

THE DIAPASON

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

Fifty-Ninth Year, No. 7 — Whole No. 703

JUNE, 1968

Subscriptions \$3.00 a year — 30 cents a copy

College in Pennsylvania Orders Schantz Organ

The Schantz Organ Company has a contract for installation of a new three-manual organ in the chapel of Lebanon Valley College, Annville, Pa. in the summer of 1968. The chapel designed by Howell, Lewis, Shay and Associates, Philadelphia, will seat about 1,000. The organ will be located against the rear wall of the auditorium with pipes of the principal ranks forming a façade for the unenclosed divisions.

The specification was drawn up by Pierce Getz, head of the organ department, in consultation with the Schantz staff. Negotiations were handled by Edgar H. Mangam, Schantz representative in the area.

GREAT

Spitzprincipal 16 ft. 73 pipes
Principal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Spitzprincipal 8 ft.
Octave 4 ft. 61 pipes
Hohlfloete 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Scharff 3 ranks 183 pipes
Trompete 8 ft. 61 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Waldflöte 4 ft. 73 pipes
Blockflöte 2 ft.
Furniture 4 ranks 244 pipes
Cymbale 3 ranks 183 pipes
Bombarde 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 61 pipes

CHOIR

Gedackt 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flauto Celeste 8 ft. 49 pipes
Fugara 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 49 pipes
Krummhorn 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes
Tremolo
Trompette Héroïque 8 ft. 61 pipes

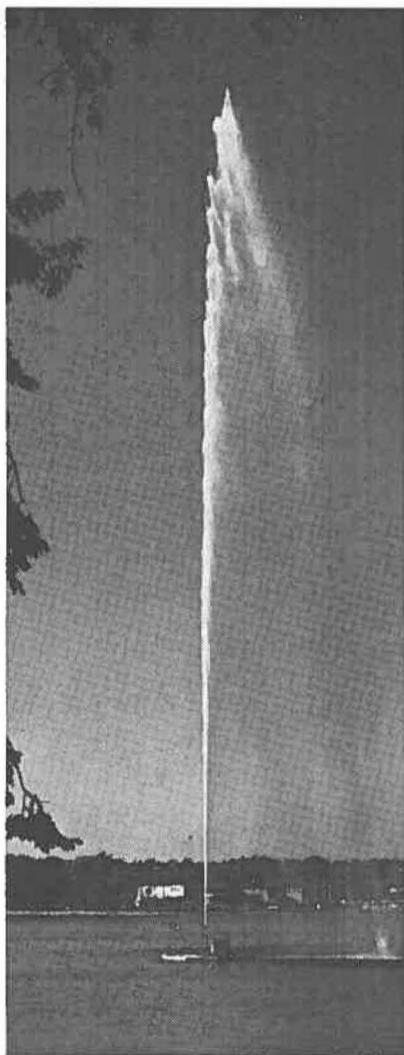
POSITIV

Nasonflöte 8 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Principal 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Zymbel 3 ranks 183 pipes
Regal 8 ft. 61 pipes

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Spitzprincipal 16 ft.
Subbass 16 ft. 32 pipes
Gedackt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Flute 8 ft. 12 pipes
Spitzprincipal 8 ft.
Gedackt 8 ft.
Choralbass 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Nachthorn 2 ft. 12 pipes
Mixture 4 ranks 128 pipes
Kontra Posaune 32 ft. 32 pipes
Posaune 16 ft. 12 pipes
Bombarde 16 ft.
Trompete 8 ft. 12 pipes
Klarine 4 ft. 12 pipes
Rohrschalmei 4 ft.

Peterborough Invites Organists to Start or End Vacation at Canadian Regional



Vacations and sightseeing will be stressed at the two-day regional convention of the Royal Canadian College of Organists held Aug. 28 and 29 in Peterborough, Ont. At the left is Peterborough's famed fountain with a main water jet reaching a height of 180 feet — highest in Canada and said to be second only to one in Geneva, Switzerland. Convention headquarters, Holiday Inn, is just to the right of the fountain.

Below is the first completed area of the striking new Nassau campus of Trent University. Many more buildings are in process. Delegates will visit the river front campus.



The Royal Canadian College of Organists

Peterborough is just at the beginning of the Kawartha Lakes district. There are many fine lodges, good fishing, summer sports, boating. Indian graves, Provincial parks and camping sites make this an ideal area for a family vacation. This year, boating enthusiasts can enter the Trent Canal at Trenton on Lake Ontario and travel up the canal and tie up the boat right at the Holiday Inn in the centre of Peterborough.

Peterborough is about 75 miles from Toronto where the Canadian National Exhibition will be in full swing at convention time. Oshawa, Canadian home of General Motors, is only 45 miles away and has one of the finest of antique car exhibits.

Among the musical attractions of the regional will be a two-session choral workshop and recitals by three Canadians, Douglas Haas, Jack Abrahamse, and Howard W. Jerome, and Robert Lodine of Chicago.

Latest word is that the traditional College Service will be directed by Brian Snell, general chairman of the convention. Write the convention secretary at 281 King St., Peterborough, Ont. Canada.



MEXICO EXPANDS CULTURAL OLYMPICS RECITAL SERIES

The Cultural Olympics organ recital schedule in Mexico City, first mentioned in this magazine's April issue, has been considerably expanded and will now also include ten days of master classes by Fernando Germani, famed Italian organist, between July 8 and 19 at El Conservatorio Nacional. At each day's session, three players will perform works of Renaissance, Baroque and Romantic composers.

The cost for the master classes is very reasonable, since the whole project is under the sponsorship of the government's cultural division and of the Union Nacional de Organistas. Those who wish to play will pay a registration fee of 100 pesos; those wishing only to audit will be charged 50 pesos. (A peso is presently valued at about 8¢).

Mr. Germani's recitals have also been expanded to four and the dates changed to June 25 and 28, and July 2 and 5 — all on the huge Tamburini at the Auditorio Nacional. Victor Urbán, presidente of Union Nacional, will also play at the Auditorio, his recital scheduled for June 27. Francisco Javier Hernandez of Guadalajara will play the same organ June 25. Earlier recitals were announced in the May issue. The calendar page will also try to keep readers informed on the dates.

For further information on the series of master classes, write at once to Francisco Sabín, director del Conservatorio Nacional de Música, Avenida Presidente Masaryk #582, México 5, D.F., sending a carbon or other copy to Union Nacional des Organistas, Santa Catarina #143, México 20, D.F. The schedule of players at the master classes will be completed and closed as soon as possible.

TWO-DAY ORGAN HISTORICAL CONVENTION AT END OF JUNE

The 13th annual convention of the Organ Historical Society will be held Wednesday and Thursday, June 26 and 27 in Central Massachusetts. Recitalists for the leisurely two-day convention will be E. Power Biggs and Donald R.M. Paterson. Delegates will visit more than a dozen pipe organs, old and new, and half a day will be devoted to a visit to historic Old Sturbridge Village.

For more information write: Alan Laufman, P.O. Box 104, Harrisville, N. H. 03450.

ORGAN IN ENSEMBLE CONCERT AT WASHINGTON CATHEDRAL

A benefit concert, The Organ in Ensemble, was sponsored by The Friends of the College of Church Musicians May 7 at Washington Cathedral under the direction of Preston B. Rockholt. Among those performing were John Fenstermaker, assistant organist and choirmaster at the cathedral; Mary Allen, soprano; Catholic University String Quartet; John Morehen; Charles Rigby and David Sparkes, organists, and other instrumentalists. Works of Boyce, Campra, Telemann, Soler, Rorem and Sowerby were heard.

HEILLER AT WASHINGTON U FOR LATE SUMMER SESSION

Anton Heiller, for the third summer, will be artist-in-residence at Washington University in St. Louis. The second summer session opens July 29 and extends until Aug. 30. Mr. Heiller will then remain in this country until November 15 for a transcontinental tour of recitals and master classes.

KEE, WUNDERLICH, PRESTON TO TOUR USA IN EARLY 1969

Piet Kee will be the first European to tour for Lilian Murtagh in 1969. He will be here for six weeks starting Jan. 27. Heinz Wunderlich will arrive in mid-February and tour until March 27. Simon Preston will make his second American tour of seven weeks after Easter in 1969. A series of recitals in England in June, 1969 will limit the length of his tour here.

Large Casavant Opened at College in West Va.

Wesley Chapel, West Virginia Wesleyan College, Buchhannon, is the home of a new four-manual, 75-rank Casavant organ installed in the chancel area. It has expressive swell and choral divisions, unexpressive great and positif and pedal ranks divided on either side of the organ chamber.

Robert E. Shafer of the college organ faculty and Lawrence Phelps, Casavant's tonal director, designed the tonal specification. Since Richard Ellsasser's opening recital March 3, a series of programs has been played on the new instrument; they appear in the recital pages.

GREAT

Quintade 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Rohrgedeckt 4 ft. 61 pipes
Oktave 4 ft. 61 pipes
Quinte 2 2/3 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Scharf 4 ranks 244 pipes
Trompette 8 ft. 61 pipes
Zymbelstern 5 bells
Celesta 4 ft. 61 notes

SWELL

Geigenprinzipal 8 ft. 61 pipes
Zauberflöte 8 ft. 61 pipes
Viola de gambe 8 ft. 61 pipes
Viola celeste 8 ft. 49 pipes
Oktave Geigen 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Mixture 6 ranks 2 ft. 366 pipes
Fagott 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Vox Humaine 8 ft. 61 pipes
Klarine 4 ft. 61 pipes
Tremulant
Flemish Bells, 8 ft., 4 ft.

CHORAL

Salizional 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Spitzprinzipal 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Nasat 2 2/3 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Terz 1 1/3 ft. 61 pipes
Kleinnatur 3 ranks 183 pipes
Oboe 8 ft. 61 pipes
Tremulant
Harp bells

POSITIV

Gedeckt 8 ft. 61 pipes
Quintadena 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Oktave 2 ft. 61 pipes



Robert J. Powell has been appointed organist and choir director at Christ Church, Episcopal, Greenville, S.C. He will assume his duties in mid-June, coming to Greenville from Concord, N.H., where he is director of music at St. Paul's School.

A 1954 graduate of Louisiana State University, Powell received his master's degree in music from Union Theological Seminary in 1958. He has the FAGO and ChM and holds membership in ASCAP. He has served as assistant organist and choirmaster at the Cathedral of St. John the Divine in New York, and was for six years organist and choirmaster at St. Paul's Episcopal Church, Meridian, Miss.

At the present time he has in print about 125 compositions for organ and chorus.

Quintflöte 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Scharff 4 ranks 244 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes

PEDAL

Resultant 32 ft.
Prinzipal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintade 16 ft.
Oktave 8 ft. 32 pipes
Pommer Gedeckt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Rohrpfeife 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Trompette 8 ft. 32 pipes
Schalmei 4 ft. 32 pipes
Flemish Bells 8 ft., 4 ft.



TALLIS TO WESLEY

English Organ Music

from the 16th to 19th Century

edited with detailed introductions by Gordon Phillips

Vol. 1: Voluntaries by Boyce, Stanley, Walond (H1713)	\$2.00
Vol. 2: Tallis: 3 Hymn Verses and 4 Antiphons (H1585A)	1.25
Vol. 3: Tallis: 4 Pieces, partly from the Mulliner Book (H1585b)	1.25
Vol. 4: Greene: 3 Voluntaries (H1695A)	2.00
Vol. 5: The 3 Wesleys (Charles, Samuel, S.S.): 3 Pieces (H1757A)	2.00
Vol. 6: Locke: 7 Pieces from Melothesia (H1630A)	1.50
Vol. 7: Samuel Wesley: 12 Short Pieces (H1766A)	2.00
Vol. 9: Gibbons: A Fancy, Voluntary, Fantasy (H1583A)	1.50
Vol. 10: Purcell: 3 Voluntaries (H1659A)	2.00
Vol. 11: Stanley: 3 Voluntaries from Opera Quinta (H1713D)	2.00
Vol. 12: Handel: 6 Fugues and Voluntaries (H1685A)	2.50
Vol. 13: S. S. Wesley: Andante (e) (H541b)	1.25
Vol. 14: Samuel Wesley and Dr. Mendelssohn: 3 Organ Fugues (H1744b)	2.00
Vol. 15: Greene: 4 Voluntaries, Second Set (H1695b)	2.00
Vol. 17: Tomkins: 3 hitherto unpublished Voluntaries (H1572C)	1.25
Vol. 18: Samuel Wesley: Air and Gavotte (from Vol. 7) (H1766D)	1.25
Vol. 19: Handel: 4 Voluntaries, Second Set (H1685B)	2.00
Vol. 20: Walond: 3 Cornet Voluntaries (H1770A)	2.00
Vol. 21: Blow and his pupils Reading and Barrett: 3 Voluntaries (H1015)	1.50
Vol. 22: Preludes and Fugues by Dupuis, Keeble and Travers (H1016)	1.50
Vol. 23: Alcock: 4 Voluntaries (H1017)	2.00
Vol. 24: The 3 Wesleys (Charles, Samuel, S. S.): 3 Pieces, Set 2 (H1757b)	2.00
Vol. 26: Boyce: 4 Voluntaries (H1019)	2.00
Vol. 27: Stanley: 10 Voluntaries, Op. 5 (H1033)	3.00
Vol. 28: Stanley: 10 Voluntaries, Op. 6 (H1034)	3.00
Vol. 29: Stanley: 10 Voluntaries, Op. 7 (H1035)	3.00
Vol. 32: Walond: 3 Cornet Voluntaries, Second Set (H1770b)	2.00
Vol. 33: Handel: Cuckoo and the Nightingale (Concerto No. 13) (H1685C)	1.50
Vol. 34: Stanley: 12 Diapason Movements from the Voluntaries (H1037)	2.00

New 1968 Peters Organ Music Catalogue available upon request

C. F. PETERS CORPORATION

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

SCHANTZ

ORRVILLE, OHIO

Member: Associated Pipe Organ Builders Of America

MS 7071

A STEREO SPECTACULAR! THE GLORY OF GABRIELI MUSIC FOR MULTIPLE CHOIRS, BRASS AND ORGAN

FIRST GABRIELI RECORDINGS IN THE
FABLED ACOUSTICS OF SAN MARCO, VENICE

E. POWER BIGGS

ORGANIST

THE GREGG SMITH SINGERS

THE TEXAS BOYS CHOIR

THE EDWARD TARR BRASS ENSEMBLE
CONDUCTED BY VITTORIO NEGRI



GABRIELI COMES HOME.

We have brought Gabrieli back to San Marco. Here, three centuries ago, his magnificent ceremonial music was heard in all its sonic splendor.

Columbia Records has undertaken the immense project of re-creating Gabrieli's music in its original acoustic environment. The result? A stereo spectacular par excellence. And a glorious recording "first."

On COLUMBIA RECORDS

Casavant Builds Organ for College in Kentucky

Casavant Frères, Ltée, has been awarded a contract to build a three-manual organ for the recital hall of the six-story annex to Price Doyle Fine Arts Building rising on the campus of Murray State University, Murray, Ky. The new annex will provide enlarged music, art, drama, and television facilities for the rapidly expanding Fine Arts Department, chaired by Richard W. Farrell. Murray State University was founded in 1923, and its Music Department has been a member of the National Association of Schools of Music since 1936. The university was the first institution in the United States offering teacher training to be approved by NASM.

Plans for an instrument of 24 stops, 35 ranks of pipes, were drawn by John C. Winter and Mrs. R. W. Farrell of the organ faculty, and John F. Shawhan, Casavant representative.

GREAT

Prinzipal 8 ft. 56 pipes
Rohrflöte 8 ft. 56 pipes
Oktav 4 ft. 56 pipes
Waldflöte 2 ft. 56 pipes
Mixture 4 ranks 224 pipes
Trompette 8 ft. 56 pipes

SWELL

Gedackt 8 ft. 56 pipes
Spitzprinzipal 4 ft. 56 pipes
Gemshorn 2 ft. 56 pipes
Sesquialtera 2 ranks 88 pipes
Scharff 4 ranks 224 pipes
Oboe 8 ft. 56 pipes
Tremulant

BRUSTWERK

Holzgedackt 8 ft. 56 pipes
Spillflöte 4 ft. 56 pipes
Prinzipal 2 ft. 56 pipes
Nasat 1½ ft. 56 pipes
Zimbel 3 ranks 168 pipes
Krummhorn 8 ft. 56 pipes
Tremulant

PEDAL

Subbass 16 ft. 32 pipes
Prinzipal 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Fagott 16 ft. 32 pipes
Rohrschalmei 4 ft. 32 pipes



Dirk A. Flentrop, famed organ builder of Zaandam, Netherlands, will be awarded the honorary doctor of music degree at the 135th anniversary commencement exercises June 10 at Oberlin College.

Trained in his father's workshop and in German and Danish builders' workshops, he succeeded his father in 1940. He has been a church organist for 25 years.

Mr. Flentrop was a founder of the International Society of Organ Builders and its president from 1958 to 1965. He is a contributor to organ journals throughout the world and has lectured widely.

He has been a leader in the classical revival of organ building. Examples of his work are to be found in Belgium, Holland, the Dutch West Indies, England, Sweden, Portugal and the United States. His largest installation in the United States is in the Episcopal Cathedral of St. Mark, Seattle, Wash. He provided four teaching organs and several practice instruments for Oberlin Conservatory.

HAROLD CHANEY was organist with the CBS Orchestra under Alfredo Antonini for a network telecast April 7 commemorating Dr. Martin Luther King.

THE DIAPASON

Established in 1909

(Trademark registered at U. S. Patent Office)

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

FRANK CUNKLE, AAGO
Editor

DOROTHY ROSER
Business Manager

WESLEY VOS, PhD
Assistant Editor

JUNE, 1968

FEATURES

Stylistic Features and Compositional Activities in Organ Literature Since World War II: Part I by Michael Rudd	12
Northwestern University Annual Conference	13
English Catholic Church Music from Arne to Novello by James H. Richards	18-20
Annual Summary of Lenten and Easter Choral Performances	28-29

RCCO CENTRE NEWS 10

CALENDAR 11

NUNC DIMITTIS 14

HARPSICHORD NEWS 15

EDITORIALS 16

LETTERS TO THE EDITOR 16

REVIEWS

Organ 8

Choral 17

Records 21

An International Monthly Devoted to the Organ and to Organists and Church Music

Official Journal of the Royal Canadian College of Organists and Union Nacional de Organistas of Mexico

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

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

Advertising rates on application.

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

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

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

NEW HORIZONS...

AEOLIAN-SKINNER takes great pleasure in announcing plans for the construction of a new fabrication center.

Designed for the particular requirements of organbuilding, incorporating every facility for efficient production, our new plant will enable us to reduce costs while maintaining the highest quality.

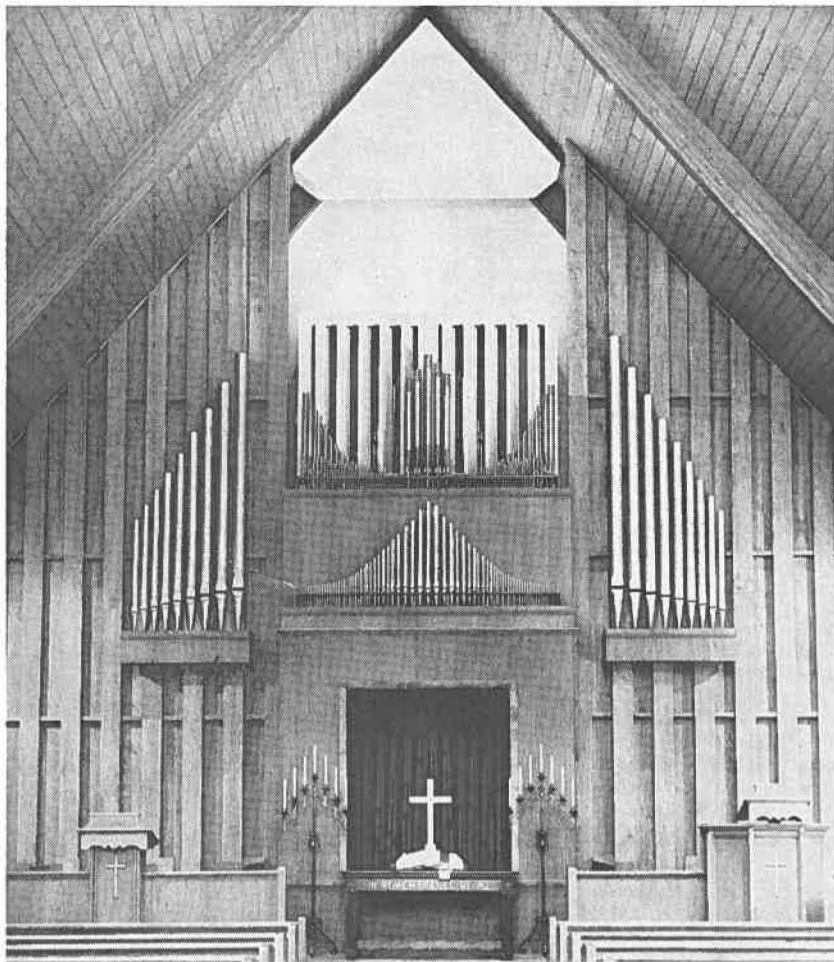
We express sincere thanks to our many clients who have made this possible through their recognition of the excellence of our instruments.

AEOLIAN-SKINNER ORGAN CO., INC.

02127

BOSTON, MASS.

MEMBER APOBA



The Baptist Church Of Danielson

DANIELSON, CONNECTICUT

Rev. Heyward M. Foreman, Pastor
Howard W. Curry, Organist

Open Toe Voicing
Low wind pressure

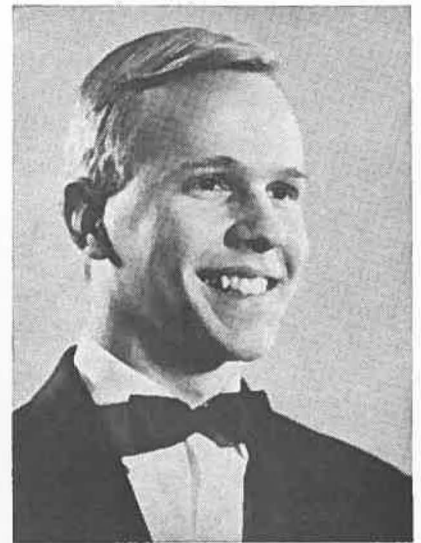
Delaware Organ Company, Inc.
Tonawanda, New York 14150

Rodgers Goes to Holy Trinity, New York City

A three-manual Rodgers has been installed in historic Holy Trinity Church, New York City. The large edifice, built in 1897 on the old Rhinelander property, has been declared an official New York landmark by the Landmarks Preservation Commission.

The new instrument, said to be the largest electronic in New York City, takes advantage of the church's excellent acoustics. Tone projection equipment occupies the original pipe chambers in the north and south transepts, with a complete antiphonal division placed in the rear gallery chambers. A conventional-size console houses solid-state tone generation and a new memory computer combination action; it is easily moved on its carpeted platform to the chancel center for recitals.

Bronson Ragan is the church organist. Contract negotiations were handled by deWaard Bros., Inc., Monsey, N.Y., installers and area representatives for Rodgers.



M. Allen Pote will be a Fulbright Scholar in the 1968-69 academic year, studying with Flor Peeters at the Royal Conservatory in Antwerp. He is a senior at Texas Christian University, Fort Worth, and a student of Emmet G. Smith. He is director of music for the Westcliff Methodist Church, Fort Worth and is also a singer. At TCU he won the McCorkle award for organ performance with a \$200 prize. He is a native of Cushing, Okla.

GREAT

- Quintation 16 ft.
- Principal 8 ft.
- Bourdon 8 ft.
- Gemshorn 8 ft.
- Octave 4 ft.
- Spitzflöte 4 ft.
- Twelfth 2 3/4 ft.
- Fifteenth 2 ft.
- Nineteenth 1 1/2 ft.
- Principal 1 ft.
- Fourniture 4 ranks
- Cymbal 3 ranks
- Cor Anglais 8 ft.
- Trompette 8 ft.
- Tremolo

SWELL

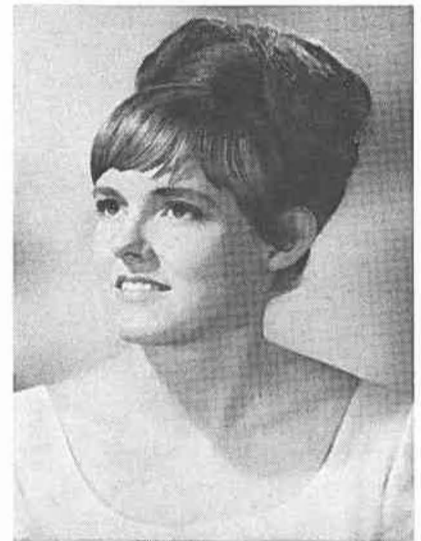
- Rohrgedeckt 16 ft.
- Geigen Prinzipal 8 ft.
- Rohrflöte 8 ft.
- Salicional 8 ft.
- Voix Celeste 2 ranks
- Flauto Dolce 8 ft.
- Flute Celeste 2 ranks
- Prestant 4 ft.
- Nachthorn 4 ft.
- Rohrnat 2 3/4 ft.
- Waldflöte 2 ft.
- Plein Jeu 5 ranks
- Fagotto 16 ft.
- Trompette 8 ft.
- Hautbois 8 ft.
- Vox Humana 8 ft.
- Clairon 4 ft.
- Tremolo

CHOIR

- Flute Conique 16 ft.
- Viola 8 ft.
- Viola Celeste 2 ranks
- Nachthorn 8 ft.
- Quintade 8 ft.
- Erzähler 8 ft.
- Erzähler Celeste 2 ranks
- Principal 4 ft.
- Lieblich Flöte 4 ft.
- Quintadena 4 ft.
- Nazard 2 3/4 ft.
- Blockflöte 2 ft.
- Tierce 1 3/4 ft.
- Larigot 1 1/2 ft.
- Siffloite 1 ft.
- Cromorne 8 ft.
- Schalmei 8 ft.
- Trompette Harmonique 8 ft.
- Tremolo
- Harp 61 notes
- Celesta 49 notes
- Flemish Carillon 61 notes
- Cymbelstern 5 bells

PEDAL

- Contra Principal 32 ft.
- Untersatz 32 ft.
- Principal 16 ft.
- Bourdon 16 ft.
- Lieblich Gedeckt 16 ft.
- Dulciana 16 ft.
- Octave 8 ft.
- Bourdon 8 ft.
- Still Gedeckt 8 ft.
- Gemshorn 8 ft.
- Choralbass 4 ft.
- Nachthorn 4 ft.
- Mixture 3 ranks
- Contra Bombarde 32 ft.
- Bombarde 16 ft.
- Fagotto 16 ft.
- Trumpet 8 ft.
- Krummhorn 8 ft.
- Claron 4 ft.
- Schalmei 4 ft.
- Tremolo



Susan Ingrid Ferre will study organ in Paris with Jean Langlais in the 1968-69 academic year on a Fulbright grant. She is a senior at Texas Christian University and is organist-director at Central Christian Church, Fort Worth. She has earned many honors, both scholastic and artistic. She won the McCorkle award in her Freshman year. She is a double major at TCU, in philosophy and church music. She is a student of Emmet G. Smith. Fort Worth is her home.



JON SPONG

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

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

TELLERS ORGAN CO.

A
P
O
B
A

• FORT BLISS, TEXAS
U. S. AIR DEFENSE CENTER
2 Manuals, 27 Ranks (Catholic Chapel)

architects and builders
of custom instruments
created for a purpose

1906 — 1967

Erie, Pennsylvania

GREENSBORO COLLEGE — SCHOOL OF MUSIC

Greensboro, North Carolina

B.M. DEGREES IN ORGAN AND CHURCH MUSIC

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

Member, National Association of Schools of Music



CREATIVE ORGAN BUILDING FOR ARTISTIC MUSICAL RESULTS

Greenwood Organ Company

3553 DRIFTWOOD DRIVE

CHARLOTTE, NORTH CAROLINA 28205

"THREE GENERATIONS OF ORGAN BUILDING"

GEOGHEGAN TO BE BOOKED BY TORRENCE MANAGEMENT

Frederick Geoghegan, Canadian organist, has joined the Richard Torrence management. His picture and details of his educational and professional background appeared in the Feb. 1967 issue of this magazine.



Roger Nyquist has been appointed university organist at the University of Santa Clara, Calif. to begin in the fall of 1968. He has BMus from Augustana College, Rock Island, Ill., MMus from Syracuse University and DMus from Indiana University. His teachers have been Philip McDermott, Arthur Poister and Oswald Ragatz. He was university organist from 1962 to 1967 at the University of California at Santa Barbara. He plays recitals under the banner of the Roberta Bailey Concert Management.

MENDELSSOHN'S ELIJAH was performed on May 19 at Third Baptist Church, St. Louis, Mo. with a chorus of 90 and an orchestra of 32. E. Alan Wood conducted.

**“Did you know
Allen builds
and installs more large
electronic church organs
than any other company
in the world?”**



Some reputations are nice to have. Especially when they're true, like this one.

But before you can enjoy a reputation, you have to earn it. And after you earn it, you have to keep earning and protecting it.

Allen earned this reputation by providing churches with the one really important thing in an organ. Tone. A majestic ensemble and presence that retains its fine tonal character down to a single note.

And we intend to keep earning and protecting our reputation by resisting temptation: the temptation to sacrifice what's inside to get more on the outside. Or to adopt a they-won't-notice attitude and cut a few little corners here and there. Or to try some wild new electronic gadgetry, instead of using the most advanced circuitry with proven reliability.

And somebody must agree with this philosophy and like what we're doing. Because so far this year, more churches have chosen Allen Organs than in any other comparable time in Allen's history.

Allen

Allen Organ Company
Macungie, Pa. 18062

Don't resist the temptation to write for more information on Allen Organs.

Allen Organ Company, Dept. D 668, Macungie, Pa., 18062
Please send more information on Allen Organs
for the Church, Home.

name _____
address _____
city _____ state _____ zip _____

EASY ANTHEMS FOR SUMMER USE

For Small Choirs

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
Psalm 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

THE H.W. GRAY COMPANY, INC.

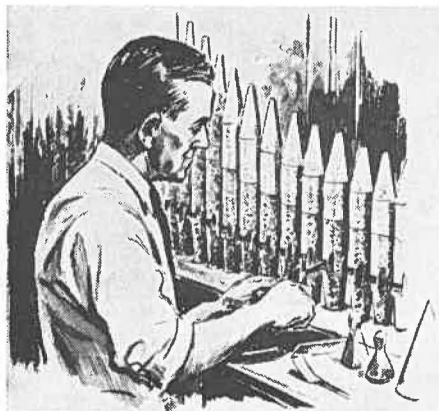
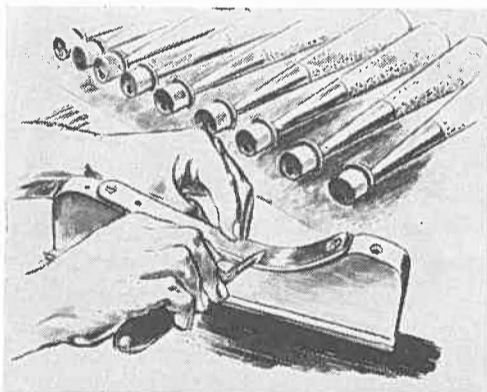
Agents for Novello & Co., Ltd., London

159 East 48th Street

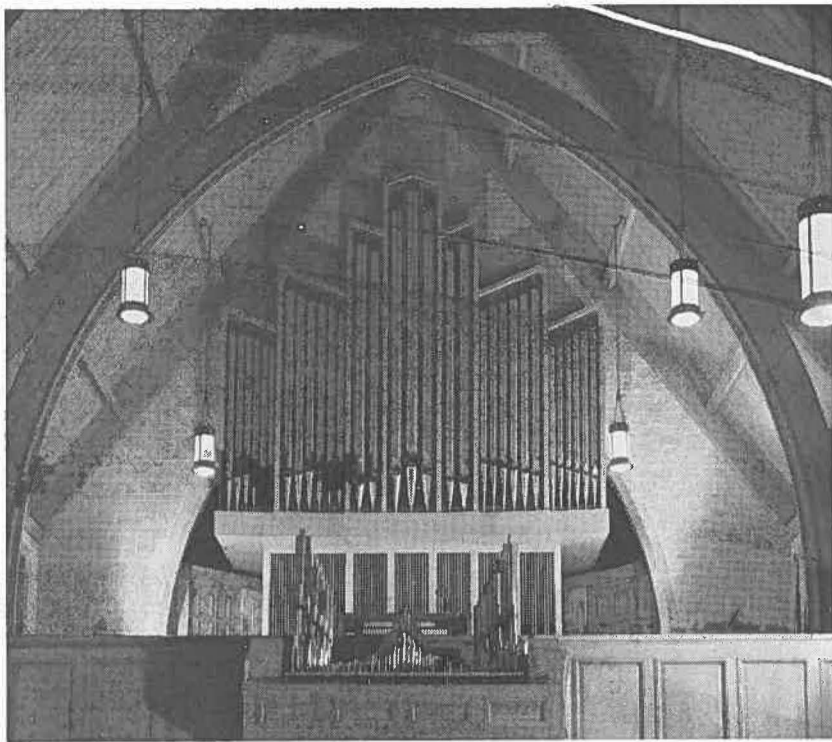
New York, N. Y. 10017

GRAY-NOVELLO

THE MÖLLER SOUND BEGINS WITH PIPE CRAFTSMANSHIP



M. P. **M** **Ö** **L** **L** **E** **R**
of Hagerstown



Schlicker Builds Organ for Evansville Church

The 53-rank three-manual Schlicker organ at the Lutheran Church of Our Redeemer, Evansville, Ind. was dedicated March 31 with a dedicatory service in the morning and a recital in the afternoon by Oswald G. Ragatz, Indiana University. Dr. Ragatz' program appears in the recital pages.

Cased in the west gallery, the organ has slider chests. Ronald Becher is the organist.

GREAT
Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Spillflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Mixture 4-6 ranks 330 pipes
Trumpet 8 ft. 61 pipes
Chimes

POSITIV
Gedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Nasat 2 2/3 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Terz 1 1/2 ft. 49 pipes
Sifflöte 1 ft. 61 pipes
Scharf 4-6 ranks 292 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

SWELL
Rohrflöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix celeste 8 ft. 49 pipes
Dolce 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Klein-Nasat 1 1/2 ft. 61 pipes
Mixture 4-6 ranks 292 pipes
Fagott 16 ft. 61 pipes
Schalmei 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremolo

PEDAL
Principal 16 ft. 12 pipes
Subbass 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Metalgedeckt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Dolcan 4 ft. 32 pipes
Hohlflöte 2 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Fagott 16 ft.
Trumpet 8 ft. 12 pipes
Schalmei 4 ft.

Poplar Bluff, Mo. Church Dedicates New Wicks

In January 1968, the new edifice of the First Baptist Church, Poplar Bluff, Mo., designed by architect Haywood Snipes, was dedicated. The new 33-rank Wicks organ was also dedicated at that time, and a dedicatory recital was played by Ray Ferguson, Wayne State University, Detroit, former resident of Poplar Bluff.

The organ is divided on either side of the chancel, with an unenclosed great and pedal. The church is large and presents a favorable acoustic environment for the organ. Low wind pressures and classical voicing are featured.

Negotiations for Wicks were handled by representative William Wannemacher, St. Louis. Ervin Keathley is minister of music at First Baptist.

GREAT
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Salicional 8 ft.
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes

SWELL
Gedeckt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Gemshorn 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Trompette 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes

CHOIR
Copula 8 ft. 61 pipes
Dulciana 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nasard 2 2/3 ft. 61 pipes
Principal 2 ft. 61 pipes
Terz 1 1/2 ft. 38 pipes
Mixture 3 ranks 122 pipes
Krummhorn 8 ft. 61 pipes

PEDAL
Contrabass 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Spitzprincipal 8 ft. 32 pipes
Rohrgedeckt 8 ft. 32 pipes
Salicional 8 ft.
Choralbass 4 ft. 12 pipes
Mixture 2 ranks 64 pipes
Posaune 16 ft. 32 pipes
Trompette 8 ft.
Krummhorn 4 ft.

david m. lowry

college organist

WINTHROP COLLEGE

ROCK HILL, SOUTH CAROLINA

Betty Louise Lumby

D · S · M · F · A · G · O

ALABAMA COLLEGE + MONTEVALLO
ST. LUKE'S EPISCOPAL CHURCH + BIRMINGHAM

Reuter Builds for Church in Johnson City, Tenn.

The Reuter Organ Company of Lawrence, Kans. has been awarded a contract to build a three-manual, 34-rank instrument for the First Methodist Church, Johnson City, Tenn.

The great and a portion of the pedal pipework will be exposed to view and cantilevered from the rear chancel wall on either side of a central window. Expressive pipework of the swell and choir sections will be situated in two chamber areas to the sides of the chancel. Installation of the organ is scheduled for early next year.

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 4 ranks, 244 pipes

SWELL ORGAN (Expressive)

Rohrflöte 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole 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
Trompette 8 ft. 61 pipes
Fagotto Clarion 4 ft. 61 pipes

CHOIR ORGAN (Expressive)

Nasonflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Spitzprincipal 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Cymbal 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes

PEDAL ORGAN

Acoustic Bourdon 32 ft.
Principal 16 ft. 32 pipes
Bourdon 16 ft. 56 pipes
Quintaten 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft.
Quintaten 8 ft.
Choral Bass 4 ft. 32 pipes
Bourdon 4 ft.
Bombarde 16 ft. 56 pipes
Bombarde 8 ft.
Clarion 4 ft.



Walcker Builds Tracker for Church in Germany

Walcker Orgelbau, Ludwigsburg, Germany, has completed the installation of a three-manual 48-rank organ in the Katherine Kirche, St. Märgen, Germany. The instrument has mechanical key and stop action and slider chests throughout. Wind pressures of two inches are used. Manuals are 56 keys, pedals 30.

MANUAL 1

Pommer 16 ft. 56 pipes
Prinzial 8 ft. 56 pipes
Rohrflöte 8 ft. 56 pipes
Oktave 4 ft. 56 pipes
Blockflöte 4 ft. 56 pipes
Quinte 2 3/4 ft. 56 pipes
Feldflöte 2 ft. 56 pipes
Mitur 5-6 ranks 354 pipes
Fagott 16 ft. 56 pipes
Trompette 8 ft. 56 pipes

MANUAL 2

Gedeckt 8 ft. 56 pipes
Nachthorn 4 ft. 56 pipes

Prinzial 2 ft. 56 pipes
Quinte 1 1/2 ft. 56 pipes
Spitzflöte 1 ft. 56 pipes
Zimbel 3 ranks 168 pipes
Krummhorn 8 ft. 56 pipes
Tremulant

MANUAL 3

Koppelflöte 8 ft. 56 pipes
Weidenpfeife 8 ft. 56 pipes
Prinzial 4 ft. 56 pipes
Schwiegel 2 ft. 56 pipes
Sesquialter 2 ranks 112 pipes
Scharff 5 ranks 280 pipes
Rohrschalmey 8 ft. 56 pipes
Tremulant

PEDAL

Subbass 16 ft. 30 pipes
Oktave 8 ft. 30 pipes
Gemshorn 8 ft. 30 pipes
Choralbass 4 ft. and 2 ft. 60 pipes
Mixture 4 ranks 120 pipes
Posaune 16 ft. 30 pipes
Trompette 8 ft. 30 pipes
Clairon 4 ft. 30 pipes

PETER HURFORD will return in February 1969 to the University of Cincinnati, where he spent last year as artist-in-residence. He will play two recitals and conduct master classes.

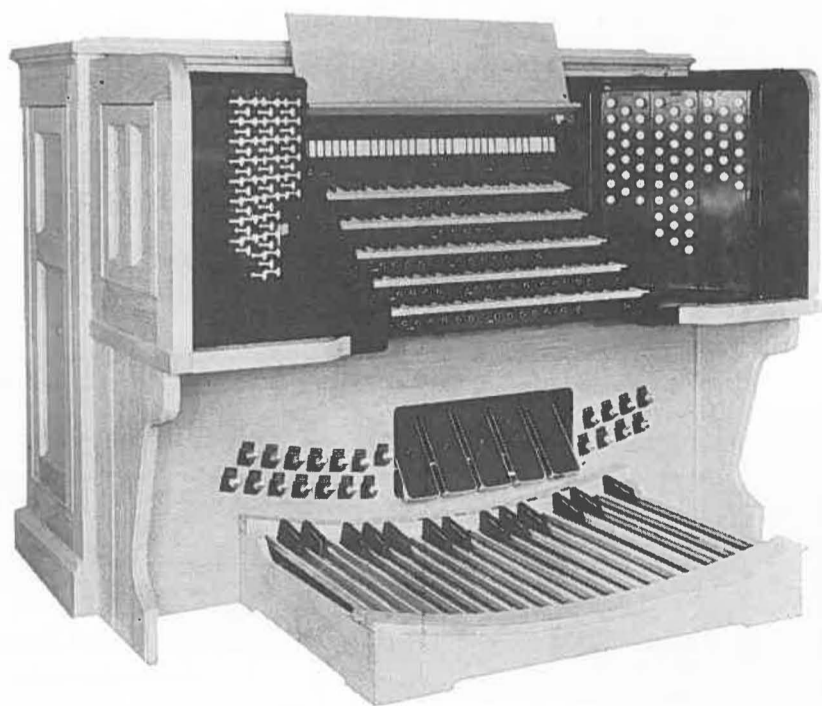


RICHARD TORRENCE MANAGEMENT

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

Another custom-crafted Reisner console

...built to suit the customer!



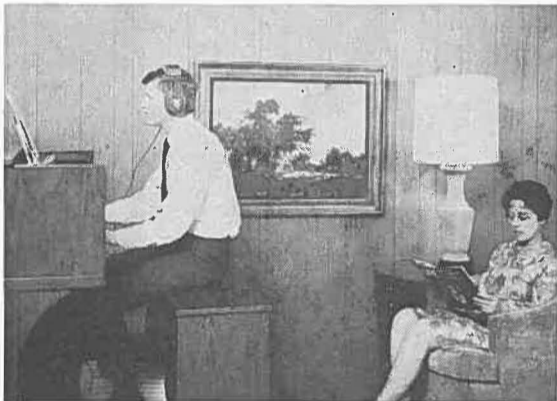
Model RA500, a massive five-manual console for a customer in Sweden who specified many special items, including a straight pedal keyboard. These presented no problems for the Reisner craftsmen.

Many Reisner consoles are designed to *customer* specifications. From hand-finished cabinetry to manuals and wing terraces, you choose from dozens of options to tailor a console to your own requirements. The exterior beauty that results lets you take full advantage of any decor. The operating convenience gives full rein to the talents of any organist.

But the story is not fully told until you look *inside* a Reisner console. For there you will see the all-electric action pioneered by Reisner—the action that gives you two very important advantages: long years of trouble-free performance, and responsiveness unmatched in the industry. Check with your organ builder for details on how Reisner engineering and craftsmanship can provide you with *exactly* the console you need.

THE
W. H. Reisner
MFG. CO.
INC.

HAGERSTOWN, MARYLAND



at
home
with the

Rodgers

Practice at your own convenience (and there's more incentive to practice with a Rodgers in your own living room).

Teach at your own convenience. Less time traveling—more time for a larger student load.

You'll be completely at home at the full AGO Rodgers console. Stop controls, couplers, expression pedals . . . everything where it should be—everything where you expect it to be.

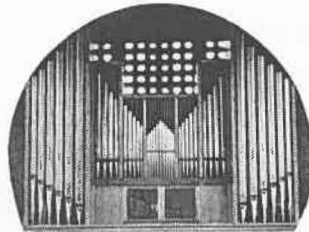
Adjustable reverberation lets you select your own acoustics—regardless of the size of your room. Stereo headphones—for the first time successfully adapted to organ sound—makes it possible to practice without distraction in a room full of people. With Rodgers Instant Tape Replay, your students can hear and analyze their playing on the spot.

Rodgers makes a full range of organs suitable for your home—a wide selection of specifications in two and three manual tab or draw-knob consoles.

GET ALL THE DETAILS. WRITE:

Rodgers ORGAN COMPANY

1302 N.E. 25TH AVENUE • HILLSBORO, OREGON 97123



Organ Music

The accumulation of organ music this month gives further evidence of the continuing variety and disparity in the literature; old and new, original and derivative, pretentious and tasteful are again all jumbled up together.

Associated leads the list of publishers with two items: *Drei kleine Praeludien & Fugen* (1966) by J.F. Doppelbauer and *Sinfonia & Quadruple Fugue on Aus tiefer Not* (1967) by K.H. Pillney. Although fairly short and not overly difficult, the three Doppelbauer pieces demand a large instrument. The first has a distinctly neo-archaic flavor, the second (hommage a Franck) is Franck's pastorale style with a delightfully Germanic accent, and the third gives the composer's genial personality full scope for expression. This is a first-rate collection, with no lapse of technique or taste.

Herr Pillney, noting the similarity between the chorale *Aus tiefer Not*, and the first subject in Bach's *Art of Fugue*, has constructed a chorale prelude and a fugue on these themes and other material from the *Art of Fugue*. The result could have been written 200 years ago. Contrapuntists will want to see this piece. The tempo given for the *Sinfonia* seems too fast.

David N. Johnson again writes for the discriminating organist of moderate ability in his *Deck Thyself, My Soul, With Gladness* (Augsburg) for communion or general use. These sets of variations on familiar hymn tunes also provide good models for students of composition and improvisation.

Augsburg's beautiful printing and format are in evidence as usual, both here and in Gerald Near's *A Triptych of Fugues*. The opening fugue is light and witty, the second, meditative and surprisingly homophonic, and the third, a ricercare building to a fine climax. Organists with a well-established concept of linear thought will experience no real difficulty in these fugues. We are sorely tempted to remove the cover of this collection and frame it.

A single from Augsburg is a *Prelude on "Leoni"* by Richard Proulx. This is a simple trio, knowingly written.

We assume that Wm. Davies' *Organists On the March* (Boosey & Hawkes) will be of little or no interest to readers of this column. Pipe and electronic registrations are supplied.

Of more interest from Boosey & Hawkes are two Hungarian publications: *Magyar Organazene, Vol. I* and *Praeludium & Fuga* (1932) by Zoltan Gardonyi. The former contains an In-

troduction, *Passacaglia & Fuga* by Erzsebet Szonyi and a *Sonata* by Frigyes Hidas.

Prof. Szonyi's technique is thoroughly competent, but the effect of her piece is distinctly dated. It is not easy. Mr. Hidas also is highly competent but has additionally profited by an acquaintance with Hindemith's style. This is an engaging piece with idiomatic figuration of less than extreme difficulty. The Gardonyi number strives, too, for something akin to Hindemith. Its jogging rhythm and open voicing only succeed in being tedious, however.

Bornemann sends a new Langlais *Sonate en Trio*, a real challenge for trio enthusiasts. A scherzo-like quality prevails throughout the three movements.

C. H. Trevor's *Manual Miscellany for Organ, Book I* (Galaxy) has obviously been compiled with loving care. A few of the pieces are familiar, but most of them are not. All are of easy-moderate difficulty. This is the sort of attractive collection that tends to stay permanently in use on the organ music rack.

Reger's prelude on "God of Heaven and Earth" is available in H. W. Gray's standard series as No. 69. Gray's St. Cecilia series continues with No. 945, preludes on *Pange Lingua* and *Christe Redemptor* by Ronald Arnatt. Both use a simple harmonic vocabulary to achieve a thoroughly traditional effect.

Allanson G.Y. Brown's arrangement of Rameau's "A Bird Call" (No. 946) is a very adept transcription, but it will need careful registration and articulation to equal the glitter of the harpsichord original. Henry Kihlken's prelude on Palestrina's "Adoramus Te" (No. 947) somehow reminds us of the child's crayon book where forms are provided to be filled in with color. Nevertheless, this piece makes a good effect, because the original musical form is so perfect.

New from Presser are Gordon Young's *Petite Trio for Organ* and *Organ Voluntaries*. We are sorry to see that the counterpoint in the trio is on the level of a second semester course in traditional composition. With 39 of its 41 measures over a tonic pedal-point, the term "trio" is actually a misnomer. The voluntaries show a general dearth of inventiveness.

Variations & Chorales for the Church Year by George E. Beverst (Sacred Music Press) are conventional and not easy. We find the predilection for diatonic clusters and an unending flow of thick harmony to be rather wearying. The direct relationship between rests and rhythmic interest is obvious here only in a negative way.

Also from Sacred Music Press is Robert W. Jones' *St. Denio: a Toccata for Organ*. A lengthy preface by the composer does little to better our impression of this unnecessarily extended piece. The total absence of meter signatures and a less than ideal ms copy are deterrents to comprehension even on a second reading. — WV

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

DE PAUL UNIVERSITY

ST. VINCENTS CHURCH, CHICAGO

Edward D. Berryman, SMD

Warren L. Berryman, SMD

BERRYMAN

Minister of Music and Christian Education
Judson Memorial Baptist Church
Minneapolis

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

C. Griffith Bratt

Boise College
Composer-in-residence
Head of Music Department

St. Michael's Cathedral
Organist-Choirmaster

Boise, Idaho

Recitals

Commissions

RICHARD ENRIGHT

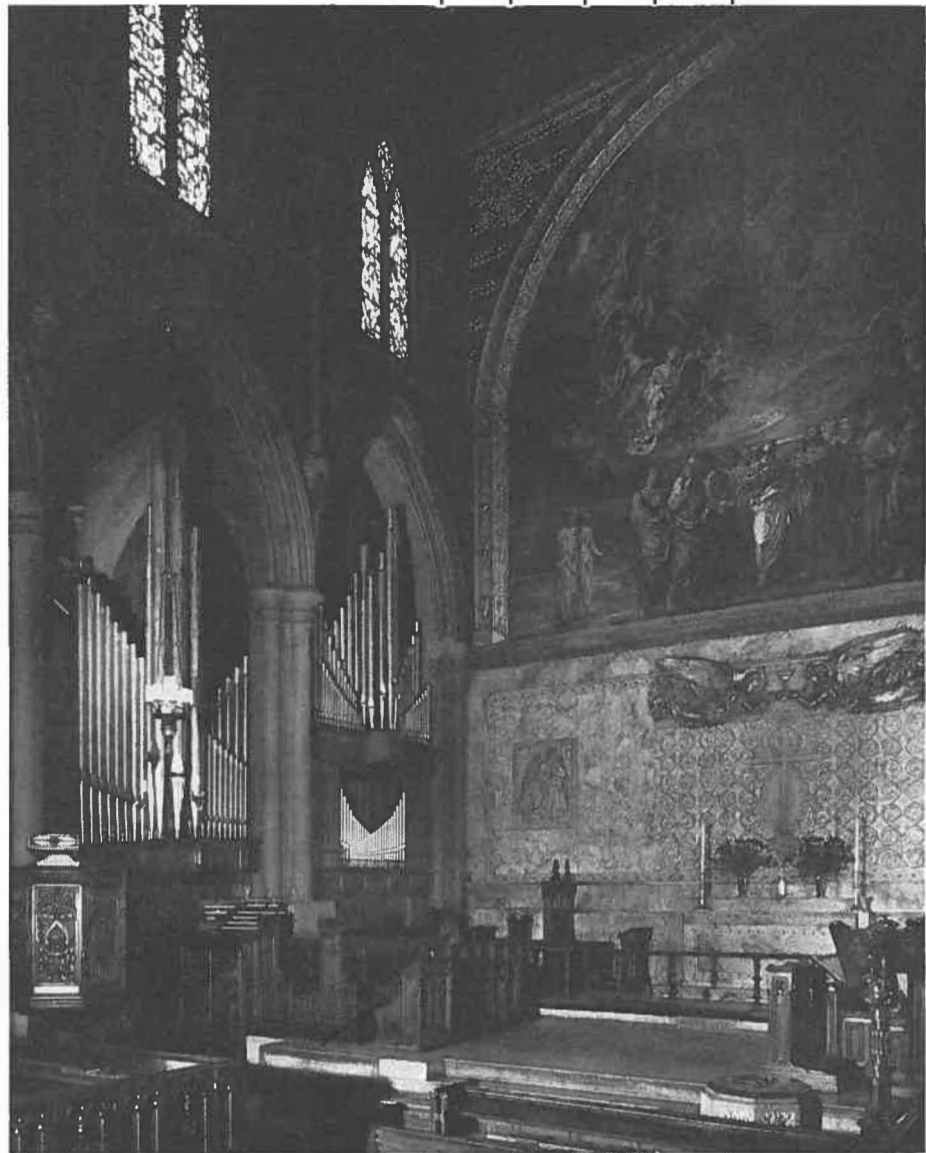
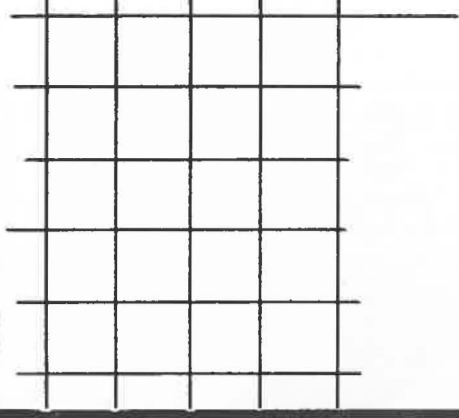
D.Mus.

Northwestern University

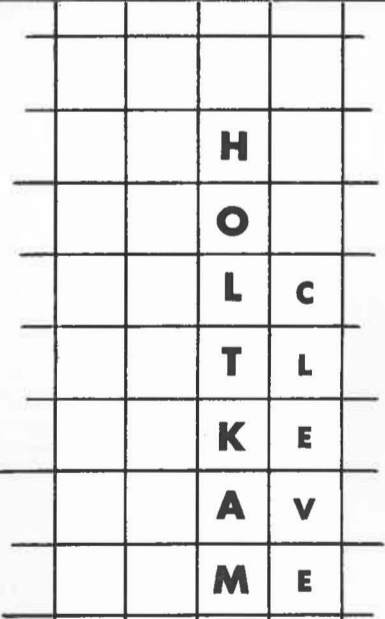
Evanston, Illinois

First Presbyterian Church

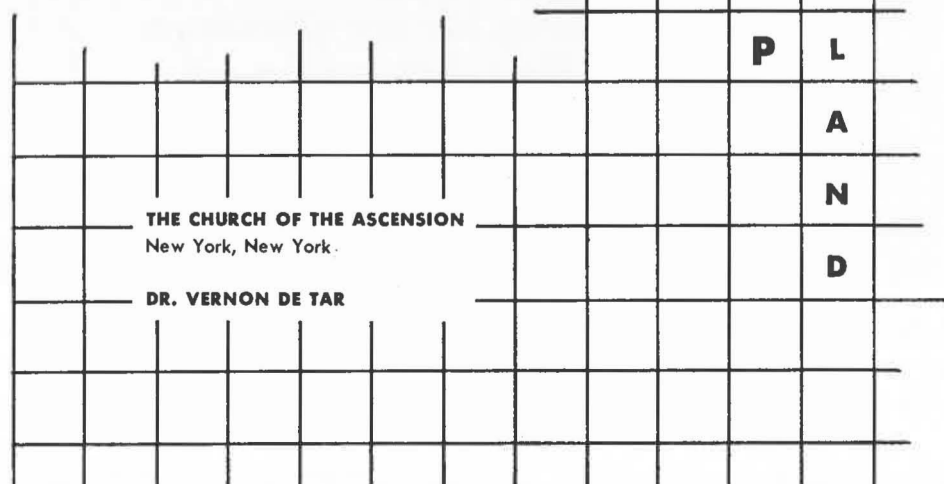
AUTHOR: INTRODUCTION TO ORGAN PLAYING (Abingdon Press)



et non impediās musicam

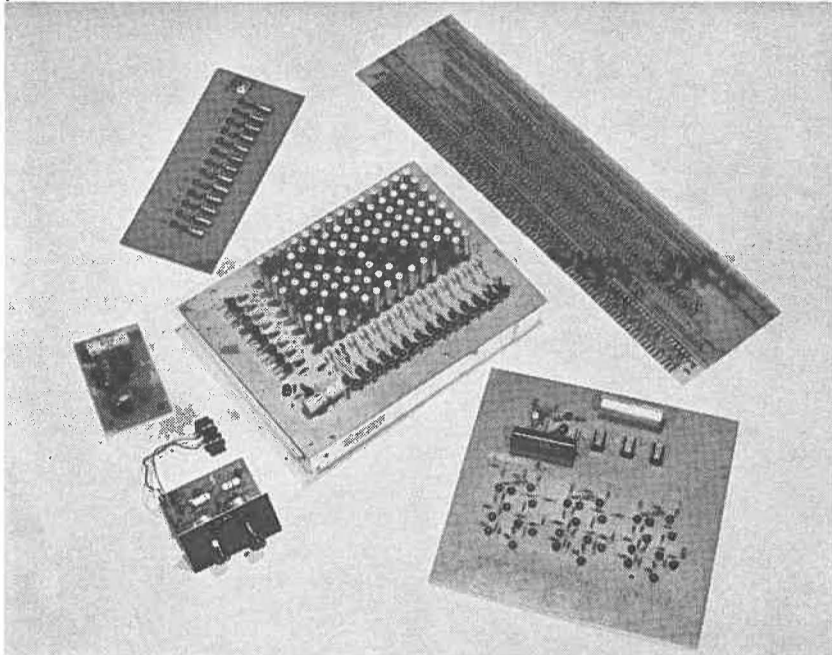


H
O
L
T
K
A
M
P
L
A
N
D



THE CHURCH OF THE ASCENSION
New York, New York.
DR. VERNON DE TAR

SOLID STATE PIPE ORGAN COMPONENTS



RELAYS
COUPLERS
COMBINATIONS
ACTIONS
TREMOLOS

SEE OUR DISPLAY AT THE N.A.M.M. TRADE SHOW IN THE
CONRAD HILTON HOTEL, CHICAGO, ILLINOIS, JUNE 23-27
KLANN, INC.
WAYNESBORO, VA.

royal canadian college of organists

REGIONAL CONVENTION

recitalists

ROBERT LODINE
DOUGLAS HAAS

JACK ABRAHAMSE
HOWARD W. JEROME

choral workshop (two sessions)
LANSING MACDOWELL

college service
BRIAN A. SNELL

AUGUST 28, 29, 1968

PETERBOROUGH, ONTARIO

registration: \$12.00 before june 30th
\$14.00 after june 30th

enquiries and registration:
convention secretary
281 King St.,
Peterborough, Ontario



The Royal
Canadian
College of
Organists

OFFICERS OF THE R.C.C.O.

PRESIDENT — H. Barrie Cabena, London
HONORARY VICE-PRESIDENT — Sir Ernest
MacMillan

GENERAL SECRETARY — Mrs. J. M. Griffin,
232 Aldercrest Road, Toronto 14, Ont.
RECORDING SECRETARY — Molly L. Slater,
Toronto

TREASURER — J. M. Griffin, Toronto
REGISTRAR — Gordon D. Jeffery, London
REGISTRAR FOR EXAMINATIONS — J. M. Dedrick,
Toronto

All correspondence should be
directed to the general secretary

Pembroke

The Pembroke Centre's third annual hymn festival was held twice this year, March 24 in Trinity-St. Andrew's United Church, Renfrew, and March 31 in Wesley United, Pembroke. Congregational singing was led by massed choirs from local and area churches who also sang two anthems. In Renfrew there was an anthem sung by the junior choir of the host church and in Pembroke by the Kiwanis youth choir. Choir directors and organists for the singing were Adrian Smit, Wesley United, Pembroke, chairman of the centre, and Albert Stephen, Trinity-St. Andrew's, Renfrew. Ken Cochrane, Renfrew Presbyterian Church was MC for both occasions; Max Discher, Zion Lutheran, Pembroke, played the postlude before the benediction, and Fred Chadwick, Holy Name R.C. Church, Pembroke, played a prelude program. Lunch was provided by the United Church Women in both instances.

FRED C. CHADWICK

Kitchener

The Feb. 17 meeting of the Kitchener Centre was held at St. Andrew's Presbyterian Church. Douglas Haas, host organist, gave an informative talk about music in Germany today and used the organ to demonstrate some of his remarks. A feeling of sadness was cast over the meeting at news of the death of Healey Willan.

The March 23 meeting was held in one of the weekend blizzards. Despite this there was a good attendance for the Hallman organ crawl. The first church visited was Benton Street Baptist where the resources of a new three-manual Hallman were investigated. The second church was Sterling Avenue Mennonite Church where the centre secretary, Helen Critchison, is in charge of the music. Everyone had a chance to try the two-manual organ. Walter Kemp chaired a brief business meeting and refreshments at both meetings were provided by Esther Merklinger and her committee.

ALICE DILLON

Vancouver

The monthly meeting of the Vancouver Centre was held April 27 at St. James' United Church. Three films were featured — Horizontal Lines, Man of Music (about the late Healey Willan) and a documentary concerning the life of Stravinsky. Thanks are expressed to J. Stoddard of the National Film Board for these. The honored guest was Dr. Melville Cook who brought greetings and news from headquarters. The meeting was preceded by an organ master class conducted by Dr. Cook at St. James' Anglican Church. Thirteen members, including several from out-of-town, and from Washington State, took advantage of the class, a profitable and enlightening two hours.

DONALD KING

Oshawa

Frederick Geoghegan, chairman of the Toronto Centre, was speaker and recitalist at the April 9 meeting of the Oshawa Centre at St. George's Anglican Church. He deplored the present day tendency of organists and organ builders to specialize in certain periods and to ignore others. He described how unimaginative programming could kill audience interest. He demonstrated his capacity to practice what he preached by playing a short recital ending with a brilliant performance of Reubke's Sonata on Psalm 94. He was introduced by Alan Reesor and thanked by Margaret Drynan.

MARGARET DRYNAN

Saskatoon

The Saskatoon Centre sponsored a hymn festival April 20 in Knox United Church. Russell Green, centre chairman, was conductor and Doreen Ross, Dr. Alan Kirby and Henry Abley were solo organists and accompanists. The Rev. G. B. Johnston of Grace United Church was narrator. Dr. Kirby's prelude was Iste Confessor, Harker. Mrs. Ross played Impromptu, Jackson. Mr. Abley's postlude was Cortège Academique, MacMillan. Choirs led by Mr. Green sang hymns for the various seasons of the church year, concluding with an arrangement of Dear Lord and Father of Mankind, Parry. A business meeting followed.

MARGARET MORRIS

Regina

The Regina Centre met April 21 in First Baptist Church. The film on the life of Healey Willan was followed by a short recital of his organ works by Frank McKittrich. Rodger Swinton led the reading through of several Willan anthems. The centre sponsored Melville Cook, Toronto, in recital April 24 at St. Mary's R.C. Church. The program appears in the recital pages. A reception followed in the parish hall.

SHEILA A. MCKAY

Halifax

Marilyn Mason was heard in recital by the Halifax Centre April 4 at St. Mary's Basilica, Halifax. Her program, of singular interest ranging from Scheidt to Messiaen, is included in the recital pages.

M. W. GARNEY

CHAPUIS HEARD IN OPENER OF ARS ORGANI 1968 SERIES

Michel Chapuis, noted French organist and scholar, played the opening recital May 8 of Ars Organi's Festival D'Orgue 1968 on the large Beckerath organ at St. Joseph Oratory, Montreal. Other Wednesdays in May introduced Lionel Rogg, Mireille Lagacé, Anthony Newman and Monique Gendron. The other nine recitals in the series will be listed in the calendar pages of this and the July issues.

PRINCETON CHURCH PROVIDES SCENE FOR MEDIEVAL DRAMA

Three 12th and 14th century Easter music dramas were staged April 30 in Trinity Church, Princeton, N.J. by a company of English actor-musicians under the direction of E. Martin Browne. Roy Jesson was the musical director. The Trinity choir of men and boys participated in the performance jointly sponsored by McCarter Theater, Princeton, and Trinity Parish.

ARTHUR BIRKBY, University of Wyoming, leaves June 6 for a recital tour of Europe to include Portugal, France, Germany, Switzerland, Netherlands, England and Ireland.

KAREN GRANDY and Nancy Skretting, students of Louise Borak, won the finals of the organ contest of the Minnesota Music Teachers Association.

HAVE YOU GOTTEN THE BUG??

IF NOT, WHY NOT PLAY ONE OF OUR NEW INSTRUMENTS
AND FIND OUT

Hillgreen, Lane and Co.
ALLIANCE, OHIO

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

Place your confidence in an APOBA member.

Est. 1898



Dr. Stanley L. DeFries will head the Ottawa, Kans., University music department in the fall. He is now in a similar position in Sioux Falls, S.D., College. He received his BMus from Ottawa in 1950 and his MMus and PhD from Indiana University. He also studied in the Westminster Choir College.

Dr. DeFries has served as minister of music in the First Baptist Church, Topeka, Kans., Woodruff Place Baptist, Indianapolis, First Baptist, Bloomington, Ind., First Baptist Washington, D.C. and First Baptist, Sioux Falls.

THE THIRD ANNUAL BACH at Cranbrook festival was held May 18 and 18 at Christ Church, Cranbrook, Bloomfield Hills, Mich. The Cranbrook Bach Orchestra, the Kenneth Jewell Chorale and guest artists performed a wide range of Bach music included the Brandenburg Concerto 5 and the Magnificat.

THE TWELVE DISCIPLES OF CHRIST by R. Deane Shure was given its world premiere Easter Sunday by the symphony orchestra of the National Gallery of Art, Washington, D.C. with Richard Bales conducting.

June 11

Fco. Javier Hernandez, Conservatorio Nacional, Mexico City 4:00
Thomas Richner, Ricks College, Rexburg, Idaho

12

Sixth Church Music Workshop, Lawrence U, Appleton, Wis.
John Grew, Ars Organi recital, St. Joseph Oratory, Montreal 8:45

13

Thomas Richner workshop, Ricks College, Rexburg, Idaho
Sixth Annual Church Music Workshop, Lawrence U, Appleton, Wis.

14

J. Jesus Estrada, Conservatorio Nacional, Mexico City 4:00
Thomas Richner class, Idaho Music Teachers Association, Pocatello, Idaho
Sixth Annual Church Music Workshop, Lawrence U, Appleton, Wis.

15

Thomas Richner class, Idaho Music Teachers Association, Pocatello, Idaho
Lester Groom, St. John's Cathedral, Spokane, Wash. 2:00

16

Linus Ellis III, Calvary Episcopal, New York City 4:00

17

David Craighead workshop, Union Seminary, New York City

18

Victor Urban, Auditorio Nacional, Mexico City 4:00
Richard Bouchett, First Presbyterian Oklahoma City, Okla.
David Craighead workshop, Union Seminary, New York City

19

Gaston Arel, Ars Organi recital, St. Joseph Oratory, Montreal 8:45
David Craighead workshop, Union Seminary, New York City

20

David Craighead workshop, Union Seminary, New York City

21

Fco. Javier Hernandez, Auditorio Nacional, Mexico City 4:00

JUNE

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

DEADLINE FOR THIS CALENDAR WAS MAY 10

22

Mrs. Thomas Waller, St. John's Cathedral, Spokane, Wash. 2:00

25

Fernando Germani, Auditorio Nacional, Mexico City 4:00

26

Organ Historical Society Convention, see page 1
Kenneth Gilbert, Ars Organi recital, St. Joseph Oratory, Montreal 8:45

27

Organ Historical Society Convention, see page 1

28

Fernando Germani, Auditorio Nacional, Mexico City 4:00
Eileen Coggin, Brahms, Stanford U, Palo Alto, Calif. 8:30

29

Richard Westenburg, St. John's Cathedral, Spokane, Wash. 2:00

30

CPE Bach Holy Is God, Second Presbyterian Church, Indianapolis, Ind.
Jon Spong, Trinity Methodist, Denver, Colo. 5:00

July 1

Kenneth Gilbert, First Church of Christ Scientist, Denver 2:00
Paul Callaway, St. John's Cathedral, Denver 2:00

2

Fernando Germani, Auditorio Na-

cional, Mexico City 4:00
Clyde Holloway, First Presbyterian Church Colorado Springs, Colo. 2:00
Catharine Crozier, US Air Force Academy, Colorado Springs, Colo. 8:30

3

Marianne Webb, Temple Buell College, Denver 10:00, 11:15
Richard Westenburg, Montview Presbyterian, Denver 10:00
Karel Paukert, Noriko Fujii, St. John's Lutheran, Denver 3:45
Bernard Lagacé, Ars Organi recital, St. Joseph Oratory, Montreal 8:45

4

James Tallis, First Methodist, Boulder, Colo. 10:00
Isolde Ahlgrim, U of Colorado 12:30
Kathleen Thomerson, Carl Staplin, Macky Auditorium, Boulder, 4:15

5

Fernando Germani, Auditorio Nacional, Mexico City 4:00

6

Mrs. Kirke Rockwood, St. John's Cathedral, Spokane, Wash. 2:00
Ruth Barrett Phelps, Colorado State U, Fort Collins 8:15

7

Carlene Neihart, Macky Auditorium, Boulder, Colo.
Frederick Burgomaster, Pasadena Presbyterian Church, Pasadena, Calif.



ALL SAINTS

ANGLICAN
CHURCH

(KINGSWAY)

TORONTO,
CANADA

63 RANKS
OF PIPES

5 DIVISIONS



HALLMAN ORGANS KITCHENER, ONTARIO, CANADA

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

By MICHAEL RUDD

Part I

Writing about contemporary organ literature seems to be almost as unpopular as the organ itself, if one goes by the paucity of research in this area. Few articles appear in well-known music journals about contemporary organ music, possibly resulting from the lack of interest of many composers in organ music. Notable examples of such disinterest include Stravinsky and Bartok, neither of whom gives any evidence of composing solo organ pieces. A survey of composers who write well for the organ indicates that almost all of them are organists; the ones who are not would be much better if they were. The King of Instruments seems to have become the underdog in the 20th century, partially due to the ignorance of so many composers concerning the organ. All church organists who perform a considerable number of contemporary anthems, cantatas, and the like, are the first to notice the frequent instructions of composers who ask nearly the impossible from the instrument. Sudden dynamic changes are often called for in the most awkward circumstances. A composer may demand the most ridiculous things of the organist, or contortionist, as he may well have to be. Obviously a great number of composers think of the organ in terms of the piano. After all, they are both keyboard instruments, and so many self-taught (using the expression loosely) organists assume that any pianist can become an organist overnight. Factors such as these only support the claim that organists are often second-rate or broken-down pianists.

The general need here is that composition students be taught as much about the organ as all other instruments so that the nature of the instrument will be understood; idiomatic, rather than idiotic, composing will be the result. Perhaps the major factor in contemporary composition for the organ is the need for composers to understand the limitations and peculiarities of the instrument.

There are many composers who are now displaying good sense in writing for the organ. Their abilities can be illustrated by commenting on various composers and their works. Most organ compositions can be placed in three major categories: neo-Romantic, neo-Baroque, and "advanced." The first class of composers has inherited the harmonic ideas and musical attitudes of French composers such as Vierne or American composers such as Sowerby. The second class includes a more "Germanic" tradition, centered toward more contrapuntal and less harmonic endeavors, strongly following the ideas of Hindemith and Pepping. The third category might be called serial by some writers. However, serial methods are found in other stylistic areas, and this writer prefers to go along with theorists who believe that "serial music" is a misnomer, that the word "serial" indicates only a procedure rather than a certain style or sound. Not surprisingly,

the last division remains the smallest in the repertory, but one will notice that more and more composers are using serial procedures than before, and the permeation of it into organ literature is inevitable, if not already accepted, except by arch-conservatives of composition.

In considering the principles and trends of the neo-Romantic class of composers, it first must be stressed that the influence of the modern French school has been perhaps rather excessive. It seems odd that a survey of many organ recitals reveals that French composers are often the only contemporary composers to be performed; possibly this has been augmented by the successful career of Langlais and the profound impact of Dupré upon the entire field of organ literature and performance. One is sometimes tempted to think that many organists do not like contemporary organ music unless it is French.

This trend has prompted many organ teachers and concert performers to emphasize the French repertory perhaps more than is justifiable. Granted that the French masters have produced an impressive bulk of the modern repertory and that a great deal of it is marvelous music; however, this should not bring about the neglect of many other fine contemporary composers for the instrument. This observation should be of the greatest concern to those interested in contemporary music for at least one obvious reason: French organ music is almost always conceived in terms of a French organ. This is crucial to the correct performance of music by composers within the modern French school. Since few American instruments are designed along the exact lines of French organs, the literature of composers such as Langlais and Duruflé may well be inappropriate for many organs in this country. Older organs in our country have followed the tonal ideals of the English organ builders in many instances. On the contrary, the surge of neo-Baroque organ building in the last two decades might indicate that current organ practices veer toward a musical style that is, to say the least, non-Romantic, and thus often in opposition to the ideas or conceptions of French organ music. Therefore, the significant conclusion to be drawn is that many organists are performing music that is not idiomatic for the vast majority of American organs. Nothing sounds more glorious than good French music on a good French organ; almost nothing is worse than the same music played on an instrument that is dissimilar to the organ for which the composition was originally intended. But this is precisely what happens in the performance of many contemporary works of French composers. In problems of registration involving French reeds, for example, various compositions of Langlais and Duruflé seem out of place played on American reeds which often poorly imitate or only approximate the

natural sound and color of those stops. Also, one should keep in mind the large reverberation factor of most French churches, where many organ compositions are conceived. Yet these same pieces are performed in this country in acoustically dead buildings, resulting in a musical effect far from that intended by the composer.

The point of all this is that many compositions that are indeed well-suited to American organs are seldom performed. To the extent that some lesser-known organ works may be promoted, the following discussion concerns various compositions that merit the attention of those interested in contemporary organ literature.

Samuel Adler's *Toccata, Recitation, and Postlude*, 1959 (Oxford Univ. Press), is an example of effective music within a generally conservative and somewhat neo-Romantic category. The work may be played successfully on most organs regardless of style or size, and the composition should be an attractive etude for students of the instrument as well as for concert artists. The interval of a fourth is used harmonically and melodically throughout this composition as a unifying element derived from Hebrew melodies. Also interesting is the polychordal texture often found; attractive sonorities result from simultaneous combinations of different triads superimposed. The sound is not nearly so "dissonant" as some might think.

Organists do not usually think of Henk Badings as a composer for their instrument, but he has written a *Prelude and Fugue*, dated 1956 (Donemus — C. F. Peters), an illustration of his somewhat unpredictable nature as a composer. The Prelude is pianistic technically and quite obviously under the influence of the French school musically. On the other hand, the Fugue is interesting contrapuntally, having lyrical tendencies toward Hindemith.

The *Tripartita* of Harald Genzmer, written in 1945 (Schott — Associated), exemplifies the strong influence of Hindemith upon German composers for the organ or other instruments. This work is an interesting combination of rather conservative harmonies within a texture of more original and unusual progressions. Cadential treatment emphasizes the major cadence chord, and voice-leading emphasizes careful contrapuntal procedures. The slow movement combines Hindemith's love of pandiatonic sonorities with a melodic character similar to Poulenc, resulting in a lovely work for the instrument. The final movement, characterized by leaps in the bold, energetic fugue subject, ends the work in a spirit of free tonality, neither atonal nor unpleasant, yet effective in a conservative contemporary flavor. This composition is an example of unusual cadential procedures — perhaps "trite" would be a better description for many of the cadences. Before the final major chord the composer approaches the third of the chord by a succession of two half-steps.



Dr. Rudd is assistant professor of organ and piano at Southern University, Baton Rouge, La. He completed his doctorate in music history and literature at Louisiana State University in 1967. It was the first doctorate in music awarded at L.S.U.

The treatment of cadential matter would serve as an admirable topic for investigation in contemporary composition.

A surprise for performers of organ music exists in the *Fantasia* of Otto Luening, 1963 (C. F. Peters). Again, this is a composer not generally thought of as an organ composer. This work is an example of American musical synthesis in its combining of early American hymn tunes and gospel hymns of the turn of the century, as wellsprings of melodic sources. The composer has also combined some of the melodic characteristics of Copland and Harris with mixed-mode flavor, resulting in an attractive and idiomatic piece. Luening's association with electronics contributes to the fascination of this work, for one would not likely expect such a work from this composer.

Not many Americans write better for the organ than Daniel Pinkham, as illustrated by his *Suite* of 1952 (E. C. Schirmer). The beautiful use of modal colors is combined with frequent tonal and harmonic changes. Some harmonic structures are tertian while others are quartal, a factor responsible for the harmonic variety of the composition throughout. The omission of common chord tones is a familiar harmonic device seen in this work, along with the "criss-crossing" of chord tones, wherein two essential chord members are exchanged or reversed in adjacent sonorities. The work is well-written and rewarding for the performer.

For the conclusion in this first part of a series of three short articles, mention might be made of the kind of recent music that really contributes a harmful rather than constructive influence upon the contemporary repertory. The *Choral Joyeux* of Jan Mul, 1956 (Donemus — C. F. Peters), indicates the pianistic and somewhat orchestral extravaganza that has gone almost too far in French composers. Rather shallow is the harmonic, contrapuntal, and formal nature of Mul's work, recalling the bombastic style of Boëllman. Thus the composer has not written anything fresh for the instrument but rather has re-written music that was popular 50 years ago. Musical leftovers from former eras seem to attract many organists of our own time, yet these works are only telling stories that have long since lost much of their rhyme or reason.

(To be continued)

(Space requirements and problems of copyright make it necessary to omit music examples in this series. Interested readers should contact the various publishers directly.)

CHESTER A. RAYMOND, INC.

PIPE ORGAN BUILDERS

Rebuilding, Maintenance and Additions

P.O. Box 55 Princeton, N.J. 08540

Phone: 609-924-0935

LAWRENCE

ROBINSON

RICHMOND PROFESSIONAL INSTITUTE

RICHMOND, VIRGINIA

George Wm. Volkel

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

Trinity Methodist Church

LIGHTHOUSE POINT

FLORIDA



Northwestern University's annual Conference on Church Music, a fixture in the Chicago area musical scene since its beginnings some 35 years ago, broke new and fertile ground in its 1968 sessions April 22 and 23. The varied activities centered about Alice Millar Chapel and adjoining Parkes Hall, ideal facilities for such a conference.

This year's events were under the chairmanship of Thomas Willis, music critic of *The Chicago Tribune* and member of the music faculty of the university. Among the many special guests, the major drawing card was Dave Brubeck, on hand for a partial performance of his oratorio, *The Light in the Wilderness*.

The new point of view and perhaps the Brubeck name attracted the largest turnout in many years. All sessions drew capacity crowds, necessitating extra chairs for most events.

Pre-Conference

One of the few conference traditions retained for these days was the pre-conference choral event, held the afternoon of April 21 in the impressive temple of North Shore Congregation Israel. A new work for narrator, chorus and orchestra, *Songs of Deliverance* by Chicago composer Robert Dvorak, was essentially conservative in idiom but came off well under William Ballard's direction. *Trois Psaumes de David* by Darius Milhaud on the other hand was not very inspiring either as music or in performance. By far the most satisfying music of the afternoon was the great Tallis Motet in Forty Parts, sung twice, first in Latin then in English. The Bernstein Chichester Psalms made a strong close. The Temple choir was joined by the Northwestern University Choral Union, the Elgin Choral Union and the choir of St. Luke's Church, Evanston.

Monday

The element of controversy which the conference deliberately fostered made itself felt from the very beginning of the conference proper. After a welcome from Dean George Howerton, Mr. Willis set the stage with a short lecture entitled *Music, The Church and Society* — a broad enough subject to encompass all of the things he hoped would "happen." Many did.

The opening panel on Questions in the Organ Industry pitted an organ builder, Lawrence Phelps of Casavant Freres; a composer, organist and teacher, Ludwig Lenel; an organist and salesman for Allen electronics, Hans Wurman; and James Brandt, president of Saville. The expected ferment did not occur, possibly because the panelists did not speak the same organ language and most listeners were clearly supporting one side of the argument.

One-Manual

An informative and engrossing short lecture demonstration, *One Answer*, the One Manual Organ by Benn Gibson showed the possibilities of a three-rank Noack tracker in a church situation.

Afternoon

The after-lunch panel entitled *Choir, Congregation, Community* did not introduce much that was new, though the speakers were well-prepared and to the point. Richard Enright represented the rapidly changing large suburban church, Benjamin Hadley the conservative Anglo-Catholic tradition, and Sister Theophane Hytrek the new Roman Catholic outlook.

Mr. Willis' lecture demonstration, not quite aptly named *Advent Challenge* — *Electronic Music in Church*, exhibited some of the challenges a church musician can pose to awaken new interest in the service. An ear-splitting "musique concrète" tape did not make its point

with all the listeners, though the over-all effect of the hour was abrasive and sometimes refreshing.

The last session of the afternoon, a panel on Liturgies, Orders, and Hymns, was moderated by the Rev. Ralph Dunlop, Northwestern Chaplain, who reminded panel and audience of the basic problem of hymn texts. He maintained that their frequent flight from reality reflects a prevalent lack of understanding of the Christian faith. The Rev. John Arthur, Lutheran School of Theology, Chicago, described the growing awareness that liturgy is not a sample of what heaven *may* be, but rather of what the earth *could* be. The sobering observation that most church musicians are not equipped musically to handle the present situation was made by the Rev. Charles O. Moore, rector of St. Giles, Northbrook.

Grigg Fountain's session on New Service Music enlisted the parish choir of Ascension Lutheran Church, Northfield, and several instruments to give some ideas for new approaches in small churches.

Concert with Brubeck

The evening concert, widely advertised and featuring a name performer, understandably attracted a more than capacity audience. The deliberately underplayed first half of the program under Grigg Fountain's direction with Robert Reeves at the organ included the Satie *Messe des Pauvres*, pieces of Northwestern University composers Anthony Donato, David Stocker and Alan Stout, and a Magnificat of 16th century Georg Forster with alternations by Ludwig Lenel.

Dave Brubeck at the piano outlined the unperformed first half of his oratorio and improvised. The second part was sung complete by the Alice Millar Chapel choir with James Mack singing the principal bass-baritone part. The work's public appeal will doubtless assure many performances. How well it will wear remains to be seen. Highly derivative in its most effective parts, its complexity, vocal demands and decibel level are among its liabilities. We shall look forward to a future complete performance with orchestra.

Tuesday Panel

Mr. Brubeck remained over for the Tuesday morning panel in the course of which the Rev. Carl T. Uehling, Christ the King Lutheran Church, and composers R. Murray Schafer, Ludwig Lenel, James Hopkins and Theodore Ashford were heard in a double-barreled panel under the headings *Popular Music in Church*, and *What Is Sacred?* A good deal of excitement was generated with considerable audience collaboration. Mr. Brubeck got involved in the proceedings to the point of delaying his departure.

Improvisation

The improvisation session enlisted a group of people, some of whom sang the basic chants on which the improvisations were built. Some striking ensemble improvisation featured Karel Paukert, Noriko Fujii, Jan and Diane Herlinger, Fred Hemke, Mr. Willis and others. This was a highly popular session with the conference registrants.

What Is Happening?

The final panel under this banner had the advantage of an already aroused and excited audience. James Mack championed the point of view that much of what is happening may not be worth happening. Sister Theophane Hytrek expressed growing optimism over Catholic developments. And Father Moore again emphasized his confidence in the suitability of almost any living force for the liturgy and music of the church, provided it makes for fluidity and movement.

Lenel

Ludwig Lenel's short recital of six of his own chorale preludes provided the conference's main opportunity to listen to the organ in Alice Millar Chapel; in many ways it was the most conservative spot in the conference schedule, though all his well-crafted music was written in very recent years.

Service

An experimental Eucharist used a variety of contemporary worship devices, not omitting guitar. The music, ranging from folk song to Benjamin Britten, seemed to us never to jar on any level and to be moving on several. The spoken word often seemed out of place, artificial and superfluous, perhaps less so in ensemble than alone. The service was entitled *Estrangement and Belonging*. A widely varied group of students — singers, instrumentalists, narrators etc. — participated. Grigg Fountain and Louis Magor directed and Chaplain Ralph G. Dunlop led the service.

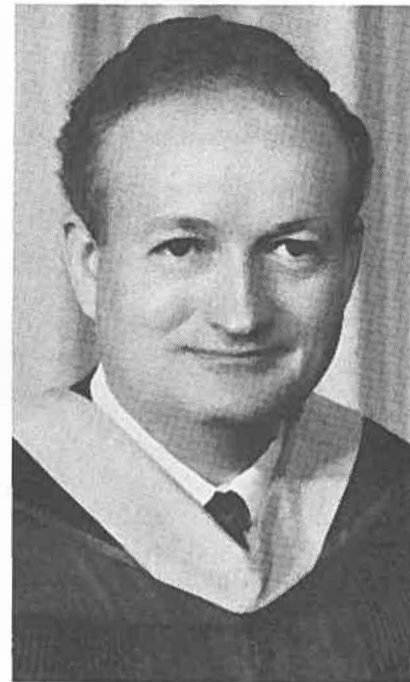
Final concert

The final concert might have been something of an anticlimax but for a fine artist and an imaginative young composer. The artist was Helen Boatwright whose imaginative singing of two songs by James Hopkins and a sensitive and touching reading of some eight religious songs by Charles Ives would have highlighted almost any program. The composer was R. Murray Schafer whose *Threnody*, sung and played by

students from Evanston Township High School had a shattering effect upon the listeners. With the use of tapes and with the simplest of choral, speech and instrumental means, young Mr. Schafer achieved astonishing results on a text taken from Hiroshima reports. Here indeed is someone to watch.

Howard Boatwright's *Canticle of the Sun* at the end of the program, well sung as it was under Richard Rosewall's direction, just couldn't follow a work like the *Threnody* and made little impression.

The excitement generated by the conference was so great that the Northwestern church music faculty is already trying to discover means for making next season's conference equally stimulating and valuable.



John S. Quimby, Jr. has been appointed minister of music of the First-Centenary Methodist Church, Chattanooga, Tenn. He leaves the Westminster Presbyterian Church, Scranton, Pa., a position he has held for the last five years. At First-Centenary he will be in charge of a full-time graded choir program, including handbells.

Mr. Quimby received his B.Mus degree from the Westminster Choir College in 1940 where he studied under the late Dr. John Finley Williamson, founder of the college. He also has taken graduate work at Oberlin Conservatory of Music while serving the First Methodist Church, Elyria, Ohio. Before moving to Scranton, he held positions at the Dilworth Methodist Church, Charlotte, N.C. and the Northway Christian Church, Dallas, Texas.

He is married to Pauline Brown Quimby, also a graduate of the Choir College and a former organ student of Carl Weinrich and David Hugh Jones. She will be organist with her husband at the Chattanooga church.

walcker SINCE 1781



Peter & Sophie Kutschera memorial organ
Rev. Burkert Cree, minister

at:

Community Church of
the Monterey Peninsula
Carmel Valley, California

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

MUSIC IN WORSHIP

Jewish Catholic Protestant

An Adventure in the Contribution of the
Arts to Ecumenism

**MICHAEL SCHNEIDER
MYRON ROBERTS**

Boys Town, Nebraska

August 11-23, 1968

Inquire: Music Department



**SCHULMERICH®
HELPS YOU FORM ENRICHING,
INSPIRING HANDBELL CHOIRS**

Start handbell choirs for youth... or any age group... with Schulmerich "Precision Tuned" Handbells, the finest. Write to
SCHULMERICH CARILLONS, INC.
9568 Carillon Hill • Sellersville, Pa.



Dr. O. M. J. Wehrley, dentist and organist in the Milwaukee area for many years, died April 26 at the age of 72. A native of Goshen, Ind., he graduated from the American Conservatory in Chicago at the age of 19. He graduated from the Marquette University dental school in 1923, working his way through college playing the piano for silent movies. After he began his dental practice he became organist of Milwaukee's Lutheran Church of the Redeemer in 1925, serving for 42 years.

A man of wide interests, Dr. Wehrley was a tennis and chess champion, was active in various dental association matters and in Masonic and Lutheran organizations.

He is survived by his widow, three sons and two daughters.

CONCORDIA Cantata Chorus and instrumental ensemble from Concordia Seminary, St. Louis, spent a busy Mother's Day May 12 in the Chicago area, singing three services at St. Luke's Lutheran Church and a concert of Bach motets 6, 5 and 1 at Alice Millar Chapel, Evanston.

THE CHICAGO CHAMBER Choir, George Estevez conductor, sang May 17 at McClure Chapel, McCormick Seminary, and May 26 at St. Aidan's Episcopal Church, Blue Island, Ill.

NUNC DIMITTIS



Stanley D. Webb, organist and choir director of the Royal York Road United Church, Toronto, died at the console at his Palm Sunday service April 7. Born in Toronto Oct. 10, 1906, he began his career as a church organist at the age of 20. Before his appointment to Royal York Road Church in 1961 he served these churches: St. Clair Avenue Baptist and First United, Port Credit; St. Matthew's, First Avenue and the Church of the Epiphany, Parkdale. He was a member of the Toronto RCO centre and of the American Guild of English Handbell Ringers. He was in regular attendance at all RCO conventions.

Mrs. Webb, two daughters, a son, ten grandchildren, two sisters and two brothers survive.

SOLO CANTATAS of Bach provided the program April 9 at Steinberg Auditorium, Washington University, St. Louis. Jay Klein conducted and Glenn Hersch, Elizabeth Outwin and Leslie Chabay sang.



D'Alton McLaughlin, shown above at the height of his career, died April 8 in a Toronto hospital. He was 75. For 43 years he was organist and choir director of Yorkminster Baptist Church, Toronto. In his distinguished career he had served as national president of the Canadian College of Organists from 1953-55. Under his direction the music at Yorkminster Church became widely known and many of the major choral works were produced. He played numerous recitals in his own church and throughout North America.

Born in Plattsville, Ont. Mr. McLaughlin played the organ in the village church as a young boy. He received his early training in the Brantford-Toronto area, doing advanced study in Europe with Widor, Bonnet and Dupré.

He first took his place in February 1919 at the organ in Bloor Street Baptist which became Yorkminster.

At his retirement in 1962, Mr. McLaughlin was named organist emeritus of Yorkminster Church. Three sisters survive him.

FRENCH choral and organ music by Franck and Poulenc was heard April 28 at First Presbyterian Church, Niles, Mich.

NEW ORGAN MUSIC

Boyce, Wm.—SUITE FOR ORGAN No. 97-4848 \$2.00
Seven pieces from the "Symphonies" arranged in the form of a suite by S. Drummond Wolff.

Burgess, Henry, Jr.—CONCERTO V FOR ORGAN OR
HARPSICHORD AND STRINGS Score No. 97-4825 \$3.00
Organ Score No. 97-4878 1.00
Set of Instrumental Parts No. 97-4826 5.25

A three movement work by an 18th century English organist and composer. Excellent for student recitals. Edited by Francis Hopper.

Guinaldo, Norberto—FIVE SPANISH CAROLS FOR ORGAN
No. 97-4855 \$3.00
Contemporary compositions in the spirit of the DaQuin Noels.

Handel, Geo. Frideric—"LA REJOUISSANCE"
No. 97-4823 \$1.25
Three pieces from "The Royal Fireworks" arranged for organ by S. Drummond Wolff.

Hayes, Wm.—SONATA IN D FOR ORGAN No. 97-4824 \$1.25
A three movement work suitable for church or recital by an 18th century English organist and composer. Edited by Francis Hopper.

Marcello, Alessandro—ADAGIO FROM THE OBOE CONCERTO
Edited by S. Drummond Wolff. No. 97-4822 \$1.25

Thomas, Paul (editor)—THE CHURCH ORGANIST, PART III
No. 97-4817 \$2.00
31 compositions by Belgian, Czech, English, French, German, Italian, and Swedish composers of the 17th and 18th centuries for use as preludes, voluntaries, and postludes.

Write for a FREE copy of the NEW
CONCORDIA ORGAN MUSIC CATALOG



**Concordia
MUSIC**

CONCORDIA PUBLISHING HOUSE, ST. LOUIS, MO. 63118

"The House Of Quality"

A complete line of the best in
pipe organ parts and supplies

ORGAN SUPPLY CORPORATION

540 East Second St.
(PO Box 999)

Erie, Pa. 16512

Suppliers to the organ trade

Schlicker Organs wishes to announce the release of a new recording of Mr. David Craighead playing the 3-manual instrument at Herrick Chapel, Occidental College, Los Angeles.

Mr. Craighead plays works of Franck, Mendelssohn and Messiaen.

This recording may be ordered from Schlicker Organs at \$4.98 plus postage and any applicable tax.

Schlicker Organ Company, Inc.
1530 Military Road
Buffalo, N. Y. 14217

Harpichord News



Isolde Ahlgrimm as the "Widow Bach"

SOME RECOLLECTIONS OF A MASTER TEACHER

by Larry Palmer

"Frau Ahlgrimm, you are so much at home in the Bach style that I sometimes think you knew Johann Sebastian personally. Are you sure that you're not Bach's widow?" I once asked jokingly at a harpsichord lesson in Vienna. Her eyes twinkling, Isolde Ahlgrimm responded, "As I once said to my husband Sebastian . . ." From that moment she has been the "Widow Bach" to me.

Ahlgrimm had reason to be in a merry mood that morning. Her performance at the pedal harpsichord of Bach's Art of Fugue had been a re-sounding triumph of the preceding evening. The capacity audience in Vienna's Mozart-Saal had risen and burst into spontaneous applause as she finished playing the sixth Counterpoint in a fiery, French overture style. At the conclusion of this monumental work which she had played from memory, the audience would not allow her to leave the hall without playing an encore. We were all amazed at her sheer endurance as she began the Chromatic Fantasy! Questioned later as to why she had chosen that particular work, she responded simply, "But of course — it is in the same key."

The Viennese critics were unanimous in their praise of her playing. I chuckled as I read in the *New Austrian Daily News*: "Isolde Ahlgrimm is deeply immersed in the world of Johann Sebastian Bach," for she was, at that very moment, demonstrating to Max Yount just what pieces she might one day play on the harpsichord in musical revenge against those pianists who insist on playing the harpsichordists' repertoire: Debussy, Granados (which sounded very well on the guitar-like sounds of the lute stops), and even a snatch of "Kitten on the Keys!" These compositions, with the exception of the last, recalled to mind that Ahlgrimm had been a brilliant piano student at the Vienna Akademie where she studied with the Austrian Composer Franz Schmidt and the famous pianist Emil von Sauer.

Success in Vienna, or indeed anywhere in Europe was nothing new for the "Widow Bach." Beginning in 1937, her series of private concerts for "Kenner und Liebhaber" were eagerly awaited as she played the keyboard works of Mozart on a forte-piano of 1787 and, always from memory, the complete Bach clavier cycle on her two manual and pedal Ammer harpsichord.

After World War II she taught for four seasons at the Vienna Akademie, where she is presently Professor of Harpsichord. Wishing to have more time for her own practicing, she withdrew from that position for several years. In 1949-50 she played the complete Bach cycle again and was engaged by the Philips Phonographic Industry (European Columbia) to record Bach's works for harpsichord.

One day when Max Yount and I were having a marathon, all-day lesson, I wandered out to Ahlgrimm's kitchen to practice on her second Ammer harpsi-

chord while he continued working on a Scarlatti sonata at the pedal instrument. A picture of Richard Strauss, affectionately inscribed to her, reminded me that Dr. Strauss had extracted a suite for harpsichord from his final opera *Capriccio* and had presented it as a token of his esteem for the artist, to remain her own personal and exclusive property. This suite is not the only contemporary work in her repertoire, however; works by Howells, the toccatas of Paul Angerer, and the concertos of Martinu and Frank Martin are among the compositions of today that have penetrated her "immersion" in the Baroque world.

It was most fortunate for us that Ahlgrimm was engaged to teach harpsichord and Baroque interpretation at the Salzburg Mozarteum in the fall of 1958. There were few harpsichord students that year. She had been engaged for a certain number of hours, and two hour lessons (or even longer ones) were not unusual. How her students now must envy those relaxed hours, competing as they must with an ever-burgeoning schedule of concerts, many more students, and the "Widow Bach's" interest in working on her developing book about ornamentation.



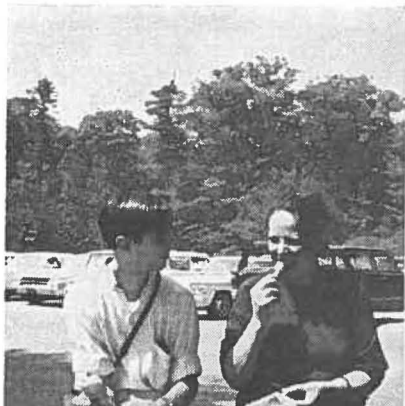
Isolde Ahlgrimm

An effortless technique, musicality backed by painstaking research into matters of style and ornamentation, and a wonderful imagination make Frau Ahlgrimm's playing both stylistic and distinctive. In addition, the advantages of fluent English, Italian, French, and Dutch, plus her native German, made her teaching lucid, captivating, and completely inspiring.

Great kindness and genuine interest in others make this outstanding artist an exceptional person, as well. Humor is not absent from her personality. Dining with her one evening, some of us shook with laughter as she commented upon the entrance of an elderly and stuffy man, "He must think he's a big wheel!" "Where," we chorused, "did you learn that expression?" "Oh," came the reply, "in Holland, where I learned all my English during the War."

How to maintain both concert and teaching schedules within 24 hour days is as much a problem for Ahlgrimm as for others. "My husband Sebastian, even in heaven, keeps me so busy," she wrote in one of her inimitable letters. "If only he just would not have written so many fugues, or at least, easier ones." But with great concentration and determination she manages her activities well, and a critic in The Hague hails a concert as the "highpoint of the musical season," while Ahlgrimm travels humbly and successfully on, to play the first or second book of the "48" one night, the Goldberg Variations the next, or possibly the English Suites. She is constantly in demand throughout Europe, on both sides of the Iron Curtain, especially since she served as judge a few seasons ago for an international competition in Leipzig.

This summer's tour will mark her third trip to America. Oberlin brought



Frau Ahlgrimm and the author at Letchworth State Park near Rochester, N. Y., shortly after her arrival in this country in 1962.

her to its campus as visiting professor in 1962, and a transcontinental tour was arranged in 1964.

"I am no human being anymore, just part of the harpsichord . . ." she wrote in 1965. If that were really true, her students could testify that she is surely the most lovable part imaginable of that difficult instrument. And one further imagines that Sebastian, difficult fugues and all, is somewhere and somehow very proud and happy with the re-created beauty of his music as dispensed by the "Widow Bach."

(Dr. Palmer is a member of the faculty at Virginia State College, Norfolk Division and is the author of *Hugo Distler & His Church Music*.)

OFF THE SOUNDBOARD

When lecturing, I usually enjoy the questions that follow. However, there is one question often asked which I have experienced some difficulty answering. The question usually centers around modern music for the harpsichord. "What music is there," they ask, "that is not overly difficult and that does not require a two keyboard instrument?"

Two works have come to my attention recently that are both simply written, yet tastefully modern. In terms of difficulty they may be sight-read easily by either a professional or an advanced amateur harpsichordist.

One was sent to me by Don Malin of E. B. Marks Music Co., New York. It is called "Five Diversions For Keyboard Instruments" and was composed by Peter Dickinson in 1963.

Diversion I is in 5/4 time, two-part writing.

Diversion II is marked "Lyrical" and consists of a melody supported by arpeggiated chords.

Diversion III, marked "gently jazzy" is all that this implies.

Diversion IV is, again, a quiet, lyrical melody in 9/8 meter.

Diversion V is marked "lively and brash." It is the most difficult of the set and makes a good finale to the suite.

The second piece is something by Alan Hovhaness, called "Bare November Day." It is published by C. F. Peters Co., New York, and is dated 1968. It is a short suite consisting of a prelude and five movements each titled "hymn." Again, the music is simple and in this instance has a nice balance between linear and chordal writing. Experienced church musicians will recognize many of the familiar Hovhaness compositional devices.

I would recommend both of these suites for teaching pieces as well as for inclusion in recital programs. Since they are written in a kind of modern-day "Fitzwilliam style" they would also be excellent material for the clavichord, an instrument for which there is relatively little contemporary music. — 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.

Clavichords
Harpichords

Sperrhake
PASSAU / GERMANY

CHARLOTTE — WILLIAM
ATKINSON
Organ — Flute
CONCERTS
Organ — Organ with Flute
—
Army and Navy Academy
Community Church of Vista
—
Inquiries
ATKINSON CONCERTS
"MUSIKHAUS"
P. O. BOX 386
CARLSBAD, CALIFORNIA 92008
714-729-2990

free estimates

TRACKER SQUARES
BACKFALLS + FRAMES
COUPLER FINGERS or
ANY WOOD or METAL PART
IN LOTS OF 1-00 MADE TO
ORDER, INEXPENSIVELY:
LAWSON ORGAN
COMPANY 2332 NORTH
CAMBRIDGE
• CHICAGO, ILLINOIS 60614 •

Vernon de Tar
F.A.G.O., Mus. Doc., S.M.D.
Church of the Ascension
Fifth Avenue at Tenth Street
New York, N.Y. 10011
Juilliard School of Music
Union Theological Seminary
Recitals
Organ and Choral Workshops

PORTER HEAPS
RECITAL ORGANIST
Chicago

william whitehead

2344 center street, bethlehem, pennsylvania

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

Invitation to Arson

With all the sensational ferment, some moving, some silly, that is going on in our churches and in their music, many have expressed sincere questions as to whether the profession of church music or even the church itself has any future relevance. We have stated our belief in the potential of both the church and its music to achieve a meaningful tomorrow and we feel this fervently. But if we had nothing better or even other on which to base our hopes than the average run of choral and organ music from our publishers, we would sink into a deep despair indeed.

Music publishers, as we have pointed out again and again, select for publication what their experience convinces them has the best chance to sell. They have payrolls and printers' bills and rent and paper costs to meet. Only a few subsidized series for commercial publishers and a few university presses are prepared to issue music strictly on its merits, regardless of its chances to sell even a first printing.

The norm of contemporary church and organ music must be a fairly accurate yardstick for measuring the overall quality of American church music. If this is the music published, it follows that it must be the music bought and eventually the music played and sung. Old choir libraries cannot account for more than a small percentage. By this measurement one can seriously question the professional equipment, the motivation and, worst of all, the taste of a vast section of American church musicians.

There have been few months in the last 12 years when this writer has not gone carefully through a generous stack of new church music. The question immediately suggests itself: has there been an improvement? Among the more scholarly works from the past, editions have improved greatly. But in the general run of the *just written*, there has been, frankly, not only no improvement but in fact no change whatever.

Who is at fault for American church music publication missing its opportunity and often even failing to do its simple job? The publishers? We have already given that a clear NO. The schools? The buyers and users of the music we deplore must surely number many graduates of every major school of music. The congregations? Don't you believe it! They don't even notice; if they did, there might be many church musicians suddenly pursuing new ca-

reers. The composers? Church musicians in the very highest echelons are writing this stuff, lending their names and their reputations to material ground out by the yard and on a level which should make all of us blush.

Brahms was said to have destroyed much of his output as unworthy of the Brahms name. MacDowell may even have discarded *To a Wild Rose* as trivial and irrelevant. There is a story about Dukas committing all his unpublished manuscripts to a bonfire a few weeks before his death.

Perhaps the greatest stimulus to the march of American church music would be a few good bonfires in you know whose incinerators.

Letters to the Editor

Dorr Comments on Boy Choir Issue
Santa Barbara, Calif., April 15, 1968
To the Editor:

Many thanks and hearty congratulations to you on your fine boychoir number! It is high time that organists and choirmasters become acquainted with the past achievements in this very important field, as well as what is doing today and who are doing it.

But I feel that I must call your attention to what is to me an inconceivable omission: The Paulist Choristers founded in 1904 at Old St. Mary's in Chicago. This choir, great in both accomplishment and numbers, was the most active boychoir in the concert field in the early 20th century, concertizing all over America and Europe, recording for Columbia, and pioneering in national radio on the Catholic Hour. The Rev. William J. Finn, C.S.P., founder and conductor of the Choristers, was the author of two books on choir training, and conducted seminars and courses all over the country. The eminent critic Glenn Dillard Gunn went so far as to say that "Father Finn speedily made this group the foremost of its kind, not only in this country, by actually in Europe as well by the unanswerable test of competition with the great choirs abroad."

An outstanding feature of the Paulists was the great adolescent counter-tenor section, about 20 former sopranos who were re-trained to retain the use of the lower register of their boy voice through the changing period, producing a lovely warm tone blending perfectly with both the little kids and the men. This great alto section enabled the choir to sing the magnificent repertory, especially Russian, in eight well-balanced parts, usually a cappella. This type of training avoided the usual voice break, the voice going down gradually and never out of control at any time. In 1918 Fr. Finn moved the nucleus of the choir to St. Paul's Church in New York and directed it for many years until his retirement, and Fr. Joseph R. Foley has kept it going to this day. [A query to Fr. Foley for the April issue was not answered — ed.]

It was gratifying to read James Litton's U.S. Report on boychoirs, coming as it does from the Westminster Choir College, and to know that they take the boychoir seriously. I knew John Finley Williamson away back in his Dayton days before he became famous, and in those days a boychoir (of boys and men), boys' choirs, girls' choirs, and junior choirs were all lumped together as secondary groups to a mixed adult choir. I can't help being curious as to whether there are many Westminster graduates who are directing boychoirs as the principal choir of their churches. Somehow I doubt it.

In conclusion I would like to mention one other boychoir which has been going more than 37 years; St. Luke's Church in Long Beach, Calif., which I founded in 1930 and directed for 20 years, and which is now in the capable hands of John Barry. I learned Fr. Finn's method in the year I was concert organist for the Paulists, and used it at Emmanuel, La Grange, and at St. Luke's. During those years the boys filled 373 special engagements in addition to our regular church services, including 89 motion pictures in all the major and many small studios and with many prominent stars, and four albums for Capitol Records, of which they sold about a million and a quarter records.

If you get the opportunity to hear

George Maybee's splendid choir from St. George's Cathedral, Kingston, don't miss it. The only thing I'm sorry about in reading his fine article is that he is much too modest about his own great achievements.

Very sincerely yours,

WILLIAM RIPLEY DORR

101 year old choir
Philadelphia, Pa., May 7, 1968 —
To the Editor:

Congratulations on the superb Boy Choir (April) issue. Other readers may have missed the mention of St. Mark's boy choir of Philadelphia, now over 101 years old. We think it may be the oldest continuing vested professional boy choir in the United States.

It continues to present a repertoire ranging from Gregorian Chant to contemporary music as it did under many notable choirmasters, among whom was H. William Hawke, known to many of your readers.

Yours,

WESLEY A. DAY

A Final Word
St. Hyacinthe, Quebec, May 1, 1968 —
To the Editor:

We have been following with considerable interest the use of the Boner system for tuning speech-reinforcement systems in reverberant buildings. In this connection, E. A. Sövik's letter in your March issue raises the suggestion that the organ might well instead receive artificial reverberation by electronic means, so that conditions more suitable for natural speech may prevail in the building.

It is my feeling that both Mr. Davis and Mr. Sövik are largely right and that, in practice, it will be found that their positions are very much closer than might at first seem. This is due to the fact that in most smaller rooms (those seating 600 persons or less) perfectly satisfactory acoustics for both music and voice can be obtained through reasonably good design of the room, and without any appreciable acoustical correction. This is about as large a room as the average speaker will care to work in without electronic amplification and many will find even this size somewhat large and beyond their vocal capabilities. Thus, up to this point, there is no conflict between music and speech and the addition of speech reinforcement, while not absolutely necessary for someone with adequate vocal resources and suitable training, is nonetheless felt desirable to ease speaking strain.

As the room gets larger than this, the physical effort and prior training required eliminate all but very few speakers, even if the reverberation is controlled to a level considered suitable for speech. In other words, from a purely practical point of view, a speech-reinforcement system becomes unnecessary and Mr. Davis' thesis more and more applicable. While it may be argued that great preachers of the past carried on their art in extremely large reverberant buildings, it must be admitted that the resulting low level of intelligibility was accepted by the hearer as inevitable, that the speakers themselves trained their voices in consequence and that they were prepared to adapt their style of speaking to these generous reverberation times. Modern circumstances have altered this situation, as they have so many others, to the point where it is just no longer realistic.

I might point out that electronic reinforcement or enhancement of organ music is difficult and costly and it has not, to date, been successfully achieved. Dr. Boner's system, on the other hand, is capable of really spectacular results and may well be the only practical solution in many difficult cases. It does not mean that every church needs it, or that direct transmission of speech to the listener is undesirable.

Yours very truly,

CHARLES PERRAULT
President, Casavant Frères, Ltée.

VETERAN BALTIMORE ORGANIST RECEIVES TWO MAJOR HONORS

Howard R. Thatcher, veteran Baltimore composer and organist, was honored May 2 by the Greater Baltimore Arts Council following the official opening of the Greater Baltimore Arts Festival.

Two weeks earlier, April 19, he was honored by Temple Oheb Shalom on the occasion of his approaching 90th birthday. He served the temple as organ and choir director from his appointment there in 1905 until his retirement in 1960. He also served for many years as organist of the First Church of Christ, Scientist until recently and was a faculty member of the Peabody Conservatory from 1911 until his retirement in 1953.

Mr. Thatcher is a native of Baltimore and a student of Asger Hamerik, first director of the Peabody Conservatory and a student and friend of Hector Berlioz. Many of Mr. Thatcher's compositions have been performed, including five concertos, an opera, chamber and church music, and many songs and solo pieces for various instruments. He will be 90 next Sept. 17.

Those Were the Days

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

The A. B. Felgemaker Organ Company left the organ field, selling its factory to a maker of coffins.

Lynnwood Farnam was appointed organist of the Fifth Avenue Presbyterian Church, New York City.

Humphrey J. Stewart gave 267 outdoor recitals in one season at Balboa Park, San Diego, Calif.

Governor Whitman of New York was speaker at commencement exercises May 28 at the Guilman Organ School.

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

Pietro Yon, organist at St. Patrick's, New York City, was stricken with a severe heart attack April 9.

Wanamaker Store recitals for June and July were to be played by Charles M. Couboin, Alexander McCurdy, Newell Robinson, Claribel Thomson, Virgil Fox, Walter Baker and Alexander Russell.

The giant organ at the USMA chapel at West Point was further enlarged by several memorial stops, including a 64-ft. ophicleide gravissimo, a chorus tromba, service octave, diapason sonora, grand mixture, grand diapason, celesta and violone.

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

Harold Heeremans was elected AGO president.

Jack Ossewaarde was appointed organist and choirmaster of St. Bartholomew's Church, New York City.

John Finley Williamson retired as president of Westminster Choir College.

The Organ Historical Society held a one-day conference at St. Paul's Lutheran Church, Caronsville, Md.

Nadia Boulanger embarked on a tour of American colleges with "concert with commentaries" at Union Seminary.

APPOINT ZBORAY TO CHURCH POST IN ALEXANDRIA, VA.

Robert R. Zboray has been appointed choirmaster and organist at St. Luke's Episcopal Church, Wellington, Alexandria, Va. He will also begin musical instruction in the church school. He has held positions at St. Philip's Catholic Church, Falls Church, St. George's Episcopal and St. Michael's Episcopal, Arlington, Va., and St. John's Episcopal Church, York, Pa. He has played many recitals in the Washington area including the Washington Cathedral and the Shrine of the Immaculate Conception.

For several years Mr. Zboray was choral and organ instructor for the Maryland Synod of the United Lutheran Church summer conference and also served on the faculty of Thiel College for the Pittsburgh Synod Conference. This year he will be director of boys and girls choir camps at Shrinemont, Va. for the Episcopal diocese of Virginia. In York, Pa. he was director of the YMCA boys chorus and music director for the York Little Theater. He also founded and conducted the Wareham Chorale. He studied with Paul Callaway, Richard Dirksen and William Watkins.

FLOR PEETERS RETURNING FOR TOURS OF TWO MONTHS

Flor Peeters will return for another extensive American tour of recitals and master classes in the fall of 1968, extending from Oct. 10 to Dec. 10. He will be on the Pacific coast the last week in October and the first week in November.

The Belgian organist, composer and teacher has been popular with American audiences since his first tour here the Spring of 1946.

AUGUSTANA College's chapel choir spring program at First Lutheran, Sioux Falls, S.D., ranged from 16th century Claude Le Jeune to 20th century Jean Berger, Merle Robert Plueger conducted.

BACH AND BRITTEN comprised a program May 5 at First United Methodist Church, Elkhart, Ind. Neal Smith conducted.



Choral Music

With the major responsibilities of the church music season behind us, many directors finally have time to study music for future use. The publishers accommodate by increasing their offerings.

Abingdon sends a small setting of Lord, Make Me an Instrument of Thy Peace by Robert Wetzel; there are small solos for a low or medium range voice.

Concordia has entries for next Christmas season. Two use instruments: Melvin Rotermund's unison setting of Away in a Manger to a Basque carol may use flute, recorder or clarinet; Walter Ehret's SSA setting of a French carol, Many Hundred Years Ago calls for two clarinets. Also French in origin is William H. Brown's SAB Masters in This Hall. Festive in character but not Christmas are two hymn anthems: Everett Jay Hilty's unison Awake, My Soul on the tune Land of Rest, and S. Drummond Wolff's SS Above the Clear Blue Sky, on Darwall's 148th.

Chorister Guild children's choir series adds unison and two-part The Creation (All Things Bright and Beautiful) by John Pozdo, unison The Ten Commandment's by Shirley L. Brown, and Helen Kemp's Ride on Now, O King for unison with descant for voices or instrument and finger cymbals and cello, all optional. Ellen Jane Lorenz' Sing Praise to God combines children with youth or adult choir and organ and handbells. For just handbells and organ is a Meditation by Thomas A. Miller.

Liturgical church music directors will want to see Ronald Arnatt's The Liturgy of the Lord's Supper (H. W. Gray) for unison choir, congregation and organ. Alfred Whitehead's festal Ye Servants of God uses three trumpets. David Johnson's simple, straightforward God of All Nations won the anthem contest of Church of The Saviour, Akron, Ohio. Cecil Effinger's Forget Not My Law is a big festival anthem available SATB or TTBB. Leo Sowerby's enriched harmonic style is seen most recently in O God, the Protector of All, written for the 35th anniversary of Wa-Li-Ro. For next Lent are Lynn C. Kingsbury's SAATB O King Creator, with alto solo, and Robert Crandell's SA Thou, O Lord, Art God Alone, arranged from Lully.

Marks Music sends another in the Madrigali Spirituali series edited by Don Malin: SSAATB New Is the Triumph (Nuovo trionfo) by Philippe de Monte. Also from older sources is the H. Praetorius SSATB motet Despair Not, Heart, edited by Robert S. Hines, and Walter Ehret's SSA of the Gloria from the Schubert Mass in G. Mr. Ehret has also made an SA of the carol Bright Star from the Polish. Behold the Word, a folk-rock service issued by Marks, can best be judged by the 45 rpm disk of it from Mace records.

Philip Hageman's unaccompanied David's Lament for Saul and Jonathan, from Mercury, shows a penchant for vocal intervals of the second, both major and minor. The work has program rather than service uses. Of more general use is Robert Milano's A Prayer of St. Ambrose.

From Presser come: a unison Go to Dark Gethsemane by Gilbert M. Martin; a rather conventional rouser, Psalm 150 by David Stanley York; and Ludwig Lenel's long, well-written Rejoice in the Lord. Christmas is noted only in Paul Nordoff's SA Christmas Bells with piano accompaniment. Julia Smith's SSA Invocation will have interest only for the NFMC members for whom it was written.

Sacred Music Press (Lorenz) continues to employ respected names in an effort to construct a new image. Austin Lovelace's SAB Anthems for the Church Year are 10 hymn anthems, largely on Southern tunes in simple arrangements with much unison. Most are also available separately. The Lord Is, containing eight SABs all by familiar names, does not duplicate any other collection. Bob

Burroughs SSA How Far Is it to Bethlehem is routine junior choir stuff. Robert J. Hughes' Man and His World, from Lorenz' Heritage Press, is not church music.

Daniel Pinkham's Cantic of Praise (E. C. Schirmer) is for SATB, soprano solo, brass and percussion. Strong, virile, contemporary stuff, it was written on commission and should see considerable festival and college use. Score and parts can be rented. Randall Thompson's beloved Alleluia is now available for TTBB and SSAA; it will not be nearly so effective as in its original voicing. The same composer's Feast of Praise for SATB, brass and harp is now available in a good engraved edition.

Several of the new G. Schirmer issues are for the Christmas season. Peter Aston's Balulalow and Arthur Wills' The Carol of King Canute are now available from this publisher. Nancy Shirley has made an SSAA of a Polish carol, Infant Holy. George Brandon has based his two-part (men vs. women) on the hymn-tune Condescension. A Peter Cornelius chorus based on the Morningstar chorale has been arranged for junior choir or solo voice and SATB by S. Drummond Wolff, with the title Three Kings from Persian Lands. The Annunciation according to St. Luke by Heinrich Schütz is largely for soprano and alto solos and organ or instruments, with an SSATB chorus at the close; C. Buell Agey has provided the editing and the translation.

Not for the Christmas season from G. Schirmer are: David Peninger's hymn anthem God is Our Strength and Song, on a Southern tune; Elwood Coggin's Be ye glad and rejoice, and two SABs by L. Stanley Glarum, Thy word is a lamp and Lord, Hosanna in the Highest. Editings and arrangements include Elwood Coggin's from Claude Goudimel, Steadfast and good is Jehovah; Pie Jesu from the Cherubini Requiem (solos for S and T) edited by Eduardo Marzo; and the opening chorus from Handel's Saul arranged for SAB and piano duet by William Herrmann.

Shawnee Press sends a number of short pieces for the Christmas season. Several use percussion and other instruments: Carol of the Italian Pipers by Richard Zgodava — flute or accordion, shepherd's drum and finger cymbals; Walter Ehret's Star of Bethlehem — viola or clarinet and piano; Harry Simeone's (Noel Regner, Gloria Shane) Do You Hear What I Hear — finger cymbals, snare drum; and Roundelay Noel by Gordon Young — sleighbells. There are also: Hawley Ades' arrangement of Hail, Jesus Bambino by Mary Weaver; Harry Simeone's Sweet Baby King (SA or SATB); Born Today is Christ Our King, arranged from a German melody by Newel Kay Brown; Roy Ringwald's SA O Listen to the Angel's Song and TTBB I Hear the Bells on Christmas Day; Lois Myers Emig's SSA Pin a Star on a Twinkling Christmas Tree; George Blossil's SSAATTB A Christmas Carol; and a Roy Ringwald translation of The Shepherd's Farewell from the Berlioz Childhood of Christ.

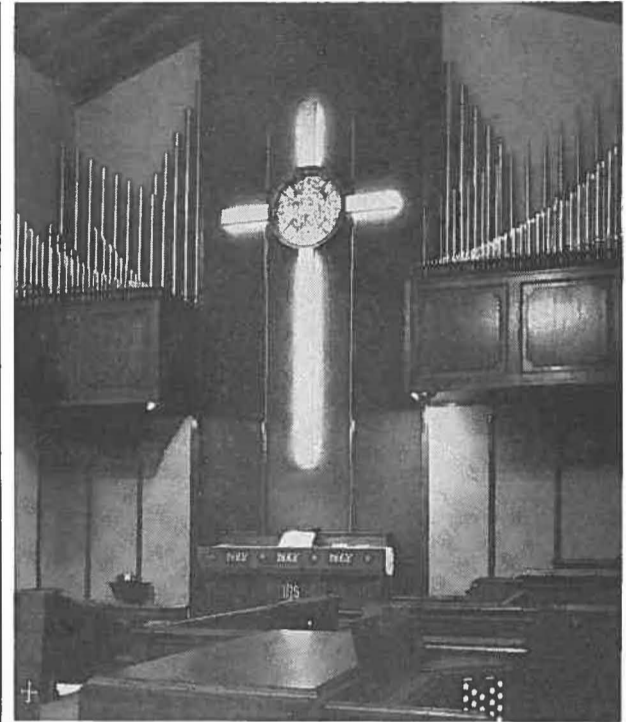
From M. Witmark come several by Katherine K. Davis. Her The Firmament of Power is available in four voicings. For SA are four small arrangements: Father in Heaven, O Worship the King, Everlasting Arms of Love, and Dear Lord and Saviour. Virgil T. Ford has a small communion meditation, In Memory of Our Saviour's Love. — FC

SHALLWAY LISTS FILMS TO BE LENT FREE TO CHOIR CAMPS

Shallway Foundation, a charitable foundation which has received a grant to assist children's choirs, has arranged to make these 16 mm. sound films available at no charge to summer choir camps in the USA and Canada:

PURSUIT OF EXCELLENCE (training of a Vienna Choir boy); BLUE DANUBE and TUTTI FRUTTI (Vienna Choir Boys); PETER THE CHORISTER (Columbus Boy Choir); LET THE DESERT BE JOYFUL (Tucson Arizona Boys Chorus).

These films may be borrowed one at a time by writing or calling Mrs. Helen McDonald, Shallway Foundation Film Library, Connellsville, Pa. 15425, telephone 412-628-8801. There is no charge to the user and reservations for the summer months will be made in the order they are received.



- 3 manual 25 rank
- Our Saviour's Lutheran Church, Long Beach, Cal.
- Justin Kramer, Los Angeles, for Reuter.

Can Tradition and Innovation Co-exist?

Dare Bach, Brahms and Hindemith share concert organ programming? On a Reuter, yes. Balanced tonal design offers a palette of colours for authoritative interpretation of music from all periods.

Reuter craftsmen combine time-proved materials and techniques with newest scientific advances. "It's old" or "It's new" is no basis for evaluation; our only criterion is, "Will it make the organ better?"

Reuter's illustrated brochure will answer many of your questions about pipe organs. Write for your free copy.

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

English Catholic Church Music, from Arne to Novello

By JAMES H. RICHARDS

From the standpoint of musical composition, England during the late 18th and early 19th centuries has been characterized as a wasteland, peopled only by second or third-rate talents. This judgment, though harsh, is not completely unmerited. The stultifying effect of Handel on native English creativity is well-known, and the shadow he cast over British music extended well into the 19th century. British efforts were further influenced by the plentiful influx of foreign musicians who came to capitalize on the English love of music; J. C. Bach, Geminiani, Giardini, Clementi, Abel, Cramer, Dussek, and many others were all at one time or another active in Britain, a situation not necessarily conducive to the development of native ability. This was particularly true in the area of instrumental music, although in the vocal realm the British held their own to a greater extent. The Anglican Church of the period, though in a declining state, continued to provide an ample field for the exercise of British talents, and the works of a number of solid (if largely uninspired) musicians maintained a slender but unbroken thread of Anglican choral tradition.

Though the Anglican Church, as an integral part of the Establishment, provided the stimulus for the vast majority of liturgical composition, there were yet other areas for which service music was produced. English Catholicism, though only a shadow of itself in former times, nevertheless was able to maintain a precarious existence in the midst of a predominantly Protestant culture. Though beset with innumerable difficulties, the Roman Church produced composers of such a caliber as to be of considerable stature in the English musical world of the time. Some names are familiar because of their secular associations, while others are unheard of today. Thomas Arne, Carl Barbandt, John Danby, Samuel Wesley, George Paxton, Vincent Novello, Samuel Webbe, and his son, Samuel Webbe, Jr., all flourished as organists in the English Catholic Church and produced music for use in its services. Active for the most part in London from about 1735 to the first third of the 19th century, they seem in retrospect to form a distinct group within the musical society of their Anglican contemporaries, held together by their religious affiliation and its particular musical concern. Several of the younger men were pupils of the older generation, having obtained much of their training and sometimes even their positions from earlier Catholic organists. All were active at one time as teachers, and all were particularly at home in the production of vocal music. Several, such as Samuel Webbe, Sr., Samuel Webbe, Jr., Danby, and Paxton, were noted as composers of one of the few truly English musical types of the 18th century, the glee.

Officially, the position of British Roman Catholicism was difficult, although it had been worse. "For nearly 200 years . . . from Elizabeth's time to the second quarter of the 18th century . . . Catholics were little better than pariahs."¹ The celebration of Mass was prohibited and the penalties of high treason were prescribed for violations. The laity could be fined as much as 20 pounds for the non-attendance of Protestant worship services. Certain professions were barred to Roman Catholics, as was membership in Parliament. Other liabilities, such as the double land tax and prejudicial inheritance laws, weighed heavily upon them. Though many of these statutes went unenforced, the penal code continued to be a latent menace, and the existence of a minority group, supposedly governed by interests other than those considered to be properly British, and utilizing a language in worship unintelligible to the British ear, all contributed to the animosity still felt by many toward Catholics. The actual absurdity of the Protestant fears is indicated by the truly negligible number of Catholics in Britain at the time. According to an estimate made in 1786

by the Rev. Joseph Berlington, the Catholic population of all England numbered only 60,000.² Nevertheless, "ignorant popular fears, the offspring of an unhappy past,"³ needed only a moment of national stress to be fanned into violence.

Mitigatory legislation was difficult to secure because of lack of Catholic representation in Parliament. Therefore, it was not until 1778 that any great measure of Catholic relief was brought about. This measure, proposed by Sir G. Saville, abolished penalties against Catholic priests and schoolmasters, as well as Catholic heirs and purchasers of land. The effect of the passage of this bill (almost without dissent) was an outburst of fanaticism known as the Gordon riots. For several days in 1780, London was in the hands of a mob, and the destruction wrought was without parallel until the days of World War II. Houses and businesses of Catholics were not spared, and several Roman churches were sacked and burned. At length, a distillery belonging to a Catholic was broken into, its contents seized, and in the general confusion, the plant caught fire. A number of rioters drank themselves to death on the spot, while others perished in the flames. Finally, owing to the inaction of the London magistrates, the King issued a proclamation empowering his troops to fire on the mob, and the riot was brought to an end only by an encounter the next day in which several hundred rioters were killed or wounded.

It was in such a setting as this that the 18th century English Catholic church musician performed his duty. It should not be thought, however, that all Catholics were necessarily scorned as individuals, for most were generally accepted without reservation in the society of the day. Samuel Webbe, for instance, held high offices in the Catch Club as well as the Glee Club, both organizations with a wide following. Much of the anti-Catholic sentiment seemed concentrated in the lower classes. In regard to the demonstrations before Parliament, Charles Burney says "most of those who attended on a religious account returned home, but there were villains among them who had other views."⁴ In a letter dated June 11, 1780, he says:

Where will all this end? and what is it for? The Protestants feel no more inconvenience from the tolerating bill in favor of the Papists than from the Talmud or the Alcoran; and the cry "No Popery" can only be construed into "No Loyalty" and "No King!"⁵

It is necessary that the social and political status of the Catholics be understood, for this element had considerable effect on the music of the Catholic composers and its subsequent development. As noted above, even the places in which these men daily practiced their profession were not immune to the effects of public resentment; the chapel of the Sardinian Embassy, largest Roman church in London at that time, was destroyed. Lest it be thought odd that a church of this size be attached to an agency of a foreign government, one need only consider the legal strictures and popular sentiment that deterred native Catholics from erecting places of worship of their own. "The embassy chapels were the only places where Catholics could worship as a congregation . . . and they had to enter these chapels through the protection of the embassy's doors."⁶ As has been seen, this protection was not always adequate, and owing to the unsettled existence of the chapels, few or no records comparable to those of the seven Catholic churches in all of London, Anglican churches are extant pertaining to their operation. According to James T. Lightwood, there were only seven Catholic churches in all of Lon-

don, four of which were under the protection of foreign governments.⁷ The Sardinian Chapel has been mentioned; other churches were found at the Portuguese, Spanish, and Bavarian embassies. Of the three unaffiliated churches, nothing is known. Their position was doubtless precarious and their plight was increased by the lack of the firmer financial footing of the embassy chapels, whose expenses were defrayed, at least in part, by the governments to which they were attached.

The Sardinian Chapel was located on Duke Street, Lincoln's Inn Fields, near the ancient Inn of Court, which gave the area its name. This locality had long been a haunt of Catholics; Benjamin Franklin mentions the chapel as having been across the street from his lodging when he was in London, ca. 1725. Catholic worship had been held in the building surreptitiously even before it came under foreign control. During the 17th century it was fitted out as a bar, and an elaborate system of signals and lookouts was utilized to protect worshippers from the wrath of the King's officers. Under such conditions it is doubtful whether any but the simplest music would have been used. The first mention of any musical activity dates from 1739, when Thomas Arne held the post of organist, a fact which presupposes a certain amount of security for the chapel and its activities even before this time. Arne's association with the Sardinian Chapel seems to have continued intermittently for several years, for a contemporary writer observed in 1770 that on June 28th of that year "was at church performed Dr. Arne's and Webbe's burial service."⁸ Note the use of the term "service" for what actually may have been a Requiem Mass. Arne's portion consisted of a five-part setting of the responsory *Libera me, Domine*. In five contrasting choral and solo sections, this piece constitutes the only known setting for church use by this eminently secular composer. (Ex. 1)

Samuel Webbe (1740-1809), mentioned above in conjunction with Arne, was a figure of much greater influence, as far as English Catholic music of the period is concerned. Noted today primarily for his activities as a glee composer, Webbe's work for the church exhibited at its best a tuneful simplicity which made it popular throughout England. This simplicity of idiom, while in accord with Webbe's activities in the secular field, was particularly well suited to the capabilities of Catholic choirs of the time. Webbe did not lack erudition; in a day when normal avenues of education were closed to Catholics, he found time to master Latin, Greek, Hebrew, French, German, and Italian, while working first as a carpenter's apprentice and later as a

music copyist. It was in this last situation that his friendship was confirmed with Carl Barbandt, a musician of German extraction, from whom he obtained the little formal musical instruction he was able to acquire; for the most part, Webbe was self-taught. Little is known of Barbandt, although he seems to have had a varied career. A virtuoso on the clarinet and oboe, he was also an organist, and in 1764 he took a position in that capacity at the chapel of the Bavarian Embassy. In 1766 he published his *Sacred Hymns, Anthems, and Verses for Morning and Evening Services*, particularly intended for Roman worship. Barbandt also held the post of organist at the Portuguese Chapel, a position which he relinquished to his former pupil, Webbe, in 1776.

It was also in 1776 that Webbe succeeded George Paxton as organist at the Sardinian Chapel, although his collaboration there with Arne as early as 1770 has been mentioned. According to Grattan Flood, he continued to play there until 1795. However, a letter of Samuel Wesley to Vincent Novello, dated August 18, 1813, indicates that he held the post until at least 1813 or 1814.⁹ Part of the time he seems to have held this position concurrently with the similar one at the Portuguese Embassy, and to have done substitute duty in the same capacity at the Bavarian Embassy. The *Laitie's Directory* of 1792 says that Webbe gave free instruction at the Sardinian Chapel every Friday "to such young gentlemen as present themselves to learn church music." Among those who came were John Danby, Charles Knyvett the younger, Charles Dignum, and Vincent Novello, all of whom later became prominent in the musical world. Webbe's role as a vocal instructor is also attested by the two sets of exercises which form a part of his published output.

Like other Catholic composers, Webbe was forced to produce the great bulk of material used by his choirs, since very little was published for the Roman rite. In 1782 there appeared *An Essay on the Church Plain Chant*, a volume of service music probably edited by Webbe. This collection was widely disseminated and much used in Roman churches throughout England. The publishing firm of Longman and Broderip issued in 1785 Webbe's own *Collection of Sacred Music as Used in the Chapel of the Kings of Sardinia*, containing Masses and other settings of the liturgy. Webbe's next published work in this vein was a Mass appearing in *A Collection of Modern Church Music*, along with other works by Paxton, Ricci, and Arne. This collection was published in 1791 by T. Skillern of London, "by permission of Mr. Webbe, and under his

Ex. 1. Opening measures of Arne's *Libera me, Domine*; organ part omitted. (Copyright 1950 by Peters-Hinrichsen Edition Ltd., 25 Museum St., London, W.C. 1. Reprinted with permission of the Sole Selling Agents for U.S.A. and Canada: C.F. Peters Corporation, 373 Park Avenue South, New York, N.Y. 10016.)

Mr. Richards is a member of the faculty at the Baylor University School of Music, Waco, Tex., and serves as librarian for the Spencer Collection of American Music. He is also director of music at the Herring Avenue Methodist Church in Waco.

immediate supervision," according to the title page. In 1792 appeared a *Collection of Motetts or Antiphons*, settings which were evidently popular enough to warrant a second publication by T. Jones, probably in 1795. This work contained a few pieces from the earlier *Essay*, plus numerous new original settings. Also in 1792 from the same publisher appeared *A Collection of Masses with Accompaniment for the Organ*, with the designation, "particularly designed for the use of small choirs." Although consisting mostly of Webbe's work, the volume contains Masses by both Ricci and Paxton. The music is on a small scale, seldom exceeding three parts, and is mostly in two. It must have been popular with churches of limited musical resources, and was evidently in keeping with conditions existing in Roman churches at that time. According to Grattan Flood, this work, along with the *Collection of Motetts or Antiphons*, was "extremely used in Catholic Churches throughout Great Britain from 1795 to the middle of the last [19th] century."¹⁰

Webbe's publications were not limited to material for the Roman Church alone. Over 300 glees are to his credit, 26 of which gained prizes. His ability as a composer in this genre was of such a quality as to earn him the title "prince of glee writers," and his name is invariably linked with that species of composition. In addition to works in this area, he produced two sets of anthems for Anglican use.

The considerable list of Webbe's liturgical publications as well as his activities as organist and choir trainer attest to his industry in the furtherance of the musical affairs of the English Catholic Church. It will be noted that much of this material appeared shortly after the passage of the Catholic Relief Act, though a considerable amount evidently had been produced earlier. It is certain that the style of Webbe's work was shaped to a great extent by conditions found in the Catholic chapels themselves; the extreme simplicity of the Masses, as well as interpolated settings of the words *Domine salvum fac regem nostrum*, both reflect, though in different ways, the conditions under which Catholic composers worked. Much of Webbe's writing is in a simple note-against-note style, with occasional uninvolved contrapuntal passages and quasi-fugal settings. Considerable use is made of contrasting solo and choral sections, indicating that, though choirs may have been meager, soloists were usually available. Webbe's style as a writer of glees seems to have accorded well with the

needs of Catholic church music at the time (Ex. 2).

Of Webbe's pupils mentioned above, two later assumed positions of importance in the service of the Roman Church. John Danby (1757-1798) became organist of the Spanish Embassy, where later Samuel Webbe, Jr., was to play. During the time of Vincent Novello (1781-1861), the Roman Church achieved a position of relative freedom unknown in the earlier days of Paxton, Barbandt, and Webbe, although some disabilities remained. With most of the Catholic restrictions removed, the Church was able to enlarge its facilities and to produce music on a scale unattainable before. At an early age Novello became a chorister at the Sardinian Embassy under Webbe, whose compositions for the Roman Liturgy made a considerable impression on the boy. He became an extremely capable organist, substituting for both Webbe and Danby, and finally, in 1797 with the backing of Webbe, he assumed the post of organist at the Portuguese Embassy, where he stayed until 1822. This Catholic chapel was noted particularly for the elaborate manner in which the services were performed, and, under Novello's directorship, it attracted Protestants as well as Catholics. This element of public support evidently was of such dimensions by this time as to be a decided factor in the financing of the chapels. The services at least occasionally entailed the use of an orchestra, for it was at this post that Novello pioneered the first performances in England of the Masses of Haydn and Mozart.

Like other Catholic organists, Novello wrote for his choir. Finding no publisher willing to take the risk of issuing a publication for which there seemed little demand, he published in 1811 his own collection, *Novello's Sacred Music as Performed at the Royal Portuguese Chapel*, thus laying the foundation for the present firm of Novello and Company. Novello caused a stir in the British music publishing world of his day by printing full keyboard accompaniments instead of the usual figured bass. Subsequent publications demonstrated his interest in making available to the public a wide range of quality music. Works of all types by Haydn, Purcell, Spohr, Bach, Cherubini, and many others were issued later in low-cost popular editions. All of the works of his old teacher, Samuel Webbe, were at length edited and published. Novello's own compositions were greatly overshadowed by his editorial work, but his *In manus tuas* is still encountered. (Ex. 3)

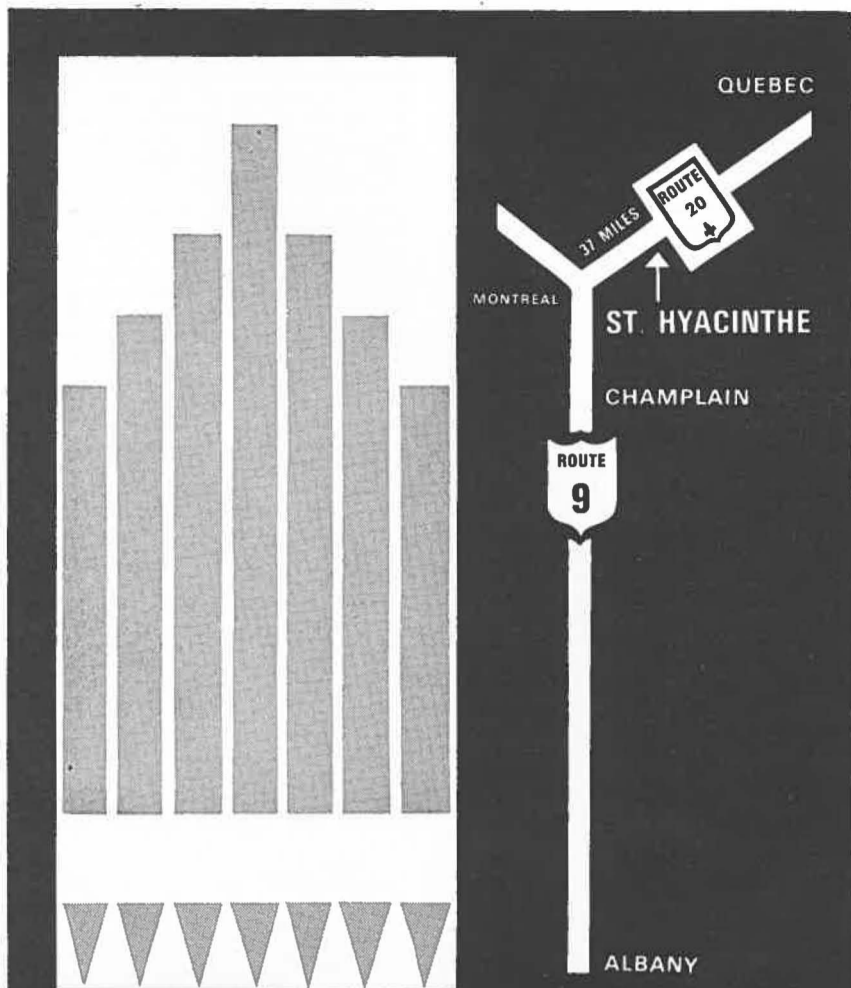
(Continued on page 20)



Ex. 2. Excerpt from the "Agnus Dei" of Webbe's *Mass in B-flat*. The organist was expected to furnish accompaniment largely with the aid of sparsely supplied figures, or (as in the case above) with no help at all. As Webbe noted in the preface to his *Collection of Masses*, in which this piece appears, "the Hand of the skillfull Organist will seldom be at a Loss for proper Harmonies, . . . as they will arise from the progression of the melody . . ."



Ex. 3. Opening measures of Novello's setting of *In manus tuas*; organ part omitted. The phrase quoted here is immediately followed by a repetition of the same material by the full choir. Several modern editions are available with the original Latin text replaced by an English paraphrase of Psalm 42. (From *The Musical Times*, Dec. 1, 1858.)



WE EXTEND A HEARTY

Invitation

TO EVERYONE

interested to visit our plant and see how we operate. We're just over the border . . . come along and let us give you a warm welcome!

[We are closed from July 20th to August 4th for annual holidays.]

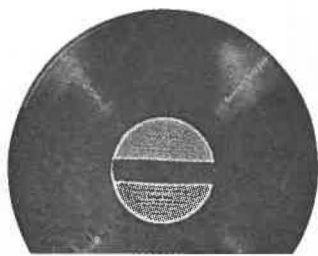
Casavant craftsmanship—the skill of generations

Casavant Frères
LIMITED

GREAT ORGAN VOICES FOR OVER 125 YEARS
ST. HYACINTHE, QUEBEC
CANADA

C. H. Perreault
President and General Manager

L. I. Phelps
Tonal Director



New Records

An interesting series of Messiaen records has been made by Gillian Weir for Radnor Recordings, 2 Ridge Way, Industrial Estate, Iver, Buckinghamshire, England. We will note in these columns an American distributor when that information reaches us.

Miss Weir's successful American debut tour last season brought this leading young player to the attention of American audiences with whom she may well become as popular as she is with the British.

It was a rather bold experiment to play Messiaen on the much-discussed British organ in the fairly dry acoustics of Royal Festival Hall in London but the result was an interesting one. Miss Weir makes a lot of sense in her approach to Messiaen and she clarifies, at least for us, some of the pieces which in less adroit hands remain puzzling. SRR2502 includes a highly illuminating performance of Messe de la Pentecôte and a sensitive Le Banquet Céleste. SRR2303 and 2504 comprise a two-record album of La Nativité. Pictures of the Royal Festival Hall organ, a drawing of the layout of its installation, and a detailed stoplist are included with both records along with brief but useful program notes. Players of Messiaen as well as his admirers will all want to own this record. Incidentally may we also recommend the article Messiaen on Records by Roland Gelatt in the May 2 issue of *The Reporter*.

Certainly not comfortable in the company of these highly professional recordings is a pop record, Greg Rister Plays the Mighty Artisan, on which a talented 15-year-old on his own do-it-yourself electronic plays rather well in the old spotlight style of the glittering movie palaces of the 1920s. The record is available from Artisan Sound Records, 2398 E. Foothill Blvd. Pasadena, Calif. 91107. — FC

New Schlicker Organ Opened at Ames, Iowa

The new three-manual Schlicker organ in the Bethesda Lutheran Church, Ames, Iowa was dedicated March 3. Charles John Stark, director of music at the church and instructor in music education at Iowa State University, played the dedicatory recital; its program is listed in the recital pages.

The organ is free-standing and speaks directly into the church. The design was prepared by Dr. Paul Ensrud, Northfield, Minn., and Herman Schlicker. Installation was by John F. Obermeyer, Minneapolis.

GREAT
Pommer 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Pommer 8 ft. 12 pipes
Octave 4 ft. 61 pipes
Pommer 4 ft. 12 pipes
Principal 2 ft. 61 pipes
Mixture 4-5 ranks 292 pipes
Trumpet 8 ft. 61 pipes

SWELL
Rohrflöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Céleste 8 ft. 49 pipes
Gemshorn 2 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Mixture 3-4 ranks 231 pipes
Basson 16 ft. 12 pipes
Schalmei 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremolo

POSITIV
Holzgedeckt 8 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Block Flute 2 ft. 61 pipes
Terz 1½ ft. 45 pipes
Quint 1½ ft. 61 pipes
Scharf 3 ranks 171 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL
Principal 16 ft. 12 pipes
Subbass 16 ft. 32 pipes
Pommer 16 ft.
Principal 8 ft. 32 pipes
Pommer 8 ft.
Choralbass 4 ft. 32 pipes

Pommer 4 ft.
Nachthorn 2 ft. 32 pipes
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Basson 16 ft.
Trumpet 8 ft. 12 pipes
Schalmei 4 ft.

New Berkshire Organ Goes to Bangor, Maine

St. John's Episcopal Church, Bangor, Maine, has ordered a new three-manual Berkshire organ to be installed in the chancel and gallery of its Upjohn edifice. The building is believed to be the first Richard Upjohn church in America, preceding Trinity Church, New York City.

The organ is being designed jointly by Don E. Kerr, consultant for the church, David Cogswell, president of Berkshire, and Edward Prescott, organist of the church. The church originally had a Holbrook mechanical action instrument which had been removed and

replaced by an electronic instrument a few years ago. The new organ will be installed in the triforium at the junction of the North transept and the choir, and will speak through arches to both the main nave and the choir. To retain the authentic Gothic designs of Upjohn, Berkshire will install two manual divisions and pedal in the triforium and prepare for additional stops in the rear gallery.

A Spanish trumpet-en-chamade will be included in the bombarde division, speaking from the triforium location at present. The organ will use slider windchests and shallow casework to avoid the effect of the recessed installation as much as possible.

GREAT
Quintaton 16 ft. 61 pipes
Diapason 8 ft. 61 pipes
Chimney Flute 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Nason Flute 4 ft. 24 pipes
Fifteenth 2 ft. 61 pipes
Mixture 3-5 ranks 269 pipes
Cornet 3 ranks 111 pipes

SWELL
String Diapason 8 ft. 61 pipes
Diapason Céleste 8 ft. 54 pipes
Stopped Flute 8 ft. 61 pipes
Spire Flute 4 ft. 61 pipes
Recorder 2 ft. 61 pipes
Sharp Mixture 3 ranks 183 pipes
Bassoon 16 ft. 61 pipes
Harmonic Trumpet 8 ft. 61 pipes
Tremolo

BOMBARDE & GALLERY
Tapered Flute 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Italian Principal 2 ft. 61 pipes
Flute Nineteenth 1½ ft. 61 pipes
Mixture 4 ranks 244 pipes
Krummhorn 8 ft. 61 pipes
Spanish Trumpet en-chamade 8 ft. 61 pipes

PEDAL
Resultant 32 ft.
Pedal Bass 16 ft. 32 pipes
Quintaton 16 ft.
Principal 8 ft. 32 pipes
Stopped Flute 8 ft. 12 pipes
Twelfth 5½ ft. 12 notes
Super Octave 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Trombone 16 ft. 32 pipes
Clarion 4 ft. 32 pipes

8535-2000

Sounds of Saville-



demonstrated by...
Frederick Swann

NOW AVAILABLE — Professional quality stereophonic 33 $\frac{1}{3}$ rpm RCA disc. The Sounds of Saville — recorded in a fine church installation by a renowned artist. Frederick Swann demonstrates the Saville Organ voice by voice, ensemble by ensemble, and in selected hymns and preludes. The full complement of voices in this organ are displayed for study by church committees, musicians, and colleges. Postpaid \$2.00.

Saville Organ Corporation

2901 Shermer Road, Northbrook, Illinois 60062



SOUNDS OF SAVILLE

1. Descriptive Literature, Saville
 2. Stereo LP Record—\$2.00 Enclosed

Send to:

Programs of Organ Recitals of the Month

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

Melville Cook, Toronto, Ont. — St. Mary's R. C. Church, Regina, Sask. April 24: Concerto 5 in F major, Handel; Passion Chorale, Bach, Brahms; Toccata and Fugue in D minor (Dorian), Bach; Mein junges Leben variations, Sweelinck; Konzert, Micheelson; Suite Gothique, Boëllmann.

Charles Peaker, Toronto, Ont. — Trinity Church, Boston March 4: Cortège Académique, MacMillan; Kaleidoscope, Fox; Elegy and Fugue, Introduction, Passacaglia and Fugue, Willan; Musical Clocks, Haydn-Biggs; Concerto 5, Handel; Trumpet Sonata, Purcell; Mr. Ben Jonson's Pleasure, Milford; Prelude and Fugue in B minor, Bach.

Henry T. Abley, Saskatoon, Sask. — Cathedral of St. John the Evangelist April 7: Fugue on the Kyrie, F. Couperin; As Jesus stood beside the cross, Scheidt; Dearest Jesu, we are here, My heart is filled with longing, Bach; Pièce Héroïque, Franck; Prelude, Pange Lingua, Kodaly; Le Banquet Céleste, Messiaen; Litanies, Alain.

May 5: Triumph Song, Rowley; Christ ist erstanden, Erstanden ist heil'ge Christ, Heut triumphiret Gottes Sohn, Bach; Verset on Adoro Te, Boëllmann; Offertoire on O Filii, Boëly; Andantino, Franck; Prière du Christ, Joie et Clarté, Messiaen.

Alfonso Vega Nuñez, Morelia, Mexico — Cathedral of Chihuahua April 25: Joseph est bien Marié, Balbastre; O Man Bewail, In Thee Is Joy, Fantasie and Fugue in G minor, Bach; Thou Art the Rock, Mulet; Desolación, Vega Nuñez; Epilogue for Pedal Solo, Langlais; Scherzino, Noble; Sonata de Navidad, Jimenez. Trinity Methodist Church, El Paso, Tex. April 29: same program with Outburst of Joy, Messiaen replacing Jimenez.

Artemisa Calles, Mexico City, Mexico — Conservatorio Nacional de Música Feb. 29: Toccata 11, Scarlatti-Vignanelli; Toccata in F major, Bach; Chorale 2, Franck; Canon in B minor, Schumann; Recitativo de Trompeta 1, Noble; Scherzo, Symphony 2, Vienne; Finale, Franck.

Luigi Fernando Tagliavini, Bologna, Italy — St. Paul's Cathedral, Pittsburgh, Pa. March 26: Toccata avanti la Messa degli Apostoli, Canzon quarti toni per il Postcommunio, Capriccio sopra la Girolmetta, Frescobaldi; Pastorale, Passacaglia, Three Arias, Pasquini; Two Organ Sonatas, Scarlatti; Concerto in A minor, Vivaldi-Bach; Wir glauben all', Prelude and Fugue in A minor, Bach.

Charles John Stark, Ames, Iowa — Dedicator, Bethesda Lutheran Church March 3: Chaconne, L. Couperin; Elevation, Tierce en Taille, F. Couperin; Basse et Dessus de Trompette, Clérambault; Pavane, Earl of Salisbury, Byrd; Rejoice Christians, O Man Bewail, Toccata and Fugue in D minor, Bach; Prelude, Suite Médiévale, Song of Peace, Langlais; Toccata in Five, Stark; Capriccio on the Notes of the Cuckoo, Purvis; Adagio, Nyquist; Prelude and Fugue on B-A-C-H, Liszt.

Larry L. Rhodes, Westerville, Ohio — Otterbein College faculty recital April 28: Caballero variations, Cabezon; Fantasie and Fugue in G minor, Bach; Rhosymedre, Vaughan Williams; Pièce Héroïque, Franck; Canon in B minor, Schumann; Tumult in the Praetorium, Maleingreau; L'Organo Primitivo, Yon; Chant de Paix, Langlais; Carillon-Sortie, Mulet.

Joseph R. Martucci, Pelham Manor, N.R. — Our Lady of Perpetual Help, March 24: Good News from Heaven, Pachelbel; Sleepers Wake, Rejoice Christians, Fantasie and Fugue in G minor, Bach; Ave Maria, Bossi; L'Organo Primitivo, Sonata Romantica, Yon; Toccata, Reger; Communion, Vienne; March Champêtre, Boex; Variations de Concert, Bonnet.

Elaine English, Berrien Springs, Mich. — Master's recital, Andrews U, Pioneer Memorial Church March 26: Canzona, Gabrieli; Vom Himmel hoch, Pachelbel; Basse et Dessus de Trompette, Clérambault; Prelude and Fugue in A major, Bach; Greensleeves, Wright; On Jordan's Stormy Bank, Robert J. Powell; Nun bitten wir, Schroeder; Sonata 6, Mendelssohn.

Brian E. Jones, Boston, Mass. — First Unitarian Church, New Bedford May 17, All Bach: Prelude and Fugue in C major (9/8); Sonata 4 in E minor; Fugue in G (Gigue); O Lamm Gottes, Nun freut euch, Wir glauben all'; Prelude and Fugue in A minor.

Lionel Rogg, Geneva, Switzerland — Church of the Ascension, New York City April 21: All Bach: Prelude and Fugue in C major; Trio Sonata 6; Fantasie in C minor; Herr Jesu Christ, dich zu uns wend, Valet will ich dir geben, O Lamm Gottes; Passacaglia and Fugue in C minor.

Phillip Steinhaus, Boston, Mass. — Church of the Epiphany, Washington, D.C. March 31: Sonata on Tone 1, Lidon; Suite on Tone 2, Clérambault; My Heart is Filled with Longing, All Glory, Laud and Honor, Toccata and Fugue (Dorian), Bach; Chorale in E major, Franck; Cantilene, Suite Breve, Langlais; Litanies, Alain. Trinity Church, Boston March 25: same Clérambault, Franck, Langlais plus: Prelude and Fugue in F sharp minor, Buxtehude; Allegro, Sonata 5, Fantasie and Fugue in G minor, Bach; Carillon de Westminster, Vienne.

Kent Hill, Mansfield, Pa. — Christ Episcopal Church, Corning, N.Y. April 22: La Romanesca, Valente; Caballero variations, Cabezon; Concerto 2 in G, Soler; Sleepers, Awake, Praise to the Lord, the Almighty, My Soul Doth Magnify the Lord, Prelude and Fugue in D major, Bach; Finale, Symphony 1, Vienne; Partita on Veni Creator, Verschraegen; Prelude, Toccata, Suite opus 5, Duruflé.

Howard Alan Jewell, Princeton, N.J. — Trinity Cathedral, Trenton May 5: Prelude and Fugue in E major, Lübeck; Tierce en taille, Basse de trompette, DuMège; Prelude and Fugue in B minor, Bach; Chorale in B minor, Franck; Benedictus, Gloria in Excelsis, Reger; Les Bergers, Messiaen; Carillon-Sortie, Mulet.

Yuko Hayashi, Boston, Mass. — First Unitarian Church, New Bedford May 10: Concerto in A minor, Vivaldi-Bach; Young Life Variations, Sweelinck; Nun komm, der Heiden Heiland, Prelude and Fugue in E flat, Toccata, Adagio and Fugue in C, Bach; Chorale in A minor, Franck. Mary Lee Cirella, soprano, assisted.

Longy School Organ Class, Boston, Mass. — Episcopal Theological chapel May 7: Concerto in D minor, Handel — Irene Diakoff. Sonata in D minor, Bach — Elizabeth Holmes. Ave Maris Stella, Titelouze; Vater unser, Bach — Arthur Turton. Canzona, Bach — Carolyn Koch.

Peter Hurford, St. Albans, England — Southern Baptist Seminary, Louisville, Ky. April 21: Sonatina, Distler; Sonata 2, Hindemith; Sonata 6, Prelude and Fugue in C, Bach; Three Noëls, Dandrieu; Scherzo, Gigout; Deux danses à Agni Yavishta, Litanies, Alain.

Jack E. Vogelgesang, others, Canton, Ohio — Trinity Lutheran Church April 22: Fugue in C sharp minor, Honegger; Prelude and Fugue on Christ lag in Todesbanden, Schroeder; Toccata, Villancico y Fuga, Ginastera; Fantasie on Hyfrydol, Vogelgesang — Mr. Vogelgesang. Petite Suite, Milhaud, — Helen Tschantz. Alleluyas, Preston; Suite, Laudate Dominum, Hurford; Les Rameaux, Langlais — Shirley Finney. Chorale Prelude, Sessions; Variations on a Chromatic Ground, Read; Suite, Revelations, Pinkham — Anne E. Elsass. Jesus is Nailed to the Cross, Dupré; Two Fantasies, Rudolph Kremer; Fantasie on How Brightly Shines, Lenel — Mr. Vogelgesang.

Richard Gehrke, Hopkins, Minn. — Zion Lutheran Church April 21: Christ lag in Todesbanden, Scheidt; Toccata in F major, Bach; Communion, Theme and Variations, Epilogue, Langlais; Partita on Auf, auf mein Herz, Peeters; Brother James Air, Wright; Sonata on Psalm 94, Reubke; St. Peter's Lutheran, Chicago May 5: same program minus Wright.

Linus Ellis, III, Wilmington, Del. — Grace Church, New York City April 4: Offertory, Mass for Parishes, F. Couperin; My Lady Carey's Dompe, Anonymous; Young Life variations, Sweelinck; Prelude and Fugue on A-L-A-I-N, Duruflé. St. Paul's Methodist, Wilmington April 28: as above plus Grande Pièce Symphonique, Franck.

Henrietta Groenboom, Chicago — Student of Herbert L. White, Jr. Sherwood Music School May 8: Toccata and Fugue in D minor, Bach; O Sacred Head, Strungk; Movement 1, Sonata 2, Hindemith; Dialogue sur les Mixtures, Langlais; Bereause, Finale, Symphony 1, Vienne.

Virginia Cole, Honolulu, Hawaii — Central Union Church March 19: Toccata in C minor, Pachelbel; As Jesus Stood Beside the Cross, Scheidt; O Sacred Head, Buxtehude; O God, Thou Faithful God, Peeters; Fantasie and Fugue in G minor, Bach.

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

robert anderson
SMD FAGO
Southern Methodist University
Dallas, Texas 75222

Wm. G. BLANCHARD
ORGANIST
POMONA COLLEGE
CLAREMONT GRADUATE SCHOOL
THE CLAREMONT CHURCH
Claremont California

WILLIAM BLIEM
SECOND PRESBYTERIAN CHURCH
Kansas City, Mo.

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

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

JOHN BOE
F.R.C.O., ChM., A.D.C.M.
Muncie, Indiana
Ball State University

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

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

WILLIAM H. BARNES
ORGAN ARCHITECT & DESIGNER
Author of
THE CONTEMPORARY AMERICAN ORGAN
901 W. Samalayuca Drive,
Tucson, Arizona 85704

Allen A. Boutwell
RECITALS
Emanuel Lutheran Church
Worcester, Mass.
Ruth Trudeau Concert Management
Seven Acres — Auburn, Mass. 01501

ETHEL SLEEPER BRETT
Organist and Recitalist
First Methodist Church, Sacramento, Cal.

John Barry
ST. LUKE'S CHURCH
LONG BEACH, CALIFORNIA

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

Henry Bridges
First Presbyterian Church
Charlotte, North Carolina

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

SETH BINGHAM
15 CLAREMONT AVENUE
NEW YORK, N.Y. 10027

ROBERTA BITGOOD
First Presbyterian Church
BAY CITY, MICHIGAN

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

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

PHILLIP STEINHAUS
organist

RECORDINGS: BOSTON RECORDS
AEOLIAN - SKINNER
CONCERT MANAGEMENT: ROBERTA BAILEY
40 MONADNOCK RD.
WORCESTER, MASS. 01609

Programs of Organ Recitals of the Month

Jerald Hamilton, Urbana, Ill. — First Methodist Church, Springfield April 28: Prelude in E minor, Bruhns; Suite on Tone 1, Clérambault; Fantasie and Fugue in G minor, Bach; Fantasie in F minor, Mozart; Fantaisie in A, Franck; Prelude and Fugue in B major, Dupré.

Mrs. Robert C. Milham, Aiken, S.C. — Trinity Episcopal Church, St. Augustine, Fla. March 17 and South Aiken Presbyterian April 21: Psalm 19, Marcello; My Heart is filled with longing, Jesu joy of man's desiring, Toccata and Fugue in C minor, Bach; Fantasie on Holy, Holy, Holy, Post; Grand Choeur Dialogué, Gigout; Jesus and the Children, Lovelace; Song of Peace, Langlais; Toccata, Symphony 5, Widor. Seneca Baptist April 28: most of same Bach, Marcello, Lovelace, Widor plus Now Thank We all our God, Come Sweet Death, Bach-Fox; St. Peter, St. Anne, Willan; O Filii, Farnam.

Richard Webb, Johnson City, Tenn. — Munsey Memorial Methodist Church March 26: Litanies, Alain; O Mensch, Bach; Prelude and Fugue in G minor, Buxtehude; Wondrous Love Variations, Barber; Meditations, Acclamations, Langlais; Cantilena Anglica Fortuæ, Scheidt; Prelude and Fugue in B minor, Bach; Sonatina for Pedals, Persichetti; Rhythmic Trumpet, Bingham; Toccata, Sowerby.

Graham Purkerson, Macon, Ga. — Tift College, Forsyth, Ga. March 25: Offertoire sur les Grands Jeux, F. Couperin; Meine junges Leben variations, Sweelinck; Fantasie and Fugue in G minor, Bach; Chorale in B minor, Franck; If Thou but Suffer God to Guide Thee, Bach, Walcha, Wilmer Welsh; Mobile, Welsh.

Rosamond Ernst Hearn, LaGrange, Ill. — First Congregational Church, April 10: Chorale in B minor, Franck; Concerto 1, Bach; Te Deum, Langlais. St. James Cathedral, Chicago April 27: Prelude and Fugue in G major (9/8), Bach, Chorale in B minor, Franck; Arioso, Sowerby; Te Deum, Langlais.

Gerald Bales, Minneapolis, Minn. — St. Mark's Cathedral May 7: All Bach: Prelude and Fugue in A minor; Trio Sonata 1; Prelude and Fugue in G; Wir glauben all; Prelude and Fugue in D. Jeanne Traun, soprano, and Beth Bales, contralto, shared the program.

Marilyn Mason, Ann Arbor, Mich. — St. Mary's Basilica, Halifax, N.S. April 5: Voluntary 5, Stanley; Passacaglia, Kerll; Echo ad Manuale Duplex, Scheidt; Two Carols, Dandrieu; Canonic Variations on Vom Himmel hoch, Bach; Trois Danses, Alain; Variations on a Recitative, Schoenberg; Verset pour la Fête de la Dedicace, Messiaen; Concert Variations on the Austrian Hymn, Paine.

Ruth DeFord, Oberlin, Ohio — Student of Fenner Douglass, Warner Concert Hall April 9: Estampie, Robertsbridge Fragment; My Lady Carey's Dompe, English; Es gieng ein Man den Berg uff, Buchner; Ave Maris Stella, Hofhaimer; Three Versets, Buxheimer Orgelbuch; Ich beger nit mer, Mit ganzem Willen, Paumann; Magnificat Primi Toni, Buxtehude; Contrapuncti 1, 7, 9, 5, Art of Fugue, Bach; Chants d'Oiseaux, Les Mains de l'Abîme, Messiaen.

Beatrice Collins, New Orleans, La. — Leavell Chapel April 19: Voluntary on Old 100th, Purcell; The Musical Clocks, Haydn; Prelude and Fugue in E flat major, Bach; Es ist ein' Ros entsprungen, Brahms; Easter Hymn, arr. Noble; Prelude on Pange Lingua Glorioso, Edmundson; Fantasy on Wareham, Wright; Les Bergers, Deseins Eternels, Messiaen; La Nativité, Langlais; Tu es Petra, Mulet.

Alice Mumme, Bangor, Maine — Orrington Corners Methodist Church Feb. 5: Agincourt Hymn, Dunstable; Nun bitten wir, Buxtehude; Basse et Dessus de Trompette, L. Clérambault; Wacht auf, Fugue in G minor, Bach; Durch Adams Fall, Homilius; Praise to the Lord, Bender; Three Chorales, Pepping; Homage to Perotin, Roberts.

James Moeser, Lawrence, Kans. — First Baptist, Little Rock, Ark. April 28: Fanfare and Trumpet Tune, Purcell; Fantasie in G, Six Schübler Chorales, Toccata, Adagio and Fugue in C, Bach; Four Noël's, Dandrieu; Sketches in C, D flat, Schumann; Ballade in mode phrygien, Berceuse sur deux notes qui cornent, Alain; Pièce Héroïque, Franck.

John Conner, Williamsport, Pa. — St. Thomas Church, New York City May 30: Komm, heiliger Geist, Herre Gott, Bach; Nun bitten wir, Buxtehude; Fugue in E flat major, Bach; Prayer of Christ, Messiaen; Chorale in E major, Franck.

John Weaver, New York City — Trinity Church, Boston March 18: Sonata 1, Hindemith; Flute Sonata in C, Handel (with Marianne Weaver); Prelude and Fugue in A minor, Bach; Rhapsody for Flute and Organ, Weaver (with Marianne Weaver); Scherzo, Leighton; Sonata on Psalm 94, Reubke.

University of South Dakota students, Vermillion — First Congregational Church April 26: Toccata on Psalm 42, Woodward — Roxanne Greer; Meditation, Dupré — Judy Isaak; Hail the Day so Rich in Cheer, Manz — Tom Neuhaus; Sarabande, Howells — Denice Langrock; Homage to Perotin, Roberts — Mary Ofstehage; Scherzo, Doric Sonata, Hilty — Ricky Darrow; Prelude and Fugue on a Theme of Vittoria, Britten — Harold Gray; Three Chorale Preludes, Marek; Fugue a la Gigue, Johnson — Don Zimmerman; Pastoriale, Roger-Ducasse — Vicki Baldwin.

James I. Boschker, Sioux Falls, S.D. — Senior recital, pupil of Merle Pfueger, Our Saviour's Lutheran Church March 30: Prelude and Fugue in G minor, Buxtehude; Come Now, Saviour of the Gentiles, Prelude and Fugue in F minor, Bach; Sonata on Tone 1, Lidon; Chorale in A minor, Franck; Benedictus, Reger; Sonata 2, Hindemith; Chant de Paix, Chant Héroïque, Langlais.

Donald Pearson, Duluth, Minn. — Hammond Ave. Presbyterian Church, Superior, Wis., student of Lucile Hammill Webb, April 23: Voluntary on Old 100th, Purcell; Noël, Le Begue, Daquin; Sonata 1, Mendelssohn; Sonata 3, Hindemith; Fantasy & Fugue in C minor, Bach; Deux Chorals, Alain; Toccata, Op. 5, Duruflé.

Klaus Christhart Kratzenstein, Houston, Tex. — Rice U chapel April 21: Prelude and Fugue in D minor, Buxtehude; Prelude and Fugue in A minor, Bach; Vater unser, Wir glauben, Kaminski; Sonata 1, Hindemith; Partita on Christ, der du bist der helle Tag, Distler; Toccata and Fugue in D minor, Fortner.

Carlene Neihart, Kansas City, Mo. — RLDS Auditorium, Independence, Mo. April 28: Prelude in D minor, Pachelbel; Young Life variations, Sweelinck; Prelude and Fugue in D major, Bach; Prelude and Trumpetings, Roberts; Naiades, Vierne; Introduction and Fugue on Ad nos, Liszt.

Catharine Crozier, Winter Park, Fla. — Second Presbyterian Church, Indianapolis, Ind. May 12: Concerto 2 in B flat, Handel; Noël en Trio, Noël sur les Jeux d'Anches, Daquin; Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; Litanies, Fantaisie 2, Alain; Toccata, Sowerby.

Anita Eggert Werling, Ann Arbor, Mich. — Concordia Lutheran Junior College April 2: Aus tiefer Not, Bach; De profundis, Langlais; Canonic Variations on Vom Himmel hoch, Bach; Variations sur un Noël Angevin, Litaize; Fantaisie in C, Franck; Ein feste Burg, Reger. Riverside United Church, Windsor, Ont. April 12: O Traurigkeit, Brahms; An Wasserflüssen Babylon, Aus tiefer Not, Bach; Passion Chorale, Bach, Langlais, Pepping (3 settings); Jesu accepte la souffrance, Messiaen. The choir shared the program.

Dr. T. W. Hunt, Fort Worth, Tex. — First Southern Baptist Church, Colorado Springs April 21: Prelude in Classic Style, Young; Herzlich tut mich verlangen, Bach; Swiss Noël, Daquin; Introduction and Toccata in G, Walond; Andante cantabile, Symphony 4, Widor; Greensleeves, Brother James's Air, Wright; Choeur celeste, McKay; O God, Our Help in Ages Past, Verrees.

Mary Evelyn Sandlin, Spartanburg, S.C. — Converse College senior recital, student of Rachel Pierce April 26: Toccata, Kyrie-Christe-Kyrie, Messa della domenica, Frescobaldi; Nun freut euch, Schmücke dich, Fantasie & Fugue in G minor, Bach; Chorale in A minor, Franck; Huit Pièces Modales, No. 6, Langlais; Carillon de Westminster, Vierne.

Lowell Vincent Lacey, New York City — St. Thomas Church, April 7: Les Rameaux, Langlais; Fugue on St. Drostan, Cassler; Epilogue on St. Theodulph, Willan; Cortège et Litanie, Dupré; O Spotless Lamb of God, Bach; O Sorrow Deep, Brahms; Passion Chorale, Kuhnau, Reger, Peeters; Prelude and Fugue in B minor, Bach.

Ruth Kovach, Buffalo, N.Y. — St. Paul's Cathedral April 26: Praise to God on highest throne, Dear Christians one and all rejoice, Pepping; Lord Jesus Christ be present now, Manz; We now implore God the Holy Ghost, Schroeder; Toccata, Passacaglia, Finale, Michelsen.

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

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

PAUL J. DANILEWSKI, JR.
ORGANIST-DIRECTOR OF MUSIC
WESTMINSTER PRESBYTERIAN CHURCH
1300 N. St. SACRAMENTO, CALIFORNIA

DWIGHT DAVIS
FAGO — ChM
GARY, INDIANA
City Methodist Church

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

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

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

CLARENCE DICKINSON
7 GRACIE SQUARE
NEW YORK 28, N. Y.

Robert Clark
School of Music
University of Michigan
Ann Arbor

DONALD COATS
ST. JAMES' CHURCH
NEW YORK

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

ROBERT ELMORE
CENTRAL MORAVIAN CHURCH
BETHLEHEM, PA.

Frank Collins, Jr.
LOUISIANA STATE UNIVERSITY
Baton Rouge, Louisiana

Harry E. Cooper
Mus. D., F.A.G.O.
RALEIGH, N. CAROLINA

KATHRYN ESKEY
The University of
North Carolina
at Greensboro

GEORGE ESTEVEZ
ch.m.
Director
CHICAGO CHAMBER CHOIR

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

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

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

EMORY FANNING
All Saints Church, Brookline
BOSTON UNIVERSITY

★ **FRANK J. SAUTER and SONS** Inc. ★
Organ Builders
• Rebuilding
• Repairing
• Contractual Servicing
For Unexcelled Service
4232 West 124th Place
PO 7-1203
Alsip, Illinois 60658
Phones: 388-3355

Programs of Organ Recitals of the Month

E. Power Biggs, Cambridge, Mass. — Kresge Auditorium, MIT April 24, pedal harpsichord: Intrada for the Emperor, Concerto 6, Sonata for the Clarines, Concerto 3, Soler; Sonata 1, Hindemith; Heroic Piece, Franck; Prelude and Fugue in D minor (Fiddle), Passacaglia and Fugue in C minor, Toccata and Fugue in D minor, Bach.

Alan Walker, Honolulu, Hawaii — Central Union Church March 5: Toccata, Sweelinck; Aria da chiesa, anonymous; Our Father in Heaven, Telemann; Toccata in C, Bach; Pastorale, Franck; Ton-Y-Botel, Willan. March 26: Prelude in F minor, Bach; Siciliana, Oboe Concerto, Handel; Partita on Beloved God Will Heed My Cry, Buxtehude; Gothic Suite, Boëllmann. April 9: Prelude in G minor, Bach; Rhosymedre, Vaughan Williams; All Glory, Laud and Honor, Kaufmann; Chorale in E major, Franck.

Homer Wickline, Pittsburgh, Pa. — Mulberry United Presbyterian Church, Wilkesburg April 28: Two Chorale Variations on the Magnificat, Chorale Fantasia on the Magnificat, Buxtehude; Fugue on the Magnificat, My Soul Doth Magnify (Schubler), Bach. The choir sang settings of the Magnificat from Gregorian, and by Buxtehude, Durante, Bach (cantata 10) and Vaughan Williams.

Herbert Gotsch, River Forest, Ill. — Holy Cross Lutheran Church, April 21: Toccata en Do major de Ma Esquerro, Cabanilles; Tiento de Sexto Tono, Arauxo; Partita on Was Gott tut, Pachelbel; Prelude and Fugue in D major, Wachtel auf, Ein' feste Burg, Bach; Sonata 1, C.P.E. Bach; Chorale in B minor, Franck; Carillon, Toccata, Sowerby.

Stephen Best, Syracuse, N.Y. — Crouse Auditorium April 20: Trumpet Tune in D, David Johnson; Two Noëls, Daquin; Prelude in E flat, Bach; Cortège et Litanie, Dupré; Fantasia in F minor K 608, Mozart; Pageant, Sowerby.

Phyllis Stringham, Waukesha, Wis. — Carroll College May 1: Fanfare, Cook; Sonata 3, Toccata and Fugue in D minor, Bach; Chorale in E major, Franck; Serene Alleluias, Prayer from Christ, Messiaen; From Heaven Above, Pepping; L'Ange a la Trompette, Charpentier.

Clyde Holloway, Bloomington, Ind. — Second Presbyterian Church, Indianapolis April 21: Sonata on Tone 1, Lidon; Fantasia and Fugue in G minor, Blessed Jesus, we are here, Rejoice Christians, Bach; Noël étranger, Daquin; Pièce Héroïque, Franck; March, Elegy, Scherzetto, Walton; Sonata on Psalm 94, Reubke.

James Hejduk, Bloomington, Ind. — Epworth Methodist Church, Norfolk, Va. April 21: Chaconne in G minor, L. Couperin; La Folia Partita, Pasquini; Sonata on Tone 1, Lidon; Through Adam's Fall, Homilius; Toccata in F, Bach; Fantaisie in A, Franck; Ruhig bewegt, Sontata 1, Hindemith; Prelude and Trumpetings, Roberts; Even Song, LaMontaine; Toccata and Fugue in D minor and major, Reger.

Mary Fenwick, Philadelphia, Pa. — Daylesford Priory Church April 20: Prelude and Fugue in G major, Bach; Ach bleib' mit deiner Gnade, Peeters; Wo soll ich fliehen hin, Wir glauben all', Bach; Chorale in E major, Franck; Epilogue, Langlais; Cantabile, Vierne; Variations on a Noël, Dupré. Princeton Theological Seminary May 2: Praise to the Lord, the Almighty, Walcha, Bach; Pastorale, Roger-Ducasse.

Richard B. Fuller, Durham, N.C. — Senior recital Duke U chapel April 21: Heut' triumph'ret Gottes Sohn, Wo soll ich fliehen hin, Bach; Aria con variazione, Martini; Fantasia and Fugue in A minor, Bach; Chorale in A minor, Franck; O wir armer Sünder, Ein Lämmlein geht und trägt die Schuld, Pepping; Litanies, Alain.

Joseph Ritchie, Nashville, Tenn. — Milligan College, Johnson City April 23: Incantation pour un Jour Saint, Langlais; Cantabile, Franck; Joie et Clarté des Corps Glorieux, Messiaen; Vater Unser, Toccata in F, Bach; Sonata 1, Hindemith; Toccata on Kjaerlighet er lysets kilde, Hovland; Variations sur un Noël, Dupré.

Clinton Doolittle, Princeton, N.J. — senior student of James Litton, Westminster Choir College, Trinity Church May 1: Prelude and Fugue in C major, Bach; Kyrie, Gloria, Parish Mass, F. Couperin; Stele pour un enfant defunt, Vierne; Prelude, Fugue and Variation, Franck; Sonata 3, Hindemith.

Irene Robertson, Los Angeles, Calif. — USC faculty recital, St. Albans Episcopal, Westwood May 5: Fantasia in G, Trio Sonata 1, Bach; Andante in F major, Mozart; Introduction and Passacaglia, Reger; Suite Brève, Langlais; Prelude, Fugue and Variation, Franck; Three Antiphons, Dupré.

Students of Mildred Hendrix, Durham, N.C. — Duke U Chapel May 5: Canzona, Bach — Ginny Knott; Toccata, Walond — Margaret Howard; Fugue on Vom Himmel hoch, Pachelbel — Eric Blackwell; Prelude in C minor, Bach — John F. Harper; O Man Bewail, Bach — Mary Elizabeth Whitehead; Fugue in G major, Bach — Mary Etta Eyer; Minuet, Suite Gothique, Boëllmann — Lisa K. Willis; Movement 2, Concerto in G, Bach — William H. Blackwell; Andante, Maestoso, Kleine Präludien und Intermezzi, Schroeder — John Reed; Acclamations, Langlais — William D. Gudger.

E. Alan Wood, St. Louis, Mo. — Westminster Presbyterian, Evans City, Pa. dedication May 5: Voluntary in D major, Purcell; Voluntary in A major, Stanley; Introduction & Toccata, Walond; Was Gott tut, Trio in G major, Kellner; Prelude, Fugue and Chaconne, Pachelbel; Fantasia K. 608, Mozart; O Gott, du frommer Gott, Brahms, Aria Op. 51, Peeters; Fugue in E flat major, Bach.

Jean Bartz, Berrien Springs, Mich. — Pioneer Memorial Church March 31: Fanfare in C major, Purcell-Biggs; Voluntary on Old 100th, Purcell; Prelude and Fugue in G major, Bach; Toccata, Reger; How Fair and How Pleasant, Dupré; Rhapsodie sur deux Noëls, Langlais; Passacaglia, Symphony in G, Sowerby.

Stephen Douglas McKersie, St. Louis, Mo. — Grace Lutheran Church April 22: Dialogue sur les Mixtures, Langlais; Fantasia and Fugue in G minor, Bach; All' Offertorio, Pastorale, Zipoli; Concerto in D minor, Vivaldi-Bach; Pastorale, Roger-Ducasse; Flourish and Fugue, Cook.

Paul-Martin Maki, Auburn, N.Y. — St. Thomas Church, New York City April 28: Fast and Sinister, Symphony in G, Sowerby; Dialogue sur les Grands Jeux, Duo, Récit de Tierce en Taille, Offertoire sur les Grands Jeux, Grigny; Suite, opus 5, Durufle.

Phillip Carey, Baltimore, Md. — Govans Presbyterian Church April 23: Prelude and Fugue in C major, Lübeck; Two Toccatas, Seixas; Tiento lleno por B cuadrado, Cabanilles; Partita on Was Gott tut, Pachelbel; Toccata and Fugue in F major, Buxtehude; O Whither Shall I Flee, Prelude and Fugue in A major, Bach; Toccata, Gigout; O World I Now Must Leave Thee (both settings), Brahms; Nun danket alle Gott, Karg-Elert; Brother James's Air, Wright; Dialogue sur les Mixtures, Langlais.

Frederick A. MacArthur, Providence, R.I. — Trinity Church, Boston March 11: Three Chorale Preludes, Drischner; O Sadness, O Heartbreak, Brahms; Study in B minor, Schumann; Chorale in A minor, Franck; Introduction and Toccata, Walond; A Maggot, Arne; Toccata and Fugue in B minor, Bach; Nave, Hebble; Allegretto, Sonata in E flat minor, Parker; Adagio and Toccata, Nancy Faxon.

Richard Gegner, Cincinnati, Ohio — Mariemont Community Church April 28: Voluntary 4 in E minor, Stanley; Variations on Mein Leben hat ein End, Sweelinck; Pastorale, Zipoli; Toccata and Fugue in E major, Krebs; Canon in B minor, Schumann; Fête Joyeuse, A Lamentation of Jeremiah, Purvis; Trumpet Tune in F major, Rohlig; Invocation, Ross; Alleluys, Preston.

Robert Jones, Houston, Tex. — Samford University, Birmingham, Ala. April 18, Memorial Presbyterian Church, Montgomery April 22: Warum betrübst du dich, Scheidt; An Wasserflüssen Babylon, Trio on Herr Jesu Christ, Bach; Chorale in B minor, Franck; Joie et clarté des corps glorieux, Messiaen; Improvisation on Victimae paschali, Tournemire.

Mary Esther Higgs, Cincinnati, Ohio — Mount Washington Presbyterian Church, April 21: Prelude and Fugue in G minor, Buxtehude; Adagio Sonata 4, Dorian Toccata, Bach; Concerto in B flat, Handel; Antiphon 3, Dupré; Four Chorale Preludes, Pepping; Song of Peace, Langlais; Fantasia on B-A-C-H, Reger.

Jerry L. Black, Atlanta, Ga. — Cathedral of St. Philip March 27: Voluntary 1 in D, Boyce; Prelude in C minor, Bach; Deck Thyself, Brahms; Cortège and Litanie, Dupré.

CHARLES FARLEY, PhD
KNOX COLLEGE
Galesburg, Illinois
RECITALS

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

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

DAVID HEWLETT
c/o 119 E. 74 St. N.Y.C. 10021

GEORGE FAXON
TRINITY CHURCH
BOSTON

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

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

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

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

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

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

d. deane
hutchison
first congregational church
portland, oregon

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

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

Clair A. Johannsen
Trinity Lutheran
Hagerstown, Maryland

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

NORBERTO GUINALDO

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

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

HOWARD KELSEY
Washington University
Saint Louis, Mo. 63105

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

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

GEORGE E. KLUMP
SCHOOL OF THE ARTS
SOUTHERN METHODIST UNIVERSITY
Dallas, Texas 75222

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

Programs of Organ Recitals of the Month

Robert Rayfield, Bloomington, Ind. — University Place Christian, Champaign, Ill. March 24: Tiento Lleno in B flat, Cabanilles; Blessed Is He that Cometh, F. Couperin; Concerto in D minor, Vivaldi-Bach; Fugues 3, 5 on B-A-C-H, Schumann; Prelude and Fugue on B-A-C-H, Liszt; Heroic Song, Song of Peace, Langlais; Scherzo, Symphony 6, Vierne; Pageant, Sowerby. Simpson Methodist, Fort Wayne, Ind. April 21: same Vivaldi-Bach, Schumann, Liszt, Sowerby, Couperin plus Trumpet Voluntary in D, Stanley; Comes Autumn Time, Sowerby; The Nativity, Langlais; Scherzo, Symphony 6, Vierne. St. Meinrad Abbey April 4: Vivaldi-Bach, Vierne, Langlais, Liszt as above plus Parish Mass, F. Couperin and with brass: Canzon Quarti Toni, Gabrieli. The brass group played several numbers.

Louis L. Balogh, Cleveland, Ohio — St. Eugene's Church, Cuyahoga Falls April 7: Prelude and Fugue in E minor, Grave and Presto, Bach; Psalm 19, Marcellus; Aria con Variazioni, Martini; Fantasia and Fugue on Ad nos, Liszt; O Sacrament Most Holy, Balogh; Jesus, My Lord, My God, My All, McGrath; Sortie-Toccata, Balogh.

Michael Rudd, Baton Rouge, La. — Southern University chapel March 24: A Mighty Fortress, Hanff; Hear Thou My Call, Krebs; In dulci júbilo, O Sacred Head, Fantasia and Fugue in G minor, Bach; Allegro, Sonata Breve, Wuensch; O Sorrow Deep, Willan; Prelude and Fugue on B-A-C-H, Liszt.

W. Arnold Lynch, Wichita, Kans. — St. Christopher's Church, April 28: O Filii, Dandrieu; Were You There, Purvis; Grand Choeur Dialogue, Gigout; Rhythmic Trumpet, Bingham; Fugue, Kanzone and Epilogue, Karg-Elert (with violin and girls' ensemble); Arioso, Toccata in the Dorian Mode, Bach.

Lorna Lee Chernus, Elizabeth, N.J. — St. John's Church March 17: Prelude and Fugue in F sharp minor, Buxtehude; Variations on a Theme of Jannequin, Alain; Prelude and Fugue in D major, Bach; Concerto 6 in B flat, Handel; Chorale in B minor, Franck; Outbursts of Joy, Messiaen.

Adele Dieckmann, Atlanta, Ga. — Cathedral of St. Philip April 3: Concerto 3, Handel; Passacaglia and Fugue in C minor, Bach.

John Obetz, Independence, Mo. — First Baptist Church, Lawrence, Kans. April 15: Prince of Denmark's March, Clarke; Noël, Corrette; Tierce en Taille, DuMège; Duo, Dandrieu; Christ lag in Todesbanden (two settings), Prelude and Fugue in E flat major, Bach; Voluntary in D major, Stanley; Chorale, Mathias; Four Variations on a Tone Row, Cor Kee; Chorale in A minor, Franck. Chapel auditorium Kansas State U, Manhattan May 2: same program.

John Lee, Los Angeles, Calif. — Inaugural, St. Columban's, Garden Grove April 28: Introduction and Toccata, Walond; Green-sleeves, Wolff; An Easter Alleluia, Rowley; Dialogue-Recessional, Lee; Fantasia and Fugue in G minor, Bach; Air and Finale, Water Music, Handel; Chorale in A minor, Franck; The fifers, Dandrieu; Air Tendre, Lully-Lee; Trumpets in Dialogue, Clérambault; Carillon-Sortie, Mulet. The choir assisted.

John S. Mueller, Winston-Salem, N.C. — First Unitarian Church, New Bedford, Mass. May 3: Fantasia in Echo Style, Sweelinck; Noel, Chanton de Voix Hautaine, Trio, Tierce en Taille, Basse et Dessus de Trompette, Dandrieu; Noël 1, Daquin; Partita on O Gott, du frommer Gott, Prelude and Fugue in B minor, Bach; Sonata 1, Hindemith; Prelude and Fugue in G minor, Dupré.

David Periconi, Cortland, N.Y. — Ithaca College graduate recital April 30: Toccata 2, A. Scarlatti; Elevation, F. Couperin; Aus tiefer Not, Nun freut euch, Nun komm' der Heiden Heiland, Kyrie, Gott heiliger Geist, Bach; Pièce Héroïque, Franck; Variations on a Noël, Dupré; Toccata and Fugue in F major, Bach.

Mary Ann Barney, Winchester, Va. — Trinity Episcopal Church, Upperville, Va. April 28: Prelude and Fugue in C major, Bach; Fantasia in A major, Pièce Héroïque, Franck; Fanfare, Wyton; Trio Sonata in G, Bach; Rhosymedre, Vaughan Williams; Tu es Petra, Mulet.

Robert E. Shafer, Buckhannon, W. Va. — Wesley Chapel March 19: Prelude and Fugue in E flat, Bach; Cantabile, Franck; The Four Winds, Rowley; Tallis' Canon, Purvis, Young; Evening Star, Westminster Carillon, Vierne; Toccata in D minor, Bach.

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

David Dunkle, Oberlin, Ohio — Idlewild Presbyterian Church, Memphis, Tenn. April 22: Partita on Nun Komm der Heiden Heiland, Distler; Variations on a Noël, Dupré; Sonata 1, Hindemith; Communion, Sortie, Pentecost Mass, Messiaen. Salem United Church, New Orleans, La. April 21: Same Distler plus: Schmücke, dich, O liebe Seele, Toccata, Adagio and Fugue in C, Bach; Fugue in A flat minor, Brahms. William Stewart, bass-baritone, and Elizabeth Schwarz, soprano, shared the program.

Frank E. Converse, Barrington, R.I. — First Presbyterian Church, Newport March 31: Fantasia in Echo Style, Sweelinck; Ricercare, Palestrina; Da Jesus an dem Kreuze stund, Scheidt; Prelude, Fugue and Chaconne, Buxtehude; Prelude and Fugue in C major, Bach; Pièce Héroïque, Franck; Magnificat 3, Dupré; Prière, Langlais; Cortège, Vierne; Cantabile, Jongen; Tu es Petra, Mulet.

John Upham, New York City — St. Paul's Chapel, Trinity Parish May 4: Sonata 1 in D major, C.P.E. Bach; O Gott, du frommer Gott, Brahms; Baroque Prelude and Fantasia, Arnell. May 22: Five Excerpts, Parish Mass, F. Couperin; Suite médiévale, Langlais. May 29: all Bach: Komm, Gott, Schöpfer, Sonata 3 in D minor, Prelude and Fugue in C major.

Linda Sharon Sewell, Forsyth, Ga. — Student of Charles L. Dirr, Tift College April 11: Trumpet Tune in D major, Purcell; Basse et Dessus de Trompette, Clérambault; Christ lag in Todesbanden, Prelude and Fugue in G minor, Bach; Procession, Mulet; Es ist ein Ros', Brahms; Cortège, Toccata in D major, Peeters.

Bruce P. Bengtson, Pittsburgh, Pa. — St. Thomas Church, New York City April 21: Prelude and Fugue in C minor, Bach; Scherzo-Cats, Langlais; Fantasia in A, Franck; Voluntary for Double Organ, Purcell; Te Deum, Langlais.

Robert Triplett, Mount Vernon, Iowa — First Presbyterian Church, Clinton, Iowa April 27: Prelude in E flat, Triple Kyrie, Jesus Christus, unser Heiland, Fugue in E flat, Bach; Four Etudes with two Assistants, Foss; Pastorale, Roger-Ducasse; Toccata, Durullé.

University of Wisconsin, Milwaukee, group — students of Esther Jepson, North Presbyterian Church May 6: Prelude and Fugue in C major, O Mensch, beweine, Bach — Karen Boehning; Prelude and Fugue in B flat major, Wenn wir in höchsten Nöthen sein, Bach — Margaret Steiner; Toccata in F, Bach, Liebster Jesu, Bach — Kathy Neilson; Fantasia in G major, Bach — Scott Eggert; Fugue 2, Sketch in C minor, Schumann — Janet Smith; Te Deum, Langlais — Elma Galvin; Toccata, Sowerby — Jane Kohl; Chorale with Variations, Willan — Tom Granzow; Fugue 6, Margaret Battig; Cortège and Litany, Dupré — Jay Hirsch.

Dwight K. Menard, Buckhannon, W. Va. — Wesley Chapel March 31: Chaconne in E minor, Buxtehude; Vater unser im Himmelreich, Steigleder; Maria zart von edler Art, Schlick; Prelude and Fugue in G minor, Buxtehude; Partita on Sei gegrüßet, Bach; Pièce Héroïque, Franck; Scherzo, Symphony 2, Carillon de Westminster, Vierne; Toccata for Flute, Yon.

Robert Shepher, Indianapolis, Ind. — Second Presbyterian Church May 5: The Heavens are Telling, Marcellus; Concerto 5 in F major, Handel; Three Sonatas in C major, K329, K328, K336, Mozart; Cortège et Litanie, Dupré; Concerto in G minor, Poulenc. Members of the Indianapolis Symphony, conducted by Michael Semanitzky, assisted.

Susan La Mothe, Buffalo, N.Y. — St. John's Church, Elizabeth, N.J. March 31: Prelude and Fugue in C (Fanfare), Bach; Five Chorale Preludes, Pepping; When Jesus on the Cross was bound, Scheidt; Partita on O God, Thou Faithful God, Bach; Song 46, Sowerby; Bohemian Brethren, Walcha.

Christopher King, Topsfield, Mass. — St. Thomas Church, New York City April 11: Air with Variations, Sowerby; Toccata, Adagio and Fugue in C, Bach; Chorale Fantasia on Wenn ich ihn nur habe, Seyerlen.

ARTHUR P. LAWRENCE

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

RICHARD W. LITTERST

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

NORLING

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

JOHN KEN OGASAPIAN

Saint Anne's Church
Massachusetts State College
Lowell

William MacGowan

All Saints Church
Pasadena, California

CLARENCE MADER

Los Angeles, California
OCCIDENTAL COLLEGE
IMMANUEL PRESBYTERIAN CHURCH

HECTOR J. OLIVERA

Organist — Recitalist
Brooklyn, New York

Stephen J. Ortlip, AAGO

Chattanooga Boys Choir
Lookout Mountain Presbyterian Church
Sewanee Summer Music Center

Paul Manz

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

Frederick
MARRIOTT
Central Methodist Church
Detroit, Michigan

Jack Ossewaarde

St. Bartholomew's Church
New York

FRANK K. OWEN

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

ASHLEY MILLER

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

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

Franklin E. Perkins

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

ARTHUR A. PHILLIPS

AAGO Ch.M. F.T.C.L.
St. Albans Congregational Church
172-17 Linden Blvd.
St. Albans, N.Y.

HAROLD MUELLER

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

WILLIAM H. MURRAY

Mus. M F.A.G.O.
Emmanuel Episcopal Church
LaGrange, Ill.

Wendell Piehler

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

Robert J. Powell

M.S.M., F.A.G.O., Ch.M.
St. Paul's School
Concord, New Hampshire

EARL NESS MUS. D.

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

Edouard Nies-Berger

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

KATHRYN HILL RAWLS

MUSIC B., A.A.G.O.
Washington, D.C.
Regional Chairman
D.C., Maryland and Virginia
"The Region on the Potomac"

MYRTLE REGIER

Mount Holyoke College
South Hadley, Massachusetts

Programs of Organ Recitals of the Month

Karel Paukert, Evanston, Ill. — Trinity English Lutheran, Fort Wayne, Ind. March 24: Fantasie in F minor K. 608, Mozart; Echo, Scronx; Meine Seele erhebt den Herrn, Kommst du nun, Prelude and Fugue in D major, Bach; Toccata in F minor, Wiedermann; Pastorale, Paukert; Moto Ostinato, Finale, Eben. United Methodist Church, Glenview, Ill. May 5: same Mozart, Scronx, Eben, plus Fugue in A minor, Toccata in C major, Cernohorsky; Fantasie and Fugue in G minor, Bach; Obiter Dictum, Karlins; Psalm 42, Paukert (with Noriko Fujii, soprano); Finale in B flat major, Franck.

Louise Hagen, Sioux Falls, S.D. — Augustana College senior recital, student of Merle R. Pflueger, Our Saviour's Lutheran Church May 1: Prelude in G, Fugue in G, Bach; Musical Clocks, Haydn; Ein feste Burg, Buxtehude; Mein Seele erhebt den Herren, Bach; Herzliebster Jesu, Brahms; Vom Himmel Hoch, Pepping, Mudde; Fantasie sur un thème Norvégien, Langlais; Apparition de l'Eglise Eternelle, Messiaen; Cortège, Vierne.

Kim Kasling, Vienna, Austria — Stiftskirche, Herzogenburg, Germany May 5: Toccata 12, Muffat; Four Orgelbüchlein Chorales, Bach; Zwei alt-niederländischen Marienlieder (with Ulrich Vergeer, tenor); Kleine Partita über Freu dich sehr, Heiller; Viegenlied (with Ulrich Vergeer), Fantasie und Fuga in D moll, Reger.

Edward M. Byrom, Buckhannon, W. Va. — Pupil of Robert E. Schafer, Wesley Chapel March 24: Prelude and Fugue in C minor, Bach; Weinen, klagen, Liszt; Prelude and Fugue in G minor, Dupré; Landscape in Mist, Karg-Elert; Thanksgiving, Purvis.

Marie Bucka, Minneapolis, Minn. — St. Mark's Cathedral May 20: Toccata in F, Bach; Chorale in E, Franck; Petite Suite, Bales; Concerto 4 in F, Handel; Trio Sonata 5 in C, Bach; Allegro, Symphony 2, Vierne.

John Becker, Buffalo, N.Y. — St. Paul's Cathedral May 10: Introduction and Toccata in G major, Walond; L'Orgue Mystique number 18 for the Easter Season, Tournemire.

Aldis Lagzdins, New York City — St. Thomas Church April 25: Fantasie and Fugue in G minor, Bach; Sonata, Persichetti.

Vernon de Tar, New York City — Church of the Ascension, Three Bach recitals: March 17: Toccata and Fugue in D minor; Orgelbüchlein 38, 39, 1, 2, 3, 4; Pastorale; Orgelbüchlein 5, 6, 7, 8, 22, 9, 10, 11, 12, 13, 14; Prelude and Fugue in G major. March 24: Prelude and Fugue in B minor; Orgelbüchlein 15, 16, 17, 18, 19; Prelude and Fugue in D minor; Orgelbüchlein 34, 35, 36, 37, 40, 41, 42, 43, 44, 45; Fantasie and Fugue in C minor. March 31: Prelude and Fugue in F minor; Orgelbüchlein 20, 21, 22, 23, 24, 25, 26; Fantasie in G major; Orgelbüchlein 27, 28, 29, 30, 31, 32, 33; Prelude and Fugue in C major.

Alexander Boggs Ryan, Kalamazoo, Mich. — On tour with Hillsdale College Concert Choir April 5-11, Brecksville, Wickcliffe, Garfield, Cincinnati, Ohio, Newton, Wood River, Chibuxtehude; Dialogue, Suite on Tone 1, cago, Ill.: Prelude and Fugue in G minor, Clérambault; O Man Bemoan, Fugue in E flat, Bach; Chorale in A minor, Franck; Naiades, Vierne; Inaugural Fantasia, Klaus George Ray.

Herbert Tinney, Elizabeth, N.J. — St. John's Church April 7: Te Deum, Langlais; Passion Chorale, Bach, Brahms, Langlais; Prelude, Fugue and Chaconne in D minor, Pachelbel; Introduction and Aria, Grunenwald; Nocturne, McCabe; Toccata and Fugue in D minor, Bach.

Mrs. Keith Rosborough, La Grange, Ill. — First Congregational Church April 11: Fugue on the Kyrie, F. Couperin; O Clemens, O Pia, Dallier; Prelude and Sarabande, Corelli; Nun bitten wir, Buxtehude; Canzona in D minor, Bach.

Sarah Younker, Honolulu, Hawaii — Central Union Church April 2: Concerto 5, Handel; Canons in A flat and B, Schumann; Concerto 3 in G, Soler-Biggs; Ita Missa Est, Organocdia, Kodaly.

Bernard Hunter, Atlanta, Ga. — Cathedral of St. Philip March 20: Prelude and Fugue in E flat major, Saint-Saëns; Variations on a Noël, Dupré.

Myrtle Regier, Mount Holyoke, Mass. — Helen Hills Chapel, April 28: Clavierübung, part 3, Bach.

George Faxon, Boston — Trinity Church April 1: Allegro, Concerto in A minor, Vivaldi-Bach; Flute Sonata in F, Marcello (with Frances Snow Drinker); Four Tone Pictures, Whitford; Cantilena, Sonata for Flute, Poulenc (with Mrs. Drinker); Fugue, Canzone and Epilogue, Karg-Elert (with Trinity choir, women's chorus, Emily Faxon, violinist); Wedding Suite for Flute, Titcomb (with Mrs. Drinker); Prelude and Fugue in G minor, Dupré.

Harold Landis Abmyer, Fredericksburg, Va. — Methodist Church pre-nuptial recital April 13: Agincourt Hymn, Dunstable-Swann; Adagio for Strings, Barber; We All Believe in One True God, Bach; A Lovely Rose Is Blooming, Brahms; Allegro, Concerto in B, Handel; Evocation, Campbell-Watson; Chorale in E, Franck; Crown Imperial March, Walton; Pastorale, Rowley; Carillon de Longpoint, Vierne.

Joseph La Rue, Chicago — Metropolitan Community Church April 2: Chorale in E major, Franck; Fugue in G minor (little), Meine Seele erhebt den Herrn, Nun freut euch, Prelude and Fugue in C minor, Bach; Le banquet céleste, Messiaen; Incantation pour un jour saint, Langlais.

Stephen Schaeffer, Davidson, N.C. — Davidson College senior recital, student of Wilmer H. Welsh May 5: Suite on Tone 2, Clérambault; Prelude and Fugue in E flat, Bach; Episode, Copland; Canon in A flat major, Fugue on B-A-C-H, Schumann; Variations on a Noël, Dupré.

Devon Hollingsworth, Wheaton, Ill. — First Congregational Church, La Grange, Ill. April 8: Messe pour les Convents, F. Couperin; Schmücke dich, Bach; Prelude and Fugue on A-L-A-I-N, Durullé.

Yvonne Bowman, Honolulu, Hawaii — Central Union Church March 12: Christ Is Arisen (two stanzas), Bach; O Lord, How Shall I Meet Thee, Pepping; Bible Poems, Weinberger; Salve Feste Dies, Ite est Alleluia, Benoit.

Thomas Foster, Buffalo, N.Y. — St. Paul's Cathedral May 3: Prelude and Fugue in G minor, Buxtehude; Toccata, Muffat; Two Preludes on Fairest Lord Jesus, R. Kehl; Bishop's Promenade, Coke-Jephcott.

Richard Ellsasser, Interlaken, Mich. — Wesley Chapel, Buckhannon, W. Va. March 3: Allegro vivace, Concerto in A minor, Vivaldi-Bach; Chaconne in D minor, Pachelbel; Noël in D minor, Daquin; Introduction and Air, Concerto in G, Handel; Toccata, Adagio and Fugue, Bach; Rhumba, Elmore; Soul of the Lake, Karg-Elert; Scherzo on Mendelssohn Themes, Ellsasser; Allegretto, Sonata 4, Mendelssohn; Improvisation on Old 100th; Selection from The King and I, Rodgers; Variations on America, Ives; Londonderry Air, Ellsasser.

Kathryn Byers Johnston, Reginald Lunt, Lancaster, Pa. — First Presbyterian Church April 21: Organ and piano: Concerto Gregoriano, Yon; Piano Concerto 1, Tschaiakowsky. Princeton Seminary April 30: La Folia Partita, Pasquini; Récit de tierce en taille, Grigny; Ein feste Burg, Gronau; Lobt Gott, ihr Christen allzugleich, Buxtehude; Incantation pour un Jour Saint, Langlais; Petite rhapsodie, Tournemire-Durullé; Postlude pour l'office de Complies, Alain; Carillon de Westminster, Vierne.

Alastair Ross, London, England — St. John's Church, Elizabeth, N.J. March 24: Outburst of Joy, Messiaen; Andante in F K 616, Mozart; Toccata, Purcell; Prelude and Fugue in C minor, Bach; Adagio, Liszt; O Man, Bewail, Bach; Fantasie and Fugue in D minor, Reger.

Gordon Jones, New York City — St. Paul's Chapel, Trinity Parish May 15: Warum betrübst du dich, Scheidt; Voluntary in A minor, Stanley; Gott der Vater wohn uns bei, Buxtehude; Pièces in mode de sol and mode de la, Fugue on O Filii, Langlais.

John Erickson, La Grange, Ill. — First Congregational Church April 9: Land of Rest, Donovan; Two Preludes on The King's Majesty, George; Adagio for Strings, Wondrous Love Variations, Barber.

Richard E. Phipps, Oak Park, Ill. — First Baptist Church April 7: In God, My Faithful God, Doles; Partita on Blessed Jesus, at Thy Word, Walther; Prayer for Peace, Purvis; Fugue in G minor, Eberlin.

Karen McKinney, Los Angeles, Calif. — Herrick Chapel, Occidental College May 5: Eighteen Great Chorale Preludes, Bach.

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

Irene Robertson
Mus. D. F.A.G.O.
ORGANIST
University of Southern California
Los Angeles

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

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

NEWELL ROBINSON
F.A.G.O., Ch.M.
CHURCH MUSIC
GRACE CHURCH, MT. AIRY
PHILADELPHIA DIVINITY SCHOOL

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

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

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

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

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

FREDERICK SWANN
The Riverside Church
New York City

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

RUSSELL SAUNDERS
Eastman School of Music
University of Rochester

john h. schneider
Calvary Presbyterian Church
Riverside, California

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

HANS VIGELAND
Westminster Church
Temple Beth Zion
The Buffalo Seminary

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

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

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

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

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

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

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

CLARENCE WATTERS
RECITALS
Trinity College
Hartford, Connecticut

Programs of Organ Recitals of the Month

Oswald Ragatz, Bloomington, Ind. — Christ Church Cathedral, Indianapolis March 19: Prelude and Fugue in E minor, Buxtehude; Trio Sonata 2, Komm, heiliger Geist, Bach; Was Gott tut, Pachelbel; Ach bleib mit deiner Gnade, Karg-Elert; Lobe den Herren, Ahrens; Suite, Duruflé. Dedicatory, Lutheran Church of Our Redeemer, Evansville, Ind. March 31: Same Buxtehude, Pachelbel, Karg-Elert, Ahrens plus: Trumpet Tune and Air, Purcell; Capriccio Cucu, Kerll; Wacht auf, Lobe den Herren, Sheep may safely graze, Fugue on the Credo, Bach; Divertissement, Vierne; Carillon, Roberts; Toccata in D flat, Jongen. First Methodist, South Miami, Fla. April 30 and College Place Methodist, Columbia, S.C. April 28: Trumpet Tune and Air, Purcell; Wie schön leuchtet, Buxtehude; Capriccio Cucu, Kerll; Vom Himmel hoch, Pachelbel; Kommst du nun, Prelude and Fugue in G, Bach; Concerto 5 in F, Handel; Chorale 3 in D minor, Andriessen; Divertissement, Vierne; Soul of the Lake, Karg-Elert; Carillon-Sortie, Mulet. First Methodist, Huntsville, Ala. April 25; Lecture recital on hymnody.

Janet Graham, Misenheimer, N.C. — Pfeiffer College April 22: Plein jeu, Fugue sur la Trompette, Couperin; Prelude and Fugue in E flat major, Bach; Epitaphe, Vierne; Pièce Héroïque, Franck; Prelude, Langlais; Adagio, Peeters; Les petites cloches, Purvis; Litanies, Alain.

James W. Good, Louisville, Ky. — Mars Hill, N.C. College April 9: Concerto del sign. Meck, Walther; Von Gott will ich nicht lassen, Komm, Gott, Schöpfer, Toccata, Adagio and Fugue in C major, Bach; Chorale in B minor, Franck; Sonata in B minor, Schroeder; Prelude and Fugue in G minor, Dupré.

Emile Sinz, Vista, Calif. — First Presbyterian Church, Oceanside, Calif. April 28: Concerto 9, Handel; Fantasia on Was kann uns kommen an für Not, Tunder; Prelude and Fugue in A minor, Bach; Evocation, Langlais; Variations on a Western Theme, Robert Gross; Communion, Finale, Symphony 6, Vierne.

William Weaver, Atlanta, Ga. — Cathedral of St. Philip March 13: All Buxtehude: Praised be Thou, Praise God, Man will you live blessedly, Now pray we the Holy Ghost, Come Holy Ghost, Ah, Lord, me a poor sinner; Prelude and Fugue in G minor.

Stephen A. Steely, Hastings, Neb. — Hastings College student of Delbert Disselhorst April 21: Concerto del Sigr. Meck, Walther; Benedictus, Parish Mass, F. Couperin; Prelude and Fugue in G major, Bach; Les Enfants de Dieu, Les Bergers, Messiaen; Chorale in A minor, Franck.

Herbert Burtis, Red Bank, N.J. — St. Paul's Chapel, Trinity Parish, New York City May 1: Clavierübung part 3, chorale preludes for manuals alone, Bach.

Joan Lippincott, Princeton, N.J. — St. Luke's Methodist Church, Oklahoma City May 7: Litanies, Alain; Lord Jesus Christ with us Abide, Fugue in E flat, Bach; Concerto 5 in F major, Handel; Sonata, Persichetti; Sketch in D flat, Schumann; Prelude, Duruflé; Fantasia in F minor K 608, Mozart.

Wallace M. Dunn, Hillsboro, Kans. — First Congregational Church, Fresno, Calif. April 26: Concerto 2 in B flat, Handel; Passacaglia and Fugue in C minor, Allein Gott in der Höh', Komm, Gott, Schöpfer, Bach; Fantasia in A major, Franck; Scherzo, Symphony 2, Vierne; Les Bergers, Dieu parmi nous, Messiaen. First Baptist, Los Angeles May 5: Dialogue in F major, Grigny; Elevation, Tierce en taille, F. Couperin; Trumpet Minuet, Hollins; Passacaglia and Fugue in C minor, Bach; Prayer, Jongen; Scherzo, Vierne; Variations on Veni Creator, Duruflé.

Judith Chadwick Richard, Boston — Marsh Chapel, Boston U April 30: Variations on Balletto del Granduca, Sweelinck; Thou that takest away, Fugue on the Kyrie, Parish Mass, F. Couperin; By the Rivers of Babylon, Prelude and Fugue in C major, Bach; Sonata 2, Mendelssohn; Le Jardin Suspendu, Alain; Revelations, Pinkham; Variations on God Save the Queen, Best.

David Kent, Edwin Stevens, Edinburg, Tex. — First Presbyterian Church, McAllen, Tex. March 26: Two Chaconnes, L. Couperin; Prelude and Fugue in F minor, Dupré; Partita on Veni Creator Spiritus, Schroeder; Variations on a theme by Jannequin, The Suspendu Garden, Litanies, Alain; Concerto in C, Ernst-Bach; Passacaglia in C minor, Bach.

Rebecca Smutz, Dallas, Tex. — Student of Robert Anderson, Caruth Auditorium April 28: Prelude and Fugue in C major, Böhm; Sonata on Psalm 94, Reubke; Trio Sonata 5, Bach; Prelude and Fugue in A minor, David; Dessiens Eternels, Messiaen; L'Ange a la Trompette, Charpentier.

Carol Early, Spartanburg, S.C. — Converse College senior recital, student of Rachel Pierce April 13: Alleluyas, Preston; Ach bleib uns, Wenn wir in höchsten Nöthen sein, Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; Finale, Symphony 6, Vierne.

Samuel Lam, Dearborn, Mich. — First EUB Church April 12: Durch Adams Fall, Homilius; The Seven Last Words of Christ, Huston. The choir shared this service with Messiah excerpts.

John Bullock, Oakland, Calif. — Interstake Center June 2: The Shepherds, God Among Us, Messiaen; Passacaglia and Fugue in C minor, Bach; Fantasia, Darke; Sonata, Krenek; Scherzo, Symphony 2, Vierne; Litanies, Alain.

Frederick Swann, New York City — First Baptist Church, Los Angeles May 6: Te Deum, Langlais; Chaconne in E minor, Buxtehude; Fantaisie 2, Alain; Chorale in E major, Franck; Prelude and Fugue in G major, Bach; Very Slowly, Sowerby; Dialogue, Grigny; L'ange de la Trompette, Charpentier.

Ray S. MacDonald, San Mateo, Calif. — St. Andrew's Lutheran Church April 21: Prelude and Fugue in C minor, Bach; Canzona, Reger; Scherzo-Pastorale, Federlein; Toccata in E minor, Callaerts; Lebende, Friml; Fantasia in C, Sjögren; Cantabile, Franck; Festivity, Scarmolin; Fantasia on Ein feste Burg, Karg-Elert. St. Bartholomew's Church, San Mateo May 5: Fantasia in A minor, Bach; Prayer, Lemaire; The Fountain, Mathews; Psalm 20, Marcello; Scherzo in E, Gigout; Paraphrase on St. Anne, Diggle; Where dusk gathers, Stebbins; Sonata 1 in D minor, Guilman.

Edgar B. Highberger, Greensburg, Pa. — Fisher Auditorium, Indiana, Pa. March 22: Fantasia on Christ the Lord Has Risen, Peeters (with brass quartet); Largo, Sonata 5, Prelude and Fugue in G major, Bach; Chorale in E major, Franck; Flute Solo, Arne; Suite Médiévale, Langlais; Verse 4, Partita on Christ Has Risen, Purvis; Tumult in the Praetorium, Maleingreau.

William Burkitt, Oberlin, Ohio — Student of David Boe, Warner Concert Hall March 12: Prelude and Fugue in E minor, Bruhns; Komm, heiliger Geist, Tunder; Partita on Sei gegrüßet, Bach; Fantasia in G minor K 594, Mozart; Alleluis sereins, Transports de joie, Messiaen.

Robert F. Twynham, Baltimore, Md. — Cathedral of Mary Our Queen April 28: Prelude and Fugue in C minor, Bach; Prelude, Fugue and Variation, Franck; Prelude and Fugue in A major, Huffman; Chants d'Oiseaux, Messiaen; Suite, opus 5, Duruflé.

Martha Ann Turner, Cambridge, Ohio — St. Luke Lutheran Church, Marietta, Ohio April 28: In dir ist Freude, Bach; Sonata 1, Mendelssohn; Pièce Héroïque, Franck; Toccata, Symphony 5, Widor; Litanies, Alain; How Brightly Beams the Morning Star, Lenel.

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

Robert Gant, Norman, Okla. — Salem United Church of Christ, New Orleans May 5: Prelude and Fugue in B minor, Bach; Suite, Alain; Shimah B'Koli, Persichetti; Sonata on Psalm 94, Reubke.

Clarence Ledbetter, Waco, Tex. — Roxy Grove Hall, Baylor U April 2: All Bach: Prelude and Fugue in G major; Nun komm' der Heiden Heiland (three settings); Toccata in F major; Partita on Ach Gott, du frommer Gott; Fantasia and Fugue in G minor.

Arthur Birkby, Laramie, Wyo. — Zion Lutheran Church March 41: All Bach: Fugue in C minor on a theme by Legrenzi; In dulci júbilo, Wir glauben all, Christ lag in Todesbanden; Pastorale; Schmücke dich, Jesus Christus unser Heiland, Nun komm, der Heiden Heiland; Prelude in A minor. Barrington College, Rhode Island May 6 (played twice), St. John's in the Wilderness, Gibbsboro, N.J. April 30: Three Tientos, Cabanilles; Ciacona in F minor, Pachelbel; Partita on O Gott, du frommer Gott, Fantasia and Fugue in C minor, Bach; Four Chorale Preludes, Brahms; Sonatine for pedals, Persichetti; Chorale 3, Andriessen.

Jean Hinchcliffe, Lebanon, Ill. — McKendree College senior recital, Second Presbyterian Church, St. Louis March 10: Prelude in B minor, Bach; Alma Redemptoria Mater, DuFay; Toccata in D, Toccata per L'Elevation, Frescobaldi; Nun bitten wir, Prelude, Fugue and Chaconne, Buxtehude; Sonata 6, Mendelssohn; Divertissement, Vierne; Le Jardin Suspendu, Litanies, Alain.

May Chin-Hi Kim, Buchannon, W. Va. — Student of Robert E. Shafer, Wesley Chapel April 7: A Mighty Fortress, Bach; Prelude and Fugue in A minor, Buxtehude; Fantasia in F minor, Mozart; Pastorale, Franck; Allegro vivace, Symphony 5, Widor; Toccata on Leoni, Bingham.

Yoo Hee Lee, Buchannon, W. Va. — Student of Robert E. Shafer, Wesley Chapel April 16: Good News from Heaven, Pachelbel; Prelude and Fugue in C minor (Arnstadt), Bach; Chorale in A minor, Franck; Cortège and Litany, Dupré; The Holy Spirit, Song of Peace, Langlais; Electa Ut Sol, Dallier.

Robert Delcamp, Cincinnati, Ohio — Student of Wayne Fisher, Cincinnati College-Conservatory April 27: Wacht auf!, Wo soll ich fliehen hin, Kommst du nun, Bach; Sei Fioretti, Tournemire; Triptyque, Dupré. A soprano and a clarinetist shared the program.

Ronald C. Rice, Atlanta, Ga. — Cathedral of St. Philip April 10: Prelude, Toccata and Chaconne, Brockless; Passion Chorale, Bach, Langlais; Crucifixion, Passion Symphony, Dupré.

Robert Town, Wichita, Kans. — St. Thomas Church, New York City April 4: Prelude and Fugue in E flat major, Bach; Prelude, Fugue and Variation, Franck; Prelude and Fugue in G minor, Dupré.

C. GORDON

WEDERTZ

9344 S. BISHOP ST.
CHICAGO 60620

DAVID A.

WEHR

UNIVERSITY OF MIAMI
Coral Gables, Florida

JOHN E. WILLIAMS

St. Andrews Presbyterian College
Laurinburg Presbyterian Church
Laurinburg, North Carolina

JULIAN

WILLIAMS

St. Stephen's Church

Sewickley

Pennsylvania

Bob Whitley

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

RUSSELL G. WICHMANN

Chatham College

Shadyside Presbyterian

Pittsburgh, Pa. 15232

George Y. Wilson

INDIANA UNIVERSITY

Bloomington, Ind.

barclay wood

FIRST BAPTIST CHURCH

Worcester

Massachusetts

DONALD WILKINS

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

HARRY WILKINSON

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

ST. MARTIN-IN-THE-FIELDS

Chestnut Hill, Philadelphia

WEST CHESTER STATE COLLEGE, PA.

SEARLE WRIGHT

F.A.G.O. F.T.C.L.

St. Paul's Chapel, Columbia University
and Union Theological Seminary
NEW YORK CITY

Music Faculty of Columbia University

Gary Zwicky

DMA AAGO

Eastern Illinois University

Charleston

ROBERT

GLASGOW

HILL AUDITORIUM

UNIVERSITY OF MICHIGAN, ANN ARBOR

MARKEY
ORGAN VIRTUOSO

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

RECITALS

JOHN HOLTZ

Faculty: HARTT COLLEGE, University of Hartford

Organist: CENTER CONGREGATIONAL CHURCH, Hartford

MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN
UNIVERSITY OF MICHIGAN
ANN ARBOR

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

MUSICAL HIGHLIGHTS OF EUROPE

Featuring major Music Festivals, famous church choirs, historic and modern organs and the art treasures of Europe.

August 1, 1968 — 22 Days

Directed by Donald E. Brown, Vice Pres. of Nat'l Church Music Fellowship and Russell Sessler, Assoc. Professor of Music at California State College. First Class Hotels. All Expense for the amazingly low price of \$923 — from New York, Financing Available.

Write today for free information
GOTAAS WORLD TOURS
615 S. FLOWER ST., LOS ANGELES 90017

David N. Johnson

Professor of Music and
University Organist

Syracuse University
Syracuse, N. Y. 13210

Saint James' Church
New London, Connecticut

Seat of Samuel Seabury, America's First Bishop

GRAHAM STEED

B. Mus. (Dunelm), F.R.C.O.

The Saint James' Choristers

Saint Cecilia Choir and Handbell Ringers

**E. H. HOLLOWAY
CORPORATION**

PIPE ORGANS
CUSTOM REBUILDING

New Organs — Service

INDIANAPOLIS, INDIANA

Tel. CL 5-4409 P. O. Box 20254

**LOUIS F. MOHR & COMPANY
ORGAN
MAINTENANCE**

2899 Valentine Ave.
New York 58, N. Y.

Telephone: SEdwick 3-5628

Emergency Service Yearly Contracts
Harps — Chimes — Blowers
Expert Overhauling

"An Organ Properly Maintained Means
Better Music"

Lake Erie College
Painesville, Ohio

*david
gooding*

The Temple
Cleveland 6, Ohio

Aeolian-Skinner Installed in Henderson, N.C. Church

Installation is nearing completion on a three-manual Aeolian-Skinner organ for the First Presbyterian Church, Henderson, N.C. The instrument occupies a central location at the front of the church. Great and pedal divisions are flanked by swell on one side and choir on the other. Pipes of the pedal principal and the pedal octave form a decorative display.

Specifications were worked out by members of the Aeolian-Skinner staff, Elizabeth J. Young, chairman of the music committee, and Nella S. Holden, organist.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Blockflöte 2 ft. 61 pipes
Furniture 4-5 ranks 281 pipes
Chimes 21 tubes

SWELL

Viola Pomposa 8 ft. 61 pipes
Viola Céleste 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Hautbois 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. 12 pipes
Tremulant

CHOIR

Contra Dolce 16 ft. 61 pipes
Flauto Dolce 8 ft. 12 pipes
Flute Céleste 8 ft. 49 pipes
Cor de Nuit 8 ft. 61 pipes
Fugara 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Kleinprincipal 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Contra Dolce 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Dolce 8 ft.
Choralbass 4 ft. 32 pipes
Flute Couverte 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Hautbois 16 ft.
Trompette 8 ft. 12 pipes
Hautbois 8 ft.
Clairon 4 ft. 12 pipes

MÖLLER COMPANY LISTS TWO NEW SALES REPRESENTATIVES

M. P. Möller, Inc. has announced two new sales representatives. William David Redd, Orangeburg, S.C. will represent Möller in South Carolina. He has BA from Furman University and MSM from New Orleans Theological Seminary and is minister of music at Orangeburg's First Baptist Church.

Eugene Brinkmeyer will represent Möller in North and South Dakota. He is on the faculty of Yankton College from which he has BA, BTh and BMus degrees. He has the MSM from Union Seminary and is minister of music at United Church of Christ, Yankton.

PIPE ORGANS

For Church or School

JOHN BRIGHT

Pipe Organ Builder
747 Algoma Avenue
London, Ontario

ELECTRIFY PLAYER PIANOS PUMP ORGANS

YOU CAN QUICKLY END TIRESOME FOOT-PUMPING With a Compact Low-Cost Lee Silent Suction Unit



EASY TO INSTALL / 1000'S IN USE FULLY GUARANTEED write to
LEE MUSIC MFG. CO.
Box 595 J
Tujunga, Calif. 91042

Reid Organ Co.

P.O. Box 363
(408) 248-3867

Santa Clara, California

Survey of Lenten & Easter Choral Performances

With Easter so late this year, church bulletins which we always save for a bit of a summary were still dribbling in as this issue went to press much more than a month after Easter. Not quite the usual flood of programs came in and our reading of them does not indicate any clear trends or changes from recent years.

The use of large scale choral works now seems more usual at about the middle of Lent rather than in Holy Week or at Easter. This is perhaps a slight shift from past practices, though hardly a significant one.

Among large choral works, various Passions are decided favorites, with the two great Bach masterpieces heading the list. Many churches and schools seem to be scheduling them in alternate years, and this was perhaps predominantly the St. John year. Some examples: Church of the Ascension, New York City (Veron de Tar); Virginia Heights Baptist, Roanoke, Va. (Richard Cummins); Concordia Senior College, Fort Wayne, Ind. (Herbert Nuechterlein). The St. Matthew, among other places, was noted at: Rockefeller Chapel, University of Chicago (Richard Vikstrom, members of Chicago symphony); Haverford College, Haverford, Pa. (William H. Reese); St. George's, New York City (Charles Henderson).

The youthful Handel St. John appeared often and under such directors as Samuel Walter at the Church of the Ascension and George Maybee at St. George's Cathedral, Kingston, Ont. We noted the Graun Passion, so popular in Germany, on several bulletins, for example Mount Lebanon Methodist, Pittsburgh (W. William Wagner). And we saw the Vittoria St. Matthew on the program from First Congregational, Western Springs, Ill. (Robert Penn).

Next to the Passions, various Requiems were most often heard, with the Fauré outnumbering all the rest by a wide margin, on programs reaching our office. Besides a fine performance by the Chicago Symphony and the symphony chorus, we noted it at St. Mark's Episcopal, Glendale, Calif. (Richard Slater); Church of the Epiphany, Seattle (Lester Groom); Fox Chapel Presbyterian, Pittsburgh (Bruce Bengtson); First Baptist, Oak Park, Ill. (Richard Phipps); Erskine American Church, Montreal (Wayne Riddell); Christ Episcopal, Bloomfield, N.J., (Wallace M. Coursen); First Congregational Church, Silver Spring, Md., (Alfred Neumann); Faith Lutheran Church, St. Paul, Minn. (Johannes Riedel, Louise Borak).

The Durufle is showing many more performances, perhaps coincident with the popular tours of the Durufles in North America. Here are a few 1968 performances: Myers Park Presbyterian, Charlotte, N.C. (Robert and Ann Stig-

all); Army and Navy Academy, Carlsbad, Calif.; Church of the Resurrection, New York City (Samuel Walter). The Brahms, as always, turned up often, for example at First Presbyterian, Lancaster, Pa. (Reginald Lunt); Church of the Covenant, Cleveland, Ohio (Henry Fusner); West Side Presbyterian, Ridgewood, N.J. (H. Wells Near, Harriet Dearden). We noted the Mozart at St. Paul's Church, Flatbush, Brooklyn (Grady and Gordon Wilson).

Handel's Messiah, if our programs can be accepted as an indicator, fared badly this year with only a handful of performances even of segments. A few: First EUB Church, Dearborn, Mich. (Samuel Lam); First Presbyterian, Burlington, N.C. (Robert B. King); Rogers Park Baptist, Chicago (William Best).

Many Bach cantatas appeared on Lenten programs, for example: Cantata 38, First Congregational, Western Springs, Ill. (Robert Penn); 4 at first United Church of Christ, New Orleans (John Hutton) and La Jolla Presbyterian, California along with 106 (Howard D. Small); Cantata 80, St. Andrew's, Toronto (Giles Bryant). Among pre-Bach works or Bach contemporaries a very popular work was the Schütz Seven Last Words noted at St. Luke's, New York City (Susan La Mothe); St. Andrew's, Toronto (Giles Bryant); St. Paul's Methodist, Louisville, Ky. (Bennett Penn). Likewise found often was the Buxtehude, Jesu, Joy and Treasure (translated many different ways!); we noted it at Druid Hills, Presbyterian, Atlanta, Ga. (Jerry Black); along with the Pachelbel Magnificat at Old Stone Church, Cleveland (William Tinker, Boies Whitcomb); at First Presbyterian, Winnipeg (Conrad Grimes); First Congregational, Elyria, Ohio (Thomas Curtis) and St. Luke's Episcopal, New York City (Susan LaMothe). The Vivaldi Gloria showed up at Christ Church, Williamsport, Pa. (John Conner) and First Congregational Church, Elyria, Ohio (Thomas Curtis).

Haydn had a few performances among our bulletins with The Creation listed at Church of the Covenant, Cleveland (Henry Fusner) and Christ Presbyterian, St. Louis (choir under Henry Glass, Jr.), and the Seven Last Words at the House of Hope Presbyterian Church, St. Paul, Minn. (Benjamin Lehn, Mrs. Louis Powell).

Nineteenth-century works ranged from Brahms and Schubert to Maunder and Stainer. The little Schubert Mass in G continues a favorite; we noted it at West End Methodist, Nashville, Tenn. (Charles Merritt); First United Church of Christ, New Orleans (John Hutton); and First Congregational, Elyria, Ohio (Thomas Curtis), among others. The not often heard Mendelssohn Christus was listed at First Methodist Church, Deca-

G. F. ADAMS

Organ Builders, Inc.

204 West Houston Street
New York, New York 10014

Telephone ORegon 5-6160

BEensonhurst 6-9202

Felix Schoenstein

& Sons Pipe Organ Builders

SAN FRANCISCO, CALIF.

ORGAN SERVICE - J.E. LEE, Jr.

KNOXVILLE, TENNESSEE 37901

Box 2061

Tuning - Maintenance - Rebuilding
Consultants

METAL PIPES

Quality Manufacturers since 1916

R. V. Anderson Sons, Inc.

Box 278

Battleboro, Vt.

WA-LI-RO

BOY CHOIR

WARREN C. MILLER — DIRECTOR

Christ Church, Shaker Heights 22, Ohio

tur, Ill. (Theodore Ripper) and the just as rare Rossini Petite Messe Solennele at St. George's, New York City (Charles Henderson). Aside from the Requiem, the Brahms work heard most often seems to be the Song of Destiny listed at the Army and Navy Academy, Carlsbad, Calif. (William and Charlotte Atkinson) and Covenant Presbyterian, Charlotte, N.C. (Richard Peek). We didn't note as many performances of the Charlotte Garden version of the Parsifal music as usual; one place noted was at St. Paul's Methodist, Louisville, Ky. (Bennett Penn). The Gounod Messe Solennele was noted at First Presbyterian, Dallas (Travis Shelton, Sarah Jane Baker). Among the old familiars we suppose the Dubois Seven Last Words continues to leave all competition behind. There are no doubt hundreds of such performances not reported to us every year, but even on these programs we see it from time to time. A few: Beverly Heights Presbyterian, Pittsburgh (Wayne Lenke); Second Presbyterian, Chicago (Edward Eigenchenk); First Lutheran, St. Paul, Minn. (Johannes Riedel, Louise Borak). We noted two of the Maunder cantatas, once to be heard almost everywhere in Lent: Penitence, Pardon and Peace, First Baptist Church, Vineland, N.J. (Richard Matchner) and Olivet to Calvary, Stratford Street Baptist, West Roxbury Congregational, West Roxbury, Mass. (James Currier, Edith Rowell). Very few listings this year of Stainer's Crucifixion indicate the wane of that durable work's use. Among the performances we noted were at Mount Lebanon Methodist, Pittsburgh (W. William Wagner).

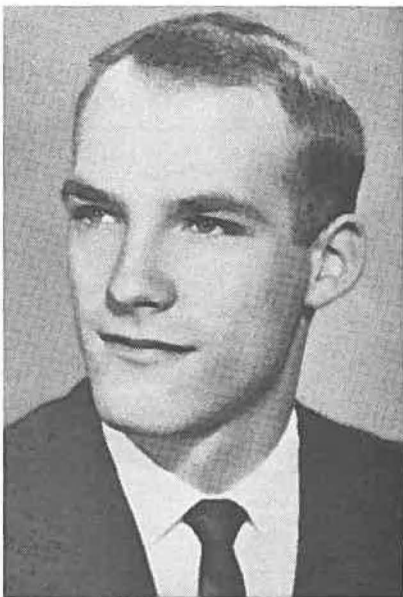
Twentieth-century works were noted often, with Bernstein and Britten alongside Sowerby and Vaughan Williams. Most of the works listed here appeared several times but we shall give just random samplings. Now the Green Blade Riseth, Searle Wright — Druid Hills, Presbyterian, Atlanta (Jerry Black). Britten Rejoice in the Lamb — Grace Church, Elmira, N.Y. (Robert Finster) and First Congregational, Elyria, Ohio (Thomas Curtis). Magnificat and Jubilate, Daniel Pinkham — Grace Church, Elmira, N.Y. (Robert Finster). Kodaly Pange Lingua — Christ Episcopal, Bloomfield, N.J. (Wallace M. Coursen); O Holy Jesus, Harald Rohlig — First Presbyterian, Charlotte, N.C. (Henry Bridges); Britten Festival Te Deum — West End Methodist, Nashville, Tenn. (Charles Merritt). Vaughan Williams Magnificat — Church of the Covenant, Cleveland (Henry Fusner) along with Stravinsky Symphony of Psalms, Kodaly Missa Brevis — First Presbyterian, Fort Wayne (Lloyd Pinkerton, Jack Ruhl) Pilgrim's Progress, Robin Milford — Christ Church, Glendale, Ohio (Parvin Titus). Sowerby Forsaken of Man — St. Paul's Cathedral, London, Ont. (Malcolm Wechsler). Bernstein Chichester Psalms and Hovhannes Magnificat — St. George's, New York City (Charles Henderson). And Richard Peek's own St. Stephen at Covenant Presbyterian, Charlotte, N.C.

Far at the other end of music history was the Maastricht Easter Play at St. John's Lutheran, Allentown, Pa. (Wilbur Hollman and J. Clinton Miller).

As usual we received many liturgically oriented programs which are not very well covered in this kind of a survey. We list a few, with identifying notes: St. Paul's Cathedral, Buffalo (Donald Ingram) Darke Mass in F; Trinity United Church of Christ, Altoona, Pa. (Ruth M. Dilliard); Trinity Episcopal, Galveston, Tex. (Paul Bentley) Titcomb; St. John's Cathedral, Spokane, Wash. (C. Harold Einecke) plainsong; St. George's Cathedral, Kingston, Ont. (George Maybee) Stanford in B flat, Easter carol service, Byrd Mass for Four Voices; Christ Church, Williamsport, Pa. (John Conner) Titcomb Missa Brevis in D.

And then there are those many programs which just won't excerpt for this kind of summary at all. A few: Robert Scoggin, First Methodist, Rochester, Minn.; David Wehr, First Methodist, Boise, Idaho; Gordon Young, First Presbyterian, Detroit; William B. Knaus, Westminster Presbyterian, Dubuque, Iowa.

So ends this year's version of our annual Lenten and Easter summary, a service THE DIAPASON has provided its readers continuously for more than 40 years.



Jody W. Lindh has been awarded a Fulbright grant to study organ in Germany for the 1968-69 academic year. His project will be the study of the German contemporary and Baroque organ literature. He will study with Dr. Michael Schneider at the Hochschule für Musik in Cologne.

Mr. Lindh received his BMus from Bethany College, Lindsborg, Kans., where he studied with Lambert Dahlsten. He will receive his MMus this spring from Southern Methodist University, where he is a pupil of Robert Anderson. He has served Elim Lutheran Church, Marquette, Kans., and St. Andrew's Presbyterian, Dallas, and is presently the organist and music assistant at University Park Methodist Church, Dallas. He and his wife will depart for Germany August 1.



David A. Wehr has accepted a teaching assistantship and a full tuition grant at the University of Miami, Coral Gables, Florida where he will work toward a Ph.D. Degree starting in September. He has been organist, choir master, and carillonneur at the First United Methodist Cathedral of the Rockies in Boise, Idaho since 1958 and holds a MMus from Westminster Choir College.

He has studied voice with Dr. John Finley Williamson, and organ with Edward G. Mead and Dr. Alexander McCurdy. He has participated in Westminster Choir performance with the New York Philharmonic under Bernstein, Walter, and Stravinsky.

Mr. Wehr's 50 published compositions include pieces for various mixed choirs, organ, handbells and carillon. He has been on the staff of church music workshops and festivals in 11 states and has recorded approximately 500 programs of organ music heard over radio stations in the Northwest.

VIRGINIA CHORAL SOCIETY SINGS SERIES OF CONCERTS

The Hopewell-Petersburg Choral Society sang concerts May 19 afternoon at St. Joseph's R.C. Church and evening at First Baptist Church, Hopewell, repeated the same concert May 26 at the Church of the Holy Comforter, Richmond. Ronald Davis conducted works of Britten, Vaughan Williams, Bruckner, Bach and Fauré.

JANE MARSHALL, Karle J. Erickson, Don Vorpahl, Robert Dedmon and LaVahn Maesch will head the sixth annual Church Music Workshop at Lawrence University, Appleton, Wis. June 12-14.



FIRST BAPTIST CHURCH Cape Girardeau, Missouri

TWENTY-THREE RANKS
CHANCEL INSTALLATION
CLASSIC VOICING

Rev. Withrow T. Holland, Pastor
Charles D. Hailey, Minister of Music

WICKS ORGAN COMPANY/Highland, Illinois, 62249
Pipe Organ Craftsmen Since 1906

RICHARD M. PEEK

Sac. Mus. Doc.

COVENANT PRESBYTERIAN CHURCH

1000 E. Morehead

Charlotte, N. C.

Oswald G.

RAGATZ D. M. A.

Professor of Organ

Recitals

INDIANA UNIVERSITY

Lectures

PAUL LINDSLEY THOMAS

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

St. Michael and All Angels Church

4300 Colgate Street at Douglas

Dallas 25, Texas

ROBERT F. WOLFERSTEIG, Mus. Doc.

Chairman, Department of Music

Georgia College

Recitals

Milledgeville, Georgia 31061

Lectures

Guilmant Organ School

Founded 1899, by Dr. William C. Carl

DR. GEORGE MARKEY, F. A. G. O., DIRECTOR

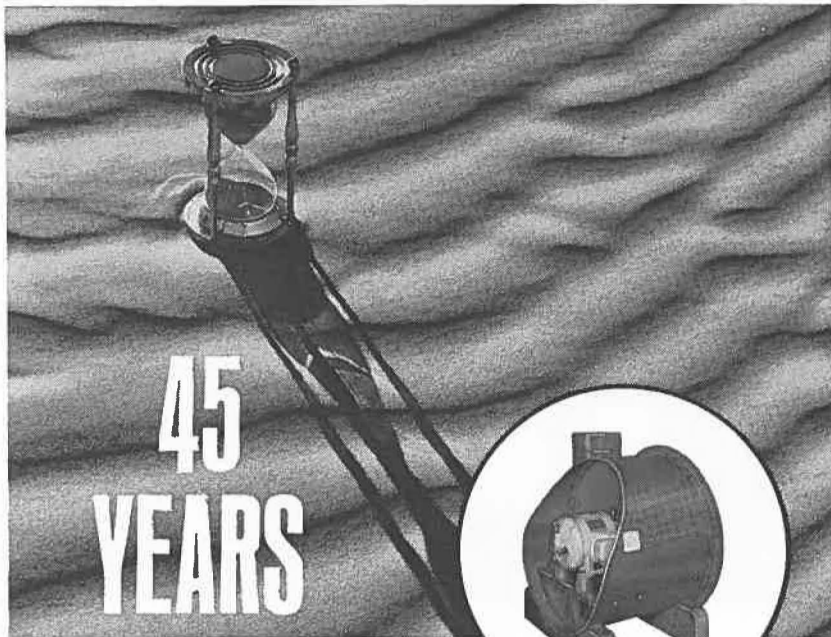
205 West End Ave. New York, New York 10023 212-874-1771



BERKSHIRE ORGAN COMPANY

NORTH WILBRAHAM, MASSACHUSETTS

PIPE ORGAN ARCHITECTS & BUILDERS



The year was 1923 . . . the first talking movie was produced and shown at the Rivoli Theater in New York, Hitler was finishing his Mein Kampf in jail, Mussolini had just risen to power, Coolidge succeeded Harding to the Presidency and a 3 H.P. Spencer Orgoblo was installed to supply air power to a Kimball organ in the College Church in Wheaton, Illinois.

Today, 45 years later, movies go on in thousands of cinemas around the world in technicolor, 3-D, stereo and Todd A-O . . . those earlier figures of history are long gone, the Presidency has changed hands several times, but Spencer's Orgoblo continues to do the job in the College Church in Wheaton.

THE SPENCER TURBINE COMPANY
Hartford, Connecticut 06106



The CHARLES W. McMANIS Company

Organ Builders

TENTH AND GARFIELD
KANSAS CITY 4, KANSAS

Charles D. Wilson & Co., Inc.

PIPE ORGAN ARCHITECTS AND BUILDERS

5235 N. FRONT STREET • HARRISBURG, PENNA.

Organs of distinction for your requirements
Rebuilding — Tonal Changes



Ruhland Organs

DESIGNERS BUILDERS
7705-7715 Marlborough Avenue
Cleveland 29, Ohio

CLASSIFIED ADVERTISEMENTS

POSITION WANTED

POSITION WANTED — AVAILABLE June-Organist/Director; Roman Catholic, early 30's. Interested in R.C. or P.E. parish. Excellent experience and background. Interested only where serious efforts and music program are desired. Experienced with adult and children's choirs. Well versed in new liturgies. Presently located in New York area. Will locate elsewhere. Address F-5, THE DIAPASON.

POSITION WANTED — EXPERIENCED organist-choirmaster desires full-time position. Married with family; wife assists in musical activities. Prefer Congregational, Methodist or Presbyterian. Presently located in suburban church near Chicago. Address F-4, THE DIAPASON.

POSITION OR EXCHANGE WANTED — Choirmaster, Organist and Composer desires position; church or college. Best credentials. Address D-5, THE DIAPASON.

MISCELLANEOUS

THE NEW 7 OCTAVE PETERSON CHROMATIC Tuner, model 300 is now available from stock. Continuously variable Vernier control allows you to compensate for temperature or tune celeste ranks with ease. For more details: Peterson Electro-Musical Products, Dept. 31, Worth, Ill. 60482.

AUGMENT YOUR ORGAN WITH ARTISAN components. Whether you own a pipe, electric or electronic organ you can add new voices and/or percussions. Dozens of beautiful stops available. Write for free brochures. Artisan Organs, 1372D E. Walnut St., Pasadena, Calif. 91106.

EXPANDED FACILITIES PROVIDE OPPORTUNITY for trainees and experienced personnel in pipe making, voicing, installation and service departments. Write Dept. D, Wicks Organ Co., Highland, Ill. 62249.

THE VIRGINAL IS A RECTANGULAR harpsichord, available in kit form from \$330. Write for brochure: William Ross, Harpsichord Maker, Rm. 515-D, 791 Tremont St., Boston, Mass. 02118.

SERVICE MEN — DO YOU LACK SHOP space? We specialize in leather work, recovering pneumatics, pouches, actions, etc. Write R. M. Minium & Son, Box 293, Lewisburg, Pa. 17837.

WANTED—MISCELLANEOUS

WANTED — MONEY FOR SCHOLARSHIPS published in your name if \$50 or more. College of Church Musicians, Washington Cathedral, D.C. 20016.

WANTED—MISCELLANEOUS

AUSTIN ORGANS, INC. HAS OPENINGS IN CHEST AND ERECTING DEPARTMENTS. Excellent opportunity for qualified men to advance rapidly to a position of responsibility. All replies confidential. Austin Organs, Inc., Hartford, Conn. 06101

WANTED — EXPERIENCED ORGANIST- Choir Director, man preferred, Baptist church, large new pipe organ, teaching privileges. Adult and youth choirs. Submit complete resume of education, music training and experience, age, references, military status, and salary expected in application. Write Music Committee. P.O. Box 442, Wilmington, N. Carolina. 28401.

WANTED — ORGANIST-CHOIRMASTER for church in Grand Rapids, Mich. 900 members. 5 choirs; 1 adult, 2 bell, 1 Jr. & Sr. High girls, 1 4th, 5th, 6th grade boys and girls. Complete church plant including rehearsal room, new pipe organ, and extensive music library. Give qualifications and references and salary desired. Address E-2, THE DIAPASON.

WANTED — FOLLOWING PIPES IN good condition: 5" WP 61 notes, viola 8', violin cello 8', manual bd. 16', stopped flute 8', har. flute 4', piccolo 2'. Prefer Haskell basses. Will sell or trade Haskell saxophone and clarinet. W. E. Petty, Ft. Defiance, Va. 703-886-3272 after 6 p.m.

WANTED — ORGANIST-CHOIRMASTER. Full-time position, metropolitan Episcopal church, boys' choir, 2½ hours from N.Y.C., near large university center. Salary open; available June 1. Address F-7, THE DIAPASON.

WANTED — SMALL PARISH WITH high standards wants organist and choirmaster. Salary, \$2,000. One rehearsal, one service. Position open August 1. Holy Trinity Church, Southbridge, Mass. 01550.

WANTED — STOP TABS FOR ROBERT Morton theatre pipe organ. Please send list of what you have and price. D. E. Zeller, 5223 Glancy Dr., Carmichael, Calif. 95608.

WANTED — MAN EXPERIENCED IN all phases organ maintenance and assembly. Send complete resume to Johnson Organ Co., 906 S. 8th St., Moorhead, Minn. 56560.

WANTED — NAZARD OR TWELFTH 2¾', 61 pipes, 4½" wind. Richard Wilson, Chateaugay, N.Y. 12920.

WANTED — PIPES ON 10" WIND, concert flute and V.D.O. Jim Hahn, 241 E. 149th St., Harvey, Ill. 60426. 312-333-5706.

We offer permanent employment and good income to experienced organ builders (except voicers) who desire to do first rate work. Inquiries held confidential.

THE NOACK ORGAN CO., INC. Box 96 S.V.
Andover, Mass. 01810

OUR 1968 CATALOGUE ILLUSTRATING A COMPLETE LINE OF ORGAN SUPPLIES, PIPES & TOOLS IS NOW AVAILABLE.

Send \$1.00 for your copy of this complete manual. This deposit is deductible from the first purchase of \$10.00 or more made during 1968.

DURST & CO., INC.

P. O. BOX 1165M • ERIE, PENNA.
"THE LARGEST AND MOST COMPLETE ORGAN SUPPLY HOUSE IN NORTH AMERICA"

WHITE, SON COMPANY, INC.

SPECIALISTS IN THE MANUFACTURE OF

ORGAN LEATHERS

Samples on Request — Phone Liberty 2-7550
222 Summer Street, Boston 10, Massachusetts

CLASSIFIED ADVERTISEMENTS

Classified advertising rates: per word, \$20; minimum charge, \$2.50; box number, additional \$1.00. Replies to box numbers should be sent c/o The Diapason, 434 S. Wabash Avenue, Chicago, Ill. 60605

FOR SALE

FOR SALE — 3 RANK KILGEN ORGAN; 4 rank Austin organ; 12 rank Austin organ; 13 rank Estey organ; 3 rank Organ Supply console; 10 rank Midmer console; 3 manual Möller drawknob console cabinet; 2-3 rank Felgemaker tracker chests; 4-6 rank Austin chests; 6 Pilcher offset chests; 6 sets of low pressure wood pipes; 6 sets of high pressure reeds; 1 high pressure Möller contra viole 16', 24 pipes, with chest for first 12 pipes; 4 used blowers, 600 releathered Estey pneumatics. Other items are available; what do you need? Cannarsa Organs, Inc., Hollidaysburg, Pa. 16648. Phone 814-695-1613.

THE GREAT WANDA LANDOWSKA HAD many good reasons to choose a metal frame harpsichord as her lifetime instrument. Such instruments, for a long time the privilege of the Few Great, are now available at reasonable prices. Sabathil harpsichords unite authentic, beautiful sound with modern reliability. 3911 W. 25th, Vancouver, Canada.

FOR SALE — 3 MANUAL DRAWKNOB E.M. Skinner organ console in good condition; drawknobs: swell 13, great 9, choir 6, pedal 7; 17 couplers. There are 4 combination pistons each on swell, great, choir, pedal. Dark oak finish. Union Church of Bay Ridge, 8101 Ridge Blvd., Brooklyn, N.Y. 11209.

FOR SALE — OLIVER PIPE ORGAN; two manuals with capture action, 22 ranks, rebuilt in 1950, presently used for services. Available June. Removal at buyer's expense. Write Ted Dixon, Beulah Covenant Church, Laurel & High Streets, Turlock, Cal. 95380. Phone 634-9056.

FOR SALE OR TRADE — 2 HP SINGLE phase Kinetic blower, 10" wind, \$100. Pipes on 7 1/2" wind. Kimball violin, Smith tibia plena and more. Other parts. Jim Hahn, 241 E. 149th St., Harvey, Ill. 60426. 312-333-5706.

FOR SALE — PIPE ORGAN. 2 MANUAL, 11 rank. New blower. Purchased from Buch-Shedd Organ Co. Write Central Lutheran Church, 6425 Tyrone Ave., Van Nuys, Calif. 91401.

FOR SALE — ESTEY REED ORGAN, 2 manual 30-note pedal, 10 sets reeds, Kinetic blower. Excellent condition. D. Williams, Box 277, Clarksboro, N.J. 08020, or phone 609-423-5845.

FOR SALE — PAGE WOOD OPEN DIAPASON 16'; 32 pipes with chests. Excellent condition. Make offer. Phillip Robertson, 11795 Virgil, Detroit, Mich. 48239.

FOR SALE: — 3 MANUAL, 23 RANK Bennett pipe organ. Eldon C. Pretz, 1610 14th Ave. S.W., Cedar Rapids, Ia. 52404. 319-363-2400.

FOR SALE — NEW 2 MANUAL REISNER console, solid walnut. Blower; chests; pipes. R. Dyer, Talbot, Tenn. 37877.

FOR SALE

FOR SALE — ORGAN PIPES (AUSTIN, 1952), spotted metal: 8' diapason, 61 pipes \$150; 4' octave, 61 pipes \$75; 2 3/4' twelfth, 61 pipes \$50; 2' fifteenth, 61 pipes \$50; 1 1/2' mixture III, 183 pipes \$150; 8' and 4' pedal diapason, 44 pipes \$125; 8' melodia (wood), 61 pipes \$75. Available by Sept. 1, 1968. Prices do not include crating or shipping. Contact Earl M. Lutz, Memorial Presbyterian Church, 1310 Ashman St., Midland, Mich. 48640.

FOR SALE — EXCELLENT 2 MANUAL Estey Console new in 1953. 5 and 6 rank Estey electro-pneumatic 73-note chests. 1 1/2 HP single phase blower. Complete swell box including folds, reservoirs, etc. All reasonable. Contact George Katz, 4 Roundy Rd., Marblehead, Mass. 01945.

FOR SALE — 500 NEW REISNER, OUTSIDE chest magnets, 4-6" wind, 58 cents each. 73 Austin chest primaries' actions, new leather; and magnets like new \$1.25 each. 12 low note 16' Leib pipes and chest \$200. C. W. Evans, Box 26-A, Joppa Rd., Perry Hall, Md. 21128.

FOR SALE — BARTON 49-NOTE CHRYSOGLOTT harp, completely reconditioned. Kimball vox, muted violin, manuals, \$20 each. Pedalboard, \$35. Assorted generators \$10 each. Send for complete list. Steven Sykes, 8944 Tamaroa, Skokie, Ill. 60076. 312-676-0141.

HARPSICHORDS AND CLAVICHORDS by leading English maker custom built for American conditions. From \$600. Free catalogue. John Paul Co., Parkway, Waldron, Sussex, England.

FOR SALE — 7 RANK STRAIGHT SKINNER chest; one rank is III mixture and one is 16' bourdon with 44-note primary for pedal borrow. Henry Crandall, 302 Second St., Mosinee, Wis. 54455.

FOR SALE — EVERETT ORGATRON, 2 manual, AGO pedalboard \$250. Needs some work. Kathleen J. McDonough, P.O. Box 505, Vineyard Haven, Mass. 02568. 617-693-1145.

FOR SALE — 2 MANUAL 4 RANK WURLITZER theatre organ. Complete with percussion, no missing parts, \$2,500. W. H. Jost, 215 North Ave., Franklin Lakes, N.J.

FOR SALE — 61-NOTE HARP, WOOD resonators, good condition. \$275 crated for shipment. P. H. Moore, 445 Bahama Dr., Indialantic, Fla. 32901.

FOR SALE — MISC. PIPE ORGAN parts. Keyboards, key actions, generator, etc. Allan J. Ontko, 24 Fairview Terrace, Wayne, N.J. 07470.

FOR SALE — HARPSICHORDS, CLAVICHORDS by Neupert, world's finest, oldest maker. Catalogs on request. Magnamusica, Sharon, Conn.

FOR SALE

FOR SALE — 3 MANUAL KEYBOARDS, one 32-note pedalboard and one tripper-type combination action for about 30 tabs, all in cherry finish, will sell all together, as is, for \$300, or will build 2 or 3 manual console to your spec. with all electric setter bd. comb. stop tab or drawknob using this equipment. Also, 4 rank duplex, and 5 rank straight Möller chests; 73-note with center passage bd. Need releathering; \$75 each. Crating these items at cost of crate. F. C. Drews & Co., Inc., 7117 66th Rd., Middle Village, N.Y. 11379. 212-326-1283.

FOR SALE — REUTER 3 RANK UNIT organ, 19 years old, very good condition, available immediately. Purchaser to dismantle and remove, \$1,000 or best offer. For sale because of merger with another church. Please contact Henry P. Reifschneider, President Faith U.C.O.C., 2290 Sheldon St., Lincoln, Neb. 68508.

FOR SALE — BALDWIN MODEL 5 WITH two 40-watt speaker units and relay box. Suitable for church installation. Excellent condition. Write or phone Clerk, First Church of Christ, Scientist, 1333 Glenview Road, Glenview, Ill. 60025. 312-724-3573.

FOR SALE — ROBERT MORTON console, 2 manual, pedals and bench; blower, 2 HP, 3 phase, 4"; blower 1/2 HP, 1 phase; several sets wood and metal pipes, Kimball, Reuter, Pilcher. S. G. Sparrowhawk, 7206 Olive, Kansas City, Mo. 64132.

FOR SALE — 61-NOTE DISPLAY chests, walnut finish w/10 primaries \$141.94 less magnets and rack boards; limited number. Write Lawson Organ Co., 2332 N. Cambridge, Chicago, Ill. 60614.

FOR SALE — ROBERT MORTON 3/14 theatre organ, 167 stop tabs. Playing and in perfect condition. Write for details. N. E. Brown, Jr., 4346 N. Woodward, Royal Oak, Mich. 48072.

FOR SALE — 3 MANUAL PILCHER, Rebuilt and enlarged, well balanced specification, excellent condition. Write Organ Service, Box 2061, Knoxville, Tenn. 37901.

FOR SALE — CLAVICHORDS; FRETTED, unfretted; graduated kits. Also two manual harpsichord a la Taskin. Write E. O. Witt, Rt. 3, Three Rivers, Mich. 49093.

FOR SALE — ESTEY REED PRACTICE organ, two-manual, full pedal, good working condition. Chicago area. Address F-6, THE DIAPASON.

FOR SALE — USED CLASSIC PIPES: R. L. Degner, 111 Park Lane, Mankato, Minn. 56001.

FOR SALE — USED PIPES AND ORGAN gear. Write Box 2061, Knoxville, Tenn. 37901.

FOR SALE

FOR SALE — ROBERT MORTON PIPES, 10" to 14" WP. 16' tuba, 85-note mitered to 10' lengths; 16' diaphone, 85-note, lower 12 in wood mitered to 10' lengths; tibia 8', 73-note; vox humana 8', 73-note and chest; concert flute 8' and chest; 10 HP 440 Spencer blower. Write for price or make offer for lot. C. A. Bentschneider, 10623 Sharon Valley Rd., Brooklyn, Mich. 49230.

FOR SALE — 3 MANUAL BUHL ORGAN; must be removed on or about July 1, 1968 from Methodist Church in New Hartford, N.Y. 30 ranks of pipes contain many excellent stops; also new Swiss silent blower. Will accept best offer to buyer who will remove. Contact Kenneth Fryer 58 Pearl St., New Hartford, N.Y. 13413.

FOR SALE — HARPSICHORD KIT TO build full size replica of French 18th century harpsichord, 2 x 8', 1 x 4', FF-g'''. Designed and made by Frank Hubbard. Single manual, \$595; double manual \$795. For brochure write Frank Hubbard, 185a Lyman St., Waltham, Mass. 02154.

HARPSICHORD — SAME AS OWNED BY Philadelphia Orchestra and RCA Victor. In kit form for home workshop assembly \$150. Also Clavichord kit, \$100. Free brochure Write: Zuckermann Harpsichords, Dept. D, 115 Christopher St., New York City 10014.

THE BURTON HARPSICHORD — SELLING nationally in leading music stores for \$2,200; now available unassembled, direct from Burton Harpsichords, 917 "O" St, Lincoln, Neb. 68508, Dept. D, for \$495. Free brochure.

FOR SALE — 2 MANUAL, 4 RANK PIPE organ. 2 years old, 90% tin pipework, classic voicing, detached console. Temporarily installed in Delaware church. Details, Address F-2, THE DIAPASON.

FOR SALE — NEUPERT AND SABATHIL harpsichords. Several models available from our showroom. Contact J. W. Allen, 500 Glenway Ave., Bristol, Va. 24201. Phone 703-669-8396.

FOR SALE — WICKS PIPE ORGAN, 9 ranks, Deagan harp, two manuals. In residence. Large enough for church or school. Address Box 239, Williamsburg, Ky. 40769.

FOR SALE — 1930 3 MANUAL MÖLLER Console. Make offer. Shade actions, magnet boards, primaries. Write D. W. Hinshaw, 810 N. Campbell St., El Paso, Tex. 79902.

FOR SALE — METAL ORGAN PIPES, first class workmanship. Helmut Hempel Organ Pipes, 4144 West 50th St., Cleveland, Ohio. 44144.

FOR SALE — VIOLE D'ORCHESTRE T.C. and Celeste T.C. both 15" WP. Address F-3, THE DIAPASON.

PITMAN CHESTS

Due to the demand for our Pitman Chests we have expanded our production capability and are now accepting orders for 5 week guaranteed delivery. Selection of scales and pressures.

Competitive prices — Highest quality

ROSTRON KERSHAW CO.

68 Washington Street

Lowell, Mass. 01851

Excellence for over a quarter century.

D. S. WENTZ, INC.

Pipe Organs
Organ Supplies

Prices Available Upon Request

1104 W. 59th St., Chicago, Ill.
WAlbrook 5-0534

FRANK C. WICHLAC

Research Division
Saville Organ Corporation
Northbrook, Illinois



*pipe organ builders
tracker and electro-pneumatic*

W. Zimmer & Sons
INCORPORATED

4800 WILMONT RD. • CHARLOTTE, N. C. 28208

AIKIN ASSOCIATES

BOX 144 CLOSTER, N. J.

(201) 768-7231

Tuning - Maintenance - Rebuilding

PIANO TUNING

Learn Piano tuning and repair with easy to follow home study course. Wide open field with good earnings. Makes excellent "extra" job. Write

American School of Piano Tuning
Dept. D, Box 707 Gilroy, Calif.

Reuter Pipe Organs

H. Leon Hiett & Associates
309 Crescent Drive, Wheeling, Ill. 60090
Phones: 312-537-5011-21



Lillian Murtagh Concert Management



NITA AKIN



ROBERT ANDERSON



ROBERT BAKER



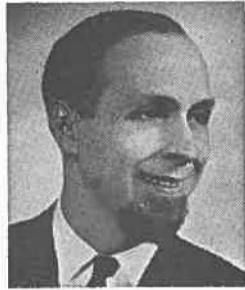
CLAIRE COCI



DAVID CRAIGHEAD



CATHARINE CROZIER



RAY FERGUSON



JERALD HAMILTON



GERRE HANCOCK



MARILYN MASON



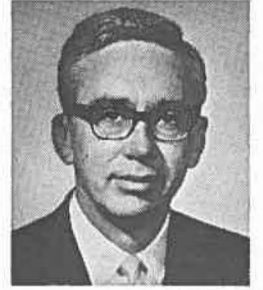
CLYDE HOLLOWAY



WILMA JENSEN



JOAN LIPPINCOTT



DONALD McDONALD



FREDERICK SWANN



WILLIAM TEAGUE



LADD THOMAS



JOHN WEAVER



WILLIAM WHITEHEAD

EUROPEAN ARTISTS

Marie-Claire Alain
Kamiel D'Hooghe
Marie-Madeleine Duruflé
Maurice Duruflé
Fernando Germani
Anton Heiller
Peter Hurford
Francis Jackson

Susi Jeans
Piet Kee
Jean Langlais
Flor Peeters
Simon Preston
Lionel Rogg
Michael Schneider
Gillian Weir

Heinz Wunderlich