

THE DIAPASON

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

Sixtieth Year, No. 2 — Whole No. 710

JANUARY, 1969

Subscriptions \$3.00 a year — 30 cents a copy

Open New Mander Organ in Cambridge Chapel

Marilyn Mason played the opening recital on the new organ in the Chapel of Corpus Christi College, Cambridge University. The organ was dedicated Oct. 19 by the Bishop of Ely.

The construction of an entirely new instrument was made possible by the bequest of the late Aubrey Bateman, six times Mayor of Bath and a former member of the College. Sir John Dykes Bower and Michael Gillingham were responsible for the tonal design; Noel Mander built the instrument, and Stephen Dykes Bower designed the case.

Since the latter half of the 17th century, the college chapel has had organs of varying degrees of suitability, although that first mentioned was taken down in 1742 "after long disuse." The first organ of which details are extant was that built in 1855 by Flight and Son of London. Subsequently the scope and tonal resources of this organ were modified and expanded to meet the changes in taste and musical requirements that took place throughout the Victorian era and to the present day.

The design of the new organ reflects the modern appreciation of clarity and brightness in organ sound. Although it owes something to the North German tradition, the voicing is designed to follow the English style which reached its maturity in the second quarter of the 19th century, and of which the organs at Romsey Abbey and St. Mary-at-Hill, London are notable examples.

The difficult lay-out of this three-manual instrument made necessary the use of electro-pneumatic action, but the choir division is in the traditional position behind the player's back, and the remaining divisions of the organ stand side by side.

The case is built of oak, the front pipes being nearly pure tin with the central pipes of the towers embossed and gilded. The console is in walnut with ebony inlay. The details of lettering and shape of the stop-handles and other fittings have been designed to harmonize with the style of the case.

The former organ will be rebuilt by Mander in the Methodist College, Belfast, Northern Ireland.

The compass of the manuals is 58 notes, that of the pedals 32.

GREAT

Quintaton 16 ft.
Open Diapason 8 ft.
Stopt Diapason 8 ft.
Principal 4 ft.
Nason Flute 4 ft.
Twelfth 2 2/3 ft.
Fifteenth 2 ft.
Full Mixture 4 ranks
Mounted Cornet 5 ranks
Trumpet 8 ft.
Clarion 4 ft.

SWELL

Bourdon 8 ft.
Dulciana 8 ft.
Vox Angelica 8 ft.
Spitz Flöte 4 ft.
Fifteenth 2 ft.
Nineteenth 1 1/2 ft.
Sharp Mixture 3 ranks
Bassoon 16 ft.
Trumpet 8 ft.

CHOIR

Chimney Flute 8 ft.
Principal 4 ft.
Clear Flute 4 ft.
Nazard 2 2/3 ft.
Block Flute 2 ft.
Tierce 1 3/4 ft.
Mixture 3 ranks
Cremona 8 ft.
Trumpet 8 ft.
Clarion 4 ft.

PEDAL

Open Diapason 16 ft.
Subbass 16 ft.
Echo Bass 16 ft.
Principal 8 ft.
Flute 8 ft.
Gemshorn 4 ft.
Mixture 4 ranks
Fagott 16 ft.
Shawm 4 ft.

SCHADE ADDS 2ND COLLEGE POST TO VARIOUS DUTIES

K. Bernard Schade has become assistant professor of music at the East Stroudsburg State College, East Stroudsburg, Pa. His duties began with the fall semester. He continues to serve as organist-choirmaster of Trinity Church, Williamsport, Pa., and as professor of music at the Williamsport Area Community College.



HAPPY NEW YEAR!

The staff of *The Diapason* wishes its readers throughout the world a feeling of usefulness and fulfillment for the New Year of 1969.



ORGAN IN CORPUS CHRISTI COLLEGE CHAPEL

HARRISBURG ORGAN OPENING BECOMES CIVIC FESTIVAL

Harrisburg, Pa. organists, brass and string players and the Harrisburg Choral Society participated Nov. 25 in the formal dedication of the new four-manual Möller organ in the Forum auditorium of the State Education Building on the Capitol grounds. Many Pennsylvania notables were in attendance.

Organists who took part included John R. Scholten, Donald Clapper, Pierce Getz, Robert Clippinger and Kenneth L. Landis playing works of Pezel, Bonelli, Mozart, Bach, Franck, Thalben-Ball, Langlais, Vierne and Honegger.

WILLIAM THAANUM'S recital Dec. 6 at St. Paul's Cathedral, Buffalo, was the 300th in the cathedral's noonday series.

Open New Casavant Organ in Cleveland Heights Church

The new three-manual Casavant organ in the Euclid Avenue Christian Church, Cleveland Heights, Ohio, was dedicated at the morning service Nov. 17. In the evening Joy E. Lawrence, organist and director of music at the church, played the dedicatory recital listed in the recital pages.

The organ of 46 ranks, located above and behind the baptistry, was designed by Lawrence Phelps, tonal director and vice-president of Casavant, and the stop-list prepared by Edwin Northrup of the Casavant staff. Installation was supervised by Francois Gerdon and voicing by Roger Cliquin.

GREAT

Quintadena 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Spitzflöte 4 ft.
Waldflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes
Chimes

SWELL

Flute à cheminée 8 ft. 61 pipes
Salicional conique 8 ft. 61 pipes
Voix céleste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Flute ouverte 4 ft. 61 pipes
Nazard 2 2/3 ft. 49 pipes
Quarte de nazard 2 ft. 61 pipes
Tierce 1 3/4 ft. 49 pipes
Cymbale 4 ranks 244 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

POSITIV

Gedacht 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Prinzipal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Quintflöte 1 1/3 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Prinzipal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Oktav 8 ft. 32 pipes
Bordun 8 ft. 12 pipes
Choral bass 4 ft. 32 pipes
Rohrpfefe 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Basson 16 ft.
Schalmei 4 ft. 32 pipes

CROZIER SCHEDULES ANNUAL VESPER SERIES AT ROLLINS

Catharine Crozier is continuing her annual organ vesper series at Knowles Chapel, Rollins College, Winter Park, Fla. Ross Rosazza, baritone, shares the Jan. 8 program of music for Christmas and Epiphany. A brass ensemble from the Florida Symphony shares Miss Crozier's Jan. 15 program. Jan. 22 is devoted to music of the Bach family.

The Knowles Chapel choir women's chorus, Ward Woodbury, conductor, and Alphonse Carlo, violinist, share the final vesper program Jan. 29.

MOVE ORGAN LITERATURE FOUNDATION TO BRAINTREE

The Organ Literature Foundation, dealers in books on organ history, literature and construction for some years located at Nashua, N.H. has moved its base of operations to Braintree, Mass. A new addenda list #61 is available to readers for a stamped, addressed envelope sent to the foundation at 45 Norfolk Road, Braintree, Mass. 02184.

Dedicate Möller Organ in Greenville, S.C. Church

The three-manual Möller organ in Christ Episcopal Church, Greenville, S.C. was opened Oct. 2 with a dedicatory recital by Gilbert Pirovano, Catawba College, Salisbury, N.C.

The organ has preparations for an antiphonal division to be playable from swell and great manuals. Swell and choir divisions are enclosed.

Robert J. Powell is regular organist at Christ Church.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes
Chimes

SWELL

Rohrbourdon 16 ft. 12 pipes
Rohrflöte 8 ft. 61 pipes
Gamba 8 ft. 61 pipes
Gamba Celeste 8 ft. 56 pipes
Gemshorn 4 ft. 61 pipes
Flautino 2 ft. 61 pipes
Larigot 1½ ft.
Plein Jeu 3-4 ranks 201 pipes
Fagot 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Fagot 8 ft. 12 pipes
Clarion 4 ft. 61 pipes
Tremolo

CHOIR

Concert Flute 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Waldflöte 4 ft. 61 pipes
Nasard 2½ ft.
Flötenprinzipal 2 ft. 61 pipes
Terz 1½ ft. 61 pipes
Rohrschalmey 8 ft. 61 pipes
Tremolo
Chimes

PEDAL

Violone 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Rohrbourdon 16 ft.
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Quintaton 8 ft.
Choralbass 4 ft. 12 pipes
Nachthorn 4 ft. 32 pipes
Hohlflöte 2 ft. 12 pipes
Grave Mixture 2 ranks 64 pipes
Rauschpfeife 2 ranks 24 pipes
Trombone 16 ft. 32 pipes
Fagott 16 ft.
Trumpet 8 ft. 12 pipes
Clarion 4 ft. 12 pipes



Roberta Bitgood has become organist and director of music at the First Congregational Church, Battle Creek, Mich. She will play the 1962 Casavant and direct six choirs and three handbell choirs. She leaves a similar position at the First Presbyterian Church, Bay City, Mich.

A graduate of Connecticut College for Women, she continued her education at the Guilman Organ School, Columbia University and Union Seminary. She has been an organ student of J. Lawrence Erb, William C. Carl, David McK. Williams and Clarence Dickinson.

Well-known as a composer, she has written five commissioned works in the last year. In 1964 she was named a Teacher of the Year by the Michigan Federation of Music Clubs. She frequently conducts church music workshops in various parts of the country.

MARRIOTT CHANGES CHURCH POST IN DETROIT AREA

Frederick L. Marriott resigned from Central Methodist Church, Detroit, Mich. Sept. 1 to become director of music at the Allen Park United Presbyterian Church, Allen Park, Mich. The church has a large three-manual organ in the chancel and a two-manual instrument in the balcony with a second console. Both consoles control both instruments.

The church has 3,000 members and there are six choirs with four participating each Sunday. Assisting in the music program are Rebecca Salowich and Melvin Brandt, assistant organist, and J. Allen Ficken, assistant choir director.



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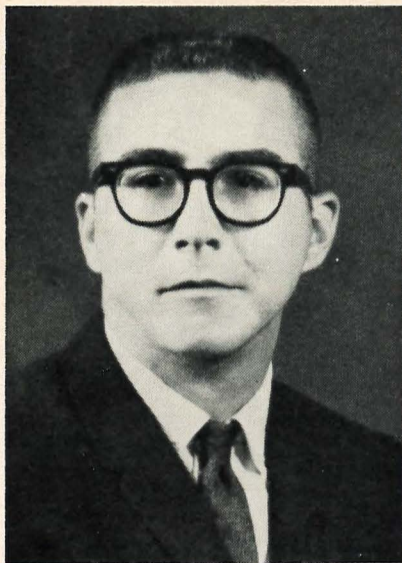
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Church in Lincoln, Neb. to Open Aeolian-Skinner

In conjunction with the renovation of its edifice, the First Presbyterian Church, Lincoln, Neb. is preparing to dedicate a new three-manual Aeolian-Skinner organ.

The organ is divided in the chancel area, the swell on one side, the pedal on the other. Pipework of the positiv in functional display is balanced by that of the great on the opposite side. The console is movable.



William E. Gray, Jr. has been appointed organist-choirmaster of the Mayflower Congregational Church, Grand Rapids, Mich. He leaves a similar post at the Brainerd United Methodist Church, Chattanooga, Tenn. where he developed a comprehensive church music program. In Chattanooga he founded the Brainerd Artist Series dedicated to the religious arts and developed an 85-voice touring teenage choir for the church which toured throughout the east, south-east and southern United States.

Mr. Gray was active in the musical and civic affairs of Chattanooga. For three terms he served as conference chairman of the National Fellowship of Methodist Musicians and on the national membership committee. He has appeared as recitalist in many parts of the country and has conducted workshops on church music, hymnology and organ playing.

In Grand Rapids he will reorganize the choral program and preside over the new 71-rank, 4-manual Tellers organ.

Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Basson-Trompette 16 ft.
Trumpet 8 ft. 12 pipes
Clairon 4 ft.

GREAT
Quintade 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Blockflöte 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Furniture 4-6 ranks 323 pipes
Chimes

SWELL
Rohrbass 16 ft. 61 pipes
Rohrflöte 8 ft. 12 pipes
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Spitzflöte 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Sesquialtera 2 ranks 110 pipes
Plein Jeu 4 ranks 244 pipes
Basson-Trompette 16 ft. 61 pipes
Trompette 8 ft. 12 pipes
Hautbois 4 ft. 61 pipes
Tremulant

POSITIV
Cor de Nuit 8 ft. 61 pipes
Erzähler 8 ft.
Erzähler Celeste 8 ft.
Spitzprincipal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Quint 1½ ft. 61 pipes
Scharf 4-5 ranks 282 pipes
Krummhorn 8 ft. 61 pipes

PEDAL
Bourdon 32 ft. 12 pipes
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Rohrbass 16 ft.
Quintade 16 ft.
Octave 8 ft. 32 pipes
Gedeckt 8 ft. 12 pipes
Choral Bass 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Nachthorn 2 ft. 12 pipes

THE DIAPASON

Established in 1909

(Trademark registered at U. S. Patent Office)

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

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JANUARY, 1969

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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-HA7-3149

Subscription price, \$3.00 a year, in ad-
vance. Single copies 30 cents. Back
numbers more than two years old, 50
cents. Foreign subscriptions must be
paid in United States funds or the
equivalent thereof.

Advertising rates on application.

Routine items for publication must be
received not later than the 10th of the
month to assure insertion in the issue
for the next month. For recital 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
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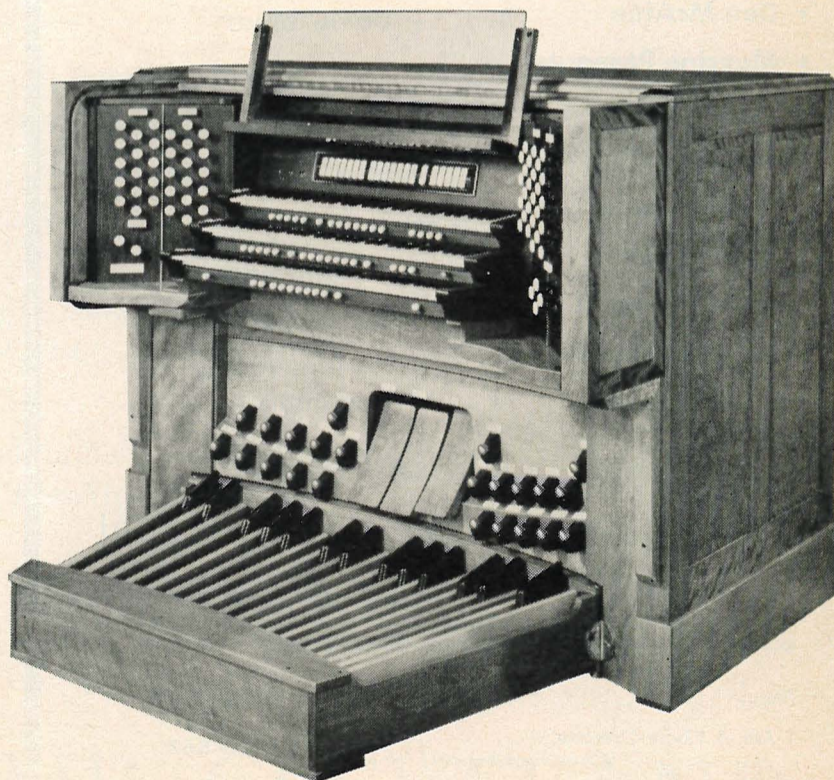
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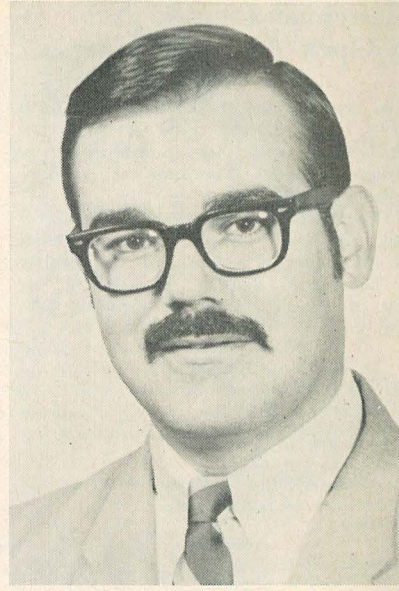
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Allanson G. Y. Brown, Leamington, Ont., Canada, won the \$100 prize offered by Atlanta's Trinity Presbyterian Church for the best setting of a new hymn text commissioned by the church in 1967. Entitled Prayer for Freedom, the poem was written by Dr. Shirley C. Guthrie, Jr., Columbia Theological Seminary, Decatur, Ga. Copies of the new hymn are available at cost from the church, 3003 Howell Mill Road NW, Atlanta, Ga. 30327.



Byron E. Franklin, Jr. has been appointed university organist and instructor at Dillard University, New Orleans, La. Formerly of Baytown, Tex., he received BMus and MSM degrees from Southern Methodist University, Dallas, where he studied organ with George Klump and Robert Anderson, conducting with Lloyd Pfautsch, and church music with Carlton R. Young.

In 1965 he attended Syracuse University, studying organ with Arthur Poister. He was awarded a Fulbright grant for 1967-68 to study organ with Anton Heiller in Vienna.



Arthur P. Lawrence has been appointed to the music faculty of the Centre College of Kentucky at Danville, where he is also college organist and director of the Centre College Choir. Prior to this he was assistant organist at Stanford University where he earned the DMA degree in performance practice.

Dr. Lawrence is also a graduate of Davidson College and of Florida State University, has attended the University of California at Berkeley, and holds the Presiding Bishop's Certificate awarded by the Episcopal Church. He has served churches in North Carolina, Florida and California and has been an active recitalist.



James R. Davidson has been appointed to the faculty of Tift College, Forsythe, Ga. to teach organ and music theory. Born in Pittsburgh, Pa., he has his BMus from Wheaton, Ill. College, where he studied with Gladys Christiansen and his MCM from the Southern Baptist Theological Seminary, Louisville, where his organ study was with Philip Malpas and James Good. He is presently working toward a DMA at the seminary.

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Christ Church, Cincinnati, Ohio

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Durham, North Carolina

Mills College, Oakland, California

University of Louisville, Louisville, Kentucky

Oklahoma City University,
Oklahoma City, Oklahoma

Midwestern University, Wichita Falls, Texas

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Schantz Organ Goes to Knoxville College

The Schantz Organ Company, Orrville, Ohio will build a three-manual organ for Knoxville College, Knoxville, Tenn. It will be installed in the new Performing Arts Center auditorium designed by Lindsey and Maples and Earl Clayton, Knoxville architects. The contemporary building will seat 1200.

The organ will be installed in a shallow space on the left side of the auditorium close to the stage. It will be functionally exposed with all pipes and swell shutters arranged to compliment the design of the building. The draw-knob console will be movable to any position on the stage.

The stoplist was prepared by Mary Currie, college organist, in consultation with Dr. James Bloy. Dr. Nathan Carter is head of the fine arts department of the college. Negotiations for Schantz were by Alfred E. Lunsford.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompete 8 ft. 61 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Viola da Gamba 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Erzähler 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Larigot 1 1/4 ft. (prepared)
Plein Jeu 3 ranks 183 pipes
Basson 16 ft. (prepared)
Hautbois 8 ft. 61 pipes
Clairon 4 ft. (prepared)
Tremulant

POSITIV

Gedaekt 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 1/2 ft. 49 pipes
Principal 2 ft. 61 pipes
Terz 1 1/2 ft. 49 pipes
Siffelöte 1 ft. (prepared)
Zymbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Schalmei 4 ft. (prepared)

PEDAL

Resultant 32 ft.
Brumbass 16 ft. 32 pipes
Quintaton 16 ft.
Principal 8 ft. 32 pipes
Flötenbass 8 ft. 12 pipes
Quintaton 8 ft.
Octave 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Trompete 8 ft. 12 pipes
Schalmei 4 ft. (prepared)

Some Non-Christmas Choral Performances

By the date of Mid-Advent when this was written, the flood of programs of Advent and Christmas music was already well under way. But several programs with no holiday relationship deserve brief notice.

The fall concert of the choir of St. Paul's Chapel, Columbia University, was directed by Searle Wright Nov. 24 with Keith Shawgo at the organ. Composers heard were Bach, Leo Sowerby, Josquin des Prez, Bryan Kelly, Orlando Gibbons, Thomas Weelkes, Francis Poulenc, Harold E. Darke, David McK. Williams and Mr. Wright.

Fred Howard Parker directed a Thanksgiving vesper the same date at First Presbyterian Church, Columbia, S.C. The major choral work was the Handel O Sing Unto the Lord; Mr. Parker played works of Brahms, Purcell and John Huston.

At the National Shrine of the Immaculate Conception, the National Oratorio Society directed by George Manos sang a choral program Dec. 8. The six works, all with Latin text were: Diffusa est Gratia, Nanini; Ave Regina Coelorum, Soriano; Ave Maria, Mouton; Sub Tuum Praesidium, Berthier; Kyrie in D minor, Bach; Missa Brevis, Manos.

A \$250 PRIZE is being offered by the Southern California Vocal Association for the best work for high school girls' choirs. Write for information and rules to Mrs. Russell Gerow, secretary, Box 5522, Pasadena, Calif. 91107.



Eileen Coggin has been appointed organ instructor at the College of the Holy Names, Oakland, Calif. She is a graduate of the conservatory of the University of the Pacific where she was elected to Pi Kappa Lambda and the All-College Honor Society. She is organist of the First Church of Christ, Scientist, Berkeley, and organist and director of music at Temple Beth Shalom, San Leandro.



L. Robert Slusser has become minister of music of the La Jolla Presbyterian Church, La Jolla, Calif., after more than 17 years in the First Presbyterian Church, Birmingham, Mich. While at Birmingham, Mr. Slusser developed a program of seven choirs and a professional staff of five members. He was extremely active in the Detroit area as dean of the AGO chapter and vice-chairman of the national convention in 1960.

A graduate of the American Conservatory, Chicago, and of San Jose, Calif. State College, Mr. Slusser holds his masters from Northwestern University. He has participated in numerous workshops of service playing and choral music.



Ronald Ostlund has been appointed organist-choirmaster of the First Presbyterian Church, Ottumwa, Iowa. He leaves a similar position at Grace Episcopal Church, Sheboygan, Wis. He has received his MMus from Northwestern University where he studied with Karel Paukert.

Ardmore Organ Rebuilt as Tribute to Organist

The Nevil Memorial Church of St. George, Ardmore, Pa., has completed the tonal revision and modernization of its 1932 Austin organ. The program was a tribute by the congregation to Merton B. Frye, its organist and choirmaster since the founding of the church in 1932. The changes, designed by William H. Barnes and carried out by William F. Buckley and Son have included addition of upper work on both manual and pedal divisions and three new chorus reeds. * = new pipe work.

GREAT

*Principal 8 ft. 73 pipes
Open Diapason 8 ft. 73 pipes
Gross Flöte 8 ft. 32 pipes
Gemshorn 8 ft. 73 pipes
Octave 4 ft. 61 pipes
*Twelfth 2 3/4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
*Trompette 8 ft. 73 pipes
Tremolo

SWELL

Bourdon 16 ft. 73 pipes
Open Diapason 8 ft. 73 pipes
Stopped Flute 8 ft. 73 pipes
Salicional 8 ft. 73 pipes
Voix Celeste 8 ft. 73 pipes
Principal 4 ft. 61 pipes
Flute Traverso 4 ft. 61 pipes
*Nazard 2 3/4 ft. 61 pipes
Piccolo 2 ft. 61 pipes
*Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. 61 pipes
*Trumpet 8 ft. 73 pipes
Vox Humana 8 ft. 61 pipes
*Clarion 4 ft. 61 pipes
Tremolo

CHOIR

Melodia 8 ft. 73 pipes
Gamba 8 ft. 73 pipes
Dulciana 8 ft. 73 pipes
Unda Maris 8 ft. 61 pipes
Geigen Octave 4 ft. 73 pipes
Flute d'Amour 4 ft. 61 pipes
*Flautino 2 ft. 61 pipes
*Larigot 1 1/4 ft. 61 pipes
Cornopean 8 ft. 73 pipes
Clarinet 8 ft.
Tremolo



Catharine Crozier, who has been associate professor of organ and organist of the Knowles Memorial Chapel, Rollins, College, Winter Park, Fla. for the last 14 years, has resigned her post, to take effect at the end of the academic year. Miss Crozier will continue her career as an organist and teacher and her research in the field of organ literature, particularly that of the 17th and 18th centuries.

PEDAL

Resultant 32 ft.
Open Diapason 16 ft. 32 pipes
Violone 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft.
Octave 8 ft. 12 pipes
Cello 8 ft. 12 pipes
Flute 8 ft. 12 pipes
*Choral Bass 4 ft. 32 pipes
*Mixture 3 ranks 96 pipes
Tuba Profunda 16 ft. 12 pipes
Tuba 8 ft.

SOME UNKNOWN ORGAN WORKS of Liszt was the subject of the illustrated lecture by Louis L. Balogh at the Liszt festival at Brigham Young University, Provo, Utah. Emphasis was on material recently acquired from the Liszt Museum at Budapest.

Church in Memphis, Tenn. Orders 3-Manual Schantz

The Mullins Methodist Church, Memphis, Tenn. has contracted with the Schantz Organ Company, Orrville, Ohio, to build a new three-manual organ. It will be installed in a shallow space across the front of the church behind a screen designed for maximum egress of tone. A drawknob console will be furnished. Plans for the installation were by Don E. Tate, organist of the church, and Alfred E. Lunsford and Peyton Smith of the Schantz company.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes

SWELL

Flute à Cheminée 8 ft. 61 pipes
Viola de Gamba 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Flute à bec 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Chalumeau 4 ft. 61 pipes
Tremulant

CHOIR

Gedackt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Principal 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Brumbass 16 ft. 32 pipes
Gedackt 16 ft. 12 pipes
Octave 8 ft. 12 pipes
Flötenbass 8 ft. 12 pipes
Gedackt 8 ft.
Super Octave 4 ft. 12 pipes
Mixture 2 ranks 64 pipes
Posaune 16 ft. 32 pipes



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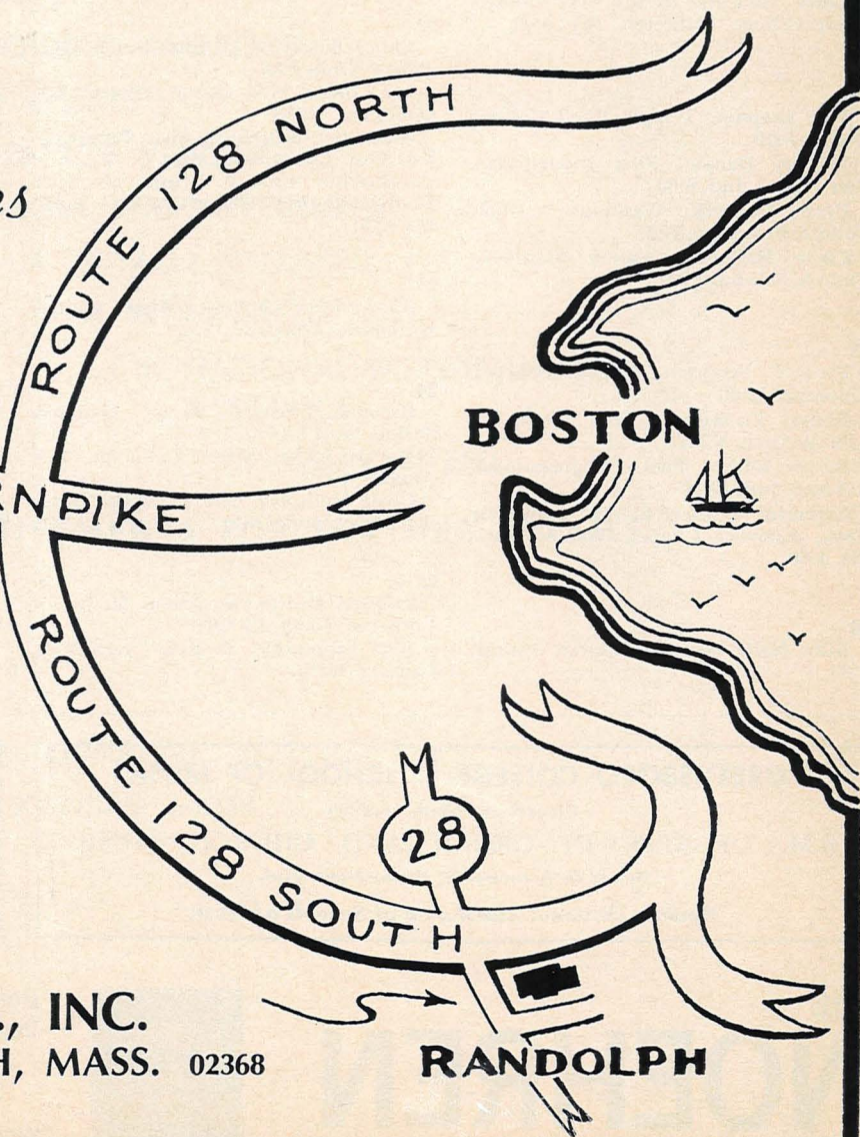
NEW HORIZONS . . .

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Jan. 10

Richard M. Peek, St. John's Episcopal, Waynesboro, Va. 8:00
David Craighead, Mount Allison U, Sackville, N.S., Canada

11

Charles H. Heaton choral workshop, First Christian Church, Springfield, Ill. 2:00
John Obetz, RLDS auditorium, Independence, Mo. 8:00
Arthur Poister workshop, Knoxville, Tenn.

12

Bruce P. Bengtson, St. Thomas Church, New York City 3:15
John Tuttle, First Presbyterian, Lancaster, Pa. 8:00
Rorem Prayers for the Young, Cathedral of Mary Our Queen, Baltimore, Md. 5:30
Bach Cantata 124, Holy Trinity Lutheran, New York City 5:00
Poulenc Gloria, St. Bartholomew's Church, New York City 4:00
Bach Cantata 152, Six Schübler Chorales, Union Methodist, Washington, D.C. 8:00
George William Volkel, Bethesda by the Sea Church, Palm Beach, Fla. 4:00
Norberto Guinaldo, St. Luke's Episcopal Church, Monrovia, Calif.
Britten Ceremony of Carols, All Saints Cathedral, Albany, N.Y. 5:15
Judith Tritt, Christ Church, Cincinnati, Ohio 4:30
Robert E. Scoggin, St. John's Methodist Church, Lubbock, Tex.
Britten Ceremony of Carols, Church of Holy Comforter, Sumter, S.C. 11:15
Dexter Bailey, St. Paul's United Church, Chicago 3:00
Clyde Holloway, St. Michael's Church, New York City 4:00
Frederick Swann, First Presbyterian Church, Tulsa, Okla.

13

Richard M. Peek, Belmont Abbey, Belmont, N.C. 8:30
Jerry A. Hohnbaum, Cathedral, Morelia, Mexico
Gerre Hancock lecture, Westminster Choir College, Princeton, N.J. 5:00

14

Phil Simpson, Temple Buell College, Denver 8:15
Rodney Hansen, First Presbyterian, Fort Wayne, Ind. 8:00
Gerre Hancock, Westminster Choir College, Princeton, N.J.
Clyde Holloway, Asbury Methodist Church, Salisbury, Md.

15

Bruce P. Bengtson, St. Paul's Chapel, Columbia 12:00
Robert E. Scoggin, First Methodist, Albuquerque, N.M.
Barbe White, First Congregational, Kokomo, Ind. 12:30
Catharine Crozier, Florida Symphony Brass, Knowles Chapel, Winter Park, Fla. 4:00

16

Billy Nalle, Senate Theater, Detroit 8:00

JANUARY

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

DEADLINE FOR THIS CALENDAR WAS DECEMBER 10

19

Charles Ore, Concordia Sr. College, Fort Wayne, Ind. 8:00
Robert F. Wolfersteig, brass, Georgia College, Milledgeville 5:00
Sister Theophane Hytrek, St. Vincent de Paul Church, Chicago 3:30
Michael Murray Bach series, Heights Christian, Shaker Heights, Ohio 5:00
George Tobias plus trombone, St. Mark's, Frankford, Philadelphia 4:00
Bach Cantata 3, Holy Trinity Lutheran, New York City 5:00
Handel Sixth Chandos Anthem, St. Bartholomew's, New York City 5:00
Timothy Kreuger, St. Catherine's Church, Michigan Hill, Mich. 7:30
Betty Valenta, All Saints Cathedral, Albany, N.Y. 4:30
Richard Taylor, Christ Church, Cincinnati, Ohio 4:30
Dexter Bailey, St. Paul's United, Chicago 3:00
Robert Baker, First Presbyterian, Salem, Ore. 4:00

20

Norberto Guinaldo, Ukia, Calif. Seventh Day Adventist 4:00
Robert Baker lecture, Choral Conductors Guild, Seattle, Wash.
Claire Coci, Church of Blessed Sacrament, Hollywood, Calif.

21

Robert Baker, Plymouth Congregational Church, Seattle, Wash.

22

Elmer Blackmer, Christ Church, Cincinnati, Ohio 4:30
Jay Lovins, First Congregational, Kokomo, Ind. 12:30
Alexander Schreiner, First Presbyterian, Fort Lauderdale, Fla.
Catharine Crozier, Music of Bach Family, Knowles Chapel, Winter Park, Fla. 4:30

23

Alexander Schreiner, First United Methodist, Lakeland, Fla.

24

Baroque Ensemble, Crypt, National Shrine, Washington, D.C.
Robert Baker, First Lutheran, Los Angeles, Calif.
Clyde Holloway, Church of the Covenant, Cleveland, Ohio

25

Mildred Andrews workshop, St. John's Lutheran, Joliet, Ill. 9:00
Joan Lippincott, St. Paul's Episcopal, Lansing, Mich.

26

Baroque & Early Moravian Music, First Presbyterian, Wilmington, N.C. 5:00
William French, Cathedral of Mary Our Queen, Baltimore 5:30
Bach Cantata 72, Holy Trinity Lutheran, New York City 5:00
Verdi Four Sacred Pieces, St. Bartholomew's, New York City 4:00
Franck Mass in A, Madison Avenue Presbyterian, New York City 3:00
Britten St. Nicolas, Christ Church, Cincinnati, Ohio 5:00
Bach Cantata 29, Fauré Requiem, Universalist Unitarian Church, Brockton, Mass.
Robert Kee, St. John's Cathedral, Spokane, Wash. 4:00
Alan Mills, All Saints Cathedral, Albany, N.Y. 4:30
Joseph Armbrust, First United Methodist, Myrtle Beach, S.C. 4:00
Brubeck Light in the Wilderness, Bates College, Lewiston, Maine 2:30, 8:30
David L. Perry, St. Peter's Lutheran, Bethlehem, Pa. 7:30
Rosamund Ernst Hearn, St. Paul's United, Chicago 3:00
Clyde Holloway, Christ United Presbyterian, Canton, Ohio 8:00
Joan Lippincott, Fanwood, N.J. Presbyterian

27

Honegger King David, Church of Ascension, New York City 8:15
Piet Kee, Old First Church, Springfield, Mass.
Alexander Schreiner, St. Peter's Church, St. Petersburg, Fla.

28

David Craighead, Miami Shores Presbyterian, Miami, Fla.
Clyde Holloway, First Baptist, Texarkana, Tex.
William Whitehead, Trinity Baptist, Minneapolis, Minn.

29

Purcell music, First Congregational, Kokomo, Ind. 12:30
Catharine Crozier, violin, choir, Knowles Memorial chapel, Winter Park, Fla. 4:30
Piet Kee, Kresge Auditorium, Cambridge, Mass.

30

David Craighead, Carleton College, Northfield, Minn.

31

Piet Kee, Covenant Presbyterian, Charlotte, N.C.

Feb. 2

Bach Cantata 125, Holy Trinity Lutheran, New York City 5:00
Schubert Mass in C, St. Bartholomew's, New York City 4:00
Timothy Kreuger, St. John's Episcopal, Saginaw, Mich. 7:30
Eugene Hill, Christ Church, Cincinnati, Ohio 4:30
Charles Eve, First Presbyterian, Englewood, N.J. 4:00
Arthur Poister workshop, Oklahoma City U
Margery Sanborn, Temple Hill, Oakland, Calif. 4:00
David Craighead, Plymouth Congregational, Lincoln, Neb.
Clyde Holloway plus lecture, Oklahoma City University

3

Charles H. Heaton, St. Mary's Cathedral, Memphis, Tenn.
George Markey, Georgia College, Milledgeville, Ga. 8:00
Julia S. Anderson, Interchurch Center, New York City 12:00
Piet Kee, Church of the Redeemer, Baltimore, Md.
William Teague, Southern Baptist Seminary, Fort Worth, Tex.

4

John Ferris, Church of Ascension, New York City 8:15
Donald Pearson, Temple Buell College, Denver, Colo. 8:15
Robert Prichard, Grace Methodist, Long Beach, Calif. 8:00
William Teague workshop, Southern Baptist Seminary, Fort Worth, Tex. through Feb. 7
David Craighead, Salem College, Winston-Salem, N.C.
Gerre Hancock, First Congregational, Fresno, Calif.

5

R. Wesley McAfee, Christ Church, Cincinnati, Ohio 4:30
Dale E. Ramsey, First Congregational, Kokomo, Ind. 12:30
David Craighead class, North Carolina School of Arts, Winston-Salem, N.C.
George Markey, Trinity Methodist Church, El Paso, Tex. 8:00

7

Mary Orth, Texas Lutheran College, Seguin, Tex. 8:00
Carlene Neihart, John Brown University, Siloam Springs, Ark. 8:00

9

Larry Palmer, Columbus, Ohio
Michael Murray Bach series, Heights Christian Church, Shaker Heights, Ohio 8:00
Bach Cantata 126, Holy Trinity Lutheran, New York City 5:00
Honegger King David, St. Bartholomew's, New York City 4:00
Brahms Choral Works, Union Methodist Church, Washington, D.C. 8:00
Robert Parkins, Christ Church, Cincinnati, Ohio 4:30

NOTICE

Again this year The Diapason will accept group subscriptions (both renewal and new), sent in by treasurers, at \$2.50 each.

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MUSIC LAST NIGHT

**Organist Marilyn Mason
Ends Sacred Music Series**

By RUTH TRIPP

Marilyn Mason, one of the finest organists in the United States, was the featured recitalist at the concluding program for the public in the week-long conference on sacred music in session at St. Stephen's Church. Sponsored by St. Dunstan's College of Sacred Music, the events have brought together the important figures in church music of all denominations from this area and much has been gained by the workshops and seminars.

The program last evening began with a contemporary American work, "Flourish and Fugue" composed by John Cook and dedicated to the soloist. It is constructed with craftsmanship and skillful registration displayed the structure of the work to advantage.

Two Spanish works were fresh and interesting. The first by Soler, a Sonata de Clarines gave the impression that several expert reed players were hiding in the rafters of the church. Their voices came from all directions. The miniature Sonata by Lidon was notable for the grace of the ornaments.

A high point of the program was the group of Chorale Preludes by J. S. Bach. Chosen with admirable discretion from the "Eighteen," the group was pure musical delight. My favorite was "Nun danket alle Gott" with the full voiced fugue of the final setting of "Nun komm' der Heiden Heiland" a close second. This was tremendously effective.

Contemporary French works were the

set of "Trois Danses" by Jehan Alain, a colorful and imaginative display of moods, and the "Verset pour le fete de la Dedicace" by the master of tonal color, Olivier Messiaen. Extraordinary virtuosity prevailed here and the effects were astonishing.

A delightful piece of Americana came with the Virgil Thomson "Variations on Four Sunday School Tunes." Thomson's style of wit and satire has made use of material of this type innumerable times as a skeleton for compositions. These pieces were written in the 1920's.

The final work was by another American composer, John Knowles Paine, the first professor of music at Harvard. His "Concert Variations on the Austrian Hymn" Op. 3 were displayed with what must have been the style of his era. The stereotyped patterns for variation were carefully arranged and, at the time of their writing, must have astonished the listeners. Technique to make them a brilliant ending was certainly available with Marilyn Mason's fine artistic playing. The piece, however dated, was a startling reminder of the great distance American music has come since Paine was writing just before the turn of the century. Our thanks for taking this representative work down from a dusty shelf. It made a splendid close for the brilliant recital.

The Providence Journal
Providence, R. I.
September 13, 1968

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Harpsichord News

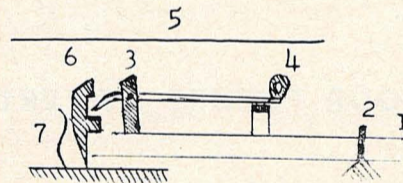
By Raymond Dudley

The extraordinary revival of interest and the ever increasing use of the harpsichord for performances of classical and contemporary music, have established the importance and popularity of this keyboard ancestor in our present day music world. For an understanding of the music of Bach and his contemporaries, we now firmly realize how much more suitable and interesting these works are when performed on the instrument for which they were written. Likewise with regard to the music of Haydn (who wrote more than 60 Sonatas for keyboard alone) and Mozart (who wrote extensively for the piano of his day) and the first ten monumental piano sonatas of Beethoven, we must look back to the instrument par excellence of the Viennese classicists.

The Hammerflügel, which is more commonly called "Fortepiano" in the English speaking world, was developed and built in Austria and Germany from about 1760 till about 1810 when it began to be replaced by the development of the modern piano. The Viennese "Fortepiano," often referred to as the "Mozart Piano," because Mozart was the most famous exponent of this instrument, employed the use of a single type action. (see illustration) The perfection of this action by Jean André Stein of Augsburg and the Viennese piano makers resulted in an instrument of rare beauty of sound and a flutelike singing quality.

The double action already invented by Cristofori in 1726 did not come into its own until the early 19th century. The Cristofori action suffered from a disability. The frame was not sufficiently strong to carry stringing which would be heavy enough to stand up against (and give musical effect to) the strength of blow which the action was capable of imparting. It was not until metal bracing began to be used, leading to the full metal frame, that Cristofori's action could be a success.

Perfected earlier, the Viennese Fortepiano throws a new light on the keyboard music of Haydn, Mozart and Beethoven. It is now recognized that the Viennese Fortepiano was not merely



Viennese (or German) action

The key (1) is pivoted at (2). The "Kapsel" (3) is rigidly mounted on the key and carries the hammer (4). (5) is the string. (6) is the escapement. (7) is the escapement return spring.

the modern pianoforte in primitive form, but a mature and artistic instrument in its own right. Certainly for the music of Haydn and Mozart, the Viennese piano was and remains the ideal instrument.

A few of these instruments are preserved in the world's great museums and in private collections. The collection of old instruments in the Kunsthistorisches Museum in Vienna is the finest from the period of early Haydn to late Beethoven. These are kept in excellent condition, and to play such instruments is a revelation. Among private collections, the C. F. Colt collection in England is the most famous.

One of the principal builders of the Fortepiano was Jean André Stein (1728 — 1792), who resided in Augsburg, and whose business later was moved to Vienna after his death and carried on by his son and daughter, Matthaüs Andreas Stein and Nannette (Stein) Streicher. The Stein Fortepiano was a favorite of Mozart, and he wrote to his father (October 17, 1777) of his preference for a certain Stein; praising its action, singing tone and artistic merits as well as the ease of the knee pedals, compared to the instruments he was accustomed to using.

Anton Walter (1752 — 1826) was the most famous Viennese builder. He made instruments for Beethoven as well as Mozart. Haydn was also a friend of Anton Walter and praised his courtesy and kindness in a letter to Frau Marianne von Genzinger (July 4, 1790). At that time Haydn had just written his wonderful Sonata in E flat (V. Urtext Ed. No. 59) for Frau Genzinger and wished her to have one of the new Walter instruments on which to perform it. Carl Czerny writes in his *Lebenserinnerungen* that in the winter of 1799/1800 Beethoven had in his apartment a Walter for which he had paid the sum of 30 ducats. There can be no doubt that Anton Walter was held in the highest esteem as a master craftsman. He was listed in the 1796 "Yearbook of Musicians in Vienna and Prague" as the supreme instrument maker of his time.

Ferdinand Hofmann (1756 — 1829), another important Viennese piano maker who built instruments similar to those of J. A. Stein, gives us some idea of the popularity and need for the Fortepiano by the fact that along with eight skilled assistants he was able to produce a Fortepiano every week.



Fortepiano by Anton Walter (ca. 1795), Vienna Museum.

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RAYMOND DUDLEY

For our modern day use, the Robert Morley Co. in London, England, builder of harpsichords and other early instruments is now building Fortepianos. These instruments are frequently used in London and the surrounding area for concerts. Although they are not exact copies of any particular Viennese fortepiano, the design and tonal requirements are similar to the originals. These instruments are built to specifications which tolerate considerable variations of climate. Nylon, teflon and other materials are used in the construction of the action. These allow for mechanical reliability which could not always be expected previously.

Of special interest in America are the instruments being built by Philip Belt in Center Conway, N.H. Formerly associated with the Frank Hubbard firm in Waltham, Mass., Mr. Belt has his own workshop and is specializing in building exact copies of the early instruments. His great care in the use of properly seasoned wood materials and his extreme patience for perfection in detail (since everything in his instruments is made by hand) have resulted in producing an instrument that has a rich sound and a smoothly flowing action. He has made two copies of the "1773 J. A. Stein" which is in the Smithsonian Museum in Washington.

Not long ago I had the privilege of visiting Mr. Belt in his workshop and playing his Stein Fortepiano. I was able to examine the mechanism of the instrument in detail. Because of the great care in which this instrument was made, I believe it comes closest to anything we might hear today that would represent the Mozart Fortepiano as it was when used by Mozart.

The instrument has five octaves and two tones. The hammers, like all Viennese Fortepianos, are covered in buckskin. The top octave and a half have one thickness of leather over the wooden hammer. In the middle register there are two thicknesses, and the bass has three thicknesses. The dampers in the bass are about one-inch long, with a V-shaped piece of felt that slips in between the strings. For the treble, the half-inch square felt rests on the top of the string. Because of the differences in the leather thickness there is some slight difference in tone color from the three different registers, more so than in the modern piano. The top is bright and singing, the middle more mellow and the bass has a rich brilliance. In playing this instrument one is able to achieve great clarity of vocal line, whether it be in low or high registers.

The pedals for the Fortepiano are operated by pressing the knee upward. The knee pedal for the "1773 Stein" is a single pedal divided from the bass to the treble in see-saw fashion. The left knee lifting the dampers over the bass and the right knee lifting the treble dampers. To lift the entire damper board requires pressing both knees upward.

The knee pedals tended to differ on various instruments. Some instruments had a pedal for una corda effects as well as for sustaining the tone. A third pedal lever sometimes was used to change the sound of the instrument and was known as a "bassoon" pedal.

The depth of key stroke (about 1/4 of an inch) is much less than the depth of stroke on a modern piano. This requires a firm legato touch, as well as a sensitive fingertip action.

Realizing the advantages of hearing Haydn, Mozart and Beethoven performed on the instruments for which their music was written, a further step will surely have been taken toward the ultimate enjoyment of great music as the Fortepiano becomes more familiar to present day musicians and music lovers.

OFF THE SOUNDBOARD

Our guest columnist, **Raymond Dudley**, is a distinguished Canadian pianist who has won acclaim for his artistry on both sides of the Atlantic. Among the many prizes he has won are the "Unanimous Medal," from the International Competition in Geneva, and the Harriet Cohen Commonwealth Medal as the outstanding young musician of the British Commonwealth.

Mr. Dudley has appeared as soloist coast to coast, with such outstanding conductors as Pierre Monteux, Max Rudolf, Sir Ernest MacMillan, Walter Susskind, Sir Malcolm Sargent, Franco Autori and Zubin Mehta. He has played 18 performances with the Toronto orchestra alone.

He has been artist in residence and professor of piano at the University of Indiana. At present Mr. Dudley is a concert artist in residence at the University of Cincinnati College Conservatory.

In the past several years he has made an intensive study of Haydn's keyboard works and has been awarded a grant by the Canada Council for the Arts to enable him to continue his research in Europe.

Gordon Wilson, harpsichordist with the Ohio State University Baroque Ensemble, performed in a tercentenary celebration of works by Francois Couperin. In another concert, he presented music by Bach, Locatelli, as co-artist with flutist John Meacham.

Helga Helgason played a harpsichord recital at the Sala de Puerto Rico in the Student Center of MIT, Cambridge, Mass. on Dec. 10. The program included Partita in D, J. S. Bach, Variations on "Ah, vous dirais-je, maman," K. 265, Mozart, two pieces by Bohuslav Martinu, and three sonatas by Domenico Scarlatti. Mrs. Helgason is a native of Iceland and has studied with Hedwig Bilgrim in Munich.

Because of the press of other duties, Philip Treggor has asked to be relieved of the responsibility for this column. Our sincere thanks goes to him for his contributions and cooperation in the past 16 months. The arrangements for the column will hereafter be made directly from the office of THE DIAPASON. Features and news are invited. — The Editors.

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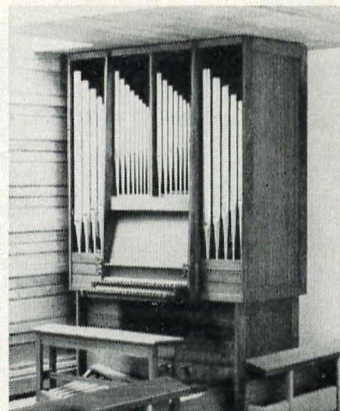
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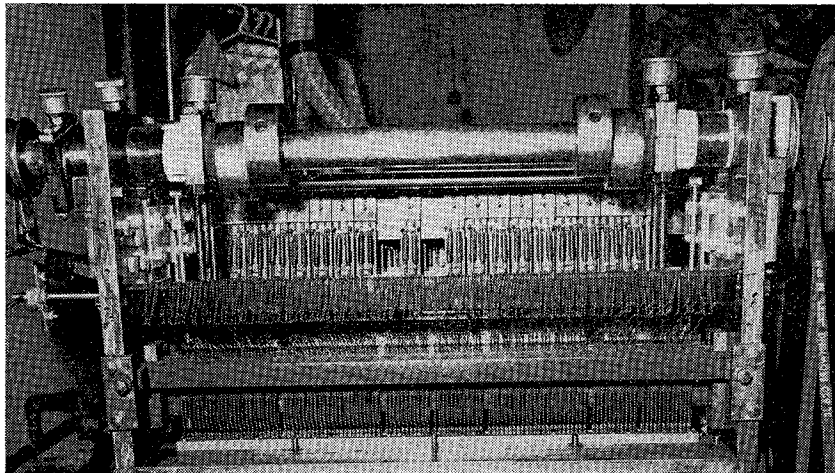
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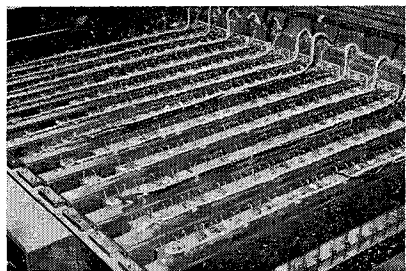
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THE FABULOUS QUAD

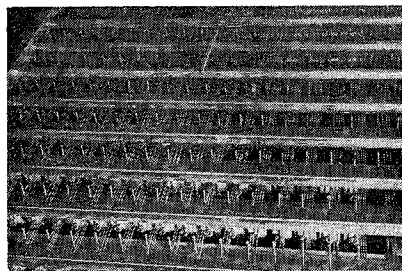
By William E. Petty



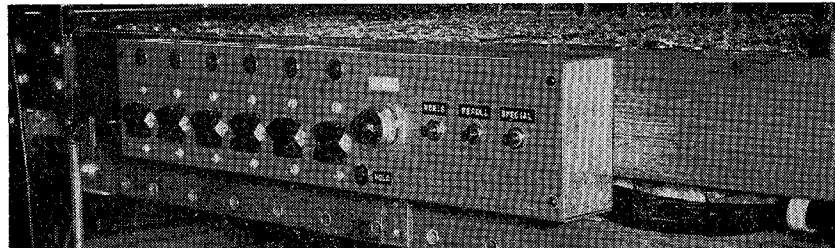
Closeup showing action, punches, return springs and main drive shaft. Paper enters this end on table with aluminum guides.



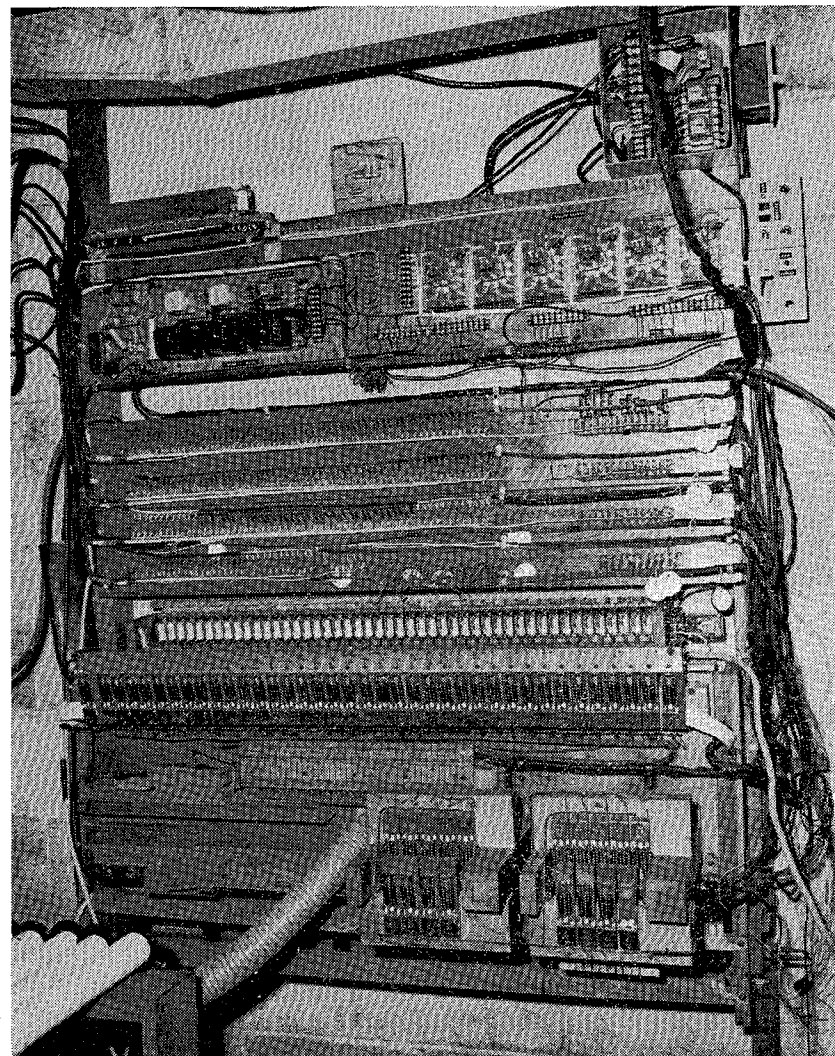
Top view of perforator action showing pneumatics mounted on suction boxes. Lower right view shows pivots-fulcrum support and traces operating punch holder.



Bottom view of perforator action showing pivot pins, phosphor bronze traces, and aluminum trace support tubes.



Perforator control panel. Switches and indicating lights control suction, tracking pneumatics, initial registration, re-roll and signal lights on console.



"Computer center." Below junction strips is pulse generator; next is player 36 PDT switch; next is player binary coders for crescendo and expression. Above junction to left is 24 V DC regulated supply for recording; time delay relays mounted next. In center is diode panel; to the right of this are recording binary coders for crescendo and expression. At top left is recording 36 PDT switch; in center is transistor timer for pulse generator; upper right is remote control box for blower.

This is the story of the Fabulous Quad, short for the "Austin Premier Quadruplex Player," a name as large and euphonious as the time in which it was invented — the Roaring '20's. Unlike Gibbon's famous work on the Roman Empire, this story has a happy ending. The Quad was resurrected with original concepts intact, but clothed in modern dress and utilizing some of today's modern technology.

First, a little history to set the stage. It all began in 1923 when John T. Austin, founder and long time president of the Austin Organ Co., turned his attention to inventing and perfecting a player mechanism that would automatically record and reproduce the playing of an organist with complete fidelity. At this date there were a number of automatic players on the market. Nearly all of the major organ companies had designed their own systems, but all used a relatively short tracker bar, with a limited number of holes. All required some sort of "arrangement" of the music to fit the short compass and all had serious limitations. It was to overcome these limitations completely, not just make improvements, that John T. Austin invented a whole new system of recording and reproducing. When John T. and his brother, Basil, put their heads to inventing you can be assured that the result would be novel, marvelously effective and would exhibit what I have come to call the disarming simplicity of the Austin approach. Dr. William H. Barnes, in his book, *The Contemporary American Organ*, pays the inventiveness and resourcefulness of the Austins high praise indeed. And I might digress here to say that having rebuilt an Austin Player and Perforator and console, I too, have a very healthy respect for their mechanical ingenuity.

John T. Austin's efforts culminated in the granting of a basic patent, which provided for a revolutionary means of controlling the expansion of the paper,

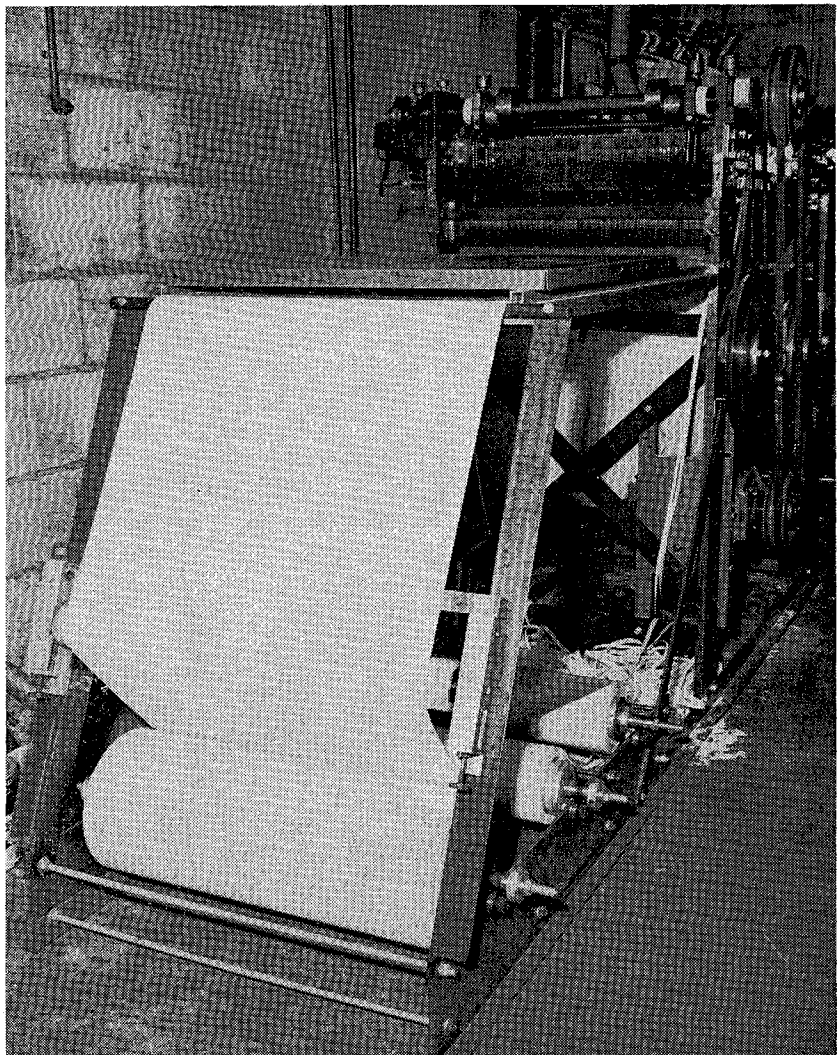
and a five section tracker bar having four movable sections, which automatically expanded and contracted to compensate for the swelling and shrinking of a wide paper roll. The expansion was controlled through a continuous series of holes in the paper sheet toward one end. This invention overcame the fundamental weakness of all previous devices, permitted the use of a wide roll with close scaling for the perforations, and provided extreme accuracy in tracking.

In 1926 the first "Quadruplex Player" was built. This wonderful, yet unbelievably simple player mechanism operated over the entire roll punched with 235 holes to play a pipe organ of three 61-note manuals, full pedal compass of 32 notes, two expression pedals, crescendo pedal, and the complete registration capabilities of an organ with 30 ranks of pipes — a range unequalled by any other organ player before or since.

The most unique part of the Quad system was not the player mechanism itself, but the machinery used to perforate the rolls. Since the player was conceived to control a somewhat "standard" three manual residence organ which the Austin company offered at the time, a small studio was built in the factory where one of these instruments was set up in a typical home atmosphere. Of course, a player was included, and an adjoining room held the roll perforating facilities.

The recording was made by the artist on this studio organ through the mere process of playing, each key being electrically connected to a device that punched in a traveling sheet of paper the exact duration of each note held. The selection and change of stops, as well as the various opening and closing of the expression shutters and movements of the crescendo pedal, were likewise so recorded.

Within a few minutes after the final note had been played, the completed record roll was brought back to the recording and reproducing console and



Paper entering end of perforator. Note 3 rolls of paper; the first two are for making two rolls at once, the third is liner paper which is discarded.



Console and player at only original installation located in the Aetna Life Insurance Auditorium, Hartford, Conn. The organ and player are still in use.

played back to the recording artist. So photographically accurate and convincing was the reproduction that many organists used it as a means of criticizing and correcting their own playing in much the same way as recording tape is used today. They were also often embarrassed by the obvious presence of wrong notes.

One of the unique features of the Austin recording studio was the use of multiple consoles enabling several organists to play the individual orchestral parts of symphonic transcriptions. It was also possible to overdub rolls, that is, play back a completed roll and play along with it while cutting a new roll. The original would be faithfully reproduced along with the added parts. But unlike overdubbing with tape recorders, any number of copies or overdubs could be made with no loss in quality. We put the "sleigh bells" in "Brazilian Sleigh Ride" this way. It sounds very realistic.

Frederic B. Austin, now President of Austin Organs, Inc. collaborated with his uncle in the development of this

successful mechanism, and with his father, Mr. Harry W. Austin, who was in charge of the studio and recording production. It was not until near the end of the player era that the "Quadruplex Player" was perfected, and with the decline of the residence organ and reorganization of the Austin company in the mid '30's, the player was discontinued and the recording studio eliminated. The player equipment and roll library were put into storage, and most of this was lost in a fire some 20 years ago. Aside from a phonograph record made by the firm in 1954 of the six rolls recorded by the late Lynnwood Farnam, the Premier Quadruplex Player almost slipped into obscurity.

Now this is about where we came in, some 40 years later. I have been an organ buff for more years than I care to remember, but upon moving to Virginia decided to quit all this organ tinkering so sold the old organ and eventually bought two different electronics. It became very obvious that this was a colossal mistake, and that anyone in their right mind should get

rid of these little compact electronics and go back to filling the house to overflowing with good old organ gear. So with the usual amateur zest and zeal we hunted until we found a 3-M 22-rank Estey, equipped with their player in Scarsdale, N. Y. My son and I dismantled it in summary fashion and had it moved to Virginia.

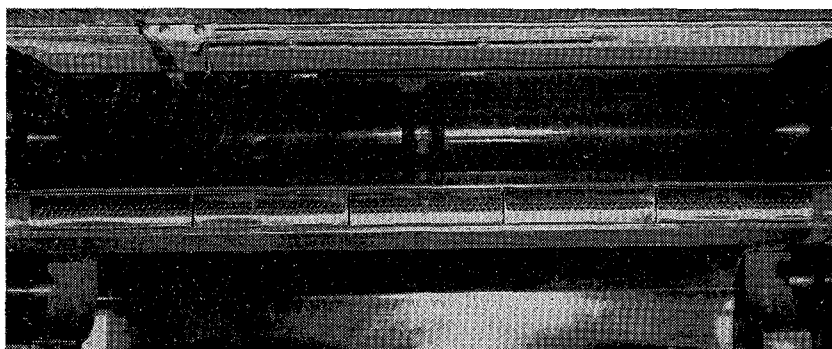
Now my interest in this particular organ, besides the fact that all the basses are Haskells, for which invention he should be eternally blessed, was the fact that this organ had the Estey player together with some 200 rolls. I had wanted a player for years because I am a much better mechanic than performing musician, which is a not very subtle way of saying that "Chopsticks," even on your very own organ, gets pretty monotonous in time. Anyway, we rebuilt the Estey, vintage 1927, got player and everything working and promptly became disenchanted with the player. Especially so, since in the back of our mind was the idea of building a perforator to make our own rolls. This can't be done directly with Estey's system and I had remembered Austin's set-up having visited the factory in the early '30's.

A letter to Austin elicited a prompt reply from Mr. F. B. Austin, President, indicating that the punch assembly was the only part of the original set-up still in existence and extending a warm

invitation to visit and discuss the Quad system. To make a long story short, many helpful hours were spent with Mr. F. B. Austin and Mr. Allen Miller accumulating information on the Quad, how it functioned and how in general the various controls were used. Some prints were still available of tracker bar layouts, etc. We also secured the names of some of the original player installations and after assiduously searching for a year located one in Cincinnati, Ohio, which we obtained along with some 80 rolls. Even more important, Mr. Austin generously made the punch assembly available for our use. So early in 1965, the punch assembly was shipped from Hartford, and then began what turned out to be nearly two years of work designing and building all the equipment and controls necessary to produce rolls directly from an organist's playing.

At times, I wondered if we wouldn't get a man on the moon before I got the perforator perforating. However, with a great deal of help from Mr. F. B. Austin and especially from Al Miller we had it going in mid-summer of 1967, with various changes and additions being made since, until now all signals are go! This happy state would never have been realized without the help, encouragement, and suggestions made by Mr. F. B. Austin. To him and

(continued on p. 14)



Closeup view of player showing 5-section tracker bar and takeup spool. The 4 outer sections move automatically as paper shrinks or expands. Control holes are in center of section to extreme left.

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his organization we are greatly indebted. And especially do we appreciate the help of Al Miller. He has the quickest and most inventive mind of anyone I know. He has spent numerous weekends at our house working on the project, and in addition to all this, he is a dandy organist. I have scores of rolls he has made, and the sounds he gets almost make our old Estey sound like a "real Wurly".

In honor and to commemorate the first new Quad roll, Bill Feanley, who used to make rolls for Austin 40 years ago, and who is now organist at the Greenbrier at White Sulphur Springs, came over and made a recording of "Ramona." This was the same song which bore serial number 1 in the original Austin catalog. Since then Bill has made a number of rolls, all with his inimitable arrangements and masterly musicianship.

A few pipe changes have been made so that we now have the same specifications as the original recording organ. Early this year, we disposed of the Estey console and player and replaced it with an Austin console. This was completely rebuilt, and thanks again to help from the Austin factory, we incorporated the significant improvements they have made in their consoles over the years.

Following is an essential description of major components and their function. I owe this concise and accurate description together with some of the photos to a very good organist and friend, Ray Brubaker. He also has made a number of rolls which I value very highly.

THE CONSOLE

The console is the standard Austin type with all-electric action which plays the organ in the usual way. The console and Austin capture system combination action were completely reconstructed. The essential additions to the console consist of hold and play indicating lights to let the organist know when he is actually recording the roll. The console controls the roll perforator unit in all ways, that is the playing, registration changes, crescendo pedal and swell pedal operation, tutti, and all couplers.

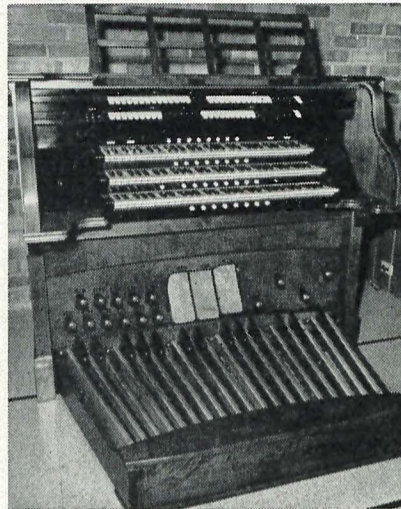
THE QUADRUPLER PERFORATOR

The perforator mechanism consisting of the punching mechanism, paper feed, and takeup spools is driven by a one-horsepower single phase motor. The perforating unit produces up to 240 holes across the width of the paper at the rate of 31 holes per second allowing the fastest trills and runs to be faithfully recorded on the paper. The paper speed through the perforator is 113 inches or nine feet five inches per minute. Diameter of each paper punch is .047 inches. Each punch is operated by a standard organ pneumatic operating on ten inches of vacuum, and is electrically parallel to the chest primaries. Besides having a separate hole for each note of the three manuals and pedal, there are three holes for the great-choir box, three holes for the swell box, and three holes for the crescendo pedal. These operate on the binary principle which will be explained later. There are a series of tracking holes in the center of the roll for keeping the roll centered, and another series of holes that runs continuously to operate the five section expanding tracker bar which automatically expands or contracts to compensate for moisture content of the paper. It is interesting to note here that unlike all other roll playing devices, the paper edges are not utilized in any way to control the tracking which results in longer life for the paper. In addition, the rolls do not have to be spooled tight in order to operate accurately.

The basic principle of operation of the perforator is a notched oscillating bar and a corresponding notch in a punch-holder which engage when any given key is depressed on the console. The number of holes punched depends on how long the key is held. When a key is released, a spring disengages the punchholder from the oscillating bar. Therefore, an exact reproduction of the manual and pedal technique of the organist recording the roll is possible.

ROLL PAPER

The paper used for the new Quadruplex rolls was determined from a chemical analysis of the original Austin roll paper. The paper for the new rolls is manufactured by the Minerva Wax Paper Co. and is their type MG dry waxed machine glazed bleached kraft 30/35 pound stock, .0025 inches in thickness. The perforator will cut two master rolls plus one on a backing paper, the purpose of the backing paper being to insure a clean cut on all holes. Width of the paper as it goes into the perforator is 21 3/4 inches and it is automatically sheared to 21-1/16



The rebuilt 3M Austin console which controls the organ in the usual manner and also is used for making rolls.

GREAT

Open Diapason 8 ft.
Grossflute 8 ft.
Concert Flute 8 ft.
Violoncello 8 ft.
Salicional 8 ft.
Harmonic Flute 4 ft.
Trumpet 8 ft.
(three blank tablets)
Great-Great 16, 4
Swell-Great 16, 8, 4
Choir-Great 16, 8, 4
Chimes
Unison Off

SWELL

Bourdon 16 ft.
Gedeckt 8 ft.
Viola 8 ft.
Viol d'Orchestre 8 ft.
Viol Celeste 8 ft.
Muted Viol 8 ft.
Flute 4 ft.
Piccolo 2 ft.
Oboe 8 ft.
Vox Humana 8 ft.
(three blank tablets)
Swell-Swell 16, 8
Tremulant
Unison Off

CHOIR

Gross flute 8 ft. (Great)
Concert Flute 8 ft. (Great)
Unda Maris 8 ft.
Violoncello 8 ft. (Great)
Salicional 8 ft. (Great)
Harmonic Flute 4 ft.
Trumpet 8 ft. (Great)
Clarinet 8 ft.
Harp
(three blank tablets)
Tremulant
Choir-Choir 16, 4
Swell-Choir 16, 8, 4
Unison Off

PEDAL

Open Diapason 16 ft.
Bourdon 16 ft.
Violone 16 ft.
Octave 8 ft.
Flute 8 ft.
Cello 8 ft.
Principal 4 ft.
Swell-Pedal 8, 4,
Great-Pedal 8, 4
Choir-Pedal 8, 4

ACCESSORIES

14 general pistons (8 above the Swell manual, 6 as toe studs on the bottom left of the foot board)
5 pistons for Pedal
8 pistons for each manual, operating respective manual stops and the pedal division
Tutti button and toe stud effecting the entire instrument
Great-Pedal, Choir-Pedal, Swell-Pedal toe stud reversibles
Orgoblo blower with 5 HP, single phase motor
Vacuum blower for player and perforator units (Orgoblo with 1/2 HP, three phase motor)

inches as it emerges from the perforator. The roll is wound on a spool of which the ends are 2 5/8 inches in diameter. Maximum capacity of each roll is approximately ten minutes playing time. Each feed spool of blank paper will give a minimum of 150 to 200 rolls and is ordered in 300 pound lots.

EXPRESSION AND CRESCENDO

There are seven stages of expression on each of the two swell pedals and seven stages of crescendo that are available through binary coder systems. Since three holes are used for each expression pedal, and three holes are used for the crescendo pedal, each pedal operates three sets of binary coders which through a series of plug-in relays translate the steps into three series of holes punched in the paper in any of the seven following combinations:

```

1
2
1 2
4
1 4
2 4
1 2 4

```

During the playback, another three sets of binary coders retranslate this information providing the seven steps of expression and crescendo.

REGISTRATION

When a stop is drawn or retired, or when any combination piston is used, a momentary pulse of electric current is generated by a pulse generator. This short pulse causes a series of solid-state time delay relays to sequence. They first activate a 36 pole double throw switch which disconnects momentarily the top octave of the pedal and the bottom and top octaves of the choir manual, throwing these 36 circuits from notes and connecting them to whatever stops are on. This action which takes less than one-quarter of a second, punches two registration holes in the paper and also whatever stops have been drawn. This action does not effect playing in a normal manner and allows the player to play right through the stop changes.

In the playback, a similar procedure in reverse occurs. The two registration holes cause another 36 pole switch to change the key circuits to latching relay circuit. These two registration holes precede the stop holes by 1/16 of a second, which allows a break in the key circuit to cause the stop holes to operate the proper latching relay, after which the entire operation returns to normal play.

Now that the perforator is working like a charm, and we have made over 100 new rolls (everything from "Alley Cat" to The Toccata from Widor's Fifth) the question arises, what next? The making of rolls is so simple (now, that is), and much interest has been aroused as word is getting around both by organists who are intrigued with the roll making process and by other amateur organ owners. In fact, a Quad player has been connected with the Beacon Theater Wurlitzer by Ben Smith, who reports that our popular rolls sound swell. Al Miller's player was hooked up to a 3/7 Marr and Colton in New Haven with equally successful results.

We've come to the conclusion that the 1927 vintage organ, which is pretty theatrical in scaling and voicing, is basically the reason for the easy and happy (?) marriage of the Quad to the typical theater organ. Because so few Quad players were ever built and so many people have twisted our arm so to speak, we are giving serious consideration to making a Quad player kit available. So far, by using today's modern materials and techniques, it looks very practical.

We expect to build and test the first prototype shortly. In fact, Ed Link, who flew down recently to see and hear what we are doing, insists the first one must be installed on the C. Sharpe Minor Link Organ he rebuilt and donated to the Robinson Civic Center in Binghamton, N. Y. Well, we're going to try and make Ed happy.

And so ends the story of the Fabulous Quad, born in the Roarin' '20's, and reborn in the Sizzlin' '60's! But as the old philosopher said "Time sure passes quickly when you're having fun."

Q

What do the Violin, the Oboe, the human voice, the Organ Pipe, the Trumpet, and every other musical instrument you can name have, that the ordinary electronic organ does not have?

A

Random, natural motion in its sustained sound.

Q

Is there any electronic organ which does?

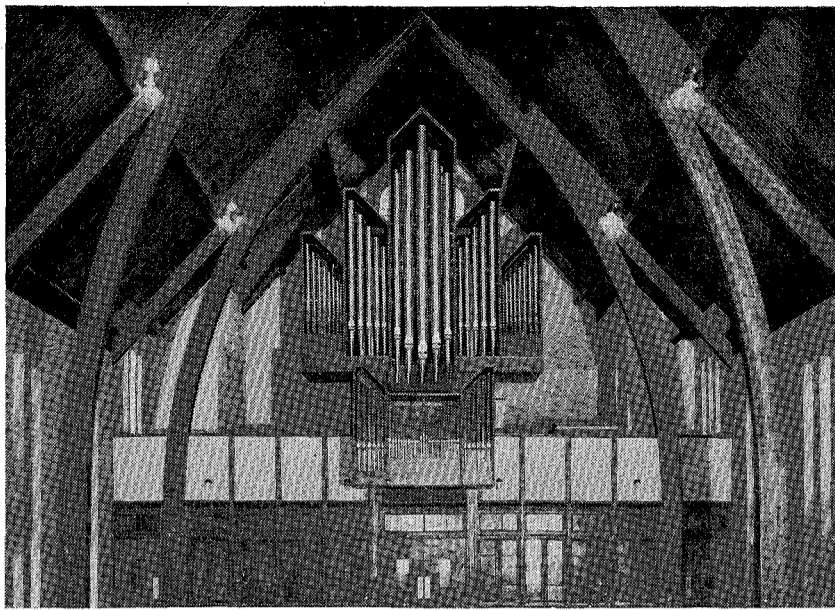
A

One*

Allen

Allen Organ Company, Macungie, Pennsylvania 18062

* Patent Number 2989886



New Schlicker Tracker to Texas College Chapel

The new mechanical action three-manual Schlicker organ in the Chapel of the Abiding Presence, Texas Lutheran College, Seguin, Tex., was dedicated Sept. 29 with a service in the morning and a recital by Raymond C. Boese, University of Redlands, in the evening; the program appears in the recital section.

The organ was designed by Herman L. Schlicker. It combines tracker key action and slider chests with electro-pneumatic stop action and electric combination actions. All wind pressures are within 2½ inches.

Mary Esther Orth is college organist. A series of musical events to be heard throughout the season will be listed in the calendar pages.

GREAT

Quintadena 16 ft. 56 pipes
Principal 8 ft. 56 pipes
Spillflöte 8 ft. 56 pipes
Octave 4 ft. 56 pipes
Hohlflöte 4 ft. 56 pipes
Octave 2 ft. 56 pipes
Mixture 5 ranks 268 pipes
Trumpet 8 ft. 56 pipes

RÜCK-POSITIV

Gedeckt 8 ft. 56 pipes
Principal 4 ft. 56 pipes

Rohrflöte 4 ft. 56 pipes
Nasat 2½ ft. 56 pipes
Principal 2 ft. 56 pipes
Blockflöte 2 ft. 56 pipes
Terz 1½ ft. 44 pipes
Scharf 3 ranks 168 pipes
Krummhorn 8 ft. 56 pipes
Tremolo

SWELL

Rohrflöte 8 ft. 56 pipes
Salicional 8 ft. 56 pipes
Principal 4 ft. 56 pipes
Spitzflöte 4 ft. 56 pipes
Waldflöte 2 ft. 56 pipes
Klein-Nasat 1½ ft. 56 pipes
Siffelöte 1 ft. 56 pipes
Mixture 4 ranks 212 pipes
Terzzimbel 3 ranks 168 pipes
Dulzian 16 ft. 56 pipes
Schalmei 8 ft. 56 pipes
Tremolo

PEDAL

Principal 16 ft. 12 pipes
Subbass 16 ft. 30 pipes
Octave 8 ft. 30 pipes
Metallgedeckt 8 ft. 30 pipes
Choralbass 4 ft. 30 pipes
Nachthorn 2 ft. 30 pipes
Mixture 3 ranks 90 pipes
Fagott 16 ft. 30 pipes
Schalmei 4 ft. 30 pipes

ROBERT BAKER has been added to the long list of distinguished names on the board of trustees of the Westminster Choir College.

Church in Cleveland Suburb Opens Schantz

The new three-manual Schantz organ in the Church of St. Christopher, Rocky River, Ohio, was dedicated Nov. 10. Ivan Licht, organist and choirmaster, played the opening recital listed in the recital pages. The choir and congregation participated in the musical program.

Mr. Licht also prepared the stoplist for the new instrument which is installed in the rear gallery of the church.

GREAT

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flute 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes

SWELL

Bourdon 8 ft. 61 pipes
Gamba 8 ft. 61 pipes
Gamba Celeste 8 ft. 49 pipes
Flute 4 ft. (prepared)
Principal 4 ft. 61 pipes
Nazard 2½ ft. (prepared)
Flute 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trumpet 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant

POSITIV

Gedackt 8 ft. 61 pipes
Flute 4 ft. 61 pipes
Nazard 2½ ft. 61 pipes
Octave 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Cromorne 8 ft. 61 pipes

PEDAL

Subbass 16 ft. 32 pipes
Quintadena 16 ft.
Flute 8 ft. (prepared)
Octave 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Posaune 16 ft. (prepared)
Trumpet 8 ft. (prepared)
Schalmei 4 ft. (prepared)
Mixture 4 ranks (prepared)

SAUNDERS BECOMES ORGANIST OF CHURCH IN CAMBRIDGE

William Saunders has been appointed organist of the First Church of Christ, Scientist, Cambridge, Mass. Formerly registrar of the Boston AGO chapter, he has studied piano with Sylvan Levin and organ with Ruth Barrett Phelps.

Geddes Builds Organ for Torrington, Conn.

Richard M. Geddes Pipe Organs, Winsted, Conn. has contracted to build a three-manual pipe organ for Trinity Episcopal Church, Torrington, Conn. The stoplist was worked out in collaboration with Charles Billings, organist and choir director at Trinity. Completion is scheduled for the Spring of 1970.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Quintaton 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes
Chimes

SWELL

Gedackt 8 ft. 61 pipes
Viola di Gamba 8 ft. 61 pipes
Gamba Celeste 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppel Flöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagot 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Oboe 8 ft. 61 pipes
Tremolo

POSITIV

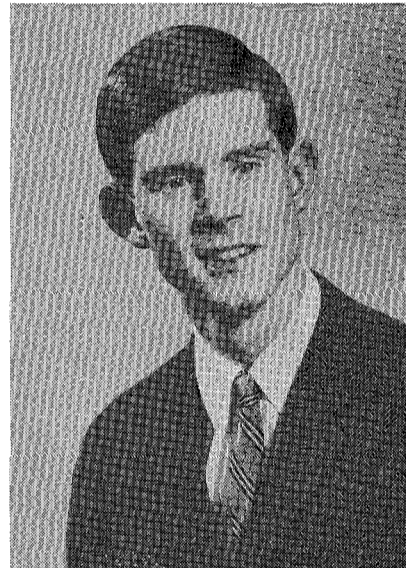
Holz Gedackt 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Unda Maris 8 ft. 49 pipes
Spitzprincipal 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quintefflöte 1½ ft. 61 pipes
Scharf 3 ranks 183 pipes
Clarinete 8 ft. 61 pipes
Tremolo
Harp

PEDAL

Resultant 32 ft.
Holzprincipal 16 ft. 32 pipes
Contrabass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Gedackt 8 ft. 12 pipes
Choral Bass 4 ft. 32 pipes
Rohrflöte 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture 5 ranks 160 pipes
Bombarde 16 ft. 12 pipes
Trompette 8 ft.
Schalmei 4 ft. 32 pipes
Chimes



Susan Hsgberg has become church musician of the First Evangelical Lutheran Church, Beaver Dam, Wis. She received a BMus from St. Olaf College in 1966 where she was a student of David N. Johnson. She received her MMus from the University of Michigan where she was a student of Robert Glasgow. Other teachers include Eleanor Killoran and Heinrich Fleischer in organ, Olaf Christian and Maynard Klein in choral conducting.



John R. Rose, Jr. became organist of Sacred Heart Cathedral, Newark, N. J. in September, succeeding James Philip Johnston, who retired. Mr. Rose is a student at Upsala College, East Orange, N. J. and is 20 years old. He began his organ studies with Ruth Taylor, Larchmont, N. Y. and went on to study with George Wilson, Indiana University, and E. F. Blackmer, Wittenberg University. He has also studied with Virgil Fox. He has held church positions in Westchester Country, N. Y., Dayton, Ohio, and Staten Island, N. Y.



Richard N. Palmquist has been appointed minister of music at the North Broadway United Methodist Church, Columbus, Ohio. He served at the Presbyterian Church, New Brunswick, N.J. for seven years. He is a graduate of the University of Maryland and received his SMM from Union Theological Seminary. Since graduating from Union, he studied organ with Donald McDonald. At North Broadway Church, Mr. Palmquist will direct six singing choirs and two bell choirs.

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Recitals

INDIANA UNIVERSITY

Lectures

Kensington, Md. Church Installs Aeolian-Skinner

With the completion of its new edifice, signalling many months of planning and activity, the congregation of St. Paul's Methodist Church, Kensington, Md. is now looking forward to the dedication of its new three-manual Aeolian-Skinner organ.

Located at the rear of the chancel in one continuous array, the organ of some 34 ranks is controlled by a three-manual console.

GREAT

Erzähler 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Rohrgedeckt 8 ft. 61 pipes
Erzähler Celeste 8 ft. 2 ranks
Octave 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes 25 notes

SWELL

Viol 8 ft. 61 pipes
Viol Celeste 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Spitzprincipal 4 ft. 61 pipes
Sesquialtera 2 ranks 98 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 3-5 ranks 269 pipes
Trompette 8 ft. 61 pipes
Tremulant

CHOIR

Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Pommer 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Nasat 1½ ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Erzähler 16 ft.
Octave 8 ft. 12 pipes
Flute 8 ft. 12 pipes
Choral Bass 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Trumpet 8 ft. 12 pipes
Krummhorn 4 ft.

New Allen Installed in Church in New London

A large three-manual Allen electronic instrument has been installed in the United Methodist Church, New London, Conn. It replaces a two-manual Möller pipe organ which has been in service for the last 45 years. A dedicatory recital is planned for the near future.

GREAT

Gemshorn 16 ft.
Principal 8 ft.
Dulciana 8 ft.
Bourdon 8 ft.
Lieblichflöte 8 ft.
Octave 4 ft.
Harmonic Flute 4 ft.
Fifteenth 2 ft.
Waldflöte 2 ft.
Mixture 4 ranks
Carillon
Celesta
Harp

SWELL

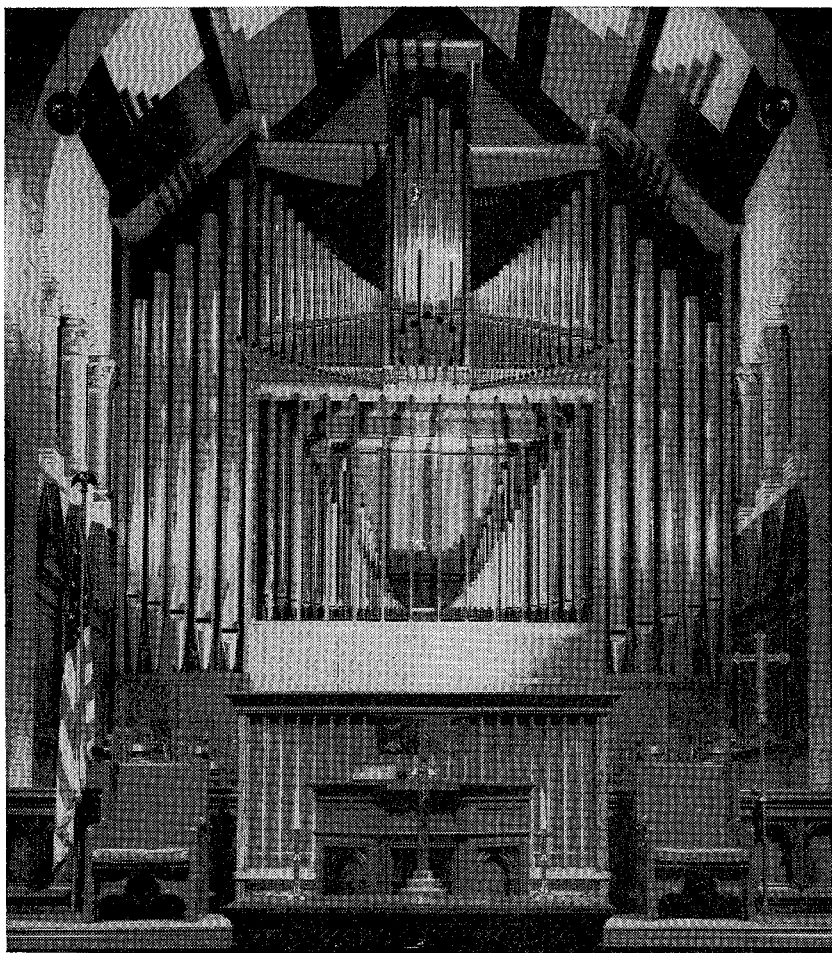
Geigen Diapason 8 ft.
Gemshorn 8 ft.
Vox Celeste 2 ranks
Gedeckt 8 ft.
Flute Celeste 2 ranks
Octave Geigen 4 ft.
Flute 4 ft.
Nazard 2½ ft.
Plein Jeu 3 ranks
Contra Fagotto 16 ft.
Trompette 8 ft.
Clairon 4 ft.
Tremolo

CHOIR

Viola 8 ft.
Aeoline 8 ft.
Flute 8 ft.
Prestant 4 ft.
Spitzflöte 4 ft.
Nasat 2½ ft.
Blockflöte 2 ft.
Tierce 1½ ft.
Larigot 1½ ft.
Fife 1 ft.
Clarinete 8 ft.
Oboe 8 ft.
Tremolo

PEDAL

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



The 70-rank mechanical action three-manual organ built by the Andover Organ Company for the Lawrenceville School, well known boys' preparatory school at Lawrenceville, N.J., was dedicated Oct. 27 at the morning service in Edith Memorial Chapel. T. H. Keller, school organist from 1920 to 1964, shared the new organ at this service with Kenneth Gilbert, Canadian organist, who also played the opening recital in the afternoon. The stoplist of the new instrument was included in the May 1966 issue. Mr. Gilbert's recital is in the recital section.

While the new instrument was being prepared for by enlargement of the apse, the school was served by a one-manual Odell of 1899, mechanically renovated and tonally revised by E. A. Kelley with the help of fifth formers of the School.

Church in Knoxville Orders Schantz Organ

The Schantz Organ Company, Orrville, Ohio, has been awarded a contract for a three-manual organ in the Central Baptist Church, Fountain City, Knoxville, Tenn. It will be installed in two chambers on either side of the choir loft. Renovations to the building will be made to provide maximum tone openings. A drawknob console will be provided.

C. L. Huling directs a large music program for the church which will be further expanded with the new organ installation. Negotiations for the Schantz company were by Alfred E. Lunsford.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes 21 bells

SWELL

Flute à Cheminée 8 ft. 61 pipes
Viole de Gamba 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Doublette 2 ft.
Plein Jeu 3 ranks
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

CHOIR

Gedackt 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flauto Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2½ ft. 49 pipes
Flöte 2 ft. 12 pipes
Terz 1½ ft. 12 pipes
Schalmei 8 ft. 61 pipes
Tremulant

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Brumbass 16 ft. 32 pipes
Flute à Cheminée 16 ft. 12 pipes
Octave 8 ft. 12 pipes
Flötenbass 8 ft. 12 pipes
Flute à Cheminée 8 ft.
Super Octave 4 ft. 12 pipes
Contre Trompette 16 ft. 12 pipes
Trompette 8 ft.
Hautbois 4 ft.

Fritzsche Builds Organ for Perkasio Church

The Paul Fritzsche Organ Company, Allentown, Pa., has been commissioned to build a new three-manual pipe organ for Trinity Lutheran Church, Perkasio, Pa. It will replace a two-manual instrument and will be installed in the spring of 1969 when the church's renovations have been completed. Kenneth R. Smith, chairman of the organ committee, and Martha Fisher, organist and choir director, participated in the negotiations with Paul Fritzsche and Robert Westhoff of the building firm.

GREAT

Principal 8 ft. 61 pipes
Metal Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes

SWELL

Still Gedeckt 16 ft. 49 notes
Geigen Principal 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Vox Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Rohr Flute 8 ft. 61 pipes
Octave Quinte 2½ ft.
Sifflöte 2 ft.
Tierce 1½ ft.
Trompette 8 ft. 61 pipes
Mixture 3 ranks 183 pipes
English Horn 8 ft. 61 pipes
Cor Anglais 4 ft. 12 pipes
Tremolo

CHOIR

Erzähler 8 ft. 61 pipes
Koppel Flute 4 ft. 61 pipes
Nasat 2½ ft. 61 pipes
Block Flute 2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes

ANTIPHONAL

Hohl Flute 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Quinte 2½ ft. 61 pipes
Principal 2 ft. 61 pipes
Chimes

PEDAL

Contra Bass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Gedeckt 16 ft.
Fagotta 16 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Gedeckt 8 ft.
Principal 8 ft. 32 pipes
Chimney Flute 4 ft.
Choral Bass 4 ft. 12 pipes
Super Octave 2 ft. 12 pipes
Horn 8 ft.
Cor Anglais 4 ft.

Delaware Builds Organ for Bronx Church

The Delaware Organ Company is building a new three-manual organ to be installed in St. Theresa's Church, The Bronx, N. Y. The parish is completing construction of a striking modern church designed by the New York firm of Anthony J. DePace.

The interior of the church is appointed with predominately hard reflective surfaces which will enhance the acoustics. The flat roof line sweeps from the sanctuary to the rear wall, producing an excellent condition for the new organ to be located to the Gospel side in keeping with the new Catholic liturgy. The choir and console will be to the Epistle side.

St. Theresa's parish is predominantly Italian. Italian nomenclature has been used throughout the instrument at the request of Enzo Sciamana, organist, who consulted with Robert C. Colby of the Delaware company on the design.

The organ will be voiced on wind pressures of 2¼ and 2½ inches and will be finished with open toe pipe work.

GREAT

Contra Bordone 16 ft. 61 pipes
Principale 8 ft. 61 pipes
Bordone 8 ft. 61 pipes
Ottava 4 ft. 61 pipes
Superottava 2 ft. 61 pipes
Ripieno 4 ranks 244 pipes

SWELL

Flauto a Camino 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Corno di Camoscio 4 ft. 61 pipes
Principale 2 ft. 61 pipes
Flauto in Quinta 1½ ft. 61 pipes
Tromba 8 ft. 61 pipes
Tremulant

POSITIV

Bordone 8 ft. 61 pipes
Flauto a Copula 4 ft. 61 pipes
Flauto a Becco 2 ft. 61 pipes
Ottava 1 ft. 61 pipes
Ripieno Acuto 3 ranks 183 pipes
Cromorno 8 ft. 61 pipes

PEDAL

Principale 16 ft. 12 pipes
Subbasso 16 ft. 32 pipes
Contra Bordone 16 ft.
Ottava 8 ft. 32 pipes
Bordone 8 ft. 12 pipes
Coral Basso 4 ft. 32 pipes
Flauto 4 ft. 12 pipes
Principale 2 ft. 12 pipes
Ripieno 3 ranks 96 pipes
Tromba 16 ft. 12 pipes
Tromba 8 ft.
Cromorno 4 ft.

FROM A CHURCH BULLETIN: "An alms plate has been placed in the rear for those who may wish to contribute to the music program." The deserving poor?

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

Polls and Recitals

An interesting questionnaire distributed by the Pro Arte Symphony to some 20,000 names in the Metropolitan New York area intrigued us from several points of view. The preference for standard repertory is hardly a surprise, for the names chosen for such a quiz were surely expectedly conservative in their tastes. The large proportion who felt that the combined price of travel, dinner and tickets was "distressing" surely will surprise no one either. The pollster apparently took very lightly though, as if people didn't mean it, the almost unanimous response that the major reason for going to concerts was "will do anything to get out of the house." We would take this reply more seriously.

Let's apply a few of the findings of the poll to organ recitals and choral concerts. Certainly the great bulk of works heard at these events is standard material. Note the hundreds of Messiah performances, the literally dozens of St. Ann Fugues listed in our recital pages every month, and the almost embarrassing frequency of the Toccata from Widor's Fifth Symphony. By this criterion too, organ and choral performances should be exactly what the people want.

Next let's look at the price. Most of these "happenings" in our field are free, with an offering taken more as a gesture of good will than for any real financial return. Some chapters have the audacity to charge \$2 (\$1 for students) for organ recitals but even that would scarcely be called "distressing". And frequently they are within walking or easy driving distance, so one can even eat at home.

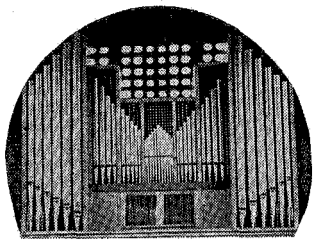
The considerable number who are interested in decor of concert rooms rather than acoustics should find our churches ideal. Most of them are very pleasant to look at.

So we get down to "anything to get out of the house." Here too we should score well, even if few pews are as comfortable as even our straight chairs at home.

It looks as though organ recitals and choral vespers meet many of the preferences of concert-goers. Does it follow then that people have to be turned away from organ recitals or must we look beyond Pro Arte's poll for our answers?

NOTICE

Again this year The Diapason will accept group subscriptions (both renewal and new), sent in by treasurers, at \$2.50 each.



Organ Music

A new edition of Soler's Six Concertos for two Organs (or harpsichords) is now available from Associated Music Publishers, Inc. (Union Musical Española). Two copies will be needed for performance. At \$10 each this represents a sizable investment. The edition, prepared by Padre Samuel Rubio, is quite good though, and an editorial introduction in Portuguese, Spanish, and quaint English is helpful.

Gerhard Krapf's Partita on Wie schon leuchtet (Concordia) comes too late for use this year but should be added to next year's list of durable service repertory. The five variations will also be found useful as separate pieces.

Instrumental parts are included in S. Drummond Wolff's Baroque Suite for Organ with optional trumpet (s) and timpani (Concordia). As we have observed previously, the arrangement of Baroque instrumental pieces in this plodding fashion has long passed the point of diminishing returns.

The most provocative new item this month is a set of Hymn Introductions by Anita Greenlee (Fortress Press). Imaginatively modest as these introductions are, they fall short of complete usefulness in several respects. We would first of all take issue with Miss Greenlee's basic assumption that "A familiar hymn takes on added interest and excitement if a brief introduction, rather than the whole hymn tune, is played before the singing of the hymn. Congregations are apt to become restless during the playing of a hymn tune which is already well known to them."

Styles of hymn-playing and hymn-introductions vary widely from place to place, and the whole subject is one in which feelings run high. Nevertheless, we doubt that a newly composed introduction of less than half the tune length will be sufficient to prepare an entry of the congregation without the help of a cantor, a strong choir, or a sudden surge in organ volume. The congregation will simply not know "where to come in."

Secondly, this very practical problem of knowing "where to come in" is further complicated in Miss Greenlee's collection by the fact that some introductions are "open" (presupposing a continuous movement into the hymn itself, e.g. Adeste Fidelis, Lasst uns erfreuen), while others are "closed" — that is, they would stand alone as exercises in harmony or counterpoint, e.g. Passion Chorale, St. Anne.

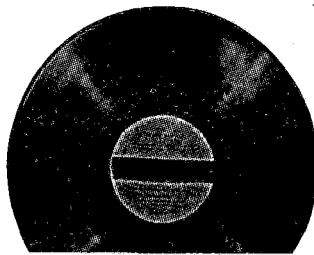
Still, Miss Greenlee is to be lauded for breaking away from the sanctity of four-part harmony, and for the skillful use of imitation, inversion, etc. In spite of reservations concerning its practical use, this is a compositional effort which should be seen by all organists who consider themselves professional musicians.

H. W. Gray sends Herman Berlinski's Sinfonia No. 3 for Organ, a long sectional work of more than modest pretensions. In musical conception, however, it has little to offer. We are puzzled that ordinary acoustical grand pauses should be called "time capsules" and that a movement clearly in scherzo style should be titled "Light Motion".

Another new Gray publication is Flor Peeter's Arioso from the concerto for organ and piano (St. Cecilia No. 949). It is in the expected ABA form and is reminiscent of Franck.

Two copies will be needed for the performance of Leo Sowerby's Dialog for Organ and Piano (H. W. Gray). The piece goes rather far afield harmonically and will certainly cause intonation problems in less than perfectly tuned instruments.

Finally, from Transcontinental Music Publications (1674 Broadway, N.Y. 10019) comes Herbert Fromm's Days of Awe: Organ Sonata in Four Movements. Musical motives from the High Holidays are used. The Passacaglia movement is especially well-made. — WV



Records

McGraw Hill Book Company, which publishes so many textbooks and technical journals, is agent for a number of European recordings, including Argo, Das Alte Werk, Telefunken and L'Oiseau Lyre. A large stack of these records was sent to us at Thanksgiving time, all well within our field of activity, and we are pleased to take note of the first group of these we have found time to hear.

First, three with the Argo label; ZRC 528 is a valuable recording of English Organ Music by Simon Preston. He includes an illuminating performance of the big Elgar Sonata on one side and an interesting list of familiar and more recent English works on the reverse side: Pacan, Leighton; Adagio, Bridge; Rhapsody 3, Howells; Preludio al Vespro di Monteverdi, Tippett; and Prelude and Fugue on a Theme of Victoria, Britten. It would be difficult to suggest any other record of English organ music which does its job so artistically, musically and attractively as this. The organ is that of Colston Hall, Bristol.

Two choral disks with Argo label record the choir of St. John's College, Cambridge. We are especially taken with ZRC 511 entitled Evensong for Ascensiontide which is a service which can serve as a model for not just churches of Anglican or Episcopal persuasion. George Guest conducts the choir in some beautiful chanting and a Sumsion Magnificat and Nunc Dimittis in which diction, balance and style are impeccable. The London Brass Players lend fine support in the Vaughan Williams O Clap Your Hands.

Also valuable is ZRC 542, the same choir's singing of the Haydn Heiligmesse with instrumentalists of the Academy of St. Martin-in-the-Fields and four top-flight soloists. Mr. Guest again is in full control of the situation.

In Das Alte Werk series of Telefunken we had time for several, SAWT 9514 — B EX is Historic Organs of Switzerland. Three fine old instruments are heard and the jacket and liner notes are extremely helpful. The organist, Siegfried Hildenbrand, was not the ideal choice, we think, either as to style or registration.

SAWT 9503 A EX is The Bach Organ at Schlösskirche in Lahm, Upper Franconia, and Wilhelm Krumbach makes good use of the instrument. Despite careful and interesting jacket notes to indicate that this instrument is exactly Bach's kind of an organ, it seems to us to give a less nearly ideal projection of four major works of Bach than more "classic" instruments such as Schnitzgers. The works heard are the Toccata and Fugue in D minor, the G minor Fantasie and Fugue, the 9/8 C major and a Fantasie and Fugue in A minor (BWV 904) which was not familiar to us. Both these records would be valuable additions to an organ library.

Also in Das Alte Werk series (SAWT 9513 B EX) is some beautiful singing by Agnes Giebel of two Bach solo cantatas, 202 with Gustav Leonhardt on the harpsichord and some glorious oboe playing by Ad Mater, and 51 with Leonhardt on a positiv and Maurice Andre playing a fine trumpet — plus violins and cello.

From Telefunken but not in Das Alte Werk series (SLT 43 101 B EX) is a disk of cantata arias very well sung by baritone Max von Egmond. His is a beautiful voice, especially in the upper range, and the selection of arias includes: two from Telemann's Day of Judgement, probably extracted from a complete record of the work, with the Concentus Musicus of Vienna, Nikolaus Harnoncourt conducting; the Handel cantata Dalla Guerra Amoroso with Gustav Leonhardt at the harpsichord; and Bach Arias from sacred works (cantatas

90, 27, 158 and St. John Passion) with the Concentus again. Most of these works could stand a bit more vocal and emotional fervor but the records are beautifully made and deserve frequent hearings.

For these records write Trade Order Service, McGraw Hill Book Company, Princeton Road, Highstown, N.J. 08520. — FC

Those Were the Days

Fifty years ago the January, 1919 issue contained these matters of interest —

Joseph Bonnet was in the midst of a tour, with raves in New York, ovation in Boston.

The new Estey organ in New York's Capitol Theater was described.

Because of the fuel shortage, the American Organ Players Club of Philadelphia substituted lectures for all its previously scheduled recitals.

Charles Courboin remonstrated against the ban on public performance of German music.

Present advertisers who were with THE DIAPASON as 1919 began included: Austin Organs; J. H. and C. S. Odell; Hillgreen, Lane; Casavant; Arthur Becker; Klann; Schoenstein; Reuter; Guillemant Organ School; H. W. Gray; Spencer Turbine; Möller; Mayland Chimes; Wicks; E. M. Skinner (now Aeolian-Skinner).

George Audsley's *The Organ of the Twentieth Century* was announced at the pre-publication price of \$3.50.

Twenty-five years ago these events made news in the January, 1944 issue —

R. Huntington Woodman, famed organist and composer, died at the age of 83. He served First Presbyterian Church, Brooklyn for 61 years.

Pietro Yon's own Requiem Mass was sung at his funeral service with his successor, Charles Courboin, playing and conducting.

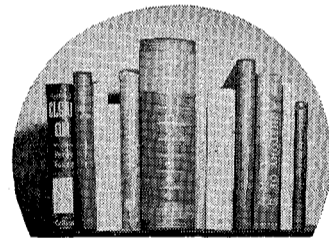
Many organists in the armed services were playing recitals in and out of camps.

Canon C. Winfred Douglas, eminent hymnologist, died of a heart attack Jan. 18.

Ten years ago the following occurrences were brought to the attention of readers on the January, 1959 issue —

Sigfried E. Gruenstein, founder of THE DIAPASON and its editor and publisher for 48 years died Dec. 6 at his home.

The first real international congress of organ builders held in Amsterdam was reported for the issue by Richard Rensch, organ builder of Lauffen am Neckar, Germany.



New Books

Verena Ursenbach Hatch, *Worship and Music in the Church of Jesus Christ of Latter-Day Saints*, Provo, Utah: M. Ephraim Hatch (883 North 1200 East), 1968. xv, 287 pp. \$5.95.

Werner Müller, *Auf den Spuren von Gottfried Silbermann (Concerning the Personal Vestiges of Gottfried Silbermann)*, Kassel, Germany: Baerenreiter-Verlag, 1968. 252 pp. No price listed.

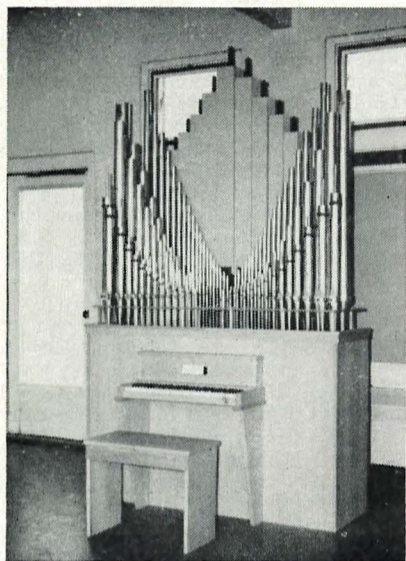
Two new books of specific focus, though perhaps limited interest, have reached us. Mrs. Hatch has gone to considerable effort, time, and expense to produce a study of the relationship between worship and music in the LDS Church. Chapter 9, History of LDS Church Music, and Chapter 11, Characteristics of Effective Worship Music, are especially relevant to all church musicians. This book will function best as a reference volume in church libraries.

Indicative of the tone of Werner Müller's study is the fact that no organ specification is mentioned in the entire book. The emphasis is rather on details of family history, organ contracts, autograph letters, financial matters, etc. A thorough, objective approach is evident throughout. — WV

One-Manual Sampler— A January Supplement

One-manual organs seem to be more and more in the news since the inauguration of a one-manual section in last September's issue. Among recent arrivals in this category is an instrument built by John Bright, London, Ont. It has three ranks of pipes, direct-electric action, and two unified stops. Wind pressure is 2".

MANUAL (49 notes)
Rohrflöte 8 ft. 61 pipes (wood bass)
Rohrflöte 4 ft.
Principal 4 ft. 61 pipes
Principal 2 ft.
Salicional 8 ft. 37 pipes (Rohrflöte bass)



BRIGHT

A fine 1855 Henry Erben one-manual organ was restored last year in Mobile, Ala. Built for a now defunct Episcopal parish in Hayneville, Ala., it was played regularly for nearly a century before the church closed. R. Ronald Norwood, Mobile organbuilder, and Robert Sawyer, organist and member of the Mobile College faculty, took charge of the restoration of the instrument. It is now permanently installed at St. Luke's Episcopal Church, Mobile. Mrs. Sawyer is the organist at St. Luke's.

MANUAL (56 notes)
Open Diapason 8 ft.
Stopped Diapason 8 ft. (treble)
Stopped Diapason 8 ft. (bass)
Dulciana 8 ft.
Principal 4 ft.
Fifteenth 2 ft.
Trumpet 8 ft.

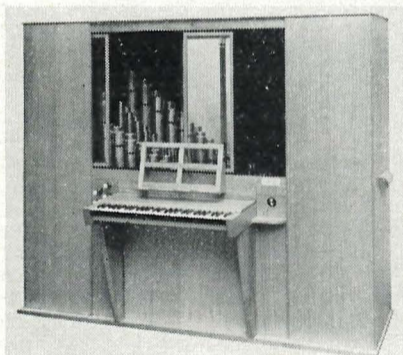
PEDAL (13 notes)
Manual to Pedal



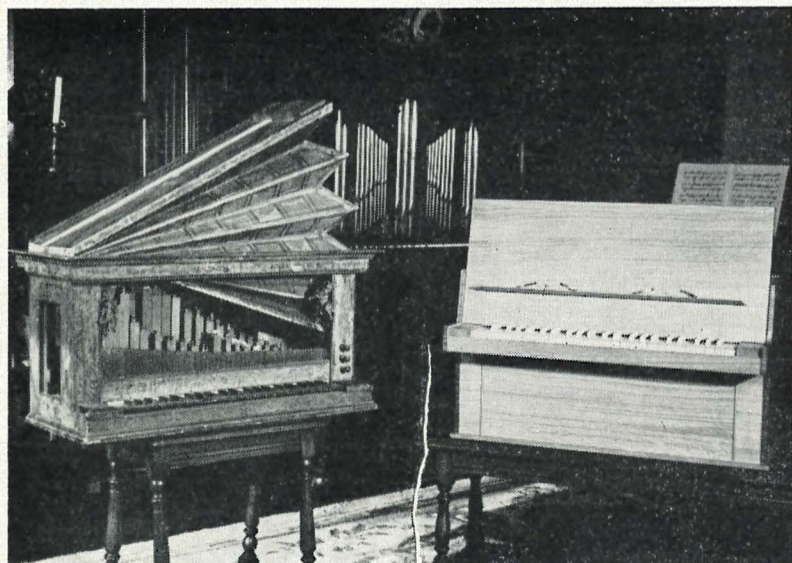
ERBEN

J. W. Walker & Sons, Ltd., Middlesex, have built a "continuo" organ for Leicester University. The instrument has sliding glass doors, which provide volume control and at the same time give a greater degree of visual flexibility in concert situations. Key action is mechanical, and wind pressure is 1 3/4".

MANUAL (56 notes)
Gedeckt 8 ft. 56 pipes
Rohr Flute 4 ft. 56 pipes
Principal 2 ft. 56 pipes
Descant Cornet (c'-g''') 2 ranks 64 pipes



J. W. WALKER



Three one-manual organs currently at Noel Mander's shop in London. Left, seventeenth-century regal portable; right, new regal (1968); background, Smith chamber organ built about 1670 for New College, Oxford.

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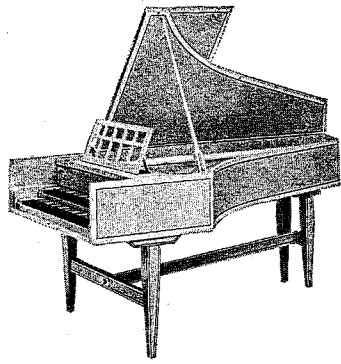
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Choral Music

Christmas music, far too late for this season but a bit early for next, appears in considerable quantity in this month's choral receipts. Our procedure, as usual, is alphabetical by name of publisher.

A small unaccompanied SAB setting by K. Bernard Schade of Wolcum Yole! is the single piece received from Amherst Music Press, Amherst, Mass.

In Boosey and Hawkes Brown University series is a rather large two-section A Christmas Offering by Gail Kubic; some intervals seem to us to assume considerable skill in tuning and plenty of rehearsal time; the second part asks for tenor solo plus solo quartet, all unaccompanied. John Weaver has also written for the Brown U series: Epiphany Alleluias, shorter and much less demanding and with an interesting organ accompaniment. Gordon Binkerd has two small contrapuntal works with Latin text — Confitebor Tibi and Omnes Gentes.

For Boosey's Moramus edition, Ewald Nolte has five more editings of old Moravian anthems, well-edited, with helpful notes and a good English translation. Four by Johann C. Geisler include double-choir (SATB-SSAB) Sing to the Lord a New-Made Song; SSAB or SATB This is the Day that the Lord Created, SS duets of Bless the Lord, O My Soul and Like as a Father Doth Pity his Children. John Antes' How Beautiful upon the Mountains is SATB.

In Alexander Bronde's Tetra Choral Series, Clifford Richter has edited and translated the lyric Bellini Salve, Regina; Kurt Stone has prepared an unaccompanied Pange Lingua and a strong Schein Easter sacred concerto, Christ lag in Todesbanden, for two high and one low voice and instruments.

Choristers Guild also just missed the Christmas market with SA Advent anthem, Hark the Glad Sound by Gilbert M. Martin and unison Welcome, Dearest Jesus, an old Dutch melody arranged by Helen Kemp.

Franco Columbo, Inc. now represents Novello in the United States as well as Ricordi and our stock from this source includes several Novello, a couple of Ricordi and two with Colombo's own imprint.

First Novello: an hour-long Nativity opera, libretto by John Fuller, music by Bryan Kelly is entitled Herod, Do Your Worst. Though a rather wide variety of resources is required (flute, percussion, strings, piano duet) most of them are ordinarily readily available; technical requirements are not at all demanding. In all it appears a highly useful and interesting work for enlisting a number of people in a performance. Likewise for the Christmas season is Cantata 1 by Jonathan Harvey, a four section work asking for soprano and baritone solos and small string orchestra with some players competent to play cadenzas (violin, viola, cello) and a chorus at times divided into eight parts. Performance time is half an hour.

Several of Novello's singles are for unaccompanied singing. Herbert Howells' large-scale motet, One Thing Have I Desired, has some effective writing; there is division of parts in each section. Carol by Jonathan Harvey has a composite text of Latin and English; its dissonance may provide serious tuning problems for less than professional groups. SSATB Veni Sancte Spiritus, motet for Whitsuntide by H. C. Stewart edited by Bernard Rose, is lushly chromatic in character; some identification of Stewart would not have been amiss.

Accompanied anthems include: The Morning Watch by John McCabe, not too difficult for chorus and with an effective organ part; Colin Hand's extended SSA Stabat Mater, with orchestral accompaniment; Ivor Keys' Three Christmas Songs for unison voices and piano; and a John Joubert SATB Nowell on a medieval text and with a big organ part.

Several hymns in Novello's Parish Choir Book series enlist illustrious names: All My Hope on God is Founded, God is Love: Let Heav'n Adore Him, When First Thou Cam'st to Men, and Holy Spirit, Ever Dwelling, all by Herbert Howells; He is The Way, and Sweet Day, So Cool by Arthur Bliss; Two Hymn Tunes (Charity and Dunbar) and Now's the Time for Mirth and Play by Arthur Oldham. In the Early Church Music series Watkins Shaw has edited an anthem, O Lord, increase our faith by Henry Loosmore and John Gittins has edited the Preces and Responses by Richard Wyleward.

Colombo's two offerings from Ricordi are both Vivaldi: choruses from the Magnificat edited by Malipiero and the Casella revision of a Credo with a new English version by Hugh Ross. With Colombo's own imprint are a big a cappella Psalm 70 by Robert Dvorak with division of voices only at the fortissimo ending, and Gardner Read's also unaccompanied Song of the Spinner, ornately arranged from an Auvergne folk song.

Concordia's The Star Carol Book doesn't miss the season for it contains unison carols for various church seasons arranged simply by Carl Schalk. Ten More Psalms from the Schütz Becker Psalter edited by Robert E. Wunderlich are in very simple SATB chorale style. David Nott has prepared the not very familiar Mendelssohn Aus tiefer Not (In Deep Despair) — a sizable Lenten cantata with only one section asking for a solo voice.

Smaller works from Concordia include a unison antiphonal hymn, Art Thou Weary, Art Thou Laden by Philip Gehring; a Richard Peek editing of an early 18th century Walter Porter O Thou to Whose All-Searching Sight, with instruments; George Brandon's SA arrangement of an anonymous tune, With One Accord; S. Drummond Wolff's SAB setting of the tune Angelus as At Even, When the Sun Did Set. W. Glen Darst's two-part mixed To God All Praise and Glory; Robert H. Fischer's The Royal Banners on a Sarum plainsong; and Richard Peek's SAB Declare His Honor, on a little Handel fugue.

J. Fischer continues its set of new masses in English with two more — SA and congregation Loyola Mass by B. G. Gross and Mass to Honor the Holy Name of Jesus by Lode Van Dessel for unison or three equal voices and congregation. Two unaccompanied works by David Wehr are Not to Be Ministered to and Come, Labor On. Merrills Lewis has a useful but conventional and long A Hymn of Praise. Dwight Gustafson's All People That on Earth Do Dwell uses an eight-part brass choir, for which parts are available. David Pizarro has edited a Kimberger motet on Psalm 137: By the Streams of Babylon. Austin Lovelace's small unison How Lovely is the House of God is without accidentals in a simple diatonic major line.

The so-called Ecumenical Hymnal by Carlo Rossini from J. Fischer is not at all good. Almost any other hymnal has harmonizations of many of these same tunes, all of them more singable and in better musical styles; at best this is a makeshift until something better comes along.

H. W. Gray stresses the impending season strongly. There is a Palm Sunday Draw Nigh to Thy Jerusalem, short, not demanding, by George B. Clark and an unaccompanied communion anthem, By Christ Redeemed by Austin Lovelace. For Easter itself there is a wide range: SA A Bell Carol by



Elizabeth Adles has been appointed organist-music director of the First Methodist Church, Moorestown, N. J. She comes to Moorestown from Philadelphia where she is a student of Earl Ness.

George Blake; The Morn Has Spread Her Crimson Rays which Joseph Roff has based on a 17th century melody; Come, See the Place, to which Paul Lindsley Thomas has added trumpets, timpani, cymbals, and baritone solo; Eric Thiman's straightforward Love's Redeeming Work is Done and his equally typical Come, Ye Faithful, Raise the Strain; and finally Frank Campbell-Watson's big processional with trumpets, Alleluia! Alleluia! Let the Holy Anthem Rise.

For general use from Gray are Don McAfee's largely unison A Hymn of Supplication and Robert Wetzler's morning anthem, Praise the Lord All Ye People. Thiman's Five Introsits will be useful. For a more formal service are a big Magnificat and Nunc Dimittis by Robert W. Jones, with trumpets, trombones and timpani and a small SA Mass for St. Peter by Alec Wyton.

Presser's only not strictly secular work received is a small John D. Minor arrangement of Bring a Torch, Jeannette, Isabella.

A new English adaptation of Dvorak's Stabat Mater has been prepared by F. J. W. Crowe for G. Schirmer; it may help this major work to receive more American performances. Jack M. Jarrett has edited Victoria's Salve Regina — an SSAATB work without accompaniment. Two by Carl Mueller have organ accompaniments: That They May All Be One and a hymn anthem on All Hail the Power. L. Stanley Glarum's unaccompanied Psalm 148 divides frequently into six parts.

Schirmer has a few new re-editions of older works; Palestrina is represented with an SSA Sanctus edited by William Herrmann and a double chorus Gloria Patri. Jacob Handl (Gallus) is re-edited and furnished with English text by Maynard Klein in Ecce Quomodo Moritur Justus. William Herrmann has edited an SSATB chorus from the Handel Dettingen Te Deum, We Believe that Thou Shalt Come.

Shawnee Press brings out Williametta Spencer's a cappella At the Round Earth's Imagined Corners, winner of a 1968 competition. Several choruses from the Brubeck The Light in the Wilderness are being offered separately.

Stone Chapel Press, Hanover, Pa., sends five anthems by Edward L. Horsey, all in idioms in general use at the turn of this century. They are: We Love Thee Jesus, Sing Praise to God, Praise the Lord Ye Heavens, Come unto Me and Rest, and Loving Shepherd of Thy Sheep.

M. Witmark has new numbers in its Katherine K. Davis series. She has harmonized the choral In Thee Is Gladness, and has made a bright SAB or TTBB of The Firmament of Power; and an SA hymn anthem on O Worship the King. There is also a small unaccompanied communion meditation, In Memory of the Saviour's Love, by Virgil T. Ford. — FC

william whitehead

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REOPENED BY BIGGS

E. Power Biggs gave a re-opening concert Oct. 13 on the famous "Handel" organ at Great Packington in Warwickshire, England, which has received a complete renovation under the direction of Noel Mander. The program included several of the Handel "Aylesford" pieces, and Leon Goossens played the Handel Oboe Sonata No. 1. The complete program is in this month's recital pages.

The organ was originally built for Gopsall Hall, residence of Charles Jennens, who wrote the librettos for several of Handel's oratorios, including The Messiah. Its specification is set out in a letter from Handel to Jennens, dated Sept. 30, 1749.

Sir,

Yesterday I received Your Letter, in answer to which I hereunder specify my Opinion of an Organ which I think will answer the Ends You propose, being every thing that is necessary for a good and grand Organ, without Reed Stops, which I have omitted, because they are continually wanting to be tuned, which in the Country is very inconvenient, and should it remain useless on that Account, it would still be very expensive althou' that may not be Your Consideration. I very well approve of Mr Bridge who without any Objection is a very good Organ Builder, and I shall willingly (when He has finished it) give You my Opinion of it. I have refer'd You to the Flute Stop in Mr Freemans Organ being excellent in its kind, but as I do not refer you in that Organ, The System of the Organ I advise is, (Vizt

The Compass to be up to D and down to Gamut, full octave, Church Work. One Row of Keys, whole Stops and none in halves.

Stops.

An open Diapason — of Metal throughout to be in Front.

A Stopt Diapason — the Treble Metal and the Bass Wood.

A Principal — of Metal throughout.

A Twelfth — of Metal throughout.

A Fifteenth — of Metal throughout.

A Great Tierce — of Metal throughout.

A Flute Stop — such a one is in Freemans Organ.

I am glad of the Opportunity to show you my attention, wishing you all Health and Happiness,

I remain with great Sincerity and Respect

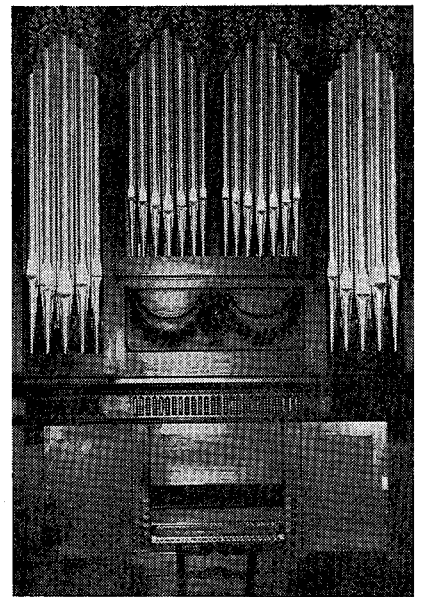
Sir

Your most obedient and most humble Servant

George Frideric Handel.

London, Sept. 30
1749.

Although Handel recommended Bridge, evidence which has come to light during the restoration indicates that the organ was built by Thomas Parker of London. A second manual was added later; this has three stops — Stopped Diapason, Flute and Fifteenth. There are no pedals. No



Great Packington Organ

written evidence exists to show who was the builder of this addition, but the general construction indicates that it could well have been Snetzler. The work was carried out in the most tasteful manner, and obviously very soon after the organ was originally built.

The organ was later moved to Packington Hall, the seat of the Earl of Aylesford, and from there to Great Packington Church about the middle of the last century. In 1792 it was repaired by Michael Woodward, organ builder, of Birmingham, according to a pencilled note in contemporary writing inside the instrument, where there are also some half-obliterated references to its removal from Gopsall.

In the present century the organ was beginning to show signs of deterioration, and woodworm had become active. Ten years ago it was found that the pipework was so dirty and the hand-blowing apparatus so noisy that some work had to be done in order to make the instrument playable. An electric blower was temporarily attached, the pipework was cleaned and tuning slides were added to prevent further deterioration of pipework by cone tuning.

A generous gift from the Pilgrim Trust has now made it possible to have the organ completely overhauled. Loose play in the action has been tightened, and the old diagonal reservoir has been re-leathered. The electric blower which has stood outside the case for ten years has been placed inside the instrument, but the old hand-blowing direct supply by two feeders has been left in position. The entire organ has been treated in poison gas chambers in order to eliminate woodworm, and all parts badly damaged by the beetle have been replaced.

The pipework has been most carefully cleaned but in no way altered. Cleaning and regulating have shown beyond any doubt that the original pitch was A-440. However, the original meantone tuning has been changed to equal temperament.

George Wm. Volkel SAC. MUS. DOC., F.A.G.O.

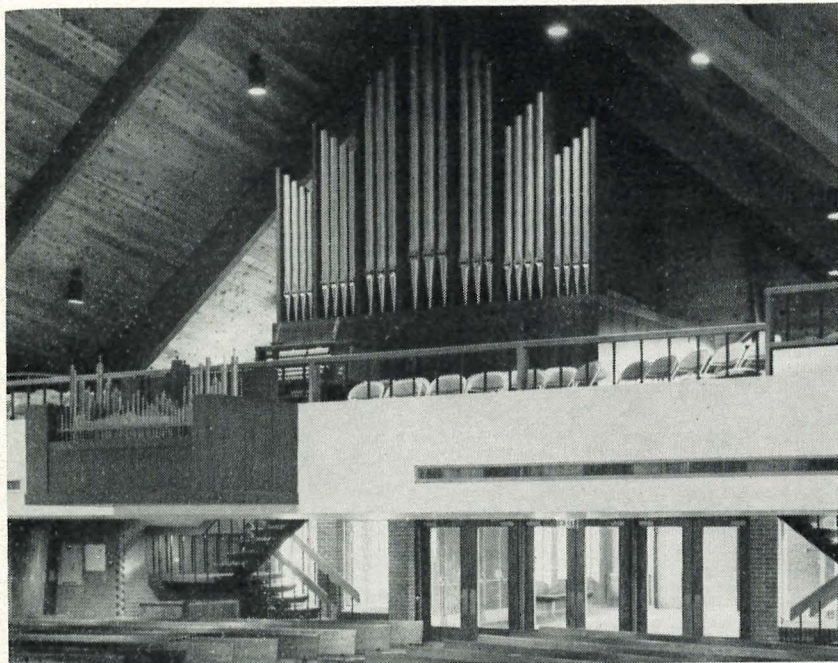
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New Schlicker Opened in Seward, Neb. Church

The new three-manual Schlicker organ in St. John's Evangelical Lutheran Church, Seward, Neb. was dedicated Oct. 27. The opening recital, listed in the recital pages, was played by Paul Rosel, Concordia Teachers College, Seward.

The nave of the new church seats 1,000, the choir gallery 106. The edifice was dedicated Sept. 15; Charles Stade and Associates were the architects. The church's elementary school serves as the laboratory school for Concordia. The congregation numbers 2,500 plus 1,600 students from Concordia.

Seven children's choirs, one high school choir, one adult choir and six college choirs are used in the four Sunday services and other festival services. A handbell choir is being organized. Herbert E. Peter is director of music.

The electric action instrument is located in the rear gallery.

GREAT

Quintadena 16 ft. (prepared)
Principal 8 ft. 61 pipes
Spillflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Gedeckflöte 4 ft. (prepared)
Octave 2 ft. 61 pipes
Mixture 4-5 ranks 292 pipes
Trompete 8 ft. 61 pipes

RÜCK-POSITIV

Holzgedeckt 8 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Nachthorn 2 ft. (prepared)
Klein Nasat 1½ ft. 61 pipes
Siffilöte 1 ft. (prepared)
Scharf 3-4 ranks 232 pipes
Krummhorn 8 ft. 61 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. (prepared)
Principal 4 ft. (prepared)
Koppelflöte 4 ft. 61 pipes
Nasat 2½ ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Terz 1½ ft. 49 pipes
Mixture 4 ranks 244 pipes
Dulzian 16 ft. (prepared)
Schalmei 8 ft. 61 pipes

PEDAL

Principal 16 ft. 12 pipes
Subbass 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Metallgedeckt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Fagott 16 ft. 32 pipes
Trompete 8 ft. 12 pipes
Claron 4 ft. 12 pipes

ALEXANDER BOGGS

RYAN

CONCERT ARTIST

Western Michigan University at Kalamazoo

Letters to the Editor

Round Three!

Indianapolis, Ind., Nov. 24, 1968 —
To the Editor:

First of all, I would like to say Bravo and Cheers to Walter Holtkamp for his excellent article on the Two Manual Limited in the September issue. In this reader's opinion, it is one of the finest articles ever written concerning the really important fundamental principles of truly artistic organbuilding.

My other comment is in reply to J. E. O'Brien's letter in the November issue regarding Mr. Holtkamp's article. He says that the article "did not contain a single word about the fact that the organ is primarily used with the human voice." The article was devoted to the Integrity of Instrumental Form in Organbuilding. Any organ built according to the examples of integrity of tonal, visual and situational form illustrated by Mr. Holtkamp would invariably be a most useful medium for any sort of vocal accompaniment, and therefore requires no discussion. It is simply a foregone conclusion.

This reader has heard all manner of adequate, properly balanced, and exquisite accompaniments on Holtkamps and other instruments of similar artistic character. These have ranged all the way from a single soloist to a massive choir and congregation. Perhaps Mr. O'Brien has not had the opportunity to do this. We trust that he will in the future, and will come to realize that the degree of artistic integrity of the instrument combined with such equally important factors as accomplished performers and superb acoustics determines the results.

Sincerely

FRANCIS M. STONE

Guitar, anybody?

Akron, Ohio, Nov. 21, 1968 —

To the Editor:

What are we going to do? The guitar is supplanting the organ. Is this what we can expect in the future or is it a whim of the moment?

Last Sunday I went to an organ recital at beautiful St. Paul's Episcopal Church played by one of Akron's most prominent young organists and 30 people were in attendance. You know it would have been a different story if the service had contained guitar music. They call it "soul" music, I believe. Seems to me it's going to get mighty monotonous after a while. I'm tired of it already.

Yours truly

(MISS) MARIE BEIDLER

Permission Granted!

Fort Lauderdale, Fla., Dec. 4, 1968 —

To the Editor:

In the December issue is an article titled Selling Your Thing. What is the procedure for getting permission to reproduce this?

We'd like to send a copy to each of our more than 2,000 dealers all over the world,

maybe drop a bee in the bonnet of some of the shoddier dealers. Our policy here is service and satisfaction, over and over and over again. We do sell marine chairs and tackle, but we've built our business on the basis of full satisfaction and giving service and help to anyone who asks, many times without being asked.

I've been a subscriber of THE DIAPASON for years, am an active AGO member and organist at a Fort Lauderdale Church.

Many thanks in advance, and best wishes.

ROBERT H. NELSON

Large Three-Manual Allen Goes to Pittsburgh Church

A specially designed Allen has been installed in St. John's Lutheran Church of Highland, Pittsburgh, Pa. The specification was designed by the Rev. J. Bert Carlson in conjunction with the Allen staff and includes a complete antiphonal organ. All divisions speak from either main or antiphonal positions or from both. Divisions may also be controlled individually from each position.

GREAT

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

SWELL

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

CHOIR

Quintaton 16 ft.
Viole 8 ft.
Viole Celeste 2 ranks
Aeoline 8 ft.
Unda Maris 2 ranks
Quintadena 8 ft.
Prestant 4 ft.
Quintade 4 ft.
Quinte 2½ ft.
Principal 2 ft.
Spillflöte 2 ft.
Larigot 1½ ft.
Siffilöte 1 ft.
Scharf 3 ranks
Dulzian 16 ft.
Krummhorn 8 ft.
Harmonic Trumpet 8 ft.
Krummregal 4 ft.

PEDAL

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

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Programs of Organ Recitals of the Month

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

Charles Peaker, Toronto, Ont. — St. Paul's Church Dec. 14: Toccata and Fugue in D, Reger; The Nativity, Langlais; Noël in G, Daquin; Passacaglia and Fugue, Willan; Trio Sonata in D minor, Sleepers, wake, Bach; Jesu dulcis, Adoro Te, Togni; Sonata, Bissell. Dec. 7: Fantasie & Fugue in G minor, Come Saviour of the Gentiles, Bach; Prelude and Fugue in E flat, J. C. Bach; Introduction, Passacaglia and Fugue, Willan.

Joy E. Lawrence, Cleveland, Ohio — Euclid Avenue Christian church, Cleveland Heights Nov. 17: Concerto 1, Vivaldi-Bach; Variations on America, Ives; To Shepherds as They Watched, Bach; The Nativity, Langlais; Pastorale: Le Prologue de Jesus, arr. Clokey; Prelude and Fugue in D major, Bach; Ein' feste Burg, Bach; Voluntary in C major, Purcell; Introduction and Passacaglia in D minor, Reger; Suite for a Musical Clock, Handel; Tu es Petra, Mulet.

Robert Delcamp, Cincinnati, Ohio — Immanuel Presbyterian Church Nov. 26: Prelude and Trumpetings, Roberts; Awake, A Voice is Calling, Whither Shall I Flee, Jesus come Thou from Heaven, Bach; Praise to the Living God, Freed; Dialogue on the Mixtures, Langlais; Fantaisie 2, Alain; Ad Nos, Liszt.

Charles Kendrick, Chicago — Hope Lutheran Church, Ottawa Hills, Ohio Dec. 1: Toccata in E minor, Pachelbel; Wachet auf, Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Litanies, Alain; La Nativité, Langlais; Scherzo, Symphony 2, Carillon de Westminster, Vierne.

Robert Gant, Conway, Ark. — First Presbyterian Church, El Paso, Tex. Oct. 29: Prelude and Fugue in B minor, Bach; Suite, Alain; Sonata on Psalm 94, Reubke; Shimah B'Koli, Persichetti; Toccata, Durufle.

Steven Neuschwander, Bloomington, Ind. — First Congregational Church, Kokomo Dec. 18: Unter der Linden Gruene, Sweelinck; Prelude and Fugue in D major, Bach; Sonata 4, Mendelssohn.

David Craighead, Rochester, N.Y. — Arden Christian Church, Sacramento, Calif. Nov. 13: Pastorale in F, Bach; Voluntary on Old 100th, Purcell; Trumpet Voluntary in D, Stanley; Flute Solo, Arne; Prelude and Fugue in D major, Bach; Come Holy Ghost, Krebs (with Ed LaFranchi, trumpet); Fancies on St. Anne, Lobe den Herren, Lafford (with two trumpets); Arabesque, Scherzetto, Finale, Symphony 1, Vierne.

Randolph Currie, Columbus, Ohio — St. John the Baptist RC Church Oct. 6: Prelude and Fugue in E minor, Bruhns; Lo Ballo dell'Intorcia, Valente; Toccata per L'Elevazione, Frescobaldi; Offertorio, Zipoli; Elevation, Epilogue, Langlais; Das alte Jahr, In dir ist Freude, Prelude and Fugue in A minor, Bach; Three Short Pieces, Schroeder; Andante, Concerto 4, Handel; Basse et Dessus de Trompette en Dialogue, Clérambault; Lo How a Rose, Currie; Allegro Vivace, Finale, Symphony 1, Vierne.

Richard Giltner, Gainesville, Ga. — Pearce Auditorium, Brenau College Nov. 24: Our Father, Bach; Toccata, Sonata 1, Harold Genzmer; Sweet Rivers of Redeeming Love, Lester Groom; Kleine Präludien and Intermezzi, Schroeder; Air with Variations, Sowerby; These are the Holy Ten Commandments, We Thank Thee, Bach.

Kenneth J. Dorsch, Fairfield, Conn. — Christ Church Cathedral, Hartford Nov. 6: Fantasie in D minor, Van Noordt; Variations on Ich ruf zu Dir, Chromatic Fugue, Sweelinck; Kommt du nun, Prelude and Fugue in D major, Bach.

Byron E. Franklin, Jr., New Orleans, La. — Lawless chapel, Dillard University Dec. 8: Prologue, Tumult in the Praetorium, Passion Symphony, Maleingreau; Partita on O Gott, du frommer Gott, Fantasie and Fugue in G minor, Bach; La Nativité, Messiaen (complete).

Philip Manwell, Rutherford, N.J. — Temple Hill, Oakland, Calif. Jan. 5: Fantasie and Fugue in G minor, Bach; Nun bitten wir, Buxtehude; Sonata 1, Bach; Whimsical Variations, Sowerby; Variations on a Noël, Dupré.

Martha George, Ithaca, N.Y. — All Saints Cathedral, Albany Dec. 29: Grand Jeu et Duo, Daquin; Folkloric Suite, Langlais; From heaven high, Pachelbel.

Mildred Andrews, Norman, Okla. — First Baptist Church, Oak Park, Ill. Nov. 10: Concerto in B minor, Meck-Walther; Andante, Gavotte, Sonata, Arne; Noël sur les Jeux d'Anches, Daquin; Prelude and Fugue in E major, Lübeck; Chorale in A minor, Franck; Toccata, Villancico and Fugue, Ginastera; Pour la Fête de Tous les Saints, L'Ange à la Trompette, Charpentier.

Gerhard R. Bunge, Oelwein, Iowa — United Methodist Church, Manchester, Iowa Dec. 1: Fantasie and Fugue in G minor, Jesu, Joy of Man's Desiring, Bach; A Mighty Fortress, Otis-Bunge; From Heaven Above, Pachelbel; Hark! The Herald Angels Sing, Angels We Have Heard on High, Bunge; Trumpet Prelude, Purcell; Now Thank We All Our God, Karg-Elert; Concert Variations, Bonnet; Adagio, Sonata in C minor, Guilman; Scherzo, Sonata in E minor, Rogers; Prayer, Gothic Suite, Boëllmann; Toccata, Symphony 5, Widor.

George L. Jones, Jr., Potsdam, N.Y. — All Saints Cathedral, Albany Dec. 1: Let us rejoice in our hearts, Bull; We all wish to be joyful, With tender joy, Sun of righteousness, Rejoice together, God's Son has come, Today Christendom sings, Pepping; Passacaglia, Symphony in G, Sowerby.

Merrill N. Davis, III, Dallas, Tex. — SMU Graduate recital, Caruth auditorium, Nov. 24: Fantasie in F minor, K 608, Mozart; Chorale in B minor, Franck; Shimah B'Koli, Persichetti; Aus tiefer Not, Trio Sonata 6, Prelude and Fugue in E minor, Bach.

Samuel Roberts, Jr., Schenectady, N.Y. — All Saints Cathedral, Albany Dec. 15: In quiet joy, O hail this brightest day of days, In Thee is gladness, Bach; Noël in G, Daquin; From heaven high I come to you, Pachelbel; Prelude, Fugue and Variation, Franck.

Frederick Burgomaster, Buffalo, N.Y. — St. Paul's Cathedral Nov. 29: Fanfare, Jackson; Jesus, meine Zuversicht, Herr Jesu Christ, dich zu uns wend, Karg-Elert; Pastorale, Milhaud; Prelude and Fugue in F sharp minor, Buxtehude.

Jay Lovins, Kokomo, Ind. — First Congregational Church Jan. 8: Partita on O Gott, du frommer Gott, Bach; Hommage a Frescobaldi, Langlais.

Marilyn Mason, Ann Arbor, Mich. — Kresge auditorium, MIT, Cambridge, Mass. Dec. 11: Magnificat, LeClerc; Two Noëls, Dandrieu; Canonic Variations on Vom Himmel hoch, Bach; Flourish and Fugue, Cook; Threnos: 1966 — in Time of War, Iain Hamilton.

Marilyn Andersen, Fort Wayne, Ind. — Simpson United Methodist Church Oct. 20: Offertoire sur les Grands Jeux, Parish Mass, F. Couperin; Ach blieb bei uns, Herr Jesus Christ, Bach; Concerto in D minor, Vivaldi-Bach; Baroque Prelude and Fantasia, Arnell; Sketch 4 in D flat, Schumann; Magnificat 5, Dupré; Epilogue, Langlais; Psalm Prelude 3, set 1, Howells; Intermezzo, Symphony 3, Vierne; Fugue in G minor, Dupré.

Erick Brunner, Roanoke, Va. — Epworth United Methodist Dec. 1: Allegro Moderato, Sonata in F minor, Mendelssohn; My Soul Exalts the Lord, Prelude and Fugue in E minor, Bach; Blessed Are Ye Faithful Souls, Brahms; Chorale in B minor, Franck; Ave Maris Stella, Langlais; Finale, Symphony 6, Vierne.

Donald Hustad, Louisville, Ky. — First Baptist Church, Jacksonville, Fla. Nov. 24: Flute Tune, Arne; Toccata and Fugue in D minor, Bach; Hymn Tune Preludes, Hustad; Sonata 6, Mendelssohn; Scherzo, Symphony 2, Vierne; Te Deum, Langlais; Toccata in B minor, Gigout.

Keith Thompson, Sonoma, Calif. — For Music Teachers Association, Sonoma Community Center Nov. 10: Prelude and Fugue in F minor, Bach; Fugue in C sharp minor, Honegger; Trumpet in Dialogue, Clérambault; Pastorale, Franck; Carillon de Westminster, Vierne.

Charles R. Benbow, Norman, Okla. — First Presbyterian Church Nov. 3: Prelude and Fugue in B major, Dupré; Variations on My Young Life, Sweelinck; Prelude and Fugue in B minor, Bach; Impromptu, Vierne; Fantasie 2, Alain; Sonata on Psalm 94, Reubke.

Bennett Penn, Louisville, Ky. — St. Paul United Methodist Nov. 24: Batalla Imperial, Cabanilles; La Romanesca, Valente; Partita on La Folia, Pasquini; Sonata on Tone 1, Lidon; Toccata, Adagio and Fugue in C, Bach; Prière, Franck; Sonata Eroica, Jongen.

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Robert Triplett, Mount Vernon, Iowa — First Lutheran Church, Worthington Nov. 24: Prelude in E flat, Kyrie! Gott Vater, Fugue in E flat, Bach; Suite, Duruflé. Duruflé alone, Trinity Church, New York City Nov. 19; Bach Prelude and Duruflé, Fifth Avenue Presbyterian, New York City Nov. 17.

Ronald A. Hough, Macomb, Ill. — Western Illinois U Oct. 15: Prelude and Fugue, Triple Kyrie, Bach; Serene Alleluias, Messiaen; Movements 1, 2, Symphony in G, Sowerby. Southern Baptist Seminary, Louisville, Ky. Nov. 1: Same Bach Prelude and Fugue, Sowerby plus: Allegro, Concerto 4, Handel; Our Father, Jesus Christ Our Blessed Saviour, Out of the Depths, Bach; Andante Sostenuto, Vierne. Western Illinois U Nov. 14: Chaconne in G minor, L. Couperin; Handel as above, Passacaglia, Symphony in G, Sowerby; Outburst of Joy, Messiaen. Patricia Edington Hough, mezzo, shared the program.

Charles Eve, Denver, Colo. — Temple Buell College Oct. 13: Chorale in A minor, Franck; Noël Grand Jeu et Duo, Daquin; Lo, How a Rose, In dulci júbilo, Drischner; Fantasie and Fugue in C minor, Bach. Fanfare, Jackson; Four pieces for a musical clock, Haydn; Trumpet Tune in D major, Boyce; Dialogue on the Mixtures, Langlais; Adagio for Strings, Barber; Sonata on Psalm 94, Reubke.

Frederick Carter, Vancouver, B.C. — Dedicator, St. John's Church (Shaughnessy) Oct. 28: Agincourt Hymn, Dunstable; Partita on Jesu meine Freude, Walther; Liebster Jesu, wir sind hier, Bach; Two Preludes on Old Southern Hymns, Gardner Read; Impromptu, Vierne; Dieu parmi nous, Messiaen.

James R. Davidson, Forsyth, Ga. — Tift College Nov. 19: Three selections from the Lüneburg Tablature; Prelude and Fugue in E minor (wedge), Bach; Concerto 6 in B flat, Handel; Piece in Free Form, Langlais (with string quartet); Fantasie in F minor, Mozart.

C. Russell Barnes, New Britain, Conn. — First Congregational Church, Waterbury, Conn. Oct. 9: Partita on O Gott du frommer Gott, Bach; Varieties en Fuga, Schuurman.

Lawrence Jamison, Waterbury, Conn. — First Congregational Church Oct. 16: Suite on Tone 2, Clérambault; Prelude and Fugue in E flat, Bach.

Jerald Hamilton, Urbana, Ill. — Christ Evangelical Lutheran Church, San Diego, Calif. Nov. 12: Prelude in E minor, Bruhns; Suite on Tone 1. Clérambault; Fantasie and Fugue in G minor, Bach; Fantasie in F minor KV 608, Mozart; Fantaisie in A major, Franck; Prelude and Fugue in B major, Dupré.

Marshall Price Bailey, Alliance, Ohio — Presser Hall, Mount Union College Oct. 22: Organ Estampie, Anon. 14th century; Agincourt Hymn, Dunstable; Sinfonia, Solomon, Handel; Prelude and Fugue in D major, Bach; Pieces for Musical Clocks, Haydn; Andante Cantabile, Symphony 4, Widor; Allegro, Sonata in A minor, Faulkes; Hour of Consecration, Bossi; Impromptu, Vierne; Chorale, Jongen; Greensleeves, Purvis; I am Black but Comely, Dupré; Lord Jesus Walking on the Sea, Weinberger; Cantilena, McKinley; Children of God, Messiaen; Litanies, Alain.

Albert C. Sly, Lakeville, Conn. — Hotchkiss chapel Oct. 27: Prelude and Trumpetings, Roberts; Partita on Christus, der ist mein Leben, Pachelbel; Prelude and Fugue in D major, Bach; Church Sonata in C, Mozart; The Nativity, Miniature, Langlais; Herzlich tut mich verlangen (both settings), Brahms; Prelude and Fugue on B-A-C-H, Liszt.

Ted Alan Worth, Wayne, Pa. — St. Benedict Church, Detroit, Mich. Oct. 27: Concerto 5 in F major, Handel; Adagio, Vivaldi-Bach; Fantasie in F minor, Mozart; Tumult in the Praetorium, Maleingreau; Sonata 1, Mendelssohn; Winternacht, Delius-Hebble; Romanza, Grieg-Hebble; Toccata, Symphony 2, Widor.

Ivan R. Licht, Rocky River, Ohio — St. Christopher's Church Nov. 10: Pièce Héroïque, Franck; Trio Sonata in D minor, Passacaglia and Fugue in C minor, Bach; Scherzo, Symphony 2, Vierne; La Nativité, Langlais; Variations on a Noël, Dupré. The church choir assisted.

Herbert Burtis, Red Bank, N.J. — United Methodist Church Dec. 8: Toccata and Fugue in D minor (Dorian), Bach; Four Organ Psalms, Zimmermann; Fantasie and Fugue on Sleepers, Wake, Regier.

John Becker, Buffalo, N.Y. — St. Paul's Cathedral Nov. 22: Now thank we all our God, Prelude and Fugue in G major, Bach; Malabar, Sowerby; Gotteslob, Ahrens.

Fior Peeters, Mechelen, Belgium — Pioneer Memorial Church, Berrien Springs, Mich. Nov. 19: Prelude and Fugue in D minor, Kerckhoven; Two Fantasies on Flemish Christmas Songs, Bull; Four Orgelbüchlein Chorales, Prelude and Fugue in D major, Bach; Lied Symphony, Peeters.

Charles W. Ore, Seward, Neb. — Lutheran Church of the Atonement, Florissant, Mo. Dec. 1: Fantasie in F minor KV 608, Mozart; Noël, Daquin; Improvisation; Echo Fantasie, Sweelinck; Three Works for Flute Clock, Haydn; Es ist ein Ros', Alan Stout; Prelude and Fugue in G minor, Buxtehude; Toccata in F major, Bach. The church choir assisted. Fort Hays Kansas State College Nov. 24: same Daquin, Sweelinck, Haydn plus: Toccata in F major, Bach; Nun lasset uns Gott, Lübeck; Variations on America, Ives; Improvisation; Von Gott will ich nicht lassen, Bach; Allegro, Chorale, Symphony 2, Vierne.

Patricia Maimone, North Plainfield, N.J. — First-Park Baptist Nov. 10: Voluntary in A major, Selby; Concerto 5 in F, Handel; Herr Christ, der einig' Gottes Sohn, Puer Natus, Toccata and Fugue in D minor, Bach; Sonatas in G, D, Scarlatti; Chorale in A minor, Franck; In duci júbilo, Koch; Prelude and Trumpetings, Roberts. The church choir and instrumentalists shared the program.

Wesley L. James, Massapequa, N.Y. — United Methodist Church, Bellmore Nov. 24; Fugue in G minor (little), Bach; Voluntary on Old 100th, Purcell; Fantasie on St. Catherine, McKinley; Now Thank We All Our God, Karg-Elert, Victor M. Carapetyan, violinist, and Herbert L. Hucce, baritone, shared the program.

Ernestine Parker, Arkansas City, Kans. — Trinity Episcopal Church Nov. 10: Toccata, Adagio and Fugue in C, Lord Jesus Christ with Us Abide, Bach; Three Chorale Preludes, Pepping; Theme and Variations in A flat, Thiele; Contemplative Canzone, Peeters; Roulade, Bingham; Humoresque Fantastique, Edmundson; Comes Autumn Time, Sowerby.

Donald Dumler, Westfield, N.J. — Kingston United Methodist, Wilkes-Barre, Pa. Oct. 7, Asbury United Methodist, Salisbury, Md. Nov. 6: In Thee is Gladness, Passacaglia and Fugue in C minor, Bach; Prelude and Fugue in G minor, Dupré; Fantasie in F minor K 608, Mozart; In Paradisum, Lesur; Toccata, Duruflé.

David N. Johnson, Syracuse, N.Y. — Christ Episcopal, Corning, N.Y. Nov. 3: Grand Jeu, DuMège; Concerto in B minor, Handel; Baroque Improvisation; Chorale in E major, Franck; Composition for Ring-Modulated Organ Sounds and Organ, Franklin E. Morris; Processional in E flat, Beautiful Saviour, Fugue a la Gigue, Johnson.

Louis Brewer, Lake Charles, La. — St. Francis Xavier Cathedral, Alexander, La. Nov. 10: Prelude on a Vulpius Melody, Willan; Prelude and Fugue in E minor, Bruhns; I Call to you, Lord Jesus, A Saving Health, Praise to the Lord, Bach; Pièce Héroïque, Franck; I am Black but Comely, In dulci júbilo, Prelude and Fugue in G minor, Dupré; In Paradisum, Daniel-Lesur; Dialogue on the Mixtures, Langlais; Rhosymedre, Vaughan-Williams; Solemn Melody, Davies; Pavanne, Elmore; Rhythmic Trumpet, Bingham; Toccata on O Filii, Farnam.

James F. Hejduk, Millbrook, N.Y. — Westminster Presbyterian, Utica, Nov. 15, Millbrook School chapel Nov. 12: Partita on Christ der ist mein Leben, Pachelbel; Elevation, F. Couperin; Noël sur les jeux d'anches, Daquin; Schmücke dich, Bach; Pièce Héroïque, Franck; Sonata 1, Hindemith; In Paradisum, Lesur; Introduction and Fugue on Ad nos, Liszt.

Verna Case Tischer, Sebastopol, Calif. — United Church of Christ Oct. 20: Prelude, Fugue and Chaconne, Buxtehude; Wo soll ich fliehen hin, Kommst du nun, Toccata, Adagio and Fugue in C, Bach; Te Deum, Langlais; Prelude, Fugue and Variation, Franck; Ar Hyd Y Nos, Land of Rest, Variations on a Shape-note Hymn, Dale Wood; Carillon-Sortie, Mulet.

Charles Woodward, Wilmington, N.C. — First Presbyterian Church Nov. 24: Sonata in Tone 1, Lidon; Herr Gott, nun schleuss den Himmel auf, Komm, Gott Schöpfer, Partita on O Gott, du frommer Gott, Bach; Canon in B minor, Schumann; Pastorale, Franck; Carillon, Sowerby; Chollas Dance for You, Leach; Finale, Symphony 1, Vierne.

Dennis Huff, Naperville, Ill. — North Central College senior recital, student of Gordon Farnell Nov. 17: Jig Fugue in C major, Buxtehude; Toccata, Adagio and Fugue in C, Bach; Three Chorale Preludes, Brahms. Suzanne Freshley, flutist, shared the program.

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Programs of Organ Recitals of the Month

Robert Glasgow, Ann Arbor, Mich. — In-dianola Presbyterian Church, Columbus, Ohio Oct. 29: Suite on Tone 2, Clérambault; Pastorale, Aldrovandini; Passacaglia and Fugue in C minor, Bach; Petite Suite, Bales; Chorale in E major, Franck; Sketch in D flat, Schumann; Prelude et danse fuguée, Litaize.

Richard Birney Smith, Dundas, Ont. — Church of the Evangelist, Thorold, Ont. Nov. 10, Trinity Lutheran, Aytton, Ont. Oct. 27: Trumpet Tune in D, David Johnson; Voluntary 3 in D minor, Walond; Prelude, Fugue and Variation, Franck; Clifford's Carol, Cabena; Second Sonata of Thanksgiving, Gerhard Krapf; Partita on Christ, der ist mein Leben, Pachelbel; Adagio, Symphony 3, Vienne; Verset on Veni Emmanuel, R. B. Smith; Nun komm, der Heiden Heiland, Fugue in G minor (little), Bach; Improvisation. St. James Church, Dundas Nov. 4: Same Johnson; Fantasia in Echo, Sweelinck; with strings: Sonata a 3, Biber; Concerto 2 in B flat, Handel; Concerto in D minor, Bach.

William W. Copeland, Weston, Conn. — St. George's Episcopal Church, Bridgeport, Conn. Nov. 10: Sonata 3, Mendelssohn; Sonata in D major K 69, Mozart; Trumpet Voluntary, Bennett; Sonata in G major K 224, Mozart; Fugue in A flat minor, Brahms; Sonata in G minor K 274, Mozart; Sonata on Tone 1, Lidon; Sonata in C major K 336, Mozart; Chorale in B minor, Franck. Strings assisted on the Mozart.

Joseph Running, Sewanee, Tenn. — All Saints Chapel, University of the South Nov. 24, St. Luke's Episcopal, Birmingham, Ala. Nov. 22: Prelude and Fugue in F sharp minor, Buxtehude; Trio Sonata 1, Bach; Concerto 2 in G minor, Camidge; Partita, Kropfreiter; Variations, Sonata 6, Mendelssohn; Meditation, Te Deum, Langlais.

Charles E. Page, Springfield, Mass. — First Congregational Church, Waterbury, Conn. Oct. 30: Balletta del Granduca, Sweelinck; Toccata per l'Elevazione, Frescobaldi; Prelude and Fugue in F minor, Bach; Nazard, Française, Langlais; Concerto del Signor Meck, Walther.

Carl Motley, Richmond, Va. — St. Paul's Episcopal Church Nov. 1: Variations on Wondrous Love, Barber; Theme and Variations, Epilogue, Fête, Langlais; Requiescat in Pace, Sowerby; Verses for the Nunc Dimittis, Friedell; Tu es Petra, Mulet.

James Leland, Hollins College, Va. — Cathedral of Mary Our Queen, Baltimore, Md. Nov. 17: Angels, Ruggles-Farnam; Variations on a Recitative, Schoenberg; Study in Densities and Duration, Alan Stout; Fantasia and Fugue in D minor, Reger.

Roberta Bitgood, Battle Creek, Mich. — Amen United Methodist, Saginaw Oct. 13: Now Thank We All Our God, Wake, Awake, O Sacred Head, Bach; O Morning Star, Buxtehude; Fairest Lord Jesus, Edmundson; Children of the Heavenly Father, Ne'er Forget God's Daily Care, Bitgood; Ye Watchers and Ye Holy Ones, Slater; Trumpet Fanfare and Rondeau, Purcell; Flute Solo, Arne; The Fifers, Dandrieu; Fugue a la Gigue, Bach; Chant de May, Jongen; Capriccio on the Notes of the Cuckoo, Purvis; Convenanters Tune, Jewels, Bitgood; Thou Art the Rock, Mulet. First Presbyterian Church, Bay Center, Mich. Oct. 27: Prelude and Fugue in E, Lübeck; O Morning Star, The Will of God, Pachelbel; Fantasia and Fugue in G minor, Bach; Te Deum, Langlais; Chorale, Jacquemin; On an Ancient Alleluia, Bitgood; Easter Morning in Holland, Bitgood; Donkey Dance, Elmore; Finale, Symphony 3, Vienne. Pauline Greenwell, mezzo-soprano, shared the program.

Robert E. Flood, Garden City, N.Y. — Garden City Community Church Nov. 17: Offertoire sur les Grands Jeux, F. Couperin; Prelude, Adagio and Fugue, Stanley; My Heart Is Filled with Longing, Brahms; Passacaglia, Flood; Lebhaft, Sonata 2, Hindemith; Pastorale, Roger-Ducasse; Dialogue 1, Hurford; Air, Hancock; Sonata, Van Hulse.

John Skelton, Andover, Mass. — St. George's School, Newport, R.I. Nov. 10: Prelude and Fugue in C major, Böhm; Three Preludes on Nun komm der Heiden Heiland, Fantasia and Fugue in G minor, Bach; Fantasia 2, Alain; Fileuse, Dupré; Andantino, Vienne; Fantasia on Stral' mich nicht in deinem Zorn, Reger.

Andrew Huntington, New York City — Church of the Incarnation Nov. 7: Toccata, Adagio and Fugue in C major, Bach; Prelude and Fugue in F minor, Dupré; Allegro, Symphony 2, Vienne.

Edward Duff, Waterbury, Conn. — First Congregational Church, Nov. 13: Agincourt Hymn, Dunstable; Jesu, Joy of Man's Desiring, Bach; Psalm 19, Marcello; Song of Peace, Langlais; Arie mit Varianten, Schroeder.

James Litton, Princeton, N.J. — Christ Church Cathedral, Hartford, Conn. Nov. 20: Chaconne in F minor, Pachelbel; Chorale in B minor, Franck; Adagio, Finale, Symphony 2, Widor.

Michael Murray, Shaker Heights, Ohio — Heights Christian Church Nov. 17; Second in all-Bach series: Prelude and Fugue in C major; Allein Gott in der höh sei Ehr; Trio Sonata 2 in C minor; Ich ruf zu dir, Herr Jesu Christ; Der Tag, der ist so freudenreich; Prelude and Fugue in G major; Von Gott will ich nicht lassen; Prelude and Fugue in A minor; Alle-breve in D major; Lobt Gott, ihr Christen, Allzugleich; Christe, du Lamm Gottes; Prelude and Fugue in D minor; Kyrie, Gott, Vater in Ewigkeit; Prelude and Fugue in B minor. Dec. 29: Third in Bach series: Toccata and Fugue in F major; Trio Sonata 4 in E minor; Liebster Jesu, wir sind hier; Christum wir sollen loben schon; Prelude and Fugue in D minor; Jesus Christus, unser Heiland; Allein Gott in der Höh; Prelude and Fugue in G minor; Prelude and Fugue in E minor; Puer natus; Das alte Jahr; Vom Himmel kam der Engel Schaar; In dulci Jubilo; Toccata and Fugue in D minor; Dies sind die heil'gen zehn Gebot; Gottes Sohn ist kommen; Prelude and Fugue in E minor; Allein Gott in der Höh; Wir glauben.

Charles E. Moore, New Canaan, Conn. — Congregational Church Nov. 10: Noël, Almand; Four Variations on Auf meinen lieben Gott, Böhm; Variations on a Hymn Tune, Mathias; Prelude and Fugue in G minor, Dupré; Sonata on Psalm 94, Reubke. First Congregational Church, Waterbury Nov. 6: Same Bach, Almand plus: Chromatic Study on B-A-C-H, Piston; Song for Organ, Gwineth Walker; Introduction and Passacaglia in D minor, Reger.

Deborah Brown, Ballard Vale, Mass. — Methuen Music Hall Oct. 16: Concerto 2 in B flat, Handel; Passacaglia and Fugue in C minor, Bach; Prelude, Fugue and Variation, Franck; Allegro, Sonata 5 in G (with Ivar Sjöström); Folk Tune, Scherzo, Fanfare, Whitlock; Pastorale, Roger-Ducasse; Allegro Vivace, Symphony 5, Widor.

David L. Brattain, Columbus, Ohio — Hoge Memorial Presbyterian Church Dec. 8: Partita on Nun komm der Heiden Heiland, Distler; Nun komm der Heiden Heiland, Bach; Wachet auf, Bach; Carillon, Sowerby; Partita on Jesu, meine Freude, Walther.

Gerald Bales, Minneapolis, Minn. — St. John's Cathedral, Spokane, Wash. Nov. 24: Concerto 5 in F, Handel; Partita on Jesu Meine Freude, Walther; Toccata in F, Bach; Petite Suite, Bales; Harmonies du Soir, Karg-Elert; Sarabande, Near; Introduction, Passacaglia and Fugue, Willan.

Dorothy Addy, Wichita, Kans. — First Methodist Church Sept. 29: Fantasia and Fugue in B flat, Böely; Gavotte, Martini; The Burning Bush, Berlinski, La Nativité, Langlais; How Brightly Shines the Morning Star, Buxtehude; Le Banquet Céleste, Messiaen; Tumult in the Praetorium, Malcingreau; Fantasia on Re-joice, the Lord is King, Darke. Leslie Meadow, bass, assisted. Alexander Auditorium, Friends U, Nov. 8: Partita on Jesus, Priceless Treasure, Walther; Rondo for Flute Stop, Rinck; Jesu, Joy of Man's Desiring, Toccata and Fugue in D minor, Bach; Concerto in G major, Soler (with Diane Bish, harpsichord); Fantasia in C major, Franck; Gammal fabodpsalm fran Dalarna, Oskar Lindberg; Fourth of July, Hewitt; Cortège et Litanie, Dupré.

Students at Georgia College, Milledgeville, Ga. — Russell Auditorium Nov. 10: Toccata in F major, Buxtehude — Debbi Zanni. Little Prelude and Fugue in G major, Bach; Gigue Fugue, Buxtehude; Suite Gothique, Boëllmann — Daniel McNew. Prelude and Fugue in D major, Bach; Sarabande, Rhythmic Trumpet, Bingham — Carol Thigpen.

Calvin Knapp, Tacoma, Wash. — First Covenant Church Dec. 1: I Call to Thee, Bach; Toccata in D minor, Maily; Jesu, Joy of Man's Desiring, Bach; Sonata in C minor, Guilman; Sheep May Safely Graze, Bach; Divertimento, Mozart; Finlandia, Sibelius; Air for G string, Bach; Toccata, Symphony 5, Widor.

Karl E. Moyer, Millersville, Pa. — Lyte Auditorium, State College Oct. 29: Adagio and Allegro K 594, Mozart; L'Ascension, Messiaen; Concerto in A minor, Vivaldi-Bach; Sketch in D flat, Schumann; Sonatine for Pedals, Persichetti; Prelude and Fugue in G minor, Dupré.

Henry Fusner, Cleveland, Ohio — Covenant Presbyterian Nov. 17: Suite on Tone 1, Clérambault; Sonata on Psalm 94, Reubke; Trois Danses, Alain. Peggy Anne McMurray, contralto and Covenant choir men shared the program.

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Programs of Organ Recitals of the Month

Larry Palmer, Norfolk, Va. — Trinity Episcopal Church Dec. 1: Partita: Joy is Born Today, Bernhard Christensen; Four Short Preludes on From Heaven High, Pepping; We All Believe in One God, Krebs; Symphony Gothique, Widor. Trinity Lutheran Nov. 10: same Krebs plus: Suite on Tone 1, Clérambault; Prelude and Fugue in E major, Buxtehude; Comes Autumn Time, Sowerby. Dianne Biser, mezzo-soprano and a chamber chorus shared the program.

David Stevens, McAllen, Tex. — First United Methodist Nov. 17: Promenade, Air and Toccata, Haines; Apparition of the Eternal Church, The Celestial Banquet, Messiaen; Toccata and Fugue in D minor, Bach; Prelude, Fugue and Variation, Franck; Symphony 2, Vienne. Pan American College Nov. 12 same Haines, Franck, Vienne plus: Four Chorale Preludes, Brahms; Prelude and Fugue in D major, Bach.

Sonya Ormerod, Orange, Calif. — St. Michael's Episcopal Church, Anaheim, Calif. Dec. 1, First Congregation Church, Riverside Dec. 8: Toccata and Fugue in D minor, Sleepers, Wake, Come Saviour of the Gentiles, Jesu Joy of Man's Desiring, In dulci júbilo, Bach; La Nativité, Langlais; Prelude on Vom Himmel hoch, Near; Prelude on Emmanuel, Hedges; Greensleeves, Wright; Noël Suisse, Daquin; Epiphania Domini, Tournemire.

Murdoch L. Beaton, Tampa, Fla. — Consecration recital First United Methodist Church Dec. 1: Concerto in G major, Ernst-Bach; Adagio, Sonata 3, Guillemant; Allegro for Flutes, Trumpet Tune, Stanley; Pastorale, Karg-Elert; Movement, Suite, Telemann; Fanfare and Trumpet Tune, Purcell; Sonata 2, Mendelssohn.

Mary Elizabeth Dunlap, Rock Hill, S.C. — Winthrop College faculty recital Byrnes Auditorium Nov. 17: Prelude, Fugue and Chaconne in D minor, Pachelbel; Nun danket alle Gott, Bach; Prelude and Double Fugue in D minor Krebs; Chorale in E major, Franck; Suite, opus 5, Duruflé.

Edmund Sereno Ender, St. Petersburg, Fla. — St. Thomas Church Dec. 24: The Holy Night, Buck; Pastoral Symphony, Handel; Offertory on Two Christmas Hymns, Guillemant; March of the Wise Men, Gaul; Puer Natus est, Titcomb.

Edgar Hilliar, Mount Kisco, N.Y. — St. Paul United Methodist Church, Louisville, Ky. Dec. 3: Prelude and Fugue in C minor, Mendelssohn; Pastorale, Rene Rabey; Toccata, Georgi Mushel; Komm, O komm, du Geist des Lebens, Nun sich der Tag geendet hat, Lobe den Herren, Drischner; Sonata Eroica, Jongen; Toccata in D major, Lanquetuit; Allegro Maestoso, Sonata 1, Rohlig; Adagio, Nyquist; Finale, Symphony 1, Langlais.

Cyril H. Chinn, Cleveland, Ohio — Windermere United Methodist Church, East Cleveland Nov. 10: Agincourt Hymn, Dunstable; Ave Maria, Arcadelt; Dialogue, Boyvin; Passacaglia in D minor, Buxtehude; Swiss Noël, Daquin; Voluntary 10, Greene; Adagio, Sonata, C.P.E. Bach; Psalm 19, Marcello; Carillon, Roberts; My Heart Is Filled with Longing, Brahms; Bible Poems, Weinberger; Mr. Ben Jonson's Pleasure, Milford; Colloquy with the Swallows, Bossi; Adagio, Symphony 5, Widor; Alleluyas, Preston.

Sr. Theobane Hytrek, Milwaukee, Wis. — St. Vincent de Paul Church, Chicago January 19: Konzert. opus 34, Micheelsen; Praeludium, Kodaly; Ach wie flüchtig, Pepping; Prelude and Fugue, opus 7, Duruflé; Song of Peace, Arabesque on the Flutes, Poem of Happiness, Langlais; Partita on Old 100th, Hytrek.

Barclay Wood, Worcester, Mass. — First Baptist Church Nov. 22: Litanies, Two Modal Chorales, Alain; Magnificat on Tone 1, Buxtehude; Air with Variations, Sowerby; Prelude and Fugue in C major, Bach; Sonata on Psalm 94, Reubke.

Susan Englehorn, Port Arthur, Ont. — St. Paul's United Church Nov. 24: Poco Vivace, Schroeder; Nun komm, der Heiden Heiland, Wachtet auf, Fantasia and Fugue in G minor, Bach; The Angels, Christ Accepts Suffering, Messiaen; Fugue 6 on B-A-C-H, Schumann.

Phyllis Tremmel, Denver, Colo. — Temple Buell College Nov. 10: Fantasia in G major, Seven Orgelbüchlein Chorales, Bach; Processional Music, Berliniski; Carillon-Sortie, Mulet. Wilfred Schwartz, violinist, shared the program.

Louis Balogh, Cleveland, Ohio — Mormon Tabernacle, Salt Lake City, Utah, for American Liszt Society Nov. 7: Death Ode, In Domum Dominum Ibumus, Liszt. The Brigham Young U male chorus shared the program.

Robert Baker, New York City — Lawrence U chapel, Appleton, Wis. Nov. 1: Comes Autumn Time, Sowerby; Pastorale and Aviary, Roberts; Toccata in B minor, Jackson; Sketches in F minor and D flat major, Schumann; Pastorale, Franck; Introduction and Passacaglia in D, Reger; O Lamb of God, Jesus Christ Our Saviour, Come Saviour of the Gentiles, Prelude and Fugue in D major, Bach.

John Obetz, Independence, Mo. — Macky auditorium, Boulder, Colo. Nov. 8: Sonata 3, Hindemith; Four Variations on a Tone Row, Cor Kee; O Man, Bewail, Prelude and Fugue in A minor, Bach; Grand Dialogue for Three Choirs, Mass on Tone 8, Corrette; Chorale in A minor, Franck; Prayer of Christ Ascending, Outburst of Joy, Messiaen. Protestant Cadet Chapel, USAF Academy, Nov. 10: same Corrette, Franck, Bach prelude and fugue, Kee and final Messiaen plus: Voluntary 1, Boyce; Choral Dorian, Alain; Now Thank We all, Sheep May Safely Graze, Bach; Adagio for Strings, Barber.

Water Whipple, Provo, Utah — St. Mark's Cathedral, Salt Lake City Dec. 1: Passacaglia in D minor, Buxtehude; From Heaven above I Come to Earth, Pachelbel; Sonata 1, Prelude and Fugue in E minor, Bach; The Star Proclaims the King is Here, A Mighty Fortress, If Thou but Suffer God to Guide Thee, Peeters; Magnificat, Dupré; Introduction and Passacaglia in D minor, Reger.

Vernon Wolcott, Bowling Green, Ky. — Bowling Green State U faculty series Nov. 24: Concerto 1 in G, Ernst-Bach; Come Saviour of the Nations, Prelude and Fugue in B minor, Bach; Chorale in A minor, Franck; Adagio and Allegro K 594, Mozart; The Celestial Banquet, Messiaen; Prisms for Organ, Donald M. Wilson.

Ian Kirkpatrick, Bloomington, Ind. — First Congregational Church, Kokomo Dec. 11: Toccata Chromatica, Capriccio sopra la Girolmeta, Frescobaldi; Prelude and Fugue in C major, Bach; Gelobt sei Gott in höchsten Thron, Pepping; Mors et Resurrectio, Langlais.

William Thaanum, Buffalo, N.Y. — St. Paul's Cathedral Dec. 6: Prelude and Fugue in E major, Lübeck; What God Ordains, Kellner; Come Redeemer of our Race, Kniller, Bach; We believe in one God, Prelude and Fugue in C minor, Bach.

Richard Peek, Charlotte, N.C. — Peachtree Presbyterian Church, Atlanta, Ga. Nov. 24: Suite on Tone 7, Nivers; Toccata in F major, Meine Seele erhebt den Herren, Fugue in F major, Bach; Suite for a Mechanical Organ, Beethoven; Dieu parmi Nous, Les Bergers, Messiaen; Prelude on The Race That Once in Darkness Pined, Peek; Allegro, Symphony 6, Widor.

John Doney, West Hartford, Conn. — First Congregational Church, Waterbury, Conn. Oct. 2: Prelude and Fugue in A major, Bach; Sonata 3, Robert W. Jones; Prelude and Fugue in G minor, Buxtehude. St. Joseph College, Nov. 11: Prelude and Fugue in E major, Lübeck; Benedictus, Parish Mass, F. Couperin; Fantasia and Fugue in G minor, Bach; Fantasia in F minor K 594, Mozart; Dialogue on the Mixtures, Nazard, Langlais; Prelude and Fugue in E flat major, Saint-Saëns.

Nesta Lloyd Williams, Durham, N.H. — St. George's Church Nov. 22: Prelude and Fugue in E major, Buxtehude; Largo, Concerto in D minor, Vivaldi-Bach; Prelude and Fugue in A minor, Bach; Chant de May, Scherzetto, Jongen; Chorale, Modal Suite, Peeters; Chant de Paix, Langlais; Finale, Symphony 1, Vienne.

William E. Musselman, Kalamazoo, Mich. — First Congregational Church, Kokomo, Ind. Dec. 4: Psalm 19, Marcello; Air, Water Music, Handel; Prelude and Fugue in C minor, Bach; Grave, Adagio, Sonata 2, Mendelssohn; Rhosymedre, Vaughan Williams; Improvisation on a Gregorian Chant, Titcomb.

Robert Smart, Swarthmore, Pa. — Trinity Church Nov. 17: Offerte du Ton 5, Raison; Three Noëls, Daquin; Pastorale, Roger-Ducasse; Fantasia and Fugue on B-A-C-H, Liszt. William Yeats, tenor, assisted.

James R. Taylor, West Hartford, Conn. — Christ Church Cathedral, Hartford Nov. 27: Prelude and Fugue in C minor, Bach; Old 100th Psalm Tune, Bach, Pachelbel, Walthier; Adagio, Vienne; Salve Regina, Widor.

Byron L. Blackmore, LaCrosse, Wis. — Prelude and Fugue in E flat major, Trio Sonata 5, Bach; Toccata, Barie; Eternal Purposes, Messiaen; Impromptu, Vienne; Sonata in B minor, Schroeder.

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Programs of Organ Recitals of the Month

Robert Anderson, Dallas, Tex. — First Congregational, La Crosse, Wis. Nov. 17: Prelude and Fugue in C major, Vater unser, Böhm; Sonata in Tone 1, Lidon; Voluntary 2 in G, Walond; Toccata and Fugue in D (Dorian), Bach; Shimah B'koli, Persichetti; Sonata 2, Schroeder; Scherzo, Duruffé; Passacaglia, Tagliavini. Park Place Church of God, Anderson, Ind. Nov. 20: Voluntary on Old 100th, Anderson; Chorale in B minor, Franck; Fantasie and Fugue in G minor, Bach; same Walond; Variations on a Theme by Paganini, Thalben-Ball; same Duruffé; Preludio, Symphony 2, Dupré. First United Methodist, Marion, N.C. Nov. 22: Komm, heiliger Geist, Canonic Variations on Vom Himmel hoch, Fantasie and Fugue in G minor, Bach; same Walond, Duruffé, Franck; Cantic of Praise, Anderson.

William E. Gray, Jr., Grand Rapids, Mich. — Mayflower Congregational Church Oct. 22: Praise to the Lord, Walther; Toccata in E minor, Pachelbel; Trumpet Tune and Air, Purcell; Flute Solo, Arne; Concerto 1, Handel; Sleepers, Wake, Blessed Jesu at Thy Word (two settings), Prelude and Fugue in G major, Bach; Four Psalm Preludes, Robert Powell; Aria, Peeters; Open Wide the Gates of Beauty, Manz; My Heart is Filled with Longing, Brahms; Evening Harmonies, Karg-Elert; Introduction and Passacaglia in D minor, Reger.

Rainer Lille, Bad Nauheim, Germany — University of Iowa, Iowa City Oct. 9: Toccata in E minor, Bruhns; Preludes and Fugues in C minor, E minor, Bach; Dieu parmi nous, Messiaen; Sonata 5, Mendelssohn; Toccata and Fugue in A minor, Reger; Scherzo (from an improvised symphony), Toccata, Symphony 2, Dupré. Holy Cross Lutheran, St. Louis Nov. 3: Same Mendelssohn, Dupré Toccata plus: Prelude and Fugue in G major, Bruhns; Lobet den Herren, Ich ruf zu dir, Toccata, Adagio and Fugue in C major, Bach; Three chorales, Reger.

James Christie, Chad Hansen, Fritz Nelson, La Crosse, Wis. — Our Saviour's Lutheran Church Nov. 19: Prelude and Fugue in G minor, Buxtehude — Mr. Christie. Three Schübler Chorales, Bach — Mr. Hansen. Fantasie in G major, Bach — Mr. Nelson. Prelude, Fugue and Variation, Franck — Mr. Hansen. Roulade, Near; Chromatic Study on B-A-C-H, Piston — Mr. Christie. We Pray Now to the Holy Spirit, Blessed Lord Jesus, Schroeder; Toccata, Gigout — Mr. Nelson.

Arthur Birkby, Laramie, Wyo. — First Methodist Church Nov. 17: Tientos in C major, D minor, B flat major, Cabanilles; Von Gott will ich nicht lassen; Schmücke dich, Alla Breve in D major; Fantasie and Fugue in C minor, Bach; Noël Languedocien, Guilmant; Aria, Peeters; Four Chorale Preludes, Brahms; Scherzetto, Arabesque, Carillon, Vierne. Same program Colorado State U, Fort Collins Nov. 25.

Wilma Jensen, Oklahoma City, Okla. — Eastern Kentucky State U, Richmond Nov. 10, Concordia Seminary, St. Louis Nov. 12: Te Deum, Langlais; Réclat de Tierce en taille, Grigny; Prelude and Fugue in G minor, Buxtehude; Works for Flute Clock, Haydn; Prelude and Fugue in D major, Bach; Joyeux Noël, Van Hulse; Cortège et Litanie, Dupré; Scherzo, Symphony 4, Widor; Canon in B major, Schumann; Finale, Symphony 1, Vierne. Landreth auditorium, TCU, Fort Worth Nov. 15: same program with Fugue, Honegger, Alleluyas, Preston replacing Dupré and Widor. First Presbyterian, Oklahoma City with members of Oklahoma City Symphony Dec. 1: Sinfonia, Wir danken dir, Bach; Concerto 11 in G minor, Handel; Concerto for organ, strings and harp, Hanson; Swiss Noël, Daquin; In dulci júbilo, Praetorius; Antiphonal Fantasy, Dello Joio. John Blackwell conducted the orchestra in the Bach, Handel and Hanson.

John Hamersma, Grand Rapids, Mich. — Ebenezer Christian Reformed Church, Berwyn, Ill. Nov. 24: Voluntary on Old 100th, Purcell; A mighty fortress, Praise to the Lord, Now pray we to the Holy Spirit, Walther; Prelude and Fugue in G minor, Buxtehude; Partita on Rejoice Greatly, Pachelbel; Toccata and Fugue in D minor, Bach; Lo, How a Rose, Deck Thyself, My Heart is Filled with Longing, Brahms; Litanies, Alain.

Klaus Kratzenstein, Houston, Tex. — Rice U Chapel, Dec. 8: Prelude and Fugue in F major, Lübeck; Nun komm der Heiden Heiland, Bach; Vom Himmel hoch, Pachelbel; Es ist ein Ros', Brahms; Partita on Es ist ein Ros', Vom Himmel hoch, David; Prelude and Fugue in D major, Buxtehude. The university chamber orchestra shared the program.

Gerald F. McGee, St. Louis, Mo. — Christ Church Cathedral, St. Louis Dec. 24: Fantasie in A major, Franck; Behold a Rose, Brahms; Noël 4, Daquin; Greensleeves, Wright; The Snow Lay on the Ground, Sowerby; Noël 8, 9, Daquin; Improvisation on God Rest You Merry, Roberts; Noël 12, Daquin; Fantasie on Adeste Fidelis, Shaw.

Donald Larson, Wheaton, Ill. — Gary United Methodist Church Nov. 10: Excerpts, Mass for Parishes, F. Couperin; Jesus Christ, our Blessed Saviour, Beside the Waters of Babylon, Fugue in E flat, Bach; Suite for Organ and Violin, Schroeder (with Dorothy Kramer, violin); Air with Variations, Sowerby; Toccata, Duruffé.

John Upham, New York City — St. Paul's Chapel, Trinity Parish Dec. 4: Magnificat in A major, Dandrieu; Nun komm' der Heiden Heiland, Prelude and Fugue in E minor, Bruhns. December 18: All Bach: Nun komm' der Heiden Heiland (three settings), Four Schübler Chorales; Fugue on the Magnificat.

Robert Rayfield, Bloomington, Ind. — Marion, Ind. College Oct. 18, Central Baptist, Springfield, Ill., First Presbyterian Church, Columbia, Mo. Oct. 27, Austin Messiah Lutheran Church Chicago Nov. 3 included: Song of Joy, Song of Peace, Langlais; Tiento Llano in B flat, Cabanilles; Blessed is he Who Cometh, F. Couperin; Concerto in D minor, Vivaldi-Bach; Fugues 5,3 on B-A-C-H, Schumann; Prelude and Fugue on B-A-C-H, Liszt; Fast and Sinister, Symphony, Sowerby; The Nativity, Langlais; Scherzo, Symphony 6, Vierne; Pageant, Sowerby.

Thomas Richner, New York City — Milbank Chapel, Columbia U. Oct. 15, Bob Jones U. Greenville, S.C. Oct. 19; Grand Jeu, Du-Mage; We Pray to Thee, Prelude and Fugue in G minor, Buxtehude; Sleepers Wake, My heart is filled with longing, Prelude and Fugue in B minor, Bach; Andante in F major K 616, Mozart; Pièce Héroïque, Franck; Once He came in blessing, Walcha; Prelude and Trumpetings, Roberts; Song of Peace, Langlais; Outburst of Joy, Messiaen.

Charles S. Brown, Denton, Tex. — First Congregational Church, Long Beach, Calif. Nov. 19: Magnificat on Tone 1, Partita on Auf meinen lieben Gott, Buxtehude; Sonata for two keyboards with pedal, Telemann; O Mensch, Prelude and Fugue in G major, Bach; Fantasie in A major, Franck; Deux Danses a Agni Vavishta, Le Jardin Suspensu, Litanies, Alain.

Irving Lauf, Chicago — Edgebrook Community Church Oct. 27: Prelude and Fugue in E minor, Bruhns; Was Gott tut, Kellner; Toccata and Fugue in D minor, Bach; Requiescat in Pace, Sowerby; Work Song, Bingham; Abendlied, Schumann; Chorale in A minor, Franck. Georgia Clark, soprano, shared the program.

W. Arnold Lynch, Wichita, Kans. — St. Christopher's Church Nov. 3: Allegro, Symphony 6, Widor; Andante, Varied, Thiman; Fugue in D, Concerto, Bach; Elegie, Peeters; Toccata, Recitation and Postlude, Adler; Harmonies du Soir, Karg-Elert; Toccata in D major, Van Hulse. Edward H. Jennings, baritone, shared the program.

Thomas D. Orr, Columbus, Ga. — St. Philip Cathedral, Atlanta Nov. 24: Sonata para organo con trompeta real, Lidon; Partita on La Folia, Pasquini; Toccata and Fugue in D minor (Dorian), Bach; Variations de Concert, Bonnet; Fugue in C sharp minor, Honegger; Prelude and Trumpetings, Roberts.

Ann McGlothlin, Springfield, Ill. — First Methodist Church, Nov. 24: Intermezzo, Reger; Suite on Tone 2, Clérambault; Prelude and Fugue in B minor, Bach; Chorale in A minor, Franck; Legend of the Mountain, Karg-Elert; Prelude and Fugue in B major, Dupré.

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

K. Bernard Schade, Williamsport, Pa. — First Baptist Church, Jersey Shore, Pa. Oct. 27: Sonata, Payne; Fantasie, Pachelbel; Noël Grand Jeu et Duo, Daquin; Allegro for Flutes, Stanley; Introduction and Toccata in G major, Walond; Fugue in G minor (little) Bach; Introduction and Trumpet Tune, Boyce; Prelude and Intermezzo 6, Schroeder; Deck Thyself, Brahms; Greensleeves, Wright; The King of Love, Milford; Triptych for Christmas, Malein-greau; Fugue in E flat major, Bach.

Michael R. Heintz, Dayton, Ohio — St. Paul Lutheran Nov. 17: Cortège and Litany, Dupré; Three Chorale Preludes, Pepping; Two Chorale Preludes, Walcha; Iam sol recedit igneus, Simonds; Fugue, Chorale and Epilogue, Howells; Roulade, Near; If Thou but suffer God to guide Thee, Copley; Drop, drop, slow tears, Persichetti; Suite, Duruffé.

Marjorie Sanborn, Castro Valley, Calif. — Temple Hill, Oakland Feb. 2: Wie soll ich dich empfangen, Kommst und lässt uns Christum ehren, Pepping; Prelude and Fugue in G minor, Brahms; Elegie, Peeters; In Terra Pax, Martin; Von Gott will ich mich lassen, Bach; Triptico del Buen Pastor, Guridi.

George Mims, Albany, New York — All Saints Cathedral Dec. 22: Paean on Divinum Mysterium, John Cook; Adeste Fideles, Adams; Noël in D minor, Daquin; Carol Prelude on Venite Adoremus, Gehrenbeck; Sheep may safely grace, Bach; Les Anges, Messiaen; Variations on a Noël, Dupré.

Cecil A. Walker, Lockport, N.Y. — Grace Episcopal Church Nov. 24: We now implore the Holy Ghost, Buxtehude; The Fifers, Dandrieu; La Nativité, Langlais; Fantasie in G minor, Bach. Choirs of the church shared the program.

Robert Moreen, West Hartford, Conn. — Christ Church Cathedral, Hartford Nov. 13: Andante K 616, Mozart; O Lamm Gottes, Bach; Pastorale, Franck; Carillon-Sortie, Mulet.

Martha Ann Turner, Cambridge, Ohio — Christ United Methodist Church Nov. 24: Prayer of Thanksgiving, Netherlands Hymn; Fantasie in C minor, In Dir ist Freude, Bach; Suite 2, Rogers; Pièce Héroïque, Franck.

Martin Neary, London, England — Hotchkiss Chapel, Lakeville, Conn. Nov. 26: Toccata, Adagio and Fugue, Bach; Three Pieces, Bull; A Sad Pavane, Tomkins; Et Resurrexit, Leighton.

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Organ Restoration in France: A Perspective

By Norbert Dufourcq

A bitter dispute has divided the French organ world these past few years, a dispute involving two states of mind, two esthetics. The basis of the controversy is the restoration of old organs and the question of what should comprise a large cathedral instrument.

Two groups were quickly formed, one of which for the sake of tradition, established methods, and a sense of common dignity has defended both large and medium-sized organbuilders who are highly competent and duly authorized. The other group has reacted violently against everything that has been accomplished in the last 40 years and advocates using some artisans who are supposedly specialists in the old style of organ building, since (according to them) the large "industrial" firms are not only ignorant of this esoteric craft, but have spoiled and possibly even destroyed every instrument restored under their direction.

One would only wish that the preservation of such a precious heritage might have been carried out in peace and quiet. But the opposition has willed it otherwise and has preferred the approach of deceit, dishonesty, treachery, and slander. To understand how it has come to this state of affairs among artists who are on the whole dedicated to the same instrument, it seems necessary to emphasize some historical facts.

As everyone knows, there is a very large number of pipe organs in France. Many instruments are extant from the 19th century. Some of these came from the workshop of Cavaillé-Coll. Other older organs were modified in the 19th century, but include some pipework from the 18th, indeed, from the 17th century. Sometimes the windchest is also from the original instrument. No organs of the 16th century survive; there are only some cases and other woodwork from the Renaissance period.

A sense of responsibility toward organs as historical monuments was first aroused after World War I when the organ of St.-Gervais in Paris (Couperin's organ), which had been damaged by a bomb in 1918, was "resurrected" in a restoration by the builder Béasse in 1921-1923. The work was carried out under the direction of a Commission which included Charles-Marie Widor, Félix Raugel, and Paul Brunold. The latter was the incumbent of this famous organ post. The organ, given a new lease on life, was inaugurated by Joseph Bonnet.

Félix Raugel, who thereupon began a series of historical studies on old organs in southern France, engaged the help of Paul Léon, State Bureau of Fine Arts, in the restoration of some of the most important instruments as historical monuments. Having finished a dissertation on the history of the organ in France at the Ecole Nationale in Chartres in 1928, I quickly became acquainted with Félix Raugel and with Jean Verrier, who was in charge of church furnishings at the Ministry of Fine Arts and had the official title "Inspector General of Historical Monuments." It was through his efforts that it was possible to give substance to an Organ Commission, formed as an adjunct to the comprehensive Commission for Historical Monuments.

The Organ Commission has met two or three times a year since 1932. At its inception this group was comprised of Messrs. Widor, Dupré, Tournemire, Vierne, Cellier, Bonnet, Raugel, Marchal, Pirro, and myself. It was joined by A. Malle, an engineer expert in all technical matters. The Commission immediately set to work to sort out a certain number of old instruments (notably those which still contained at least 40% original pipework), to order their restoration, to select organbuilders and supervise their work, and finally to evaluate and approve the end result. The first organ thus restored at State expense was in St.-Benoît-sur-Loire, where the front of pasteboard and trompe-l'oeil painted linen was replaced by a true façade of tin pipes. Until World War 2,

there followed in succession the restoration of several venerable instruments, sometimes even involving the construction or total reconstruction of organs which had been destroyed in the first war (e.g. Reims and Verdun Cathedrals).

This pre-World War 2 experience led us gradually to concern ourselves with classifying all cathedral organs by "destination" (intended purpose), following the term used by the Administration. We therefore had to take a position on some delicate technical questions, as for instance that of key-action (mechanical or electric?), windchests (slider or pneumatic), and total disposition of the instrument. Should one preserve the style of symphonic disposition conceived by Cavaillé-Coll and his successor Charles Mutin? Should one, on the contrary, follow the opinion of Victor Gonzalez (a former voicer with Cavaillé-Coll), who called for a return to simple and compound mutations and recommended a happy fusion between the romantic and classic esthetics? We mean here a "neo-classic" formula.

There was naturally a great deal of discussion on these various subjects. Widor, Dupré, and Vierne were in favor of a plan with some mixtures, but above all of a regenerated "symphonic" ideal using electric action. Younger members of the Commission, including Cellier, Bonnet, Marchal, and myself, proposed a neo-classic esthetic with *cornets décomposés*, *plein-jeus* and cymbals on each clavier, and "French" reeds, always preserving if possible (especially in the cathedral organs, where everything was by no means ancient!) a large expressive *Récit* of 12 to 18 stops. We were sometimes completely at odds, especially when it was decided to build at Reims a large neo-classic four-manual organ with *mechanical action!* It was also a long time before we agreed, in spite of Widor's reservations, to rebuild with the addition of some supplementary pedal stops the great organ of Robert Clicquot in the Versailles Palace Chapel which had first been set up in 1710. The firm of Gonzalez gave complete satisfaction in this rebuild, as did Roethinger later at Strasbourg, Beuchet at St.-Clotilde in Paris and the *Cathédral du Puy*, and Jacquot at Verdun.

The Commission's activities were naturally suspended during World War 2. After the war it was necessary to fill the posts left vacant by Widor, Tournemire,



Old pipework at Auch Cathedral before restoration by Gonzalez.

mire, Vierne, Pirro, and Bonnet. Joining the Commission were Maurice Duruflé, Gaston Litaize, Rolande Falcinelli, Olivier Messiaen, and later Jean-Jacques Grunewald and Marie-Claire Alain. As a technical advisor, A. Malle was replaced by J. Krug-Basse, aided in his heavy task by Pierre Cochereau. Many instruments were entrusted to us. About ten organbuilders were selected by the State: Haerpfer, Roethinger, Schwenkdel, Muhleisen, Kern, Muller, Gonzalez,

Beuchet, and Costa. These names immediately indicate that the majority of the builders were (and still are) of Alsatian or Lorrainese origin. This area has a considerably larger number of organs than elsewhere in France, and there is sometimes discernible a Germanically-oriented esthetic, without actual borrowing.

In the period from 1945 to 1965, making use of the financial resources put at our disposal by the State, the Commission has restored, set up, revived or constructed outright approximately 60 instruments. Some of these are old and famous, as for instance at La Flèche, Auch, Marmoutier, Uzès, Montréal, Valréas, St.-Rémy-de-Dieppe, Juaye-Mondaye, Le Petit-Andely, and Verneuil-sur-Avre. Others, perhaps even more important (especially when they are cathedral instruments), have acquired a certain renown from the neo-classic esthetic which governed their disposition. Some of these latter instruments are those at the cathedrals of Arras, Bayonne, Nantes, Angers Angoulême, Chambéry, Fréjus, Toul, Nancy, Rouen, the College of St.-Quentin, and the organs at St.-Merry, St.-Etienne-du-Mont, and St.-Louis des Invalides in Paris.

It is obvious that many of these instruments have raised very delicate questions, and solutions can be justified only when each installation is considered as a unique situation. It should be self-evident that it is impossible to lay down laws which can be applied without exception to each and every instrument with which we are concerned. The organ is an "organized" entity, which depends for its function upon the location to which it is assigned in the church, the acoustics of the building, its own material construction and resonance, and finally the specific uses for which it is intended. Discussions within the Commission have always ended in total agreement, in spite of inevitable divergencies of viewpoint. Some members are above all concerned that mechanical action be utilized; others are consistently in favor of electric action. Some advocate reconstructing an old organ in every detail, even if half or three-quarters of its original pipework is lost; others see no reason for depriving an old organ of a pedal with 16' and 8' stops and couplers (thus making possible the Bach repertory), or of an expressive *Récit* which makes possible the performance of all music from every period, without touching the original disposition of the principal keyboard or the Positive.

There has sometimes been great hesitation in making a final decision. This decision, once made, may turn out in actual practice to be somewhat debatable. Certain heterogeneous elements, certain voicing practices, etc. may not correspond exactly to the taste of everybody. This is both regrettable and inevitable. Every builder and every artisan has his own personality and does not work under a single authority. All the tale-mongers, organists, and experts have their own personal tastes, fashioned in the image of their individual cultures, intellects, and feelings; all of these are uniquely theirs alone. If it were not thus, we would not have in France a whole range of styles in organs. Be this as it may, there was until 1966 always a final unanimity of opinion within the Commission from Marcel Dupré to Marie-Claire Alain.

Around 1965-1966 a former artisan of the Gonzalez firm set up in business independently but completely reneged on two projects which were entrusted to him under State sponsorship (Caudebec-en-Caux and Le Mans). He was thereupon taken off the list of State-approved specialists. An ugly campaign was subsequently begun against the effectual work of the Gonzalez firm at the Auch Cathedral. The energy of several amateurs was enlisted (a monk, a doctor, and an architect). They had no compunction whatever about the use of diffractory tactics, not only in regard to several large "industrial" organbuilding firms, but also in regard to individual

members of the Commission, of whom the present writer seemed to be the preferred target! Supported by two organists who fancy themselves specialists in the "old" style of playing and improvisation, these amateurs were joined by several priests and a number of insignificant organbuilders who hoped for some material gain for their efforts. A libel was spread abroad and the administration of the Historical Monuments Commission was approached time and again for an airing of their grievances. According to them, the Organ Commission was responsible for many counts of "organ treason":

— covering up with our authority the abasement of old organs by competent builders,

— committing the error of replacing totally corroded pipes with new pipework,

— being incapable of saving old and venerable mechanical parts,

— having not hesitated (unutterable fault!) to improve a disposition with the addition of a Fourniture so that Bach might be played,

— having failed in our responsibility toward pedal-less organs by adding some Soubasses and flutes of 16', 8', and 4',

— having lost the authentic voicing of the 17th and 18th centuries (as if every instrument called "old" had not already been restored on the average of once every 30 years and had not each time been given a new voicing — as if there were such a thing as an "original" diapason!).

Once under the influence of these malevolent loud-mouths, the administration of the Commission for Historical Monuments put a stop to all the organ work in progress and decided against some unanimous opinions offered by the members of the Organ Commission, notably those in favor of the restoration of the organs at St.-Gervais in Paris and at the Cathedral of Bordeaux. Special entreaties have been conveyed by some of us to André Malraux (Minister of Fine Arts), since directives have already been given out for certain extremely crucial projects, following the initiative unfortunately provided to functionaries who are totally incompetent in basic organbuilding techniques.

Our adversaries have taken advantage of the situation to form a "French Association for the Safe-Guarding of Old Organs" (*Association française pour la sauvegarde de l'orgue ancien*), where the most glaring spirit of amateurism is evident. For two years our builders have had no State support and have therefore been out of work. One large Alsatian firm has already closed its doors. Two other builders have filed bankruptcy; two others may possibly survive. The Organ Commission may be changed, its expert members no longer appointed. Tension has risen ever higher between those who have given to the State of their time, service, and ideas for 30 years, and those representatives of a young generation of amateurs possessed by the few scruples of artists who follow the adage, "Ote-toi de là que je m'y mette" (Move out so I can move in). The most false pretences imaginable have been used against us.*

As far as we are concerned, we do not believe that Marcel Dupré, Alexandre Cellier, Félix Raugel, André Marchal, Maurice Duruflé, Olivier Messiaen, Roland Falcinelli, Gaston Litaize, Marie-Claire Alain, and Jean-Jacques Grunewald have debased the French organ. The greatest names of the French organ world still know what they are about, and it is their opinion that, in certain instances, it is desirable to call into being the "organ of the future", rather than to scrupulously preserve some museum pieces. In other words, it is desirable to have an organ suitable for playing all repertory, from Bach to Tournemire to Messiaen, but still an instrument which above all maintains a strictly French physiogomy — which avoids turning aside to borrow from a Northern, Low Country, or German esthetic. For if we have to interpret Bach and Buxtehude, we have above all to play Raison, Couperin, Grigny, Franck, Alain, Dupré, and Messiaen.

And we have no need of being advised by amateurs who are uncreative, have no historical perspective, and are self-satisfied within a single stylistic pasticcio.

*See the November issue of THE DIAPASON, p. 14 for a brief review of the pamphlet *L'Orgue en France*, which documents the entire controversy.

The accompaniment of hymn-singing in the church is a topic which should interest not only organists. Everyone in the church is involved — organists, clergy, and laymen — for the use of the organ to accompany congregational song is a musical phenomenon long familiar to all. Some churches or denominations may offer fewer opportunities for the practice of music in the performance of the liturgy than does the Lutheran Church, but even where only a minimum of music is preferred, at least an organ and an organist are required for hymn accompaniment.

This essay will take as its point of departure that form of hymn accompaniment which every organist has at his finger tips, which critics of church music frequently cite as dull, and which seems to be established in perpetuity, canonized by Protestant churches somewhat as Gregorian chant is by the Roman Catholic Church. Though it may be risky to meddle with long-established customs and forms, my intention is to launch an attack upon the old citadel of traditional accompaniment by the organ of congregational singing. My intent is to test the foundations of this practice both historically and practically, not to insist that it be abolished, but rather to suggest new ways of using the instrument during hymn-singing — ways which may release it from the stiff and monotonous form known the world over. For even in those countries where organists have the freedom to play their own harmonizations, they usually wander around in circles not much wider than those of the traditional four-part settings found in the average hymnbook.

In order to make this peaceful attack as concentrated and effective as possible, a number of these will be presented, each accompanied by only a few short notes or explanations. The first thesis goes directly to the basic problem:

The organ accompaniment of congregational singing has hardly changed since it was first introduced and, when viewed in the light of current developments in church music, must be considered an underdeveloped field.

This may seem to be a strong statement: nevertheless, it cannot be successfully refuted. There have, of course, been some changes of style within the traditional form in the course of history. Everyone knows of the differences between hymn settings by Samuel Scheidt and those by Johann Sebastian Bach, although none of these was actually intended for accompaniment. Developments during the Romantic period might also be mentioned — developments which are with us even today. (The Romantic harmonizations are, by

New Perspectives in Hymn Accompaniment

By Willem Mudde

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the way, closer to Bach's settings than we usually admit.) We are also reminded of the notorious interludes, mercilessly interrupting each line of the hymn, to be found even in official *Choralbücher* of the 19th and 20th centuries. These ramifications, however, did not basically affect the traditional form of hymn accompaniment, for they were no more than a kind of supplement, related more to the hymn prelude and postlude than to the setting itself. Currently some attempts are being made to replace the centuries-old four-part harmonizations with three-part settings; however, one cannot as yet claim any notable improvement in these settings. Finally, we can observe some current efforts to give life to accompaniments through the use of polytonal harmonizations. But even laying aside the questionableness of polytonal chords to accompany tonal hymn tunes, this procedure has meant no real renovation, for these settings still treat the accompaniment as a *harmonization* of the hymn — even in the cases of those hymns which were not originally conceived harmonically. Herein lies the crux of the matter.

When one surveys the amazing renaissance of other forms of church music, including hymn preludes (*Choralvorspiel*, *Orgelchoral*), especially in Germany before and during World War II, one readily sees the organ accompaniment of congregational singing as an underdeveloped field. It is as though a mighty wave of musical activity has passed through the Church, leaving organists swimming about in a kind of Dead Sea, far below sea level, as they continue to make music in the same way as their fathers, grandfathers and great-grandfathers. Where is one to look for the origin of this situation? The answer may be found in the following thesis:

Traditional hymn accompaniment is a child born of the dissolved marriage of choir and organ music and is still kept in "harness" by the cantionales of the 16th and 17th centuries.

No intensive study of church music

history is required to learn this. It is quickly discovered that the poor child, even before its birth, was abandoned by its older sister, the *Choralvorspiel* composed for the *alternatimpraxis*. Whereas the free organ music (including the *Choralvorspiel*) of Hofhaimer, Sweelinck, Scheidt, etc., had already exempted itself from the restrictions of vocal music, the beginnings of congregational accompaniment were once again rooted in vocal styles. During the Thirty-Years War church choirs in Germany, which had led the singing of hymns (most often by singing settings *ad equalis* as introductions) passed out of existence for lack of personnel. Out of necessity the *cantionales* of Osiander, Schein, Calvisius, Hassler, etc., with their four-part chorale settings having the *cantus firmus* in the soprano, were simply moved from the choir music stand to the organ desk. The book from which the organist played his accompaniment of the congregational hymn was therefore nothing more than a collection of homophonic choral scores. It is a remarkable fact of church music history that, even when four-part singing was not intended (an official presupposition in the United States to the present time), all later *Choralbücher* scrupulously adhered to this vocal form. Need the reader be reminded that when discussing settings for the organ accompaniment of hymns we continue to speak of "a well-written tenor," "a jumping bass," or "a monotone alto"?

Our second thesis, too, is therefore indisputably established; current organ accompaniment to hymn singing still walks with its hand in the old, shrivelled hand of the non-instrumental *cantionale*. This would not matter if it did not have such radical consequences for liturgical organ practice and for congregational singing as well. We are thus led to the third thesis, which makes two different claims:

The current form of hymn accompaniment has proved itself unable to conduct congregational singing adequately and does not sufficiently consider the nature of the organ as an instrument.

The first part of this statement may invite criticism. In the 17th century Netherlands, for instance, congregational singing was so poor that the introduction of organ accompaniment saved it from possible extinction. There is no doubt, however, that the congregation is often troubled by the organ. Present-day experiences in teaching rhythmically complex chorales to a congregation have irrefutably proven that this end can be much better accomplished without the use of the organ than with the instrument playing its traditional block-chord accompaniment. We have learned that, just as fire can proceed only from fire, lively congregational singing needs a lively example provided first of all by the singing human voice, not by an impersonal instrument. And what happens to a horizontally conceived melody if its movement is obstructed by vertically organized harmony?

The second part of this thesis simply states that the traditional type of accompaniment does not leave the organist sufficient scope for idiomatic use of his instrument. The organist is, so to speak, locked up in a narrow musical room. Hymn tunes usually do not transcend *e*" as the upper limit of their range, and a good choral harmonization never uses the deepest bass tones; hence, the organist is restricted to a "playing area" of about two and one-half octaves. If he plays the tune as a solo with the right hand, his left hand, playing alto and tenor, is crammed between soprano and bass. When one considers the full extent of the organ keyboard, it readily appears that the organist is constrained in a musical — or unmusical — straitjacket. The larger room we have in mind for him is indicated in our fourth thesis:

New methods of accompaniment have been recently devised premising an independent singing congregation, so that the organist can play a separate instrumental setting.

Such settings were published for the first time in the *Choralsingbuch* of Otto Brodde (1949).¹ According to the

Stanzas 2 and 5 from the author's accompaniment-partita for "Praise to the Lord" (*Lobe den Herren*).

Congregation, choir and wind instrument

Stanzas 2 and 3 from the author's accompaniment-partita for "On Earth Has Dawned this Day of Days" (*Erschienen ist Der herrlich' Tag*).

Congregation, choir and wind instrument

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preface, this book was written for use in schools and homes by well-trained groups of singers, who can stand on their own feet. These groups must be able to start some measures after the organ has begun, and occasionally they must count out rests longer than those indicated in the hymnal. (See in this book "Gelobt sei Gott in höchsten Thron" by Siegfried Reda and Helmut Bornefeld's "Ein feste Burg ist unser Gott.") It is obvious that this method is unfit for use in church, since our congregations are unable to begin on their own and to count long rests. Nevertheless, this form of accompaniment furnished food for thought and resulted in a method which lends itself better to liturgical use:

A remarkable proposal made by Adalbert Schütz, Bethel (Germany), suggests that congregational singing be conducted as well as accompanied by the organist.² He suggests that the cantus firmus be played on solo stops by the left hand in tenor position, so that the right hand and pedal are available for free instrumental figuration in keeping with the nature and potential of the organ.

In this way a hymn-trio is created in which the right hand is not restricted to a single musical line and the "playing area" is expanded. In the case of a well-disposed organ having mixtures and reeds in each division, a great deal of freedom is offered the organist.

Schütz's proposal did attract much attention. Some objections touching on liturgical and musical matters, fundamental as well as practical, were raised in reviews and discussions. Some critics, for instance, found the 16 ft. position of the *cantus firmus* objectionable. Others claimed that this method of accompaniment would introduce instrumental art into the church, a usage still held by some people to be an error — even a sin.

Deferring the theological question for the moment, I should like to offer my own criticism of Adalbert Schütz's method on purely musical grounds. This method hovers between two opinions and takes only half-measures to solve the problem. The right hand alone is destined for this "sinful" musical freedom, and everyone knows that for an "upright" sin (if one wants to call it that) an organist needs both his hands and his feet! The next statement, which may appear revolutionary, will be understood to follow logically from what has preceded:

It would mean a decisive step forward to relieve the organ of its hymn-conducting function, to entrust this function to a choir or to a melody instrument (e.g., trumpet), and thus to provide the organist with the opportunity to apply himself completely to the task of accompaniment.

This far-reaching proposal will undoubtedly raise many questions, but it may be explained and defended by these arguments:

1) Charging a choir singing in unison with the responsibility of leading the congregational song would mean not only a return to Reformation practice but at the same time would also take cognizance of the fact that the unison singing of a chorus stimulates congregational singing more effectively than the chordal sounds of an instrument. Also, the entire congregation would then profit from the conducting needed for the choir. It may be mentioned that in Scandinavian countries, in addition to the organist, a *cantor* often acts as a precentor, leading the congregation with a strong voice.

2) Giving the choir or the precentor the assistance of a clear, powerful melody instrument, whose tone fills the church, would bring about an effective correction of the situation resulting from an emergency measure adopted during the Thirty-Years War — a measure which, as we have seen, benefited

neither singing in the church nor the practice of the organist's art. Moreover, we may suppose that the Reformation, if it had chosen any instrument for accompanying congregational singing, for various reasons would never have preferred the organ but rather would have chosen a unison wind instrument.

3) Finally, if the organist could devote himself to actual accompaniment — that is, to instrumental playing — this would imply that the Church at last accepts the organ as an instrument and the organist as a musical artist, not merely a harmonizer. With this observation we come to that sensitive point earlier deferred:

If an organist uses fully his instrument with its wide range of possibilities — principals, mixtures, and reeds, polyphonic and homophonic textures, plenum and contrasting registers — wide perspectives in the art of organ playing will open before him. There should be no fear to introduce this art into the church service, for it is already there established in the form of hymn preludes, which have a long and distinguished history as church music.

The first part of this thesis does not demand our attention here because it obviously involves the promotion of musical standards in the playing of organ accompaniment. Its only intention is to encourage a better quality of singing praise and adoration in which, to use Luther's words, everything should sound that is able to sound. This includes the organ, not merely in a subservient role, but as an instrument of integrity in its own right.

To say that churches need not scruple to introduce a free form of accompaniment into their worship, however, is to imply at the same time that some objections may be expected. Many congregations will have reservations, for, although the artistic hymn prelude has long had its place in the church, artistic hymn accompaniment has yet to conquer its way. It should be added that not every organist will immediately master this form and that such an instrumental accompaniment can also be misused, as when an organist ventures into musical styles far removed from the understanding of the congregation. He who can technically master this free form of accompaniment, improvising or composing it himself, will also develop an awareness of his position between Church and music, between the congregation and art. He will use artistry but will temper it, taking into consideration the musical capacities of the congregation. We now come to our final thesis:

For the present, since it has become customary once again to sing our hymns per omnes versus, the idea of an accompaniment-partita may serve to introduce the new style. In the partita the accompaniment develops gradually from the older, simple, vocal styles to the new artistic and instrumental structures.

This idea may be illustrated by some excerpts from two of my own accompaniment-partitas written for well-known hymns.³ They may serve to demonstrate that such new forms prudently used can provide new perspectives in hymn accompaniment. It is hoped that they may also inspire others to set out in this new direction.

NOTES

¹Choralsingbuch für einstimmigen Chor und Orgel, ed. by Otto Brodke (Kassel & Basel: Baerenreiter Verlag, 1949).

²Adalbert Schütz: "Zur Frage der Gemeindebegleitung mit der Orgel" ["Apropos of the Accompaniment of Congregational Singing with the Organ"], *Musik & Kirche*, XXV, No. 4 (July-August, 1955), p. 184.

³Published recently (1964) by Uitgeverij en Antiquariaat Jan Zwart, Koog a/d Zaan, Netherlands.



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	Were You There? (Spiritual) arr. Wallace Heaton312-40567
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	Go To Dark Gethsemane (Unison) G. M. Martin312-40681
	Hymn For Easter Day (Trumpet Accomp.) J. N. Beck312-40686
	St. Mark's Easter Gospel (Optional Trumpets) L. Mitchell312-40630
	Welcome, Thou Victor In The Strife — arr. W. Ehret312-40602
	When I Survey The Wonderous Cross — Gordon Young312-40440

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1967 Organ Events in Review

Organists and others identified with church music or organ building who received special honors or retirement salutes were:

Allen C. Albee retired from Temple Emanuel and St. Andrew's, Yonkers, N.Y.

Mrs. Eldon A. Ardrey, 35 years at Federated Community Church, Flagstaff, Ariz.

Arthur Becker, 50 years at St. Vincent's, Chicago

T. H. Boddy, 70 years as choir member, St. John's Church, Peterborough, Ont.

Walter Buszin retired from Concordia Seminary and Concordia Publishing House, St. Louis; to Boys Town, Neb.

David Craighead, Honorary MusDoc, Lebanon Valley College, Annville, Pa.

Eric Dowling, concert of his own works on 25th anniversary at St. George's, St. Catharines, Ont.

Paul Ensrud retired from St. Olaf Dorothy Crighton Evans, 20 years at Presbyterian Church, Mimico, Ont.

Dirk A. Flentrop, honorary MusDoc, Oberlin

Arthur Hannahson, 40 years at First United Church, St. Catharines, Ont.

Edwin Liemohn retired as chairman of music department at Wartburg College, Waverly, Ia.

Sir William McKie retired as Hon. Secretary of the RCO

George Mead retired from Trinity Church, Wall Street

André Mériméau, first Canadian organist invited to tour the USSR

Edouard Nies-Berger resigned from St. Paul's Episcopal Church, Richmond, Va.; made organist emeritus

Charles Peaker made honorary life member of the RCCO

Kenneth Runkel retired from Flagler Memorial Presbyterian Church, St. Augustine, Fla.

Alexander Schreiner, honorary DHL, U of Utah

Frederick A. Snell, 30 years at St. Mark's Lutheran, Williamsport, Pa.

J. Herbert Springer retired from St. Matthew's Lutheran, Hanover, Pa. after 51 years; made emeritus

Lauren B. Sykes, 50 years as organist in Portland, Ore.

Howard Thatcher, honored by Greater Baltimore Arts Council & Temple Oheb Shalom

Jason Tickton, 35 years at Congregation Beth-El, Detroit

Harold Tower honored with Oberlin scholarship in his name

J. Robert Veazey retired after 42 years at Louisville Presbyterian Seminary

Dr. O.M.J. Wehrley retired after 43 years at Redeemer Lutheran, Milwaukee

Alfred Whitehead honored on 80th birthday, St. James the Apostle, Toronto

Ernest Willoughby honored by Philadelphia Organ Players Club

Appointments listed in THE DIAPASON in 1968 were:

Allen C. Albee to First Reformed Church, Hastings-on-Hudson, N.Y.

Julia Anderson to First Congregational Church, Westfield, N.J.

Richard M. Babcock to St. Andrew's Episcopal, Lawton, Okla.

Donald S. Baber to Church of the Assumption, Detroit, Mich.

C. Lynn Bailey to All Saints Episcopal, Harrison, N.Y.

Dexter Bailey to St. Paul's United Church, Chicago, Ill.

Gordon and Helen Betenbaugh to First United Methodist, El Dorado, Ark.

Patricia Bird to Brick Presbyterian, New York City as assistant

Bonnie Beth Blank to Trinity Episcopal, Buffalo, N.Y. as assistant

Wayne R. Bohrstedt to U of Redlands, Calif. as head of music department

Donna Lee Brandon to St. Martin's Episcopal, Davis, Calif.

David Britten to Capital University, Columbus, Ohio

Charles Brown to Artists Recitals, Inc. and North Texas State U, Denton

Franck C. Brownstead to Church of the Blessed Sacrament, Hollywood, Calif.

Frederick Burgomaster to St. Paul's Cathedral, Buffalo, N.Y.

Giles Bryant to St. Mary Magdalene, Toronto

Julia Clendenin Callaway to Calvary Methodist, Nashville, Tenn. as assistant

Robert Crone to Our Mother of Sorrows R.C. Church, Louisville, Ky.

Lloyd Davis to Church of Our Saviour, Elmhurst, Ill.

Christopher Dearnley to St. Paul's Cathedral, London

Stanley L. DeFries to Ottawa, Kans. U as head of music department

Thomas Dunn to E. C. Schirmer as editor-in-chief

Dr. John Dykes Bower to RCO as Hon. Secretary

Haesi Fanizzo to Church of the Resurrection, Chicago, Ill.

Richard Fowler to St. John's Episcopal, Bridgeport, Conn.

Ennis Fruhauf to University of California at Santa Barbara

Robert Gant to State College of Arkansas, Conway

Elaine C. Gardner to Westminster Presbyterian, Buffalo, N.Y. as assistant

Noel Goemanne to St. Monica's R.C. Church, Holy Trinity Seminary, Dallas, Tex.

John Powell Green to St. Matthew's United Methodist Church, Hacienda Heights, Calif.

Frederick O. Grimes III to St. Thomas, New York City as assistant

Robert Grogan to National Shrine of Immaculate Conception, Washington, D.C. as associate organist

Lester Groom to Church of the Epiphany, Seattle, Wash.

John D. Hall to chapel of Boys Town, Neb.

Carroll W. Hussman to Bethany Methodist, Wichita, Kans.

Gene R. Janssen to Grace Lutheran, Albert Lea, Minn.

Edward Johe to Central College Presbyterian, Columbus, Ohio

Vance Harper Jones to Christ Episcopal, Valdosta, Ga.

Philip Keil to St. Clement's, Berkeley, Calif.

Larry King to Trinity Church, New York City

James M. Leland to Hollins College, Va.

William Lemonds to Emory U, Atlanta, Ga. as chairman of music department

W. David Lynch to Centenary College for Women, Hackettstown, N.J.

G. Daniel Marshall to St. James', Richmond, Va.

Franklin Mitchell to U of Kansas, Lawrence as lecturer in organ

Kathryn Ulvilden Moen to Northwestern Lutheran Seminary, St. Paul, Minn.

David Mulbury to Cincinnati College

William H. Murray to Emanuel Episcopal, La Grange, Ill.

Milton Myhre to Singing Tower, Lake Wales, Fla. as carillonner

Elsie Naylor to Central Methodist Church, Winona, Minn.

H. Wells Near to Fairmont Presbyterian, Cleveland Heights, Ohio

Robert and Marna Noland to Methodist Church, Ridgewood, N.J.

Mary Nott to Interchurch Center, New York City and First Presbyterian Church, New Rochelle, N.Y.

Roger Nyquist to University of Santa Clara, Calif.

William D. Peters to Presbyterian Church, Latrobe, Pa.

Lawrence I. Phelps to vice-president of Casavant Frères

Arthur Phillips to Lafayette Ave. Presbyterian, Brooklyn, N.Y.

Robert J. Powell to Christ Church, Greenville, S.C.

Nancy Campbell Reed to Resurrection Lutheran Church, Arlington, Va.

C. Thomas Rhoads to First Congregational Church, Palo Alto, Calif.

Richard Roecklein to CCM, Washington, D.C.

Walter D. Ross to Grace Methodist, Atlanta, Ga.

Roger W. Roszell to First Congregational, Freeport, Ill. and Highland Community College

Albert Russell to CCM, Washington, D.C.

Robert Shaw to Emory U, Atlanta, Ga. as honorary lecturer in music.

Morgan Simmons to Fourth Presbyterian, Chicago, Ill.

Edward J. Soehnen to Chiesa S. Maria Asunta, Merano, South Tyrol

Ronald Stalford to CCM, Washington, D.C.

Philip Steinhaus to Church of the Advent, Boston, Mass.

James Tallis to SMU, Dallas, Tex.

Robert Thompson to St. Olaf College, Northfield, Minn.

George William Volkel to All Saints Episcopal, Drake Junior College, Ft. Lauderdale, Fla.

Richard Weagley to Bishop's School, La Jolla, Calif.

Karl Wienand to Hastings College, Neb.

Kenneth E. Williams to Presbyterian Church of the Covenant, Wilmington, Del.

John F. Wilson to Village Church, Western Springs, Ill.

Dale Wood to St. Mary the Virgin, Riverside, Calif.

These Finished Their Tasks Last Year

In the following list are the names of organists and others identified with church music or organ building who died in the year 1968 or too late in 1967 to be included in last year's listing:

John Milne, Sarnia, Ont. Aug. 14, 1967

Hermann Keller, Stuttgart, Germany Aug. 17, 1967

Hugh Alexander, New York City Aug. 26, 1967

Adolph Torovsky, Washington, D.C. Oct. 24, 1967

Harry Upson Camp, Northampton, Mass. Nov. 4, 1967

Fred C. Weickhardt, Milwaukee, Wis. Nov. 12, 1967

Mrs. Thomas R. Walker, Denver, Colo. Nov. 25, 1967

Walter A. Hansen, St. Louis, Mo. Nov. 28, 1967

Charlott Peratt Weeks, Huntsville, Ala. Dec. 2, 1967

Karl A. Markworth, Milwaukee, Wis. Dec. 15, 1967

James Langton Harvey, River Edge, N.J. Dec. 17, 1967

Joseph J. McGrath, Syracuse, N.Y. Jan. 23, 1968

Ildebrando Pizetti, Rome, Italy Feb. 14, 1968

Charles M. Balzier, Sheboygan, Wis. Feb. 24, 1968

Healey Willan, Toronto, Ont. Feb. 16, 1968

William E. Pilcher, Jr., Charlotte, N.C. Feb. 28, 1968

Alfhild Hvass, Chicago, March 6, 1968

Doyne Neal, St. Louis, Mo. March 6, 1968

Ora Bogen, Eagle Rock, Calif. March 8, 1968

William G. Redmond, Dallas, Tex. March 23, 1968

Harold Wells Gilbert, Philadelphia, Pa. March 29, 1968

Ardis Ege Morgan, Joliet, Ill. April 2, 1968

Stanley D. Webb, Toronto, Ont. April 7, 1968

D'Alton McLaughlin, Toronto, Ont. April 8, 1968

Dr. O.M.J. Wehrley, Milwaukee, Wis. April 26, 1968

Byrdie Lindsey, Columbus, Ohio May 11, 1968

Emerald Sykes, Elizabeth City, N.C. May 26, 1968

George Gaskill Ashton, Ocean City, N.J. June 1, 1968

Anna M. Callahan, Springfield, Mass. June 16, 1968

Leo Sowerby, Washington, D.C. July 7, 1968

Kate Elizabeth Fox, New York City July 25, 1968

Bassett W. Hough, New York City Aug. 2, 1968

Mary L. Willing, Toledo, Ohio Aug. 5, 1968

Frank Collins, Jr., Baton Rouge, Fla. Aug. 6, 1968

Winslow Cheney, Gilman Iron Works, N.H. Aug. 12, 1968

William Ripley Dorr, Los Angeles, Calif. Aug. 27, 1968

Hans Hickmann, Hamburg, Germany Sept. 9, 1968

Walter Rye, Toledo, Ohio Sept. 24, 1968

Milton Gill, Hanover, N.H. Oct. 25, 1968

Fulbright Grants for Foreign Study:

Susan Ingrid Ferre to Paris with Jean Langlais

John L. Hooker to Frankfurt a/M with Helmut Walcha

Jody W. Lindh to Hochschule für Musik, Cologne with Michael Schneider

M. Allen Pote to Royal Conservatory, Mechelen, Belgium with Flor Peeters

Among specifications for new and rebuilt organs in *The Diapason* for 1968 were:

FOUR MANUALS

Aeolian-Skinner

National Presbyterian, Washington, D.C.

Christ Methodist, St. Petersburg, Fla.

St. Stephen's Episcopal, Richmond, Va.

Casavant

West Virginia Wesleyan College chapel, Buckhannon, W. Va.

Möller

First Presbyterian, Atlanta, Ga.

THREE MANUALS

Aeolian-Skinner

First Presbyterian Church, Spartanburg, S.C.

First Presbyterian, Kinston, N.C.

First Baptist, Chattanooga, Tenn.

First Methodist, Henderson, N.C.

National Presbyterian chapel, Washington, D.C.

First Presbyterian, New Canaan, Conn.

Allen

First Christian, Bloomington, Ill.

First Presbyterian, Winter Park, Fla.

Angell

First Congregational, Chappqua, N.Y.

Austin

Milton Hershey School, Hershey, Pa.

First Congregational Church, Woodstock, Vt.

First Baptist Church, Statesboro, Ga.

First Presbyterian Church, Ithaca, N.Y.

U of Wisconsin recital hall, Madison, Wis.

First Presbyterian chapel, Evanston, Ill.

Salem United Church of Christ, Doylestown, Pa.

First Presbyterian Church, Caldwell, N.J.

Mount Vernon Presbyterian Church, Atlanta, Ga.

St. Matthew Methodist, Greenville, S.C.

Paine College, Augusta, Ga.

First Methodist, Duluth, Minn.

Watts Street, Baptist, Durham, N.C.

St. Paul's Methodist, Ocean Grove, N.J.

St. Joseph College chapel, West Hartford, Conn.

Congregation B'Nai Jeshurun, Short Hills, N.J.

Meredith College, Raleigh, N.C.

First Presbyterian, Flemington, N.J.

Methodist Church, Summit, N.J.

Broadway Presbyterian, New York City

Beckerath

St. Michael's Church, New York City

Berkshire

United Congregational, Norwich, Conn.

St. John's Episcopal, Bangor, Maine

Casavant

Mount Allison U, Sackville, N.B.

St. Lorenz Lutheran, Frankenmuth, Mich.

Westminster Presbyterian, Charlotte, N.C.

Augsburg Lutheran, Winston-Salem, N.C.

Eglise Notre Dame des Sept Doleurs, Edmunston, N.B.

Pritchard Memorial Baptist, Charlotte, N.C.

First Congregational, Fresno, Calif.

Murray State U Fine Arts, Murray, Ky.

Holy Cross Lutheran, Fort Wayne, Ind

First Presbyterian, Newport, R.I.

Church of the Magdalen, Wichita, Kans.

Friendship Baptist, Atlanta, Ga.

Delaware

Calvary Episcopal, Utica, N.Y.

Electro-Voice

Westminster Presbyterian, Flint, Mich.

Fritzsche

Ascension Evangelical Lutheran, Savannah, Ga.

Gress-Miles

St. John's Episcopal, Washington, D.C.

Hallman

Zion Evangelical, Kitchener, Ont.

All Saints' Kingsway, Toronto, Ont.

Hillgreen-Lane

First Methodist, Titusville, Pa.

Blessed Sacrament Catholic, Midland, Mich.

Hofmann

Our Lady of Fatima Church, Lafayette, La.

Holtkamp

First Congregational Church, Eau Claire, Wis

St. Paul's Cathedral, Salt Lake City, Utah

First Baptist Church, DeLand, Fla.

Keates

Eleanor Craig residence, Somerville, N.J.

Klais

Münster, Reichenau, Germany

St. Maria, Buhl-Kappelwindeck, Germany

Lukaskirche, Bonn, Germany

St. Konrad's Church, Freiburg, Germany

Lehigh

St. Mark's United Church, Lebanon, Pa.

Möller

First Church of Christ, Simsbury, Conn.

Main Street Baptist, Hattiesburg, Miss.

First Methodist, Tucson, Ariz.

Union Evangelical Lutheran, York, Pa.

First Methodist Church, Magnolia, Ark.

Christ Episcopal, Georgetown, Washington, D.C.

St. James Methodist, Atlanta, Ga.

First Brethren Church, Long Beach, Calif.

First Baptist, Winston, Salem, N.C.

River Road Baptist, Richmond, Va.

Central United Methodist, Richmond, Ind.

Patchell

First Presbyterian, Hickory, N.C.

Reuter

Riviera Methodist, Redondo Beach, Calif.

First Baptist, Newman, Ga.

Buena Vista College, Storm Lake, Iowa

Calvary Baptist, Clearwater, Fla.

First Church of Christ, Scientist, Miami, Fla.

First Methodist, Tampa, Fla.

First Baptist, Anderson, S.C.

First Methodist, Johnson City, Tenn.

Central United Church of Christ, Eugene, Ore.

Rodgers

Holy Trinity Church, New York City

Rushworth & Dreaper

Cathedral, Galway, Eire

Saville

Grace Lutheran Church, Elyria, Ohio

Good Shepherd Lutheran, Duluth, Minn.

Schantz

St. John's Episcopal, Tallahassee, Fla.

First Presbyterian Church, Aurora, Ill.

First Methodist, Athens, Ohio

Lebanon Valley College chapel, Annville, Pa.

University Methodist, Austin, Tex.

Oak Grove Methodist, Decatur, Ga.

Methodist Church, Elk City, Okla.

Union Avenue Baptist, Memphis, Tenn.

Immanuel Presbyterian, Cincinnati, Ohio

St. Paul Methodist, Columbus, Ga.

Schlicker

Ithaca College, Ithaca, N.Y.

Redeemer Lutheran, Evansville, Ind.

Bethesda Lutheran, Ames, Iowa

Schuke

Thomaskirche, Leipzig, Germany

Sipe

Zumbro Lutheran, Rochester, Minn.

Steiner

St. Jude Catholic, Fort Wayne, Ind.

Tellers

Methodist Church, Hempstead, N.Y.

Christ Episcopal, Oil City, Pa.

Temple

First Methodist Church, Burlington, Iowa

Walcker

Katherine Kirche, St. Märgen, Germany

Wicks

St. John's Evangelical Lutheran, Fremont, Ohio

St. John's Episcopal, Lafayette, Ind.

First Baptist Church, Charleston, S.C.

First Baptist Church, Denton, Tex.

North Shore Presbyterian, Shorewood, Wis.

Church of the Nativity, Dubuque, Iowa

St. Paul's Methodist, Green Bay, Wis.

First Baptist, Poplar Bluff, Mo.

Westminster Presbyterian, Waterloo, Iowa

Zimmer

Trinity Lutheran, Germantown, Philadelphia, Pa.

First Associated Reformed Presbyterian, Statesville, N.C.

TWO MANUALS

Aadland

Old Westbrook Lutheran, Westbrook, Minn.

Abbott & Sieker

San Fernando State College, Los Angeles

Aeolian-Skinner

First Presbyterian, Henderson, N.C.

Allen

Wylie Chapel, Hollywood, Calif. Presbyterian

Austin

St. Michael's R.C., Brookville, Ind.

Balcom & Vaughan

First Lutheran, Seattle, Wash.

Berkshire

Charles E. Page residence, Springfield, Mass.

Bosch

Grace Lutheran Church, Wenatchee, Wash.

Buch

Hebron United Methodist, Lebanon, Pa.

Cannarsa

Holy Name Church, Ebensburg, Pa.

Casavant

St. Paul Lutheran, Davenport, Iowa

St. Andrew's United, Westmount, Que.

Church Organ

First Presbyterian, Rahway, N.J.

Delaware

Sisters of Mercy Chapel, Orchard Park, N.Y.

Dyer

Carson-Newman College, Jefferson City, Tenn.

Electro-Voice

First Baptist, Clinton, Okla.

Fisk

First Church of Christ, Scientist, Belmont, Mass.

Flentrop

First Congregational, Collinsville, Conn.

Fritzsche

Buffalo Presbyterian, Greensboro, N.C.

Greenwood

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