

THE DIAPASON

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

Sixty-second Year, No. 2 — Whole No. 734

JANUARY, 1971

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New Austin Organ to Trinity College, Hartford

Austin Organs, Inc., Hartford, Conn., have under construction a new 62-rank, 3-manual organ for Trinity College Chapel, Hartford, Conn. This is the result of a memorial gift made to replace the present instrument and make the chapel a major musical facility for the region. The funds were given in memory of Newton C. Brainerd, a former mayor of Hartford, business and civic leader, trustee of Trinity for 41 years, and trustee emeritus until his death in 1964.

Designed by Frohman, Robb & Little, Trinity's gothic chapel has been a Hartford landmark since its consecration in 1932. It is one of the finest settings for music in the area. A new gallery is being built at the back of the chapel under the rose window to contain organ, a sizable choir, and the console. The console will be movable on its own built-in dolly to permit different arrangements of instruments and singers. Basic case structure will be installed with the organ, and it is hoped that casework can be completed with ornamentation in the very near future. The design has been worked out by the organ builders in consultation with architects Adams & Woodbridge of New York. Professor emeritus Clarence Watters, college organist from 1932 until his retirement in 1968 and now honorary college organist, is consultant and chairman of the advisory committee working with the builders. The tonal design very much reflects the current swing to the classic French organ. Principal choruses are very well developed, but there is a reed chorus in each manual and a wealth of mutations. Each division has its own reflective housing. Low pressures are used throughout. The great will be on the bottom manual of the three-manual drawknob console.

GREAT

Montre 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Flute Harmonique 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flute Conique 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Flute à Bec 2 ft. 61 pipes
Cornet 3 ranks 183 pipes
Fourniture 5 ranks 305 pipes
Cymbale 4 ranks 244 pipes
Bombarde 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 61 pipes

SWELL

Bourdon Doux 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Flute à Cheminée 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Voix Celeste 8 ft. 61 pipes
Viole de Gambe 4 ft. 12 pipes
Voix Celeste 4 ft. 12 pipes
Prestant 4 ft. 61 pipes
Flute Octavante 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Fourniture 4 ranks 244 pipes
Cymbale 3 ranks 183 pipes
Bombarde 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Voix Humaine 8 ft. 61 pipes
Tremulant

POSITIV

Quintaton 16 ft. 61 pipes
Montre 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Flute à Fuseau 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Quarte de Nasard 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Larigot 1 3/4 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Cymbale 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Cromorne 8 ft. 61 pipes
Clairon 4 ft. 12 pipes
Tremulant

PEDAL

Unterstaz 32 ft. 12 pipes
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Montre 16 ft. (great)
Bourdon Doux 16 ft. (swell)
Octave 8 ft. 32 pipes
Bourdon 8 ft. 32 pipes
Super Octave 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Flute 2 ft. 12 pipes
Plein Jeu 5 ranks 160 pipes
Contre Bombarde 32 ft. 12 pipes
Bombarde 16 ft. (swell)
Trompette 8 ft. 32 pipes
Clairon 4 ft. 12 pipes
Cromorne 4 ft. (positiv)



FIRST PRESBYTERIAN CHURCH, KALAMAZOO, MICH.

ENGLISH ORGAN GROUP SCHEDULES 1971 CONGRESS

The 1971 Congress of the Incorporated Association of Organists (England) will be held in Cambridge, England, from Saturday July 31 to Thursday, August 5. Accommodations will be available at St. Catharine's College, King's College, and Corpus Christi College. The program will include concerts by the choirs of King's College and St. John's College; lectures, seminars, and recitals by Dr. Eric Routley; Dr. Peter Williams, author of *The European Organ*; Cecil Clutton, author of *The British Organ*; Charles Cudworth, curator of the Pendlebury Library, Cambridge,

and an authority on the English organ concerto; Christopher Dearnley, organist of St. Paul's Cathedral; Dr. David Lumsden, organist of New College, Oxford; and Lionel Rogg, who will also conduct a master class on the works of Bach. There will also be recitals of chamber music, madrigals on the river, and visits to nearby places of interest. Early application is advisable to reserve accommodations. Applications and further information may be obtained from W. Glyn Jenkins, Secretary of the I.A.O., St. Catharine's College, Cambridge, England.

THE HANDEL SOCIETY OF NEW YORK,

Stephen Simon, music director, will resurrect two of Handel's operas and one of his oratorios in performances at Carnegie Hall in the early weeks of 1971. "Orlando", a romantic, fairy-tale opera, will be given its New York premiere in concert form on Jan. 18. The oratorio "Solomon" will be performed on March 1, and "Ariodante", a dance-opera, will be premiered on March 29.

LUIGI DALLAPICCOLLA'S OPERA "JOB", based on the biblical book, was given three performances on Dec. 5, 12, and 13 at the University of Southern California, Los Angeles, under the direction of Hans Beer. It was performed on the same program with "Il Trionfo di Afrodite" by Carl Orff.

New Casavant Organ to Kalamazoo, Michigan

Installation of a new 62-rank, three-manual organ has recently been completed by Casavant Frères Limitée, St-Hyacinthe, Quebec, in the First Presbyterian Church, Kalamazoo, Michigan. The instrument is ideally located in the rear gallery of the church. The Rückpositiv is traditionally placed on the gallery rail behind the organist. Lawrence Phelps, vice president and artistic director of Casavant Frères, designed the instrument. Miss Charlotte M. Fradette is organist of the church.

GREAT

Quintaden 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes

SWELL

Salzional 8 ft. 61 pipes
Vox coelestis 8 ft. 34 pipes
Bourdon 8 ft. 61 pipes
Spitzprinzipal 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Hohlflöte 2 ft. 61 pipes
Mixture 5 ranks 305 pipes
Fagott 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Klarine 4 ft. 61 pipes
Tremulant

CHOIR

Gedacktfloete 8 ft. 61 pipes
Stillfloete 8 ft. 61 pipes
Unda maris 8 ft. 49 pipes
Rohrflöte 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Oboe 8 ft. 61 pipes
Tremulant

RUCKPOSITIV

Holzgedackt 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Quintflöte 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 98 pipes
Scharf 4 ranks 244 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes

PEDAL

Prinzipal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaden 16 ft. (great)
Oktav 8 ft. 32 pipes
Gedacktpommer 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Rohrpfefe 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Trompette 8 ft. 32 pipes
Schalmei 4 ft. 32 pipes

PARIS AMERICAN ACADEMY

ANNOUNCES SUMMER PROGRAM

The sixth season of its "summer in France" program will be held at the Paris American Academy from July 1 through Aug. 12, 1971. Courses of study in music, dance, French, theater, art history, and painting will be available to adults, teachers or students. The \$645 registration fee covers the courses of study in Paris with lodgings and breakfasts, various cultural tours and excursions, one week on the French Riviera with lodgings and breakfasts in a luxury hotel, and reserved seats and transportation for festivals at Monte-Carlo, Nice, Menton, St. Paul, and Fondation Maeght. Further information may be obtained from Paris American Academy, 9, Rue des Ursulines, Paris 5, France.

MARILYN MASON, chairman of the department of organ, University of Michigan, will be in Australia the first two weeks in February. She has been invited to appear at the Perth Festival, to play two organ recitals and give two harpsichord programs. Before leaving from the Pacific Coast, she will play three recitals in California.



Members of the Agnes Scott College AGO Student Group, are shown with the new 2-manual, tracker-action Schlicker organ installed in July, 1970, and dedicated Nov. 16, 1970 by Raymond J. Martin, professor of music and the Student Group advisor. Located in MacLean Auditorium, the instrument is fully enclosed and can be moved to various stage locations. The new organ is being used for instruction, practice, and concerts, and brings to four the number of organs in Presser Hall, the college's music building. G. G. Sydnor, president of the Student Group, is pictured at the organ with Dr. Martin. Guild members are Jerry Kay Foote, Eve McCranie, Elinor Perkins, Betsy Jennings, Gretchen Smith, Faye Allen, Sandra Garber, and Nancy Carter.

ORGANIST ALIVE AND WELL IN SAIGON

A letter dated Nov. 28, 1970 was recently received by THE DIAPASON from Gordon R. Bachlund, currently serving in the armed services in Saigon, South Viet Nam. Because we know many of our readers will be interested, we would like to quote from his letter.

Today's first organ recital in Saigon is for me the culmination of a long and involved effort, beginning when we restored the organ for use in Masses sponsored by the U.S. Army for G.I.'s and civilians in Saigon, and reaching a high point when I spent until midnight tuning to compensate for changes in the weather the past few days. Though we have used the organ every Sunday and in presentations of Faure's Requiem and Gounod's St. Cecilia Mass, it has not otherwise been heard, owing mainly to the lack of Vietnamese who play and the difficulty of coordinating Americans who work long hours here under occasionally trying circumstances. Therefore, I thought a copy of the Advent recital series program might be of interest to you. Though obviously a tiny instrument of very limited resources, the placement in the church and the volume of the building make for a very big sound indeed.

My choirs at Saigon Cathedral and at Queen of Peace Church are members of RSCM, as is the choir of St. Christopher's Episcopal Church here, and we do things chorally together from time to time. Strange that ecumenism, if only musical, is easier accomplished when the English-speaking churches are in the minority, and in a country that is 90% Buddhist, and at war!

The Army chaplains have been more than generous with their support, both financial and spiritual, and we owe them not only the basic restoration of the organ but for choir vestments, red cassocks and white surplices, which they supplied, giving the Cathedral and its friends, both Vietnamese and American, the treat of seeing and hearing a choir every Sunday!

Mr. Bachlund and three other organists played four recitals in the Saigon Cathedral on the Sundays of Advent, all

of which are listed in this month's recital pages. The combined choirs of which he speaks sang the Advent portion of Handel's Messiah on Saturday and Sunday, Dec. 12 and 13, with soloists, string ensemble, harpsichord, brass and timpani.

The organ at Saigon Cathedral was built by Gutschenritter Fils, Paris, and has been restored and tonally revised by Ho-van-Coa, organ technician, and Gordon R. Bachlund. Much of the financing for this work came from the U. S. Army Headquarters Area Command Consolidated Chaplain's Fund through the interest and help of Father Louis J. Karry. The stoplist is given below. Those of our readers who care to correspond with Mr. Bachlund may write him as follows: Gordon R. Bachlund, 548-44-6103, RMK-BRJ (01.22), APO San Francisco 96243.

MANUAL I

Bourdon 16 ft. 56 pipes
Montre 8 ft. 56 pipes
Bourdon 8 ft. 56 pipes
Prestant 4 ft. 56 pipes**

MANUAL II

Cor de Nuit 8 ft. 56 pipes
Flute Octaviane 4 ft. 56 pipes
Plein-Jeu 3 ranks 168 pipes**

PEDAL

Soubasse 16 ft. (from Man. I)
Trompette 16 ft. (prepared)

**Indicates new stops made by Abbott and Sieker, organbuilders of California, and donated by Mr. Buchlund.

WILLIAM WEAVER AND RONALD RICE, organists and choirmasters of St. Anne's Church, and the Cathedral of St. Philip, Atlanta, Ga., performed Books I and II of Vienne's 24 Free Pieces in their entirety on two Sunday afternoons of December, 1970. The performances were combined with services of Evening-song, which have been sung at the cathedral each Sunday in Advent by the cathedral choir of men and boys under Mr. Rice's direction.

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| — Festival Magnificat (English). Vocal Score (6555) | .50 |
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| (Instrumental Parts available on rental) | |
| — Stabat Mater. Vocal Score (6855) | .90 |
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| SCARLATTI, A. — Saint John Passion (Latin-German). Full Score (10-007) | 5.00 |
| (Choral Score \$.50; Set of Parts \$5.40) | |
| SCHUETZ — Behold, This Child is set for the fall (English). | |
| Vocal Score (6594) | .40 |
| (Set of Parts \$2.00) | |
| — Purge out the old leaven therefore (English). Vocal Score (6593) | .40 |
| (Set of Parts \$2.00) | |
| — Seven Last Words (German-English). Full Score (20-478) | 2.00 |
| (Set of Obligate Parts \$5.00) | |
| TCHEREPNIN — Mass (English). Vocal Score (66162) | .30 |
| TITCOMB — Christ the Lord is risen today. Vocal Score (6388) | .30 |
| (Set of Parts \$.60) | |
| WILLAN — O Sing unto the Lord a new song. Vocal Score (6016) | .30 |
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NEW CHORAL CONDUCTORS GUILD STARTED IN CHICAGO

Over 135 choral conductors from the Chicago area attended the opening event of the inaugural season of the Choral Conductors Guild of Chicago on Oct. 28, 1970 at Pilgrim Lutheran Church, Chicago, Ill. Mr. Louis Sudler, president of the Chicago Symphony Association, served as master of ceremonies at the dinner, introducing the honored guests, officers and committee chairmen of the Guild. Among the guests were Gladys Christensen, dean of the Chicago Chapter AGO; Morgan Simmons, dean of the North Shore Chapter AGO; Mrs. Millard Kennedy, founder of the Illinois Opera Guild; Miss Reah Shelters, producer of television's "Artist's Showcase"; Dr. Howard Brown, newly appointed dean of the School of Music, University of Chicago; and Kenneth Sanson, music critic for Chicago Today, whose article originally sparked the formation of the Guild. Margaret Hillis, director of the Chicago Symphony Chorus and the Northwestern University Chorus, was featured following the dinner in a workshop on rehearsal techniques. As example for her material, she used Mozart's Missa Brevis in F major.

Officers of the new Guild are G. Richard Ryan, president; Don E. Minaglia, first vice-president; Irving Bunton, second vice-president; and Rosamund E. Hearn, secretary-treasurer. Committee chairmen are Carl Schalk, program organization; Pauline Osterling, membership; Ronald Schweitzer, repertoire; Robert Dvorak, repertoire; Robert E. Penn, repertoire and printing; and Lela Hanmer, publicity promotion. An ambitious program of workshops for the coming season has been scheduled featuring Harold Decker, Howard Brown, Carl Schalk and Irving Bunton.



Margaret Hillis, workshop leader at first meeting of the Choral Conductors Guild of Chicago.

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A student organ competition became a part of the annual organ symposium sponsored by Central Lutheran Church, Minneapolis, Minn. Sixteen contestants representing 6 colleges participated in the preliminaries. Three winners were chosen from seven finalists who competed on Oct. 25. First place winner was James Melby, student of Robert Kendall at St. Olaf College. Second place winner was David Engen, also a student of Mr. Kendall at St. Olaf, and third place went to Donald Pearson, student of Mrs. John Webb at Wisconsin State University, Superior. Cash awards of \$100, \$50, and \$25 were given to the winners. Judges for the competition were Marie-Claire Alain, Karel Paukert, and Paul Manz. The symposium on Oct. 26 and 27 included a discussion of early French music and the music of Buxtehude by Marie-Claire Alain, a discussion on improvisation by Karel Paukert, and a lecture on European organs presented by John Harvey. 125 participants representing 8 states were in attendance. Pictured left to right in the above photo are James Melby, Donald Pearson, David Engen, Karel Paukert, and Marie-Claire Alain.

HEINZ WUNDERLICH RETURNS FOR TRANSCONTINENTAL TOUR

Heinz Wunderlich will arrive in this country Feb. 10 to start his transcontinental tour in Seattle. He will give a recital and a master class for the Seattle Chapter AGO on Feb. 12 and 13, and on Feb. 15 will play at the First Congregational Church in Los Angeles. While in California, he will also appear at the Army and Navy Academy in Carlsbad on Feb. 17.

Mr. Wunderlich will be presented by several AGO chapters including Fort Worth, Feb. 19; Akron, Ohio, Feb. 21; Louisville, March 9. His appearance in the New York area will be sponsored by the Nassau Chapter AGO when he plays at the Cathedral of the Incarnation, Garden City, March 21.

The tour includes appearances on several recently completed instruments. He will play the new Möller organ at Nativity Ev. Lutheran Church, Allison Park, Pa., Feb. 23; the new Walcker organ at Colby College, Waterville, Me., Feb. 28; and the recently installed large Rieger organ at All Souls Church, Washington, D.C., March 7.

Mr. Wunderlich will also be heard at the First Baptist Church, Greensboro, N.C. March 8, and at St. Olaf Lutheran Church, Austin, Minn. March 14. Master Classes are scheduled for Colby College, March 1, and Greensboro, N.C., March 4.

Sonatas, opus 65 by Mendelssohn, one significant contemporary work for organ according to choice not exceeding 15 minutes, and one work by a composer from the German Democratic Republic which the participants will receive early. The final test requires the playing of one of the 6 Trio Sonatas, BWV 525-530 according to choice, and the Fantasy and Fugue on BACH, opus 46 by Reger. Inquiries and applications should be addressed to the Secretariat of the Competition, 701 Leipzig, Grassstrasse 8, German Democratic Republic.



FOURTH BACH COMPETITION SCHEDULED FOR LEIPZIG

The Fourth International Johann Sebastian Bach Competition sponsored by the German Democratic Republic will be held from June 3 through June 19, 1972, in Leipzig, East Germany. The competition invites applicants for piano, organ, harpsichord, vocal music, and violin. A jury for each instrument will not be announced until shortly before the contest. Since the qualifications and selection is demanding on the performer, the contest has been announced now to encourage performers to prepare before the Feb. 1, 1972 deadline for applications.

Contestants in all categories except organ must play everything from memory. The competition will consist of two selection tests and a final test. In organ, the first selection test requires the playing of the Partita on Christ, der du bist der helle Tag, BWV 766, and the Prelude and Fugue in D major, BWV 532, as well as one work not exceeding 12 minutes from the 16th to 17th centuries according to choice. The second selection test requires the playing of the Prelude and Fugue in E minor, BWV 548, one work to be selected from the 3 Preludes and Fugues, opus 37 by Mendelssohn or from the 6

Heinz Werner Zimmermann, director of the Berlin Church Music School, Germany, has had a busy year which included two visits to the USA. The first of these visits was at the invitation of Wayne State University in June to attend one of the June Festival concerts which included three of his compositions. The works were sung by the university's choral union under the direction of Malcolm M. Johns. Dr. Zimmermann's second trip to this country was a lecture tour during October and November. His lectures on "New Concepts of Hymnody" and "New Concepts of Polyphony" were given at Augsburg College, Minneapolis, Minn.; Bethel College and Concordia College, St. Paul, Minn.; Southern Methodist U., Dallas, Texas; Texas Lutheran College, Seguin, Texas; University of Redlands, Calif.; Valparaiso U., Ind.; Concordia Teachers College, River Forest, Ill.; Calvin College, Grand Rapids, Mich.; Eastman School of Music, Rochester, N.Y.; and Davidson College, N.C. Dr. Zimmermann will return during the Spring term of 1971 as a guest teacher at Wittenberg University, Springfield, Ohio. He has also been invited to teach at the 1971 Ohio Valley AGO Regional Convention at Canton, Ohio, in June. Dr. Zimmermann's wife will be a featured recitalist at the convention.

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I guess it's nothing new to say that we at Casavant are working steadily towards the time when we make only mechanical-action organs. After all, that's what all of us who are concerned with the musical organ have been aiming at for some time. However maybe it's news that we're building proportionately more and more of these "organs for today". And in the ten years since Casavant's own revolution in organ building was launched we've experimented and learned and grown until we've reached a refinement exemplified in such instruments as those at the Sanctuaire de Marie-Reine-des-Cœurs, Choate School, the Church of Notre-Dame-des-Sept-Douleurs (all oriented towards the French literature), Colorado State University, Wheaton College and Christ Church at Pelham; instruments which possess a unity of concept and a fitness for their environment possible only when an organ has grown from drawing board to final realization under one roof and with single-minded direction.

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artistic direction by Lawrence Phelps, *who is alive and well and working in St. Hyacinthe as usual.*

10 January
 Britten's St. Nicolas, St. Bartholomew's Church, New York, N.Y. 4 pm
 Britten's Missa Brevis, Ceremony of Carols, Lloyd Cast, Corky Christman, All Saints Cathedral, Albany, N.Y. 4:30 pm
 Choir of St. George's Cathedral, Kingston, Ont., Geo. Maybec, St. Mary's Cathedral, Ogdensburg, N.Y. 7:30 pm
 Joan Lippincott, Washington Cathedral, Washington, D.C.
 Keith Shafer, Christ Church, Cincinnati, Ohio
 Paul Danilewski, Central United Methodist, Detroit, Mich. 8 pm
 Michael Radulescu, U. of California, Berkeley, Calif.
 Joyce Jones, El Camino College, Torrance, Calif.

11 January
 Virgil Fox, Huntington High School, Huntington, N.Y.
 David Britton, Pasadena Presbyterian Church, Pasadena, Calif.

12 January
 Choir of the Cathedral of St. John the Divine, Trinity Church, New York, N.Y. 12:45 pm
 Thomas Bohlert, St. Patrick's R.C., Brooklyn, N.Y.
 John Rose, Sacred Heart Cathedral, Newark, N.J. 8:30 pm
 Marilyn Keiser, All Saints Episcopal, Richmond, Va. 8 pm
 Joyce Jones, El Camino College, Torrance, Calif.

13 January
 Ted Alan Worth, High School, Pottsville, Pa.
 Albert Russell, St. John's Episcopal, Washington, D.C. 12:10 pm

14 January
 Union Seminary Chamber Singers, Trinity Church, New York, N.Y. 12:45 pm
 Virgil Fox, Worcester Mem. Auditorium, Worcester, Mass.

15 January
 Worth-Crow Duo, Jr. High School, Dundalk, Md.
 Alexander Schreiner, Belmont Methodist, Nashville, Tenn.

16 January
 John Obetz, RLDS Auditorium, Independence, Mo. 8 pm

17 January
 Grady Wilson, Milbank Chapel, Columbia U., New York, N.Y. 3 pm
 Franck's Mass in A, St. Bartholomew's Church, New York, N.Y. 4 pm
 Hedley E. Yost, St. Mary's Abbey, Morristown, N.J. 4:30 pm
 Charles Moose, All Saints Cathedral, Albany, N.Y. 4:30 pm
 Virgil Fox, Community Concert, Jacksonville, N.C.
 Alexander Schreiner, Flagler Mem. Church, St. Augustine, Fla. 4:30 pm
 Charles Yanarella, Christ Church, Cincinnati, Ohio
 Dexter Bailey, Emmanuel Episcopal, La Grange, Ill. 4 pm
 Mark Kruczek, St. Vincent De Paul Church, Chicago, Ill. 3 pm
 Claire Coci, Westminster Presbyterian, Lincoln, Neb. 4 pm
 Leland Ralph, St. John's Lutheran, Sacramento, Calif. 4 pm
 Organ "Chestnuts," Blessed Sacrament Church, Hollywood, Calif. 4 pm

18 January
 Alexander Schreiner, First Baptist, West Palm Beach, Fla.

| JANUARY | | | | | | |
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| 24 | 25 | 26 | 27 | 28 | 29 | 30 |
| 31 | | | | | | |

DEADLINE FOR THIS CALENDAR WAS DECEMBER 10

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

James McGregor, Sacred Heart Cathedral, Newark, N.J. 8:30 pm
 Marilyn Keiser, Wake Forest U., Winston-Salem, N.C.
 Virgil Fox, Community Concert, Sumter, S.C.

David Craighead, The Forum, Harrisburg, Pa.
 Ann Labounsky, Church of the Assumption, Pittsburgh, Pa. 8:30 pm
 Marianne Webb, Southern Ill. U., Carbondale, Ill. 8 pm

20 January
 Helen Penn, St. John's Episcopal, Washington, D.C. 12:10 pm

21 January
 Larry King, Trinity Church, New York, N.Y. 12:45 pm
 Hedley E. Yost, Grace Church, New York, N.Y. 12:30 pm
 Larry H. Smith, lecture-recital, Henderson State College, Arkadelphia, Ark.

22 January
 Carlton T. Russell, Wheaton College, Norton, Mass. 8:30 pm
 Gerre Hancock, Shrine of the Immaculate Conception, Washington, D.C.
 Virgil Fox, Community Concert, Cullman, Ala.
 Alan G. Cook, First Presbyterian, St. Petersburg, Fla.
 Marilyn Mason, First Congregational, Los Angeles, Calif. 8 pm

23 January
 Ted Alan Worth, Sr. High School, Tullahoma, Tenn.

24 January
 Handel's Dettingen Te Deum, St. Bartholomew's Church, New York, N.Y. 4 pm
 Benjamin Van Wye, All Saints Cathedral, Albany, N.Y. 4:30 pm
 Instruments and organ, First Presbyterian, Wilmington, N.C. 5 pm
 Robert Baker, First Presbyterian, Greensboro, N.C.
 Alexander Schreiner, First United Methodist, Lakeland, Fla. 4 pm
 Carl Stout, St. Paul's Cathedral, Erie, Pa. 8 pm
 Rita Schaffer, Christ Church, Cincinnati, Ohio
 Roger Nyquist, First Plymouth Congregational, Lincoln, Neb.
 Dorothy Addy, Oklahoma City U., Okla. 4 pm
 Thomas Weisflog, Cathedral of St. John the Evangelist, Spokane, Wash. 4 pm

John Obetz, Central Presbyterian, Eugene, Ore. 4 pm
 Philip Keil, St. Francis Episcopal, San Jose, Calif. 7:45 pm
 Thomas Richner, Palm Desert, Calif.
 Marilyn Mason, College of the Desert, Palm Desrt, Calif.

25 January
 Virgil Fox, High School, Waycross, Ga.

Alexander Schreiner, St. Peter's Cathedral, St. Petersburg, Fla.
 Larry H. Smith, First United Methodist, Des Moines, Ia.
 Thomas Richner, Palm Desert, Calif.
 Marilyn Mason, master class, College of the Desert, Palm Desert, Calif.

26 January
 Linda Louise Marek, Trinity Church, New York, N.Y. 12:45 pm
 George McPhee, Sacred Heart Cathedral, Newark, N.J. 8:30 pm
 Wilma Jensen, Southern Methodist U., Dallas, Texas
 Thomas Richner, workshop, Palm Desert, Calif.
 Marilyn Mason, master class, College of the Desert, Palm Desert, Calif.

27 January
 Helen Penn, St. John's Episcopal, Washington, D.C. 12:10 pm

28 January
 Samuel Hill, Trinity Church, New York, N.Y. 12:45 pm
 Virgil Fox, Vine Mem. Baptist, Philadelphia, Pa.

29 January
 John Weaver, Fairmont Presbyterian, Cleveland, Ohio 8:30 pm
 David Craighead, master class, Carleton College, Northfield, Minn.
 Marilyn Mason, First Methodist, Palo Alto, Calif.
 Carlene Neihart, First Congregational, Long Beach, Calif.

30 January
 John Weaver, workshop, Fairmount Presbyterian, Cleveland, Ohio
 Alec Wyton, workshop, Concordia Senior College, Fort Wayne, Ind.
 George Markey, Trinity Episcopal, Santa Barbara, Calif. 8 pm

31 January
 Donald Dumler, St. John's Church, Waterbury, Conn.
 Samuel Hill, St. Thomas Church, New York, N.Y.
 Vaughan Williams' Pilgrim's Journey, St. Bartholomew's, New York, N.Y. 4 pm

Hugh Allen Wilson, All Saints Cathedral, Albany, N.Y. 4:30 pm
 Leander Claflin III, Methodist Church of the Redeemer, Philadelphia, Pa.
 Myron Leet, First Presbyterian, Wilkes-Barre, Pa. 3:30 pm
 Joyce Jones, Washington Cathedral, Washington, D.C.
 Virgil Fox, First Presbyterian, Ft. Lauderdale, Fla. 8 pm
 Bach's Christmas Oratorio V and VI, Gerre Hancock, Christ Church, Cincinnati, Ohio 3 pm
 Alec Wyton, Concordia Senior College, Fort Wayne, Ind.
 Carol Teti, Goshen College, Goshen, Ind. 3:30 pm
 David Craighead, Carleton College, Northfield, Minn. 8 pm
 John Obetz, Immanuel Lutheran, San Jose, Calif. 8 pm
 Britten's Rejoice in the Lamb, Mader's The Fifth Mystery, First Presbyterian, Oceanside, Calif. 8 pm

1 February
 Monteverdi's Nisi Dominus, Schütz's Musikalische Exequien, Carissimi's Jephte, Central Presbyterian, New York, N.Y. 8:30 pm
 Arthur Poister, workshop, Oberlin Conservatory of Music, Oberlin, Ohio
 Robert Anderson, Southwestern Baptist Seminary, Fort Worth, Texas
 Carlene Neihart, First Baptist, Van Nuys, Calif.
 George Markey, La Jolla Presbyterian, La Jolla, Calif. 8 pm

2 February
 Stephen Foreman and W. Thomas Smith, soprano and organ, Sacred Heart Cathedral, Newark, N.J. 8:30 pm
 David Craighead, Knox Presbyterian, Cincinnati, Ohio
 Joyce Jones, Paramount Theatre, Ashland, Ky.
 Robert Anderson, workshop, Southwestern Baptist Seminary, Fort Worth, Tex.

3 February
 Ted Alan Worth, Moss Point High School, Moss Point, Miss.
 Robert Anderson, workshop, Southwestern Baptist Seminary, Fort Worth, Tex.

4 February
 Joyce Jones, George Wythe High School, Wytheville, Va.

5 February
 Dorothy Addy, First United Methodist, Wichita, Kansas 8 pm
 Richard Purvis, Central United Methodist, Stockton, Calif. 8 pm

7 February
 Brahms' Alto Rhapsody, Bernstein's Chichester Psalms, Charles N. Henderson, St. George's Episcopal, New York, N.Y. 3:30 pm
 Mendelssohn's Elijah, St. Bartholomew's, New York, N.Y. 4 pm
 Thomas Richner, St. Michael's College, Winoski, Vt.
 Robert Plimpton, Tenth Presbyterian, Philadelphia, Pa. 5 pm
 Ernest Ligon, Church of the Pilgrims, Washington, D.C. 5 pm
 Virgil Fox, Tuskegee Institute, Tuskegee, Ala.
 James Moeser, instruments, U. of Kansas, Lawrence, Kansas 3:30 pm

9 February
 Peter J. Basch, Sacred Heart Cathedral, Newark, N.J. 8:30 pm

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Important Japanese Organ Opened

On Sunday, October 11, 1970, Miss Yuko Hayashi, Chairman of the organ department of New England Conservatory, Boston, played the first in a series of recitals and concerts opening the new 3-manual Rieger organ in the University Church of the International Christian University, Tokyo, Japan. Miss Hayashi, who has been spending the fall semester as Visiting Professor of Music at International Christian University, played a program consisting of works by Bach, Marchand, Franck, Alain, and Messiaen. The recitalist is a native of Japan and graduate of Tokyo University of Arts, where she studied with Toshio Mashino, Michio Akimoto, and Koten Okuda. Coming to America in the 1950's, Miss Hayashi studied at New England Conservatory with George Faxton and Donald Willing, earning graduate degrees and the Artist's Diploma, and ultimately becoming a member of the organ faculty. Since 1968 she has been chairman of the organ department, and in recent years has studied with Anton Heiller of Vienna.

Other events in the schedule of opening concerts included a concert on October 14 by the Heinrich Schütz Choir under the direction of Mrs. Yumiko Tanno, also a graduate of Tokyo University of Arts, and accompanied by Miss Hayashi. On October 16 a recital by Hisao Mabuchi was presented. Mr. Mabuchi, who has studied under Koten Okuda and Michel Chapuis, is a member of the faculty of Tokyo University and the organist of Omori Megumi Church in Tokyo. Sharing the program was Miss Misako Sata, a graduate of Tokyo University of Arts and a student of Michio Akimoto, Reiko Shimada and Jean Mereau. In 1967 Miss Sata was one of the recitalists in the Organ Festival at Beverwijk, Netherlands.

On October 13 the builder of the organ, Josef von Clatter-Götz, president of Rieger Organs, gave an illustrated lecture on "Architecture, Acoustics, and Organ" at the University Church. He was assisted by Tsuguo Hirono, instruc-

tor in organ at the Christian Music Academy and Osaka University of Music, who played musical illustrations. This program was sponsored by the Japanese Institute for Theatre Technology and the Japan Organ Society, and English-to-Japanese translation was provided.

All events were extremely well attended and the new organ, the largest in Japan, was favorably and enthusiastically received. Future recitals and other concerts using the organ are planned, and it will be available for practice.

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Principal 8 ft.
Spitzflöte 8 ft.
Octav 4 ft.
Rohrflöte 4 ft.
Superoctav 2 ft.
Sesquialter 2 $\frac{2}{3}$ + 1 $\frac{1}{3}$ + 8/9 + 8/15 ft.
Mixture 6 ranks
Trompete 8 ft.
Tremulant

SCHWELLWERK

Rohrflöte 8 ft.
Salicional 8 ft.
Blockflöte 4 ft.
Principal 4 ft.
Nasat 2 $\frac{2}{3}$ ft.
Nachthorn 2 ft.
Terz 1 $\frac{1}{2}$ ft.
Mixture 5 ranks
Rankett 16 ft.
Oboe 8 ft.
Tremulant

RUCKPOSITIV

Holzgedackt 8 ft.
Quintade 8 ft.
Koppelflöte 4 ft.
Principal 4 ft.
Gemshorn 2 ft.
Quintlein 1 $\frac{1}{2}$ ft.
Scharff 4 ranks
Krummborn 8 ft.
Tremulant

PEDAL

Subbass 16 ft.
Principal 8 ft.
Spillpfeife 8 ft.
Quinte 5 $\frac{1}{2}$ ft.
Hohlflöte 4 ft.
Hintersatz 4 ranks
Fagott 16 ft.
Posaune 8 ft.
Schalmei 4 ft.



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VARIETY OF CHORAL PROGRAMS MARKS FALL SEASON

Many choral programs of interest cross our desk each season, and the fall of 1970 was no exception. A sampling of these programs reveals a variety of works being presented, and we note with enthusiasm the wide variety of styles being sung by American choirs. Here is a small sampling of some of the programs we have received.

The Christ Church Cathedral Choir of Men and Boys, Hartford, Conn., Raymond F. Glover, choirmaster — St. John's Church, Salisbury, Conn. Sept. 24: O clap your hands, Vaughan Williams; Lord, let me know mine end, Greene; Mass in D minor, Haydn. Trinity Lutheran Church, Worcester, Mass. Oct. 18: same Haydn, Praise ye the Lord, ye children, Tye; I will not leave you comfortless, Titcomb; Sing my soul, Rorem; O taste and see, Vaughan Williams; Hosanna to the Son of David, Weelkes.

Louisville Bach Society, Louisville, Ky., Melvin Dickinson, conductor — Christ Church Cathedral, Louisville Oct. 10: Der Geist hilft unser Schwachheit auf, Bach; Deutsches Magnificat, Schütz; Mass in C minor K247, Mozart.

Trinity Church Choir of Men and Boys, Princeton, N.J., James Litton, choirmaster — United Methodist Church, Cranbury, N.J. Nov. 1: There is no rose, Resonemus laudibus, Anon. 15th century; Above him stood the seraphim, Dering; Missa Brevis, Britten.

St. Paul's Cathedral Choir of Men and Boys, London, Ont., Malcolm Wechsler, choirmaster — First-St. Andrew's United Church, Waterloo, Ont. Nov. 1: If thou but suffer God to guide thee, Neumark; Sing we merrily, Campbell; The shepherd boy's song, Healey; My God, is thy table spread, van der Hoek; Jubilate Deo, Cabena; Lucis Creator optime, plainsong; Psalm 121, McKie; Missa Secunda, Hassler; Justorum animae, Stanford; Behold, the tabernacle of God is with men, Missa Brevis in F sharp, Willan; At the round earth's imagined corners, Hewitt-Jones; O come let us sing, Swann.

St. John's Cathedral Singers, Denver, Colo., Robert Finster, conductor — St. John's Cathedral, Denver Nov. 1: Vesperae solennes de confessoribus K339, Exultate, jubilate K165, Te Deum K141, Mozart.

Westminster Choir College Chamber Singers, Princeton, N.J., Arthur Sjogren, conductor — Westminster Choir College Nov. 15: Salve Regina, Cracow; Der Herr ist Gross, Schütz; Regina Coeli, Gletle; Die sieben Worte Jesu Christi am Kreuz, Schütz; Kyries for Mass in G and Mass in F, Bach, various renaissance motets.

The Saint Kilian Boychoir, Farmingdale, N.Y. — St. Mary's Abbey, Morristown, N.J. Nov. 15: Lauda, Gloria in cielo, Italian 14th century; Organum, Easter sequence, Kyrie with Trope,



A "mini-festival" of Baroque music was held at St. Bartholomew's Episcopal Church, Beaverton, Oregon on Nov. 16 and 17, 1970. Under the general direction of organist Lauren Sykes, the festival was a benefit toward the acquisition of a grand piano at the church. A peasant sampling of chamber music included works by Handel, Torelli, Purcell, Bach, Vivaldi, and Telemann. Participants in the festival pictured above are Nancy Muhls, soprano; Robert Meadows, basso and recorder player; Walter Richardson, tenor; Howard Huntington, trumpeter; Lauren Sykes, organist and director; McGuire Lehmann, pianist, and Arthur Kayser, Jr., Baritone. This little festival received favorable reviews in the local newspapers.

Spanish 12th century; Conductus, Orientis partibus, French 13th century; Sanctus Agnus Dei with Trope from Mass of Toulouse, English 14th century; Three Carols, English 15th century; Messe basse, Fauré; Ave Maria, Kodaly; Serenity, Ives; Missa Brevis, Britten.

Trinity United Methodist Church Choir, Grand Rapids, Mich., Mano Hardies, director — Trinity Methodist Church, Grand Rapids Nov. 22: Mass in G major, Schubert; Cantata 79, Bach.

First Presbyterian Church Choir, Nashville, Tenn., Henry Fusner, choirmaster — First Presbyterian, Nashville Nov. 22: O sing unto the Lord, Bender; Rejoice in the Lamb, Britten; Totentanz, Distler.

Central Moravian Church Choir, Bethlehem, Pa., Richard Schantz, conductor — Central Moravian Church Nov. 22: Mass in G, von Weber, Te Deum, Britten; 4 Moravian Anthems from the Moravian Archives.

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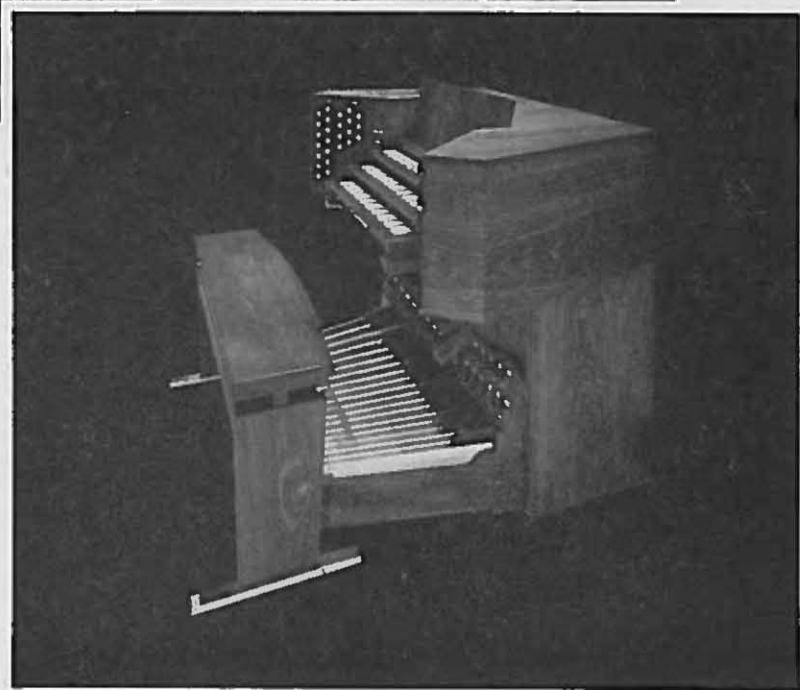
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The Unknown Organ Music of Austria

By Otto Biba

Although the significance of Austria's contribution to the development of Western music can hardly be called into question, Austrian organ composition has long stood in the shadow of works produced in other European countries, above all in Germany, France and the Netherlands. The reason for this unfortunate neglect lies, no doubt in the fact that for the most part Austrian organ works are brief and relatively simple in their form; consequently they do not exhibit the breadth and the complexity of development characteristic of the preludes, fugues, and toccatas of Buxtehude and Bach, to cite but two examples. More often than not, Austrian organ music was intended specifically for the Roman Catholic liturgy, and the tendency within the Austrian church was generally to emphasize vocal music with instrumental accompaniments rather than solo pieces for the organ. Austrian composers therefore wrote pieces intimate in character; by no means are they vehicles for the virtuoso performer. Despite these limitations, however, when approached on their own terms these works reveal a high standard of quality, and the following survey will point to some of the more important examples drawn from this rich musical heritage. Whenever possible, published works will be cited, but in many cases it will be necessary to refer to manuscript sources, since so much Austrian organ music either has never been published or has long been unavailable in modern editions.

Contrary to what might be expected the earliest period of organ composition in Austria has received greatest attention by publishers than have the 18th and 19th centuries, perhaps because the first flowerings of European organ composition occurred on Austrian territory. Thus the works of the first two important Austrian organ composers, Arnolt Schlick (c.1460 c. 1521) and Paul Hofhaimer (1459-1537) have frequently appeared in editions and anthologies of early organ literature. Schlick, regarded by many as the first truly important organ theoretician and performer, held the position of organist at the court of Emperor Frederick III, whom he served at the imperial residences at Graz and Wiener Neustadt, and it is in the latter city that Hofhaimer, a native of Innsbruck, received his musical training.

As the cases of Schlick and Hofhaimer suggest, Austrian organ composition had its beginnings at the court of the Habsburgs. The effect of the religious revival associated with the Protestant and Catholic Reformations, however, was to add a new center of activity to that of the court, namely the city. By the end of the 16th century, indeed, virtually every Austrian parish had provided itself with at least a small pipe organ, and in most cases the local schoolmaster served as organist and choirmaster; only the larger city churches were able to employ a full-time, professional organist. Of par-

ticular interest for the social history of music, moreover, are documentary references as early as the end of the 15th century to organs in the homes of wealthy Viennese burghers, a fact that suggests that the popularity of the instrument was already well established in middle-class circles. These residential organs were used not only for performing pieces written specifically for the instrument but also for playing what is known as "intavolierte Orgelmusik," that is, organ transcriptions of popular vocal or instrumental pieces. These transcriptions were frequently copied and preserved in tablature books, the vast majority of which have never received scholarly study or editing. For example, from the 16th century only two such compositions by Ludwig Senfl (c. 1492 c. 1555), a member of the Viennese *Hofkapelle*, have been published,¹ while from a later period there are examples of "intavolierte Orgelmusik" from the pen of the Benedictine priest Sebastian Ertl, who died in 1618.²

In contrast, musicologists and performing musicians have devoted considerable attention to the works of the great masters of the second half of the 16th century who served the Habsburg court, especially at Prague; over the years the compositions of Hans Leo Hassler (1564-1612), Jakob Hassler (1569-1622), and Karl Luython (c. 1557-1620) have appeared in a number of anthologies.³ Of compositions by those organists active in Vienna in the same period, on the other hand, virtually nothing has survived, with the exception of an unpublished canzone by Thomas Podestain, who held the post of court organist somewhere around the year 1619.

To find extant works by Viennese composers one must look to a slightly later period. For although the preludes and toccatas for organ by Wolfgang Ebner (1610-1665), appointed court and cathedral organist in 1634, have never been published, his 36 variations for keyboard instrument on a theme by Emperor Ferdinand III are available in an admittedly rare source and can be highly recommended to all those interested in the music of the 17th century.⁴ Moreover, Johann Jakob Froberger served the imperial court intermittently between 1637 and 1657, and his important organ compositions have been published both separately and in a complete edition.⁵ Less familiar to American organists than the works of Froberger are those of Johann Kaspar Kerll (1627-1693), a representative selection of which has recently appeared in a modern edition.⁶ Kerll spent, it is true, most of his professional life in Munich, but his inclusion in the present discussion is justified by the fact that he held the post of cathedral and court organist in Vienna between 1677 and 1684. Similarly, Johann Pachelbel (1653-1706) spent but a short period in Vienna, serving as assistant organist at St. Stephen's cathedral from 1674 to 1677. Another composer active in the capital, the Italian-born Alessandro Poglietti, is an obscure figure even to the specialist; he merits mention, however, if only because of his unfortunate — and for a musician, unusual — death at the hands of the Turks during the siege of Vienna in 1683. Before his death Poglietti wrote a number of toccatas, canzoni, and fugues as well as an organ manual, published in 1676, that still awaits scholarly investigation.⁷

Poglietti's audience was primarily local. On the other hand his contemporary Ferdinand Tobias Richter (1649-1711), who became court organist in

Otto Biba, a young Austrian historian with a special interest in the history of Austrian organs and church music, has published many articles on these topics in Austrian and German journals. He is also a contributor to *Die Musik in Geschichte und Gegenwart*. The present article has been translated by Ronald E. Coons. Dr. Coons is assistant professor of Austrian history at the University of Connecticut.

the year of the Turkish threat to the city, attained during his lifetime a fame that extended far beyond the boundaries of Austria. Only one example of the esteem in which he was held need be cited here: in 1699 Pachelbel wrote a set of variations entitled "Hexachordum Apollinis" which he dedicated jointly to Richter and to Dietrich Buxtehude. Of Richter's own work three suites, most probably written for harpsichord, and an organistic "Toccate primi toni" have been published in the *Denkmäler der Tonkunst in Oesterreich*.

The same collection also contains a number of works by one of Richter's successors as court organist in Vienna, Georg Reutter the Elder (1656-1738), although a few of the pieces ascribed to Reutter have also been attributed to Nikolaus Adam Strungk (1640-1700).⁹ Uncertainties concerning authorship have also arisen in the case of the recently published works attributed to Franz Mathias Techelman (c. 1649-1714), who held the position of court organist between 1685 and 1711 under the Emperors Leopold I and Joseph I; analysis of these compositions suggests, however, that if some may not have been written by Techelman, all certainly stem from the circle that formed around him.¹⁰

imperial *Hofkammermeister*, wrote not only preludes but also versettes in church modes for the organ, while his student Joseph Anton Steffan (1726-1797) published in 1762 in Vienna a collection of "40 Preludi per diversi tuoni," of which only a single copy has survived. In the case of Steffan's preludes, however, there is no certainty that these were written specifically for the organ.

If the names of Reutter, Wagenseil, and others are obscure to most American church organists, the name of Johann Joseph Fux (1660-1741) will be familiar to many as the author of an influential *Gradus ad Parnassum* published in 1725. His fame and reputation are such that he has been called the Austrian Bach. Beginning his career at the Schottenstift in Vienna, Fux was later appointed court composer, then *Kapellmeister* at the cathedral, and finally in 1715 first imperial court *Kapellmeister*. Behind him he left a number of interesting and worthwhile sonatas for keyboard instrument and for organ available in modern editions.¹¹ Another familiar name from the second half of the 17th century is that of Georg Muffat. Born in 1645 in Alsace, he embarked upon a professional musical career first in Strassburg, later moving to posts in Vienna, Salzburg, and finally to Passau, where at the time of his death in 1701 he was cathedral organist and choir-master. Muffat's somewhat eclectic musical style, influenced as it was by the south German, Italian, Austrian, and French schools, is well represented by his "Cyclopedias harmonica" and the collection "Apparatus musico organisticus."¹² The latter volume, published in 1690, contains, in addition to a ciaccona and twelve toccatas, a passacaglia that Johannes Brahms once found "ein sehr schönes Stück."

More closely connected with the development of Austrian organ music than Georg Muffat was his son Gottlieb (1690-1770), who was appointed organist in the Viennese *Hofmusikpelle* in 1717. Of his many works for the organ, most of which are to be found only in manuscript, by far the most important were published in 1727 as a collection of 12 toccatas and 72 *Versettes* intended for use during the Roman Catholic liturgy.¹³ The term "versettes" refers to short, fugal compositions which were played alternately with music sung by the choir; six versettes were written to accompany each toccata, and in general these short compositions are highly varied in character, of real musical value, and a delight to play. A later example of this form can be found in an extremely rare collection of short versettes with cadenzas written by Michael Haydn (1737-1806), the brother of Joseph, who long served as concertmaster and organist at the cathedral of Salzburg.

So far attention here has been concentrated primarily upon organ music written by composers in the service of the Habsburg court or attached to one of Austria's larger cathedral churches. Before continuing, however, reference should be made to the contribution made by Austria's many monastic institutions, which in the 18th and 19th centuries supported a lively and significant musical life. It is unfortunate, however, that although the monastic organists frequently enjoyed considerable prestige, they left behind them few published works or manuscripts. Largely responsible for this paucity of musical examples is the fact that in the 18th and early 19th centuries much of the music heard in Austrian churches and monasteries was improvised rather than composed. Austrian organists were, virtually without exception, accomplished improvisors, and they rarely found it necessary to record their musical ideas on paper; they were content to impress those contemporaries who came to hear them in person.

A survey of monastic organ music can best begin at Kremsmünster in Upper Austria, where for almost 20 years the Benedictine priest Georg Pasterwitz (1730-1803) directed the *Musikkapelle*. That he published during his lifetime three separate collections of organ fugues and some 300 "Themata und Versetten . . . zum präambuliren und fugiren" suggests that he must

have been an accomplished contrapuntalist, and at least some of his compositions are available in modern editions.¹⁴ For others, less has survived, and that only in manuscript. Franz Anton Riss, organist of the Benedictine monastery of Göttweig, wrote a "Parthia ex D" in 1723, most likely for harpsichord; George Zechner (1716-1778), organist at the same monastery between 1736 and 1743, is represented by a short prelude and two very short versettes; and Caspar Jäger, organist at the convent of St. Dorothea in Vienna around 1700, wrote a number of preludes, fugues, and versettes. Moreover, from the later 18th century there exist both preludes and some very free fugues, all unpublished, by the organist of the great Benedictine monastery at Melk, Franz Schneider (1737-1812), while the fugues of the Benedictine monk Maximilian Stadler (1748-1833), a friend of Haydn and Mozart who served at Melk, Kremsmünster, and in Vienna, similarly showed a distinct departure from the traditional rules of strict counterpoint. Of further interest are the preludes composed by Prince Esterhazy's organist at Eisenstadt, Franz

Salzburg, if less important than Eberlin, was his student and successor at the cathedral, Anton Cajetan Adlgasser (1729-1777), whose only surviving composition for organ is a prelude in manuscript.¹⁵

In addition to the many unpublished works from the 18th century already mentioned here, it is more than likely that numerous hand-copied collections of organ works exist in private possession which, if located, would allow for a more thorough study and analysis of the period. One of the difficulties facing the scholar in accomplishing this task, however, is the incomplete character of much of the music that has survived: more often than not these hand-copied books were written only in figured bass. Because every important organist was well acquainted with the musical styles of his time and because the art of improvisation was highly developed, this shorthand form of notation was all that was required for the performance of many compositions. An illustration of this practice — an organ fugue attributed either to Caspar (1690-1740) or Mathias (1736-1784) Paumgartner — is reproduced here:



J. G. Albrechtsberger



Simon Sechter

Regrettably, few organ works from the late 17th and early 18th centuries have survived. Even fewer have been published. Representative examples of music from the period can be found in the rather interesting preludes of the cathedral *Kapellmeister* Johann Michael Zächer (1651-1712); there is also a single organ composition, a prelude and fugue, from the hand of Georg Reutter the Younger (1708-1772). Furthermore, George Christoph Wagenseil (1715-1777), who held the title of



Caspar or Mathias (?) Paumgartner: Fugue in C major. (Photo: Dr. J. Sehnal, Brno)

Novotni (d. 1773) which are characterized by florid figurations over chordal foundations. More important still is a two-volume collection of anonymous, short organ works preserved at Seitenstetten in Lower Austria and assembled by the organist of the pilgrimage church Sonntagberg, Mathias Manser, around 1700; these volumes are of special interest because they provide an excellent survey of the repertory of the Austrian organist of the period.

In discussing 18th-century Austrian organ music, mention must be made of the ecclesiastical province of Salzburg, for although the territory did not come into the permanent possession of the Habsburgs until after the downfall of Napoleon, the city's culture was closely connected with developments in Austria. The important figure of the period, with the obvious exception of Mozart, was Johann Ernst Eberlin (1702-1762), who held the post of cathedral organist and *Kapellmeister*. In 1747 he published in Augsburg a collection of "IX Toccate e Fughe per l'organo" which can be highly recommended.¹⁶ Until the middle of the 19th century Eberlin's compositions were frequently reprinted or hand copied and were widely used for teaching purposes. Also active in

Having reached the latter part of the 18th century by way of Salzburg and the monasteries of Austria, it is now possible to return to Vienna, which was soon to be blessed with a host of great composers whose names are intimately connected with the cultural life of the city. An important if forgotten forerunner of these Austrian classicists was Mathias Monn (1717-1750), organist of the famous Karlskirche; the few manuscripts of his orchestral works that survive in a number of central European archives and libraries show his style to have been far in advance of his time. Also of importance was the Bohemian-born composer Johann Baptist Vanhal (1739-1813), who came to Vienna in 1760 and showed considerable courage by establishing himself as an independent musician, a more rare phenomenon for a time in which aristocratic patronage was still important. Vanhal, an extremely gifted composer, was held in high esteem by his contemporaries, but the onset of a mental disturbance of unspecified nature prevented him from ever fulfilling the promise of his youth. Although he returned to composing

(Continued, page 18)

NEWS OF CHAPTERS AND ORGAN GROUPS

Albuquerque

The October meeting was held on the 19th at First Methodist Church. Officers and board members conducted a mock wedding, first presenting organ and vocal music considered to be "bad" and then more appropriate music for the wedding service. The kiss given the "bride" by the "groom" was a highlight of the ceremony.

The November meeting was a joint meeting on the 16th at First Congregational Church between members of the New Mexico Association of Composers, Artists and Friends, and American Guild of Organists. It was the first meeting held jointly by these guilds in the interest of furthering good music in the Albuquerque area. Original compositions by members of both guilds were presented and included scores for choral, organ, and vocal use.

Henry L. Brengel

Akron

A very unique and delightful program of early Christmas music was presented for the Akron Chapter AGO by The Early Music Consort from Kent, Alliance and Hiram. There were instrumental and vocal numbers based on English, Flemish, and German carols and chorales of the Medieval and Renaissance periods. Recordings, flute, guitar, harp, harpsichord, viola, a portative organ and a krummhorn were featured.

Wilma Martin

Ann Arbor

The Ann Arbor Chapter AGO sponsored an ecumenical music service at First United Methodist Church Nov. 15. Participating were Mary McCall Stubbins, Henry Tysinger, and Mary Ida Yost, organists; Carroll Hart, John Payne, and John A. Smith, conductors; Melvin Harsh, Charles Way, Karl Hinterbichler, Jan Leiter, James Stillwell, Guy Crawford, and JoAnn Voss, instrumentalists; the Rev. Wm. Findlay, the Rev. Fred Holtfreter, and Dr. Hoover Rupert, clergymen. Choir members from 17 area churches made up the choir.

On Nov. 7, two members combined their choirs for the Joint Reformation Service. The members were Donald Williams and Michele Johns, and the churches were Zion Lutheran and Bethlehem United Church of Christ. The service was at Zion. Both of these services attracted substantial and enthusiastic audiences.

Anita Bassett

Central Arizona

The November meeting of the Central Arizona Chapter was held in Phoenix at the First Baptist Church. Hazel (Mrs. Harvey) Smith, the host organist, performed the pre-dinner recital of pieces by Bach, Sowerby, and Lowenberg on the church's 3-manual Schlicker organ. After dinner and a short business meeting, the members were given a program on the topic "Preparation of Guild Examinations." Mr. Harvey Smith, staff member of Phoenix College and director of the Phoenix Boy Choir, conducted a demonstration choir and suggested various books in connection with the choir-master's examination. A copy of a former associateship examination was explained and demonstrated in detail by Ethel Smith, AAGO, and David N. Johnson, PhD, AAGO. The evening offered information and a challenge to all the members present.

Marjorie Haas

Southern Arizona

On Nov. 10, 1970, the Southern Arizona Chapter AGO met at the Church of St. Odilia, Tucson. Daniel Waddell, organist of Christ Methodist Church, presented a program on the Wendhack organ which was built in Munich, Germany. The 30-rank organ has unicked pipework and the console is set on a movable platform. Mr. Waddell's program included works by Bach and Boellman. He was joined by the choir of St. Odilia's Church under the direction of E. Thomas Brancheau for works by Hassler and Bach. The audience was invited to inspect the organ after the program.

Dorothy Burke

Arrowhead

The Arrowhead Chapter heard a stimulating discussion by members of a panel composed of laymen, clergy and musicians. The senior choir of the First United Methodist Church, Duluth, Minn., sang five anthems of various periods. Discussion was made regarding the compatibility of text and music, ability of performance by an average church choir, and other limitations each presented. The senior choir of First United Methodist Church is directed by Mr. William Erney. The organist is Mr. Donald Pearson. A social hour followed the program in the fireside room of the church.

Charles P. Jantzen

Brooklyn

At the Nov. 10 meeting of the Brooklyn Chapter, Dr. Joseph Roff gave a most interesting lecture on the technique of anthem writing. The subject was presented in three parts: a brief talk by Dr. Roff on technique and methods; a question and answer period which evoked some lively discussion; sight reading of some of Dr. Roff's anthems, and also a reading of his sacred cantata, "Lord, I Believe," which will be performed by the St. Patrick's Choral Society at the Dec. 9 meeting under the direction of Aldo Bruschi.

Aldo Bruschi

Chemung Valley

At a joint meeting held with the Chemung Valley Chapter on October 18 at Mansfield State College, students of Dr. Kent Hill presented a recital on the college's new concert organ.

Carol A. Waltz

Cincinnati

Harpichords and music performed on these instruments was featured at the November meeting of the Cincinnati Chapter AGO held Nov. 3 at the Forest Chapel Methodist Church, Cincinnati. John Brueggeman, teacher of industrial design at U.C., had on display several instruments which he has built. Beginning with a harpsichord which he built approximately 15 years ago from a construction kit ordered from a builder in New York, Mr. Brueggeman has built a large concert harpsichord of his own design, and 14 various instruments including clavichords and a virginal. Two of his harpsichords were built for the College-Conservatory of the University of Cincinnati. All of his work is done in his own shop at home. The performing artist at this meeting was Mrs. Robert O. (Nina) Johnson, formerly harpsichordist with the Syracuse U. Baroque Ensemble, who is currently organist at the Zion United Church of Christ, Norwood. Mrs. Johnson's background includes a MusB degree in organ from the University of Oregon, a Fulbright grant to the Netherlands with Gustav Leonhardt, and a MM degree in harpsichord at the U. of Illinois. Her program included works by Peter Phillips, J. S. Bach, C. P. E. Bach, Jean-Philippe Rameau, and Domenico Scarlatti.

Ruby Stephens

Cumberland Valley

Guest speaker for the November 14 meeting of the Cumberland Valley Chapter was Mr. Lawrence Schreiber, minister of music at National City Christian Church, Washington, D.C. Mr. Schreiber gave an enlightening speech on the topic "choir problems." Subjects discussed included choir recruiting, selection of and rehearsing of music, correct diction and vocal warm-ups. Mr. Schreiber also discussed the recently published *Hymnbook for Christian Worship*, a cooperative effort of the Christian Church (Disciples of Christ) and the American Baptist Convention. This meeting was held in Zion Reformed Church, Hagerstown, Maryland.

Frederick W. Morrison Jr.

Dallas

The Dallas Chapter AGO held their dinner meeting on Nov. 9 at St. Luke's Episcopal Church. The program demonstrated techniques of directing from the organ console. Practical demonstrations were given by Barbara Marquart, AAGO, organist and assistant musical director at Temple Emanu-El, Dallas, and organist-choirmaster at St. Andrew's Episcopal Church, Fort Worth; and Stanley Shepelwich, organist-director of Kessler Park Methodist Church, Dallas.

Dorothy Peoples

Fort Wayne

The November 16th meeting featured two chapter members in a recital for two organists with two instruments. Both consoles at Trinity English Lutheran Church were in use by sub-dean Judy Scholz, and David Fienen, director of music at Redeemer Lutheran Church. Both are fine performers and graduates of Indiana University's School of Music.

Mary Anne Arden

Galesburg

The Galesburg Chapter met November 10, 1970 at the First Christian Church, where Miss Myrna Andersen and James Musolf presented various choral anthems for Christmas and Easter seasons that would be suitable for elementary and junior high choirs. Lead by Miss Andersen and Mr. Musolf, guild members sang the anthems and then discussed them.

Marcella Thompson

Hartford

On Oct. 18, the Hartford Chapter AGO held a service playing seminar at Asylum Hill Congregational Church, Hartford, conducted by Mr. Richard Johnson, newly appointed organist-director of St. James Episcopal Church, Farmington, Conn. Following the seminar there was a farewell reception for our sub-dean, Louise Reno, who is moving to Providence, R.I. She was thanked for her many long hours of hard work and she was presented with an AGO pin and a framed copy of the declaration of religious principles of the AGO. Two more seminars are scheduled for this year, and they will be conducted by our own members.

June Day Ananikian

Indianapolis

The regular November meeting of the Indianapolis Chapter AGO was held at All Souls Unitarian Church on Tuesday, November 10. Following dinner, dean Robert Schilling presided at a brief business meeting. The highlight of the evening was a recital by R. Michael Lezenby, gallery organist and master of the choristers at St. Raphael Church, Springfield, Ohio, playing on the Holtkamp organ.

Arline Ward

Lancaster

The Lancaster, Pa., Chapter AGO presented, in conjunction with the Lancaster County Council of Churches, a church music workshop held on six consecutive Monday nights during the months of October and November. The two-hour weekly workshop sessions were conducted by dean Carl Schroeder and included discussions of service and hymn playing, choral and vocal accompanying, the interpretation of music, improvising, and organ repertory for the average player. Two field trips completed the chapter activities for October and November: one to see and play a new Austin organ at the Milton S. Hershey School in Hershey, Pa., Nov. 1; and on Nov. 4, a trip to hear Pierre Cochereau's recital at Longwood Gardens, Longwood, Pa.

Rebecca S. Harrison

Los Angeles

La Coci VINVIT! La Coci REGNAT! La Coci IMPERAT! She Came! She Saw! She Conquered. Anything more said about the November 2nd meeting at Van Nuys Seventh Day Adventist Church (dinner) and Van Nuys First Baptist Church (recital) would be superfluous!

Richard W. Slater

Lubbock

The Lubbock, Texas Chapter AGO met November 16 at the First United Methodist Church for a dinner and business session. A concert by Joyce Jones, Baylor University faculty member, followed in the church.

Earl W. Miller

Lynchburg

"Beethoven, the Man, His Music, and His Impact on the World, Then and Now" was presented by Crane Calder, assisted by Nancy Royster, Jeanne Mead, James Brunson, and Neil Baldwin, quartet, with Jean Crowe, accompanist, at the Nov. 24 meeting of the Lynchburg Chapter AGO. The meeting was held at the Court Street United Methodist Church.

Eunice Leebrick

Martinsville

The Martinsville Chapter AGO met Nov. 22 at the First Baptist Church. The program, "Hymns of Many Faiths," included Jewish, Catholic, Lutheran, Episcopal, Methodist, Presbyterian, Baptist, Congregational, and Quaker hymns, each preceded by a brief meditation by ministers and laymen of the various denominations. An interdenominational choir was directed by John L. Manson, sub-dean. The organist was Mrs. Edwin Strickland.

Judith R. Strickland

Nassau

Frederick Swann's workshop and recital on Nov. 14 and 15 were extremely exciting events. Mr. Swann brought new and interesting knowledge to many of us in his workshop on choral and organ music discussion on hymns and their playing, directing, and many other items of importance to the organist and choirmaster. Plans are now in the making for a Christmas party and entertainment by George Rose and his Waldorf School choir.

Greg Funfeld

Montgomery County

Mr. Paul W. Gunzelmann, organbuilder, gave a most interesting lecture on the design and construction of pipe organs, American and European, to the Montgomery County Chapter AGO. Mr. Gunzelmann's talk was the highlight of the Chapter meeting on the 16th of November at Chevy Chase United Presbyterian Church, Washington, D.C. The Chapter is honored to have Mr. Gunzelmann as a dual member.

Thomas A. Bast

Pasadena

Three to one are good odds in anybody's book, but when the three happen to be a good meal with congenial company, Bill MacGowan showing slides taken during his recent six-month European sabbatical, and some brilliant playing by Gillian Weir, then everyone comes up a winner. That's the way it was November 9th when members and friends met at All Saints Episcopal Church, Pasadena.

Richard W. Slater

Portland, Maine

The Portland, Maine Chapter of the AGO held its annual ministers'-organists' dinner at Trinity Episcopal Church, Portland, on November 16. The program consisted of a panel discussion on "Liturgical Innovations in Music." Presenting various points of view were the Rev. Edward R. Nelson, Father Eugene Gaffe, Rev. Birger Johnson and Mr. Stewart Shuster.

Zo King

Richmond

After our regular dinner meeting Nov. 10 at Trinity United Methodist Church, we were fortunate to have Ewald V. Nolte, director of the Moravian Music Foundation, Winston-Salem, N.C., speak to us on "The Moravians and Their Music." Following his lecture, we had an anthem reading session, using sacred works of John Antes, Latrobe, and others. The result was a much better understanding of Moravian music and a greater appreciation of what early America had to offer. This is the first of three programs on "Music in America" being presented to the Chapter this season.

Ethel Baars

San Joaquin Valley

A lecture-demonstration of the new 2/27 Reuter Organ by Mr. Justin Kramer of Los Angeles (the California representative of Reuter) and Esther Frankian, organist and co-designer, was held November 17, 1970 at the Pilgrim Armenian Congregational Church, Fresno. A large number of guests attended. Following the program, several delicious Armenian desserts were served.

Geraldine Peabody

Spartanburg, Greenville, Greenwood,

Anderson, Western North Carolina
On Monday, November 16, the AGO Chapters of Spartanburg, Greenville, Greenwood, Anderson (all South Carolina), and Western North Carolina held a joint dinner meeting in Greenville. The program presented at Christ Episcopal Church was "Worship For Today" — an ecumenical service by Daniel Moe, and was directed by Stephen Farrow, dean of the Greenville Chapter.

Judith Klasen

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Dr. Harry E. Cooper, former chairman of the music department, Meredith College, Raleigh, N.C., sits at the console of the new Austin organ in the college's Jones Auditorium which was named in honor of him. The presentation of the organ to the college was made possible through gifts from Mr. and Mrs. Robert E. Pomeranz, Sanford, N.C., Mr. and Mrs. Nelson Strawbridge of Durham, Miss Margaret Anne Thomas of Quincy, Fla., the late Mrs. W. T. Brown of Murphy, N.C. and other friends and alumnae of the college. Dr. Cooper drew up the specification for the instrument, and he played the first recital on it. The stoplist of the Cooper Organ appeared in the July, 1968, Diapason, and Dr. Cooper's dedication recital is listed on the recital pages of this issue.

THE FIFTH ANNUAL "MEET THE COMPOSER" program at the McFarlin United Methodist Church, Norman, Okla., presented the works of San Francisco composer Dale Wood on Nov. 15. Previous guests in the series have been Eugene Butler, Austin Lovelace, Lloyd Plautsch, and Jane Marshall. Mr. Wood conducted five of the parish choirs in 13 of his compositions accompanied by brass sextette and percussion from the U. of Oklahoma and organist Margaret Swain. He delivered the address to the congregation and also introduced the hymn version of his anthem, Christ is Made the Sure Foundation, to the congregation. John Yarrington is director of music, assisted by Paul Nutt.

New Balcom & Vaughan Organ to Cincinnati

The University of Cincinnati College Conservatory's recital hall was the scene of five dedicatory concerts of the school's new Balcom and Vaughan organ. The three-manual instrument was the gift of Mr. and Mrs. John J. Strader of Cincinnati. Designed by William J. Bunch of the Seattle firm, it is the first organ built by the firm east of the Rockies. Programs of the dedicatory recitals played by Wayne Fisher, Virgil Fox, David Mulbury, and Roberta Gary are listed on the recital pages.

GREAT

Quintade 16 ft. 61 pipes
 Prinzipal 8 ft. 61 pipes
 Holzgedackt 8 ft. 61 pipes
 Oktave 4 ft. 61 pipes
 Rohrflöte 4 ft. 61 pipes
 Superoktave 2 ft. 61 pipes
 Mixtur 3-4 ranks 232 pipes
 Krummhorn 8 ft. 61 pipes

SWELL

Lieblich Bordun 16 ft. 61 pipes
 Bordun 8 ft. 12 pipes
 Viole de Gambe 8 ft. 61 pipes
 Viole Celeste 8 ft. 56 pipes
 Prinzipal 4 ft. 61 pipes
 Flute à Fuseau 4 ft. 61 pipes
 Flute à Bec 2 ft. 61 pipes
 Larigot 1½ ft. 61 pipes
 Plein Jeu 3 ranks 183 pipes
 Basson 16 ft. 61 pipes
 Trompette 8 ft. 61 pipes
 Hautbois 8 ft. 12 pipes
 Clairon 4 ft. 61 pipes

POSITIV

Singend Gedackt 8 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Nasat 2½ ft. 61 pipes
 Oktave 2 ft. 61 pipes
 Blockflöte 2 ft. 61 pipes
 Terz 1½ ft. 61 pipes
 Sifflöte 1 ft. 61 pipes
 Zimbel 2 ranks 122 pipes
 Krummhorn 8 ft. (great)
 Tremulant

PEDAL

Kontrabass 16 ft. 12 pipes
 Subbass 16 ft. 32 pipes
 Quintade 16 ft. (great)
 Lieblich Bordun 16 ft. (swell)
 Oktavbass 8 ft. 32 pipes
 Rohrpommer 8 ft. 32 pipes
 Bordun 8 ft. (swell)
 Korallbass 4 ft. 32 pipes



David Craighead was the guest clinician at the fifth annual organ workshop held Nov. 7, 1970 at Southern Illinois University, Carbondale, Ill. Participants numbering 112 from a four state area attended the workshop. Standing left to right in the photo above are Dr. Craighead, Stephen Hamilton, Jeff Mills, Don Marler, and Marianne Webb, associate professor of organ at the school. Seated from left to right are Ted Pankey, Sandra Seibert, and Greg Largent.

Nachthorn 4 ft. 32 pipes
 Mixtur 4 ranks 128 pipes
 Posaune 16 ft. 32 pipes
 Basson 16 ft. (swell)
 Posaune 8 ft. 12 pipes
 Hautbois 4 ft. (swell)
 Rohr Schalmel 4 ft. 32 pipes

ROBERT ELMORE conducted two of his own compositions at Tenth Presbyterian Church, Philadelphia, Pa. on Nov. 1. The program included his Concerto for organ, brass, and percussion, and the Psalm of Redemption. Soloist for the occasion was Robert Plimpton, and instrumentalists were members of the Philadelphia Orchestra. The program was one of three concerts dedicating the new 108-stop Allen electronic installation.

A FESTIVAL OF FAITH will be held on Sunday, Jan. 17, 1971 at 3:30 p.m. at Lafayette Avenue Presbyterian Church, Brooklyn, N.Y. in observance of the Octave of Christian Unity and the Week of Prayer for Christian Unity. Massed choirs from 96 Catholic and Protestant churches of the Brooklyn area will sing carols, spirituals, folksongs, and the "Missa Luba". The Roman Catholic and Episcopalian bishops of Brooklyn will be present as well as the president-elect of Union Theological Seminary. Organists participating in the service will be Arthur A. Phillips of Lafayette Ave. Church, Judith Taylor of First Presbyterian Church, Brooklyn, and John Rodland of West Side Presbyterian Church, Ridgewood, N.J.



Central United Methodist Church, Richmond, Indiana
 4 manual 46 ranks
 Dedicated Sunday, September 27, 1970

The Ultimate-

A Möller Pipe Organ
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An article that I wrote some 16 years ago called "Acoustics in the Synagogue" for the book *An American Synagogue for Today and Tomorrow* is still a good resumé of the basics of acoustics in any form of worship space. You can change the word "synagogue" to "church" and it works just as well. I think these problems are quite ecumenical, and we needn't get hung up over words. I shall not say everything that is in this article in my brief coverage this morning, but I suggest that you do read it through and take seriously what it says.

Some years ago, in fact even before this article was written, a colleague and I were called to go over to Boston to visit a large Episcopal church with a reverberation time of about 4 1/2 seconds. It is a liturgical church, and they are not terribly interested in the sermon. The gentleman who met us at the door said, "The acoustics in this church are perfect — the only problem is we can't hear the minister." This may have been a blessing, I don't know, but some of the members thought that things should be improved and that they needed professional help. The cures that were suggested were not palatable, so they've gone on with what they had to this day, and apparently they are perfectly happy.

At one other end of the spectrum from this reverberant space in which hearing speech was very difficult is another case history. This story involves the two organ builders who are represented here today and another organ builder. Each of these people was invited by a small church in Kansas to propose a new organ. They had a very ancient tracker instrument that had fallen into disrepair. It was one of those wonderful ones with gilded pipes — all sorts of flowers and fancy business on it — and each of these organ builders said, "We can't put an organ in this place. It's unsuitable for an organ. We certainly won't take your money to put in a new one. You had better get Newman to come out and do something about your acoustics first and then we'll talk to you about a new organ."

So, I went out and paid them a visit, and I found a very interesting situation. Here was a rather small church seating about 300 people and the entire ceiling of the nave and of the chancel was covered with a brown cellulose fiber acoustic tile. This had even been especially contrived for an Episcopal church, and it had cruciform pattern of perforations on it so that it was very, very appropriate! The place had no reverberant characteristics whatever, and the minister said, "These people don't sing, they don't pray, they don't confess any of their manifold sins and wickednesses — they don't do anything, they just sit here like bumps on logs, and the music is terrible." "Well," I said, "Let's not throw in the sponge yet my friend."

I looked around and it was perfectly apparent that the thing to do was to put up plywood to cover all this wretched acoustic tile. They put in plywood all over the ceiling. It was in small panels and it was relatively easy to do and then, all of a sudden, the old organ sounded so magnificent that they decided that they wouldn't talk to any of these gentlemen any further about a new instrument. This just goes to show that you guys shouldn't recommend good acoustics because it can make the old stuff sound pretty good!

I do want to refer, as all of us who are going to talk today will, to the space in which we are meeting. I must say it is a bit awesome to stand here and talk in this magnificent space about rather mundane matters. There are things here to which we can refer. There is no compromise in the design in matters of acoustics, and that is what we are talking about today. I'll try to leave aesthetics and other things out of it, but so many of the problems that so often occur in religious edifices have been faced squarely here and

All that Fuzz!

By Robert B. Newman

solved quite well. I think we'll all agree at the end of the day that you can hear speech quite well, and music is truly magnificent in this space. If we had the chance to worship together, to sing together or pray together, as a congregation I think we would have a pretty strong sense of a congregational oneness which is a terribly important thing about acoustics in a space of this sort.

But what can we do, what factors influence the achievement of this characteristic that we call good acoustics? Can we, by design, create spaces that will be superb acoustically, or is it all a guessing game? I'm not going to take either extreme view here, but I do maintain that there is a great deal more than guesswork to the design of a space for good acoustics. It may not please everybody, but certainly it can please most people and this by design ahead of time, not by guesswork. We control the entrance of sun and rain, but we often have little problems here and there even with such things as how you keep out water. You'd think that would be easy — just make it watertight. Sure. How do you produce good acoustics? Well, you just make it right and it should suit most of the people.

In any space where hearing conditions are important, we have four very simple and basic requirements that must be met. If they are not met, the space will likely not have as fine hearing conditions as is technically possible.

First of all, we must have an absolutely silent background. There must be no noise. If there is noise, then we are going to suffer some deterioration of hearing. In the room in which we are now there is a very small amount of background noise that comes from the ventilating system. This is a characteristic of delivery of air through grilles. If this system were turned off or were turned to a lower speed, you would find it easier to hear me. You would find slight nuances of my speech more detectable. We over-ride this background noise with a fairly high level of amplified speech. We are using amplification because this is one of the requirements to achieve good intelligibility in a room that is as reverberant as this is for the sake of the music and the congregational participation in the service.

But let's go back to talk for a minute about background noise — noise from traffic, from mechanical systems, from aircraft flying over. In the MIT Chapel, there was for many years a transformer mounted in the basement. This transformer was directly under the organ position which is in a small rear gallery. The transformer throughout 12 years of the history of that chapel went mmmmmmmmm — all the time, day and night. This used to bug the organist but also as you sat there at a service, all you could hear was this dreadful background mmmmmmmmm going on simply because the transformer was bolted rigidly to the frame of the building and shaking it; very simple, take it loose and it doesn't make any noise any more. So simple, and yet it took 12 years of badgering by me and others to get that transformer just lifted up and put on some soft squishy material.

How often we hear these problems and we assume that they are necessary. We assume that we've got to hear the air system, that we've got to hear the choir warming up downstairs and get a preview of the anthem. It is very interesting to know what they are going to sing, but it's also rather nice to have it a surprise or at least just read it in the program and wonder if you know

Fourth in a series of lectures from a symposium held at North Shore Congregation Israel, Glencoe, Ill.

what it sounds like. Traffic noise is with us everywhere in the world. It's our great source of noise pollution, and there are many churches situated in flight paths from airports in which the service simply has to stop for a minute or so until the aircraft has flown over. This can be protected against. It may be difficult in existing buildings, but in a new building we must think at the outset in terms of the enclosure, in terms of the shell that we build.

Once the space is rid of extraneous noise, we can listen to the sounds that we want to hear. This is perfectly obvious if we think about it. We need the sounds to be adequately loud and we need them to be well distributed. We don't want to have hot spots or focussing sounds in particular places. We don't want to have some parts too loud and some parts not loud enough in the seating area. Everybody, ideally, would hear equally well and would have an adequate amount of loudness and the proper distribution of sound. This is a function of the materials of which the space is made, of the shape of the space, of the surface finishes that we put in, and of all the aspects of the design of the interior. We design the interior to provide us by sound reflections and the proper sound absorption where it's needed with a good distribution and adequate loudness of sound. In a worship space we have the problem of hearing both music and speech. In a theatre we are only interested in speech. These factors that we know in advance must go into our consideration in the determination of shape and finish materials.

One very important aspect of a space like this is that the congregation feel as one. None of us likes to be conspicuous and stand up and sing a hymn if we feel all alone. If everybody else is joining in, it can be a magnificent experience, and this comes from hard sound-reflecting finishes in the room. A sound-absorbing ceiling is absolutely immoral, wrong, stupid, and idiotic in a church space. How often even in present day magazines of all sorts, do we see churches featuring the latest in acoustic tile all over the ceiling of a brand new edifice. Even in the trade publications put out by the manufacturers of these materials you'll see featured the latest in barrel-vault ceilings covered with acoustic treatment. It is absolutely wrong, no matter how often printed or with what beautiful multicolor reproduction.

The worst of these materials is acoustical plaster. If you want good acoustics, naturally you use acoustic plaster! It is a dreadful material not only because it is usually used in the wrong place, but also because it doesn't work very well to start with, and if it does it gets dirty in a few years because it's porous and attractive to dirt and it gets painted and then it's nice and hard as it should have been in the first place. So if you needed acoustic treatment you have lost it, and if you didn't need it, as you probably didn't, then the painting will be a blessing and you'll be in business.

It stands to reason that only by having hard sound-reflecting surfaces overhead, in a space where we want reflection of sound to all of us from all of us, from every source to every listener, from every listener to every listener, from the organ and the choir to the congregation, are we going to have good results.

Now in this space, for example, we have hard sound-reflecting surfaces of glass and plaster and concrete and so on. These surfaces are undulated in great forms which reflect sound. They don't use up any energy, but redistribute it, they diffuse it, they give us excellent distribution of sound through-

out the space. It is much more uniform than we would get if this were simply a smooth interior. The most abominable form of interior shape is the dome and the next to that in abomination comes the barrel vault, and both of these are dearly loved by many of our brethren in the business of designing houses of worship. The dome and the barrel vault will ensure non-uniform distribution. The usual cure for these is to cover them with sound absorbing material. This is analogous to doing a badly shaped building or dreadfully shaped interior and deciding it really looks so bad, the only thing we can possibly do with it is to paint it black and then it won't show very much. That is the architect's solution for ugly things. We put on "black paint" which is sound absorbing material and we've achieved a black interior. This is a very, very poor solution. It leaves us no sense of congregation, no sense of any kind of quality in the space.

It is axiomatic that we have line-of-sight to the sources of sound we are going to hear. This means that when we have an organ and choir in the balcony, we cannot seat people way back underneath the balcony and expect them to hear. They don't have line-of-sight and they won't hear as well. I'm sure, here, when there is an overflow congregation on the High Holy Days seated back in the foyer there, they don't hear the organ and choir as well as the people out here do. Now we can pipe it to them with loudspeakers, we can do all sorts of tricky things, but they just never will hear as well as if they are out in the open. This is a compromise. We always have to make compromises, but let's recognize what these are and let's not fool ourselves.

We were involved recently in a conference over a new church. The architect had a very limited site and he decided that the only way he could possibly pack the people in was to put the organ and choir on the top balcony, have another balcony under it and then the main floor with a very deep balcony under that (two balconies, the top one with organ and choir). This is just impossible and he's changed it but only after some considerable beating and pounding. It just won't work no matter how architectural, no matter how the magazines will rave over it and the photographers will photograph it and publish it.

The fourth requirement is that we have a proper blending of sound together with an adequate separation of successive sounds so that we can hear the articulate portions of what we are listening to. This is what we call reverberation. You've noticed that I've left the discussion of reverberation till the last — the last of four — not that it's the least, but it's only one of the four requirements for good hearing, all of which must be satisfied if we are going to have truly good hearing conditions. We all too often think "Oh if we could only get the reverberation time of the space right, everything else would automatically fall into place". It won't unless we do it by design and do it intentionally. For music we like to have a good amount of blending and reverberation.

Reverberation is simply the prolongation of the sound after the source is stopped. I think you probably all know what it is. You can hear it in this room. You can hear it on my voice and if I step away from the microphone and talk to you in this fashion, you can probably still hear me but you are more aware of the reverberance in this room because now I'm filling up the whole room rather than directing sound at you from the loudspeaker which is up here behind the grille, and my voice now comes to you principally from there. It's oriented more towards you rather than filling the whole space, and you get a higher articulation. This room has a reverberation time as we are listening to it now at mid-frequencies of somewhere over 2.5 seconds.

For buildings of this sort, I think

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today we feel that something between 2 and 3 seconds should be our design goal. We can't always get it. We don't always have the cubage (volume) that we need to get it. Reverberation time is directly proportional to the volume of the space and the bigger the space, the higher will be the reverberation time with a fixed amount of sound absorbing treatment. For example, if I have a 20' high ceiling in a building and I have a congregation covering the floor, more or less as it does here, and if we increase the ceiling height to 40' we'll double the reverberation time. There is no other way to do it. If someone comes to me and says, "I've got a 20' ceiling in the church, and the priest says it has to have cathedral acoustics," I tell him to go back and quintuple the ceiling height and then we can have cathedral acoustics because it takes 100' ceilings to produce that kind of sound, 7 or 8 seconds of reverberation time. I don't think they'd want that in a little parish church, but sometimes the building committee gets the idea that the longer the reverberation time the better!

Reverberation is distinct from echo and is distinct from another phenomenon we call flutter and we often confuse them. Echo we never want in a space. Royal Albert Hall in London for years and years had a wonderful echo, and people often remarked that it was fortunate that it did because it ensured any piece of music of at least two hearings in England. They got rid of the echo by putting in some reflecting panels — a very simple, straightforward, technological solution to a problem. Echo is distinctly separate audible sound that is repeated after a pause — after you've heard the first sound — and it is always bad.

Flutter echo is something that we often hear and confuse with reverberation. Flutter echo is the reflection back and forth between parallel surfaces. If you find yourself at the performing end of the room on a platform surrounded by fairly plain smooth plaster or glass surfaces almost parallel, you may think that the room sounds terribly reverberant and that you are really stirring up an awful lot of sound in the space. But you really aren't — what's happening is that the sound is staying right there and goes brrrrrr back and forth for you but not for the people in the house.

At a college in North Carolina I was told by the Dean, "We love our new building here but we cannot play anything but fortissimo in the Recital Hall." I said, "Don't you guys know how to bang lightly?" "Well we do but we can't in here — it's just impossible, it all comes out fortissimo". So I went down to see what their problem was and discovered that indeed the stage walls of the space were not quite parallel but enough so that there persisted quite a lot of back and forth reflection, and this was giving them a sense of loudness and reverberation that made them feel "loud". A few plywood panels set on the stage askew a little bit and everything was cleared right up.

The reverberation time is arbitrarily defined as the time required for the sound to die away to 1 millionth of its original intensity or by 60 decibels. Now if I come in here and go EEEEE! and I stop, that's not necessarily the reverberation time that you hear even if you time it with your stop-watch. We've got to be very precise and mathematical about this and find whether we have gone from a level of 90 decibels down to 30 decibels or whatever else it may be before we can say. The time that it took it to come down is the reverberation time. This room has the characteristics for any sounds that are made in it of a reverberation time of somewhere between 2 and 3 seconds. It's not a 1 second room and it's not an 8 second room, but we cannot tell precisely until we make an accurate measurement. This isn't a terribly important thing to do normally, but it is

something that there is confusion over and people often say, "This place has a reverberation time of 1.45 seconds. I measured it." "How did you measure it?" "Well, I went EEEEE! and I looked at my stop-watch." That's not measuring anything. That's getting a general impression which is very useful but not necessarily definitive.

When we go about designing a building of this sort, we have many, many goals to achieve obviously — the visual, the creature comfort, the acoustical, the whole feeling of the space and this relates to all of these. All of them have to be solved and none of them can be ignored and they all interact. Here in this room, for example, the need for fairly high velocity air delivery has resulted in a slight acoustics problem. There is noise from the ventilating system. If this noise were not there, the acoustics would be a little better in this space. You may not think that there is anything to complain about but nevertheless there is something. I don't hear any fluorescent ballast hum associated sometimes with lighting in spaces. There are all sorts of interactions — the transformer that I mentioned in the MIT Chapel was a piece of electrical equipment that interacted very strongly with acoustics. All of these things have to be faced and faced squarely and then solved.

There may be a need for sound amplification; there was no question in this room but that sound amplification would be needed. It's a large room, it's going to be a reverberant room and therefore, we can not simply shout more and more loudly to be heard. We have to resort to a carefully designed sound amplification system. The architect asked, "Well where can we put a loudspeaker, or where shall we put the loudspeakers?" How many times we see these ubiquitous boxes arranged along the side of the room, usually with a waterfall front, brown walnut with a G clef on it, and a gold-fleck brown grille cloth. I've seen it all over the world in mosques, in synagogues, in churches, in the orient, in Europe, in Australia, in this country, and in Canada, and a few other places in South America. Everywhere we see these ghastly systems that sound strictly canned, strictly artificial and from all over the place.

I was giving a seminar in Singapore a few years ago in a Catholic church one Saturday afternoon and there was a group of people about this size, architects and engineers, and other interested people. This was a field trip and I demonstrated how abominable was the sound system in this church. They had two loudspeakers, one at each side. The voice of the priest came from there, and there, and here. I stood in the middle and played the priest and I demonstrated by turning it on and off. It had an on-off switch on the microphone. Whenever you see an on-off switch at the microphone, you know something is fishy because the guy who is talking shouldn't be fiddling with the system. That's up to the operator elsewhere in the room.

I said, "don't you think it sounds much better when this thing is off?" One of the ladies present put up her hand and she said, "No, I disagree with you. I think it sounds much better when you are talking on the system because your voice becomes disembodied and it is more like the voice of God." I said, "I can't argue with you if that's what you like, you like it. I think it is dreadful and I think it is much better off." Many, many is the church in which we have improved acoustics by cutting off the sound system. Just cut the wires. Somebody finds out about it eventually but for a while at least they experience a blessed relief.

This problem was faced squarely in this particular building by placing the loudspeaker here behind the grille above the Ark. That grille would not have been necessary had we not had to have a loudspeaker, but we've got to have a loudspeaker just as we've got

to have a roof, a floor, and seats. It's just part of the building. "Oh we can't have it here, we can't have it there, you'll just have to hide it somewhere." We can't always hide it, we can't put it under the floor. It has to be in a position where it belongs.

We can't just decide we'll have any old shape of a building and then somehow by applying acoustical treatment we'll make it okay. The late Eero Saarinen called me one Sunday and said, "We are going to do a new chapel at Stephens College and it's going to be a dome and it is going to be concrete. It's an igloo," he said, "and I don't want any of your clouds this time." (This referred to Kresge Auditorium at MIT, a dome which we had to cure ahead of time with sound-reflecting panels.) He said, "You can have as many inches of sprayed asbestos on the inside as you want." And I said, "You said a chapel for a young ladies' college? Well I presume they are not going to be doing Gregorian chants, but on the other hand they don't want it to sound like a boudoir. That will ruin it, that will kill it. No. That's dreadful." We argued about it for a while over the phone, and then I went out to his office and finally he came up with a perfectly nice square brick building, with a pyramidal roof of concrete with lots of coffers in it and a wonderful brick screen inside and not a square inch of fuzz in it. It's a great chapel. We cannot cure these incurable problems like domes and barrel vaults simply by spraying in a lot of fuzz. That will cure the specific problem, but it will ruin it for everything else.

The location of the organ and the choir must be faced squarely. The organ cannot just be put anywhere any more than the preacher can just be put anywhere. You would never ask the man who is speaking to you to go around the corner and speak. He is out here where you can see him. You have line-of-sight on him. Why should the organ and the choir be out of sight around the corner? Why should they be divided by great distances? In the MIT auditorium, we have two balconies, one on one side with an organ, on the other side for symmetry we have another balcony. I asked the architect what that other balcony was for. "That's for the choir," he said. Eighty feet from the organ! Absolutely impossible! There is no method known to man except to put headphones on the choir with a microphone over at the organ to overcome the time lag problem. It only goes 1120' per second for all of mankind, everywhere. We have to live by these simple physical laws.

This is a text book installation here with the console and the organ and the choir beautifully related, on a gallery. I'm not going to argue whether they should be in the front or the back. That's not a very important matter. It's like where should the engine in a car be — where nature intended it to be, up front or in the back. This is a very straightforward facing of the problem and not trying to bury it somewhere above 3 or 4 balconies with everybody out of line-of-sight of it. We can't stretch a choir out 100' long and 2 rows deep. I've seen this tried. It doesn't work. These people are too far apart to hear what is going on at the other end. They've got to be packed in together in a nice tight compact group.

Let me conclude with one rather chilling little story. I've said that we understand today the technology for providing good hearing conditions in almost any kind of space. It certainly is possible with the available knowledge, technology, and experience to do something that will please a great many people right off the bat without a lot of monkeying around afterwards. Right after World War II it was decided to build a new cathedral next to the bombed-out ruin of an English cathedral. The organist said, "We should like to have this new cathedral sound like Durham." "Well," says the archi-

te, "we'll find out what Durham sounds like." He got his technical aides together and sent them to Durham. They went into the cathedral, having driven up in a great vanload of equipment, and they went in and they went fttt, bang — and so on and recorded all sorts of sounds and they made miles of tapes.

Then they rushed back to the laboratory and reduced the data. They found that the reverberation time at mid-frequencies was 4.1 seconds or some other very precise number. Here is where there came into the picture what I call technological blindness. I want to warn you against the technologists, against people like me who say to you, you ought to do this and so because it will work. If you don't think it will, argue with him and point out some cases that you know where that is not so and let him defend his own position. These fellows with their slide-rulers and their computers and so on calculated that in order to achieve the reverberation time of Durham in the new cathedral, the following steps would be necessary:

1) all of the walls of this great tall, tall space should be covered with acoustical plaster, that most vile of all materials, having a uniform absorption coefficient at all frequencies.

2) in addition, the cathedral has great tall timber columns in it with a grille forming great branches overhead. Above this visual trellis on the ultimate concrete ceiling of the space, there should be placed one inch of cork.

This was done, and the cathedral opened with great ceremony. The Queen was there and many distinguished guests, and immediately there came a complaint. The voices of the choir boys didn't float as they should in a proper English cathedral. What did they mean "float"? They meant roll around for a while, persist for a while after the source is stopped. It's that wonderful hair-tingling kind of feeling that you get when you hear music within a space where sound does float and whether you have any religion or not, you can't help but having your hair stand up. At least, I hope you can't help it. If you are missing that you are missing something of life.

Here is the problem. The choir boys' sounds didn't float because when the sounds encountered the walls, the walls didn't reflect and when the sounds encountered the concrete ceiling, that didn't reflect and very little got reflected. How could it float if it doesn't get reflected? Now they made some measurements in the new cathedral and somehow the measurements showed that the reverberation time was precisely as calculated. I was asked to go look at this space shortly after it had opened and tell them what was wrong with it. I said, "Well this is very interesting but if I were doing the acoustics in a cathedral, I don't think I'd calculate anything or measure anything. I think I'd just make it as hard as nails everywhere and get all the reverberation I possibly could out of it." St. Paul's has 8 second and sounds like St. Paul's. Many spaces have very long reverberation times and the reason they sound that way is because they have all hard surfaces. I asked, "Did you guys look around when you went up to Durham and see what the place is made of? Did it have cork on the ceiling and acoustic plaster on the walls?" Well, no. It's stone." "Well then, how in heaven's name did you think that you could calculate something and by some incantation make it sound that way with all this wretched fuzz all over the place. You have to take it out, paint the acoustic plaster, take out the cork and the voices of the choir boys will float." That is exactly what they've done.

You as people responsible for various aspects of design of religious buildings, pay attention to the technologist, listen to what he has to say, but if you don't believe him or if you think he's leading you up the wrong alley, argue with him and make him defend it because it's just got to make good sense.

william whitehead

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

Popularity

We know that organists are uncommon people, but, if we take them as a group, they make up their own "common people". What they accept and reject in common is what determines popularity in the organ world. Reading the recital pages this month suggests that organists in this country have at least a segment of the organ literature entirely in common. This common repertory is therefore what is popular now.

It is interesting to see the similarity of the 122 programs listed in the recital pages this month. A great number of them read astoundingly alike. Without having "gone pop", organists have discovered what is popular for them. The piece that will take all popularity ratings for the season of Advent, 1970, came from the most popular composer represented in organ recitals. Bach's *Nun komm der Heiden Heiland*, in any of its settings, is lovely music. But, after typing it almost a hundred times this month, we are glad that such popularity has its season, and that Advent won't come for another year. And now, on to *The Messiah*.

The Organ and Survival

The word *survival* has been used frequently in the past year with regard to the future of organs and organ music in general. There are those who do believe that the organ, as an instrument, is in a state of decline, and will eventually disappear unless something drastic happens to it. We don't exactly agree that it will disappear, but we do believe in the decline, and we share many people's concern that the future of the organ is to be found in museums. Many now feel that the places where organs are to be found, in the churches, are basically museums anyway.

The last 150 years of organ history have been a progression of increasing demands on an instrument ill-equipped to handle them. The organ was second rate at becoming an orchestra, and it has recently failed completely to provide "background music" (whatever that is) for churches and other social occasions. Since the 1880's, it has been asked to be a wondrous machine, and most of the "wondrous" machines built in the first half of this century are gone or in ill-repair, financially disastrous to fix. A new movement in the 1930's and '40's asked the organ to return to its golden age, sound like a Schnitzer, a Clicquot, a Cavaille-Coll, a Silbermann, and a Willis all in one fell swoop. We still live with this today, for organists are still demanding an

organ that will play *all* of the literature. One of the good things to come out of the "organ reform movement" in Europe during this century was the notion that old organs should be studied and investigated, that the old instruments might provide a clue as to what the organ is all about. But, one of its side effects has been a tendency to copy old instruments on principle without asking just what it is that an organ should be from the beginning.

As we begin a new decade of the technological century, it would seem to us that survival of the organ is still at stake, for precious few people are asking, "Just what is an organ, and what should it do?" Until more organists and organ builders ask this question of themselves and each other, we will still be concerned with periphery matters. The fear of non-survival is proved to us every month, for there is hardly a month that we do not receive a letter or two from an organist or organ builder who is disturbed deeply by what someone else is doing in the field — and in the most defensive fashion. Usually, it is an expression of how badly the writer is being threatened by other people's ideas that comes through so clearly. It may be a pipe organ builder who has a complaint about electronics, an electric-action advocate who can't stand what the tracker-backers are up to, or a mechanical-action advocate who does not like it that others do not think and do as he does. And then there are organists who guide the world in getting new instruments. We read their descriptions of these new instruments, seldom finding in them anything other than that the instrument is made to play everything from Dunstable to Bingham. There can be no doubt that defensiveness and vagueness spell out the threat itself. The only answer is to get down to the heart of the matter, and ask, "Should the organ survive, and if so, why?" We will then have to say in unequivocal terms just what an organ is.

Let us spell this out just a bit here, and then we will leave it to you to continue. An organ has to do with resonating air columns in pipes that can be actuated or stopped at will by manipulation of a valve connected to a key worked by the player's fingers or feet. The resonating column of air, the organ pipe, is intrinsic to the instrument, as is the combination of sounds from various resonating columns actuated at the same time. It is what makes an organ an organ, not a flute or an oboe or an orchestra, and it is also impossible to imitate this character exactly by any other means. It is the organ's identity. The expressiveness of the organ has to do with the control over the attack and release of a given pipe (control over the actuation and stopping of the resonating column/s) of air) by manipulation with finger or feet, and also with the composition of tones produced by more than one "stop". A good organ will be an instrument of every bit of artistry and skill that the performer can muster with his fingers and feet as well as his mind and soul.

Much more could be written on this subject (and has, in fact, been written), and we are convinced that the organ builder's art as well as the organist's art will survive only when creation comes to fruition. Imitations and imitations of imitations will not survive. Neither will imitators. The genuine thing has survived — witness the old organs and other old instruments that are still played. But learners will survive. And they will create. We don't expect everyone to think the same, much less do we hope for only one kind of creation. That would be boring. But the organ has no right to survival just because it is an organ, or because we are intrigued with the old bag of whistles. It will survive when it becomes an instrument of creative expression. And maybe that is where the whole problem is. Could it be that we organists and organ builders have been so uncreative for so long that organs have forgotten how to be genuinely musical instruments? Had the beloved instrument a memory, what would it say to us? If we were all composers, would we write for some of the instruments that we build? Maybe so, but we still think that there is a long way to go before we can quit this business of talking about survival, and start getting excited about what we are able to create. After all, not many people can stay excited about imitations and imitating. It wears off all too fast.

Michael Radulescu

Michael Radulescu is living up to the expectations of many who heard him during his previous American tour. His playing shows exceptional virtuosity and a remarkably sensitive musical style. His serious programming reflects a formality and a balance more characteristic of the scholar than the virtuoso perhaps, but the inherent drama of tension and relaxation would convince anyone from professional to uninitiated of his natural musicianship. Assistant Professor of organ at the Vienna *Hochschule*, Radulescu is currently on his second tour here in two years.

The 1965 Schantz (four manuals, 63 ranks) of the Lawrence University Memorial Chapel is hardly Mr. Radulescu's ideal organ (he is an outspoken proponent of mechanical action and *werkprinzip*); however, he gave every indication of feeling at home on this eclectic instrument. His registrations were tasteful and interestingly varied. His approach to articulation was generally successful in a typically dry American acoustical setting, although the 32nd-note runs of the Bach-Vivaldi were patently unclear.

The nearly all-German program proved a most sensible repertoire choice in this instance, demonstrating musical values which are not so dependent on specific tonal resources as music from other traditions. The opening de Grigny, consequently, was less convincing than the rest of the program. The questionable addition of reeds to give body to the opening *Plein jeu* and an inappropriately thick trumpet for the concluding *Grands jeux* were no doubt unavoidable. However, the prolific agogic accents and *notes inégales* were enough to obscure the rhythm throughout. Some listeners found the style over-exaggerated.

The mannerism of a repeatedly delayed downbeat characterized virtually all of the slow movements on the program. The tendency is perhaps contrary to the North German style one expects from a student of Anton Heiller. At 27, Radulescu may feel he has to demonstrate his freedom from the artistic influence of his major teacher. However, such "Romantic" stylistic tendencies seem to be finding favor with numerous younger Europeans and portending the fashion for the 70's. In Radulescu's playing the mannerism was amazing unobtrusive; he communicated the spirit of the music with convincing honesty. Even an outrageously free and fast Bach-Vivaldi could not offend the ears tuned to the traditional North German ideal. One could only be struck by the fact that the music is, after all, distinctly Italian!

The climax of the program was undoubtedly the Schoenberg, a formidable challenge to even the most experienced performer of contemporary organ music. Schoenberg, by his own admission, did not find the organ of his day an inspiring musical medium and did not give this work his customary close scrutiny when it came to publication. But Schoenberg's piece compliments the organ as few works since Bach do — it lifts the instrument out of its time/place limitations with absolute compositional integrity. The spiritual insight and systemic thought common to Schoenberg and Bach has brought forth a supra-musical work, which both respects tradition and goes far beyond it. The listener with some understanding of Schoenberg's language cannot help but be moved by a good performance of these variations. The cohesion and sweep of Radulescu's performance confidently expressed close intellectual grasp and spiritual bond with the work. The emotional impact of the musical reference to BACH near the end of Schoenberg's masterful fugue was truly striking.

The celebrated Toccata and Fugue in D minor received an unpretentious and straight forward reading, and it provided an effective finale. There were no encores — that gesture would have been inconsistent with the artist's guileless personality. Obviously Michael Radulescu was simply pleasing himself in this program. He pleased a grateful and responsive audience as well.

Hymn: Ave Maris Stella, de Grigny; Was Gott tut, das ist wohlgetan, Kellner; Ach Gott, erhöhr mein Seufzen, Krebs; Concerto 3 in C after Vivaldi, Schmücke dich, Toccata and Fugue in D minor, Bach; Variations on a Recitative, Schöenberg. — Donald Spies

Those Were the Days

50 years ago, from the January, 1921 issue—

The American Organ Players Club celebrated its 30th year with four anniversary recitals in Philadelphia which included many works by Philadelphia composers.

The Southern California Chapter AGO drew up a letter which was sent to all churches in its area in an attempt to improve the condition of organists in the southern California area and also to improve relations between organists and their churches.

25 years ago, from the January, 1946 issue—

Notice of the death of Pittsburgh composer, organist, conductor, and critic, Harvey B. Gaul, from an automobile accident was carried on page 1. A new government order permitting the use of tin in organs after a long war-time freeze, was hailed as good news in the organ world.

The fourth in a massive series on "The Story of the American Guild of Organists" was an article on the history of the New England Chapter.

William C. Webb of Milwaukee was honored for 65 years service as an organist and choir director in that city.

10 years ago, from the January, 1961 issue—

The death of Ernest Skinner, 94 year old organ builder, was reported on page 1, a list of important organs which he built was carried on page 2, and a reprint of Ernest Skinner's own short "memoires" written for the March, 1951 DIAPASON, was on page 4.

Leo Sowerby was pictured being honored by the Bishop and the Diocese of Western New York.

Richard M. Peek wrote of his tour to Spain and Portugal and the organs which he played there.

Otto Hofmann, organbuilder of Austin, Texas, reported on the 2nd International Congress of Organbuilders held in Strasbourg, France.

Organ Music

Boosey & Hawkes is the only major publisher represented in this month's new releases. Francis Routh's *Sonatina* (B. & H. 19758, \$2.00) has been recorded by the composer on Oryx 735 — stereo only. The dimensions of this piece are larger than the title implies, and the idiom is a conservative one. Occasional chopstick chords and mechanical pedal figuration do little to enhance the effect. The second movement, a lovely pastorelle, seems to us the most successful part of the whole work.

Not even the slow movement, however, saves John Somers-Cocks' *Sonata* (B. & H. 19875, \$3.50). There is a dismal rigidity of invention. The introduction of a triplet countersubject in the third measure of the last movement fugue reminds us of the proverbial camel entering the tent.

Arthur Wills' *Sonata* (B. & H. 19786, \$2.50) fortunately focuses on a brighter picture. This piece begs to be played and listened to. The second movement is a finely-spun, quiet 12-tone passacaglia. In short, this is a piece knowingly composed and amply rewarding to the performer.

Contemporary Hungarian Organ Music (B. & H. — 7. 5959, \$3.50) contains music by seven composers. As in previous collections of this sort from Boosey, the style is generally an academic one with conservative themes and techniques. Elek Huzella's *Epilogue on BACH* is pleasantly atonal, and there is a distinct dash of mysticism thrown in. —WV

Music Received

Stanley E. Saxton, Festal Service Music. Available from the composer at 1 First Street, Saratoga Springs, N.Y. 12866. \$2.25.

HATHAWAY AND BOWERS, INC., "the world's largest automatic musical instrument dealer" has published a new catalogue for 1971 which is available from the firm at 11975 E. Florence Ave., Santa Fe Springs, Calif. 90670. In it are described hundreds of automatic musical instruments, most of them rare. All those who have an interest in music boxes, nickelodeons, cylinder boxes, disc boxes, roller organs, reproducing pianos, dance and band organs, photoplayers, calliopes, musical clocks, monkey organs, and antique phonographs will certainly want to see this catalogue. As they say, "music boxes are fun!"

New Choral Music

Briefly Noted

From Novello & Co. (Belwin Mills Inc.): Greene, Maurice. *Thou Visiteth the Earth*, tenor solo (or trebles), SATB, organ. Ed. by Francis Jackson. NECM 13, no price.

An extract from Greene's *Forty Select Anthems in Score*, vol. 2 of 1743. The editor has added four bars of introductory organ score, and given suggestions on how the ornaments should be realized (generally good), leaving the original text otherwise alone. The text is from Psalm 65, and this lovely anthem should find good use wherever old English music is loved.

From Lawson-Gould (G. Schirmer, Inc., New York, N.Y.):

Pfausch, Lloyd. *Christmas in the Straw*, SATB, violin, handclap. LG 51587, 35¢.

Mr. Pfausch has set a Chad Walsh poem from his "Eden Two-Way" set of poems in the style of a real honest-to-goodness-old-fashioned-American-hoe-down. And it is set well, providing lots of fun. That the text is so fitting to the music, or the other way around, is reason enough for this piece to be recommended to unstuffy choirs and their seasonal music next year.

From Frederick Harris Music Co., Oakville, Ont., Canada:

Wallace, William. *The Dog's Carol*, SATB, HC4002, 35¢.

This text from Sister Maris Stella's collection "Frost for Saint Brigid," is about a dog that happened upon the nativity scene, and follows the holy family into Egypt. The music is lovely counterpoint, tonal, but not cliché-ridden, expressive, and delightfully constructed for singing. A good Christmas carol.

Although this column is devoted only to church music, a generous selection of good quality secular music for youth and adult choirs was sent us this month from Frank Music Corp., 122 Boylston St., Boston, Mass. 02116. Some of this music is published by Boston Music Co. and General Music Publishing Co., for whom Frank Music is their sole agent. Choral directors who have children's choir systems in their congregations, or who want to try a change of

pace should perhaps check this company's catalog, especially for the following: *Five Sad and Humorous Songs in Jazz Rock Set to 17th Century English Poems*; the *Frank Folk Series*, most of which are edited by Walter Ehret; *Little Songs from Hungary for Children's Chorus All Treble*, with English lyrics by Robert Hess; the *Contemporary Music for Chorus* series, mostly SATB; and the *Masterworks of the Renaissance* series, most of which is edited by Walter Ehret and Jack Boyd. From the quality of these editions, we would hope for more music in the sacred field in future months from these publishers.

New Choral Music Received

From Frederick Harris Music Co. Oakville, Ont.:

Powell, Wilfred. *Masters In This Hall*. SAB. HC3001, 25¢.

Ouchterlony, David. *God Is Our Refuge and Strength*, Unison, congregation. HC1001, no price.

Wallace, William. *The Ox and the Donkey's Carol*, SATB. HC4001, 35¢. *Cause of Our Joy*, SATB. HC4003, 25¢.

Whitehead, Alfred. *Come, Holy Ghost, In Love*, SATB, organ. 20¢. *Let All the World In Every Corner Sing*, SATB. 20¢. *God of Mercy, God of Grace*, SATB, organ. HC4004, 25¢.

Younger, John B. *Be Known to Us*, SATB. HC4005, 20¢.

From Heritage Music Press, Dayton, Ohio:

Ferguson, E. E. *At the Feet of Jesus*, SATB. H 50, 30¢.

Chihara, Paul. *Kyrie Eleison*, SATB. H 52, 30¢.

Hassler, Hans Leo. *Kyrie from "Missa Secunda"*, SATB. H51, 30¢.

Wilkes, Thomas and Stevenson, David. *What Color Is God's Skin?* SA, accompaniment. H 5003, 40¢.

From The Sacred Music Press, Dayton, Ohio:

Holy Spirit, Truth Divine, Anon, American hymn tune arr. by George Brandon, SATB, organ. S-94, 30¢.

Caldwell, Mary E. *Risen Christ!* combined choirs. S-104, 30¢.

Cram, James D. *Blessed Is He That Comes*, two-melody. S-5753, 25¢.

Lovelace, Austin C. *Ride On, Ride On in Majesty*, SATB-SA. S-90, 30¢.

Martin, Gilbert M. *Praises for the Risen Christ*, SATB, organ 3 trp. S-93, 35¢.

Peninger, David. *O Deepest Woe*, SATB, organ. S-92, 30¢.

Ream, Albert. *So Lowly Doth the Saviour Ride*, SATB, organ. S-99, 30¢.

Campion, Thomas. *With Broken Heart and Contrite Sigh* ("Babylon's Streams"), arr. by Richard W. Slater, SATB, organ. S-91, 30¢.

Smith, Lani. *A Service of Shadows*, SATB, soloists, organ. \$1.25.

Wihtol, Austris A. *My God and I*, SATB accompanied, arr. by Gilbert M. Martin. S-109, 40¢.

Young, Gordon. *I Give Myself Unto Prayer*, SATB. S-89, 25¢.

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

Beck, John Ness. *A New Heart Will I give You*, SATB, 11780, 40¢. TTBB, 11781, 40¢.

Liljestrand, Paul F. *If Ye Be Merry*, SATB. 11776, 30¢.

Newbury, Kent. *A. Keep His Commandments*, SATB. 11778, 25¢. *You are the Light of the World*, SATB accompanied. 11777, 25¢. —RS

Letters To The Editor

New York, N.Y., Nov. 25, 1970 —
To the Editor:

We have received an inquiry from Sweden concerning the organist August Lethin who was supposed to have performed in the United States during the 1860's and 1870's. Since our limited research has not revealed anything about this man, we are requesting information of . . . any of your readers. We are interested in finding out all we can about Lethin's time in America — where and what he played, if he lectured, taught or engaged in any other professional activities. We will appreciate any information.

Sincerely yours,

Marna Feldt
Swedish Information Service
825 Third Ave.
New York, N.Y. 10022

THE PEABODY CONSERVATORY OF MUSIC, Baltimore, Md., has opened its own recording studio, and plans to produce tapes of student and faculty performances for distribution to radio stations across the country. Tapes now in production will be made available to both AM and FM radio stations for special programs or as a series of programs.

Hillgreen, Lane Organ Completed in Akron

A new three-manual organ has been installed and completed in Grace Lutheran Church, Akron, Ohio. The organ is placed in the center of the chancel, elevated from the main floor with the choir on the lowest level, the swell secondly, and the great atop to complete the three-story structure of the organ. It speaks freely and directly into the nave which is surrounded by a rather live acoustical environment. The architect for the church was Walther J. Wefel, Jr., A.I.A., of Cleveland, Ohio. The dedication was given by Mrs. Dorothy Riley, originally from Akron, and now residing in Columbus, Ohio.

GREAT

Principal 8 ft. 61 pipes
Metal Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Twelfth 2 2/3 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Carillon prepared

SWELL

Gedekt 8 ft. 68 pipes
Viola-de-gambe 8 ft. 68 pipes
Viola Celeste 8 ft. 56 pipes
Prestant 4 ft. 68 pipes
Mixture 3 ranks 183 pipes
Trompette 8 ft. 68 pipes
Hautbois 4 ft. 68 pipes
Tremulant

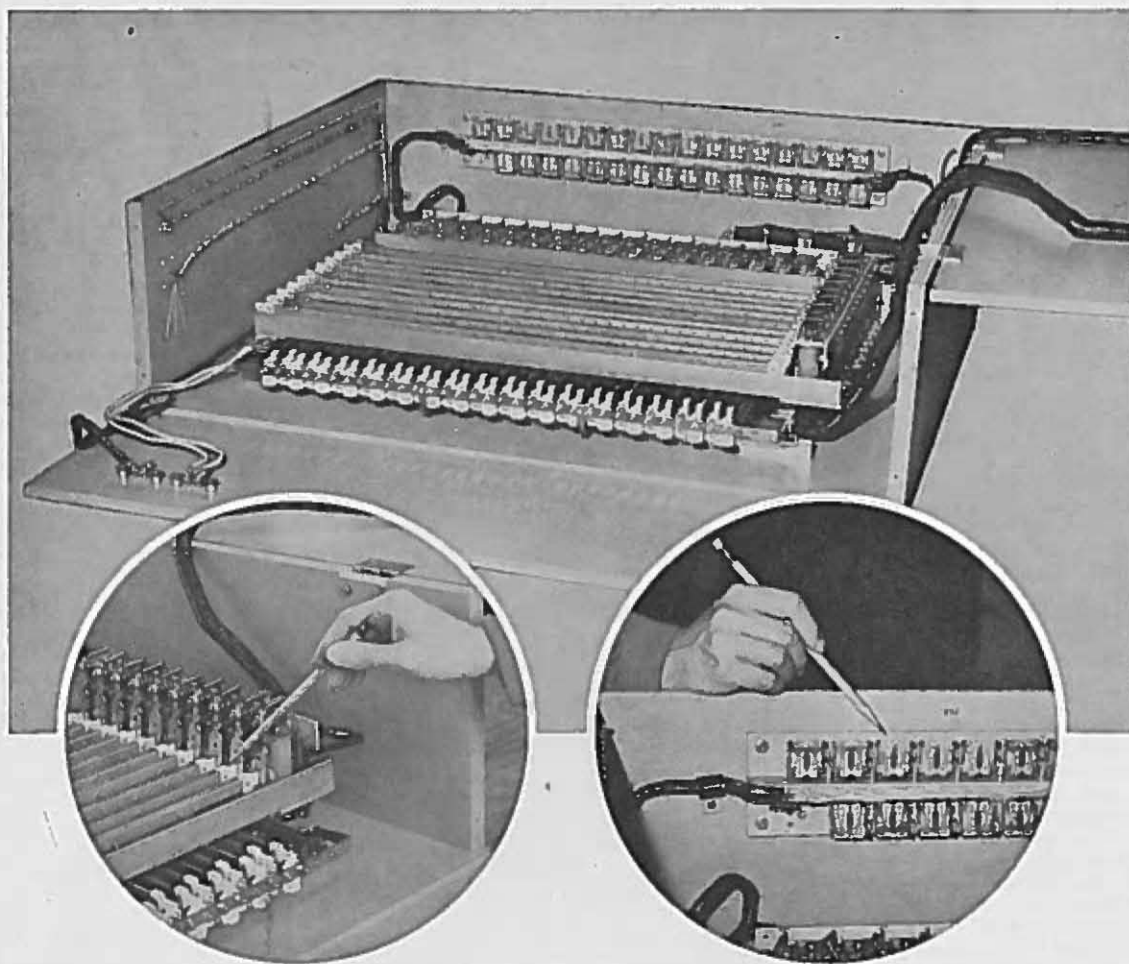
CHOIR

Erzähler 8 ft. 68 pipes
Koppel Flute 4 ft. 68 pipes
Italian Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Bombarde 8 ft. 68 pipes

PEDAL

Resultant 32 ft.
Contre-Basse 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Principal 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Principal 4 ft. 12 pipes
Bourdon 4 ft. 12 pipes
Quartane 2 ranks 64 pipes
Contre-Trompette 16 ft. 12 pipes (swell)
Trompette 8 ft. (swell)
Trompette 4 ft. (swell)

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Photographs at left point up recent and very important improvements to the Model R-R Capture Type Combination Action. Bearings at the ends of movable bars are now made of Celcon—a tough, durable plastic used by industry for self-lubricating gears and bearings. This eliminates corrosion at the hinge points, an important feature in humid or salt-air environments. Also, heavy-duty relays are now used for stop-action "on-off" operation, eliminating the need for periodic adjusting. These refinements are simply part of our policy of continuous product improvement.

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New toggle-hinges and bearings (left) are made of Celcon, a space-age plastic with very special properties. Heavy-duty relays (right) mean long, trouble-free operation without periodic adjustment.

(Continued from page 11)

after an apparent recovery, his style tended to be superficial, and his later works never advanced much beyond the level of mediocrity. Nevertheless, his compositions for the organ were printed by various publishers, and many of his works also circulated in hand-copied form. Vanhal's compositions are above all interesting because they reflect the influence of the folk music of the Habsburg Monarchy; three of his fugues are available in a modern edition.¹⁷

Of all the organ composers of the classical era, by far the most important was Johann Georg Albrechtsberger (1736-1809). Beginning his career as organist at Melk, he later became court organist in Vienna and then *Kapellmeister* at St. Stephen's. He was a friend of Haydn and Mozart, and he taught an impressive group of students, the most important of whom without question was Ludwig van Beethoven. No less impressive than the number of his students is the number of his compositions for the organ; for the most part he wrote preludes and fugues which, unlike those of Buxtehude and Bach, stand separately rather than as pairs. Albrechtsberger's themes show considerable diversity: some are strongly reminiscent of the baroque era, others were written in the "galant" style so popular in his day, while others were borrowed from Gregorian chant and from sacred songs. In addition to his activities as a teacher, organist, and composer, Albrechtsberger is also of interest because of the attention he devoted as a young man to the study of the works of Bach, and it is totally appropriate that contemporary critics referred to him as "Vienna's Johann Sebastian Bach."¹⁸

One of Albrechtsberger's students who applied himself almost exclusively to the composition of music for the church was Joseph Preindl (1756-1823). His works, such as a collection of cadenzas and preludes that went through three editions, were especially popular among a growing number of untrained — or, better said, perhaps, non-professional — musicians who could not be expected to improvise service music or to perform technically difficult pieces. Preindl's works were of modest artistic value and even more modest in their demands upon the organist, and as such they were ideally suited for teaching purposes. Also useful in this respect were the preludes and fugues of Franz Volkert (1778-1845), organist first at the Piaristenkirche in Vienna and later at the Schottenkirche, and the compositions of Alois Förster (1748-1823). Förster, a popular music teacher in the city, wrote organ fugues "as practical examples for the study of general bass" which, despite their avowed pedagogical purpose, attained artistic distinction.

Although music for teaching purposes was popular in this period, it would nevertheless be wrong to suggest that this genre dominated organ composition in early 19th-century Vienna. The court organist Franz Teyber (1758-1810), for instance, devoted specific attention to composing music for the church and took great care to indicate precisely for which part of the Mass his pieces were intended. Indeed, so tied to the musical requirements of the liturgy are these works that they tend to be limited in their aesthetic content — they are either majestic or contemplative in character. Ambros Rieder (1771-1855), one of Albrechtsberger's many students, wrote relatively easy but by no means mediocre compositions for organ during his tenure as teacher and choir director in the village of Perchtoldsdorf near Vienna, which already at the beginning of the 19th century was popular for its wine gardens and "Heurigen." Rieder's works were published by a number of Viennese houses during his lifetime and enjoyed a wide sale.¹⁹

The great masters of the Viennese classical period belong, of course, in a class by themselves. Like their less famous contemporaries, both Joseph Haydn (1732-1809) and Wolfgang Amadeus Mozart (1756-1791) excelled at improvisation; unlike them, they wrote little for the organ. Best known are their works for the small, mechanical organ that was so popular at the time; Mozart's KV 594, 608, and 618



J. Haydn: Missa in Honorem S. Joannis. (Small organ mass.) Contemporary manuscript, Musikarchiv Piaristenkirche Maria Treu, Vienna.



G. Reutter jun.: Missa in B, organo concerto. Contemporary manuscript, Musikarchiv Piaristenkirche Maria Treu, Vienna.



Maria Dreieichen Organ by Anton Pfliegler

were written specifically for this instrument, as were in all probability a number of others.²⁰ Beethoven's few compositions for the organ date from his youth — some preludes, fugues, and a trio — and he too wrote for the mechanical organ on occasion. Moreover, Franz Schubert (1797-1828), like Albrechtsberger before him, composed an organ fugue for four hands, although for Schubert as well as for Haydn, Mozart, and Beethoven organ composition was clearly of marginal importance.

Quite different is the case of Simon Sechter (1788-1867). Sechter, considered one of the last great imperial court organists and perhaps best known as the teacher of Anton Bruckner, devoted considerable attention to composing for the organ. According to reasonably reliable reports, for example, in his last years he wrote an organ fugue every day. In addition, he wrote a three-volume textbook of music theory and a great deal of church and chamber music. For the most part he wrote primarily chorale preludes — a form rarely employed by Austrian organ composers — and fugues, three of which have recently been newly edited and published: one on the name of "Schubert," written shortly after that composer's death and dedicated to his memory; another on the Gregorian Easter Alleluia; and a pastorate fugue.²¹ Because of their inter-

esting thematic material these three works can be highly recommended to all organists in search of music to enrich their service or recital repertory.

Sechter's most important pupil was, as already mentioned, Anton Bruckner (1824-1896), certainly the most signifi-

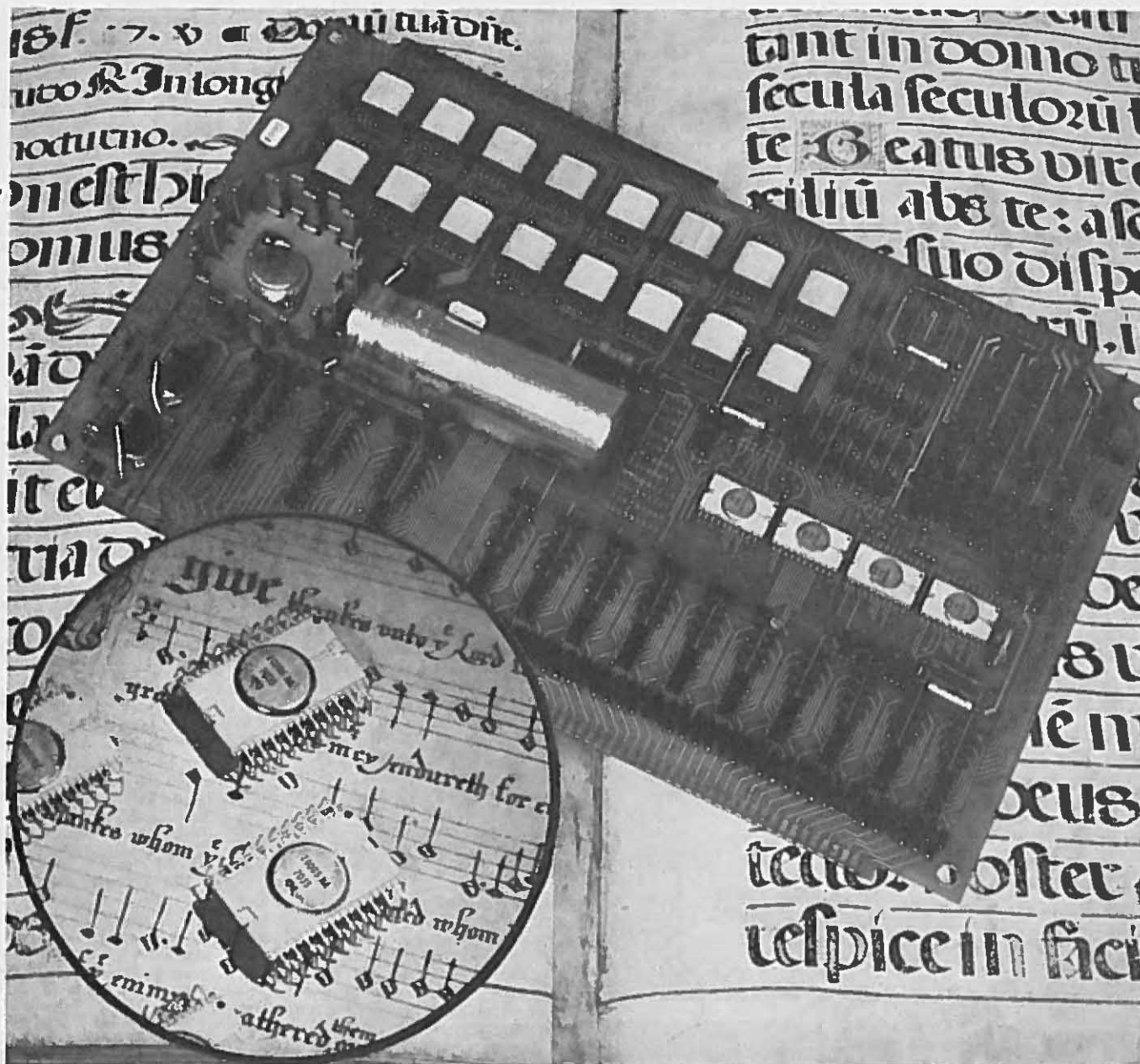
cant Austrian organist of the post-classical era. Yet as an organist, Bruckner, like so many before him, was primarily an improviser; his compositions for the organ are few in number, unassuming, and almost without exception products of his youth.²² In no way can they be said to compare with his later symphonic works.

Finally, although Johannes Brahms (1833-1897) is closely linked with the musical life of Austria and although his organ compositions are known to a wide audience, they were not in fact written in what can be considered an "Austrian" style; they are rather international in character. By the end of the 19th century, musical composition was ceasing to be tied to the traditions, the society, and the atmosphere of the country in which the composer wrote and was becoming more heavily influenced by the composer's personality — that is, by the stylistic direction in which he felt himself personally drawn. Perhaps it is for this reason that contemporary Austrian organ works — for example, those of Anton Heiller — enjoy a greater international reputation than ever before; at any rate, we lack the distance necessary to be able to distinguish that which may be specifically "Austrian" in these modern compositions from that which is characteristic of contemporary organ music in general. Indeed, it may well be that an individual, national musical

(Continued, page 27)



Gobblic Muffat: 72 Versetzl Sammt. 12 Toccaten . . . , Vienna, 1726.



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Harpsichord News



A VISIT WITH JOHN SHORTRIDGE

By Larry Palmer

"To find Shortridge, take long drive," may sound like an old Indian proverb, but is, in reality, the way it is done! On a warm August day, as an antithesis to my practice for a recital at the National Shrine in Washington, William Parsons, member of the music staff at the Library of Congress, suggested that we drive down to Aldie, Virginia, to visit the home and workshop of harpsichord-builder John Shortridge. And that we did — winding down through the urban sprawl of Washington's suburbs past the superb but empty plazas of Dulles Airport to the surprising Virginia hills of the fox-hunt country and Aldie, a tiny village, scarcely marked by the changes of several centuries.

Beyond the village we turned left onto a dirt road, crossed a brook, passed several stone houses, and, at the end of the road, found the Shortridge domain. We were greeted by the two craftsmen who run the shop, Shortridge and his assistant Linda van Sweden, and their apprentice Susan Welch of Cambridge, Mass. Immediately they showed us the recently-completed single manual, 2x8' instrument built for the New York Pro Musica. Lean-sounding, highly-resonant, a copy, as are many of Shortridge's instruments, of the Ridolfi harpsichord of 1665 in the Smithsonian Institution, the instrument was an impressive testament to the virtues of painstaking care and individual artisanship in the building of harpsichords.

Shortridge uses plectra of Delrin plastic in wooden jacks without modern adjusting screws. His jack slides are leather-covered wood. His scalings and design are based on the antique instruments he emulates. Shortridge's expertise in the subject is well-known through his pamphlet *Italian Harpsichord Building In The 16th and 17th Centuries*, written while he was still employed as curator of musical instruments at the Smithsonian, and now happily back in print (a 1970 reprint is available from the Government Printing Office).

It would be a mistake, however, to assume (as I had previously done) that Shortridge is interested exclusively in the Italian-style instruments. William Cooper of Butler University, Indianapolis, owns Shortridge's copy of a French double harpsichord of 1770, a magnificent instrument completed in 1967. The rose and part of the decorated soundboard of this harpsichord are pic-

tured in Wolfgang Zuckermann's *The Modern Harpsichord*.

Equally exciting is the news that Shortridge's next project will be to copy the 1652 Jacquet harpsichord in the Ringling Museum, Sarasota, Fla. "This will be the first modern attempt, so far as we know," he told me, "to copy a seventeenth-century French instrument." For those of us who have fallen under the spell of music by Chambonnières and Louis Couperin, it will be especially rewarding to have for its performance a copy of an instrument from their century.

The prices for Shortridge instruments are very reasonable, comparing favorably with the prices quoted by builders of the Boston School.

The apprentice, Susan Welch, showed me her first instrument, a virginal; she is particularly interested in building these smaller instruments as practice instruments for students.

The old stone house in the country overflows with drying wood, harpsichord parts in various states of completion, a wood-working bench, tools, spots for eating and sleeping; cooling drink and friendly talk led to the re-



John Shortridge and Linda van Sweden of the French double harpsichord he completed in 1967.



One of Shortridge's "Italian" harpsichords, shown here without its lid.

quest that I play some things to test the new Italian instrument. It was doubly pleasant to play such a beautiful instrument in an intimate surrounding after the hours of practicing the mighty organ in the Shrine. Pleasant, too, was the total absorption of the man in hearing music on his instrument. Questions — searching ones as to my reactions to his efforts — showed that he is constantly evaluating this work, seeking to better what he already does so well.

Producing no more than five instruments a year, the Shortridge shop works slowly and carefully in time-honored traditions. A feeling of timelessness is engendered by the setting he has chosen for his work; the graciousness associated with a long-gone age was apparent in his manner to us. Everything seemed to augur well for fine harpsichords. The endorsement of the New York Pro Musica augurs well, too.

More information is available from John Shortridge, Post Office Box 95, Aldie, Va. 22001. Delrin, electricity telephones, even the extreme care in the inner construction of the harpsichords (not usually the case in older instruments) — all this proves that, despite an antique tinge, we are in the 20th century. Less than 50 miles away is the metropolis to prove it!

OFF THE SOUNDBOARD

The third triennial International Harpsichord Competition, will take place in Brugge, Belgium, from July 31st through August 6th, 1971. A jury consisting of Isolde Ahlgrimm, Thurston Dart, Kenneth Gilbert, Charles Woenig, Gustav Leonhardt, Raymond Schroyens, and Robert Veyron-Lacroix will confer at least four prizes on the winners (ranging from 10,000 to 40,000 Belgian francs).

The competition is open to harpsichordists of all nationalities who will not have reached 35 years of age before Sept. 1, 1971. In the first eliminating round the obligatory works are two preludes and fugues from the Well-Tempered Clavier of J. S. Bach (Book I, nos 5, 12, 15, 21; Bk. II, nos 5, 13, 16, 20); two Sonatas by Domenico Scarlatti (from the two volumes edited by Ralph Kirkpatrick nos 17, 18, 22, 23, 35, 40, or 60). Repertory of the player's own choice consists of works by Froberger or the English Virginalists, Frescobaldi, or Louis Couperin.

In the second round, the obligatory work is the J. S. Bach Toccata in E minor; repertory at choice is from Rameau or François Couperin. In the final round the E minor Suite (number 4) of Handel and either the Concerto in E major or F minor for Harpsichord and Orchestra by J. S. Bach will be required.

There is also a separate competition for thorough-bass realization, and a week of concerts devoted to J. S. Bach and his epoch (August 7-15th). Those desiring more information or an entry form should write to the Secretariat of the International Fortnight of Music, C. Mansionstraat 30, 8000 Bruges, Belgium.

Victor Wolfram, professor of music at Oklahoma State University, Stillwater, played this recital at the Oklahoma Art Center, on Nov. 15th: Purcell, Suite in D Major; Frescobaldi, Variations on "La Frescobalda" and Toccata Prima; Dom-

enico Scarlatti, Two Sonatas in C, K. 132 and 133; J. S. Bach, Chromatic Fantasy and Fugue; François Couperin, Eighth Ordre in B minor.

Donna Robertson's "Trio for Violin, Oboe, and Harpsichord" was performed Oct. 25th at the North Carolina Music Teachers' Association Convention at East Carolina University on a program of music by North Carolina composers. Mrs. Robertson is on the faculty of Mars Hill College.

Larry Palmer's faculty recital at Southern Methodist University in Dallas (November 10) included three works by J. S. Bach: the "Chromatic" Fantasy and Fugue, the Italian Concerto, the French Overture in B minor; and George Rochberg's "Nach Bach" of 1966.

Arthur Lawrence was at the harpsichord and Bruce Gustafson at the organ for a program of "Music for Two Keyboard Instruments" presented in the Music in the Round series of St. Mary's College, Notre Dame, Ind. Heard were Concerto for Two Organs by Josef Blau; Concerto Number 6 for two Organs, Antonio Soler; and the Concerto in A minor for Two Harpsichords. Johann Ludwig Krebs — all performed on a Steinmeyer Positiv Organ and a Dowd Harpsichord. Mr. Lawrence played Overture from Suite Four by Charles Dieupart; My Lady Carey's Dompe; and the Air and Variations from Suite in E Major, Handel.

Oberlin Conservatory of Music, Oberlin, Ohio, now owns a fifth harpsichord built from a Hubbard kit by organ and harpsichord technician John Leek. Mr. Leek, who has worked in Holland and America as an organ builder and who was sent by the Conservatory for a short period to work with William Dowd, spent approximately 360 hours building the two-manual instrument.

The Norfolk, Virginia, Chamber consort, presented a program of Renaissance music for its Nov. 29th "Come as You Are" concert. Althea Waites was at the harpsichord for the Pasamezzo Antico of Nicolaus Ammerbach and the Pavanne Lord Salisbury of Orlando Gibbons. She joined the vocal consort and recorders for selections from both volumes of Monteverdi's *Scherzi Musicali*.

The Harpsichord, vol. III, No. 4, contains articles by Walter Sear (Use of the Harpsichord and Moog Synthesizer in Composing Electronic Music), Shirley Matthews (Notes on my Second European Tour), and H. M. Schott (A Harpsichordist's Guide to Oxford).

Galaxy Music Co. has announced the publication of a concerto for Harpsichord and String Orchestra by the young French composer Max Pinchard.

Robert Smart, Swarthmore College, played the following in two all-Buxtehude concerts on Nov. 1 and Nov. 8: Suite on Auf meinen lieben Gott, La Capricciosa, Suite 7 in D minor, Toccata in G major, Courent Zimble.

Features and news items for this column are welcome, address: Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas, 75222.



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THE YEARS WORK 1970

Pleasant Hills Community United Presbyterian Church
Pittsburgh, Pennsylvania

Mount Vernon Junior College, Washington, D.C.

Augustana College, Rock Island, Illinois

Berea College, Berea, Kentucky

First United Methodist Church, Elberton, Georgia
(Restoration of 1888 Pilcher Organ)

Converse College, Spartanburg, South Carolina

Knox Presbyterian Church, Cincinnati, Ohio

Community Presbyterian Church, Grand Rapids, Minnesota

Cleveland State University, Cleveland, Ohio

Carleton College, Northfield, Minnesota

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Organ Recitals

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

Gillian Weir — National Shrine of the Immaculate Conception, Washington, D.C. Nov. 27: Dialogue, Marchand; Messe de la Pentecote, Messiaen; Symphony 3, Vierne.

Rollin Smith, Brooklyn, N.Y. — Brooklyn Museum Oct. 4: Dagger Dance, Prelude to Act 3 from Natoma, Herbert; By the Waters of Minnetonka, Lieurance; Indian Idyll, Miller; Indian Legend, Indian Wail, Dvorak; An Indian Serenade, Vibbard; From an Indian Lodge, Love Song, MacDowell; From the Land of the Sky-blue Water, Fantasia on themes from Shanewis, Cadman. Oct. 11: Two Preludes for the High Holy Days, Berliniski; Two Traditional Hebrew Melodies, Noble; Where Wild Judea Stretches Far, Stoughton; Kol Nidrei, Lemare; Wailing Wall of Jerusalem, Cloud on Sinai, Shure; Kaddish, Federlein; Prelude of Moos Zur, Milligan; Hear! O, Israel, Weinberger. Oct. 18: Introduction & Fugue from Cantata 21, Bach; Weibar's Volkslied, Trauerode, Liszt; Preludes 4, 9 from opus 28, Chopin; Pilgrim's Chorus from Tannhauser, Wagner; Church Festival Overture on A mighty fortress, Nicolai. Oct. 25: The Haunted House, MacDowell; Funeral March, Chopin; All Hallow's Eve, Bedell; Funeral March of a Marionette, Gounod; Elfen, Bonnet; Act 3, Graveyard Scene from Robert the Devil, Meyerbeer. Nov. 1: Maestoso in C-sharp minor, opus 16, 1, Symphony 5 in A minor, Vierne. Nov. 8: In Memoriam, Karg-Elert; Fantasia on Onward Christian Soldiers, Whitney; Funeral March and Seraph's Hymn, Guilman; American Rhapsody, Yon. Nov. 15: Ballet Egyptian, Luigini; Egyptia, Zamecnik; Intro. to Act 3 from Cleopatra's Night, Hadley; Meditation from Thais, Massenet; Triumphant March from Aida, Verdi. Nov. 22: Harvest Thanksgiving March, Calkin; From Puritan Days, Macdowell; Comes Autumn Time, Sowerby; The Pilgrim's Song of Hope, Batiata; Pilgrim Suite, Dunn. Nov. 29: Choral Improvisation on Victimae Paschali, Tournemire-Duruffé; Grand Choeur Dialogue, Gougout; March on a theme of Handel, Guilman; Apparition of the Eternal Church, Messiaen; Litanies, Alain; Naiades, Vierne; Toccata, Lanquitt.

David J. Hurd, Jr., Oberlin, Ohio — Our Lady of Bethlehem Convent, La Grange Park, Ill. Nov. 2: Fantasia in D minor, Weckmann; Kyrie summum, Scheidemann; Partita on Nun komm der Heiden Heiland, Distler; Sonata 3, Mendelssohn; Prelude and Fugue in B minor, Bach.

John Hutton, New Orleans, La. — Trinity Church, New Orleans Dec. 15: Ye sons of men, Savior of the heathen, come, Once He came in blessing, Walcha; Magnificat 1, 2, 6, Dupré; Benedictus from Parish Mass, Couperin; Pastorale in F, Sleepers, wake, Bach; Sleepers, wake, Reger and Jackson.

Glenn Fride — Cathedral of St. Philip, Atlanta, Ga. Nov. 29: Suite du Deuxieme Ton, Clérambault; Suite sur le Veni Creator, Duruffé; Noël Suisse, Daquin; Improvisation sur le Victimae paschali, Tournemire.

Michael Radulescu, Vienna, Austria — Central Reformed Church, Grand Rapids, Mich. Nov. 26: Prelude & Fugue in G, Bruhns; Fantasia on I call to Thee, Lübeck; By the waters of Babylon, Toccata & Fugue in D minor, Bach; Prelude & Fugue on O Traurigkeit, Fugue in A-flat minor, Brahms; Fantasia & Fugue in D minor, Reger.

Beverly Ratcliffe, Buffalo, N.Y. — St. Paul's Cathedral, Buffalo Nov. 20: March on St. Patrick's Breastplate, In Praise of Merbecke, Prelude on O come, O come, Emmanuel, Fanfare on Hark, the herald angels sing, Wyton.

George Ritchie, Durham, N.C. — East Carolina U. Oct. 24: Passacaglia in D minor, Buxtehude; Allein zu dir, Erich; Wacht auf, Prelude & Fugue in C, Prelude & Fugue in D, Bach; Sonata 1, Hindemith.

Marcus Ritchie, New Orleans, La. — St. Patrick's Church, New Orleans Oct. 18; Partita on Macht hoch die Tür, David; Trio Sonata 1, Bach; Chorale in E, Franck. University of Southern Mississippi Nov. 6: same David; Alleluys, Preston; Allein Gott in der Hbh, Prelude & Fugue in F minor, Bach; Joie et Clarte des Corps Glorieux, Messiaen; O Welt, ich muss dich lassen, Brahms; Fantasia K608, Mozart. Trinity Church, New Orleans Nov. 22: Preludes & Fugues in G major & D minor, Bach; Sonata 1, Hindemith. Nov. 26: Prelude & Trumpetings, Roberts; Fanfare, Cook. Nov. 24: Prelude & Fugue in E-flat, Jesu, joy of man's desiring, Bach; Carillon, Sowerby; Benedictus, Rowley; Chorale in E, Franck; Trumpet Tunes in D, Clarke & Telemann, Rigaudon, Campra. Dec. 22: Vom Himmel hoch, Meine Seele erhebt den Herren, Bach; Two settings on Wake, awake, Krebs & Karg-Elert; Paean on Divinum Mysterium, Cook; Fantasia on Veni Emmanuel, Statham; Partita on Da Christus geboren war, Pepping.

David Johns, Winfield, Kansas — Grace Episcopal, Ponca City, Okla. Nov. 8: Acclamations from Suite Medievale, Langlais; Partita on Praise to the Lord, Ahrens; Chaconne in E minor, Buxtehude; Three Chorale Preludes on Welsh Hymn Tunes, Vaughan Williams; Concerto 3 in G, Soler; Carillon, Prelude on Sine Nomine, Sowerby; Tryggare kan ingen vara, Hokanson; Introduction and Passacaglia in D minor, Reger.

Ann McGlothlin, Athens, W. Va. — Concord College, Athens Nov. 19: Prelude and Fugue in B opus 7, 1, Dupré; Suite on the Second Tone, Clérambault; Prelude and Fugue in B minor, Bach; Chorale in A minor, Franck; Scherzo from Symphony 6, Vierne; Epilogue from Hommage à Frescobaldi, Langlais.

Bonnie Beth Derby, Syracuse, N.Y. — St. Paul's Church, Syracuse, Nov. 3 and University United Methodist, Syracuse Nov. 9: Prelude & Fugue in D minor, Buxtehude; Allein zu dir, Erich; Fugue in G (Fanfare), Bach; Ich dank dir schon, Buxtehude.

Harry E. Cooper, Raleigh, N.C. — Meredith College, Raleigh Dec. 5: Symphony for Organ, Weitz; Fantasia in A, Franck; Song of the Basket Weaver, Russell; Concert Etude, Yon.

Margaret & Melvin Dickinson, Louisville, Ky. — St. Paul's Episcopal, Louisville Oct. 25: Prelude & Fugue in C minor, Ach bleib bei uns, Prelude in D, Bach; Prelude & Fugue in G, Luebeck; Lobt den Herrn, Anon.; Andante & Variations K616, Mozart; O Gott du Frommer Gott, Brahms; Two Chorale Preludes, Walcha.

Delbert Disselhorst, Iowa City, Iowa — Washington Cathedral, Washington, D.C. Nov. 22: Fantasia in F minor K608, Mozart; Allein Gott in der Hbh, Nun danket alle Gott, Wacht auf, Bach; Fantasia on Wacht auf, Reger. Morrow Mem. Church, Maplewood, N.J. Nov. 23 and Wesley United Church, London, Ont. Nov. 25: Chaconne in G, Couperin; Toccata in E minor, Bruhns; Trio Sonata 6, Prelude & Fugue in D, Bach; same Mozart; Sketch in E minor opus 41, Dupré; Choral in A minor, Franck.

John Ditto, Evansville, Ind. — First Presbyterian, Evansville Dec. 11: Prelude & Fugue in F-sharp minor, Buxtehude; Magnificat noni toni, Scheidt; Nun freut euch, Kommst du nun, Allein Gott in her Hbh, Bach, Passacaglia per timpani e organo, Badings; Minuet, Andantino, Minuet, March for clockworks organ, Haydn; Carillon du Westminster, Vierne.

Henry J. Eickoff, Ellensburg, Wash. — Cathedral of St. John the Evangelist, Spokane, Wash. Nov. 22: Sonata 1, Hindemith; Prelude & Fugue in C minor, Bach; Five Pieces from Mass for Parishes, Couperin; Chorale in B minor, Franck; The Majesty of Christ, Transports of Joy from The Ascension, Messiaen.

Dorothy Addy, Wichita, Kansas — Kansas State U. Nov. 1: Fantasia & Fugue in B-flat, Boely; Mit Freuden zart, Pepping; Lobe den Herren, Walcha; Prelude & Fugue in B minor, Bach; Suite du deuxieme ton, Clérambault; Allelujas, Preston; Gammal Fabodpsalm fran Dalarna, Lindberg; Scherzo & Final, Symphonie 5, Vierne.

Marion Reddick Anderson, Lewiston, Maine — Bates College, Lewiston Nov. 6: Prelude & Fugue in A minor, Bach; Three Noels, Dandrieu; Sonata in A, Mendelssohn; Adeste Fidelis in an Organ Prelude, Ives; Litanies, Alain; Prelude & Fugue in G minor opus 7, Dupré.

Paul D. Andersen, New Orleans, La. — Trinity Church, New Orleans Dec. 8: Prelude & Fugue in E-flat, Bach; Wacht auf, Walther; Nun komm der Heiden Heiland, Buxtehude; Gottes Sohn ist kommen, Buttstedt; Meine Seele erhebet den Herrn, Strunck; Partita, Herr Christ, der einig Gottes Sohn, Krieger; Allegro, Symphony 6, Widor.

Frederick Burgomaster, Buffalo, N.Y. — St. Paul's Cathedral, Buffalo Nov. 13: Fantasia & Fugue in C minor, Bach; Rhosymedre, Vaughan Williams; Wenn mein Stündlein vorhanden ist, David; Jubilee, Sowerby.

Alan G. Cook, Clinton, S.C. — Broad Street United Methodist, Clinton Nov. 17: Litanies, Deuxieme Fantaisie, Alain; Choral in B minor, Franck; Alleluias sercins from L'Ascension, Messiaen; Prelude in C minor, Bach; Dialogue sur les Mixtures, Langlais; Prelude & Fugue on BACH, Liszt.

Robert Anderson, Dallas, Texas — Southern Methodist U., Dallas Nov. 22: Concerto 2 in A minor, Vivaldi-Bach; Toccata XIIa et Ultima, Muffat; Two Dances, Valente; Fantasia in F minor K608, Mozart; Choral-Improvisation sur le Victimae Paschali, Tournemire-Duruffé; Choral, Deuxieme Symphonie opus 20, Vierne; Verset pour la fete de la Dedicace, Messiaen; Prélude et Danse fuguée, Litaize.

Virgil Fox, New York, N.Y. — Fillmore East, New York Dec. 1: Sinfonia from Cantata 29, Passacaglia & Fugue in C minor, Trio Sonata 6, Come sweet death, Toccata & Fugue in D minor, In Thee is joy, Have mercy on me, O Lord God, Toccata in F, Bach. Lighting show provided by "Joes Lights".

College-Conservatory of Music, Cincinnati, Ohio Nov. 15 & 17: Fanfares from the Good Friday Music, Parsifal, Act 3, Wagner; Prelude & Fugue in A minor, Adagio in A minor, Bach; Prelude, Cantilene & Scherzando, Pierné; Sonata on the 94th Psalm, Reubke; Variations on America, Ives; Libera me from Requiem, Faure; Dieu Parmi from La Nativité, Messiaen.

Earl W. Miller, Plainview, Texas — Wayland Baptist College, Plainview Nov. 14: Francaise, Nazard, Langlais; Ave Maria Stella, Dupré; On the Evening of the Ascension, Benoit; Pastorale, James; Carillon, Sowerby; Toccata, Titcomb.

Elizabeth Adles Miller, Montgomery, Ala. — Frankford High School, Philadelphia, Pa. Nov. 6: Toccata in F, In dulci jubilo, Little Fugue in G minor, Now thank we all our God, Bach; Prelude from Suite opus 5, Duruffé; Prayer from Ascension Suite, Messiaen; Now thank we all our God, Karg-Elert; Variations sur on Noël, Dupré.

Owen Minnich, Mobile, Ala. — Student of David H. Witt, University of South Alabama junior recital, Cathedral of the Immaculate Conception, Mobile Nov. 3: Toccata in E minor, Pachelbel; Prelude and Fugue in C minor, Bach; Veronese Allegro K72a, Mozart; Prelude and Fugue 3, Mendelssohn; Apparition de l'Eglise Eternelle, Messiaen; Sierra Madre, Carré; Finale from Sonata 1, Guilman.

Carlene Neihart, Kansas City, Mo. — First United Methodist, Leavenworth, Kansas Nov. 22: Prelude in D minor, Pachelbel; Air Tendre, Lully; Rejoice beloved Christians, God our Father, abide with us, Jesu, joy of man's desiring, Toccata in F, Bach; Prelude and Fugue on BACH, Liszt; Water Nymphs, Vierne; Epilogue for Pedals Only, Langlais; Bell Benedictus, Weaver; Toccata, Widor.

Dexter Bailey, Chicago, Ill. — St. Luke's Lutheran, Chicago Dec. 13: Trio Sonata 5, Nun komm der Heiden Heiland, Dorian Toccata, Bach; Arabesque, Langlais; Trois Dances, Alain; Chorale in E, Franck.

Christopher Kane, Stockton, Calif. — Junior recital, U. of the Pacific, Stockton Nov. 12: Toccata, Kuhnau; Four settings of Vater unser in Himmelreich, Scheidt, Pachelbel, Buxtehude, Bach; Praeludium et Fuga aus G-dur Bach; Andante K616, Mozart; O Welt, ich muss dich lassen (2 settings), Es ist ein Ros', Brahms; Prélude et Fugue I, Dupré.

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Organ Recitals

Marilyn Mason, Ann Arbor, Mich. — First Presbyterian, Fort Wayne, Ind. Dec. 1: Four Sonatas by Lidon, Pergolesi, Kuhnau, Soler; Magnificat on the 8th Tone, Le Clerc; From Heaven Above, Bach; Fantasie on Ein feste Burg, Reger; Sketch in E minor, Dupré; Variations on Austrian Hymn, Paine.

William Teague, Shreveport, La. — First United Methodist, Magnolia, Ark. Nov. 10: Prelude & Trumpetings, Roberts; Scherzo, Beethoven; Prelude & Fugue in C, Wachtel auf, Bach; Toccata, Villancico y Fuga, Ginastera; Chorale in E, Franck; Alleluys, Preston; Scherzo from Symphony 2, Carillon de Westminster, Vierne.

James M. Teveman, Oakland, Calif. — Interstake Center, Oakland Oct. 4: Offertoire sur les Grands Jeux, Benedictus, Couperin.

William Thaanum, Niagara Falls, N.Y. — St. Paul's Cathedral, Buffalo, N.Y. Nov. 6: Prelude & Fugue in E minor, Buxtehude; Kommst du nun, Bach; Chorale from Symphonie Romane, Widor; Final from Symphony 4, Vierne.

Fred Tulan, Stockton, Calif. — Washington Cathedral, Washington, D.C. Nov. 15: Salute, Bliss; Etudes for Pedals Alone, Harris; Plainte calme, Messiaen; Chorale Phantasy, Luening; My Visit to the Royal Pavilion at Brighton, The Prince Regent; Adagio in sol mineur, Albinoni-Tulan; Fugue Libre, Champion-Alain; Three Theory Bending Fugues — Prélude a une Fugue Imaginaire BACH, Malipiero; Fugue sur les 12 tons à 2 contre-sujets, Hodeir; Fugue, Luening; Four Portraits of Remarkable Ladies — Edith Piaf, Poulenc; Lucy Escott, Hans Werner Henze; Sybil Leek, Dave Brubeck; Emily Dickinson, Ernst Bacon; Cadence Perle de la Pédale, Poulenc. Soloist with Kingsport Symphony, Tenn. Nov. 16: Concerto, Poulenc; Poeme Heroique, Dupré; Concertino, Rowley; Overture to Easter Cantata, Bach; Winchester Cathedral, arr. for organ and stage band.

Katherine Vennema, Seattle, Wash. — Student of Walter A. Eichinger, University United Methodist Temple, Seattle Nov. 15: Prelude & Fugue in C, Böhm; Tierce en taille, Couperin; Fantasia & Fugue in G minor, Bach; Chorale in B minor, Franck; Symphonie 2, Scherzo, Vierne; Toccata, Fugue & Hymne, Peeters; Partita on Es ist ein Ros', Wachtel auf, Ahrens; Prelude & Fugue in G minor, Dupré.

Sister Laurinda Irwin, SSJ, Erie, Pa. — Mercyhurst College senior recital, St. Paul's Cathedral, Erie Nov. 1: Prelude and Fugue in E, Lübeck; Savior of the heathen, come, I call to Thee, Toccata, Adagio and Fugue in C, Bach; Chorale in A minor, Franck; Suite Medievale, Langlais.

Chuck Anschuetz, Orlando, Fla. — First Presbyterian, Orlando Dec. 7: Grand Jeu, Dumage; Pastorale, The Faithful Shepherd, Handel; Prelude & Fugue in E-flat, Bach; Andante Cantabile in B-flat, Mendelssohn; Dawn, Jenkins; How brightly shines the morning star, Olson; Two French Noels, Benoit; Rhosymedre, Vaughan Williams; Festival Toccata, Fletcher.

James Wyly, Grinnell, Iowa — Grinnell College Nov. 15: The Klavierübung, Book 3 — The Pieces for a large organ, Bach.

Glenda Whitman Collins, Dallas, Texas — student of Robert Anderson, Southern Methodist U., Dallas Dec. 6: Modus ludendi pleno Organo pedaliter, Warum betrübst du dich, mein Herz, Scheidt; Sonata 2, Schroeder; Prelude and Fugue in G minor, Brahms; Chorale in B minor, Franck; Toccata and Fugue in D minor (Dorian), Bach.

Richard DeLong, Mansfield, Ohio — First Congregational Church, Mansfield Dec. 24: Chorale in E, Franck, Il est un petit L'ange, Balbastre; Puer nobis nascitur, Il n'est rien de plus Tendre, Aloys voir ce divin Gage, A minuit fut fait un Reveil, Chantons je vous prie, Vous qui desirez sans fin, Dandrieu; Noel 10, Daquin; Chant de Paix, Langlais; Finale from Symphony 1, Vierne.

Linus M. Ellis III — Grace Church, New York, N.Y. Nov. 12: Passacaglia in C minor, Bach; Variations on Mein junges Leben, Sweelinck; Chorale in A minor, Franck.

Richard Fowler, Bridgeport, Conn. — United Congregational Church, Bridgeport Dec. 9: Prelude and Fugue in G minor, Schmücke dich, Bach; Kleine Praeludien und Intermezzi, Schroeder; Processional, Mathias.

Carl Gilmer, Youngstown, Ohio — Westminster Presbyterian, Youngstown Nov. 23: Introduction and Passacaglia in D minor, Reger; Récit de tierce en taille, de Grigny; Kyrie, Gott heiliger Geist, Bach; Fantasy in F minor K608, Mozart; Sonata 1, Hindemith; Choral-Improvisation on Victimae Paschali, Tournemire-Durufflé.

Henry Glass Jr., Webster Groves, Mo. — Emmanuel Episcopal, Webster Groves Dec. 24: Prelude and Fugue on Vom Himmel hoch, Pachelbel; La Nativite, Langlais; Noël 10, Daquin; Variations sur un Noël, Dupré.

Ronald A. Hough, Abilene, Texas — Hardin-Simmons U. School of Music, Abilene Nov. 5: Concerto 4, Handel; Wir wollen alle fröhlich sein, Mit Freuden zart, Gen Himmel aufzueh'n ist, Pepping; Fantasie and Fugue in G minor, Bach; Larghetto from Symphony 5, Vierne; Prelude and Fugue in G minor, Dupré.

Robert S. Lord, Pittsburgh, Pa. — Frick Fine Arts Building, Pittsburgh Dec. 1: Prelude and Fugue in C major, Bach; Noel Suisse, Daquin; Legend of St. Nicolas, Langlais; Adeste Fideles, Ives; Toccata from Symphony 5, Widor.

Thomas McBeth, Princeton, N.J. — St. Andrew's Presbyterian, Princeton Nov. 15: Ciaccona in E minor, Prelude and Fugue in D, Fugue and Ciaccona, Buxtehude; Variations on Ach wie n'chtig, Böhm.

Kenneth L. Axelson, Pittsburgh, Pa. — West Liberty State College, W. Va. Oct. 5: Finale Jubilante, Willan; Prelude & Fugue in B minor, Bach; Prelude, Fugue & Variation, Franck. Nov. 2: Concerto 2 in B-flat, Handel; Choral in A minor, Franck. Carnegie Music Hall, Pittsburgh Nov. 15: all of the above, Hymn Prelude on Picardy, Sowerby.

Eugene Roan, Princeton, N.J. — Westminster Choir College, Princeton Nov. 2: Three Organ Chorales, Bach; Voluntary in G, Purcell; Sonata 1 in F minor, Mendelssohn; Deux Dances a Agni Vavishita, Alain; Epitaphs for Edith Sitwell, Williamson; Variations on America, Ives.

Thom Robertson, Dallas, Texas — Student of Robert Anderson, Southern Methodist U., Dallas Nov. 29: Prelude & Fugue in E minor, Bruhns; Orgelstück 1, Eggermann, Prelude & Fugue in E minor, Bach; Fantaisie in La majeur, Franck; Prélude, Adagio, et Choral varié sur le thème du Veni Creator, Durufflé.

Alexander Boggs Ryan, Kalamazoo, Mich. — Cathedral of Christ the King, Kalamazoo Oct. 25: Fanfare, Jackson; Choral 3, Franck; Offertoire from Parish Mass, Couperin; Triple Fugue in E-flat, Bach; Chant de Paix, Langlais; Prelude on Deus Tuorum Militum, Sowerby; Phantasia & Fugue on Wachtel auf, Reger. Southern Baptist Theological Seminary, Louisville, Ky. Oct. 30: same as above.

Stanley Saxton, Saratoga Springs, N.Y. — Old Saratoga Reformed Church, Schuylerville, N.Y. Oct. 4: Overture, Concerto 4, Dupuis; Aria in B minor, Corelli-Saxton; Rejoice ye Christians, Bach; Sonata 6, Mendelssohn; Sketch in F minor, Schumann; Two Chorale Preludes, McKinley; Chapel in the Smokies, DeLamarier; Choral, Variation & Finale on Now Thank we all our God, Saxton. Kingsborough Presbyterian, Gloversville, N.Y. Oct. 26: Concerto in A minor, Vivaldi; Now thank we all our God, In dulci jubilo, Bach; Sketch in D-flat, Schumann; A Mohawk Legend, Saxton; Two settings on O Sacred Head, Brahm; Spinning Song, Young; Alleluia, Preston; same Bach, Schumann as above.

Max H. Smith, Boone, N.C. — First Baptist, Morganton, N.C. Nov. 5: Prelude & Fugue in F, Luebeck; Variations on Mein junges Leben, Sweelinck; My spirit be joyful, Passacaglia & Fugue in C minor, Bach; Sonata 1, Hindemith; Fantasie & Fugue on BACH, Liszt. Assisted by George Rowland, Jack Price, trumpeters.

Joyce Jones, Waco, Texas — First United Methodist, Lubbock, Texas Nov. 16: Toccata, Adagio and Fugue in C, Bach; Nun komm der Heiden Heiland, Buxtehude; Noel Etranger, Daquin; Pastorale, Franck; Introduction and Fugue on Ad nos, ad salutarem undam, Liszt; La Nativité, Langlais; Prelude on Greensleeves, Wright. Wayland Baptist College, Plainview, Texas Nov. 16: Toccata on Praise to the Lord, David; Jesu, joy of man's desiring, Rejoice ye Christians, Prelude and Fugue in D, Bach; Improvisation from Medieval Suite, Epilogue from Hommage to Frescobaldi, Langlais; Variations on a Noel, Dupré.

John Conner, Ogdensburg, N.Y. — St. Mary's Cathedral, Ogdensburg Oct. 11: Prelude, Fugue & Chaconne in C, Buxtehude; Wachtel auf, Fantasia in G, Bach; Adagio from Symphony 6, Widor; Incantation pour un jour Saint, Meditation from Suite Medievale, Langlais; Resurrection from Symphonie Passion, Dupré.

John Upham, New York, N.Y. — St. Paul's Chapel, New York Dec. 2: Toccata in D minor, Magnificat noni toni, Prelude and Fugue in D, Buxtehude; Nun komm der Heiden Heiland, 3 settings, Bach. Dec. 23: Magnificat in G, Dandrieu; Wachtel auf, Wo soll ich fliehen hin, Kommst du nun, Meine Seele erhebt den Herren, Fugue on the Magnificat, Bach. Dec. 30: Carillon, Noël, Ou s'en vont, Dandrieu; Vom Himmel hoch, 2 settings, In dulci jubilo, 2 settings, Bach; Partita on Gelobet seist du, Prelude and Fugue in C, Böhm.

Gordon Young, Detroit, Mich. — Central Reformed Church, Grand Rapids, Mich. Nov. 8: Prelude in Classic Style, Liturgical Suite, Variations on an American Hymn Tune, Prelude on What a friend, Trumpet Tune — Epitaph for a dead organ reed, Spinning Song, Triptych, Prelude on St. Thomas, Christmas Suite, all by Gordon Young.

Berj Zamkochian, Boston, Mass. — First Baptist, Fall River, Mass. Nov. 22: Toccata in F, Wachtel auf, Prelude & Fugue in A minor, Bach; Hymn of Vesting from the Divine Liturgy of the Armenians, Vartabet; Sonata on the 94th Psalm, Reubke; Weihnachtsen, Reger; Prelude on Brother James' Air, Greensleeves, Wright; Toccata, Pelouquin.

Gordon Zeller, Salem, Ore. — Student of William Fawk, First Baptist, Portland, Ore. Nov. 22: Cortege, Mouquet; Prelude & Fugue in G, Herr Jesu Christ, dich zu uns wend, Sleepers wake, Concerto in C, Bach; My heart is filled with longing, Kimberger; A Fancy, Hurford; Epilogue for Pedal Solo, Pasticcio, Acclamations, Langlais; Prelude & Fugue in F, Buxtehude; Greensleeves, Purvis; Thou Art the Rock, Mulet; Prayer of Christ Ascending from Ascension Suite, Messiaen.

C. William Ziegenfuss, New Orleans, La. — Trinity Church, New Orleans Dec. 1: Three settings on Come, Savior of the Gentiles by Buxtehude, Kniller, Bach; Two settings on Wake, awake by Walther, Ahrens; Two settings on O come, O come Emmanuel, Wyton, Maekelbergh; Creator of the Stars of Night, Peeters; Behold, a rose breaks into bloom, Brahm; Three Preludes on Carol-melodies by Denzot, Boely; Fantasia on In dulci jubilo, Prelude & Fugue in E minor, Bach.

Jules C. Zimmer, Dallas, Texas — First Baptist, Texas City, Texas Nov. 7: Prelude & Fugue in F-sharp minor, Buxtehude; Fantasia with Echo, Fantasia Chromatica, Sweelinck; Fugue in C, Pachelbel; Partita for Trumpet, Pasquini; Sleepers wake, Bach.

Richard Giltner, Gainesville, Ga. — Brenau College, Gainesville Nov. 8: Requiem Aeternum, Sicilienne, Toccata, Prelude, Andantino, Improvptu, Vierne; Liebster Jesu, Bach; Improvisation on Victimae Paschali, Suite 35 from L'Orgue Mystique, Tournemire.

M. Arnold Briggs, Jr., Wilmington, N.C. — First Baptist Church, Wilmington Nov. 8: Sonatas 1, 4, 5, 9, 10 for strings and organ, Mozart; Speculum Vitae, Tone Poem for organ and voice, Peeters. Assisted by string quartet and Robert Melton, tenor.

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Organ Recitals

Gordon R. Bachlund, Saigon, South Vietnam — Saigon Cathedral Dec. 5: Passacaglia, Raison; Offertoire from Heures Mystiques, Boëllmann; Veni, Veni Emmanuel, Moser; Or, dites nous Marie, Franck; O Gott, du frommer Gott, Es ist ein Ros, Brahms; Ich ruf zu dir, Bach; Aus meines Herzens Grunde, J. C. Bach; Greensleeves, Gehrke; Offertory, Elevation, Communion from Organ Suite for Low Mass, Lee; Agincourt Hymns, Dunstable.

Robert Gerster, Saigon, Vietnam — Saigon Cathedral, Nov. 28: Prelude and Fugue in B minor, Bach; Chorale in A minor, Franck; Sonata 2, Hindemith; Vision of the Eternal Church, Messiaen; Three of the Nine Preludes, Milhaud; Partita on O God Our Help in Ages Past, Gerstler.

The Rev. Michael Counsell, Saigon, South Vietnam — Saigon Cathedral Dec. 12: Trumpet Tune and Bell Symphony, Purcell; Allemande, Greene; A Maggott, Arne; Gavot, Boyce; Voluntary 9, Stanley; Air and Gavotte, Wesley; Solemn Melody, Davies; Rhosymedre, Vaughan Williams; Villancella, Ireland; Elegy, Thalben Ball; Trumpet Voluntary, Clarke.

William Moore, Saigon, South Vietnam — Saigon Cathedral Dec. 19: Psalm 19, Marcello; Mein junges Leben hat ein End, Sweelinck; Basse et Dessus de Trompette, Clérambault; Fugue in C (gigue), Buxtehude; Gottes Sohn ist kommen, Nun komm der Heiden Heiland, Herr Christ der einige Gottes Sohn, Toccata and Fugue in D minor, Bach.

Allan Willis, Bridgeport, Conn. — United Congregational Church, Bridgeport Dec. 16: 3 settings Nun komm der Heiden Heiland, Bach; Noel and Variations, Daquin; Pastorale from Sonata 1, Guillemant; Les Bergers from Nativity Suite, Messiaen; Greensleeves, Vaughn Williams. Dec. 24: same Daquin, Guillemant, Messiaen, Vaughan Williams; From heaven above, Pachelbel; Les Mages, Messiaen.

Joann Wolfe, Lancaster, Pa. — Lutheran Church of the Holy Trinity, Lancaster Dec. 11: Cantabile, Franck; Prelude and Fugue in A, Bach; Cantilène, Dialogue sur les Mixtures from Suite Brève, Langlais.

Carl E. Schroeder, Lancaster, Pa. — Lutheran Church of the Holy Trinity, Lancaster Dec. 18: Prelude and Fugue in A minor, Bach; Pastorale, Vierne; Pièce Héroïque, Franck.

Hedley E. Yost, New York, N.Y. — All Hallows Episcopal, Wyncote, Pa. Nov. 22: Concerto 6 in B-flat, Handel; Nun komm der Heiden Heiland, Prelude and Fugue in A minor, Bach; Pastorale, Franck; Fantasie on Wie schön leuchtet, Drischner; Variations sur un Noël, Dupré.

Arthur R. Groley, Nashville, Tenn. — United Methodist Church, Old Hickory, Tenn. Nov. 15: Trumpet Tune in D, Stanley; Toccata per Elevation, Frescobaldi; Le Coucou, Daquin; Wedding Song, Anna Magdalena's March, Fantasia in G minor, Bach; Prayer from Suite opus 70, Creston; Fanfare, Jackson; Song of Peace, Langlais; Beautiful Savior, Schroeder; Suite for organ, violin & cello, Rheinberger; Variations on an American Hymn Tune, Young. Assisted by instrumentalists.

George Markey, New York, N.Y. — Westminster Choir College, Princeton, N.J. Nov. 10: Prelude & Fugue in E minor, Bruhns; As the rain and snow falleth, Vivace from Trio Sonata in C minor, Bach; Concerto 10 in D minor, Handel; Allegro Vivace from Symphony 5, Widor; Prelude on Ut Queant Laxis, Bingham; On a Chant Theme, Servaes; Prelude & Fugue on the Name Alain, Duruflé.

James A. Simms, New York, N.Y. — Trinity Church, New York Dec. 1: Roulade, Near; Nun komm der Heiden Heiland, Jesus Christus, unser Heiland, Bach; Prelude on Brother James' Air, Wright; Toccata, Villancico y Fuga, Ginastera.

Larry King, New York, N.Y. — Trinity Church, New York Dec. 10: Concerto in C, Wachtel auf, Nun komm der Heiden Heiland, Toccata & Fugue in D minor, Bach. Dec. 31: Hark the herald angels sing, Wyton; Carol Rhapsody, Prelude on Divinum Mysterium, Purvis; La Nativité, Langlais; Toccata on Vom Himmel hoch, Edmundson.

Dennis G. Michno, New York, N.Y. — Trinity Church, New York Dec. 17: La Nativité du Seigneur, Messiaen.

George Baker III, New York, N.Y. — Trinity Church, New York Dec. 22: Prelude & Fugue in E, Buxtehude; Wir Christenleut, Jesu, meine Freude, Lobt Gott, Ihr Christen, Toccata & Fugue in F, Bach; Pièce Héroïque, Franck; Le Monde dans l'attente du Sauveur from Passion Symphony, Dupré.

Marilyn Keiser, Asheville, N.C. — Dominion-Chalmers United Church, Ottawa, Can. Oct. 24: Prelude and Fugue in C minor, Mendelssohn; Andante in F major K616, Mozart; Concerto 2 in B-flat, Handel; Fantasie and Fugue in G minor, Bach; Chorale and Variations on Veni Creator, Duruflé; The Celestial Banquet, Messiaen; The Burning Bush, Berlinaki; Preludes on For the beauty of the earth, Come, Thou almighty King, Amazing Grace, Wyton; Impromptu, Finale from Symphony 1, Vierne.

Cathedral of St. Paul, St. Paul, Minn. Nov. 17: same Duruflé, Vierne, Berlinaki; Prelude for Tape and Organ, Stewart; Variations and Fugue on a Hexachord, Canning; God of the Expanding Universe, Felciano; Consecration, Communion, Sortie from Messe de la Pentecôte, Messiaen; Two settings on O Sacred Head, Stout, Brahms.

M. William Gervais, St. Louis, Mo. — Our Redeemer Lutheran, St. Louis Nov. 15: Te Deum, Langlais; Two Preludes, Bloch; Pièce Héroïque, Franck; In Assumptione from L'Orgue Mystique, Tournemire; Rhythmic Trumpet, Bingham; Passacaglia & Fugue in C minor, Bach; Introduction & Toccata, Frescobaldi.

Freda Booth, Oakland, Calif. — Interstake Center, Oakland Nov. 1: Mein junges Leben hat ein End, Sweelinck; Sei gegrüßet, Bach; Wondrous Love, Barber; Berceuse from opus 31, Vierne; Prelude & Fugue in G minor, Dupré.

Heinz Arnold, Columbia, Mo. — St. Wilhadi Kirche, Stade, Germany Nov. 1: Suite, Walter; Fantasie & Fuge über BACH, Reger; Choral in F, Pasticcio, Langlais; L'Ascension, Messiaen.

Karel Paukert, Evanston, Ill. — St. Joseph Convent, Chicago, Ill. Nov. 29: Magnificat primi toni, Buxtehude; Toccata in C, Fugue in A minor, Cernohorsky; Pastorale in C, Kuchar; Postludium, Janacek; Sonata in F for recorder and continuo, Loeillet. Assisted by Richard Adams, recorder player.

Margaret McElwain Kemper, Northfield, Ill. — North Shore Congregation Israel, Glencoe, Ill. Nov. 1: Dialogue sur les grands jeux, Récit de tierce en taille, de Grigny; Diferencias sobre el canto del caballero, de Cabezon; Concerto 2 in B-flat, Handel; O Lamm Gottes, unschuldig, Nun komm, der Heiden Heiland, Prelude and Fugue in B minor, Bach; Kol Nidre, Berlinaki; Choral Dorien, Choral Phrygien, Alain; Choral in A minor, Franck.

Samuel Lam, Ann Arbor, Mich. — U. of Michigan Oct. 18: Livre d'Orgue, du Mage; Choral in A minor, Franck; Suite opus 5, Duruflé. Good Shepherd United Methodist, Dearborn, Mich. Nov. 1: Choral in B minor, Choral in A minor, Franck; Voluntary 1 in D, Boyce; Two pieces from Livre d'Orgue, du Mage; Sheep may safely graze, Jesu, joy of man's desiring, Toccata and Fugue in D minor, Bach; Prelude and Sicilienne from Suite opus 5, Duruflé.

Irving Lauf, Chicago, Ill. — Edgebrook Community Church, Chicago Oct. 25: Trumpet Tune in C, Johnson; Allein Gott in der Höh, Kyrie, Gott, Heiliger Geist, Bach; Recitative and Jig, Herr; Evening Harmonies, Karg-Elert; Heroic Piece, Franck; Regina Coeli, Titcomb; Tu es Petra, Mulet.

Arthur P. Lawrence, Notre Dame, Ind. — Chapel of the Sermon on the Mount, Elkhart, Ind. Nov. 15: Fanfare, Jackson; Postlude for the Office of Compline, Alain; Prelude in D Minor, Pachelbel; Prelude, Fugue and Variation, Franck; Canonic Variations on Vom Himmel hoch, Wachtel auf, Bach; Partita on Wachtel auf, Distler.

John Ogasapian, Lowell, Mass. — Grace United Methodist, Keene, N.H. Nov. 22: Fantasia, Largo and Fugue in G minor, Bach; Fantasia in F minor K608, Mozart; Partita on Kirken den er et Gammelt Hus, Videro; Variations on America, Ives.

The Community Church, Pepperell, Mass. Dec. 1: same Ives; Voluntaries in A and D, Selby; Lo, how a rose, Brahms; Choral in A minor, Franck; Two Preludes on Southern Hymns, Read.

Peter Orme, St. Catherines, Ont., Can. — St. Paul's Cathedral, Buffalo, N.Y. Nov. 27: Toccata alle Passacaglia, Searle; Prière, Franck; Trio on Allein Gott in der Höh, Passacaglia and Fugue in G minor, Bach.

Fred H. Parker, Columbia, S.C. — First Presbyterian Church, Columbia Nov. 22: Our Father, who art in heaven, J. C. Bach; Fugue in B, Bach; Noel II fait bon aimer, Dandrieu; Prelude in Classic Style, Young; Puer natus est, Titcomb; Scherzo, Fugue in D, Beethoven.

Kent Vander Band — St. Paul's Cathedral, Buffalo, N.Y. Oct. 30: Dorian Toccata, Bach; Meditation from Suite Medievale, Langlais; Sonata in F minor, Mendelssohn.

Roberta Gary, Cincinnati, Ohio — College Conservatory of Music, Cincinnati Nov. 23: Variations on Soll es sein, Sweelinck; Fantasy K608, Mozart; Wachtel auf, Wo soll ich fliehen hin, Wer nur den lieben Gott, Meine Selle erhebt den Herren, Ach bleib bei uns, Kommst du nun, Bach; Concerto for Harpsichord & Organ, Cooper; Prelude & Fugue on the Name Alain, Duruflé. Assisted by Eijii Hashimoto, harpsichordist.

Philip Gehring, Valparaiso, Ind. — St. John's United Church of Christ, Michigan City, Ind. Nov. 29: Ciacona in F minor, Pachelbel; Two Noels, Dandrieu; Nun komm der Heiden Heiland, Prelude & Fugue in B minor, Bach; Improvisations on A mighty fortress is our God, Gehring; Benedictus, Reger; In dulci jubilo, Schroeder; Les Bergers, Messiaen; Allegro Vivace from Symphony 5, Widor.

Brock W. Downward, Fort Richardson, Alaska — Chapel Center, Fort Richardson Nov. 27: Kyrie, Benedictus, Offertoire from Parish Mass, Couperin; Wo soll ich fliehen hin, Allein Gott in der Höh, An Wasserflüssen Babylon, Toccata, Adagio & Fugue in C, Bach; Sonata 1, Hindemith; Final from Symphony 1, Vierne.

David Dunkle, Oberlin, Ohio — Student of Fenner Douglas, Oberlin Conservatory of Music Nov. 29: Livre d'Orgue, Messiaen; Introduction, Variations & Fugue opus 73, Reger.

Wayne Fisher, Cincinnati, Ohio — College Conservatory of Music, Cincinnati Nov. 10 & 11: Fantasia K594, Mozart; Noel 6, Daquin; Concerto 5 in F, Handel; Grand jeu avec le Tonnerre, Corette; Prelude & Fugue in G, Bach; Concertante for Organ, Celesta and Percussion. Pinkham; Bagatelles, Maros; Cantilene from suite Brève, Langlais; Tu es Petra, Mulet. Instrumentalists assisted.

Jane Deakynne Brown, Hays, Kansas — Fort Hays Kansas State College Nov. 15: Toccata ottava, Frescobaldi; Canon primi toni, Canon noni toni, Gabrieli; Ein feste Burg, Buxtehude; Was Gott tut, Kellner; Nun komm der Heiden Heiland, Fantasie & Fugue in G minor, Bach; Gelobet seist Du, Vom Himmel hoch, Walcha; Ave Maria, Ave Maris Stella, Langlais; Prelude and Fugue in G minor, Dupré.

Adam L. Decker, Palm Beach, Fla. — Bethesda-by-the-Sea Episcopal, Palm Beach Nov. 8: Prelude & Fugue in D, Bach; Prelude, Fugue & Variation, Franck; Finale from Symphonie 2, Widor; Heartfelt love have I for Thee, Karg-Elert; How bright appears the morning star, Pepping; Fanfare, Sowerby; My heart is ever yearning, Brahms-Biggs; Carillon-Sortie, Mulet.

Earl Barr, Minneapolis, Minn. — Hamline University, St. Paul, Minn. Nov. 10: Paeaan, Leighton; Andante for flute and organ, Zagwijn; Prelude & Fugue No. 1, Badings; Triptych of Fugues, Nekar; Sonata for flute and organ, Brown; Tokkata, Mielcheisen. Assisted by Susan Hedling, flutist.

Arnold Ostlund, Jr., New York, N.Y. — Cathedral of the Incarnation, Garden City, N.Y. Nov. 1: Trois Preludes et Fugues, Dupré; Five Sonatas, Scarlatti; Sonata on the 94th Psalm, Reubke.

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Organ Recitals

James Litton, Princeton, N.J. — Nativity Lutheran Church, Allison Park, Pa. Nov. 15: Prelude & Fugue in D, Buxtehude; Five pieces from Mass for the Convents, Couperin; Magnificat, Lord Jesus Christ with us abide, Prelude & Fugue in F minor, Bach; Litany and God of the Expanding Universe for organ and prepared tape, Felciano; Chaconne in D minor, Pachelbel; Sleepers wake, A mighty fortress is our God, Scheidt; Prelude & Fugue on O Traurigkeit, Brahms; Alleluias, Preston. United Methodist Church, Cranbury, N.J. Nov. 1: same Couperin, Preston, and Bach Chorales; Prelude and Fugue in F minor, Bach; Choral in E, Franck.

Elizabeth Stephens, Lawrence, Kansas — Student of James Moerer, St. Michael and All Angels Church, Mission, Kansas Dec. 6: Suite du Premier Ton, Clérambault; Concerto in A minor, Vivaldi-Bach; Partita for English Horn and Organ, Koetsier; Les Anges, Les Bergers, Desseins Eternels from La Nativité, Messiaen; Clair de Lune, Finale from Symphony 1, Vierne.

Carl E. Stout, Erie, Pa. — Luther Memorial Church, Erie Oct. 25: Prelude & Fugue in B minor, From God I will not turn, Bach; O Lord, in wrath chastise not, Prelude & Fugue in E minor, Buxtehude; Arioso, Sowerby; Awake my heart with gladness, We journey forth, O we poor sinners, Pepping.

Grady Wilson, Brooklyn, N.Y. — Independent Presbyterian, Birmingham, Ala. Nov. 22: Sinfonia Brevis, Sowerby; Allein Gott in der Höh, Bach; Prelude & Fugue in E minor, Brahms; Sonata for Organ, Shackleford; Communion, Tournemire; Passacaglia quasi Toccata on the Theme BACH, Sokola.

Charles Woodward, Wilmington, N.C. — Centenary Methodist Church, New Bern, N.C. Nov. 15: Variations on America, Ives; Herr Gott, nun schliess den Himmel auf, Prelude & Fugue in B minor, Bach; Canon in B minor, Schumann; Divertimento, Cundick; Claire de Lune, Vierne; Final, Franck. First Presbyterian, Wilmington, N.C. Nov. 22: same as above.

Cynthia Valukas, Chicago, Ill. — St. Vincent de Paul Church, Chicago Dec. 20: Prelude and Fugue in D, Trio Sonata 5, 2 settings on In dulci júbilo, Passacaglia and Fugue, Bach.

Layten Heckman, Minneapolis, Minn. — St. Stephen's Episcopal, Edina, Minn. Nov. 16: Pieces for a Musical Clock, Handel; Nun bitten wir, Buxtehude; Prelude and Fugue in E-flat, Bach; Benedictus, Reger; Sonata 1, Hindemith.

Frank K. Owen, Los Angeles, Calif. — Cathedral of St. Paul, Los Angeles Dec. 4; Wacht auf, Nun komm der Heiden Heiland, Bach; Thanksgiving, Purvis; Prelude, Choral & Variations, Nieland.

William B. MacGowan, Pasadena, Calif. — Cathedral of St. Paul, Los Angeles Dec. 11: Prelude, Fugue & Chaconne in C, Buxtehude; Fantasy & Fugue in C minor, Bach; Melodia, Te Deum, Reger; With quiet joy, Now God be praised, Pepping.

Joseph I. Henck, Palm Beach, Fla. — Bethesda-by-the-Sea Episcopal, Palm Beach Nov. 22. Westminster Carillon Sortie, Diggle; Nun lob mein Seel, Praetorius, Nun danket alle Gott, Toccata, Adagio and Fugue in A minor, Bach; Ode to Thanksgiving, Beethoven; Piece Heroique, Franck; The Awakening, Couperin; Sonata in F minor, Mendelssohn; Pomp and Circumstance, Elgar.

Elizabeth Hamp, Danville, Ill. — First Presbyterian, Danville Nov. 29: Fantasy on Veni, Emmanuel, Candlyn; Wacht auf, Nun komm der Heiden Heiland, Bach; A Little Shepherd Music, Rohlig; An Advent Wreath of Carols, Hamp; A little white dove, Fairest Lord Jesus, Schroeder; Greensleeves, Wright. Assisted by Maggie Meyer, clarinet, and Becky Meyer, flute. Dec. 6: Christus Advenit Suite, Edmundson; Fugues on the Phrases of the Magnificat, Pachelbel; A carol Medley, Hamp; Rejoice, rejoice, believers, O Jesu so meek, Hokanson; Prelude on Wondrous Love, Cassler; Jesus, joy of man's desiring, Bach. Assisted by instrumentalists.

Richard W. Slater, Glendale, Calif. — St. Andrew's-by-the-Sea Episcopal, San Diego Dec. 6: Prelude and Fugue in A minor, Vier Ernste Gesänge opus 121, Brahms; Prelude and Fugue in E-flat, Bach; Songs of the Nativity, La Montaine; Partita on Nun komm der Heiden Heiland, Distler. Assisted by Diane Thomas, contralto.

Mary Ann Turner, Abilene, Texas — Student of Ronald A. Hough, Hardin-Simmons U., Abilene Nov. 17: Les Cloches, Le Bégué; Morgenglanz der Ewigkeit, Fröhlich soll mein Herz springen, Ein feste Burg, Walcha; Wie schön leuchtet der Morgenstern, Buxtehude; Prelude and Fugue in A minor, Bach; Cortège et Litanie, Dupré.

Suzanne Spicer, Wayne, Pa. — Wayne Presbyterian Church Dec. 13: From heaven above, Pachelbel; 2 settings of In dulci júbilo, Bach and Dupré; Noel 11, Daquin; Lo a rose breaks into bloom, Brahms; God Among Us, Messiaen.

Raymond J. Martin, Decatur, Ga. — Agnes Scott College, Decatur Nov. 16: Wer nur den lieben Gott, Boehm; Concerto 2 in B-flat, Handel; Prelude & Fugue in C, Dies sind die heiligen zehn Gebot, Wir glauben all, Christ unser Herr zum Jordan kam, Bach; Nun freut euch, Mit Freuden zart, Pepping; Kleine Präludien & Intermezzi, Schroeder; Rhosymedre, Vaughan Williams; Toccata from Symphony 5, Widor.

David Mulbury, Cincinnati, Ohio — College Conservatory of Music, Cincinnati Nov. 21: Toccata, Adagio & Fugue, Trio on Allein Gott, Fugue in G minor from Sonata for Violin, Schafe können sicher weiden from Cantata 208, Ricercare a 6 from Musical Offering, Trio Sonata 5 in C, Prelude & Fugue in E minor (wedge), Bach.

Homer Wickline, Wilkinsburg, Pa. — Mulberry United Presbyterian, Wilkinsburg Oct. 15: Fanfare for Organ, Phillips; Prelude on Evan, Fisher; Madrigal, Diggle; Symphony for Organ, Taylor; Offertoire Mystique, Tardiff; Two Pieces for Organ, Aiton. Oct. 22: Rimembranza, Humoresque, Efan du Coeur, Minuetto Antico e Musetta, Echo, Arpa Notturna, Trio all'ottava, Cornamusa Siciliana, Toccata in D, Yon. Oct. 29: Four pieces from the Mulliner Book, Tallis; Seven pieces from Melothesia, Locke; Voluntary 8, Stanley; Two Voluntaries, Goodwin; Two Voluntaries, Boyce; Voluntary 5, Nightingale. Nov. 5: Prelude, Fugue and Variation, Franck; Epitaph, Berweiler; Variations on a Theme of Jannequin, Le Jardin Suspendu, Alain; Ave Verum, Ave Maris Stella, Tantum Ergo, Langlais; L'Ange a la Trompette, Charpentier. Nov. 12: Prelude and Fugue in G minor, Air with Variations, Prelude and Fugue in A minor, C. Wesley; Voluntary in D, An Old English Melody, Fugue in B minor, S. Wesley; Andante in G, Introduction and Fugue in C-sharp minor, S. S. Wesley. Nov. 19: Psalm 117, a Lesson, Selby; Songs of the Early Patriots, Hebrew Prayer of Thanksgiving, Gaul; Organ Suite 2, Bingham; Prelude on Netherlands, Fisk; Three Odes of Solomon for soprano and organ, Hovhannes; American Rhapsody, Yon. Dec. 3: Prelude and Fugue in A, Wir Christenleut, Freu dich sehr, In dulci júbilo, Prelude and Fugue in D minor, Partita on Jesu meine Freude, Fugue in F, Concerto del Sigr. Telemann, Walther.

William T. Stone, Sacramento, Calif. — St. John's Lutheran Church, Sacramento Nov. 22: Trumpet Tune, Trumpet Voluntary, Purcell; Nun danket alle Gott, Prelude and Fugue in D minor, Trio 2, in C minor, Fugue in G minor, Bach; Trois Elevations, Preludes and Fugues opus 7, Dupré.

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

Russel Green, Saskatoon, Sask., Can. — Cathedral of St. John the Evangelist, Saskatoon Nov. 15: Melody, France; Three Fugues for Organ, George; Fanfare for Organ, Cooke; Three Solos, Laudate Nomen Domini, My Heart is Inditing, At the Name of Jesus, Green. Assisted by Christa Ortlepp.

Lester Groom, Seattle, Wash. — Church of the Epiphany, Seattle Nov. 2: Prelude and Fugue in D, Bach; Prelude in All Major Keys, Beethoven; Es ist ein Ros, Brahms; Two Sonatas for Organ, Scarlatti; Partita Jesu, meine Freude, Walther; Two Pieces in Free Style, Vierne; Piece Heroique, Franck; In-troit, Kyrie, Gloria in Excelsis from Organoedia, Kodaly; Toccata on Gaudeamus Pariter, Groom; Improvisation. St. Michael's Cathedral, Boise, Idaho Nov. 15: same Scarlatti, Walther, Groom, Beethoven, Kodaly and Franck; Prelude and Fugue in G, O Mensch beweine Bach; Improvisation. St. Paul's Episcopal, Bellingham, Wash. Nov. 17: same Bach, Walther, Groom, Beethoven, Kodaly, Franck; Wacht auf, Krebs; Voluntary in D, Walond; Improvisation.

Richard Herr, West Point, N.Y. — Holy Trinity Chapel, U.S. Military Academy, West Point Nov. 8: Prelude and Fugue in G minor, Brahms; Theme and Variations from Homage a Frescobaldi, Langlais; Movement 1 from Concerto 2, Bach-Vivaldi; We all believe in one true God, Blessed Jesu, at Thy Word, Let heaven and earth rejoice, Bach; Adagio in E, Bridge; Scherzo, Gigout; Aria in Classic Style, Grandjany; Pie Jesu for organ, soprano and harp, Boulanger; O Salutaris for organ, soprano and harp, Honegger; Prelude and Fugue in G minor opus 7, Dupré. Assisted by Dorothy Ann Davis, soprano and Nancy Allen, harpist.

Andrew Huntington, Hartford, Conn. — Broadway Presbyterian, New York, N.Y. Nov. 15: Voluntary in D, Boyce; Prelude and Fugue in E minor, Buxtehude; If thou but suffer God to guide thee, Praise God the Lord, ye sons of men, Walcha; Prelude in A minor, All glory be to God on high, Fugue in C minor, Bach; Two Verses from Magnificat, Dupré; Choral in B minor, Franck.

Steven M. Denmark, Los Angeles, Calif. — Cathedral of St. Paul, Los Angeles Dec. 18: Partita on Sei gegrüsset, Bach; Variations on a Noel, Dupré.

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Knox United Church, Calgary, Alberta, honored H. K. Mortimer on Oct. 25 for his 55 years of continuous service in the choir of the Calgary church. Special presentations were made to Mr. Mortimer by members of the church's session and also by the music committee. Mr. Mortimer was born in Montreal where he started his vocal training at the Dominion College of Music. He continued his studies at McGill University. He first sang in a boys' choir in an Anglican church in Montreal, where part of his duties was to pump the organ. He came to Calgary in 1915 and joined the Knox choir in that year. During Mr. Mortimer's service at Knox, he sang under the direction of Mr. Knight, Clifford Higgin, Cyril Mossop, Malcolm Brown, and William Thornburn. He has also been a member of the board of stewards of the congregation for many years.

THREE BRITISH ORGANISTS TO PERFORM IN NEWARK

Three outstanding British musicians will highlight the second half of the "Cathedral Concert Series" at Sacred Heart Cathedral, Newark, N.J. George McPhee, organist of Paisley Abbey in Scotland and well-known recording and concert artist in England, will perform on the series Jan. 26. McPhee broadcasts regularly from Paisley Abbey for

the BBC, and his Newark appearance will conclude his first trip to this country. Martin Neary, organist of St. Margaret's, Westminster, London, will perform on Feb. 16. St. Margaret's is the parish church for the English House of Commons and stands between Westminster Abbey and Big Ben. Mr. Neary is highly regarded in England for his recordings and recitals, and his Newark appearance will be part of his fourth concert tour in the U. S. Malcolm Williamson, distinguished English composer and currently composer-in-residence at Westminster Choir College, Princeton, N.J., will make a rare appearance as an organ recitalist, performing his own compositions at the Cathedral on April 13.

THE CAMBRIDGE SOCIETY FOR EARLY MUSIC, Iva Dee Hiatt, music director, provided Boston area residents with three fine programs during October and November, 1970. The New York Pro Musica put on its music and dance program in the form of an Elizabethan masque called "An Entertainment for Elizabeth" on Oct. 14. The second program featured Edward Tarr playing the baroque trumpet and George Kent, organist, in a program of baroque music for trumpet and organ. Mr. Tarr and Mr. Kent played works by Fantini, Frescobaldi, Viviani, Stanley, and Jeremiah Clarke. On the same program, Nov. 2, Iva Dee Hiatt conducted a chamber orchestra and chorus in Bach's Cantata 137, and in three motets by Palestrina. The Alarius Ensemble of Brussels was featured in a program of baroque chamber music on original instruments on Nov. 16.

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(Continued from page 18)
style is no longer possible in a world of rapid communications and vigorous cross-cultural influences.

Before concluding this survey of Austrian organ music it is necessary to devote at least fleeting attention to compositions for organ and orchestra, especially since concerted music of all kinds was extremely popular in central Europe. This was above all true for the 18th century. On the one hand there are numerous examples from this period of secular works for positiv organ and orchestra; on the other hand pieces for organ and orchestral accompaniment were frequently performed during the offertory or gradual in place of choral music. Joseph Haydn wrote, for example, three organ concerti (Hob. V. XVIII/1, 5, and 8), and his predecessor at the Esterhazy chapel, Joseph Werner (1695-1766) wrote a number of compositions for organ and strings, among them some charming pastorales for the Christmas season recently edited by Ernst Fritz Schmid.²⁰ Further examples are easily cited: Albrechtsberger wrote an organ concerto for the Benedictine abbey at Melk,²¹ Christoph Wagenseil published a total of 12 such concerti; and Mozart's successful rival for official favor in Vienna, Antonio Salieri (1750-1825), wrote a concerto which, along with one of Johann Vanhal, has recently been recorded in Europe.²² Mozart himself, of course, wrote four church sonatas (KV 244, 245, 328, and 336) in which he gave the organ both a solo and an accompanying role, while Michael Haydn composed a concerto for organ, viola, and strings.²³

Not to be overlooked, moreover, is the frequent use of organ and orchestra in accompanying sacred choral works. Of these, perhaps the best known are the organ solo masses of Mozart (KV 259 and 337) and of Haydn; there are also numerous unpublished masses by such composers as Georg Reutter the Younger, Franz Novotni, Joseph Preindl, Albrechtsberger, Georg Zechner, Michael Haydn, Franz Pfeiffer (1733-1802), organist of the pilgrimage church Maria Taferl, and Johann Adam Scheibl (1710-1773), organist in the Lower Austrian city of St. Pölten. A further category, which includes smaller choral works (offertories, graduals, and motets, for example) for organ and orchestra is so extensive that individual examples cannot be mentioned here. Suffice it to say that compositions which employ the organ in a solo capacity should not be confused with the many masses and other pieces of church music written for chorus and organ, contrabass, and cello continuo, of which a considerable amount has been published.²⁴

In conclusion, to give some idea of the type of organ for which the music discussed here was written, the stop lists of two historic Austrian organs are reproduced. The first is a small one-manual instrument in the village of Adriach in the province of Styria. Built without pedals around 1650 by an unknown master, the instrument was enlarged to include pedals in 1814, and in 1955 it was restored by the firm of Brüder Krenn in Graz:

MANUAL

Coppel 8 ft.
Principal 4 ft.
Siohflöte 4 ft.
Quint major 2½ ft.
Actauer (Octav) 2 ft.
Quint minor 1½ ft.
Supraner (Superoctave) 1 ft.

PEDAL

Subbass 16 ft.
Octavbass 8 ft.
Quintbass 5½ ft.

The second instrument is a two-manual organ built in 1780 for the pilgrimage church Maria Dreieichen in Lower Austria by Anton Pfliegler (1736-1805); in 1966-67 the organ was restored with a remarkable understanding of late 18th-century style by the Viennese builder Arnulf Klebel. Because this organ reproduces precisely the sound for which Albrechtsberger and Sechter wrote, it can be regarded as one of the most important historic instruments in all Austria; moreover, it was on this type of instrument that Haydn and Mozart improvised. Of further interest is the inclusion here of two separate ranks of reeds in the pedal,

a most rare occurrence in Austrian organ building:

HAUPTWERK

Principal 8 ft.
Portun 8 ft.
Quintadena 8 ft.
Salicional 8 ft.
Octav 4 ft.
Spitz Flauten 4 ft.
Quint 3 ft.
Super Octav 2 ft.
Mixtur 5 ranks
Cimbal 3 ranks

POSITIV

Coppel 8 ft.
Principal 4 ft.
Flötten 4 ft.
Dulciana 4 ft.
Octav 2 ft.
Mixtur 3 ranks

PEDAL

Portun Pass 16 ft.
Sub Pass 16 ft.
Principal Pass 16 ft.
Octav Pass 8 ft.
Cornet Pass 4 ft.
Bombard Pass 16 ft.
Bombard Pass 8 ft.

NOTES

¹See *Musik alter Meister*, vol. IX (Graz: Akademische Druck- und Verlagsanstalt, 1958).

²A selection of Ertl's works has been edited by Eberhard Kraus in the collection *Cantibus organis*, vol. VII (Regensburg: Pustet).

³See, e.g., Luython's "Fuga suavisima" and J. Hasler's "Toccata" in Günther Bönigk, ed. *Alle Musik fuer Tasteninstrumente*, vol. I (Berlin: Merseburger).

⁴Guido Adler, ed., *Musikalische Werke der Kaiser Ferdinand III., Leopold I. und Joseph I.*, vol. II (Vienna: Artaria, 1893), 277.

⁵See *Denkmaeler der Tonkunst in Oesterreich*, vols. VIII, XXI; volumes in this important series are available in a reprint edition published by the Akademische Druck- und Verlagsanstalt in Graz.

⁶*Denkmaeler der Tonkunst in Bayern*, vol. II/2; Kerll's "Passacaglia" and "Ciaccona" have been edited in the series "Diletto musicale," No. 173/174 published in Vienna by Doblinger.

⁷There is a small selection of Poglietti's work to be found in *Cantantibus organis*, vol. XIII.

⁸*Denkmaeler der Tonkunst in Oesterreich*, vol. XXVIII.

⁹*Ibid.*, vol. XXXVII.

¹⁰*Ibid.*, vol. CXXV.

¹¹*Ibid.*, vol. LXXXV; see also J. J. Fux, *Gesamtausgabe*, vol. XV/1 (Graz: Akademische Druck- und Verlagsanstalt, 1964).

¹²See the edition by S. de Lange, published by Peters.

¹³*Denkmaeler der Tonkunst in Oesterreich*, vol. LVIII.

¹⁴See Altmann Kellner, *Musikgeschichte des Stiftes Kremsmuenster* (Kassel, Basel: Bärenreiter, 1956) for the fugue in f-sharp minor; there is also a small selection of Pasternitz's work in *Cantantibus organis*, vol. V.

¹⁵See the new edition edited by Rudolf Walter and published in Altötting by Copenrath.

¹⁶Unless otherwise indicated, the manuscripts and rare publications mentioned here and in the remainder of this article are to be found in the following depositories: the Archiv der Gesellschaft der Musikfreunde, the Austrian Nationalbibliothek, and the archive of the Minoritenkonvent, all in Vienna; the Deutsche Staatsbibliothek in Berlin; the Bibliothek Schwerin in East Germany; and the Országos Széchényi Könyvtar in Budapest.

¹⁷See *Orgelkompositionen aller böhmischen Meister in Musica viva historica*, vol. XXI (Prague: Supraphon-Artia).

¹⁸See Otto Biba, editor, "Four Famous Fugues" in the series "Diletto Musicale," No. 432 (Vienna: Doblinger).

¹⁹All of these works are to be found in rare contemporary editions published in Vienna by Diabelli, Haslinger, and Artaria.

²⁰See Joseph Haydn, *Flostenuhrstücke*, ed. Ernst Fritz Schmid (Kassel: Nagel); W. A. Mozart, *Drei Stücke fuer die Orgel*, ed. Friedrich Brinkman (Kassel: Bärenreiter); and Johannes Pröger, ed., *Mozart auf der Orgel* (2 vols; Berlin: Merseburger).

²¹These three fugues have been edited by Otto Biba and published by Doblinger as No. 431 in the series "Diletto Musicale."

²²Bruckner's organ works have been edited by Hans Haselböck, "Diletto Musicale," No. 364.

²³Published by Bärenreiter, Kassel, as BA 953 and 1557.

²⁴Edited by Laszlo Somlai, *Musica rinata*, vol. I (Budapest: Editio musica — Kultura).

²⁵Both works are to be published by Doblinger in an edition by Franz Haselböck, who is the soloist in a performance of these concerti released in Europe on the Schwann label, VMS 2026.

²⁶Edited by Paul Angerer, "Diletto Musicale," No. 182.

²⁷See, for instance, Johann Albrechtsberger's "Missa Sti. Josephi" and the "Missa in F," both edited by Karl Pfannhauser (Vienna: Doblinger); Michael Haydn, "Missa in tempore adventus et quadragesimae," ed. Anton Klafsky (Augsburg: Böhm); and Georg Reutter, "Domine miserere" and Albrechtsberger, "Domine in auxilium," both edited by Otto Biba and published by Harmonia Uitgave in Hilversum, Holland.

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1970 in Review

Special honors, retirement salutes:

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Mrs. Lawrence Birdsong was honored on 50th anniversary at First Baptist Church, Longview, Texas.

Robert Charles Boling was honored by Virginia State College for 51 years at St. Stephen's Episcopal Church, Petersburg, Va.

Edgar C. Crowle was honored on 35th anniversary at First United Methodist Church, Jackson, Mich.

Samuel Eliezer was honored for 50 years at Broadway Baptist Church, Paterson, N.J.

John E. Fay completed 50 years at St. Joseph's Church, Portland, Maine.

C. Hugo Grimm was honored by Plum Street Temple, Cincinnati, Ohio for 60 years service.

May Hurst Jackson was honored for 41 years at First Methodist Church, New Philadelphia, Ohio.

Philip James was honored by a recital of his compositions played by Rollin Smith for his 80th birthday.

Alfred H. Johnson retired after 41 years service at Presbyterian Church, Sewickly, Pa.

David Hugh Jones retired after 36 years at Princeton Theological Seminary.

G. Alex Kevan was honored for 25 years at St. John the Divine Episcopal Church, Houston, Texas.

Clarence Mader was honored by a performance of his own works at Immanuel Presbyterian Church, Los Angeles, Calif.

Ruth Pelton Richardson retired after 25 years at Tabernacle United Methodist Church, Binghamton, N.Y.

Mrs. J. H. Scott was honored on her 55th anniversary at Salem Lutheran Church, Chandlerville, Ill.

Leslie Spelman retired as dean of music at California Institute of the Arts.

Carolyn C. Wallace was honored for 50 years service at First Methodist Church, Toulon, Ill.

Ernest Willoughby retired after 30 years at Church of the Redeemer, Byrn Mawr, Pa.

Homer Whitford was honored with a program of his own works at First Congregational Church, Cambridge, Mass.

John K. Zorian retired after 21 years at St. Matthew's Episcopal Church, Wheeling, W. Va.

Awards, prizes, competitions

Ronald Arnatt was awarded honorary MusDoc degree at Westminster Choir College.

Charles R. Benbow was awarded a Fulbright scholarship for study with Michael Schneider in Cologne, Germany.

Gwilym Bevan was awarded the first ChM diploma by the RCCO.

E. Power Biggs was honored by the government of Spain.

Hélène Dugal won prizes at the Bruges International Organ Contest and the Geneva International Competition.

Richard Felciano was made an honorary fellow of the Westminster Choir College.

William Ferris won the Leo Sowerby Mem. Composition Contest sponsored by Chicago Chapter AGO.

Stephen Hamilton was awarded a graduate assistantship in organ at Southern Illinois University, Carbondale.

James Higdon won the Worcester National Organ Playing Contest.

Robert B. Hofstetter was awarded the Geo. C. Marshall grant for study with Finn Viderø in Denmark.

These Finished Their Tasks Last Year

In the following list are the names of organists and others identified with church music or organ building who died in the year 1970 or too late in 1969 to be included in last year's listing:

Elisabeth Anderson, Peoria, Ill. Sept. 1969
Irene Bressler, Harrisburg, Pa. Sept. 27, 1969
Walter Wismar, St. Louis, Mo. Nov. 12, 1969
Dudley Warner Fitch, Laguna Beach, Calif. Nov. 20, 1969
Wilfrid Greenhouse Allt, London, England Dec. 1969
Hans Steinmeyer, Oettingen, Germany Jan. 2, 1970
Mrs. Edwin J. Olsen, Duluth, Minn. Jan. 9, 1970
E. Shadley Belknap, Huntington, N.Y. Jan. 30, 1970
George Harrison, Dublin, Ireland March 20, 1970
Mack Evans, Chicago, Ill. March 23, 1970
Guy Weitz, London, England March 26, 1970
Ernest M. Ibbotson, Leesburg, Fla., March 28, 1970
DeWitt C. Garretson, Pompano Beach, Fla. April 2, 1970
Caspar Petrus Koch, Pittsburgh, Pa. April 3, 1970
Chester A. Raymond, Princeton, N.J. April 12, 1970
Sophie Richter, Chicago, Ill. May 3, 1970
John G. Yonkman, Fort Wayne, Ind. June, 1970
James McDougall Craven, Brooklyn, N.Y. June 3, 1970
George Thomas Marnit, East London, So. Africa June 5, 1970
C. J. Wendell, San Antonio, Texas June 8, 1970
Max T. Krone, Laguna Hills, Calif. June 24, 1970
C. Jules Laframboise, St. Hyacinthe, Quebec July 10, 1970
Harry Sykes, Lititz, Pa. July 19, 1970
Margaret Jacobsen Kane, Chicago, Ill. Aug. 2, 1970
Earl Roland Larson, Duluth, Minn. Aug. 14, 1970
Daniel A. Robins, New York, N.Y. Oct. 23, 1970

Philip James won the award of merit of the National Association of Composers and Conductors.

James Jones won the Jane Whittemore award of the Metro. New Jersey Chapter AGO.

James McLelland was awarded a Fulbright scholarship for study with Michael Schneider in Cologne, Germany.

Linda Marshall won the organ competition at Missouri Methodist Church, Columbia, Mo.

Lionel Rogg was awarded a Grand Prix du Disque for his recording of Bach's Art of Fugue.

Wolfgang Rübsum won the 11th annual organ playing competition at First Presbyterian Church, Fort Wayne, Ind.

Biko Shoji won the William C. Carl award, Valerie Nichols won the Nevins award at Guilman Organ School, New York.

Frederick Swann received a merit award medal at Northwestern University, Evanston, Ill.

Alex Wyton was awarded honorary MusDoc degree at Susquehanna University, Pa.

Foreign visitors:

Marie-Claire Alain, Paris, France
Stephen Cleobury, Cambridge, England

Herbert Manfred Hoffman, Frankfurt a/M, Germany

Francis Jackson, York, England

Bedrich Janacek, Lund, Sweden

Lady Susi Jeans, Dorking, England

Win van der Panne, Voorburg, Netherlands

Michael Radulescu, Vienna, Austria

Lionel Rogg, Geneva, Switzerland

Herman Verschraegen, Antwerp, Belgium

Heinz Wunderlich, Hamburg, Germany

Appointments:

E. Thompson Bagley, St. Luke's Episcopal Church, San Francisco, Calif.

Edna Bauerle, Eighteenth Church of Christ Scientist, Chicago, Ill.

Stephen H. Best, First Presbyterian Church, Utica, N.Y.

Arthur Birchall, Casavant Frères Limitée, St. Hyacinthe, Quebec.

Diane Bish, Midwestern University, Wichita Falls, Texas.

Dean Boal, State University of New York, Fredonia, N.Y.

Jeff Harold Brandes, Winthrop College, Rock Hill, S.C.

David Britten, Marymount College, Loyola U. of Los Angeles, Calif.

John Christian, Lakewood United Methodist Church, Lakewood, Ohio.

Donald Corbett, Casavant Frères Limitée, St. Hyacinthe, Quebec.

George Edward Damp, Whitworth College, Spokane, Wash.

Bonnie Beth Derby, St. Luke's Episcopal Church, Camillus, N.Y.

Charles L. Dirr, Wells College, Aurora, N.Y.

Delbert Disselhorst, University of Iowa, Iowa City, Iowa.

Paul Emmons, St. John's Episcopal Church, Decatur, Ill.

David Fienen, Redeemer Lutheran Church, Fort Wayne, Ind.

Robert M. Finster, St. John's Cathedral, Denver, Colo.

Henry Fusner, First Presbyterian Church, Nashville, Tenn.

George Ganz, Guilford College, Greensboro, N.C.

Thomas M. George, Church of the Good Shepherd, Lexington, Ky.

Benn Gibson, Hiram College, Ohio.

Antone Godding, Oklahoma City University, Okla.

John Grady, St. Patrick's Cathedral, New York, N.Y.

Douglas Green, Eastman School of Music, Rochester, N.Y.

Edward A. Hansen, University of Puget Sound, Tacoma, Wash.

Margaret B. Hayward, Old First Presbyterian Church, Centerfield, N.Y.

Kent Hill, Grace Church, Elmira, N.Y.

Samuel Hill, St. Paul's United Church of Christ, Chicago, Ill.

Andrew & Theresa Householder, Old First Presbyterian Church, Centerfield, N.Y.

Bradley L. Hull, St. Thomas' Church, New York, N.Y.

Jean Eichelberger Ivey, Peabody Conservatory of Music, Baltimore, Md.

Howard Alan Jewell, St. Paul's School, Garden City, N.Y.

Jack W. Jones, Cathedral of St. John the Divine, New York, N.Y.

Joyce Jones, Baylor University, Waco, Texas.

Donna Keim, University Baptist Church, Champaign, Ill.

Mirielle Lagacé, New England Conservatory of Music, Boston, Mass.

Cecil Lapo, Executive Staff, Choristers Guild.

H. Winthrop Martin, First English Lutheran Church, Syracuse, N.Y.

Earl Miller, All Saints Episcopal Church, Western Springs, Ill.

Dale Moore, Christ Church Cathedral, St. Louis, Mo.

Margaret J. Neilson, Christ Church Cathedral, St. Louis, Mo.

Frank Novak, Emmanuel Church, Hanover, Pa.

Aaron G. Olmsted, Calif., Nev., Ariz. representative, Austin Organ Co.

Allan J. Ontko, United Methodist Church, Leonia, N.J.

Stephen J. Ortlip, Decatur Presbyterian Church, Atlanta, Ga.

Theophil M. Otto, Central Christian Church, Anderson, Ind.

Thomas G. Owen, College Conservatory of Music, Cincinnati, Ohio.

Richard Page, Memphis State University, Tenn.

Catherine M. Palmer, Yorkminster Park Baptist Church, Toronto, Ont.

Larry G. Palmer, Southern Methodist University, Dallas, Texas.

Robert Parkins, Christ Church, Cincinnati, Ohio.

John H. Payne, First Baptist Church, Detroit, Mich.

David Periconi, First Baptist Church, Muncie, Ind.

Paul Reynolds, Covenant Presbyterian Church, Cleveland, Ohio.

Betty Olliff Rice, St. Peter's Lutheran Church, Miami, Fla.

Joseph Marcus Ritchie, Trinity Episcopal Church, New Orleans, La.

Carlton Russell, Music Dept. Chairman, Wheaton College, Norton, Mass.

Nellie Louise Schreiner, Church of the Epiphany, Euclid, Ohio.

Edmund Shay, Pembroke State University, Pembroke, N.C.

James Morris Spearman, Southern regional manager, W. Zimmer & Sons.

Robert A. Steinbauer, Kansas State University, Manhattan, Kansas.

Kenton W. Stellwagen, First Presbyterian Church, Tulsa, Okla.

John R. Strege, St. Mark's Episcopal Church, Portland, Ore.

George E. Swanson, Rocky Hill Congregational Church, Rocky Hill, Conn.

Kirstin Synnstedt, St. Michael's Episcopal Church, Cedar Rapids, Iowa.

Ronald Frank Thomas, College of the Ozarks, Clarksville, Ark.

Hunter Tillman, Hitchcock Presbyterian Church, Scarsdale, N.Y. and Temple Emanuel, New York, N.Y.

William B. Trinkle, Pennsylvania State University, Pa.

John Weaver, Madison Ave., Presbyterian Church, New York, N.Y.

William J. Weisser, First Presbyterian Church, Joliet, Ill.

James Wicher, director, Orpheus Choir, Toronto, Ont.

Malcolm Williamson, composer-in-residence, Westminster Choir College, Princeton, N.J.

Dale E. Willoughby, University of Miami, Fla.

Hedley Yost, St. George's Episcopal Church, New York, N.Y.

Eugene Young, Church of the Holy Name of Jesus, New Rochelle, N.Y.

Timothy L. Zimmerman, First Methodist Church, Plainfield, N.J.

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 Temple Beth-El, Great Neck, N.Y.
 Zumbro Lutheran Church, Rochester, Minn.
 Kennedy Center, Washington, D.C.

Allen
 St. John's Lutheran Church, Winter Park, Fla.
 Irvington Presbyterian Church, Irvington-on-Hudson, N.Y.
 First Presbyterian Church, Cranford, N.J.
 Philadelphia Divinity School, Philadelphia, Pa.
 Broad Street Methodist Church, Norwich, Conn.
 Morgan State College, Baltimore, Md.

Austin
 Congregational Church, Maugatusck, Conn.
 Newberry Methodist, Williamsport, Pa.
 South Congregational Church, Springfield, Mass.
 Lutheran Church of the Redeemer, Atlanta, Ga.

Balcom & Vaughan
 First Presbyterian Church, Seattle, Wash.

Berkshire
 Trinity United Methodist Church, Springfield, Mass.

Bittner
 First Presbyterian Church, Ashtabula, Ohio.

Bosch
 Ladue Chapel, St. Louis, Mo.

Cannarsa
 Messiah Lutheran Church, Lebanon, Pa.

Casavant
 First Baptist Church, Austin, Texas.
 Knox-Metropolitan United Church, Regina, Sask.
 Cole Chapel, Wheaton College, Norton, Mass.
 Zion Lutheran Church, Pembroke, Ont.
 Westminster Choir College, Princeton, N.J.
 University Methodist Church, Syracuse, N.Y.
 St. John's Lutheran Church, Jefferson, Wis.
 Trinity Episcopal Church, Columbus, Ohio.
 Trinity Presbyterian Church, University City, Mo.
 Emmanuel Episcopal Church, La Grange, Ill.
 Church Organ Co.
 Presbyterian Church on the Green, Bloomfield, N.J.

Flood
 St. John's Lutheran Church, Syracuse, N.Y.

Grant, Degens & Bradbeer
 Lyons Concert Hall, York University, England.

Greenwood
 First Baptist Church, Greer, S.C.

Gress-Miles
 Mead Chapel, Middlebury College, Middlebury, Vt.

Harrison & Harrison
 Old Christ Church, Savannah, Ga.

Holtkamp
 Baptist Temple, Charleston, W. Va.
 Mount Vernon Junior College, Washington, D.C.
 Knox Presbyterian Church, Cincinnati, Ohio.
 Carleton College, Northfield, Minn.

Kney
 Community Church, East Willison, N.Y.

Möller
 Abington Presbyterian Church, Abington, Pa.
 Provine Chapel, Mississippi College, Clinton, Miss.
 Christ Lutheran Church, York, Pa.
 St. Paul's Lutheran Church, York, Pa.

Mudler-Hunter
 Second Antioch Baptist Church, Philadelphia, Pa.

Sacred Heart R. C. Church, Vineland, N.J.

Reuter
 First Baptist Church, Wilson, N.C.
 Central United Methodist Church, Phoenix, Ariz.
 St. Michael & All Angels Church, Mission, Kansas.
 College Church of the Nazarene, Bourbonnais, Ill.

Rodgers
 St. Paul's United Church of Christ, Sellersville, Pa.

Schantz
 Pittsburgh Theological Seminary, Pittsburgh, Pa.
 St. John's Episcopal Church, Franklin, Pa.
 Old Mission United Methodist Church, Shawnee Mission, Kansas.
 Pacific Hills Lutheran Church, Omaha, Neb.
 All Saints Church, Atlanta, Ga.
 Forest Chapel Methodist Church, Cincinnati, Ohio.
 Recital Hall, Converse College, Spartanburg, S.C.
 First Baptist Church, Erwin, Tenn.
 Church of the Holy Comforter, Sumter, S.C.
 St. Paul's Episcopal Church, Lynchburg, Va.
 St. Paul's Lutheran Church, Flint, Mich.

Tamburini
 Vittorio Bonotto residence, Torino, Italy.

Tellers
 First Presbyterian Church, Ottumwa, Iowa.
 Walker, J. W.
 City of London School, London, England.

Wicks
 St. Joseph's Church, Jefferson City, Mo.
 First Church of the Nazarene, Bethany, Okla.
 Central United Presbyterian Church, Omaha, Neb.
 St. Ambrose Church, Houston, Texas.
 Wayland Baptist College, Plainview, Texas.
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TWO MANUALS

Abbott & Sieker
 Claremont Methodist Church, Claremont, Calif.

Aeolian-Skinner
 Cox Chapel, Highland Park Methodist Church, Dallas, Texas.

Allen
 United Methodist Church, Luverne, Minn.

Andover — Hutchings-Plaisted
 North Parish Universalist Church, Woodstock, Vt.

Austin
 First Congregational Church, Charles City, Iowa.

Balcom & Vaughan
 St. John Fisher Catholic Church, Portland, Ore.

Baldwin
 Sacred Heart R. C. Church, Chazy, N.Y.

Beckerath
 Grace Church, Millbrook, N.Y.

Berghaus
 St. Mark's Lutheran Church, Chicago, Ill.

Berkshire
 St. Mary's R.C. Church, Jefferson, Mass.

Brombaugh
 First Evangelical Lutheran Church, Lorain, Ohio.

Buhl
 St. Thomas Episcopal Church, Miami, Fla.

Cannarsa
 Church of the Nativity, Mineola, N.Y.

Casavant
 Eglise Ste. Pié, Rimouski, Quebec.
 Holy Trinity Lutheran Church, Greenville, Pa.

Chapline
 United Presbyterian Church, Woodstown, N.Y.

Degner
 Seventh-Day Adventist Church, Rockville, Md.

Deleware
 Holy Ghost Lutheran Church, Bergholz, N.Y.

Dyer
 St. Timothy's Episcopal Church, Athens, Ala.

Fleotrop
 Gereformeerde Kerk, Krommenie, Netherlands.

Freiburger
 St. Mathäus Kirche, Niederkassel, Germany.

Fritzche
 Lutheran Church of the Holy Trinity, Palmerton, Pa.

Greenwood
 First Presbyterian Church, Mount Airy, N.C.

Hamar — Hook & Hastings
 Church of the Good Shepherd, Acton, Mass.

Hamar — Steere & Turner
 First United Methodist Church, Newark Valley, N.Y.

Helms
 Richard Norman residence, Anchorage, Alaska.

Hendrickson
 Luther College Chapel, Decorah, Iowa.

Hill, Norman & Beard
 St. Helen's Parish Church, Hertfordshire, England.

Hillgreen-Lane
 First Baptist Church, Alliance, Ohio.

Holloway
 Christus Victor Lutheran Church, Dearborn Heights, Mich.

Holtkamp
 Berea College, Berea, Ky.
 Mt. Vernon Junior College, Washington, D.C.

Howell
 St. John's Lutheran Church, Sterling, Ill.

Humpe
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Janke
 Stephanuskirche, Göttingen, Germany.

Keates
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Klais
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Kney
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Lehigh
 St. Peter's R.C. Church, Reading, Pa.

Möller
 St. John Fisher Church, Pittsburgh, Pa.

Mudler-Hunter
 Morris Brown AME Church, Philadelphia, Pa.

Noack
 First Unitarian-Universalist Parish, Lincoln, Mass.

Odell
 Reformed Church, Montgomery, N.Y.

Pels & Van Leeuwen
 State Street Methodist Church, Bowling Green, Ky.

Providence
 Church of Notre Dame de la Guadeloupe, Quebec, Quebec.

Reuter
 First Presbyterian Church, Mooresville, S.C.

Roderer
 Andrews University, Berrien Springs, Mich.

Rodgers
 Cathedral of the Holy Name, Chicago, Ill.

Ruhland
 First United Methodist Church, Bowling Green, Ohio.

Rushworth & Dreaper
 Eccles, Lancashire, England.

Saville
 St. Wilfred's Episcopal Church, Sarasota, Fla.

Schantz
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Schlicker
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Schoenberger
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Walcker, E. F.
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 Laurel Methodist Church, Springfield, Ill.

Wilhelm
 St. Paul's Church, Rothesay, New Brunswick.

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 Laval University, Quebec, Quebec.

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 Park Road Moravian Church, Charlotte, N.C.

FEATURE ARTICLES

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