

THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN, THE HARPSICHORD AND CHURCH MUSIC

Sixty-Fifth Year, No. 2 — Whole No. 770

JANUARY, 1974

Composers of French Noel Variations in the 17th & 18th Centuries

By Eileen Morris Guenther

PIERRE DANDRIEU

Noëls / O Filii, chanson de Saint Jacques / Stabat Mater et Carillons / Le Tout revu, augmenté / et Extrêmement varié, et mis pour l'Orgue / Et pour le Clavecin / par Mr Andrieu / Prêtre et Organiste de St Barthélemy. / Chez / L'Auteur, rue Ste Anne près le Palais du Dauphin / Le Sr Boivin rue St Honoré à la Règle d'Or.

The only modern edition containing a noel (set of variations) that was definitely written by Pierre Dandrieu is, I believe, *L'Orgue parisien sous le règne de Louis XIV*, edited by Norbert Dufourcq (Frankfurt: Wilhelm Hansen, 1956).

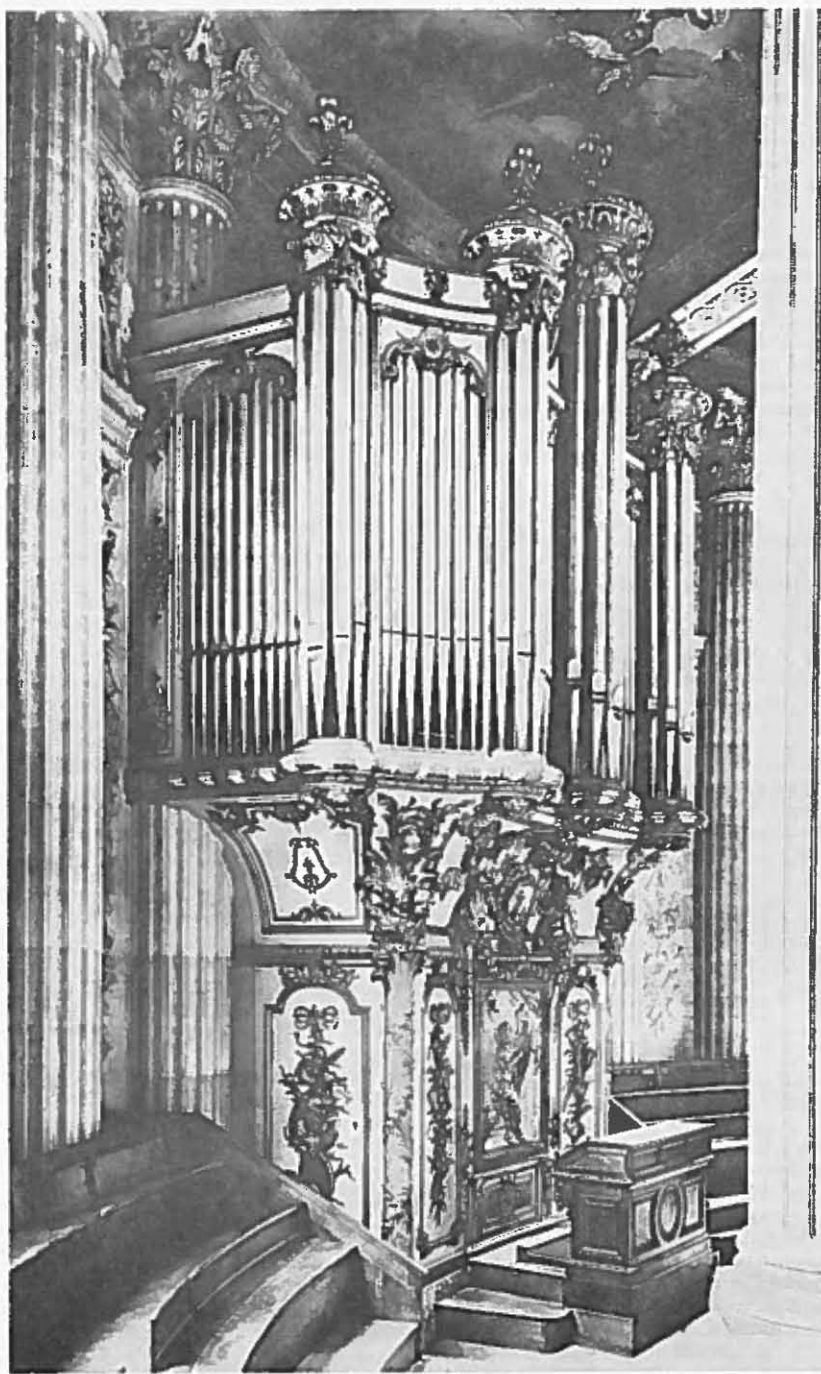
Pierre Dandrieu was a priest and, from at least 1691, organist at Saint-Barthélemy in Paris, where he was succeeded by his nephew, Jean-François Dandrieu.

Very little else is known about his life, except for an anecdote related by André Pirro.⁴⁵ It seems that Louis Marchand, the virtuoso organist, wanted the position as organist of Saint-Barthélemy currently held by Pierre Dandrieu. In collaboration with the organ builder Henry Lescloppe, he sent a letter to a vestryman of the church, claiming that the priest, Pierre Dandrieu, was having an affair with "une fille de mauvaise vie," Claudine Texier.⁴⁴ Dandrieu took the case to court and obtained the confessions of Marchand and Lescloppe, which were signed 22 March, 1691.

Dandrieu died in 1733, as indicated by the *Mercur* in December, which told of a mass celebrated at the Oratory for musicians who had died during that year. His will was registered with the notary Boivin on 22 October, 1733, in which he names his nieces, Jeanne-Françoise and Marie-Louise Dandrieu, sole legatees.

Pierre Dandrieu is usually credited with the composition of some *Airs sérieux* which were included in the Ballard collection published 1697-1699, but Paul Brunold believes them rather to be the work of his nephew, Jean-François.⁴⁶ The work for which he is known is his collection of variations on noels: *Noëls, O Filii, chanson de Saint Jacques, Stabat Mater et Carillons*. Brunold notes that it is without date or privilege, and asserts that the name "Boivin" in the title indicates publication after 1720.⁴⁸ He also mentions that the phrase "le tout revu et augmenté" in the inscription would seem to indicate that this is a second edition. The date commonly given for this work, 1714, is based on a "privilege," transcribed 7 September, 1714, to a "Sieur Dandrieu." Since the titles of other ecclesiastics are properly notated in the records, Bonfils⁴⁷ sees no reason for the recorder to have substituted "le Sieur" for "L'Abbé" in this particular case.

This volume of noel variations was long attributed to Jean-François Dandrieu, based on information initially given by Titon du Tillet (in the first supplement to "Parnasse François") and



The organ of the Chapel Royal, Palace of Versailles, 1710.

copied by Fétis.⁴⁸ Research by André Pirro (*Archives des maîtres de l'orgue*, cited by Bonfils) established that it was written, not by Jean-François, but by his uncle, Pierre. Following this declaration, it was accepted that the only book of noels by a "Dandrieu" was that by Pierre (copies of which are located in two libraries in Paris, the Bibliothèque Nationale and the Bibliothèque du Conservatoire).⁴⁹

Recent research by Jean Bonfils, however, has revealed that while the uncle, indeed, wrote a book of noel variations, his nephew, Jean-François, did as well. Bonfils has uncovered in a library in Brussels the collection of noel variations

by Jean-François, which he dates 1721-1733.⁵⁰

Paul Brunold hails Pierre Dandrieu's collection of noel variation, along with that of Louis-Claude Daquin, as the most important of such collections produced by the French keyboard school, but he admits that "He has less brilliance than Daquin, he has more willingness, he is naive and a little dull and gauche, his art thus is in agreement with all these rustic tunes."⁵¹ Félix Raugel describes Dandrieu's works as "well fitted to the musical taste of the higher social classes on the eve of the Regency."⁵²

Pierre varies 41 noels, producing a

total of 249 variations. (These figures, compiled by Bonfils, count the theme statement as variation #1). They are arranged according to tonality, using the tonalities of D minor, F major, C major, A minor, and C major. These variations evidently demanded a virtuoso technique and carefully chosen registration. Clearly presenting the theme, he uses the standard devices of figural variations as well as occasional change of meter. Brunold speculates that they rarely demand use of the pedal so that they would be accessible to the harpsichord and small organs.

JEAN-FRANCOIS DANDRIEU

Noëls, O Filii, Chansons de Saint Jacques et Carillons. Le tout extrêmement varié et mis pour l'orgue et le clavecin. Par M. Dandrieu, organiste du Roi et de Saint-Médéric. Nouvelle édition revue, corrigée et augmentée de nouvelles variations tant sur les anciens Noëls que sur les nouveaux. Prix 9 liv. A Paris aux adresses ordinaires.

Noëls, edited by Gaston Litaize and Jean Bonfils (Paris: Editions musicales de la Schola Cantorum et de la Procure Generale de musique, 1955. *L'Organiste Liturgique* #19-20).

Jean-François Dandrieu was the son of Jean Dandrieu, a grain merchant, and his wife, Françoise Rondeau. He was one of five children and his sister, Jeanne-François, was also a talented organist.

According to Brunold and some other scholars, Jean-François was a student of Jean-Baptiste Moreau, but Dufourcq speculates as to whether he could have studied with Mayeux or possibly even with Clérambault. He was a child prodigy and it is said that he played the harpsichord at the age of five before Mme. Victore de Bavière (to whom he dedicated his *Livre de Sonates en Trio* in 1705).

On 28 January, 1704 he was named successor to Henry Mayeux, organist of Saint-Merry who had replaced his cousin, Nicolas LeBègue in 1702 but because of illness, could no longer function in the position. On 19 July, 1705 Dandrieu was named the titular organist, but because of the esteem in which Mayeux was held, 100 livres of Dandrieu's 400-livre salary was paid to Mayeux as a retirement pension.

On 17 December, 1721 he was named to succeed Jean-Baptiste Buterne as organist of the Chapel Royal (at an annual salary of 600 livres), where he served with Gabriel Garnier, François D'Agincourt, Louis Marchand, and François Couperin. In 1733 he was named titular organist of Saint-Barthélemy, following the death of his uncle, Pierre Dandrieu. Although some scholars are admittedly uncertain about this fact, Félix Raugel⁵³ declares that Jean-François had been Pierre's reversioneer there for 12 years.

Dandrieu was a member of numerous organ contest juries, the most famous occasion in which he participated being the contest for the church Madeleine-en-la-Cité in 1706. On this occasion the judges, Nicolas Gigault, Rachel de Montalan, and Dandrieu declared Jean-Phillippe Rameau the winner, but he could not accept the position because he was unwilling to give up his other places (which was required by the vestry of this particular church) and the post was awarded to Louis-Antoine Dornel. It is also known that Dandrieu supervised the rebuilding of some organs, and frequently "judged" them once the

(Continued, page 3)

On pages 26-27 of the November issue of Music, The A.G.O. and R.C.C.O. Magazine, the M. P. Möller company advertises the following in bold headlines: "Who now can restore Skinner's organs? Möller can. And does, with affection." Without shooting antagonistic darts at the Möller company with impunity, I feel strongly that the implications of this advertisement must be addressed seriously. I do have a strong and abiding respect for the Möller company, their work and their history, and it is not my intention here to spark a nasty argument nor to malign their good work, but rather to bring some serious thought to a problem that receives little attention.

As an example of how Möller says it can "restore" an organ, the advertisement mentioned above shows the stoplist of Emmanuel United Church of Christ, Hanover, Pennsylvania, an original 1929 Ernest M. Skinner organ which underwent "tonal revision and rebuilding by M. P. Möller, Inc." in 1972 with Robert S. Baker acting as Emmanuel's consultant. It is obvious from the advertisement that the Skinner organ in question has been drastically changed tonally, with newly re-constituted mixtures, reeds, and fluework in the more modern "classic tradition."

The main problem with this advertisement is one that is not alone peculiar to the Möller company, but one that plagues the entire field of organbuilding both at home and abroad. It is the confusion between the words "restore" and "re-build" in practice. The two words have become almost synonymous in modern parlance. That is a shame, for we most certainly are losers as a result.

To restore a work is to bring it back to its original condition. Restoring requires absolute integrity in maintaining the original work of art. It requires that nothing be changed. Indeed, to change something is to add to it rather than to re-store it. On the other hand, rebuilding something implies that it has been changed in some way. It might even mean that something completely new has been made out of something old. The identity of something restored depends on the identity of the original being absolutely saved and maintained; the identity of something rebuilt is gained from the new article after it has been changed. To understand this clearly, one need only think of a Rembrandt painting, for instance. If the painting is changed in any way, it loses its identity and its value as a Rembrandt painting, and certainly no art restorer would think of changing, "enhancing," "improving" or "up-dating" the work in any way. Indeed, if a restorer did change it in any way, both his reputation and his work would be subject to extreme criticism if not legal action, for he would have altered the value of the work of art. The same is true of any other work of art — instruments included. But instruments, like buildings, often are the subject of rebuilding for many reasons. These reasons are sometimes warranted and good (when the original work has little value, or when it is otherwise unrestorable or too costly to restore). But when something is rebuilt, we ought not to say that it is restored. That is false, no matter if the intention was innocent.

Any change in an organ is bound to make some kind of difference in its tonal results. This is even true when pipes that are voiced on one kind of chest are placed on another kind of chest — the same pipework will speak differently. The complete tonal result of an instrument is the work of art produced by an organ-builder. To change it in any way is to rebuild it, to mark it with the art of another. Again, this is not always bad, but it is dishonest when it is said to be the work of another who in no way had anything to do with producing that result.

In the case of the Möller advertisement mentioned above, I have no doubt that the firm has the credentials for a sympathetic and skillful rebuilding of any organ. But, if the advertisement is to be believed, then I would have to ask whether, on the basis of the Emmanuel Church organ, the firm has the credentials and sympathy to restore such an organ. It is obvious from the example that the organ was changed and rebuilt — indeed, it is admitted in the advertisement. I rather imagine that the semantic problem here leaked into the advertisement, and I am sure that the Möller company does have the sympathy and skill to restore an organ of any period. And I am sure that the Möller company is not the only firm which has confused the terms in our day. The point here is to get straight what is involved in "restoring" or "rebuilding" an organ.

The reason that all this is so important is well demonstrated by another matter brought to our attention in the letters to the editor columns. Ernest White writes to disagree with me about organ styles in the 19th century. I am sure that there is room for disagreement, and my purpose here is not to refute Mr. White, another person whom I respect with a great deal of honesty. But it is fact that it is very difficult to know exactly what an organ of any period or style was like unless one can hear the actual unchanged thing in the flesh. And of course the problem is difficult because so many organs have been unthinkingly or unfaithfully "restored" so that they no longer sound the way they once did when they were built. In the case of the 19th century German instrument, I cannot agree with Mr. White that it was essentially a classic instrument. Firstly, I am not sure what is meant by a "classic" instrument, since organs of different localities and different times have always been different from each other in tonal results. That is why a Silbermann organ is very different from a Schnitger; why a Willis is different from a Schultze organ; why a Praetorius instrument is very different from an Antegnati organ — and one could go on, even to our present day. If books about 19th century organ building are to be believed (particularly the German ones such as Töpfer's), then the 19th century organ was indeed something different than its 18th century predecessor. One of our problems today is in actually hearing such an instrument — there are just precious few to be found in Germany because the 20th century "organ movement" was bent on getting rid of or radically altering all those instruments that were built during the 19th century. This is why we don't have Mendelssohn's, Reubke's, Liszt's, Schumann's, Rheinberger's, or Brahms's instruments around anymore. It was precisely because there were not enough people who valued them highly enough to restore them. All of them were either rebuilt or simply thrown out. What a shame! For now we come to wonder just what kind of instrument it was on which those composers played. In France and England, things were a little better, but it still takes a handful of dedicated and committed organists to withstand the changing, updating, and unfaithful restoring that would erase the last few examples of Fr. Willis's or Cavaille-Coll's work. But certainly we have got at least one Cavaille-Coll example to tell us what Franck's and Widor's music sounded like. What a shame that we cannot say the same for Liszt's Ladegast organ.

JANUARY, 1974

Editor

ROBERT SCHUNEMAN

FEATURES

Composers of French Noël Variations in the 17th and 18th Centuries, Part II
by Eileen Morris Guenther

1-3-4

Business Manager

DOROTHY ROSER

Assistant Editor

WESLEY VOS

Buried Treasures: The Harpsichord Pages in Retrospect (A Master Subject Index)
by Larry Palmer

12-13

Contributing Editors

LARRY PALMER

Harpsichord

1973 In Review: An Index

24-25

VICTOR WEBER

Choral Music

EDITORIAL

Restoration and History
by Robert Schuneman

2

REVIEWS

New Organ Music
by Wesley Vos

Prices:

1 yr. — \$7.50

2 yrs. — \$13.00

Single Copy — \$1.00

Back Number — \$1.75

(more than 2 yrs. old)

LETTERS TO THE EDITOR

10-11

HARPSICHORD NEWS

13

NUNC DIMITTIS

16-17

CALENDAR

18-19

ORGAN RECITAL PROGRAMS

20-23

CLASSIFIED ADVERTISEMENTS

26-27

THE DIAPASON

434 South Wabash Avenue,

Chicago, Ill. 60605. Phone (312) 427-3149.

Second-class postage paid at

Chicago, Ill., and at additional

mailing office.

Issued monthly.

The Diapason Office of Publication,

434 South Wabash Avenue,

Chicago, Ill. 60605.

All subscribers are urged to send changes of address promptly to the office of The Diapason. Changes must reach us before the 10th of the month preceding the date of the first issue to be mailed to the new address. The Diapason cannot provide duplicate copies missed because of a subscriber's failure to notify.

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

The point here is that confusing the term "restore" with "rebuilding" has sometimes disastrous results. Much of the organ world of this century, the "organ reform movement" included, has used preceding organ building history as a "fall guy" for its own weaknesses or excessive desires. In the name of progress, many good things have been erased from our memory and experience, and in the name of classic conformity (another name for making laws to justify what one does), actual history has been bent to our own needs. In so doing, lessons once learned about organ building, and the excitement that learning such a lesson brought, was lost to us. Hence we have difficulty valuing what is old.

Well, I think that it is about time that we seriously consider what we are doing when we rebuild old organs. Not all of them need saving; some of them aren't worth it. And some organs which have been rebuilt have turned out to be the best works of art that we have (Schnitger's rebuilds of older organs, for example). But before the last Ernest Skinner organ is erased from earshot, we ought to soberly think about what we will miss when it is gone. One will never know even how "bad" the organs of a past age were unless one has them to hear for himself. I think that organs of any period are worth restoring, but that means that we need to have that kind of commitment and faithfulness to our organbuilder predecessors that will prevent us from the temptation to change or "improve" on their work.

So then, this is not an argument against rebuilding an organ, but rather an argument for restoring certain instruments. I know that it is worth it when I listen to the lovely old Hook and Hastings or the Roosevelt organ in my own town. And I know it when I hear what is left of the E. M. Skinner organ at Rockefeller Chapel at the University of Chicago (more so now that I know that it will be rebuilt totally in the coming year). There is something pleasing in the recognition and understanding of such strong works of art. If artistic strength is present in the instrument, it will warrant restoration, honestly and simply. If such artistic strength is lacking, then rebuilding is both wise and honest, provided it does not go under the name of "restoration."

This editorial is, of course, only one person's view. I am sure that there are many others. In actuality, the matter of determining just where the dividing line falls between a "restoration" and a "rebuild" is very difficult. Circumstances often provide the one who must make that decision with difficult choices. So the answers are far from simple. I would think that this might be an important subject for both the A.G.O. and the O.H.S. to tackle (the latter organization has already done some work on it), as well as the associations of organ builders. Meanwhile, our readers, one and all, are encouraged to respond on the subject. We will be happy to open our pages to a public forum on the matter.

— Robert Schuneman



(Continued from page 1)

work had been accomplished. (Pirro²⁴ states that he and Jean Landrin received 12 livres each for directing the rebuilding of the instrument at Saint-André-des-Arts in 1728.)

Dandrieu seems to have been recognized as a virtuoso organist, and Dufourcq said of him: "He played in any case with a prodigious facility, and if the work is not always adapted to the church, it denotes a particularly gifted spirit. The virtuosity of the artist must equal that of the greatest."²⁵

Raugel²⁶ asserts that his contemporaries gave him the nickname "l'organiste allemand," either because of his improvisations in fugal style, or because he had been warmly received by the Prince of Bavaria.

It is interesting to note that the title pages of Dandrieu's works display extremely detailed, ornate engravings, done by some of the best artists of the time. (Brunold²⁷ gives the names of the artists and the *Livres* which bear their work.)

From the archives of Saint-Merry we learn that Dandrieu was in poor health, and that in 1725 out of consideration for his 22 years of service and his poor health, he was given "a house with a chimney. . . where he could rest and warm himself in the winter and refresh himself in the summer."²⁸

Dandrieu died at the age of 56, and was buried at Saint-Barthélemy. His sister, Jeanne-Françoise Dandrieu (neither of them ever married) succeeded him at that church.

Dandrieu's work is primarily for keyboard, although he did write *Livre de Sonates à violon seul* (ca. 1720), which he dedicated to Michel Richard de Lalande, and a few songs. His keyboard writing consists of three *Livres de Pièces de Clavecin* (from 1724, 1728, and 1734, respectively) and the posthumous publication, *Premier Livre de Pièces d'Orgue* (1739). He also wrote a treatise, *Principes de l'accompagnement du Clavecin*, which was published first in 1718 and reissued in 1727 and 1777.

This list was considered to be complete until Jean Bonfils discovered, in the Bibliothèque Royale de Bruxelles, a book of noel variations by Jean-François Dandrieu.

It is not known when this book was published, but using the biographical information included in the inscription, Bonfils concludes that it dates from between 1727 and 1733. (The title page mentions that he was organist of the king, a position which he held from 17 December, 1727, and does not mention Saint-Barthélemy, of which he became titular organist in 1733.)

This book contains 198 variations on 47 noels (counting the theme statement as "variation #1") and "diverse pieces." After careful comparison with the volume *Noëls, O Fiii, chanson de Saint Jacques, Stabat Mater et Carillons* by Pierre Dandrieu, Bonfils has concluded that Jean-François "borrowed" 91 variations from Pierre. Jean-François copied entire variations, occasionally keeping the upper parts and changing the accompaniment, and sometimes transposing an entire set of variations from one key to another. In the words of Jean Bonfils:

It is indeed extraordinary to observe how much the forms and themes of the nephew's work resemble those of the uncle, and a more detailed examination reveals that Jean-François has plagiarized the latter without compunction. He copied some variations textually intact, while in others the melody is preserved and only the accompaniment is modified. He even went to the trouble of transposing "marchons, marchons gaiement" from D to A minor. . .²⁹

Bonfils also poses some questions concerning the "borrowings" of Jean-François. "Why did he borrow so heavily from his uncle?" (Perhaps to "update" the style of writing used by Pierre, or to make them easier so that they could be performed by someone other than a virtuoso?) "Why did he publish this edition under his name only?" (As a corollary question, one might ask if Pierre had given his permission, since it appears that this book was published during his lifetime. One notices that Jean-François was not included in the will left by Pierre, and although André Pirro³⁰ has speculated that Pierre considered the position as organist at

Saint-Barthélemy legacy enough, Bonfils suggests that this omission may have been the result of a disagreement provoked by this publication.)

LOUIS-CLAUDE DAQUIN

Nouveau Livre de Noël pour l'Orgue et le Clavecin dont la plupart peuvent s'exécuter sur les Violons, flûtes, hautbois, etc., Oeuvre II, Paris, l'Auteur.

Nouveau Livre de Noël, edited by Norbert Dufourcq, Félix Raugel, and Jean de Valois. (Paris: Editions musicales de la Schola Cantorum et de la Procure générale de musique, n.d. Orgue et Liturgie #27-28.)

Louis-Claude Daquin was born 4 July, 1694 in Paris and died there 15 July, 1772.³¹ His mother was distantly related to François Rabelais, and he was of Jewish ancestry on his father's side.³² His father was an artist who had dissipated his fortunes satisfying his passion for travel; his last voyage ended in shipwreck off the coast of Tunis, and he lost everything.³³ Antoine d'Aquin, the great-uncle of Louis-Claude, was the physician to Louis XIV.

Daquin's godmother was the well-known harpsichordist to the king and composer, Elizabeth Jacquet de la Guerre, and it is thought that she gave him his first music lessons. (Vigué³⁴ following Laborde, suggests that his first lessons might have come from a chaplain of the Sainte-Chapelle, to whom Daquin was entrusted by Pierre Jacquet, Elizabeth's brother.) He was an extraordinarily talented child, and at the age of six he performed before King Louis XIV. Laborde³⁵ reports that at that time the Dauphin predicted that Daquin would one day become one of the country's most celebrated organists.

At the age of eight Daquin began composition lessons with the illustrious master of counterpoint and a friend of his father, Nicolas Bernier. Laborde tells of Daquin's writing a *Beatus Vir* for chorus and orchestra; when it was performed, Bernier is supposed to have lifted him up on the table so that he could beat time and better be seen by the audience. After the performance, Bernier is said to have cried out happily, "I have nothing more to teach him."³⁶

At the age of 12 Daquin followed the husband of his god-mother, Marin de la Guerre, as organist at the Sainte-Chapelle. At approximately the same time Daquin also became organist at the Cloister Petit Saint-Antoine, a position which he held until his death.

Nothing further is known of Daquin until April 28, 1727, when he competed with Jean-Phillipe Rameau for the position of organist at the church of Saint-Paul. A fascinating account of this contest is found in a letter written by Nicolas Couperin, one of the other contestants, to his sister. The position at Saint-Paul was in great demand (it paid 400 livres per year and the organist was supplied a house by the vestry) and therefore the contest drew a great deal of public attention. The four contestants therefore were Rameau, Couperin, Daquin, and Edme Vaudry, and Couperin reports that neither Vaudry nor himself played very well that day. While Rameau did play quite well, Daquin dazzled the audience.

Couperin writes: "He was a master; oblivious, myself, to my recent disappointment [at not having played well] I let myself go, with the whole audience, to the delight of the most brilliant execution that could be imagined. . ."³⁷ However, the judges were unable to decide between Rameau and Daquin. One judge, particularly, favored Rameau, and Daquin was led to accuse him, rightfully, of having provided Rameau with the fugal subject in advance. This accusation of fraud resulted in a run-off between Rameau and Daquin; Daquin "surpassed himself" in his playing, defeated Rameau, and won the position of organist at Saint-Paul.³⁸

Daquin had taken Louis Marchand, famous organ virtuoso, as his model some time after he accepted the position at Petit-Saint-Antoine but evidently the first time Marchand heard him play was at his first *Te Deum* perform-

ance at Saint-Paul. Marchand was charmed and impressed by Daquin's performance, and congratulated him, saying, "You have done miracles, but there is still a Marchand in the world."³⁹ Marchand invited Daquin to attend a service of his at the Cordeliers, and Daquin was awed by Marchand. From that time on they were close friends and mutual admirers. The last time Marchand played his organ at the Cordeliers he touched his beloved instrument and declared, "Goodby, my dear widow. Only Daquin is worthy of you."⁴⁰

Upon the death of Marchand in 1732, Daquin followed him as organist at the monastery of the Cordeliers (Franciscan friars) where he was paid 200 livres annually. It is known that Daquin occupied the post at Saint-Germain-l'Auxerrois in 1738 (succeeding Gabriel Dubuisson). In 1739, without contest, he was awarded an organ position at the Chapel Royal, succeeding Jean-François Dandrieu.

It was there that he was often admired for the inexhaustible fertility of his genius. The first time he played there was Easter Sunday. At the offertory he played variations on *O Fiii*. This joyous piece was in itself able to make the talents of the musician shine; but the length of the offertory made this piece last longer than he had intended. He stretched his variations to infinity, surpassed himself and astonished the whole court.⁴¹

In 1755 he was honored by being named one of the first four organists to serve "par quartier" at the Cathedral of Notre-Dame. (The others named were René Drouard de Bousset, Charles-Alexandre Jolage, and Armand-Louis Couperin.) They were paid 200 livres per quarter to play the small choir organ at the offices and solemn and annual days.⁴²

Daquin was probably the most celebrated organ virtuoso of the century, surpassing even Louis Marchand. Dufourcq⁴³ reports that organists and harpsichordists in the middle of the 18th century regarded him as "le maître" Parisien. He drew enormous crowds to the churches where he played, especially to Saint-Paul. Parisian audiences of this era loved to be amused or thrilled by masterful improvisations on noel tunes on the *Te Deum* (especially the "tableau du jugement dernier" after the words *Judex crederis*), and by imitations of nightingale songs. It is known that he was capable of improvising on the popular noel tunes "for entire quarters of an hour without preparation and without repeating himself."⁴⁴

Mercier recalls also the *Te Deum* played at Saint-Paul after the repair of the organ, to which they had added bombards: the church was full of the curious, and the carriages in the street formed a line which extended up to the Celestins. "More sublime than ever, Daquin thundered in the *Judex Crederis*, which carried into hearts impressions so vivid and profound, that everyone grew pale and shivered."⁴⁵

Daquin functioned as judge of new or rebuilt organs, as did many of the prominent organists of the time. Among the organs in whose "reception" he is known to have participated is the Cathedral of Notre-Dame (in 1733, with Du-Mage, Calvière, and Clérambault).

Along with Chéron and Jolage, Daquin was a frequent performer at the *Concert Spirituel*. Royer, the director of the *Concerts* at that time, had intended that the newly-installed (1748) organ be used merely as an accompanimental instrument, and Daquin and Chéron played the organ parts in the symphonies performed at the *Concerts*. But as Daquin's reputation grew, so did the demand for his improvisations. ("When he holds the organ of the *Concert Spirituel*. . . Daquin embroiders as interludes Noels and the Carillons which were the rage in this epoch."⁴⁶) According to Pirro, the *Concerts* held another attraction for the lovers of organ music.

There, at least, they could taste in peace the profane commentaries which the organist unfolded; they did not have to fear the severities of the Archbishop of Paris, who had prohibited midnight masses at Saint-Roch and Saint-Germain-des-Prés. . . nor fear that they would be prohibited from applauding. . .⁴⁷

Daquin and Guillaume-Antoine Calvière were probably the two greatest virtuosos of the era, and were strong rivals. However, in spite of the great competitiveness that existed during the lifetimes of both, after Calvière's death in 1755, Daquin made an attempt to have the works of his published that remained in manuscript.⁴⁸

Daquin continued to draw large crowds up until the end of his life. Daval⁴⁹ tells of his impressive inauguration (along with Balbastre) of the new organs at the Sainte-Chapelle on 25 March, 1771. His final triumph took place at Saint-Paul at the Feast of the Ascension, just a few days before his death. Having expressed a wish to be carried to his organ to die, he died on 15 July, 1772. He was buried in the church of Saint-Paul with a prodigious group of musicians, both artists and amateurs, in attendance. The canons of Saint-Antoine, where he had played the organ for 66 years, sang a service for him and granted a stipend to his son, Pierre-Louis Daquin de Château Lyon, author of several important history books.

Daquin was a man of nobleness and integrity. Laborde, in 1780, praised his "strict uprightness which made him incapable of any intrigue. . . Neither ambition, personal advantage, nor immediate financial gain ever occupied him for a moment. He loved his art on its own merits."⁵⁰

It is sad to report that Daquin ended his days in virtual poverty, and that part of the dowry of his daughter-in-law went to help support him. Just 25 days before his death the Count of Eu, to whom he had dedicated his *Nouveau Livre de Noël*, brought him 25 louis (worth 500 livres).

Although the Prince of Conti and Mademoiselle de Soubise are usually cited as his only students, information has been found concerning three other students taught by Daquin. The most famous was Nicolas-Jean-Pierre-Chauvet, a blind organist whose date of birth is not known, but who died in February of 1804. Vogan⁵¹ says that the *Journal de Paris* for 10 December, 1780 announces that Chauvet would play his *Noëls* at Saint-Laurent, but Vogan reports that he has been unable to find any trace of these compositions. Claude Vernade (1712-1786) and Bibaud ("somewhat blind") were also students taught by Daquin.

Many scholars feel that Louis Claude Daquin was the "high water mark" of virtuosic composition for the organ in the 18th century. Brown⁵² states: "Louis Daquin is the last significant voice of the French Baroque, an age which had moved far away from its earlier traditions of liturgical polyphonic organ music." Raugel's comment is even stronger: "After Daquin the French organ school wasted away, exhausted itself, and marched mechanically towards nothingness."⁵³

The assessments of Daquin's contemporaries are strong in his praise. Writing about 1780, Sebastien Mercier looked back on Daquin as a bastion of good taste.

All has changed in the day I write. They play during the elevation of the host and chalice, ariettes and sarabandes; and at the *Te Deum* and at vespers, chasses, menuets, romances, rigaudons. Where now is the admirable Daquin who delighted me so many times? He died in 1772, and the delighted organ with him.⁵⁴

Rameau's assessment of Daquin is also significant.

Music is lost, taste changes at every turn. I should no longer know how to go about it, if I were to have to work as in times past. There is only Daquin who has the courage to resist the torrent. He has always saved for the organ the charm and the majesty which belong to it.⁵⁵

Writers in the 20th century have found Daquin's compositions praise-worthy as well. Guilmant finds in the *Livre de Noël* "all the qualities of grace, of charm and brilliance which have placed him in the first rank of organists of the time of Louis XV."⁵⁶ Félix Raugel acclaims "their ingenious diversity, their freedom of accent. . . their ornamented suppleness."⁵⁷

However, Daquin does have detractors, and among them are Fétis and

(Continued, page 4)

Pirro. Having examined Daquin's works and proclaimed "tout est miserable," Fétis declares: "One finds nothing but common ideas and a complete ignorance of the art of writing: Now what is an organist who has nothing but brilliant playing!"⁶⁸ He also relates a story that Handel, having heard Daquin play, was so impressed and amazed that he refused to play in front of Daquin. Fétis finds this report unbelievable.

Although Pirro finds the Noëls "too flowery," he seems more disappointed at not finding specific elements of Daquin's work which were praised by his contemporaries.

We know the talent of Daquin the organist only by his *Nouveau Livre de Noëls*: we find there none of the profound harmonic effects that Marchand approved, nor the moving chords of which the *Avant-Coureur* makes mention . . . nor even the nightingale songs which transported Mercier. We also look there in vain for the two beautiful variations in canon analogous to those which J.S. Bach did on *Vom Himmel hoch*, on *Von Gott will ich nicht lassen* which corresponds to the old french song, "Une jeune fille." These variations are described in the *Kritische Briefe über die Tonkunst* of Marpurg (I, 1760, p. 38), but it is hard to see them in the different couplets of Noél, XI, where there are several imitations on the theme popular in France and Germany, but no canon, even freely treated.⁶⁹

Cellier and Bachelin go so far as to fault him for writing in the style he knew best, and they say his improvisational virtuosity is "to the detriment of true organ style."⁷⁰

In 1735 Daquin published his *Premier Livre de Pièces de Clavecin*, a collection of descriptive pieces, dedicated to Mademoiselle de Soubise, a student of his. Approximately 20 years later appeared his *Nouveau Livre de Noëls pour l'Orgue*⁷¹ which was dedicated to the Duke of Eu, (sovereign prince of Dombes) a strong admirer of Daquin. The only other work of his which was survived is a cantata, *La Rose* (Paris, 1762). Fétis, Vigüé and Raugel⁷² mention other choral and keyboard music supposed to have been left in manuscript form by Daquin, but no trace has been found of them.

There are 12 sets of noel variations in Daquin's *Nouveau Livre de Noëls*. The number of variations ranges from two to seven per noel, with the number of variations found most often being 2, 5, and 6 (with three each).

Noëls II, III, VII and XI begin with the noel tune in the tenor, and III and XI also use the melody in the tenor in the course of the variations. This is unusual for Daquin, because in the other noëls the melody is rarely found out of the soprano for more than a few measures.

The popularity of Daquin's noëls is based on colorful registration (carefully noted in the score), virtuosic fingerwork, and the particular inventiveness in his variation figuration.

MICHEL CORRETTE

Nouveau Livre de Noëls avec un Carillon, Pour le Clavecin ou l'Orgue. Par Mr. Corrette. Organiste des RR. PP. Jesuites de la rue St. Antoine. Prix 6 liv. A Paris, Chez L'Auteur, rue d'Orleans, quartier St. Honoré. Me. Boivin, rue St. Honoré à la règle d'Or. Le Sr. LeClerc du Roule à la Croix d'Or. A Lyon, Chez Mr. de Bretonne rue Merciere.

Nouveau Livre de Noëls avec un Carillon, edited by Norbert Dufourcq Félix Raugel, Jean de Valois (Paris: Editions de la Schola Cantorum & de la Procure Générale de Musique, 1970.)

Michel Corrette was born in Rouen in 1709 and died in Paris in 1795. He was the son of Gaspard Corrette, a well-known composer and organist at Saint-Herblanc in Rouen. As was the custom of the times, Michel Corrette held simultaneously the post as organist at a number of churches. In 1726 he took the position at Sainte-Marie-Madeleine in Paris; in 1737 he was organist of the Grand Priory of France. From 1750 he designated himself as a knight of the Order of Christ and organist of the College of the Jesuits of the Rue Saint-Antoine.⁷³ Corrette was the organist at this church, known as Saint-Paul-Saint-Louis after the Concordat, when Dom

Bedos de Celles referred to its organ in the course of writing his monumental work *L'Art du facteur d'orgues* (1766-1778). In 1759 Corrette was named organist to the Prince of Condé, a devoted musical amateur, and in 1780, organist to the Duke of Angoulême.

Corrette married Catherine Morizet on 8 January, 1733, and their son, known as Michel Corrette "fils," was also an organist. Corrette was a man of means as well as reputation, and the *Mercure de France* of 1775 said of him: "His name is known and his reputation is established."⁷⁴ According to Fétis, Corrette was actively interested in French music, and held many concerts in his own home. Among the composers whose works were performed at these gatherings were Lully and Campra.

Corrette was a prolific composer of works for many musical instruments, including organ, harpsichord, violin, flute, and musette. For these instruments he wrote sonatas, concertos, diversissements, and quartets. He also composed vocal works, including masses, motets, chansons, ariettes, and cantatas.

Corrette held a keen interest in music education, and he opened a school of music. In spite of his enthusiasm, however, his students were said to show little progress, and they were the objects of jokes among the musicians of Paris. It is said that they were called "les anachorètes" (literally, "hermits;" when separated into "les ânes à Corrette," it means "the blockheads of Corrette.")

Corrette is the author of a number of "method" books, and the instruments for which he wrote these texts include violin, quinte (viola), violoncello, flute, guitar, mandolin, harp, and hurdy-gurdy. His *L'Art de se perfectionner dans le violon* (1782) is also an important collection of violin music. All of his books contribute to a complete picture of French music instruction from the middle of the 18th century. Corrette is also known for having contributed to the development of symphonic form in that the fifth *Sonatine* of opus 9 clearly presents two themes.

Among his works for keyboard Corrette wrote *Premier Livre de Pièces pour le Clavecin* (opus 12, 1734) and a *Méthode pour l'accompagnement* for harpsichord or organ (1755). He also published three books of organ pieces, (1737, 1750, and 1756, respectively), and a *Concerto pour le clavecin* and *Offertoirs pour orgue*, both in 1764.

In 1753 he published the *Nouveau Livre de Noëls avec un Carillon pour le clavecin ou l'orgue*. In the "Avertissement" Corrette gives evidence of the vogue for the concerto, a form which he himself had helped popularize in France by publishing many works under that title. He promised that his pieces could be "concerted" with violin, violas, violoncello, flute and clavecin, and carefully explains which instrument should play which parts. He goes on to say: "The same 'concerting' can also be done with the organ in the manner of Mr. Handel."⁷⁵ Corrette had enjoyed great success with his five *Concertos de Noël* (#1-4, 1733; #5, 1752) and he hoped this collection would likewise succeed. In order to insure the clear understanding of his intentions, he explains that the suggested registrations found at the beginning or within the pieces are not for the harpsichord, but for the organ!

A man of his times, Corrette concerns himself with virtuosity, and the coloristic effects of the organ. His concepts of registration are given in his *Premier Livre d'Orgue* (1737) and in his 1787 publication, *Pièces pour l'Orgue d'un genre nouveau*.

(To be continued)

NOTES

⁶⁸ André Pirro, in *Archives des Maîtres de l'Orgue* V, 198, as cited in Charles E. Vogan, "The French Organ School of the 17th and 18th Centuries," (Ph.D. dissertation, University of Michigan, 1949), p. 73.

⁶⁹ Charles E. Vogan, *op. cit.*, p. 14.

⁷⁰ Paul Brunold, "Les D'Andrieu (La musique vocale)," *L'Orgue* 80 (July-September, 1956), p. 79.

⁷¹ The entire title is given by Brunold, "Les D'Andrieu," *L'Orgue* 76 (July-September, 1955) 66.

⁷² Jean Bonfils, "Les Noëls de Pierre et Jean-François Dandrieu," *L'Orgue* 83 (April-September, 1957), 54.

⁷³ François Joseph Fétis, "Dandrieu, Jean-François," *Biographie Universelle* vol. II, p. 422.

⁷⁴ Bonfils, *op. cit.*, p. 48.

⁷⁵ See the chapter on Jean-François Dandrieu for more information.

⁷⁶ Paul Brunold, "Les D'Andrieu (Les Noëls pour l'orgue de l'Abbe Pierre d'Andrieu)," *L'Orgue* 77 (October-December, 1955) 99.

⁷⁷ Félix Raugel, "Dandrieu, Pierre," *MGG* Bd. II (1952), col. 1888.

⁷⁸ Félix Raugel, "Dandrieu, Pierre," *MGG*, Bd II (1952), col. 1889-1890.

⁷⁹ André Pirro, "Jean François Dandrieu," *Archives des Maîtres de l'Orgue des XVI^e, XVII^e et XVIII^e siècles*, Vol. 7, ed. by Alexandre Guilmant (Paris: A. Durand et Fils, 1906), preface.

⁸⁰ Norbert Dufourcq, *La Musique d'Orgue Française de Jehan Titelouze à Jehan Alain* (Paris: Librairie Floury, 1949), p. 111.

⁸¹ Raugel, *op. cit.*, col. 1890.

⁸² Paul Brunold, "Les D'Andrieu," *L'Orgue* 76 (July-September, 1955) 66-69.

⁸³ Georges Servières, "Documents inédits sur les Organistes français des XVII^e et XVIII^e siècles," *La Tribune de St.-Gervais*, #8-9 (1922), p. 213.

⁸⁴ Jean Bonfils, "Les Noëls de Pierre et Jean-François Dandrieu," *L'Orgue* 83 (April-September, 1957), 51.

⁸⁵ André Pirro, *op. cit.*

⁸⁶ Jean Benjamin de Laborde, in *Essai sur la Musique III* (Paris: Ph.D. Pierres, 1780) p. 377, says that Daquin died *peu de tems* after 15 June, 1772.

⁸⁷ One of his ancestors was a rabbi of Avignon who converted to Catholicism, moved to Aquino in Naples, and was baptized as d'Aquin. Having written several books on the Jewish history and language, he moved to Paris in 1610 and became Professor of Hebrew at the College of France in 1627.

⁸⁸ Jean Vigüé, "Louis-Claude D'Aquin," *Noëls*, edited by N. Dufourcq, F. Raugel, and J. de Valois (Paris: Editions musicales de la Schola Cantorum et de la Procure générale de musique) *Orgue et Liturgie* #27-28, preface.

⁸⁹ *Ibid.*

⁹⁰ Laborde, *op. cit.*

⁹¹ Laborde, *op. cit.*

⁹² Pierre Socanne, "Vieux Papiers: IV. Rameau, Daquin et Couperin à l'église Saint Paul (1727)," *Le Guide du Concert* (January 31, 1931), p. 456.

⁹³ Adolphe Adam, in *Souvenirs d'un Musicien* (Paris, Ancienne Maison, 1884), pp. 134-144, credits this defeat with being the force that pointed Rameau toward composing for the theatre.

⁹⁴ Laborde, *op. cit.*, p. 377.

⁹⁵ Jean Vigüé, "Daquin, Louis Claude," *Larousse de la Musique*, I, 39.

⁹⁶ André Pirro, "Louis Claude D'Aquin," *Archives des Maîtres de l'Orgue III*, ed. by Alexandre Guilmant (Paris: A. Durand et Fils, 1701) p. 158.

⁹⁷ Félix Raugel, *Les Grandes Orgues des Eglises de Paris et du Département de la Seine* (Paris: Librairie Fischbacher, 1927), p. 85.

⁹⁸ Norbert Dufourcq, *La Musique d'Orgue Française* (Paris: Librairie Floury, 1949), p. 116.

⁹⁹ *Ibid.*, p. 117.

¹⁰⁰ André Pirro, "L'Art des Organistes," *Encyclopédie de la Musique et Dictionnaire du Conservatoire*, Part 2, vol. II, p. 1349.

¹⁰¹ Lionel de La Laurencie, "La Musique Française," *op. cit.*, I, 1506.

¹⁰² André Pirro, *op. cit.*, p. 1350.

¹⁰³ See Guilmant, *Archives*, p. 159.

¹⁰⁴ Pierre Daval, *La Musique en France au XVIII^e Siècle* (Paris: Payat, 1961), p. 41.

¹⁰⁵ Laborde, *op. cit.*

¹⁰⁶ Charles E. Vogan, "French Organ School of the 17th and 18th Centuries" (Ph.D. dissertation, University of Michigan, 1948), p. 37.

¹⁰⁷ Thomas K. Brown, "The French Baroque Organ Tradition" (Ph.D. dissertation, Florida State University, 1967), p. 70.

¹⁰⁸ Félix Raugel, *Les Organistes* (Paris: Librairie Renouard, 1923), p. 102.

¹⁰⁹ Sebastien Mercier, *Tableau de Paris*, Vol. II, Ch. CXXXI, p. 78, quoted in Pirro, *op. cit.*, p. 1362.

¹¹⁰ Raugel, *op. cit.*

¹¹¹ Alexandre Guilmant, "La Musique d'Orgue," *Encyclopédie de la Musique*, II, 1134.

¹¹² Raugel, *op. cit.*, p. 102.

¹¹³ Fétis, *op. cit.*, p. 429.

¹¹⁴ Pirro, *op. cit.*, p. 1349.

¹¹⁵ Cellier and Bachelin, *op. cit.*

¹¹⁶ *Nouveau Livre de Noëls pour l'Orgue et le Clavecin dont la plupart peuvent s'exécuter sur les Violons, flutes, hautbois, etc. . . Oeuvre II*, Paris, l'Auteur. [1757].

¹¹⁷ Fétis and Vigüé, *op. cit.* Félix Raugel, "Daquin, Louis-Claude," *MGG*, Bd. III (1954), col. 1.

¹¹⁸ In "Bibliographie" of *L'Orgue* 96 (Oct.-Dec., 1960), 130, Félix Raugel indicates that Corrette may have held the organ at the College of the Jesuits from 1726.

¹¹⁹ Eugène Borrel, "Corrette, Michel," *MGG*, Bd. II (1952), col. 1694.

¹²⁰ M. Corrette, *Nouveau Livre de Noëls avec un Carillon*, ed. by N. Dufourcq, F. Raugel, J. De Valois (Paris: Editions de la Schola Cantorum, 1970), p. 77A.



Olivier Messiaen and Yvonne Loriod (in private life, Mrs. Messiaen) acknowledge a standing ovation following their performance at Cornell College, Mt. Vernon, Iowa on Oct 28, 1973. The small Iowa town was just one of six places at which the French couple played during their autumn concert tour of the U.S. Cornell College also presented an honorary doctor of humane letters degree to the celebrated French composer at the close of the concert. The evening climaxed a three day workshop devoted to the music of Messiaen.



Casavant Builds for Decorah, Iowa Church

A new 25-stop mechanical action organ was completed this summer at the First Lutheran Church, Decorah, Iowa. The instrument was built by Casavant Frères Limitée of St. Hyacinthe, Quebec, Canada. The tonal design was done by Lawrence Phelps, and the installation and tonal finishing was completed under the supervision of Gerhard Brunzema. The case is built of solid oak, and the facade pipes are of burnished tin. The manual compass is 58 notes, and the pedal compass is 32 notes. Both key and stop actions are mechanical. Dedication services were held on Sept. 23, and dedication recitals the same day were performed by William B. Kuhlman, organist of the church and faculty member of Luther College. Yvonne M. Kuhlman is associate organist of the church.

HAUPTWERK

Quintaden 16'
Prinzipal 8'
Rohrflöte 8'
Oktav 4'
Spitzflöte 2'
Flachflöte 2'
Sesquialtera II 2 3/4'
Mixtur V 1 1/2'
Trompete 8'

SCHWELLWERK

Salizional 8'
Gedackt 8'
Prinzipal 4'
Koppelflöte 4'
Oktav 2'
Quinte 1 1/2'
Scharf IV 1/2'
Krummhorn 8'
Tremulant

PEDAL

Subbass 16'
Oktav 8'
Gedacktflöte 8'
Choralbass 4'
Mixtur IV 2'
Fagott 16'
Trompete 8'
Schalmei 4'

GEORGE MARKEY RECORDINGS



AMERICAN RECORDINGS:

George Markey Plays the Allen Digital Computer Organ (Just Released)

BACH — Prelude and Fugue in C (BWV 547)
KELLNER — Chorale, "Was Gott tut, das ist wohlgetan"
LIDON — Sonata de Primo Tono
FELTON — Concerto in B-Flat
ROGER-DUCASSE — Pastorale
TOURNEMIRE — Choral-Improvisation sur le "Victimae Paschali"

Stereo \$6.00

The Wicks Organ Series, Volume One, Series Two

MENDELSSOHN — Sonata No. 1 in F minor
SCHUMANN — Canon in B minor (from Six Studies for Pedal-Piano, Op. 56), Sketch in F minor (from Four Sketches for Pedal-Piano, Op. 58)
DURUFLÉ — Prelude and Fugue on the Name ALAIN, Op. 7, Toccata (from Suite pour Orgue, Op. 5)

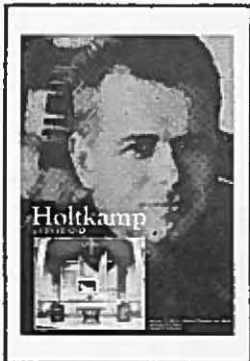
Stereo \$5.95

GERMAN RECORDINGS: (Stereo \$7.95 each)

- Psallite 84/030 969 F: N. BRUHNS — Preludes and Fugues in E minor (2) and G;
D. BUXTEHUDE — Prelude, Fugue and Ciacona, "Von Gott will ich nicht lassen," Prelude and Fugue in F, Gigue Fugue.
- Psallite 85/040 969 F: J. S. BACH — Preludes and Fugues in B minor (BWV 544), G (BWV 541), D (BWV 532), and G Minor (BWV 542).
- Psallite 86/050 969 F: J. REUBKE — The 94th Psalm;
W. A. MOZART — Fantasias (KV 608 and 594).
- Psallite 98/220 770 F: C. M. WIDOR — Movements from Symphonies II and V.
- Psallite 99/230 770 F: F. L. VIERNE — Symphony II, Carillon de Westminster, Impromptu Op. 54. Finale from Symphony VI.
- Psallite 101/280 770 F: REGER — Fantasy on "Wie schön leucht' uns der Morgenstern" Op. 40, No. 1; "Weihnachten" Op. 145, No. 3; Fantasy on "Ein feste Burg ist unser Gott" Op. 27; Toccata and Fugue in D, Op. 59, Nos. 5 and 6.
- Psallite 102/290 770 F: M. DUPRÉ (In Memoriam) — Three Preludes and Fugues, Cortege et Litanie, Variations sur un Noël Op. 20.
- Psallite 103/300 770 F: M. DURUFLÉ — Suite Op. 5, Scherzo Op. 2, Variations on "Veni Creator Spiritus," Prelude and Fugue on the Name ALAIN.
- Psallite 106/100 870 F: P. HINDEMITH — Three Sonatas.

All Recordings Available from: Markey-Psallite
42 Maplewood Avenue
Maplewood
New Jersey 07040

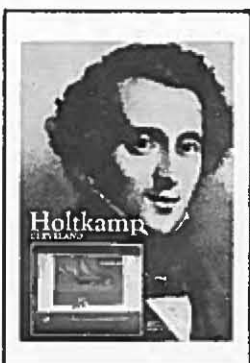
For Concert Information: Jane Page Markey, Personal Representative, 42 Maplewood Ave.,
Maplewood, N.J. 07040. Telephone (201) 762-7674



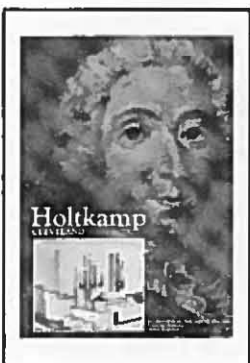
THE YEARS WORK 1973



St. Francis in the Fields Church, Louisville, Kentucky



First Congregational Church, Billings, Montana



Christ Memorial Reformed Church, Holland, Michigan

Overbrook Presbyterian Church, Richmond, Virginia

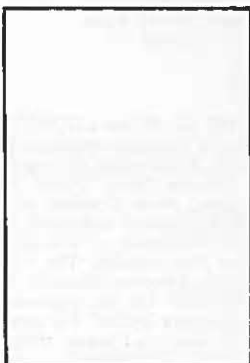


University of Oklahoma, Norman, Oklahoma

Peace College (Restoration), Raleigh, North Carolina

Arlington United Methodist Church, Bridgeton, Missouri

Utah State University, Logan, Utah



HOLTKAMP • CLEVELAND

A New Graduate Program In Organ Performance

Westminster's organ department has a well-deserved reputation for excellence in performance. It has a distinguished faculty of teacher-performers which includes Robert Carwithen, Virginia Cheesman, William Hays, Joan Lippincott, who is head of the department, James Litton, George Markey, Donald McDonald, and Eugene Roan. And its 150 organ majors are a continuing and enthusiastic testament to the high standards of both the faculty and the department.

Underlying this tradition of outstanding performance—which includes some fifty recitals a year on campus—is a solid foundation of scholarship. A graduate student majoring in organ performance at Westminster not only is required to give a full recital with carefully researched program notes, but to take two organ literature courses chosen from among offerings in the French Classical, North German Baroque, Romantic, and 20th Century schools. The emphasis in these courses is upon the style, form, performance practice, and interpretation of works by representative composers of each school. In addition we offer courses in organ pedagogy and improvisation.

The curriculum is also coordinated with a biennial European Organ Study Trip that affords students the rare opportunity to play and hear scores of significant historical and modern organs.

If taking your masters degree in one of the outstanding organ departments in the United States is appealing, write: Director of Admissions, Westminster Choir College, Princeton, New Jersey 08540. Graduate assistantships are available.

Westminster Choir College

"Excellence in Organ Performance"



James Litton, organist and choirmaster of Trinity Church, Princeton, N.J. (back to camera) is shown conducting Malcolm Williamson's opera "Winter Star" during the filming of the "Directions" program by ABC network TV. The program was aired on Dec. 9, 1973. "Winter Star", a mini-opera (labeled a "Cassation for Audience and Instruments") for church use was commissioned by the Arts Council of Great Britain; it received its first U.S. performance in June of 1973. The Princeton production for TV took place at Trinity Church, and the boys, girls, and adult choirs of Trinity Church all participated in the filming.

Cannarsa Rebuilds for Hanover, Pa. Church

The organ in Lohr's Memorial United Methodist Church, Hanover, Pennsylvania has been completely rebuilt by Cannarsa Organs, Inc., of Hollidaysburg and Duncansville, Pennsylvania. The original 1929 console has been replaced by a new 3-manual Cannarsa console in 1962. The original chests, reservoirs, etc. were replaced this year by the firm. A Trumpet and upperwork have been added with preparation for a larger Pedal and Choir divisions at a future date. The original pipework has been revoiced to blend with new pipework.

GREAT
Principal 8' 85 pipes
Hohlfute 8' 61 pipes
Violone Cello 8' 73 pipes
Dulciana 8' 73 pipes
Octave 4'
Wald Flute 4'
Violin 4'
Fifteenth 2'
Mixture III 183 pipes

SWELL
Bourdon 16' 12 pipes
Stopped Diapason 8' 61 pipes
Salicional 8' 73 pipes
Vox Celeste 8' 73 pipes
Aoline 8' 73 pipes
Flute 4' 12 pipes
Prestant 4' 61 pipes
Nazard 2 3/4'
Flautino 2'
Block Flute 1'
Trumpet 8' 61 pipes
Oboe 8' 73 pipes

CHOIR
Bourdon 8' (prepared)
Spitzflote 4' (prepared)
Principal 2' (prepared)
Larigot 1 1/2' (prepared)
Zimbel III (prepared)
Krummhorn 8' (prepared)

ECHO
Concert Flute 8' 61 pipes
Wald Flute 4' 12 pipes
Quint Flute 2 3/4'
Piccolo 2'
Voix Humaine 8' 61 pipes
Tremolo
Chimes

PEDAL
Sub Bass 16' 24 pipes
Bourdon 16' 12 pipes
Quint 10 3/4'
Diapason 8'
Flute 8'
Violoncello 8'
Octave 4'
Flute 4'
Clarion 4'

THE HARVARD UNIVERSITY CHOIR, under the direction of John Ferris, sang Fauré's "Requiem," and Hindemith's "Apparition Repentina Dies" in a concert in memory of John F. Kennedy on Nov. 18, 1973 in the Memorial Church, Cambridge, Massachusetts.

THE PLAY OF DANIEL was presented at the First Presbyterian Church, Nashville, Tennessee on Nov. 9 and 10, 1973 under the direction of Henry Fusner, organist and choirmaster of the church. The production received "rave" reviews from local critics.

Wicks Adds to Organ in Lafayette, Ind.

Immanuel United Church of Christ, Lafayette, Ind., has signed a contract with the Wicks Organ Company of Highland, Ill., for the addition of 18 new ranks to be added to the present 14-rank organ. A new 10-rank Great division will be exposed on the right side of the chancel, and the Choir and Swell divisions will each get four new ranks. Robert Hinkle, director of music at Immanuel Church, worked out the stoplist in consultation with Thomas Docppers, district representative for the Wicks firm.

GREAT
Principal 8' 61 pipes (new)
Holzgedeckt 8' 61 pipes (new)
Octave 4' 61 pipes (new)
Spillpfeile 4' 61 pipes (new)
Flachfloete 2' 61 pipes (new)
Mixture IV 244 pipes (new)
Stille Trumpet 8' 61 pipes (new)

SWELL
Rohrbass 16' 12 pipes
Rohrfute 8' 61 pipes
Viole 8' 61 pipes
Viole Celeste 8' 49 pipes
Prestant 4' 61 pipes
Spitzflute 4' 61 pipes (new)
Nazard 2 3/4' 61 pipes (new)
Kleinoktave 2' 61 pipes (new)
Tierce 1 1/2' 61 pipes (new)
French Trompette 8' 61 pipes
Clarion 4' 12 pipes

CHOIR
Bourdon 8' 61 pipes
Gemshorn 8' 61 pipes
Gemshorn Celeste 8' 49 pipes
Principal 4' 61 pipes (new)
Hohlfute 4' 61 pipes (new)
Blockflute 2' 61 pipes (new)
Quinte 1 1/2' 61 pipes (new)
Krummhorn 8' 61 pipes

PEDAL
Open Diapason 16' 12 pipes
Bourdon 16' 32 pipes
Rohrbass 16' (Swell)
Principal 8' 32 pipes
Bourdon 8' (Choir)
Flauto Dolce 8' (Swell)
Choral Bass 4' 32 pipes
Flute 4' (Great)
Mixture II 64 pipes
Sub Trumpet 16' 12 pipes
Trumpet 4' (Great)

THE MUSIC OF HANS LUDWIG SCHILLING, composer and musicologist of Freiburg, West Germany, was featured in a gala festival concert at Edenton Street United Methodist Church, Raleigh, North Carolina on Nov. 4, 1973. James M. Marshall conducted, and Herbert Manfred Hoffmann of Frankfurt, West Germany, was the organist. The concert included "Fanfare-Ricercare-Hymnus" for brass choir, "Psalm 150" for solo soprano and organ, "Integration on BACH" for organ; "Missa Brevis" for choir and organ, "Adagio" for string orchestra (world premiere), and "Antifone" for organ, solo trumpet, 3 trombones, percussion and choir (world premiere).



Robert Vincent, organist and choir-master of London's Royal Parish Church of St. Martin-in-the-Fields, will make a tour in North America next October as an organ recitalist under the management of Arts Image, Ltd. Mr. Vincent, who has been organist at the famed Trafalgar Square church since 1968, teaches at the Royal School of Church Music and the Guildhall School of Music and Drama. He is a recitalist and broadcaster of considerable experience throughout Great Britain.

Mr. Vincent was a student of Andre Marchal in Paris shortly before he became a Fellow of the Royal College of Organists. The following year he won an organ scholarship to continue his studies at Magdalen College, Oxford University, where he graduated with honors in 1964.

DARWIN LEITZ, of Fort Wayne, Indiana, wrote an "Orison Anthem" especially for Emmanuel Episcopal Church's Advent Sunday Evensong service in Baltimore, Md, on Dec. 2, 1973. Mr. Leitz was present to conduct the work, as well as his "Magnificat" and "Nunc Dimittis" which were also included in the service.

THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC elected the following officers at its annual meeting at Houston, Nov. 24-26: Everett Timm, president; Warner L. Imig, vice-president; Charles H. Hall, treasurer; Robert Briggs, recording secretary; and Robert Glidden, executive secretary.

EDWARD TARR, American born specialist in baroque brass instruments of Basle, Switzerland, and GEORGE KENT, organist of West-erly, Rhode Island, travelled in Japan from Oct. 19-30, 1973. They gave brass and organ concerts at St. Mary's Cathedral and the International Christian University in Tokyo, and also in Osaka and Himegi with the Tele-mann Ensemble.

ROBERT S. LORD will lecture on the music of Tournemire for the January 28 meeting of the Pittsburgh Chapter of the AGO at Heinz Chapel, University of Pittsburgh, Pa. Dr. Lord will play representative works to demonstrate the lecture.

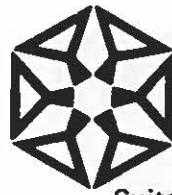


Jozef Serafin of Warsaw, Poland, will become the first professional concert organist from his country to make a performance tour in North America when he makes debut recital appearances in the spring of 1975 under the representation of Arts Image, Ltd.

Born in Krakow in 1944, Mr. Serafin graduated with honors from the State Academy in Krakow, studying with professors Bronislav Rutkowski and Jan Jargau. Later he studied in Belgium with Flor Peeters and in Austria with Anton Heiller.

Mr. Serafin took first prize in the 1972 International Organ Competition in Nuremberg, and he has given numerous recitals and radio broadcasts throughout Europe on both sides of the Iron Curtain. He has recorded three albums in his home country.

representatives for performing musicians
Phillip Truckenbrod, director



Arts Image

Suite 515, Gateway I, Newark, N. J. 07102

(201) 624-3308

JOHN ROSE
cathedral of the sacred
heart and rutgers
university, newark

"EXCELLENT"

—The Village Voice,
New York City, Aug. '73

"ASTOUNDING"

—The Chautauquan Daily,
New York, July '73

"BRILLIANT"

—The Kansas City Times,
'71

"INSPIRING"

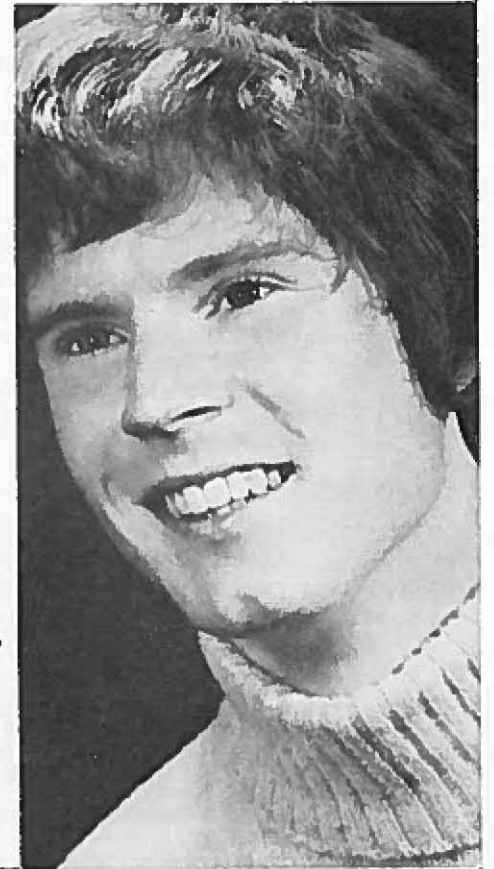
—Het Vaderland,
Holland, Jan. '73

"DAZZLING"

—Lawrence Eagle-Tribune,
Mass., '72

"EXCITING"

—The Durham Sun,
N.C., March '73



from Arts Image...

EUROPEAN ARTISTS 1974-75 SEASON

ODILE PIERRE (FRANCE)

September-October 1974

Church of the Madeleine, Paris

"France, rich in organists as no other country, has one of the best women organists in the world: Odile Pierre!"

—Kolner Stadt-Anzeiger, Cologne, Germany

ROBERT VINCENT (ENGLAND)

October 1974

Church of St. Martin-in-the-Fields,
Trafalgar Square, London

"... competent, neatly executed ... tempi were well judged and the registration was a model of discretion ... outstanding."

—Croydon Times, England

AUGUST HUMER (AUSTRIA)

late February-March 1975

Faculty, Bruckner Conservatory, Linz

"... handled the tracker instrument like an old friend. His registrations brought out the natural terrace dynamics of Bach's style, vigorously investigating each division to profound effect."

—The Evening Star, Washington, D.C.

JOZEF SERAFIN (POLAND)

March-April 1975

Poland's leading organ recording artist and recitalist, 1972 first prize International Nuremberg Organ Competition

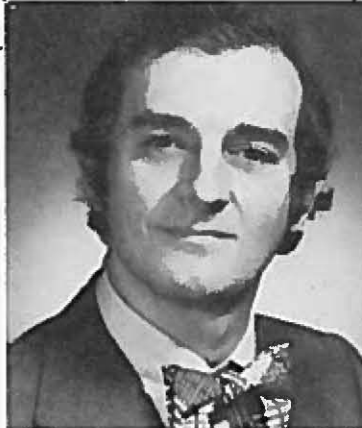
DAVID BRUCE-PAYNE (ENGLAND)

April 1975

Westminster Abbey assistant and
Abbey Choir School Music Master

"... a romantic player of considerable distinction!"

—The Musical Times, London



WALTER HILSE

Arts Image is proud to welcome Dr. Hilse to its outstanding list of American and European concert organists. He holds a musicology Ph.D. and a composition M.A. from Columbia University in New York where he now holds an assistant professorship on the music faculty and he has studied at the Paris Conservatory. A composer and recitalist with international experience, Dr. Hilse received the highest scores nationwide when he took his AGO associate and fellowship exams.



ODILE PIERRE ... a name and talent destined to rank with her illustrious predecessors at the Church of the Madeleine, Paris — Saint-saens, Faure and Demessieux. Mme. Pierre will make her debut North American recital tour in the autumn of 1974. She has held title to the Cavaille-Coll instrument at the Madeleine since 1969, has been professor of organ at the Regional Conservatory of Rouen since 1959 and records for RCA.

ANTHEMS FOR SERVICE & CONCERT

LENT

Ave Verum (Poulenc) SSA unaccompanied (Latin/English)50*
4 Lenten Motets (Poulenc) unaccompanied (Latin/English)	
1. Great fear and trembling (SATB)65*
2. Vine that I have chosen (SAATBB)65*
3. Darkness fell upon the earth (SAATBB)65*
4. Sad is my soul (SATB)65*

NEW FOR PALM SUNDAY

The Earth Is The Lord's (Paul Pierné)	
Festival Anthem on Psalm 24 for SATB Chorus, Baritone Solo, 3 Trumpets, 2 Trombones, and Organ edited and arranged by Philip Brunelle. Duration: 7'	
Complete choral score with organ reduction75*
(Full score/organ & brass parts — \$10)	

EASTER

Alleluial Christ Is Reborn Today! (Honegger) <i>Cantique de Paques</i> (French/English) — for SSA Soloists, SSA Chorus and Organ. Duration: 6' (Accompaniment for orchestra on rental)	1.25*
--	-------

* Write on letterhead for reference copies

EDITIONS SALABERT
MUSIC PUBLISHERS / 575 MADISON AVENUE / NEW YORK, N.Y. 10022

Letters to the Editor

Bridgeport, CT Nov. 21, 1973
To the Editor:

I take exception to your reservations concerning the recording of the Rheinberger Concertos at St. George's Church in New York. Mr. Biggs has chosen this instrument for a number of recordings simply because that organ gave him the sort of sound he wished for the occasion. He could have had access to most of the organs in New York had he wished.

The point of possible over use of the upper harmonics is a matter of style and judgment. The organ was used for what it was. He, in no way, was attempting to match the orchestral tone. If there were closely matched timbres — where would the solo effect come from? The Rheinberger orchestration is frankly "Romantic" — full and rich. The organ solo part is a contrast in style, therefore the use of up-standing clarity of sound. The weight — or lack of it — differentiates the choruses of the works.

Contrary to the general ideas, the classic organ ensemble was the one Rheinberger and Mendelssohn were used to. Try planning the Mendelssohn works in this manner! How natural then, for Rheinberger to write as he did.

Mr. Biggs shows his appreciation and understanding of this historical point of view. The "Romantic" organ building came later.

I recently heard a "Rock" group perform with organ. The amplified sound was both turgid and loud. Alas the organist did not realize the points just made. He used sounds without the benefit of the clear drive of mixtures and upper pitches. The loudness increased but there was no real addition to quality or contrast. Mr. Schuneman, I wish you could have heard it with me.

I heard the playing of these works in concert just before the recording.

The engineers have probably missed getting some of the building sound to condition the result — but that is a difficult criterion. The effect of these works in the recording I find satisfying. I hope we have other such recordings under the same conditions.

Ernest White

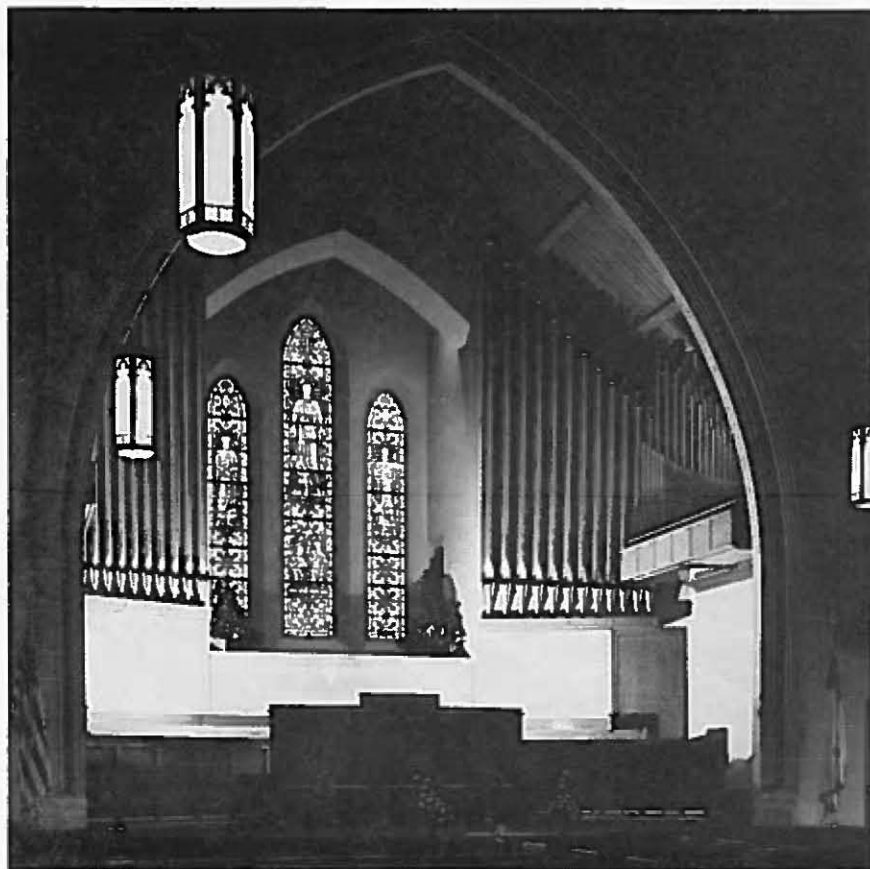
Quaker Hill, CT Nov. 9, 1973
To the Editor:

Bravo for giving Rheinberger some need of recognition in the November DIAPASON. Current organ recital programs certainly do not — much to their impoverishment — and that of their listeners too.

You note that "It is about time that Rheinberger gets his due reward." It looks as though I was almost 20 years too early in this regard. For this is precisely what I was concerned to do in my three Rheinberger articles which appeared in the July, August and September issues of the DIAPASON in 1955.

I see with satisfaction however that Rheinberger's Christmas cantata, "The Star of Bethlehem," is scheduled for performance in the Brick Presbyterian Church, New York, on Dec. 2, and that Biggs and Peress are presenting the organ concertos on Dec. 7 and 8 in Corpus Christi, Texas. At least this cantata has been recorded (with Fischer-Dieskau and Rita Streich as soloists), even though (disgracefully) not one of the 20 organ sonatas is to be found listed in the Schwann catalogue. I have been after various recording companies to remedy this situation, but with no success to date. It would be natural for Jiri Reinberger (the Czech organist) to make some of these recordings — assuming of course that he is "en rapport" with Rheinberger.

At any rate, I do wish to thank you for your review (I shall have to get this record) and excellent evaluation of a



FIRST BAPTIST CHURCH

LANSDALE, PENNSYLVANIA

3 Manuals — 45 Ranks

Mr. William L. Weil, Organist

BAPTISTRY IN CENTER

GREAT AND CHOIR AT LEFT

SWELL AND PEDAL AT RIGHT

CONSOLE CENTRAL IN CHOIRLOFT

AUSTIN ORGANS INCORPORATED

HARTFORD, CONNECTICUT 06101

Member: Associated Pipe Organ Builders of America

much neglected composer, as well as for the interesting front page picture. Incidentally, Rheinberger appears to be quite a la mode (1973) hirsutically speaking! With all good wishes, I am
Sincerely yours,

Paul F. Laubenstein

A few months ago your statement would have been unremarkable. However, the existence of the Fisher recording is no longer obscure information, as it was discussed in Richard Burns' article in the August 1973 issue of *Music/AGO*.

Yours truly,

Douglass Johnson

Athens, GA Nov. 13, 1973

To the Editor:

It is just as risky to claim the first recording of a composition as it is to claim its first local performance — you may get caught with your research down.

Your November editorial-review of E. Power Biggs' recording of the Rheinberger organ concerti was excellent. However, your statement that Biggs is the first to record these is not true in every respect. There is a 78 rpm recording of the Op. 177 concerto, performed in its entirety by Edwin Fisher of Berlin (with unidentified orchestra). This was issued in the United States on Brunswick 25021/2/3, the program notes for which were copyrighted in 1928. Considering its venerability, the recorded sound is very respectable.

Charlotte, NC Nov. 23, 1973

To the Editor:

First I would like to commend you on your recent article, "A Survey of Organ Literature and Editions: France, Since 1800" by Marilou Kratzenstein. It was informative and covered a great deal of territory in a concise manner.

I would like to point out one inaccuracy, however, in the printed specification of the Cavaille-Coll organ at St. Sulpice. As Mm. Marie-Claire Alain pointed out in the recent convocation of Sacred Music at Davidson College, the Positiv of this organ did possess a mixture and thus Franck's organ had two chorus mixtures, one on the Grand Orgue and one on the Positif.

Sincerely,

Richard Peck

ALEXANDER BOGGS RYAN is continuing his 1973-74 recitals built around performances of portions or all of Dupre's "Stations of the Cross." Dr. Ryan studied the work with the composer. His performances of the work during the last season included Philadelphia, Buffalo, Chicago, Rochester, Minn., and Kalamazoo, Battle Creek, Fremont, Muskegon, South Haven, Saugatuck, Berrien Springs, Albion, Flint, Saginaw, and Detroit, all in Michigan.

DR. JACK M. WATSON, dean of the College-Conservatory of Music at the University of Cincinnati, has submitted his resignation as dean effective the end of this academic year. Dr. Watson, who has reached the retirement age for administrators at the school, will continue his teaching and research at the University.

BOBBY LYLE, 29 year old musician from St. Paul, Minn., won the 10th International Yamaha Organ Festival at Nemu-No-Sato, Japan. Mr. Lyle attended Macalaster College, beginning his musical education in piano. He began playing organ in 1964. He has travelled with the Young-Holt Trio as well as with his own group, and he has had one of his compositions recently recorded by The Jackson Five, a rock group.

HELEN KEMP led a workshop on children's choirs for the Detroit, Michigan Chapter AGO on Nov. 26, 1973 at Drayton Avenue Presbyterian Church, Detroit. Using about 70 children from four different choirs in the area, she presented "fun" techniques in posture, rhythm, breathing, feeling, sound quality and diction. Mrs. Kemp is on the faculty of Westminster Choir College, Princeton, New Jersey.



SELECTION OF EASTER MUSIC

BILLINGS (ed. Daniel) — The Lord is Ris'n Indeed. An anthem for Easter. Mixed voices (SATB) a cappella (66496)	\$.60
—Two Easter Anthems (Crucifixion; Resurrection). SATB a cappella (66342)	.60
BINGHAM — Perfect Through Suffering. SATB, Organ (66348)	.90
CHAPMAN — Festival Overture. Organ solo (6365)	2.00
HAMMERSCHMIDT — An Easter Dialogue. SSATTB, 2 Trps, 4 Trbs, Cb, Org. Set of Parts (7): \$2.10	.90
Vocal Score (66307)	
KEE, Piet — Two Pieces for Organ (Fantasia; Passion Chorale) (H 810b)	2.00
MARKS, G. — Jesu, meine Freude. Choral Partita for Horn and Organ (13-008)	5.00
NYSTEDT — Partita on the Norwegian Folk tune "In Heaven is Joy," Op. 44. Organ (LY 563)	2.00
PEETERS — Canticum Gaudii (Song of Joy). SATB, 2 Trps, 2 Trbs, Org. Score and Parts (66426): \$5.00	.15
Choral Score (6642d)	
—Entrata Festiva. Processional and Recessional. Score and Parts (6159): \$3.50	.15
Choral Score (6159d)	
—Hymn Preludes for Lent and Easter, from Op. 100. Organ solo (6402)	3.00
—I Know that my Redeemer liveth. Hymn-Anthem. SATB, Organ (6346)	.25
PINKHAM — *Easter Cantata. SATB, Brass, Perc. Vocal Score (6393)	1.25
—*St. Mark Passion. Sopr, Ten, Bar, Bass Soli, SATB, Brass, Timp, Perc, Cb, Harp, Organ. Vocal Score (6900)	2.50
—*Stabat Mater (Lat). Sopr Solo, SATB, Org. Vocal Score (6855)	2.00
ROREM — Christ the Lord is ris'n today. SATB a cappella (6390)	.25
TCHEREPNIN, A. — Mass (English). 3 Equal voices a cappella (66162)	.40
—Processional and Recessional. Organ solo (6839)	1.75
TITCOMB — Christ the Lord is risen today. SATB, 2 Trps, Org (6388)	.30
Set of Trumpet Parts (2): \$.60	
WILLAN — O sing unto the Lord a new song. SATB, Brass, Org (6016)	.40
Set of Brass Parts (2 Trumpets, 2 Trombones) (4): \$2.00	

* Score and Parts available on rental

C. F. PETERS CORPORATION

373 Park Avenue South

New York, New York 10016

(212) 686-4147



PHELPS

at

Fort Collins, Colorado

SAINT LUKE'S EPISCOPAL CHURCH

The Rev. Edward Osterlag
Rector

Mary Lou Kallinger
Organist

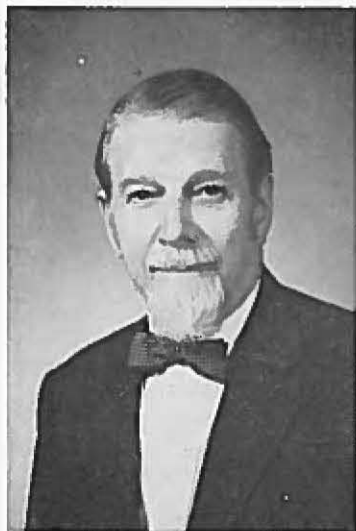
LAWRENCE PHELPS & ASSOCIATES

BOX 1421, ERIE, PENNSYLVANIA 16512

(814) 454-0193

ARTHUR HOWES

INTERNATIONALLY KNOWN ORGANIST
AND TEACHER



Available for lectures, master-classes, workshops, and sabbatical replacement in 1974-75.

Founder and Director of Organ Institute, Andover, Massachusetts, 1947-1964.

Professor of organ and liturgical music, Peabody Conservatory, Baltimore, MD, 1955-1972.

"Of all the guests from the States who strive for authenticity, Howes alone stayed completely within the European tradition of Reger, Straube, and Karl Richter in his performance." Luneberg, ccr.

for further information, write: Jean Thiel, Representative
15 Primrose Avenue, W.
White Plains, NY 10607

Washington University
presents

ANTON
HEILLER

in his

Fifth Tri-ennial Master Class

August 5 to 30, 1974

For information address:
Department of Music
Washington University
St. Louis, Mo. 63130

CANNARSA
ORGANS
INC.

NEW
ORGANS

SELECTIVE
REBUILDING

P.O. BOX 238
Hollidaysburg, Pa. 16648
814-695-1613

KEATES
ORGAN COMPANY

LIMITED

Organ Builders

ACTON, ONTARIO

PELCA RECORDS

The finest in European organ recordings.
Many items in stock. Write for new catalogue. S. H. Dembinsky, 1035 Iroquois Dr. S.E., Grand Rapids, Michigan 49506.

NOACK

THE NOACK ORGAN CO., INC.
MAIN AND SCHOOL STREETS
GEORGETOWN, MASS. 01833



POCONO BOY SINGERS
STATE COLLEGE, EAST STROUDSBURG, PENNSYLVANIA 18301

K. BERNARD SCHADE, FOUNDER AND MUSICAL DIRECTOR

Buried Treasures

The Harpsichord Pages in Retrospect

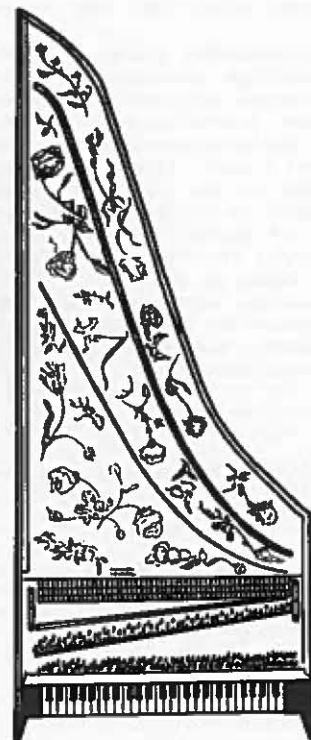
by Larry Palmer

The end of another year, the beginning of a new liturgical year, a chance question about something once covered in this magazine's columns: whatever the motive, I have been moved recently to re-examine the items covered in these harpsichord pages since they became a regular feature of THE DIAPASON in October 1967. In so doing it has occurred to me that some sort of tabulation or indexing of articles might be useful to our readers. I shall try to classify items under six general headings: instruments and construction of harpsichords; performance practice and repertoire; personalities in the harpsichord world; helpful hints and pedagogy; reports of significant events dealing with the harpsichord; reviews of publications, records, music, and, in a few instances, performances. In making this list I have included several feature articles which were not specifically relegated to the harpsichord pages, articles which will be of continuing interest to those who play the harpsichord.

Philip Treggor served as editor of the harpsichord pages from their inception until December 1968. Matters dealing with the harpsichord were covered by the magazine's staff in Chicago from January 1969 until I became editor of these pages in September (1969). In listing articles I shall use title or subject followed by month and year, pages in parentheses, and author. Since both Mr. Treggor and I have appeared frequently in print, his articles will be identified by his initials - PT; mine will be identified by the letters LP.

I. Instruments and Construction: a three-manual harpsichord by William de Blaise, Oct 67 (11), PT; Kit harpsichords, Dec 67 (21), PT; The electronically-amplified harpsichord, Aug 68 (15), Sept 68 (25), PT; The Fortepiano, Jan 69 (10-11), Raymond Dudley; Historical Collections of Keyboard Instruments, Mar 69 (11-12), Sister Stephen Marie RSM; and (one of our most important publications) Problems of Harpsichord Construction from an Historical Point of View, Dec 71 (16-17), Jan 72 (14-15), Feb 72 (10-11), Martin Skowronek, translated by Philip Howard and Max Horton; The Pedal Harpsichord, Dec 7, LP.

II. Performance Practice and Repertoire: The Case for the Pedal Harpsichord, or a New Look at the Bach Trio Sonatas, Nov 67 (12), E. Power Biggs; Some Suggestions for the Performance of Merulo's Toccatas, May 68 (32-33), Natalie Jenne; three stimulating installments On Using Early Keyboard Fingering, Feb 69 (16-19), Mar 69 (20-24), Apr 69 (28-29), Sol Babitz, and a continuation by Peter LeHuray: June 69 (14-15), July 69 (10-11), Aug 69 (10-11). The Inverted Mordent in Baroque Keyboard Music, Mar 70 (20-21), Nathan Bergenfeld; The Cross Relation and Elizabethan Music: Causes and Classification, Apr 70 (10-11), Bergenfeld; The Eleventh Ordre of Francois Couperin - a Study in Performance Practice, Oct 70 (12), Nov 70 (20-21), Dec 70 (27), Victor Hill; How Time Was Notated in Early Music, Oct 72 (12), Dec 72 (6-7), Jan 73 (12), Th. van Huijstee, translated by Alfred Rosenberger; The Registration of Baroque Music at the Harpsichord, Aug 73 (6-7), Victor Wolfram; Handel's (Organ) Concertos - A Guide to Performance Based on the Primary Sources, Oct 73 (3-5), William D. Gudger; Charles Burney's Four Sonatas or Duets for Two Performers at One Instrument, Apr 69 (12); Harpsichord Repertoire in the 20th Century - the Busoni Sonatina, Sept 73 (10-11), LP;



Where Two or More are Gathered Together . . . some contemporary chamber music with harpsichord, May 70 (6-7), LP; More Chamber Music with Harpsichord, July 70 (10), LP; Jeremiah Clarke's Music for Harpsichord, Sept 69 (24-25), Thomas F. Taylor; The Unmeasured Prelude of the French Clavecinists, Apr 71 (20), LP; Hugo Distler's Harpsichord Concerto, May 69 (12-13), LP; The Passacaglia and Ciaconna in Italian Keyboard Music, Nov 69 (22-24), Dec 69 (6-7), Richard Hudson; Viennese Keyboard Music at Mid-Baroque, May 69 (18-21), C. David Harris.

III. Personalities in the harpsichord world: Isolde Ahlgrim as the Widow Bach, June 68 (15), LP; Arnold Dolmetsch remembered, Nov 68 (12), Dec 68 (10-11), PT; Joseph Jadone, lutenist, Nov 67 (13), PT; Wanda Landowska remembered: PT visits Denise Restout, Mar 68 (15), Apr 68 (23), May 68 (14-15); Daniel Pinkham as harpsichord composer, July 68 (8), PT; A Visit with John Shortridge, Jan 71 (20), LP.

IV. Helpful hints and pedagogy: Hints for Choosing a Harpsichord, Aug 72 (12), LP; Music for the Beginning Harpsichordist, July 71 (6), LP; Harpsichord Lessons for the Beginner a la Isolde Ahlgrim, Mar 73 (10), Kim Kasling; The Promise of Meantone (Tuning), Jan 68 (22-24), John W. Link, Jr.; Collegiate Use of the Harpsichord, Feb 69 (6-8), Sister Stephen Marie RSM.

V. Reports of significant events in the harpsichord world: Second International Harpsichord Competition in Bruges, Belgium, Oct 68 (10-11), LP; (third) Bruges International Harpsichord Competition and Festival, Oct 71 (1, 10), LP; From Bach to Bejart in Belgium, Nov 71 (17), LP; Isolde Ahlgrim at SMU, May 72 (16), LP; Fourth International Harpsichord Festival in Rome, July 72 (1, 13), C. David Harris.

VI. Reviews of music, books and records: Sweelinck Visited or Revisited, Jan 70 (10-11), LP (Sweelinck's keyboard works in the new edition edited by Gustav Leonhardt and others and Alan Curtis' book Sweelinck's Keyboard Music); A Harpsichordist's Bookshelf,

Feb 70 (8), LP (Zuckermann, The Modern Harpsichord); Playing the Harpsichord, A Scarlatti Inheritance, and Other Reviews, June 72 (12-13), LP (Howard Schott's Playing the Harpsichord and Kenneth Gilbert's new Scarlatti edition); More Reviews from the Harpsichordist's World, Sept 72 (12), LP; Travels and Treavils: Some Recent Harpsichord Recordings, June 73 (6-7), LP (a comparison of three Couperin recordings, the Martin Concerto, MHS recordings). Three special harpsichord concert reviews: Gustav Leonhardt in Chicago, June 71 (12), Robert Schuneman; Anthony Newman Plays Bach, Feb 72 (15), Robert Donington; Ralph Kirkpatrick Plays Bach's Goldberg Variations in Houston, May 73 (7), LP.

HARPSICHORD NEWS

VICTOR HILL opened his sixth season of Griffin Hall concerts at Williams College with an all-English program on September 22 and 23. Elisabeth Palmedo, soprano, joined him in arias of Purcell, Dowland, and Handel. Janet Geroulo, flute, played the *G major Sonata* of Handel and appeared in the Handel arias. Dr. Hill played the *E major Sonata* of J. C. Bach and the *Handel Suite in F minor*.

Dr. Hill's October 27 and 28 program at Williams was a lecture-recital on the Baroque harpsichord suite. Musical examples included a *Chambonnières Suite in D minor* (chosen from the unpublished works), the *Froberger Suite 20*, Couperin *13th Ordre*, and the *Bach Partita in B-flat*. He repeated this program on November 11 at the Cambridge School in Weston, Mass.

VICTOR WOLFRAM, Oklahoma State University, Stillwater, played this program in the Faculty Artists Series at the University on October 9: From the *Fitzwilliam Virginal Book - Alman* (Morley), *Covanto* (Byrd), *The Prime-rose* (Peerson), *Fantasia* (Farnaby), *Parkington's Pownde* (Cosyn); *March from The Married Beau*, *Jig from Abdelazer*, *Minuet in G*, and *Ground*, Purcell; *Song Tune*, *Ground in G*, *Theatre Tune*, *Chacone in G*, *Blow*, *Lambert's Fireside*, *Fellowes' Delight*, *Hughes' Ballet*, *Sargent's Fantastic Sprite*, *De la Mare's Pavane*, *Sir Hughe's Galliard from Lambert's Clavichord*, Howells; *Chaconne in G*, Handel; *Sonata in E minor*, Arne; *Suite in E*, Handel. The program was entitled "Four Centuries of English Keyboard Music"; the instrument, Mr. Wolfram's William Dowd harpsichord.

LEONARD RAVER played a faculty recital at the Hartt College of Music, University of Hartford, on October 14. His program: *Toccata in A minor*, L. 16, and *Variations on "Onder een linde groen"*, Sweelinck; *Gagliarde 1-5*, from *Il secondo libro*, 1637, Frescobaldi; *Overture in the French Manner*, S. 831, J. S. Bach; *Lovers*, Ned Rorem (in honor of the composer's 50th birthday); *Sonatas* K. 105, 96, 215, 216, Domenico Scarlatti. Dr. Raver played a harpsichord by William Dowd.

LARRY PALMER was harpsichord soloist in Bach's *Brandenburg Concerto 5* with the SMU Chamber Orchestra conducted by James Rives Jones. The date was November 12, the place, SMU's Caruth Auditorium, as part of the University's Fall Festival of Music. The harpsichord, a Dulcken model by Rainier Schuetze.

THE SHALLWAY FOUNDATION has updated its bulletin on "Choir Tour Costs," which covers costs for the year 1974 for choirs touring within the U.S.A. The bulletin is designed primarily for foreign choirs travelling within the U.S.A., but contains some up to date charter bus and charter airplane figures which the foundation feels would be useful to American choirs. It is available free to boy choirs upon request to Shallway Foundation, Conneltsville, Pa. 15425.

Perhaps this listing of major entries in our columns will save a lot of thumbing through old issues of the magazine, and will encourage a reading or re-reading of several articles. Of course, our monthly listings of goings-on in the harpsichordists' world may bring back nostalgic memories to some; but nostalgia seems to be "in" these days, and we are happy to be in style.

If there are matters which you, our readers, would like to see discussed in these pages, we are always happy to hear from you. Perhaps our tabulation, five years hence, will include YOUR article. Into the new year: onward and upward!

MICHAEL COLLINS, professor of musicology at North Texas State University, Denton, spoke to the Harpsichord Society of Dallas on November 20. His topic: the *Courante* and the *Sarabande*. Linda Hoffer, a graduate student in harpsichord at SMU, and Virginia Falconer, editor of the society's newsletter, played examples by D'eu-part on a one-manual harpsichord built by society-member Richard Kingston.

JOSEPH STEPHENS played a recital of American harpsichord music in the Hear America First series at the New York Cultural Center on November 28. Three of the works on the program were dedicated to Dr. Stephens: *Toccata and Lament* (1961), Alan Stout; *Serenata for Harpsichord* (1973), Gerald Busby; and *Fantasy for Harpsichord* (1963), Douglas Allanbrook; additional first performances in New York were the *Lessons for Harpsichord* (1973) of Daniel Pinkham and *Songs and Dances* (1969) for cello, keyboards, percussion, and harpsichord by Francis Thorne. Completing the program were *Five Children's Pieces for Harpsichord* (1964), Alexei Haieff; *Sonata for Harpsichord* (1952), Vincent Persichetti; and *Sonatina* (1963), Joseph Fennimore. Dr. Stephens, who is also on the staff of the Johns Hopkins Medical Center in Baltimore, played his Dowd harpsichord.

The Belgian Ministry of National Education and Culture and the Ruckers Genootschap of Antwerp are co-operating to present the fourth summer course for harpsichord to be taught by KENNETH GILBERT in the Vleeshuis Museum, Antwerp. The course will take place from August 5th through 15th, and will include music of Froberger, Sweelinck, and Francois Couperin. Information concerning fees and subsidies for foreign participants may be obtained by writing Mrs. J. Lambrechts-Douillez, Secretary, The Ruckers Genootschap, 200 Antwerpen, Belgium, Vleeshouwersstraat 38-40.

THE HARPSICHORD, volume 6, number 4, features a fine article entitled *Finger Over Versus Thumb Under* by David Way; a method for tuning harpsichords in equal temperament by Dr. Justin L. Beeson; and a conversation with harpsichordist Joyce Rawlings together with pictures and a description of her monster double-ended Sabathil.

Features and news items for these pages are always welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas 75275.

THE LATE DR. LEO SOWERBY will be remembered through a memorial in the form of a Swell Bombarde division in the newly renovated organ at the National Cathedral, Washington, D.C. Dean Francis B. Sayre Jr. of the Cathedral announced the memorial fund to raise \$30,000 on Oct. 7, 1973 at a special Evensong service. Paul Callaway, cathedral organist and choirmaster, has accepted the chairmanship of a distinguished committee to assist the cathedral in raising the memorial.

Frank Taylor plays works by du Mage & Dandrieu

on the
Fisk Organ
at
Old West Church
Boston



Price: \$5.95

Program: *Livre d'Orgue* by Pierre du Mage.
Suite from the *Premier Livre d'Orgue* by J. F. Dandrieu. (Includes *Dialogue*, *Basse de Trompette*, *Tierce en taille*, *Concert de flutes*, *Muzète*, *Duo en Cors de chasse sur la trompette*, *Ofertoire*, *Marqué*, and *Suite de l'Ofertoire*.)

Frank Taylor is on the faculty of Wellesley College Music Department, a student of the late Melville Smith.

Recording Edited and Engineered by David Griesinger and Stephen Fassett.

Elysée Editions, Inc.

88 Lowell Road, Wellesley Hills, Mass. 02181
(617) 235-6766

SCHLICKER ORGANS

Slider Chests

Tracker or Electro-magnetic
Pulldown of the Pallets

Mechanical or Patented
Vacuum-operated Stop Actions

When budget or space are limited,
Unit Organs with electro-pneumatic chests
are available

Custom-designed Pipe Organs to Meet Your Needs

Inquiries Invited
Member APOBA

Buffalo, N. Y.
14217



FIRST UNITED PRESBYTERIAN CHURCH

Defiance, Ohio

2 MANUAL 19 RANKS

Mechanical key action with slider stop action chests or electro-pneumatic are available.

Reuter

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

MEMBER APOBA



East Tennessee State U. Gets New Teaching Organ

A new 3-manual teaching and recital organ for East Tennessee State University, Johnson City, Tenn., was recently completed by the Reuter Organ Company, Lawrence, Kansas. The organ is located in the auditorium of the music building, and is mounted on a platform across the rear wall. It is screened with very open metal fabric to prevent vandalism, but is backlighted to give an exposed effect. The instrument was designed by Professor Richard A. Webb, organ instructor at the school. Randall S. Dyer handled the negotiations and installation for Reuter, assisted by James B. Scoggins of the Reuter factory in finishing of the instrument.

GREAT

Principal 8' 61 pipes
Gedackt 8' 61 pipes
Octave 4' 61 pipes
Blockflöte 2' 61 pipes
Mixture III 183 pipes

POSITIVE

Holzgedackt 8' 61 pipes
Koppelflöte 4' 61 pipes
Principal 2' 61 pipes
Quinte 1 1/4' 61 pipes
Krummhorn 8' 61 pipes
Swell
Rohrflöte 8' 61 pipes
Gemshorn 8' 61 pipes
Gemshorn Celeste 8' 49 pipes
Nachthorn 4' 61 pipes
Nasat 2 3/4' 61 pipes
Spitzflöte 2' 61 pipes
Terz 1 3/4' 61 pipes
Trompette 8' 61 pipes
Tremolo

PEDAL

Subbass 16' 44 pipes
Spitzprincipal 8' 44 pipes
Subbass 8'
Spitzprincipal 4'
Trompette 16' 12 pipes (Swell)
Krummhorn 4' (Positiv)

STEPHEN FARROW conducted a program for solo voice and chorus on Nov. 4, 1973 at Westminster Presbyterian Church, Greenville, South Carolina. The concert included three works by Flor Peeters in honor of his 70th birthday, and also works by Jan Koetsier and Robin Millford.

3-Manual Austin for Statesville, North Carolina

A new Austin organ will be installed in the Broad Street Methodist Church, Statesville, North Carolina. The new organ will be installed behind the present organ case which is very much in keeping with the Akron style architecture. The building is square with the pulpit area in one corner with the organ immediately adjacent to the right. The choirloft is located below and in front of the organ. An Austin console which had been installed in 1961 to operate the previous organ is being retained. Contract negotiations were handled by Percival S. Fanjoy for Austin Organs, Inc.

GREAT

Principal 8' 61 pipes
Spitzflöte 8' 61 pipes
Octave 4' 61 pipes
Fifteenth 2' 61 pipes
Mixture III 183 pipes

SWELL (Enclosed)

Rohrflöte 8' 61 pipes
Viola 8' 61 pipes
Voix Celeste 8' 49 pipes
Principal 4' 61 pipes
Blockflöte 2' 61 pipes
Cymbel II 122 pipes
Trompette 8' 61 pipes
Tremulant

CHOIR (Enclosed)

Gedeckt 8' 61 pipes
Flauto Dolce 8' 61 pipes
Flute Celeste 8' 49 pipes
Koppelflöte 4' 61 pipes
Principal 2' 61 pipes
Larigot 1 1/4' 61 pipes
Krummhorn (TC) 8' 49 pipes

PEDAL

Principal 16' 12 pipes (Great)
Gedeckt 16' 12 pipes (Swell)
Octave 8' 32 pipes
Rohrflöte 8' (Swell)
Super Octave 4' 12 pipes
Trompette 16' 12 pipes (Swell)

EDMUND SERENO ENDER was recently honored by Yale University for his distinguished service in the field of music. Mr. Ender was formerly organist and choirmaster of St. Paul's Church and Goucher College in Baltimore, Md., and was a member of the faculty at Peabody Conservatory of Music.

TRACKER ACTION
4 to 7 stops

Casavant Frères
LIMITÉE

ST. HYACINTHE, QUÉBEC, CANADA





Florida Junior College Gets McMannis Organ

Manatee Junior College in Bradenton, Florida now boasts a new 3-manual pipe organ built by the McMannis Organ Company. Located in the fan-shaped Neel Auditorium, the new organ is encased at the rear wall of the stage. The console is located on a dolly and can be stored in an alcove offstage. The much touted classic *Werkprinzip* finds visual expression in the organ's asymmetrical case with the Pedal 16' Prestant in the center tower, the Great 8' Principal to the left, and the Positiv 4' Prestant to the right. To the left of center is the Pedal 16' Subbass and Posaune basses, and to the right of center is the floating 8' Hooded Trumpet ("the bugles") and more Subbasses. The Swell box is an integral part of the central tower behind the Pedal division. Accessories include a Cymbelstern and the usual couplers and combinations. Joyce Jones was the dedication recitalist.

GREAT

Gemshorn 16' 61 pipes

Principal 8' 61 pipes
Rohrflöte 8' 61 pipes
Gemshorn 8' 12 pipes
Octave 4' 61 pipes
Spitzflöte 4' 61 pipes
Quinte 2 2/3' 61 pipes
Flageolet 2' 61 pipes
Tierce 1 3/4' 61 pipes
Mixture III-IV 1 1/2' 220 pipes
Acuta III 1 1/2' 183 pipes
Trumpet 8' 61 pipes
Hooded Trumpet 8' 61 pipes
Tremolo

SWELL

Flute 8' 61 pipes
Viola 8' 61 pipes
Viola Celeste 8' (TC) 49 pipes
Principal 4' 61 pipes
Rohrquintade 4' 61 pipes
Octave 2' 61 pipes
Scharf III 3/4' 183 pipes
Dulzian 16' 61 pipes
Hautbois 4' 12 pipes
Hooded Trumpet 8'
Tremolo

POSITIV

Gedeckt 8' 61 pipes
Prestant 4' 61 pipes
Koppelflöte 4' 61 pipes
Principal 2' 61 pipes
Quinte 1 1/3' 61 pipes
Octave 1' 61 pipes
Sesquialtera II (prepared)
Cymbel III 1/2' 183 pipes
Krummhorn 8' 61 pipes
Hooded Trumpet 8'
Tremolo

PEDAL

Untersatz 32' (prepared) (now resultant)
Prestant 16' 32 pipes
Subbass 16' 32 pipes
Gemshorn 16'
Pommer 16' (prepared)
Quinte 10 3/4'
Spitzprincipal 8' 32 pipes
Gedeckt 8' 12 pipes
Gemshorn 8'
Octave 4' 32 pipes
Gedeckt 4' 12 pipes
Nachthorn 2' 32 pipes
Mixture III 2' 96 pipes
Cornet 32' 2 pipes
Dulzian 32' 12 pipes
Posaune 16' 32 pipes
Dulzian 16'
Trumpet 8' 12 pipes
Dulzian 8'
Clarion 4' 12 pipes
Dulzian 4'
Hooded Trumpet 8'
Hooded Trumpet 4'



Christ Lutheran Church, Scituate, Massachusetts

A self-contained pipe organ, compact and complete, ideal for small and intimate settings. If you are wondering whether a pipe organ might be beyond your financial or spatial resources, please write for information. You may be quite surprised . . .

WICKS ORGAN COMPANY/Highland, Illinois 62249

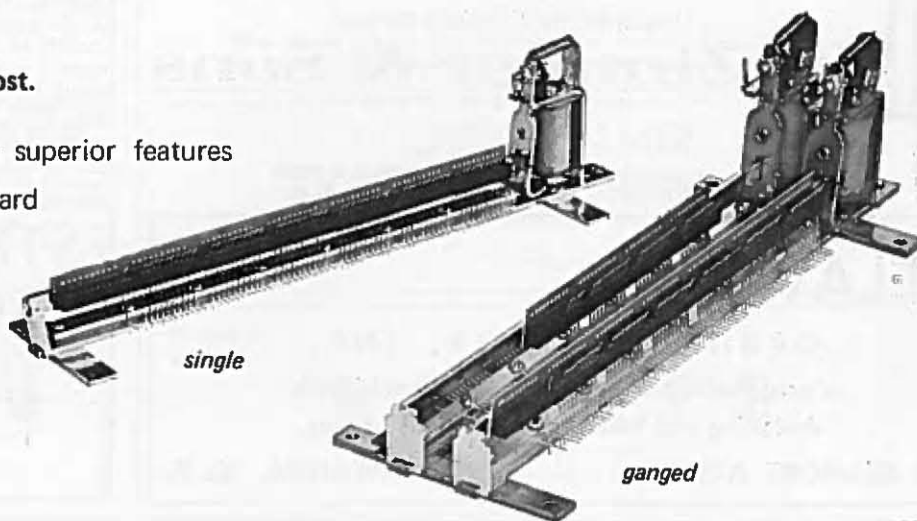
Pipe Organ Craftsmen Since 1906

It pays to compare switches!

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

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

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



REISNER

the trusted name in pipe organ supplies

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

AGO CLEVELAND 74

THE NATIONAL CONVENTION

JUNE 17-21, 1974

- Samuel Adler
- William Albright
- Matthias Bamert
- The Cleveland Orchestra
- Donald Erb
- Burton Garlinghouse
- Robert Glasgow
- Jean Guillou
- Gerre Hancock
- Helen Kemp
- Louis Lane
- Gustav Leonhardt
- Marilyn Mason

- Billy Nalle
- Robert Noehren
- Karel Paukert
- The Philharmonia Chorale of Cleveland
- Arthur Poister
- Cherry Rhodes
- Ned Rorem
- Jeffery Rowthorn
- Joseph Sittler
- Gregg Smith Singers
- Gerd Zacher
- ... and others!

WRITE: 2757 FAIRMOUNT BOULEVARD, CLEVELAND, OHIO 44118

NEARLY 100 YEARS OF FINE PIPE ORGAN BUILDING

M. P. Möller

INCORPORATED

Hagerstown, Maryland 21740 Phone 301-733-9000



Paul S. Hébert

J. A. HÉBERT & SON, INC.
21230 Los Palmas Drive
Southfield, Michigan 48076
Telephone (313) 353-2524

REPRESENTING

Casavant Frères

ST. HYACINTHE, QUÉBEC, CANADA LIMITEE

Pipe Organ Builders
Sales & Service

Chicago Area, Northern Indiana, Michigan

Western Michigan Associate:

Louis Van Vels
4722 36th Street, S.W.
Grandville, Michigan 49418
Telephone (616) 534-3296

Builders of Fine Tracker and Electro-Pneumatic Pipe Organs

Inquiries are Cordially Invited

W. Zimmer & Sons
INCORPORATED

Mailing Address: P. O. Box 11024 • Charlotte, N. C. 28209
NATIONS FORD ROAD • CHARLOTTE, N. C.

DELAWARE

ORGAN COMPANY, INC.

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

252 FILLMORE AVE.

TONAWANDA, N. Y.

CREATIVE ORGAN BUILDING FOR ARTISTIC MUSICAL RESULTS

Greenwood Organ Company

CHARLOTTE, NORTH CAROLINA 28205
"THREE GENERATIONS OF ORGAN BUILDING"

NUNC DIMITTIS

FRANK W. ASPER

Frank W. Asper, longtime organist of the Tabernacle in Salt Lake City, Utah, died on Nov. 3, 1973 at his residence in Salt Lake City. He was 81.

Dr. Asper was a son of early Mormon pioneers. He was born Feb. 9 in Logan, Utah, where his father served as church architect and contractor for the Logan Temple. He began his musical studies with his mother at four, and began with the prominent church musician Ebenezer Beesley when he was six. Following his graduation from LDS High School, he served a mission for the LDS church in Germany, where he was a district president for more than a year. Later, he also attended the Stern Conservatory of Music in Berlin. He was graduated with highest honors from the New England Conservatory of Music, and following his graduation he spent two years of graduate study at Boston University. While in Boston he was organist of churches in Woburn and Cohasset, Mass. He also did graduate work at the Chicago Musical College and at the University of Utah, where he was later a faculty member. Dr. Asper was the recipient of an honorary doctorate in music from Bates College in Lewiston, Maine.

Dr. Asper became organist at Temple B'nai Israel in Salt Lake City in 1923, serving there until 1940. He was organ-

ist of the First Methodist Church, Salt Lake City from 1923-1940, and he was a member of the McCune School of Music and Art faculty. Dr. Asper was a Fellow of the A.G.O. and a charter member of the Utah Chapter, as well as a regional chairman for the western states.

Dr. Asper was appointed Tabernacle organist in 1924 and served in that post until his retirement on April 5, 1965. During his 41 years there, he played more than 100,000 organ recitals in the Tabernacle. He played 996 national broadcasts of the Tabernacle Choir, and he played 2,495 "Sunday Evening on Temple Square" organ recitals. He also performed more than 300 dedication recitals in LDS churches and other church and civic buildings.

Among his published works are compositions for organ, piano, and voice. He was a popular organ recitalist in the concert field, and his recordings on Columbia Masterworks were favorites across the country.

Dr. Asper was married to Florence E. Robinson in 1923. She died in 1938. He married Ellen M. Connors on Jan. 8, 1940.

Dr. Asper is survived by his wife, four children, seven grandchildren, and one brother.

MELVILLE CHARLTON

Melville Charlton, Mus.Doc., AAGO, died November 13 in New York City. He was 93. Dr. Charlton was the first Black to qualify for the A.G.O. Associate degree in 1915, and he was a member of the A.G.O. National Council from 1956-59.

In 1910, Dr. Charlton, a graduate of the National Conservatory of Music (1904), was appointed assistant organist at Union Theological Seminary, and upon the death of Dr. Gerrit Smith (founder of the A.G.O.), he was in charge of the chapel services until the appointment of Clarence Dickinson to the seminary faculty in 1912. Dr. Charlton continued as Sunday chapel organist until 1928, when, with the founding of the School of Sacred Music, other personnel were used for the services.

From the Seminary, Dr. Charlton went to Harlem's prestigious St. James Presbyterian Church where the then nationally-known William Lloyd Imes was pastor. Dr. Imes was succeeded by Shelby Rooks, whose wife Dorothy Maynor assumed the position of choirmaster. In 1953, having completed 25 years of service, Dr. Charlton retired and went to Duryea Presbyterian Church of Brooklyn for five years as organist. From 1963 to 1970 he was assistant organist at Lafayette Avenue Presbyterian Church in Brooklyn. He was also staff organist at Fairchild and Sons Undertaking Chapel in Brooklyn from 1960 until 1970.

For 66 years Melville Charlton main-

tained a studio at 405 Cumberland Street in Brooklyn, and over 1000 piano students and 100 organ pupils were trained by him. In recognition of his contribution to church music, Howard University granted him the MusD degree in 1924.

A close friend and contemporary of Roland Hayes, Marian Anderson, J. Rosamund Johnson, Eubie Blake and other distinguished Black musicians, Dr. Charlton was honored on numerous occasions by the National Association of Negro Musicians. In 1970 at Cleveland they awarded him a gold cup for excellence, and in 1972 at the national meeting held in the Commodore Hotel in New York City he was the guest of honor.

On his 90th birthday a festival celebration was held to which Prof. Edward Boatner, Prof. William Dawson of Tuskegee, Marian Anderson, and a host of distinguished musicians came together to celebrate and to pay tribute to Dr. Charlton's 70 years of active musical endeavors in New York City.

Born in New York, Dr. Charlton was educated at CCNY. His piano teachers included Edward Kinney, Dvorak's last American pupil. For over 65 years he played in various synagogues in Manhattan and Brooklyn.

Dr. Charlton is survived by his wife, Myrtle Jones Parks Charlton. Funeral services were held on Nov. 18, 1973 at Lafayette Avenue Presbyterian Church, Brooklyn.

**STEINER
ORGANS**

Incorporated

1138 Garvin Place
Louisville, Kentucky 40203

Vernon de Tar

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

Church of the Ascension
Fifth Avenue at Tenth Street
New York, N.Y. 10011

The Juilliard School

Recitals
Organ and Choral Workshops

BERKSHIRE ORGAN COMPANY INC.

68 SO. BOULEVARD, WEST SPRINGFIELD, MASSACHUSETTS

Member: International Society of Organ Builders

FREDERICK C. MAYER

Frederick C. Mayer, 91, died on Oct. 20, 1973 in Amarillo Texas, as the result of an automobile accident. He had been returning by car from a stay with his son, John, of Kentfield, California, and a sister in La Jolla, heading for the home of his other son, Robert, in Jensen Beach, Florida. He is also survived by a daughter, Elizabeth Johnstone of Geneva, Switzerland.

Mr. Mayer was perhaps best known for his long service of 43 years as organist and choirmaster at the U.S. Military Academy at West Point, New York, and for his development of the infant organ at the West Point Chapel into one of the world's largest.

Mr. Mayer was born in Columbus, Ohio. He studied at the Cincinnati Conservatory where he graduated in 1905; then the Stern Conservatory in Berlin, Germany, and at the Conservatory of Fountainebleau. He taught at Centre College in Danville, at the Cincinnati Conservatory of Music, and at the National Conservatory in New York before his appointment at West Point in 1911. He retired from that position in 1954. Since then he had been devoting himself to composing.

A Frederick C. Mayer Memorial Fund has been established to provide financial support for annual concerts at West Point.

JANET WITTMER

Janet Wittmer, organist of Hyde Park United Methodist Church, Wichita, Kansas, died on June 24, 1973. She was 48.

Mrs. Wittmer was born on March 1, 1925 in Vincennes, Indiana. She graduated from high school in Maplewood, New Jersey, and went on to Westminster Choir College in Princeton, New Jersey, where she graduated with a MusB degree. She moved to Okmulgee, Oklahoma, where she became organist and choir director at the First Methodist Church. In 1947 she married Duane Wittmer of the Oklahoma A&M faculty. Moving to Wichita in 1950, she became organist at Westminster Linwood Presbyterian Church for nine years before taking the position at Hyde Park Church.

Mrs. Wittmer was a member of the Wichita Chapter of the A.G.O. where she served in many capacities, including dean and executive board member. She played viola in the Friends University Community Orchestra for 12 years and sang with the Wichita Choral Society. Her love for music was an important factor in the achievements of their two children, who are both accomplished violinists.

Mrs. Wittmer is survived by her husband and children.

JULIA R. LEHN

Julia R. Lehn, formerly of St. Paul, Minn., and more recently of Port Jervis, New York, died Oct. 13, 1973. Mrs. Lehn assisted her husband, Benjamin W. Lehn, for 30 years in the following positions: First Presbyterian Church of Bound Brook, N.J.; United Congregational Church of Bridgeport, Conn.; Park Congregational Church of Grand Rapids, Michigan; and House of Hope Presbyterian Church, St. Paul, Minnesota. The Lehns had just retired from House of Hope Church in St. Paul in the spring of 1973, and had moved to their new home in Port Jervis shortly before Mrs. Lehn's death.

HANS FRIEDRICH MICHEELSEN

Hans Friedrich Micheelsen, noted German composer of organ works, died in Glüsing (Schleswig), West Germany late in November, 1973. He was 71. Micheelsen had in recent years been devoting all of his time to composition. Previously he was the director of the church music division at the Conservatory of Music in Hamburg, Germany.

HYMN SOCIETY OF AMERICA SEEKS NEW HYMNS FOR '76

In commemoration of the bicentennial in 1976 of the signing of the Declaration of Independence of the American colonies from England, the Hymn Society of America is seeking a group of newly written hymns suitable for this occasion and for possible inclusion in hymnals of the future.

"The hymns may express such themes as thanksgiving for God's guidance of our nation and for the attainments of mind and spirit as well as for material wealth," says the Society's announcement. "It may be a prayer for continued guidance, for wisdom in the use of all our resources and willingness to share them with others; for the virtues and humility in public figures and in the individual citizen; for recognition that the individual's freedom does not extend to infringement on the freedom of others. The texts should be relevant to twentieth-century life. They should be worthy literature, and singable."

When acceptable texts for the new hymns have been chosen, they will be published by the Society and submitted to composers for new tunes which will also be published. In recent years the Hymn Society of America has approved more than 250 new hymns and many of these are currently appearing in new denominational hymnals throughout the English-speaking world. The new hymns selected for the bicentennial celebration will likewise be made available to churches and hymnal editors without charge.

Specifications for the bicentennial texts were drawn up by a sponsoring committee chiefly from the Philadelphia Chapter of the Society under the joint chairmanship of Dr. R. Harold Terry and Miss Jean Woodward Steele. Other members of the sponsoring committee are: Mrs. Alma J. Bailey, Robert A. Camburn, Miss Lucille Wolfe, Miss Marian L. Maurer, and the Rev. Ellwood S. Wolf, all of Philadelphia Chapter; Dr. Charles B. Foelsch, of New York; the Rev. William Boak, of Pleasant Valley, N.Y. J. Vincent Higginson, national president of the Hymn Society of America, will name a panel of judges to appraise the texts received.

Specifications of the project are: hymns may be written in well-known meters found in standard church hymnals, and a familiar tune may be suggested. An original tune may be submitted with the text, but choice of tunes will not be made during 1974. The word "new" will be interpreted as designating those hymns which have not been previously published. An author may submit more than one hymn. The Society cannot promise to return manuscripts of hymns, so writers should retain copies. Hymn texts published will be copyrighted by the Hymn Society of America, and will be made available to publishers, editors, and composers upon request and without charge. Deadline for the submission of texts is June 30, 1974. They should be sent to the Hymn Society of America, 475 Riverside Drive, New York, N.Y. 10027.

AN ALLEN DIGITAL COMPUTER INSTRUMENT has been permanently installed in the Fredric B. Mann Auditorium in Tel Aviv, Israel. The new concert hall is the home of the Israel Philharmonic Orchestra. Mr. Sidney Baer, a prominent Philadelphia insurance executive, underwrote the cost of the installation which was finished late in November, 1973.

ROCHE ORGAN COMPANY

builders of
Mechanical Action Organs
Electric Action Organs
P.O. Box 971 Taunton, Mass. 02780

UNIVERSITY OF IOWA 1974 ANNUAL ORGAN WORKSHOP

March 24-26, 1974

JAN BENDER, ARTHUR POISTER, LEONARD RAVER
Lectures-Master classes-Recitals

Conference Committee:

Himie Voxman, Director
School of Music

Gerhard Krapf, Head
Organ Department

Delbert Disselhorst
Organ Department

For information, write to:
University of Iowa Conferences
Iowa Memorial Union
Iowa City, Iowa 52242

Edward D. Berryman, SMD

Warren L. Berryman, SMD

BERRYMAN

Organist-Choirmaster
WESTMINSTER PRESBYTERIAN CHURCH
Minneapolis

Head, Organ-Church Music Dept.
BALDWIN-WALLACE COLLEGE
Berea, Ohio

Margaret

Melvin

DICKINSON

University of Louisville
Louisville Bach Society

Calvary Episcopal

St. Francis-in-the-fields Episcopal

Betty Louise Lumby

D · S · M · F · A · G · O

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

WAYNE FISHER

College-Conservatory of Music

University of Cincinnati

GEORGE MARKEY

Records Markey Enterprises 201-762-7674
Recitals 42 Maplewood Avenue
Instruction Maplewood, N.J. 07040

MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN
UNIVERSITY OF MICHIGAN
ANN ARBOR

"Miss Mason played with austerity and reserve, demonstrating anew her extraordinary facility . . ." Des Moines Register, October 5, 1964

LARRY PALMER

Organ — Harpsichord
Southern Methodist University
Dallas, Texas 75275

Oswald G.
D. M. A.

RAGATZ

Recitals

Professor of Organ
INDIANA UNIVERSITY

Lectures

A. David Moore & Co.

TRACKER ORGAN DESIGNERS & BUILDERS
North Pomfret Vermont 05053

CALENDAR

JANUARY

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

FEBRUARY

					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	

DEADLINE FOR THIS CALENDAR WAS DECEMBER 10

5 January
Virgil Fox, Midland Park, NJ
Bach Organ Marathon, First Congregational, Long Beach, CA 3 pm

6 January
Mark Adams, Cultural Center, New York City 3 pm
Alec Wyton, Cathedral of St John the Divine, New York City 3:30 pm; followed by concert of works by Garrett List 4:30 pm
Samson by Handel, St Bartholomew's Church, New York City 4 pm
Cantata 65 by Bach, Holy Trinity Lutheran, New York City 5 pm
Gwen Gould, St Thomas Church, New York City 3 pm
George McPhee, St Timothy's Lutheran, Wayne, NJ

Robert Twynham, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Festival of Lights, Lutheran Choir of Chicago: Zoar Lutheran, Elmwood Park, IL 4 pm; Messiah Lutheran, Chicago, IL 8 pm
J Marcus Ritchie, Trinity Chorale, Trinity Episcopal, New Orleans, LA 4:30 pm

7 January
Virgil Fox, Darien H S, Darien, CT

8 January
John Kordel-Juliano, baritone; Trinity Church, New York City 12:45 pm
Choir of Union Church of Bay Ridge, Gordon Bush, dir; at Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Robert S Lord, Heinz Chapel, Pittsburgh, PA 12 noon
Stephen Hamilton, Second Presbyterian, Indianapolis, IN 8 pm
Corliss R Arnold, Hart Recital Hall, Michigan State U, East Lansing, MI 8:15 pm
Gerre Hancock, Covenant Presbyterian, Long Beach, CA
Guy Bovet, French Church, Bern, Switzerland

9 January
Virgil Fox, Nashua HS, Nashua, NH
John Doney, South Congregational, New Britain, CT 12:05 pm

Choral works by Bach, St Thomas Church, New York City 12:10 pm
Michael Boroskin, piano; St Paul's Chapel, Trinity Parish, New York City 12:30 pm
Wayne Nagy, St John's Episcopal, Washington, DC 12:10 pm

10 January
David Lawrence and Elizabeth Hershey, troubadour songs, Busch-Reisinger Museum, Cambridge, MA 12 noon
Ted Alan Worth, Stoneham Jr H S, Stoneham, MA
Herbert Burtis, Trinity Church, New York City 12:45 pm
George McPhee, Church of the Immaculate Heart, Maplewood, NJ 8 pm
Robert Roubos, Delta State College, Cleveland, MS

11 January
Stephen Hamilton, Wittenburg U, Springfield, OH 8 pm
Philip Clemens, Goshen College, Goshen, IN 7:30 pm
Kathryn Loew, Calvin College, Grand Rapids, MI 8:15 pm
Jerry Brainard, Brigham Young U, Provo, UT 8 pm

12 January
Ted Alan Worth, Hawthorne H S, Hawthorne, NJ
The Play of Herod, Trinity Episcopal, Swarthmore, PA 4 pm (also Jan 13, 11:15 am)
Virgil Fox, Roosevelt H S, Altoona, PA

13 January
Arthur Wills, Cathedral of St Luke, Portland, ME 4 pm
Robert Anderson, St John's Parish, Waterbury, CT 4 pm
George McPhee, Cortland, NY
Hugh Allen Wilson, All Saints Cathedral, Albany, NY 4:30 pm
Epiphany Procession with Carols, St Thomas Church, New York City 11 am and 4 pm; followed by Keith Shafer, 5:15 pm
Martin Luther King Memorial Service, Cathedral of St John the Divine, New York City 4 pm

Cantata of St John by Surinach, St Bartholomew's Church, New York City 4 pm
Cantata 124 by Bach, Holy Trinity Lutheran, New York City 5 pm
Ted Alan Worth, Welch Concert, Huntington, NY
James Grosjean, violist, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Clyde Holloway, Peachtree Christian, Atlanta, GA 7:30 pm
Church Arts Festival, Trinity Church, New Orleans, LA (thru Jan 15)
Klaus Kratzenstein, Rice U, Houston, TX 3:30 pm
David Craighead, Christ Church, Cincinnati, OH 5 pm
Stephen Hamilton, First Baptist, Lafayette, IN 4 pm
Philip Gehring, Valparaiso U, IN 4 pm
Beverly R Howerton, Cathedral of Christ the King, Kalamazoo, MI 4:30 pm
Donald Dumler and Martin Berinbaum, organ and trumpet; Andrews U, Berrier Springs, MI
Concertos for Organ and Orchestra by Rheinberger; E Power Biggs, Minnesota Orchestra, Minneapolis, MN 3 pm
Motets by Bach; Peninsula and Berkeley Bach Choirs, Edwin Flath, dir; All Saints Church, Palo Alto, CA 4 pm
Guy Bovet, Festival of Italian Music, Geneva Switzerland (also Jan 20 and 27)

14 January
Ted Alan Worth, Wilbur Lynch H S, Amsterdam, NY
The Renaissance Ensemble of Morristown H S, Martin Rudy, dir; at St Mary's Abbey, Morristown, NJ 8 pm
Larry Palmer, harpsichord, St Cecilia Hall, Grand Rapids, MI 8:15 pm
William MacGowan, All Saints Church, Pasadena, CA 8:15 pm

15 January
Nadine Asin, flute; Karen Lindquist, harp; Trinity Church, New York City 12:45 pm
Meditations on the Mystery of the Holy Trinity by Messiaen, Jon Gillock, org; Church of the Ascension, New York City 8 pm
George McPhee, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

16 January
Richard Crafts, South Congregational, New Britain, CT 12:05 pm
Choral works by Bach, St Thomas Church, New York City 12:10 pm
Daniel Waitzman, flute; Edward Brewer, harpsichord; St Paul's Chapel, Trinity Parish, New York City 12:30 pm
Eileen Guenther, St John's Episcopal, Washington, DC 12:10 pm
Larry Palmer, harpsichord, McKendree College, Lebanon, IL 8 pm

17 January
Harvard Memorial Church Morning Choir, John Ferris, dir; at Busch-Reisinger Museum, Cambridge, MA 12 noon
Herbert Burtis, St Thomas Church, New York City 12:10 pm
Rollin Smith, Trinity Church, New York City 12:45 pm
Larry Palmer, harpsichord masterclass, McKendree College, Lebanon, IL 10 am

18 January
Billy L Hebert, DePaul U, Chicago, IL
Gerre Hancock, Independent Presbyterian, Birmingham, AL
Thomas Murray, Bethany Methodist, Houston, TX 8:15 pm

19 January
Worth-Crow Duo, Seaford H S, Seaford, DE
Gerre Hancock, AGO masterclasses, Birmingham, AL
Arthur Poister, workshop for Central Arizona Chapter AGO, Phoenix, AZ (also Jan 20)
David Sheetz, Samuel Swartz, works for 2 keyboards; All Saints Church, Palo Alto, CA 8 pm
Marilyn Mason, masterclass, La Jolla Presbyterian, La Jolla, CA

20 January
Karin Gustafson, All Saints Cathedral, Albany, NY 4:30 pm
Charles Whitaker, Cathedral of St John the Divine, New York City 3:30 pm; followed by choral concert by choir of Cathedral of Mary Our Queen (Baltimore) at 4:30 pm
Jephtha by Carissimi, St Bartholomew's Church, New York City 4 pm
Cantata 156 by Bach, Holy Trinity Lutheran, New York City 5 pm
John Ferris, St Thomas Church, New York City 5:15 pm
St John's Chorale (Summit, NJ), at Church of the Ascension, New York City 8 pm

Harold Pysher, Trinity Church, Princeton, NJ 7:30 pm; followed by Choral Evening, The Columbus Boychoir, 8 pm
Richard Kenzen, St Mary's Abbey, Morristown, NJ 4:30 pm
Creation, Part II, by Haydn, Tenth Presbyterian, Philadelphia, PA 5 pm
George McPhee, Market Square Presbyterian, Harrisburg, PA
Earl Grandison, baritone; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Kent Hill, First Congregational, Columbus, OH 8 pm

Virgil Fox, Ford Aud, Detroit, MI
Works for organ and band, Troy Carpenter and George Shirley, organists; West Michigan Wind Ensemble; Park Congregational, Grand Rapids, MI 4:30 pm
Paul Lindsley Thomas, St Michael's Episcopal, Barrington, IL 6 pm
C Warren Becker, Our Lady of Bethlehem Convent, La Grange Park, IL 4 pm
Robert Delcamp, Grace United Methodist, Spencer, IA 4 pm
John Obetz, Christ Church Cathedral, St Louis, MO
Kim Kasling, U of Minnesota, Minneapolis, MN 8 pm
Marilyn Mason, La Jolla Presbyterian, La Jolla, CA 4 pm

21 January
Robert Baker, Bethesda by the Sea Episcopal, Palm Beach, FL 8 pm
Ladd Thomas, Southern Methodist U, Dallas, TX 8:15 pm
James Moeser, Central Methodist, Kansas City, MO

22 January
Dorothy Strahl, Trinity Church, New York City 12:45 pm
Arthur LaMiranda, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Murray Somerville, Winthrop College, Rockhill, SC 8 pm
Robert Baker, Trinity Episcopal, Miami, FL

23 January
New Britain H S Choir, at South Congregational, New Britain, CT 12:05 pm

robert anderson

SMD FAGO

Southern Methodist University
Dallas, Texas 75275

HEINZ ARNOLD

F.A.G.O. D.Mus.

STEPHENS COLLEGE
COLUMBIA, MO.

John Barry

ST. LUKE'S CHURCH

LONG BEACH, CALIFORNIA

Peter J. Basch

Wildwood Road
Califon, New Jersey 07830

Diane BISH — recitals

"The organist that has it all together"

Faculty: University of Miami,
Musical Arts

Organist: Coral Ridge Presbyterian
Ft. Lauderdale

ROBERTA BITGOOD

First Congregational Church
BATTLE CREEK, MICHIGAN

ALEXANDER BOGGS

RYAN

CONCERT ARTIST

Recitals and Master Classes
Organ Consultation

Cathedral Church of Christ the King
Western Michigan University at Kalamazoo

Wm.G. BLANCHARD

ORGANIST
POMONA COLLEGE
CLAREMONT GRADUATE SCHOOL
THE CLAREMONT CHURCH
Claremont California

Choral works by Bach, St Thomas Church, New York City 12:10 pm
 Brother Jean-Luc, St Paul's Chapel, Trinity Parish, New York City 12:30 pm
 Helen Penn, St John's Episcopal, Washington, DC 12:10 pm
 Art of Fugue by Bach, Victor Hill, U of Oregon, Eugene 8 pm
 George McPhee, Knox-Met United Church, Regina, Sask, Canada

24 January
 Marian Anderson, Busch-Reisinger Museum, Cambridge, MA 12 noon
 James A Simms, Trinity Church, New York City 12:45 pm
 Ted Alan Worth, Mac Gray H S, Statesville, NC
 Virgil Fox, Lincoln Christian College, Lincoln, IL
 Robert Delcamp, Buena Vista College, Storm Lake, IA 7:30 pm

25 January
 Jonathan B Reilly, Trinity College, Hartford, CT 8:15 pm
 Lee Ridgeway, United Congregational, Norwich, CT
 David Craighead, State U College, Fredonia, NY
 Ladd Thomas, Shrine of the Immaculate Conception, Washington, DC
 Art of Fugue by Bach, Victor Hill, St Mark's Cathedral, Seattle, WA 8:30 pm
 E Power Biggs, First United Methodist, Palo Alto, CA 8 pm
 Lloyd Holzgraf, all-Bach, First Congregational, Los Angeles, CA
 George McPhee, Grace Presbyterian, Calgary, Alberta, Canada

26 January
 Frederick Swann, AGO masterclass, Wheeling, WV
 Lowell J Smith, Seventh-day Adventist Church, St Helena, CA 4 pm

27 January
 Theodore Feldman, organ; Ram Island Arts Center Dance Co; St John's Church, Bangor, ME 7:30 pm
 Allen R Mills, All Saints Cathedral, Albany, NY 4:30 pm
 Peter J Basch, Cathedral of St John the Divine, New York City 3:30 pm
 St Paul by Mendelssohn, St Bartholomew's Church, New York City 4 pm
 Cantata 72 by Bach, Holy Trinity Lutheran, New York City 5 pm
 Ronald Arnatt, St Thomas Church, New York City 5:15 pm
 Michael Smith, classical guitar; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Wayne Nagy, Ft Myer Post Chapel, Ft Myer, VA 8:30 pm
 John Barker III, First Presbyterian, Wilmington, NC 5 pm
 Edward Brown, Cathedral of St Philip, Atlanta, GA 5 pm
 Clifford Chapman, baritone, Holy Trinity Lutheran, Buffalo, NY 5 pm
 Frederick Swann, West Liberty State College, WV 3 pm
 Virgil Fox, Revelation Lights, Performing Arts Center, Akron, OH
 Choral Evensong, Trinity Church, Toledo, OH 5 pm
 Kenneth Sass, Holy Cross Lutheran, Detroit, MI 7 pm
 Choral Vespers, Concordia Senior College, Fort Wayne, IN 8 pm
 Cantata 65 by Bach, Grace Lutheran,

River Forest, IL 4 pm
 George McPhee, First Church of Christ, Scientist, Batesville, AR
 Richard Heschke, Texas Lutheran College, Seguin, TX
 C Harold Einecke, Cathedral of St John the Evangelist, Spokane, WA 4 pm

28 January
 Barbara Harbach-George, Wells College, Aurora, NY
 Frederick Swann, Atlanta Chapter Choristers Guild Workshop, Atlanta, GA (thru Jan 30)
 William Bates, First Baptist, Pensacola, FL
 Luther College Choir, First Presbyterian, Fort Wayne, IN 8 pm
 Art of Fugue by Bach, Victor Hill, Carleton College, Northfield, MN 8 pm
 Ladd Thomas, U of Kansas, Lawrence, KS
 Richard Heschke, masterclass, Texas Lutheran College, Seguin, TX

29 January
 Gary Steigerwalt, Trinity Church, New York City 12:45 pm
 J Richard Szeremany, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Kenneth Landis, Harrisburg Symphony Orchestra, Harrisburg, PA
 Victor Hill, harpsichord, Carleton College, Northfield, MN 8 pm

30 January
 Larry Allen, South Congregational, New Britain, CT 12:05 pm
 Choral works by Bach, St Thomas Church, New York City 12:10 pm
 Jenneke Barton, soprano; Anne Cleaves, contralto; Doris Konig, piano; St Paul's Chapel, Trinity Parish, New York City 12:30 pm
 Ray Ferguson, Longwood Gardens, Kennett Square, PA
 Albert Wagner, St John's Episcopal, Washington, DC 12:10 pm
 Ted Alan Worth, Florida Atlantic U, Boca Raton, FL

31 January
 Myrtle Regier, St Thomas Church, New York City 12:10 pm
 Chapel Singers of the U of Redlands Choir; at Trinity Church, New York City 12:45 pm

1 February
 Marie Ann Vos, soprano; Wesley Vos, organ; Center Theatre, DePaul U, Chicago, IL 8:15 pm
 Virgil Fox, Revelation Lights, Aud Theatre, St Paul, MN

3 February
 Quentin Faulkner, Cathedral of St John the Divine, New York City 3:30 pm
 Solemn Vespers by Mozart, St Bartholomew's Church, New York City 4 pm
 Cantata 14 by Bach, Holy Trinity Lutheran Church, New York City 5 pm
 Gerre Hancock, St Thomas Church, New York City 5:15 pm
 Sacred Service by Bloch, Church of the Ascension, New York City 8 pm
 Music for choir, organ and electronic tape, Emmanuel Episcopal, Baltimore, MD
 Mary Stanton, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Hector Zeoli and Adelmá Gomez, music of Argentina; All Souls Unitarian, Washington, DC 4 pm

René Saorgin, Duke U Chapel, Durham, NC 4 pm
 Organ and instruments concert, Cathedral of St Philip, Atlanta, GA 8 pm
 Robert Baker, Decatur Presbyterian, Decatur, GA
 Jeffrey Levine, classical guitar; Holy Trinity Lutheran, Buffalo, NY 5 pm
 Robert Rayfield, First Presbyterian, Kalamazoo, MI 5 pm
 Rosamond Hearn, organ; Strom Nordberg, piano; program of American music; Ebenezer Lutheran, Chicago, IL 3:30 pm
 Church Music Workshop: Paul Salamunovich, William Albright, Southern Methodist U, Dallas, TX (also Feb 4)
 Ladd Thomas, United Methodist Church, Palm Springs, CA 4 pm
 Mass in B minor by Bach, First Congregational, Los Angeles, CA
 Music by Haydn, First Presbyterian, Ocean-side, CA
 David Palmer, Sacred Heart Church, Windsor, Ontario, Canada 3 pm

4 February
 Robert Rayfield, AGO masterclass, First Presbyterian, Kalamazoo, MI
 Virgil Fox, H S Aud, Austin, MN
 Worth-Crow Duo, New Iberia H S, New Iberia, LA

5 February
 John Young, piano, Trinity Church, New York City 12:45 pm
 Barbara Harbach-George, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 René Saorgin, Elon College, NC 8 pm
 Robert S Lord, Heinz Chapel, Pittsburgh, PA 12 noon
 Marianne Webb, Shyrock Aud, Southern Illinois U, Carbondale, IL 8 pm
 Marie-Louise Jaquet, for San Joaquin Valley AGO, Fresno, CA

6 February
 Choral works by American composers, St Thomas Church, New York City 12:10 pm
 Virgil Fox, Tech H S, Des Moines, IA

7 February
 Robert S MacDonald, Trinity Church, New York City 12:45 pm
 Collegium Musicum, Newman Powell, dir; Valparaiso U, IN 8:15 pm
 Ross Wood, harpsichord, Southern Methodist U, Dallas, TX 3:30 pm
 Worth-Crow Duo, Brazoport H S, Freeport, TX

8 February
 René Saorgin, Salem College, Winston-Salem, NC 8:15 pm
 Marilyn Mason, First Presbyterian, Tulsa, OK

9 February
 Williamstown Baroque Consort, Victor Hill, dir; Williams College, Williamstown, MA 8:30 pm (Also Feb 10, 8:30 pm)
 René Saorgin, masterclass, Salem College, Winston-Salem, NC 9:30 am
 John Obetz, Gerald Kemner, Moog Synthesizer, RLDS Aud. Independence, MO 8 pm
 Marilyn Mason, AGO masterclass, Tulsa, OK
 Marie-Louise Jaquet, Stanford U, Palo Alto, CA

10 February
 Marion Anderson, St Luke's Cathedral, Portland, ME 4 pm
 Jane Gamble, Cathedral of St. John the Divine, New York City, 3:30 pm; Capital U Chapel Choir, 4:30 pm
 Motets III and IV by Bach, St Thomas Church, New York City 4 pm
 Mass (excerpts) and Chichester Psalms by Bernstein, St Bartholomew's Church, New York City 4 pm
 Cantata 106 by Bach, Holy Trinity Lutheran, New York City 5 pm
 Epstein Duo, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Haig Mardirosian, Lutheran Church of the Reformation, Washington, DC 3 pm
 René Saorgin, Covenant Presbyterian, Charlotte, NC 4 pm
 Choral Evensong, Bethesda by the Sea Episcopal, Palm Beach, FL 4 pm
 Wayne Nagy, All Saints Episcopal, Fort Lauderdale, FL 4 pm
 G Dene Barnard, First Congregational, Columbus, OH 8 pm
 David Craighead, Concordia Senior College, Fort Wayne, IN 8 pm
 Stephen McKersie, Valparaiso U, Valparaiso, IN 4 pm
 Paul Humiston, Cathedral of Christ the King, Kalamazoo, MI 4:30 pm
 Les Corps Glorieux by Messiaen, James Strand, Oklahoma City U, OK 3 pm
 Marilou Kratzenstein, Rice U, Houston, TX 3:30 pm
 Marie-Louise Jaquet, Grace Cathedral, San Francisco, CA 5 pm

11 February
 Wilma Jensen and K Dean Walker, organ and percussion; South Congregational, New Britain, CT
 David H Binkley, Lebanon Valley College, Annville, PA 8 pm
 René Saorgin, Mars Hill College, NC 8 pm
 Virgil Fox, First Presbyterian, Naples, FL
 William Bates, First Baptist, West Palm Beach, FL
 David Britton, First Methodist, Lubbock, TX 8 pm

12 February
 Martha Lattimore, soprano, Trinity Church, New York City 12:45 pm
 Walter Hulse, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 David Craighead, North Shore Congregation Israel, Glencoe, IL

13 February
 René Saorgin, Sweet Briar College, VA 8 pm

14 February
 Larry King, Trinity Church, New York City 12:45 pm
 Worth-Crow Duo, Jr H S, El Dorado, KS
 Frederick Geoghegan, Roxy Grove Hall, Waco, TX
 David Britton, First Presbyterian, Tyler, TX 8 pm

15 February
 John Rose, The Citadel, Charleston, SC
 René Saorgin, Southern Methodist U, Dallas, TX 8:15 pm
 Marie-Louise Jaquet, UCLA, Los Angeles, CA 12 noon

CHARLES BOEHM
 TRINITY LUTHERAN CHURCH
 Hicksville, N.Y.
 NASSAU COMMUNITY COLLEGE
 Garden City, N.Y.

DAVID BOWMAN
 D.M.A.
 Alabama State University
 Montgomery, Alabama

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

Gruenstein Award Sponsor
 CHICAGO CLUB OF WOMEN ORGANISTS
 Ellen Lofberg, President

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

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

Robert Clark
 School of Music
 University of Michigan
 Ann Arbor

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

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

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

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

DELBERT DISSELHORST
 DMA
 University of Iowa
 Iowa City Iowa

Organ Recitals

KATHRYN ESKEY

The University of
North Carolina
at Greensboro

GEORGE ESTEVEZ

ch.m.
Director
CHICAGO CHAMBER CHOIR

EARL EYRICH

First Unitarian Church
Rhode Island College
Providence

GEORGE FAXON

TRINITY CHURCH
BOSTON

SUSAN INGRID FERRE

Teaching Fellow
North Texas State University
Denton

Charles H. Ph. D., F.A.G.O.

FINNEY

Chairman, Division of Music & Art
Houghton College, Houghton, N.Y.
Houghton Wesleyan Methodist Church

Robert Finster

DMA
St. John's Cathedral
Denver

HENRY FUSNER

S.M.D., A.A.G.O.
First Presbyterian Church
Nashville, Tennessee 37220

Antone Godding

School of Music
Bishop W. Angie Smith Chapel
Oklahoma City University

LESTER GROOM

Seattle
Seattle Pacific College 98119
Church of the Ascension 98199

E. LYLE HAGERT

Getsemane Episcopal Church
Minneapolis, Minnesota 55404

DAVID S. HARRIS

Church of Our Saviour
Akron, Ohio
Organ

Yuko Hayashi

boston
new england conservatory

WILL O. HEADLEE
SCHOOL OF MUSIC
SYRACUSE UNIVERSITY
SYRACUSE, NEW YORK 13210

WILBUR HELD

S.M.D., F.A.G.O.
Ohio State University
Trinity Church
COLUMBUS, OHIO

SAMUEL HILL

St. Paul's Church
Chicago, Illinois
Carthage College
Kenosha, Wisconsin

Harry H. Huber

M. Mus.
Kansas Wesleyan University
University Methodist Church
SALINA, KANSAS

JOHN HUSTON

FIRST PRESBYTERIAN CHURCH
TEMPLE EMANU-EL
New York City

d. deane

hutchison
portland, oregon

ELLEN KURTZ

JACOBSON

M.Mus. A.A.G.O.
Concord, California

KIM R. KASLING

D.M.A.
Organist and Chairman, Keyboard Div.
Mankato State College
Mankato, Minn.
Recitals — Classes — Consultations

GEORGE E. KLUMP

DIVISION OF THE ARTS
DALLAS BAPTIST COLLEGE
DALLAS, TEXAS 75211

Arthur LaMirande

RECITALS
Specialty: German Romantic
Repertory
522 West End Avenue, New York, N.Y. 10024

ARTHUR LAWRENCE

Doc. Mus. Arts, A.A.G.O., Ch.M.
Saint Mary's College
Notre Dame, Indiana 46556

Marie-Claire Alain, Paris, France — Harvard U, Cambridge, MA Nov 30: Prelude and Fugue in E minor BWV 658, An Wasserflüssen Babylon BWV 653, Von Gott will ich nicht lassen BWV 658, Partita on O Gott du frommer Gott BWV 767, Bach; Suite du Deuxième Ton, Guilain; Choral Dorian, Choral Phrygien, Deux Danses a Agni Yavishita, Postlude pour l'Office de Complies, Litanies, Alain.

Christoph Albrecht, Dresden, East Germany — St John's Lutheran, Allentown, PA Nov 12: Fantasy and Fugue in G minor BWV 542, Bach; Prelude and Fugue in G, Bruhns; Prelude and Fugue in G minor, Brahms; Prelude and Fugue in F-sharp minor, Krebs; Sonata for Organ 1972, Albrecht, Fantasy on Ein feste Burg, Reger.

Timothy Albrecht — Middlebury College, Middlebury, VT Nov 12: Apparition de l'Eglise éternelle, Messiaen; Sonate II, Hindemith; Deuxième Fantaisie, Alain; Snowdrop, Wolff; Multiply It By a Million, Albrecht; Volumina, Ligeti.

Ludwig Altman — Ninth Church of Christ Scientist, San Francisco, CA Nov 4: Concerto in A minor, Bach; Silent Night, Barber; All power is given, Walcha; The first Noel, Altman; How firm a foundation, Ives; O Word of God most holy, O he who trusts in God's protection, God of truth eternal good, Let all the earth with songs rejoice, Bach; Rhapsymedre, Vaughan Williams; Fantasy in F minor KV 608, Mozart.

Ames Anderson — Dr Martin Luther College, New Ulm, MN Nov 18: On earth has dawned, Jesus lead Thou on, Deal with me in mercy, I will sing my maker's praises, Kyrie eleison, Gloria in excelsis, Benedictus (opus 59/7-9), Introduction, Theme with Variations and Fugue in F-sharp minor opus 73, Reger.

Robert Anderson — Southern Methodist U, Dallas, TX Nov 26: Prelude and Fugue in A minor BWV 543, Bach; Fantasy on Nun komm der Heiden Heiland, Bruhns; Recitative, Interlogue and Torque 1972, David C Isele; Vision opus 44, Dupré; Fantasy on Hallelujah Gott zu loben, Reger.

Gordon Atkinson, London, Ontario — St John's Lutheran, Preston, Ontario Oct 27: Sonata I, C P E Bach, 4 pieces for Flute Clock, Haydn; Ciacona in E minor, Buxtehude; Sempre semplice, Karg-Elert; Cantique (Folkloric Suite), Langlais; Das Holsteinische Orgelbüchlein, Micheelsen.

William Aylesworth — doctoral recital, Northwestern U, Evanston, IL Oct 29: Fanfare, Lemmens; Allegretto in si mineur, Guilman; Symphony V, Widor.

Frederick L Beal — First Baptist Church, Huntsville, AL Nov 6: Pasticcio, Langlais; O morning star how fair and bright, Buxtehude; We now implore God the Holy One, Walther; Ah whither may I fly, Prelude and Fugue in A minor, Bach; Prelude, Fugue and Variation, Franck; The Celestial Banquet, Messiaen; Final from Symphony I, Vierne.

Stephen H Best, Utica, NY — Syracuse U, Syracuse, NY Nov 11: Fanfare, Leighton; Prelude and Fugue in G minor, Buxtehude; All glory be to God on high BWV 662, Prelude and Fugue in B minor BWV 544, Bach; Vision of the Church Eternal, Messiaen; On the Divine Presence, Felciano; Contemplation, Peloquin; In Adam we have all been one, Wyton; Processional in D, Johnson; Two Epitaphs for Edith Sitwell, Williamson; Allegro from Symphony II, Vierne.

James Bossert, Long Beach, CA — St Mark's Episcopal, Glendale, CA Nov 4: Icon, Burritt; I make my soul from all the elements of the earth, Felciano; When the morning stars sang together, Toccatas for the vaults of heaven, Safe in their alabaster chambers (assisted by soprano Diane Thomas), Pinkham.

Ulrich Bremsteller, Flensburg, Germany — Rice U, Houston, TX Nov 18: Fantasy in D, Herr Jesu Christ dich zu uns wend,

Telemann; Prelude and Fugue in E minor, Bach; Toccata and Fugue in D minor opus 129b, Prelude and Fugue in F-sharp minor opus 82, Reger; Prelude and Fugue in A minor, David.

Douglas Brown — First United Methodist, Baldwin City, KS Nov 18: Concerto I in C, Soler; Prelude and Fugue in E minor, Bach; Sonatine for Pedals, Persichetti; Epitaphs for Edith Sitwell, Williamson; Prelude and Fugue in B, Dupré.

Wayne Burcham — Holy Nativity Lutheran, Minneapolis, MN Nov 8: Prelude and Fugue in C minor, Bach; Liebster Jesu, Walther; Vom Himmel hoch, Zachau; Ein feste Burg, Walcha; Choral Dorian, Alain; 5 Kyrie Couplets (Mass for Convents), Couperin; Reverberations, Perera; Prière du Christ, Messiaen; Improvisation on Victimae Paschali, Tournemire.

Frederick Burgomaster — St Paul's Cathedral, Buffalo, NY Nov 9: Festal Flourish, Jacob, Canzona in D minor, Bach; Prelude on Rhasymedre, Vaughan Williams; Suite Medievale, Langlais.

Douglas L Butler — First Unitarian, Portland, OR Nov 11: Prelude and Fugue in D, BWV 532, Bach; Sonata in A minor, C P E Bach; Fantasy in F minor KV 608, Mozart; Suite on the First Tone, Clérambault; The leaves on the trees spoke, Finney; Introduction, Passacaglia and Fugue in E minor opus 127, Reger; Variations and Fugue on God Save the Queen, Reger.

Paul Callaway, Washington D.C — Main St United Methodist, Suffolk, VA Nov 7: Prelude in E-flat BWV 552, Sonata in D minor BWV 527, Bach; Fantasy in F minor KV 608, Mozart; 5 Sonatas for Chamber Organ K 287, 288, 328, 255, 254, Scarlatti; Arioso, Sowerby; Apparition de l'Eglise Eternelle, Messiaen; Final in B-flat, Franck.

Scott Cantrell, Schenectady, NY — All Saints Cathedral, Albany, NY Dec 9: Suite on the Second Tone, Guilain; Saraband, Howells; In Praise of Merbecke, Wyton; Very Slowly (Sonatina), Sowerby; Postlude, Mathias.

Robert Cavarra — Colorado State U, Fort Collins Oct 28: Prelude and Fugue in G minor, Buxtehude; Ciacona in F minor, Pachelbel; Concerto del Sigr Taglietti, Walther; Fugue in G BWV 577, Toccata, Adagio and Fugue BWV 564, Prelude and Fugue in E-flat BWV 522, Bach.

Robert K Chapman — Christ Church Cathedral, Springfield, MA Nov 18: Prelude and Fugue in A, Walther; Come Savior of the Gentiles, Prelude and Fugue in D, If thou but suffer God to guide thee, Fugue in A minor, Bach; Fanfare, Gansz; Scherzo (Symphony II), Vierne; Prelude on Malabar, Sowerby; Capriccio on the Notes of the Cuckoo, Purvis; God of the Expanding Universe, Felciano; Prelude and Fugue on BACH, Liszt.

John Christian — Trinity Memorial Church, Warren, PA Nov 11: Choral in E, Franck; Sonata in F, Cherubini; Emperor's Fanfare, Soler; Offertoire (Mass for Convents), Couperin; Prelude and Fugue in E-flat BWV 552, Bach; The Celestial Banquet, Messiaen; Tu es Petra, Mulet.

Laverne C Cooley Jr — First United Presbyterian, Attica, NY Nov 4: Grand jeu, du Mage; Chaconne in G minor, L Couperin; Adagio in D minor, Vivaldi; Psalm XIX, Marcello; Toccata in D minor, Jesu joy of man's desiring, Sinfonia to Cantata 156, Sleepers wake, Cathedral Prelude and Fugue in E minor, Bach; O God Thou faithful God, Brahms; Adagio in A-flat, Guilman; Choral in A minor, Franck; Aria, Peeters; Maestoso in C-sharp minor, Vierne.

Wallace M Coursen Jr — Christ Episcopal, Bloomfield, NJ Nov 25: Toccata, Adagio and Fugue in C, Ach bleib bei uns, Wo soll ich fliehen hin, Trio Sonata IV, Wachet auf, Nun kam der Heiden Heiland, Passacaglia and Fugue in C minor, Bach.

Frank W Cummings, Pomona, CA — St Paul's Cathedral, Los Angeles Nov 9: Trumpet Voluntary, Purcell; Concerto IV, Handel; Bohemian Cradle Song, Poister; Marche Grottesque, Purvis; Toccata (Gothic Suite), Boëllmann.

James A Dale — U S Naval Academy, Annapolis, MD Nov 25: Sonata in D minor, Ritter; Savior of the nations come, Manz; Rondo, Rinck; Prelude and Fugue in C minor BWV 549, Bach; Cantabile, Franck; Nova, Roberts; Grand Choeur Dialogue, Gigout.

Harold A Daugherty — St Paul's Cathedral, Los Angeles Nov 30: Agincourt Hymn, Dunstable-Swan; Sonatine for recorder and cembalo, Klein (assisted by Loren Weatherly); Choral in A minor, Franck.

Harriet Dearden, Ridgwood, NJ — Old North Reformed Church, Dumont, NJ Nov 4: Sonata I, Mendelssohn; Prelude on Dearest Jesus, Bach; Voluntary on Old 100th, Purcell; Fantasies on Melcombe, Mandon, McKinley; Variations on America, Ives; Scherzo (Symphony IV), Widor; Meditation on Conditor Alme, Rowley; Carillon de Westminster, Vierne; Deck thyself my soul, All glory be to God on high, Oh that I had a thousand tongues, Ore; Toccata, Sowerby.

George Decker — St Paul's Cathedral, Syracuse, NY Nov 13: Suite on the First Tone, Clérambault; Carillon de Westminster, Vierne.

Robert Delcamp — Buena Vista College, Storm Lake, IA Nov 10: Prelude and Fugue in D, Bach; Scherzo (Symphony II), Vierne; Improvisation on In dulci júbilo, Karg-Elert.

Richard P DeLong, Dallas, TX — Cathedral of the Sacred Heart, Newark, NJ Nov 20: Prelude and Fugue in G minor, Buxtehude; Nun komm der Heiden Heiland BWV 659, 660, 661, Bach; Fanfare, Cook; Scherzo in E, Gigout; Prelude, Fugue and Variation, Franck; Fantasia and Fugue on BACH, Liszt.

Vernon de Tar, New York, NY — St Matthew's Lutheran, White Plains, NY Oct 28: Fantasy in G, Wachtel auf, Höchster was ich habe (soprano solo), Bach; Partita on Jesu meine Freude, Walther; Largo, Martini; Sonata in the First Tone, Lidon; My heart rejoices, Brahms; Pastorale on Morning Star, Pinkham; Reflection on Wondrous Love, White; Choral in B minor, Franck; Pie Jesu (soprano solo), Boulanger; Outburst of Joy, Messiaen. Assisted by Eileen Laurence, soprano.

Lee Dettra — First and Central Presbyterian, Wilmington, DE Oct 28: Fantasy in F minor KV 608, Mozart; Aria Pastorella, Rathgeber; Toccata and Fugue in D minor BWV 565, Bach; Brother James' Air, Wright; Trumpet Tune in G, Johnson; Air, Hancock; Ein feste Burg, Copley; Fantasy on All Praise to Thee, Lenel; God of the Expanding Universe, Felciano; Pièce Héroïque, Franck.

Thomas A DeWitt — Morrison United Methodist, Leesburg, FL Nov 12: Toccata and Fugue in D minor, Eberlin; Benedictus, Elevation (Mass for Parishes), Couperin; Hark a voice saith all are mortal, Prelude and Fugue in C, Bach; Scherzo (Modal Suite), Peeters; Modal Trumpet, Karam; Praise to the Lord, Walcha; Benedictus, Reger; Land of Rest, Wyton; Allegro (Symphony II), Vierne.

Delbert Disselhorst, Iowa City, IA — First Christian Reformed Church, Sioux Center, IA Nov 2: Toccata in E minor, Bruhns; Von Gott will ich nicht lassen BWV 658, Herr Jesu Christ dich zu uns wend BWV 655, Allein Gott in der Höh BWV 662, Passacaglia in C minor BWV 582, Bach; Adagio, Allegro and Adagio KV 594, Mozart; Andante sostenuto (Gothic Symphony), Widor; Deux Danses a Agni Yavish-ta, Litanies, Alain.

Kamiel d'Hooghe, Brussels, Belgium — Shrine of the Immaculate Conception, Washington, DC Dec 8: Sinfonia per Organo opus 48, From heaven above, The star proclaims the King is here, Passacaglia and Fugue opus 42, Speculum Vitae (assisted by Angèle Marie Michaud, soprano), Toccata, Fugue and Hymne on Ave Maris Stella opus 28, Trumpet Tune opus 116/6, Final opus 71/4, Flor Peeters.

Robert Elmore, Philadelphia, PA — Christ's Home Chapel, Warminster, PA Oct 14: In dulci júbilo, Rejoice greatly beloved Christians, Bach; Jesus the very thought of Thee, Jesus makes my heart rejoice, Elmore; Outbursts of Joy, Messiaen; Choral in A minor, Franck.

Rebecca Naffziter Emigh, Tempe AZ — Grace Episcopal, Tucson, AZ Nov 18: Grand jeu, de Mage; Noel, Cabezon; Jesu Christus unser Heiland, Vater unser, Pepping; Kyrie Gott Heiliger Geist, Fantasia in G minor, Bach; Jesu deine Passion, Walcha; Dieu parmi nous, Messiaen.

Harold Fabrikant — St John's Cathedral, Milwaukee, WI Nov 18: Nun komm der Heiden Heiland BWV 661, 660, 659, Nun freut euch BWV 734, Puer Natus BWV 603, In dulci júbilo BWV 729, 608, Bach; Partita on Jesu meine Freude, Walther; Gothic Symphony, Widor; Nos 2, 5, 7 from La Nativité, Messiaen.

Mary Fenwick, Chalfont, PA — First Presbyterian, New York City Oct 28: Prelude and Fugue in G, Bruhns; 4th Couplet Domine Deus (Parish Mass), Couperin; Prelude and Fugue in D BWV 532, Bach; Sonata VI for Worship, Jones; Prayer of Christ Ascending, Messiaen; Impromptu, Vierne; Sonata Eroica, Jongen.

Thomas George — Church of the Hills, Evergreen, CO Oct 21: Gothic Suite, Boëllmann; Contemplation, Purvis; Middleberry, Wood; Trumpet Tune in D, Johnson; Prelude and Fugue in G, Bach; Processional, Shaw; Wondrous Love, Young; Jesus makes my heart rejoice, Elmore; Antiphon III, Dupré; Carillon Sortie, Mulet.

Henry Glass Jr, St Louis, MO — Epiphany Lutheran, St Louis Nov 4: Prelude, Fugue and Chaconne, Buxtehude; Variations on Was Gott tut, Pachelbel; The day is surely drawing near, Fugue a la Gigue, Toccata and Fugue in D minor, Bach; Voluntary in G, Walond; Fanfare, Arnatt; All glory be to God on high, Soul adorn thyself with gladness, Ore; Final in B-flat, Franck; Toccata from Symphony V, Widor.

James W Good, Louisville, KY — First Baptist, Montgomery, AL Nov 1: Fanfare, Cook; Prelude and Fugue in B minor BWV 544, Herzlich tut mich verlangen BWV 727, Bach; Toccata and Fugue in D minor/major opus 59/5, 6, Reger; Trumpet Minuet, Hollins; Final (Symphony I), Vierne; Beautiful Savior, Johnson; Prelude and Toccata (Suite opus 5), Durufé.

Sally Gould — St Paul's Cathedral, Syracuse, NY Nov 6: Te Deum, Anonymous; Le Moulin de Paris, Anonymous; Chant de paix, Langlais; Choral, Jongen; Passacaglia, Near; Prelude and Fugue in E-flat, Saint-Saëns.

Stephen Hamilton — Milligan College, TN Nov 1: Litanies, Alain; Es ist ein Ros, In dulci júbilo, Drischner; Wachtel auf BWV 645, Fantasy and Fugue in G minor BWV 542, Bach; Allegro (Symphony VI), Widor; Andante (Sonata VI), Mendelssohn; Prelude and Fugue in B, Dupré.

Layten Heckman — Lake Harriet United Methodist, Minneapolis, MN Nov 4: Suite du premier ton, Clérambault; Messe pour les Paroisses, Couperin; Noël, le Begue.

Susan Hegberg — doctoral recital, Northwestern U, Evanston, IL Nov 12: Suite, Alain; Offerte du 5me ton, A la venue de Noël, Le meme Noël en triple, Ou s'en vont ces gais Bergers, Raison; Sonata on the 94th Psalm, Reubke.

James Hejduk, Milton, MA — U of Notre Dame, IN Nov 14: Vision of the Church Eternal, Messiaen; Canzona francese and Ricercar on Pour ung Plaisir, A Gabrielli; Ach Gott erhöre mein Seufzen, Krebs; Sonata I, Hindemith; Fantasy in G, Bach; Prelude and Fugue in A minor, Brahms; Pastorale, Roger-Ducasse; Suite on Veni Emmanuel, Weinlz.

David Herman — Drake U, Des Moines, IA Nov 4: Prelude and Fugue in G BWV 541, O Mensch bewein, Wachtel auf, Bach; Two Noels, Balbastro; Choral in E, Franck; Sanctus from opus 52, Bender; Rhosymedre, Vaughan Williams; Black Host, Balcom.

THE DIAPASON

A MUST FOR EVERY ORGANIST

(\$7.50 a year—\$13.00 for two years)
Do not send cash

Send THE DIAPASON for _____ year(s) to
Name _____ Enclosed is \$ _____
Street _____ THE DIAPASON
City _____ 434 South Wabash Ave.
State _____ Zip _____ Chicago, Ill. 60605

RICHARD W. LITTERST
M. S. M.
SECOND CONGREGATIONAL CHURCH
ROCKFORD, ILLINOIS

MARRIOTT
The Detroit Institute
of Musical Art, Detroit.
Organist, The Detroit Symphony

William MacGowan
Bethesda-by-the-Sea
Palm Beach, Florida

Hinson Mikell
Recitals
St. Mark's Church, Frankford
Philadelphia, Pennsylvania 19124

ROSILAND MOHNSEN
Westmar College
Calvary Methodist Church
LeMars, Iowa

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

WILLIAM H. MURRAY
Mus. M F.A.G.O.
Church of the Mediator
Chicago, Ill.

CARLENE NEIHART
St. Andrew's Episcopal Church
Meyer and Wornall
Kansas City, Missouri 64113

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

frank a. novak
HOLY TRINITY LUTHERAN
CHURCH
1080 Main
Buffalo, N.Y. 14209

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

Jack Ossewaarde
St. Bartholomew's Church
New York

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

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

Franklin E. Perkins
A.A.G.O. — Ph. D.
The Ladue Chapel
St. Louis, Missouri
University of Missouri, St. Louis

ARTHUR A. PHILLIPS
AAGO Ch.M. F.T.C.L.
St. Albans Congregational Church
172-17 St. Albans, N.Y. 11434

MYRTLE REGIER
Mount Holyoke College
South Hadley, Massachusetts

RUSSELL SAUNDERS
Eastman School of Music
University of Rochester

K. BERNARD SCHADE
S.M.M.
STATE COLLEGE
EAST STROUDSBURG, PA.
Workshops and Lectures
The Kodaly Choral Method

john h. schneider
Calvary Presbyterian Church
Riverside, California

EDMUND SHAY

DMA
Columbia College
Columbia, S. C.
Recitals Master Classes

L. ROBERT SLUSSER

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

**ROLLIN SMITH
RECITALS**

1150 Forty-first Street, Brooklyn, NY 11218

ADOLPH STEUTERMAN

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

George Norman Tucker

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

**WA-LI-RO
BOY CHOIR**

WARREN C. MILLER — DIRECTOR
Christ Church, Shake Heights 22, Ohio

**CLARENCE WATTERS
RECITALS**

St. John's Church
W. Hartford, Connecticut

DAVID A.

WEHR

Eastern Kentucky University
Richmond, Kentucky

Bob Whitley

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

HARRY WILKINSON

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

DONALD WILLING

faculty
North Texas State University
Denton

Gary Zwicky

DMA FAGO
Eastern Illinois University
Charleston

Robert Shepfer

Organist - Choirmaster
SECOND PRESBYTERIAN CHURCH
Indianapolis, Indiana 46260
Recitals

ROBERT SMART

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

Carl Staplin

Ph.D., A.A.G.O.
Drake University
University Christian Church
DES MOINES, IOWA

FREDERICK SWANN

The Riverside Church
New York City

W. WILLIAM WAGNER

MT. LEBANON METHODIST CHURCH
Pittsburgh, Pennsylvania

sally slade warner

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

C. GORDON

WEDERTZ
2534 West 118th St.
CHICAGO 60655

HARRY ARTHUR WELLS

Washington State University
Pullman 99163

RUSSELL G. WICHMANN

Chatham College
Shadyside Presbyterian
Pittsburgh, Pa. 15232

JOHN E. WILLIAMS

St. Andrews Presbyterian College
Laurinburg Presbyterian Church
Laurinburg, North Carolina

barclay wood

FIRST BAPTIST CHURCH
Worcester Massachusetts

JACK ABRAHAMSE

George Street United
Peterborough, Ont. Canada
Recitals (Organ/Piano)

Kent Hill — Grace Church, Elmira, NY
Nov 11: Agincourt Hymn, Dunstable; Vol-
umina, Ligeti (danced by Mary Lou Cup-
ples); Prelude and Fugue in E-flat BWV
552, Bach; Prelude and Fugue on BACH,
Liszt; Lamento, Divertissement, Madrigal
(Pieces in Free Style), Vierne; Toccata (Suite
opus 5), Duruflé.

Richard Hill — Colby College, Waterville,
ME Nov 4: Prelude and Fugue in E minor
BWV 548, Trio Sonata BWV 528, Bach;
Prelude and Fugue on ALAIN, Duruflé;
Vom Himmel hoch, Pachelbel; Flourish and
Fugue, Cook.

Herbert Manfred Hoffmann, Frankfurt,
Germany — Meredith College, Raleigh, NC
Nov 5: Fantasy on Ein feste Burg opus 27,
Canzona in E-flat opus 129, Passion, Easter
and Whitsunday opus 145, Fantasia and
Fugue on Wie schön leuchtet opus 40/1,
Reger.

Ralph Holland, Austin, MN — Trinity
Lutheran, Cole Camp, MO Oct 28: A
mighty fortress is our God, Hanff; Pas-
sacaglia and Fugue in C minor, Come Re-
deemer of mankind, To God we render
thanks and praise, The old year now hath
passed away, Bach; Lo how a rose, Pasquet;
A Little Shepherd Music, Rohlig (assisted by
Gary Clayton, recorder); From Greenland's
icy mountains, Ah God and Lord, Holland;
O world I now must leave thee, My heart
is filled with longing, Brahms; Carillon de
Westminster, Vierne; Light Divine, Willan;
The church's one foundation, Jesus Savior
pilot me, arr. Hustad; Variations on America,
Ives.

Joyce Jones — Baylor U, Waco, TX Nov
6: Prelude and Fugue in C, Böhm; Sheep may
safely graze, Toccata and Fugue in F,
Bach; Echo, Scheidt; Rondo, Rinck; Toc-
catina, Willis; Seelenbrütigam, Elmore;
Fantasy on Wacht auf, Reger.

Stephen Kalarac, Princeton, NJ — All
Saints Cathedral, Albany, NY Dec 23: Nun
komm der Heiden Heiland BWV 659, Pre-
lude and Fugue in E minor BWV 548,
Bach; The Nativity, Langlais; Allegro
(Symphony VI), Widor.

Bernard Lagacé, Montreal, Quebec — St
Stephen's Episcopal, Millburn, NJ Nov 12:
Suite on the Second one, Clérambault; Fan-
tasy on Wie schön leuchtet, Prelude and
Fugue in G minor, Buxtehude; Partita on
Sei gegrüßet, Passacaglia and Fugue in C
minor, Bach.

Philip LaGala, New York, NY — Cathedral
of St John the Baptist, Paterson, NJ Oct 28:
Prelude and Fugue on BACH, Liszt; Clair
de Lune, Karg-Elert; Pièce Héroïque, Franck;
Adagio (Symphony V), Widor; Prelude and
Fugue in D minor BWV 538, Bach; Allegro
vivace and Final (Symphony I), Vierne.

W Elmer Lancaster, Orange, NJ — St
Thomas Church, New York City Nov 29: Son-
ata II, Mendelssohn; Minuet (Symphony IV),
Vierne; Choral in A minor, Franck.

Kenneth and Ellen Landis, Harrisburg, PA
— Cathedral of St John the Baptist, Pater-
son, NJ Nov 18: Suite on the First Tone,
Clérambault; Kyrie God the Holy Spirit BWV
674, These are the holy ten commandments
BWV 679, Fugue in E-flat BWV 552, Bach;
Variations on a Noel, Dupré; In dulci jubi-
lo, Langlais; Final (Symphony VI), Vierne.

Nelson Linaburg — Main St United Meth-
odist, Suffolk, VA Oct 21: Grand jeu (Suite
I), du Mage; Fantasy in G, Nun komm der
Heiland, Bach; Prelude and Fugue on a
Theme of Vittoria, Britten; Voluntary I,
Boyce; Partite sopra la Aria della Folia da
Espagna, Paquini; Master Tallis's Testament,
Howells; God of the Expanding Universe,
Felciano; Chant de paix, Langlais.

Dan S Locklair — First Presbyterian Church,
Binghamton, NY Oct 28: Sonata III, Men-
delssohn; Cantabile, Franck; Wir glauben
all BWV 680, Vater unser BWV 683, Fugue
in E-flat BWV 552, Bach; Concerto in B
minor, Walther; Variations on Leicester,
Locklair; Prelude and Fugue in G minor,
Dupré.

Kathryn Loew — First Presbyterian, Kala-
mazoo, MI Nov 4: Allegro and Scherzo
(Symphony II), Vierne; Prelude on Psalm
23/4, Howells; Psalms 120, 131, Zimmer-
mann; Prelude and Fugue in E minor, Bruhns;
Serene Alleluias, Messiaen; Laudes Organi,

Kodaly (assisted by First Presbyterian adult
choir, Thomas Kasdorf, dir).

Stephen Long, Worcester, MA — First Con-
gregational, Hinsdale, MA Nov 4: Toccata
and Fugue in D minor, Fugue in G minor,
Bach; Prelude on Ave Verum, Mozart; Flute
Tune, Arne; Battle of Trenton, Hewitt; Pre-
lude and Fugue in G, Mendelssohn; Noel,
Mulet; Toccatas for the Vault of Heaven,
Pinkham.

W David Lynch, Raleigh, NC — Duke
Memorial Methodist, Durham, NC Nov 11:
Dialogue sur les grands jeux (Veni Creator),
de Grigny; Partita on O God Thou faithful
God, Toccata in F BWV 540, Bach; Won-
drous Love, Barber; Fantasy on How Bright-
ly shines the morning star, Reger.

Frederick A MacArthur — Central Congre-
gational, Providence, RI Nov 18: Introduc-
tion and Chorale (Sonata in B minor), Rud-
inger; O Sadness, Brahms; Study in B
minor, Schumann; Rhapsodie III, Saint-Saëns;
Allegro, Pescetti; Come sweet death, Toccata
and Fugue in D minor, Bach; March of the
Gnomes, Stoughton; Adagio, Nancy P Fax-
on; Dreams, McAmis; Sonata in D minor,
Guilmant.

Norman Mackenzie, Philadelphia, PA —
Red Clay Creek Presbyterian, Wilmington,
DE Nov 16: Prelude and Fugue in G minor,
Buxtehude; When in the hour of utmost
need, If thou but suffer God to guide thee,
Toccata, Adagio and Fugue in C, Bach; Now
the spring has come again, Beneath the
cross of Jesus, God rest ye merry gentle-
men, Elmore; Choral in A minor, Franck.

Charlotte Key Marrow — Trinity Episcopal,
Pocatello, Idaho Nov 25: Prelude and Fugue
in D BWV 532, Bach; Sonata III, Hindemith;
Flute Solo, Arne; Canon in B minor, Schu-
mann; Fantasy in C, Franck; Grands jeux
(Suite Brève), Langlais.

David McVey, Claremont, CA — Cathedral
of St John the Evangelist, Spokane, WA Nov
25: Choral in B minor, Franck; An Wasser-
flüssen Babylon BWV 653, Prelude and
Fugue in G BWV 541, Bach; The Burning
Bush, Berlinski; Le Banquet Celeste, Messiaen;
Deuxieme Fantaisie, Alain; Passacaglia quasi
Toccata on BACH, Sokola.

Edward G Mead — First United Church,
Cincinnati, OH Oct 31: Fantasy on Sine
nomine, Meditation on Hursley, Scherzo in
G minor, Preludes on Duke Street and Old
124th, Paraphrase on Wareham, Toccata on
Ye watchers and ye holy ones, all by Dr.
Mead.

Hinson Mikell — St Mark's Church, Frank-
ford, Philadelphia, PA Oct 28: Chaconne
in E minor, Buxtehude; Sheep may safely
graze, Prelude and Fugue in E minor BWV
548, Bach; Pièce Héroïque, Franck; Com-
munion Sortie (Pentecost Mass), Messiaen;
Prelude and Fugue on ALAIN, Duruflé.

Allan Moeller — Church of the Holy Spirit,
Lake Forest, IL Oct 21: Prelude and Fugue
in A minor, Bach; We shall all be joyful,
With tender joy, Praise be to God, From
heaven high, Pepping; The Celestial Ban-
quet, Messiaen; Sonata for Organ, Persich-
etti; Final (Symphony VI), Vierne.

Kathryn Ulvilden Moen, St Paul, MN —
First Lutheran, Brookings, SD Oct 21: Pre-
lude and Fugue in D, Nun freut euch, Herr
Christ der ein'ge Gottes Sohn, Bach; Herz-
lich tut mich verlangen, Brahms; Rhosymedre,
Vaughan Williams, Chaconne in G minor, L
Couperin; Toccata per l'Elevatione, Fresco-
baldi; Epilogue, Langlais; Impromptu, Vierne;
Fantasia Kabelac.

Carlene Neihart — Independence Blvd
Christian Church, Kansas City, MO Nov 4:
Modal Trumpet, Karam; Adagio in G minor,
Giazotto; Lord Jesus Christ be present
now, Come Savior of the Gentiles, Prelude
and Fugue in D, Bach; Improvisation VII,
Saint-Saëns; Impromptu, Vierne; Adagio
(Symphony V), Widor; Fete, Langlais.

Robert Noehren, Ann Arbor, MI — Eben-
ezer Lutheran, Chicago, IL Oct 28: A
mighty fortress, Hanff; Fantasy on How
lovely shines the morning star, Buxtehude;
To shepherds as they watched, In dulci jubi-
lo, The blessed Christ is risen today, I call
to thee, Toccata in F, Bach; Improvisation
VII, Saint-Saëns; Cortege et Litanie, Dupré;
Scherzo opus 80, Reger; Harmonies du Soir,
Karg-Elert; Fantasia and Fugue on BACH,
Liszt.

Dwight Oarr, Aurora, NY — Trinity College, Hartford, CT Nov 16: Kyrie Gott heiliger Geist, Wenn wir in höchsten Nöthen sein, Bach; Concerto del Sigr Meck, Walther; Invocation (Sonata II), Reger; Fantasy and Fugue on Ad nos, Liszt.

Frank K Owen — St Paul's Cathedral, Los Angeles Nov 2: Prelude and Fugue in E minor, Bruhns; Adagio (Gothic Sonata), Diggle; A Fantasy opus 39, Darke; Legende, Vierne; Fugue in E-flat BWV 552, Bach.

Karel Paukert, Evanston, IL — Trinity Church, Tulsa, OK Oct 31: Fantasy and Fugue in G minor, Wo soll ich fliehen hin, Kommst du nun, Bach; Volumina, Ligeti; Prelude and Fugue in B, Dupré; Prelude and Fugue on BACH, Liszt; Second Fantasy, Alain; Finale, Eben.

Richard M Peek, Charlotte, NC — First Methodist, Hendersonville, NC Nov 4: Prelude and Fugue in C BWV 547, Bach; Pastorale, Zipoli; Veni Creator, de Grigny; Pastorale, Franck; Pentecost Sunday, Felciano; Partita on St Paul, Peek; Dessen Eternals, Dieu parmi nous, Messiaen. Assisted by men of Covenant Choir (Charlotte) in the de Grigny and Felciano works.

Ellsworth Peterson, Georgetown, TX — Memorial United Methodist, Austin, TX Dec 9: Sonata in D minor opus 42, Guilman; Noel X, d'Aquin; Prelude, Fugue and Variation, Franck; Adeste fidelis, Ives; Pastorale on a Christmas Plainsong, Thomson; Silent Night, Barber; Fantasy on Wie schön leuchtet der Morgenstern, Buxtehude; Es ist ein Ros, Brahms; Fugue in E-flat, Bach.

Ruth Plummer — St Paul's Cathedral, Los Angeles, CA Nov 16: Canzona, A Gabrieli; Fantasia in F, Mozart; Carillon, Sowerby; Now thank we all our God, Bach-Fox.

Whitney Reader, New Orleans, LA — Rice U, Houston, TX Jan 6: Prelude and Fugue in F-sharp minor, Buxtehude; Allein Gott in der Höh, Böhm; Partita on Jesu meine Freude, Walther; Fugue in G minor, 6 Schübler Chorales, Prelude and Fugue in G BWV 541, Bach.

Diane Rider — St Paul's Cathedral, Syracuse, NY Nov 20: Elegy-JFK, Williamson; Jesus is Nailed to the Cross, Dupré; Dorian Chorale, Alain; Meditations V and VI, Messiaen.

Lawrence Robinson, Richmond, VA — St Paul Lutheran, Flint, MI Nov 11: Partite sopra la Aria della Folia da Spagna, Pasquini; Toccata in A, A. Scarlatti; Allein Gott in der Höh, Prelude and Fugue in D, Bach; Rondo for the Flute Stop, Rinck; Siciliano opus 47, Reger; Wie schön leuchtet der Morgenstern, Karg-Elert; Toccata, Nancy Faxon; Where cross the crowded ways of life, Shackelford; Carnival, Crandell.

John Rose, Newark, NJ — First United Methodist, Peoria, IL Nov 11: Sketch in F minor, Schumann; Cantabile, Franck; Cortège et Litanie, Dupré; Little Carols of the Saints, Williamson; Flute Tune, Arne; Carillon-Sortie, Mulet; Toccata and Fugue in D minor BWV 565, Bach; Chant de paix, Langlais; Final (Symphony III), Vierne.

Steven Rosenberry, Hudson, NY — All Saints Cathedral, Albany, NY Dec 16: Noel X, d'Aquin; Sonata on the 94th Psalm, Reubke.

Rick A Ross, Dallas, TX — First Lutheran, Galveston, TX Nov 9: Prelude and Fugue in E minor, Bruhns; Trio Sonata V BWV 529, Prelude and Fugue in C BWV 547, Bach; Es ist ein Ros, Schmücke dich, Brahms; Sicilienne (Suite opus 5), Duruffé; Fantasy opus 52/2, Reger.

Roger W Roszell, Chicago, IL — First Church of Christ, Scientist, Adrian, MI Nov 25: Introitus, Trio and Toccata on Psalm 105, Zwart; Voluntary on Old 100th, Purcell; Nun danket alle Gott, Fugue in D minor, Lord to Thee my heart I proffer, Bach; How beautiful upon the mountains, Harker; O come let us sing, Lekberg (assisted by Betty Woodward Smith); Duet for Organ, Finale, Wesley (assisted by Paul R Dickinson); Guidance, Jewell; Fantasy on Gloaming, Thatcher; Fanfare on Azmon, Meditation on the Crusader's Hymn, Goode; Concert Piece on Forest Green, Diggle.

Robert Roubos — United Presbyterian Church, Cortland, NY Oct 21: Fantasy in G BWV 572, Fugue in G BWV 577, Fantasia and Fugue in G minor BWV 542, Bach; Epilogue, Langlais; Toccata, Villancico y Fuga, Ginastera; Sonata III in A, Mendelssohn.

Geoffrey H Smith, Princeton, NJ — All Saints Cathedral, Albany, NY Dec 30: Prelude and Fugue in E minor, Bruhns; Fanfare, Wyton; Passacaglia and Fugue in C minor BWV 582, 2 settings in dulci júbilo, Bach.

Preston H Smith Jr — First United Presbyterian, Amagansett, NY Nov 4: Grand Choeur, DuBois; Aire in G, Erbarm dich mein, Prelude in G, Bach; Christ Jesus who maketh us glad, Dupré; Communion, Purvis; Amazing Grace, Martin; Miladi, Sowerby; Now thank we all our God, Karg-Elert.

Richard Birney Smith — St James' Church, Dundas, Ontario Nov 11: Allegro (Symphony VI), Toccata (Symphony V), Widor; Voluntary III in D minor, Walond; Variations on Christus der ist mein Leben, Pachelbel; Toccata in D minor, Allein Gott in der Höh, Bach; Offertoire (Parish Mass), Couperin; Rhosymedra, Vaughan Williams.

Frederick Swann, New York, NY — First Congregational, Stamford, CT Oct 28: Maestoso in C-sharp minor, Vierne; Concerto in F, Handel; Toccata opus 59/5, Reger; Choral in B minor, Franck; Abide O dearest Jesus, Karg-Elert; Passacaglia and Fugue in C minor, Bach; Postlude for Compline, Alain; The Entry of Jesus into Jerusalem, Langlais.

Robert Tripplett — St John American Lutheran, Cedar Falls, IA Nov 18: Prelude and Fugue in E minor, Bruhns; Herzlich tut mich verlangen, Brahms; Fantasy in F minor KV 608, Mozart; Love den Herren, Ahrens; Andante sostenuto (Gothic Symphony), Widor; Arabesque sur les flutes, Langlais; The World Awaiting the Savior, Dupré.

George E Tutwiler, Pittsburgh, PA — Bakerstown United Methodist, PA Nov 18: Rigaudon, Campra; Elevation, Couperin; Fugue in G minor, When Thou art near, Bach; Agincourt Hymn, Dunstable; Flute Solo, Arne; Air and Gavotte, Wesley; If thou but suffer God to guide thee, Rinck; Rhosymedra, Vaughan Williams; Adagio, Nyquist; Choral in A minor, Franck.

Richard Unfried — Biola College, La Mirada, CA Oct 26: Ach bleib bei uns, Jesu Seelenbrütigam, Jesu meine Freude, Karg-Elert; Fantasia and Fugue in G minor, Bach; Sonatina No 28, Rayner Brown.

Kent Vander Band — St Paul's Cathedral, Buffalo, NY Nov 16: Fantaisie in A, Cantabile, Pièce Héroïque, Franck.

Benjamin Van Wye — Bethesda Episcopal, Saratoga Springs, NY Nov 4: Litanies, Variations on a Theme of Jannequin, Alain; Trio Sonata, Shackelford; Prelude and Fugue in E-flat, Bach; Ballo della Battaglia, Storace; Pastorale, Pasquini; Tiento de quarto tono a modo conción, Arauxe; Prelude and Fugue on O Traurigkeit, Brahms; Prelude and Fugue on ALAIN, Duruffé.

D Barry Waterlow — First Baptist, Lethbridge, Alberta Nov 23: Cortège Academique, MacMillan; Two Chorale Preludes, Archer; Three Pieces from Cabena's Homage, Cabena; Prelude for Barry Waterlow, Dawson; Toccata and Fugue BWV 565, Bach.

Franklin Watkins, Pittsburgh, PA — Trinity Cathedral, Pittsburgh Oct 31: Prelude, Fugue and Chaconne, Pachelbel; Concerto in F, Albinoni; My heart is filled with longing, Brahms; The Fading Flowers (Western Pennsylvania Suite), Lahmer; Preamble for a Solemn Occasion, Copland.

Marianne Webb, Carbondale, IL — Westminster Presbyterian, Dayton, OH Nov 4: Fantasy in F minor KV 608, Mozart; Tierce en taille, de Mage; Prelude and Fugue in D BWV 532, Bach; The Burning Bush, Berlinski; Sketch in D-flat, Schumann; Sonata I, Mendelssohn.

Gillian Weir — Cathedral of the Incarnation, Garden City, NY Nov 11: Suite in A minor, Dandrieu; Allein Gott in der Höh, Nun komm der Heiden Heiland, Toccata and Fugue in D minor, Bach; Tanz-Toccata, Heller; Naiades, Vierne; Pièce Héroïque, Franck; Les Bergers, Dieu parmi nous, Messiaen.

J Clifford Welsh, Newark, NJ — Cathedral of St John the Baptist, Paterson, NJ Nov 25: Now thank we all our God, Karg-Elert; Echo, Scheidt; Concerto del Sigr Meck, Walther; The Walk to Jerusalem (Cantata 22), Bach; Prelude and Fugue in G minor, Buxtehude; Intermezzo, Böllmann; Carillon, Delamarer; Toccata in A, Sowerby.

William Witherup, Meadville, PA — Stone United Methodist, Meadville Nov 25: Trumpet Tune in C, Purcell; We all believe in one God, Come Savior of the Heathen, Bach; Swiss Noel, d'Aquin; Three Musical Clocks, Haydn; Weihnachten, Reger; Variants on Lauda Anima, Witherup; Playing Footsie, Young; Greensleeves, Purvis; Pastorale and Avlary, improvisation on God Rest You Merry, Roberts; Aria and Fanfare, Vidal.

H Ross Wood, Dallas, TX — First Methodist, Tulsa, OK Nov 6: Prelude and Fugue in E, Lübeck; Allein Gott in der Höh BWV 662, 664, Bach; Allegro (Symphony VI), Widor; Deuxième Fantaisie, Alain; Drop Drop slow tears, Persichetti; Prelude and Dance Fugue, Litaize.

Charles Woodward — First Presbyterian, Wilmington, NC Nov 25: Concerto in B minor, Meck, Walther; O whither shall I flee, Lord Jesus Christ with us abide, Prelude and Fugue in C BWV 531, Bach; Roulade, Bingham; Sonata I, Hindemith; Comes Autumn Time, Sowerby.

Lynn Zeigler, Geneva, Switzerland — Eglise Francaise, Bern, Switzerland Nov 13: Variations on Unter der Linden, Sweelinck; Ciacona in F minor, Pachelbel; Prelude and Fugue in A minor BWV 543, Trio Sonata II in D minor, Bach; Les Acclamations, Nun komm der Heiden Heiland, Komm Gott Schöpfer, Erschienen ist der herrliche Tag, Rogg; Fantasy and Fugue in D minor opus 135b, Reger.

Jay Harold Zeller — Church of Our Saviour, Milford, NH Nov 4: Prelude and Fugue in A minor, Kommst du nun, Christ unser Herr zum Jordan kam, Bach; Suite du Deuxième Ton, Clérambault; Fugue in C opus 36/3, Dupré; Toccatas for the Vault of Heaven, Pinkham; Vom Himmel hoch, Zeller; I make my soul from all the Elements of the Earth, Felciano; Prelude and Fugue in D, Bach.

Recital programs for inclusion in these pages must reach THE DIAPASON within three weeks of performance date. Recitals engaging more than three organists will not be included. The program must state the date and place of the performance as well as the name of the performer.

Dwight Oarr
Recitals
Wells College
Aurora, New York 13026

LAWRENCE ROBINSON
VIRGINIA COMMONWEALTH UNIVERSITY
RICHMOND, VIRGINIA

George Wm. Volkel
SAC. MUS. DOC., F.A.G.O.
POMPANO BEACH
FLORIDA
First Presbyterian Church

THE TEMPLE
Cleveland, Ohio 44106
DAVID GOODING
THE CLEVELAND ORCHESTRA
MUSICAL HERITAGE SOCIETY
RECORDINGS

CHARLOTTE and WILLIAM
ATKINSON
First Presbyterian Church
Oceanside, California
Army and Navy Academy
Carlsbad, California

ARTHUR C. BECKER, Mus D., A.A.G.O.
DE PAUL UNIVERSITY
ST. VINCENTS CHURCH, CHICAGO

MARTHA FOLTS
Traditional
Recitals:
Avant-garde
Music Dept., Iowa State University
Ames, Iowa 50010

DAVID HEWLETT MARSHALL BUSH
"Christopherson Place"
Richmond, R.F.D. 3, N.H. 03470

JOHN HOLTZ
Faculty: HARTT COLLEGE, University of Hartford
Organist: CENTER CONGREGATIONAL CHURCH, Hartford

1973 IN REVIEW

ARTICLES

Clawson, Donald E. *Cesar Franck Celebration in Paris, France.* (Review) Jan/9. *Recital Reviews from Paris.* Apr/3

Clutton, Cecil. *Mander Rebuild of Historic St. Paul's Cathedral, London.* Announced. Apr/18

Davis, Merrill N III. '73 Conference on Worship, Minneapolis, Minnesota—A Review. Aug/10

Fuller, David. *Historical Purism in Organ Design — A Guest Editorial.* Jan/2. *Playing the Organ in France.* Feb/6

Garrett, Lee R. *Book Review of "Performance Practice. A Bibliography."* May/10

Gudger, William D. *Handel's Organ Concertos: A Guide to Performance Based on Primary Sources.* Oct/3

Guenther, Eileen Morris. *Composers of French Noel Variations in the 17th and 18th Centuries. Part I.* Dec/1

Hantz, Edwin. *An Introduction to the Organ Music of William Albright.* May/1

Harmon, Thomas. *Performance and the "Affektenlehre" in Bach's "Orgelbüchlein" — Part II, Passion and Easter Chorale Preludes.* Apr/4

Huijstee, Th. van. *How Time Was Notated in Early Keyboard Music.* Conclusion, Jan/12

Jenkins, Larry. *Schütz Tercentenary Concert, London, England.* (Review) Jan/9. *Hamburg's St. Jakobi Kantorei in London.* (Review) Jan/16. *An Interview with David Willcocks.* Apr/1. *Recital Reviews from London.* Apr/3. *B Minor Mass in London.* (Review) Jun/13

Johns, Donald. *Some Recent Techniques in Contemporary German Liturgical Organ Music.* Feb/4

Kasling, Kim. *Harpsichord Lessons for the Beginner — a la Isolde Ahlgrimm.* Mar/10

Kehl, Roy. *The Syracuse AGO Regional Convention — A Report.* Aug/8

Kratzenstein, Klaus. *Book Review of Arnold's "Organ Literature."* Dec/10

Kratzenstein, Marilou. *A Survey of Organ Literature & Editions. Germany and Austria 1750-1900.* Jan/4. *France 1531-1800, Part I.* Jun/4; *Part II.* Jul/4. *France Since 1800.* Nov/3

Lagacé, Bernard. *Some Remarks to Dr. Edmund Shay on Articulation, Inequality, and the Choate Organ and Harpsichord Seminars.* Nov/12

Lamberton, Dodd. *Seventy-two Hours in Minneapolis — A Report.* Dec/10

Lewis, Jim. *James E. Treat and the Organs for the Searles Estate.* Feb/1. *Hilbourne Roosevelt and the St. Thomas Church Organ.* Feb/19

Litton, James. *Seventh International Organ Festival, St. Albans, England — A Report.* Sep/1

Lora, Doris. *Harald Vogel in Toledo.* (Recital Review) Jun/12

Marcuse, Donald E. *Adriano Bacchieri's "L'Organo Suonarino."* Part I, Jul/6. *Part II.* Aug/4. *Part III.* Oct/6

McKinnon, James. *Book Review of "The Roman Organ of Aquinum."* Oct/12

Miller, Max. *Christmas Program at Harvard.* (Review) Mar/12

Owen, Barbara. *Recital Review of Douglas Butler.* May/14

Palmer, Larry. *Ralph Kirkpatrick, Harpsichordist.* May/7. *Travels and Travails: Some Recent Harpsichord Recordings.* Jun/6. *Harpsichord Repertoire in the 20th Century: The Busoni Sonatina.* Sep/10. *The Pedal Harpsichord.* Dec/8

Pisk, Paul. *Max Reger — An Appreciation.* May/14

Prince, Philip. *Reger and the Organ.* Mar/1

Schuneman, Robert. *Max Reger, 1873-1916.* (Editorial) Mar/2. *The Organ as Structure and Architecture.* (Editorial) Jun/2. *Schola Workshop in New York.* (Review) Jun/10. *To Flor Peeters — A 70th Birthday Tribute.* Jul/2. *Tom Robin Harris in Chicago.* (Recital Review) Jul/12. *Martha Folts in Chicago.* (Recital Review) Jul/13. *Organ Historical Society 18th Annual*

Convention — A Report. Aug/1. *The Rheinberger Organ Concertos.* (Record Review) Nov/2. *Using the Composer.* (Editorial) Dec/2

Shackleford, Rudy. *Vincent Persichetti's Hymn and Chorale Prelude "Drop, Drop Slow Tears" — An Analysis.* Sep/3

Shay, Edmund. *The Choate Organ and Harpsichord Seminars — A Review.* Sep/22. *Some Remarks to Mr. Bernard Lagacé — A Reply.* Dec/14

Simmons, Morgan. *The Midwest AGO Regional Convention — A Review.* Aug/10

Smith, Rollin. *Cesar Franck: The Organist.* Feb/9. *Joseph Jongen: A Brief Remembrance.* Dec/3

Wilson, Roger B. *Collecting for Recording the Organ Works of Mendelssohn — A Personal Odyssey.* Jun/3

Wolfram, Victor. *The Registration of Baroque Music at the Harpsichord.* Aug/6

Drake University Dedicates New Music Facility. Mar/14

The Schola Symposium on "Composer and Congregation in the 20th Century — A Report." Dec/3

5th Annual "Musica in Chiesa" Series — A Composite Report from Florence, Italy. Jan/2

OBITUARIES

Anderson, Edwin D. May/9

Baromeo, Chase. Sep/16

Beckwith, Leon P. Apr/10

Bonnet, Mme. Joseph. Jan/15

Breitmayer, Douglas R. Oct/21

Bunge, the Rev. Gerhard R. Apr/10

Buszin, Walter Edwin. Sep/16

Carpenter, Lillian. Apr/10

Clippinger, Robert S. Feb/21

Cook, Elza. Nov/9

Hammond, Laurens. Nov/9

Hodges, Max E. Jun/11

Huybrechts, Louis H. Apr/10

Kertesz, Istvan. Jun/11

Koch, Myra. Apr/10

Lockenour, Georgia E. Nov/9

MacMillan, Sir Ernest. Sep/16

Malipiero, Gian Francesco. Dec/12

Matthews, H. Alexander. Jun/11

Maybee, George N. Oct/21

Meyer, Charles T. Oct/21

Murtagh, Louis. May/9

Rank, Robert R. Oct/21

Roberts, Kenneth W. Apr/10

Roesner, Hedwig. Oct/21

Schantz, Victor A. Jul/8

Schmidt-Isserstedt, Hans. Sep/16

Smith, Laurance Morton. Nov/9

Sumner, William Leslie. Dec/12

Taylor, Howard R. May/9

Thomas, Ruth. Nov/9

Titus, Parvin. May/9

Wentzell, the Rev. Michael. Sep/16

Willis, Henry Vincent. Sep/16

Zehner, Mabel. May/9

APPOINTMENTS

Allen, Larry: South Congregational Church, Middletown, CT Nov/15

Badura-Skoda, Paul: artist in residence, Catholic U of America Mar/19

Barnard, G. Dene: First Congregational, Columbus, OH Sep/8

Bartle, Barton: Westminster Choir College Dec/18

Berlinski, Herman: visiting professor, Catholic U of America Jan/10

Bish, Diane: U of Miami, FL Jan/10

Bolcolm, William: U of Michigan School of Music Oct/10

Bonte, Charles C: Shattuck Ave Methodist, Oakland, CA May/2

Brailove, Susan: manager, music dept, Oxford U Press May/2

Britton, David: California State U Oct/10

Brown, David B: Calvary United Church of Christ, Reading, PA Apr/8

Bruck, Gene: Oxford U Press Nov/15

Carlson, John E: visiting lecturer, U of Michigan Dec/18

Clark, Stephen T: assistant, Granville Baptist, Granville, NY Apr/11

Coggin, Eileen: Orinda Community Church, Orinda, CA Mar/11

Cushing, Carol: Schulmerich Carillons Inc Jun/7

Damp, George E: Carleton College, Northfield, MN Aug/15

Delcamp, Robert: interim instructor, Buena Vista College Dec/18

De Magnee, Roger: guest clinician Cratin Choir School Camp Apr/6

De Turk, William: assistant carillonneur, U of Michigan Oct/10

Dodd, Mary Ann: Colgate U Aug/15

Farmer, Susan E: chapel organist, Princeton U Dec/18

Farr, David: All Saints Episcopal, Pasadena, CA Jan/10

Faulkner, Quentin: assistant, Cathedral of St John the Divine, New York City Jan/10

Forde, Joan: Westminster Choir College Dec/18

Freeman, Robert: director, Eastman School of Music Apr/11

Giles, Rodney A: First Baptist, Kansas City, MO Nov/15

Goldman, Richard Franko: member of Elizabeth Sprague Coolidge Foundation Feb/10

Gorrell, Lorraine: Winthrop College, Rock Hill, SC Oct/10

Green, Douglas: United Methodist Church, New London, CT Nov/15

Groom, Lester H: Church of the Ascension, Seattle, WA Aug/15

Hammann, James J: Möller sales representative Feb/10

Hardies, Mano: Central United Methodist, Lansing, MI Apr/11

Harris, Roy: composer in residence, California State U Nov/13

Higbe, James: St Matthew's Cathedral, Dallas, TX Mar/19

Hokans, Henry: Casavant sales representative Jun/7

Humer, August: Bruckner Conservatory, Linz, Austria Dec/18

Isele, David Clark: Notre Dame U Oct/10

Jones, Joyce: chairman, organ dept, Baylor U Feb/10

Kelley, Kenneth B: Westminster Church, Detroit, MI Mar/19

Knieter, Gerard: board of directors, Theodore Presser Co Feb/10

LaMirande, Arthur G: Holy Name of Jesus Church, New York City Nov/15

Locklair, Dan: First Presbyterian, Binghamton, NY Oct/10

May, Judy: Westminster Choir College, Princeton, NJ Dec/18

McLean, Hugh: dean, music faculty, U of Western Ontario Mar/18

McKersie, Stephen & Elizabeth: Second Presbyterian, St Louis, MO Jan/10

Markham, Henson: Editions Salabert, New York City Jan/10

Mason, Daniel W: St George's Episcopal, Hempstead, NY Jan/16

Near, Gerald: Zumbro Lutheran, Rochester, MN Aug/15

Novak, Frank A: Holy Trinity Lutheran, Buffalo, NY Mar/19

Olson, Gordon W: music dept director, Augsburg Publishing House Feb/10

Ostlund, Arnold Jr: Plymouth Church of the Pilgrims, Brooklyn, NY Feb/10

Owens, Jessie Ann: chapel organist, Princeton U Dec/18

Palmer, Robert M: Given Foundation professor, Cornell U Aug/15

Paukert, Karel: curator of musical arts, Cleveland Museum Jun/7

Pratt, Daniel: Westminster Choir College Dec/18

Pro, George H: Coe College Jun/7

Reder, Philip: guest clinician, Cratin Choir School Camp May/16

Renz, Donald E: Trinity Lutheran, Ann Arbor, MI Jan/10

Revzen, Joel: St Louis Institute of Music Jun/7

Reyes, James E: Huegenot Memorial Presbyterian, Pelham, NY Nov/15

Romeri, John A: Church of the Assumption, Pittsburgh, PA Dec/18

Rotzch, Hans-Joachim: Thomaskantor, Leipzig, East Germany Jan/10

Rowley, Gordon S: U of Victoria, BC Aug/15

Rowley, Naomi: Victoria Conservatory, Victoria, BC Aug/15

Ruckert, Roger G: chapel organist, Princeton U Dec/18

Schultz, James: chapel organist, Princeton U Dec/18

Seid, Sue Henderson: Notre Dame U Oct/10

Shrock, Dennis: Westminster Choir College Dec/18

Smith, Greg R: chapel organist, Princeton U Dec/18

Smith, Larry A: assistant, Cathedral of the Sacred Heart, Newark, NJ Oct/10

Thompson, Suzan: Westminster Choir College Dec/18

Veregge, Thomas: First Community Church, Columbus, OH May/2

Walker, David: General Theological Seminary Aug/15

Ward, John Owen: director serious music, Boosey & Hawkes Inc Feb/10

Watson, Karl: First United Methodist, Pompano Beach, FL Apr/11

Webb, Charles H: dean, Indiana U School of Music Apr/11

Wehmeier, Ronald F: Möller sales representative Feb/10

Whitney, Stephen K: assistant, Cathedral of the Sacred Heart, Newark, NJ Jan/6

Williams, Kenneth E: Princeton Theological Seminary Jan/10

Wittal, Ralph III: St Paul's Within the Wall, Rome, Italy Mar/19

Wood, Dale: director of music, Cathedral School for Boys, San Francisco, CA May/2

PEOPLE

Adams, Gwen: wins Lawrence-Baldwin AGO contest, Jun/9

Alain, Marie-Claire: gives masterclass, recital in Japan, Feb/10; masterclass at North Texas State U, Oct/2

Albrecht, Timothy, E: receives Pi Kappa Lambda award, Jul/3

Albright, William: honored at U of Michigan, Dec/7

Altman, Ludwig: completes 35 years at San Francisco Temple, Feb/10

Anderson, Alexander: tours United Kingdom, Jan/10

Basch, Peter J: resigns as AGO magazine editor, May/3

Benbow, Charles: invited to Poland, Mar/19

Billings, Edna Scotten: completes 50 years at Kansas City Cathedral, Feb/13

Boulez, Pierre: work uses new instrument, Feb/10

Bovet, Guy: masterclasses in Switzerland, May/15

Butler, Douglas: awarded DMA degree, Oct/15

Clarke, Robert R: retires from Fort Worth, TX church, Sep/18

Co, Margaret: wins CCWO contest Jul/3

Corzine, Michael L: wins Fort Wayne competition, May/8

Cox, Walden B: honored by Millville, NJ church, Jun/9

Crozier, Catherine: to be judge and recitalist at St. Albans Festival, Jun/1

Cuyler, Louise: honored at U of Michigan, Dec/7

Dame, Donald: wins Worcester, MA competition, Jul/16

Einecke, Harold: honored at Spokane Cathedral, May/15

Englehardt, Mark: wins Los Angeles competition, Nov/1

Ferris, William: receives composition grant, May/2

Finney, Ross Lee: retires from U of Michigan, May/15

Gary, Roberta: joins Artist Recitals management, Dec/6

German, Merrill: honored at Emmanuel Church, Baltimore, May/18

Geiringer, Karl: lectures at Concordia Teachers College, River Forest, IL Dec/7

Getz, Evan: retires from Lewis & Hitchcock, Aug/12

Goemanne, Noel: conducts workshop in MO, Aug/16

Graham, Dale: receives Moramus Award, Jan/1

Guenther, Eileen M: wins Fort Lauderdale competition, May/8

Haller, William: invited to Finland, Sep/2

Harbach-George, Barbara: joins Arts Image management, Dec/7

Heiller, Anton: gives recital, masterclass in Japan, Feb/10

Helton, Willie Mae Ledford: retires from Clemson, SC church, Sep/25

Hewitt, Walter N: retires from Wintter Park, FL church, Nov/14

Hilse, Walter: joins Arts Image management, Dec/19

Hoffmann, Herbert Manfred: makes 4th U tour, Oct/2

Humer, August: joins Arts Image management, Apr/6

Isólfsson, Páll: celebrates 80th birthday, Oct/15

Kennell, Richard: wins electronic music contest, Sep/2

Knight, Gerald: to visit US in 1974, Nov/1
 Ladd, R Hudson: receives Prix d'Excellence in carillon, Mar/19
 LaGala, Philip: wins Keyboard Arts award, Jun/9
 LaMontaine, John: commissioned to write new piece, Aug/13
 Landis, Kenneth & Ellen: join Arts Image management, May/16
 Levy, Marvin David: commissioned to write oratorio, Jun/8
 Lewis, Robert Hall: receives Hinrichsen award, May/19
 Lipinsky, Frederick: receives patent, Jun/12
 McCarthy, John: wins Wichita AGO competition, Jun/9
 Méréneau, André: makes 2nd Russian tour, May/19
 Messiaen, Olivier: to appear in Iowa, Oct/1
 Moeser, James: joins Murtagh management, May/3
 Monday, Frances: wins Southern Regional AGO contest, Aug/11
 Moon, James: wins River Valley AGO competition, Jun/9
 Morgan, Rick: wins Ottumwa, IA contest, Jun/9
 Moulis, Patrick J: retires from Birmingham, AL church, Jun/12
 Murray, Michael: tours Mexico and South America, Feb/10; joins Torrence/Perrotta management, Nov/11
 Nolte, Ewald V: receives Moramus Award, Jan/1
 Norland, Barbara: receives Fulbright extension, May/8
 Penney, C Leonard: retires from Toronto church, Apr/6
 Pierre, Odile: joins Arts Image management, Feb/11
 Pinkham, Daniel: featured at Notre Dame Festival, May/7
 Pizarro, David: tours Poland, Apr/8
 Planyavsky, Peter: makes world concert tour, Jan/6
 Prichard, Robert: tours Europe, May/19
 Radulescu, Michael: premieres own works, Aug/12
 Ritchie, J Marcus: joins Arts Image management, Sep/18
 Rogg, Lionel: gives masterclasses in Switzerland, May/15
 Roth, Daniel: to make first US tour, Sep/8
 Rose, John: to play in British abbeys, Jan/13
 Ross, Rick: wins Mader competition, Nov/1
 Rübsam, Wolfgang: wins Chartres competition, Nov/1
 Sadowski, Kevin: wins Youngstown AGO contest, Jun/9
 Saorgin, René: to make first US tour, Dec/7
 Scoggin, Robert: elected president, Fellowship of Methodist Musicians, Feb/12
 Self, William: loses all in fire, Jul/1; honored by St Thomas Church, New York City, Oct/15
 Sells, Junia: retires from Coral Gables, FL church, Jun/9
 Sluys, Jozef: makes first US tour, Apr/6
 Smith, Robert: joins Arts Image management, Oct/15
 Smith, Rollin: to give series at Frick Collection, New York City, Apr/6
 Steed, Graham: to tour Australia and New Zealand, Jul/10
 Swartz, Samuel J: joins Arts Image management, Nov/11
 Taylor, Eleanor: retires from Coe College, Jul/3
 Thybo, Lief: gives symposium in Cambridge, MA, Jan/1
 Tickton, Jason H: completes 40 years at Detroit Temple, May/18
 Tusler, Robert L: named head of Mader Archives, Nov/1
 Weir, Gillian: has busy year, Aug/14
 White, Michael: has new piece premiered, Jun/9
 Whited, Donna: wins SAI contest, Jun/9
 Wilkins, Donald: concert tour in Europe, May/18

Williams, John: spends month in Scotland, Apr/6
 Wood, H Ross: wins Southwestern Regional AGO contest, Aug/11
 Woodward, Henry and Enid: retire from Carleton College, Apr/13
 Wyton, Alec: festival conductor in Arizona, Jun/9
 Zeigler, Lynn: wins Swiss competition, Apr/6

STOPLISTS

Abbott & Sieker
 Culver-Palms United Methodist, Culver City, CA 2M Jul/10

Allen
 First United Methodist, Rock Island, IL 3M Sep/23
 Georgetown U, Washington, DC 3M Sep/23

Andover
 Church of Our Saviour, Middleborough, MA 2M Rebuild Nov/1

Austin
 Highland Park United Methodist, Dallas, TX 4M Jan/1
 Buncombe St United Methodist, Greenville, SC 2M Feb/10
 Steele St United Methodist, Sanford, NC 3M Feb/19
 East Liberty Presbyterian Chapel, Pittsburgh, PA 3M Apr/8
 United Church of Christ, Glenside, PA 2M Aug/16
 Christ Episcopal, Stratford, CT 2M Sep/7
 First Presbyterian, Montgomery, AL 2M Sep/7
 Central United Methodist, Mount Airy, NC 2M Sep/21
 St Mary's Episcopal, Tuxedo Park, NY 3M Sep/25
 First United Methodist, Salem, OH 2M Oct/17
 Main St Baptist, Christiansburg, VA 2M Nov/14

Balcolm & Vaughan
 Evangelical Covenant Church, Hinsdale, IL 2M Jan/17

Becker
 Peace Christian Reformed, South Holland, IL 2M Aug/14

Beckerath
 Sydney U, Sydney, Australia 3M Jul/1
 Pomona College, Claremont, CA 3M Oct/17

Berghaus
 United Church of Christ, O'Fallon, IL 2M Dec/7
 Earl Miller residence, Rockport, MA 1M Positive Dec/9

Betts
 David Hewlett residence, Richmond, NH 2M Sep/20

Bosch
 Calvary Lutheran Chapel, Madison, WI 2M Feb/17

Brombaugh
 Ashland Ave Baptist, Toledo, OH 2M Jun/1

Cannarsa
 First Baptist, Jeanette, PA 2M Rebuild Feb/18
 St Luke's Lutheran, Roaring Spring, PA 2M Jun/8
 Grace United Church of Christ, Jeanette, PA 2M Oct/19

Casavant
 First Presbyterian, Lake Forest, IL 2M May/18
 University Baptist, Coral Gables, FL 2M Jul/12

Church Organ Co
 Ascension Lutheran, New Brunswick, NJ 2M Sep/25

Delaware
 Zion Lutheran, Galesville, WI 2M Jun/8
 First Congregational, Ansonia, CT 3M Sep/24

Dembinsky
 St John's College, Winfield, KS 1M May/19

Flentrop
 1740 Dutch cabinet organ restored, Bethel College, North Newton, KS 1M Jan/17
 Virginia Intermont College, Bristol, VA 2M Apr/6

Freiburger
 First Lutheran, Galveston, TX 3M Jul/8

Greenwood
 First United Presbyterian, Charlotte, NC 2M Feb/12
 First Presbyterian, Sanford, NC 2M Feb/18
 Red Oak Baptist, Red Oak, NC 2M Apr/8
 Government St United Methodist, Mobile, AL 2M Rebuild Jul/11

Hammarberg
 Church of Isele, Sweden 3M Apr/8

Harrison & Harrison
 Church of the Holy Spirit, Lake Forest, IL 3M Dec/6

Hendrickson
 Mt Calvary Lutheran, Richfield, MN 2M Jun/8
 Walker Methodist Home, Minneapolis, MN 2M Sep/7
 Merrill Davis residence, Rochester, MN 3M Sep/24

Holtkamp
 Bradley Hills Presbyterian, Bethesda, MD 3M Apr/6

Janke
 United Methodist Church, Berea, OH 3M Sep/20

Kney
 United Church of Christ, Ames, IA 2M Feb/16
 St John's Episcopal, Mt Pleasant, MI 2M Jun/11

Lewis & Hitchcock
 Battery Park Christian, Richmond, VA 2M Aug/16

Mander
 St Paul's Cathedral, London, England 5M Rebuild Apr/18

Miller
 First Southern Baptist, Del City, OK 2M Feb/16

Möller
 Metropolitan United Methodist, Detroit, MI 9 Divisions Jul/1
 Bethel United Methodist, Spartansburg SC, 3M Aug/14
 Grace Episcopal, Port Huron, MI 3M Rebuild Dec/18

Muench
 Church of the Blessed Sacrament, Hollywood, CA 2M Jul/10

Noack
 Episcopal Order of St Anne, Lincoln, MA 1M Aug/14
 Rhode Island College, Providence, RI 2M Sep/20
 First United Methodist, Decatur, IL 2M Dec/13

Providence
 St Patrick's Church, Montreal, Canada 3M Rebuild May/16

Redman
 Moses Montefiore Temple, Marshall, TX 2M Rebuild Sep/21

Reuter
 First Baptist, Frankfort, KY 3M Sep/7
 Trinity Episcopal, Escondido, CA 2M Sep/25
 Brentwood United Methodist, Nashville, TN 2M Oct/17
 First Baptist, Somerset, KY 2M Dec/6

Rieger
 Episcopal Church of the Redeemer, Baltimore, MD 2M May/19
 First Presbyterian, Lake Wales, FL 2M Dec/9

Roderer
 First Congregational, Colorado Springs, CO 3M Rebuild Nov/1

Rushworth & Dreaper
 Mold Parish Church, Flintshire, Wales, England 2M Apr/19

Ruffatti
 Garden Grove Community Church, Garden Grove, CA 5M Feb/11
 Baylor U, Waco, TX 3M & 1M Dec/6

St Thomas
 Ralph H Farris residence, Westwood, MA 2M Jul/11

Schantz
 First Presbyterian, Morristown, TN 3M Jan/16
 St Andrew's Presbyterian College, Laurinburg, NC 3M Feb/18
 First United Methodist, El Dorado, AR 3M Feb/19
 First Congregational, Lake Worth, FL 3M Sep/20

Schlicker
 St Mark's Episcopal, Glendale, CA 3M Feb/17
 Northfield Community Church, Northfield, IL 2M Jul/8

Schudi
 Oak Cliff Christian, Dallas, TX 2M Jul/8

Sharp
 Opera House, Sydney, Australia 5M Sep/17

Sipe (Aeolian-Skinner)
 Highland Park United Methodist Chapel, Dallas, TX 2M Jun/14

Steiner
 Memorial United Church, Elizabethtown, KY 3M Jan/1
 First Baptist, Bowling Green, KY 3M Feb/18
 Tabernacle Lutheran, Philadelphia, PA 2M May/15

Swain & Kates
 St Clement's Episcopal, Berkeley, CA 2M Sep/18

Temple
 First United Methodist, Sigourney, IA 2M Rebuild Feb/13

Wicks
 St Andrew's Lutheran, Cape Girardeau, MO 2M May/19
 Hanover St Presbyterian, Wilmington, DE 3M Jul/8

Wilhelm
 Queen's U, Kingston, Ontario 1M Table Positive Apr/6
 Trinity Church, Southport, CT 3M Apr/8

Zimmer
 Augustana Lutheran, West St Paul, MN 2M Apr/8

ORGAN SERVICE-J. E. Lee, Jr.
 KNOXVILLE, TENNESSEE 37901
 Box 2061
 Tuning - Maintenance - Rebuilding
 Consultants

★ FRANK J. SAUTER and SONS Inc. ★
 4232 West 124th Place Phones: 388-3355 Alsip, Illinois 60658
 PO 7-1203

Organ Builders
 • Rebuilding
 • Repairing
 • Contractual Servicing
 For Unexcelled Service

CLASSIFIED ADVERTISEMENTS

Classified advertising rates: per word, \$.20; minimum charge, \$2.50; box number, additional \$1.00. Replies to box numbers should be sent c/o The Diapason, 434 S. Wabash Avenue, Chicago, Ill. 60605.

POSITIONS WANTED

SINGLE MALE, 29, D.M.A., ORGANIST-harpichordist, conductor church musician, desires to re-locate in sophisticated parish music program or academic environment (keyboard performance, music history); established concert organist, five years college teaching, excellent references, solo and ensemble tapes available. Can re-locate anywhere in U.S.A. or Canada. Address M-3, THE DIAPASON.

ORGANIST-CHOIRMASTER, M. MUS., MALE, 35, single, desires stimulating position in parish with good pipe organ and strong choral program. Recitalist, highly experienced, cathedral background, boy choir specialist, excellent references. Prefer Episcopal or R.C. Others considered. Address A-3, THE DIAPASON.

QUALIFIED ORGANIST TO PLAY FOR church, teach privately in school, and give lecture demonstrations. (617) 536-9000, ask for Mr. Katz.

POSITIONS AVAILABLE

LAWRENCE PHELPS AND ASSOCIATES IS expanding further and can now accept first-class organ draftsmen, console and action technicians, cabinet makers, chest makers, voicers and pipe makers. There are also a limited number of opportunities for young people with mechanical ability who would like to learn organbuilding. Contact Mr. Phelps at (814) 454-0193, or P.O. Box 1421, Erie, PA 16512.

APPRENTICESHIP AVAILABLE WITH SMALL German-trained tracker builder. Training in all aspects of organ design and construction. Serious inquiries only, please. M. A. Loris, Tracker Organs, RFD 2, Barre, Vermont 05641.

METAL ORGAN PIPEMAKER NEEDED. ONLY conscientious need apply, with willingness to relocate. Immediate need. Firm established in 1906. Contact directly: Jerome B. Meyer and Sons, Inc., 2339 So. Austin Street, Milwaukee, Wisconsin 53207.

ORGANBUILDERS WITH EXPERIENCE IN tracker organs. Voicing background would be an asset. Gabriel Kney and Co., Ltd., 137 Falcon St., London 35, Ontario, Canada.

ORGAN TECHNICIANS NEEDED IN SEVERAL western territories to operate own pipe organ service business in association with major organ firm. Excellent opportunity for man and wife teams. Write Eugene E. Poole, 165 Lakewood Road, Walnut Creek, CA 94598.

WANTED - MISCELLANEOUS

WANTED FOR PARTS: ZUCKERMANN SPIN- et kit in any stage of construction or completed. Ben Morgan, Pomfret School, Pomfret, CT 06258.

USED SPOTTED METAL AND OLD SPOTTED metal pipes. Contact, Trivo Company Incorporated, Manufacturers of Quality Reed Pipes, Box 101, Hagerstown, Maryland 21740.

CASH FOR COMPLETE WURLITZER 240 Spec. in playing condition. Phone collect. L. Evans (916) 428-1478.

MUSIC ROLLS FOR AUSTIN, WELTE, SKIN- ner, Aeolian, Duo-Art and Estey pipe organ players. J. V. Macartney, 406 Haverford Ave., Narberth, Pa. 19072.

MISCELLANEOUS

VISITING CALIF. NOW THRU MAY 1974. Would like to see organ installations using combination of pipes and electronics, esp. in homes. R. M. Baxter, 1172 Saranap Ave., Apt. 21-B, Walnut Creek, Calif. 94595. (415) 933-6702 anytime.

NOTE CARDS, ORIGINAL MUSIC MANU- script facsimiles of Mozart, Bach and Beethoven, obtained from European museums. 12 assorted cards and envelopes. \$3.00. Organ Art, Box 309, Burlingame, Ca. 94010.

PIPE ORGAN NOTE CARDS, NEW SERIES. 6 different in full color. \$3.00 dozen. Organ Art, Box 309, Burlingame, CA 94010.

EXPERT RECOVERING OF ANY MAKE PNEU- matics, pouchboards and primaries, with Polyurethane. Plastic nuts used on primary valve wires. Melvin Robinson, 11 Park Ave., Mount Vernon, N.Y. 10550.

ORGAN SERVICEMEN: WE WILL RECOVER Casavant and Skinner pouchboards, primary and offset actions. Write Burness Associates, 1907 Susquehanna Rd., Abington, Pa. 19001.

PNEUMATICS AND POUCHBOARDS OF ANY make recovered with Polyurethane Plastic. Write for quotation. Church Organ Co., 18 Walton St., Edison, N.J. 08817.

QUALITY ALL ELECTRIC CHESTS MADE TO order, good delivery, Aikin Associates, Box 143, Brooklyn, PA 18813.

MISCELLANEOUS

TUNERS THROW AWAY MESSY COTTON! Mixture tuning is easier and less frustrating with all felt K. D. Kaps. Starter set (tunes up to 4 ranks) \$3.50, Deluxe set (5 ranks & more) \$8.00. K. D. Kaps, 214 Oakland St., Manchester, Conn. 06040.

500 USED ORGANS - 200 GRAND PIANOS and player grands - all makes. Piano and organ technicians wanted. V.P.O. franchises available in South Florida. For prospectus write: Victor Pianos and Organs, 300 N.W. 54 St., Miami, Fla. 33127. (305) 751-7502.

REED ORGAN TUNING AND REPAIRING. Edgar A. Rodeau, 401 Albany Ave., Westmont, NJ 08108.

PUBLICATIONS

"THREE CENTURIES OF HARPSICHORD Making," by Frank Hubbard, Harvard University Press, 1970, 373 pages plus 79 plates, \$15. The traditions of harpsichord making in Italy, Flanders, France, Germany and England from 1500 to 1800. Frank Hubbard, 185J Lyman Street, Waltham, Massachusetts 02154.

JUST PUBLISHED - "THE AMERICAN REED Organ" - contains history, music, restoration, tuning, hundreds of illustrations. \$9.95 postpaid. Robert Gellerman, 8007 Birnam Wood, McLean, Virginia 22101.

PIANOS

STEIN FORTEPIANO REPLICAS, CUSTOM instruments. Philip Belt, Fortepiano Maker, Box 96, Battle Ground, Indiana 47920.

HARPSICHORDS

CLAVICHORD FOR SALE; BUILT FROM Zuckermann kit; walnut finish. Best offer. J. E. McGovney, 104 Coventry Dr., Lakewood, NJ 08701.

HARPSICHORD, CONCERT SIZE, DOUBLE manual 2 x 8', 1 x 4', buff stop, exceptional tone. Hubbard kit, built 1971, J. Allen. Interior cream gold leaf band. Exterior brown gold leaf trim, 94" x 39", \$4,500. (617) 729-6420, 233 Main Street, Winchester, Mass. 01890.

FLEMISH HARPSICHORD, NEW, FOR SALE. Two registers: 8' and 4'. Box 105. Columbiaville, N.Y. 12050.

HARPSICHORDS

SPERRHAKE CONCERT MODEL (8 FT. 8 IN.) Harpsichord in perfect condition. Pedal-operated 16', 8', 4'; 8', with 4' playable from either manual. Unusually beautiful banded casework. Owner getting larger model. Excellent buy at \$4500 firm. Dr. Werner J. Fries, College Lodge Road, R.D. 2, Indiana, Pa. 15701. (412) 463-0103.

HARPSICHORDS, CLAVICHORDS, SPINETTS and Mozart Pianofortes by Neupert and Sabathil. Accurate copies of historical Harpsichords by Bill Dowling. In addition, we now offer harpsichord kits. Financing available. Show-room open anytime by appointment. Free Catalog. John W. Allen, 500 Glenway Avenue, Bristol, Virginia 24201. (703) 669-8396.

SABATHIL HARPSICHORDS, PEDAL HARPSICHORDS and Clavichords: most reliable and beautifully sounding from \$895. Brochure 25¢, Stereo LP \$5 from Dept. D, 1084 Homer, Vancouver, B.C., Canada.

HARPSICHORDS, CLAVICHORDS, MOZART Pianos, by Neupert, new and used late-model instruments, sale or rental. Financing available. Write or call Wally Pollee, 1955 West John Beers Road, Stevensville, Michigan 49127.

HARPSICHORDS, BEAUTIFULLY MADE AND elaborately decorated in the Flemish and French traditions. Knight Vernon, Harpsichord Maker, 525 White Pigeon Street, Constanline, Michigan 49042.

HARPSICHORDS, CLAVICHORDS: MAGNIFICENT tone and handsome appearance at reasonable cost. Maurice de Angeli, Box 190, R.D. #1, Pennsburg, Pa. 18073.

SPERRHAKE HARPSICHORDS AND CLAVI- chords. Excellent, dependable, beautiful. Robert S. Taylor, 8710 Garfield St., Bethesda, Maryland 20034.

HARPSICHORDS, SINGLE AND DOUBLE manual in classic French style; also small harpsichords from \$845.00. John Bright, 747 Algoma Ave., London, Ontario, Canada N5X-1W4.

HARPSICHORDS, PEDAL HARPSICHORDS, Clavichords. Custom made. Jan H. Albarde, 14 Riverdale Dr., Thistleton (Roxdale), Ont. Canada M9V 2T3.

WITT HARPSICHORDS, CLAVICHORDS, AL- so kits to customer requirements. Write, phone, visit shop. E. O. Witt, R3, Three Rivers, Mich. 49093 (616) 244-5128.

CHESTER A. RAYMOND, INC. PIPE ORGAN BUILDERS

Rebuilding, Maintenance and Additions

P.O. Box 55 Princeton, N.J. 08540
Phone: 609-924-0935

McMANIS ORGANS

Incorporated

10th & Garfield
KANSAS CITY, KANSAS
66104

LOUIS F. MOHR & COMPANY ORGAN

MAINTENANCE

2899 Valentine Ave.
New York 58, N. Y.

Telephone: SEdwick 3-5628

Emergency Service Yearly Contracts
Harps - Chimes - Blowers
Expert Overhauling

"An Organ Properly Maintained Means
Better Music"

G. F. ADAMS

Organ Builders, Inc.

204 West Houston Street
New York, New York 10014

Telephone ORegon 5-6160

E. H. HOLLOWAY CORPORATION

Builders of

Tracker and Electro-pneumatic
slider chest organs

INDIANAPOLIS, INDIANA

Tel: 637-2029 P. O. Box 20254

JULIAN E. BULLEY New Organs - Rebuilding Service

SINCE 1906
1376 Harvard Blvd.—Dayton, Ohio 45406
513-276-2481



Your personal wishes
are in good hands

Fa. Jacq. Stinkens
Organ pipe makers

ZEIST
Holland



68 WASHINGTON STREET LOWELL MASSACHUSETTS 01851

RANDALL S. DYER

Pipe Organs and Organ Service

Box 489

Jefferson City, Tennessee 37760

ANDOVER ORGAN COMPANY, INC.

Box 36

Methuen, Massachusetts 01844

modern mechanical action

ORGAN
Since 1906
The Symbol of Quality
PIPE
JEROME B. MEYER & SONS
2339 SO. AUSTIN ST.
MILWAUKEE, WIS. 53207

DO IT YOURSELF PIPE ORGAN KITS
Custom specifications for church or
residence, complete or parts, full in-
structions by established organ builders.

COLKIT MFG. CO. P.O. BOX 112
Hiler Station, Buffalo, N.Y. 14223

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

CLASSIFIED ADVERTISEMENTS

Classified advertising rates: per word, \$.20; minimum charge, \$2.50; box number, additional \$1.00. Replies to box numbers should be sent c/o The Diapason, 434 S. Wabash Avenue, Chicago, Ill. 60605.

HARPSICORDS

HARPSICORDS, CLAVICHORDS BY NEUPERT, world's finest, oldest maker. Catalogs on request. Magnamusic, Sharon, Conn. 06087.

HARPSICORDS CONSTRUCTED AND FINISHED, expert workmanship. M. Brody, Harpsichords, 412 E. 4th Street, Brooklyn, N.Y. 11218.

HARPSICORDS, CLAVICHORDS: CLASSIC designs; reasonably priced. Thomas E. Mercer, 215 Harrison Avenue, Christiansa, Pa. 17509.

18TH CENTURY FRENCH HARPSICORD in kit form. We offer an authentic reproduction of an antique French double manual harpsichord for amateur construction. The instrument has four registers and buff stop with a range of FF-g^{'''}. All parts are accurately pre-cut and ready for assembly. The kit includes detailed drawings and instructions and all necessary materials. For brochure write Frank Hubbard, 185J Lyman Street, Waltham, Massachusetts 02154.

HARPSICORDS, CLAVICHORDS, KITS AND custom assemblies by New England craftsmen. Showroom in Boston area. Agent for Zuckermann Harpsichords. Wilson Barry and Co., Inc., Dept. D, P.O. Box 152, Ballardvale Station, Andover, Mass. 01810.

HARPSICORDS, CLAVICHORDS AND VIR-ginals. Authentic classical designs, for home construction by the amateur builder. Write for free brochure. Zuckermann Harpsichords Inc., 12 Grand Street, P.O. Box 121, Stonington, Conn. 06378.

FOR SALE — PIPE ORGANS

8-RANK TRACKER ORGAN, 2 MANUALS, AGO pedal, complete couplers. Excellent 4 and 3-rank 58-note chests. Divided 27-note pedal chest. Available with or without pipework. May be seen and played. Make offer. Will help disassemble, arrange crating. 8747 E. Dexter, Tucson, AZ 85715. (602) 886-0392 or (602) 265-0791.

ONE-RANK POSITIVE, KOPPEL FLOTE, UNI-fied at four pitches. Mahogany case. All self-contained. Color picture available. Address inquiries to R. W. Kiel, 11003 Noble Street, San Fernando, Calif. 91340.

I-MANUAL TRACKER PIPE ORGAN, 5 ranks, all new. Must sell, have moved. (816) 358-9020. 10812 Gregory Lane, Raytown, MO 64133.

SEMI-PORTABLE POSITIVE, STOPPED FLUTE B¹, Cone Flute 4', Principal 2', Mixture 3 ranks. Price \$5,000. M. A. Loris, Tracker Organs, RFD 2, Barre, Vermont 05641. (802) 476-6340.

CONCERT PIPE ORGAN, BUILT BY INTER-nationally known European company, 3 years old, 3-manual, 33 stops, in excellent condition. Finest materials and finish throughout. Available immediately. For details and pictures write M-2, THE DIAPASON.

FOR SALE — PIPE ORGANS

33R MURRAY HARRIS PIPE ORGAN LESS console, disassembled, good condition \$5,500. Casavant 4 manual, 52-drawknob console 1951, electro-pneumatic, excellent condition \$5,900. Both for \$10,500. Specs on request. First Presbyterian Church, 320 Dale St., San Diego, Calif. 92101. (714) 461-5457.

4-MANUAL CASAVANT ORGAN, OPUS 1641, 1940. 66 stops, 73 ranks, good condition. Can be played by appointment. Purchaser to remove at own expense. Make offer. Write Dr. Richard Enright, School of Music, Northwestern University, Evanston, Ill. 60201 or phone (312) 492-7256 for further information.

AUSTIN 2/12 SINGLE CHAMBER, UNIVER-sal chest. Playing in home. You move, only \$3,750. Artisan "chapel" model, 70 stops, 2 manuals, presets, solid state demo. 1/2 price, \$5,750. Consoles: large selection of church and theatre type. Two to four manuals, new or used. Pipes: flues and reeds, 3-6" pres. Write for current list: Newport Organs, 846 Production Place, Newport Beach, CA 92660. (714) 645-1530, Mr. Eby.

PILCHER, 2-MANUAL, 14 RANKS, CIRCA 1895, with slider chests, EP pull-down and stop actions and 1930 Reuter console. Reflects good care. Purchaser to remove. King Wheeler, 1140 So. Dale Ct., Denver, Colo. 80219.

KIMBALL-KILGREN IN GOOD CONDITION, 2 manual 22 ranks with Maas chimes. Best offer over \$1,995. Purchaser to remove probably winter/spring '74. Can be seen and played. Contact First Baptist Church, Ottawa, Kansas 66067.

13-RANK MOLLER PIPE ORGAN, NEW 1967, Carlsbad Union Church. Replacing with 24-rank organ. New-organ guarantee. Perfect condition. 27 stops. Mahogany swell expression cabinet, great and pedal pipes arranged on chests for exposed display. Beautiful. \$18,000. Prospectus with pictures on request. Inquiries to Dr. Jerry Colling, 3171 Falcon Dr., Carlsbad, Calif. 92008. (714) 729-1814.

3-MANUAL 27-RANK MOLLER COMPLETE: includes drawknob console, blower, generator, chests, reservoirs, pipes, swellshades, and facade pipes. Completely rebuilt by Moller, 1940. Can be heard by appointment. Specs on request. Write: Hampton Baptist Church-Organ, 40 N. King, Hampton, VA 23669, or phone (804) 723-0707.

12-RANK MOLLER ORGAN, REBUILT, NEW Reiser console with capture type combination action. Organ is in fair condition and now playing. Available March, 1974. Purchaser to remove. Reply with offer to First Lutheran Church, Box 308, Lexington, North Carolina 27292.

SKINNER ORGAN, 2-MANUAL, 7 RANKS unified and duplexed, completely re-leathered and new magnets, can be seen and played until removal March 1, 1974. Address inquiries to Burness Associates, 1907 Susquehanna Rd., Abington, Penna. 19001. (215) 887-7767.

FOR SALE — PIPE ORGANS

SKINNER SELF PLAYING PIPE ORGAN AND rolls. Installed in late 20's. 2M/9R with harp. Magnificent instrument. Brady, 4609 Cranbrook, Indianapolis, Ind. 46250.

1935 PNEUMATIC REUTER PIPE ORGAN IN good condition. 2-man. and pedals, 17 straight ranks, 18 comb. pistons. Grt. org. unenclosed. Swell organ enclosed. Rev. Francis Eret, Pastor, St. Mark's Church, Shakopee, Minnesota 55379.

4-RANK PIPE ORGAN, DETACHED CON-sole, one manual, no pedal, plays piano rolls, oak case. R. Zumstein, Box 206, Mt. Pulaski, Ill. 62548. (217) 792-5513.

1920 HILLGREEN-LANE ORGAN, 17 RANKS. Playable from Möller console of 3 man. of 1951. Write: Alvin Gustin, Organist, Christ Church, 118 N. Washington St., Alexandria, Va. 22314. (703) 931-3227.

EASILY REMOVED — 16-STOP, 16-RANK Hall pipe organ, new console, playing condition, reasonable price. St. John's Episcopal Church, 166 Holden St., Worcester, Mass. 01606.

PIPE ORGAN — MORTON TWO-MANUAL, five ranks, couplers, crescendo. Operational. Must be disassembled and moved by buyer. Best offer. R. L. Schwoebel, 8100 Osuna Road NE, Albuquerque, NM 87109. (505) 298-4295.

FOR SALE — ELECTRONIC ORGANS

ELECTRONIC ORGAN KITS, KEYBOARDS and many components. Independent and divider tone generators. All diode keying. I.C. circuitry. Build any type or size organ desired. Supplement your Artisan Organ. 25¢ for catalog. Devtronix Organ Products, Dept. D., 5872 Amapola Drive, San Jose, Calif. 95129.

RODGERS 32-B ORGAN, AN EXCELLENT OR-gan for your studio or church. Rich walnut finish, it is at least as good as new. Used it only for practice in my studio. Three-manual, full pedalboard, two separate finished speaker cabinets, totalling 16 speakers. Reluctantly offered at \$10,000 (or nearest bid) due to illness. Please phone (617) 235-1137.

RODGERS CHURCH ORGAN MODEL 330. Lighted drawknob console, computer combination action. 3-manuals, 3-speaker cabinets and amplifiers. Like new, 1 1/2 years old, original cost \$16,500, sell \$12,000. Purchaser must remove. Contact Mr. Tobias. (201) 366-9278.

CUSTOM 8 ALLEN ORGAN, THREE-MAN-ual, walnut finish, utility tone cabinets. Unusual circumstances make available this little-used instrument at very substantial savings. Will professionally install in church, home or school anywhere in U.S. and guarantee. Write: Apt. 7912, 175 E. Delaware, Chicago, Ill. 60611 or call: days (312) 649-1950.

SCHOBER RECITAL ORGAN, TWO-MANUAL with standard AGO pedals, 32 stops, 6 couplers, tone cabinet. Schober Reverb, walnut finish Retail \$4400. Price \$3200 or best offer. Contact: E. Furgal, 2847 N. Spaulding, Chicago, Ill. 60618. (312) 486-4477.

FOR SALE — ELECTRONIC ORGANS

MAAS-ROWE VIBRACHORD, 44-NOTE XY-lophone-Vibrachord-Harp Orchestra Bells unit with underkey contacts, keyboard, cables, amplifier and speaker. An \$1,800 value. \$550. Robert Baker, 1252 Memory Lane, West Chester, Penna. 19380.

HAMMOND X-66 ELECTRONIC THEATRE Organ and tone cabinet, two years old, like new, retails over \$10,000-11,000, asking \$7895. Address A-2, THE DIAPASON.

FOR SALE — MISC.

NEW ORGAN PIPES, EXCELLENT WORK-manship and expertly voiced. Formerly supervisor of Aeolian-Skinner pipeshop. Hans Rother, German Organ Pipecraft, 34 Standard Str., Mattapan, Mass. 02126.

16' CONTRA FAGOTT, BRAND NEW, FULL length, unvoiced, 12 pipes, \$400. Pipe shop voicing machine with movable keyboard, \$350. Maas Chimes, nearly new, 21 notes, complete with key contacts, transformer, and cable, \$225. Verlinden automatic roll player mechanism, plays standard 9-inch rolls, \$350. Kimball three-manual horseshoe theatre console, double bolster, bad condition, \$300. Junchen Pipe Organ Service, 816 S. Adams, Westmont, IL 60559. (312) 852-3675.

WURLITZER STYLE D TIBIA AND 16' DIA-phone; Skinner 8' Tuba and 16' Solo String; Kimball 16' Pedal Trumpet and 8' Vox Humana; Welle Theatre Dulciana and Unda Maris (matched pair); Möller Clarinet. Percussions: 49-note Harp, 61-note Marimba, 37-note Master Xylophone, Morton 37-note Glockenspiel. Full Details from Steven Y. Sykes, 9001 Golf Road, Room 9-B, Des Plaines, IL 60016. (312) 299-1815 after 5 p.m.

8' REUTER 1966 TRUMPET, 61 PIPES, MINT condition, one-half new price. Address M-4, THE DIAPASON.

8-FT. HIGH PRESSURE TIBIA, 73 NOTES, H. Morch, 127 Belmill Road, Bellmore, L.I., N.Y. 11710. (516) 781-4363.

SKINNER CONSOLE — FOUR-MANUAL. Available Feb. 1974. Write Scottish Rite, 825 Union Ave., Memphis, TN 38103 for specification and information.

3-MANUAL CASAVANT MOVEABLE CON-sole (1962) electr. combination action. 51 knobs, 8 tablets, 31 pistons, like new, asking \$6,000. Also 16' Quintade, spotted metal, 61 notes mint condition, \$1500. For details, write: Organist, St. Camillus Church, 1175 Concord Turnpike, Arlington, Mass. 02174.

KINETIC BLOWER, 7 1/2 HP SINGLE PHASE, 600 cu ft per min at 10 ins. \$200. Brady, 4609 Cranbrook, Indianapolis, Ind. 46250.

MAAS ROWE TUBULAR CHIMES AND AC-tion. Model 425-KD2 (inc electronic pick-ups), 25 notes. \$850. FOB Organ World, 1260 E. Colorado, Pasadena, CA 91106.

Our new voicers
are
Cornelius (Kees)
DeRooy
and
Charles R. Oiesen



Klann INC.

MANUFACTURERS OF QUALITY ORGAN COMPONENTS

We are now
supplying pipes,
Pitman chest,
electro pneumatic
unit chest and
electric valve
chest in addition
to our standard
line of products.

QUALITY and COMPLETENESS

Your "one-stop" supplier for all
pipe organ supplies and components.

DURST ORGAN SUPPLY CO., INC.

P. O. Box 1165

Erie, Pennsylvania

16512

WANT A PRACTICE ORGAN?

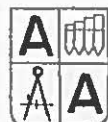
Build your own — use a **PEMBROKE** do-it-yourself ORGAN KIT

Full instructions — Reasonably priced

THE ORGAN LQFT

GOSSVILLE, NEW HAMPSHIRE 03239

If it doesn't have pipes — it is not an organ



Box 143

ALL ELECTRIC CHESTS

ELECTRO PNEUMATIC PEDAL CHESTS

AIKIN ASSOCIATES

"Quality with Economy"

Brooklyn, Pa. 18813

717-289-4132



115
Y
E
A
R
S

J. H. & C. S. ODELL & CO.

82-84 Morningside Ave., Yonkers, New York 10703

ONE HUNDRED & FIFTEEN YEARS

1859 — 1974

Five Generations building Odell Organs

914 Yonkers 5-2607

ORGAN LEATHERS

WHITE, SON COMPANY

286 Summer Street

Boston, Massachusetts 02210

Lilian Murtagh Concert Management

Box 272

Canaan, Connecticut 06018

203-824-7877



ROBERT ANDERSON



CLYDE HOLLOWAY



ROBERT BAKER



WILMA JENSEN



FREDERICK SWANN



DAVID CRAIGHEAD



JOAN LIPPINCOTT



WILLIAM TEAGUE



RAY FERGUSON



DONALD McDONALD



LADD THOMAS



JERALD HAMILTON



MARILYN MASON



JOHN WEAVER



GERRE HANCOCK



JAMES MOESER



WILLIAM WHITEHEAD

European Artists

Available

Season 1974-75

ANTON HEILLER
Sept. 15-Nov. 15, 1974

GUY BOVET
Oct. 1974

GILLIAN WEIR
Feb. 15-Mar. 15, 1975

HEINZ WUNDERLICH
March 1975

JEAN LANGLAIS
April-May 1975

MICHAEL RADULESCU
April 1975

Combinations

Organ and Assisting Artist

GERRE & JUDY HANCOCK
Organ Duo

WILMA JENSEN &
K. DEAN WALKER
Organ & Percussion

MARILYN MASON &
PAUL DOKTOR
Organ & Viola

FREDERICK SWANN
AND
JOHN STUART ANDERSON
Organ & Actor

JOHN & MARIANNE WEAVER
Organ & Flute