

# THE DIAPASON

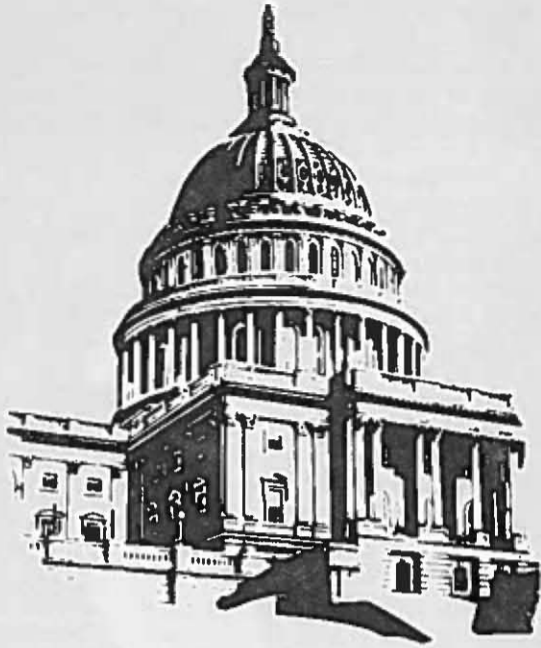
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WASHINGTON, D.C.



## 1970 A. G. O. MID-WINTER CONVENTION

Relieved of government members and workers for a few days between Christmas and New Year, the Nation's capitol was invaded by over 250 members of the A.G.O. who held their Mid-Winter "whatcha-ma-call-it" on Dec. 27, 28, 29, and 30. Headquartered at Washington's excellent Statler-Hilton Hotel just a few blocks from the White House, what is now officially a "convention," and what used to be called a "conclave," and what the Washington, D.C. Chapter suggests should be called a "congress," and what in reality is a gathering took place in warm and clear weather (for the Northerners, anyway). The convention Committee, headed by Geoffrey Simon, is to be congratulated for the fine arrangements. The hotel was convenient, comfortable, and reasonable in price as well as ideally located. Transportation to all events was good, and there was no premium of space on the buses. One might wish for better food than one got at the convention banquet, especially in view of the stiff registration fee (\$50), and one could also hope for better programs than were provided at the convention. On the whole, we were disappointed with the quality of the performance, particularly since we know that there are some fine musicians in Washington, D.C. who were not asked to perform for this convention. As usual at AGO conventions, too many events were scheduled on one day (particularly Wednesday, which sported a master class, five recitals, and a choral concert). The amount of organ music in that day was simply too much to digest. In self-defense, we have learned to read the program carefully, and then to avoid one or two events in order to catch our breath and clear our ears. Two events were scheduled as pre-convention concerts on Sunday evening. We did not attend the second, a concert of Jewish Music at Washington Hebrew Congregation. It did not begin until 9 p.m. after the concert at Washington Cathedral.

—RS

### The Cathedral Choral Society

The first concert of a busy week for the convention delegates probably pleased most of the organists present. It is not often that they hear music in

such an attractive acoustical setting. An organist is enchanted by the reverberant acoustics of the Washington Cathedral in spite of any practical limitations they might pose. On the other hand, the audience accustomed to hearing concert music in the less subtle environment of a typical symphony hall justifiably wants to hear the music clearly articulated, but clear this was not. For such imposing forces and premises, this concert represented little more than mediocre achievement. Although the soloists' pronunciation was exemplary, as was their vocal production (except for some straining and sharpening on the part of the tenor), the minor soloists, borrowed from the choir, and the choir itself were less successful in projecting the texts. French is a patently difficult language to sing, but oratorio demands clarity of narrative whatever the language. Just as important as textual clarity in this piece is clarity of pitch and rhythm. The pastorate qualities of *L'enfance du Christ* — the understatement of dynamics, orchestration, and rhythm in such uneventful length — make the work at best slightly fatiguing. It takes the most thorough approach to detail for this Berlioz to be convincing. On this occasion, the otherwise delicious reverberation became more a source of annoyance and confusion than it did a compliment to the music or even a cover for the lack of refinement. The well-balanced choral sound was often very lovely in and of itself, and the orchestral sound too seemed to enjoy itself in the bath of such warm acoustics, but the care and energy needed to make this a successful production were definitely missing.

*L'enfance du Christ*, Hector Berlioz. Helen Vanni, mezzo-soprano; David Lloyd, tenor; Richard Stilwell, baritone; Philip Booth, bass; The Cathedral Choral Society, Paul Callaway, conductor.

—Don Spies

### John Cooper

Monday morning did not come early, but, if one was not fully awake at 10 a.m. when John Cooper (organist-choirmaster, St. Anne's Episcopal Church, Annapolis, Md.) began his recital, the 1961 Casavant organ in the

First Congregational United Church completely did the job. It is without a doubt the loudest and harshest organ this reviewer has heard in a long time. And Mr. Cooper had difficulty playing it. Starting with unfortunate registrations with very predominant quints in harmonic texture and far too many mistakes in the Pachelbel, he never got loose in the Brahms which was played conservatively and wooden. The *E minor Prelude and Fugue* by Bach is no piece for some experts, let alone an inexperienced recitalist, and insecure rhythm and tempo in the prelude and a chaotically fast tempo which could not be controlled sufficiently defeated Mr. Cooper's playing of it. Things went better in the more modern music, but we still came away from the recital feeling that Mr. Cooper has much more practicing to do in order to "get things together" and make music out of these big pieces. It was clearly not the caliber one would expect at a national convention. Perhaps a less aggressive organ would have helped.

*Prelude, Fugue and Chaconne in D minor*, Pachelbel; *Fugue in A-flat minor*, Brahms; *Prelude and Fugue in E minor* (wedge), Bach; *Allegro from Symphony 2*, Vienne; *Cantilène from Suite Brève*, Langlais; *Dieu parmi nous*, Messiaen.

### Albert Russell

On the other hand, Albert Russell was completely at home at his 1969 Gress-Miles organ at St. John's Episcopal Church, Lafayette Square. In spite of an aggravating electronic reverberation system (without which music in this church is completely without any reverberation), and an organ that is far from ideally located (in the side of the chancel wall), Mr. Russell provided us with a lovely short recital preceding the opening service. His registrations were interesting, his grasp of musical phrase and form was excellent, and his playing was thoroughly professional. We wonder about those interpretive directions for the Walther Variations (*tranquillo, andante, un poco mosso*, etc.) which are definitely one editor's idea, not the composer's. In following these carefully, Mr. Russell did lose some of the phrasing of the chorale

melody as it got more ornamented throughout the variations, and the directions themselves do not seem to embody the idea of baroque *Affektenlehre*. One could not wish for a better performance of Duruflé's work on the name Alain. Obviously, Mr. Russell was in his glory playing this work for the convention.

*Fantasia in G*, Bach; *Partita on Jesu, meine Freude*, Walther; *Prelude et Fugue sur le nom d'Alain*, Duruflé.

### Festival Service

A service of Morning Prayer followed Mr. Russell's recital, members of his choir singing the psalms and canticles by Walter-Faxon, Arnatt, Sowerby, and White, most of which might be called large organ pieces with choral accompaniment. The choir was well rehearsed, produced an amazing amount of volume for a small group, did not sing with good intonation, and included too many soloists to make a good ensemble. Otherwise, Mr. Russell and his choir provided very fine service music. President of the AGO, Searle Wright, gave the address which was mostly about his own feelings regarding attitudes and priorities for the future of the Guild. Speaking informally, president Wright pointed to areas of Guild life that need attention. We hope that his address will find its way to the membership at large via Guild communication channels.

### Arthur Poister, Master Class

Monday afternoon was taken up at St. John's Episcopal Church where three local organists (Nancy Marchal, Unitarian Church of Arlington, Va.; Melvin Butler, First Congregational Church, Washington; Albert Wagner, Augustana Lutheran Church, Washington) played works by Messiaen, Bach, and Widor for Mr. Poister's remarks and criticism. Indeed, the playing of these three organists was so fine that one would have a difficult time delivering hard criticism of their playing. It was some of the best playing of the convention, and Mr. Poister made note of that. But he also found much to speak about regarding style, technique, detail of

(Continued on p. 2)

(Continued from p. 1)

interpretation, and general background. And few organ teachers will rival his humor, warmth, and experience.

—RS

#### National Presbyterian Church Concert

Because of the prominent publicity given this important new church and its Aeolian-Skinner organ, and because of the prime time programming of this concert (Monday evening), the expectation of an event of major consequence was in the air. Realistically enough, the great expectation was destined to fall short of fulfillment.

The building is impressive in its structural lines and detail but represents a basically conservative and dated neo-gothic approach. The organ is comprehensive and includes some nice voicing but suffers from poor placement and design. The program itself was interestingly planned but poorly executed.

Robert Glasgow (U. of Michigan, Ann Arbor) seriously disappointed the idealistic and intellectual segment of his audience with unorthodox registrations and manneristic phrasing, and even if he intended to show off the organ more than his own understanding of the music he did not succeed. The choice of pedal to balance the middle section of the opening Bach Toccata was not only inappropriate, it demonstrated how uneven and badly diffused the organ sound was. The same was true in the Franck Pastorale. Furthermore, the failure on the part of a recitalist of this stature to comply with the specific registration instructions of the composers (Franck and Alain), when the resources were at his disposal, had to be more arrogance than ignorance. The prolific technical slips and tediously time-consuming attention to setting pistons were all the more distracting because of the essential musical deficiencies.

The organ playing of William Watkins (Georgetown Presbyterian Church, Washington) was comparatively better, but the music was not nearly as demanding or exposed since it was an accompaniment to dance. The Erika Thimey Dancers started out with considerable promise. Their opening movements to the Herman Schroeder piece suggested a sense of joy and praise that was quite stimulating. However, the movements quickly grew monotonous, and it became apparent that the company's work lacked real depth. The succeeding dance realizations on Morton Feldman's *Intersection 3* (which was more Mr. Watkin's improvisation than it was Mr. Feldman's composition) and Messiaen's *Dieu parmi nous* were anything but original or inspired or even consistent. The case for dance in the church no doubt was hindered more than helped by this abortive demonstration on such a significant occasion.

Toccata in E, Bach; Pastorale, Franck; A Triptych of Fugues, Near; Premier Prelude profane, Deuxième Prelude profane, Climat, Premier Fantaisie, Deuxième Fantaisie, Litanies, Alain. — Robert Glasgow, organist.

Fanfare, danced to Herman Schroeder's Prelude opus 9,6; Holes-Space Density, danced to Morton Feldman's *Intersection 3*; The Rope, danced to Messiaen's *Dieu parmi nous*. William Watkins, organist; Erika Thimey Dancers.

—Don Spies

#### Smithsonian Institution

We arrived at the Smithsonian in mid-morning on sunny Tuesday, full of anticipation to see and hear the old instruments in the Hall of Musical Instruments. We entered the Hall to find that the scheduled program had been changed without notification (even to the convention committee). The instruments themselves were interesting and delightful enough, but, with such a large group in attendance, one could scarcely see them closely. The scheduled

demonstration-performance was reduced from 4 to 2 performers, and most of it was done by John Fesperman, a member of the Division of Musical Instruments staff and eminent musicologist. He played on an Eben. Goodrich chamber organ of c. 1815 from Boston, an Italian harpsichord made in 1694 by Nicolaus Dequoco (and tuned in meantone tuning), a harpsichord from Paris in 1760 by Benoit Stehlin, and an organ by John Snetzler of London, 1761. Mr. Fesperman also joined Robert Sheldon to play a Handel sonata for transverse flute (made by Sutter of Appenzell, Switzerland in the 18th century). All of the instruments are in good playing condition, and it was interesting to hear each's peculiar qualities. But, we cannot ignore Mr. Fesperman's playing. It is a shame that such an eminent and capable musicologist played so badly. There are good ideas and studied knowledge behind him, but his playing was amateurish and purely inferior from the technical standpoint. This was unfortunate, for how wonderful it would have been to hear these instruments played accurately with excitement, finesse and verve. Mr. Sheldon's flute playing did come close to these good qualities.

Pastorale, Zipoli; Toccata 9, Frescobaldi; Ordre 8, Couperin; Sonata in G opus 1,5 for flute and continuo, Handel; Voluntary 1, Boyce.

#### The Camerata Chorus

From the Smithsonian, we carried our anticipation with us down the street to the National Gallery of Art and its East Garden Court — a lovely place for a concert by a well-known chamber choir. And our anticipation was frustrated again. Very well rehearsed, the Camerata Chorus followed its conductor, Joan Reinthaler, through a mixture of motets and secular pieces old and new. We could not hear any clear enunciation of the texts, and it became obvious after two pieces that all of them would sound the same. This chorus has very little variety of dynamics, tone color, style, or expression with the wide variety of music that it sings. It also does not give much attention to details of style such as accompaniments (only the Carissimi oratorio was accompanied), various affects resulting from the prosody of different languages, or humor, sadness, gaiety, and other affects in the texts. It all made for a very dull concert. The program concluded with a performance of Carissimi's oratorio *Jonas*, a work that would seem to call for more instrumental support than a portative organ, and certainly far better singing than it got, particularly from John McConnell's (*Jonas*) consistently flat intonation.

Two Psalm Settings, Sweelinck; Five Noels, arr. Elliot Forbes; Petites voix, Poulenc; Allons, gais bergers, Costeley; O Maria diana stella, Anon. 15th century Italian Laude; Vergine il cui lignolo, Gabrieli; Ave Maria, Verdi; *Jonas*, an oratorio, Carissimi.

—RS

#### Preston Rockholt

Preston Rockholt's all-French program on the large 1965 Möller organ at the National Shrine of the Immaculate Conception on Tuesday afternoon was an effective balance of intelligently chosen repertoire and competent performance. Mr. Rockholt was clearly at home on an instrument he has known and played before. (He served Washington Cathedral's College of Church Musicians as director of studies from 1964-69, he is now prof. of music at Augusta College, Ga.) The program would have had a more convincing shape if it had simply been in chronological order. That would have put the arresting *Plein jeu* of Clérambault first and the exotic, mysterious Messiaen right before the clinching virtuosity of the Grunenwald pieces. There was some-

(Continued on p. 4)



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Peter Waring, director of the music program at Cazenovia College, has been appointed organist and music director of Grace Episcopal Church, Syracuse, N.Y., currently celebrating its centennial year. For 13 years prof. of church music and speech, as well as organist and choir director at the Episcopal Theological School, Cambridge, Mass., he has also served on the faculties of Bates College, Wellesley College, and the U. of New Hampshire. Among the churches he has served as organist and choir director is the Cathedral Church of St. Paul, Boston, Mass. Dr. Waring earned the AB and MA degrees from Harvard University and the DSM degree from Union Theological Seminary School of Sacred Music. He has published several anthems and arrangements, and he is the author of a handbook entitled "Worship, Christian Education and Music". During his year and a half in Central New York, he has appeared frequently as an organ recitalist. In addition to his regular teaching duties, he conducts the Cazenovia College Chorus and the Cazenovia Little Symphony. He is a member of the Committee on Worship and Arts of the Episcopal Diocese of Central New York. In his part-time post at Grace Church, Dr. Waring succeeds Mrs. Charles V. Willie. He officially assumed his responsibilities by sharing direction of the traditional service of nine lessons and carols on Jan. 3 with Mrs. Willie.



George Markey has accepted the position of director of music at the First Congregational Church, familiarly known as the Unitarian Church of All Souls in New York City. The choir is a professional group of 16 voices known as the Von Bernuth-Foote Memorial Choir. In addition to the regular services, a major musical work is being presented each month at the 11 a.m. service. Orchestral accompaniment is being used for many of these special services. The choir loft is in the rear gallery, and the church has one of the more alive acoustical environments of the city. The Guilman Organ School, of which Dr. Markey is director, has moved its headquarters and equipment into the church buildings, and the church plans to renovate and enlarge the organ at an early date. Following completion of the organ, an extensive recital series will be presented. This church was founded in 1819 largely through the efforts of Dr. Wm. Ellery Channing of Boston. The church has occupied four sites in Manhattan. The present structure of New England Georgian architecture was erected in 1932. The present minister is Dr. Walter Donald Kring.

HERMAN BERLINSKI, organist and choir-master at Washington, D.C. Hebrew Congregation, was invited to be guest conductor of the Spandauerkantorei in Berlin, Nov. 8, 1970. While in Berlin, Mr. Berlinski played several recitals.

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## FEATURES

- 1970 A.G.O. Mid-Winter Convention  
—A Report  
by the editor and  
Donald Spies 1, 2, 4, 6-7
- Annual Christmas Survey 16-17
- A Study of the Major Organ Works of  
Paul Hindemith  
by Emily Cooper Gibson 22-24

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NUNC DIMITTIS	8
CALENDAR	10
EDITORIALS	14
LETTERS TO THE EDITOR	14
REVIEWS	
Records	14-15
Books by James Wylly	15
HARPSICHORD NEWS	17
RECITALS	18-21
CHAPTER and ORGAN CLUB NEWS	25
CLASSIFIED ADVERTISEMENTS	28-27

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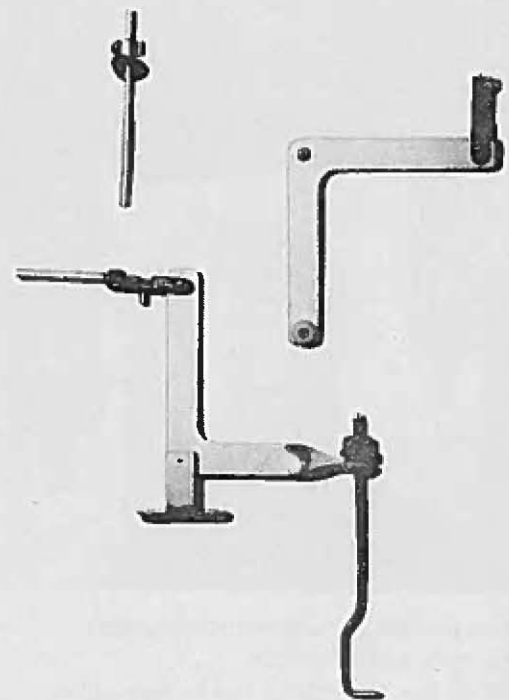
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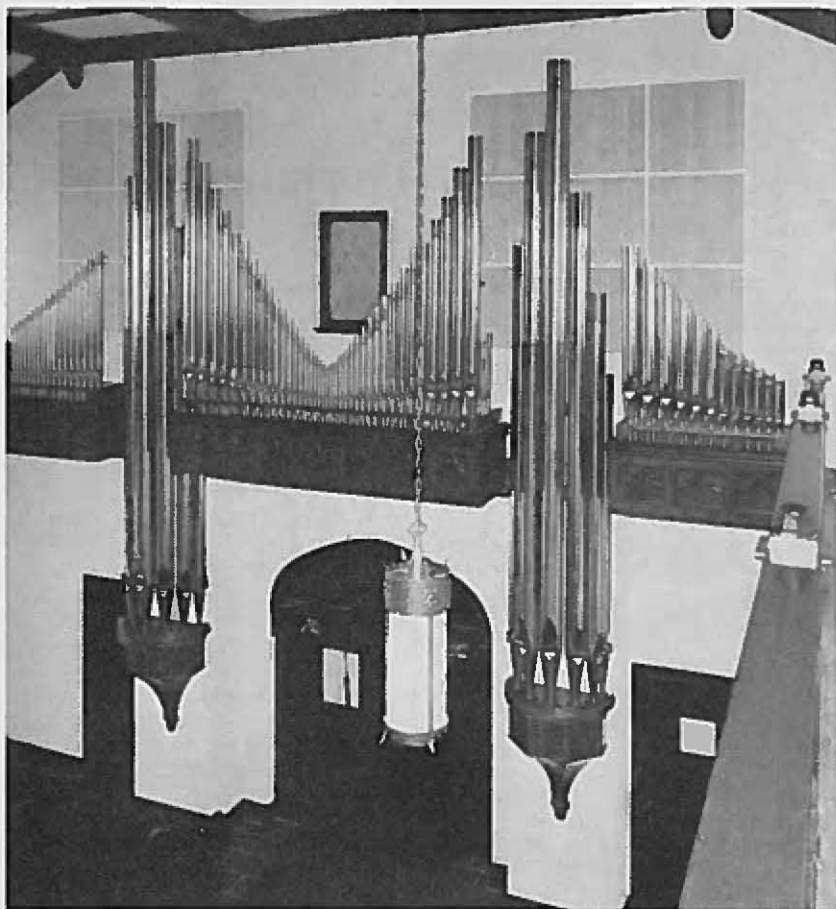
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thing disturbing about starting the program with this particular Messiaen group — in our opinion it would have been preferable in any case to play the whole of *Les Corps Glorieux* instead of just three movements, but that would have given the program entirely different dimensions. Despite the enormous size of the organ, its full ensemble is its least happy aspect. The instrument sounds best in its softer ensembles and solo stops. Its forte reeds and principals are very thick and strong. This was too evident in the climax of the Franck, in the loud movements of the Clérambault and in the Grunenwald. On the whole, Mr. Rockholt played with tasteful registrations, with a fine sweep, and with affectionate phrasing which was consistently geared to the architecture of the music.

*Force et agilité des corps glorieux, Joie et clarté des corps glorieux, Le mystère de la Sainte Trinité* from *Les Corps Glorieux*, Messiaen; *Fantaisie in A*, Franck; *Suite du Deuxième Ton*, Clérambault; *Preces, Jubilate Deo* from *Diptyque Liturgique*, Grunenwald.

— Don Spies

### Even-song

A perfectly marvelous service of Even-song was sung by a somewhat tired choir of men and boys (who had bused to Washington) from Trinity Church, Princeton, N.J. on Tuesday afternoon at the Church of the Ascension and St. Agnes. Under the direction of James Litton, this fine choir sang versicles and responses by William Smith of Durham, a psalm to plainsong formula with handbell accompaniment, canticles by Charles V. Stanford (we can't remember when we heard *them* last in this country), and John Paynter's aleatoric and exuberant anthem *Exultet Coelum Laudibus* with handbells. Following the service, the trebles sang Britten's *A Ceremony of Carols* with harp. That the boys were somewhat tired from travelling was sometimes obvious in their intonation, but one seldom hears a performance so musical, enunciation so clear, phrasing so delicate. If this choir sings this way when tired, how marvelous they must sing when fresh. We went away wanting to hear more from them. David Agler, organist of All Saint's Church, Princeton, did a fine job of accompanying the choir on a miserable organ.

### Banquet

Nondescript food, a very humorous and efficient master of ceremonies in the person of Paul Hume (Washington Post music critic), overlong speeches of welcoming, and an uninspired speaker who documented the impending doom of classical music in the U.S. with statistics we all are reading regularly, and pleaded for us to listen to the young (where have we heard this before? — not that we are against it . . . but all this provides few answers to complex problems) — all this characterized a characterless banquet until soprano Diana Beveridge took the stage and enlivened the proceedings. With an enormously sensitive accompanist, Norman Scribner, Miss Beveridge sang "Musical Gems of Yesteryear". They were *gems*. We shall not list those musical masterpieces here (there will be a flood of orders for the scores if we do). Miss Beveridge outdid Anna Russell, Florence Foster Jenkins, and herself in what has to be the most emotion-laden renditions of yesteryear we have heard since yesteryear. If it hadn't been so funny, we might have cried. After such good entertainment, the emotion-filled, or gem-filled, conventioners loaded into the buses for the Roller Skating Rink in Alexandria, Va. and a demonstration of the mighty Wurlitzer by Jimmy Boyce. We hear tell that the convention committee was still picking organists up off the roller skating rink in the wee hours of the morning. They never could skate!

David N. Johnson

Wednesday's marathon began slightly earlier than previous days with David N. Johnson (university organist at Arizona State U., Phoenix) giving a "nuts and bolts" session on *Improvisation for the Church Organist*. Demonstrating from the console of the new Lewis & Hitchcock (1970) organ at Augustana Lutheran Church (including ciphers), Dr. Johnson delivered his ideas on how a church organist might begin the process of preparing himself for the task of improvisation. Basing his techniques on harmonic theory, he demonstrated harmonic constructions beginning with the easiest and progressing to more difficult ones. He ended with an extended fugal improvisation on a chorale melody. One might ask, however, if improvisation is not more than learning a "bag full" of constructions (clichés) which are then brought to utilitarian use. The word "create" was never used, and the idea of the improviser as creator was set aside in favor of the improviser as manipulator.

— RS

### Andrea Toth

Here was surely the highlight of the convention week. Organ, organist, program, church, and audience combined and interacted in a musical experience of extraordinary quality. Here was a building of such integrity and simple elegance and an organ case of such appealing honesty that one was immediately struck by the rightness of the visual condition. And truth to tell, the organ and building sounded the way they looked. And what a glorious sound that was! Voicing even and clear. Ensemble rich and perfectly balanced. Contrasts smoothly effective. Tonal projection direct and yet poised.

Miss Toth chose pieces that made excellent use of the considerable tonal resources of this instrument (a 1969 Rieger) — from the Alain *Variations on a Theme of Jannequin*, which she played in a way to suggest new respect for the ancient Jannequin, to the ecstatic *Prelude and Fugue* of Dupré, which she played in as exciting a manner as its virtuosity demands. The de Grigny pieces may have been a bit more German than usual — for instance in the use of the thin krummhorn for the characteristically fat French cromorne, and the rather straightforward rhythmic expression. On the other hand, the Bach *E-flat major Prelude* had a French grace and sparkle to it acquired through exaggerated dotted rhythm and a zesty tempo. The Bach trio on *Allein Gott in der Höh' sei Ehr* would have profited from a slightly slower tempo, more articulation, and a simple 8 ft. stop in the pedal. Unfortunately the pedal was consistently behind the manual parts in this most difficult of all trios. The Hindemith piece made use of extremely imaginative registrations, all convincingly natural to the idiom. All in all, it was a recital to be long remembered. Bravo, Andrea Toth, Rieger Organs, and All Souls Church.

*Variations sur un thème de Clément Jannequin*, Alain; *Veni Creator, de Grigny*; *Partita on O Lamm Gottes, unschuldig*, Trio on *Allein Gott in der Höh' sei Ehr*, *Prelude in E-flat*, Bach; *Sonata 2*, Hindemith; *Prelude and Fugue in B opus 7,1*, Dupré.

—Don Spies

### Kent Hill

We didn't think it possible that two good recitals would come together with each other, but Kent Hill's recital after lunch on the large 2-manual Beckerath organ at Christ Lutheran Church was also a happy occasion. The church itself is small, and the room is acoustically dead, but the new Beckerath instrument is a real surprise for the listener — it has sparkle and clarity without sacrificing weightiness and gravity. And that is a minor miracle for an organ builder to produce in so small

(Continued on p. 6)

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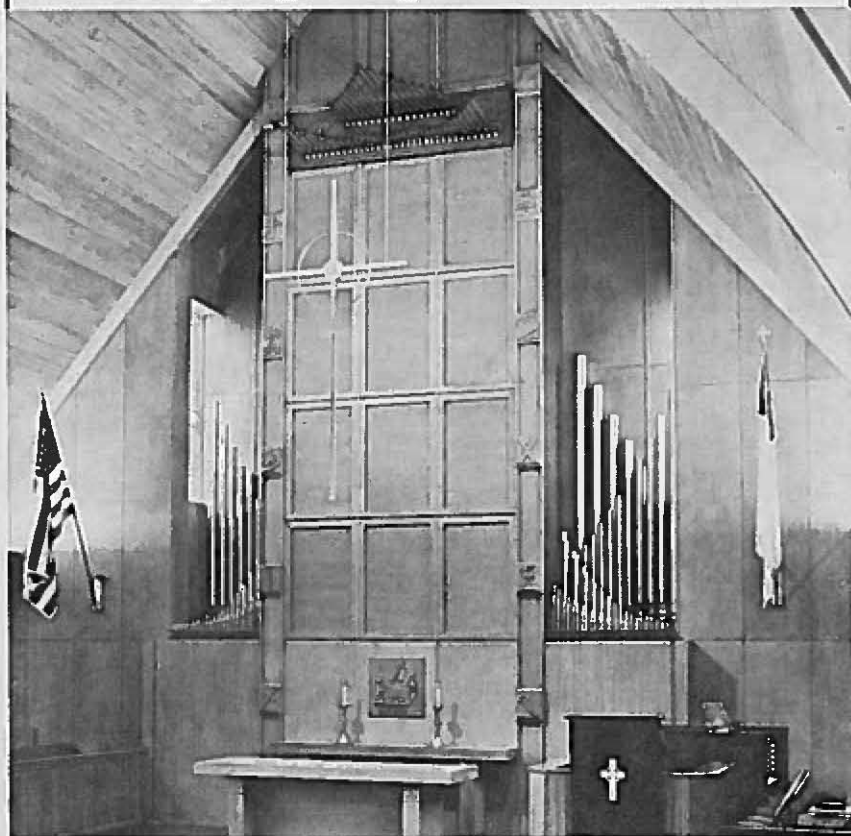
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(Continued from p. 4)

and intimate a room. Kent Hill (prof. of organ at Mansfield State College, Pa.) made good use of the instrument, choosing his registrations carefully, and with great variety. His beginning was cautious, and the *Prelude and Fugue in A minor* did not really warm up until close to the end of the fugue. Caution also took away some of the dance qualities of Daquin's *Noël Etanger*, but Distler's *Partita* succeeded with its verve and clarity. Although the playing of Langlais' *Méditation* was exquisitely controlled, it was the only piece on the program that wanted more space to live in. But, if anyone should think that a 2-manual *Werkprinzip* organ will not work for Romantic music, Mr. Hill's performance of the Reubke piece was outstanding testimony to the contrary. He played it and the organ as if he loved them dearly, and the verve and excitement of his performance seemed to indicate that he was "at home" doing just that. With fine, weighty and rich registrations, relentless drive, and clarity in spite of a fast tempo, Mr. Hill produced the kind of excitement that everyone wants to hear from this piece. And what more could be asked of a performer? We will want to hear Kent Hill many more times.

*Prelude and Fugue in A minor*, Bach; *Noël Etranger*, Daquin; *Partita on Nun komm der Heiden Heiland*, Distler; *Méditation* from *Suite Médiévale*, Langlais; *Introduction and Fugue* from *Sonata on the 94th Psalm*, Reubke.

Ronald Stafford

A program made up of only works of Sowerby, played in a "dead" room with the organ entombed deep in the walls of the building, all this was clearly not our "cup of tea". Ronald Stafford's recital at Christ Church (where he is organist), Georgetown, lacked musical phrasing and warmth. It was wooden playing, a disaster in such a dead room. And then too, those unending melodies of Sowerby's pieces, those overlong phrases need more sweep, warmth and drive to make them sound. Mr. Stafford was much more at ease when accompanying the songs (which were competently sung by Blanche Schulz, soprano). But the program, buried as it was in the midst of so much organ playing throughout the day, did nothing to help our drowsiness.

*Canon, Chacony and Fugue, Songs of Faith and Penitence, Pageant*, Leo Sowerby.

Billie Moore

Miss Moore (a doctoral candidate at Catholic U.) should not have been selected to play for a national Guild gathering. Her playing on the 1957 Acolian-Skinner at Georgetown Presbyterian Church was little better than many lower-class students could produce. Clearly, she has a long way to go before she begins to understand what organ music, and specific organ pieces which she plays, are all about. She can move her fingers and feet fast enough — this was shown in some of the Dupré variations, but others were simply not under control. Her conception of Bach's *E-flat major Prelude and Fugue* was more than eccentric, it was pathetically out of joint with its variety of tempi. If she is going to use swell pedal, stop additions and crescendo pedal in the music of Bach, then she must learn to do it without making mistakes in the process (we suggest that she not learn it in the first place — at least not with Bach). We were impressed at how grotesque Dupré's music can sound when interpreted and played badly. We suggest that Miss Moore needs to do a few more years of hard studying at the organ before attempting to play for a national audience of peers once again. With the technique that is already there, she could make it.

*Prelude and Fugue in E-flat*, Bach; *Variations on a Noël*, Dupré.

William Eckert

William Eckert got the chance to show off his new Holtkamp organ at Mt. Vernon College along with a group of instrumentalists which helped him play the program of chamber music. Although the instrumentalists were competent enough, the program left much to be desired. Either lack of practice, extreme nervousness, or some other reason caused Mr. Eckert to miss many notes, and play others wrong. Plagued by so many mistakes and with the insecurity that comes from them, none of the music really got to the point of being music, but was rather an exercise in note reading, valiantly trying to become music. The lovely small organ and enjoyable pieces could not salvage the amount of insecurity present. Too bad, for the setting and instruments were right, even at the end of a long day.

*Sonata in C, K336*, Mozart; *Sonata 2*, Pinkham; *Concerto 13 in F*, Handel.

Madison Choir and Madrigal Singers.

The last event of the convention took place where the convention began, in Washington Cathedral. But this time the performers were high school students under the direction of Robert Shafer. It is singularly noteworthy that such a difficult program should be done by non-professional young people, and even more noteworthy that they should give a good musical account of themselves with such a program. Although the Bach motet was accurate enough with the notes, the German text had some strange pronunciations (exchanging of the German "e" with "a") and that is excusable with such a young and inexperienced group of singers. The four settings of John Donne's *Divine Poems* by Russell Woolen (all of which were written for the Madison Choir, and two of which received their world premiere at the performance) are mostly atonal works, difficult to sing, and they would require repeated listening for this reviewer to do justice to any critique of them. The choir seemed to handle them well. The work composed by the choir's conductor was in much the same style, slightly aleatoric, and, again, beyond our familiarity to criticize. We assume that, with the composer conducting, the choir knew what it was doing. The closing work on the program, however, was not quite within the reach of these young people to do a really good job. We admire them for taking it on as a challenge (few experienced choirs would), but we think several mistakes were made with the piece. The mistakes were probably the conductor's. Mr. Shafer separated the three choirs according to Penderecki's directions — but too far apart from each other in the transept galleries and crossing of the vast Cathedral for them to hear each other adequately. The rapid speech which is sent "across" choirs in unison in this work was not successful, for they were too far apart from each other for the listener to hear the words "travel" among the choirs. And there were ensemble problems. Most importantly, there were some large inaccuracies in the performance, the most notable of which was the last chord. What should have been a major triad (the only recognizable one in the score), turned out otherwise. Since the sudden arrival at this triad (dissonant to the rest of the score) is one of the most striking affects of the piece, we were sorry to have missed it. But we still admire these young people for taking on such a program, and for working it out as well as it was done. It certainly was more interesting than other more experienced choirs we have heard. Madison High School of Vienna, Va. can be proud of its musical director and their choirs. We cannot exit from this review, however, without a word of caution. The tonal quality with which these

(Continued next page)

(Continued from p. 6)

young people sang was strained and harsh — even their physical appearance while singing was strained. We presume that this is the way they are being taught. And we fear for these young voices if that is actually the case, for such straining will most certainly ruin any voice with time. We feel even stronger about it because of the youth of the singers. It would be a real shame to ruin them this young because of neglect by the conductor. Along with this was an appearance of fatigue that sounded out in performance. Could it be that Mr. Shafer drives these young people to the point of fear and fatigue to get these marvelous results? Of course, we don't know, and we hope that this certainly isn't the case.

Motet on Jesu, meine Freude, Bach; La Corona, Annunciation, Nativity, Temple, Russell Woollen; A Hymne to God the Father, Shafer; Stabat Mater, Krystof Penderecki.

In the midst of this program, to give the singers a rest, Robert Tate (assistant organist of the Cathedral) played the large Skinner organ. His selection of pieces for the organ and acoustics of the large edifice was superb. Using the grand English cathedral style, the piece by Wills showed off all of the organ, including those big high-pressed reeds. But we think that we will have to wait for another era to hear again such magnificent, sensitive, free, and delicate playing as Mr. Tate gave us in the two movements of Widor's symphony. It was clearly playing of another era with abundant tempo rubato, exquisite coloring in registration, magnificent control of very slow tempo, and breadth and depth of feeling. Mr. Tate must have been in another world as he played, for he surely transported us, even if we were momentarily awakened by the tinkling of the uncharacteristic cymbelstern stop in the fast movement of the Widor. No matter,

anyone who can play such as this has our permission to do a few odd stunts! Introduction and Allegro, Arthur Wills; Movements 2 and 4 from Symphonic Gothic, Widor.

**Conclusion**

Washington, D.C. is one of our favorite cities, and this trip provided us with as much fun as any we have had to the nation's capitol. Some things about the AGO Mid-winter Convention need to be questioned, however. We have often wondered just what the mid-winter gathering is supposed to achieve. What is its purpose? If it is to be just a gathering for some fun in the middle of the winter (and we won't spite anyone that fun) then it might better be concerned with a little more "unstuffy" fun. Or does it have a higher purpose? Although this convention had more local artists performing than others, it still had too many outside artists for it to become a good "local showcase" for national members to come and hear. As we have said before, there are some very fine performers in Washington who did not appear on this program. Had the over-all quality of performance been better, we would not mention this. Since this was a convention, it would seem that there should have been more reason for gathering a group of people (it is an expensive trip just for the fun of it). Lastly, we felt that there was a definite undertone to this convention that expressed the member's desire to "escape" for a few days, return to "the good old days" of music as usual, hear some of the good old pieces we all have heard time and time again, and generally bask in things the way we want them rather than the way they are. At this convention there was virtually no mention of what is happening in the churches and in our profession (drastic changes which affect us all), nor was there much new music. With few exceptions, a "museum culture" permeated

the performances of the convention. We would hope that the AGO, along with being a quality organization for the "greater glory of God, and for the good of His Holy Church" might also become a creative force within the life of God's people. Every convention ought to be an instrument of the creative force of musical people of the Guild. This one fell short of that goal.

— RS



Michael W. Secour has been appointed organist and choirmaster of Christ Episcopal Church, Little Rock, Ark. He assumes full-time direction of three choirs and will preside at a 3-manual Möller instrument installed in 1953 by Ernest White. Mr. Secour graduated in 1968 from California State College, Long Beach, where he earned the BA degree. He studied organ with William Paul Stroud and served as organist for the a cappella choir under Frank Pooler. Just completing a tour of duty with the U.S. Army, Mr. Secour has served for the past 19 months as chaplain's assistant and organist for the Episcopal congregation of Fort Benning, Ga. He recently performed a recital at the main post chapel, the program of which appeared in the December issue recital pages.

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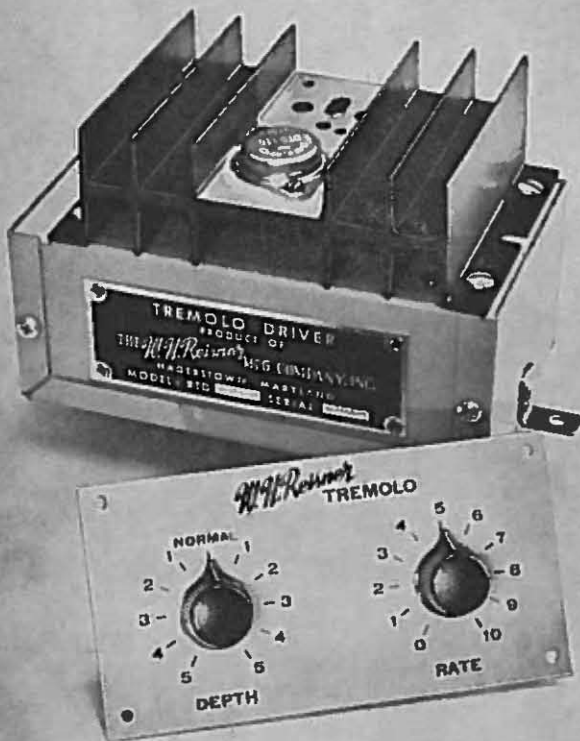
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Casavant Frères Limitée of St-Hyacinthe, Québec, has recently completed the installation of a three-manual organ in Elm Grove Lutheran Church, Elm Grove, Wisconsin. The organ is located in the rear gallery of the church and features a facade of 16 ft. principal pipes of burnished copper. The positive is divided into two chests, placed on the gallery rail. The first eight pipes of the 8 ft. rohrgedackt and of the 4 ft. schwegel in this division are also of burnished copper. Dr. Paul G. Bunjes of River Forest, Ill., acted as consultant to the church and designed the instrument.

**GREAT**

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 Principal 8 ft. 61 pipes  
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 Octave 4 ft. 61 pipes  
 Quinte 2 3/4 ft. 61 pipes  
 Octave 2 ft. 61 pipes  
 Mixture 4 ranks 244 pipes  
 Trompette 8 ft. 61 pipes.

**SWELL**

Salicional 8 ft. 61 pipes  
 Holzgedackt 8 ft. 61 pipes  
 Geigendprincipal 4 ft. 61 pipes  
 Rohrflöte 4 ft. 61 pipes  
 Blockflöte 2 ft. 61 pipes  
 Quintenona 2 ranks 120 pipes  
 Scharf 3 ranks 183 pipes  
 Schalmei 8 ft. 61 pipes  
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**POSITIVE**

Rohrgedackt 8 ft. 61 pipes  
 Spitzflöte 4 ft. 61 pipes  
 Schwegel 4 ft. 61 pipes  
 Nasat 2 3/4 ft. 61 pipes  
 Principal 2 ft. 61 pipes  
 Terz 1 3/5 ft. 49 pipes  
 Rauschzimbél 3 ranks 183 pipes  
 Krummhorn 8 ft. 61 pipes  
 Tremulant

**PEDAL**

Principal 16 ft. 12 pipes  
 Gedacktbass 16 ft. 32 pipes  
 Octave 8 ft. 32 pipes  
 Gemhorn 8 ft. 32 pipes  
 Choralflöte 4 ft. 32 pipes  
 Auszug 2 ranks  
 Mixture 4 ranks 128 pipes  
 Bombarde 16 ft. 32 pipes  
 ChalumEAU 8 ft. 32 pipes  
 Fagott 4 ft. 32 pipes

# NUNC DIMITTIS

LOIS STICE DICKINSON

Mrs. Lois Stice Dickinson, wife of the late Clarence Dickinson, died of a heart attack during a visit to Summit, N.J., Dec. 26, 1970. She was 72 years old and lived in New York City. At the time of her marriage to Dr. Dickinson in 1963, she retired as executive assistant, medical writer, and editor on public health affairs at the New York Academy of Medicine, a position she had held for 14 years. Earlier, for 15 years, she had been news editor of the Journal of the American Medical Association in Chicago. From 1941 to 1946, she had been with the medical division of the Office of Civilian Defense. With Dr. H. D. Kruse, a physician, Mrs. Dickinson was co-editor of "Pioneering in Public Health for Fifty Years".

Following her marriage to Dr. Dickinson, she collaborated with him in the editing and preparing of his record albums. For the last year and a half, Mrs. Dickinson had been working with Dr. and Mrs. Donald Winters of the School of Music of William Carey College, Hattiesburg, Miss., where the Clarence Dickinson Memorial Library of Church Music has been established.

Mrs. Dickinson is survived by five sisters and one brother. Funeral services were held at Lafayette Avenue Presbyterian Church, Brooklyn, N.Y., and burial took place in Kentucky.

EDITH M. BARNES

Edith M. Barnes, wife of the noted organist, author, organ architect and builder, and civic leader William H. Barnes, died Dec. 28, 1970 in Evanston, Ill. An accomplished pianist, Mrs. Barnes performed often in duo-concerts with her husband during the 1930's, and long-time DIAPASON readers will probably remember their photograph at the keyboards of the studio piano and organ in Dr. Barnes' Evanston home. Dr. and Mrs. Barnes were honored at a dinner given by Trinity Presbyterian Church, Tucson, in 1967 for their many years of devotion to music, the organ and acts of philanthropy. Tucson has been their residence since Dr. Barnes retirement. Mrs. Barnes is survived by her husband, 2 children, 5 grandchildren, and 3 great-grandchildren. Memorial services were held on Dec. 31 at the First Baptist Church, Evanston, Ill., where Dr. Barnes was for many years organist.

GORDON FRANKLIN MORRIS

Gordon Franklin Morris, ACCO, age 74, died Nov. 28, 1970 in Sonoma, Calif., after an illness of several months. He is survived by his wife, Lillian, of Sonoma and by his son, Dr. Theodore Morris, McGill U., Montreal, Canada. Mr. Morris, a Canadian by birth, served in the Canadian army during the First World War. An injury to his arm and hand delayed his musical career for a few years, after which time he was able to continue much good work as a teacher and organist-choir director. He studied with Healy Willan. After an active life in Canada, he moved to the U.S. some years ago and carried on with church duties and teaching. He also did much work in restoring, repairing, and tuning organs, and he rebuilt the organ in the Community Building in Sonoma. Mr. Morris, a former dean of the Redwood Empire Chapter AGO, and sub-dean of the Chapter at the time of his death, had worked faithfully in the Guild throughout his residence in the U.S.A.

NOEL GOEMANNE'S MASS for soloists, choir, congregation, brass, tympani, and organ was given its first performance on Nov. 30, 1970, by the choir for whom it is dedicated. St. Andrew Parish, Fort Worth, Texas, performed the work on the occasion of the dedication of a new organ and church building. The Mass received glowing reviews by Robert Douglas, music critic of the Fort Worth Star-Telegram, who gave the work a preview write-up before the performance.

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Alexander Anderson has joined the roster of organists under the personal representation of Gene Driskill of Concert Management: Artist Recitals, Inc. Mr. Anderson is organist of Knowles Memorial Chapel and lecturer at Rollins College, Winter Park, Fla. Born at Motherwell, Scotland in 1939, Mr. Anderson studied at the University of Glasgow, graduating with honors in 1961 with a MusB degree. He also studied at the Royal Scottish Academy of Music and Drama. He is a Fellow of the Royal College of Organists and an Associate of the Royal College of Music. In 1962 he continued his studies with Fernando Germani at the Accademia Chigiana, Siena, and the St. Cecilia Conservatory, Rome, on scholarships from the Italian government and the Caird Foundation. On returning to Scotland the following year, Mr. Anderson joined the teaching staff of the Royal Scottish Academy of Music, Glasgow, where he remained until he came to the U.S. in 1969. From 1963 through 1966 he was assistant organist at St. Giles' Cathedral, Edinburgh. Mr. Anderson has concertized considerably in Scotland, England and Germany, and he has broadcast regularly for the BBC. He has taken part in recordings with the choirs of St. Giles, Edinburgh, and Paisley Abbey choir on three recordings for the Decca label. Since coming to the U.S., Mr. Anderson has given recitals throughout the country in addition to his regular recitals at Rollins College.



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**10 February**

Mozart's Mass in C minor, Westminster Choir, Philharmonic Orchestra, Ling Tung, Philadelphia Academy of Music, Philadelphia, Pa.  
Albert Russell, St. John's Episcopal, Washington, D.C. 12:10 pm  
Jerald Hamilton, Our Savior's Church, Copenhagen, Denmark  
Marilyn Mason, harpsichord recital, Perth, Australia

**11 February**

Linus M. Ellis III, Grace Church, New York, N.Y. 12:30 pm  
Larry King, Trinity Church, New York, N.Y. 12:45 pm  
R. Chochrane Penick, harpsichord, Southwestern U., Georgetown, Texas 8 pm

**12 February**

Arthur Poister, workshop, Baldwin Wallace College, Berea, Ohio  
John Weaver, First Methodist, Springfield, Ill.  
Catharine Crozier, First Congregational, Oakland, Calif.  
Heinz Wunderlich, Emmanuel Episcopal, Seattle, Wash.

**13 February**

Arthur Poister, workshop, Baldwin Wallace College, Berea, Ohio  
Heinz Wunderlich, master class, Emmanuel Episcopal, Seattle, Wash.  
Jerald Hamilton, St. Alban's Cathedral, England

**14 February**

James and Carol Metzler, organ and piano, St. James Church, New London, Conn. 4 pm  
Rossini's Stabat Mater, St. Bartholomew's Church, New York, N.Y. 4 pm  
George Wilson, All Saints Cathedral, Albany, N.Y. 4:30 pm  
Baroque Chamber Quartet, St. Mary's Cathedral, Ogdensburg, N.Y. 7:30 pm  
Hedley E. Yost, First Presbyterian, Englewood, N.J. 4 pm  
Cherry Rhodes, All Souls Unitarian, Washington, D.C. 4 pm  
Carol Teti, First Baptist, Waynesboro, Va. 3 pm  
Lee Dettra, First Presbyterian, Sharon, Pa. 4 pm  
George Markey, Christ Lutheran, Allentown, Pa. 7 pm  
Gerald Bailey, Christ Church, Cincinnati, Ohio 4:30 pm  
The Westminster Choir, First Presbyterian, Fort Wayne, Ind.  
Marianne Webb, Westminster Presbyterian, Oklahoma City, Okla. 7:30 pm  
Burton Weaver, St. Mary the Virgin Episcopal, San Francisco, Calif.

**15 February**

Rollin Smith, The Mission Church, Boston, Mass. 3 pm  
Virgil Fox, Jones Aud., Kingsville, Texas  
Heinz Wunderlich, First Congregational, Los Angeles 8:15 pm

**16 February**

Clifford Clark, Trinity Church, New York, N.Y. 12:45 pm  
Allen Brown, Church of St. Paul the Apostle, New York, N.Y. 8 pm  
Martin Neary, Sacred Heart Cathedral, Newark, N.J. 8:30 pm  
Dello Joio's To Saint Cecilia and Bernstein's Chichester Psalms, Wayne Presbyterian, Wayne, Pa. 8 pm

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

**17 February**

Clair Johannsen, St. John's Episcopal, Washington, D.C. 12:10 pm  
Heinz Wunderlich, Army and Navy Academy, Carlsbad, Calif.

**18 February**

Larry King, Trinity Church, New York, N.Y. 12:45 pm  
Virgil Fox, San Antonio Symphony Orch., Theatre for the Performing Arts, San Antonio, Texas

**19 February**

Alec Wyton, Emmanuel Episcopal, Webster Groves, Mo. 8 pm  
Heinz Wunderlich, Texas Christian U., Fort Worth, Texas

**20 February**

Arthur Poister, workshop, Kansas State U., Wichita, Kas.  
Virgil Fox, San Antonio Symphony, Theatre for the Performing Arts, San Antonio, Texas

**21 February**

Walton's Belshazzar's Feast, St. Bartholomew's Church, New York, N.Y. 4 pm  
W. Thomas Smith, St. Mary's Abbey, Morristown, N.J. 4:30 pm  
Renaissance Choral Music, James Litton, Bristol Chapel, Westminster Choir College, Princeton, N.J. 4 pm  
Suzanne Spicer, Wayne Presbyterian, Wayne, Pa. 7:30 pm  
Heleen Henshaw, All Saints Cathedral, Albany, N.Y. 4:30 pm  
Robert S. Lord, Music for 2 choirs and 2 organs, Heinz Mem. Chapel, Pittsburgh, Pa. 3 pm  
Heinz Wunderlich, Westminster Presbyterian, Akron, Ohio 4:30 pm  
Wayne Fischer, Christ Church, Cincinnati, Ohio 4:30 pm  
Wilma Jensen, Second Presbyterian, Indianapolis, Ind. 8:30 pm  
Lois Jungas, Associated Mennonite Seminaries, Elkhart, Ind. 4 pm  
Choral Concert, Bethesda-by-the-Sea Episcopal, Palm Beach, Fla. 4 pm  
Susan Kopija, St. Vincent De Paul Church, Chicago, Ill. 3 pm  
Frederick Swann, Court St. United Methodist, Rockford, Ill.  
George Markey, Westminster Presbyterian, Lincoln, Neb. 4 pm  
Ronald A. Hough, First Baptist, Durant, Okla. 7:30 pm  
Mary Ann Schulz, Blessed Sacrament Church, Hollywood, Calif. 4 pm

**22 February**

Virgil Fox, Temple H.S., Temple Texas

**23 February**

Dennis Michno, Trinity Church, New York, N.Y. 12:45 pm  
Thomas Richner, Rider College, Trenton, N.J.  
Bradley Hull, Sacred Heart Cathedral, Newark, N.J. 8:30 pm  
Cherry Rhodes, First Presbyterian, Utica, N.Y.  
Heinz Wunderlich, Nativity Ev. Lutheran, Allison Park, Pa.

**24 February**

Lenten Anthems, Henry Glass Jr., Emmanuel Episcopal, Webster Groves, Mo. 8 pm

**25 February**

Hedley E. Yost, Grace Church, New York, N.Y. 12:30 pm  
Ted Alan Worth, Snyder H.S., Snyder, Texas

**26 February**

Richard Bouchett, Westminster College, New Wilmington, Pa.  
Wilma Jensen, National Shrine of the Immaculate Conception, Washington, D.C.

**27 February**

Seminar "The Future of the Organ in America", Westminster Choir College, Princeton, N.J.  
Clyde Holloway, RLDS Aud., Independence, Mo.  
Ted Alan Worth, Del Rio H.S., Del Rio, Texas

**28 February**

Heinz Wunderlich, Colby College, Waterville, Maine 8 pm  
Mozart's Requiem in D minor, St. Bartholomew's Church, New York, N.Y. 4 pm  
Ralph Ware, All Saints Cathedral, Albany, N.Y. 4:30 pm  
Choral Concert, First Presbyterian, Wilmington, N.C. 5 pm  
Mrs. Robert C. Millham, St. John's Episcopal, Columbia, S.C. 4 pm  
Verdi's Requiem, Bethesda-by-the-Sea Episcopal, Palm Beach, Fla. 4 pm  
Wilma Jensen, Westminster Presbyterian, Dayton, Ohio 8 pm  
Bach's St. Mark Passion, Gerre Hancock, Christ Church, Cincinnati, Ohio 5 pm  
Apollo Music Club, Wm. J. Peterman, St. Peter's Church, Chicago, Ill. 3:30 pm  
David S. Bowman, Trinity Lutheran, Hagerstown, Md. 7:30 pm  
Bach Festival, Kalamazoo College, Kalamazoo, Mich. 8:30 pm  
Martin Neary, St. Mark's Episcopal, Shreveport, La. 4 pm  
Frederick Elder, Oklahoma City U., Oklahoma City, Okla. 4 pm

C. Harold Einecke, Cathedral of St. John the Evangelist, Spokane, Wash. 4 pm

Frank C. Brownstead, St. Francis Episcopal, Palos Verdes, Calif. 8 pm

**1 March**

Heinz Wunderlich, master class, Colby College, Waterville, Maine  
Stravinsky's Mass, Cantata; Gesualdo's Sacred Madrigals, Central Presbyterian, New York, N.Y. 8:30 pm  
Ted Alan Worth, Artesia H.S., Artesia, N.M.

**2 March**

Charles Frost, Sacred Heart Cathedral, Newark, N.J. 8:30 pm  
Robert S. Lord, Heinz Mem. Chapel, Pittsburgh, Pa. 12:45 pm  
Marilyn Keiser, Caruth Aud., So. Methodist U., Dallas, Texas  
Clyde Holloway, First Baptist, Santa Ana, Calif.

**3 March**

Walter Baker, all-Bach, Church of St. Paul the Apostle, New York, N.Y. 8 pm  
Heinz Wunderlich, First Baptist, Greensboro, N.C.  
Bach Festival, Kalamazoo College, Kalamazoo, Mich. 8 pm

**4 March**

Heinz Wunderlich, master class, First Baptist, Greensboro, N.C.  
Bach Festival, Rollins College, Winter Park, Fla.

**5 March**

Bach Festival, Rollins College, Winter Park, Fla.

**6 March**

Ted Alan Worth, Civic Aud., Dodge City, Kansas  
Searle Wright, First Congregational, Long Beach, Calif. 2 pm  
Bach's Mass in B minor, Kalamazoo College, Kalamazoo, Mich. 5 pm and 8:30 pm

**7 March**

Bach's Thou Guide of Israel and The Lord Is My Shepherd, St. Bartholomew's Church, New York, N.Y. 4 pm  
David S. Bowman, Riverside Church, New York, N.Y. 5 pm  
William Whitehead, Rutgers State U., New Brunswick, N.J.  
Joel Krott, Tenth Presbyterian, Philadelphia, Pa. 5 pm  
Brahms' Requiem, Myron Leet, First Presbyterian, Wilkes-Barre, Pa.  
Heinz Wunderlich, All Souls Unitarian, Washington, D.C. 4 pm  
Garnell Copeland, Church of the Pilgrims, Washington, D.C. 5 pm  
Virgil Fox, Spelman College, Atlanta, Ga.  
Larry R. Rootes, Pilgrim Lutheran, Chicago, Ill. 3:30 pm  
James Moeser, U. of Colorado, Boulder, Colo. 8:30 pm  
Clyde Holloway, Pacific Lutheran U., Tacoma, Wash.  
Bach Festival, Kalamazoo College, Kalamazoo, Mich. 4 pm

**8 March**

Ted Alan Worth, Hope Aud., Garden City, Kansas

**9 March**

Rollin Smith, Church of Our Lady of Angels, Brooklyn, N.Y. 8:30 pm  
Virgil Fox, Pasadena Community Church, St. Petersburg, Fla.  
Heinz Wunderlich, So. Baptist Theo. Seminary, Louisville, Ky.

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**AMERICAN CHORAL DIRECTORS  
ASSOCIATION CONVENTION**

The American Choral Directors Association will hold their first independent national convention in the Muehlebach Hotel, Kansas City, Mo., Thursday, March 4 through Saturday, March 6, 1971. In addition to performing groups from across the nation, the convention will feature clinicians and panelists of international renown. A directors' choir will study under Wilhelm Ehmann, director of the Westfälische Kantorei (Germany) and author of *Choral Directing*. George Bragg, conductor of the Texas Boys Choir of Ft. Worth, will work with a choir of American boys in showing how to deal with the adolescent voice. Roger Wagner will conduct the final session of the three-day event.

The convention opens with a session by student ACDA members speaking out. ACDA president Charles Hirt will address the convention. The directors' choir will have three open rehearsals — Thursday evening, Friday morning and Saturday afternoon. An experimental worship service will climax the second day's activities which include sessions entitled "Thoughts of Choral Conductors: the Human Side" (Jim Bohart presiding, with panelists Howard Swan, Lara Hoggard, Donald Donaldson, Elaine Brown and Albert McNeil), and "Coping With the New Choral Sounds and Notation" (Robert Page presiding, together with Brock McElheran and Frank Pooler). In addition to Saturday's concluding session entitled "The Mass Through Five Periods" under Wagner, convention participants will attend "interest luncheons" at which they can discuss mutual problems with colleagues from other regions of the country. An afternoon session on "Rehearsing and Performing Choral Music of the Classical and Romantic Periods" will feature Howard Swan, of Occidental College, Los Angeles, Calif. Following the presentation of Ulysses Kay's "Parables", commissioned for the convention, there will be a presentation of honorary life memberships.



Cherry Rhodes has recently been appointed artist in residence at All Souls Unitarian Church, Washington, D.C. On February 14, for her third recital on the new Rieger organ, she will play an all-Bach program. Miss Rhodes was a recitalist at the 1970 National Convention of the AGO. Earlier this season she opened the recital series at the Anglican Cathedral, Ottawa, Canada, in a program broadcast by the CBC. Following graduation from the Curtis Institute of Music in Philadelphia, Miss Rhodes studied with Karl Richter in Munich, and with Marie-Claire Alain and Jean Guillou in Paris. At the Fifteenth International Competition of Music in Munich, 1966, she became the first American to win an international organ competition.

Program Chairman for the event is Morris Hayes, president-elect of ACDA and director of choral activities at Wisconsin State University, Eau Claire. Convention Chairman is Leonard Van Camp, director of choral activities at Southern Illinois University Edwardsville, Ill. Local Chairman is Harvey Maier of the Conservatory of Music, University of Missouri, Kansas City. Persons wishing more information about ACDA and the convention should contact Executive Secretary, R. Wayne Hugoboom, Box 17736, Tampa, Florida, 33612.

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Dr. Charles Huddleston Heaton, minister of music, Second Presbyterian Church, St. Louis, Mo., has been appointed Aeolian-Skinner representative for Kansas, Arkansas, Oklahoma, Missouri, Kentucky and Tennessee. Dr. Heaton is a graduate of DePauw University, Greencastle, Ind., and holds the master's and doctorate degrees from Union Theological Seminary School of Sacred Music, New York. He is also a Fellow of the AGO and a member of the honorary fraternities Phi Eta Sigma, Phi Mu Alpha, and Pi Kappa Lambda. Dr. Heaton is also director of music and lecturer at Eden Theological Seminary. He was director of music at Temple Israel, St. Louis, and he is widely known as an organ recitalist and lecturer on sacred music. Dr. Heaton has served as board member of the Artist Presentation Society of St. Louis, a national councillor and member of the board of examiners of the AGO. He has also issued a number of publications, including the Hymnbook for Christian Worship, A Guide to Worship Services of Sacred Music, and How to Build a Church Choir.

### CAPE COD ECUMENICAL CHURCH MUSIC CONFERENCE

The annual Cape Cod Ecumenical Church Music Conference, co-sponsored by the Craigville Inn Conference Center and the Cape Cod Chapter AGO will be held at the Craigville Inn Conference Center July 4 through July 10, 1971. The staff will include Marilyn Mason, head of the organ department at the University of Michigan, Ann Arbor; Alexander Peloquin, music director of Sts. Peter and Paul Cathedral, Providence, R.I. and composer-in-residence at Boston College; Judith Bennett, editor of the Sacred Dance Guild Newsletter and director of Sacred Dance in the Cornwall, N.Y. area. Other staff members are to be announced later. The conference is open to people of all faiths, including organists, choir directors, choristers, clergy, educators and music committee members. Further information may be obtained by writing to Cape Cod Ecumenical Music Conference, Craigville Inn Conference Center, Craigville, Mass. 02636.



Bonnie Beth Derby has been appointed assistant organist of St. Paul's Episcopal Church, Syracuse, N.Y. She will assist George W. Decker with services and choral work. Mrs. Derby holds a MusB degree from Baldwin-Wallace College, and a MMus degree from the University of Michigan. Her teachers have included Raymond F. Glover, Warren Berryman, John C. Christian, and Robert C. Clark. She is producer-announcer for the program "Orgelwerke" over WONO in Syracuse, and she was recently elected to be included in the 1970 edition of Outstanding Young Women of America.



Merrill N. Davis III, director of music and organist of Zumbro Lutheran Congregation, Rochester, Minn., has been appointed Aeolian-Skinner sales representative for Minnesota, Wisconsin, Iowa, Michigan, Indiana, Illinois, North Dakota, South Dakota, and Nebraska. Mr. Davis is a graduate of Wisconsin State University, La Crosse, and studied with Arthur B. Jennings at the University of Minnesota. His graduate work was completed at Southern Methodist U., Dallas, Texas, where he was a student of Dr. Robert Anderson and the late James Tallis. He has completed additional studies with Arthur Poister, Henrich Fleischer, and the late Willard Irving Nevins. In 1968 Mr. Davis traveled to Europe to study the work of continental organ builders. Mr. Davis has also served as organist-choirmaster at St. Clement's Episcopal Parish, St. Paul, Minn. Aeolian-Skinner instruments were installed at both St. Clement's and at Zumbro Lutheran Church during his tenure.

THOMAS MURRAY, 1966 AGO National Playing Competition winner, is on a 10-month leave of absence from Immanuel Presbyterian Church, Los Angeles. His recital appearances during this period have been at St. Stephen's Cathedral, Vienna; Grundtvig Church, Copenhagen; the Cathedral in Amiens, France; and the Christus Kirche, Bonn. At the invitation of the Vatican Radio, he recorded a broadcast-recital of contemporary American organ works, including pieces by Leo Sowerby, Vincent Persichetti, Myron Roberts, Clarence Mader and Searle Wright. Mr. Murray will return to his work in Los Angeles immediately after Easter.



Thomas Carswell has been appointed area representative for Aeolian-Skinner in Georgia, North Carolina, South Carolina, Alabama, Mississippi, Virginia, and West Virginia. A native of Augusta, Ga., Mr. Carswell began his study in piano at the age of five and on the organ at age thirteen. He began his first duties as a church musician at age 14 as organist of the Curtis Baptist Church, Augusta, one of the largest churches in Georgia. He served two other churches before entering Baylor University. In addition to his study or organ and piano at Baylor, he studied voice with Miklos Bencze, former basso with the Budapest Opera. Mr. Carswell has been soloist with many groups throughout the South. He has been minister of music at Lake Park Baptist Church, Augusta, First Baptist Church, Toccoa, and First Baptist Church, Savannah. He is presently organist-choirmaster at the Northside Drive Church, Atlanta.



Frederick B. Schulze of Seattle, Wash., has been appointed assistant professor of composition at Taylor University, Upland, Ind. He holds the MusB degree from Wheaton College, Wheaton, Ill., the MMus degree from Northwestern University, and the DMA degree from the University of Washington. Dr. Schulze has served as organist in churches in Oregon and Washington, and he has taught at Cascade College, Wheaton College, and the University of Washington. He has studied organ with Gladys Christenson, Robert Noehren, Barrett Spach, and Walter Eichinger. He has also written and arranged music for Christian films, radio and television programs, and he has appeared frequently in organ recitals in Oregon and Washington. Dr. Schulze is a member of the Muncie Chapter AGO.

### Large Allen to Arizona Church

A new three-manual custom Allen has been installed recently in the North Phoenix Baptist Church, Arizona. It is equipped with a full antiphonal division and a transept division as well as the main sound system. The console is equipped with new "Micro Circuit Capture Action," and an outdoor carillon is also included in the installation.

#### GREAT

Gemshorn 16 ft.  
Principal 8 ft.  
Dulciana 8 ft.  
Lieblichflöte 8 ft.  
Bourdon 8 ft.  
Octave 4 ft.  
Flute Harmonique 4 ft.  
Twelfth 2 1/2 ft.  
Fifteenth 2 ft.  
Waldflöte 2 ft.  
Mixture 4 ranks  
Harmonic Trumpet 8 ft.  
Harp  
Carillon

#### SWELL

Geigen Diapason 8 ft.  
Gemshorn 8 ft.  
Voix Celeste 8 ft.  
Gedeckt 8 ft.  
Flute Celeste 8 ft.  
Octave Geigen 4 ft.  
Flute 4 ft.  
Nazard 2 1/2 ft.  
Doublette 2 ft.  
Blockflöte 2 ft.  
Tierce 1 1/2 ft.  
Plein Jeu 4 ranks  
Contra Fagotto 16 ft.  
Hautbois 8 ft.  
Trompette 8 ft.  
Clairon 4 ft.  
Tremolo  
Flute Vibrato

#### CHOIR

Viole 8 ft.  
Quintadena 8 ft.  
Flute 8 ft.  
Prestant 4 ft.  
Quintade 4 ft.  
Quinte 2 1/2 ft.  
Principal 2 ft.  
Spillflöte 2 ft.  
Larigot 1 1/2 ft.  
Siffelöte 1 ft.  
Scharf 3 ranks  
Dulzian 16 ft.  
Krummhorn 8 ft.  
Tremolo

#### 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.  
Mixture 3 ranks  
Bombarde 16 ft.  
Posaune 8 ft.  
Clairon 4 ft.

### ST. ALBANS ORGAN FESTIVAL SCHEDULED FOR LATE JUNE

The Sixth International Organ Festival will be held at St. Albans Cathedral, England, from Monday, June 28 to Saturday, July 3, 1971. The principal theme of the 1971 Festival will be the organ's place and potential in the mainstream of music. In addition to distinguished organists, the Festival this year will also welcome one of the world's leading jazz musicians to complement the improvisation master class and competitions. There will also be an exhibition of small organs along with many other events covering a wide range of interest. For those who appreciate light-hearted relaxation, there will be four late-evening "happenings". Participants in the Festival will include Marie-Claire Alain, Montserrat Alavedra, Christopher Bowers-Broadbent, James Bowman, Julian Chagrin, John Dankworth, Ralph Downes, Michael Gillingham, Josef von Glatter-Götz, Anton Heiller, Peter Hurford, Geraint Jones, Piet Kee, Ivor Keys, Bernard Lagacé, Clec Laine, Gustav Leonhardt, and David Munrow.

Two competitions will be held as part of the Festival, one in organ playing open to all organists under the age of 31 on July 3, 1971, and the other in improvisation open to organists under the age of 36 on July 3, 1971. Applications must be received by the committee no later than March 29, 1971. Contestants in the interpretation contest are required to play two chorale preludes by Bach on *Allein Gott, in der Höh' sei Ehr* (BWA 662 and 664), and a major work written between 1840 and 1925 lasting not longer than 13 minutes. The final contest will require the first four pieces from *Dreissig Spielstücke* by Hugo Distler (Bärenreiter), *Sonata 4 in E minor* by Bach (BWV 528), and a work written since 1930 lasting not longer than 10 minutes. For the improvisation contest, competitors will be required to improvise variations on a chorale theme for the elimination, and they may choose their own form for the final contest. Those wishing to participate in the improvisation master class given by Piet Kee must submit application with curriculum vitae and a reference by March 29, 1971. Three applicants will be selected for the master class.

Further information, price lists, and application forms may be obtained by writing to International Organ Festival Society, The Abbey, St. Albans, England.



Earl Eyrich has become organist and director of music of the First Unitarian Church, Providence, R.I. In his new position, Mr. Eyrich directs the adult and youth choirs of the parish, and coordinates a lively program of instrumental music. Mr. Eyrich received the MusB degree from New England Conservatory of Music and he has done graduate work at the Conservatory and the University of Minnesota. Also a psychologist, he received the MEd degree from Boston State College, and he is presently engaged in graduate studies in counseling psychology at Boston College. Mr. Eyrich has studied organ with Marion Hutchinson, Gerald Boles, Donald Willing, and John Fesperman. His harpsichord studies were with Margaret C. Mason. He has taught at the University of Minnesota, MacPhail College of Music, and New England Conservatory. Prior to accepting his new position, he was organist and choirmaster at St. Peter's Episcopal Church, Beverly, Mass. The First Unitarian Church of Providence was first built in 1816, and it is one of the finest examples of federalist architecture in the U.S. Having burned in 1966, the entire building was restored to its original appearance.

# Three recent Allen Organs

Three recent Allen Organs – two in Philadelphia, a third in Nashville – have made a notable stir in the organ world. Because of the attention focused on these instruments, we asked the distinguished gentlemen who play them if they'd have any objection to our passing their comments on to you. Happily, they had none.



Robert Elmore, L.H.D.; LL.D.; A.R.C.O.; L.R.A.M.; Music Director, Tenth Presbyterian Church, Philadelphia.

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Scott Withrow, Mus. M.; A.A.G.O.; University Organist, Vanderbilt University; Associate Professor of Music, George Peabody College.

"The fact that the instrument sounds so well in all the literature – romantic and contemporary, as well as classic – is truly remarkable. The sound of this organ will cause many organists to change their thinking."



Henry M. Cook, Mus. M.; A.A.G.O.; Ch. M.; Assistant Professor of Music and Voice, Philadelphia Divinity School.

"Particularly with larger specifications, artistic results require a disciplined approach and close attention to seemingly slight details. In this respect, the Allen people surpassed themselves at Divinity School. It is an exciting, fine sounding instrument."

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

### About Our Reviews

Our readers will have realized by now that both the format and style of our reviews of new books, music, recordings, and performances have been altered slightly. We have done this with the hope that these reviews will serve the professional in the field better. A word about our policies is now in order.

New music, books and recordings submitted to THE DIAPASON for review are divided into three basic categories (with some room for flexibility, of course). The first is that which we feel is very important, eminently significant, and deserving of extensive review. These items will, from time to time, be given over to guest reviewers for thorough coverage. More frequently they will be reviewed by our own staff. The second category contains all those things which we feel we want to comment upon, albeit with only brief comment. All other items will simply be listed as receipts without comment. We have adopted a format that contains as much information as possible about the item in the lead line for your information. Everything received by us will be listed. We reserve the right to select those items we want to review.

Reviews of performances will be done by our staff and by guest reviewers selected by us. In the coming year, we hope to expand this department somewhat, but reviews not specifically solicited by us will not be published. We feel that this is the best way to avoid tensions where personalities are involved. We hope that some reviews of organ recitals will be published in the near future that are written by someone other than a professional organist, and we intend to solicit reviews from eminent musicologists and critics, maybe even a few from intelligent laymen. We also hope that these reviews will be concerned more with music than with extramusical matters, and it is our intention to review the instrument as part of the music-making process in these performances.

This, we hope, will enable THE DIAPASON to continue being the most important vehicle for news, views and comment in the organ world today. Our aim is to serve you even better.

FENNER DOUGLASS, member of the organ faculty at Oberlin Conservatory of Music, Oberlin, Ohio, has received an H. H. Powers travel grant to do research on 19th century French organs during the Spring semester. He will spend the term in France.

### The Christmas Mailbag & Survey

For those of you who might miss the notice on page 17, we will repeat the information here. This will be the last issue containing the semi-annual survey of the mailbag following Christmas and Easter. These surveys have served a marvelous purpose for a good many organists over the years — letting everyone know what everyone else performed in their churches in the seasons of high feast. But things are changing, and we are not the least of them. This year, there were far fewer bulletins and programs sent to us than in years past, and, with Post Office service these days, things do not reach us as fast as we would like. Therefore, the survey of Christmas music in this issue will be the last one we will do.

To replace the survey, we would urge you to send us your scheduled programs in advance. We presume that most choral directors planning a special program or musical service have planned far in advance of the event to facilitate rehearsal. If you will send us a notice of an event as soon as it is scheduled, we will then publish it in the calendar pages. We would like to see the calendar page preceding this coming Easter full of the events that we know are scheduled for that season. And this should save us the work of putting together the survey, the space necessary to publish it, your time in reading all that fine print, and the Post Office from working overtime in the holiday season.

The calendar page is open to all for listings of any special musical event. Ordinary church services will not be listed, but those services containing special music (such as oratorio, cantata, lessons & carols, etc.) will be happily accepted for inclusion on the calendar page. Plan ahead!

### Letters to the Editor

Sugar Creek, Mo., Dec. 10, 1970 —  
To the Editor:

I have just read *The Future of the Church* by the Reverend John H. Snow in the December 1970 issue. I so wish I had been there to hear him give this keynote address at the symposium: *The Evolving Church and Its Relation to Music*, held at the Westminster Choir College. Then, possibly, I could have met and conversed with him. Father Snow, fortunately, not only knows what is indeed evolving, but was able to clearly and intelligently state it in his talk.

Church musicians should not feel that the *Pilgrim Church* is a threat to their professions. It, and all that goes with it, is a challenge, an opportunity for creativity, a real calling to the liturgical and musical apostolate for those who are willing and able to see it as it is (and as it should be) and to get busy being a part of it and serving it.

The *Composers' Forum for Catholic Worship* is a new organization, established as a "Not for Profit Corporation" in the State of Missouri, November 25, 1970. The *Forum* is a national body with ecumenical workings, although our specific object is to create music for worship for the "Roman" Church. The idea is to pool the talents of many composers in some orderly procedure for the purpose of beginning (I say beginning because of the *Pilgrim Church* which is not yet, but becoming, and will be an on-going thing) to develop a truly good English Liturgy for Catholics. We intend to embrace all forms and styles (within our human possibilities) to serve the needs of all. The evaluation of our works will be based on their musical, liturgical and pastoral validity, and not on market appeal or sales potential. How terribly we have suffered (especially since the "English" Mass) because of these things!

I cannot here go into details of explanation needed to fully understand our effort — one conceived of by concerned composers, and not by the official hierarchy — but I shall be happy to do so in individual letters from any of your interested readers, especially composers. Briefly stated, the composers will work closely with liturgists and theologians (especially those like Father Snow, hopefully) to discover the needs as they mutually see them. Then the composers will use their talents to express the texts (not only for the Mass, but also for the Sacraments as they are now presented to us in the new Rites — "new" because of Biblical and Theological studies, and, I might add, Anthropological study and awareness) in musical dimensions.

This letter is getting too long. I just wanted you, Father Snow and those who heard him or read his article to know that some of us are aware of the *Pilgrim Church* of John XXIII, and we hope to serve it. We welcome the talents of all liturgists and musicians interested

in this project, especially those with understanding, patience, and optimism. We are not looking for "Prophecy of Doom". We have had enough of them during these past years of major renewal and change.

Wish us luck. It will be a mammoth and, indeed, an expensive work. But it is our apostolate, our duty, our happy labor, our opportunity to serve.

Sincerely yours,  
Robert I. Blanchard, Chairman  
Composers' Forum for Catholic Worship  
P.O. Box 8554  
Sugar Creek, Mo. 64054

Middle Village, N.Y., Dec. 28, 1970 —  
To the Editor:

I was happy to read Fr. Snow's ideas on *The Future of the Church*. I agree that what is needed is another surfacing of Humanist concepts; which are not new, but have conspicuously emerged twice before, once in the Renaissance, and again in the Baroque.

The response to the Baroque Cantata style of which Fr. Snow writes, shows the transmission of these ideas across centuries. After such an experience I can't understand how he would imagine that a Baroque organ could be electronic. It should now be apparent (sic) that electronics have no place in the production of music on a Humanist level; and that there is no such thing as an electronic Baroque organ.

To electrify the instruments used in the cantata performance would have done away with the human value, and the human response. So it is with the organ, an instrument so attacked by the un-reasoning application of alien technologies, that it is rarely recognized in its prime form.

Yours Truly,

F. C. Drews

### New Recordings

Britten, Benjamin. *Three Canticles*. John Hahessey, alto; Peter Pears, tenor; Barry Tuckwell, horn; Benjamin Britten, piano. Argo, VRG 5277 (available from McGraw-Hill Records).

These three canticles combine to make an extraordinarily beautiful recording, a fine documentary of Britten's intentions, and a stirring musical experience. Canticle 1, opus 40, *My Beloved Is Mine*, is set to Francis Quarles' text, and is performed on the recording by the same performers who premiered the work in 1947. The second canticle, opus 51, *Abraham and Isaac*, is set to a text from the Chester Miracle Plays, and tells the story of Abraham's sacrifice in the land of Moriah. The voice of God is sternly sung by both the boy Isaac and father Abraham (alto and tenor) who also tell their feelings to each other (and us) via some of the most poignant song writing in all of the modern literature. Written in 1952, the piece was originally performed by Kathleen Ferrer, Peter Pears and the composer. John Hahessey first sang the piece with Peter Pears and the composer in 1960 at the Wigmore Hall. Canticle 3, opus 55, *Still Falls the Rain*, is a setting of Edith Sitwell's poem, composed in 1954 and first performed in 1955 with the late Dennis Brain playing horn with Pears and Britten. Variations on a theme for horn and piano alternate with recitative-like verses of the poem until all join together at the end. Britten's settings are extraordinary for their sensitive handling of English prosody, and these songs are among the most expressive of our time. The performances on this recording are also extraordinary. It would be almost impossible to rival the affinity that Peter Pears and Benjamin Britten have for each other, and all who love Britten's music will want to own this fine recording.

*Music of the Waits*. Ed. and directed by Don Smithers. Argo ZRG 646 (available from McGraw-Hill Records).

"The term *wait* may be variously defined: 1) The duty of keeping guard 2) A person who waits or keeps watch — a watchman 3) A watchman attached to a royal household or municipality who sounded the watch by blowing upon a pipe, trumpet, or some other similarly loud instrument. In England, especially during the sixteenth and seventeenth centuries, the *waits* were instrumentalists, maintained by a royal household or by a city or town at public expense. As a band of musicians in Britain the *waits* were often called on to perform in processions and take part in public entertainments, more particularly the various festivities, banquets and other ceremonies presided over by the mayor and city council. . . . Again, like the German *Stadtpfeifer* or Italian *piffari*, but perhaps not with the same frequency, the English *waits* were called upon to assist the choir of the city

### Those Were the Days

50 years ago, from the February, 1921 issue —

The Steere Organ Company opened its new factory in Westfield, Mass., after the old factory was destroyed by fire early in 1920. The headline ran, "Trial by Fire Refines Steere Organ Co."

Ernest M. Skinner was awarded a contract for the Cleveland Municipal Auditorium. The organ, having five manuals and pedal, cost \$100,000, and had a moveable console, unenclosed great division, and wind pressures from 10 to 30 inches.

The National Association of Organists sent a letter to clergymen throughout the country appealing to them for a better understanding regarding the organist's profession and standards in church music.

25 years ago, from the February, 1946 issue —

A new organ was being installed in the home of Emerson Richards in Atlantic City under the direction of G. Donald Harrison. It was the seventh organ installed in the residence since the first one was built in 1899.

Over 300 attended the mid-winter conclave of the AGO in New York City. Featured on the program was a forum on Guild examinations and recitals by Vernon de Tar, William F. Zeuch, and Arthur Jennings.

Evidence of raging arguments about "classic" organ design as opposed to "orchestral" design was contained in a full page of letters to the editor on the subject, and the editor wrote an extensive editorial on some claims used by electronic organ manufacturers in their advertising about organ tone produced by their instruments.

10 years ago, from the February, 1961 issue —

St. Louis was the scene of the mid-winter AGO conclave, and the successful event was called "genial" in an extensive report.

Joseph A. Burns wrote an interesting description of the old organ in the Church of San Martino, Italy.

Wayne Fisher wrote on "Interpretation! How Does Modern Design Affect It".

Charles Peaker's address for the annual banquet of the Chicago Chapter AGO was included in full. Entitled "Wind Merchants", it is a talk about standards for the church musician and the meaning of musical history for the church musician.

church or cathedral. Activities of this sort are even noted with respect to the cities of Bristol, Chester, York and as far away as Dublin." So says director Don Smithers in his excellent jacket notes — notes which also tell how he reconstructed these delightful pieces for modern performance. Using recorders, crumhorns, bass sordune, racket, tenor curtal, shawm, cornetti, sackbuts, violins, viola, violone, viols and lute, an enterprising and lively group of musicians perform in balanced ensemble under Don Smithers' expert direction works by Parsons, Bassano, Farnaby, Vecchi, Brade, Adson, and others. Perhaps some of those people who think old music is a bore should hear this record and simply give in to the urge to dance with the music.

### Briefly Noted

Handel, George Frederic. *Trio Sonatas on Original Instruments*. Frans Brüggen, flute and recorder; Jürg Schaeftlein, baroque oboe; Alice Harnoncourt and Walter Pfeiffer, baroque violin; Nikolas Harnoncourt, baroque violoncello; Herbert Tachezi, harpsichord, Telefunken-Decca, "Das Alte Werk", SAWT-9559-A (available from McGraw-Hill Records).

Enjoyable music expertly and stylishly played with spirit and good humor. Various trio sonatas by Handel are given lovely performance. Lovers of old

(Continued next page)

(Continued from p. 14)

Instruments and baroque music will also enjoy the lavish notes by Nicolas Harnoncourt with photographs which range through the literary and musical stylistic background of the works, the form and style of the works, and the instruments and problems of modern performance.

*Chorlieder der Romantik.* Bergedorf (Germany) Chamber Choir; Hans Eckart Besch, piano, horn quartet from the Hamburg State Orchestra; Hellmut Wormsbächer, director. Telefunken-Decca, SLT 53115-B (available from McGraw-Hill Records).

Includes secular (except for the Bruckner motet) choral songs by Schumann, Mendelssohn, Smetana, Dvorak, Schubert, Brahms and Bruckner. This record makes a fine documentary of the 19th century choral style. Since most religious music of the period is expressive of the same style and feeling, we can recommend this recording to all choirmasters and their singers.

Tallis, Thomas and Byrd, William. *Cantiones Sacrae 1575.* Cantores in Ecclesia, Michael Howard, director. L'Oiseau-Lyre-Decca, 3 Vols., SOL 311, 312, 313 (available from McGraw-Hill Records).

Given a license by Queen Elizabeth to publish music in 1575, Tallis and Byrd compiled for publishing this set of their own motets. The complete collection is performed on these recordings in the order of their appearance in the original collection. Given competent readings, the performers are nevertheless something less than exciting, and a lack of vocal flexibility and "cool" interpretation tend to make the pieces sound dull after one has heard three or four of them, and this in spite of the importance and good qualities of the works themselves.

*The Riverside Church Organs.* Frederick Swann, organist. Mirrosonic Records Ltd., CS 7230 (available from Riverside Church, New York, N.Y.).

Contains the *Bells of Riverside* by Bingham, *Even Song* by La Montaine, *Introduction, Passacaglia and Fugue* by Searle Wright, *Choral in E Major* by Franck, *Three Preludes on Southern Hymn Tunes* by Gardner Read, and *Flourish and Fugue* by John Cook. Competent playing of pieces most of which are limited in importance. The organ is shown off well, and the engineering of the disc is of excellent quality.

*Christmas at Riverside.* The Riverside Choir; Robert S. MacDonald, organ; Frederick Swann, director. Mirrosonic Records Ltd. CS 7228 (available from Riverside Church, N.Y.).

Contains 15 carols, presumably from the traditional candlelight carol service at Riverside, arranged by Black, Swann, Willan, Suitor, Sowerby, Purvis, Means, Wood, Williams, Work, Allen, Davies, Freed, Bush, Rutter, Caldwell. From the standpoint of interpretation, the music is done very well, the accompaniments in particular. The choir is too full of "warblers" to be consistently pleasing, and the altos, tenors and basses have a habit of singing slightly flat, although the diction is excellent. Most of the music can be classified as "Candlelight Schmalz", although the pieces by Willan and Rutter are very fine, indeed. We hope we never have to sit through another listening of *The Sleep of the Infant Jesus* by Henri Büsser, a piece for viola, harp and organ. It is simply too soupy even to be called "schmalz".

*God of Grace and God of Glory.* The Choir and Organ of Riverside Church in the City of New York; Robert S. MacDonald, organist; Frederick Swann, director. Mirrosonic Records Ltd. CS 7229 (available from Riverside Church).

Containing anthems and arrangements by Friedell, Hall, Coke-Jephcott, Tallis, Searle Wright, Robert Shaw, H. Balfour Gardiner, Clokey, Nancy Roberts, Godfrey Sampson, and Frederick Swann.

Everything we have said about the previous recording above applies to this one also. Nancy Robert's *Clap Your Hands*, in "pop" idiom, is refreshing in the midst of the other pieces. The title song of the album, written by Harry Emerson Fosdick for the opening of Riverside Church in 1930, is used with the tune *Cum Rhondda* in an arrangement by Frederick Swann that uses much too many show-music clichés for our taste, and particularly spoils the strength of that lovely Welsh melody. We suppose that we have heard it sung by Welshmen in their inimitable rugged fashion too often to enjoy it here.

#### New Record Received

*St. John's Parramatta.* Dr. Wilbur Hughes, organist, playing works by Bach, Couperin, Mendelssohn, and Derek Healey on the 19th century J. W. Walker organ at St. John's Church, Parramatta, Australia. Concert Recording, Lynwood, Calif. CR-C042.

#### New Books

Hans Gerd Klais, ed. *Die Würzburger Domorgeln.* Verlag Das Musikinstrument, Frankfurt am Main, 1970. 128pp.

This is an extraordinarily comprehensive and elegant description of the monumental new organs, one of 86 stops and one of 20, recently completed for Würzburg Cathedral by Johannes Klais Orgelbau of Bonn. It contains articles by Hermann Fischer, Johannes Strubel, Otto Mayer, Josef Schäfer, Hans Gerd Klais, Paul Damjakob, Michael Schneider, and Richard Schömig which cover all aspects of the history and construction of the instruments, as well as a large number of superb black and white photographs and many charts, tables, and diagrams which describe the pipe-work and layouts as closely as possible. The actual descriptions of the organs and Michael Schneider's article on organ dispositions and registration appear in English and German, the remainder of the articles are in German only.

It is clear that the firm of Klais regarded the construction of new organs for so enormous a building as a project to be studied most extensively, and the considerations which influenced the designs settled upon were necessarily complicated. They appear here, together with complete details of the organs themselves, set out in a way which reveals to the reader both the logic pursued by the designers and the exact conclusions to which it led them. In publishing all of this, the organ builders have done a great service to the art of organ building. Organ construction projects of this size are necessarily uncommon, yet the influence exerted by such enormous and important instruments upon organists and organ builders is very great. It is of great value, then, to have all the facts relating to such instruments easily and clearly accessible, especially when one considers the secrecy with which some organ builders have from time to time guarded their accomplishments. By making the facts for this book available the Klais firm has advanced modern organ building considerably, and it is to be hoped that their example will be studied and followed by other builders of important organs. Communication of this kind within the organ world is essential to the advancement of its craft and for the information of serious students of the organ everywhere.

—James Wily

LUDWIG ALTMAN played the dedicatory recital Dec. 29 on the drastically altered 45 year-old E. M. Skinner organ at Temple Emanu-El, San Francisco, Calif. Work including the addition of approximately 1000 new pipes was done by Felix Schoenstein and Swain & Kates of San Francisco. Mr. Altman's recital drew a record crowd of over 1100 people and was enthusiastically reviewed by critics from the San Francisco Examiner and the San Francisco Chronicle. The program which included two world premieres is listed in the recital pages.

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# Annual Christmas Survey

It is no news that winds of change are taking place in the Church, and the bulletins and programs that annually find their way to THE DIAPASON office seem to indicate the transition in which church music finds itself. Firstly, there were fewer bulletins and programs sent to us this year. We know that there was more going on than is indicated in this survey. Secondly, it seems to us that fewer large works, especially those with orchestra, were done this year. Perhaps that is a result of the financial "pinch" in the churches. The rest of the conclusions can be drawn by reading over the survey. This year, we will simply organize it according to composer in rough chronological order. The size of the paragraphs will tell you what has been popular.

### Thomas Tallis

*Mass in B minor* — Old St. Mary's Church, Chicago, Ill. (R. Harold Clark).

### Hans Leo Hassler

*Missae Secunda* — St. Luke's Lutheran Church, Chicago, Ill. (Arthur Halbardier).

### Andreas Hammerschmidt

*O Beloved Shepherds* — First United Methodist Church, El Dorado, Ark. (Gordon and Helen Betenbaugh); Huntington Court United Methodist Church, Roanoke, Va. (C. Ralph Mills). *Therefore Watch That Ye Be Ready* — First Presbyterian Church, Orange, Calif. (Larry and Kristin Ball).

### Johann Geisler

*Glory to God in the Highest* — First United Methodist Church, El Dorado, Ark. (Gordon and Helen Betenbaugh).

### Johann Kuhnau

*To Us a Child Is Born* — First United Methodist Church, El Dorado, Ark. (Gordon and Helen Betenbaugh). *How Brightly Shines the Morning Star* — First Presbyterian Church, Oceanside, Calif. (William and Charlotte Atkinson).

### Franz Tunder

*To Us a Child Is Born* — First Presbyterian Church, Winnipeg, Man. (Conrad Grimes).

### Dietrich Buxtehude

*In Dulci Jubilo* — First Presbyterian Church, Winnipeg, Man. (Conrad Grimes). *Wake, Awake, for Night Is Flying* — Concordia Senior College, Fort Wayne, Ind. (Herbert Nuechterlein, Joel Kuznik). *Magnificat* — Rice University Chorale, Houston, Texas (William S. Harris).

### Marc-Antoine Charpentier

*Christmas Mass* — McHenry County College Choir, Ill. (Wesley M. Vos).

### Antonio Vivaldi

*Gloria* — Christ Church, Alexandria, Va. (Alvin D. Gustin); St. Mary's College, Notre Dame, Ind. (Arthur P. Lawrence); United Mennonite Educational Choir at Leamington United Church, Leamington, Ont. (Leonard Enns, Allanson Brown); First Congregational Church, Glen Ellyn, Ill. (John Hertzberg, Alvin Keiser).

### J. S. Bach

*Cantata, For Unto Us A Child Is Born* — National City Christian Church, Washington, D.C. (Lawrence P. Schreiber, Albert Wagner); Emmanuel Episcopal Church, Webster Groves, Mo. (Henry Glass Jr.); Trinity Congregational Church, Scranton, Pa. (Wesley L. James). *Cantata, Nun Komm der Heiden Heiland* — St. Luke's Lutheran Church, Chicago, Ill. (Arthur Halbardier); Church of the Epiphany, Allendale, N.J. (Frederick Bell); *Cantata, Wachet auf!* — Wall Street Choral Society at Trinity Church, New York, N.Y.; Church of the Covenant, Cleveland, Ohio (Paul Reynolds); Church of the Epiphany, Allendale, N.J. (Frederick Bell); North United Methodist Church, Indianapolis, Ind. (Robert A. Schilling). *Magnificat* — Church of the Covenant, Cleveland, Ohio (Paul Reynolds); Center Church, Hartford, Conn. (John Holtz). *Christmas Oratorio* — Lincoln U. Choir at Emmanuel Episcopal Church, Webster Groves, Mo. (Robert L. Mitchell Sr.); St. Bartholomew's Church, New York, N.Y. (Jack H. Ossewaarde). *Motet, Come, Jesus, Come* — Concordia Senior College, Fort Wayne, Ind. (Herbert Nuechterlein, Joel Kuznik). *Motet, Praise the Lord, All Ye Nations* — Rice University Chorale, Houston, Texas (William S. Harris). *The Christmas Chorales and the Organ Chorales from the Orgelbüchlein* — United Methodist Church, White River Jct., Vt. (Walter Marcuse).

### G. F. Handel

*Messiah* — Mid-City Choral Society and Concert Orchestra at Saron Lutheran Church, Chicago, Ill. (Pt. I, George Rico); Handel Choir of Baltimore at the Lutheran Church of the Holy Trinity, Lancaster, Pa. (Paul Snyder); St. Paul's Cathedral, Buffalo, N.Y. (Frederick Burgomaster); Monumental Baptist Church, Chicago, Ill. (Hortense Love, William Best); First Presbyterian Church, Sharon, Pa. (Lee Dettra); Calvary Lutheran Church, Chicago, Ill. (Roger Roszell).

### Franz Schubert

*Mass in C* — Old St. Mary's Church, Chicago, Ill. (R. Harold Clark).

### Ottorino Respighi

*Laud to the Nativity* — North United Methodist Church, Indianapolis, Ind. (Robert Schilling).

### Gian Carlo Menotti

*Amahl and the Night Visitors* — Christ United Methodist Church, Rochester, Minn. (Robert E. Scoggin); St. Paul's Cathedral, Buffalo, N.Y. (Frederick Burgomaster and Miranda Currie); Christ Church Cathedral, Hartford, Conn. (Raymond Glover and Eleanor L. Taylor); St. Paul's Cathedral, London, Ont. (Malcolm Wechsler and Edward Reid); Wayne Presbyterian Church, Wayne, Pa. (David Spicer).

### Ralph Vaughan Williams

*The First Nowell* — First Congregational Church, Palo Alto, Calif. (C. Thomas Rhoads); First Presbyterian Church, Greenville, S.C. (Stephen Farrow). *Hodie* — Wayne Presbyterian Church, Wayne, Pa. (David Spicer); La Jolla Presbyterian Church, La Jolla, Calif. (L. Robert Slusser, LaDonna Bowers); Bethesda-by-the-Sea Episcopal Church, Palm Beach, Fla. (Adam L. Decker). *Mass in G minor* — Trinity Church, New York, N.Y. (Larry King).

### Benjamin Britten

*Ceremony of Carols* — Concert Choir of Castilleja School at First Congregational Church, Palo Alto, Calif.; Concordia Senior College, Fort Wayne, Ind.

(Herbert Nuechterlein, Joe Kuznik); St. Mary's College, Notre Dame, Ind. (Arthur P. Lawrence); Westminster Presbyterian Church, Greenville, S.C. (Stephen Farrow); Huntington Court United Methodist Church, Roanoke, Va. (C. Ralph Mills); Indianapolis Matinee Musicale Choral Ensemble at Central Christian Church, Indianapolis, Ind. (Robert Schilling); Trinity Episcopal Church, Princeton, N.J. (James Litton). *St. Nicolas* — St. Bartholomew's Church, New York, N.Y. (Jack H. Ossewaarde).

### H. Alexander Matthews

*The Eternal Light* — First United Methodist Church, Elizabeth City, N.C. (E. Rodney Trueblood).

### Francis Poulenc

*Four Christmas Motets* — Rice University Chorale, Houston, Texas (William S. Harris).

### Alan Hovhaness

*Glory to God* — Handel Choir of Baltimore at Lutheran Church of the Holy Trinity, Lancaster, Pa. (Paul Snyder).

### Michael Tippett

*Magnificat* — Concordia Senior College, Fort Wayne, Ind. (Herbert Nuechterlein, Joel Kuznik).

### Hugo Distler

*A Little Advent Music* — National City Christian Church, Washington, D.C. (Lawrence P. Schreiber, Albert Wagner).

### Daniel Pinkham

*Gloria* — St. Mary's College, Notre Dame, Ind. (Arthur P. Lawrence).

### Peter Schickele

*The Birth of Christ* — McHenry County College Choir, Ill. (Wesley M. Vos).

### George Malcolm

*The Mass at the Grib* — Christ Church, Alexandria, Va. (Alvin D. Gustin).

### Marie Pooler

*O Come, Let Us Adore Him* — First Presbyterian Church, Orange, Calif. (Larry and Kristin Ball).

### Camil Van Hulse

*Night of Wander* — First Presbyterian Church, Oceanside, Calif. (William and Charlotte Atkinson, Mrs. John Keller).

### William Ludtke

*The Nativity According to St. Luke* — Luther Memorial Church, Chicago, Ill. (William Ludtke).

### Service of Nine Lessons & Carols

By far the most popular musical service this year, the reading of lessons interspersed with carols in the manner of the traditional service at King's College Chapel, Cambridge, England, has been used with a great deal of variety in the music and lessons. A few churches have adopted the format for separate Advent and Christmas services. Here are the churches who sent us their programs this year: St. Luke's Episcopal Church, Evanston, Ill. (Karel Paukert); Trinity Church, New York, N.Y. (Larry King); Christ United Methodist Church, Rochester, Minn. (Robert E. Scoggin); St. Paul's Cathedral, Buffalo, N.Y. (Frederick Burgomaster); Christ Lutheran Church, Minneapolis, Minn. (Wayne B. Burcham); Christ Church, Alexandria, Va. (Alvin D. Gustin); St. John's Lutheran Church, Allentown, Pa. (J. Clinton Miller); St. Luke's Lutheran Church, Chicago, Ill. (Arthur Halbardier); St. George's Church, New York, N.Y. (Charles N. Henderson, Hedley Yost); Choir of Christ Church Cathedral at All Saints Church, Indianapolis, Ind. (David Koehring).



George Benn); Westminster Presbyterian Church, Greenville, S.C. (Stephen Farrow); First United Methodist Church, El Dorado, Ark. (Gordon and Helen Betenbaugh); St. Luke's Episcopal Church, Kalamazoo, Mich. (George Norman Tucker); St. John's Episcopal Church, Youngstown, Ohio (Ronald L. Gould); First Presbyterian Church, Oceanside, Calif. (Wm. and Charlotte Atkinson); Huntington Court United Methodist Church, Roanoke, Va. (C. Ralph Mills); St. Mark's Episcopal Church, Shreveport, La. (William Teague); Emmanuel Episcopal Church, Webster Groves, Mo. (Henry Glass Jr.); First Presbyterian Church, Sharon, Pa. (Lee Dettra); North United Methodist Church, Indianapolis, Ind. (Robert Schilling); St. Philip's Episcopal Church, Palatine, Ill. (Donald G. Kendrick); St. Bartholomew's Church, New York, N.Y. (Jack H. Ossewaarde); Choirs of Trinity and All Saints Churches, Princeton, N.J. at Cathedral of St. John the Divine, New York, N.Y. (James Litton, David Agler); Trinity Church, Princeton, N.J. (James Litton).

#### Various Anthems, Carols, Motets

Many services and programs contain a variety of motets, anthems, songs, carols, etc. which cannot be classified in the above. Among churches having services or programs containing numerous pieces of this kind were First Congregational Church, Palo Alto, Calif. (C. Thomas Rhoads); Choir of St. Peter's Church, Albany, N.Y. at Trinity Church, New York, N.Y.; Trinity Church, New York, N.Y. (Larry King and Dennis Michno); St. Paul's Cathedral Choir at Albright-Knox Art Gallery, Buffalo, N.Y. (Frederick Burgomaster); Emmanuel Church, Baltimore, Md. (Verle R. Larson, Merrill R. German); St. George's Church, New York, N.Y. (Charles N. Henderson, Hedley Yost); First United Methodist, El Dorado, Ark. (Gordon and Helen Betenbaugh); Leamington United Church, Leamington, Ont. (Allanson Brown); Bryn Mawr Presbyterian Church, Bryn Mawr, Pa. (Charles and Madelon Maclary); Trinity United Church of Christ, Altoona, Pa. (Ruth M. Dilliard); St. Mark's Episcopal Church, Shreveport, La. (William Teague); Bethany Lutheran Church, Erie, Pa. (Florence Rubner); Indianapolis Matinee Musicale Choral Ensemble at Central Christian Church, Indianapolis, Ind. (Robert Schilling, Dorothy Forbes); Bethesda-by-the-Sea Episcopal Church, Palm Beach, Fla. (Adam L. Decker); The United Methodist Church, Kaukauna-Little Chute, Wis. (Rick Erickson); Central Lutheran Church, Edgerton, Wis. (Lynn Paulson, Rick Erickson, Ray Hume, Mrs. Donald Carrier); St. Bartholomew's Church, New York, N.Y. (Jack H. Ossewaarde); First Presbyterian Church, Orange, Calif. (Larry K. Ball); First Presbyterian Church, Wilkes-Barre, Pa. (Myron G. Leet); St. Mark's Episcopal Church, Glendale, Calif. (Richard W. Slater); Redeemer Lutheran Church, Fort Wayne, Ind. (David Fienen).

#### Encore

Several programs and services are entirely too different to list in any of the above categories, and they are also worth mentioning. A program called *Christmas and the Arts* was done by The First Presbyterian Church, Oceanside, Calif. (Wm. and Charlotte Atkinson) using carols, scripture readings, poetry readings, and works of art to tell the Christmas story. The *Boar's Head and Yule Log Festival* was done at St. John's Episcopal Church, Youngstown, Ohio (Ronald L. Gould), and also at Christ Church, Cincinnati, Ohio (Gerre Hancock). An interesting event called *Navidad Nuestra* ("Our Nativity") was performed in the Christmas Eve Candlelight service at St. George's Church, New York City (Charles N. Henderson, Hedley Yost), using Hispanic-American

carols and musical dance pieces to create a native tableau expressing the events of the Christmas story in a popular manner. The arrangements and texts were worked out especially for St. George's Church. Another series of events took place during Advent at Trinity Church, New York City: *Recollections*, a premiere dance work created for Trinity by Paschal Guzman and using organ music played by Larry King; *Light in the Darkness*, using drama, music (arranged and composed by Larry King), and dance, produced by Theatre Research, Inc.; *The Juggler of Our Lady* performed by the Flower Huger Dance Theatre; and the Downtown Glee Club conducted by George Mead and made up of Wall Street business men. If that were not enough, Trinity Church also had a "smashing Monday before Christmas" with the Communication Workshop and Larry King performing *Rock Out All Ye Faithful*. Rock also got into the season at St. George's Church, New York City on the Sunday after Christmas, when a group called "The Seventh Century" led by Alan Raph performed *A Concert of Jazz-Rock Formations*, including a Christmas tune written by Alan Raph for this performance.

**NOTE** — This is the last appearance of seasonal program surveys in *The Diapason*. We urge our readers to send their programs and listings 6 weeks in advance of the event to our office for inclusion in the regular monthly calendar pages. All programs of recitals, services containing special music, and concerts of organ, harpsichord, and choral music will be listed in the calendar page providing they reach us no later than the 10th of the month preceding the issue in which they should appear. From time to time, special news items will be written on noteworthy programs which are sent to us. An Easter program survey will therefore not appear following Easter.



Donald Dumler has been appointed associate organist of St. Patrick's Cathedral, New York City, effective as of Jan. 1, 1971. John Grady, organist and director of music of the world-renowned church, appointed Mr. Dumler to the post because of the heavy schedule of services, recitals and television broadcasts from the Cathedral. Mr. Dumler, formerly organist of the First United Methodist Church, Westfield, N.J., was a student of Mildred Andrews, and completed his education at the Juilliard School of Music under Vernon DeTar. He has played recitals throughout the U.S., and his duties at the Cathedral will be arranged so that both he and John Grady are available for concerts throughout the season.

St. Patrick's Cathedral has recently inaugurated a broad new musical program which includes a series of Sunday afternoon recitals as well as special concerts with orchestra. The first major concert took place on Nov. 29, 1970, with Leopold Stokowski conducting and John Grady playing the Poulenc Organ Concerto, Albinoni's Adagio for Strings and Organ, and Panufnik's Universal Prayer. 2500 people attended the concert.

## St. Bartholomew's Rebuild Nears Completion

The final phase of a major rebuilding program carried out by the Aeolian-Skinner Organ Co. on all the organs at St. Bartholomew's Episcopal Church, New York City, is nearing completion. The 1937 Aeolian-Skinner instrument in the gallery was completely revoiced during 1970, and new mixtures were added to the great division. The 1930 E. M. Skinner celestial organ was also revoiced and a new grande fournture mixture added to it. The chancel organ is at present being completely rebuilt. When finished, it will comprise 94 ranks. It will incorporate many ranks from the Hutchings organs from the original Madison Ave. church building, also pipework from both the E. M. Skinner organ and the Aeolian-Skinner 1953 rebuild of Skinner's work. The structure and chestwork of the chancel organ will be entirely new. Speaking pipes in the three chancel cases which have been silent for many years will be reactivated and incorporated in the great and pedal stoplists. Tonal revisions were planned by Jack H. Ossewaarde, organist and choirmaster of the church, in collaboration with members of Aeolian-Skinner's staff.

#### GREAT

Violone 16 ft. 61 pipes  
Quintade 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Diapason 8 ft. 61 pipes  
Viole de Gambe 8 ft. 61 pipes  
Flute Octavante 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Quinte 2 1/2 ft. 61 pipes  
Superoctave 2 ft. 61 pipes  
Mixture 4-6 ranks 305 pipes  
Scharf 4 ranks 244 pipes  
Kornett 3-4 ranks 274 pipes  
Kontra Trompete 16 ft. 61 pipes  
Trompete 8 ft. 61 pipes  
Klarine 4 ft. 61 pipes

#### POSITIV

Quintflöte 16 ft. 61 pipes  
Oktav 4 ft. 61 pipes  
Prinzipal 8 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Nasat 2 1/2 ft. 61 pipes  
Oktavlein 2 ft. 61 pipes  
Flachflöte 2 ft. 61 pipes  
Terz 1 1/2 ft. 61 pipes  
Oktav Quinte 1 1/2 ft. 61 pipes  
Siffelöte 1 ft. 61 pipes  
Scharf 4-5 ranks 279 pipes  
Terzian 2 ranks 122 pipes  
Zimbel 2 ranks 122 pipes  
Rankett 16 ft. 61 pipes  
Krummhorn 8 ft. 61 pipes

#### SWELL

Flute Conique 16 ft. 61 pipes  
Diapason 8 ft. 61 pipes  
Gambe Conique Celeste 8 ft. 61 pipes  
Flute à Chéminee 8 ft. 61 pipes  
Flute Celeste 8 ft. 116 pipes  
Choeur des Violes 8 ft. 232 pipes  
Montre 4 ft. 61 pipes  
Principal Conique 4 ft. 61 pipes  
Flute Harmonique 4 ft. 61 pipes  
Octavin 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Flute Magique 2 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Sept-Neuf 2 ranks 122 pipes  
Plein Jeu 4 ranks 244 pipes  
Cymbale 4 ranks 244 pipes  
Contre Trompette 16 ft. 61 pipes  
Hautbois 8 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Clairon 4 ft. 61 pipes  
Tremulant

#### CHOIR

Dulciana 16 ft. 61 pipes  
Viola Pomposa 8 ft. 61 pipes  
Viola Celeste 8 ft. 61 pipes  
Dolcan 8 ft. 61 pipes  
Dolcan Celeste 8 ft. 61 pipes  
Quintadena 8 ft. 61 pipes  
Holzgedeckt 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Rohrflöte 4 ft. 61 pipes  
Nazard 2 1/2 ft. 61 pipes  
Nachthorn 2 ft. 61 pipes  
Tierce 1 1/2 ft. 61 pipes  
Mixture 5 ranks 305 pipes  
Dulzian 16 ft. 61 pipes  
Petite Trompette 8 ft. 61 pipes  
Clarinete 8 ft. 61 pipes  
Oboe Schalmey 4 ft. 61 pipes  
Tremulant

#### SOLO

Flauto Mirabilis 8 ft. 61 pipes  
Geigen 8 ft. 61 pipes  
Geigen Celeste 8 ft. 61 pipes  
Doppel Flöte 4 ft. 61 pipes  
Trompette en Chamade 8 ft. (gallery)  
French Horn 8 ft. 61 pipes  
English Horn 8 ft. 61 pipes  
Flugel Horn 8 ft. 61 pipes  
Orchestral Oboe 8 ft. 61 pipes  
Trompette Harmonique 8 ft. 61 pipes  
Clairon Harmonique 4 ft. 61 pipes  
Chimes  
Tremulant

#### PEDAL

Untersatz 32 ft. 12 pipes



## Off the Soundboard

Hans-Joachim Bartsch played a harpsichord concert at the Weissfrauenkirche, Frankfurt-am Main, West Germany, on November 10. His program: Frescobaldi, *Toccata I* (Book II); Froberger, *Suite in D Major, Fantasia sopra ut, re, mi, fa, sol, la*; Louis Couperin, *Suite in F major*; Georg Muffat, *Passacaglia in G minor*; J. S. Bach, *Partita in G Major*. His instrument was built by Rainer Schuetze of Heidelberg.

On December 1, Bartsch was joined by flute and cello for a program of chamber music. Played were: Marcello, *Sonata in G Major for flute and continuo*; Domenico Scarlatti, *Two Solo Sonatas*; J. S. Bach, *Sonata in E-flat Major for Jean-Philippe Rameau's La Pantomime, L'Indiscrète, and La Rampeau from the Pièces de Clavecin en Concert*.

At First Presbyterian Church, Dallas, Larry Palmer played Handel's *Chaconne in G Major* for a prelude and Domenico Scarlatti's *Sonata (Pastorale)* as offertory for "The Music of Christmas, Old and New" on December 20.

At an organizational meeting for the Dallas-Fort Worth Harpsichord Society the program consisted of J. K. F. Fischer's *Passacaglia in D minor*, Purcell's *The Blessed Virgin's Expostulation*, and the J. S. Bach *Sonata in G minor, BWV 1029*. The performers for this January 4th program were Ralph Hersh, violin, Barbara Marquart, soprano, and Larry Palmer, harpsichordist. The Schuetze "Dulcken" model harpsichord belonging to Southern Methodist University was used.

The only utilization of harpsichord for the 26th annual Convention of the National Association of the Teachers of Singing, held in Dallas immediately after Christmas, was in the program of new works commissioned for the convention by the American Institute of Musical Studies. The work was *Saki Nameh* by Hans Ludwig Schilling, a setting of texts from Goethe's "Schenkenbuch" for five solo singers, flute, English horn, bass clarinet, viola, contrabass, harpsichord and piano. William Huckaby conducted the American premiere performance on December 30th, and Larry Palmer was harpsichordist.

Features and news items for these pages are always welcome. Please address: Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas, 75222.

Prinzipal 16 ft. 32 pipes  
Holzflötenbass 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Gedeckt 16 ft. 32 pipes  
Violone 16 ft. (great)  
Quintade 16 ft. (great)  
Flute Conique 16 ft. (swell)  
Dulciana 16 ft. (choir)  
Grossquinte 10 1/2 ft. 32 pipes  
Prinzipal 8 ft. 32 pipes  
Pommer Gedeckt 8 ft. 32 pipes  
Gemshorn 8 ft. 32 pipes  
Oktav 4 ft. 32 pipes  
Nachthorn 4 ft. 32 pipes  
Blockflöte 2 ft. 32 pipes  
Grosskornett 64 ft. 224 pipes  
Sesquialtera 16 ft. 64 pipes  
Mixture 4 ranks 128 pipes  
Scharf 5 ranks 160 pipes  
Kontra Posaune 32 ft. 12 pipes  
Kontra Fagott 32 ft. 12 pipes  
Posaune 16 ft. 32 pipes  
Fagott 16 ft. 32 pipes  
Trompette 8 ft. 32 pipes  
Klarino 4 ft. 32 pipes  
Schalmey 2 ft. 32 pipes

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

Frederick Burgomaster, Buffalo, N.Y. — St. Paul's Cathedral, Buffalo Dec. 4: Wacht auf, Prelude and Fugue in G minor, Bach; Praecambeln und Interludien 5 and 8, Schroeder; Nun komm der Heiden Heiland, Buxtehude; Gelobet seist du, Walcha. Dec. 11: Swiss Noel, Daquin; Greensleeves, Wright; Les Bergers, Desseins Eternels from La Nativite du Seigneur, Messiaen; Prelude and Fugue in G, Bach.

Leo Abbott, Roxbury, Mass. — St. Camillus Church, Arlington, Mass. Dec. 6: Fugue in D, Adagio in A minor, Rejoice beloved Christians, Bach; Cantabile in B, Franck; Marche Religieuse, Guilman; Improvisation on God rest ye merry gentlemen, Roberts; La Nativite, Langlais; Noel Etranger, Daquin; Greensleeves, Purvis; Variations on O come all ye faithful, Dethier.

Bruce Bengtson, Salem, Ore. — student of William Fawk, Mt. Angel Abbey Church, Mt. Angel, Ore. Dec. 13: Fanfare, Cook, Prelude and Fugue in D, O hail this brightest day, From heaven above, Bach; Flute Solo, Arne; Transports of Joy, Messiaen; Pastorale, Milhaud; Fete, Langlais; Fantaisie in E-flat, Saint-Saens; Melodia, Reger; Capriccio-Cucu, Kerll; Sonata on 94th Psalm, Reubke.

Charles G. Anschuetz, Orlando, Fla. — First Presbyterian, Orlando Dec. 7 and First Methodist, Orlando Dec. 22: Grand jeu, Du Mage; Pastorale, The Faithful Shepherd, Handel; Prelude and Fugue in E-flat, Bach; Andante Cantabile in B-flat, Mendelssohn; Dawn, Jenkins; How brightly shines the morning star, Olsson; Korate coeli, Divin Messie, Benoit; Rhosymedre, Vaughan Williams; Festival Toccata, Fletcher.

Robert H. Bell, Calgary, Alberta — Cathedral Church of the Redeemer, Calgary Dec. 8: Noels 6, 10, Daquin; Wacht auf, Fantasia in G, Bach; Es ist ein Ros, Brahm and Stout.

Donald Dumler — Caruth Auditorium, Southern Methodist U., Dallas, Texas Nov. 17: Passacaglia and Fugue in G minor, Bach; Rhosymedre, Vaughan Williams; Prelude and Fugue on the Name of Aisin, Duruffe; Variations on a Noel, Dupre; In Paradisium, Daniel-Lesur; Sonata on the 94th Psalm, Reubke.

Karen Albers, Ann Arbor, Mich. — Morehead State U., Morehead, Ky. Nov. 22: La Romanesca Variations, Valente; Magnificat on the Fifth Tone, Scheidt; O Mensch bewein, Prelude and Fugue in A minor, Bach; Trio Sonata on Praise God from Whom all blessings flow, Kauffmann; 2 settings Herzlich thut mich verlangen, Brahm; Majestatis Divinae, Johanson; Sonata for Hichiriki and Sho, Hovhaness; Rhosymedre, Vaughan Williams; Partita on Wacht auf, Distler. Assisted by Wanda Bigham, soprano and Mary Albers, oboist.

Leander Claffin III, Selinsgrove, Pa. — student of James Boeringer, Redeemer Methodist, Philadelphia, Pa. Jan. 31: Trio Sonata 6 in C, Nun komm der Heiden Heiland, Alle Menschen müssen sterben Mit Fried und Freud, Little Fugue in G minor, Fugue in C minor on a theme of Legrenzi, Jig Fugue in G, An Wasserflüssen Babylon, Jesus Christus unser Heiland, Komm Gott Schöpfer Heiliger Geist, Bach.

Laurens A. Blankers, Sheridan, Wyo. — First Presbyterian, Sheridan Dec. 20: Fantasy, Chorale and Toccata on Veni Emmanuel, Arnold; Carol, Vaughan Williams-Sumson; 5 settings Vom Himmel hoch by Bach, Muddle, Olsson, Emundson, and Karg-Elert; Variations on Chartres, Purvis; Greensleeves, Wright; La Nativite, Langlais; How brightly shines the morning star, Christians awake, Peeters; Carillon, Roberts; Silent Night, Barber; Variations sur un Noel bourguignon, Fleury.

C. Ralph Mills, Roanoke, Va. — Huntington Court United Methodist, Roanoke Nov. 29: Noel, Daquin; Wake awake, Bach; Lo how a rose, Stout; Paean on Divinum Mysterium, Cook; Trumpet Voluntary, Clarke-Biggs; A Nativity Suite, Held; Greensleeves, Rowley; Carillon de Westminster, Vierne.

John Upham, New York, N.Y. — St. Paul's Chapel, New York Jan. 6: Hymnus A solis ortus cardine, de Grigny; Wie schön leuchtet der Morgenstern, In dulci jubilo, Toccata in F, Buxtehude. Jan. 13: Ricercar, Variations on Puer nobis nascitur, Sweelinck; Herr Christ der einig, Vom Himmel hoch, Gelobet seist du, Pepping; Canonic Variations on Vom Himmel hoch, Bach. Jan. 20: Concerto in A minor after Torelli, Walther; Wir Christenleut, In dich hab ich gehoffet, Vom Himmel hoch, Heut' fängt an das neue Jahr, Allein Gott in der Höh, Kauffman; Prelude and Fugue in E opus 99, 1. Prelude and Fugue in C opus 109, 3, Saint-Saens. Jan. 27: Pastorale in F, Von Gott will ich nicht lassen, Prelude and Fugue in B, Bach.

Orpha Ochse, Whittier, Calif. — Whittier College Dec. 6: Offertoire sur les Grands jeux, Couperin; Two Spanish Carols, Guinaldo; Nativity Suite, Tournemire; Sonata 4, Mendelssohn; Canonic Variations on Vom Himmel hoch, Bach; The World Awaiting the Saviour from Passion Symphony, Dupre.

Robert Kee, Spokane, Wash. — St. Paul's Episcopal, Marquette, Mich. Dec. 29: Prelude and Fugue in D, The old year now has passed away, Good Christian men rejoice, Bach; Toccata on O filii et filiae, Farnam; Vision of the Eternal Church, The Shepherds, Messiaen; Te Deum, Langlais; Litanies, Alain; What Child is this, Rowley; A Christmas Lullaby, Voris; Carol Rhapsody, Purvis; Song of May, Jongen; Spring Song, Bonnet; Allegro vivace and Final from Symphony 1, Vierne.

James Russell Brown — Church of the Advent, Williamston, N.C. Dec. 13: Toccata in F, Buxtehude; 3 pieces from Parish Mass, Couperin; Sonata in E-flat, Fantasie and Fugue in C minor, Bach; Prelude and Variation, Franck; Preludes on Stuttgart, Veni Redemptor Gentium, Peeters and Manz.

Hugh Allen Wilson, Bolton Landing, N.Y. — All Saints Cathedral, Albany, N.Y. Jan. 31: Sonata de Clarines en Du Major, Soler; Partita in D minor, Richter; Fantasie K608, Mozart; I am black but comely, Dupre; Final from Symphony 1, Vierne.

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Will Headlee, Syracuse, N.Y. — Syracuse U. Nov. 22, and First Presbyterian, Buffalo, N.Y. Nov. 15: Fantasie K608, Mozart; Chorale and 4 Variations from Partita on Sei gergusset, Prelude and Fugue in A minor, Bach; Landscape in Mist, Karg-Elert; Communion, 'The Birds and the Springs, Messiaen; Final from Symphony 5, Vienne.

Calvin Hampton, New York, N.Y. — Calvary Church, New York, N.Y. Dec. 6, 13, and 27, and Newton College of the Sacret Heart, Newton, Mass. Dec. 8: The Nativity, Messiaen.

Earl Miller, Lisle, Ill. — All Saints' Episcopal, Western Springs, Ill. Dec. 13: Trumpet Tunes in D and C, Clarke; Veni Emmanuel from Nativity Suite, Held; Divinum Mysterium, Arnatt; Vom Himmel hoch, Pachelbel; Variation on In dulci jubilo, Lübeck; Once He came in blessing, Prelude and Fugue in C minor, Bach; Sketch 4, Schumann; God rest you merry gentlemen, Williams; Noel Grand jeu et duo, Daquin.

D. Stuart Kennedy, Calgary, Alberta — Cathedral Church of the Redeemer, Calgary Nov. 24: Agincourt Hymn, Dunstable-Biggs; Song 13, Gibbons-Willan; Trumpet Tune and Air, Purcell; Rhosymedre, Vaughan Williams; Gavotte, Wesley; Melcombe, Parry; Solemn Melody, Davies.

Richard Litterst, Rockford, Ill. — Second Congregational, Rockford Nov. 15: Comes Autumn Time, Sowerby; Sonata 1, Mendelssohn; Deck thyself my soul, Bach; Prelude on Psalm 33:3, Howells; Cortège et Litanie, Dupré; Four Sketches, Schumann; Litanies, Alain. Dec. 4: Toccata, Adagio and Fugue, Bach; Sonata 3, Guilman. Dec. 18: Symphony 5, Widor.

Charles S. Moose, Scotia, N.Y. — All Saints Cathedral, Albany, N.Y. Jan. 17: Fanfare-Improvisation on Azmon, Wyton; Partita on Wie schön leuchtet der Morgenstern, Krapf; Evensong, La Montaine; Prelude on King's Lynn, Whitlock.

Richard W. Slater, Glendale, Calif. — St. George's Episcopal, La Canada, Calif. Dec. 16: Partita on Nun komm der Heiden Heiland, Distler; Songs of the Nativity opus 13a, La Montaine; Processional, Mathias. Assisted by Diana Thomas, contralto.

John Searchfield, Calgary, Alberta — Cathedral of the Redeemer, Calgary Nov. 17: Toccata and Fugue in D minor (Dorian), Bach; Air and Gavotte, S. Wesley; Fantasia and Fugue, Rosenberg; Toccata from Symphony 5, Widor. Dec. 15: Te Deum, Langlais; 8 Preludes on carol-melodies by Denzot, Boely; 2 settings on In dulci jubilo, Walther and Bach; Improvisation on In dulci jubilo, Karg-Elert.

Richard Sidey, Knoxville, Tenn. — Virginia Intermont College, Bristol, Va. Nov. 17: 3 pieces from Mass for the Convents, Couperin; Wo soll ich fliehen hin, Kommst du nun, Dorian Toccata and Fugue, Bach; Wake awake, Like the golden sun ascending, Manz; Rhythmic trumpet, Bingham; Trois Paraphrases Gregoriennes, Langlais.

Ruth Pelton Richardson, Endicott, N.Y. — St. Paul's Lutheran, Johnson City, N.Y. Dec. 6: Fantasia in G minor, Come Savior of the gentiles, Now let us sing with joy, Bach; Elevation, Couperin; Trumpet in Dialogue, Clerambault; Fantasia, Good new from heaven the angels bring, Pachelbel; Aria, Van Hulse; Cantabile, Clokey; Choral in A minor, Franck.

Victor D. Schaper, Galveston, Texas — student of Charles S. Brown, North Texas State U., Denton Dec. 4: Fantasy in F minor K608, Mozart; Partita on Auf meinen lieben Gott, Böhlm; Prelude and Fugue in C, Bach; Premiere Fantasie, Deuxieme Fantasie, Alain; Scherzo in F-sharp minor opus 80,7, Reger; Dieu parmi nous, Messiaen.

Magdalene York, Albany, N.Y. — All Saints Cathedral, Albany Jan. 3: The old year now has passed away, Bach; Echo Fantasia, Sweelinck; Arabesque, Vienne; Magnificat 1, Dupré; Two Psalms, Zimmermann.

Rollin Smith, Brooklyn, N.Y. — The Brooklyn Museum Dec. 6: Christmas selections from The Messiah, Handel. Dec. 13: Various works of Beethoven in honor of the 200th anniversary of his birth. Dec. 20: Tidings of joy from Cantata 63, Bach; O Holy Night, Adam; Ring out, wild bells, Ave Maria, Nazareth, Gounod; The Holy Night, Buck; Suite L'Arlesienne 2, Bizet. Dec. 27: March of the Magi Kings, Dubois; Prelude, Dream Pantomime-Angel Scene from Hansel and Gretel, Humperdinck; Ave Maria, Schubert; Prelude and Tollite Hostias from Christmas Oratorio, Saint-Saens.

Robert Hill, Pittsburgh, Pa. — St. Susanna Church, Pittsburgh Dec. 27: Prelude in D minor, Fantasia in G minor, Toccata in C, From heaven above, Pachelbel; Nativity Suite, Held; Concerto for Two Organs in B-flat, Lucchinetti; Noel Grand jeu et duo, Daquin; Jesu joy of man's desiring, Savior of the nations come, All praise to Jesus' hallowed name, O Thou of God the Father, Fugue and Inversion in four parts for two keyboards from Art of the Fugue, Bach; Concerto 3 in G for Two Organs, Soler; Adeste Fideles, Peeters; Away in a manger, Hill; A Short Christmas Concert, Quinn. Assisted by Antoinette Hill, organist and John Wisnoski, commentator.

William Dan Hardin, Mars Hill, N.C. — Mars Hill College junior recital Dec. 7: Concerto in B minor, Walther; Choral in A minor, Franck; Prelude and Fugue in G, Bach; Variations on Wondrous Love, Barber; Tu es Petra, Mulet.

Tom Robin Harris, Rock Island, Ill. — Augustana College, Rock Island Dec. 6: Suite du deuxieme ton, Clérambault; Choral in E, Franck; 6 pieces from Livre d'Orgue, Messiaen.

John Romeri, Stockton, Calif. — University of the Pacific junior recital, Stockton Dec. 15: Prelude and Fugue in C, Prelude and Fugue in D, Bach; Concerto 3 in G minor, Handel; Le Jardin Suspendu, Litanies, Alain; Prelude and Fugue on the Name Alain, Durullé.

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Fred Tulan, Stockton, Calif. - Honolulu Cathedral, Honolulu, Hawaii Dec. 24: Prelude de la Symphonie de l'Agneau mystique, Maleingreau; Trois Variations sur un thème chromatique, Cochereau; Noël Bourguignon, Fleury; Offertoire pour la Messe du jour de la Nativité du Seigneur, Charpentier; Nuit de Noël a Saint-Tropez, Reuschel; Versets pour les Vepres des Vierges, Ghaussen; Versets pour les Vepres d'un Martyr, d'Indy; Poème Symphonique opus 44, Dupré.

Gene Jannsen, Albert Lea, Minn. - Trinity Lutheran Church, Albert Lea, Dec. 8: Prelude and Fugue in E minor, Bach; 5 settings on Saviour of the nations come by Reda, Distler, Bender, Scheidt, Buxtehude; 2 settings on O Saviour rend the heavens wide by Bornefeld, Walcha.

Nancy Vann, Odessa, Texas - student of Charles S. Brown, North Texas State U., Denton, Texas Dec. 8: Prelude and Fugue in D, Buxtehude; Pastorale, Franck; Partita on Jesus Christus unser Heiland, Distler; Cortège et Litanie, Dupré.

D. Barry Waterlow, Trail, B.C. - St. Andrew's Church, Trail Dec. 13: Balletto del Granduca, Sweelinck; Nun komm der Heiden Heiland, Canzona in D minor, Bach; Trio, Stanley; Es ist ein Ros, Brahms; Greensleeves, Wright; Quem Pastores, Willan; Hugh's Hornpipe, Cabena; Retreat, Waterlow; Improvisation; Trumpet Tunes by Clarke and Purcell, Prelude in E minor, Bales.

Charles Moore, Evanston, Ill. - Northminster Presbyterian, Evanston Dec. 6: Variations on a Noel, Dupré; 3 settings Nun komm der Heiden Heiland, Bach; Nativity Suite, Messiaen.

Gordon M. Betenbaugh, El Dorado, Ark. - First United Methodist, El Dorado Dec. 2: Wir glauben all, Wachtet auf, Prelude and Fugue in E minor, Bach; Adagio, Bridge; Prelude, Fugue and Variation in B minor, Franck; Pastorale, Milhaud; Es ist ein Ros, Brahms; Benedictus, Reger.

Benjamin Van Wye, Saratoga Springs, N.Y. - Skidmore College, Saratoga Springs Dec. 10: Toccata in F-sharp minor, Buxtehude; Christ unser Herr zum Jordan kam, Nun komm der Heiden Heiland, Ein feste Burg, Passacaglia in C minor, Bach; Choral in E. Franck; Alléluias sereins, Messiaen; Prelude and Fugue in G minor, Dupré. All Saints Cathedral, Albany, N.Y. Jan. 24: Suite du premier ton, Du Mage; Choral in B minor, Franck; Prelude and Fugue on the Name Alain, Durufle.

David Crouse, Magnolia, Ark. - First United Methodist, El Dorado, Ark. Dec. 16: Prelude 6, Schroeder; Prelude, Fugue and Ciacona in C, How brightly shines the morning star, Buxtehude; Sonata 4 in B-flat, Mendelssohn; Land of Rest, Light, Powell; O Christ who are the light and day, Now praise we Christ, O Christ Thou Lamb of God, How lovely shines the morning star, Lenel; Fantasy, Choral and Toccata on Veni Emmanuel, Arnold.

Clarence Helsing, Rockford, Ill. - Second Congregational, Rockford Dec. 11: Allegro, Handel; Flute Concerto, last movement, Rinck; slow movement from Gothic Symphony, Widor; March of the Magi, Toccata in G, Dubois.

Terence Fullerton, Calgary, Alberta - Cathedral Church of the Redeemer, Calgary Dec. 1: Les cloches de Hinckley, Vierne; Trio Sonata 5 in C, Bach; Litanies, Alain.

Ludwig Altman, San Francisco, Calif. - Congregation Emanu-El, San Francisco Dec. 29: Prelude and Fugue in D, Fantasy on How beautiful shineth the morning star, Buxtehude; Six Pieces for an Organ Clock, C.P.E. Bach; Fantasy K608, Mozart; Prelude on motifs of the Pilgrimage Festivals, Kohn; Variations on a Recitative, Schoenberg; On Thy throne I now approach, Bach.

George E. Tutwiler, Pittsburgh, Pa. - First United Methodist, Pittsburgh Nov. 15: Fugue in G minor, I call to Thee, Bach; Abide with us, Weinberger; Three Quiet Preludes, Jacobi; Three Meditative Moments on Moravian Hymns, Elmore; Jubilate Deo, Benoit; Aria, Peeters; Now thank we all our God, Bach-Fox. First United Presbyterian, Bradford, Pa. Dec. 13: Rigaudon, Campra; Elevation, Couperin; Sinfonia God's time is the best, Jesu joy of man's desiring, Bach; Suite for a Musical Clock, Handel; Voluntary 8 in D minor, Stanley; Fanfare, Jackson; Nativity Suite, Held; At the cradle of Jesus, Bingham; Noel Provençal, Bedell; Greensleeves, Purvis; Toccata on Creator of the starry heights, Von.

Gordon Young, Detroit, Mich. - Grace Lutheran, Detroit Dec. 6: Rigaudon, Campra; Pastorelle, Ferrari; Adagio, Vivaldi-Bach; Sonata in A minor, Prelude on What a friend we have in Jesus, Trumpet Tune, Triptych, Prelude on St. Thomas, Christmas Suite, Young; Entrada Festiva, Peeters.

Gordon Wilson, Columbus, Ohio - Denison U., Granville, Ohio Dec. 13: Toccata in D minor opus 59.5, Reger; Concerto in F opus 4.5, Handel; Andante K616, Mozart; Prelude and Fugue in E minor Bruhns; Requiesscat in pace, Sowerby; Two Etudes, Foss; Nativity Suite, Langlais; Sketch in F minor, Schumann; The Burning Bush, Berliński.

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# Organ Recitals

Larry King, New York, N.Y. — Trinity Church, New York Jan. 7: Prelude on Deus tuorum militum, Sowerby; Wie schön leuchtet der Morgenstern, Buxtehude; Carillon Sortie, Mulet. Jan. 21: Essay, Mader; Sketch in D-flat, Schumann; Psalm Prelude II, 2, Howells; Fantasy and Fugue in G minor, Bach.

Dennis G. Michno, New York, N.Y. — Trinity Church, New York Jan. 19: Prelude and Fugue in G, Bach; Herr Christ der einig Gottes Sohn, Buxtehude; Suite Médiévale, Langlais.

Paul Laubengayer, Dallas, Texas — Trinity Church, New York, N.Y. Jan. 5: Toccata and Fugue in D minor (dorian), Das alte Jahr vergangen ist, Bach; Fantasy on Hallelujah Gott zu loben, Reger.

Eileen Turnbridge, Salem, Ore. — student of William Fawk, Christ Church Cathedral, Victoria, B.C. Dec. 30: Gigue Fugue in G, Trio Sonata 6, Prelude and Fugue in G, Bach; Choral, Honegger; Pasticcio, Langlais; Toccata in B minor, Gigout; Deck thyself my soul with gladness, Brahms; Capriccio on the Notes of the Cuckoo, Prayer for Peace, Purvis; Rhumba, Elmore.

Linda L. Marek, Knoxville, Tenn. — Trinity Church, New York, N.Y. Jan. 26: Fugue in E-flat, Bach; 94th Psalm, Reubke.

Samuel Hill, Chicago, Ill. — Trinity Church, New York, N.Y. Jan. 28: Fantasy and Fugue on Ad Nos, ad Salutarem Undam, Liszt.

Earl Eyrich, Providence, R.I. — First Unitarian, Providence Nov. 22: Dorian Toccata, Prelude and Fugue in C, Bach; Partita on Jesu meine Freude, Walther; Sonata 1, Hindemith; Choral in E, Franck; Le Banquet Céleste, Messiaen; Final from Symphony 3, Vierne.

Clark S. Davis, Webster Groves, Mo. — Emmanuel Episcopal, Webster Groves Dec. 24: Pastorale in E, Franck; Prelude and Fugue on From heaven above, Pachelbel; Lo how a rose, Brahms; Saviour of the nations come, Prelude and Chaconne, Buxtehude.

Roy Kehl, Evanston, Ill. — St. Paul's Cathedral, Buffalo, N.Y. Dec. 18: Fantasias in E-flat and G minor, Pachelbel; 2 settings on Come Redeemer of our race, W. F. Bach and Sweelinck; 2 settings on Sleepers wake, Bender and Reda; Improvisation on Veni Emmanuel; Fantasia in G, Bach.

C. Ralph Mills, Roanoke, Va. — Huntington Court United Methodist, Roanoke Dec. 24: How brightly shines the morning star, Distler; Sonata in G minor for Flute and Organ, Bach; 3 settings on the Magnificat, Thompson; Venid Ninos, Guinaldo; Prelude in B, Dupré. Assisted by William Petty, flutist.

William R. Leonard, El Monte, Calif. — Holy Trinity Episcopal, Alhambra, Calif. Jan. 27: In dulci jubilo, Puer natus in Bethlehem, Bach; Noel of the Little Bells, Variations on a Noel, Marryott; Lo a rose, Brahms; Adeste Fidelis, Leonard; Divinum Mysterium, Pecters.

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

Stephen D. McKersie, Webster Groves, Mo. — Christ Church Cathedral, St. Louis, Mo. Nov. 22: Dialogue sur les Mixtures from Suite Breve, Langlais; Fantasia and Fugue in G minor, Bach; Trumpet Tune in D, Boyce; Tierce en taille, Dandrieu; Sonata K255, Scarlatti; The Burning Bush, Berliniski; Sinfonia from Cantata 29, Bach-Dupré; Theme and Variations from Symphony 5, Widor.

David Enos, Liverpool, N.Y. — Camillus Baptist Church, Camillus, N.Y. Dec. 20: Toccata in F, Wachtel auf, Meine Seele erhebt den Herrn, Fugue in E-flat, Bach; Noel Grand jeu et duo, Daquin; 3 Pieces for a Musical Clock, Haydn; Chant de Paix, Langlais; Toccata from Symphony 5, Widor.

Denzil Reedy, Shreveport, La. — First United Methodist, El Dorado, Ark. Dec. 23: Prelude, Fugue and Chaconne in C, Buxtehude; Wachtel auf, Fugue in G minor, Bach; I am black but comely, How fair and pleasant art thou, In dulci jubilo, Dupré; Piece Heroique, Franck.

Scott Mouton, Shreveport, La. — First United Methodist, El Dorado, Ark. Dec. 9: Prelude and Fugue in C (9/8), Prelude in E minor, Bach; Homage to Rameau, Langlais; Fantaisie in A, Franck; Les Bergers from La Nativite, Messiaen.

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In dealing with the organ works of Paul Hindemith, certain characteristics became increasingly apparent. All show distinct eclecticism, both formally and stylistically. Much as in the late Baroque, notably in the works of J. S. Bach, treatment within the formal framework includes various techniques: tutti-solo alternations, trio-like settings, cantus-firmus treatment, and sectional, contrapuntally-conceived variation. Borrowed materials are used most effectively in two instances; the entire Third Sonata is based upon various cantus firmi treatment of old German folk tunes, and the Second Concerto makes use of traditional sacred and secular cantus firmi. Forms and styles include adaptations of the concerto grosso, sonata, fantasy, fugue, canzonetta, and chorale setting. The most striking feature is the use of contrapuntal devices and Baroque styles within a Neo-Baroque framework, consisting of a new, dissonant coupling of sounds.

Although outlines of traditional Baroque and Classical points of departure are often easily recognized, Hindemith's treatment is a highly personal, contemporary one. Recapitulations are often shortened and transformed to give a new dynamic character. Development sections may include and even stress new material, frequently borrowed from bridge passages. Transitions are rapid and modulations more frequent than in earlier periods.

Hindemith derives his style from the basic premise that any of the twelve tones may become a tonal center. His decision as to which intervallic relationships are better is based first of all upon the placement of a tone within the harmonic series. Hindemith calls this Series I. In Series II, the interval roots are derived according to his designation for best intervals. In diminishing order of importance these are: perfect fifth, perfect fourth, major third, minor sixth, minor third, major sixth, major second, minor seventh, minor second, major seventh, and the tritone. The root of a chord will be the root of the lowest best interval, excepting those chords containing the tritone. In chords in which the best interval is a third, fifth, or seventh, the lower of the two tones is to be considered the root. In chords in which the best interval is a second, fourth, or sixth, the upper of the two tones is to be considered the root.

Harmonically, structures are divided into two basic categories: Groups A and B. Group A refers to chords without tritone, and Group B deals with those chords which do contain tritone(s). In determining roots of chords in Group B, it is necessary to consider the tritone as the most important ingredient. The root of the chord is to be found by the method described above. In addition, one of the members of the tritone must serve as a guide tone. That tone which stands in best relationship to the root will be the guide tone. When a choice must be made between two tones equally related above and below the root, the guide tone will be that one which leads best to the root of the next chord (if it contains no tritone), or to the next guide tone (if the chord contains a tritone). If there is only one tritone in a chord and the root forms part of it, the other tone forming the tritone is to be considered the guide tone. Hindemith uses the term "harmonic fluctuation" to explain the lessening or increasing of tension from chord to chord within a phrase. Cadences are generally approached by a gradual relaxation of tension or by an increased amount of tension just to the penultimate chord.

Melodic movement is defined by Hindemith as step-progressions; that is,

Dr. Gibson received the DMA from Eastman School of Music in 1969. The present article is taken from her dissertation, which is available in its entirety from the Sibley Music Library, Eastman School of Music.

# A Study of the Major Organ Works of Paul Hindemith

By Emily Cooper Gibson

the connection of the high points within a line, based upon the intervals of major and minor seconds. Melodic peaks are stressed by their placement upon a strong beat, being approached by leap, or being held for a long duration. There is frequent use of sequence, augmentation, and inversion. There are few consecutive leaps in the same or opposite direction. Leaps are most often of a third, either major or minor. (Octave displacement is often used in a very effective manner, but the ensuing leaps follow the general statement made above.) Melodic movement is mainly by tones, semi-tones, thirds, fourths, and fifths. Melodically, the series of roots forms what is called the degree-progression; that is, those tones which support the overall harmonic movement.

Rhythm is durational and groups chords into stressed and unstressed members of the whole. Mixed meter is used for purposes of stress and syncopation (see Sonata II, Mov. 1, p. 5, mm. 2-9) or to lengthen and accentuate the cadential formula (see Sonata II, Mov. 2, p. 10, m. 17; p. 11, m. 2). Only two examples of poly-meter are to be found in the organ works: they occur in Sonata I, Mov. 4, p. 21, mm. 22-23, m. 33; p. 22, mm. 1-2, and in Concerto II, Mov. 4, pp. 75-80.

Many examples of pedal point are found throughout the works. The counterpointing of motives and motivic fragments over or around pedal points is a favored device. (See Sonata II, Mov. 1, p. 7, mm. 1-6.) Another interesting aspect involves the use of an interior pedal point in more lyrical movements, especially at cadencing points (see Sonata II, Mov. 2, p. 10, mm. 11-14).

Modality does occur. However, it must be pointed out that Hindemith by no means restricts himself to a purity of usage. Alternate inflections of extra tones reduce the span of exact usage, or prevent it altogether. For example, in Sonata II, Mov. 2, p. 10, mm. 1-5, the Mixolydian mode on E extends beyond four measures, but is somewhat "marred" by the early *d*-sharp. In the first movement of Sonata III, p. 4, mm. 6-7, there is extreme modal ambiguity on the final of A-flat. At the outset of m. 6 a mode may be sensed which is Ionian in its lower tetrachord and Aeolian in its upper — a so-called mixed mode. The natural *a* and *d* are extra tones. At the end of m. 6, the highest voice descends through the lower tetrachord of the Phrygian mode. Measure 7 seems to end in the Mixolydian mode. Other examples may be cited, but throughout the organ works it will be found that modal scales, both in a pure and altered form are often an integral part of the thinking. (The normal seventh scale step, one-half step below the final, is almost totally absent.)

In descriptions of styles of many contemporary composers, one often encounters the terms "linear" or "dissonant" counterpoint. These terms which

are used interchangeably seek to depict a new manner in which independent voices are combined. This is somewhat in contrast with the general term "counterpoint", which may be taken to mean a more strictly tonal organization. The contrapuntal weaving of voices is nowhere more evident than in much of the output of Hindemith. More dissonant intervals (seconds, sevenths, and augmented and diminished intervals) are employed. Textural independence rather than inter-dependence is emphasized. Many non-chord tones appear within the texture. A complete description of these and their German equivalents is contained in Hindemith's book *The Craft of Musical Composition*, Vol. 1, Chapter 4, part 12. In normal metrical rhythm, these would fall on the expected beats. But in the case of a strongly syncopated passage, they may occur very effectively on the stressed "weak" part of the beat. Harmonically the structures which coincide are both tertian and quintal. An interesting example of Hindemith's concept of triadic writing occurs in the opening measures of the third movement of Concerto II, entitled *Canzonetta in Triads and Two Ritornelli*. The harmonic fluctuation is simple, but the voice leading takes it beyond the ordinary. There is much use of the tritone leap within the voice parts, yet the whole effect is one of simple, direct harmonies. A good example of a more contrapuntal style appears in the third movement of Sonata II, entitled *Fugue*. The subject is very angular in nature and includes some chromaticism. A four-voiced exposition follows which includes, as expected in the style, the introduction of several counter-subjects which are to be quite significant as the movement progresses. In the second exposition the linear movement is most apparent (see Sonata II, Mov. 3, p. 14, mm. 11-17).

It has been noted that Hindemith drew heavily upon styles and forms of the Baroque and Classical periods. In so doing he re-fashioned these forms and tailored certain stylistic features in a highly personal manner.

The term "sonata" calls to mind many forms and styles. It has, however, generally been an instrumental piece for soloist or chamber group. It is most often comprised of several contrasting movements, although there have been notable exceptions. In the Baroque period, multi-sectioned works occurred, but four to five movement usually comprised the earlier sonatas, and three to four the later. It is often difficult to assign an exact formal title to each movement, since motivic play is so often the more important ingredient, rather than phrase grouping. Balance was gradually achieved by using interlocking materials and partial repetition of one movement within another. In the detailed analysis of the organ works which follows, it will be clear that Hindemith follows a similar point of

departure. Several formal "labels" are possible, particularly in Sonata I. It is possible to see it as a large two movement work, with the second movement being divided into three large sections, or as a four movement work. The other two sonatas are more clear-cut and perhaps more easily understood formally. In the sonatas of J. S. Bach the major concern was polyphony, fast harmonic rhythm, relatively free meter, and tonal flux. One special type of sonata, the organ trio sonata, bears mention, since the second movement of the First Organ Concerto of Hindemith makes use of this type of texture. In the Bach sonatas the two upper parts follow one another in strict polyphony, while the bass (pedal) part is employed in an obbligato fashion.

Hindemith has in some instances shown an interest in even earlier styles. Mention has been made of his rather unique *Canzonetta in Triads and Two Ritornelli* in the Second Concerto. A canzonetta was a song or aria, often of a frivolous nature, strophic in form, frequently found in compositions of members of the Camerata. They were dance-like, homophonic, and evenly phrased. Hindemith sets the *Ritornelli* in an imitative style and in a more serious character.

Hindemith wrote much music in the concerto style, often entitled *Kammermusik*. The title suggests a departure from the larger orchestra of the 19th century and a return to a type of chamber group. The two concerti reflect some interesting aspects of concerto principles. The idea of putting contrasting or competing groups, either groups of instruments, a solo instrument, or voices goes back as far as the 16th century. This "new" practice was known as *concertato* style. New forms evolved from this practice. Stylistic features included echo alternations between tutti and solo, fragmentary treatment of figurations, and contrasting homophonic and polyphonic sections. Movements reflect solo sonatas, orchestral concerto grosso, and even the trio sonata. The transition to the Classical Concerto began with the evolution of sonata form. The basso continuo which was a very integral part of Baroque music, gradually was eliminated, as the various instruments took more independent roles in filling out the harmonic implications. Winds and brasses, for example, became more than simply doubling instruments. Soloist and orchestra became equal protagonists in dealing with the material at hand.

There is a rather significant difference between the two organ concerti of Hindemith. Concerto I, entitled *Kammermusik* is in a Neo-Baroque idiom. The orchestra is small, consisting of piccolo, flute, clarinet, bass clarinet, two bassoons, contra-bassoon, horn, trumpet, trombone, double-bass, and organ solo. There is much use of low winds and strings in unison and octave doublings. Sequence is used throughout and the

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organ solo makes extensive use of short, imitative figurations. All instruments are treated in a highly individual manner throughout, and their parts are easily followed. Brasses are used soloistically in the development section of the first movement (see Concerto I, Mov. 1, p. 8, mm. 1-8). In the second movement descending scalar motives assigned to the organ pedal part and then to cellos and basses resemble the function of the continuo (Concerto I, Mov. 2, p. 13, mm. 12-19). Instruments are often gradually added to the texture in the Baroque manner known as "terrace dynamics." Ranges are often extensive, but never excessive. The natural ability of the high winds to carry rapidly moving, staccato passages is most effectively employed. These instruments are also called upon to act in a more lyrical capacity. Lower winds and the horns are often given a role similar to the strings — that of sustaining the harmonic movement. Lengthy tutti sections are not prominent in this work. Although the organ part is at no time relegated to the background, it is definitely treated as a part of the all important whole.

The Second Concerto is of considerably larger scope. It was commissioned for the new organ at Lincoln Center in New York City, and Hindemith conducted the premiere performances on April 25, 1963, with the Viennese organist, Anton Heiller as soloist. It is scored for two flutes (the second doubling piccolo), two oboes, two B-flat clarinets, two bassoons, contra-bassoon, two horns in F, two trumpets in C, three trombones, tuba, timpani, celesta, bass drum, snare drum, cymbal, glockenspiel, strings, and organ.

High winds and high strings are pitted against each other in canonic versions of themes in the first movement.

Throughout the first section, low brasses, lowest winds, and lowest strings serve to play ostinato figures and ostinato rhythms. In the second movement, there is constant alteration of organ and orchestra. Concertante sections pit various choirs of instruments against the organ. The third movement is almost entirely based upon the concertogrosso principle of contrast between organ and orchestra. The fourth and final movement is a large Phantasy in the form of variations on the hymn *Veni creator spiritus*. The hymn is first stated by the organ with orchestral interludes between phrases. Subsequent treatment gives the theme in varying degrees of transformation to several instruments, both as solos and in choirs. The third variation is one of unusual contrasts. The hymn is first played by the horns. A canon derived from the theme occurs between trumpets and cello. Tuba and glockenspiel play the French Renaissance folk tune, *L'homme arme*. The organ has a cadenza-like passage which fits into the whole.

In spite of the difference in scope of the two concerti, one may draw certain conclusions as to the general approach. Forms follow the basic tenets which have been a part of the concerto from its inception. While no one choir of instruments is exploited, each is represented in a highly individual manner with a thorough knowledge of its inherent strengths and weaknesses.

The following charts offer an analysis of the organ works discussed. It is realized that many interpretations are possible in the matter of form. Alternatives are taken into consideration whenever it seems to aid in clarification. The edition used is B. Schott. Consecutive measure numbers are given for each movement or section.

#### Movement IV (Section III, Movement II). Rondo Form. (Key Center: E-flat.)

- A — mm. 1-14 (Key Center: E-flat).
- B — mm. 14-27 (Key Center: C).
- C — mm. 27-41 (Key Center: A).
- A — mm. 41-51 (Key Center: E-flat, modulating to D).
- D — mm. 52-63 (Key Centers: B, G-sharp).
- D — mm. 64-77 (Variation of D; unified by use of the same accompanimental figures. (Key Centers: B, G-sharp)).
- Coda — mm. 78-114 (Based on Theme A. (Key Center: E-flat)).

#### SONATA II, 1937

##### Movement I. Modified Sonata-allegro Form. (Key Center: E.)

###### Exposition:

- A — mm. 1-8 (Key Center: E).
- Interlude I — mm. 8-23 (sequential and modulatory).
- A<sub>1</sub> — mm. 24-31 (Key Center: E).
- B — mm. 32-35 (Key Center: C).
- Interlude II — mm. 35-49 (Key Centers: B-flat, B).
- B — mm. 49-52 (Key Center: B).
- Interlude III — mm. 52-63 (Key Center: B).
- Codetta — mm. 63-71 (Key Centers: B, G).
- Development — mm. 72-152; use of both themes plus some of the interludes, plus additional new material (Key Centers: G-sharp, A, F-sharp, F).
- Recapitulation — mm. 153-183; exact repetition of the first 31 measures — A, Interlude I, and A<sub>1</sub>.

##### Movement II. Two-part Form. (Key Center: E.)

- A — mm. 1-10 (Key Centers: E, F-sharp).
- A<sub>1</sub> — mm. 10-20 (Key Centers: E, F-sharp). Expanded harmonically.
- B — mm. 20-31; rhythmically related to the first two measures of A (Key Centers: F, A, F-sharp).
- A — mm. 31-38 (Key Center: E).
- B — mm. 38-49 (Key Centers: F, D). Expanded harmonically.
- A — mm. 50-56 (Key Center: E).
- Coda — mm. 57-66 (Key Center: E).

##### Movement III. Four-voiced Fugue. (Key Center: A.)

- Exposition I — mm. 1-21 (Key Centers: A, C, A, C, A).
- Episode I — mm. 21-31 (Key Centers: A, C-sharp, E).
- Exposition II — mm. 32-44 (Key Centers: C, G, A).
- Episode II — mm. 45-60 (Key Centers: B-flat, A-flat, E).
- Exposition III — mm. 61-77 (Key Centers: D, F, C, G).
- Coda — mm. 78-93 (Key Center: A).

#### SONATA I, 1937

##### Movement I. Sonata-allegro Form. (Key Center: E-flat.)

- Introduction — mm. 1-52 (Key Centers: E-flat, G).
- Exposition — mm. 53-133 (Key Centers: E-flat, G-sharp).
- Theme I — mm. 53-87 (Key Center: E-flat).
- Theme II — mm. 88-133 (Key Center: G-sharp).
- Codetta (Bridge) — mm. 134-164 (Key Center: B-flat).
- Development — mm. 165-270 (Key Centers: B-flat, A, F-sharp, B, E). Includes motives from the first theme of the Introduction.
- Bridge — mm. 271-288 (modulatory; includes motives resembling those in the third section of the Introduction).
- Recapitulation — mm. 289-373 (Key Center: E-flat).
- Theme I — mm. 289-363.
- Theme II — mm. 364-373.

The remainder of this Sonata could be considered as three separate movements or as one movement with three large section, or possibly as Introduction, Variations, and Rondo.

##### Movement II (Section I, Movement II). Two-part Form. (Key Center: E.)

- A — mm. 1-16 (Key Centers: E, B).
- A<sub>1</sub> — mm. 17-34 (Key Center: E).

##### Movement III (Section II, Movement II).

Phantasie, frei. Variations. (The repetitive element is a four-note pedal motive which is stated once at the outset of Variations I-IV and several times as an ostinato during variation V. The motive reappears a fourth lower in each succeeding variation. Each variation contains many transient tonalities; the more important ones are listed.)

- Variation I — mm. 1-8 (Key Centers: B-flat\*, B).
- Variation II — mm. 9-15 (Key Centers: F\*, B).
- Variation III — mm. 15-24 (Key Centers: C\*, A).
- Variation IV — mm. 24-34 (Key Centers: G\*, B-flat).
- Variation V — mm. 35-52 (Key Centers: B-flat, D\*).

\* — Tonality due to motive

#### SONATA III, 1940

This entire Sonata is based on German folk songs found in Franz Boehm's *All deutsches Liederbuch*, folk songs from the 12th through 17th centuries. (These tunes may also be found in Hindemith's *Craft of Musical Composition*, Vol. II.)

Movement I. The folk tune "Ach Gott, Wem soll ichs' klagen" (O Lord, to whom should I complain) is set in the pedal part (mm. 1-28). Above this, three themes are counterpointed. A two-fold analysis will be given, showing the juxtaposition of the folk tune with the superimposed thematic material. The complete tune is then repeated in the soprano voice. (Key Center: A-flat).

###### First setting — Phrase I of the folk tune — mm. 1-6.

- A — mm. 1-4.
- B — mm. 5-8.
- Interlude — mm. 8-9; leading back to theme A — mm. 9-13.
- Phrase II of the folk tune — mm. 6-13.
- Phrase III of the folk tune — mm. 13-15.
- C — mm. 14-19 (Key Center: E-flat).
- Phrase IV of the folk tune — mm. 16-20.
- Phrase V of the folk tune — mm. 21-24.
- B — mm. 19-23; one-measure extension to A.
- A — mm. 23-28.

Second setting — mm. 29-49; entire folk tune is set in the soprano voice (Key Center: B).

Movement II. This movement is based on the folk tune "Wach auf, mein Hort" (Awake, my treasure); the folk tune is set "en taille" (in the tenor register). Again, subsidiary material is superimposed. (Key Center: A.)

- A — mm. 1-3.
- Phrase I of the folk tune — mm. 3-4.
- Phrase II of the folk tune — mm. 5-7.
- B — mm. 3-6.
- A — mm. 6-7.
- Phrase III of the folk tune — mm. 8-11.
- C — mm. 8-12.
- Phrase IV of the folk tune — mm. 12-17 (last note held as pedal point).
- A — mm. 13-14.
- Codetta — mm. 14-17.

Oswald G.  
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Movement III. This movement is based on the folk tune "So wünsch ich ihr" (I bid her then). The tune is set in the pedal part, with counterpoints above on the manuals. (Key Center: A-flat.)

**Introduction:**

- A — mm. 1-8.
- Phrase I of the folk tune — mm. 7-14.
- A — mm. 8-14.
- Phrase II of the folk tune — mm. 15-22.
- B — mm. 15-20.
- A — mm. 20-37; acts as an interlude.
- Phrase I of the folk tune — mm. 27-34.
- Phrase II of the folk tune — mm. 35-41.
- C — mm. 27-41.
- Phrase III of the folk tune — mm. 42-49.
- D — mm. 41-49.
- Phrase IV of the folk tune — mm. 49-56.
- B — mm. 49-54.
- A — mm. 54-61.
- D — mm. 61-62.

**CONCERTO I, 1928**  
*Konzert für Orgel und Kammerorchester*

Movement I. Modified Sonata-allegro Form. (Key Center: A.)

Exposition: A — mm. 1-21 — Orchestra (Key Center: A).  
A — mm. 21-38 — Organ (Key Center: A).  
B — mm. 38-54 — Organ; second phrase of Theme A continued in Orchestra.  
B — mm. 54-64 — clarinet; theme later fragmented in bass clarinet.  
A — mm. 65-67 — (Rather than serving as a codetta, this might be construed as initiating development.)  
Development — mm. 67-110  
mm. 67-86 — organ presents new thematic material later used by winds, while solo winds develop imitatively the second phrase of Theme A, and later the head of Theme A.  
mm. 87-95 — pedal point in the winds; organ part develops motivically the rhythmic pattern set forth in Theme A.  
mm. 95-110 — organ re-introduces Theme B (Key Center: D) while the second phrase of Theme A is treated in winds and brasses.

Recapitulation — mm. 111-118 — Organ plays Theme A in an abbreviated form (Key Center: A).

Coda — mm. 119-147 — modification of Theme A; pedal point in high winds, clarinets, horn, trumpet, low strings, and contra-bassoon; chromatic passage in canon at the fifth between bassoons and trombones.

Movement II. Three-part Form (in the texture of an organ trio). (Key Center: A.)

First Part: A — mm. 1-11 — organ alone; canon at the augmented octave at a distance of one measure. Canon circles to a partial repeat at m. 8. Descending pedal scale passage used as an ostinato.

Second Part: A<sub>1</sub> — mm. 12-16 — canon at the minor sixth between flute and oboe at a distance of two and one-fourth measures. Organ freely imitative on subsidiary material.

mm. 17-22 — theme in clarinet; organ continues subsidiary material.

mm. 22-27 — canon between trumpet and trombone at the minor sixth at the distance of one and one-half measures.

Third Part: A — mm. 27-35 — organ — canon at the octave at the distance of one beat; canon at the augmented octave in the clarinet and bass clarinet, at the distance of one measure with organ.

Extension of A

mm. 35-44 — organ alone; extension of Theme A. Freely imitative. (Key Center: A.)

Movement III. Two-part Form. (Key Center: C.)

Part I: A — mm. 1-49 — fugal, imitative. Introduced first by trumpet, then clarinet (Key Center: C).

A — mm. 49-75 — organ introduces new motives (Key Center: C).  
A — mm. 75-97 — fanfare-like statement of head of Theme A in winds and brasses. Piccolo continues. Organ has new subsidiary material (Key Center: A).

B — mm. 97-165 — introduced by organ. Imitative. Fragmented in winds (Key Centers: C, C-sharp).

C — mm. 165-180 — homophonic texture. Introduced by the organ. Head of Theme A stated in winds and brass (Key Centers: E, A).

Part II: A, B, C — mm. 181-319 — all themes re-used in contrapuntal texture; Theme A predominates from mm. 181-253; Theme B from mm. 253-296, and Theme C from mm. 297-319.

Coda — mm. 320-377 — reiteration of a modified Theme A introduced by organ; Themes B and C re-used. (Key Centers: D-flat, C.)

This movement might be construed as a modified Sonata-Form, in which Part I (mm. 1-180) was the Exposition, the first division of Part II (mm. 181-319) the Development, and the second division (Coda) of Part II (mm. 320-377) an abbreviated Recapitulation.

**CONCERTO II, 1962**  
*Concerto for Organ and Orchestra*

Movement I. Three-part Form. (Key Center: C-sharp.)

Part I: A — mm. 1-14 — 'cellos and basses. Organ has pedal point *c* throughout  
A — mm. 14-27 — organ states opening theme.  
A — mm. 27-40 — Theme A treated in winds. Organ states subsidiary material.

Part II: B — mm. 40-45 — organ states a new imitative theme which is related to the opening of Theme A (Key Centers: D, C).

A — mm. 45-58 — Theme A in strings, treated imitatively between organ and strings (mm. 50-58) (Key Center: C).

A — mm. 58-68 — inversion of head of theme in horns; canonic treatment of theme between organ and trumpet (Key Center: B-flat).

B — mm. 68-74 — re-stated by organ; accompanied by ostinato rhythmic figures in brass (Key Center: B).

Part III: A — mm. 74-96 — contrapuntal treatment of theme and fragments of theme. Fanfare-like closing section based on this theme (Key Center: C-sharp).

Movement II. Consists of antiphonal writing for organ and orchestra. Certain themes are allotted to orchestra or organ. (Key Centers: B-flat, D-flat, G.)

- A — orchestra alone — mm. 1-9.
- B — organ — mm. 9-17 — while A continues in orchestra.
- B — organ alone — mm. 17-26.
- A — orchestra alone — mm. 26-33.
- B — organ alone — mm. 33-35; abbreviated.
- A — orchestra alone — mm. 35-38; abbreviated.
- B — organ alone — mm. 38-59 — more extended and harmonized; later joined by orchestra.
- A — orchestra — mm. 59-63; with organ pedal.
- C — organ alone — mm. 63-79; might be construed as a codetta or perhaps as a short organ cadenza.
- D — orchestra alone — mm. 79-84 (Key Center: F).
- D — repeated in organ alone — mm. 84-89 (Key Center: D).
- D — orchestra alone — mm. 89-94 (Key Centers: D, A).
- D — repeated in organ alone — mm. 94-98 (Key Centers: F, G).
- Extension of the D material — mm. 98-110; organ and orchestra in alternation.

Organ Cadenza — mm. 110-164; includes C and D themes.

A and D — mm. 164-192 — organ and orchestra. (Orchestra treats Theme A and organ Theme D.)

Movement III. *Canzonetta in Triads and Two Ritornelli*. (Key Center: E-flat.)

Canzonetta — mm. 1-33; organ; stated three times with different harmonizations, the second and third times in abbreviated form (Key Centers: E-flat, C, E-flat).  
Ritornello — mm. 33-63; orchestra (Key Centers: E-flat, E).  
Canzonetta — mm. 64-107; organ; includes inversion and also imitation of theme.  
Ritornello — mm. 107-175; orchestra; at m. 120 organ introduces Canzonetta theme, together with a bass line, both in augmentation. This is basically the two-voiced framework of the original. Orchestra continues Ritornello. At m. 153, organ states Canzonetta theme again.  
Coda — mm. 176-181; organ; imitative treatment of Canzonetta theme.

Movement IV. *Phantasy on Veni Creator Spiritus*. Theme and six variations. (Key Center: B-flat.)

mm. 1-5 — organ; first phrase of hymn in fanfare-like manner.  
mm. 4-8 — orchestra; fanfare-like Theme A is introduced.  
mm. 8-11 — organ; second phrase of hymn.  
mm. 10-14 — orchestra; Theme A re-stated (Key Center: A-flat).  
mm. 14-18 — organ; third phrase of hymn.  
mm. 18-20 — orchestra; Theme A.  
mm. 20-23 — organ; fourth phrase of hymn while orchestra continues into Variation I.

Variation I — mm. 23-83. Orchestra introduces opening phrase of hymn in rapid figures (Key Center: B-flat). At m. 52, original theme of hymn heard in augmentation in organ pedal part (Key Center: E-flat).

Variation II — mm. 84-102. Organ has theme derived from hymn in strict canon while theme is plucked softly by 'cellos and basses (Key Center: B).

Variation III — mm. 103-122. The theme is carried by two horns. Muted 'cellos and a trumpet play a canon derived from the theme. The French Renaissance folk song *L'homme armé* (in a slightly altered form) is given to tuba and glockenspiel (Key Center: C-sharp).

Organ Cadenza — mm. 126-167.

Variation IV — mm. 168-208. The theme is in the trumpet-like stops of the organ.

Variation V — mm. 208-260. Subsidiary material precedes and later accompanies theme, which is stated by muted horns and three soft trombones (at m. 222) (Key Center: B-flat).

Variation VI — mm. 261-300. The theme is divided between organ and orchestra. The last phrase is repeated with modulations to extend into a finale (Key Center: B-flat).



Brian Braquet, 16, has recently been appointed organist of Bethlehem Lutheran Church, Beaumont, Texas. A high school junior, he is an outstanding music student, having attained superior ratings in the TFMC Jr. festivals, and critic's circle ratings in the National Piano Guild Auditions. He recently won 2nd place in the Texas Student Affiliate senior piano contest held in Austin, Texas. He studies piano and organ with Hugh E. Thompson, private teacher and organist-choir director of Westminster Presbyterian Church, Beaumont. Bethlehem Lutheran Church's music facilities include a 23-rank mechanical-action organ installed in 1964 by Otto Hofmann. Mrs. Mary Baldwin Woodland is choir director.

George Manos has accepted the appointment of conductor and musical director of a new Bach Festival to be held August 3 and 4, 1971 in Killarney, Ireland. Mr. Con O'Connell, secretary of the Bach Festival committee, announced that a patron's list already contains supporters for the festival from both sides of the Atlantic, and he is hoping that the initial two-day festival can be developed into a week-long festival in coming years. Mr. Manos is on the faculty of The Catholic University of America, Washington, D.C., and is the former director of music of the National Presbyterian Church in Washington. He has already invited some of Ireland's most distinguished soloists to participate in the festival.



## NEWS OF CHAPTERS AND ORGAN GROUPS

### Akron

A very interesting panel of several clergy and organist-directors provided food for thought at the Jan. meeting of the Akron Chapter AGO. The discussion centered around "New Directions in Church Music." Each member of the panel seemed to feel that corporate worship needs to be made more relevant to the laity. We cannot throw out the traditional but, as church musicians, we may have to become more creative in our role. The service may be varied by the use of different instruments and increased lay participation. An effort must be made to reach each age level at some point in the worship experience. Closer communication between the clergy and directors in the planning of a well organized worship service, based on the traditional and yet employing new techniques in its presentation, may be a partial solution to our problem. Refreshments and fellowship followed the discussion.

Wilma Martin

### Central Arizona

The Central Arizona Chapter held its last meeting of 1970 on November 29 at the Trinity Episcopal Cathedral, Phoenix. The evening began with a beautiful program of early American sacred music presented by Dr. David N. Johnson, A.A.G.O., organist-choir-master with the cathedral choir and guest instrumentalists. Following the concert was the annual clergy dinner with over 100 in attendance. The featured speaker of the evening, the Rt. Rev. Msgr. Robert J. Donohoe, Pastor of St. Agnes Catholic Church, Phoenix, highlighted the music events of his recent trip to Europe.

Marjorie Haas

### Cleveland

"A glimpse of Study Abroad" was given Jan. 5 at First English Lutheran Church, Cleveland Heights, where chapter members John Christian, Andrea Toth Haines and William Tinker discussed their experiences studying with Andre Marchal, Jean Langlais, Walter Kraft, Michael Schneider, Anton Heiller and Gustav Leonhardt.

Wilma Salisbury

### Dallas

The Dallas Chapter AGO held their dinner meeting December 14 at the home of Captain John Beck. A program of theatre organ music was presented by Robert Cobb on Captain Beck's recently installed Wurlitzer pipe organ. Robert Cobb is director of the Dallas North Academy of Music. He has served many Dallas churches as organist, including Tyler Street Methodist, St. Andrew's Presbyterian and Park Cities Baptist.

Dorothy Peoples

### Durham

The Durham Chapter held a Christmas party at the home of Doreen Magor. Katherine Ormston, Elisabeth Katz and Helen Jenner, members of The Triangle Recorder Society, provided a program of madrigals and carols. George Ritchie and Cynthia Crittenden led members in the singing of carols from The Oxford Book of Carols and Carols for Choirs, also from Oxford University Press.

Doreen Magor

### Indianapolis

Following a dinner and business meeting of the Indianapolis Chapter AGO on Tuesday, December 15, members and friends attended a service of meditations and carols on the Advent and Nativity of Christ presented by the Christ Church Cathedral choir, David Koehring, organist-choirmaster. The service was held at All Saints' Episcopal Church.

Arline Ward

### Lancaster

The annual Advent Luncheon of the Lancaster (Penna.) Chapter AGO was held on Dec. 5 at St. James Episcopal Church. Before and after the meal, members were invited to take advantage of an old-fashioned "white elephant" table featuring second-hand music (contributed by members) for the taking, as well as to view a display of recital and church programs of interest. The meal was followed by an impromptu discussion of the organist's working conditions and announcement of the Handel Choir of Baltimore's *Messiah* performance on Dec. 6, partially sponsored by the Chapter.

Rebecca S. Harrison

### Lawrence-Baldwin

The November program consisted of a lecture-demonstrated by Marie-Claire Alain on the performance practice of 17th-century French organ music.

The December program was an AGO-sponsored Community Service of Nine Lessons and Carols, in which eight local choirs and nine readers from various areas of community life participated.

J. Bunker Clark

### Central New Jersey

The December meeting of the Central New Jersey Chapter AGO was held in the chapel of Peddie School, Hightstown, N.J. on Dec. 7. A combined organ recital was given by Dorothy Ashton, Annabell Couitts, and Paul Scheid playing works by Sowerby, Barber, Stout, Stanley, Bach, and Alain. Afterwards, a film entitled "Organ" was shown by Mr. Scheid. Dean Nickel provided refreshments.

Annabell Couitts

### Los Angeles

Schlagobers! That's how the Austrians say it, and that's what Jane Skinner Hardester and her El Camino College Chorale served up to the Chapter December 7 when we met at First United Methodist Church, Inglewood, for the annual Christmas party. Schlagobers? Why — its Whipped Creme!

Richard W. Slater

### Metropolitan New Jersey

The United Methodist Church of South Orange was host for the December meeting of the Metropolitan New Jersey when Mr. Clifford Welsh presented a "Do You Remember Night" featuring the sounds of organ music not generally heard on recital programs today. The "surprise" ending of the program featured Boellmann's "Suite Gothique" in a four-hand piano rendition! Mr. Gerald Burt assisted Mr. Welsh with this interesting and good arrangement. Following the musical program, members of the Chapter enjoyed a Christmas party with a "Chinese Auction" adding much merriment. Thus it was a "2-C" evening — the charisma of Clifford Welsh and Christmas combining to make a memorable evening.

Phyllis Van Nest

### Pasadena

Felice Navidad! Froehliche Weihnachten! Joyeux Noël! or Buon Natale! It had to be a merry Christmas Dec. 14 at Pasadena's Westminster Presbyterian Church with Harold Lloyd and the Keystone Kops illumining the "silver" screen and the inimitable Gaylord Carter at the "horseshoe" under-scoring the action after whetting the appetite with some good old-fashioned carol singing and a seasonal medley including "Violent Night," "Hey You Bambino in G," "God Rest Ye Merry Blue," "Kon Tiki de Noel" (using a raft of stops), and "Buxtehude's Christmas Tree Variations" (highly ornamented).

Richard W. Slater

### Pittsburgh

The Christmas meeting of the Pittsburgh Chapter AGO was held on December 28 at the Shadyside Presbyterian Church. The following program of Christmas music was performed by the Shadyside choir under the direction of Russell Wichmann: In Terra Pax by Gerald Finzi, Sequence of Carols by Philip Hattey, and Cantata for Christmas by John Gardner. The music was accompanied by a chamber orchestra and organ. Soloists were Margaret Ross, soprano; Alice Long Walker, mezzo-soprano; Walter Knopp, tenor; and

Robert Calvert, baritone. Margaret Evans provided the organ accompaniment.

Mary C. Hardy

### Richmond

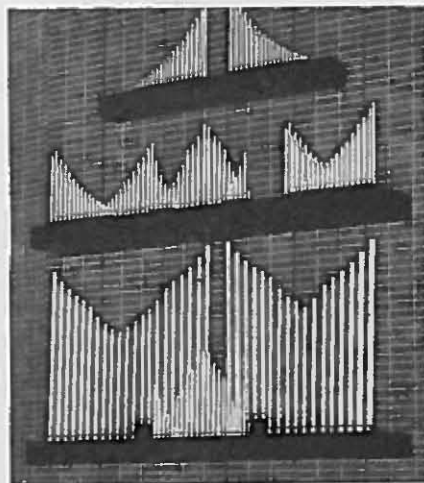
Our chapter celebrated the Christmas season with a trip to Colonial Williamsburg, Virginia. Different groups chose their own favorite spots for dinner. We then assembled at the Wren Chapel on the campus of William and Mary College, where James S. Darling gave a recital on the newly restored 18th century English organ, an amazing one-manual instrument. Later, we enjoyed more music on harpsichord and two recorders. A reception was held in one of the restored homes, "The Robert Carter House", which has a history dating back to 1746. Many famous names of the colonial period had some association with it, either as occupants or guests. Mr. and Mrs. Donald J. Gonzales now reside there. Mr. Gonzales is Colonial Williamsburg vice president for public relations.

Ethel Baars

### Williamsport

Mrs. Frank Garner and William Bailey led the Chapter in an anthem-reading session held at First Baptist Church, Williamsport, November 20.

Carol A. Waltz



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