

THE DIAPASON

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

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JANUARY, 1968

Subscriptions \$3.00 a year — 30 cents a copy

Spartanburg Gets 3-Manual Aeolian-Skinner Organ

A new three-manual Aeolian-Skinner has just been installed in the First Presbyterian Church, Spartanburg, S.C. The main organ, situated behind an existing case, is located in the chancel. An antiphonal of classic design has been added to the gallery. The specification was planned by John Tyrrell of Aeolian-Skinner and John E. Williams, organist of the church. Installation was by E. T. Mickey.

GREAT

Gemshorn 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 12 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Chimes 21 notes

SWELL

Viola Pomposa 8 ft. 68 pipes
Viola Celeste 8 ft. 68 pipes
Rohrflöte 8 ft. 68 pipes
Prestant 4 ft. 68 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 3-5 ranks 269 pipes
Hautbois 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Schalmei 4 ft. 68 pipes
Tremulant

CHOIR

Pommer Gedeckt 8 ft. 68 pipes
Erzähler 8 ft. 68 pipes
Erzähler Celeste 8 ft. 68 pipes
Fugara 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Nasat 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Krummhorn 8 ft. 68 pipes
Tremulant

PEDAL

Subbass 32 ft. 12 pipes
Contra Bass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Gemshorn 16 ft.
Octave 8 ft. 12 pipes
Flute 8 ft. 12 pipes
Gemshorn 8 ft. 12 pipes
Choral Bass 4 ft. 32 pipes
Flute 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Hautbois 16 ft.
Trompette 8 ft. 12 pipes
Krummhorn 8 ft.
Krummhorn 4 ft.

ANTIPHONAL

Spitzflöte 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Mixture 3-5 ranks 269 pipes
Trompette 8 ft. 61 pipes

CROZIER AND BIGGS HONORED GUESTS AT PHILHARMONIC PARTY

The New York Philharmonic Orchestra celebrated its 125th Birthday with a concert at Philharmonic Hall, Lincoln Center Dec. 7 with Leonard Bernstein conducting. Honored guests included more than 200 distinguished soloists, conductors and composers who have appeared with the orchestra through the years.

After the concert, officers and directors invited the honored guests to a reception at the New York State Theater at Lincoln Center. Representing organists were Catharine Crozier and E. Power Biggs, both of whom have appeared as soloists with the Philharmonic at Lincoln Center concerts.

THE LOUISVILLE BACH SOCIETY sang Bach Cantatas 79 and 80 at a Lutheran Reformation Concert Oct. 22 at Calvary Episcopal Church. Twenty-two Louisville area Lutheran Churches co-operated.



Reuter Builds 3-Manual for Redondo Beach, Calif.

The Reuter Organ Company has been awarded a contract to build a three-manual, 30-rank organ for the Riviera Methodist Church of Redondo Beach, Calif. Pipework of the instrument will be located in two sections and placed to the rear of the chancel area. Console and choir singers will be located in the front part of the chancel on one side.

Negotiations for the sale of the instrument were handled by Justin A. Kramer, area representative for the Reuter company; Mr. Kramer will also make the installation of the organ early next year.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Fourniture 3 ranks 183 pipes
Chimes (prepared)

SWELL

Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Fagotto 16 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Clarion 4 ft. 61 pipes

POSITIV

Nason Flute 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Spitzflöte Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 3/4 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintade 16 ft. 56 pipes
Octave 8 ft. 44 pipes
Quintade 8 ft.
Choral Bass 4 ft.
Quintade 4 ft.
Fagotto 16 ft.
Fagotto 8 ft.
Fagotto 4 ft.

NASM MEETING IN CHICAGO ATTRACTS RECORD TURNOUT

The 43rd annual meeting of the National Association of Schools of Music at the Palmer House, Chicago, Nov. 24 and 25, drew a record attendance of 450 school representatives, individual members and guests. Louis Sudler, Chicago businessman, singer and president of the Orchestral Association made the welcoming address.

Eleven schools were admitted to associate membership and five promoted from associate to full membership. Officers are: president, Robert Hargreaves, Ball State U, Muncie, Ind.; first vice-president, Warner Lawson, Howard University, Washington, D.C.; second vice-president, LaVahn Maesch, Lawrence College, Appleton, Wis.; treasurer, Carl M. Neumeyer, Illinois Wesleyan U, Bloomington; recording secretary, Thomas W. Williams, Knox College, Galesburg, Ill.; executive secretary, David A. Ledet, Washington, D.C.

The 44th annual meeting in 1968 will be held in Washington, D.C.

MUSIC OF THE 16TH, 17th and 18th centuries made up a service of choral evensong Nov. 12 at Govans Presbyterian Church, Baltimore. Gordon Betebaugh conducted.

Happy
New
Year

The Change

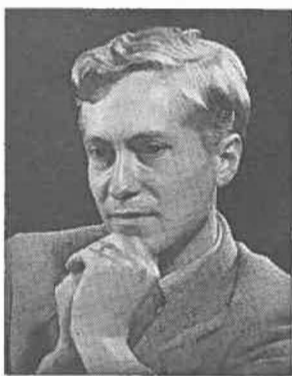
at Saint Paul's Cathedral

John Dykes Bower has retired from his post as organist and master of the choristers of St. Paul's Cathedral, London, England, after serving since 1936. Educated at Cambridge, he was organist at Truro Cathedral, New College, Oxford, and Durham Cathedral before beginning his distinguished tenure at St. Paul's. He succeeds Sir William McKie Jan. 1 as Hon. Secretary of the Royal College of Organists.

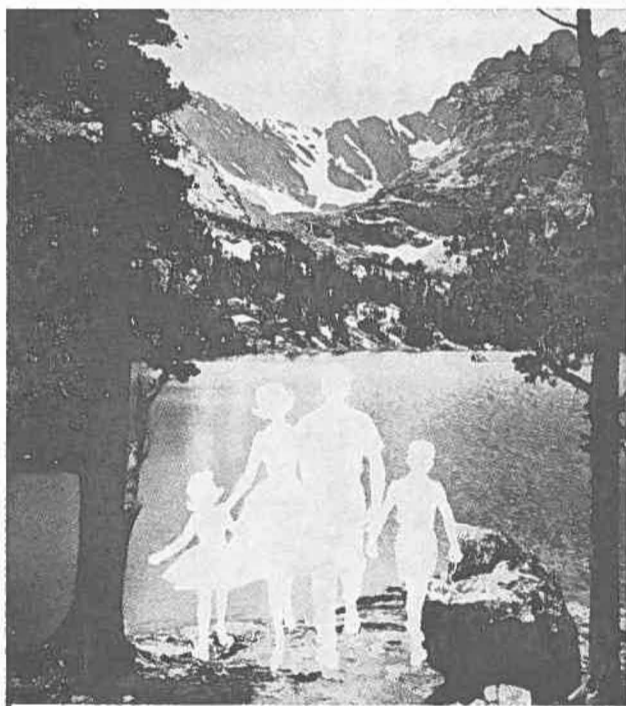
Dr. Dykes Bower has been succeeded by Christopher Dearnley, who has served Salisbury Cathedral since 1954. He has been conductor of the Salisbury Medical and Orchestral Societies and joint conductor of the annual Southern Cathedrals Festival, a joint project of the Cathedrals of Salisbury, Chichester and Winchester. In the last five years he has been at work on two church music history projects — *Treasury of English Music*, Volume 3 (1650-1760) and *Studies in English Church Music* (1650-1750).



JOHN DYKES BOWER



CHRISTOPHER DEARNLEY



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Dr. Keller's book *Die Orgelwerke Bachs* has remained virtually unknown in America. It seemed imperative to provide an English translation of this indispensable book which should be in the library of every serious student of the organ.

Owing to the unusual difficulties surrounding publication of the original German book, errors crept in unavoidably. Dr. Keller has been very helpful concerning any changes in the text. He has rewritten some passages and has brought the bibliography up to date. The present book is, then, a *revised edition* as well as a translation of the original.

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Put Yourself in This Picture

Equaling the inspiring scenery of the Colorado Rocky Mountains is the program planned for the 1968 biennial convention of the American Guild of Organists July 1 through 6 in Denver, Boulder and Colorado Springs. The Denver Hilton Hotel will be convention headquarters.

Program highlights will include recitals and concerts by some of the world's leading performers: The Boys Town Choir . . . Paul Callaway . . . Catharine Crozier . . . Jon Spong . . . James Tallis . . . Herman Berlinski . . . Ladd Thomas . . . Kathleen Thomerson . . . Karl Staplin . . . Isolde Ahlgrim . . . Kenneth Gilbert . . . Karel Paukert . . . Paul Hume . . . and many others.

Special convention features will include an oratorio, "The Light in the Wilderness," by Dave Brubeck with the composer performing at the piano . . . a specially commissioned Guild Service . . . A Sacred Dance Program with music by Normand Lockwood . . . and a series of Electronic Organ Workshops. Convention registration will be \$50 for members and \$45 for spouses accompanying member. Full-time organ students under 25 years of age may register for \$45.

**SNELL COMPLETES 30 YEARS
AT CHURCH IN WILLIAMSPORT**

Frederick A. Snell completed 30 years as music director of St. Mark's Lutheran Church, Williamsport, Pa. on Oct. 1. A native of Lebanon, Pa., he came to St. Mark's Church as its first full-time musician in 1937. He was an early exponent of the multiple choir system. He has been active on various commissions of the Lutheran Church (LCA) and is a contributor to many religious music publications and the composer of several anthems.

A member and former dean of the Williamsport AGO Chapter, Mr. Snell has been active as a teacher in the Williamsport area.



Mary Nott has been appointed director of music of the Interchurch Center, New York City. She will conduct the chapel choir of up to 80 voices and will be responsible for the total chapel music program which in addition to choral services includes organ, voice and ensemble recitals.

Miss Nott also began her appointment Oct. 1 as organist and choirmaster of the First Presbyterian Church, New Rochelle, N.Y. She has been named music director of the Morningside Community Chorus, New York City. She was assistant organist at the Interchurch Center from 1960 to 1964.

Miss Nott is a graduate of Carroll College and of the school of sacred music of Union Theological Seminary. She studied conducting with Earl Berg and Abraham Kaplan, composition with Robert Crandell and Searle Wright and organ with Claire Coci and Mr. Wright.

SOPRANO AND ALTO RECORDERS, organs and bellringers were heard Nov. 12 in a program at First EUB Church, Elkhart, Ind.; Neal Smith was organist.

THE DIAPASON

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JANUARY, 1968

FEATURES	
Cartoon: Voluntary for Double Organ by Mullett	1
Cincinnati's New Music Facility	8-9
The Promise of Meantone by John W. Link, Jr.	22-24
Events of 1967 in Review	32-33
RCCO CENTER NEWS	10
HARPSICHORD NEWS	13
NUNC DIMITTIS	14
EDITORIALS	18
LETTERS	18
CALENDAR	20
RECITALS	26-31
CLASSIFIED ADVERTISEMENTS	34-35
REVIEWS	
Organ Music	18
Records	19
Choral Music	21

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**APPOINT JULIA ANDERSON
TO WESTFIELD POSITION**

Julia S. Anderson has been appointed organist and choirmaster of the First Congregational Church of Westfield, N.J., where she will be responsible for four choirs.

A native of Womelsdorf, Pa., Miss Anderson is a graduate of West Chester State College and received her graduate degrees from New York University and Union Seminary's school of sacred music. She has studied conducting with Arthur Jones, Luther Goodhart, Earl Berg and Abraham Kaplan. Her organ study has been with Willy Richter, Harry Wilkinson, Arthur Jones, Claire Coci and Frederick Swann.

Miss Anderson is assistant professor of music at Paterson State College, Wayne, N.J. Her duties there include directing the Womens' Choral Ensemble, as well as teaching and serving as consultant to the demonstration school on campus. She is also college organist.

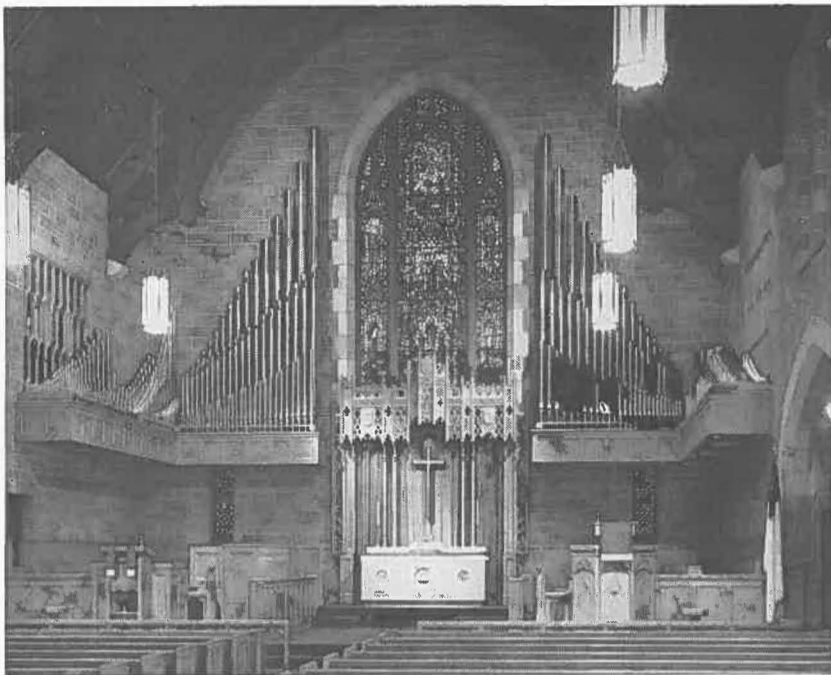
Prior to these positions Miss Anderson taught music in the Chichester School District, Boothwyn, Pa., and served as organist-choir director at Calvary Lutheran Church, West Chester.

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Fritzsche Builds for Historic Savannah Church

The Paul Fritzsche Organ Company, Allentown, Pa., was awarded the contract to build a three-manual and pedal organ for the 226-year-old Evangelical Lutheran Church of the Ascension, Savannah, Ga.

The specification was designed by Paul Fritzsche in consultation with T. Howard Sheehan, Savannah. The instrument will be housed in the existing chambers with some of the diapasons exposed on the chancel walls. Several ranks from the present instrument will be re-used to blend with the modernized ensemble. Preparations will be made for the addition of a 5-rank antiphonal division.

GREAT

- Open Diapason 8 ft. 61 pipes
- Cello 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Twelfth 2 2/3 ft. 61 pipes
- Fifteenth 2 ft. 61 pipes
- Mixture 4 ranks 244 pipes
- Bourdon 8 ft. 61 pipes
- Violone 16 ft. 12 pipes
- Gemshorn 8 ft. 61 pipes
- Gemshorn 4 ft. 12 pipes
- Chimes (prepared)

CHOIR

- English Diapason 8 ft. 61 pipes
- Concert Flute 8 ft. 61 pipes
- Erzähler 8 ft. 61 pipes
- Erzähler Celeste 61 pipes
- Koppel Flute 4 ft. 61 pipes
- Block Flute 2 ft. 61 pipes
- Clarinet 8 ft. 61 pipes
- Tremolo

SWELL

- Bourdon 16 ft. 12 pipes
- Rohr Gedeckt 8 ft. 61 pipes
- Gedeckt Flute 4 ft. 12 pipes
- Octave Quint 2 2/3 ft. 61 pipes
- Wald Flöte 2 ft. 12 pipes
- Tierce 1 3/5 ft.
- Salicional 8 ft. 61 pipes
- Vox Celeste 8 ft. 49 pipes
- Geigen Diapason 8 ft. 61 pipes
- Principal 4 ft. 61 pipes
- Trompette 8 ft. 61 pipes
- Clarion 4 ft. 12 pipes
- English Horn 8 ft. 61 pipes
- Mixture 3 ranks 183 pipes
- Tremolo

PEDAL

- Open Diapason 16 ft. 32 pipes
- Bourdon 16 ft. 32 pipes
- Still Gedeckt 16 ft.
- Violone 16 ft.
- Trumpet 16 ft. 12 pipes
- Flute 8 ft.
- Cello 8 ft.
- Clear Flute 4 ft.
- Metal Diapason 8 ft. 32 pipes
- Choral Bass 4 ft. 12 pipes
- Gemshorn 8 ft.
- Trumpet 8 ft.
- Clarion 4 ft.
- Super Octave 2 ft. 12 pipes

THE CATHEDRAL CHOIR of men and boys of Christ Church Cathedral, Indianapolis sang a program of English music of five centuries Nov. 21 at North Christian Church, Columbus, Ind.



Kamiel D'Hooghe, organist of the Cathedral of Bruges, Belgium, and newly appointed director of the Royal Conservatory of Brussels (Flemish Section) will arrive late in January for his first American tour, playing the opening recital in Quebec where Les Amis de L'Orgue de Quebec will sponsor him Jan. 22 at L'Eglise des St. Martyrs Canadiens.

Mr. D'Hooghe will be in this country until early March, playing his final recital March 4 at Grace Church, New York City. Early in February he will be on the Pacific Coast at Los Angeles and Fresno, Stanford U, Seattle and Portland. The complete list of dates will appear in the calendar pages.



Charles S. Brown has joined the roster of organists of Concert Management: Artist Recitals, Inc., directed by Gene Driskill. Mr. Brown is university organist and assistant professor of organ and church music at Arizona State University Tempe. At the time of this appointment, this magazine published a full resumé of his personal, educational and professional background in the December 1966 issue.

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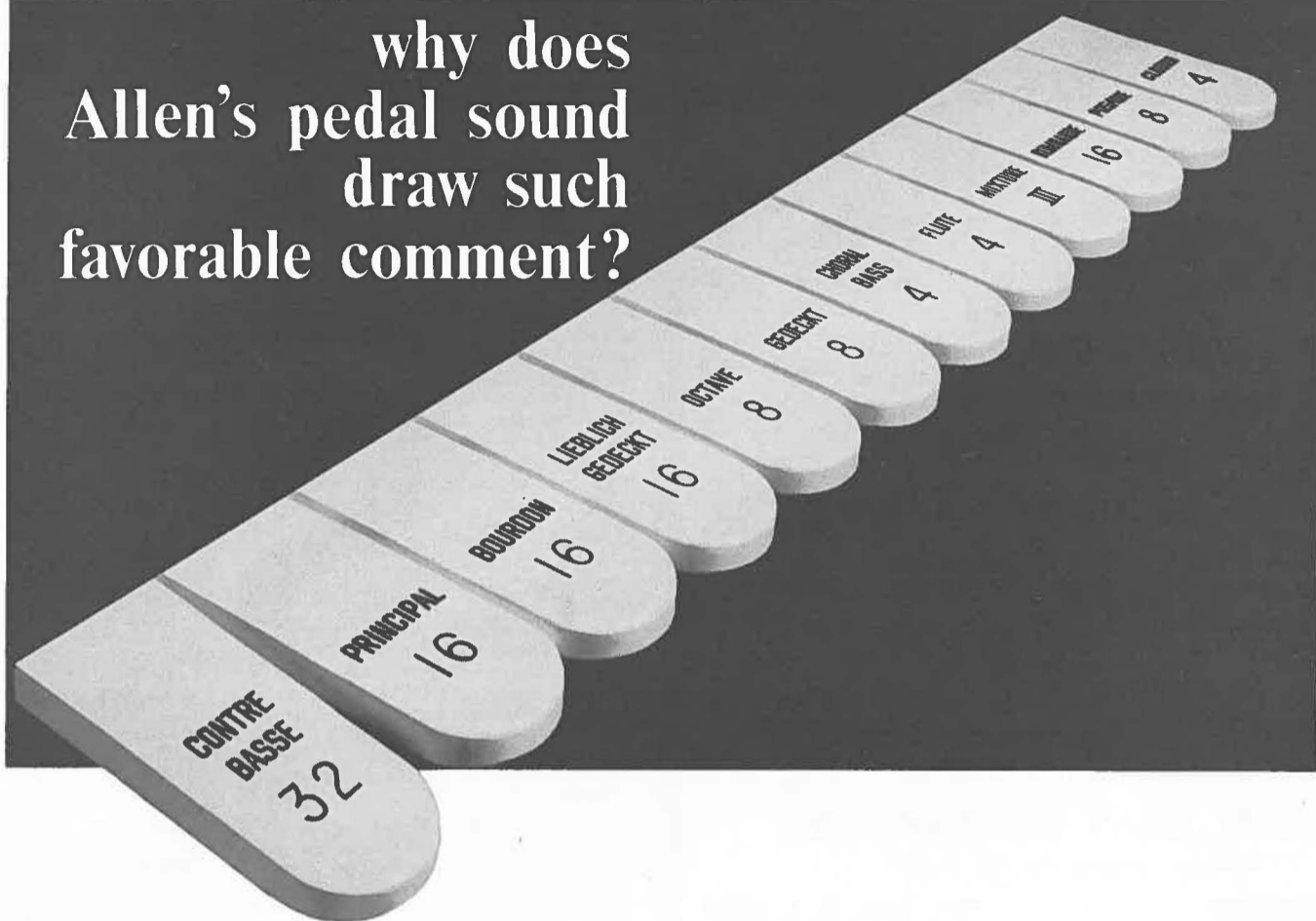


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That Easter Day	H. Kihlken	.25
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(With accompaniment for 3 Trumpets, Cymbals, Timpani and Organ)		
O Kind Creator	L. C. Kingsbury	.25
Easter is a Garden (Unison or S.A.)	J. Roff	.20
A Bell Carol (S.A.)	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
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Psalm 133 (T.T.B.B.)	Leo Sowerby	.20
Forget Not My Law (T.T.B.B.)	C. Effinger	.25

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Frederick O. Grimes, III, has been appointed assistant organist and master of the choir of Saint Thomas Church in New York City. Before coming to Saint Thomas Church, Mr. Grimes was organist and choir-master of St. Alban's Episcopal Church and Temple Rodef Sholom, Waco, Tex. He holds the BMus from Baylor University with a major in organ and a minor in harpsichord. Later study was with Everett Jay Hilty at the University of Colorado and with Paul L. Thomas, organist and choirmaster of St. Michael and All Angels Episcopal Church, Dallas.

Mr. Grimes spent the academic year 1964-65 at the Hochschule für Musik in Berlin. He studied organ with Dr. Michael Schneider, harpsichord with Silvia Kind, and organ-building at the Berlin factory of Karl Schuke. Later study was with Jean Langlais in Paris. For the academic year 1965-66, Mr. Grimes was a member of the faculty at Baylor University.

CARLOS MESSERLI, Concordia Teachers College, Seward, Neb., has been elected treasurer of the Lutheran Society for Worship, Music and the Arts; Evi Christensen, associate in the campus ministry at the University of California, Berkeley, was elected secretary.

Swann Opens Moller at Simsbury, Conn.

The three-manual Möller organ in the new First Church of Christ, Simsbury, Conn. was dedicated Nov. 19. The church replaces the one destroyed by fire in May, 1965. Frederick Swann played the dedicatory recital; his program appears in the recital pages.

Frances Beach Carlson, director-organist at the church, developed the organ's design in consultation with the Möller company.

Mr. Swann was guest of honor at a reception following the recital.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4-6 ranks 281 pipes

SWELL

Rohrbourdon 16 ft. 61 notes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 54 pipes
Rohrgedeckt 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Tremolo

POSITIV

Holzgedeckt 8 ft. 61 pipes
Dolce 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Weitprinzipal 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Sesquialtera 2 ranks 98 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Violine 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaton 16 ft.
Rohgedeckt 16 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Principal 8 ft. 12 pipes
Octave 4 ft. 12 pipes
Waldflöte 4 ft. 32 pipes
Waldflöte 2 ft. 12 pipes
Rauschpfeife 2 ranks 64 pipes
Contra Trumpet 16 ft. 32 pipes
Fagotto 16 ft.
Trumpet 8 ft. 12 pipes
Fagotto 4 ft.

LAMENT and ALLELUIA

by HAYDN MORGAN

This new work tells, simply and reverently, the dramatic story of the events of *Holy Week and Easter*, with reflections upon their significance by the chorus, soloists and organist. While dramatically effective, it will not need a tremendous amount of rehearsal time, since it is composed entirely in the style with which good volunteer choirs are thoroughly familiar. And the short solos present no difficulty, as they lie easily within moderate voice ranges and are well supported by an instrumental background. Of about an hour's duration, *Lament and Alleluia* divides itself naturally into two sections, separated by Bach's wonderful meditation on Johann Crüger's tune, *Jesus, Priceless Treasure*.

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**Doylestown, Pa. Church
Orders 3-Manual Austin**

Salem United Church of Christ, Doylestown, Pa. has placed an order for a new three-manual Austin organ. The new instrument will be placed on each side of the chancel with the unenclosed division visible, replacing old casework. An all electric, drawknob console will be provided and the existing echo division from the 1929 Möller installation will be retained.

Negotiations for the new organ were conducted by the organ committee under the direction of Robert F. Hartman, chairman, and Howard Reeves, director of music. Charles L. Neill represented Austin Organs.



Carrol W. Hassman has been appointed Director of Music at Bethany Methodist Church, Wichita, Kans. Mr. Hassman is a sophomore at Wichita State University, studying organ with Robert Town, and composition with Joshua Missal. His previous organ study has been with Lambert Dahlsten, Bethany College, Lindsborg, Kans., and Robert Edwards, McPherson College, McPherson, Kans. Before his one year as organist at Bethany Methodist, Mr. Hassman served four years as organist at First Baptist Church in McPherson. He is 19 years old.

GREAT
Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes

SWELL
Rohrgedeckt 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Voix Celeste 8 ft. 56 pipes
Principal 4 ft. (prepared)
Waldflöte 4 ft. 68 pipes
Octavin 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Fagot 16 ft. (prepared)
Trompette 8 ft. 68 pipes
Rohrschalmei 4 ft. 68 pipes
Tremulant

CHOIR
Nason Flute 8 ft. 68 pipes
Erzähler 8 ft. 68 pipes
Erzähler Celeste 8 ft. (prepared)
Koppelflöte 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Larigot 1 1/4 ft. 61 pipes
Krummhorn 8 ft. 56 pipes
Trompette 8 ft. 24 pipes
Tremulant

PEDAL
Principal 16 ft. 32 pipes
Gedeckt 16 ft. 12 pipes
Quintaten 16 ft.
Principal 8 ft. 32 pipes
Gedeckt 8 ft.
Mixture 2 ranks 64 pipes

Posaune 16 ft. 32 pipes
Fagot 16 ft. (prepared)
Trompette 8 ft. 12 pipes
Krummhorn 2 ft.

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Vox Humana 8 ft.
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Tremolo

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Birmingham News, Nov. 7, 1967

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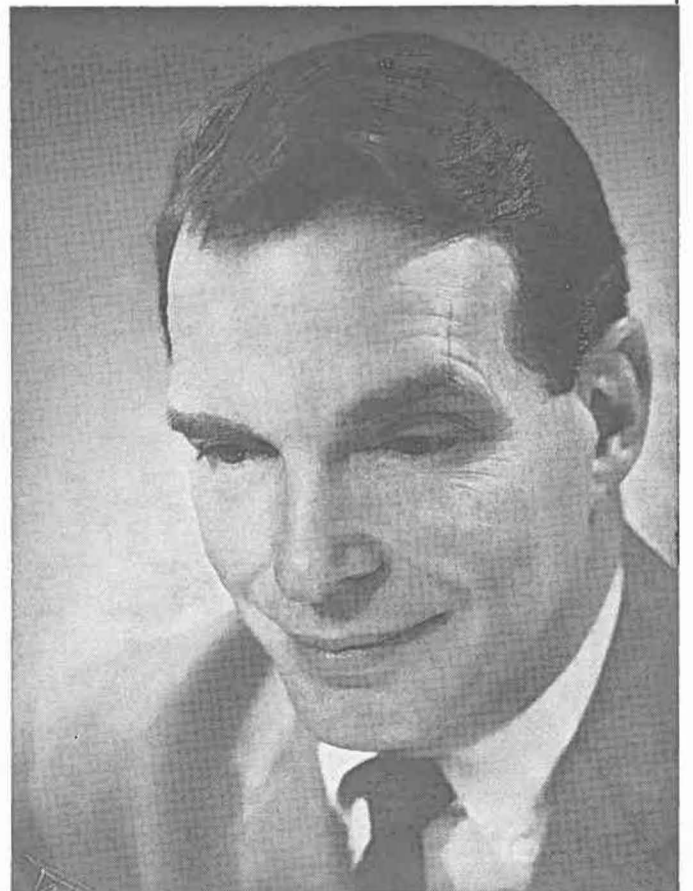
Muscle Shoals Times ★ Tri-Cities Daily Nov. 9, 1967

. . . an obviously fine musician and not just a keyboard and pedal performer . . .

Mobile Press Register, Nov. 11, 1967

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Cincinnati College-Conservatory Dedicates Exemplary Music Plant

The 100-year-old Cincinnati College-Conservatory of Music, one of this country's oldest, opened its remarkable new facility at the end of November. The \$5,000,000 Corbett Center contains Mary Emery Hall, a four-story music study and teaching building, and Corbett Auditorium, an 800-seat theater designed to simulate the acoustical conditions of larger concert halls. The auditorium has a full stage for grand opera with an hydraulic orchestra lift usable at various levels to enlarge the stage, increase seating space, or hold 92 musicians. Other levels of the auditorium building contain a 190-seat recital hall for chamber and lieder programs, rehearsal rooms for band, chorus and orchestra, each with offices and library, dressing rooms and smaller ensemble and practice rooms.

Stage lighting in the theater is controlled by a computerized Memory Card System into which lighting cues are programmed at rehearsal.

Mary Emery Hall houses a large two-story library with specially equipped listening rooms and the Crosley Wing with spacious studios for the radio and television department. On the upper floors are 59 studios and offices, 10

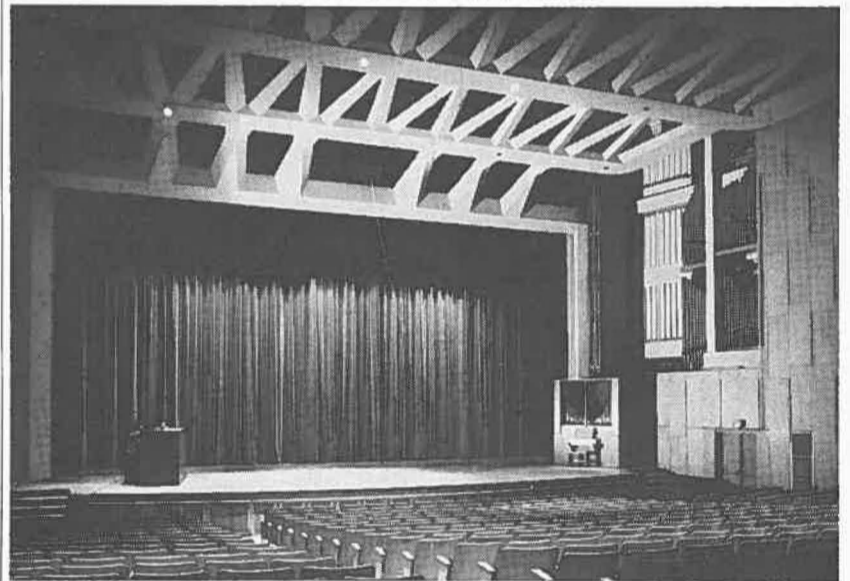
classrooms, 126 practice rooms and a large ballet studio.

The College-Conservatory of Music joined the University of Cincinnati in 1962 and plans for the new music complex on the University campus were begun.

A special highlight of the Centennial observance was a new production of Borodin's Prince Igor, staged for three sold-out audiences and sung for the first time in English. Performances by illustrious alumni were heightened by the fine student chorus and an especially remarkable student orchestra. A world premiere of a new work by Norman Dello Joio, Proud Music of the Storm, on a Walt Whitman text, was given a fine performance by Roberta Gary at the organ, plus brass and chorus. The work was in the familiar idiom of this composer for this kind of resources.

Of special interest to readers of this magazine was the first Harrison and Harrison organ in North America introduced for the first time with a recital by Peter Hurford, organist in residence this season at the College-Conservatory. The stoplist appeared on page 4 of the July, 1966 issue.

The photograph shows clearly the magnificent stage with the movable console at the left; the striking little portative division with its own keyboard on stage right; and the organ itself installed in the wall just forward from the stage.



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Every organ in a multi-purpose auditorium must incorporate some compromises and this one is no exception. In order to hide the instrument completely when it does not participate in a program, the organ itself is set in the wall. The wall itself is then rolled in front of it. The console with its long cable can be lowered to storage space beneath the stage. This arrangement reduces the focus of the tone and requires somewhat higher wind pressure, with some resultant bluntness of tone. The big reeds cover everything else in the full ensemble.

But it does produce a highly pleasing visual effect and the problems, on the whole, were well solved. Peter Hurford was the ideal organist to play the official opening recital. His warm, informal personality and his skill provided an extremely popular afternoon. His program appears in the recital pages. For encores, he played the first Bach trio sonata, in many ways his very best playing of the day.

Practice and studio organs at the College-Conservatory of Music, not including the auditorium Harrison and Harrison, include six two manual practice pipe organs — a two-manual Steiner of 17 ranks, 1951; a two-manual, 3 rank McManis, 1958; a two-manual, 5 rank Möller, 1966; a two-manual 5 rank Holtkamp, 1967; a two-manual 6 rank Steiner tracker, 1967; a two manual 15-rank Schlicker — a three-manual, 33 rank Casavant studio organ, 1967 and two Model 11 Baldwin electronics.



This view shows the console, which though large can be seen over; and the striking ceiling frame which regulates the lighting and has some control over the acoustics.

The organ faculty of the college conservatory pose in front of the new Casavant studio organ. Left to right: Parvin Titus; Sylvia Plyler; Wayne Fisher, co-chairman of organ and sacred music department; Roberta Gary; Gerre Hancock; Ardyth Lohvis; Peter Hurford, organist in residence; and Haldan Tompkins.



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Vancouver

The purpose of the Nov. 19 meeting of the Vancouver Centre in Kerrysdale Presbyterian Church was twofold: A Canadian Centennial program of choral and organ music by all Canadian composers, and honor to St. Cecilia. Besides a goodly gathering of members, the general public was well represented. The Cantata Singers under the direction of John Wiebe sang works of Keith Bissell, W. H. Anderson, Frederick Chubb, William France, R. T. Bevan, P. G. LaMarche (local member), Kenneth Meek and Healey Willan. Willan's O sing unto the Lord was augmented by a brass ensemble to provide a thrilling climax to the concert. Hugh McLean accompanied the choral numbers. Organ works by Drummond Wolfe, Frederick Silvester, Frederick Karam and Violet Archer were played by Donald King, Eleanor Bush and Suzanne Gibson.

DONALD KING

Toronto

A hopeful glimpse into a promising future was provided Nov. 6 at Kingsway Baptist Church when the Toronto Centre sponsored four talented young organ students in recital: Thomas Fitches, Peter McCoppin, Edward Moroney and Patrick Wedd. After words of welcome by the host minister, the Rev. Edgar Bailey, Chairman Frederick Geoghegan mentioned a fifth young student, Frederick Mooney, winner of the Victor Togni Improvisation contest at ICO 67, who is currently studying with Maurice Duruflé under a Canada Council grant. The only regret of the evening was the poor turnout of centre members. An opportunity to meet the recitalists was provided at a coffee hour. The program appears on the recital page.

KENNETH DAVIS

Winnipeg

The Winnipeg Centre's first meeting of the season was held Sept. 26 at St. Andrew's Elgin Street United Church. Chairman Donald Menzies played a short recital of: Movements, Suite, Telemann; Nun bitten wir, Buxtehude; Pastorale, Sonata 12, Rheinberger; Fanfare, Lang, Dorian Fugue, Bach. After the recital supper was served by ladies from the church. A short business meeting followed.

In co-operation with the Manitoba Centennial Corporation, the Centre sponsored a recital Oct. 21 by E. Power Biggs at Westminster United Church. Spanish music by Soler, Angles and Cabanilles, the Hindemith Sonata 1 and Toccata in F, movements from the Anna Magdalena Notebook and the C minor Passacaglia, Bach, comprised the program. A reception for Mr. Biggs was held following the recital in the Fort Garry Hotel.

H. D. CHRISTIE

Ottawa

Officers of the Ottawa Centre for the season are: past chairman, Arnold Earl; Chairman Raymond Barnes; vice-chairman, Harry Hill; secretary, Rod Holmes; treasurer, Martin Oelsner; members-at-large, Dianne Ferguson, Eileen McDonald, Margaret Pippy.

Some forty members and friends attended the season's first meeting Sept. 9 at Knox Presbyterian Church. The two Ottawa organists who played recitals at the Canadian Pavilion Theatre for Expo 67 played portions of their Expo programs including commissioned pieces. Ewen McCuaig played Dialogue, Karam, and his commissioned Sonata Lacrimae Rerum by Julian Leigh; Mr. Leigh was present. Lilian Forsyth played Récit de Nazard and Caprice pour les Grands Jeux, Clérambault and the commissioned Variations on a Timeless Theme (Conditio Alme Siderum) by Robert Fleming. A brief business meeting followed in Iona Hall at which a tricity report on ICO was read by Dianne Ferguson, Rod Holmes and Mrs. Forsyth.

About 35 attended a "choir practice" Oct. 14 at St. James United Church under the direction of Vice-chairman Harry Hill assisted by some of his choristers from Carleton Memorial United Church. A variety of hymns and anthems were practiced; members were attentive to Mr. Hill's advice regarding tempos for hymns, pacing the service, teaching a new tune to a congregation, and the range of anthems.

Despite the snowstorm which disrupted Ottawa Nov. 18 more than 30 made their way to Dominion-Chalmers United Church to hear Chairman Barnes explain the tonal resources, specification and place of the divisions of the organ within a church building. He offered suggestions on registration, demonstrated the building up of various choruses and ably fielded all questions asked. The meeting then broke into small groups of five or six to be guided through the organ chamber. William France, host organist, demonstrated the instrument with Prelude and Fugue in G minor, Buxtehude, followed by Concerto in F, Handel.

MARGARET PIPPY

Calgary

Members of the Calgary Centre gathered Nov. 18 to listen and discuss pros and cons of electronic instruments. Harold Ramsey convened the meeting. Men representing various manufacturers gave interesting information with the help of demonstration models. At the end of the evening while refreshments were being served, all had a chance to try the instruments, mingling Bach with Begin the Beguine.

Knox United was the site of the Nov. 26 recital by students of members. Six students exhibited their skills. Gordon Johnston started with Liturgical Prelude 3, Oldroyd. Tom Irwin played Christ lag in Todesbanden, Bach; and James Picken Liturgical Prelude 2, Oldroyd and No. 1, Kleine Päludien and Intermezzi. Margaret Robson chose Es ist das Heil, Bach, and Herzliebster Jesu, Brahms; Bruce Wheatcroft played Prelude and Fugue in A minor, Bach, and Jonathan Watts concluded with Finale, Psalm 94, Reubke. A tea hour followed.

M. SEARCHFIELD

Saskatoon

The Saskatoon Center met Nov. 26 at the First Baptist Church whose pastor, the Rev. W. G. Phillips spoke on Hymnody Today to 13 members and five visitors. Chairman Russell Green announced a series of Sunday evening recitals at Knox United Church in December. Mr. Phillips stressed the importance of the team ministry of pastor and organist. In hymns and music we must face the dilemma of present day society; we must think of youth without a purpose. New sounds and new rhythms have entered into our society and we cannot ignore them. Mr. Ortlepp thanked the speaker. Refreshments were served by Mrs. Hart and Mrs. Green.

MARGARET MORRIS



Eric Dowling and Milton Barnes, shown above, were major participants in a program Nov. 8 which celebrated the 175th anniversary of the founding of the Parish of St. George's, St. Catharines, Ont.; the 25th anniversary of Mr. Dowling's appointment as organist of the church; and the 20th anniversary of the St. Catharines Symphony Orchestra of which Mr. Barnes is conductor. It was also Mr. Dowling's birthday.

After the concert an informal reception was held by the people of St. George's in the parish hall. The entire audience was invited to attend. Mr. Dowling was given an engraved silver bowl and Mrs. Dowling a pair of silver candlesticks.

The concert, after the opening Mozart Eine kleine Nachtmusik, was made up entirely of compositions of Mr. Dowling. Three of these — anthems Truth and I Will Extol My God, and Concerto for Trumpet and Strings — were written especially for the occasion. Other anthems from 1938 through 1961 were performed by the symphony chorus and string orchestra. The orchestra under Mr. Barnes' direction shared honors with Mr. Dowling as organist in his Introduction and Allegro for Organ and Strings.

Eric Dowling has played an active part in the RCCO. He was one of the founders of the St. Catharines Centre and is presently chairman of the By-laws Committee for the General Council. He is a past president (1948-1950) of the College and has been a member of the General Council for more than a quarter of a century. Besides his work at St. George's, he has a large class of piano, organ, voice and theory pupils.

Kitchener

The Nov. 17 meeting of the Kitchener Centre was a recital by Jan Overduin, who tied for second place in the international competition of the ICO. The second in a series of recitals by guest organists was held at First United Church, Waterloo, where Mr. Overduin is director of music. The audience demanded and received two encores. The program is on the recital pages. Chairman Walter Kemp welcomed the audience and introduced the soloist. An informal reception by the local centre followed in the church hall.

ALICE DILLON

Sarnia

The Sarnia Centre met Nov. 25 at St. Paul's United Church to hear Walter Kemp give a lecture recital of pre-Bach music on the three-manual Hallman pipe organ. Works by Tallis, Scheidt and Frescobaldi were played by way of introduction to a detailed discussion of the music of Pachelbel and Buxtehude. The development of the chorale prelude and the evolution of the independent pedal part was traced. The influence of these masters on the music of Bach was stressed. The event was open to the general public.

DAVID YOUNG

Halifax

The season's first general meeting of the Halifax Centre took place Oct. 14 at the Joseph MacDonald summer home at Grand Lake. Plans were made for a full season ahead. Seven guests and 18 members were served a buffet supper. Perry Teale, assisted by Irving Balcom, showed a recent color movie of churches of Nova Scotia. Members and guests also heard an amusing CBC tape and viewed slides taken at the ICO. Officers for the season are: chairman, Frances Tyrrell; vice-chairman, Edward Norman; secretary, Michael Carney; and treasurer, Carman Carson.

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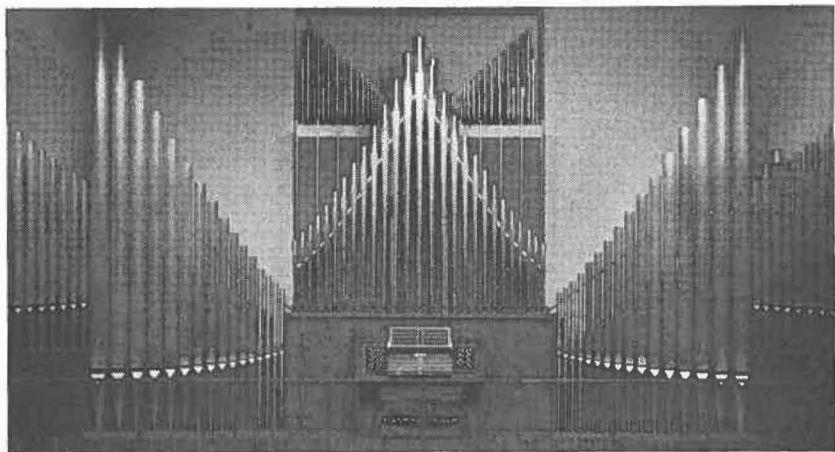
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The installation of the organ was under the supervision of Ben Evers, Casavant representative in New Brunswick.

GREAT

Quintaden 16 ft. 61 pipes
Prinzpal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Quinte 2½ ft. 61 pipes
Oktav 2 ft. 61 pipes
Mixture 5 ranks 305 pipes
Trompete 8 ft. 61 pipes

SWELL

Salizional 8 ft. 61 pipes
Vox coelestis 8 ft. 54 pipes
Nachthorn 8 ft. 61 pipes
Spitzprinzpal 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes

Scharff 4 ranks 244 pipes
Fagott 16 ft. 61 pipes
Oboe 8 ft. 61 pipes
Klarine 4 ft. 61 pipes
Tremulant

POSITIV

Holzgedacht 8 ft. 61 pipes
Quintadena 8 ft. 61 pipes
Prinzpal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Quintflöte 1½ ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes

PEDAL

Prinzpal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaden 16 ft.
Oktav 8 ft. 32 pipes
Pommer 8 ft. 32 pipes
Oktav 4 ft. 32 pipes
Rohrpfleife 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Fagott 16 ft.
Trompete 8 ft. 32 pipes
Schalmei 4 ft. 32 pipes

THOMAS RICHNER was soloist Nov. 6 with the Wilkes-Barre, Pa. Philharmonic. With Ferdinand Liva conducting. Dr. Richner was heard in the Poulenc organ concerto and the Mozart piano concerto in D minor.

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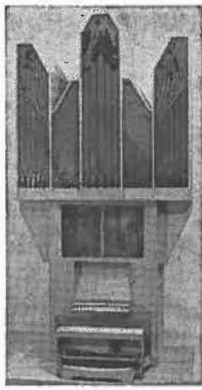
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I Great	
Principal	8
*Chimney Flute	8
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A three-manual instrument has been installed in the Westminster Presbyterian Church, Flint, Mich., by Electro-Voice, Inc., Buchanan, Mich. The specification for the installation was drawn up by E. W. Head in consultation with Mrs. William Drake, the church's organist and choir director.

Remodeling of the chancel permitted a split chancel installation with openings to the nave chancel. The instrument has 52 speaking stops, 60 ranks. Dedicatory services were held Nov. 19 with Jon Spong as guest organist.

GREAT

- Gedeckt 16 ft.
- Principal 8 ft.
- Bourdon 8 ft.
- Rohrflöte 8 ft.
- Gamba 8 ft.
- Dulziana 8 ft.
- Octave 4 ft.
- Flute 4 ft.
- Super Octave 2 ft.
- Mixture 4 ranks
- Tromba 8 ft.
- Clarinet 8 ft.
- Clarion 4 ft.
- Chimes (prepared)
- Tremulant

SWELL

- Lieblich Gedeckt 16 ft.
- Contra Gamba 16 ft.
- Gedeckt 8 ft.
- Salicional 8 ft.
- Prestant 4 ft.
- Flute 4 ft.
- Salicet 4 ft.
- Nazard 2 2/3 ft.
- Piccolo 2 ft.
- Tierce 1 3/5 ft.
- Siffelöte 1 ft.
- Clarinet 16 ft.
- Trumpet 8 ft.
- Oboe 8 ft.
- Vox Humana 8 ft.
- Oboe Clarion 4 ft.
- Tremulant

CHOIR

- Nasonflöte 8 ft.
- Dolce 8 ft.
- Unda Maris 8 ft.
- Koppelflöte 4 ft.
- Dulcet 4 ft.
- Principal 2 ft.
- Larigot 1 1/3 ft.



Bonnie Beth Blank has been appointed assistant organist and director of the youth choir at Trinity Episcopal Church, Buffalo, N.Y.

Miss Blank received the BMus degree from Baldwin-Wallace College, Berea, Ohio. She obtained the MMus from the University of Michigan. Her organ studies have been with Raymond F. Glover, John T. Hofmann, John C. Christian, Dr. Warren Berryman, and Robert C. Clark. She has held similar positions at St. Paul's Cathedral and Church of the Ascension, Buffalo.

She will also teach theory, music history and organ at the Community Music School of Buffalo.

- Sesquialtera 2 ranks
- Krummhorn 8 ft.
- Tremulant

PEDAL

- Principal 16 ft.
- Bourdon 16 ft.
- Dulziana 16 ft.
- Octave 8 ft.
- Bourdon 8 ft.
- Salicional 8 ft.
- Super Octave 4 ft.
- Flute 4 ft.
- Principal 2 ft.
- Mixture 4 ranks
- Bombarde 16 ft.
- Trumpet 8 ft.
- Trumpet 4 ft.

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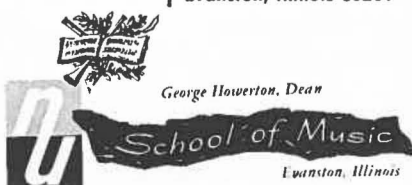
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Harpsichord News

By Philip Treggor

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

If a harpsichordist, as an addition to his solo work, performs in ensemble, it will not be long before he finds himself in concert with recorder players. This precious and somewhat temperamental instrument is a mainstay of the instrumental ensemble of both the baroque and renaissance periods.

Finding that my own work as an ensemble harpsichordist had become increasingly involved with recorder players and that my knowledge of the recorder itself was slim, I decided to investigate the instrument both historically and technically. Naturally, I became much more involved in the matter than I had expected. I pass on the following information, not only for the edification of harpsichordists, but for those of you who might actually like to play a recorder.

Uncertain as to how or where I might begin, I determined to consult an outstanding artist-recorderist in the person of Shelly Gruskin, recorder player for the New York Pro Musica ensemble. Mr. Gruskin met with me in the comfortable library of Pro Musica's quarters in New York City where the specialized books and manuscripts of early music made a stimulating background for our conversation.

Mr. Gruskin, a native New Yorker, received his academic degree from the Eastman School of Music where he was a flute student of Joseph Mariano. While at Eastman he played two years with the Rochester Philharmonic Orchestra. Later, after a season with the NBC Opera orchestra, he became seriously interested in early music and the instruments of this period.

In addition to his playing engagements, he has taught at the New York College of Music and the Dalton School. He has been playing recorders and the baroque flute for more than ten years and has been largely self-taught in so far as these particular instruments are concerned. In the process, he learned all the different fingerings required for the following instruments: six different recorders, four traverse flutes, four krumphorns, four kortholts, two rauschpfeife and the bagpipes.

I had occasion last summer at the Maverick concert series in Woodstock, N.Y., to hear some of these instruments played by Mr. Gruskin. My amazement and pleasure knew no bounds as I listened to the performance of this incredible virtuoso. In this same concert, he played a baroque flute in duo with a two-manual harpsichord. The resulting balance and blend were indescribably beautiful and I left convinced that, by comparison, the modern flute is unsuited to early music.

Perhaps there are some who are unaware that there is a structural difference between the flute and recorders of the baroque and renaissance eras. The renaissance instruments are larger internally and almost completely cylindrical. They have less range than the baroque instruments (merely an octave and a sixth) while their tone is fuller and more penetrating.

The baroque instruments are, in effect, streamlined and have a bore that tapers down. They have smaller tone holes, are smaller internally than their renaissance counterparts and have a range of slightly over two octaves. Speaking of ranges, the entire recorder family embraces a range from the lowest F on the bass clef to a tiny shriek somewhere in the musical stratosphere.

The lowest note on the smallest recorder is C above the staff!

We have Arnold Dolmetsch to thank for the revival of interest in the construction of recorders. There is a tale of how he came to make his first copy of an antique recorder. It all resulted, it is told, from his young daughter's knocking to the floor a fine 18th century recorder that had been lying on a table. Damaged beyond repair, there must have been copious tears in this scene. However, unhappy as the accident was, we should be grateful that it forced Mr. Dolmetsch to make his first copy which became the prototype for many to follow.

In several ways, recorders and baroque flutes are fiendishly difficult to play. Pitch is a never ending concern. A great deal of air at low pressure must be delivered to the instrument requiring superb breath control on the part of the player.

There may be some of you who would like to begin learning how to play a recorder. It can be self-taught successfully if you have patience and determination. Of course, you would move along much faster with a good teacher. It is an instrument that can be taught through class instruction with good results. A beginner's recorder may be made of plastic and be relatively inexpensive.

If you are on a do-it-yourself kick, here are some books and a method for you to consider:

Six Lectures on the Recorder, Christopher Welch, Oxford University Press.

The Recorder and its Music, Edgar Hunt, Herbert Jenkins Pub., London.

A Comprehensive Method for the Recorder, Eric Katz, Clarke-Way, New York City.

The Recorder, Hildemarie Peter, C. F. Peters, N.Y.

Happily, you need not face being a lone recorder player. Perhaps you may be able to locate a chapter or a member of the American Recorder Society nearby. There are no formal membership requirements. The society promotes the appreciation of the recorder and its literature and endeavors to raise both the musical and technical level of playing and performing. It encourages a closer connection between the recorder and other instruments and seeks to relate the recorder movement to the revival of early music. At the same time, employment of the recorder in contemporary composition is vigorously promoted.

Members of the society receive a quarterly magazine containing articles by distinguished scholars and musicians, reviews of newly published recorder music and newly released phonograph records, and concert reports, as well as accounts of the activities of recorder groups throughout the country. Also covered is the availability of instruments and other pertinent information of interest to both professional and the amateur.

To help members become acquainted, the society publishes annually a national directory of its members, officers and chapters as well as a listing of its teaching members.

The American Recorder Society has members living in 42 states, in the District of Columbia, Puerto Rico, Canada, Mexico, Europe, Australia and Japan. At present there are 36 chapters throughout the United States, one in Mexico and one in Canada.

Most chapters schedule monthly meetings where, in addition to group playing under expert direction, short performances or lecture demonstrations are presented. Membership application forms may be secured from the office of the American Recorder Society, 141 West 20th St., New York, N.Y. 10011.

In returning now to Mr. Gruskin, I would like to finish by mentioning a very fine trio of which he is a member. The Philidor Trio is composed also of Elizabeth Humes, soprano, and Edward Smith, harpsichordist. All are members of Pro Musica. It was my pleasure to hear this trio in concert recently. The trio itself was named in honor of Ann Philidor (1681-1728) who initiated the first series of public concerts of sacred and secular vocal and instrumental music in France. Some of the cantatas performed by the trio were heard frequently in the Philidor Concerts.

The three young musicians formed their trio in 1965 with an objective of exploring and bringing before the pub-

lic music from the 17th and 18th centuries. Much of this literature and many of its composers are unfamiliar, even to dedicated enthusiasts of baroque music, and the trio has had the pleasure of discovering many beautiful pieces that have lain unperformed for centuries. Among lesser-known composers whose works they have revived are Marais, Campra, Morin, Pepusch and Bononcini; and they have done unfamiliar works by such established masters as Francois Couperin, Purcell and Handel.



The Philidor Trio

Despite the apparent restrictions imposed by the combination of instruments and voice, their repertoire covers a vast range of styles and forms, from most of the countries of Europe. Their practice, however, is to be rather restrictive in programming, so as to present "in depth" several aspects of a single style, composer or period.

Whenever possible, the music chosen is prepared for performance from original sources (manuscripts or early editions) and the necessary additions, such as embellishments and realization of the figured bass, are supplied by the performers themselves.

This, then, is the world of recorders as I found it. Importantly authentic, the recorder is additionally an instrument of great beauty when played properly. It is necessary that the ensemble harpsichordist be thoroughly familiar with all the instruments associated with early music. There is no better place for him to begin acquiring this knowledge than through the marvelous recorder family.

OFF THE SOUND BOARD

The Florida Baroque Ensemble, Sarah House, flute; Earl Grath, oboe; Marie Henderson, cello; and Willis Bodine, harpsichord, performed a program of early music on the campus of the University of Florida that featured the Quantz trio sonata in C major.

In a recent lecture by Ralph Kirkpatrick on Methods and Materials of an Interpreter, at Yale University, Mr. Kirkpatrick engaged his listeners in a guessing game that proved to be quite charming. He played ten works without interruption while requiring his audience to tally on a piece of paper all those pieces they thought had been composed by J. S. Bach. The answers ranged from 2 to 6 for Bach. Imagine the surprise when Mr. Kirkpatrick announced that none of the pieces played had been composed by Bach!

Shirley Perregaux, soprano, sang songs by Scarlatti and Purcell in a recent appearance with the Centrum Baroque Society of Connecticut. In Purcell's *Plaint from The Fairy Queen*, Miss Perregaux was accompanied by harpsichord, and flute in place of the usual violin.

An unfamiliar concerto for harpsichord and strings by an even less familiar composer, Nicolaas Lentz, has been recorded by an unknown harpsichordist with a nameless baroque ensemble. The whole thing sounds extremely vague, I realize; however, both the music and recording are good. You may acquire this somewhat mysterious recording through Baroque Records (Everest Records Production) Stereo 2860.



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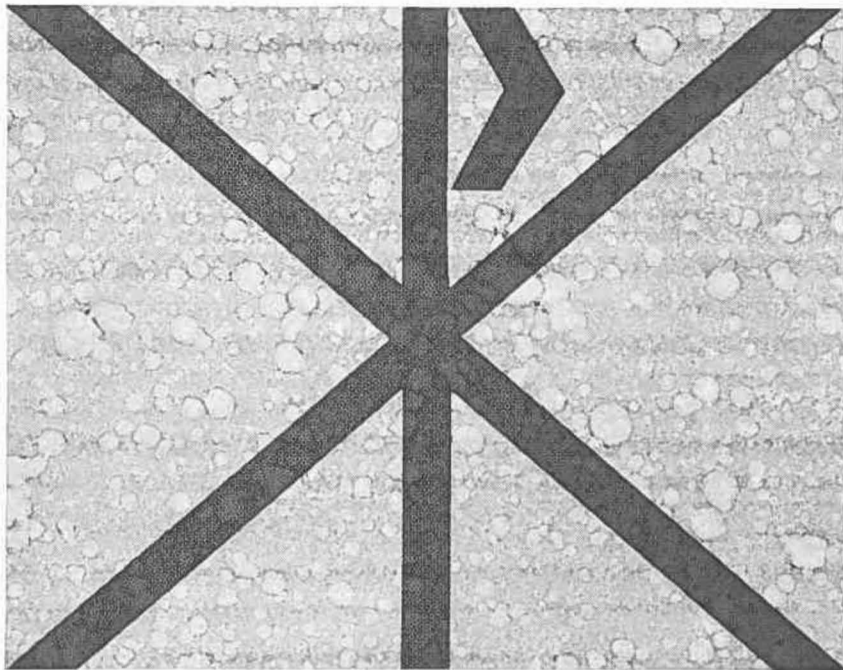
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NUNC DIMITTIS

HARRY UPSON CAMP DIES AT SOUTHAMPTON, MASS.

Harry Upson Camp, 71, organist and organ salesman, insurance agent and master electrician, died Nov. 4 at Southamptn, Mass. A graduate of Williston Academy he once taught at Phillips Academy, Andover. He resided in Reading for 40 years and served in many Massachusetts churches, retiring to Southamptn in 1961.

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



Hermann Keller, world-famed German writer on Baroque music and widely known in this country for his study of musical articulation in Bach, was the victim of an auto accident and died Aug. 17 at Freiburg in Breslau. Born Nov. 20, 1885 in Stuttgart, he was first a student of architecture but turned to musical studies with Max Reger, Max Pauer and Karl Straube. He was a student at the Hochschule in Weimar and Stadtorganist there, returning to Stuttgart to serve as organist in the Markuskirche. He taught at the Technical Hochschule, eventually as full professor. He earned his PhD in Tübingen, teaching for the next 30 years at the Stuttgart Hochschule für Musik; he was its director from 1945 to 1950.

Dr. Keller's special interest was in Baroque music. Besides his work on articulation in Bach, he investigated questions of tempo and harmony in the Kantor's music. For organ, his Method for Chorale Improvisation and his School of Trio Playing are of especial importance.

JOHN (SCOTTY) MILNE died Aug. 14 in Sarnia, Ont. Canada, at the age of 76. Born in Scotland, Mr. Milne came to Sarnia in 1920 and was organist of St. Paul's United Church. He was active in the RCCO and in community music and in later years served as interim organist at several Sarnia churches.

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Mrs. Thomas R. Walker, believed to have been the oldest active church organist in the United States, died Nov. 25 at a nursing home in Aurora, Colo. at the age of 95. She was organist for the Central Christian Church, Denver, for more than 63 years, though for the last 11 years of her life she played only twice a year, on the anniversaries of her first Sunday and of her retirement.

Mrs. Walker met her husband in the choir of Central Church; they were married in 1904. Last year the church declared the first Sunday in November "Ella Walker Day." At the service Mrs. Walker at 94 played the Franck Chorale in E major.

She was a long-time member of the Denver AGO Chapter and a prominent teacher of the organ and the piano.



Fred C. Weickhardt, retired organ designer and builder of the Milwaukee area died Nov. 12 at his home of uremic poisoning; he was 69.

Mr. Weickhardt operated his own sales and service business from 1942 to 1964 when he retired. Prior to 1942 he worked for the Wangerin-Weickhardt company, a firm founded in 1896 by his father.

A lifelong resident of Milwaukee, Mr. Weickhardt was graduated from the Milwaukee School of Engineering. Among organs he designed are those at St. Rita's Catholic Church, Capitol Drive Lutheran and Sherman Park Lutheran, all of Milwaukee.

Survivors include his widow, two sons — Fred, Jr. who will continue the business, and Robert — a daughter and a sister, all of Milwaukee.

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Three-Manual Wicks Chosen for Fremont, Ohio Church

A new 45-rank three-manual Wicks pipe organ was installed early this year in St. John's Evangelical Lutheran Church, Fremont, Ohio. Except for an antiphonal section in the rear gallery, the entire instrument is located in the front of the church, to one side of the chancel. The great and pedal are exposed, with a very impressive facade of large pipes flanking an archway; behind are the enclosed swell and choir. The installation was by Don Borden of Cleveland. Harry A. Cole is the organist. The organ was dedicated with a recital by Dr. George Markey.



Gene R. Janssen became minister of music at Grace Lutheran Church, Albert Lea, Minn. Jan. 1. He is responsible for the organ and the multiple choral program. The church has contracted for a three-manual Schlicker to be installed in a rear gallery.

Mr. Janssen leaves a similar position at the First Lutheran Church, DeKalb, Ill., where he served for three years. At this time he was also instructor in organ at Northern Illinois University and taught organ privately.

Voix Celeste 8 ft. 56 pipes
Dulciana 8 ft. 56 pipes
Flute d'Amour 4 ft. 12 pipes
Vox Humana 8 ft. 73 pipes
Tremolo

PEDAL

Resultant 32 ft.
Contra Bass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaton 16 ft.
Lieblich Gedeckt 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Copula 8 ft. 12 pipes
Gemshorn 8 ft.
Choralbass 4 ft. 12 pipes
Wald Flöte 4 ft. 12 pipes
Posaune 16 ft. 32 pipes
Contra Fagotto 16 ft.
Trompette 8 ft.
Cromorne 4 ft.
Schalmei 4 ft.
Chimes

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Quintaton 8 ft. 12 pipes
Prestant 4 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes
Claron 4 ft. 61 pipes
Chimes

SWELL

Rohrflöte 8 ft. 68 pipes
Viole 8 ft. 68 pipes
Viole Celeste 8 ft. 56 pipes
Italian Principal 4 ft. 68 pipes
Flute Harmonique 4 ft. 68 pipes
Nazard 2 1/2 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Contra Fagotto 16 ft. 61 pipes
Trompette 8 ft. 68 pipes
Hautbois 4 ft. 68 pipes
Tremolo

CHOIR

Geigen Principal 8 ft. 68 pipes
Bordun 8 ft. 68 pipes
Dolcan 8 ft. 68 pipes
Dolcan Celeste 8 ft. 56 pipes
Spitz Principal 4 ft. 68 pipes
Koppel Flöte 4 ft. 68 pipes
Nasat 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 1/2 ft. 49 pipes
Krummhorn 8 ft. 68 pipes
Schalmei 4 ft. 61 pipes
Chimes
Tremolo

CELESTIAL

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Viole d'Orchestre 8 ft. 73 pipes

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Open Beckerath Organ in New York City Church

St. Michael's Church, New York City, has just installed a new three-manual pipe organ built by Rudolf von Beckerath of Hamburg, Germany. The instrument has 38 stops and 55 ranks and employs tracker action with electric stop and combination action. Installed in the rear gallery, the great, swell and pedal divisions are housed in one large case, 31 feet high, built of a blond wood known as limba. The fourth division, the ruckpositiv, is set apart on its own smaller case on the gallery rail. The console is attached to the main case.

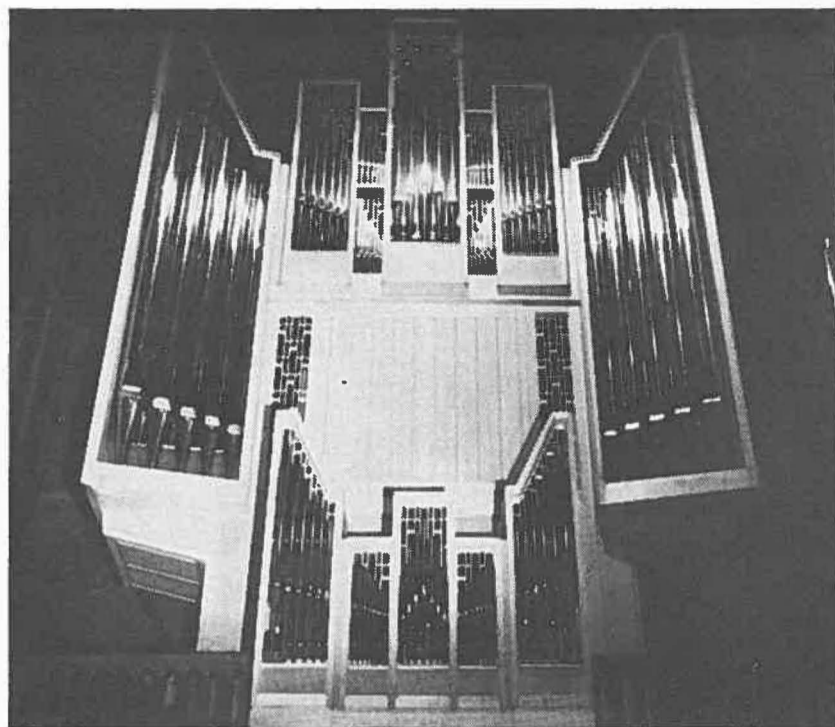
It was felt that mechanical action, in addition to its musical advantages, offered the best solution to the problem posed by New York City's atmospheric condition, which causes rapid deterioration of electro-pneumatic action and, consequently, inordinately high maintenance costs.

Rudolf von Beckerath was selected as the builder after painstaking investigation of the field by the rector, The Rev. William F. Corker, and the organist choirmaster, Robert Huddleston. The specification was drawn up by Mr. von Beckerath and Mr. Huddleston in 1964. The organ arrived at the church in June of 1967 along with three installation men from the factory, who erected the organ in the church, assisted by an American team of workmen. The assembly and finishing took approximately 14 weeks.

The organ was dedicated at the Sunday morning service Sept. 24 before a large congregation. Leonard Raver, General Theological Seminary, played the first recital Oct. 8 to a capacity audience.

GREAT

Quintadena 16 ft. 56 pipes
Prinzipal 8 ft. 56 pipes
Rohrflöte 8 ft. 56 pipes
Oktave 4 ft. 56 pipes
Spielflöte 4 ft. 56 pipes
Nasat 2½ ft. 56 pipes
Oktave 2 ft. 56 pipes
Flachflöte 2 ft. 56 pipes
Terz 1½ ft. 56 pipes
Mixture 6 ranks 336 pipes
Trompete 8 ft. 56 pipes



RUCKPOSITIV

Gedackt 8 ft. 56 pipes
Prinzipal 4 ft. 56 pipes
Koppelflöte 4 ft. 56 pipes
Oktave 2 ft. 56 pipes
Quinte 1½ ft. 56 pipes
Sequaltera 2 ranks 112 pipes
Scharf 4 ranks 226 pipes
Cromorne 8 ft. 56 pipes
Tremulant

SWELL

Holzgedackt 8 ft. 56 pipes
Gemshorn 8 ft. 50 pipes
Gemshorn Celeste 8 ft. 44 pipes
Blockflöte 4 ft. 56 pipes
Waldflöte 2 ft. 56 pipes
Siffelöte 1 ft. 56 pipes
Septimenkorner 3 ranks 132 pipes
Zimbel 3 ranks 168 pipes
Oboe 8 ft. 56 pipes
Tremulant

PEDAL

Prinzipal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes

Oktave 8 ft. 32 pipes
Gedackt 8 ft. 32 pipes
Oktave 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture 5 ranks 168 pipes
Posaune 16 ft. 32 pipes
Trompete 8 ft. 32 pipes
Schalmei 4 ft. 32 pipes

St. Michael's also has a one-manual positiv organ built by von Beckerath. It has six stops and eight ranks with pedal, and has served for all services of the church for the last two years.

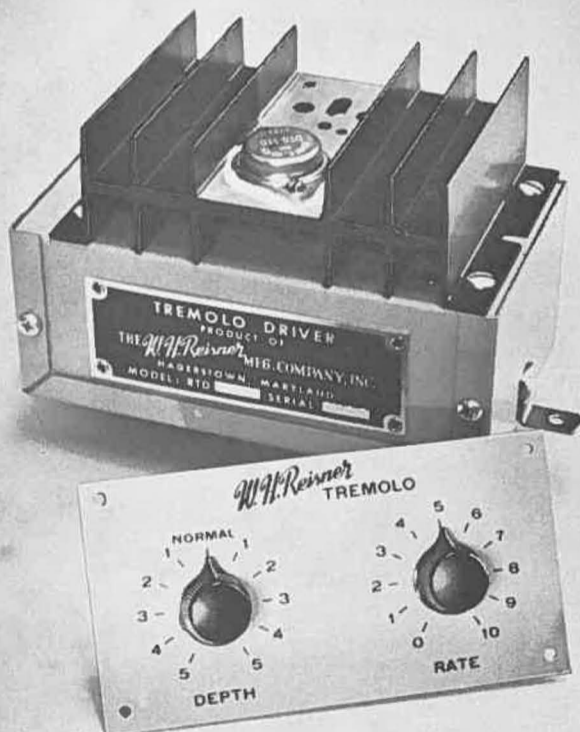
MANUAL

Gedackt 8 ft. 54 pipes
Rohrflöte 4 ft. 54 pipes
Prinzipal 2 ft. 54 pipes
Quinte 1½ ft. 54 pipes
Scharf 3 ranks 132 pipes

PEDAL

Lieblich Gedackt 16 ft. 30 pipes

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Tallahassee to Have New 3-Manual Schantz

St. John's Episcopal Church, Tallahassee, Fla., has signed a contract with Schantz Organ Company, Orrville, Ohio for a three-manual organ. The instrument will be installed on one side of the chancel with the pipes of the great exposed in front of the chancel tone opening. There is also an opening from the organ space into the transept. Renovation of the church for the new organ is being planned by Prentiss Huddleston, architect. The console will be of the stopkey type.

Plans for the organ were prepared by Alfred E. Lunsford of Schantz. Everett Pitman served as advisor for the church.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Viola da Gamba 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Flauto Dolce 8 ft. 61 pipes
Spitzprincipal 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Trompette 8 ft. 61 pipes
Chalumeau 4 ft. 61 pipes
Tremulant

POSITIV

Gedackt 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 3/4 ft. 49 pipes
Principal 2 ft. 61 pipes
Terz 1 3/4 ft. 49 pipes
Octave 1 ft. 12 pipes

PEDAL

Brumbass 16 ft. 32 pipes
Quintaton 16 ft.
Principal 8 ft. 32 pipes
Flötenbass 8 ft. 12 pipes
Quintaton 8 ft.
Octave 4 ft. 12 pipes
Mixture 2 ranks 64 pipes
Contre Trompette 16 ft. 12 pipes



William H. Murray has been appointed organist and choirmaster at Emmanuel Episcopal Church, La Grange, Ill. He holds an AB from Hamilton College, Clinton, N.Y., an MMus from American Conservatory, Chicago, and the FAGO. His organ instructors include George Keck, John Low Baldwin Jr. and Robert Lodine.

Prior to his La Grange appointment, Mr. Murray served as organist and choirmaster of the Episcopal Church of the Holy Nativity in Chicago and as organist and school music teacher for St. Mary of the Lake Roman Catholic parish in Gary, Ind.

FANIZZO GIVEN APPOINTMENT TO LARGE CHICAGO CHURCH

Haesi Fanizzo has been appointed organist-choir director of the Church of the Resurrection, one of the largest in the Catholic diocese of Chicago with about 3,000 families. Presently a student at the American Conservatory with Dr. Robert Lodine, he studied at Southern Illinois U, Carbondale, with Clarence Ledbetter; at the latter school he was organist at the Newman Center. He has served as organist at St. Martin of Tours, St. Columbanus and Holy Cross Catholic Churches in the Chicago area.



Lester H. Groom, AAGO, has been appointed organist-choirmaster at the Church of the Epiphany, Seattle, Wash. In addition to his service-playing duties, Mr. Groom will devote some of his time to composition, recitals, master-classes and workshops. He leaves the position as college organist at Baker University, Baldwin, Kans.

PETER HURFORD, St. Albans Cathedral, England, and organist in residence this year at Cincinnati College-Conservatory, was guest conductor Nov. 26 at a choral evensong at Christ Church Cathedral, Indianapolis. Works of Weelkes, Byrd, Purcell, Leighton, Howells and Britten were heard.

Install Wicks in Church in Lafayette, Ind.

A new 29-rank Wicks organ is in use at St. John's Episcopal Church, Lafayette, Ind. The main portion of the instrument is located on an elevated platform at the rear of the church. There is also a small division adjacent to the console in the chancel. Pipes of the great, positiv, and pedal are exposed, with the swell under expression. The chancel section is also enclosed. Tonal design was by Theodore J. Purchla, organist of the church, with Dr. Oswald Ragatz, chairman of the organ department at Indiana University, as consultant. The organ dedication included a recital by Berj Zamkochian, organist of the Boston Symphony Orchestra.

GREAT

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppel Flöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 2 ranks 122 pipes

SWELL

Rohr Flute 8 ft. 68 pipes
Erzähler 8 ft. 68 pipes
Erzähler Celeste 8 ft. 54 pipes

Octavin 4 ft. 68 pipes
Flute Octavante 4 ft. 68 pipes
Nasat 2 3/4 ft. 61 pipes
Block Flute 2 ft. 61 pipes
Scharf 2 ranks 122 pipes
Krummhorn 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Schalmei 4 ft. 61 pipes
Zimbelstern 4 bells

POSITIV

Quintadena 8 ft. 12 pipes
Spitzflöte 4 ft. 61 pipes
Italian Prinzipal 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Quinte 1 3/4 ft. 61 pipes

PEDAL

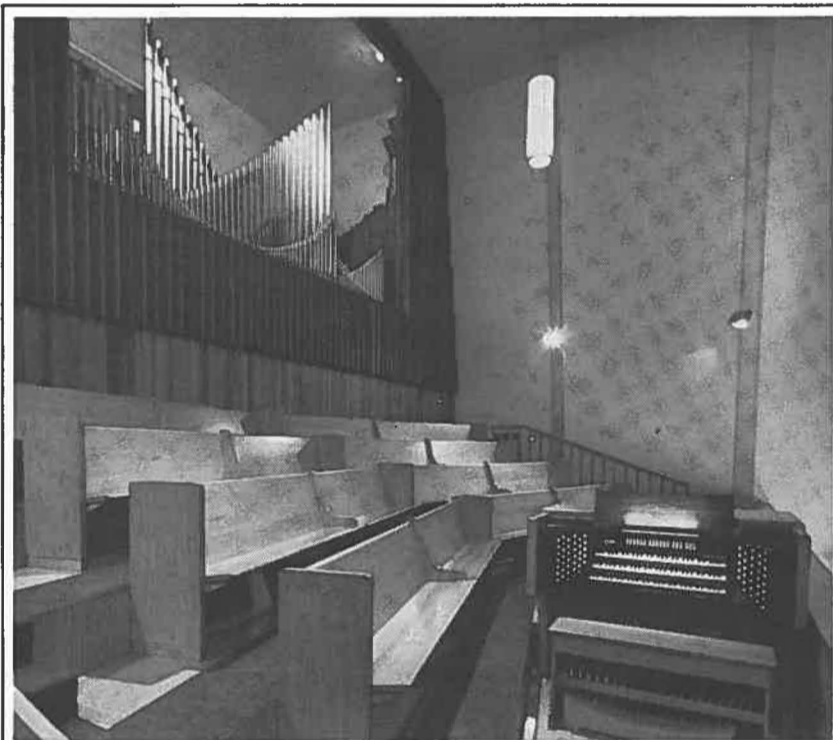
Kontra Bass 16 ft. 32 pipes
Gedackt 16 ft. 12 pipes
Quintadena 16 ft.
Quinte 10 3/4 ft.
Spitzprinzipal 8 ft. 32 pipes
Gedackt 8 ft. 32 pipes
Bordun 8 ft.
Octave 4 ft. 12 pipes
Gedackt 4 ft. 12 pipes
Koppel Flöte 4 ft.
Gedackt 2 ft. 12 pipes
Trompette 16 ft. 12 pipes
Trompette 8 ft.
Clarion 4 ft.

CHANCEL

Holzgedeckt 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Spitzoktave 2 ft. 12 pipes

CHANCEL PEDAL

Untersatz 16 ft. 12 pipes



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THE DIAPASON

EDITORIALS

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

Golden Anniversary

Just half a century ago this month, The American Guild of Organists founded an "educational organ magazine" with the attractive and realistic name, *The American Organist*. The Guild was then a small professional organization with perhaps a dozen chapters and a few hundred members, largely peopled and dominated by Headquarters Chapter in New York City. A lusty nine-year-old, THE DIAPASON, officially represented a much larger and more widely diffused organization, the National Association of Organists, whose avowed purposes were not "academic" achievement patterned on foreign models, but the more simple American aims of fellowship and the communication of professional ideas.

After a short period, *TAO*, subject to personal pressures of members of a not too unfamiliar sounding Guild hierarchy, proved far too expensive an undertaking, and was unceremoniously cast adrift. How successfully T. Scott Buhrman guided his little magazine through those difficult years without sacrifice of professional standards is a matter of record. Every organist in America is indebted to his memory for his valuable service.

When, after years of editorial suggestion by THE DIAPASON, the NAO and the AGO finally merged in 1935 and overwhelmingly chose THE DIAPASON as official magazine after a nation-wide poll of individual members, *TAO* kept right on going, performing an individual and by no means a duplicating service.

At the end of 1955, T. Scott Buhrman withdrew from active management of *TAO* in favor of Ray Berry, who added a new dimension and a highly personal flavor to the periodical. At Mr. Berry's death in 1962, THE DIAPASON reluctantly parted with its assistant editor, Charles Bradley, who became *TAO*'s third editor. We have always believed that two quite different and wholly independent magazines provided organists with a healthy, balanced diet.

The most cordial relations have always existed between America's two venerable organ magazines. They have always believed in each other and in the profession both have served side by side for so long.

To your health, *TAO*!

MUSIC FOR BRASS AND ORGAN was heard Nov. 19 at Covenant Presbyterian Church, Charlotte, N.C. Gabrieli, Bach, Lockwood, Franck, Peeters and Gigout was played by Richard Peek, SMD, assisted by a brass quartet and timpani.

A Few Questions and Answers

Many of our readers and advertisers have been full of questions these recent months. As usual we use the columns of our magazine to answer their queries, rather than a special mailing, because we know people read our magazine.

We are asked:

Q. How is your advertising holding up in the face of the hard-sell advertising sales methods of your new competitor?

A. Our percentage remained well above the 50% mark in all four issues so far competed against. This is by all standards a healthy percentage.

Q. How many copies are you still printing?

A. Our press order for the month of January is again in excess of 22,700 as it has been in every month of 1967.

Q. How many organists' professional cards do you carry regularly?

A. THE DIAPASON 177; *The American Organist* 144; the new magazine 44 (only issue to be delivered in the midwest area before our January deadline of Dec. 10).

Q. How are you serving organ builders aside from the dozens of beautiful display advertisements?

A. In 1967 THE DIAPASON published 168 stoptists of organs installed by 56 builders. Eleven builders' instruments in 44 countries attest that no other publication has ever approached us on this popular feature, about which teachers and students are especially enthusiastic.

Q. How have you served your special field of organists?

A. In 1967, exclusive of convention and special feature recitals, THE DIAPASON printed the programs of 1,861 recitals, furnishing the best source of new repertory material available in the field.

Q. Why does THE DIAPASON accept classified advertising?

A. This feature costs much more in man-hours than it returns but — (1) more organist positions in churches and colleges have been filled through this medium than any other in these 58 years, (2) more professional and do-it-yourself organ builders have located scarce parts here than in any other way, and (3) more businesses too small to justify display advertising have been able to describe and sell their useful products. Literally hundreds have written us to say that they would continue their subscriptions just for the classified pages, even if THE DIAPASON did not contain so much else of interest to them.

Q. How does THE DIAPASON manage to be delivered so promptly each month?

A. An experienced staff gets wonderful co-operation from a fine engraver and a good printer in the dependable and fool-proof letter-press system of printing. If there were really a better way, we would have been using it all along. We find that this system enables us to meet the mailing deadlines our readers and advertisers have been promised.

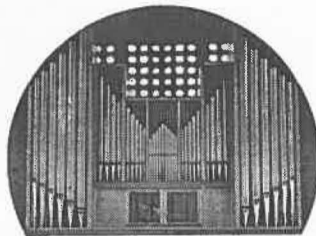
For a summary of the important professional news and features THE DIAPASON has offered in 1967 we invite your attention to our 58th annual summary on pages 32-33 of this issue, as we look forward to a bright and useful 1968.

TEAGUE BROADCASTS BEGIN SIXTH CONSECUTIVE YEAR

William Teague has resumed his series of weekly Sunday broadcasts from St. Mark's Episcopal Church, Shreveport, La. The series now in its sixth consecutive year, resumed Dec. 10th, and will extend for a period of 20 weeks. It will be aired on Station KWKH from 10:30 p.m. to 11 p.m. Resumption of the evening hour makes it possible for the broadcasts to be heard widely throughout the USA, including the Far West.

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.



Organ Music

The California Organist, No. 48 (Avant Music) is a collection for solo pedal. Six composers contributed to this varied and stimulating effort. Muscular exertion is consistently used as a means to an end, rather than an end in itself. Technical demands range from the difficult to the barely possible. Our favorite at this point is Clarence Mader's *Sonatina*, an imaginative serial piece which rises to a fine climax.

Both the tunes and settings of George Lynn's *Organ Reflections on Fifteen Hymn Tunes* (Broadman) are of uneven quality. A certain stylistic unease pervades the collection. Alexander Schreiner's *Organ Voluntaries, Vol. 3* (J. Fischer) contains conservative quiet pieces and a group of chorale preludes.

New from Hinrichsen this month are Francis Routh's *Five Short Pieces* and Guy Weitz's *Prelude on Salve Regina*. Some of the former are based on liturgical melodies; others are freely composed. Most are set in a moderately adventurous linear style. The *Prelude on Salve Regina* is cast in an arch form, fantasia style, and is considerably less dissonant than it appears to be on the printed page.

Also from Hinrichsen is Gordon Phillips' new edition of the Rheinberger *Sonata No. 4*. Many Rheinberger devotees will be surprised to learn in reading the detailed preface that Rheinberger had no swell pedal, and that previous editions of the sonatas have considerably altered indications of phrasing. Altogether, this edition provides a model for standards of editing, besides making possible an accurate conception of a highly worthwhile piece. All of the Hinrichsen items mentioned above are available through C. F. Peters.

Novello sends a Purcell *Trio Sonata*, arranged for organ by James Dalton. A lively and well articulated approach will be necessary to bring off this arrangement of a work, which in its original medium depends heavily on the natural buoyancy and rhythmic definition of strings.

Arthur Wills' preface to his *Variations On A Carol* (Novello) mentions that the work should be approached in a spirit of homage to classical French organ music. This invites a comparison with both the French classical tradition and the modern school. Many will find that the *Variations* lack the subtlety of the former and the brilliance of the latter. Nevertheless, this is a well constructed set of variations and will prove especially suitable as a recital piece.

Helmut Walcha has edited Bach's *Art of Fugue* for organ (C. F. Peters). In addition to extracting a pedal part from the original polyphonic complex, four kinds of articulation marks are supplied. While the need for articulation as such is beyond question, the consistent placement of various marks in the score may be found distracting. Suggested registrations and a conclusion for the unfinished fugue are also provided.

Organists familiar with the works of Bach in the Widor-Schweitzer edition (G. Schirmer) will be interested to know that Volumes 7 and 8 of this series are now in print. Volume 7 contains the *Orgelbüchlein* and "Catechism" Chorales; Volume 8, the *Schübler* and *Leipzig Chorales*, and the chorale variations. Both are published in the same large horizontal format as the previous volumes in the series. — WV

Those Were the Days

Fifty years ago the January 1918 issue contained these matters of interest —

Harold V. Milligan reported the second AGO convention by telegraph to THE DIAPASON. Recitalists were Charles Heinroth, Charles M. Courboin, Richard Tattersall, Samuel A. Baldwin, Lynnwood Farnam and Gaston Dethier

M. P. Möller installed an organ in McCabe Memorial Methodist Church, Montevideo, Uruguay

Dr. John McE. Ward celebrated 30 years of continuous service at St. Mark's Church, Philadelphia

A weekly series of 23 recitals was scheduled at Trinity Church, Chicago; recitalists were a Who's Who of Chicago organists of 1918

Joseph Bonnet concluded his set of organ recitals at the Astor Hotel, New York City, tracing the history of organ music before capacity audiences

Twenty-five years ago these events made news in the January 1943 issue —

Ernest White, E. Power Biggs, Clarence Watters and Edward B. Gammons played a series of recitals in Old Christ Church, Cambridge, Mass.; a wartime blackout occurred during Mr. Watters recital

Northwestern University cancelled its 11th annual church music conference because of transportation restrictions and other war difficulties

More than 1,000 heard Joseph Bonnet's recital at the Worcester, Mass. Art Museum

Ralph Vaughan Williams was honored on his 70th birthday with six broadcast performances of his works over BBC

Charles Sheldon was honored for 30 years as organist of the Jewish Temple, Atlanta, Ga.

The famed six-manual Wanamaker organ was described

Ten years ago the following occurrences were brought to the attention of readers of the January 1958 issue —

Siegfried E. Gruenstein, founder and for 48 years editor and publisher of THE DIAPASON, died Dec. 6 in his 81st year after several months of failing health

Dr. S. Lewis Elmer announced his retirement as AGO president after 15 years of heading the organization

A Congress in Amsterdam attracted more than 100 organbuilders who formed the International Society of Organbuilders (ISO); Richard Rensch, German builder, reported the activities for this issue.

Letters to the Editor

Travelling in Circles

Skokie, Ill., Nov. 29, 1967

To the Editor:

With churches exploring the possibilities of jazz and folk masses, using jazz instruments in divine services, etc., there comes to my mind a line from H. F. Lyte's hymn "Abide with me" (written in 1847):

Change and decay in all around I see
One might go so far as to say that this line of verse rather aptly defines some of the changes brought about by the ecumenical movement — in its wild search to find something NEW (to appease the populace, shall we say).

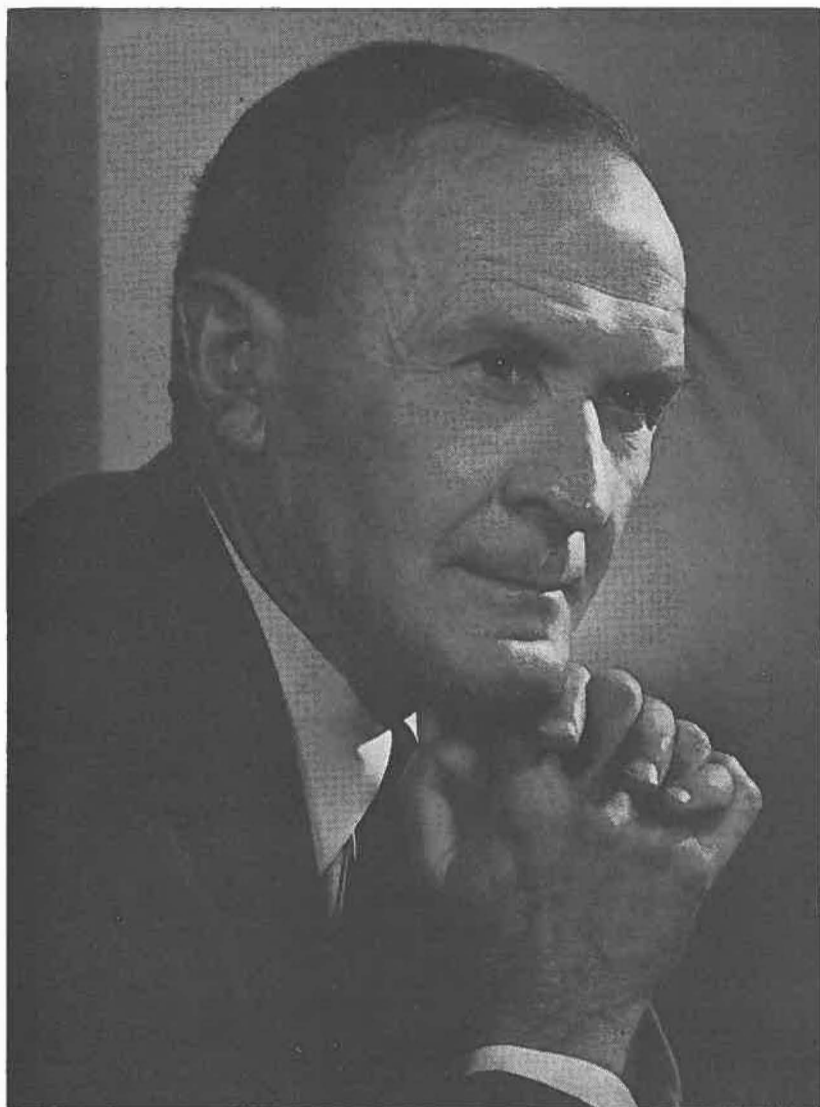
The following ditty, clipped from a musical journal, circa 1927, suggests that even in those days there might have been some who desired a bit of "swing" with their religion. So, it now appears that there is a likelihood that instead of finding something new, we are merely travelling in cycles.

To write an outstanding new HYMN
He struggled and scribbled with vim
But he put not a bit
Of jazz rhythm in it—
And so his success was but SLIM!
Yours for more—or less—"swing" (and more—or less—Baroques),

A. J. STROHM

ALUMNI PROVIDE TWO \$500 AWARDS AT GUILMANT SCHOOL

Two talent scholarships of \$500 each for the 1968-69 academic year are offered the Guilmant School. The Williard Irving Nevins Award and the William C. Carl Award, honoring the two previous directors of the school, have been made possible through the generosity of alumni. Auditions will be held at the beginning of the academic year.

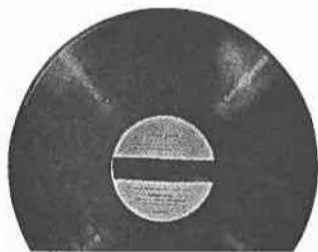


Sir William McKie, respected and loved equally on both sides of the Atlantic, retired with the New Year as honorable secretary of the Royal College of Organists, the parent organization of all associations of organists. He is being succeeded by Dr. John Dykes Bower, just retired from a distinguished tenure at St. Paul's Cathedral.

Sir William retired in 1963 from Westminster Abbey, for whose Coronation music he was knighted, and assumed the post at the RCO which in previous hands had been a minor, part-time responsibility. In planning the RCO Centenary observance, Sir William soon made Honorable Secretary a gruelling, time-consuming executive position.

After a good vacation and perhaps a cruise to his native Australia, both Sir William and Lady McKie plan to spend some time writing books both have hoped to write for years, he a history of Westminster Abbey music, she a work on the folk-lore of a beloved spot in the Maritimes of Canada where they both have spent many holidays.

Organists in North America have become well acquainted with Sir William at the many Canadian and American conventions he has attended.



New Recordings

Just too late for Christmas mention came a record with special qualifications for suitable giving even to certain difficult-to-please friends. Christmas Music in the Holy Land (Sonologue SL105 available from British-American Trading Corp., P.O. Box 135, Canton, Ohio 44701) devotes one side to music recorded on our Christmas Eve in the Western Churches of the area. This is real, often full of flaws and weaknesses but full of authentic flavor. Even more interesting is the second side offering music of the Eastern Churches who observe Christmas Jan. 6 and the Armenians who use Jan. 18. This record is a kind of documentary, fascinating to any one interested in the turbulent Holy Land of today. It will appeal to certain kinds of collectors too and should find a wide variety of interest.

William Teague is the latest to record on the organ in the Wicks studio, which we have discussed previously. Mr. Teague is a dependable, musical player and he has chosen a program of familiar but not hackneyed music. It is good to have the Cook Fanfare and the La Montaine Even Song on records.

The Bach Great B minor comes off pretty well but the Great 18 Nun komm prelude, perhaps Mr. Teague's most sensitive performance on the disk, somehow gets the least tonal support from the instrument. The Third Hindemith Sonata and the familiar Variations from the Widor Symphony 4 are well played to complete the second side. Available from Wicks as volume 1, series 4.

Gabriel Verschraegen is heard on two Alpha disks, Alpha DB 157, Old Organs of Flanders. The organ here is the 18th century one at Haringe, southwest Flanders near the French border. The builder was Lambertus Benoit Van Peteghem. Playing Chaumont, Brumel, Scroncx, Van den Gheyn, Van Helmont, Fiocco and Kerckhoven, Mr. Verschraegen gives some valuable insight into the music of the period and its close relation to the instruments. The other disk, Alpha DB 91 has Mr. Verschraegen playing his own well-made but conservative organ concerto with string orchestra and percussion. The other side contains a DeCroes Concerto for String Orchestra and a Decedt Ballade on a Tree, for organ and chorus and orchestra. — FC

ANGLICANS AND CATHOLICS BUILD JOINT WORSHIP CENTER

St. Chad's Anglican and Pope John XXIII Roman Catholic congregations have signed an agreement to build a joint \$550,000 worship center in the Winnipeg suburb of Assiniboia. Neither could afford to build a church but together they can raise sufficient funds. The congregations will share all facilities but will worship separately. Each has been worshipping in rented space.

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Jan. 10
Robert Tate, St. John's Church, Washington, D.C. 12:10, 8:30
Herndon Spillman, First Congregational, Kokomo, Ind. 12:30

12
Virgil Fox, orchestra, Civic Auditorium, Grand Rapids, Mich. 8:30

13
Catharine Crozier, Calvin College, Grand Rapids, Mich.

14
Scarlati, Telemann, Bach, Union Methodist, Washington, D.C. 8:00
Joel Kuznik, Concordia Senior College, Fort Wayne, Ind. 8:00
Poulenc Gloria, St. Bartholomew's, New York City 4:00
Reginald Lunt, Kathryn Byers Johnston, First Presbyterian, Lancaster, Pa. 8:00
Robert F. Twynham, Cathedral of Mary Our Queen, Baltimore, Md.
Dana Teske, Valparaiso, Ind. U 4:00
George William Volk, Bethesda-by-the-Sea, Palm Beach Fla. 4:00
Finalists of Young Organists Contest, Madison Ave. Presbyterian, New York City 3:00
Gerre Hancock, First Methodist, Charleston, W. Va.
Samuel Walter, Church of the Resurrection, New York City 8:00

15
Robert Glasgow, Christ Church Cathedral, St. Louis 8:15

16
Robert S. Lord, Frick Fine Arts Building, Pittsburgh, Pa.
David Craighead, Alice Millar Chapel, Evanston, Ill.
Wilma Jensen, First Methodist, Anderson, Ind.
Frederick Swann, Trinity Episcopal, Miami, Fla.
Ted Alan Worth, High School, Fort Madison, Iowa 8:15

17
Terry Madiera, Christ Church Cathedral, Springfield, Mass. 8:00
Gerre Hancock, Cleveland Museum, Cleveland, Ohio
Taylor Harvey, St. John's Church, Washington, D.C. 12:10
Dale Ramsey, First Congregational Church, Kokomo, Ind. 12:30

18
Ted Alan Worth, High School, Xenia, Ohio

19
Oswald Ragatz, Buncombe Street Methodist, Greenville, S.C.

20
Gordon Wilson, RLDS Auditorium, Independence, Mo. 8:00
Sacramento Symphony, City College Choir, Westminster Presbyterian, Sacramento, Calif. 8:15
Arthur Poister, Class, Los Angeles, Calif.
Mildred Andrews workshop, St. Paul's Episcopal, Kankakee, Ill.
Eileen Coggin, instruments, Carol Dudley, Amphion Club, Oakland, Calif. 8:30
David Craighead class, Sacramento, Calif.
Joyce Jones, High School, Perryton, Tex. 8:00
Oswald Ragatz workshop, Buncombe Street Methodist, Greenville, S.C.

21
Handel Chandos Anthem 6, St. Bartholomew's Church, New York City 4:00
Boy choir, Robert Grogan, Cathedral of Mary Our Queen, Baltimore 5:30
Adam L. Decker, Bethesda-by-the-Sea, Palm Beach, Fla. 4:00
David Craighead, Arden Christian, Sacramento, Calif. 8:00
Roger Heather, Pleasant Ridge Presbyterian, Cincinnati, Ohio 4:30
Wilma Jensen, First Methodist, Texarkana Ark.
Joan Lippincott, First Presbyterian, Bethlehem, Pa. 4:00
Honneger King David, First Presbyterian, Moorestown, N.J. 4:00

22
Arthur Poister class, Seattle, Wash.
David Craighead, First Baptist, Sacramento, Calif.

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

DEADLINE FOR THIS CALENDAR WAS DECEMBER 10

Joyce Jones, Hope auditorium, Garden City, Kans. 8:15
Kamiel D'Hooghe, Eglise des St. Martyrs Canadiens, Quebec

23
John Ferris, Church of the Ascension, New York City 8:00
George Markey, Holy Trinity Lutheran, Buffalo, N.Y.
Kamiel D'Hooghe, St. Matthew Lutheran, Charleston, S.C.
Vivaldi Magnificat, Chamber Mass, Church of Resurrection, New York City 8:00
Catharine Crozier, North Shore Congregation Israel, Glencoe, Ill. 4:00

29
Arthur Poister class, Southwestern Baptist Seminary, Fort Worth, Tex.
Ronald A. Hough, Southwestern Baptist Seminary, Fort Worth, Tex.
Gerre Hancock, First Baptist, Elkhart, Ind.

30
Whittier College Choir, Westminster Presbyterian, Sacramento, Calif. 8:15
Arthur Poister class, Southwestern Baptist Seminary, Fort Worth, Tex.
Gerre Hancock class, Elkhart, Ind.
David Craighead, Caruth Auditorium, Dallas, Tex.
Clyde Holloway, First Baptist Church, Oak Park, Ill.

31
Arthur Poister class, Southwestern Baptist Seminary
Kamiel D'Hooghe, Rollins College, Winter Park, Fla.
Clair Johannsen, St. John's Church, Washington, D.C. 12:10
John Loessi, Mary Wright, First Congregational Church, Kokomo, Ind. 12:30

Feb. 1
Arthur Poister class, Southwestern Baptist Seminary, Fort Worth
David Craighead plus class, Fondren Presbyterian, Jackson, Miss.

2
Arthur Poister class, Southwestern Baptist Seminary, Fort Worth, Tex.

David Craighead, Stanford U, Stanford, Calif.

24
George Blackburn, St. John's Church, Washington, D.C. 12:10
Jack Ruhl, First Congregational Church, Kokomo, Ind. 12:30
Kamiel D'Hooghe, Mount Olive Lutheran, Minneapolis, Minn.

25
Darke Mass in A minor, St. Paul's Cathedral, Buffalo, N.Y. 5:30
Clyde Holloway, St. Paul's Episcopal, Lansing, Mich.
Joyce Jones, Municipal Auditorium, Beloit, Kans. 7:45

26
Robert Twynham, Shrine of Immaculate Conception, Washington, D.C. 8:30
David Craighead, First Presbyterian Church, Tyler, Tex.
Virgil Fox, First Methodist Church, Palo Alto, Calif. 8:15

27
David Craighead class, Tyler, Tex.
Joyce Jones, high school, Newcastle, Wyo. 8:15

28
Lillian Robinson for CCWO, Moody Bible Institute 3:30
Gerre Hancock, Christ Church, Cincinnati, 5:00
Gardner First Hymns in Popular Style, St. Bartholomew's, New York City 4:00
Roy L. Wixon, Pierce Avenue Presbyterian Church, Niagara Falls, N.Y. 3:00
Schütz, Zimmermann, Bruckner, Church of the Ascension, New York City 8:00
Poulenc Gloria, organ concerto, Madison Avenue Presbyterian, New York City 3:00
Pierre Segond, Concertgebouw, Amsterdam, Holland 11:30
Lewis Brunn, Cathedral of Mary Our Queen, Baltimore, Md. 5:30
Robert Pereda, Bethesda-by-the-Sea, Palm Beach, Fla. 4:00

Virgil Fox, Orchestra Hall, Chicago 8:15
Robert Baker plus workshop, Westminster Presbyterian, Oklahoma City, Okla.
Kamiel D'Hooghe, St. James Episcopal, Alexandria, La.
Joan Lippincott plus workshop, Wesleyan College, Macon, Ga.

3
Choir homecoming concert, Valparaiso U 8:15
Catharine Crozier class, St. Petersburg, Fla.

4
Valparaiso U Choir, Concordia Senior College, Fort Wayne, Ind. 3:00
Haydn Mass in Time of War, St. Bartholomew's Church, New York City 4:00
Harvey Burgett, St. Michael's Church, New York City 4:00
Charles M. Eve, Temple Buell College, Denver 4:00
James Parry, Cathedral of Mary Our Queen, Baltimore 5:30
James Bennett, Bethesda-by-the-Sea, Palm Beach, Fla. 5:30
Mary Esther Higgs, North Presbyterian, New York City
Peter Hurford, St. David's Church, Baltimore 4:30
Frederick Swann, Riverside Church, New York City 5:00
Robert Baker, SMU, Dallas, Tex. 8:15

5
Robert Glasgow, La Jolla, Calif. Presbyterian 8:00
Robert Baker workshop, SMU, Dallas, Tex.
Peter Hurford, Epiphany Episcopal, Washington, D.C.
Catharine Crozier, St. Peter's Church, St. Petersburg, Fla.
Kamiel D'Hooghe, St. Albans Church, West Los Angeles, Calif.

6
Robert S. Lord, Frick Fine Arts Building, Pittsburgh, Pa.
Peter Hurford, Grace Lutheran Church, Lancaster, Pa.

7
Robert S. Lord, Frick Fine Arts Building, Pittsburgh, Pa.
Joseph Miranda, St. John's Church, Washington, D.C. 12:10
Lewis A. Payne, First Congregational Church, Kokomo, Ind. 12:30
Catharine Crozier, Church of the Redeemer, Sarasota, Fla.

8
Fenner Douglass, Church of the Ascension, New York City 8:00
Ralph Kirkpatrick, Bach Inventions and Duets, Sprague Hall, Yale 4:00

9
Arthur Poister classes, Baldwin Wallace College, Berea, Ohio
Kamiel D'Hooghe, St. Mark's Cathedral, Seattle, Wash.
Peter Hurford, Ohio State U, Columbus, Ohio

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Choral Music

A somewhat modest stack of new choral material reached our desk in the weeks immediately preceding Advent but the same variety of style and purpose appeared as usual.

A single from BMI, Canada, Ltd. is a small, singable unaccompanied anthem, *The Divine Guest* by William France.

Bourne has a little volume, *The Chorister's Companion*, for which three young Americans, Robert Powell, Eugene Butler and Don McAfee have each contributed several simple unison anthems. Some have descants or suggested choral harmony. These are designed for young voices.

The Concordia stack is headed by a Psalmkonzert by Heinz Werner Zimmermann in a new English edition by Audrey Davidson and Marion Johns. It requires five-part mixed choir, unison children's choir, baritone soloist, three trumpets, vibraphone and string base. The Cantate recording of this has been mentioned in our columns earlier. The jazz influence is handled cleverly and without offense. Ludwig Lenel's *Lord of Lyfe* is a set of four songs for mixed chorus, high baritone and harp, especially suitable for a choral program.

Concordia has a set of new editings of music from past centuries. There are a John Scholten edition of the Schein SSATB *Zion Speaks: I Am by God Foresaken*; a Vulpius *Today Is Risen Christ the Lord* for double chorus with optional brass; an SSATTB Gabriel Cantate *Domino* transcribed by John A. Flower with Latin and English texts; and a John Morchen editing of a John Okeover motet, *Grant, We Beseech Thee*. A Hassler setting of *Nun freut euch* precedes Lenel's edition of the Distler motet on *Dear Christians, One and All Rejoice*. S. Drummond Wolf has made hymn anthems: *Soul Adorn Thyself with Gladness*, from the *Schmücke dich* chorale, and *SAB Christ Whose Glory Fills the Skies* on *Ratisbon*. George Brandon's *Easter Canticle* is a hymn anthem on Hague. Michael- sen's *With High Delight* is called "a little Easter Cantata" for mixed and unison choirs; based on *Mit Freuden zart*, it uses four stanzas in fairly easy versions. S. Drummond Wolf has a setting of a psalm text, *Be Merciful Unto Me*, suitable for Lent, and Jan Bender another, a somewhat more extended *O Sing Unto the Lord a New Song*. Rose Marie Cooper's *Three Anthems for Junior Choir* are unison or two part on chorale-like themes. Kenneth Jewell has arranged an SA *Christ the Lord Is Risen* from F. Couperin. A 13-hymn supplement to a Lutheran hymnal, called *A New Song*, includes both some new tunes and some new texts to tunes as familiar as *Picardy* and *In Babilone*.

J. Fischer sends three new SATB English Masses, *Salve Regina* and *Paschal Victim* masses by the perennial Carlo Rossini and a yet more stereotyped *Mass in Honor of St. Gregory* by Francis Zavaglia.

J. Fischer's new Easter list includes Benjamin C. Dunford's *In the End of the Sabbath* and *All Power is Given to Me*, both from a larger work; John Dressler's *An Easter Alleluia* uses a brass sextet on the most familiar Easter hymn, plus an extended Alleluia section. Homer Whitford's *Thou Art the Living God* is in a big style with some division of voice parts. Arrangements for Easter include a combined choir setting by Howard McKinney, from an Easter service, of the familiar Vulpius tune with the title *Rejoice and Sing*, and a setting from the same service of the Nicolai *Wie schön leuchtet*, entitled *Easter Morning*.

J. Fischer anthems for Lent include an extracted *Lenten Meditation* from Joseph Clokey's 1952 *Divine Commission*, John Dressler's two-part setting of *Of the Trees and the Master* and

SATB *Ride On, O King* which ends with the familiar *St. Theodulph* tune. Charles Black comes up with still another arrangement of *The Palms*, this for combined SAB and junior choirs with the title *Join All and Sing*. There is an undistinguished set of *Liturgical Responses for Lent, Palm Sunday and Easter* by Hazel Hedges.

Among general purpose anthems from J. Fischer are: a traditional English melody set by Les Taylor to *The Lord's My Shepherd*; James Boeringer's *Turn Thee unto Me*, with some effective imitative counterpoint; William Skeat's *Round the Lord in Glory Seated*, a big morning anthem with unison and block harmony; Horace Fishback's unaccompanied *My Heart Is Ready, O God*, uninteresting rhythmically and trying too hard for a harmonic style it fails to realize.

J. Fischer works for other than SATB include Margrethe Hokanson's not difficult SAB *All People Sing Praises*; SA

plus SAB *O Give Thanks unto the Lord*, by Joseph Clokey; Royal Stanton's SAB arrangement of a spiritual *King Jesus Is A-Listenin'*; Alinda B. Couper's unison *Lord, Make Me a Channel of Peace*; Kathryn Rawl's SA or unison (with optional handbells) *The Lord God Made Them All*; Marshall Barnes' TTBB *Make a Joyful Noise* and Joseph H. Greener's *Saviour, Like A Shepherd Lead Us*, on the *Sicilian Mariners* hymn tune.

Hill and Range takes us rather into the field of country music in its two volumes of *Great Choral Series* arranged by Clay Warnick. We are aware of the movements to attract people into churches with all kinds of music and this is probably as legitimate as most of the others. Even if these experiments drive away more people from churches than they attract, they are still part of today and we shall continue to report them. Besides the eight arrangements in the two volumes, the pub-

lisher sends a "folk-oratorio", *Golden Gates of Joy*, with music by Issachar Miron and libretto and lyrics by Abraham Soltes. The score is condensed from the available orchestration for woodwinds, percussion, harp, string bass and organ or piano. This is festival material.

Novello sends a *Jubilate Deo* by Herbert Howells and a short *Mass* by Anthony Milner — an earlier work. — FC

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A three-manual Allen electronic of 57 stops has been added to the equipment of the Guilmant Organ School, New York City, a gift of Dr. Alan C. Lightstone, member of the board of trustees. This instrument will augment the present three-manual Aeolian-Skinner and Casavant organs, two manual Möller, and two-manual Estey reed organ and two manual Allen.

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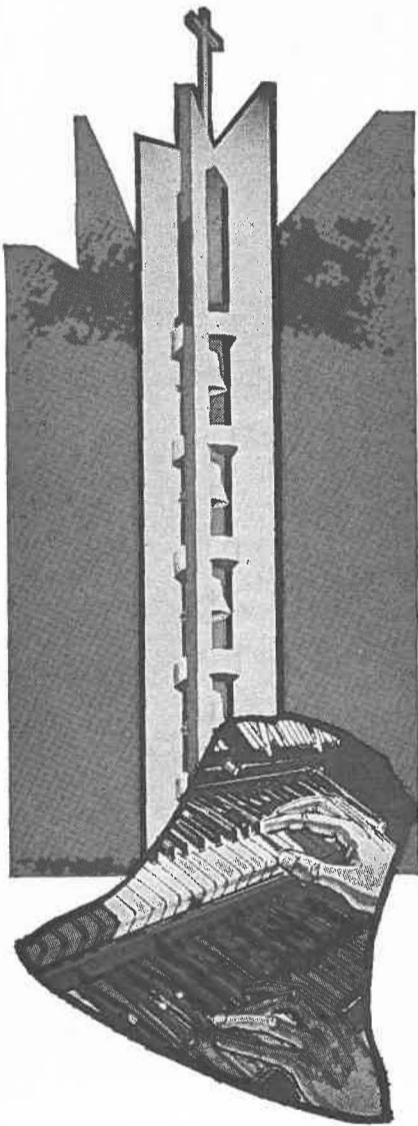
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The Promise of Meantone

By John W. Link, Jr.

The production and recording of Monteverdi's Coronation of Poppea last year was a significant advance in the re-introduction of meantone temperament. A harpsichord with split keys was built to provide a continuo instrument for the opera. Dr. Alan Curtis at the University of California, Berkeley, trained singers and a small orchestra in the use of meantone.

A summary of the mathematical basis for various temperaments and a discussion of the practical and esthetic implications of meantone have been provided by John W. Link, Jr. Mr. Link has also prepared a 28 page booklet of detailed information on meantone calculations and tuning procedures. This booklet may be had by writing to THE DIAPASON and enclosing 40 cents for postage and handling. (Stamps are acceptable.)

Pythagorean intonation consists of long series of absolutely perfect fifths. Just intonation, the other proper intonation, is a modification of the Pythagorean intonation by whole syntonic commas, plus or minus. Actually, the Pythagorean already incorporates just intonation, since all of its complex intervals are pure, add or take a schisma. Thus, G-A#, in the Pythagorean intonation, is G-Bb +1 in just intonation. In spite of just intonation's having any number of forms, it can be systematized and should become the basis for the writing of music. It is unfortunate that the Western world has never developed this, its greatest musical resource.

After just intonation, the harmonic temperaments, which diverge from the Pythagorean by fractions of the syntonic comma, are next in order. Since parts of the temperament by 1/11 syntonic comma are equivalent to the divisions of equal temperament, we say that the harmonic temperaments descend in this way: 1/10, 1/9, 1/8, 1/7, 1/6, 1/5, 1/4. The temperament by 1/4 syntonic comma is meantone itself. If we think of an order of divergence by twelfths, this would be: 1/12, 1/6, 1/4, 1/3. But because a temperament by 1/12 syntonic comma would be more positive than equal temperament, a temperament by 1/12 is not practical.

The next temperament — by 1/6 — is known as "Silbermann's temperament." (Silbermann was a great organ builder, contemporary with J. S. Bach.) Indeed, this temperament is quite necessary to the scheme of things, for it is almost the negative form of the Pythagorean intonation and contains diatonic and chromatic semitones which closely resemble their opposite numbers in the Pythagorean intonation. Because Pythagorean semitones are superlative, Silbermann's temperament can accommodate the chromatic ornamentation of Rococo music, which meantone can not do.

Next, by twelfths, we come to the temperament by 1/4 comma — meantone. Here, you might notice, we are approaching a limit, for when we pass to the temperament by 1/3 comma, we have actually gone too far. This last system has just minor thirds and major sixths but only nineteen parts to the octave.

Here I should like to explain what it is that makes music theory so difficult. Since the octave is represented by the ratio of 1 to 2, it follows that all musical systems must be formulated between 1 and 2. It is somewhat like having to construct all over again the system of common logarithms, with limits between zero and 10. In the first place, such mathematical schemes can be perplexing, and in the second place they are laborious to work out. Consider that the system of common logarithms has been under development since the 16th

century and that the hard work is to find the tenth root of 10, then, the hundredth root of 10, then, the thousandth root and, perhaps, the ten thousandth root. After this, each root is numbered from one to ten thousand. The logarithm for 66, for instance, will be the number of the root that is closest to 66. While there is nothing mysterious about this, mathematicians have always liked to make it sound mysterious. What does mystify the average person is that the actual ratios, those ten thousandth roots of 10, are not revealed. Only the numbers of the roots are supplied.

In music there is only one purely logarithmic system. This is equal temperament. With this system, we simply take the twelfth root of 2 and mark off twelve "equal" divisions of the octave. I should add that equal temperament can also be labeled "the temperament by 1/12 ditonic comma." Then too, some harmonic proportionality can be worked out for the system, by considering that its parts can be taken from the temperament by 1/11 syntonic comma. Be this as it may, by considering equal temperament to be a simple logarithmic system, we can call the notes: 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Thus the major triad, C-E-G, would be: 0-4-7, which I shall admit, does not seem to carry much harmonic significance.

Now I shall regress by saying that, for the present, we may consider the useful harmonic temperaments to be those by 1/6 and 1/4 syntonic comma or, in other words, Silbermann's and Aron's temperaments. With the mastery of these two systems, I feel that we should be fairly on the way to recovering the "art of temperament." But, you might ask, if music is best written to accord with the principles of just intonation, why have temperaments at all? Perhaps this can best be answered by a little digression and a bit of an analogy.

In recent years scientists believe they have discovered that we hear increases in loudness logarithmically. Hence, they have devised a system of bels or decibels. The bel logarithm runs: 0, 1, 2, 3, 4, etc., as the powers of 10, so that the actual numbers represented by bels are: 10, 100, 1,000, 10,000, etc. According to this theory, when you add a bel, you have doubled the loudness or the volume. Stated more concretely, ten trumpet players sound twice as loud as one trumpet player, and a hundred trumpet players sound twice as loud as ten. I know this is disconcerting, since it shows the futility of having large orchestras, when these large numbers of players contribute almost nothing to the total loudness of sound.

But going on, observe that the decibel is a tenth of a bel (actually the tenth root of a bel) and is supposed to represent the smallest increase in volume that is at all discernible. It is still more disconcerting that it requires three decibels to hear any discernible increase in the loudness of a complex tone, with the straight decibel scale applying only to tones produced from sine waves. This makes the large orchestra even more of a futility! Well, this is enough, certainly, to suggest that we might very well think and even feel logarithmically with a variety of responses. The child who sits down at the piano immediately begins to think in simple logarithms, since he believes that the interval from C to D is the same as the interval from D to E, which is only true logarithmically. But mark you, when the same versatile child picks up the violin, he is forced to change his way of thinking by recognizing that the interval from C to D is somewhat greater than the interval from D to E. Unfortunately, when the composer sits down before some manuscript paper, he also invariably thinks logarithmically. That is, he confines his thoughts to a realm of sim-

ple abstractions, and — whether he knows it or not — he entraps himself within the bounds of equal temperament. It does not matter whether it was Beethoven or Schoenberg who wrote the number, it is still twelve-tonal! So, when you ask why any temperament at all, the answer is that, in music, temperament expresses the injection of the factor of human reasonableness. For myself, I am not of a mind to predict the demise of temperament.

Remember that all musical systems must be worked out between the limits of 1 and 2. The reason that the art of music has been impaled for so long on the point of one overly simple scheme is the great perplexity that we face in formulating any system between such ridiculously narrow limits. Of course, the twelve ratios for equal temperament have been well established. Moreover, Alexander Ellis expanded these ratios into twelve hundred parts to the octave — the system of cents. Nevertheless, the problems were so great that neither the Pythagorean intonation, just intonation, meantone, nor Silbermann's temperament had ever been solved.

Were we all living a century ago, there would be no purpose in trying to find an alternate course for music to follow. The art of music was rolling merrily along, while the public believed in its validity and people were spellbound by the accomplishments of composers and performers alike. Then, with the start of this turbulent hundred years, the fabric began to unravel, so that now we are in a time of troubles and a period of breakdown. As we can see too well, institutions and social forms have a tendency to arrive at a period of crisis more or less in step. It is conceivable that conventional music could still be healthy. But it is not, because the possibilities for degeneration have been accelerated by influences both within and without the musical sphere. Nevertheless, music did carry the genes for its own dissolution, for this is true of all forms and institutions. Because we are here primarily interested in the aspect of music called intonation, let us look closely at this system of equal temperament, to see what has contributed to its now inevitable rejection.

First, from 1800 to the present, equal temperament became idealized and sacrosanct, which historically indicates (*a la* Toynbee) that the form was becoming fossilized or atrophied. Furthermore, the intrinsic resources of equal temperament tended toward a point of exhaustion, so that composers were inclined toward extreme styles of writing in an increasingly desperate effort to extract something more from it. Finally, the moderate harmonic suggestiveness that the system does possess was denied and negated, as many embraced the attitude that the temperament was merely a system of twelve tones based solely on a simple logarithm. This "simplification of the simple" then evolved into the present state.

Another point to the detriment of equal temperament is its extreme practicality, plus its utter apparent reasonableness. When too many practicalities attach themselves to a high art form, sooner or later the form will show signs of deterioration. For example, before the introduction of photography and before various inventions made possible the mechanical reproduction of facsimiles, it was not profitable to intentionally produce pictorial trash. So long as each picture had to be painted by an artist, there was no reason to lower standards. But, unfortunately, music had built-in practicalities. It became rather easy both to write and perform music.

A fine art cannot survive the insult of simplification, for it soon will be-

come secularized — a tendency that rapidly gathers momentum. We are so used to simplicities in musical forms that we never stop to ask ourselves how it is possible to play a Beethoven sonata and "Baby, I'll Meet You In Kalamazoo" using the same tonal scheme for each. This comparison may strike the reader as being positively outrageous. Still, is it not true that Tin Pan Alley would be helpless to invade any of the exquisite forms of music? The simple fact is that equal temperament is a vulgarism. Otherwise, it would not lend itself so completely to vulgar ends. The present state of music is one where the inanities of Tin Pan Alley are self-supporting and sometimes wildly profitable, while serious music sits among the cinders. Vulgarism has triumphed, while music as a high art has become imbecile!

Going on, we might point out that equal temperament results in music that is remarkably ugly. This uncomeliness is caused by the fact that there is little in a simple logarithmic scheme of twelve tones to accord with the principles of harmony. Equal temperament lies so close to the Pythagorean — in which the relationships are intensely complex — that there is extreme interference or impedance in all of its tonal combinations. Most of us are somewhat acquainted with the rapid beat rates of equally tempered intervals, although beats are a relatively faint element in the total sound matrix. The effects of equal temperament are harsh because its difference and summation tones and the endless interactions of real and resultant tones have no harmonic semblances. However, since we shall still be forced of necessity to employ equal temperament, perhaps in a majority of instances, we should be certain that the temperament is always at its purest and best by keeping musical instruments finely in tune. On the piano, the beat patterns will have begun to slip away in 24 hours, while the tuning of an instrument is never really acceptable after the interim of a week.

Everyone who seriously plays keyboard instruments should learn to tune them, for the obvious reason that they should be tuned constantly. If a musician is not willing to tune the rudiments of music, *tuning hammer in hand*, he will never be competent to venture into the realm of exquisite music, for in this area, one's paramount concern is with various modes of *tuning*. Even the system of equal temperament is most acceptable, when it is finely expressed.

A final criticism of equal temperament is that it negates the art of music intonation. The conductor of a symphony orchestra never gives a thought to intonation, unless, for instance, a horn is distressingly off-pitch. Consciously or unconsciously, he realizes that the art of intonation is inoperative and that the music played by the orchestra is tied to equal temperament. Some string quartet players do imagine that they can vary the intonation and produce an especially refined type of music, though this is all imagination, except in the derogatory sense that string quartets do make wierd sounds! Yet I think it is fair to say that the average musician, too, confuses abstractions with

reality and dreams that everything is possible and nothing is impossible.

Intonation in most musical practice is so ghastly that introducing the sobering influence of a finely tuned piano into an ensemble makes for a vast improvement. Consequently, whenever we try to form opinions about the quality of music, incompetence must be considered as a factor, along with the fact that conventional music is tied to equal temperament. However, with equal temperament we must realize that there can be little sense of concord. Hence, we must actually learn to discard a large part of our musical sensibilities. There is no use in pretending. The director who tells his choral group that they will practice with the piano and then, later, refine the music by singing *a cappella* is proposing something that is nonsensical. An intonation (even equal temperament) is an exceedingly fine balance of tonal relationships, and, while the intonation may be changed, there is no way in the world that singers or anyone else can improve upon a particular intonation. The director would do much better to rely entirely upon the piano for control and — indeed — use it for the final rendition of the numbers.

The fine art of music will recover both validity and vitality by the adoption of exquisite forms and by becoming "uncommon" and aristocratic, as its true disciples raise a redoubt which cannot be penetrated by the force of vulgar popularization. Eventually, we can expect and hope that music will regain the respect and support of the intelligent and cultured minority. Exquisite forms, fortunately, do not have to be discovered, because they have always constituted a resource, though untapped. To repeat, these forms are the two harmonic temperaments by 1/4 and 1/6 syntonic comma, plus a new form of music to be written in accordance with the principles of just intonation. For a beginning, this suffices.

Still, we have neglected to discuss any of the general principles that should govern the presentation of exquisite music. The most significant of these principles is that there shall never be large numbers of performers involved. As in the production of "Poppea," a small string orchestra, a bassoon, oboe, trumpet, horn — these are an abundance. Similarly, vocal ensembles should be severely restricted, with most vocal performance being in the form of solos and duets. Perhaps, we might consider for a moment that the traditional music of India has always been exquisite. No one could imagine, surely, this kind of music being performed by an orchestra of eighty instrumentalists and a chorus of five hundred. Horrors! As you listen to "Poppea," should you even think of the involvement of a large number of participants, you will probably start laughing. Though large musical organizations serve to create a spectacle, they contribute nothing to the production of fine music. I have already pointed out, when discussing decibels, that twenty first violinists are not one whit better than ten. In fact, they are worse, since, the more players there are in a section, the greater the loss in tonal definition. If you have never been conscious of the fact that

equal temperament causes terrific impedance and the cancellation of most of the sound, listen to "Poppea" and hear how the tones reinforce each other. With exquisite intonations, you are not fighting a losing battle with the laws of acoustics. Nor, with these laws on your side, is it difficult to achieve ample volume with very small means.

Another principle for exquisite music is that the harpsichord should accompany an ensemble (play continuo) most of the time. I have emphasized the point that individual players do not and can not improve upon an intonation, which consists of a delicate arrangement of tones carefully set up beforehand. In former times, the advantage of having harpsichord accompaniment was recognized. It is unfortunate that the practice was ever discontinued.

The final principle for the production of exquisite music is that each participant should be a superlative artist. The notion is prevalent that a conductor can get together a mob of musical incompetents and produce something marvelous. You can create a spectacle, and you can produce some sort of terrible sound, yet this is all utterly stupid. What I have just suggested for the production of fine music should be an encouragement, since most of us do not have great means at hand for the production of music, and — happily — we need no "spectaculars."

I think it is a correct reading of these times to say that an artistic reaction has already set in and that the movement will continue, while we search the past for neglected resources that will enable us to escape our "time of troubles." The reaction can be witnessed in the revival of the Baroque organ and the harpsichord, the growing interest in 16th and 17th century music, and, of course, the revival of the meantone temperament. Because occidental music has already had an exquisite period, it is good sense to begin the reformation by concentrating, perhaps for the next 50 years, on meantone and meantonal music. Yet I would insist that, ultimately, this will not suffice. We should proceed with the serious examination of every available resource, and we should constantly experiment.

Previously, mention was made of the fact that meantone is at the lower extreme of the harmonic temperaments. It is both remarkably harmonic and exotic. Since the Rococo temperament by 1/6 comma and music in just intonation are rather normal sounding, we can say that meantone occupies a unique position and has unique qualities. To be truly special, meantone music should not only be written to exploit normal harmonic inter-relationships. It should also display the properties of the temperament that are somewhat oriental.

It is true of all the harmonic temperaments that the diatonic scales are perfectly regular. But this regularity breaks down as soon as chromatic tones are introduced. This even happens in the Pythagorean intonation and the temperament by 1/6 comma. In these, however, the differences are minimal, while in meantone, the chromatic differences are so great that meantone



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Mr. Link was for several years a piano technician in Grand Rapids, Mich. and is now supervisor of music for the municipal schools of Grants, N. Mex. He is the author of *Theory and Tuning: Aron's Meantone Temperament* (Tuners Supply Co., Boston).

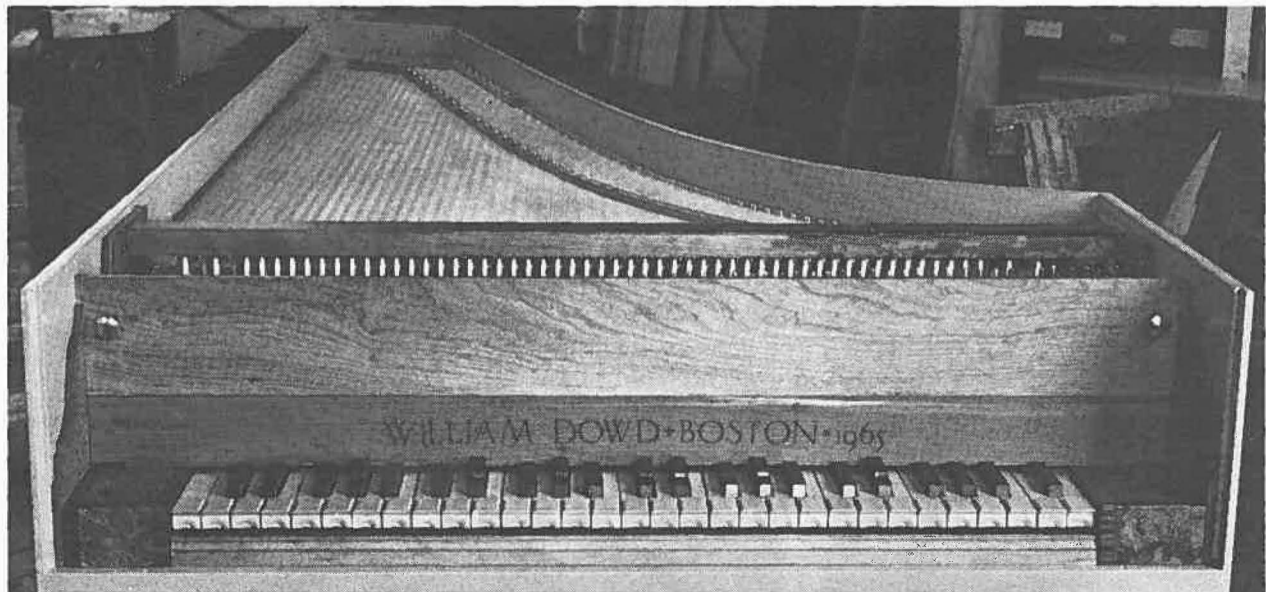
does not even have a chromatic scale. That is, you cannot play C, C#, D, D#, E, F, F#, G, G#, A, A#, B, C, because the augmented primes are too small to form half-steps. (If you did play such a scale, you would certainly not like it.) These augmented primes are only a tiny bit wider than the interval in just intonation that is governed by the ratio of 24:25 and which is only usable for major-minor changes. Similarly, in meantone, the chromatic semitones must only be employed for major-minor changes or, alternatively, melodic progressions that incorporate the chromatic semitone must be carefully harmonized.

In meantone, chromatic ornamentations are non-existent. Obviously, whenever the composer is inclined to indulge in an artistic flirtation with the chromatic semitone, we are bound to hear delightful and delicate nuances that are uniquely meantonal. And this is only the start, for there are C-D#, C-F#, C-G#, and C-A#, all of which are truly complex intervals, because they are not only complex by the way they are spelled, but their sounds are actually strange and rather startling. Furthermore, such intervals must be employed with extreme care.

The rule for meantonal music is not to uncover and not to make too conspicuous any of these complex intervals, unless there is an artistic excuse for doing otherwise. In the same vein, all combinations that connote equalities must also be handled carefully, such as augmented and diminished chords. For instance, C-E-G# should sound pleasing, since it is composed of two superimposed just major thirds, yet observe that there is the complex interval of C-G# in the triad. Never would such a harmony be introduced by playing G#-C, which would be quite terrible. Consider, too, that the ear can get entirely too much of this sort of thing, so that such combinations should be employed only occasionally and with discretion. Which is enough said to make clear the point that because a number can be played in meantone is no indication that the selection is suited to meantone.

I have put the system's complex intervals in first place, because everyone should understand how restricted the meantone system really is. Many people are rudely surprised and then quite appalled to discover that all of the complex intervals in meantone sound strange and foreign. It can never be over-emphasized that meantone has no enharmonic tones, that is, C# can never be used in place of Db, nor Db in place of C#. The reason for this is that, in this system, chromatic pairs such as C#-Db are separated by almost a quarter-tone. In other words, C# and Db are two quite distinct tones.

The term "meantone" signifies that a mean shall be found for the note D in just intonation. The just diatonic scale begins: C (9/8) D (10/9) E. The



A split-key harpsichord used in the Berkeley production of *The Coronation of Poppea*. The pitches involved are G#-Ab, d#-eb, g#-ab, c#'-db', d#'-eb', g#'-ab', and d#'-'-eb'.

interval from C to D is called a major tone, and from D to E is called a minor tone. The first problem presented by meantone is how to modify the position of D so that it will be mid-way between C and E. (How would you accomplish this?) Of course, this is all nonsense, or, you might say, it is meantone theory on an elementary level. After anyone has progressed to the higher level of meantone theory, little speculations of this sort are rather amusing. Nevertheless, I shall explain that from C to E is a just major third, with a ratio of 5/4, so that one may get the "mean tone" by taking the square root of 5 and dividing by 2. Another approach is to recognize that $D^0 - 1/2$ syntonic comma is the meantone, as is $D^{-1} + 1/2$ comma.

The significance of the name "meantone" is that the fifth (perfect fifth) for the system is narrowed by 1/4 syntonic comma, which is what we intend to express when we say that meantone is the temperament by 1/4 syntonic comma. Incidentally, a fifth narrowed by 1/4 syntonic comma will have the same decimal ratio as the number for the fourth root of 5. This critical number is 1.49534878. The reason for carrying out the number to the hundred millionth's place is that musical ratios must be extremely attenuated, or they will not function. Remember, if you will, that we are working between the limits of 1 and 2. Should you doubt that 1.49534878 really is the fourth root of 5, you may square, cube, and quadruple the number for yourself, which is not anything difficult.

In Fig. 1 we have arranged a lattice of these fifths-in-series, showing that they always form just major thirds. The absolute regularity and consistency of the meantone system enables all major thirds to be just without exception.

Fig. 2, which is a pair of ladder-like diagrams, shows that all intervals which are named alike are identical in size. For example, there are not several varieties of augmented seconds. Rather, all augmented seconds are identical. In Fig. 2 the horizontal sections of lines represent what I have labeled the "prevailing" comma, which in this case is actually the great diesis. The vector lines, on the other hand, represent the "break" comma. Thus the major second C-D consists of three prevailing commas plus two break commas. Now, count the distance from E# to Fx, also a major second. You will find the distance, again, to be three prevailing commas plus two break commas.

Without diagrams such as these, it is hard to believe in the absolute consistency of the temperament, but with such aids we can see that consistency is a fact. These diagrams are examples of what I would call the higher theory of meantone. If you will study the two ladder-like diagrams in Fig. 2, you will soon be able to define the characteristics of all the common and complex intervals in the system. In addition, you can check the consistency of every major and minor scale. To delve deeper into the characteristics of the various intervals and the qualities of various tonal combinations, it is necessary to study the detailed mathematical brief, mentioned in the introduction to this article.

Unquestionably, the harpsichord is the ideal keyboard instrument for the practical application of the meantone system, since its strings are fairly light and are not subject to undue tension. The so-called traditional tuning of meantone is with F#, C#, G# and Bb, Eb. But with the harpsichord, it is an easy matter to utilize a wide variety of tunings and to make frequent minor changes. After establishing a short series of tempered fifths or fourths, the harpsichordist adds the other notes by tuning each one as a just major third to a note already in the tuning. Thus, if you add F#, you tune F# to D; if you add C#, you tune C# to A; if you add Bb, you tune Bb to the D above, etc. Moreover, there is no other system in which chromatic changes can be made so readily. If you have C# but wish to change C# to Db, you simply retune C# to the F above, thereby raising the pitch of C# until it is transformed into Db. (Sharps, in meantone, are lower in pitch than corresponding flats.) Even between numbers in a program, it is not objectionable to make minor changes in the tuning.

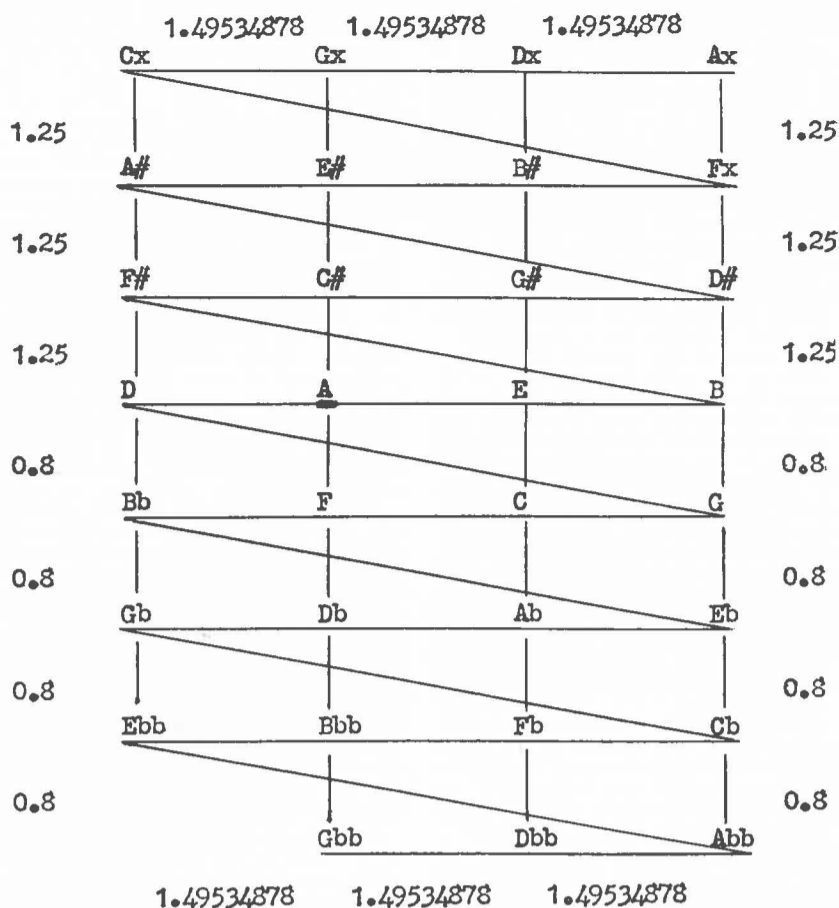


Fig. 1 The 31-note octave of the meantone temperament arranged in tempered fifths and just major thirds.

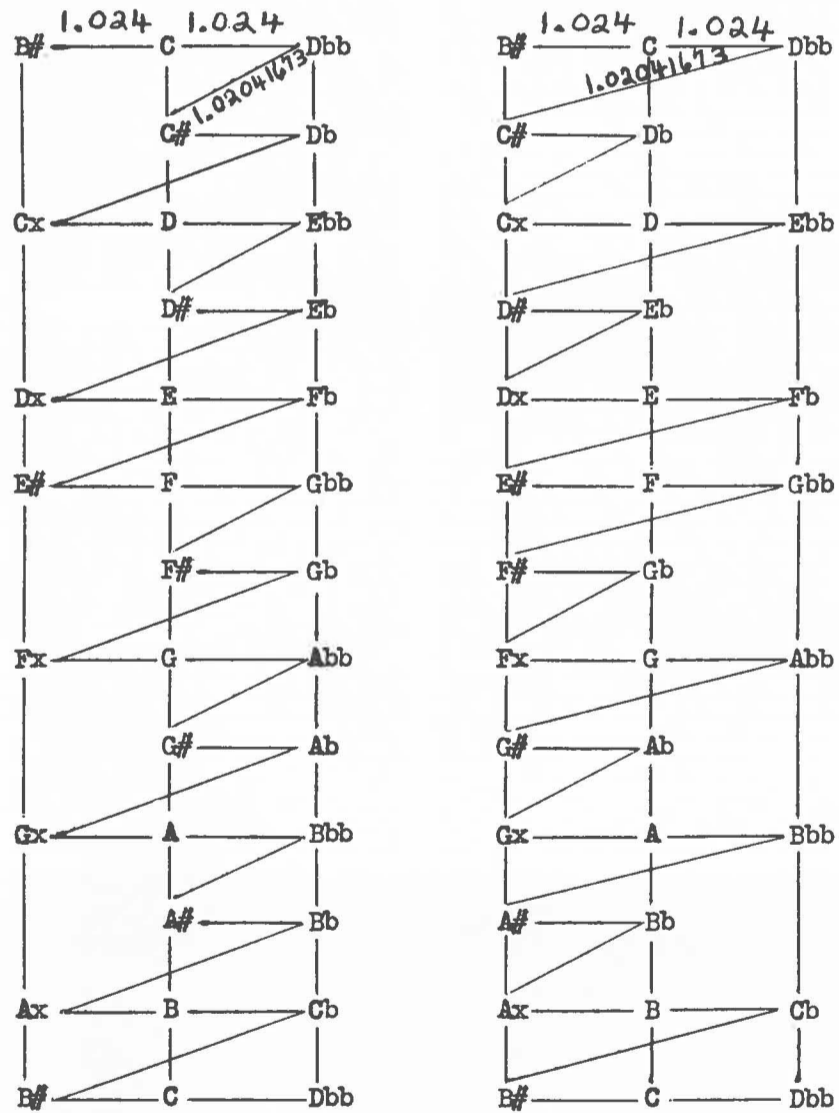


Fig. 2 A pair of ladder-like diagrams showing the relationships of consecutive tones in the meantone temperament.

MEANTONE RECORDINGS	
1) Sweelinck harpsichord pieces — Cambridge 508/1508.	5) Suites of Louis Couperin and Georg Boehm (Herbert Bedard, harpsichord) — Janus JA 19019.
2) Songs & Madrigals of Monteverdi & Frescobaldi; keyboard pieces of Frescobaldi — Cambridge 708/1708.	6) Organ Music at the Time of Schuetz (Compenius Organ) — DGG Archive 73250.
3) Monteverdi's Coronation of Poppea — Cambridge 901/1901 (set of four records).	7) Meantone Temperament in Theory and Practice, Musurgia Records Theory Series A, Part 2 (prepared by J. Murray Barbour and Fritz A. Kuttner in 1958) — Baerenreiter Musicaphon.
4) Music On A Compenius Organ (Finn Viderø) — Odeon MOAK 9.	

Of course, none of this is intended to imply that the piano should not be tuned to meantone, but it is well known that due to the heavy strings of the piano and the powerful string tensions there is more labor involved in altering the pitch of notes on the piano. Also, the piano would require several tunings for the changes to become stabilized. Since the meantone temperament is already widely used for tuning the harpsichord, there is no need to promote the idea.

On the other hand, it may require forceful propaganda to persuade organists to retune their instruments! Ordinarily, retuning the organ would not be advisable. Suppose that an organ were tuned to F#, C#, G# and Bb, Eb. This would afford only six major tonalities — half the number available in equal temperament. And what would you do when you needed a Db but had only C#? It would be more generally acceptable to consider tuning a chapel organ to meantone, rather than the main organ. Or, if a person were really dedicated, there is the possibility that a unit organ in meantone could be installed along side the main organ.

There may be those who would consider building a meantone organ with an adequate tonal range. I would suggest an organ with "chromatic pairs" for each black key lever, which would furnish 17 notes to the octave. In place of split keys, I would suggest the installation of five "rocker" tabs for changing from sharp to flat and vice versa with each chromatic (black) key lever. This would be a highly worthy project and one that should receive attention. No special pipe redesigning is necessary for changing to meantone, since the diatonic notes of C major and the common chromatics do not require any radical changes. For the traditional tuning, the cents values are: C 1210 cents, C# 86 cents, D 203 cents, Eb 321 cents, E 397 cents, F 514 cents, F# 590 cents, G 707 cents, G# 783 cents, A 900 cents, Bb 1017 cents, B 1093 cents. Hence, the only tones for which the pitch undergoes any real change are C#, Eb, F, G#, and Bb.

The fact that any organ can be temporarily tuned to the meantone temperament prompts me to suggest that a recorded organ recital in meantone is desperately needed at this time. Will not one or several of our great organ recitalists take up this project? A fine modern Baroque-style organ could be temporarily tuned to meantone for the express purpose of taping a recital, and subsequently offering this music to the public on a record. We might recall that at the very close of the meantone age the organ was the last refuge of the temperament. At present we can only speculate about the effectiveness of meantone for organ, because almost no recorded music of this kind is available.

It would be an error to think of meantone as a tuning that is only suitable for keyboard instruments. The singer will at once feel "at home" with meantone, since the melodic intervals convey a warmth and a human quality that — by contrast — sound depressingly mechanical in equal temperament. Also, the temperament is very congenial to string players, for one temperament does not differ from another, except in the "degree" or amount of temperament. With brass and woodwinds, no difficulties are encountered with tones in the diatonic scale of C major, nor are the common chromatics likely to cause any trouble. The use of complex tones, such as B# and Db, which lie 41 cents below and above the natural tone C, would cause unhappiness. However, such tones have never been introduced into meantone music.

As I have tried to explain, each intonation is expressed by clavier tunings. Moreover, the clavier should be employed much more relentlessly than is the custom today and should be fully utilized for training instrumentalists. Indeed, we waste much time and effort by not following this practice, while our mistrust of the clavier's intonation and our expectation of improving upon it "by ear" have no reasonableness or justification in fact. I have tried to suggest that the broader aspects of temperament lie untouched, though meantone effectively breaks the stereotype and is the right step in the right direction.

Hillgreen, Lane Organ Opened at Titusville

The First Methodist Church, Titusville, Pa. has installed a three-manual Hillgreen, Lane organ of 24 voices and 29 ranks. The instrument is located in the chancel area on one side. The great and part of the choir-positif are exposed, and the casework was built to match the other decor throughout the building. The organ replaces a two-manual; a limited number of the pipes from the old organ was used in the three-manual.

Dedication of the organ took place May 21 with Mrs. Robert Streich, organist of the church, playing the recital. Consultant on the design was W. William Wagner, Mt. Lebanon Methodist Church.

GREAT

Cor d'Nuit 16 ft.
Principal 8 ft. 61 pipes
Bourdon a Cheminée 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Furniture 4 ranks 244 pipes

SWELL

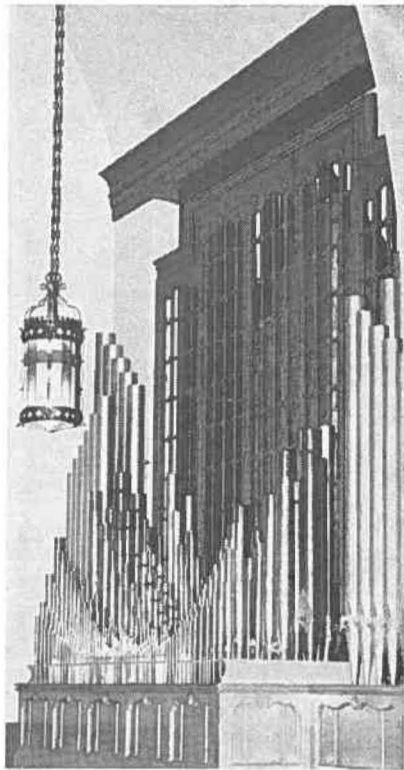
Stopped Flute 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 56 pipes
Nachthorn 4 ft. 68 pipes
Block Flute 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trompette 8 ft. 68 pipes
Hautbois 4 ft. 68 pipes
Tremulant

CHOIR-POSITIF

Cor d'Nuit 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Flute Traversiere 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Cromorne 8 ft. 61 pipes
Bombarde 8 ft. 61 pipes
Tremulant

PEDAL

Resultant 32 ft.
Contre-Basse 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Cor d'Nuit 16 ft. 12 pipes
Principal 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes



Principal 4 ft. 12 pipes
Principal 2 ft. 12 pipes
Contra-trompette 16 ft. 12 pipes
Trompette 8 ft.
Clairon 4 ft.
Chimes

SEVEN CHURCHES of six denominations participated in an ecumenical hymn festival Oct. 29 at Salem Lutheran Church, Sycamore, Ill. The Northern Illinois concert choir was guest. Paul Bender directed the festival with John O. Weaver and Gene R. Janssen as organists.

STRAVINSKY'S MASS (1948) was performed Nov. 19 at St. Mark's Episcopal Church, Glendale, Calif., along with instrumental pieces and a mass by Schubert. Richard W. Slater was director; Jack Miller was organist for Schubert's German Mass.

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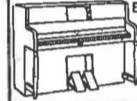
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Recital programs for inclusion in these pages must reach THE DIAPASON within six weeks of performance date.

Suzanne Gibson, Vancouver, B.C. — Christ Church Cathedral Nov. 28: Prelude and Fugue in G minor, Buxtehude; Swiss Noël, Daquin; Adagio, Fiocco; Flute Solo, Arne; Fantasie and Fugue in G minor, Bach; Procession, Wills; Divertimento, Cundick; Apparition of the Church Eternal, Messiaen; Finale, Symphony 1, Vierne.

Beal Thomas, Vancouver, B.C. — Christ Church Cathedral Nov. 1: God's time is best, Bach; Litany for All Saints, Schubert; Nimrod, Elgar; Blessed ye who live in faith, Brahms; Hark a Voice, Bach; Adagio, Psalm 94, Reubke; Solemn Melody, Davies. Nov. 15: Toccata for the Elevation, Frescobaldi; Lord Jesus we give thanks, O thou of God the Father, Buxtehude; Soliloquy, Rowley; Three Trumpet Tunes, Purcell; Psalm Prelude 2, opus 32, Howells.

Gordon Atkinson, London, Ont. — Aeolian Hall Nov. 11: Prelude and Fugue in C, Leyding; La Grevelinde, Steenwick; Chaconne in C minor, Buxtehude; Christe, der du bist Tag und Licht, Böhm; Prelude and Fugue in B minor, Bach; Chorale in E minor, Te Deum, Langlais; Choral Dorian, Litanies, Alain.

James Burchill, Hamilton, Ont. — All Saints' Anglican Church Nov. 19: Sonata 2 in C minor, Mendelssohn; O Traurigkeit, Gelobt sei Gott, Ahrens; The Little Windmills, The Little Cherubs, F. Couperin; Suite in D, Stanley; Passacaglia and Fugue, Joubert; Concerto 5, Handel.

Joan Anderson, Vancouver, B.C. — Christ Church Cathedral Nov. 22: Concerto Movement, Dupuis; Voluntary in C minor, Greene; Liturgical Improvisation 2, Oldroyd; Dominus Regit Me, Thiman; Benedictus, Rowley; Evening Hymn, Purcell.

Robert H. Bell, Calgary, Alta. — Cathedral of the Redeemer Nov. 1: Prince of Denmark's March, Clarke; Voluntary 4 in G minor, Handel; Fantasie in G, Bach; Aria, Peeters; Souls of the Righteous, Charpentier; Noël Grand Jeu et Duo, Daquin.

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Jan Overduin, Waterloo, Ont. — For Kitchener RCOO Center, First United Church, Waterloo, Nov. 17: How Brightly Shines the Morning Star, Peeters; Sonata 6, Mendelssohn; Trio Sonata 5, Prelude, Fugue and Variation, Franck; Hugh's Hornpipe, Mac-Millan's Majesty, Cabena's Homage, Cabena; Sonata 2, Hindemith; Toccata in C major, Schmidt.

Toronto Students — for Toronto RCOO Centre, Kingsway Baptist Church Nov. 6: Variations on Est-ce Mars, Sweelinck; Chorale in A minor Franck — Thomas Fitches. Prelude, Fugue and Chaconne in C, Buxtehude; In Thee Is Joy, Bach; Adagio, Fiocco; Prelude and Fugue in A minor, Bach — Peter McCoppin. Variations on a German Choral, David; Fantasie in E flat, Saint-Saëns; Finale in B flat, Franck — Edward Moroney. Prelude, Adagio and Fugue in C, Bach; Transports de Joie, Messiaen — Patrick Wedd.

Helen Henshaw, Albany, N.Y. — St. James Church Dec. 3: In dulci jubilo, Bach, Dupré; Veni Emmanuel, Edgerton; Joyous Changes on Three Carols, Andrews; Adeste Fideles, Christmas Suite 2, Edmundson; Variations on a Noël, Dupré; Nuit de Noël, Rimsky-Korsakoff; Greensleeves, Wright; Noël Ecosais, Guilman; March of the Magi, Dubois; Hallelujah Chorus, Handel.

Robert M. Finster, Elmira, N.Y. — Grace Episcopal Church Nov. 5: Mit ganczen Willen, Paumann; Maria zart von Edler art, Schlick; Variations on Mein junges Leben, Sweelinck; Allabreve in D, Trio on Herr Jesu Christ, Toccata in D minor (Dorian), Bach; Le Banquet Céleste, Messiaen; Three Preludes, Rayner Brown; Chorale in A minor, Franck.

Jules Zimmer, Dallas, Tex. — Dedicatory Dec. 3: Prelude and Fugue in G, Two Minuets, Bach; Sonata 2, Hindemith; Hyfrydol, Vaughan Williams; Prelude and Fugue in E minor, Bruhns; Prelude and Fugue in G minor, Buxtehude; I Call to Thee, We All Believe in One God, Prelude and Fugue in G minor, Bach; the Del Mar College choir assisted.

Erica Voth, Vancouver, B.C. — Christ Church Cathedral Nov. 8: Prelude and Fugue in B minor, Bach; Sonata 6, Mendelssohn; Te Deum, Langlais.

Frank Collins, Jr.

LOUISIANA STATE UNIVERSITY
Baton Rouge, Louisiana

WALLACE M. COURSEN, JR.

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

ESTHER CUPPS

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

DWIGHT DAVIS

FAGO — ChM
GARY, INDIANA
City Methodist Church

LEE DETTRA

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

John Doney

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

Programs of Organ Recitals of the Month

Bernard Lagacé, Montreal, Quebec — St. Andrew's-Wesley United Church, Vancouver, B.C. Nov. 10: Andante, Fugue and Chorale, Willan; Prelude in E flat, Sleepers Awake, Triple Fugue in E flat, Bach; Sonata 2, Daveluy. The choir of the church shared the program.

Bennett Penn, Louisville, Ky. — For Kentucky Music Teachers, St. Paul Methodist Nov. 12: Fanfare, Wyton; Concerto in C minor, Vivaldi, Bach; Chorale in E major, Franck; Foundations of the Organ, Marchand; Dialogue on the Mixtures, Langlais; A Trumpet Minuet, Hollins; Toccata for the Flutes, Stanley; Arioso, Sowerby; Introduction and Fugue on Ad nos, Liszt. St. Paul Methodist Church Dec. 5: The Angel with the Trumpet, Charpentier; No. 6, Sei Siorretti, Tournemire; Symphony 3, Vierne.

Jerry Evenrud, Eau Claire, Wis. — Memorial Auditorium Nov. 12: Prelude, Fugue and Chaconne, Buxtehude; Fugue, Pachelbel; Fugue in C major (Fanfare), Bach; Trumpet Voluntary, Purcell; Trumpet Tune in C, David N. Johnson; Flute Solo, Arne; Aria Pastorella, Rathgeber; Adagio, Nyquist; Suite for a Musical Clock, Handel; Four Psalm Preludes, Powell; Variations on America, Ives; Carillon of Westminster, Vierne.

John Erickson, La Grange, Ill. — Holy Trinity Lutheran, Elgin, Ill. Nov. 12: Balletto del Granduca, Sweelinck; Chaconne in E minor, Buxtehude; Liebestor Jesu, wir sind hier, Bach; Schmücke dich, Karg-Elert, Brahms; Chorale in E major, Franck; Scherzo, Symphony 2, Vierne; Mit Freuden zart, Heut singt die Liebe Christenheit, Pepping; Arioso, Sowerby; Litanies, Alain.

Claude Means, Greenwich, Conn. — Christ Church Dec. 3: Prelude in G major, Now Comes the Saviour of Mankind, Sleepers, Wake, Bach; In Quiet Joy, Dupré; A Rose breaks into bloom, Brahms; Sonata 1, Mendelssohn; Meditation, Solennel, Langlais; Noël Suisse, Daquin; A Babe lies in the Cradle, Means; Veni Emmanuel, Egerton.

Carl Motley, Winchester, Va. — Trinity Episcopal Church, Uppersville, Va. Nov. 5: All Bach: Trio Sonata 1, Fantasie and Fugue in G minor; Concerto in G, Concerto in C, Prelude and Fugue in A minor.

George Thalben-Ball, London, England — For Centenary Appeal RCO Dec. 9: Suite in D, Stanley; Fantasie and Fugue (Wanderer), Parry; Adagio in E, Bridge; Sonata, Howells; Pastorale, Philip James; Fantasie in C major, Bingham.

Henry Glass, Jr., Webster Groves, Mo. — Emmanuel Episcopal Church Nov. 19: Voluntary in G, Walond; Toccata Adagio and Fugue in C, Bach; Sonata 4, Mendelssohn; Scherzetto, Vierne; Preludes on Strengthen for Service, Innocents, Come Down O Love Divine, and Lead On, O King Eternal, Arnatt; Toccata, Sowerby. Holy Cross Lutheran, St. Louis, Jan. 7: Prelude and Fugue on Vom Himmel hoch, Pachelbel; Noël 10. Daquin; Good Christian Men Rejoice, Fugue a la Gigue, Toccata in F, Bach.

William D. Peters, Kokomo, Ind. — First Congregational Dec. 27: Andante for Flute and Organ, Zagwijn; Lo How a Rose, Come, O Come, Thou Quickening Spirit, In Dulci Jubilo, Drischner; Canon and Variations on In Dulci Jubilo, Paul E. Koch; A Little Shepherd Music, Rohlig; Noël Etranger, Daquin; Variations on Es ist ein Schiff, Rohlig; Fantasie sur deux Noëls, Bonnet, Robert Snider, flutist, shared the program.

W. David Lynch, Hackettstown, N.J. — Whitney Chapel, Centenary College Oct. 31: Convent Mass, F. Couperin; Toccata in F, Bach; Shimah B'Koli, Persichetti; Allegro, Symphony 6, Widor, Nov. 19: Toccata Decima, Muffat; Est-ce Mars Variations, Sweelinck; Pastorale in F, Passacaglia in C Minor, Bach; Persichetti as above; Fantasie and Fugue on B-A-C-H, Regger.

Esther Jepson, Milwaukee, Wis. — St. Mark's Episcopal Church Dec. 10: Partita on Christus, der ist mein Leben, Pachelbel; Une Berger, Jolie, Il n'est rien de plus tendre, Dandrieu; Von Himmel hoch, Pachelbel; Pastorale, Milner; Zu Bethlehem geboren, Nun komm der Heiden Heiland, Walcha; La Nativité, Langlais; Silent Night, Barber.

Richard L. Smith, Marion, Ind. — First Congregational Church, Kokomo, Ind. Dec. 6: Fantasie in F minor K 594, Mozart; Partita on Werde munter, Pachelbel; Variations on a Noël, Dupré.

Peter Hurford, St. Albans, England — Dedicatory recital, Corbett Auditorium, Cincinnati, Ohio Dec. 3: Dialogue sur les Grands Jeux, Grigny; Three Noëls, Dandrieu; Toccata, Adagio and Fugue, Bach; Scherzo, Gigout; Pièce Héroïque, Franck; Recitative and Variations on an Ayre by Jeremiah Clarke, Lewis E. Rowell (first performance); Deux danses à Agni Yavishta, Litanies, Alain.

Clifford Clark, New York City — Wellington Square United Church, Burlington, Ont. Nov. 13 and Orillia Presbyterian Church, Orillia, Ont. Nov. 16: Prelude and Fugue in A, Selby; Introduction and Trumpet Tune, Boyce; Voluntary in G, Heron; The Cuckoo, Daquin; He Suffereth God to Guide Him, We All Believe in One God, Rejoice Christians, Fantasie and Fugue in G minor, Bach; Mors et Resurrectione, Elevation, Incantation, Langlais; Cantabile, Jongen; Chorale in A minor, Franck.

Jack E. Vogelgesang, Canton, Ohio — Trinity Lutheran Church Nov. 6: Outburst of Joy, Messiaen; Fugue in C sharp minor, Honneger; Paraphrase on the Kyrie, Vogelgesang; Epilogue for Pedals, Langlais; Prelude and Fugue in E major, Lübeck; The Fifers, Dandrieu; The Cuckoo, Daquin; Prelude and Fugue in B minor, Bach; Canon-Chorale, Jongen; Adagio for Strings, Barber; Allegro, Symphony 2, Vierne.

John Lee, Los Angeles, Calif. — St. Andrew's Cathedral, Victoria, B.C. No. 28: Introduction and Toccata, Walond; Psalm Prelude 1, Howells; Postlude on Ite Missa Est, Lee; Fantasie and Fugue in G minor, Bach; Air and Finale, Water Music, Handel; Pax Vobiscum, Karg-Elert; Air Tendre, Lully; Les Fives, Dandrieu; Chorale in A minor, Franck; Pour l'Advent, Benoit; Carillon-Sortie, Mulet.

David Lowry, Rock Hill, S.C. — St. Paul's Lutheran Church, Columbia, S.C. Nov. 12: Balletto del Granduca, Sweelinck; Fantasie on Wie schön leuchtet, Buxtehude; Prelude and Fugue in B minor, Bach; Fantasie in F minor K 608, Mozart; Variations on Amazing Grace, Lowry; Prelude and Fugue on A-L-A-I-N, Duruffé.

Harold Chaney, New York City — St. Michael's Church Dec. 3: Clavierübung part 3, Bach.

Allan Wicks, Canterbury, England — for Centenary Appeal, RCO, London Nov. 11: Prelude and Fugues in E, D, opus 56, Regger; Fons Amoris, Williamson; Allein Gott in der Höh (three settings), Bach. Three pictures of Graham Sutherland, Kidout; Gargouilles et Chimères, Les Cloches de Hinckley, Vierne.

Hans G. Wurman, Chicago, Ill. — St. Martin's Episcopal Church Dec. 10: Eine feste Burg, Luther; Agincourt Hymn, Dunstable; Prelude in C major, Bach; Vom Himmel hoch, Pachelbel; Swiss Noël, Daquin; Une vierge pucelle, LaBegue; Cantilena Anglica Fortunae, Scheidt; Concerto in B flat, Handel; In dulci júbilo, Bach; Schmücke dich, Brahms; Puer nobis nascitur, Willan; Pastorale, Franck; Greensleeves, Vaughan Williams; O wie selig, Brahms, Willan; Basse et dessus de Trompette, Clérambault; Nun danket alle Gott, Karg-Elert.

Charles Brown, Tempe, Ariz. — Gammage Auditorium Nov. 5: Sacrae Symphoniae 1, Gabrieli; Concerto for Organ and Brasses, Lockwood; Concertante for Organ, Brass and Percussion, Pinkham; Concerto for Brass and Organ, Bingham. The University Brass ensemble directed by Eugene Chausow shared the program. Nov. 9 All Bach: Partita on O God, thou faithful God, Prelude, Andante and Fugue in G major.

Sue Henderson Seid, Wichita Falls, Tex. — Midwestern U faculty recital First Presbyterian Church Nov. 21: Grand Jeu, DuMage; Basse de Trompette, Marchand; Concerto del Sigr. Meck, Walther; Passacaglia and Fugue in C minor, Bach; Chorale in A minor, Franck; Les Enfants de Dieu, Les Bergers, Desseins Eternels, Transports de Joie, Messiaen; Toccata in F, Bach.

Robert Triplett, Mount Vernon, Iowa — First Presbyterian Church, Hickory, N.C. Oct. 1: Introduction and Toccata in G, Walond; Concerto 5 in F, Handel; Toccata and Fugue in D minor, Bach; Harmonies du Soir, Karg-Elert; Variations on an Original Theme, Peeters; Pastorale, Romance and Paresols, Bonnet; Toccata on O Filii, Farnam.

Daniel Durand, Phoenix, Ariz. — Gammage Auditorium, Tempe Nov. 16: all Bach; Partita on Hail to thee, O kindest Jesus, Prelude in E minor.

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

ROBERT ELMORE
CENTRAL MORAVIAN CHURCH
BETHLEHEM, PA.

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

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

KATHRYN ESKEY
The University of
North Carolina
at Greensboro

GEORGE ESTEVEZ
ch.m.
Director
CHICAGO CHAMBER CHOIR

RICHARD GRANT
139 EAST POST ROAD
WHITE PLAINS, N.Y.

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

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

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

NORBERTO
GUINALDO

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

EMORY FANNING
All Saints Church, Brookline
BOSTON UNIVERSITY

CHARLES FARLEY, PhD
KNOX COLLEGE
Galesburg, Illinois
RECITALS

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

ELDON HASSE

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

GEORGE FAXON
TRINITY CHURCH
BOSTON

WILL O. HEADLEE
SCHOOL OF MUSIC
SYRACUSE UNIVERSITY
SYRACUSE, NEW YORK 13210

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

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

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

DAVID HEWLETT
CHURCH OF THE RESURRECTION
115 EAST 74th STREET
NEW YORK

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

Organ Recitals of the Month

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

JOHN HUSTON
FIRST PRESBYTERIAN CHURCH
TEMPLE EMANU-EL
New York City

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
STANFORD UNIVERSITY
ALL SOULS EPISCOPAL CHURCH
Berkeley, California 94709

robert iodine
mus.d. f.a.g.o.
CHICAGO
• st. chrysostom's church
• american conservatory of music
• temple isaiah israel

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

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

Frederick
MARRIOTT
Central Methodist Church
Detroit, Michigan

CATHERINE RITCHEY MILLER
ORGANIST
PEACE COLLEGE
WHITE MEMORIAL PRESBYTERIAN
CHURCH
Raleigh North Carolina 27608

Harry H. Huber
M. Mus.
Kansas Wesleyan University
University Methodist Church
SALINA, KANSAS

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

DONALD INGRAM
ST. PAUL'S CATHEDRAL
Buffalo

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

HOWARD KELSEY
Washington University
Saint Louis, Mo. 63105

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

RICHARD W. LITTERST
M. S. M.
SECOND CONGREGATIONAL CHURCH
Rockford, Illinois

William MacGowan
All Saints Church
Pasadena, California

CLARENCE MADER
Los Angeles, California
OCCIDENTAL COLLEGE
IMMANUEL PRESBYTERIAN CHURCH

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

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

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

Francis Jackson, York, England — For Centenary Appeal, RCO, London Oct. 28: Prelude and Fugue in C minor, Willan; Voluntary 10 in D, Bennett; Introduction, Passacaglia and Coda, Brockless; Prelude and Fugue in A minor, Gore Ouseley; Sonata in E flat, Birstow; Fantasie and Fugue on B-A-C-H, Liszt.

Carl Staplin, Des Moines, Iowa — Battell Chapel, Yale University, New Haven, Conn. Oct. 13; Drake University faculty recital Oct. 24; St. Thomas Church, New York City Nov. 12; Westminster Presbyterian, Buffalo, N.Y. Nov. 15: Prelude in E flat, To Jordan Came our Lord, From Depths of Woe I Cry, Jesus Christ, Our Blessed Saviour, Fugue in E flat, Bach; Flötenuhr, Haydn; Fantasie in A major, Franck; Canzone, Pisk; Variations on a Theme of Jannequin, Alain; Dieu parmi nous, Messiaen.

Mildred L. Hendrix, Durham, N.C. — Duke University Dec. 10: Symphonia, Christmas Oratorio, In Dulci Jubilo (two settings), Bach; Quintette in A major for Clarinet and Strings, K 581, Mozart; How Brightly Shines the Morning Star, Buxtehude; Church Sonata 2, Corelli; Andante, Concerto 1, Handel; Prelude and Fugue on Vom Himmel hoch, Pachelbel. The Ciompi String Quartet and Allan H. Bone, clarinet, assisted.

Jay Lovins, Kokomo, Ind. — First Congregational Church Dec. 20: Vom Himmel hoch, Pachelbel; Der Tag, der ist so freudenreich, Bach; Wie schön leuchtet, Drischner; Noël sur les Flutes, Daquin; Puer natus est, Symphonie Gothique, Widor. Jan. 3: Prelude and Fugue in C minor, Bach; Reverie on University, Grace; Miniature, Langlais; Passacaglia, Sonata 8, Rheinberger.

Christopher King, Topsfield, Mass. — City Hall Auditorium, Portland, Maine Nov. 9: Herr Christ, der einig' Gottes-Sohn, In dulci jubilo, Buxtehude; Toccata, Adagio and Fugue in C, Bach; Cantabile, Pièce Héroïque, Franck; Chorale Fantasy on Wen ich ihn nur habe, Seyleren; Romance sans Paroles, Bonnet; Introduction, Passacaglia and Fugue, Wright.

Ritter Werner, Cincinnati, Ohio — St. Peter in Chains Cathedral Dec. 12: Suite Breve, Langlais; Prelude and Fugue in G minor, Dupré; L'Ascension, Messiaen.

John Birch, Chichester, England — For Centenary Appeal, RCO, London Nov. 25: Prelude and Fugue in E minor (Wedge), Bach; Voluntary 13, Greene; Prelude, Toccata and Chaconne, Brockless; Air and Gavotte, Wesley; Variations on Mein junges Leben, Sweelinck; Aria, Peeters; Tu es Petra, Mulet; Pastorale, Fricker; Fantasie on Hallelujah! Gott zu loben, Reger.

Noel Goemanne, Birmingham, Mich. — St. Theresa Church Detroit Nov. 19: Fantasie and Fugue in A minor, All Men Shall Die, Bach; Aria con Variazione, Martini; Suite, Telemann; Lord Have Mercy, Isaac; Echo, Scronx; Prelude and Fugue, Van den Gheinn; Lo, How a Rose, O Sacred Head, Brahms; Rhosymedre, Vaughan Williams; Ascription, Purvis; Two Conzonette, Festival Voluntary, Goemanne; Toccata, Van Hulse.

Robert S. Lord, Pittsburgh, Pa. — Heinz Chapel Dec. 5: Prelude and Fugue in G major, Three settings of Nun komm der Heiden Heiland, Bach; Variations on a Noël, Dupré; Toccata, Symphony 5, Widor; Frick Fine Arts Building Jan. 16: Sleepers Wake, Bach; Prelude and Fugue in C major, Boehm; Celestial Banquet, Messiaen; Chorale in B minor, Franck.

Linus M. Ellis III, Wilmington, Del. — Grace Church, New York City Oct. 26: Prelude and Fugue in E major, Lubeck; Nun bitten wir, Buxtehude; Sonata 2, Hindemith; Sonata 2, Mendelssohn. St. Paul's Chapel, Columbia University Nov. 29: Prelude and Fugue in C (9/8), Bach; Pastorale, Roger-Ducasse; Variations on Lucis Creator, Alain; Finale, Symphony 4, Vierne.

Irving Lauf, Chicago, Ill. — Edgebrook Community Church Oct. 29: A Mighty Fortress, Hanff; Prelude and Fugue in C minor, Bach; Psalm 19, Marcello; Saviour of the Heathen, Come, Bach; Musical Clocks, Haydn; Carillon, Sowerby; Roulade, Bingham; Allegro, Symphony 6, Widor. J. Robert Swanson, baritone, assisted.

Samuel Roberts, Jr. Schenectady, N.Y. — All Saints Cathedral, Albany Nov. 5: A Little Tune, Felton; Prelude and Fugue in E flat, Bach; Gaudeamus on a Gregorian Theme, Titcomb; Canon in B minor, Schumann; Fanfare, Wyton.

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

WILLIAM H. MURRAY
Mus. M F.A.G.O.
St. Mary's of the Lake
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Edouard Nies-Berger
Organist-Conductor
ST. PAUL'S CHURCH
Richmond, Virginia

JOHN KEN OGASAPIAN
Saint Anne's Church
Massachusetts State College
Lowell

Jack Ossewaarde
St. Bartholomew's Church
New York

Sam Batt Owens
Birmingham-Southern College
First Methodist Church
Birmingham

THOMAS MURRAY
Organist-Recitalist
IMMANUEL PRESBYTERIAN
CHURCH
LOS ANGELES, CALIFORNIA

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

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

Stephen J. Orlip, AAGO
Chattanooga Boys Choir
Lookout Mountain Presbyterian Church
Sewanee Summer Music Center

FRANK K. OWEN
Lessons — Recitals
St. Paul's Cathedral
Los Angeles 17, California

Newton H. Pashley
First Presbyterian Church
OAKLAND, CALIFORNIA

Programs of Organ Recitals of the Month

E. Power Biggs, Cambridge, Mass. — Alice Millar Chapel, Evanston, Ill. Nov. 21: The Emperor's Fanfare, Sonata for the Clarines, Concerto 3 in G, Soler; Air in D minor, Angeles; Batalla Imperial, Cabanilles; Sonata 1, Hindemith; Variations on America, Ives; Toccata in G major, Wer nur den lieben, March and Three Minuets, Passacaglia and Fugue in C minor, Bach.

Linnea Haas, Glen Ellyn, and Gladys Christensen, Wheaton, Ill. — for Glen Ellyn Musicians Club, Grace Lutheran Nov. 29: Wachet auf, Karg-Elert; Lo how a Rose, Brahms; Roulade, Bingham — Mrs. Haas. Adagio, Vivace, Sonata 4, Now Come Saviour of Our Race, Bach; Prelude and Fugue in E major, Lübeck — Miss Christensen. Contralto groups by Eleanor Darby and Peggy Parmenter completed the program.

Roger Heather, Cincinnati, Ohio — Dedicatory, Wilmington, Ohio, Methodist Dec. 3: Concerto 13 in F, Handel; Sheep May Safely Graze, Toccata and Fugue in D minor, Bach; Fantasia in F, K 594, Mozart; In dulci júbilo, Bach; Deck the Hall, Pasquet; Von Himmel hoch, Pachelbel; Bring a Torch, Ellsasser; Carol Rhapsody, Greensleeves, Purvis; Chorale in A minor, Franck.

Malcolm Cass, Portland, Maine — City Hall Auditorium Oct. 11: Chaconne in G minor, L. Couperin; When Thou Art Near, Toccata, Adagio and Fugue in C, Bach; Andante, Stamitz; Fantasia in F minor K 608, Mozart; Scherzetto, Carillon de Longport, Vierne; Musette, Ibert; Improvisation on Cibavit eos, Titcomb; Greensleeves, Purvis; Pièce Héroïque, Franck.

William E. Gray, Jr., Chattanooga, Tenn. — Brainerd Methodist Church, Nov. 5: Introduction and Passacaglia in D minor, Reger; Fugue in C, Buxtehude; Concerto 1, Handel; Four Psalm Preludes, Powell; Flute Solo, Arne; Fugue in G major, Bach. The Chattanooga Boys Choir, flute and percussion conducted by Stephen Ortlip shared the program.

Kent Hill, Mansfield, Pa. — Straughn auditorium Nov. 17: Concerto 2 in B flat, Handel-Dupré; Come Saviour of the Heathen, We All Believe in One God, Fugue in E flat, Bach; Acclamations, Langlais; Aria, Elegie, Peeters; Chorale in A minor, Franck.

Frederick Swann, New York City — Dedicatory, First Church of Christ, Simsbury, Conn. Nov. 19: Chaconne in E minor, Buxtehude; Jesus, Lead Thou Onward, Karg-Elert; Dialogue, Grigny; The Mourning Dove, Bianchini; Prelude and Fugue in G major, Bach; Suite: Laudate Dominum, Hurford; Chorale in E major, Franck.

Luther T. Spayde, Fayette, Mo. — Central Methodist College faculty recital Nov. 12: Sonata, Ritter; Bells of Arcadia, F. Couperin; The Hen, Rameau; Jesu, Joy of Man's Desiring, Toccata and Fugue in D minor, Bach; Sonata 6, Mendelssohn; Acclamations, Langlais; Beloved Jesus what law hast thou broken, Born in Bethlehem, Walcha; Ballade, Clokey; Toccata, Symphony 5, Widor. Same program Southern Colorado State College Nov. 16 at First Methodist Church, Pueblo.

Carolyn Ferguson Slaugh, McKeesport, Pa. — St. John's Lutheran Church Nov. 26: Toccata and Fugue in D minor, Bach; La Nativité, Langlais; Venite Adoremus, Elmore (with Eunice L. Higgins); My Heart is Filled with Longing, Bach; Pièce Héroïque, Franck; Concerto 3, Soler; Een Vaste Burgt, Kee. On Tuesday Musical Club program, Heinz chapel, Pittsburgh, Nov. 14: Sonata 4, C. P. E. Bach.

Charles Woodward, Wilmington, N.C. — First Presbyterian Church Oct. 29: In Dir ist Freude, Herr Gott, nun sei gepreiset, Der Tag, der ist so freudenreich, Toccata and Fugue in D minor, Bach; Trumpet Minuet, Hollins; Carillon, Sowerby; Fantasia in E flat, Saint-Saëns; Offertory for All Saints, Charpentier; La Nativité, Langlais; Les Petites Cloches, Purvis; Prelude and Fugue in G minor, Dupré.

Roger R. LaCross, Springfield, Mass. — Christ Church Cathedral Nov. 26: Fantasia and Fugue in G minor, If Thou but Suffer God to Guide Thee, Allegro, Trio Sonata 5, Bach; Concerto 13 in F, Handel; Chorale in B minor, Franck; Theme and Variations, Sonata 6, Mendelssohn; Autumn, Noble; Tu es petra, Mulet.

William Riska, Westport, Conn. St. Thomas Church, New York City Nov. 30: Fantasia and Fugue in G minor, Bach; Prelude, Suite, Duruflé; Dieu parmi nous, Messiaen.

Clyde Holloway, Bloomington, Ind. — Second Baptist Church, Little Rock, Ark. Nov. 12: Introduction and Passacaglia in D minor, Reger; Noël en trio et en dialogue, Noël Etranger, Daquin; Fantasia and Fugue in G minor, Bach; Prelude, Fugue and Variation, Franck; Sonata, opus 18, Distler; Prelude and Fugue on B-A-C-H, Liszt.

Robert Flood, Garden City, New York — Grace Episcopal Church, Tucson, Ariz. Nov. 10: Grand Choeur Dialogue, Gigout; My Heart is Filled with Longing, Buxtehude; Prelude and Fugue in A minor, Bach; Voluntary in D major, Boyce; Prelude and Fugue on B-A-C-H, Liszt; Pastorale, Roger-Ducasse; Pastoral Dance, Milford; Sinfonia da Chiesa, Van Hulse. Nearly identical program Valley Presbyterian Church, Scottsdale, Ariz. Nov. 12.

George Scharl, Los Angeles, Calif. — First Baptist Church Nov. 12: Introduction and Toccata, Walond; We Pray Now to the Holy Spirit, Buxtehude; O God, Hear My Sighs, Krebs; From God Shall Naught Divide Me, Prelude and Fugue in D major, Bach; Meditation, Simmons; Festive Flutes, Titcomb; If Thou But Suffer God to Guide Thee, Carl Landahl; Prelude and Fugue in B flat major, Boëly.

Roberta Reule, Portland, Ore. — Apostolic Faith Church Oct. 27: Sinfonia from Solomon, Largetto, Handel; Pastorale; Le Prologue de Jesus, arr. Clokey; Prelude and Fugue in G minor, Bach; Ave Maria, Arcadelt-Liszt; Finales in B flat, Franck; Sportive Fauns, D'Antalfy; Bells Through the Trees, Edmundson; Finale, Concerto Gregoriano, Yon (with Lauren B. Sykes, pianist).

Eileen Coggin, Berkeley, Calif. — First Presbyterian Church, San Anselmo Nov. 19: Tuba Tune in D major, Lang; Nazard, Pasticcio, Langlais; Very slowly, Sonatina, Sowerby; Prelude and Fugue in E flat major, Bach; Prelude and Fugue in A minor, Five Chorale Preludes, Prelude and Fugue in G minor, Brahms.

C. P. Hardenstine, Bogota, N.J. — Grace Church, New York City Nov. 9: Benedictus, Couperin; Trio Sonata 5, Bach; Prelude, Fugue and Variation, Franck; Bells, Langlais.

Lillian Robinson, Chicago, Ill. — for CCWO Torrey-Gray auditorium, Moody Bible Institute Jan. 28: Ein feste Burg, Wer nur den lieben Gott lässt walten, Walcha; Mein junges Leben, Sweelinck; Prelude and Fugue in E flat major, Bach; Fantasia in A major, Franck; Les Bergers, Dieu parmi Nous, Messiaen.

Richard Bouchett, New York City — First Methodist Church, Wichita, Kans. Nov. 12: Veni Creator, en taille à 5, Grigny; When in the Hour of Utmost Need, Prelude and Fugue in B minor, Bach; Cortège and Litany, Dupré; Chorale in B minor, Franck; Fantasia on Windsor, Joseph Goodman; Berceuse, Alain; God among Us, Messiaen. Fifth Avenue Presbyterian Church, New York City Nov. 4: Same Bach Prelude and Fugue, Goodman, Franck and Messiaen.

Richard E. Phipps, Oak Park, Ill. — First Baptist Church Nov. 19: Toccata, Muffat; Basse and Dessus de Trompette, Clérambault; Introduction and Toccata, Walond; Vater unser, Alle Menschen, Bach; Sonata 1 in A, Naumann; Prelude and Fugue in C minor, Bach; Andante Cantabile, Symphony 4, Widor; Harmonies du Soir, Karg-Elert; Divertissement, Vierne.

Dana C. Brown, Alexandria, Va. — Westminster Presbyterian Church Nov. 12: Rigaudon, Campra; Come now, Jesus, from Heaven, Come now, Saviour of the Nations, Sleepers, Wake, Fantasia and Fugue in C minor, Bach; Chorale in A minor, Franck; Scherzetto, Vierne; Prayer from Christ, Messiaen; Toccata, Fugue and Hymn on Ave Maris Stella, Peeters.

Michael R. Heintz, Dayton, Ohio — St. Paul Lutheran Church Nov. 1: Fugue in C major, Buxtehude; Concerto 13, Handel; Liebster Jesu, Fugue in E flat major, Bach; Pastorale, Franck; Modal Trumpet, Karam; Adagio for Strings, Barber-Strickland; Passacaglia, Near; Prelude and Fugue in G minor, Dupré.

Robert Smart, Swarthmore, Pa. — Trinity Church Nov. 19: Toccata and Fugue in D minor, Pastorale in F major, Toccata in F major, Bach. Robert Frankenberger sang Bach cantatas 158 and 56 with choir of men and boys, strings, oboe and harpsichord.

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Programs of Organ Recitals of the Month

Marie-Claire Alain, Paris, France — Priory, St. Louis, Mo. Nov. 17: Suite on Tone 2, Clérambault; Trio Sonata 3, Fantasie in G major, Bach; Pastorale, Franck; Chorals Dorian and Phrygien, Alain; Dieu parmi nous, Messiaen. Improvisation.

Paul Manz, Minneapolis, Minn. — Mount Olive Lutheran Church Nov. 26: Finale in B flat, Franck; La Nativité, Langlais; Three Chorale Preludes, Brahms; Fantasie in F minor, K 608, Mozart; Noël in G, Daquin; Prelude and Fugue in B minor, Bach. Capitol Drive Lutheran, Milwaukee Nov. 19: same Franck plus: Adagio-Andante, Concerto 1, Handel; These are the Holy Ten, Credo, Fantasie and Fugue in G minor, Bach; Partita on St. Anne, Manz; Toccata, Monnikendam; Aria, Theme, Variations and Finale on an Old Flemish Carol, Peeters.

Ann Labounsky Steele, Pittsburgh, Pa. — Brentwood Presbyterian Church Nov. 26: Prelude, Fugue and Chaconne, Buxtehude; Noëls 7, 10, Daquin; Wacht auf, In Dulci Jubilo, Schmücke dich, Prelude and Fugue in G minor, Bach; Symphony 2, Vierne; Improvisation on a submitted theme.

Rainer Lille, Bad Neuheim, Germany — Gloria Dei Lutheran Church, Iowa City, Iowa Nov. 10: The World Awaiting the Saviour, Resurrection, Dupré; Christum wir sollen loben schon, Toccata, Adagio and Fugue in C, Bach; Finale, Franck; Partita on Lobe den Herren, Krapf; Toccata, Suite, Duruffé.

Donna Dixon, Kathryn King, Springfield, Ohio — Wittenberg U junior recital, Dec. 5: Triptych, Bender; Pastorale, Franck; Fugue in B minor, Bach — Miss Dixon. Three Schübler Chorales, Bach; Intrada and Fugue in C, K 399, Leipziger Gigue in G, K 574, Mozart; Gelobet seist du, Lenel.

Larry King, San Diego, Calif. — University of Redlands Nov. 6: Prelude and Fugue in E flat major, Bach; Fugue in A flat minor, Brahms; Voluntary in A major, Selby; Iam sol recedit igneus, Simonds; Laudation, Dello Joio; Passacaglia, Symphony in G, Sowerby.

Herndon Spillman, Bloomington, Ind. — First Congregational Church, Kokomo Jan. 10: Partita on Christ, der ist mein Leben, Pachelbel; Prelude and Fugue in C minor, Bach; Toccata in D minor, Reger; Majesté du Christ, Transports de joie, Messiaen.

McNeil Robinson, New York City — St. Thomas Church Nov. 2, 5: Fanfare, Virgil Thomson; Prelude and Fugue in C (9/8), Bach; Toccata, Quincy Porter; Chorale in A minor, Franck.

Donald Ingram, Buffalo, N.Y. — St. Paul's Cathedral Nov. 24: Suite on Tone 2, Nun danket, Karg-Elert; Voluntary in D, Anon.

William Whitehead, Bethlehem, Pa. — Rayne Memorial Methodist Church, New Orleans, La. Nov. 14: Prelude, Fugue and Chaconne, Buxtehude; Partita on Was Gott tut, Pachelbel; Jesu, Joy of Man's Desiring, Passacaglia and Fugue in C minor, Bach; Suite Médiévale, Langlais; Chorale in E major, Franck.

Jack Ruhl, Fort Wayne, Ind. — First Congregational Church, Kokomo Jan. 24: Prelude and Fugue in G major, Bach; Movement 1, Sonatina, Sowerby; Naiades, Vierne; Fete, Langlais. First Presbyterian Church Nov. 14: Prelude and Fugue in G major, Bach; The Shepherds, Eternal Purposes, Messiaen; Water Nymphs, Vierne; Fantasie in F minor K 603, Mozart; Pastorale, Milhaud; Sonatina, Sowerby; Legend of the Mountain, Karg-Elert; Fete, Langlais.

James Christie, La Crosse, Wis. — Aquinas College Nov. 26: Chaconne in E minor, Buxtehude; Concerto 4 in F, Handel (with Aquinas Chamber Orchestra); Chorale in A minor, Franck; A Little Shepherd Music, Rohlig (with Katie O'Rourke, flutist); Concertino, Rohlig (with Chamber Orchestra).

Frederick B. Schulze, Portalnd, Ore. — Cascade College chapel Nov. 3: Voluntary in D minor, Boyce; Saviour of the Heathen Come, Toccata, Adagio and Fugue in C, Bach; Pastorale, Roger-Ducasse; God Among Us, Messiaen; Song of Peace, Langlais; Toccata, Fugue and Hymn, Peeters.

Walter R. Rye, Toledo, Ohio — For Toledo Chapter St. Mark's Episcopal Nov. 21: Fanfare, Purcell; Prelude and Fugue in G, Fourteen Advent and Christmas Chorales, Orgelbüchlein, Bach; Offrande Musicale, Malein-greau; Divertissement, Epithalame, Allegro risoluto, Symphony 2, Vierne.

Patricia Fitzsimmons, Birmingham, Ala. — Independent Presbyterian, Nov. 12: Passacaglia in D minor, Jesus Christ Our Saviour, Christ Our Lord to Jordan Came, Buxtehude; Sonata 1, Hindemith; Variations on a Noël, Dupré.

Donald J. Woodworth, Victoria, B.C. — Christ Church Cathedral Nov. 29: Sonata, Pergolesi; Deck thyself, Telemann; I cry to thee, Krebs; Wondrous Love variations, Barber; Petite Suite, Bales; Toccata and Fugue in D minor, Bach.

William Self, New York City — St. Thomas Church Nov. 16: Short Prelude and Fugue in C, Krebs; Blessed Jesu, at Thy Word (two settings), Adagio, Sonata 1, Saving Health, Bach; Adagio, Symphony 3, Carillon, Vierne.

E. Alan Wood, St. Louis, Mo. — Washington University doctoral recital, Third Baptist Church Dec. 3: Clavierübung, part 3, Bach.

Richard Purvis, San Francisco, Calif. — Belmont Methodist Church, Nashville, Tenn. Nov. 19: Psalms 18 and 19, Marcello; Symphonia: I Stand on the Threshold, Toccata and Fugue in D minor, Bach; Aria con Variazione, Handel; Sonata on Psalm 94, Reubke; Cantabile, Franck; Sketch in D flat, Schumann; Partita on Christ ist erstanden, Purvis.

Midwestern University students, Wichita Falls, Tex. — Students of Sue Henderson Seid Nov. 20: Glorificamus, Redford; Variations on a Dutch Chorale, Bull — Emily Strawser; Da, Jesus an dem Kreuze stund, Scheidt — Deanne Douce; Ricercare, Frescobaldi; Canzona, Gabrieli — Tom Pearce; Variations on Mein junges Leben, Sweetinck — Jean Martin; Cancion Religiosa, Diferencias sobre la Gallarda Milanese, Cabezon — David Diebold.

C. Randall Williams, Baltimore, Md. — St. Luke Lutheran, Silver Spring, Md. Nov. 14: Prelude, Fugue and Chaconne, Buxtehude; Noël sur les Flutes, Daquin; Toccata in E minor, Pachelbel; La Messe de Noël du Debutant, Requier; Schönster Herr Jesu, Schroeder; Prelude and Fugue in D, Bach; Improvisation.

Gerhard Krapf, Iowa City, Iowa — University of Redlands, Calif. Oct. 24: Six Schübler Chorales, Bach; Partita on Lobe den Herren, Krapf; Concerto in A minor, Torelli-Walther; Sonata 2 for Thanksgiving, Krapf; Prelude and Fugue in C major, Bach.

Earl Stewart, Charles City, Iowa — St. John Lutheran Church Nov. 2: Ein feste Burg, Walther; Allegro for Flutes, Stanley; My Heart Ever Faithful, Toccata and Fugue in D minor, Bach; Nine Psalms, Wolford; Four Pieces, Jongen; Suite, Micheelsen.

Lucille Peterson, Buffalo, N.Y. — St. Paul's Cathedral Dec. 1: Voluntary, Anon. English; Chaconnes in D minor and G minor, Les Carillons de Paris, L. Couperin; Saviour of the Nations Come, Bach; Offertoire sur les Grands Jeux, F. Couperin.

Alvinas Prizgintas, Farmingdale, L.I. — St. Thomas Church, New York City Nov. 9: Vivace, Concerto in D minor, Vivaldi-Bach; Prelude and Fugue in E minor (Wedge), Jesus Christ, Our Blessed Saviour, Bach; Vivace, Sonata, Persichetti.

Dale Ramsey, Indianapolis, Ind. — First Congregational Church, Kokomo Jan. 17: Prelude and Fugue in D major, Buxtehude, Sonatina, Ramsey; Prelude and Fugue in D Major, Bach.

John Weaver, New York City — St. Andrew's-Wesley United Church, Vancouver, B.C. Nov. 14: Sonata 1, Hindemith; Concerto 4 in C, Lord Jesus Christ Be Present Now (two settings), Toccata and Fugue in F major, Bach; Finale in B flat, Franck; Serene Alleluias, Messiaen; Scherzo, Symphony 2, Finale, Symphony 6, Vierne.

Syracuse Chapter members — St. Paul's Episcopal Church Nov. 14: Diferencias sobre el Canto del Caballero, Cabezon; Von Gott will ich nicht lassen, Buxtehude; Toccata in E minor, Pachelbel; The Fifers, Dandrieu; Echo Voluntary for Double Organ, Purcell; Prelude in B minor, Bach — Dorothy K. Lee; Trio Sonata 5, An Wasserflüssen Babylon, Bach; Toccata in D minor, Reger — William W. Neil; Fantaisie 2, Alain; Variations on a Noël, Dupré — George W. Decker.

C. Harold Einecke, Spokane, Wash. — St. John's Cathedral Nov. 26: Passacaglia on a Cambrian Bass, James; Nun danket alle Gott, Bach; Les Heures Bourguignonnes, Jacob; Dorian Prelude on Dies Irae, Simonds; Le Jardin suspendu, Alain; Modal Trumpet, Karam; A Toye, Farnaby; Alleluys, Preston.

John E. Williams, Laurinburg, N.C. — First Baptist Church Nov. 13: All Bach: Concerto 1 in G after Ernst; Pastorale in F major; Vivace, Sonata 6; Toccata and Fugue in D minor; Schmücke dich, Herr Jesu Christ, Vor deinen Thron; Passacaglia in C minor.

James Heustis Cook, Birmingham, Ala. — Independent Presbyterian Church, Nov. 19: Chaconne, Couperin; Toccata, Adagio and Fugue, Bach; Introduction and Fugue, Sonata on Psalm 94, Reubke. The Indian Springs Glee Club, assisted.

Trudy Faber, Springfield, Ohio — Wittenberg U Nov. 19: Chant de joie, Langlais; Voluntary 5, Stanley; Tiento del Quinto Tono, Cabezon; Prelude and Fugue in B minor, Allein Gott in der Höh (two settings), Bach; Fugue, Honegger; Litanies, Alain.

Paul J. Danilewski, Jr., Sacramento, Calif. — St. Thomas Church, New York City Nov. 26: Passacaglia and Fugue in C minor, Bach; Chorale in A minor, Franck; Modale Suite, Peeters; Le Banquet Céleste, Messiaen; Sonata on Psalm 94, Reubke.

Thomas Foster, Buffalo, N.Y. — St. Paul's Cathedral Dec. 8: La Romanesca, Valente; Come now, Saviour of the Heathen (three settings), Bach; Three Elevations, Dupré; Processional, Mathias.

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Programs of Organ Recitals of the Month

Claire Coci, Tenafly, N.J. — Program of premier performances, St. Andrew's-Wesley United Church, Vancouver, B.C. Nov. 17: It Is Dawn in the East, Badings (with guitar); Adagio in G minor, Andriessen; Toccatina, Strategier; Andante for Flute and Organ, Zagwijn; Chorale, Variations and Fugue, Vijster; Concerto in C, Monnikendam (with strings); Trio for Viola, Flute and Guitar, Badings; Passacaglia for Organ and Timpani, Badings. Nov. 18 with Festival Symphony Orchestra, Meredith Davies, conductor; Concerto in C, Haydn; Passacaglia and Fugue in C minor, Bach; Concerto in E, DeLamarter.

Walter W. Davis, Corpus Christi, Tex. — First Presbyterian Church Nov. 6: Elevazione, Zipoli; Quartettino, A Scarlatti; Pastorale, Sonata 4, Vivaldi; Solo Cantata, God Create in Me, Buxtehude; Sonatas 9, 15, Mozart; Tuba Tune, Lang; Pastorale, Andriessen; Partita on Een Vaste Boorg, Kee; A Little Shepherd Music, Rohlig; Litanies, Alain; Andante and Finale, Symphony 1, Vienne.

Laurel Heights Methodist, San Antonio Dec. 4: Same Zipoli, Vienne and Kee plus: Fantasia in Echo Style, Sweelinck; Flute Solo, Arne; Nun komm der Heiden Heiland, Buxtehude; Fugue in E flat, Bach; Ah God and Lord, Adeste Fideles, Karg-Elert; Fantasia and Fugue on B-A-C-H, Liszt; Cantabile, Jongen; Prelude, Dyson; Improvisation on Beatitudo, Veres; Introduction, Passacaglia and Coda, Brockless.

E. Frederick Blackmer, Springfield, Ohio — Wittenberg U Dec. 10: Voluntary in A, Selby; Saviour of the Nations, come, In duci júbilo, Buxtehude; Noël Etranger, Daquin; Magnificat noni toni, Scheidt; Adeste fideles, Karg-Elert; Rhythmic Trumpet, Bingham; Rhapsodie sur deux Noël's, Langlais; Berceuse, Vienne; Fugue on From Heaven Above, Bach. Peace Lutheran Church, Galion, Ohio Nov. 26: Chaconne, L. Couperin; Flute Tune, Arne; A mighty fortress, Buxtehude, Walcha; Triple Fugue in E flat, Bach; Voluntary in D, Boyce; Cantabile, Franck; Tallis' Canon and Hyfrydol, Manz; Berceuse, Vienne; Rhythmic Trumpet, Bingham; How brightly beams the Morningstar, Bender.

Homer Whitford, Waltham, Mass. — Eliot Chapel, McLean Hospital, Belmont Nov. 7: All Whitford: Prelude on For the Beauty of the Earth, Fugue on Rejoice in the Lord, Poème Pastoral, A Bright Morning, Allegro Jubilato, Across the Valley, Through the Meadows, Barcarolle, Festival March.

David Spicer, Wayne, Pa. — St. Thomas Church, New York City Nov. 19: Come, Saviour of Mankind, Fugue in E minor (Wedge), Bach; Two Pieces for Mechanical Clock, Haydn; Concerto in D minor, Vivaldi; Noël 6, Daquin; Fugue, Sonata on Psalm 94, Reubke.

Robert Anderson, Dallas, Tex. — First Central Congregational Church, Omaha, Neb. Nov. 12: Fantasia and Fugue in G minor, Two Schübler Chorales, Bach; Shimah B'koli, Persichetti; Voluntary on Old 100th, Anderson; Chorale in B minor, Franck; Scherzo, Duruflé; Prelude in C major, Bruckner; Variations on a Theme by Paganini, Thalben-Ball. Plymouth Congregational Church, Seattle, Wash. Nov. 17: Same Franck, Duruflé, Thalben-Ball plus Prelude and Fugue in E major, Lübeck; Fantasia in F minor K 608, Mozart; Prelude and Fugue in E flat, Bach. Royal Lane Baptist Church, Dallas, Tex. Nov. 19: Same Duruflé, Thalben-Ball plus Praise the Lord with Drums and Cymbals, Karg-Elert; Sonata on Tone 1, Lidon; Toccata and Fugue in D minor, Bach.

Richard W. Slater, Glendale, Calif. — St. Ambrose Episcopal Church, Claremont, Dec. 3: Ich will den Herren loben allezeit, Schütz; Lord, What is Man, Purcell; Toccata e Canzona in D minor, Frescobaldi; Elevazione and Offertorio, Zipoli; Werde munter variations, Pachelbel; Fantasia in G major, Bach; Watchful's Song, The Bird's Song and The Pilgrim's Song, Pilgrim's Progress, Vaughan Williams; Fanfare, Wills; Prelude and Trumpetings, Roberts; Chorale, Honegger; Kleine Präludien und Intermezzi, Schroeder; Geistliche Konzerti, Op. 17, Distler, Penelope Forbes Hix, soprano, assisted. St. Mark's Episcopal Church, Glendale, Dec. 10: same Purcell, Frescobaldi, Pachelbel, Bach, Vaughan Williams, Roberts, Honegger, Schroeder and Distler.

Grady Wilson, New York City — Presbyterian Church, Bound Brook, N.J. Nov. 19: Improvisation on Victimae Paschali, Offertorio, Office de L'Épiphanie, Tournemire; Ciacona in E minor, Buxtehude; Andante in F, K 616, Mozart; Kyrie, Fugue in E flat, Bach; Sonata on Psalm 94, Reubke. St. Peter's Church, Delaware, Ohio Nov. 12: Same Tournemire, Mozart, Bach, Reubke plus Chorale in A minor, Franck; Two Chorale Preludes, Walcha. Grace Church, New York Nov. 30: Same Mozart, Bach Fugue plus: Prelude and Fugue in E minor, Bruhns; Tierce en Taille, DuMège; Sonata on Tone 1, Lidon.

Gary L. Zwicky, Charleston, Ill. — Central Congregational Church, Newtonville, Mass. Nov. 27: Prelude and Fugue in E flat major, Bach; Psalm 6, van Noordt; Sonata 1, Hindemith; Variations sur un Noël Angevin, Litaize; Canzon, Gabrieli; Pastorale, Zipoli; Sonatine, Sowerby.

Earl Barr, Minneapolis, Minn. — Hamline U faculty recital, Hamline Methodist Church Nov. 14: Prelude and Fugue in A minor, Bach; Two Organ Sonatas, Scarlatti; Carillon, Murrill; Prelude, Bloch; Suite, Near; Blessed are Ye, Who Live in Faith, Brahms; Toccata, Reger.

Virgil Fox, New York City — St. Andrew's-Wesley United Church, Vancouver, B.C. Nov. 8: Fantasia in F minor, K 608, Mozart; Trio Sonata 6 in G, Bach; Ye Sweet Retreat, Boyce-Fox; Fantasia and Fugue on How Brightly Shines, Reger; Grand Pièce Symphonique, Franck. He played Symphony 2, Vienne, Concerto in G minor, Poulenc at the Vancouver Symphony concert Nov. 6 with Meredith Davies conducting.

Theodore W. Ripper, Decatur, Ill. — First Methodist Church Dec. 3: Toccata piccola, Wuensch; Fantasia on How Brightly Shines the Morning Star, Buxtehude; Concerto 10, Handel; Puer nobis nascitur, Les Bougeoises de Chartres, Le Bègue; Pastoral Dance, Milford; Two Canons on Carols, Bingham; Fantasia on In dulci júbilo, Bach. Nov. 12: Concerto del Sig. Torelli, Walther; Sonata in G for recorders and harpsichord, J. C. Bach; Suite in C for harpsichord, Dandrieu; Inventions for organ, Monnikendam. The motet choir, recorders and harpsichord shared the program. Woodland Chapel Presbyterian Church, Decatur Nov. 19: Psalm 19, Marcello; Now Thank We All Our God, Bach; Echo Fantasia in the Dorian Mode, Sweelinck; Adagio, Nancy L. Phillips; Concerto del Sig. Torelli, Walther; Andante semplice, Tomlinson; Sonata 1 for glass harmonica, Naumann; Aria, Peeters; Allegro serio e moderato, Sonata 1, Mendelssohn.

David A. Porkola, New York City — Grace Church Oct. 12: Introduction and Toccata in G major, Walond; Flute Tune, Arne; Concerto 3 in G, Soler; Blessed Are ye, Faithful Souls, Brahms; Praise to the Lord, Fugue in E flat major, Bach. St. Bartholomew's Church, Brooklyn Nov. 11: Festival Fanfare, Jackson; Cornet Voluntary in D minor, Walond; Concerto 3 in G, Soler; Minuet and Romanza, Symphony 4, Vienne; Prayer for Peace, Purvis; Variations on America, Ives. Grace Church Dec. 7: Festival Fanfare, Jackson; Saviour of the Heathen, Come, Toccata, Adagio and Fugue, Bach; Concerto 13, Handel; Noël Grand Jeu et Duo, Daquin; Sleepers, Wake, Krebs; Three Variations on Von Himmel hoch, Pepping; Toccata alla Passacaglia, Searle.

Mariela Jones, Susan Knop, Springfield, Ohio — Wittenberg U senior recital Nov. 21: Canzona, Bach; Flute Tune, Arne; Partita on Ah holy Jesus, Rohlig; Finale, Symphony 2, Widor — Miss Jones. Prelude and Fugue in E minor, Bruhns; O Mensch, Bach; Suite, Laudate Dominum, Hurford — Miss Knop.

Gretchen Irene Beutler, Portland, Ore. — Holladay Park Church of God Nov. 13: Forest Music, The Faithful Shepherd, Handel; Fantasia in G, Fugue in G (Gigue), Bach; Chorale in A minor, Franck; Trumpet Tune in D, Johnson; Bells of St. Anne de Beaupré, Russell; Finale, Symphony 2, Widor.

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

Robert Rayfield, Bloomington, Ind. — Augustana College, Rock Island, Ill. Oct. 8: Galloway Memorial Methodist, Jackson, Miss. Nov. 2: Independent Presbyterian Church, Birmingham, Ala. Nov. 5; Highland Baptist, Florence, Ala. Nov. 7; Cathedral-Basilica of the Immaculate Conception, Mobile, Ala. Nov. 10: Tiento Llano in B flat, Cabanilles; Blessed Is He that Cometh, F. Couperin; Concerto in D minor, Vivaldi-Bach; Fugues 5, 3 on B-A-C-H, Schumann; Prelude and Fugue on B-A-C-H, Liszt; Comes Autumn Time, Sowerby; The Nativity, Langlais; Scherzo, Symphony 6, Vienne; Pageant, Sowerby.

J. Herbert Springer, Hanover, Pa. — St. Matthew Lutheran Church Dec. 3: Toccata in A major, Kuhnau; Partita on Jesu meine Freude, Walther; Introduction and Trumpet Tune; Suite Modale, Peeters; Three Quiet Preludes, Jacobi; Chorale in A minor, Franck. Dec. 10: All Bach; Fantasia and Fugue in A minor; Pastorale; Variations on O Gott, du frommer Gott; Concerto in A minor after Vivaldi; In dulci júbilo, two settings; Von Himmel hoch, Nun komm' der Heiden Heiland; Toccata and Fugue in D minor. Dec. 17: Gottes Sohn ist kommen, Der Tag der ist so Freudenreich, Wie schön leuchtet der Morgenstern, Vom Himmel kam der Engel Schar, Buttstedt; Vom Himmel hoch, Pachelbel; The Nativity, Langlais; Gloria in Excelsis, Weihnachten 1914, Marias Wiegand, Reger; Joyous Changes on Three Carols, Bennett Andrews; Fantasia on Adeste Fideles, G. Shaw.

James Moeser, Lawrence, Kans. — Southwestern College, Winfield, Kans. Nov. 28: Grand Jeu, DuMège; Récit de tierce en taille, Grigny; Five Noël's, Dandrieu; Cancion para la Corneta con el Eco, Spanish 17th century; Concerto 5, Handel; Wer nur den lieben Gott, Wachtet auf, Toccata, Adagio and Fugue in C, Bach.

Joseph Schreiber, Birmingham, Ala. — Independent Presbyterian Church Nov. 26: Chaconne, L. Couperin; Toccata, Benelli; Sonata 7, Reiche; Two Canzonas, Frescobaldi; Concerto for Brass, Lockwood; Canzona, Gabrieli. A brass choir from the Birmingham Symphony assisted.

Wallace M. Coursen, Jr. Glen Ridge, N.J. — Christ Episcopal Church, Nov. 26: All Bach: Fantasia in G; We All Believe in One God; Trio Sonata 4 in E minor; Sleepers Wake; Prelude and Fugue in A major; Now Come, Saviour of the Gentiles; Passacaglia and Fugue in C minor.

Bob Whitley
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Fox Chapel, Pittsburgh, Pa. 15238

RUSSELL G. WICHMANN
Chatham College
Shadyside Presbyterian
Pittsburgh, Pa. 15232

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

JULIAN WILLIAMS
St. Stephen's Church
Sewickley Pennsylvania

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Events of the Year 1967 in the Organ World Review

Organist and others identified with church music or organ building who received special honors or retirement salutes were:

Solon Alberti retired from Park Avenue Christian, New York City
Ludwig Altman honored at Temple Emmanuel-El, San Francisco
Charles M. Balzer retired from St. John the Evangelist, Kohler, Wis.
William H. Barnes honored by Trinity Presbyterian, Tucson, Ariz.
Walter Bell honored on retirement after 50 years at First United Presbyterian, Hammond, Ind.
Nellie Gordon Blasius retired from Central Presbyterian, Summit, N.J.
Richard Bower honored after 30 years at Baptist Temple, Charleston, W. Va.
Herbert D. Bruening completed 30 years at St. Luke's Lutheran, Chicago
Barrie Cabena elected president of the RCCO
Robert R. Clarke honored for 25 years at First Methodist, Fort Worth, Tex.
J. Maurice Davis honored on retirement from Church of the Advent, Louisville, Ky.
Walter A. Eichinger was honored on completion of 30 years service at the University Methodist Church, Seattle, Wash.
Karl H. Eschmann retired from Denison University, Granville, Ohio
Donald C. Gilley honored for outstanding service by Navy League at USNA, Annapolis
Neva Belle Harrod retired from First Christian Church, Ponca City, Okla.
Elsie Herbert retired from Fourth United Church of Christ, Cleveland
Arthur Jennings honored at Plymouth Congregational, Minneapolis, Minn.
Irma Guthoerl Kilroy honored after 50 years as organist
Caspar Koch receives ovation at Carnegie Hall, Pittsburgh at age 94
H. Gordon Langlois honored for 47 years a church musician
Benjamin Laughton honored on 10th anniversary at St. Martha's, Detroit
August Maekelberghe honored on 20th anniversary at St. John's Episcopal, Detroit
Paul Manz awarded Boys Town Medal of St. Cecelia
H. Alexander Matthews honored by American Organ Players Club, Philadelphia
Henry Overley honored at Founders' Day Program, St. Luke's, Kalamazoo, Mich.
Arthur Poister honored as AGO chapter adopts Poister scholarship award, retires from Syracuse U
G. Leland Ralph honored for 30 years at First Baptist, Sacramento, Calif.
Leslie P. Spelman chosen to play for Conference of Quakers; honored by series of recitals last year at Redlands U.
J. Herbert Springer honored completing 50 years at St. Matthews' Lutheran, Hanover, Pa.
Mr. and Mrs. F. Broadus Staley feted on 20th anniversary at First Baptist, Cleveland, Ohio
Emil Stock retired after 62 years with Carl Fischer Inc.
Mary McCall Stubbins honored for 25 years at First Methodist Church, Ann Arbor, Mich.
Camil Van Hulse honored in celebrations at his Belgian birthplace
Ella Walker, honored with Sunday in her name, honored at retirement after 52 years at Central Christian, Denver, Colo.
Healey Willan honored at the ICO concert of Festival Singers of Toronto
David McK. Williams honored at St. Mark's Episcopal, Palo Alto, Calif.
Homer Whitford honored with concert of works at First Congregational, Newton, Mass.

Among notable appointments listed in THE DIAPASON in 1967 were:

Stuart W. Aitken to Lafayette Avenue Presbyterian, Brooklyn, N.Y.
Karen Albers to Concordia Lutheran Junior College, Ann Arbor, Mich.
John P. Anthony fills leave, Bates College, Lewiston, Maine
Earl Barr to Hamline U, St. Paul, Minn.
Richard T. Biernacki to Victoria Congregational, Jamaica, N.Y.

Nixon Bicknell to Oratorio Society of New Jersey
W. Roland Birdwell to First Congregational Church, Santa Barbara, Calif.
Martin Boundy to St. Peter's Cathedral, Hamilton, Ont.
Owen Brady to co-ordinator, Los Angeles Bureau of Music
John P. Brock Jr., to University of Tennessee, Knoxville
Robert A. Camburn to St. Paul's Lutheran, Philadelphia, Pa.
Frederick G. Carter to St. George's and Athlone Schools, Vancouver, B.C.
Louise B. Clary to Trinity Methodist, Bordentown, N.J.
Franklin G. Coleman to St. Mark's Episcopal, Glen Ellyn, Ill.
Melville Cook to Metropolitan United, Toronto
Joanne Curnutt to North Texas State U, Denton
Richard C. Dale to vice-president Saville Organ Company
Michael S. David to St. Paul's-on-the-Lake, Chicago
George Decker to St. Paul's Episcopal, Syracuse, N.Y.
R. Wayne Dirksen representing Reuter in Florida and Northern Virginia
Thomas Dunn to conduct Boston Handel and Haydn Society
C. Harold Einecke to represent RSCM in Western area
Paul F. Emch to Salem English Lutheran, Minneapolis, Minn.
Charles Eve to Whately Chapel, Colorado Women's College
Susan Englehorn to St. Paul's United, Port Arthur, Ont.
Roberta Gary to University of Cincinnati College-Conservatory
Donald M. Gillett to president and tonal director, Aeolian-Skinner Company
Harry Harter to governor of province 35 Phi Ma Alpha Sinfonia
H. William Hawke to Grace United, Gananoque, Ont.

Harold Heeremans to Universalist-Unitarian, Brockton, Mass.
David Hewlett to Christ Church, Hamilton, Mass.
Robert H. Hieber to Aquinas College, Grand Rapids, Mich.
Kent Hill to Mansfield, Pa. State College
Leonard Hollmann to First Methodist, Carbondale, Ill.
Ronald Howell to Christ Church Cathedral, Hamilton, Ont.
Peter Hurford to organist-in residence, Cincinnati University Conservatory
Robert Ivey to First Presbyterian, Red Bank, N.J.
Howard Alan Jewell to Columbus Boychoir School, Princeton, N.J.
David N. Johnson to Syracuse University
Norman Gary Johnson to St. Matthew's Methodist, Louisville, Ky.
John S. C. Kemp to executive secretary, Choristers Guild
Don E. Kerr to Rectory School, Pomfret, Conn.
David Koehring to Christ Church Cathedral, Indianapolis, Ind.
Eldean R. Krieger to Grace Lutheran, Green Bay, Wis.
Susan La Mothe to St. Luke's, New York City
J. Reilly Lewis to Holy Family Church, New York City
Richard H. Lines to Pulaski Heights Methodist, Little Rock, Ark.
James Litton to Westminster Choir College, Princeton, N.J.
Robert S. Lord to Smithfield Congregational, Pittsburgh, Pa.
Robert A. Luther to University of Evansville, Ind.
Hugh McLean to School of Fine Arts, University of Victoria, B.C.
William Maul to St. John's Episcopal, Ogdensburg, N.Y.
Donald Menzies to Westminster United, Winnipeg, Man.
Rosalind Mohsen to Westmar College, LeMars, Iowa

Merle Montgomery to co-ordinate symphonic repertory, Carl Fischer
John Morehen to College of Church Musicians, Washington, D.C.
Bruce Nehring to First Presbyterian, El Paso, Tex.
John Obetz to RLDS Auditorium, Independence, Mo.
Arnold Ostlund to Assistant Organist, St. Thomas, New York City
Karel Paukert to Northwestern University, Evanston, Ill.
Joseph Payne to Emmanuel Episcopal, Boston
David Pizarro to Trinitarian Congregational, Concord, Mass.
Arthur Poister to artist-in-residence, Hollins College, Va.
Robert Quade to St. Paul's Episcopal, Akron, Ohio
Ronald C. Rice to St. Philip's Cathedral, Atlanta, Ga.
Evelyn Robbins to St. James Methodist, Atlanta, Ga.
Robert Rooks to Arlington Methodist, Arlington, Va.
H. Royce Saltzman to head German Center of University of Oregon
Charles Saucor to Good Shepherd Lutheran, Oak Park, Ill.
Russell Saunders to Eastman School of Music, Rochester, N.Y.
Warren Scharf director Baldwin-Walace Conservatory, Berea, Ohio
Jacqueline Scheid to St. John's Lutheran, Bloomfield, N.J.
Richard Birney Smith to St. James Church, Dundas, Ont.
Margaret Smull to First Presbyterian Church, Fort Wayne, Ind.
Leslie P. Spelman to dean of school of music, California Institute of Arts
Carl Staplin to Drake University, Des Moines, Iowa
Graham Steed to St. James', New London, Conn.
Lewis M. and Ann Labounsky Steele to Brentwood Presbyterian, Pittsburgh, Pa.
David K. Stevens to Truett McConnell College, Cleveland, Ga.
Frederick Swann to director of music, Riverside Church, New York City
Harold J. Sweitzer to First Methodist, Magnolia, Ark.
Sandra Lee Telfer to Mitchell College, Statesville, N.C.
W. G. Brooks Thomas to vice-president and director, Noack Organs, Andover, Mass.
Robert W. Turner, Jr. to Good Shepherd Lutheran, Alexandria, Va.
Finn Viderø to visiting professor, North Texas State U., Denton
Howard Vogel to represent Casavant in New Jersey and Staten Island
Alan Walker to Central Union, Honolulu, Hawaii
Stanley E. Walker to Andrews University, Berrien Springs, Mich.
Samuel Walter, Episcopal Church of the Resurrection, New York City
Robert Ward to head North Carolina School of Arts
Lois M. Watkins to Trinity Episcopal, Tulsa, Okla.
William Wickett to St. Peter's Cathedral, London, Ont.
Enid Woodward to full professor, Carleton College, Northfield, Minn.
George Wright to St. Mary the Assumption, Whittier, Calif.
Burton A. Yeager to represent Austin Organs in Chicago and Midwest

These Finished Their Tasks Last Year

In the following list are the names of organists and others identified with church music or organ building who died in the year 1967 or too late in 1966 to be included in last year's listing:

Evelyn M. Gregory, Victoria, B.C. July 26, 1966
George Day, Geneva, N.Y. Nov. 23, 1966
Elroy C. Hewitt, Brattleboro, Vt. Dec. 5, 1966
Dr. Hugo O. Bornn, Hampton, Va. Dec. 20, 1966
Allan Bacon, Stockton, Calif. Dec. 25, 1966
Cora Conn Redick, Winfield, Kans. Dec. 27, 1966
William I. Hitchcock, Washington, D.C. Jan. 27, 1967
Geoffrey O'Hara, St. Petersburg, Fla. Jan. 31, 1967
Roy Perry, Knoxville, Tenn. Feb. 17, 1967
Max K. Siefert, Pittsburgh, Pa. Feb. 18, 1967
Carl E. Harper, St. Petersburg, Fla. March 1, 1967
Charles Jacques, Toronto, Ont. March 8, 1967
Zoltán Kodály, Budapest, Hungary March 6, 1967
Gustave Ronfort, Miami, Fla. March 11, 1967
S. Lewis Elmer, New York City March 11, 1967
Vandalia Burgy, Amarillo, Tex. March 11, 1967
Irene Thorson, Chicago March 14, 1967
Rowland W. Dunham, Boulder, Colo. March 14, 1967
Edith Karnes Beach, Oak Park, Ill. April 13, 1967
Channing Lefebvre, New York City April 21, 1967
John S. Stewart, Alhambra, Calif. May 14, 1967
Edwin B. Hedges, Westfield, Mass. May 25, 1967
Wesley R. Hartung, Toledo, Ohio May 30, 1967
Walter P. Dinninger, Milwaukee, Wis. June 4, 1967
Helen Searles Westbrook, Chicago June 4, 1967
Clarence Kellogg, Alhambra, Calif. June 9, 1967
Bernard Jones, Rockport, Mass. June 21, 1967
Harry C. Banks, Jr., Philadelphia, Pa. June 30, 1967
Lucius Sterling Todd, Chicago Aug. 14, 1967
Marion L. Chapin, Boston, Mass. summer 1967
Carl D. Scheibe, Chattanooga, Tenn. Aug. 17, 1967
Stanley Avery, Minneapolis, Minn. Sept. 17, 1967
Frederick A. Burness, Philadelphia, Pa. Sept. 22, 1967
Edgar S. Hauenstein, Bluffton, Ohio Sept. 30, 1967
Robert R. Birch, Evanston, Ill. Oct. 1, 1967
Earl Morgan, Milwaukee, Wis. Oct. 16, 1967
Henry Overley, Kalamazoo, Mich. Oct. 25, 1967

Prizes and recognitions:
Susan Anderson, Minnesota Teachers contest winner
Mildred Andrews, University of Oklahoma distinguished service citation
Charles Benbow, Federation of Music Clubs contest winner
James Boeringer awarded grand for history of church music
George Bragg Grammy award for best choral record
Gayle Clark Boston Youth competition award
Norman Dello Joio won Lancaster Symphony Composer award
Norberto Guinaldo, Organ Historical Society composition contest winner
Kenneth Powell, Fort Wayne competition winner
David Lennox Smith won series of awards in playing competitions
Doris Sutherland won 1967 CCWO Gruenstein award
David A. Wehr won ASCAP award

Fulbright Grants for foreign study:

Stephen Klyce for choral conducting study in Germany
George Bozeman for study of one-manual organs in Germany
Walter Hillsman to Munich with Karl Richter

Among specifications for new and rebuilt organs in THE DIAPASON for 1967 were:

SIX MANUALS

Ruffatti
Basilica of S. Maria La Nova, Monreale, Sicily

FOUR MANUALS

Aeolian-Skinner
St. Paul's Episcopal, San Diego, Calif.

Austin
First Presbyterian, Tulsa, Okla.

Casavant
First Baptist, Spartanburg, S.C.
First Congregational (restoration), Detroit, Mich.

Hewett & Wessel
First United (rebuild, enlarge), Holyoke, Mass.

Holtkamp
Church of the Ascension, New York City

Möller
Forum Auditorium, Harrisburg, Pa.

Miami Shores Presbyterian, Miami Shores, Fla.

Reuter
First Methodist, Fort Worth, Tex.

Schantz
Carroll College, Waukesha, Wis.

Swearingen
St. Luke's Episcopal, San Antonio, Tex.

Tamburini
National Conservatory, Mexico City, Mex.

Tellers
Mayflower Congregational, Grand Rapids, Mich.

J. W. Walker
Roman Catholic Cathedral, Liverpool, England

THREE MANUALS

Abbott & Sieker
Trinity Methodist, Pomona, Calif.

Aeolian-Skinner
Kessler Park Methodist, Dallas, Tex.

St. Mary's Catholic, Sioux Falls, S.D.

First Methodist, Pasadena, Tex.

Independent Presbyterian, Birmingham, Ala.

Trinity Church, Asbury Park, N.J.

St. Paul's, New Haven, Fla.

Trinity Episcopal, St. Augustine, Fla.

Claremont Presbyterian, Claremont, Calif.

17th Church of Christ Scientist, Chicago, Ill.

Allen
American Lutheran, Rantoul, Ill.

First Presbyterian, Gary, Ind.

Angell
Skycrest Methodist, Clearwater, Fla.

Austin
First Methodist, Somerville, N.J.

Immanuel Episcopal, Wilmington, Del.

Community Church, Douglaston, L.I., N.Y.

Casavant
First Baptist, Hendersonville, N.C.

St. Paul's Episcopal, Augusta, Ga.

Temple Baptist, Wilmington, N.C.

First Methodist, Clarksburg, W. Va.

Twelve Corners Presbyterian, Rochester, N.Y.

Central Methodist, Kansas City, Mo.

Catawba College, Salisbury, N.C.

Conn
Gloria Dei Lutheran, South Bend, Ind.

Delaware
St. Francis of Rome, Bronx, N.Y.

Fritzsche
St. Stephen's Lutheran, Allentown, Pa.

Gress-Miles
Christ Church Episcopal, Watertown, Conn.

Hallman
All Saints, Kingsway, Ont.

Hill, Norman and Beard
Organ Room, RCO, London

Hillgreen, Lane
St. John's United Church of Christ, Mansfield, O.

Holloway
St. John's United Church, Evansville, Ind.

Holtkamp
Oklahoma City University, Oklahoma City, Okla.

Morningside College, Sioux City, Iowa

New Mexico University, Albuquerque, N. Mex.

Christ Church, Cincinnati, O.

Spelman College, Atlanta, Ga.

Keates
Knox Presbyterian, Guelph, Ont.

London
Hollister Ave. Methodist, Pasadena, Calif.

Möller
Queens College, Charlotte, N.C.

Glendale Lutheran, Seattle, Wash.

West Va. University, Morgantown, W. Va.

Reuter
Park Central Presbyterian, Syracuse, N.Y.

First Baptist, Alexander City, Ala.

Mount Olive Lutheran, Santa Monica, Calif.

St. Matthew's Episcopal, Louisville, Ky.

First Presbyterian, Salem, Ore.

First Unitarian, Providence, R.I.

Reuter
First Presbyterian, Selma, Ala.

First Methodist, Garden Grove, Calif.

Nebraska University, Lincoln, Neb.

Hyde Park Methodist, Tampa, Fla.

Christ Methodist, New Rochelle, N.Y.

First Baptist, Asheville, N.C.

Brookside Baptist, Tulsa, Okla.

First Baptist, Pascagoula, Miss.

First Baptist, Canton, Ga.

Redeemer Lutheran, Rochester, Minn.

First Methodist, Gadsden, Ala.

Methodist Church of the Redeemer, Philadelphia, Pa.

Simpson College, Indianola, Ia.

Grandin Court Baptist, Roanoke, Va.

First Baptist, Little Rock, Ark.

West End Baptist, Atlanta, Ga.

First Presbyterian, Pensacola, Fla.

Rodgers
St. Paul Lutheran, Kankakee, Ill.

Saville
State College of Iowa, Cedar Falls, Ia.

Memorial Baptist, Baytown, Tex.

First Methodist, Hammond, Ind.

Schantz
First Methodist, East Point, Ga.

First Methodist, West Palm Beach, Fla.

First Methodist, Royal Oak, Mich.

Trinity Presbyterian, Milwaukee, Wis.

St. John's Lutheran, Denver, Colo.

First Methodist, Wausau, Wis.

Trinity Lutheran, Hobart, Ind.

Ozark Bible College, Joplin, Mo.

First Baptist, Maryville, Tenn.

First Methodist, Midland, Tex.

First Methodist, Montgomery, Ala.

First Baptist, Franklin, N.C.

Schlicker
Army & Navy Academy, Carlsbad, Calif.

Second Congregational, Attleboro, Mass.

People's Church, East Lansing, Mich.

Sipe
First Methodist (rebuild), Rochester, Minn.

First Presbyterian (rebuild), Tyler, Tex.

Tellers
Air Defense Center, Fort Bliss, El Paso, Tex.

Verscheuren
Metropolitan Cathedral of St. Mary, Tokyo, Japan

Walcker
Church of St. Pius, Redwood City, Calif.

Wicks
First Baptist, North Wilkesboro, N.C.

First Christian, Cedar Rapids, Ia.

North Wood Methodist, Florence, Ala.

First Methodist, Vancouver, Wash.

Our Lady Queen of Peace, Harper Woods, Mich.

Vermont St. Methodist, Quincy, Ill.

Wilson
Lady of Our Blessed Sacrament, Harrisburg, Pa.

Zimmer
First Methodist, Forest City, N.C.

TWO MANUALS

Abbott & Sieker
Shop-project tracker, Los Angeles, Calif.

Aeolian-Skinner
Church of the Holy Cross, Paris, Tex.

Andover
Robb Jacoby residence, Durham, N.H.

Austin
First Methodist, Meriden, Conn.

Balcom & Vaughan
First Covenant Church, Tacoma, Wash.

Berkshire
Morrill Stone Ring residence, Springfield, Mass.

South Congregational Church, St. Johnsbury, Vt.

Bosch
Grace Lutheran, Wenatchee, Wash.

Casavant
Canadian Pavilion, Montreal, Que.

St. Andrew's Presbyterian, Thorold, Ont.

Clifton Lutheran, Marblehead, Mass.

Church Organ Company
Dominican Convent, Union City, N.J.

Delaware
Our Lady of the Rosary, New York City, N.Y.

Durham
St. John's, Warrington, Fla.

Fleotrop
First Unitarian, New Bedford, Mass.

Dutch Reformed Church, Willenstad, Curaçao

Dutch Reformed Church, Utrecht, Netherlands

Evangelische Lutheran Heiliger Geist Kirche, Wolfsburg, Germany

Fritzsche
St. Paul's Lutheran, Bethlehem, Pa.

Greenwood
Young Harris Memorial Methodist, Athens, Ga.

Gress-Miles
Evangel Baptist, Springfield, N.J.

Hale
First Baptist (restoration), Groton, Mass.

Hartman-Beaty
St. Cecilia's Catholic, Englewood, N.J.

Moravian College, Bethlehem, Pa.

Hill, Norman & Beard
St. Alban's Festival, St. Alban's, England

Holtkamp
Western Reserve Academy, Hudson, O.

Howell
Bethany Theological Seminary, Oak Brook, Ill.

Janke
Kreuzkirche, Göttingen, Germany

Keates
St. Anthony's Catholic, Calgary, Alta.

Keefer
St. Andrew's-Wesley (antiphonal), Vancouver, B.C.

Krieger
Kreuzkapelle, Kitzingen-Etawahausen, Germany

Lehigh
Royersford Baptist, Royersford, Pa.

Loris
SS. Peter & Paul, Sigmaringendorf, Hohenzollern, Germany

McManis
James Wyly residence, Elmhurst, Ill.

Möller
St. Margaret Catholic, Bel Air, Md.

Noack
Emma Willard School, Troy, N.Y.

Olympic
David P. Dahl residence, Spokane, Wash.

Pels
Christian Reformed Church, Zeeland, Mich.

Reuter
St. Luke Lutheran, Lima, O.

Ruhland
St. Paul's Monastery, Canfield, O.

Sauter
St. Mark's, Glen Ellyn, Ill.

Saville
St. James Catholic, Franklin, Wis.

New Village Congregational, Lake Grove, L.I., N.Y.

Schlicker
St. Luke's Episcopal, Fort Meyers, Fla.

Calvin College, Grand Rapids, Mich.

Schoenstein
Sisters of Sacred Hearts Chapel, Honolulu, Hawaii

Sipe
Texas Christian University, Fort Worth, Tex.

Tellers
Grace Episcopal, Hartford, Conn.

Verscheuren
St. Thomas Catholic, Knox, Ind.

Walcker
St. Columban's Catholic, Garden Grove, Calif.

J. W. Walker
RCO, London, England

Wicks
Trinity Evangelical Lutheran, Kenosha, Wis.

Wilhelm
St. Bonaventure, Montreal, Que.

Wilson
Kurt Buerger residence, Lexington, Ky.

Zimmer
East Carolina University, Greenville, N.C.

Foreign organists visiting North America in 1967:

Marie-Claire Alain, Paris, France
Pierre Cochereau, Paris, France
Maurice & Marie-Madeleine Duruflé, Paris, France

Anton Heiller, Vienna, Austria
Peter Hurford, St. Albans, England
Francis Jackson, York, England

Susi Jeans, Dorking, England
Jean Langlais, Paris, France
Rainer Lille, Bad Nauheim, Germany

André Marchal, Paris, France
Richard Poppelwell, London, England
Simon Preston, London, England

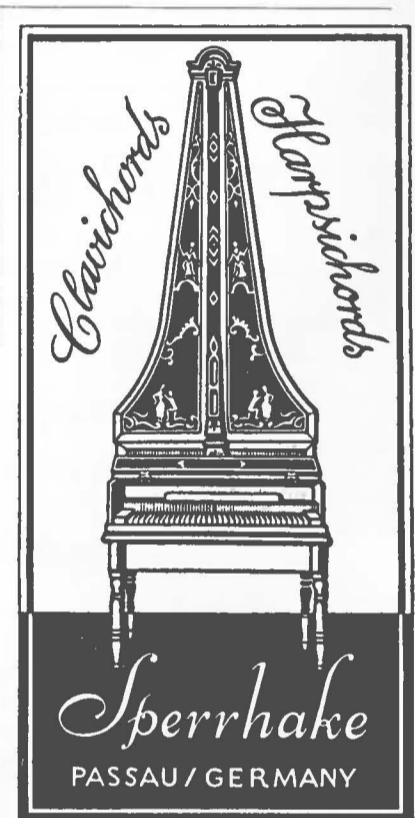
Lionel Rogg, Geneva, Switzerland
Gisbert Schneider, Berlin, Germany
Arno Schoenstedt, Herford, Germany

Alfonso Vega-Nunez, Morelia, Mexico
Gillian Weir, London, England
David Willcocks, Cambridge, England

Arthur Wills, Ely, England

Special issues of THE DIAPASON in 1967 included:

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Regional Conventions in August
Two Manual Organs in September
Mexican Convention in September
International Congress in October



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