

# THE DIAPASON



60th

Anniversary

Issue.

## New Tracker Instrument in St. Thomas Opened

A new organ of unusual design is nearing completion in St. Thomas Church, New York City. The instrument built by G. F. Adams — Organ Builders, Inc., has four manuals, 59 stops, 90 ranks, and a total of 4,210 pipes. The action is tracker and the stop-action electro-pneumatic.

The organ has been placed in the gallery at the west end of the church. The elaborate carved oak case is directly underneath the rose window. The dessus de chamade is a part of the main case. The positif is in its own case on the balcony rail. Complete as a solo instrument, the organ will be used for this purpose and also for performances of music with chorus and orchestra. Performance of music for two organs will also be possible, and a work by Jean Langlais for the two organs in St. Thomas Church will receive its first performance within the current season.

This is probably the first organ in this country specifically designed and voiced for the authentic performance of the French classic literature. The design has been expanded to make possible performance of music of all schools. The specification was planned by Gilbert F. Adams and Robert James, for the builders, and William Self, organist and master of the Choir at St. Thomas.

The Rt. Rev. Horace W. B. Donegan, bishop of New York, dedicated the organ Sunday morning Nov. 23. The Mass for Choir and Two Organs by Louis Vierne was performed at evening in the afternoon.

The new instrument was given by Rudolph, Grover and Albert Loening as a memorial to their mother, Mrs. Albert Loening. Marie-Claire Alain plays the first of a series of dedicatory recitals Dec. 3.

### GRAND ORGUE

Montre 16 ft. 58 pipes  
Bourdon 16 ft. 58 pipes  
Montre 8 ft. 58 pipes  
Bourdon 8 ft. 58 pipes  
Prestant 4 ft. 58 pipes  
Flute 4 ft. 58 pipes

Grosse Tierce 3½ ft. 58 pipes  
Nasard 2¼ ft. 58 pipes  
Doublette 2 ft. 58 pipes  
Tierce 1½ ft. 58 pipes  
Plein Jeu 5-9 ranks 404 pipes  
Bombarde 16 ft. 58 pipes  
Trompette 8 ft. 58 pipes  
Clairon 4 ft. 58 pipes  
Dessus de Chamade 8 ft. 34 pipes  
Grand Cornet 5 ranks 135 pipes

### POSITIF

Montre 8 ft. 58 pipes  
Bourdon 8 ft. 58 pipes  
Dessus de Flute 8 ft. 46 pipes  
Prestant 4 ft. 58 pipes  
Flute 4 ft. 58 pipes  
Nasard 2¼ ft. 58 pipes  
Doublette 2 ft. 58 pipes  
Quarte de Nasard 2 ft. 58 pipes  
Tierce 1½ ft. 58 pipes  
Larigot 1½ ft. 58 pipes  
Fourniture 4 ranks 232 pipes  
Cymbale 3 ranks 174 pipes  
Trompette 8 ft. 58 pipes  
Cromorne 8 ft. 58 pipes  
Clairon 4 ft. 58 pipes  
Tremblant

### ECHIO

Gambe 8 ft. 56 pipes  
Voix céleste 8 ft. 56 pipes  
Bourdon 8 ft. 56 pipes  
Prestant 4 ft. 56 pipes  
Flute 4 ft. 56 pipes  
Doublette 2 ft. 56 pipes  
Flageolet 1 ft. 56 pipes  
Sesquialtera 2 ranks 112 pipes  
Cymbale 4 ranks 224 pipes  
Hautbois 8 ft. 56 pipes  
Voix humaine 8 ft. 56 pipes  
Clairon 4 ft. 56 pipes  
Tremblant

### RÉCIT

Flute allemande 8 ft. 39 pipes  
Cornet 5 ranks 160 pipes  
Trompette 8 ft. 32 pipes

### PÉDALE

Bourdon 32 ft. 32 pipes (prepared)  
Flute en Montre 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Flute 8 ft. 32 pipes  
Bourdon 8 ft. 32 pipes  
Flute 4 ft. 32 pipes  
Gros Plein Jeu 7 ranks 224 pipes  
Contre Bombarde 32 ft. 32 pipes  
Bombarde 16 ft. 32 pipes  
Basson 16 ft. 32 pipes  
Trombette 8 ft. 32 pipes  
Clairon 4 ft. 32 pipes  
Chalumeau 4 ft. 32 pipes



### ORGAN SOLO

AHRENS, S. — Fantasy and Ricercare (on a theme by Cabanilles) (WM112)	\$1.50
AHRENS, S. — Fantasy (WM117)	1.50
Suite (WM115)	1.50
BACH, C. P. E. — Organ Works (Fetke), in 2 volumes:	
I: 6 Sonatas (2 staves) (8009A)	5.00
II: Prelude; 2 Fugues; Fantasy and Fugue (8009b)	3.00
BACH, W. F. — Organ Works (Fetke), in 2 volumes:	
I: 8 Fugues for Organ or Clavier; 3 Three-part Fugues for Organ (2 staves) (8010a)	3.50
II: 7 Chorale Preludes; 3 Fugues for Organ with Pedal; 4 Fugues for Organ with 2 Manuals and Pedal (8010b)	5.00
BRESGEM — Toccata and Fugue on a Ricercare theme by Hassler (8034)	3.00
BYRD — 8 Organ Pieces (H1543A)	2.50
COOKE — Fugal Adventures (H828)	1.50
ELGARROY — Musica Phrygia Simplex (LY559)	1.25
FAEHRMANN — Sonata No. 8, Op. 46 (F97)	3.00
Sonata No. 9, Op. 53 (in the style of a trio) (F98)	3.00
Sonata No. 10, Op. 54 (F99)	3.00
GENZMER — Advent Concerto (5938)	3.00
Tageszeiten (Evening, Night, Morning) (8032)	2.50
HANDEL — Organ Concerto No. 16 (F) (Mohr). Organ Solo with Piano reduction (5924)	3.50
HEILMANN — Meditation on B.A.C.H. (WM125)	2.50
HOVHANESS — Bare November Day (66022)	1.25
KEE, COR — 3 Inventions (D478)	2.00
2 Postludes (D479)	2.00
Reeks-Veranderingen (Variations on tone rows):	
Volume I (D476)	2.00
Volume II (D477)	2.00
KEE, PIET — 4 Manual Pieces (2 staves) (D480)	2.50
MONNIKENDAM — Concerto for Organ and Orchestra. Pocket Score (D470)	5.00
NYSTEDT — Partita on a Norwegian Folk Tune "In Heaven is Joy," Op. 44 (LY563)	1.50
SPALDER — Pastorale (LY549)	1.25

C. F. PETERS CORPORATION

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

## ANNOUNCING A NEW RECORD in our

"King Of Instruments" series:

VOLUME AS-323 : RONALD ARNATT

Music by Brahms, Bach, Arnatt and Sowerby

Also available:

VOLUME AS-322; MAURICE and MARIE-MADELEINE DURUFLÉ:

French Music, Old and New

Featuring the AEolian-Skinner Organ  
at CHRIST CHURCH CATHEDRAL, ST. LOUIS

Both volumes recorded in full **STEREO**  
\$5.98 each, post paid

**AEOLIAN-SKINNER ORGAN COMPANY, INC.**

Pacella Park Drive

Randolph, Mass. 02368

## "ORGANERIA ESPAÑOLA"

Organ Manufacturers of Spain — (Madrid)

QUALITY — The International Society of Organ Builders, at their Madrid meeting in 1967 of some 57 organ builders representatives from all major nations, voted "Organeria Española" among the FIVE CHOSEN BEST OF ALL, ANYWHERE.

PRICES materially lower than all competition. DELIVERIES reasonably short. Mail us your "specs" on the organ you need and installation space diagram, and BE PREPARED FOR A SURPRISE QUOTATION.

D. Whiting, Representative (AGO) 609 So. Grand Ave., Los Angeles, 90017

CREATIVE ORGAN BUILDING FOR ARTISTIC MUSICAL RESULTS

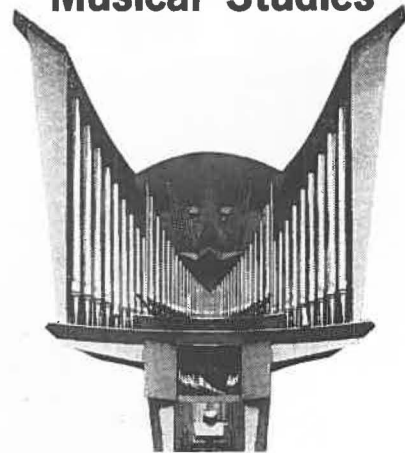
*Greenwood Organ Company*

3553 DRIFTWOOD DRIVE

CHARLOTTE, NORTH CAROLINA 28205

"THREE GENERATIONS OF ORGAN BUILDING"

## American Institute of Musical Studies



## EUROPEAN ORGELSCHPREE

For ORGANISTS

July 15 to August 5

Tour Leaders:

DONALD WILLING

RAIMUND VON GLATTER-GÖTZ

Study and Play — Historic and Modern —

Austrian and South German Organs

Innsbruck — Garmisch-Partenkirchen

Steinladen — "Die Wies" — Ottobeuren — Neuschwanstein —

Regensburg — Augsburg — Rothenburg — Stuttgart —

Oberammergau — Weingarten — Salem — Konstanz — etc. . .

**\$1195** plus plane fare

Information:

**Specialists International, Inc.**

1516 Mercantile Securities Bldg.

Dallas, Texas 75201

## Tellers Builds Organ for Army Post Chapel

The Tellers Organ Company, Erie, Pa., has installed a three-manual, 33-rank organ in the post chapel at Fort Sam Houston, Tex. Robert K. Reed and Marilyn Thompson are chapel organists. Robert Anderson, SMU, Dallas, played the opening recital Oct. 12.

### GREAT

Principal 8 ft. 61 pipes  
Gedeckt 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Doublette 2 ft. 61 pipes  
Fourniture 4 ranks 233 pipes  
Fagot 16 ft. 61 pipes  
Fagot 8 ft. 12 pipes  
Fagot Tremolo  
Chimes 25 notes

### SWELL

Gedecktbas 16 ft. 12 pipes  
Rohrgedeckt 8 ft. 61 pipes  
Viole d'Gambe 8 ft. 61 pipes  
Viole Celeste 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Nazard 2 1/2 ft. 49 pipes  
Blockflöte 2 ft. 61 pipes  
Tierce 1 3/4 ft. 49 pipes  
Scharf 3 ranks 183 pipes  
Trompette 8 ft. 61 pipes  
Trompette 4 ft. 12 pipes  
Tremolo

### CHOIR

Nasonflöte 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Gemshorn Celeste 8 ft. 49 pipes  
Koppelflöte 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Krummhorn 8 ft. 61 pipes  
Tremolo

### PEDAL

Resultant 32 ft.  
Principal 16 ft. 12 pipes  
Bourdon 16 ft. 32 pipes  
Gedecktbas 16 ft.  
Octave 8 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Rohrgedeckt 4 ft.  
Mixture 2 ranks 64 pipes  
Fagot 16 ft.  
Fagot 4 ft.  
Chimes



Robert Elmore, well-known organ recitalist and composer, has become music director and organist at the Tenth Presbyterian Church, Philadelphia, after serving since 1956 at Central Moravian Church, Bethlehem, Pa. He will undertake development of the senior and junior choir program with recitals, oratorios and occasional performances with small orchestra to be scheduled. A large four-manual Allen instrument will be installed in the Spring of 1970.

A student of Pietro Yon in organ and Carl McDonald in composition, Dr. Elmore earned his BMus at the University of Pennsylvania. He is a Licentiate of the Royal Academy of Music (LRAM) and Associate of the Royal College of Organists (ARCO) of London. He holds honorary doctorates from Alderson-Broaddus and Moravian Colleges.

A JOINT UNIVERSITIES organ performance festival will be held Feb. 12-14 in Fisk University Memorial Chapel, Nashville, Tenn. Performers will be Bernard Hunter, Fisk University, Scott S. Withrow, George Peabody College and Vanderbilt University, and Sam Batt Owens, Fisk University.

FIRMIN SWINNEN's 85th birthday was honored when Rollin Smith played a program of his works Nov. 9 at the Brooklyn Museum.

# 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

DECEMBER, 1969

### FEATURES

The Passacaglia and Ciaccona in Italian Keyboard Music Part 2 by Richard Hudson 6-7

Meanwhile Back in the Church by William Teague 16-17

Concordia Lectures in Church Music 12

Orgeltreunde Italian Report by David Sanger 18

The Organs at the Marienkirche in Luebeck by W. G. Marigold 25

HARPSICHORD NEWS 6-7

CALENDAR 8

NUNC DIMITTIS 12

EDITORIAL 14

LETTERS TO THE EDITOR 14

RECITALS 20-24

CLASSIFIED ADVERTISEMENTS 26-27

### REVIEWS

Records 14

Organ Music 14

Choral Music 15

COVER: New 4-manual tracker organ installed in the gallery of St. Thomas Church, New York City (see page 2)

Official Journal of the 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.

# AT THIS CHRISTMASTIDE...



may we all pause to reflect that we are celebrating the birth of the Son of God, who was born of man for our soul's salvation.

# REISNER

The W. H. Reisner Mfg. Co., Inc.  
Hagerstown, Maryland

# THREE NEW BOOKS ABOUT THE ORGAN

## THE ORGAN HANDBOOK

Hans Klotz

Translated by Prof. Gerhard Krapf  
of the University of Iowa

Contents: The construction of the organ; What the church architect must know about organs; What the pastor and congregation should know in planning for a new organ; Maintenance and care; Service playing; From the history of organ building; Some notes for the organist. With 12 plates and numerous illustrations. The translation is based on the 7th revised edition. In Germany it has been a best seller since the time it was first printed in 1937.

No. 99-1187 \$7.50

## THE PRAETORIUS ORGAN

Paul G. Bunjes

A comprehensive treatise of the theories of Michael Praetorius as presented in his *De Organographia* (1619) and illustrated in his *Theatrum Instrumentorum* (1620), and as these theories relate to the organ today. This is a photo reproduction of the original typewritten dissertation.

No. 99-1192 \$35.00

## A SHORT HISTORY OF THE ORGAN REVIVAL

Lawrence I. Phelps

An offprint from *Church Music 67.1*. The author is vice-president and tonal director of the Casavant Freres, Ltd. organ company and a recognized authority on the subject.

No. 99-1193 \$ .75



# Concordia MUSIC

CONCORDIA PUBLISHING HOUSE, ST. LOUIS, MO. 63118

OUR RECTIFIERS NOW USE COMPUTER GRADE  
CAPACITORS — FOR GREATER LIFE EXPECTANCY

Another improvement from

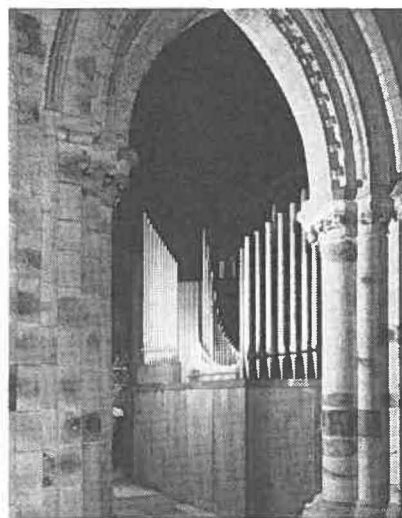
*"The House Of Quality"*  
**ORGAN SUPPLY CORPORATION**

540 East Second St.

(PO Box 999)

Erie, Pa. 16512

Suppliers to the organ trade



## Rushworth and Dreaper Completes Priory Organ

Rushworth and Dreaper, Liverpool organ-building firm, has completed the organ in Cartmel Priory Church in Lancashire, England. Eric Hemery, organist and master of the music at the priory, played the opening recital Sept. 25.

The instrument incorporates many pipes from the 1867 F. W. Jardine instrument which was enlarged and given pneumatic action in 1914. More than 1,000 new pipes and completely new chests and action have been added along with a detached three-manual draw-knob console. Wind pressures are 2½ inches for the positive, 2¾ for the swell and 3 for the great and pedal.

### GREAT

Bourdon 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Stopped Diapason 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Hohl Flute 4 ft. 61 pipes  
Twelfth 2½ ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Flute 2 ft. 61 pipes  
Plein Jeu 4 ranks 244 pipes  
Trumpet 8 ft. 61 pipes

### SWELL

Gedeckt 8 ft. 61 pipes  
Viola 8 ft. 61 pipes  
Viola Celeste 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Flageolet 2 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Mixture 4-6 ranks 264 pipes  
Dulzian 16 ft. 61 pipes  
Trumpet 8 ft. 61 pipes  
Clarion 4 ft. 61 pipes

### POSITIVE

Rohr Flute 8 ft. 61 pipes  
Dulciana 8 ft. 61 pipes  
Gemshorn 4 ft. 61 pipes  
Spitzflöte 2 ft. 61 pipes  
Quint 1½ ft. 61 pipes  
Scharf 4 ranks 244 pipes  
Schalmei 8 ft. 61 pipes  
Tremulant  
Trumpet 8 ft.

### PEDAL

Subbass 32 ft. 12 pipes  
Major Bass 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Principal 8 ft. 32 pipes  
Flute 8 ft. 12 pipes  
Choral Bass 4 ft. 12 pipes  
Mixture 4 ranks 128 pipes  
Trombone 8 ft. 12 pipes  
Trumpet 8 ft. 32 pipes  
Schalmei 4 ft.

## FLOR PEETERS WRITES US OF BUSY MONTH OF OCTOBER

Flor Peeters reports a busy visit to England in the latter half of October. He played recitals in Cartmel Priory on the 16th and in Halifax on the 29th playing works of Kerckhoven, Van den Cheyn, Bach and Peeters. He appeared at the Bath Bach festival Oct. 20 with a program of Old Netherlands Masters and Bach. The BBC recorded his Oct. 25 recital in Llandaff in which the Palatrina Choir participated.

SIGMA ALPHA IOTA's eighth inter-American music awards competition is open to composers from the Americas between 18 and 40. Write Eugenie L. Dengel, director, 165 West 82nd St., New York, N.Y. 10024.



E. Farrell Dixon has been appointed organist-choirmaster of the Episcopal Cathedral of St. Paul, Oklahoma City, Okla. He has held similar posts at Emmanuel Episcopal, Shawnee, Okla., and Grace Episcopal, Ponca City, Okla. He will preside over the cathedral's 3-manual, 37-rank, Aeolian-Skinner Organ.

Mr. Dixon is a graduate of the University of Oklahoma where he studied with Mildred Andrews. Other teachers include James Boeringer and Virginia Denyer Reese.



Thomas M. George, a senior at Murray State University, Murray, Ky., was organist for the Kentucky State Baptist Convention in Murray Oct. 17-19.

*Season's Greetings*



TO OUR MANY FRIENDS



*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

# Now all the stops are out.

From the majestic chords of Handel's "Awake the Trumpet's Lofty Sound" to Sweelinck's "Balletto del Granduca," E. Power Biggs, on his new Columbia release, *The Organ in Sight and Sound*, will answer a lot of questions about

how organs get to sound the way they do. Through the magic of E. Power Biggs' words and his consummate skill as an organist you are taken on a tour of the great organs of the world.

You'll not only see how they work but why they

work as they do.

There's also a beautifully illustrated 28-page book, detailing the design, building and playing of the organ.

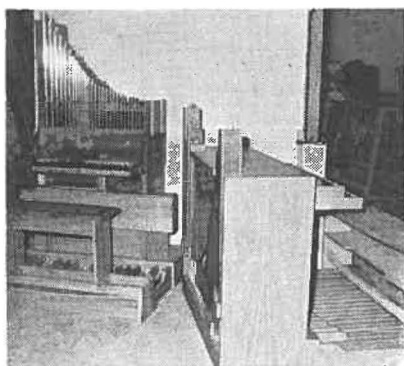
It's E. Power Biggs' way of bringing the sound of the organ a little closer to your ear.



KS-7263

On Columbia Records

© COLUMBIA MARCAS REG. PRINTED IN U.S.A.



Two  
Positiv  
Organs

Left: Positive-organ, 3-4 ranks  
Price complete with pedal  
\$2,030 — 2,250

Right: Practice-organ  
1 rank, two manual and  
pedal  
Price complete \$1,800

**FREIBURGER ORGELBAU**

August Späth

7801 Hugstetten Freiburg

Germany

**BERNARD**

**LAGACÉ**

for organ concerts  
and master classes

**MIREILLE**

**LAGACÉ**

for organ or  
harpsichord concerts

Our address is:

3783 Northcliffe Ave.  
Montreal 260  
Canada

our phone number:

514-486-8809

**MAYLAND**  
Chime Co.

FINEST IN NATURAL PERCUSSION

**Solid**  
Cathedral Chimes  
**Electric**

Actions  
AMPLIFIED TOWER CHIMES

LAKEVILLE  
CONNECTICUT 06039

# The Passacaglia and Ciaccona In Italian Keyboard Music Of the 17th Century: Part II

By Richard Hudson

## THE ITALIAN KEYBOARD WORKS OF THE 17TH CENTURY

This describes, then, the general characteristics of the passacaglia-ciaccona ostinato and the manner in which its bass formulae were derived and selected. We will now examine briefly the operation of this technique in Italian keyboard music of the 17th century. The principal works are as follows:<sup>20</sup>

GIROLAMO FRESCOBALDI, *Partite sopra ciaccona* and *Partite sopra passacagli* from *Il secondo libro di toccate . . . d'intavolatura di cimballo et organo* (Rome, 1627).<sup>1</sup>

FRESCOBALDI, *Cento partite sopra passacagli, Balletto primo — Corrente — Passacagli, Balletto terzo — Corrente — Passacagli, Balletto e Ciaccona, and Corrente e Ciaccona* from *Toccate d'intavolatura di cimballo et organo, partite di diversi arie et corrente, balletti, ciaccone, passacagli* [sic] . . . *Libro primo* (Rome, 1637). The first editions of the *Primo libro di toccate* in 1615/16 did not contain the passacaglia and ciaccona pieces. The 1637 edition is printed in *Girolamo Frescobaldi, Orgel- und Klavierwerke*, ed. Pierre Pidoux, Vol. III (Kassel: Bärenreiter, 1954, another ed. 1961).

LUIGI ROSSI, *Passacaille del Seigr. Louigi* in Paris, Bibliothèque Nationale, MS Vm<sup>o</sup>, f.60: *Cantate* of Luigi Rossi. The MS is not dated, but Rossi died in 1653. The piece is included in my dissertation.

BERNARDO STORACE, four works, each called *Passagagli*, and one entitled *Ciaccona* from *Selva di varie compositioni d'intavolatura per cimballo ed organo* (Venice, 1664). Storace lived in Messina, Sicily. The entire book is transcribed by Barton Hudson in *Corpus of Early Keyboard Music*, Vol. VII (Rome: American Institute of Musicology, 1965).

ALESSANDRO POGLIETTI, *Passacaglio* from the suite *sopra la Ribellione di Ungheria* (1671), printed in *Denkmaeler der Tonkunst in Oesterreich*, Jahrgang XIII, Teil II, pp. 35-36.

The two early works of Frescobaldi are models of the passacaglia-ciaccona ostinato in operation. In the passacaglia *partite* the mode is minor. For the first 22 variations each phrase consists of three measures in 3/2 meter; the remaining phrases each span two measures in 6/4. The ciaccona variations are major and each phrase spans four measures in 3/2. The apparent phrase length, however, is sometimes extended in certain voices so that for an instant it seems to overlap with the succeeding phrase. In Ex.1b, for example, the upper voice in the first *partita* ends its phrase in the fourth measure on an F (not shown in the example), while the lowest voice terminates its phrase in the third measure and begins the fourth with a rest. It is not always possible or necessary to specify precisely what phrase lengths are involved, for this ambiguity is one of the special charms of this technique of short ostinato units. In the passacaglia piece the phrases are consistently paired through a common rhythm or through a melodic motive, often transposed the second time to a different voice. The ciaccona variations use paired phrases only occasionally. In general, as is typical with the Italian style, Frescobaldi presents in both pieces a continual process of variation in which no phrase is ever repeated. The total sense of form results from the relationship of these diverse phrases one with the other.

Example 7 shows the bass formulae selected by Frescobaldi for the 32 passacaglia *partite* and the 15 ciaccona variations. The symbols refer to the patterns in Ex. 6. A few of the less common formulae that are not included in Ex.

6 have been designated in Ex. 7 by their melodic numbers. In some cases the bass-lines indicated by a symbol include other tones inserted in such a way that the basic pattern is not disturbed. For example, 1-(3-2-1)-7-6-4-5 is considered to be essentially P2. Another common variant that does not really change the design of the formula is the insertion of 6 after 4; so 1-7-6-4(6)-5 is also labelled P2.

In the passacaglia piece Frescobaldi seems to establish P2 as the central formula, making it conspicuous by using it in the opening phrase, by repeating it again in the second variation, and by returning to it during the course of the piece more often than any other formula. Thus all the other formulae appear in the role of variants of P2. Many of these other formulae are drawn from the list of passacaglia formulae that derived historically from P1 and P2. Some of the variants may have originated with Frescobaldi himself. However, also acting in this piece as variants of P2 are some of the neutral formulae and even one rare ciaccona formula (C1b). Once a passacaglia formula is established as a solid point of reference, it is no threat to a passacaglia piece to include occasionally even strong ciaccona formulae such as C2 and C3, for even these patterns appear in this context as variants of the central formula. This is not unlike utilizing the note of middle C on the keyboard sometimes as a central note in the key of C major, and then at another time using the same note to play a different role in the key of B-flat.

Example 7 shows a similar procedure in the ciaccona *partite*. Here, however, a ciaccona formula (C3) assumes the central role. All others appear as variants: C1a and C2, both strong ciaccona forms from early guitar music; some neutral forms; and at the end even a form associated with the passacaglia formulae (see Ex. 5a). The force of the central formula is illustrated by the presence in both compositions of the pattern 1-7-6-5-6-3-4-5: In the ciaccona piece this formula appears to be C3 with its first leap filled in by stepwise movement. In the other work the same formula appears to vary P2 by ornamenting 6 with a neighbor note (5) and by expanding the movement from 6 to 4 with a dip to 3.

Frescobaldi's two works from 1627 thus demonstrate very clearly the *ostinato of derived and selected bass formulae*. Rossi, Storace and Poglietti continue in their works this basic concept of the passacaglia-ciaccona ostinato, although we will not explore their works in detail here. Even the *Cento partite sopra passacagli*, which Frescobaldi published in 1637, can be considered faithful to this technique, in spite of their unusual alternation with a *corrente* and groups of ciaccona phrases.<sup>21</sup> Frescobaldi and Storace sometimes obscure the usual

modal distinction by including sections that change mode. Formula selection varies, as we have seen. P1 may be lacking in Frescobaldi's works, but it reappears again with Storace. Structure varies also — typically Italian is simply a chain of phrases presenting ceaseless variation, as in Frescobaldi's 1627 pieces and in the works of Rossi and Poglietti. Variation and sectional formal design are united in Storace's large-scale works, which remind one of the concept of form in Buxtehude's D minor *Passacaglia*.<sup>22</sup> In spite of the great diversity in formal structure and formula selection, however, the *ostinato of derived and selected bass formulae* seems to crystallize as a fairly consistent technique of variation in Italian keyboard music of the 17th century.

## THE BACH PASSACAGLIA

The composers in Germany were influenced by sources both Italian and French. The South German composer Johann Kaspar Kerll has variations on both the ciaccona and the passacaglia<sup>23</sup> that continue the tradition of Frescobaldi's 1627 works and seem to show the influence of Storace. Powerful influence, however, came to Germany from France, where a quite different development of the passacaglia and ciaccona took place. Therefore the German works present a comparatively confusing and sometimes contradictory picture. For example, the E minor *Ciaccona* of Buxtehude seems to be based on P4, whereas his D minor *Passacaglia* uses a somewhat ornamented version of C1a. On the other hand, in the ciaccona section of his *Praeludium, Fuge und Ciaccona* appears a fairly clear version of C3.

Although it is not my primary intention here to explore either the French or German development of these forms, I would like to offer in conclusion some tentative ideas concerning the relationship between the Italian ostinato technique described above and the *Passacaglia* of Johann Sebastian Bach. Example 8 shows the possible steps in the derivation of Bach's theme. At the top is shown the popular passacaglia formula P2 and below it another formula (P7) that also contains the melodic fragment 6-4-5 which is characteristic of most of the derived passacaglia formulae. Example 8c then gives the bass melody of a short set of passacaglia variations by André Raison.<sup>24</sup> This melody incorporates the 6-4-5 ending of P2 and P7, and precedes it by the same motive a step lower: 5-3-4. Bach then uses Raison's phrase both as a fugue subject and also as the first half of his passacaglia theme (Ex. 8d). The second half presents further sequential use of the 6-4-5 motive, with its first interval expanded to a fourth in a form (3-7-1) which also occurs in the first counter-subject of the fugue.

By ending the second phrase on the tonic Bach eliminates the traditional sense of ostinato between the two phrases of the theme. Thus the musical unit of construction in his work becomes the eight-measure period rather than the usual four-measure phrase. Bach thereby seems to employ the same concept of sectional form-building that produced multi-phrase refrains in French works. By using his two-phrase subject as a rather strict *basso ostinato* Bach considerably limits his use of the *ostinato of derived and selected bass formulae*; but this, as we have seen, was one manner in which the formulae could be selected.<sup>25</sup> The inclination of

Ex.7: The Formulae in Frescobaldi's 1627 Works

*Partite sopra passacagli*

P2	P3
P2	17656345
P3	N2
P2	P2
N4	C1b
P3	P2
P7	N1
P2	N1
P2	N2
N4	P7
P3	N1
P2	N1
P2	P7
P2	P5
P2	17545
P7	N1

*Partite sopra ciaccona*

C3
N1
C1a
C1a
1765345
C3
C4
C3
C2
C2
N3
C4
C4
17656345
1745

German organ composers to use *basso ostinato* in their passacaglia and ciaccona variations may perhaps be explained by the presence of a full pedal section in the German Baroque organ.

Some features remain, then, even in the Bach work, to remind one of the passacaglia and ciaccona development that began more than 100 years earlier in the guitar book of Girolamo Montecardo. The dance of the ciaccona originally possessed a fixed rhythm in triple meter, characterized, as were other guitar forms of the period, by second-beat accents. The passacaglia, as a ritornello, had no set rhythm of its own, but when used for variations imitated the triple meter of the ciaccona, and often the second-beat accents. The ciaccona was always in the major mode; the passacaglia ritornello was in either mode. In *partite* the passacaglia gradually tended to favor minor as a contrast to the ciaccona. The principal way, however, in which the two forms were most clearly and consistently differentiated

was by the formulae. In early guitar music these formulae were chord progressions; in keyboard music they became bass melodies. A continuing process of derivation was established whereby new formulae were created from the old. This led to a special kind of ostinato, peculiar to passacaglia-ciaccona variations. It is a *rhythmic* ostinato in the sense that a short rhythmic length is obstinately repeated. It is a *harmonic* ostinato to the extent that the opening and closing chords of each phrase usually correspond. It is a *basso ostinato* only if the composer wishes it. The unique and essential effect of the passacaglia-ciaccona technique, however, is its *ostinato of derived and selected formulae*: for it is in the formulae that the identity of the two forms is preserved, and it is through the formulae that a complex historical evolution can be traced that leads from the single phrases in Montecardo's guitar book of 1606 to the C minor *Passacaglia* of Johann Sebastian Bach.

Ex. 8. A suggested derivation of Bach's *Passacaglia* theme.

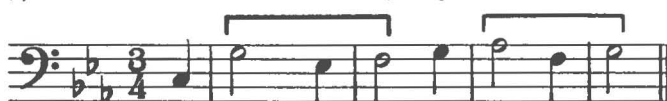
(a) P2.



(b) P7.



(c) André Raison: *Passacaille* theme (transposed from G minor).



(d) J. S. Bach: *Passacaglia* theme.



## NOTES

<sup>20</sup>For a possible source of other 17th century Italian keyboard works in these forms see Harry B. Lincoln, "I manoscritti chigiani di musica organo-cembalistica della Biblioteca Apostolica Vaticana," *L'organo*, V (1964-67), 63-82.  
<sup>21</sup>This piece has been the source of great confusion. The music that appears following the title *Cento partite* (100 variations) *sopra passacagli* actually contains only 78. Preceding this piece, however, occur three *balletto-corrente* groups, two of which also contain passacaglie. If the passacaglie in these groups are added to the other 78, the result is 103, of which four are modulating phrases. For a proposed rearrangement of the pieces in the book and other ideas about this work, see my dissertation. See also Willi Apel, *Geschichte der Orgel- und Klaviermusik bis 1700*, pp.465-467.

<sup>22</sup>Concerning passacaglia and ciaccona variations by Buxtehude and other German composers, see Josef Hedar, *Dietrich Buxtehudes Orgelwerke* (Stockholm: Nordiska Musikförlaget, 1951), pp.56-90.

<sup>23</sup>Both are from a manuscript collection dated 1675. The *Ciaccona variata* is printed in *Denkmaeler deutscher Tonkunst*, Jahrgang II, Band II, pp.51-52; the *Passacaglia variata in Alte Meister*, ed. Karl Straube (Leipzig: C. F. Peters [1904]), pp.42-53.

<sup>24</sup>*Christe, Trio en passacaille* from his *Messe du deuziesme ton* in *Livre d'orgue* (Paris, 1687), printed in Alexandre Guilmant, *Archives des maitres de l'orgue*, II (Paris: Durand, 1898), 37. In the *Messe du sixiesme ton* from the same book appears a *Christe, Trio en chaconne* (Guilmant, II, 89), which is based on C3. Neither of these pieces uses the refrain and *couplet* form popular with Chambonnières and Louis Couperin.

<sup>25</sup>A somewhat greater diversity of formulae occurs in the *Ciaccona* from Bach's solo violin sonata in D minor. The heart of this work would appear to emerge in the central D major section, where, in the mode of the original dance of the ciaccona, a slightly varied version of C2 is stated a number of times. This version, though it adds only a single note to C2, is identical to P4. However P4, when it represents the passacaglia, is ordinarily in the minor mode. Bach was no doubt influenced by such works as Lully's orchestral *Chaconne* from the opera *Roland* (Paris, 1685), which is printed in Arnold Schering, *Geschichte der Musik in Beispielen* (Leipzig: Breitkopf & Härtel, 1931; reprinted, New York: Broude Brothers, 1950), no.233.

## Harpichord News



### OFF THE SOUND BOARD

Concerning the comments on Erlangen in the harpsichord pages for October, Dr. Lowell C. Green, Boone, N.C., writes: "Your church history is not completely right. Erlangen was not a part of Bavaria until after Napoleon, ca. 1810. Like Nürnberg, Bayreuth, Coburg, Ansbach, and Rothenburg, the town is not ethnically Bavarian, but Franconian. In each the Lutheran confession is predominant. Roman Catholic Bavaria is further south. The coming of the French Huguenots was not what made Erlangen Protestant, but rather the Lutheran Reformation. The Huguenots were refugees after King Louis XIV revoked the Edict of Nantes. Their little church on the Hugenottenplatz numbers less than 1,000 members, while the Lutheran Neustädter Kirche congregation must number around 25,000. The Hugenotten Kirche was organized ca. 1690 after *New Erlangen* was established for the Huguenot refugees."

We appreciate these comments from Dr. Green, who did his doctoral work at the University in Erlangen, and served two semesters as organist for the student congregation at the Neustädter Kirche.

Communications regarding this column should be addressed to Dr. Larry Palmer, Norfolk State College, Dept. of Music, 2401 Corprew Ave., Norfolk, Va. 22504. Features and news items are invited.

## IN CONSTRUCTION

### PLEASANT HILLS COMMUNITY UNITED PRESBYTERIAN CHURCH

Pittsburgh, Pennsylvania

Robert W. Frazier

#### PEDAL ORGAN

16' SUBBASS  
 16' QUINTADENA  
 8' OCTAVE  
 8' FLUTE  
 4' CHORALBASS  
 3R RAUSCHQUINTE  
 16' POSAUNE  
 4' SCHALMEY

#### GREAT ORGAN

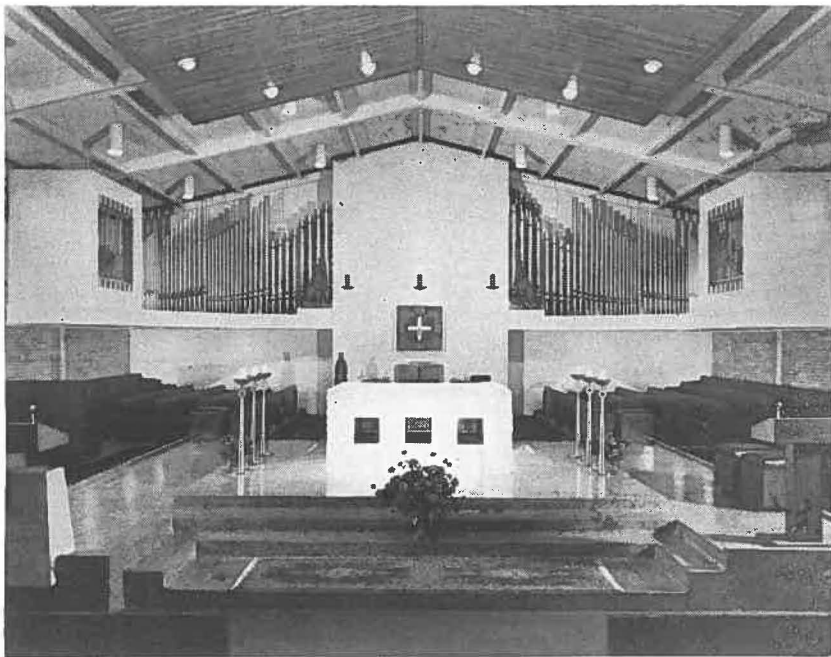
16' QUINTADENA  
 8' PRINCIPAL  
 8' GEDACKT  
 4' OCTAVE  
 4' ROHRFLÖTE  
 2' DOUBLETTE  
 4R MIXTURE  
 8' TRUMPET

#### SWELL ORGAN

8' GAMBA  
 8' VOIX CELESTE  
 8' COPULA  
 4' SPITZFLÖTE  
 2-2/3' NAZARD  
 2' OCTAVE  
 3R SCHARF  
 8' CROMORNE



**HOLTKAMP ORGAN COMPANY • CLEVELAND, OHIO 44109**



**ST. AMBROSE CHURCH**  
Houston, Texas

Rt. Rev. Msgr. Victor A. DiPrimeo, B.Mus.  
Pastor

**THREE MANUALS**  
**FORTY-SIX RANKS**  
**UNOBSTRUCTED PLACEMENT**

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

**RECENT ANTHEMS**  
**FOR ADVANCED CHOIRS**

<b>ROBERT JONES</b>	
Magnificat and Nunc Dimittis (3017) .....	1.25
<b>JACK OSSEWAARDE</b>	
Sing We Merrily (3074) .....	.50
<b>LEO SOWERBY</b>	
Behold, O God Our Defender (2919) .....	.35
Christians To The Paschal Victim (2932) .....	.35
<b>DAVID STRICKLER</b>	
Prayer of St. John of Damascus (2994) .....	.30
<b>SEARLE WRIGHT</b>	
Only-Begotten, Word of God Eternal (2929) .....	.50

**THE H. W. GRAY COMPANY, INC.**  
159 East 48th Street New York, N.Y. 10017

TUNING  
YEARLY CARE  
MOVING  
CLEANING

REPAIRING  
REBUILDING  
MODERNIZING  
ADDITIONS

*Bolton Pipe Organ Co.*

820 CENTRAL STREET  
FRAMINGHAM, MASS.

TELEPHONE  
872-1900

CHARLES L. BOLTON  
FRANK G. KIERAN

**DECEMBER**

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

**DEADLINE FOR THIS CALENDAR WAS NOVEMBER 10**

- Dec. 10**  
Claire Coci, Montclair State College, Upper Montclair, N.J.
- 11**  
Ted Alan Worth, Kennedy Auditorium, Waltham, Mass. 8:15
- 12**  
Jerald Hamilton, Calvin College, Grand Rapids, Mich.  
Klaus-Christhant Kratzenstein, Rice U Chapel, Houston, Tex. 8:00  
Carl E. Schroeder, Holy Trinity Lutheran, Lancaster, Pa. 12:25
- 14**  
Alexander Schreiner, First Congregational, Los Angeles, Calif. 8:00  
Bach Cantata 141, Holy Trinity Lutheran, New York City 5:00  
Bach Magnificat, St. Thomas, New York City 4:00  
William Self, St. Thomas, New York City 5:15  
Messiah, First United Methodist, El Dorado, Ark. 5:00  
Vaughan Williams Hodie, Church of Ascension, New York City 11:00  
Chicago Chamber Choir, Church of Our Saviour, Chicago 4:00  
Gabrieli, Schütz, Scheidt, Trinity Church, Princeton, N.J. 7:30  
Amahl and the Night Visitors, First Methodist, Corpus Christi, Tex. and Cathedral of Mary our Queen, Baltimore, Md. 5:30  
Berlioz L'Enfance du Christ, Albion, Mich., College 4:00
- 15**  
Britten, Pinkham, Ron Nelson, First Christian, Corpus Christi, Tex.
- 16**  
Messiah, Apollo Club, Orchestra Hall, Chicago  
Allan Birney, General Seminary, New York City 8:00  
Robert Bell, Redeemer Cathedral, Calgary, Alta.
- 17**  
Billy Nalle, Constitution Plaza, Hartford, Conn. 11:00, 2:00
- 18**  
Billy Nalle, Constitution Plaza, Hartford, Conn. 11:00, 2:00
- 19**  
Carl E. Schroeder, Holy Trinity Lutheran, Lancaster, Pa. 12:25  
Billy Nalle, Constitution Plaza, Hartford, Conn. 11:00, 2:00
- 21**  
Bach Cantata 147-a, Holy Trinity Lutheran, New York City 5:00  
Britten Ceremony of Carols, St. Thomas, New York City 4:00  
Cherry Rhodes, St. Thomas, New York City 5:15  
John Rose, Our Lady of Carmel Church, Ridgewood, N.J.  
Bach Christmas Oratorio, Emory U, Atlanta, Ga., 8:15  
Roy L. Horton, St. Mary's Abbey, Morristown, N.J. 4:30  
Alexander Boggs Ryan, inaugural, Cathedral of Christ the King, Kalamazoo, Mich.
- Leslie Peart, First United Methodist, Corpus Christie, Tex.  
La Montaine Wonder Tidings, La Jolla, Calif., Presbyterian 8:00  
Bach Cantata 61, Emmanuel Church, Webster Groves, Mo.  
Robert Luther, First Presbyterian, Evansville, Ind. 8:00
- 22**  
Billy Nalle, Constitution Plaza, Hartford, Conn. 11:00, 2:00
- 23**  
Billy Nalle, Constitution Plaza, Hartford, Conn. 11:00, 2:00
- 24**  
Daniel Keller, St. Thomas, New York City 3:30  
Frederick Grimes, St. Thomas, New York City 10:45  
Billy Nalle, Constitution Plaza, Hartford, Conn. 11:00, 2:00  
Henry Glass, Jr., Emmanuel Episcopal, Webster Groves, Mo. 10:30
- 28**  
Bach Cantata 28, Holy Trinity Lutheran, New York City 5:00  
Paul Davis, St. Thomas, New York City 5:15
- 29**  
Simon Preston, St. John's Cathedral, Milwaukee, Wis.
- 31**  
La Montaine Erode the Greate, Washington Cathedral  
Frederick Swann, Milwaukee, Wis.
- Jan. 1**  
La Montaine Erode the Greate, Washington Cathedral
- 2**  
La Montaine, Erode the Greate, Washington, D. C., Cathedral
- 3**  
La Montaine, Erode the Greate, Washington, D.C., Cathedral
- 4**  
Bach Christmas Oratorio, Part 5, Holy Trinity Lutheran, New York City 5:00  
Robert F. Twynham, Cathedral of Mary Our Queen, Baltimore, Md. 5:00  
Gerald Hamilton, St. Michael and All Angels Episcopal, Mission, Kans.
- 6**  
Marie Buka, St. Mark's Cathedral, Minneapolis, Minn. 8:15  
Allan Birney, General Seminary, New York City 8:00  
Robert Baker, First Presbyterian, Atlanta, Ga.  
Gerre Hancock, The Forum, Harrisburg, Pa.
- 7**  
Virgil Fox, South Georgia College, Douglas 8:00
- 8**  
E. Power Biggs, Symphony, Rochester, N.Y.  
Virgil Fox, Abraham Baldwin College, Tifton, Ga. 8:15
- 9**  
David Craighead, First Presbyterian, Buffalo, N.Y.  
Clyde Holloway, Houghton, N.Y. College

**LAWRENCE**

**ROBINSON**

VIRGINIA COMMONWEALTH UNIVERSITY  
RICHMOND, VIRGINIA

**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

★ **FRANK J. SAUTER and SONS Inc.** ★

4232 West 124th Place

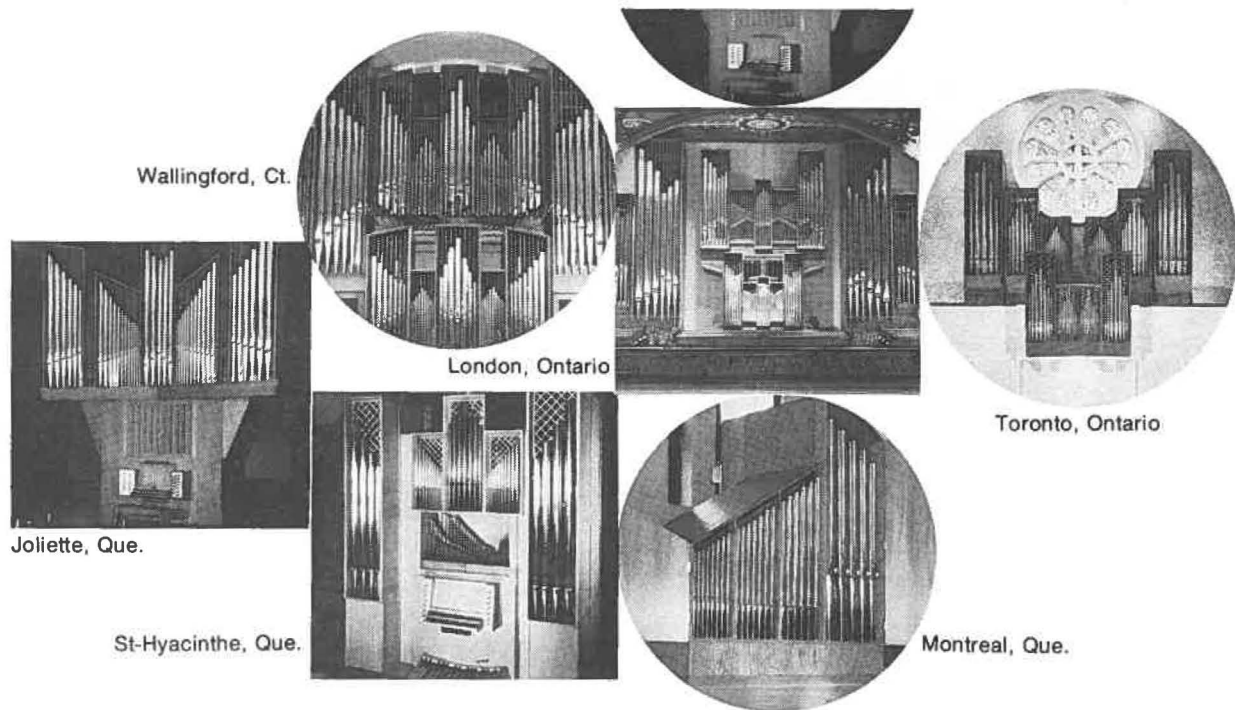
Phones: 388-3355  
PO 7-1203

Alsip, Illinois 60658

Organ Builders

- ★ Rebuilding
- ★ Repairing
- ★ Contractual Servicing
- ★ For Unexcelled Service





Wallingford, Ct.

London, Ontario

Toronto, Ontario

Joliette, Que.

St-Hyacinthe, Que.

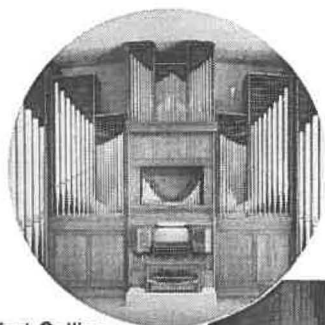
Montreal, Que.

# many happy returns—

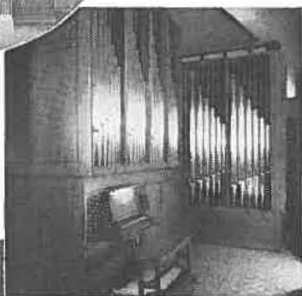
The musicians who turned to the traditions expressed in Casavant's mechanical action instruments

Over 140 mechanical action organs have been created by Casavant since 1880—more than 30 in the last eight years alone. These recent instruments clearly affirm our continuing leadership. We will happily provide a list of those nearest to you.

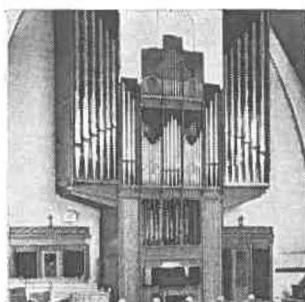
A Casavant is superior by design and craftsmanship—the skill of generations.



Fort Collins, Colorado



Westmount, Que.



Edmundston, N.B.

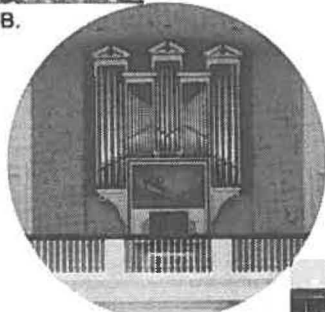


## Casavant Frères

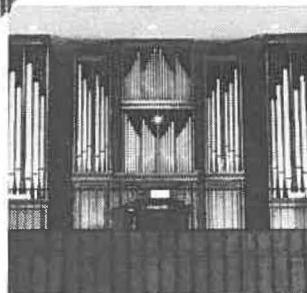
LIMITÉE

ST. HYACINTHE, QUÉBEC, CANADA

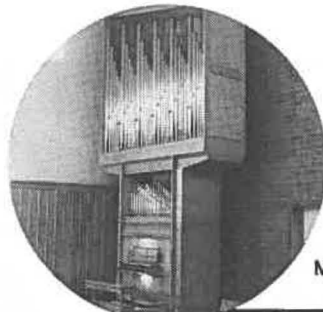
C. H. Perrault, president and general manager — L. I. Phelps, vice president and tonal director



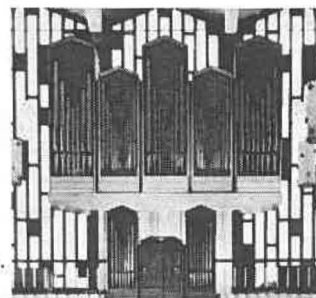
Wolfville, N.S.



Grand Forks, N.D.



Gaspé, Que.



Montreal, Que.



Bridgeport, Connecticut



St-Pascal, Que.



St-Jean, Que.

A  
P  
O  
B  
A

# TELLERS ORGAN CO.

• GROSSE POINTE FARMS, MICHIGAN —  
GROSSE POINTE METHODIST CHURCH  
2 Manuals — 13 Ranks

architects and builders  
of custom instruments  
created for a purpose

1906 — 1969

Erie, Pennsylvania



pipe organ builders  
tracker and electro-pneumatic

**W. Zimmer & Sons**  
INCORPORATED

4900 WILMONT ROAD • CHARLOTTE, N. C. 28208

## 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

## August MAEKELBERGHE

Detroit

## MARKEY

ORGAN VIRTUOSO

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

**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*

## LARRY PALMER

Norfolk State College  
Trinity Lutheran Church  
Norfolk, Virginia

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

## Nashville Church Has 3-Manual Aeolian-Skinner

An Aeolian Skinner of 54 ranks in four divisions is being installed in the Belmont Heights Baptist Church, Nashville, Tenn. It is arranged bisymmetrically on the center-line of the chancel, with pipes of the great and pedal in functional display. Aubrey Edwards, minister of music, planned details of the instrument in consultation with Donald Gillett of Aeolian-Skinner. Installation is being done by E. T. Mickey.

### GREAT

Quintaton 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Sesquialtera 2 ranks 98 pipes  
Mixture 4-6 ranks 330 pipes  
Trompette 8 ft. 61 pipes  
Festival Trumpet 8 ft. 61 pipes  
Festival Clarion 4 ft. 12 pipes  
Tremulant  
Chimes

### SWELL

Bourdon 8 ft. 61 pipes  
Viole de Gambe 8 ft. 61 pipes  
Viole Celeste 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Flute Harmonique 4 ft. 61 pipes  
Octavin 2 ft. 61 pipes  
Plein Jeu 4-5 ranks 280 pipes  
Basson 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Hautbois 4 ft. 61 pipes  
Tremulant

### CHOIR

Kontra Erzähler 16 ft. 12 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 49 pipes  
Gedeckt 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Spillflöte 4 ft. 61 pipes  
Octave 2 ft. 61 pipes  
Quint 1 1/4 ft. 61 pipes  
Scharf 4-5 ranks 285 pipes  
Krummhorn 8 ft. 61 pipes  
Festival Trumpet 8 ft.  
Festival Clarion 4 ft.  
Tremulant

### PEDAL

Principal 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Kontra Erzähler 16 ft.  
Octave 8 ft. 32 pipes  
Gedeckt 8 ft. 12 pipes  
Erzähler 8 ft.  
Choral Bass 4 ft. 32 pipes  
Nachthorn 2 ft. 32 pipes  
Mixture 4 ranks 128 pipes  
Kontra Posaune 32 ft. 12 pipes  
Posaune 16 ft. 32 pipes  
Trompette 8 ft. 12 pipes  
Schalmey 4 ft. 32 pipes

## WINNERS AWARDED PRIZES IN COMPOSITION CONTEST

Winners in the national composition competition sponsored by Ohio State University for new organ works were: Jeffrey H. Rickard, Redlands, Calif. first prize for Sonata in E minor; Rudy Shakelford, Champaign, Ill. second prize for Partita on O Nostre Dieu et Seigneur Adorable; Randolph Currie, Columbus, Ohio third for Passacaglia on L'Homme Arme.

Judges were Gerald Near, St. Paul, Minn.; Myron Roberts, Lincoln, Neb.; and Grady Wilson, Jersey City, N.J. who played the winning works Oct. 13 at the university's College of the Arts.

## METAL PIPES

Quality Manufacturers since 1916

R. V. Anderson Sons, Inc.

Box 278

Brattleboro, Vt.

## Reid Organ Co.

P.O. Box 363

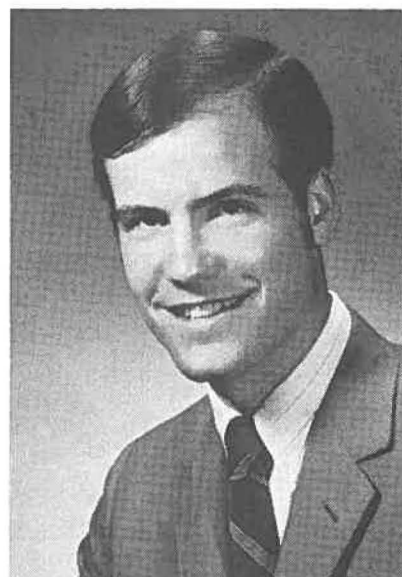
(408) 248-3867

Santa Clara, California

## Felix Schoenstein

& Sons Pipe Organ Builders

SAN FRANCISCO, CALIF.



Robert Knox Kennedy has become organist-choirmaster of St. Peter's Episcopal Church, Bay Shore, New York. A native of Montreal, he earned the diplomas of Associate in Music and the BA from McGill University. Organ study in Montreal was with Kenneth Meek and Gerald Wheeler. In London, England, last year he was a student at the Royal College of Music where he studied organ with Sir John Dykes Bower and with Ralph Downes. He earned the ARCO and the CHM from the Royal College of Organists and the ARCM from the Royal College of Music.

He served as organist and choir master at Maisonneuve-St. Cuthbert's Presbyterian Church, St. Columba's Church, Westmount Park Church and Muswell Hill Presbyterian Church in London.



Johnnie Egnot has been appointed organist of the First Presbyterian Church, Oak Park, Ill. She is a graduate of Northwestern University, Evanston and has attended the University of Madrid, Spain, and American Conservatory, Chicago. Her organ study has been with Lillian Robinson at Moody Bible Institute. She served as assistant at First United Methodist Church, La Grange, Ill. She is a foreign language teacher at New Trier High School East, Winnetka.



## STEINER ORGANS, INC.

1138 Garvin Place  
Louisville, Kentucky 40203  
Tracker • Direct Electric

## ORGAN SERVICE - J. E. Lee, Jr.

KNOXVILLE, TENNESSEE 37901

Box 2061

Tuning - Maintenance - Rebuilding  
Consultants

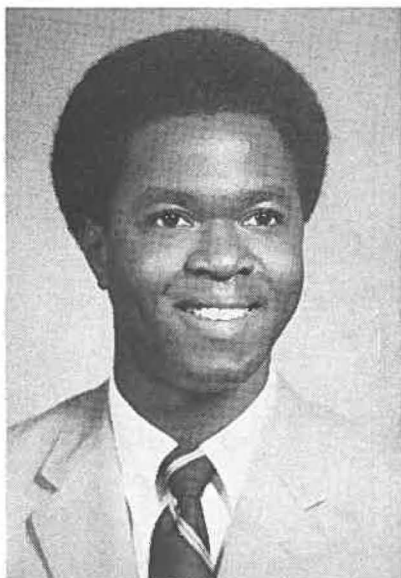
## ELECTRIFY

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





Bernard Hunter has been appointed university organist and associate professor of music at Fisk University, Nashville, Tenn. He holds degrees from Oberlin College, Syracuse University and is completing requirements for his doctorate at Indiana University.

Prior to this appointment, he served as chairman of the music department at Clark College, Atlanta, Ga. He has played in recital at the Cathedral of St. John the Divine and St. Thomas Church, New York City, in St. Anne's Church, Atlanta, Immanuel Lutheran in San Jose, Calif. and in numerous cities in the South and Midwest.

Mr. Hunter has studied with Bruce Davis, Fenner Douglass, Leo Holden, Arthur Poister and Oswald Ragatz. He has received a John Hay Whitney scholarship, a Danforth Grant, and a special grant for research at Harvard University.

ROBERT W. JONES's prize-winning Magnificat and Nunc Dimittis was sung Oct. 12 at the 101st annual convention of the diocese of Albany, N.Y. at the Cathedral of All Saints.

## Keates Builds Organ for Church in Rochester

A new three-manual organ has been built by Keates Organ Company, Ltd., Acton, Ont. for the Irondequoit United Church of Christ, Rochester, N.Y. Installation was completed in June and the organ was officially dedicated Oct. 12 at the morning services. The dedicatory recital played that evening by Joyce Caravetta, organist of the church, is listed in the recital pages.

The organ replaces a three-manual Hook and Hastings in which the third manual was largely duplexed from the great. An improved layout has allowed inclusion of an expressive choir-positiv division in the chambers on either side of the chancel.

Pipes are voiced on 3-inch and 3½-inch wind. The reed pipes have copper resonators.

### GREAT

Pommer 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Spillflöte 8 ft. 61 pipes  
Dulciana 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Pommer 4 ft. 24 pipes  
Flachflöte 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Hooded Trumpet 8 ft. 61 pipes  
Chimes

### SWELL

Viola 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Voix Celeste 8 ft. 54 pipes  
Gedeckt 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Sifflöte 2 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Scharf 3 ranks 183 pipes  
Contra Fagotto 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Tremulant

### CHOIR-POSITIV

Erzähler 8 ft. 61 pipes  
Erzähler Celeste 49 pipes  
Nason Flöte 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Italian Principal 2 ft. 61 pipes  
Larigot 1½ ft. 61 pipes  
Krummhorn 8 ft. 61 pipes  
Tremulant



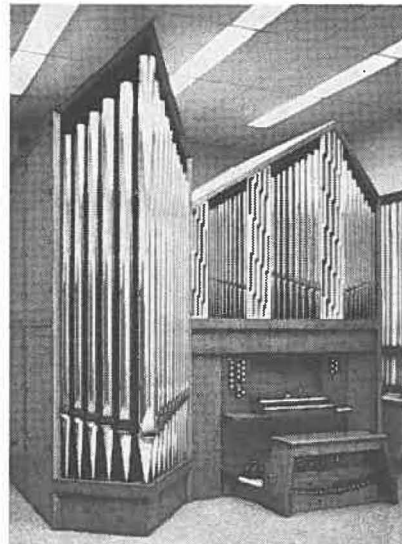
Edward Eigenschek was honored Nov. 16 on his 40th anniversary as organist-director of Second Presbyterian Church, Chicago. After a special musical service at 11:00 a dinner was served in the chapel for hundreds of members and friends, students and former students of Dr. Eigenschek.

Chairman of the organ department in Chicago's American Conservatory of Music, Dr. Eigenschek numbers many important organists among his students. His long career as an active recitalist has taken him to all parts of the country.

### PEDAL

Resultant 32 ft.  
Contrabass 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Pommer 16 ft.  
Principal 8 ft. 12 pipes  
Gedackt 8 ft. 12 pipes  
Choralbass 4 ft. 32 pipes  
Rauschpfeife 3 ranks 96 pipes  
Posaune 16 ft. 12 pipes  
Fagotto 16 ft.

## NEW TRACKER FOR SALE



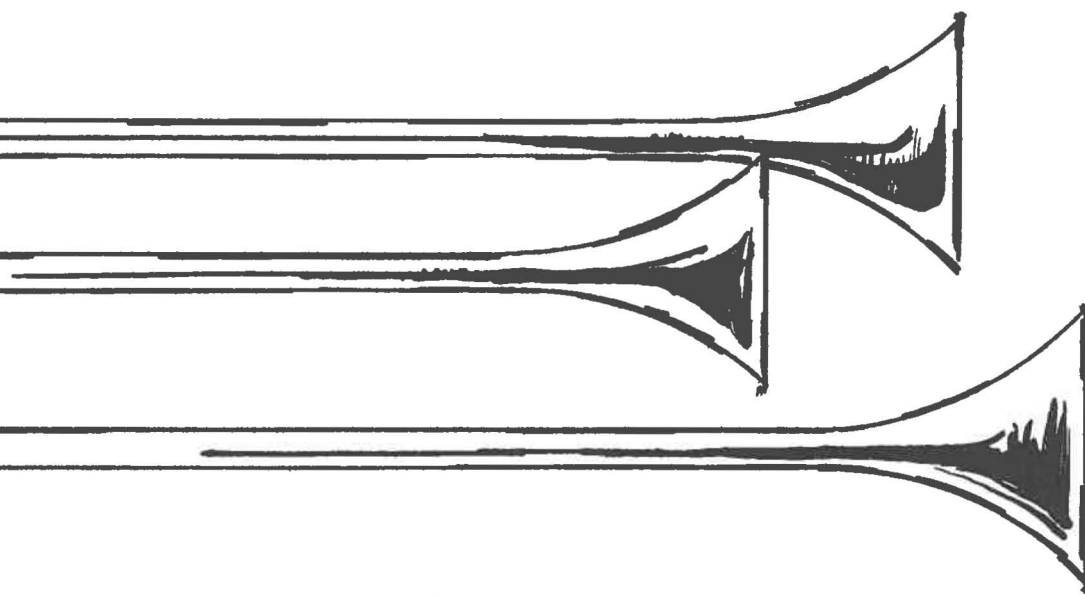
24 RANKS — TIN FRONTS  
98% TIN IN MIXTURES  
SCALED LIKE SCHNITGER  
BEAUTIFULLY VOICED  
MECHANICAL KEY ACTION  
ELECTRIC STOP ACTION  
PREMIUM QUALITY THROUGHOUT

J. C. HALLMAN MFG. CO. LTD.

KITCHENER, ONTARIO

"PRAISE HIM WITH TRUMPETS"

**B  
I  
S  
M  
I  
L  
L  
E  
R**



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

# Harpsichords Clavichords



**Sperrhake**  
Harpsichords

**Passau/W.-Germany**  
Box 532

## ROBERT NOEHREN

University of Michigan



## RECITALS

RECORDING ARTIST

Box 120  
Ann Arbor, Michigan  
48107

## LOUIS F. MOHR & COMPANY ORGAN MAINTENANCE

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

Telephone: SEdwick 3-5628

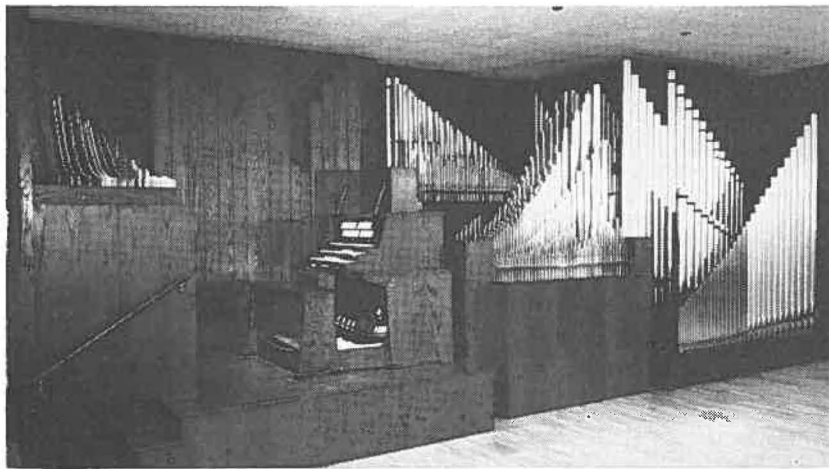
Emergency Service Yearly Contracts  
Harps — Chimes — Blowers  
Expert Overhauling

"An Organ Properly Maintained Means  
Better Music"

## George Wm. Volkel

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

All Saints Episcopal Church  
Drake College  
Fort Lauderdale  
FLORIDA



## New Schlicker Opened in MSU Recital Hall

A 43-rank Schlicker organ has been opened in the new recital hall in the music building of Michigan State University, East Lansing. The hall has been named Hart Recital Hall to honor the donors, Dr. and Mrs. Ernest Hart. The hall will be devoted primarily to organ study and performance by students and faculty.

The instrument was designed by Dr. Corliss Arnold of the university staff in co-operation with Herman Schlicker and Ken List of the Schlicker company.

Dr. Arnold played two of the three dedicatory programs, with assistance of several faculty and student musicians. His Nov. 5 recital used trumpet, harp, flute and percussion; his Dec. 6 program included contralto, oboe and string quartet. Donald McDonald played the final dedication program Oct. 7.

A series of concerts throughout the academic year is planned to allow more people to hear the instrument.

### GREAT

Quintadena 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Spillflöte 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Octave 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Trompette 8 ft. 61 pipes

### SWELL

Rohrflöte 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Waldfloete 2 ft. 61 pipes  
Klein Nasat 1 1/2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Dulzian 16 ft. 61 pipes  
Schalmei 8 ft. 61 pipes  
Clarion 4 ft. 61 pipes  
Tremolo

### POSITIV

Holzgedackt 8 ft. 61 pipes  
Rohrflöte 4 ft. 61 pipes  
Nasat 2 3/4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Terz 1 1/2 ft. 49 pipes  
Scharff 2-3 ranks 171 pipes  
Krummhorn-Regal 8 ft. 61 pipes  
Tremolo

### PEDAL

Principal 16 ft. 12 pipes  
Subbass 16 ft. 32 pipes  
Octave 8 ft. 32 pipes  
Metal Gedeckt 8 ft.  
Dolcan 4 ft. 32 pipes  
Nachthorn 2 ft. 32 pipes  
Mixture 3 ranks 96 pipes  
Fagott 16 ft. 32 pipes  
Kornett 4 ft. 32 pipes  
Tremolo

## Concordia's Annual Meeting

Concordia Teachers College's annual fall conference entitled Lectures in Church Music was held for the fifth season Nov. 24 on the campus at River Forest, Chicago suburb. The event got under way Sunday evening with chorus and instruments at Grace Lutheran Church featuring Bach cantatas 93 and 208, selections from the Easter Oratorio, and Brandenburg Concerto 4, along with the overture to Act 3 of Purcell's Indian Queen. Harold Rohlfing was conductor of the orchestral works and Paul Bouman directed the Grace Lutheran senior choir, a mixed quartet of top soloists, and instrumentalists including several players from the Chicago Symphony.

Monday morning Walter Bouman, of the Concordia staff, got discussion going with a lecture on Christian Worship and the Current Revolution. After a chapel service at which A. R. Kretzman touched on Distler, about whose music much of the conference revolved, and Carl Schalk directed the college's chapel choir, Herbert Gotsch gave a lecture recital on The Organ in 16th Century Lutheran Worship, using musical illustrations listed in the recital pages.

Monday afternoon Larry Palmer, Norfolk, Va., State College, gave the first of two lectures on Distler and his music, with taped illustrations. The first of two choral reading sessions preceded a dinner meeting at which Paul Bunjes presided and at which Thomas Gieschen reported on the round-the-world tour which the college's Kapelle made in the summer of 1969. The day ended with a vocal and instrumental chamber concert adding Buxtehude, Micheelson, Corelli and Bach (cantata 118) to the Three Sacred Concertos of Distler.

Tuesday morning included a panel discussion, chapel and a student recital, and a discussion of the Organ Handbook of Hans Klotz by Gerhard Krapf, University of Iowa. Dr. Palmer's second Distler lecture and the second choral reading session led to a choral concert directed by Carl Schalk and featuring Five Canticles from the Exodus by Richard Hillert.

Dr. Krapf played the recital listed in the recital pages to close the conference.

WORKS FOR ORGAN and brass by Purcell, Goemanne, Pelz and Croft were heard Oct. 22 in the musical program for the installation of the Most Rev. Thomas Tschoepe as bishop of Dallas at Sacred Heart Cathedral; Ralph S. March, S.O.Cist., directed the Dallas Catholic Choir and Noel Goemanne the Holy Trinity Seminars.

FEDERAL LEE WHITTLESEY, Dallas, Tx., has become president of Choristers Guild, succeeding Nita Akin, Wichita Falls, who retires after nine years. Dr. Akin will remain on the board of directors.

# NUNC DIMITTIS



Julian R. Williams, for 43 years organist and choirmaster of St. Stephen's Episcopal Church, Sewickley, Pa., died Oct. 24 in Sewickley Valley Hospital after a brief illness. He was 75.

A student in organ with Widor in Paris and in piano with Casadesus, Dr. Williams had lectured and played recitals in many cities. He had served the Pittsburgh AGO Chapter as its dean.

Services were held Oct. 28 at St. Stephen's Church. Mrs. Williams and three sisters survive.

## RUTH WHITFORD PASSES; ORGANIST WIFE OF ORGANIST

Ruth Spencer Whitford, 71, wife of Homer Whitford, died Sept. 28 after an illness of two weeks. A member of a well-known musical family of Waltham, Mass. area, Mrs. Whitford was a pianist and harpist as well as an organist. She was organist of the Beth Eden Baptist Church, Waltham, for nearly 40 years and director of the choir for about 20.

She was past president of the Waltham Music Club, accompanist at the Longy School and instructor in voice at Boston University.

## MEMBER OF NOTED ORGAN BUILDING FAMILY DIES

Otto Schoenstein, member of the pioneer San Francisco organ building firm of Felix F. Schoenstein & Sons suffered a fatal heart attack Oct. 21 while driving home from work servicing the organ in a San Francisco church. His work was known throughout the Pacific Coast; he travelled extensively while working on many organs. He was an honorary member of the San Francisco AGO chapter.

SEVEN CHURCHES of the United Church of Christ in the Newton area of Massachusetts participated in a seven-choir festival Nov. 16 at the Central Congregational Church, Newtonville. Organists and directors taking part included Lois Wetzel, Marshall S. Wilkins, Edward H. Hastings, Herbert Irvine, Audrey McDowell and Jack Fisher. Mr. Fisher played the prelude and postlude.

David N. Johnson

Professor of Organ

Arizona State University

Tempe, Arizona 85281

## G. F. ADAMS

Organ Builders, Inc.

204 West Houston Street  
New York, New York 10014

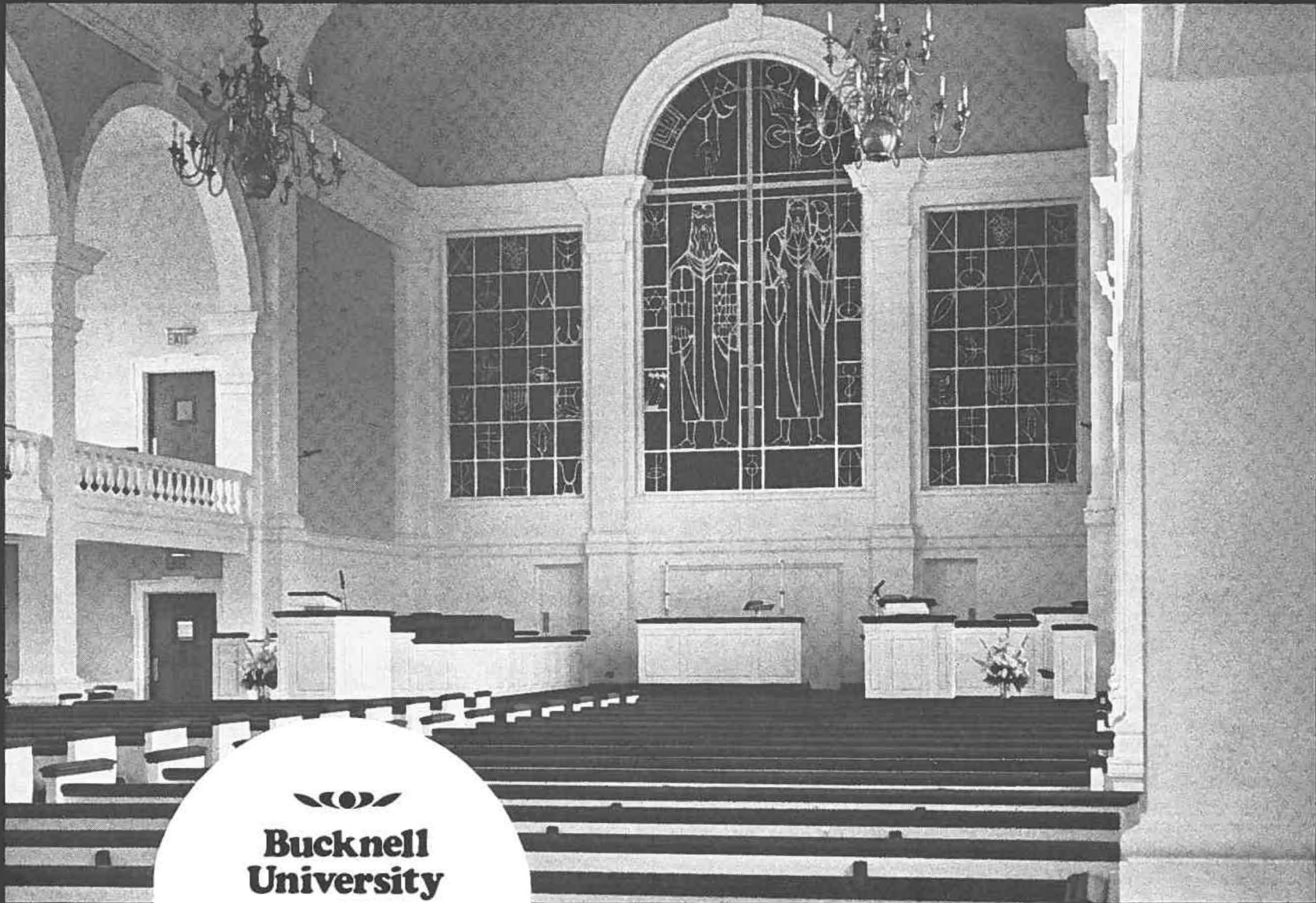
Telephone ORegon 5-6160

## HANSEN ORGANS

Constructors  
&

Rebuilders of  
QUALITY  
PIPE ORGANS

QUINCY, ILLINOIS 62301



**Bucknell  
University**

LEWISBURG, PENNSYLVANIA

THREE MANUAL,  
FIFTY-SEVEN RANK



THE REUTER  
ORGAN COMPANY

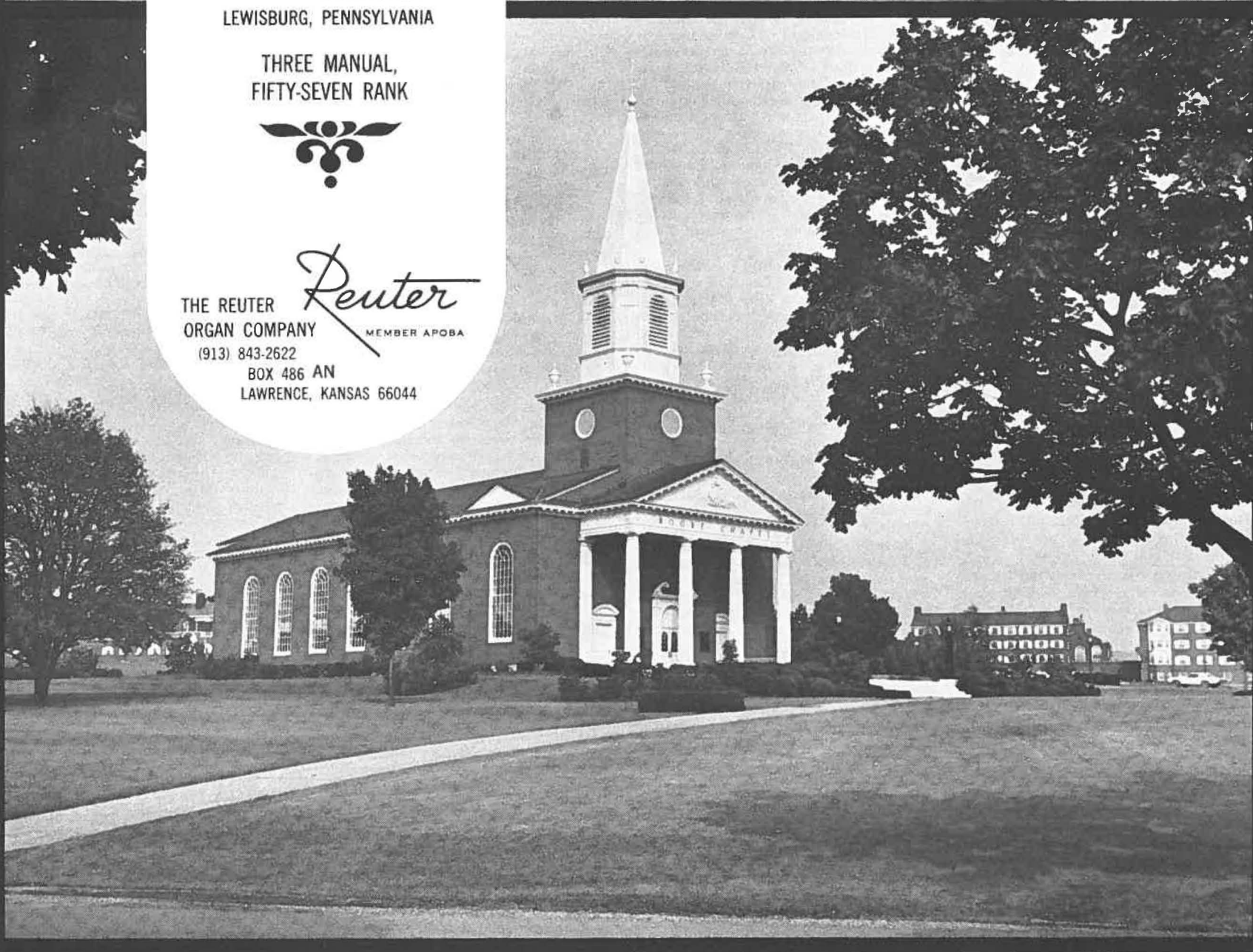
(913) 843-2622

BOX 486 AN

LAWRENCE, KANSAS 66044

*Reuter*

MEMBER APOBA



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

### Going like Sixty

Magazines are a little like people; they are born, grow up, age and eventually die. Like people magazines make personal relationships and arrangements founded on mutual affection and trust. Sometimes those relationships break down, and enforced separations and even divorce results. When a bit of affection still remains (and it usually does!) and when the presence of family and in-laws with good will and sincere intentions keeps the skeleton of the relationship intact, there are bound to be some heartaches and misunderstandings, especially at first. Too often these are fed by persons of uncertain integrity who hope to make personal hay from the crab-grass.

THE DIAPASON was born just 60 years ago, sired by an extraordinary man, Siegfried E. Gruenstein who very early contracted a real love-match with the organ profession. Like most people, THE DIAPASON outlived its sire who, while still in middle life, had married off his offspring to the American Guild of Organists. It was a very happy union for which congratulations kept coming in through the years from every state in the union. Most people even today cannot understand why this unusually fertile and productive match was terminated after 32 happy years, when the distaff side left her mate's bed and board for an Oedipus relationship. To help support that relationship, the interloper spread far and wide the rumor that the former husband was suffering from malnutrition, (with no mate to see that he was eating properly) and would certainly "fold within a year."

Perhaps our readers have noticed that sometimes after a person loses his mate, he takes a new lease on life, looks, acts and feels years younger, and instead of perishing from malnutrition merely sloughs off some excess weight and becomes trim and quick of step.

In every divorce, all the true friends, however puzzled and disturbed they may be, remain friendly to both parties. Those less understanding, who shy gingerly on the sidelines when they fear something may fly in their direction, gradually become aware that the former mates are both going to continue to be around and probably haven't intrinsically changed very much.

Well, there are various ways these matters can end. If the original trouble-makers pass quietly from the scene, bitterness can gradually melt away. And then — well, who can tell?



### Records

Limitations of time made impossible concentrated listening to all records received since last column. So we are necessarily selective. This was regrettable because at Christmas time we realize readers are interested in the attractive gift possibilities of records. We had to postpone, for example, consideration of the new Leonhardt recordings of the complete Bach concertos for one, two and more harpsichords, which we will discuss in a later issue.

But we do have a couple of fine Bach records to recommend. These are two more records in the Das alte Werk series of Bach cantatas. SAWT 9540-B Ex, recorded in Bennebroek, Holland contains 80, 90 and 161, with Helen Watts, Max von Egmond, Kurt Equiluz and Sheila Armstrong. Jünge Kantorei, the Monteverdi Chorus of Hamburg, and the Concerto Amsterdam combine to make this a highly enjoyable and satisfying record.

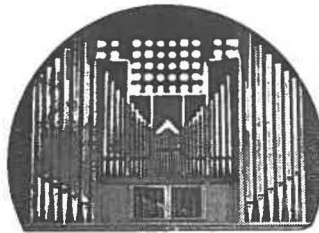
SAWT 9539-B Ex records cantatas 50, 83 and 197 with the same tenor and bass, with boy soprano and alto, Viennese Boys Choir, Chorus Viennensis and the original instruments of Concentus Musicus Vienna under the direction of Nikolaus Harnoncourt. This expanding series maintains a consistent high standard. Jacket and insert notes are always interesting and informative, performance and engineering exemplary.

Also Das alte Werk (this one SAWT 9537-A Ex) and likewise with the concentus Musicus and Nikolaus Harnoncourt, and with the two Vienna choruses again, are four works of Heinrich Ignaz Franz Biber of the pre-Bach generation. Side one includes Sonata St. Polycarpi, for eight trumpets and bass, and Laetus cantata for two basses (Max van Egmond and Jacques Villich), six strings and organ. Side 2 has an Epiphany cantata for two sopranos and instruments and a Requiem for five soloists, five-part choir and instruments. Many listeners will wonder just where Biber has been all their lives.

Two Argo disks feature the fine choir of St. John's College, Cambridge, directed by George Guest. ZRG 621 is Italian and English Church Music. The British side includes Purcell, Britten and Howells; the Italian A. Gabrieli, Gesualdo and Banchieri — a rather strange pairing but with fine singing of worthy church music. In ZRG 598, the fine instrumentalists of the Academy of St. Martin-in-the-Fields and four top soloists (April Cantelo, Helen Watts, Robert Tear and Forbes Robinson) join the Cambridge group for a welcome disk of the Haydn "Creation" Mass. McGraw-Hill distributes Das alte Werk and Argo records in the United States.

It wouldn't be Christmas without an E. Power Biggs record to give, and this year is no exception. The celebrated *The Organ*, with its fine notes on organ design, organ tone, organ history and the background matter every teacher and student must have, is certainly to be found in the record libraries of most organists. But prepared several years ago, it has been hard to come by in recent years.

The new version (Columbia KS-7263), *The Organ in Sight and Sound*, just made available, has a handsome booklet of generous proportions with a new Flentrop article on Designing and Building, a real picture album of fine photographs of all the organs heard on the record and a detailed listing of all the dozens of music examples used. This is more than just a worthy successor to the justly famous first version; it is simply an indispensable record for any informed organist or organ buff. It will probably set another new sales record. — FC



### Organ Music

Augsburg sends a diverse sampling of new organ publications. James Boeringer has arranged the Miserere from Bach's St. Matthew Passion. Some editorial phrasing might have been in order for this sublime example of baroque bel canto. This Is The Victory, 14 selections for funeral use, arranged by G. Winston Cassler, draws heavily on the Bach repertory. Its conservative cast is not surprising.

Possibly the most imaginative item in our column this month is Philip Gehring's Four Pieces for the Church. These pieces can be played on a one-manual organ with 8-4-2 stops, but greater resources would certainly enhance the effect. One senses here the work of a skilled organist who listens with his ears rather than his fingers. Technical demands are moderate. Wilbur Held has arranged two Christmas tunes ("Christmas Eve" and "Celestia") for organ and C instrument (Code: 11-0831).

David N. Johnson's Easy Trios consists of 15 tunes with variations, mostly in trio texture. They are generally easy to play and reflect once again his well-shaped style. Jean Pasquet's Nine Chorale Preludes are also trios, and a rather more noticeably neo-baroque style predominates.

Augsburg's list concludes with Alan Stout's Eight Organ Chorales. Mr. Stout is perhaps at an advantage in not being an organist, for the approach is undeniably fresh and engaging. Yet we have reservations about the continuously high tessitura in some settings. The lack of tempo markings is curious.

Bornemann sends Dupré Op. 65, Vitrail (Stained-glass Window). It is a sectional work of surprisingly modest dimensions.

A new issue from H. Flammer, Inc. is Richard Ellsasser's Meditation on Picardy. It is an effective treatment of a fine tune in a mildly virtuosic vein.

On the other hand, Warner Hutchison's Hymn Tune Suite (Shawnee Press), which begins with a setting of Picardy, is largely a succession of weary clichés. — WV

### BIGGS AND SYMPHONY OPEN ORGAN IN MILWAUKEE CENTER

E. Power Biggs was soloist with the Milwaukee Symphony for the second pair of subscription concerts at the new Performing Arts Center. The night before he was guest for the dedication of the new Aeolian-Skinner concert organ (see p. 4, January 1966 issue). At all three concerts Mr. Biggs played the Poulenc concerto and the St.-Saëns Symphony 3 with the orchestra and was heard in solo in the Bach Toccata and Fugue in D minor.

### PUBLISHERS WIN PRIZES FOR GRAPHIC EXCELLENCE

Music Publishers' Association has announced its Paul Revere Awards for 1969 for excellence in engraving and graphic design. Winners in the specialized fields to which this magazine directs its attention include in choral octavo: First prize, Chantry Press; second, MCA Music; third, Shawnee Press, with Chantry and Shawnee also winning honorable mentions; in quarto sheet music: First, Alexander Broude, Inc.; second, Concordia Publishing House; third, C. F. Peters Corporation; honorable mention, Oxford University Press.

BRITTEN'S CURLEW RIVER was performed Oct. 28 and 29 under the sponsorship of Kent State University College of Fine and Professional Arts at the United Church of Christ.

### Those Were the Days

Fifty years ago the December, 1919 issue published the following news of interest to readers —

Clarence Dickinson returned to Chicago for a recital at St. James' Episcopal Church.

Pietro Yon was arousing great enthusiasm on his wide concert tour.

John J. McClellan, organist of the Salt Lake City Tabernacle, was decorated by King Albert of Belgium after a special recital for the king and queen.

Twenty-five years ago this magazine carried these events in the organ world in its December, 1944 issue —

Announcement was made of the imminent retirement of Clarence Dickinson and the selection of Hugh Porter as his successor as director of Union Seminary's school of sacred music.

John J. Weatherseed was appointed organist and choirmaster of Deer Park United Church, Toronto, succeeding Charles Peaker, who moved to St. Paul's, Bloor Street.

Lady Susi Jeans was playing pedal-harpsichord recitals for the British Red Cross.

Caspar Koch was beginning his 42nd season of recitals at Carnegie Hall, North Side, Pittsburgh.

Ten years ago this magazine reported these events in the organ field in the issue of December, 1959 —

THE DIAPASON celebrated its 50th birthday with a 64-page issue full of special features, including a reproduction of Volume 1, number 1.

Lilian Murtagh, long-time assistant to Bernard La Berge, took over the management of a large roster of American and European recital organists.

Claude Means was honored on his 25th anniversary as organist and choirmaster of Christ Episcopal Church, Greenwich, Conn.

### Letters to the Editor

#### Unfinished Bach?

San Francisco, Calif., Oct. 27, 1969 — To the Editor:

Miss Ruthann Richards' fine article on the Orgelbüchlein was appreciated and will be affixed permanently to my copy. I only wished that the analytical part had something to say about the popular *Ich ruf' zu Dir*. Has it been noticed by anyone that Bach's treatment presents the first part of the chorale richly ornamented yet leaves the second half of the melody in its unadorned form? To me this is further proof of the fragmentary nature of the whole work and of the fact that Bach did not complete what he set out to do.

Since this division into ornamentation in the beginning and none at all later on is so alien to baroque practice, I would welcome and invite comments, explanations and, most of all, a newly suggested text wherein a specialist in ornamentation would present the last nine bars to match the ornamented opening.

Sincerely,

LUDWIG ALTMAN

### Some Choral Performances

Among larger choral works noted on programs mailed to the office of THE DIAPASON this month were noted: Bach B minor Mass, which culminated the 34th Los Angeles Bach festival at First Congregational Church; Purcell's Rejoice in the Lord Alway, Schütz Magnificat and Handel Psalm 112 at Chicago's Fourth Presbyterian Church; Fauré Requiem, Poulenc and Vivaldi at St. George's Church, New York City; Mozart Coronation Mass and Haydn Paukenmesse at House of Hope Presbyterian, St. Paul, Minn.; Brahms Alto Rhapsody, Stravinsky Cantata, Schubert Mass 3 at St. Mark's, Glendale, Calif.; Mozart Requiem at Central Moravian Church, Bethlehem, Pa.; Bach Cantata 106 at Christ Church, Cincinnati; Britten's Rejoice in the Lamb at Trinity Church, Princeton, N.J. and at First Presbyterian, Fort Wayne, Ind.; Pachelbel What God Ordains, Distler Blessed are the Dead, Wenzel Awake, Awake, and Britten Festival Te Deum at Concordia Senior College, Fort Wayne, Ind.

NORMAN HURRELE, University of Toronto, was guest conductor and Patrick Wedd, winner of the 1969 RCOO playing competition, was guest organist for a symposium on the church music of Herbert Howells Oct. 24-26 at St. Paul's Cathedral, London, Ont.



## Choral Music

Choral receipts this month cover the usual wide variety of styles for a wide variety of circumstances and uses; they range from last minute Christmastime items to distant dates on the church calendar.

The first item we encountered in the Augsburg stack, for example, was for Easter, Robert Leaf's Rejoice, Rejoice, This Glad Easter Day, with three trumpets to aid in the rejoicing. For general use from Augsburg are: Robert Wetzler's Nun freut euch setting, Dear Christians, One and All, Rejoice, with trumpet and congregation; Gordon Young's Jesu, Our Blessed Hope of Heaven, short and in block harmony; Paul Christiansen's unaccompanied Make Us One, which divides at times into eight parts; Richard Proulx's Behold, Now, the House of God, with some rhythmic drive; and Willem Mudde's SSATTB Lord, to Whom Shall We Go, with no problems for an experienced choir.

Richard Peek has edited for Augsburg Anton Bruckner's Worthy Art Thou, O Lord God, with three trombones and Latin and English text; with fair-sized choirs this could be impressive. Frederick Gable has edited a big double-chorus motet, O God the Father Eternal One by Hieronymus Praetorius. Walter Pelz's At the Lamb's High Feast asks for trumpets, trombones, timpani and cymbals in a fairly extended work for Easter. Knut Nystedt's Trust in the Lord needs eight-part chorus with considerable experience in a cappella singing.

Augsburg's Christmas material is largely for unison or treble. There are: Paul Fetler's Noël: The Ox and Donkey Carol, with flute, finger cymbals and harpsichord supporting unison voices. Ronald A. Nelson's Five Carols for Now are five small bits from five countries not currently topping our international friendship list. Herbert Beuerle's SSA From Out the Morningland We Came is based on a French folk song and has a part for an instrument in C. Robert Wetzler has set a pleasant tune to Winds through the Olive Trees, with a harp or keyboard accompaniment. David Johnson's setting of a melody from the *Sacred Harp*, Sweet was the Song the Virgin Sang, has a soprano solo; it also comes in a version for solo voice. Psalm 46 by Charles Anders is a service setting with unison chant. Richard Proulx's SA Happy the Man who Fears the Lord has parts for flute and oboe, while flute and continuo support an ornate unison part in Ronald Nelson's editing of O Not to Us, Good Lord, by Telemann. A number of the above-mentioned composers and arrangers are represented in Augsburg's little volume of Music for the Contemporary Choir — a dozen unison and two-part numbers from a variety of sources, not largely contemporary. This is for youth groups.

Choristers Guild has one unison or SA for Christmas; Within a Manger Harsh with Hay by Pauline Delmonte; one SSA or SAB A Canon of Praise by Natalie Sleeth, and a new song by the redoubtable John Jacob Niles, in his usual modal manner, with the tune better than the arrangement.

Flammer sends several for this month's holiday season. Paul Van Dyke's pleasant Sleep, Sleep, Holy Babe has a brief baritone solo; Merrill Knighton's The Wee One is unaccompanied and divides sopranos and altos and there is a solo above hums; Sharon Ellery Rogers' That Child So Dear suggests soprano and alto solos and an unaccompanied section; Austin Lovelace's unison Shepherd Lad's Gift is suitable for young voices. Sharon Ellery Rogers' A Contemporary Noël uses some rather dated devices to accomplish its ends.

For other times of year Flammer sends Dr. Lovelace's Built on the Rock, simple and with brass parts in the score. Robert Elmore's God of Ages uses trombone in a kind of obbligato; there is solo work for a soprano, too. Dowell Multer's unaccompanied Psalm 121 divides men's voices and provides solos for baritone and tenor. Henry Pfohl's Prayer for a Right Spirit is rather busy a cappella writing but with few real problems. Katherine K. Davis' Glory Be to God on High is straightforward morning anthem material.

Most of the large stack of Novello issues sent us by Franco Colombo are in other fields than those to which this magazine limits itself. We are sure that some of our readers have interest in secular choral music and in educational materials but we must confine our activity to the sacred choral field. Geoffrey Bush's Magnificat and Nunc Dimittis is rather large scale in contemporary idioms for experienced choirs. Humphrey Searle's unaccompanied Tell Me Where He My Soul Adores likewise requires a competent choir with ears trained to solve intonation problems. William Harris' O God, the Protector, on the other hand, has few problems beyond minimal division of parts, and Harry Leonard's The Power and the Glory is conventional to the point of triteness. In Sebastian Forbes' Gracious Spirit, 5/8 meter and some less familiar intervals don't really pose major problems in this quiet meditative piece. Anthony Hedges' I am Debtor to All is for unison voices with a big organ part. In editings of older music are Watkins Shaw's of Purcell's Hear My Prayer, O Lord and Peter Aston's of the George Jeffreys He Beheld the City.

Oxford Press sent largely editings of older music this month. These (in chronological order) include: SATTB O Nata Lux de Lumine, Thomas Tallis; SA Almighty God, Who Has Me Brought, Thomas Ford; SAATB Psalm 85, William Smith; SATB Why Art Thou so Heavy, O My Soul, Henry Loosemore; SA Comfort, O Lord, William Crotch; SATB Awake My Heart with Gladness, and Live Your Life for Him Always, J. S. Bach; SA the Heavens Are Telling, Haydn; and 8-voice Above All Praise and All Majesty, Mendelssohn. Among the editors are Anthony Greening, Laurence Davies, John Whitworth and John Morehen. The single new work in the Oxford stack is a bright Easter anthem, Welcome Happy Morning by William Bowie.

E. C. Schirmer has a set of Three Mystical Carols by Conrad Susa, modern settings of ancient text in: The Shepherds Sing, This Endrys Night, and Let Us Gather Hand in Hand. Randall Thompson's The Passion according to St. Luke, available up to now in photographed manuscript, is now out in a good engraved edition.

Not exactly belonging to a choral column is Concordia Publishing House's worship supplement to be had in both a pew edition and in an accompaniment edition. This is of the same high quality as the Lutheran Hymnal which it supplements and will be of interest far beyond the denomination for which it is designed. — FC



The Word of God • Jean Berger \$1.00  
SATB, solos, readers, and optional instruments

Three Spirituals • Heinz Werner Zimmermann \$1.00 ea.

Arranged for concert choirs  
I Am Glad  
In That Great Gettin' Up Mornin'  
Crucifixion

Ask your dealer or write for approval copies.



426 So. 5th St., Minneapolis, Minn. 55415  
57 E. Main St., Columbus, Ohio 43215  
2001-3rd Ave., Seattle, Wash. 98121



## SCHLICHER

for excellence of design, the finest of quality materials, and the highest order of craftsmanship in mechanical and electric action pipe organs.

Buffalo, New York 14217

1530 Military Road

brochure available

member APOBA

## A Christmas Gift

for that Hard-to-Please Organist?

Send a subscription to the most respected and most widely read organ magazine in the world — the only magazine serving exclusively the needs and interests of organists and church musicians in all parts of the world.

## THE DIAPASON

434 South Wabash Ave.  
Chicago, Ill. 60605

Send THE DIAPASON for \_\_\_\_\_ year(s) to

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Enclosed is \$ \_\_\_\_\_ (\$3 per year — do not send cash)

## DELAWARE

ORGAN COMPANY, INC.

a progressive company with traditional ideals  
designing and building custom pipe organs

252 FILLMORE AVE.

TONAWANDA, N. Y.



Mr. and Mrs. Bruce P. Bengston have assumed new duties as ministers of music of the Westminster Presbyterian Church, Lincoln, Neb. They will have charge of four choirs and the Westminster Bell-Ringers' Guild. Part of their duties involve the planning and directing of the church's monthly Sunday afternoon vesper concert series.

Mr. Bengston holds the BA from the University of Northern Iowa, Cedar Rapids where his organ study was with Philip Hahn and his choral study with Charles Matheson; he holds the SMM from Union Seminary where his organ study was with Searle Wright and has choral study with Abraham Kaplan, Robert Baker and Earl Berg. He also holds the AAGO.

Mrs. Bengston holds the BA from Chatham College where her organ study was with Russell C. Wichmann. While earning her SMM from Union, she studied organ with John Huston.

Mr. Bengston comes to Westminster from a similar post at the Fox Chapel Presbyterian Church, Pittsburgh; Mrs. Bengston was assistant to the organist-director at Shadyside Presbyterian Church, Pittsburgh.

## Balcom & Vaughan Complete Organ in Monrovia, Calif.

Balcom & Vaughan Pipe Organs, Inc., Seattle, has completed a three-manual organ for St. Luke's Episcopal Church, Monrovia, Calif. Great, pedal, positiv, and floating antiphonal are exposed within the church itself. The swell is enclosed. The organ included 42 voices, 54 ranks and 2,922 pipes. Caryl Porter is choir director and Richard Unwin organist.

### GREAT

Quintaton, 16 ft. 61 pipes  
Prinzpal 8 ft. 61 pipes  
Erzähler 8 ft.  
Gedackt 8 ft. 61 pipes  
Oktave 4 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Super Oktave 2 ft. 244 pipes  
Mixtur 4 ranks 244 pipes  
Zymbelstern

### SWELL

Rohrbass 16 ft. 12 pipes  
Rohrflöte 8 ft. 61 pipes  
Viola 8 ft. 61 pipes  
Viola Celeste 8 ft. 54 pipes  
Erzähler 8 ft. 61 pipes  
Italian Principal 4 ft. 61 pipes  
Flute a Fuseau 4 ft. 61 pipes  
Nasat 2 3/4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Terz 1 1/2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Hautbois 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Clairon 4 ft. 61 pipes  
Tremulant

### POSITIV

Nason Flute 8 ft. 61 pipes  
Suavial 4 ft. 61 pipes  
Spillflöte 4 ft. 61 pipes  
Klein Prinzpal 2 ft. 61 pipes  
Quintflöte 1 1/2 ft. 61 pipes  
Zimbel 3 ranks 183 pipes  
Krummhorn 8 ft. 61 pipes  
Tremulant

### ANTIPHONAL

Bordun 8 ft. 61 pipes  
Prinzpal 4 ft. 61 pipes  
Flachflöte 2 ft. 61 pipes  
Mixtur 3 ranks 183 pipes  
Trompette (hooded) 8 ft. 61 pipes

### PEDAL

Resultant 32 ft.  
Kontrabass 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Rohrbordun 16 ft.  
Quintaton 16 ft.  
Oktave 8 ft. 32 pipes  
Spitzflöte 8 ft. 32 pipes  
Koralbass 4 ft. 32 pipes  
Koppelflöte 4 ft. 32 pipes  
Mixtur 4 ranks 128 pipes  
Bombarde 16 ft. 32 pipes  
Hautbois 16 ft.  
Trompette 8 ft. 32 pipes  
Rohr Schalmei 4 ft. 32 pipes

## Las Vegas Church Dedicates Large Saville Instrument

Brother Palmer, CSV, Washington, D.C. played the dedicatory recital Oct. 21 of the large three-manual Saville installation in the Guardian Angel shrine of St. Viator's Catholic Church, Las Vegas, Nev. The University of Nevada choir sang three selections. The instrument's tonal radiation system was installed behind a design of pipes high in the nave. The Saville representative for the Nevada area is David North.

### GREAT

Principal 8 ft.  
Hohlflöte 8 ft.  
Dolce 8 ft.  
Oktave 4 ft.  
Spitzflöte 4 ft.  
Fifteenth 2 ft.  
Fourniture 4 ranks  
Bombarde 8 ft.  
Tremolo  
Chimes

### SWELL

Geigen Principal 8 ft.  
Rohrflöte 8 ft.  
Viola da Gamba 8 ft.  
Flauto Dolce 8 ft.  
Viola Celeste 8 ft.  
Flute Celeste 8 ft.  
Principal 4 ft.  
Spillflöte 4 ft.  
Flautino 2 ft.  
Plein Jeu 4 ranks  
Trompette 8 ft.  
Oboe 8 ft.  
Clairon 4 ft.  
Tremolos

### CHOIR

Viola 8 ft.  
Gedeckt 8 ft.  
Dulciana 8 ft.  
Gemshorn 4 ft.  
Koppelflöte 4 ft.  
Nazard 2 3/4 ft.  
Blockflöte 2 ft.  
Larigot 1 1/2 ft.  
Dulzian 16 ft.  
Krummhorn 8 ft.  
Rohrschalmei 4 ft.  
Trompette en Chamade 8 ft.  
Tremolo

### PEDAL

Contra Violone 32 ft.  
Principal 16 ft.  
Sub Bass 16 ft.  
Lieblichgedeckt 16 ft.  
Oktave 8 ft.  
Rohrbordun 8 ft.  
Choral Bass 4 ft.  
Waldflöte 4 ft.  
Contra Bombarde 32 ft.  
Posaune 16 ft.  
Trumpet 8 ft.  
Clairon 4 ft.

# Meanwhile— Back In The Church

By William Teague

I elected to talk about the music of the church because each of my colleagues on the program chose to cover various aspects of the organ, its literature, and other related problems. This is the Church Music section of the MTNA as well as the organ session, so I felt it would be well to turn our attention to what is happening in the church — and, believe me, the "pot" is really boiling. For example, there is the great upheaval in the Roman Catholic Church, caused by the change from Latin to the vernacular and the emphasis on congregational participation; there are the rock and folk masses, the Sacred Concerts put on by Duke Ellington, performances of such works as "The Voice in the Wilderness" by the great jazz pianist Dave Brubeck (the premiere performance of this work was here in Cincinnati), the ecumenical movement, etc.

But before we get into more specifics, I do want to take a "poke" at those organists, and especially organ teachers, who figuratively turn up their noses at the church, complain about the bad conditions, and have the attitude of "meanwhile-back in the church." I believe that we as church musicians have brought this situation upon ourselves. It is no secret that many of our best composers and performing musicians relegate the church and her music to an inferior position. I feel it is high time we changed our thinking and our attitudes and did something about this. We are missing the boat — and incidentally missing a huge potential audience for musical programs and organ recitals in particular. For instance, when we are scheduled to play a recital, we will spend months and countless hours preparing the program. Minute attention is given to every detail, and if we are lucky 300 people might come to the program. And yet on a Sunday morning most of us will play for many more people than that. If those of us who are responsible for the music in our churches put as much time and effort into our service planning and playing as we do into our recitals, we would have an entirely different situation.

I am convinced that our main problem is one of education, which is never-ending. By that I do not mean that we should promptly schedule a program of the complete works of Sweelinck or Bach. I do mean that we must find the level of appreciation and knowledge of our own congregations and lead them forward from there, being careful "not to get so far ahead of the troops that they think we are the enemy and start shooting at us," to quote an old cliché.

We have all had members of our congregations come forward and say they like such and such a hymn or anthem, usually Victorian. Why is this? The answer is that people tend to like what they know; so if we do not give them anything better, how will their taste and appreciation grow? The music we are playing in our churches today is setting the level of appreciation and knowledge of our congregations. If we do not give our congregations a healthy, balanced musical diet, they will suffer from musical malnutrition. Furthermore, I am old-fashioned enough to believe that nothing short of our best should be offered to God in our services of worship. Would you be proud of the music you did last Sunday morning if our Lord suddenly appeared in the flesh to accept your musical offering?

We are attending a convention of music teachers, and I think we should have a long look at what we are teaching our students. At St. Mark's we are fortunate in having a large and very fine organ. Students from all over our part of the country come to the church to study and hear the organ. One young man in such a group announced

to me that he did not find anything of interest or beauty on the organ even though it has 108 ranks of pipes. This is perfectly all right with me, but I was interested in knowing just what type of sound he did like. In answer to my question, he said he liked only the North German organs. I asked him which ones he had heard and played; he replied that he had not actually heard or played any but his teacher had informed him that they were the only decent organs. I feel sorry for that student. Think how unhappy he is going to be and how unhappy his church is going to be with him.

I know of some teachers who tell their students that they must tolerate the churches because that is where most of the organs are and is probably from whence they will receive the major portion of their income. They are encouraged to spend as little time as possible on the service music so as to leave more time for learning the "major works" of the literature. They are not encouraged to develop the art of service playing, nor do they develop a repertoire of good service music. This approach seems unrealistic to me. Until we change our attitude and insist upon excellence in our church music, we will continue to have less than the best.

The concern for the state of church music today is clearly evidenced by the large number of articles dealing with the many facets of church music which one finds in most of the church-related periodicals. Most writers seem to feel that this era of change is also an era of tremendous opportunity.

One of my colleagues has referred to the present as a time of crisis: a crisis in hymn writing, "pop" and folk infiltration, guitars; a crisis of people with more free time to travel over the weekend and thus be absent from rehearsals and services; a crisis of getting people interested in and active in the work of the church; a crisis of the confrontation of the "conservatives" and "liberals" in theology, liturgy, and music; a crisis of getting the music of the church out of the past and into the present; a crisis of getting first-rate composers interested in and composing music for the church; a crisis of restoring the music of the church to a position of importance and influence, etc. There is no way we can deal with each of these exciting subjects in our limited time, but let us try to get an overall view of what is going on.

### Results of A Questionnaire

In order to get a first hand look at what is going on in church music in America today, I not long ago prepared and mailed out approximately 100 copies of a questionnaire. The people to whom the questionnaire was sent were selected at random from names appearing in various organ and church music magazines. Every section of the country and as many denominations as I could find were represented. The response was excellent and prompt, and I am most grateful to all who took the time to fill out and return the questionnaire. Although it did not require a signature, many did sign their names, and many included a personal note.

Not all questions were pertinent to all, and not all questions were answered by all. Nevertheless, a clear image of confusion, optimism, and change emerged.

● The first questions were concerned with trying to get a picture of the music program under consideration from the standpoints of 1) the position of the person in charge; 2) the type of program; and 3) the reaction of the congregation to that program. Of those answering, 52 were "choirmasters and organists," 7 were "organists" only, 4 were "choir masters" only, and 1 said his title was "Director of Music." Of those answering, only 26 considered their positions with the church as full-time.

This article was given as a talk at an organ session during the 1969 MTNA National Convention in Cincinnati.



● In answer to question two, 32 replied that they use the multiple-choir system, while 28 said they did not. These programs ranged from churches with no choir through churches with one children's choir and one adult choir, to one church with six singing choirs and three handbell choirs, and on into churches with professional choirs; so you can see the range is a broad one.

● In answering question three, 9 thought the multiple-choir program was stronger than ever, 33 thought it was about the same, and 6 felt it was on the decline. A great variety of reasons and explanations was given for either the success or failure in the churches. Among the comments, pro and con, are the following: *interest and church-related activities on the wane; long-range benefits slight; age of congregation; full or part-time employment of the person in charge; contributes to a strongly oriented program of family worship; church is more thought-minded and less program-minded; young people have better things to do with their time, and most church music bores them; makes a vast difference and possible upgrading of church music; and people on the move.*

● In answer to question four, 32 said their congregations supported the music program with "enthusiasm"; 8 said with "indifference"; 3 said with "apathy." I requested other appropriate words which best describe their situations, and here are some of the answers: *steady interest; acceptance; taken for granted; tolerance; uncooperative; variable; interest and cooperation; enthusiasm but not well educated in church music; and pride in the program, but would prefer to pay others rather than be personally involved.*

● In the answers to question five, I learned that the minister selects the hymns in 25 churches while the director selects them in 34. Directors select the anthems to be sung in 59 churches and the minister selects them in 1. In 6 churches, the hymns and music are selected jointly by the minister and the director; other music in the service is selected by the music staff.

● Beginning with question six, I moved into another area of the program: the use of instruments other than the piano or organ in the services. To this, 62 responded that they did use other instruments at various times. Only 2 said they did not ever use other instruments. Practically every instrument was listed, with brass, string, and percussion being the favorites and in that order.

● The one question to which there was unanimous agreement was regarding congregational response to the use of instruments; every single congregation approved.

● In my next question, I inquired whether or not the choir and congregation resisted new music. In answer, 52 said their choirs did not resist while 5 said they did; 41 said their congregations did not resist, and 12 said they did. This was often qualified by saying that the resistance was mostly to new hymns.

● Question nine moved into the field of "experimental" music in the services. Of those answering in their role as church musicians, 30 were for experimentation in varying degrees while 8 were against it in any form; 21 said their congregations were in favor, and 8 said theirs were opposed. Here again I would like to share with you some of the words and phrases, since I found them very enlightening: *depends on quality, appropriateness, effectiveness; folk mass drew the largest congregation in years; a little goes a long way; desirable if not used for sake of novelty; could be useful and inspirational; not if it detracts from worship; all for continual experiment, but I consider present pop rage fruitless; in favor of legitimate 20th-century serious music, even jazz; proper explanation for congregation; against pop and folk; OK, but function of church music not really experimental; all for it.*

● In question ten, I asked whether the person answering or the church ever commissioned new works. Negative replies came from 33, affirmative from 22. Few gave any answer as to the frequency of commissions.

● With question eleven, I moved into the area of education; 14 of those answering said their congregation did not have a national music organization. From those answering with a "yes,"

the following list was compiled: *NA-FOMM; Episcopal Music Commission; Southern Baptist Choir Master Conference; Lutheran Society of Worship Music and Arts; Moravian Music Foundation; Cathedral Organists' Association; Commission on Music and Worship.* Respondents numbering 36 replied that they attend at least yearly music conferences and workshops; 10 said they rarely attend; and 1 said he never attends. Those receiving financial help from their churches totaled 30; those receiving no such help, 20.

● In answering the next questions, 10 said they did conduct clinics and workshops for their choirs, while 35 said they did not; 10 said they provide clinics and workshops for their congregations while 39 said they did not. Only 10 had occasional to regular congregational rehearsals, while 32 said they did not have any congregational rehearsals. Maybe this is an area where we are falling down and not helping our congregations.

● In question fourteen, I asked where they found their new materials and received the following list: *music stores; AGO meetings; workshops; publisher catalogues; recital programs; professional magazines; service bulletins; endless searching; reviews; bibliographies; keeping eyes and ears open.*

● Forty responded that their church offers musical opportunities other than the music of the services; 9 said their church offers no such opportunity. The opportunities ran the gamut from the opera "Carmen" to religious dramas, organ recitals, oratorios, sacred concerts, cantatas, arts festivals, etc.

● In response to my inquiry concerning the recruitment of new singers, 32 said they did have difficulties getting new adult singers while 20 said this was not a problem with them. In the matter of recruiting young people, 23 said they had trouble finding new singers while 16 said they did not.

● Questions seventeen and eighteen opened a Pandora's box of answers. In question seventeen, I requested a list of the "most interesting anthems recently added to the choir's repertoire." The answers were much too diverse to list. The four which received the largest number of listings were: "O Sacred Convivium" of Messiaen, "Jubilate Deo" by Britten, "O Lord, the maker of all things" by Joubert, and "Praise to the Lord" by Distler.

● Question eighteen requested the same information for organ works added to the repertoire. Here again the list was too long and too diverse to include in its entirety. It was interesting to note that the contemporary English composers were mentioned most often with the French, German, and Americans close behind. But the one single work which was mentioned most often was "Drop, drop slow tears" by Persichetti. Messiaen's "Pentecost Suite" was second on the list and was tied with "Toccata, Villancico e Fuge" by the Argentine composer Alberto Ginastera.

● In question nineteen, we got down to the nitty-gritty when I asked "How would you characterize the state of church music in America today?" The two words used most often were "change" and "flux." Some felt depressed and discouraged while the great majority were optimistic. I tried to separate the answers into categories, but most had several facets and just would not fit into any one given groove. The answers were longer and a bit more involved, but I feel they were most revealing, and I want to share some of them with you. Here are some quotes.

*Choirs and materials are improving — few congregations are really interested in a vital musical program — they are interested in numbers of people involved in program.*

*On the upswing quality wise and in recognition (still far to go). However, we are now in a dangerous state, as the church attempts to redefine its role: involvement, peace, etc. If the church can find a respectable middle ground between those totally committed to social action at the expense of worship, and those who think that church is an hour a week proposition in a given building, music stands a good chance of really emerging as a constructive, creative adjunct for worship and meaningful social involvement. After all, the church is still a worshipping body. We as musicians can help those involved in social action*

*during the week to be refreshed and inspired in spirit on Sunday A.M.*

*In areas where the leadership is strong (musicians and pastors) the program seems to have strength. Although this is a gross oversimplification I think that leadership is the KEY to a strong musical program.*

*The quality of performance is up! The appropriateness of the music and text is questionable.*

*Since it is in a state of change, all things are possible, including good music.*

*Definitely in transition, affected by changes in thinking of both clergy and laity.*

*In a state of confusion and even chaos in many places, but still healthy elsewhere. Whole matter of "pop" is most vexing — with no simple answer.*

*In a state of self-examination and re-evaluation, leading to some chaos — as in all institutions today.*

*In far better condition than the church itself. Without it the church would be in even worse shape.*

*Some traditionalists are attempting to preserve the past; radicals want only to experiment with music of the future — many confused in between.*

*A slowly growing dissatisfaction with "comfortable" Stanford-Willan-Charles Wood repertoire. A widespread frenetic flirtation with "pop" things and a new "toughness" in the field of serious composition for the church, including a growing concern to commission first-rate composers to write for the church.*

*So many people are ill-prepared for their work. Being able to sing or to play a few big pieces on the organ is not enough. It represents only about 10% of the game.*

Other pithy comments are: *Decadent; Sad Shape; Rather sad. Too firmly rooted in Victorian trash; In decay along with the church. Church musicians are boring and mediocre and the tasks they face have no meaning in the current revolution and emerging new civilization; Over the peak and in transition — as is the church; Confused — but very active.*

● The last question had two parts. In part one, I asked what was the most difficult problem in dealing with the music of the church. Here are some of the answers: *Declining interest in the church in general; The clergy; Competition with secular interests and activities; Scheduling rehearsals when people can rehearse; Keeping on top of one's "political" home-work, on top of one's "personnel" work and then still finding time to be a musician; Turnover of choristers due to transiency of population, making it difficult to build a stable, cumulative repertory; Convincing professionals to give serious attention to a program given in a church and to attract the attention of those who support good music elsewhere; My greatest problem, because of the facilities and talent we have available, is in challenging our people to realize that even greater goals in music be sought and achieved. This is indeed a lucky problem.*

And here are a few answers to the question of what provided the most pleasure: *The clergy; People; Good performances in the service; A great and exciting church service, well done; Helping singers to grow in their musical perception and widen their experience and find music for use in church which will be taken seriously by musicians outside the church; Leading the congregation in the singing of hymns; The rare blend (even momentarily) of effective music, competent clergy and congregational response.*

To bring all of this to a close, I believe we can sum up by saying that church music, like the church itself, is in a period of transition and change. The standards of performance and materials are on the upswing. There is an awareness of the situation by the professional church musicians and a real desire to bring the music of the church back into the mainstream of musical life and also to be relevant to our lives today. Underlying all of this is a deep love for the church and good music and a desire to help people grow musically and spiritually. We must stay abreast of and be sensitive to what is going on in the minds of the clergy and laity alike, of what is going on in the field of secular music as well as music for the church. Finally, we must work harder with our students to better prepare them to cope with the problems ahead of them.



## 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.**  
95129 Carillon Hill • Sellersville, Pa. 18960

Lake Erie College  
Painesville, Ohio

## david gooding

The Temple  
Cleveland 6, Ohio

**JAMES LELAND**  
HOLLINS COLLEGE

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION OF THE DIAPASON, as required by Act of Oct. 23, 1962; Section 4369, Title 39, United States Code.

1. Date of Filing — Oct. 1, 1969.
2. Title of Publication — THE DIAPASON.
3. Frequency of issue — monthly.
4. and 5. Location of Office of Publication, Headquarters and General Business Offices — 434 South Wabash Avenue, Chicago, Illinois 60605.
6. Names and addresses of Publisher, Editor and Managing Editor — Publisher — THE DIAPASON, Inc.; Editor, Frank Cunkle, both 434 South Wabash Avenue, Chicago, Illinois 60605; Managing Editor — none.
7. Owner — THE DIAPASON, Inc.; Halbert S. Gillette, address as above.
8. Known bondholders, mortgagees and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages and other securities — Halbert S. Gillette, address as above.
9. A. Total number of copies printed (net press run) average number copies each issue preceding 12 months, 11,290; single issue nearest filing date, 10,650.  
B. Paid circulation: 1. Sales through dealers and carriers, street vendors and counter sales, average number copies each issue during preceding 12 months, 184; single issue nearest filing date, 168. 2. Mail subscriptions: average number copies each issue during preceding 12 months, 10,661; Single issue nearest filing date, 10,085.  
C. Total paid circulation: average number copies each issue during preceding 12 months, 10,845; single issue nearest filing date, 10,253.  
D. Free distribution (including samples): average number copies each issue during preceding 12 months, 235; Single issue nearest filing date, 201.  
E. Total distribution (sum of C and D) average number copies each issue during preceding 12 months, 11,080; single issue nearest filing date, 10,454.  
F. Office use, left-over, unaccounted, spoiled after printing: average number copies each issue during preceding 12 months, 210; single issue nearest filing date, 196.  
G. Total (sum of E & F — should equal net press run shown in A): average number copies each issue during preceding 12 months, 11,290; single issue nearest filing date, 10,650.

I certify that the statements made by me above are correct and complete.

DOROTHY ROSER, Business Manager

# Orgelfreunde Spend Week Seeing Old and New Italian Organs

About 180 members of the Gesellschaft der Orgelfreunde spent the week beginning Aug. 31 studying old organs in the north of Italy. The first meeting of the society was held in the Basilika San Petronio in Bologna, where Luigi Ferdinando Tagliavini is resident organist. The two organs in this sixth largest church in the world were built by Lorenzo di Giacomina da Prato (1470-1475) and Baldassare Malamini (1596). Considered typical of single manual Italian organs of the period, the sound of these instruments is gentle and unforced, with mutations blending well with other registers.

Epistelorgel (1475)

MANUAL

(compass 4½ octaves — short octave in bass)  
 Principale 24' (present 16')  
 Ottava I 12' (present 8')  
 Ottava II 12' (present 8')

XV

XIX

XXII

Due di ripieno XXVI + XXXVI

Due di ripieno XXIX + XXXIII

Due di ripieno XXVI + XLIII

Flauto in XV

Flauto in XIX (added 1564 by G. Cipri)

PEDAL

(compass 1 octave plus six duplicated notes)  
 Contrabasso (present 16')

Evangelienorgel (1596)

MANUAL

(compass 5 octaves — short octave in bass)

Principale 1 16'

Principale 2 16'

Ottava

XV

XIX

XXII

XXVI + XXXVI

XXIX + XXXIII

Flauto in VIII

Flauto in XII

Voce umana (treble only, added 1812 by V. Mazzetti)

PEDAL

18 keys coupled

Each individual stop of the earlier organ was demonstrated by Gustav Leonhardt, who also played a program of works by Cavazzoni, Merula, Frescobaldi and Bernardo Storace on the later organ along with duos by Guami and Pasquini with Mr. Tagliavini as his partner.

After a reception at the Town Hall, Mr. Tagliavini gave a lecture with slides of historic Italian organ cases, which served as an introduction to the layout and tonal schemes of these organs.

The evening recital in the Church of San Maria dei Servi was played by Viktor Lukas, Bayreuth and included Bach, Hindemith, Persichetti, Milhaud, Brahms and Reger. The organ is a three-manual Tamburini completed in 1967.

On Tuesday two organs in Bologna were demonstrated. A Pilotti from 1800 was located in a long room in the living quarters of the Reale Collegia de Spagna. It is very compact in an Armorini walnut case with a clock on its top. The second instrument was an 1828 Scarsa in the Church of Santa Caterina restored by Tamburini in 1968.

In the evening Rudolf Walter, Stuttgart-Heidelberg, played a recital of early music on a 1786 Bendetti organ in San Giacomo Maggiore restored by Formentelli in 1968. Essentially a one-manual instrument, it differs slightly from the usual Italian design of the period in that it has a one rank Brustwerk division, a tromboncini 8' available in treble and bass.

The group went to Ravenna on Wednesday, visiting historic and artistic treasures. In the afternoon Mr. Tagliavini and Achille Berruti demonstrated the 1797 Callido organ at Chiesa del Carmine in Lugo; then the tour went

on to Ferrara to hear Oscar Mischiati and Gianfranco Spinelli demonstrate the 1657 Fedrigotto organ (restored by Formentelli in 1967) in S. Francesca Romana.

The general meeting of the organization occupied Thursday morning. At noon Solemn Mass was celebrated in the Basilica of San Martino. Mr. Tagliavini interpolated pieces from Frescobaldi's Messa della Madonna at appropriate places in the mass and for the closing voluntary, the Frescobaldi Bergamasca was played.

Mr. Leonhardt talked briefly on the history and construction of the harpsichord and played works of Frescobaldi, Rossi, Couperin and Bach in the chapel of San Cecilia, next to San Giacomo Maggiore. Back in Bologna, the group heard Michael Radulescu play a Bach recital in San Maria dei Servi in Bologna.

Bergamo, Brescia and Verona were visited Friday. The 1781 organ in Sant' Alessandro in Colonna, being restored by Tamburini, was heard in unfinished state. Next came the Church of S. Anna in Borgo Palazzo with an 1857 Scarsa restored in 1961 by Piccinelli. At Brescia Mr. Leonhardt played the 1581 Antegnati restored by Maccarinelli in 1955; his program included Frescobaldi, Rossi, Froberger, Kerll and other music. The following morning he demonstrated the 1635 Antegnati in the Church of San Carlo.

In Verona, the final city visited, the only church visited was S. Tomaso, whose organ was the least satisfying of the whole trip. (based on the report by David Sanger, winner of the first prize in the 1969 International Organ Competition at St. Albans, England.)

## Hinsdale Adventist Church Selects Rodgers Instrument

A new three-manual Rodgers is on order for custom installation in the new building under construction to serve the Hinsdale Seventh Day Adventist Church, Hinsdale, Ill.

Installation will include an antiphonal division located in the rear balcony area. The organ is solid state throughout and will use six channels of amplification.

Mrs. F. M. Brayshaw is organist. Dedication of the new building will be after the first of the year. Dr. Warren Becker, Andrews University, Berrien Springs, Mich., is scheduled to play the dedicatory recital.

GREAT

Gemshorn 16 ft.  
 Principal 8 ft.  
 Bourdon 8 ft.  
 Gemshorn 8 ft.  
 Octave 4 ft.  
 Spitzflöte 4 ft.  
 Twelfth 2½ ft.  
 Super Octave 2 ft.  
 Blockflöte 2 ft.  
 Mixture 3 ranks

SWELL

Violone 16 ft.  
 Geigen Diapason 8 ft.  
 Rohrflöte 8 ft.  
 Salicional 8 ft.  
 Voix Celeste 8 ft.  
 Flute Celeste 2 ranks  
 Prestant 4 ft.  
 Nachthorn 4 ft.  
 Gemshorn 4 ft.  
 Doublette 2 ft.  
 Plein Jeu 3 ranks  
 Fagott 16 ft.  
 Trompette 8 ft.  
 Oboe 8 ft.  
 Vox Humana 8 ft.  
 Clairon 4 ft.  
 Tremulant

CHOIR

Viola 8 ft.  
 Viola Celeste 8 ft.  
 Gedeckt 8 ft.  
 Quintade 8 ft.  
 Unda Maris 2 ranks  
 Aeoline 8 ft.  
 Principal 4 ft.  
 Koppelflöte 4 ft.  
 Quintadena 4 ft.  
 Nazard 2½ ft.  
 Flachflöte 2 ft.  
 Tierce 1½ ft.  
 Nineteenth 1½ ft.  
 Siffelöte 1 ft.  
 Krummhorn 8 ft.  
 Schalmei 8 ft.  
 Harp  
 Carillon  
 Tremulant

PEDAL

Contra Violone 32 ft.  
 Principal 16 ft.  
 Bourdon 16 ft.  
 Lieblich Gedeckt 16 ft.  
 Violone 16 ft.  
 Octave 8 ft.  
 Flute 8 ft.  
 Gemshorn 8 ft.  
 Choralbass 4 ft.  
 Mixture 2 ranks  
 Bombarde 16 ft.  
 Trompette 8 ft.  
 Clairon 4 ft.

## Hillgreen, Lane Organ Goes to Richville, Mich.

Hillgreen, Lane & Co., has signed a contract for a three-manual organ for St. Michael's Lutheran Church, Richville, Mich. The building, under construction at present, will have a seating capacity of about 550. The organ will be installed in the gallery with great and positive and portions of the pedal exposed. The Trompeta Real will be mounted en chamade and will crown the entire instrument.

Negotiations were conducted by Clarence and Kenneth Wuepper, area representatives for the company. Installation is scheduled for the summer of 1970.

GREAT

Bourdon 8 ft. 61 pipes  
 Principal 8 ft. 61 pipes  
 Rohr Flute 8 ft. 61 pipes  
 Gemshorn 8 ft. 61 pipes  
 Octave 4 ft. 61 pipes  
 Spindle Flute 4 ft. 61 pipes  
 Block Flute 2 ft. 61 pipes  
 Fourniture 4 ranks 244 pipes  
 Trompeta Real 16 ft.  
 Trompeta Real 8 ft. 61 pipes  
 Trompeta Real 4 ft. 12 pipes

SWELL

Viol 8 ft. 61 pipes  
 Viol Celeste 8 ft. 49 pipes  
 Holzgedeckt 8 ft. 61 pipes  
 Prestant 4 ft. 61 pipes  
 Spitz Flute 4 ft. 61 pipes  
 Doublette 2 ft. 61 pipes  
 Sesquialtera 2 ranks 122 pipes  
 Fagott 16 ft. 61 pipes  
 Hautbois 8 ft. 61 pipes  
 Rohr Schalmei 4 ft. 61 pipes  
 Tremulant

PEDAL

Resultant 32 ft.  
 Contra Bass 16 ft. 32 pipes  
 Lieblich Gedeckt 16 ft. 32 pipes  
 Bourdon 16 ft. 12 pipes  
 Octave 8 ft. 12 pipes  
 Bourdon 8 ft.  
 Super Octave 4 ft. 12 pipes  
 Bourdon 4 ft.  
 Principal 2 ft. 12 pipes  
 Mixture 3 ranks 96 pipes  
 Fagott 16 ft.  
 Posaune 16 ft. 32 pipes  
 Posaune 8 ft. 12 pipes  
 Posaune 4 ft. 12 pipes

## Church in Seattle Has New Organ by Balcom & Vaughan

First Free Methodist Church, Seattle, Wash., has a new organ by the Seattle builder, Balcom & Vaughan, Inc. The organ has 29 voices, 34 ranks, 2,067 pipes. The exposed great and positive are located in functional display on either side of the chancel with the enclosed swell on the right side. The console is on a movable platform and is moved to the center for recitals. The instrument is used for teaching by Seattle's Pacific College. Wayne Balch is director of music, Sylvia Foreman organist.

GREAT

Quintade 16 ft.  
 Prinzipal 8 ft. 61 pipes  
 Singend Gedackt 8 ft. 61 pipes  
 Oktave 4 ft. 61 pipes  
 Quintade 4 ft.  
 Superoktave 2 ft. 61 pipes  
 Mixtur 3-4 ranks 232 pipes  
 Krummhorn 8 ft.  
 Rohrflöte 8 ft.  
 Viola Pomposa 8 ft.  
 Kleine Erzähler 8 ft.  
 Erzähler Celeste 8 ft.  
 Italian Principal 4 ft.

SWELL

Rohrflöte 8 ft. 68 pipes  
 Viola Pomposa 8 ft. 68 pipes  
 Viola Celeste 8 ft. 61 pipes  
 Italian Principal 4 ft. 68 pipes  
 Flute Oktaviante 4 ft. 68 pipes  
 Spitzquint 2½ ft. 61 pipes  
 Blockflöte 2 ft. 61 pipes  
 Terz 1½ ft. 61 pipes  
 Plein Jeu 3 ranks 183 pipes  
 Basson 16 ft. 68 pipes  
 Trompette 8 ft. 68 pipes  
 Hautbois 4 ft. 24 pipes  
 Tremulant

POSITIV

Bordun 8 ft. 61 pipes  
 Quintade 8 ft. 73 pipes  
 Kleine Erzähler 8 ft. 61 pipes  
 Erzähler 8 ft. 49 pipes  
 Koppelflöte 4 ft. 61 pipes  
 Oktav 2 ft. 61 pipes  
 Nasat 1½ ft. 61 pipes  
 Siffelöte 1 ft. 24 pipes  
 Krummhorn 8 ft. 61 pipes  
 Tremulant

PEDAL

Kontra Bass 16 ft. 32 pipes  
 Subbass 16 ft. 32 pipes  
 Quintade 16 ft. 12 pipes  
 Rohrbass 16 ft. 12 pipes  
 Oktavbass 8 ft. 32 pipes  
 Quintade 8 ft.  
 Rohrflöte 8 ft.  
 Koralbass 4 ft. 56 pipes  
 Koppelflöte 4 ft.  
 Mixtur 2½ ft. 44 pipes  
 Basson 16 ft.  
 Trompette 8 ft.  
 Hautboy 4 ft.  
 Krummhorn 4 ft.

**E. H. HOLLOWAY  
 CORPORATION**

**PIPE ORGANS  
 CUSTOM REBUILDING**

**New Organs — Service**

**INDIANAPOLIS, INDIANA**

Tel. CL 5-4409

P. O. Box 20254

**PORTER HEAPS**

**St. Matthew's Episcopal Church**

**Evanston, Illinois**



Your personal wishes  
 are in good hands

Fa. Jacq. Stinkens  
 Organ pipe makers

ZEIST  
 Holland

**ALEXANDER BOGGS**

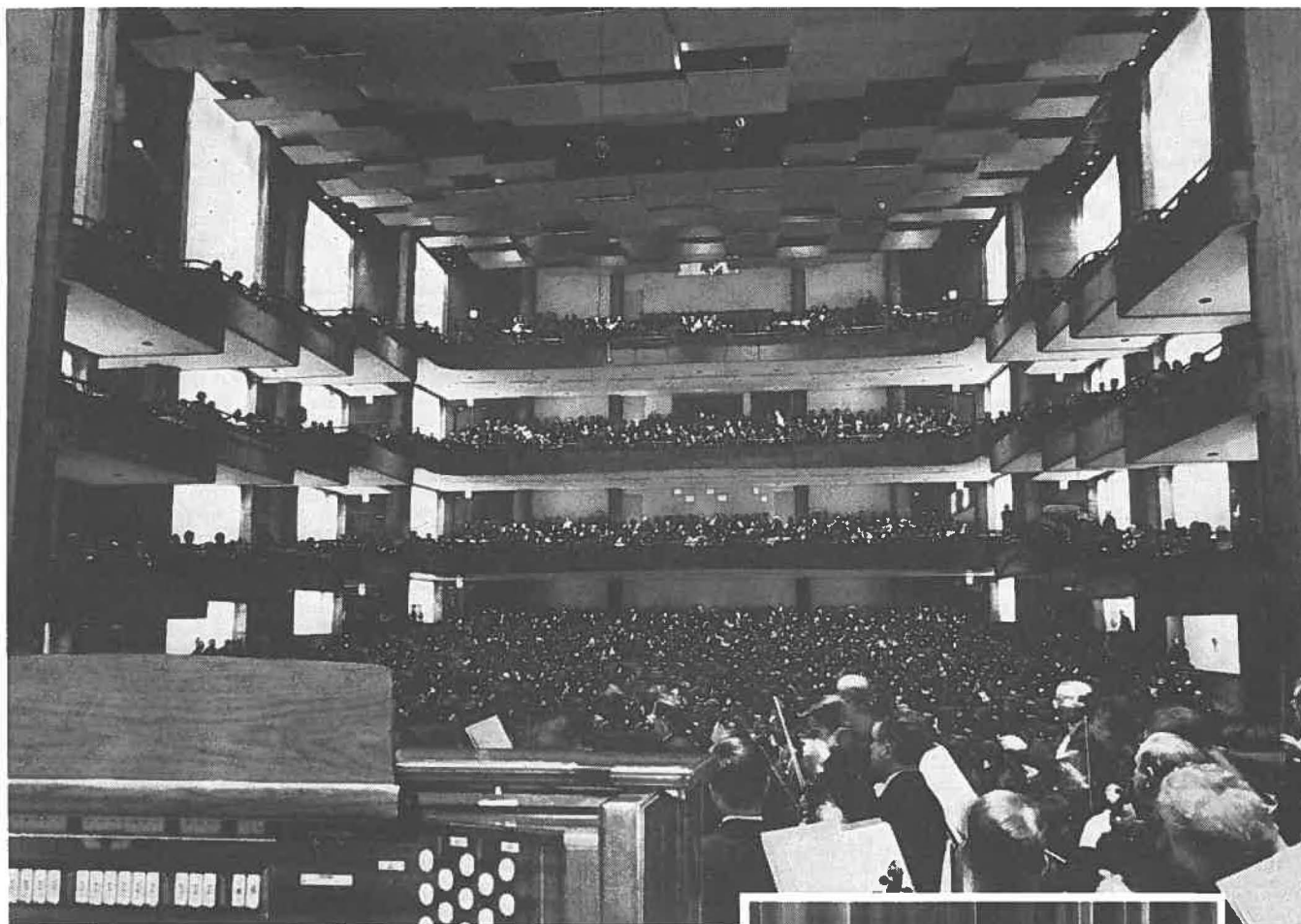
**RYAN**

**CONCERT ARTIST**

**Recitals and Master Classes  
 Organ Consultation**

**Cathedral Church of Christ the King  
 Western Michigan University at Kalamazoo**

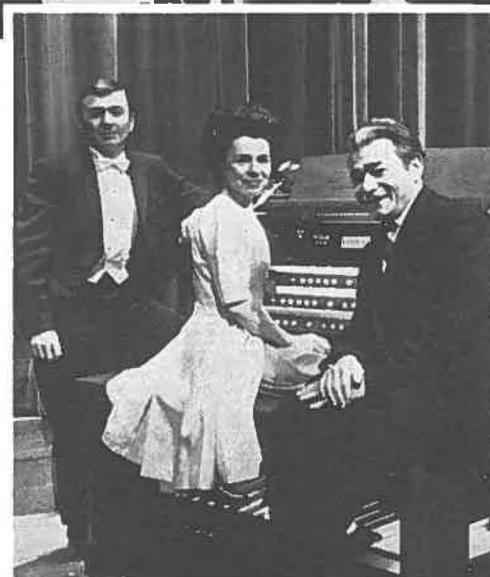
# CLOWES HALL



## CLOWES HALL, INDIANAPOLIS

It is 30 years since the Allen Organ Company invented and marketed the world's first organ using electronic oscillators as a tone source. Today the Allen is the official organ of the Indianapolis Symphony Orchestra. Three decades is a remarkably short time for a new musical instrument to progress from invention to acceptance at the highest musical levels.

Thomas Briccetti (left), associate conductor, and Izler Solomon, Conductor and Musical Director of the Indianapolis Symphony, together with organist Wilma Jensen at the dedicatory concert, where Mrs. Jensen and Mr. Briccetti presented works by Bach, Hanson, and Dello Joio.



# Allen

Allen Organ Company, Macungie, Pa. 18062

# Organ Recitals of the Month

## LUDWIG ALTMAN

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

## Joseph Armbrust

Mus. M.  
Church of the Holy Comforter  
Sumter, South Carolina

## BALDWIN-WALLACE Conservatory of Music

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

## John Barry

ST. LUKE'S CHURCH  
LONG BEACH, CALIFORNIA

## FRED B. BINCKES

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

## JOHN BOE

F.R.C.O., Ch.M., A.D.C.M.  
Muncie, Indiana  
Ball State University

## Allen A. Boutwelle RECITALS

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

## Henry Bridges

First Presbyterian Church  
Charlotte, North Carolina

## JOHN BULLOUGH

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

## GERARD CARON

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

## Gruenstein Award Sponsor

CHICAGO  
CLUB OF  
WOMEN  
ORGANISTS  
Dorothy T. Asman, President

## DONALD COATS

ST. JAMES' CHURCH  
NEW YORK

## robert anderson

SMD FAGO  
Southern Methodist University  
Dallas, Texas 75222

## HEINZ ARNOLD

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

## WILLIAM H. BARNES

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

## ROBERTA BITGOOD

First Congregational Church  
BATTLE CREEK, MICHIGAN

## Wm. G. BLANCHARD

ORGANIST  
POMONA COLLEGE  
CLAREMONT GRADUATE SCHOOL  
THE CLAREMONT CHURCH  
Claremont California

## LOUISE BORAK

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

## ETHEL SLEEPER BRETT

Organist and Recitalist  
First Methodist Church, Sacramento, Cal.

## WILFRED BRIGGS

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

## ARTHUR CARKEEK

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

## EARL CHAMBERLAIN

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

## Robert Clark

School of Music  
University of Michigan  
Ann Arbor

## Harry E. Cooper

Mus. D., F.A.G.O.  
RALEIGH, N. CAROLINA

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

Robert Anderson, Dallas, Tex. — Dedicatory, post chapel, Fort Sam Houston, Tex. Oct. 12: Laudation, Dello Joio, La Romanesca variations, Valente; Sonata on Tone 1, Lidon; Liebster Jesu, Fantasie and Fugue in G minor, Bach; Cantic of Praise, Anderson; Chorale in B minor, Franck; Scherzo, Durufle; Preludio, Symphony 2, Dupre. West Virginia Wesleyan College, Buckhannon Oct. 26: same program with Franck, Durufle and Dupre replaced by Ecce lignum Crucis, Heiler; Trois Danses, Alain.

William E. Shoot, Fort Wayne, Ind. — Dedicatory, St. John Evangelical Lutheran Church Nov. 2: Chaconne in G minor, L. Couperin; Flute Solo, Arne; In Thee Is Gladness, I Call to Thee, In Death's Strong Grasp, Fugue in G minor, Bach; Sonata 6, Mendelssohn; Trumpet Minuet, Hollins; Paix Monocelle, Peeters; Ein feste Burg, Copley; My Jesus, I Love Thee, Frank; Carillon-Sortie, Mulet.

Kenneth Mansfield, Walnut Creek, Calif. — Lafayette-Orinda Presbyterian Church, Lafayette, Calif. Oct. 19: Partita on Forest Green, Elegy for a Young Child, Preludes on Aurelia and Windsor, Variations on a Ground Bass from Victoria, Mansfield; Adagio, George Lynn; Toccata, Ritornell, Arie mit Varianten, Pastorale, Passacaglia, Sonata 1, Schroeder; Fantasie and Fugue in G minor, Bach.

John Tuttle, Hanover, Pa. — St. Matthew's Lutheran Nov. 4: We Thank Thee God, Trio Sonata 2, Prelude and Fugue in B minor, Bach; Sketch in D flat, Schumann; Deck Thyself, Brahms; Fantasie in A, Franck; Fanfare, Cook; Sicilienne, Durufle; Impromptu, Vierne; Prelude and Fugue in B major, Dupre.

Grady Wilson, New York City — Mershon Auditorium, Ohio State U, Columbus Oct. 13: Passacaglia on L'homme Arne, Randolph Currie; Sonata, Rudy Shackleford; Sonata in E minor, Jeffrey H. Rickard.

André Marchal, Paris, France — All Saints Church, Pasadena, Calif. Oct. 13: Toccata, Blow; Toccata per l'Elevazione (Missa del Apostoli), Frescobaldi; Tiento 16, Cabanilles; Verset de Magnificat, Pachelbel; Prelude, Fugue and Chaconne, Buxtehude; Gloria, Mass for Convents; Fantasie in C minor, Bach; Schmücke dich, o liebe Seele, Brahms; Variations sur un Theme de Jannequin, Alain; Prelude and Fugue in E flat, St-Saëns.

Gerhard Krapf, Iowa City, Iowa — Grace Lutheran Church, River Forest, Ill. Nov. 4: Komm, Gott, Schöpfer, Bach; Erhalt uns, Herr, Pepping; Nun bitten wir, Reda; Partita on Jesus Christus unser Heiland, Distler; Prelude and Fugue in D, Buxtehude; Sonata 2, Krapf; Veni Creator Spiritus, Lublin Tablature; Prelude and Fugue in G major, Ein feste Burg, Fantasie and Fugue in G minor, Bach.

Gordon Zeller, Salem, Ore. — student of William Fawk, St. Mary's Episcopal Church, Woodburn, Ore. Oct. 5: Rigaudon, Camprea; Sleepers, Wake, Hark, A Voice Saith, Bach; The Fifers, Dandrieu; Prelude and Fugue in C major, Lübeck; Miniature Suite, Pritchard; I am black but comely, Dupre; Trumpet Tune, Young; Berceuse, McKay; Antienne, Langlais; Toccata, Young.

Frank K. Owen, Los Angeles, Calif. — St. Paul's Cathedral Oct. 3: Prelude and Fugue in C minor, Bach; Prelude in D minor, Clérambault; Sketch 2 in C, Schumann; Ronde Française, Boëllmann; Carillon, Vierne.

William MacGowen, Pasadena, Calif. — Trinity Church, New York City Nov. 20: Suite 2, Reger; Fantasie and Fugue in C minor, Bach; On December's Frosty Night, Guinaldo; Carillon Sortie, Mulet.

Charles S. Moose, Oneida, N.Y. — Cathedral of All Saints, Albany Nov. 23: Prelude on Malabar, Sowerby; Hornpipe, John Cook; Psalm-Prelude, Howells; Crown Imperial March, Walton.

Mary Ellen Burgomaster, Buffalo, N.Y. — St. Paul's Cathedral Nov. 7: Toccata in F major, Buxtehude; Three Antiphons, Dupre; Revelations, Pinkham.

Cherry Rhodes, New York City — Trinity Church, Oct. 16: Allein Gott in der Höh, Bach; Fantasie and Fugue in D minor, Reger.

## WALLACE M. COURSEN, JR.

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

## 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

## LEE DETTRA

S.M.M., F.A.G.O., Ch.M.  
First Presbyterian Church  
Sharon, Pennsylvania  
Thiel College  
Greenville, Pa.

## EDWARD EIGENSCHENK

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

## KATHRYN ESKEY

The University of  
North Carolina  
at Greensboro

## GEORGE ESTEVEZ

ch.m.  
Director  
CHICAGO CHAMBER CHOIR

## EARL EYRICH

First Church in Dedham  
New England Conservatory, Boston

## EMORY FANNING

All Saints Church, Brookline  
BOSTON UNIVERSITY

## CHARLES FARLEY, PhD

KNOX COLLEGE  
Galesburg, Illinois  
RECITALS

## 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

# Programs of Organ Recitals of the Month

Alfonso Vega Nuñez, Morelia, Michoacan, Mexico — St. Basil's R.C. Church, Los Angeles, Calif. Oct. 6: Sonata 1, Come Savior of the Gentiles, Fantasia and Fugue in G minor, Bach; Two Villancicos, Jiménez; Dos Saetas, Torres; Scherzino Mexicano, Noble; Meditacion, Domingo Lobato; Epilogue, Langlais; Transports of Joy, Messiaen.

Tom Vernon Ritchie, Kirksville, Mo. — Trinity Episcopal Church Oct. 14: Sleepers Wake, Come Saviour of the Gentiles, Bach; Concerto in G, Soler; O God Thou Faithful God, Deck Thyself, Brahms; Air with Variations, Sowerby; Sonata da chiesa (with strings), Corelli.

Westminster United Presbyterian, Keokuk, Iowa Oct. 19: Same program with Corelli replaced by: Toccata in E minor, Pachelbel; Earl of Salisbury, Byrd; Prelude and Fugue in E minor, Bach.

John Upham, New York City — St. Paul's Chapel, Trinity Parish Nov. 5: Toccata and Fugue in G minor, Eberlin; Five Chorale Preludes, Walcha; Prelude and Fugue in C major, Saint-Saëns. Nov. 12: Concerto 15, Handel; Partita on Wer nur den lieben Gott, Nun bitten wir, Böhm; Prelude and Toccata, Sowerby. Nov. 26: Trio Sonata 2, Wir glauben all', Fantasia and Fugue in G minor, Bach.

David Gallagher, Washington, D.C. — Walter Ford Auditorium, Ithaca, N.Y. Oct. 10: Maestoso, Vierne; Concerto 11, Handel; Erscheinen ist der herrliche Tag, Mit Freuden zart, Gelobet sei Gott, Pepping; Prelude and Fugue in A minor, Bach; Fantaisie in A, Franck; Intermezzo, Widor; Litanies, Alain.

David Dunkle, Oberlin, Ohio — St. Michael's Church, New York City Oct. 12: Canon alla Francesca 1, 3, 8, Frescobaldi; Trio Sonata 6, Bach; Fugue in A flat minor, Brahms; Reflecties, Brons; Ricercare a 6 voci, Bach.

Raymond G. Glover, Hartford, Conn. — Christ Church Cathedral Oct. 1: Prelude and Fugue in A major, Deck Thyself, Bach; Song of Peace, Langlais; Chaconne in E minor, Buxtehude.

Frederick Burgomaster, Buffalo, N.Y. — St. Paul's Cathedral Nov. 14: Prelude and Fugue in G minor, Bach; Chorale in E minor, Pasticcio, Langlais; Variations de Concert, Bonnet.

Jerald Hamilton, Urbana, Ill. — Hyde Park Union Church, Chicago Oct. 21: Fantasia and Fugue in G minor, Bach; Blessed are ye, Deck Thyself, My heart is filled with longing, Brahms; Prelude, Scherzo and Passacaglia, Leighton; Fantasia in G minor KV 608, Mozart; Suite on Tone 2, Guilain; Prelude and Fugue in B major, Dupré.

Gordon Jones, New York City — St. Mary's Abbey, Delbarton, N.J. Oct. 19: Versets for Psalm Tone 4, Anon.; Canzon 2, Ricercar 4, Canzon 4, G. Gabrieli; Medio Registro, Peraza; Tiento, Menalt; Christ lag in Todesbanden, 4 versets, Bach; Sonata 4 in F, CPE Bach; Melodia, Te Deum, Reger; Preludes on Gregorian Hynns, Dupré. St. Paul's Chapel, Trinity Parish Nov. 19: Same Gabrieli, C.P.E. Bach plus sketches in D flat, C. Schumann; Four Variations on Psalm-Tune 122, Willem Vogel.

Allen Seaver, New York City — All Saints Church, Leonia, N.J. Oct. 19: Prelude and Fugue in E flat, Bach; Echo, forte et lene, Scheidt; Dialogue sur les trompettes, Elevation, F. Couperin; Fantasia in F minor, K 678, Mozart; Roulade, Bingham; Sonata 6, Mendelssohn; Allegro, Symphony 2, Vierne; Nazard, Langlais; Toccata, Gigout.

Raymond Martin, Decatur, Ga. — Georgia College, Milledgeville Nov. 11: Toccata and Fugue in D minor, Kyrie, Gott Vater in Ewigkeit, Christe aller Welt Trost, Kyrie, Gott, heiliger Geist, O Lamm Gottes, un-schuldig, Bach; Fugue on B-A-C-H 4, Schumann; Sonata 3, Hindemith; Le Jard'n Suspendu, Alain; Finale, Symphony 5, Vierne.

Lloyd Holzgraf, Los Angeles, Calif. — St. Paul's Cathedral Oct. 17: Now Thank We All Our God, Bach-Fox; Andante, Sonata 7, Rheinberger; Toccata and Fugue in D minor, Bach; The Desert, Chollas Dance for You, Leach; Marche Religieuse, Guilmant.

Andrew Huntington, Hartford, Conn. — Christ Church Cathedral Oct. 8: Suite on Tone 1, Clérambault; Prelude and Fugue in E minor, Buxtehude; Plainte, Langlais; Allegro, Symphony 2, Vierne.

Rudi Kremer, Chapel Hill, N.C. — Hill Hall, University of North Carolina Oct. 7: Clavierübung, Part 3, Prelude, 10 large chorales, Fugue, Bach.

John Obetz, Independence, Mo. — Lamoni, Iowa, RLDS church Nov. 2: Psalm 19, Marcello; Sheep May Safely Graze, Bach; My Heart Exalts with Rapture, O God Thou Faithful God, Brahms; Prelude and Fugue in E minor, Buxtehude; Adagio for Strings, Barber; Four Organ Psalms, Zimmerman.

Lee Dettra, Sharon, Pa. — Grace Lutheran Church, Lancaster, Pa. Oct. 20: Praise to the Lord the Almighty, By Water-Brooks of Babylon, Bach; By Water-Brooks of Babylon, Reincken; Sonata 3 Mendelssohn; Chorale in E major, Franck; Kommt und lasst uns Christum ehren, Wie soll ich dich empfangen, Pepping; Passacaglia and Fugue in C minor, Bach. First Presbyterian Church, Greenville, Pa. Nov. 2: Same Mendelssohn, Franck, Pepping, Bach plus: If Thou but Suffer God to Guide Thee, Our Father in Heaven, Prelude and Fugue in A minor, Bach; Three Antiphons, Dupré.

George Ritchie, Durham, N.C. — Duke University Nov. 9; St. Mary's Abbey, Morristown, N.J. Nov. 16: Passacaglia in D minor, Buxtehude; Arioso, Locillet; Nun komm, der Heiden Heiland, Ach bleib bei uns, Prelude and Fugue in G major, Bach; Sonata 1, Hindemith; Les Bergers, Messiaen; Finale, Symphony 1, Vierne.

Almarie Dieckow, Portales, N.M. — Eastern New Mexico University faculty recital Oct. 20: Prelude and Fugue in G major, Wacht auf, Nun freut euch, O Mensch, Erstanden ist der Heilige Christ, Bach; Epilogue, Langlais; Musical Clocks, Haydn; Kleine Präludien und Intermezzi, Schroeder; Chorale in B minor, Franck; Toccata, Gigout.

David Clark Isele, Dallas, Tex. — Graduate student of Robert Anderson, Caruth Auditorium Sept. 30: Prelude and Fugue in G minor, Buxtehude; Allein Gott in der höh sei Ehr, Toccata and Fugue in F major, Bach; Sonata 1, Hindemith; Sonata Eroica, Jongen.

Eileen Coggin, Alameda, Calif. — Caruth Auditorium, Dallas Oct. 13: All Brahms: Eleven Chorales, opus 122, Prelude and Fugue on O Traurigkeit, Prelude and Fugue in G minor.

Margaret Ann Wise, Bakersfield, Calif. — First Lutheran Church, Los Angeles Nov. 3: Chorale in A minor, Franck; Prelude and Fugue in D minor, Bach; Litanies, Alain.

William Weaver, Atlanta, Ga. — Georgia College, Milledgeville, Oct. 7: Prelude, Meditation, Suite Médiévale, Langlais; Chaconne in D minor, L. Couperin; Kleine Präludien und Intermezzi, Schroeder; Concerto 11, Handel; Prelude and Fugue in B minor, Trio Sonata 2, Bach; Gelobet seist du, Jesu Christ, Mensch, willst du leben seliglich, Von Gott will ich nicht lassen, Prelude and Fugue in G minor, Buxtehude.

Susan Tofte, Salem, Ore. — student of William Fawk, First Baptist Church, Portland Nov. 9: Petite Suite, Bales; Prelude and Fugue in G, Trio Sonata 1, Bach; Rejoice Greatly, Pachelbel; Trumpet Tune, Peeters; Deck Thyself, Brahms; Rhumba, Elmore; Rejoice Christians, Bach; Concerto in G, Soler (with Bruce Bengtson); Prelude and Fugue in E flat, Schmidt; Les Petites Cloches, Purvis; Majesty of Christ, Messiaen; Fantasia for flute stops, Langlais; Finale, Symphony 1, Vierne.

Benn Gibson, Greensboro, N.C. — Dedicatory, Chapel of Sister of St. Joseph, La Grange Park, Ill., Nov. 9: Passacaglia in D minor, How Brightly Shines the Morning Star, Buxtehude; Deck Thyself, Fantasia in G major, Bach; Ave Maris Stella, Lenel; Whether Shall I Flee, Deck Thyself, He who will Suffer God to Guide Him, Alan Stout; Toccata in D minor, Fugue in D major, Reger.

Robert M. Finster, Rochester, N.Y. — Twelve Corners Presbyterian Church Oct. 19: Prelude, Fugue and Chaconne, Buxtehude; Nun komm, der Heiden Heiland, Partita on O Gott, du frommer Gott, Bach; Partita on Liebe den Herren, Ahrens; Three Preludes, Rayner Brown; Chorale in B minor, Franck.

William French, Baltimore, Md. — Presbyterian Church, Morristown, N.J. Oct. 26: Allegro Moderato, Concerto 4, Handel; Praise to the Lord, Adagio Cantabile, Fugue alla Gigue, Toccata in F major, Bach; Dreams, McAmis; Grande Pièce Symphonique, Franck.

Calvin Hampton, New York City — Calvary Church Oct. 5, 12, 19, 26, Newton College of the Sacred Heart, Newton, Mass. Oct. 21: Six Pieces for Organ, Franck.

Richard Slater, Glendale, Calif. — St. Paul's Cathedral, Los Angeles Oct. 24: Toccata e Canzona, Frescobaldi; Offertorio, Elevazione, Zipoli; Chorale in A minor, Franck.

**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

**RICHARD GRANT**  
MEMORIAL METHODIST CHURCH  
WHITE PLAINS, N.Y.

**NORBERTO GUINALDO**

**Clair A. Johannsen**  
Trinity Lutheran  
Hagerstown, Maryland

**HOWARD KELSEY**  
Washington University  
Saint Louis, Mo. 63105

**E. LYLE HAGERT**  
Stephens College  
Columbia, Missouri 65203

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

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

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

**LAYTEN HECKMAN**  
The Church of St. Stephen the Martyr  
Minneapolis Minnesota

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

**E. Robert Kursinski**  
St. James', Wilshire  
Los Angeles

**ARTHUR P. LAWRENCE**  
Doc. Mus. Arts, A.A.G.O., Ch.M.  
Saint Mary's College and  
The University of Notre Dame  
Notre Dame, Indiana 46556

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

**DAVID HEWLETT**  
organist & master of the chorists  
Christ Church  
Fitchburg, Mass.  
Recitals Workshops

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

**William MacGowan**  
All Saints Church  
Pasadena, California

**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

**CLARENCE MADER**  
537-C Via Estrada  
Laguna Hills, California 92653

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

# Programs of Organ Recitals of the Month

Wilma Jensen, Oklahoma City, Okla. — First Presbyterian Church Oct. 19: Introduction and Passacaglia, Reger; Ach bleib bei uns, In dulci jubilo, Kyrie, Gott heiliger Geist, Bach; Sketch in D flat major, Schumann; Dialogue sur les Mixtures, Langlais; Le Banquet Céleste, Messiaen; Litanies, Alain. Donald Glaspey, baritone, shared the program.

Dennis Michno, New York City — Trinity Church, Oct. 23: Pavana Philippi, Sweelinck; Prelude and Fugue in E minor, Bach; Choral, Honegger; Lobe den Herren, O Jesu Christe, Ein' feste Burg, Walcha. Nov. 13: Prelude and Fugue in G major, Bach; O wie selig, O Welt, Brahms; Preludio al Vespro di Monteverdi, Tippett; Te Deum, Langlais. Dec. 18: Noël sur les Jeux d'anches, Daquin; Wacht auf, Distler; Gottes Sohn ist kommen, Gelobet seist du, Jesu Christ, Der Tag der ist so freudenreich, Prelude and Fugue in C, Bach.

Joanna Beth Paule, Burlington, Iowa — First Presbyterian Church Oct. 12: Canzona Quarti Toni, Frescobaldi; Magnificat Primitoni, Buxtehude; Movement 1, Concerto 1, Prelude in D major, Bach; Ye Sweet Retreat, Boyce; Sonata 1 in E flat, Mozart; Festal Offertorium, Fletcher; Apparition de l'Eglise éternelle, Messiaen; Festival Voluntary, Goemanne; Epilogue, Langlais.

Larry R. Rootes, Chicago — Pilgrim Lutheran Church Oct. 19: Prelude and Fugue in G minor, Buxtehude; Tierce en Taille, F. Couperin; My Soul Doth Magnify, Bach; Dessins Eternels, Messiaen; Variations on Es ist ein Schnitter, David; Concerto, Torelli-Walther. Nola Gale, soprano, and Edna Bauerle, accompanist, shared the program.

John Searchfield, Calgary, Alta. — Cathedral Church of Redeemer, Oct. 21: Movement 1, Concerto in A minor, Vivaldi-Bach; Partita on Meinen Jesum lass ich nicht, Walther; Chorale in B minor, Franck; Prelude and Trumpetings, Roberts.

Eleanor L. Taylor, Hartford, Conn. — Christ Church Cathedral Oct. 22: Fanfare, Leighton; Movement 2, Sonata 1, Bach; Canon in B minor, Schumann; Prelude and Fugue in G minor, Bach.

William Thaanum, Buffalo, N.Y. — St. Paul's Cathedral Oct. 17: Kyrie, Gott heiliger Geist, Partita on Sei gegrüsset, Bach.

Gillian Weir, St. Hyacinthe, P.Q. — Evangelical Church of St. Luke, Chicago Nov. 9: Scheidt; Nun komm, der Heiden Heiland, Prelude and Fugue in B minor, Bach; Sonata 1, Hindemith; Suite, In Festo Corporis Christi, Heiller; Alléluias sereins, Transports de joie, Messiaen.

Harry Huber, Salina, Kans. — Kansas Wesleyan faculty recital Oct. 21: Prelude and Fugue in E minor, Bruhns; Aria con Variazioni, Martini; Allegro, Concerto 4, Handel; Schmücke dich, Fantasie and Fugue in G minor, Bach; Fantaisie in A major, Franck; Pastorale, Rabey; Comes Autumn Time, Sowerby. First United Methodist Church, Concordia, Kans. Nov. 2: same program with Franck Fantaisie in A replacing Chorale, with Benedictus, Reger and Prelude on Hymn to Joy, Young replacing Sowerby.

Kim R. Kasling, Mankato, Minn. — Mankato State College, Oct. 14: Prelude and Fugue in E minor, Bruhns; How Brightly Shines the Morning Star, Buxtehude; Tiento 2 on Tone 4, Arauxo; Now Come, Saviour of the Gentiles (three settings), Bach; Toccatina, Reger; Deck Thyself, O God Thou Faithful God, O How Blessed Art Thou, Brahms; Sonata 3, Hindemith; Litanies, Alain.

Beatrice Collins, New Orleans, La. — Southern Baptist Seminary, Louisville, Ky. Oct. 24: Grand Chorus Dialogue, Gigout; Berceuse, Magnificat 1, 2, Dupré; Prelude and Fugue on B-A-C-H, Liszt; Chant de Peine, Chant de Joie, Chant de Paix, Langlais; God Among Us, Messiaen.

Janice Cory, Houghton, N.Y. — CCWO winner's recital, Edison Park Lutheran Church, Nov. 2: Two Fantasies, Alain; Prelude and Fugue in E minor (wedge), Canonic Variations on Vom Himmel hoch, Bach; Suite, opus 5, Durullé.

G. Nicholas Bullat, River Forest, Ill. — Grace Episcopal Church, Oak Park Nov. 2: Prelude and Fugue in G, Six Schübler Chorales, Bach; Concerto in A minor, Vivaldi-Bach; Fantasie in G major, Bach.

Margaret Robson, Calgary, Alta. — Cathedral Church of Redeemer, Oct. 14: Sonata 6, Mendelssohn; Sonata 2, Hindemith; Klein Prelude, 6, Schroeder.

Lilian Robinson, Chicago — Gary United Methodist, Wheaton Oct. 19: Allegro Pomposo, Roseingrave; Aria con Variazione, Martini; Fugue in E flat, Bach; Movement 2, Sonata 2, Hindemith; Carillon de Westminster, Vierne. Lowell Greer, recorder, Gladys Christensen, harpsichord, and Margaret Cording, cello, shared the program.

Ronald A. Hough, Abilene, Tex. — Southwestern Baptist Seminary chapel, Fort Worth, Oct. 28; First Baptist Church, Abilene Nov. 2: Chaconne in G minor, L. Couperin; Tierce en Taille, F. Couperin; Noël, Grand Jeu et Duo, Daquin; Praise to the Lord, the Almighty, Bach; Fantaisie in F minor K 608, Mozart; Andante Sostenuto, Widor; Dialogue on the Mixtures, Langlais; Fast and Sinner, Symphony in G, Sowerby; Prayer of Christ, Outburst of Joy, Messiaen.

Mary Fisher Landrum, Bristol, Tenn. — Dedicatory, St. Columba's Episcopal Church Oct. 19: Wir glauben, Nun freut euch, Bach; Concerto in B minor, Meck-Walter; Herzliebster Jesu, Brahms; Jesu, meine Zuversicht, Reger; Voluntary 5, set 2, Stanley; Sonata in E flat, Bach; Dialogue sur les Mixtures, Arabesque sur les flutes, Langlais; Litanies, Alain.

Roger Nyquist, Santa Clara, Calif. — United Church of Christ, Sebastopol Oct. 19: Concerto in A minor, Vivaldi-Bach; Noël Etranger, Daquin; Concerto 2 in B flat, Handel; Song of Peace, Fête, Langlais; Offertoire for Epiphany Sunday, Tournemire; Concerto Piece, Peeters; Adagio, Nyquist; Rondo in G, Bull.

Don Edwin Kerr, Springfield, Mass. — United Church of Christ, Keene, N.H. Oct. 26: Prelude and Fugue in B minor, Air in G, Toccatina and Fugue in D minor, Duet, cantata 78, Prelude and Fugue in F minor, Fugue in F major, Bach.

Emilie Sinz, Vista, Calif. — First Lutheran Church, Los Angeles Nov. 3: A Passiontide Fantasy, Mader; Varianti sur ein Western Tema, Robert Gross; Evocation, Langlais; Prelude and Fugue in A minor, Bach.

James Chidester, Buffalo, N.Y. — St. Paul's Cathedral Oct. 24: Schmücke dich, O liebe Seele, Bach, Brahms; Passacaglia and Fugue in C minor, Bach; Fantaisie, Langlais.

Robert Triplett, Mount Vernon, Iowa — First United Methodist Church, Fort Dodge, Iowa Oct. 26: Allegro, Symphony 6, Widor; Fantaisie in A, Franck; Prelude and Fugue in D major, Bach; Sonata 1, Hindemith; Prelude and Fugue in G minor, Dupré.

Timothy L. Zimmerman, Allentown, Pa. — St. Paul's Lutheran, Bethlehem, Pa. Nov. 23: Prelude and Fugue in G minor, Buxtehude; Prelude and Fugue in C minor, Bach; Le Jardin Suspendu, Litanies, Alain; Variations on Mein junges Leben, Sweelinck; Kleine Präludien und Intermezzi, Schroeder; Introduction and Fugue on Ad Nos, Liszt. St. John's Lutheran Church, Slatington, Pa. Nov. 2, same program; Princeton Theological Seminary Oct. 9, same Bach Sweelinck, Buxtehude; Fifth Avenue Presbyterian Church, New York City Nov. 9, same Alain, Bach, Buxtehude; Methodist Church, Boonton, N.J. Oct. 12: all of program one except Liszt.

Robert E. Scoggin, Rochester, Minn. — Christ United Methodist Oct. 6: Te Deum, Langlais; Le Banquet Céleste, Messiaen; Suite for an Organ Clock, C.P.E. Bach; Prelude, Fugue and Chaconne, Buxtehude; Prelude and Trumpetings, Roberts; Prelude, Fugue and Variation, Franck; Humoresque Fantastique, Edmundson; Prelude in C, Bruchner; Fugue-Finale, Sonata on Psalm 94, Reubke.

Bruce Gustafson, Mishawaka, Ind. — Bethel College faculty recital, First United Methodist Church, Oct. 24: Sonata on Tone 1, Lidon; Passacaglia and Fugue in C minor, Bach; Variations on a recitative, Schönberg; Prelude, Adagio and Chorale Varié on Veni Creator, Durullé.

Alan Schultz, Tucson, Ariz. — Dedicatory, St. Michael and All Angels Episcopal Oct. 1: Sonata, Lidon; Prelude and Fugue in C minor, Bach; Suite 2, Schultz; Chorale in B minor, Franck. Robert Rudolph, bass-baritone, and George Spence, oboe, shared the program.

Delbert Disselhorst, Hamilton, Ill. — Hill Auditorium, Ann Arbor, Mich. Oct. 12: Veni Creator, Grigny; Sonatas 1, 2, Bach; Trois Danses, Alain.

James Christensen, New York City — Trinity Church, New York City Nov. 6: Prelude and Fugue in G minor, Buxtehude; Prelude and Fugue in B minor, Bach; Litanies, Alain.

Frederick  
**MARRIOTT**  
Mariners' Church (Episcopal)  
Civic Center, Detroit  
Organist, The Detroit Symphony

*gilbert m.*  
**martin**  
christ united methodist church  
kettering, ohio

**Stephen J. Ortlip, AAGO**  
Chattanooga Boys Choir  
Lookout Presbyterian Church  
Sewanee Summer Music Center

**Jack Ossewaarde**  
St. Bartholomew's Church  
New York

**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

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

**RICHARD M. PEEK**  
Sac. Mus. Doc.  
Covenant Presbyterian Church  
1000 E. Morehead Charlotte, N. C.

**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  
La Grange, Ill.

**Franklin E. Perkins**  
The Ladue Chapel  
St. Louis, Missouri  
Lindenwood College  
St. Charles, Missouri

**ARTHUR A. PHILLIPS**  
AAGO Ch.M. F.T.C.L.  
Lafayette Avenue Presbyterian Church  
Brooklyn, New York 11217

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

*Warren*  
PHILA. & PENNA.  
**NORDEN**

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

**MYRTLE REGIER**  
Mount Holyoke College  
South Hadley, Massachusetts

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

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

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

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

**PHILLIP STEINHAUS**  
organist

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

# Programs of Organ Recitals of the Month

Larry Palmer, Norfolk, Va. — Norfolk State College faculty recital, First Baptist Church Oct. 19: Offertoire on Vive le Roi, Raison; Partita on Nun komm, der Heiden Heiland; Wir glauben all, Krebs; Passacaglia and Fugue in C minor, Bach; Prelude and Fugue on a Theme of Vittoria, Britten; Pastorale in E major, Franck; Rhythmic Trumpet, Bingham; Passacaglia, Symphony in G, Sowerby.

Myron Leet, Wilkes-Barre, Pa. — First Presbyterian Church Oct. 26: Trumpet Voluntary, Stanley; Musical Clock Piece 7, Haydn; Kommst du nun, Bach; Concerto 3 in G, Soler (with Mrs. Leland Bloemker); Prelude and Fugue in E minor (wedge), Bach; Kleine Präludium 6, Schroeder; Now Praise We Christ, Lenel; Prelude, Durullé; Scherzo, Symphony 2, Vierne; Epilogue, Langlais.

Mary Fenwick, Doylestown, Pa. — Doylestown Presbyterian Church Oct. 5: Trumpet Voluntary, Purcell; Jesu Joy of Man's Desiring, Bach; Fugue in C major, Buxtehude; Ach leib' mit deiner Gnade, Peeters; Fantasie and Fugue in G minor, Bach; Scherzo, Symphony 2, Vierne; Meditation, Sowerby; Epilogue, Langlais; Quam Pastores, Walcha; Variations on a Noël, Dupré.

Robert Wells, Albany, New York — Christ Church Cathedral Oct. 15: Agincourt Hymn, Dunstable; Prelude on Agincourt Hymn, Willan; Sonata for Glass Harmonica, Naumann; Prelude, Fugue and Chaconne in D minor, Pachelbel; Deck Thyself, Brahms; Toccata, Monnikendam.

David Pizarro, Cambridge, Mass. — Suite on Tone 1, Clérambault; Fantasie for Violin and Organ, Karl Holler (with Matthew Berman); Prelude and Fugue in C, Trio Sonata 5, Bach; Sonatina 3, Telemann; La Folia variations, Van Slyck.

John Becker, Buffalo, N.Y. — St. Paul's Cathedral, Oct. 31: Chaconne, L. Couperin; Lord, keep us Steadfast, Pachelbel, Reda; A Mighty Fortress, Haase, Buxtehude, Walcha; Prelude and Trumpetings, Roberts.

Audrey O'Connell, Los Angeles, Calif. — St. Paul's Cathedral Oct. 10: Prelude and Fugue in E minor, Buxtehude; Convent Mass, Couperin; Suite Breve, Langlais.

Richard M. Peek, Charlotte, N.C. — St. Peter's R.C. Church Oct. 27: Prelude in D minor, Fantasie, Toccata in E minor, Pachelbel; Toccata for the Elevation, Frescobaldi; Echo Fantasie in the Dorian Mode, Sweelinck; Prelude and Fugue in G major, Bach; Prelude, Fugue and Variation, Franck; Prelude on St. Peter, Peek; Fröhlich soll mein Herze springen, Walcha; Improvisation, Langlais; Toccata in B minor, Gigout.

Ronald E. Ostlund, Rochester, Minn. — First Presbyterian Church Oct. 29: Offertoire, Parish Mass, F. Couperin; Récit de Nasard, Suite on Tone 2, Basse et Dessus de Trompette, Suite on Tone 1, Clérambault; Sonatas in F and C, KV 244, 336, Mozart (with strings and harpsichord); Toccata on Ave Maris Stella, Dupré; Voix Céleste, Langlais; Scherzo, Symphony 2, Vierne; Pièce Héroïque, Franck.

John Rose, Newark, N.J. — St. Peter's Evangelical Lutheran, Hilltown, Pa. Oct. 12: Now Thank We All Our God, Bach-Fox; Sleepers Wake, Bach; Sonata 2, Mendelssohn; Hornpipe, Water Music, Handel; Prelude, Fugue and Variation, Franck; Cloister Garth, Muro; Carillon, Vierne. Ridley Park, Pa. United Presbyterian Nov. 2: same program.

Lester H. Groom, Seattle, Wash. — St. John's Cathedral, Spokane Oct. 26: Prelude, Fugue and Chaconne, Buxtehude; Toccata per l'Elevazione, Frescobaldi; Two Sonatas, Scarlatti; Partita on Jesu, meine Freude, Walther; Fantasie in C major, Franck; Passacaglia and Fugue in C minor, Bach; Improvisation.

Earl Barr, Minneapolis, Minn. — Nativity RC Church, St. Paul Sept. 28: Prelude and Fugue in A minor, Bach; Musical Clocks, Haydn; Fantasie in F minor K 608, Mozart; Scherzo, Gigout; Adagio, Symphony 3, Vierne; Chant de Paix, Langlais; Litanies, Alain.

Marcia Hannah Farmer, Santa Monica, Calif. — St. Paul's Cathedral, Los Angeles October 31: Prelude, Fugue and Chaconne, Buxtehude; Sonata 2, Hindemith; Arabesque, Vierne; Prelude and Fugue in D major, Bach.

Betty Mathis, Albany, N.Y. — Cathedral of All Saints Nov. 2: Prelude and Fugue in C minor, Bach; Movements 1, 2, 3, Symphonic Gothique, Widor.

Charlotte Atkinson, Carlsbad, Calif. — First Presbyterian Church, Oceanside, Calif. Oct. 26: Litanies, Alain; Two pieces for flute and organ, Mader (with William Atkinson); Sonata, Poulenc (with Mr. Atkinson); Magnificat primi toni Buxtehude; Air a l'Italien, Telemann; Sonata 7 in F, Handel (with Mr. Atkinson); Toccata in D minor, Bach.

Herbert Gotsch, River Forest, Ill. — Concordia Teachers College Nov. 3: Et in terra, paschale, Victimae paschali laudes, Fundamentbuch of Hans von Constanz; Resonet in laudibus, In dulci jubilo, Anon.; Sancta Maria, bitt' für uns, Schrem; Usz tieffer nodt schry ich zu dir, Kotter; Kum hayliger gaist, Kleber; Versus in discanto, Versus in basso, Magnificat quinti toni, H. Praetorius; Wir glueben all an einen Gott, M. Praetorius; Vater unser, Scheidt.

Joseph Running, Sewanee, Tenn. — St. Philip's Cathedral, Atlanta, Ga. Oct. 26: Voluntary in D minor, Stanley; Solo for a Flute Stop, Arne; Kommst du nun (two settings) Bach; Lobe den Herren, Karg-Elert; Roulade, Bingham; Scherzo, Leighton; Komm, Gott, Schopfer, Bach; Variations on Veni, Creator, Durullé. St. John's Episcopal Church Oct. 19: same program plus Bach, Fugue in E flat.

Dan S. Locklair, Mars Hill, N.C. — Moore Auditorium Oct. 17, Spruce Pine United Methodist, Spruce Pine, N.C. Oct. 12: Suite Médiévale, Langlais; Toccata and Fugue in D minor (Dorian), By the Waters of Babylon, Bach; Sketch in F minor, Schumann; Carillon de Westminster, Vierne.

Britt Wheeler, Oberlin, Ohio — Student of Fenner Douglass, Warner Concert Hall Oct. 12: Verses on Veni Creator, Grigny; Fantasie in F minor K 608, Mozart; Four sections, Messa delli Apostoli, Frescobaldi; Prelude and Fugue in B minor, Bach.

Hedley Yost, Morristown, N.J. — Trinity Church, New York City Oct. 9: Prelude, Fugue and Chaconne, Buxtehude; Herr Jesu Christ dich zu uns wend', Bach; Chorale Dorian, Alain; Fugue on B-A-C-H, Liszt.

James H. Lazenby, Schenectady, N.Y. — Cathedral of All Saints, Albany Nov. 9: Roulade for Organ, Near; Sonata, 1, Hindemith; Prelude and Fugue in E flat, Bach.

Frederick O. Grimes, III, New York City — Trinity Church, Oct. 30: Fantasie in F minor K 594, Mozart; Toccata in G major, Bach; Sonata 6, Mendelssohn; Carillon du Westminster, Vierne.

Gordon and Helen Betenbaugh, El Dorado, Ark. — First Methodist Church Oct. 5: Fugue in E flat major, Bach; Schaffe in mir, Walther; Allein Gott in der Hoh', Bach; Ach Gott, von Himmel sieh darein, Sanff; Fugue on B-A-C-H, Schumann; O wie selig, Brahms; Rhoswedre, Vaughan Williams; Fugue in C sharp minor, Honegger. Oct. 12: Sonata 2, Hindemith; Sonata 6, Mendelssohn; Sonata 3, Hindemith; Suite Médiévale, Langlais; Suite Gothique, Boëllmann. Oct. 19: Wo soll ich fliehen hin, Ich ruf' zu Dir, Wachtet auf, I ach; Psalms 18, 19, Marcello. Oct. 26: Canon in D flat, Schumann; Bist du bei mir, Bach; Concerto in D minor, Vivaldi-Bach; Sinfonia: God's Time is Best, Bach; Concerto 10, Handel. Nov. 2: Pastorale in F, Bach; Pastorale in G, Milhaud; Chant de Paix, Langlais; Pastorale on Forest Green, Purvis; Pastorale Song, Langlais. Nov. 9: Chorale in A minor, Franck, Berceuse, Vierne; Chorale in E major, Jongen; Cantabile in B major, Franck. Nov. 16: Dialogue for Mixtures, Langlais; Brother James' Air, Wright; Desseins Eternels, Messiaen; Chorale Prelude, Sessions; Le Banquet Celeste, Messiaen; Manuscript Copy, Philip Evans Carey.

Arthur Ward, Calgary, Alta. — Cathedral Church of Redeemer Oct. 28; Passacaglia in D minor, Buxtehude; Lord to Thee I make confession, Deck thyself with joy and gladness, God who madest heaven and earth, Marpur; Fugue 1 on B-A-C-H, Schumann; Elegy, McCabe; Fanfare, Thomson.

Jack Ruhl, Ft. Wayne, Ind. — First Presbyterian Church Oct. 21: Festival Musik for Organ, Brass and Kettledrums, Arioso, Sowerby; Symphony 6, Widor. Brass and timpani assisted in the first Sowerby.

Larry King, New York City — Trinity Church Dec. 11: Partita on Was Gott tut, Pachelbel; Wachtet auf, Nun komm der Heiden Heiland, Toccata and Fugue in D minor, Bach.

Robert Delcamp, Cincinnati, Ohio — Christ Church Oct. 12: Concerto in G major, Ernst-Bach; O Lamb of God most holy, Prelude and Fugue in G major, Bach.

**DON B. RYNO**  
Organist — Choirmaster — Carillonneur  
The Ministry of Music  
Central United Methodist Church  
Richmond, Indiana

**RUSSELL SAUNDERS**  
Eastman School of Music  
University of Rochester

**ADOLPH STEUTERMAN**  
Mus. Doc., F.A.G.O.  
Southwestern at Memphis  
Calvary Episcopal Church  
Memphis, Tennessee

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

**K. BERNARD SCHADE**  
S.M.M.  
STATE COLLEGE  
EAST STROUDSBURG, PA.  
Workshops and Lectures  
The Kodaly Choral Method

**john h. schneider**  
Calvary Presbyterian Church  
Riverside, California

**FREDERICK SWANN**  
The Riverside Church  
New York City

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

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

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

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

**HANS VIGELAND**  
Westminster Church  
Temple Beth Zion  
The Buffalo Seminary

**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

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

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

**L. ROBERT SLUSSER**  
MUS. M., A.A.G.O.  
LA JOLLA PRESBYTERIAN CHURCH  
LA JOLLA, CALIFORNIA

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

**WA-LI-RO**  
BOY CHOIR  
WARREN C. MILLER — DIRECTOR  
Christ Church, Shaker Heights 22, Ohio

**sally slade warner**  
a.a.g.o. ch.m.  
CHURCH OF  
ST. JOHN THE EVANGELIST  
Beacon Hill Boston

**william whitehead**  
2344 center street, bethlehem, pennsylvania

**CLARENCE WATTERS**  
RECITALS  
Trinity College  
Hartford, Connecticut

# Programs of Organ Recitals of the Month

William Teague, Shreveport, La. — St. Luke's Church, Atlanta Sept. 23: Toccata, Villancico y Fuga, Ginastera; Postlude pour l'Office de Complies, Alain; Variation on a Theme by Sowerby, Arnatt; Prelude and Fugue in C, Bach; Sonata on Psalm 94, Reubke.

H. Winthrop Martin, Syracuse, N.Y. — Crouse College of Music, Syracuse U Oct. 11: Chaconne in E minor, Buxtehude-Bingham; Sinfonia: Wir danken dir, Bach-Whitford; Sonata 1, Mendelssohn; Carol and Musette, Vaughan Williams; Roulade, Bingham; Pageant, Jackson. First United Church of Christ, Norwich, Nov. 16: Same Bach-Whitford, Bingham, Mendelssohn plus: Siciliano, Bach-Snow; Nun freut euch, Bach-Glynn; Toccata and Fugue in D minor, Bach; Flute Solo, Arne; Allegro Maestoso, Water Music, Handel-McKinley; Lyric Interlude, Schreiner; Aria, Peeters; Along the Stream, Paraphrase on Ton-y-Botel, Whitford; Belgian Mother's Song, arr. Courboin; Scherzo, Titcomb; Communion, McGrath; Londonderry Air, arr. Ellsasser.

Fred Tulan, Stockton, Calif. — Cathedral, Oct. 12: Also Sprach Zarathustra, Strauss; Toccata on a Gregorian Chant, Purvis; Concert Pierce, Wyton; Sonata K 336, Mozart; Aria, St. Matthew Passion, Bach; In Celebration of the Liberation of Paris, St. Martin; The Gargoyles of Notre Dame, Tulan (with Moog Synthesizer, electronic tapes). Stockton Symphony members assisted.

Kay MacAbee, Chicago — First Presbyterian Church, Kirkwood, Mo. Oct. 10: Suite Gothique, Boëllmann; O Clemens, O Pia, Dallier; Toccata and Fugue in D minor; In the Steppes of Central Asia, Borodin; Festival Toccata, Fletcher; He Shall Feed His Flock, Handel; Clair de Lune, Debussy; Finale in F major, Grison.

Herbert L. White, Jr., Oak Park, Ill. — Sherwood Music School, Chicago Oct. 22: Introduction and Passacaglia in D minor, Reger; Toccata and Fugue in D minor, Bach; Variations on America, Ives. Pullman Methodist Church Chicago: same Bach, Ives plus: O Sacred Head, Strung; Basse et dessus de Trompette, Clérambault, Berceuse, Vierne.

David L. Tate, Bridgeport, Conn. — Trinity Church, New York City Oct. 2: Canzona, Kerll; Jesu meine Freude, Wir danken dir, Christe der du bist Tag, W. F. Bach; Very Slowly, Sonatina, Sowerby; Revelations, Pinkham.

Grigg Fountain, Evanston, Ill. — Vail Chapel, Northwestern U Oct. 20, 21: Voluntary in D major, Travers; Pastorale, Elevazione, Canzona, Zipoli; Two Pastels, Anthony Donato; Sonata 6, Mendelssohn; Three Chorales, Alan Stout; Fantasie in F minor, KV 608.

Rollin Smith, Brooklyn, N.Y. — Brooklyn Museum Nov. 2: Fantasie in G, Bach; Chant du Soir, Bossi; Marche Romaine, Gounod; Litany for All Soul's Day, Schubert; Improvisation, Saint-Saëns; Toccata, Mulet, Nov. 9: Soir de Printemps, Aria, Chinoiserie, Soir d'Automne, Longwood Sketches, Swinnen. Nov. 16: Entrée pontificale, Bossi; In the Steppes of Central Asia, Borodin; How brightly shines the morning star, Buxtehude; Mystic Night, Peeters; Aria con variazioni, Martini; Carillon de Longpont, Vierne. Nov. 23: Now Thank We All Our God, Bach-Fox; A.D. 1620, MacDowell; Now thank we all our God, Karg-Elert; Pastorale, Chadwick; Pastoral Suite, Demarest.

Edward G. Mead, Cincinnati, Ohio — Faith Lutheran Church Oct. 12: Toccata and Fugue in D minor, Adagio in A minor, Bach; Fantasie in F, Mozart; Ciacona, Pachelbel; Gavotte, Wesley; Now, My Tongue, The Mystery Telling, Spirit of God Descend upon my Heart, Mead; Scherzo in G minor, Mead; O'er Still Meadows, Gordon B. Nevin; Finale, Symphony 6, Widor.

Richard Giltner, Gainesville, Ga. — Brenau College faculty recital, Pearce Auditorium Oct. 19: We pray now to the Holy Ghost, Buxtehude; Prélude et fuguette, Langlais; Andante Cantabile, Symphony 4, Widor; Glory to God on high, Fantasie and Fugue in G minor, Bach; Le Banquet Céleste, Messiaen; Scherzo, Gigout; Suite, opus 5, Duruflé.

Dorothy Hester, Riverside, Calif. — La Habra Methodist Church Oct. 27: Prelude, Fugue and Chaconne, Buxtehude; Come Now Saviour of the Gentiles, Bach; Aria con Variazioni, Martini; Prelude and Fugue in A minor, Bach; Roulade, Bingham; Ar Hyd y Nos, Wood; Cantilene Improvisée, Improvisation on Te Deum, Tournemire.

Robert Gant, Magnolia, Ark. — First United Methodist Church, Nov. 11: Prelude and Fugue on B-A-C-H, Liszt; Noël, grand jeu et duo, Daquin; Fantasie and Fugue in G minor, Bach; Fantasie in F minor K 608, Mozart; Suite, opus 5, Duruflé.

Corliss Arnold, East Lansing, Mich. — Goodrich Chapel, Albion College Nov. 9: Psalm 19, Marcello; Basse et dessus de trompette, Clérambault; Tierce en taille, Grigny; Magnificat, Pachelbel; Fantasie in F minor K 608, Mozart; Malabar, Sowerby; Prelude, Fugue and Variation, Franck; Epilogue, Langlais; Postlude for Compline, Alain; Prelude and Fugue in D major, Bach.

Joyce Caravetta, Rochester, N.Y. — Dedicator, Irondequoit United Church of Christ Oct. 12: Sonata in D minor, Purcell-Bairstow; Variations on Est-ce Mars, Sweelinck; Allein Gott in der Hoh', Dies sind die Heil'gen zehn Gebot, Bach; Offertoire sur les Grands jeux, Parish Mass, F. Couperin; Prelude and Fugue in E flat, Bach; Weihnachten 1914, Reger; Andante, Mozart; Sonata 2, Hindemith; Sonatine for pedals, Persichetti; Toccata, Mulet.

Benjamin Van Wye, Saratoga Springs, N.Y. — Skidmore College Nov. 2: Toccata, Adagio and Fugue in C, Six Schübler Chorales, Concerto in D minor, Prelude and Fugue in E minor, Bach. Dec. 1: Suite on Tone 1, Dumage; Aria, Fantasie 2, Alain; Chorale in B minor, Franck; Prelude and Fugue on A-L-A-I-N, Duruflé.

Eric Hemery, Cartmel, Lancashire, England — Dedicator at Cartmel priory Sept. 25: My Heart Should Leap for Joy, Walcha; Allegro vivace, Adagio, Toccata, Symphony 5, Widor; Introduction and Passacaglia, Alcock; Two Organ Sonatas in D, Scarlatti; Toccata, Paradies; Fantasie and Fugue in G minor, It certainly Is Time, Bach; Behold a Rose, Brahms.

Gregory Phillips, Gary, Ind. — Student of Fred Binckes, First Presbyterian Church Oct. 26: Toccata in F major, Buxtehude; O Man Bewail, In Thee is Gladness, Bach; Little Preludes and Interludes, Schroeder; Song of May, Jongen; Suite Gothique, Boëllmann.

Noel Goemanne, Dallas, Tex. — St. John Baptist R.C. Church, Kansas City, Kans. Oct. 20: All own music: March, Nocturne & Dialogue, Rhapsody, Chant Mystique, Fantasia. A choral workshop preceded the recital.

Karen J. Gustafson, Glen Falls, N.Y. — Cathedral of All Saints, Albany Nov. 30: Outbursts of Joy, Prayer of Christ, Messiaen; Prelude and Fugue in A minor, Bach; Chorale in E major, Franck.

To restrict these pages to programs of general interest, recitals engaging more than three organists will hereafter not be included.

James Moeser, Lawrence Kans. — Faith Presbyterian, Monmouth, Ill. Oct. 10: Toccata and Fugue in F major, Buxtehude; Four Noëls, Dandrieu; Prelude and Fugue in E minor, Bach; Two Fantasies, Alain; Two chorales, Brahms; Cortège et Litanie, Dupré.

Mary Esther Higgs, Cincinnati, Ohio — Corbett Auditorium Oct. 21: Chaconne, L. Couperin; Concerto in G major, Ernst-Bach; Meine Seele erhebt, Christ, du Lamm Gottes, Prelude and Fugue in D major, Bach; Prelude and Fugue in B major, Dupré; Gelobet seist du, Wie soll ich dich empfangen, Vom Himmel hoch, Gottes Sohn ist kommen, Pepping; Chant de Paix, Langlais; Fantasie on B-A-C-H, Reger.

Jerry A. Hohnbaum, Columbia, Mo. — Missouri United Methodist Church Oct. 19, Army and Navy Academy Chapel, Carlsbad, Calif. Nov. 16: Prelude and Fugue in C major, Böhm; Improvisation on Agincourt Hymn, Roberts; It Is Finished, Tournemire; Fugue in E flat (St. Anne), Bach; Chaconne in E minor, Buxtehude; Now Rest beneath Night's Shadows, Preludes on Hymn Tunes, Peeters; Prelude and Fugue in B minor, Bach.

Robert R. Douglas, Oakland, Calif. — Temple Hill Dec. 7: In dulci jubilo, Bach; Good News from Heaven, Pachelbel; Trumpet Tune in D, Bell Symphony, Purcell; The Star Proclaims the King Is Here, Peeters; Litany 3, Guinaldo.

Frances S. Benjams, Oakland, Calif. — Temple Hill Dec. 7: Prelude, Fugue and Chaconne, Buxtehude; Bells of Arcadia, F. Couperin; Litany, Canonic Variation on Lord, We Come before Thee Now, Guinaldo; Noel, Grand Jeu et Duo, Daquin.

Frank A. Novak, Saginaw, Mich. — Michigan Avenue Baptist Church Sept. 28: Fanfare, Cook; Sonata 1, Hindemith; Prelude and Fugue in B minor, Bach; Scherzo, Duruflé; Postlude pour l'Office de Complies, Alain; Introduction and Passacaglia, Reger.

C. GORDON

**WEDERTZ**

9344 S. BISHOP ST.  
CHICAGO 60620

DAVID A.

**WEHR**

UNIVERSITY OF MIAMI  
Coral Gables, Florida

CHARLOTTE

**THE ATKINSON DUO**

WILLIAM

Flutist

ARMY AND NAVY ACADEMY  
CARLSBAD, CALIFORNIA

FIRST PRESBYTERIAN CHURCH  
OCEANSIDE, CALIFORNIA

BOX 386, CARLSBAD, CA 92008

714/729-2990

**SETH D. WERTZ**

Associate Organist — Choirmaster

The Ministry of Music  
Central United Methodist Church  
Richmond, Indiana

*Bob Whitley*

FOX CHAPEL EPISCOPAL CHURCH

Fox Chapel, Pittsburgh, Pa. 15238

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

DE PAUL UNIVERSITY

ST. VINCENTS CHURCH, CHICAGO

**RUSSELL G. WICHMANN**

Chatham College

Shadyside Presbyterian

Pittsburgh, Pa. 15232

**HARRY WILKINSON**

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

ST. MARTIN-IN-THE-FIELDS  
Chestnut Hill, Philadelphia

WEST CHESTER STATE COLLEGE, PA.

Edward D. Berryman, SMD

Warren L. Berryman, SMD

**BERRYMAN**

Organist-Choirmaster  
WESTMINSTER PRESBYTERIAN CHURCH  
Minneapolis

Head, Organ-Church Music Dept.  
BALDWIN-WALLACE COLLEGE  
Berea, Ohio

**JOHN E. WILLIAMS**

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

**DONALD WILLING**

faculty

North Texas State University  
Denton

Margaret

Melvin

**DICKINSON**

University of Louisville

Louisville Bach Society

Calvary Episcopal

St. Francis-in-the-fields Episcopal

**George Y. Wilson**

INDIANA UNIVERSITY

Bloomington, Ind.

*barclay wood*

FIRST BAPTIST CHURCH

Worcester

Massachusetts

ROBERT

**GLASGOW**

HILL AUDITORIUM

UNIVERSITY OF MICHIGAN, ANN ARBOR

**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

RECITALS

**JOHN HOLTZ**

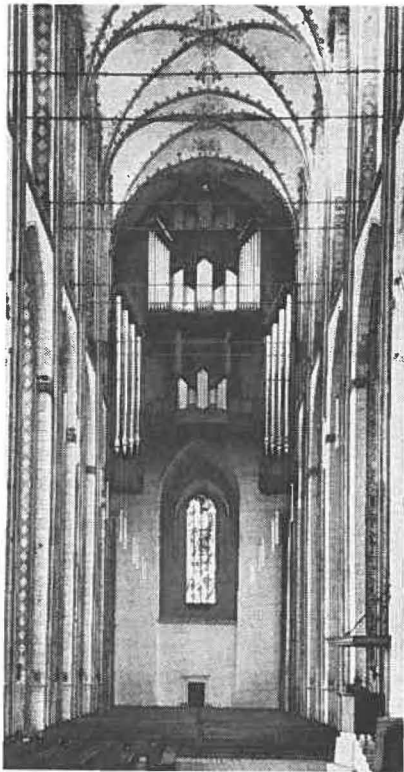
Faculty: HARTT COLLEGE, University of Hartford

Organist: CENTER CONGREGATIONAL CHURCH, Hartford



As is generally known, the Marienkirche in Lübeck was severely damaged and its famous organs entirely destroyed in the air raids of 1942. While the building was restored fairly rapidly after the war, the new organs were not completed until 1968. In keeping with the rich musical tradition of the church and with the immense size of the building, the installation is one of the largest recent ones in Germany. The work was entrusted to the well-known Lübeck firm of Kemper and Son.

The large organ is spread at six levels over the west wall. The case is of the familiar modern box type.



The main organ

#### KRONENWERK

Gedackt 16 ft.  
Sing. Gedackt 8 ft.  
Quintade 8 ft.  
Gemshorn 8 ft.  
Schweizerpfeife 4 ft.  
Koppelflöte 4 ft.  
Prinzipal 2 ft.  
Waldflöte 2 ft.  
Quinte 1½ ft.  
Scharf 4 ranks  
Zwergzymbel 5 ranks  
Musette 16 ft.  
Dulcian 8 ft.  
Bärpfeife 8 ft.  
Regal 4 ft.  
Tremulant

#### BRUSTWERK

Gedackt 8 ft.  
Dolcian 4 ft.  
Blockflöte 4 ft.  
Quintade 4 ft.  
Spitzquinte 2¾ ft.  
Prinzipal 2 ft.  
Rohrgedackt 2 ft.  
Sedez ½ ft.  
Terzian 2 ft.  
Quintzymbel 2 ft.  
Scharf 4 ranks  
Vox Humana 8 ft.  
Schalmei 4 ft.  
Tremulant

#### OBERWERK

Fugara 16 ft.  
Holzprinzipal 8 ft.  
Holzgambe 8 ft.  
Salicet 8 ft.  
Unda Maris 8 ft.  
Quinte 5½ ft.  
Oktave 4 ft.  
Gemshorn 4 ft.  
Viol-Flöte 4 ft.  
Quinte 2¾ ft.  
Flachflöte 2 ft.  
Terz 1¾ ft.  
Septime 4/7 ft.  
None 8/9 ft.  
Forniture 5-6 ranks  
Oboe 8 ft.  
Tremulant (langsam)  
Tremulant

# THE ORGANS AT THE MARIENKIRCHE AT LUEBECK

by W. G. Marigold

#### HAUPTWERK

Prinzipal 16 ft.  
Quintade 16 ft.  
Prinzipal 8 ft.  
Spitzflöte 8 ft.  
Doppelgedackt 8 ft.  
Oktave 4 ft.  
Rohrflöte 4 ft.  
Nasat 2¾ ft.  
Superoktave 2 ft.  
Gemshorn 2 ft.  
Oktävlein 1 ft.  
Rauschpfeife 2 ranks  
Mixture 6-8 ranks  
Scharf 3 ranks  
Hintersatz 10-12 ranks  
Trompete 16 ft.  
Trompete 8 ft.  
Trompete 4 ft.  
Tremulant

#### RÜCKPOSITIV

Prinzipal 8 ft.  
Rohrflöte 8 ft.  
Pommer 8 ft.  
Oktave 4 ft.  
Grobflöte 4 ft.  
Oktave 2 ft.  
Spitzflöte 2 ft.  
Quinte 1½ ft.  
Sesquialtera 2 ranks  
Scharf 4 ranks  
Mixture 6 ranks  
Dulcian 16 ft.  
Doppel-Regal 8 ft.  
Krummhorn 8 ft.  
Tremulant

#### ADDITIONAL STOPS

Glockenspiel 8 ft. (HW)  
Glockenspiel 4 ft. (HW)  
Glockenspiel 4 ft. (OW)  
Glockenspiel 2 ft. (OW)

#### GROSSPEDAL

Prinzipal 32 ft. (in case)  
Prinzipal 16 ft.  
Quinte 10½ ft.  
Violoncello 8 ft.  
Lieblich Gedackt 4 ft.  
Fagot 32 ft.  
Posaune 16 ft.  
Trompete 8 ft.  
Clairon 4 ft.  
Cornett 2 ft.  
Tremulant

#### KLEINPEDAL

Salicet-Bass 16 ft.  
Subbass 16 ft.  
Oktave 8 ft.  
Gedackt 8 ft.  
Oktave 4 ft.  
Pommer 4 ft.  
Oktave 2 ft.  
Nachthorn 2 ft.  
Bauernpfeife 1 ft.  
Rauschpfeife 3 ranks  
Zymbel 3 ranks  
Mixture 10 ranks  
Dulcian 16 ft.

The Kronenwerk and the Oberwerk are enclosed. The numerous accessories include six free combinations for the entire organ and four for the pedal alone. Stop action is electric, while the key action is tracker. The five-manual console has duplicated stop-keys. All 101 stops are located both on the left and on the right stop jamb. Hauptwerk, Rückpositiv and Brustwerk are intended to provide a "Buxtehude" organ. The other two manuals contain both modern stops and some so-called "Praetorius" stops, while the pedal contains appropriate stops for all types of registration. There is no borrowing or extension.

#### HAUPTWERK

Quintadena 16 ft.  
Spitzflöte 8 ft.  
Gedackt 4 ft.  
Nasard 2¾ ft.  
Rauschpfeife 2 ranks  
Mixture 6-8 ranks  
Trompete 8 ft.  
Prinzipal 8 ft.  
Oktave 4 ft.  
Oktave 2 ft.

#### BRUSTWERK

Gedackt 8 ft.  
Quintade 4 ft.  
Hohflöte 2 ft.  
Quintflöte 1½ ft.  
Scharff 4 ranks  
Krummhorn 8 ft.  
Schalmei 4 ft.

#### RÜCKPOSITIV

Prinzipal 8 ft.  
Rohrflöte 8 ft.  
Quintadena 8 ft.  
Oktave 4 ft.  
Rohrflöte 4 ft.  
Sifflöte 1½ ft.  
Sesquialtera 2 ranks  
Scharff 6-8 ranks  
Dulcian 16 ft.  
Trechterregal 8 ft.  
10 "Nebenzüge" — couplers, tremulants, etc.

#### PEDAL

Prinzipal 16 ft.  
Subbass 16 ft.  
Oktave 8 ft.  $\text{ffl}$   
Gedackt 8 ft.  
Oktave 4 ft.  
Quintadena 4 ft.  
Oktave 2 ft.  
Nachthorn 1 ft.  
Mixture 4 ranks  
Zymbel 2 ranks  
Dulcian 16 ft.  
Posaune 16 ft.  
Trompete 8 ft.  
Schalmei 4 ft.  
Cornett 2 ft.

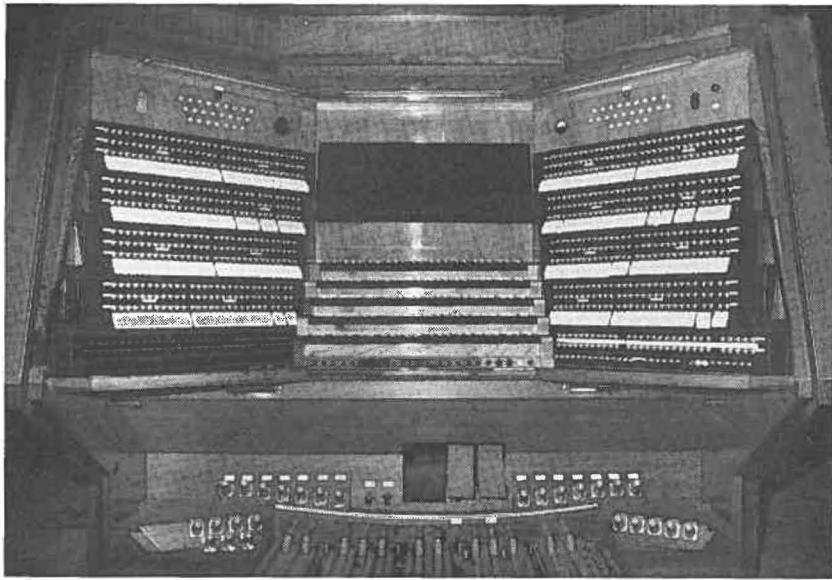
In a subsidiary chapel stands a third organ, a one-manual instrument built in 1723 in East Prussia by Johannes Schwarz. Karl Kemper acquired the instrument in 1933. From 1937 until quite recently the organ was in the choir of the Katharinenkirche in Lübeck. All stops are divided.

Gedackt 8 ft.  
Prinzipal 4 ft.  
Oktave 2 ft.  
Flöte 4 ft.  
Quinte 2¾ ft.  
Sifflöte 1 ft.  
Terz ¾ ft.  
Regal 8 ft.  
Mixture 2 ranks  
Tremulant  
Cymbelstern

The Marienkirche has reinstated an extensive series of "Abendmusiken". The musical program is under the direction of the principal organist Walter Kraft who has published an account of the organs. My brief description relies largely on this description.

Left, the Totentanz organ

Below, the huge console of the main organ.



## 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

## 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

## PETERSON CHROMATIC TUNER MODEL 300

This precision transistorized electronic tuning instrument is used extensively in the tuning of pianos, organs . . . band and orchestra instruments. Excellent for use in music instruction. No other tuner matches its accuracy, versatility and range.

For more information on this instrument and other Peterson Chromatic Tuners write today:

**peterson**

Electro-Musical Products / Dept. 27, Worth, Illinois 60482



## CLASSIFIED ADVERTISEMENTS

### POSITION WANTED

POSITION WANTED — QUALIFIED organ man, factory trained, over 20 years experience in building and re-building seeking permanent position with reliable firm to take full charge of shop. Will be available in spring. Willing to travel for interview. Address M-3, THE DIAPASON.

### WANTED—MISCELLANEOUS

Experienced man for console department. All replies confidential. Write to:  
**ORGAN SUPPLY CORPORATION**  
P.O. Box 999, Erie, Pa. 16512

WANTED — FORMER PROFESSIONAL organ serviceman wants used two-manual and pedal pipe organ for his home. Condition is immaterial, but must be very cheap and within 200-250 miles, at most, of Washington, D.C. I will remove neatly and quickly when you are ready for your new organ. Write, including specification to M-2, THE DIAPASON.

WANTED — ARTISAN TONE GENERATORS, classic-voiced tone changers, power supplies, amplifiers, speakers, etc. Also need 3-manual electric drawknob console. Send full specifications, dimensions and photo if possible. C. Coakwell, 1681 Crest Road, Cleveland Heights, Ohio 44121.

WANTED — MUSIC ROLLS FOR Austin, Welte, Skinner, Aeolian, Duo-Art and Estey pipe organ players. J. V. Macartney, 406 Haverford Ave., Narberth, Pa. 19072.

WANTED — ORGANIST-DIRECTOR, one choir, one service. Custom year-old Allen Westminster Presbyterian Church, Rehoboth Beach, Delaware 19971.

Zinc pipe maker wanted.

Write to:  
**ORGAN SUPPLY CORPORATION**  
P.O. Box 999, Erie, Pa. 16512

### MISCELLANEOUS

RECENT REVOLUTION IN ORGAN building by Miller. Beautiful reprint of this famous book published first in 1913. Hard cover; 190 pages, all jammed with facts about Europe's famous organs and their builders. 10 pages on Robert Hope-Jones alone! Only \$5.95 postpaid. Ask for free catalog of other Vestal Press books and reprints on Wurlitzer, Kilgen, Marr and Colton, and many other makes of organs. All items sold with full money-back guarantee of satisfaction. Vestal Press, Vestal 26, N.Y. 13850.

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.

HARPSICHORDS, CLAVICHORDS, VIRGINALS, etc. made in diverse configurations, dispositions and internal structurings. E. O. Witt, Builder, Rt. 3, Three Rivers, Mich. 49093.

**CHESTER A. RAYMOND, INC.**  
PIPE ORGAN BUILDERS  
Rebuilding, Maintenance and Additions  
P.O. Box 55 Princeton, N.J. 08540  
Phone: 609-924-0935

**BERKSHIRE ORGAN COMPANY**  
68 So. Boulevard, West Springfield, Massachusetts  
PIPE ORGAN ARCHITECTS & BUILDERS

### MISCELLANEOUS

"THE HARPSICHORD", INTERNATIONAL quarterly for lovers of early keyboard instruments and music. Articles, interviews, photographs and illustrations by today's foremost artists. Comprehensive dissertations on buying, building, tuning, playing and maintaining harpsichords, clavichords, etc. Interesting and authoritative history of the entire baroque area. Full-page photographs and descriptions of early as well as contemporary instruments. Provocative columns. Rare letters. \$8 per annum. "The Harpsichord", Box 4232-D, Denver, Colo. 80204.

WOULD YOU BE INTERESTED IN HAVING your pipe organ tonally modernized thru our refinishing and voicing techniques? We have been having tremendous results at a low cost, guaranteed to greatly improve the tone of your present instrument without costly addition of new pipes. References and examples of our work can be obtained from many satisfied customers. Write for more information and an in-person inspection of your needs at no obligation. Address K-3, THE DIAPASON.

ATTENTION AGO TYPE ELECTRONIC organ owners. If you or your church has tube type Allen, Artisan, Baldwin, Conn, Rodgers or reed Orgatron or Wurlitzer, we can transistorize it, update the sound system and save you thousands under the price of a new organ. Write for details today. Robert L. Eby, Newport Organs, 1593 Monrovia Ave., Newport Beach, Calif. 92660. 714-645-1530.

CATHOLIC ORGANISTS, DIRECTORS: consider Florida retirement along West Coast with part-time positions opening as music programs develop in this new diocese. A few full-time jobs developing. Write: Diocesan Music Director, Mr. Carroll Thomas Andrews, Chancery address, P.O. Box 13109, St. Petersburg, Fla., 33733.

VIRGINAL — 4½ OCTAVES, PATENTED after 17th century Italian instrument from \$1,300. Also available in kit form from \$345. William Ross, Harpsichord Maker, Room 515-D, 791 Tremont St., Boston, Mass. 02118.

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

PIPE ORGAN KIT — TWO-RANK PORTABLE organ for your Baroque ensemble. Build for \$900. Complete, \$2,000. Olympic Organ Builders, 318 N. 36th St., Seattle, Wash. 98103.

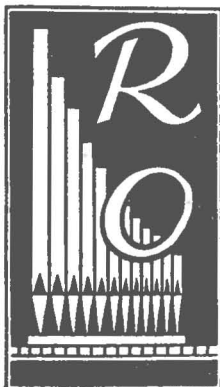
HARPSICHORDS, CLAVICHORDS — Magnificent tone & handsome appearance at reasonable cost. Maurice de Angeli, Box 190, R.D. #1, Pennsburg, Pa. 18073.

TRAINING WANTED — 1969 HIGH school graduate wants training in general organ work. Willing to travel. Karl Anderson, 105 Moring Court, Oregon, Ill. 61061.

WOULD LIKE TO HEAR FROM ORGAN mechanics willing to invest, work and take an interest in well-established firm in Philadelphia. Address K-4, THE DIAPASON.

SPERRHAKE HARPSICHORDS AND clavichords. Excellent, dependable, beautiful. Robert S. Taylor, 8710 Garfield St., Bethesda, Maryland 20834.

ANTIQUe HARPSICHORDS AND PIANOS, also harpsichords custom built. John Paul Company, Parkway, Waldron, Heathfield, Sussex, England.



## Ruhland Organs

DESIGNERS BUILDERS

7715 Marlborough Avenue  
Cleveland 29, Ohio

Phone: 216-884-1940

OUR 1970 CATALOGUE ILLUSTRATING A COMPLETE LINE OF ORGAN SUPPLIES, PIPES & TOOLS IS NOW AVAILABLE.

Send \$1.00 for your copy of this complete manual. The deposit is deductible from the first purchase of \$10.00 or more made during 1970.

## DURST & CO., INC.

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

## RUFFATTI

PIPE ORGANS  
PADUA, ITALY  
EUROPE'S LARGEST AND FINEST  
BUILDER OF MODERN PIPE ORGANS

## RODGERS

ORGANS  
FROM THE  
WORLD'S LARGEST BUILDER  
OF 3 MANUAL ORGANS

REPRESENTED IN CALIFORNIA  
BY

**RODGERS ORGAN STUDIOS**

183 Golden Gate Ave.

San Francisco

861-1891

## WHITE, SON COMPANY, INC.

SPECIALISTS IN THE MANUFACTURE OF

**ORGAN LEATHERS**

Samples on Request — Phone LIBerty 2-7550  
222 Summer Street, Boston, Massachusetts 02210

## The CHARLES W. McMANIS Company

*Organ Builders*

TENTH AND GARFIELD  
KANSAS CITY 4, KANSAS

# CLASSIFIED ADVERTISEMENTS

Classified advertising rates: per word, \$2.00; 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 — SMITH (ALAMEDA) UNIT** organ. 3-manual, 14 ranks. Originally installed Leamington Hotel, Oakland. Last Smith built. Specs include: MAIN — tuba horn 8 - 4; leathared diapason 8 - 4; harmonic flute 16 - 2; gamba 8 - 4; Celeste (TC) 8 - 4; Orchestra oboe 8; dulciana 8 - 4; SOLO — violin diapason 8; tibia clausa (leathered) 8 - 4; stopped flute 16 - 2; salicional 8 - 4; viol d'orchestra 8 - 4; clarinet 8; vox humana 8; metal bar harp 49-note TC to top C; chimes action only; chest and relay have primary and secondary pneumatics. Available for inspection at First United Methodist Church, 502 Virginia Street, Vallejo, Calif. 95490. For appointment to inspect instrument, call or write Milton Dawson, 117 La Crescenta, Vallejo, 707-643-7597. Sold to highest bidder, etc.

**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. S. Sabathil & Sons, Ltd., 6430 Larch St., Vancouver 13, B.C. Canada.

**FOR SALE — 25-NOTE MAAS ELECTRONIC** chimes, remote control keyboard like new — \$350. Three rank mixture \$400. 4 ft. viole 61 notes in factory crates \$160. 18-stop 2-rank Wicks unit organ like new \$1,500. New Durst Silicon rectifier \$60. Stephen D. Bodman, 12520 Crestline N.E., Albuquerque, N.M. 87112. 505-299-6843.

**FOR SALE — AEOLIAN ORGAN HARP**, 61 silvered bars, metal resonators. Fine condition. \$350. Will crate. Orpoblo 5 H.P., 7 1/2" pressure. \$120 with motor. Also 5-H.P., 220/440 v. 3-phase motor. \$50. Open diapason 8 ft., 61 metal pipes \$49.50. Ron. Padgett, 9 Appleby Court, Toronto, Ont.

**FOR SALE — NEW CHURCH ORGAN** three manual Compton electric, 64 ranks, authentic pipe organ sound, 59 drawstops, special introductory price. Box 37, Walkerville, Ont., Canada.

**FOR SALE — 2-MANUAL AND PEDAL** pipe organ 7 ranks, presently being erected, 16' to mixture, also misc. parts, and pipes. For information write: Martin Melicharek III, 2248 Tamarack Way, Sacramento, Calif. 95821.

**FOR SALE — SPENCER BLOWERS — 3** HP, 5" wind, 220 V. Sp; 3/4 HP, 5" wind, 220 V. 3P; Lots of Reuter chest magnets cheap. Cliff Beuelin, 1607 Leonard, Lawrence, Kans. 66044.

**FOR SALE — 4-RANK ROBERT MORTON**, good playing condition, make offer. Kaster & Maxon Funeral Home, N. Mesa & Yandell, 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 — HARPSICHORDS. CLAVICHORDS** by Neupert, world's finest oldest maker. Catalogs on request. Magnamusic, Sharon, Conn.

**FOR SALE — NEUPERT AND SABATHIL** harpsichords. Several models available from our showroom. Contact J. W. Allen, 500 Glenway Ave., Bristol, Va. 24231. 703-669-8396.

## FOR SALE

**FOR SALE: Several two-manual reconditioned and rebuilt straight electro pneumatic pipe organs — mint condition, some with new oak consoles, complete installation anywhere, guaranteed same as new organs. Prices very attractive. Write for full particulars — no dealers, please. Address K-2, The Diapason.**

**FOR SALE — THOMAS PARAMOUNT** 525 transistorized theatre organ. Two 44-note manuals, 13-note pedalboard, bandbox, chimes, including Leslie 301 speaker cabinet, 25' cable. Everything in beautiful condition. \$1750 for organ and cabinet. Have purchased Conn theatre organ, have no room for both instruments. Peter J. Funk, 2 Derby Lane, Dumont, N.J. 07628. Home telephone 201-384-2090, work telephone 201-866-2161.

**FOR SALE — TWO-MANUAL AND** pedal Möller duplex 6-rank organ. Complete except for manual spotted metal pipes. Blower, console, pedals, and bench. Bourdon 97 unit stop complete. Good condition including leather. Will sell complete or in part, \$475. Richard C. Kichline, 12186 N.E. McCallum, Alliance, Ohio 44601.

**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.

**FOR SALE — CONSOLES: NEW 3-MANUAL** drawknob, half price. Möller 3-manual drawknob, needs work, \$200. Möller 3-manual stopkey, excellent condition, \$350, Reinsner 2-manual, very good, \$150. Address M-5, THE DIAPASON.

**FOR SALE TO BEST OFFER — 11-RANK** Hinners 1923 pipe organ. Rebuilt and electrified 1947 by Schlicker. Includes blower and 2-manual and pedal console. Contact St. Paul United Church of Christ, 401 E. Main St., Barrington, Ill. 60010.

**FOR SALE — HAMMOND X77 PROFESSIONAL** organ. Full percussion, string bass; 200 watt, four channel Leslie. Like new. Sacrifice at \$4,200. C. Roberts, Cliff Road, Box 534, Port Jefferson, N.Y. 11777.

**FOR SALE — 4-STOP, 6-RANK POSITIVE.** Stopped flute 8', cone flute 4', principal 2', sharp mixture 3 ranks, 1'. Dark-stained oak case, self-contained blower. M. A. Loris, RFD 2, Barre, Vermont 05641.

**FOR SALE — 26-RANK PILCHER TWO-MANUAL** organ available after June 15, 1969. Console, chests, pipes, blower, etc. Don Klay, Trinity Church, Market and West, Lima, Ohio 45801.

**FOR SALE — 3-RANK UNIFIED PIPE** organ, four years old \$4,500; must sell due to illness. Miles, 4637 Caretas, Santa Barbara, Calif. 93105. 805-967-1922.

**FOR SALE — SPERRHAKE MODEL P161** harpsichord. Beautiful sound and appearance. Asking \$1,100. Kent Nilsson, 13107 W. Meadow Lane, New Berlin, Wis. 53151.

**FOR SALE — 49-NOTE DEAGAN HARP** \$75. Charles Muffley, 1612 Third St., Bethlehem, Pa. 18017. Phone 867-0350.

## FOR SALE

**FOR SALE — ALLEN ORGAN MODEL B-3**, original cost \$10,500; in beautiful condition; can be heard in St. John's Lutheran Church, Winter Park, Fla.; will be available Jan. 1, 1970 when new \$45,000 three-manual custom Allen is installed. Price \$4,000 plus expenses involved in shipping and installation; will ship anywhere. Streep Organ and Music, Inc., P.O. Box 632, Orlando, Fla. 32802 or call 305-424-2401 and ask for Mr. Streep or Mr. Graham.

**FOR SALE — MÖLLER 3-MANUAL AND** pedal, electro-pneumatic, drawknob console with pistons and usual accessories, \$175 FOB. Spencer 1 H.P. 1 ph., blower \$50. Orgelectra 1 ph., 15 amp. rectifier \$20. Several hundred 10-point Reinsner relay magnets in good condition at 25¢ each. Also offset chests and several ranks of pipes, all priced to sell. P.O. Box 1113, Ardmore, Okla. 73401.

**FOR SALE — CONSOLE MIRRORS —** suitable for organ console or piano. Solid hardwood construction. Lacquer finished. Fully adjustable. Felted base. Size 14" x 5" x 5 1/2" high. Please specify wood finish desired. Full money-back guarantee. Shipped prepaid. \$19.95. S. G. Bullions & Co., 211 York Ave., West Pittston, Pa. 18643.

**FOR SALE — TWO MANUAL, 32-NOTE** pedal unit organ, six ranks — 2 ft. principal and mixture new. Console in good condition, blower fairly new. Chest needs repairs. \$1,000 or best offer. Removal by purchaser. For information call 312-743-1100.

**FOR SALE — ALLEN ELECTRONIC OR-** gan, original cost \$13,000, two-manual, 35 speaking stops, 15 couplers, 17 pistons, 32-note pedal. In perfect condition. Price negotiable. Seating capacity of church 500. Write to Calvary UCC, Centre Ave., & Oley St., Reading, Pa. 19601.

**FOR SALE — SEVERAL FINE REED** organs and melodions. Expertly reconditioned. Reeds voiced and tuned. Also replacements. The Little Organ Shop, C. H. Gunzinger, Box 276, Williamsville, Vt., 05362.

**FOR SALE — NEW ORGAN PIPES, 51%** spotted metal: mixtures, scharffs, cymbels, octaves etc. promptly available. Excellent workmanship. Write to Experts on Organ Pipes, Gebrüder Käs, 53 Bonn/Buell, West Germany.

**FOR SALE — 1 1/2 HP KINETIC BLOWER,** like new. Excellent harp and chimes. Four other blowers. Austin 3-manual console. 8' clarinet and vox humana with chests. Serious inquiries to Box 489, Jefferson City, Tenn. 37760.

**FOR SALE — TEN RANK, TWO MAN-** ual Henry Pilcher pipe organ. Can be heard at First Christian Church, Keokuk, Iowa. Removal arranged if necessary. Any reasonable offer accepted. Telephone 319-524-5266.

**FOR SALE — ESTEY BASS PIPES FROM** 16 ft., two octaves on chest. \$50. Also 3/4 horse silent blower \$35. Some pipes, keyboards and pedals. Conservatory of Music, 1310 Third, Albany, Ga. 31705.

**FOR SALE — MÖLLER 32-FT. CONTRA-** bourdon, 15 pipes with original chest. Asking \$1,200. Reply Mikell Thomas, 1305 Spruce St., Philadelphia, Pa. 19107.

## FOR SALE

### WURLITZER THEATRE PIPE ORGAN

Twenty-six ranks of pipes, nine percussive instruments, many traps. Mahogany horse-shoe three manual console of 204 stop tablets. Many rare things such as brass trumpet and sax, post horn, 16 foot string celeste, grand piano, etc. All in good condition. Organ may be seen and demonstrated

This organ belonged to the late Joe Kearns and has been used until recently for many recordings by famous organists. Please send \$1.00 for specifications and pictures to:

**DONALD L. KOHLES**  
723 No. Occidental Blvd.  
Los Angeles, Calif. 90026  
Phone: 384-6533

**FOR SALE — BALDWIN MOD. 11 LIKE** new; celeste, chimes, chiff, console only \$7,500. Baldwin Mod. 6, like new, celeste, chimes, console only \$4,000. Baldwin Mod. 5, several, renewed key switches, from \$750. Speaker cabinets available. Bank financing. Rodgers Organ Studios, 183 Golden Gate Ave., San Francisco 415-861-1891.

**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.

**FOR SALE — HALL 2-MANUAL AND** pedal, 19-rank, 8-coupler, 1936 pipe organ. In storage. Removal by purchaser. Specifications available. All offers considered. First Unitarian Universalist Society, 608 Whitney Ave., New Haven, Conn. 06511.

**FOR SALE — 4-MANUAL, 36-RANK E.** M. Skinner pipe organ, completely rebuilt. In storage. \$12,000, like new. Stanley Pipe Organ Co., 38 Brookhaven Drive, East Longmeadow, Mass. 01028. Telephone 525-7951.

**FOR SALE — PIPE ORGAN, 15-rank** Kimball, electro-pneumatic action. Make offer. Write Resurrection Lutheran Church, 1700 N.E. 132nd Ave., Portland, Ore., 97230 or call 503-253-1253.

**FOR SALE — CONCERT HARPSICHORD,** 16'8 1/4" - 8'8", length ten feet, seven pedals. Exceptional sound, walnut cabinet. Like new. \$4,500. Dr. E. Mueller, 707 Commonwealth Ave., Newton Center, Mass. 02159.

**FOR SALE — WURLITZER 2/5 COM-** plete with chimes. Horseshoe console. Blower motor needs repair. \$1,200. S. P. Steen, 788 River Road, Chatham, N.J. 07928. 201-635-5753.

**FOR SALE — FRENCH HORN, MÖLLER,** 7" pressure, large scale, mitered to 6". \$300 plus crating. Contact Smith, 1150 41st St., Brooklyn, N.Y. 11218.

**FOR SALE — WURLITZER 3/15 CON-** sole style 260 SP. Pedalboard, bench, music rack. George Allen, 1145 Greenmont Road, Haddonfield, N.J. 08033. 609-428-8566.

**FOR SALE — TIBIA CLAUDIA, ROBERT** Morton Vox, Mölle rpipes. Write needs, Bernard Blum, 5223 Jefferson, Philadelphia, Pa.

BOOKS ON  
**ORGAN & ORGAN BUILDING**  
EARLY KEYBOARD MUSIC  
Just Published  
J.K.F. FISCHER: Saemtliche Werke  
CHAMBONNIERES: Oeuvres completes  
Send for catalogues.  
**BROUDE BROTHERS LTD.**  
56 West 45th St.  
New York, N. Y. 10036

**D. S. WENTZ, INC.**  
Pipe Organs  
P. O. Box 222  
Worth, Ill. 60482  
WA 5-0534 GI 8-0534

SINCE 1910  
  
**Klann INC.**  
MANUFACTURERS OF QUALITY ORGAN COMPONENTS

**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.

**AIKIN ASSOCIATES**  
BOX 144 CLOSTER, N. J.  
(201) 768-7231  
Tuning - Maintenance - Rebuilding

Designer and Builder  
Tonal Revisions  
**RICHARD MINNICH**  
156 LONGVIEW AVE.  
WHITE PLAINS, N. Y. 10605

**BURTON**  
SOLID STATE SYSTEMS  
for  
Pipe Organs  
Manual-Pedal relays, stop actions.  
write  
3045 3rd Ave., Marion, Iowa, 52302  
U.S. Pat. 3379085

Classified Advertisements  
in THE DIAPASON  
bring results

# Lilian Murtagh Concert Management



NITA AKIN



ROBERT ANDERSON



ROBERT BAKER



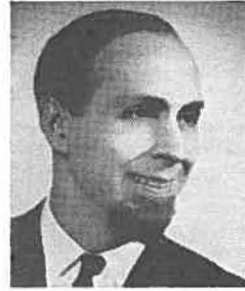
CLAIRE COCI



DAVID CRAIGHEAD



CATHARINE CROZIER



RAY FERGUSON



JERALD HAMILTON



GERRE HANCOCK



CLYDE HOLLOWAY



WILMA JENSEN

## EUROPEAN ARTISTS

Marie-Claire Alain  
 Kamiel D'Hooghe  
 Marie-Madeleine Durufle  
 Maurice Durufle  
 Fernando Germani  
 Anton Heiller  
 Peter Hurford  
 Francis Jackson  
 Susi Jeans  
 Piet Kee  
 Jean Langlais  
 Flor Peeters  
 Simon Preston  
 Michael Radulescu  
 Lionel Rogg  
 Michael Schneider  
 Gillian Weir  
 Heinz Wunderlich



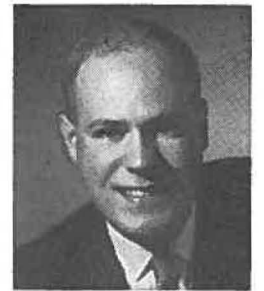
FREDERICK SWANN



WILLIAM TEAGUE



LADD THOMAS



JOHN WEAVER



WILLIAM WHITEHEAD



JOAN LIPPINCOTT



DONALD McDONALD



MARILYN MASON