

THE DIAPASON

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

Sixty-second Year, No. 12 — Whole No. 744

NOVEMBER, 1971

Subscriptions \$4.00 a year — 40 cents a copy

New Britain, Conn., Gets Gress-Miles Organ

A new Gress-Miles organ of 3 manuals, 60 ranks and 3,496 pipes will be installed in 1972 in South Congregational Church, New Britain, Connecticut. The Great, Positiv and Pedal will speak into both chancel and nave at the right side of the sanctuary, and the Swell at the left. The console, of draw-knob design, will be movable into the center of the chancel for recitals. The entire church ceiling is to be resurfaced with hard sound-reflecting paneling, and the new organ chambers will be shallow, functioning much in the manner of classic reflecting cases. The instrument is intended to function in a direct and simple manner for literature of the German or French Baroque, for that of the Romantic era, for contemporary composers, and for service playing. Modern open toe voicing will be used for all but a few stops.

Mark Guderian directs the music of this large congregation, which is successfully meeting the challenge of the downtown church. Mr. Guderian serves also on the faculty of the Hartt School of Music, Hartford, Conn.

GREAT (Manual I)

Montre 16 ft.
Rohrgedeckt 16 ft. 61 pipes
Principal 8 ft. 49 pipes
Rohrfloete 8 ft. 12 pipes
Harmonic Flute 8 ft. 49 pipes
Octave 4 ft. 61 pipes
Spitzfloete 4 ft. 61 pipes
Grosse Tierce 3 1/2 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Waldfloete 2 ft. 12 pipes
Tierce 1 3/4 ft. 12 pipes
Mixture 4-6 ranks 330 pipes
Scharf 3-4 ranks 232 pipes
Trumpet 16 ft.
Trumpet 8 ft. 61 pipes
Trompette-a-Pavillon 8 ft. 61 pipes
Clairon-a-Pavillon 4 ft. 12 pipes
Tremulant
Climes (prepared)
Zimbelstern

POSITIV (Manual II)

Gedecktpommer 16 ft.
Montre 8 ft. 12 pipes
Holzgedeckt 8 ft. 61 pipes
Flute a Cheminee 8 ft.
Principal 4 ft. 61 pipes
Rohrfloete 4 ft. 61 pipes
Nasard 2 3/4 ft. 49 pipes
Octave 2 ft. 61 pipes
Blockfloete 2 ft. 12 pipes
Tierce 1 3/4 ft. 49 pipes
Quintfloete 1 1/2 ft. 12 pipes
Siffloete 1 ft. 12 pipes
Scharf 4-6 ranks 330 pipes
Zimbelfloete 1 rank
Dulzian 16 ft. 12 pipes
Trompette 8 ft. 61 pipes
Cromorne 8 ft. 61 pipes
Clairon 4 ft. 12 pipes
Tremulant

SWELL (Manual III)

Quintaton 16 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Quintadena 8 ft. 12 pipes
Viole de Gambe 8 ft. 61 pipes
Voix Celeste 8 ft. 61 pipes
Flute Octaviane 4 ft. 61 pipes
Octave Viole 4 ft. 12 pipes
Octave Celeste 4 ft. 12 pipes
Quint 2 3/4 ft. 61 pipes
Principal 2 ft. 61 pipes
Octavin 2 ft. 12 pipes
Terz 1 3/4 ft. 61 pipes
Quint 1 1/2 ft. 12 pipes
Octave 1 ft. 12 pipes
Zimbel 3-5 ranks 269 pipes
Basson 16 ft. 12 pipes
Trumpet 8 ft. 12 pipes
Basson 8 ft.
Dulzian 8 ft.
Clairon 4 ft. 12 pipes
Cromorne 4 ft.
Cornett 2 ft. 12 pipes

PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Rohrgedeckt 16 ft.
Quintaton 16 ft.
Quintfloete 10 1/2 ft.
Principal 8 ft. 12 pipes
Gedeckt 8 ft. 12 pipes
Octave 4 ft. 12 pipes



Hradetzky Builds for U. of Calif., Irvine

Gregor Hradetzky of Krems-on-the-Danube, Austria, has recently completed a 2-manual concert organ for the new fine arts center at the University of California, Irvine, near Los Angeles. The 15-stop, mechanical action instrument marks the Austrian builder's fourth installation in the U.S. and his third moveable organ for the stage of an American University. Hand-carved pipe shades by Leopold Heinz of St. Pölten and inlaid wood lend elegance to the walnut case and console. Gregor and Gerhard Hradetzky personally installed and finished the instrument with the assistance of Peter Gröpl.

GREAT

Prinzipal 8 ft.
Hohlfloete 8 ft.
Oktave 4 ft.
Fluit 2 ft.
Mixture IV-VI
Trompette 8 ft.

BRUSTWERK (Swell)

Holzgedeckt 8 ft.
Rohrfloete 4 ft.
Prinzipal 2 ft.
Quinte 1 1/2 ft.
Sesquialter II
Tremulant

PEDAL

Subbass 16 ft.
Oktavbass 8 ft.
Choralbass 4 ft.
Fagott 16 ft.

Harmonic Flute 4 ft.
Superoctave 2 ft. 12 pipes
Harmonic Flute 2 ft.
Mixture 6-7 ranks 206 pipes
Basse de Cornet 32 ft. 4-5 ranks
Posaune 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Dulzian 16 ft.
Basson 16 ft.
Trumpet 8 ft. 12 pipes
Basson 8 ft.
Dulzian 8 ft.
Clairon 4 ft. 12 pipes
Cromorne 4 ft.
Cornett 2 ft. 12 pipes

DAVID LENNOX SMITH WINS LOS ANGELES CONTEST

The first prize winner in the first National Organ Playing Competition presented by First Congregational

Church, Los Angeles, is David Lennox Smith, 24 year old organist from Los Angeles. Mr. Smith received \$700 in cash and was presented in a solo recital at the Church September 19 to an audience of nearly 1,000.

A candidate for the Doctor of Musical Arts degree at Eastman School of Music in Rochester, N.Y., Mr. Smith holds a Bachelor's degree from Whittier College and a Master's degree from Occidental College.

Paul Laubengayer, 24, from Missouri won the second prize of \$450, and Bruce Borden Stevens, 24, from Virginia won the third prize of \$250. The other two finalists were William Ness from Iowa and Timothy L. Zimmerman from New York. The five finalists performed anonymously behind a screen for judges Catharine Crozier, Dr. Irene Robertson and Lloyd Holzgraf.

Converse College Has Two New Holtkamps

Two new two-manual organs will be available for studio teaching and practice when music students return to the Converse College campus in Spartanburg, S. C., this fall. The instruments have been installed in the new Blackman Music Hall by the Holtkamp Organ Co., Cleveland, Ohio. The practice organ has mechanical action with electric stop action. The studio organ is in a specially designed room with a 20' ceiling. The \$2,325,000 School of Music facility was dedicated last October (1970) when Carlos Moseley, president of the New York Philharmonic, and a Spartanburg native, was the guest speaker. Blackman Music Hall is the first building to be completed in the Houghton Arts Center complex located on the 70-acre campus of the liberal arts college and music school.

Studio Organ

MANUAL I

Gedackt 8 ft.
Principal 4 ft.
Gemshorn 2 ft.
Mixture 3 ranks
Krummhorn 8 ft.

MANUAL II

Gemshorn 8 ft.
Flute 4 ft.
Principal 2 ft.
Quint 1 1/2 ft.

PEDAL

Gedacktbass 16 ft.
Gemshorn 8 ft.
Gedackt 8 ft.
Octave 4 ft.
Krummhorn 16 ft.
Krummhorn 8 ft.

PIPEWORK

Gedackt 16 ft. 85 pipes
Gemshorn 8 ft. 85 pipes
Principal 4 ft. 73 pipes
Mixture 3 ranks 183 pipes
Krummhorn 16 ft. 73 pipes

Practice Organ

GREAT

Gedackt 8 ft. 61 pipes
Principal 4 ft. 61 pipes

POSITIV

Copula 8 ft. 61 pipes
Principal 2 ft. 61 pipes

PEDAL

Quintadena 16 ft. 32 pipes
Flute 8 ft. 32 pipes

Andover Builds for Worcester, Mass. Cathedral

The Andover Organ Co., Methuen, Mass., has completed a 2-manual, 10-stop organ for the St. George Syrian Orthodox Cathedral, Worcester, Mass. The organ, located in the rear gallery, is in a free standing case of dark oak with an attached console. The key and stop actions are mechanical. The physical and visual design is by Leo E. Constantineau, the tonal design and finishing by Robert J. Reich of the Andover firm. Albert Mackoul is director of music of the cathedral, and the dedicatory recital was played by John K. Ogaspian.

GREAT

Principal 8 ft. 56 pipes
Bourdon 8 ft. 56 pipes
Octave 4 ft. 56 pipes
Furniture IV 244 pipes

SWELL

Gedeckt 8 ft. 56 pipes
Rohrfloete 4 ft. 56 pipes
Principal 2 ft. 56 pipes
Quint 1 1/2 ft. 56 pipes
Sesquialtera II 112 pipes

PEDAL

Sub Bass 16 ft. 34 pipes



Carl Gilmer has been appointed instructor of music at Radford College, Radford, Va. Mr. Gilmer received his BMus degree from Southwestern at Memphis, and the MSM degree from Union Theological Seminary, New York City, where he studied with Donald McDonald and Robert Baker. He has completed the residency for the Doctor of Music degree at Indiana University under Clyde Holloway, and he filled a one-year position at Westminster College, New Wilmington, Pa. during 1970-71.

1971 ORGAN FESTIVAL CELEBRATES BIRTHDAY OF SYDNEY ORGAN SOCIETY

Ten days of recitals, lectures, masterclasses and individual lessons with Australia's leading organists celebrated the 21st birthday of the Organ Society of Sydney, Australia, during its organ festival Aug. 20-29 at The King's School, Parramatta and Knox Grammar School, Wahroonga.

Masterclasses were abundant: Robert Boughen on "Church Music Accompaniment," Sergio de Pieri on "Italian Organ Music," Michael Wentzell on "Freedom and Convention in Baroque Organ Music," and David Rumsey on "Bach's Toccata and Fugue in D minor." Lectures which included audiovisual techniques also added to the program: "The Problems of Early English Organ Music" by Francis Cameron, "Some 20th Century European Organs" (an audiovisual presentation), and "A Critical Look at Organ Tone" by Dr. Howard Pollard.

Seven major recitals were the meat of the festival, however, and the programs display a wide range of early organ literature:

David Rumsey, Aug. 20: Prelude and Fugue in A minor, 3 settings Vater unser im Himmelreich, Gigue Fugue in C, Nunc Dimittis from the funeral music on the death of his father 1674, Prelude, Fugue and Chaconne in C, all by Buxtehude; 6 Schübler Chorales, Prelude and Fugue in C, Bach.

Keith Asboe, organ and Robert Goode, harpsichord, Aug. 21: Organ: Fantasia in C, Preludes and Fugues in A major and B minor, Bach; 4 Chorale Preludes by Alberti, Krebs, Walther and Bach; Voluntary in C, Stanley; 2 Trios by Reger and Reubke. Harpsichord: Les folies francaises ou les dominos, Couperin; 2 Sonatas, Galls; Le Coucou, Daquin; Moulins à prière, Constant.

Christa Rumsey, Aug. 25: Toccata Quinta, Aria della la Frescobaldi, Frescobaldi; Chaconne in F minor, Partita on Was Gott tut, Pachelbel; Fugue on a theme of Legrenzi, Little Clavierübung, Bach; Prelude and Fugue in G minor, Buxtehude.

John O'Donnell, Aug. 27: Toccata II, Froberger; Echo Fantasia, Fantasia Chromatica, Sweelinck; Hommage à Josquin des prés, Gruenwald; Variations sur un Noël, Dupré; Sonata I, Hindemith; Chant héroïque, Arabesque sur les flûtes, Les Rameaux, Langlais.

Sergio de Pieri, Aug. 28: Works by Rossi, Gabrieli, Pasquini, Pellegrini, D. Scarlatti, and Böhm; Voluntary in G, Greene; Prelude and Fugue in F-sharp minor, Buxtehude, 2 Chorale Preludes, Fugue in C minor, Bach.

Michael Wentzell, Aug. 29: Prelude and Fugue in D, Buxtehude; Commotio, Nielsen; Suite on the 2nd tone, Clérambault; Prelude and Fugue in D, Bach; Messe de la Pentecôte, Messiaen.

INSTRUMENTS IN CHURCH AND SCHOOL THEME OF CONCORDIA WORKSHOP

The Seventh Annual Lectures in Church Music at Concordia Teachers College, River Forest, Ill. was held on the campus Oct. 31 through Nov. 2, and this year's workshop seminar dealt with the topic "Using Instruments in Church and School." Chapel services each morning featured the choirs of the College under the direction of Carl Schalk, and works were used in the services which used instruments.

The featured guests of the event were Edward Tarr and George Kent. Mr. Tarr, a world-renowned specialist and performer on old brass instruments, and Mr. Kent, organist from the University of Rhode Island, gave a concert of baroque music for brass and organ. Other concerts were presented by the choirs and instrumentalists of Grace Lutheran Church, River Forest, under the direction of Paul Bouman; and by the Concordia College Band under the direction of Roger Gard.

Workshop sessions included the following: a panel discussion on instruments in church and school by Leslie Zeddies and Roger Gard of the Concordia faculty, and Frederick Telschow, head of the music department at Valparaiso University; "Using the Recorder" by Louise Austin, president of the Chicago Chapter of the American Recorder Society; "Brass Music for the Parish" by Roger Gard and Victor Hildner; "Using Woodwinds" by Roger Gard and students from neighboring elementary schools; and "Using Brass Instruments," two rehearsal demonstrations of works for organ and trumpet by Gabrieli, Krebs, Stanley, and Clarke, with Edward Tarr, George Kent, and the Concordia Brass Ensemble. Choral reading sessions were led by Carl Schalk and Arthur Halbardier, Choirmaster of the Lutheran Church of St. Luke, Chicago.

MARIETTA BACH SOCIETY HOLDS 49TH MEETING

The 49th annual meeting of the Marietta, Ohio, Bach Society was held July 30 at Cisler Terrace, the home of the late Thomas H. Cisler, founder of the society. The program was announced in traditional manner with chorales played by a brass choir, conducted by Dale Holshu. To open the program, all present joined in singing *Now Thank We All Our God*, accompanied by the brass choir.

From the organ music of Bach, presentations included: *Christians, All Rejoice*, played by Joseph Bonar; *Prelude and Fugue in F*, played by Roberta Overmyer; *Prelude and Fugue in A minor*, played by Polly Wigton; the *Prelude in B minor (Great)*, played by Craig Dobbins; *Fantasia and Fugue in C minor*, played by Marilyn J. Schramm; and the *Fantasia in G*, played by Sarah H. Buchert.

Other instrumental numbers included: the *French Suite in G*, played by Deborah W. Moore; the *Concerto in A minor for violin*, played by Amy Hill, with Nancy Staton playing the continuo; from the *Musical Offering*, the six-part *ricercar*, played by instrumentalists Helen Crago, Carole Doughty, Amy Hill, H. Courtney Jones, Harry M. Laing, Kim Satterfield, Nancy Staton, Clybourn Yoho.

From the cantatas and oratorios, presentations in the sequence of the Christian church year given by choir and instrumentalists included: *Awake, Awake!; Come Redeemer of Our Race*; the *Christmas Oratorio*; the *Magnificat in D*; *The Sages of Sheba*; *How Brightly Shines the Morning Star*; *Jesus, My Beloved Saviour*; *Come, Let Us Go Up to Jerusalem*; the *Passion according to St. Matthew*; the *Passion according to St. John*; the *Mass in B minor*; the *Easter Oratorio*; *Christ Lay in Death's Dark Prison*; *Hold in Affection Jesus Christ*; the *Ascension Oratorio*; *O Light Everlasting*; *The Heavens Declare the Glory of God*.

The traditional closing numbers of the program, in observance of the anniversary of Bach's death, were his melody *Come, Sweet Death*, played on the solo cello by Helen Crago, and Bach's last composition, played by Lillian E. Cisler, the chorale prelude *Before Thy Throne I Now Appear*.



MUSIC CALENDAR 1972

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

The 29 illustrations for the 1972 Music Calendar (including the cover, title page and each two-week calendar page) are superb reproductions of works of art concerned primarily with composers, musical instruments and manuscripts.

Various countries and many centuries are represented through the widespread media of architecture, crystal, drawing, engraving, illuminated manuscript, painting, photography, pottery, printing, sculpture, woodcut and woodwork. The traditional Peters Edition green cover (with easel back) encloses superior paper, beautifully printed.

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

A special list of outstanding anniversaries occurring in 1972 is also included.

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David Bowman has been appointed assistant professor of music and university organist at Alabama State University, Montgomery, Alabama. He received the BMus degree cum laude from the University of Kentucky, the MMus degree from Syracuse University and the AMusD degree from the University of Michigan. As a Fulbright scholar, Dr. Bowman studied organ with Helmut Wa'cha and harpsichord with Maria Jaeger in Frankfurt, Germany. His other teachers include Arnold Blackburn, Arthur Paister, Mildred Andrews and Marilyn Mason. Dr. Bowman has given the first complete performance of Marcel Dupre's Stations of the Cross in fifteen cities of this country in the past two years. Prior to his appointment at Alabama State University, Dr. Bowman was minister of music of Metropolitan Methodist Church, Detroit, Michigan.

**DAVID PERICONI TO
GOLDSBORO, N. C. POST**

David Periconi has become minister of music at the Madison Ave. Baptist Church, Goldsboro, N.C. He leaves a similar post at the First Baptist Church, Muncie, Ind.

Mr. Periconi has the BMus from Westminster Choir College and the MMus from Ithaca College.



Howard Donald Small has become organist-chairmaster of the Cathedral Church of St. Mark, Minneapolis, Minnesota. He assumed his duties there on Aug. 15. Mr. Small holds the BMus and the MMus degree from the Eastman School of Music, Rochester, N.Y. where his organ study was with Harold Gleason, Catharine Crozier, and David Craighead. He also studied with Clarence Mader in Los Angeles. Mr. Small has been organist-chairmaster of the Past Chapel at West Point, college organist and instructor of music at Albion College, Mich., and organist-chairmaster of LaJolla Presbyterian Church, LaJolla, Calif. His most recent position has been at St. Paul's Episcopal Church, San Diego, Calif., where he was also assistant conductor and accompanist for the San Diego Symphonic Chorale. Last summer he was a lecturer and recitalist at Occidental College.

**SWEDISH CHURCH MUSICIAN
TO TOUR UNITED STATES**

Samuel Nygren of Froderyd, Sweden, will tour the U.S. in April of 1972, presenting a lecture including slides and tapes of Swedish church and folk music. Kantor Nygren has 15 years of experience working in church and school music, and he is presently music advisor to his province and director of the Swedish Artist Center. Further details about Kantor Nygren's American tour may be obtained by writing him directly at Froderyd, Arset, Sweden.

THE DIAPASON

Established in 1909

(Trademark registered at U. S. Patent Office)

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

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NOVEMBER, 1971

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

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

*The Diapason
Editorial and Business Office
434 South Wabash Avenue, Chicago,
Ill.; 60605. Telephone 312-BA7-3149
Subscription price, \$4.00 a year in ad-
vance. Single copies 40 cents. Back
numbers more than two years old, 75
cents. Foreign subscriptions must be
paid in United States funds or the
equivalent thereof.*

Advertising rates on application.

*Routine items for publication must be
received not later than the 10th of the
month to assure insertion in the issue
for the next month. For recital pro-
grams and advertising copy, the clos-
ing date is the 5th. Materials for re-
view should reach the office by the
1st.*

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

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



**FIRST
LUTHERAN
CHURCH
NORFOLK, VIRGINIA**

Shown here are Great Organ and part of Pedal, bracketed on left side of Chancel. On opposite wall are Positiv and remainder of Pedal, — with Swell Organ in original chamber, behind Positiv.

3 Manuals 33 Ranks

Consultant, Mr. John M. Levick, Jr.

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**ALAIN'S MASS GIVEN
FIRST AMERICAN PERFORMANCE**

Jehan Alain's *Messe Modale* was given its first performance in America at The University of Kansas on September 19, 1971, by Dr. James Moeser, University Organist and Chairman of the Department of Organ. Dr. Moeser was assisted in the performance by soloists Inci Basarir-Paige, soprano, Maribeth Kirchoff, contralto, and John Boulton, flute.

According to Marie-Claire Alain, the work was written about 1938 for the wedding of a friend of Jehan Alain. It was originally scored for string quartet, flute, and two vocal soloists, there being no organ in the church. In the modern edition by Marie-Claire and Olivier Alain the string quartet part may be realized by organ.

Dr. Moeser learned of the work from Marie-Claire Alain on her most recent concert tour in this country. It is her belief that the work had not heretofore been performed in this country, although it has been published since 1961 by Doblinger.

Performed as a part of Dr. Moeser's faculty recital, the mass was integrated among several of the organ works of Jehan Alain.



Ken Stoops and his wife Linda have been appointed organist-choirmaster and assistant organist-choirmaster of The Associated Church, Owatonna, Minnesota. Mr. Stoops holds the BMus and MM degree from Indiana University where he was a student of Clyde Holloway and George Wilson. He also studied with Donald Morrison at Hanover College, Hanover, Indiana. Mrs. Stoops also graduated with the BMusED degree from the University of Indiana. She studied organ with Carl Gilmer and Clyde Holloway, and also with Ernest White at Butler University, Indianapolis.

**NASM GOES EAST FOR
47th ANNUAL MEETING**

The 47th Annual Meeting of the National Association of Schools of Music will take place at the Sheraton-Boston Hotel, on November 22, 23, and 24. The NASM has been designated by the National Commission on Accrediting as the responsible agency for the accrediting of all music degree curricula with specialization in the fields of applied music, music theory, composition, music therapy, musicology, and music as a major subject in liberal arts programs.

Prominent speakers will include the eminent American composer, Dr. Howard Hanson, formerly head of the Eastman School of Music; Dr. A. Graham Down, active director of Advanced Placement College Entrance Examining Boards; Dr. Allen Sapp, of the Arts-Worth Project, sponsored by the National Council for the Arts and Education; and Dr. Roger Fee, whose topic is "Thoughts on Creativity."

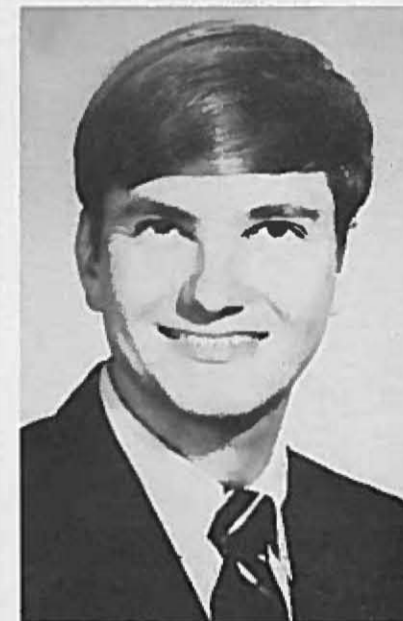
For a detailed program, write: David A. Ledet, Suite 650, One Dupont Circle, Washington, D.C. 20036.



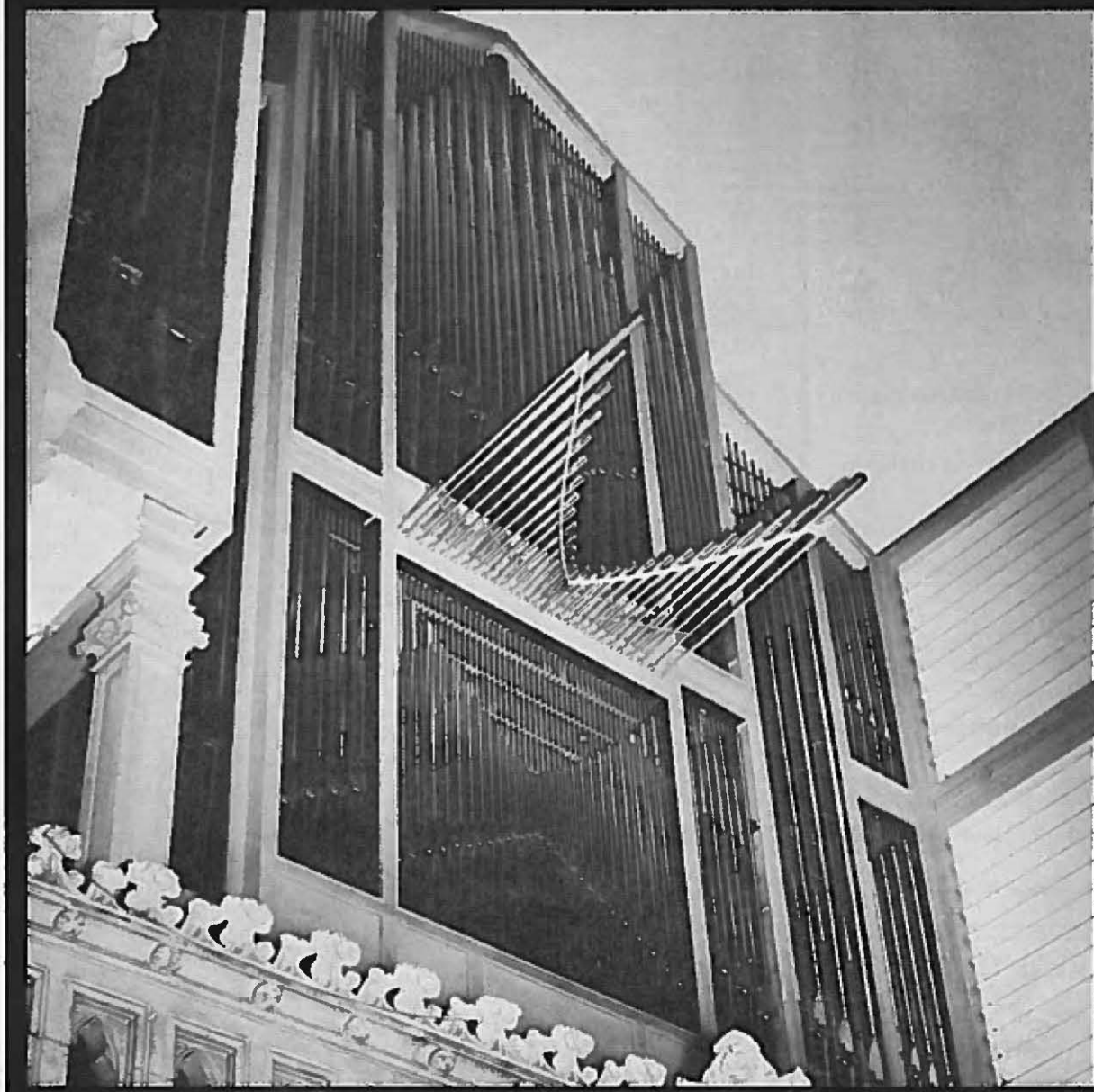
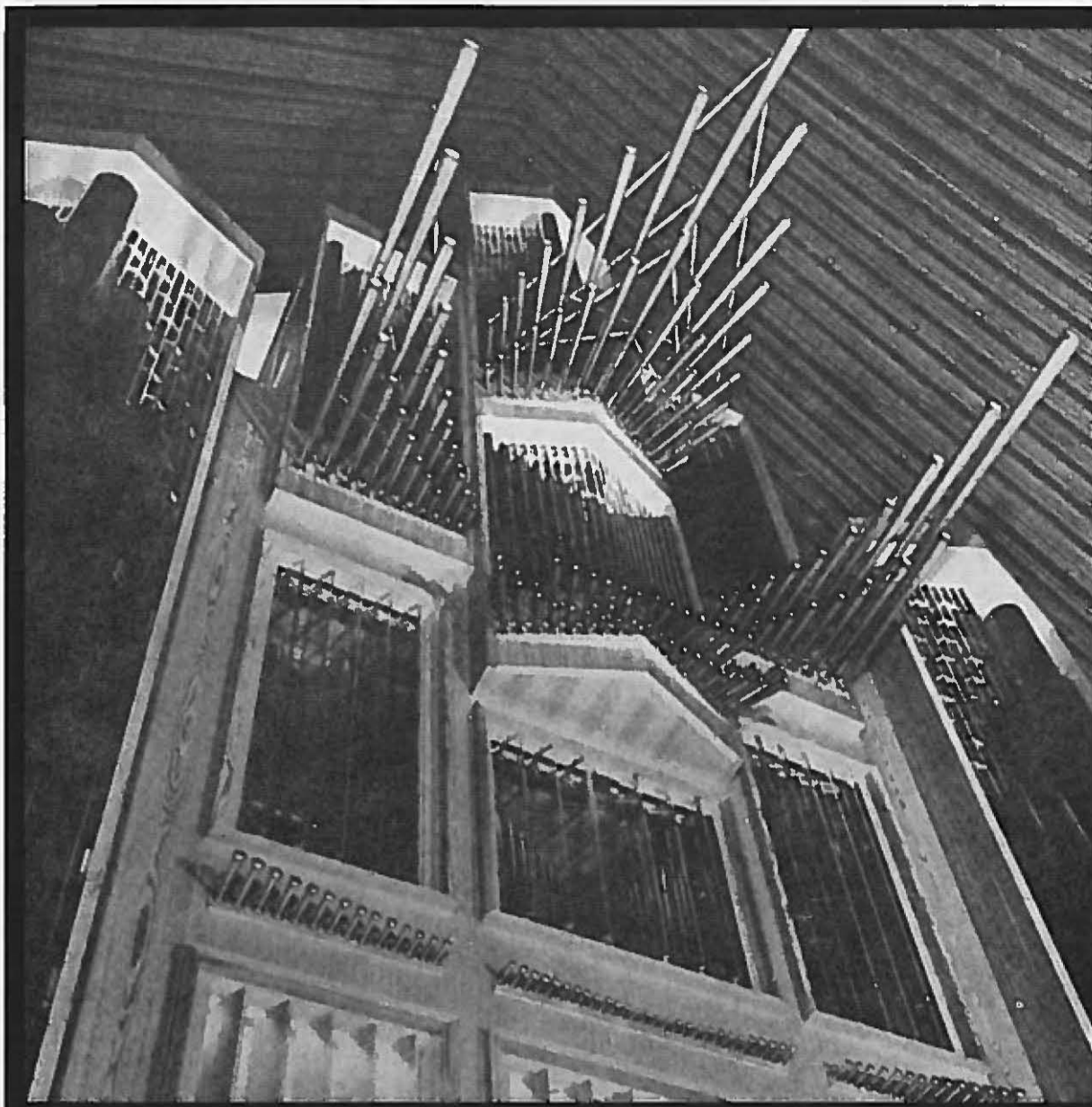
John G. Schaeffer has joined the faculty of Augusta College, a unit of the University System of Georgia, as an assistant professor of music. Holding bachelor's and master's degrees from the University of Michigan and a doctorate from the University of Illinois, Dr. Schaeffer had taught at Alabama State University, Montgomery, since 1969. He studied principally with H. E. Tibbs, Robert Glasgow, and Jerald Hamilton. He will be associated in teaching organ in the college's performing arts center with Dr. Preston Rockholt, he will also teach theory and history, and participate as a member of a faculty which travels extensively in playing recitals.

**LOS ANGELES BACH FESTIVAL
SCHEDULED FOR JANUARY**

The 36th Los Angeles Bach Festival, directed by Dr. Lauris Jones will be held from Jan. 28 through Feb. 6, 1972 at the First Congregational Church, Los Angeles. Sponsored by the Cathedral Choir of the church, it is the third oldest Bach Festival in the nation. It will offer a lecture by the Bach authority, Dr. Karl Geiringer, and five evening music events in the 300-seat Shatto Chapel. The programs will feature the premiere of the Shatto Chamber Ensemble conducted by Dr. Jones; the Trio Camerata with early music performed by Burton Karson, harpsichord, Paul Mayo, tenor and Andrew Charlton, wind and brass player; the return of Malcolm Hamilton and Louise Di Tullio harpsichord and flute duo; the Heritage Trio with John Ellis, oboe, Myra Kestenbaum, viola and keyboard artist Lincoln Mayorga; and composer-pianist Richard Grayson will present musical improvisation utilizing electronic modulators. E. Power Biggs will be presented on the festival series as a bonus, and the festival will be climaxed with Bach's *St. John Passion* directed by Dr. Jones. For further information write: First Congregational Church of Los Angeles, 540 South Commonwealth Ave., Los Angeles, Calif. 90020.



William E. Kraps has been awarded a George C. Marshall Scholarship for ten months study in Copenhagen, Denmark, where he will study organ with Finn Videro. Mr. Kraps is a native of Rome, Ga., and attended Shorter College where he studied with David Beaty and Elizabeth von Buday, receiving the Mus.B. degree in 1965. In 1969 he received his M.Mus. degree in organ from the University of Alabama where he was a student of Warren Hutton. He is a member of Phi Mu Alpha and Pi Kappa Lambda. Mr. Kraps has most recently been organist and choirmaster of St. Peter's Episcopal Church, Rome, Ga.



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DAVID BRUCE-PAYNE

First American performances next April by this talented young English recitalist who is Music Master of the Westminster Abbey Choir School and an assistant organist at the Abbey. He was himself a chorister at King's College, Cambridge, under Boris Ord and David Willcocks, and will present boy-choir workshops during his stay here.

RICHARD HESCHKE

Louisiana State University, Baton Rouge

BRADLEY HULL

St. Bartholomew's Church, New York, assistant

GEORGE McPHEE

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Gary Harney of Lexington, Kentucky, has received a \$500 scholarship for the study of organ from the Knoxville, Tennessee, Order of Scottish Rites. He began his college study this fall as a music major at Milligan College under Charles F. T. Nakarai of Milligan's music faculty. Mr. Harney is a graduate of Lafayette Senior High School in Lexington. He has studied organ and piano with Robert Burton of Transylvania University and voice with Richard Hargrove, choirmaster of St. Peter's Episcopal Church, Lexington, Ky., where he served as organist.

HUSTIS APPOINTED

PEABODY DEAN

James Hustis, who received his bachelor's and master's degree from Juilliard School of Music, has been appointed dean of the Peabody Conservatory in Baltimore.

A native of Scarsdale, New York, Mr. Hustis has played first trumpet with the Buffalo Philharmonic and has also played with the New York Philharmonic and other orchestras. He was a member of the faculty of the University of Richmond and was principal music critic and record columnist for the *Richmond Times-Dispatch*.

Mr. Hustis began his association with Peabody in 1969 as administrative assistant to the director, Richard Franko Goldman, and was appointed acting dean in 1970.

LESTER A. CHAMPION has been appointed organist of Trinity Covenant Church, Oak Lawn, Ill., after 17 years of service at All Saints Episcopal Church, Chicago. Mr. Champion is a graduate of the U. of Michigan, and he has also studied at Lawrence College, Appleton, Wisconsin. His organ teachers have been Palmer Christian, Arthur Poister, Healy Willan, William Webb and LaVahn Maesch.

ALBERT F. ROBINSON has been appointed organist at the First Presbyterian Church, Haddonfield, N.J. He leaves St. Peter's Episcopal Church, Philadelphia after a period of eight years as organist-choirmaster. He will also continue as musical director of the Junger Maennerchor, the Harmonic Singing Society, and the Kelly Street Chorus, all in Philadelphia.

CAROL ANSPACH, ROGER GRAYBILL, CARL E. SCHROEDER, and REGINALD LUNT were the organists in a program called "The Masters of St. Clotilde" in First Presbyterian Church's series of "Abendmusiken" concerts, Lancaster, Pa. They played works of Franck, Tournemire and Langlais.



William H. Turner has been appointed organist of the First Church of Christ, Scientist, Atlanta, Georgia. He was formerly associate organist at Atlanta's Second-Ponce de Leon Baptist Church for over five years. Mr. Turner is a native of South Carolina and studied organ with Lucy Ann McCluer at Lander College, Lindsey Smith at Furman University, and Glenn Watkins and David Pizarro at the U. of North Carolina, Chapel Hill. He is a graduate of Clemson University and is a senior mathematician in the computer division of the Lockheed Aircraft Corporation, Marietta, Georgia.

J. CURTIS SHAKE

APPOINTED DEAN

AT SYRACUSE U.

J. Curtis Shake has been appointed to the interim post of acting assistant dean of the School of Music in Syracuse University's College of Visual and Performing Arts. Shake, a pianist and organist who joined the school in 1945, is its senior full-time faculty member.

Mr. Shake received his bachelor of music degree from DePauw University, his master's from the Eastman School of Music, University of Rochester, and his Ph.D. from SU. Besides teaching piano at SU, he gives courses in pedagogy for music education majors and elementary classroom teachers.

Mr. Shake is a member of the executive committee of the AGO, and he served for eight years as province governor of Phi Mu Alpha. Since 1959 he has been organist and choir director of St. Alban's Episcopal Church, Syracuse.

His appointment, effective Oct. 1, was announced by August L. Freundlich, dean of the college. Mr. Shake will be acting in an administrative capacity in the absence of dean Howard Boatwright of the School of Music. Mr. Boatwright and his wife, soprano Helen Boatwright, have been awarded Fulbright-Hays grants for research in Romania. They plan to leave Syracuse Jan. 15.

Mr. Boatwright has resigned as dean effective Oct. 15 and will return to the school next year as professor of music, devoting his full time to teaching and performing.

Dean Freundlich said he is asking the faculty and students of the School of Music to form a committee to begin a search for an associate dean. "We hope the appointment can be made effective not later than Sept. 1, 1972," he said.

SCHLICKER

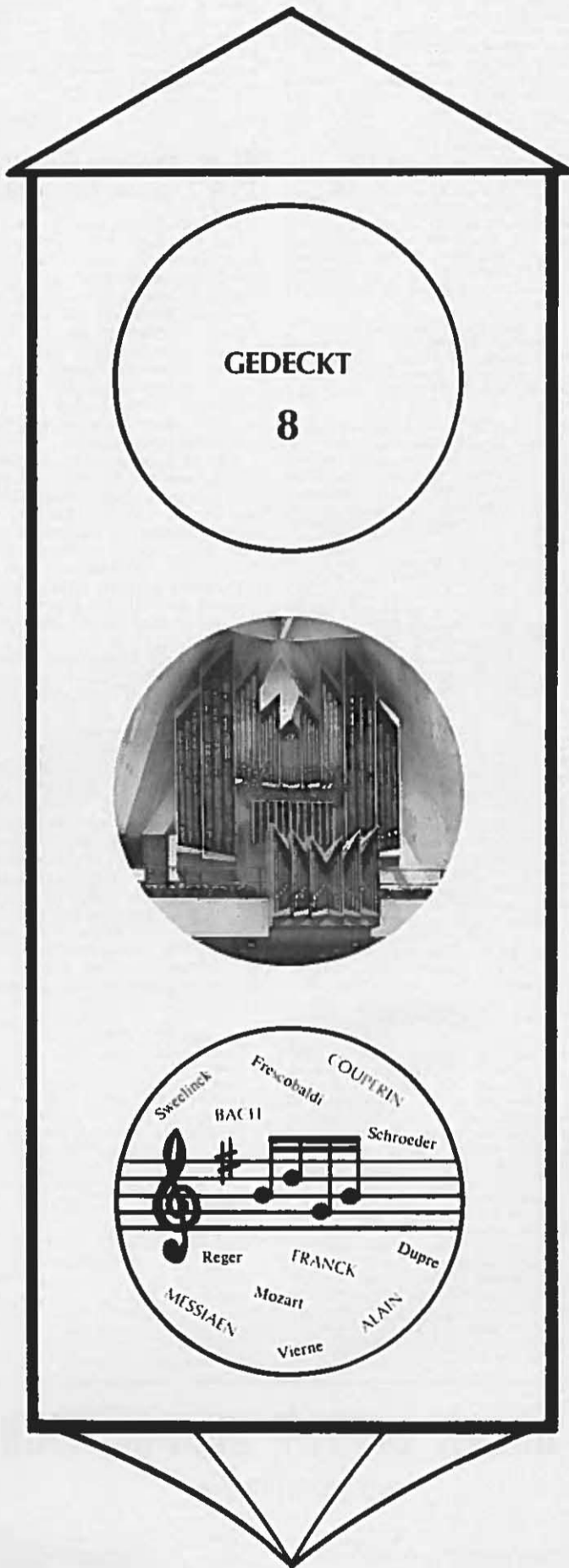
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Letter to the Editor

Cleveland, Ohio, Sept. 7, 1971 --

To the Editor:

My letter of July 16, 1971 was not published but some of the items given you from official sources have been published, and the matter of duty and its applicability has been clarified.

This letter is to provide further facts relative to the number of organs imported and the dollar value. Let me say that the figures were obtained from Official Dept. of Commerce publications, and while the totals in each case are correctly stated, I did NOT list every country which exported to USA, and this shows a different total, therefore.

For the year 1969 the figures are (country, numbers and dollar value): Canada, 44, \$1,505,144.00; Netherlands, 23, \$271,491.00; Belgium, 29, \$79,406.00; West Germany, 63, \$447,997.00; Austria, 2, \$10,346.00; Italy, 1, \$20,747.00; Totals, 171, \$2,350,931.00.

The figures on parts totals are: Canada, \$199,788.00; Netherlands, \$264,793.00; West Germany, \$553,502.00; Austria, \$4,488.00; Switzerland, \$69,303.00; Total, \$1,158,164.00.

For 1973, the figures on whole organs imported are: Canada, 43, \$1,663,882.00; Netherlands, 13, \$152,238.00; Belgium, 9, \$9,350.00; West Germany, 31, \$590,236.00; Total, 114, \$2,511,768.00.

The parts figures: Canada, \$123,995.00; United Kingdom, \$114,923.00; Netherlands, \$26,274.00; Belgium, \$39,124.00; France, \$1,180.00; West Germany, \$454,482.00; E. Germany, \$477.00; Italy, \$110,356.00; Total, \$1,107,229.00.

At the time of my research some 4 weeks ago the figures for 1971 were available only thru month of March and the cumulative result was: Canada (May), 8, \$294,737.00; Netherlands (April), 4, \$44,484.00; West Germany (Jan.), 4, \$47,340.00; Italy (Jan.) 1, \$47,815.00; All Others (Jan.), 1, \$5,050.00; 19 cumulative total \$448,606.00.

While Canada led the list as you point out it must be also mentioned that there were at last count 31 "organ Builders" in Canada, only one of whom was a manufacturer from raw materials. The others import pipes and reeds, actions and even whole organs even has been done in USA, but with the difference that the organs of those builders show up in the Canadian figures when in truth as parts supplied from the Continent, they might well swell the figure "into USA" from Europe.

While there is a great tendency to say and think "an organ is an organ is an organ" this is not true. It follows that the price depends upon the materials used, workmanship, engineering and artistic demands. But while labor is approximately 50% less on Continent there are several items which can affect costs on this side. Those firms which have a sufficient fund of money can buy and install machines which will increase the productivity per man, while still maintaining a high labor scale. There is nothing improper about drying wood in electronically controlled kilns; nor buying in quantity to effect savings in material. The wood does not know where a hand plane or machine smooths its surface and in these days a high speed plane may IMPROVE on the old hand labor, while never being able to destroy its use.

Whether they win or lose, organ builders on this side of the Atlantic are accustomed to sign all inclusive and "firm figure" contracts, which do include not only the manufacture of the organ, packed ready to be shipped to the church, but also the erection of the same. "Erection" can include several items. For those builders who voice the pipes in their shop, there is the tonal regulation or finishing in the building for volume, and a pattern of speech within each rank, each section and the organ as a whole. Then there are those builders who ship the pipes unvoiced and do a combination of voicing and regulation after the organ is erected in the church. One of the larger Continental firms has its own "crew" already in USA to set up and finish. Payment is made in US funds and the costs such as room and board are paid in the USA in US

funds. Then there is the builder who quotes a price for the organ, which is later adjusted when construction starts and it is finally shipped to church. At this time the church is expected to pay the rooming, board and even spending money of the builder's employee's who are paid the normal wage of the builder back on the continent. Any variation here of course is not dutiable.

Wilfrid Laurier in 1911 went down to defeat on "free trade" platform, and yet in Europe there is a common market among Europeans, and it might be suggested that a North American bloc has merit. Certainly the free world cannot afford a tariff war and expect to come out whole against organized blocs which have given up subsidy on un-economical fringe manufactures of which organ builders might be found.

Very truly yours,

Edwin Northrup

R. H. Walker Building Two Organs for Scotland

R. H. Walker & Son Ltd., organ builders of Chesham, Buckinghamshire, England, have been chosen in international competitions to install two new instruments in the University of Aberdeen, Scotland. Both organs have been designed by Mr. Peter R. J. Walker, FISOB, who has been specializing only in the design of "organ reform movement" instruments. His last electro-pneumatic organ design was completed in 1962; since then he has built only mechanical action organs.

The first organ is a mobile one for use in both the Picture Gallery and the Mitchell Hall of Marischal College. It is one of the firm's "Chesham Positive" organs containing Gedackt 8 ft., Rohrflöte 4 ft., Principal 2 ft., Cymbel II 1/2 ft., and Krummhorn 8 ft., with a pedalboard permanently coupled to the manual and all the pipework speaking out of the case on the side opposite the player.

The second organ is a larger one to be installed in 1972 containing 18 stops on two manuals and pedal and placed in Mitchell Hall on the Gallery at the back of the hall on one side of the archway opening into the adjoining Picture Gallery. The Front Positive will have hand-worked doors, and the Great and Pedal will be above. All display pipes will be of burnished tin, including a Trumpet mounted *en chamade*. Three pedal pipes in each of the outer towers will be of flamed copper. The mechanical stop knobs will be arranged in the manner usual on the Continent with unison and octave stops on the left, upper work and reeds on the right of the keyboards. The manual compass will be 56 notes and the pedal 30 notes.

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Chimney Flute 8 ft.
Principal 4 ft.
Twelfth 2 1/2 ft.
Wald Flute 2 ft.
Tierce 1 1/2 ft.
Mixture II 1 1/2 ft.
Trumpet (*en chamade*) 8 ft.

FRONT POSITIVE

Gedackt 8 ft.
Rohrflöte 4 ft.
Principal 2 ft.
Nasat 1 1/2 ft.
Cymbel I 1/2 ft.
Krummhorn 8 ft.

PEDAL

Subbass 16 ft.
Gedectbass 8 ft.
Superoctave 4 ft.
Mixture II
Shalmei 4 ft.

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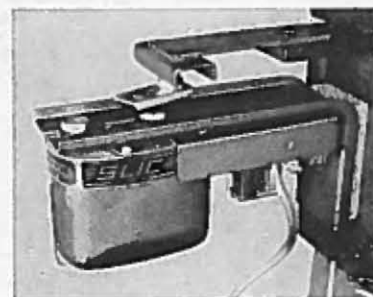
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Casavant Builds for Tuscaloosa, Ala., Church

A new 2-manual and pedal organ has been completed by Casavant Frères, Ltée., of St. Hyacinthe, Quebec, for the Covenant Presbyterian Church, Tuscaloosa, Alabama. Warren Hutton, professor of music, university organist and chairman of the organ department at the University of Alabama in Tuscaloosa, collaborated with Lawrence Phelps and Donald V. Corbett of the Casavant firm in the design of the instrument. Mr. Hutton played the dedicatory recital in June.



Ralph Helmericks, supervisor of the instrument repair shop of the School of Music, University of Illinois at Urbana-Champaign, celebrated 50 years of continuous full-time service with the university on Oct. 3. Faculty, staff, and students honored him with an open house in Smith Music Hall. Beginning at age 19 as an electrician's helper, Mr. Helmericks soon mastered the intricacies of organ tuning. He now supervises six full-time piano tuners and instrument repairmen, and he tunes and services all of the campus organs. He also services many of the organs in local churches of the area.

FRED S. MAUK TAKES POST IN NORTH CAROLINA

Fred S. Mauk has been appointed director of music at the First Presbyterian Church, Goldsboro, N.C., effective July 1. He will serve as organist and be in charge of the total music program. In the month of August, he will tour Europe with the University of Connecticut Concert Choir and attend the Choral Conductors' Symposium in Vienna, August 12-29.

For the past eight years, Mr. Mauk has been director of vocal music at the Missouri Military Academy and organist of the Memorial Chapel, as well as director of music of the First Presbyterian Church, Mexico, Mo. Prior to that appointment, he served as director of music at the First Presbyterian Church, Wilmington, N.C. He is a graduate of Rollins College and the Union Seminary School of Sacred Music.

THE BARMEN-GERMARKE KANTOREI of Wuppertal, West Germany toured the U.S. during October. Under their director, Helmut Kahlhoefer, their concert at Concordia Senior College, Fort Wayne, Ind. on Oct. 3 included the following: Motet from Sacred Choral Music 1648, Schuetz; Jesus Priceless Treasure (with instruments), Bach; Wherefore Has Light Been Given, Brahms; Three Motets opus 110, Reger; Jesus and the Traders, Kodaly; and With All My Heart I Love the Lord (with instruments), Buxtehude.

MARGARET HILLIS has assumed the post of director of choral organizations and professor of music in the School of Music, Northwestern University, Evanston, Illinois. Miss Hillis has been choral conductor of the American Opera Society since 1952. She is founder and music director of the Chicago Choral Foundation, and she organized the Chicago Symphony Chorus in 1957. She is also a conductor of the Chicago Civic Orchestra.

LAVERNE C. COOLEY, JR., of Batavia, N.Y., was named organist-director of the First United Presbyterian Church of Attica, N.Y. effective Sept. 1. Mr. Cooley has been organist at the church for the past two years, and now takes over the duties of the former choir director, Mrs. Richard Fargo. The organ at the church is a historic instrument, opus 744 built by Johnson & Son Company in 1890.



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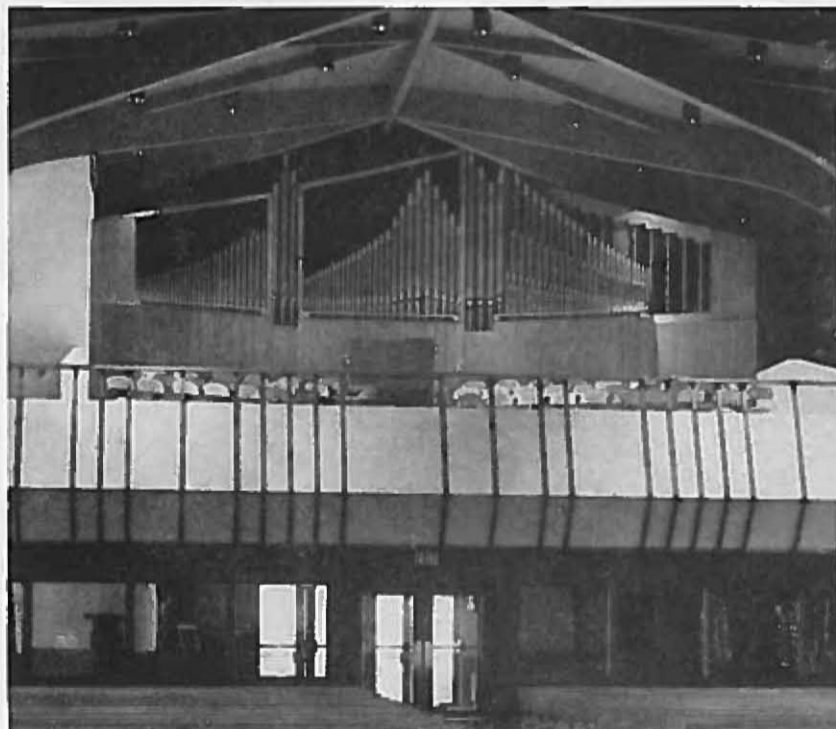
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Lieblich Gedeckt	16'	Trompette	8'
Octave	8'	Clairon	4'
Gedacktflöte	8'	Chiff	
Choralbass	4'	Tremulant	
Flute Ouverte	4'	GREAT	
Mixtur II		Quintaden	16'
Posaune	16'	Prinzipal	8'
Trompete	8'	Dulciana	8'
Great to Pedal		Hohlflöte	8'
Swell to Pedal		Oktav	4'
SWELL		Spitzflöte	4'
Salizional	8'	Quinte	2-2/3'
Gemshorn	8'	Doublette	2'
Gedackt	8'	Waldflöte	2'
Spitzprinzipal	4'	Mixtur IV	
Koppelflöte	4'	Schalmei	8'
Nasat	2-2/3'	Krummhorn	8'
Blockflöte	2'	Percussion	
Terz	1-3/5'	Swell to Great	
Sifflöte	1'	Tremulant	

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5 November

Lionel Rogg, Plymouth Church of Shaker Heights, Cleveland, OH
 Flor Peeters, Sequoyah Hills Presbyterian, Knoxville, TN
 Anton Heiller, Southern Illinois U., Carbondale, IL
 Donald McDonald, Church of Magdalene, Wichita, KS
 Edward Tarr, workshop for brass players, U. of Victoria, BC

6 November

Billy Nalle, Kline Studio, Thurmont, MD 8 pm
 Malcolm Williamson, workshop, Trinity Church, Asheville, NC
 Columbus Boychior, Chipola Jr. College, Marianna, FL
 Flor Peeters, Sequoyah Hills Presbyterian, Knoxville, TN
 Marilyn Mason, master class, Independent Presbyterian, Birmingham, AL
 Anton Heiller, Southern Illinois U., Carbondale, IL
 Donald McDonald, Church of Magdalene, Wichita, KS

7 November

Ledlova Kopecky, Christ Church Cathedral, Hamilton, Ont.
 Gene Paul Strayer, Cultural Center, New York City 3 pm
Te Deum by Berlioz, St. Bartholomew's Church, New York City 4 pm
 Charles McClain, St. Michael's Church, New York City 4 pm
A German Requiem by Brahms, Riverside Church, New York City 4:30 pm
 Richard Grant, St. Thomas Church, New York City, 5:15 pm
Cantata 89 by Bach, Holy Trinity Lutheran, New York City 5 pm
Hymn to Matter, Don Muro and John Rose, Cathedral of the Incarnation, Garden City, NY 7:30 pm
A Contemporary Psalm by Fetler, First Presbyterian, Englewood, NJ 11 am
 Choir of St. George's Cathedral, Kingston, Ont., George Maybee, director; Grace Church, Utica, NY 5 pm
 Betty Clark, Bethesda Episcopal, Saratoga Springs, NY 8 pm
 William Entricken, Arlington Forest United Methodist, Arlington, VA
 Charles Huddleston Heaton, Duke U. Chapel, Durham, NC 7 pm
 Marilyn Mason, Independent Presbyterian, Birmingham, AL
Elijah by Mendelssohn, Mt. Lebanon United Presbyterian, Pittsburgh, PA 7:30 pm
 Robert Schumeman, First Baptist, Lafayette, IN 3 pm
 Corliss R. Arnold, First Congregational, Saginaw, MI 4 pm
 Robert Glasgow, Country Club Christian Church, Kansas City, MO
 Joyce Jones, First Christian Church, Marfa, TX
 The Durufflé's, *Requiem* by Durufflé, First Congregational, Los Angeles, CA
 Charles Schilling, Interstake Center, Oakland, CA 4 pm
 Edward Tarr, George Kent, Vancouver Society for Early Music, Ryerson Church, Vancouver, BC 8:30 pm

8 November

Lecture-recital: "English Cathedrals — the Music and Architecture During the Early Tudor Era," David Lowry; Westminster Presbyterian, Greenville, SC 8 pm
 Flor Peeters, master classes, Fla. State Music Teachers Assoc. Convention, Tallahassee, FL 9:30 am and 4 pm
 Anton Heiller, Northwestern U., Evanston, IL 8 pm

9 November

Sheryl Swint, piano, Trinity Church, New York City 12:45 pm
Chandos Anthems II, VI, Organ Concerto by Handel, John G. Morris, organ, Dennis Michno, conductor, All Saints Church, New York City 8 pm
 Joan Lippincott, AGO workshop, Ridgewood, NJ 8:15 pm
 Richard Hartman, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
As the Leaves Fall by H. Darke, *Song of Destiny* by Brahms, St. John's Episcopal, Washington, DC 8 pm
 Edgar Hilliar, River Road Baptist, Richmond, VA 8 pm
 Donald Beikman, Heinz Mem. Chapel, U. of Pittsburgh, PA 12 noon
 Anton Heiller, master class, Northwestern U., Evanston, IL

10 November

John Weaver, Middlebury College, Middlebury, VT
 Harold E. Wills, St. John's Episcopal, Washington, DC 12:10 pm

NOVEMBER

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DEADLINE FOR THIS CALENDAR WAS OCT. 10

David Lowry, French Huguenot Church, Charleston, SC 8 pm
 Anton Heiller, Pilgrim Congregational, Toledo, OH
 Virgil Fox, Pablo Lights, Columbus, OH
Concerto by Poulenc, James Moeser, Little Symphony, U. of Kansas, Lawrence, KS
 Edward Tarr and Geo. Kent, baroque trumpet and organ, Simon Fraser U., Burnaby, BC 12:30 pm

11 November

Larry King, Trinity Church, New York City 12:45 pm

12 November

Cherry Rhodes, Milton Academy, Milton, MA 8:15 pm
The Happy Prince and Dunstan and the Devil by Malcolm Williamson, composer conducting, Cathedral of St. John the Divine, New York City
 David Craighead, Eastman School of Music, Rochester, NY
 Gerre Hancock, lecture, Davidson College, Davidson, NC
 Anton Heiller, U. of Notre Dame, Notre Dame, IN
 The Durufflé's, First Methodist, Palo Alto, CA 8:15 pm

13 November

Malcolm Williamson, choral and organ workshop, St. John's Cathedral, Wilmington, DE
 Gerre Hancock, Davidson College, Davidson, NC 1:45 pm
 Virgil Fox, Pablo Lights, Chicago, IL

14 November

Robert Anderson, Old North Church, Marblehead, MA 8 pm
 Jack Jones, Cultural Center, New York City 3 pm
 Malcolm Williamson (3:30 pm), Royal School of Church Music Festival (4 pm), Cathedral of St. John the Divine, New York City
Cantata 117 by Bach, Holy Trinity Lutheran, New York City 5 pm
 Jonny M. Gillock, Church of the Ascension, New York City 8 pm
Grand Mass in C minor by Mozart, St. George's Church, New York City 4 pm
Magnificat by Pergolesi, *Magnificat* by Bach, Oratorio Society of New York, Brick Presbyterian, New York City 4 pm
Requiem for the Living by Swann, St. Bartholomew's Church, New York City 4 pm
 Robert Gant, St. Thomas Church, New York City, 5:15 pm
Hymn of Praise by Mendelssohn, First Presbyterian, Haddonfield, NJ 9:30 & 11 am
 William Whitehead, Lawrenceville School, Lawrenceville, NJ
 Frank A. Novak, Emmanuel Church, Hanover, PA 7:30 pm
 Flor Peeters, St. John's United Church of Christ, Chambersburg, PA 8 pm
Goldberg Variations by Bach, Nina Johnson, harpsichord, Calvary Episcopal, Cincinnati, OH 8:30 pm
 Marianne Webb, Redeemer Lutheran, Evansville, IN 4 pm
 Kathryn Loew, Cathedral of Christ the King, Kalamazoo, MI 4:30 pm
 Chicago Brass Consort, Calvary Lutheran, Chicago, IL 4 pm
 Brass, organ and choir, Morgan Simmons, conductor; Fourth Presbyterian, Chicago, IL 6:30 pm
Requiem by Fauré, *Gloria* by Poulenc, St. Mark's Episcopal, Shreveport, LA 4 pm
 Robert Noehren, Luther College, Decorah, IA 3 & 8 pm
 Lisa Nuttall, Colorado State U., Fort Collins, CO 4 pm

15 November

Choral Music of Charles Ives, Central Presbyterian, New York City 8 pm

Jack H. Ossewaarde, St. Bartholomew's Church, New York City 8:15 pm
 Rodrigo de Zayas, Anne Perret, English renaissance and French baroque music for lute and soprano, Alice Tully Hall, New York City 8:30 pm
 Bruce Gustafson, First United Methodist, Mishawaka, IN 8 pm
 James Moeser, workshop, Kansas City Chapter AGO, KS
 Joyce Jones, Red Bluff Union H.S., Red Bluff, CA
 Edward Tarr, baroque trumpet, Los Angeles Chamber Orchestra, Neville Mariner, conductor; Los Angeles Music Center, Mark Taper Forum, Los Angeles, CA 8:30 pm

16 November

Coronation Anthem, Chandos Anthems X, XI, Harpsichord Concerto by Handel, Albert Fuller, harpsichord, Dennis Michno, conductor; All Saints Church, New York City 8 pm
 Linda Mahoney, soprano, Trinity Church, New York City 12:45 pm
 Bradley Hull, St. Bartholomew's Church, New York City 5:30 pm
 Wim van der Panne, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Virgil Fox, Pablo Lights, Orr Auditorium, New Wilmington, PA
 Lester Berendbroick, Trinity Church, Watertown, NY 8 pm
 Flor Peters, Bethlehem Lutheran, Traverse, MI
 Choral Conductors Guild of Chicago, "Messiah Sing-In," Cathedral of St. James, Chicago, IL 8 pm
 Ladd Thomas, Mormon Tabernacle, Salt Lake City, UT

17 November

Edward Tarr and Geo. Kent, baroque trumpet and organ, Memorial Church, Harvard U., Cambridge, MA 8:30 pm
 Bradley Hull, St. Bartholomew's Church, New York City 12:10 pm
 Jerald Hamilton, Bethesda Episcopal, Saratoga Springs, NY 8 pm
 John Rose, St. Mark's Church, Philadelphia, PA 8 pm
 Albert Russell, St. John's Episcopal, Washington, DC 12:10 pm
 Flor Peeters, Bethlehem Lutheran, Traverse, MI
 The Durufflé's, Lewis and Clark College, Portland, OR
 Joyce Jones, Mt. Shasta H.S., Mt. Shasta, CA

18 November

Larry King, Trinity Church, New York City 12:45 pm
 Virgil Fox, Pablo Lights, Albee Auditorium, Huntington, WV
 Flor Peeters, Mount Olive Lutheran, Minneapolis, MN

19 November

Frederick Swann, St. John's Church, Beverly Farms, MA
 Cherry Rhodes, Asbury First United Methodist, Rochester, NY
 The Durufflé's, St. Paul's United Church of Christ, Chicago, IL 8 pm
 Ladd Thomas, Denver Chapter AGO, CO

20 November

Buffalo Chapter AGO Choir Festival, St. Joseph's Old Cathedral, Buffalo, NY
 Virgil Fox, Pablo Lights, Syria Mosque, Pittsburgh, PA

21 November

George Powers, Cultural Center, New York City 3 pm
Cantata 140 by Bach, Holy Trinity Lutheran, New York City 5 pm
 Fred Tulan, organ, Patricia Kelby, mezzo-soprano, *Vocalise* by Dupré; Cathedral of St. John the Divine, New York City 3:30 pm
 Eugene Hancock, organ; Festival Service of Negro Spirituals, Leonard DePaur, guest conductor; Riverside

Church, New York City 10:30 am
 Puerto Rico Sings, Cathedral of St. John the Divine, New York City 4 pm
Mass and Symphony of Psalms, St. Bartholomew's Church, New York City 4 pm
 Kurt Karlsson, St. Thomas Church, New York City 5:15 pm
 Eugenia Earle, harpsichord, St. Mary's Abbey, Morristown, NY 4 pm
 David Craighead, Kennore Presbyterian, Kenmore, NY
 Reginald Lunt, First Presbyterian, Lancaster, PA 8 pm
 Frederick Swann, Seventh Day Adventist Church, Kettering, OH
 University Chorus, James Mack, director, Mandel Hall, U. of Chicago, Chicago, IL 3:30 pm
 All-Monteverdi Program, Chicago Chamber Choir, George Estevez, director; Church of Our Saviour, Chicago, IL 3 pm
 Roger Roszell, Prince of Peace Lutheran, Chicago Heights, IL 4 pm
Magnificat by Bach, *Vesperae Solennes* by Mozart, Bach Chorale Singers & Festival Orchestra, St. Thomas Aquinas Church, West Lafayette, IN 7:30 pm
 Ann Colbert, Emmanuel Episcopal, LaGrange, IL 3:30 pm
Cantata 140 by Bach, Grace Church, River Forest, IL 4 pm
 The Durufflé's, Our Saviour Lutheran, Milwaukee, WI 3 pm
 Roger A. Hauenstein, organ and instruments, First Presbyterian, Kingsville, TX 3:30 pm
 Joyce Jones, Hedrick Jr. H.S., Medford, OR
 Philip Keil, First Congregational, Berkeley, CA 5 pm

22 November

Virgil Fox, Pablo Lights, Ritchie Hall, College Park, MD
 Flor Peeters, Evanston, IL
 Charles Huddleston Heaton, United Church of Christ, Marion, IL 8 pm

23 November

The New Chamber Players, Trinity Church, New York City 12:45 pm
Coronation Anthem, Chandos Anthem XII, Ode for St. Cecilia's Day, Organ Concerto by Handel, John G. Morris, organ, Dennis Michno, conductor; All Saints Church, New York City 8 pm
Hymn to Matter, John Rose and Don Muro Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 The Durufflé's, Boys Town, NE
 Joyce Jones, Lincoln School, Sunny-side, WA

24 November

Fred Tulan, Busch-Reisinger Museum, Cambridge, MA
Vespers of 1610 by Monteverdi, Saint Andrew Chorale, John Weaver, conductor; Madison Avenue Presbyterian, New York City 4 pm
 Nancy Marchal, St. John's Episcopal, Washington, DC 12:10 pm

26 November

Hymn to Matter, John Rose and Don Muro, St. Patrick's Cathedral, New York City
St. Cecilia Mass by Haydn, Amor Artis Chorale and Orchestra; Grace Church, New York City 7:30 pm
 Flor Peeters, National Shrine of the Immaculate Conception, Washington, DC
 Frederick Swann, Central Presbyterian, Massillon, OH
 The Durufflé's, Fountain Street Baptist, Grand Rapids, MI
 Collegium Musicum, Howard M. Brown, director; Bond Chapel, U. of Chicago, Chicago, IL 8:30 pm

27 November

Hymn to Matter, Don Muro and John Rose, Christ Church, Greenwich, CT
 Virgil Fox, Jericho H.S., Jericho, NY
 Procession of Advent Lessons and Motets, All Saints Church, New York City 5 pm

28 November

Gordon Wilson, Cultural Center, New York City 3 pm
Cantata 61 by Bach, Holy Trinity Lutheran, New York City 5 pm
 Alec Wyton, Cathedral of St. John the Divine, New York City 3:30 pm
 Ronald Wyatt, St. Thomas Church, New York City 5:15 pm
 Robert Grogan, St. Pancras Church, Glendale, NY 8 pm
 Wallace M. Coursen, Jr., Christ Episcopal, Glen Ridge, NJ 4 pm

Timothy L. Zimmerman, First United Methodist, Plainfield, NJ 4 pm

Medieval and renaissance music for old instruments, carols for handbells, organ music for Advent and Christmas; First Presbyterian, Orange, NJ 5 pm

Requiem by Brahms, UB Chorus, Schola Cantorum, Buffalo Philharmonic, Melvin Strauss, conductor; Kleinhans Hall, Buffalo, NY 8:30 pm

C. Ralph Mills, Huntington Court United Methodist, Roanoke, VA 7:30 pm

Service of Advent Music, David Lowry, Presbyterian Church, Belmont, NC 11 am

The Durufflé's, Independent Presbyterian, Birmingham, AL

Flor Peeters, St. Mary's Cathedral, Miami, FL

A Little Advent Music by Distler, *Magnificat* by Vaughan Williams, St. Paul's Episcopal, Chattanooga, TN

James L. Higbe, Trinity Episcopal, New Orleans, LA 4 pm

Collegium Musicum, Howard M. Brown, director; Bond Chapel, U. of Chicago, Chicago, IL 8:30 pm

All-Monteverdi Program, Chicago Chamber Choir, George Estevez, director; Bond Chapel, U. of Chicago, Chicago, IL 3 pm

Robert Schuneman, Emmanuel Episcopal, LaGrange, IL

Raymond Quick, Colorado State U., Fort Collins, CO 8 pm

30 November

The Durufflé's, master class, Boston Chapter AGO, MA

Lin Garber, baritone, Trinity Church, New York City 12:45 pm

Bradley Hull, St. Bartholomew's Church, New York City 5:30 pm

Robert Smith, harpsichord, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

Rafael Puyana, harpsichord, Eastman School of Music, Rochester, NY 8:15 pm

Winthrop Chamber Ensemble, David Lowry, harpsichord; Winthrop College, Rock Hill, SC 8 pm

1 December

The Durufflé's, Newtonville Center Congregational, Newtonville Center, MA

Bradley Hull, St. Bartholomew's Church, New York City, 12:10 pm
Flor Peeters, Georgia Southern College, Statesboro, GA

2 December

David J. Hurd, Jr., Trinity Church, New York City 12:45 pm

Flor Peeters, master class, Georgia Southern College, Statesboro, GA

3 December

Karl E. Moyer, Holy Trinity Lutheran, Lancaster, PA 12:25 pm

Lessons and Carols, Emory U., Atlanta, GA 8:15 pm

Joyce Jones, Junior H.S., Fort Madison, IA

4 December

The Durufflé's, workshop, Hartt College of Music, Hartford, CT

Marilyn Mason, master class, Syracuse Chapter AGO, NY 10 am

Lessons and Carols, Emory U., Atlanta, GA 8:15 pm

5 December

The Durufflé's, Center Church, Hartford, CN 4 pm

The Capella Cordina, Yale U., New Haven CT 8:30 pm

Searle Wright, Cultural Center, New York City 3 pm

Paul-Martin Maki, St. Michael's Church, New York City 4 pm

Messiah Pt. I and II by Handel, Marble Collegiate Church, New York City 4 pm

Hodie by Vaughan Williams, Fifth Avenue Presbyterian, New York City 4:30 pm

Charles Wittaker, St. Thomas Church, New York City 5:15 pm

Cantata 70A by Bach, Holy Trinity Lutheran, New York City 5 pm

A Little Advent Music by Distler, Madison Avenue Presbyterian, New York City 9:30 and 11 am

Robert McDonald, Riverside Church, New York City 1:30 pm

Magnificat by Bach, St. Bartholomew's Church, New York City 4 pm

Advent and Christmas Carols, First Presbyterian, Orange, NJ 5 pm

Marilyn Mason, Park Central Presbyterian, Syracuse, NY

Gloria by Poulenc, *St. Nicolas* by Britten, ES College Choir, Pocono Boy Singers, K. Bernard Schade, director; State College, East Stroudsburg, PA

A Little Advent Music by Distler, Emmanuel Church, Hanover, PA 10:30 am

Cherry Rhodes, All Souls Unitarian, Washington, DC

Christmas Carol Service, Huntington Court United Methodist, Roanoke, VA 7:30 pm

Karel Paukert, St. Paul's Cathedral, Pittsburgh, PA

A Feast of Carols and Pudding, Fairmount Presbyterian, Cleveland, OH 4:30 pm

Lessons and Carols, Emory U., Atlanta, GA 5 pm

Ernest Hoffmann, Trinity Episcopal, New Orleans, LA 4 pm

A Little Advent Music by Distler, Lutheran Church of St. Luke, Chicago, IL 4 pm

Messiah by Handel, Rockefeller Chapel, Chicago, IL 3:30 pm

Flor Peeters, St. John's Cathedral, Milwaukee, WI

Frances Shelby Beniams, Robert R. Douglas, Interstake Center, Oakland, CA 4 pm

6 December

Marilyn Mason, master class, Spring Valley, NY 8:30 pm

Richard Heschke, First Presbyterian, Knoxville, TN

7 December

The Durufflé's, St. Joseph's Church, New Bedford, MA 8:30 pm

Jack Krichaf, piano, Trinity Church, New York City 12:45 pm

Pontifical Choir of Paterson Diocese, John Caprio, director; Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

Marilyn Mason, Spring Valley, NY 8:30 pm

David Craighead, Meredith College, Raleigh, NC

Christmas works by Schütz, Collegium Musicum and instruments, Wm. Lemonds, conductor; Emory U., Atlanta, GA 8:15 pm

Donald Beikman, Heinz Mem. Chapel, U. of Pittsburgh, PA 12 noon

Flor Peeters, St. Joan of Arc Church, St. Clair Shores, MI 8:30 pm

Chamber and Concert Choirs, Bruce Hoagland, David A. Wehr, conductors, Eastern Kentucky U., Richmond, KY 8 pm

8 December

Frederick Swann, Second Presbyterian, Carlisle, PA 8:15 pm

9 December

Magnificat by Monteverdi, Trinity Church, New York City 12:45 pm

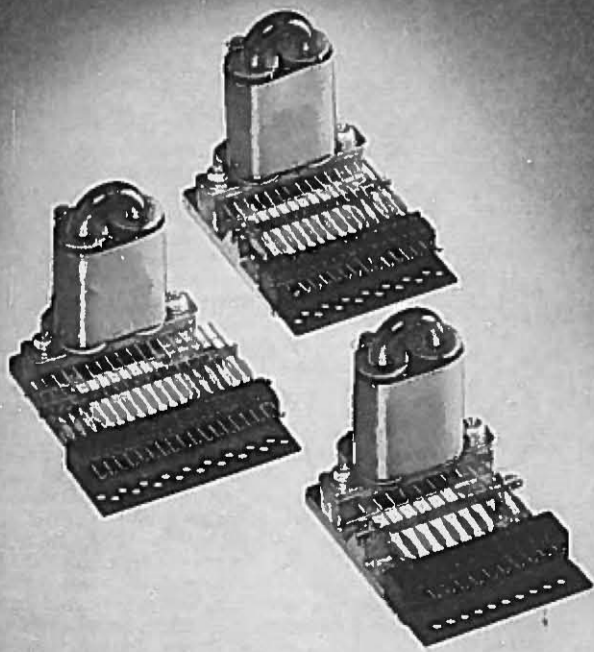
Betty Louise Lumby D·S·M·F·A·G·O

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EDITORIALS

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

Tidbits

Several items are on our editorial minds this month, and none of them seems to fit together in one place or under one subject heading. Therefore we will indulge in a bit of editorial maundering this month, and lump these items under the "pet projects and random thoughts" department, better known as tidbits that don't want to belong elsewhere.

The aftermath of Vatican II's liturgical renewal has left many Roman churches wondering how to handle the music thing in the liturgy. In the quest for congregational participation, and also in the necessary concentration on things liturgical, the quality of music, both choral and congregational has suffered badly. At least it does in the city where we live. One of the curious things that *has not happened* in the Roman churches is a reawakening of interest by big-name professional composers in the music of and for the liturgy. Somehow, most of what we see being published is decidedly inferior and mediocre in quality. There are exceptions, to be sure, but we wonder why composers are either not interested or not being asked to be interested in liturgical music along renewal lines. Is it the fault of the composers or might the problem rest with church authorities? Instead of answering that particular question, we would like to mention a group that is attempting to come to grips with this problem.

The group is called the Composers' Forum for Catholic Worship. Robert Blanchard, the executive director and chairman of the Forum, which was incorporated as a not-for-profit group not too long ago, wrote us a letter which we published earlier in the year. He tells us that the project is moving slowly but surely at present. The purpose of the forum is fourfold: to develop new music for worship by commissioning composers; to furnish a framework whereby liturgists, musicians and experts from other disciplines may work together for the orderly development of music for worship; to test and evaluate the music thus composed; and to seek funds to support the Forum's projects. The Forum is now accepting new members (voting members or participating members) and needs support. We think that this venture is worthy of support. The Forum has a distinguished board of directors made up of Robert I. Blanchard, Theodore Marier, the Rev. Frank A. Schoen, Charles MacGowan (president of Sugar Creek National Bank, Sugar Creek, Mo.), Sister Theophane

Hytrek, the Rev. Columba Kelly, and the Rev. Ralph C. Verdi. If you would like to sink your teeth into a worthy project along these lines, we suggest that you write Mr. Blanchard at Box 8554, Sugar Creek, Mo. 64054.

Back in June we ran an item on the front page announcing the formation of an institute for studies in American music at Brooklyn College. It was a unique kind of project, and one that we think should be pursued much more in this country. Now we have found out about another such project that has been in existence since 1967. It is called the Institute for Studies in American Music, and it is located at the University of Missouri — Kansas City, Mo. It has grown sizeably since its foundation, and it supports a library, bibliographical aids, a symposium, and it has commissioned at least one new work. It supports graduate teaching and research assistantships, a faculty, and many research projects in American music.

Since we feel strongly that Americans ought to be spending more time on their own music than on that of Europe, we are happy to know about this institute which is under the direction of Jack L. Ralston. So, instead of going to Europe to write your next dissertation, why not apply to either Brooklyn College or the University of Missouri — Kansas City, and get involved in the study of American music. By the way, if your research is about organ or church music in America, send it to us when you are finished. We will be glad to see it, for we sometimes tire of printing all those articles about European music.

An interesting item reached our desk this morning. It is an announcement that Susan Wadsworth, founder and director of Young Concert Artists in New York (a management that handles many debut recitals for young artists) is offering all seats for the organization's 11th annual New York Concert Series beginning Nov. 8 at Town Hall in New York at a uniform price of \$1 per concert to series subscribers. She thinks that it is "worth the gamble" of a \$1 ticket to "share the excitement of discovery." So do we, and we hope that she makes it without being hauled off to bankruptcy court.

The blurb on her circulars and posters says, "Would you have paid \$1 to attend the debut of Heifetz, Casals, or Marian Anderson?" Yes, we probably would, but then, no, we probably wouldn't at the current rates. With the current boom in the building of "cultural centers" (whatever that is), the latest rectangle of which has been ceremoniously plopped on the shores of the Potomac, prices for tickets to any "cultural event" have risen almost out of sight for the average Joe in the street. We don't know about you, but we can hardly afford to hear all the concerts in this city. And we hope that Chicago never decides to box all of its "culture" into one of the latest type of centers being built. The price of the ticket will probably go up again if they do. At any rate, it is nice to know that someone wants to take a gamble on lowering the price of a ticket. We might even try to attend some of those debuts the next time we are in New York.

A new book has been written by Englishman Tony Tanner. It is called *City of Words: American Fiction, 1950-1970*. Paul Fussell of Rutgers University, in his Chicago Tribune review of the book, headlined the subject "The fiction of a lunatic age." The idea got us thinking, and it didn't take long to make the jump to "the music of a lunatic age." Mr. Tanner's thesis has, in part, to do with the disaffection registered by contemporary writers with society. One of his more useful ideas

has to do with the American novelist's obsession with "entropy" — the exhaustion potential in any system, the waste, the running down, the "growing disarray" risked by anything organized, and especially anything industrial or post-industrial. In the novels of this period, everything is coming apart beyond definition and grasp.

It occurs to us that this is a perfect description of much of what has happened during the 50's and 60's in church music. From the schools to the churches, across all denominational boards, the "coming apart" of things has caused frustration, despair, and sheer exhaustion in the musician. It seems to us that the American church musician, organist and/or choirmaster, has been forced to deal with this state of affairs, and it seems to be the one mark that has shown through the music of the period, both new music and performances. The exhaustion potential is very great indeed, granted the problems with which the musician today is confronted.

Without getting into a long dissertation here, we would just like to point out that a musician must have time for renewal, thought and reflection, and he must be positively engaged in something which he can see to be creative and constructive. It must be something which does not fall apart. But it also occurs to us here that many musicians, especially those in churches, are running away from the age in the hopes of escaping it completely. That theme is also to be seen in the fiction of the 50's and 60's, and invariably this running away leads to disaster. Lunatic age? Yes, we are convinced of that, but we rather detest the idea of running from it. It is time to "get with it," go about the job of putting things back together again, and hopefully with renewed creative energy. It might be a lunatic age, but we think that *City of Words* is worth your time in reading it. The novel and music do have one thing in common — they both live in our lunatic age.

Organ Music

Elkan-Vogel sends two very different items this month. William Albright's *Chorale Partita on Wer nur den lieben Gott lässt walten* (\$2.00) will probably surprise those familiar with his *Juba and Pneuma*. Written in 1963 at the age of 18, the Partita conveys freshness and inventiveness in a kind of homage to the Baroque spirit. Adriaan Kousemaker's *Koraalboek — Psalmen* (\$4.00), on the other hand, is a set of *vorspiele* for Psalms 21-30 of the Dutch Psalter. Although these little preludes are well-crafted, the effect received is one of conservative timidity.

Organists who have found Oxford's *Easy Modern Organ Music* a useful addition to their libraries since its appearance several years ago will welcome the new *Easy Modern Organ Music — Book 2* (no price listed). Composers represented are Alan Ridout, John Joubert, Robin Orr, P. R. Fricker, John Gardner and Sebastian Forbes, none of whose pieces appeared in Book 1. Ridout's *Processional* reminds us of an elegant slow-motion trampoline. Joubert's *Prelude on Picardy* is sensitively done. Consummate craftsmanship is displayed especially in the pedal motive. We would question only the *ff* level of the climax. Orr's *Elegy* is suitably dismal. Forbes' *Deo Gratias* needs a large organ. The style is a kind of Messiaen-made-easy. On the whole, then, Book 2 is a logical extension of Book 1, both in level of technique required and in style.

Also from Oxford comes Martin Neary's editing of the *Concerto in E-flat*, once attributed to J. S. Bach (\$2.25), a fine edition of a very slight piece. Further from Oxford are re-issues of the *Toccata* (\$2.50) and *Salix* from Percy Whitlock's *Plymouth Suite* (1939).

Theodore Presser sends Fred Bock's *4 Hymns for the Organ* (\$2.00), and an *Arioso* for violin and organ by E. Lovreglio (\$2.85). The latter is a nicely shaped lyrical ABA' piece of moderate technical demands. — WV

Out of the Past

50 years ago, in the Nov., 1921 issue — Bonnet arrived for a transcontinental recital tour, and Dupré announced a forthcoming first appearance in the U.S. at the New York and Philadelphia Wanamaker stores.

Thousands heard Chandler Goldthwaite open the St. Paul municipal auditorium organ.

M. P. Möller returned from an interesting trip to England and the Continent where he visited organ factories and saw many organs.

Robert P. Elliot writes an appreciation of English voicer and organ builder, Carlton C. Michell.

25 years ago, in the Nov., 1946 issue — J. Christopher Marks, organist emeritus of the Church of the Heavenly Rest, New York City, died at the age of 83.

Dupré was the guest of honor at the banquet and recitalist at the opening of the New York City Chapter's 51st year.

F. Arthur Henkel was honored by Christ Episcopal Church, Nashville, Tenn., after serving forty years as organist-choirmaster of the church.

St. Louis Cathedral, Mo., ordered a large 4-manual Kilgen organ.

Ralph A. Harris was appointed organist-choirmaster at Grace Church, Providence, R.I.; Charles H. Finney was appointed to the music faculty at Houghton College, N.Y.; and Paul Allwardt returned from military duty to resume his post at Converse College, Spartanburg, S.C.

10 years ago, in the Nov., 1961 issue—

The 10th International Nuremberg Organ Week was reported in detail by the editor, Frank Cunkle.

Among the appointments announced: John Huston to Temple Emanu-El, New York City; James Vail to the U. of Southern California; Donald F. Jensen to St. Luke's Methodist, Oklahoma City; Leonard Raver to Pennsylvania State U.; Frieda Ann Murphy to Mount Olivet Lutheran, Minneapolis; David Boe to the U. of Georgia; Leo Wirtz to the Church of Our Lady of Mount Carmel, Chicago; Carl Staplin to Evansville College, Ind.; Robert V. Cloutier to Emmanuel Church, Baltimore; and Steve Empson to Queen of Angels Church, Chicago.

Articles included: "A notable Organ in Portugal" by L.A. Esteves Periera, and "Church Music and Sacred Music: Allies or Competitors" by Oskar Söhnngen.

Principles of Organ Playing

Everett J. Hilty, *Principles of Organ Playing*, Boulder, Colo.: Pruett Publishing Co. (P.O. Box 1560), 1971. vi, 162pp. \$7.50.

In a review of C. H. Trevor's *The Oxford Organ Method* in these columns (THE DIAPASON, June, 1971, p. 15) we delved briefly into the problematic matter of technique vs. interpretation. Left unresolved was the question, "Can interpretation be taught via the printed page?" We are pleased to report that strong evidence for an affirmative answer to this question is provided by Dr. Hilty's new *Principles*.

Few will deny the reality of interpretation — a desired mode of expression. Just "playing the notes" becomes, in itself, a kind of interpretation. But the limits of notation in the interpretive process are obvious. Dr. Hilty's approach is one of comparing the *written* aspect with the *played*, or interpretive one. Carried to its logical conclusion in all printed music, this would result in an unsupportably cumbersome procedure, with rests, double-dotting, ties, and other visual paraphernalia. But as an instructive device, to the degree that it is applied here, it is highly successful.

Principles of Organ Playing is designed as a comprehensively progressive method, and many ideas are therefore touched on more than once in the course of study. In addition to expected topics, the following are also treated in detail: types of legato, thumbing, collisions in voice progressions, and accent without dynamic means. An illustrated discussion of the realities of hymn-playing is the best we have seen anywhere.

(Continued next page)

Experienced organists will certainly agree that "One of the most important facets in an organist's training is the playing of hymns. On the face of it hymn playing appears simple, and for this reason it seldom receives the attention it deserves. Actually, playing hymns in a convincing manner which will give a strong rhythmic pulsation and help congregational singing is no small accomplishment . . ."

Principles is printed on heavy paper. Signatures are sewn and glued to a glazed soft cover. A more durable binding, though perhaps desirable, would surely run up the price. We hope that this new method receives the promotion and retail exposure it deserves.

—WV

Record Reviews

Messiaen, Olivier. *Les Corps Glorieux. La Nativité du Seigneur. Messe de la Pentecôte*. Charles Krigbaum playing the Woolsey Hall Organ, Yale University, New Haven, Conn. Lyrachord LLST 7224, 7225, 7226.

These three discs represent a sizeable amount of Messiaen's organ music, and, since Messiaen has recorded these works himself, they are interesting from the interpreter's point of view. Moreover, they are not easily accessible in the U.S., so a set such as this is a very welcome addition to the recorded repertory.

Let us begin by saying that the performances by Mr. Krigbaum are first rate, and that he is scrupulously faithful to the scores. All of the notes are in the right places and the music is approached obviously with a great deal of care and study. Although the Woolsey Hall Skinner organ is far from French in character, it is rich enough in resources to accommodate the works presented here. The organ does impose a very "American" sound on the music.

A comparison with Messiaen's own performances, and continued listening to these three recordings point out their only shortcoming, however. It is a shortcoming which is hard to describe, for it deals with the intangibles that are very much a part of Messiaen's music. This has to do with Messiaen's spirituality, his mysticism, and the affect or aura that is very much a part of his music. Messiaen's mystic ideas, his use of Eastern techniques, his use of sounds from nature (birds), and his theological transcendentalism are involved in the nature of the music. It is for this reason that one notes in his own playing a certain inexact approach to the realization of the notation, the heavy reliance on acoustics and space as part of the overall affect, and the "fantasticness" of a music which transcends the usual and well-known, but yet makes a powerful musical statement. What we are dealing with in this music is more than musical notes, forms, structures, and techniques; we have an involvement of many exterior spiritual, sensual, acoustical and intellectual forces working on the musical performance. It is in this area that, for us, these performances lack. Mr. Krigbaum fails, for us, to come forth with power, mystic spaciousness, reflection, and the sensual freedom which are so necessary to the music. He gets very close to it, but, for reasons of the organ, the room, the recording process itself, or some other of which we are unaware, the performances come just short of being the kind of expression that is to be heard in Messiaen's recordings of the same works. Not that we want a carbon copy of his performance — far from it. But there seems to be a reserve, an intellectual grasp that fails to materialize sensually.

In spite of this however, we recommend these recordings to those who are interested in this music. The jacket notes, somewhat sparse, are written by Mr. Krigbaum, and the technical quality of both recording and pressing is good.

The Biggs Bach Book. E. Power Biggs playing the Flentrop organ at the Busch-Reisinger Museum, Cambridge, Mass., and the Silbermann organ at Arlesheim, Switzerland. Works from the "Little Music Book for Anna Magdalena Bach," the "Little Clavier Book for Wilhelm Friedemann Bach," assorted chorale preludes and transcriptions from cantatas. Columbia M-30539.

E. Power Biggs Plays Bach in the Thomaskirche. Played at the St. Thomas Church, Leipzig in the 1967 organ by Schuke of Potsdam, East Germany. *Toccatina and Fugue in D minor BWV 565, Passacaglia and Fugue in C minor BWV 582, Preludes and Fugues in G major and C major BWV 541, 547*. Columbia KM-30648.

No one person in recent times has done more for the organ world through recordings than E. Power Biggs. The total of his recordings is a voluminous output, always marked with superb engineering, excellent fidelity to the sound of the organ, and performances that are soundly registered, cleanly played and brightly articulated. The amount of "new sounds" that Mr. Biggs has brought to the listener, in terms of the number of good instruments on which he has recorded, is phenomenal, and we have come to respect all this work mightily.

The latest two releases by Mr. Biggs do not fall short of this quality. Musically, there is much that we prefer to be otherwise in the performances, but we have come to respect his interpretations for their consistency and cleanliness. One cannot say that the interpretations here are unsuccessful, for they tell well what Mr. Biggs has to say with his playing of the music. His use of the organs on each record is handled with great care, and his choice of registrations is always satisfying.

The "Biggs Bach Book" (the "BBB") contains many of his favorites, and many smaller, "lighter" works than the recording at St. Thomas. The sound of the three organs is excellent, and the balance is always good. One should not confuse the Schuke firm who built the St. Thomas organ (which sounds really fine on this recording) with the West Berlin firm, Berliner Orgelbauwerkstatt, run by another Schuke.

Columbia must be dragging the bottom of their "gimmicks" barrel to come up with such a ghastly poster of old J.S. which is enclosed as a bonus in the "Biggs Bach Book" recording. This reviewer is going to use the reverse side for some finger painting at home, which we are sure will be more handsome than the poster itself, a gross, "mod," caricature.

Robert Anderson in a Program of 19th-Century Organ Music. Aeolian-Skinner organ, Zumbro Lutheran Church, Rochester, Minn. *Six Fugues on the Name BACH, Schumann; Priere, Franck; Andante sostenuto from Symphonie Gothique, Widor; Variations on America, Ives*. King of Instruments Series, Aeolian-Skinner AS 328.

Robert Anderson in a Program of 18th-Century Organ Music. Aeolian-Skinner organ, Zumbro Lutheran Church, Rochester, Minn. *Batalla Imperial, Cabanilles; Fuga in fa minore, Seger; A Versas and Canzona in G minor, Zipoli; Voluntary XIII in G, Greene; Fantasie and Fugue in C minor, C.P.E. Bach; Suite in D, Dandrieu; An Wasserflüssen Babylon BWV 653b, Ricercar à 6 from Musical Offering BWV 1079, Bach*. King of Instruments Series, Aeolian-Skinner AS-329.

The two latest releases in the series by Robert Anderson on the Zumbro Lutheran organ in Rochester far surpass the technical quality of the first set released a few months back. This is probably because the heating and air-conditioning system (which is typically modern — loud) was turned off for the recordings, and further because all of the seat pads were removed from the nave of the church, thus enhancing the sound with a much livelier presence than was evident in the older recording. As before, the sound of the organ is excellent, albeit a bit bitey for the English and French music. But we must rejoice that Aeolian-Skinner is actually building such an organ, and that they have met with such success as these recordings indicate.

Some of the music on these two discs comes off very well under Mr. Anderson's performances, particularly the Ives variations, the C.P.E. Bach fantasy and fugue, and the very early works. There is sparkle, humor, a joyous freedom, and a sense that he enjoys this particular organ for these works, and indeed enjoys playing the works themselves. The Dandrieu Suite does less well. It is made up of most of the first "Magnificat" suite in D major, and finishes with two pieces from the end of the second suite in the same key. He does all the right conventions thoughtfully

and carefully, but there is not quite enough freedom, dance — call it "élan" — in the performance for our taste. There is a sense that he enjoys playing this music less than completely. We would question the registrations used in the Zipoli pieces, which sound very germanic, and the Greene voluntary sounds a bit aggressive, not quite like the subtle sounds of early English organs. Most of all, the Romantic works lack gravity, depth and spaciousness in the recordings. This is partially due to the small room, and partially due to the fact that there isn't a great amount of heavy foundation stops at the 16' and 8' pitches in the manuals. Particularly in the Schumann fugues, the pedal sounds weak, and the tempi are a bit fast for our taste. These are minor weaknesses, however, in an otherwise excellent set of recordings, and we would hope that we will continue to hear more from Mr. Anderson on this fine organ. As in the first release, very fine program notes by Dr. Herbert Turentine of the Southern Methodist University faculty are included with the recordings.

The Organs of Fifth Avenue Presbyterian Church, New York, played by Richard Bouchett on the Austin 1961 main organ and the Austin 1970 chapel organ. *Prelude and Fugue in G BWV 541, Bach; Meditation from Suite Méditative, Langlais; Wie schön leuchtet, Buxtehude; Dieu parmi nous, Messiaen; Fanfare, Jackson; Carillon, Sowerby; Impromptu, Vierne; Chorale in B minor, Franck*. Mirrosonic CS-7232.

A very different organ sound and tonal ideal comes across on this recording of two Austin organs. Unlike the germanic type of instrument on all of the preceding recordings, these organs sound distinctly English and much more akin to 19th century English organs of the type that Schultze and Harrison built. There is weightiness to the ensemble, reliance on reeds and reed choruses to brighten the full-organ ensemble to brilliant points, a gravity to the pedal at the 16' pitch, varieties of color at the 8' pitch, and, in the large organ at least, a massive amount of volume to the full organ. The organs sound better in the romantic and modern impressionistic pieces than in the baroque music, and Richard Bouchett seems to feel more at ease with what the organs do best.

The Bach and Buxtehude pieces are somewhat straight-forward and square, competently performed, but rhythmically unyielding and slightly stiff. Not all of the counterpoint is clear in spite of the clean playing; particularly the pedal lines are somewhat muddled. The Jackson piece shows off the large Tuba Magna (at 16', 8', and 4' pitches), and Mr. Bouchett handles the Langlais Sowerby, and Vierne pieces well with fine use of rubato and a good sense for tonal color. But he truly comes fully alive with the Franck piece and produces as fine a performance as one could wish, given the organ and the acoustic (neither of which are absolutely perfect for Franck from a stylistic point of view). Mr. Bouchett treats the music with a great deal of rhythmic freedom and rubato. This has the advantage of bringing the detail and lyrical qualities of the piece into fine relief, but it has the disadvantage of taking some of the clarity away from the classic form and structure of the piece as a whole. Never does he use this freedom to excess, however, and we find his performance convincing and very satisfying, in balance and proportion, and stylistically close to the spirit of the music.

Our review copy of the record had a bad bubble on the first band, and there seemed to be some surface noise, although not an inordinate amount. The level seemed to be very low (as low as some of the European records we receive), for we had to boost the volume considerably to get a natural sound. Brief notes and stoplists of the organs are given on the jacket, and the jacket cover has a marvelous color photograph of the main organ case.

Handel's Messiah, Tenor Part. Choral Aide Records, Whippany, N.J. RC-484.

The jacket blurb for this record states, "Choral Aide is a recording of a selection from the choral literature with your part — soprano, alto, tenor, or bass — made louder, and the other voices and accompaniment in the background. Simply listen, with or without

the printed music, and learn your part quickly." That's about it in a nutshell. The accompaniment and "other parts" are on one channel, and "your part" is on the other. You can adjust "other parts" or "your part" by fiddling with your volume controls to your own satisfaction. The jacket also makes some other exaggerated claims about this record as a teaching device for any idiot who can't sing (our words, not their's), and there are others with other parts made into your parts, and many other great choral masterpieces given the same treatment. In short, this is a music-minus-one type of record with the minus one made so loud that even our deaf grandmother could have no trouble picking up the part after 40 hearings. The voices on the record are not very satisfying; it is totally a rote method, it is unmusical at best, and we can't seem to find any way in which this record is going to teach people who can't sing in the first place how to sing well, some of the most difficult music in the choral literature. We have visions of some church choir divided into four sections, sopranos, altos, tenors, and basses all in a different room with their respective record playing their part loudly. The janitor ought to get the piece in perspective through the return air ducts into his cubby hole in the furnace room.

—RS

New Choral Music

Buxtehude, Dietrich. *Magnificat*. Ed. Daniel Pinkham, SSATB and organ or five-part strings and continuo. C. F. Peters 66288, 75¢. String parts available separately.

Here is another of the medium-large (short cantata size) pieces in a fine edition for the performing parish choir. Mr. Pinkham has done a good job arranging the string parts for organ use, and still distinguishing between them apart from the continuo parts. Both Latin and English texts are given, and the printing is extraordinarily clean and clear. The piece is divided by verses with a ritornello preceding "Magnificat" and the Gloria. It is possible that, in the absence of a full five-part string ensemble, two violins and continuo could be used, although it will thin out the texture somewhat. It is straight-forward, with some verses set in duo between certain voices. These could be done with soloists. It is a useful piece in the traditional repertory.

Billings, William. *The Angel's Carol*, SATBB, 66332, 50¢. *Bethlehem*, SAATB, 66335, 50¢. *The Bird*, SATBB, 50¢. *Chester*, SATB, 66334, 50¢. *David's Lamentation*, SATBB, 66336, 50¢. *Fare You Well My Friends*, SATB, 66337. *I Heard A Great Voice*, SAATBB, 66338. *Lamentation Over Boston*, SATB, 66339, 80¢. *Modern Music*, SATB, 66340, 80¢. *Peace Be On Earth*, SATB, 66341, 90¢. *Two Easter Anthems*, SATB, 66342, 60¢. Ed. Oliver Daniel, C. F. Peters.

Oliver Daniel has brought forth a finely done edition of various pieces gleaned from Billings' *New England Psalm Singer* of 1770, and the *Singing Master's Assistant* of 1778. Although not all of these pieces will be adequate for use in the church service because of Billings' use of topical material from revolutionary times, and the inclusion of some secular texts in the series, we would recommend all of these pieces to the choirmaster. Mr. Daniel gives us good notes in the preface, covering important historical background, a bit about Billings' life, and the style of his music. There are also some important performance notes for singers. The editing is carefully done, and the printing and layout is clear. A review of the whole series will serve to enlighten the choirmaster as to just what Billings' music is all about. Besides, all of the pieces are full of fun for the musician.

In keeping with the practice used by Billings and his followers, the location of the "air" is clearly marked in all of the pieces, and the editor is careful to tell us where it was located in the original. Thus, these editions, closely followed, will bring the music closer to the sound that is expected from the music, for the "air" was doubled by sopranos and tenors. This is a much different choral texture than the usual four-part texture heard in performances

(Continued, page 16)

with the "air" in the soprano only or tenor only. Furthermore, Billings' instruction that "two or three are enough to sing a solo well" and "it should be sung as soft as an echo" cannot be emphasized enough in these days of loud bellowing in choral performances.

Directors and singers alike will have fun with all this music, and some will be amazed at the "modernity" of Billings' music. His disregard of the rules of traditional harmony, and his experimentation with dissonance (particularly in Jargon — a noteworthy piece) presages Ives by a hundred years, but is something akin to the spirit of Ives and his music. It will also be fun because it is well within the grasp of the amateur choir to do this music well. We are thankful to the editor and the publisher for bringing forth these pieces.

Pinkham, Daniel. *Grace Is Poured Abroad*. SATB, optional organ, C. F. Peters 66297, 30¢.

Pinkham, Daniel. *Two Motets* for soprano or tenor, flute and guitar, E.C. Schirmer 131, 90¢. *Man, That Is Born of a Woman* for mezzo-soprano and guitar, E.C. Schirmer 143A, \$1.25. *Letters from Saint Paul* for high voice and organ or piano, E.C. Schirmer 142, \$2.50.

The latest pieces by Daniel Pinkham display quite a progression in his style. The Psalm-motet for chorus is much in the style of his earlier works, tonal and harmonically key-centered. The sounds produced by the texture are rich, even though the material is spare and economical (as is usual for Pinkham). Each main phrase cadences on a full rich chord made up of traditional triads, the harmony is distinguished by movement of parallel sixths in the tenor and bass which is later joined with the alto voice, leaving the soprano to carry melody over the harmony after starting in dialogue with the alto. The piece is in ABA form, with a return to the opening section after the middle section. It is a fine little piece, quietly expressive, and one that can be learned easily by an amateur choir capable of decent pitch retention and careful vocal work.

The *Two Motets* for soprano, flute and guitar are quite different than the preceding, however. Mr. Pinkham is working in an atonal idiom in these pieces, even though they are not in serial form. The first motet is on the text from St. John, "Non vos relinquamus orphanos" (I will not leave you comfortless). It is basically a "bicinium" with the flute on one melody and the guitar doubling the soprano. Such doubling adds a piquant quality to the song which moves quietly. The melodic germ started in the flute is taken up in augmentation in the voice and guitar part. The piece ends with a splendid "alleluia" in a rising melodic line in imitative counterpoint between the two parts. The second song, "Te lucis ante terminum" (Before the ending of the day), divides all of the parts, with the guitar providing a sort of two-part harmonic accompaniment to the voice and flute, who imitate each other. The text is the familiar office hymn for Compline. *Man, That Is Born of a Woman* is a text taken from the Book of Common Prayer, and the piece is made up of three short songs. In all of them, the guitar provides a melodic counterpoint to the rather abstract voice part, punctuating the song with a chord at the end. We view these pieces as welcome additions to the solo song repertory. They are fresh, carefully worked out, expressive without exaggerating, and they are solidly constructed on texts that are useful within the church service. In view of the plethora of works of mediocre quality printed each year in the solo song (sacred) category, these works will be welcome and used by church musicians. One word of warning is in order, however. A good soprano soloist will be needed in all of them, one who has a clear concept of rhythm and a good sense of pitch perception. Given this, the pieces will be rewarding in performance.

Letters from St. Paul is a cycle of six songs. Unlike the preceding, the organ accompaniment gives much more help (in terms of pitch location) to the voice part, often doubling the part, and it provides a harmonic accompaniment for the song. They are more tonal than the preceding, with triadic chords at major cadence points (usually at the end of the song) and a tonal center

is more apparent for the listener. The texts are drawn from Paul's letters, probably some of his best short statements of advice to the Christian community. Again, the structure and material is tightly organized, and we find the songs to have exquisite expressive possibilities, providing that a good singer is at hand for the performance.

In summary, the latest of Mr. Pinkham's offerings are useful, and certainly very fresh additions to the repertory. We hope that he never slackens his pace of composition, for we have come to expect something new and good every year from his pen. In this day, when good composers are frequently disinterested in the church and its music, we are grateful for Mr. Pinkham's consistent output. And we look for more in the future. —RS

NUNC DIMITTIS



ALBERT J. STROHM

Albert J. Strohm, for many years active as an organist-choirmaster in the Chicago area, died Oct. 1 in Colorado Springs, Colo., at the age of 83.

Born in Evansville, Indiana in 1888, Mr. Strohm was a graduate of Northwestern University and he did postgraduate work in New York City. He had been organist of a church in Evansville, before moving to Chicago to become organist and choirmaster of St. Paul's Church, Beverly Hills. Later, he became organist and choirmaster of St. Paul's Episcopal Church by the Lake, Chicago, a post which he held for over 50 years. During his tenure at St. Paul's-by-the-Lake, over 1500 boys were trained in his choirs.

Mr. Strohm was the composer of a hymn included in *The Hymnal*, and he was music editor for the translation from German to English of the hymnal of the Christian Apostolic Church. He was also an active member and an officer of the Chicago Choirmaster's Association.

Mr. Strohm was the author of an article, "A Brief History of the Boy Choir Movement in Chicago," in the April, 1969 issue of *THE DIAPASON*.

HOLLOWAY COMPLETES NINE SMALL ORGANS

The E. H. Holloway Corp., Indianapolis, Indiana, has announced the completion of several small organs, all of them located in Indiana churches. They are: First Christian Church, Florida, Indiana, 13 ranks; Bethel Presbyterian Church, Knightstown, Ind., 12 ranks; Wabash Ave. Presbyterian Church, Crawfordville, Ind., 24 ranks; First Christian Church, Greenfield, Ind., 20 ranks; First United Methodist Church, Shelbyville, Ind., 27 ranks; Trinity United Methodist Church, Lapel, Ind., 9 ranks; Prentice Presbyterian Church, Indianapolis, Ind., 21 ranks; First United Methodist Church, Cambridge, Ind., 12 ranks; and Christ United Methodist Church, Hammond, Ind., 18 ranks. All of the organs are 2-manual and pedal instruments.

D. G. RHODEN was awarded the degree of Doctor of Philosophy in music from the School of Music, Florida State University, at the summer graduation ceremonies. The title of his dissertation was "Community-Related Boy Choirs in the U.S." Dr. Rhoden also holds the BA degree in music from the U. of South Carolina, and the MSM degree from the school of music of the Southern Baptist Theological Seminary, Louisville, Ky.

NEWS OF CHAPTERS AND ORGAN GROUPS

Central Arizona Chapter AGO, Phoenix
... held its first meeting of the season in Phoenix at St. Agnes Catholic Church (no date given). Newcomers were welcomed at a "Punch hour", and, following dinner, Dr. Macon Delevan, head of the music department at Grand Canyon College, gave a short presentation on choral blend. Sub-dean Gordon McMillian gave a humorous outline of the highlights of his recent trip to the Holy Land. The climax of the evening was a recital by the host organist, David Boyum. Future recitalists for the Chapter will include David N. Johnson, Virgil Fox, and Claire Coci. — Marjorie Haas

So. Arizona Chapter AGO, Tucson
... met Sept. 14 at the home of Flossie McCoy. Gratitude was expressed by faculty members of the U. of Arizona for the Chapter's part in co-sponsoring a workshop by Austin Lovelace last June. Programs for this season were outlined at the meeting. The following were elected officers: Dr. Roy Johnson, dean; Ron Kuykendall, sub-dean; the Rev. Richard Babcock, secretary; Russell Baughman, treasurer; Dorothy Burke, registrar; V. Louise Patterson, historian-librarian; Denise Weber, auditor; and Charles Burgess, Martha Cox, Roy Duran, Mary Zua Kamp, executive committee members. — Dorothy Burke

Los Angeles Chapter AGO, Calif.
... resumed activity for the new season with an organ crawl on Sept. 11 which took members to St. Vincent's Church, Wilshire Boulevard Temple, and St. Sophia's. The Oct. 4 meeting at the Riviera United Methodist Church, Redondo Beach, featured a recital by William Beck. — Bob Mitchell

Pasadena Chapter AGO, Calif.
A touch of the sublime (*Missa Pange Lingua* by Josquin des Prez) and the ridiculous ("A Song to Celia", "The Nun", "Fill the Glass", "The Life of a Beau", and other "home songs" gleaned from various Baroque magazines), ably executed by Ed Low's Neighborhood Chorus and the ancient instruments of the Camerata Musicale, provided a fitting "Goodbye to Neighborhood Church," Pasadena's oldest, and a victim of progress — the Los Angeles freeway system. (No date of meeting given.) — Richard W. Slater

Redwood Empire Chapter AGO, Calif.
... held the Sept. (?) meeting at the home of dean Helen Pendleton in Sonoma, California. After a pot-luck dinner, a panel of ministers answered questions submitted to them by members of the Chapter concerning musical problems of the church. As the ministers represented various denominations and the members expressed both the conservative and the liberal views in church music, the discussions were stimulating and lively. — Charla B. Brunton

San Diego Chapter AGO, Calif.
... held its annual swimming party and pot-luck supper for the Sept (?) meeting at Ann Goodman's home. Diane Carnes presented a slide lecture on the Hawaii convention. Officers for the coming year are: Bob Slusser, dean; Donald Shanks, sub-dean; Isabel Tinkham, registrar; and Diane Carnes, treasurer. — Susan Blakely

District of Columbia Chapter AGO
... presented Marie-Madeleine and Maurice Duruflé in a seminar-workshop on Oct. 2 at Christ Church, Georgetown. The session consisted of discussion and performances of the music of Duruflé and Franck, the *Requiem* by Duruflé, and reminiscences of Vierne and Tournemire. The Duruflés were heard in recital the following evening, and the *Requiem* was sung by the parish choir of Christ Church under the direction of M. Duruflé and accompanied by Mme. Duruflé. — G. Dale Cornor

St. Joseph Valley Chapter AGO, Ind.
... elected the following officers for the year: Arthur P. Lawrence, dean; Mrs. Thomas Miranda, sub-dean; Mrs. B. H. Neitzel, secretary; Helen Petersen, treasurer; Mrs. Gene W. Flora W. Flora, registrar; Mrs. Carroll Hyde, Jr., social chairman; and Bruce Gustafson and Albert Schnaible, new board members. — Arthur P. Lawrence

Ottumwa Chapter AGO, Iowa
... toured organ installations at four churches for the Sept. (?) meeting. Demonstration of the quality of the organ, the mechanism of other organs or the value of proper location of the organ to promote smooth performance of the service was given by the organist of each church. — Ernestine Swanson

Rangor Chapter AGO, Me.
... met for a program of piano, organ, instrumental and vocal music at St. Mark's Church on Oct. 4. Mrs. Louise Cooper, the Augusta Area String Ensemble, violinists Elderie Roussel and Julius Sussman, Ronald Schofield, Iris Van Soy, Fred Thorpe, and Mrs. Jay Plimpton played works by Buxtehude, Franck, Corelli, Mozart, Handel, Bach, and Soler. The piano used was Chickering Company's No. 7 made in 1823, and was loaned by Joseph Newell of Augusta. Regional chairman Fred S. Thorpe arranged the program which followed an excellent dinner. — Richard J. Snare

Montgomery County Chapter AGO, Md.
... held the first meeting of the new season at Christ Congregational Church, Silver Spring, Md., on Sept. 20. "The New Music in Church" brought to the Chapter by Mr. Haig Mardirosoian, a DMA candidate at Catholic U., answered practical questions and gave some insight into the most recent art forms and electronic music. Mr. Mardirosoian, a composer, dealt in laymen's terms with the sophisticated world of electronics so that members gained a desire to look further into the possibilities of using "the new music of the Church." — Thomas A. Bast

Saint Louis Chapter AGO, Mo.
... held its first meeting of the season on Sept. 27 at the Ethical Society with Mrs. Fern Kelly as hostess. Dr. Thomas Harmon, university organist at UCLA gave a workshop on baroque and contemporary music. — Henry Glass, Jr.

New Hampshire Chapter AGO
Recent activities included a dinner-workshop (no date given) on "Authenticity of Registration" at St. George's Episcopal Church, Durham. Host organist, Miss Nesta Williams, played the demonstration pieces which covered the period from Cabezon to Messiaen. Robert K. Hale, builder of the organ, gave the discourse.

On Aug. (?) Chapter members enjoyed a picnic-outing, and a do-it-yourself, impromptu organ concert at the country home of Mr. Graham Down, West Epping. A 21-rank, 1882 Alexander Mills tracker organ is installed in a hall especially built to house the fine old organ. — Robert Hale

Metropolitan New Jersey Chapter AGO
... held its first meeting at the Morrow Memorial Methodist Church, Maplewood on Sept. 13, and got off to a "zinging" start with the brilliant and vibrant violin playing of Maria Neglia, sister of the Chapter's sub-dean. She was born in Trieste and began her concert career at the age of 5; she has done concert work here and in Europe, and has played command performances at the White House. The group was held spellbound by her technique and obvious love of music as she played her 1640 Amati violin in a varied and interesting program. — Phyllis Van Nest

New York City Chapter AGO, N.Y.
... sent 550 questionnaires to members this summer, of which 179 were returned, seeking information and giving each member a voice in the planning of the Chapter's activities.

About 300 members and around 90 guests attended the Sept. 27 reception and meeting which was held to introduce members to prospective members of the Chapter.

No Chapter sponsored recitals are being sponsored this year because of the plethora of recitals already being held in New York City, but the "AGO Times" published by the Chapter will list recitals for the area, and it will be published three times during the year.

The membership committee, Richard Bouchett, chairman, reports that a major drive has begun to enlist new members. The first phase has been directed toward musicians in Roman Catholic churches and musicians in the churches of Harlem, two groups that are the least represented in the Chapter membership. The second phase will be to contact all musicians of Manhattan churches who are not now Guild members.

Richard Westenberg, the immediate past-dean, spent a great deal of time and effort during the summer as chairman of an ad hoc committee of the Chapter to negotiate a special pay scale with the Local 802 musician's union for use when instrumentalists are engaged for church concerts. (Their use for church services may still be negotiated with the instrumentalists themselves.) The fee for rehearsals: \$8.50 per hour (minimum 2½ hour call). Fee for performance: rated to seating capacity of church; a. Up to 600 — \$38, b. 601-1000 — \$40; c. Over 1000 — \$42. In addition, \$2.00 per player must be paid to the union for welfare and pension funds. Cartages (for instruments such as string bass and harp) must also be paid.

Chautauqua Chapter AGO, N.Y.
... sponsored the Children's Community Chorus of the Niagara Frontier, under the direction of Mrs. Lillian Sandbloom Wilder, at the First Lutheran Church, Jamestown (no date given). Mrs. Wilder played the first movement of Guilmant's Sonata 3, and the choir of about 50 children sang works by Mozart and Schubert, as well as show tunes, spirituals, and some patriotic selections. — Darlyne E. Swanson

Canton Chapter AGO, Ohio
... held its first meeting of the season on Oct. 27 at First United Church of Christ. A pre-dinner recital of Italian baroque music was played by John Thomas, organist of the church. The evening program was a survey of service music presented by members Thomasine Sirofchuck, Molly Young, William Kaiser, and Anne Elsass. Dean Arthur Linstrom reported that the Ohio Valley Regional Convention held in Canton was a success and that it arrived in the black in the amount of \$11,000 above expenditures.

The Oct. 4 meeting was a joint meeting with the Akron Chapter with Dr. Warren Berryman of Baldwin Wallace College presenting a lecture-recital. Anton Heiler was presented by the Chapter at Christ United Presbyterian Church on Oct. 12 — David C. Bower

Cincinnati Chapter AGO, Ohio
 . . . presented John Campbell, assistant professor of organ and church music and university organist at Hardin-Simmons U., Abilene, Texas, in recital following a dinner meeting at the College Hill Presbyterian Church on Oct. 3. — Ruby Stephens

Cleveland Chapter AGO, Ohio
 . . . presented a concert of solos, duets, trios and quartets suitable for church services at Lakewood United Methodist Church Sept. 13 by organist John Christian, flutist Thomas Kruggel, soprano Margaret Eaves, contralto Gloria Kelley, tenor David Kesler, and baritone Harold Brandes. — Wilma Salisbury

Oklahoma City Chapter AGO, Okla.
 . . . held an October (?) dinner meeting at Messiah Lutheran Church at which time dean Ansley Fleming and Fred Haley summarized the regional convention and sub-dean Gail Burch discussed plans for the coming season. A most interesting and well-performed recital was played by new member Barbara Gary. Playing several contemporary works, she handled the registration possibilities of the Schantz organ imaginatively and effectively. — Elizabeth M. Banks

Lehigh Valley Chapter AGO, Pa.
 . . . met Sept. (?) at St. Timothy's Lutheran Church, Allentown, Pa. Dean Robert Cutler presented the past dean's pin to Mrs. Jean Hay for completion of a year's service as Chapter dean. Mr. Paul Abels spoke on avant-garde, multi-media worship in music. Everyone present was involved in a demonstration to show how music can be shaped around an experience. Mr. Abels is a Methodist clergyman, and presently director of sacred choral activities, Galaxy Music Corp. The following are new officers: Robert Cutler, dean; Marguerite Kompass, sub-dean; Ruth E. Wagner, secretary; Jean H. Hay, treasurer; and Karl H. Fenstermaker, registrar. — Karl H. Fenstermaker

Pittsburgh Chapter AGO, Penna.
 . . . held a dinner meeting Sept. 27 at Trinity Cathedral, Pittsburgh, followed by an organ recital by Marilyn Keiser.
 A lecture recital on American music was given by Russell Wichman on Oct. 25 at the Brentwood Presbyterian Church. Host organist for the meeting was Ann Labounsky Steele. — Mary C. Hardy

Franklin Chapter AGO, Tenn.
 . . . discussed "Previewing Christmas Music" at the Sept. (?) meeting held at the First Presbyterian Church, Greeneville, Tenn. Music appropriate for the following groups was discussed: junior choir, Lynn Nichols; senior high school choir, Bill Choate; senior choir, Robert LaPella; and organ music, Mary Ellen Cowles. — Rose S. Slonaker

Lubbock Chapter AGO, Texas
 . . . held its annual guild service, a choral evensong and sermon, at St. Stephen's Episcopal Church (no date given). The choirs of St. Stephen's and St. Luke's Methodist Church were under the direction of Dr. Judson Maynard and Phillip Higginbotham, and the organist was Dr. Jerry Brainard. The service featured a new work for antiphonal choirs, "O Gracious Light", by Dr. Maynard. — Donald E. Smith

Lynchburg Chapter AGO, Va.
 . . . held the final meeting of last season on May (?) at Centenary United Methodist Church. Following election of officers, host organist Roger Cole demonstrated the recently installed Schlicker organ to the members.

The first meeting of the new season, held on Sept. 28, featured regional chairman Nancy Phillips in a discussion of ways and means for growth in interest, enthusiasm, and membership of the Chapter, and for closer liaison between the local chapters and headquarters. — Eunice Leebrick

Richmond Chapter AGO, Va.
 . . . met (no date given) at Trinity Lutheran Church for a clergy-musician event for its first fall meeting. The Rev. Horace F. Allen, director of music and worship, United Presbyterian Church USA, was the guest speaker. — Mary Jane McIntosh

Roanoke Chapter AGO, Va.
 . . . opened the fall season with a bang (literally) when a program of excerpts from "Jesus Christ Superstar" and other examples of religious rock music was presented (no date given). Dr. John Diercks, head of the music department at Hollins College, introduced the program which was played and sung by "Sterling LTD", a local group of high school and college musicians. The newly elected officers are: Richard Cummins, dean; James Leland, sub-dean; Verle Witmer, recorder; Jean Traylor, secretary; and James Ware, treasurer. — Jean Traylor

NEAL CAMPBELL, an 18-year-old pupil of William Watkins, was named winner of the A.G.O. regional competition held in Baltimore, Maryland, June 21. He received a prize of \$300 and became eligible to enter the national competition to be held in Dallas, Texas, in 1972.

HOMER WHITFORD, president of the Waltham, Mass. Musical Club and organist of the First Church, Chestnut Hill, Mass., was presented by the Boston Chapter AGO in a radio broadcast on station WCRB, Waltham early in the fall.

From Bach to Béjart in Belgium

By Larry Palmer

Belgium has become increasingly well-known to the organ and harpsichord world because of the importance of the triennial competitions in Bruges; these events have been detailed in THE DIAPASON, and we understand that, in several cases, we have influenced various of our readers to participate. We would like to call attention this month to some of the outstanding musical happenings which followed the International Harpsichord Week in Bruges this past summer, in the hope that we can stimulate our readers to sample more of Belgium's fine offerings in future summers.

A week of concerts centered about the works of Johann Sebastian Bach followed the harpsichord week in Bruges. Our tired ears were, nevertheless, delighted to hear a program of Bach *Concerti* on Sunday evening, August 8. Isolde Ahlgrimm and Charles Koenig gave a precise and beautiful reading of the *Concerto in C Major* for two harpsichords, BWV 1060. Not so successful was the collaboration of Robert Veyron-Lacroix and Raymond Schrovens in the *Concerto in C minor*, BWV 1062. The tempi were rushed, the second movement cried out for additional ornamentation, and the third movement required a second start.

Framing the *Concerti* were elegant performances of Bach's *B minor Overture* for flute and strings, BWV 1067, and François Couperin's *La Sultane*, sonata for flute, viol, two gambas, and continuo. The Alarius Consort played stylistically and musically, and the wooden flute of Bartold Kuijken was particularly expressive.

Helmuth Rilling and his 60-voice Gächinger Kantorei together with the Bach-Collegium of Stuttgart provided two outstanding evenings in Bruges. On August 9 these forces performed all six of Bach's *Motets* in the St. Gilleskerk. The Kantorei has a glorious choral sound, true and warm; stylistically Rilling favors a rather romantic and subjective approach, with an extreme, but exceptional dynamic control. We prefer the performance practices of a group such as the *Westfälische Kantorei* under Wilhelm Ehmann, but still admit to being impressed and moved by the musicianship of Rilling. How fortunate that Bach's music admits more than one interpretation!

The Church of Saint Walburga, dating from 1643, was a brilliant choice for the Rilling performance of Bach's *B minor Mass*. Even the day seemed to be *B minor* in Bruges, but no dullness crept into the performance, and no rain could dampen the festive spirits of the overflow audience. Tempi were fast, but the music remained clear, a tribute to the virtuosic singing abilities of the chorus. Orchestral soloists stood at their places when playing solo passages. Rilling conducted from memory. After the controlled anguish of "Crucifixus," "Et surrexit" was nothing short of spine-tingling.

Between these two choral performances, another artist of international standing, organist Lionel Rogg from Geneva, played an organ recital in the St. Salvator Cathedral. Since we feel that this organ is one of the worst in captivity, we can't blame an artist for the sounds which the instrument produces. We do feel, however, that if Bruges hopes to grow in stature in the organ world, it should replace this undistinguished instrument with a classic organ more suited to the Baroque repertoire which is featured at its festivals. Rogg played beautifully, considering the obstacles he had to overcome. His program (all Bach): *Tocatta and Fugue in D minor* (BWV 565); *Trio Sonata in C minor* (BWV 526); *Prelude and Fugue in B minor* (BWV 544); *Organ Chorales, Nun komm der Heiden Heiland* (599), *Kommst du nun, Jesu?* (650), *Wachet auf* (645); *Tocatta and Fugue in F Major* (540).

Having spent nearly two weeks in Bruges, we left before the final concerts of the Bach-Week; thus we did not hear such offerings as John Blow's *Ode on the Death of Purcell* and the Scarlatti *St. John Passion*; a program by the Col-

legium Aureum; Bach Chamber Music by the Collegium Instrumentale Köln; and the Bach *D Major Overture* together with *Cantata 84* and the *Magnificat*. We do, however, commend the city of Bruges and the Festival director for the fine programming, and we reiterate that the beauty of the city and concert sites makes these two weeks a continual joy to eye as well as to ear.

We took a respite from Bach and Co. by travelling to Amsterdam, where we enjoyed a busman's holiday buying chamber music at that musical emporium of dreams, Saul B. Groen's. (Where else can one spend days looking at piles of music for violin and harpsichord, and then another afternoon with music for two violins and harpsichord, etc.? And, of course, concurrently learn the latest gossip from the harpsichord world; and see the beauty of a green garden just back of the shop?)

After surviving the "dollar crisis" and the crush of the hippie invasion of Amsterdam, it was rather a relief to return to Belgium, far more conservative and far less crowded (cause and effect, we wondered?). This time we journeyed to Ghent, city of flowers, for the opening of its part of the Festival of Flanders. It is a pity, we feel, that so few Americans are in evidence at this festival, for Western Flanders is a particularly felicitous place for the English-speaking visitor. The British have come here for years "on holiday" and English customs are understood, appreciated, and (at least seemingly) welcomed. There is a surplus of English tea rooms and English pubs, and a rousing international program of fine artistic events.

Ghent's was the pilot project for the whole Festival of Flanders, for it was started in 1952 through the efforts of Dr. Jan Briers. Ghent now has the largest number of presentations in the Festival lineup — and this year's opening program was typical of the calibre of artists invited to participate. Maurice Béjart's *Ballet of the 20th-Century* with the participation of ballet's biggest superstar, Rudolf Nureyev, as guest artist.

Béjart's fine troupe, home-based in Brussels, could be seen rehearsing and exercising as soon as one entered the 19th-century Opera House. Thus, with the ballet master's call to order the gap between rehearsal and performance was almost imperceptibly bridged, and the opening ballet, "Choreographic Offering" to an amalgam of jazz improvisation with J. S. Bach's "Musical Offering" led the audience backstage into the dancer's world. It was a clever and effective combining of casual and traditional, Baroque and bebop.

One of the most effective artistic experiences that we have ever witnessed in any medium — this is our verdict on the *pas de deux* which Béjart has created for Nureyev and the star dancer of his own troupe, Paolo Bortoluzzi to Mahler's *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer). The deceptive simplicity of the choreography, the absence of scenery, the use of simple practice-style costumes, reminds us of the essential sparseness of material found in the best harpsichord music — the prevalence of 2-voice writing in Bach and Scarlatti, for example.

Nureyev's already-legendary ability to suspend his leaps in air, as he did at the line "Ich hab' ein glühend Messer . . ." was breathtaking — a true agogic accent in space. The effect of this ballet and of Mahler's music is one of overpowering poignancy.

With the "Bach Sonata" we returned to the world of the harpsichord; the fifth Sonata for Violin and Harpsichord (in the recording by Suk and Ruzicková) was choreographed for Suzanne Farrell and Jorge Donn. It was elegantly danced, and yet one noticed here the difference between the charismatic greatness of Nureyev and more ordinary virtuosity. Greatness is a recognizable, if undefinable, quality.

And thus we were impressed with this outstanding performance in a charming city. Friends whom we came to know in Bruges invited us hospitably, and we spent charming evenings talking of Scarlatti. THE DIAPASON was royally

treated as a member of the international press corps. We would cite press secretary Laurens de Keyzer's phone call to Brussels to Béjart's secretary when we asked which recording of the Bach *Sonata* had been used for the music to the ballet as an example of the courtesy with which we were treated.

We recommend that others sample the delicacies of Belgium — artistic as well as gastronomic (how we love to return to *tomates aux crevettes* and sweet pancakes) — and we further recommend that harpsichordists sample not only their own interests but other artistic fields, as well.

Belgium ranked highest on our summer schedule, although we could also report an outstanding performance of Richard Strauss' *Schweigsame Frau* (The Silent Woman) in Munich (here may well be Strauss' first use of the harpsichord in opera) and a bruising bout with an over-large crowd in trying to see the Dürer exhibit in Nuremberg, which led us to leave the madding crowd and wander, unmolested, through the outstanding collection of early instruments at the *Germanisches Museum*. We will only give mention to these, however, for we hope to write a full report on this important collection following a return to Germany early in 1972. Meanwhile, memories of Bruges, Bach, Béjart, and ballet, the great B's of summer, will sustain us through a busy season.



Off The Soundboard

Myrtle Regier played a recital of organ and harpsichord music at Abbey Memorial Chapel, Mount Holyoke College, South Hadley, Mass. on Sept. 26. Her program included four pieces from the *Premier Livre d'Orgue*, de Grigny; *Troisième Ordre*, François Couperin; *Chorale in A minor*, Frank; and *Alleluia serens* and *Transports de Joie* from *Suite l'Ascension* by Messiaen.

A recital of works based on chorales associated with hymn texts written by Charles Wesley or translated or adapted from other poets' hymns by John Wesley was played on organ and harpsichord by R. Cochrane Penick at Lois Perkins Chapel, Southwestern University, Georgetown, Texas, on Sept. 16. The program included works by Vaughan Williams, Zachau, Walcha, Walther, Buxtehude, Edmondson, Bach, Penick, Willan and Mendelssohn. The works were arranged in order according to their use in the church year.

Arthur P. Lawrence of the faculty of Notre Dame University, Indiana, was harpsichordist for a performance of J. S. Bach's *Cantata 202*, "Weichet nur, betrübte Schatten" at Western Michigan University in Kalamazoo. The date was Sept. 29, and the instrument was a 2-manual French style harpsichord by E. O. Witt of Three Rivers, Michigan.

Larry Palmer and the Dallas Musica da Camera gave this group's first performance of the season on Oct. 7 in Caruth Auditorium, Southern Methodist U., Dallas, Texas. The program consisted of *Pages from the Notebook of Anna Magdalena Bach* and the *Trio Sonata* from Bach's *Musical Offering*. Dr. Palmer also opened SMU's fall series of concerts, "The Romantic Impulse," by performing Friedemann Bach's *Polonaises in E-flat minor and E-flat major* and C.P.E. Bach's *Fantasia in C* (No. 2 from the 1786 collection) on the University's Schuetze harpsichord.

Igor Kipnis's memorial to Thurston Dart may be found on page 90 of the Sept., 1971 issue of Stereo Review.

Features and news for these pages should be sent to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas, 75222.

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

Barry Waterlow, Victoria, BC — St. Andrew's Church, Trail, BC Sept. 2: Processional, Mathias; Ballade, Richard I; Fugue in G minor BWV 578, Toccata and Fugue in D minor BWV 532, Bach; Sonata 5, Mendelssohn; Toccata del secondo tono, Gabrieli; Ave Maris Stella, Willan; Solemn Melody, Davies; Humoresque, Yon; Prelude, Fugue and Variation, Franck; Silvester's Soliloquy, Cabena; Paean, Waterlow; Sortie, Dubois.

Ralph S. Holland, Austin, MN — St. Olaf Lutheran, Austin Sept. 19: A mighty fortress, Kitzel; Concerto in A minor, Vivaldi-Bach; Saviour of the heathen come, O whither shall I flee, Bach; Come sweetest death, Bach-Fox; Deck thyself my soul, Brahms; Intermezzo opus 59, Rezer; Thou are the rock, Mulet; From Greenland's Icy Mountains, Holland; Prelude and Fugue in G minor, Dupré.

Frederick Burgomaster, Buffalo, NY — St. Paul's Cathedral, Buffalo Sept. 17: Fantasia and Fugue in C minor BWV 537, Bach; Matines, Vierne; Benedictus, Mader; Introduction, Passacaglia and Fugue, Wright.

Joy des Georges, Buffalo, NY — St. Paul's Cathedral, Buffalo Sept. 24: Veni Redemptor, Pachelbel; Mit Fried und Freud, O wie selig, Willan; O Praise the Lord, The sun shall be no more thy light, Greene; Fantaisie in C, Franck. Assisted by Patricia Oreskovic, soprano.

William D. Wilkins, Fort Hays, KS — Fort Hays State College Sept. 16: Prelude and Fugue in E minor, Bruhns; Now Savior of the nations come BWV 661 and 659, Bach; Partita on Now Savior of the Nations come, Distler; Canon in B minor and B major, Sketch in F minor, Schumann; Variations on America, Ives; Chorale Prelude 1, Sessions; Pastorale and Toccata for Organ, Miller.

Charles Huddleston Heaton, St. Louis, MO — Second Presbyterian, St. Louis Oct. 3: Prelude and Fugue in C BWV 531, Trio Sonata 6 in G, Bach; Thou Man of Grief, Read; The Fourth of July, Hewitt; Prelude and Fugal Dance, Litaize; Prelude and Fugue in F minor, Dupré; Final in B-flat, Franck.

Vernon Wolcott, Bowling Green, OH — Bowling Green State U. Sept. 29: Prelude and Fugue in C minor BWV 546, Bach; Prière, Franck; Les yeux dans les roues, Soixante-quatre durées from Livre d'Orgue, Messiaen; Messe pour les couvents (complete), Couperin.

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Cherry Rhodes, New York — Fountain Street Church, Grand Rapids, MI Sept. 19: Prelude and Fugue in A minor BWV 543, All glory be to God on high BWV 662, Bach; Prelude and Fugue on BACH, Liszt; Livre d'Orgue, du Mage; Saga IV Leonardo, Saga VI Icarus, Guillou (Premiere).

Donald Spies, Evanston, IL — Christian Science Society, Ripon, WI Sept. 18: Valet will ich dir geben, Vom Himmel hoch, Bach; Bergamasca, Frescobaldi; Psalm 24, Noardt; 18 Variations, Guillou; Songs of the Nativity, La Montaine. Assisted by Douglas Morris, baritone.

Edward H. Prescott, Bangor, ME — St. John's Episcopal, Bangor Sept. 20: Fantasia and Fugue in G minor, Bach; Sarabande and Fughetta, Couperin; Noel, Daquin; Sonata 6, Mendelssohn; Baroque Suite, Young; Ein feste Burg, Abide O dearest Jesus, Peeters; Finale from Symphony 1, Vierne.

Steven Thurston Nelson, Richmond, VA — Sacred Heart Cathedral, Richmond Sept. 24: Prelude and Fugue in G minor, Buxtehude; Variations on Bergamasca, Sweelinck; Herr Gott nun schluss, Wo soll ich fliehen hin, Prelude and Fugue in A minor, Bach; Chaconne in G minor, L. Couperin; Basses et dessus de trompette, Clérambault; Le Banquet Celeste, Messiaen; Te Deum, Langlais. Bruton Parish Church, Williamsburg, VA Oct. 3: same Sweelinck, Bach, Clérambault, and Messiaen.

Antone Godding, Oklahoma City, OK — Oklahoma City U. Sept. 12: Prelude and Fugue in E-flat, Saint-Saëns; Three Noels, Dandrieu; Prelude and Fugue in E minor, Bach; Verset pour la fête de la dédicace, Messiaen; Sonata on the 94th Psalm, Reubke.

James David Christie, Oberlin, OH — St. Paul's Lutheran, La Crosse, WI Aug. 29: Variations on Ach du feiner Reiter, Scheidt; Trio Sonata 4 in E minor BWV 528; Liebster Jesu BWV 731, Fantasia and Fugue in G minor BWV 542, Bach; Chorale in B minor, Franck; Choral Cisterciens, Ballade en mode phrygien, Berceuse sur deux notes qui cornent, Litanies, Albin.

Jerry Jewett Field Jr., Richmond, VA — Sacred Heart Cathedral, Richmond Oct. 17: Prelude in D minor, Partita on Was Gott tut, Pachelbel; O Mensch bewein, Christ lag in Todesbanden, Ich ruf zu dir, Bach; Cortège et Litanie, Dupré.

Walter Blodgett, Cleveland, OH — Cleveland Museum of Art Oct. 25: Four Chorale Preludes, Passacaglia and Fugue in C minor, Bach; Magnificat en sol mineur, Dandrieu; Clair de Lune, Hymne au soleil, Vierne; Hommage à Frescobaldi, Thème et variations, Langlais; Tu es Petra, Mulet.

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Anton Heiller, Vienna, Austria — Memorial Chapel, Harvard U., Cambridge, MA Oct 5: Prelude and Fugue in G, Trio Sonata 5, Toccata and Fugue in D minor, Passacaglia and Fugue in C minor, Chorale Preludes from the Claverübung, all by Bach.

Stanley E. Saxton, Saratoga Springs, NY — Round Lake Auditorium, Round Lake, NY Aug. 22: Allegro from Concerto 4, Dupuis; Pastorale Sonata in F, Scarlatti; Toccata from Symphony 4, Adagio and Finale from Symphony 2, Widor; Church Suite, Saxton; Jesus comforts the women of Jerusalem, Prelude and Fugue in G minor, Dupré.

Norman Cascioppo, Seattle, WA — Plymouth Congregational, Seattle Sept. 13: Prelude in E minor BWV 548, Allein Gott in der Höh BWV 676, Fugue in E minor BWV 548, Bach; Deuxième Fantaisie, Alain; Choral in E, Franck.

Ernest Bernstien, New York, NY — St. Patrick's Cathedral, New York City Sept. 5: Carillon de Westminster, Vierne; Suite opus 5, Durufle; Cortege et Litanie, Dupré; Greensleeves, Purvis; Sun Dance, Bernstien.

Dan S. Locklair, New York, NY — Westminster Presbyterian, Charlotte, NC Aug. 29: Prelude and Fugue on BACH, Liszt; Benedictus from Parish Mass, Couperin; Fantasia and Fugue in G minor BWV 542, Bach; Fantasy in A, Franck; Prelude and Fugue in G minor, Dupré.

Jack L. Noble, Vermillion, SD — Blue Cloud Abbey, Marvin, SD Sept. 11: Fanfare, Proulx; Prelude and Fugue in E-flat, Ach bleib bei uns, Bach; Toccata, Moreaux; Andante and Variations K 616, Mozart; Chorale in A minor, Franck; Chant de paix, Langlais; Les Bergers, Desseins éternels, Messiaen; Prelude and Fugue on ALAIN, Durufle.

Calvin Hampton, New York, NY — Calvary Episcopal, New York City July 4, 11, and 18: Passacaglia in C minor, Kyrie Gott Heiliger Geist, Toccata and Fugue in D minor, Wacht auf, Meine Seele erhebt den Herren, Ach bleib bei uns, Liebster Jesu, In dir ist Freude, all by Bach. Calvary Church Aug. 1, 15, 22 and 29: Chorale in B minor, Pastorale, Piece Heroique, Priere, Final, all by Franck. Cathedral of St. John the Divine, New York City Aug. 8: Mass for the Poor, Satie; God Plays Hide and Seek, Hampton; Pictures at an Exhibition, Moussorgsky-Hampton.

Paul Lindsay Thomas, Dallas, TX — St. Michael and All Angels Church, Dallas Oct. 3: Fantasia chromatica, Sweelinck; Partita on Was Gott tut, Pachelbel; Trio Sonata 5, Bach; Fantasy K 594, Mozart; Prelude in C, Bruckner; Scherzo from Symphony 2, Vierne; Variations on Aberystwyth, Thomas.

Henry T. Abley, Saskatoon, Sask. — Westminster United Church, Regina, Sask. Sept. 19: Toccata and Fugue in D minor, Pachelbel; A London Suite, Stanley; Aria da Chiesa, Muffat; Prelude and Fugue in C minor BWV 546, Herzlich thut mich verlangen, Triple Fugue in E-flat BWV 552, Bach; Thema met Variaties, Andriessen; Aria, Peeters; Joie et Clarté des Corps Glorieux, Messiaen; Air and Gavotte, Wesley; Chorale in A minor, Franck.

Joanne Cornutt, Stillwater, OK — Oklahoma State U., Stillwater Sept. 12: Sonata 3 in A, Mendelssohn; Thou O world with beauty teeming, Praise God from Whom all blessings flow, Kauffmann; Concerto 13 in F, Handel; Three Lovely Things There Be, Buxtehude; Variations on Holy Holy Holy, Post. Assisted by Donna Gunsaulus, oboist, Sunny Van Eaton, soprano, and instrumentalists.

Wallace M. Courzen, Jr., Glen Ridge, NJ — Christ Episcopal, Glen Ridge Sept. 26: Prelude and Fugue in A, Wir glauben, Ach bleib bei uns, Nun komm der Heiden Heiland, Little Fugue in G minor, Bach; Sonata 3 in A minor, Schroeder; Prelude, Fugue and Variation, Franck; Partita on Verleih uns Frieden, Ahrens.

Douglas Ian Duncan, San Diego, CA — Spreckels Pavilion, San Diego Sept. 6: Trumpet Voluntary, Purcell; Toccata and Pastorale, Pachelbel; Rigaudon, Campra; Four Compositions, Thiman. Sept. 13: Prelude and Fugue in E minor, Bruhns; Jesu meine Freude, Fanfare Fugue in C, Bach; Prelude and Fugue in C minor, Bruckner; Solemn Melody, Davies; Greensleeves, Vaughan Williams; Brother James' Air, Darke; Four Dubious Conceits, Purvis; Rhapsody on King's Lynn, Coleman.

Timothy L. Zimmerman, Plainfield, NJ — RLDS Auditorium, Independence, MO Oct. 10: Sonata on Tone 1, Lidon; Prelude and Fugue in E minor (wedge), Bach; Prelude and Fugue on ALAIN, Durufle; Fantasia and Fugue on Ad nos, Liszt.

Robert Triplett, Mount Vernon, IA — Carleton College, Northfield, MN Oct. 3; Cornell College, Mt. Vernon, IA Oct. 12: Introduction and Passacaglia in D minor, Reger; Gigue Fugue, Partita on Sei gegrüßet, Bach; Trois Danses, Alain; Pastorale, Fricker; Vision of Christ-Phoenix, Williamson.

Lester Berenbroick, Madison, NJ — The Presbyterian Church of Madison Oct. 31: Prelude and Fugue in A, Selby; Concerto in B minor, Walthier; Nun bitten wir, Buxtehude; Prelude and Fugue in B minor, Bach; Voluntary in G, Walond; Suite Medievale, Langlais; Air Tendre, Lully; Sketch in F, Schumann; Toccata on Thou art the Rock, Mulet.

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Vance Harper Jones, Chapel Hill, NC — St. Peter's Episcopal Aug. 29: Organ Hymn, Piutti; Allegro from Suite for a Mechanical Organ, Beethoven; Prelude and Fugue in D minor, Bach; Eucharistic Hymn, Walter; Dix, Peeters; Manna, Purvis; St. Anne, Lowenberg; Hosanna; from Jesus Christ Superstar, Webber; Toccata from Symphony 5, Widor.

John G. Marberry, Birmingham, AL — Judson College, Marion, AL Nov. 8: Diferencias sobre La Pavana Italiana, Cabezon; Danza Alta, La Torre; Fuga in G minor, Oxinagas; Fantasia primo tono, Santa Maria; Emperor's Fanfare, Soler; Batalla Imperial, Cabanilles.

Wilbur Russell, San Anselmo, CA — First Methodist, Mill Valley, CA Sept. 26: The Emperor's Fanfare, Andante-muetto from Concerto in G, Soler; Adagio in B-flat for flute, violin and organ, 6 Pieces for a Musical Clock, C.P.E. Bach; Prelude and Fugue in E minor, Brahms; Two Romances for Flute, Schumann; Aria, Peeters; Two Interludes for violin, flute and organ, Ibert; Fugue on BACH, Krebs; Sonata for Flute in C, Rejoice beloved Christians, Before Thy throne I now appear, Toccata in F, Bach. Assisted by Clive Hawthorne, flutist and Stephen Golden, violinist.

Donald E. Clawson, Cincinnati, OH — Bethany Lutheran, Erie, PA Sept. 26: 9 Gloria couplets, Offertoire sur les grands jeux from Mass for the Convents, Couperin; Sonatina, Sowerby; Versets on Nous chanterons pour toi, Berlioz; Sonata 2 in C, Mendelssohn; Angelus, Dupré; Prelude and Fugue in A minor, Buxtehude; Improvisation to the memory of Marcel Dupré, Clawson.

James Moezer, Lawrence, KS — U. of Kansas, Lawrence Sept. 19: Prelude and Fugue in G BWV 541, Prelude and Fugue in E-flat BWV 522, Bach; Adagio and Allegro for Mechanical Clock Organ K 594, Mozart; Premier and Deuxieme Fantaisie, Ballade en mode phrygien, Postlude pour l'Office de Complies, Litanies, first North American performance of Messe modale, Alain. Assisted by Inci Basarir-Paige, soprano, Maribeth Kirchoff, mezzo soprano and John Boulton, flutist.

Carl Staplin, Des Moines, IA — U. of Kansas, Lawrence Sept. 21: Clavierübung, Part 3, Bach.

Marilyn Keiser — Trinity Cathedral, Pittsburgh, PA Sept. 27: Fanfare on Psalm 81, 1-3 Cook; 2 settings O Sacred Head, Stout and Brahms; Prelude for Organ and Tape, Richard Stewart; Choral and Variations on Veni Creator, Duruffé; Kyrie Gott Heiliger Geist, Diess sind die heiligen zehn Gebot, Christ unser Herr zum Jordan kam, Bach; Alleluys, Preston; Adagio and Final from Symphony 3, Vienne.

Lee Dettra, Sharon, PA — First Presbyterian, Sharon Oct. 10: Mendelssohn's 1840 recital of works by Bach as reported by Schumann: Prelude and Fugue in E-flat, Deck thyself my soul with gladness, Prelude and Fugue in A minor, Passacaglia and Fugue in C minor, Pastorale in F, Toccata in F.

Linda Clark, New York, NY — St. Mary's Abbey, Morristown, NJ Sept. 19: Prelude and Fugue in A minor, Buxtehude; Voluntary in D, Boyce; Elevation-Tierce en taille from Messe pour les convents, Couperin; Concerto 4, Handel; Revelations, Pinkham; Partita on Sei gegrüßet, Prelude and Fugue in C, Bach. Chamber orchestra conducted by Roy Horton.

Heinz Arnold, Columbia, MO — First Presbyterian, Columbia Sept. 26: Toccata and Fugue in D minor BWV 538, O Lamm Gottes unschuldig BWV 656, Bach; Psalm 121, Psalm 136, Zimmermann; Sinfonia 3, Berlinkski; Choral in F, Fête, Langlais.

Roy Kehl, Evanston, IL — Washington Cathedral, Washington, DC Sept. 5: Scherzo opus 65-10, Reger; Adagio from Symphony 6, Widor; Phantoms from Fantasy Pieces Suite III opus 54, Vienne; Pastorale, Franck; Improvisations on Pleading Saviour, Foundation, and Amazing Grace, Kehl. St. John's Episcopal, Washington, DC Sept. 8: Elevation opus 32-1, Prelude and Fugue in G minor opus 7-3, Dupré; Fugues 1, 2, 11, 13 and 15 from Art of Fugue, Bach.

Klaus-Christhart Kratzenstein, Houston, TX — Ulu Cathedral, West Germany June 19; Constance Cathedral, West Germany July 28; Veurne, Belgium July 30: Suite du second ton, Guilin; Fantaisie and Fugue in B-flat, Böely; Sonata in F, Scheibe; Canzonetta in D, Werckmeister; Toccata and Fugue in F, Bach; Sonata in A, Mendelssohn; Kol Nidre, Berlinkski; Five Contrasts, Edgar A. Arro.

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Organ Recitals

Thomas Foster, Buffalo, NY — St. Paul's Cathedral, Buffalo Oct. 1: Grand Choeur Dialogue, Gigout; Lamento, Dupré; Allegro vivace from Symphony 5, Widor.

Lee Kohlenberg, Jr., Sewickly, Pa. — St. Stephen's Episcopal, Sewickly Sept. 26: Prelude and Fugue in E-flat BWV 552, Bach; Adagio K 594, Mozart; Vorspiel und 3 Orgelchoräle über O Haupt voll Blut und Wunden, Pepping; Introduction and Passacaglia in D minor, Reger; Transports de joie, Messiaen; Chorale in B minor, Franck; Offertoire from Messe pour les Paroisses, Couperin; Prelude and Fugue in G minor, Dupré.

Wilbur Held, Columbus, OH — First Presbyterian, Wilkes-Barre, PA Oct. 11: Voluntary 29, Stanley; Sonata de primo tono, Lidon; Partita on Our Father in heaven, Bender; Prelude and Fugue in G BWV 541, Bach; Fantasy in A, Franck; Roulade, Near; 2 American Folk Hymns, Woods; Toccata, Sowerby.

Myron Leet, Wilkes-Barre, PA — First Presbyterian, Wilkes-Barre Oct. 3: Trio Sonata in F, Telemann; Sonata 5 in F, Handel; Andante in F K 616, Mozart; Allegro in G, Beethoven; A Fugal Concerto for Flute and Oboe opus 40-2, Holst; Praise we our God, Pepping; Fairest Lord Jesus, Schroder; Now praise we Christ the Holy One, Lene; The Winter's Passed, Barlow; Trio Sonata in C minor, Quantz. Assisted by Fred Tallakson, flutist and William Weber, oboist.

Ronald Dawson, Nevada, MO — Cottey College Oct. 3: Prelude and Fugue in E minor, Brahms; Partita on What God ordains, Pachelbel; Come Savior of the Gentiles BWV 659, We all believe in One True God BWV 680, Bach; Pavane from Rhythmic Suite, Elmore; Prelude on Brother James' Air, Wright; Homage to Perotin, Roberts.

Richard Enright, Evanston, IL — Northwestern University, Evanston Oct. 5: Plein jeu, Petite fugue sur le chromorne, Dialogue, Tierce en taille, Offertoire from Mass for the Parishes, Couperin; Offertoire (The Feast of All Saints), Charpentier; Choral in A minor, Franck; 2 Preludes on Old Southern Hymns, Read; Sonatine for Pedals Alone, Persichetti; Passacaglia, Sowerby.

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

Wilma Jensen, organist and K. Dean Walker, percussionist — Plymouth Congregational Church, Lawrence, KS Sept. 20: Passacaglia per timpani e organo, Badings; Four Pieces for Marimba and Organ, Roberts; Four Pieces for Organ and Percussion, Ray Luke; Variations sur le theme d'amour, Yvonne Desportes; Calm from Concerto for Marimba and Orchestra, Creston; Variations on the Sunday School Tune Shall We Gather, Virgil Thomson.

Marie-Claire Alain, Paris, France — Colorado State U., Fort Collins, CO Aug. 15: Toccata 11, Muffat; Durch Adams Fall, Buxtehude; Sonata 3 in D minor, Prelude and Fugue in A minor, Bach; Suite du 2ème ton, Clerambault; Variations sur un thème de Janequin, Postlude pour l'Office de Complies, Litanies, Alain.

Rosalind Mohnsen, LeMars, IA — Morningside College, Sioux City, IA Sept. 26: Noël grand jeu et duo, Daquin; Offertoire from l'Office de Noël, Tournemire; Grand Piece Symphonique, Franck; Cortège et Litanie, Dupré; Deux danses à Agni Yavishita, Alain; Epilogue, Langlais; Cantabile and Allegro from Symphony 6, Widor.

George Norman Tucker, Kalamazoo, MI — St. Luke's Episcopal, Kalamazoo Oct. 4: Prelude and Fugue in B minor, Willan; I will rejoice, On the evening of the Ascension of our Lord, Benoit; Prelude on the Kyrie (Missa Marialis), Mackelberghe; Prelude on Down Ampney, Gehring; Prelude on Dir dir Jehovah will ich singen, Karg-Elert.

Joel H. Kuznik, Fort Wayne, IN — Concordia Senior College, Fort Wayne Sept. 19: Fugue in G minor BWV 578, Fantasia in G BWV 572, Fugue a la Gigue BWV 577, Bach; Partita on Our Father Thou in heaven above, Bender; Fantasia and Fugue on BACH, Liszt; Variations on America, Ives; Works for a Flute Clock, Haydn; The Emperor's Fanfare, Soler; Allegro from Symphony 6, Widor.

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Most musicians who are familiar with the name Dudley Buck think of him as a church musician who composed numerous anthems in the late 19th-century musical style of which his *E-flat Te Deum* is typical. Few are aware that at one time during his career Buck was recognized as one of America's greatest composers for his secular large-scale compositions, or that at another time he was one of this country's most successful concert organists.

The scope and influence of Buck's activity as an organist is not particularly well known because he was active as an organist primarily during the first eight or ten years of his 38-year-career in the music profession.

Dudley Buck was born in 1839 in Hartford, Conn., into a family which between 1800 and the present has produced six Dudley Bucks. Two of the six are sometimes confused since they were both musicians: Dudley Buck (1839-1900), the composer, and subject of this article; and his son Dudley Saltonstall Buck (1869-1941), a prominent singer and voice teacher who was active in Chicago. The confusion between the two Bucks was increased because the composer's son dropped his middle name early in his career much to his father's displeasure.

Buck received his first piano lessons when he was 16 years old from a Hartford music teacher, W.J. Babcock. When Buck was 17 he entered Trinity College, Hartford, and while he was a student there he played the organ in St. John's Episcopal Church.

After a year at Trinity, Buck went to Europe where he studied organ with Johann Gottlob Schneider in Leipzig and later in Dresden when Schneider took a court position in that city.



Dudley Buck ca. 1860

Buck returned to Hartford in 1862 and remained there until 1869. He was organist of the North Congregational Church in Hartford and took a number of organ students, among whom was Frederick Grant Gleason.

Buck first began making concert appearances while he was in Hartford. Seven programs exist from two series of organ concerts which Buck gave in 1865-66. The first series of six weekly concerts, which ended Nov. 3, 1866, was presented at the South Congregational Church.

Undoubtedly Buck also performed outside of Hartford since an unidentified clipping from a Boston periodical, probably dated prior to 1867, has the following entry entitled *Amusements This Day and Evening*:

The Great Organ will be played today by Mr. Dudley Buck, Jr., of Hartford—a stranger to Boston musical audiences and to the organ.

Dr. Gallo is a graduate of Catholic University, Washington, D.C. He is a member of the music faculty at Rollins College, Winter Park, Fla.

Dudley Buck — the Organist

By William K. Gallo

CHICAGO & ST. JAMES

In May, 1869, the Personal Column of *The Musical Independent* contained the following: "Mr. Dudley Buck the distinguished organist has come to Chicago to reside," and accordingly, Buck is listed in the Chicago city directory of 1869 as a music composer and organist residing at 39 Cass Street.

In Chicago Buck assumed the position of Organist and Director of Music at St. James Church. According to a contemporary report in *The Musical Independent* (June 1869), "he has a poor organ, but a good salary. His audience is eminently a fashionable and recherché one." Buck did not have a poor organ for long. In 1870 William A. Johnson of Westfield, Mass., built an organ for St. James valued at \$12,000.00, which Buck, through his friendship with Mr. Johnson, was reported to have procured for a cost of \$7,000.00 plus the old organ. The three-manual organ was built to Buck's specifications:

Great Organ	
1. Open diapason, 16 ft; metal	58
2. Open diapason, 8 ft; metal	58
3. Doppel flöte, 8 ft; wood	58
4. Gamba, 8 ft; metal	58
5. Rohr flöte, 8 ft; wood	58
6. Octave, 4 ft; metal	58
7. Hohl flöte, 4 ft; metal	58
8. Mixture, two ranks [12th & 15th]	116
9. Mixture, 5 ranks	240
10. Trumpet, 8 ft; reed	58
11. Clarionet, 4 ft; reed	58
Swell Organ	
12. Bourdon, 16 ft; wood	58
12. Principal, 8 ft; metal	58
14. Stopped diapason, 8 ft; wood	58
15. Salicional, 8 ft; metal	58
16. Quintadena, 8 ft; metal	58
17. Violina, 4 ft; metal	58
18. Octave, 4 ft; metal	58
19. Flauto traverso, 4 ft; wood	58
20. Mixture, 4 ranks	232
21. Tenoroon trumpet, 16 ft; reeds	46
22. Cornopoon, 8 ft; reeds	58
23. Oboe, 8 ft; reeds	58
24. Vox humana, 8 ft; reeds	58
Solo Organ	
25. Keraulophon, 8 ft; metal	58
26. Dulciana, 8 ft; metal	58
27. Melodia, 8 ft; wood	58
28. Flute d'amour, 4 ft; metal	58
29. Piccolo, 2 ft; metal	58
30. Euphone, 16 ft; [free reed]	58
31. Clarionet, 8 ft; reeds	58
Pedale	
32. Principal, 16 ft; wood	30
33. Bourdon, 16 ft; wood	30
34. Contrabass, 16 ft; metal	30
35. Flöte, 8 ft; wood	30
36. Violoncello, 8 ft; metal	40
37. Bombourdon, 16 ft; reeds	30
38. Trombo, 8 ft; reeds	58

Mechanical Appliances

Draw stops — 1. Great to pedals. 2. Swell to pedals. 3. Solo to pedals. 4. Bellows signal. 5. Pedal check.

Pneumatic couplings — [Operated by knobs]. 6. Swell to great. 7. Solo to great. 8. Swell to solo.

Pedals — 9. Reversible pedal to operate coupler No. 1. 10. Tremulant to swell. 11. Great organ forte. 12. Swell organ forte. 13. Solo organ forte. 14. Pedal forte. 15. Swell organ piano. 16. Great organ mezzo forte. [This pedal is double acting in its nature, reducing the great organ to a certain standard, or bringing it up to that standard if it was before below it.] 17. Solo organ piano. 18. Pedal organ piano. 19. Ratchet swell pedal.

The organ with 38 sounding stops was the second largest in Chicago at that time. It was the first in the West to use pneumatically operated pedals.

Buck's ability to obtain a reduction in the price of the organ is not surprising since the organ at St. James was the third Johnson organ which had been built under Buck's supervision.

STUDIO ORGANS OF DUDLEY BUCK

In 1867 when Buck was still in Hartford, he had the Johnson Co. build the

first of two studio organs which he was to own during his life. According to the glowing report in the *Hartford Courant* (July 18, 1867), the organ was "unquestionably superior in its voicing and general appointments to any organ in this city." The organ was placed in a room "which Mr. Buck has had fitted up in his house for the use of his pupils and for private musical parties." The organ was a modest, two-manual instrument built to the following specifications:

Compass of Manuals, CC to A in Alto, 58 notes
Compass of Pedals, CCC to Tenor F, 30 notes.

Great Organ	
Open Diapason	58 pipes
Melodia	58 pipes
Suabe	58 pipes
Mixture [3 ranks]	172 pipes
Clarionet	46 pipes

Swell Organ	
Open Diapason	46 pipes
Salicional	46 pipes
Stopped Diapason, Treble and Bass	58 pipes
Principal	58 pipes
Trumpet, Treble and Bass	58 pipes
Pedal Bourdon	30 pipes
Total number of Pipes, 688	

Mechanical Movements
Great to Swell, Swell to Pedal, Great to Pedal, Pedal Check, Engine, Ratchet Swell Pedal, Three Combination Pedals, Pedal to Leaf Turner*

*A patent leaf-turner, invented by Mr. Clapp, of the firm Clapp and Burdick, of this city, and sold by that firm, is used. This is turned by a pedal, and is quite an ingenious contrivance, capable of being applied to a piano, as well as an organ.



"Music Room of Mr. Dudley Buck, Hartford, Conn., 1868"

A unique feature of the organ at that time was the hydraulically powered blower. The "motor," which ran from water pressure of 12 to 20 pounds per square inch, consisted of a double cylinder with valves that opened under the water pressure and closed and emptied when the cylinder was full. The water supply was regulated by the bellows and shut off when the bellows were full.

The second Johnson organ (Op. 318), which was built for Dudley Buck after he moved to Chicago, was considerably more elaborate than the Hartford organ. Buck's Chicago organ, according to an article in *The Musical Independent* (November, 1869), was built to the following specifications:

Three Manuals, CC to A ³	58 Keys
Pedale, CCC to F	30 Keys

Great Organ	
Pipes	
1. Principal	8 ft., metal 58
2. Gamba	8 ft., metal 58
3. Rohr Flöte	8 ft., wood and metal 58
4. Octave	4 ft., metal 58
5. Mixture	4 ranks, metal 116

6. Mixture	3 ranks, metal 174
7. Trumpet	8 ft., metal 58

Swell Organ	
8. Principal	8 ft., metal 58
9. Salicional	8 ft., metal 58
10. Stop'd Diapason	8 ft., wood 58
11. Violin	4 ft., metal 58
12. Traverso Flute	4 ft., wood 46
13. Oboe	8 ft., metal 58

Solo Organ	
14. Keraulophon	8 ft., metal 58
15. Dulciana	8 ft., metal 58
16. Melodia	8 ft., wood 58
17. Flute Harmonique	4 ft., metal 58
18. Piccolo	2 ft., metal 58
19. Clarionet	8 ft., metal 46

Pedale Organ	
20. Principal	16 ft., wood 30
21. Bourdon	16 ft., wood 30
22. Flöte	8 ft., wood 30

Mechanical Movement

23. Swell to Great.
24. Swell to Solo.
25. Solo to Great.
26. Solo to Great Sub-Octave
27. Swell to Pedale.
28. Great to Pedale.
29. Solo to Pedale.
30. Tremblant.
31. Pedale Check.
32. Engine.

Combination Pedals

1 and 2 act on Great Organ.
3 and 4 act on Solo Organ.
5 and 6 act on Swell Organ
7 acts on Pedale Ventil.
8 acts on Tremblant.
9 acts on Solo to Great Sub-Octave Copula.

Although no pictures of Buck's Chicago organ are available, the article in *The Musical Independent* provides the following description:

The case of the organ is of black walnut to the belt. The central section is arched above the manuals, supporting a pedestal on which is placed a bust of Beethoven. Under the pedestal, and supporting it, is a bracket of beautiful design and exquisite workmanship.

The organ shows no woodwork above the belt, the upper section being composed entirely of pipes. Those composing the central section are made of "spotted metal," and are left in their natural state as to color and appearance. Four different ranks of pipes are shown arising one above another, receding as they rise.

The side sections are beautifully decorated with gold and silver leaf picked out with black, producing a most pleasing effect.

The organ was placed in a small music hall that Buck had built adjacent to his residence in Chicago. The hall was capable of seating about 200 people. Besides the organ the hall contained "one of those lovely upright pianos [Steinway & Sons] now so popular, and Mr. Buck's Musical Library." Buck's library was evidently an extensive one. According to the report of the Chicago correspondent to *Dwight's Journal of Music* (November, 1871), it contained "all of the Bach scores published by the Bach and Handel Society of Leipsic, a great deal of organ music, and complete scores of Beethoven, orchestral, vocal, and chamber, a large assortment of the best German work on theory, Topfer's . . . work on organ building, etc."

RECITALS & REPERTORY

The following program of an organ recital, which Buck presented in his Chicago music hall, Tuesday, Oct. 25, 1870, is typical of the numerous recitals that Buck gave throughout his period of activity as a concert organist:

Grand Prelude in C major	J.S. Bach
Adagio from String Trio [Op. 3]	Beethoven
Sonata in G major [Op. 38]	W. T. Best
Scenes from "Lohengrin"	Wagner
Theme, Variation, and Finale in A-flat	Thiele
Rondo Grazioso	Spohr
Overture to "The Water Carrier"	Cherubini

Nearly all of Buck's recitals began with a composition by Bach or another organ work of unquestioned high quality. The recitals typically included some contemporary organ music by such composers as Best and Buck himself and organ transcriptions of works from other mediums. An orchestral overture, frequently one transcribed by Buck, often concluded the organ recitals. In addition to the original compositions and transcriptions, vocal and instrumental solos accompanied by Buck often made up a portion of the program. The following list of compositions compiled from 15 organ recital programs provides a sample of Buck's organ repertory:

Original Organ Compositions

Bach	Fugue in C minor " in E minor " in A minor " in E-flat [St. Ann's] " in B minor Prelude and Fugue in C major Grand Prelude in C major Grand Prelude in B minor Grand Passacaglia
Batiste, A. (1820-1876)	Offertoire in E major Elevation in A minor Grand Offertoire in F minor, [No. 2] Communion in E minor
Best, W. T. 1826-1897)	Air with Variations Sonata in G major [Op. 38]
Buck, D.	Grand Sonata in E-flat Concert Variations and Fugue on the "Star Spangled Banner" Rondo Caprice Wedding March Idylle "At Evening"
Fink, C. (1831-1911)	Andante from Second Sonata
Handel	Concerto No. 2 in B-flat
Hesse, A. F. (1809-1863)	Introduction, Theme, and Variations in A
Lefebure-Wély, L. (1817-1869)	Grand Offertoire in G
Liszt	Adagio Religioso
Lux, F. (1820-1895)	Concert Fantasia on the Prayer from <i>Freischütz</i>
Mendelssohn	Sonata in A " in B-flat " in C minor
Merkel, G. (1827-1885)	Adagio

Transcriptions

Overtures:	<i>Czar and Carpenter</i> <i>Euryanthe</i> <i>Merry Wives of Windsor</i> <i>Overture in C (Op. 24)</i> <i>Stradella</i> <i>Tannhauser</i> <i>The Water Carrier</i> <i>William Tell</i>	Lortzing Weber Nicolai Mendelssohn Flotow Wagner Cherubini Rossini
Adagio from String Trio (Op. 3)	?	Beethoven
Adagio from the "Nocturne for Wind Instruments"		Spohr
Allegro Marziale		Weber
Andante from the Fifth Symphony		Beethoven
Andante and Variations, (Piano duet)		Richter
Andante from Sonata Pastorale		Beethoven
Bourrée and Double from Second Violin Sonata		Bach
Cornelius March		Mendelssohn
Idylle		Mayer, Ch.
Larghetto from the Ninth Quartet		Mozart
Larghetto from the Second Symphony		Beethoven
March Religieuse		Adam, A.
Pictures from the Orient (2 performers)		
a. Andante Espressivo		Schumann
b. Tempo di Marcia		Spohr
Rondo Grazioso		Wagner
Scenes from "Lohengrin"		Mozart
Sonata in D (2 performers)		Schumann
Spring Song and Romance		Beethoven
Theme and Variations (Op. 8)		Bach
Trio Sonata in C minor (first movement)		Mendelssohn
War March of the Priests from "Athalia"		

Miscellaneous Solos

"Ah! see upon wild billows rolling," from <i>La muette di Portici</i>	Auber
Aria, "Happy Childhood"	Mozart
Ave Maria	Buck
Ave Maria	Cherubini
Battle Song of the Ancient Saxons	Rietz, J.
Bugle Song with Cornet Obligato	Buck
Cavatina from <i>Der Freischütz</i>	Weber
"Cujus Animam," from <i>Stabat Mater</i>	Rossini
Evening Song	Abt
La Serenade	Schubert
The Mountaineer's Song	Gottschalk
Meditation on the first prelude by Bach (Violin and Organ)	Gounod
"O, who can guess my emotion?"	Mendelssohn
"Quoniam tu Solus," First Mass	Haydn

Buck's organ recitals as well as his compositions for organ were enthusiastically received by the musical press. No unfavorable reviews of Buck's programs have come to light, and indeed the majority of reviews praise both his playing and his compositions highly, as the following quotations show:

Mr. Buck's playing was characterized by his usual precision and elegance. . . . Mr. Buck displayed a mastery of organ technique . . . which placed him in the front rank of American organists. (*The Musical Independent*, Aug., 1870)

The performance of the Thiele "Theme, Variations, and Finale in A-flat" was . . . characterized by so great a degree of artistic enthusiasm . . . that what promised to be the most formidable number on the program be-

came a real enjoyment. (*Dwight's Journal of Music*, Nov., 1870)

In marked contrast was the admirable playing of Dudley Buck who gave his charming "Rondo Caprice." . . . The composition itself is of the highest order of organ music, and the execution of the author is as finished as his writing. (*The Musical Independent*, Nov. 1869)

Buck's "Wedding March" [Op. 44] is in spirit essentially orchestral and in point of musicianship better worked than any other organ piece of American manufacture except Buck's "Grand Sonata in E-flat." (*The Musical Independent*, Aug., 1871)

Although the reviews which Buck received clearly showed that his organ recitals gained the approbation of the musical press, the reviews also suggested that the audience did not properly ap-

preciate the recitals. Along with the accolades of the press were the following comments:

The organ selections, as a whole were a little above the apprehension of the audience; yet it is only by hearing such pieces that taste will improve. (*The Musical Independent*, Aug., 1871)

The Mendelssohn Sonata was taken by them the audience in a patient manner worthy of all praise, and we are not without hopes that such music may be loved here, sometime. (*The Musical Independent*, Aug., 1870)

BUCK AS A POPULARIZER & PEDAGOGUE

Buck did not ignore his musically unsophisticated audiences of the Midwest in the 19th century. Through his recitals he consciously aimed to educate his audiences to an appreciation of the organ and its literature. Buck often acquainted his audiences with more significant or unfamiliar compositions in the following manner:

He [Buck] has adopted the very sensible practice of prefacing the more important pieces with a few explanatory remarks, which serve the important purposes of introducing unknown composers, and giving the listeners a clue to the proper standpoint from which to judge unfamiliar works. (*Dwight's Journal of Music*, Nov., 1870)

Buck also sought to create a taste for the organ and its music through including in his programs solos, transcriptions, and original organ works based upon well-known tunes which provided the variety and familiarity necessary to solicit an uninitiated audience's interest. Such programming was evidently successful since a review from *The Musical Independent* (Oct., 1869) of one of Buck's recitals contained the following observations:

The audience were best pleased with the Andante from Beethoven's Sonata [Op. 28], Pastorale and with the Star Spangled Banner [Concert Variations and Fugue on]. This last piece quite awakened the folk from the staid Sunday-like attention they had bestowed upon the former part of the program.

In his article "On the 'Legitimate' in Organ Playing" which appeared in *The Musical Independent* (October, 1869) Buck takes up the question of including transcriptions on programs. Although the article does not issue "a dogmatic opinion," it contains strong arguments which support Buck's practice of using transcriptions on recitals:

"Bach's day was the day of fugues upon the piano, as well as organ. They danced in fugue and reveled in canon; in fact, we have no reason to doubt that, in modern advertising parlance, children cried for it. It is hard for this generation to comprehend the truth of this, and yet there can be no question that the organ never so truly vindicates its claim as King of Instruments as when heard in this style. The progress of the last five years, and the comparative interest felt in organ performances, abundantly prove that this indispensable foundation-school of sound organ playing is attracting more and more attention. But the great improvements and mechanical facilities . . . make it possible to treat our modern organs in many more ways than simply in contrapuntal style. Even the playing of light overtures may find a certain justification in this land, where so much musical missionary work has yet to be done, anything which will give them a taste for the mere tones of so noble an instrument is not to be utterly rejected.

This is the great debatable ground of the strict Legitimists, they who would have nothing played except that originally composed for the organ.

Without giving a dogmatic opinion . . . it may here be said that two things are necessary towards a transcription of this sort which shall be fairly respectable. First: Knowledge how to select an overture . . . i.e., some overtures have a decided choral character, where the effects are produced by harmonics and massing of chords. These may often be given quite satisfactorily upon the organ, but where the effect is distinctly orchestral, . . . the result is very apt to appear ridiculous. The second requisite is as thorough a knowledge of the score as possible, either obtained from a printed copy or from repeated hearings of the work with orchestra.

It is certain that from a true art standpoint an organist should throw his influence towards works originally composed for his instrument. Yet this matter of overture playing not unfrequently serves as a stepping-stone to better things.

The student of to-day can and must learn much of the light, brilliant and joyous side of the organ character in its present modern development, especially now that it has entered the concert room and is not confined exclusively to the church."

(Continued, page 24)



Dudley Buck ca. 1870

Besides acting as a promulgator of organ recitals for the general public, Buck took a great interest in upgrading the quality of organ playing in the United States. The following article by Buck, which appeared in *The Song Journal* (Feb., 1871) and is here abridged to about half its original length, illustrates Buck's concern and suggested solutions for the problems which may be encountered by a church organist who moves from a melodeon (American organ) to a "pipe organ."

HINTS FOR YOUNG ORGANISTS

"In America the first musical interest of which the majority of persons are conscious, is apt to be awakened by Church music and the practice of it. This interest has received a powerful impetus during the last few years, by the introduction of pipe organs into many small churches. . . . The expression 'pipe' organ is here employed because it has come into use in contradistinction to the Melodeon in disguise, entitled by its manufacturers Cabinet Organ. These have been greatly improved of late years, it is true, and are susceptible of many good, and a few charming effects, these latter however, only when used in combination with other instruments. The best use to which Providence has called these instruments — their moral effect so to speak — seems to be in this fact, that as far as their employment in church is concerned, they soon create a sort of musical hunger for something better, which culminates sooner or later in the purchase of a pipe organ.

The number of those who graduate from the Cabinet to the pipe organ . . . is quite large, and increasing, and for such, these informal notes are more especially designed.

And first then, let us note the fallacy often expressed thus: I have never taken any regular organ lessons, but I know the touch because I have a Cabinet organ at home.

Piano practice is worth tenfold more . . . because the modern organ, with its present quick speech and improved mechanism, requires the same high and accurate lifting of the fingers, the same thorough fall of the key struck, as does the piano. — Whereas the touch of the Cabinet organ is, to say the least, *sui generis*, only like itself. . . . The technique of all three instruments mentioned is the same as to scales, arpeggios, etc., and is far more easily and thoroughly learned in the first place upon the piano.

With the many who find themselves called in the absence of an experienced organist to play in church, the question which invariably first arises is this, — what in the world shall I do with my feet? . . . In playing most plain anthems and tunes, play the bass on the pedals, and by the way, not an octave lower than written. . . . The point of this . . . lies in the independence required between feet and fingers, and will be sufficient if persisted in to give a certain command of the pedal key board. . . . Once the pernicious habit of the left hand following the feet, and vice versa having been broken up, the use of both feet measurably gained, the scope of execution is largely increased, so that an expert player may literally cover the same spread of harmony, as two inexperienced performers playing a four hand piece.

One great abuse exists among many otherwise well skilled organists, and that is the too constant use, not of the pedals necessarily, but of the sixteen-feet basses. It greatly heightens the effect if the eight feet tone be occasionally substituted, which may easily be obtained by coupling, even when the separate stop does not exist in the Pedal organ. . . . So gentlemen 'spare your melodious thunders.'

It is all important that a clear idea of the relative pitch of different stops be gained from some instruction book or otherwise. . . . This once thoroughly understood for both manual and pedal organ, the principle of stop combination is at once deduced — viz: that for accompanimental purposes the tone of those stops which are in unison with the human voice should predominate. . . . Should brilliancy be wanted stops speaking an octave higher are to be added, and here it may be said that the art of combination may be taught to the same extent, and no farther, that

the painter teaches his disciples to mix colors."

Specific pedagogical aids were provided by Buck to help inexperienced organists overcome problems related to the two areas discussed in the article, i.e., pedal technique and registration of accompaniment. For pedal technique Buck composed "Eighteen Studies in Pedal Phrasing for the Organ" (Op. 28) and "Six Choral Preludes on Familiar Church Tunes, Designed Primarily as Studies in Pedal Playing" (Op. 49). *The Musical Independent* (Oct., 1871) made the following comment on the publication of the "Six Choral Preludes":

They are written as trios for two manuals and pedale and founded on "Near," "Old Hundred," "Thatcher," "Federal Street," "St. Annes," and "Dundee." [The latter is a musical curiosity the counterpoint being invertible in three ways.] Trios are valuable to organ teachers because of hands and feet independence. Up to now Richter and Merkel were the only trios, and they were on unfamiliar themes.

Buck's pedagogical work which dealt with problems of accompaniment and registration was completed in 1877, six years after he left Chicago. *Illustrations in Choir Accompaniment, with Hints in Registration: A Handbook [provided with marginal notes] for the Use of Organ Students, Organists, and those interested in Church Music*, was, like the pedal studies, popular in Buck's time, and it has continued to be used until a short time ago.

THE FIRE AND BUCK'S DEPARTURE FROM CHICAGO

Buck's departure from Chicago was brought about by the fire of 1871. The fire struck while Buck was on tour and destroyed his home, music hall, and other possessions. According to "Der Freyschuetz," the Chicago correspondent for *Dwight's Journal of Music*, on Wednesday, Oct. 10, 1871, Buck "reached Chicago a poorer man by \$20,000.00."

Der Freyschuetz made the following observation on Dudley Buck's departure from Chicago:

During the three years he has been in this city, he has done more to elevate the tone of the profession than any other man. All the best church organists in the city have taken lessons from him. He had a monopoly in this locality, and in my opinion deserved it.

THE TERMINATION OF BUCK'S CAREER AS AN ORGANIST

Only a short time after Buck had left Chicago, he was established in Boston. Exactly one month to the day after Buck arrived in Chicago to see the fire's destruction, his name was listed as a faculty member of the New England Conservatory of Music, where he taught organ, piano, and harmony. In Boston Buck also accepted a position as organist of St. Paul's Church, now known as the Cathedral Church of St. Paul.

In the spring of 1872, the Boston Music Hall Association, which wanted a person to take artistic as well as mechanical charge of the Great Organ, appointed Dudley Buck to the position of organist to the Association. In that capacity he gave three weekly concerts of an hour's duration, which took place at noon on Wednesday and Saturday and in the evening on Sunday. According to a review in *Dwight's Journal of Music* (Aug., 1872) "he always performs at least one good Prelude and Fugue by Bach, with a large variety of arranged pieces, variations, and improvisations well calculated to unfold the manifold resources of the instrument to curious listeners." Thus Buck continued his practice of presenting quality organ music along with music that was intended to create a taste for the sound of the instrument within his audience.

During the time that he was in Boston, Buck began to do less concert organ playing. In a letter dated Boston, Feb. 10, 1875, to S. P. Warren, one of Buck's colleagues, Buck writes, "for the past year and a half I have been so much occupied in other directions than concert organ-playing that I have wholly dropped my practice." Although Buck served as a church organist and accompanist for notable musical events after 1874, he seldom gave recitals, and his active career as an organist was at an end.

Letters to the Editor

Grand Rapids, Mich., Sept. 4, 1971 —
To the Editor:

. . . I had not planned to involve myself in the controversy over the importation of organs, but your calculation of the duty is incorrect.

The law specifically states that the dutiable price is that price at which the product is freely offered to anyone who wishes to buy the goods for home consumption.

In the case of name brand goods made both here and abroad, it is obvious that the manufacturer will keep total control of his product from raw materials through the erection and tonal finishing in the customer's room. These costs will include materials, labor, overhead, delivery, selling, profit, erection and tonal finishing amongst others such as provision for taxes, insurance, workman's compensation, etc. I know of no name brand firm which will sell an organ on any other basis. Therefore, an imported organ will be dutiable on the complete price at which it would sell (retail) in its country of origin. In the event that the foreign firm would send men over here to do the erection and/or tonal finishing, then such costs are also subject to duty. If any of my competitors is getting around this, I would like to know about it!

The only item on an imported organ which is not subject to duty would be local taxes such as the 11% Mehrwertsteuer in West Germany.

Now, I think that the problem of imports has been greatly exaggerated as to its affect on the USA organ manufacturing. You point out that the total imports in 1970 were \$2,512,000. I would make an educated guess that \$1,250,000 of this were from our distinguished friends in the North. About 1/2 of the balance (\$625,000) would be for components purchased by USA firms which components are not available in the USA. Every USA builder uses these components such as Meidinger blowers since they are just not available here and no one in the USA chooses to build these items which are really in the public domain and could be built here.

The balance of the imports \$625,000 would be finished organs from all of Europe and this is a very small percentage of the \$40,000,000 or so which is the total church consumption of pipe and electronic organs. I don't know the exact totals for pipe organs in the USA, but the imports of completed organs would still be a very small percentage.

I would also point out that the importing of components has made a very viable business in the USA for some small builders of fine USA instruments such as Noack, Fisk, etc. I doubt if these firms could exist without the purchase of parts from Europe. Therefore, this has helped to generate not only good organs over here but has made the organ business more lively and added to its growth.

Also, the duty on components is not 5% or 6% as noted, but ranges from 9% to 17% depending on what it is. To this will have to be added the import surcharge plus the revaluation of the various currencies. In the case of the USA builders who import components, it will add to their costs.

I would offer the opinion that the problem with the USA builders is that they did not see the vision of Walter Holtkamp soon enough. He pointed out the way to go, but only a few builders such as Schlicker (of the major builders) and later Casavant saw the direction in which the organists wanted to proceed. There is no question that after WW2 there was a movement throughout the organists' world that they wanted to return to the classic principles of organ building with slider chests, open toe voicing, low wind pressures, etc. The Europeans, of course, had to start over again, so it was no problem for them to make the drastic changes necessary. Over here, there was not only resistance to change but also huge amounts tied up in tooling for particular actions, people trained to work on only one type of action, lack of understanding of what the changes would have to be, and to some extent, the fact that our architects do not design churches which lend themselves to slider-chest construction.

Now I am a great believer in fair trade (not free trade). While your analysis of the problem with Canada may be correct, yet I feel that if the American's have to pay 15% duty to get an organ into Canada, then the Canadians should pay a 15% duty on organs into the USA. While such reasoning may be impossible across the broad spectrum of international trade, I do think the basic principal is valid where it is possible to apply it.

Finally, I would say that the USA builders are not really being hurt by the importation of organs. They are being hurt by the vices peculiar to our society today which are excessive proliferation of overhead and waste of materials. This is true in governments at all levels, industry at all levels and anyplace one cares to look.

I have been to most of the European organ factories and it never ceases to amaze me at the few non-productive people that they have. There are no hordes of vice presidents, works managers, accountants, engineers, etc. Everyone wears more than one hat. The conservation of materials is also remarkable. I have been in the import business more or less for almost 35 years and have had groups from all over the world visit with me and they are always astounded at what we burn up, throw away, or just plain waste.

Organ building is no different from anything else. When the auto people failed to see that

there was a large market for a compact, old fashioned roomy, cheap to operate car, they lost out to the foreign firms and this is what is happening to the USA organbuilders. It is time that they supplied the market what the market is asking for. Of course, there is always the customer who wants a Rolls Royce, but he is a very small percentage of the market and presents no problem.

Sincerely,

S. H. Dembinsky

Chicago, Ill., Sept. 20, 1971 —
To the Editor:

This is the first opportunity I have had to compliment you on publishing the splendid article of Mr. William J. Conner on "Pipe Sealing in Hook Organs" which appeared in your September issue.

Few people today understand anything about scales and measurements in organ pipes, and the entire article is most enlightening.

I would like to tell about an organ built by E. and G. G. Hook in Chicago about 1872 or 1873, after the big Chicago Fire in 1871, in what was then known as Unity Church, at the corner of No. Dearborn and Whitney Sts., now called Walton Place. The original church was built about 1867 and was one of the noted churches in Chicago. The minister, Dr. Robert Collyer, a nationally known preacher, and the organist was Louis Falk, who was one of the founders of the Chicago Musical College. During the fire, the church was completely gutted, and was rebuilt as soon as possible after the fire.

The organ, a three manual, with forty stops, was installed in the east end of the building, where it remained until 1904, when the building was bought by Medinah Shrine Temple, and the organ was then moved to the balcony in the west end of the building, where it is still located, and is still in excellent condition, and is used almost every week. The building is now the Scottish Rite Cathedral.

Originally it required three men to pump it, later a "direct current" electric motor was installed, and now has a Spencer Orgoblo to do the job.

It was one of the first organs to have pneumatic couplers, and only a few years ago were replaced with new ones. Tonally, it is one of the finest sounding organs anywhere in Chicago, and although it is not as easy to play as an electric action, yet I still enjoy it after 60 years of service.

GREAT

Op. Diapason 16 ft.
Op. Diapason 8 ft.
Dop. Flute 8 ft.
Viol. d. Gamba 8 ft.
Keraulophone 8 ft.
Flute 4 ft.
Octave 4 ft.
Twelfth 2 1/2 ft.
Fifteenth 2 ft.
Mixture III
Trumpet 8 ft.
Acuta V
Tremolo

SWELL (enclosed)

Bourdon Bass 16 ft.
Bourdon Treble 16 ft.
Op. Diap. 8 ft.
Salicional 8 ft.
St. Diapason 8 ft.
Fl. Traverso 4 ft.
Quintadena 8 ft.
Octave 4 ft.
Violin 4 ft.
Flautina 2 ft.
Dolce Cornet III
Vox Humana 8 ft.
Cornopean 8 ft.
Oboe 8 ft.

SOLO

St. Diap. 8 ft.
Salicional 8 ft.
Geig. Prin. 8 ft.
Dolce 4 ft.
Fl. d'Amour 4 ft.
Piccolo 2 ft.
Clarinet 8 ft.
Carillons
Tremolo

PEDAL

Op. Diap. 16 ft.
Bourdon 16 ft.
Violon 16 ft.
Cello 8 ft.
Trombone 16 ft.
Trumpet 8 ft.

Sincerely yours,

C. Gordon Wedertz

Ed. note: Mr. Wedertz is celebrating his 60th year this year as organist of the Scottish Rite Cathedral, Chicago. He is still playing all the services there, as well as at Medinah Temple.

NOEL GOEMANNE has been invited to participate in a liturgical music seminar late this fall in Manilla, Philippines, lecturing on music in the renewed Roman Catholic liturgy. He is also giving recitals at the Manilla Cathedral and at the School of Music of St. Scholastica College, and he is directing the combined choirs in the performance of some of his own works.

ALEXANDER BOGGS RYAN and ROSAMOND ERNST HEARN were the recitalists at the Triennial International Conference of Delta Omicron International Music Fraternity held August 23-27 at Culver Military Academy, Culver, Indiana. Both performances were on the Culver Academy Chapel organ.



Möller Builds for Large Church in the South

In 1928 the First Presbyterian Church, Greensboro, N. C., occupied a new building of cathedral-like proportions with a seating capacity approaching 2000. An old instrument dating to the early years of this century was moved from the previous church to the new and placed in a large chamber literally three stories high and speaking into the side of the chancel. By 1967 the instrument was showing signs of mechanical failure and, more importantly, the instrument, designed for another building and another era, was adjudged to be a progressively greater failure in fulfilling its place in a sophisticated music program.

Accordingly, the church retained Dr. Robert S. Baker, dean of the School of Sacred Music at Union Theological Seminary, New York City, as consultant to advise the church authorities. The new organ, to Dr. Baker's design was completed by the M. P. Möller company in December of 1970, and the inaugural recital was played by Dr. Baker on Feb. 21, 1971. In order to preserve the great architectural beauty of the chancel, it was agreed that whatever was to be done in the chancel should be done within the existing confines of the organ chamber. However, it was determined that fully one-third of the new instrument should be placed in the rear gallery of the church.

The organ in the rear gallery is enclosed in shallow resonating cases with the 16' and 8' Principals in the facade of their respective divisions. There is a 4-manual console in the chancel which controls both chancel and gallery organs, and there is a 2-manual console in the gallery, thus providing for the use of choirs in the gallery and performance of literature requiring two instruments. The capstone of the instrument is a Trompette en Chamade placed directly beneath the rose window utilizing resonators of polished bronze.

The completed instrument includes some 51 stops and 67 ranks, 16 stops and 21 ranks of which are located in the gallery. The "two-organ" plan enabled the builders to approach the voicing of the chancel organ in a gentler, more mellow "English" sound, while being considerably bolder with the gallery organ in a brilliant "North German" sound. The dual location of the instrument necessitated the use of electro-pneumatic action.

A diverse and extensive music program of the church is carried on under the direction of Franklin Pethel, minister of music, who was of valued assistance in the planning of the new instrument.

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture IV 1 1/2 244 pipes
Cymbel III 1/2 ft. 183 pipes
Trompette 8 ft. 73 pipes
Chimes 21 tubes

SWELL

Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Flachflöte 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Octave 2 ft. 61 pipes
Terz 1 3/4 ft. 49 pipes

Quinte 1 1/2 ft. 61 pipes
Plein Jeu IV 1 ft. 244 pipes
Fagott 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Fagott 8 ft. 12 pipes
Fagott 4 ft. 12 pipes
Tremulant

CHOIR

Flauto Dolce 16 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Flauto Dolce 8 ft. 12 pipes
Flauto Dolce Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture III 2 ft. 183 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Untersatz 32 ft. 12 pipes
Principal 16 ft. 32 pipes
Bordun 16 ft. 32 pipes
Quintaten 16 ft. (Great)
Flauto Dolce 16 ft. (Choir)
Octave 8 ft. 12 pipes
Spitzflöte 8 ft. 32 pipes
Flauto Dolce 8 ft. (Choir)
Choral Bass 4 ft. 32 pipes
Spitzflöte 4 ft. 12 pipes
Spitzflöte 2 ft. 12 pipes
Rauschquinte II 2 1/2 ft. 64 pipes
Acuta II 1 1/2 ft. 24 pipes
Cornet IV 32 ft.
Posaune 16 ft. 32 pipes
Fagott 16 ft. (Swell)
Posaune 8 ft. 12 pipes
Krummhorn 4 ft. (Choir)

ANTIPHONAL

Gemshorn 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Gemshorn 8 ft. 12 pipes
Spitzflöte 4 ft. 61 pipes
Weitprincipal 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Mixture IV 1 1/2 ft. 244 pipes
Scharf III 1/2 ft. 183 pipes

ACCOMPANIMENT

Gedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Waldflöte 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Tremulant
Trompette en Chamade 8 ft. 61 pipes

ANTIPHONAL PEDAL

Principal 16 ft. 32 pipes
Gemshorn 16 ft. (Antiphonal)
Gedeckt 16 ft. 12 pipes
Octave 8 ft. 12 pipes
Super Octave 4 ft. 12 pipes



Lionel Rogg Gets New Chamber Organ

Lionel Rogg has recently installed a new chamber organ at his home in Switzerland. The 2-manual and pedal instrument was built by Hans-J. Füglistner, organ builder of Grimisuat/Sion, Switzerland. The 8 ft. wood Gedeckt stands in the front of the case, and the Regale is mounted *en chamade* above the Gedeckt. There are no independent pedal stops, but there are separate couplers to the pedal from the manuals.

MANUAL I

Bordun 8 ft.
Principal 2 ft.

MANUAL II

Regale 8 ft.
Flute à cheminée 4 ft.

HENRY WHIPPLE retired May 1 as minister of music of the First Presbyterian Church, High Point, North Carolina. This date marked the completion of a tenure of 24 years at this church. Mr. and Mrs. Whipple were presented with a 4-week tour of Europe by the congregation in appreciation for their long term of service to the church.



Denver Church Gets New McManis Organ

The McManis Organ Co. has installed a new 2-manual and pedal organ in the Wheat Ridge United Methodist Church of suburban Denver during May of this year. The new instrument, installed in the chancel of the church, is located behind acoustically transparent grille cloth covering the entire end of the room. The Prestant 16 ft. is exposed, its pipes grouped around a large hanging cross on chests mounted behind a curved granite reredos. All of the Great, with the exception of the Principal chorus, is enclosed, and the Swell is enclosed separately. Prof. Everett Jay Hilty, head of the church music and organ department of Colorado University, Boulder, was the consultant to the church, and he played the dedicatory recital on May 23. Robert Penn is organist and choir-master of the church.

GREAT

Rohrflöte 16 ft.
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Dulciana 8 ft. 68 pipes
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 12 pipes
Nazard 2 3/4 ft. 61 pipes
Flageolet 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Mixture IV 1 1/2 ft. 220 pipes
Trumpet 8 ft. (prepared)
Tremolo

SWELL

Gemshorn (tc) 16 ft.
Flute 8 ft. 61 pipes
Gemshorn 8 ft. 68 pipes
Gemshorn Celeste (TC) 8 ft. 56 pipes
Spitzflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Scharf III 3/4 ft. 183 pipes
Krummhorn 16 ft. 12 pipes
Hautbois 8 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Hautbois 4 ft. 12 pipes
Tremolo

PEDAL

Resultant 32 ft.
Prestant 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Gemshorn 16 ft. (prepared)
Prestant 8 ft. 12 pipes
Gedeckt 8 ft. 12 pipes
Gemshorn 8 ft. (Swell)
Octave 4 ft. 12 pipes
Rohrflöte 2 ft. (Great)
Mixture III 2 ft. (prepared)
Cornet 32 ft. 2 pipes
Posaune 16 ft. 12 pipes
Hautbois 8 ft. (Swell)
Hautbois 4 ft. (Swell)
Krummhorn 4 ft. (Swell)

Large Austin 2-Manual to New Jersey Church

The First Congregational Church, Westfield, N.J. has placed an order for a 2-manual Austin organ to be installed in the Spring of 1972. About 1950, the church built a new building and the former 3-manual organ of 1924 was re-installed in the new building. The new organ will be located partly in the existing organ chambers, but with the Pedal and Great choruses arranged in facade on opposite sides of the chancel. The Quintaten, Montre, Prestant, and Fourniture of the Great will be exposed, the remainder enclosed. A 2-manual drawknob console will be installed. The tonal design of the organ was developed by Austin Organs in collaboration with Frederick Swann, consultant to the church, and Nicholas Tino, director of music. Negotiations for Austin were handled by Charles L. Neill, New York representative.

GREAT

Quintaten 16 ft. 61 pipes
Montre 8 ft. 61 pipes
Bourdun 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste (TC) 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
English Horn 8 ft. 61 pipes
Trompette 8 ft. 61 pipes
Chimes

SWELL

Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Mixture II 122 pipes
Sesquialtera II 122 pipes
Trompette 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Chimes

PEDAL

Grand Cornet VI
Contre Basse 16 ft. 32 pipes
Bourdun 16 ft. 12 pipes (Great)
Quintaten 16 ft. (Great)
Rohrflöte 16 ft. 12 pipes (Swell)
Principal 8 ft. 12 pipes
Rohrflöte 8 ft. (Swell)
Choral Bass 4 ft. 32 pipes
Mixture II 1 1/2 ft. 64 pipes
Posaune 16 ft. 12 pipes (Great)
Rohrschalmei 4 ft. (Swell)



Wilton, Conn., Church Gets New Wolff Organ

A new, 2-manual, 23-stop organ built by Hellmuth Wolff, organ builder of Laval, Quebec, Canada, was dedicated Sept. 12 at St. Matthew's Episcopal Church, Wilton, Connecticut. Jack Hennigan, organist of the church, played the opening recital on Sept. 26, and the second recital in a series of eight will be played by Bernard Lagacé on Oct. 24.

The new St. Matthew's Church is part of a building venture with the Wilton Presbyterian Church, and the building complex is designed to serve not only as a worship center, but also for the performing arts. Willis Mills, Jr. is the architect.

The new organ has mechanical key and stop action throughout. Though it is a 2-manual instrument, it has a third coupler manual, thereby making three levels of sound possible independently.

GREAT

Principal 8 ft. 56 pipes
Chimney Flute 8 ft. 56 pipes
Octave 4 ft. 56 pipes
Spire Flute 4 ft. 56 pipes
Nasard 2 3/4 ft. 56 pipes
Flageolet 2 ft. 56 pipes
Tierce 1 3/4 ft. 56 pipes
Mixture IV 224 pipes
Trumpet 8 ft. 56 pipes

POSITIV

Bourdun 8 ft. 56 pipes
Quintadena 8 ft. 56 pipes
Chimney Flute 4 ft. 56 pipes
Principal 2 ft. 56 pipes
Larigot 1 1/2 ft. 56 pipes
Sharp Mixture II-III 138 pipes
Cornet II 68 pipes
Cromorne 8 ft. 56 pipes

PEDAL

Subbass 16 ft. 30 pipes
Principal 8 ft. 30 pipes
Octave 4 ft. 30 pipes
Nashorn 2 ft. 30 pipes
Mixture III 168 pipes
Bassoon 16 ft. 30 pipes
Trumpet 8 ft. (Great)

CLASSIFIED ADVERTISEMENTS

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POSITION WANTED — ORGANIST/Teacher; eight yrs. experience as organist and choirmaster, some school teaching experience, i.e., General Music, Chorus. Excellent references from past and present positions. Good piano background in addition to music degree. Will consider private and parochial schools as well as churches. Address L-6, THE DIAPASON.

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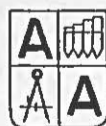
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