

THE DIAPASON

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

Fifty-Ninth Year, No. 8 — Whole No. 704

JULY, 1968

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New Möller at Church in Atlanta Opened in May

The new Möller organ of three manuals and antiphonal was dedicated with an opening recital May 7 by Evelyn Robbins, organist of St. James Methodist Church, Atlanta, Georgia. William Whitehead was the first guest recitalist May 21. Both recital programs appear in the recital section.

The organ of 53 ranks is installed on either side of the chancel area. The tonal design was planned by D. R. Woodall in collaboration with the Möller staff, the church building committee, and Marjorie Craig. Mr. and Mrs. John Horton installed the instrument with Mr. Woodall doing the finishing.

GREAT

Quintaton 16 ft. 12 pipes
Diapason 8 ft. 61 pipes
Quintaton 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Spitz Flute 4 ft. 61 pipes
Octave 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Mixture 2-4 ranks 208 pipes
Trumpet 8 ft. 61 pipes
Chimes 25 bells

SWELL

Rohrgedeckt 16 ft. 12 pipes
Rohrflöte 8 ft. 61 pipes
Viole de Gamba 8 ft. 61 pipes
Viole Celeste 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Flute Harmonic 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Bassoon 16 ft. 12 pipes
Trompette 8 ft. 61 pipes
Bassoon 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremulant

CHOIR

Erzähler 16 ft. 12 pipes
Bourdon 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Fugara 4 ft. 61 pipes
Nazat 2½ ft. 61 pipes
Principal 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Larigot 1½ ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

ANTIPHONAL

Viola 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Schalmei 4 ft. 61 pipes
Tremulant

PEDAL

Resultant 32 ft.
Violone 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaton 16 ft.
Antiphonal Quintaton 16 ft.
Rohrgedeckt 16 ft.
Antiphonal Quintaton 8 ft.
Erzähler 16 ft.
Bourdon 8 ft. 12 pipes
Erzähler 8 ft.
Violone Octave 8 ft. 12 pipes
Principal 8 ft.
Principal 4 ft. 32 pipes
Octave 4 ft.
Nachthorn 4 ft. 32 pipes
Super Octave 2 ft. 12 pipes
Mixture 2 ranks 64 pipes
Mixture 2 ranks 24 pipes
Posaune 16 ft. 32 pipes
Bassoon 16 ft.
Posaune 8 ft. 12 pipes
Posaune 4 ft. 12 pipes
Krummhorn 4 ft.

THE CIVIC CHORUS of Palm Springs, Calif., under the direction of Harry Tomlinson sang a concert of 20th century music May 19 at the Church of St. Paul in the Desert. Composers included Randall Thompson, Birstow, Finzi, Duruflé, Petrick, Sowerby and Vaughan Williams. Christine Tomlinson was the accompanist.



Fire at Aeolian Hall, London, Ont. See page 11.

PAUL ENSRUD IS HONORED ON RETIREMENT AT ST. OLAF

Paul H. Ensrud, professor of music and former music department chairman at St. Olaf College, retired in June after 20 years on the St. Olaf faculty. He is one of the Lutheran church's significant authorities on worship and church music; he has served on the standing committee on worship and church music of the American Lutheran Church and the executive committee of the Lutheran World Conference for Church Music and Liturgy.

Dr. Ensrud has been a teacher of church music and choir director at many colleges. He attended St. Olaf for two years and was graduated from Carthage College in 1926. He has been chairman of music at Carthage College, Luther College, Wahoo, Neb., Newbery College, and acting music chairman at Concordia College, Moorhead, Minn. He has organized choirs at several colleges and he has been an instructor at numerous church music institutes and clinics. For 12 years he was dean of the Pocono Church Music Institute in Pennsylvania. He has lectured at Edinburgh, Oxford, and on the continent.

Dr. and Mrs. Ensrud were honored May 12 by a reunion of some of his former students at the St. Olaf Center.

300 VOICES of the combined choirs of St. George's Church and the Riverside Church, New York City, were joined by four brass orchestras May 19 in a performance of the Berlioz Requiem at St. George's. Charles Henderson conducted and Frederick Swann was at the organ.

RICHARD DALES conducted the Arizona State U Choral Union May 12 in a concert featuring the Kodaly Te Deum and the Vivaldi Gloria; Charles Brown was at the organ.

CHICAGO CLUB OF WOMEN ORGANISTS HAS 40TH B'DAY

The Chicago Club of Women Organists celebrated its 40th birthday with a gala banquet June 3 in the Highland Room at Carson, Pirie and Scott department store. An evening of looking backward into the past and forward into the future saw the club's one living founder, Sophie Richter, and past-president Marietta Burroughs honored with life memberships.

Dorothy Asman was elected the club's 21st president, in a long line which has included some of Chicago's most distinguished woman musicians. A group of soprano solos by Nanette Uney, with Naomi West Smith at the piano preceded a talk by Frank Cunkle, editor of THE DIAPASON, on changing styles in organs and their music.

The club had its origins when six women banded together June 13, 1928 to "promote and dignify the organ profession among women." With a present active membership of nearly 80 and associate and non-resident members bringing the rolls well above 100, the club has played a very active part in the church music picture in the Chicago area.

CORRECTION: Through an error at the home office, the Aeolian-Skinner organ described on page 28 of the June issue was assigned to the First Presbyterian Church of Henderson, N.C. Actually the instrument described is being completed in the First Methodist Church, across the street. The description of First Presbyterian's new two-manual Aeolian-Skinner may appear in a future issue.

HAROLD HEEREMANS conducted the Haydn Lord Nelson Mass May 21 at the Spring Concert heard at the Universalist-Unitarian Church, Brockton, Mass.

St. Petersburg Church to Have Aeolian-Skinner

The large four-manual Aeolian-Skinner organ for Christ Methodist Church, St. Petersburg, Fla. will be installed in the fall of 1968. The fourth manual, an antiphonal, is prepared for.

Christ Methodist serves a large congregation which overflows the church several times each Sunday.

The organ will be centrally located in a chamber back of the altar. The design was worked out by John Tyrrell, chairman of the board for Aeolian-Skinner, and Charlene Brice Alexander, organist of the church. Martin Becker is Aeolian-Skinner representative for this southeastern area.

The bombarde-clarion on the great is on high pressure and not subject to couplers.

GREAT

Gemshorn 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Holzbordun 8 ft. 61 pipes
Gemshorn 8 ft. 12 pipes
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Sesquialtera 2 ranks 98 pipes
Mixture 4 ranks 244 pipes
Scharf 3 ranks 183 pipes
Fagot 16 ft.
Trompette 8 ft.
Tremulant
Chimes 25 tubes
Bombarde 8 ft. 61 pipes
Clarion 4 ft. 12 pipes

SWELL

Rohrbass 16 ft. 12 pipes
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Flute Douce 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Flute Octaviante 4 ft. 61 pipes
Nazard 2½ ft. 61 pipes
Zauberflöte 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Plein Jeu 5 ranks 305 pipes
Hautbois 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. 12 pipes
Clarion 4 ft. 61 pipes
Tremulant

CHOIR

Spitzprincipal 8 ft. 61 pipes
Cor de Nuit 8 ft. 61 pipes
Dolcan 8 ft. 61 pipes
Dolcan Celeste 8 ft. 54 pipes
Octave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quinte 1½ ft. 61 pipes
Cymbel 3-4 ranks 219 pipes
Krummhorn 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes
Tremulant
Cymbelstern

ANTIPHONAL (prepared)

Salicional 8 ft.
Gedeckt 8 ft.
Principal 4 ft.
Nachthorn 2 ft.
Mixture 4 ranks
Bombarde 8 ft.

PEDAL

Resultant 32 ft. 12 notes
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Gemshorn 16 ft.
Rohrbass 16 ft.
Principal 8 ft. 32 pipes
Spitzflöte 8 ft.
Rohrflöte 8 ft.
Choral Bass 4 ft. 32 pipes
Rohrflöte 4 ft.
Mixture 4 ranks 128 pipes
Posaune 32 ft. 12 pipes
Posaune 16 ft. 12 pipes
Hautbois 16 ft.
Bombarde 8 ft.
Trompette 8 ft. 32 pipes
Klarine 4 ft. 12 pipes
Chimes

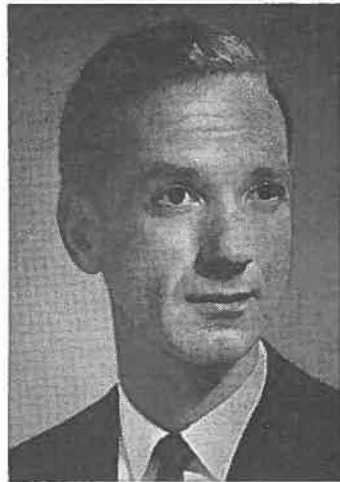
JOAN LIPPINCOTT, chairman of the organ department of Westminster Choir College, and two trumpeters provided the concert preceding the commencement service at the college May 31.

Succession at Trinity



George Mead retired June 9 as organist and choirmaster of Trinity Church, New York City, after 35 years first as assistant and since 1941 as organist and choirmaster. He is also conductor of the Downtown Glee Club of which he was a charter member 40 years ago and its first accompanist. He also conducts the Glee Club of the Friendly Sons of St. Patrick, founded nearly 60 years ago by Victor Herbert.

Dr. Mead has arranged and translated some 30 operas, assisted by his wife Phyllis. He has composed several anthems and music in other forms.



Larry King succeeds Dr. Mead. A graduate of the University of Redlands, Calif., he has his MSM from Union Theological Seminary. He also studied at the Royal Academy of Music, London, serving while there as associate to the organist and master of the choristers of Westminster Abbey.

Mr. King leaves a post of organist and choirmaster at St. Paul's Episcopal church, San Diego, Calif.

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**COLUMBIA U CHOIR SINGS
ITS 16TH FESTIVAL CONCERT**

The 16th annual Spring Festival Concert of the choir of St. Paul's Chapel, Columbia University, was held May 12, because of unusual conditions, in the South Hall of the Riverside Church. Searle Wright's unusual flair for programming again provided a program of works not often heard.

After the opening Bach Cantata 79, the large orchestra gave a first New York performance of William Walton's suite, *The Quest*. Motets by Walton and William Byrd led into Leo Sowerby's *Solomon's Garden*. The rarely heard Vaughan Williams *Sons of Light* and short works of Milhaud and Holst preceded the first complete performance of Mr. Wright's new *Spirit Divine*. Attend Our Prayers, for chorus and orchestra.



Douglas Haas will be playing his first recital before an RCCO convention when he is heard Aug. 28 at St. Paul's Presbyterian Church, Peterborough, Ont. as a headline recitalist at the regional convention.

He was born in Kitchener, Ont. in 1936 and his Canadian musical studies were with James Hopkirk, Earle Moss, Eric Rollinson and Frederick Geoghegan. He studied with Fernando Germani at the Accademia Santa Cecilia in Rome on an Italian government scholarship. He spent five years in Germany as organist and choirmaster at the Johanneskirche and as city organist of Kornwestheim near Stuttgart. He is a graduate of the Stuttgarter Akademie and the Esslinger Kirchenmusikschule, and is authorized to hold the title of Kantor.

At present Mr. Haas is organist and choirmaster of St. Andrew's Presbyterian Church, Kitchener, Ont. and a faculty member of Waterloo Lutheran University.

JOHN JERVIS, classical guitarist, was soloist May 13 in the organ recital series at Christ Church Cathedral, Vancouver, B.C., playing Bach works originally for flute and for violin.

THE CHOIR of the Church of the Ascension, Chicago, performed the *Fleury Visitation Sepulchri* on May 24, 25 and 26. The Collegium Musicum of the U. of C. was also heard in a program of 15th and 16th century music.

**FAMED LONDON SCHOOL
SCHEDULES WEEK'S COURSE**

The popular Organists' Holiday Course at the Royal Academy of Music, London, will be held this year July 29 through Aug. 2. Dr. Douglas Hopkins will be director and lecturers will include Sidney Campbell, Lionel Dakers, Ralph Downes, Douglas Hawkrige and Leslie Regan. An outing is scheduled to Cleveland Lodge, Dorking, home of Lady Susi Jeans.

Write Hugh Marchant, St. Mary's Church Office, 7 Wyndham Place, London, W 1, England.

**EVENING OF ORGAN, STRINGS
AT PHILADELPHIA CHURCH**

Harry Wilkinson was organ soloist and Albert B. Conkey was conductor of instrumentalists from the Philadelphia Orchestra in an evening of music for strings and organ May 13 at the Church of St. Martin in-the-Fields, Philadelphia.

The program: Sonata 15 in C, K 336, Adagio and Rondo, K 617, Mozart; Prelude and Allegro, Piston; Concerto 13, Handel; Concerto 2 in B minor, Stanley; Concerto in G minor, Poulenc.

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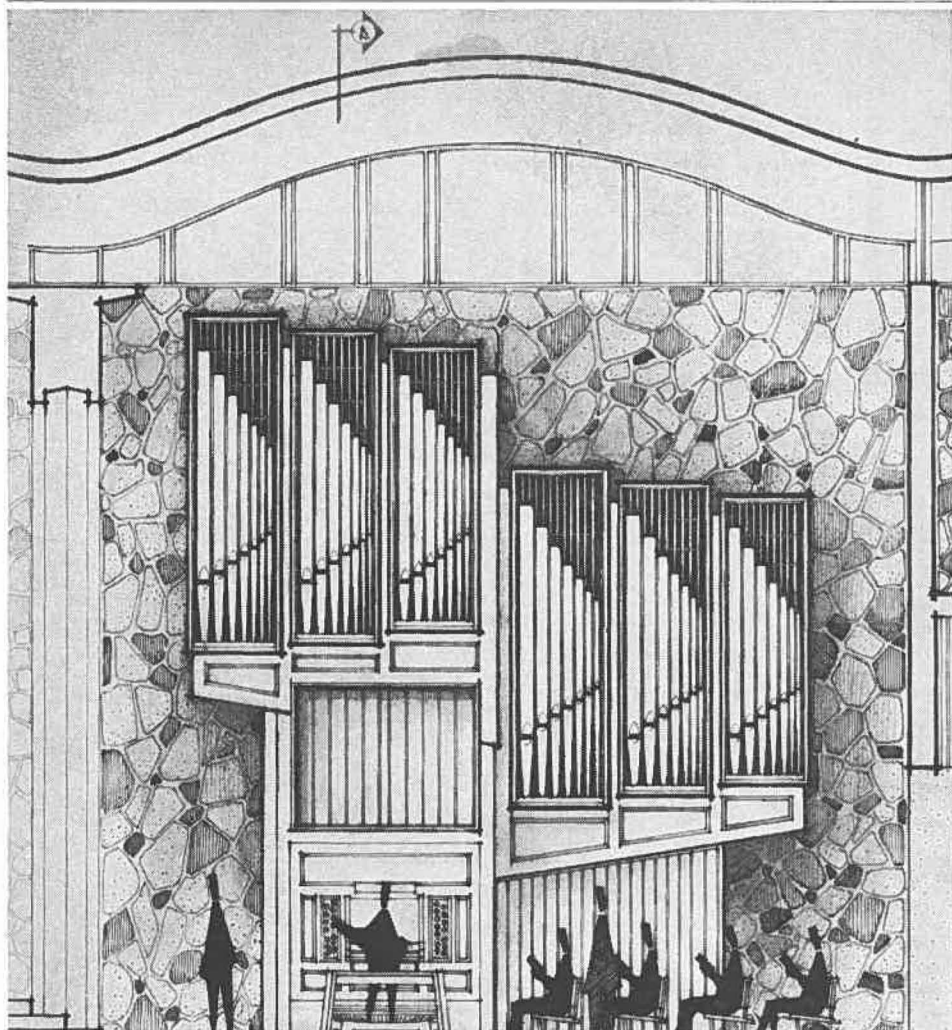
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Aeolian Hall Fire Pictures courtesy of the London Free Press.

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Angell Builds Organ for Chappaqua Church

Angell Pipe Organs has been commissioned to build a new three-manual organ for the First Congregational Church, Chappaqua, N.Y. The great and pedal divisions will be cantilevered on both sides of the chancel. The swell and choir will be placed in chambers directly behind the exposed facades. The instrument will have slider chests with electric stop action and a movable console.

The specification was determined by Bruce Angell, president of the company, and Edward Biltcliff, organist and choir-master of the church. Gibbons and Heidtmann of White Plains, N.Y. were the architects of the new church.



E. Foster Hotchkiss has been appointed minister of music of the Peachtree Christian Church Atlanta, Ga. He will direct a multiple choir program and serve as organist and carillonner. He has served for five years at the Speedway Christian Church, Indianapolis, developing seven choirs, including a boy choir, and arranging a series of Sunday evening programs. He received his MM from Westminster Choir College and has studied organ with Albert Riemschneider, Alexander McCurdy, Ernest White, E. Power Biggs, Carl Weinrich and George Markey.

GREAT
Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes

SWELL
Viola 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Rohrflöte 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Zauberflöte 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Rohr Schalmel 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant

CHOIR
Gedeckt 8 ft. 61 pipes
Dolcan 8 ft. 61 pipes
Dolcan Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nazard 2 3/4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Sifflöte 1 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL
Principal 16 ft. 32 pipes
Sub Bass 16 ft. 32 pipes
Quintaton 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Choral Bass 4 ft. 12 pipes
Pommer 4 ft. 12 pipes
Posaune 16 ft. 32 pipes
Trumpet 8 ft. 12 pipes
Clarine 4 ft. 12 pipes

Church in Austin, Tex. Orders New Schantz

The Schantz Organ Company, Orrville, Ohio, has been given the contract to build a three-manual organ for the prominent University Methodist Church, Austin, Tex. It will be installed in a shallow space across the front of the church and directly behind and above the choir. A screen designed for maximum egress of tone will conceal the organ and form a reredos for the back of the chancel. A drawknob console with remote control combination action will be furnished.

The stoplist for the new instrument was prepared by Alfred Lunsford of Schantz and H. Myron Braun, minister of music of the church.

GREAT
Gemshorn 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Gemshorn 8 ft. 12 pipes
Octave 4 ft. 61 pipes

Nachthorn 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes

SWELL
Bourdon 8 ft. 68 pipes
Viola de Gambe 8 ft. 68 pipes
Voix Celeste 8 ft. 61 pipes
Prestant 4 ft. 68 pipes
Flute Conique 4 ft. 68 pipes
Nazard 2 3/4 ft. 49 pipes
Flute a bec 2 ft. 61 pipes
Tierce 1 3/4 ft. 49 pipes
Plein Jeu 3 ranks 183 pipes
Basson 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Chalumeau 4 ft. 68 pipes
Tremulant

CHOIR
Rohrflöte 16 ft. 12 pipes
Rohrflöte 8 ft. 68 pipes
Flauto Dolce 8 ft. 68 pipes
Flauto Celeste 8 ft. 61 pipes
Koppelflöte 4 ft. 68 pipes
Principal 2 ft. 61 pipes
Quinte 1 1/4 ft. 61 pipes
Scharf 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Solo Trumpet 8 ft. 61 pipes
Tremulant

PEDAL
Resultant 32 ft.
Principal 16 ft. 32 pipes
Brumm bass 16 ft. 32 pipes
Rohrflöte 16 ft.
Gemshorn 16 ft.
Octave 8 ft. 12 pipes
Flötenbass 8 ft. 12 pipes
Gemshorn 8 ft.
Super Octave 4 ft. 12 pipes
Mixture 2 ranks 64 pipes
Posaune 16 ft. 32 pipes
Basson 16 ft.
Trompette 8 ft. 12 pipes
Klarine 4 ft. 12 pipes
Basson 4 ft.

THE VIVALDI Magnificat was the principal work on the Marian Concert May 19 at St. Patrick's Cathedral, Norwich, Conn. Godfrey Tomanek also conducted the Cecilia Chorus, solists and string ensemble in works of Casals, Saint-Martin, Arcadelt, Durante, Dupré, Tadra, Michalek, and Planicky.

MUSIC OF THE ENGLISH Restoration — Purcell, Clarke, Smith, Turner — was heard in a choral evensong and concert May 26 at St. Luke's Church, San Francisco.

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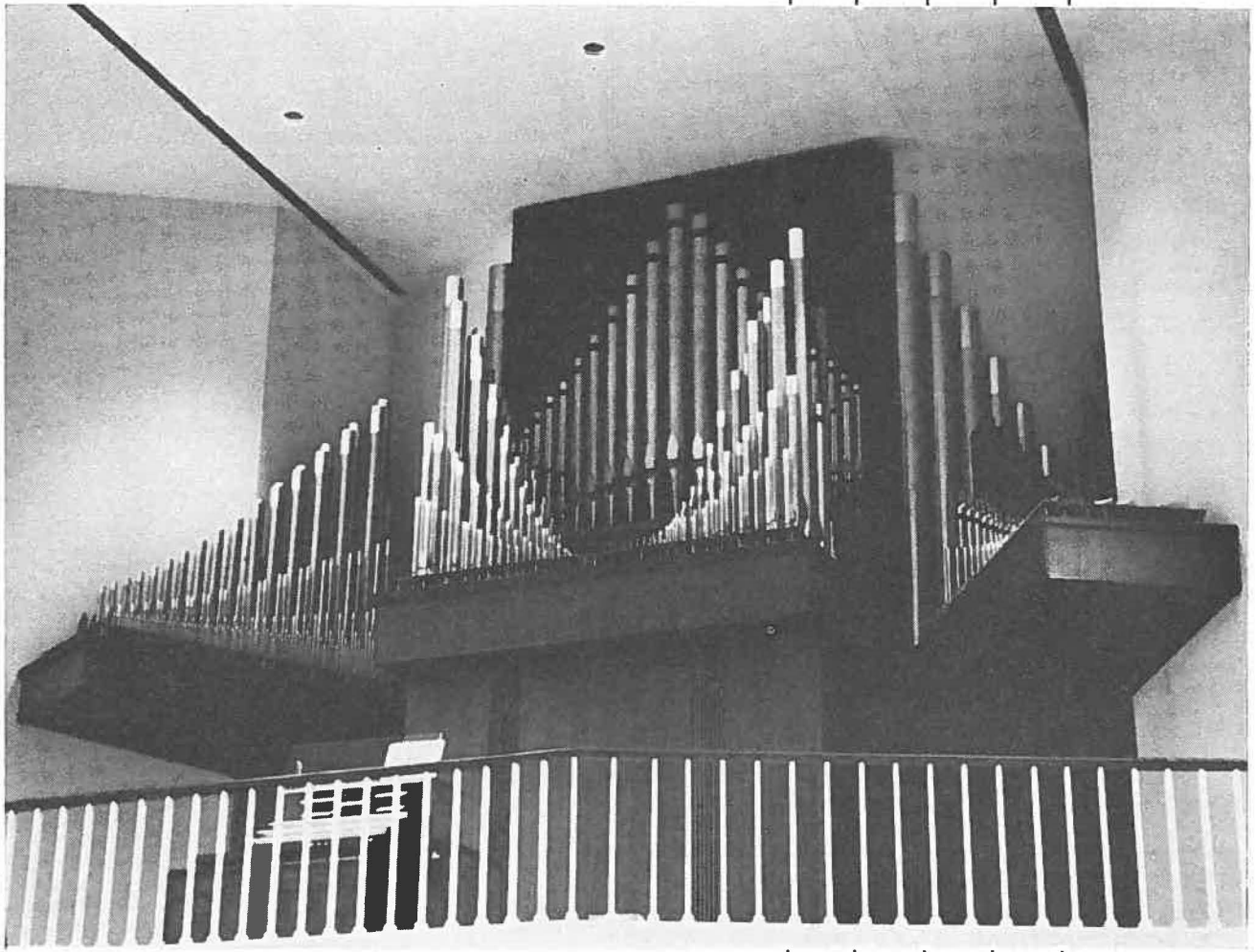
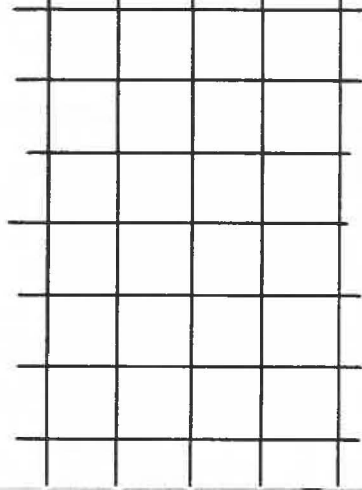
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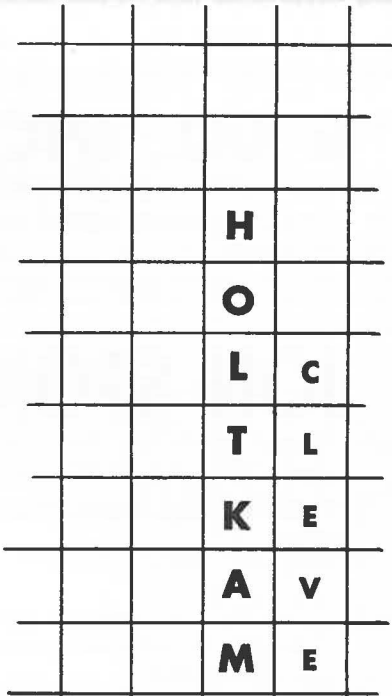
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Harold G. Andrews, Jr., Head, Organ Dept.

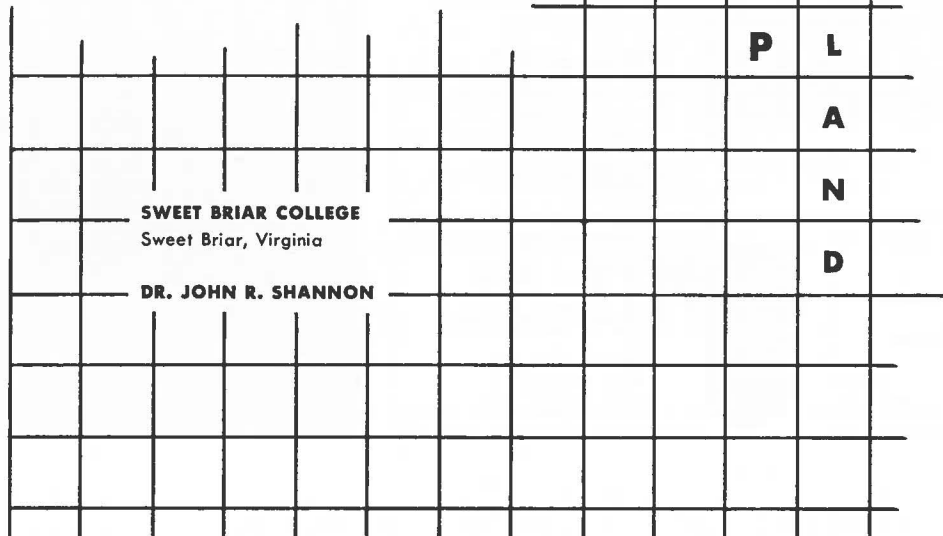
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Awake, My Heart	J. M. Marshall	.25
Go, Labor On!	R. Warner	.22
Hymn of Consecration	E. H. Thiman	.25
In Heavenly Love Abiding	G. Blake	.25
Jesu, The Very Thought Of Thee	E. H. Thiman	.25
Jesus, Joy Of Man's Desiring	Bach, arr. Holler	.25
Jesus, So Lowly	H. Friedell	.25
Let Me Be Thine Forever	N. Selnecker	.16
Lord, We Pray Thee	P. L. Thomas	.20
The Lord's My Shepherd	E. Titcomb	.25
A Morning Prayer	E. H. Thiman	.22
My Shepherd Will Supply My Need	Virgil Thomson	.25
O Lord, We Beseech Thee	M. J. Roberts	.20
O Love, How Deep	E. Titcomb	.25
Psalms III	T. Charles Lee	.25
Saviour, Like a Shepherd Lead Us	Gluck, arr. Holler	.25
Stand Up, and Bless The Lord	W. G. Darst	.25
Sweet is The Work	R. Walker Robson	.22
Thee will I Love	J. Pasquet	.25
Thy Church, O God, her heart to Thee upraiseth	E. H. Thiman	.22
Upon the Rock of Faith	R. B. Reed	.20

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St. Maria Church at Buhl, Germany Installs Klais

The Church of St. Maria in Bühl-Kappelwindeck, Germany has a new organ installed by Klais Orgelbau, Bonn, Germany. The point of departure in making plans was a section of the original Hauptwerk case from the 1770 instrument of Ferdinand Stieffell, which had been badly cut up during the last century. The still existing parts were combined in their original form and set up high in the rear of the church. The Hauptwerk stands in the highest part, the Schwellwerk in the lower case.

The case of the Rückpositiv and pedal stand in the center and were built according to the original specifications of Stieffell.

The disposition and scaling was achieved by Hans Gerd Klais, and he, too, followed Stieffell's ideas to a considerable degree.

The freestanding console behind the Rückpositiv, with the organist's line of vision to the Hauptwerk, provides a convenient arrangement for work with singers.

The case is of spruce made in a colorful design.

The organ was opened by a recital played by Hans Henger, Baden-Baden organist.

The instrument is built with slider chests, tracker key action and electrical stop action. Manuals are 56 notes, pedal 30.

RÜCKPOSITIV

Holzgedackt 8 ft.
Principal 4 ft.
Rohrflöte 4 ft.
Nasard 2 1/4 ft.
Octav 2 ft.
Flageolet 2 ft.
Terz 1 1/2 ft.
Sifflot 1 ft.
Cymbel 4 ranks
Cromhorn 8 ft.
Tremulant

HAUPTWERK

Quintade 16 ft.
Principal 8 ft.
Flötraver 8 ft.
Octav 4 ft.
Spillflöte 4 ft.
Superoctav 2 ft.
Cornett 4 ranks
Mixtur 4-6 ranks
Trompette 8 ft.

UNTERWERK

Rohrgedackt 8 ft.
Salicional 8 ft.
Spitzflöte 4 ft.
Principal 2 ft.
Quint 1 1/2 ft.
Sesquialter 1-3 ranks
Acuto 4 ranks
Vox humana 8 ft.
Hautbois 4 ft.
Tremulant

PEDAL

Principal 16 ft.
Subbass 16 ft.
Octav 8 ft.
Bärpfeife 8 ft.
Choralflöte 4 ft.
Nachthorn 2 ft.
Zink 2 ranks
Hintersatz 4 ranks
Posaune 16 ft.

Songs

We receive fewer and fewer sacred solos, indicating that publishers are finding an ever lighter demand for them. So we wait to list them until we have several.

Not unexpectedly a couple of wedding songs arrived in the month of May. Nuptial Blessing by Richard Proulx (Augsburg) is short and probably most suitable for late in the service. Jan Bender's Wedding Song (Concordia) is longer, with a bright alleluia ending. Both songs are for medium voice and make only moderate demands on singer or organ accompanist.

Devotional Songs for medium voice by Margrethe Hokanson (Hope Publishing) are seven simple strophic songs in a familiar idiom. A couple have Norwegian folk sources; all are melodic. Much more demanding is Leo Sowerby's tenor setting of Psalm 142 (H. W. Gray).

We don't know exactly where to include Paul E. Koch's Hymn Tunes for Handbells — a collection of 16 familiar and useful hymns skillfully arranged for a two octave set (G to G) of bells. (J. Fischer). — FC

100 MUSIC STUDENTS from 25 colleges and universities are attending the North Carolina School of the Arts' second summer session in Siena, Italy. They flew to Rome June 7, going to Siena by bus. Jane Graham, Kannapolis, N.C. and Derek Witcraft, Shawnee-on-Delaware, Penn. were the only organists listed.

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David Craighead, organ recitalist and chairman of the organ department at Eastman School of Music, Rochester, N.Y. was one of five honorary degree recipients June 2 at the 99th annual commencement of Lebanon Valley College, Annville, Pa. Mr. Craighead received the Doctor of Music degree.

Born in Lancaster, Pa. Mr. Craighead was an organ student in California with Clarence Mader, returning to his native state as a student at Curtis Institute, Philadelphia, from which he received the BMus in 1946. He was one of four American organists to play recitals at the International Congress of Organists in London in 1957.

**ALFRED DELLER SOLOIST
FOR LOUISVILLE BACH SOCIETY**

Alfred Deller, famed British counter-tenor, and Peter McHugh, violinist, were guest soloists for the May 6 concerto of the Louisville Bach Society at Christ Church Cathedral. Melvin Dickinson conducted the chorus and orchestra in Bach Cantatas 64, 53, 54, and 150, three motets of Brahms, Martini's Domine, ad Juvandum me festina, and Violin Concerto 2 of Bach.

RICHARD W. SLATER led orchestra, soloists and the choir of St. Mark's Episcopal Church, Glendale, Calif. in music of Haydn May 10. The orchestra played Symphony 26 and were joined by the soloists and choir in the Stabat Mater.

**New Austin 3-Manual
for Meredith College**

Meredith College, Raleigh, N.C., has awarded the contract for a new three-manual instrument to Austin Organs, Inc. of Hartford. The organ is to be installed in the Jones Music Building Auditorium on two raised platforms at either side of the proscenium arch.

Participating in the negotiations were Meredith's president, Dr. E. Bruce Heilman, Dr. Harry E. Cooper, chairman of the department of music, and Austin's P. S. Fanjoy of Winston-Salem, N.C.

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

SWELL
Gedeckt 16 ft. 24 pipes
Hohlfloete 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Rohrfloete 4 ft. 61 pipes
Blockfloete 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Tremulant

CHOIR-POSITIV
Nason Flute 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Koppelfloete 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Krummhorn 8 ft. 49 pipes
Trompette 8 ft. 29 pipes
Tremulant

PEDAL
Principal 16 ft. 32 pipes
Viola (prepared)
Gedeckt 16 ft.
Octave 8 ft. 12 pipes
Gedeckt 8 ft.
Choral Bass 4 ft. 12 pipes
Mixture 2 ranks 64 pipes
Trompette 16 ft. 32 pipes
Trompette 8 ft. 12 pipes
Krummhorn 4 ft.

HOMER WHITFORD Sunday was celebrated March 12 at Trinity Church, Boston with George Faxon playing Mr. Whitford's Four Tone Pictures and Allegro con Spirito and conducting the choir in his anthem, Thou Art the Living God.

**NUNC
DIMITTIS**

**ORGANIST DIES AS HE PLAYS
DEDICATION OF GIFT ORGAN**

George Gaskill Ashton, organist and choirmaster of the First Methodist Church, Ocean City, N.J., died June 1 while playing the dedicatory recital of an organ he had given the Swedesboro, N.J., Methodist Church in memory of his father and mother.

He had played two numbers when he arose, left the choir loft and made his way to the center aisle where he stumbled and fell, dying instantly from a heart attack.

Mr. Ashton was a native of Swedesboro; he attended the University of Pennsylvania and served in the Navy in the second world war. He attended Juilliard School, Union Theological Seminary and Combes College of Music in Philadelphia, and he also studied organ with Russell King Miller.

Among positions Mr. Ashton held were those at Central Methodist, Atlantic City, Methodist Church, Manchester, Conn., Drew Theological Seminary, Arch Street Methodist Church, Philadelphia, and Bryn Mawr Presbyterian Church. He had been at First Methodist, Ocean City since 1954.

Mr. Ashton was well known as a choral director and organ recitalist, having played in many states and in Europe.

**NORTH CAROLINA ORGANIST
DEAD AFTER SHORT ILLNESS**

Emerald Sykes, organist for 40 years of the First Baptist Church, Elizabeth City, N.C., died May 26 after a short illness. She was 69.

Miss Sykes was a native of Elizabeth City and had been a music teacher there for many years. She retired from First Baptist Church eight months ago.

She is survived by two brothers and three sisters.



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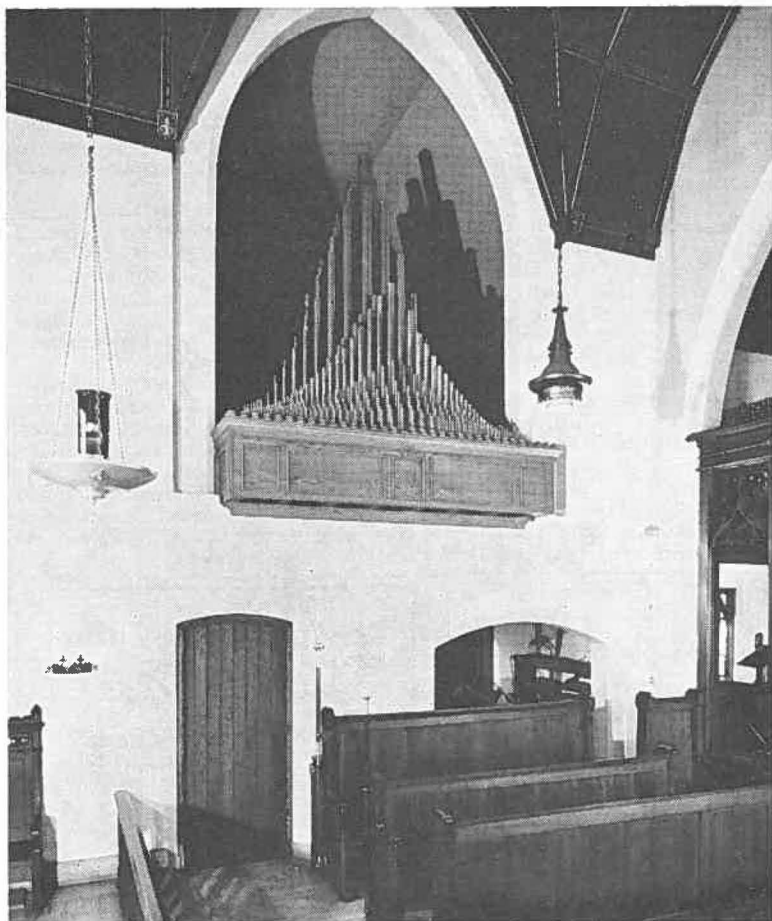
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Harpsichord News

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.

One of my most pleasant interviews was carried out during lunch with Daniel Pinkham in his charming Cambridge apartment. This dexterous harpsichordist demonstrated that his skills are not confined to the keyboard. While carrying on an involved conversation, he quickly and expertly prepared two steaks and stuffed avocado. This I consider a gourmet feat of no mean proportion! In the course of our conversation, I asked Mr. Pinkham the following questions:

Q. In giving up much of your concert playing, who has taken your place in the area?

A. There are an enormous number of people playing today; Helen Keene, John Gibbons, Joseph Payne, and Anthony Newman to name a few. Newman is a very exciting performer. He is also an interesting composer who has published.

Q. What made you decide to limit your playing engagements and to devote most of your time to composition?

A. It was forced upon me by circumstances. After a serious illness, I was instructed by my physician to lighten my work load. I turned to composition and experienced considerable success via both performances and publication. Today, I find great pleasure — indeed, my greatest pleasure — in all aspects of composing. However, I still play quite often; the chief difference being that I now elect to perform mainly those things which I feel contribute to my musical growth and pleasure.

Q. What do you think of the new music for harpsichord, such as Lester Trimble's "Four Fragments"?

A. It is very sensitive writing. He has a good understanding of the use of the instrument. Beautifully written.

Q. Very frequently modern harpsichordists on modern instruments use pedals in such a way that entirely new colors are developed. What is your reaction to this?

A. Well, this is the Landowska school. I started in the same way, studied with two of her pupils, and very briefly with Landowska herself when she was still in New York. In all fairness, I think it was necessary, in the beginning, for Landowska to develop all the color possibilities she could from her Pleyel since to the listeners of the 1920's the instrument was so foreign. They found it so tinny and tinkly. Without the orchestral-like range of colors they would not have found it attractive. She would not have had a chance to renew interest in the harpsichord at all. Therefore, I think the exploitation of color

at that time made very good sense. Of course, it's so fashionable today to decry what she did, forgetting the enormous contributions she has made.

Q. What are your feelings about electronic harpsichords?

A. I am keenly interested in many of the experiments made to date. While they have not always been successful, one must recognize that it is all part of the modern day picture and that it may serve a useful purpose. It is my understanding that the proper way to amplify a harpsichord (with microphone) is to be certain that the speaker system is further from the audience than the harpsichord itself. This is so that the listener hears the instrument first, and then the amplification.

Some years ago I was doing a concert in Maine, in the enormously big Portland City Hall auditorium. I used a tiny self-contained Ampex unit with a ribbon microphone placed just under the harpsichord. No one was aware that the tone was being amplified.

Q. Much contemporary music is written for two-manual harpsichords. Do you consider this — and do the publishers consider this — to be a serious limitation in so far as sales are concerned?

A. I think most composers today assume that a large two-manual instrument, with pedals, will be available for their music. The question as to whether there is a 16' stop available is perhaps less important. Of course, there is a whole generation of European composers who were brought up on the concept of the Pleyel harpsichord. They quite expectedly assumed that a harpsichord always had two manuals, a 16' choir, and pedals. It was not until Hubbard and Dowd, and Eric Herz, designed and promoted the historic replicas that a whole new school developed of — I hate to say — purists. Some of the followers of this school, such as Ralph Kirkpatrick, have instruments built without pedals and refuse to use them in general. I think it is a lot like the tracker action organ people. Tracker action is here to stay and I think it is the answer to many problems in working with early music. But there is a real reason for mechanical action, and I cannot see how there can be any objection, for example, to an electric stop action. This has nothing to do with the basic sound of the instrument. It is merely a convenience for the performer.

I find the same thing holds true for the harpsichord in regard to pedals. I think the student needs to know that the early harpsichord did not have pedals; that they had hand couplers and thus there are certain places in the music where time must be allowed for making registration changes. But these same changes can be made more easily and quickly with pedals. One must simply be judicious and use caution, all tempered by one's understanding of early music. Of course many contemporary composers write music which involves changes that are so abrupt that pedals must be used.

Q. Am I correct in thinking that you have written a piece involving an amplified guitar?

A. Yes, I have recently written a work for amplified guitar and harpsichord, with string or organ accompaniment. It was originally composed for the Boston AGO conclave and then revised somewhat after the performance. It was commissioned by Helen Keene, who at one time had been a student of

mine and who now teaches at the New England Conservatory.

In composing this piece, I sought for the contrast between the inflected string sound of the guitar and the uninflected sound of the harpsichord. This was possible because the guitar can make a vibrato and the string may be plucked in a wide variety of places for a change of tone color. The guitar in this instance needed to be amplified slightly to bring it up to the harpsichord which was a big Herz with a really large tone.

Q. Do you find being a composer-performer a happy combination?

A. I would never like to give up teaching or performing. These days so many young composers have had no experience whatsoever in making music; they have never sung in a chorus, they have never played in an orchestra. As a result, they don't know what things create problems for the performer. Some outstanding composers today have indicated that only music of extreme difficulty will last; that the era of simplicity is lost in our complex society. This concept, I feel, is truly false.



Daniel Pinkham

Q. In what areas do your compositional interests lie at this moment?

A. There is no particular medium for which I have not composed music, except electronics, in which I have had insufficient experience and no laboratory equipment with which to experiment.

Q. Musicians are familiar with your choral compositions. Have you composed for large orchestra?

A. I have two full symphonies, one of which has been recorded by the Louisville Symphony Orchestra. In addition, I have written some other pieces for large orchestra.

Q. You have written much choral music with sacred texts. What is back of this?

A. Well, as an organist-choirmaster, I feel at home in this medium. Because the King James version of the Bible is familiar to so many people, I find that I am able to concentrate on the music itself — the text does not get in the way so to speak. Like the traditional Mass, you don't set the Mass so that every word becomes intelligible every moment. Also, I have written some theater music and 20 film scores for documentary television.

Q. In your approach to writing for the harpsichord I am certain that there are problems which you handle easily because you are a harpsichordist yourself. However, are there any limits compositionally speaking? Do you feel pulled back into the past? Are there limitations in the harpsichord itself that you find

insurmountable? Do you feel free to express yourself with this medium in a thoroughly contemporary way?

A. Of course I feel much freer about writing for the harpsichord today than I did some years ago. My newer music is in the 12-tone idiom, making it somewhat contemporary! I feel a great deal more freedom in handling the materials of music. I don't know if it means a complete exploitation of the harpsichord as such, but there are some rather "way out" ideas in my music for it. There are some bizarre and quick changes of color which require a two keyboard instrument and some fancy pedal work. Although it may not sound so when speaking of it, it is really quite simple and very effective.

On occasion I have had as little as three weeks to write a piece, learn to play it, as well as to record it. This is one of the reasons that I prefer not to write anything that is excessively complicated. Everything is laid out in a pretty much baroque approach to the instrument. I think there is little success in writing music which calls for tone clusters on the instrument; linear music is much more successful. Because of the various registers, chord spacing is terribly important.

Daniel Pinkham was born in Lynn, Mass. in 1923. He studied organ and harmony with Carl Pfatteicher at Phillips Academy, Andover; then at Harvard University with A. T. Merritt, Walter Piston, Archibald T. Davison and Aaron Copland. He has studied harpsichord with Putnam Aldrich and Wanda Landowska. His organ study was with E. Power Biggs.

At Tanglewood, he studied composition with Arthur Honegger and Samuel Barber, and later privately with Nadia Boulanger.

He has taught at Simmons College, Boston University and was Visiting Lecturer at Harvard University in 1957. In 1950 he received a Fulbright Fellowship and in 1962 a Ford Foundation Grant. He was co-founder with Robert Brink of the Cambridge Festival Orchestra.

He is a member of the American Academy of Arts and Sciences and a member of the Massachusetts Council on the Arts. He is also on the faculty of the New England Conservatory of Music and is director of music at the historic King's Chapel in Boston.

OFF THE SOUNDBOARD

Two outstanding pupils of Denise Restout were heard in separate recitals in Hartford. Penelope Burridge gave a faculty recital at the Hartt College of Music on a large Pleyel harpsichord. Howard Parsons, playing a faculty recital for the Hartford Conservatory of Music, used a single manual Challis with four stops.

Some ambitious undertakings in baroque and modern music have occurred on the campus of Southwestern College, Winfield, Kansas. James Strand, harpsichordist, performed the Brandenburg Concerto No. 5, a suite by Alexander Tcherenpin and many other works in solo and ensemble recitals.

An interesting program of harpsichord music, played on unusual instruments, was offered at the Yale University Collection of Musical Instruments under the direction of Richard Rephann, curator. Three recently restored harpsichords by Ruckers, Taskin, and Hass were played by students from the harpsichord department.

Vernon de Tar

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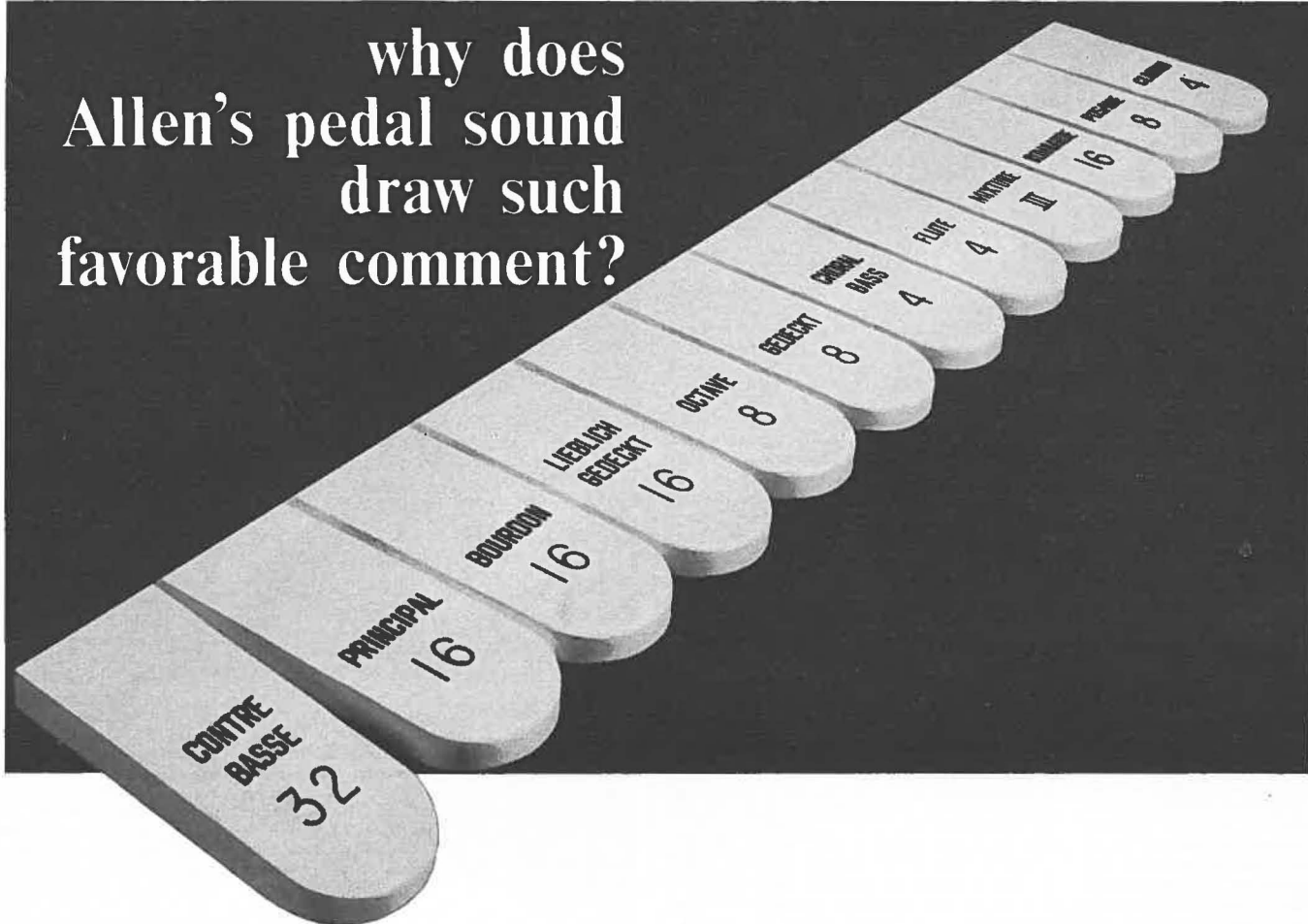
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All correspondence should be directed to the general secretary

Regina

The Regina Centre's May 26 meeting was held at Knox Metropolitan United Church. A short recital was played by Lawrence Ritchey, host organist and choirmaster. The Casavant film, Architects of Music, was shown. Coffee was served by Miss W. MacLean, Mrs. M. Drake and Mrs. D. Smith.

SHEILA A. MCKAY

Ottawa

The Ottawa Centre sponsored a joint meeting April 27 with the Pembroke Centre. The occasion was a trip to the Ottawa Valley town of Arnprior where a 26-rank Casavant organ had been installed and dedicated in Grace-St. Andrew's United Church. The instrument completes an extensive refurbishing of this fine old church. The chairman of the centre, Raymond Barnes, discussed the tonal resources of the new organ. Host organist Dennis Punter played Prelude, Fugue and Chaconne, Buxtehude; Humoresque, Yon; and Variations on an Original Theme, Peeters; Carman Milligan played an improvisation on Lasst uns erfreuen. Members of both centres were guests of the ladies of the church for refreshments.

The annual meeting was convened at Carleton Memorial United Church May 25. At the business meeting, the following officers were elected to serve for 1968-69: past-chairman, Raymond Barnes; chairman, Harry Hill; vice-chairman, Paul McMillan; secretary, Margaret Pippy; treasurer, Martin Oelsner; members-at-large, Dianne Ferguson, Laura Shaw, Marion Thomas. Rod Holmes screened the television film, Architects of Music, widely distributed by Casavant.

Kitchener

The Kitchener Center celebrated its 35th anniversary April 26 and 27 with several events, highlighted by the organ recital the 26th by Peter Hurford, St. Albans, England. The recital was held on the recently installed Hallman organ in St. Peter's Lutheran Church. Mr. Hurford prefaced both parts of his recital with interesting and informative remarks. Members were present from Brantford, Guelph, Toronto and Owen Sound for a happy time at the informal reception in the church parlors convened by Esther Merklinger and her committee.

On the morning of the 27th, Mr. Hurford gave a lecture and demonstration of interpretation of 18th century music on the new Hallman in Zion United Church. In the afternoon, soprano Coralie Bryant and contralto Ruth Anne Archibald were soloists at a musical at St. Andrew's Presbyterian Church with Chairman Walter Kemp and Douglas Haas as accompanists.

The Very Rev. Finlay G. Steward addressed centre members at dinner at Waterloo Lutheran University. Professor Kemp outlined the activities of the Centre in the last 35 years and Eugene Fehrbach as did Dr. Glenn Kruspe as he introduced a charter member, Edgar Merkel, who had served as chairman, secretary and treasurer; he was elected to honorary membership. Members were invited to inspect pictures and minutes of past years.

The annual dinner meeting of the centre was held May 26 at Highland Baptist Church. Singled out for thanks was W. J. Pitcher, music critic of the Kitchener-Waterloo Record, who, with his wife Rosemary Pitcher, feature writer for the paper, was a guest. Following dinner, a short musical program was sung by Madeleine Courtney, soprano, accompanied by Alice Dillon. Officers elected for the 1968-69 season were: past-chairman, Walter Kemp; chairman, Douglas Haas; secretary, Jan Overduin; treasurer, Ruth Otterbein; executive, Ray Massell, Mervin Roth, Harry Urstadt and Dorothy Evans, social convenor.

ALICE DILLON

Stratford

The March ? meeting of the Stratford Centre was held in Central United Church with Eric McKay as host. He showed the Casavant film, Architects of Music, which concluded with a short recital by William France.

The annual meeting was held May 25 at the home of Karl Wittig, New Hamburg. Annual reports were read and these officers for the 1968-69 season were elected: chairman, Gordon Scott; vice-chairman, Ernest Harley; secretary, Mrs. C. L. Tough; treasurer, Mrs. H. Eason; Diapason secretary, Vera Zwicker.

VERA ZWICKER

Toronto

A good attendance was the first sign of a successful evening when the Toronto Centre held its annual dinner and business meeting May 13 at Grace Church-on-the-Hill. After a delicious smörgasbord, Chairman Frederick Geoghegan conducted the election of officers with this result: past-chairman, James Chalmers; chairman, Frederick Geoghegan; vice-chairman, Alan Jackson; secretary, Marjorie Hopperton; treasurer, Cyril Levey, board members one year, Norman Hurrell; two years, Don Brum, Giles Bryant, Everett Roseborough; three years, Alan Cowle, Louise Grassett, Melville Cook.

Following the meeting, members joined an audience in the church to hear Dr. Derek Holman, host organist and choirmaster, conduct the Bishop Strachan Chapel Choir (SSA) in Messe Basse, Fauré; Missa Brevis, Britten, and Stabat Mater, Pergolesi. Norman Hurrell played a short group of Dr. Willan's organ works.

Members and friends of the centre heard the last in this year's le Grand Orgue series on the new three-manual Hallman organ in All Saints, Kingsway, Church May 27 by Gordon Jeffery and Barrie Cabena of the London Centre. Sympathy was extended to Mr. Jeffery in his recent loss of Aeolian Hall, London and its four-manual organ. It is hoped the series will be resumed in the fall despite the loss. The program appears on the recital page.

KENNETH DAVIS

Halifax

Members of the Halifax Centre met May 11 at the Shore Club in Hubbards for the annual meeting which resulted in the following slate of officers: chairman, Perry Teale; past-chairman, Frances Tyrrell; vice-chairman, Edward Norman; secretary, Arthur Melvin; treasurer, Alan Lowe; executive members, Freeman Dryden, Irving Balcom, Helen Skuggedal. Plans for the 1968-69 season were discussed and members agreed upon the desirability of holding a number of choir seminars, festivals and organ recitals as part of the program for the coming year. After the business meeting, members adjourned to a reception which was followed by a lobster dinner.

M. W. CARNEY

Calgary

The Calgary Centre sponsored a recital April 29 by Virgil Fox at the First Baptist Church. His program appears in the recital pages.

Members gathered May 13 at Christ Church, Elbow Park, the only church in the city fortunate enough to have a peal of bells. A fascinating hour demonstration in campanology opened the meeting; the remainder of the time was taken up with the annual meeting.

Montreal

Members of the Montreal Centre were invited to a piano recital and reception April 27 at the home of member Louis Guillemette. The recitalist was Paul Loyonnet who lectures at L'Ecole Vincent d'Indy and McGill University, Montreal. At the end of his recital Mr. Loyonnet added two encores. Mme. Guillemette was hostess for the reception which followed.

The centre organized a short "organ crawl" March 30. Members met at St. Thomas Anglican Church where Gerald Wheeler explained and demonstrated the new two-manual Hill, Norman & Beard, which makes use of much old pipe-work. Members were given the opportunity to try to instrument. The second church visited was St. Malachy's RC in the Snowden district. Mildred Faust demonstrated and explained the Allen electronic. Refreshments were served by St. Malachy's after members had a chance to try out the installation.

DAVID HUDDLESON

Vancouver

The annual general meeting of the Vancouver Centre took place May 21 at the Grosvenor Hotel, a dinner meeting. The after-dinner speaker was the Rev. Tom Oliver, West Vancouver United Church, who chose as his subject Organists Are People. A lively business meeting took place in which criticisms and suggestions were invited from the membership: Much was constructive and the new executive committee promised to give consideration to several suggestions put forward.

DONALD KING

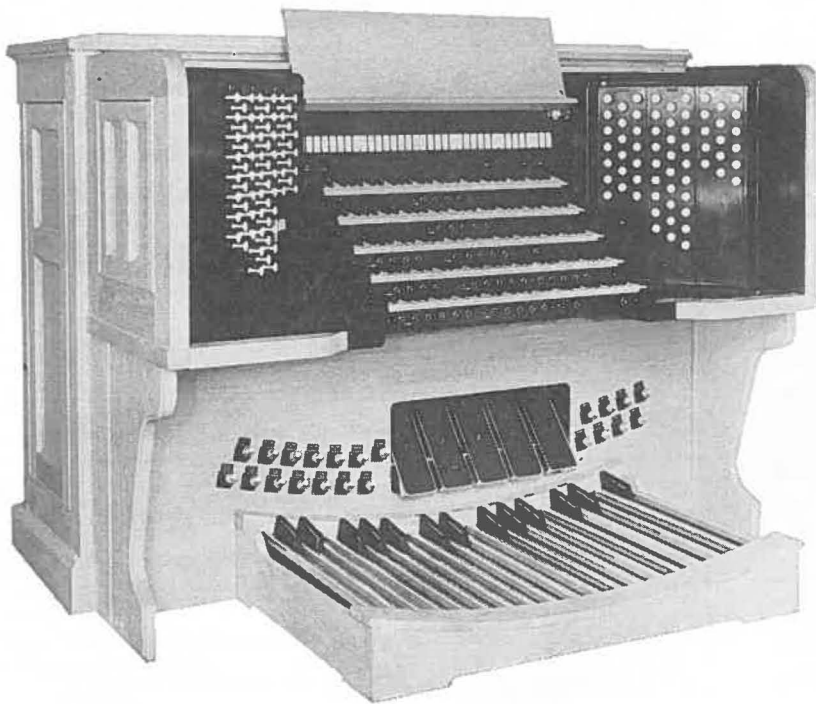
Saskatoon

The Saskatoon Centre sponsored an organist-clergy dinner May 25 in the Sheraton-Cavalier for the closing event of the season. Thirty-eight members and guests were present. It is hoped this will become an annual affair. Chairman Russell Green introduced David Kaplan of the music department of the University of Saskatchewan. Professor Kaplan traced the history of the organ and church music, speaking of "contemporary" versus "traditional" music and stating that "old and new are inseparable". He stressed the need for training and said that music should be the high point in the worship service. Dr. H. D. Hart thanked the speaker. The following officers were elected at the annual meeting the following evening: chairman, Russell Green; vice-chairman, Dr. Alan Kirby; secretary, R. Ortlepp; treasurer, Doreen Ross; committee members, Dr. H. D. Hart, Walter Hope; social convenor, Mrs. R. Ortlepp. Mrs. John Whelan provided refreshments.

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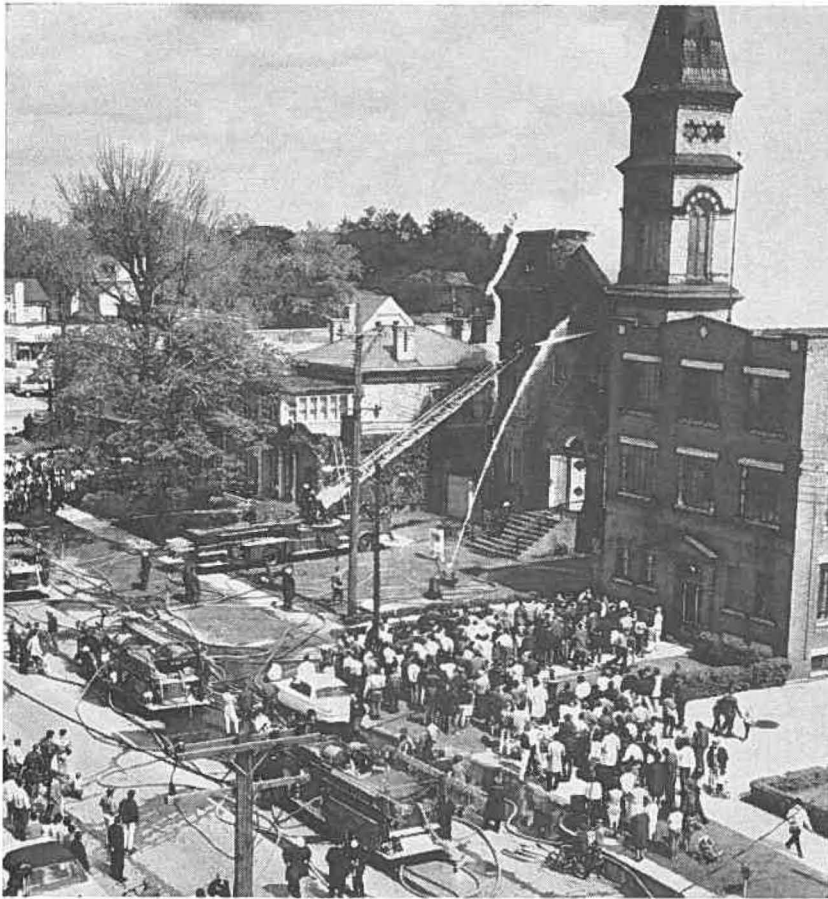
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Fire Razes Famed Concert Hall



Aeolian Hall, London, Ont., for a long time the center of one of the most ambitious music programs to be found anywhere, was completely gutted by fire May 20, Canada's Victoria Day. The organ was completely destroyed; the famed instrument had been heard at RCCO national conventions, and its latest rebuild was completed barely in time to be used for the improvisation and playing competitions which were such a major feature of the great International Congress of Organists last summer.

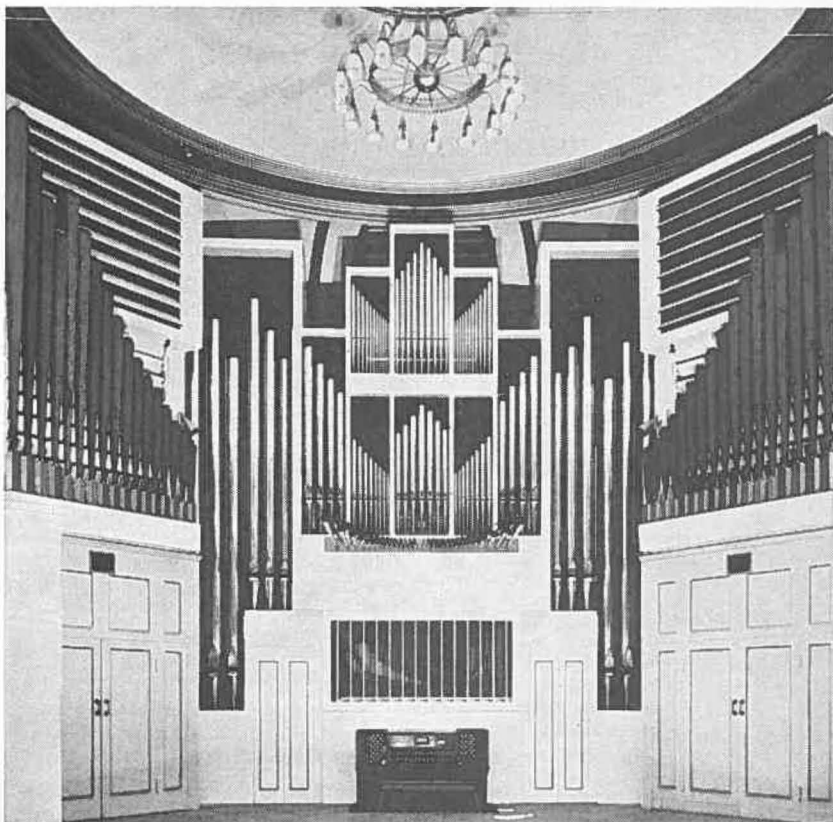
Gordon Jeffery, London lawyer and organist, and for some years registrar of the RCCO, has maintained Aeolian Hall for the furtherance of music in London. He writes that the new 55-stop tracker instrument and the Aeolian-Skinner studio organ of Ernest White's as well as a small residence organ in the basement are total losses. Two Steinway concert grands, a smaller Steinway grand, a Chickering concert grand and seven or eight other pianos were also lost.

The fire, first believed started by Victoria Day firecrackers, apparently resulted from faulty installation of fan equipment. Beginning in the furnace area, it mounted up the back of the hall, where the organ was, then along the roof and down the front of the building.

Originally a church, the Aeolian Hall was constructed about 110 years ago. The loss was expected to exceed \$250,000. Mr. Jeffery feels sure that eventually there will be another hall in London suitable for the kind of music that made Aeolian so famous, and that it will have a fine organ in it.

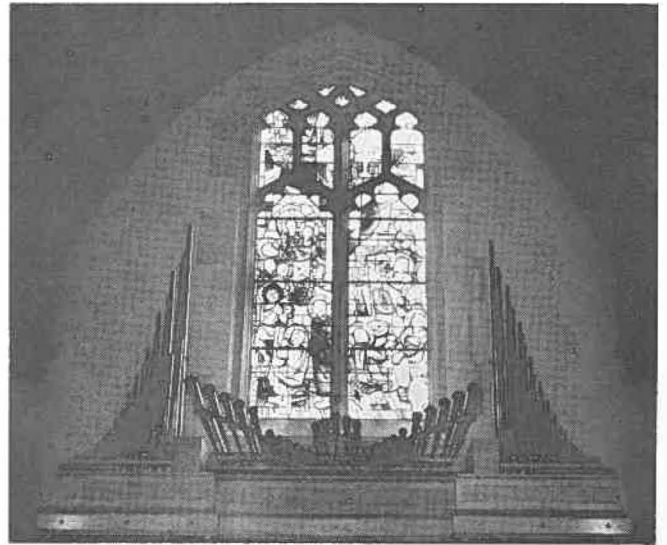
Organists from many areas have written to express their sorrow and sympathy for the loss of such a remarkable musical landmark.

Above: firemen finally get the blaze under control. Below: the Kney organ in its last incarnation.



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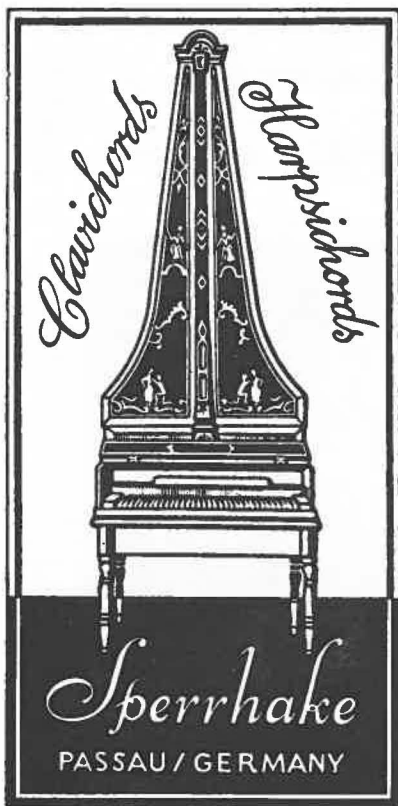
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**New Reuter Organ Goes
to Church in Tampa, Fla.**

The Reuter Organ Company of Lawrence, Kans. has been awarded a contract to build a three-manual, 40-rank instrument for the First Methodist Church, Tampa, Fla.

Resources of the organ will be installed to the rear of the chancel area with the unenclosed great and major portion of the pedal pipework situated in the center area. This pipework will be flanked on either side by individually expressive swell and choir divisions.

Negotiations for the sale of the instrument were handled by R. W. Dirksen, Ocala, Fla., district representative for Reuter. Installation of the organ is to be made early this fall.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Fourniture 3 ranks 183 pipes
Spanish Trumpet 8 ft. 61 pipes

SWELL

Geigen Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Fagotto 16 ft. 85 pipes
Trumpet 8 ft. 61 pipes
Hautbois 4 ft. 61 notes

CHOIR-POSITIV

Holzgedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Celeste 8 ft. 49 pipes
Hohlflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Cymbel 3 ranks 183 pipes
Spanish Trumpet 8 ft.
Krummhorn 8 ft. 61 pipes

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaton 16 ft.
Hohlflöte 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes



David Hewlett has been appointed organist and master of the choristers at Christ Church, Fitchburg, Mass. He leaves a similar post at Christ Church, Hamilton, Mass. where he has served since his resignation from the Church of the Resurrection, New York City, where he served for ten years.

**HARRY HUBER OFF TO EUROPE
ON A SABBATICAL LEAVE**

Harry H. Huber, university organist at Kansas Wesleyan University, Salina, Kans., had been granted a sabbatical leave for study and travel the first semester of the 1968-69 year. He will attend the summer academy at Haarlem, Holland as an active participant and then take the Arthur Howes organ study tour. For the winter semester, he will study at the State Academy at Cologne, Germany.

Quintaton 8 ft.
Superoctave 4 ft. 12 pipes
Bourdon 4 ft. 12 pipes
Hohlflöte 4 ft.
Octavin 2 ft. 32 pipes
Fourniture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Fagotto 16 ft.
Bombarde 8 ft. 12 pipes
Fagotto 8 ft.
Spanish Trumpet 4 ft.

**Schantz Is Ordered
for Decatur, Ga. Church**

The Oak Grove Methodist Church, Decatur, Ga., has placed an order with Schantz Organ Company for a three-manual instrument for the new Sanctuary under construction. The instrument will be installed across the front of the Colonial style building speaking directly down the nave. Negotiations for the Schantz Company were handled by Breck H. Camp of Widener and Company, Inc. of Atlanta, area representatives, in conjunction with Mrs. E. E. Renn, director of music, and Mary Katherine Dunlap, organist.

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes

SWELL

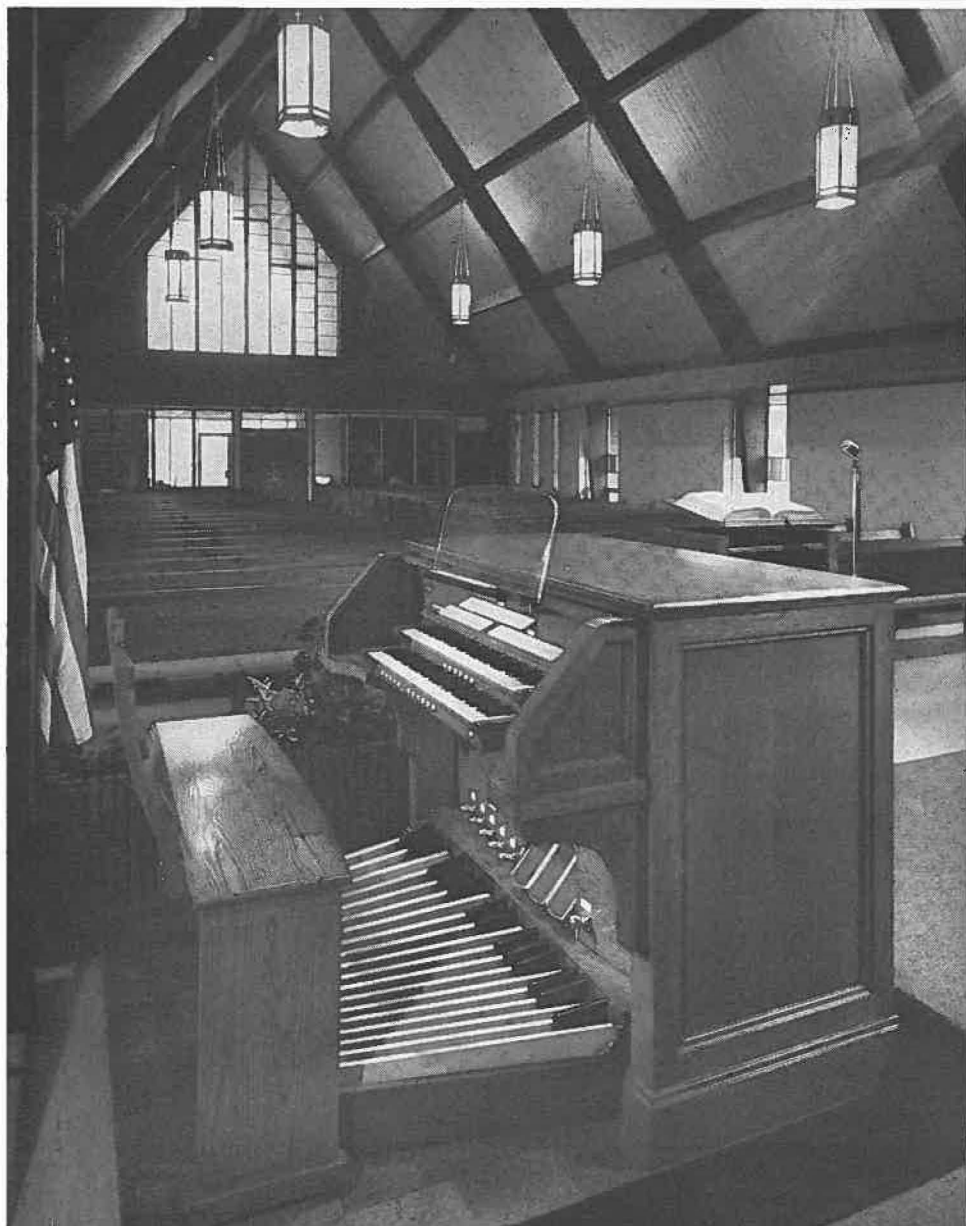
Lieblich Gedackt 8 ft. 61 pipes
Viola da Gamba 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Flute Harmonique 4 ft. 61 pipes
Flute a Bec 2 ft. 61 pipes
Scharff 3 ranks 183 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Clairon 8 ft. 61 pipes

CHOIR

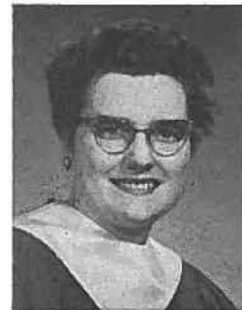
Nasonflöte 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Unda Maris 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 3/4 ft. 49 pipes
Principal 2 ft. 61 pipes
Terz 1 1/2 ft. 49 pipes
Schalmei 8 ft. 61 pipes

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaton 16 ft.
Octave 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Quintaton 8 ft.
Choralbass 4 ft. 32 pipes
Flöte 4 ft. 12 pipes
Octavin 2 ft. 12 pipes
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Basson 16 ft.
Posaune 8 ft. 12 pipes
Klarine 4 ft. 12 pipes



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

By MICHAEL RUDD

Part II

Part I of this series sought to point out some of the more conservative contemporary compositions that deserve our attention as teachers and performers. Perhaps the most significant theme of that discussion indicated that appropriate music can be written for the organ in a style that is easy on the ear and yet attractive in a fresh idiom.

The *Triptychon* of Joseph Ahrens, 1949 (Schott — Associated), is illustrative of a step in a more daring direction, at least in comparison to works discussed in the previous article. By no means advanced according to really contemporary standards, the Ahrens work still provides surprising effects for many conservative organists. This work is based on the B-A-C-H motive throughout; the composer uses it as a germ motive or *Grundgestalt* for the entire work. With imaginative ingenuity Ahrens manipulates the small four-note motive in permutations and inversions, showing a mastery of compositional devices in a manner familiar to German composers both past and present. This work presents a modern version of the Liszt B-A-C-H work, making the organ an instrument of dramatic and exciting proportions. The linear concept found in the harmonies reveals that the chord members are derived from parts of the B-A-C-H motive, so that vertical sonorities are actually linear in their original scheme. The combination of tertian and polytonal harmonies lends color and variety to the composition. Intervention, somewhat akin to a free and liberal inversion technique, is found also. This piece is most interesting in its derivation of so much musical material from small motives, as well as in its colorful harmony, resulting in a successful post-Hindemith idiom for the instrument. The concluding Ricer-car, suggestive of Pepping's style, returns to more conservative harmonic ideas than preceding movements, although there is still to some extent a mixture of tertian and polytonal ideas. Summing up, one should observe that linear compositional techniques do not necessarily indicate or presuppose unpleasant or dissonant effects harmonically, and never should one conclude that the vertical aspect of harmony and tonality has been ignored in contemporary musical procedures.

The *Second Sonata* of Richard Arnell, 1957 (Hinrichsen — C. F. Peters), is an admirable representation of good English contemporary style, along the lines of Britten, Walton, and Vaughan Williams. The composer is naturally more conservative in most ways than his German predecessors or contemporaries, and one of the central points of departure indicates diatonic rather than hyper-chromatic ideas. The effect of the work mentioned above suggests the styles of Peeters, Schroeder, and Walcha in the adherence to traditionalism. The first movement is so lyrical and pastoral in character that one would think it most appropriate for an English or French organ; however, the composer states in an introduction that the work was inspired by the Flentrop organ at Harvard. The wandering mixed-mode flavor of the second movement contrasts to the Baroque spirit of the final Chaconne, where the composer presents typical articulatory characteristics for a Baroque instrument. The smooth melodic flow of Arnell's work is often a result of a kind of *Fortspinnung*. The composition shows an importance attached to the idea of unity through intervallic design. The interval of a fourth is so often observed that simi-

larity in motivic treatment seems to be of obvious necessity to the entire structure of the piece.

Considerably more advanced is the 1955 *Partita* of Helmut Bornefeld (Baerenreiter), who stands perhaps midway stylistically between the recent contributions of Ahrens and Siegfried Reda. Frequent meter change, absence of beat feeling, and floating, wandering melodic characteristics indicate a more daring style for the organ. The fourth movement, *Phantasie*, shows what the composer calls *schichtige* structure, referring to the layers of musical lines on the page on separate staves. Actually, the term *polyplanal* would aptly apply as a description of this means of writing out contrapuntal lines. That is, if only one voice or one hand occurs at a given point, then only one staff is used, so that the number and arrangement of staves will vary throughout a movement or section. Simple in its concept and not actually complicated, this system is still considered part of more "modern" trends by some composers and theorists. Stylistic variety is seen as a result of frequent change in harmonic idiom in different movements. While some movements are traditional in rhythmic, harmonic, and formal designs, others are more advanced, giving an unusual amount of stylistic diversity to the whole work. Bornefeld never terminates a movement with a major chord, typical of Hindemith, but instead ends with polyharmonic sonorities. The composer deals with chordal spelling in thirds, fourths, and fifths, while stressing polyharmonic textures. Bitonality is also a characteristic element in the composition. Canonic treatment in this work is traditional by contemporary standards in that consonant intervals are found. This is seldom the case in many contemporary canons. This work is characterized by a strong desire on the composer's part to indicate clearly the interpretation of this work by the organist, leaving very little to the imagination or creativity of the performer. Frequent changes in registration are indicated, and though the composer is German, this seems to make little difference, in view of the fact that German organs usually have fewer couplers and pistons. The futility of overly-specific marks for registration should have been realized and understood by the composer, assuming that most organs are so different from one another that specific marks mean almost nothing. Awkward stop changes are only the result of the composer who does not understand the instrument thoroughly. Along this line, Bornefeld shows considerable influence of Schoenberg in his rigid demands upon the performer's submission to the musical desires of the composer, leaving little room for freedom of interpretation. In this way, few will dispute the impact of Schoenberg upon the musical ideas of our time. The composition also gives considerable evidence of text painting, based on the manipulations of the chorale, "Christus, der ist mein Leben." The close resemblance between the style of Webern and the fourth movement, and the somewhat vague semblance of Messiaen in the sounds of chordal structures and progressions should also be mentioned. The various movements of this *Partita* reveal variety and contrast proceeding with unity and control.

The Swiss composer Willy Burkhard has written effective and important oratorios, and from these his organ works derive much of their meaning and style. Closely associated with mysticism and scriptural texts, the organ works offer

a great contribution to the literature for the church service, both liturgical and otherwise. The *Choral-Triptychon* of 1953 (Baerenreiter) exemplifies Burkhard's emphasis upon choral melodies and texts, and the work also suggests programmatic connotations and text painting combined with a musical mysticism. Symbolism based on numbers, in the biblical sense, occurs often, and the theories of Schenker and Salzer may possibly be applied in dealing analytically with this music. Numerical symbolism probably appears not as a coincidence, but rather as the intention of the composer. The composer combines tertian harmony with polymodality to give a texture of attractive atmospheric qualities. Combinations of polytonal and polyorganum textures give increased dramatic effect toward the end of the work. The use of familiar German chorales as a melodic basis for an entire piece constitutes an important and obvious influence of the school of German composers for many years, and the ability of the composer to extract so much variety from simple chorales is notable and commendable.

Harald Genzmer's *Third Sonata* for organ, 1963 (Litolf — Peters), indicates quite a departure in a progressive sense from his earlier *Tripartita*, discussed before. The newer work illustrates a bold energetic style, virile and impulsive. The composition is an admirable indication that serial procedures may result in an aesthetically pleasing musical work, freely tonal, yet not cacophonous. The avoidance of trite harmonic progressions signals a distinct improvement over the earlier *Tripartita*. But more ingenious is Genzmer's row technique, which enables him to write music that is both tonal and serial at the same time. The fugue which ends the composition harkens back to Buxtehude in its rhythmic vitality and offers a more conservative ending to this work in contrast to earlier movements.

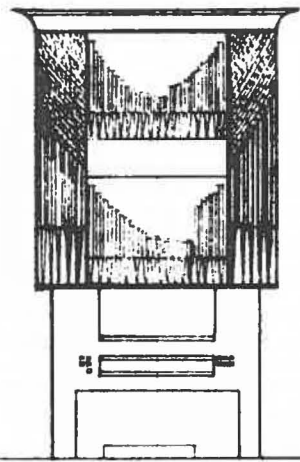
Gerhard Wuensch has written a *Sonata Breve* dated 1963, which is published as a part of *The California Organist* (Avant Music Co.). It is by far one of the most admirable pieces ever to appear in that series. The Sonata is that rare and welcome combination of musical effectiveness and impressive craftsmanship that unfortunately exists only too seldom in all music, contemporary or otherwise. The first chord contains notes that form the basic motives for the entire work, and the frequent appearance of small germ motives indicates a careful approach to musical structure in composition. But the piece never loses its musical interest and is lively, colorful, and fun to play. Particularly attractive are the points of rhythmic vitality, resembling somewhat the keyboard works of Bartok and Stravinsky. Harmonically, the work is at once a mixture of polytonal, pandiatonic, tertian, and quartal factors, giving considerable variety. The alternation of conventional and unconventional cadences offers further interest. Although Germanic in a neo-Baroque spirit to begin with, the work concludes with a flashy toccata suggesting the style of many French organ works; a theme appears which is strikingly similar to the finale of Vierne's First Symphony. The spirited ending brings to a close one of the better contemporary works for the instrument — one that should be more often performed.

This is the second in a series of three articles.

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Holiday above the Border

It seems to us that a pleasant way to end the summer, on the way back from an August vacation or on the way to a September one, might well include dropping in for a couple of days (Aug. 28 and 29 to be specific) on the activities at the convention of the Royal Canadian College of Organists at Peterborough.

Church musicians who have visited any past convention in Canada don't need urging. Even the giant ICO 67 last year, special and memorable occasion that it was, had many of the characteristics which make Canadian conventions unlike, and in most cases better than, conventions almost anywhere else.

The Canadians always offer personal friendliness, informality and a leisurely approach. You end a convention there not exhausted but refreshed.

If you have never sampled the Canadian brand of convention, we can strongly recommend Peterborough as the near-perfect introductory prescription: only two days of convention; no piling of one exhausting recital on top of another; no long hurried bus trips between events; no logistics problems; plenty of time to eat delicious Canadian food; and never a moment in which some interesting, cordial person isn't nearby for a chat, if you are feeling garrulous (and you will be!)

We won't go into the beauties and charms of Ontario vacation-lands; consult your travel agent or automobile club. All we will add is: it will be worth your while and you won't forget it.

Life Begins at 40

The age of 40 is the heyday of middle age when "a fool at forty is a fool indeed" and "a man of forty is either a fool or a physician."

But a woman of 40 is something else again and an organization of women which stays together 40 years is something rare and wonderful indeed.

Back in the otherwise not very remarkable year of 1928, on the 13th of June, seven prominent Chicago organists, who were also women, banded together to form an organization "to promote and dignify the organ profession among women." They called it The Chicago Club of Women Organists. Groups of women who do the same kind of work traditionally form groups. But there is no record of any other

group of woman organists who have been able to maintain a vital service organization up to the middle age of a 40th birthday.

Certainly one of the activities which has done the most to weld together such a durable organization has been its annual playing competition for young woman organists, for the last ten years called the Gruenstein Memorial Competition in memory of the founder of THE DIAPASON. No dilettante contest this, but a serious competition drawing top young players from distant states — players who consistently go on to Fulbright grants, college appointments and important church music posts. This Gruenstein competition has grown in stature year after year.

What we admire most of all about these lovely ladies is their variety. The membership age actually extends from 18 to more than 80, with many of those in between, of course, of "uncertain age." All find common interest in the organ and its music and in service to our art.

Even those glittering silver teas for which the CCWO is so justly famous have provided valuable contacts between different generations of women who play the organ.

We ended our 1958 tribute to the CCWO this way:

Perhaps it is unusual for the ladies (bless them) to admit to 30 candles on their birthday cake. To us, at least, they do not look a day more than 29.

Ten years later they still don't look a day more than 29.

Sound an Alarm!

The shocking fire which destroyed one of Canada's most discussed pipe organs (see pages 1 and 11) brings to mind the great number of organs which have fallen victim to the scourge of fire.

The historic organs in Mexico City's great cathedral, probably slated for restoration, were badly damaged in the fire last year described and illustrated in our June 1967 issue. Fire destroyed the organ in All Saints, Kingsway, Toronto, on which Glen Gould has recorded Bach. The fire at Dominion-Chalmers United Church in Ottawa, which destroyed the large organ, is vividly pictured in the Casavant film, *Architects of Music*.

We recall the story of the organ wheezing out a swan song as Syracuse's Methodist Church burned, as reported on the front page of our March 1957 issue — a story reprinted by several other magazines. There was a spell in the 1950s when several important Chicago area churches were set afire by firebugs. And some of us remember the rash of church fires a 14-year-old girl set in Richmond, Va. at about the same time.

There were several articles and letters in this magazine a generation ago commenting on the many fires in organs probably traceable to a quick cigarette the organist sneaked between practice periods.

Aeolian Hall's fire at first seemed to have a more patriotic origin: Victoria Day is celebrated May 20 in Canada with fireworks, just as July 4 is below the famed "world's only 3,000-mile unguarded border." Firemen at first believed that the tragic fire might have been started by children shooting off firecrackers to honor the memory of the great sovereign who ruled the British Empire at the time the Dominion of Canada was established. Faulty wiring now seems more likely, but the loss to the community is just as regrettable.

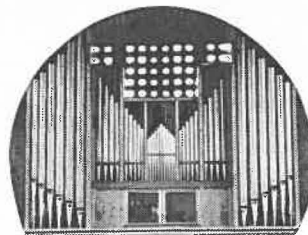
Don't you wonder how many great organs have been turned into twisted piles of metal in the whole history of the organ in the church? It creates a melancholy picture, doesn't it? We hope no one takes our "Invitation to Arson" editorial last month too seriously and starts bonfires in his organ loft!

Rogg in Chicago

A Chicago debut by a major European recitalist and recording artist has not occurred since Simon Preston's appearance in 1965. So it was a pleasure, according to our custom to welcome Lionel Rogg in recital May 13 at the Church of the Ascension. As expected, his Bach playing was the high point of the recital; the sponsoring North Shore Chapter may have missed the boat by choosing the mixed program listed in the recital pages instead of an all-Bach one. As sincere, careful and gifted a player as Mr. Rogg, though, can be counted on for a good performance of any music he undertakes.

There is a clear growth in freedom and expressiveness in the Bach of this young Swiss organist since his first exemplary recording of the complete organ works of the Leipzig cantor. This is all to the good audience-wise, and as he becomes more accustomed to American audiences, American organs and American buildings, his ability to communicate over here should soon be the equal of the very top players; he is young, perceptive and has a fine mind. He will feel the need for making these adjustments and it will be a pleasure to watch them take place.

Hearing his Bach playing, particularly of *Orgelbüchlein* chorales, makes that English critic's opinion ("greatest Bach player of our time") seem not very much out of line. — FC



Organ Music

It seems to us that the act of musical editorship involves a fair amount of responsibility. This observation is pertinent to several items received within the past month.

From BMI Canada Ltd. (41 Valleybrook Drive, Don Mills, Ont.) comes Vernon Murgatroyd's *Méditation sur un thème grégorien*. In spite of parallel movement triads and tone-clusters, its conception is in a style of several generations ago.

The Concerto No. 5 in G minor by Henry Burgess, Jr. has been edited by Francis Hopper and published by Concordia. Organ or harpsichord could function equally well as the solo instrument; there is no pedal part. The orchestra consists of four strings and, in the third movement, two oboes (or flutes); the latter parts could easily be played on the organ, if that were used as the solo instrument.

The concerto is a very attractive piece of moderate difficulty in four movements. It is stylistically more akin to Greene than to Boyce or Handel. Concordia's engraving and printing are superlative as usual. Beyond a few general comments and a statement that this work was published by J. Walsh in 1740, there is no information given either on Mr. Burgess or on the background of his concertos. Since even Grove's Dictionary is silent on these subjects, the modern day performer will be interested to learn what, if anything, is known. The accurate representation of notes on the page is, in this instance, only a part of editorial responsibility.

Another interesting item from Concordia is Francis Hopper's edition (arrangement?) of a Sonata in D by William Hayes (1705-1777). The origins of this piece are not clearly stated; string trios would be a good guess. The total effect is pleasant enough, but a clear statement of editorial policy would make many organists happier.

Concordia anticipates the Christmas season with Five Spanish Carols for Organ by Norberto Guinaldo. These settings are mildly neo-baroque, never stray far from the tunes (thereby avoiding gimmicks and retaining the freshness of the originals), and are of moderate difficulty. This collection will be a fine addition to organists' Christmas repertory lists for 1968.

Those Were the Days

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

William Ripley Dorr, in the Navy, was playing baritone horn in the band; Russell Hancock Miles, in the army, was playing trombone at Fort Ethan Allen.

The diaphone stop in the huge Wurliizer in the Exhibit building in St. Louis, under proper atmospheric conditions, was said to carry for 50 miles.

Hillgreen, Lane & Co. completed three large theatre organs and four church organs.

German titles on music were not to be used by members of the National Association of Sheet Music Dealers.

The American Organ Players Club of Philadelphia donated \$425 to the War Relief Fund; "the club treasury is in healthy condition."

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

The factory operated by the Ernest M. Skinner and Son Company in Methuen, Mass., was destroyed by fire June 17.

George William Volkel began his 12th consecutive summer as organist at Chautauqua, N.Y.

The Chicago Club of Women Organists celebrated its 15th birthday at its annual dinner June 7.

A new ban on metals for organ pipes was issued by the War Production Board, this time including even replacement parts.

T. Tertius Noble was named organist emeritus at St. Thomas Church, New York City.

Ten years ago the following occurrences were brought to the attention of readers in the July, 1958 issue —

Claude Murphee, University of Florida organist, was killed in a freak automobile accident.

S. Lewis Elmer was speaker at the 57th annual commencement exercises of the Guilford Organ School.

Gaston Dethier, recitalist, composer and teacher died at the age of 83.

The Chicago Club of Women Organists rounded out its 30th year.

The original tunes and Spanish texts are provided, together with an English prose translation. We agree heartily with Mr. Guinaldo's statement that this "... will be welcomed by many as a key to the musical meaning."

S. Drummond Wolff has arranged three items for Concordia: 1) a "suite" from instrumental symphonies of Boyce. There are in all seven attractive and usable pieces. 2) "La Rejouissance" from Handel's *Fireworks Music*. 3) The Adagio from Alessandro Marcello's Oboe Concerto in C minor. In each instance a brief description of sources and style accompanies the arrangement.

A single from J. Fischer is H. D. McKinney's arrangement of Franck's *Panis Angelicus* for organ, harp/piano, and solo instrument.

Shawnee's series of Service Suites for organ continues with one by Edward H. Wetherill, consisting of a prelude, interlude, offertory, and postlude on familiar hymns. Although idiomatic throughout, this set leaves the unmistakable impression of having been poured into a mold — and a rather worn mold, at that.

The latest numbers in Rayner Brown's long list of music for organ, or organ with instruments, are a chorale prelude for viola and organ on *Aus tiefer Not* and a Sonata for cello and organ. Western International Music Co. (2859 Holt Ave., Los Angeles, Cal. 90034) publishes these; parts are included.

The sombre quality of the viola is well-suited to this chorale. Both the instruments and the form — statement, development rising to climax, quiet close — are handled with real insight.

The Sonata for cello is a rather more predictable piece in an essentially linear idiom. Both instruments are used competently, however, and the total effect is comfortable. A skilled cellist will be needed for the many excursions into treble clef. Experiments in octave displacement in the second movement fugue are possibly the most interesting aspect of the entire piece.

It is regrettable that the quality of the printed page in both pieces is far from satisfactory. — WV



Choral Music

Music for general use dominates the choral material received this month, with a number of standard publishers contributing.

Augsburg has a combined-choir festival anthem on *Come, Ye Thankful People, Come*, to which Donald A. Nelson has added trumpets. Two works of F. Melius Christiansen have been revised by Olaf Christiansen, both with division of parts: *How Fair the Church of Christ Shall Stand* and *Hosanna*. For SA is Johannes Petzold's *And Lo, the Star*, with a C instrument, and Graham George's *All Things Bright and Beautiful*, also usable as unison. Marie Pooler has set *Little Children, Come to Jesus to Hyfrydol* for unison singing. Ronald Nelson has added an instrument in C to his unison *The Earth Is the Lord's*, set to a Couperin melody.

Boston Music sends three by Don McAfee — *A Choric Psalm* for speaking chorus and percussion, and two *Parables for Mixed Voices*, the *Parable of the Sower* and the *Good Samaritan*. These seem to be program, not service material.

Broadman Press sends one for Christmas: *On This Eve of Christmas* by Dick Reynolds, four stanzas of a catchy melody arranged simply. Eugene Butler's SAB exploration of rock rhythm, *O Thou, to Whose All-Searching Sight*, seems to us forced and unnatural. Beryl A. Red's *Tell Man of God* is usable in various two-part combinations; it too brings in some trite rhythms and harmonies of pop music. Bob Burrough's *Praise God* uses three trombones and timpani (parts printed in the choral score).

From Boosey and Hawkes come:

Cinque Laude, five short, difficult bits of probably limited usefulness by Norman Dinerstein; two not very distinguished block harmony works by Ned Rorem — *Love Divine, All Loves Excelling*, and *He Shall Rule from Sea to Sea*, with a number of high B flats in the soprano; Peter Maxwell Davies' *SSA Five Carols*, curious and rather interesting; John Brodwin Kennedy's setting of William Blake's *Little Lamb*, available SA or TB.

Robert Chalmers has based his SAB Easter anthem for Boosey, *Now Let the Heavens Be Joyful*, on a pleasant French carol; a simple descant causes no difficulties and the work should be useful for youth choirs. Peter Maxwell Davies' SA *Shall I Die for Mannis Sake*, designed for a children's choir, might be pretty tough going there. A baritone or mezzo solo introduces a curiously trite *Blessed Is He* by Michael Head. In Boosey's *Moramus* edition appear two Johann Geisler SSAB anthems, well-edited by Ewald V. Nolte: *Sing and Rejoice, O Zion*, and *Praise to the Lord*. Texts are English adaptations by Mr. Nolte, and the original German.

The Organ Score of Kodaly's *Laudes Organi* has been made available by Boosey, as well as a vocal score of Stravinsky's 1966 *Requiem Canticles*. Dominick Argento's extended difficult *The Revelation of St. John the Divine*, for tenor, male chorus, brass and percussion should be seen by college directors and those few others with this kind of resources at hand. Even more ambitious and thus even more limited in performances is a big Christmas oratorio *For the Time Being*, setting of W. H. Auden by Marvin David Levy. This major work which calls for six professional soloists, narrator, chorus and orchestra was commissioned by Margaret Hillis and we shall hope to be hearing it.

Concordia's *A First Motet Book* is a valuable collection of 17 short anthems from five centuries. Almost every work would be useful for an average choir and the variety of styles, lengths and textures recommends it still further.

From Elkin comes *Three Psalms* by Jasper Rooper, *I Will Lift Up Mine Eyes*; *O Praise the Lord, All Ye Hea-*

then; and *Behold How Good and Joyful* — fairly difficult and generally interesting.

Two Youngs are represented in Hope Publishing's list — two by Gordon Young, *Come Praise the Lord* and *O Thou Divine Mystery*, both simple but rather inept in text and music as well; and a Carlton Young arrangement of *Bring a Torch, Jeannette*.

Some interesting service music comes from Novello. A big Mass in *Five Movements* by Christopher Steel, for chorus and orchestra with soprano and tenor solo, will justify study by directors with ample resources, for use in festivals and concerts; the text is in Latin; the accompaniment reduction would not be very satisfactory at the organ. Three new settings of the *Magnificat* and *Nunc Dimittis* by Herbert Howells should be considered by directors in liturgical situations. The composer names two of them *The Winchester* and *The Sarum*; he might have called the third *The Chichester*, since this is its dedication. He would then have included the three cathedrals in the annual *Southern Cathedrals* festival since *Sarum* was the predecessor of *Salisbury*. A pair of new *Hymn-Tunes* by John Joubert for the Cambridge hymnal are named *Plumstead* and *Bishops*. In Novello's *Purcell Society Reprints* is an edition of a 10-part *Blow Up the Trumpet in Sion*.

In the G. Schirmer list, including some Lawson-Gould issues and some Novello publications now available in the USA only from Schirmer, are a number of works for the Christmas season. These range from a big 16th century six-part *Puer Natus Est* by Jacobus Regnart, edited by Walter Rubsamen, through Bach and carols to works of our day. *From Heaven Above* (a "choral mosaic based on Bach settings") has been prepared by Don McAfee and Ralph Satz, with each stanza based on a different setting; the choral parts are only moderately difficult. Small originals include a *Christmas Cradle Song* by James H. Sutcliffe, *Long Years Ago* by Virgil T. Ford and Robert Manton's *The Earth Has Grown Old*, all three unaccompanied. Another setting of the Blake poem, *The Lamb*, has been made by

A. A. Schwadron, not very easy without an accompaniment.

For general use from G. Schirmer; Eric Thiman has a small and pleasantly archaic unaccompanied *Christ Who Knows All His Sheep*; Jean Pasquet's *Blessing of the Trinity* develops a climax and subsides; three unaccompanied anthems by Sven Lekberg make reasonable demands and should work: *Glory Be to the Father, Have Mercy upon Us*, and *It is a Good Thing*. Equally without problems are two rather small *cappellas* by Kent Newbury: *Hear My Prayer, O Lord*, and *O Lamb of God*. David Penger has made an old Southern tune into the easy hymn-anthem *God Eternal Is My Refuge*.

Editings of standard music or works based on it included in Schirmer's list are: *Sanctus* and *Osanna* from Mozart's *Coronation Mass*; an SAB by William Stickles of *How Lovely Are the Messengers* from Mendelssohn's *St. Paul*; a *Durante Kyrie* arranged SAB by Jerry Weseley Harris; an *Elwood Coggin SATB* of *Lord, Redeemer of All* from the *Schutz St. Matthew Passion*; and *Jesus Christ, Our Lord, Is Risen*, based by John Edmunds on the so-called *St. Anthony Chorale* attributed to Haydn.

It Took a Miracle is a religious pop by John Peterson issued by Hill and Range; it seems to us "gospel song" at its worst. — FC

BACH FESTIVAL PERFORMED AT CHURCH IN ELMIRA, N.Y.

A Bach festival was held May 26 and 27 at Grace Episcopal Church, Elmira, N.Y. with the *Cantata Singers* led by Robert M. Finster and the festival orchestra and soloists and Kent Hill at the organ. Sunday evening the *St. John Passion* was sung, and Monday a program of arias from *Cantatas 29, 78 and 106* and the *Magnificat* contained also the unaccompanied suite in D minor with David Howard, cellist, and closed with the motet *Jesu, meine Freude*.

RICHARD D. HOFFLAND conducted the tenth annual choir festival May 16 at Westminster Presbyterian Church, Dubuque, Iowa. William Knaus was at the organ and 154 children participated. Nine churches of four denominations took part.

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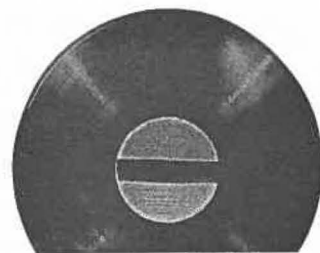
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New Records

This month brings several exceptionally valuable organ records.

E. Power Biggs' series of historic organs adds Historic Organs of Spain. Three cathedrals (Toledo, Segovia and Salamanca) and the Royal Palace of Madrid are represented and the music is largely that actually written for such instruments — entertaining music with a lift. The beautifully recorded sound will inspire a wide student interest in Spanish organs and their music — music Mr. Biggs has done so much to popularize in America. (Columbia MS7108).

Volume 3 of Bach Organ Favorites shows Mr. Biggs at home on his own Flentrop at the Busch-Reisinger Museum at Harvard. The music, good to have recorded by this organist on this organ, includes three familiar preludes and fugues (Arnstadt in C, Fiddle, and Cathedral) and the Six Schübler Chorales. Mr. Biggs' zest for playing this music comes through vividly (Columbia MS7109). The jacket notes on these two are up to Mr. Biggs' usual high standards — bright and informative.

In connection with Columbia Records' Biggs month (May), the company released A Biggs Festival, a generous sampler from some 15 of his albums, using many different organs and the pedal harpsichord. To most organists and regular collectors of organ music, there is little new here, but the record would make a fine gift to spark a layman's interest in the music of our field. We hope many will be bought for just this purpose. (Columbia Stereo EPB1).

Records by Robert Noehren are always news too, and he contributes two exceptionally valuable ones this month, both recorded on organs he has designed and built. 20th Century American Organ Music finally gives us a record of American organ music of which we can be genuinely proud. Its seven composers, Ross Lee Finney, Samuel Adler, Herbert Fromm, Leo Sowerby, Walter Piston, Gerald Near and Dr. Noehren himself, provide a variety of styles. Dr. Finney's work is especially exciting but the familiar Sowerby Comes Autumn Time and the Piston Chromatic Study on B-A-C-H come off equally well. The organ at the First Baptist Church, Ann Arbor, Mich. is well recorded and impressive. Surely this record will be a *must* for most organ record libraries. (Lyrichord LL191, Stereo LLST 7191).

Perhaps not quite so nearly indispensable but equally exciting and enjoyable is Dr. Noehren's 20th Century French Organ Music — a collection of somewhat more familiar music. Eight of Jean Langlais' best short pieces are played beautifully and with fine recorded sound on side 1; the reeds of St. John's Cathedral, Milwaukee have fine fire. The reverse side is a welcome performance of the Tournemire L'Orgue Mystique no. 30 and the rather more often heard Messiaen Communion (Les oiseaux et les sources). Lyrichord LL 187, stereo LLST 7187. The jacket notes on these two are not up to the quality of the playing and the recorded sound; more help on the *music* might have been in order.

An interesting record released by Southern Illinois University Press (Pleiades record P 101) is particularly remarkable for an organ Sonata da camera by Burrill Phillips. Genuinely contemporary in feel, the work is made readily comprehensible by Wesley Morgan's clarifying performance. We need more works of this caliber if we are to interest our best young talent in the organ as a living instrument. Mr. Phillips' still more recent sonata for violin and harpsichord is just as full of vitality. Warren van Bronkhorst is the violinist. The same team plays two Bach sonatas on the reverse side. — FC



Franklin Mitchell has been appointed lecturer in organ at the University of Kansas, effective Sept. 1. He will continue as vice-president, tonal director and a member of the board of directors of the Reuter Organ Company, also in Lawrence, Kans. He will teach a two-semester course in organ design and construction, utilizing facilities of both the university and the organ company.

Mr. Mitchell has a BA degree from Missouri Valley College, Marshall, Mo. and a MMus from the University of Michigan, Ann Arbor, where he was a student of Palmer Christian. Before joining Reuter in 1951, he served on the faculties of Missouri Valley College and Linfield College, McMinnville, Ore. Under his artistic direction, Reuter has adopted a path of moderate reform and has risen to national importance as one of the major builders of pipe organs.

Mr. Mitchell is past president of the Associated Pipe Organ Builders of America (APOBA) and has lectured frequently to colleges and organizations across the country on the subject of organ design and construction. For 10 years he was organist of the First Methodist Church of Lawrence.

Among organs Mr. Mitchell has designed are: University of Michigan studio; University of Houston chapel; Temple Buell College chapel; Bucknell University chapel; San Antonio College chapel; University of Kansas studio; Lynchburg, Va. College; Westminster Presbyterian Church, Oklahoma City; First Methodist Church, Fort Worth, Tex.; and First Baptist Church, Worcester, Mass.



Anita Eggert Werling, Windsor, Ont. student of Marilyn Mason at the University of Michigan, was first place winner of the 1968 Gruenstein Memorial Award in the annual contest for young women organists sponsored by the Chicago Club of Women Organists. The contest was held May 12 at the First Baptist Church, Oak Park, Ill.

Mrs. Werling is working toward her DMA in organ performance at the University of Michigan. Previously she had received her MMus degree from Northwestern University where she studied with Barrett Spach and her bachelor degree from Concordia Teachers College, River Forest, Ill. where she was a student of Thomas Gieschen. From 1962 to 1966 she taught at Concordia College, St. Paul, Minn. At present she is organist and choirmaster at the Riverside United Church of Canada, Windsor, Ont.

EILEEN COGGIN will be organ soloist July 24 at the San Francisco Symphony Pops Concert at Civic Auditorium. She will play Handel and Piston with Arthur Fiedler conducting.

July 10

E. Power Biggs, Hammond Museum, Gloucester, Mass.

Edward G. Mead, Church of the Holy Sepulchre, London, England

Lucienne L'Heureux, Ars Organi recital, St. Joseph's Oratory, Montreal 8:45

Berkshire Boy Choir, Hartford, Conn. Festival

Corliss R. Arnold, Peoples Church, E. Lansing, Mich. 8:15

Peter B. Beardsley, First Congregational Church, Kokomo, Ind. 12:30

Marilou and Klaus Kratzenstein, Practorius organ, Freiburg im Breisgau, Germany

11 David Pizarro, Kaufbeuren, Germany

12 Choristers' Guild seminar to July 18, Mission Springs, Calif. Wilma Jensen

13 Paula Fendler, St. John's Cathedral, Spokane, Wash. 2:00

Church Music conference, Green Lake, Wis. to July 20, Frederick Swann

David Pizarro, Kitzinger, Germany

14 Ann Frances Byrne, Cathedral of St. John the Divine, New York City

Heinz Arnold, Grace Cathedral, San Francisco, Calif. 8:00

David Pizarro, Amorbach, Germany

15 Clarence Ledbetter, Lutherkirche, Freiburg im Breisgau, Germany

16 Klaus Kratzenstein, Cathedral, Freiburg, Germany

Charles Rigsby, Lawrence Savage, Kenneth Lowenburg, Myles Cross, Riverside Church, New York City 7:00

17 Douglas Bodle, Ars Organi, St. Joseph Oratory, Montreal 8:45

Kathryn W. Conner, First Congregational Church, Kokomo, Ind. 12:30

Klaus Weinhold, Hammond Museum, Gloucester, Mass. 8:30

18 Edward Müller, Silbermann organ, Arlesheim, Germany

Disciples Musicians to July 20, Columbia, Mo. Gerre Hancock

David Pizarro, Basilica, Trier, Germany

19 Berkshire Boy Choir, Castle Hill Festival, Ipswich, Mass.

Marilou Kratzenstein, Lutherkirche, Freiburg, Germany

20 Melvin West, St. John's Cathedral, Spokane, Wash. 2:00

21 Clarence Ledbetter workshop, U of Puget Sound, Tacoma, Wash.

Berkshire Boy Choir, Rutgers U, New Brunswick, N.J.

22 Clarence Ledbetter workshop, U of Puget Sound, Tacoma, Wash.

23 Clarence Ledbetter workshop, U of Puget Sound, Tacoma, Wash.

JULY

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Berkshire Boy Choir, Bydenwood Festival, Reading, Pa.

Rodney Hansen, Riverside Church, New York City 7:00

24 Clarence Ledbetter workshop, U of Puget Sound, Tacoma, Wash.

Michelle Quintal, Ars Organi recital, St. Joseph Oratory, Montreal 8:45

Berkshire Boy Choir, Syracuse University

David Pizarro, St. John's College Chapel, Cambridge, England

Eileen Coggin, San Francisco Symphony, Civic Auditorium, San Francisco 8:30

Jeanne Davis, First Congregational Church, Kokomo, Ind. 12:30

Richard Ellsasser, Hammond Museum, Gloucester, Mass. 8:30

25 Clarence Ledbetter, Mason Methodist Church, Tacoma, Wash.

Berkshire Boy Choir, State U of New York, Potsdam

Choristers' Guild Seminar, Barrington, R.I. to July 31, Wilma Jensen

26 Clarence Ledbetter recital, U of Puget Sound, Tacoma, Wash.

David Pizarro, Trondheim Cathedral, Norway

27 George L. Scott, St. John's Cathedral, Spokane, Wash. 2:00

28 Berkshire Boy Choir, Garden State Festival, Holmdel, N.J.

William Teague, USAF Academy, Colorado Springs, Colo. 8:00

29 David Pizarro, Trondheim Cathedral, Norway

Organists' Holiday Course begins, Royal Academy of Music, London

Anton Heiller master classes, Washington U, St. Louis to Aug. 30

Evergreen, Colo., Conference to Aug. 15, William Teague, Gerre Hancock

Fourth International Webern Festival to Aug. 4, Dartmouth College, Hanover, N.H.

30 Organists' Holiday Course, Royal Academy of Music, London

William Teague, Evergreen, Colo. conference

Frederick Swann, Riverside Church, New York City 7:00

31 Antoine Reboulet, Ars Organi recital, St. Joseph Oratory, Montreal 8:45

Berkshire Boy Choir, Festival of Performing Arts, Saratoga, N.Y.

Organists' Holiday Course, Royal Academy of Music, London, England

Mary Ruth Yates, First Congregational Church, Kokomo, Ind. 12:30

Klaus Kratzenstein, Cathedral, Konstanz, Germany

David Pizarro, St. German's, Cornwall, England

Richard Ellsasser, Hammond Museum, Gloucester, Mass. 8:30

August 1 Organists' Holiday Course, Royal Academy of Music, London, England

2 Organists' Holiday Course, Royal Academy of Music, London, England

David Pizarro, Seminary, St. Peter's Black Forest, Germany

3 Bruce Bengtson, St. John's Cathedral, Spokane, Wash. 2:00

4 Eileen Coggin, USAF academy, Colorado Springs, Colo.

6 Berkshire Boy Choir, National Cathedral, Washington, D.C.

Wilma Jensen, Riverside Church, New York City 7:00

David Pizarro, Kamien-Promorski, Poland

7 Raymond Daveluy, Ars Organi recital, St. Joseph Oratory, Montreal 8:45

Byron L. Blackmore, Coulee Region Symphony, St. Paul's Lutheran, La-Crosse, Wis. 8:00

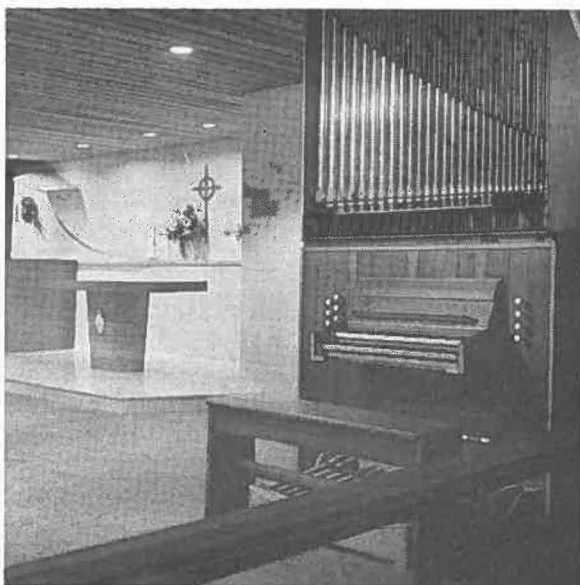
Joan Indrutz, First Congregational Church, Kokomo 12:30

9 Orpha Ochse master class, Reading, Pa.

Berkshire Boy Choir, Tanglewood, Lenox, Mass.

A 7TH ANNUAL youth choir festival May 12 at the First Methodist Church, Kalamazoo combined 12 choirs from churches of six denominations under the direction of Helen Kemp, Dallas, Tex. Organists were Mildred Dupon and Frank Novak.

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Programs of Organ Recitals of the Month

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

Fernando Germani, Rome, Italy — Auditorio Nacional, Mexico City June 25: Concerto in G major, Vivaldi-Bach; Noël sur les Jeux d'Anches, Daquin; Prelude and Fugue in E minor, Bach; Grande Piece Symphonique, Franck; Fantasic on Wacht auf, Reger. June 28: Concerto in A minor, Vivaldi-Bach; Partita on Allein Gott in der Höh, Fantasie and Fugue in G minor, Bach; Sonata 1, Hindemith; Fantasie on Ein feste Burg, Bach. July 5: Concerto in G major, Vivaldi-Bach; Six Schübler Chorales, Toccata, Adagio and Fugue in C major, Bach; Fantasie in F minor, Mozart; Litanies, Alain; Prelude and Fugue on A-L-A-I-N, Toccata, Durullé.

Daniel Trejo, Mexico City — Conservatorio Nacional March 28: Le Prologue de Jesus, arr. Clockey; Trumpet Tune, Purcell; Christ Lay in the bonds of death, Rejoice Christians, All Love Be to God, Hail Thou Brightest Day of Days, A Mighty Fortress, Fugue in G minor, Toccata Dorian, Bach; Berceuse, Carillon, Vienne; Solo, Toccata, Trejo; Plainte, Dialogue for Mixtures, Langlais; Antiphon, Magnificat, Amen, Dupré.

Luz María Romo Valdez, Mexico City — Conservatorio Nacional April 18: Concerto in A minor, Vivaldi-Bach; O Man Bemoan, Prelude and Fugue in D major, Bach; Canon, Schumann; Meditation, Langlais; Tu es Petra, Mulet; Cancion de la tarde, Bossi; Final, Symphony 1, Vienne. Same program Cathedral, Morelia May 15

Alfonso Vega Nuñez, Morelia, Mexico — Conservatorio Nacional Mexico City June 4: Fantasie and Fugue in G minor, Bach; Scherzo, Symphony 2, Vienne; Variations on a theme of Paganini, Thalben-Ball; L'Ascension, Messiaen; Scherzino, R. Noble; Tu es Petra, Mulet.

Epifanio Hernández Valdez, Mexico City — Conservatorio Nacional April 25: Toccata in F (Lydian), Frescobaldi; Soeur Monique, F. Couperin; Prelude and Fugue in A minor, Thiele; Prelude and Fugue on B-A-C-H, Liszt.

Jiri Rópek, Prague, Czechoslovakia — Auditorio Nacional, Mexico City May 24: Prelude and Fugue in D minor, Buxtehude; Ave Maris Stella, Hofheimer; Mit ganzem Willen, Paumann; Upon La, Mi, Re, anonymous English; Es ging ein Man den Berg uff, Buchner; Two Chorale Preludes, Pachelbel; Prelude and Fugue in D major, Fugue in B minor, Seger; Nun komm der Heiden Heiland, Allein Gott in der Höh, Herzlich tut mich verlangen, Prelude and Fugue in D major, Bach; Two Chorale Preludes, Bohemian Organ Book, Pepping; Scherzo, Leighton; Variations on Victimae Paschali Laudes, Rópek; Para Laudes 4, Eben. May 21: Maria Zart, Schlick; Toccata in C major and Fugue in A minor, Cornohorsky; In dulce júbilo and Fugue in C major, Buxtehude; Wie schön leuchtet, Pachelbel; Canzona in G minor, Zipoli; Schübler Chorales 1, 3, 5, Prelude and Fugue in A minor, Bach; Prelude, Fugue and Variation, Franck; Carillon de Westminster, Vienne; Postludio, Alain; Moto Ostinato, Eben; Herzlich tut mich verlangen, Toccata and Fugue in F minor, Wiedermann.

Rafael De Castro, Panamá, Panamá — Auditorio Nacional, Mexico City April 4: — Prelude, Fugue and Ciacona, Buxtehude; Choral Dorian, Alain; Two Trumpet Tunes, Purcell; Fugue in D major, Fantasie in G major, Der Tag, der ist so freudenseich, Ich ruf zu dir, Christ lag in Todesbanden, Bach; Priere, René Vienne; Fantaisie, Saint-Saëns; Toccata in F major, Bach.

Filipe Ramirez, Querétaro, Mexico — Conservatorio Nacional, Mexico City June 7: Jesu meine Freude, Erscheinen ist der herrlich Tag, Prelude and Fugue in A major, Bach; Partita on Nun bitten, Schmid; Improvisation; Introduction on Jesu meine Freude, Höller.

Francisco Dominguez Andrade, Mexico City — Conservatorio Nacional March 14: I Cry to Thee, Herzlich tut mich verlangen, Bach; Noël Parisien, Quef; Fantasie, Mozart; Chorale 1, Andriessen; Divertissement, Vienne; Berceuse, Sierra; Finale, Franck.

J. Jesus Estrada, Mexico City — Conservatorio Nacional, June 14: Balletto del Granduca, Sweelinck-Biggs; Passacaglia, Pachelbel; Homage to Perotin, Roberts; Chaconne, Estrada; Sonata da Chiesa, Andriessen; Clair de Lune, Vienne; Ricerata quasi Fantasie, Van Hulse.

Victor Urban, Mexico City, Mexico — Auditorio Nacional June 18: Pastorale, Zipoli; Concerto in B minor, Meck-Walther; Fantasie and Fugue in G minor, Bach; Variations on an old Theme, Italiano, Procecion y Saeta, Estrada; Danza Espanola, Toccata, Allegro Festivo, R. Noble. Conservatorio Nacional May 28: Concertos in G major, A minor, C major, C major and D minor, Bach.

Francisco Javier Hernandez, Guadalajara, Mexico — Auditorio Nacional, Mexico City, June 21: Grande Piece Symphonique, Franck; Force and Agility of Glorious Bodies, Messiaen; Fantasia Polaca, Nowowiejski; Fugue on Ad nos, Liszt. Conservatorio Nacional, Mexico City June 11: Moderato and Fugue, Widor; Pastorale, Reger; Elevation, Epilogue, Langlais; Concerto in A minor, Vivaldi-Bach; Passacaglia and Fugue, Bach.

Antonio Eudave Silva, Mexico City — Conservatorio Nacional March 7: In Thee is Joy, I Cry to Thee, Fugue in D minor, Prelude and Fugue in A minor, Bach; Ave Maria, Bossi; Concerto Study, Yon; Pastoral, Eudave Silva; Pièce Héroïque, Franck. Same program Cathedral, Morelia May 15.

Dorothy Gullette, Mexico City — Conservatorio Nacional May 31: Fugue, Buxtehude; Kommst du nun, Bach; Noël 1, Daquin; Passacaglia and Fugue in C minor, Bach; Les Bergers, Desses Eternels, Messiaen; Carillon de Westminster, Vienne. Same program Cathedral, Morelia May 17.

Gabriel Arreola Saucedo, Mexico City — Conservatorio Nacional March 21: Magnificat Quarti Toni, Titelouse; Batalla de Sexto Tono, Jiménez; Prelude ad Fugue in F minor, Bach; Prelude, Fugue and Variation, Franck; Herzlich tut mich verlangen, Brahms; Symphonic Study, Bossi.

Mrs. Ervin Larson, Spokane, Wash. — St. John's Cathedral, Spokane June 8: Fugue in G major (fanfare), Trio Sonata 2, Bach; Chorale in A minor, Franck; Rondo Francaise, Boëllmann; Canzona on Liebster Jesu, Purvis; Carillon de Westminster, Vienne.

Kathryn W. Conner, Kokomo, Ind. — First Congregational Church July 17: Now thank we all our God (two settings), Kauffmann; Ciacona in F major, Pachelbel; Fugue in F, W. F. Bach; Concerto 5, Telemann.

Lonel Rogg, Geneva, Switzerland — Church of the Ascension, Chicago May 13: Prelude and Fugue in G minor, Buxtehude; Plein Jeu, Tierce en Taille, Trio, Guilain; Basse de Trompette, Marchand; Dessus de Cornet par accords, Corrette; Grand Jeu, DuMage; Prelude and Fugue in C major (9/8), Christ lag in Todesbanden, O Mensch, Bach; Passacaille, Martin; Acclamations, Rogg.

Richard Birney Smith, Dundas, Ont. — Christ's Church Cathedral, Hamilton April 23: Carillon de Westminster, Vienne; Aria, Peeters; Basse et Dessus de Trompette, Clérambault; Alle Menschen müssen sterben, Passacaglia and Fugue in C minor, Bach; Grand Jeu, DuMage; Prelude and Trumpetings, Roberts; Prelude, Fugue et Variation, Franck; Finale, Symphony 1, Vienne. Broadcast from Church of Our Lady of Sorrows, Toronto May 1: Ein feste Burg, Peeters; Entrata, Concerto 1, Pepping; Partita on Was Gott tut, Pachelbel; Ricerare, Palestrina; Veni Emmanuel, Funeral Procession, Smith. St. Simon the Apostle, Toronto May 26: Fugue in G minor, Bach; Smith as above; Finale, Symphony 1, Vienne. The choir shared the program.

Beal Thomas, Vancouver, B.C. — Christ Church Cathedral May 1: Two Liturgical Preludes, Oldroyd; Six Chorales, Bach; Brother James' Air, Wright; Bishops' Promenade, Coke-Jephcott. May 8: Chaconne, Couperin; From God naught shall divide me, We all believe in one God, Bach; Passion Chorale, Walther, Buxtehude; Benedictus, Rowley; Improvisation on Ebenezer.

Herbert Tinney, Elizabeth, N.J. — Grace Church, New York City May 2: Toccata on O Filii, Dandrieu; David the King was Moved, lass' ich nicht, Walther; Voluntary for Double Organ, Luge; Pièce Héroïque, Franck; Fantasie in C minor, Bach; Te Deum, Langlais.

Charles Parham, Memphis, Tenn. — Memphis State U master's recital May 17: Fantasie and Fugue on B-A-C-H, Liszt; Five Chorale Preludes, Brahms; Prelude and Fugue in B minor, Bach; Pageant of Autumn, Sowerby.

Gordon Atkinson, Vancouver, B.C. — Christ Church Cathedral May 22: Concerto in F, Handel; Sonata in A minor, Rheinberger.

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Programs of Organ Recitals of the Month

Robert Anderson, Dallas, Tex. — Second Presbyterian Church, Bloomington, Ill. May 24: Fantasie and Fugue in G minor, Bach; Chorale in B minor, Franck; Canticle of Praise, Anderson; Variations on a Theme by Paganini, Thalben-Ball; My Life is but a Pilgrim-stand, Walcha; Come, thou Fount of Every Blessing, Pfautsch; Drop, drop slow tears, Persichetti; Scherzo, Duruflé; Preludio, Symphony 2, Dupré.

Frank A. Novak, Kalamazoo, Mich. — First Baptist Church, May 27: Prelude and Fugue in G minor, Buxtehude; Scherzo-Cats, Langlais; Aria, Peeters; Liturgical Improvisation, Oldroyd; Suite, Near. First Methodist Church, Park Ridge, Ill. April 21: Same Buxtehude, Langlais plus: Prelude and Trumpetings, Roberts; Lord Christ, Son of God, Buxtehude; Chorale in A minor, Franck; Fantaisie 2, Alain; Variations on Veni Creator, Duruflé.

Mark Smith, Belvedere, Calif. — St. Stephen's Episcopal Church June 9: Wenn nur den lieben Gott (four settings), Bach; Four Corrente, Frescobaldi; Bryn Calfaria, Rhosymedre, Hyfrydol, Vaughan Williams; Variations on Come, Ye Disconsolate, Thompson; Joie et Clarté des Corps Glorieux, Messiaen; Was Gott tut, Ein' feste Burg, Marburg; Prelude and Fugue in G minor, Bach.

Carolyn Dunn Carter, Dallas, Tex. — Student of Robert Anderson, Caruth Auditorium, SMU May 4: Tiento de Quarto Tono, Arauxo; Echo, Scronx; Prelude and Fugue in C major, Trio Sonata 3, Bach; Pièce Héroïque, Franck; Land of Rest, Christian Union, Donovan; Scherzo, Gigout; Introduction, Passacaglia and Fugue, Willan.

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

Wayne Johnson, Berrien Springs, Mich. — Pioneer Memorial Church May 11: Prelude and Fugue in B minor, Bach; Sonata 2, Mendelssohn; Sonatina, Sowerby; Suite Brève, Langlais.

Joan Peterson, Rockford, Ill. — First Presbyterian Church May 10: Sonata 2, Hindemith; Adagio, Symphony 5, Widor; Toccata and Fugue in D minor, Bach.

Calvin Hampton, New York City — Calvary Episcopal Church May 5, 6, All Messiaen: Outburst of Joy, Serene Alleluias; The Angels, The Virgin and Child; The Battle of Death, The Battle of Life; The Songs of the Birds. April 28: All Bach: Prelude and Fugue in B minor; Triple Kyrie; Allein Gott in der Hoh (trio, duet); O Lamm Gottes, Great 18 and Orgelbüchlein canon settings; Prelude and Fugue in A minor.

Nancy Walker Marchal, Arlington, Va. — Unitarian Church April 28: Wacht auf, Bach; Vom Himmel hoch, Pachelbel; Schmücke dich, Bach; Herzlich tut mich verlangen, Es ist ein Ros', O Welt, ich muss dich lassen, Brahms; Hyfrydol, Vaughan Williams; Adoro te, Langlais; A Mighty Fortress, Reger; Fugue in G major, Bach. The church choir sang the chorales.

Diane Virginia Scanlan, Spokane, Wash. — St. John's Cathedral May 19: Te Deum, Buxtehude; Herr Jesu Christ, Fugue in G minor, Jesu, Joy of Man's Desiring, Bach; Fugue a la Gigue, Buxtehude; Prelude on St. Dunstan's, Sowerby; March, Elegy, Scherzetto, Walton; Schönster Herr Jesu, Schroeder; Suite Gothique, Boëllmann.

Richard Whittington, Columbus, Ohio — St. Stephen's Church April 28: Diferencias sobre el Canto del Caballero, Cabezon; O Mensch, Prelude and Fugue in A minor, Bach; Rhosymedre, Vaughan Williams; Prelude, Fugue and Chaconne, Buxtehude.

Virginia Mary Vigrass, Columbus, Ohio — St. Stephen's Church May 12: Psalm 19, Marcella; Canzona in D minor, Bach; Allegro, Concerto 2, Vivaldi-Bach; O Welt, Schmücke dich, Brahms; Allegretto, Schroeder; Scherzo, Symphony 4, Widor.

Mary Ruth Yates, Muncie, Ind. — First Congregational Church, Kokomo July 31: Ricercar Primo, Gabrieli; Prelude and Fugue in A minor, Bach; Gird on thy strength, Sun of righteousness, Lord Jesus Christ, Pepping; Litanies, Alain.

Jeanne Davis, Kokomo, Ind. — First Congregational Church July 24: Toccata in E minor, Pachelbel; Trio Sonata in E minor, O Hail this brightest day of days, On earth has dawned this day of days; Saviour of the heathen, come, Prelude in D major, Bach.

Will Headlee, Syracuse, N.Y. — Trinity Lutheran Church, Amsterdam, N.Y. May 26, Syracuse U faculty series, Crouse Auditorium April 7: Valet will ich dir geben (two settings), Bach; Kyrie, Mass in Tone 2: Plein Jeu Fugue Grave sur la Trompette ou Cromorne, Trio en Passacaille, Fugue pour une Basse et Dessus de Trompette, Dialogue, Raison; Chorale in E major, Franck; Passacaglia and Fugue in C minor, Bach; Lied, Litaize; Resurrection, Passion Symphony, Dupré.

Frank E. Converse, Barrington, R.I. — Barrington College May 19: Fantasie in Echo Style, Sweelinck; Ricercare, Palestrina; Da Jesus an dem Kreuze stund, Scheidt; Prelude, Fugue and Chaconne, Buxtehude; Trumpet Voluntary, Stanley; Cortège, Vierne; Gelobet seist du (two preludes), Pepping; Magnificat 3, Dupré; Gaudeamus, Campbell. First Presbyterian Church, Newport, R.I. March 31: from above lists.

Sylvie Zeman, Berrien Springs, Mich. — Andrews U senior Pioneer Memorial Church May 25: Chaconne in E minor, Buxtehude; Toccata and Fugue in D minor, Bach; Prelude, Fugue and Variation, Franck; Prelude and Trumpetings, Roberts; Chant de paix, Te Deum, Langlais. Sherric Poulson, soprano, shared the program.

Lou Ella Ralls, Wilmore, Ky. — Asbury College, student of Era Wilder Peniston, Hughes auditorium April 10: Movement 3, Sonata 3, Bach; Lumen ad revelationem Dupré; Toccata, Pelloquin; Allelyas, Preston; Introduction and Passacaglia, Willan.

Mildred Petersen, Ridgewood, N.J. — West Side Presbyterian Church June 2: Baroque Suite, Young; Brother James's Air, Wright; What God Ordains, Manz; Air, Hancock; Prelude on a German Tune, William Davis; Fanfare on O Filii, Wyton.

Gary Ramer, Logansport, Ind. — First Congregational Church, Kokomo Aug 21: Toccata in F, Buxtehude; Fugue 1 on B-A-C-H, Schumann; Air with Variations, Sowerby; Trio in C minor, Krebs; Concerto in D minor, Vivaldi-Bach.

Joan Indrutz, Kokomo, Ind. — First Congregational Church Aug. 7: Prelude in G major, O Man Bemoan, Bach; Suite Gothique, Boëllmann.

Charles Brown, Tempe, Ariz. — Gammage Auditorium May 16: Partita on Jesus Christ, our blessed Saviour, Sacred Concerti, opus 17, Distler; Three Chorale Preludes, Psalm 140, Chorale 1, Sessions. Mary Beth Armes, soprano, shared the program. May 23: Portraits from the Holy Scriptures, Eunice Lea Kettering; Two Pieces for Pedals Alone, Grant Fletcher (first performance); Toccata, Andante and Finale, Quincy Porter. Nancy Brown, mezzo-soprano, shared the program.

Arnold Ostlund, Jr., New York City — Rea Avenue Reformed Church, Hawthorne, N.J. May 10: Prelude, Duruflé; Prelude and Fugue in A minor, Bach; Roulade, Bingham; Chant de Paix, Langlais; Fantasie and Fugue on Ad nos, Liszt. Church of St. Alban the Martyr, St. Albans, N.Y.: same Bingham, Langlais plus: Toccata in F, Bach; Concerto in D minor, Vivaldi-Bach; Finale, Symphony 2, Widor. Lois Rosebrooks, mezzo-soprano, assisted.

Henry Glass, Jr., St. Louis, Mo. — Village Church, Ladue, Mo. May 26: Ein feste Burg, Walther; Variations on Was Gott tut, Pachelbel; Nun freut euch, Wacht auf, Fugue in C, Toccata and Fugue in D minor, Bach; Trumpet Tune in C, Purcell; Schmücke dich, Brahms; Sonata 2, Mendelssohn; Improvisation on Were You There; Toccata, Symphony 5, Widor.

Ronald Dawson, Kansas City Mo. — Grace Episcopal Church, Topeka, Kans. May 19: Prelude and Fugue in E minor, Bruhns; Nun komm der Heiden Heiland, Trio Sonata 1, Bach; Te Deum, Song of Peace, Langlais; Ein' feste Burg, Herzliebster Jesu, Walcha; Bishop's Promenade, Coke-Jephcott; Evensong, La Montaine; Homage to Perotin, Roberts.

Earl Miller, Missoula, Mont. — St. Anthony R.C. Church May 19: Noël 8, Daquin; O Man Bewail, Hark A Voice Saith, Bach; All my Heart This Day Rejoices, Walcha; Agnus Dei, Dona Nobis, Deo Gratias, Offertoire, Convent Mass, F. Couperin; Pasticcio, Langlais; Messe Des Pauvres, Satie; Rondo for Flute Stop, Rinck; Finale, Symphony 4, Widor.

Martha Natiuk, Carl Proctor, Berrien Springs, Mich. — Pioneer Memorial Church May 7: Six Schübler Chorales, Bach — Mrs. Natiuk; Eleven Chorale Preludes, Brahms — Mr. Proctor.

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Programs of Organ Recitals of the Month

Peter Hurford, St. Albans, England — St. Peter's Lutheran Church, Kitchener, Ont. April 26: Voluntary in C, Stanley; Joseph est bien marié, Chrétien qui suivez l' Eglise, Adam fut un pauvre homme, Dandrieu; Sonata 3, Hindemith; Introduction and Passacaglia in D minor, Reger; Trio Sonata 3, Prelude and Fugue in E flat, Bach.

Douglas Rafter, Boston, Mass. — First Baptist, Wilmington, N.C. May 19: Allegro Vivace, Concerto in A minor, Vivaldi-Bach; Le Fife, Dandrieu; Three Pieces, Water Music, Handel; Sheep May Safely Graze, Toccata and Fugue in D minor, Bach; A Rose Breaks into Bloom, Brahms; Sketch in F minor, Schumann; To Spring, Grieg; The Swan, Saint-Saëns; Three Mystical Moments, Young; Romance sans Paroles, Bonnet; Toccata, Gigout.

Paul Louis Anderson, Chattanooga, Tenn. — St. Philip's Cathedral, Atlanta, Ga. May 26: Sinfonia, Cantata 29, Slepers, Wake, All Praise to Jesus' Hallowed Name, Fantasie and Fugue in G minor, Bach; Deck Thyself, Brahms; Fanfare, Whitlock; St. Columba, Milford; Canon in F major, Salome; Cantilene, Suite Breve, Langlais; Final, Symphony 6, Vierne.

James H. Laster, Beirut, Lebanon — Beirut College for Women, May 5: Trumpet Tune, Rohlig; Partita on Sei gegrüsst, Bach; Rhythymedre, Hyfyrdol, Vaughan Williams; Prelude, Fugue and Chaconne, Buxtehude; Herzlich tut mich verlangen, Walther, Brahms (two settings); Mon ame cherche une fin paisible, Langlais; Präambeln und Interliudien, Schroder.

Gary Hodges, Springfield, Ohio — graduate recital, Wittenberg U, student of Elmer Blackmer May 5: Sonata 2, Mendelssohn; Herzlich tut mich verlangen, Buxtehude; Fantasie, Bach; La Nativité, Langlais; Toccata, Sowerby.

William Thaanum, Buffalo, N.Y. — St. Paul's Cathedral June 7: Magnificat, I Call to Thee, Now Thank We All our God, Bach; Variations on Wondrous Love, Barber; Finale, Symphony 1, Vierne.

Mark Kasmin, Hartford, Conn. — Christ Church Cathedral May 29: Fanfare, Cook; Aria con Variatione, Martini; Sonata 1, Mendelssohn.

Simon Preston, London, England — Coventry Cathedral May 11: Ricercar, Frescobaldi; Phantasie, Hindemith; Sei gegrüsst partita, Bach; Prelude and Fugue on B-A-C-H; Adagio in E, Bridge; Prelude and Fugue on a theme of Vittoria, Britten; Prelude al Vespro di Monteverdi, Tippett; Paean, Leighton.

Elizabeth W. Lange, Columbus, Ohio — Broad Street Presbyterian Church May 26: Fantasy in F minor K 608, Andante in F major K 616, Mozart; Choral Variations on Veni Creator, Duruffé; Ach bleib bei uns, Bach; Adagio and Fugue, Sonata on Psalm 94, Reubke. The Broadstreet Choir shared the program. St. Stephen's Church May 19: Prelude and Fugue in F major, Buxtehude; Partita on What God Ordains, Pachelbel; Ave Maria, Ave Maris Stella, Langlais; Scherzo, Gigout; Transports de joie, Messiaen.

Arthur A. Phillips, New York City — Church of St. Simon the Cyrenian, New Rochelle, N.Y. June 2: Allegro, Concerto 4, Handel; Arioso, Toccata in G, Bach; Behold a Rose, Deck Thyself, Brahms; Concert Study, Yon; Pièce Héroïque, Franck; Will o' the Wisp, Nevin; Three Sketches, Elzy; Joshua Fit the Battle of Jericho, Sowande; Finale, Symphony 1, Vierne.

Edith Miller Gilbertson, Winter Haven, Fla. — St. Paul's Episcopal Church April 28: Grand Jeu, DuMage; Variations on Mein junges Leben, Swelinck; Nun freut euch, Erbarm dich mein, Prelude and Fugue in G major, Bach; Prelude and Fugue in G major, Dupré; Nazard, Chant de Paix, Langlais; Transports de Joie, Messiaen.

James Hansen, San Diego, Calif. — La Jolla Presbyterian Church May 17: Concerto 4 in F major, Handel; Fantasie and Fugue in G minor, Bach; Fantasie in A major, Franck; Cortège et Litanie, Dupré; Threnody, Ellsasser; Thou Art the Rock, Mulet.

Peter B. Bearsley, Franklin, Ind. — First Congregational Church, Kokomo July 10: Prelude and Fugue in A minor, Bach; Fantaisie in A major, Franck; Cantilene, Dialogue for Mixtures, Langlais.

Thomas Veregge, Columbus, Ohio — St. Stephen's Church April 14: Chaconne in E minor, Buxtehude; Three Chorale Preludes, Brahms; Prelude and Fugue in A minor, Bach.

Ruth Barrett Phelps, Boston, Mass. — Central Congregation Church of Newton June 2: Toccata, Muffat; In dulci jubilo, Vater unser, Buxtehude; Christum wir sollen loben schon, Credo, Bach; Auf diesen Tag bedenken wir, Komm, Gott Schöpfer, Pepping; Fantaisie in A major, Franck; Finale, Symphony 2, Widor.

John Upham, New York City — St. Paul's Chapel, Trinity Parish June 5: Veni Creator, Grigny; Prelude and Fugue in B minor, Bach. June 12: Offertoire sur les grands jeux, F. Couperin; Partita on Herr Jesu Christ, Böhm; Prelude and Fugue in G minor, Buxtehude. June 19: Concerto in C major, Vivaldi-Bach; Herr Jesu Christ, Prelude and Fugue in G minor, Bach. June 26: Voluntary 8 in A minor, Stanley; Christe Redemptor omnium, Fantasie, Bull; Sonata 3, Hindemith.

Donald D. Zimmerman, Vermillion, S.D. — Trinity Lutheran Church, Madison, S.D. June 3: Agincourt Hymn, Dunstable; Récit de Tierce en Taille, Grigny; Basse et Dessus de Trompette, Clérambault; Toccata and Fugue in D minor (Dorian), Das alte Jahr, O Lamm Gottes, Trio Sonata in E minor, Bach; Chant de Peine, Langlais; Song for Organ, Peter Ford; Fugue a la Gigue, David N. Johnson.

Ted Alan Worth, Wayne, Pa. — Calvary Presbyterian Church May 12: Concerto 5 in F, Handel; Adagio, Vivaldi; Fantasie in F minor K 608, Mozart; Tumult in the Praetorium, Maleingreau; Sonata 1 in F minor, Mendelssohn; Intermezzo, Delius; Romanza, Grieg; Toccata, Symphony 2, Widor.

Keith Valade, Wilmore, Ky. — Asbury College, student of Era Wilder Peniston, Hughes auditorium May 23: Echo Fantasie, Swelinck; Vivace, Sonata 2, Toccata, Adagio and Fugue in C, Bach; Sonata on Psalm 94, Reubke; Toccata, Jongen.

Judy Dodson, Wilmore, Ky. — Asbury College, student of Era Wilder Peniston, Hughes auditorium April 26: Prelude and Fugue in D major, Buxtehude; Fugue in D major, Bach; Musical Clocks, Haydn; Pasticcio, Langlais; Pageant, Sowerby.

H. Merley Jewell, Port Chester, N.Y. — North Baptist Church May 19: Commotio, Nielsen; Miniature, Langlais; Symphony 3, Vierne.

Lawrence Robinson, Richmond, Va. — Torrey-Gray Auditorium, Moody Bible Institute, Chicago June 26: Toccata in A, Scarlatti; Trio in D minor, Bach; Trio in B major, Bach; Chorale with variations, Sonata 6, Mendelssohn; A Quiet Musick for Organ, Larry Palmer; Barcarolle, Catherine Urner; Toccata, Nancy Faxon; Prelude on Where cross the crowded ways of life, Shackelford; Grand jeu, DuMage; Naiades, Vierne; Epilogue for pedal solo, Langlais.

Gerald J. Roy and Richard J. Snare, Bangor, Maine — St. Joseph's, Old Town, Maine May 6: Deck Thyself, Brahms; Now Praise the Lord, Buxtehude; Andante Cantabile, Tartini; Four Short Pieces in Gregorian Modes, Gigout — Mr. Snare. Adagio, Marcello; Air, Suite in D, Bach — Mr. Roy. Invocation, Guilmant; O For a Thousand Tongues, Glaser-Snare; How Firm a Foundation, Snare; Communion, Grison — Mr. Snare.

Jay Lovins, Kokomo, Ind. — First Congregational Church June 5: Toccata and Chorale, Jackson; Ciacona in E minor, Buxtehude; Deck thyself, Brahms; Requiesscat in Pace, Sowerby. July 3: Fantasie in F minor, K 608, Mozart; From God I ne'er will turn, Bach; Prelude, Walter Kaufmann; Toccata in F, Bach.

Ronald Wyatt, San Antonio, Tex. — St. Mark's Episcopal Church May 19: Introduction and Trumpet Tune in D, Boyce; Prelude and Fugue in G minor, Buxtehude; O Man, Bewail, Toccata in D minor (Dorian), Bach; Pièce Héroïque, Franck; Campanile, Mulet; Capriccio on the Notes of the Cuckoo, Purvis; Finale, Symphony 1, Vierne.

David Maxwell, Urbana, Ill. — U of Illinois May 26: Prelude and Fugue in F sharp minor, Buxtehude; Partita on Jesu, meine Freude, Walther; Prelude and Fugue in E minor, Bach; Litanies, Fantasie 2, Alain; Adagio, Final, Symphony 3, Vierne.

Michael Haass, Washington, D.C. — French Church April 3: Le Chemin de la Croix, Dupré; Claudel text read by Dr. H. L. Stein-Schneider.

Richard Litterst, Rockford, Ill. — First Presbyterian Church May 3: Prelude and Fugue in E flat major, Bach; Benedictus, Reger; Prelude and Fugue in G minor, Dupré.

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Programs of Organ Recitals of the Month

Ludwig Altman, San Francisco, Calif. — St. Ignatius Church, U of San Francisco May 19: *Messa degli Apostoli*, Frescobaldi; Sonata 2, Hindemith; Minuet, March and Adagio for an Organ Clock, C.P.E. Bach; Allegro and Scherzo for an Organ Clock, Beethoven; Now come, Savior of the Heathen, Prelude and Fugue in G major, Bach.

Lester H. Groom, Seattle, Wash. — St. John's Cathedral, Spokane, Wash. June 15: Voluntary in D minor and major, Walond; Prelude in E flat, These are the Holy Ten Commandments, We believe in one God, Our Father, Who art in Heaven, Fugue in E flat, Bach; Intermezzo, Symphony 1, Widor; Organodia, Kodaly; Gothic Fanfare, Lester Groom; Chorale in E major, Franck; Improvisation.

Norman Gary Johnson, Louisville, Ky. — St. Matthews Methodist Church May 26: Chromatic Fugue, Pachelbel; Prelude and Fugue in A minor, Buxtehude; Wo soll ich fliehen hin, Alle Menschen müssen sterben, Christ lag in Todesbanden, Bach; Prelude and Variation, Franck; Herzlich tut mich verlangen, Brahms; Carillon de Westminster, Vierne.

Thomas L. Jordan, El Paso, Tex. — Student of Bruce W. Nehring, U of Texas at El Paso May 14: Prelude and Fugue in G major, Bach; Sonata 2, Hindemith; Chant Héroïque, Chant de Paix, Langlais; Rhumba, Elmore; Chorale in E major, Franck.

Brian Jones, Dedham, Mass. — First Unitarian Church, New Bedford May 17: Bach Prelude and Fugue in C major (9/8); Trio Sonata in E minor; Fugue a la Gigue; O Lamm Gottes, Nun freut euch, Wir glauben all; Prelude and Fugue in A minor.

John L. Schaefer, Columbus, Ohio — New College Chapel Oxford, England May 11: Toccata in C minor, Muffat; Récit de Tierce en Taille, Grigny; Divertissement, Vierne; Prelude to a Vesper of Monteverdi, Tippett; Partita on Veni Creator, Schroeder.

Loralyn Lindsey, Kokomo, Ind. — First Congregational Church, Aug. 28: Trumpet Voluntary in D, Bennett; Morning Song, Land of Rest, Fight on, my soul, Powell; Sonata 3, Mendelssohn; Fanfare, Cook.

Kenneth Powell, Champaign, Ill. — St. Paul's Episcopal Church, Akron, Ohio May 26: Concerto del Sigr. Torelli, Walther; Suite on Tone 2, Clérambault; O Lamm Gottes, ungeschuldig, Bach; Miniature, Langlais; God Among Us, Messiaen. First Methodist Church, Champaign May 11: Concerto del Sigr. Torelli, Walther; Suite on Tone 2, Clérambault; O Lamm Gottes, Bach; Four Chorale Preludes, Pepping; Miniature, Langlais; The Angels, The Virgin and Child, God among us, Messiaen.

Norman Slade, Manchester, Conn. — Center Congregational Church May 12: Prelude and Fugue in G minor, Buxtehude; Christ lay in death's dark prison, Scheidt; Rejoice Christians, Bach; Come, Holy Ghost, Pepping; Toccata and Fugue in E minor, Bach; Suite: Laudate Dominum, Hurford; Serene Alleluias, Outburst of Joy, Messiaen; Chorale in A minor, Franck.

Linus M. Ellis, III, Wilmington, Del. — Tully Memorial Presbyterian, Sharon Hill, Pa. May 18: The World Awaiting the Saviour, Dupré; Pastorale, Franck; Concerto 4 in F, Handel; Prelude and Fugue in D, Bach; Variations on Est-ce Mars, Sweelinck; Andantino, Finale from Symphony 2, Vierne. Grace Church, New York City May 30: same Bach, Franck, Vierne.

Trudy Meyer, Millville, N.J. — First Methodist Church May 26: O Sacred Head, Reger; Movement 1, Concerto 2, Toccata and Fugue in D minor, Bach; Adagio, Nyquist; Pièce Héroïque, Franck; Trumpet Tune, Eccles; Folk Tune, Whitlock; Te Deum, Langlais; Allegro, Symphony 1, Vierne.

Ansley Duncan Fleming, Oklahoma City, Okla. — Methodist Church of Nichols Hills, May 14: Sonata 3, Mendelssohn; Prelude and Fugue in E minor (Wedge), Bach; Sonata 2, Hindemith; Benedictus, Reger; Prelude and Fugue on B-A-C-H, Liszt.

Luke K. Grubb, Lancaster, Pa. — First Presbyterian Church May 12: Concerto in A minor, Vivaldi-Bach; Praise to the Lord, Bach; Fantasia in F minor, K 608, Mozart; Beautiful Saviour, Schroeder.

Lucille Peterson, Buffalo, N.Y. — St. Paul's Cathedral May 31: Trumpet Tunes and Ayres, Purcell-Peasgood; Prelude and Fugue in C (9/8), Bach.

Gordon Jeffery, Barrie Cabena, London, Ont. — All Saints, Kingsway, Toronto May 27: Durch Adams Fall, Ein feste Burg, Lobt Gott, Nun bitten wir, Buxtehude — Mr. Jeffery, Plymouth Suite, Whitlock; Voluntary 3, Healey; Alleluys, Preston — Mr. Cabena.

Philip L. Jessup, Provo, Utah — Millcreek Church of Jesus Christ of Latter Day Saints, Salt Lake City May 18: Prelude, Fugue and Chaconne in C major, Now Pray We to the Holy Ghost, Buxtehude; Flute Solo, Arne; Prelude and Fugue in D major, Bach; Fairest Lord Jesus, Schroeder; Fantaisie in A, Franck; Pastorale, Milhaud; Three Antiphons, Dupré. Senior recital, Brigham Young U, Provo Tabernacle May 21: same as above with The World Awaiting the Saviour, Dupré, replacing the Three Antiphons.

Michael Corzine, Duluth, Minn. — student of Lucile Hammill Webb, Wisconsin State U, Superior May 14: Chaconne in E minor, Buxtehude; Récit de tierce en taille, Grigny; Concerto 2 in B flat, Handel; Prelude and Fugue in D major, Bach; Pastorale, Roger-Ducasse; Auf, auf, mein Herz, Wir wollen alle fröhlich sein, Pepping; Prelude and Fugue in G minor, Dupré; Roulade, Near; Le Jardin Suspendu, Alain; Dieu parmi nous, Messiaen.

Margaret Smull, Fort Wayne, Ind. — McMillen Chapel, First Presbyterian Church, May 12: Concerto del Sigr. Mack, Walther; Kleines harmonisches Labyrinth, Prelude and Fugue in A major; O Christ, Thou Lamb of God, O Christ, Who Art the Light and Day, Lenel; Three Antiphons, Dupré; Larghetto, Bassani; Allegro pomposo, Roseingrave; Flute Solo, Arne; Partita on Now Let Us Give Thanks, Lübeck.

Frederick Carter, Vancouver, B.C. — Christ Cathedral April 30: Dialogue sur les grands jeux, Clérambault; Liebster Jesu, Valet will ich der geben, Bach; Prelude in A major, Corelli; Chorale in E major, Franck; Air and Gavotte, Wesley; Two Studies, Andriessen; Alleluys, Preston.

Richard B. Elberfeld, Jr., Sewanee, Tenn. — All Saints' Chapel, University of the South May 12: Prelude and Fugue in C minor, Bach; Durch Adams Fall, Homilius; Nun bitten wir, Buxtehude; Sonata 1, Hindemith; Prelude, Fugue and Variation, Franck; Toccata, Gigout.

Thomas Murray, Los Angeles, Calif. — Immanuel Presbyterian Church June 3: Toccata, Adagio and Fugue in C major, Bach; Sonata 6, Mendelssohn; Es ist ein Ros entsprungen, Herzlich tut mich verlangen, Herzlich tut mich erfreuen, Brahms; Grande Pièce Symphonique, Franck.

Wallace Coursen, Bloomfield, N.J. — Christ Episcopal Church April 28: Christ lag in Todesbanden, Scheidt, Zachau, Bach, Schroeder; Lied to the Flowers, Peeters; Air and Gavotte, Wesley; Berceuse, Wright; Toccata, Adagio and Fugue in C, Bach. May 26: Trio Sonata 4, Bach; Prelude, Kanzona and Rondo for violin and organ, Schroeder (with Nancy Clarke); Schönster Herr Jesu, Ritornello, Schroeder; Concertino for Violin, Oboe and Organ, Schroeder (with Nancy Clarke, violin, Gennaro Mignola, Oboe).

Judson Maynard, Lubbock, Tex. — Cathedral, Morelia, Mex. May 18: Sonata on Tone 1, Lidon; La Folia partita, Pasquini; Allegro, Carvalho; Prelude and Fugue in E major, Bach; Musical Clocks, Haydn, Chorale in A minor, Franck; Variations on El Carpintero Cruel del Navío, B. Heiden; Prelude and Fugue on B-A-C-H, Liszt; Finale, Symphony 1, Vierne.

Evelyn Robbins, Atlanta, Ga. — St. James Methodist Church, May 7: Fantasia and Fugue in G minor, Bach; Sonata on Psalm 94, Reubke; Rhosymedre, Vaughan Williams; Harlequin's Serenade, Crandall; Chorale 3, Andriessen; Joy of the Redeemed, Dickinson; Au Cenacle, Benoit; Paean on Divinum Mysterium, John Cook; Carillon de Westminster, Vierne.

Ronald Hann, Wilmore, Ky. — Asbury College, student of Era Wilder Peniston, Hughes auditorium May 22: Introduction and Toccata, Walond; Fantasia and Fugue in G minor, Bach; Le Banquet Céleste, Messiaen; Tumult in the Praetorium, Maleingreau; Variations on a theme of Paganini, Thalben-Ball; Prelude and Fugue on B-A-C-H, Liszt.

Johnnye Egnot, La Grange, Ill. — Student of Lillian Robinson, Moody Bible Institute, Chicago July 17: Agincourt Hymn, Dunstable; Durch Adams Fall, Homilius; Concerto in G, Bach; Villancico, Ginastera; Fantaisie in A, Franck; Chorale, Symphony 2, Vierne; Suite Médiévale, Langlais.

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Programs of Organ Recitals of the Month

Catharine Crozier, Winter Park, Fla. — Pioneer Memorial Church, Berrien Springs, Mich. April 23: Concerto in B flat major, Handel; Noël en Trio et en Dialogue, Noël sur les Jeux d'Anches; Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; Litanies, Fantaisie 2, Alain; Toccata, Sowerby.

Clifford Gates, Owen Sound, Ont. — Trinity Lutheran Church, Ayton, Ont. May 5: Blessed be Thou, Lord Jesus, Toccata in E minor, Pachelbel; Christ lag in Todesbanden, Jesus Christus, unser Heiland, Nun komm, der Heiden Heiland, Prelude and Fugue in E minor (Cathedral), Bach; A Ground, Purcell; Clair de Lune, Sursum Corda, Karg-Elert; Four Improvisations on Gregorian Melodies, Peeters; Prelude in E minor, Bales; Prelude and Fugue in G minor, Willan; Pageant, Jackson.

G. Leland Ralph, Sacramento, Calif. — First Baptist Church, Carmichael, May 18: Trumpet Voluntary, Clarke; Musical Clocks, Haydn; My Heart Is Filled with Longing, setting 2, Brahms; Sleepers, Wake, Fantaisie in C minor, Bach; Song of May, Jongen; Vision of the Church Eternal, Messiaen; To an American Soldier, Thompson; Concert Variations, Bonnet.

Elaine Harper, Springfield, Ohio — graduate recital, Wittenberg U, student of Frederick Jachisch May 26: Konzert 5, Christe, der du bist Tag und Licht, Micheelsen; Variations on a Dorian Theme, Pulsifer; Passacaglia and Fugue in C minor, Bach; Concertino for Organ and Orchestra, Rohlig.

Thomas Henry Barker, Phoenix, Ariz. — Valley Presbyterian Church, Scottsdale May 19: Chorale in E major, Franck; Prelude and Fugue in B minor, Bach; Sonata 2, Hindemith; Adagio, Symphony 3, Finale, Symphony 1, Vierne.

Genevieve Collins, Baton Rouge, La. — Rayne Memorial Methodist, New Orleans, May 20: Toccata, Adagio and Fugue, Bach; O Filii, Dandrieu; David the King was Moved, Read; Incantation, Langlais.

Berniece Fee Mzingo, Indianapolis, Ind. — First Congregational Church, Kokomo, June 19: Arioso, Sowerby; Lord Jesus Christ, be present now, Böhm; Fantaisie in C minor, Bach; Seelenbrautigam, Elmore.

Virgil Fox, New York City — First Baptist Church, Calgary, Canada, April 29: Fantaisie in F minor K 608, Mozart; Trio Sonata 6, Bach; Ye Sweet Retreat, Boyce-Fox; How Brightly Shines the Morning Star, Reger; Symphony 2, Vierne; Sonata 1, Mendelssohn.

Robert E. Scoggin, Rochester, Minn. — First Methodist Church, Lubbock, Tex. May 10: Suite in C, Purcell; Two Musical Clocks, Haydn; Basse et Dessus de Trompette, Jullien; Allegro, Cavalho; Prelude and Fugue in D, Buxtehude; Jesu, Joy of Man's Desiring, We All Believe in One God, Bach; Sonata 1, Mendelssohn; Improvisation on Coronation, Langlais; Hyfrydol, Manz; Wachtet auf, Piet Kee; Prelude in C, Bruckner; Rondo Française, Böellmann; Cantilene, Langlais; Concert Pierce, Peeters.

Students of Arthur Birkby, Ernestine Rice, Laramie, Wyo. — Arts & Sciences Auditorium May 17: Prelude and Fugue in B flat major, Bach — John Michael Stevens; Prelude in G minor, Bach — Elizabeth Nelson; Carillon, Vierne — Sharon Outsen; Prelude and Fugue in D major, Bach — Charles Belcher; Prelude and Fugue in C minor, Bach — Sharon Cundy; Ciacona in D minor, Pachelbel; Sonata da Chiesa, Andriessen — Mark Adams.

Sharon Jo Alwart, Iowa City, Iowa — Graduate recital U of Iowa, Gloria Dei Lutheran Church May 23: Prelude and Fugue in C major, Bach; Variations on Unter der Linden grüne, Sweelinck; Adagio and Allegro in F minor, K 594, Mozart; Sonata in E flat, Bach; Sonata 1 in F minor, Mendelssohn; Prelude and Fugue in G minor, Dupré.

Kathleen Moyer, Columbus, Ohio — St. Stephen's Church May 5: Now Thank We All our God, Karg-Elert; Prelude and Fugue in E flat, Bach; Three Meditative Moments on Moravian Hymns, Elmore; Finale, Sonata of Prayer and Praise, Bingham. Sharyn Munev, soprano, assisted.

Charles Callahan, Cambridge, Mass. — St. Paul's Church May 19: Prelude and Fugue in G minor, Buxtehude; Trio Sonata 3 in D minor, Christ, unser Herr zum Jordan kam, Prelude and Fugue in G major, Bach; Toccata, Sowerby; Theme et Variations, Langlais; Diverissement, Adagio, Finale, Symphony 3, Vierne.

Richard Bouchett, New York City — St. John's Episcopal Church, Roanoke, Va. May 14: Veni Creator en taille á 5, Grigny; When in the Hour of Utmost Need, Prelude and Fugue in B minor, Bach; Cortège and Litany, Dupré; Fantaisie on Windsor, Joseph Goodman; Chorale in B minor, Franck; Berceuse, Alain; God Among Us, Messiaen.

Clinton, Iowa Students — First Presbyterian Church May 19: Little Prelude and Fugue in E minor, Bach — Becky Bohne. Our Father in Heaven, O Sacred Head, Bach — David Brockmeyer. Little Prelude in C, Bach — Barbara Graham. Toccata, Titcomb — Linda Jackson. Toccata, Böellmann — Chris Michaelsen. Prelude and Fugue in C minor, Bach — Kathy Rhame. Toccata and Fugue in D minor, Bach — Shirley Shelton. Little Prelude and Fugue in G minor, Bach — Dennis Waugh.

Huey-Lan Wang, Petersburg, Va. — Virginia State College May 14: Grand Jeu, Du-Mage; Ein feste Burg, Pachelbel; Erhalt uns, Herr, Herzlich tut mich verlangen, Walther; Wenn wir in höchsten Noten sein, In Thee Is Gladness, Vater unser, Ich ruf' zu dir, Toccata and Fugue in D minor, Bach; Finale, Symphony 1, Vierne; Invocation, Rowley; La Banquet Celeste, Messiaen; Incantation pour un jour Saint, Langlais.

Raymond Matheson, Richmond, Va. — RPI senior recital, Northminster Baptist Church May 19: Four Intonazioni and Canzonas, Gabrieli; Carillon de Westminster, Vierne; Adagio for Strings, Barber; Festival Musick, Sowerby. Brass quartet and timpani assisted on the Gabrieli and Sowerby.

Avis Murphy, Logansport, Ind. — First Congregational Church, Kokomo Aug. 14: Improvisation on Tone 8, Titcomb; Adagio, Symphony 5, Widor; Salvation unto us has come, Praise, my soul, the Lord, How brightly shines the morning star, Drischner; Prelude and Fugue in B minor, Bach.

Ronald Vermillion, Rochester, N.Y. — student of Russell Saunders, Bethany Presbyterian Church May 17: Prelude and Fugue in F sharp minor, Buxtehude; Wir glauben, Prelude and Fugue in D major, Bach; Allegro, Symphony 6, Widor; Chorale in B minor, Franck; Prelude and Fugue in B major, Dupré.

William Whitehead, Bethlehem, Pa. — St. James Methodist Church, Atlanta, Ga. May 21: Chorale in E major, Franck; Partita on Was Gott tut, Pachelbel; Jesu, Joy of Man's Desiring, Passacaglia and Fugue in C minor, Bach; Litanies, Alain; Brother James's Air, Greensleeves, Wright; God Among Us, Messiaen.

Lynn Dickensheets, South Hadley, Mass. — Christ Church Cathedral, Hartford, Conn. May 22: Die süss Nachtigall, O Intermerata Virginitas, Sub tuam protectionem, et propter hoc, Dei Genitrix, Buxheimer Orgelbuch; Oferteoire sur les Grands Jeux, F. Couperin; Allein Gott in der Hoh', Christ, unser Herr zum Jordan kam, Bach; Fantaisie in Three Rhythms, Manfred Kluge. Mount Holyoke College April 9: same program with Ricercare on Mode 3, Cavazzoni, replacing Couperin.

Robert Hemphill, Springfield, Ohio — graduate recital, Wittenberg U, student of Trudy Faber May 28: Präambulum on d, a, f, g, Heborgh; Mein herz in hohen Freuden, Paurmann; Präambulum in F, Kotter; Toccata 1, Merulo; Toccata, Sweelinck; Toccata Quarta, Frescobaldi; Toccata, Froberger; Tokkata, Weckmann; Toccata in E minor, Pachelbel; Toccata in F major, Buxtehude; Toccata in D major, Prelude in G major, Bach.

Carl E. Stout, Warren, Pa. — Trinity Episcopal Church May 19: Sonata, Hindemith; The Celestial Banquet, Messiaen; Litanies, Alain; Concerto for Two Trumpets, Vivaldi (with David Mahan, Timothy Miller); Passacaglia in C minor, I Call to Thee, Jesus Priceless Treasure, My Soul Doth Exalt the Lord, Fugue in C minor, Bach.

Christine Anne Syverud, Iowa City, Iowa — U of Iowa graduate recital, Gloria Dei Lutheran Church May 28: Prelude and Fugue in D minor, Buxtehude; Bergamasca, Frescobaldi; Prelude and Fugue in C minor, Bach; Da Jesus an dem Kreuze stund, Scheidt; O Traurigkeit, Brahms; Sonata, Krenek.

Esther Cupps, Baltimore, Md. — Mount Calvary Episcopal, doctoral recital, Peabody Conservatory May 12: L'organo suonarino, Biancheri; Sonata 6, Bach; Sonata 1, Hindemith; Sonata 2, Mendelssohn.

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Programs of Organ Recitals of the Month

Martin Weyer, Marbach, West Germany — Faculty recital, Philipps University May 14: Prelude in G minor, Tunder; Passacaglia in D minor, Buxtehude; Toccata in E major, Lübeck; In Dich habe ich gehoffet, Scheidemann; Nun bitten wir, Buxtehude; Auf meinen lieben Gott, Böhm; Toccata, Fugue and Chaconne in C major, Canzonetta in G major, Buxtehude; Prelude and Fugue in C minor, Bruhns.

Students of G. Leland Ralph, Sacramento, Calif. — First Baptist Church, May 14: Allegro, Franck — Gerald Taylor. Consolation, Mendelssohn — John Taylor. Prelude and Fugue in B flat, Bach; Pavane, Elmore — Diana Goold. Adagio molto, Sonata in C minor, Guilman; Aria, Cortège, Young — Larry Skaggs. Gigue, French Suite 5, Bach (harpsichord) — Tom Paynter. Concerto 1, Soler, Mr. Paynter, Mr. Ralph. Telemann Suite, Drummond Wolff; Fugue in E flat major, Bach — Kristine Kimball; Chant de May, Jongen; Aria de Chiesa, Hamill — David Goold. Introduction, Chorale, Menuet, Suite Gothique, Boëllmann; Cantilena, Parvis — Denise Culleton. Fantasie and Fugue on B-A-C-H, Liszt.

George Scharl, Los Angeles, Calif. — First Baptist Church May 19: Prelude and Fugue in G minor, Buxtehude; Sleepers Wake, Prelude and Fugue in B minor, Bach; Requiem und Frohlocken, Beringer; Carillon, Vierne; Serenity, Lamont Kennaway; Scherzo, Bossi; Recitativo, Fugue, Fantasie and Chorale on Ein feste Burg, Homer Simmons.

Johannes Stadelmann, Marburg an der Lahn, West Germany — Universitätskirche, May 19: Komm' heiliger Geist, Fugue in G minor, Fantasie in G major, Bach; Toccata and Fugue in D, Regér; Pastorale, Franck; Variations on the Basso ostinato from the Crucifixus of Bach's Mass in B minor, Liszt.

Victoria Barnett Kramer, Iowa City, Iowa — U of Iowa graduate recital, Gloria Dei Lutheran Church May 19: Toccata in F major, Partita on Sei gegrüßet, Six Schübler Chorales, Passacaglia and Fugue in C minor, Bach.

Martha Neu, Buffalo, N.Y. — St. Paul's Cathedral May 24: Partita on Christ, der ist mein Leben, David; Rockingham, Parry; Prelude and Fugue in C (9/8), Bach; Final rhapsodique, Suite Francais, Langlais.

Mildred L. Hendrix, Durham, N. C. — Duke U Chapel June 2: Dialogue sur les Trompettes, Chromorne en Taille, Mass for Parishes, F. Couperin; Passacaglia and Fugue in C minor, Bach; Vom Himmel hoch, Wo Gott ein Haus nicht gibt, William Klenz; Chorale in E major, Franck; Toccata, Symphony 5, Widor. Frances Redding, soprano, and Julia Mueller, viola, shared the program.

Students of Melvin Dickinson, Louisville, Ky. — Calvary Episcopal Church May 21: Movement 1, Concerto in G, Ernst-Bach — Marsha Williams. Toccata and Fugue in E minor, Eberlin — Evelyn Hughes. Allegro, Gigue, Concerto in E flat, Bach — Betty Anne Stafford. Movement 1, Sonata 4, Bach — Donna Kelly. Chorale in E major, Franck — Carol Anshutz. Trio on Allein Gott, Bach — Robert Goodlett II. Prelude in C major, Bach — Donna Adams. Toccata, Sonata, Barbe — George Rapiet. Fugue in A minor, Bach — Margaret Morris. Ach Gott, vom Himmel, Mach hoch die Tür, Walcha — Constance Karem. Prelude in E minor, Bach — Norman Maunz. Dieu parmi Nous, Messiaen — Norm De Mott.

C. Harold Einecke, Spokane, Wash. — St. John's Cathedral June 1: Versets from Parish Mass, F. Couperin; Ich ruf' zu dir, Prelude and Fugue in E minor (Cathedral), Bach; Ayre and Gavot, Arne; Suite for a Musical Clock, Handel; Veni Creator Spiritus, Gardner; Elegy, Willan; Gaudeamus, Campbell.

Roger Nyquist, Deerfield Beach, Fla. — Zion Lutheran Church May 12: Allegro, Concerto in A minor, Vivaldi-Bach; Noël Etranger, Daquin; Concerto 2 in B flat, Handel; Toccata, Adagio and Fugue, Bach; Adagio, Nyquist; Allegro, Symphony 6, Widor; Song of Peace, Fête, Langlais.

Dana Sloan, Columbus, Ohio — St. Stephen's Church April 21: Prelude and Fugue in E minor, Buxtehude; Meine Seele erhebt den Herren, Wo soll ich flichen hin, Fugue in E flat major, Bach; Pièce Héroïque, Franck; O Traurigkeit, Schmücke dich, Brahms; Litanies, Alain.

Bonnie Beth Blank, Buffalo, N.Y. — St. Paul's Cathedral June 14: Fugue in C major (Fanfare), Bach; Mit Freuden zart, Pepping; Choral Dorian, Alain; Prelude and Fugue in D minor, Buxtehude.

Marianne Webb, Carbondale, Ill. — Drury College, Springfield, Mo. April 19, William Penn College, Oskaloosa, Iowa May 5, Southern Illinois U, Carbondale May 24, Temple Buell College, Denver, Colo. July 3: Allegro, Symphony 6, Widor; Tierce en Taille, DuMage; Prelude and Fugue in B major, Dupré; Nativité Suite, Messiaen.

Walter W. Davis, Corpus Christi, Tex. — Del Mar College faculty recital, First Presbyterian Church May 8: Capriccio Pastorale, Frescobaldi; Passacaglia in C minor, Bach; Rondo for Flute Stops, Rinck; Fantasie and Fugue on B-A-C-H, Liszt; Chorale in A minor, Franck; Scherzetto, Vierne; Chorale in A minor, Franck; Scherzetto, Vierne; Introduction, Passacaglia and Coda, Brockless. Grace Methodist May 10: Same Rinck plus; Prière, Jongen; How Brightly Shines the Morning Star, Now Thank We all Our God, Karg-Elert.

Leo Abbott, Cambridge, Mass. — St. Paul's Church May 12: Fantasie and Fugue in G minor, Allegro, Trio Sonata 1, Bach; Aria con Variazioni, Martini; Scherzo, Chorale, Symphony 2, Vierne; Now Lovely Shines the Morning Star, Lenel; Master Tallis's Testament, Howells; Carillon-Sortie, Mulet.

John B. Haney, New York City — St. Michael's Church May 5: Herzlich tut mich erfreuen, Herzlich tut mich verlangen, Prelude and Fugue in G minor, Brahms; Toccata in F, Bach; Sicilienne, Duruflé; Offertoire sur les Grands Jeux, F. Couperin. Mary Gayle Dowson, contralto, shared the program.

Stellar Students, Oakland, Calif. — Interstate Center July 7: Ascension Suite, Messiaen — Carroll Heath. Prelude and Fugue in G major, Bach; Scherzo and Finale, Vierne — Alicia Denise Knight. Passacaglia and Fugue, Bach; Tu Es Petra, Mulet — Martha Sobaje.

Eileen Chapman, New Haven, Conn. — Christ Church Cathedral, Hartford May 15: Prelude and Fugue in A major, Bach; Verbum Supernum, Grigny; Kleine Präludien und Intermezzi, opus 9, Schroeder.

Wayne Selleck, Rockford, Ill. — Let us all with glad voice, O how blest are ye whose toils are ended, Willan; How fair and pleasant art thou, Dupré; Cantabile, Jongen; Cortège et Litanie, Dupré.

Wilbur Held, Columbus, Ohio — St. Stephen's Church May 26: Kyrie, Toccata for the Elevation, Frescobaldi; Fugue in G minor, Poglietti; Wer nur den lieben Gott, Liebster Jesu, Prelude and Fugue in C major, Bach; Reflections on an Irish Hymn Tune, Paul Schwartz; Prelude on Ite Missa Est, Sowerby.

Students of John R. King, Northampton, Mass. — Helen Hills Hills Chapel May 16: Prelude and Fugue 13 in F sharp minor, Buxtehude; Movements 1, 2, Concerto 2 in B flat, Handel — Diana Rankin. Two Chorale Fantasies, Krebs (with trumpet and Oboe) Ronald Shepard, Diana Rankin, Robert Ezold. Movement 1, Sonata 1, Hindemith; Bells, Langlais — Ronald Shepard.

U of Illinois graduate students, Urbana, Ill. — Smith Music Hall May 9: Prelude and Fugue in C major, Böhm — John B. Schaeffer; Chorale in E, Franck — Betty Pursley; Fugue in A flat minor, Brahms — Benjamin Van Wye; Passacaille, Martin — Dale Peters; Prelude and Fugue on A-L-A-I-N, Duruflé — Schuyler Robinson.

William D. Peters, Latrobe, Pa. — First Congregational Church, Kokomo, Ind. June 12: Prelude and Fugue in E minor (Cathedral); Blessed Jesu at Thy Word (two settings); Come, Holy Ghost, Now rejoice ye (two settings); Prelude and Fugue in C major (9/8), Bach.

Mark Brombaugh, Oberlin, Ohio — Warner Concert Hall, Oberlin April 27, student of David Boe: Fantasie 1, Froberger; Prelude and Fugue in E minor, Buxtehude; Christ, unser Herr, zum Jordan kam, Vater unser, Wir glauben, Bach; Fantaisie in A major, Franck; Toccata and Fugue in A minor, Regér.

Joy Kathleen Thompson, Forsyth, Ga. — Roberts Auditorium, Tift College May 14: Prelude and Fugue in F sharp minor, Buxtehude; Duet for Flute Stops, Krebs; Ach bleib bei uns, Prelude and Fugue in A minor, Bach; Suite, Near; Largo, Peeters; Grand Chorus Dialogue, Gigout.

William McCandless, Bloomington, Ind. — First Congregational Church, Kokomo June 26: Prelude and Fugue in E minor, Bruhns; Saviour of the heathen, come, Distler; Prelude and Fugue on A-L-A-I-N, Duruflé.

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A Short History Of the Reed Organ

By Jules J. Duga

Later Developments

The more familiar upright keyboard instruments became popular in the middle 1840's, with four related types being produced. The harmonium of Debaine and the melodeon (both using force bellows) very quickly gave way to the improved melodeon with an exhaust bellows. This development was patented by Jeremiah Carhart in 1846 and was applied to the manufacture of melodeons in great quantity by Carhart & Needham (New York) and by George A. Prince & Co., Buffalo, these latter being recognized as the first truly large producers of melodeons in this country. The seraphine of Green, mentioned earlier, was also produced and marketed in this country, with much of the business taking place in the Worcester, Mass. area. Farley & Pearson and N. B. Jewett & Co. were the principal contributors.

It should be noted here that Worcester was one of the major centers for the reed organ, being the seat of not only several organ-producing concerns, but also the home of numerous companies which manufactured components for installation in organs, such as Vox Humana attachments, octave couplers, key frames and reed-cells, etc. It might be said that Worcester ranks along with Brattleboro, Vt., Boston, and Chicago as being the principal centers of the industry.

Finally, we must consider the short-lived career of the "aeolian," invented by Blodgett & Horton of Akron, Ohio. Such was the quality of this instrument (or, perhaps, such was the salesmanship of the inventors) that the still-prestigious journal *Scientific American* wrote on March 13, 1847: ". . . this new and elegant instrument for the parlour is calculated to supercede the pianoforte. We recommend to the inventors that a specimen . . . be sent to this city [New York] . . . and it will (no doubt) meet with plenty of orders . . ." In spite of the glowing account of this instrument and its endorsement by a highly respected magazine, there is very little record of the aeolian having become particularly popular or wide-spread.

Perhaps the most significant rung in the reed organ's ladder of success was the discovery of reed "voicing" in the early 1850's, unmistakably attributed to Emmons Hamlin, a brilliant mechanic in the employ of Prince & Co. Hamlin observed that the tone quality and timbre of a reed could be markedly altered by the introduction of a bend, twist, or other distortion in the reed tongue, usually near the tip. Although no concerted effort is known to have been expended on a scientific analysis of the methods employed by Hamlin, his finely tuned ear, dexterity, and cataloging of his results provided a technique for producing variations in tone quality which could be used to approximate the tones associated with different musical instruments. Just as the size and shape of organ pipes result in a multitude of effects, so also did Hamlin's development of his art provide a means whereby the parlor instrument could begin to provide flexibility of expression, within the financial grasp of the masses. This development is, without a doubt, the most significant in the entire history of the reed organ, and was adopted by every manufacturer in the trade.

Two other types or modifications of the reed organ deserve mention; namely, the "vocalion" and the player or automatic organ. Each of these arrived on

the scene at a time when the organ industry was nearing its peak of activity, and each made its imprint on the eventual decline of the industry. While the first patents for the vocalion were taken out as early as 1872, it is believed that the first instrument actually exhibited was the product of a Scotsman, James Baillie Hamilton, at the International Inventions Exhibit in London, 1885. The vocalion introduced a new principle which originally involved an extension of the reeds via a string or wire, this sometimes being either a continuation of the reed itself or a coil fastened to the back of the reed. Details on the construction of this element are not clear. However, it is known that the reeds were of abnormally heavy construction, and that force bellows, as in the earlier harmonium, were employed. Hamilton began the manufacture of the vocalion in Worcester, Mass. in 1886, with the company shortly being taken over by other businessmen, using the name of the New York Church Organ Co. In 1890, the manufacturing facilities and capital came into the control of Mason & Risch, Ltd., of Toronto.

It appears that the vocalion never achieved the magnitude of sales or popularity to which it was probably entitled. Pictures which have survived show an instrument which is of high quality in design, most often being a dual-manual organ with pedal. It was reported to have been possessed of an uncommonly wide range of expression and effects. There were, however, two factors which are most responsible for this instrument having been essentially doomed before its popularity could have been established. One, quite naturally, was the cost. In part, perhaps, because the casework on the models seen was highly ornate (though not exorbitant), and also as a result of the complexity in basic construction, the price of the vocalion was generally beyond the reach of the average family. The use of these instruments in churches was also rare, since the costs were competitive with the smaller pipe organs of the day, and the preference was traditionally on the side of the latter. It should also be noted, of course, that there was a large number of other two-manual and pedal organs on the market at that time, and the competition for sales of instruments of this specification was particularly fierce.

The second major factor in the lack of acceptance of the vocalion — and, in fact, for the beginnings of a decline in the entire reed organ industry — was the advent of the automatic playing systems developed by a number of independent inventors. These attachments were manufactured in two different varieties. First, from an historical point of view, there was the player mechanism which could be coupled with any keyboard instrument. The so-called "piano-player" (as contrasted with the more commonly known player-piano) began its rise in the industry in the middle and late 1890's. It represented one of the great strides forward in the piano industry, being made such that "even a three-year old child with no training could play like a professional." Operating from a perforated paper roll, not too dissimilar from those associated with player-pianos today, the piano-player could be rolled up to an organ or piano and its suction-operated "fingers" could reproduce the music represented on the roll. These attachments were operated by foot-power, and were more normally found in conjunction with a piano. However, with the appropriate arrangements for providing a vacuum supply to a reed organ, the



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After beginning with reed organs as restoration projects, he turned to historical research after the house became too crowded for more organs. He is a member of the American Ceramic Society, American Physical Society, American Institute of Mining, Metallurgical & Petroleum Engineers, and the American Association for the Advancement of Science. He has written numerous technical articles and two books.

players were just as adaptable to this instrument.

Nearly every major organ and piano manufacturer produced its own brand of the player, and several new companies were formed just for this purpose. Not long after, around the early 1900's, it became feasible to insert the entire player mechanism *inside* the instrument. This began the evolution of the player-piano with which we are familiar today. The instant popularity of the player-piano cut deeply into the reed-organ industry, as only a few similarly equipped organs (mostly by Wilcox & White) were produced.

An additional milestone in the reed organ industry was reached in the early 1900's; namely, the wide-spread use of the "stencil" method of manufacturing and proliferating the reed organ. The technique involves nothing more than the mass production of instruments at a central location, and the subsequent shipping to various distributors who used stencils or decals to affix their own brand names. This new method of distribution was both hailed and vilified by the trade magazines, the "legitimate" manufacturers, and the public. Perhaps the most scathing editorial assaults were launched by the *Indicator*, the music trade weekly, and were directed against the M. Schultz Co. of Chicago and the Ann Arbor Organ Co., of Ann Arbor, Mich. The attack was not completely uniform, however. The press did not appear to be quite as vicious in the case where a private distributor (such as Theiry, in Milwaukee, who had once been a salesman for the W. W. Kimball Co.) would use his own stencil. The major offensive was directed toward the mail-order houses, such as Sears Roebuck and Montgomery Ward. It was the consensus that "mass production of low-grade instruments of cheap workmanship can do nothing more than line the pockets of the usurpers and impoverish the facilities of the legitimate manufacturers and the souls of the music lovers."

The success of the campaign against the mail-order houses and stencils is not amenable to evaluation, in light of the fact that new technical developments and rapid change contributed to the vanishing of the reed organ from its position of prominence. It can only be noted that the *Indicator*, as well as the other trade journals, certainly discharged the responsibility of an obligation to their constituency and fought with the best tools available.

The Manufacturers

The number of companies which were, at one time or another, involved in the manufacture of reed organs is staggering, even by today's standards; at this time 247 of them have been identified. In the short space available

Early Instruments

Nowhere in the annals of the home keyboard instrument is there to be found such rapid growth and broad acceptance at all economic levels as was the experience of the reed organ, an instrument now considered by many to be nothing better than a squeaking, wheezing, and often foul-smelling piece of furniture which has been relegated to a position of scorn and is best turned over to a local junkyard or used for kindling. The reed organ played a most important role in the family structure of the late 1800's and early 1900's, serving as a focal point for the gathering of the clan, the expression of warmth and kinship, and for giving vent to a deep-seated religious fervor of a type generally different from what is experienced today.

One of the earliest free-reed instruments known is the Chinese contribution variously called the *cheng*, *ching*, or *sheng*. It is said to be "of great antiquity." This instrument was composed of 13 bamboo pipes (later expanded to 17) each containing a brass reed and a small hole. As the player produced a suction and covered the hole in one pipe, with the size of the pipe being directly related to the size and weight of the reed, the latter was set into vibration, thus producing the desired tone. Official Chinese records dating from about the year 1370 refer to a type of reed organ (*Hsing lung sheng*) which was similar to the later European *regal*, and which was presented by the Moslem Kingdom to the victorious Emperor Kublai in about 1260. While there were no keyboards in the modern sense of the term, an arrangement of slides was used to select the appropriate pipes. The source of the wind pressure was believed to be either hand-operated bellows or a soft skin reservoir, similar to the modern bagpipes.

European experiments of the early 1800's expanded the application of free reeds in keyboard instruments. In a flurry of activity prior to 1840, there appeared Grenie's "orgue expressif" (1810), Haekle's "Klein-Physharmonik" (1815?), the "Parisian melophone" of 1820, the aeolina by Wheatstone (1829), the aeolopantalon of Dlugosz (1830), Green's seraphine in England (1833), and finally Debaine's harmonium (1840). These latter modifications are keyboard instruments and may be contrasted with parallel American developments. The two earliest references to instruments made in this country come from Henry Lowell Mason's *History and Development of the American Cabinet Organ* and Barbara Turcott's "Concord Musical Instrument Makers" in *Historical New Hampshire* (Spring, 1967). Mason mentions, without amplification, that "reed instruments with keyboards were first constructed . . . about the year 1818," while Mrs. Turcott emphasizes the contributions made by Abraham Prescott, who built his first rocking melodeon in 1836. This first instrument had been copied from an earlier elbow melodeon manufactured by a Mr. Bazin of Canton, Mass., about whom nothing further is known. These instruments are not, strictly speaking, of the keyboard type usually envisaged. Prescott's early melodeons, as well as those of Dearborn and Bartlett (1844), were more closely related to the French accordeon, with the notes produced by depressing buttons; these, in turn, sometimes being marked with the corresponding letters of the scale.

here we can hardly touch on more than a few of these, and certainly in no great depth. However, there are some whose backgrounds are typical of a large segment of the industry, and we shall mention a few facts and (where possible) provide references to more detailed sources.

Of the 247 companies thus far noted in the U.S. and Canada, many were quite small, committed to a single product line, and limited in their marketing abilities. Furthermore, it should not be inferred that they were all in the business at the same time; many of them were dissolved before others came into the picture. In addition, there were many changes of names and partnerships which occurred before a final choice of company name was adopted. As an example, we may point to the vicissitudes of the company which eventually became known by the title of the Clough & Warren Co., Detroit. The beginnings of this concern date back to 1850, when the original firm of Wm. F. Blakeman & Co. was formed. According to a history of the Clough & Warren Co., written in 1957 by Mr. Douglas C. Warren, grandson of the last Warren to head the company, this organization alone traversed the gamut from the 1850 name to A. A. Simmons & Co. (1854), Simmons & Whitney (1859), Whitney & Co. (1866), Simmons, Clough & Co. (1867), Simmons & Clough Organ Co. (1872), Clough & Warren Organ Co. (1874), and finally Clough & Warren Co. (1892-1923).

Similarly, we have the evolution of Whiteaker & Frisbie, who started manufacturing melodeons in New Haven, Conn. in 1847 and then became known as Goodman & Frisbie, Goodwin & Baldwin, Treat & Lindsley (1856), Treat & Davis, Treat & Lindsley (again), and finally, as R. Shoninger & Co. (1865). One of the longest standing families in the organ business had its modest beginnings in 1846 under the name of Jones, Woodbury, and Burdett, then as Jones & Burdett (1847), Burdett & Carpenter (1850), E. B. Carpenter & Co. (1852), J. Hines & Co. (1853), Estey & Green (1853), and finally as J. Estey & Co., or variations of this name. This long-established firm has truly been one of the giants in the industry, continuing the manufacture of reed organs well into the middle 1950's. A more complete picture of the changes which occurred in this company is available through *Annals of Brattleboro* by Mary R. Cabot.

Another contribution from the Estey background is of interest here in view of the tendency then, as now, for a large company to "spawn" other companies, usually through the departure of a member of the firm to form an independent enterprise. Such was the case with the inventive organ-building family of H. K. White and his sons. Leaving the employ of Estey, White journeyed to Washington, N.J., where he was instrumental in the establishment of a number of firms. The names of Beatty, Cornish, Beethoven and Gem Organs all stem from the association which White enjoyed in that area. Later, at the invitation of H. C. Wilcox, the White family moved to Meridan, Conn., where the establishment of Wilcox & White grew to great importance, particularly in the field of automatic playing instruments.

The trials and tribulations of Riley Burdett follow a similar nomadic pattern. Following a departure (1866) from his many friends and a law suit in Brattleboro, Vt., where he had built melodeons since 1848, Burdett came upon the scene in Chicago, which was the growing center of the organ industry in the West. After a reasonably successful beginning, the great fire of 1871 hit Burdett with such impact that he again took to the road, starting an organ factory in Erie, Pa. Returning to Freeport, Ill. in 1894, the business continued (adding the manufacture of pianos in 1895) until 1901, when the whole of the Burdett patents and designs were acquired by the Hobart M. Cable Co., also of Freeport. Eventually the assignment of the Burdett right went to the Edna Organ Co., of Monroeville, Ohio. Such, in short, is the essence of the meanderings of the Burdett name.

There are only a few others of the "old-timers" who still have a name in the music trade. One of the companies held in the highest esteem for many

years was started by W. W. Kimball, whose career had humble beginnings as a salesman on consignment in Iowa, and who later moved to Chicago. Being one of the few music industrialists who survived the holocaust of 1871, Kimball and his energetic associates managed to maintain a position of prominence in the music business, adding pianos, pipe organs and piano-players to their line of manufacture. An excellent review of the history of the Kimball Company is given in the book *Music for the Millions*, written in 1957 by Van Allen Bradley.

Emmons Hamlin is the individual most responsible for the technical and musical development of the reed organ. Following his early association with Prince & Co. in Buffalo, Hamlin journeyed to Boston and entered into partnership with Henry Mason, son of the celebrated musician Dr. Lowell Mason, whereupon they commenced the manufacture of melodeons under the name of Mason & Hamlin. With additional improvements in both the musical sense and the elaborate casework, the Mason & Hamlin Co. coined the name "American Cabinet Organ," supplied a great impetus and imagination to the industry, and brought world-wide fame to themselves and, through a national identification, to their contemporaries. The list of accolades and awards heaped upon Mason & Hamlin practically constitutes a compendium of possible prizes distributed for excellence. While the name of Mason & Hamlin endures to the present day, being a division of the Aeolian-American Co., it has been maintained through more than one acquisition, having been previously (1904) operated through the facilities of the Hobart M. Cable Co.

As in any business, success is often based upon imaginative sales techniques

and "gimmicks" designed to attract the attention of the public. Enterprising and imaginative salesmen, some of whom became as well-known as their products, toured the land. Generally, it appears that the representatives of the western companies were somewhat more aggressive than their eastern-based counterparts, this being due, perhaps, to the differing atmospheres in which they operated. However, a sales technique which was employed by all the larger manufacturers was the equivalent of today's "soft-sell" approach; namely, the wide-spread use of testimonials. Catalogues of Estey, Clough & Warren, Kimball, Mason & Hamlin, Waterloo, Chicago Cottage Organ Co., and many others are well stocked with statements of the greatest musicians of the day, including Victor Herbert, Franz Liszt, Walter Damrosch, etc. In many cases, the testimonials were actively sought and honestly given. At other times, a clever scriptwriter or re-write artist could amplify a single (perhaps not too complimentary) remark into a glowing account of the qualities of a particular manufacturer's product. Many of the smaller companies elicited flowery testimonials from completely unknown (and perhaps fictitious) European musicians. It was not so important who made the statements, it only mattered that they were made at all. When dealing with an uninformed customer, the "shiny chrome finish" was often sufficient to sell a rusty product.

The Men of the Organ Industry

Although many of the men who were active in the reed organ industry were accomplished musicians and technicians, a greater number had talents in other areas, notably in business management

and finance. These enterprising and imaginative investors provided starting capital, in many cases, for the birth of a new corporation, or added their personal prestige and funds to a company for the purposes of expanding their markets and enlarging their facilities. Alexander C. ("Sandy") Reed was an example of a man whose primary business experience lay entirely outside the field of music. He was a successful wholesale and retail grocer residing in Waterloo, N.Y. The melodeon manufacturing trade had been established in Waterloo by Seth J. Genung, who built the first melodeon there in 1857. Sandy Reed, in 1881, purchased the existing Waterloo Organ Co. with his nephew Malcolm Love, the latter being named secretary and treasurer. They continued with the manufacture of Waterloo Organs and in 1889 introduced the "Malcolm Love" pianos. It cannot be said that Reed was a musician in his own right, but his impact upon the organ industry and the community of Waterloo as a whole cannot be overlooked. It was men, such as Reed, who came from all walks of life instilling their enthusiasm, capital, business sense and energies, who contributed in great part to the over all success of the organ industry.

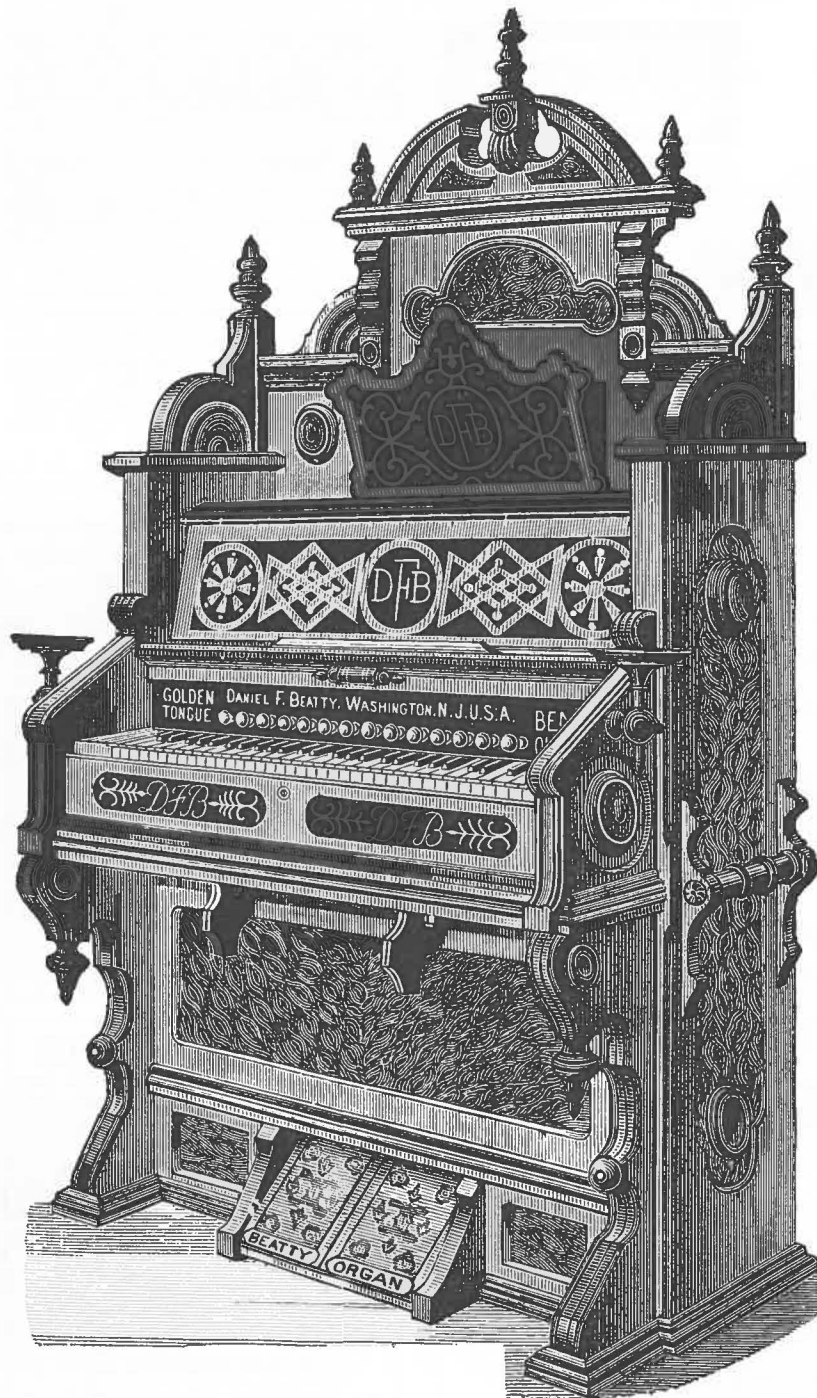
The men of the organ industry were not so completely involved with their business interests that they lost opportunity to contribute in other ways to the welfare of the community. A. C. Reed was but one example of a music executive who served his city in elective and appointive positions. Riley Burdett, while still associated with his Brattleboro concerns, was also one of the more active members of church groups and temperance leagues. Many members of the Estey family took major roles in the formation of fire patrols and home guards, as well as assuming elected positions in local and state legislatures, and as delegates to national political conventions. One of the most outstanding men of the day came from the Estey Company in the person of Levi Knight Fuller. The records of the U.S. Patent Office give testimony to the great contributions which he made to the development of the Estey organs. He rose to the position of vice-president of the Estey Company, served in the Vermont legislature and senate, and was finally elected to the position of Governor of the State of Vermont, thus capping off a career of public and private service which is unequalled in the annals of the organ industries.

Summary

It is with a degree of regret that we see the early 1900's as the beginning of the end for the reed organ industries in the United States and, to a certain extent, in Canada. Although several of the companies continued to manufacture these instruments as late as the 1930's (and Estey, as noted, was still active in the 1950's), the technical developments of the piano-player, the player-piano, the gramophone and all of its modifications, and the introduction of the radio transferred music appreciation from the active to the passive state.

The history of the reed organ is, technically, very closely related to the general history of industrial growth and improvement in many areas in this country. As in any phase of business, the over all affairs are a combination of men and machines, of people and products, and it is the story of these and the minutiae of detail which bring into focus the role of each in the total development of a nation. While isolated pockets of revival of the reed organ are to be found throughout the country, the reed organ is essentially a product of a bygone era, neither to be discarded nor revered solely because of its passing, but surely to be considered for the position of prominence it once held.

This article is a forerunner for an encyclopedic history of the reed organ. The author would appreciate the assistance of anyone who has information such as patents, catalogues, company histories, trade magazines, etc. relating to the reed organ. All materials loaned will be returned and proper acknowledgement to sources will be made. Dr. Duga may be contacted c/o Battelle Memorial Institute, 505 King Ave., Columbus, Ohio 43201.



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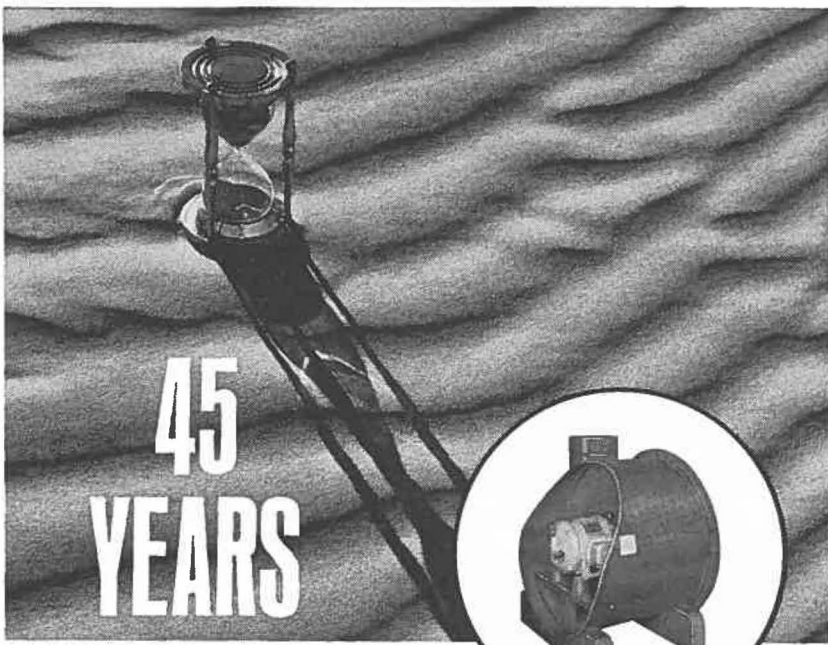
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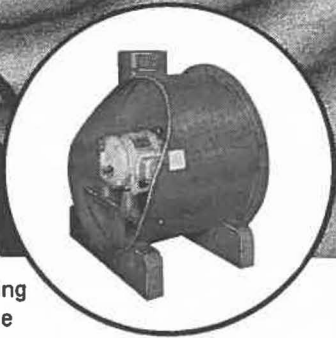
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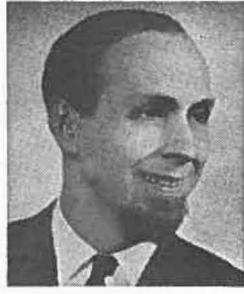
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