

THE DIAPASON

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Dayton workshop faculty: Daniel Moe, Daniel Hermany, Isabel Carley, Roberta Gary.

Dayton Area Workshop A Lively Affair

What can a local AGO chapter, as a professional organization, do to be of service to its membership? A perfectly fine example in answer to that question was provided by the Dayton Chapter AGO and the Dayton Choirmasters' Club who cooperated in sponsoring a splendid church music workshop in Dayton, Ohio, Oct. 11 and 12, which 227 people attended. A curious sort of peaceful coexistence reigns between these two clubs, and, as a matter of fact, they had better get along. The dean of the AGO chapter is the wife of the chairman of the Choirmasters' Club, and together, Mr. and Mrs. Emmett R. Hart lead a very lively group of musicians. The sponsoring organizations are not inexperienced at putting on these workshops — this is the 15th annual such event in Dayton. A good part of this year's success could be credited to excellent and thorough planning with lots of solid thinking, all of which was done by the workshop committee chaired by Mrs. Robert Meckstroth. The scheduling of events (with time to breathe and chat in between them!), the relaxed and cordial atmosphere, excellent meals, an extremely lively and interesting faculty, and good facilities contributed to two worthwhile days of learning and pleasure.

Workshop Sessions

Daniel Moe was in charge of adult choir portions of the workshop. Well-known as a composer, choral music conductor and author, Dr. Moe used a large packet of contemporary choral music to accompany a necessarily brief but enlightening "expose" of his ideas about what it is that makes a good choir. Without loading the session down with too much talk about technique, he nevertheless did not avoid the subject entirely. The second and third session dealt with articulation in choral singing as a clue to style, and communication through gestures with particular emphasis on conducting techniques for regular and irregular meter. Most of all, Dr. Moe tried to communicate

some concern for new directions in church music, especially his concern for participation in church music by the people of the church. Dr. Moe, who is professor of music and director of choral activities at the University of Iowa, probably took everyone "off-base" in his very personal after-dinner talk on the first evening. Few expected him to speak so personally, and fewer expected to hear him voice fears and concerns about the church and church musicians in our changing times. Those musicians who were sitting in the audience hiding the fact that they were very unhappy about the disintegration of church structures and traditions, the shortage of money and decent salaries, uncooperative pastors and committees, lethargy and apathy among the congregations, and maudlin attempts to "go pop" in music, these people must have been as surprised as we were to hear a man of Dr. Moe's position and stature say that he has often felt like "copping out" on the church. Without getting sentimental or sloppy about it, Dr. Moe continued in a very positive way to say why he stays with the church and her music (in spite of the doubts). A very sympathetic and responsive nerve was touched in this speech, and we know this because participants of the workshop were still talking about these matters the following day.

Mary Lib Lowery, Director of Education and Music at University United Methodist Church, Huntsville, Ala., was scheduled to do the children and youth choirs part of the workshop. To everyone's regret, she was unable to come to Dayton due to the death of her husband (pastor of University Methodist Church) a few days previously. At the very last minute, the committee was able to engage Daniel Hermany of Allentown, Pa. to fill in for Mrs. Lowery. Arriving late Sunday night, Mr. Hermany did a fine job of last-minute preparation for the next day's sessions. Since two sessions were al-

(continued on page 4)

Westminster Symposium: The Evolving Church & Its Music

Westminster Choir College, Princeton, N.J., was the scene of what was, for us, one of the most important, interesting, creative, and lively conferences on the subject of church music held in recent years. The symposium title, "The Evolving Church and Its Relations to Music," presumed certain things — that the church is evolving, and that this evolution has some relation to music. Some would disagree with the first half of the title and its presumption, but we viewed it as a brilliant foretaste of the high-powered thinking that would emerge in this symposium. The purpose: "Many interested composers, concert artists, theologians, church musicians, educators and students have been invited to the campus to seriously consider the Church, its future, and to explore ways in which music can continue to be a vital part of worship, education, outreach and service. The lectures, discussions, workshops and concerts . . . will provide a basis for planning a new curriculum at Westminster for the study of music in the Church; one that will relate to service in the Church during the last three decades of this century." As Westminster's new president, Ray E. Robinson, stated, "This symposium, made possible through a grant from the Charles E. Merrill Trust, is being held as an attempt to close a gap in the aesthetic life of the Church." And so it was that a lively group of people gathered on Westminster's pleasant campus on Sunday, Oct. 18, for the pre-symposium events. The symposium proper was scheduled for Oct. 19 and 20, and it was tied directly to the inauguration ceremonies for President Robinson which took place Wednesday morning, Oct. 21.

Pre-Symposium Concerts

Anthony Newman of the Julliard School of Music faculty brought his pedal harpsichord to Princeton for a Sunday afternoon concert of music for that instrument. The harpsichord is a lovely one, but the pedal unit, either from wear or some other less honorable cause, is not so lovely. Pedal thud and extraneous noise of the most unmusical variety emanated from it, and we found it most disturbing, especially in view of the interesting way in which Anthony Newman played it. The program began and ended with pieces written for the organ (or at least associated with it)

(continued on page 2)



The Rev. John Snow, keynote speaker.



Karel Paukert and Noriko Fujii



Eugene Roan at work in Felciano's Glosolalia.



Trinity Church Choir and James Litton in electronic music demonstration.

(continued from page 1)

by J. S. Bach. Two of the larger harpsichord pieces by Bach formed the middle-point of the program, and pieces of other styles congenially provided some contrast to this most impressive list of difficult pieces. There is no doubt that Anthony Newman is one of the most technically proficient keyboard players in the U.S. today. His playing was technically clean, controlled, and able to overcome the most difficult passages in the music. Mr. Newman has also used his extensive scholarly studies to great advantage in interpreting the music he plays. He is not afraid to make rhythmic alterations, add ornamentation, use tempo rubato liberally, and improvise cadenzas in his performance, and he does all this well. All of the pieces on the program were treated with absolute conviction as to their style and content, and Mr. Newman's convictions were admirably communicated in his playing. We might disagree with some of the basic decisions that he made, for example, the matter of which notes become the object of unequal rhythmic treatment in Bach's *B minor Prelude* (scholars do disagree); or whether unequal notes should be used in the *B minor Fugue* (which Mr. Newman did not do); or whether the *Passacaglia and Fugue in C minor* is related to a fast or a slow type of dance movement (scholars disagree on that, too). All of this, and much more about Mr. Newman's practices may be questioned, but he is to be admired for at least trying them out, and at doing such a good job of "pulling them off". But, extraordinary strengths usually provide one with glaring weaknesses. Mr. Newman's strength is contained in his technical ability, the ability to play a lot of notes in difficult patterns and rhythms with good control and fluency. He is intense, imparting fantastic drive to the music. He is also aggressive and uncompromising, and these characteristics are conveyed by his playing. And it is precisely these characteristics which hindered him in his interpretations of the pieces by Bull, Haydn, and, especially, Couperin. The Germans are a bit more aggressive than the English or French, and the music of the *clavichordists* (as well as that of the Viennese classicists) requires a good deal more grace, elegance, and *élan*. It also takes a certain amount of lightness and humor. These characteristics were lost in rough, aggressive, and intense playing by Anthony Newman. The Couperin was clobbered by it. What shall we say about this impressive performer? In asking the question, we have already answered it, for Anthony Newman is impressive as a performer, but impressive playing is not always expressive playing. We hope to hear him much more often, and we hope that he mixes some expressive playing with all that marvelous, impressive technique. And we hope then not to have the feeling we had this time — that Anthony Newman was playing to prove his point rather than to delight in it.

Prelude and Fugue in B minor, Concerto in the Italian Manner, Chromatic Fantasy and Fugue, Passacaglia and Fugue in C minor, Bach; 30 Variations on Walsingham, Bull; Sonata 33 in C minor, Haydn; Huitieme Ordre, F. Couperin.

Having gotten the only pre-20th century music played during the symposium out of the way, Sunday evening's concert led into the meat of the symposium. Alec Wyton began it without warning, launching into the absolutely timed tone clusters of Gyorgy Ligeti's *Volumina*. This excellent study in tone clusters was played expertly with the help of two assistants and a stopwatch, and even the chuckles and smiles of the audience and performers felt at home in the piece. Seldom does an organist have a chance to play a piece that requires him to hold only one note, and Alec Wyton must have had fun with Richard Felciano's *God of the Expanding Universe*, for all it required while holding one note on manuals and pedal was to pull stops on and off (something all organists love) and watch the stopwatch and score for the electronic tape which provided most of the action around the organ part. We found the Felciano pieces (Mr. Wyton and the tape recorder also did *Litany*) to be very fresh, finely constructed, and a delight to the ear. Felciano's non-linear, unconventional pieces, which

present the listener with perceptions of more than one type at one time, should be played and heard often. Joan Lippincott gave an extremely musical and controlled performance of Malcolm Williamson's *Fons Amoris*. This large piece, in the form of variations on a melodic chant, presents a "circular" structure. That is, the material in the introduction reappears at the end, making the piece very anticlimactic. The more we hear this piece, the less we like it. It is cerebral in character, long for the material in it, but nevertheless somewhat interesting in its sound and structure. It takes a very fine musician to make it right, and we don't think that any better job could have been done with it than Mrs. Lippincott provided us with that evening. Following an intermission, Karel Paukert and Noriko Fujii of Evanston, Ill., gave an improvisation recital for soprano and keyboard instruments. Karel Paukert used the harpsichord, which was still onstage, the piano, and the organ to provide improvisations with soprano soloist in various contemporary styles with dash, humor, excellent idea, and a marvelous sense of musical spontaneity. That these two performers (creators) are attuned to each other musically is no mystery to those who know them as Mr. and Mrs. Paukert, but that they could actually do such lovely music on the spur of the moment without reverting to even the most advanced contemporary clichés (or any others) is a credit to their ability and imagination. If you have not heard them improvise, you must do so when the opportunity presents itself. We are sure that the audience was instructed, inspired and delighted by Noriko Fujii's singing and Karel Paukert's playing.

Keynote Address

Monday morning began with a short welcome by President Robinson, and it was not long until all the participants were being confronted by one of the most thought-provoking speeches given in church music circles in our times. The Rev. John Snow, chaplain to Episcopal students at Princeton U., wasted no time in turning musical thoughts to anthropological thoughts. That this speech would evoke lasting reaction throughout the symposium was no accident, and, if you haven't already, you should read it elsewhere in this issue. Fortunately, lots of time was left between events so that participants in the symposium could chat. We are sure that Monday's lunch-time was filled with a good deal of reaction to Fr. Snow's speech, if our table was any indication.

Reactor Panel I

Monday afternoon's reactor panel was made up of moderator Alec Wyton, composers Richard Felciano (U. of Calif., Berkeley), Ron Nelson (Brown U.), and Malcolm Williamson (Westminster). Roger Sessions (Princeton U.) was regrettably unable to attend because of illness in the family. The panel did what it was supposed to do. It reacted to the keynote address. Three composers and a composer-performer-administrator-organist-master of the choristers could not help having different views, and they are too extensive to be reviewed here. Suffice it to say that reactions involved some of the following ideas: that music today must escape traditional linear perceptions and expand to wider thought patterns and perceptions (Felciano); that traditional musical performance structures are dead, particularly the symphony orchestra, that new means for producing music must evolve, that underground music will emerge with an underground church (Brown); that if Mr. Snow was correct, what future is there for the professional church musician or composer (Williamson). These are just some of the ideas expressed, and the composers were not the only ones to get into the fray, for the audience was seething with quite a few questions and ideas. And it became quite clear from this first discussion that the concerns of the church musicians in attendance were divided between far poles — conservative and liberal, traditionalist and experimentalist, fundamentalist and modernist, (add your own labels here) — with everything between the poles represented. Such words as "participation", "structure", "institution", "tradi-

(continued on page 10)



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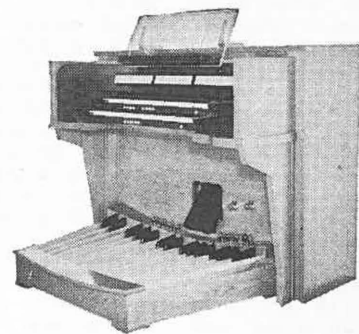
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THE DIAPASON

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ROBERT SCHUNEMAN
Editor

DOROTHY ROSER
Business Manager

WESLEY VOS
Assistant Editor

FRANK CUNKLE
Contributor

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FEATURES

Dayton Area AGO-Choirmasters Workshop: A report	1, 4, 7
Westminster Choir College Symposium—The Evolving Church and Its Music: A report	1, 2, 10, 18
The Future of the Church — Keynote Address of the Westminster Choir College Symposium by the Rev. John H. Snow	14, 15, 26
The "Eleventh Order" of Francois Couperin — A Study in Performance Practice, Conclusion by Victor Hill	27
Franz Liszt's Christmas Tree by David Gibson	28

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CALENDAR	6
CHAPTER & ORGAN CLUB NEWS	12
EDITORIALS	16
NUNC DIMITTIS	20
RECITALS	22-25
HARPSICHORD NEWS	27

REVIEWS	
Choral Music	16-17
Books	17
Records	20
Organ Music	20
CLASSIFIED ADVERTISEMENTS	30-31

Advertising rates on application.

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Robert Charles Bolling, Jr. (second from right), a former student and instructor of music at Virginia State College, was recently cited for outstanding performance of duty and service he has rendered as a church organist for the past 51 years. He is organist at St. Stephen's Episcopal Church in Petersburg. Clarence E. Whiteman, organist and carillonist at Virginia State College, presented a faculty organ recital at the college dedicated to and in Mr. Bolling's honor. At the intermission, college officials presented Mr. Bolling with a department of music citation and a certificate of recognition from the Montague AGO Student Group. Making the presentation in the photo above are (left to right) Dr. F. Nathaniel Gatlin, head of the department of music at Virginia State College; Dr. Walker H. Quarles, Jr., acting president of the college; Mr. Bolling and Mr. Whiteman.

DOUGLAS GREEN APPOINTED TO EASTMAN FACULTY

Douglas Green, formerly of the University of California faculty, has been appointed associate professor of theory at Eastman School of Music. Green has been associate professor in the University of California at Santa Barbara music department, and the College of Creative Studies. He has also taught at St. Joseph College, Nanko Gakuen (a private Japanese school of secondary and college level), and La Verne College. Green has been a pianist and harpsichordist, performing chamber music since 1943. He was also an organ recitalist from 1944 to 1966, and has been

a choral director. He has written textbooks on music theory and articles on music history and music theory, and has edited editions of compositions by Bach, G. B. Pergolesi, Domenico Scarlatti, Samuel Scheidt, and Isaac Posch.

Green received BMus and MMus degrees from the University of Redlands, Redlands, Calif., in organ and composition, and a PhD degree in musicology from Boston University. He studied in Italy under a Fulbright student grant for musicological research at the University of Florence. He is a member of the American Guild of Organists, the American Musicological Society, and Pi Kappa Lambda, national music honor society.

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(continued from page 1)



Daniel Moe conducting choral sessions.

ways held concurrently, this reviewer was not able to attend any of the sessions led by Mr. Hermany, but many who did attend gave excited reports about them.

Roberta Gary, a member of the faculty of the College-Conservatory of Music, Cincinnati, was the leader for sessions dealing with organ, as well as the featured recitalist Sunday evening. Dr. Gary centered her first session on the problem of "programming the human computer," better known as learning organ techniques. Using Johnson's *Instruction Book for Beginning Organists*, Conus's *Fundamentals of Piano Technique*, and Concordia's *Laudamus Dominum* volume of chorale preludes, she exposed the group to some elementary ideas in organ technique. Unable to have the instrumentalists on hand that she expected for the third session on organ with instruments, Dr. Gary lengthened her second session into two periods dealing with 20th century organ music for worship and recitals. She demonstrated and discussed a long list of music by Johnson, Barlow, Rorem, Roberts, Read, Post, Near, Manz, Lenel, Jacobi, Howells, Walcha, Schroeder, Ahrens, Messiaen, Langlais, Gehring, Stout, and Sowerby — a feast for the local musician who has not got the time to browse in music stores (if they actually have all this in stock . . .) or to read publisher's catalogues each night before retiring.

One of the most interesting parts of the workshop was led by Isabel McNeill Carley entitled "The Orff Method." Mrs. Carley, a private music teacher in Indianapolis, is eminently qualified, for she studied at the Orff workshop at the University of Toronto in 1962, was the first American graduate with honors at the Orff Institute, Salzburg, Austria, in 1964, and she is also the editor of the Orff Society's journal in America, *The Orff Echo*. What made this part of the workshop so interesting and inviting was simply the idea that Orff techniques, which are usually associated with schools, might hold something of worth to the church musician and church music. Indeed it does. Without describing the Orff Method (which would take volumes and can be found in more comprehensive form if the reader will get hold of *The Orff Echo* and Orff method books now available in English), we must express our excitement about the creative possibilities opened up to the group by Mrs. Carley. Since the Orff method is a process rather than a performance and involves the creativity of all the participants, Mrs. Carley had numerous instruments on hand for her workshop. She simply led the group into the method with only a brief description, and it was not long until everyone was improvising within the group. That is the delight of Orff techniques, that everyone should participate in creating music, not just performing it. Improvisation within the group is the lifeblood of the method. If there was any doubt in anybody's mind about the usefulness of Orff methods for this group, it soon became obvious enough just how useful it was. The very things that Orff techniques get at in the musician were obvious: these workshop musicians were inhibited in the extreme when first asked to *participate* (improvise); an astounding lack of physical grace, coordination and control was displayed by church musicians who found it hard put to clap rhythms together without rushing; it was obvious that few of the workshop members were experienced at

listening to themselves and others, both for coordination and for pitch and timbre of sounds, and the group improvisation depends on it. It took three sessions before these people really loosened up, lost some of the inhibitions, and finally found out that it was fun to improvise. By Monday evening's group improvisation demonstration, things were just beginning to get off the ground, and we are sure that almost everyone there that evening must have seen, as we did, that Orff techniques hold immense possibilities for adult church musicians, choirs, children's choirs, and even inexperienced laymen of the church. Just ask anyone from Dayton who heard the 15 minute long group improvisation on Psalm 147 as part of Monday evening's demonstration. We found it a musical delight, pure fun, and a genuine open response from all who participated. And it was even a delight to hear as only a listener (although we can't imagine anyone sitting still during this kind of thing, and not participating). If your chapter or club wants to have some real fun and learn a terrific amount of musicality, we would recommend that you engage Mrs. Carley for a workshop in your locality. You will not regret it!



Isabel Carley demonstrates Orff instruments.

Roberta Gary Recital

An excellent program was played on the large Casavant of Westminster Presbyterian Church (where the entire workshop was held) on Sunday evening. Technically very proficient and accomplished as a performer, Dr. Gary used all of the resources of the very large instrument to their very best. If the organ was a bit too loud at times, it was probably because the performer had very little idea of the volume of sound produced by the chancel full organ coupled with a substantial antiphonal division in the rear gallery. For the person half-way point in the nave, it is powerful, but at the console location in the chancel it sounds much more bearable. For the most part, Dr. Gary does her best playing with the French Romantics, and the Vierne pieces and *Prelude and Fugue on Alain* by Duruflé sounded as if she enjoyed this music much more than Bach or Mozart. If Dr. Gary is to be criticized for anything, it should probably be in the area of style. Certain historical stylistic considerations were lacking, and we wouldn't bring up the subject were it not that we felt that more consideration for style would have enlivened particularly the Bach and Mozart pieces immensely. There was a wooden, stodgy quality to the Adagio sections of the Mozart *Fantasia* when those dotted notes and the following 16th-notes were played exactly as written instead of in double-dotted, French Overture style. More attention to phrasing, articulation, and, particularly rhythmic freedom could have made the Schübler Chorales of Bach much more interesting and expressive. That D-major scale opening Bach's *Prelude in D* might have been more exciting if played unevenly and with some articulation, and the fantastic (literally) material which followed it needed lots more freedom to convey the impression of improvisation and spontaneity which it holds. The *Fugue* could have been much more interesting if it had been articulated to bring out the Gigue rhythm, and this would have offset the incessant

(continued on page 7)



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Larry King, Trinity Church, New York, N.Y. 12:45 pm.
 Benjamin Van Wye, Bethesda Episcopal, Saratoga Springs, N.Y. 8:30 pm.
 Marie-Claire Alain, master class, Houghton College, N.Y.
 John Romeri, U. of Pacific, Stockton, Calif. 8:15 pm.

11 December

Marie-Claire Alain, Houghton College, N.Y.
 Albert Russell, St. John's Episcopal, Washington, D.C. 12:10 pm.
 JoAnn Wolfe, Holy Trinity Lutheran, Lancaster, Pa. 12:50 pm.
 John Ditto, First Presbyterian, Evansville, Ind. 8 pm.

12 December

Van Hulse's Night of Wonder, First Presbyterian, Oceanside, Calif. 8 pm.

13 December

Advent Carols & Procession, St. Luke's Chapel, New York, N.Y. 7 pm.
 Handel's Messiah I, St. Bartholomew's Church, New York, N.Y. 4 pm.
 Menotti's Amahl, Columbus Boychoir, Alice Tully Hall, New York, N.Y.
 Harold Heeremans, memorial concert for Geo. Fred. McKay, Universalist-Unitarian Church, Brockton, Mass. 4 pm.
 Marie-Claire Alain, Emmanuel United Church of Christ, Hanover, Pa.
 Menotti's Amahl, Wayne Presbyterian, Wayne, Pa. 8 pm.
 Handel's Messiah I, First Presbyterian, Sharon, Pa. 4 pm.
 Britten's St. Nicholas, Trinity Church, Swarthmore, Pa. 4 pm.
 Bach's Christmas Oratorio, Fairmount Presbyterian, Cleveland, Ohio 4:30 pm.
 Carol Service, Gerre Hancock, Christ Church, Cincinnati, Ohio 5 pm.
 Dexter Bailey, St. Luke's Lutheran, Chicago, Ill. 4 pm.
 Mark Adams, St. Mary's Episcopal, Denver, Colo. 4 pm.
 Van Hulse's Night of Wonder, First Presbyterian, Oceanside, Calif. 8 pm.
 Lloyd Holzgraf, First Congregational, Los Angeles, Calif. 8 pm.

14 December

Bach's Christmas Oratorio I, II, III, Cantata 140, Central Presbyterian, New York, N.Y. 8:30 pm.

15 December

Marie-Claire Alain, Holy Trinity Lutheran, New York, N.Y.

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

DEADLINE FOR THIS CALENDAR WAS NOVEMBER 10

Timothy Zimmerman, Sacred Heart Cathedral, Newark, N.J. 8 pm.
 Bach's Christmas Oratorio, Lincoln U. Choir, Emmanuel Episcopal, Webster Groves, Mo. 8 pm.
 Sergio de Pieri, Melbourne Town Hall, Melbourne, Australia.

16 December

James Franks, St. John's Episcopal, Washington, D.C. 12:10 pm.

17 December

Dennis Michno, Trinity Church, New York, N.Y. 12:45 pm.

18 December

Menotti's Amahl, Columbus Boychoir, Alice Tully Hall, New York, N.Y.
 Michael Haas, St. John's Episcopal, Washington, D.C. 12:10 pm.
 Carl E. Schroeder, Holy Trinity Lutheran, Lancaster, Pa. 12:50 pm.

19 December

Menotti's Amahl, Columbus Boychoir, Alice Tully Hall, New York, N.Y.

20 December

Williams' Pageant of the Holy Nativity, St. Bartholomew's, New York, N.Y. 4 pm.
 Roy Horton, St. Mary's Abbey, Morristown, N.J. 4:30 pm.
 Bach's Cantata 140, Edith Ho, Wilson United Methodist, Baltimore, Md. 11 am.
 Vaughan Williams' Hodie, Wayne Presbyterian, Wayne, Pa. 8 pm.
 Saint-Saens' Christmas Oratorio, First United Methodist, Pittsburgh, Pa. 7:30 pm.
 Elmer Blackmer, Christ Church, Cincinnati, Ohio.
 Bach's Cantata 142, Henry Glass, Emmanuel Episcopal, Webster Groves, Mo. 11 am.

Vaughan Williams' Hodie, Tucson Boys Chorus, Catalina United Methodist, Tucson, Ariz. 4 pm.
 Vaughan Williams' Hodie, La Jolla Presbyterian, La Jolla, Calif. 4 pm.

22 December

George Baker III, Trinity Church, New York, N.Y. 12:45 pm.
 Weston E. Brown, Sacred Heart Cathedral, Newark, N.J. 8 pm.

23 December

J. Melvin Butler, St. John's Episcopal, Washington, D.C. 12:10 pm.

24 December

Gaul's The Babe of Bethlehem, Elisabeth Hamp, First Presbyterian, Danville, Ill.
 Henry Glass, Emmanuel Episcopal, Webster Groves, Mo. 10:30 pm.
 Fred Tulan, instruments, Episcopal Cathedral, Honolulu, Hawaii.

25 December

Albert Russell, St. John's Episcopal, Washington, D.C. 12:10 pm.

26 December

Boar's Head Festival, Gerre Hancock, Christ Church, Cincinnati, Ohio 3 pm.

27 December

Britten's Ceremony of Carols, St. Bartholomew's, New York, N.Y. 4 pm.
 J. S. Little, Christ Episcopal Church, Glen Ridge, N.J. 3:30 pm.
 Berlioz' L'Enfance du Christ, Paul Callaway, Washington Cathedral, Washington, D.C.
 Herman Berlinski, Washington Hebrew Congregation, Washington, D.C.
 Boar's Head Festival, Gerre Hancock, Christ Church, Cincinnati, Ohio 5 pm.

Lessons & Carols, Emmanuel Episcopal, Webster Groves, Mo. 11 am.
 Paul Danilewski, Trinity Episcopal, San Francisco, Calif. 4 pm.

28 December

AGO 1970 Midwinter Convention, Washington, D.C.: Albert Russell, Arthur Poister, Robert Glasgow, Erika Thimey Dancers.

29 December

AGO 1970 Midwinter Convention, Washington, D.C.: Camerata Chorus, Choir of Trinity Church, Princeton, N.J., James Litton, Preston Rockholt, Jimmy Boyce.

30 December

AGO 1970 Midwinter Convention, Washington, D.C.: David Johnson, Andrea Toth, Kent Hill, Ronald Stalford, Billie Moore, William Eckert, Madison Singers.

31 December

Larry King, Trinity Church, New York, N.Y. 12:45 pm.
 Bach's Christmas Oratorio V, VI, Christ Church, Cincinnati, Ohio 3 pm.

3 January

Bach's Christmas Oratorio, St. Bartholomew's, New York, N.Y. 4 pm.
 Menotti's Amahl, St. Mary's Abbey, Morristown, N.J. 8 pm.
 Geoffrey Simon, Church of the Pilgrims, Washington, D.C. 5 pm.
 Paul Danilewski, Cathedral of the Rockies, Boise, Idaho 8 pm.

4 January

Robert Baker, Westminster Choir College, Princeton, N.J.

5 January

Virgil Fox, Howard T. Herber Jr. High School, Malvern, N.Y.
 Michael Radulescu, First Congregational, Long Beach, Calif.

7 January

Michael Radulescu, lecture, UCLA, Los Angeles, Calif.

8 January

Joyce Jones, El Camino College, Torrance, Calif.

9 January

Virgil Fox, Sr. High School, Catonsville, Md.

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(continued from page 4)
 grinding out of one 16th-note after another. And Dr. Gary joined a whole host of other organists in making slight slips in the opening scale of the Bach Prelude and in the closing pedal cadenza of the Fugue exactly where we have come to expect a little technical uncleanliness. For all that, however, one does not hear playing of this caliber every day, and we commend a bit more stylistic studies and practice to Dr. Gary, and also recommend that she be heard more frequently, for enjoyable recitals such as this should be heard in the organ world more often. **Fantasia K608, Mozart; Impromptu, Allegro from Symphony 2, Vienne; Wake, awake, for night is flying, If thou but suffer God to guide thee, My soul doth magnify the Lord, Lord Jesus Christ, with us abide, Art Thou now descending, Lord Jesus, (Schübler), Prelude and Fugue in D major, Bach; Prelude and Fugue on the name Alain, Duruflé.**

Addenda

Those who missed the entertainment after Monday evening's meal would regret it if they knew what they had missed. Being the last evening of the workshop, many left for home and their home-cooked meals. Too bad, for they missed the best laugh-session under the disguise of a community sing (called "Singspiration") that this reviewer has heard in years. Mr. George Zimmerman, supervisor of music in the Dayton public schools, literally had everybody laughing so hard that it was impossible to sing. Exactly what his secret is, we have not yet discerned. And the songs were not *that* interesting. But the songs became ends to real entertainment as he had the group doing rounds up to eight parts, and other silly things. If he is this good with children, we would certainly enjoy returning to our school days to learn and laugh in his classroom.

Since the Dayton workshop is an annual Fall affair, and since the quality of the workshop was so good we would suggest that anyone wanting to escape for two days next Fall on a professional holiday should watch THE DIAPASON next Fall for the date and place, jot it in their calendar, and then definitely attend this worthwhile event. We don't think that it will be regretted. We certainly don't regret having been there this year. In fact, we enjoyed it thoroughly.



Miss Hélène Dugal, Montreal, Canada, is shown receiving congratulations from jury member Michel Chapuis at the Bruges International Organ Contest last August. Other jury members in the photograph, from left to right, are Peter Hurford, England; Friedrich Högner, West Germany; the Mayor of Bruges; and Kamiel d'Hooghe, Belgium. Miss Dugal, a student of Bernard Lagacé, was one of 40 contestants from 12 countries in the contest in which no first prize was awarded. She also won second prize at the Geneva International Competition, another major contest in which no first prize was awarded this year. As winner, Miss Dugal played a recital on the large Metzler organ at St. Pierre Church in Geneva. There were 40 participants from 15 countries in the Geneva competition, and the jury consisted of M.M./J.J. Grunenwald, France; Luigi Tagliavini, Italy; Hans Förer, Austria; Hans Pischner, East Germany; Pierre Segond and Eric Schmid, Switzerland.

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The Music Division of the Library & Museum of the Performing Arts, The New York Public Library at Lincoln Center, has recently acquired a major manuscript of early English music. The Chirk Castle part-books, so called after their origin at Chirk Castle in Wales, contain the music to sixty-five Anglican services and anthems dating from the early years of the English Reformation.

Ten of the works, including a litany by William Byrd, were hitherto unknown, and the manuscripts contain primary source material of unequalled value for many other compositions by such Elizabethan masters as Thomas Tallis, Thomas Weelkes and Orlando Gibbons.

The completeness of the part-books,

perfectly preserved in their original bindings, is particularly remarkable because almost no manuscripts of pre-Restoration Anglican music survived the mid-17th century English Civil War. Together with a companion organ book now in the library of Christ Church College, Oxford, the Chirk Castle manuscripts represent the most complete set in existence of pre-Restoration liturgical manuscripts of Elizabethan and Jacobean music.

The music was probably written out between 1618 and 1633 for the original owner of the manuscripts, Sir Thomas Myddleton, of Chirk Castle, near Wrexham in North Wales. The copyist was probably William Deane, organist at the castle, several of whose works are included in the collection. The four part-books have remained in the family at Chirk until their recent discovery there by music scholars.



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- 2' GEMSHORN
- 4R MIXTURE
- 2R RAUSCHPFEIFE
- 16' POSAUNE
- 16' Dulzian
- 8' Trumpet
- 4' SCHALMEY

GREAT ORGAN

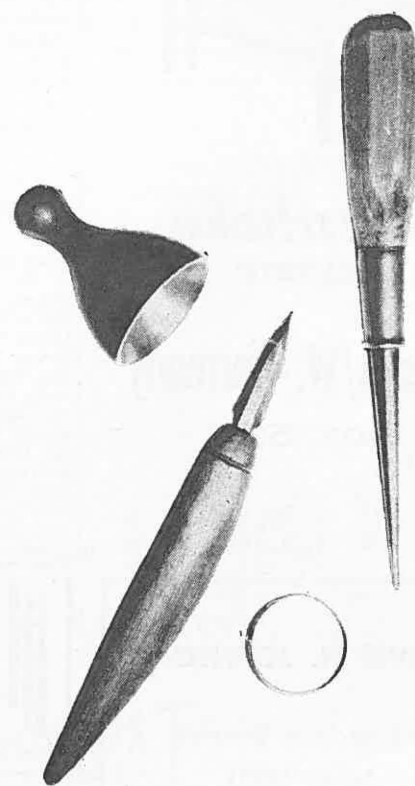
- 16' QUINTADENA
- 8' PRINCIPAL
- 8' SPITZGAMBE
- 8' GEDACKT
- 4' OCTAVE
- 4' SPITZFLÖTE
- 2-2/3' QUINTE
- 2' SUPEROCTAVE
- 2R SESQUIALTERA
- 4R MIXTURE
- 3R SCHARF
- 16' DULZIAN
- 8' TRUMPET

SWELL ORGAN

- 16' Rohrflöte
- 8' GEIGEN
- 8' PRINCIPAL
- 8' GAMBA
- 8' VOIX CELESTE
- 8' ROHRFLÖTE
- 4' PRINCIPAL
- 4' BOURDON
- 2' OCTAVE
- 1-1/3' LARIGOT
- 3R FOURNITURE
- 2R CYMBALE
- 16' BASSON
- 8' TROMPETE
- 4' CLAIRON

POSITIV ORGAN

- 8' COPULA
- 4' PRESTANT
- 4' ROHRFLÖTE
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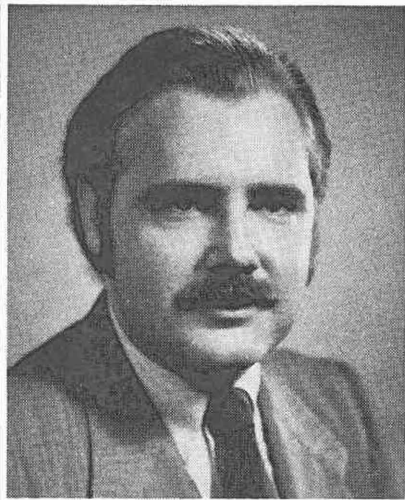
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Kenton W. Stellwagen has recently been appointed organist of the First Presbyterian Church, Tulsa, Oklahoma. Founded in 1885, First Church is the third largest Presbyterian congregation in the U.S., and the music facilities include a large Austin organ built in 1969. Mr. Stellwagen will join choral director Laven Sowell on the church's music staff. Mr. Stellwagen holds the MusB degree from Drury College, Springfield, Mo., and the MA degree from Memphis State University, Tenn. As a Fulbright scholar, he studied with Karl Walter and Wilhelm Furtwaengler in Vienna, and he has also studied with Marcel Dupre, Jean Langlais, Andre Marchal, and Nadia Boulanger during a two-year stay in Paris. He was the winner of the Premier Prix de Virtuosite in organ and improvisation at the Schola Cantorum, Paris.



A 1570 edition of the Genevan Psalter is admired by William Carey College academic officials as they begin unpacking approximately 3,000 volumes dealing with church music. The priceless collection of the late Dr. Clarence Dickinson is a recent gift to the William Carey School of Music. Posed above from left are Academic Vice-President Joseph M. Ernest, Jr., Mrs. Frances Winters, and Dr. Donald Winters, Dean of the School of Music.

CLARENCE DICKINSON LIBRARY GOES TO CAREY COLLEGE

The Clarence Dickinson Church Music Collection has officially been established in connection with the School of Music and the Library at William Carey College, through the efforts of Dr. and Mrs. Donald Winters of the Carey School of Music.

The basic core of this Collection includes books, papers, pictures and other memorabilia from the library of Dr. Clarence Dickinson, the late "Dean of American Church Musicians," whose eighty years of active leadership in the field of church music ended with his death August 1, 1969. His wife, Mrs. Lois Stice Dickinson, has arranged for rare volumes and other materials to be added to the collection which bears her late husband's name.

When Dr. and Mrs. Winters visited New York City to confer with Mrs. Dickinson regarding the founding of the Dickinson Collection, they also met with one of Dr. Dickinson's colleagues, the Rev. George Litch Knight, of Brooklyn, New York. Dr. Knight offered a gift of Dickinson memorabilia, his own personal hymnological library and other related materials designed to stimulate further development of the William Carey College as a Church Music Center in the south.

In addition to the Church Music books and materials designated for the Dickinson Collection, Dr. Knight also included in the gift to the college a major portion of his personal theological and professional library. For many years Dr. Knight was active in the Hymn Society of America, founder and first editor of its quarterly periodical, *The Hymn*, as well as the author of several articles on church music and related subjects for various magazines and periodicals.

Included in the Clarence Dickinson Collection are a number of extremely rare early editions of psalm and hymn books; an extensive set of carol publications from many countries; and a significant representation of books on church music and hymnology by American writers and those of other countries.

Through Dr. Knight's efforts, the Clarence Dickinson Collection includes an almost complete set of the nearly

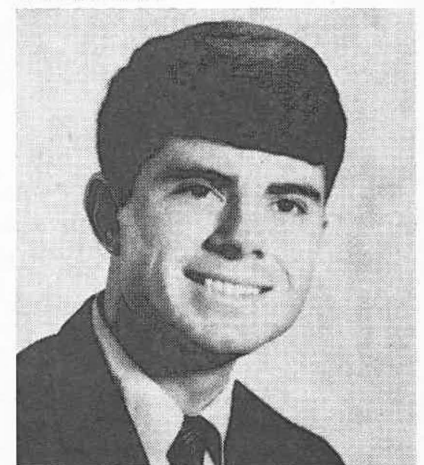
five hundred compositions and arrangements by Dr. Dickinson, out-of-print copies written by him and in collaboration with the late Dr. Helen A. Dickinson, and a number of recordings of Dr. Dickinson's own playing. (These recordings include a tape of the nationally acclaimed 1949 recital for the AGO New York City Regional Convention, played when Dr. Dickinson was 76 years of age. The recital was repeated across the country by him on a number of occasions thereafter.)

The Dickinson Collection will remain separate from the circulating library at Carey College, as a special reference resource, available for use in the School of Music by persons studying in that field. Dr. Winters, dean of the School of Music at Carey, remarked, "William Carey College is most fortunate to be the recipient of this important and unique church music collection. All those interested in church music in the entire southern region of the U.S.A. will greatly benefit from having access to these materials."



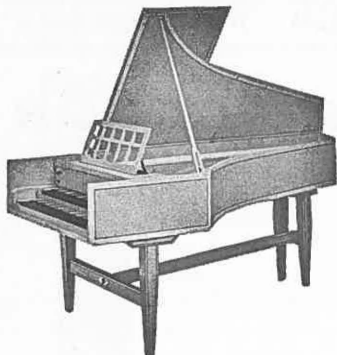
Nellie Louise Schreiner has been appointed organist-choir director at The Church of the Epiphany, Euclid, Ohio. Mrs. Schreiner studied organ with the late Edwin Arthur Kraft and was his assistant at Trinity Cathedral for seven years. She has also held other positions in the Cleveland area. She assumed her duties on Sept. 1.

THE UNIVERSITY OF CINCINNATI COLLEGE-CONSERVATORY Recital Hall was the scene of five dedicatory concerts (Nov. 10-23) on the school's new Balcom and Vaughan 3-manual and pedal pipe organ, gift of Mr. and Mrs. John J. Strader of Cincinnati. Virgil Fox, featured guest artist, gave two of the concerts. Others were presented by College-Conservatory artist faculty — Wayne Fisher, David Mulberry, and Roberta Gary. The Balcom and Vaughan organ on Cincinnati's campus is the first of its kind east of the Rockies, all prior installations by the Seattle firm having been concentrated along the West Coast. Cincinnati's College-Conservatory now has two 3-manual organs, the other is a 60-rank Harrison and Harrison from Durham, England, a gift of Mr. and Mrs. J. Ralph Corbett.



Thomas M. George became organist at the Church of the Good Shepherd (Episcopal), Lexington, Ky., on Oct. 18. Mr. George came to Lexington from a similar position at First Presbyterian Church, Murray, Ky., where he served for three years. A native of Salem, Ky., Mr. George received the MusB degree in organ from Murray State University, Murray, Ky. He is presently working toward the MM degree in organ at the University of Kentucky, Lexington, as a student of Arnold Blackburn.

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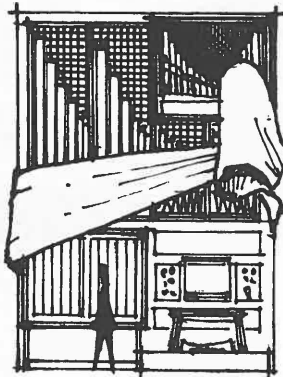
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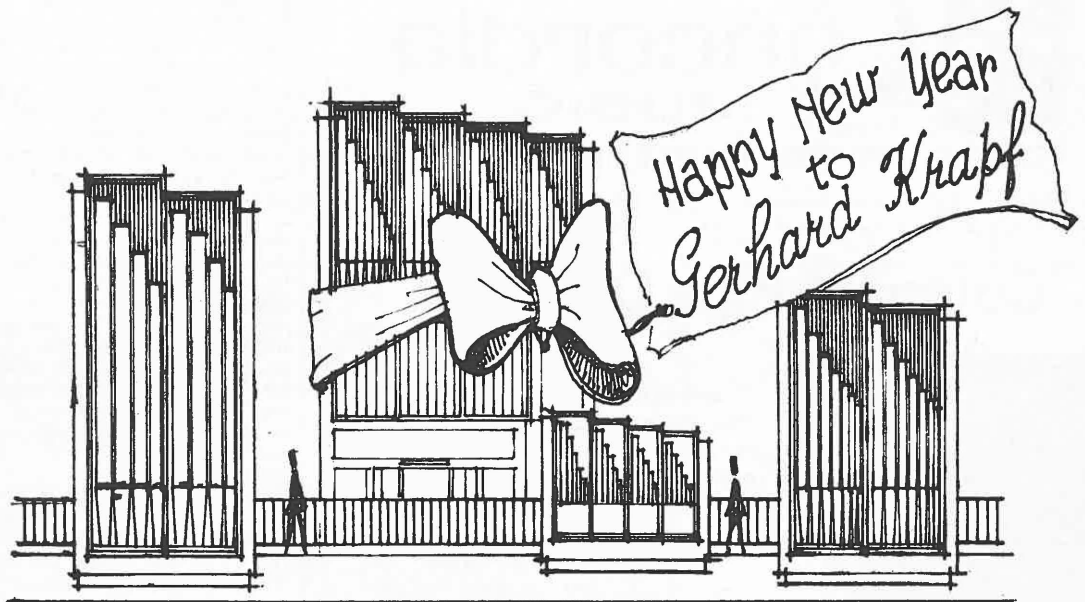


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8' Trompete	8' Krummhornregal
	Tremulant
SWELL	PEDAL
8' Salizional	16' Subbass
8' Rohrflöte	8' Prinzipal
4' Prinzipal	4' Oktav
4' Koppelflöte	2' Mixtur III
2 1/2' Nasat	16' Fagott
2' Gemshorn	4' Schalmey
1 1/2' Terz	
1/2' Scharf IV	
8' Oboe	
Tremulant	

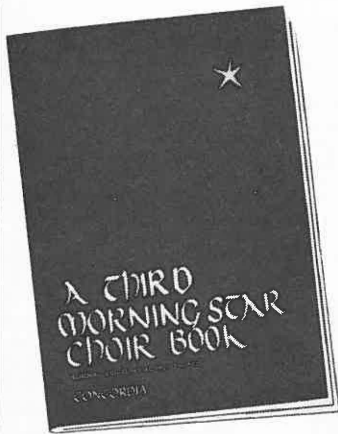
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2 1/2' Nasat	2' Prinzipal
2' Superoktav	2' Hohlflöte
2' Blockflöte	2 1/2' Sesquialtera II
1 1/2' Terz	1' Kleinmixtur III
8' Kornett V	1/4' Zimbel III
1 1/2' Mixtur IV	16' Dulzian
1/2' Scharf III	8' Oboe
16' Fagott	4' Klarine
8' Trompete	Tremulant
4' Klarine	
POSITIV	PEDAL
8' Gedackt	16' Prinzipal
8' Quintadena	16' Subbass
4' Prinzipal	8' Oktav
4' Koppelflöte	8' Rohrpommer
2 1/2' Nasat	4' Choralbass
2' Oktav	4' Rohrpfeife
2' Waldflöte	2' Nachthorn
1 1/2' Terz	2' Mixtur V
1 1/2' Quintflöte	16' Posaune
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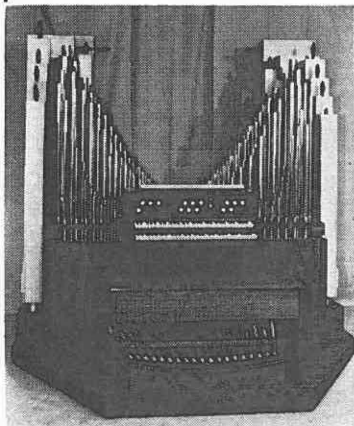
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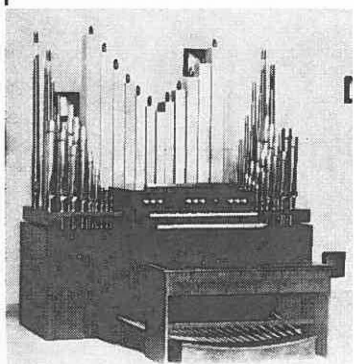


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Reactor panel I: Malcolm Williamson, Alec Wyton, Ron Nelson, Richard Felciano.

(continued from page 2)

tion", and others started to emerge from the moment that questions were asked. And so it was good that there was a coffee break before the afternoon voice recital.

Recital and Improvisation Demonstration

Herbert Pate, basso cantando, and Donald McDonald, organist, collaborated to bring the audience three Psalms by Leo Sowerby to begin the solo voice recital. Only of mild interest to us, Sowerby's music was competently performed, and we were struck by how far music has come since the post-Romantic days of Sowerby's best writing. *Hear my cry, O God, The Lord is my Shepherd, and How long will Thou forget me* simply sounded old-fashioned, very tedious, and too long for the musical material which Sowerby used in them. Much more contemporary in flavor were songs by Charles Ives, *Abide with me, The Innate, and General William Booth enters into heaven*, sung by Lois Laverty with Peter Wright at the piano. The performance was fine, even though the final song is one of the most banal of Ives' creations. James Waters is a graduate of Westminster, and Lois Laverty gave a gripping performance of his very intense anti-war piece called *War is kind*. Compassionate humans cannot help but be touched by this stirring piece of music, and it deserves a far wider hearing in the future. Neither music nor performance were radical. The remainder of afternoon was given over to Karel Paukert and Noriko Fujii to talk about and demonstrate the business of improvisation. These two ought to be invited to work-shops more often, and the improvisation of which they speak, and which they do, must be heard to be appreciated. There is no way to describe it adequately here.

Inauguration Concert

Leopold Stokowski came to the Princeton U. Chapel for a special concert Monday evening in honor of the inauguration of President Ray. E. Robinson. Directing the combined forces of the Westminster Symphonic Choir, the Westminster Choir, members of the brass section of the American Symphony Orchestra, harpists Lise Nadeau, Dorella Maiorescu and Pattee Cohen, organists Alec Wyton and Joan Lippincott, and vocal soloists Meredith Rung, soprano, Bonnie Bradley, contralto, Timothy Seitz, tenor, and Thomas Van Vranken, bass, maestro Stokowski demonstrated his reputation by exciting a large audience with his inimitable style of conducting and interpretation. The main work on the program was Polish composer Andrzej Panufnik's *Universal Prayer*, a long work based on Alexander Pope's poem. Utilizing large sections of contrasting rhythmic and instrumental textures, the piece uses strictly metered sections for solo voices and harps, but contrasting sections with organ and chorus are of indeterminate time, and the chorus is given lots of freedom of choice in the performance of some of their parts. We felt that the weakness of the work is that the melodic and structural content simply does not make itself clear to the listener. It is not long before one feels that there is not much happening, and nothing to sustain interest in the piece.

There is little sense of obvious direction, and it lacks cohesiveness. The performers under Mr. Stokowski's direction gave the piece the best possible performance that it could have had. As for the rest of the program, it was interesting and warm, for Mr. Stokowski managed to get extraordinary and rich sounds out of the large forces. Vaughan Williams' *Old Hundredth* was given broad and full treatment, appropriate to Princeton's large gothic chapel. Bach's double motet, usually a joyous piece, was sung clearly and faithful to the written notes, but mainly very slowly and without much joy. Stokowski's own version of Gabrieli's *In Ecclesiis* is slanted toward massive, rich sonorities and broad harmonies, not toward the rhythmic proportions and subtleties of the original version.

The Old Hundredth Psalm Tune, arr. R. Vaughan Williams; Motet I, Singet dem Herrn, Bach; Universal Prayer, Andrzej Panufnik; In Ecclesiis, Gabrieli-Stokowski.

Commissioned Work

Tuesday's activities began with an excellent performance by the freshman Chapel Choir singing *Opus for the King of Kings* by Ted Nichols of Los Angeles, Calif. which was commissioned for the symposium. Written in a very conservative and tonal idiom, it impressed us as the kind of work that amateur church choirs would identify with immediately, and one well within their reach, given enough singers to make the rich and full sound required by the piece for success. There is absolutely nothing unconventional about the piece, but the composer's competent craftsmanship (he writes for TV and films) is in full evidence.

Reactor Panel II & Williamson Interview

Cecil Lapo moderated the second reactor panel consisting of Paul Wolgemuth, Austin Lovelace, Ted Nichols, and Calvin Hampton. In contrast to panel I, this panel reflected much more accurately the concerns of the performing parish musicians, and their contact with what is, by and large, a much more conservative and unsophisticated segment of humanity than do the composers of panel I. This panel was directed to concerns about the nature and training of a church musician. The nature of the church, and concern over the present crisis in the church, was at the roots of some of the discussion, and theological stance and attitudes about man, God, and the world were reflected in ideas from the most conservative and fundamental (Wolgemuth, Nichols, Lovelace) to the most untraditional, new and forward-looking (Hampton). Each man spoke from his own convictions and experience, and the only point in which everyone could agree upon was that church musicians ought to be trained as the best possible musicians with the widest and most flexible musical abilities. Following the coffee break, Alec Wyton interviewed composer Malcolm Williamson, who is composer-in-residence at Westminster this year. Directing the questions toward Mr. Williamson's own musical education, his ideas on music education today, and his experiences in a London dockside church, we were pleased to hear such outspoken ideas

(continued on page 18)

New Flood Organ for Syracuse, N.Y. Church

A new organ designed and built by the church's organist was dedicated Oct. 11 at St. John's Lutheran Church, Syracuse, N.Y. Due to the fact that funds were limited, Mr. James Flood searched for used pipes throughout the U.S., and pipes from the old instrument along with used pipes were revoiced and regulated. New mixtures were purchased. The organ is placed in the rear balcony with the new copper state trumpet placed on the right side in front of the positiv. The lowest twelve pipes of the zinc 8-ft. principal are placed on the left in front of the great. The console is in the center in front of the swell. The swell is placed in two chambers, one above the other, and each is controlled by separate expression pedals. The console has a completely transistorized internal-combination-action system. Mr. Flood played a morning dedication recital and an afternoon concert to begin a program of musical events that will extend throughout the season.

GREAT

Quintadena 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Bourdon 4 ft. 61 pipes
Twelfth 2 3/4 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes
Clarion 4 ft. 12 pipes
State Trumpet 8 ft. 61 pipes
Chimes 21 notes

POSITIV

Copula 8 ft. 61 pipes
Flute Ouverte 8 ft. 61 pipes
Quintadena 8 ft. 61 pipes
Flute Traverse 4 ft. 61 pipes
Koppelflöte 4 ft. 12 pipes
Nasat 2 3/4 ft. 61 pipes
Principal 2 ft. 61 pipes
Waldflöte 2 ft. 12 pipes
Tierce 1 3/5 ft. 61 pipes
Principal 1 ft.
Cymbal 3 ranks 183 pipes
Clarinet 8 ft. 61 pipes
English Horn 8 ft. 61 pipes

State Trumpet 8 ft.
Cymbelstern 4 bells

SWELL

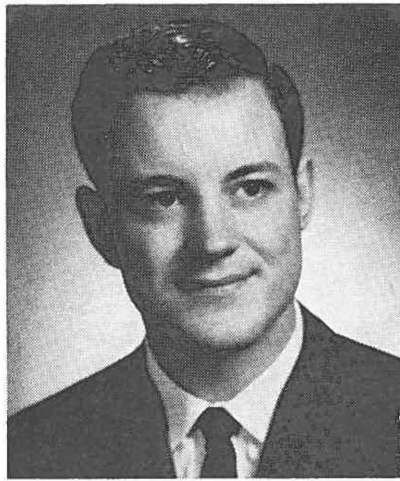
Bourdon 16 ft. 61 pipes
Geigen Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Gamba 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Flute Harmonique 2 ft. 61 pipes
Rohrflöte 2 ft. 12 pipes
Larigot 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. 61 pipes
Oboe 8 ft. 61 pipes
French Horn 8 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Oboe Clarion 4 ft. 61 pipes
State Trumpet 8 ft.
Tremulant

PEDAL

Grand Bourdon 32 ft.
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintadena 16 ft.
Lieblich Gedeckt 16 ft.
Oktave 8 ft.
Flute 8 ft. 12 pipes
Choralbass 4 ft. 12 pipes
Nachthorn 4 ft. 32 pipes
Nachthorn 2 ft. 12 pipes
Mixture 4 ranks 128 pipes
Bombarde 16 ft. 12 pipes
Fagotto 16 ft.
Trumpet 8 ft.
Oboe Schalmee 4 ft. 32 pipes

THE CHOIR OF MEN AND BOYS OF CHRIST CHURCH, FITCHBERG, MASS., under the direction of David Hewlett, sang Mozart's Requiem Mass in D minor on Nov. 1 at Christ Church. Participants in the performance were Janet Wheeler, soprano; Mary Davenport, contralto; Leonard Gaskins, tenor; Mac Morgan, bass; the Cambridge Festival Orchestra, and Marshall Bush, organist.

CARL FISCHER, INC. is pleased to announce that it has acquired the business of Charles Foley, Inc. presently consisting of the music catalogues of Fritz Kreisler and Geraldine Farrar. The business will continue to be conducted by the Charles Foley Division of Carl Fischer, Inc., New York, N.Y.



Ronald Frank Thomas began duties this Fall as assistant professor of music and music director of the chapel at The College of the Ozarks, Clarksville, Ark. Mr. Thomas has been a PhD student in musicology at North Texas State University, where he also studied for his bachelor's degree. In addition, he holds the MM degree from the University of Michigan and the MSM degree from Southern Methodist University. He has served Casa View Christian Church and Chapel Hill Union Methodist Church, Dallas, and First Methodist Church, Palestine, Texas. His organ teachers have included Helen Hewitt, Ray Ferguson, Robert Glasgow, George E. Klump, and Donald Willing. Next Spring, Mr. Thomas will tour with the a cappella choir of The College of the Ozarks throughout northwestern states and Ontario.



Diane Bish, newly appointed instructor in harpsichord and organ at Midwestern University, Wichita Falls, Texas, has just returned from a concert tour in Europe where she played in Germany, Holland, and France, including concerts in St. Bavo Grote Kerk, Haarlem, and Notre Dame de Paris. Miss Bish is a graduate of the University of Oklahoma where she was a student of Mildred Andrews. She was awarded a Fulbright Grant in 1965 to study with Gustav Leonhardt in Amsterdam, and she recently studied with Marie-Claire Alain and Huguette Dreyfus on a grant from the French government. Miss Bish has recorded for the Dutch radio in Haarlem, Holland.

MR. AND MRS. EDMUND SERENO ENDER are on a cruise to Australia and the South Sea Islands. They spent August in Europe, visiting Spain and Switzerland. Mr. Ender recently retired as organist of the First Church of Christ, Scientist, St. Petersburg, Florida.

Letters to the Editor

Brooklyn, N.Y., Oct. 20, 1970 —

To the Editor:

Mrs. Clarence (Lois) Dickinson has asked me to work with her on a biography of Dr. Clarence Dickinson, designed to appear in 1973 on the 100th anniversary of his birth. We would appreciate any personal "anecdotes" about Dr. Dickinson or Dr. Helen Dickinson, any items which might shed light on his Chicago career, or other material which would enrich the scope of our book.

One item is especially of interest: a listing of anthems or organ pieces which were dedi-

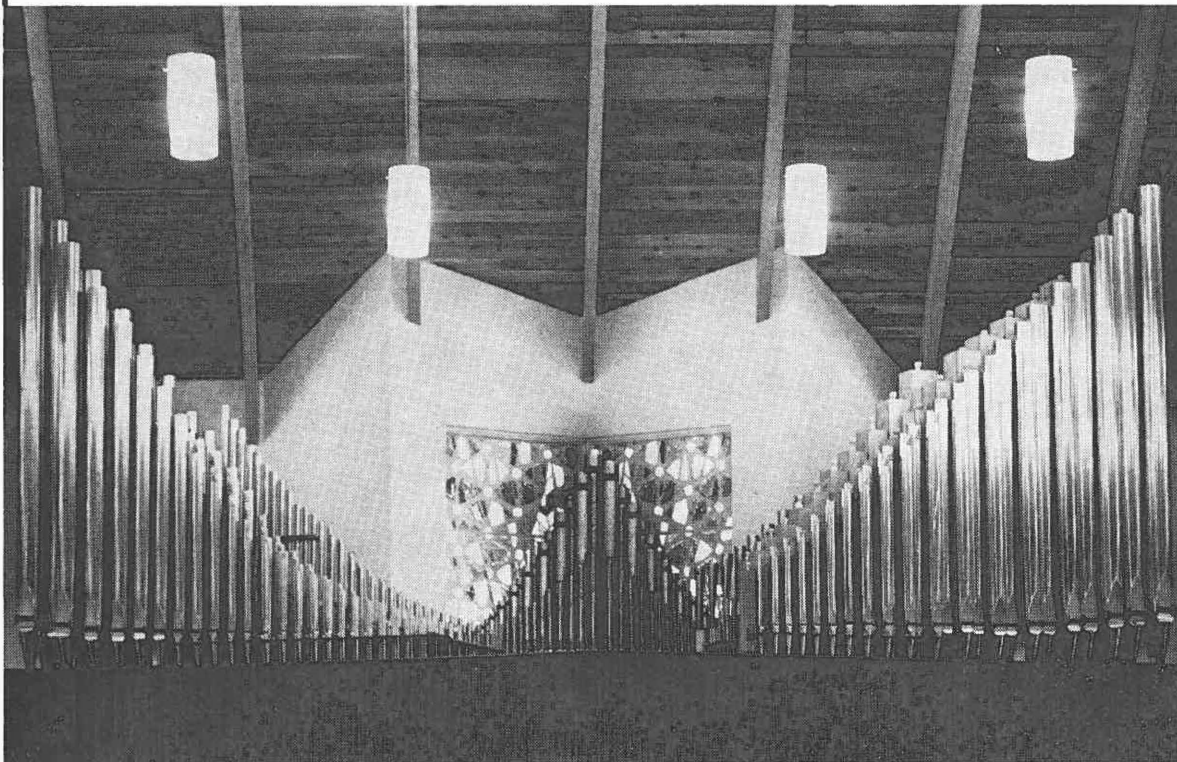
cated to Dr. Dickinson over the years. Thus far, in vain we have searched for an out-of-print copy of *The Vanderpoel Compositions*, a set of four pieces by a Kate Vanderpoel (apparently of Chicago), dedicated individually to then well-known organists. One of the pieces was dedicated to Clarence Dickinson. We would like to borrow a copy of the music (or will gladly pay to have it zexored) as it may have been the first time a composition was dedicated to him.

Very truly yours

THE REV. GEORGE L. KNIGHT
85 S. Oxord St.
Brooklyn, N.Y. 11217

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E. Thomas Brancheau, Organist



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Jucson, Arizona

MANUAL I

Prinzipal	8'
Rohrflöte	8'
Oktave	4'
Koppelflöte	4'
Nachthorn	2'
Sesquialtera 2 Ranks 2 2/3 + 1 3/5'	
Mixtur 5 Ranks	2'
Dulzian	16'

MANUAL II

Gedeckt	8'
Prinzipal	4'
Spitzflöte	4'
Oktave	2'
Sifflöte	1 1/3'
Zimbel 3 Ranks	1/2'
Krummhorn	8'

PEDAL

Subbass	16'
Prinzipal	8'
Dolkan-Piffaro	4' + 2'
Rauschpfeife 3 Ranks	2 2/3'
Fagott	15'

Normal couplers and mechanical aids.

NEWS OF CHAPTERS AND ORGAN GROUPS

Central Arizona

The October meeting of the Central Arizona Chapter AGO was held in Phoenix at All Saints Episcopal Church. Mr. Richard Probst, the host organist, presented a pre-dinner recital of contemporary music on the Church's Hammond organ. A short after-dinner choral reading session of Christmas anthems was led by Mr. Gordon McMillan. The main program of the evening featured contemporary church music performed by Mr. Probst and the church choir. The departure from the routine visits to pipe organs was made in order to demonstrate some of the capabilities of the electronic instrument. At the September meeting, Dr. David N. Johnson used his superb pedal technique to kick-off our new season with a highly informative and entertaining demonstration of service playing.

Marjorie Haas

Southern Arizona

On October 20, an executive committee meeting of the Southern Arizona Chapter AGO was held at the First Christian Church, Tucson, with dean Roy Johnson presiding. Programs for the year were outlined including a seminar to be held at the University of Arizona in June. After the meeting, hostess Martha Cox played several selections on the pipe organ recently enlarged by Guild member David McDowell. The members then held a discussion on the relationship between organist and church, being particularly concerned with items which should be included in contracts between the organist and church.

Dorothy Burke

Brooklyn

On Oct. 13, Linda Marie Anderson was presented in an all-Franck program at St. Rose of Lima R.C. Church, Parkville Ave., Brooklyn. Miss Anderson chose to play the Fantaisie in C major, Cantabile in B major, and Choral No. 2 in B minor on the church's fine Holtkamp organ.

Future Chapter events will include a pre-Christmas recital and choral concert at St. Patrick's R.C. Church, 95th St. and 4th Ave., Brooklyn, on Dec. 9 at 8:30 p.m. St. Patrick's Choral Society under the direction of Aldo Bruschi will sing Mozart's Mass in C. K.258, and Lord, I believe by Dr. Joseph Roff.

Thomas Bohlert will give a recital at St. Patrick's Church Jan. 12, 1971 at 8:30 p.m. The public is cordially invited.

MAUDE L. MCKELL

Canton

Officers for the year 1970-71 are: dean, Jack E. Vogelgesang; sub dean, Arthur L. Lindstrom; secretary, Shirley Finney; treasurer, James A. Stanforth, M.D.; registrar, Anne Elsass; librarian, Irene Olson; auditors, David C. Bower and Peter C. Paterson; chaplain, The Rev. Mr. Henry Hudson, pastor, Calvary Chapel, Massillon. The executive committee members are Mary Kuehner, Grace Phillips, John Thomas, Helen Tschantz, Peggy Grant, William Holby, Phillip Gehm, William Hendrick and W. Robert Morrison. Judith and Gerre Hancock, duo-organists, were presented in recital at the October meeting. On Wednesday, Oct. 14, Mr. Hancock conducted a master class in two most valuable sessions. Both the performance and teaching talents of the Hancocks were demonstrated superbly in this two day workshop-recital.

Arthur L. Lindstrom

Chambersburg

Have you ever thought of beginning your choir rehearsals with a devotional period? Do you make each member feel individually welcome? Is your music each Sunday predictable or do you vary your registrations for the hymns? How can you as organists and choir directors help make worship services more stimulating and meaningful? All these questions and many more ideas were discussed at the first meeting of the Chambersburg Chapter of the AGO when they met Sept. 19, 1970, at the First Lutheran Church, Chambersburg.

An exciting year has been planned beginning October 17. There will be a tour of organs in the Shippensburg and Carlisle areas. Several recitals by members and guests will be taking place in the coming months. Anyone interested in participating or attending any of these events may contact Ferree Le Fevre or any member.

Mrs. Marvin L. McKenzie

Cumberland Valley

The Cumberland Valley Chapter held its first meeting of the season on October 10 at the Sheraton Motor Inn, Hagerstown, Md. The program for the evening was "American Organ-Building 1700-1900." The slide and tape presentation, prepared by the Organ Historical Society, traced the history of our organbuilding heritage in sight and sound. Officers for the 1970-71 year are Clair A. Johannsen, dean; Randall E. Wagner, sub-dean; Ruth Seibert, treasurer; Agnes J. Funk, corresponding secretary; and Frederick Morrison, Jr., recording secretary.

Frederick Morrison Jr.

Durham

The Durham Chapter held its first meeting on November 2 at St. Phillips Episcopal Church with dean William Miller as host. Van Quinn, organist and choirmaster of the Chapel of the Cross, Chapter Hill, gave a brief historical summary of early chant style and its practical application in today's services.

Doreen Magor

Erie

Our year of continuing education began with a lecture by Earl Dennison who is an expert in room acoustics as applied to auditoriums and churches. Dr. Wallace C. Sabine's experiments and theories were covered in detail. Following a discussion on reverberation characteristics and their changes with wave-length (or pitch) the meeting moved to the consoles of the rather large 1904 organ in St. Peter's Cathedral. Here demonstrations illustrated some of the topics discussed . . . shorter wave-lengths used where a faster decay of sound is needed to permit faster playing with clarity . . . longer wave-lengths where weight and cumulative mass of sound is wanted. It was interesting to notice that the organ, though decidedly deficient in upper work, did make allowances for these phenomena, and was built before Sabine completed his researches. The organ had originally been built for the St. Louis World's Fair and has had some modernization.

Plans for the following programs were outlined, and this looks like it will be a good year.

Howard P. Lyons

Dallas

On October 10, a seminar on church music was conducted by M. Searle Wright, FAGO, the national president of the AGO, at St. Michael and All Angels Church. The subjects covered included service playing, improvisation, anthem reading and rehearsal technique, followed by a general discussion. Mr. Wright installed the officers of the Dallas Chapter, AGO on the evening of October 12. The Guild was at St. Michael and All Angels Church, and their oratorio choir sang festival evensong under the direction of Paul Lindsley Thomas. They were accompanied by organ and a brass choir. The program featured music by contemporary Guild organists, and Dale Peters played the Passacaglia and Fugue by M. Searle Wright. Following the program a reception was held honoring Mr. Wright, regional chairman William Teague, Shreveport, state chairmen Emmett Smith, Fort Worth and Robert C. Bennett, Houston.

Dorothy Peoples

Fort Wayne

Drama in Worship was the subject of the AGO program on October 19th. Prof. Paul Harms of Concordia Senior College, well-known speaker, actor and director, was in charge of the evening at Simpson United Methodist Church. New possibilities were presented and members were also given the chance to participate in drama.

Mary Anne Arden

Galesburg

The Galesburg Chapter met October 13, 1970 at Faith United Presbyterian Church, Monmouth. The program consisted of selections played on the new Reuter organ by Mrs. C. E. Van Norman, Mrs. A. B. Rosine, and Dr. Charles Farley.

Marcella Thompson

Houston

The October 20 program of the Houston Chapter AGO was an exceptionally fine one. Mrs. Kathleen Thomerson, organist from St. Louis, Mo., had chosen selections by Duruflé, Wyton, Bach, Berlinksi, Vierne, and Langlais, and executed them with brilliance on the Möller organ at St. Luke's Methodist Church. Her sister, Mrs. Mildred Armstrong, soprano, Houston resident, sang Distler's My Dear Brethren, Meet the Demands of this Time from Three Sacred Concertos opus 17, Ravel's Histoires Naturelles 1960 and Siete Canciones populares Espanolas by de Falla. Mrs. Leslie Mims was the brilliant accompanist. She is a former pupil of Mme. Lhevinné and studied at Juilliard.

Hazel Van Derbur

Lawrence-Baldwin

On October 19th, the Lawrence-Baldwin (Kansas) Chapter met at Baker University for a choral reading session under the direction of Prof. Douglas Brown. Unfamiliar anthems included several by Austin Lovelace. Dr. Charles Hoag of the University of Kansas directed two of his recently-published anthems.

J. Bunker Clark

Lehigh Valley

Dr. Alfred Mann, director of the famous Bethlehem Bach Choir, spoke on The Changing Bach Image. He stated that J. S. Bach was not primarily a church musician as is generally thought, but was better known as a court orchestra conductor and concertmaster. These latest scholarly statements are due to new findings in studies and research of Bach's life. The year 1700 marks the beginning of Bach's career and professional training. Up to 1710 there was considerable professional activity but in 1708 he turned his back on the profession of organist and from 1710 to 1720 he pulled away from the church. This was the formative part of his career. In Leipzig he became master of the cantata and passions. By 1730 he had reached his greatest spurt of activity. Bach's image stands by itself as The Perfectionist — an end in itself.

Karl H. Fenstermaker

Lehigh Valley

Following a dinner hour, J. Clinton Miller, immediate past dean, gave a report on the national AGO convention at Buffalo. He then spoke on choral techniques and English diction as related to the ordinary church choir. He stressed quality, not quantity. Regular attendance, attitude, personality, enthusiasm and intonation were stressed. All choir members should know their role in the worship service of the church.

Karl H. Fenstermaker

Los Angeles

UCLA harpsichordist Frederick Hammond and university organist Thomas Harmon called all of the right shots Oct. 5, but the real stars of the show were a 1968 Dowd harpsichord, a 1968 Hradetzky concert organ, a 1966 Abbott & Sieker positive organ, and the newly restored 1929 105-rank E. M. Skinner Royce Hall organ. Members were feted to a dinner in the student union; a tour through the ethnomusicology department instrument lab; a recital of Baroque and Rococo music in Schoenberg Hall Auditorium; and, after a refreshing and much needed walk, a second recital of Romantic and Impressionistic music in Royce Hall. A memorable opener and a hard act to follow!

Richard W. Slater

Lubbock

The Lubbock, Texas Chapter AGO met October 12 at St. Stephen's Episcopal Church for a dinner and business meeting. The program followed in the church. Mrs. Mildred Carver directed the program entitled "Anthems for all Seasons." Guild members made up the choir, augmented by choir members of St. Stephen's and the Agape United Methodist Church. Organists were Dean Judson Maynard and Warren Hunt.

Earl W. Miller

Martinsville

The September meeting of the Martinsville Chapter AGO was held September 22 at Broad Street Christian Church. A choral reading session was directed by Mr. Caleb Cushing, director of Music at Greene Memorial Methodist Church, Roanoke, and Virginia state chairman of AGO.

The October meeting was held Oct. 27 at Starling Avenue Baptist Church. The program, "Contemporary Trends in Worship," was given by Rev. Alvord Beardslee, chaplain of Hollins College. A pastor-church musician dinner preceded the program.

Judith R. Strickland

Montgomery Co.

On Monday Oct. 19, 1970 the Montgomery Chapter met at Christ Lutheran Church, Bethesda, Md. Kenneth Lowenberg presented "Organ Preludes" a new book by Jean Slater Edson. It is a two volume reference index of over 3000 hymn tunes, Vol. 1 by composer and Vol. 2 by title, the only complete index available to date. Jean Edson is from Mary Washington College, Fredericksburg, Va. Nancy Metzger, our members-in-recital chairman announced the first recital of this season will be Sunday, Nov. 15, 1970 at Christ Lutheran Church, Bethesda, Md. The program will include four organists, soprano soloist, and violinist.

Thomas A. Bast

Central New Jersey

The Central New Jersey Chapter AGO met Oct. 5 in Pearson Memorial Church, Trenton, for its annual dinner meeting. A delightful program of gospel songs was sung by "The Hamilton Squares for Christ" conducted by Mr. John Schroeder. Mrs. Kerman talked about her visit to South Africa and the organs she played there.

Annabell Coutts

Metropolitan New Jersey

Mr. Norman Grayson, associate minister of music at the United Methodist Church, Madison, and a lecturer in music at the College of St. Elizabeth, Convent Station, was our host and recitalist at the Madison Church on October 12, 1970. The program served a dual purpose — to show the possibilities of a small organ, and also repertoire for such an instrument. Included were works by Clerambault, Clokey, Benoit, Powell, Peeters, Sowerby, and Carl Mueller, to name just a few.

Phyllis A. Van Nest

Pasadena

What better sound than trumpet and organ could have heralded the beginning of a new season October 12 when members met on the California State College, Los Angeles, campus for dinner and an exciting program of Baroque and contemporary music well calculated to show off the school's 1970 tracker-action Schlicker organ, and the superlative artistry of trumpeter Edward Tarr and organist George Kent.

Richard W. Slater

Pittsburgh

The Pittsburgh Chapter AGO helped to inaugurate the new Möller organ at Heinz Memorial Chapel, University of Pittsburgh, on October 27. After a dinner at the Faculty Club, members attended a recital in the chapel presented by Dr. and Mrs. Oswald Ragatz from the University of Indiana. The organ is one of the few organs in the U.S. with two consoles, and both of them were used in the recital with Dr. Ragatz at the chancel console and Mrs. Ragatz playing in the rear gallery. Included in the program were two works for two organs by Soler.

On October 22, the Chapter sponsored a workshop by Marie-Claire Alain at Calvary Episcopal Church. She spoke on and presented works of her brother, Jehan Alain. Over one

hundred interested organists participated in the workshop.

The Pittsburgh Chapter is sponsoring a series of organ recitals designed to expand the repertoire of the general church organist using the resources of its own members. The first of these was given on November 9 at the Pleasant Hills Community Church. Dr. Robert S. Lord spoke on Christmas Music with examples illustrated by Lee Kohlenberg and Robert Frazier.

On November 23, members of the Chapter traveled to St. Mark's Lutheran Church, for a dinner followed with a recital by Gerre Hancock of Cincinnati Conservatory of Music and organist of Christ Episcopal Church. This recital was part of the Phillips Memorial Concert Series held in Butler.

Mary C. Hardy

Portland, Me.

On Monday, October 19, the Portland, Maine Chapter AGO met at The First Church of Christ Scientist, Portland, to listen and participate in a program presented by John Dunn of St. Paul Choir School, Cambridge, Mass. The subject was "The Use of the Organ with Other Instruments" and dealt particularly with music for the church service. Demonstrations were given using hymns, anthems and instruments alone with the assistance of a flutist, three trumpeters, a French horn player, and a trombonist. The members of the official board who will be serving for the 1970-71 season include Mr. Alexis J. Cote, dean; Mr. Ronald D. Cole, sub-dean; Miss Marita Gould, intern registrar; Mrs. Richard A. King, secretary; Mr. Ralph Duso, treasurer; Mrs. Philip J. Murdock, Jr., director for three years; Miss Marita Gould, director for two years; Mrs. Clifford English, director for one year.

Zona C. King

Richmond

The Richmond Chapter A.G.O. is again presenting the Organ Repertoire Recital Series this season. The first recital was given by Jerald Hamilton October 27th, on the Casavant organ at Westminster Presbyterian Church, Richmond, Virginia. His program included works by Bruhns, Guilain, Leighton, J. S. Bach, Haydn, and ended with Mozart's Fantasy in F minor K.608. He played to a large and most enthusiastic audience, and after much applause, graciously played one of the Schuebler Chorales. A reception followed the recital.

Ethyl Baars

Sacramento

For the first time the Chapter sponsored a local student competition and awarded a scholarship to Kyle Thompson for furthering his organ and music studies. The October 12 meeting, held at Northminster Presbyterian Church, Sacramento, was devoted to presenting new music recently purchased. Marian Stonesifer, Betty Fuller, Vivian Lambert, Doris Leiser, Fred Errett, Ivan Olson, Gilbert Crane and Lucas Empey introduced music to all of us.

Doris Leiser

Northern Virginia

The Northern Virginia Chapter enjoyed their annual banquet on May 11, at Evans Farm Inn, McLean. A delightful program by a recorder trio was featured. At the final meeting of the year, June 8, held at Columbia Baptist Church, Falls Church, the following officers were installed; dean, Robert Zboray; sub-dean, Fred North; secretary, Beulah Cameron; treasurer, James Trabert; registrar, Ann Zipp; librarian-historian, Ruth Willson; auditors, Ilene Lindner and Edward Van Sant; member-at-large, Margaret Garthoff. Elba Campbell was in charge of the program "Music for Organ and Other Instruments."

The Chapter met September 14 at Faith Lutheran Church, Arlington. Following the business meeting William Watkins, organist and choirmaster of Georgetown Presbyterian Church, Washington, D.C., conducted a workshop on organ teaching repertoire and techniques, featuring three members: Nancy Marchal, Fred North and Robert Webber.

"Progeny Performance" was the theme of the program October 12, at the Unitarian Church, Arlington. Three offspring of chapter members displayed their talents: Miss Betty Einstein, Concerto in A Minor for Violin, Bach; Mrs. Irvin Pearce, Interpretative dance suitable for church use; and Mrs. Roy Guenther, Fantasy and Fugue in G minor, Bach.

Ann Zipp

Spartanburg

The Spartanburg Chapter met on Tuesday, October 27, at Trinity Methodist Church. A. M. White is organist of the church, and was chairman of a choral workshop for the meeting. Materials reviewed were anthems to be used in an AGO festival service in February in which a number of choirs from the area will be combined.

Judith Klason

Williamsport and Chemung Valley

On Sunday, October 18, the Williamsport (Pa.) and Chemung Valley (South Central N.Y.) Chapters met at Mansfield State College to see and hear the new concert organ in Steadman Theatre, the concert hall of the new music building. Dr. Kent Hill, professor of organ at the college and dean of the Chemung Valley Chapter, demonstrated the organ, and several members of the student AGO chapter played. Following the recital, visitors were given a tour of the music building, and a dinner and discussion of Guild affairs was held in the faculty dining room of the new Manser Dining Hall. Some fifty people were in attendance.

Jean Bates

Custom Allen Goes to Morgan State College

A large three-manual custom Allen is being installed in Murphy Auditorium, fine arts department, Morgan State College, Baltimore, Md. Specifically designed for the auditorium, the drawknob console is located on stage, with main chambers on either side of the stage. A supplementary speaker system, called the "stage organ" is located on the stage, and can be used alone or in conjunction with the main speakers, providing versatility enough to meet a wide variety of situations effectively from accompaniments for small groups on stage to large scale orchestra and organ works. There is also a full antiphonal division placed high in the rear of the auditorium, featuring the antiphonal harmonic trumpet.

GREAT

Gemshorn 16 ft.
Principal 8 ft.
Bourdon 8 ft.
Lieblichflöte 8 ft.
Dulciana 8 ft.
Octave 4 ft.
Flute Harmonic 3 ft.
Twelfth 2 3/4 ft.
Fifteenth 2 ft.
Waldflöte 2 ft.
Mixture 4 ranks
Harp
Celesta
Stage Organ

CHOIR

Viole 8 ft.
Quintadena 8 ft.
Flute 8 ft.
Aeoline 8 ft.
Prestant 4 ft.
Quintade 4 ft.
Quinte 2 3/4 ft.
Principal 2 ft.
Spillflöte 2 ft.
Larigot 1 1/2 ft.
Siffelöte 1 ft.
Scharf 3 ranks
Dulzian 16 ft.
Harmonic Trumpet 8 ft.
Krummhorn 8 ft.
Krummregal 4 ft.
Tremulant
Harmonic Trumpet to Antiphonal

SWELL

Geigen Diapson 8 ft.
Gedeckt 8 ft.
Gemshorn 8 ft.
Gamba Celeste 8 ft.
Voix Celeste 8 ft.
Flute Celeste 8 ft.
Octave Geigen 4 ft.
Flute 4 ft.
Nazard 2 3/4 ft.
Doublette 2 ft.
Blockflöte 2 ft.
Tierce 1 3/5 ft.
Plein Jeu 4 ranks
Contra Fagotto 16 ft.
Trompette 8 ft.
Hautbois 8 ft.
Clairon 4 ft.
Tremulant

PEDAL

Contre Basse 32 ft.
Contre Dulciana 32 ft.
Principal 16 ft.
Bourdon 16 ft.
Gemshorn 16 ft.
Lieblich Gedeckt 16 ft.
Octave 8 ft.
Gedeckt 8 ft.
Choral Bass 4 ft.
Flute 4 ft.
Piccolo 2 ft.
Mixture 3 ranks
Contre Bombarde 32 ft.
Bombarde 16 ft.
Posaune 8 ft.
Clairon 4 ft.

THE REDWOOD EMPIRE CHAPTER AGO announces a scholarship competition for young organists to be held Tuesday, March 30, 1971 at 7:30 p.m. The competition will be held in a church in or near Santa Rosa, Calif., the actual location being announced later. The competition instrument will be a pipe organ with standard AGO console measurements. Students must be under 25 years of age on July 1, 1971 to apply, and they must be studying with a teacher who is an AGO member and also a resident of a North Bay County of California. First place prize will be \$50.00, second place \$30.00, and third place \$20.00. Required pieces for the competition will be Bach's Prelude and Fugue in C major (S.545), O Gott, du frommer Gott by Karg-Elert, and a hymn of one's choice. Candidates must register by March 10, 1971. Information and application forms may be obtained from G. Franklin Morris, P.O. Box 853, Sonoma, Calif. 95476.



Stephen H. Best has begun his duties as organist and choirmaster at the First Presbyterian Church, Utica, N.Y. Mr. Best received his BA and MMus degrees in organ from Syracuse University, where he studied with David N. Johnson, Donald S. Sutherland and Will Headlee. He has also been appointed to the music faculty of Kirkland College, the women's coordinate college affiliated with Hamilton College in Clinton, N.Y. At First Presbyterian, Best will preside over a recent six-division Casavant instrument and assume direction of an active musical program.

AMERICAN BOYCHOIR FESTIVAL TO BE HELD IN TEXAS

A second annual American Boychoir Festival will be held in San Antonio, Texas, Dec. 27 to Jan. 1 under the auspices of the Alamo Boys' Choir, hosts for the event.

Mr. and Mrs. Melvin Isdale, co-directors of the host choir, announced that the festival would be primarily a reunion of the six American boys' choirs which attended the Twelfth International Boychoir Congress together in Guadalajara, Mexico in December, 1961. All other treble boys' choirs in the



Hedley E. Yost has become the assistant director of music at St. George's Episcopal Church on Stuyvesant Square, New York City. Here he will share the responsibilities of the musical program for the regular Sunday services and the extensive series of Sunday afternoon choral programs for which this church has long been renowned. For eight years prior to this appointment, he was the organist-choirmaster of the Presbyterian Church, Morristown, N.J. He is a graduate of Westminster Choir College, where he studied organ with Alexander McCurdy. In 1965 he studied in France with Nadia Boulanger. He has been a teaching fellow at Stanford University, and has taught at Westminster Choir College and the Lawrenceville School.

U.S.A., Mexico, and Canada are invited to send representatives to the festival. Total registrations will be limited to 200 boys and choir directors.

The meeting will include concerts, technical discussions on choir administration and touring, mass rehearsals for a New Year's Eve "Sing-In," sports competitions, and both half-day and full-day sightseeing tours.

The full program is being worked out by a steering committee, and will be sent to boys' choirs upon request to the Alamo Boys' Choir, 3019 Mayfair, San Antonio, Texas, 78217.

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The Future Of the Church

By John H. Snow

"I agree with Charles Ives. Ives said, 'What has sound got to do with Music?' A note, a sound, means nothing. It isn't the *what* but the *why* and where that are important. Take Stravinsky's *Symphony of Psalms* — the chords at the beginning that are so famous. By themselves they are meaningless. What comes after them is the important thing. And the notes of any chord, F and C, or whatever, mean nothing, but the space between them, the void, is important. What is Music? The remembrance of the note just passed, the anticipation of the note to come, and for a split second, the present. The relationship is what counts. The world is really an array of relationships."

This is not a very Biblical text for a preacher. It is taken from an interview with the composer, Charles Wuorinen, which appeared in the September issue of *High Fidelity Magazine*. But since the church, too, is concerned with higher fidelity, it may be excusable.

"God," as Albert Einstein once said, "is sophisticated but not vindictive." I wish the same could be said for some of our contemporary composers, who, like many contemporary theologians, are sophisticated enough, but seem somehow unable to forgive the layman both his naivete and his aching need to understand what they do. Rock communicates instantly. Fundamentalist Christianity communicates instantly. We are appalled or delighted, but we have some visceral active response to both of them, because their structure is so clearly defined. We are meeting in both cases metaphors for reality which we can accept or reject. But the music of some contemporary composers, of the theology of the God-is-dead linguistic analysis theologians, leaves too many in confusion and apathy and feeling put down. It is not simply that we don't understand them. It is more that the very content of their work seems to sneer at us as Philistines, to be in fact hostile, almost vindictive; "There," their work seems to say, "take that!"

I agree with Wuorinen that the relationship is what counts, that the world is really an array of relationships, but in the role of the theologian I am compelled to ask: "What does the total configuration of relationships signify, and is what it signifies communicable to anyone apart from composers and theologians?" I suspect that composers and theologians of whom I speak would say that it is irrelevant whether the total configuration of relationships communicates or not, and that its significance, if there is any, must be read into it by the layman who takes it upon himself to bother. Both these composers and theologians are, in my none too humble or charitable opinion, playing head games.

People play head games when they despair of reality, give up on truth, and decide that the present is all they have. Both composers and these theologians seem to be taking a kind of elegant revenge upon the present. They do not, as we used to say, write for posterity. They do not believe in posterity. Instead, they seize upon the manifest disorder of the present as an ultimate statement of reality, and insist that truth, for them, is simply to express it in all its inglorious chaos. That they do this well with a certain elegance and brilliance, no one can deny. That it may be necessary and important for them to do it at all, I am reluctant to deny. Sometimes it turns out that a compulsive vocation to explore a dead end will extend a valuable gift to us all by making it unnecessary to go that way again.

I have been charged with talking about the future of the church. But in order to do this I am forced to begin with the assumption that its present is a split-second in remembrance of the church just passed and in anticipation of the church to come, since this void between the two notes, this present, will discover its significance finally in the assurance that it exists on the utter irrelevance of the past and a kind of bleak horror of the future are as destructive to the church as they are to music.

But as Stravinsky was able to seize honestly upon the terrible discontinuities of his own historical moment in time and transfigure them, somehow, by forcing upon them, or discovering in them, classical dimensions of order, so the church must take its present agony of discontinuity and discover precisely there, always in remembrance of the past and anticipation of the future, what its future forms will be. The church must assume that its current chaos is part of an intended, heart rending dissonance, an historically incomprehensible interval not to this moment considered, so to speak, harmonically viable, which God himself will lead into some miraculous resolution and a new harmony.

So much for the new musical metaphors. They are valuable, as all metaphors are valuable, both in order to insist that the world, as Wuorinen says, is an array of relationships, and to help reveal larger configurations of these relationships in a manifestly fragmented world.

But I have been set a more formidable metaphorical task . . . than showing the necessary relationships of musical compositions to theology, for the greatest issue facing both music and the church is the absence of any coherent metaphor for man himself, an absence which lies at the heart of all our woes.

Anthropology is where it begins. It is man, not just his environment and societies, who is currently in pieces. And man, unfortunately, is the one ingredient of God's creation who is held together by metaphor, whose consciousness is sufficiently developed and complex to demand meaning in order to feel and be and act all of the piece. It was St. Paul, I think, who first saw the emblem of holiness, the evidence of a new man in Christ, as membership in the body. To become a member of the risen body of Christ, the church, was to become a singing, worshipping, ecstatic member of this body, to give oneself fully in the body to the body.

The body was St. Paul's favorite and most gracefully used metaphor, and if we examine the present historical chaos for hopeful trends we will find that the most obsessive search of modern men is for some coherent image of their own bodies. From the gross pornography of some recent films, to the extraordinarily beautiful portrayal of naked human bodies in films that certainly transcend pornography to become art, we discover this passionate need to recover some felt sense of what the human body is. If we examine the current obsession of the young with Rock music, we discover not only an extraordinary new freedom in the bodily expression of moods through dancing, but we find kids who cannot play any instrument without going through the highly stylized body gestures of the Rock musician, playing a wierd assortment of imaginary rock instruments with their bodies as they imagine the music or listen to it on records.

But even the music itself has a special, bodily, human quality to it. I think it was Leonard Bernstein who pointed out that one ingredient of the Beatles' success was their rediscovery of the untrained human voice as a means of musical communication. Freed of classical and, alas, cliched uses of the voice, the Beatles seemed to be far more a part of their own music, and their music a part of them, than is the case with trained performers going through some stylized vocal ritual, however expertly. The Beatles' music is body music. Even the screaming tantrums of the most far out rock groups mark the appearance of a very human use of vocal chords absolutely denied expression in Western music before.

"What is so terrible about my beard and my long hair?" cry this generation. "They come naturally out of my body. What is so terrible, so shameful about my body?"

Other youngsters become so appalled at the University's unlimited concern for their intellect (or as the kids would put it, their heads) that they drop out and join agricultural communes where they can learn the diverse uses of their body denied them in an almost completely rationalized technological society. They build, they farm, they make with their hands things which delight them. They even devise crude musical instruments and a simple jug band to accompany their singing. Older generations find themselves at Essalen

or in encounter groups, learning to touch and feel and taste, learning the fullness of human consciousness which goes beyond the dry abstractions of the intellect.

All these things we tend to trivialize as quaint, or romantic, or idealistic, or all three. We notice a relatively small segment of the population concerned or obsessed with what we hope are no more than fads, and although we may feel a certain resonance within us to certain aspects of this search for the body, we hope, vaguely, that it will all go away; at least this has been my own reaction to it until quite recently. Like Father William, I am old, but unlike Father William I feel no need to stand on my head or practice other yoga ritual.

And thus I have been surprised in recent times to find that an increasing number of ecologists, men who are, for the most part, hardnosed and trained in empirical method, taking some of this quite seriously. They insist that the urgency of the ecological crisis cannot, must not, be trivialized. Whatever else may be a fad, ecology is not a fad, they maintain. It is not simply a new and interesting synthetic discipline, soon to be neatly fitted into the old familiar academic pantheon as a respectable science. Its theological dimensions are profound and crucial. What men do to their bodies they do to their environment. Their confusion about their bodies' image is perfectly reflected in their use of technology. Until men discover some over-arching metaphor which puts their bodies into sane perspective, they will continue on a course which can only be regarded as self-destructive, indeed, suicidal. If these ecologists are right, if the crisis is as urgent as they say, and the crisis is primarily theological, having to do both with the doctrine of the creation and the doctrine of man, and even more with the rediscovery of the relationship of man to the creation and to himself and to his neighbor, then the church's job is most certainly cut out for it. But if we remove these two doctrines from the theological perspective, as we are tempted to do, we find ourselves back in the empirical and valueless realm of science, back in anthropology and sociology with all their relativities and ambiguities, the very relativities and ambiguities which contribute to our confusion about our body image, about our total bodily humanity, in the first place. If, as Christianity claims, Jesus Christ was thoroughly man and thoroughly God, then the church must claim as well that there is a right metaphor, a true metaphor, for man in relationship to the Creation and to himself and to his neighbor which cuts across all ambiguity, and which will be denied only at the cost of man's destruction.

It is getting harder to deny the urgency of the crisis. This summer I drove from Springfield, Mass. to Princeton during the thermal inversion without once being free of an acrid, burning smog. That evening I drove into New York, and on the upper West side I walked down streets where most of the people were either prone on the sidewalks, empty bottles beside them, or sitting on their stoops nodding on heroin. Life in that city, on that night, was for those people with no hope of escaping it, literally unbearable. Working in New York during the last week of September I found myself trapped for 15 minutes at a time in elevators whose power had been cut off, or teaching in a windowless room where the air conditioning had failed and the temperature was at least 105°.

I can escape to Princeton or to my country home, but power failures, at least, follow me there, and from my hill in the Berkshires I can see hills 25 miles away stripped bare by some curious change in the life cycle of the caterpillar, a genetic change probably caused by DDT, which the state is powerless to deal with except by the further use of DDT, which is currently banned by state law. Next year, I'm promised, it will be all the oaks on my own hill. We find ourselves praying for sea gulls and hoping for a Mormon miracle.

Unconsciously, I think, most of us who can afford it, find ourselves slowly rearranging our lives to defend ourselves against the attacks of an environment suddenly become hostile, and an environment we have created ourselves, and treated as we treat our own bodies —

with chemicals, smoke, and bad housing, noise and impure foods and unsafe transportation. As the ecologists say, "How we treat our bodies is how we treat the environment and vice versa." The urgency is there, however much we may deny it. Soon, no denial will be possible, because no defense will be possible. Then, perhaps, we shall turn from the playful ambiguities of the social sciences about the nature of man to his body and his neighbor's body and to the environment in which both bodies must perforce live.

This consensus will not be value free. It will, in fact, be intensely normative, the measure of all human behavior. Out of it will arrive the total rearrangement of priorities, a totally changed life style, a whole new code of right and wrong.

The duty, the vocation, of the church will be to pioneer the new consensus, to become the incarnation of the saving metaphor which it was called to be from the beginning. But it is my own theory, and I think it has Biblical testimony, that saving metaphors are not taught through education, but through incarnation. Values, principles which touch motivation and create change, are not taught in class, are not passed as abstractions from one intellect to another. Neither does the carrot or the stick, the promise of reward and punishment, work very effectively outside a field of meaning within which people are rewarded or punished and which the people themselves accept as reality.

Russian Communism, for instance, has a clear, unequivocal metaphor for man and society. Both man and society are regarded as productive machines, and this metaphor is reflected in all Russian institutions. It is incarnate and until recently it was so effectively lived out in the institutional life of the state that it created a viable consensus among the people. The same metaphor seems to have effectively grasped Western society during the Industrial Revolution. The body was regarded as a machine and part of a larger machine. People were valued for their productive worth, for their adjustment to the larger process of industrial production. Part of our current generation gap is due to a lingering affection for this metaphor among my generation, and an utter contempt for it among the young. Part of the generational conflict and identity crisis in our universities, is expressed by the young in their claim that universities are production lines turning out specialized parts for the larger machine.

But in Western post-industrial society all of us, even my generation and older ones than mine, have at least a sneaking suspicion of how inadequate the machine metaphor is. Our horror at the thought of retirement, our uneasiness or frenetic activity on vacations, the carelessness and disloyalty of so many men responsible for managing certain major institutions of modern life, the attrition in terms of ulcers, alcoholism, mental illness and premature heart attacks which we see as endemic in middle class society, all these things plus the intransigent, stubborn, cynical selfishness of the trade unions suggest that the machine metaphor has accomplished little more than the dehumanization of human beings.

Technologists alone seem to persist cheerfully within the field of this metaphor, and even they are being forced by the ecological consequences of their unquestioning single-mindedness to wonder if more and more, better and better technology is going to provide any viable human world. They begin to wonder if what they are building is not some sophisticated tower of Babel, where specialists find themselves unable to communicate with specialists, and even the point of building the blasted thing has somehow vanished into thin but now polluted air.

The human metaphor which remains is the most degrading of all. Man as a disposal, man as a mouth. Consumption as the vocation of humanity is clearly not any kind of acceptable human purpose when we have discovered that planet earth is a closed system with limited resources. Of all the Apocalyptic scenarios, that of a small group perishing of indigestion while the rest starve to death, is the most obscene. If it is the task of the church then to flesh out as an institution a divine human metaphor for the body, to become what it was ordained from the beginning to be, how must it begin? What tools does it have (see how the

machine metaphor lives on) which it can put to the uses of the sacramental, incarnational expression of its external metaphor? How can it prove by its very institutional life that the word indeed did become flesh, and thereby gave to the body a nobility, a priceless importance, that transcends its productive use of its capacity for nearly limitless consumption? Is there any evidence already existing that the Church intends to pioneer in this direction?

Roman Catholics have always had the most profound undertaking of sacramental teaching. They have, since the medieval synthesis, most thoroughly grasped the need for the institutional expression of metaphor. Medieval Europe was Aquinas frozen into institutional form, and as Western cosmology reluctantly dragged itself from stasis into process and the static institutional forms of Catholicism ceased to reflect what men regarded as reality, Roman Catholics seemed instinctively to feel the pinch before Protestantism. Their uneasiness expressed itself first in the passionate defense of stasis one sees in the Council of Trent and post-Tridentine Catholicism, and then the miraculously radical changes John the 23rd strove to realize, and that Vatican II and the Church having been striving to realize since. The transitional metaphor, John's own, to come out of Vatican II, was the "pilgrim church," a metaphor obviously in sharp conflict with the triumphal church of Trent, a metaphor pulling the Church finally out of stasis into process. The Church as pilgrim is the church as a corporate pilgrimage with a beginning and an end. The whole thing is reduced to intensely human terms. The pilgrim is vulnerable, human, caught for a period in time and history, moving, coping, responding to events, but with a transcendent, freely chosen goal sought corporately, that is sought in the individual God-given body of the Church, the body of Christ. It is a liberating, undefensive, human metaphor, and within its field the church can be renewed, is indeed being renewed.

The triumphal church was a gorgeous shining hierarchial static artifact, a fortress to be faithfully defended and maintained in its perfection throughout all eternity. There was no need for renewal, no need for change. The "pilgrim church" is first of all in motion, which automatically changes its relationship to property, buildings, possessions, and all baggage. It would, presumably, like any pilgrim, travel light, preferring, perhaps, not to carry a \$40,000 organ and a \$500,000 building with it. Second, it is not a fortress, but finds its safety, what safety it has, precisely in its vulnerability and the benevolence of its goals. Not worth robbing, having and using less rather than more material things than the world it passes through, depending on minimal sustenance from the Creation it belongs to and celebrates and loves, it reflects in its pilgrimage both the values and attitudes of the historical man-God so vividly portrayed in the Gospel, and the fragile, suffering, vulnerable life of any human being. The two come together in celebration of a strangely joyful synthesis which radically redefines the human in his body, living in and with the rest of creation as the full of creation moves toward its consummation in life, its consummation in, to use the metaphor of Pierre Teilhard De Chardin, pure consciousness in God Himself. Now John was not able to create such a church by fiat, he was able only to recapture this Biblically authentic metaphor within the Church, and individual Christians generally, could work out their salvation in fear and trembling.

But let us examine this metaphor for its institutional potential. What would a pilgrim church be like? First of all, it would allow for pluralism. Pilgrims travel in small bands which give their consent to leadership chosen from among themselves or shared by all. What connects one group of pilgrims to another is the shared vision of their goal. A particular group's organization, its peculiar shape, is determined by the givenness of its membership, and the style agreed upon to cope with the events, the different events, it encounters.

A second aspect of the pilgrim church is celebration. Living always in anticipation of the good end, a fulfillment of corporate purpose, it is necessary for

pilgrims continually to celebrate this end and the God who created them to seek it and who revealed it to them. The form of this celebration, again, was defined in history, in the Gospels, as Eucharistic, an offering up of the whole of Creation in bread and wine, to be blessed, purified, transfigured and returned to the pilgrim as Christ's body to become a sustaining part of the pilgrim's own body, a spirited, conscious body created to be enjoyed, not a decaying hunk of flesh to be dragged down through this veil of tears, a constant drag upon the intellect.

In the third place a pilgrim church would be an aesthetic church. Both the individual pilgrim and the pilgrim church are engaged in movement toward consummation with God. Thus the accumulation or the unnecessary manipulation of things and matter ceases to give pleasure and becomes a nuisance, a hindrance in the pursuit of its end. Such an attitude would not necessarily be anti-technological. It could lead to higher, more refined, more spare forms of technology, forms which return technology to an extension of the mind and body rather than a separate imperialistic metaphor for the mind and body. Even the polar words "mind" and "body" should have substituted for them a more appropriate and unified phrase, the conscious body, free of tensions between body and soul, spirit and flesh.

Fourth, a pilgrim church would not be so concerned either to dominate or to neglect the world and the history through which it passes. Prophetic in its words and common life, serving and celebrative in its actions toward the world, such a church could conceivably effect changes in the life style, values and organization of the societies in which it sojourns, in addition to converting individuals totally to its own purpose.

For we must make no mistake, the change of metaphor will cause the church to grow smaller before it becomes larger and the first major task of the authenticity of this pilgrim metaphor will be its ministry to the chaos and disintegration of Western society. Purposeful, caring, gentle yet somewhat detached groups of men and women, living in the midst of violence, disintegration, terror and despair will be the historical role of the pilgrim church, quite possibly within the lifetime of some of us here today. A model for precisely this situation can be found in the New Testament. Indeed, this is a description of the church up until at least the time of Constantine and probably long after. We shall not be called upon to endure anything more difficult than Christians have had to endure in the past, but we should face also, that like the early church, the pilgrim church will have to endure a time of intense persecution, as Western society, like the Roman Empire, makes its last desperate attempt to hold itself together by force, and will be utterly terrified of an institution which claims eternal life to be the integrated force of society rather than the fear of death as punishment, the only remaining basis for order in Western society. Again, small bands of pilgrims with a secret consensus among these bands about the nature of their transcendent goal will be far more flexible and capable of dealing with persecution than large denominational organizations which will be forced to endorse the repression or be wiped out, as is the case with the churches in South Africa and numerous South American countries today. Indeed, the refusal of the major denominations of Christianity in this country to endorse the war in Viet Nam and in some cases their determination to publicly oppose it, have caused such financial wreckage and numerical diminishment of the church that institutionally it may be closer to disintegration than it has been for years.

But it is interesting to note that the results of this diminishment are not quite what one might expect.

An interdenominational seminary surviving by alumni support and grants from politically conservative foundations, but in such low regard among the major denominations that fewer and fewer men applied to it, decided to take on as new Dean a very controversial man of high reputation in theological circles. Immediately, as he made radical changes in curriculum, both foundations and alumni support were withdrawn. The place went broke.

With many applicants, now, it was able to limp along for a year by selling what remained of its rental property, and during this year developed a new strategy. It did away with faculty altogether. It did away with housing and feeding students altogether and rented its dormitory rooms to needy people in the area for low rent. Now a seminarian must take his chances like anyone else in finding housing for himself, and since it must usually be low rent housing, he would be forced to seek with another seminarian or two an apartment in the low rent area of the city, then have to deal with landlords on the matters of heat, plumbing, and maintenance of the building like other poor people in New York City. That's an education in itself. But in addition, seminarians must find seminary approved work which involves at least 24 hours a week. As for courses, they are now taught by the most outstanding Protestant and Catholic theologians and scholars in New York City, men who have volunteered to do this for exactly as much salary as can be split up equally out of tuitions which are very low indeed. The Dean lives on the salary he makes teaching at Union Seminary. Administration and maintenance staff are paid from endowment and rental income. But a superior seminary is created, which is dependent on neither alumni nor foundations. It could, if harassed and forced to give up its endowment and its buildings, still manage as an excellent seminary.

It cannot, within the new framework, give a valid B.D. or S.T.D., but it does give an S.T.M. for people with B.D.'s, and a year's attendance there is accepted at major American seminaries as one year of their three year courses.

Again, we find diminished congregations struggling along, which decide to sell the church buildings and agree to let the pastor moonlight enough to supplement his salary up to a living wage. These congregations either rent a place, or meet in a house. They find on some occasions that both their morale and their sense of community improve measurably. I heard of one congregation in New York who took this course and discovered that their numbers grew so quickly that in two years they were considering buying a new church and putting the minister on full time. They are currently fighting bitterly about it, with the minister and many of the congregation wanting to continue in the current free style.

This points up the importance of a coherent metaphor in which to operate. Although the congregation was forced into what was potentially a pilgrim's role, it saw itself in the old terms of a church which had not succeeded. It had not produced enough Christians or been able to sell enough Gospels. It was unable to interpret its new lightness and communal morale as the work of the Holy Spirit because it had no metaphor, no meaningful theological concept of its own condition, no image of its corporate self to turn to.

European Catholicism, however, working with the pilgrim metaphor and with its historic monastic tradition serving it well in new forms to meet new conditions, has spawned a number of lay communities resembling a mixture of hippie communes and 5th century monasteries where families share all property and money equally and find themselves far more free for the service of the community, or for that matter to engage in the radical reform of the community. The hefty salaries of lawyers and doctors in the common pool, free other members of the community to work for little or nothing at equally important tasks, from farming to community organization.

A pilgrim church, then, will emerge in the immediate future as small bands of Pilgrims traveling light, ecologically aware, politically concerned but not obsessed, and more inclined to focus their political concern on the local than on the national level.

These pilgrim congregations would be very much concerned with liturgy, since it is precisely liturgy which communicates metaphor effectively, through its ability to communicate simultaneously to all senses, to the total, conscious body, a piece. Nothing has such potential for changing body image by communicating metaphor.

It is surprising how difficult it has been to deal with the language of liturgy, the words of liturgy. When society disintegrates, language tends to

deteriorate as well, so that even the new liturgies which have broken with the traditionally Manichean concepts of the body and court room images of the atonement, to achieve liberating rather than guilt-making metaphors for the Gospel message, still tend to be clumsy, flat, tasteless in their language. With the intellectual content of the liturgy so badly conveyed, a heavy load is put upon the visual, the choreographic or ceremonial, and the musical.

Here I would like to think a bit about the consequences for music of the pilgrim metaphor. Again, one is inclined to look towards Rome. A very few years back, folk music and even folk masses were being experimented with by most of the major denominations. I may be wrong, but I feel in my bones that Protestantism generally is moving away from this, back to the traditional hymnody, largely because folk music was regarded as a kind of faddish crumb to be thrown to the young to keep them in church. When it didn't keep them in church there seemed to be no reason to keep it and we returned with relief to "The Old Rugged Cross" and "The Lord's Prayer" sung solo by a soprano. If our community was more elegant, the return may have been to more tasteful music, but it was still a return and accomplished with a sigh of relief. At last we had those guitars out of there.

But we still have the organ to repair or maintain or replace, and money was suddenly very tight, whether congregations diminished or not. This threw us into something of a bind. We liked the traditional church music, good or atrocious, but its traditional vehicle, THE GREAT BIG PIPE ORGAN, was fast getting financially out of reach. It still is, and many first-class organists are wrestling with deteriorating or un-maintained instruments as ministers and congregations worry about what musical route to travel.

A surprisingly large number of Catholic congregations both under and above the ground have, on the other hand, stuck to folk mass and folk song, some of them building up small hymnals full of folk songs with new religious words.

A number of things were working for Roman Catholics in this matter. Many priests saw immediately the relationship between the folk song and the theological revolution implicit in the pilgrim metaphor of Pope John XXIII. The folk song is spare, it is participative, it is unpretentious, and musically available to all, either as easily singable, or in its more complex and demanding forms, as comprehensible and moving. It is also important to notice that Roman Catholics have little passionate attachment to a traditional hymnody. "Come to the Church in the Wildwood" brought no tears to their eyes, so that for many Catholics folk hymnody provided them with their first chance to sing in church, and they loved it.

Finally, Roman priests have intuited that any serious liturgical experiment takes at least ten years to test. We just can't try out something once or twice liturgically and decide whether it's right or not. My inclination is to watch carefully what will emerge from the Roman Catholic folk music experiment. It does not have to be so simple as more of the same. One hopes by then that composers of contemporary church music will have caught the musical dimensions of folk as well as its theological and anthropological dimensions and will have found a very rewarding direction to explore.

I, myself, a musical layman with a once in a lifetime chance to urge my own crude musical prejudices upon a group of professionals, have some idea of where I would like to see this pilgrim music go.

At a wedding, recently, I was fortunate enough to hear a superb soprano singing an aria from the Bach Wedding Cantata accompanied by a small chamber orchestra. I had been thinking currently about the redefinition of the body through liturgy, and suddenly noticed what an intensely physical experience this was. The bowing and tooling of each instrumentalist seemed to come out of a total body effort and in a uniquely expressive bodily way. The same was even more true of the soprano, who was into it like a major league pitcher. Some of the congregation, many of whom were musicians,

(continued, page 26)

THE DIAPASON

EDITORIALS

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

Church Music In the 1970's

This issue has turned into what might be called a "church music issue." We direct our reader's attention to the reports from two conferences, one at Dayton, and the other at Westminster Choir College. It is curious that we should attend both of these conferences only a week apart from each other. The Dayton workshop was held at Westminster Presbyterian Church where, years ago, the congregation's organist and choirmaster, John Finley Williamson, started in the church's facilities what is now known as Westminster Choir College. Now, many years later and with an enviable history behind them, Westminster Choir College is reappraising the church, its music, and the training of its musicians. It was an interesting experience for us to attend the Dayton workshop and then to go to Princeton for the symposium held at Westminster. We are happy to report that church musicians are alive and well in Dayton, even if there are severe problems that they are struggling with. And we are also happy to report that there are thinking men and women at Westminster Choir College who are seriously trying to cope with the business of training people to go out to places such as Dayton. We think that the reports speak for themselves.

This issue also contains the keynote address from the Westminster symposium (see page 14). We heard it at Westminster, we have read it several times since, and we will read it again later. The content of Fr. Snow's paper is controversial, and, if you are anything like us, you will probably react to what he is saying, either positively or negatively. When and if you do react to it, we invite you to let us hear that reaction. We would love to know what you, as one of thousands of musicians, are thinking and feeling. The pages of THE DIAPASON are open to you as a forum on this subject (or any other in the profession, for that matter) and we think that Fr. Snow's ideas would be a good place to start.

Correction

Typographical errors inevitably crop up in the most unexpected places in a magazine, and THE DIAPASON is no exception. Most of the time they are insignificant, but sometimes they are very important. One such error slipped

by us in Lawrence Phelps's article *Organ and Sanctuary, One Musical Instrument* in the October issue. In column 3, page 23, 5th line, the italicized word *encased* should be changed to read *unencased*. Since this error changed the whole thought of the paragraph and since the passage involved was factually incorrect and inconsistent with following material as printed, we apologize to Mr. Phelps and our readers, and we ask you to make the correction in your copy.

From All of Us To All of You

There are many good things that the staff of THE DIAPASON wishes for you all, our readers. But most of all we think of peace, life, good health, and good cheer for you in the coming year. We hope that this Christmas season and the new year will be full of good songs for you, and we wish you all a most joyous season and fruitful New Year.

Robert Schuneman
Wesley Vos
Dorothy Roser
Audrey Edgren

New Choral Music

Lockwood, Norman. *Choreographic Cantata*. SATB, organ, percussion. Augsburg, Minneapolis, Minn. Full score \$2.25.

Many enterprising directors and choirs will welcome this work, commissioned by the Reuter Organ Co. for the 1968 national convention of the AGO. It is a large work that will require good percussion players to handle the extensive writing for triangle, cymbals, gongs, xylophone, tubular chimes, snare drum, and bass drum. It will give many churches a chance to try out a large scale work designed to be danced as well as played and sung. Based on five Lutheran chorales, which form the bulk of the choral material, the percussion provides a sort of surrealistic contrast in texture to the very conventional and tonal choral writing. The organ part participates in both kinds of texture. The work is sectional, each part dealing with one chorale, and it is conceivable that the music for each could be done separately for services. The choral writing is difficult in places, requiring singers with some technical ability. Mr. Lockwood has provided a piece with much rhythmic and melodic interest, imaginative writing, and a piece that is still within the range of the competent and talented choir of larger churches.

Music in Honour of St. Thomas of Canterbury. Ed. by Denis Stevens with Alex. Blanchly, Joan Long, and Cornelia Weininger. Novello, London, (available from Belwin Mills Inc.).

This is a collection of 12 pieces about St. Thomas starting with 12th century chants and progressing to 16th century motets. Expertly edited with thorough scholarly methods, and containing brief notes, this small volume would be of interest to American choral directors and scholars as a compendium of music dealing with this British saint. There would be little liturgical occasion for American choirs to use the music, but the music itself is so interesting that we cannot pass the volume by without at least bringing it to attention with high recommendation.

Carols for Choirs 2, Fifty Carols for Christmas and Advent. Ed. and arr. by David Willcocks and John Rutter. Oxford University Press, London & New York. Hardbound \$5.00, paper \$3.50.

Since the appearance of the original volume called by the same title, many churches and choirs have used the very useful Oxford volume as stock material for Christmas and Advent services of lessons and carols. As in the first volume, *Carols for Choirs 2* has the same fine workmanship, a great variety of carols in different stylistic arrangements, and the same high quality throughout. Those churches in which carol services have become an annual institution will welcome the volume as a companion to

the first. In addition, many secular carols and carols with modest orchestral accompaniments (optional) have been included in this volume. Having said all this, it still remains that both volumes are very British in style, and sound far less exciting to us than they did when we first started using them several years back. For us then, this second volume has become "more of same," providing little more of interest other than the consistently high quality of the first volume. We are sure it will become a useful item for many.

Williamson, Malcolm. *Jesu, Lover of My Soul*. #4531, Marks Music, New York, N.Y., 40¢. *Te Deum*. #4530, Marks Music, New York, N.Y., 30¢.

Both of these pieces have been added to Marks Choral Library after having been available in England for some years. *Jesu, Lover of My Soul* is an expanded choral and organ arrangement, requiring solo quartet and double chorus, of the same tune which was part of 12 *New Hymn Tunes* (available from the same publisher). Both of these pieces are written in "pop" idiom, and are probably the best crafted in that idiom for church use of anything available. Mr. Williamson is one of a very few musicians who writes in a "pop" style for church use without inferior craftsmanship or stilted style. *Jesu, Lover* is a love song, pure and simple, arranged for singers who will have to be good to do what he asks for (good intonation in close harmony, some sopranos who can sing to high C-#). The *Te Deum* is a rollicking and joyful unison setting of the great hymn. The texts are the traditional ones. *Jesu, Lover* is printed with the staff lines very close together, and with very small notes. We hope that the light is good when it is performed, for we had trouble reading it after a few minutes.

Briefly Noted

From Augsburg Publishing House, Minneapolis, Minn.:

Ten Folksongs and Spirituals Arr by David N. Johnson. Unison or mixed, flute or guitar. #11-9491, \$1.15.

Festival Anthem on Crown Him With Many Crowns. Arr. by Richard Proulx SATB, congregation, organ, 3 trumpets, 3 trombones. #11-9167, \$1.50.

David N. Johnson's second collection of folksongs are as fresh as the first, competently prepared, and fine for youth groups and children's choirs. Good variety. Richard Proulx's anthem to include everybody in the service has some lively rhythmic materials in the brass parts, the hymn being handled conventionally in unison, parts, and with descant. It will take some practice.

From Concordia Publishing House, St. Louis, Mo.:

Hassler, Hans Leo. *A Mighty Fortress Is Our God*. SATB, ed. by David Pizarro. #98-1986, 40¢.

Luther's Reformation hymn is set contrapuntally, edited here with English text, and suggested to go with Scheidt's organ setting from the *Görlitzer Tabulaturbuch*. Useful, powerful setting, clearly edited and printed.

From Harold Flammer, Inc., Delaware Water Gap, Pa.:

God Be With You, A Collection of Contemporary Hymn Tunes by Virgil Ford. Unison, guitar or piano. #GE-5021, 75¢.

Neither contemporary nor imaginative, these twelve hymns for children will not challenge even children. Much as hymn categories in hymnals earlier in this century, these pieces could be classified as "children's hymns," that is, simple and inferior pieces for unmusical children.

From Hope Publishing Co., Chicago, Ill.:

Wendelburg, Norma. *Create in Me a Clean Heart, O God*. SATB, solo voices, congregation, flute, clarinet, horn and organ. #CY-3338, 35¢.

An interesting setting of Ps. 51, un-metered, vaguely tonal, congregation speaks their part, instruments are given opportunity to improvise and are to be situated in different locations. A short piece.

From Novello, London, England (Belwin Mills Inc.):

Brown, Christopher. *The Song of the Rose*. SATB. #MT-1530.

Johnson, David. *Now Is Christmas Y-Come*. Unison, descant recorder, tam-

Those Were The Days

Half a century ago, readers found these news stories of interest in the issue for December, 1920 —

The new Austin 4-manual organ at St. James Episcopal Church, Chicago, was opened by Clarence Eddy, who also opened the new organ at St. James in 1872 following the Great Fire. Another large Austin was opened by Eddy at First Church of Christ Scientist, Lincoln, Neb., and the recital was attended by over 3000 people.

T. Tertius Noble reported on his summer trip to England where he played concerts at York and Durham Cathedrals to crowds exceeding 3000 at each. He also wrote an article, "A Glimpse of a Wonderful Church", about St. Thomas' Church, New York City, and its wood carvings.

Gaston M. Dethier wrote a short article on "The Woman in the World of the Organ" in which he lamented the lack of consideration for women by church committees and the AGO.

An account of the reopening of the enlarged and rebuilt Gloucester Cathedral instrument was sent to THE DIAPASON by F. J. Bartlett.

These events made news for readers of this magazine's issue for December, 1945 —

Marshall Bidwell marked his 50th anniversary as organist of Carnegie Hall, Pittsburgh, Pa. with two jubilee recitals at the hall.

Marcel Dupre's fall, 1946 transcontinental tour was announced by Bernard R. LaBerge.

The First Church of the New Jerusalem, Philadelphia, marked the celebration of Rollo F. Maitland's 25th year of service as their organist.

The AGO news included 56 chapter reports, a notice to members, Warden S. Lewis Elmer's column, 3 columns of plans to amend the Guild Constitution, the Examiner's reports on tests, and a full-page report from the Committee on Guild History on "The Story of the AGO" in 7 pages of news. One page of RCOO news included 6 centre reports and a list of the test pieces for 1946.

Ten years ago these matters were of feature interest in the issue of December, 1960 —

Flor Peeters opened the new Schlicker organ at St. Olaf College; Bob Whitley opened the new Aeolian/Skinner at St. Luke's Church, San Francisco; Arthur R. Croley opened the new Holtkamp organ at Fisk U., Nashville; and Paul Callaway opened the new Aeolian-Skinner at Philadelphia's Academy of Music.

In a review column titled "Chicago Organs Come Alive In Autumn Blaze", Fall recitals by E. Power Biggs, Robert Glasgow, Fernando Germani, Edward Mondello, George Y. Wilson, and William Teague were covered.

AGO news included 128 chapter reports, 2 short notices from committees, photographs of Flor Peeters at a St. Olaf College workshop and participants of the Whitewater Chapter's Guild Service, and a picture of national council member Searle Wright who was to be the featured recitalist for the midwinter conclave in St. Louis. 8 pages and the editorial page were given over to AGO news.

bourine or other percussion. #MIE-7. Newbold, David. *Susanni*. SATB, organ. #MT-1531.

Reynolds, Gordon. *Alleluia! God Is Gone Up with a Merry Noise*. SSA. #Chor. Ser. 127.

All four are fresh carols ideal for young singers, interestingly composed. The first three are for Christmas, the last for Ascension or general use. Good material, free of cliché.

From Oxford University Press, London and New York, N.Y.:

Batten, Adrian. *Haste Thee, O God*. SATB. #43.219, 45¢.

Tallis, Thomas (?). *This Is My Commandment*. AATB. #41.025, 30¢.

Tomkins, Thomas. *Magnificat and Nunc Dimittis*. SSAATTBB. #43.286, \$2.00.

Three more offerings in Oxford's valuable Tudor Church Music series. The first and third are revisions of earlier publications, the second new. Finely edited, very usable, lovely music.

(continued next page)

New Choral Music Received
From Augsburg Publishing House, Minneapolis, Minn.:

Now Thank We All Our God. Arr. by G. Winston Cassler. Unison with opt. congregation, 2 trumpets, trombone, organ. #11-9311, 75¢.

Built on a Rock the Church Doth Stand. Arr. by G. Winston Cassler. SATB with opt. congregation, 2 trumpets, trombone, organ. #11-9087, \$1.00.

Praise to the Lord. Arr. by G. Winston Cassler. SATB with opt. congregation, 2 trumpets, trombone, organ. #11-9328, 75¢.

All My Heart This Night Rejoices. Arr. by Kenneth Jennings. SATB, 2 flutes or recorders. #11-1597, 30¢.

Johnson, David N. *Earth and All Stars.* Unison, organ or piano. #11-1600, 25¢.

Leaf, Robert. *Come with Rejoicing.* Unison, organ or piano. #11-1598, 30¢.

Commitment (Seelenbräutigam). Arr. by Lloyd Pfautsch. SATB, flute. #11-1596, 25¢.

Wetzler, Robert. *Doxology (Hurrah to God).* Unison. #11-1599, 25¢.

Wetzler, Robert. *This Little Babe.* Unison men or SSA. #11-0536, 30¢.

From Boosey & Hawkes:

Binkerd, Gordon. *Ave Maria.* SATB. #5783, 30¢.

Gambold, John. *Who With Weeping Soweth.* The Moramus Edition, ed. by Ewald V. Nolte. SSAB or SATB, S. solo, organ. #5746, 40¢.

From Choristers Guild, Dallas, Texas:

Fleisher, Simi. *I will Lift Up Mine Eyes.* Unison, organ, flute. #A-96, 25¢.

Page, Sue Ellen. *The Love of Jesus Smile on You.* SATB, children's choir, guitar, recorder, finger cymbals. #A-97, 30¢.

Wood, Dale. *Elijah!* Unison treble or mixed voices, piano, percussion, guitar, string bass. #A-99, 30¢.

He's Got the Whole World in His Hands. Arr. by Charles Higgins. SATB, tenor solo. #A-98, 30¢.

From Harold Flammer - Shawnee Press, Delaware Water Gap, Pa.:

Emig, Lois Myers. *Carry Candles to the Manger.* SAB, organ. #D-5203, 25¢.

Ford, Virgil T. *For Yet a Little While.* SATB. #A-5545, 25¢.

Fraser, Beatrice. *Come, Children, Run!* SA, organ or piano, opt. handbells. #E-5147, 25¢.

Kelbe, Harold W. *Sing, Men, Sing!* TTBB, organ or piano. #C-5063, 25¢.

Kirk, Theron. *O Lord, My God.* SATB. #A-5547, 25¢.

Lovelace, Austin C. *I Would Sing, Sing, Sing.* Unison, piano. #E-5143, 25¢.

Purvis, Richard. *Advent Carol.* Unison, organ, opt. celeste, piano, harpsichord, or harp. #E-5142, 30¢.

Purvis, Richard. *A Manger Carol.* Unison, organ, opt. instruments. #E-5141, 30¢.

Simeone, Harry. *Love Came Down.* SATB, finger cymbals, opt. piano, string bass. #A-1090, 30¢.

Williams, Frances. *Carillon Carol.* SSA. #B-5152, 25¢. SAB #D-5200, 30¢.

Young, Gordon. *In Paths of Beauty.* SATB, organ. #A-5537, 25¢.

Hoffmann, Peggy. *God's Son Is Born, A Christmas Cantata.* SAB, children's choir, leader or verse choir, opt. bells obligato, opt. flute or violin. #D-5207, \$1.75.

Obenshain, Kathryn Garland. *Lift Your Voices* (songs, anthems and responses). Unison and 2-part, organ or piano, opt. instruments. #GE-5022, \$1.00.

Saw Ye My Saviour? Arr. by Walter Ehret. SATB, organ or piano. #A-5546, 30¢.

Good King Wenceslas. Arr. by Gordon Young. SATB, organ or piano. #A-5538, 30¢.

From G.I.A. Publications, Chicago, Ill.:

Goemanne, Noel. *Mass.* SAB, organ, brass, tympani, opt. congregation. #G-1571, \$1.00.

From Hope Publishing Co., Chicago, Ill.:

Adam, Adolphe. *O Holy Night.* Arr. by Don Hustad. SATB, piano or organ, opt. trumpets. #F-938, 30¢.

Braafladt, Walter T. *Psalm One Hundred.* SSATB, organ or brass. #F-936, 25¢.

Cram, James D. *I Love Thy Kingdom, Lord.* SATB, organ or brass. #F-935, 30¢.

Lewis, John Leo. *God Is My Salvation.* SATB, organ or piano. #A-426, 30¢.

Newbury, Kent A. *Wisdom and Understanding.* SSA. #SP-692, 30¢.

Posegate, Maxcine W. *God of the Universe.* SATB, organ or piano. #CH-656, 30¢.

Now Let the Heavens Be Joyful. Arr. by Don Hustad. SATB, organ. #HA-120, 30¢.

From Oxford University Press, New York, N.Y.:

Our Blest Redeemer. Irish tune arr. by Jeffery Fraser. SATB, S. solo. #43-468, 20¢.

From Theodore Presser, Bryn Mawr, Pa.:

Saylor, Bruce. *Jesu, Thou Joy of Loving Hearts.* SATB, S. solo, organ. #312-40758, 30¢.

From G. Schirmer, Inc., New York, N.Y.:

Biester, Allen G. *O Vos Omnes.* TTBB. #L.G.Co. 51503, 35¢.

Peninger, David. *Jesus, Thou Joy of Loving Hearts.* SATB, organ or piano. #11739, 30¢.

Peninger, David. *All Praise to Our Redeeming Lord.* SATB, organ or piano. #11737, 30¢.

Willis, Arthur. *Popular Psalm Settings.* Unison, organ #11771, 30¢.

Bourgeois, Louis. *Turn Back, O Man.* Arr. by S. Drummond Wolff. SATB, organ. #L.G.Co. 51536, 35¢.

From Warner Bros. Music, New York, N.Y.:

Glazer, Tom. *Brotherhood Suite.* SATB, organ or piano. #WB-130, 60¢.

Senfl, Ludwig. *Fecit Potentiam from Magnificat Primitoni.* Ed. by Eugene Guettler. SATB. #WB-133, 30¢.

The Blind Man Stood on the Road and Cried. Negro Spiritual arr. by Sal-one Clary. SATB. #WB-118, 30¢.

Organa Europae 1971, Les Concerts Spirituels de St.-Dié, 16 Rue Foch, F88 St.-Dié, France; 1971 edition, \$3.65.

Gordon Reynolds, *Organo Pleno*, London: Novello, 1970; 48 pp. paperback, no price listed.

Augsburg's Christmas Annual seems to outdo itself each successive year. The 1970 edition has especially fine color reproductions of art objects, and the article on Christmas tree varieties is of great interest.

The *Organa Europae* calendar for 1971 is again a spectacular collection of European organ cases in color reproduction. Calendars from 1968, 1969, and 1970 are still available at \$3.00 each.

Mr. Reynolds' little book is a genuinely funny collection of definitions, aphorisms, cartoons and anecdotes. Occasionally a Britishism will fail to make its point to a U.S. reader, but by and large the humor comes through intact.

New Books Received

The Canada Music Book (French/English), The Canadian Music Council, P.O. Box 156, Montreal 151, Que. Canada; paperback, 179 pp. \$3.50.

Reginald Foort, *The Cinema Organ*, Vestal, N.Y.: The Vestal Press, reprinted 1970. (originally published in 1932) 200 pp., illustrated, \$6.00.

Francis Arthur Jones, *Famous Hymns and Their Authors*, Detroit; Singing Tree Press, reprinted 1970, (originally published in 1902) xii, 337 pp., illustrated, \$12.50.

Kenneth Roberts, *A Checklist of 20th-Century Choral Music for Male Voices*, Detroit Studies in Music Bibliography, No. 17, Information Coordinators, Inc., 1435-37 Randolph St., Detroit, Mich. 48226; paperback, 32 pp. \$2.00.

Dorothy Stahl, *A Selected Discography of Solo Song: Supplement, 1968-1969*, Detroit Studies in Music Bibliography, No. 13, Information Coordinators, Inc., Detroit, Mich.; paperback, 95 pp. \$2.50.

New Books

Randolph E. Haugan, ed., *Christmas: An American Annual*, Vol. 40, Minneapolis: Augsburg, 1970; art library edition, \$3.50, paperback, \$1.75.

"PRAISE HIM WITH TRUMPETS"

GO
S
E
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M. P. M Ö L L E R
of Hagerstown

(continued from page 10)

as Mr. Williamson holds. His past experience as "composer-in-residence" (that is, organist/choirmaster) in a London church with very little trained musical talent available, and for which he wrote many hymns and tunes for his "choir" (that is, congregation), and his enthusiasm for that experience were heard with delight. His very few but pointed remarks on life and music education at Westminster were, we hope, heard with care, for they were well chosen and to the point.

Tuesday Concert

"The afternoon concert began with two short 'Epitaphs' for that great woman, Edith Sitwell. These unassuming tone-row pieces for organ were excellently played by Eugene Roan. A short *Chorale Prelude* by Roger Sessions, played by Joan Lippincott, led to one of the musical highlights of the symposium. Richard Felciano's *Glossolalia* for solo baritone, organ, percussion and prepared tape must be considered to be one of the masterworks for the church from this last decade. A setting of Psalm 150 in latin, the work is a major contribution to the literature. It received a very tight performance under the composer's direction. With very limited rehearsal time, the performers, especially organist Eugene Roan and baritone Clyde Tipton, presented a brilliant account of this difficult work."

—James Litton

Epitaphs for Edith Sitwell, Williamson; Eugene Roan, organist. Chorale, Sessions; Joan Lippincott, organist. Glossolalia, Felciano; Clyde Tipton, baritone; Eugene Roan, organist; Philip Thompson, percussionist; Gerald Metz, electronics; Richard Felciano, conductor.



Composer Malcolm Williamson

Reactor Panel III

By Tuesday afternoon, the participants of this symposium were getting to know one another better, and the talk was beginning to loosen. This was reflected in panel III moderated by Lee H. Bristol, Jr. (former President of Westminster) consisting of Donna Plasket (Westminster student), William Whitehead (Westminster faculty member), Fred Anderson (musically trained, student at Princeton Theological Seminary), and Arlo Duba (faculty member, Princeton Seminary). Things really livened up when the seminary participants gave forth with some of their ideas. Fred Anderson expressed concern for the flexibility of churches and their musicians, and he made no secret about the very stiff technical and musical demands he would make as pastor on his parish musician. The indictment of the average church musician, poorly trained and inflexible in abilities and tastes was loud and clear. We felt several squirms close by us in the audience. He also took an opposing view of the keynote address and the lack of "religious concern in the symposium, implying that if musicians return to God and be excellent musicians, the problems are solved. Arlo Duba spoke of church music as the expression of the church, and against music which would be imposed on the church. This idea set off much discussion about values in church music, and this discussion could have lasted the whole afternoon.



Calvin Hampton

Choice

And what a horrible choice it was — three good sessions scheduled at once to finish the afternoon. Choice (a) was a session on "The Church as a Theater" in which Malcolm Williamson discussed and demonstrated some of his operas composed for various occasions and purposes. Choice (b) was a discussion of "Folk and Light Music and the Church" led by entertainers Donald Swann and Sydney Carter. They included a humorous account of their training and experiences, especially those that led them into (and sometimes out of) the church and its music. Choice (c) was a demonstration of "Electronic Music and the Church" led by Alec Wyton and Richard Felciano. Mr. Felciano was able to put scores into the hands of the participants, rehearse briefly a few of the works, and let them participate in the performance of his pieces with the help of James Litton and members of his choir from Trinity Church, Princeton.



Composer Richard Felciano

Conclusion

Since we had to leave Princeton at the end of the afternoon, we were unable to attend the final events of the symposium, "An Evening with Sydney Carter and Donald Swann", and the inauguration ceremonies for President Robinson. We left Princeton with excited feelings about the value of the symposium. There had been an open and sincere exchange of many ideas. There was very much good music heard, and some memorable musical moments went with us. The tone of the symposium was positive, and there were very few negative, defeatist or defensive attitudes in evidence, even when the deepest fears about the church and church music were expressed. There was genuine anticipation of the future at Westminster and in the field of church music. On the debit side, there was an appalling lack of participation by students of Westminster Choir College in the events of the symposium. Many of them came to the concerts (more to Anthony Newman's concert than any other), but few attended or



Ted Nichols & Austin Lovelace

spoke out at any time in the symposium discussions. We know that students have been complaining bitterly that they never have opportunity to change those things which affect their lives the most, especially curriculum and the teaching system. We were assured by faculty and administration that everything possible was done to encourage the students and enable them to become equal participants in the symposium. In fact, we know some faculty members who were very disturbed that the students did not take part. Their silence at such an important event was impressively loud, and we surmise that the generation gap is wide at Westminster. We know that the students have lots to say about the "system", and we wish that they would have had the desire to speak out at the symposium. No definitive answers were produced at this symposium, but we do believe that it was a germinating and influential happening. Westminster Choir College, its President Ray E. Robinson, symposium chairman James Litton, and all of the faculty and participants deserve high thanks and special congratulations for making such an event.

Addenda — Aftermath

Following the symposium, a student reaction period was scheduled for Wednesday afternoon. Since we were not there to report on this important "post-mortem," James Litton wrote the following report from the discussion:

We had expected this (the student reaction session) to be less than ideal due to a disappointing attendance by faculty and students at the symposium events, even though classes were not in session during the symposium, but this turned out to be one of the pleasant surprises of the symposium. Well attended by students and faculty who were at the symposium, there was heated discussion. A general opinion seemed to emerge from the group indicating a belief that two churches were envisaged for the future, one institutional, and the other underground or "pilgrim." Consensus was that music must have a place in the life of both kinds of church, and the students seemed convinced that the present is a most creative time as far as music in the church is concerned. The students asked us (the faculty) to prepare them well to meet the demands and opportunities of the last decades of church music in the 20th century. They

also felt that there was too much talking and not enough action during the symposium. They felt that the musical performances spoke much more than the discussions and panels.

CARTER & SWANN PROVIDE LIVELY EVENING IN HARTFORD, CONN.

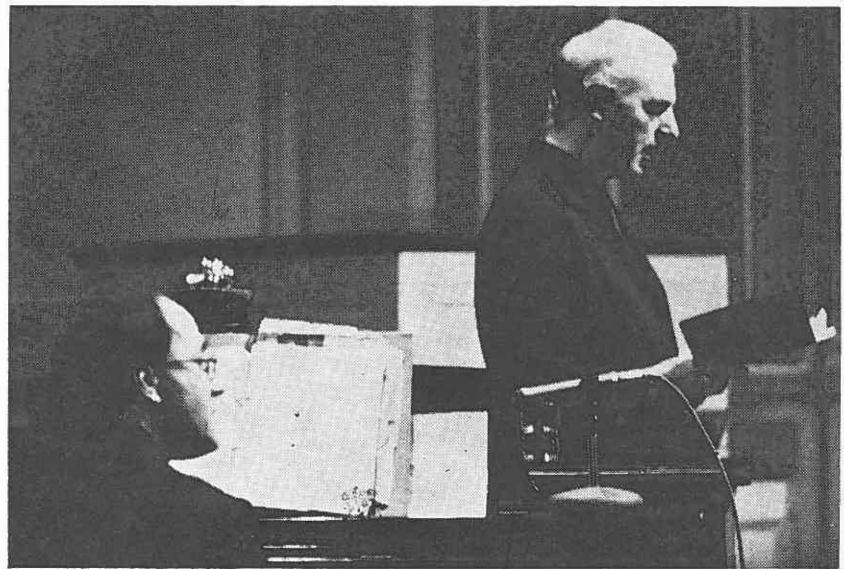
For the past three and a half weeks many cities from Washington, D.C., north to Burlington, Vermont, and west to Grosse Point, Michigan, and Toronto, Canada, have enjoyed the visitation of two spirited and talented Englishmen, Sydney Carter and Donald Swann. Their last performance in the United States was held on Sunday evening, November 8th, at Christ Church Cathedral, Hartford, Connecticut, and a stunning evening it was. Neither guest was a stranger to his American audiences. Mr. Carter's fame as a hymn writer and poet had preceded him, while Donald Swann's success on Broadway in productions and records with Michael Flanders have won him countless fans.

Working together in a lecture-recital entitled "Explorations I," these two men, friends of long standing, presented what was for each a personal testimony to his faith in the universal message of love, and most especially to the message of love expressed through music. They described themselves as "merry makers" rather than "do gooders" and in every word and action revealed themselves as 20th century messengers of the Gospel Good News.

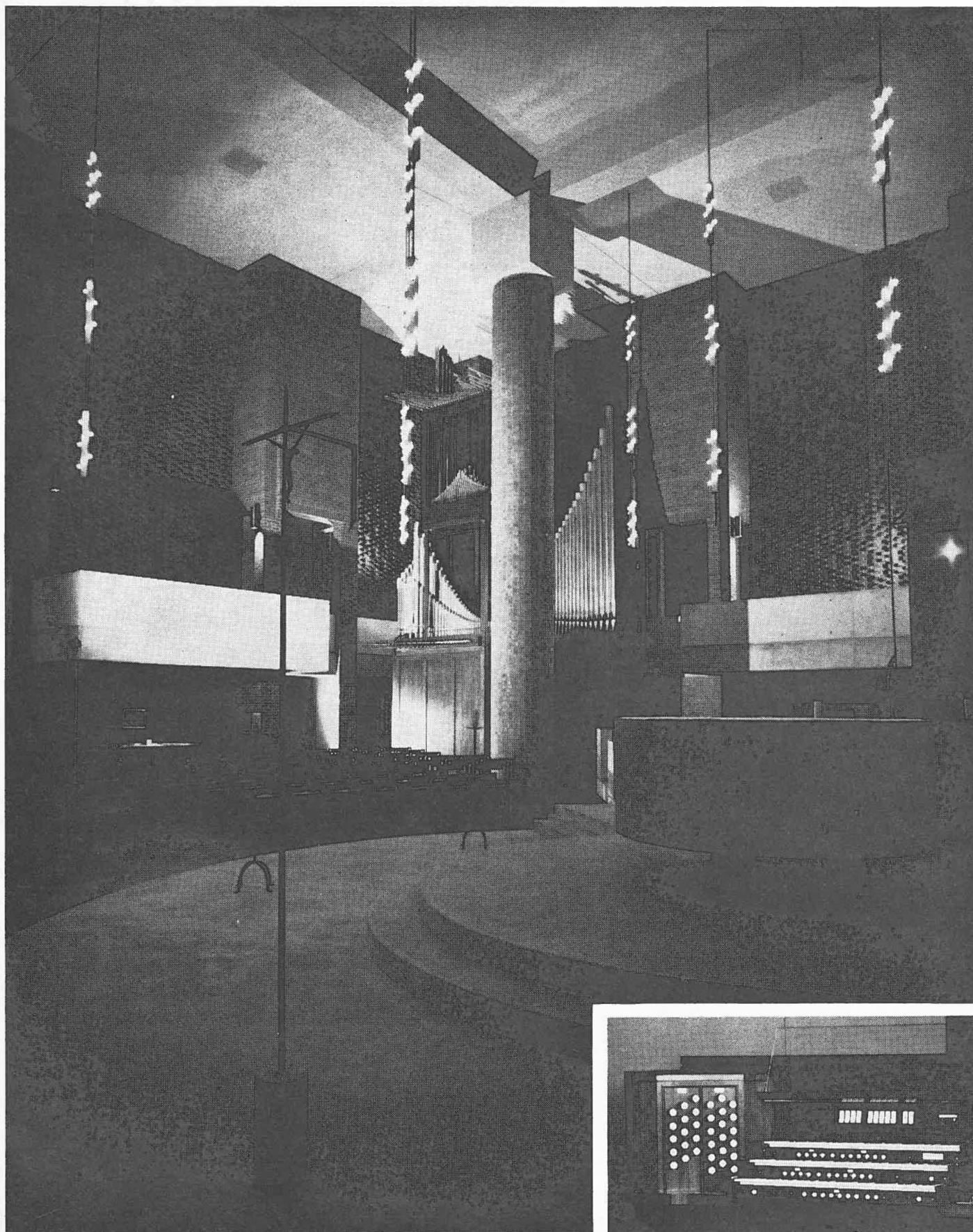
Working from a thesis that all music can be religious depending on the context in which it is used, the Hartford audience heard songs of wide variety. Some were quite biblical in source, such as the "Lord of the Dance," some biting in satire, such as the "Devil Wore a Crucifix" or "The Bird of Heaven;" while others, for example "A Red and Green Christmas," were gentle and soothing. In all the music performed (some involving the audience), one was most conscious of the text used. The music, often folk-like and very much in an "English music hall" style, was simply a vehicle for the expression of the words and as such was quite secondary to them. However, in every case it was a successful medium, for the songs truly "came off" in a way that was well understood by everyone present.

Sydney Carter and Donald Swann, not only clever writers, are keen and sensitive performers. The audience of people from 8 to 68 began the evening sitting back, expecting to be entertained. They ended the evening on the edges of their seats, involved as fellow performers and not as spectators. All left the auditorium that evening filled with joy and yet touched and moved by the cruel realities of the world and their lives within that world. What greater success can any music or musician desire?

—Ray Glover



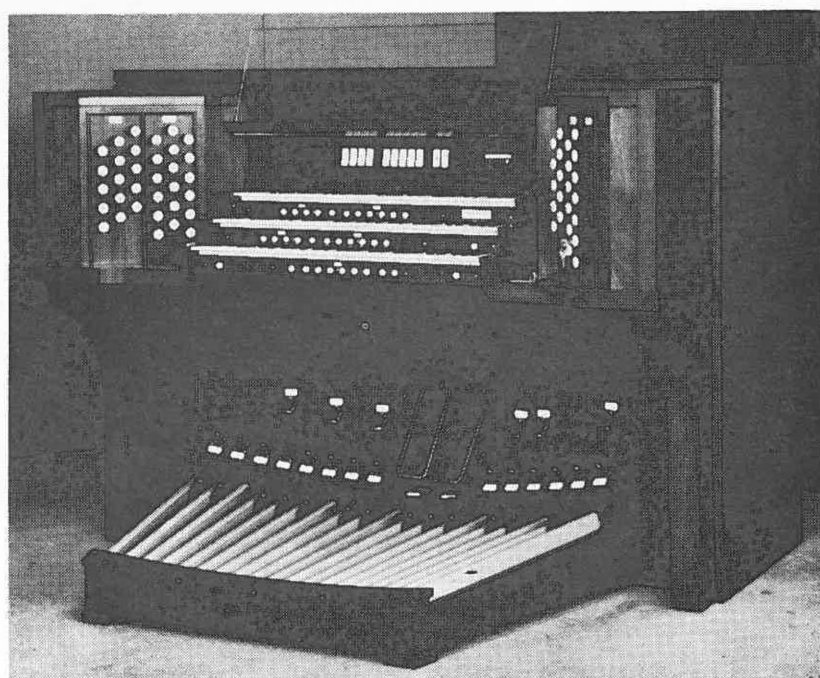
Donald Swan & Sydney Carter entertain.



THE CATHEDRAL CHURCH
OF CHRIST THE KING

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Record Reviews

Sacred Music at the English Court. James Bowman, countertenor, Nigel Rogers, tenor, Max van Egmond, bass; Leonhardt-Consort; Choir of Kings College, Cambridge; organ and direction by Gustav Leonhardt. Telefunken-Decca, Das Alte Werk, SAWT 9558-B Ex.

Consort Music on Original Instruments. The Leonhardt Consort; harpsichord, organ and direction by Gustav Leonhardt. Telefunken-Decca, Das Alte Werk, SAWT 9556-B Ex.

Mozart, W. A. *Complete Organ Works, 2 Church Sonatas.* Herbert Tachezi, organ; Alice Harnoncourt, Walter Pfeiffer, baroque violins; Nikolaus Harnoncourt, baroque cello. Telefunken-Decca, Das Alte Werk, SAWT 9555-B Ex.

Bach, J. S. *Concerto for Violin and Oboe, BWV 1060; Sinfonia, BWV 1045; Harpsichord Concerto, BWV 1052.* Alice Harnoncourt, violin; Jürg Schaefflein, oboe; Herbert Tachezi, harpsichord; Concentus Musicus Vienna directed by Nikolaus Harnoncourt, Telefunken-Decca, Das Alte Werk, SAWT 9557-B Ex.

There are not superlatives enough to describe the musical delights on the first of these recordings. It contains some of the finest instrumental playing we have ever heard, some of the finest singing, both from soloists and choir, and the musical qualities are an embarrassment of riches. The Leonhardt ensemble plays period instruments with subtlety and with thorough knowledge of the style from Purcell's period. They ornament, phrase, articulate, play without vibrato except as ornament, they use rhythmic alterations without becoming stuffy or stodgy, and they play absolutely in tune with an organ tuned in the old manner. They play expressively. So does the excellent King's College Choir sing with great variety of tone and color, flexibility of rhythm and precision of speech and articulation. Two verse anthems with instruments are included, *Rejoice in the Lord Always* and *My heart is inditing*, along with four other anthems and the instrumental Chaconne. The music of Purcell, the magnificent performance, the excellent recording — all of it goes together to make what we feel is one of the finest records of Purcell's music available, and we recommend it highly.

The second record listed is also to be recommended for the same reasons. Mr. Leonhardt and his ensemble (again playing old instruments) include works by Heinrich Ignaz Biber (1644-1707), Alessandro Poglietti (d.1683), and Johann Rosenmueller (1620-1684). Only the harpsichord and organ are modern instruments.

We cannot wholeheartedly recommend Mr. Tachezi's performances of the Mozart "organ" works without some severe reservations. Firstly, there is the matter of his interpretations, which are mostly dry and uninteresting, although accurate enough. This is too bad, for the organ is a good one, and recorded well. It is an instrument wholly suited to the music, although Mr. Tachezi does not always register it interestingly or with imagination. The organ was not built c. 1800, as the jacket states. The organ, so far as we know (and we would welcome anyone to disprove us), was built by Karl Buckow of Vienna in 1858, has undergone some minor (not serious) changes in the early part of this century, and can still be seen and played in the Piaristenkirche, Vienna. It is a fine example of germanic organ building from the middle Romantic period. Secondly there is the matter of the musical worth of the Veronese Allegro, K.72a and the Leipzig Gigue in G, K.574 included on the record. That they are organ pieces at all may be questioned and they are definitely not of the same interest as the other works. Thirdly those works for clockwork organ — must they be played mechanically, even though they were written for mechanical instruments? Certainly, the two larger "fantasias" in F never got to the barrel of the flute-clocks, and we suspect, that had they been pierced in we would find them much more expressive than they are usually played. At least, more expressively played than on this performance. We await a really good recording of the Mozart works, this one not having made it.

Those who are interested in old music, old instruments, and the more obscure works of Bach will enjoy the last recording listed. Mr. Harnoncourt's usually high quality and the fine performance of his players is also in evidence in this recording. All of the instrumental soloists are competent and reasonably expressive in their playing. Only Mr. Tachezi again comes out somewhat dry in their midst in the harpsichord concerto. One would wish for a bit more "bend" in the endless stream of 16th notes that Bach writes in these pieces, and we don't get it here. And there is a very obvious difference between the instrumentalists, who articulate clearly, and Mr. Tachezi, who hardly articulates at all. The recorded sound and balance is excellent. We find the practice of recording at low level on all of the *Das Alte Werk* recordings somewhat disturbing. It is considerably lower than other recordings, and requires one to boost volume more than just a bit on some of their recordings. These recordings, as well as the Argo and Telefunken listed below are available in the U.S. from McGraw Hill Publishing Co., Recordings Division, New York, N.Y.

Briefly Noted

Strings and Brass. Music by Gabrieli, Vivaldi, Vejvanovsky, John Wilbraham and Philip Jones, solo trumpets; Academy of St. Martin's-in-the-Fields; Philip Jones Brass Ensemble; directed by Neville Marriner. Argo, ZRG-644.

Excellent recording and performed, but not always stylish interpretations. The soloists are magnificent, and there is music performed with verve here.

Haydn, J. *Paukenmesse (Mass in Time of War).* Haydn, Michael. Ave Regina. April Cantelo, Helen Watts, Robert Tear, Barry McDaniel; Choir of St. John's College, Cambridge; Academy of St. Martin-in-the-Fields; directed by George Guest.

Excellent performance, both technically and stylistically, good soloists, very fine orchestra. Marred only by slight overbalance of the boys' voices by the remaining forces either from microphone placement or other reasons.

Reger, Max. *Der Einsiedler, Requiem, Responsorien, Geistliche Gesänge.* Max van Egmond, baritone; Youth Choir of the Lutheran Church in Hesse, Germany; Berlin Symphonic Orchestra; directed by Joachim Martini. Telefunken-Decca, SLT 43114-B.

Fine performance of seldom-heard music, and a feast for Reger fans. The choir shows its inexperience by a lack of variety in tone and color, but then, who else has an amateur youth choir that could handle these difficult works so well?

Beethoven, Ludwig v. *Mass in C major, opus 86.* Hanne-Lore Kuhse, soprano; Annelies Burmeister, alto; Peter Schreier, tenor; Theo Adam, bass; Radio Choir of Leipzig, Gewandhaus Orchestra, Leipzig; directed by Herbert Kegel. Telefunken-Decca, SAT 22 512.

Not even the long musical reputation of the city of Leipzig will save this one. The orchestra and direction are fair, the soloists almost evenly inferior, and the entire work lacks just a little bit of drive and conviction.

The Magnificent Mr. Handel. E. Power Biggs, The Royal Philharmonic Orchestra, directed by Charles Groves. Columbia, M 30058.

We have come to expect lots of musical pleasure from recordings by Mr. Biggs, and we are not disappointed by this record. Mr. Biggs plays little other than continuo and a miniature organ concerto movement called *Sonata*, but the recording, made at Great Packaging in marvelous acoustical surroundings evident on the record, has a feast of delights for orchestra from the concertos, curtain tunes, marches, ayres and "divers pieces" ably and stylishly conducted by Mr. Groves.

New Records Received

Music for the Feast of Christmas. The Choristers of Ely Cathedral, The Renaissance Singers directed by Michael Howard. Organ by Arthur Wills. Argo, ZRG 5148.

The Choir of Salisbury Cathedral. Roger Stalman, bass; Richard Lloyd, organ; directed by Christopher Dearnley. Argo, ZRG 5247.

Christmas Music at Cornell. The Sage Chapel Choir of Cornell University, Donald R. M. Paterson, organist and choirmaster; Morris Bishop, professor of romance literature emeritus, reader. Available from Cornell University, Ithaca, N.Y.

Christmas Carols in Worship of Christ's Nativity. Helen Merritt, soprano; Richard Krause, tenor; Ellen Alexander, contralto; Fred Jones, bass; Henry J. Lowe, organ; the choir of St. Bartholomew's Church directed by Jack H. Ossewaarde; organist and choirmaster. Available from St. Bartholomew's Church, New York, N.Y.

A Service of Easter Music in Praise of Christ's Resurrection. Helen Merritt, soprano; Ellen Alexander, contralto; Richard Krause, tenor; Fred Jones, bass; the choir of St. Bartholomew's Church directed by Jack H. Ossewaarde, organist and choirmaster. Available from St. Bartholomew's Church, New York, N.Y.

—RS

Organ Music

Only three publishers are represented in this month's receipts. From Elkin & Co. (Galaxy) we have two issues: *Wedding Album for Manuals*, and *Music for Funeral & Remembrance Services for Manuals*, both edited by C. H. Trevor. We have on past occasions noted with pleasure various editings by Mr. Trevor, such as *Old English Organ Music*, *Music for Manuals*, etc. However, we are astonished at the present volumes which lean too heavily on transcriptions of the worst sort and which at this late date still contain the Wagner, Mendelssohn, and Chopin chestnuts.

Of major interest to a large part of the organ world will be Jean Langlais' *Three Voluntaries* (H. T. Fitzsimons). These are extended compositions, each demonstrating a somewhat different stylistic facet. The first is severe, contrapuntal, and decidedly ascetic; the second shows off cute (in the best sense) improvisation techniques; the third has a rhapsodic organum-like texture. This latter Voluntary was to have been the contest piece at the Paris Conservatory in June, but the U.S. mail-strike last winter delayed the engraving process to such an extent that a substitution was made. Technical demands are high throughout the set. We will be watching for notice of a first complete performance.

Finally, from Josef Weinberger (Presser) comes Paul Patterson's *Intrada*. This is an unimaginative, overlong, *fortissimo* statement with the inevitable tuba near the end. — WV

A NEW CATALOGUE FROM THE ORGAN LITERATURE FOUNDATION is now available from the foundation, Braintree, Mass. 02184. It contains listings of the literature handled by the foundation including books, pamphlets, magazines, recordings, etc. on organs, organists, organ music, history and building. One of the most complete lists of literature available in this country, the catalogue lists a reputable amount of literature printed in foreign languages which is hard to obtain in this country. Many organists and people associated with the organ will want to obtain the catalogue for future use.

AUSTRALIAN ORGAN FESTIVAL

A HUGE SUCCESS

The 1970 Sydney (Australia) Organ Festival, held from Aug. 23 to 28, combined recitals, masterclasses, individual lessons, lectures, student recitals and a country trip. Students from four different Australian states attended the complete festival. Except for the country trip, all sessions were held at The King's School, whose 2-manual tracker-action organ is excellent for both recital and teaching purposes.

The Festival opened with a recital by Sydney organist David Rumsey who played Bach's Little Organ Book complete. The second recital was shared by Keith Asboe, organ, and Robert Goode, harpsichord.

Prelude and Fugue in C major (BWV 545), Christ unser Herr, zum Jordan kam (BWV 684), Fuga sopra il Magnificat (BWV 733), Nun freut euch (BWV 734), Trio in C minor (BWV 585), Bach; Chaconne and 21 Variations in G Handel; Trio in G, Homilius; Concerto 3 for organ and harpsichord, Soler; Les Barricades Mysterieuses, Couperin; Presto in G, Haydn; Variations on King Jesus hath a garden, Peeters; Fantasia and Fugue in G minor (BWV 542), Bach. Christoph Diehl, Frankfurt, Germany

NUNC DIMITTIS

SEATTLE ORGANIST & COMPOSER, GEORGE F. MCKAY, DIES OF HEART ATTACK

George F. McKay, known as "the dean of Northwest composers" and a distinguished professor emeritus of the University of Washington School of Music, died Oct. 4 at his home in Stateline, Nevada, of a heart attack. Mr. McKay, a well known organ composer and honorary member of the Seattle Chapter AGO, received numerous awards for his compositions, which were played by many leading orchestras throughout the nation and were aired on national radio. A graduate of Eastman School of Music, Mr. McKay joined the University of Washington faculty in 1927 and became a full professor of music in 1943. He retired as professor emeritus in 1968.

UNIVERSITY OF CHICAGO CARILLONNEUR DIES IN NEW YORK CITY

Daniel A. Robins, 33, whose playing of the carillons at the University of Chicago's Rockefeller Memorial Chapel became a fixture of campus life during the 1960's, died Oct. 23 in New York City.

Mr. Robins was named carillonneur of the chapel in 1960 at the age of 23. He held the post until 1969 when he moved to New York.

As a graduate of the University of Kansas, Mr. Robins left the U.S. for the Netherlands where he attended the Dutch National Carillon School. He completed a four-year course of study in just one year. In the summer of 1960 he toured Europe, appearing as guest carillonneur-recitalist on 20 different carillons. He was a prize winner in international competition and performed before the Royal Palace in Rotterdam.

MARGARET JACOBSEN KANE, CHICAGO ORGANIST, DIES

After a lingering illness, Margaret Jacobsen Kane died August 2 at Hinsdale Hospital, Hinsdale, Ill. As a very young girl, she was appointed organist of the newly dedicated Austin Covenant Church, Chicago, a post which she held with distinction for 30 years. She also held a similar post at Austin Methodist Church, Chicago. She was a long-time member of the Chicago Club of Women Organists, appearing as a frequent performer on club programs, and she was also a member of the Chicago Chapter AGO. She is survived by her husband Harry, daughter Mary Beth, and sister Betty Hurka.

(visiting Australia for the Lutheran Church), played a lunch-hour all-Bach recital in the Wollongong Town Hall.

Prelude and Fugue in C (BWV 545), 3 Chorale Preludes, Canzona in D minor, Toccata and Fugue in D minor.

The closing recital was given by Brisbane organist Robert Boughen and included the first performance of a new work, *Assemblages*, by the Queensland composer Colin Brumby.

Introduction and Passacaglia in D minor, Reger; Ciacona in E minor, Buxtehude; Dances from The Tableaux of Jan of Lublin (c. 1540); Deux Danses a Agni Vavishta, Alain; Sonata 2, Hindemith; Sonata 1, Bach; Fantaisie, Langlais; Fantasia in F K.594, Mozart; Fantasia, Bull; Epitaph for Edith Sitwell, Williamson; Assemblages, Brumby; Variations on Mein junges Leben, Sweelinck; Variations on a Carol, Wills.

The Festival also contained an audiovisual presentation, "Historic Organs of Portugal and France", and two lectures, "An Introduction to mechanical action organs" and "The influence of acoustics on the performance of organ music". There were two enthusiastic reviews in the Sydney Morning Herald. Plans are already underway for an even larger festival in August, 1971.



The Elmore Organ

A phrase we used during the building of the instrument — mostly because it afforded quick identification — now seems prophetic: The new Allen in Tenth Presbyterian Church, Philadelphia, has truly become the Elmore Organ.

Magnificently played each Sunday, from searching prelude to triumphant final hymn, the musical experience is a memorable one, which we wish everyone could attend.

The organ itself? Four manuals, 108 stops, solid-state combination action — all in all, the largest electronic organ ever built. The imposing specifications, however, tell but a part of the story. The rest must be heard.

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Programs of Organ Recitals

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

Marie-Claire Alain, Paris, France — Southern Methodist U., Dallas, Texas Oct. 30: Prelude and Fugue in F minor, Trio Sonata 5, Fantaisie in C minor, Bach; Pange Lingua, de Grigny; Choral 3, Franck; Suite pour orgue, Alain.

Robert Anderson, Dallas, Texas — Emmanuel College, Franklin Springs, Ga. Sept. 28: Two Organ Psalms, Zimmermann; Ricercare in E, Froberger; Partita sopra la Aria della Folia da Spagna, Pasquini; Toccata XIIIa, Muffat; Voluntary 5 in G major, Walond; Concerto 2 in A minor, Vivaldi-Bach; Trio Allein Gott in der Höh', Bach; Prelude et Danse Fugue, Litaize.

Arthur Croley, Nashville, Tenn. — First Methodist, Murfreesboro, Tenn. Oct. 12: Trumpet Tune in D major, Stanley; Adagio in G major, Fiocco; Air Pastoral, Rathgeber; Bist du bei mir, March in D from Anna Magdalena's Notebook, Fantasia in G minor, Bach; Prayer from Suite opus 70, Creston; Fanfare, Jackson; Song of Peace, Langlais; Variations on an American Hymn Tune, Young.

James Lamberson, Indianapolis, Ind. — Northwood Christian, Indianapolis Sept. 27: Chaconne, L. Couperin; Prelude and Fugue in A major, Bach; Aria con variazione, Martini; Adagio, Fiocco; Flute Solo, Arne; Chorale in E major, Franck; Air with Variations, Sowerby; Miniature, Langlais; Fanfare, Cook.

Henry Fusner, Nashville, Tenn. — First Presbyterian, Nashville Oct. 25; Voluntary in G, Stanley; Partita on Jesu, meine Freude, Walther; Les Fiftes, Dandrieu; Toccata, Adagio and Fugue in C, Bach; Chorale in E, Franck; Sicilienne, Durullé; Fantaisie and Fugue on BACH, Liszt.

Charlotte Atkinson, Oceanside, Calif. — First Presbyterian, Oceanside Oct. 18: Obra de octavo tono alto, Aquilera de Heredia; Concerto for Two Keyboard Instruments, Soler; Biblical Songs, Dvorak; Fantaisie K.608, Mozart. Assisted by Donna Prohaska, soprano, and Marjorie Morrison, harpsichord.

John Becker, Buffalo, N.Y. — St. Paul's Cathedral, Buffalo Oct. 16: Wir glauben all, Variations on Sei gegrüßet, Bach.

John Ferguson, Kent, Ohio — Washington Cathedral, Washington, D.C. Oct. 18: Toccata and Fugue opus 59, Reger; Sonata 1, Bach; Revelations, Pinkham; Affirmation, Watson; Psalm Prelude Number One, Howells; Finale from Symphonie 1, Vierne.

Claire Coci, Tenafly, N.J. — First Baptist, Van Nuys, Calif. Nov. 2: Elegy for John F. Kennedy, Epitaphs for Edith Sitwell, Williamson; Epilogue (BACH), Huzella; Prelude and Fugue on BACH, Liszt; Symphony 8, Vierne; Etude 1 (Harmonies), Ligeti; Novi, Roberts; Toccata Francese, Kropfreiter.

Marshall Price Bailey, Salem, Ohio — Mount Union College, Alliance, Ohio Oct. 20: Alta, de la Torre; Diferencias Cavallero, Cabezón; Fantasia, Milan; All glory be to God on high, Pachelbel; Prelude and Fugue in A minor, Bach; Voluntary 21 in A major, Stanley; Chorale in A minor, Franck; If Thou but suffer God to guide thee, Karg-Elert; Toccata in D minor opus 59, Reger; Scherzetto in F-sharp minor, Vierne; Final from Symphony 1, Vierne; Les Bergers, Messiaen; Bells from Three Characteristic Pieces, Langlais; Motion and Silence from Sinfonia 3, Berlinksi; Toccata, Parrot.

Gary L. Jenkins, Evanston, Ill. — First Presbyterian, Ottumwa, Ia. Nov. 10th: Chaconne, L. Couperin; Noel and Variations, Balbastre; Prelude and Fugue in D major, Bach; Passacaglia from Sonata 8, Rheinberger; Tema con Variazione on Per la Notte di Natale, Monnikendam; Revelations, Pinkham; Aria, Peeters; The Fifers, d'Andrieu; Sonata on 94th Psalm, Reubke.

Barbara Hansen-Possman, Eugene, Ore. — Cathedral of St. John the Evangelist, Spokane, Wash. Oct. 25; Swiss Noel, Daquin; Trumpet in Dialogue, Clerambault; Toccata and Fugue in F major, Bach; Cortège et Litanie, Dupré; Cantilene and Dialogue sur les Mixtures from Suite Brève, Langlais; Rhythmic Trumpet, Bingham; Carillon de Westminster, Vierne.

Timothy L. Zimmerman, Allentown, Pa. — Interchurch Center, New York City Nov. 2: Litanies, Le Jardin Suspendu, Alain; Two Chorale Preludes, Prelude and Fugue in C major, Bach. Grace Church, New York City Nov. 5: Litanies, Alain; same Bach; O Traurigkeit, Brahms; Fanfare, Cook.

Ellsworth Peterson, Georgetown, Tenn. — Southwestern U., Georgetown Oct. 29; Suite du premier Ton, du Mage; Fantasia K.608, Mozart; Sonata in G major, Scarlatti; Concerto in A minor, Vivaldi; Prelude and Fugue in E-flat major, Bach.

Dodd Lambertson, Minneapolis, Minn. — Grace University Lutheran, Minneapolis Oct. 18: Prelude and Fugue in F-sharp minor, Buxtehude; Ich ruf zu Dir, In Dir ist Freude, O Mensch, beweine, Bach; Toccata in D minor, Reger; Variations on a Theme by Clement Jannequin, Alain; Komm und lasst uns Christus ehren, Pepping; Outburst of Joy, Messiaen.

Haskell Thomson, Oberlin, Ohio — U.S. Air Force Academy Chapel, Col. Aug. 30: 11 Chorale Preludes from Das Orgelbüchlein, Bach; Communion, Sortie from Pentecost Mass, Messiaen; Grand Pièce Symphonique, Franck; Improvisation upon a familiar hymn tune, Oberlin Conservatory of Music, Oberlin, Ohio Sept. 25: same Orgelbüchlein Chorales, Franck; Volumina, Ligeti.

David Bowman, Detroit, Mich. — First Presbyterian, Ann Arbor, Mich. Oct. 11: The Angel with the Trumpet, Charpentier; Chorale prelude on Placare, Verschraegen; Trio, Rejoice, beloved Christians, Prelude and Fugue in F minor, Bach; How willing my paternal love, Honor and arms from Samson, Handel (assisted by Donald Bryant, baritone); Five Chorale Preludes, Walcha; Cantata 51, Bach (assisted by Nancy Bloom, soprano and Douglas Sturdevant, trumpet); Scherzo in E, Gigue, Allegro vivace from Symphony 5, Widor.

James Good, Louisville, Ky. — Stetson U., DeLand, Fla. Oct. 9: All' Offertorio, Zipoli; Concerto del Sigr. Meck, Walther; Chrom-horne sur la Taille, Dialogue sur les grands jeux from Messe pour les Convents, Couperin; Prelude and Fugue in E major, Buxtehude; Von Gott will ich nicht lassen, Komm, Gott, Schöpfer, Prelude and Fugue in D major, Canonic Variations on Von Himmel hoch, Fantasia and Fugue in G minor, Bach.

Robert Jones, Houston, Texas — Second Baptist, Houston Oct. 11: Choral 1, Franck; Toccata and Fugue in D minor, Bach; Blessed are ye faithful, two settings of My heart is filled with longing, Brahms; Scherzetto, Vierne; Prelude on King's Majesty, Sowerby. Westmoreland Chapel, South Main Baptist, Houston Oct. 18: same Franck, Bach, Vierne and Sowerby.

Paul Manz, St. Paul, Minn. — St. Luke's Lutheran, Chicago, Ill. Oct. 18: These are the holy ten commands, We all believe in One True God, Prelude and Fugue in E minor (wedge), Bach; Chorale in A minor, Franck; Chorale Improvisations on Jesus, priceless treasure, Werde munter, Seelenbräutigam, Dear Christians, one and all, Manz; Prelude and Fugue in G opus 7, Dupré; Variations and Finale on an Old Flemish Carol opus 20, Peeters.

Warren Johnson, Washington, D.C. — Church of the Pilgrim, Washington, D.C. Nov. 1: Festival Overture, Bach; Praeambulum, Pachelbel, Choral Prelude, Milford; poetry readings by Dexter Davison.

Louis Leibundgut, Ruemlang, Switzerland — Gemeindegkirche Wangen, Switzerland Oct. 18: Präludium und Fuge D-dur, Bach; Trio in C-dur, Fuge in g-moll, Albrechtsberger; Suite gothique opus 25, Böellmann.

Wofgang Dallmann, Heidelberg, Germany — First Presbyterian, Winnipeq, Man., Canada Sept. 13: Prelude and Fugue in E-flat major, Sonata in C major, Prelude and Fugue in B minor, Ich ruf zu dir, In dir ist Freude, Herzlich tut mich verlangen, Toccata in D minor, Bach.

Sergio de Pieri, Melbourne, Australia — Sydney Town Hall, Sidney, Australia Sept. 8: Variations de Concert, Bonnet; Chromhorne en Taille, Marchant; Noel Etranger, Daquin; Perpetuum Mobile, Middleschulte; Fantasia in F K.608, Mozart; Toccata and Fugue in D minor, Bach; Introduction and Passacaglia in D minor, Reger; Chant de Paix, Langlais; Pièce Heroique, Franck; Prelude and Fugue in G minor, Reger; Chant de Paix, Langlais; Piece Hall, Melbourne, Australia Dec. 15: Sortie from Messe de la Pentecote, Messiaen; Fantasia in F K.608, Mozart; Passacaglia and Fugue in C minor, Bach; Prelude, Fugue and Variation, Franck; Volumina, Ligeti. Henry Wenig, cello, and John Curro, viola, shared the recital.

David Rumsey, Sydney, Australia — Pitt Street Congregational, Sydney Oct. 6: Offertoire sur les grands jeux, Couperin; Variations on Mein junges Leben, Sweelinck; Prelude and Fugue in G, Bach; Chaconne in D minor, Pachelbel; Chorale Preludes from the Little Organ Book, Bach; Dance from Trois Danses, Alain; Toccata and Fugue in D, Reger.

Michael W. Secour, Fort Benning, Ga. — Infantry Center Chapel, Fort Benning Oct. 13: Allegro from Concerto 4 in F major, Handel; Nun bitten wir, Buxtehude; Battala Imperial, Cabanilles; Pavanne, Byrd; Chaconne, L. Couperin; Wachet auf, Toccata and Fugue in D minor, Bach; Chorale in E major, Franck; Le Banquet Celeste, Messiaen; Litanies, Alain; Aria, Peeters; Toccata from Partita on Christ ist erstanden, Purvis.

Roger L. Kneppshield, Slippy Rock, Pa. — Slippy Rock State College Oct. 19: Toccata and Fugue in F major, Bach; Prelude through the Major Keys, Beethoven; Carillon de Westminster, Vierne; Variations on Wondrous Love, Barber; Toccata, Villancico and Fugue, Ginastera.

Philip K. Clemens, Goshen, Ind. — Goshen College Nov. 1: Choral in A minor, Franck; Variations on Jesu, meine Freude, Walther; Toccata, Adagio and Fugue in C major, Bach; two settings of Wie soll ich dich empfangen, Pepping; St. Martin's, Burkhardt; Introduction and Passacaglia in D minor, Reger.

Gayle Burch, Oklahoma City, Okla. — College of the Ozarks, Clarksville, Ark. Oct. 13: Fantasia and Fugue in G minor, Bach; Four Noels, Dandrieu; Chorale in A minor, Franck; Cantilene from Suite Breve, Langlais; Toccata from Suite opus 5, Durullé.

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Southern Methodist University
Dallas, Texas 75222

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

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

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

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Henry Bridges
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Charlotte, North Carolina

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

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

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

BRUCE P. BENGTON
S.M.M. — A.A.G.O.
Westminster
Presbyterian Church
Lincoln, Nebraska, 68502

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Organ Recitals of the Month

Judith and Gerre Hancock, Cincinnati, Ohio — Trinity United Church of Christ, Canton, Ohio Oct. 13: Fantasia K. 608, Mozart; Canzone I, Guami; Concierto I de dos Organos, Blanco; Two Sonatas for Double Keyboard, Pasquini; Grand Choeur Dialogue, Gigout; Concierto II para dos Organos, Soler; Fantasia and Fugue on the Name BACH, Reger.

Carl Schroeder, Lancaster, Pa. — Christ Lutheran, Washington, D.C. Sept 13: Canzona, Gabrieli; Offertoire from Messe pour les Paroisses, Couperin; O Ewigkeit, du Donnerwort, Krebs; Prelude and Fugue in C major, Bach; Sonata for a Clock Organ, Cherubini; Mein Jesu, der du mich, Brahms; Pastorale, Vierne; Prelude from Suite opus 5, Duruflé; Final from Symphony 1, Vierne. Zion United Church of Christ, Millersville, Pa. Oct. 11: same Bach, Cherubini, Duruflé; Veni Creator, en taile a 5, de Grigny; Prelude, Fugue and Chaconne, Buxtehude; Three Magnificat Fugues, Pachelbel; Offertoire, Dandrieu; Quasimodo II from L'Orgue Mystique, Tournemire; Lied, Vierne; Sonata 2, Mendelssohn.

Gordon Wilson, Columbus, Ohio and Grady Wilson, Ft. Lee, N.J. — U. of Michigan, Ann Arbor, Mich. Oct. 19: Toccata in D minor, Reger; Andante K.616, Mozart; Two Etudes, Foss; Sonata 1, Hindemith; The Burning Bush, Berlinski; Fugue in C for Two Performers Wesley; Sinfonia Brevis, Sowerby; Sonata for Organ, Rudy Shackleford; Passacaglia quasi Toccata on BACH, Skolda.

Robert F. Wolfersteig, Milledgeville, Ga. — Georgia College, Milledgeville Oct. 27: Chorale 1, Sessions; Carnival Suite, Crandell; Passacaglia for Organ and Piano, Kohs; Sonata 2, Genzmer; Litanies, Alain. Assisted by Denise Gresham, pianist.

Charles Kendrick, Chicago, Ill. — St. Viator's Catholic, Las Vegas, Nevada Oct. 4: Fanfare, Jackson; Now comest Jesus down from heaven, Prelude, Bach; Choral in E major, Franck; Prelude in Classic Style, Spinning Song, Young; Priere a Notre Dame, Boellman; Allegro from Symphony 2, Vierne.

John Obetz, Independence, Mo. — St. Michael and All Angels Church, Mission, Kansas Oct. 11: Praeludium in D, Pachelbel; Gloria from Messe a l'usage des Couvents, Couperin; Chorale in A minor, Franck; Passacaglia and Fugue in C minor, Bach; Choral, Honegger; Variations on America, Ives.

Karen Kelsey, Atlanta, Ga. — Cathedral of St. Philip, Atlanta Oct. 25: Prelude and Fugue in G minor, Buxtehude; Come, Savior of the gentiles, Toccata and Fugue in D minor, Bach; Andante in F major, Mozart; Te Deum, Langlais; Rhythmic Trumpet, Bingham; Toccata Festiva, Purvis.

Jerald Hamilton, Urbana, Ill. — National Shrine of the Immaculate Conception, Washington, D.C. Oct. 23: Sonata de primo tono, Lidon; Theme with Variations, Kennan; Prelude Scherzo and Passacaglia, Leighton; Fantaisie in A, Franck; Fantasia and Fugue in G minor, Bach. Carroll College, Waukesha, Wis. Oct. 18: same Franck, Leighton; Praeludium in E minor, Bruhns; Suite du Second Ton, Guilain; Prelude and Fugue in B minor, Bach. First Presbyterian, Youngstown, Ohio Oct. 25: same Bruhns, Kennan, Leighton; Fantasia and Fugue in G minor, Bach; Four Pieces for a Clock Organ, Haydn; Variations on a Noel, Dupré. Westminster Presbyterian, Richmond, Va. Oct. 27; same Bruhns, Guilain, Leighton, Bach and Dupré.

Herbert L. White, Jr., Chicago, Ill. — Sherwood Music School, Chicago Oct. 7: Dialogue sur les Grands Jeux, de Grigny; Flute Solo, Arne; Concerto 2 in A minor, Vivaldi-Bach; Symphony 2, Scherzo and Allegro, Vierne. Ebenezer Christian Reformed Church, Chicago Oct. 18: same Arne, de Grigny, Vivaldi-Bach and Vierne; Psalm 19 Marcello; Theme and Variations, Andriessen; Basse de Cromorne, Clerambault; Adagio from Symphony 6, Widor.

George W. Tobias, Frankford, Pa. — Good Shepherd Lutheran, Philadelphia, Pa. Oct. 25: Tuba Tune, Lang; My Jesus calls to me, Deck Thysell, my soul, Brahms; Prelude and Fugue in C major, Bach; Eight Interludes and Preludes, Schroeder; Veni Creator Spiritus, Sowerby; Holy, Holy, Holy, Post; Land of Rest, Near; Suite Gothique, Boellmann.

Prentice E. Whitlock, Rockville Centre, N.Y. — St. Mark's United Methodist, Rockville Centre Oct. 18: Les Bergers, Deseins Eternels from La Nativite du Seigneur, Messiaen; O Welt, sieh hier dein Leben, Herzliebster Jesu, Zeuch an die Macht, Gelobt sei Gott, Pepping; Voluntary in B-flat, Boyce; Chaconne in E minor, Herr Christ, der Einig Gottes Sohn, Buxtehude.

Cherry Rhodes, New York, N.Y. — All Souls Unitarian, Washington, D.C. Nov. 22; Prelude, Fugue and Variation, Franck; Combat of Life and Death, Messiaen; Three Noëls, Dandrieu; Prelude and Fugue in E minor (wedge), Bach.

Robert Capen, Syracuse, N.Y. — Cazenovia College, N.Y. Oct. 11: Fugue in A minor, Cernohorsky; Pastorale, Kuchar; O Lamm Gottes, Herr Jesu Christ, dich zu uns wend', Prelude and Fugue in G major, Bach; Concerto for Two Keyboards, Lucchinetti; Concerto 3 in G major, Soler; Three Sacred Concertos opus 17, Distler; Variations on America, Ives. Assisted by Wayne Leupold, organist, and Barbara Billings, soprano.

James Moeser, Lawrence, Kansas — Washburn University, Topeka, Kansas Oct. 18: Plymouth Congregational, Lawrence Oct. 28: First Baptist, Little Rock, Ark. Nov. 10: Praeludium in G minor, Buxtehude; Schmücke dich, Herr Jesu Christ, dich zu uns wend, O Lamm Gottes, unschuldig, Bach; Four Noëls, Dandrieu; Fugue in G major (gigue), Bach; Choral in E major, Franck, Priere du Christ, Transports de joie from L'Ascension, Messiaen.

Wayne Cohn, Tenafly, N.J. — Sacred Heart Cathedral, Newark, N.J. Sept. 22: Prelude and Fugue in D minor, Bruckner; Kyrie and Intermezzo opus 59, Reger; Sursum Corda opus 15, Karg-Elert; Introduction, Passacaglia and Fugue in E-flat minor, Willan; Spring Song; Shelley; Toccata in G major, Weaver. St. Paul's Chapel, Columbia U., New York City Oct. 6: same Bruckner; In Praise of Merbecke, Wyton; Sonata 2 in C minor, Mendelssohn; Suite Modale, Peeters; Choral in A minor, Franck.

Allanson Brown, Leamington, Ont., Canada — Leamington United Church Oct. 25: Prelude in D minor, Stanford; Toccata in C, Rossi; Prelude on Rhosymedre, Vaughan Williams; Voluntary on The Lord Reigneth, Groom; Tuba Tune in D, Lang; Festival Fanfare, Wolff.

Stanley E. Tagg, Pittsburgh, Pa. — West Virginia Wesleyan College, Buckhannon, W. Va. Oct. 13: Prelude and Fugue in B minor, O Lamm Gottes, Herr Jesu Christ, dich zu uns wend, Bach; Choral in B minor, Franck; Prelude from Suite opus 5, Duruflé; Serene Alleluias, Outburst of Joy from L'Ascension, Messiaen.

Frank K. Owen, Los Angeles, Calif. — Cathedral of St. Paul, Los Angeles Nov. 6: Nef from Esquisses Byzantines, Mulet; Water Music Suite, Handel-McKinley.

Dennis Keene, Beverly Hills, Calif. — Cathedral of St. Paul, Los Angeles Nov. 13: Toccata and Fugue in D minor, From heaven high to earth I come, In dulci júbilo, Bach; Choral in E major, Franck.

Susan Barker, Los Angeles, Calif. — Cathedral of St. Paul, Los Angeles Nov. 20: L'ascension Suite, Messiaen.

Janice Cory McEntire, Sierra Madre, Calif. — Cathedral of St. Paul, Los Angeles, Calif. Nov. 27: Fantasies 1 and 2, Alain; Suite opus 5, Duruflé.

Heinz Arnold, Columbia, Mo. — Christuskirche, Bochum, Germany Oct. 14: Suite for Organ, Near; Four Chorale Voluntaries, Bratt; Promenade, Air, Toccata, Haines; Sinfonia 3, Berlinski; Suite for Organ, Walter.

Walter Blodgett, Cleveland, Ohio — St. Paul's Church, Cleveland Heights Oct. 11: Praeludium, Fugue and Postludium in G minor, Our Father who art in heaven, Böhm; Fugue in E minor, Beethoven; How happy, faithful spirits, Deck thyself, O God, thou holy God, My Jesus who hast called me, Fugue in A-flat minor, Brahms; Te Deum laudamus, Our Father who art in heaven, Prelude and Fugue in F-sharp minor, Buxtehude. Western Reserve Academy Chapel, Cleveland. Oct. 18: same Böhm; Processional, Mathias; If God is for me, Now all the woods are sleeping, Praise the Lord, Micheelsen; Suite 2 for Organ, Boellmann.

Allen R. Mills, Albany, N.Y. — Cathedral of All Saints, Albany Nov. 15: Fantasia and Fugue in A minor, Bach; Serenade, Come, sweet lass, King William's March, Clarke-Willis; Sinfonia 3, Sound and Motion for Organ, Berlinski; Improvisation on Scarborough Fair, Mills.

Betty Valenta, Albany, N.Y. — Cathedral of All Saints, Albany Nov. 29: Trio Sonata in E-flat major, By the waters of Babylon, These are the holy ten commandments, Christ, hope of the world, Come, Saviour of the world, Bach.

James H. Lazenby, Schenectady, N.Y. — Cathedral of All Saints, Albany, N.Y. Nov. 22: Prelude and Fugue in C minor, All glory be to God on high, Fantasia and Fugue in G minor, Bach.

Karin J. Gustafson, Glens Falls, N.Y. — Cathedral of All Saints, Albany, N.Y. Nov. 8: Te Deum, Langlais; Passacaglia and Fugue in C minor, Bach; Prelude and Fugue on BACH, Liszt.

Robert S. Lord, Pittsburgh, Pa. — Frick Fine Arts Building, Pittsburgh Nov. 10: Second Suite, Clerambault; Suite Breve, Langlais; Sei Fioretti, 1 and 2, Tournemire; Concerto in G major, Ernst-Bach.

Marjorie Rasch, Carbondale, Ill. — Old Baptist Foundation Chapel, Carbondale Oct. 10: Fugue in E-flat (St. Anne), Bach; Concert Piece, Flor Peeters. Our Savior Lutheran, Carbondale Oct. 18: Was Gott tut, Werde munter, Pachelbel; Sonata in B minor for Flute and Keyboard, Bach; Prelude and Fugue in G minor, Siciliane, van den Gheyn; Echo, Scronx; Dialogues for Flute and Organ, Badings; Little Sonata for Flute and Organ, Bottje. Assisted by Joyce Bottje, flute.

Thomas Foster — St. Paul's Cathedral, Buffalo, N.Y. Oct. 2; Processional in E-flat, Johnson; Voluntary in C, 18th C. anon.; Pavane from Rhythmic Suite, Elmore; Air and Gavotte in F, Wesley; Processional, Mathias.

DONALD COATS
ST. JAMES' CHURCH
NEW YORK

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

Robert Finster
DMA
St. John's Cathedral
Denver

HENRY FUSNER
S.M.D., A.A.G.O.
First Presbyterian Church
Nashville, Tennessee 37220

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.

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

LESTER GROOM
Seattle
Seattle Pacific College 98119
Church of the Epiphany 98122

DELBERT DISSELHORST
DMA
University of Iowa
Iowa City Iowa

KATHRYN ESKEY
The University of
North Carolina
at Greensboro

NORBERTO GUINALDO

E. LYLE HAGERT
Minneapolis, Minnesota 55414

GEORGE ESTEVEZ
ch.m.
Director
CHICAGO CHAMBER CHOIR

EARL EYRICH
First Church in Dedham
New England Conservatory, Boston

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

YUKO HAYASHI
faculty
new england conservatory
boston

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

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

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

Programs of Organ Recitals

Calvin Hampton, New York, N.Y. — Calvary Episcopal, New York City Oct. 4, 11, 18, and 25: Three Chorales, Franck; six Chorale Preludes, Brahms. Trinity Church, New York City Oct. 6: Pictures at an Exhibition, Moussorgsky-Hampton. Harvard University, Cambridge, Mass. Oct. 28: Les Corps Glorieux, Messiaen.

Lee Dettra, Sharon, Pa. — First Presbyterian, Sharon Oct. 11: In Thee is gladness, Sleepers, wake, All mankind alike must die, Prelude and Fugue in A minor, Bach; Pastorale, Hayes; Aria Pastorella, Rathgeber; Chorale in B minor, Franck; How fair and how pleasant art Thou, So now as we journey, Amen, Dupre; Andante sostenuto and Poco vivace from Kleine Praeludien und Intermezzi, Schroeder; Song of Peace, Te Deum, Langlais.

Fred Tulan, Stockton, Calif. — Pioneer Museum and Haggin Galleries of Art, Stockton Oct. 25: Concerto in G minor, Poulenc; Introduction to Also Sprach Zarathustra, Strauss; Sonata K.278, Sonata K.329, Mozart; Concert Piece, Wytton; Microsonata, Cochereau; Slow Movement from Concerto, Purvis; Annunciation, Bingham; Celebration in Notre Dame of the Liberation of Paris, St. Martin; Fanfares, Bliss. Stockton Symphony members assisted.

Kent Hill, Mansfield, Pa. — Mansfield State College Oct. 12: La Romanesca, Valente; Medio Registro Alto de Primo Tono, Peráza; Diferencias sobre el canto llano del Caballero, Cabezón; Concerto 3, Soler-Biggs; Prelude and Fugue in A minor, Bach; Reflections, Husted; Suite Médiévale, Langlais; Sonata on 94th Psalm, Reubke.

Carlene Neihart, Kansas City, Mo. — St. Andrew's Episcopal, Kansas City, Mo. Oct. 18: Concerto in A minor, Vivaldi-Bach; Sonata 4, Prelude and Fugue in G major, Bach; Fantasy and Fugue on BACH, Liszt; Roulade, Bingham; Adagio for Strings, Barber; The Last Judgment, Van Hulse.

Michael Surratt, Oberlin, Ohio — student of Fenner Douglas, Oberlin Conservatory of Music Oct. 17: Fantasia 14, Sweelinck; Three settings of Nun komm, der heiden Heiland, Bach; Sonata 3, Hindemith; Grande Pièce Symphonique, Franck.

Donald Renz, Ann Arbor, Mich. — First United Methodist, Ann Arbor Oct. 25: Trio Sonata in C major, Sleepers wake, My soul doth magnify the Lord, Praise to the Lord, Bach; Noel Grand Jeu et Duo, Daquin; Prelude, Fugue and Variation, Franck; Adagio from Symphony 3, Vienne; Dialogue on the Mixtures from Suite Breve, Langlais.

Richard Bouchett, New York, N.Y. — Hayes Barton Baptist, Raleigh, N.C. Oct. 20: Toccata in E minor, Pachelbel; Jesu, joy of man's desiring, Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; Meditation from Suite Médiévale, Langlais; Impromptu, Vienne; Carillon, Sowerby; God Among us, Messiaen.

Homer Wickline, Wilkinsburg, Pa. — Mulberry United Presbyterian, Wilkinsburg Oct. 8: 3 settings Kyrie eleison angelorum, Christ is risen, Christ resurrected, Buxheimer Organbook; Prelude and Fugue in C major, Böhm; Autumn Song, Elmore; Comes Autumn Time, Sowerby; Legend, Scherzetto, Arabesque, Vienne; Toccata from Sonata 14 in C major, Rheinberger.

Mano Hardies, Grand Rapids, Mich. — Central United Methodist, Muskegon, Mich. Oct. 11: Chorale in A minor, Franck; Herzlich tut mich verlangen, O Welt, ich muss dich lassen, Brahms; Scherzetto, Vienne; Rital, Linke; Short Preludes opus 9, Schroeder; Te Deum, Langlais; Kommst du nun, Wenn wir in höchsten Noten sein, Wachtet auf, Wir glauben all', Wo soll ich fliehen hin, Prelude and Fugue in D major, Bach.

Deane Place, Foxborough, Mass. — Trinity Episcopal, Cranston, R.I. Oct. 4: Introduction and Trumpet Tune, Boyce; Prelude and Fugue in D major, Buxtehude; I call to Thee, In Thee is gladness, When in the hour of utmost need, Prelude and Fugue in B minor, Bach; Magnificat, Dandrieu; Litanies, Alain; Canon in B minor, Schumann; Symphony 5, Widor.

Kenton W. Stellwagen, Tulsa, Okla. — First Presbyterian, Tulsa Oct. 11: Suite de deuxième ton, Clérambault; Prelude and Fugue in G major, Bach; Chant de Paix, De profundis, Te Deum, Langlais; Prélude et Fugue en Si Majeur, Dupré; Improvisation on a theme submitted by Maître Jean Langlais.

William A. Riley, Philadelphia, Pa. — St. Mary's Church, Hamilton Village, Pa. Oct. 18: Wir glauben all', Schmücke dich, Fantasie and Fugue in G minor, Bach; Suite for Organ, Near; Christ lag in Todesbanden, Aus tiefer Not, Es ist ein Ros' entsprungen, Stout; Fantasie über Ein feste Burg ist unser Gott, Reger.

Jules Zimmer, Dallas, Texas — Central Christian, Dallas Oct. 25: Toccata and Fugue in F major, Buxtehude; Sleepers Wake!, Prelude and Fugue in G major, Bach; Prelude on Brother James's Air, Wright; Adagio for Strings, Barber-Strickland; Partite sopra la Aria della Folia da Spagna, Pasquini; Fugue in F major, Walther.

Brian Jones, Dedham, Mass. — Wheaton College, Norton, Mass. Oct. 2: La Romanesca con cinque mutanze, Valente; Suite in A major, Dandrieu; Trio Sonata 6 in G major, Prelude and Fugue in D minor, Bach; Chorale in B minor, Franck; Les oiseaux et les sources from Messe de la Pentecote, Messiaen; Prelude and Fugue in G minor, Dupré.

Tom Vernon Ritchie, Hannibal, Mo. — First Christian Church, Hannibal Oct. 25: Psalm 18, Marcello; The Earle of Salisbury, His Pavane, Byrd; Wachtet auf, Toccata and Fugue in D minor, Bach; Concerto 5 for organ, oboe and strings, Handel; Sonata 2, Mendelssohn; Carillon, Sowerby; Sonatas 7 and 11 for Organ and Strings, Mozart. Assisted by instrumental ensemble.

John O. Weaver, Sycamore, Ill. — Salem Lutheran, Sycamore, Ill. Oct. 11: Toccata in A minor, Sweelinck; Voluntary 5, Stanley; Two minuets and March from Musical Clocks, Haydn; Have mercy upon me, Prelude and Fugue in E minor, Bach; Fanfare for Two Trumpets and Organ, Weed; What God ordains is always good, Manz; The Celestial Banquet, Messiaen; Holiday for the Pedals, Young; Cantabile, Franck; Carillon, Murrill.

Franck A. Novak, Hanover, Pa. — Emmanuel Church, Hanover Oct. 11: Introduction and Passacaglia, Reger; Postlude pour l'Office de Complies, Alain; Prelude and Fugue in B minor, Bach; Fantaisie in A major, Franck; Suite for Organ, Near; Choral varié sur le theme du Veni Creator, Duruflé.

Gwen Gould, New York, N.Y. — St. Mary's Abbey, Morristown, N.J. Oct. 18: Prelude from Suite opus 5, Duruflé; Sonata in D, Francheschini; Meine Seele erhebet den Herrn, Kommst du nun, Bach; Sonata, Arnold; Sketches in C minor and D-flat major, Schumann; Prelude and Fugue in A minor, Buxtehude. Assisted by Louis Fletcher and F. Joseph Docksey, III, trumpets.

John G. Marberry, Marion, Ala. — Athens College, Athens, Ala. Oct. 13: Trumpet Tune in C, Clarke; Prelude and Fugue in C minor, Bach; Three settings of Lo, how a rose, Praetorius, Johnson, Near; Variations on America, Ives; Song of Peace, Langlais; Litanies, Alain.

Charles Moore, Evanston, Ill. — Northminster Presbyterian, Evanston Oct. 25: Prelude and Fugue in E minor, Bruhns; Four Variations on Auf meinen lieben Gott, Böhm; Prelude and Fugue in E-flat, Bach; Revelations, Pinkham; Introduction and Passacaglia in E minor, Rheinberger; Canon in C major, Schumann; Joie et clarte from Les Corps Glorieux, Messiaen; Toccata, Mushel; Sketches in E minor and B-flat minor, Dupre.

Richard Proulx, Seattle, Wash. — St. John's Abbey, Collegeville, Minn. Oct. 20 and St. Stephen's Church, Seattle Nov. 1; Chaconne in G major, L. Couperin; Echo Fantasia in the Dorian Mode, Sweelinck; Christ, our Lord to Jordan came, Fantasia and Fugue in C minor, Bach; Flourish, Young; Pastorale and Aviary Roberts; A Triptych of Fugues, Near.

Darrell Orwig, North Hollywood, Calif. — All Saints' Church, Beverly Hills, Calif. Nov. 1: Introduction and Toccata in G major, Walond; My Jesus calls to me, Soul, adorn thyself with gladness, Brahms; Pastorale, Franck; Fantasia and Fugue in G minor, Bach; A Triptych of Fugues, Near; Soliloquy, Ferris; Te Deum, Langlais.

Noël Goemanne, Dallas, Texas — St. Francis de Sales Church, Houston Oct. 18: Prelude and Fugue in F minor, Bach; Domine Deus, Agnus Dei, Couperin; Canzona, Gabrieli; Aria and Giga, Loeillet; Lord God, have mercy on us, Isaac; Prelude, Fugue and Chaconne, Buxtehude; Sonata da Chiesa, Andriessen; Toccata, Van Hulse; Aria, Peeters; Fantasia, A Child's Prayer, Nocturne and Dialogue, Rejoice, Goemanne.

Miriam Clapp Duncan, Appleton, Wis. — Lawrence University, Appleton Oct. 9: Prelude and Fugue in E major, Lübeck; Ciacona in F minor, Pachelbel; Récit de Tièrce en Taille, de Grigny; Concerto in A minor, Vivaldi-Bach; Deuxième Fantaisie, Alain; Combat de la Mort et la Vie from Les Corps Glorieux, Messiaen.

Philip Brunelle, Minneapolis, Minn. — Plymouth Church, Minneapolis Oct. 12: Prelude and Fugue in C major, Krebs; Sonata 3, Hindemith; Wie schön leuchtet, Distler; Es ist ein Ros', Stout; Wachtet auf, Manz; Prelude and Fugue in C minor, Bach; Symphony 2, Vienne.

Betty Milham, Knoxville, Tenn. — Georgia College, Milledgeville, Ga. Nov. 11: Rondo in G, Bull-Ellsasser; Three settings of Herzlich thut mich verlangen, Bach, Brahms, Langlais; Concerto 2 in A minor, Vivaldi-Bach; Partita on Lourdes Hymn, Pelloquin; Air, Berlinki; Variations de Concert, Bonnet; Berceuse, Fugue in G minor, Dupre.

Raymond A. Kotek, Urbana, Ill. — DMA recital, University Place Christian Church, Urbana Oct. 9: Preludium a Fughetta, Dvorak; Choral in E major, Franck; Scherzo from Symphonie 4, Widor; Final from Symphonie 6, Vienne; Sonata on the 94th Psalm, Reubke.

WILBUR HELD

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

SAMUEL HILL

St. Paul's Church
Chicago, Illinois
Carthage College
Kenosha, Wisconsin

William MacGowan

All Saints Church
Pasadena, California

CLARENCE MADER

537-C Via Estrada
Laguna Hills, California 92653

Harry H. Huber

M. Mus.
Kansas Wesleyan University
University Methodist Church
SALINA, KANSAS

JOHN HUSTON

FIRST PRESBYTERIAN CHURCH
TEMPLE EMANU-EL
New York City

Frederick

MARRIOTT

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

gilbert m.

martin

christ united methodist church
kettering, ohio

d. deane

hutchison

first congregational church
portland, oregon

ELLEN KURTZ

JACOBSON

M.Mus. A.A.G.O.
Concord, California

ASHLEY MILLER

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

CATHERINE RITCHEY MILLER
ORGANIST

PEACE COLLEGE
WHITE MEMORIAL PRESBYTERIAN
CHURCH

Raleigh North Carolina 27608

HOWARD KELSEY

Washington University
Saint Louis, Mo. 63105

GEORGE E. KLUMP

DIVISION OF THE ARTS
DALLAS BAPTIST COLLEGE
DALLAS, TEXAS 75211

ROSALIND MOHNSEN

Westmar College
Calvary Methodist Church
LeMars, Iowa

HAROLD MUELLER

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

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

RICHARD W. LITTERST

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

WILLIAM H. MURRAY

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

NORLING

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

Organ Recitals of the Month

Herbert Manfred Hoffmann, Frankfurt, Germany — Trinity Memorial Church, Warren, Pa. Nov. 1: Fantasia and Fugue in G minor, Ein feste Burg, Schmücke dich, Bach; Was Gott tut, Kellner; Toccata, Fugue and Hymn on Ave Maris Stella, Peeters; Fantasia and Fugue on Wacht auf, Meinen Jesum lass ich nicht, Jesus, meine Zuversicht, Reger; Integration bach 1961, Schilling; Christus regnat, Eben.

Ronald L. Gould, Youngstown, Ohio — St. John's Episcopal Church, Youngstown Oct. 12: The Emperor's Fanfare, Soler-Biggs; Ricercar on the 12th Tone, Gabrieli; Fantasia in G major, Dein ist allein from Cantata S. 41, Wie will ich mich freuen from Cantata S. 146, Bach; Sonata for Trumpet and Organ, Purcell-Arnold; Prelude in D minor, Pachelbel; Sonata in D major, Scarlatti; Canzona on the 7th Tone, Gabrieli-Boeringer; Passacaglia and Fugue in C minor, Bach. Assisted by brass ensemble.

Peggy Haas, Wiles-Barre, Pa. — First Presbyterian, Wilkes-Barre Nov. 2 and Susquehanna U., Selingsgrove, Pa. Nov. 15: Sonata on the 94th Psalm, Reubke; Variations on Ich ruf zu dir, Sweelinck; Toccata on How brightly shines the morning star, Edmundson; Variations on Vom Himmel hoch, Bach; The Reed-grown Waters, The Sun's Evesong, Karg-Elert; Toccata from Suite opus 5, Durullé.

James Good, Birmingham, Ala. — Southside Baptist Church, Birmingham Oct. 27: All' Offertorio, Zipoli; Prelude and Fugue in E major, Buxtehude; Variations on Vom Himmel hoch, Fantasia and Fugue in G minor, Bach; Prelude and Fugue on BACH, Liszt; Roulade, Bingham; Passacaglia from Symphony in G, Sowerby.

Joan Lippincott, Princeton, N.J. — Trinity Church, New York City Nov. 10: Prelude in E minor, Herr Jesu Christ, dich zu uns wend, Fugue in E minor, Bach; Three Preludes on Gregorian Melodies, Goodman; Fantasia in F K. 608, Mozart; Fons Amoris, Williamson; Les Enfants de Dieu from La Nativité, Messiaen; Chorale in E major, Franck.

John Rose, Newark, N.J. — St. Stephen's Church Millburn, N.J. Oct. 18: Prelude and Fugue in C minor, Wacht auf, Bach; Sonata de I tono, Lidon; Three settings of Lobe den Herrn, Walther, Reger, Micheelsen; O Welt, ich muss dich lassen, Brahms; Alleluys, Preston; Pastorale, Franck; Sonata 2 in C minor, Mendelssohn. Sacred Heart Cathedral, Newark, N.J. Nov. 10: Cortege et Litanie, Dupre; Apparition de l'Eglise Eternelle, Messiaen; Prelude and Trumpeting, Roberts; Adagio for Strings, Barber-Strickland; Alleluys, Preston; Suite Mariale opus 65, Maleingreau.

John Kuzma, Urbana, Ill. — Wyoming Presbyterian, Cincinnati, Ohio Oct. 5 and U. of Illinois, Urbana Oct. 12: The Ascension, Messiaen; Sonata for Organ, Persichetti; Symphony 5, Vierne.

Philip Manwell, Rutherford, N.J. — Sacred Heart Cathedral, Newark, N.J. Nov. 3: Three pieces from Messe pour les Paroisses, Couperin; Apparition de l'Eglise Eternelle, Le Banquet Celeste, Four pieces from Livre d'Orgue, Messiaen; Prelude and Fugue in B minor, Buxtehude; Prelude and Fugue in B minor, Bach.

Dennis G. Michno, New York, N.Y. — Trinity Church, New York City Nov. 10: 11 Chorale Preludes opus 122, Brahms.

John Upham, New York, N.Y. — St. Paul's Chapel, New York City Nov. 4: Concerto in C major, Bach-Vivaldi; Wo soll ich fliehen hin, Wer nur den lieben Gott, Fugue in C minor on a theme of Legrenzi, Bach. Nov. 25: Prelude and Fugue in C minor, Trio Sonata 6 in G major, Toccata and Fugue in D minor (Dorian), Bach.

William E. McCandless, Warrensburg, Mo. — Central Missouri State College, Warrensburg Oct. 26: Acclamations, Langlais; Desseins Eternels, Messiaen; Gelobt sei Gott, Pepping; Passacaglia in D minor, Buxtehude; Nun komm der Heiden Heiland, Bach; Concerto 1 in G major, Ernst-Bach; Two Pieces for an Organ Clock, Beethoven; Variations on Weinen, Klagen, Liszt.

C. J. Sambach, Cranbury, N.J. — Sacred Heart Cathedral, Newark, N.J. Nov. 24: Arrival of the Queen of Sheba from Solomon, Handel; Sonatina from God's Time Is Best. Three Chorale Preludes, Fugue a la Gigue, Two Schuebler Chorales, Bach; Sketch in D-flat, Schumann; Chant de Paix, Langlais; Dieu Parmi Nous, Messiaen.

Joanne S. Hart, Dayton, Ohio — Fairmont Presbyterian, Dayton Sept. 27: Suite du Deuxieme Ton, Clerambault; Schmücke dich, Herr Jesu Christ, dich zu uns wend, Prelude and Fugue in C major, Bach; Partita on O Sons and Daughters, Held; Chant de Paix, Langlais; Whimsical Variations, Sowerby; Prelude and Fugue on BACH, Liszt.

James McGregor, Newark, N.J. — St. Paul's Chapel, New York City, Nov. 18: Offertoire in D minor, Dandrieu; Prelude and Fugue in A major, Bach; Verset Pange Lingua, Cabezon; Two Fugues on BACH, Schumann.

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

Larry King, New York, N.Y. — Trinity Church, New York City Nov. 12: Fantasia in G major, Bach; Arioso, Sowerby; Sketch in C, Schumann; Supplication, Purvis. Nov. 19: Prelude and Fugue in G minor, Buxtehude; Cantabile, Franck; Prelude and Fugue in A-flat, Koetsier; Toccata from Suite for Organ, Read.

Clarence E. Whiteman, Petersburg, Va. — Virginia State College, Petersburg Oct. 18: Psalm CIII, Dragt; Concerto 5 in F major, Handel; I call to Thee, O Sacred Head now wounded, Prelude and Fugue in B minor, Bach; Prelude for the Day of Atonement, Berliniski; Chorale in A minor, Franck; Prelude and Variations on Mryton, DaCosta; Yoruba Lament, Sowande; Incantation pour un jour Saint, Langlais.

George Lamphere, Dedham, Mass. — Sacred Heart Cathedral, Newark, N.J. Nov. 17: Allegro from Symphonie 6, Widor; Trio in G, two settings on Schmücke dich, Fantasy and Fugue in G minor, Bach; Schmücke dich, Brahms; Libera me from Requiem, Faure-Lamphere; Cantabile, Franck; Sonata 1, Mendelssohn.

Albert Russell, Washington, D.C. — Trinity Church, New York City Nov. 17: Prelude and Fugue in C minor, Bach; Partita on Jesu, meine Freude, Walther; Preludio, Symphony 2, Dupré.

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were swaying and surging and I found that I myself was being moved beyond my ears and head down into my throat and stomach. I was singing and bowing and tootling away, despite the fact that I play none of these instruments and sing usually only on pain of death. The human bodily proportions of the music performed in this way spoke to my body.

I then went home and listened to "Switched on Bach", Bach played on the electronic moog synthesizer. I did it just for the fun of it, but the difference on the quality of the experience was traumatic. The moog Bach was much clearer, intellectually perfect. The structural beauty of the work is extrapolated by the machine and presented to the listener as a kind of perfect skeleton. One is fascinated, even delighted, but not moved. There is no resonance in the throat or chest or stomach. Only the ear and brain are touched.

I had a feeling then, that this was no direction for church music to go. Using the same criterion, total bodily resonance, I suspect composition by computer presents the same problem. It may be doomed to delight no more than ear and mind. If all of this technological expertise were to produce a small electronic Baroque organ that would sell for \$1,000 or less, then I could see high technology being put to the uses of the pilgrim metaphor. The day we can take such an organ and plug it in to a small, cheap solar energy plant, technology will again be put in its proper perspective.

But increasingly, I hope, guitar, piano, recorder, harpsichord, and even chamber orchestra or brass choir will become the instrumental expression of the pilgrim church. Bringing music back to human dimension, caring very much about extending rather than limiting its communication, using it liturgically to help redefine and rediscovers the human body while encouraging maximum participation and comprehension without compromising with the worst of pop tastes, these things it seems to me would be the composers' and musicians' role in the building of a pilgrim church.

I will finish all this with a brief tale of what happened at Trinity Church in Princeton, when Dr. Felciano's work "Sic Transit" was introduced to the Holy Communion. This work, as you know, incorporated many of the things I've been talking about. It is the first music I've heard to use choral whispering. The boys choir was stage whispering, "He is not here, He is risen. He is not here, He is risen." Suddenly one young wit whispered to another, "That's funny, I saw Him here a minute ago." The audible hilarity of boys' voices, if anything, added to the communication of joy which it was the work's intention to convey. Such a burst of human laughter would wipe out most anthems rather than add to

them. In a pilgrim church, perhaps, laughter, too, may become a sacrament, as it could never have been in the Triumphal, awesome courtroom of the old liturgy.

There must be room for laughter in the pilgrim church, because laughter is the most spontaneous of all uses of the human body. It requires an abandon, a letting go of defenses, a sudden vulnerability which can take place only in a moment of trust.

Scared people don't laugh. Hating people don't laugh. People obsessed with control or acquisitiveness or success, don't laugh. But pilgrims laugh, because they are moving in trustworthy company, through a trustworthy creation, towards a trustworthy goal, supported and guided by a trustworthy Spirit. If trust, if indeed faith, in its most profound sense, has any future, it will find it in a pilgrim church.

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Harpsichord News



The "Eleventh Order" of Francois Couperin — a Study in Performance Practice—Part III

By Victor Hill

(conclusion)

The story of the "Ménéstrandise" pieces is generally known. In 1321 the minstrels of Paris formed a protective guild called the Ménéstrandise. When Louis XIV gave official recognition to the organization in 1659, he forced them to include in their membership not only musicians, but also dancing-masters, jugglers, tumblers, clowns, and animal-trainers. Only members of the Ménéstrandise were permitted to compose, perform, or teach music. The members attempted to have Couperin dismissed from the guild, but they were defeated in 1693 and again in 1707, when Couperin and certain other composers and harpsichordists obtained a special franchise from the Parlement, making them independent. Couperin celebrated his victory in his musical lampoon of the festivals of the society. In the original title he substituted x's for the vowels in the name of the organization; thus in the first edition the title appears:

Les Fastes
de la grande, et Anciëne —
Mxnxstrxndxssx.

The satire is composed, like the great French classical dramas, of five Acts. The first of these is a March for the famous members of the Ménéstrandise and the "Judges," no doubt the jealous members who attempted to have Couperin dismissed. Although the player may take some liberties in tempo and articulation to help to convey the sarcasm and the ponderous character of the March, he should observe the ornamentation as written in view of Couperin's comments in his preface to the third volume of his harpsichord

pieces to the effect that his ornaments must be executed exactly as written, in accordance with the "perfectly intelligible explanation" he had given of them. Just how intelligible the table of ornaments and the remarks in *L'Art de toucher* are may be disputed, but that one should not improvise or delete ornaments in Couperin is clear.

The slurs in the fourth measure of the right hand

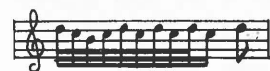


are not strictly the slur-plus-dot notation for *coulé* treatment (first note shorter than the second), though that effect does fit well. The articulation is, however, indicated, and the phrase should be either be fingered or sound as though it were fingered as noted under the example.

The ornament in m. 16, a turn placed under a trill, is one not covered by Couperin's "perfectly intelligible explanation." The question, of course, is whether the turn should come at the beginning of the trill or should complete it as an "afterbeat." Howard Ferguson and others opt for the latter. On the other hand, if one can hope that Couperin was at least consistent in writing his ornaments, an example from the *Twenty-Second Order* ("Le point du jour," m. 2 of the B-section)



implies that the turn should come first, since the afterbeat has been written out here. (Chrysander has in both instances placed the turn over the trill, which is probably more logical even if not in accordance with the original edition.) Thus the ornament and its execution would be:



Couperin left no information on whether his trills on dotted notes were to "stop on the dot"; hence this much-debated question may be left to the player.

Slurs-plus-trills in the March should be handled as discussed previously. A minor additional point is that Augener and *l'Oiseau-Lyre* omit the words "Petite Reprise" which the original edition placed on the second ending of the B-section. The coda is, in fact, a "Petite Reprise" of the final measures of the piece, in a triplet variation.

The Second Act depicts the old people and the drunkards, and offers

many opportunities for humor communicated through phrasing and articulation. The slurs-plus-trills and the notes slurred in pairs have already been discussed. In m. 16 is an appoggiatura in a descending third, which might be played before the beat, as considered under "La Castelane."

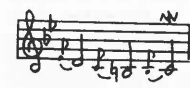
The mordent at the beginning of m. 5 lacks the small sharp sign found in the parallel spot in m. 9, and here the modern editions agree with the original. Presumably the *pinçé* should be played with F-natural in m. 5 and F-sharp in m. 9. The Augener edition is missing a *pinçé* on the right-hand E-flat at the beginning of the B-section of the Second Air.

The Third Act, "The Jugglers, tumblers, and clowns, with their bears and monkeys," is marked to be played twice. The special direction must mean that the repetition is in addition to the repeats of the A and B sections, but the second playing could be without repeats.

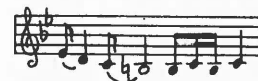
The slur at the beginning of the piece implies that the same finger should be used on both 16ths, thus:



The Fourth Act depicts "The Invalids: or lame persons in the service of the great Mxnxstrxndxssx." Without doubt the sort of lameness Couperin has in mind is musical; the piece should not be taken as poking fun at genuine invalids. Its notation with 8th and 16th-note beams on white notes indicates that it should be taken rather slowly, with extreme lengthening of the dotted notes. Near the end comes a particularly happy occasion for experimenting with John Hamilton's suggestion about the appoggiatura in a descending third:



NOTATION



POSSIBLE EXECUTION

Although the notation "Petite Reprise, si l'on veut" appears over a coda in both modern editions, it was not in the microfilm of the original consulted by this author.

The final Act is the "Tumult and disorder of the entire troupe, caused by the drunkards, the monkeys, and the bears." The ties in the second ending of each half are missing, but quite likely intended, in the original edition. The only other point for comment in this piece is that a sub-

stantial ritard at the end of the repeat of the first section helps to keep the restored tempo in the 6/8 part from sounding as though the player has lost control of the pace.

The discussion here of performing details in the *Eleventh Order* may be taken as a springboard for study of any of the other 26 Orders since most of the problems found in them are also in the *Eleventh*. To trace the references of the titles, the player may use the brief notes in Meller's book and in Cauchie's edition for *l'Oiseau-Lyre*, and his own resources.

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Pièces de Clavecin, Paris, (I) 1713, (II) 1716-17, (III) 1722, (IV) 1730; edited by J. Brahms and F. Chrysander Augener, London, 1888; edited by Maurice Cauchie, *l'Oiseau-Lyre*, Paris, 1932.
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(John Hamilton has provided Bacilly, *Remarques curieuses sur l'art de bien chanter* as the clearest historical discussion of his appoggiatura in a descending third.)

OFF THE SOUNDBOARD

Hunter College, of the City University of New York, presented Fernando Valenti and Rafael Puyana in three recitals during October. On October 7th Mr. Valenti played Six Little Preludes and the G Major Partita of J. S. Bach and fourteen Scarlatti Sonatas; on October 14th, Rafael Puyana programmed Suite in F minor by Jean Nicolas Geofrey; Francois Couperin's satirical "Les Fastes de la grande . . ." and three major works by J. S. Bach: the Prelude, Fugue, and Allegro, Partita in C minor, and the Italian Concerto. Valenti, Puyana, and a small chamber orchestra complete the series on October 21st with the C.P.E. Bach Concerto in D minor, the J. S. Bach Concerto in D minor, and the C Major Concerto for two harpsichords.

Albert Fuller, harpsichord, and Charles Bressler, tenor, gave a recital of "Musical Images" at Alice Tully Hall in Lincoln Center, New York on November 11th. The program: *Bach at Home* — works from the Anna Magdalena Bach Notebook; *Handel in the Palace* — arias and movements from the E Major Suite; *Couperin in Church* — including the second Tenebrae lesson; and *Purcell in the Theater* — a series of Purcell songs.

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Written between 1874 and 1876, the *Christmas Tree* is a mixed collection of religious and character pieces, mainly simple in style, many of which are extremely charming. The 12 pieces included in the set were dedicated by Liszt to his granddaughter, Daniela von Bülow, so it is not surprising to find in these pieces an atmosphere of tenderness, second naïveté, and holiday glee mixed with a tinge of nostalgia and retrospect. Like several other compositions of Liszt's final year (he died in 1886), they intimate a great many harmonic innovations on a simple level, and presage the styles of composers as different from each other as Debussy, Hindemith, and Bartok. We have here, then, pieces not only appropriate for elementary to slightly advanced "teaching" pieces, but compositions which furnish us with fleeting insights into the style of Liszt's final period of development.

If the measure of a man's soul can be gauged by his insatiability, then Liszt's soul must have been great indeed. He had gone through as much passion and productivity as most men could dream of in several life times. The final period of Liszt's life, despite a noticeable lessening of extreme brilliance for the sake of brilliance, is full of a sort of summing up of the harmonic language of the 19th century with prophecies, fragmentary hints of things to come. As Humphrey Searle says:

The romantic expressiveness of which he was one of the chief apostles in the 1830's had by this time been replaced, on the one side by the more traditional approach of the Schumann — Brahms school, and on the other by the monumental dramatic efforts of Wagner and his followers. As we in this century have seen, both these roads turned out in the end to be cul-de-sac; the Brahms tradition led only to minor figures like Dohnanyi and Medtner (though admittedly Schoenberg in his own way learned something from it); the Wagnerian colossus blew itself up and finally exploded with Strauss, Mahler, and their contemporaries. Liszt, in spite of his admiration for Wagner, must have foreseen this; for, why else should there have been such a radical change in his style in these years? The road on which he started is that which a large number of composers are treading today: the adoption of a style in which every note is of importance and nothing is wasted or put in merely for effect. It is a style in which the feeling of key is deliberately left vague.

So, these 12 pieces here under discussion may be seen as examples of Liszt's gradual shifting of his general approach to music. Along with the all too-familiar elements of certain banal features, there are strangely evocative innovations which hint at atonality, impressionism, and carefully crafted dissonances. We shall describe the more unusual aspects of these compositions, arriving at some evaluation of Liszt's final style. The pieces are listed here with brief commentary in the order in which they appear in the Hinrichsen edition of 1953.

1) *An Old Christmas Carol*: This is a very simple setting of *Ein Kleines Kindelein*, harmonized as cautiously as a hymn. The 8th note figuration of the middle section may be played either as written or with octave re-enforcements. Perhaps, as one of the very simplest pieces in the suite, this is an ideal piece for a third or fourth grade level piano student.

2) *O Holy Night*: The organ may be used for this naïve setting of an old German carol (not the Gruber melody). The main melodic features of the piece are modal in character. There is a wonderful, fragmentary "Halleluja" on the third page. Although the key signature throughout is that of F major, the piece ends on an unaccompanied C. In both of these pieces Liszt is reduced to a "lowest possible denominator." A few complexities begin to develop in the next pieces.

3) *The Shepherds at the Manger*: This is a particularly beautiful setting of *In Dulci Jubilo*, or, *Good Christian Men Rejoice*. The left hand for the greater part of the piece provides a *basso ostinato* figure in a gently rocking pastoral tempo against which the right

Franz Liszt's Christmas Tree

By David Gibson

(Music examples copyright Hinrichsen Edition)

hand in simple triads gives out the familiar carol. The second section of the setting in E major is a repetition of the main idea of the first section, but amazingly colorful and fresh because of the unusual relationship between D-flat major and E major. Fourteen measures from the end there is a phrase of unusually haunting quality, four measures repeated as a codetta, or fading refrain. The progression reminds one of the opening of *Das Marienleben*, the great song cycle of Paul Hindemith. Note the F-flat major (enharmonic equivalent to E) relationship to D-flat major:



This passage is the first to remind us of the restless, innovative quality that pervades other Liszt works composed after 1865. In this particular phrase we gain a fleeting glimpse of new harmonic frontiers, a brief but all the same mystical hint of future new approaches to musical craftsmanship.

4) *Adeste Fideles*: The less said about this particular arrangement of this favorite carol, the better. Nowadays, such a really banal setting of a hymn would not be acceptable even as a "teaching piece" (a term this writer abhors) to the average publisher. Suffice it to say that we have a piece replete with tremolo octaves and utterly commonplace harmonizations. It seems incredible that this is by the same man who wrote the rest of the suite — not to mention the earlier dramatic musical masterpieces for piano. The only possible use for this treatment of *O Come All Ye Faithful* is as a march for children to make an entrance or exit in some Sunday School pageant. Lofty visions are not summoned up in this piece.

5) *Ancient Provençal Carol*: Here we have a wide awake, tingling ornament for any musical Christmas. It should become a favorite immediately, if it were more widely known. The gavotte-like rhythm, the juxtaposition of B minor and G major as the key centers of the composition, the whirling passage in double thirds — all these ingredients blend to make a truly marvelous miniature, a festivity for the hands and ears. The two brief examples below will give the main gist of the piece.



6) *Evening Bells*: Closing the first volume of the *Christmas Tree*, appears one of the most beautiful compositions of the set. The opening phrase presages *Evening in the Country* by Bela Bartok: several passages call to mind the Debussy of the *Deux Arabesques*, and early essays in impressionistic writing. Of the first six pieces, this is the most highly original in tonal relationships, general sonorities, and the entire quality of dreamy, childlike joy. It is worth studying the whole set to have discovered this gem. The passage beginning in m. 60 and dying away in m. 71 is a stroke of genius, particularly effective in context, but tantalizingly beautiful in isolation:



The ending (given in the Hinrichsen edition in the original, somewhat awkward version, and an alternative, simplified version) is a simple nostalgic depiction of bells, gradually dying away in the distance. A kind of incompleteness is evoked by the final chord's being in first inversion.

7) *Scherzoso; Lighting the Candles on the Christmas Tree*: The first piece in the second volume of the suite evokes the incontainable glee of small children lighting candles on a tree, the 19th-century equivalent of our turning on the lights. Bright staccato chord passages, recurrent measures of double thirds in contrary motion, and bell-like broken chords in the higher register of the piano — all combine to make this the most festive as well as the most difficult composition so far encountered. On the third page there is an abrupt key change from F major to E-flat major; that switches immediately to G-flat major, then to A, and D, before settling back into the original tonality of F. The piece concludes with a very soft and light staccato passage that makes one think of children on tip-toe stealing from room to room on the night before Christmas. (The theoreticians among you will take special note of the unprepared key switches, and



the last measures of the piece that outline an F triad in first inversion.) This has to be one of the most enjoyable pieces ever written by Liszt, and a most apt celebration of Christmas merriment in any man's language.

8) *Glockenspiel*: This is a suitable companion piece to the preceding *Scherzoso*. The atmosphere of merriment is conveyed now by scintillating trill and tremolo passages in the treble. It is colorful and "contemporary" in sound, sounding as if part of it could have been written by a youthful Debussy. Much of the glockenspiel effect is derived from alternating thirds, fourths and sixths played in couplets over a triplet accompaniment, and from passages of unmodulated key shifts, with first inversion chords struck over the same triplet accompaniment. The modern sound of the whole piece is summed up in the closing measures, based on ii⁷ chord in A major with a bell-like *e* overtone thrown in. It would take a lot of research to uncover many pieces written before 1880 that end on a supertonic seventh chord.

9) *Slumber Song*: Now the children must be about ready for sleep after so much celebration and merriment. The slumber song given here is a fine example of a salon piece *par excellence*, but it will not lull the careful listener to sleep because of some of its unusual features: within an overall tonal fabric of F-sharp major we find shifts to A and back again, and later to B-flat major and back again done with such suzuddenness and subtlety that it almost eludes analysis; then this piece, too, has an elliptical, inconclusive ending on the upper two notes of the dominant triad, from which we surmise the children must have just dropped off to sleep. But in this outwardly innocuous composition there are couched some of the most curious tonal shifts and miniature innovations of the entire set.

10) *Jadis* ("Formerly"): It is not so strange, perhaps, that this strangely haunting, reminiscing piece follows the *Slumber Song*. The atmosphere of retro-

spect and somewhat weary longing that characterizes many other pieces of Liszt's final period certainly pervades this composition. One should compare certain features of this composition with excerpts from *La Lugubre Gondola II*, of 1882; *To the Memory of Petöfi*, of 1877; or *Nuages Gris*, of 1881. In all of these compositions, a kind of proto-impressionism reigns. Whether this is due to Liszt's growing world-weariness, or to his actively turning his attention to new stylistic and harmonic paths, we cannot say. It is, however, most apparent that the treatment of the now over-ripe harmonic cliché and worn idioms of 19th century expressive devices is very different at this stage of Liszt's life. Most definitely, in these last compositions he is creating with a new approach; he foresees the turning away from the age-old emotionalism, and a restless striving for new systems of composition.

All this to say that *Jadis* belongs in a class to itself. Several familiar clichés are here, but treated with a strange hint of veiled tonality. The piece begins and ends with a dream-like recitative passage that begins on *e* natural (the key signature is four flats!) and ends on f-sharp slurred to g, which, of course, turns out to be the third of the next chord, and dominant of A-flat. Many such devious, tonally ambiguous passages follow. Note the "spelling" of the following passage, and its inherent elusive quality. Although the tonal center of the piece is obviously A-flat major, there underlies it a daring tendency to elude traditional procedures:

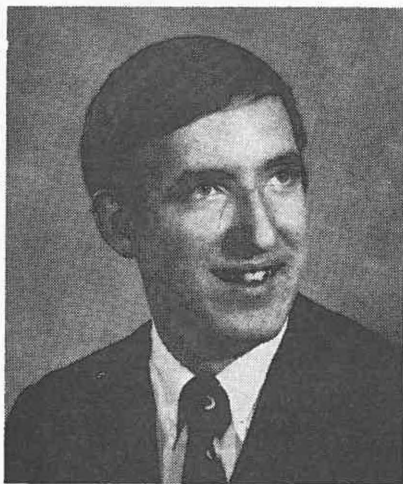
11) *Hungarian*: The only piece in the set dedicated to Kornel Abranyi instead of to Daniela von Bülow, this is one of Liszt's least worthy efforts. It seems, like the last composition, *Polnisch*, not to belong actually to the *Christmas Tree*. This is a veritable caricature of an angry, feverish, and somewhat comical figure. If it is meant to be humorous, it succeeds. (It is often impossible to find out whether or not a composer is really taking himself seriously!) This piece is full of repetitious banalities but it has the redeeming feature of being an ideal "teaching" piece for a young boy who is about to lose interest in studying piano after about four or five years of study. What repels the Liszt scholar may well enrapture and dazzle the young student. (Teachers, take note and investigate.)

12) *Polnisch (In Polish Manner)*: This somewhat garish mazurka concludes the suite with a bang. Like the *Hungarian* march before it, it has relatively few features to recommend it, but makes a lot of sound and fury appropriate for boys and happy recital finales. One cannot help but wonder if Liszt dusted off a much earlier unpublished work and decided to conclude this set of pieces with a good chestnut.

Ernest Lubin, in his article, *Liszt for Piano Duet* (*Clavier*, May-June, 1970), calls attention to the duet version Liszt himself made of the *Christmas Tree* suite. Unfortunately, the duets are so far available only in Xerox copies. From what we know of the duet versions, we agree with Mr. Lubin that certain pieces, such as *Slumber Song* and *Polnisch* are more effective in duet than in solo form. As he suggests, it is hard to tell whether or not some of these pieces were first written for duet. It is worth noticing that the duet version exists and that the last two pieces of the set particularly gain in merit from the treatment for four hands. Perhaps some publisher in the near future will bring out the *Christmas Tree* in the duet version of 1882.

Although the level of composition observed in this charming set of pieces is quite uneven, students ought to give it more attention because of its harmonic innovations, its singular holiday significance, and its accessibility to the not so advanced pianist who wants to include Liszt in his repertoire as soon as possible. It is hoped this article will excite more general interest in the performance of the *Christmas Tree*.

Mr. Gibson is a member of the music faculty at Furman University, Greenville, S.C. This article is based on a lecture delivered at the meeting of the American Liszt Society on Oct. 15 at Southern Baptist Theological Seminary, Louisville, Ky. Liszt's *Christmas Tree* is published by Hinrichsen Edition (I. H88A, II. H88B).



William J. Weisser has been appointed minister of music at the First Presbyterian Church of Joliet, Illinois. He comes to Joliet from Princeton, N.J., where he was a 1970 graduate of Westminster Choir College. He also served on the Westminster staff this past summer. He was a member of the famous 40-voice Westminster choir, and was a finalist last year in the young organist competition in New York City. He has studied voice with Herbert Pate, Ramon Kyser and Arthur Sjogren; conducting with Robert Simpson, Robert Carwithen and Arthur Sjogren; and organ with George Markey and Donald McDonald.

HEINZ WERNER ZIMMERMANN GIVES LECTURE AT EASTMAN

Heinz Werner Zimmermann, German composer and director of the Berlin School of Sacred Music, delivered the inaugural lecture of the newly founded Adams Family Memorial Lectureship of the University of Rochester's Eastman School of Music. This is the first endowed lectureship to be established at the Eastman School. Zimmermann's lecture, "New Concepts of Polyphony," was delivered Monday, Nov. 9, in Kilbourn Hall.

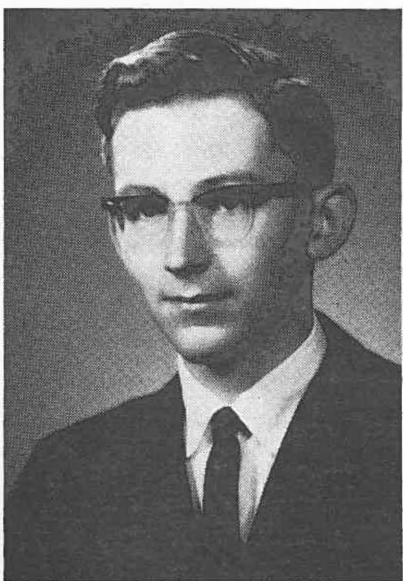
Funds were provided from the estate of the late Elizabeth Adams Gillespie, a 1932 graduate of the Eastman School. The gift is a memorial to Sidney Irwin Adams, Helen Fiske Adams, and Elizabeth Fiske Adams.

Following the lecture, the Eastman Chorale, conducted by John Dexter, performed Zimmermann's *Make a Joyful Noise Unto The Lord*.

Zimmermann, who received his training in composition at the Heidelberg School of Sacred Music and the State Music Academy, Freiburg, Germany, has developed an international reputation in the field of contemporary composition of sacred music. His style, as typified by *Make a Joyful Noise Unto The Lord*, has been to combine popular music rhythms with the more prosaic liturgical styles of the past. He is best known in the United States for his use of various jazz techniques, including the "word-tone relationship" in Negro spirituals, for his hymns and choral and orchestral works.

THE CHICAGO CHAMBER CHOIR, under the direction of George Estevez, sang Mozart's *Vesperae Solennes de Confessore*, K.339, on Sunday, Nov. 15 at St. Margaret's Episcopal Church, Chicago, Ill. Featured soloists for the performance were Hinae Nakazawa, soprano; Mary Watkins, alto; William Watkins, tenor; and Tstumo Masuko, bass.

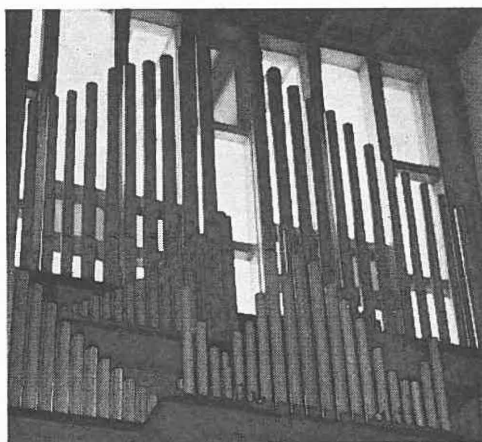
A CONCERT SERIES OF CHORAL MASTERWORKS began on Monday, October 26th, 1970 with a capacity audience, at Central Presbyterian Church in New York City. The church's professional choir was joined by front rank soloists and orchestra for performance of Hovhannes' Magnificat and Mozart's Requiem. This was the first in a series of eight concerts to be presented in the series 1970-71, in memory of Dr. Hugh Giles, who was organist and choirmaster at Central for twenty-eight years until his death in 1963. Central Presbyterian has a long and distinguished history of music making dating back as far as 1899 at which time America's great composer, Charles Ives, became organist and choirmaster. It was his last professional position before leaving full time music making to enter the insurance field. Highlights from the remaining season will include Bach's Christmas Oratorio; an evening of the music of Stravinsky; masterpieces of the early Baroque; Bach's monumental St. Matthew Passion; and will conclude with two contrasting works from 20th century France: Fauré's Requiem and one of the very rare performances of Three Short Liturgies by Olivier Messiaen.



Paul Emmons has been appointed organist-choirmaster of St. John's Episcopal Church, Decatur, Ill. He has begun graduate work under Jerald Hamilton at the U. of Illinois. Mr. Emmons comes from Appleton, Wis., where his organ study at Lawrence U. was with LaVahn Maesch. At Decatur, he will work with a mixed choir and a boys' choir. He leaves a similar position at All Saints' Church, Appleton.



Timothy L. Zimmerman became organist-choir director of First Methodist Church, Plainfield, N.J., Nov. 1. He will have charge of the congregation's five choirs and organ playing at two Sunday services. Mr. Zimmerman comes to Plainfield from Slatington, Pa., where he was organist-choir director at St. John's Lutheran Church. Mr. Zimmerman, a native of Allentown, Pa., is a cum laude graduate of Westminster Choir College where he earned the MusB degree in sacred music as a student of Joan Lippincott. He is presently a student of Alec Wyton at Union Seminary School of Sacred Music, New York, and a candidate for the MSM degree. Zimmerman has appeared in recital in many New York City churches as well as in Maine and Virginia.



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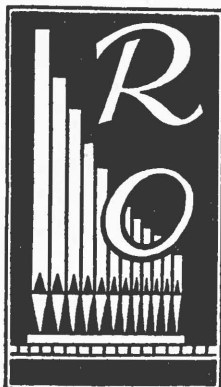
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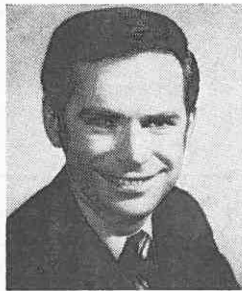
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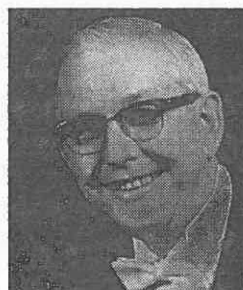
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