

THE DIAPASON



3-Manual Casavant Tracker Opened at Wheaton College

The three-manual mechanical action Casavant in Cole Memorial Chapel, Wheaton College, Norton, Mass., was inaugurated Dec. 7 with a recital by Donald Willing, listed in the recital pages. The second recital in the inaugural series was played Jan. 22 by Carlton T. Russell, Wheaton's college organist and associate professor who will also close the series April 23. Mireille Legacé will be heard Feb. 15 and Edna Parks of the Wheaton faculty March 14.

The key action is tracker and the stop action is electric, controlled through solid-state electronic circuitry of advanced design. The combination action is entirely electronic, using solid-state components throughout. The compass of the manuals is 56 keys, of the pedal 32. The 39 stops comprise 53 ranks. The vox coelestis and sesquialtera extend to tenor C only.

The instrument is actually a very complete two-manual-and-pedal organ with a small though assertive swell division mainly for accompanimental purposes with a fine oboe and cornet for solo use. The organ is designed along North German lines with German nomenclature throughout, but the voicing in many instances is fuller and tipped toward the French.

HAUPTWERK

Quintaden 16 ft.
Prinzipal 8 ft.
Rohrflöte 8 ft.
Oktav 4 ft.
Spitzflöte 4 ft.
Oktav 2 ft.
Blockflöte 2 ft.
Mixture 4 ranks
Scharf 4 ranks
Fagott 16 ft.
Trompete 8 ft.

POSITIV

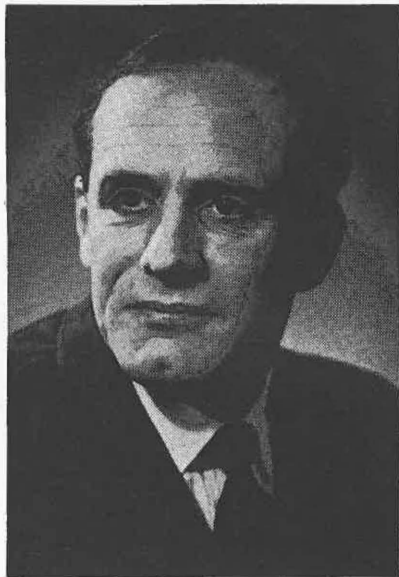
Gedackt 8 ft.
Prinzipal 4 ft.
Koppelflöte 4 ft.
Nasat 2 1/2 ft.
Oktav 2 ft.
Nachthorn 2 ft.
Terz 1 1/2 ft.
Quintflöte 1 1/2 ft.
Siffelöte 1 ft.
Scharf 4 ranks
Krummhorn 8 ft.
Tremulant

SCHWELLWERK

Gedacktfloete 8 ft.
Salizional 8 ft.
Vox coelestis 8 ft.
Gemshorn 4 ft.
Waldflöte 2 ft.
Sesquialtera 2 ranks
Oboe 8 ft.
Tremulant

PEDAL

Prinzipal 16 ft.
Subbass 16 ft.
Oktav 8 ft.
Gedackt 8 ft.
Choralbass 4 ft.
Rohrpfeife 4 ft.
Mixture 5 ranks 2 ft.
Posaune 16 ft.
Trompete 8 ft.
Schalmey 4 ft.



Francis Jackson, organist and master of music for York Minster, and one of England's most highly regarded organists and church musicians, will be guest director of the training course for boy choristers and choirmasters Aug. 2-7 at Westminster Choir College, Princeton, N. J.

The many American and Canadian organists who attended the great International Congress of Organists in England in 1957 will recall Dr. Jackson's pre-service recital at Westminster Abbey, which was the official opening of that memorable event.

Others participating in the training course will include Ronald Arnatt, Robert Baker, Lee H. Bristol, Jr., Gerre Hancock, Robert Hobbs, Joan Lippincott, Donald MacDonald, Anthony Newman, Arthur Rhea, Eugene Roan, Charles Dodsley Walker, Jack Noble White, Frederick P. Williams and Alec Wyton.

SALISBURY IS 1970 HOST TO THE SOUTHERN FESTIVAL

The Southern Cathedrals Festival for 1970 will be held at Salisbury, England July 23-26. Richard Seal will make his first festival appearance as organist and master of the choristers of Salisbury Cathedral and thus official host for the festival. John Birch with the Chichester Cathedral choir and Alwyn Surplice of the Winchester Cathedral and his choir will join in the works for combined choir. George Thalben-Ball will be organ recitalist.

For the first time music in the Venetian tradition will be performed with sections of the combined choirs in separated positions in the nave. Works of Lassus, Gabrieli, Phillips, Palestrina, Monteverdi and Schütz will be heard. The Steinetz Bach players will provide the orchestra.

As usual, there will be emphasis on the English Cathedral tradition with works by Byrd, Blow, Gibbons, Stanford, Wood and Britten.

For complete information write Charles Abdy, 57B, The Close, Salisbury, England.



BOOKS ABOUT MUSIC

MUSIC BOOK (Hinrichsen's Musical Year Book)

— Vol. VII (1952)\$15.00

This book contains special sections on Bach, Grieg, Verdi, Schoenberg, together with many other subjects of musical interest.

— Vol. VIII (1956) 15.00

Unlike earlier volumes in the series, this Eighth Music Book is devoted entirely to organ music, and largely to the work of a single author. Partial contents:

— The Organ of Bach (William L. Sumner)

A comprehensive 135-page article, the account of a research occupying a quarter of a century.

— The Organ Music of Bach

An 80-page compilation of articles and indexes, by Griepengerl, Keller, Riemenschneider, Roitzsch, Straube, and other scholars.

— Silbermann and His Work (William L. Sumner)

A 26-page article, including bibliography, on the great organ builder of the early 18th Century.

— A Classified Organ Music Guide

Indexes totaling 98 pages, listing published organ music by composer—by nationality—by historical period—by chorale prelude titles—by seasonal usage. Lists of sonatas, concerti.

— Vol. XI (1961): Music, Libraries, Instruments 15.00

170 plates (100 pages); 316 pages of text, with Exhibition Catalogue.

A new reference book of exceptional value to musicologists, teachers, librarians, publishers, students, and the serious amateur.

C. F. PETERS CORPORATION

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

Northwestern University School of Music

Degrees

Bachelor of Music, Master of Music,
Doctor of Music with
concentration in Organ or
Church Music

Richard Enright, chairman
Grigg Fountain
Karel Paukert

Conference on Church Music

Lectures: Julius Hereford, University
of Indiana

Lecture and Recital: Robert Noehren,
University of Michigan

Lecture Demonstration on
Mechanical Action Organs:

Kurt Roderer,
Northwestern University

St. John Passion,

Johann Sebastian Bach:

University Chamber Chorus

Conducted by Margaret Hillis

Summer Workshop

Lionel Rogg: The Organ Works of
Johann Sebastian Bach

For detailed information, write:

Concert Manager

School of Music

Northwestern University

Evanston, Illinois 60201

George Howerton, Dean



School of Music

Evanston, Illinois

PRACTICE ORGAN

SUPERB TRACKER ACTION
SIMPLE, STURDY DESIGN

I Gedackt 8' (II)

Flute 4' (56)

II Gedackt 8' (56)

P Bourdon 8' (32)

Flute 4' (I)

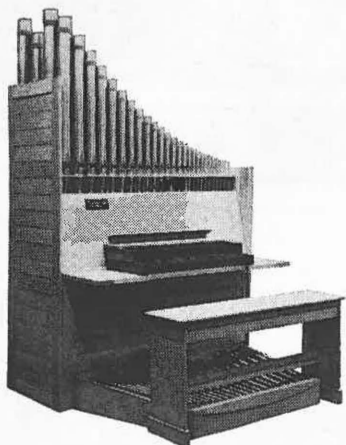
PRICE \$5,500

NOACK

ORGAN CO., INC.

P. O. Box 96 S.V.

Andover, Mass.



THE JUILLIARD SCHOOL • WESTMINSTER CHOIR COLLEGE
BOSTON UNIVERSITY (2) • MUSKINGUM COLLEGE • ET AL

**LOUISVILLE BACH SOCIETY
GIVEN PERFORMANCE GRANT**

The Louisville Bach Society has received a grant of \$12,000 for two performances of Beethoven's Missa Solemnis Feb. 21 and 22 in the Brown Theater, Louisville, Ky. The grant was made possible by the Louisville Times-Courier Journal Foundation, established to encourage musical organizations to produce large scale works not ordinarily within their regular budgets.

The Bach Society chorus will be joined by the Hanover College Choir and the orchestra will be of members of the Louisville Orchestra. Soloists will be Lois Marshall, Canadian soprano, William Whitesides, Antoinette Booker Hardin and Gary Horton. Bach cantata 31, Der Himmel lacht will also appear on the program with Christina Price and Arnold Epley as soloists.

Melvin Dickinson, founder of the Bach Society, will conduct the festival performances. Margaret Leupold Dickinson will play the society's new three-rank portativ being built by Phares Steiner.

**WORLD BOY CHOIR CONGRESS
CONVENES IN GUADALAJARA**

Nearly 200 boy singers from the United States, age 8-13, participated in the 12th International Boychoir Congress Dec. 27 to Jan. 1 in Guadalajara, Mexico. More than 2,000 from more than 20 countries of North and South America, Europe, Africa and Asia took part. Msgr. Charles N. Meter, president of the American Federation of the Pueri Cantores, headed the American delegation. His St. Joseph's Boychoir was represented along with two other complete choirs from the United States: Bishop's Boys' Choir, San Diego, Calif., and St. Mary Choristers, Norwalk, Conn. Boy singers from various secular groups attend as members of an "all-star" group.

THE CHOIR of the Church of the Redeemer in Baltimore, Arthur Rhea choirmaster, sang the service Nov. 23 at National Cathedral, Washington, D.C.



Robert Rayfield is taking a sabbatical leave from Indiana University from February to August. He will make Frankfurt, Germany, his headquarters, but plans to travel through Western Europe examining the tonal and mechanical construction of significant organs in relation to authentic performance of the literature written for them. He will confer with people who have specialized in certain areas and eras of organ performance. He also hopes to do some writing and playing. Mrs. Rayfield and two children will accompany him.

**CANNARSA ORGAN COMPANY
MOVES TO NEW FACTORY**

Cannarsa Organs, Inc. has moved into its new factory on U.S. Route 22, three miles west of Hollidaysburg, Pa. The new all steel building and parking facilities occupy three acres of ground in a country setting.

The facilities house the shop, set-up room, offices and display room. The increased working area will enable the 40-year-old firm to build new instruments to modern standards. The firm will continue its policy of selective rebuilding.

THE DIAPASON

Established in 1909

(Trademark registered at U. S. Patent Office)

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

**FRANK CUNKLE, AAGO
Editor**

FEBRUARY, 1970

**DOROTHY ROSER
Business Manager**

**WESLEY VOS, PhD
Assistant Editor**

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

*Official Journal of the
Union Nacional de Organistas de Mexico*

*The Diapason
Editorial and Business Office,
434 South Wabash Avenue, Chicago,
Ill.; 60605. Telephone 312-HA7-3149
Subscription price, \$3.00 a year, in advance.
Single copies 30 cents. Back numbers more than two years old, 50 cents.
Foreign subscriptions must be paid in United States funds or the equivalent thereof.*

Advertising rates on application.

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

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

FEATURES

A Harpsichordist's Book Shelf by Larry Palmer	8
Summary of Advent and Christmas Church Music Programs	12
The Organ Works of Jehan Alain Part 2 by Marie-Claire Alain translated by Irene Feddern	22-25
HARPSICHORD NEWS	8
NUNC DIMITTIS	10
NEWS OF CHAPTER AND ORGAN GROUPS	11
EDITORIALS	14
LETTERS TO THE EDITOR	14
CALENDAR	16
RECITALS	18-21
CLASSIFIED ADVERTISING	26-27
REVIEWS	
Choral Music	14
Organ Music	14
Recordings	14

Cover: New 3-Manual Casavant tracker at Wheaton College, Norton, Mass. (see page 2)

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

IN CONSTRUCTION

MOUNT VERNON JUNIOR COLLEGE • Washington, D. C.

William Eckert

PEDAL ORGAN

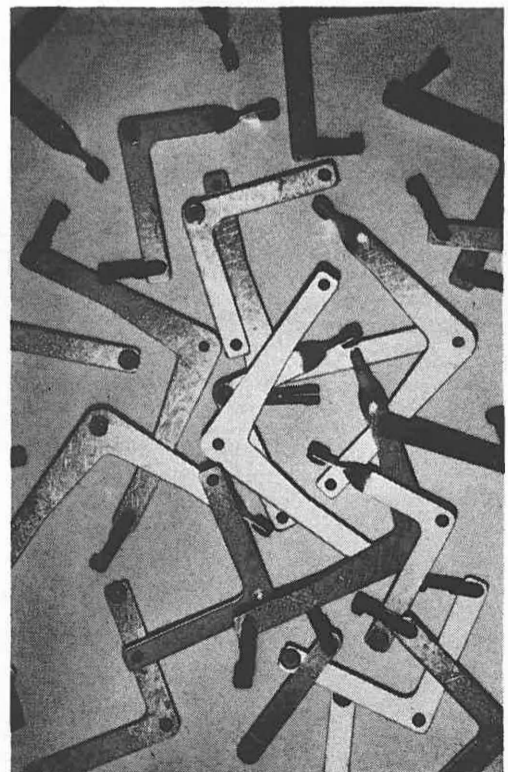
- 16' SUBBASS
- 8' OCTAVE
- 8' FLUTE
- 4' CHORALBASS
- 16' FAGOTT
- 4' SCHALMEY

GREAT ORGAN

- 16' QUINTADENA
- 8' PRINCIPAL
- 8' GEDACKT
- 4' OCTAVE
- 2' BLOCKFLÖTE
- 4R MIXTURE
- 8' TRUMPET

SWELL ORGAN

- 8' GAMBA
- 8' COPULA
- 4' ROHRFLÖTE
- 2' OCTAVE
- 1-1/3' LARIGOT
- 3R SCHARF
- 8' CROMORNE



HOLTKAMP ORGAN COMPANY • CLEVELAND, OHIO 44109

\$100,000 SEARCH FOR PIANO ROLLS!

— Ampico, Duo-Art, and Welte —

We have been commissioned to purchase a large quantity of certain types of piano rolls. You may have seen our advertisements for these rolls recently. The response to our offer has been excellent, and the search is nearing the end. We have been deluged by questions such as "Why are you buying them?" etc. So, below we give you the answers!

The Types of Rolls We Want to Buy . . .

There were many types of piano rolls issued from about 1890 to the late 1930's. At the moment we are concerned with three main types: those marked "Ampico," "Duo-Art," or "Welte." These rolls have a paper width measuring (except for certain Welte rolls) 11¼" — not including the spool ends. They were originally issued for use on Ampico, Duo-Art, and Welte pianos. These pianos were not the regular foot-pumped home player pianos, but were electrically operated pianos which played the music with expression in imitation of the original artists. We just want to buy rolls marked "Ampico," "Duo-Art," or "Welte." Do not send other types of rolls to us. The rolls must be in good playable condition without damage and with the box and labels intact.

Why Are We Buying Them???

Our large campaign to buy Ampico, Duo-Art, and Welte rolls has understandably aroused a bit of curiosity. Are we buying them for investment? Do they have some hidden value? What are you doing with them all? — These are just a few of the questions we have been asked. Our answer is rather simple and, perhaps, disappointing as it is not romantic: We are buying them for a customer who wants to build the world's largest roll "library." He has commissioned us to buy rolls for him. The arrangement is simple: our customer is paying us a 10% commission for the rolls we buy. Hence, if you sell us rolls, you're probably making more profit than we are! We make a nominal 25¢ profit on every roll we buy for \$2.50 — a figure you'll agree is quite modest. That's it. Isn't the answer simple?

How Much Are We Paying Per Roll?

We are paying you \$2.50 per roll delivered to our offices. As mentioned before, this offer is good only for Ampico, Duo-Art, and Welte rolls. Other types of rolls are not wanted — so do not send them. (We are, however, interested in buying certain types of rolls for pipe organs such as those marked "Aeolian Organ" or "Aeolian Duo-Art Organ," and certain types of Clark Orchestra Roll Co., Hupfeld, Philipps, Wurlitzer, etc. rolls — but do not send these rolls to us; instead, write to us for an offer for them first). For Ampico, Duo-Art, and Welte rolls in good playable condition we'll pay you \$2.50 cash for each roll you send! This offer has no strings attached — you don't have to have special tunes, special roll numbers, etc. Our price is good for any Ampico, Duo-Art, or Welte roll regardless of title.

How Do I Ship Rolls to You?

Sending rolls to us is as simple as A-B-C. It's inexpensive, too! Package the rolls carefully in a carton and mail them to us by U.S. mail. Send them by the "Special 4th Class Rate for Sound Recordings." This is very cheap and will cost you just a few cents per roll. Enclose an invoice or a letter with your package stating the quantity of rolls sent and the price, for example: "I am enclosing 40 Ampico rolls at \$2.50 each for a total of \$100.00." That's all there is to it. Upon satisfactory examination we'll rush you our payment in full.

Tell Me About Hathaway and Bowers, Inc.

You are doing business with a large, established, and reliable firm when you sell to Hathaway and Bowers, Inc. We are the world's largest dealer in antique music boxes, reproducing pianos, player organs, etc. (Our latest catalogue, No. 12, is available for \$2 postpaid). We purchase tens of thousands of dollars worth of rolls, instruments, etc. per month. You can be sure when you sell to us!

Do you have Ampico, Duo-Art, or Welte rolls for sale? If you do, now is an ideal time to turn them into cash. There are many of these rolls still in private homes, antique shops, etc. and many steady suppliers have earned money by buying rolls for less and then shipping them to us for our offered price. Ship any quantity of Ampico, Duo-Art, or Welte rolls to us: ten rolls or a thousand (or more!). Do it today!

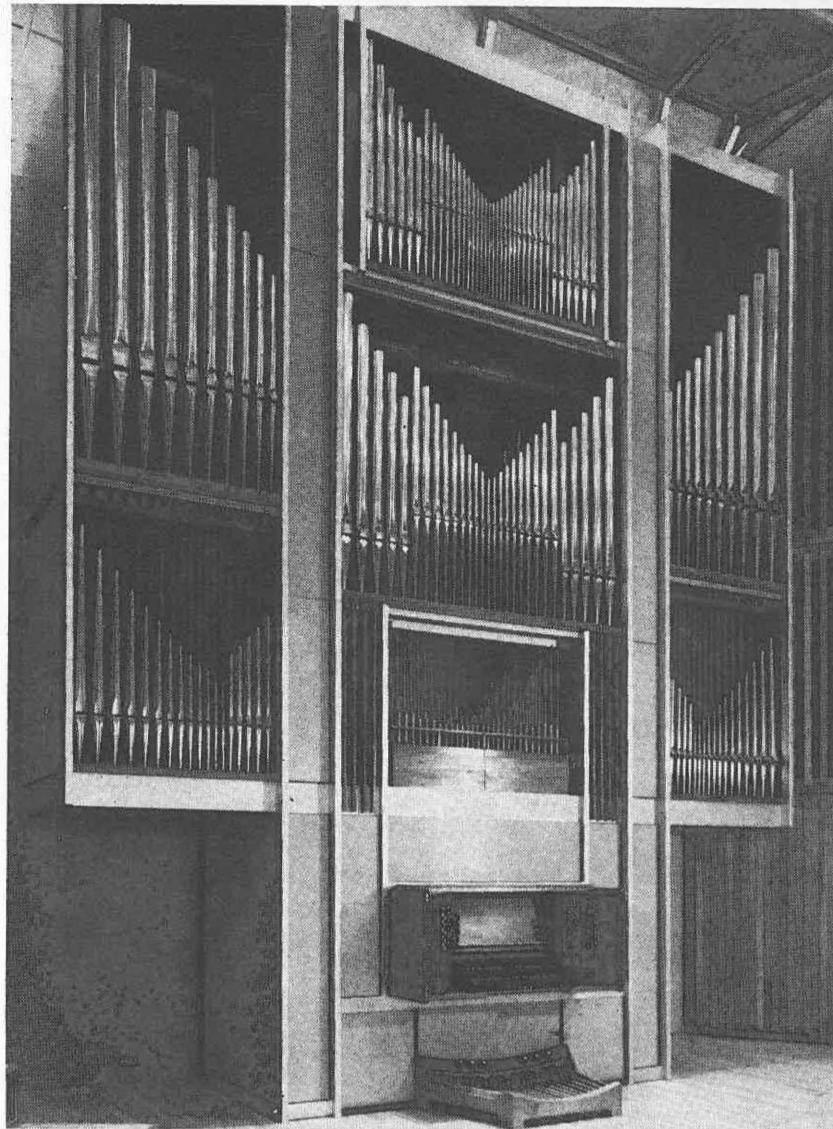
HATHAWAY AND BOWERS, INC.

"The World's Largest Automatic Musical Instrument Dealer"

Dept. PR; 11975 E. Florence Avenue Sante Fe Springs, California 90670

Tel. (213) 941-8774

Hathaway and Bowers, Inc. buys and sells automatic musical instruments worldwide. We are also interested in the purchase of antique self-playing instruments of all kinds. In the field of Ampico, Duo-Art, and Welte pianos we are especially interested in "art" style ornate grands. For a special account we want to purchase an Aeolian Duo-Art "Concertola" roll changing mechanism (a cabinet housing ten Duo-Art rolls; the unit is operated by remote control pushbuttons) and accompanying Duo-Art piano. We'll pay a \$250.00 cash "finder's fee" to the first person furnishing us with information leading to our purchase of one of these.



English Firm Installs 3-Manual Tracker at York U

Grant, Degens and Bradbeer, Ltd., English builders, have completed installation of a three-manual tracker-action organ in the Lyons concert hall of York University. Manuals are 56 notes, pedal 30. Wind pressures are low — from 50mm on the brustwerk to 75mm on the pedal, and there is full wind voicing throughout. The stop action is electric with combination pistons adjustable at the console.

This organ is said to be only the third three-manual full mechanical action organ installed in Britain in the last 30 years.

OBERWERK

Holzgedackt 8 ft.
Weidenpfeife 8 ft.
Principal 4 ft.
Rohrflöte 4 ft.
Principal 2 ft.
Scharif 3-4 ranks
Sesquialtera 2 ranks
Aliquot 2 ranks
Schalmey 8 ft.
Tremulant

HAUPTWERK

Quintadena 16 ft.
Principal 8 ft.
Spitzflöte 8 ft.

Octave 4 ft.
Rohrquint 2½ ft.
Flachflöte 2 ft.
Mixture 5 ranks
Trompette 8 ft.
Tremulant

BRUSTWERK

Gedackt 8 ft.
Spitzgedackt 4 ft.
Principal 2 ft.
Nasat 1½ ft.
Zimbel 3 ranks
Regal 16 ft.
Tremulant

PEDAL

Subbass 16 ft.
Octave 8 ft.
Rohrpfeife 8 ft.
Gemshorn 4 ft.
Mixture 4 ranks
Fagot 16 ft.
Rohrschalmey 4 ft.

ALEXANDER BOGGS RYAN was made an honorary national patron of Delta Omicron International in an installation at Illinois State U, Normal. He played Dello Joio's Antiphonal Fantasy on a Theme by Albrici with the Western Michigan University Symphony Feb. 8.

DANIEL BROCKOPP, Valparaiso, Ind., has become executive secretary of the Lutheran Society for Worship, Music and the Arts.

McGILL UNIVERSITY— FACULTY OF MUSIC
Montreal, Canada

ORGAN SUMMER SCHOOL 1970

August 2 to August 14

Interpretation of classical literature on several tracker action instruments by Beckerath and Casavant

DONALD MACKEY, director
RAYMOND DAVELUY
KENNETH GILBERT

Courses: I. Classical French Organ Music II. Improvisation on the classic organ
III. Buxtehude & Bach IV. French Harpsichord Music

For Prospectus write to: The Director, Organ Summer School, Faculty of Music, McGill University, Montreal 110, Canada.

Casavant Frères

LIMITÉE

ESTABLISHED
IN 1879

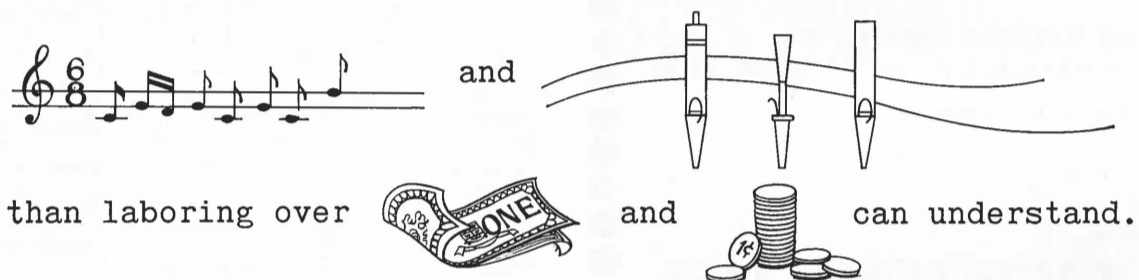
PIPE ORGAN BUILDERS

C.P. 38, ST. HYACINTHE, QUÉBEC, CANADA

January 1970

Dear Diapason-ers,

Well, the end of the financial year has rolled around again, but this time bringing a measure of cheer. For some years now, the constant rise in price of just about everything has had to be reflected in our instruments - a fact of life even a tonal director, who is more at home dealing with



However our accountants now tell us that the measures we've been working on to counteract this depressing rise, while maintaining our quality leadership, have borne fruit. Among these are our increased productivity, the greater effectiveness of our modern machinery and processing equipment used in the preparation of materials, and our craftsmen's mastery of the new methods of working introduced here a few years ago.

We are therefore very happy to announce that for the first time in this age of escalating costs, we are able to hold our prices for the coming months, and in fact make some reductions on certain items.

If you're thinking of buying an organ, call us for a quotation. This year, you won't have to pay more for the best.

Sincerely,

Lawrence Phelps

NEW ORGAN MUSIC

Walther, Joh. G.—CONCERTO IN A 97-4949 \$2.00

Arr. for organ from an instrumental concerto by BLAMR

Bach, J. S.—UNVOLLENDETE ORGELWERKE
(Unfinished Organ Compositions)

Completed by Wolfgang Stockmeier 97-4947 \$2.50

(Fantasie and Fugue in c BWV 573, Pedal-Exercitium BWV 598, "Jesus, Priceless Treasure" BWV 753, "O Traurigkeit," a fragment from the Orgelbuechlein.)

Schildt, Melchior (1592-1667)—CHORALEBEARBEITUNGEN
97-4926 \$3.75

The first publication of any of Schildt's chorale preludes. Schildt was a pupil of Sweelinck.

Cherubini, Luigi (1760-1842)—SONATA 97-4910 \$1.00

A charming one-movement work originally for flute-clock. Arr. for organ by Wolfgang Stockmeier.

Stockmeier, Wolfgang—CHORALE PRELUDES AND
CHORALE ACCOMPANIMENTS 97-4920 \$2.50

Contemporary music based on five chorales.



Concordia MUSIC

CONCORDIA PUBLISHING HOUSE, ST. LOUIS, MO. 63118



Jean Langlois is shown with Marianne Webb, of Southern Illinois University faculty, and students in the SIU organ workshop Nov. 8. Mr. Langlois played a recital the night before the workshop.

Allen Goes into Church at Winter Park, Fla.

St. John's Lutheran Church, Winter Park, Fla., has installed a large 72-stop three-manual Allen instrument. The console is of drawknob type. The organist is Luis Harold Sanford.

GREAT

Gemshorn 16 ft.
Principal 8 ft.
Dulciana 8 ft.
Bourdon 8 ft.
Lieblichflöte 8 ft.
Octave 4 ft.
Flute Harmonique 4 ft.
Twelfth 2½ ft.
Fifteenth 2 ft.
Waldflöte 2 ft.
Octave Quint 1½ ft.
Mixture 4 ranks
Cymbal 3 ranks
Harmonic Trumpet 8 ft.
Harp
Celesta

SWELL

Flute Conique 16 ft.
Geigen Diapason 8 ft.
Gamba Celeste 3 ranks
Gemshorn 8 ft.
Voix Celeste 2 ranks
Gedeckt 8 ft.
Flute Celeste 2 ranks
Octave Geigen 4 ft.
Flute 4 ft.
Nazard 2½ ft.
Doublette 2 ft.
Blockflöte 2 ft.
Tierce 1½ ft.
Plein Jeu 4 ranks
Contra Fagotto 16 ft.
Hautbois 8 ft.
Trompette 8 ft.
Clairon 4 ft.

CHOIR-POSITIF

Quintaton 16 ft.
Viole 8 ft.
Viole Celeste 2 ranks
Aeoline 8 ft.
Unda Maris 2 ranks 8 ft.
Quintadena 8 ft.
Concert Flute 8 ft.
Prestant 4 ft.
Quintade 4 ft.
Flute Dolce 4 ft.
Quinte 2½ ft.
Principal 2 ft.
Spillflöte 2 ft.
Larigot 1½ ft.
Siffflöte 1 ft.
Scharf 3 ranks
Dulzian 16 ft.
Krummhorn 8 ft.
Trumpet en Chamade 8 ft.
Krummregal 4 ft.

PEDAL

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

CAMIL VAN HULSE'S oratorio, Luke's Report on the Birth of Christ, had its first performance Dec. 14 at the First Congregational Church, Tucson, Ariz. James Sullivan directed the work for chorus, eight instruments, three soloists and narrator.

Vernon de Tar

F.A.G.O., Mus. Doc., S.M.D.

Church of the Ascension
Fifth Avenue at Tenth Street
New York, N.Y. 10011
Juilliard School of Music
Union Theological Seminary
Recitals
Organ and Choral Workshops

PORTER HEAPS

St. Matthew's Episcopal Church
Evanston, Illinois

Guilmant Organ School

Founded 1899, by Dr. William C. Carl

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

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

METAL PIPES

Quality Manufacturers since 1916

R. V. Anderson Sons, Inc.

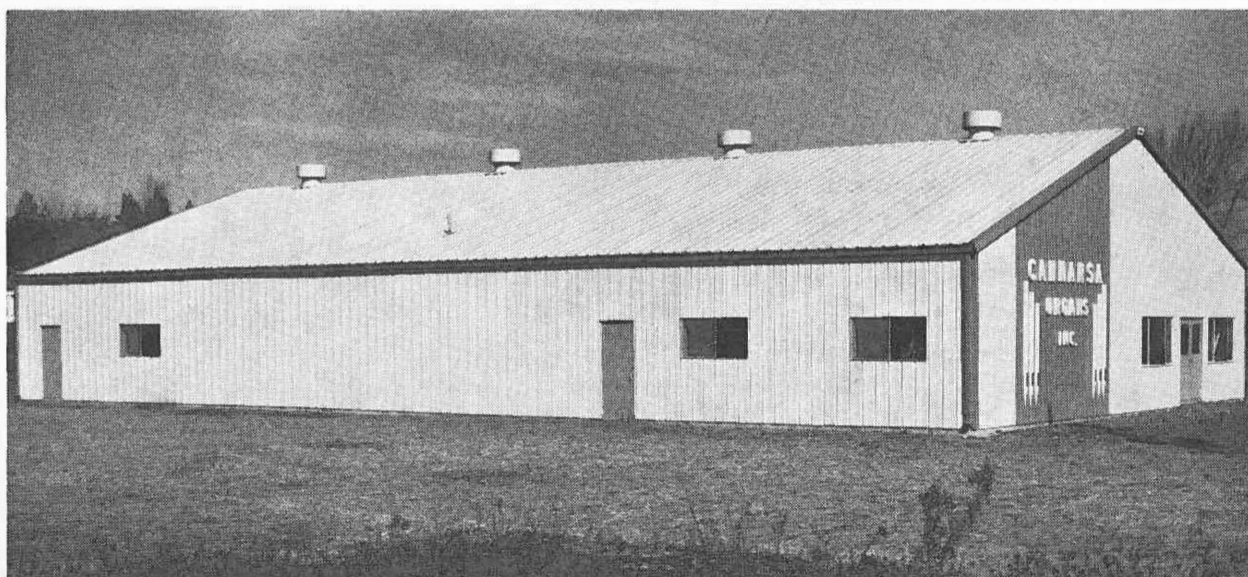
Box 278

Brattleboro, Vt.

F. C. WICHLAC

Organs — Sound
Consultant

8841 N. Ozanam Ave. • Niles, Illinois 60648



New Factory — U. S. Route 22, 3 Miles West of Hollidaysburg, Pa.

New Organs
Selective Rebuilding

write:
CANNARSA ORGANS
INC.
Hollidaysburg, Pa.
16648

New Brochure
Available

Möller Organ Opened in Suburban Philadelphia

M. P. Möller, Inc. has completed the installation of a three-manual pipe organ in the Abington Presbyterian Church, Abington, Pa. Robert Elmore played the dedicatory recital Nov. 9.

Virginia Cheesman, director of the ministry of music of the church, in consultation with Alexander McCurdy, and John Hose and John Sankey of the Möller staff, prepared the specification. The organ is divided on each side of the chancel with the Hauptwerk, Positivwerk and some of the Pedalwerk exposed. The Antiphonal is exposed at the rear of the nave.

HAUPTWERK

Geigenprinzipal 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Mixtur 4 ranks 244 pipes
Festlich Trompete 8 ft.
Carillon

POSITIVWERK

Gedeckt 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Super Oktav 1 ft. 61 pipes
Zimbel 2 ranks 122 pipes
Tremblant

RECIT

Bourdon à Cheminées 16 ft. 73 pipes
Flute à Cheminées 8 ft.
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 56 pipes
Montre 4 ft. 61 pipes
Flute a Bec 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremblant

CHORWERK

Dolzflöte 8 ft. 61 pipes
Dolzflöte Celeste 8 ft. 54 pipes
Flachflöte 4 ft. 61 pipes
Spitzprinzipal 2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Festlich Trompette 8 ft. 61 pipes
Chimes 25 tubes
Tremblant

ANTIPHONAL

Gedeckt 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Mixtur 3-4 ranks 226 pipes

PEDALWERK

Zink (4 ranks) 32 pipes
Prinzipal 16 ft. 32 pipes
Gedeckt 16 ft. 32 pipes
Geigen 16 ft.
Bourdon à Cheminées 16 ft.
Oktav 8 ft. 32 pipes
Gedeckt 8 ft. 12 pipes
Flute à Cheminées 8 ft.
Oktav 4 ft. 12 pipes
Nachthorn 4 ft. 32 pipes
Nachthorn 2 ft. 12 pipes
Mixtur 2 ranks 64 pipes
Scharf 2 ranks 24 pipes
Posaune 16 ft. 32 pipes
Basson 16 ft.
Trompette 8 ft. 12 pipes
Oktav 8 ft. 12 pipes
Basson 4 ft.

ANTIPHONAL PEDAL

Gedeckt 16 ft. 12 pipes
Gedeckt 8 ft.

NASM HAS RECORD MEETING; NEW OFFICERS ARE ELECTED

A record attendance marked the 45th annual meeting of the National Association of Schools of Music (NASM) Nov. 24-26 at Los Angeles. Three associate member schools were elected to full membership and 14 were approved for associate membership.

New officers are: president, Carl M. Neumeyer, Illinois Wesleyan University; first vice-president, Warren Lawson, Howard University; second vice-president, LaVahn Maesch, Lawrence University; recording secretary, Robert L. Briggs, University of Tulsa; treasurer, Everett Timm, Louisiana State University.

The 1970 meeting will be held Thanksgiving week in New Orleans.

Bittner Organ Goes to Ashtabula, Ohio

The R. L. Bittner Company has been awarded the contract for a new three-manual instrument for the First Presbyterian Church of Ashtabula, Ohio. Some pipes of the present organ will be used in the new design. The Great and Pedal will be unenclosed. The new organ will be placed behind the present façade and will replace the 1900 Steere which has served the church well. The new design was worked out in co-operation with the organist, Mavis Jones Bires. Voicing will be done by Mr. Bittner and Arnold Klann of the Painesville-based firm. Installation is scheduled for late summer of 1970.

GREAT

Diapason 8 ft. 73 pipes
Concert Flute 8 ft. 73 pipes
Oktave 4 ft. 73 pipes
Mixture 2 ranks 122 pipes
Flute 4 ft. 61 notes
Tremolo

SWELL

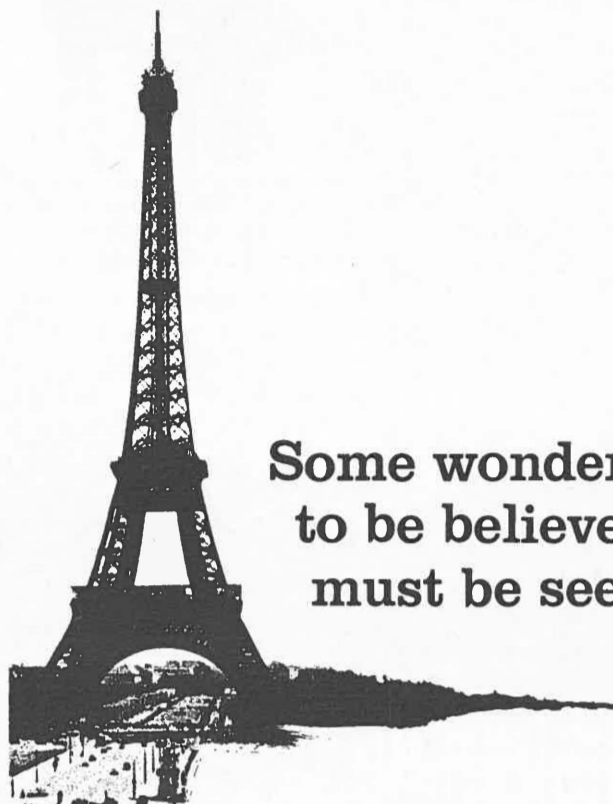
Bourdon 16 ft. 61 notes
Diapason 8 ft. 73 pipes
Melodia 8 ft. 73 pipes
Salcional 8 ft. 73 pipes
Voix Celeste 8 ft. 49 pipes
Plain Jeu 3 ranks 183 pipes
Flute 4 ft. 61 notes
Oktave 4 ft. 61 notes
Trumpet 8 ft. 73 pipes
Clairon 4 ft. 61 notes
Tremolo

CHOIR

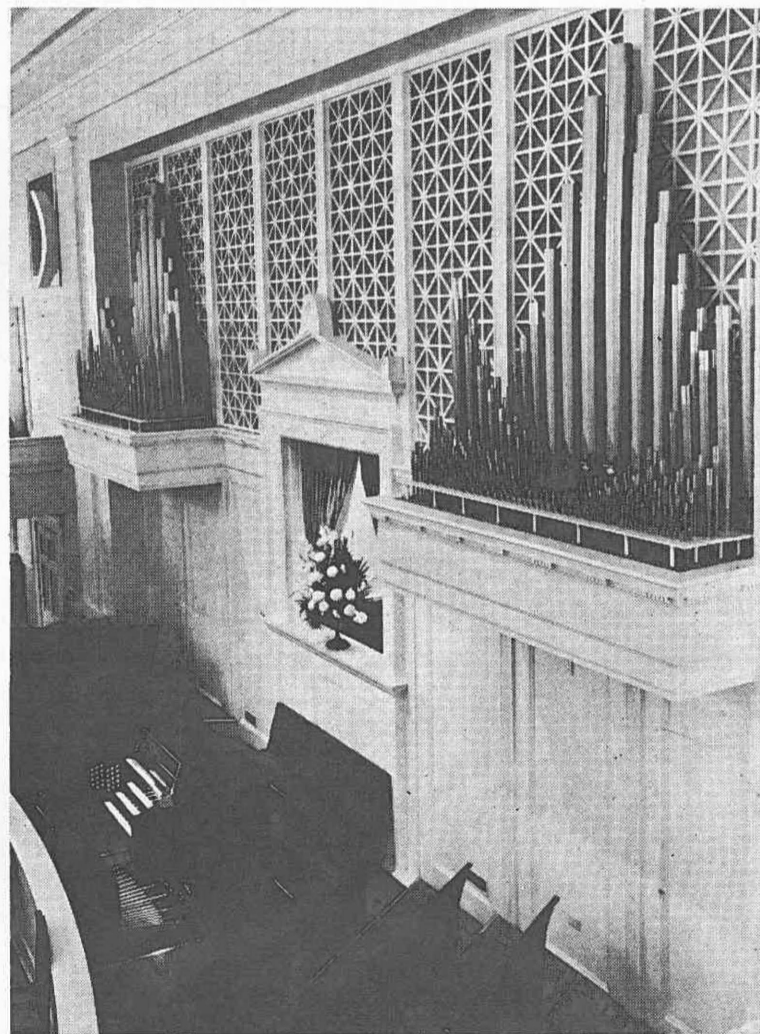
Aeolian 8 ft. 73 pipes
Rohr Flute 8 ft. 85 pipes
Dulciana 8 ft. 73 pipes
Gemshorn 8 ft. 73 pipes
Oboe 8 ft. 73 pipes
Flute 4 ft. 61 notes
Nazard 2 3/4 ft. 61 notes
Piccolo 2 ft. 61 notes
Tremolo

PEDAL

Diapason 16 ft. 44 pipes
Bourdon 16 ft. 32 pipes
Gedeckt 16 ft. 61 pipes
Oktave 8 ft. 32 notes
Flute 8 ft. 32 notes
Dolce 8 ft. 32 notes
Flute 4 ft. 32 notes



Some wonders,
to be believed,
must be seen.



First Baptist Church, Orangeburg, S.C.

Or heard.

M. P. MÖLLER
of Hagerstown, Maryland

NEW ANTHEMS

FOR EASTER (S.A.T.B.)

Willis Bodine Christ Our Passover (3081)
(with 2 Trumpets, 2 Trombones, Timpani and Organ)40

Paul L. Thomas Fanfare and Alleluias (3076)
(with 3 Trumpets, or Organ)25

FOR EASTER (Youth Choir)

Mary E. Caldwell I know A Lovely Garden (3077) S.A.B.30

Graham George Ride On! Ride On! (3078) S.A.25

FOR GENERAL (S.A.T.B.)

Anthony Foster Who Would True Valor See (3065)25

Jack Ossewaarde Sing We Merrily (3074)50

THE H. W. GRAY COMPANY, INC.

159 East 48th Street

New York, N.Y. 10017

Frances Clark®

invites YOU to share
two rich opportunities
this summer!

**EUROPEAN MUSIC TOUR
PLUS OBERAMMERGAU**

See the world-famous Passion Play, presented just once each decade in the picturesque village of Oberammergau, Germany . . . hear glorious concerts and operas in 3 great European music centers: Verona, Bayreuth and Salzburg . . . attend a special New School study course for piano teachers.

**SIX WEEKS AT THE
NEW SCHOOL FOR MUSIC
STUDY IN PRINCETON**

Come inside the world's only study center devoted to piano teaching . . . observe first-hand as Frances Clark and her staff put into practice their remarkable theories and techniques . . . share in a summer course designed to help you grow in every aspect of your piano teaching.

Registrations will also be accepted for three weeks.

CLIP AND MAIL TO THE NEW SCHOOL

Please rush details on:

..... Europe Princeton

Name

Street

State Zip

**The New
School for
Music Study**

353 NASSAU STREET
PRINCETON, N.J. 08540

Harpsichord News



A Harpsichordist's Bookshelf: The Modern Harpsichord, 20th Century Instruments & Their Makers

By Larry Palmer

There are four books dealing with the harpsichord and its construction that we would list as indispensable to any well-stocked library about the instrument. All have been published since 1956, two in England and two in the United States. In order of publication these volumes are:

Donald H. Boalch **Harpsichord and Clavichord Makers, 1440-1840** (London, 1956) (a biographical listing of all known makers)

Raymond Russell **The Harpsichord and Clavichord, an Introductory Study** (London, 1959) (a basic history of the instruments based on quotations from historic documents, illustrated with 103 photographs)

Frank Hubbard **Three Centuries of Harpsichord Making** (Cambridge, Mass., 1965) (details of harpsichord construction according to national styles, from the builders' points of view, heavily documented, illustrated with drawings of construction details)

Wolfgang Joachim Zuckermann **The Modern Harpsichord: 20th Century Instruments and their Makers** (New York, 1969)

Since Mr. Zuckermann's book has just been published we would like to examine it in greater detail.

Zuckermann is extremely well-qualified for his task of chronicling the harpsichord revival in the 20th century, for he is the same Zuckermann who has popularized the instrument from Maine to California with his one-manual harpsichord in kit form. In addition, Mr. Zuckermann has serviced, restored and rebuilt both ancient and modern instruments, and has built more than 200 instruments himself. His bias, he writes, is "toward the simple, the practical, the serviceable, and the playable."

The book is divided into five chapters, the first of which offers a brief history of the harpsichord with definitions of the instrument and its component parts; next, "A Few Notes of History," which draws on the three books listed above to discuss the five main national schools of harpsichord building — those of Italy, Antwerp, France, Germany, and England. The summary at the end of this chapter shows graphically, if any justification were needed, just why a book about 20th century harpsichords is necessary. Zuckermann lists 12 ways in which the majority of contemporary harpsichords differ from their historic antecedents; among these, the thickness of the case (usually much greater in today's instruments); the prevalence of closed bottoms in the cases of early instruments and the frequent absence of any bottom at all in today's; the difference in plectra materials (usually leather or plastic now, formerly quill); the placement of the 4' register on the upper keyboard in many modern harpsichords (it was usually found on the lower in historic instruments); the addition of a 16' register and pedal mechanisms to present-day instruments (although these devices were almost never found previously); the increase in the number of soundboard ribs; changes in their placement; the difference in weighting of the keys, which were formerly light and unbusbed; the difference in thickness of soundboards, which formerly rarely exceeded 1/8th of an inch; and the increase in complexity of the jack, formerly a simple wooden rectangle with hog bristle spring, now usually sup-

plied with several adjusting screws and often made of metal or plastic.

Chapter three amplifies the discussion of these differences and offers a tabulation of six basic categories which Zuckermann suggests as a guide to types of 20th century instruments: (1) faithful individual copies of historic instruments; (2) faithful copies in production; (3) free copies; (4) commercial production; (5) new designs; (6) instruments which break completely with tradition. Some categories, he explains, may overlap; they are not mutually exclusive.

In chapter four Zuckermann lists the modern makers from Adams (Jeremy) of Gloucester, Mass. to Zuckermann (Wally) of New York, New York; this section, the real heart of the book, covers the work of 98 harpsichord makers. It is fascinating to read this profusely-illustrated catalog of truly international scope: harpsichord builders in Japan, in Thailand; scores of them in America (Zuckermann comments that "if Boston can be said to be the Antwerp of the modern harpsichord, then Frank Hubbard and William Dowd are the Ruckers of the twentieth century . . ."); the large production shops of Germany where builders such as Neupert, Sperrhake, and Wittmayer are producing between 400 and 600 instruments annually; famous names associated with the revival of the harpsichord, such as Dolmetsch of England, Pleyel of France, Challis of America; builders who specialize in exact historic copies, of which Skowronek in Germany and Shortridge in Virginia are examples. One may, as an armchair traveller, visit all of these and many more. It is a revelation to read of the magnitude and diversity to be found in harpsichord production around the world today.

Some readers will undoubtedly quibble with Mr. Zuckermann's statements about certain builders. Before embarking on his catalog of builders, the author commented that while there was no single candidate for the "best Harpsichord", there were many contenders for the worst, "since it is quite possible to make an instrument that is ugly, unreliable, mechanically complex, heavy and difficult to transport, and possessing no tone at all." Freely admitting his prejudices and preferences, which might easily differ from those of another listener, performer, or prospective purchaser, Zuckermann at the very least points out many valuable lessons for the would-be purchaser of an instrument. For the first time it is now possible to obtain in one source the most necessary and relevant facts concerning most of the harpsichords currently being offered for sale. This is a book in which a competent observer has made personal observations about these products; he has avoided merely quoting sales brochures and production publicity.

One should, by all means, read this book, and then check the opinions for himself. Exact addresses for the 98 builders are given. Personally, we are, for the most part, in complete agreement with Zuckermann's findings, and we admire his honesty, his courage, and his intensely-readable style of writing, as well as his sense of humor—(one example, from hundreds: a harpsichord case, called by its maker "Queen Anne Modern," is described as "perhaps Early Daddy Longlegs.")

Chapter five of this useful book concerns itself with the "Well-Regulated Harpsichord — a Manual of Maintenance, Tuning, and Repair." No matter what the harpsichord, all players are confronted eventually with problems of string replacement, jack adjustment, tuning, and mechanical problems of every conceivable and inconceivable nature. Zuckermann's experiences as a repairman have given him the expertise necessary to write a clear and succinct manual of repair techniques.

He discusses the necessity for isolating the problem (proper diagnosis), and then suggests possible repairs to the jack (tongue, adjustment screw, or end pin, damper, jack spring, plectrum — delrin or leather; to the keyboard (how to get at it and what to do when you do); to the jack slides and the lower guide; to the hand stop or pedal system; to the strings and soundboard; to "the Rest" of the harpsichord — the jack rail, the legs, and the cabinet. Even included are

suggestions for crating and moving the instrument.

If one has not played harpsichord recitals he might chuckle at the suggested "Emergency Repairs," but if he has been in a situation in which he and a harpsichord must face the public together, both in nervous or unplayable condition, he will appreciate the common-sense suggestions. Even the idea that "if the tuner has no replacement for a snapped plectrum, he should try his own toenail clipping" might conceivably remedy a missing note at a concert!

Various tuning systems are described briefly, a glossary is included, and an appendix by a harpsichord kit builder describes one man's experiences with the Zuckermann kit.

All-in-all, then, we would call this a scrumptuous, appealing, much-needed volume; it will be useful to every harpsichord owner, it should be consulted by every prospective harpsichord buyer, and it would make a cherished gift for nearly anyone interested in musical instruments. It's a bargain at \$15 from the publishers, October House, Inc., 55 West Thirteenth Street, New York 10011.

If Mr. Zuckermann should indeed be exiled to a desert island by some of the builders whom he has offended, a possibility he acknowledges in the introduction to his *opus*, we would wish him, at least, a pleasant vacation and hope that he receives the bountiful royalty checks to which the sale of this elegant volume should entitle him.

OFF THE SOUNDBOARD

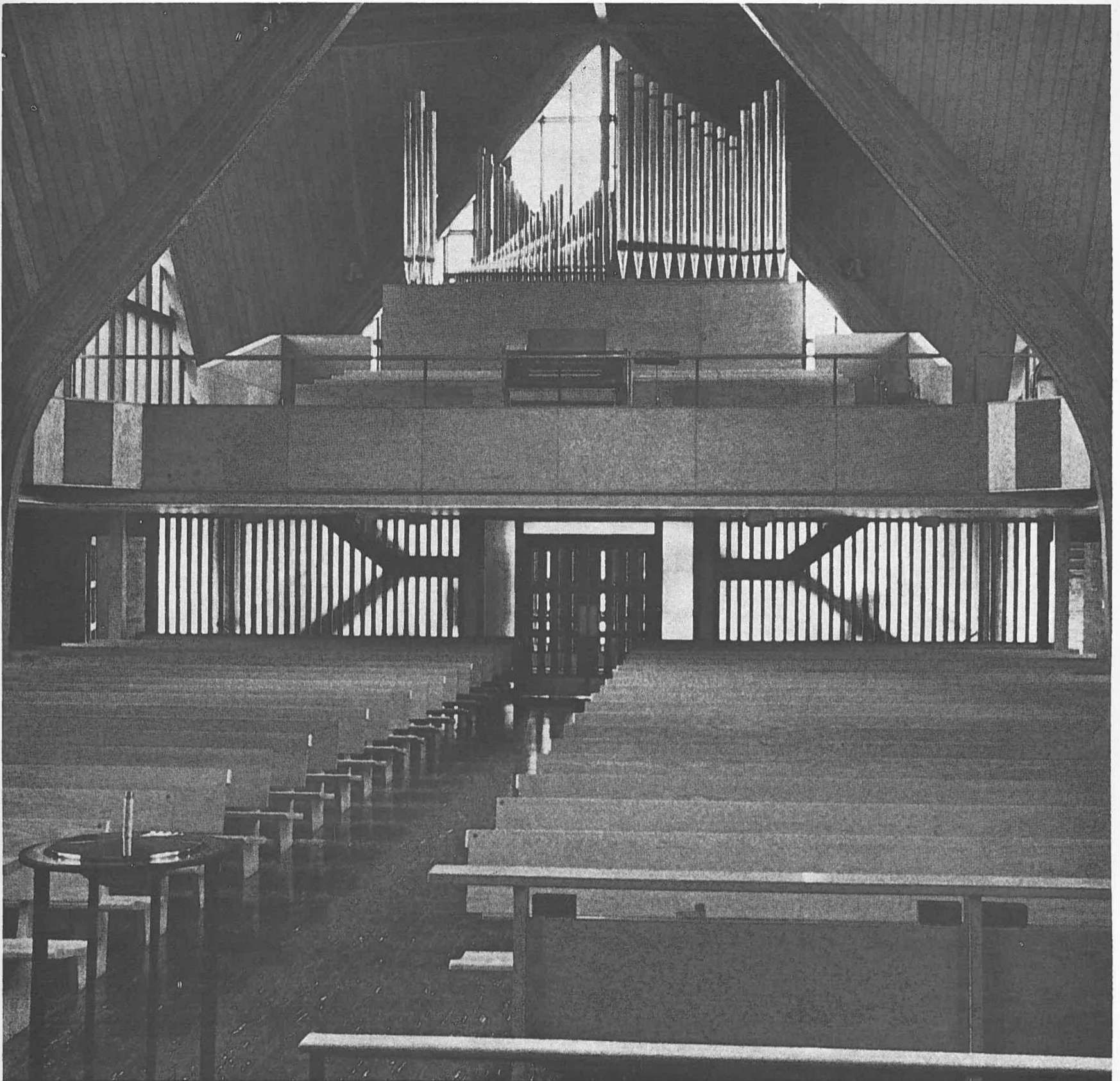
Gustav Leonhardt played a guest recital for Oberlin Conservatory at the Allen Art Museum on Nov. 22. The program included works of Frescobaldi (Toccata 8, Canzona 6, Capriccio on La Sol Fa Mi Re Ut, Toccata 6), Boehm (Prelude, Fugue and Postlude in G minor), François Couperin (six selections from the Fifth Ordre), C.P.E. Bach (Wuerttemberg Sonata in B minor), and J. S. Bach (Sonata in G Major, a harpsichord version of the unaccompanied violin sonata in C, the last three movements in a reconstruction by Mr. Leonhardt).

The New York Trio Da Camera (Edward Brewer, harpsichord, Grace Feldman, viola da gamba, and Paul Jordan, recorder) played a chamber music program in Hartford, Conn., on Dec. 11. Esprit Phillipe Chedeville (Sonatille galante in G for soprano recorder and continuo), Marin Marais (Three Dances for bass viol), Sweelinck (Balletto del granduca for harpsichord), Johann Christoph Pepusch (Trio Sonata in D minor for alto recorder, bass viol and continuo), Thomas Morley (Fantasias "Il Doloroso," "Il Grillo"), Telemann (Sonata in G for viol), Couperin ("Le Rossignol en amour," soprano recorder and harpsichord), and the Telemann Trio Sonata in F for alto recorder, viol, and continuo made up this program.

George Lucktenberg, well-known for his harpsichord recitals in the southeast and professor at Converse College, Spartanburg, S.C., recently visited us in Norfolk to see our new Dowl harpsichord. Dr. Lucktenberg reports varied activities (including a switch to the piano for the complete Beethoven Violin and Piano Sonatas with his wife Jerrie — Das Beethoven-Jahr is indeed upon us), and promises to write an article describing the harpsichord curriculum at Converse College.

Two programs of interest in Melbourne, Australia, took place in November. On Nov. 18 the British Music Society sponsored the Frederick Morgan Consort at St. Peter's Hall, Eastern Hill, and Frescobaldi's Canzona Prima and Three Galliards were heard, in addition to some songs by Purcell, accompanied at the harpsichord. On Nov. 23 a service at St. John's Church, Toorak, included Purcell's "Golden" Sonata and Arne's Sonata No. 2 for strings and harpsichord.

Communications regarding this column should be addressed to Dr. Larry Palmer, Norfolk State College, Dept. of Music, 2401 Corprew Ave., Norfolk, Va. 23504. Features and news items are invited.



*St. Timothy
Lutheran
Church*

ST. PAUL, MINNESOTA

2 manual, 16 ranks

Reuter
MEMBER APOBA

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

LOUIS F. MOHR & COMPANY
ORGAN
MAINTENANCE
 2899 Valentine Ave.
 New York 58, N. Y.
 Telephone: SEdwick 3-5628
 Emergency Service Yearly Contracts
 Harps — Chimes — Blowers
 Expert Overhauling
 "An Organ Properly Maintained Means
 Better Music"

HANSEN
ORGANS
 Constructors
 &
 Rebuilders of
QUALITY
PIPE ORGANS
 QUINCY, ILLINOIS 62301

E. H. HOLLOWAY
CORPORATION
PIPE ORGANS
CUSTOM REBUILDING
New Organs — Service
 INDIANAPOLIS, INDIANA
 Tel. CL 5-4409 P. O. Box 20254

Lake Erie College
 Painesville, Ohio

david
gooding

The Temple
 Cleveland 6, Ohio

David N. Johnson
 Professor of Organ
 Arizona State University
 Tempe, Arizona 85281

G. F. ADAMS
Organ Builders, Inc.
 204 West Houston Street
 New York, New York 10014
 Telephone ORegon 5-6160



Donald Corbett has been appointed sales manager of Casavant Frères Limitée, St. Hyacinthe, Quebec, Canada. He will coordinate the company's sales activity in the United States and will continue as regional representative in the Northeast.



James McLelland, Odessa, Tex., studying in Europe on a Fulbright grant is shown with his teacher, Michael Schneider of the Hochschule für Musik, Köln, Germany. He is a 1969 graduate of Texas Christian University, Fort Worth, and a student there of Emmet F. Smith. Mrs. McLelland accompanied her husband on the sojourn.

**University in California
 Installs New Casavant**

Casavant Frères Limitée, St-Hyacinthe, Québec, has recently completed the installation of a new organ in Hole Memorial Auditorium, Loma Linda University, La Sierra, Calif. The organ is located on the stage and speaks directly into the auditorium.

Lawrence I. Phelps, vice president and tonal director of Casavant, designed the instrument in consultation with Donald J. Vaughn, assistant professor of music at the University.

- GREAT**
 Quintaden 16 ft. 61 pipes
 Prinzipal 8 ft. 61 pipes
 Bordun 8 ft. 61 pipes
 Oktav 4 ft. 61 pipes
 Spitzflöte 4 ft. 61 pipes
 Quinte 2 2/3 ft. 61 pipes
 Superoktav 2 ft. 61 pipes
 Mixtur 4 ranks 244 pipes
 Trompete 8 ft. 61 pipes

- SWELL**
 Rohrflöte 8 ft. 61 pipes
 Viola 8 ft. 61 pipes
 Vox coelestis 8 ft. 54 pipes
 Spitzprinzipal 4 ft. 61 pipes
 Nachthorn 4 ft. 61 pipes
 Rohrnasat 2 ft. 61 pipes
 Blockflöte 2 ft. 61 pipes
 Terz 1 3/4 ft. 61 pipes
 Zimbel 4 ranks 244 pipes
 Fagott 16 ft. 61 pipes
 Oboe 8 ft. 61 pipes
 Klarine 4 ft. 61 pipes
 Tremulant

- POSITIV**
 Gedackt 8 ft. 61 pipes
 Prinzipal 4 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Oktav 2 ft. 61 pipes
 Quintflöte 1 1/2 ft. 61 pipes
 Siffelöte 1 ft. 61 pipes
 Sesquialtera 2 ranks 122 pipes
 Scharf 4 ranks 244 pipes
 Zimbel 3 ranks 183 pipes
 Krummhorn 8 ft. 61 pipes
 Rohrschalmei 4 ft. 61 pipes
 Zimbelstern
 Tremulant

- PEDAL**
 Prinzipal 16 ft. 32 pipes
 Subbass 16 ft. 32 pipes
 Quintaden 16 ft.
 Oktav 8 ft. 32 pipes
 Choralbass 4 ft. 32 pipes
 Pommer 8 ft. 32 pipes
 Rohrpfife 4 ft. 32 pipes
 Nachthorn 2 ft. 32 pipes
 Mixtur 5 ranks 160 pipes
 Posaune 16 ft. 32 pipes
 Fagott 16 ft.
 Rankett 16 ft. 32 pipes
 Trompete 8 ft. 32 pipes
 Schalmei 4 ft. 32 pipes

**NUNC
 DIMITTIS**



Hans Steinmeyer, internationally known organbuilder, of the German firm G. F. Steinmeyer & Son, Oettingen, Bavaria, died Jan. 2. He was educated in Germany and completed his training in organ building before coming to the United States in 1913. He was associated with E. M. Skinner and Welte & Co. before returning to Germany in 1920. He joined the family firm, founded in 1847 by his grandfather, and became his father's assistant in 1921 and president in 1929. He was active in the management of the firm until 1966 when his oldest son, Fritz Steinmeyer, assumed the responsibility.

Within the time of Mr. Steinmeyer's work in the organ industry, the period of the Orgelbewegung came to full development. A friend of Albert Schweitzer, he was closely associated with all ideas of this movement. G. Donald Harrison and Emerson Richards were frequent guests in Oettingen and travelled on several occasions with Mr. Steinmeyer visiting organs of the Silbermanns and other builders of the baroque period. Changes in organ design in the United States resulted from these experiences.

The post-war period saw Mr. Steinmeyer involved in the affairs of the community and church and business organizations. In the organ area, he took an active part in the re-introduction of the slider chest and the combining of traditional principles with modern materials.

Under Hans Steinmeyer's management, more than 700 organs were built by his firm, including the mammoth organ at Passau, Germany (1928), Cathedral in Trondheim, Norway (1930), Deutsche Museum, Munich (1938), St. Matthaeus Church, Munich (1956), Basilica in Ottobeuren (1957), St. Machaelis, Hamburg (1961) Stadtkirche, Bayreuth (1961) Meistersingerhalle, Nuremberg (1966) and Christuskirche, Dueren, Westfalia (1967).

The President of the German Federal Republic awarded Mr. Steinmeyer the Cross of Merit in 1952 in recognition of his contributions to organ building and to his community and country. At his death he was Honorary President of the Association of German Organbuilders and a member of the International Society of Organbuilders.

**DELLO JOIO CONDUCTS MASS
 WRITTEN FOR ANNIVERSARY**

Norman Dello Joio, Pulitzer Prize winning composer, spent the week of Dec. 1 on the campus of St. Mary's College, Notre Dame, Ind. He conducted final rehearsals for his Anniversary Mass commemorating the end of St. Mary's 125th anniversary year. The mass was sung Dec. 7 in the Church of Our Lady of Loretto on the college campus, with the 160-voice mixed chorus accompanied by brass choir and organ under Mr. Dello Joio's direction. The group was organized by Dr. Arthur P. Lawrence of the St. Mary faculty.

Mr. Dello Joio was awarded an honorary DFA at the convocation Dec. 7 formally closing the anniversary year.

C. GORDON
WEDERTZ
 9344 S. BISHOP ST.
 CHICAGO 60620

DAVID A.
WEHR
 UNIVERSITY OF MIAMI
 Coral Gables, Florida

SETH D. WERTZ
 Associate Organist — Choirmaster
 The Ministry of Music
 Central United Methodist Church
 Richmond, Indiana

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

JOHN E. WILLIAMS
 St. Andrews Presbyterian College
 Laurinburg Presbyterian Church
 Laurinburg, North Carolina

DONALD WILLING
 faculty
 North Texas State University
 Denton

George Y. Wilson
 INDIANA UNIVERSITY
 Bloomington, Ind.

barclay wood
 FIRST BAPTIST CHURCH
 Worcester Massachusetts

Gary Zwicky
 DMA AAGO
 Eastern Illinois University
 Charleston

Felix Schoenstein
 & Sons Pipe Organ Builders
 SAN FRANCISCO, CALIF.

NEWS OF CHAPTERS AND ORGAN GROUPS

Central New Jersey

The Jan. 5 meeting of the Central New Jersey Chapter was held in the Casavant recital hall of the Westminster Choir College. The program was arranged and directed by James Litton, of the college and Trinity Episcopal Church, Princeton. The program was climaxed by a performance of Bach's Prelude and Fugue in B minor. The choral music sung by boys of Trinity Church was drawn from the Christmas and Epiphany season.

ANNABELL COUTTS

Cincinnati

The Cincinnati Chapter held its first meeting of 1970 Jan. 13 at the Seventh Presbyterian Church. Featured was a discussion and demonstration of organ registration by Wayne Fisher, College Conservatory of Music. A dinner for members preceded the meeting.

RUBY STEPHENS

District of Columbia

The Jan. 5 meeting of the District of Columbia Chapter was held at Western Presbyterian Church, Washington. The program was devoted to a study of modern chorale preludes under the guidance of Jean Slater Edson, AAGO, ChM, whose new book on the subject is about to be published. Varying styles of choral preludes composed in the last 50 years were discussed and demonstrated at the organ by Mrs. Edson and members of the student group from Mary Washington College.

EVERETT W. LEONARD

Galesburg

The Galesburg, Ill. Chapter held its ninth junior choir festival Nov. 9 at Central Congregational Church. Richard D. Hofflung, Milliken University, Decatur, was guest conductor and Dr. Charles Farley, Knox College, was organist. More than 200 children's voices combined with the handbell choir, trumpet, oboe and bongo drums. Mrs. J. U. McBride, dean, was co-ordinator of the program. Youth choir directors from nine churches of seven denominations were responsible for the advance preparation.

RUTH TRYON

Indianapolis

The Dec. 9 meeting of the Indianapolis Chapter started with a dinner and business meeting at Indiana Central College. The group adjourned to the University Heights Metho-

dist church for a concert of music for organ and brass played by Samuel Carter of the Presbyterian Church and the brass ensemble of the Musical Arts studios, directed by Delbert Dale. The program is listed on the recital pages.

JOSEPH G. ROBERTS

Lincoln

The Lincoln, Neb. Chapter met Jan. 5 at Tifereth Israel Synagogue. Cantor Nathan Levinson was in charge of the program on Music in the Jewish Tradition. C. Richard Morris was awarded a past-dean's pin by Myron Roberts, state chairman, who commended him for two years of leadership of the chapter, for his promotion of excellent programs and for his contribution to the community.

MRS. RICHARD COLLISTER

Martinsville

The Martinsville, Va. Chapter travelled to Stuart, Va. Nov. 25 to hear a restored theatre organ in the home of Frank Netherland of the ATOE. Mr. Netherland was heard on the three-manual 1927 Kimball in a chronology of music and musical styles reminiscent of the theatre organ, including a Charlie Chaplin classic.

JUDITH R. STRICKLAND

Merrimack Valley

Dr. Arthur Lobe, an authority on early instruments, gave a demonstration recital with the assistance of Sally Slade Warner, organist, and Loje Lobe, soprano at the Universalist-Unitarian Church, Haverhill, Mass. Jan. 6. Members of the Merrimack Valley chapter and friends were in attendance.

DONALD E. GAGNON

New Hampshire

The New Hampshire Chapter sponsored a folk mass program Nov. 9 in the First Congregational Church, Manchester. Participating were the chancel choir of the host church; three student instrumentalists from St. Anselm's College, Goffstown; and a group of Capuchin Brothers from St. Anthony's Friary, Hudson.

A junior choir festival Dec. 7 featured Christmas music by a combined group of 11 choirs from several towns and cities in the state, filling the First Congregational Church, Manchester to capacity.

A fun Christmas party was enjoyed Dec. 14 in Christ Church, Exeter.

EVELYN FISHER

New London County

The New London County Chapter's annual Christmas dinner was held Dec. 9 at the Mystic Congregational Church, Mystic, Conn., with Russell B. McNeely, host director. Ruth

Dieffenbach gave a travel potpourri of her tummer tours in five continents, illustrated with slides, music, articles of clothing and other artifacts. Members inspected the church's recently installed two-manual Möller.

RICHARD W. HYDE

Richmond

The Dec. 9 meeting of the Richmond, Va. Chapter was a chartered bus trip to Colonial Williamsburg, Va. After dinner at the Motor House Cafeteria, James S. Darling played a recital on an 18th century organ at The Lodge, and at Bruton Parish Episcopal Church he and Ann Rowe gave a recital for harpsichord and contralto. Afterwards, refreshments were served at Mr. Darling's home.

ETHEL BAARS

St. Joseph Valley

The St. Joseph Valley Chapter held a choral workshop Jan. 25 at the First Presbyterian Church, Niles, Mich. Elaine Brown, director of Philadelphia's Singing City conducted the workshop with the First Presbyterian choirs serving as a nucleus for the singing group. Choirs from chapter member churches in Elkhart, Michigan City and South Bend also participated. Balanced groups of four to eight key singers from each group were urged to participate to provide a core of experience for future work in the various churches. Walter Ginter, director at First Presbyterian, was in charge of arrangements.

A. P. SCHNAIBLE

Southeastern Pennsylvania

For its Feb. 21 meeting, the Southeastern Pennsylvania Chapter will hear a lecture on pipe organ design at the Holy Comforter Church, Drexel Hill, Pa. by Brantley A. Duddy.

DOROTHY GRAY

Tulsa

The Jan. 6 meeting of the Tulsa, Okla. Chapter was held at Harwelden. The program was an anthem reading session directed by Doug Nelson, Mrs. John Halvorsen, and Harold Campbell. Accompanists were Jon Halvorsen and Ed Flynn.

JEANETTE MAXFIELD

Western North Carolina

The Western North Carolina Chapter met Dec. 21 at the Skyland United Methodist Church. The host choir assisted by the Hendersonville Choral Society sang the Christmas portion of Handel's Messiah. The choral director was Mrs. Jean Raymond and accompanists were Helen Rust, piano and Marvin Palmer, organ. Dean Lewis Fisher presided over a business meeting followed by a social hour and refreshments.

MARVIN H. PALMER

Sacred Choral Music
that communicates

FOLK

The "NOW" sound

From Rock to Pop to Gospel. From Unison to 4-Part. From Guitar Symbols to Full Accompaniments to Acappella. Titles include: — KUM BA YAH — Wilson; A PSALM FOR TODAY — McAfee; PRAISE AND SING — Butler; YES, GOD IS REAL — Landgrave; WHO IS THIS BOY — Hus-tad; WORTHY IS THE LAMB — Leddy; LONELY VOICES — Hanks; and many others.

Choir Directors: Request your
FREE Folk Packet (#6) today!

HOPE PUBLISHING CO.
5765 BFO W. Lake St., Chicago, Ill. 60644

SUMMER IN FRANCE

July 1 — August 12, 1970

MUSIC — THEATER
DANCE — PAINTING

FRENCH
ART HISTORY

Marcel Dupré: Organ
Jacques Février: Piano
Lily Laskin: Harp
Roland Charmy: Accordion
H. G. Chauliac: Clavecin
Jean Brizard: Cello
L. Wacrenier: Guitar
Nathan Davis: Jazz

Information:

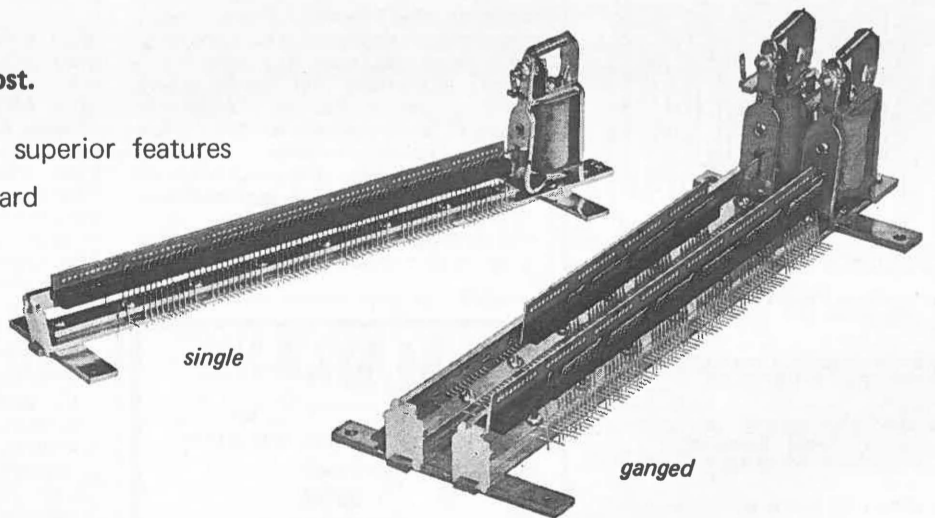
Paris American Academy
269 rue St. Jacques, Paris 5

It pays to compare switches!

A switch is a vital component. It must work continually, unfailingly, for *years*. That's why these features of new and improved Reisner switches are so important.

- Rugged, heavily-plated, all-metal construction—no wood or leather to be affected by atmospheric conditions.
- CELCON toggle hinges to eliminate corrosion and binding.
- 10 to 120 sterling silver contacts assuring positive wiping and cleaning action—no plating to wear off.
- Wiring guides supplied with all units.
- Ganged to your specifications at no extra cost.

Since none of our competitors can match all the superior features of these fine switches, it's no wonder they are standard equipment with hundreds of major organbuilders and independent organ servicemen. After all, these people are pros. And they *compare* before they buy!



REISNER

the trusted name in pipe organ supplies

The W. H. Reisner Manufacturing Co., Inc., P. O. Box 71, Hagerstown, Maryland 21740 phone 301-733-2650

Harpsichords Clavichords



Sperrhake
Harpsichords

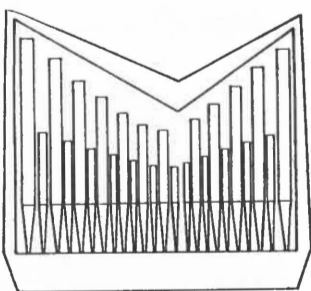
Passau/W.-Germany
Box 532

ROBERT
NOEHREN
University of Michigan



RECITALS
RECORDING ARTIST

Box 120
Ann Arbor, Michigan
48107



CHURCH ORGAN BUILDERS

- CENTRALLY LOCATED
(WE SERVE THE ENTIRE NORTHEAST).
- MAINTENANCE & REBUILDING
PROMPTLY ATTENDED TO.
- NEW INSTRUMENTS DELIVERED ONE
OR TWO YEARS FROM ORDER . . .
DEPENDING ON SIZE & COMPLEXITY.
- ESTIMATES GIVEN WITHOUT COST.

F. C. DREWS & CO.
R.F.D. NO. 1, BOX 527
STONE RIDGE, N. Y. 12484
(914) 687-9720

Annual Summary of Advent & Christmas Church Programs

The receiving of Christmas bulletins at the office of THE DIAPASON has become as much a tradition and ritual of the Christmas season as the hanging of the greens, the lighting of the Christmas tree, and the addressing of Christmas cards. Just this long established tradition, with no repeated invitations from year to year, has assured the receipt of hundreds of Advent and Christmas church programs from all over the country. Just as traditionally, we extract a generous sampling, a cross section, from which to gauge informally what is going on in American church music. Interestingly, none of the ferment and radical change of which we hear so much is reflected even slightly in these pecks of church bulletins.

The way the Lessons and Carols service has caught on in this country within the last 15 years is truly astonishing. This annual summary in the late 1950s included only an occasional appearance of this service; today a large proportion of all churches reporting, listed this practical, dignified and universally useful service. We list a dozen or so of these: First Presbyterian, Fort Wayne, Ind. (Lloyd Pinkerton, Jack Ruhl); Trinity Episcopal, Princeton, N.Y. (James Litton) which used an advent procession of lessons and 15th century carols; St. Paul's Cathedral, Buffalo, N.Y. (Frederick Burgomaster); St. Luke's Episcopal, Sea Cliff, N.Y. (David Krohne); Emmanuel Episcopal, Webster Groves, Mo. (Henry Glass, Jr.); First United Methodist, Decatur, Ill. (Theodore Ripper) with chamber ensemble instead of choirs; St. John's Cathedral, Spokane, Wash. (C. Harold Einecke); First Presbyterian, Oceanside, Calif. (William and Charlotte Atkinson); First United Methodist, El Dorado, Ark. (Gordon and Helen Betenbaugh); Good Shepherd United Methodist, Dearborn, Mich. (Samuel Lam); Christ United Methodist, Rochester, Minn. (Robert E. Scoggin); Fairmount Church, Cleveland, Ohio (H. Wells Near); University of the South, Sewanee, Tenn. (Joseph Running); Westminster Presbyterian, Greenville, S.C. (Stephen Farrow); United Congregational, Bridgeport, Conn. (Richard Fowler, Allan Willis; St. George's, New York City (Charles Henderson); Fourth Presbyterian, Chicago (Morgan Simmons); First Congregational, Palo Alto, Calif. (C. Thomas Rhoads); Huntington Court United Methodist, Roanoke, Va. (C. Ralph Mills); St. Luke's, Evanston, Ill. (Karel Paukert) with procession.

There were few new stations or professions listed this year as readers of lessons, but the usual members of various choirs, organist, choirmaster, officers of the church and of church organizations, and in a few cases deans of college faculties or headmasters of schools. But we will keep watching for these developments from year to year.

There were of course many other kinds of carol services — carols about a table, the hanging of the greens, of medallions etc., Yule Log and Boar's Head, candlelight and candlelighting, merging processions, etc. Among the carols of many nations we noted: Brazilian, English, German, Bohemian, French, Besançon, Austrian, West Indian, Spanish, Ukrainian; Catalanian, African, Japanese, Welsh.

There were the usual performance of excerpts and even the whole Advent and

Christmas parts of Handel's Messiah, of course. We list a few: First Baptist, Philadelphia (Earl Ness); Monumental Baptist Church, Chicago, with William Warfield as guest soloist (Hortense Love, William Best); Kaukauna, Wis. United Methodist (Rick Erickson, Paul Emmons); El Dorado, Ark. Municipal Auditorium (Gordon Betenbaugh); First Methodist, Omaha, Neb. (Donald Steele, Nell Taylor Rushton); St. Bartholomew's, New York City (Jack Ossewarde); First Baptist, Alhambra, Calif. (Earle Anderson, William Lange); Saron Lutheran, Chicago (George Rico); Apollo Club at Orchestra Hall, Chicago (William Peterman); Rockefeller Chapel, University of Chicago, with Chicago Symphony men (Richard Vikstrom); First Presbyterian, Rochester, Minn. (Ronald Ostland); Madison Avenue Presbyterian, New York City (George Markey); St. Paul's Cathedral, Buffalo—memorial to Helen Townsend Garretson (Frederick Burgomaster); Grace Church, Decatur, Ill. (Duane H. Werner).

Bach continues to appear more generally these days on Christmas bulletins. There were a few performances of the Christmas Oratorio as at First Baptist, Philadelphia (Earl Ness), and of the Magnificat (special example, Louisville Bach Society), Christ Church Cathedral (Melvin Dickinson), St. Bartholomew's, New York City (Jack Ossewarde). But it was the cantatas which were most often sung. Mr. Dickinson's Louisville Bach Society sang Cantata 30, and some of the many others which appeared were Cantata 1, Huntington Court United Methodist, Roanoke, Va. (C. Ralph Mills); 61, First Presbyterian, Evanston, Ill. (Richard Enright) and Emmanuel Church, Webster Groves, Mo. (Henry Glass, Jr.); 60 and 82 at Christ Church, Grosse Pointe, Mich. (Edgar Billips); 51, Center Church, Hartford, Conn. (John Holtz); 140, United Congregational, Bridgeport, Conn. (Richard Fowler, Allan Willis) and Christ Episcopal, Alexandria, Va. (Alvin D. Gustin); 142, Saron Lutheran, Chicago (George Rico) and First Presbyterian, Orange, Calif. (Larry and Kristin Ball); 150, Norfolk, Va. State College Choir, Trinity Episcopal (Larry Palmer).

Among Bach's predecessors and contemporaries by far the most popular seemed to be Vivaldi with many performances of the Gloria: Dana School of Music, Youngstown, Ohio State U (Ronald Gould); First Presbyterian, Oceanside, Calif. (William and Charlotte Atkinson); First United Methodist, El Dorado, Ark. (Gordon and Helen Betenbaugh); Rice University Chapel, Houston, Tex. (Donald Strong, Margaret Snapp). We noted the Vivaldi Magnificat several places too, as at United Congregational, Bridgeport, Conn. (Richard Fowler, Allan Willis).

A number of composers of the pre-Bach period (Scheidt, Gabrieli, Schütz) were included on a program of Venetian Double Choir Motets for Advent and Christmas at Trinity Church, Princeton (James Litton). The Schütz Christmas Oratorio was also seen occasionally as at Athol, Mass. Congregational (Diana Ransom, Allen Hastings). Buxtehude fared well; a couple of examples: In dulci júbilo, First Presbyterian, Oceanside, Calif. (Atkinsons) and Aperite Mihi, All Saints Chapel, Sewanee, Tenn. (Joseph Running). Some others include: Charpentier Messe de Minuit pour Noël, First Presbyterian, Rochester, Minn. (Ronald Ostland); Pergolesi Magnificat, First Presbyterian, Danville, Ill. (Elisabeth Hamp); Kuhnau, For Us a Child, First United Methodist, El Dorado, Ark. (Bentenbaughs); Tunder, Wake, Awake, Holy Trinity Lutheran, Lancaster, Pa. (Carl E. Schroeder); Galuppi Magnificat, Psalm 17, Telemann, First Presbyterian, Evanston, Ill. (Richard Enright).

Of contemporary works none is so well-loved apparently as the Britten Ceremony of Carols. Here are a handful of examples: First Baptist, Philadelphia (Earl Ness); St. John's Episcopal, Youngstown, Ohio (Ronald Gould); Emmanuel Episcopal, Webster Groves, Mo. (Henry Glass); Peachtree Christian, Atlanta, Ga. (E. Foster Hotchkiss). Mr. Ness also performed Britten's St. Nicolas. Amahl and the Night Visitors of Menotti was also on Mr. Ness's schedule and among the many other performances we mention: Cathedral of

Mary Our Queen, Baltimore, Md. (Robert Twynham) and Christ Church Cathedral, Hartford, Conn. (Raymond F. Glover). Other staged works included the medieval play Procession of the Prophets at St. Paul's School, Garden City, N.Y. (David Krohne), John Arden's The Business of Good Government at Covenant Presbyterian, Cleveland, Ohio, and the traditional performance of Pageant of the Holy Nativity by Leonard Young and David McK. Williams which is always part of the Christmas season at St. Bartholomew's Church, New York City.

Among the hundreds of contemporary works listed we list a generous selection: Honegger Christmas Cantata, Center Church, Hartford, Conn. (John Holtz) and First Baptist, Philadelphia (Earl Ness); Willan Hodie Christus Natus est, Norfolk, Va. State College choir (Larry Palmer); Kirke Mechem The Seven Joys of Christmas, First United Methodist, Decatur, Ill. (Theodore Ripper); Herbert Stewart Sing Noel, West End Methodist, Portsmouth, Va. (Herbert Stewart); Bender Christmas Concertato, Christ United Methodist, Rochester, Minn. (Robert Scoggin, Gerry Smith); Eugene Butler The Promise of God's Love, Epworth Methodist, Washington, D.C. (Moreen Robinson); Peterson The Wonder of Christmas, Faith Lutheran, St. Paul, Minn. (Max Metzger, Louise Borak); Robert Graham I! A Star, First Presbyterian, Orange, Calif. (Larry and Kristin Ball); Heinz Wunderlich A Ship with Cargo Precious, First Presbyterian, Winnipeg, Man. (Conrad Grimes); Distler A Little Advent Music, Twelve Corners Presbyterian, Rochester, N.Y. (Robert Finster); Theodore Beck A Little Christmas Concert, Athol, Mass. Congregational (Diana Ransom, Allen Hastings); Margaret Bonds The Ballad of the Brown King, Metropolitan Community Church, Chicago (Joseph D. LaRue); Norman Dello Joio Mass, St. Mary's College, Notre Dame, Ind. (Arthur P. Lawrence); La Montaine Wonder Tidings, Clokey When the Christ Child Came, La Jolla, Calif. Presbyterian (L. Robert Slusser); Louie L. White Rejoice, Emmanuel Shall Come, Christ Episcopal, Alexandria, Va. (Alvin D. Gustin); Malcolm Williamson Adoremus, St. George's, New Vaughan Williams Fantasia on Four English Carols, Concordia Senior College, Fort Wayne, Ind. (Herbert Nuechterlein, Joel Kuznik); Randall Thompson Nativity According to St. Luke, Christ Congregational Church, Silver Spring, Md. (Alfred Neumann); Orff Christmas Story, First Congregational, Palo Alto, Calif. (C. Thomas Rhoads).

We always find interesting what is being done in liturgical churches at this season. The familiar Merbecke service was used most generally as at Trinity Church, Princeton, St. John's Cathedral, Spokane, and St. John's, Youngstown at which latter place we also noted the Willan, also used, for example at Trinity Church Potsdam, N.Y. (George L. Jones, Jr.). Parvin Titus used the Richard Warner Service on Christmas Themes at Christ Church, Glendale, Ohio. These beautiful liturgical services fare badly in such a summary as this.

And there are always a few programs which don't fit exactly in any of our categories, to whom we can merely send thanks and greetings: First Presbyterian, Detroit (Gordon Young); First Presbyterian, Pensacola, Fla. (Grier Williams, William H. Bates, Mrs. Robert Thackeray, Mrs. Robert Andrews); Church of the Covenant, Cleveland (Henry Fusner); Bethany Lutheran, Erie, Pa. (Florence Rubner). There were almost no programs this year which failed to note Name of Church, Name of City, Names of Director and Organist. This is a great improvement over past years and we are properly grateful.

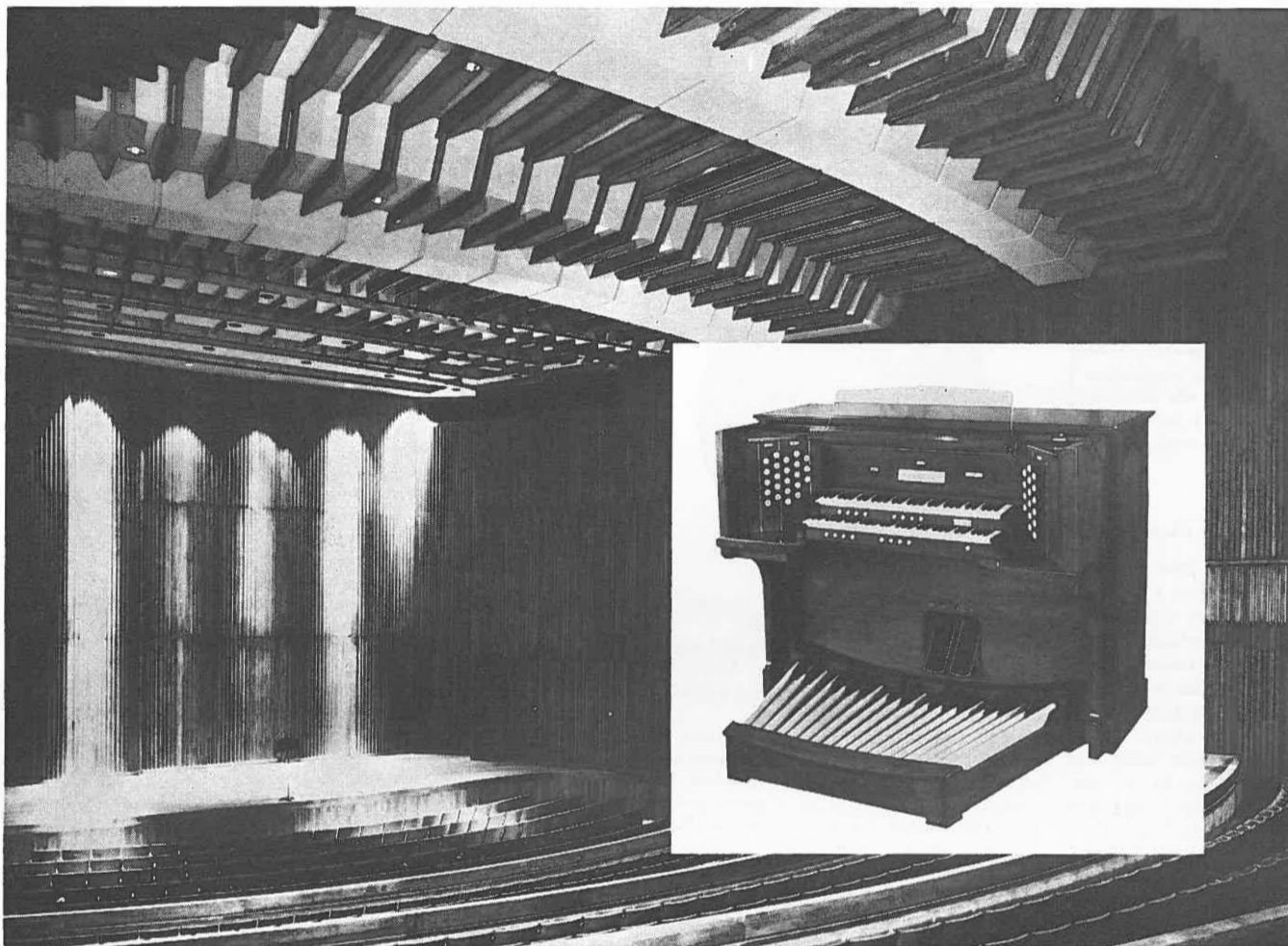
Robert Schuneman sent us copies of Christmas bulletins from Westminster Abbey (Douglas Guest) and St. Paul's Cathedral (Christopher Dearnley) in London, and the Ulm Cathedral in Germany. We wish we had space to print these in full but we can only tell you that these were not really either different or better than most of the bulletins which appear in the above digest. Most of the foreign bulletins which we receive arrive too late for inclusion in this summary.

MAYLAND
Chime Co.
FINEST IN NATURAL PERCUSSION

Solid
Cathedral Chimes
Electric
Actions
AMPLIFIED TOWER CHIMES

LAKEVILLE
CONNECTICUT 06039

the leader...ALLEN



Alice Tully Hall, Lincoln Center, New York, where an Allen Classic is permanently installed. This intimate hall is designed specifically for chamber music and recitals. The newly created Chamber Music Society of Lincoln Center is a resident company of the hall.

Allen—a name synonymous with leadership among electronic organs. Evident in the instruments themselves, in their distinguished sound, and superb craftsmanship.

The overwhelming preference of serious musicians and artists.

Created by a talented staff whose broad experience covers every facet of the organ art.

The logical choice, wherever fine musical results are important.

Allen Organ Company, Dept. D270
Macungie, Pa. 18062

Please send more information on the Alice Tully Hall Organ.

name _____

address _____

city _____

state _____ zip _____

Allen ORGAN CO., Macungie, Pa. 18062



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

Side Line — a dictionary exploration

Veteran readers of *THE DIAPASON* are well aware of the fascination its editors have felt for the charms of the English language. Both the two editors whose combined span of service exceeds three score years have slumbered often and shamelessly to the blandishments of this fascinating and seductive native tongue of ours. Sometimes a single word has served to involve the backs of our craniums for days at a time, and this is one of those times. The word, or words, is, or are, *side line*.

The collection of dictionaries in our office yields an astonishing variety of definitions; have a look at your dictionary: we shan't burden readers with a list.

Perhaps the commonest use these days is the expression "on the sidelines", from a sports source, denoting only spectator participation. Far too many of us organists spend far too much of our time on musical sidelines not taking a genuinely active part in the overall musical life of our communities. Another sideline group, but an involuntary one, comprises those of our profession whom age or infirmity have sidelined. We can't all continue indefinitely playing "running back" or as quarterback calling the signals or even as coach.

Those of us who watched hours of football at the New Year are aware that watchers on the sidelines (even the T-V ones!) often have a clearer idea of what is going on down on the field than the players or even, alas! the referees. All of us need to move back a little and take a calm view of what is going on, to take time to read carefully and digest even the handout news we receive on matters which really concern us.

Another use of the word "side line" which we enjoy is that of "a line of goods sold in addition to one's principal articles of trade; a course of business pursued aside from one's regular occupation." It is not a very long time ago that a bulk of America's church musicians were "pin-money organists", people who earned most of their income in unrelated or at best slightly related occupations and did their "side line" on Sundays (and perhaps Thursday evenings). Even some of our leading recitalists at one time held posts unrelated to playing the organ. There

has been a major change in these matters; many even small cities these days boast full-time church musicians, only some of whom have to ply side lines to keep their children in shoes.

The present tendency for industrial diversification is really a glorification of the accumulation of side lines. Many non-profit organizations are in tax trouble these days for acquiring or inaugurating commercial enterprises such as investment in real estate, insurance and publications, in some cases at the expense of the membership and usually at the cost of service to the membership.

A special Canadian meaning of "side line" is "a secondary road running at right angles to the main road."

We used to play word games while travelling from place to place with a group making concert appearances. It was always amazing how many otherwise dull bus or train hours could be brightened immeasurably in this way. May we suggest a game springing from the word, or words, "side line"?



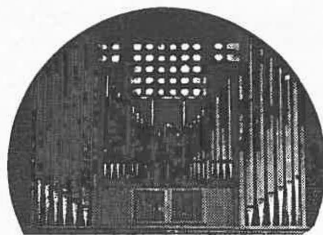
Recordings

We have just three new records to report this month: the latest in the Aeolian-Skinner King of Instruments series, a disk of 18th century American music and a record of music for trumpet and organ.

The first of these (AS 323) offers us Ronald Arnatt on the large Aeolian-Skinner at Christ Church Cathedral, St. Louis. Well recorded in a good building, the record offers a typical Aeolian-Skinner sound in a well-played program including Brahms, Bach, Sowerby and Arnatt. It is particularly good to have the Sowerby Sonatina taped on this organ.

An Anthology of American Organ Music (Orpheus OR A-262 — Musical Heritage Society) is the first of five records of American music Janice Beck plans to play on the Noehren organ at the First Baptist Church, Ann Arbor, Mich. The playing of this highly varied program of many short numbers ranges to very good indeed. Our reservations, though, are several. To call the music on this disk organ music (in most every case it was written for piano, band or even voice and it is hard to believe that the military marches were often played on early American pipe organs) seems to us as questionable an assumption as to call Irving Berlins waltz songs of the 1920s organ music because they were played so often on the most typical American organ of their period: the Mighty Wurlitzer. Nor does the sound of the Noehren organ, good as it is, suggest to us in any way the sounds of the organs on which this music may have been played. And the deadly seriousness of much of the playing and of the jacket notes are in sharp contrast to the bright humor and charm of a best-selling disk of some of this music recorded by an international recitalist on early American organs.

From Redwood Records (8 Redwood Lane, Ithaca, N.Y. 14850) Education series, we have received a disk, Music for Trumpet and Organ (RRES-2) played beautifully by Marice Stith, trumpet and Donald Paterson, organ. The individual style of Alan Hovhaness' Sonata for Trumpet and Organ, in which the organ so often plonks down on a chord and lets the trumpet do a soaring recitative, is interesting but sometimes monotonous. Persichetti's The Hollow Men has a more varied and developing style and makes a good contrast. The record is filled out with a brilliant if traditional Torelli Sonata con tromba. — FC



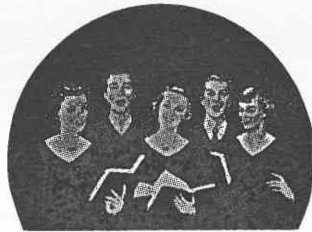
Organ Music

Receipts of organ music continue to be meager, and one is led to believe that this trend is part and parcel of the economic situation as a whole.

Too late for Christmas, 1969, but worthy of noting for 1970, is an edition of *Laissez paître vos bestes* for the Offertory in Charpentier's *Messe de Minuit* (Concordia). The ensemble consists of two flutes, strings, and continuo. H. W. Hitchcock is the editor of this charming Noël.

Just when we had all but given up hope for the Baroque "arrangement" repertory comes S. Drummond Wolff's arrangement of Purcell's Overture from the Indian Queen (1695), also from Concordia. An accompanied trumpet fanfare is followed by a canzona which in turn reduces to an accompanied solo. This is music of great vitality, and the organ arrangement makes sense here because of the high tessitura (*concert a'*, first note). Skilled C-trumpet players are even fewer in number today than in 1695.

Theodore Presser sends several new releases, including a Prelude for Organ by Ainslee Cox. This piece will sound to good effect on an organ with adequate string stops. The same observation holds true for George Lynn's arrangement of the Roy Harris Chorale for Strings. Finally, Presser has also published Dialogue by Alec Wyton, written for the Jan. 19, 1968, Duke Ellington Concert at St. John the Divine. There is a persistent 5/4 rhythm, abundant parallel-chord motion, and the inevitable state trumpet. — WV



Choral Music

The Christmas and Epiphany seasons are not times when publishers mail out their usual quotas of choral music, so the February issue choral column is not usually a very long one. This year only a few publishers are represented for 1970's second issue and none of those send an unusually big stack.

Boston Music Co. limited itself to treble material, some of which is also available in other voicings. We received SSAs of Walter Ehret's arrangements of an Italian carol, The Night Our Lord was Born and of Myra Brooks Turner's Praise the Lord, Christ Jesus; and an SSA of Hugo Norden's Sing Glad Heart. For general use is William Stickle's SSA of Russell Brown's Father, Thou who art in Heaven.

Concordia's stack features six "gospel motets for unison voices or vocal solo" by Gerhard Krapf; titles are: At the time of the Banquet, Rejoice with me for I have found my sheep; Be merciful, even as your Father is merciful, Master we toiled all night, Truly, truly I say to you, and Father Abraham, have mercy on me, all useful service music with a measure of originality. In a simpler style is Robert J. Powell's unison Let All the People Praise Thee. For two voices are three by Jan Bender: Hosanna to the Son of David, Do Not Be Amazed, and Jesu, Son of David, have Mercy on Me. Also SA but with flute or oboe is Melvin Rotermund's arrangement of a 17th century melody with the text The Gospel Shows the Father's Grace, and a Robert Wunderlich editing of Schütz entitled Blessed

Those Were the Days

Fifty years ago the February 1920 issue published the following news of interest to readers—

Palmer Christian was appointed Denver city organist; St. Paul started a drive for \$75,000 for an organ to stand in the Auditorium.

The Chicago Theater announced an order for the largest four-manual Wurlitzer to be built up to this time.

The February issue contained about 50 professional cards, as compared to about 150 in 1970.

Wesley Ray Burrough's movie organ column was devoted to "Pathetic Music."

Joseph Bonnet was on a six-month tour of the U.S.A.

Twenty-five years ago this magazine carried these events in the organ world in its February, 1945 issue—

The second AGO midwinter conclave for deans and regents was held in New York City Dec. 27-28 and reported on pages 1 and 2 of the issue.

E. Power Biggs was announced as playing the entire Bach organ literature in the course of his 1945 broadcasts.

Ten years ago this magazine reported these events in the organ field in the issue of February 1960—

The AGO midwinter conclave at Winter Park and Orlando, Fla. was reported at length.

W. F. Connell, Jr. was awarded the honorary MusDoc at solemn high mass at St. Timothy's Church, Los Angeles.

Is He Who Walks Not in the Path of the Wicked. Cyril F. Simkins has transcribed SATB O Come Let Us Sing unto the Lord from a William Byrd Venite and Lord Grant Peace from Orlando Gibbons. Richard Peek edited the SATB Schütz Cantate Domino, keeping the Latin and providing an English text.

A single from Frank Music Corp. is an unaccompanied SSA setting of Psalm 100 by John Carter, in block harmony with few problems.

Presser sends three Walter Ehret editings of older music: Passion Song from Bach; Hallelujah Amen from Pergolesi and Make Ye a Joyful Noise by Scheidt, which has optional brass quintet. Another setting with climaxes of The Lord's Prayer has been made by Roy Anderson and Alfred Heller.

Much of the E. C. Schirmer stack is for Men's Voices (TTBB) in arrangements by Lowell Beveridge. These include an anonymous Thanks be unto Christ; Jesu, by Thee I would be Blessed by Melchior Franck; Hospidi Pomilui by Lvovsky; The morning star on high by Praetorius; Now God be praised in heaven above by Vulpus; and two by Farrant: Lord for thy tender mercy's sake and Hide Not Thy face from us, O Lord — works familiar to many from the Concord Anthem books. Victoria Glaser has arranged four for SATB: Come, together let us sing, Bach; Praise to God who rules the earth, Handel; The heavens are telling, Beethoven; and For Thou art worthy to be praised, Tschaiowsky.

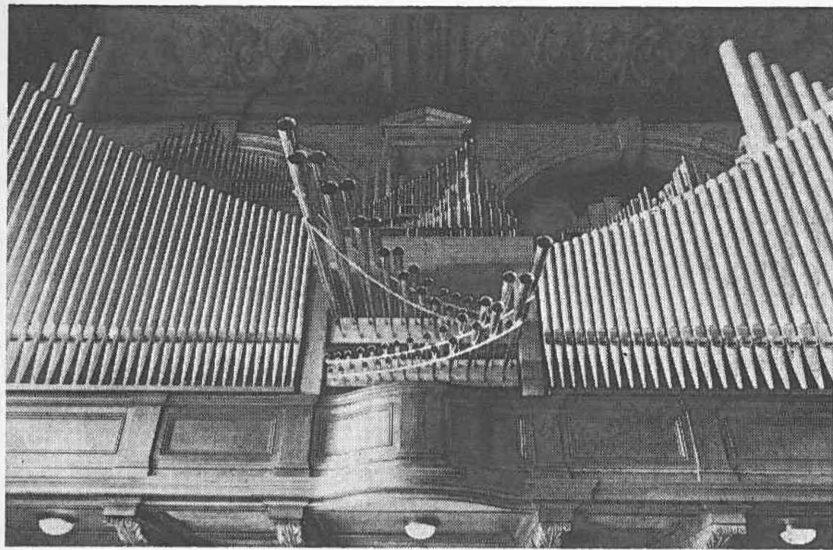
The Choristers Guild sends three for handbells: Exaltation by Kent Hughes; a Canon of Praise, and Little Grey Donkey, both by Natalie Sleeth. — FC

HOLTKAMP ORGAN REBUILT AFTER STEAM VALVE BREAK

The Holtkamp organ at the University of Kentucky has been rebuilt by Holtkamp of Cleveland after serious damage from a break in a steam valve. The building has been completely renovated and has become a useful and beautiful concert hall. The organ was originally built in 1952 and dedicated by Arthur Poister. The specification was drawn up by Walter Holtkamp, Sr., and Arnold Blackburn, university organist.

Haskell Thomson, Oberlin Conservatory, played the rededicatorial recital, including works by Bach, Alain, Messiaen, and Franck.

2,000 BOY SINGERS from North and South America participated in the 12th International Boys Choir Congress Dec. 27-Jan. 1 at Gaudalajara, Mexico; their performances New Year's Eve for both public and private audiences included nationwide television.



New J. W. Walker Organ in London School Opened

J. W. Walker & Sons Ltd. has installed a new organ in the City of London School in the Blackfriars area. The swell division of the instrument has been kept "romantic" for its accompaniment needs; the great and positive follow classical design with low wind-pressures. All the pedal stops are complete and independent. An unusual feature is the wide scale, open wood 8 ft. Flute, in every way more versatile than the conventional stopped variety. The reeds have to be a compromise between French and German tone.

The organ was opened with recitals by Harry Gabb of the Chapel Royal, St. James Palace and a consultant on the design, by George Thalben-Ball and by Noel Rawthorne. Roy Wilkinson is the director of music for City of London School.

GREAT

Quintaton, 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Chimney Flute 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitz Flute 4 ft. 61 pipes
Nazard 2½ ft. 61 pipes
Block Flute 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Furniture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
1 tremulant

SWELL

Spitz Flute 8 ft. 61 pipes
Viola da Gamba 8 ft. 61 pipes
Viol Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Nason Flute 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Dulcian 16 ft. 61 pipes
Oboe 8 ft. 61 pipes
Cornopean 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremulant

POSITIVE

Stopped Diapason 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Wald Flute 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Sharp Mixture 4 ranks 244 pipes

Mounted Cornet 5 ranks 220 pipes
Cremona 8 ft. 61 pipes
Tremulant
Trumpet en Chamade 8 ft. 61 pipes

PEDAL

Principal 16 ft. 32 pipes
Sub Bass 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Open Flute 8 ft. 32 pipes
Gemshorn 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Trombone 16 ft. 32 pipes
Trumpet 8 ft. 32 pipes
Schalmey 4 ft. 32 pipes

Letters to the Editor

An Opportunity to Help

Metropolitan Cathedral, Liverpool, Eng.
Nov. 1, 1969—
To the Editor:

Many of your readers will be familiar with the organ in St. George's Hall, Liverpool, and all we know of the part played by the designer of the organ, Father Willis, in influencing the design and construction of organs in Britain and in North America.

We learn with great concern that there is a possibility, however remote, that the Corporation of Liverpool may refuse to sanction expenditure for necessary repairs to this instrument, and that the instrument might be permitted to fall into decay.

Since the sum needed for restoration appears to be only in the region of \$30,000, we would regret the passing of an organ which was spoken of by the eminent authority George Ashdown Audsley as "the finest concert organ in the world." Certainly we have reason to believe that Father Willis regarded this instrument as his magnum opus.

Could we ask that any of your readers who may care to support our request for complete restoration of the instrument, write to the Town Clerk of the City of Liverpool as soon as possible, pointing out the historical significance of this instrument in the world of organ building?

It would certainly help if any reader writing to Liverpool Corporation would be good enough to send a copy of his letter to the writer.

With thanks for your co-operation, and the greetings of the Liverpool Organists' Association to your readers.

Yours faithfully,

ALEX. McMILLAN
Hon. Secretary

THE MEN AND BOYS' CHOIR of Trinity Parish, Princeton, N.Y., sang Nov. 23 at Church of the Redeemer, Baltimore; James Litton conducted.

Valparaiso University International

Church Music Seminar

25th Anniversary

Valparaiso, Indiana

April 2-5, 1970

Theme: **CHURCH MUSIC—ORDER OR CHAOS**

Participating Organization:

Lutheran Society for Worship, Music, and the Arts

Concerts:

Westfalian Kantorei and Instrumentalists (Germany)

Waterloo Lutheran University Choir (Canada)

Concordia Senior College Choir (Ft. Wayne)

Valparaiso University Choirs and Organists

For further information, write:

Director of Church Music

Valparaiso University

Valparaiso, Indiana 46383



NORTH PRESBYTERIAN CHURCH

Denver, Colorado

Dr. B. Frank Moss, Jr., Pastor

THREE MANUALS
TWENTY-NINE RANKS

WICKS ORGAN COMPANY/Highland, Illinois 62249

Pipe Organ Craftsmen Since 1906



Sacred Music

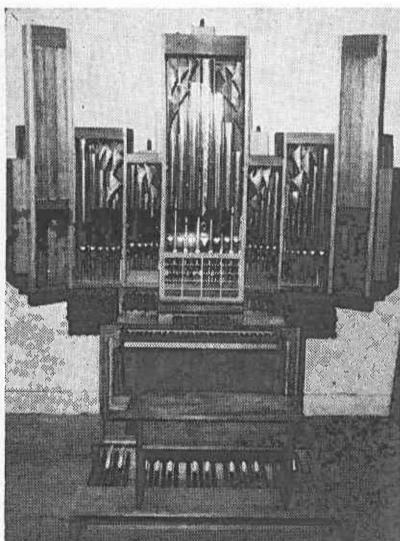
- Fantasy on "O Sons and Daughters" • *Walter Pelz*
Organ, 2 trumpets, 2 trombones and timpani \$2.50
- Adagio and Effetuoso • *James Boeringer*
Two pieces for flute, violin and keyboard 2.00
- Hymns for Brass — Set I • *Miles Johnson*
Easy arrangements of four hymns for Palm Sunday
and Easter. Brass with optional organ or piano. .85
- Brass Instruments in Church Services • *James Ode*
A handbook for church musicians. Includes
suggestions for scoring for brass, preparations
for performance, listing of music. 2.00

Augsburg
PUBLISHING HOUSE

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

Feb. 10

Robert Thompson, St. Mark's Cathedral, Minneapolis, Minn. 8:15
 Gary Zwicky, First Christ Church, Corpus Christi, Tex.
 Catharine Crozier class, Salem College, Winston-Salem, N.C.
 Clyde Holloway, Andrews University, Berrien Springs, Mich.
 11
 Roberta Gary, Corbett Auditorium, Cincinnati, Ohio 8:30
 Albert Russell, St. John's Episcopal, Washington, D.C. 12:10
 Catharine Crozier, Lynchburg, Va., College
 12
 Dennis Michno, Trinity Church, New York City 12:45
 Nesta Lloyd Williams, St. George's, Durham, N.H.
 13
 Carl E. Schroeder, Holy Trinity Lutheran, Lancaster, Pa. 12:15
 Joyce Jones, Cedarville, Ohio, College 8:00
 Virgil Fox, Santa Rosa, Calif., Jr. College 8:15
 Joan Lippincott, Calvary Baptist, Roanoke, Va.
 14
 Joan Lippincott class, Roanoke, Va.
 15
 Edward Neidle Kaufman, Rice University chapel, Houston, Tex. 3:30
 Handel Chandos Anthem 4, Covenant Presbyterian, Charlotte, N.C. 4:30
 James Litton, St. Mary's Abbey, Morristown, N.J. 4:30
 Lloyd Bowers, Cathedral of Mary Our Queen, Baltimore, Md. 5:30
 Bach B minor Mass, First Baptist, Philadelphia, Pa. 4:00
 Corliss R. Arnold, Outer Drive Lutheran, Detroit 8:00
 Bach St. Matthew, Corbett Auditorium, Cincinnati 4:00, 8:30
 Mirielle Lagacé, Wheaton College, Norton, Mass.
 Betty Valenta, All Saints Cathedral, Albany, N.Y. 4:30
 Shrewsbury Chorale, St. Thomas, New York City 4:00



House-organ

with 6 ranks:

Manual: Holzrohrflöte	8'
Dolkan	4'
Gedeckt	2'
Gemshorn 1' - 1-1/3'	
Regal	8'

Pedal: Subbass 16'

FREIBURGER ORGELBAU

August Späth

7801 Hugstetten über Freiburg

Germany

FEBRUARY

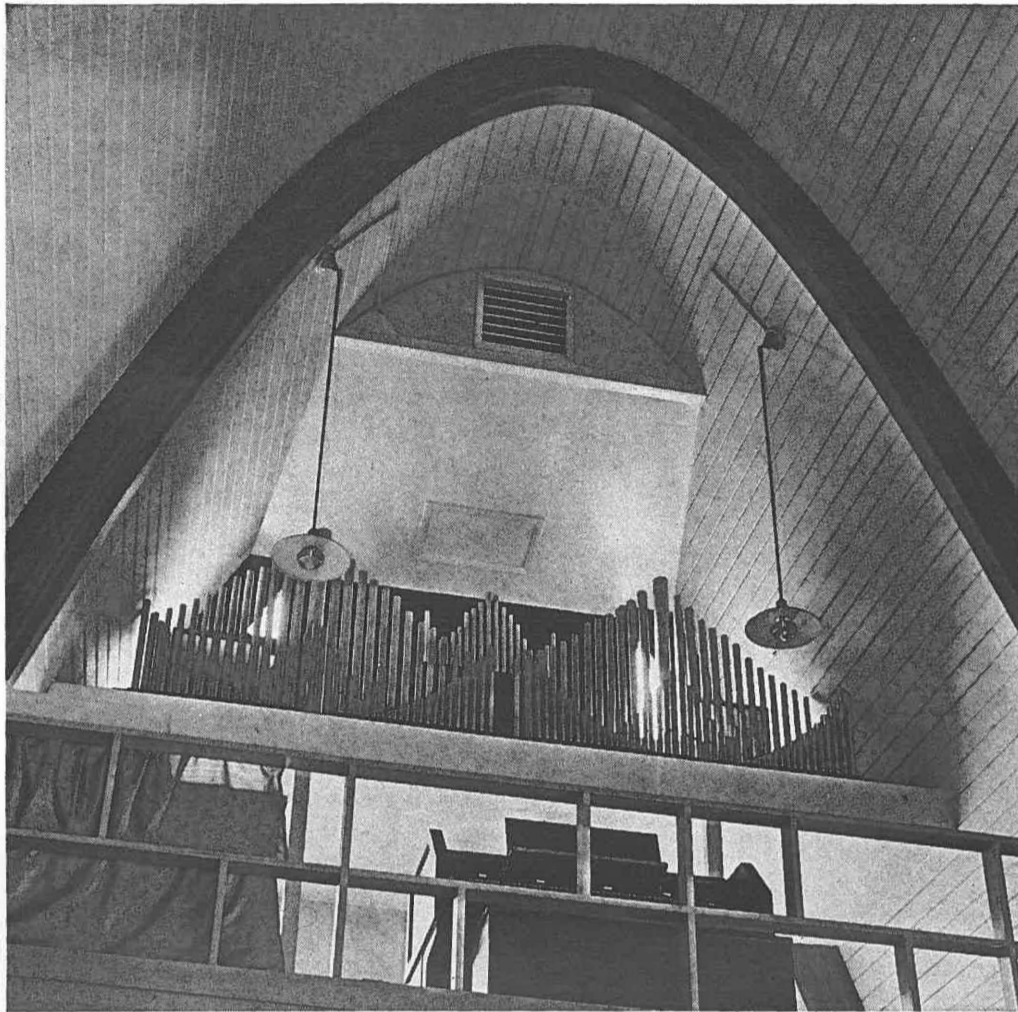
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28

DEADLINE FOR THIS CALENDAR WAS JANUARY 10

Brian Jones, St. Thomas, New York City 5:15
 Bedrich Janacek, Madison Avenue Presbyterian, New York City 3:00
 Bach Cantatas, Clarkstown Reformed Church, West Nyack, N.Y. 4:00
 Mozart Requiem, St. Bartholomew's, New York City 4:00
 Catharine Crozier, St. George's Church, New York City 4:00
 Joseph Coutret, First Presbyterian, Englewood, N.J. 4:30
 Haydn Lord Nelson Mass, Grace Church, New York City 4:30
 Jeff Brandes, St. Michael's Church, New York City 8:00
 Midwinter Concert, St. Paul's Chapel, Columbia U 8:30
 Joyce Jones, Tilghmann High School, Paducah, Ky. 3:00
 Virgil Fox, First Methodist, Albuquerque, N.M. 7:30
 Gerald Near, Christ Methodist, Rochester, Minn. 4:00
 Joanne Koerber, St. Paul's United Church of Christ, Chicago 3:30
 Clyde Holloway, University of Kansas, Lawrence 3:00
 Joan Lippincott, Rutgers U. New Brunswick, N.J. 8:30
 William Whitehead, Broad Street Presbyterian, Norwich, N.Y. 7:30
 16
 Dorothy Addy, First Methodist, Salina, Kans. 8:00
 Clyde Holloway lectures and classes, University of Kansas, Lawrence
 17
 E. Power Biggs, Trinity Episcopal, Miami, Fla.
 Allen Birney, General Seminary, New York City 8:00
 Symposium on Organ and Church Acoustics, North Shore Congregational Israel, Glencoe, Ill.
 Carol Murphy Wunderle, Christ United Presbyterian, Canton, Ohio 8:00
 Clyde Holloway lectures, classes, University of Kansas, Lawrence
 Donald McDonald, First Presbyterian, Tyler, Tex.
 18
 Robert Noehren, St. Thomas Church, New York City 8:30
 Virgil Fox, Pasadena, Calif. Symphony 8:20
 Albert Russell, St. John's Episcopal, Washington, D.C. 12:10
 19
 Clyde Holloway, Wayland Baptist College, Plainview, Tex. 7:30
 Larry King, Trinity Church, New York City 12:45
 20
 Carl E. Schroeder, Holy Trinity Lutheran, Lancaster, Pa. 12:25
 Marilyn Mason, State U College, Fredonia, N.Y.
 Donald McDonald, Caruth Auditorium, SMU, Dallas, Tex.
 21
 Beethoven Missa Solemnis, Louisville Virgil Fox, Loma Linda, Calif. U 8:00
 Arthur Poister workshop, Cornell College, Mount Vernon, Iowa
 Gerre Hancock, Cincinnati Symphony
 22
 Britten, Kodaly, Ridout, Zimmermann, Trinity Church, Princeton, N.J. 7:30
 Paul Davis, Cathedral of Mary Our Queen, Baltimore, Md. 5:30
 Mozart Requiem, Christ Church, Cincinnati 4:30
 Kodaly Laudes Organi, Missa Brevis, First Baptist, Philadelphia 4:00
 Aaron Copland, choir, orchestra, Plymouth Congregational Church, Minneapolis, Minn. 8:00
 John C. Ellis, St. John's Cathedral, Spokane, Wash. 4:00
 Music of Pergolesi, First Presbyterian, Wilmington, N.C. 5:00
 James Moeser, Broadway Methodist,

Kansas City, Mo. 4:00
 Robert Noehren, First Presbyterian Church, Buffalo, N.Y. 5:00
 Corliss R. Arnold, First Presbyterian, Battle Creek, Mich.
 Lloyd Cast, All Saints Cathedral, Albany, N.Y. 4:30
 Rollin Smith, Brooklyn Museum 3:15
 Jean Gilbert, Strings, St. John the Divine, New York City 3:15
 William Hays, choir, St. John the Divine, New York City 4:30
 Handel Samson, St. Bartholomew's, New York City 4:00
 Bradford Jr. College Glee Club, St. Thomas, New York City 4:00
 Phil Simpson, St. Thomas, New York City 5:15
 Beethoven Missa Solemnis, Louisville, Bach Society, Brown Theater 3:30
 Gerre Hancock, Cincinnati Symphony
 Frederick Swann, Westminster Presbyterian, Lincoln, Neb. 4:00
 Marilyn Mason, Western Michigan U, Kalamazoo 3:00
 Ladd Thomas, William Hall Choral, First Congregational, Los Angeles
 23
 Marilyn Mason class, Western Michigan University, Kalamazoo, Mich.
 Donald McDonald, First Presbyterian, Fort Lauderdale, Fla.
 Frederick Swann, Ladue Chapel, St. Louis
 24
 Paul Emch, St. Mark's Cathedral, Minneapolis, Minn. 8:15
 Virgil Fox, orchestra, Philharmonic Hall, New York City 8:30
 Susi Jeans lecture, Yale University, New Haven, Conn.
 25
 Albert Russell, St. John's Episcopal, Washington, D.C. 12:10
 Susi Jeans lecture, Yale University, New Haven, Conn.
 Marilyn Mason, Central Presbyterian, Lafayette, Ind.
 John Weaver, Rollins College, Winter Park, Fla.
 26
 James Palton, Trinity Church, New York City 12:25
 Susi Jeans, Yale University, New Haven, Conn.
 27
 Carl E. Schroeder, Holy Trinity, Lutheran, Lancaster, Pa. 12:25
 Clyde Holloway, National Shrine, Washington, D.C.
 Susi Jeans class, Hartt College, Hartford, Conn.
 Alexander Schreiner, Kountze Lutheran Church, Omaha, Neb.
 28
 Donald McDonald class, Central Congregational, Providence, R.I.
March 1
 Cantatas by Leighton, Wuensch, First St. Andrew's United, London, Ont. 4:00
 Poulenc Gloria, 4 motets, First Baptist, Philadelphia 4:00
 Schubert Mass in G, People's Church, East Lansing, Mich. 9:30, 11:00
 Sandra Ward, Corbett Auditorium, Cincinnati 8:30
 Warren Schmidt, St. Luke's Lutheran, Chicago 4:00
 James Moeser, First Methodist, Baldwin, Kans. 3:00
 Roy Kehl, Washington Cathedral 5:00
 Marilyn Keiser, St. John the Divine, New York City 3:30
 Union Seminary Chamber Singers, St. John the Divine, New York City 4:30
 Poulenc Stabat Mater, St. Bartholomew's, New York City 4:00
 Valley Forge Cadet Choir, St. Thomas, New York City 4:00
 Mrs. Robert C. Milham, First Presbyterian, Aiken, S.C. 4:00

James Litton, St. Thomas, New York City 5:15
 Westchester Baroque Chorus, St. Thomas, Mamaroneck, N.Y. 4:00
 Marilyn Mason, Riverside Church, New York City 5:00
 Jane Schroeder, Church of the Ascension, New York City 8:00
 Williamson 9:40 Wehr, Moe, Ramirez 7:00, Peachtree Christian, Atlanta, Ga.
 John Obetz, Kansas City Philharmonic, RLDS Auditorium, Independence, Mo. 3:00
 Donald McDonald, Central Congregational, Miami, Fla. 8:00
 Susi Jeans, St. Paul's Cathedral, Detroit
 2
 Albert Bolitho, Hart Hall, Michigan State U, East Lansing 8:00
 St. Cecilia Club, Carnegie Hall, New York City 8:30
 3
 Robert Sutherland Lord, Frick Fine Arts Building, Pittsburgh 12:00
 John Weaver, St. Stephen's Episcopal, Richmond, Va. 8:00
 Robert Gant, Georgia College, Milledgeville
 Virgil Fox, Trinity Episcopal, Miami, Fla. 8:00
 Robert Baker, Wesley United Methodist, High Point, N.C.
 Clyde Holloway, Asbury United Methodist, Salisbury, Md.
 4
 Robert Triplett, Cornell College, Mount Vernon, Iowa 8:00
 Gerre Hancock, St. John's E & R, Columbus, Ohio
 5
 Larry King, Trinity Church, New York City 12:45
 6
 Carl E. Schroeder, Holy Trinity Lutheran, Lancaster, Pa. 12:25
 Iowa State Singers, Madison Avenue Presbyterian, New York City 8:00
 Thomas Richner, Taylor University, Upland, Ind.
 Virgil Fox, Vizcaya Museum, Miami, Fla.
 Susi Jeans lecture recital, Columbus, Ohio
 7
 Robert Baker, First Congregational, Los Angeles 8:00
 Robert Triplett, RLDS Auditorium, Independence, Mo.
 Thomas Richner class, Taylor U, Upland, Ind.
 Arthur Poister workshop, Syracuse University
 John and Marianne Weaver, United Methodist, Passaic, N.J.
 8
 Robert Baker plus class, First Congregational, Los Angeles 7:30
 June Miller, Rice U Chapel, Houston, Tex. 3:30
 Verdi Requiem, First Baptist, Philadelphia 4:00
 Robert Prichard, Pasadena Presbyterian Church 8:15
 James Moeser, R. C. Cathedral, Lincoln, Neb. 4:00
 Heinz Arnold, United Methodist, Columbia, Mo. 7:30
 Beethoven Elegy, Mass in C., Church of Our Saviour, New York City 4:00
 Haydn Creation, St. Bartholomew's, New York City 4:00
 Vienne Mass, St. Thomas Church, New York City 4:00
 Edward Wallace, St. Thomas Church, New York City 5:15
 Jane Schroeder, Grace Church, Nutley, N.J. 4:40
 Sowerby Forsaken of Man, Riverside Church, New York City 5:00
 Fauré Requiem, First Presbyterian, Sharon, Pa. 4:00
 Hugh Allen Wilson, Union College, Schenectady, N.Y. 4:00
 Peggy Marie Hess, St. Paul's United Church of Christ, Chicago 4:00
 Clyde Holloway, Marion, Ind. College
 Susi Jeans, Kalamazoo Bach Festival
 9
 Marian Ruhl, Harvard Memorial Church, Cambridge 8:30
 Donald Busarow, Hart Hall, Michigan State U, East Lansing 8:15
 James Moeser workshop, University of Nebraska, Lincoln
 Joyce Jones, Montezuma Cortez High School, Cortez, Calif. 8:15
 Ray Ferguson class, First Congregational, Fresno, Calif.



The Unitarian-Universalist Church of Binghamton chooses the Conn Custom 3-Manual Organ and Electronic Pipes



The Conn Custom 3-Manual recently installed at the Unitarian-Universalist Church of Binghamton, New York, is in itself one of the most complete electronic organs ever created. It has 12 independent channels of sound, designed to meet the most demanding liturgical and professional requirements. Add to this Conn's new Electronic Pipes, and the acoustical effect is comparable to that of many traditional organs you're familiar with. Yet, unlike traditional wind pipes, once Conn Electronic Pipes are installed, they stay tuned for life. This complete unit was purchased from and installed by Godfrey & Son Music, Binghamton.

See your Conn dealer soon for a demonstration of the Conn Custom 3-Manual. Or... write to Conn Organ Corporation, Elkhart, Indiana 46514, for complete details.



SPECIFICATIONS-

PEDAL

Contra Bourdon 32'
Diapason 16'
Bourdon 16'
Dulciana 16'
Principal 8'
Flute 8'
Octave 4'
Gedeckt 4'
Mixture IV
Contra Bassoon 32'
Posaune 16'

SWELL

Bourdon 16'
Dulciana 16'
Geigen Principal 8'
Hohlflöte 8'
Geigen Octave 4'
Flute 4'
Nazard 2 1/2'
Flautina 2'
Larigot 1 1/2'
Siffloite 1'
Mixture III
Regal 8'

SOLO

String Diapason 8'
Salicional 8'
Vox Humana 8'
Oboe 8'
Solo to Swell 16'
Solo to Swell 8'
Solo to Swell 4'

CHOIR

Diapason 8'
Melodia 8'
Dulciana 8'
Gemshorn 8'
Octave 4'
Flute Traverso 4'
Dulcet 4'
Nasat 2 1/2'
Blockflöte 2'
Seventeenth 1 3/5'
Mixture IV
Clarinet 8'
Krumhorn 8'
Solo to Choir 8'
Solo to Choir 4'

GREAT

Contra Violen 16'
Open Diapason 8'
Bourdon 8'
Dolcan 8'
Octave 4'
Gedeckt 4'
Geigen 4'
Super Octave 2'
Grave II
Fourniture IV
Fagott 16'
Trumpet 8'
Claron 4'
Solo to Great 16'
Solo to Great 8'
Solo to Great 4'
Chimes

GENERALS

Main Tremolo
Swell—Leslie Fast
Great-Chorus—Leslie Fast
Chorus Off
Swell—Leslie Off
Great-Chorus—Leslie Off
Great-Chorus—Flute Reverb
Great-Chorus—Flute Sustain
Echo
Echo & } On Swell end panel
Main

CONN ORGANS/CONN PIANOS

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

Programs of Organ Recitals of the Month

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

Larry Palmer, Norfolk, Va. — Trinity Church, Portsmouth, Va. Dec. 21: The World Awaiting the Saviour, Passion Symphony, Dupré; To us a Child is Born, Sweelinck; Variations on Puer natus, Symphonie Gothique, Widor; Three Noëls, LeBegue; Noël in G, Daquin; Adeste fidelis, Karg-Elert; Passacaglia and Fugue in C minor, Bach. St. Paul's Episcopal, Suffolk, Va. Dec. 12: Same program with He Comes in Joy Today, Bernard Christensen, replacing Dupré.

Sidney C. Smith, Norfolk, Va. — Larchmont United Methodist Church Dec. 21: Noël 10, Daquin; A Babe is Born in Bethlehem, Bach; The Good Shepherd, Benoit; Prelude and Chromatic Fugue in C minor, Bach; O Come, O Come Emmanuel, Mangham, David Wehr; What Child is This, Purvis; Good Christian Men Rejoice, Bach; How Brightly Shines the Morning Star, Pachelbel, Karg-Elert, Lenel.

Roy L. Horton, Morristown, N.J. — St. Mary's Abbey, Delbarton Dec. 21: Jesu, Joy of Man's Desiring, Nun freut euch, Bach; Es ist ein Ros', Brahms; Zu Bethlehem geboren, Walcha; Adeste fidelis, Ives; Von Himmel hoch, Pachelbel; Silent Night, Barber; Sonata 6, Corelli; Four Church Sonata, K 67, K 147, K 244, K 335, Mozart; Alleluia, Christmas Cantata, Bach (with instrumental ensemble).

David K. Krohne, Garden City, N.Y. — St. Luke's Episcopal Church, Sea Cliff, L.I., N.Y. Dec. 24: Chaconne, L. Couperin; Pastorale, Philip Haynes; Puer nobis nascitur, LeBegue; Es ist ein Ros', Brahms; Noël sur les Flutes, Daquin; Greensleeves, Vaughan Williams; In dulci jubilo, Bach; Vom Himmel hoch, Peeters.

C. Ralph Mills, Roanoke, Va. — Trumpet Voluntary in D major, Purcell; Adagio for Musical Glasses, K 356, Mozart; Trio Sonata 1, Bach; Prelude and Fugue in F major, Lübeck; Prière, Jongen; In dulci jubilo, Schroeder; God Rest You Merry, Walter; Behold a Rose, Brahms; Finale, Symphony 4, Widor.

Clyde Holloway, Bloomington, Ind. — Center Church, Hartford, Conn. Nov. 23: Prelude and Fugue in E major, Lübeck; Prelude and Fugue in A minor, Bach; Two Noëls, Daquin; Fantasie in F minor K 608, Mozart; Joie et Clarté des Corps Glorieux; Sonata on Psalm 94, Reubke.

Carl E. Schroeder, Lancaster, Pa. — Lutheran Church of the Holy Trinity Dec. 5: Chaconne in D minor, L. Couperin; Fugue on Quoniam tu solus sanctus, Grigny; Symphony in B flat, LeBegue; Basse et Dessus de Trompette, Clérambault; Offertory, Mass for Parishes, F. Couperin. Dec. 12: Prelude, Symphony 1, Vierne; Magnificat 5, Dupré; Chorale in A minor, Franck. Dec. 19: Prelude, Fugue and Chaconne in C major, Buxtehude; Prelude on Jesus ist kommen, Reger; Three Fugues on the Magnificat, Pachelbel; Es ist ein Ros', Bach. Dec. 10: Prelude in D major (9/8), Brahms; Fugue in E flat major (St. Anne), Wake, Awake, Bach; Two preludes on Freu dich sehr, Leupold, Karg-Elert; Psalm 150, Franck-Clough-Leighter.

James Strand, Winfield, Kans. — Southwestern College faculty recital, Richardson Auditorium Nov. 4: Concerto in B minor, Meck-Walther; Prelude and Fugue in G major, Bach; Fantasie in F minor, Mozart; Three Dances, Alain; Sonata on Psalm 94, Reubke. Same program First United Methodist, Wichita Nov. 9.

Ronald Dawson, Nevada, Mo. — RLDS auditorium, Independence Dec. 28: Prelude and Fugue in E minor, Bruhns; Partita on Christ, der is mein Leben, Pachelbel; Es ist ein Ros', Brahms; Weihnachten 1914, Reger; Das alte Jahr, Wir glauben all', Bach; Chant de Paix, Langlais; Les Bergers, Messiaen; Homage to Perotin, Roberts.

Isabelle Mauterer, Columbia, S.C. — Dedicator, St. John's Episcopal Church Jan. 4: Fuga in A minor, Kerckhoven; Nun komm' der Heiden Heiland, Nun freut euch, Von Himmel hoch, Bach; Partita on Jesu, Meine Freude, Walther; Giga, Bossi; Variations on a Noël, Dupré; Litanies, Alain.

Frank C. Brownstead, Hollywood, Calif. — St. Paul's Cathedral, Los Angeles Jan. 16: Alleluys, Preston; Kyrie Eleison, Saluto Angelico, Karg-Elert; Suite Gothique, Boëllmann.

Catharine Crozier, La Jolla, Calif. — St. George's Church, New York City Feb. 15: Passacaglia, Symphony in G, Sowerby O Man Bewail, We All Believe in One God, Bach; Three Dances, Alain; Prelude on Placare, Verschraegen; Passacaglia quasi Toccata on B-A-C-H, Milos Sokola.

Charles Dirr, Aurora, N.Y. — St. Thomas Church, New York City Dec. 7: Kyrie, Gott heiliger Geist, Bach; Sonata per organo, Pergolesi; Herr Gott, nun schleuss den Himmel auf, Bach; La Nativité, Langlais; Carillon de Westminster, Vierne. The Wells College Choir shared the program. Dec. 8 same place, same numbers with Elmira College Chorus sharing. Trinity United Methodist Church, Arcadia, Fla. Dec. 22: second Bach, Pergolesi above plus: Prelude and Fugue in E minor, Bruhns; Christmas, Dethier; Veni Emmanuel, Bairstow; Gesu Bambino, Yon; Silent Night, Kohlmann; The Snow Lay on the Ground, Sowerby; Suite Gothique, Boëllmann.

Susan Marvier, Thunder Bay, Ont. — St. Paul's United Church Dec. 21: Kyrie, Gott Vater, Fugue in G minor, Durch Adams Fall, Wenn wir in höchsten Nothen sein, Herr Gott, nun schleuss den Himmel auf, Bach; Es ist ein Ros' entsprungen, Brahms; Jesus Accepts Suffering, The Wise Men, Messiaen; Kyrie, Gott heiliger Geist, Bach.

Samuel Carter, Indianapolis, Ind. — University Heights Methodist Church Dec. 9: (With brass ensemble of the Musical Art Studios) Concerto for Organ, Albert de Klerk; Sonatas per Sonare 1, 2, 3, Gabrieli; Overture and Chorale, Cantata 142, Duet, My Spirit Be Joyful, Cantata 146, Bach; Postludium, Louis de Meester.

John Conner, Ogdensburg, N.Y. — St. Mary's Cathedral Nov. 9: Prelude and Fugue in E flat, Nun komm, der Heiden Heiland, Bach; Chorale in E major, Franck; Prière du Christ, Messiaen; Acclamations, Langlais.

Beverly Ratcliffe, Buffalo, N.Y. — St. Paul's Cathedral Dec. 12: Prelude and Fugue in C minor, Bach; Variations on a Noël, Dupré.

Thomas McBeth, Princeton, N.J. — Trinity Church Dec. 14: Fugue, Gabrieli; Variations on Warum betrübst du dich, Scheide.

Alfonso Vega Nuñez, Morelia, Mexico — Church of the Good Shepherd, Corpus Christi, Tex. Oct. 12: Trio Sonata 1, Fantasie and Fugue in G minor, Bach; Happy Little Shepherds, In the Manger of Bethlehem, Jiménez; Two Sacred Songs, Torres; Mexican Scherzino, Noble; Meditation, Lobato; Epilogue for Pedals, Langlais; Transports of Joy, Messiaen.

Jack Ruhl, Fort Wayne, Ind. — First Presbyterian Church Dec. 24: All My Heart This Night Rejoices, David Johnson; Divinum, Mysterium, Robert Hebble; Shall We Give to the Child of Mary, Guinaldo; Variations on In dulci jubilo, Charles Hoke; The Shepherds, Messiaen; Winter, Confused, Withdraws, Guinaldo; Rejoice Christians, Bach; Concertino, Rohlig; Chorale and Fugue on From Heaven Above, Pachelbel. Fanfare, Festival Musick, Sowerby; O Hail This Brightest Day of Days, Bach. A chamber orchestra assisted in the Handel, Rohlig and Sowerby and played several numbers without organ.

Dale Gene Rider, Lamoni, Iowa — Grace College senior recital, RLDS Church Dec. 7: Gugue in G major, Bach; O Sacred Head, Kuhnau; I Call to Thee, Bach; Behold a Rose, Brahms; O God, Thou Faithful God, Karg-Elert; Chorale in A minor, Franck; Passacaglia, Berlinkski; Improvisation on Crimond, Thiman; Petite Suite, Bales.

Frederick Burgomaster, Buffalo, N.S. — St. Paul's Cathedral Dec. 26: Swiss Noël, Daquin; Rosa Mystica, Brahms; Greensleeves, Wright; Gelobet seist du, Walcha; Les Bergers, Dieu parmi nous, Messiaen. Jan. 9: Vater unser, Doppelbauer; Wie schön leuchtet, Reger; Fugue in G minor, Wir glauben all', Bach.

Rosalind Mohnsen, LeMars, Iowa — First Central Congregational Church, Omaha, Neb. Dec. 7: Trio Sonata 5, Bach; Chorale in B minor, Franck; Te Deum, Song of Peace, Epilogue, Langlais; Three Improvisations, Brindle; Scherzo, Symphony 6, Vierne; Fast and Sinister, Symphony, Sowerby.

Helen Henshaw, Albany, N.Y. — Union College, Schenectady Feb. 8: Grand Jeu, Du Mage; Basse et Dessus de Trompette, Clérambault; Offerte sur Vive le Roy, Raison; Adagietto, Bizet; Prayer of Christ, Transports of Joy, Messiaen; Nave, Rose Window, Thou art the Rock, Byzantine Sketches, Mulet.

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

robert anderson
SMD FAGO
Southern Methodist University
Dallas, Texas 75222

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

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

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

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

Henry Bridges
First Presbyterian Church
Charlotte, North Carolina

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

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

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

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

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

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

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

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

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

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

ROBERTA BITGOOD
First Congregational Church
BATTLE CREEK, MICHIGAN

Robert Clark
School of Music
University of Michigan
Ann Arbor

DONALD COATS
ST. JAMES' CHURCH
NEW YORK

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

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

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

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

Programs of Organ Recitals of the Month

Roberta Gary, Cincinnati, Ohio — Corbett Auditorium, Feb. 11: Ciacona in F minor, Pachelbel; Sonata, Gruenwald; Passacaglia and Fugue in C minor, Bach; Chaconne in A minor, David.

George E. Tutwiler, Pittsburgh, Pa. — First United Methodist Nov. 1, St. John's Lutheran, Ambridge, Pa. Nov. 11: Rigaudon, Campra; Elevation, F. Couperin; Sinfonia: God's Time Is Best, Jesu, Joy of Man's Desiring, Bach; Suite for a Musical Clock Handel; Voluntary 8, Stanley; Trumpet Tune, Purcell; Aria, Concerto 10 for strings, Handel; Air and Gavotte, Wesley; O World I now Must Leave Thee, Blessed Are Ye Faithful Souls, O God Thou faithful God, Brahms; Fanfare, Jackson; Adagio, Nyquist; Chant de Paix, Langlais; Now Thank We All Our God, Bach-Fox.

Calvary United Methodist Church, Somerset, Pa. Dec. 14: Pastorale, Le Prologue de Jesus, arr. Clokey; Suite for a Musical Clock, Handel; Jesu, Joy of Man's Desiring, Bach; Voluntary 8 in D minor, Stanley; At the Cradle of Jesus, Bingham; Nativity Suite, Held; Greensleeves, Purvis; Noël Provençal, Bedell; Adagio, Nyquist; Gesu Bambino, Toccata: Creator of the Starry Heights, Yon.

David Mulbury, Cincinnati, Ohio — Corbett Auditorium Jan. 6: Prelude and Fugue on a Theme of Vittoria, Britten; Fantasie, Christensen; Vom Himmel hoch, Walcha; Serene Alleluias, Messiaen; Symphony in G, Sowerby; Sonata, Huston.

Walter Eichinger, Seattle, Wash. — Plymouth Congregational Church Dec. 10: Lo, How a Rose, In dulci júbilo, Schroeder; Sleepers, Wake, Krebs; Little Partita on two Christmas Chorales, David; From Heaven above to Earth Come down, Pachelbel, Pepping, Bach.

Betty Valenta Albany, N.Y. — Union College, Schenectady Jan. 11: Bergamasca, Frescobaldi; Toccata and Fugue in F major, Bach; Impromptu, Vienne; Fugue, Honegger; Suite Breve, Langlais; Variations on Victimae Paschali Laudes, Jiri Roppek.

John Hofmann, Buffalo, N.Y. — St. Paul's Cathedral Jan. 2: Introduction and Toccata, Walond; Fugue a la Gigue, How Lovely Shines the Morning Star, Toccata and Fugue in F; The Old Year Has Passed Away, In Thee is Gladness, Bach.

Joyce Jones, Waco, Tex. — Baylor University Dec. 2: Concerto in A minor, Vivaldi-Bach; Pastorale, Kuchar; Allegro in G. Beethoven; Miniature, Rossi-Karg-Elert; Passacaglia and Fugue in C minor, Bach; Allegro, Concerto 10, Handel; Aria and Giga, Loeillet; Communion, Orgelmesse, Ahrens; Toccata on Lobe den Herren, David; Prelude and Fugue in D major, Bach.

Alan Davis, Bloomington, Ind. — Speedway Christian Church, Indianapolis Nov. 23: Prelude and Fugue in C major (fanfare), Bach; Josef est bien Marié, Balbaster; Noël Grand eu et Duo, Daquin; Trumpet Tune and March, Clarke; Trumpet Tune, Cebell, Trumpet Voluntary, Purcell (Alan Servers, trumpet); Sonata 2, Mendelssohn; Puer Natus Est, Titcomb; Gesu Bambino, Yon; Greensleeves, Vaughan Williams; Nativity Suite, Held; Fanfare on Hark, the Herald Angels Sing, Wyton; Suite Gothique, Boëllmann.

Fred Tulan, Stockton, Calif. — Honolulu Cathedral Dec. 24: Salve Regina 1969, Dupré; Microsonata, Cochereau; Première communion de la Vierge, Messiaen; Homage to the memory of Debussy, DeFalla; Prélude sur l'Introit de l'Epiphane, Duruffé; Vision Cosmique, Guillou; Vocalise, Messiaen; Toccata, Symphony 2, Dupré. Elizabeth McCreary assisted in the Messiaen Vocalise.

Anton Godding, Rochester, N.Y. — Lutheran Church of the Incarnate Word Dec. 5: Prelude and Fugue in E flat, Saint-Saëns; Sonata 2, Bach; Ballade for English Horn and Organ, Sowerby (with Ruth Dahlke); Verset pour la fête de la Dédicade, Messiaen; Sonata on Psalm 94, Reubke.

Owen W. Brady, Beverly Hills, Calif. — St. Paul's Cathedral, Los Angeles Jan. 9: Prelude and Fugue on Vom Himmel hoch, Pachelbel; Trumpet Tune in C, David Johnson; Herr Jesu Christ, Nun komm der Heiden Heiland, Bach; Tu es Petra, Mulet.

Robert F. Twynham, Baltimore, Md. — Cathedral of Mary Our Queen Jan. 4: La Nativité, Messiaen (complete).

Audrey O'Connell, Los Angeles, Calif. — St. Paul's Cathedral, Dec. 19: The Nativité du Seigneur, Messiaen (complete).

Donald Willing, Denton, Tex. — Inaugural recital, Wheaton College, Norton, Mass. Dec. 7: Grande Pièce Symphonique, Franck; Toccata in C sharp, Arthur Hall; Aria, Scherzo, Symphony 6, Vienne, Passacaglia and Fugue in C minor, Bach.

Joseph Running, Sewanee, Tenn. — University of the South Nov. 9: Fugue in E flat, Bach; Voluntary in D minor, Stanley; Solo for Flute Stop, Arne; Kommst du nun, Bach; Lobe den Herrn, Karg-Elert; Komm Gott Schöpfer, Bach; Variations on Veni, Creator, Duruffé; Roulade, Bingham; Scherzo, Leighton; Carillon-Sortie, Mulet. Dec. 7: Durch Adams Falls, Homilius; Liebster Jesu, wir sind hier, Wachtel auf, Krebs; Les Enfants de Dieu, Messiaen. First United Methodist Church, Manchester, Tenn. Nov. 16: from above Bach fugue, Leighton, plus Variations on Mein junges Leben, Sweetlinck; Concerto in G minor, Camidge; Prayer, René Vienne; Toccata, Gigout; Psalm 19, Marcello; Festival Postlude, Vincenz Goller (latter two with brass quartet).

John Ditto, Evansville, Ind. — First Presbyterian Church Dec. 9: Noël Suisse, Noël Grand jeu et Duo, Daquin; Prayer, Franck; Prelude and Fugue in C major, Bach; The Nativity, Langlais; In Bethlehem's Low Stable, Jesus Good above All Other, Lift Up Your Heads, Walcha; Variations on a Noël, Dupré.

Richard P. Delong, Mansfield, Ohio — St. John's Church Dec. 24: Overture: To Us a Child Is Given, Four Orgelbüchlein Chorales, Bach; Noël 10, 12, Daquin; Il n'est rien de plus tendre, Dandrieu; Fantasy on Old English Carols, Best; Greensleeves, Wright; Christmas Suite 2, Edmundson; Acclamations, Langlais.

Maurice Hinson, Louisville, Ky. — Southern Baptist Seminary Dec. 5: Rondo in G, William Brown; Federal Overture, Benjamin Carr; Sonata 2 in E, Variations on Dainty Davie, Alexander Reinagle; Battle of Trenton, James Hewitt; Rondo, Raynor Taylor; Yankee Doodle with Variations, Anon.

William H. Turner, Atlanta, Ga. — St. James United Methodist Dec. 7: From Heaven High, Pachelbel; Noël Grand Jeu et Duo, Daquin; Toccata and Fugue in D minor, Bach; Behold a Rose, Brahms; Silent Night, Barber; Chorale in A minor, Franck; Greensleeves, Carol Rhapsody, Purvis.

John Upham, New York City — St. Paul's Chapel, Trinity Parish Dec. 10: Wachtel auf, Bach, Krebs, Walther, David; Nun komm' der Heiden Heiland, Prelude and Fugue in E minor, Bruhns; Dec. 24: Magnificat in A major, Dandrieu; Nun komm' der Heiden Heiland (three preludes), Chorale Prelude and Fugue on the Magnificat, Bach. Dec. 31: Three Noël's, Daquin; Von Himmel hoch, (two versions), In dulci júbilo (two versions), Bach; Partita on Gelobet seist du, Böhm; Prelude and Fugue in C major, Böhm.

Elisabeth Hamp, Champaign, Ill. — First Presbyterian Church Dec. 14: Concerto 2 in G minor, Camidge; Echo Scheidt; Noël 6, Daquin; Nyland, Dale Wood; Ar Hyd y Nos', Edmundson; Joy of the Redeemed, Dickinson; Cantilena, Gordon Binkerd; Sicilienne, Duruffé; Fanfare, Purvis; Silent Night, Barber; Pastorale, LeRoy Hamp; Children of God, Messiaen; Toccata and Fugue in D minor, Bach. LeRoy Hamp, tenor, shared the program.

Robert M. Finster, Rochester, N.Y. — Twelve Corners Presbyterian Church Dec. 10: Wachtel auf, Bach; Nun komm, der Heiden Heiland, Buxtehude; Concerto in D minor, Vivaldi-Bach; Fantasy, Choral and Toccata on Veni Emmanuel, Corliss Arnold; Wie schön leuchtet, Hyfrydol, Manz; Carol, Whitlock; All praise to Thee, Eternal God, Lenel.

William A. Lange, Alhambra, Calif. — St. Paul's Cathedral, Los Angeles Dec. 12: Fantasie in G, Bach; In dulci júbilo, Drischner; Wie schön leuchtet der Morgenstern, Buxtehude; Two settings of Picardy, Harold Owen; Te Deum, Langlais.

David Tate, Bridgeport, Conn. — United Congregational Church Dec. 3: Prelude and Fugue in C, Lübeck; Four Pieces for the Church, Philip Gehring; Prelude, Fugue and Chaconne, Pachelbel.

Donald L. Books, New Haven, Conn. — St. Paul's Chapel, Trinity Parish, New York City Dec. 3: Prelude and Fugue in C major, Allein Gott in der Höh, Toccata and Fugue in F major, Bach.

William P. Crosbie, Los Angeles, Calif. — St. Paul's Cathedral Dec. 26: In dulci júbilo, Bach; Noël, Mulet; Behold a Rose, Brahms; Greensleeves, Purvis; Fantasie on Carols, Gray.

HOWARD KELSEY
Washington University
Saint Louis, Mo. 63105

GEORGE E. KLUMP
DIVISION OF THE ARTS
DALLAS BAPTIST COLLEGE
DALLAS, TEXAS 75211

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

ROSALIND MOHNSEN
Westmar College
Calvary Methodist Church
LeMars, Iowa

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

ARTHUR P. LAWRENCE
Doc. Mus. Arts, A.A.G.O., Ch.M.
Saint Mary's College and
The University of Notre Dame
Notre Dame, Indiana 46356

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

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

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

William MacGowan
All Saints Church
Pasadena, California

Warren
PHILA. & PENNA.
NORDEN

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

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

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

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

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

gilbert m.
martin
christ united methodist church
kettering, ohio

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

Jack Ossewaarde
St. Bartholomew's Church
New York

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

PHILLIP STEINHAUS
organist

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

Programs of Organ Recitals of the Month

Larry King, New York City — Trinity Church Jan. 8: Wie schön leuchtet, Buxtehude; Pastorale in F, Bach; Toccata, Sowerby. Jan. 13 (with Harold J. Liebermann, trumpet): Fanfare in C major, Purcell; Trumpet Voluntary in D major, Clarke; Concertino in C, Torelli; Concerto in G minor, Handel; Sonata in D, Trumpet Tune Cebell, Purcell. Jan. 29: Agincourt Hymn, Dunstable; Fancy in A minor, Tomkins; Echo Voluntary, James; Introduction and Toccata in G, Walond; Air, Wesley; Prelude and Fugue on a theme of Vittoria, Britten.

Charles Jordan, Alexandria, La. — St. George's Episcopal Church, New Orleans Dec. 14: Prelude and Fugue in D major, Buxtehude; Creator of the Stars of Night, A lovely Rose is blooming, Schroeder; Josef est bien marié, Balbastre; Shepherds came, their praises bringing, Praised be Thou, Walcha; Four Orgelbüchlein Chorales for Advent, Come Now, Saviour of Mankind, Sonata 6, Prelude and Fugue in C major, Bach.

Rosa Belle Albright, Norfolk, Va. — Larchmont United Methodist Church Dec. 7: Trumpet Voluntary, Stanley; Good News from Heaven, Pachelbel; Musical Clocks, Haydn; Prelude and Fugue in C major, Bach; Ave Maris Stella, Dupré; Lo, How a Rose, Davidson; Sonata 2, Hindemith; Nativity Suite, Held.

Caroline Colengrander, James Martindale, Hamilton, Ont. — St. Enoch Presbyterian, Dec. 5: Dundee, Parry; Comfort Ye My People, O Come, O Come Emmanuel, Dundee, Peeters; Sonata 6, Handel; Sleepers Wake, Bach, Karg-Elert; Come Redeemer of Our Race, Buxtehude, Bach; Gavotte, Bach; Hyfrydol, Manz.

Dennis Michno, New York City — Trinity Church Jan. 22: Prelude and Fugue in D minor, Bach; Herr Christ, der einig' Gottes Sohn, Buxtehude; Suite Médiévale, Langlais.

Herbert Burtis, Red Bank, N.J. — Church of the Ascension, New York City Dec. 10: Suite on Tone 1, Clérambault; La Nativité du Seigneur (complete), Messiaen.

Robert Burns King, Burlington, N.C. — First Presbyterian Church Nov. 23: Passacaglia and Fugue, Bach; Sonata 2, Hindemith; Grande Pièce Symphonique, Franck.

Robert Sutherland Lord, Pittsburgh, Pa. — Rollins College, Winter Park, Fla. Dec. 22: Chant de Paix, Langlais; Prelude and Fugue in E minor, Bach; The Ecumenical Book, Langlais; Prelude and Fugue in G minor, Dupré.

Frick Fine Arts Building, U of Pittsburgh Feb. 3: Four Versets on Ave Maris Stella, Titelouze; Fugue and Caprice 2, Roberday; Passacaille in G minor, L. Couperin; Offertoire sur les Grands Jeux, F. Couperin. March 3: all-Bach: Nun danket alle Gott, Herr Gott, nun schleuss den Himmel auf. Partita on Sei gegrüßet, Toccata in F major.

Grayson Brottmiller, Sterling, Ill. — St. John's Lutheran Church Dec. 7: Prelude, Delande; Flute Solo, Arne; Trumpet Tune Bonduca, Purcell; Noël and Variations in G, Daquin; Toccata Basse, Bedell; Come Thou Saviour of the World, Bach; In dulci jubilo, Buxtehude; Toccata and Fugue in D minor, Bach; Pièce Symphonique, Tournemire; Scherzo, Finale, Symphony 1, Vierne; La Nativité, Langlais.

Joel H. Kuznik, Fort Wayne, Ind. — Concordia Senior College, Dec. 7: In quiet Joy, Dupré; Saviour of the Nations Come, Link; O Saviour, Rend the Heavens Wide, Kukuck; Christmas Pastorale, Klein; Shepherd's Music, Rohlig; Coventry Carol, Link; How Brightly Shines the Morning Star, Bornefeld; Behold a Rose, Brahms.

L'nda Louise Marek, Knoxville, Tenn. — Washington, D.C. Cathedral Nov. 23: Prelude in C minor, Jesus Christus unser Heiland, Bach; Variations on a Recitative, Schoenberg; Prelude, Toccata, Durullé.

Robert Gant, Conway, Ark. — Russell auditorium, Georgia College, Milledgeville March 3: Suite, Alain; Noël Grand Jeu et Duo, Daquin; Fantasia and Fugue in G minor, Bach; Psalm 130, Persichetti; Suite, Durullé.

Karin J. Gustafson, Glens Falls, N.Y. — St. Peter's Church, Albany, N.Y. Jan. 2: Fantasia in G major, Bach; Chorale Dorien, Alain; Alleluys, Preston; Cantabile, Franck; Outbursts of Joy, Messiaen.

Allen R. Mills, Albany, N.Y. — Cathedral of All Saints Jan. 18: Prelude, Sicilienne, Du:uffé; Toccata and Fugue in D minor, Bach; Improvisation on the Sanctus.

Virgil Fox, New York City — Philharmonic Hall, Lincoln Center Jan. 18: Marche Religieuse, Guilmant; Trio Pièces, Pierné; Sonata on Psalm 94, Reubke; Variations on America, Ives; Fanfare, Harry Rowe Shelley; Andantino in D flat, Lemare; Fantasia Chorale and Fugue on Wie schön leuchtet, Reger.

Timothy L. Zimmerman, Allentown, Pa. — Trinity Church, New York City, Jan. 8: Prelude and Fugue in G minor, Buxtehude; Glory to God (duet), Prelude and Fugue in C minor, Bach; Litanies, Alain. Interchurch Center, New York Jan. 12: Same Bach, Buxtehude, Alain plus Fanfare, Cook; Sonata on Tone 1, Lidon; Le Jardin Suspendu, Alain; same program at Princeton Theological Seminary Jan. 5.

J. Thomas Strout, Los Angeles, Calif. — American Lutheran Church, Billings, Montana Feb. 8: Prelude and Fugue in F sharp minor, Buxtehude; Trio Sonata 5, Bach; Fantasia and Fugue in G minor, Bach; Dieu parmi Nous, Nativity Suite, Messiaen; Chorale in B minor, Franck; Carillon de Westminster, Vierne.

Roberta Hunter, Oakland, Calif. — Temple Hill Dec. 9: Prelude and Fugue in D major, Bach; Tiento de quarto tono, Araujo; Prelude and Fugue in F sharp minor, Buxtehude; Sonata 6, Mendelssohn; Toccata, Villancico y Fuga, Ginastera; Le Banquet Céleste, Messiaen; Concert Piece, Peeters.

Kenneth Denton, Mount Holly, N.C. — Dedicatory First Baptist Church Nov. 23: Fanfare, Jackson; Vom Himmel hoch, Pachelbel; Pastorale, All' Offertorio, Zipoli; Prelude and Fugue in A minor, Bach; Sonata 2, Mendelssohn; In dulci jubilo, Schönster Herr Jesu, Schroeder; Toccata in B minor, Gigout.

Allan Willis, Bridgeport, Conn. — United Congregational Church Dec. 17: Come Now, Saviour of Mankind, Come Jesus, From Heaven Above, Bach; Pastorale, Franck; The Snow Lay on the Ground, Gehrenbeck; Prelude on Silent Night, Barber; Paean on Divinum Mysterium, Cook.

Irene Robertson, Los Angeles, Calif. — First Church of Christ Scientist, Beverly Hills Jan. 5: Prelude and Fugue in G minor, Trio Sonata 3, Bach; Sonata 3, Mendelssohn; Gothic Prelude, DeLamarter; Trois Hymnes, Dupré.

john h. schneider

Calvary Presbyterian Church
Riverside, California

JOSEPH SCHREIBER

Independent Presbyterian Church
Birmingham-Southern College
Birmingham, Alabama

ALEXANDER SCHREINER

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

WILLIAM SELF

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

Robert Shepher

Organist - Choirmaster
SECOND PRESBYTERIAN CHURCH
Indianapolis, Indiana 46260
Recitals

L. ROBERT SLUSSER

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

RICHARD M. PEEK

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

Franklin E. Perkins

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

ROBERT SMART

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

ADOLPH STEUTERMAN

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

ARTHUR A. PHILLIPS

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

Wendell Piehler

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

Orrin Clayton Suthern, II

Professor of Music
Organist-Conductor
Lincoln University, Pa.

FREDERICK SWANN

The Riverside Church
New York City

MYRTLE REGIER

Mount Holyoke College
South Hadley, Massachusetts

St. John's Cathedral

Jack Edwin Rogers
Jacksonville, Florida

LAUREN B. SYKES

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

George Norman Tucker

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

WILBUR F.

RUSSELL

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

DON B. RYNO

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

HANS VIGELAND

Westminster Church
Temple Beth Zion
The Buffalo Seminary

WILLIAM
FRANCIS
VOLLMER

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

RUSSELL SAUNDERS

Eastman School of Music
University of Rochester

K. BERNARD SCHADE
S.M.M.

STATE COLLEGE
EAST STROUDSBURG, PA.
Workshops and Lectures
The Kodaly Choral Method

W. WILLIAM WAGNER

MT. LEBANON METHODIST CHURCH
Pittsburgh, Pennsylvania

WA-LI-RO

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

william whitehead

2344 center street, bethlehem, pennsylvania

sally slade warner

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

DEUX DANSES A AGNI YAVISHTA (1934) — During the Colonial Exposition of Paris in 1932, Jehan Alain was fascinated by the musicians heard in the pavilion of the "Comptoirs Français de l'Inde." He returned many times to the Exposition to hear them and to watch them dance. This influence will mark all his work from this period.

In the Hindu Pantheon, Agni Yavishta, that is to say "Agni, the Very Young," is the god of fire. The two dances which are dedicated to him, therefore, are two short "Sacred Fire Dances."

"Allegro" may be taken to mean "allegro molto." Detach the first fifth well, to give the impression of a leap (dancel), accentuating the second fifth. m. 9, 10: Note the "rall." The stroke (-) over the C-sharp indicates the habitual lengthening of the duration.

m. 21: "Un peu plus lent" — both hands on the Positif.

m. 25: right hand on the Hautbois.

m. 30: both hands on the Hautbois.

m. 32 and following: There is a dot missing on the first chord. Play it staccato on the Hautbois and play the second chord on the Positif.

At m. 41 begin the accelerando and continue it as much as possible to m. 46.

m. 47: Pas vite — very slow. Mark well the first of each group of two slurred 8th notes.

"Plus animé" — obviously faster. Always mark well the two-note slurs in the left hand.

m. 61: The slur should include the entire group of notes (also the quarter) as at each appearance of the theme.

"Un peu plus animé" — very much faster.

m. 70 and 73: Slightly stress the first beat.

m. 78-83: Emphasize the first beat.

m. 84, 85, 86: Slightly slower.

m. 87: Tempo primo.

m. 97: Same tempo as "Plus animé," end of m. 52.

m. 109: Tempo primo. Pédale: Principal 8' solo.

m. 119, 120, 121: lengthen the second beat.

m. 121: Lengthen greatly the quarter on the second beat and barely repeat the following 8th-note, almost without articulating it.

SUITE POUR ORGUE (1934-36) — Although the official judges withheld their approval of the *Intermezzo* of Jehan Alain, the "Société des Amis de l'Orgue" awarded him a prize in 1936 for his *Suite*. This is the same Society which sponsored that memorable concert in 1937 in the Église de la Trinité in Paris, where the composers themselves gave the first performance of *La Nativité du Seigneur* of Messiaen and the *Trois Pièces (Variations sur un thème de Cl. Janequin, Le jardin suspendu, Litanies)* of Jehan Alain. The

The Organ Works of Jehan Alain: Part II

By Marie-Claire Alain

Translated by Irene Feddern

public, all connoisseurs that they were, probably didn't suspect that they were present at a musical event such as is presented only a few times in a century.

Prepared for a composition contest, the *Suite pour Orgue* is certainly one of the most elaborate of Jehan Alain's works. It gives an idea of what his music could have been, had he the time to "work out" his masterpieces instead of tossing them on paper in the form of "Notes."

Originally, the work began with *Variations*. It was not until later that Jehan Alain added the *Introduction*.

At the beginning of this *Introduction* is the note: "Doux et Fluide." [Omitted in 1959 edition. — trans.] These words describe the work so well that it is almost impossible to translate them. This first page must be played while thinking about flowing water; about sand which slips through the fingers. Note that, except for one deliberate dissonance in the course of the second line (G-natural against G-sharp) the first seven measures contain only consonant chords (sixth chords, six-four chords.) It is the unexpected linking of these chords which gives the impression of dissonance.

Observe the composer's registrations. Adopt a rather calm, very supple *Andantino*. Rest slightly at the end of each group as is indicated by the horizontal mark in m. 2.

m. 8/9: The pedal should contain only the coupled Positif. Slur the pedal G's with the B's played with the left thumb. (Same thing for C-sharp and E in m. 9/10.) On an organ with the G. O. as the second manual, use very soft Flutes 8 and 4 on the G. O., or couple the Positif to the G. O., with no stops drawn on the G. O.

Ritard slightly the last chords of m. 10 before the reprise of the theme on the Positif.

Rather than coupling the Récit to the Positif, I would suggest the Flutes 8' and 4' on the G. O.

m. 20: Adagio — twice as slow.

m. 22: *Andantino* (quarter — c. 104) Not too slow, very lyrical. Observe the composer's registration as much as possible: Gambe douce and solo Salicional. For lack of a pretty Salicional, use a soft Principal.

m. 28: Broaden a little before the

reprise of the theme. From the last chord of the measure, play both hands on the Récit. The last B of the pedal is B-flat (despite the preceding B-double-flat.)

m. 30: Positif: Add more 8' foundation stops.

"Poco piu lento:" the tempo relationship is given by the groups of three in m. 46, groups which have the same value as the quarter notes of m. 47.

m. 34: Récit and Positif coupled to G. O. with Bourdon 8' and Flûte 8'.

m. 44 and 45: "Molto rubato" — quasi recitativo e legato.

m. 45: last F should be F-natural.

m. 46: Return to the tempo of m. 22, the quarters of the triplet of m. 46 having the same value as the quarters of m. 22 or m. 47.

m. 49: first D (right hand) should be D-flat.

m. 50: last B in the pedal should be B-flat.

Maestoso: Registration: Pédale — Principals 16', 8', 4'; G. O. and Positif: foundation stops 8' and 4' with Principals.

m. 57: take off the 4' stops.

m. 61: Pédale: couple the Positif to Pédale or draw flûte 8' solo.

m. 64: Both hands on Récit.

m. 64 and following: Accelerate greatly up to "molto riten."

m. 67: *Maestoso*: Same tempo as m. 53. The theme is inverted. The two manuscripts bear the notation "G. O. instead of the Positif."

m. 69: Pédale: Draw G. O. to Pédale only.

Adagio: twice as slow.

m. 74: Observe the composer's registration in this "da capo" where he wished to make the pedal line more prominent with a 16'.

m. 78: Pédale: last note should be B-flat.

m. 80: "molto riten." means rather "ritenuto poco a poco" up to the end.

Scherzo: Always rebellious against conventional forms, Jehan Alain begins his *Scherzo* with the Trio. The work is, however, constructed with much severity:

- A. Trio (m. 1 — 16)
- B. Scherzo (m. 17 — 40)
- C. Trio super-imposed on the rhythmic element of the Scherzo.

D. Scherzo (m. 57 — 81.) Then a super-imposition of the Scherzo theme with this same theme in augmentation.

E. Trio. Theme in augmentation super-imposed on the rhythmic element of the Scherzo. Consequently, one must keep an absolute rhythmic unity throughout the entire work.

Trio: The value of the 8th-note is given by the value of the quarter-note in measures 41 to 53. Rather slow. Ritard and broaden the ends of m. 3, 6, 9, and 12.

m. 17: Rigorously observe the articulation indicated by the composer.

Registration: I suggest: Récit: 8', 4', 2'; Positif: 8', 4', 2', Mixture; G. O.: 8', 4', 2', Mixture (Positif coupled); Pédale: Soubasse 16', Bourdon 8', Positif to Pédale.

(Avoid a too-heavy pedal registration, because of the fifths in m. 20, 28, and 36. Also Jehan Alain detested pedal registrations which were overloaded with 16' stops. The majority of his works call for the single Soubasse; many are written without any 16'.)

Allegro pesante: The "pesante" refers to the articulation and not to the tempo, which is rather rapid.

m. 17: Despite the C-natural and D-natural in the right hand, the last C and D of the measure are C-sharp and D-sharp.

m. 21, 22: Stress slightly the second beat.

m. 37: "Cédez beaucoup:" slower and with much rubato. If a registration with mixtures is used, it is pointless to add the 8' foundation stops.

m. 41: The registration is again typical of the Alain organ. For more continuity in this work, I suggest: right hand: Cromorne, Prestant 4', Mixture; left hand: 8', 4', 2'; Pédale: Principal or Flûte 8'; Maintain the Scherzo tempo.

m. 57: Return to the beginning registration. Stress the second beat.

m. 61 to 66: Stress greatly the first beats and accelerate the end of each measure.

m. 67: Rigorously observe the indications written between the staves "Cédez . . . A tempo." (Ritard . . . A tempo.) The horizontal marks, as always, indicate a lengthening of the duration. The dotted quarter of the pedal must be released when the left hand enters. Write in the corresponding rests.

m. 71: Add the Cymbales or Scharf.

m. 73 — 81: Accelerate progressively to a very rapid tempo, always stressing the first two 8th-notes of each measure.

m. 82: Add Cromorne, Hautbois, Trompette, and Clairon of the Récit and all possible Mixtures. Very rapid tempo. Composer's note: "One will have increased the tempo little by little from the beginning to here, where the tempo is exactly twice the first tempo."

m. 94: Tutti. Same rubato as in m. 37 or 67.

m. 98: Tempo of the beginning of

CHARLOTTE Organist	THE ATKINSON DUO	WILLIAM Flutist
ARMY AND NAVY ACADEMY CARLSBAD, CALIFORNIA	FIRST PRESBYTERIAN CHURCH OCEANSIDE, CALIFORNIA	
BOX 386, CARLSBAD, CA 92008		714/729-2990

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

DE PAUL UNIVERSITY
ST. VINCENTS CHURCH, CHICAGO

Edward D. Berryman, SMD	Warren L. Berryman, SMD
BERRYMAN	
Organist-Choirmaster WESTMINSTER PRESBYTERIAN CHURCH Minneapolis	Head, Organ-Church Music Dept. BALDWIN-WALLACE COLLEGE Berea, Ohio

Margaret	Melvin
DICKINSON	
University of Louisville Louisville Bach Society	
Calvary Episcopal	St. Francis-in-the-fields Episcopal

WAYNE FISHER

College-Conservatory of Music
University of Cincinnati

JOHN HOLTZ

Faculty: HARTT COLLEGE, University of Hartford

Organist: CENTER CONGREGATIONAL CHURCH, Hartford

david m. lowry
college organist

WINTHROP COLLEGE ROCK HILL, SOUTH CAROLINA

Betty Louise Lumby D.S.M. + F.A.G.O.

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

the Scherzo. Since few organs have a Salicional in the pedal, choose a rather loud 8' stop which will speak quickly, such as a Principal 8' or Gambe 8'. (One of the manuscripts asks for a pedal registration of foundation stops 16', 8', 4'.)

The detached notes pose a problem: most of the time, the listener does not discern them. Choose the registration carefully and articulate rather heavily.

m. 118: Jehan Alain liked to play low G-sharp and D-sharp in the pedal. This is not possible except with a very soft Soubasse; otherwise the resultant becomes intolerable. If there is a soft 32' stop at one's disposal, it may be added on the last note, without playing the D-sharp.

Choral: Naturally, this does not refer to a Lutheran chorale in the German sense of the term, but to a piece written in the style of a chorale.

My two brothers had a curious metaphor for certain types of musical pieces. They spoke of a "bottle basket," that species of metal basket which at first is empty and which leaves only the framework to be seen. Then one adds bottles one by one in such a manner that at the end they touch each other and there no longer remains any empty space. I do not know if this comparison is valid for people other than the Alains. For me, it is very descriptive. One starts with a frame and ends with an impression of plenitude. (Six voice choral of the third page.)

For this work Jehan Alain wanted a "shrieking" registration in the spirit of the medieval organ. He stated: "The mixtures must dominate the first half of the piece."

Here is my registration: Récit: Bourdon 8', 4', 2', Hautbois, Clairon; Positif: Bourdon 8', Principals 4', 2', Nazard, Tierce, Fourniture, Cromorne, Récit coupled to Positif; G. O.: Principals and Bourdons 8', 4', 2', Mixture; Positif and Récit coupled to G. O.; Pédale: Soubasse 16' and Bourdon 8' — Couple the three manuals to pedal.

It is of no importance if the registration is "coarse" — that is what the composer wanted! Refer, moreover, to the registrations of P. Mersenne.*

m. 1: Rather brisk tempo, about half-note = 80.

m. 11: Very expressive.

m. 17, 18: Phrase for the manual change.

m. 22: Very intense, as is indicated by the suddenly "charged" writing. Ritard slightly in measures 27, 28. Then "A tempo" for m. 29.

m. 30: Very expressive. Stress the sec-

ond quarter-note of the measure. Same remark for m. 46.

m. 31: Stress the last chord of the measure.

m. 37 to 44: Stress the melodic aspect of the upper voice. (One can read "espressivo" on one of the manuscripts.)

m. 50: Stress the last chord of the left hand.

m. 51: Stress the D-flat of the right hand.

m. 54: Stress greatly the G-sharp of the right hand, giving it its appoggiatura character. Same remark for m. 56 (first chord) and for m. 58 and 59.

Observe as much as possible the composer's registrations.

m. 60: Principals, all the Mixtures, and Reeds 8', 4' on all manuals (Remember that the Alain organ did not have Mixtures, just as the majority of the French organs in the 1930's.)

The "bottle basket" is now completely full. This six voice choral must give the impression of intense density.

m. 61: The B-flat of the soprano is tied to the B-flat of m. 62.

m. 62: The G is tied to that of m. 63.

m. 64, 65: phrase with both hands, but slur the pedal.

m. 76 and following: Observe the composer's registrations. Play very expressively.

m. 87: Récit: Tutti. Swell shades closed. This is indicative of a kind of reserve with Jehan Alain, who was anxious to avoid ending pieces "full speed ahead" so dear to Vierne and Widor. However, the impression given is a little disappointing. The composer would not have resented my playing this last chord on the G. O. with the full Tutti. The scope and intensity of the work make such a conclusion necessary for me.

LE JARDIN SUSPENDU (1934) — "The hanging garden, it is the artist's perpetual ideal, pursued and fleeting, it is the inaccessible and inviolable refuge..."*

As for the *Postlude pour Complies*, the performance of this work must give the impression of a dream.

Observe the composer's registration: Flûte 4' in the left hand, Viole de Gambe 8' in the right.

The tempo is slow, about quarter = 60. Allow the group of 8th-notes in measure 3 to sing freely.

m. 8: Slight lengthening of the duration of the first two beats.

Phrase between m. 13 and m. 14. If possible, observe the swell shade indications.

m. 26: I have adopted André Marchal's suggestion of switching the two hands: lower staff — right hand on

Gambe 8'; upper staff — left hand on Flûte 4', up to m. 37. Thus the performance is generally facilitated.

In the spirit of the note "Senza fretta" (without haste) one will ritard slightly the end of the second ascending scale (m. 27).

m. 32: Accentuate the rhythm by lengthening the initial rest a little and by stressing the F-flat, as asked.

m. 38: slightly faster. Interpret the "senza rigore" to mean "alla cadenza:" with much rubato. In the first edition the group of three notes should have been included under a triplet sign. The measures are very unequal, Jehan Alain not having concerned himself with writing 8/4, C, 5/4, 6/4, etc. [Corrected in 1952 edition. — trans.] The quarter-note beat remains the same throughout the whole section.

Registration: Bourdon 4' and Gros Nazard 5-1/3'. This is yet another characteristic of the Alain organ where the Gros Nazard was a very soft wooden rank. The English translation of this registration is completely erroneous! The best way to reproduce the desired sonority is to use a Flûte 2' with a Nazard 2-2/3', and to play one octave lower. Another good solution is: Quintaton 16' and Flûte 4'.

Play the triplets of the arabesque very freely, emphasizing the high notes.

m. 46: Pédale: Couple the Récit or draw a solo flûte 4' in the Pédale.

m. 51: At the time of the 1952 revision, we changed the arrangement of this passage which was uselessly complicated. The registration indication disappeared, the 32nd-notes being played on the Flûte 4' and Nazard 2-2/3'. (If you possess the first edition, it will be equally interesting to play the chaconne theme on the Gambe with the right hand and the 32nd-note arabesques with the left hand.)

m. 52: Pédale: Very soft foundation stops 16' and 32'. If you don't have a 32', play the fifth C-G on the Soubasse which gives a resultant 32'. (This is noted thus on one of the manuscripts.)

m. 54: Nazard alone. The word "alone" is missing in the English translation of the first edition.

Play the three groups of 32nd-notes beginning rather slowly and accelerating the tempo as if gathering speed.

m. 59: Lento e lontano. Beginning tempo.

CLIMAT (1934) — This is another one of those atmospheric pieces in which Jehan Alain takes flight for the land of dreams.

Assume a slow tempo, evoking a gently rocking. Phrase the right hand every two measures.

m. 25: The low C should be C natural (printing error.) [Corrected in 1951 edition. — trans.]

Observe the "sempre riten." from m. 31 to the end.

DEUX CHORALS (DORIEN ET PHRYGIEN) (1935) — These are the first two works published during the lifetime of Jehan Alain by Editions Hérèle (presently Consortium Musical), which explains why they are not contained in the Complete Works published by Leduc.

Explanation of the titles: *Dorien* and *Phrygien*. According to Maurice Emmanuel, the Dorian mode (Greek and not medieval) was the mode on E, and the Phrygian mode was the mode on D. Jehan Alain adopted this terminology although the medieval designations are generally used: D = Dorian, E = Phrygian, etc. This, and the fact that the two pieces are written in a modern idiom, has given rise to numerous debates over the choice of titles. The characteristic of the *Choral Dorien* is the "doristi" of Maurice Emmanuel; that is, the downward pull of the half-step *fa-mi* on the scale of E, such as one finds in the pedal part at the beginning of the work and then transposed at each repetition of the theme.

The characteristic of the *Choral Phrygien* is the interval A — B flat in the mode on D with which the composer plays with great subtlety, even if he doesn't escape a certain amount of chromaticism which is the result of Jehan Alain's own modal system, based on an extension of the Greek or Gregorian modes. This, mixed with a definite influence of Oriental music (*Danses à Agni Yavishita*) will lead Jehan Alain to a cultivation of certain modes in his last works which cannot be mentioned without evoking Messiaen's "modes of limited transposition." However, these are two separate phenomena even though produced in the same period, Messiaen and Jehan Alain having little musical rapport although they were good friends. Therefore, it would be false to speak of the influence of Messiaen on Alain or of Alain on Messiaen. A simple comparison of the rhythmic and harmonic style of the *Trois Danses* and of *La Nativité* suffices to dispel this idea.

Choral Dorien: Jean Langlais tells of having heard the first sketch of the *Choral Dorien* with the following rhythm:



However enticing this variant may be, we must abandon it, since Jehan Alain himself changed it into the present 9/4 measure.

Adopt, for this Choral, the "grand legato" of the Marcel Dupré school, that is, tie all common notes of the last two chords of the first measure. Phrase between m. 5 and 6, but slur the pedal. The same treatment for m. 10, m. 11, etc.

Stretch slightly the second beat of m. 11, corresponding to the first transposition. (Continued, next page)

August **MAEKELBERGHE**
Detroit

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

MARILYN MASON
CHAIRMAN, DEPARTMENT OF ORGAN
UNIVERSITY OF MICHIGAN
ANN ARBOR
"Miss Mason played with austerity and reserve, demonstrating anew her extraordinary facility..." Des Moines Register, October 5, 1964

LARRY PALMER
Norfolk State College
Trinity Lutheran Church
Norfolk, Virginia

Oswald G.
RAGATZ D. M. A.
Professor of Organ
INDIANA UNIVERSITY
Recitals Lectures

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

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

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

RUSSELL G. WICHMANN
Chatham College
Shadyside Presbyterian
Pittsburgh, Pa. 15232

Gambe, and play on the second beat, the fifth E-B, on the Positif Salicional 8' and Gros Nazard 5-1/3' (or Principal 4' and Nazard 2-2/3', one octave lower). This solution permits an uninterrupted linking.

m. 40: Pédale: Récit to Pédale coupler only.

m. 43: G. O.: Montre 8', Bourdon 8', Prestant 4' (Positif to G. O. coupled at 8' and 4').

m. 47: Add Doublette 2.

m. 48: Add Positif Plein Jeu, then on the second beat, add the G. O. Mixture.

m. 50: Add the Récit (foundation stops, Mixtures, Hautbois) and the Positif (Cromorne). In order to introduce the stops in a precise manner, I make a slight break between the chords of m. 48 and before m. 49.

m. 56: All the Reeds 8' and 4'. But no 16', not even in the pedal.

m. 59: Very rapid. Stress slightly the two tied 16th notes at the end of each group.

m. 60: The pedal must be as loud as possible, (Reeds 8' and 4' and all couplers), but still without any 16'.

m. 70, 71, 72: Accelerate as much as possible.

m. 74: The theme in the pedal obviously should be played in the same tempo as the first measures.

m. 82: Pédale: Take off the Reeds and the G. O. to Pédale coupler.

m. 84: Positif: Cromorne, Cornet décomposé, Cymbale. Observe the horizontal marks.

m. 87: G. O. — fortissimo. Keep the Reeds and couplers drawn. The tradition of playing these chords on the 8' foundation stops is wrong.

m. 90, 91: G. O. still fortissimo (with Reeds 8' and 4'). Play the chords with a very sharp staccato (as a whip-lash!).

m. 98: Take off the Cymbale.

m. 100: Take off the Cromorne while phrasing slightly before the second beat.

m. 101: Take off the 2' before the E.

m. 102: Take off the Flûte 4' before the C-sharp. Here it is essential to have this registration: Bourdon 8', Nazard, and Tierce, the harmonics being indispensable. (On the manuscript one can read "Take off stops, but leave the Tierce.")

m. 114: The Salicional may be replaced by a Régale, or a Voix Humaine. Restore the 3/4 indication at the beginning of this measure, and 2/4 at the beginning of the following measure.

m. 117: Ritard greatly. Add a horizontal mark on the E-flat.

m. 121: Add the Flûte douce only if it is very soft (if it gives the effect of a *decrescendo* when the Gambe is taken off); otherwise, retain the Gambe to the end.

VARIATIONS SUR UN THÈME DE CLEMENT JANEQUIN (1937) — Jehan Alain wrote this piece after a visit to the famous organ of the Petit-Andelys (17th century French organ, then untouched), a visit from which he returned enthusiastic. He fell in love with this old theme at the same time, reveling in the cadence with its alternation of modal sub-tonic and tonal leading tone. (F-natural, G, F-sharp, G.)

The work appears as a "return to the sources," in the purest French Classic spirit: *Récit de Hautbois*, *Récit de Cromorne*, *Récit de Cornet*, and *Tierce en taille*. No 16' in the pedal, which is another similarity with the French Classic school.

The metronome tempo (half note = 72) seems to me to be a little slow. It is not original.

It must be played, as Jehan Alain said, "with freshness and tenderness," and, as Gaspard Corrette said, "imitating the human voice as much as possible."*

This theme is a love song. The words of the first phrase are "The hope that I have of obtaining your fa . . . (vocalise) . . . vor."

Do not repeat the quarter note G's too distinctly in the first measure. Articulate them as a singer would.

m. 6: The same thing. The end of the phrase should be felt on the first G, the breath, and the return of the theme on the other three notes with the words "The hope I have."

Articulate between each long phrase, as a singer would in taking a breath. (m. 11, 19, 24, 26.) Phrase very slightly between the two half notes of m. 16.

m. 24, 25: Slightly slower.

m. 26: A tempo.

m. 29: the "riten." is indicated too early. It must be placed in m. 30.

Same remarks for the *Récit de Cromorne* which follows.

If the Cromorne is of the rather loud French type, it may be accompanied by the Bourdon 8' and Flûte 4'.

m. 51: The indication "main droite" (right hand) is not valid unless the Cromorne is found on the manual placed directly above the accompaniment manual. In place of this procedure, one will be forced to play the chords with the left hand, as legato as possible.

m. 64: "Piu vivo" (quarter note c. 112); Cornet without a 4': 8', 2-2/3', 2', 1-3/5'.

Consider the group of six 8th-notes as a notated ornament and play it in the Couperin manner, stressing the first note and accelerating the following.

m. 66: Phrase slightly before the last D-flat in the right hand. Observe this articulation each time the theme is present.

m. 72 to 77: rubato. Ritard slightly the ascending lines and pause on the highest notes.

m. 77: Ritard before the entrance of the theme.

m. 78: A tempo. Allow the upper voice to sing freely.

m. 82 lends itself to confusion. It is necessary to play on two manuals with one hand. From the top, on the third beat: E-flat on the Cornet; G on the accompaniment (play with the right thumb if the accompaniment manual is below, or with the second finger of the right hand, if the accompaniment manual is above the Cornet); B-flat on the Cornet (beginning of the *Tierce en taille*.)

m. 83: Left hand — A-flat (twice).

m. 86 and following: flexible. Always pause on the highest notes.

m. 90: Third beat — phrase between the two 8th notes of the left hand.

m. 93: Ritard slightly.

m. 94, 95, 96, 97: Very rhythmic and articulated. Given the rather low tessitura, I use the full Cornet here (with the Flûte 4').

m. 97: Ritard the last beat, then "a tempo" from the second beat of m. 98.

m. 106: Grave. Obviously slower (Cornet and Larigot 1-1/3').

m. 111: Phrase before the D-flat in the soprano and before the A-flat in the tenor, which will make the canon more evident.

m. 113: Ritard slightly.

m. 114: This measure is difficult to play, because the disposition of manuals changes with each organ. One must play on all three manuals at once. From the top: C, D, C, D, on the G.O. (right hand); A on the Cornet with Larigot (left hand); D, E, in the pedal (with the accompaniment manual coupled to the pedal — 8', 4').

From the second beat, one can take the chord D, E, A with the left hand again, which simplifies its resolution to D, F-sharp, A.

m. 125: Read "A tempo." This indication takes effect on the last 8th-note of the measure.

m. 129: "Lento" — "Rallentando" would be more exact.

*Gaspard Corrette, *Livre d'Orgue* (Paris: Schola Cantorum), Preface.
(To be continued)

Next month's installment begins with a discussion of *Litanies*.

SCHLICKER

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

Buffalo, New York 14217

1530 Military Road

brochure available

member APOBA

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

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

DURST & CO., INC.

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

The CHARLES W. McMANIS Company

Organ Builders

TENTH AND GARFIELD
KANSAS CITY 4, KANSAS



Ruhland Organs

DESIGNERS

BUILDERS

7715 Marlborough Avenue
Cleveland 29, Ohio

Phone: 216-884-1940

TELLERS ORGAN CO.

A
P
O
B
A

• EUCLID, OHIO: ST. WILLIAM R. C. CHURCH

3 Manuals, 26 Ranks

architects and builders
of custom instruments
created for a purpose

1906 — 1970

Erie, Pennsylvania

Reid Organ Co.

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

Santa Clara, California

ORGAN SERVICE - J. E. Lee, Jr.

KNOXVILLE, TENNESSEE 37901
Box 2061

Tuning - Maintenance - Rebuilding
Consultants

CREATIVE ORGAN BUILDING FOR ARTISTIC MUSICAL RESULTS

Greenwood Organ Company

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

The House Of Quality ORGAN SUPPLY CORPORATION



540 East Second St.

Erie, Pa. 16512

Suppliers to the organ trade



Klann INC.

MANUFACTURERS OF QUALITY ORGAN COMPONENTS

WHITE, SON COMPANY, INC.

SPECIALISTS IN THE MANUFACTURE OF

ORGAN LEATHERS

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

RUFFATTI

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

REPRESENTED IN CALIFORNIA
BY

RODGERS ORGAN STUDIOS

183 Golden Gate Ave.

San Francisco

RODGERS

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

861-1891

CHESTER A. RAYMOND, INC.

PIPE ORGAN BUILDERS

Rebuilding, Maintenance and Additions

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

Phone: 609-924-0935

DELAWARE

ORGAN COMPANY, INC.

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

252 FILLMORE AVE.

TONAWANDA, N. Y.

CLASSIFIED ADVERTISEMENTS

POSITION WANTED

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

WANTED—MISCELLANEOUS

WANTED — ORGAN BUILDER ABLE to lay out and construct Pitman chests. Wages highest in craft; will climb in line with your ability and enthusiasm. Many fringe benefits. Opportunity to join progressive, young company; widely advertised and respected. Best working conditions; big, bright shop, best machinery and tools; complete young work force; excellent administrative support. The door is wide open; are you the one to walk through? All replies strictly confidential. Address B-5, THE DIAPASON.

WANTED — FULL TIME ORGANIST needed. Vacancy for full-time qualified pipe organist exists at St. Olaf Lutheran Church, Austin, Minn. Congregation of about 5,800 baptized members. Interested candidates are urged to immediately contact either Kenneth Jensen, 707 9th St. NW (Tel. 433-9562) or Paul Heltne, 506 6th Ave. SW (Tel. 433-6715), Austin, Minn. for details concerning position. 49-rank three-manual Wicks. Salary negotiable.

WANTED — ORGANISTS WITH MECHANICAL ability to save your church money. Send your pneumatics and pouches to us for re-leathering. Factory methods. Highest grade leather used. 40 years experience. John J. Knepple, 21 Seventh St., Ansonia, Conn. 06401.

WANTED — 16' VIOLONE 44 PIPES AND 8' saxophone both must be Haskell (Estey) also want to hear from owners mutually interested in Aeolian and Duo-Art player pipe organs. Arthur H. Rebson, 6309 McPherson, St. Louis, Mo. 63130.

WANTED — SPENCER BLOWER, THREE or five horsepower single or three phase, send full specifications, serial numbers; motor blower; also chest magnets. William A. Thomas, South Egremont, Mass. 01258.

WANTED — TOY COUNTER, COMPLETE or incomplete, in any condition. Also need parts of toy counters such as beater assys, drums, etc. W. Scolnik, 36 Paramus Road, Paramus, N.J. 07652.

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

WANTED — KIMBALL THREE-MANUAL horseshoe console. Kimball orchestra bells and celeste. Bill Pilgermayer, 308 Harrison Ave., Glenside, Pa. 19038.

WANTED — MANUAL KEY DESKS, with ivory keys. No junk, prefer Aeolian-Skinner. Jim Sandling, 306 College, Red Oak, Tex. 75154.

WANTED — MANY CHEST AND RELAY magnets. State make, quantity, cost. Alfred Fosdal, 403 Medical Center Building, Medford, Ore. 97501.

MISCELLANEOUS

"THE HARPSICHORD", INTERNATIONAL quarterly for lovers of early keyboard instruments and music. Articles, interviews, photographs and illustrations by today's foremost artists. Comprehensive dissertations on buying, building, tuning, playing and maintaining harpsichords, clavichords, etc. Interesting and authoritative history of the entire baroque era. Full-page photographs and descriptions of early as well as contemporary instruments. Provocative columns. Rare letters. \$8 per annum. "The Harpsichord", Box 4323-D, Denver, Colo. 80204.

VICTOR PIANOS & ORGANS IS OPENING a new branch and will hire experienced organ salesman, player piano rebuilder, outside organ demonstrator, piano refinisher, organ repairman, church organ salesman. Send resume to 300 N.W. 54 St., Miami, Fla. 33127. 305-751-7502.

SMALL POSITIV PIPE ORGANS, EXQUISITE quality; ideal for church, chapel or home; prices begin at less than \$6,000 including installation. Made in Western Europe. For details write to Positiv Organs, P.O. Box 22128, Dallas, Tex. 75222.

RECENT REVOLUTION IN ORGAN Building by Miller, hardbound \$5.95. Many catalog reprints: Kilgen, Wuritzer, Hope-Jones, Marr & Colton, etc. Send for free catalog of all our books on organs and pianos. Vestal Press, Vestal 26 N.Y. 13850.

PIPE ORGAN SERVICE BUSINESS IN San Francisco area with 30 to 40 class A maintenance contracts. Will transfer only to 1st class organ mechanic. Circumstances require immediate action. Address B-4, THE DIAPASON.

ZIMBELSTERN — FINEST OBTAINABLE, made in Western Europe. Can be connected to any pipe or electronic organ. Custom equipped to fit your needs. Write Zimbelstern, P.O. Box 22128, Dallas, Tex. 75222 for further details.

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

PIPE ORGAN KIT — TWO-RANK PORTABLE organ for your chamber ensemble. Kit, \$900. Assembled and voiced, \$2,000. Olympic Organ Builders, 318 N. 36th St., Seattle, Wash. 98103.

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

FINE HARPSICHORDS, CLAVICHORDS made in diverse configurations and dispositions. Write or phone E. O. Witt, R3, Three Rivers, Mich. 49093. 616-244-5128.

S P E R R H A K E HARPSICHORDS AND clavichords. Excellent, dependable, beautiful. Robert S. Taylor, 8710 Garfield St., Bethesda, Maryland 20034.

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

FOR SALE
COMPLETE PIPE SHOP
Steel Mandrels 16 ft. to mixtures, tapered mandrels for reeds and feet, shear, 1/2 H.P. foot and body planer, 1 1/2 H.P. toe coning machine, sturdy tables, zinc pipe patterns, many small tools and gauges. Casting table and \$4600 material inventory. New York area. Asking \$6000. Address A-2, The Diapason.

BURTON
SOLID STATE SYSTEMS
for the
PIPE ORGAN
BUILDER-SERVICE MAN
3045 3rd Ave., Marion, Iowa, 52302

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

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

PIANO TUNING
Learn Piano tuning and repair with easy to follow home study course. Wide open field with good earnings. Makes excellent "extra" job. Write
American School of Piano Tuning
Dept. D, Box 707 Gilroy, Calif.

**STEINER
ORGANS, INC.**
1138 Garvin Place
Louisville, Kentucky 40203
Tracker • Direct Electric

Lilian Murtagh Concert Management



NITA AKIN



ROBERT ANDERSON



ROBERT BAKER



CLAIRE COCI



DAVID CRAIGHEAD



CATHARINE CROZIER

ANNOUNCING

EUROPEAN ARTISTS AVAILABLE SEASON 1970-71

MARIE-CLAIRE ALAIN	Oct. 1 — Dec. 15
MICHAEL RADULESCU	Nov. 1 — Dec. 15
HEINZ WUNDERLICH	Feb. 23 — April 2
SIMON PRESTON	April 15 — May 30
MICHAEL SCHNEIDER	April 15 — May 2
GILLIAN WEIR	Fall and Spring



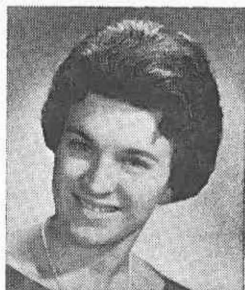
RAY FERGUSON



JERALD HAMILTON



CLYDE HOLLOWAY



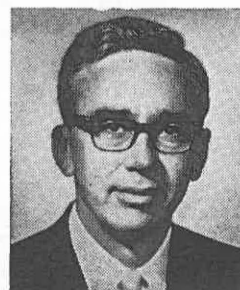
JOAN LIPPINCOTT



GERRE HANCOCK



WILMA JENSEN



DONALD McDONALD



MARILYN MASON



FREDERICK SWANN



WILLIAM TEAGUE



LADD THOMAS



JOHN WEAVER



WILLIAM WHITEHEAD