

THE DIAPASON

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

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FEBRUARY, 1968

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Atlanta Church Orders 4-Manual Moller Organ

A new four-manual organ is being built by M. P. Möller, Inc., Hagerstown, Md., for the First Presbyterian Church, Atlanta, Ga. The new instrument will contain 60 ranks and chimes, and the present echo organ will be wired to play from the new organ.

Dr. Robert Baker served as consultant to the church and was instrumental in the tonal design along with the organist, Herbert S. Archer, Jr., and Möller's tonal director, John Hose. Möller's tonal director, John Hose. Möller area representative is D. H. Woodall of Atlanta. Installation is scheduled for the summer of 1969.

GREAT

Gemshorn 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Holzbourdon 8 ft. 61 pipes
Gemshorn 8 ft. 12 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Scharf 3 ranks 183 pipes
Trompete 8 ft. 61 pipes
Chimes (present tubes) 25 notes
Tower Chimes 12 notes

SWELL

Rohrgedeckt 16 ft. 12 pipes
Rohrgedeckt 8 ft. 61 pipes
Gamba 8 ft. 61 pipes
Gambe Celeste 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Weitprinzipal 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Plain Jeu 3-5 ranks 269 pipes
Contra Fagotto 16 ft. 61 pipes
Fagotto 8 ft. 12 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant

CHOIR

Principal 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Krummhorn 16 ft. 61 pipes
Schalmei 8 ft. 61 pipes
Posaune 16 ft. 49 pipes
Posaune 8 ft. 29 pipes
Tremolo

ANTIPHONAL

Prinzipal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Mixture 2-4 ranks 208 pipes
Trompette en Chamade 8 ft. 61 pipes

ANTIPHONAL PEDAL

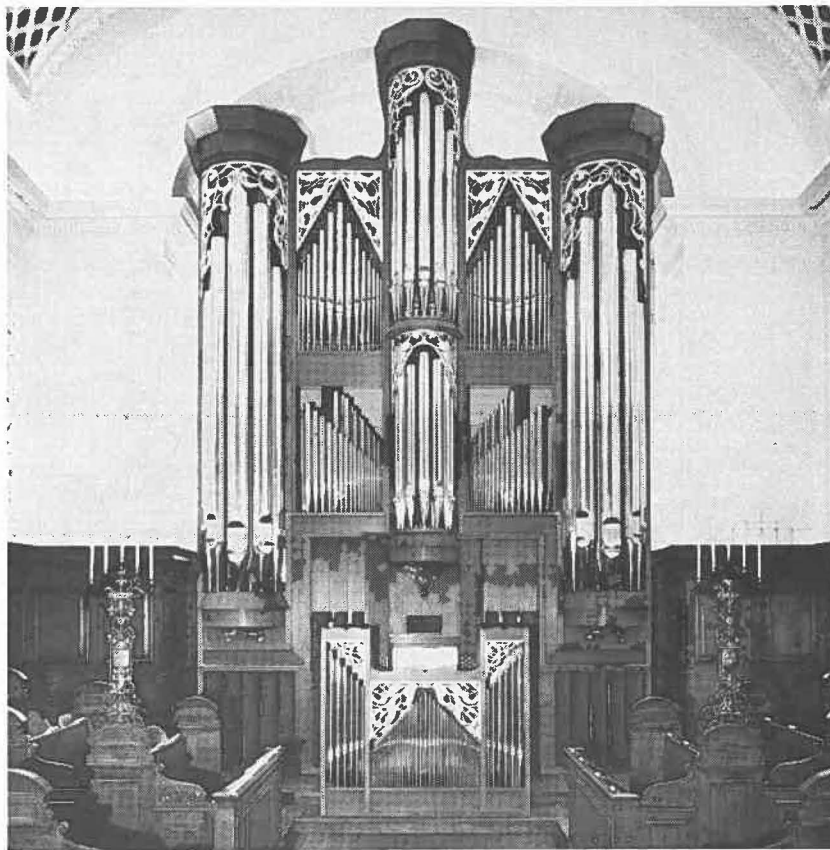
Gedeckt 16 ft. 12 pipes

ECHO

(present pipes and action)
Stopped Diapason 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Open Flute 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Tremulant

PEDAL

Contra Bourdon 32 ft. 12 pipes
Principal 16 ft. 32 pipes
Gemshorn 16 ft.
Bourdon 16 ft. 32 pipes
Rohrgedeckt 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Spitzflöte 8 ft. 32 pipes
Rohrgedeckt 8 ft.
Super Octave 4 ft. 12 pipes
Spitzflöte 4 ft. 12 pipes
Spitzflöte 2 ft. 12 pipes
Mixture 2 ranks 64 pipes
Acuta 2 ranks 24 pipes
Cornet 32 ft. 14 pipes
Posaune 16 ft. 32 pipes
Contra Fagotto 16 ft.
Posaune 8 ft. 12 pipes
Krummhorn 4 ft.



One of the stars of the midwinter conclave in Boston the week after Christmas was surely the new Fisk tracker organ in Memorial Church, Harvard University. Anton Heiller flew from Vienna especially for his Dec. 27 program, perhaps the peak of conclave excitement.

The 74-rank organ is the first four-manual tracker action instrument built in the United States by an American builder in the 20th century.

Alterations have been made to the stoplist since its publication in the December 1963 issue of THE DIAPASON. Most important is the substitution of an unenclosed positive for the enclosed echo division. The positive has been augmented by the addition of the flute mutations and an English horn 8'. The great principals of 8', 4', and 2' pitches are double ranked. The regal 8' (vox humana) has been moved to the choir and the cremona 8' to the positive.

In February and March a series of Monday evening organ recitals will be played at Memorial Church featuring E. Power Biggs, Donald Willing, Vernon de Tar, Max Miller, Marian Ruhl, Herbert Burtis, Lois Pardue and John Ferris, regular organist of Memorial Church. Later in the spring a master class by Lionel Rogg will be held.

HONOR ALFRED WHITEHEAD IN 80TH BIRTHDAY YEAR

As a tribute to Dr. Alfred Whitehead in his 80th birthday year, three of his former pupils, Ted McLearn, Gifford Mitchell and Phillips Motley organized a successful Three-Choir Festival of Christmas Music Dec. 9 in the Church of St. James the Apostle, Montreal. The organ and choral music consisted entirely of compositions and arrangements by Dr. Whitehead, who was present.

The three choirs sang together in *The Jesus Child My Joy Shall Be*, *The Magi Journey Far*, *The Echo Carol*, *This Endris Night and Let All the World*. The choir of St. James United Church sang *Come In, Dear Angels*, *The Christ Child Smiles and Dear Nightingale, Awake*. The choir of the Church of St. James the Apostle sang *See How Bright Is That Star, I Have Seen Sweet Mary Going, and Steeples, Set Your Bells A-Ringing*. The choir of the Church of St. Andrew and St. Paul sang *Unto Us a Boy Is Born, Prophets and Kings and Little Bethlehem*.

Mr. Mitchell played *Prelude on Winchester Old*, Mr. McLearn the *Prelude on Irby* and Mr. Motley the *Pasacaglia in E minor*.

A near-capacity congregation attended the festival.

COATES RESIGNS CHURCH, DEVOTES ALL TIME TO SCHOOL

Franklin Coates, organist at New York's Little Church Around the Corner for 20 years before his transfer 13 years ago to St. John's Episcopal Church, Bridgeport, Conn., has resigned his church position in order to devote all his time to the Weston Music Center, Weston, Conn. of which he and Constance Coates are directors.

The center is reviving its successful Bach Cantata Chorus of Weston, essentially a study group.

PLAN 49-BELL CARILLON FOR SPOKANE CATHEDRAL

The tower of the Cathedral of St. John the Evangelist, Spokane, Wash., is undergoing preparatory work looking toward the installation of a 49-bell carillon cast at the foundry of John Taylor and Company, Loughborough, England. Dedication is planned in about one year.

PAMELA GORE was soloist Dec. 10 in the first performance of Psalm 119 by her father, Richard T. Gore, which he conducted with the concert choir and members of the Wooster Symphony Orchestra at the College of Wooster, Ohio.

Hershey School Auditorium to Have Austin Organ

The Milton Hershey School, Hershey, Pa., has awarded the contract for a large three-manual organ to Austin Organs, Inc., Hartford, Conn. The new instrument is to be a major feature of the school's new auditorium designed by the Hershey architectural firm of Coleman and Coleman. The new building will seat 2,700 and will accommodate the organ in a space at the right of the stage. The drawknob console will rest on a lift in the orchestra pit.

Contract negotiations were carried out by Bertram Strickland, Austin representative.

GREAT

Violone 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Octave Quint 2 3/4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Fourniture 4 — 6 ranks 300 pipes
Trumpet 8 ft. 61 pipes
Flemish Bells (prepared)
Harp (prepared)

SWELL

Gedeckt 16 ft. 61 pipes
Geigen 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Gamba 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Fagotto 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremolo

CHOIR-POSITIV

Holzgedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Cymbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

BOMBARDE

Montre 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Grand Chorus 5 ranks 305 pipes
Bombarde 8 ft. 61 pipes
Tibia Clausa 8 ft. 61 pipes
Tremolo (Tibia only)

PEDAL

Resultant Bass 32 ft.
Contra Bass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Violone 16 ft.
Gedeckt 16 ft.
Principal 8 ft. 32 pipes
Spitzflöte 8 ft. 32 pipes
Rohrflöte 8 ft.
Choral Bass 4 ft. 32 pipes
Spitzflöte 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Contra Posaune 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Fagotto 16 ft.
Krummhorn 4 ft.
Posaune 8 ft. 12 pipes

CORRIGAN NAMED PRESIDENT OF CALIFORNIA INSTITUTE

Dr. Robert W. Corrigan, dean of the School of the Arts of New York University, has been named first president of the California Institute of the Arts. The Institute was envisioned by the late Walt Disney; it will be the first to combine major schools of Art, Design, Music, Theater, Film and Television. The new 60-acre campus, at Valencia, 20 miles north of Los Angeles, will accommodate 1,500 students and will be ready for occupancy in 1970.



Install Holtkamp Organ in Eau Claire Church

The three-manual Holtkamp organ in the First Congregational Church, Eau Claire, Wis. was demonstrated and explained at the morning service Dec. 3 and dedicated Dec. 10. On this latter date the choir sang the Poulenc Gloria at the morning service and Dr. La Vahn Maesch, Lawrence University, Appleton, Wis., played the dedicatory recital in the afternoon listed in the recital pages.

The instrument is installed in an organ loft with the positiv in chests cantilevered above the choir. Jewell Johnson is the regular organist.

GREAT

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflute 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Scharf 3 ranks 183 pipes
Trumpet 16 ft. 61 pipes
Trumpet 8 ft. 61 pipes

POSITIV

Copula 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Rohrflute 4 ft. 61 pipes
Nazard 2½ ft. 61 pipes
Principal 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Fourniture 3 ranks 183 pipes
Cromorne 8 ft. 61 pipes

SWELL

Gamba 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Celeste 8 ft. 56 pipes
Gemshorn 4 ft. 61 pipes
Fullflute 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Glocklein 1 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Fagott 16 ft. 61 pipes
Oboe 8 ft. 61 pipes

PEDAL

Principal 16 ft. 32 pipes
Quintadena 16 ft.
Subbass 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Flauto 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Rauschwerk 4 ranks 128 pipes
Contra Posaune 32 ft. 32 pipes
Posaune 16 ft.
Trumpet 8 ft. 32 pipes
Schalmey 4 ft. 32 pipes



Just off press:

J. S. BACH

THE ART OF FUGUE

New edition for Organ by
HELMUT WALCHA

Peters Edition No. 8000 \$8.50

The desirability of making *The Art of Fugue* accessible to the organ has been widely recognized for the past two decades. As a result, a number of editors in the U.S.A. and Germany have already supplemented the other available versions with special arrangements for this instrument. The present offering by Helmut Walcha, after many active years as an internationally recognized Bach interpreter and pedagogue, is a further and improved effort in this direction. The text and order of this arrangement are based on the Urtext version by Wolfgang Graeser.

To clarify the vocal structure of the work, all voices are completely articulated. Markings of fingering and pedaling are not included; in such a complicated work these should be worked out individually by each performer. Since this work of Bach is unfinished, ending with the Contrapunctus XVIII, Walcha has undertaken the continuation and completion of the Final Fugue. This version has been used in several concert performances and appears as an appendix in this edition.

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Select Reuter for Baptist Church at Newnan, Ga.

The Reuter Organ Company, Lawrence, Kans. has been awarded a contract to build a three-manual, 42-rank organ for the First Baptist Church, Newnan, Ga. In addition to the main organ an antiphonal division prepared for in the console will increase the size of the instrument by an additional 11 ranks when it is installed at a later date.

The pipework of the organ will be installed on either side of the chancel area with the great and choir divisions located to the left and the swell to the right as one faces the chancel area. The pipework of the pedal is situated on either side. The choir singers and console are located in the central area between the two sections of the organ.

Negotiations for the sale of the instrument were handled by the Manley-Stiner Company, Atlanta, Ga., area representatives for Reuter Co., who will also make the installation of the instrument in the fall of this year.

GREAT

Gemshorn 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppellöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes

SWELL

Rohrlöte 16 ft. 73 pipes
Rohrlöte 8 ft.
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 54 pipes
Principal 4 ft. 61 pipes
Hohllöte 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Mixture 3 ranks 183 pipes
Fagotto 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Claron 4 ft. 61 pipes
Tremolo

CHOIR

Gedeckt 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Dolce Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremolo



Following his recital Dec. 9 at St. Paul's Church, Bloor Street, Toronto, Dr. Charles Peaker was tendered a reception by members of the Toronto RCCO Centre. He was made an honorary life member of the College.

The photo shows Dr. and Mrs. Peaker holding a parchment inscribed thus: "In appreciation of his long and scholarly service to the musical arts in Canada, the Royal Canadian College of Organists gratefully presents Honorary Life Membership to Charles Peaker, MusD, FRCO."

Dr. Peaker is also university organist at the University of Toronto.

ANTIPHONAL

(To be located in two chambers in the rear gallery of the church.)

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 44 pipes
Gemshorn 16 ft.
Rohrlöte 16 ft.
Quint 10 1/2 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft.
Gemshorn 8 ft.
Rohrlöte 8 ft.
Twelfth 5 1/2 ft.
Choral Bass 4 ft. 32 pipes
Waldflöte 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 56 pipes
Fagotto 16 ft.
Bombarde 8 ft.
Fagotto 8 ft.
Bombarde 4 ft.
Schalmei 4 ft. 32 pipes

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Paul J. Sifler leads members of his choir at St. Thomas Church, Hollywood, Calif. in a concert of Christmas music played on angkloengs, native instruments imported from Bangkok, Thailand. Included in the program were Seven Puerto Rican Carols.

Tellers Builds Organ for Hempstead Church

The Methodist Church of Hempstead, N.Y. has ordered a new 45-rank three-manual Tellers organ. The minister of music, Clarence Nielsen, collaborated with Howard Okie of Tellers in preparing the tonal design. The large church, of colonial origin, provides the town with ample facilities for joint assemblies and musical presentations. The old instrument in the central bay of the loft extending across the front of the church, will be removed to provide ample center seating for the choirs. The new organ will be divided between the side bays, great and pedal pipes symmetrically evident. The new free-standing expression chambers will feature double expression, as selected by the organist, for both choir and nave.

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrgedeckt 8 ft. 61 pipes
Quintaten 4 ft. 12 pipes
Dolcan 8 ft.
Octave 4 ft. 61 pipes
Quintaten 4 ft. 12 pipes
Flachflöte 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Tremolo
Bombarde 8 ft.
Chimes

SWELL

Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Bourdon 8 ft. 61 pipes
Dolcan 8 ft. 61 pipes
Dolcan Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Hohl Flute 4 ft. 61 pipes
Spitzoctave 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Contrafagotto 16 ft. 12 pipes
Trompette 8 ft. 61 pipes
Fagott 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes
Tremolo

CHOIR

Nason Flute 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Kopfflöte 4 ft. 49 pipes
Nazard 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Cymbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremolo
Bombarde 8 ft. 29 pipes

PEDAL

Untersatz 32 ft. 32 pipes
Contrabasse 16 ft. 32 pipes
Bourdon 16 ft. 12 pipes
Quintaten 16 ft.
Gedeckt 16 ft. 12 pipes
Gedecktquinte 10 1/3 ft.
Octave 8 ft. 32 pipes
Spitzflöte 8 ft. 32 pipes
Gedeckt 8 ft.
Choralbasse 4 ft. 12 pipes
Spitzflöte 4 ft. 12 pipes
Octavin 2 ft. 12 pipes
Cornet 4 ranks 32 pipes
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Fagott 16 ft.
Bombarde 8 ft. 12 pipes
Trompette 8 ft.
Rohrschalmei 4 ft.

Allen Installs 3-Manual at Bloomington, Ill.

A new three-manual Allen custom model was dedicated Nov. 19 with a recital in the First Christian Church, Bloomington, Ill. by Schuyler Robinson, doctoral candidate at the University of Illinois. The program appears in the recital pages.

The instrument was installed by the Knosher Organ Center, Champaign. Dr. Dwight Drexler, church organist, prepared the stoplist with the installer and Dayton John, of the Allen company.

GREAT

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

SWELL

Geigen Principal 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 1/2 ft.
Octavin 2 ft.
Blockflöte 2 ft.
Tierce 1 1/2 ft.
Plein Jeu 3 ranks
Contra Fagotto 16 ft.
Oboe 8 ft.
Trompette 8 ft.
Clairon 4 ft.
Tremolo

CHOIR

Viole 8 ft.
Viole Celeste 8 ft.
Aeoline 8 ft.
Unda Maris 8 ft.
Quintadena 8 ft.
Flute 8 ft.
Prestant 4 ft.
Quintadena 4 ft.
Nazard 2 1/2 ft.
Spillflöte 2 ft.
Principal 2 ft.
Larigot 1 1/2 ft.
Siffelöte 1 ft.
Dulzian 16 ft.
Krummhorn 8 ft.
Krummregal 4 ft.
Tremolo

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.
Flute 2 ft.
Mixture 3 ranks
Contra Bombarde 32 ft.
Posaune 16 ft.
Bombarde 8 ft.
Clairon 4 ft.

THE YEARS WORK 1967

St. Christopher's Church, Milwaukee, Wisconsin

The Unitarian Church of Evanston, Evanston, Illinois

Western Reserve Academy, Hudson, Ohio

Morningside College, Sioux City, Iowa

Eastern Kentucky University, Richmond, Kentucky

Florida State University, Tallahassee, Florida

First Baptist Church, DeLand, Florida

Saint Mark's Cathedral, Salt Lake City, Utah

North Carolina School of the Arts,
Winston-Salem, North Carolina

Bethany Presbyterian Church, Rochester, New York

University of Cincinnati College-Conservatory of Music,
Cincinnati, Ohio

First Congregational Church, Eau Claire, Wisconsin

First Congregational Church, Sioux City, Iowa

University of New Mexico, Albuquerque, New Mexico

First Methodist Church, South Charleston, West Virginia

HOLTKAMP • CLEVELAND

NEW CHURCH MUSIC, 1968

ANTHEMS

(For SATB unless otherwise noted)

LENT and EASTER

Sing Today with One Accord	D. H. Williams	.20
That Easter Day	H. Kihlken	.25
Most Glorious Lord of Life	R. J. Powell	.30
Come, See the Place	P. L. Thomas	.45
(With accompaniment for 3 Trumpets, Cymbals, Timpani and Organ)		
O Kind Creator	L. C. Kingsbury	.25
Easter is a Garden (Unison or S.A.)	J. Roff	.20
A Bell Carol (S.A.)	G. Blake	.25
Sing Today with One Accord		
(S.S. or S.A.)	D. H. Williams	.20
Thou, O Lord Art Lord God		
(Unison or S.A.)	J. Lully, arr. Crandell	.20

GENERAL USE

Ye Servants of God	A. Whitehead	.25
God of All Nations	D. N. Johnson	.25
Forget Not My Law (Commencement or General)	C. Effinger	.25
Missa Brevis	J. Boe	.30
Judge Eternal (Unison)	D. H. Williams	.20
Lord, Above All Other Treasures (Unison)	J. S. Bach, arr. Bitgood	.25
Psalm 70 (T.T.B.B.)	Leo Sowerby	.25
Psalm 124 (T.T.B.B.)	Leo Sowerby	.25
Psalm 133 (T.T.B.B.)	Leo Sowerby	.20
Forget Not My Law (T.T.B.B.)	C. Effinger	.25

ORGAN

Prelude on Palestrina's "Adoramus Te"	H. Kihlken	.90
A Bird Call	J. Rameau, arr. Brown	.90
Passacaglia and Allegro	J. De Branbanter	2.00

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Robert Shaw (left) has been named honorary lecturer in music at Emory University, Atlanta, Ga. and William W. Lemonds has been appointed chairman of Emory's department of music.

Mr. Shaw, conductor of the Atlanta Symphony, has won world renown, especially as a choral conductor. He has recorded many choral masterpieces.

Dr. Lemonds joined the Emory staff in 1963 as university organist and director of choral groups. He has given many large choral works their Atlanta premiere. He is a graduate of the University of Oklahoma and Westminster Choir College and has studied with many eminent conductors.

New Historic Charleston Church to Have Wicks Organ

The First Baptist Church of Charleston, S.C., the oldest Baptist Church in the South, organized in 1682, has contracted for a new Wicks three manual organ as part of an extensive restoration and re-decorating program.

The present church building was erected in 1822 during the pastorate of Dr. Richard Furman, who later founded the university bearing his name. It was designed by the first American-born architect, Robert Mills, who also designed the Washington Monument and other notable structures in the nation's Capitol. The building suffered damage during the War between the States, one shell ruining an early Erben organ. Restoration was made after this and other damage caused by a hurricane in 1885 and the earthquake of 1886.

Eminent pastors who were also educators included Drs. Basil Manly and James Pettigree Boyce, two of the four founders of the Southern Baptist Theological Seminary in Louisville, Kentucky. The present pastor is Dr. John A. Hamrick, president of South Carolina Baptist College.

The organ for this historic church will have 38 ranks of pipes in great, swell, positiv, and pedal divisions. All pipes except those in the swell division will be exposed. Twenty-six ranks will be installed initially, with the remainder to be installed later.

GREAT

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Quintadena 8 ft. 12 pipes
Octave 4 ft. 61 pipes

Spitzflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Chimes (prepared)

SWELL

Rohrflöte 8 ft. 61 pipes
Gamba 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Mixture 3 ranks 183 pipes (prepared)
Fagotto 16 ft. 61 pipes (prepared)
Trumpet 8 ft. 61 pipes
Clarion 4 ft. 61 pipes (prepared)
Tremolo

POSITIV

Gedackt 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Nazat 2 1/2 ft. 49 pipes
Principal 2 ft. 61 pipes
Terz 1 1/2 ft. 49 pipes
Mixture 3 ranks 1/2 ft. 183 pipes (prepared)
Krummhorn 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes (prepared)

PEDAL

Subbass 16 ft. 32 pipes
Quintadena 16 ft.
Lieblich Gedackt 16 ft.
Principal 8 ft. 32 pipes
Gedackt 8 ft. 12 pipes
Gamba 8 ft.
Choralbass 4 ft. 32 pipes
Copula 4 ft. 12 pipes
Nachthorn 2 ft.
Mixture 3 ranks 96 pipes (prepared)
Posaune 16 ft. 32 pipes
Trumpet 8 ft.
Krummhorn 4 ft.

MILTON MYHRE has been appointed carillonneur at the Singing Tower, Lake Wales, Fla., succeeding the late Anton Brees who had been carillonneur since the tower was built and the carillon installed in 1928. Mr. Myhre comes from Culver Military Academy, Culver, Ind. An officer of the Guild of Carillonneurs for eight years, he has been a featured recitalist in most of its annual congresses since 1957.



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The Keates Organ Company, Acton, Ont., Canada, is building a three-manual organ for the residence of Dr. Eleanor Craig, Somerville, N.J. Dr. Craig and her sister, Dr. Frances Craig, will use the instrument in their teaching of their several hundred young students.

The organ is greatly unified, as indicated in the stoplist. Delivery is promised for 1969.

GREAT

Rohrflöte 16 ft. A & C
Salicional 16 ft. L
Principal 8 ft. B
Rohrflöte 8 ft. C
Salicional 8 ft. L
Octave 4 ft. F
Rohrflöte 4 ft. C
Salicional 4 ft. L
Twelfth 2 2/3 ft. F
Superoctave 2 ft. F
Plein Jeu 4-5 ranks J
Furniture 4 ranks I
Trumpet 16 ft. H
Trumpet 8 ft. H
Oboe 8 ft. O
Trumpet 4 ft. H
Oboe 4 ft. O

SWELL

Rohrflöte 16 ft. A & C
Salicional 16 ft. L
Voix Celeste 16 ft. M
Rohrflöte 8 ft. C
Salicional 8 ft. L
Voix Celeste 8 ft. M
Rohrflöte 4 ft. C
Salicional 4 ft. L
Voix Celeste 4 ft. M
Rohrnazard 2 2/3 ft. C
Rohrflöte 2 ft. C
Plein Jeu 2-5 ranks J
Oboe 16 ft. O
Trumpet 8 ft. H
Oboe 8 ft. O
Vox Humana 8 ft. K
Trumpet 4 ft. H
Oboe 4 ft. O
Vox Humana 4 ft. K
Tremulant

CHOIR

Rohrflöte 8 ft. C
Spitzflöte 8 ft. D
Spitzflöte Celeste 8 ft. E
Viola 8 ft. P
Viola Celeste 8 ft. Q
Salicional 8 ft. L
Salicional Celeste 8 ft. M
Rohrflöte 4 ft. C
Gemshorn 4 ft. G
Gemshorn 2 2/3 ft. G
Gemshorn 2 ft. G
Gemshorn 1 3/5 ft. G
Gemshorn 1 1/3 ft. G
Gemshorn 1 1/7 ft. G
Gemshorn 1 ft. G
English Horn 8 ft.
Tremulant

PEDAL

Resultant 32 ft. A & A
Bourdon 16 ft. A
Salicional 16 ft.
Gedeckt 16 ft. A & C
Principal 8 ft. B
Rohrflöte 8 ft. C
Salicional 8 ft. L
Salicional Celeste 8 ft. M
Principal 4 ft. B
Rohrflöte 4 ft. C
Gemshorn 4 ft. G
Rohrflöte 2 ft. C
Superoctave 2 ft. F
Plein Jeu 4-5 ranks J
Furniture 4 ranks I
Trumpet 16 ft. H
Oboe 16 ft. O
Trumpet 8 ft. H
Oboe 8 ft. O
Trumpet 4 ft. H
Oboe 4 ft. O

BASIC RANKS

A. Bourdon 16 ft. 32 pipes
B. Principal 8 ft. 61 pipes
C. Rohrflöte 8 ft. 85 pipes
D. Spitzflöte 8 ft. 68 pipes
E. Spitzflöte Celeste 8 ft. 68 pipes
F. Octave 4 ft. 73 pipes
G. Gemshorn 4 ft. 80 pipes
H. Trumpet 16 ft. 85 pipes
I. Furniture 4 ranks 244 pipes
J. Plein Jeu 4-5 ranks 293 pipes
K. Vox Humana 8 ft. 61 pipes
L. Salicional 16 ft. 85 pipes
M. Voix Celeste 8 ft. 73 pipes
N. English Horn 8 ft. 73 pipes (prepared)
O. Oboe 16 ft. 85 pipes
P. Viola 8 ft. 68 pipes (prepared)
Q. Viola Celeste 8 ft. 68 pipes

MARILYN MASON

Chairman
Organ Department
University of Michigan
Ann Arbor



Local Music

By Warren DeMotte

Church of the Ascension

Sunday evening, The Church of the Ascension presented Marilyn Mason in its series of recitals by outstanding organists. She played pieces ranging across three hundred years, from Samuel Scheidt's *Echo* of the early 17th Century to Oliver Messiaen's *Verset pour la fête de la Dedicace* of 1961.

Actually, Anthon Van Der Horst's *Etude de Concert* bears a later date than *Verset*, but it is written in the spirit of 19th Century romantic display music and may be dismissed with the comment that it enabled Miss Mason to exhaust the new Holtkamp organ's tonal capabilities. The other numbers on the program in addition enabled her to demonstrate her sensitive musicianship and interpretive profundity.

Opening with charming short pieces by John Stanley, Johann Kasper Kerll, Scheidt and Jean-Francois Dandrieu, she then essayed Johann Sebastian Bach's *Chorale Partita*. These canonic variations on *Von Himmel Hoch* demand superb interpretive insight, and she performed this baroque masterpiece with simplicity, tenderness and strong forward thrust.

Arnold Schoenberg's only organ work, *Variations on a Recitative, Opus 40*, was the high point of the recital. This massive composition is no longer the forbidding monster it seemed back in 1941 when it was written: too much atonal music has been unreeled since then. Now its form — and even its melodic substance — can be discovered without difficulty, especially in so lucid and logical a performance as Miss Mason's.

The program concluded with a rousing performance of John Knowles Paine's *Concert Variations on the Austrian Hymn, Opus 3*. Written by the American composer in 1860, when he was only 21, it is comfortable and predictable, never letting the sturdy old tune get out of sight, and rising to a grand climax. Naive as it was, the sheer good nature of the piece carried it along to a triumphant close that precipitated an ovation for the brilliant soloist.

The Villager, Greenwich Village, New York, Thursday, November 2, 1967.

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Casavant Installs Organ in Frankenmuth, Mich.

Casavant Frères Limitée, St. Hyacinthe, Quebec, has recently completed the installation and tonal finishing of a new three-manual instrument in the Evangelical Lutheran Church of St. Lorenz, Frankenmuth, Michigan.

The organ is free-standing in the rear gallery of the church and speaks directly into the nave. The rückpositiv is located on the edge of the gallery behind the console. The facade of the organ features polished tin pipework and a trompette en chamade of polished copper.

Dr. Paul G. Bunjes acted as consultant to the church in designing the instrument.

HAUPTWERK

Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Quinte 2 2/3 ft. 61 pipes
Octave 2 ft. 61 pipes
Mixture 5 ranks 305 pipes
Chalumeau 16 ft. 61 pipes
Trompette en chamade 8 ft. 61 pipes
Chimes

CHORSATZ

Quintade 8 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Harfenprincipal 2 ft. 61 pipes
Scharfquinte 2 ranks 122 pipes

OBERWERK

Metallgedackt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Geigendprincipal 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Klein Nasat 1 1/3 ft. 49 pipes
Scharf 4 ranks 244 pipes
Fagott 8 ft. 61 pipes
Klarine 4 ft. 61 pipes
Tremulant

RÜCKPOSITIV

Musiziergedackt 8 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Nasat 2 2/3 ft. 49 pipes
Principal 2 ft. 61 pipes
Terz 1 3/5 ft. 44 pipes
Rauschzibel 3 ranks 183 pipes
Rankett 16 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Principalbass 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Octave 8 ft. 32 pipes



William D. Peters has been appointed organist and choirmaster of the Latrobe, Pa., Presbyterian Church beginning Feb. 1. The 1200 member church has a multiple choir program of voices and handbells and sponsors a community oratorio choir which sings two major works each year.

For three and a half years Mr. Peters has served as director of music at Grace Methodist Church, Kokomo, Ind. where he developed a multiple choir program and a series of Sunday afternoon musical programs. He was a charter member and first dean of the Kokomo AGO Chapter and appeared frequently as guest on the noonday recital series at Kokomo's First Congregational Church. He is a graduate of Wilkes College and holds the MMus in organ from Indiana University. He did private study at the Guilman Organ School, New York City. His organ teachers have been Clifford Belshaw, Oswald Ragatz and George Markey.

Gemshorn 8 ft. 32 pipes
Labial Dulzian 4 ft. 32 pipes
Auszug 2 ranks
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Schalmei 4 ft. 32 pipes
Chimes

Three Manual Austin Goes to Church in Woodstock

The First Congregational Church (United Church of Christ) of Woodstock, Vt., first gathered in 1773, has awarded the contract for building a new three-manual instrument to Austin Organs, Inc., Hartford, Conn. The organ will replace the old two-manual Hutchins instrument and will be located in the existing chamber at the front of the church after some renovation is completed. Woodstock architect Preston M. Cole, a member of the church has re-designed the sanctuary area of the church to enlarge the choir seating capacity. The stoplist was drawn up by Richard J. Piper, Austin's vice-president and tonal director, in consultation with Sara E. Alvater, minister of music.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Chimes

SWELL

Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Cymbel 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

CHOIR

Nason Flute 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Krummhorn 8 ft. 49 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Gemshorn 16 ft. 12 pipes
Gedeckt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Gemshorn 8 ft.
Rohrflöte 8 ft.
Choral Bass 4 ft. 32 pipes
Rauschquint 2 ranks 64 pipes
Trompette 16 ft. 12 pipes
Krummhorn 4 ft.

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Since 1955 Arthur Howes has been conducting European organ tours. This year the tour will fly from New York to Geneva on August 4, and after a circle tour of Holland, Sweden, Denmark, Germany (including the Eastern Zone) and Austria, will return from Zurich on August 25. They will hear, examine and play famous old organs built by Arp Schnitger, Gottfried Silbermann, and other master builders of the Baroque and Renaissance, as well as outstanding examples of contemporary work.

Access to certain organs and other privileges available only to members of this tour.

There will be masterclasses conducted by Mr. Howes and several well-known European artists, recitals, visits to art galleries, sightseeing and attendance at the Salzburg Festival.

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Director of Advance Program
Manager, Cathedral Choral Society
Washington Cathedral

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Allen Organ Company, Macungie, Pa.

Feb. 10

John Obetz, RLDS Auditorium, Independence, Mo. 8:00

11 Robert Twynham, Goucher College, Baltimore, 8:30

Haydn Mass in Time of War, Union Methodist, Washington, D.C. 8:00

Handel Samson, St. Bartholomew's New York City 4:00

H. Wells Near, West Side Presbyterian, Ridgewood, N.J. 4:00

Organ and Strings, Hayes Barton Baptist, Raleigh, N.C. 5:00

Catharine Crozier, Bethesda-by-the-Sea, Palm Beach, Fla. 4:00

David Drinkwater, Church of Resurrection, New York City 8:00

Virgil Fox, Jackson, Tenn. high school

James Testa, Cathedral of Mary Our Queen, Baltimore 5:30

Kamiel D'Hooghe, St. Mark's, Portland, Ore.

Marjorie Mowry, Bruce P. Bengtson, Fox Chapel Presyterian, Pittsburgh 4:00

G. Nicholas Bullat, OP, Grace Episcopal Church, Oak Park, Ill.

12 Austin Lovelace lecture-recital, Cornell College, Mount Vernon, Iowa 8:00

Kamiel D'Hooghe, Portland, Ore.

Claire Coci, First Presbyterian Church, Fort Lauderdale, Fla.

Jerald Hamilton, Ed Landreth auditorium, Fort Worth, Tex.

Joan Lippincott, St. Joseph College, West Hartford, Conn.

John Weaver, St. Paul's Lutheran, Savannah, Ga.

13 Kamiel D'Hooghe, St. Mark's, Portland, Ore.

Ray Ferguson, Westminster College, New Wilmington, Pa.

Clyde Holloway, First Presbyterian, Fort Wayne, Ind.

Linus Ellis III, Grace Methodist, Wilmington, Del. 12:30

14 Albert Russell, St. John's Church, Washington, D.C. 12:10

Marilyn Anderson, First Congregational, Kokomo, Ind. 12:30

Joan Lippincott, First Presbyterian, Flint, Mich.

15 Ralph Kirkpatrick, Bach Preludes, Sprague Hall, Yale U, New Haven, Conn. 4:00

16 Kamiel D'Hooghe, Stanford U, Calif.

Jerald Hamilton, First Presbyterian, San Antonio, Tex.

Peter Hurford, Myers Park Methodist, Charlotte, N.C.

18 American Music for CCWO, Beverly Emmanuel Baptist, Chicago 3:30

St. Pius X Seminary Choir, Westminster Presbyterian, Sacramento, Calif. 8:15

William MacGowan, All Saints, Pasadena, Calif. 5:00

Bernstein Chichester Psalms, St. Bartholomew's, New York City 4:00

Donald Sutherland, Church of Ascension, New York City 8:00

Wim van Beck, Concertgebouw, Amsterdam, Holland

John Tuttle, First Presbyterian, Lancaster, Pa. 8:00

Haydn Imperial Mass, Bethesda-by-the-Sea, Palm Beach, Fla. 4:00

Haig Mardirosian, brass, Cathedral of Mary Our Queen, Baltimore 5:30

William Whitehead, St. Mark's, Philadelphia 4:00

Richard Ellsasser, Trinity Congregational, Gloucester, Mass.

Kamiel D'Hooghe, Ryan Seminary, Fresno, Calif. 3:00

Graham Steed, Immanuel Congregational, Hartford, Conn. 8:00

Georgetown U chorus, Shrine of Immaculate Conception, Washington, D.C.

Frank B. Jordan, Central Presbyterian, Des Moines, Iowa 4:00

19 Ronald A. Hough, Ouachita Baptist U, Arkadelphia, Ark.

20 James Moeser, St. Christopher's Episcopal, Wichita, Kans. 7:30

Clyde Holloway, Wooster School, Danbury, Mass.

Kamiel D'Hooghe, St. Mark's, Shreveport, La.

Peter Hurford, Trinity Episcopal, Miami, Fla.

Piet Kee, Calvin College, Grand Rapids, Mich.

Linus Ellis III, Grace Methodist, Wilmington, Del. 12:30

21 Ian Kirkpatrick, First Congregational, Kokomo, Ind. 12:30

22 Ralph Kirkpatrick, Bach Fugues, Sprague Hall, Yale, New Haven 4:00

James Moeser, Fort Hays, Kans. State College. 8:00

Ronald A. Hough, Southwest Missouri State College, Springfield

23 Arthur Poister class, Duke U, Durham, N.C.

Charles Shaffer, Biola College, La Mirada, Calif. 8:30

Catharine Crozier, Columbus Symphony, Mershon Auditorium, Columbus, Ohio

Kamiel D'Hooghe, Shrine of Immaculate Conception, Washington, D.C.

24 Arthur Poister class, Duke U, Durham, N.C.

Catharine Crozier, Columbus Symphony, Mershon Auditorium, Columbus, Ohio

25 Stravinsky Mass, Christ Church, Cincinnati 5:00

Brahms Alto Rhapsody, Song of Destiny, St. Bartholomew's, New York City 4:00

Handel Samson, St. Paul's Cathedral, Buffalo, N.Y. 5:00

John Rodland, Church of Ascension, New York City 8:00

Buxtehude, Schütz, Madison Avenue Presbyterian, New York City 3:00

Durufié Requiem, Church of Resurrection, New York City

Music for Two Harpsichords, Joseph Stevens, Lloyd Bowers, Cathedral of Mary Our Queen, Baltimore

Clyde Holloway, Eastern Kentucky U, Richmond 4:00

Frederick Swann, Crescent Avenue Presbyterian, Plainfield, N.J. 4:00

Kamiel D'Hooghe, St. John United, Granite City, Ill.

Robert Stigall, Westminster Presbyterian, Greenville, S.C. 4:00

G. Nicholas Bullat, Grace Episcopal Church, Oak Park, Ill.

26 James Moeser, First Baptist, Lawrence, Kans. 8:00

Virgil Fox, Bridgewater, Va. College

Catharine Crozier, University of New Mexico, Albuquerque

Virgil Thomson master class, Roosevelt U, Chicago

27 David Hinshaw lecture-recital for El Paso Music Teachers, St. Clement's Church

Kamiel D'Hooghe, Boys Town, Neb.

Jerald Hamilton, Memphis, Tenn. State U

Clyde Holloway, First Baptist, Houston, Tex.

Linus Ellis III, Grace Methodist, Wilmington, Del. 12:30

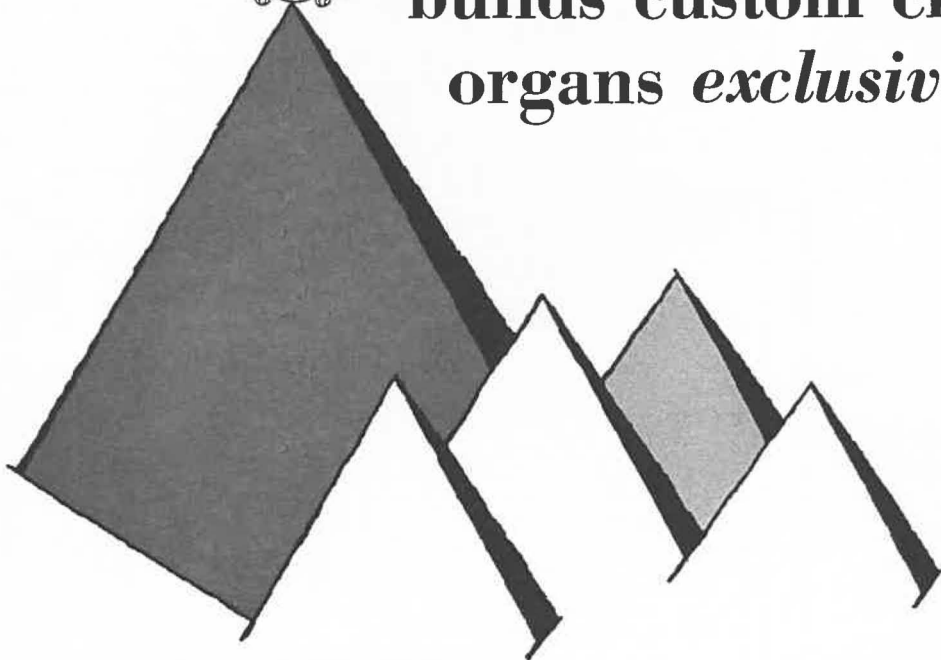
28 Catharine Crozier classes, St. George's by the River, Rumson, N.J. 10:00, 2:00

Verdi Requiem, St. Bartholomew's, New York City 8:15

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

DEADLINE FOR THIS CALENDAR WAS JANUARY 10

Judith Scholz, First Congregational, Kokomo, Ind. 12:30

Ralph Kirkpatrick, Bach concerted works, Sprague Hall, Yale, New Haven 4:00

Sandra Strobel, Valparaiso U, 8:00
Virgil Fox, Texas Christian U, Fort Worth 8:00

Gerre Hancock, Cincinnati Symphony, Cincinnati, Ohio

March 1
Robert Anderson class, Union Seminary, New York City 11:00

Clarence Ledbetter class 3:30, recital 7:30
Covenant Presbyterian, Long Beach, Calif.

Choir festival service, La Jolla, Calif. Presbyterian 4:00

Bach Cantata 78, St. Bartholomew's, New York City 4:00

De Lalande, Pepping, Louis White, Church of Ascension, New York City 8:00

Robert Huddleston, St. Michael's, New York City 4:00

Preston Rockholt, Cathedral of Mary Our Queen, Baltimore 5:00

Sacred Music from Mars Hill College, Hayes Barton Baptist, Raleigh, N.C. 5:00

Rosarian Academy Choral, Bethesda-by-the-Sea, Palm Beach, Fla. 4:00

Richard Ellsasser, West Virginia Wesleyan, Buckhannon, W. Va.

Robert Anderson, Rutgers U, New Brunswick, N.J. 8:30

Catharine Crozier, Riverside Church, New York City 5:00

Kamiel D'Hooghe, Dartmouth College, Hanover, N.H. 4:00

Mozart Requiem, Christ Church, South Hamilton, Mass.

Apollo Club Cathedral Concert, St. Peters in the Loop, Chicago

Holst, Walton, Stanford, Mundy, St. Andrew's Church, Toronto

Alfred Haas seminar on hymnology, St. John's Methodist, Keyport, N.J. 8:00

Kamiel D'Hooghe, Grace Church, New York City 8:15

Clyde Holloway, Westminster Presbyterian, Dayton, Ohio

Marilyn Mason plus class, Limestone College, Gaffney, S.C.

Carlene Neihart, Kansas State College, Pittsburgh, Kans.

Robert S. Lord, Heinz Chapel, Pittsburgh, Pa.

Gerre Hancock, First Presbyterian, Utica, N.Y.

Linus Ellis III, Grace Methodist, Wilmington, Del. 12:30

William Teague, Temple Buell College, Denver, Colo. 4:00

Catharine Crozier, Christ Church, Ridgewood, N.J.

Joyce Jones, Biloxi, Miss. High School 8:00

William Teague class, U of Colorado, Boulder 9:00

High School Choir conference, Moody Bible Institute, Chicago 8:00-5:00

New Choral Octavos

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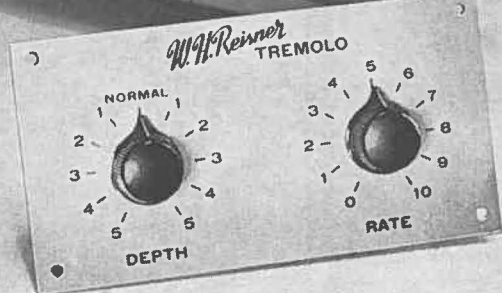
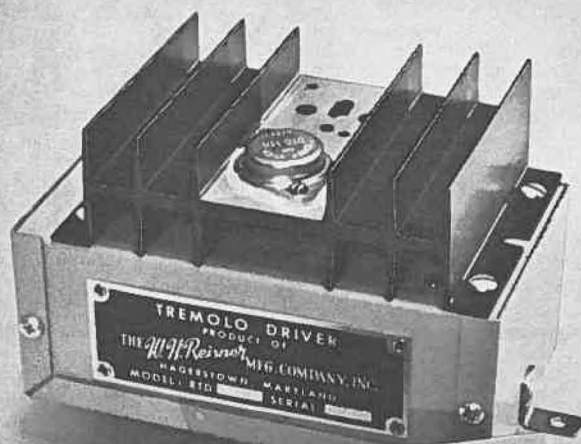
- Bender, Jan — O Sing Unto the Lord
a New Song No. 98-1876
- Schein, Joh. Herm. — Zion Speaks: I Am by
God Forsaken (SSATB) No. 98-1894
- Gabrieli-Klein — Cantate Domino—Oh, Sing
to God the Lord No. 98-1897
- Micheelsen, Hans Fr. — With High Delight
A short Easter cantata. No. 98-1942
- Distler, Hugo — Dear Christians, One and
All Rejoice No. 98-1901
- Okeover-Morehen — Grant, We Beseech Thee,
Merciful Lord No. 98-1902
- Wolff, S. Drummond — Be Merciful Unto Me,
O Lord No. 98-1903
- Soul, Adorn Thyself
with Gladness No. 98-1906
- Vulpus, Melchior — Today Is Risen Christ
the Lord No. 98-1900
- For double chorus or choir and brass quartet.
- Brandon, George — Easter Canticule No. 98-1919
- JUNIOR CHOIR
- Couperin-Jewell — Christ the Lord Is Risen No. 98-1893
- Cooper, Rose Marie — Three Anthems for
Junior Choir No. 98-1898
- Come, Holy Spirit, Heavenly Dove
For You a Child Is Born
O Word of God Incarnate
- Hilty, Everett Jay — Heart and Mind, Posses-
sions, Lord No. 98-1918
- SAB
- Wolff, S. Drummond — Christ Whose Glory
Fills the Skies No. 98-1905



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Harpichord 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. 0650.

John Paul, Sussex, England, is a harpsichord builder who has come up with a new design for upright harpsichords.

The actual concept of an upright instrument is, of course, not new. Frank Hubbard, in his historical survey, points out that Praetorius, as far back as 1619, described and illustrated an upright harpsichord. The instrument stood slightly over four feet high, had a single keyboard at its base, and required being placed on a table to be played. In describing it, Praetorius remarked that it was shaped like a harpsichord except that the case was upright. He felt that the tone resembled that of a cittern or harp.

John Paul's present concept of an upright harpsichord is new in many of its aspects. Some of the details of this harpsichord are best explained by Mr. Paul himself, who has written to say:

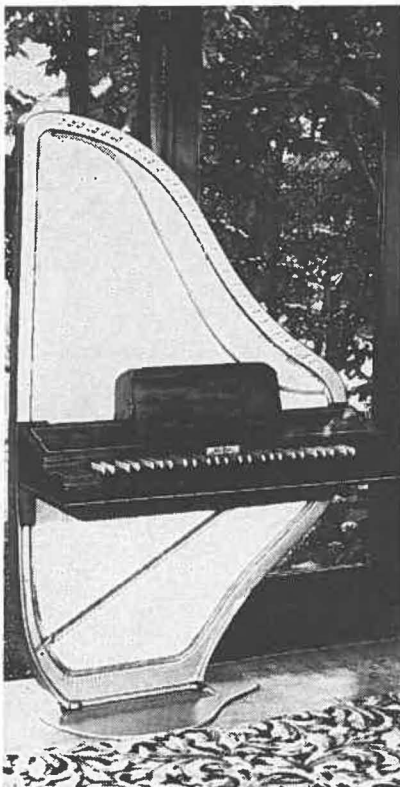
"This instrument arose out of a requirement for something which would be climate proof, with a minimum of woodwork. The design, as far as appearance is concerned, was taken from an early piano in the Metropolitan Museum of Art in New York City. This piano, however, was an elaborately carved wooden structure. Although utilitarian in its original concept, as the design developed it became apparent that it would have the beauty of sheer simplicity of uncluttered line, and I kept this visual intention to the forefront.

"The frame is cast aluminium alloy, with re-inforcing bars at the back which are not visible. The soundboard is fixed in this frame, and the wrest pins and hitch pins are inserted in it, making the tuning very stable. One set of strings, one row of jacks and no stops, together with two bridges on the soundboard and fairly central plucking, made the instrument in reality a virginal, although the tone is rather more harpsichord-like than true virginal.

"The size of the instrument is 5' high x 3'6" wide x 18" deep. It weighs about 130 pounds, of which the heavy base constitutes nearly half. It comes off the base quite easily (4 screws) and will then go nicely into a small station wagon. The jack action is a modified

form for upright workings and is of plastic (tufnol, nylon, delrin). The soundboard at the moment is of solid spruce. A laminated soundboard may be made for difficult climates.

"The usual wood finish is rosewood with satinwood inlay. The frame finish is satin gold lacquer or green/gold. The volume is quite powerful, clear and penetrating in the middle and upper registers, and softer, rounder in the bass."



John Paul upright harpsichord

In addition to his description of the upright harpsichord, John Paul made a few general comments about harpsichord building today and about his own basic approach to instrument building.

Regarding the harpsichord industry today he states: "The re-introduction of the harpsichord just before the turn of the present century was the result of pioneer work by individual craftsmen and by piano firms, and this duality of production sources has continued.

"In the USA and in England, harpsichords are made almost entirely in very small workshops with only two or three people as personnel. Some of the smaller piano manufacturers also are involved with a limited number of instruments. On the continent, especially in Germany where there is a large home market, the trade is mostly in the hands of small harpsichord factories that employ perhaps a dozen or more men. There is actually no large scale or mass production anywhere.

"All of my own instruments, except the triangular models, are made on the same general plan of construction. Today, harpsichords must be reliable in-

struments and — as far as structure is concerned — this means that the cases must not warp in the way so many antique instruments have done. Further, they must stay in tune. Early instruments often required tuning after only a few hours, while a modern piano may stay in passable (although not perfect) tune for several months.

"Modern harpsichords achieve strength by having either a very strong wooden body, an iron or aluminum frame, or metal bracings inside the body. The method I have chosen is to adapt the barless iron frame, invented for the piano by John Henry Broadwood in 1888. This has proved to be a most satisfactory and elegant solution to the problem of holding the string tension. It provides the strength in the plane where it is required, and since there are no bars, there is no splitting of the action. The barless frame is a narrow rim of iron or steel just above the soundboard. It is not in itself intended to take the whole strain, but it is linked by strong bolts to a secondary strain-resisting structure under the soundboard — a honeycomb of toughened wood. The use of metal frames in harpsichords is a point of disagreement among knowledgeable builders. There are valid and specious arguments on both sides.

"The inner structural design is a complete unit, to which the casework — the outward and visible part — is added at a late stage. England has the advantage of a long cabinet making tradition, and I am proud that English craft makers still produce the finest cross banded and inlaid cabinet work."

In addition to his building new harpsichords, John Paul has become interested in restoring antique pianos. Of this he relates that "I am presently engaged in a typical restoration of a piano ca. 1800. I have a similar instrument on hand which I plan to convert to a harpsichord, the piano's action having been lost. I handle mostly grand pianos such as this, old harpsichords being virtually unobtainable. I like to restore them to their original condition as far as possible. However, it is my usual practice to put in slightly thinner strings so they will come up to modern concert pitch."

OFF THE SOUNDBOARD

Fernando Valenti will appear in an all-Bach ensemble concert, February 28, in Kulas Hall at the Cleveland Institute of Music. On May 1, he will appear with Eleanor Steber in the same hall.

Joseph Saxby, harpsichordist, has been touring on the West Coast with the Dolmetsch-Schoenfeld Ensemble.

Silvia Kind, the distinguished harpsichordist on the faculty of the Hochschule für Musik in Berlin, is Visiting Professor of Harpsichord at the University of Washington, Seattle, during the academic year 1967-68.

At a recent concert involving a single-manual harpsichord and a chamber orchestra I was dismayed to hear and see an unbelievably bad attempt to amplify the harpsichord. Two huge speakers were placed on the stage in front of the orchestra while the harpsichord itself was buried behind it. A large stand-mike sent waves of sound twanging throughout the auditorium. Make no mistake, everyone heard the harpsichord easily enough, although it sounded more like a steel guitar than a harpsichord.

A better way to amplify a harpsichord (at times this may be necessary, though not preferred) is to conceal a small microphone somewhere on the instrument where it will pick up a maximum of tone and a minimum of action noise. A single, good quality speaker should then be placed directly under, or slightly in front of the harpsichord, on the floor. The volume level should be kept relatively low. The audience will be uncertain as to whether the instrument is being amplified or not, since the natural tone quality of the harpsichord will not be impaired. Further, the tone will seem to come solely from the instrument itself rather than from speakers placed all about the concert hall.

It has been announced that one of Europe's foremost harpsichordists, Isolde Ahlgrimm, will come to the United States this summer. Details of her activities will be forthcoming in a later column.

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Burlington, Iowa, Church Opens Temple Organ

The new organ built by the Temple Organ Company, Burlington, Iowa, for Burlington's newly renovated, historic First Methodist Church was dedicated Sept. 24 with a recital by Bethel Knoche. Her program is listed in the recital pages.

The church was organized in the 1830s and may have been the first church established in the Territory of Iowa. Herbert Hunger is organist.

The new organ built by the Temple company was designed and voiced by N. Frederick Cool, owner of the company. Largely of new pipework, it has three manuals and pedal, with 1,951 pipes arranged in 29 registers, 34 ranks. It is in the front of the church with the great exposed in modern functional display and swell and choir-positiv on either side, free-standing behind open screens.

GREAT

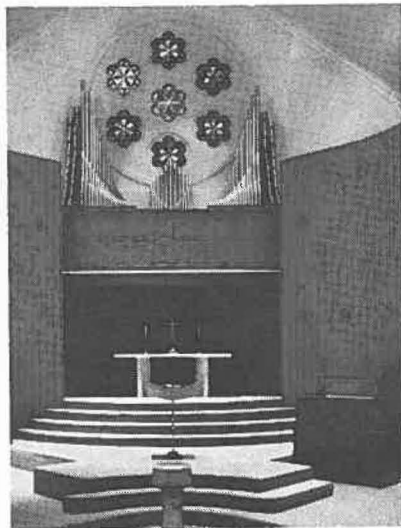
Quintaton 16 ft. 61 pipes
Diapason 8 ft. 61 pipes
Wald Flute 8 ft. 61 pipes
Viole de Gamba 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohr Gedeckt 4 ft. 61 pipes
Mixture 5 ranks 269 pipes

SWELL

Geigen Principal 8 ft. 61 pipes
Concert Flute 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Octave 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Nazard 2 2/3 ft. 61 pipes
Piccolo 2 ft. 61 pipes
Fagotto 16 ft.
Trompette 8 ft. 73 pipes
Oboe 8 ft. 73 pipes
Clarion 4 ft.
Tremulant

CHOIR-POSITIV

Gedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Koppel Flöte 4 ft. 61 pipes
Block Flöte 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Flach Flöte 1 ft. 61 pipes
Sesquialtera 2 ranks 98 pipes
Clarinet 8 ft. 61 pipes
Tremulant



PEDAL

Resultant 32 ft.
Principal 16 ft. 44 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Octave 8 ft.
Quintaton 8 ft.
Choralbass 4 ft. 44 pipes
Octave 2 ft.
Fagotto 16 ft.
Trompette 8 ft.
Clarion 4 ft.

SACRED CONCERT HONORS. MEMORY OF HYMN EXPERT

The memory of Dr. Armin Haeussler, author of *Stories of Our Hymns*, was honored Nov. 12. The choir of St. Lucas United Church, Evansville, Ind., which he served as pastor for 25 years until his retirement in 1958, sang a sacred concert accompanied by a group of string and brass players under the direction of Merle Baer, who also played several organ numbers.

Dr. Haeussler, who died in July, had served as chairman of the hymnal commission of the Evangelical and Reformed Church. In 1953 the National Council of Churches appointed him to the committee working on the revision of *Julian's Dictionary of Hymnology*. He also served on the editorial staff of *The Hymn*.

Georgia Church Orders Three-Manual Austin

The First Baptist Church, Statesboro, Ga., has awarded the contract for a small three-manual instrument to Austin Organs, Inc., Hartford, Conn. The new organ will be divided in two chambers at either side of the baptistry. Negotiations were handled by A. Dwight Peck, Austin's area representative.

GREAT

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
Furniture 4 ranks 244 pipes
Chimes (prepared)

SWELL

Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Spitzflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

CHOIR


Nason Flute 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Krummhorn 8 ft. 49 pipes
Tremulant

PEDAL

Principal 16 ft. 12 pipes
Gedeckt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Rohrflöte 8 ft.
Super Octave 4 ft. 12 pipes
Rauschquint 2 ranks 64 pipes
Trompette 16 ft. 12 pipes
Krummhorn 4 ft.

NOTICE

A return envelope is enclosed in your Diapason again this month. If you are a member of the RCCO, a direct subscriber, or an AGO member who has already sent in his renewal, please disregard further envelopes.



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NUNC DIMITTIS



Walter A. Hansen, linguist, translator, and associate editor of the American edition of Luther's Works published by Concordia Publishing House, died Nov. 28 in St. Louis at the age of 73. He suffered a heart attack as he was returning home from his editorial desk at Concordia. His widow, a daughter, a sister, a brother and three grandchildren survive him.

FLORIDA ORGANIST, RETIRED SINCE 1959, PASSES AT 80

Charlotte Pratt Weeks, for 30 years organist at the First Congregational Church, St. Petersburg, Fla. and several times dean of the St. Petersburg AGO Chapter, died Dec. 2 at Huntsville, Ala. at the age of 80.

A native of Massachusetts, Mrs. Weeks went to St. Petersburg from Syracuse, N.Y. in 1920. After her retirement at First Congregational Church, she was given the title of organist emeritus.



NEW JERSEY ORGANIST DIES SUDDENLY AT THE AGE OF 77

James Langdon Harvey, charter member and past-dean of the Northern Valley, N.J., AGO Chapter, died suddenly Dec. 17 at the age of 77. He had served for many years as organist and choir director of the Cherry Hill Reformed Church, River Edge, N.J. He is survived by his widow, a sister, two sons and four grandchildren.

The Builder Speaks At Cincinnati Dedicatory

The new Harrison & Harrison organ at the Cincinnati College-Conservatory of music was inaugurated on December 3 with a recital by Peter Hurford. Mr. Cuthbert Harrison, director of the English firm, delivered a few remarks on that occasion. We felt that his remarks were especially suitable for the occasion and asked him to write them out for our readers.

Mr. President, Ladies and Gentlemen: On the rare occasions that I am asked to speak at an organ dedication, my role is generally to read a lesson at a church service.

Here the beginning and end of what I say are clearly defined and the words pre-selected by others. I was once, however, asked to give the address and from the pulpit likened the building of the organ to the fascinating stories of the building and rebuilding of the Temple in Jerusalem. The making of plans, the working out of scales, weights and dimensions — the choosing and gathering of materials — the working of these into the completed building — and then the finishing touches. There is much wealth of material in your organ. Many kinds of timber: from the forests of Central America, the California Coast and beyond the Rockies; also from West Africa, Central Europe and even Japan. Innumerable felts and many grades of leather, from tissue paper thickness to quality such as is used for soling your shoes — most of this from sheep which graze the Mediterranean shores. Many metals from sources all over the world, but for those of you who know your Old Testament well, there is little gold! There is in quantity silver, copper and tin and at

the lower end of the scale, cardboard, paper and string. But I assure you that these are properly used with true craftsmanship.

But men are needed to work these materials.

I am lucky to have with me today two of the four men who have been over here to install the organ. We represent some sixty men and boys in Durham, who have all played their part in the building of it, our first representative instrument in the U.S.A. But perhaps not the first association with my name as this little story will reveal.

While waiting embarkation for the North African theatre of war, I received a telegram from my wife, "May I join the American Army? Only one vacancy!"

Perhaps that incident was prophetic of today?

What of today. No one would pretend that the building of an organ did not produce difficulties, and that for the organ builders the opening day many anxieties. But difficulties are overcome and anxieties soon forgotten.

What will never be forgotten is the warmth of the welcome you have given us here. Today will be one of my more memorable "organ occasions" and I thank all of you whom it has been our privilege and pleasure to meet in Cincinnati for also making it one of the happiest.

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All correspondence should be directed to the general secretary

Kitchener

Three school buses carried three Kitchener Centre junior choirs to Guelph Dec. 16 to join with St. Andrew's Presbyterian junior choir in a carol festival. Directors were Jan Overduin, Alice Dillon, Douglas Haas and James Bard. In addition to individual carol groups, recorder duos by Mr. Bard and Jennifer Silcox and recorder and organ duets by Mr. Bard and Rosemary Hamilton were heard. With audience participation in carol singing, this provided a satisfying prelude to Christmas.

ALICE DILLON

Toronto

Toronto Centre's carol prelude was held early — Dec. 4 — so that directors and choirs alike could enjoy the perennial outbursts of joy before commercial carols could induce psychotic trauma. Four choirs met in the chapel of Victoria University, University of Toronto. The boys of St. Augustine of Canterbury sang the Britten Ceremony of Carols, directed by Donald Hanson, to many the highlight of the evening. The meeting was notable for the amount of contemporary a cappella singing, especially by the student choir of the host college conducted by Louise Grasett. Other choirs were Christ the King Anglican (Dwight Munger) and Kingsway Baptist (Frederick Geoghegan). The singing of And the Glory of the Lord by choirs, members and visitors threatened the structure of the building.

Calgary

The Calgary Chapter wound up last year's meetings with a social gathering Dec. 9 at Christ Church. A recital by Terence Fullerton, John Searchfield and Joan and Robert Bell turned out to be interesting. In keeping with the lighthearted nature of the occasion, modern virtuosic techniques, baroque stylistic practices and a little known organ duet by Samuel Wesley were all subjected to some irreverent treatment. After having been "musically inspired", members went for the first course of a progressive dinner to the Fullerton residence to brighten spirits with glasses of punch. The salad course was eaten at the Searchfield home after which at Christ Church a fantastic Christmas dinner was waiting, prepared by the social convenor, Mrs. M. McKee. Several hours later, the group again abused the hospitality of the Fullertons as a successful and enjoyable evening drew to a close.

M. SEARCHFIELD

Stratford

The Stratford Centre was invited by the Ontario Registered Music Teachers Association to hear a Teacher-Parent Relationship discussion Nov. 1 at St. John's United Church. The teachers were Mrs. E. M. Dillon and Mrs. E. Singlehurst and the parents Audrey Press and Dr. Ian Lindsay.

The centre met Nov. 18 at the home of Ernest Harley, Mitchell, Ont. to hear a talk by John Rauser on The Baroque Organ and Baroque Music.

Members were invited to join with the ORMTA in celebrating its 41st birthday at a potluck supper at the home of Earl Clark, followed by a visit to the Rothman Art Gallery, Stratford.

VERA ZWICKER

Hamilton

A Festival of Canadian Church Music was held Nov. 27, sponsored by the Hamilton Centre. Canadian anthems were sung by choirs of Aldershot Presbyterian Church, Mount Hamilton United Church, St. James United Church (Waterdown) and St. Patrick's Roman Catholic Church. Composers included Walter MacNutt, Healey Willan, Frederick Silvester, Lorne Betts, Keith Bissell, Geoffrey Steel and others. Howard Jerome, ARCCO, was featured recitalist playing Cabena's Homage and works by William France and Gerald Bales. Canadian hymns written by Walter MacNutt, Sir Ernest MacMillan, Healey Willan and Florence Clark were used, with Lloyd Oakes at the organ. A reception followed in the church hall.

LYLA HERDMAN

Vancouver

The meeting of the Vancouver Centre Dec. 17 was the group's annual Christmas Choir Festival. Held in Christ Church Cathedral, directors were Beal Thomas, Harold Ball, George Robb, Alison Mavor and Donald King. Ministers of participating churches and the principal of the participating school read the lessons. Prior to the service Suzanne Gibson played Variations on a Noël, Dupré; in conclusion Fred Carter played Dieu parmi nous, Messiaen.

DONALD KING

Saskatoon

Chairman Russell Green of the Saskatoon Centre was recitalist at four Advent recitals in Knox United Church listed in the recital pages. Ron Jevons was narrator for Mr. Green's The Deluge Dec. 10. A social hour concluded each performance.

MARGARET MORRIS



Choral Music

A rather modest flow of new choral music in the last month covers a wide variety, with a considerable emphasis on the impending Lenten and Easter season.

Art Masters Studios sends seven short works, three for the season ahead. Robert Wetzler has an original accompanied Ye Are Now Sorrowful and an arrangement, Have Mercy, Lord, of an unaccompanied Qui Tollis by Caldara (listed 1670-1836!). A. P. Van Iderstine's Easter Fanfare has rather easy choral parts and a fanfare organ part. For general use are an a cappella Sateren arrangement of a Lindeman chorale, Salvation for Us Provideth; a Don McAfee arrangement of the Newmark If Thou But Suffer God to Guide Thee; Bob Burroughs' easy The Sun Is on the Land and Sea, and David N. Johnson's Set Free Within, with tenor solo.

Broadman Press issues a Trilogy on the Passion of Christ for SAB. Probably much more effective for solo trio, it could be sung chorally, too. It is very simple, conventional music, fitted to average voices.

Katherine Hill Rawls has a children's unison or SA arrangement, for Choristers Guild, of All Things Praise Thee; it has good contrast and a big ending.

The only music in Concordia's little stack not already listed in the January issue is a Passion according to St. John by William Byrd. This fine short work is for three part chorus, evangelist and synagoga (tenors), and Jesus (bass). Paul Thomas has arranged two extra Byrd choruses and has edited the work clearly and without the too-prevalent extraneous markings.

Galaxy sends a Festive Alleluia by William Mayer, derived from an opera. It has a big organ part and divides most sections.

Receipts from H. W. Gray are for general use. There are two widely contrasted anthems by Van Denman Thompson — a bright, morning Blessing and Honor and quiet, meditative A Choral Prayer. A Missa Brevis by John Boe is a useful accompanied setting. For unison singing are Judge Eternal by David H. Williams and Lord, Above All Other Treasures, arranged from Bach by Roberta Bitgood. Leo Sowerby has set Psalms 70, 124 and 133 for TTBB in his familiar and distinctive style.

For Heritage Music Press, a division of Lorenz, Walter Ehret has some not unfamiliar older music: When Jesus Wept, William Billings; Alleluia, Philip Hayes; Alleluia, Alleluia, William Boyce; Dost Thou Suffer Shame, and Come, All Ye Saints, Telemann; and the familiar Dona Nobis canon busied into Grant Us Peace.

For Easter, Hope Publishing has a junior choir cantata by John F. Wilson, He Is Risen. A demonstration record is available to aid in learning. Two of Hope's single anthems are intended for Easter and the four others are in the spirit of the season. For Easter are an Austin Lovelace Now the Green Blade Riset and Florence Jolley's The Strife Is Over (with some division of sopranos). Don McAfee's Let All the World in Every Corner Sing, Margrethe Hokanson's Song of Gratitude and Praise (Swedish chorale with trumpet), John Wilson's combined choir Let Us With a Gladsome Mind, and Allen James' unison O Thou Eternal Christ are all of joyous character.

Norman Dello Joio's Proud Music of the Storm for organ, brass and mixed chorus (Marks) was commissioned for the Cincinnati opening reported in the January issue; it is typical of this composer's style and is for festival use.

Another large commissioned work comes from Theodore Presser, Cantata from Job by Darius Milhaud. The four-section work asks for highly skilled forces — baritone, organ, chorus — and comes with separate choral parts for English and Hebrew texts. This deserves the attention of directors with extensive resources.

From Presser also comes an interesting SSATB Alleluia, Alleluia by Buxtehude edited by Walter Ehret with orchestral parts on rental. An accompanied Gloria by David Howard Williams is not too demanding; a Marion Vree SSA Praise the Lord, His Glories Show is arranged on the tune Llanfair. Gordon Young's Lord, Harken and Pity is short for use as an anthem and is elementary in conception.

Joseph Roff has made a Lenten cantata in four sections from five parables of Jesus. The Rodeheaver Company publishes this work for soprano and SATB. Mr. Roff's writing here is not up to his top form.

Another Lorenz division, Sacred Music Press, sends a group of anthems, several of which are intended for the season just ahead: Richard Willis' There Was Darkness Over the Earth. Don McAfee's Ride on, Ride on in Majesty, Sharon Elery Rogers' SA Joy Dawned Again, on a Praetorius source, with handbells, Gordon Young's A Cantic for Easter. For general use are James Boeringer's Jesu! The Very Thought Is Sweet, Bob Burroughs' Drop Slow Tears, and Edwin Earle Ferguson's Eternal Hope.

William Ramsey has edited Schubert's Mass in C (opus 48) for G. Schirmer. The text is Latin; the accompaniment is difficult. The work is strictly choral and needs orchestral accompaniment. In the Heinrich Schütz series edited by Buell Agee are a small, quiet Responsorium (Alleluja) and an SATTB Many Shall Come from the East and West, which is more difficult and also perhaps more characteristic. Robert De Cormier has edited Billings' David's Lamentation. Samuel Adler's Judah's Song of Praise is a rhythmic Hallelujah. Sven Lekberg's For As the Rain Cometh Down divides into sections in different keys, returning to the first idea at the end. Virgil T. Ford has two small SABs: Unto Thee, O Lord and Lord, Our Lord. — FC

Walcker

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Jean Berger

The Composer of Choral Music In our Time

By Jean Berger

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Vol. 8, No. 3, 1967

ing), still holds true for Palestrina, the musical pulse of the mass must be elaboration. Elaboration occurs within the framework of an established musical idiom where the knowledge prevails that the composer has served his faith, the congregation's faith, potentially humanity's faith, by adhering to dogma (i.e., the words of the sequences or the mass, and the liturgical tune assigned to them) and by employing his full, highly celebrated skill in applying to this *res prius facta* the most complex polyphonic elaboration known to him, possible to him, possible to mankind at that particular juncture in history.

Or, to quote a second and perhaps better known example, let me refer to a passage from Bach's Cantata #106, "God's time is the best." Here Bach combines two texts during the first choral movement of the work, one from the Old Testament stating that, according to the old covenant, man must die, the other a New Testament excerpt, stating hope for redemption through Jesus. But the mere combination of two contrasting thoughts and musical settings is not the essence: Bach inserts into the two-stranded texture yet a third idea, namely the statement by the flutes in the small orchestra of a hymn melody which says in its first stanza: "I have entrusted my affairs to God." Although the words of this hymn are not enunciated, the essence of the whole passage, whether in terms of music or of extramusical motivation, can be summed up as the chronology of the three thoughts: (a) it is the old covenant that man must die; (b) come, Jesus (i.e., hope for redemption); and (c) ergo: I have entrusted my affairs to God.

These two examples depict the historic condition of music at any given juncture of our past and, consequently, of our present. A catholic world that willed into being its medieval cathedrals, symbols in stone and glass of its transcendental faith, generated a music equally expressive of that faith. The middle-eastern melisma improviser of the alleluia *jubili* had contributed to chant in the manner characteristic of his Mediterranean habitat: through spontaneous melodic outburst, endless florid coloratura, etc. His French counterpart composes — if the term may be used here — by adding new melodic lines to chant, thus giving the initial impulse to the glories of western polyphony. Palestrina's mass, still imbedded in this tradition, equates complexity of polyphonic elaboration with the act of composition itself, while the Bach cantata cited — though it still maintains essentially comparable features — functions on the basis of the baroque conception that considers music a carrier of semantic or affective substance and thus addresses man.

Our situation, at present, is that of the concert. When one reads nineteenth-century descriptions of concerts — descriptions that come from the pens of the very generation that created or propagated the public concert — one is struck by the recurrent use of the same terms. One reads about the quality of spiritually leaving the earth, caused by the intent abandon to the works performed (almost all such nineteenth-century writings refer to Beethoven works, of course). One hears of the state of quasi-madness taking hold of the listener, of his passionate yielding himself up to such extraordinary sensations, his reluctant return to earth at the end of the concert, and his total exhaustion caused by the experience. In other words: magic. Music had temporarily returned to its primordial function, and not coincidentally did the near-sacramental events of the symphony concerts take place in almost total darkness in their "cathedrals of sound," the nineteenth-century concert halls. From all these descriptions it becomes clear that the composer, the author of such magic, must be a "different" man. The Beethoven complex sits heavily on the shoulders of all who choose to write music, and the broad-brimmed black hat, the long mane of hair, the unbourgeois

dress and manner of life become built-in features in the make-up of the nineteenth and, to some degree, the twentieth-century composer.

Many surface features of the musical life in America point to a similarity between the European formula of the public concert and our own. But upon closer examination, a number of profound differences emerge, particularly so in the field of choral music-making, and these must be highlighted in order to outline the specific problems and tasks of the contemporary composer of choral works. The concert represented, in its inception, an endeavor on the part of an early nineteenth-century bourgeois society to emulate the splendid events formerly limited to the music rooms of the aristocratic palaces, the price paid for admission replacing the earlier condition of aristocratic birth. Since the aristocratic image has never made a more than fleeting impression on the cultural endeavors of America, the history of the concert in this land is that of an imported product, sponsored more or less self-consciously. As the American composer traditionally sought instruction and professional training abroad — only to return with a grabbag full of tricks which have a foreign accent — so only foreign sounding names seemed worthy and capable of being chosen to conduct American orchestras. Only in recent years has this situation begun to change.

On the other hand, the very same American condition which accepted only superficially, or even frankly rejected the European notion of the public concert, did in fact create its own musical events. And while it is fashionable to belittle all such music-making outside of the hallowed halls of the concert hall or the opera house, it appears to me that precisely this home-grown musical tradition, from colonial days to our own time, is what presents the contemporary composer of choral music at once with its problems and with its accomplishments.

In the over-all course of American history, music essentially amounted to music in the religious services, leaving out of context such things as folkloric songs, dances, and the like. Without wanting to over-simplify matters, it would yet be reasonable to say that music in America was music for religious services or for devotional gatherings and that, consequently, it was the parochial school's job to see to it that such music — the anthem, in other words — be rehearsed and got ready during the week, for the services of the following Sunday. As in the situations cited earlier, purely esthetic considerations entered into choosing, composing, rehearsing and, eventually, performing the music, but they were concomitant rather than primary motivations.

Defining the main stream of music in America's history in this manner, we have yet said nothing about the style or the quality of the music, and, indeed, aside from the unique sameness of its functional place in church and school, the various denominational and national streams of immigration provided for an astonishing and exciting variety of music which ranged from the austerity of the monophonic metric psalm settings of the early Puritans to the richly ornate concerted anthems of the Moravians during the eighteenth century. It would be folly to say that any of this widespread musical activity produced masterworks capable of competing, in points of esthetic achievements, with the works of the contemporary European composers, a Monteverdi whose works were written during the period of early American psalmody or a Johann Sebastian Bach whose life span parallels that of some Moravian immigrants. But neither will it do to underestimate American music even of the early years of the land's civilization. The main point, however, is the vital place which the native product has occupied throughout the centuries, a place quite analogous to that of early Christian chant during the Middle Ages or

to that of Lutheran hymnody during the baroque period. In fact, if despite the severing of church and school most endeavors in our school music are still geared in a do-it-yourself direction, then we must trace such an outlook back to the early situation when "doing it" was precisely what the school's musical function was. The secularization of our public schools has made it necessary that our academic musical activities — from the grade school to the university campus — absorb the only other formula of presentation outside of the religious service that the period of secularization had to offer, namely the concert. But although the "professional" concert of European persuasion and the concert given by the amateur singers and players of our schools and colleges appear, at least outwardly, to be patterned after the same model, there are many essential differences between them which place the two events in two radically unrelated worlds — and this quite aside from technical attainments which are often enough superb with our amateur singers.

Last summer, as well as two years ago, I had occasion to report on the choral activities on our college and university campuses to European audiences at various state conservatories and universities in Germany and Italy; and, when making a choice of recorded samples with which to illustrate my lectures, I was struck again by the undeniable denominational origin of our choral music-making, which made itself felt most emphatically in the recorded programs that large numbers of conductor friends had sent me. And such an emphasis prevails despite the fact that, in most cases, any compulsion in favor of sacred music no longer exists. We are all familiar with these facts and don't even have to muse on the ecclesiastical robes which have become the uniform of the American choral singer even when going abroad — much to the bewilderment of European audiences, whose conception of the young American as a gum-chewing, blue-jean clad barbarian hardly prepares them for purple or lavender robes.

In addition to the necessity of adjusting itself to the formula of the public concert upon leaving its original locale, the religious service, choral music-making of the nineteenth century had to come to grips with a major phenomenon of the musical history of that period, namely the emergence of a newly discovered repertoire of renaissance and baroque music. Musicology, a newcomer to the academic disciplines, made available huge amounts of hitherto unknown works, most of which were considered, rightly or wrongly, to have been written for chorus, and more specifically for chorus "a cappella." The curious path which nineteenth-century music took in this respect is of extraordinary interest: since the image of the score, in the autograph of the composer, represented to the nineteenth-century musician a definitive statement on the creator's part, performances of the newly acquired renaissance and baroque works proceeded in a similar manner of literal realizations of scores which, to our present day mind, need all sorts of editorial additions to make them correspond to the actual sound desired by the old masters. Whatever the fallacious views of the early romantic generation may have been with regard to the revered works of the past, however, they were instrumental in establishing concepts of choral music and of choral singing which have not essentially changed to our own day. Although we realize more and more that the sixteenth century hardly ever knew such a thing as an "a cappella ideal," we have created such an ideal ourselves, and — for the moment at any rate — the "a cappella" chorus appears to be a fixed reality in our choral life. It stands to reason, of course, that musicological information will eventually become common property and that the envisioning of renaissance music as based on a supposed "a cappella" idea will be altered accordingly. Conceivably, at such a time,

the "a cappella" chorus will lose its unchallenged supremacy in our choral concerts.

A survey of our choral situation and the living composer's place within it must pay special attention to the character of our audiences or, more specifically, to the relationship between the composer, the performers, and our audiences. From this point of view, too, the quality and living tradition of the American choral activities make for a climate altogether different from that of the professional concert hall. The audience that enters the anonymous, darkened symphony hall, can ideally be expected to be intimately aware of the composer's purposes, to observe the unfolding of the symphonic cycle with the insight of the true connoisseur, to distinguish the subtler points of structural and coloristic devices. A letter of Mozart comes to mind in this context in which he tells his father of his supreme delight when during his performance of his so-called Paris symphony (which he probably conducted from the harpsichord) the elegant audience burst forth with most enthusiastic applause right during the first movement of the symphony, in full recognition of the more than ordinary sophistication of its structure.

The audiences of our current choral concerts, on the other hand, have neither the musical information nor any desire for it that would place them in similar positions of subtle connoisseurship. This is by no means to say that they are unmusical — far from it. But their musical fare and substance can be said to consist of melody, first and foremost. All other stylistic ingredients become secondary in the face of this all-American concern with "tune." It is in the creation of songs that American music has excelled, and "tune" is the most telling part of this country's musical heritage. I have never quite understood why anyone should object to this fact and why one should hesitate to term as "art" such a thing as "Summertime." After all is said and done, most musicians would agree that the sole difference between a composer and a mere manipulator of notes is the presence of "melos" in their respective scores.

The choral event has always functioned in a sphere of direct interrelationship between composer and audience, the two being originally involved in a service of worship. Whether we hear a performance of our own chorus on our own campus, or whether we extend an invitation to the chorus of a neighboring sister organization, or whether a denominationally oriented choir performs for listening groups of its denomination throughout the land — we are always in the presence of this same personal interrelationship which gives the musical event its indelible stamp. Although the formula of presentation is necessarily the dualism of the concert, in essence the performers and receivers form one single group, be it of ethnic, academic or theological rationale. Hence, the mystique of the professional concert cannot apply, the performers are not in the service of magic and the composer is not a magician — but both composer and performers are spokesmen. It takes little thought to visualize the tremendous gulf that thus separates the professional concert from the event in the choral domain. If the composer of the glamorous concert world has inherited — conceivably to his dismay and distress — a role of Prometheus who is the sole creator of taste, the authority that decrees what is good and what is not, what is to be fashionable and what old-hat, and if this divine oracle has presently maneuvered himself into an outpost position where his decrees are possibly no longer relevant to anyone but himself, the choral composer, text-bound, hence content-bound, has never relinquished his position as spokesman. It is inconceivable now as it is in the case of the great or small masters of the past. The very concept of posterity, or of posthumous success, the Schoenbergian "I am writing for a future generation," is altogether foreign in the area of choral music, as long, that is, as the use of the word is the result of earnest commitment and not merely a handy peg on which to hang some notes. One does not praise the Lord nor make a joyful noise in the lone outpost position hinted at — one does not, that

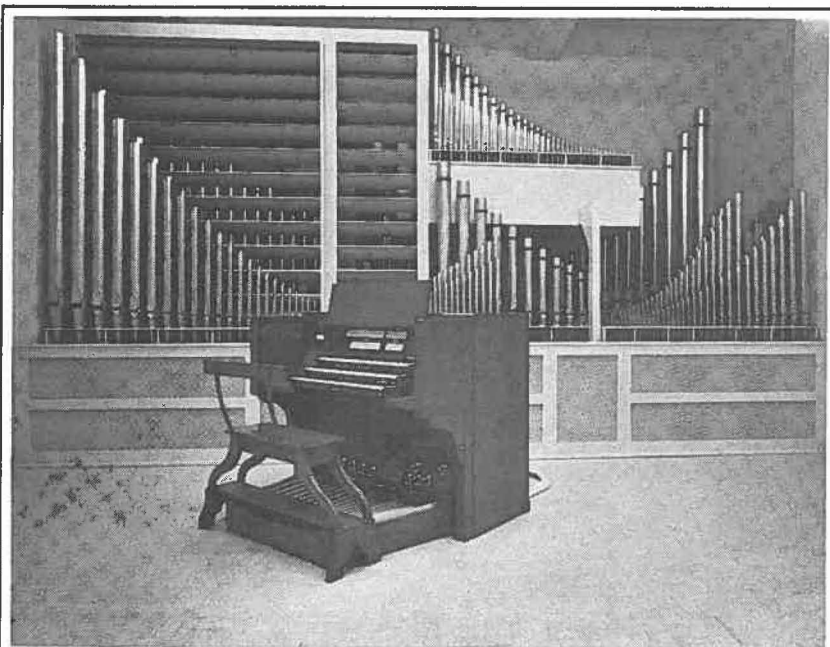
is, do so for SATB. SATB means people in translation, and the point which it matters to me to stress is that "people" in this context means more than merely the SATB's involved, but means also their sisters, brothers, classmates, fathers, mothers, and what have you. Possibly the thing most to be grateful for is that the composer of choral music has been spared the compulsion of being a genius. The Beethoven complex mentioned earlier made it impossible for any post-Beethoven composer of the romantic era to suffer himself to be anything but a genius, and the discovery that he may not be a genius occasionally caused his physical or spiritual suicide. Such a problem has mercifully been spared the musician whose good fortune landed him in the choral fields. Some of us find our way to this last stage of attainable wisdom only after much soul-searching and painful labor. But the final discovery — namely, the serene knowledge that it is not necessary to worry about the immortal masterpiece because the master will eventually take care of it — is worth the effort.

The stylistic framework within which a choral composition may be cast, though obviously as changeable as are all matters of idiomatic expression, is yet fairly established at any given juncture of history. A composer's utterance is the result of the sum total of his musical experience. At the present point in history, it is no more possible to

exclude from this experience the impact of works from the ever more remote past than it would have been possible for Beethoven to say that he had never heard a note of Haydn. The vocabulary, syntax, and expressive content of the composer's musical experience are the language which he shares with his musical fellow men. It is not only silly to speak in unintelligible riddles; it is also discourteous. Nor is artistic success infallibly guaranteed by torturing an inherited mode of expression beyond recognition. Mozart's scores hardly ever used more than twelve modest staves, and his most inspired melodic inventions derive from the same few notes of the same few scales which were his least inspired contemporary's tools, as well.

I must speak so as to be understood. More than that, I must speak so as to be received with a degree of sympathy, not to say pleasure. If my thought is arid, my language may be arid but if my thought — or the text provoking my musical thought — is joy, serenity, or hope, my language must convey such thought. I would go further than this. It has become almost axiomatic in our time to assume that all audiences are nitwits and that only composers possess the keys to the kingdom. Hence it has become axiomatic to assume that a favorable reaction on an audience's part to, heaven forbid, the first performance of a new work, is necessarily an indication of the work's worthlessness. Here,

too, it pleases me to think that the interrelationship, both human and esthetic, between composer, performer, and receiver makes such a philosophy unacceptable in the field of choral music. Without wanting in the least to imply that one ought to cater to the lowest cultural denominator of our population, nor wanting to condemn a reaching out for novel modes of expression or untried textures or rhythmic paces, I would yet say that, as even the most novel manner of a Faulkner, of a Giraudoux, of a Dylan Thomas starts from the semantic premises which belong to an established frame of reference and which, therefore, contributes excitement rather than tedium, so the choral composer's semantics, so to speak, cannot fruitfully discard or annihilate the syntax and vocabulary of his tradition. He may choose to be a voice in the wilderness, of course. But perhaps the most marvelous lesson in humility to be learned from that much maligned discipline of musicology is that it is well nigh impossible to point to a single composer's output at any stage of our history that was such a voice of the true prophet. It would be intriguing to think that such was the case, but history does not furnish the example. And unless we grossly distort the obvious facts of history, we have to draw the lesson that — to quote another much maligned work, *L'artista è un uom* — the composer must be a man, of his time preferably.



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According to Tradition

For more years than we can say with certainty, organists and choir directors from all over North America have been sending copies of their Christmas music bulletins to the office of THE DIAPASON. In the beginning only a few were received, and in order to get a better perspective, the magazine for several seasons carried a two-sentence invitation to organists, directors and ministers of music to participate. It has been at least 10 years since this published invitation has been renewed, yet the 1967 crop of Advent and Christmas bulletins was just as bountiful and from just as wide a geographical spread as ever.

We have been inclined to grumble a bit at times in the past about the investment of energy, concentration and sheer man-hours required to perform this twice-a-year task. Every time we have frowned a bit on paper, letters of appreciation and approval have poured in, reminding us again how important even small traditions are to church musicians.

Then we become grateful all over again for the long continuity we represent, and for our more than 58 years of card files which enable us to respond to dozens of questions we receive each week with answers available nowhere else.

Old age is a good thing in many ways, especially for the tradition and continuity it represents.

Post-Conclave Thoughts

Attendance

The breakdown of the registration list of the conclave did not reach us before deadline for this issue, so we cannot give our usual short analysis. Total registration for the conclave exceeded 500, by far the largest conclave registration which shows in our files since the first midwinter conclave was staged two decades ago, and more than twice the average number seen at many of the best conclaves in the past. The support of the Boston membership must have approached unanimity, a condition not at all in evidence at any of the conclaves held in the past in larger cities. A shiny Tracker Backer button to the whole Boston group, ranging from Chairman Phillip Steinhaus to the youngest student grouper.

Following our long custom, we shall as usual call the roll of officers at the

conclave. Of the legally elected national officers, exactly one was present: we saw Vice-president Vernon de Tar on hand from the morning of the second day. Three of the 17 national councilors were all we spotted after careful search: Robert Anderson from distant Dallas, Catharine Crozier from Winter Park, Fla., on hand for every other event as well as her own, and Roberta Bitgood from Bay City, Mich.

By far the largest attendance of these official people at any Guild convention was at Atlanta when their expenses were paid for out of the national treasury.

Hourly shuttle flights from New York to Boston require 53 minutes.

Exhibits

A large room at Hotel Somerset adjoining registration location was reserved for exhibits and again we were struck by the professional quality. Publishers' exhibits — the best choral and organ music displays we can recall — dominated the scene and were crowded at every hour in which delegates were not otherwise officially occupied.

Andover Organ Company's cutaway exhibit on the workings of a modern tracker organ, with a small positive at its side, was a very popular booth.

We noted no electronics exhibited and only two advertised in the program booklet.

By far the largest space in the exhibit room was occupied by a national headquarters booth. Various pamphlets were on display, including a folder on "insurance", and there were copies of the just-off-the-press December issue of a monthly publication.

Bus Tours

Extensive bus tours took delegates to see various organs in the Boston area and several guided tours of important landmarks were available. Reactions to these provisions ranged as usual from enthusiasm to bored fatigue. Age did not seem to be the governing factor in the distribution of these reactions.

On such matters as buses, printing the attractive and ambitious program booklet and in all kinds of promotion, management and know-how, all the evidence pointed to unusually high-level talent used to the best advantage. Even the snow emergency upset plans very little.

Standards

The Boston conclave seems to us to represent the kind of professional organization the Guild ought to be. The over-all intellectual and professional level of events was very far above that of any biennial national convention in our memory — even the memorable one in Los Angeles County in 1962. The delegation present, as is usual at midwinter conclaves, comprised a far larger proportion of the real leaders of our profession — college teachers, recitalists, composers, etc. — than ever attend those overgrown, overcrowded circuses staged every other summer.

The time of year provides a partial explanation, of course; the opportunity for closer contacts with real professionals is much more significant. The founder of THE DIAPASON always felt that the organization should remain a professional one and not become the refuge of anyone who owns an electronic spinet or volume 1 of *Everybody's Favorite Organ Pieces*. The midwinter conclave consistently adjusts to this more professional level of thinking; the sprawling national biennial continues to increase its emphasis on flashy general programs, electronic and other musical gadgets, and breathless dawn-to-midnight programming. Perhaps there is getting to be room for two organizations with only token ties between them. Perhaps no single convention can hope to interest and serve people with so little in common.

NOTICE

A return envelope is enclosed in your Diapason again this month. If you are a member of the RCCO, a direct subscriber or an AGO member who has already sent in his renewal, please disregard further envelopes.

Costs

Like the costs of too many of our necessities and almost all our luxuries these inflationary days, the bite even a conclave puts on one's budget becomes an increasingly serious consideration. Few who came to Boston from any considerable distance made the entire three-day meeting for as little as \$200. The next biennial national, at a much greater travel distance for most delegates and lasting much longer, will surely more than double that cost for most who attend — a chunk of budget many will have to weigh seriously against the possible professional gains.

The biggest budget depletion is the hotel bill. In Canada, conventions are often housed in college dormitories at low cost. In the States, it now appears standard practice among major hotel chains to publish special rates for conventioners but never to have rooms available at these prices. This condition caused widespread criticism at Atlanta. Our rate at Dallas was \$5 per night more than the published, requested rates, and in an almost empty hotel. In Boston the rate was only \$3.50 per night above the advertised and requested rate, for an early arriver. The Better Business Bureau obviously has no intention of curbing or restricting this practice, so figure that in on your summer plans, too.

Letters to the Editor

Pipe Pirates

Kansas City, Kans. Jan. 6, 1968 —
To the Editor:

While it is impossible to reach all churches and warn them of the pirates that exist in each neighborhood, I feel I must express some personal feelings about some of the so-called organ clubs that are about.

These groups pounce on any church that has an old organ to dispose of, and offer to remove the pipes. This is a "generous" gesture, often accompanied by overtures about past school friendships etc., to help persuade committee members to agree to this.

However, old pipes have scrap value and this alone can help to pay for removing the entire organ. In most instances these groups are only interested in "free pipes", although they may agree to pay about a quarter of their scrap value if they cannot get them otherwise. So my advice to churches is: sell the old organ complete if possible; a helpful local organbuilder can be of service, advising on how to go about dismantling and selling pipes for scrap. This saves time and many headaches too.

I am not against anyone getting a bargain, but "white-collar" robbery in my book is no better than breaking-in and helping oneself to the collection. In a recent example, not only were a group removing the pipes they had "bought" but they were busy taking other pipes too; fortunately they were stopped by a church member who was alert, and they did pay for these also on a rather measly basis.

This too: these people are not insured; any damage they do is likely to be paid for by the church. They are "nuts" but loose nuts anywhere are a danger, so I strongly advise all churches to beware. If their own organ serviceman is not helpful, they can be sure of getting something for their organ by selling the scrap pipe metal. The lumber can be useful for many repair jobs.

So to all churches I say: "Keep out any but the authorized persons, until you are sure you are getting a fair deal;" beware of the scroungers in the organ field. Between them and the

many so-called organists who are selling electronics, (which is fair enough except when they stoop to sabotage the instrument they play to make a sale), churches have a rough time.

Yours sincerely,

CLIFF BENNETT

Those Were the Days

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

Twenty of Chicago's leading organists were scheduled for a single month of public recitals at Kimball Hall. (The group picture appeared in the March issue).

A "house ad" on page 20 reads: "THE DIAPASON contains the most comprehensive and informative department of organ recital programs ever published. This and other features make it worth much more than the subscription price of 75 cents a year.

A publisher's ad lists an organ solo arrangement by Gatty Sellars of *Keep the Home Fires Burning*.

George Coleman Gow, Vassar College, was author of an article: *Some Phases of Improvisation in the Church Service*.

The Hook and Hastings firm of pipe organ builders was observing its 90th anniversary.

The wartime fuel shortage caused cancellation of the Monday evening organ recitals at Trinity Episcopal Church, Chicago.

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

Edwin Arthur Kraft celebrated his 35th anniversary at Trinity Cathedral, Cleveland.

A considerable amount of news and several articles were omitted from this issue of THE DIAPASON because of the government order limiting the supply of paper. Gift subscriptions to service men were also banned under the same ruling.

Recitals in Chicago's Kimball Hall were to continue through the winter. February recitals were: Wilbur Held, Dorothy Korn, Ruth Sanderson Phillips and Private Winston S. Johnson. A long letter from Bernard LaBerge suggested organ recitals to promote war bond sales.

The outdoor organ at Balboa Park, San Diego, was played for the exclusive benefit of service men and their families. D. Robert Smith, specialist first-class, estimated an average attendance of 400 at his Sunday afternoon recitals.

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

The February issue carried many death notices: Joseph T. Ragan, Atlanta; Hamlin Hunt, Minneapolis; Frederick Van Hagen, Toledo; Carl Abramson, Northfield, Minn.; Bertha Platts, Manchester, N.H.

The College Music Association and the Society for Music in Liberal Arts Colleges merged into the College Music Society.

David Willcocks was announced for the faculty of the Wa-Li-Ro conference.

TRACKER BACKER

One of the more amusing sideshows of the conclave was the wide distribution of king-size "Tracker Backer" buttons. The story is an interesting example of the initiative and the energy so common among the emerging generation:

The student group at the conservatory of Lawrence University, Appleton, Wis. has been propagandizing seriously for some time for a badly needed tracker practice organ. They conceived the idea, first, of wearing large badges reading TRACKER BACKER about the campus. When these attracted wide curiosity, they decided to sell them for a dollar each to start a fund. This proved so successful that they had buttons made up and members took them to the conclave. The buttons sold out the first day and netted more than \$100 for the fund.

Miriam Duncan is the group's sponsor and accompanied the representatives to Boston. It seems fitting to us that one of the first to display the TRACKER BACKER button at Boston was Tracker Backer E. Power Biggs.

To protect its idea, the group has copyrighted the expression "Tracker Backer". Other groups are encouraged to come up with their own ideas.

Chorus Pro Musica

We were among the many who found it impossible to be present for the preconclave Christmas concert by the Chorus Pro Musica directed by Alfred Nash Patterson. Reports were enthusiastic for this program of American, French and English Carols and Lee Hoiby's A Hymn to the Nativity.

Crozier at The Mother Church

Officially Catharine Crozier's recital at the Mother Church was also preconclave but few missed this major event on one of the largest church organs in the Western hemisphere. The instrument was pictured and described in the July 1952 issue of THE DIAPASON. Miss Crozier was the ideal recitalist for this instrument and gave the beautifully controlled and musical performance all of us always expect of her.

Chaconne in D minor, Pachelbel; Sonata 1, Bach; Suite on Tone 2, Clérambault; In Festo Corporis Christi, Heiller; Fantaisie 2, Alain; Toccatina, Sowerby.

The remainder of Wednesday featured much music of our own time.

King's Chapel Concert

The concert at King's Chapel combined the very old effectively with the very new. Most of the solo organ works played cleanly and rhythmically by Leonard Raver were contemporary — a not very notable Partita by William Mathias which deserved a hearing at this kind of meeting and the Dello Joio Laudation which many of us associate with Robert Anderson. The Fisk organ, then still in the planning stage, was described in THE DIAPASON for November 1960. Small organs by Noack and a fine Eric Herz harpsichord were joined by psaltery, crumhorn and drum in works from the 13th to the 16th century. An Evolutio by Charles Wuorinen drew mixed reaction, but Daniel Pinkham's new Feast of Lights for organ, harpsichord, guitar and percussion interested and pleased almost everyone.

A minor confusion in the printed program caused most to miss a demonstration of the recently rebuilt organ in the Church of St. John the Evangelist.

Handel and Haydn Society Concert

The evening event at Trinity Church began with Rodney Hansen's fine performance of the Sowerby Sinfonia Brevis which seemed no more *brevis* to us this time than in our two previous hearings. Much more adventurous was Richard Felciano's Glossolalia for electronic tape, percussion, baritone and organ. George E. Geyer, who — we hear — is president of Handel and Haydn, was the remarkable baritone soloist. The work was the subject of discussion throughout the three-day meeting; this kind of high level professional session was exactly the place for such works to be given a hearing.

Much the most grateful and generally appreciated work heard was John La Montaine's Wonder Tidings, in which the Handel and Haydn Society and soloists responded beautifully to Thomas Dunn's persuasive conducting for one of the top musical performances of the conclave.

Glasgow

The second day opened with a recital by Robert Glasgow at the Church of the Advent, whose organ — an early Donald Harrison Aeolian Skinner with some recent changes — was widely admired. By far the best playing we have heard from Mr. Glasgow, he was at his very best in Franck and Widor.

Sonatas in D major K 288 and C major K 255, Scarlatti; Elevazione, Offertorio, Zipoli; Fantaisie in A, Franck; Allegro, Symphony 6, Widor; Chants d'oiseaux, Messiaen; Prelude and danse fuguée, Litaize.

Biggs at Busch-Reisinger

The afternoon in Cambridge saw the conclave group sectioned up for the first time. One group was hosted by E. Power Biggs at Busch-Reisinger Museum while the other visited MIT. Then a rapid bus exchange reversed the groups.

Both the organ and the pedal harpsichord were of great interest in Mr. Biggs' hands and the beautiful playing by Alfred Zighera on viola de gamba was a matter of genuine delight. The famous Flentrop organ was described in THE DIAPASON for December 1958.

MIT

John Cook's demonstration on the chapel at MIT put far too much emphasis on anecdotes and jokes and not nearly enough on the matter at hand: The Possibilities of Twelve Stops. On the Kresge auditorium Holtkamp, the combination of notorious acoustics, Anthony Newman's unsettling idiosyncracies, and the not easily accessible Livre d'Orgue of Messiaen hardly combined into a conclave highlight. The two organs were described in the December 1955 issue.



C. B. Fisk, Anton Heiller, and Mireille and Bernard Lagacé after her recital.



Ruth Barrett Phelps, advertising chairman, poses in the snow.

Heiller at Harvard Church

After a routine dinner at the Harvard Faculty Club and an invigorating snow-walk about the Harvard Yard, Anton Heiller provided us a major climax to the conclave as he dedicated the important new Fisk tracker organ in Harvard Memorial Church. Complete rapport between organ, organist and music, and a setting less than perfect only in its acoustics produced a memorable evening. Mr. Heiller's often amusing improvisation far transcended the not very stimulating theme provided.

Prelude and Fugue in G minor, Buxtehude; Vom Himmel hoch, Prelude (9/8) and Fugue in C major, Bach; Fantasia and Fugue on Wacht auf, Reger; Improvisation.

Friday

Friday morning's alternate events both required substitution in personnel. Abraham Kaplan's session was replaced by a sparkling and consistently practical session on Messiah performance by Thomas Dunn. The session extended far beyond its original time limits without the slightest wane of interest. The panel on improving conditions for organists was moderated by Jack Fisher; we are not able to report on this.

Lagacé

Mireille Lagacé played a conclave recital for a second time, having given a convincing performance at the Charlotte meeting in 1965. This young organist continues the steady development of her major talent. We can expect a long and brilliant career for her. The 1961 Casavant organ apparently was heard to best advantage from the transept in which we sat.

Pieces for the Magnificat, Cavazzoni, Titelouze, Scheidt, Buxtehude, Pachelbel, Bach; Pastorale, Franck; Les Bergers, Dieu parmi nous, Messiaen.

Many people found the threatening weather and plane connections a barrier to hearing the last musical event of the conclave at which Jack Fisher played a century-old E and G Hook organ and the MIT Choral Society sang the Bruckner Mass in E minor at the old Church of the Immaculate Conception. Still fewer were able to remain for the banquet at the Harvard Club.

PICK YOUR COLOR!

yellow pink blue gold

For five months THE DIAPASON has included a colored envelope in each issue mailed. Several thousand of these have been returned to renew your annual subscription.

To those who have mailed them, thank you! Don't be concerned that we continue to enclose them; they are for those who have not yet renewed, not for you.

No other organ magazine in the world mailed 23,000 copies of its February issue. But just because we are not Number 2, doesn't mean we don't try harder.

Schantz Builds Organ for Aurora, Ill. Church

The Schantz Organ Company have been awarded the contract to build a three manual and pedal pipe organ for the First Presbyterian Church, Aurora, Ill.

The specification was designed by Arthur C. Strahle, district manager for Schantz in the midwest area in collaboration with William Aylesworth, consultant. The entire organ is to be installed across the back of the chancel area with the great unenclosed and the swell and choir under separate expression.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bordun 8 ft. 12 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Fourniture 4 ranks 183 pipes
Chimes

SWELL

Rohrflöte 8 ft. 68 pipes
Viola Pomposa 8 ft. 68 pipes
Viola Celeste t.c. 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Flute Conique 4 ft. 68 pipes
Waldflöte 2 ft. 61 pipes
Quint 1½ ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Contra-Fagot 16 ft. 12 pipes
Trompette 8 ft. 68 pipes
Fagot 8 ft. 68 pipes
Hautbois 4 ft. 68 pipes
Tremulant

CHOIR

Holzgedackt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nasard 2½ ft. 61 pipes
Principal 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 12 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Principal 8 ft. 32 pipes
Flute 8 ft. 12 pipes
Quintaton 8 ft.
Choral Bass 4 ft. 32 pipes
Flute 4 ft. 12 pipes
Principal 2 ft. 12 pipes
Rauschquinte 2 ranks 64 pipes
Posaune 16 ft. 32 pipes
Contra-Fagot 16 ft.
Trumpet 8 ft. 12 pipes
Fagot 8 ft.
Clarion 4 ft. 12 pipes
Fagot 4 ft.
Krummhorn 4 ft.



Robert Thompson is interim instructor in organ, music theory and church music at Hope College, Holland, Mich. replacing James Tallis who is on leave. He has bachelor and master degrees from Southern Methodist University where he studied with the late Dora Barclay and Robert Anderson; he has been working on a DMA at the University of Michigan where his study has been with Marilyn Mason and Robert Glasgow. He recently published an edition of Twenty-one Chorale Preludes by F. W. Marpurg, reviewed in this magazine's November issue.



Philip Keil has been appointed organist-choirmaster at St. Clement's Episcopal Church, Berkeley, Calif. He left St. Mark's Lutheran church and the Community Music Center, San Francisco to accept the new post. His professional and educational background were summarized in the issue of April 1965 on the occasion of his appointment to St. John's Lutheran, Greenwich Village, New York City.

Annual Christmas Summary

Our annual survey of several hundred church bulletins for Advent and Christmas showed no changed trends this year. As usual we found it necessary to limit our summary to material reaching our office by the final mail delivery on Jan. 10, our deadline for the February issue. Each year we receive many bulletins after the cut-off date; they often trickle into our office right up to the beginning of Lent. Of the familiar adages, "the early bird gets the worm" is perhaps more applicable here than "better late than never."

We continue to be fascinated at the nearly universal adoption of the Lessons and Carols service. We wonder how much those beautiful and famous records from King's College, Cambridge, have had to do with the popularity of this service among churches of so many faiths. We noted few new categories of lesson readers this year, which again ranged from a primary school pupil to a mayor-elect and a lieutenant governor.

A few of the many listings of Lessons and Carols (almost all *nine*, this year) follows: St. Elizabeth, Glencoe, Ill. (James Thomas, Dorothy Pettingell); St. Luke's Chapel, Trinity Parish, New York City (Clifford Clark); Northwestern Chapel Choir, Evanston, Ill. (Grigg Fountain); St. George's, New York City (Charles Henderson); Christ Church Cathedral, Indianapolis (James Litton); First Methodist, Rochester, Minn. (Robert Scoggin); Trinity Church, Woodbridge, N.J. (Alson Brandes); Victoria Congregational Church, Jamaica, N.Y. (Richard T. Biernacki); Bethesda-by-the-Sea Episcopal, Palm Beach, Fla. (Laura Hewitt Whipple); First Presbyterian, Mesquite, Tex. (Daniel Brantley, James and Jane Huddleston); Redeemer Lutheran, Glendale, L.I. (David H. Krohne); Emmanuel Episcopal, Webster Groves, Mo. (Henry Glass, Jr.); Church of the Covenant, Cleveland, Ohio (Henry Fusner); First Presbyterian, Fort Wayne, Ind. (Lloyd Pinkerton, Jack Ruhl); St. John's Cathedral, Spokane, Wash. (C. Harold Einecke); St. Stephen's, Sewickley, Pa. (Julian Williams); St. Bartholomew's, New York City (Jack Ossewaarde, Gwen Gould, Henry Lowe); Plymouth Church, Seattle, Wash. (Walter A. Eichinger); St. Andrew's, Toronto (Giles Bryant).

We list together all the other varieties of carol service — "from many lands," candlelight, around the table, processional etc. We are fully aware

that many of these involved imagination and invention far outside the common run. A summary such as this can hardly do justice to these: First Lutheran, Sioux Falls, S.D. (Roger Hatlestad, Merle Pflueger); Northwestern U Choral Union, Evanston, Ill. (William Ballard); First Presbyterian, Fort Wayne, Ind. (Lloyd Pinkerton, Jack Ruhl); First Presbyterian, Burlington, N.C. (Robert B. King); First Methodist, Red Bank, N.J. (Herbert Burtis); Christ Church, Cincinnati — Boar's Head and Yule Log (Gerre Hancock); Bethany Lutheran, Erie, Pa. (Florence Rubner); St. Paul's United, Port Arthur, Ont. (Susan Englehorn); Christ Church, South Hamilton, Mass. (David Hewlett); National City Christian, Washington, D.C. (Lawrence P. Schreiber); Trinity United, Altoona, Pa. (Ruth M. Dilliard); Druid Hills Presbyterian, Atlanta, Ga. (Jerry L. Black); St. Paul's Cathedral, Pittsburgh, Pa. (Paul Koch); Carols of France, St. Luke's Methodist, Oklahoma City (Donald F. Jensen, Fred Haley); Trinity Methodist, Light-house Point, Fla. (George William Volkel); First Presbyterian, Detroit, Mich. (Gordon Young); Church of the Ascension, Chicago (Benjamin Hadley).

We noted many fewer instances of works of our time on this year's programs. This does not necessarily prove that this was really a valid trend. We noted: Distler Wachet auf, Concordia Senior College, Fort Wayne, Ind.; Distler A Little Advent Music, First Presbyterian, Lancaster, Pa. (Reginald Lunt) and Army & Navy Academy, Carlsbad, Calif. (William and Charlotte Atkinson); Peterson The Night the Angels Sang, Faith Lutheran, St. Paul, Minn. (Johannes Riedel, Louise Borak); Luvaas The Shepherd's Christmas, First Methodist, Wichita, Kans. (Eugene Butler, Dorothy Addy); Ron Nelson The Christmas Story, First Presbyterian, Dallas, Tex. (Travis Shelton, Sarah Jane Baker); Hillert Christmas Story according to St. Luke, Christ Church Cranbrook, Bloomfield Hills, Mich. (Robert Bates, Beverly Buchanan); Hovhanness Magnificat, Phillips and Abbot Academies at Methuen Music Hall (William Schneider, Lorene Banta); Herbert Stewart The Christ Child, West End Methodist, Portsmouth, Va. and the Star of Bethlehem, St. Luke's Parish, Smithfield, Va. (Herbert Stewart); Pfautsch God with Us, First Methodist, Decatur, Ill. (Theodore Ripper); Pinkham Christmas Cantata, First Pres-

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THE FUTURE OF CHURCH MUSIC

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Alec Wyton, Earl Ness, Richard Roewecklein

The Revs. Peter Blynn, Marion Hatchett, John Golding

byterian, Fort Wayne, Ind. (Lloyd Pinkerton, Jack Ruhl); David H. Williams Before the Paling of the Stars, First Methodist, Cookeville, Tenn. (C. Ralph Mills).

We received comparatively few Messiah programs; many of these performances are by college and choral groups whose directors do not regularly send us their programs. A Chicago newspaper listed nine performances in a single week; we were sent only the traditional Apollo Club and Rockefeller Chapel ones. We noted the trend toward performances with the limited resources of Handel's own time; the move toward authenticity seems to be taking root in a variety of circumstances: Maryville, Tenn. College (Harry Harter); First Baptist, Alhambra, Calif. (Earle H. Anderson); University of Illinois, Urbana (Harold Decker); Fox Chapel Presbyterian and Fox Chapel Episcopal, Pittsburgh, Pa. at first-named church (Bob Whitley, Bruce Bengtson); Church of the Resurrection, New York City (Samuel Walter, John B. Haney); First Congregational, Ypsilanti, Mich. (John Payne); St. Bartholomew's, New York City (Jack Ossewaarde, Gwen Gould, Henry Lowe).

Fewer performances of Bach cantatas than we have noted in the immediate past were reported in 1967: Cantata 65, Neighborhood Church, Pasadena, Calif.; 142, Central Methodist, Spartanburg, S.C. (John M. Bullard) and Our Redeemer Lutheran, Seaford, N.Y. (Wesley James, Ruth Schulz); 140, First Presbyterian, Baltimore, Md. (James Winship, C. Randall Williams); 61, First Methodist, Wichita, Kans. (Eugene Butler, Dorothy Addy) and Christ Church, Glendale, Ohio (Parvin Titus, Virginia Bandfield Bollinger).

The Bach Christmas Oratorio was listed at: Independent Presbyterian, Birmingham, Ala. (Joseph Schreiber); Louisville Bach Society (Melvin Dickinson); Bethesda-by-the-Sea Church, Palm Beach, Fla. (Adam L. Becker, George William Volke); Venango Choral Society, Oil City, Pa. (William McDonald, Robert B. Lynn). The Bach Magnificat was on programs from: Georgia College, Milledgeville, Ga. (Robert Wolfersteig, Jack Jones); Bates College, Lewiston, Maine (D. Robert Smith); First Presbyterian, Oklahoma City (John S. C. Kemp, Wilma Jensen).

Pre-Bach and Bach contemporary music fared a bit better, as we note: Lübeck Welcome, Thou King of Glory, St. Elizabeth, Glencoe, Ill. (James Thomas, Dorothy Pettingell); Lübeck Christmas Cantata, Georgia College, Milledgeville, Ga. (Robert F. Wolfersteig, Jack Jones); Kuhnau How Bright-

ly Shines, Army & Navy Academy, Carlsbad, Calif. (William and Charlotte Atkinson); Monteverdi Magnificat, Durante Magnificat, Neighborhood Church, Pasadena, Calif.; Vivaldi Gloria, United Church, Bridgeport, Conn. (Paul E. Knox), St. Paul Methodist, Louisville, Ky. (Bennett Penn); First Presbyterian, Lancaster, Pa. (Reginald Lunt), and Govans Presbyterian, Baltimore, Md. (Gordon and Helen Betenbaugh); Vivaldi Magnificat, First Presbyterian, Baltimore, Md. (James Winship, C. Randall Williams); First Presbyterian, Winnipeg, Man. (Conrad Grimes); Christ Church Cranbrook, Bloomfield, Mich. (Robert Bates, Beverly Buchanan); Buxtehude O Lord How Shall I Meet Thee, Concordia Senior College, Fort Wayne, Ind. Buxtehude Jesu Joy and Treasure, Govans Presbyterian, Baltimore, Md. (Gordon and Helen Betenbaugh) and Congregational Church, Concord, Mass. (David Pizarro); Buxtehude Command Thine Angel to Appear, St. Paul Methodist, Louisville, Ky. (Bennett Penn); Buxtehude In dulci júbilo, Bates College Choir, Lewiston, Maine (D. Robert Smith), and First Methodist, Cookeville, Tenn. (C. Ralph Mills); Buxtehude Rejoice Christians, Westminster Presbyterian, Dubuque, Iowa (William Knaus, Lawrence Weller); Buchner Christmas Cantata, St. Paul Methodist, Louisville, Ky. (Bennett Penn).

Going back a few centuries earlier are: The Play of Herod, Church of the Covenant, Cleveland, Ohio (Henry Fuser) and A Program of 15th Century Manuscript Carols for voices, instruments and dancers at Herron Museum, Indianapolis (James Litton).

Returning to the other side of the Baroque we note: Michael Haydn Magnificat, Augustana College, Sioux Falls, S.D. (Merle Pflueger, Arnold Running, Marcia Lewis) and Charpentier's Song of the Birth of Our Lord, St. Andrew's, Toronto (Giles Bryant).

Moving up another century we find: Saint-Saëns Christmas Oratorio, First Methodist, Rochester, Minn. (Robert Scoggin); Debussy Blessed Damozel, Georgia College, Milledgeville, Ga. (Robert F. Wolfersteig, Jack Jones); Vaughan Williams Fantasia on Christmas Carols, Westminster Presbyterian, Dubuque, Iowa (William Knaus, Lawrence Weller), St. Mark's Episcopal, Palo Alto, Calif. (C. Thomas Rhoads), and St. Bartholomew's, New York City (Jack Ossewaarde) and St. Andrew's Church, Toronto (Giles Bryant); Vaughan Williams Magnificat, First Methodist, Rochester, Minn. (Robert Scoggin).

Benjamin Britten's Ceremony of

Carols continues to lead its contemporaries in popularity. One example was St. John's Episcopal, Los Angeles (James Vail). Another Britten we noted was St. Nicolas at Christ Church, Indianapolis (James Litton) and La Jolla, Calif. Presbyterian (Howard D. Small).

The Menotti Amahl and the Night Visitors seems to have been given a rest this year in churches as well as on the traditional broadcast. We did note it at Hayes Barton Baptist, Raleigh, N.C. (Walter D. Ross) and at First Methodist, Wichita, Kans. (Eugene Butler, Barbara Brummett).

As usual we received many bulletins of strictly liturgical services. This was very usual in the case of Christmas Eve services in churches of several denominations. We list a few: Cathedral of St. Philip, Atlanta, Ga. (Ronald Rice); Trinity Episcopal, Galveston, Tex. (Paul Bentley); St. Jerome's, East Rochester, N.Y. (Donald Baber); St. Paul's Cathedral, Pittsburgh, Pa. (Paul Koch); St. George's, Schenectady, N.Y. (Fredrick Monks); Church of the Ascension, Chicago (Benjamin Hadley); St. Mary's Cathedral, Hackensack, N.J. (Godfrey Schroth).

Thus we offer again our annual summary of a beautiful collection of Advent and Christmas music. As we said at the beginning, we note no real trends or changes from recent seasons, but don't take our word for it: draw your own conclusions.

Burned New York Church Gets Austin for New Edifice

The Church of St. Matthew and St. Timothy, New York City, now building a new structure to replace the earlier one destroyed by fire, has awarded the contract for a three-manual organ to Austin Organs, Inc., Hartford, Conn. The new building, of contemporary architecture designed by Victor Christ-Janer and Associates, New Canaan, Conn., will accommodate the choir near congregational level, with the organ on a shelf and cantilevered on a second level wall.

The specification was written in cooperation with the organist, Bassett Hough, Charles Neill, Austin's area representative, handled contract negotiations.

GREAT
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
Mixture 4 ranks 244 pipes
Chimes (prepared)

SWELL
Rohrgedeckt 8 ft. 61 pipes

Viola Pomposa 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagot 16 ft. 12 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant

CHOIR
Gedeckt 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Krummhorn 8 ft. 49 pipes
Tremulant

PEDAL
Principal 16 ft. 12 pipes
Gedeckt 16 ft. 12 pipes
Viola 16 ft. 12 pipes
Principal 8 ft. 12 pipes
Gedeckt 8 ft.
Principal 4 ft. 12 pipes
Mixture 2 ranks 64 pipes
Fagot 16 ft.
Krummhorn 4 ft.

Two Wicks Organs for Denton, Tex. Church

Two organs have been completed at the Wicks factory for the First Baptist Church, Denton, Tex. A 46 rank instrument is to be installed in the church itself; six ranks will go into a chapel. Installation is taking place. W. G. Shadle is minister of music.

MAIN ORGAN
GREAT
Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillpfeife 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
State Trumpet 8 ft. 61 pipes
Chimes

SWELL
Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Geigen Principal 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 1/2 ft. 49 pipes
Scharf 3 ranks 183 pipes
Bassoon 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Rohrschmalmei 4 ft. 61 pipes
Tremolo

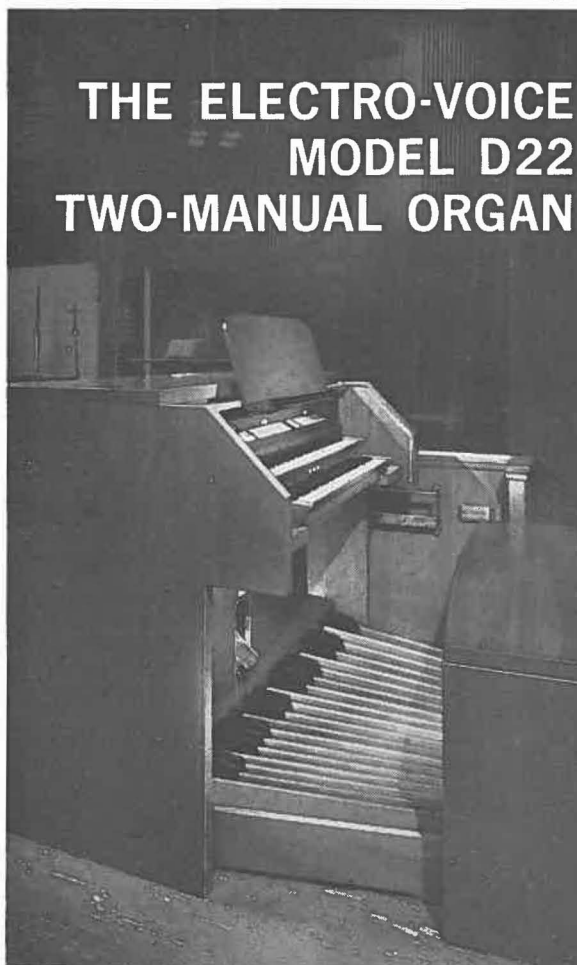
CHOIR
Bordun 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Gemhorn 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Rauschpfeife 2 ranks 122 pipes
Cor Anglais 8 ft. 61 pipes
Tremolo

PEDAL
Resultant 32 ft.
Contrabass 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Principalbass 8 ft. 32 pipes
Waldflöte 8 ft. 32 pipes
Erzähler 8 ft.
Choralbass 4 ft. 32 pipes
Spitzflöte 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Bordun 32 ft. 32 pipes
Posaune 16 ft. 32 pipes
Bassoon 16 ft.
State Trumpet 8 ft.
Trumpet 8 ft. 12 pipes
Zink 4 ft. 32 pipes
Chimes

CHAPEL ORGAN
GREAT
Principal 8 ft. 12 pipes
Gedeckt 8 ft. 61 pipes
Erzähler 8 ft.
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 12 pipes
Flachflöte 2 ft. 61 pipes
Mixture 2 ranks
Fagot 8 ft.

SWELL
Copula 8 ft. 61 pipes
Erzähler 8 ft. 49 pipes
Gedeckt 4 ft. 12 pipes
Erzähler 4 ft. 12 pipes
Nasat 2 1/2 ft.
Blockflöte 2 ft. 12 pipes
Larigot 1 1/2 ft.
Fagot 8 ft. 61 pipes
Tremolo

PEDAL
Subbass 16 ft. 12 pipes
Principal 8 ft.
Copula 8 ft.
Choralbass 4 ft.
Flute 4 ft.
Fagot 8 ft.



THE ELECTRO-VOICE MODEL D22 TWO-MANUAL ORGAN

GREAT:
Gedeckt 16'
Principal 8'
Bourdon 8'
Dulciana 8'
Octave 4'
Flute 4'
Super Octave 2'
Mixture II
Trumpet 8'

SPECIFICATIONS

SWELL:
Lieblich Gedeckt 16'
Gedeckt 8'
Salicional 8'
Flute 4'
Salicet 4'
Nazard 2-2/3'
Piccolo 2'
Tierce 1-3/5'
Trumpet 8'
Clarinet 8'
Clarion 4'
Tremulant

PEDAL:
Principal 16'
Bourdon 16'
Octave 8'
Bourdon 8'
Super Octave 4'
Flute 4'
Fagotto 8'

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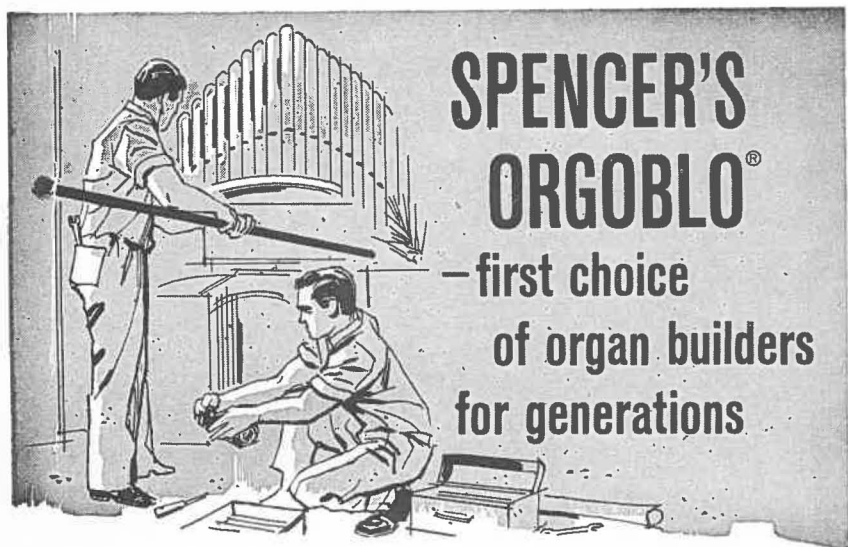
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Though "ungilded", Diapason
Thou art very nice to gaze on.
Pressure's gentle, scale is fine,
Be, sweet pipe, my Valentine.

TO A DIAPASON

Reeds and Mixtures draw a line,
Flutes and strings full sweetly shine
Diapasons, you're Divine
Won't you be our Valentine?

MY VALENTINE

Thine upper partials suit thee well,
Each monthly blast is Great, is Swell,
And though thy mouth hast had some nicking
Thou art still alive and kicking

VALENTINE WISDOM

"I love they mouth"
(Said Solomon)
"Thy fair large ears
Those bearded lips
That shapely foot
Those slender hips.
To change — tut tut —
For other pipe
I'd be a nut,
Sweet proto-type"

David nearly lost his life
Playing on the harp;
Had he blown a Diapason
With its round tone so amazin'
Saul would not have had to carp.
"To that Principal I'll cling"
Would have said the smiling King.
"David, be my Valentine,
Throw away that Javeline".

Ithaca Church Awards Contract to Austin

The First Presbyterian Church, Ithaca, N.Y., has awarded its second three-manual organ contract to Austin Organs, Inc., Hartford, Conn. The original instrument built some 65 years ago served faithfully these many years. The new instrument will be installed behind the golden oak casework in the sanctuary, much as was the old organ. The new specification was written in co-operation with the organist, Mrs. E. F. Arnold, and the choir director, Frank Howard.

GREAT

Gemshorn 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Snitzflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Scharf 3 ranks 183 pipes

SWELL

Gedeckt 16 ft. 24 pipes
Hohlflöte 8 ft. 61 pipes
Viola 8 ft. 68 pipes
Voix Celeste 8 ft. 56 pipes
Flauto Dolce 8 ft. 68 pipes
Flöte Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Rohrflöte 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Claron 4 ft. 68 pipes
Tremulant

CHOIR-POSITIV

Nason Flute 8 ft. 68 pipes
Erzähler 8 ft. 68 pipes
Erzähler Celeste 8 ft. 56 pipes
Koppelflöte 4 ft. 68 pipes
Nasard 2 1/2 ft. 61 pipes
Principal 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Cymbal 3 ranks 183 pipes
Krummhorn 8 ft. 56 pipes
Bombarde 8 ft. 37 pipes
Tremulant

ECHO

Viole Aetheria 8 ft.
Vox Angelica 8 ft.
Gedeckt 8 ft.
Flute 4 ft.
Vox Humana 8 ft.
Chimes
Tremulant

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Gemshorn 16 ft.
Gedeckt 16 ft.
Octave 8 ft. 32 pipes
Spitzflöte 8 ft. 32 pipes
Rohrflöte 8 ft.
Choral Bass 4 ft. 32 pipes
Flöte 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Fagotto 16 ft.
Bombarde 8 ft. 12 pipes
Krummhorn 4 ft.

Wisconsin Recital Hall to Have Austin Organ

The University of Wisconsin, Madison, has awarded the contract for a large three-manual instrument to Austin Organs, Inc., Hartford, Conn. The new organ is to be installed in the new recital hall of the University's music school and will feature a trompette-en-chamade mounted at the middle of the neo-classic case in which the rest of the organ will be housed. The recital hall was designed by the Chicago architectural firm of Harry Weese and Associates and will accommodate an audience of 500. The console will rest on a moderate size stage, with the organ across the front of the auditorium above it.

Contract negotiations were handled by Burton Yeager for Austin. The specification was written in co-operation with John Harvey, associate professor.

GREAT

Gemshorn 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Rauschquinte 2 ranks 122 pipes
Furniture 4-6 ranks 305 pipes
Trompette 8 ft. 61 pipes

POSITIV

Nason Flute 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Cymbal 3 ranks 183 pipes

SWELL

Gedeckt 16 ft. 24 pipes
Hohlflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Voix Celeste 8 ft. 54 pipes
Principal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Claron 4 ft. 61 pipes
Tremulant

CHOIR

Gedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Spitz Flöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Nasard 2 1/2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 49 pipes
Tremulant

PEDA

Resultant 32 ft. 32 notr
Principal 16 ft. 32 pipe
Gemshorn 16 ft.
Gedeckt 16 ft.
Octave 8 ft. 32 pipes
Spitz Flöte 8 ft. 32 pip
Rohr Flöte 8 ft.
Choral Bass 4 ft. 32 pipe
Flöte 4 ft. 12 pipes
Mixture 3 ranks 96 pipe
Trompette 16 ft. 12 pipe
Fagotto 16 ft.
Trompette 8 ft.
Krummhorn 4 ft.

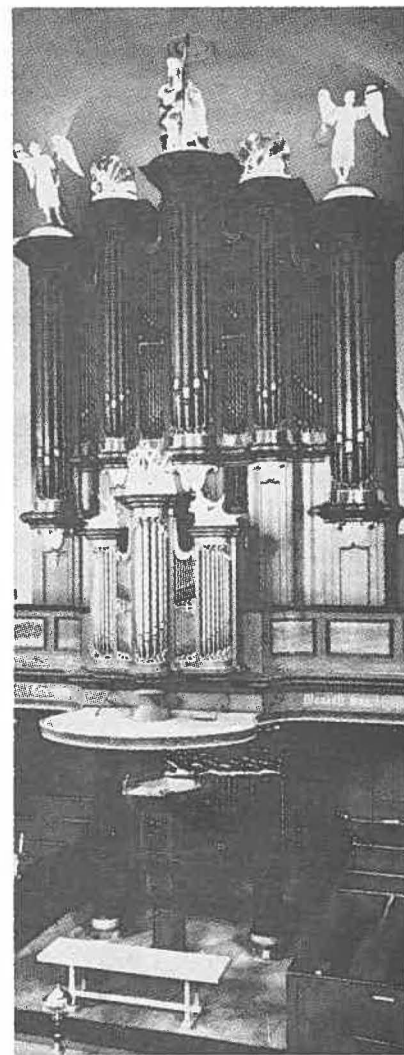
The organ in the Reformed Church of 's-Hertogenbosch built by Bätz in 1831, was restored by D. A. Flentrop in 1962. The disposition of the instrument was retained intact, with the addition of a Woudfluit 2 ft., compatible in scaling to the existing pipework, replacing a non-original Voix Celeste. Mr. Flentrop has provided a photograph of the organ case and a facsimile of the 1831 dedicatory program, together with a translation of the program and a few observations on it.

In 1831, when the Dutch organ builder Bätz from Utrecht finished building this instrument for the church in 's-Hertogenbosch (see specification below), one wonders whether his work was considered fashionable. For the design and the tonal plan of this organ were extraordinarily conservative for the time. Looking at the music offered in the dedication program by the renowned Braghthuizen, organist of Amsterdam's prestigious "New Church" near the Royal Palace, we see at once what sort

of literature was stylish and modern. How incongruous it is to think of that music, laughable as it seems today, being performed on an instrument designed according to the best ideals of a languishing classical tradition! And how gratified we are today to discover that a fine organ builder like Bätz was not sufficiently "advanced" to follow the fashionable and frivolous practice of his performing associates.

We can only imagine today, in retrospect, with what tenacity and conviction the builder of the early 19th century must have held to his ideals, in order to be free to create an instrument of lasting artistic value. Could Bätz have guessed that more than a hundred years later his organ building descendants would still be fighting the same battle? Could he have imagined that organists of the next century would be trying to compromise the organ with special effects, with their own "storms," their own "battles" and their personal notion of sounds to inspire picturesque beauty?

Many organ players have wielded influence over the builders of organs. But how many great paintings or sculptures have been designed by a committee? Indeed, it is the organ builder who must exercise ultimate artistic responsibility, and he alone. He must respect the problems of the performer, or better yet be one himself, and he must know the great literature of the past as well as the present. But it is his function, and not the musician's, to draw the creative forces together into a functioning artistic unit.



Prestant 4 ft.
Fluit 4 ft.
Woudfluit 2 ft.
Dulciaan 8 ft.

PEDAL

Subbas 16 ft.
Octaafbas 8 ft.
Octaaf 4 ft.
Bazuin 16 ft.
Trompet 8 ft.

PROGRAMMA

VAN HET

ORGEL - CONCERT,

hetwelk door **D. BRAGHTHUIZER**, Organist van de Nieuwe Kerk te Amsterdam, op Dingsdag den 15 November 1831, des avonds ten acht ure, in de Nieuwe Kerk der Hervormden te 's-Hertogenbosch, zal gegeven worden.

EERSTE DEEL.

- 1^o. FANTASIE, in den vorm eener Sijmphonie. a) Intrada. b) Allegro. c) Andante. d) Rondo.
- 2^o. FLUIT-CONCERT, met accompagnement van een Orchest, geïmiteerd door het verband van verschillende Orgel-Registers.
- 3^o. ORGELMATIGE VOORSTELLING EENER BATAILLE, waarin door het karakter der muziek en de aanwending van daartoe bruikbare Orgel-Registers, de verbeelding wordt kenbaar gemaakt: het krijgsmuziek veraf en naderbij, waarop een *Allegro Agitato* het gevecht, het kanon- en muskettenvuur enz. voorstelt, hetwelk besloten wordt door het trompetgeschal. enz. der overwinning.

TWEEDE DEEL.

- 4^o. PITORESK ORGELSTUK, voorstellende een Lentemorgen, waarin de aanbreekende dag, door het kraaijen van den haan en het gezang der vogelen, aangekondigt wordt; vervolgens een onweder en daarna herstellende kalmte in de natuur, hetwelk besloten wordt door een koor van het Landvolk, uit het oratorium de Jaargetijden van *J. Haijdn*.
- 5^o. VARIATIEN, imiterende onderscheiden muziek-instrumenten; tot thema de melodie van het Volkslied: *Wien Neerlands bloed in de aderen vloeit*.
- 6^o. FINALE FUGA; tot thema de melodie van: *Wilhelmus van Nassauwe*.

De Bewijzen van Toegang zijn, tegen betaling van vijftig Centen, te bekomen bij den Koster van de Kerk bij den aanvang, aan den ingang der Kerk.

MANUAL 1

Bourdon 16 ft.
Prestant 8 ft.
Holpijp 8 ft.
Octaaf 4 ft.
Gemshoorn 4 ft.
Quint 2½ ft.
Octaaf 2 ft.
Mixture 3-6 ranks
Scherp 3-4 ranks
Cornet 5 ranks
Trompet 8 ft.

MANUAL 2

Prestant 8 ft.
Roerfluit 8 ft.
Quintadeen 8 ft.
Viola di Gamba 8 ft.

PROGRAM OF AN ORGAN CONCERT

to be presented by D. Braghthuizer, Organist of the New Church of Amsterdam, on Tuesday, November 15, 1831, at eight o'clock in the evening, in the New Church of the Dutch Reformed Congregation of 's-Hertogenbosch.

FIRST PART:

1. FANTASIE, in symphonic form. (a) Intrada. (b) Allegro. (c) Andante. (d) Rondo.
2. FLUTE CONCERTO, with the orchestral accompaniment imitated by various combinations of organ stops.
3. THE REPRESENTATION ON THE ORGAN OF A BATTLE, in which, through the characteristics of the music and the use of appropriate organ stops, the following fantasies will be recognized: battle music, both distant and near; during an "Allegro agitato" the combat, represented by cannon and musket fire, will finally come to an end with a trumpet fanfare, announcing the victory.

SECOND PART:

4. A PICTURESQUE ORGAN WORK, portraying a morning in springtime, in which daybreak is announced by the crowing of the rooster and the songs of birds; following this, there will be a storm, which will abate, restoring Nature's calm; and in conclusion, a chorus of country folk, arranged from The Seasons, of Joseph Haydn.
5. VARIATIONS, imitating a number of musical instruments, employing the theme of the Folk song: "Wien Neerlands . . ."
6. FINAL FUGUE, based on the melody of: "Wilhelmus van Nassauwe". Tickets, at 50 cents, may be purchased at the home of the sexton, or before the concert at the church entrance.

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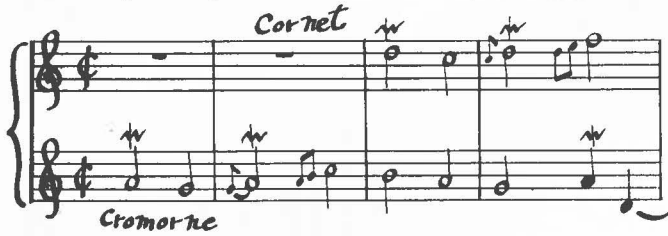
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EX. 1. Premier Kyrie en taille, à 5, bass line, m. 1 ff.



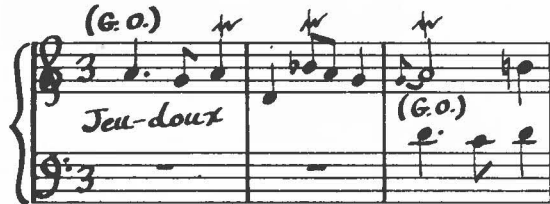
EX. 2. Fugue à 5, qui renferme le chant du Kyrie, m. 1-4.



EX. 3. Cromorne en taille à 2 parties, m. 1-3.



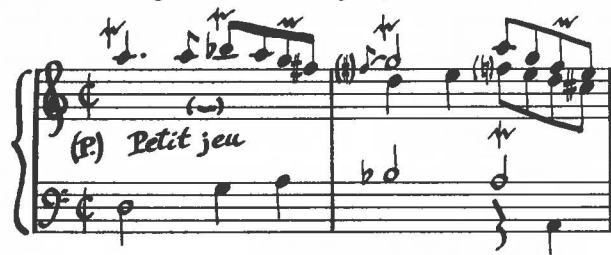
EX. 4. Trio en dialogue, m. 1-3.



EX. 5. Dialogue sur les Grands Jeux, m. 1-3.



EX. 6. Dialogue sur les Grands Jeux, m. 9-10.



EX. 7. Pange Lingua, en taille à 4, bass line, m. 1 ff.



EX. 8. Fugue à 5, m. 1-3.



The Use of In the Of Nicolas

By William

The mass of de Grigny is based, as are all of the French 17th century organ masses of the plainsong type, on the mass Kyrie Cunctipotens Genitor. This was the mass in common use in the Paris churches at that time. De Grigny employs the chant in the opening verset of each of the four major sections: Kyrie, Gloria, Credo, and Agnus Dei, setting it in unaltered long note values.

From the Gregorian chant introduced in each first verset of the mass, de Grigny forms the principal melodic material of his music. This can be seen by comparing the melodies of the five versets of the Kyrie. Here is the chant from the beginning of the first verset. (ex. 1)

The second verset is a five voice fugue, based on the chant melody with the addition of ornamentation. Moreover, each section of this fugue is based on a different phrase of the chant in the style of the ricercare, which is in turn derived from the vocal motet style. (ex. 2)

The third verset (Christe) is based again on the first phrase of the chant with the omission of the neighboring note motion to G (second note of the chant), the alteration to C# of the fifth note (seventh note of the chant) and the addition of ornamentation. The relation to the chant can best be seen from the second and third entries which enter on the dominant. (ex. 3)

The fourth verset, a Trio en Dialogue, has the following two measure theme. (ex. 4)

The contours of this theme fit the chant, except for the one note appoggiatura down to D which replaces the C, the addition of a flat on B, and ornamentation. In spite of these changes

it is clearly related to the opening phrase of the Kyrie chant.

In the fifth and final verset of the Kyrie the relation to the chant is again indisputable. (ex. 5)

The neighboring motion of the first three notes of the chant is included in the opening mordent. The E serves as a passing note in the skip of a third. Before the melody descends to the C#, however, there is a melodic embellishment of a fifth. In the second section, which is played on the positif, the relationship is even clearer. (ex. 6)

This same technique of free adaptation can be seen in de Grigny's hymns. Take for example the setting of Pange Lingua. In the first verset the chant is again set in the tenor in unaltered whole notes. (ex. 7)

The second verset is a fugue with the following ornamented version of the opening chant. (ex. 8)

The third verset is a récit beginning with the accompanying voices harmonizing the opening notes of the chant in the upper voice. (ex. 9)

In the first pedal entry the chant becomes quite clear. (ex. 10)

When the solo enters it is similar to the fugue subject, but even more highly ornamented. (ex. 11)

It is interesting that — in contrast to de Grigny — François Couperin does not attempt to evolve his melodies from the chant except in the traditional second fugue. On the contrary, Couperin seems to strive for as much variety as possible. Here is the melody of the second fugue on the Kyrie, from the Parish Mass. After this, no attempt is made to relate the melodies to the chant. (ex. 12)

The melodies in the Gloria of de Grigny's mass are more problematical than those in the Kyrie. They are based

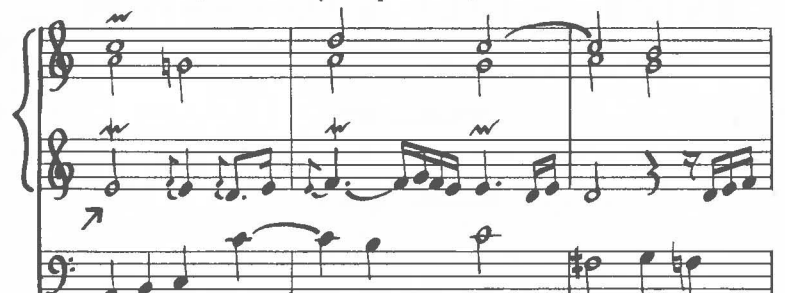
EX. 9. Récit du Chant de l'Hymne précédent, m. 1-3.



EX. 10. Récit du Chant de l'Hymne précédent, m. 6-7.



EX. 11. Récit du Chant de l'Hymne précédent, m. 8-10.



Gregorian Chant Organ Works de Grigny

Maul

primarily on a descending, conjunct pattern which can be found in virtually any chant. The first verset is typical of this construction. (ex. 13)

This descending, conjunct pattern is found at the end of the first phrase of the Gloria chant (see the Et In Terra verset, bass line). But it cannot, of course be proved whether de Grigny was relating the material to the chant in these sections or whether he was just using a unifying motive.

De Grigny, however, does not necessarily draw his thematic material from the opening of the chant as can be seen in the fugue for Veni Creator. (ex. 14)

This is obviously drawn from the second phrase of the chant. The following excerpt shows this phrase of the chant as it appears in the pedal in the first verset. De Grigny fills in the interval of the third from G to B \flat with the passing note A, even in the chant melody itself, a practice such as is found also in Nivers and which de Grigny employs only in the hymns on Veni Creator and Verbum Supernum. (ex. 15)

De Grigny makes no attempt to incorporate into his music chants other than the first one of each section of the mass. For instance, the Quoniam tu solus chant of the Gloria will not be heard. Since only the alternate verses of the nine-fold Kyrie-Christe-Kyrie are set for organ, the intervening verses will be sung by the choir. Chants from the other set portions of the ordinary, however, will not be heard. As a result, many of the faithful in the congregation apparently felt moved to sing or at least to recite the text during the playing of the respective organ verses, much to the chagrin of Nivers, who commented on the result-

ing cacophony (*Dissertation sur le chant Gregorien*):

"Mais une des causes les plus essentielles de tons des discords qui arrivent tous les jours au Choeur, et mesme actuellement pendent que l'on joue l'orgue, c'est lorsque l'on recite un Choeur (ou plutot que l'on crie de toute sa force) les paroles du verset que l'orgue joue." — "One of the principal causes of the discordant sounds that occur all the time during the choral singing, and even while one is playing the organ, is that the people recite the response (or rather shout it with all their might), the words of the verset that the organist is playing."

De Grigny does not attempt to give the choir an intonation by ending his verses with a brief phrase from the opening of the next chant. The final chord was thought sufficient. Nor does he attempt to begin his verses on the final melody of the choir chant. The sole means of unification is through

the building of his melodies on the first chant of each major section.

That this technique of thematic unity in the French organ mass and hymn is not original in de Grigny can be seen by looking at the works of Nivers, who employs at times the same principle, although to a lesser and more spasmodic degree. In the even earlier music of Titelouze (1563-1633), all versets are related to the chant. The difference between Titelouze and de Grigny, however, is that the versets of Titelouze are generally in a vocal motet style, whereas de Grigny's are based also on organ color and styles of secular origin. For instance, the duo based on the opening of the Veni Creator is in the form of a gigue. (ex. 16)

In the Basse de trompette from the Gloria the solo trumpet is given a typical melody using the skip of a fourth at the opening. However, in this case it has a double meaning since it is also the ornamented opening of the Et In Terra Pax. (ex. 17 & 18)

It is beyond question that de Grigny has unified his music with a magnificent unit of melodic material, based on the chant. This unity, which can best be seen in 17th century France in the works of Titelouze, was not a general characteristic of the French school of the 18th century. De Grigny achieves unity both by the use of germinal motives derived from the chant and by bringing together the ideas of Titelouze as well as the more modern Nivers and Lebegue. De Grigny's organ book, appearing in 1699, provides a fitting close and summing up of the 17th century French organ school.

EX. 12. Couperin Fugue sur les jeux d'anches. Second couplet. m. 1-4.



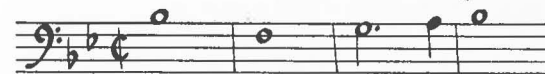
EX. 13. (de Grigny) Fugue, m. 1-2.



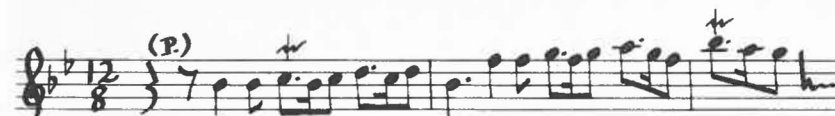
EX. 14. Fugue à 5, m. 1-3; chant from Veni Creator.



EX. 15. Veni Creator, en taille à 5, m. 18-21 (pedal only).



EX. 16. Duo, m. 1-3 (Veni Creator).



EX. 17. Et in terra pax à 5, bass line, m. 1-5.



EX. 18. Basse de Trompette ou de Cromorne, m. 1-3.



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Two views of Rheims Cathedral, where Nicolas de Grigny was organist from 1695-1703.



Chapel at Evanston Church Orders Austin Organ

The First Presbyterian Church, Evanston, Ill., has awarded the contract for a three-manual organ to Austin Organs, Inc., Hartford, Conn. The new instrument will be located in the rear choir gallery of the church's Walker Chapel and playable from a draw-knob style console. The organ will be virtually free standing, exhibiting a goodly number of speaking pipes in symmetrical towers and flats.

Contract negotiations were handled by Burton Yeager, Austin's area representative.

The specification was written in co-operation with Dr. Richard G. Enright, organist and choirmaster.

GREAT
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes

SWELL
Rohrflöte 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Voix Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Waldflöte 2 ft. 61 pipes
Cymbal 2 ranks 122 pipes
Trompette 8 ft. 68 pipes
Tremulant

CHOIR
Nason Flute 8 ft. 68 pipes
Dolce 8 ft. 68 pipes
Flute Celeste 8 ft. 56 pipes
Koppelflöte 4 ft. 68 pipes
Principal 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Krummhorn 8 ft. 68 pipes
Tremulant

PEDAL
Violone 16 ft. 32 pipes
Bourdon 16 ft. 12 pipes
Gedeckt 16 ft. 12 pipes
Octave 8 ft. 12 pipes
Spitzflöte 8 ft. 32 pipes
Rohrflöte 8 ft.
Choral Bass 4 ft. 32 pipes
Flöte 4 ft. 12 pipes
Trompette 16 ft. 12 pipes
Krummhorn 4 ft.



Mildred Andrews, University of Oklahoma, is shown with six students who played at her master class Nov. 4 at Southern Illinois University, Carbondale. A registered attendance of 84 from a four-state area was on hand.

Caldwell, N.J. Church Contracts for Austin

The First Presbyterian Church, Caldwell, N.J. has awarded the contract for a sizable three-manual instrument to Austin Organs, Inc., Hartford, Conn. The new organ will be installed in the existing chamber at the center front of the church, behind a new façade of speaking pipes. The necessary alterations and renovations will be engineered by a North Caldwell architect, James Timpson, in collaboration with Austin. The specification was written in co-operation with the organist, Milton Ellison, and the consultant, Dr. Robert Baker, Union Seminary.

GREAT
Gemshorn 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 12 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Carillon Bells (prepared)

SWELL
Gedeckt 8 ft. 61 pipes
Viola d'Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 56 pipes
Principal 4 ft. 61 pipes
Flachflöte 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Plein Jeu 4 ranks
Cromorne 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Cromorne 8 ft. 12 pipes
Tremulant

CHOIR
Bourdon 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Spitzoctav 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Hautbois 8 ft. 61 pipes
Tremulant
Bombarde 8 ft. 29 pipes

PEDAL
Principal 16 ft. 12 pipes
Gemshorn 16 ft.
Lieblich Gedeckt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Gemshorn 8 ft.
Gedeckt 8 ft.
Fifteenth 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Cromorne 16 ft.
Bombarde 8 ft. 12 pipes
Cromorne 4 ft.

Atlanta Church Chooses Austin for New Building

The Mount Vernon Presbyterian Church, Atlanta, Ga. is constructing a new church building and has awarded the contract for a large three-manual organ to Austin Organs, Inc., Hartford, Conn. The new church, designed by Harold Wagoner of Philadelphia, will accommodate the choir and free-standing organ in the rear gallery.

The design was drawn up in co-operation with Dr. Hugh Hodgson.

GREAT
Gemshorn 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Furniture 4 ranks 244 pipes

SWELL
Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Voix Celeste 8 ft. 54 pipes
Aeoline 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Hautbois 4 ft. 12 pipes
Tremulant

CHOIR
Gedeckt 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Clarinete 8 ft. 61 pipes
Tremulant

POSITIV
(Prepared)
Nason Flute 8 ft.
Prestant 4 ft.
Oktav 2 ft.
Quint 1 1/2 ft.
Siffelöte 1 ft.
Sesquialtera 2 ranks
Cymbel 3 ranks

PEDAL
Principal 16 ft. 32 pipes
Gemshorn 16 ft.
Gedeckt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Gemshorn 8 ft.
Rohrflöte 8 ft.
Super Octave 4 ft. 12 pipes
Rauschquint 2 ranks 64 pipes
Trompette 16 ft. 12 pipes
Trompette 8 ft.
Clarinete 4 ft.

South Carolina Church Will Have New Austin

St. Matthew Methodist Church, Greenville, S.C., has awarded the contract for a small three-manual organ to Austin Organs, Inc., Hartford, Conn. The new building has been designed by W. E. Freeman, Jr. and Associates, Greenville, and will accommodate the organ in a divided chamber on either side of the reredos and behind the choir, with the organ speaking directly down the full length of the room.

Contract negotiations were handled by A. Dwight Peck, Austin's area representative.

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

SWELL
Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Dolce Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Spillflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Tremolo

CHOIR
Gedeckt 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Prinzpal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Cymbal 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

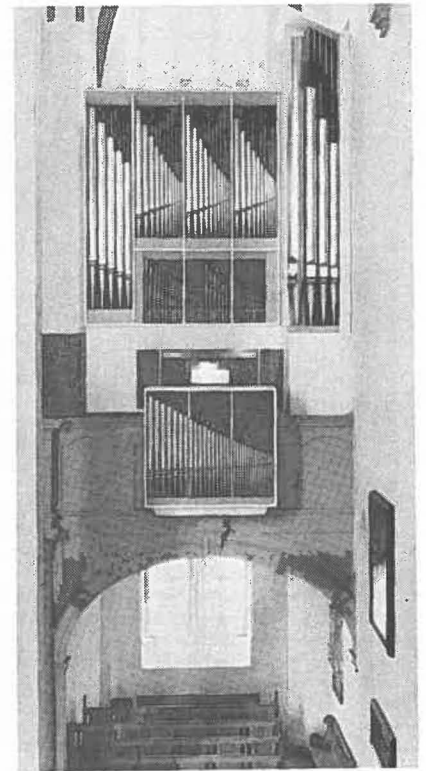
PEDAL
Principal 16 ft. 32 pipes
Rohrgedeckt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Rohrflöte 8 ft.
Choralbass 4 ft. 12 pipes
Rauschquint 2 ranks 64 pipes
Trompette 16 ft. 12 pipes
Krummhorn 4 ft.

Schuke Builds Organ for Famed Bach Church

Alexander Schuke, organ builder of Potsdam, Germany founded in 1820, has built a second organ for the north-east corner of the famed Bach church, the St. Thomaskirche in Leipzig.

The 47-rank instrument has mechanical action. Manuals have 56 notes and pedals 30 notes. Stop action is mechanical on the manuals, pneumatic on the pedals. Casework was executed by F. Leweke, Halle.

Hans-Joachim Schuke, present director of the firm, was in charge of the design of the instrument.



RÜCKPOSITIV
Principal 4 ft.
Rohrflöte 8 ft.
Quintadena 8 ft.
Holzflöte 4 ft.
Sesquialtera 2 ranks
Principal 2 ft.
Quinte 1 1/2 ft.
Septime 1 1/7 ft.
Oktave 1 ft.
Mixture 4 - 5 ranks
Krummhorn 8 ft.
Tremulant

HAUPTWERK
Principal 8 ft.
Bourdon 16 ft.
Spillpfeife 8 ft.
Oktave 4 ft.
Spitzflöte 4 ft.
Quinte 2 1/2 ft.
Oktave 2 ft.
Mixture 6 - 7 ranks
Scharff 4 ranks
Trompette 16 ft.
Trompette 8 ft.

UNTERWERK
Gedeckt 8 ft.
Principal 4 ft.
Blockflöte 4 ft.
Rohrnat 2 1/2 ft.
Oktave 2 ft.
Waldflöte 2 ft.
Terz 1 3/5 ft.
Siffelöte 1 1/2 ft.
Mixture 6 ranks
Cymbel 3 ranks
Spillregal 16 ft.
Trichterregal 8 ft.
Tremulant

PEDAL
Principal 16 ft.
Subbass 16 ft.
Quinte 10 1/2 ft.
Oktave 8 ft.
Spitzflöte 8 ft.
Oktave 4 ft.
Rohrpommer 4 ft.
Bauernpfeife 2 ft.
Rauschpfeife 3 ranks
Mixture 6 ranks
Posaune 16 ft.
Trompette 8 ft.
Clairon 4 ft.

DAVE BRUBECK's The Light in the Wilderness, an oratorio for chorus, orchestra, organ, jazz combo and baritone soloist, will have its premiere Feb. 29 with the Cincinnati Symphony conducted by Erich Kunzel and with Gerre Hancock at the organ.

ROBERT GANT played the Barber Toccata Festiva Dec. 13 at a concert of the University of Oklahoma Symphony Orchestra.

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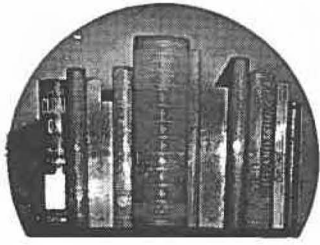
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New Books

William H. Armstrong. *Organs for America. The Life and Work of David Tannenberg.* Philadelphia, University of Pennsylvania Press, 1967. xiii, 154 pp. \$5.95.

Paul O. Harder. *Harmonic Materials In Tonal Music: A Programmed Course.* Boston, Allyn & Bacon, Inc., 1968. 2 Vols. ix, 302, ix, 314 pp.

Hermann Keller. *The Organ Works of Bach. A Contribution To Their History, Form, Interpretation and Performance.* Trans. by Helen Hewitt. New York, C. F. Peters Co., 1967. 312 pp. \$12.50.

Richard Kostelanetz, ed. *The New American Arts.* New York, Collier Books, 1967. 270 pp. \$1.95.

Newman W. Powell, ed. *Festschrift Theodore Hoelty-Nickel. A Collection of Essays on Church Music.* Valparaiso University, 1967. xii, 109 pp. \$3.00.

Johannes Riedel. *The Lutheran Chorale. Its Basic Traditions.* Minneapolis, Augsburg, 1967. 120 pp. \$5.95.

Helene Robinson and Richard L. Jarvis, ed. *Teaching Piano In Classroom and Studio.* Washington, D.C., Music Educators National Conference, 1967. 176 pp. \$2.50.

Frederick A. Snell. *Music for Church Funerals and Memorial Services.* Philadelphia, Fortress Press, 1966. 52 pp. \$1.00.

The influx of new books this month is varied. At least a passing reference is made to each item received, although some are clearly more relevant to organists in general than are others.

William Armstrong's *Organs for America* is a fascinating, beautifully produced account of David Tannenberg's organ-building activity in colonial America. Extensive footnotes are collected at the end of the book in the interest of readability. The bibliography and discography are more than adequate. A fine collection of photographs and a detailed, illustrated discussion of Tannenberg's tracker mechanism are included as bonuses. This book is a must for Americana and tracker organ enthusiasts.

Paul Harder's *Harmonic Materials in Tonal Music* consists of progressively arranged specific questions and answers. Extraneous verbalization is kept at a minimum. Both formal classroom study and independent study or review may equally well incorporate the approach of this text.

Hermann Keller's *Die Orgelwerke Bachs*, first published in 1941, has been translated by Helen Hewitt as *The Organ Works of Bach*. Details have been brought up to date, but actual changes are minimal.

After a remarkably lucid discussion of the cultural and historical background for Bach's organ works, the individual pieces are described in context. Numerous music examples and analyses are provided.

In spite of the current "baroque" revival, it is increasingly doubtful as we move farther and farther from the musical thought processes of the 17th and 18th centuries that anyone will have the final word on the music of Bach. Prof. Keller's insights are nevertheless extremely valuable, deriving from — and tempered by — many years of investigation and practical experience.

The New American Arts is a first-rate collection of seven essays on contemporary artistic expression in the USA. Eric Salzman, in the chapter on music, concludes that "... the range of possible experience is the subject matter of the new art."

Articles in the *Festschrift Theodore Hoelty-Nickel* vary greatly in relevance and subject matter. M. A. Bichsel's "Music in the Church — Whose Responsibility?" and especially W. Muddle's "New Perspectives in Hymn Accompaniment" should be made required reading for all church musicians.

Johannes Riedel's *The Lutheran Chorale* is disappointing, although the printed format is quite attractive with heavy paper and wire spiral binding. The basic organization of the book is clear: four consecutive traditions of Lutheran chorale writing are distinguished and illustrated.

Some deficiencies, such as the inconsistent supplying of translations for German and Latin texts, are merely inconvenient. More disturbing, however, are the rather superficial melodic and harmonic analyses and the assumption that the development of the Lutheran chorale is a closed book. On the contrary, the chorale form — and the musical life of the Lutheran Church in general — is enjoying a highly creative surge of activity. Recognition of this fact might have set a more healthy tone throughout the book. *The Lutheran*

Chorale will probably be found most useful as a supplementary text for studies in hymnology.

Teaching Piano In Classroom and Studio is outside the realm of this column. We note only that it is a practical handbook of good quality.

Frederick A. Snell's index of music for church funerals has sizable listings in the categories of hymns, hymn preludes, vocal solos, miscellaneous organ pieces, and anthems. The addresses of all publishers mentioned are also included. The usefulness of this well-organized and concise books is obvious. — WV

THE SOUTHERN CALIFORNIA Vocal Association announces a choral composition contest; for details write Mrs. Russell Gerow at the association, Box 5522, Pasadena, Calif. 91107.

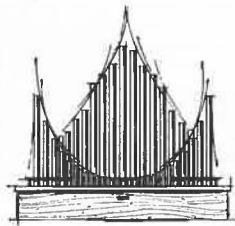
FIRST ST. PAUL'S LUTHERAN Church, oldest Lutheran congregation in Chicago is sponsoring an anthem writing contest in conjunction with its second annual Festival of Religious Arts. Write John H. Melcher at the church, 1301 LaSalle St., Chicago, Ill. 60610.

ANNUAL HORACE ALDEN MILLER scholarship competitions will be held Feb. 24 at Cornell College, Mount Vernon, Iowa. Write Dr. Jesse Evans, Department of Music.

AUDITIONS for competitive scholarship awards in music and art will be held April 6 at Maryville College, Maryville, Tenn. Write Dr. Harry W. Harter, chairman.

HENRY GLASS, JR. directed the St. Luke's Hospital school of nursing on the Protestant Hour Jan. 28 from St. Louis station KSD.

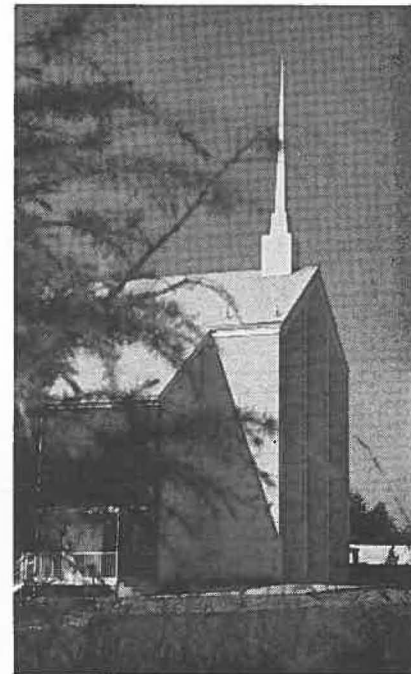
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Organ Recitals of the Month

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

Frederick Geoghegan, Toronto, Ont. — Westminster Church. St. Catharines Jan. 16: Now Thank We All Our God, Sheep May Safely Graze, In Thee Is Joy, Fantasie and Fugue in G minor, Bach; Concerto 2 in B flat, Handel; Fantasie in G minor, Mozart; Trumpet Tune and Air, Purcell; Canon in B minor, Schumann; Nimrod, Elgar; Chorale in A minor, Franck; Les Petites Cloches, Marche Grotesque, Purvis; Litanies, Alain.

Gwylm Bevan, Brockville, Ont. — St. Peter's Anglican Church Dec. 9: Incidental music to Bonduca, Purcell-Thiman; Ye sweet retreat, Boyce-Bevan; Larghetto in F sharp minor, S.S.Wesley; Fantasie on Old 100th, Parry; Sleepers, wake, Come Savior of the Nations, Passacaglia and Fugue in C minor, Bach. Dec. 16: Suite from the Voluntaries of Stanley, Coleman; Sonata 1, Hindemith; Prelude to the Vespers of Monteverdi, Tippett; Introduction, Passacaglia and Fugue, Willan.

Giles Bryant, Toronto, Ont. — St. Andrew's Church Dec. 5: Vom Himmel hoch, Bach, Pachelbel, Pepping, Pachelbel. Les Mages, Messiaen; Prelude and Fugue in G minor, Buxtehude; Variations on King Jesus hath a Garden, Peeters. The chamber choir assisted in the Vom Himmel hoch group and the

Beal Thomas, Vancouver, B.C. — Christ Church Cathedral Dec. 20: A lovely rose is blooming, Brahms; Jesu, priceless treasure; All praise to Jesus' hallowed name; From Heaven on high (two settings), Bach; In dulci jubilo, Dupré; Greensleeves, Purvis; Puer natus est, Titcomb; Pastorale Symphony, Messiah, Handel.

John Searchfield, Calgary, Alta. — Cathedral of the Redeemer Dec. 20: From Heaven on High, Pachelbel; Noël Suisse, Grand Jeu et Duo, Daquin; Eight Chorale Preludes on Carol Melodies by Denizot, Boëly; In Dulci Jubilo, Walther, Bach. Elizabeth Stileman, soprano, assisted.

Robert H. Bell, Calgary, Alta. — Cathedral of the Redeemer Dec. 6: Sleepers Wake, Bach; A Lovely Rose Is Blooming, Brahms; Swiss Noël, Daquin; Canon on Jesus Loves Me, Bingham, Toccata, Symphony 5, Widor. Choir-boys assisted.

Russell Green, Saskatoon, Sask. — Knox Church Dec. 3: Fantasie for Double Organ, Gibbons; Toccata 9, Eberlin; Variations on Cantilena Angelica Fortunae, Scheidt; Suite for a Musical Clock, Beethoven; Sonata 6, Mendelssohn; Chorus Novae Jerusalem, Pange Lingua Glorioso, Edmundsen; Sonata in C minor, Whitlock. Dec. 10: Concerto 2, Bach; Now come, Saviour of the Gentiles, Through Adam's Fall, Pachelbel; Air with two Doubles, Mattheson; Ciacona in E minor, Buxtehude; The Deluge, Green (with Ron Jevons, narrator); Lied Symphony, Peeters. Dec. 17: Prelude and Fugue in C major, Bach; Canzone 4, Frescobaldi; Symphony 5, Boyce; Sonata in G, Elgar; Three Fugues, Graham George; Variations on a Theme by Paganini, Thalben-Ball; Le Banquet Celeste, Messiaen. Dec. 24: Canonic Variations, Bach; Three Chorales on Christmas Themes, Pachelbel; Noël pour l'amour de Marie, Noël cette journée, Lebeugue; Le Petit nouveau ne, Dandrieu; Improvisation on Jesu, meine Freude, Adeste Fidelis, Karg-Elert; Canonic Variations on Quem pastores, Green; Pastorale, Franck; Christmas Rhapsody, Weitz; Toccata, Jongen; Nativité, Dupré.

Joan Anderson, Vancouver, B. C. — Estonian United Church Dec. 3: Three Pieces for Musical Clocks, Haydn; Pastorale, Bach; In Bethlehem's Low Stable, Shepherds Came, their Praises Bringing, Walcha; What Child Is This, arr. Drummond Wolff; A Rose tree hath arisen, Brahms; The Christmas Tree, Liszt; Ohtu rahu, Tamberk. The church choir assisted.

Susan Englehorn, Port Arthur, Ont. — St. Paul's United Church Dec. 17: Prelude and Fugue in C major, Böhm; Nun komm, der Heiden Heiland, Wachtel auf, Bach; Concerto 1 in G minor, Handel; Noël Suisse, Daquin; Es ist ein Ros', Brahms; O How shall I receive thee, Lift up your heads, Pepping.

Judith Dennis, Vancouver, B.C. — Christ Church Cathedral Dec. 6: Prelude in C, In dulci jubilo, Bach; Elévation, Tierce en taille, F. Couperin; Benedictus, Reger; Deck Thyself, My Jesus Leadeth Me, Brahms; I am so recedit, Simonds.

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Programs of Organ Recitals of the Month

Karel Paukert, Evanston, Ill. — St. Paul's Cathedral, Pittsburgh Dec. 8: Fantasie in F minor, Church Sonatas K 336 and 245, Mozart; Ach blieb uns, Kommst Du nun, Prelude and Fugue in D major, Bach; Concerto in F major, Buxtehude; Moto Ostinato, Finale, Eben. A chamber orchestra assisted in the Mozart sonatas and the Buxtehude.

James Edward Hawkins, Clinton, Miss. — Mississippi College junior recital First Baptist Church, student of Billy R. Trotter Jan. 4: Ein feste Burg, Nun komm, der Heiden Heiland, Buxtehude; Fantasie and Fugue in G minor, Bach; Herzlich tut mich erfreuen, O wie selig, O Gott, du frommer Gott, Brahms; Aberystwyth, Willan; Kleine Präludien und Intermezzi, Schroeder; Prelude Solennel on Veni Emmanuel, Purvis; Toccata, Symphony 5, Widor.

Mrs. John Lefler, St. Joseph, Mo. — First Christian Church Dec. 17: Prelude and Fugue in E minor (Cathedral), O Whither Shall I Flee, My Soul Exalts the Lord, Rejoice Christians, In dulci jubilo, Bach; Prelude Fugue and Variation, Franck; Te Deum, Chant de Paix, Epilogue, Langlais.

Richard Birney Smith, Dundas, Ont. — St. James' Church Dec. 10: Cabena's Homage, Cabena; Verset on Veni Emmanuel, Four Versets on O Filii, Pastorale on O Lux Beata Trinitas, Smith.

Douglas Webb, Toronto, Ont. — St. Andrew's Church Dec. 19: Kyrie, Messe pour les Convents (with plainsong choir), F. Couperin; Toccata in D minor (Dorian), Bach; La Nativité, Les Cloches, Langlais.

Erika Voth, Vancouver, B.C. — Christ Church Cathedral Dec. 13: Lift up your heads, Seek where ye may, Ye sons and daughters, Walcha; Prelude, Fugue and Variation, Franck; Prelude and Fugue in A minor, Bach.

Albinas Prizgintas, New York City — St. Paul's Chapel, Trinity Parish Jan. 17: Trio Sonata 6, Prelude and Fugue in E minor, Bach.

Bonnie Beth Blank, Buffalo, N.Y. — St. Paul's Cathedral Dec. 29: Canzona, Gabrieli; Sonata 2 in G minor (with Joan Horine, flute), Handel; Prelude and Fugue in F, Buxtehude.

Pierre Cochereau, Paris, France — Phillips Academy, Andover, Mass. Nov. 12: Four Sonatas, Seixas; Symphony 2, Vierne; Prelude and Fugue in B minor, Bach; Symphonic Improvisation.

Linus Ellis III, Wilmington, Del. — Grace Methodist Church Dec. 12: Prelude and Fugue in A minor, Bach; Come Saviour of the Gentiles, Wake, Awake, Bach; Andantino, opus 51, no. 2, Symphony 4, Vierne. Dec. 19: Prelude and Fugue in E major, Lübeck; Concerto in A minor, Vivaldi — Bach; Magnificat, Dupré. Dec. 26: Offertory, Parish Mass, Couperin; Pastorale, Roger-Ducasse; Lo, How a Rose, Brahms; Toccata in B minor, Tournemire. St. Thomas Church, New York City Dec. 21: Prelude and Fugue in D major, Bach; Noël 4, Daquin; Lo How a Rose, Brahms; The World awaiting the Saviour, Dupré.

Karl Kinard, Jr. Gaffney, S.C. — Trinity Lutheran Church Sanford, N.C. Dec. 3: Toccata in E minor, Fantasie in G minor, Pachelbel; Fugue in C (Jig), Buxtehude; Now Come, Saviour of the Nations, Toccata in C, Bach; Andante in F, K 616, Mozart; Pastorale, Elevation, Offertoire, Zipoli; Partita on O How Shall I Receive Thee, Post; Toccata, Passacaglia, Praise to the Lord, Micheelsen.

James E. Taylor, Griffith Ind. — Methodist Church Dec. 10: Adeste Fidelis, Thiman; Wacht auf, Bach; Pour L'Advent, Benoit; Nun komm der Heiden Heiland, Bach; Vom Himmel hoch, Pachelbel; Prelude on Divinum Mysterium, Candlyn; Noël Basque, Benoit; Little Fantasy on Emmanuel, Selden; In dulci jubilo, Sowerby.

Walter Eichinger, Seattle, Wash. — Plymouth Congregational Church Dec. 13: Sleepers, wake, Come now Savior of Mankind, Bach; Lift Up Your heads, O How Shall I Receive Thee, Pepping; O Savior, rend the Heavens wide, Once He Came in Blessing, Rejoice Christians, Walcha; There comes a Galley laden, Sleepers, wake, Ahrens.

Jerry Brainard, Rochester, N.Y. — Student of David Craighead, Kilbourn Hall, Eastman School Jan. 3: Chromatic Fantasie, Sweelinck; Fantasie in F minor, K 594, Mozart; Fugue 5 on B-A-C-H, Schumann; Sonata on Psalm 94, Reubke.

Marie-Claire Alain, Paris, France — First Presbyterian Church, Lancaster, Pa. Dec. 19: Suite on Tone 2, Clérambault; Fantasie in G, Schmücke dich, Herr Jesu Christ dich zu uns wend, Wacht auf, Bach; Pastorale, Franck; Three Dances, Alain.

Carlene Neihart, Kansas City, Mo. — Central Missouri State College Nov. 14: Prelude in D minor, Pachelbel; Adagio, Fiocco; The Trophy, F. Couperin; Be Thou but Near, Prelude and Fugue in D major, Bach; Prelude and Trumpetings, Roberts; Naiades, Vierne; Epilogue, Langlais; Adagio, Nyquist; Thou Art the Rock, Mulet. Boys Town, Neb. Dec. 28: same Pachelbel, Bach prelude and fugue, Mulet, Langlais and Vierne plus Jesu, Joy, Bach; Swiss Noël, Daquin; Greensleeves, Purvis; Toccata, Symphony 4, Widor.

Gordon Wilson, Columbus, Ohio — North Community Evangelical Lutheran Nov. 26: Concerto 5 in F, Handel; Variations on the song of a Caballero, Cabezon; Nun komm der Heiden Heiland, Fantasie and Fugue in G minor, Bach; Requiesscat in Pace, Sowerby; The Angels, Messiaen; Sketch in F minor, Schumann; My Heart Is Filled with Longing, Brahms; Fugue, Sonata on Psalm 94, Reubke.

Dell Jones, Forsyth, Ga. — Tift College Senior recital, student of Charles L. Dirr, Dec. 7: Chaconne in G minor, L. Couperin; Diferencias sobre el canto Llano del Cavallero, Cabezon; Jesu, meine Freude, Passacaglia and Fugue in C minor, Bach; Finale, Symphony 6, Widor; Ave Maris Stella 4, Dupré; Prelude in E flat major, Saint-Saëns.

Alan G. Cook, Clinton, S.C. — Presbyterian College faculty recital, First Presbyterian Church Nov. 16: Fugue in F, W. F. Bach; Suite Médiévale, Langlais; Fantasie in A major, Franck; Passacaglia in C minor, Bach; Les Bergers, Messiaen; Toccata, Symphony 5, Widor.

Joel H. Kuznik, Fort Wayne, Ind. — Concordia Senior College Jan. 14: Chaconne in G minor, Couperin; Chorale in B minor, Franck; Greensleeves, Wright; Concerto 5, Handel (with strings); Piece in Free Form, Langlais (with strings); Noël Etranger, Daquin; Fantasie and Fugue in G minor, Bach.

Peter R. Hallock, Seattle, Wash. — Plymouth Church Dec. 20: Prelude and Fugue in D major, Buxtehude; Elevazione, Offertorio, Pastorale, Zipoli; Chorale in A minor, Franck.

Fred Tulan, Stockton, Calif. — Pioneer Museum and Haggin Galleries Dec. 19: Concerto for organ and chamber orchestra, Hindemith; Winchester Cathedral, Stephens-Tulan; Hochzeitspräludium, Strauss; Fantasie, Sacred Service, Brubeck. Jan. 7: Mighty Wurlitzer program. Honolulu Cathedral Dec. 24: Concerto in G minor, Poulenc; The Earth is the Lord's and the Fullness Thereof, Brubeck; Pastorale, Rorem; Medieval Poem, Sowerby; Hymn, Hovhanness; Berceuse, Delius; Toccata in F. Bach; Elizabeth McCreary, soprano, assisted. Dec. 30: Fanfares for organ, brass and timpani, Walton; Variations on Veni Creator Spiritus, Sowerby.

Gwen Gould, New York City — St. Bartholomew's Church Jan. 3: Fantasie and Fugue in G minor, Come let us all with fervor, The old year has passed, In Thee is gladness, Bach; Chorale in A minor, Franck. Nov. 29: Ricercare, Toccata for the Elevation, Frescobaldi; Voluntary 7, Stanley; Ostinato and Fughetta, Karg-Elert; Dialogue for the Mixtures, Langlais.

Thomas W. Hunt, Fort Worth, Tex. — First Baptist Church, Ponca City, Okla. Dec. 9: Prelude in Classic Style, Young; Introduction and Toccata in G major, Walond; Herzlich tut mich verlangen, Bach; Greensleeves, Brother James's Air, Wright; Swiss Noël with Variations, Daquin; Choeur Celeste, McKay; Improvisation on O God, Our Help in Ages Past, Verrees.

Herman Berlinski, Washington, D. C. — Temple Emanu-El, San Francisco, Calif. Nov. 12: Vayechulu Ha-Shomayim, Einstein; Conte Hebraique, Saminsky; Hebrew Melody, Achron; Hasidic Dance, Engel; Nigun, Bloch; Psalm 136, Zimmermann; Esther, Masks for Purim, Miriam Gideon; Chorale Variations on Mo'Oz Tsur, Ellis Kohs.

Mildred M. Butler, Petersburg, Va. — For Federated Woman's Club, Washington Street Methodist Oct. 22: Festal Song, Ajalon, Truro, Bingham; Sonata 2, Hindemith; Passacaglia in C minor, Bach. David L. Phipps, baritone, shared the program.

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CENTRAL MORAVIAN CHURCH
BETHLEHEM, PA.

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The University of
North Carolina
at Greensboro

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

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WHITE PLAINS, N.Y.

GEORGE ESTEVEZ
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CHICAGO CHAMBER CHOIR

EARL EYRICH
Organist and Choirmaster
Organ
Harpisichord
The Church of Gethsemane
Episcopal
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F.A.G.O. L.R.S.M.
Church of the Ascension
Seattle

NORBERTO GUINALDO

Gerard Faber, A.A.G.O.
Organist-Choirmaster
First Congregational Church
Riverside, Calif.
Music Dept. California Baptist College

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All Saints Church, Brookline
BOSTON UNIVERSITY

E. LYLE HAGERT
Union Avenue Christian Church
Saint Louis, Missouri 63108

DAVID S. HARRIS
Church of Our Saviour
Akron, Ohio
Organ

CHARLES FARLEY, PhD
KNOX COLLEGE
Galesburg, Illinois
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BOSTON

Charles H. Ph. D., F. A. G. O.
FINNEY
Chairman, Division of Music & Art
Houghton College, Houghton, N.Y.
Houghton Wesleyan Methodist Church

WILBUR HELD
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Ohio State University
Trinity Church
COLUMBUS, OHIO

DAVID HEWLETT
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Episcopal Church of the Resurrection
Montebello, California

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

EVERETT JAY HILTY
Division of Organ and Church Music
UNIVERSITY OF COLORADO
Boulder

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

Organ Recitals of the Month

Harry H. Huber

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

d. deane

hutchison

first congregational church
portland, oregon

Clair A. Johannsen

Trinity Lutheran
Hagerstown, Maryland

Justine E. Johnston

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

GEORGE E. KLUMP

SCHOOL OF THE ARTS
SOUTHERN METHODIST UNIVERSITY
Dallas, Texas 75222

ARTHUR P. LAWRENCE

M.Mus., A.A.G.O., Ch.M.
Assistant Organist
Stanford University
Stanford, California 94305

William MacGowan

All Saints Church
Pasadena, California

Paul Manz

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

ASHLEY MILLER

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

J. CLINTON MILLER

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

WILLIAM H. MURRAY

Mus. M F.A.G.O.
St. Mary's of the Lake
Gary, Indiana

Edouard Nies-Berger

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

JOHN HUSTON

FIRST PRESBYTERIAN CHURCH
TEMPLE EMANU-EL
New York City

DONALD INGRAM

ST. PAUL'S CATHEDRAL
Buffalo

James Philip Johnston

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

HOWARD KELSEY

Washington University
Saint Louis, Mo. 63105

PAUL

KOCH

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

RICHARD W. LITTERST

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

CLARENCE MADER

Los Angeles, California
OCCIDENTAL COLLEGE
IMMANUEL PRESBYTERIAN CHURCH

Frederick

MARRIOTT
Central Methodist Church
Detroit, Michigan

CATHERINE RITCHEY MILLER

ORGANIST
PEACE COLLEGE
WHITE MEMORIAL PRESBYTERIAN
CHURCH
Raleigh North Carolina 27608

HAROLD MUELLER

F.A.G.O.
Trinity Episcopal Church
Temple Sherith Israel
San Francisco

EARL NESS MUS. D.

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TEMPLE UNIVERSITY
FIRST BAPTIST CHURCH
TEMPLE KENESETH ISRAEL
PHILA MUSICAL ACADEMY

NORLING

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

Edward Mondello, Chicago — Rockefeller Chapel Jan. 23: Sonata 1, Hindemith; Prelude (9/8) and Fugue in C, Bach; Sonata on Psalm 94, Reubke.

John Brock, Knoxville, Tenn. — University of Tennessee Nov. 12: Concerto in A minor, Vivaldi-Bach; Trio on Herr Jesu Christ, dich zu uns wend, Nun komm', der Heiden Heiland, Prelude and Fugue in C major, Bach; Partita, Koetsier (with John Bently, English horn); Variations on a Noël, Dupré. Dedicatory, First Associate Reformed Presbyterian Church, Statesville, N. C. Dec. 3: same Vivaldi-Bach, Dupré and Bach; Preludes 3, 4 and 9, Milhaud; Rhapsymedre, Vaughan Williams: Church Street Methodist Church Dec. 7: same Bach prelude and second chorale plus Ciacona in E minor, Buxtehude; Variations on Jesu, meine Freude, Walther.

Charles Echols, James E. Smith, Santa Monica, Calif. — First Methodist Church Dec. 3: Noël 1 in D minor, Daquin; Gottes Sohn ist kommen, Walcha, Buttstedt; Von Himmel hoch, Pachelbel, Bach; Zu Bethlehem geboren, Walcha; In dulci júbilo, Schroeder; Der Tag, der ist so freudenreich, Bach; Wie schön leuchtet, Buxtehude; Variations on a Noël, Dupré — Mr. Echols; Festival Music (with brass, timpani), Sowerby — Mr. Smith.

C. Ralph Mills, Cookeville, Tenn. — First Methodist Church, Dec. 17: Suite, Telemann; A Child is Born, Buxtehude; From Heaven Above, Johann Bernhardt Bach; Come, Redeemer of mankind, Pachelbel; Prelude and Fugue in D minor, Bach; Cantabile, Franck; Behold, a Rose, Brahms; O Come, O Come Emmanuel, Groom; God Rest Ye, Walter; Prelude and Fugue in B major, Dupré.

Ernestine Schrader Rice, Cheyenne, Wyo. — University of Colorado, Boulder Jan. 9: Fantasie, Telemann; Prelude and Fugue in D, Bach; In dulci júbilo, Bach, Langlais, Lahmer; Apparition de l'Eglise Eternelle, Messiaen; Pieces for a Musical Clock, Haydn; Sonata 3, Hindemith; Pedal Study on Ein fest' Burg, Hilty.

Schuyler Robinson, Urbana, Ill. — First Christian Church, Bloomington, Ill. Passacaglia and Fugue in C minor, Bach; Noël Suisse, Daquin; Fantaisie in A, Franck; Litanies, Alain; Epitaphe, Vierne; Fantasie and Fugue on B-A-C-H, Liszt.

Virgil Fox, New York City — Orchestra Hall, Chicago Feb. 2: Fantasie in F minor K 608, Mozart; Trio Sonata 6, Bach; Ye Sweet Retreat, Boyce-Fox; Fantasie and Fugue on How Brightly Shines, Reger; Scherzo, Cantabile, Sonata 2, Vierne; Sonata 1 in F minor, Mendelssohn.

Janet S. Miller, Daniel Taylor, Rome, N.Y. — First Presbyterian Church Dec. 10: Gigue Fugue, Buxtehude; Christmas Concerto, Corcelli; Greensleeves, Wright; God Rest Ye Merry, Roberts; Jesus Praise I Bring, Bach; La Vierge a la Creche, Franck — Mrs. Miller. How Brightly Shines the Morning Star, Pachelbel; Prelude and Fugue in B minor, Bach; In dulci júbilo, Dupré; Uns ist geboren and Maria sollte nach Bethlehem gehn, Peeters; Litanies, Alain — Mr. Taylor.

Stephen Farrow, Greenville, S.C. — Westminster Presbyterian Dec. 10: In dulci júbilo, Bach; Von Himmel hoch, Pachelbel; Es ist ein' Ros', Brahms; Fröhlich soll mein Herze springen, Walcha; Entre le boeuf et l'âne, Bingham; Un flambeau, David H. Williams; Quand le Sauveur, Dandrieu; God rest ye merry, Bingham; Greensleeves, Vaughan Williams, Pastoral Dance on On Christmas night, Milford.

George William Volkel, Lighthouse Point, Fla. — Dedicatory recital Trinity Methodist Church Oct. 29: Toccata and Fugue in D minor, Sinfonia in F, Bach; Concerto 10 in D minor, Handel; Soeur Monique, F. Couperin; Grand Choeur Dialogue, Gigout; Song of the Basket Weaver, Bells of St. Anne de Beaupre, Russell; Divertissement, Romance, Symphony 4, Carillon de Westminster, Vierne.

G. Harold Einecke, Spokane, Wash. — St. John's Cathedral Jan. 28: Fanfare, Jackson; Improvisation on a tune of Gibbons, Bullock; Andernach, Willan; Meditation from Laudate Dominum, Hurford; Brother James's Air, Darke; Petite Suite, Bales; Air with Variations, Sowerby; Procession, Arnatt; Air, Hancock; Toccata on Christ ist erstanden, Purvis.

Thomas Atkin, Kansas City, Mo. — Central Methodist Church Dec. 31: In dulci júbilo, Praised Be thou, O Jesus Christ, Bach; Suite 3 (Christmas), Tournemire; Two Noëls, Daquin; Lo, A Rose is Blooming, Brahms; Greensleeves, Rowley; Starlight, In dulci júbilo, Karg-Elert.

JOHN KEN OGASAPIAN

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Massachusetts State College
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Lookout Mountain Presbyterian Church
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St. Albans, N.Y.

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Mus. M. Organist
St. Andrew's Episcopal Church
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St. Paul's School
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EMILY REMINGTON

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

Programs of Organ Recitals of the Month

Robert Sutherland Lord, Pittsburgh, Pa. — Frick Fine Arts Building Feb. 6: Prelude and Fugue in D major, Buxtehude; Toccata and Fugue in D minor, Bach; Prelude and Fugue in F minor, Dupré; Litanies, Alain. Heinz Memorial Chapel, March 5: Te Deum, Langlais; Serene Alleluias, Outbursts of Joy, Prayer of Christ, Messiaen; Prelude and Fugue in B major, Dupré. Glenshaw, Pa., Presbyterian Church, Dec. 3: Sleepers Wake, Come Saviour of the World, Fantasie and Fugue in G minor, Bach; Concerto 5 in F, Handel; Prelude, Fugue and Variation, Franck; Remembrance, Allegretto, Homage to Rameau, Langlais; Allegro Vivace, Finale, Symphony 1, Vierne; Prelude and fugue in G minor, Dupré.

La Vahn Maesch, Appleton, Wis. — Dedication, First Congregational Church, Eau Claire, Wis. Dec. 10: Chaconne, L. Couperin; Elevation, Tierce en Taille, F. Couperin; Les Cloches, LeBegue; Prelude and Fugue in E minor, Bruhns; Concerto 5 in C minor, Telemann-Walther; Come, Redeemer of Our Race, Bach; Suite for a Music Clock, Handel; Dialogue sur les Mixtures, Langlais; Les Bergers, Messiaen; God Rest You Merry, Samuel Walter; Toccata, Sowerby.

David K. Krohne, Glendale, N.Y. — Evangelical Lutheran Church of Redeemer Dec. 24: Of the Father's Love Begotten, Lenel; Good Christian Men, Rejoice, Bach; The Quemmas Carol, Kickstat; Angels We Have Heard on High, The First Noël, Gehrke; Noël for Flutes, Daquin; Coventry Carol, Lenel; Gesu Bambino, Yon.

Robert Gant, Norman, Okla. — For OMTA convention, First Baptist Church, Ardmore, Nov. 18: Noël Grand Jeu et Duo, Daquin; Prelude and Fugue in B minor, Bach; Prelude in E flat minor, Duruffé; Introduction and Fugue, Sonata on Psalm 94, Reubke; Toccata Festiva, Barber-Benbow.

Ian McGee, New York City — Grace Church Nov. 16: Mein Jesu, der du mich, Brahms; Trumpet Voluntary in D, Stanley; Liebster Jesu, wir sind hier, Fugue in E flat major, Bach; Two Chorale Preludes, Sessions; Saraband, Howells.

Judith Scholz, Bloomington, Ind. — First Congregational Church, Kokomo, Ind. Feb. 28: Komm' heiliger Geist, Bach; Scherzo-Fantasia, McKinley; Sonata 3, Mendelssohn.

Charles Brown, Tempe, Ariz. — Gammage auditorium Dec. 7, Bach part 3: Partita on O Christ, who art the brightest day; Passacaglia in C minor. Dec. 14 Bach 4: Canonic Variations on From Heaven Above; Prelude and Fugue in C major.

Anne Maynard Olson, Fort Sill, Okla. — New Post Chapel Jan. 14: From Heaven Above to Earth I Come, Pachelbel; Jesu, Priceless Treasure, Walther; Prelude and Fugue in E flat, O Man Bewail thy Grievous Sin, Bach; Three Elevations on Modal Themes, Benoit; Do with Me Lord, Karg-Elert; Come Thou Bright and Morning Star, Christ Is My Life, Reger; Chorale, Scherzo, Modale Suite, Peeters; Arabesque en style libre, Vierne; Prelude and Fugue on B-A-C-H, Liszt.

Dorothy Hester, Arlington, Calif., Howard Don Small, San Diego — For Los Angeles AGO Chapter, Herrick Memorial Chapel Jan. 8: Prelude and Fugue in G minor, Buxtehude; Jesus Christus, unser Heiland, Tunder; Fugue and Prelude, Rayner Brown; Le Tumulte au Pretoire, Malcingreau — Mrs. Hester. Fantasie and Fugue in G minor, Bach; Pastorale, Roger-Ducasse; Fantasie in F minor K. 608, Mozart — Mr. Small.

Alan C. Bostwick, Salem, Va. — Dedication recital Grandin Court Baptist Church, Roanoke Jan. 30: Fanfare on Azmon, Wyton; Prelude and Fugue in A minor, Bach; Two chorale Preludes, Brahms; Chorale in B minor, Franck; Cortège et Litanie, Dupré; Air, Alan Walker; Scherzo, Dialogue, Gigout; Celestial Banquet, Messiaen; Carillon de Westminster, Vierne.

Fred Haley, Leonard Gibbs, Oklahoma City, Okla. — St. Luke's Methodist Dec. 4: Prelude and Fugue in G, Bach; Ballade, Sowerby and Meditation and Processional, Block, with Mr. Gibbs, viola; Prelude and Fugue in G minor, Dupré; Viola Suite 5, Bach (Mr. Gibbs); Trauermusik, Hindemith (Mr. Haley and Mr. Gibbs).

David Hinshaw, El Paso, Tex. — St. Clement's Dec. 24. Wake Awake, Come Saviour of the Gentiles, In dulci jubilo, Bach; Gesu Bambino, Yon; Noël Grand Jeu et Duo, Daquin; Before the Crib, Cinque; Le Sommeil de L'Enfant Jesus, Busser (with violin and harp).

Donald Ingram, Buffalo, N.Y. — St. Paul's Cathedral, Jan. 5: Swiss Noël, Daquin; The Nativity, Langlais; Noël, Daquin; The Nativity, Langlais; Noël for the Flutes, Noël, Daquin.

Raymond Matheson, Richmond, Va. — Richmond Professional Institute recital, Ginter Park Presbyterian Church Dec. 11: In dulci jubilo, Scheidt, Bach; Two Noëls, Daquin; Ein Kindelein so lobelich, O Jesulein süß, Scheidt; Bandelsangerlieder, Anon.; Puer natus est, Titcomb; The Star Proclaims the King is Here, Peeters; Gottes Sohn ist kommen, Walcha; O Heiland, reiss die Himmel auf, Walcha, Brahms. A brass quintet assisted. For Hammond Club Jan. 4: Same Bach, Daquin, Titcomb, Peeters, Walcha; Elaine K. Matheson, contralto, assisted.

Hans Hoerlein, Napa, Calif. — Sonoma Community Center Dec. 17: Partita on Adeste Fideles, arr. Hoerlein; Wake Awake, Bach; Offertory on Christmas Carols, Guilman; Fantasie on How Brightly Shines the Morning Star, Buxtehude; Pastorale, Christmas Concerto, Corelli-Moschetti; Greensleeves, Forest Green, Purvis; Ancient Scotch Carol, Guilman; Christmas in Sicily, Yon; Noël, Daquin; Silent Night.

Mrs. Robert C. Milham, Aiken, S.C. — Dedication, Baptist Church, Louisville, Ga. Dec. 10: Rondo, Bull-Ellsasser; In dulci jubilo (two settings), Jesu, joy of man's desiring, Bach; Noël, Daquin; Christmas Suite, Taylor; Greensleeves, Purvis; We Three Kings, Stille Nacht, Young; The First Noël, Ellsasser; Toccata, Symphony 5, Widor.

Jack Ossewaarde, New York City — St. Bartholomew's Church Nov. 22: Now thank we all our God, Fugue in E flat, Bach; Thanksgiving, Purvis. Dec. 6, all Bach: Sleepers, wake, My soul doth magnify the Lord; Come Saviour of the heathen, Toccata, Adagio and Fugue in G, Four Advent Orgelbüchlein Chorales.

Frederick Burgomaster, Los Angeles, Calif. — Wilshire Christian Church Dec. 10: Toccata in D minor (Dorian), Bach; Lo, how a Rose, Brahms; Sleepers wake, Bach; Carillon, Sowerby; Praise be to Thee, Shepherds loud their Praises sing, Walcha; Greensleeves, Wright; The Shepherds, Messiaen; Prelude and Fugue in D major, Bach.

Billy Nalle, New York City — Senate Theatre, Detroit Feb. 3: From This Moment On, Porter; Misty, Garner; My Favorite Things, Rodgers; Moon River, Mancini; I'm Beginning to See the Light, George; On Wings of Song, Mendelssohn; Who, Kern; Tiptoe Through the Tulips, Burke; Motor City Magic, Nalle; Copenhagen, Davis; Che Gelida Manina, Puccini; Satin Doll, Ellington-Strayhorn; Summer Samba, Valle; I'll Follow My Secret Heart, Coward; Hello Dolly Revisited, Herman; Old Man River, Kern; March for a Great Day, Youmans.

Dr. Louis L. Balogh, Cleveland, Ohio — Church of the Gesu Dec. 10: Dominica Adventus, Tournemire; Veni Emmanuel, Balogh; Chorale in E major, Franck; Theme with Variations, Balogh; Noël with Variations, Balogh; Deck the Hall, Pasquet; First Noël, Balogh. Jan. 14: Variations on a French Noël, Dethier; Corale interrotto, Intermezzo and Fanfare Sortie, Balogh; Prelude and Fugue in D major, Bach; Paraphrase on O Sanctissima, Balogh.

Esther Oelrich, University, Miss. — Fulton Chapel Dec. 3: Toccata per l'Elevazione, Frescobaldi; Prelude Fugue and Chaconne, Buxtehude; In dulci jubilo, Jesu, Joy of Man's Desiring, Fantasie in G minor, Bach; Rondo for flute stop, Rinck; Chorale in A minor, Franck; A Lovely Rose is Blooming, Brahms; Festival Prelude on A Mighty Fortress, Faulkes; Benedictus, Reger; Outburst of Joy, Messiaen.

Ronald Dawson, Kansas City, Mo. — St. Paul's Episcopal Church Dec. 10: Noël with Four Variations, Balbastre; Vom Himmel hoch, Pachelbel; Nun komm, der Heiden Heiland, Buxtehude; Wachet auf, Bach; Weinachten 1914, Reger; Les Bergers, Messiaen; Greensleeves, Purvis; Patapan, Pasquet.

Ruth M. Dilliard, Altoona, Pa. — Trinity United Church Dec. 24: Shepherds Came, Their Praises Bringing, In Bethlehem's Low Stable, Walcha; Venite Adoremus, Gehrenbeck; God Rest Ye Merry, Elmore; Christmas, Titcomb.

Ronald C. Rice, Atlanta, Ga. — Cathedral of St. Philip Nov. 26: Toccata and Fugue in F major, Bach; Starlight, Karg-Elert; Sonata 1, Mendelssohn; West Wind, Rowley; Toccata, Chorale and Fugue, Jackson.

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Programs of Organ Recitals of the Month

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

Herbert Burtis, Red Bank, N.J. — St. Paul's Chapel, Trinity Parish, New York City Jan. 31: Hymnus: Ave Maris Stella, Grigny; Das alte Jahr, Mit Fried' und Freud' ich fahr' dahin, Bach; Prelude, Bloch; Te Deum, Langlais.

Richard Litterst, Rockford, Ill. — Second Congregational Church Dec. 8: Jesu, Joy of Man's Desiring, Bach; Swiss Noël, Daquin; Aria, Peeters; Pastorale, Wesley; Chorale in E major, Franck. Dec. 15: Concerto 1, Bach; Gavotte, Camidge; In dulci jubilo, Bach; Pastorale, Sonata 1, Guilman; Cornet Voluntary, Travers; Fantaisie, Franck; Dec. 22: Suite for a Musical Clock, Handel; The Nativity, Langlais; Five Variations on Von Himmel hoch, Bach. With Clarence Helsing Nov. 5: Fanfare, Lemmens; Pastorale, Sonata 1, Guilman — Mr. Litterst; Grand Chorus Dialogue, Gigout; Jesu, Joy of Man's Desiring, Bach; Chorale, Jongen; Dialogue Monastique, Purvis; Concerto 3, Dialogue for Mixtures, Te Deum, Langlais — Mr. Litterst and Mr. Helsing; Belgian Mother's Song, Benoit-Courboin; Roulade, Bingham, Mr. Helsing; Carillon de Westminster, Vienne — Mr. Litterst and Mr. Helsing.

Julian Williams, Sewickley, Pa. — St. Stephen's Church Dec. 17: Sleepers Awake, Krebs; Christmas Carol, LeBegue; Noël with Variations, Balbastre; The Shepherds, Messiaen; Noël, Byzantine Sketches, Mulet; In Thee Is Gladness, Bach.

Karen Saathoff Walter, Norfolk, Va. — Washington Cathedral Dec. 31: Prelude and Fugue in C minor, Mendelssohn; Four Orgelbüchlein Chorales, Bach; Sonata 1, Hindemith; La Vierge et l'enfant, Dieu parmi nous, Messiaen.

Lewis A. Payne, Peru, Ind. — First Congregational, Kokomo, Ind. Feb. 7: Dialogue, Clérambault; Prelude and Fugue in E minor, Bach; Le Jardin Suspendu, Alain; Prelude and Fugue in G, Mendelssohn; Pièce Héroïque, Franck.

Marion R. Anderson, New Haven, Conn. — St. Paul's Chapel, Trinity Parish, New York City Dec. 6: Toccata 1, Muffat; Sonata 4, Bach; Prelude on Adeste Fideles, Ives; Noël, Almand.

Hugh Allen Wilson, Schenectady, N.Y. — All Saints Cathedral, Albany Jan. 14: Five excerpts, Mass for Convents, F. Couperin; Puer natus, Nun komm der Heiden Heiland, Bach; Variations on a Noël, Dupré.

Thomas Barker, Mrs. Barker, Phoenix, Ariz. — First Presbyterian Church Nov. 26: Prelude in B minor, Bach; Wie schön leuchtet, Walcha, Distler; Toccata, Suite Gothique, Böllmann.

James Moeser, Lawrence, Kans. — Second Presbyterian Church, Kansas City, Mo. Jan. 7: Grand Jeu, Du Mage; Six Schübler Chorales, Bach; Four Noëls, Dandrieu; Sketches in C and D flat major, Schumann; Pièce Héroïque, Franck.

Bill Racer, Wichita, Kans. — Clinton, Mo. Dec. 3; Hutchinson, Kans. Dec. 5; Iola, Kans., Dec. 15 included: Voluntary Fugue, Selby; Prelude on Coventry Carol, Walton; O Hail Thou Brightest Day of Days, Bach; In dulci jubilo, Bach, Rohlig, Lübeck; Adeste Fidelis, Karg-Elert; Concerto 4 in F, Handel; Lo, A Rose, Brahms, Near; Flute Clocks, Haydn; Carillon, Sowerby; Silent Night, Young; La Nativité, Langlais; Noël Grand Jeu et Duo, Daquin; Jesu, Joy of Man's Desiring, Bach; Joyous Changes on Carol, Andrews; O Little Town of Bethlehem, Oetting; Greensleeves, Carol Rhapsody, Purvis. With Dorothy Addy Dec. 22, 23, First Methodist Church, Wichita: O Come Emmanuel, MacNutt; Gesu Bambino, Yon; It Came upon the Midnight Clear, Matthews. Christmas Concerto 8, Corelli; Carol Rhapsody, Purvis.

Luke K. Grubb, Columbia, Pa. — St. John's Lutheran Church Dec. 10: Concerto in A minor, Vivaldi-Bach; Praise to the Lord, Sleepers Awake, Bach; Whate'er My God Ordains, Kellner; Fantasie in F minor K 608, Mozart; Postlude for the Office of Compline, Alain; Carillon de Westminster, Vienne.

Magdalene York, Albany, N.Y. — All Saints Cathedral Jan. 7: How brightly shines the morning star (two verses), Buxtehude; The old year is past, Prelude and Fugue in E minor (Cathedral), Bach; Five pieces on Antiphons, Dupré.

Edythe Rachel Grady, Charlotte, N.C. — Johnson C. Smith U Dec. 10: The Three Kings, Stille Nacht, Noël Joyeux, Young; Sleepers Awake, Veni Emmanuel, Adeste Fideles, Wyton; Paeon, F. M. Barnes; Behold a Rose, Brahms; Rejoice Christians, Pepping.

Edward A. Hansen, Seattle, Wash. — Plymouth Church Dec. 6: Sleepers, wake, My soul doth magnify the Lord, Bach; How brightly shines the morning star, Buxtehude; Two Sonatas, Scarlatti; The Nativity, Langlais; Noël, Grand Jeu et Duo, Daquin.

Marilyn Andersen, Fort Wayne, Ind. — First Congregational Church, Kokomo, Ind. Feb. 14: Air with Variations, Sowerby; Schönster Herr Jesu, Schroeder; Toccata in F, Bach; Andante con moto, Böely; Toccata, Jongen.

Henry Lowe, New York City — St. Bartholomew's Church Dec. 13: Fireworks Music, Handel; Sleepers Wake, Krebs; Cantabile, Franck; Prelude and Fugue in G minor, Dupré.

David Hewlett, South Hamilton, Mass. — Bridge Street AME Church, Brooklyn, N.Y. Feb. 11: Adagio for Strings, Barber-Strickland; Noël, Daquin; Cortège et Litanie, Dupré; Basse et Dessus de Trompette en Dialogue, Clérambault; Prelude and Fugue in C minor, Bach; Litanies, Alain; A Rose breaks into Bloom, Brahms; Chorale in A minor, Franck.

Esther Siemans, Newton, Kans. — First Presbyterian Church, Wichita Jan. 7: Concerto 2 in B flat, Handel; Nun komm, der Heiden Heiland, Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; Le Banquet Céleste, Messiaen; Variations de Concert, Bonnet.

Robert Reuter, Chicago — Bethlehem Lutheran Church Dec. 17: Variations on Glory to God on High, Bach; O Night of Christmas, Dalm; Variations on Let Us Cradle the Child, Murschhauser; The Word, Children of God, Messiaen; The Nativity, Langlais; Westminster Carillon, Vienne.

Parvin Titus, Cincinnati, Ohio — Christ Church, Glendale Dec. 24: Noël Suisse, Daquin; Vom Himmel hoch, Bach, Peeters; In dulci jubilo, Peeters; Greensleeves, Purvis, Fanfare, Hail the Day, Van Hulse.

Frederick Monks, Schenectady, N. Y. — Cathedral of All Saints, Albany, Dec. 10: Prelude and Fugue in E minor, Sheep may safely graze, Three Schübler Chorales, Bach; Chorale in A minor, Franck.

Lorene Banta, Andover, Mass. — Cochran Chapel, Phillips Academy Dec. 10: Le Cloches, LeBegue; Carillon, Sowerby; Les Cloches, Langlais; Carillon, Murrill; Klockmelodin, Sibelius; Carillon, Vienne.

Ian Kirkpatrick, Bloomington, Ind. — First Congregational, Kokomo, Ind. Feb. 21: Prelude and fugue in E minor, Buxtehude; Erschienen ist der herrliche Tag, Pepping; Sonata 6, Mendelssohn.

Jules Zimmer, Dallas, Tex. — Western Heights Christian Church, Garland, Tex. Dec. 10: Prelude and Fugue in G major, Two Minuets, I Call to Thee, We All Believe in One God, Prelude and Fugue in G minor, Bach.

Ruth Kovach, Buffalo, N.Y. — St. Paul's Cathedral Dec. 22: Sleepers, wake, Krebs; Fantasie on Unto as a Child is born, Bull; Prelude and Fugue in E, Lübeck; Suite on Christmas Carols, Van Hulse.

C. Warren Becker, Berrien Springs, Mich. — Pioneer Memorial Church Dec. 9: Passacaglia and Fugue in C minor, Bach; Symphony Weitz.

John Upham, New York City — St. Paul's Chapel, Trinity Parish Dec. 20: Magnificat in G minor, Dandrieu; Nun komm' der Heiden Heiland, Bruhns; Meine Seele erhebt der Herren, Fugue on the Magnificat, Bach. Dec. 27: Three Noëls, Daquin; Messe du jour de Noël, Maleingreau; Von Himmel hoch (two settings), In dulci jubilo (three settings), Bach. Jan. 3: Von Himmel hoch, Pachelbel; O Jesulein süß, Schönster Immanuel, Kauffmann; Partita on Gelobet seist du, Böhm; Gelobet seist du, Den di Hirten lubten sehre, Fröhlich soll mein Herze springen, Von Himmel hoch, Lobt Gott, Walcha. Jan. 10: A solis ortis cardine, Grigny; Wie schön leuchtet, In dulci jubilo, Prelude and Fugue in G minor, Buxtehude. Jan. 24: Concerto in C minor, Telemann-Walther; Partita on Lobt Gott, Walther; Pastorale, Tournemire; Prelude and Fugue in G minor, Brahms.

Geraldine Maria Wells, Albany, N.Y. — All Saints Cathedral, Jan. 28: Voluntary in E, Walond; Voluntary on Old Hundredth, Purcell; Toccata for the Flutes, Stanley; Bryn Calfarina, Rhosymedre, Hyfrydol, Vaughan Williams.

Roy Parker, Ann Arbor, Mich. — Degree recital, University of Michigan Jan. 7: Partita on Was Gott tut, Pachelbel; Es ist das Heil, Wenn wir in höchsten Nöten sein, Prelude and Fugue in C major, Bach; Chorale in E major, Franck; Alleluys, Preston.

John R. King, Amherst, Mass. — First Unitarian Church, Worcester, Mass. Dec. 17: In dulci jubilo, Karg-Elert, Bach, Dupré; Pastorale and Fugue on From Heaven Above, Pachelbel; Noël 10, Daquin; Lo, How a Rose, Brahms; O Come, all ye Faithful, Adams.

Henry Glass, Jr. St. Louis, Mo. — Holy Cross Lutheran Church Jan. 7: Variations on a Noël, Dupré; Noël 6, 10, Daquin; Greensleeves, Purvis; Fugue a la Gigue, Bach; Toccata, Symphony 5, Widor.

Samuel Roberts, Jr., Schenectady, N.Y. — St. George's Church Dec. 24: From Heaven Above, O Hail this brightest Day, In Thee Is Gladness, Bach; Variations on a Noël, Dupré; Noël in G, Daquin; Pastorale, Franck.

David Mulbury, Rochester, N.Y. — Cathedral of All Saints, Albany Jan. 21: Five Contrapuncti, Art of Fugue, When in the Hour of Deepest Need, Bach.

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College Chapel at Augusta Orders 3-Manual Austin

Paine College, Augusta, Ga., has awarded the contract for a three-manual instrument to Austin Organs, Inc., Hartford, Conn. The new organ is to be installed in the Gilbert-Lambuth Memorial Chapel now being built on the college's west campus. The new structure will seat 1,100 and the choir gallery at the front will seat 150. The organ chamber will be located high across the front of the chapel behind the choir and will be accented by a façade of speaking pipes and a grille designed in co-operation with the building's architects, Kuhlke, Wade and Gauger of Augusta.

Contract negotiations were handled by A. Dwight Peck, Austin's area representative.



Julia Clendenin Callaway has been appointed director of music at Calvary Methodist Church, Nashville, Tenn. Before moving to Nashville she served as organist-director at Calvary Baptist Church, Towson, Md. She assumed duties as full-time director Nov. 1 and is responsible for the total music program of the church and for the work of four choirs. She also teaches privately.

Mrs. Callaway is a graduate of St. Andrew's Presbyterian College, Laurinburg, N.C. where she studied with John E. Williams. She holds the SMM degree from the school of sacred music of Union Seminary where her organ study was with Alec Wyton and conducting with Earl Berg and Abraham Kaplan.

Duluth Church Gets Austin for New Building

The First Methodist Church, Duluth, Minn., recently has moved to its new building and has awarded the contract for a large new three-manual organ to Austin Organs, Inc., Hartford, Conn. The new structure designed by Norman K. Fugelso of Melander, Fugelso and Associates of Duluth, features a spacious choir gallery at the rear, with an organ chamber above and behind the choir. The association between First Methodist and Austin began in 1932 when Austin installed a large four-manual instrument in the old church. The new instrument has been designed to accommodate a small sanctuary antiphonal division to be installed sometime in the near future.

Contract details were handled by Burton A. Yeager, Austin's area representative.

The organ's specification was drawn up in co-operation with Almon D. Olson, music committee chairman.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Rauschquinte 2 ranks 122 pipes
Fourniture 3 - 4 ranks 244 pipes
Trompette 8 ft. 29 pipes
Chimes 25 notes

SWELL

Gedeckt 16 ft. 23 pipes
Geigen 8 ft. 68 pipes
Hohlfloete 8 ft. 68 pipes
Gambe 8 ft. 68 pipes
Gambe Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Rohrflöte 4 ft. 68 pipes
Blockflöte 2 ft. 68 pipes
Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Vox Humana 8 ft. 61 pipes
Clairon 4 ft. 68 pipes
Tremulant

CHOIR-POSITIV

Nason Flute 8 ft. 68 pipes
Flauto Dolce 8 ft. 68 pipes
Flute Celeste 8 ft. 56 pipes
Prestant 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Nasard 2 1/2 ft. 61 pipes
Oktav 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Cymbal 3 ranks 183 pipes
Krummhorn 8 ft. 68 pipes
Tremulant

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Bourdon 16 ft. 12 pipes
Gemshorn 16 ft. 12 pipes
Gedeckt 16 ft.
Octave 8 ft. 32 pipes
Spitzflöte 8 ft. 32 pipes
Rohr Gedeckt 8 ft.
Choral Bass 4 ft. 32 pipes
Flöte 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Fagotto 16 ft.
Posaune 8 ft. 12 pipes
Krummhorn 4 ft.

serving as the baptistry. Durham architect, M. A. Ham, in co-operation with Austin, has redesigned the sanctuary area and organ chamber to afford the best possible advantage to all the musical forces. The specification was drawn up in collaboration with Richard E. Joiner, minister of music, and Dr. Robert Baker, Union Seminary.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Chimes (prepared)
Tremulant

SWELL

Lieblich Gedeckt 16 ft. 61 pipes
Rohrgedeckt 8 ft. 12 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Nasard 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Contra Fagotto 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Fagotto 8 ft. 12 pipes
Hautbois 4 ft. 61 pipes
Tremulant

CHOIR

Bourdon 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Spitz Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Cromorne 8 ft. 61 pipes
Tremulant
Bombarde 8 ft. 29 pipes

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaton 16 ft.
Lieblich Gedeckt 16 ft.
Octave 8 ft. 12 pipes
Spitzflöte 8 ft. 32 pipes
Rohrgedeckt 8 ft.
Superoctave 4 ft. 12 pipes
Spitzflöte 4 ft. 12 pipes
Mixture 4 ranks 128 pipes
Bombarde 16 ft. 32 pipes
Fagotto 16 ft.
Bombarde 8 ft. 12 pipes
Cromorne 4 ft.

GREAT

Quintaten, 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Fourniture 5 ranks 244 pipes
Trompette 8 ft. 61 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 54 pipes
Principal 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Fagotto 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant

CHOIR-POSITIV

Nason Flute 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Dolce Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Cymbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

ANTIPHONAL

(prepared)
Flute Conique 8 ft.
Flute Celeste 8 ft.
Prestant 4 ft.
Fifteenth 2 ft.
Mixture 3 ranks
Trompette 8 ft.
Tremulant

ANTIPHONAL PEDAL

(prepared)
Flute Conique 16 ft.
Flute 8 ft.

PEDAL

Principal 16 ft. 32 pipes
Quintaten 16 ft.
Gedeckt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Gemshorn 8 ft.
Rohrflöte 8 ft.
Choral Bass 4 ft. 32 pipes
Rauschquint 2 ranks 64 pipes
Trompette 16 ft. 12 pipes
Fagotto 16 ft.
Trompette 8 ft.
Krummhorn 4 ft.

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Baptist Church in Durham Orders 3-Manual Austin

The Watts Street Baptist Church, Durham, N.C. has awarded the contract for a large three-manual instrument to Austin Organs, Inc., Hartford, Conn. The new organ will be installed in the existing chambers, plus the space formerly

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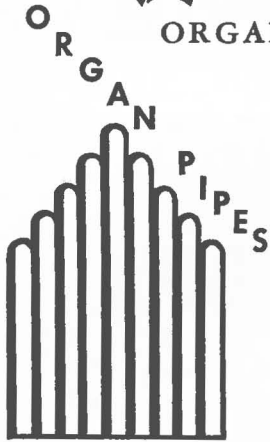
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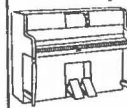
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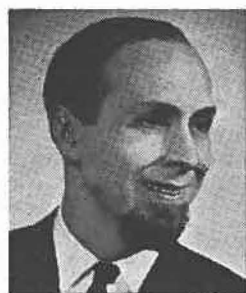
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