

THE DIAPASON

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

Sixtieth Year, No. 11 — Whole No. 719

OCTOBER, 1969

Subscriptions \$3.00 a year — 30 cents a copy

Large Aeolian-Skinner Goes To Chicago Church

An instrument of 122 ranks and 78 registers, controlled by a 4-manual console, is being designed for Fourth Presbyterian Church, Chicago. Installation is planned for early 1971. The organ will be located in existing chambers on one side of the chancel.

The organist is Dr. Morgan Simmons. Dr. Robert Baker of Union Theological Seminary acted as consultant.

GREAT

Geigen Principal 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Flute Oktaviane 8 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Sequaltera 2 ranks 122 pipes
Kornet 3-5 ranks 274 pipes
Mixtur 4-6 ranks 305 pipes
Scharf 4 ranks 244 pipes
Kontra Trompete 16 ft. 61 pipes
Trompete 8 ft. 61 pipes
Chimes 25 notes

POSITIV

Quintade 16 ft. 61 pipes
Spitz principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Prinzpal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Flachflöte 2ft. 61 pipes
Quinte 1½ ft. 61 pipes
Sifflöte 1ft. 61 pipes
Mixtur 4-5 ranks 281 pipes
Zimbel 2 ranks 122 pipes
Terzian 2 ranks 122 pipes
Rankett 16 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

SWELL

Flute Conique 16 ft. 61 pipes
Montre 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Viole 8 ft. 61 pipes
Viole Celeste 8 ft. 61 pipes
Kleine Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Flute Ouverte 4 ft. 61 pipes
Nazard 2½ ft. 61 pipes
Doublette 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Cymbale 4 ranks 244 pipes
Bombarde 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Voix Humaine 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant

CHORAL

Gedeckt 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Corno di Bassetto 8 ft. 61 pipes
Festival Trumpet 16 ft. 49 pipes
Festival Trumpet 8 ft. 12 pipes
Festival Clairon 4 ft. 12 pipes
Tremulant

ANTIPHONAL

Principal 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Hellflöte 2 ft. 61 pipes
Mixture 4-5 ranks 281 pipes
Trompete 8 ft. 61 pipes
Tremulant

ANTIPHONAL PEDAL

Holzprincipal 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Principal 4 ft. 12 pipes
Trompete 16 ft. 12 pipes

PEDAL

Geigen Principal 32 ft. 12 pipes
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Geigen Principal 16 ft.
Quintade 16 ft.
Flute Conique 16 ft.
Octave 8 ft. 32 pipes

Pommer Gedeckt 8 ft. 32 pipes
Spitzflöte 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Spillflöte 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixtur 4 ranks 128 pipes
Scharf 4 ranks 128 pipes
Gross Kornett (32 ft.) 8 ranks 256 pipes
Kontra Trompete 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Bombarde 16 ft.
Kontra Trompete 16 ft.
Rankett 16 ft.
Trompete 8 ft. 32 pipes
Schalmel 4 ft. 32 pipes
Chimes

Mexico City Hosts Summer Festival

The Festival del Organo 1969 on the two large Tamburini organs at the Auditorio Nacional and Conservatorio Nacional de Musica, Mexico City, offered large audiences 12 organ recitals, two a week, from mid-July until late August. The first series at the Auditorio featured four leading Mexican organists and norteamericano Clyde Holloway.

The second series at the Conservatorio featured two women organists from Mexico and American Lawrence Robinson.

The wettest rainy season in Mexico City in many years and the resulting traffic problems had a telling effect on the attendance at the recitals; those on starlit nights drew large audiences while those on rainy nights attracted smaller numbers.

The rain threatened to cancel Clyde Holloway's second recital when the front section of the orchestra floor was flooded during a cloudburst leaving a temporary lagoon between the audience and the organ console on the stage. Only the alertness of the organ maintenance man on the scene kept the cable between the console and the chests from being under water and perhaps shorting the lights in a whole section of the city.

The overall success of the series speaks well for Mexican interest in organ music and makes future similar series a distinct possibility.

Victor Urban, president of the Unión Nacional de Organistas played the opening recital July 15: (Spanish spellings retained)

Pasacalle y Tema Fugado, Bach; Tema y Variaciones, Ravanello; Chacona, Estrada; Canon en si menor, Schumann; Tema Variado, Recitativo de Trompeta II, Tocatina, Noble.

Second recitalist playing July 18 was Francisco Xavier Hernández, of Escuela Superior de Música Sacra, Guadalajara:

Concierto en Re Menor, Seis corales de Schübler, Preludio y Fuga en Si Menor, Bach; Coral 2, Franck; Canto de Paz, Langlais; Priere, Dieu Parmi Nous, Messiaen.

Mr. Urban played the third in the series July 22:

Concierto 3, Soler; Tocata 11, Scarlatti-Vignanelly; Pieza Heroica, Franck; Concierto en Fa, Albinoni-Walther; Variaciones y Fugueta sobre el Tema O Fili David, Ponce-Noble; Estudio de Concierto, Yon.

Alfonso Vega Nufiez, organist of the Cathedral of Morelia and faculty member at Universidad Michoacana, who played July 25:

Grand Jeu, Du Mage; Diferencias sobre el Canto de Caballero, Cabezon; Preludio y Fuga en Re Mayor, Dos corales, Bach; Estudio de Concierto, Manari; Canto de Paz, Langlais; Corrente e Siciliano, Karg-Elert; Desolacion, Vega Nufiez; Tue es Petra, Mulet.

His second recital July 29:
Sonata en Trio 1, Ven Salvador de las Gentes, Fantasie y Fuga en Sol Menor, Bach; Dos Villancicos, Jiménez; Dos Sactas, Torres; Rondo Frances,

Boellmann; Meditacion, Domingo Lobato; Epilogo sobre un tema de Frescobaldi, Langlais; Transportes de Alegria, Messiaen.

Hermilio Hernández, organist of the Cathedral of Guadalajara, played August 1:

Sonata, Milhaud; Dos Corales, Brahms; Fantasia, H. Hernández; Sonata, Hindemith; Les Rameaux, Langlais; Allegro, Sinfonia 2, Vierne.

Clyde Holloway's first program Aug. 5 included:

Introduccion y Pasacalle, Reger; Dos noeles, Daquin; Pasacalle y Fuga en Do Menor, Bach; Combate de la Muerte y de la Vida, Messiaen; Sonata, Distler; Preludio y Fuga sobre B-A-C-H, Liszt.

His second program August 8, included:

Sonata del Primer Tono, Lidon; Preludio y Fuga en La Menor, Schmücke dich, Bach; Varoacopmes sobre un recitativo, Schoenberg.

Consuelo Fernández, Mexico City, led off the series in the Conservatorio Nacional, Aug. 12:

Preludio, Fuga y Chacona, Buxtehude; Sheep May Safely Graze, Pasacalle, Bach; Pieza Heroica, Franck; Estudio de Concierto, Yon; Remembranza, Estrada; Canon, Schumann; Tu es Petra, Mulet.

Dorothy Gullette, vice-president of the Unión Nacional played August 15:

Noel 6, Daquin; Fantasia sobre Wachtet auf, Reger; Preludio y Fuga en Si Menor, Bach; coral 1, Franck; La Virgen y el Niño, Los Pastores, Designios eternos, Messiaen; Letanias, Alain.

Lawrence Robinson, Virginia Commonwealth University, Richmond, was scheduled for August 19, his third trip to Mexico as organ recitalist:

Fantasia e imitacion en Si menor, Pequeno Laberinto Armonico, Trio en sol mayor y Trio en re menor, Fantasia y Fuga en sol menor, Bach; Resonet in Laudibus, Como Billa la Estrella, La Leyenda de lat Montana, Karg-Elert; Divertimiento, Final, Sinfonia 1, Vierne.

Delays in receiving a visa prevented Karl Paukert from closing the series as planned; Mr. Robinson was invited to fill the gap and played this program August 22:

Sonata 6, Mendelssohn; Nun komm der Heiden Heiland, Wachtet auf, Bach; Coral 2 en si menor, Franck; Final, Sinfonia 4, Widor.

Between Mr. Robinson's two recitals, two days of organ tours gave visitors opportunity to see, hear, and in many cases to play almost the entire list of pipe organs in the beautiful capital city. A handsome folder of organ specifications was distributed to the guests. Organizer and host for these organ tours was the Unión Nacional de Organistas.

SECOND SEASON OF BACH CANTATAS AT HOLY TRINITY

Beginning Oct. 5, Holy Trinity Lutheran Church, New York City, will again hear a series of Bach Cantatas, similar to those given last year. Twenty-seven cantatas will be performed by soloists, choir, organ and orchestra under the direction of John Weaver, organist and choirmaster. They will be sung in German on appropriate Sundays in the context of a Lutheran service. Individual cantata numbers will appear in the calendar pages.

A new feature is the addition of Bach orchestral music played by the resident chamber orchestra; organ works of Bach will again be included.

A RECORD ATTENDANCE of 72 was recorded at a recital by Albert F. Robinson in Dublin, N.H., on July 13 (see recital pages). The population of Dublin is 74.

FORT WAYNE CHURCH STAGES 11TH NATIONAL COMPETITION

For the 11th consecutive season, the music series of the First Presbyterian Church, Fort Wayne, Ind., is sponsoring its national organ playing competition to be held at the church March 7, 1970. The competition is open to all organists who have not reached their 35th birthday by that date.

Each contestant must submit a tape recording by Jan. 31, 1970 for preliminary judging. Required compositions include a major Bach work, a work from the Romantic period, and a work by a contemporary. The winner will receive a cash prize of \$500 and will play April 7 as one of five recitalists on the church's series. Second place winner will receive \$300. Remaining finalists will receive travel subsidation up to \$100 each.

Write: National Organ Competition, First Presbyterian Church, 300 West Wayne St., Fort Wayne, Ind. 46802.

DAVID N. JOHNSON GOES TO ARIZONA STATE UNIV., TEMPE

David N. Johnson has become professor of music and university organist at Arizona State University, Tempe, Ariz. Among other duties, he will develop a church music degree program both at undergraduate and graduate levels.

Dr. Johnson comes to Tempe from Syracuse University, where he has been university organist since 1967.

OHS '69 Meets In Brooklyn

About 70 members of the Organ Historical Society gathered for their 14th annual convention in New York City June 25, 26, and 27. The convention committee headed by James-Albert Sparks had made many helpful contacts and things ran smoothly. The weather co-operated; clouds, fog and smog kept the hot sun under wraps.

A recital by Rollin Smith on the three-manual, 70-rank George S. Hutchings (1890 rebuilt in 1929 by Clarence E. Morey) in Union Methodist Church, Brooklyn, matched music and organ admirably and Mr. Smith played with finesse.

Concert Piece, Horatio Parker; Scherzozo in D minor, R. Huntington Woodman; An Autumn Sketch, John Hyatt Brewer; A Memory, G. Waring Stebbins; On the Coast, Dudley Buck; Fanfare d' Orgue, Harry Rowe Shelley; Meditation a Sainte Clotilde, Phillip James; A Pastorale Suite, Demarest.

Edward Brewer, an avowed "tracker backer", played an all-Bach program on the 37-rank, three manual Jardine & Son (c.1877) in Sacred Heart R. C. Church, Brooklyn, producing magnificent sound despite ruined couplers and other problems.

Prelude and Fugue in C major; Trio Sonata in E flat; Fantasie in G major; Four Orgelbüchlein Chorales; Prelude and Fugue in E flat — All Bach.

A program in memory of the late George Daniel Marshall III was played by James McGregor on the three-manual Henry Erben in Old St. Patrick's Cathedral, Mulberry St., New York City.

Dialogue, Marchand; Prelude and (continued, next page)

Fugue in G minor, Buxtehude; Prelude and Fugue on B-A-C-H, Liszt.

The closing recital of the convention was played by Jack Fisher on a Hook and Hastings 55-rank three-manual (E. and G. G. Hook and Hastings 1871, rebuilt by Hook and Hastings 1925) at St. Alphonsus Church, New York City. The extremely high humidity caused a few problems, all surmounted by Mr. Fisher.

Prelude and Fugue in E minor, Bruhns; Sonata 1, Hindemith; Prelude and Fugue in C minor, Bach; Chorale in A minor, Pastorale, Finale in B flat, Franck.

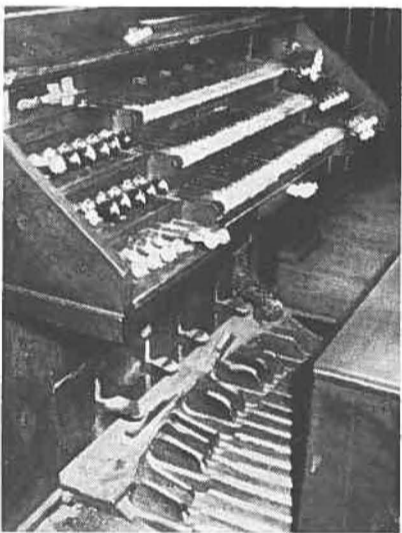
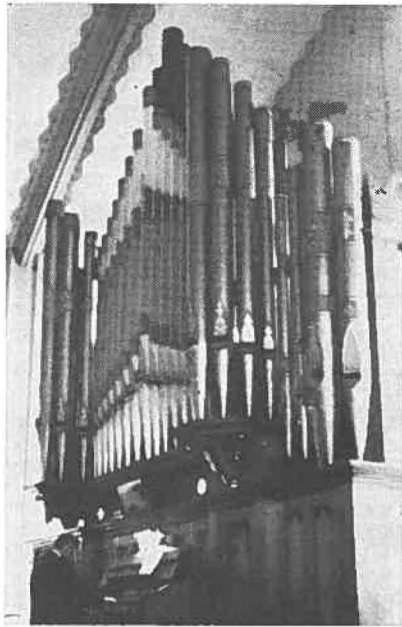
A principal activity of the convention was seeing and demonstrating a number of 19th century American organs in the area. These are listed in a separate table. The traditional singing of a hymn at the conclusion of each demonstration was followed throughout the convention, in most cases songs by Brooklyn composers, some of the revival type seldom heard today.

The convention opened June 25 with the annual meeting and election of officers. Newly elected are: Thomas W. Cunningham, president; Dr. Thomas L. Finch, vice-president; Donald R. M. Paterson, Elmer Perkins, councillors. Donald C. Taylor, defeated for president in a run-off vote, was elected to the council to fill the unexpired term of James Bratton.

The 1970 convention will be held in the Canton, N.Y. area with headquarters at St. Lawrence University. Dr. Finch will serve as chairman. Tentative plans for the 1971 convention include northern Vermont.

(from the minutes of Charlotte E. Ricker; photographs by Thomas W. Cunningham)

Photos: (below) Schermerhorn Street Evangelical Church; (right, top to bottom) St. John's Evangelical Lutheran, Church of All People, St. Patrick Old Cathedral.



Church	Builder	Approx. Date	Demonstrator
St. John's Lutheran, Brooklyn	Geo. Jardine & Co.	1893	Norman C. Coombes
Second Reformed, Astoria	Hinners	—	Joan Overton
Mount Moriah Baptist, New York City	Hook & Hastings	1872	-----
Elmendorf Baptist, New York City	Alexander Mills	1890	W. Thomas Smith
St. Paul's R.C., New York City	J. H. & C. S. Odell	1875	Louis Iasillo
First Moravian Church, NYC	Henry Erben	1863	Samuel O. Donelson
Mary Help of Christians New York City	M. P. Möller	1875	Chester Berry
Church of All People, Market St. New York City	Henry Erban	1841-44	James-Albert Sparks
South Bushwick Reformed Church, Brlyn	Hook & Hastings	1887	Leonard Raver
Gravesend Reformed, Brooklyn	Jardine	1875	Peter Cameron
Our Lady of Solace, Brooklyn	J. H. & C. S. Odell	1865	Justine Johnston
Church of the Atonement, Bkln.	Reuben Midmer & Son	1890	Matthew Bellocchio
Schermerhorn Street Evangelical, Bln.	Frank Roosevelt	1890	-----
Williamsburg Christ Church, Blyn.	William A. Johnson	1885	Gustav Bittrich



Music Calendar 1970

A most welcome gift combining unusual beauty and usefulness throughout the year, and remaining a permanent record thereafter.

The 29 illustrations for the 1970 Music Calendar (including the cover, title page and each two-week calendar page) are superb reproductions of works of art concerned primarily with composers, musical instruments and manuscripts.

Various countries and many centuries are represented through the widespread media of architecture, collage, crystal, drawing, engraving, illuminated manuscript, painting (oil on canvas and wood panels), photography, pottery, printing, sculpture (bronze, marble, silver, stone, terracotta, wood), stonecut, textile, woodcut and woodwork. The traditional Peters Edition green cover (with easel back) encloses superior paper, beautifully printed.

Important musical events associated with each day of the year are listed on the reverse of each page: dates of composers, conductors, concert artists, other musicians, educators, critics and publishers; first performances of various musical classics; founding dates of many leading schools and orchestras — interesting and valuable information in planning anniversary programs, and for many other purposes.

A special list of outstanding anniversaries occurring in 1970 is also included.

29 illustrations 7 x 10 inches
Limited Edition \$3.50

Publication date: October 1969

C. F. PETERS CORPORATION
373 PARK AVENUE SOUTH NEW YORK, N. Y. 10016
(212) 686-4147

Ninth Annual Conference on Organ Music

The University of Michigan

Ann Arbor

October 12, 13, 14, 1969

RECITALISTS AND LECTURERS

Lionel Rogg

Gerhard Krapf

Erich Goldschmidt

Robert Clark

Robert Glasgow

Marilyn Mason

For information and brochure, please write
University of Michigan Extension Service
Conference Department
412 Maynard Street
Ann Arbor, Michigan 48104

SCHLICKER

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

**CINCINNATI ADDS ANOTHER
UNIT TO MUSIC COMPLEX**

Construction began in August on the new \$3,000,000 Patricia Corbett Pavilion to be built in an amphitheater area at the south end of Corbett Auditorium at the University of Cincinnati College-Conservatory of Music. The four-level addition will be erected around a landscaped, multi-terraced plaza.

The Corbett Foundation is the major donor for this third College-Conservatory building which will house a theater, dance wing, two large rehearsal halls, classrooms, teaching studios, offices and a facility for construction and storage of stage settings, and an underground garage. The spectacular 440-seat theater is to be one of the finest equipped in the country. Its design consultant is Ming Cho Lee, New York. It will accommodate a variety of presentations from organ recitals to chamber operas. Extensive lighting equipment will include a computerized system which programs in advance all lighting variations for a performance.

A mechanical action organ will be suspended 10½ feet above floor level on a side wall of the theater, a rare installation in an auditorium. Completion date is set for January 1971.

**MARIETTA BACH SOCIETY HOLDS
47TH ANNUAL MEETING**

The 47th annual meeting of the Marietta, Ohio, Bach Society was again held July 30 at Cisler Terrace, the home of the late Thomas H. Cisler, founder of the group. Participants included Lillian E. Cisler, Dale Holshu, William E. Waxler, Marilyn J. Schramm, George Weckman, H. Courtney Jones, and Betty Rae Smith. Performing groups were a choir, orchestra, and brass ensemble.

Organ and harpsichord pieces, and a selection from the Musical Offering were played. Choruses from the Christmas Oratorio, the Magnificat, the St. Matthew and St. John Passions, the Mass in B minor, and the Ascension Oratorio were also heard.



Thomas K. Brown has been appointed to the faculty of the Texas Women's University, Denton, for the coming academic year. He will be university organist and teach both graduate and undergraduate music subjects. He leaves a similar position at Livingston University, Livingston, Ala.

Dr. Brown was a recitalist at the 1968 convocation of Mississippi AGO chapters in Jackson, Miss. For two years he has served as organist-choirmaster of the First United Methodist Church, Demopolis, Ala.

**POISTER JOINS ORGAN STAFF
AT UNIV. OF COLORADO**

Arthur Poister, emeritus professor of organ at Syracuse University, will be visiting lecturer for the fall semester at the University of Colorado College of Music, Boulder. He will be a member of the organ and church music faculty replacing Don Vollstedt who will be on leave. Dr. Poister was visiting professor of organ at Oberlin College, Oberlin, Ohio during the fall semester of last year.

NORMAN S. WEISER has been elected vice-president of Chappell & Co., music publishers. He is the author of four published books and some 40 songs.

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

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

Official Journal of the
Union Nacional de Organistas de 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 ad-
vance. 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 pro-
grams and advertising copy, the clos-
ing date is the 5th. Materials for re-
view should reach the office by the
1st.

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

OCTOBER, 1969

FEATURES

Praeludium, Allemande & Courant Some Notes on a European Summer by Larry Palmer	12
Clarence Dickinson: A Retrospect by George L. Knight	16-17
The Orgelbuechlein — Its History and Cantus Firmus Treatment by Ruthann Richards	24-25

EDITORIALS

LETTER TO THE EDITOR 14

NUNC DIMITTIS 15

HARPSICHORD NEWS 12

RECITALS 18-21

CALENDAR 10-11

CLASSIFIED ADVERTISEMENTS 26-27

REVIEWS

Books	6
Choral	14
Organ	14
Records	14

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.

ST. PAULS EPISCOPAL CHURCH • Montvale, New Jersey
Paris Simms

GREAT ORGAN

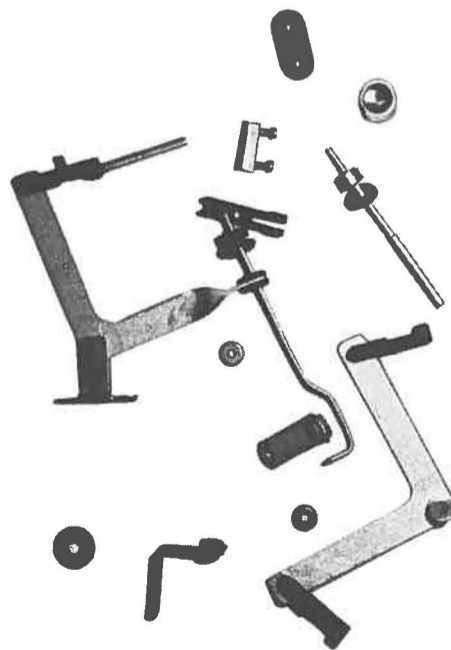
- 8' PRINCIPAL
- 8' GEDACKT
- 4' OCTAVE
- 2' FLUTE
- 2R SESQUIALTERA
- 4R MIXTURE

PEDAL ORGAN

- 16' BASSO
- 8' OCTAVE
- 8' FLUTE
- 4' CHORALBASS
- 16' FAGOTT

SWELL ORGAN

- 8' COPULA
- 4' ROHRFLOTE
- 2' OCTAVE
- 1-1/3' LARIGOT
- 8' CROMORNE



IN CONSTRUCTION

HOLTKAMP ORGAN COMPANY • CLEVELAND, OHIO 44109

NEW CHORAL OCTAVOS

MIXED VOICES

Sweelinck, Jan P.—Cantate Domino—O Sing Ye to the Lord (SSATB)	98-1937	\$.60
—Venite exultemus Domino—Come, Praise Him (SSATB)	98-1938	.50
Herrmann, Wm.—Ye Saints and Servants of the Lord	98-1948	.30
Hassler, Hans Leo—Dear Christians, One and All, Rejoice—And Mary Said to the Angel (Dixit Maria)	98-1949	.50
Hillert, Richard—My Soul Magnifies the Lord (Magnificat)	98-1960	.30
Traver, James F.—In Bethlehem Town	98-1951	.30
Schultz, Ralph—The Star Proclaims the King Is Here	98-1959	.30
Sinzheimer, Max—The Coming Child	98-1961	.30
Wolff, S. Drummond—Almighty God, Thy Word Is Cast (SAB)	98-1952	.25

TREBLE VOICES

Bender, Jan—Fear Not: For Behold, I Bring Good Tidings of Great Joy (SA)	98-1962	.50
—Son, Why Have You Treated Us So (SA)	98-1963	.25
Manz, Paul—E'en So, Lord Jesus, Quickly Come (SSA)	98-2036	.25
—E'en So, Lord Jesus, Quickly Come (SA)	98-2037	.25
Hruby, Dolores—He Whom Joyous Shepherds Praised (for unison voices and tuned and untuned percussion instruments)	98-1969	.25
Herrmann, Wm.—Ye Saints and Servants of the Lord (SSAA)	98-1953	.30
Wolff, S. Drummond—O Jesus, So Sweet (SA)	98-1939	.30

MALE VOICES

Manz, Paul—E'en So, Lord Jesus, Quickly Come	98-2038	.25
Schultz, Heinrich—Five Psalms from the "Becker Psalter"	98-1954	.30

For FREE copies of any 10 of the above anthems, clip this ad and send to



Concordia MUSIC

CONCORDIA PUBLISHING HOUSE, ST. LOUIS, MO. 63118



William and Charlotte Atkinson will head the music department of the First Presbyterian Church, Oceanside, Calif., after more than 10 years in the same capacity at the Community Church, Vista.

The new church-in-the-round, one of the most dynamic in the North County, has a 21-rank Ken Simpson organ designed by Clarence Mader.

Mrs. Atkinson has served as organist of the La Jolla Presbyterian Church and the United Presbyterian Church, La Mesa. Mr. Atkinson, a flutist, appears frequently in concerts with the San Diego Symphony Orchestra. Mrs. Atkinson will continue as organist and director of choral music at the Army-Navy Academy, Carlsbad, and Mr. Atkinson as its vice-president.



Hohlflöte 8 ft.
Oktave 4 ft.
Gemshorn 4 ft.
Quinte 2 2/3 ft.
Oktave 2 ft.
Mixture 4-5 ranks
Trompete 8 ft.

BRUSTWERK

Spitzgamba 8 ft.
Holzgedackt 8 ft.
Gedacktflöte 4 ft.
Quinte 1 1/4 ft.
None 8/9 ft.
Zimbel 1 rank
Rankett 16 ft.
Tremulant

PEDAL

Subbass 16 ft.
Prinzipal 8 ft.
Rohrflöte 8 ft.
Oktave 4 ft.
Gedackt 4 ft.
Mixture 5 ranks
Posaune 16 ft.
Trompete 8 ft.
Schalmei 4 ft.



Rudolf Janke Completes Tracker in Holzminden

The firm of Rudolph Janke, Boven-den, Germany, has completed a three-manual mechanical action organ for the Martin Lutherkirche (St. Marien) in Holzminden, Germany. Hans G. Steiner is in charge of the church's music and he played the opening recital in March.

The instrument has mechanical action on both keys and stops. Manuals are 56-note and pedals 30-note.

BRUSTWERK

Rohrgedackt 8 ft.
Prinzipal 4 ft.
Holzflöte 4 ft.
Nasat 2 2/3 ft.
Gemshorn 2 ft.
Terz 1 3/5 ft.
Scharf 3 ranks
Dulzian 8 ft.
Tremulant

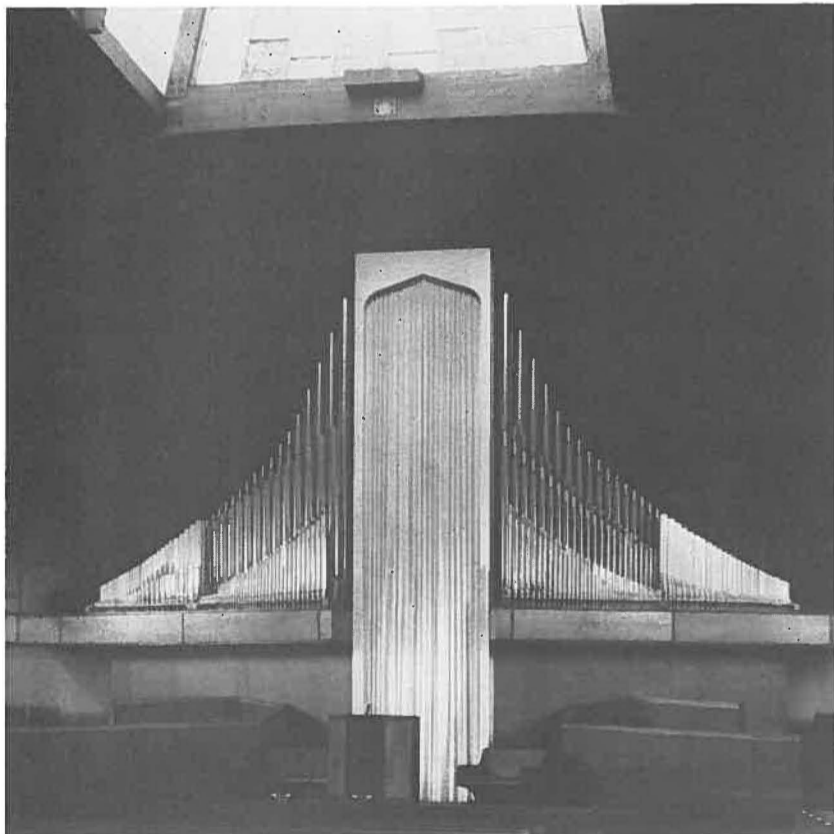
HAUPTWERK

Quintadena 16 ft.
Prinzipal 8 ft.



William W. Copeland has become organist and director of music for Emmanuel Episcopal Church, Mercer Island, Wash. The church will install a new 25-stop von Beckerath instrument in the spring.

Mr. Copeland graduated from the Juilliard School of Music in 1967. He comes to Mercer Island from Emmanuel Church, Weston, Conn.



BROOK HOLLOW BAPTIST CHURCH

Nashville, Tennessee

Rev. John B. Daley, Pastor

Robert E. Mulloy, Minister of Music

TWENTY-FOUR RANKS

TWO MANUALS

WICKS ORGAN COMPANY/Highland, Illinois 62249

Pipe Organ Craftsmen Since 1906

DELAWARE

ORGAN COMPANY, INC.

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

252 FILLMORE AVE.

TONAWANDA, N. Y.

Betty Louise Lumby

D · S · M + F · A · G · O

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

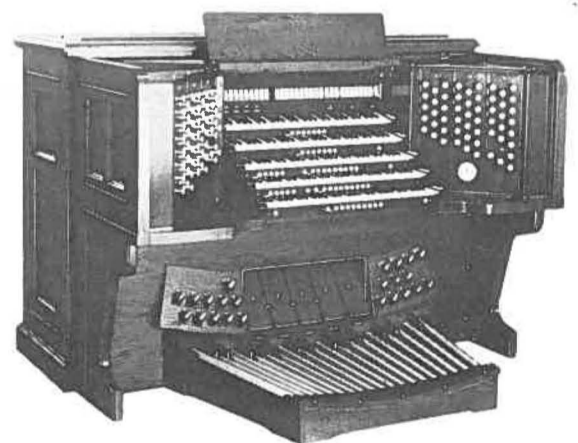


Scottish Rite Cathedral, 650 N. Meridian St., Indianapolis, Indiana



When the Indianapolis Valley, Ancient and Accepted Scottish Rite of Freemasonry, was selecting a console worthy of their majestic cathedral, they understandably set forth some demanding criteria in the trestleboards of their minds. Five manuals, draw knobs on wing terraces, tilting tablets, pedal pistons—all in a handsome, rugged cabinet. These had to be put together with such nicety that the console would

display the same beauty and endurance as the Cathedral itself, not just in appearance, but in *operation* as well. The result was this magnificent Reisner console, installed by Cave Organ Company, Indianapolis, and featuring the responsive, reliable all-electric action pioneered by the craft at Reisner. It is hoped that those who will benefit from this fine console—in this and future generations—will see reflected in its design, manufacturing excellence, and handcrafting, the wisdom, strength, and beauty of the edifice which houses it.

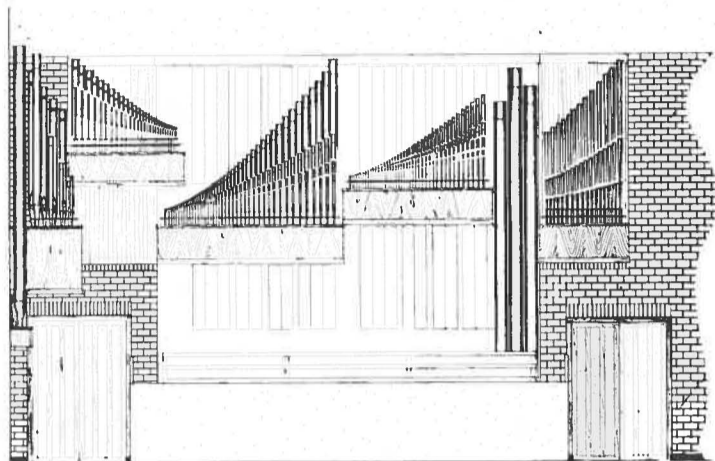


REISNER

the trusted name in pipe organ supplies

THE W. H. REISNER MFG. CO., INC., P. O. Box 71, Hagerstown, Maryland 21740, Phone 301-733-2650

FIRST CONGREGATIONAL CHURCH APPLETON, WISC.



ELSA ANCH
(trans.)

M. M. Ö. L. L. E. R
of Hagerstown



New Books

Poul-Gerhard Andersen, *Organ Building and Design* (trans. Joanne Curnutt), New York: Oxford Univ. Press, 1969. 359 pp., plates; \$15.00.

Ernest B. Buchi, *The Volunteer Chorister*, Glen Rock, N.J.: J. Fischer & Bro., 1969. 24pp., \$1.00 (paperback).

Anna Harriet Heyer (comp.), *Historical Sets, Collected Editions, and Monuments of Music; A Guide to their Contents*. Chicago: American Library Association, 1969 (second, revised edition); xiv, 573 pp., \$25.00.

Alfred Sendrey, *Music in Ancient Israel*, New York: Philosophical Library, 1969, 674pp., \$15.00.

Francis B. Westbrook & Charles Cleall, *Reading Hymn Tunes and Singing Psalms*, London: Epworth Press, 1969. 50 + 15pp. (paperback) 6/6d (about 80 cents).

Mr. Anderson writes with authority on every phase of organ building. After several introductory chapters, of which the one on acoustics is tantalizingly brief, the book is organized in a more or less chronological way. The translation is excellent, all clear and precise English, as it should be — there is no attempt to straddle English and Danish, resulting in neither. This is a definitive work, incorporating the newest developments in Continental organ building.

Every responsible choirmaster should have an acquaintance with Mr. Buchi's guide to choral singing. On the other hand, the needs of various choirs differ so widely that the applicability of this pamphlet to all groups is by no means assured. Mr. Buchi for the most part stresses practical aspects of singing in a way that choristers, both beginning and advanced, should have no trouble in grasping. At the least, this is an indispensable reference item for choirmasters.

Students of bibliography need no explanation for the familiar term "Heyer" — that indispensable source of information on monumental sets, complete editions and the like. Miss Heyer has revised and brought up to date her original research (including 350 new entries), and the whole product appears in a handsome light maroon binding not unlike its predecessor. The size (about 7 1/4" x 10") is a bit more manageable, though, and the paper quality has increased immeasurably.

Study of the music of Israel has relied up to now mainly on the investigations and writing of two scholars, Idelsohn and Werner. The former collected ancient melodies, and the latter approached the subject from the philosophical and theological angle (*The Sacred Bridge*). Dr. Sendrey has produced a third standard study, emphasizing specifics such as chants, instruments, laws and regulations, dance, etc. The book is admittedly a bit formidable at first glance, but the wealth of detail provided here proves to be both informative and interesting.

Messrs. Westbrook and Cleall attempt to make a small handbook to be used in congregational instruction. The result seems condescending, and we have serious doubts as to its usefulness. Moreover, it is based on the concept of the English *doh-system*. Directors of music will want to see this and evaluate it for their own situations. — WV

APPOINT HAZLETON TO POST IN PALO ALTO, CALIF. CHURCH

Thomas Hazleton has been appointed organist-choirmaster of St. Mark's Episcopal Church, Palo Alto, Calif. He was for nine years in a similar position at St. Mark's Episcopal, Saratoga, Calif. At St. Mark's he will have adult and junior choirs under his direction and will preside over the 72-rank Casavant organ.

Mr. Hazleton has studied with Robert M. Forbes, Harold Mueller, Brooks P. Piper and Richard I. Purvis.

DAVID WEHR, University of Miami, Fla., has received a fourth annual cash award from ASCAP.

Austin Organ Selected for Pinehurst, N.C.

The Village Chapel, Pinehurst, N.C. has contracted with Austin Organs, Inc. Hartford, Conn. for the construction of a new three-manual organ. The Village of Pinehurst was founded in 1895 by James W. Tufts, a business man and philanthropist. The present chapel dates from 1925 and is in colonial style, with good acoustics.

The chapel is non-denominational. Austin organ #1269, a two-manual, was installed when the building was new. Some parts of this instrument are being renovated for incorporation in the new organ. The great and pedal chorus will be projected from arches on either side of the chancel, with swell and choir in existing chambers. Organist is Theodore Hazard Keller. Percival S. Fanjoy, Austin's area representative, assisted in contract negotiations.

GREAT

Principal 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Forniture 4 ranks 244 pipes
Gemshorn 16 ft. 12 pipes
Gemshorn 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Waldfloete 4 ft. 61 pipes
Bombarde 8 ft.
Zimbelstern

SWELL

Rohrflöte 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Spitzflöte 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 68 pipes
Clairon 4 ft. 68 pipes
Vox Humana 8 ft. 61 pipes
Tremolo
Chimes

CHOIR

Holzgedeckt 8 ft. 68 pipes
Flauto Dolce 8 ft. 68 pipes
Flute Celeste 8 ft. 56 pipes
Koppelflöte 4 ft. 68 pipes
Nasard 2 1/2 ft. 61 pipes
Principal 2 ft. 61 pipes
Tierce 1 1/2 ft. 56 pipes
Cymbal 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremolo
Harp
Bombarde 8 ft. 68 pipes

PEDAL

Resultant 32 ft.
Diapason 16 ft. 32 pipes
Gemshorn 16 ft.
Bourdon 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Viola 8 ft.
Bourdon 8 ft. 12 pipes
Koppelflöte 4 ft.
Trompette 16 ft. 12 pipes
Clairon 4 ft.
Krummhorn 4 ft.



Kenneth G. Powell has been appointed to the music department at Centenary College for women, Hackettstown, N. J. He will teach organ and direct the Centenary Singers and chapel choir.

He has his BMus from Oberlin where he served as chapel organist and won the Selby Houston award for excellence in organ and music theory. He completed his MMus and DMA at the University of Illinois where he was a teaching assistant and university fellow.

Dr. Powell has served as organist and choirmaster at Wakeman, Ohio, Congregational Church, First Presbyterian, Lorain, Ohio, and St. John's Episcopal, Decatur, Ill. In 1967 he won the Fort Wayne national organ playing competition.

In Memoriam CLARENCE DICKINSON

May 7, 1873 — August 2, 1969

Dear Friend

and

The Most Important Contributor To Our Catalogue

as

Editor, Arranger and Composer

THE H. W. GRAY COMPANY, INC.

TUNING
YEARLY CARE
MOVING
CLEANING

REPAIRING
REBUILDING
MODERNIZING
ADDITIONS

Bolton Pipe Organ Co.

820 CENTRAL STREET
FRAMINGHAM, MASS.

TELEPHONE
872-1900

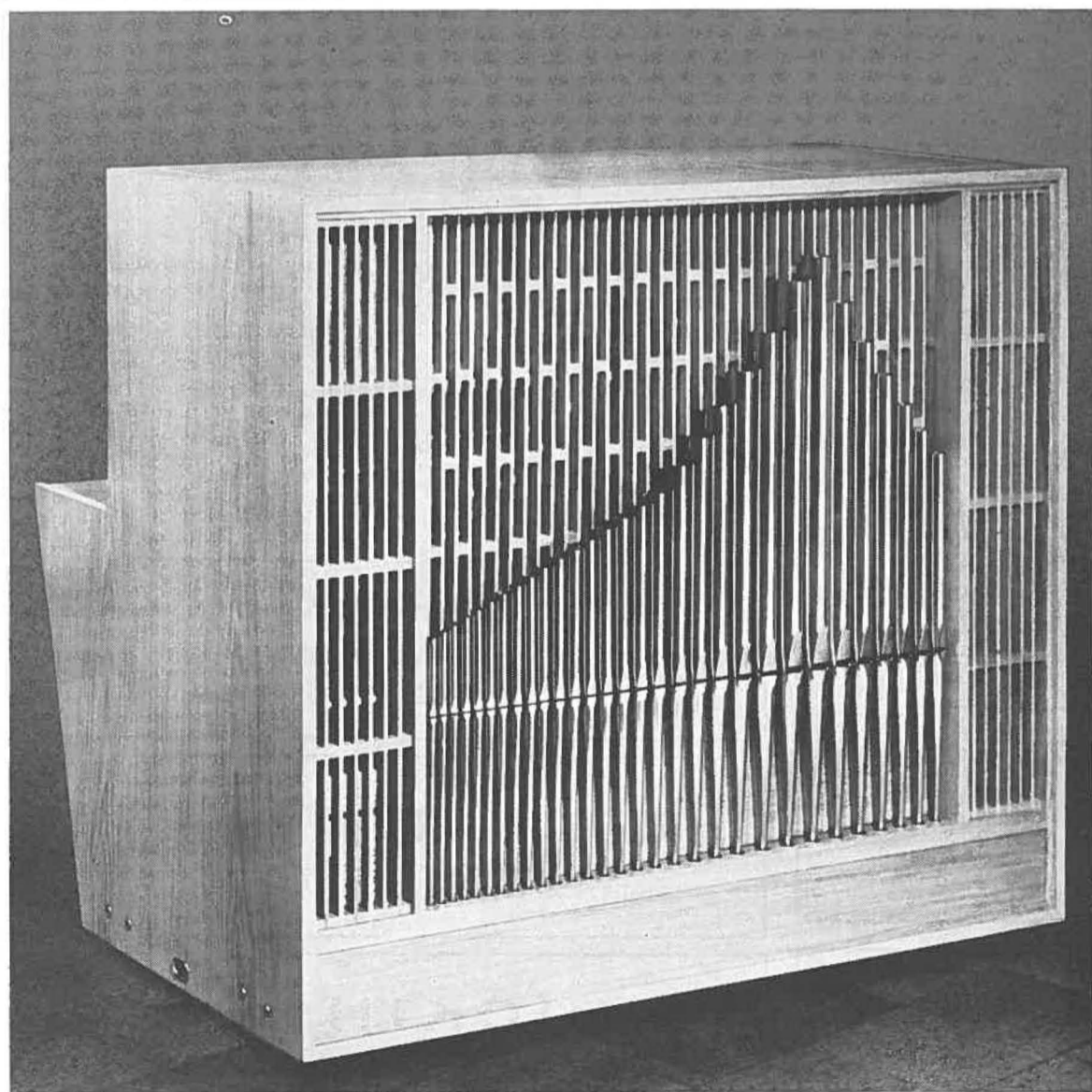
CHARLES L. BOLTON
FRANK G. KIERAN

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



isn't it hard to believe

— that a pipe organ can be nearly as small as a spinet piano ?

— that it can be as mobile, too?

— that a one manual organ can have as many as four ranks of pipes in this space?

— that it can be delivered and installed in most parts of the country for under \$6,000?

— that it is totally self-contained, including blower?

— that it utilizes both mechanical key and stop actions?

It's all true. We invite your inquiry. If a HAMMER-REUTER such as this intrigues you and would be useful in your music program, professionally or in your home, write us today.



Reuter
MEMBER APOBA

THE REUTER ORGAN COMPANY • BOX 486 AK
TELEPHONE (913) 843-2622
LAWRENCE, KANSAS 66044

SACRED MUSIC THAT COMMUNICATES

OPUS FOR CONTEMPORARY DECISION

by ted nichols

An SATB work in the "NOW" sound for the "NOW" generation. A vivid portrayal of youth's rebellion, search and commitment. Three movements, 20 minutes. 90¢ each.

"In my experience no musical work has had a more intense and immediate positive response."

Dr. Paul Wohlgenuth,
Director Tabor College
Choir, Hillsboro, Kansas.

Write for your FREE reference copy today

HOPE PUBLISHING

5765-PU9 W. LAKE ST.
CHICAGO, ILL. 60644

FOR A CHRISTMAS GIFT MAY WE SUGGEST

TEXT BOOKS for the ORGAN

Contemporary American Organ.....Barnes, Wm. H\$6.00

Organ ReedBonavia-Hunt, Noel 4.00

Organ RegistrationGeer, E. Harold 6.00

Organ Student's Gradus ad Parnassum ..Koch Casper 4.00

J. FISCHER & BRO.

GLEN ROCK, N. J. 07452

You'll Agree... Good Organ Music Can Be EASY after you see these outstanding recent releases from Presser.

SOLOS

Adagio for OrganGeorge Lynn .75

Chorale for StringsRoy Harris 1.25
(Transcribed for organ by George Lynn)

Petite TrioGordon Young .75

COLLECTIONS

Devotional Hymns for OrganWarren G. Allred 1.50

Eight Organ Voluntaries on Familiar Hymn Tunes
.....Gordon Young 1.50

Five Seasonal Chorale PreludesEdward A. Wetherill 1.50

Organ VoluntariesGordon Young 2.00

Prelude and Seven Brief StatementsGeorge Lynn 1.00

Seven Hymn Voluntaries for the Church Organist
.....Gordon Young 1.50

For a FREE Complete Catalog of Organ Music, write dept. F-14

Theodore Presser Company

BRYN MAWR, PENNSYLVANIA 19010



CHESTER A. RAYMOND, INC.

PIPE ORGAN BUILDERS

Rebuilding, Maintenance and Additions

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

Phone: 609-924-0935

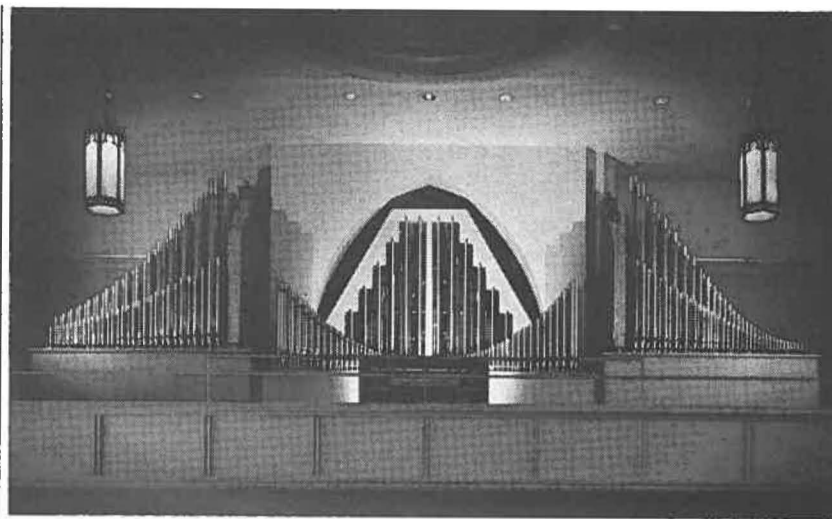
GREENSBORO COLLEGE — SCHOOL OF MUSIC

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



New Casavant Dedicated in Fort Wayne Church

The three-manual Casavant organ in St. John Evangelical Lutheran Church, Fort Wayne, Ind. was dedicated June 8. Organist for the dedicatory service was William E. Shoot, the church's organist-choirmaster; the opening recital was played by Frederick F. Jackisch, Wittenberg University. The instrument is located in the gallery of the church.

GREAT

Quintade 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Spitzflöte 2 ft. 61 pipes
Mixtur 4 ranks 244 pipes
Trompete 8 ft. 61 pipes
Chimes 25 tubes

SWELL

Salizional 8 ft. 61 pipes
Salizional céleste 8 ft. 49 pipes
Holzgedackt 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Gemshorn céleste 4 ft. 61 pipes
Oktavine 2 ft. 61 pipes
Sesquialtera 2 ranks 98 pipes
Zimbel 3 ranks 183 pipes
Oboe 8 ft. 61 pipes
Klarine 4 ft. 61 pipes
Tremulant

POSITIV

Gedackt 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Nasat 1 1/2 ft. 61 pipes
Scharf 4 ranks 244 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Subbass 16 ft. 32 pipes
Quintade 16 ft.
Prinzipal 8 ft. 32 pipes
Pommer 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixtur 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Rohrschalmel 4 ft. 32 pipes

A MUSIC CLINIC PRESS RELEASE which has reached our desk informs us that while a "name" conductor led a large ensemble "... hundreds of ... instructors followed along with arrangements in their laps, unconsciously conducting from their chairs."

Bittner Rebuilds Estey in Painesville Church

The Bittner Organ Company will rebuild the three-manual, 24-rank Estey from the old church of the Zion Lutheran congregation, Painesville, Ohio for the installation in the Gothic-style church building. The balcony installation will be to the right and left of a large stained glass window, with the great exposed in front of the well and choir divisions. Tonal revision will be done by Mr. Bittner in consultation with Martha Everson, the organists. Installation will be completed in the summer with formal dedication in September.

GREAT

Diapason 8 ft. 61 pipes
Rohr Flute 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Mixture 3 ranks 183 pipes

SWELL

Bourdon 16 ft. 61 pipes
Geigen 8 ft. 61 pipes
Stopped Diapason 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Aeolian 8 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Tremolo
Chimes 21 notes

CHOIR

Melodia 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Flute d'Amour 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Flageolet 2 ft. 61 pipes
Oboe 8 ft. 61 pipes
Zion Regal 8 ft. 61 pipes

PEDAL

Diapason 16 ft. 44 pipes
Bourdon 16 ft. 44 pipes
Lieblich Gedeckt 16 ft.
Octave 8 ft.

THOMAS RICHNER MAKING RECITAL TOUR OF FAR EAST

Thomas Richner is touring the Far East in September and October, playing piano and organ recitals and a Mozart piano concerto with the National Philharmonic of Manila. He will play in Hong Kong, Tokyo, Macao, Seoul, Bombay, New Delhi and Madras. He will be visiting professor at the College of Idaho, Caldwell, from Jan. 10 to 24, 1970.

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

DE PAUL UNIVERSITY

ST. VINCENTS CHURCH, CHICAGO

Edward D. Berryman, SMD

Warren L. Berryman, SMD

BERRYMAN

Organist-Choirmaster
WESTMINSTER PRESBYTERIAN CHURCH
Minneapolis

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

Margaret

Melvin

DICKINSON

University of Louisville
Louisville Bach Society

Calvary Episcopal

St. Francis-in-the-fields Episcopal



the Allen POSITIV

* Self-Contained * Random Motion-Whind
* AGO Dimensions * Articulated Voicing

PEDAL

16' Prinzipal
16' Gedeckt
8' Prinzipal
8' Gedeckt
4' Choralbass
4' Flöte
2' Blockflöte
Mixture II

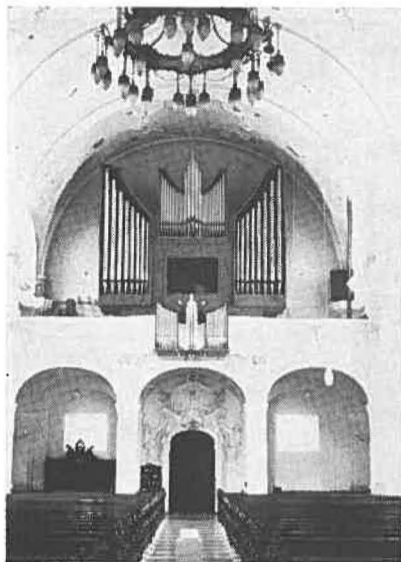
MANUAL II

8' Gedeckt
4' Oktave
4' Flöte
2' Superoktave
2' Blockflöte
1-1/3' Quintlein
1' Siffelöte
Zimbel III

MANUAL I

16' Gedeckt
8' Spitzprinzipal
8' Gedeckt
4' Oktave
4' Flöte
2-2/3' Nasat
2' Blockflöte
1-3/5' Terz
Mixture IV

Allen Organ Company, Macungie, Pa. 18062



Organ with 36 ranks,
slider chests, mech-
anical action.

FREIBURGER ORGELBAU

August Späth

7801 Hugstetten Freiburg

Germany

Oxford



Christmas music
for junior choir

Recent publications
all with piano/organ
accompaniment

- Cabena: Joseph dearest,
Joseph mine (unison) 25¢
- Coulthard: Lullaby for
Christmas (unison with
descant) 35¢
- The star shown down
(unison with optional
division) 25¢
- Erhart: The Excelling Season
(unison or 2-part) 25¢
- Hinton: The Cradle (unison
with optional descant
recorder) 30¢
- Parry: To Bethlehem (unison
or 2-part with optional
recorders/flutes and
percussion) 30¢
- Rutter: Shepherd's Pipe Carol
(unison with optional
descant) 35¢
- Sargent: To a baby (2-part) 25¢
- Tate: Close to your mother
(SA or SB) 30¢
- Hurry, hurry, quickly,
shepherd boy (SA or SB) 35¢

At all fine music stores; examina-
tion copies available from the pub-
lisher.

Oxford University Press
Music Department
200 Madison Avenue
New York, N. Y. 10016

Oct. 10

Maurice and Marie Madeleine Duru-
flé, Grace Cathedral, San Francisco, Cal.
George Kent, Edward Tarr, organ-
trumpet, First Methodist, Palo Alto,
Cal. 8:15

Clyde Holloway, Syracuse University,
Syracuse, N.Y.

11

Lionel Rogg, RLDS Auditorium, In-
dependence, Mo.

12

Maurice and Marie-Madeleine Duru-
flé, St. Paul's Episcopal, San Diego, Cal.
8:00

Jean Langlais, All Saints Episcopal,
Worcester, Mass., master class

Frederick Swann, First United Metho-
dist, Bridgeport, Conn., 4:30

Church Music Workshop, David John-
son, Wilbur Held, John Erickson, West-
minster Presbyterian, Dayton, Ohio
2:00, and 9:00 a.m. Oct. 13

Wilbur Held, Westminster Presby-
terian, Dayton, Ohio 8:00

Virgil Fox, St. Paul's Lutheran, Allen-
town, Pa.

Robert Glasgow, Community Presby-
terian, Flint, Mich.

Ted Alan Worth, Our Lady of Grace,
Johnston, R.I.

Robert Smart, Trinity Episcopal,
Swarthmore, Pa. 4:00

Gordon and Helen Betenbaugh, First
Methodist, El Dorado, Ark.

Bach Cantata 5, Holy Trinity Lu-
theran, NYC 5:00

David Hogue, First Presbyterian,
Sharon, Pa. 4:00

Robert Delcamp, Christ Church, Cin-
cinnati, Ohio 4:30

Timothy L. Zimmerman, Methodist
Church, Boonton, N.J. 4:00

Eileen Coggin, Brahms Lecture, SMU,
Dallas, Tex. 7:30

George Kent, Edward Tarr, organ-
trumpet, Hertz Hall, U of Cal., Berke-
ley, Cal. 8:30

13

Jean Langlais, All Saints Episcopal,
Worcester, Mass.

Lionel Rogg, U of Mich Church Con-
ference, Ann Arbor, Mich.

Eileen Coggin, Brahms recital, SMU,
Dallas, Tex. 8:15

André Marchal, All Saints Church,
Pasadena, Cal. 8:15

14

Billy Nalle, Palace Theater, Canton,
Ohio 8:15

Albert Russell, St. John's, Wash, D.C.
8:30

George Kent, Edward Tarr, organ-

trumpet, Northwestern U, Evanston,
Ill. 8:15

Wilbur Held, Second Presbyterian,
Marion, Ind. 8:15

Linda Sealy, Lafayette Ave. Presby-
terian, Brooklyn, N.Y. 8:30

Allan Birney, General Seminary, NYC
8:00

Lionel Rogg, U of Michigan Church
Conference, Ann Arbor, Mich.

Maurice and Marie-Madeleine Duru-
flé, U of Ill., Urbana, Ill.

Clyde Holloway, Mercer U, Macon,
Ga.

Lionel Rogg, St. Paul's Episcopal
Church, Columbus, Ohio

George Kent, Edward Tarr, organ-
trumpet, State U of N.Y., Buffalo, lec-
ture and concert

Maurice and Marie-Madeleine Duru-
flé, Trinity Episcopal, Miami, Fla.

Jean Langlais, Lake Ave. Baptist,
Rochester, N.Y.

E. Power Biggs, Milwaukee Sym-
phony, Auditorium, Milwaukee, Wis.

Klaus Kratzenstein, Rice U, Houston,
Tex.

E. Power Biggs, Milwaukee Sym-
phony, Auditorium, Milwaukee, Wis.

Herbert M. Hoffmann, St. Lorenz,
Frankenmuth, Mich.

Ray Ferguson, Westminster Presby-
terian, Akron, Ohio (morning)

Ray Ferguson, Westminster Presby-
terian, Akron, Ohio 4:00

Jean Langlais, St. Camillus, Arling-
ton, Mass. 8:00

Donald McDonald, First United
Methodist, East Point, Ga. 4:00

Lionel Rogg, Zion Lutheran, Deer-
field, Ill. 3:30

Ladd Thomas, Covenant Presbyterian,

Long Beach, Cal. 4:00

John Obetz, orchestra, RLDS Audi-
torium, Independence, Mo.

Virgil Fox, Choate School, Walling-
ford, Conn. 11:45

Ted Alan Worth, High School, Bay
City, Tex.

Brubeck, Gates of Justice premiere,
Cincinnati, Ohio

Gordon and Helen Betenbaugh, or-
gan-harpichord, First United Metho-
dist, El Dorado, Ark.

Bach Cantata 180, Holy Trinity Lu-
theran, NYC 5:00

Tom Ritchie, Westminster Presby-
terian, Keokuk, Ia. 3:00

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

DEADLINE FOR THIS CALENDAR WAS SEPTEMBER 10

trumpet, Northwestern U, Evanston,
Ill. 8:15

Wilbur Held, Second Presbyterian,
Marion, Ind. 8:15

Linda Sealy, Lafayette Ave. Presby-
terian, Brooklyn, N.Y. 8:30

Allan Birney, General Seminary, NYC
8:00

Lionel Rogg, U of Michigan Church
Conference, Ann Arbor, Mich.

Maurice and Marie-Madeleine Duru-
flé, U of Ill., Urbana, Ill.

Clyde Holloway, Mercer U, Macon,
Ga.

Lionel Rogg, St. Paul's Episcopal
Church, Columbus, Ohio

George Kent, Edward Tarr, organ-
trumpet, State U of N.Y., Buffalo, lec-
ture and concert

Maurice and Marie-Madeleine Duru-
flé, Trinity Episcopal, Miami, Fla.

Jean Langlais, Lake Ave. Baptist,
Rochester, N.Y.

E. Power Biggs, Milwaukee Sym-
phony, Auditorium, Milwaukee, Wis.

Klaus Kratzenstein, Rice U, Houston,
Tex.

E. Power Biggs, Milwaukee Sym-
phony, Auditorium, Milwaukee, Wis.

Herbert M. Hoffmann, St. Lorenz,
Frankenmuth, Mich.

Ray Ferguson, Westminster Presby-
terian, Akron, Ohio (morning)

Ray Ferguson, Westminster Presby-
terian, Akron, Ohio 4:00

Jean Langlais, St. Camillus, Arling-
ton, Mass. 8:00

Donald McDonald, First United
Methodist, East Point, Ga. 4:00

Lionel Rogg, Zion Lutheran, Deer-
field, Ill. 3:30

Ladd Thomas, Covenant Presbyterian,
Long Beach, Cal. 4:00

John Obetz, orchestra, RLDS Audi-
torium, Independence, Mo.

Virgil Fox, Choate School, Walling-
ford, Conn. 11:45

Ted Alan Worth, High School, Bay
City, Tex.

Brubeck, Gates of Justice premiere,
Cincinnati, Ohio

Gordon and Helen Betenbaugh, or-
gan-harpichord, First United Metho-
dist, El Dorado, Ark.

Bach Cantata 180, Holy Trinity Lu-
theran, NYC 5:00

Tom Ritchie, Westminster Presby-
terian, Keokuk, Ia. 3:00

Ritter Werner, Christ Church, Cin-
cinnati, Ohio 4:30

George Kent, Edward Tarr, organ-
trumpet, Amherst College, Amherst,
Mass. 8:15

Larry Palmer, First Baptist Church,
Norfolk, Va. 4:00

Allen Sever, All Saints Church, Leo-
nia, N.J. 8:00

E. Power Biggs, Milwaukee Sym-
phony, Auditorium, Milwaukee, Wis.
20

Lee Dettra, Grace Lutheran, Lan-
caster, Pa. 8:00

Harpichord, oboe, strings, St. John's
Church, Thorold, Ont. 8:15

Maurice and Marie-Madeleine Duru-
flé, Riverside Church, NYC (perform-
ance of "Cum jubilo")

Lionel Rogg, Temple Israel, Glen-
coe, Ill. 10:00 master class

Jean Langlais, St. Mathew's Lutheran,
Charleston, S.C.

Jerald Hamilton, Hyde Park Union
Church, Chicago, Ill. 8:00

Virgil Fox, Philharmonic Hall, NYC
8:30

Herbert M. Hoffmann, Congregation-
al Church, Ludington, Mich.

ROBERT

GLASGOW

HILL AUDITORIUM

UNIVERSITY OF MICHIGAN, ANN ARBOR

RECITALS

JOHN HOLTZ

Faculty: HARTT COLLEGE, University of Hartford

Organist: CENTER CONGREGATIONAL CHURCH, Hartford

david m. lowry

college organist

WINTHROP COLLEGE

ROCK HILL, SOUTH CAROLINA

JAMES LELAND
HOLLINS COLLEGE

LAWRENCE

ROBINSON

VIRGINIA COMMONWEALTH UNIVERSITY
RICHMOND, VIRGINIA

PORTER HEAPS

St. Matthew's Episcopal Church

Evanston, Illinois

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

George Wm. Volkel
SAC. MUS. DOC., F.A.G.O.

All Saints Episcopal Church

Drake College

Fort Lauderdale

FLORIDA

william whitehead

2344 center street, bethlehem, pennsylvania

22 Albert Russell, St. John's Church, Wash., D.C. 12:10
George Kent, Edward Tarr, organ-trumpet, Smithsonian Institution, Wash., D.C., lecture and master class
William Teague, Birmingham, England

23 Ted Alan Worth, High School, Ft. Morgan, Colo. 8:00
Valparaiso U, 25th Annual Church Music Seminar (through 25th) Valparaiso, Ind.
Maurice and Marie-Madeleine Duruflé, Hope College, Holland, Mich.
George Kent, Edward Tarr, organ-trumpet, Smithsonian Institution, Wash., D.C.

24 Lionel Rogg, St. Mark's Cathedral, Seattle, Wash.
Apollo Male Choir (United Kingdom), National Shrine, Wash., D.C.
Alexander Schreiner, UCLA Royce Hall, Los Angeles, Cal.

25 William Teague, King's College, Cambridge, England
Marilyn Mason, plus class, Randolph-Macon Woman's College, Lynchburg, Va.

26 Lionel Rogg, Colorado State U, Ft. Collins, Colo.
Frederick Swann, Old Paramus Reformed Church, Ridgewood, N.J. 4:00
William Teague, Christ Church, Northampton, England
Gillian Weir, First Presbyterian, Englewood, N.J. 4:00
John and Marianne Weaver, Phillips Exeter Academy, Exeter, N.H. 6:45
Joan Lippincott, Red Clay Creek Presbyterian, Wilmington, Del. 7:30
Jean Langlais, Wheeling, W. Va.
Maurice and Marie-Madeleine Duruflé, Grace Methodist, Baltimore, Md. 8:00 (Requiem)
Robert Anderson, West Virginia Wesleyan College, Buckhannon, W. Va. 3:00
Marilyn Mason, Randolph-Macon Woman's College, Lynchburg, Va.
Ted Alan Worth, Civic Auditorium, Meeker, Colo.
Virgil Fox, Zion Evangelical, Indianapolis, Ind.
Bach Cantata 80, Holy Trinity Lutheran, NYC 5:00
Myron Leet, First Presbyterian, Wilkes-Barre, Pa. 3:30
Dexter Bailey, St. Paul's United Church of Christ, Chicago, Ill. 4:00
Wilbur Held, First Congregational, Des Plaines, Ill. 4:00
R. Wesley McAfee, Christ Church, Cincinnati, Ohio 4:30
Herbert M. Hoffmann, Central Mich. U, Mt. Pleasant, Mich.
Charlotte and William Atkinson, organ-flute, First Presbyterian, Oceanside, Cal. 8:00

27 Lionel Rogg, Colorado State U, Ft. Collins, Colo. master class (morning)
Gillian Weir, St. Joseph's College, West Hartford, Conn.

28 Duruflé Requiem, St. John's Church, Wash., D.C. 8:30
Ted Alan Worth, City Auditorium, Great Bend, Kans. 8:15
David Mulbury, Corbett Auditorium, Cincinnati, Ohio 8:30
Herbert M. Hoffmann, Alma College, Alma, Mich.
E. Power Biggs, Rockefeller Chapel, U of Chicago
William Teague, St. Margaret's Church, London, England
Jean Langlais, Central Reformed Church, Grand Rapids, Mich.
Clyde Holloway, SMU, Dallas, Tex.
Robert Baker, First Presbyterian, Atlanta, Ga.

29 Lionel Rogg, Kresge Auditorium, MIT, Cambridge, Mass.
Gillian Weir, Methuen Music Hall, Methuen, Mass.
Virgil Fox, U of Calgary, Calgary, Alberta
Albert Russell, St. John's Church, Wash., D.C. 12:10

31 Jean Langlais, First-St. Andrew's United, London, Ont.
Gillian Weir, Methuen Music Hall, Methuen, Mass. master class

Nov. 1 Herbert M. Hoffmann, Calvin College, Grand Rapids, Mich.

2 Robert Baker, First Presbyterian, Caldwell, N.J.

David Craighead, Texas Lutheran College, Seguin, Tex. 4:00
Jean Langlais, First Church United Presbyterian, Hammond, Ind. 3:30
Lionel Rogg, Rutgers U, New Brunswick, N.J. 8:00
Clyde Holloway, Mars Hill College, Mars Hill, N.C. 3:00
Thomas Richner, First Church of Christ, Scientist, Summit, N.J.
Bach Cantata 115, Holy Trinity Lutheran, NYC 5:00
Norberto Guinaldo, St. Andrew's Presbyterian, Redondo Beach, Cal. 7:30
Moravian Anthems, Handel, Bach, Vivaldi, Westminster Presbyterian, Greenville, S.C. 4:00
Robert Noehren, Denison U, Granville, Ohio 8:15
Bach Cantata 106, Christ Church, Cincinnati, Ohio 5:00
Herbert M. Hoffmann, St. Paul's Cathedral, Detroit, Mich.
William T. Stone, Interstake Center, Oakland, Cal. 4:00
Timothy L. Zimmerman, St. John's Lutheran, Slatington, Pa. 4:00

3 Virgil Fox, Municipal Auditorium, Holdrege, Neb. 8:15
Clyde Holloway, Mars Hill College, Mars Hill, N.C. master class 4:00
William Whitehead, Texas Christian U, Ft. Worth, Tex.

4 Jean Langlais, Boys Town, Neb.

William Whitehead, First Methodist, Midland, Tex.
Lionel Rogg, First Presbyterian, Lancaster, Pa.
Wayne Fischer, Corbett Auditorium, Cincinnati 8:30
Herbert M. Hoffmann, Grace Methodist, Atlanta, Ga.
Daryl Kemerer, Frick Bldg., U of Pittsburgh, noon
Allan Birney, General Seminary, NYC 8:00

5 Albert Russell, St. John's Church, Wash., D.C. 12:10
Herbert M. Hoffmann, First Methodist, Charlotte, N.C.
Klaus Kratzenstein, harpsichord-flute, Rice U, Houston, Tex.
Jean Langlais, St. John's Abbey, Collegeville, Minn.

6 Ladd Thomas, U of Colorado, Boulder, Colo.
Virgil Fox, Mayo Civic Auditorium, Rochester, Minn. 8:30

7 Alexander Schreiner, Central United Church, Woodstock, Ont.
Gillian Weir, Miami U, Oxford, Ohio
Wilma Jensen, Jackson, Miss.
Jean Langlais, SIU, Carbondale, Ill.

8 Jean Langlais, SIU, Carbondale, Ill. workshop
Alexander Schreiner, Central United Church, Woodstock, Ont.

Wilma Jensen, Jackson, Miss. master class (morning)
Clyde Holloway, Omaha, Neb. master class
David Craighead, Independent Presbyterian, Birmingham, Ala. master class
Lionel Rogg, Syracuse U, Syracuse, N.Y. master class

9 Joyce Jones, Community Church, Garden City, N.Y.
Ted Alan Worth, Central High School, Napoleon, Ohio 8:00
Bach Cantata 139, Holy Trinity Lutheran, NYC 5:00
Mendelssohn Elijah, First Presbyterian, Sharon, Pa. 4:00
William C. Wayne, Jr., Christ Church, Cincinnati, Ohio 4:30
Herbert M. Hoffman, Rice U, Houston, Tex.
Virgil Fox, First Baptist, Bedford, Ohio 8:00
David Craighead, Independent Presbyterian, Birmingham, Ala. 4:00
Clyde Holloway, First Central Congregational, Omaha, Neb.
Joan Lippincott, Waterbury, Conn.
Lionel Rogg, Syracuse U, Syracuse, N.Y. 4:00
Robert Baker, Myers Park Presbyterian, Charlotte, N.C. 8:00
Frederick Swann, First Presbyterian, Orange, N.J. 4:00
Gillian Weir, St. Luke's Evangelical Lutheran, Chicago, Ill. 4:00

SAINT JOHN'S CHURCH

Lafayette Square
Washington, D. C.

"The Church of the Presidents"



3 MANUALS - 62 RANKS

ALBERT RUSSELL
Organist & Choirmaster



ORGAN COMPANY, INC.
WASHINGTON ROAD
PRINCETON, N. J. 08540

Choose new anthems
easily, conveniently
with
**SING
PRAISE
TO
GOD**



the newest
**Shawnee Press
Reference Recording**

To choose new anthems:
Reference Recordings are 12" LP Monaural Albums of Shawnee Press choral music, recorded exactly as published. Each album comes with a complete score booklet so that you can see and hear all of the music. With *SING PRAISE TO GOD* you can listen to 14 new anthems in less than an hour. Then order the music you need confidently, knowing exactly what the music is like.

For permanent reference:
Reference Recordings have been proved to be of value in

- Improving singer comprehension — your choirs hear the music before actual rehearsal.
- Improving balance and intonation
- Saving rehearsal time.

A Special Offer to introduce to you the value of Reference Recordings:

Regularly priced at \$5.00, *SING PRAISE TO GOD* with complete score booklet may be purchased for just \$3.49 if ordered before January 1, 1970.

Use the coupon below to order today.



Please ship and bill me \$3.49 for the purchase of the Reference Recording *SING PRAISE TO GOD* (M262).

(Offer good only until January 1, 1970.)

Name

Address

City..... State.... Zip....

Please send — at no charge — the complete Shawnee Press Reference Recording Catalog.

D 1089 "C"

Harpichord News



**Praeludium, Allemande, and Courant
Some Notes on a European Summer**

By Larry Palmer

June 19th: Airborne, despite a work slowdown of air traffic controllers at Kennedy Airport! One day after arrival it is fine to be seated once again in Dreikoenigskirche, Frankfurt, to hear Helmut Walcha play Bach and improvise at his weekly Saturday afternoon vesper service. Later we learn that Prof. Walcha will give the opening concert at the Nuremberg Organ Week this year — but as harpsichordist rather than organist.

June 26th: Organ recital in the University Church at Erlanger. This city is a remarkable enclave of Protestants in Roman Catholic Bavaria, a result of settlement here by French Huguenots. Since 1854 the University has had an institute for church music. The new four-manual Steinmeyer console of the rebuilt organ works well. We are reminded how useful couplers and gadgets can be, and reflect again how tired we are of builders, both in Europe and America, who refuse to include playing aids both on organ consoles and on harpsichords, because they are afraid these aids will be badly used. Building instruments safeguarded against bad players seems to us rather naive, and restricting to imaginative musicians.

July 6th: Luebeck — sun on red brick, quiet water ponds reflecting swans and the towers of the Hanseatic city's magnificent churches. A visit to the Distler Archive, and Director Dr. Bruno Grusnick reveals a few more things about Distler and his compositions for harpsichord. We make a mental note to report more fully on this in some future DIAPASON. Hearing a church concert conducted by a very young church musician we are struck by the romantic interpretation of Bach's Motet Five. Is this "youth", or the "new" Bach style in Germany? It reminds us of Karl Richter's interpretations, so it may be the latter.

July 10th: Bremen — More brick churches, but this time without sun. After playing the most satisfying Van Vulpen organ in the Cathedral, there is fortunately an extra day for enjoying Bremen's well-known Boettcherstrasse with its fine show windows, glockenspiel, restaurants, and surprising shopping areas; also a visit with Prof. Wilhelm Evers, one of the Cathedral's three organists. Prof. Evers shows us his interesting house organ, built by Ott, as well as a splendid clavichord by Martin Skowronek, the distinguished local builder.

July 16th: Amsterdam — The long-awaited new edition of Sweelinck's keyboard works has finally been published. We visited what may well be the harpsichord world's most unusual and complete specialty shop, Saul B. Groen, where we spend hours and hours look-

Note: Larry Palmer, the editor of these Harpsichord pages, has just returned from two months of organ recitals and traveling in Germany and France. The following report, with its hints of articles to come, should be of interest to THE DIAPASON'S readers.

ing at music for our instrument. Mr. Groen is extremely helpful and knowledgeable; he suggests fine pieces for forthcoming recitals. He also agrees to contribute an article on scholarly editions to THE DIAPASON.

Haarlem — We sit again in the Church of St. Bavo to hear one of the world's most beautiful organs played in memory of Siegfried Reda, a professor at the Haarlem Summer Academy. We marvel as always at the adaptability of this great instrument, and how well it sounds in this program of Reda's music.

July 19th — Paris. Nothing very musical to report except a visit to dear old M. Ploix and his music shop. Paris looks very beautiful with its clean buildings; it also is rather empty of Parisians, who sensibly leave the hot city during July and August.

July 20th — Mont Saint-Michel. There is no dearth of people here; indeed, at mid-afternoon, this may be where 50 percent of the Parisians have come! By evening, however, the tourist busses have driven away, and a moderate crowd climbs the steep way to the Abbey to hear the final concert in this summer's program at the Mont: the Orchestre Antiqua Musica de Paris, conducted by Jacques Roussel. The music, by Vivaldi, Albinoni, Bach, Corrette, and Haydn (Harpichord Concerto in F played by Huguette Gremy-Chauliac) is interpreted romantically, but survives its transplant to France quite well. After all, the Mont bathed in mist is also quite romantic.

July 22nd — Poitiers. We find the birthplace of Louis Vierne, marked with a red plaque. The organist of Poitiers Cathedral, Jean-Albert Villard, shows us the important F. H. Cliquot organ from 1791. We are thrilled to hear M. Villard's improvisation in the style of a Suite Française; and we are most impressed to find the reeds of the pedal descending to A below the lowest C on the usual pedalboard: enabling us, for the first time ever, to play the Bach G Major Fantasy with the written low B in the middle section. Could JSB have had such an organ in mind when he wrote that note, and could this explain the French nomenclature of the three sections? An intriguing possibility.

July 27th: Bordeaux — By chance we find here an exhibition of "Music in Art." Two instruments of special interest are included: the Hans Ruckers Virginal, Antwerp 1598; and a harpsichord, built originally by Nicholas Dumont in Paris, 1697, and expanded to two manuals in 1789 by Pascal Taskin. This instrument has a fine lid painting, red exterior with bold bands, and colorful chinoiserie around the keyboards. We are also deeply moved by Bernardo Strozzi's portrait of Claudio Monteverdi, painted from life; it shows a sensitive and vibrant elder statesman of music.

July 28th: Toulouse — The 1880 Cavaillé-Coll organ in the Basilica of St. Sernin is a gem. The tonal beauty of this instrument is matched by its beautiful workmanship and its ease of playing (still using the original Barker levers). We are impressed again at how sensible music is when played on the instruments for which it was intended! Here there are no difficulties in Franck. In Poitiers, Couperin came closer.

July 31st: St. Maximin — Twentieth-century pilgrims (musically-oriented) make their ways to this tiny village near Marseille. Here, in remarkable condition, is an Isnard organ, older than its counterpart at Poitiers, and one of the highest points of the French organ builder's art. Yearly, during July, St. Maximin now plays host to a Summer Academy. Here such organists as Chapuis and Stricker and the harpsichordist Huguette Dreyfus tutor the students in the performance practices of the Baroque; and this noble instrument turns their theories into sounding art. We are surprised by the wide spacing of the prospect pipes, to permit the egress of the sound, and by the extremely close placing of the interior

ranks, resembling nothing as much as a choir of singers huddling close together.

Mid-August: We return to Kennedy, to find another work slowdown of air traffic controllers in force. What form (ABA, naturally)! We return to Norfolk just in time to stop mildew in our new harpsichord, and in time to muse on the thought that if we didn't go away, it would not be possible to "come home."

Coming Soon:

Reviews of the new Sweelinck Edition and the book, Sweelinck's Keyboard Works, by Alan Curtis.

OFF THE SOUNDBOARD

Milton Sutter has become instructor in music at Temple University, Philadelphia. Dr. Sutter received the DMA in June from Stanford U. His areas of specialization are harpsichord and 19th century music.

Carl Dolmetsch, Haslemere, England, directed the eighth annual recorder workshop at the University of Southern California-Idyllwild School of Music & the Arts from Sept. 12-14.

Charles Wadsworth was harpsichordist in a performance of the Bach Trio Sonata in C major at the inauguration of Alice Tully Hall, Lincoln Center, New York City, Sept. 11.

The Hilda Jonas Harpsichord Festival was sponsored again this year by Ohio State University at Put-in-Bay, Ohio. This was the fifth annual session. Harpsichordists, organists, and other instrumentalists were in attendance from all parts of the country.



HILDA JONAS

Master classes were held in the morning, private lessons in the afternoon, and the evenings were devoted to chamber music of the Baroque. A special emphasis this year was given to Bach's Goldberg Variations. As in the past, the Festival ended with a concert featuring Bach's concertos for three and four harpsichords. Many participant's in this year's Festival brought their own harpsichords and clavichords.

Frances Cole, harpsichordist, made her second appearance on NBC's Today Show on August 26th. Playing a two-manual instrument built by John Challis, Dr. Cole played the first movement of Bach's "Italian" Concerto, the second movement of the Vivaldi-Bach Concerto in D major, and a transcription of four Hungarian Dances by Bartok.

William Dowd, harpsichord maker, has just published a new catalog and price list for his instruments. It is available from Mr. Dowd at 25 Thorn-dike St., Cambridge, Mass. 02141.

Volume II, number 3 of THE HARP-SICHORD, quarterly journal of the International Harpsichord Society, contains articles on "The Viennese Piano" (Wallace Zuckermann), "Wake Up Your Clavichord with Jazz" (Mary Boutillier), Gordon Jeffery's large pedal harpsichord (built by Challis), and a "Portrait of John Challis, an in-depth interview with the well-known American craftsman.

Communications regarding this column may be addressed directly to Dr. Palmer, c/o Norfolk State College, 2401 Corprew Ave., Norfolk, Va. 23508.



pipe organ builders
tracker and electro-pneumatic

W. Zimmer & Sons
INCORPORATED

4900 WILMONT ROAD • CHARLOTTE, N. C. 28208

If you're looking for perfection, you're looking for second best.

The great Conn Classic 825 wouldn't be so great if its ensemble voices were perfectly in pitch. That's why it has Conn's exclusive Chorus Control.

Any chorus of human voices has shadings of pitch. Each voice has its own identity. Conn's exclusive Chorus Control creates that same richness of tone. You can throw octaves barely out of pitch with each other. Sound shimmers. Warmth and depth of tone are expanded. Without it, sound is thin. Loud, but thin.



The Conn Classic 825 was chosen by Beaver River Central School, Beaver Falls, N. Y.

The Classic also features another Conn exclusive: Independent Tone Generators. When multiple pitches are played on many electronic organs, power is spread thin. The Classic's separate tone source for each pitch assures purity of every note and voice. The ringing clarity of single voices isn't lost when the full ensemble is raising the roof.

Diapason, flute, string, and reed tone families are available on each of the two 61-note independent manuals. The 32-note radiating pedalboard meets exacting AGO specifications. And the Classic has 52 tabs, 35 voices, sustain, reverberation, chimes, and much more.

See and hear the Classic and any of twelve other Conn models at your local Conn dealer's showroom. Or write direct to Conn Organ, Elkhart, Indiana 46514.

Don't settle for mere perfection.

CONN ORGAN Made by C. G. Conn, Ltd., Elkhart, Ind., world's largest manufacturer of band and orchestral instruments . . . since 1875.

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

On Being Peripatetic

We have commented before, and we weren't being very original then, about the "America on the Move" or "World on the Move" state of affairs which makes magazine circulation departments these days no place for the faint-hearted. So we won't even ask again that your change of address be sent in promptly.

Issues of THE DIAPASON over the last 15 years have indicated a disinclination of our editorial staff to "stay put" in an air-conditioned office. How many proud magazine issues and fond personal memories our many trips across the Atlantic and above and below us on this continent have occasioned, all our faithful readers know well.

We have regretted the necessity of deleting organizational conventions from our schedule, for we have a file of glowing letters attesting the appreciation of our readership of our personal, on-the-spot coverage of innumerable conventions. But we still move about a bit.

Our assistant editor spent most of August in research in Switzerland; our senior editor spent much of September in Spain, enjoying a vacation (he finally discovered there is such a thing!). Other trips are impending.

Our readers, not to be outdone, have sent picture postcards from Europe, the Far East, the South Pacific and even Africa — the most varied, perhaps, in several years. And we have had office visitors from Mexico, Denmark, Norway and the British Isles.

Surely the more we see of other peoples and the more they see of us, the greater the mutual understanding, the more chance of some contribution to world peace. But there are narrower and more immediate goals. How much more insight into early Italian and contemporary French organ music we are likely to have if we have learned to know and love the lands and peoples from whom the music grew!

Perhaps the ever more nearly universal inability to "stay put" can make out of a biased and selfish world a more comprehending and selfless one, and itinerancy can turn out to be more of a blessing than a bane.

A DICKINSON MEMORIAL CONCERT was held on Sunday, Sept. 28, at Grace Episcopal Church, Holland, Mich., with John Winters conducting the choir and playing a program listed in the recital pages.

A FEW BELATED CORRECTIONS for the June installment of Peter Le Huray's article on early keyboard fingerings: Example No. 3 should be No. 7; No. 6 should be No. 3; No. 7 should be No. 6.

Back to School

We are awaiting news and figures on the increase or decline of student enrollments in music and especially church music departments of colleges and universities. We wonder which way the arrow points — that one that "fell to earth I know not where."

We have had many conversations with faculty members of several of these departments in the last few months and their reports hardly add up to an encouraging summary. Summer school brought many new problems; fall may bring more. The number of reasonably good teaching and even church positions available has been small, and, to quote one major placement service, "there are 50 applications for every one post." Many competent people are forced to extend their graduate study, on borrowed capital, because no openings have appeared.

A favorable, if slow in maturing, result of these shortages, is the rethinking and redesigning of curricula to fit current needs more adequately. A less favorable result is the departure from church music of competent, well-trained people who are finding pastures greener. Within the month, for example, one man left a large city cathedral to devote full time to commercial manufacture of jellies and preserves; another left a major university chapel post to join a stock brokerage firm. American church music can ill afford many such desertions.

Another question which has dominated several conversations is that of the preparation and the attitudes of the most recent crop of students in these departments. Several fine teachers have expressed themselves as anywhere from "puzzled" to "appalled" on this subject and they wonder just where the responsibilities for this lie.

These are trying times in which we are living, and they are making themselves felt in two traditional bastions; the church and the school.

Letter to the Editor

Invertible Counterpoint

Winchester, Va., Aug. 19, 1969 —
To the Editor:

Please turn to page 18 of the August issue and note the center picture at the bottom of the page. Upside down. But perhaps that is not too bad. Might be that some of the music??? written today might sound better if it were played upside down.

All kind regards,
sincerely,

JEAN PASQUET



Choral Music

Because of summer vacation schedules, deadline for this month's choral music had to be pushed forward a few days; the stack is thus not quite so tall as is usual for October.

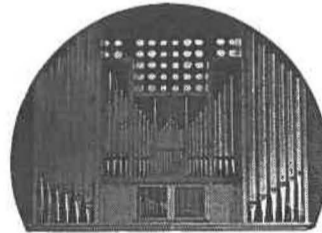
Howard D. McKinney has prepared a book of carols for choirs, *In Dulci Jubilo*, for J. Fischer. The 14 carols included are not the overworked ones but are carefully chosen and arranged for the average choir organization. There is a slight tendency toward over-arranging. James Boeringer has set a John Milton text in *On the Morning of Christ's Nativity*, a short Christmas cantata. We imagine the organist will have more fun playing the rippling organ part than the singers will have singing the rather obscure text; soprano or tenor solo is used. Benjamin Dunford's Christmas cantata, *The Unspeakable Gift*, could be highly listenable, with brass septet, timpani and four percussionists; simply written for SAB choir

and baritone soloist, it is intended for youth groups. Carlo Rossini's Sunday Parochial Mass for unison or two voices and congregation is photographed manuscript; the music is in this writer's conventional idiom. Margrethe Hokanson has an SAB setting of a Swedish melody, *Rejoice All Ye Believers*; both an Advent and a general text are provided. William Wallace's *The Sent Ones*, on a rather interesting text, makes use of division of voices and choral speech. James Boeringer has prepared *Twelve New Hymns for Children*.

All of the music from H. W. Gray this month is for the Christmas season. Claude Means' *Mary is a Lady Bright*, on a 15th century text and with soprano solo, has considerable charm. Eric Thiman's *SA All My Heart This Night Rejoices*, also with soprano solo, is singable and pleasant. James Ferris Traver's *Jesus Christ Was Born This Day* is an attractive a cappella. Jean Pasquet has done some tasteful additions to *Lo How a Rose*.

Most of G. Schirmer's stack is not for the Christmas season. The exception is Sven Lekberg's *Four Carols* for a Holy Night; these are for unaccompanied chorus for whom the chromaticism may provide a few problems. But the carols chosen and the arrangements are good. Two standards in new editions are: the 7-part Handel *Coronation Anthem I (Zadok the Priest)* edited by William Hermann with an excellent foreword and notes, and Bruckner's *Psalm 150* in an English adaptation by Maynard Klein, with a piano accompaniment. Two Handel arrangements are *SAB Give Ear O Lord unto My Prayer*, arranged by Robert S. Hines, and *Elwood Coggins's I will Exalt Him*. Virgil Ford has an unaccompanied *I hide me, Jesus, in Thy name*, and an accompanied *How Can We Show Our Love to Thee*, both in block harmony. Kent Newbury's *Advent anthem, Behold, Your God Will Come*, is unaccompanied and divides sopranos and basses, but it is not especially difficult. Carl Mueller's *That They All May Be One* is now also available in SAB.

In Lawson-Gould, available from G. Schirmer, is a large work for the Christmas season by Lloyd Pfautsch, *A Day for Dancing*. This is a work for a program in school or church, with dancing, staging and various opportunities for imagination. Based on nine carols, it is something many directors will wish to see. Also for Christmas season are *SAB The Manger* by Jack Jarrett; *Christmas Cheer*, four SA songs for Christmas simply and effectively arranged by Robert de Cormier, and *Mack Crooks' December Carol*, unaccompanied and perhaps a bit busy. A cantata on Negro material, *They Called Her Moses*, is also by Mr. de Cormier and Donald McKayle; staging and choreography are suggested. — FC



Organ Music

A partita on *Veni Emmanuel* by Mangham Lehr is a new release from Edition "Ars Nova" (No. 660). It is of moderate difficulty, has sprightly rhythmic shapes, and will be a worthwhile addition to any basic library.

J. Fischer & Bro. sends two items. One is George Brandon's *Four Liturgical Preludes*. Predictable methods produce predictable results. The same can be said of Gardner Read's *Elegiac Aria*, although the chromatic, slow-moving texture does create a genuinely somber mood.

The St. Cecilia Series (H. W. Gray) continues toward the 1000-mark with Robert N. Roth's *Improvisation on The Infant King*, and John Duro's *Improvisation on O Little Town of Bethlehem* (Nos. 956 and 957, respectively). Unfortunately, the designation "improvisation" (suddenly very popular among publishers) does little to redeem these pieces from their intrinsic dullness. Mr. Duro's setting is notable for a section in neo-organum style.

Those Were the Days

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

James R. Gillette was appointed municipal organist of Evansville, Ind. to play the large Möller "tercentenary organ."

THE DIAPASON advertised subscriptions to Great Britain at five shillings per year (at present exchange about 60¢).

Harold Gleason, former organist of the Fifth Avenue Presbyterian Church, New York City, was appointed instructor in organ playing at the University of Rochester's new music institute.

Eleven organists of principal churches in Montgomery, Ala. issued a signed statement demanding \$10 for church weddings, \$5 for home weddings.

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

Henry Overley resigned as organist and choirmaster of St. Luke's Church, Kalamazoo, to devote his full time to his duties as head of the music department of Kalamazoo College.

Searle Wright was appointed organist and choirmaster of the Chapel of the Incarnation, New York City.

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

The 50th anniversary of the Royal Canadian College of Organists was reported in detail.

Appointments of Donald R. M. Paterson to Stephens College, Columbia, Mo., Robert Lodine to Chicago's Fourth Presbyterian Church, Harry Gay to Trinity Cathedral, Cleveland, Charles Heaton to St. Louis' Temple Israel and Amelia Smith to Grace Chapel, Jacksonville, Fla. were among those reported with pictures.

From Oxford University Press comes a second edition of Henry Coleman's *The Amateur Organist*, now titled *The Church Organist*. This is a beginning method for persons wishing to become proficient in service-playing techniques, and as such is well planned and informative. The section on hymn-playing is especially good.

George Lynn's *Prelude and Seven Brief Statements* (Theo. Presser) is apparently intended to depict the seven last words. The suite is freely-composed. We can detect no new solution to the problem of music pictorialization.

Shawnee Press sends Dwight Gustafson's *Three Hymn Preludes*, which are of the Introduction-cum-accompanied tune style. The three tunes are 'Tallis' Canon, Evan, and Avon. In no case is there even an incipient development of the musical potential.

Rayner Brown's new *Prelude and Fugue for Violin and Organ* (Western International Music, Inc.) contains as an insert a complete list of his published compositions. Here, again, Mr. Brown is at his best in the fugal section. Perhaps the most encouraging news in the organ music area this month is listed on the back cover of the *Brown Prelude and Fugue*: all issues of the *California Organist* (Nos. 1-53) are still in print and can be obtained from WIM at 2859 Holt Ave., Los Angeles, Cal. 90034. —wv



New Recordings

Again this month we have a group of records hardly to be classed as in the "general run."

As the *Das Alte Werk* series on historic organs grows, it becomes obvious that here is a series no organ department in any school can afford to be without. The most recent we have seen is *The Historic Organ: Austria*, and offers the Herzogenburg Monastery of

the Augustinian Canon as well as the Franciscan Church in Vienna. The organ in the former, restored by Hradetzky in 1964, is in fine condition and records beautifully; the one in the Franciscan Church is in less good condition but provides some interesting sound. The organist, Herbert Tachezi, has provided good insert notes with stoplists and registration detail. The jacket has beautiful photographs. The music is by Speth, Froberger, Krieger, Kerll, Fischer and Pachelbel, played with skill and understanding. The disk is a must for any collection; it is available from McGraw-Hill (Telefunken Das Alte Werk SAWT 9527 B EX).

Also available from McGraw-Hill are two good Argo choral recordings. Voices and Brass (ZRG-576) finds Raymond Leppard conducting the Purcell Chorus of Voices and the Philip Jones Brass Ensemble in music by Schütz, Schein and Scheidt, music of remarkable vitality and excitement which most of us don't know nearly well enough and which could and should be heard in churches and colleges much more often than it is. The three composers, born in consecutive years, are highly individual and should provide an interesting comparison with Gabrieli as recorded, say, on the Biggs records.

Very different music is provided on Argo ZRG-578 by George Guest directing the choir of St. John's College, Cambridge. Palestrina's Mass on Veni Sponsa Christi fills side 1; three of his hymns plus the Exultate Deo and Magnificat on Tone 6. That British boy-choir treble sound requires some aural adjustment for us, but the conception of this matchless music seems to us very right and the performances beautifully controlled. As usual on English record jackets, the notes on these two concentrate on the composers and the music.

The Berkshire Boy Choir is a kind of American phenomenon — slick, professional, meticulous, whipped into top form in record time. Alleluia, a recording of the choir's 1969 concert program which elicited rave reviews, will get the same sort of acclaim on wax. Brian Runnett directs a perhaps too eclectic program with great aplomb. Top performance, we think, is the Britten Missa Brevis, least successful the Dawson spiritual arrangement. This disk would make an ideal Christmas gift to a director or member of a boy choir. (RCA-Victor Red Seal LSC-3081).

It is not often that we devote much space to a record with barely a peripheral relation to our field; this is one of the times. We have commented before on the Gaudeamus Foundation's admirable competition for performance interpretation of contemporary music; there is a parallel and just as important composition contest. Winners of the two competitions for 1968 are present here on a three-record set available only from the foundation, P.O. Box 30, Bilthoven, Netherlands. The price is 25 Dutch builders (\$6.90 at present exchange) plus, we suppose, minimal postage. The winner of the interpretation contest, a young English pianist playing Messiaen, gives some idea of what is going on; a remarkably communicative job is done by a young American percussionist on Helmut Lachenmann's Interleurl for percussion alone (he won fifth place).

Most music departments these days pay at least lip service to genuinely contemporary music. The winners of the composition competition of Gaudeamus Foundation give some excellent indications of some of the significant things happening. College departments should make good use of such records as these and make sure that their students hear them and with some guidance too, if possible. Because we have so many readers among college teachers we have taken this space to alert them to something important. — FC

SUMMER LITURGICAL MUSIC WORKSHOP IN WISCONSIN

A summer liturgical music workshop was held Aug. 17-20 at Sacred Heart Seminary, Oneida, Wis. Paul Salamunovich, Loyola U, was in charge of the vocal portion of the workshop; Noel Geomanne, Holy Trinity Seminary, Dallas, Tex., the organ; Ray Tate, Chicago, guitar; Donald Whitaker, University of Wisconsin, instruments, and Father Elmer Pfeil the liturgy.

NUNC DIMITTIS



M. Ethel Beyer, former organist and choir director of Druid Hills Methodist Church, Atlanta, Ga., died on Sept. 5. She retired in 1968 as choir director of the church, after 49 years. Miss Beyer was active in music circles and was a member of the Atlanta Music Club and the Hymn Society of America.

Miss Beyer was a native of Phoenix, Md., a graduate of Pennington Seminary and Wesleyan College, and studied also in New York. Her graduate study was taken at Northwestern University. A more detailed account of her life appeared in the April, 1969 issue of The Diapason.



Hugh Hodgson, founder and longtime head of the department of music at the University of Georgia, died Aug. 13. at Piedmont Hospital in Atlanta. He was 76. Services were held at St. Luke's Episcopal Church, Atlanta and at the University of Georgia chapel at Athens.

Born in Athens April 1, 1893, Mr. Hodgson was an honor graduate of the University in 1915; he was manager of the baseball team and a champion tennis player. He studied piano from the age of four with his sister and later in Berlin with Varette Ter Stepanoff. He studied harmony with Rubin Goldmark, organ with William C. Carl and composition with Arnold Schoenberg.

He appeared regularly with the Atlanta Symphony Orchestra as piano soloist.

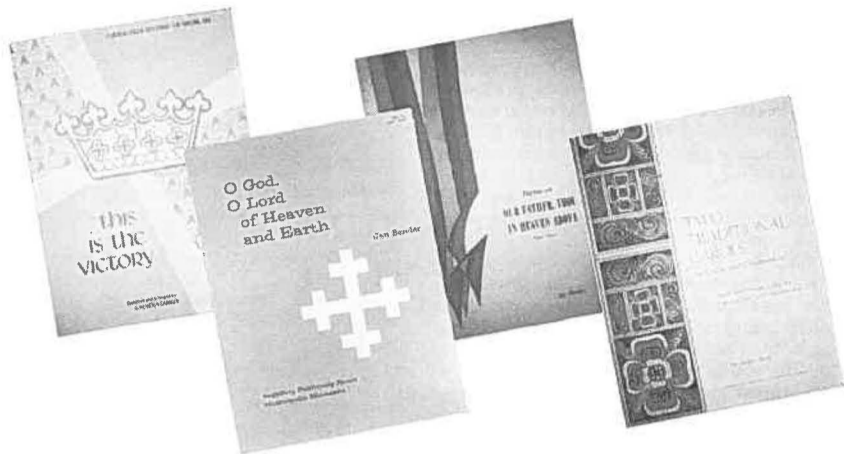
Mr. Hodgson founded the music department at the university and later became also chairman of the division of fine arts. The University of the South awarded him an honorary MusDoc in 1953 and the alumni of the University of Georgia recognized him with an Outstanding Service Award.

A composer of note, his Fireworks Suite was given a premiere performance by the Atlanta Civic Ballet in 1955. As first president of the Georgia composer's association he made many concert trips. He served as special lecturer for several summers at Emory University.

Mr. Hodgson was for some 40 years organist and master of choristers at St. Luke's Episcopal Church, Atlanta. In his honor the church dedicated a German stained glass window in 1961; the window is placed above the organ console in the chancel.

Mrs. Hodgson, a daughter and a son from his first marriage and three step-children survive.

Expressive new music... from Augsburg



- This Is the Victory—14 Organ Selections for Funeral Use
by G. Winston Cassler\$2.50
- Four Pieces for the Church—In the Manner of an Organ Mass
by Philip Gehring\$1.50
- Eight Organ Chorales—Contemporary Settings
by Alan Stout\$1.65
- O God, O Lord of Heaven and Earth
by Jan Bender75c
- Partita on "Our Father, Thou in Heaven Above"
by Jan Bender\$1.25
- Two Traditional Carols for Organ and C Instrument
by Wilbur Held\$1.25

AT YOUR MUSIC STORE OR FROM



426 South Fifth Street, Minneapolis, Minnesota 55415
57 East Main Street, Columbus, Ohio 43215
2001 Third Avenue, Seattle, Washington 98121

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

Eleventh Annual

NATIONAL ORGAN PLAYING COMPETITION

sponsored by

THE FIRST PRESBYTERIAN CHURCH MUSIC SERIES
Fort Wayne, Indiana

Open to any organist who has not reached
his 35th birthday by March 7, 1970

Deadline for receiving tape recordings for preliminary auditions: Jan. 31, 1970

Final competition date: March 7, 1970

First Prize: \$500 plus an appearance on April 7, 1970, as recitalist
on the 1969-70 First Presbyterian Church Music Series

Second Prize: \$300

For details and application blanks write:
NATIONAL ORGAN PLAYING COMPETITION
FIRST PRESBYTERIAN CHURCH
300 WEST WAYNE STREET
FORT WAYNE, INDIANA 46802

1969-70 Series: Maurice and Marie-Madeleine Duruflé; Jack Ruhl;
Gregg Smith Singers; Concordia Senior College Choir; Competition Winner

Aeolian Skinner organ of 88 ranks

Clarence Dickinson: A Retrospect

By George L. Knight

It is no exaggeration to say that Clarence Dickinson led a charmed life. Few American church musicians have survived to nearly a century in age! Not many 20th century musicians in America have had such an intensely loyal following among pupils, colleagues and that ever-mysterious entity known as "the public." During his professional career Dr. Dickinson must have received thousands of letters and communications from every part of this country as well as from abroad. Those which pertained to professional matters were answered promptly, and few of them remain. Fortunately for the church music world, he preserved a number of letters which obviously were treasured as a source of encouragement and not unmerited pride of accomplishment.

Clarence Dickinson came from a family which included many clergymen, but few musicians. It happened that his older sister was a semi-professional and able to give lessons and encouragement to her younger brother, whose first public appearance as a "solo musician" was at a very early age. Thanks to an older brother, Clarence Dickinson began to study with William Cutter while still in high school. Through Cutter he met Peter Christian Lutkin, then conductor of the Evanston Oratorio Society.

Lutkin was impressed with Clarence Dickinson's musicianship and invited him to serve as organist at one of the special concerts of the Oratorio Society. It was at that same event that Madame Schumann-Heink was soloist. In the auditorium where the concert was held there was a narrow, boxed-in stairway which led from the floor to the platform, and the rather amply built singer was having trouble negotiating the narrow passageway. Professor James Hatfield, singing with the tenors, was right above her. He leaned over and said, "Madame, I think you would find it easier if you would come up sideways." "But," Madame replied, "I haf no sideways!" The young Evanston organist was deeply impressed by this totally unexpected humorous moment in the evening's program.

When Clarence Dickinson was appointed organist at Second Presbyterian Church in Evanston, he became a pupil of Harrison Wild. Through Wild's encouragement and sponsorship it was arranged that Clarence would play a series of recitals at the World's Columbian Exposition. (Long afterwards, when W. R. Voris had become nationally known as a composer and organist, he was asked how he happened to decide on his career at the early age of 14. He replied: "After hearing a lad of 18, Clarence Dickinson, play a recital on the organ in the Fine Arts Building at the 1893 World's Fair in Chicago, I made up my mind that was the life for me and I began to study organ at once.")

A young German organist, Wilhelm Middelschulte, arrived in Chicago friendless and penniless; Harrison Wild secured a position for him and then invited him to play a group of numbers in a recital series. Middelschulte played from memory. Wild was greatly impressed and proposed to his young pupil Clarence Dickinson that he play his first major public organ recital completely from memory. That recital turned out to be a memorable event. It brought the prominent Chicago organist, Clarence Eddy, who was not very happy by the somewhat obvious nervousness of the recitalist in the opening portion of the program. He wrote a letter to the *Chicago Tribune* saying that in his opinion it was a mistake for organists to play recitals from memory in view of all that had to be attended to for the successful handling of the instrument. It happened that the *Tribune* music critic arrived midway through the recital and only heard the last portion of the program. Clarence Dickinson was considerably more at ease and played forcefully and with great artistry to the end of his program.

The Rev. George Litch Knight is pastor of Lafayette Ave. Presbyterian Church, Brooklyn, N.Y., and has been a long-time friend of the Dickinsons. He has been greatly helped in the preparation of this article by Lois Stice Dickinson, to whom Dr. Dickinson was married in 1963.

Thus, in the same issue of the *Tribune* as that containing Eddy's letter there was a glowing review of the same recital program. As a result of the controversy engendered by Mr. Eddy, the matter was noted by New York organists, and as a result, young Clarence Dickinson was invited to become one of the founders of the American Guild of Organists in 1896. (Upon his arrival in New York at The Brick Church in 1909, one of the first persons to call upon him was Gerrit Smith, himself a founder of the Guild.)

It was quite natural that Clarence Dickinson should arrange for extensive study abroad. Upon his return from three years in France and Germany, he sent out a professional notice in the form of a simple but well planned brochure. Its cover contained a pencil sketch of the young man, seated at the console of an organ. Inside, the opening statement read:

Mr. Clarence Dickinson returns to America, having won the highest encomiums of the musicians and critics of Europe for his brilliant concert playing and complete mastery of the organ.

Testimonials were included from Guillemant: "Mr. Dickinson is a serious artist and possesses a beautiful technique and a complete and varied repertoire of classic and modern works." Heinrich Reimann, Organist-to-the-Kaiser, wrote: "Mr. Dickinson is the possessor of a tremendous technique and is endowed with great musical talent." Louis Vierne was also quoted, and a critic in *Le Monde Musicales* wrote enthusiastically of his playing at the Exposition of 1900 in Paris. A favorable notice in the Paris Edition of the *New York Herald* and a report of his fourth concert appearance in France were also included.

Philo Adams Otis, in *The Chicago Symphony Orchestra*, on page 190, tells of an event of unusual interest in 1907:

... The sixth concert for the benefit of the Hospital was given Monday evening, November 4, in Orchestra Hall. On this occasion the Musical Art Society (mixed voices), organized by Clarence Dickinson, made its initial appearance under Mr. Dickinson's direction, assisted by Mme. Olive Fremstad and the Theodore Thomas orchestra. The Society showed excellent training in its singing of three *capella* numbers — 'Gloria Patri' (Palestrina), 'Alla Trinita' (traditional), 'Herr, wie lange' (Georg Schumann) — and the 'Chorus of Angels' from 'Faust' (Liszt) with Orchestra.

Clarence Dickinson made a significant contribution to the musical life of Chicago in his work with the Musical Art Society in which he brought together leading oratorio and church singers with the determination of presenting choral music of the highest order. It is a matter of history that the first Chicago presentations of the Palestrina Masses and the Bach Mass in B minor were sung by them. When Dr. Dickinson left St. James Church for the new posts in New York City he was succeeded by Frederick Stock as conductor of the Musical Art Society.

In late September of 1909 Clarence Dickinson was at his new post in New York as Organist and Choirmaster of The Brick Church, and conductor of The Mendelssohn Glee Club. His immediate predecessor at The Brick Church was Archer Gibson, who, when he learned of the selection of his successor, quipped: "Clarence Dickinson is a virtuosus organist; I was an organ virtuosus." (Gibson's sudden departure from the New York Church was largely due to a divorce and his somewhat precipitous remarriage — to a member of the Church Choir!) Gibson was always warm in his praise of Dr. Dickinson's work and maintained a close and cordial friendship with him until the time of his death, about a decade ago.

Perhaps one of the most noteworthy aspects of the life and career of Clarence Dickinson was the almost universal lack of jealousy on the part of other musicians. His longtime friend, Peter Christian Lutkin, Dean at Northwestern University School of Music, wrote him:

Whenever I look over your programs I am filled with both admiration and envy. Admiration at the wide musicianship and research spirit which they manifest, and envy in that I always had my nose so close to the grindstone that scholarly research with me has been a rather unsatisfactory side product . . .

The beloved organ teacher, Harrison Wild, wrote to him in 1927:

I am always impressed with the programs you are giving. The scheme is so far reaching; the sequences are so perfect and comprehensive; the research and collecting so magnificent.

I look back and have the perfect picture of our first session at old Unity Church. What an expanse from that time to the present! You have made so splendidly good . . . and along with my thanks for the programs you sent you have my heartiest congratulations . . .

The same Clarence Eddy who 30 years earlier had criticized Dickinson's playing a recital from memory, wrote on Feb. 9, 1923:

Accept my thanks for sending me the extremely interesting programmes of your four Historical Organ Lecture-Recitals. They are indeed remarkable, and I have not seen their equal in this country or abroad . . .

Mark Andrews, of Montclair, N. J., widely known as an organist and composer, wrote to Clarence Dickinson on Dec. 20, 1923:

Just a note to say how very much I enjoyed your number sung by the Mendelssohn Glee Club last night. It is beautiful — dammit — and it made me cry . . .

Professor Seth Bingham, in 1968, on his 95th birthday, wrote to Dr. Dickinson:

I've been running as fast as my old legs could carry me trying to catch up with you and you are still nine years ahead of me! I join many others in blessing you for what you are and what you have accomplished . . .

The great Dickinson Festival at Riverside Church in 1935 brought a letter from William H. Johns, then President of Batten, Barton, Durstine & Osborne, Inc., who wrote on May 20 of that year:

As one of the back-row basses of All Saints Choir directed by LeRoy Marshall, I had the joy of participating in the Music Festival in your honor and under your direction on Saturday last.

For fifty years I have had the uninterrupted experience of being a chorister, and, with all my love of music in general, the music of the Church has always been paramount with me.

It has been my privilege during these many years to participate in musical festivals of various kinds, but none has ever lifted me to the heights as did the one under your direction. I shall never forget it. The personal thrill of being just a humble one-thousandth of that great chorus following your masterful baton is an experience that I can never lose . . .

As we all stood crowded in the gymnasium before the processional, I was happy in the thought that I was surrounded by hundreds of people who, like myself, find the highest satisfaction in singing the music of the Church.

So to you and your wonderful helpmate, Mrs. Dickinson, I pay unequalled tribute for the great work which you have done and are doing, and which I hope you may be long spared to continue.

The hope which Mr. Johns expressed was certainly fulfilled in the more than 30 years which were still ahead of Clarence Dickinson in his career as a Church Musician.

The April 2, 1945, issue of *Time Magazine* carried an article entitled "Congregation v. Choir" in which issue was taken over the seeming over-emphasis on the introduction of classical composers in Protestant Services. The article ended with the following:

Prime mover of the drive for classical church music is cherubic, inexhaustible Dr. Clarence Dickinson, 71, director of the School of Sacred Music at Manhattan's Union Theological Seminary. He has written or arranged some 500 anthems and carols, edited the standard Presbyterian Hymnal, has trained some 300 U.S. church music directors. Now, as chairman of the American Guild of Organists' service committee, he spends his spare time telling organists how to needle the clergy into planning services with good music instead of merely "decorating" them with "soul-saving hymns." Dr. Dickinson pours most of his philosophy into one anecdote: "Once I heard a preacher sermonize on 'Launch out into

the deep.' The choir then stood up and sang 'Pull for the Shore.' You see, it's better to plan your service."

Clarence Dickinson's efforts at the improvement of American church music from its Victorian sentimentality and dullness were not unappreciated. The late Armin Haeussler, writing in the March, 1960 issue of *Christian Century* had this to say:

We Americans discovered that many of the Continental participants in the first international and interfaith conference on hymnody were uninformed about significant contributions made by a number of our American research leaders: Clarence Dickinson, Leonard Ellinwood, Henry Wilder Foote, Richard S. Hill, George Pullen Jackson, and the late Canon Douglas . . .

An evidence of the amazing creative force of Clarence Dickinson was reflected in the extremely well-written article, "The Collaborators," by Mary Seth, in the Dec. 10, 1955 issue of *Presbyterian Life*. Toward the end of the article she wrote:

One never thinks of Clarence and Helen Dickinson in terms of chronology; their achievements continue on a rising curve of creative energy . . . This past summer they went to Salem, North Carolina, at the invitation of Thor Johnson, conductor of the Cincinnati Symphony Orchestra, and Bishop Kenneth Pfohl, head of the Moravian Church, which is preparing to celebrate its 500th Anniversary in 1957. There they began translating and arranging for organ ancient Moravian anthems . . . The life and work of Clarence and Helen Dickinson elude simple summary. They have gone beyond technique, beyond the merely musical. Their art has the vitality of youth, the serenity of age . . .

A man well qualified to speak of Clarence Dickinson, Dr. Henry Pitney Van Dusen, a long-time associate at Union Theological Seminary, on the occasion of Dr. Dickinson's death, wrote:

Others, better equipped than I will speak of Clarence Dickinson. . . . But even an amateur in those several fields knew of his pre-eminence in each of them. In the familiar Latin phrase, Clarence Dickinson was *sui generis*. Can anyone think of a person who achieved comparable stature in so diverse forms of musicianship, and maintained command of them long past the Scriptural limit of 'four score years'? . . . I must witness to the humble grandeur, the selfless and contagious inspiration of one of the noblest and most fruitful Servants of the Church of Christ in this Century, and join with countless pupils, associates and companions in the glad and grateful Hosannah: 'Thanks be to God for Clarence Dickinson!'

Perhaps the most eloquent tribute of all from a fellow musician was read at the funeral service, held on Aug. 6, 1969, at The Brick Presbyterian Church. It came from President M. Searle Wright of The American Guild of Organists.

In the passing of Clarence Dickinson, America, and indeed the entire present-day world, has lost one of its most distinguished and influential figures in the field of church music. Dr. Dickinson's death, in a very real sense, closes an era for the American Guild of Organists, since he was the last surviving member of the group who founded this national organization in 1896. Ever since that time Dr. Dickinson has labored unceasingly in behalf of the Guild and its ideals and has served it in innumerable capacities.

The sense of sorrow felt at the loss of this lovable man among those who were privileged to know Dr. Dickinson personally will surely be superseded by a still deeper sense of gratitude for his long and fruitful life, so rich in service and devotion to his God, his art, and his fellow man. Few in our profession are gifted with a talent which permits such a multi-faceted career as Dr. Dickinson's. His excellence as a church organist and choirmaster alone would have been more than sufficient to establish an enviable reputation; but, when one adds to this his work as a virtuoso recitalist, teacher, composer, musicologist and administrator, he begins to understand something of the scope and impact of his remarkable career. The world of sacred music stands forever indebted to Dr. Dickinson for his life-long devotion to its cause and his many contributions to its field.

Prior to retirement from his regular professional duties and activities, there was probably no busier living musician musician than he, yet 'Dr. D.' (as he was affection-

ately known) was never too busy to be kind, — to be understanding and helpful to his friends, students and colleagues. As he was gifted, so was he generous. With all of his celebrity, he was a humble, simple man and as such possessed a keen sense of humor. His tremendous vigor and buoyant spirits invariably lent vitality and warmth to any group of which he was a member.

We shall miss this dear man greatly and we shall give thanks not only for his enduring contributions to the field of sacred music, but also for the enrichment of our own lives by the spirit of the man himself.

We of the American Guild of Organists (whose motto reads 'Soli Deo Gloria') can truly say of Clarence Dickinson: 'Well done, thou good and faithful servant.'

[Dr. Knight was asked by Dr. D. Reginald Thomas, pastor of Brick Church, to give the memorial tribute at the funeral service. It follows. — Ed.]

MEMORIAL TRIBUTE

Prepared for the Funeral Service
August 6, 1969

The writer of the Epistle to the Hebrews paid tribute to the heroes of faith. For thirty-one verses in the Eleventh Chapter he writes of Abraham, Noah, Jacob, Joseph and Moses. As if pausing for breath, he says:

And what shall I say more? for the time will fail me if I tell of Gideon, Barak, Samson, Jephthah, of David and Samuel and the prophets. . .

So very much has been said and written about Clarence Dickinson that it would be impossible to add even one cubit to his stature by words of mine. One of his great admirers, Dr. Lee Hastings Bristol, cabled from Wyoming: "A giant has fallen." We who have been privileged to know Clarence Dickinson as teacher, scholar, musician, and — supremely as a friend — know though there be many trees remaining in the forest, one of the mightiest oaks has fallen.

As we look with wonder and admiration at his long and radiant life, we are rich in memories that weave themselves into a tapestry. For 60 years Clarence Dickinson has graced the City of New York, enriching it and all of us by his life and ministry in music. We can scarcely imagine a time when he was not here at the Brick Church, the Seminary, or at Storm King Mountain. Sixty years ago this summer Karlton Hackett of the American Conservatory of Music in Chicago wrote in a newspaper of the day:

Mr. Dickinson is a man possessing a great personal force hidden under a quiet exterior. He has done much for the cause of art in Chicago, and while his loss will be most keenly felt, those of us who knew him personally, and those who knew his work, cannot help but feel a little exultation over the fact that New York has to come out to the 'wild and woolly West' to get a man for one of the best positions it had to offer. . .

Soon after his arrival in New York City and at the Brick Church, Clarence Dickinson made a pledge to the members of the church in which he said in part:

As a newcomer among you, I should like to assure you that I will give my best efforts to maintain the high standard of music which has made the Brick Church a model and an example, and to bring an offering of musical prayer and praise, as perfect and pure as we can make it, to the service of God.

Those prophetic words were amply fulfilled in his half century of active service as organist and choirmaster of this church. Clarence Dickinson saved a letter which he received from Frank Hastings, dated January 18, 1912, in which are to be found these lines:

By mere accident I found in your (Brick Church) 'year book' your letter to the Congregation of the Brick Church. I cannot refrain from congratulating you on what I consider to be the best thing I have ever read on church music. It is a sermon in itself and one which I shall keep and make good use of. I wish it might be read by every choirmaster and every minister throughout the land. There's one thing certain — you practice what you preach; and that is more than can be said about a great many ministers!

William Pierson Merrill, the minister with whom Dickinson worked for nearly 30 of his 50 years as organist and choirmaster, wrote a sonnet on the occasion of the Fifteenth Anniversary of Clarence Dickinson's musical ministry in this church: an event celebrated in the spring of 1925.

Not skill alone—though wondrous skill is there,
Vision and technique, in a union rare;



An early photo



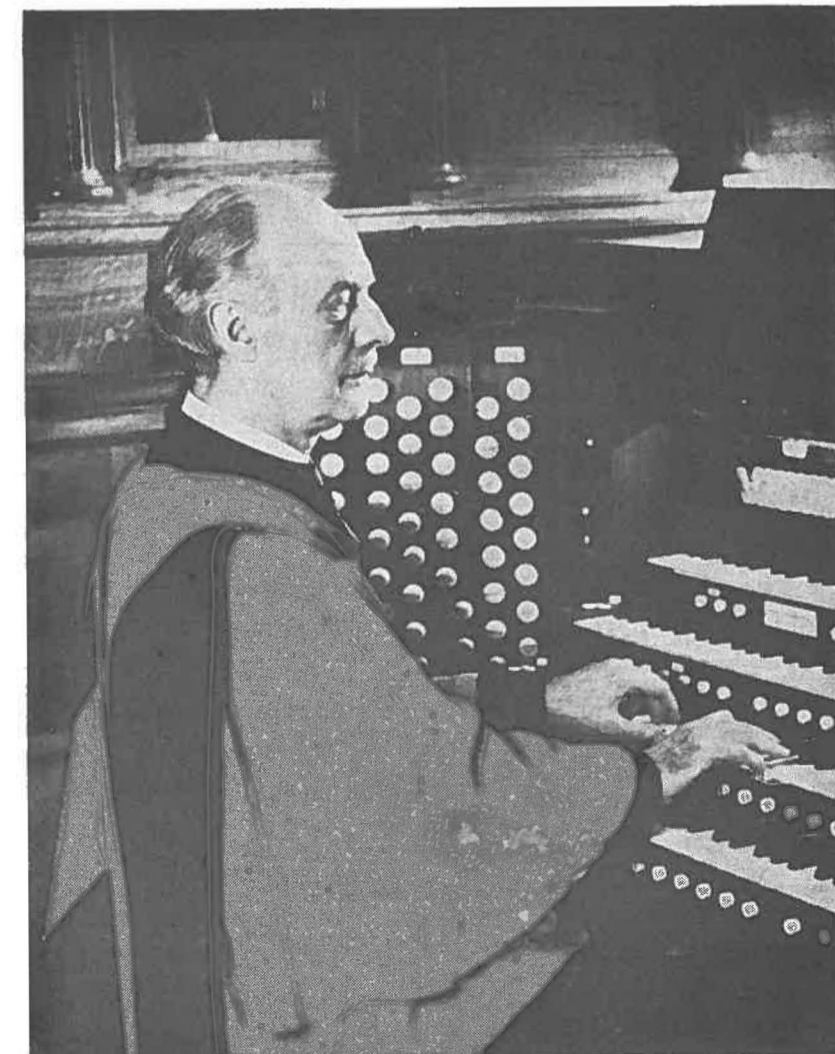
Panama-California Exposition, San Diego, 1915



At the height of Dr. Dickinson's career



One of the last photos



Another photo at the Brick Church console

Artistic mastery of theme and tone,
Of voice and instrument—not this alone
Calls forth the love and honor we would pay
To him whose work we celebrate today.
But something deeper down within the soul,
Inspiring and illumining the whole;
A gracious spirit, firm yet gentle, blest
With an unselfish passion for the best;
Making of every melody and chord
An act of worship to our unseen Lord:
And using the resources of his art
To bring God nearer to the human heart.

During the celebration of the 40th anniversary of Clarence Dickinson in this church Dr. Merrill, then Pastor Emeritus, read a limerick he had playfully written about Clarence and Helen Dickinson:

To Clarence and Helen, three cheers!
They've outlasted me several years.
The reason you'll find,
I appeal to the mind,

While they just appeal to the ears.
In rebuttal, a staunch defender of the Dickinsons penned a reply to Dr. Merrill:

Though the mind you address,
Every arrow, we guess,
Must sometimes fall short of the mark.
As dim the path grows,
Music comforteth those
Whom your sermons have left in the dark.

It was during that same 40th anniversary celebration that the late Dr. Paul Austin Wolfe paid high tribute to the Dickinsons and was extensively quoted in the *New York Times*:

. . . they have taught us something about the joy of religion. We have learned that religion is not merely law, precept and rule. It is also a delight. The Dickinsons have also taught us what the Holy Catholic Church really means. Through the universal language of music, they have taught us something about church unity. . .

The golden anniversary celebration of Clarence Dickinson at Brick Church brought hundreds of letters, telegrams and messages from around the world. Dr. Paul Allwardt, one of Dr. Dickinson's long-time friends and a professional associate, wrote to Dr. Wolfe:

The nature of Dr. Dickinson's distinctive character as a teacher has always been rather a mystery to me, until this summer, when it was my privilege to travel with him. It was then that I became aware of the degree to which association with him heightens our perception, not only of the wonders around us, but in some indefinable way our own inadequacies in response and action. I daresay that the members of the Brick Church feel as do Dr. Dickinson's pupils, that we can never quite achieve the stature that his influence upon us merits; but we bear the marks of his ministry with pride, and with love, and with an earnest desire to transmit to others some of the greatness it has been our privilege to know. . .

Like the writer of the Epistle to the Hebrews, I can truly say little more! But there is one thing more to be said. At the age of four score years and ten, in full possession of his faculties and with great personal joy, Clarence Dickinson entered upon a marriage which has been one of rare and exquisite beauty. These past six years have many times brought to my mind the Psalmist's words — words which might well have been a benediction upon Clarence and Lois Dickinson's marriage and friendship:

Now let the beauty of the Lord our God be upon us; And establish thou the work of our hands upon us; Yea, the work of our hands, establish Thou it. . .

The hands of Clarence Dickinson wrought nobly in his lifetime. His work is truly established. His reputation is secure. His life is lived again and again in the lives of those whom he taught and those who were spiritually nurtured by his music. He will continue, in this "immortality of teaching" and in the "mystic chord of memory" influence generations yet unborn.

It was a 17th century poet, William Austin, who wrote a hymn for the Eton College Lower Chapel Choir, the words of which are especially appropriate to this Memorial Tribute to Clarence Dickinson:

Unto Thy Word
So tuned let me be,
That in each part I may thereto agree.
He sings and plays
The songs which best
Thou lovest,
Who does and says
The things which Thou approvest.
Teach me the strain
That calmeth minds enraged
And which from vain affections doth recall.
So the choir
Where angels music make
I may aspire,
When I this life forsake. Amen.

Organ Recitals of the Month

LUDWIG ALTMAN

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

robert anderson

SMD FAGO
Southern Methodist University
Dallas, Texas 75222

Joseph Armbrust

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

HEINZ ARNOLD

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

BALDWIN-WALLACE Conservatory of Music

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

WILLIAM H. BARNES

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

John Barry

ST. LUKE'S CHURCH
LONG BEACH, CALIFORNIA

ROBERTA BITGOOD

First Congregational Church
BATTLE CREEK, MICHIGAN

FRED B. BINCKES

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

Wm. G. BLANCHARD

ORGANIST
POMONA COLLEGE
CLAREMONT GRADUATE SCHOOL
THE CLAREMONT CHURCH
Claremont California

JOHN BOE

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

LOUISE BORAK

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

Allen A. Boutwelle

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

ETHEL SLEEPER BRETT

Organist and Recitalist
First Methodist Church, Sacramento, Cal.

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

Henry Bridges

First Presbyterian Church
Charlotte, North Carolina

WILFRED BRIGGS

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

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.

JOHN BULLOUGH

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

ARTHUR CARKEEK

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

EDWARD EIGENSCHENK

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

KATHRYN ESKEY

The University of
North Carolina
at Greensboro

GERARD CARON

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

EARL CHAMBERLAIN

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

GEORGE ESTEVEZ

ch.m.
Director
CHICAGO CHAMBER CHOIR

EARL EYRICH

First Church in Dedham
New England Conservatory, Boston

Gruenstein Award Sponsor
CHICAGO
CLUB OF
WOMEN
ORGANISTS
Dorothy T. Asman, President

Robert Clark

School of Music
University of Michigan
Ann Arbor

EMORY FANNING

All Saints Church, Brookline
BOSTON UNIVERSITY

CHARLES FARLEY, PhD

KNOX COLLEGE
Galesburg, Illinois
RECITALS

DONALD COATS

ST. JAMES' CHURCH
NEW YORK

Harry E. Cooper

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

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

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

John Upham, New York City — St. Paul's Chapel Sept. 3: (all Bach) Concerto in D minor, Schmücke dich, Prelude and Fugue in F minor, Sept. 10: Voluntary 6 in D minor, Walond; On a plainsong, Tomkins; Sonata 3, Hindemith; Introduction and Passacaglia in D minor, Reger. Sept. 17: (all Buxtehude) Prelude and Fugue in A minor, Passacaglia in D minor, Ein feste Burg, Canzon in G major, Von Gott will ich nicht lassen (2 settings), Toccata in F major. Sept. 24: Fantasia in Echo Style, Sweelinck; Sonata 3 in B-flat major, C.P.E. Bach; Partita on Ach wie nichtig, Böhm; Fantasia in G major, J. S. Bach.

Malcolm Cass, Portland, Maine — City Hall July 16: Chaconne in G minor, L. Couperin; Prelude and Fugue in G major, Bruhns; Andante in F, Mozart; Prelude and Fugue in C minor, When Thou Art Near, Bach; Fantasia in A, Franck; Prelude and Trumpetings, Roberts; Harmonies du Soir, Karg-Elert; Rondo for Flute Stop, Rinck; Alleluyas, Preston.

George Faxon, Boston, Mass. — Portland, Maine, City Hall Aug. 12: Paeon — A Song of Triumph, Oliphant Chuckerbutty; Concerto 2 in B flat, Handel; Prelude and Fugue in E minor (Wedge), Bach; Elegaic Romance, Ireland; Pantomime, Jepson; Three Mountain Sketches, Clokey; Pavane, Rhythmic Suite, Rhumba, Elmore.

John Doney, West Hartford, Conn. — City Hall, Portland, Maine Aug. 7: Benedictus, Mass for Parishes, F. Couperin; Prelude and Fugue in D minor, How Brightly Shines the Morning Star, Buxtehude; Dialogue on the Mixture, Te Deum, Langlais; Concerto 5 in F, Handel.

William T. Stone, Walnut Creek, Cal. — Interstake Center, Oakland, Nov. 2: (all Bach) Passacaglia and Fugue in C minor, Trio Sonata 1, Concerto in A minor, Prelude and Fugue in D major.

Jerald Hamilton, Urbana, Ill. — Episcopal Chapel of St. John the Divine, Champaign, Aug. 24: Fantasia and Fugue in G minor, Bach; Deck Thyself, My Heart is filled with Longing, Brahms; Sonata de primo tono, Lidon; Fantasia in F minor K608, Mozart; Pieces for a Clock-Organ; Haydn; Fantasia in A major, Franck; Prelude and Scherzo, Leighton; Toccata Piccola, Wuensch.

John Winters, Holland, Mich. — Grace Episcopal Church, Sept. 28: Prelude in D, Clérambault; Jesus Christus, unser Heiland, Wo soll ich fliehen hin, Bach; A song to be sung of a summer evening on the water, Delius-Murray; Fantasia in F major, Mozart; Es kommt ein Schiff geladen, Walcha; Andante, Symphony 1, Vierne; Prelude and Fugue in G major, Mendelssohn; Sleepers Wake, Francis Jackson; Offertorio, Jose M. Beobide; Grand Chorus in D, Guilman; the choirs assisted.

Eugene L. Nordgren, St. Paul, Minn. — Messiah Lutheran Church, Galvah, Ill. June 27: Prelude in A minor, Krebs; Sleepers Wake, Sheep May Safely Graze, Fantasia and Fugue in C minor, Bach; Concerto 4 in F, Handel; Chorale in A minor, Franck; Prelude on Brother James's Air, Wright; Pasticcio, Langlais; Twilight at Fiesole, Bingham; Now Thank We All Our God, Karg-Elert.

Rodney Shaffer, Indiana, Pa. — Indiana U of Pa., graduate recital, student of Catherine C. Carl, Aug. 13: Toccata, Adagio and Fugue, Bach; The Musical Clocks, Haydn; Prelude and Fugue in A-flat, Dupré; Suite Breve, Langlais; Pastorale, Milhaud; Finale, Symphony 1, Vierne.

Robert E. Jacoby II, Topeka, Kans. — First Presbyterian Church Aug. 24: Introduction and Passacaglia, Reger; Larghetto, Bassani; Toccata, Adagio and Fugue in C, Bach; Petite Piece, Postlude pour l'Office de Complies, Ballade en mode phrygien, Alain; Toccata, Soverby.

James S. Little, Trenton, N.J. — Trinity Church, New York City Sept 4: Toccata in D minor (Dorian), Bach; Was Gott tut, Kellner; Andante Sostenuto, Symphonie Gothique, Widor; Scherzo, Symphonie 2, Vierne; Chant Héroïque, Langlais.

Organ Recitals of the Month

Rosalind Mohnsen, Bloomington, Ind. — Indiana University doctoral recital, Aug. 3: Symphony in G major, Sowerby.

Harold E. Wills, Washington, D.C. — Shrine of the Immaculate Conception, Aug. 31: (carillon) Preludio 4 in D minor, van den Gheyn; The Bells of Berghall Church, Lehmburg; 3 pieces from Mikrokosmos, Bartok; A Pavane, Newman; Capriccio, Handel; When in the Hour of Utmost Need, J. C. Bach; Praise to the Lord, Walther; Partita for Carillon, Franco; Two Tunes From Wm. Ballet's Lute Book, anon; Suite 3 for Carillon, Badings; (organ) Prelude and Fugue in C major, Luebeck; Von Gott will ich nicht lassen, Prelude and Fugue in C minor, Bach; War and Aftermath; Wills; Ave Maria, Ave Maris Stella, Langlais; Fanfare, Cook.

Harriette Richardson, Springfield, Vt. — City Hall, Portland, Maine July 31: Come Holy Spirit, Remain with Us, Jig Fugue, Bach; Fantaisie in F minor, Mozart; Pastorale, Roger-Ducasse; Processional, Milton Gill; Pulchra ut Luna, Callier; Scherzo, Horatio Parker; The Celestial Banquet, Transports of Joy, Messiaen.

George Whitney, Portland, Maine — City Hall July 9: Offertorio, Zipoli; Little Prelude and Fugue in G major, Bach; Arabesque, Chorale, Langlais; Lied des Chrysanthemes, Bonnet; Allegro, Symphony 6, Widor; Triptique, Tournemire; Canzona, Vierne; Offertoire de la Pentecote, Phanchet; Four Chorale Preludes, Bach; Toccata in F, Buxtehude.

Hannes Kästner, Leipzig, Germany — Rockefeller Chapel, U of Chicago Aug 26: Jesus Christus, unser Heiland, Scheidt; Prelude and Fugue in G minor, Buxtehude; Prelude and Fugue in C major, Bach; Sonata 1, Hindemith; Introduction and Passacaglia in D minor, Reger; Chorale Suite, Ramin.

Robert F. Papineau, Hartford, Conn. — Trinity Church, New York City Sept. 23: Grand Jeu, DuMage; Scherzo, Symphonie 2, Vierne; Concerto in G major, Bach; O wir armen Sünder, Ein Lämmlein geht, Pepping; Toccata in B minor, Gigout.

Calvin Hampton, New York City — Trinity Church Sept. 9: beyond death — Refractions, Hampton.

Kim R. Kasling, Ann Arbor, Mich. — Trinity United Methodist Church, Detroit Aug. 10: Hill Auditorium, University of Michigan, Ann Arbor Aug. 18: Sonata, Krenek; Sonata 3, Hindemith; In Festo Corporis Christi, Heiller; Premiere Fantaisie, Deuxieme Fantaisie, Alain; Apparition de l'Eglise eternelle, Entrée, Communion, Sortie (Pentecost Mass), Messiaen.

D. DeWitt Wasson, Dobbs Ferry, N.Y. — St. Helen's Civic Church, York, England June 30, Ringwood Parish Church July 5: Prelude and Fugue in G minor, Buxtehude; Voluntary in C minor, Greene; Largo, Vivace, A Verse, Nicholas Carlton (with Josephine Wasson); Greensleeves, Wright; Allergo, Sonata 1, Frigyes Hidas; Prelude and Fugue on Duke Street, Reichert; A Fancy, Tomkins (with Josephine Wasson); Modal Trumpet, Karam; Aria de Chiesa, Hamill; Prelude and Fugue in G minor, Bach.

Richard T. Biernacki, Yonkers, N.Y. — Monastery of the Visitation, Riverdale, N.Y. Aug. 15: Prelude and Fugue in A minor, Christ lay in death's strong bonds, Bach; Fugue in C major, Handel; Voluntary in A minor, John James; Beata Viscera, Angeli Archangeli, Sister M. Gilana, OSP; If Thou but suffer God to guide thee, Walcha; Priere, Langlais; Intermezzo, Morris; Communion, Young; Impression Gregorienne, Guilmant.

Robert MacDonald, Beverly, Mass. — City Hall, Portland, Maine Aug 1: Poet and Peasant Overture, von Suppe; Jesu, Joy of Man's Desiring, Bach; Songs My Mother Taught Me, Dvorak; Serenade, Anderson; Evening Star, Wagner; War March of the Priests, Mendelssohn; Selections, Sound of Music, Rodgers; Kamenoi Ostrow, Rubinstein; Minuet, Boccherini; Suite Gothique, Boëllmann.

Bernard Piché, Three Rivers, Que. — City Hall, Portland, Maine Aug. 6: Chaconne in E minor, Buxtehude; Paso XIII, Casanovas; Prelude and Fugue in E minor (Wedge), Bach; Priere, Franck; Prelude and Fugue on B-A-C-H, Liszt; Paraphrase-Carillon, Orgue Mystique 35, Tournemire.

Cherry Rhodes, Philadelphia, Pa. — Trinity Church, New York City Sept. 2: Ave Maris Stella, Grigny; Combat de la Mort et de la Vie, Messiaen.

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

Clair A. Johannsen
Trinity Lutheran
Hagerstown, Maryland

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

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

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

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

d. deane
hutchison
first congregational church
portland, oregon

HOWARD KELSEY
Washington University
Saint Louis, Mo. 63105

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

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

William MacGowan
All Saints Church
Pasadena, California

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

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

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

gilbert m.
martin
christ united methodist church
kettering, ohio

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

NORBERTO GUINALDO

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

E. LYLE HAGERT
Stephens College
Columbia, Missouri 65203

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

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.

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

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

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

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

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

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

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

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

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

ALEXANDER BOGGS
RYAN
CONCERT ARTIST

Recitals and Master Classes
Organ Consultation
Cathedral Church of Christ the King
Western Michigan University at Kalamazoo

Jack Ossewaarde

St. Bartholomew's Church
New York

RICHARD M. PEEK

Sac. Mus. Doc.
Covenant Presbyterian Church
1000 E. Morehead Charlotte, N. C.

ARTHUR A. PHILLIPS

AAGO Ch.M. F.T.C.I.
Lafayette Avenue Presbyterian Church
Brooklyn, New York 11217

MYRTLE REGIER

Mount Holyoke College
South Hadley, Massachusetts

WILBUR F.

RUSSELL

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

RUSSELL SAUNDERS

Eastman School of Music
University of Rochester

JOSEPH SCHREIBER

Independent Presbyterian Church
Birmingham-Southern College
Birmingham, Alabama

WILLIAM SELF

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

L. ROBERT SLUSSER

MUS. M., A.A.G.O.
LA JOLLA PRESBYTERIAN CHURCH
LA JOLLA, CALIFORNIA

Orrin Clayton Suthern, II

Professor of Music
Organist-Conductor
Lincoln University, Pa.

LAUREN B. SYKES
A.A.G.O., Ch. M.

Warner Pacific College
Portland, Oregon

HANS VIGELAND

Westminster Church
Temple Beth Zion
The Buffalo Seminary

FRANK K. OWEN

Lessons — Recitals

St. Paul's Cathedral
Los Angeles 17, California

Franklin E. Perkins

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

Wendell Piehler

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

St. John's Cathedral

Jack Edwin Rogers
Jacksonville, Florida

DON B. RYNO

Organist — Choirmaster — Carillonneur
The Ministry of Music
Central United Methodist Church
Richmond, Indiana

john h. schneider

Calvary Presbyterian Church
Riverside, California

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

Robert Shepfer

Organist - Choirmaster
SECOND PRESBYTERIAN CHURCH
Indianapolis, Indiana 46260
Recitals

ROBERT SMART

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

FREDERICK SWANN

The Riverside Church
New York City

George Norman Tucker

Mus. Bach.
ST. LUKE'S CHORISTERS
Kalamazoo
BOY CHOIRS

WILLIAM
FRANCIS
VOLLMER

The Baptist
Temple
Temple Square
Bklyn 17, N.Y.

Organ Recitals of the Month

Christopher King, Winchester, Mass. — National Cathedral, Washington, D.C. July 27: Air with Variations, Sowerby; Fantasie in F minor K 608, Mozart; Trio Sonata 6, Bach; Finale in B flat, Franck. Methuen Musical Hall Aug. 6: Mozart, Bach, Franck as above plus: Elevation, Langlais; Sonata on Psalm 94, Reubke. St. Thomas Church, Camden, Maine, Aug. 17: Bach, Mozart, Franck as above. Jonathan Ridpath, treble, and Jonathan Rutter, alto, assisted in solos and duets by Bach, Handel, Haydn and Mendelssohn.

Dickinson Memorial Concert — Fredericksburg United Methodist Church, Fredericksburg, Va. Aug. 27: Perpetuum Mobile, Reger; How Brightly Shines, Karg-Elert; Shabuot, Berlinski — Raymond Chenault; The Joy of the Redeemed, Dickinson — Harold L. Abmyer; Prelude 1, Vierne — Mrs. Carlton Onderdonk; Prelude on a Franck Motif, Young; Suite, Powell; Adagio, Mozart; Toccata and Fugue in D minor, Bach — Stuart Ashton, Jr.

Lester H. Groom — Grace Episcopal Church, Georgetown, Colo. Aug. 3: Toccata in E minor, Pachelbel; Voluntary in D minor/major, Walond; Toccata per l'Elevazione, Frescobaldi; Fugue in C major, Buxtehude; Vater unser, Dies sind die heiligen zehn Gebot, Vor deinen Thron, Prelude & Fugue in G major, Bach; Improvisation.

Arthur P. Lawrence, South Bend, Ind. — St. John's Cathedral, Spokane, Wash. Aug. 23: Sonata 3, Mendelssohn; Three movements, Suite on Tone 1, Clérambault; Apparition de l'Eglise Eternelle, Messiaen; Trumpet Voluntary, Bennett; Three Canzonas, Taeggio; Prelude and Fugue in B minor, Bach.

Robert Littlefield, Newburyport, Mass. — City Hall, Portland, Maine Aug. 14: Prelude and Fugue in C major, Böhm; A Maggott, Arne; Jesu, Joy of Man's Desiring, Prelude and Fugue in E flat, Fugue a la Gigue, Bach; Chorale in A minor, Franck; Benedictus, Reger; Litanies, Alain.

William Whitehead, Bethlehem, Pa. — City Hall, Portland, Maine Aug. 15: Toccata and Fugue in D minor, Jesu, Joy of Man's Desiring, Bach; Partita on What God Ordains, Pachelbel; Sonata 2, Mendelssohn; Chorale in A minor; Symphony 1, Vierne.

Albert F. Robinson, Philadelphia, Pa. — Community Church, Dublin, N.H., July 13: Prelude and Fugue in E minor (Cathedral), Bach; Sonata 2, Arnell; Prelude and Fugue in C minor, Mendelssohn; Movements, Concerto 8, Corelli; Herzlich tut mich verlangen, Brahms; Ein feste Burg, Walcha; The Fourth of July, Hewitt.

John Fay, Portland, Maine — City Hall July 18: Chaconne, L. Couperin; God's Time is Best, Prelude and Fugue in C minor, Bach; Concerto 3 in G minor, Handel; Sketch in D flat, Schumann; Scherzo in G minor, Bossi; Canzona, Humphrey; Scherzos, Rogers; Twilight at Fiesole, Bingham; Acclamations, Langlais. July 18: Voluntary in A major, Selby; Sicilienne, Bach-Widor; Musical Clocks, Haydn; Sketch in F minor, Schumann; Pièce Héroïque, Franck; Scherzetto, Vierne; Prelude on B-A-C-H, R. K. Biggs; Song of the Basket Weaver, Russell; Te Deum, Langlais. July 30: Trumpet Tune, Purcell; Gavotte, French Suite 5, Bach; Musical Clock Pieces, C. P. E. Bach; Rustic March, Boex; The Swan, Saint-Saëns; Donkey Dance, Elmore; Children's March on Familiar Tunes, Goldman. Aug. 8: Psalm 19, Marcello; Gavotte, Arne; Prelude and Fugue in G minor, Bach; Pastorale, Franck; Toccata on a Gregorian Theme, R. K. Biggs; Scherzo in G minor, Macfarlane; Improvisation on Cibavit eos, Titcomb; Ronde Française, Böllmann; Caprice Viennois, Kreisler; Rhapsody on French-Canadian Airs, Gigout.

Fred Tulan, Stockton, Cal. — Notre Dame Cathedral, Paris Aug. 17: Sinfonia in D major, Bach; Chromatic Study on BACH, Piston; Preamble for a Solemn Occasion, Copland; Etudes for Pedals Alone, Roy Harris; Chorale Fantasie, Luening; Pastorale and Finale; Milhaud; Introduction, Chorale and Toccata, Purvis.

Timothy L. Zimmerman, Allentown, Pa. — Trinity United Methodist Church, Trenton, N.J. Sept. 21: Fanfare, Cook; Prelude and Fugue in G minor, Buxtehude; Lord Jesus Christ, Be Present Now, Bach; Variations on Mein Junges Leben, Sweenlinck; Le Jardin suspendu, Litanies, Alain.

Franklin Young, Portland, Maine — City Hall Aug. 13: Sonata 2, Hindemith; Toccata and Fugue in D minor, Five Orgelbüchlein Chorales, Fugue in E flat, Bach.

W. WILLIAM WAGNER

MT. LEBANON METHODIST CHURCH
Pittsburgh, Pennsylvania

sally slade warner

a.a.g.o. ch.m.
CHURCH OF
ST. JOHN THE EVANGELIST
Beacon Hill Boston

C. GORDON

WEDERTZ
9344 S. BISHOP ST.
CHICAGO 60620

SETH D. WERTZ

Associate Organist — Choirmaster
The Ministry of Music
Central United Methodist Church
Richmond, Indiana

RUSSELL G. WICHMANN

Chatham College
Shadyside Presbyterian
Pittsburgh, Pa. 15232

JOHN E. WILLIAMS

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

WA-LI-RO

BOY CHOIR
WARREN C. MILLER — DIRECTOR
Christ Church, Shaker Heights 22, Ohio

CLARENCE WATTERS

RECITALS
Trinity College
Hartford, Connecticut

DAVID A.

WEHR

UNIVERSITY OF MIAMI
Coral Gables, Florida

Bob Whitley

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

HARRY WILKINSON

Ph.D., F.A.G.O.
ST. MARTIN-IN-THE-FIELDS
Chestnut Hill, Philadelphia
WEST CHESTER STATE COLLEGE, PA.

JULIAN

WILLIAMS

St. Stephen's Church
Sewickley Pennsylvania

Programs of Organ Recitals of the Month

Larry Palmer, Norfolk, Va. — Eglise Notre Dame de Royan, France, July 25: Suite du premier ton, Clérambault; Variations on Wondrous Love, Barber; The Rhythmic Trumpet, Bingham; Pastorale, Franck; Fantasia in G major, Bach; Partita on Nun komm, der Heiden Heiland, Distler.

Bruce Bengtson, Salem, Ore. — Grace Cathedral, San Francisco, Calif. July 27: Prelude and Trumpetings, Roberts; Lord Jesus Christ, Turn Thou to Us, Prelude and Fugue in G major, Bach; Deck Thyself, Brahms; Cantabile, Franck; Litanies, Alain; Tierce en Taille, Du Mage; Toccata in F major, Bach; Schönster Herr Jesu, Schroeder; Fantasia, Langlais; Prelude and Fugue in G minor; Dupré; Pavane, Elmore; Epilogue for Pedal Solo, Langlais; Sonata on Psalm 94, Reubke.

William C. Witherup, Meadville, Pa. — Indiana University of Pennsylvania Aug. 17: The Emperor's Fanfare, Soler; Prelude and Fugue in A minor, My Soul Doth Magnify the Lord, O Whither Shall I Flee, Sleepers, Wake, Bach; Pieces for a Musical Clock, Handel; Choral in B minor, Franck; Shepherds Come, A Mighty Fortress, Walcha; Serene Alleluias, Outburst of Joy Messiaen.

Edward Mondello, Chicago — Rockefeller Chapel July 22: We Now Implore God the Holy Ghost, Buxtehude; Prelude and Fugue in B minor, Bach; Estampie, 14th century Italian; Echo Fantasia, Scheidt; Toccata and Fugue in D minor, Bach; Symphonic Movement, Blackwood; Sehr Langsam, Sonata 1, Hindemith; Outburst of Joy, Messiaen.

Thomas Hazleton, Palo Alto, Calif. — Grace Cathedral, San Francisco June 29: Fanfare, Whitlock; Hark a Voice, Toccata and Fugue in D minor (Dorian), Bach; Ave Maria, Ave Maris Stella, Langlais; Toccata, Villancico y Fuga, Ginastera; Lied to the Flowers, Peeters; Introduction, Passacaglia and Fugue, Willan.

Graham Steed, Hartford, Conn. — City Hall, Portland, Maine July 29: Prelude and Fugue in E flat, Bach; Suite, opus 5, Duruflé; Chorale in A minor, Franck; Adagio, Nyquist; Fanfare, Lamentation of Jeremiah, Toccata Festiva, Purvis.

John Weaver, New York City — City Hall, Portland, Maine July 8: Concerto in A minor, Vivaldi-Bach; Be Thou but Near, Prelude and Fugue in E minor, Bach; Grand Pièce Symphonique, Franck.

Arwed Henking, Tuttingen, Germany — Rockefeller Chapel, University of Chicago July 29, St. Joseph Oratory, Montreal Aug. 6, Washington Cathedral Aug. 10: Prelude and Fugue in G major, Bruhns; Freu dich sehr, o meine Seele, Krebs; Partita on Jesus Christus, unser Heiland, Tunder; Ecce Lignum crucis, Heiller; Concerto 1, Reda; Wir glauben, Valet will ich dir geben, Toccata and Fugue in F major, Bach. In Montreal plus Choraltriptychon, opus 91, Burkhard.

William Wilkins, Hays, Kan. — The University of Kansas, Lawrence, July 17: Voluntary 5 in D major, Stanley; Prelude on Rhosymedre, Vaughan Williams; Concerto del Signor Meck, Walther; Toccata in F major, Bach; Fantasia in F minor K594, Mozart; Final in B-flat major, Franck; Toccata, Sowerby.

Dennis G. Michno, New York City — Trinity Church Sept. 16: Fugue in A minor, Cernohorsky; Von Gott will ich nicht lassen, Bach; Passacaglia in D minor, Buxtehude; Chant de Paix, Acclamations, Langlais. Sept. 30: Prelude, Duruflé; Communion, Monnikendam; Kleines Konzert, Johann Egon Fink.

P. Cornelius Winiger, Einsiedeln, Switzerland — Stiftskirche Aug. 5: Prelude and Fugue in E flat, Bach; Fantasia on Wachtet auf, Reger. Aug. 26: Five Excerpts Orgelmess, Grigny; Grande Pièce Symphonique, Franck.

P. Johann Baptist Bolliger, Einsiedeln, Switzerland — Stiftskirche Aug. 19: Fantasia and Fugue on Wie schön leucht', Reger; Trio Sonata in C major, Bach; Carillon du Westminster, Vierne.

P. Ambros Koch, Einsiedeln, Switzerland — Stiftskirche Aug. 12: Toccata, Adagio and Fugue in C major, Bach; Passacaglia, Buxtehude; Allegro Vivace, Adagio, Toccata, Symphony 5, Widor.

Larry King, New York City — Trinity Church Sept. 11: Toccata and Fugue in D minor, Bach; Iam sol recedit igneus, Simonds; Pièce Héroïque, Franck. Sept. 25: Chorale in B minor, Franck; Homage to Perotin, Roberts; Sketch in D flat, Schumann; Toccata, Gardner Read. Sept. 18: Toccata and Fugue in F, Buxtehude; Vater unser, Böhm; Partita on Was Gott tut, Pachelbel; Prelude and Fugue in C minor, Bach.

John Ferguson, Somerset, N.J. — City Hall, Portland, Maine July 10: Introduction and Toccata in G major, Walond; If Thou but Suffer God, Sleepers Wake, Fantasia and Fugue in G minor, Bach; Cortège and Litany, Dupré; Air, Hancock; Fanfare, Jackson; Abide O Dearest Jesus, Peeters; Chorale in E major, Franck.

Byron L. Blackmore, La Crosse, Wis. — Our Saviour's Lutheran Church, Sept. 28: Prelude and Fugue in E major, Luebeck; All Glory Be to God on High, Lord Jesus Christ (Great 18), Bach; Praeambles and Interludium, Schroeder; Choral in B minor, Franck; Trio (Tryptique), Langlais; Carillon-Sortie, Mulet.

Rosalind Rhoads, Cincinnati, Ohio — Graduate student of Wayne Fischer, College-Conservatory of Music Aug. 15: Concerto 1 in G minor, Handel; Canons in B minor, B major, Sketch in F minor, Schumann; Prelude and Fugue in F minor, Dupré; Exultate, Kelly.

David Mulbury, Cincinnati, Ohio — College-Conservatory of Music October 28; Sonata 3, Mendelssohn; Etude in B minor, Fugue on B-A-C-H, Schumann; Fantasia in D minor, Reger; Rhapsodie on Breton Airs, Saint-Saëns; Fugue in A flat minor, Brahms; Finale, Symphony 1, Vierne.

Edward G. Mead, Cincinnati, Ohio — Christ Church Aug. 24: Prelude in C minor, Bach; Largo, Wesley; Dialogue, Clérambault; Prelude on Duke Street, Meditation on Eucharistic Hymn, Fantasia on Sine Nomine, Mead.

Douglas Rafter, Boston, Mass. — City Hall, Portland, Maine Aug. 5: Rondo in G, Bull-Ellsasser; Flute Solo, Arne; Agincourt Hymn, Dunstable; Prelude and Fugue in E minor (Cathedral), All Men Are Mortal, All Glory be to God on High, Sinfonia to Cantata 156, A Mighty Fortress, Bach; Song of Peace, Langlais; Shepherd's March, Yon; Caprice Héroïque, Bonnet; Ave Maria, Bach-Gounod; Holiday, Young, Rhumba, Elmore; Exodus Theme, Gold; Somewhere, My Love, Jarre; Tara Theme, Steiner; Andante Cantabile, Symphony 4, Widor; Toccata in B minor, Gigout.

Preston K. Larson, Provo, Utah — Brigham Young U graduate recital, Provo Tabernacle Aug. 3: Toccata in C minor, Muffat; O Man, Bemoan, Fantasia and Fugue in G minor, Bach; Fantasia in F minor K 608, Mozart; God, Creator of the Universe, Lo, How a Rose, Schroeder; Fantasia on Sleepers Wake, Reger.

William Ness, Ann Arbor, Mich. — First Presbyterian Church, Nashville, Tenn. Aug. 24: Prelude and Fugue in F sharp minor; Buxtehude; Voluntary in D, Boyce; By the Waters of Babylon, Prelude and Fugue in G major, Bach; Prelude (Suite, Op. 5), Duruflé; Pastorale and Aviary, Roberts; Toccata, Sowerby.

Lee Erwin, New York City — City Hall, Portland, Maine July 15: Overture, film The Eagle, Erwin; Music from Cabaret, Kander; Two Waltz Songs, Berlin; Music of the Beatles, Lennon-McCartney; Show Tunes of Gershwin, Rodgers, Pop Tunes of Silent Film Era.

Lewis Bruun, Hagerstown, Md. — City Hall, Portland, Maine July 29: Prelude and Fugue in E flat, Bach; Suite, opus 5, Duruflé; Chorale in A minor, Franck; Adagio, Nyquist; Fantare, Lamentation of Jeremiah, Toccata Festiva, Purvis.

Marion Walser, Santa Barbara, Calif. — St. John's Cathedral, Spokane, Wash. Aug. 30: Prelude and Fugue in C minor, Nun komm' der Heiden, Heiland, Wachtet auf, Wir glauben, Bach; Toccata, Sowerby; Adagio, Nyquist; Fête, Langlais.

George Y. Wilson
INDIANA UNIVERSITY
Bloomington, Ind.

barclay wood
FIRST BAPTIST CHURCH
Worcester Massachusetts

LARRY PALMER
Norfolk State College
Trinity Lutheran Church
Norfolk, Virginia

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

Oswald G.
RAGATZ D. M. A.
Professor of Organ
Indiana University
Recitals Lectures

August **MAEKELBERGHE**
Detroit

JON SPONG
"... superlative musical intelligence, fine, clear technique and a remarkable sense of rhythm ... He is a true genius of the organ!"
Ruth S. Hocker — Casper (Wyoming) Star-Tribune
Recitals: P. O. Box 37, Niles, Michigan 49120

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

PAUL LINDSLEY THOMAS
F.A.G.O., M.MUS.
St. Michael and All Angels Church
4300 Colgate Street at Douglas
Dallas 25, Texas

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

ROBERT F. WOLFERSTEIG, Mus. Doc.
Chairman, Department of Music
Georgia College
Milledgeville, Georgia 31061
Recitals Lectures

PHILLIP STEINHAUS
organist

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

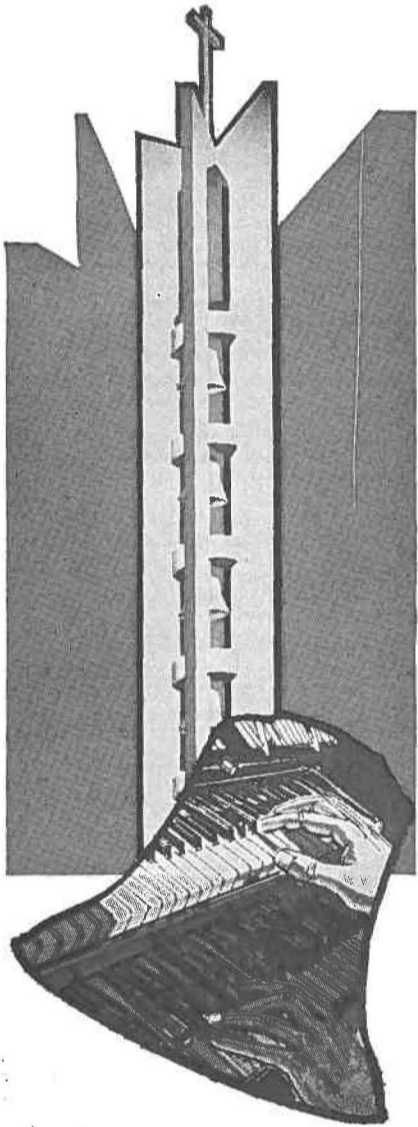
Bells

add

**GREATER MAJESTY
TO
CHURCH ORGANS**

and

*a Whole New Range of
Effects for the Organist!*



The stirring resonance of Schulmerich® Carillons—lyrical or grave, light or sacred—can be an integral part of your music ministry. The Carillon puts a magnificent, new world of melody and harmony at your fingertips! Mighty voice of thousands of churches, the bells may be played alone, within or without the building; or together with the organ, by the organist. There is a Schulmerich Carillon for every budget, every situation. An expert Schulmerich representative will be pleased to discuss your church's needs. No bell tower is needed. Write for details. No obligation.

**SCHULMERICH
CARILLONS, INC.**

41109 Carillon Hill • Sellersville, Pa.
World's Most Honored Name in Carillons, Bells, Chimes,
© Trademark of Schulmerich Carillons, Inc.



Herbert M. Hoffmann, Frankfurt, Germany, will tour the U.S. in October and November; dates are listed in the calendar pages. Hoffman has studied with Max Drischner and is organist-choirmaster of the Emmaus-Kirche in Frankfurt. He is considered a specialist in the organ works of Reger and will also give premiere performances of contemporary European composers while in this country.

THE GRUENSTEIN MEMORIAL CONTEST announced in last month's issue includes in its first-place award a Chicago recital appearance in addition to the cash prize mentioned.

CARL FISCHER Company is sponsoring an all-day anthem reading session Oct. 4 at St. Andrew's Episcopal Church, Yonkers, N.Y. Write the church at 73 Morris St., Yonkers, N.Y. 10705.

SCHADE SUCCEEDS LENEL AT BETHLEHEM CHURCH

K. Bernard Schade began his duties as organist and choirmaster of St. John's Windish Lutheran Church, Bethlehem, Pa. on Sept. 7. This position was held for many years by Ludwig Lenel. The church has two choirs and has renovated and made additions to the organ. Mr. Schade was formerly organist and choirmaster of Trinity Episcopal Church, Williamsport, where he organized the Trinity Singers and Orchestra, an interfaith organization which performed major choral works over a period of three years.

In addition to the work at St. John's, he will continue as assistant professor of music at East Stroudsburg State College, where he is in charge of the choral organizations.



Bruce Gustafson will be instructor of organ and music theory at Bethel College, Mishawaka, Ind., beginning this term. He will also direct the chapel choir and serve as college organist.

Mr. Gustafson earned the BA from Kalamazoo College and the MMus from the University of Oklahoma, where he studied with Mildred Andrews. His other study has been with Kathryn Loew and Danford Byrens, with Marie-Claire Alain and Anton Heiller at the Haarlam Summer Academy, and with Frieder Hofmann at the University of Erlangen-Nurnberg, Germany.

AMERICAN LEAGUE president Joe Cronin ordered Charles O. Finley of the Oakland Athletics to stop distracting opposing players by having the organist play sour notes while play is in progress.

BRUBECK WORK TO RECEIVE PREMIERE IN CINCINNATI

Dave Brubeck's new cantata, The Gates of Justice, commissioned by the University of Cincinnati College-Conservatory in co-operation with the Union of American Hebrew Congregations, will receive its world premiere Oct. 19 at Rockdale Temple, Cincinnati, Erich Kunzel will conduct the chamber chorus, brass ensemble, percussionists, organ, and jazz trio, including Mr. Brubeck. The work will also be heard Oct. 27 at the 50th general assembly of the Union of American Hebrew Congregations at Miami Beach.

MARLENE BAVER has taken a position as administrative assistant in the music department of Macalester College, after serving several months as interim organist and choirmaster at Plymouth Congregational Church, Minneapolis, Minn.

CANNARSA

BUILDERS —QUALITY— REBUILDERS

St. John's Lutheran Church, Kittanning, Pa.
2 man. 15 rank-tracker

Write: Cannarsa Organs, Inc.—Hollidaysburg, Pa. 16648

Or Call: 814-695-1613 — Collect

New Brochure Available



An artistic, and scientific approach to organ construction; Based on the ideas of the Baroque Masters.

F. C. Drews & Co.
Organ Builders

R. F. D. #1 Box 527, Stone Ridge, N. Y. 12484
914-687-9720

WHITE, SON COMPANY, INC.

SPECIALISTS IN THE MANUFACTURE OF

ORGAN LEATHERS

Samples on Request — Phone Liberty 2-7550

222 Summer Street, Boston, Massachusetts 02210

METAL PIPES

Quality Manufacturers since 1916

R. V. Anderson Sons, Inc.

Box 278

Brattleboro, Vt.



STEINER ORGANS, INC.

1138 Garvin Place
Louisville, Kentucky 40203
Tracker • Direct Electric

Lake Erie College
Painesville, Ohio

*david
gooding*

The Temple
Cleveland 6, Ohio

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

ORGAN SERVICE - J. E. Lee, Jr.

KNOXVILLE, TENNESSEE 37901

Box 2061

Tuning - Maintenance - Rebuilding
Consultants

Bittner Rebuilds Organ in Church at Painesville

The R. L. Bittner Company, Painesville, Ohio, has been awarded the contract for a new three-manual, 36-rank organ for the United Methodist Church, Painesville. A considerable portion of the present pipework will be used in the new design. A floating echo division, exposed, will frame the large rose window in the front of the church.

The church's first organ was installed in 1900 by Steere, powered by water. In 1936 Hillgreen-Lane rebuilt and enlarged the instrument. The new design and revoicing will be done by Mr. Bittner; installation is scheduled by the middle of December of this year.

GREAT

Diapason 8 ft. 61 pipes
Doppelflute 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Mixture 3 ranks 183 pipes

SWELL

Bourdon 16 ft. 65 pipes
Diapason 8 ft. 73 pipes
Gedeckt 8 ft. 73 pipes
Salicional 8 ft. 73 pipes
Voix Celeste 8 ft. 61 pipes
Octave 4 ft. 73 pipes
Flute Harmonic 4 ft. 73 pipes
Mixture 4 ranks 244 pipes
Cornopean 8 ft. 32 pipes
Oboe 8 ft. 73 pipes
Clarion 4 ft. 73 pipes

CHOIR

Principal 8 ft. 73 pipes
Concert Flute 8 ft. 73 pipes
Dulciana 8 ft. 73 pipes
Flute d'Amour 4 ft. 73 pipes
Nazard 2 1/4 ft. 73 pipes
Piccolo 2 ft. 73 pipes
Tierce 1 3/4 ft. 73 pipes
Clarinet 8 ft. 73 pipes
Chimes 8 ft. 21 notes

ECHO

Diapason 8 ft. 61 pipes
Echo Bourdon 8 ft. 61 pipes
Dulcian 8 ft. 61 pipes

Dulcian Celeste 8 ft. 49 pipes
Trumpet en Chamade 8 ft. 61 pipes
PEDAL

Acoustic Bass 32 ft.
Diapason 16 ft. 44 pipes
Bourdon 16 ft. 56 pipes
Lieblich Gedeckt 16 ft.
Octave 8 ft.
Dolce Flute 8 ft.
Cello 8 ft. 32 pipes
Flute 4 ft.
Bombard 16 ft. 44 pipes
Trumpet 8 ft.

SCHNITGER FESTIVAL DRAWS DISTINGUISHED MUSICIANS

In commemoration of the 250th anniversary of the death of Arp Schnitger, a Festival was held from Aug. 18-23 in the area of Groningen, Holland, where a number of his important instruments are well-preserved. Schnitger's artistic concepts were carried on in this area even well into the 19th century.

Participants in the Festival constitute a Who's Who of North European scholars and performers. Lectures were delivered by M.A. Vente (Utrecht), Bernhard Edskes (Zürich), Helmut Winter (Hamburg), W. Kaufmann (Göttingen), Harald Vogel (Hamburg), Willem Talsma (The Hague), and H. L. Ousoren (Wassenaar). Recitals were played by Marc Schaefer (Strassburg), Harald Vogel, Johan van Meurs (Groningen), Klass Bolt (Haarlem), Willem Talsma, and Wim van Beek (Groningen).

NORTH CAROLINA ORGANIST RETIRES AFTER 23 YEARS

Elisabeth Brewer Armstrong retired at the end of August after 23 years of service at the First Presbyterian Church, Gastonia, N.C. Mrs. Armstrong is a graduate of Limestone College, Gaffney, S.C., and of the Guilman Organ School, New York City. Her organ study has been with Gaston Dethier, William C. Carl, Willard Nevins, and Catharine Crozier.



Lillian Robinson, acting head of organ instruction at Moody Bible Institute, Chicago has become organist at the Gary Memorial United Methodist Church, Wheaton, Ill. A native of western New York, Mrs. Robinson was valedictorian of her high school class and received her BMus from Oberlin summa cum laude. As a teaching fellow at Vassar, she was assistant to Dr. E. Harold Geer. She has played many recitals in the Chicago area and elsewhere and has been guest organist in many area churches. She has been recitalist at national conventions and has served on many local and national committees. Since 1966 she has been organist of the First Presbyterian Church, Oak Park.

ALBERT R. RIENSTRA has been named chairman of a committee which serves as a liaison between the Acoustical Society of America and the American Institute of Architects.

Aeolian CHORAL SERIES

New for S.A.T.B.

- Bruckner-Nordin, D. W.**
How Lovely Is Thy Dwelling-Place
#2225 Text from Ps. 84. Easy a cap. .25
- Matthews, Thomas**
Praise The Lord, O My Soul
#2226 from Ps. 103 Organ acc. .30
- Roff, Joseph**
Come, Ye Disconsolate .30
#2224 A new arrangement of the well-known Hymn-Anthem. Easy.
- Take Up Thy Cross .30
#2223 Traditional chorale; Lent or general use. Easy.

Christmas Cantatas

- Van Hulse, Camil**
• Christmas Oratorio, The* \$1.50
Classic and modern blend to tell the Christmas story. Narrator, Sop. Mezzo, Ten. & Bar. solos, with combined Jr. & Sr. choirs.
- 'Twas In The Moon of Wintertime .75
Combined Jr.-Sr. choirs relate the Christmas celebration by Fr. mission and Indian children, circa 1640, in a very delightful musical setting.
- Protheroe, Daniel**
• King of Kings* .90
Joyous, melodious; text from scriptures. Mixed chorus with S.A.T.B. soli.
- Cain, Noble**
• King and The Star, The S.A. .60
Legendary text, easy and tuneful. For school or junior choirs.
*Orchestration on rental only from the Publishers
- Send for List, Catalog and Approval Selections

H. T. Fitz Simons Company, Inc.
Dept. D
615 N. LaSalle Chicago, Ill. 60610

The comprehensive survey of Organ Building and Design

By POUL-GERHARD ANDERSEN

Translated by JOANNE CURNUTT. A concise, inclusive exposition of the traditions of European organ building from the Middle Ages to the present, this study is both an historical and a technical survey. The author discusses the tonal design and characteristics of organs from different countries and periods, and explains how the technical parts of the organ determine its tonal character and general structure. Eighty-two pages of plates enhance the text. \$15.00

OXFORD UNIVERSITY PRESS
200 Madison Ave., New York, N.Y. 10016

CHARLOTTE - WILLIAM

ATKINSON Organ — Flute CONCERTS

Organ — Organ with Flute

Army and Navy Academy
First Presbyterian Church
of Oceanside

Inquiries

ATKINSON CONCERTS
"MUSIKHAUS"

P. O. BOX 386
CARLSBAD, CALIFORNIA 92008
714-729-2990

MUSIC IN WORSHIP

Watch for Announcement

of

1970 Sessions

BOY'S TOWN, NEBRASKA

Inquire: Music Department

The CHARLES W. McMANIS Company

Organ Builders

TENTH AND GARFIELD
KANSAS CITY 4, KANSAS

ROBERT NOEHREN

University of Michigan



RECITALS

RECORDING ARTIST

Box 120
Ann Arbor, Michigan
48107

"ORGANERIA ESPAÑOLA" MADRID

(Spanish Organ Builders)

World-famous for top quality.
All actions available — direct electric or electro-pneumatic or mechanical traction.
Early delivery — very competitive prices.

Let us Bid before you sign a contract for a new organ.
Send specifications and design of building for our price.
Results could surprise you!

Have you ever heard real fiery Spanish trumpets? We build them!

D. Whiting

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

A
P
O
B
A

TELLERS ORGAN CO.

• BROOKFIELD, ILLINOIS — SAINT BARBARA R. C. CHURCH
2 Manuals — 14 Ranks

architects and builders
of custom instruments
created for a purpose

1906 — 1969

Erie, Pennsylvania

The Orgelbüchlein— Its History and Cantus Firmus Treatment

By Ruthann Richards

INTRODUCTION

For many decades Johann Sebastian Bach's *Orgelbüchlein* has been a source of controversy. Unless new evidence is discovered, the question of when (and therefore, where) the *Orgelbüchlein* was written will never be solved. Some early authors (André Pirro, for example, in his *J. S. Bach*) believed it to be written in Cöthen, partly because of the mention of that town on the title page. However, they may have failed to notice or to take into account the abbreviation *p. t.* preceding the words *Capellae Magistro*. This designation usually means *pro tempore*, and therefore, would indicate that, at the time the title page was written, Bach was Kapellmeister to the Prince of Anhalt-Cöthen "for the time being." The only times he was *pro tempore* Kapellmeister to the Prince were between August and December, 1717, and in April of 1723.

Bach had gone to Weimar as court organist and chamber musician to Duke Wilhelm Ernst. In 1716 the aged Kapellmeister at Weimar, Johann Samuel Drese, died. Since Bach had assumed much of Drese's work during the previous two years, he naturally thought he would obtain the position. When Wilhelm Ernst was unable to engage Georg Philipp Telemann as the new Kapellmeister, he appointed Johann Wilhelm Drese, Johann Samuel's son, whom Bach felt to be a very inferior musician.

Therefore, when Bach was offered the position of Kapellmeister at Cöthen in August, 1717, he accepted readily, although he had not as yet secured leave from his position in Weimar. When he requested his dismissal, the Duke refused, and a spirited controversy began which ended in Bach's being put in jail. Bach was adamant, and since the Duke did not want an open quarrel with the court at Cöthen, Bach was released with an unfavorable discharge after almost a month in jail. The following is an excerpt from the reports of the court secretary as given in *The Bach Reader*:

On November 6, [1717], the quondam concertmeister and organist Bach was confined to the County Judge's place of detention for too stubbornly forcing the issue of his dismissal and finally on December 2 was freed from arrest with notice of his unfavorable discharge.¹

Several authors, among them, Stainton de B. Taylor, believed that the *Orgelbüchlein* was written, or at least compiled, while Bach was in jail.² He assumed that the *pro tempore* could only have been used at this time. Bach was indeed *pro tempore* Kapellmeister; he had accepted the position in Cöthen and had moved his family there in the summer of 1717. According to the court records, he began receiving wages on August 1, 1717, from Prince Leopold, even though he was still in Weimar.

Georg von Dadelsen was possibly the first Bach scholar to realize that this *pro tempore* might have been used at some other time during Bach's life. He found that, according to the records of the Council of Leipzig, on April 19, 1723, after Bach had accepted the position there and was preparing to move, he once again used the designation *pro tempore*. Therefore, the title page could also have been written at this time. Von Dadelsen contends that most of the pieces were written in Weimar, with the title page being affixed in April, 1723.³

The abbreviation *p. t.*, however, is also used in Germany to signify *Praemisso titulo* and *pleno titulo* (the latter indicating "with full title"). If the latter is what Bach wished to indicate, that is, that he had the full title of Kapellmeister, then the title page could have been written during any of the Cöthen years.

Even if the title page contained a definite date, this could not be taken as infallible proof of the time either of the composition of the separate pieces or of the compilation of the collection, for Bach might have prefixed a date at any time. Many early scholars assumed that the *p. t.* had to affect the entire *Orgelbüchlein*, and therefore, the individual chorales were composed within a very short time. One should, however, consider the *p. t.* as affecting only the title page and should try to date the separate pieces by other means.

PLAN OF COMPOSITION

One of the most frequently used methods of dating individual compositions is by watermarks. These, too, present several problems. As von Dadelsen points out, up until now only one watermark, that for 1714, has been confirmed;⁴ he goes on to say that the watermarks, when known, can indicate the earliest date a piece may have been composed. Even this, however, is not infallible, for Bach composed countless organ chorales during the first two decades of the 18th century; when he conceived the idea of the *Orgelbüchlein*, he possibly selected various ones of these and recopied them into the present manuscript. Therefore, the watermarks cannot be used as a definitive guide to the earliest date of a composition. Likewise, there is no way of determining the latest date the paper may have been used; Bach might have bought it in Weimar in 1712 and used it only years later.

We cannot even know whether or not the various pages of the manuscript were assembled at one time. Bach may have added sheets as he completed them, or he may have gathered the majority of pages together at one time. The first solution here is not as plausible as it seems, for there is a definite plan to the *Orgelbüchlein* which most likely could not have been carried out had the pages been inserted as they were finished; also, over half of the pages in the manuscript are blank except for the titles heading them. This last fact especially seems to give credence to the idea that the collection was planned with a certain order of hymns in mind. Had it been a mere gathering of organ chorales, why would Bach have so carefully notated titles and then done nothing with the majority of them? It seems more likely that most of the manuscript sheets were assembled within a very short period of time and that the plan of the entire book was then laid out, with the individual pieces being either copied into the manuscript or directly composed therein.

A somewhat more reliable means of indicating that the *Orgelbüchlein* chorales were written, or at least compiled, over a period of years (rather than within a few months) is the notation itself. Bach employed three types of soprano clefs. Through comparison with dated cantatas in which the evolution of the types of clefs can be seen, one can arrive at tentative dates for some of the compositions. Von Dadelsen discovered that two of the preludes employ a type of soprano clef used only in Leipzig. Both of the other clefs were used in Weimar, and therefore, according to von Dadelsen, all but two of the preludes were probably completed there. Of the two remaining pieces, "O Traurigkeit, o Herzeleid" exists only as a fragment — one and one-half measures appear in the manuscript; the second, "Helft mir Gottes Güte preisen,"

is the 15th prelude of the completed *Orgelbüchlein*. Here again, however, the use of clefs does not necessarily indicate that the pieces were actually composed in a specific year; they may have been composed some years previously and not copied into the collection until that time.

The same can be said concerning the various uses of the flat in the manuscript. In Bach's earlier works the flat is supposedly employed to indicate a natural in the keys with sharps, as well as to indicate a regular flat, with the practice of showing a natural solely by use of today's natural sign only gradually taking over. One of the few pieces in the manuscript in which a flat is used to indicate a natural, as well as a flat, however, is "Das alte Jahr vergangen ist" (which has no key signature). It is rather difficult for this writer to believe that this was one of the earliest chorales to be composed, partly since Bach used this introspective type of setting only three times in the entire *Orgelbüchlein*.

According to Ernst Arfken ". . . the surest mark for Weimar as the place where the *Orgelbüchlein* was begun are the *Weimarer Gesangbücher*."⁵ All except nine of the chorale tunes in the proposed *Orgelbüchlein* appeared in the 1708 *Weimarer Gesangbuch* and all but two *alio modo* versions were in the 1713 edition. These exceptions were found in other hymnals of the time, and so were easily accessible to Bach.

Charles Sanford Terry had previously discovered that 159 of the 161 hymn tunes of the proposed *Orgelbüchlein* were in the *Psalmody Sacra* of 1715.⁶ The order of the tunes in the two hymnals must be remarkably similar, for both Arfken and Terry pointed out that Bach followed the order of the respective hymnals with very little change. In a few instances Bach exchanged the positions of two pieces. For example, in the 1713 hymnal, "Erschienen ist der herrliche Tag" follows "Heut triumphieret Gottes Sohn," while in the *Orgelbüchlein*, it precedes it.⁷ Arfken presents a very logical reason for this, namely, that Bach arranged the chorales so one need not turn the page in the settings requiring two pages.⁸ This seems plausible, for the only arrangement in the *Orgelbüchlein* manuscript in which one must turn a page in the course of a piece is "Christ ist erstanden," which has three verses. Here one must turn between the second and third verses, but this is quite easily done.

The pedal ranges of three of the chorale preludes of the *Orgelbüchlein* present problems as to where certain of the arrangements were written. William Leslie Sumner states that the highest pedal notes on the organs at Arnstadt and Mühlhausen were *d'* and at Weimar, *e'*.⁹ Werner David agrees and adds that the lowest octave of these pedalboards was a short one without the low *C#*. The three Leipzig organs (at Thomaskirche, Nikolaikirche, and Paulinerkirche) all had *e'* as the highest note and the short octave with no *C#*.¹⁰ None of the 18 Leipzig chorales employs any pedal pitches other than those within the ranges of the instruments.

Two of the *Orgelbüchlein* preludes, "Gott, durch deine Güte" and "In dulci jubilo," have pedal ranges extending to *f'* and *f#'* respectively. A third, "Christus, der uns selig macht," employs the low *C#*. The Schlosskapelle organ at Cöthen included the low *C#*; both Wilhelm Rust and André Pirro pointed out that the Agnuskirche organ in Cöthen contained the upper *f'* and *f#'*.¹¹

Since it is not likely that Bach would have included three impractical pieces in an otherwise practical volume, this writer is inclined to believe that these pieces must have been written in Cöthen, or at least with the

Cöthen organs in mind. Possibly they were composed for students who practiced and whom Bach taught on these organs. If he did write them there, this would give credence to the idea that Bach had obtained the paper on which he copied (or composed) these three in Weimar (von Dadelsen includes them in a Weimar period, partly because of the watermarks) and did not use it until some time later.

It has been suggested by Philipp Spitta that the pedal part could have been played an octave lower in the preludes with the high pedal notes.¹² This is plausible except for the fact that in "Gott, durch deine Güte" Bach indicated the only registration found in the entire *Orgelbüchlein*: an 8 ft. Principal is called for in the manuals and an 8 ft. Trumpet in the pedal. Besides possessing the range, the Agnuskirche organ in Cöthen also contained both of these stops.

Most of the preludes of the *Orgelbüchlein*, then, were probably written at Weimar, with a few composed in Cöthen and Leipzig, as revealed through the evidence of their pedal ranges, clefs, use of flat signs, and the similarity of the entire volume to the *Weimarer Gesangbücher*. Unless new documents are found, however, we can only surmise from available evidence.

* * * *

The question of why the *Orgelbüchlein* was written (and therefore, for whom) is somewhat easier to solve, although its solution is not very specific. Bach himself gave the clue in the title page:

Orgelbüchlein

Worinne einem anfahenden Organisten Anleitung gegeben wird, auff allerhand Arth einen Choral durchzuführen, anbey auch sich im Pedal studio zu habitiren, indem in solchen darinne befindlichen Choralen das Pedal gantz obligat tractiret wird.

Dem höchsten Gott allein zu ehren, Dem Nächsten, draus sich zu belehren.

("Little Organ Book, Wherein instruction is given to a beginning organist, in carrying through a chorale in all kinds of ways; also, in addition, to be used in the study of the pedal, since, in the chorales treated herein, the pedal is treated completely obligato. To honor the most high God alone, and from this, to instruct my neighbor.")

The main purpose of the *Orgelbüchlein*, then, was to teach the beginning organist various ways of developing the chorale melody and also to help him acquire facility in the use of the pedals, which are treated in an obligato, or essential, manner throughout. A great many of Bach's early organ chorales have no pedal at all; in the ones that do, this part can usually be played on the manuals just as well as on pedal. In only a few of Bach's pieces before the *Orgelbüchlein* was the pedal truly obligato (as in several of the variations in the partitas). Obligato pedal had been employed by a few earlier composers in their organ chorales (as by Buxtehude, Scheidemann, Böhm, and Pachelbel), but these composers were not consistent in its usage. In some chorales the pedal was mandatory, in some it was optional, and in some, impossible. Therefore, this was the first collection of its kind to employ a completely obligato pedal throughout. This naturally would be important in the technical training of any beginning organist.

Spitta and Taylor both state that Friedemann Bach's training was the reason the book was written.¹³ If this were true, the collection could not possibly have been compiled in Weimar,

Miss Richards is a graduate of the College-Conservatory of Music at the University of Cincinnati with a B.M. in sacred music and the M.M. in musicology. She has studied organ with Parvin Titus and is a member of Pi Kappa Lambda.

for at the time the Bach family left that city, Friedemann was not yet seven years old. Von Dadelsen presents a somewhat more realistic theory:

At the end of the Cöthen and beginning of the Leipzig time, the *Orgelbüchlein* would have indeed served this oldest son of Bach for a great part of his instruction in organ and composition, and it is well possible, that even in this connection the instructive title page originated.¹⁴

Unless Friedemann were extremely advanced for his age, however, it still seems a bit unlikely that the book was written for him even in Cöthen, for he was only 12 years old when the family moved to Leipzig.

It is true that his father may have written some of the pieces for Friedemann before he had begun receiving instruction in organ, but there seems to be a more plausible solution and that is, that Bach did his first extensive teaching while in Weimar and probably used the pieces in this connection. Most likely he continued to use these arrangements as instructional material throughout his life, for his sons as well as for his other pupils.

It seems most logical that Bach wrote the majority of the *Orgelbüchlein* preludes while he was in Weimar and prefixed the title page either at the beginning or end of the Cöthen period. While living in Cöthen, Bach wrote several other works which were to be used as "instruction books," among them, *Das wohltemperierte Clavier, Clavierbüchlein vor Wilhelm Friedemann Bach*, and the *Notenbüchlein für Anna Magdalena Bach*. Authors such as Taylor who contended that Bach could not have written any of the *Orgelbüchlein* in Cöthen because he was not serving as organist, but rather was mainly involved with the orchestra, must have ignored the pedagogical purpose indicated on the title page. Because Bach taught in Weimar, Cöthen, and in Leipzig, the pieces would have been quite practical in all three cities; in addition, when Bach played for church services (as he did regularly in Weimar and occasionally in the other cities), the arrangements could also have been used for this purpose.

CANTUS FIRMUS TREATMENT

In his plan for the *Orgelbüchlein*, Bach outlined places in the manuscript for 164 preludes on 161 hymns. Fewer than one third of them (only 46) were completed. The remaining pages are blank except for the hymn titles heading them. The fragment "O Traurigkeit, o Herzeleid" (in which one and one-half measures are written out) is the only exception.¹⁵

That Bach must have intended to continue work on the *Orgelbüchlein* is evident from the fact that when a composition did not fit within its allotted page (each page contains six staves), he usually wrote the remaining portion of it either underneath the lowest staff in tablature notation (as with "Wir Christenleut'") or at the bottom of the previous page (as with "Vom Himmel kam der Engel Schar"). Occasionally, as with "Puer natus in Bethlehem" and "Ich ruf zu dir, Herr Jesu Christ," he did finish a piece at the top of the following page, but in these cases, usually fewer than two short measures were left.

Although Bach indicated no divisions in the manuscript, the order of chorales follows closely the arrangement of the hymnals that he probably used. Not until the *Bach Gesellschaft Ausgabe* of 1878 was any significance attached to the order of the preludes; at that time the editor, Wilhelm Rust, said only that they were based upon the church year. Terry was the first to point out that the first half of the 1715 *Psalmodia Sacra* contains, as does the *Orgelbüchlein*, hymns for the church festivals and seasons and the second half, hymns of a more miscellaneous character.¹⁶ From this he made the first comprehensive listing of the chorales by the divisions of the church year; Albert Riemenschneider later compiled a slightly different one. The following table is a consolidation of the two listings, with the chorales of the proposed *Orgelbüchlein* arranged by the seasons and feast days of the church year (the numbering of the chorales is that of the Riemenschneider edition).¹⁷ It can be seen that, in the first section, 36 of 60 proposed preludes were completed, while in the second half, only 10 of 104 were finished.

THE CHORALES OF THE PROPOSED ORGELBÜCHLEIN ARRANGED BY THE SEASONS AND FEAST DAYS OF THE CHURCH YEAR

Season or Feast Day	Numbers of the pieces included in this category	Number of completed preludes in this section
A. Major church festivals and seasons:		
1. Advent	1-4	all
2. Christmas	5-15	10
3. Old and New Year	16-18	all
4. Epiphany	19	all
5. Purification of the Blessed Virgin Mary	20	all
6. Passiontide	21-33	7
7. Easter	34-39	all
8. Ascension	40-41	none
9. Whit-Sunday (Pentecost)	42-48	1
10. Trinity Sunday	49-54	3
11. Feasts of various Saints and Apostles	55-60	none
B. The Christian Life		
1. The Catechism	61-66	2
2. Penitence and Amendment	67-77	2
3. Holy Communion	78-86	none
4. Christian Life	87-96	1
5. In Time of Trouble	97-113	3
6. The Church	114-126	none
7. Funeral	127-142	1
8. For Diverse Occasions	143-156	none
9. The Life Eternal	157-164	1

The chorale preludes themselves constitute a collection unique in music literature, although in general techniques they represent a continuation and amalgamation of the styles of the preceding composers of chorale preludes. Albert Schweitzer described the typical chorale prelude in the *Orgelbüchlein* as follows:

In this the melody is used as a *cantus firmus*, unaltered and uninterrupted, usually in the uppermost voice; round it plays an independently conceived motive, not derived from any of the lines of the melody, but prompted by the text of the chorale, and embodying the poetic idea that Bach regarded as characteristic for music and expressible in musical terms.¹⁸

These preludes are, with few exceptions, the simplest Bach wrote during his maturity. The chorale tune is almost always in the soprano. Only in two instances is it not stated in that voice: in the first, "Christum wir sollen loben schon," the tune is in the alto; in the second, "O Lamm Gottes, unschuldig," it is in canon between bass and alto. Seven other preludes contain canons, but in all of these, one of the participating voices is the soprano. The canons are the following:

- 1) "Gott, durch deine Güte" — canon between soprano and pedal (the tenor voice in pitch) at the octave
- 2) "In dulci jubilo" — canon between soprano and pedal (tenor) at the octave
- 3) "O Lamm Gottes, unschuldig" — canon between pedal (tenor) and alto at the fifth
- 4) "Christe, du Lamm Gottes" — canon between tenor and first soprano at the twelfth
- 5) "Christus, der uns selig macht" — canon between soprano and pedal at the fifteenth
- 6) "Hilf Gott, dass mir's gelinge" — canon between soprano and alto at the fifth
- 7) "Erschienen ist der herrliche Tag" — canon between soprano and pedal at the fifteenth
- 8) Two settings of "Liebster Jesu, wir sind hier" — canons between first and second soprano at the fourth below.

The melodies in the *Orgelbüchlein* are almost all stated very simply: some are stripped bare of all non-harmonic tones, while others retain a few. There are only three arrangements with highly ornamented tunes in the entire collection; these are reminiscent of the chorale preludes of Buxtehude and Böhm and are ornamented both with agréments and non-harmonic tones. They are "Das alte Jahr vergangen ist," "O Mensch, bewein' dein' Sünde gross," and "Wenn wir in höchsten Nöthen sein." In only one of the *Orgelbüchlein* preludes is the chorale tune not stated completely in any voice; this is "In dir ist Freude," a small chorale fantasia, in which each phrase is broken off before it is completed.

There is an almost complete lack of complexity in the rhythms of the chorale tunes. Robert Tusler notes that Bach preferred a rhythmically plain and sturdy tune, frequently removing all vestiges of rhythmic interest.¹⁹ The chorales are usually stated in either quarter or half notes, sometimes with

is not just a theory that an over-zealous author developed. Geiringer offers the following documented piece of evidence:

Johann Gotthilf Ziegler (1686-1747), who studied with Bach in Weimar, recorded a very significant piece of advice his master gave him as to how to perform chorales: the pupil should not merely play the hymns in an offhand manner, but ought also to express the 'affect' (the symbolical and emotional content) of the text.²⁰

Examples of Bach's portrayal of affections abound in his organ music. One such is found in one of the most beautiful of all the *Orgelbüchlein* preludes, that on the Passion chorale "O Mensch, bewein' dein' Sünde gross." A very ponderous feeling is attained through the use of a highly ornamented melody and the prevalence of stepwise movement. The final chord of the penultimate measure is a Neapolitan of the dominant chord (which is found in no other arrangement in the *Orgelbüchlein*), following which Bach indicated "adagissimo." At this most intense moment, the words to be represented are "suspended on the cross" ("an dem Kreuze lange").

There is no doubt that Bach accepted the doctrine of the *Affektenlehre* and subscribed to it, at least in part. To try to ascribe a specific meaning to almost every note that he wrote, however, is nonsense. To represent the overall meaning of the text was indeed important to Bach, but much more important was the total musical effect.

The chorale preludes of the *Orgelbüchlein*, then, form a collection unique to Bach, as well as to the whole of music history. The similarity in the manner of treating the melodies is amazing, yet each prelude is an entity in itself and each one has a different and definite personality.

NOTES

¹⁴Hans T. David and Arthur Mendel, eds., *The Bach Reader* (New York: W. W. Norton & Company, Inc., 1945), p. 75.

¹⁵Stainton de B. Taylor, *The Chorale Preludes of J. S. Bach* (London: Oxford University Press, 1942), p. 32. It is indeed possible that Bach spent some of his time in jail compiling the *Orgelbüchlein*; the writer believes, however, that the amount of attention given to this theory is unwarranted, especially since there is only one month involved.

¹⁶Georg von Dadelsen, "Zur Entstehung des Bachschen *Orgelbüchleins*," *Festschrift Friedrich Blume zum 70. Geburtstag*, ed. Anna Amalie Abert and Wilhelm Pfannkuch (Kassel: Bärenreiter, 1963), p. 74.

¹⁷*Ibid.*, p. 77.

¹⁸Ernest Arfken, "Zur Entstehungsgeschichte des *Orgelbüchleins*," *Bach-Jahrbuch*, LII, ed. Alfred Dürr and Werner Neuman (Berlin: Evangelische Verlagsanstalt, 1966), p. 46.

¹⁹Charles Sanford Terry, "The 'Orgelbüchlein': Another Bach Problem," *The Musical Times*, LVIII (February 1, 1917), p. 60.

²⁰Arfken, p. 56.

²¹*Ibid.*, p. 46.

²²William Leslie Sumner, *The Organ: Its Evolution, Principles of Construction and Use* (London: MacDonald, 1952), p. 511.

²³Werner David, *Johann Sebastian Bach's Orgeln* (Berlin: Brüder Hartmann, 1951), p. 107.

²⁴Johann Sebastian Bach, *Werke*, ed. Bach-Gesellschaft (Ann Arbor: J. W. Edwards, 1947), XXV, Pt. 2, p. viii; and André Pirro, *Johann Sebastian Bach: The Organist and His Works for the Organ*, trans. Wallace Goodrich (New York: G. Schirmer, 1902), p. 85.

²⁵Philipp Spitta, *Johann Sebastian Bach*, trans. Clara Bell and J. A. Fuller-Maitland (New York: Dover Publications, 1951), vol. I, p. 602.

²⁶Spitta, Vol. I, p. 598 and Taylor, p. 33.

²⁷Von Dadelsen, pp. 78-79.

²⁸Oddly enough, the key signature of this piece is six flats — unlike any other of Bach's organ works. The closest he ever came to this in his organ works was in three pieces with four sharps as their signatures and two with four flats. Whether Bach abandoned this piece as "impractical" (which is doubtful) or whether he did not have time to complete it will probably never be known. Apparently no other copy (or fragment) of this piece is extant, so this could lend some support to the theory that Bach composed directly into the manuscript.

²⁹Terry, p. 60.

³⁰Johann Sebastian Bach, *Orgelbüchlein*, ed. Albert Riemenschneider (Bryn Mawr, Pennsylvania: Oliver Ditson Co., 1933), pp. xiv-xvi.

³¹Albert Schweitzer, *J. S. Bach*, trans. Ernest Newman (2 vols., Boston: Bruce Humphries Publishers, 1962), Vol. I, p. 283.

³²Robert L. Tusler, *The Style of J. S. Bach's Chorale Preludes* (Vol. I, No. 2 of "University of California Publications in Music"; Berkeley: University of California Press, 1956), pp. 96-97.

³³*Ibid.*, p. 97.

³⁴*Ibid.*, p. 104.

³⁵Karl Geiringer, *Johann Sebastian Bach: The Culmination of an Era* (New York: Oxford University Press, 1966), p. 236.

³⁶*Ibid.*, p. 234.

Harpsichords Clavichords



Sperrhake
Harpsichords

Passau/W.-Germany
Box 532

HANSEN ORGANS

Constructors
&
Rebuilders of
QUALITY
PIPE ORGANS

QUINCY, ILLINOIS 62301

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.

Reid Organ Co.

P.O. Box 363

(408) 248-3867

Santa Clara, California

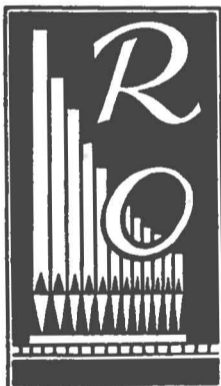
OUR 1969 CATALOGUE ILLUSTRATING A COMPLETE LINE OF ORGAN SUPPLIES, PIPES & TOOLS IS NOW AVAILABLE.

Send \$1.00 for your copy of this complete manual. This deposit is deductible from the first purchase of \$10.00 or more made during 1969.

DURST & CO., INC.

P. O. BOX 1165M • ERIE, PENNA.

"THE LARGEST AND MOST COMPLETE ORGAN SUPPLY HOUSE IN NORTH AMERICA"



Ruhland Organs

DESIGNERS

BUILDERS

7715 Marlborough Avenue
Cleveland 29, Ohio

Phone: 216-884-1940

BERKSHIRE ORGAN COMPANY

68 So. Boulevard, West Springfield, Massachusetts

PIPE ORGAN ARCHITECTS & BUILDERS

E. H. HOLLOWAY CORPORATION

PIPE ORGANS

CUSTOM REBUILDING

New Organs — Service

INDIANAPOLIS, INDIANA

Tel. CL 5-4409

P. O. Box 20254

AIKIN ASSOCIATES

BOX 144 CLOSTER, N. J.

(201) 768-7231

Tuning - Maintenance - Rebuilding

Felix Schoenstein & Sons Pipe Organ Builders

SAN FRANCISCO, CALIF.

FRANK C. WICHLAC

Research Division

Saville Organ Corporation
Northbrook, Illinois

Designer and Builder
Tonal Revisions

RICHARD MINNICH
156 LONGVIEW AVE.
WHITE PLAINS, N. Y. 10605

CLASSIFIED ADVERTISEMENTS

POSITION WANTED

POSITION WANTED — ORGANIST DIRECTOR, Catholic or Protestant, married, tenor, 3 children. In last position over a decade; in present position 3 years. Seeking church position in Chicago's North or N.W. side or suburbs. Experienced in all choirs and new liturgy. Prefer pipe organ. Address K-5, THE DIAPASON.

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 era. 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 through 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.

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 & Colton, and many other makes of organs. All items sold with full money-back guarantee of satisfaction. Vestal Press, Vestal 26, N.Y. 13850.

ENGINEERS — MAJOR MANUFACTURER of high quality electronic church and theatre organs is expanding its design staff. This is a unique opportunity for engineers with experience or interest in organ design, and who can make positive contribution. Require BSEE or MSEE with good record of accomplishment. Reply in confidence to J-2, THE DIAPASON.

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

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.

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.

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.

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

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.

SPERRHAKE HARPSICHORDS AND clavichords. Excellent, dependable, beautiful. Robert S. Taylor, 8710 Garfield St., Bethesda, Md. 20034.

WANTED—MISCELLANEOUS

ORGAN DRAFTSMAN WANTED

Experienced layout man, ability to make renderings desirable but not required. Send resume. All replies confidential.

AEOLIAN-SKINNER ORGAN CO., INC.
Pacella Park Drive Randolph, Mass. 02368

WANTED — CONGREGATIONAL Church, Woodstock, Vt., part-time position. Organist-choir director. Salary \$3,600. Open to discussion. Plus fringe benefits. Volunteer adult choir, 20 members, youth choir, junior choir, 1968 3-manual Austin organ. Call or write Rev. David B. Johnston, Woodstock, Vt. 05091. 802/457-1304.

WANTED — ANGLICAN CATHEDRAL, Victoria, British Columbia, Canada: Vacancy for organist and choirmaster from November, 1969. Mixed adult choir; also boys' choir. Traditional church music and also considerable emphasis on contemporary folk music. Three (possibly four) services each Sunday, weekly rehearsal, Saturday choir school. Studio provided for private teaching. Write with full details and for further information to: The Very Rev. Brian Whitlow, 912 Vancouver St., Victoria, B.C.

Zinc pipe maker wanted.

Write to:

ORGAN SUPPLY CORPORATION
P.O. Box 999, Erie, Pa. 16512

WANTED — QUALIFIED PIPE ORGAN mechanics for several Western territories capable operating and financing their own service and repair business associating with Miller on installations, service and sales. Excellent opportunities for couples enjoying travel. Also metropolitan areas open due to retirement of valued men. Write Eugene E. Poole, 165 Lakewood Rd., Walnut Creek, Cal. 94598.

WANTED — RELAY AND SWITCH stack (keyswitches and stopswitches) for 2 manuals and pedal to 3-5 unified ranks. State make, condition and FOB price. Send dimensions (1 x w x h), stoplist, and photo if possible. Milo Swanson, 26649 Rose Road, Westlake, Ohio 44145.

Experienced man for console department. All replies confidential.

Write to:

ORGAN SUPPLY CORPORATION
P.O. Box 999, Erie, Pa. 16512

WANTED — ORGANIST CHOIR DIRECTOR, part-time, St. Paul's Episcopal Church, Kankakee, Ill. Excellent Casavant organ, two choirs. Call 815/932-6611 between 9:00 a.m.-1:00 p.m. daily or write to church.

WANTED — DUO-ART PIPE ORGAN rolls for Aeolian residence organ. Will pay double original price for Wagner roll #3289 in prime condition. Write Christopher Ross, 1069 Beach, Victoria, B.C., Canada.

WANTED — PIANO ROLLS, ORDINARY 88 notes. Duo-Arts, Ampico; also organ rolls, any kind. Bernard Blum, 5223 Jefferson, Philadelphia, Pa.

WANTED — ORGANIST-CHOIR DIRECTOR, part-time basis. J. C. Murphy, Minister, Central Methodist Church, Clifton Forge, Va. 24422. 703/863-4156.

SALES REPRESENTATIVE WANTED

Exclusive territory includes Michigan and Ohio. Send resume. All replies confidential.

AEOLIAN-SKINNER ORGAN CO., INC.
Pacella Park Drive Randolph, Mass. 02368

WANTED — CHEST FOR WURLITZER console combination action: Joseph P. Sammut, 432 Chestnut Ave., San Bruno, Cal. 94066.

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 — EXPERIENCED, WELL-rounded pipe organ man for growing company. Send resume: Cannarsa Organs, Inc., Hollidaysburg, Pa. 16648.

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.

WANTED — FIRST 12 PIPES OF GOOD quality Fagott 16'; give scale. Cannarsa Organs, Inc., Hollidaysburg, Pa. 16648.

CLASSIFIED ADVERTISEMENTS

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

FOR SALE

FOR SALE — WICKS STYLE-75 Orchestral theatre pipe organ includes 8' tin violin, 8' classic scaled trumpet, 8' vox humana (on separate chest), 8' concert flute to 16' bourdon, 8' diapason to 16' diaphone mitered to 12'. Percussion includes orchestral bells, xylophone, chimes, rosewood marimba-harp, plus full traps. Relay has been completely re-leathered, console magnificently re-finished in mahogany, oak and gilt. Chests trouble-free direct electric action. Includes 3 HP 10" blower and swell shades. Screw junction terminal strips make rewiring one evening's work. Organ will fit in 10' x 12' space — perfect for home. Organ dismantled and trayed. Buyer may remove for \$900.00 or arrange for shipping. Contact F. Lee Eise-man, President, Manco Theatres, Inc. 585 Washington St., Quincy, Mass. 02169.

FOR SALE — MÖLLER 14-RANK Organ complete with 3 manual console equipped usual couplers and pistons. Includes harp and real chimes. Now in regular sanctuary use. Organ fund low? We'll work something out. Write W. Arnold c/o Church in the Highlands, Bryant & Longview, White Plains, N.Y. 10605.

FOR SALE — 3-MANUAL DRAWKNOB console by Organ Supply with separate capture combination by Möller; 3-rank and 4-rank Pitman chests by Durst. All new 1956. Foreign pipes: tierce, nazard, dulciana, octave. Möller 16' fagotta, 12 pipes, and 8' clarinet. Box 8215, Erie, Pa. 16505.

FOR SALE — ESTEY PITMAN DUPLEX chest of 6 straight stops of 61 notes each. Presently 4 stops are duplexed, other 2 have action, but play only one manual. Leather in excellent condition. Good for small church or house organ. \$450.00. D. F. Pilzecker, 527 Federman St., Toledo, Ohio 43609. 419/385-3950.

FOR SALE OR TRADE — 1928 KILGEN 14-ranks; also nearly new Allen. 2-manual full pedal, \$2,000.00. Interested in smaller pipe organ for home installation. Jon R. Has-sell, 1004 Mitchell Road, Nashville, Tenn. 37206.

FOR SALE — HENRY PILCHER & SONS 700-pipe electric pipe organ. Good condition. Dismantled. Will deliver anywhere. Contact Sandy's Antique Co., 404 Desaird, Mon-roie, La. 71201. 318/387-1435 or 318/387-1863.

FOR SALE — 2-MANUAL "HALL" 20-rank pipe organ. Good condition. Removal by purchaser. Masonic Temple Corp., Water-bury, Conn. 06702.

FOR SALE — CONN CLASSIC ORGAN, beautiful walnut finish. 2-manual, AGO pedal, matching tone cabinet. \$4,500 new, asking \$2,395. 201/472-9322. Photo & Spec.

FOR SALE — BOURDON 12 NOTES. CCC 9/4 x 7/2. R. Little, 332 Homestead, Wayne, Pa. 19087.

FOR SALE

FOR SALE — EXCELLENT 1919 CASA-vant pipework on 4/4", revoiced by Casavant in 1961; 16' Contra Posaune, asking \$1,200; 8' Cornopean \$1,000; 4' Clarion \$800. Also Great 8' Diapason from tenor C only and 4' Octave, complete, both \$150; 8' Tuba Mira-bilis, on 10" with chest \$1,000. Contact Rt. Rev. John Sullivan, 1175 Concord Turnpike, Arlington, Mass. or phone 617/643-3132.

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

FOR SALE — CONSOLE MIRRORS —suitable for organ console or piano. Solid hardwood construction. Lacquer finished. Fully adjustable. Felted base. Size 14" x 5" x 5/8" high. Please specify wood finish de-sired. Full money-back guarantee. Shipped pre-paid. \$19.95. S. G. Bullions & Co., 211 York Ave., West Pittston, Pa. 18643.

FOR SALE — ESTEY 2-MANUAL CON-sole with bench, \$75. Blowers: Spencer 5 HP 3ph. with generator, \$200; Kinetic 1 HP 1ph with generator, \$100; Spencer 1/2 HP, \$75; Zephyr 1/2 HP, \$75. R. A. Jorgensen, Box 87, Andrews Station, Berrien Springs, Mich. 49104. 616/473-2193.

FOR SALE — KIMBALL PIPE ORGAN, 2 manuals, 7 ranks with 4 couplers and tu-bular-pneumatic action. Both pipework and windchests (recently re-leathered) are in good condition. Write Emil F. Kroeber, 222 East Sumner St., Hartford, Wis. 53027.

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

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

FOR SALE — HARPISCHORDS, CLAVI-chords by Neupert, world's finest, oldest maker. Catalogs on request. Magnamusic, Sharon, Conn.

FOR SALE — 4-MANUAL, 36 RANK E. M. Skinner pipe organ, completely re-built. In storage. \$12,000 like new. Stanley pipe organ Co., 38 Brookhaven Dr., East Longmeadow, Mass. 01028. 525-7951.

FOR SALE — 15-RANK CHAPEL OR-gan, reconditioned 1966, is in working condi-tion. Reasonable offer acceptable. Write First Congregational Church, Winchester, Mass. 01890, or call 617/729-0328.

FOR SALE — BALDWIN MODEL 48C organ. Robert Buzzard, 2029 W. Cermak Rd., Chicago, Ill. 60608. 312/927-2477.

FOR SALE

FOR SALE — ALLEN ORGAN, THE-atre deluxe, only 2 years old, fully equipped including traps, breath accenter, calliope, professional gyro plus string, bass, and traps cabinets. Console and speakers finished in French walnut. Originally \$8,600.00; will sacri-fice for \$6,000.00. Call 616/245-6246 or write J. Paul Dykstra, 946 Muriel S.W., Grand Rapids, Mich. 49509.

FOR SALE — AVAILABLE SUMMER OF 1970: 1928 4-manual Möller pipe organ. Pur-chaser must remove complete organ with excep-tion of 16' woods in pedal and 8 manual stops. Please don't respond unless you, personally, can inspect this organ soon. Richard M. Geddes Pipe Organs, 1 Lake St., Winsted, Conn. 06098. 203/379-4111.

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 privi-lege of the Few Great, are now available at reasonable prices. Sabathil harpsichords unite authentic, beautiful sound with modern reli-ability. S. Sabathil & Sons, Ltd., 6430 Larch St., Vancouver 13, B.C., Canada.

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

FOR SALE — HINNERS PIPE ORGAN, 1929, 3-manual, 21 ranks with harp. Best offer. Purchaser to remove at own expense. Specifications available. Write or phone John Van Der Ploeg, 104 Highwood Ave., Mid-land Park, N.J. 07432. 201/444-7412.

FOR SALE — SPENCER BLOWERS: 3 HP 5" wind, 220 V. S. P.; 3/4 HP 5" wind, 220 V. 3 P. Lots of Reuter chest magnets cheap. Cliff Beguelin, 1607 Learnard, Law-rence, Kans. 66044.

FOR SALE — EXCELLENT CONDI-tion; 2-manual Wicks console; 3-rank unit chest; chimes; blower, two sets of swell shades with engines. P.O. Box 22128, Dallas, Tex. 75222.

FOR SALE — WURLITZER 32' DIA-phone, 12 pipes. \$1,000 or best offer. F. H. Cooley, 581 Mountain Ave., Bound Brook, N.J. 08805. 201/356-8998.

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

FOR SALE — KILGEN 7 1/2-RANK PIPE organ, excellent condition. Write O. Derrel Smith Funeral Home, 2521 Edwards St., Alton, Ill. 62002.

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

FOR SALE

FOR SALE — SEVERAL RANKS OF EX-cellent pipes including almost new 8' spotted metal gemshorn and gemshorn celeste. Also trumpets, oboe-horn, vox humanas, and many beautiful flutes and strings all voiced on 4" WP, 25-note set of Skinner chimes with elec-tro-pneumatic action. Also 21-note graduated chimes. Pickup, no crating. Write William F. Patchell, 48 Glen Rock Ave., Malden, Mass. 02148.

FOR SALE — 13-RANK REBUILT REU-ter organ. Will sell organ, console, wind chest, metal pipes: 16' wooden pipes which include Bourdon with wind chest, stopped diapason 8', traverse flute 4', and new recti-fier. Make offer for any or all. First Presby-terian Church, Main & Steuben, Chanutte, Kans. 66720.

FOR SALE — BALDWIN ELECTRONIC organ and two Leslie speakers and cabinets. In excellent condition. Reason for sale: restora-tion of pipe organ. For price and specification write: First Presbyterian Church, 201 N. Chestnut St., Shelbyville, Ill. 62565, or call 217/774-3624.

FOR SALE — 15-RANK 2-MANUAL OR-gan, originally tracker in 1891, now electric action. Rebuilt 1950, 1960. Write for details and full description: Church of St. Mary the Virgin, 2325 Union St., San Francisco, Cal. 94123.

FOR SALE — 2-MANUAL AND PEDAL Möller, 1926. 12 ranks, some re-leathering done, new blower and rectifier. Organ may be heard and played. For more information con-tact Church Office, Jerusalem Lutheran Church, 4605 Belair Rd., Baltimore, Md. 21206. 301/485-5750.

FOR SALE — 2-MANUAL, 16-RANK Skinner organ of 1927. \$2,500, purchaser to arrange for removal at his expense. May be inspected. Specifications available from Wal-ter Blodgett, Cleveland Museum of Art, Cleve-land, Ohio 44106.

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

FOR SALE — 26-RANK PILCHER 2-manual organ available after June 15, 1969. Console, chests, pipes, blower, etc. Don Klay, Trinity Church, Market & West, Lima, Ohio 45801.

FOR SALE — 8' TRUMPET, 73-NOTE; 8' English horn, 61-note; many others. Aikin Associates, Box 144, Closter, N.J. 07624. 201/768-7231.

FOR SALE — 14-RANK, 3-MANUAL Möller pipe organ in fair condition. Imme-diate possession. For information write to: Richard P. Hartmann, Deshler, Neb. 68340.

METAL ORGAN PIPES — EXACTING workmanship. Dyer Organ Pipe Mfg., 416 Hume Ave., Alexandria, Va. 22301.

LOUIS F. MOHR & COMPANY

ORGAN MAINTENANCE

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

Telephone: SEDgwick 3-5628

Emergency Service Yearly Contracts
Harps — Chimes — Blowers
Expert Overhauling

"An Organ Properly Maintained Means
Better Music"

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



SINCE 1910



WAYNESBORO, VIRGINIA 22980


Klann INC.

MANUFACTURERS OF QUALITY ORGAN COMPONENTS

CREATIVE ORGAN BUILDING FOR ARTISTIC MUSICAL RESULTS

Greenwood Organ Company

3553 DRIFTWOOD DRIVE
CHARLOTTE, NORTH CAROLINA 28205
"THREE GENERATIONS OF ORGAN BUILDING"



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

★ 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

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