

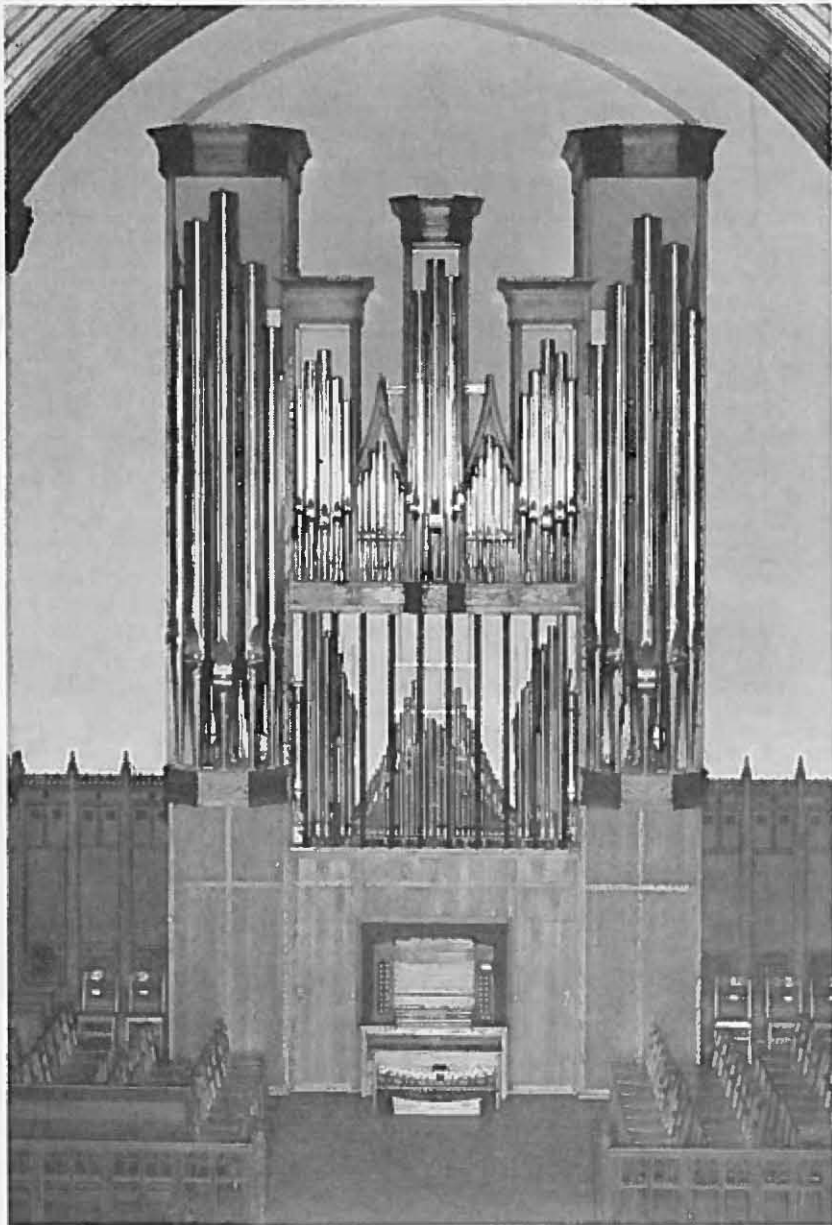
THE DIAPASON

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

Sixty-second Year, No. 7 — Whole No. 789

JUNE, 1971

Subscriptions \$4.00 a year — 40 cents a copy



Andover Organ Company Builds for Mt. Hermon School

The Andover Organ Company, Inc. of Methuen, Mass. has completed a new two-manual organ for the chapel of Mt. Hermon School, Northfield, Mass. The organ has 27 stops and 37 ranks divided among two manual divisions and a pedal division. The key action is mechanical and the stop and combination actions are electric. A case of "contemporary gothic style" is of stained red oak. The physical and visual design was executed by Leo E. Constantineau, and the tonal design and finishing were done by Robert J. Reich. Mr. Joseph Elliott Jr., school organist, played the dedicatory recital. The manual compass is 56 notes, and the pedal 32 notes.

GREAT

Quintaton 16 ft.
Principal 8 ft.
Gemshorn 8 ft.
Octave 4 ft.
Rohrflöte 4 ft.
Twelfth 2½ ft.
Fifteenth 2 ft.
Fourniture IV
Cornet III
Trumpet 8 ft.

SWELL

Bourdon 8 ft.
Viola 8 ft.
Celeste 8 ft.
Spitzprincipal 4 ft.
Blockflöte 2 ft.
Quint 1½ ft.
Scharff III
Basson 16 ft.
Hautbois 8 ft.
Tremolo

PEDAL

Principal 16 ft.
Sub Bass 16 ft.
Octave Bass 8 ft.
Gedeckt 8 ft.
Choral Bass 4 ft.
Mixture IV
Posaune 16 ft.
Schalmci 4 ft.

Left: Mt. Hermon School

Below: First Unitarian Church, Louisville, Ky.

Steiner Completes New Tracker for Louisville

Steiner Organs Inc. of Louisville, Ky. have recently completed installation of a new two-manual organ in the First Unitarian Church, Louisville. The instrument has mechanical key action, electric stop action and setter-board combination actions. The light wooden casework is designed according to *Werkprinzip* ideas with positiv division at the top, the great division on the left, and the pedal division to the right of the great. The action is entirely of metal, and the pipes are voiced with open toes and no nicking with moderately high cut-ups. The chests are of slider type with telescopic slider seals, plastic sliders, and electric slider actuation motors. The specification, scaling, and voicing were designed by Phares L. Steiner, and the casework, all mechanical structure and action were designed by Gottfried C. Reck, partner of the firm. Mr. Melvin Dickinson, faculty member at the University of Louisville and founder and musical director of the Louisville Bach Society, was consultant for the church. The dedication recital was played by Mr. Dickinson on March 7. B. T. Kimbrough is organist of the church.

GREAT

Principal 8 ft. 56 pipes
Rohrflöte 8 ft. 56 pipes
Octave 4 ft. 56 pipes
Spitzoctave 2 ft. 56 pipes
Mixture IV 1½ ft. 224 pipes
Trumpet 8 ft. 56 pipes

POSITIV

Holzgedackt 8 ft. 56 pipes
Quintadena 8 ft. 56 pipes
Koppelflöte 4 ft. 56 pipes
Principal 2 ft. 56 pipes
Quint 1½ ft. 56 pipes
Scharf III-IV ¾ ft. 176 pipes
Sesquialtera II 2½ ft. 88 pipes
Krummhorn/Musette 8 ft. 56 pipes
Adjustable Tremulant

PEDAL

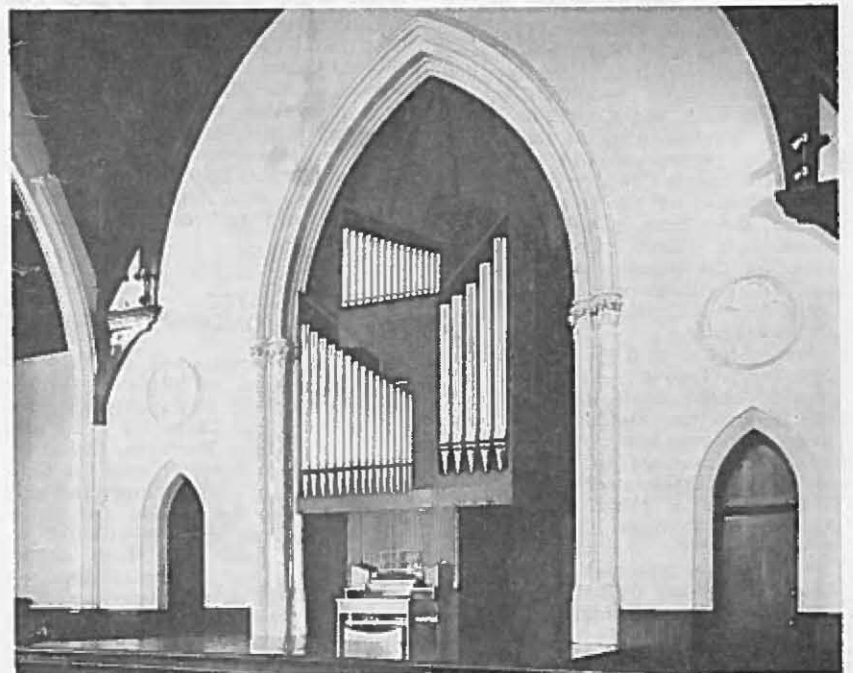
Pommer 16 ft. 32 pipes
Openbass 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture III 2 ft. 96 pipes
Fagott 16 ft. 32 pipes

INSTITUTE FOR STUDIES IN AMERICAN MUSIC FORMED

Brooklyn College of the City University of New York announces the establishment, through its department of music, of The Institute for Studies in American Music. The basic aim of the Institute is to provide a suitable academic framework in which to encourage, support, evaluate, and propagate research projects in American music. Projects will be undertaken at every level of study: undergraduate and graduate (MA), within Brooklyn College; doctoral through the PhD program in music of the City University of New York, in which Brooklyn College actively participates along with the other senior colleges of the CUNY system; and post-doctoral, through faculty members and fellows appointed to the Institute. Specific projects among high-priority items which are envisioned for the Institute are a monograph series, a recording series, a bibliography series, a radio and TV series, symposia, an oral history project, archives, editions and a periodical.

The director of the Institute is H. Wiley Hitchcock who joins the Brooklyn College faculty as of the 1971-72

academic year. He has been engaged in studies in American music, and is a recognized scholar in the field. Affiliated faculty are members of the department of music at Brooklyn College, and contributing scholars from other institutions will be invited to participate in the Institute's projects and publications. Fellows of the Institute will be of two kinds. Regular fellowships are available to graduate students in the MA program at Brooklyn College and the PhD program in music of CUNY for research assistance in the projects of the Institute and for their own work as young scholars in American music studies. Senior fellowships will provide for distinguished scholars and practitioners in the field to participate in the activities of the Institute as visiting professors or lecturers. For further information about the Institute, including fellowship programs or for inclusion on the Institute's mailing list, write to: Institute for Studies in American Music, Department of Music, Brooklyn College of the City University of New York, Brooklyn, N.Y. 11210.



RESULTS OF THE NATIONAL ELECTION OF THE A.G.O. held May 17, 1971 in New York City are as follows: President, Charles Dodsley Walker; Vice President, Vernon de Tar; Secretary, Ruth Milliken; Treasurer, George Powers; Registrar, Sister Theophane Hytrek; Librarian-Historian, Anne Versteeg McKittrick; Auditors, Grover J. Oberle and Roberta Bitgood; Councilors, Robert Cundick, Eugene Hancock, Richard Peek, Kathleen Thomerson, and M. Searle Wright.

Additions to the Checklist of Summer Activities

JUNE

University of Southern California, Los Angeles, Calif., workshop on English diction for singers and choral directors, June 21-25; Madeleine Marshall. Write: Edith Kritner, Keynote Music Service, 833 S. Olive St., Los Angeles, Calif. 90014.

Wisconsin State University-Whitewater, Wis., Choral Conductor's Workshop, June 21-26; Daniel Moe. Write: Dr. Edwin Foot, Jr., Choral Workshop Director, Wisconsin State University-Whitewater, Wis. 53190.

JULY

University of Oregon, Eugene, Ore., Baroque Festival and Choral Workshop, July 6-August 6; Helmut Rilling. Write: H. Royce Saltzman, School of Music, University of Oregon, Eugene, Oregon 97403.

Ripon, England, Summer Music Course in Chamber Music, Organ Music, and Early English Music, July 16-23; Lady Susi Jeans, Francis Jackson, Ronald Perrin, Katharine Jeans. Write: Mr. S. B. Marsden, Principal, Airedale and Wharfedale Institute of Further Education, Ashtofts Mount, Oxford Road, Guisely, Nr. Leeds, England.

Haslemere Festival, Haslemere, England, 9 concerts of early music sponsored by the Dolmetsch Foundation, July 16-24. Write: The Box Office Manager, Haslemere Hall, Haslemere, Surrey, England.

AUGUST

Antwerp, Belgium, International Summer Course for Harpichord, August 9-13; Kenneth Gilbert. Write: Mrs. J. Lambrechts-Douillez, Secretary, Ruckers Genootschap, Vlechouwersstraat 38-40, Antwerpen, Belgium.

Academie d'Orgue de Vevey, Switzerland, August 25-September 7; Jean Guillou, Lionel Rogg, Pierre Pidoux, Georges Athanasiadis. Write: Office du Tourisme, 1820 Montreux, Switzerland.

International Music Competition, Munich, West Germany, August 31-Sept. 17. (Competition in Singing, Piano, Organ, Violin-Piano Duo, Viola, Trumpet.) Write: Internationaler Musikwettbewerb, Bayerischer Rundfunk, D8 München 2, West Germany.

SEPTEMBER

26th Festival of Music, Montreux-Vevey, Switzerland, Sept. 1-Oct. 3. Write: Office du Tourisme, 1820 Switzerland.

ORGAN ACADEMY FEATURED

AT MONTREUX FESTIVAL

Courses in organ literature will be offered this year as part of the summer festival held at Montreux-Vevey, Switzerland from August 28 to September 7. French composer Jean Guillou will teach a course on Bach's *Passacaglia*, the concerti of Vivaldi, the organ fantasias by Mozart, the *Three Chorales* by Franck, and selected works by Dupré, Messiaen, and Guillou. Lionel Rogg will concentrate on the works of Bach and Couperin, including the *Orgelbüchlein*, the major preludes and fugues, the trio sonatas, as well as Couperin's two organ masses. A special course on the form and function of the chorale will be taught by musicologist Pierre Pidoux, and another on the organ works of Brahms and Liszt will be taught by Georges Athanasiadis, organist of the Basilica of St. Maurice.

From Sept. 4 through 25, the Montreux-Vevey Festival will feature concerts of sacred music including organ recitals by Jean Guillou and Lionel Rogg, Baroque music performed by L'Estro Concertante of Milan, Italy, under the direction of Carlo Sforza Francia, and a choral concert performed by the choir of Radio RIAS, Berlin, under the direction of Günther Arndt. Further information may be obtained by writing Office du Tourisme, 1820 Montreux, Switzerland.

WESTMINSTER ABBEY'S CHOIR of men and boys recently gave a special performance at Malines Cathedral, Belgium, for broadcast on Belgian National Radio. David Bruce-Payne, headmaster of the Abbey choir school and second assistant organist at the Abbey, accompanied the performance. Mr. Bruce-Payne will make his first concert appearances in the U.S. in April and May of next year.

AEolian-Skinner to Rebuild Dallas Cathedral Organ

St. Matthew's Episcopal Cathedral, Dallas, Texas, has recently contracted with the AEolian-Skinner Organ Company to construct and install new great and pedal divisions for the cathedral organ, originally of 1930 vintage. The swell division of the organ was rebuilt in 1969 by Robert L. Sipe, Inc., and incorporated some existing pipework with completely new chests. The cathedral anticipates completing the positivist division and adding a new console in the near future. Robert Y. Evans is organist-choirmaster of the cathedral, and he has worked closely with the company on this project. The revised complete stoplist follows below.

GREAT

Quintade 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Mixture IV-V 281 pipes
Trompete 8 ft. 61 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Quinte 1½ ft. 61 pipes
Scharf III-IV 226 pipes
Basson 16 ft. 61 pipes
Schalmey 8 ft. 61 pipes

CHOIR-POSITIV

Holzgedeckt 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Spillflöte 4 ft. 61 pipes
Nazard 2½ ft. 61 pipes
Principal 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Cymbel III 183 pipes
Krummhorn 8 ft. 61 pipes

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Gedeckthass 16 ft. 32 pipes
Contre Viole 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Gedeckt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixture IV 128 pipes
Posaune 16 ft. 32 pipes
Trompete 8 ft. 12 pipes

ROBERT TRIPLETT SPENDS SABBATICAL IN ENGLAND AND AUSTRIA

Robert Triplett, associate professor of music at Cornell College, Mount Vernon, Iowa, has spent the past academic year on sabbatical leave in Oxford, England, and in Vienna, Austria. In England he studied during the first semester with David Lumsden, organist and choirmaster at New College, Oxford University. His teacher in Vienna was Anton Heiller at the Vienna Conservatory of Music. One of the highlights of his Oxford studies was the opportunity to view and play the famous Willis organ at Blenheim Palace, Oxfordshire, birthplace of Winston Churchill. The organ, built in 1891, significantly remains one of the few unaltered organs built by Henry Willis & Sons. Preserving the ideals of design and construction of the 19th century, the organ represents a strong tradition in England. Mr. Triplett said he found it "quite playable" despite needed renovations which will cost an estimated \$45,000.

LUTHER T. SPAYDE GIVEN HONORARY DEGREE

Luther T. Spayde, dean of the Swinney Conservatory of Music at Central Methodist College in Fayette, Missouri, was awarded the Doctor of Music degree from Ohio Northern University April 17. Dean Spayde directs the Central Methodist College a cappella choir, and he is also the organist and choirmaster at Linn Memorial Church in Fayette. He holds the MusB degree from Wittenberg University and the MM degree from the American Conservatory of Music. He was one of six people to receive honorary degrees during the dedication of the new Wesley Center at Ohio Northern University at which Bishop Gerald Kennedy of the Los Angeles Area of the United Methodist Church gave the address. He has been a faculty member at Central Methodist College since 1930, and has taught organ and theory there.



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**JOHN FENSTERMAKER TO
SUCCEED PURVIS
IN SAN FRANCISCO**

John Fenstermaker, who has been assistant to Alan Wicks at Canterbury Cathedral, England, during the past year, has been named successor to Richard Purvis as organist and master of the choristers of Grace Cathedral, San Francisco, California. Mr. Fenstermaker, a native of Indianapolis, was graduated from Wesleyan University, Middletown, Conn., with high honors in French and music. He went on to study at the Sorbonne with André Marchal, and he was later graduated with MSM degree from the College of Church Musicians, Washington, D.C., where he studied with Leo Sowerby and John Corigliano. He was a fellow in harpsichord at Tanglewood (Berkshire Music Center) in 1966, and he is also an associate of the AGO.

From 1966 to 1970 Mr. Fenstermaker was assistant organist and choirmaster at the Washington Cathedral and director of music at two of the cathedral schools. His compositions include a specially commissioned folk mass, incidental music for contemporary plays, and a variety of liturgical music. He is married to the former Madelyn Denette Leopold. He will assume his position at Grace Cathedral on August 10. Mr. Fenstermaker succeeds Richard I. Purvis, who completed a 24-year tenure at Grace Cathedral on April 25. Mr. Purvis resigned in order to devote full time to composition, recitals, and teaching.

**FRANK HERAND
TO TOUR EUROPE**

Frank Herand, PhD, musicologist and organist formerly associated with the University of Hawaii and now active in the San Francisco Bay Area, will play another series of organ recitals and radio broadcasts in Germany, Switzerland, Denmark, and Sweden during the summer months. Dr. Herand was in Europe for 15 months in 1968-69 and played 84 concerts in 10 countries. He has been invited to perform again in many of these places.

**FLOR PEETERS HONORED;
WILL TOUR U.S. IN FALL**

Flor Peeters, organist of the Metropolitan Cathedral, Mechelen, Belgium, was honored by the Catholic University of Louvain on Feb. 2, when the university conferred upon him the degree *Doctor Honoris Causa* in recognition of his many fine contributions to the field of music. At the request of His Majesty the King of Belgium, Mr. Peeters played an all-Bach recital on his studio organ in Mechelen March 24 before the King and Queen. Early in May, Mr. Peeters was a member of the jury for the International Organ Competition in Prague.

Mr. Peeters is scheduled to start his 10th American recital tour on October 1. With this tour, he will have played nearly 300 organ recitals in the U.S. since he made his first appearance exactly 25 years previous in 1946. Mr. Peeters has most recently been touring in England with appearances at Liverpool Cathedral, Tewkesbury Abbey, London, Blackburn, Newcastle upon Tyne, and Morpeth. Before he comes to the U.S., he will conduct his international master classes at the Cathedral in Mechelen from August 2 to 13. In the early part of September he will also give a recital at the Festival of Flanders.

**WINNERS ANNOUNCED
IN BROWN U. CONTEST**

The winners of the 1971 Brown University Choral Series Contest for a choral composition were recently announced by Ron Nelson, chairman of the department of music at the Providence, Rhode Island, university. The first prize of \$200 and publication went to Jeffrey King of Athens, Alabama, for his work *A Wind Has Blown the Rain Away* for SATB chorus and piano. Honorable mention and publication was won by Merrill Lewis of Houston, Texas, for his *Christmas Time at the Pilgrim Inn* for SATB, chorus, flute and percussion. Two works by Richard W. Slater of Glendale, California, won honorable mention. They are his setting of Psalm 29, *Ascribe Unto the Lord* for SATB chorus, timpani and organ, and *Whispers of Heavenly Death* for TTBB chorus and harp.

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ROBERT SCHUNEMAN
Editor

JUNE, 1971

DOROTHY ROSER
Business Manager

WESLEY VOS
Assistant Editor

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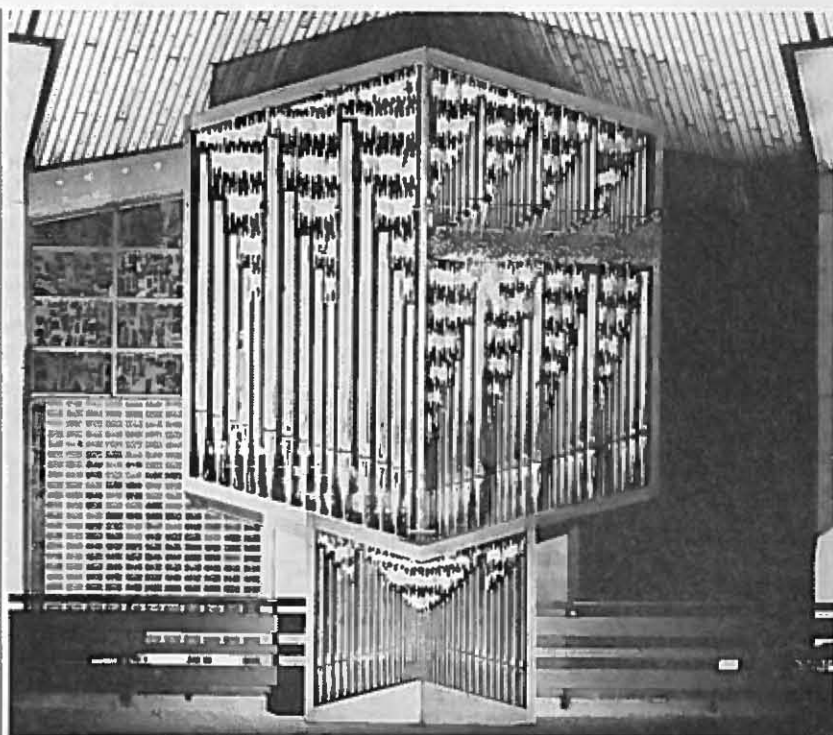
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Two New Organs by Freiburger Orgelbau

Freiburger Orgelbau, Freiburg i/Br., West Germany, has completed two new organs for churches in Germany. The first is a three-manual instrument in the church of St. Bruder Klaus, Villingen. It has mechanical key action, electric stop action, and a free-standing console in front of the rückpositiv. The great division is located at the right in the main case, the solo division is above the great, and the pedal at the left of the case. The Spanish trumpets are mounted en chamade and are of 70% tin. The pipe shades are of cast aluminum, and the casework is of solid oak. The dedication recital was played Nov. 29, 1970 by Konrad Phillip Schuba, organist of the cathedral at Constance.

GREAT

Principal 8 ft. 56 pipes
Bleigedackt 8 ft. 56 pipes
Oktave 4 ft. 56 pipes
Koppelflöte 4 ft. 56 pipes
Nasat 2 3/4 ft. 56 pipes
Terz 1 3/4 ft. 56 pipes
Oktave 2 ft. 56 pipes
Mixture IV-VI 1 1/2 ft. 290 pipes
Dulcian 16 ft. 56 pipes
Trompete 8 ft. 56 pipes

SOLO

Rohrflöte 8 ft. 56 pipes
Hohlflöte 4 ft. 56 pipes
Cornett III 2 3/4 ft. 72 pipes
Chamade 8 ft. 56 pipes
Chamade 4 ft. 56 pipes
Tremulant

RÜCKPOSITIV

Holzgedeckt 8 ft. 56 pipes
Principal 4 ft. 56 pipes
Rohrflöte 4 ft. 56 pipes
Waldflöte 2 ft. 56 pipes
Larigot 1 1/2 ft. 56 pipes
Scharff IV 1 ft. 224 pipes
Krummhorn 8 ft. 56 pipes

PEDAL

Principal 16 ft. 30 pipes
Subbass 16 ft. 30 pipes
Oktave 8 ft. 30 pipes
Gedeckt 8 ft. 30 pipes
Rohrpommer 4 ft. 30 pipes
Hintersatz III 2 3/4 ft. 90 pipes
Fagott 16 ft. 30 pipes

The second organ was installed in June, 1970, in the parish of St. Mathäus, Aglasterhausen near Heidelberg, Germany. A two-manual instrument with 20 stops, it has mechanical key action and electric stop action. All pipework of the great division stands directly on the slider windchest, including the front pipes. The swell division is located under the great division, and the pedal, in which all pipes are made of wood, stands behind the main case. The console is free-standing, and includes 6 general combinations. The design and specification were executed by Freiburger Orgelbau.

GREAT

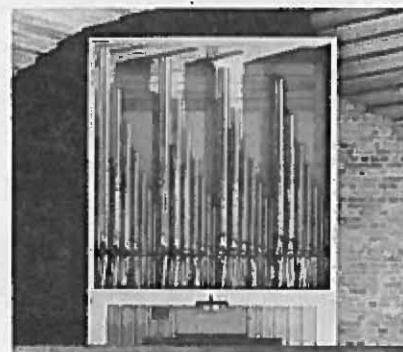
Principal 8 ft. 56 pipes
Rohrgedackt 8 ft. 56 pipes
Oktave 4 ft. 56 pipes
Blockflöte 4 ft. 56 pipes
Sesquialter II 112 pipes
Superoktave 2 ft. 56 pipes
Mixture 4 ft. 1 1/2 ft. 224 pipes
Trompete 8 ft. 56 pipes

SWELL

Holzgedeckt 8 ft. 56 pipes
Salicional 8 ft. 56 pipes
Principal 4 ft. 56 pipes
Rohrflöte 4 ft. 56 pipes
Waldflöte 4 ft. 56 pipes
Larigot 1 1/2 ft. 56 pipes
Scharff IV 1/2 ft. 224 pipes
Krummhorn 8 ft. 56 pipes
Tremulant

PEDAL

Subbass 16 ft. 30 pipes
Oktavbass 8 ft. 30 pipes
Tenor 4 ft. 30 pipes
Fagott 16 ft. 30 pipes



BOXHILL FESTIVAL FEATURES

LADY JEANS & OTHERS

A "mini-festival" of four programs at Cleveland Lodge, Dorking, England, home of Lady Susi Jeans, will be held June 11, 12, 18, and 19. The concerts, given with the financial assistance of the Dorking Urban District Council and the Arts Council of Great Britain, will concentrate on early music. The first, on June 11, will consist of 18th century keyboard music for organ, harpsichord and clavichord, and will be played by Gillian Weir and Susi Jeans. The second concert will include glees, catches, and 16th century lute duets by Dowland, Purcell, Shield, Calcott, Webbe, Schubert and others, and will be sung by The Well-Tempered Singers and played by Cherié Snelling and Katherine Jeans, lutenists. Lady Jeans will team up with Christian Schneider, oboist, and the Mannheim Quartet on the third program to present oboe quartets by Mozart and Vanhal, a trio by Richter, and a quartet by Haydn, and Schobert's *Concerto in C major* for harpsichord and strings. The final concert will feature Katherine Jeans playing recorder, Susi Jeans playing organ, Malcolm McKelvey playing harpsichord, the Mannheim Quintet, Dea Gombrich, violinist, and David Jones, oboist, in works by Kerll, Telemann, Fasch, and Handel.

KLANGDOKUMENTE HISTORISCHER TASTENINSTRUMENTE (Recorded Documents of Historic Keyboard Instruments) is the title of a forthcoming publication completed by Wolfgang Laade of the University of Heidelberg, Germany. It is a discography of historic keyboard instruments listing over 300 available records documenting approximately 200 organs, and more than 60 records of historic harpsichords and pianos. The book will be available from Verlag Karl Menseburger, D 6105 Ober-Ramstadt, Postfach 6, West Germany.

We Invite You...

We'll be working on both of these organs during the summer months. If you are in our neighbourhood why not visit us. One of them should be in playing condition. It will be a pleasure to have you with us.

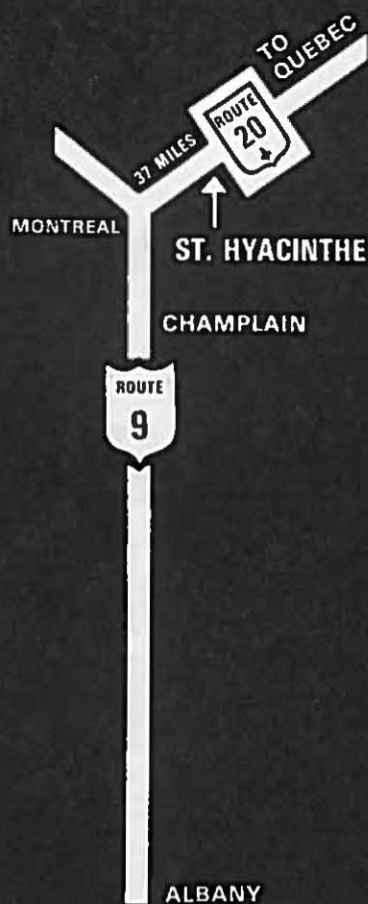
(NOTE: Closed from July 17th to August 1st for the annual vacation)

Casavant Frères

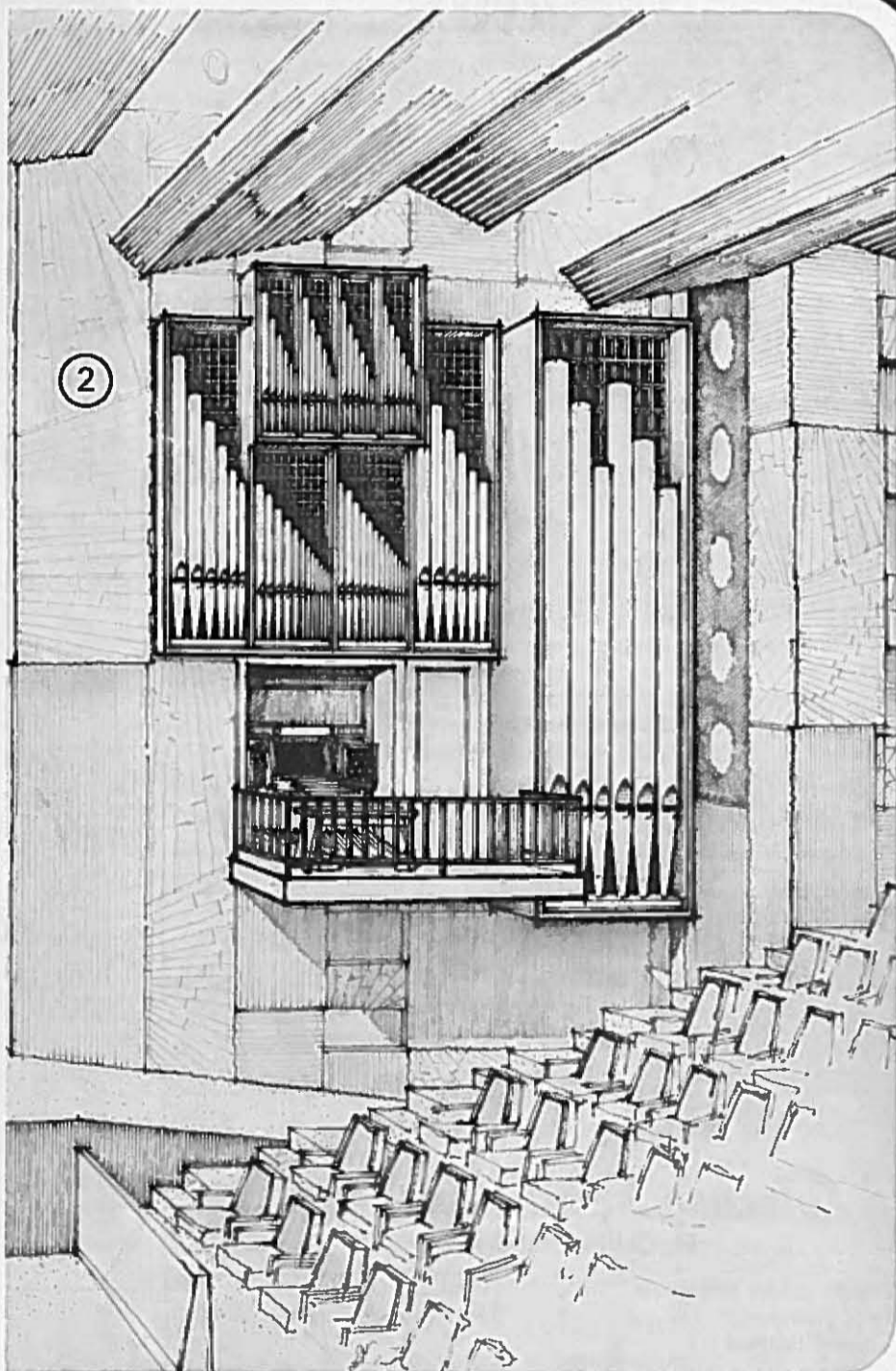
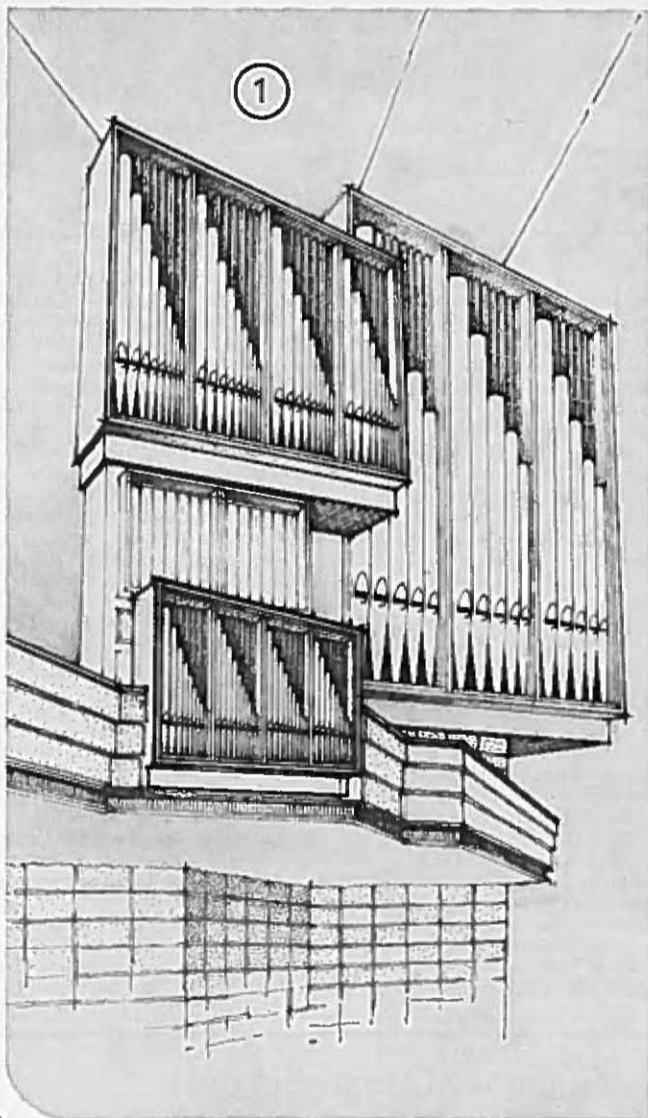
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LIMITÉE



- ① First and Second Church in Boston, Mass.
- ② Patricia Corbett Pavilion, College Conservatory of Music, University of Cincinnati, Ohio



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"Traditions and Trends"

Northwestern U. Church Music Conference

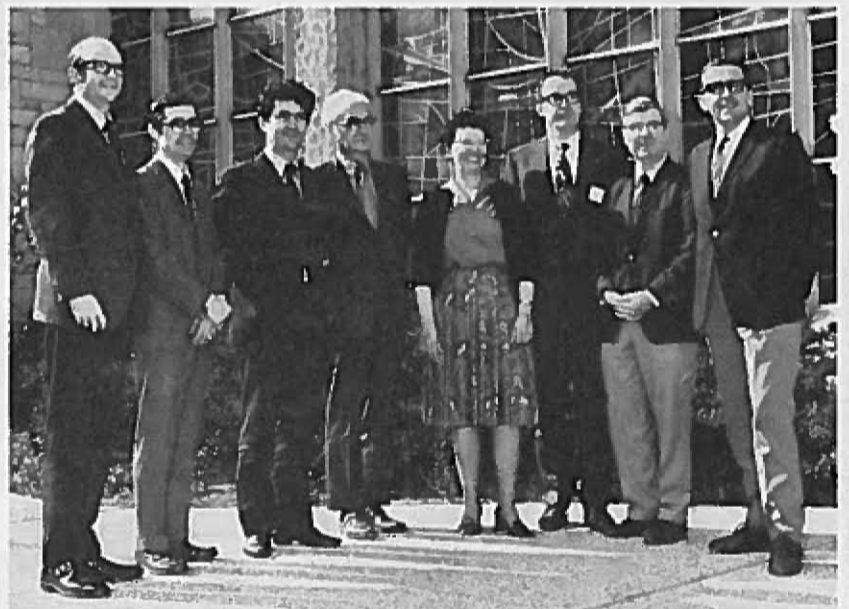
If others are experiencing fearful and negative reactions about the trends in contemporary church music, it was not noticeable on the exterior surface, at least, of Northwestern University's annual conference on church music held April 18 to April 20 at Alice Millar Chapel in Evanston, Illinois. The mood of the conference was one of getting on with the business at hand rather than to "weep in one's beer" about the deplorable state of affairs. As a result, the conference maintained a positive approach to some practical areas of study for the church musician.

The positive feeling of the conference was established well on Sunday evening by Karl Paukert's pre-conference recital. Although Millar Chapel's organ is not the most responsive instrument for such a high-powered work as Bach's *Art of the Fugue*, Mr. Paukert managed to put together acceptably clear registrations and to articulate the huge work enough to present a fine, if restrained, reading of Bach's magnum opus. Using straight-forward, but historically accurate interpretation, Paukert's playing was clean, accurate, and musically sensitive to shaping each piece so that the progression of fugues produced an over-all sweep and move-

with the American choral traditions. Dr. Lumsden also was the featured recitalist on Monday evening. In a state of near exhaustion after a gruelling recital tour of the U.S., he still managed to display his command of the instrument, even though his approach to the music was grounded in a school that has grown up with the sound and structure of the Willis type instrument as prevalent in English cathedrals. His program:

Fantasia K.594, Mozart; Voluntary for Double Organ, Purcell; Four Pieces from the Mulliner Book, by Taverner, Tallis, Newman, and an anonymous composer; Prelude, Scherzo and Passacaglia, Leighton; Partita on Sei gegrüßet BWV 768, Prelude and Fugue in B minor BWV 544, Bach.

Monday afternoon was devoted to "nuts and bolts" sessions given by two very capable Northwestern staff members. Margaret Hillis, of the music faculty, talked on the musician's preparation if he is to conduct a work for chorus and instruments. She is an expert in preparing a choir (being director of the Chicago Symphony Chorus) and explained her techniques and process of preparation in detail. She also answered many practical ques-



Left to right: Robert Schuneman, Kurt Roderer, Karel Paukert, Elwyn Wienandt, Margaret Hillis, Richard Enright, Grigg Fountain, and David Lumsden.

ment to the long work. The reasonably large audience was obviously delighted to hear such a work performed with care and great musical respect.

Since the main theme of the conference was "tradition and trends" the two main speakers delivered themselves well along these lines. Elwyn Wienandt, chairman of graduate studies in music at Baylor University, gave two lectures, the first on "The Anthem Tradition" which outlined the history of anthem usage in the church, and the second on "Trends in Today's Service Music" which dealt with present movements including "pop." Both lectures displayed Dr. Wienandt's wide grasp of the subject and his keen sense of humor.

David Lumsden, fellow, tutor, and organist of New College, Oxford, England, provided an English view of tradition in church music in his Tuesday afternoon lecture. Limited in time, his task of exposing the conference to "The English Choral Tradition" had to be dealt with in terms of main ideas. Using phonograph recordings, he pointed out some of the main historical periods of English church music, and concurrently managed to give a very concise and intelligible comparison of the sound, make-up, and ideals of English choirs

on the subject. Kurt Roderer, builder of mechanical action organs and supervisor of organ maintenance at Northwestern U., talked briefly on the voicing of an organ pipe and extensively on tuning. It was a subject few knew anything about, and one that the participants welcomed as enlightening and helpful. He was clear and thoughtful in his presentation which made use of a small portative organ for demonstration purposes.

One of the most delightful programs of the entire conference was that of the Chicago Baroque Ensemble on Tuesday afternoon. Made up of Northwestern faculty people and Chicago Symphony players (Noriko Fujii, soprano; John Magnuson, bass; Ray Still, oboe; Walfrid Kujala, flute; Don Moline, violoncello; and Karel Paukert, continuo), this newly formed ensemble delighted a full house of students and conference participants (it was a school of music convocation) to a spirited program of baroque music. Their program:

Sonata in E minor for flute and continuo, Aria "Doch weichet" for bass, flute and continuo from Cantata 8, Aria "Gott, du hast wohl gefüget" for soprano, bass, oboe and continuo from Cantata 63, Aria "Mein Freund ist

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mein" for soprano, bass, oboe and continuo from Cantata 140, Bach; Trio Sonata in E minor for flute, oboe and continuo, Telemann.

A panel discussion on the "Present and Future" concluded the sessions on Tuesday afternoon, and included Dr. Lumsden, Dr. Weinandt, Morgan Simmons (organist-choirmaster, Fourth Presbyterian Church, Chicago), Robert Schuneman, and Thomas Willis (music critic for the Chicago Tribune), and moderated by Richard Enright, chairman of the church music department in Northwestern's School of Music. Most of the discussion was geared to a positive note about the future, even though the conference participants had few questions to ask the panel.

The entire conference was concluded with a program of "British Church Music" sung by the Alice Millar Chapel Choir under the direction of Grigg Fountain, and accompanied by Roy Kehl. The choir was assisted by The University Chamber Orchestra under the direction (in the Handel piece) of Bernard Rubenstein. The program:

O praise God in His holiness, Arthur Willis; Sing joyfully unto God, Look down O Lord, Be unto me O Lord a tower of strength, Byrd; The heavens declare the glory of God, Boyce; Short Mass for three voices, Taverner; Dies Irae, Christian Ignatius Latrobe; Utrecht Te Deum, Handel. —RS

SPANISH WEEKEND AT ALL SOULS, WASHINGTON, D.C.

From the opening luncheon on Saturday, April 17, to the final reception after the concert on Sunday, April 18, at All Souls Unitarian Church, Washington, D.C., the flavor was Spanish — in sight, sound, and taste. Bright flowers decorated the tables, colorful posters were on the walls, Spanish food (arroz con pollo, paella, sangria, guava) was prepared by Spanish women of the church's neighborhood.

After the festive lunch on Saturday, Señor Julio-Miguel Garcia Llovera presented a fascinating lecture on "Historic Spanish Organs and Cathedrals." The slides which he showed were breathtaking in their beauty and his scholarship in this field was complemented by the warmth of his personality. The slides were supplemented by recordings of many of the organs.

Sunday's events opened with another Spanish lunch which was followed by "The Shoemaker's Prodigious Wife," a comedy by Federico Garcia Lorca, presented by the Unitarian Players. At 4 p.m., Señor Garcia played a program on the Rieger organ devoted mainly to works by Spanish composers: *Batalla* by José Ximenez (1601-1672), *Tiento de medio registro* by Pablo Bruna (1611-1669), *Suite I* by Manuel Castillo (1932), and *Final* by Jesus Guridi (1886-1961). Even the piece by Bach which he played, the *Passacaglia*, had its origin in a Spanish dance. A reception following the concert attended by the cultural attaché of the Spanish embassy, Señor Casanova, concluded this festival weekend.

Señor Garcia, one of Spain's outstanding organists and music scholars, has degrees from universities in Madrid, Seville, and Heidelberg. He was formerly organist at the Metropolitan Cathedral of *El Pilar* in Zaragoza from 1953 to 1961. Since 1967 he has been organist at the Marienkirche in Hamburg, West Germany. He has given many concerts and lectures throughout Europe, and he has made many recordings for radio.

Other "happenings" of this kind are planned at All Souls Church combining music, drama, art, and the community. It was beautiful and educational — and it was fun.

— Jean Slater Edson

THE ORGAN LITERATURE FOUNDATION has just released its new addenda list #66, a supplement to Catalogue F. In it are listed many new publications of interest to organists, organ builders, and researchers. It includes publications from foreign countries as well as the U.S.



English composer Malcolm Williamson will be available in North America as an organ recitalist and soloist through the representation of Arts Image beginning with an initial tour in October and November of this year. Williamson, a native of Australia who emigrated to London in 1953, has distinguished himself as a composer for opera, ballet, piano, violin, symphony orchestra and organ. His recital activity will concentrate on the performance of his own compositions for the organ. The composer, who himself was a student of the French composer Messiaen, has begun to shape a reputation in England as an organ recitalist even though his own first instrument was the piano. In 1961, when the BBC commissioned an organ concerto from Williamson for a Promenade Concert, the composer was featured soloist at its first performance. He has since been the soloist at performances of the work by the Vienna Philharmonic Orchestra under Adrian Bolt. Mr. Williamson performed his first organ recital in North America last April at the Cathedral of the Sacred Heart in Newark, N.J., where he presented his own Elegy J.F.K., Resurgence de feu, Epitaphs for Edith Sitwell, and Vision of the Christ-Phoenix, as well as Brahms' Eleven Chorale Preludes. Newark's morning newspaper, *The Star-Ledger*, called the recital "an event of musical significance" which "some members of the large audience had driven hundreds of miles to share," and called Williamson "an organist of refined sensitivity and style."

ORGAN HISTORICAL SOCIETY TO MEET IN BALTIMORE

The annual convention of the Organ Historical Society will be held from June 23 to 25 in Baltimore, Md., and a varied program of events is scheduled. Musical programs and organs both new and old will be featured in an effort to illustrate that the present can learn from the past. Among the programs will be one for two organs, a church service patterned after Bach's St. Thomas, Leipzig, service with choir, orchestra, and organ in Cantata 90, a service with formal 20th century music, a slide lecture and recordings on old Mexican organs, a concert for organ and flute, and a candle-light concert and garden party at the 1812 Carrol Mansion. Organs to be seen and heard include instruments by England (1804), Dieffenbach (1840), Ferris (1845), Berger (1850), Pomplitz (ca. 1860), Roosevelt (1869), Niemann (ca. 1895), Spaeth (1961), Andover-Flentrop (1961), and Walcker (1966). Convention headquarters will be at the Belvedere Hotel.

EARL EYRICH'S "MEDITATIONS" for choir, speaker, congregation and organ was given its premiere performance at the First Unitarian Church of Providence, R.I. during its Easter Service. The work, based on texts from the *Rig Veda*, *Bhagavad Gita*, the *Upanishads*, and Rabindranath Tagore, involves a speaker and the congregation, which chants while the choir sings more complex material. Mr. Eyrich is organist and director of music at the First Unitarian Church, Providence, R.I.

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New Casavant in Richmond, Virginia

Casavant Frères, Limitée of St-Hyacinthe, Québec, has recently completed the installation of a four-manual organ in the First Baptist Church, Richmond, Va. The organ is located at the front of the church behind a sound transparent screen. The antiphonal division was built and installed by Casavant in 1966 and has been incorporated in the new instrument. Lawrence Phelps, vice president and artistic director of Casavant, designed the organ. Raymond H. Herbek is minister of music at the church.

GRAND ORGUE

Bourdon 16 ft. 61 pipes
Montre 8 ft. 61 pipes
Flute à cheminée 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Flute conique 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Cornet V 8 ft. 220 pipes
Fourniture IV 1 1/2 ft. 244 pipes
Cymbale IV 3/4 ft. 244 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 61 pipes

POSITIF

Bourdon 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Flute à fuseau 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Quarte de nasard 2 ft. 61 pipes
Tierce 1 3/5 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Fourniture IV 1 ft. 244 pipes
Cymbale III 1/2 ft. 183 pipes
Cromorne 8 ft. 61 pipes
Tremulant
Zimbelstern

RECIT

Principal étroit 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Viola de gambe 8 ft. 61 pipes
Voix céleste 8 ft. 54 pipes
Octave 4 ft. 61 pipes
Flute ouverte 4 ft. 61 pipes
Flute des bois 2 ft. 61 pipes
Plein jeu VI 2 ft. 366 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 61 pipes

CHOEUR

Flute bouchée 8 ft. 61 pipes
Flute douce 8 ft. 61 pipes
Flute céleste 8 ft. 49 pipes
Flute à cheminée 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Cornet II 2 3/4 ft. 122 pipes
Petite fourniture III 1 ft. 183 pipes
Hautbois 8 ft. 61 pipes

PEDALE

Montre 16 ft. 32 pipes
Soubasse 16 ft. 32 pipes
Bourdon 16 ft. (grand orgue)
Octave basse 8 ft. 32 pipes
Bourdon 8 ft. 32 pipes
Basse de choral 4 ft. 32 pipes
Flute à cheminée 4 ft. 32 pipes
Flute 2 ft. 32 pipes
Fourniture VI 2 ft. 192 pipes
Contre bombarde 32 ft. 32 pipes
Bombarde 16 ft. 32 pipes
Basson 16 ft. (récit)
Trompette 8 ft. 32 pipes
Clafumeau 4 ft. 32 pipes

ANTIPHONAL

Rohrflöte 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler céleste 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture III 3/4 ft. 183 pipes
Tremulant

ANTIPHONAL PEDAL

Lieblighgedackt 16 ft. 32 pipes

TWO ORGANISTS PERFORM WITH SYMPHONY ORCHESTRAS

Ladd Thomas appeared with the Los Angeles Philharmonic Orchestra, Zubin Mehta conducting, in performances of four different works. On April 1, 2 and 4, he played in *The Planets* by Holst; on April 8 and 9 in Brahms' *Requiem* and *Kosmogonia* by Penderecki; on April 22 and 23 in Saint-Saens' *Symphony No. 3*, and on April 24 in *Hunnenschlacht* by Liszt. The works by Holst and Liszt are being recorded on the London label.

Alexander Boggs Ryan was the organist with the Kalamazoo Symphony Orchestra, Pierre Hétu, conductor, on April 20 in performances of *Baroque Variations* by Lukas Foss, and the *Symphony No. 3* by Saint-Saens. The performances were recorded for broadcast over Kalamazoo radio.

NUNC DIMITTIS

GARTH EDMUNDSON

Garth Edmundson died Friday, April 2 in New Castle, Pa., at the age of 78. Born in Prospect, Pa., he was internationally recognized as a composer of organ and vocal music. He was organist for 25 years at the First Presbyterian Church, New Castle until his retirement in 1968. He had studied in Pittsburgh, New York, London, and Paris, and was given an honorary Doctor of Music degree by Westminster College where he taught for a number of years. He is survived by his wife, the former Anna R. Hodgkiss, a voice teacher, and a brother, Richard of Denver, Colorado.

IVAN LANGSTROTH

Ivan Langstroth, internationally acclaimed composer, died April 25. Born in California in 1887, Mr. Langstroth studied in Germany and won a place in the master class of composition at the Royal Academy of Art in Berlin, where his teacher was Humperdinck. After his student days, he remained on the continent and spent 11 years as professor of composition and theory at the Neue Wiener Konservatorium, Vienna, Austria. He returned to the U.S. in the early 30's and held several appointments in New York. Of his many published compositions, many were organ pieces, and many of his pieces have been performed by concert artists throughout the world. He retired from teaching in his later years to devote full time to composition. He was a member of the New York City Chapter of the AGO, and a member of the Bohemians.

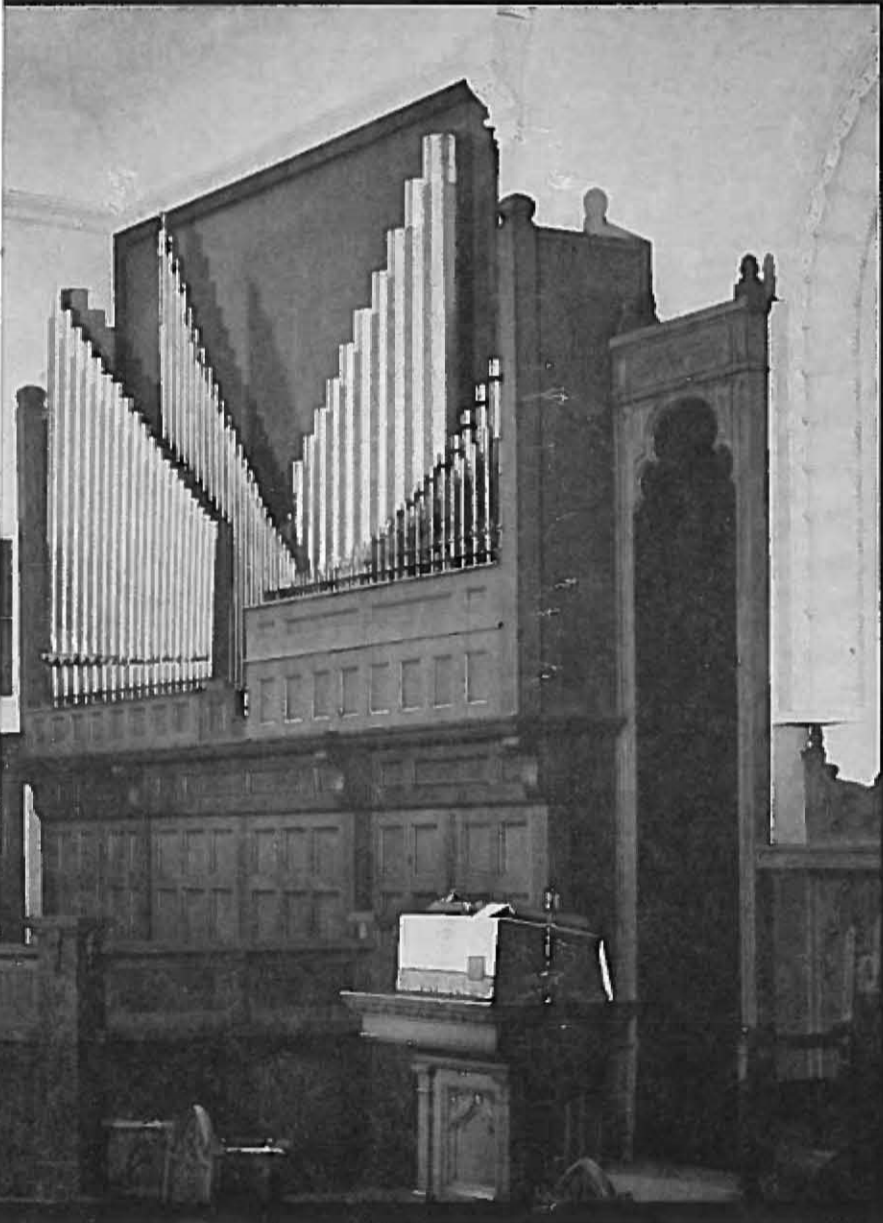
HOWARD T. DODSON

Howard T. Dodson, minister of music and deacon of the Abyssinian Baptist Church, New York City, died April 5 in New York. Born in Cincinnati, he received his early musical training there. With a scholarship from the Abyssinian Baptist Church, he attended the Guilman Organ School. Upon graduation, he began his career at Abyssinian Baptist Church in 1934. In 1936 he became director of the youth choirs, and he also became director of the Philharmonic Glee Club. His career was interrupted in 1942 by service in the Armed Forces, where he served as a chaplain's assistant, part of the time in the Holy Land. He returned to his position at Abyssinian in 1945, and was appointed minister of music by Dr. Adam Powell, Jr., in 1946. He is survived by his wife, Hattie.

BRONSON RAGAN

Bronson Ragan, organist and musical director of the Church of the Holy Trinity, New York City, and a candidate for the office of president of the AGO, died suddenly March 29. A graduate of the Juilliard School of Music where he studied with Gaston Dethier and David McK. Williams, Mr. Ragan was very active in AGO affairs in the New York City area. He was a member of the national examination committee, coordinator of Guild examinations for the New York City Chapter, and he was himself an FAGO. At the time of his death, he was head of the organ department at the Manhattan School of Music and member of its theory department, a member of the summer faculty of Pius X School of Liturgical Music, Manhattanville College of the Sacred Heart, a member of the theory faculty of the Guilman Organ School, and organist at Temple Beth-El, Jersey City, New Jersey.

NBC-TV'S NEW PROGRAM, "First Tuesday" on July 6 will show scenes taken during the installation of the 89-rank Ruffatti pipe organ in St. Mary's Cathedral, San Francisco, California. Filming was done at different stages of the installation and also after the organ was completed. The 4-manual instrument built by Fratelli Ruffatti of Padua, Italy, was dedicated on April 17 by Alfonso Vega Nunez.



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6 June
 J. Reilly Lewis, New York Cultural Center, New York, NY 3 pm
 George Ritchie, Duke U. Chapel, NC 4:30 pm
 Ted Alan Worth, St. Mary's Episcopal, Wayne, PA 7:30 pm
 Thomas Hammons, Christ Church, Cincinnati, OH 4:30 pm
 Gloria by Vivaldi, First Presbyterian, Fort Wayne, IN 9:15 & 11 am
 Virgil Fox, Fountain Street Church, Grand Rapids, MI 7 pm
 Gloria by Vivaldi, *Psalmkonzert* by Zimmermann, choruses from *Samson* by Handel, Chicago Chamber Choir, George Estevez, St. James Cathedral, Chicago, IL 4 pm
 John Streve, Christ Church Cathedral, St. Louis, MO 4 pm
 Keith Thompson, Interstake Center, Oakland, CA 4 pm

7 June
 Southern Regional Convention, AGO, Jackson, MS (thru June 10)
 Marilyn Mason, St. Andrew's Episcopal, Jackson, MS

8 June
 Claremont Brass Quintet, Trinity Church, New York, NY 12:45 pm
 Robert S. Lord, Frick Fine Arts Bldg., Pittsburgh, PA 12:35 pm
 Mid-America Regional Convention, AGO, Lincoln, NE (thru June 10)
 Marilyn Mason, St. Andrew's Episcopal, Jackson, MS

9 June
 Timothy Zimmerman, St. John's Episcopal, Washington, DC 12:10 pm
 Chicago Ars Organi Series: Larry R. Rootes, St. Mark's Lutheran, Chicago, IL 8 pm
 Wilma Jensen, K. Dean Walker, organ & percussion, Kimball Recital Hall, Lincoln, NE
 Clyde Holloway, Lincoln, NE

10 June
 Larry King, Trinity Church, New York, NY 12:45 pm
 Youth Choir of Grace United Methodist, Atlanta, Ga., Walter Ross; at First Presbyterian, Wilmington, NC 8 pm
 Ladd Thomas, Jackson, MS
 Workshop Festival, LSWMA, Concordia Teachers College, River Forest, IL (thru June 12)
 James Moeser, Lincoln, NE

12 June
 20th International Organ Festival, Nuremberg, West Germany (thru June 20)

13 June
 Joseph Coutret, New York Cultural Center, New York, NY 3 pm
 Ohio Valley Regional Convention, AGO, Canton, OH (thru June 16)
Paukenmesse by Haydn, *Litany of the Blessed Sacrament* by Palestrina, R. Harold Clark, St. Mary Church, Cincinnati, OH 12:30 pm
 Henry Humphreys, Christ Church, Cincinnati, OH 4:30 pm

JUNE					
	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		

DEADLINE FOR THIS CALENDAR WAS MAY 10

14 June
 Southeastern Regional Convention, AGO, Charlotte, NC (thru June 16)

15 June
 Church Street Youth Choir of Knoxville, Tenn.; at Trinity Church, New York, NY 12:45 pm
 Lancaster Chapter AGO members, Lancaster Summer Arts Festival, Trinity Lutheran, Lancaster, PA 8 pm

16 June
 Helen Penn. St. John's Episcopal, Washington, DC 12:10 pm
 Gillian Weir, Westminster Presbyterian, Charlotte, NC
 Marianne Webb, St. Timothy's Episcopal, Canton, OH
 Jerald Hamilton, Trinity United Church, Canton, OH
 Chicago Ars Organi Series: Devon Hollingsworth and Gladys Christenson, organ & harpsichord, Pilgrim Lutheran, Chicago, IL 8 pm

17 June
 Robert MacDonald, Trinity Church, New York, NY 12:45 pm

18 June
 Robert Glasgow, Redeemer Lutheran, Evansville, IN 8 pm

19 June
 Arthur Poister, master class, Wheeler Hall, U. of Evansville, Evansville, IN 10 am

20 June
 Robert MacDonald, New York Cultural Center, New York, NY 3 pm
 George Ritchie, James Chapel, Union Theo. Seminary, New York, NY
 Maryland, Virginia, D.C. Regional Convention, AGO, Baltimore, MD (thru June 23)
 Carol Teti, National Shrine of the Immaculate Conception, Washington, DC
 Mid-Atlantic Regional Convention, AGO, Harrisburg, PA (thru June 23)
 Virgil Fox, The Forum, Harrisburg, PA 8:15 pm
 Philip Gottling, Christ Church, Cincinnati, OH 4:30 pm

Arthur Poister, workshop, St. Olaf College, Northfield, MN

21 June
 International Josquin Festival-Conference, Lincoln Center, New York, NY (thru June 25)
 Mireille Lagacé, Church of the Ascension, New York, NY 8:30 pm
 Catharine Crozier, Pine Street, Presbyterian, Harrisburg, PA
 Kansas, Oklahoma, Texas, Western Louisiana Regional Convention, Oklahoma City, OK (thru June 24)

22 June
 Concert One, "Sound of the 70's", Trinity Church, New York, NY 12:45 pm
 Clyde Holloway, Lebanon Valley College, Annville, PA
 Joan Lippincott, St. Luke's Methodist, Oklahoma City, OK
 Lionell Rogg, Queen Elizabeth Hall, London, England

23 June
 Helen Penn. St. John's Episcopal, Washington, DC 12:10 pm
 Chicago Ars Organi Series: Edmund Shay, string quartet, vocal octet, Bethesda Lutheran, Chicago, IL 8 pm

24 June
 A Contemporary Celebration of Praise and Prayer, James Chapel, Union Theo. Seminary, New York, NY 8:30 pm
 Larry King, Trinity Church, New York, NY 12:45 pm
 Presbyterian Conference of Church Music, Montreat NC (thru July 1)
 Geraint Jones, Queen Elizabeth Hall, London, England

27 June
 McNeil Robinson, New York Cultural Center, New York, NY 3 pm
 Edward Mead, Christ Church, Cincinnati, OH 4:30 pm
 Douglas Reed, Pioneer Mem. Church, Andrews U., Berrien Springs, MI
 Richard Coulter, First Congregational, Berkeley, CA 4 pm

28 June
 Westchester Regional Convention, AGO, Brouxville, NY (thru June 30)

6th International Organ Festival, St. Albans, England (thru July 3)
 Fred Tulan, Belfast, North Ireland

29 June
 Concert Two, "Sound of the 70's", Trinity Church, New York, NY 12:45 pm
 David Lumsden, Queen Elizabeth Hall, London, England

30 June
 Charles Callahan, St. John's Episcopal, Washington, DC 12:10 pm
 Chicago Ars Organi Series: John Walker, St. Phillip's Lutheran, Chicago, IL 8 pm
 Concerto 2 by Handel, Fred Tulan, Copenhagen, Denmark

1 July
 Bernard Lagacé, Queen Elizabeth Hall, London, England

2 July
 Pacific Coast Regional Convention, AGO, Honolulu, Kauai, Maui, Hawaii (thru July 11)
 Fred Tulan, West Berlin, Germany

3 July
 Clyde Holloway, Kawaiahao Church, Honolulu, HI
 John Obetz, Marienkirche, Gelnhausen, West Germany
 Fred Tulan, Cologne, West Germany

4 July
 Cape Cod Ecumenical Church Music Conference, Craigville, MA (thru July 10)
 Hugh Knight, New York Cultural Center, New York, NY 3 pm
 Christopher Kane, John Stump, Interstake Center, Oakland, CA 4 pm
 John Obetz, Emmäus-Kirche, Frankfurt a/M, West Germany

5 July
 Frederick Swann, Central Union Church, Honolulu, HI
 James Moeser, U. of Hawaii, Honolulu, HI
 Fred Tulan, Heidelberg, West Germany

6 July
 Douglas Reed, Hill Auditorium, U. of Michigan, Ann Arbor, MI
 Albert de Klerk, Queen Elizabeth Hall, London, England
 International Organ and Improvisation Contest, Haarlem, The Netherlands (thru July 9)
 Fred Tulan, Frankfurt a/M, West Germany

7 July
 Joan Lippincott, Kawaiahao, Honolulu, HI

8 July
 Peter Hurford, Queen Elizabeth Hall, London, England
 Fred Tulan, Stuttgart, West Germany

9 July
 Southern New England Regional Convention, AGO, Providence, RI

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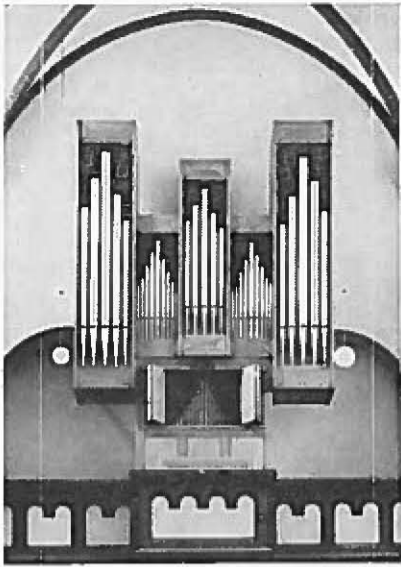
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New Klais Organ for Remagen, Germany Church

Johannes Klais Orgelbau of Bonn, West Germany, has completed a new two-manual organ for the Roman Catholic church of St. Peter and Paul in Remagen, West Germany. The new organ is encased in the rear gallery of the church. The key action is mechanical, and the stop action is electric. All chests are slider-type, and the console stands free from the organ case. The manuals have 56-note compass, and the pedal 30 notes.

HAUPTWERK

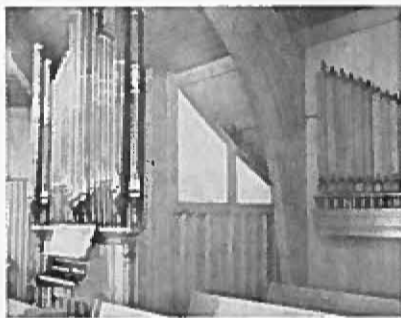
Rohrflöte 8 ft.
Principal 4 ft.
Blockflöte 2 ft.
Sesquialter II 2 1/4 ft.
Mixtur IV 2 ft.

BRUSTWERK

Holzgedackt 8 ft.
Spitzflöte 4 ft.
Principal 2 ft.
Sifflot 1 ft.
Dulcian 8 ft.
Tremulant

PEDAL

Subbass 16 ft.
Offenbass 8 ft.
Octav 4 ft.



Hoyer Rebuilds Hinners Organ in Kansas

The Hoyer Organ Service, Lawrence, Kansas, has recently completed the rebuilding and reinstallation of an 1895 Hinners one-manual and pedal tracker organ in Calvary Lutheran Church, Topeka, Kansas. The organ was left completely unenclosed and the case-work was redesigned. A 2-foot fifteenth was substituted for the original manual 16-foot bourdon, and the remaining pipework was revoiced. Lack of additional funds prevented replacement of all the old pipes with new pipework. The original flat pedalboard was 27 notes, although the 16-foot pedal bourdon had only 15 pipes. In the new installation, the missing notes were filled out by using some of the old manual bourdon pipes and installing them on an electropneumatic chest hanging on the wall of the church. The flat pedalboard was replaced with a new AGO standard pedalboard. The manual stops are divided with separate bass and treble drawknobs. Wind pressure was lowered from 3 inches to 2 1/2 inches on the manual and 2 inches on the pedal.

MANUAL

Diapason 8 ft.
Gedeckt 8 ft.
Gamba 8 ft.
Principal 4 ft.
Flute 4 ft.
Fifteenth 2 ft.

PEDAL

Bourdon 16 ft.

AMERICAS BOYCHOIR SELECTIONS ANNOUNCED

Selections for the Americas Boychoir for 1971 have been announced by John B. Shallenberger, president of Shallway Foundation, who is managing the group on its European "odyssey" this summer. Delegate-members of the group are Gregory Carlson, age 10, member of the Singing Boys of Orlando, Fla.; Christopher Dean, age 13, member of the Holy Trinity Choristers, West Chester, Pa.; Paul March, age 11, member of the St. Petersburg, Fla., Boychoir; Steven Sinoradzki, age 10, member of the Clarktown Boys' Choir, Clark, N.J.; Michael Miller, age 10, member of the Mansfield, Ohio, Boys' Choir; and Timothy Hawley, age 12, member of the Singing Boys of Houston, Texas.

The group will sing in the Strasbourg Music Festival and in both the Netherlands and Belgium international choral festivals. Several of the boys will be delegates to the Pueri Cantores (Boy Singers) Congress in Santiago de Compostela, Spain, and the International Choral Festival in Linangollen, Wales. All members of the group will attend public school in Belgium and Germany, and will receive certificates to present to their schools in the United States as evidence of "make-up" for classes missed in May and June. Their schooling in Europe is conducted in languages the American boys do not speak fluently, but their American schools are said to recognize that the educational value may be even greater for that reason. In Germany, the boys attend English classes in order to learn language in reverse; the American boys learn German from the classes in which the German boys are studying English. The boys have little trouble in such courses as mathematics and physical education, where language obstacles are of minor nature.

While in Europe, the Americas Boychoir plans to rendezvous with various American boychoirs on concert tour this summer. The group will visit and "audition" at least 18 European boychoirs during their European tour. While visiting boychoirs in Brittany, the American group plans to make a side-trip to Normandy and to the beachheads invaded by the Allied Forces on D-Day in World War II. In Germany and France, they plan to stop over at American military bases and post exchanges. The boys are guests in the homes of European choir boys in nearly every city they visit.

Fritzsche Builds for Alburdis, Pa., Church

The Paul Fritzsche Organ Co., Allentown, Pa., is building a new two-manual organ for the Church of the Good Shepherd, United Church of Christ, in Alburdis, Pa. The instrument will be housed in divided chambers. Installation is scheduled for May, 1971. Mrs. Verna Seagraves is the organist of the church.

GREAT

Dulzan 16 ft.
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Kleiner Erzähler 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flute 4 ft.
Erzähler 4 ft. 12 pipes
Twelfth 2 1/2 ft.
Siffoete 2 ft. 12 pipes
Fifteenth 2 ft. 61 pipes
Tierce 1 3/5 ft.
Mixture IV 244 pipes
Chimes

SWELL

Gedeckt 8 ft. 61 pipes
Gamba 8 ft. 61 pipes
Gamba Celeste 8 ft. 49 pipes
Kleiner Erzähler 8 ft.
Diapason 4 ft. 61 pipes
Koppel Flute 4 ft. 61 pipes
Flute 4 ft. 12 pipes
Erzähler 4 ft.
Nazard 2 1/2 ft. 61 pipes
Flute 2 ft. 12 pipes
Trompette 8 ft. 61 pipes
Claron 4 ft. 12 pipes
Oboe 8 ft. (syn.)
Tremolo

PEDAL

Bourdon 16 ft. 32 pipes
Still Gedeckt 16 ft.
Spitzprincipal 8 ft. 32 pipes
Bourdon 8 ft.
Choral Bass 4 ft. 12 pipes
Flute 4 ft.
Octavin 2 ft. 12 pipes
Trumpet 8 ft.
Claron 4 ft.



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Off The Soundboard

Kenneth Gilbert will conduct an International Summer Course for Harpsichord in Antwerp's *Vleeshuis Museum* from August 9 through 13. Some of Antwerp's historic harpsichords will be used. The repertoire will consist of Francois Couperin's *Premier Livre de clavecin* (1713). The course will be limited to fifteen participants, each of whom must fulfill at least one of these prerequisites: harpsichord training at an advanced level; graduation from a recognized music academy or conservatory; finalist or semi-finalist from an international harpsichord competition; or a recommendation from a recognized harpsichord teacher. For further information, write Mrs. J. Lambrechts-Douillez, Secretary; Ruckers Genootschap Antwerpen, Vleeshouwersstraat 38-40, Belgium.

It has been a good season for the Bach multiple harpsichord concerti. From Baltimore Shirley Mathews reports performances of the two-, three-, and four-harpsichord works presented by Festivals, Inc. at Goucher College on March 13, using four instruments by William Dowd. The players were Shirley Mathews, Joseph Stephens, Lloyd Bowers, and Judith Olson. In Fort Worth, Texas, the same concerti were performed on April 18 by Marilyn Olsen, Bridget and Luiz de Moura Castro, Larry Palmer, Dale Peters, and William Bromme, with the TCU Chamber Orchestra conducted by Ralph Guenther.

The dedicatory recital on a new two-manual Sabathil harpsichord at Mary Baldwin College, Staunton, Virginia, was played by Dr. Richard Peek of Charlotte, N.C., on Saturday, March 27. The featured work was the first "Biblical" Sonata of Kuhnau; other works by Cabezon, Byrd, Chambonnieres, Bach, Scarlatti, Peter Dickinson, and Haydn were also included on the program.

James Strand played the first recital on a harpsichord constructed from a Hubbard kit at Southwestern College, Winfield, Kansas, on April 18th. His program: *French Suite in G Major*, Bach; *Variations, "My Young Life Hath an End,"* Sweelinck; *Fantasy for Harpsichord* (1970), James Wintle (first performance); *Sonata de primo tono*, Lidon; *Partite sopra la Aria della Folia da Espanga*, Pasquini; *Allegro*, Carvalho; *Variations on "The Carman's Whistle,"* Boyd; *Sonatas in E* (L. 373), and C (L. 457 and 282), Scarlatti.

Igor Kipnis played this program for WBAI's Free Music Store in New York City on April 8: Dandrieu, *Suite in C Major*; Farnaby, *The Old Spagnolletta*, *The New Sa-hoo*, *Tell Me Daphne*, Farnaby's *Dream*, *His Rest*, Farnaby's *Conceit*, *His Humour*, *Mal Sims*, *Up Tails All*; Bach, *Italian Concerto*; Rochberg, *Nach Bach*.

William Read was harpsichordist for WBAI Benefit concert at Hunter College Assembly Hall, New York, on April 9. He played the Bach *Brandenburg Concerti* numbers two and five.

Southern Baptist Theological Seminary, Louisville, Kentucky, dedicated Cooke Hall as the new home of its School of Church Music on April 19. Included as equipment in Cooke Hall are harpsichords by Challis, Sabathil, and Neupert, a Challis clavichord, and a fortepiano by Phillip Belt (a replica of the 1773 Stein piano).

Jan Worden played the first graduate harpsichord recital at Southern Methodist University on May 4. Mrs. Worden is the university's first graduate in the piano-harpsichord Master of Music program. For her recital she played *Suite in C Major*, Dandrieu; *Variations, "Est-ce Mars?"*, Sweelinck; *Sonatas in G Major*, K. 470 and 471, Scarlatti; *Passacaglia in G minor*, Muffat; *Tocatta in D Major* and *English Suite in A minor*, J. S. Bach.

Larry Palmer, harpsichordist, and William Hybel, violinist, were joined by Feodora Steward, flutist, for a program at St. Luke's United Methodist Church, Oklahoma City on April 27. The concert, part of the church's Arts Festival, included a *Suite of Dances by Anonymous Composers* of the 16th and 17th centuries; Rochberg's *Nach Bach*; Martinu's *Sonate pour clavecin*; and Bach's *Chromatic Fantasy and Fugue in D minor* for harpsichord solo; Jacques Ibert's *Deux Interludes* for violin, flute, and harpsichord; and Walter Piston's *Sonatina* for violin and harpsichord.

R. Cochrane Penick, harpsichordist, and his wife, Doris Sease Penick, violinist, were the featured artists for the May 2 meeting of the Navasota Music Study Club, Navasota, Texas. The Penicks, both of whom are associated with the school of fine arts at Southwestern University, played a program of works for violin and harpsichord by Telemann, Purcell, and Eccles; a group of harpsichord sonatas by Scarlatti; and works for violin and organ by Haas and Schroeder.

Byron Hester, flutist; Carl Fassauer, cellist; and Klaus-Christhart Kratzenstein, harpsichordist were the performers for the final concert of Rice University's music series April 23. They played sonatas by Telemann, Locatelli, and Mozart.

Anthony Newman performed a concert of music for the pedal-harpsichord April 5 at New York City's Town Hall. The program included *Prelude and Fugue in B minor*, *Concerto in the Italian Manner*, *Chromatic Fantasy and Fugue in D minor*, and *Passacaglia and Fugue in C minor*, Bach; 30 *Variations on Walsingham*, John Bull; and *Huitième Ordre*, Fr. Couperin.

Bruges International Harpsichord Competition, Bruges, Belgium, combined with the International Fortnight of Music, July 31-Aug. 6, includes exhibits of harpsichords, virginals, clavichords, master classes, concerts; George Malcolm, Isolde Ahlgrimm, Gustav Leonhardt, Kenneth Gilbert. Write: Secretariaat, Collaert Mansionstraat 30, 8000 Bruges, Belgium.

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

Gustav Leonhardt

Two Toccatas (Bk. 1/11 and 8) Capriccio sopra la-sol-fa-mi-re-ut, Frescobaldi; Suite in F, L. Couperin; Sonata in G, Bach-Leonhardt; Prelude, Fugue and Postlude in G minor, Böhm; English Suite in F, Bach.

There are very few contemporary keyboard players who have managed to submerge themselves in the style of baroque music enough to be invaded by the spirit and structure of it as it was intended to sound by the composers who wrote it. Numerous musicologists have captured the spirit with great knowledge and conviction, few of them have been technically equipped as performers in order to play it convincingly for average audiences. Many skilled performers have the technical ability, but most fail in their knowledge of the style. It is rare indeed when a knowledgeable musicologist and a supremely skilled technician are combined in one person to result in musically sensitive and authentically vibrant interpretation of music whose style has been lost in the historic progression of time and culture. The artistry of Gustav Leonhardt (and it is artistry of the highest kind) brings the baroque mind into contact with our own; it breathes the life of another culture within the range of our own senses; and it transports us momentarily into another world.

The essence of Gustav Leonhardt's playing and interpretation is to be found in his treatment of rhythm. It is probably the most neglected and misunderstood of all the elements of baroque music. Perhaps it is the result of 19th century confusion, particularly in the latter half of that century, that has mixed up meter and rhythm so badly that they almost have become synonymous in our times, thus providing us with "machine gun" rhythmic interpretations of baroque music. Or perhaps it has been a result of a mechanized and industrialized age that has produced unbending and meter-like rhythmic feelings. We still have them very much with us as we hear regularly in performances of Bach's music on the Moog synthesizer, as well as in numerous performances by less commercially motivated organists and harpsichordists. Gustav Leonhardt's playing is the antithesis of the machine, the meter-rhythm, the sterile rhythm. His playing is loaded with sensitive variations of articulation, *notes inégales* in many varieties, fluctuations of tempo and time, but all within a framework of the motive, the phrase, the period, the over-all structure, and the whole of a work. These are the elements in motion that make baroque art distinctive, and it is no mistake that dance and music are so inextricably bound together in that period. Here too, Mr. Leonhardt has intelligently captured dance characteristics in his performance.

And so it was that a very appreciative and delighted capacity audience filled Mandel Hall at the University of Chicago on April 16 to hear Mr. Leonhardt play the University's 1958 Hubbard and Dowd instrument. Beginning with Frescobaldi's toccatas, which alternated vibrant passage work with very sensitive and quietly moving sections of pure fantasy, and proceeding through Bach's *English Suite*, the mood was electric in the hall. Mr. Leonhardt's

handling of Couperin's *Suite* began with extensive melodic passage-work to fill in the chords of the *prélude non mesuré* (where others, less skilled, would arpeggiate the whole piece), and then continued to display the fantastic dance rhythms of the *Allemande*, *Courante*, *Branle de Basque*, *Sarabande*, *Gaillarde*, and *Chaconne*. These pieces could have been danced with this performance, and an abundance of ornamentation did not get in the way of the dance rhythms.

Bach's *Sonata in G* for unaccompanied violin is the basis for the four-movement *Sonata in G* which Mr. Leonhardt played. Only one movement exists in Bach's hand for the harpsichord, and the version played was reconstructed by Mr. Leonhardt. It is a convincing piece, Italianate in style. The reconstruction and its performance was both authentic and unobtrusive. Georg Böhm's piece (among his organ works) was played successfully on the harpsichord without pedal, and, in some ways, it fares better on the harpsichord than on the organ. Particularly the repeated notes of the prelude seem to be more suited to the harpsichord. Finally, Bach's *English Suite in F* was given a lively performance that brought the dance rhythms to bear on the interpretation, even though most of the pieces are far too stylized to be danced in reality. Here again, as in the Couperin, the rhythmic conventions of the French clavecinists were brought into use, with perhaps a little more reserve appropriate to its German birthplace. And it was appropriate that a lively Gigue should end the program, leaving the audience in a happy and gay mood.

It is much easier to verbalize about melody and harmony than about rhythm. One can describe meter and motoric impulse easily, but how does one describe fluctuations of rhythm that are so totally analogous to physical movement? This is the problem with a review about Gustav Leonhardt's playing. It is not easy to describe. His playing is free, but not licentious; it is subtle but recognizable; it is full of variety, but maintains continuity; it is vital, warm, full of gracious movement and unpretentious. One must hear it to appreciate it properly, and everyone who really loves baroque music should take advantage of any and all opportunities to hear this master perform. We are not surprised that we were hardly aware of Gustav Leonhardt as he played April 16, for he wrapped us in glorious music which was rhythmically alive and vibrant. That, indeed, is the essence of supreme performance. —RS

A MUSICAL OFFERING FOR PEACE AND UNITY IN NEW YORK CHURCH

The Music for Peace Organization and Trinity Church, New York City, presented a complete day full of musical programs on April 30. Its purpose: "Musicians joining together to offer an all-day musical statement for peace and unity, in the hope of creating an awareness about the war and its effect on the United States of America." The programs started at 8:30 a.m. and continued throughout the day until early evening. The variety of programs brought an extraordinary day of music to New York's Wall Street area. Performers in the musical offering were The Communication Workshop; Calvin Hampton, organist; The Chamber Brass Quartet; Edward Brewer, harpsichordist; the Guarneri Quartet; the Claremont Brass Quintet; The American Symphony Orchestra, Leopold Stokowski, conductor, and Phyllis Curtin, Louise Parker, and Douglas Hill, soloists, and a choir made up of the choirs of the Union Theological Seminary, Calvary, St. Michael's and Trinity Churches, Manhattan School of Music, Rutgers University, and other singers from the New York area; Anthony Newman, organist; Robert Mann, violinist and Samuel Rhodes, violist; Francesca Pannell, soprano and Valley Weigl, pianist; Edward Auer, pianist; Jeannette Walters, soprano and Herbert Kaplan, pianist; Music For a White (players of old instruments); David Amram, composer; Joshua Rifkin, pianist; and the Free Life Communication, Enrico Rava, leader. Larry King, organist of Trinity Church, was the chairman of the committee for the musical offering.

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

The Organist and Criticism

There is probably no other area more sensitive in the professional life of an organist than criticism of his work. Criticism, of course, may be positive or negative. Positive and negative criticism are not synonymous with constructive and destructive criticism respectively. A negative criticism may be constructive, and a positive criticism may be destructive. We do not condone destructive criticism, for its only aim is to tear down the thing that it is aimed at. But we also do not think that it is always constructive to be positive.

Formal criticism (such as newspaper and journal reviews) serve two functions. One is to communicate with words to a listening audience (or prospective listening audience) what one has heard in a performance. This criticism evaluates what has been heard in terms delineated by the person criticizing. The second function is to communicate the same thing to the performer. The critic thus performs in a middle ground between performer and listener. To a large extent, what he says is one person's viewpoint on how well the performer has communicated with an audience his ideas in the music. The critic is therefore a measure of the musical experience.

Musical criticism may vary with the methodology, training, outlook and experience of the critic, and we do not wish to pursue a philosophy of musical criticism here. We do, however, want to bring up the business of the organist's relationship to musical criticism of his own performance.

A good organist will submit his performance to critical review from several quarters: (1) his own private critical judgment; (2) the critical observation of a teacher, tutor, or private friend who acts as such; (3) a circle of friendly professional confreres who, professionally, share their ideas and work in critical interchange; (4) the professional critic who writes for a newspaper or journal. Most organists, and all good organists usually perform within the first three areas regularly, but the fourth area is less frequent. It is the only area that is fully public and the most sensitive to the performer, and not limited to private review. It is this public review which is so terribly important to any performer, and which so many organists are defensive about or shy away from with fear.

Organists have several "hang-ups" about public criticism. One is the problem of the instrument itself. It is not portable, it is usually found in churches

and seldom in the concert hall (except at schools), the number of abominable instruments puts the performer at its mercy, and it is a terribly complex instrument. For several reasons, most of which are attached to problems with the instrument, the organist has been relegated by highly professional musical circles to the "second-rate ranks" and he is not considered critically as being in the same ranks with other instrumentalists. The number of organists during the latter half of the 19th century and also in our century who have treated the organ as a large "toy" for adults has not helped these matters. Many newspaper critics have told us that they hate organ recitals, for there is much less music and much more "toying around" with the instrument in ways that are only understood and perceived by those who are "in" on the secrets of organ playing. The instrument itself seems to encourage this in many who are curious about its complexity and less concerned with using it as a musical instrument. The complexity of the instrument has also made it the most spectacular of "egotistical show-off toys" for those who feel the need to display their mighty abilities to a wide-eyed and visually entertained audience, both in the concert hall and in the church. So critics have come to ignore the organ as a musical medium, and so have audiences. It is no accident that both have reacted in the same way. Their sentiments are similar.

Organists have reacted to this over the last hundred years by further alienating themselves from the professional musical world and leaning hard on the four walls of the church which has shielded them in their defensive world. Positive criticism, compliments and praise are welcome. But negative criticism of a constructive kind is met with extreme defensive reaction. Nothing could be more disastrous for the organist, for, in his isolation from a musical public, he needs to know exactly what that public hears. Public criticism is one good way to find out. Until the organist submits himself to this kind of criticism, listens to it carefully, and takes it to heart, he will remain in his isolated state. The thoroughly professional organist who performs in public will not be defensive about receiving stiff musical criticism (the same as the best conductors, pianists, violinists, and singers do) for it will help him measure not what *he* has heard in his own performance, but what *another* has heard. Public performance demands musical communication with another, with the audience. And the thoroughly professional organist will also discover that he is not capable of discerning what a non-organist will hear. He becomes so accustomed to his own instrument, to the sound of his own music, that he will inevitably take some things for granted. The professional will be very interested in what the critic then has to say. It is part of his continuing education.

We wish to see the day in our lifetime when the organ and the organist are accepted in the first rank of professional musical performers. And we wish to see this everywhere, not just with a few isolated people in a couple of big cities who have managed to gain respect as first-rate artists. Organists must therefore listen to criticism carefully, and welcome it, even when it is negative. After all, the alternative is for the organist to wish for and accept what has been the case in our recent past — a blissfully ignorant world for the organist in which he is simply ignored by musical critics and musical audiences. THE DIAPASON sees no sense in returning to this state of affairs, and we also therefore see no sense in reviews that are written by organists for organists in isolation from a wider musical public. Reviews may therefore be stiff, but they are a measure for the

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Inflation has finally caught up with THE DIAPASON. We are sorry to have to do it, but we now find that we must raise our subscription price in order to keep pace with rising cost and spiraling inflation. Effective May 1, 1971, our new subscription price is \$4.00 per year, 40 cents for a single copy, and 75 cents for a back number more than two years old.

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organist of what an intelligent musical public expects of its professional performers. In listening carefully to this criticism, the organist might learn how to interact with his audience on a musical level of great vitality instead of (as usual) confining himself to interaction with his big toy called the "King of Instruments."

Wit Hot Sauce??

James H. Haynes of the University of California at Santa Cruz writes to our Malapropism of the Month Department: "I was sitting in a Mexican food shop when a rather flustered lady walked up to the counter and ordered, 'One enchilada, two tostadas, two tocatas, and a burrito!'"

As someone once said about taste, "to each his own."

Organ Music

Eight publishers are represented in this month's receipts of new music. Barry O'Neal's *Our Vines Have Tender Grapes* (Associated, \$1.00) is a lyrically dissonant pastorate. The derivation of the title is not evident. Every note, whether natural or inflected, is prefixed by an accidental, thus creating a visual obstacle course. We hope this is not indicative of things to come in the realm of printed music.

BMI (Associated) sends three releases. Marvin Duchow's *Seven Chorale Preludes in Traditional Styles* (\$2.50) are well-crafted and have more variety than is apparent at first glance. *Three Fugues* by Graham George (\$2.50) are sometimes challenging to eye and ear. They will work equally well as single pieces or as a group. Care will be needed in fingering and pedalling at certain points. *A Brevity of Moods* (brass, percussion and organ) by Eric N. Robertson (\$7.50) includes score and parts. Instruments called for are three trumpets, trombone, tuba, and basic percussion. Duration is six minutes, and the style is neo-classic. The bombast often associated with this kind of ensemble is noticeably absent. Performers interested in a brass-percussion-organ ensemble should see this score.

Augsburg sends *Four Variations for Organ on Down Ampney* by Jan Bender (\$1.65). Mostly forthright figuration plus cantus firmus, two of the variations are also suggested as alternative harmonizations for use with congregational singing.

Gerald Near's new *Toccata* (Augsburg, \$2.00) has fine textural and rhythmic variety. It is of little more than moderate difficulty and will display most organs to maximum advantage.

Boosey & Hawkes sends two very different items. Nicholas Jackson has composed harmonizations for Merbecke's Mass tunes in his *20th Century Merbecke* (\$3.75). A choir part and a people's part are also available. This attempt at updating the musical liturgy will probably seem too conservative for some and too far out for others. The harmonizations are constructed well, and there is a consistency of style throughout. Technically simplified alternatives are included in several instances.

Those Were the Days

50 years ago, in the June, 1921 issue—

An extensive report of the National Association of Organ Builders included president Möller's address and secretary Wangerin's report to the association meeting. The report echoed the enthusiasm of the builders for more cooperation and a strengthening of the industry.

Articles included "The Case of the Organist" by Dr. Charles-Heinroth, "Evolution of the Organ" by David Marr, "Our Church Anthems" by Rowland W. Dunham.

The new Casavant organ for Eliot Congregational Church of Boston was described, and Francis A. Mackay's dedication of the new organ at St. Paul's Episcopal Cathedral in Detroit was reported.

William H. Odell was honored for fifty years service as a builder of organs in a family company whose members devoted a total of 200 years to organ construction in the U.S.

25 years ago in the June, 1946 issue—

Announcement of seven recitals devoted to the works of Bach at Rockefeller Chapel, Chicago, was made. The artists were to be Marcel Dupré and Ralph Kirkpatrick. The series was to include an all-Franck program also played by Dupré.

Notice was made on page 1 of the death of Clifford Demarest, organist, composer and warden of the AGO in the New York City area, as well as the death of Chandler Goldthwaite from tuberculosis, young concert artist and student of Lynwood Farnam.

Virgil Fox and Richard Weagly were appointed organist and choirmaster of Riverside Church, New York City.

Leo Sowerby won a Pulitzer Prize for his work, "Canticle of the Sun."

Articles included "Olivier Messiaen, His Work and Playing Impress Paris Visitor" by Clarence H. Barber.

10 years ago, in the June, 1961 issue—

"Articles included "Considering Other Factors of Classic Voicing" by William H. Risinger, Jr., "Catholic Organist Outlines His Wedding Music" by Robert Crone, "What a Church Musician Can Expect from His Minister" by Eugene S. Butler, "See 72 Instruments on Extensive Tour of European Organs" by Richard M. Peek, and a continuation of "Engineer Cites Some Facts About the Organ" by R. J. S. Pigott.

11 pages were devoted to AGO and RCCO activities, including announcements of summer regional and convention programs, reports from various committees, 120 AGO chapter reports, and 14 RCCO centre reports.

Francis Routh's *The Manger Throne* (\$4.50), on the other hand, is a programmatic work in three sections for the Christmas season. Mr. Routh thoughtfully provides a thematic synopsis at the beginning, although specific details are left to the listener's (and player's) imagination. Considerable technical facility and an organ of more than average size are required.

Durand sends *Répons pour le Temps de Pâques* (\$4.50) by the late Jeanne

Some Editorial, Formal and Symbolic Aspects of J. S. Bach's Canonic Variations on "Vom Himmel hoch da komm Ich her"

by Kim R. Kasling

Part 2

The different manner of notation between the engraving and autograph points strongly towards the autograph as the intended practical performance version. In the engraved publication, three of the variations are only partially written out, presenting the canonic *dux* completely, the *cantus firmus*, and only brief *comes* incipits. In addition, the augmentation canon is written out (completely) in open four-part score, similar to several of the *contrapuncti* in *Die Kunst der Fuge*. In contrast, the autograph is written out completely and distributed throughout on conventional three-staff organ notation.

The numerous changes Bach made within individual sections in his revision from the engraving to autograph are extensively detailed by both Smend and Klotz.¹⁸ Consequently, this report will concentrate on major specific changes illustrating Bach's revising techniques. Clumsy melodic areas, weak harmonies, possible cross-relations and part-crossing are chief among reasons for his revisions. It may be added, in general, that Bach simplified ornamentation in the autograph, a tendency often encountered when comparing his later revisions with earlier originals.

A partial listing of Bach's changes with selected annotated examples follows (all examples taken from NBA and Smend, then cross-checked with photocopies). The order of sections is that of the autograph.

Ex. 1a. Var. I, m. 7-8, upper parts: Engraving.



Ex. 1b. Autograph.



In Ex. 1, the *dux* in m. 7 leads to a cross-relation with the *comes* in m. 8. In addition, the augmented second between D-sharp and E combined with the chromatic interval between E and C-sharp results in an unpleasant melodic twist at this juncture. Bach's autograph solution is more pleasing aurally and theoretically.

Ex. 2a. Var. III, m. 17-18, pedal: Engraving.



Ex. 2b. Autograph.



By making the revision shown in Ex. 2, Bach achieved a conjunct scale-line in the pedal and, more im-

portant, strengthened the harmony in m. 18 from its original form — C: ii-vi-IV-iii-I⁶ (m. 19) to the autograph — C: IV-vi-IV-V (7)-I⁶ (m. 19). This is basically a change from weaker retrograde to stronger normal motion harmony.

Ex. 3a. Var. III, m. 22, pedal: Engraving.



Ex. 3b. Autograph.



The advantages of Bach's changes in Ex. 3 are again both melodic and harmonic. The first four pedal 8ths in m. 22 are made sequential to the last four in m. 21 in the autograph form. In addition, the harmony on m. 22's third beat is changed from a weak second inversion to a strong root position.

With the large revision in Ex. 4, Bach has transformed what was originally a rather static 16th-note motion into great rhythmic variety. The line has been made more consistently conjunct and such possible intervallic trouble spots as occur between this part and the bass in the second half of beat one in m. 7 are avoided. A similar large revision occurs in the same part throughout mm. 15-19.

Ex. 4a. Var. IV, m. 5-7, second voice, right hand part: Engraving.



Ex. 4b. Autograph.



Neue Ausgabe Saemtlicher Werke, copyright Deutsche Verlag fuer Musik, Smend edition, copyright Breitkopf & Haertel.

Ex. 5a. Var. V, m. 15, upper part, third beat, first 16th note: Engraving.



Ex. 5b. Autograph.



For diverse reasons, Bach often altered only one or two notes in some places during the course of his revisions; Ex. 5 illustrates his concern both with part-crossing and voice-leading. The only note altered in the measure is the *c* to *c'* 16th. This change produced a smoother leading-tone-tonic movement and avoided loss of the manual note through collision with the *cantus firmus c* if an 8' pedal stop of penetrating (reed) character were used. The latter reason was apparently important enough to Bach to cause him to change octaves in the otherwise strict augmentation canon between the uppermost and lowest manual parts. In m. 30, the autograph *comes* drops to the lower C in spite of the *dux* change in m. 15.

The few alterations, of dozens of others to choose from, illustrated here can only further support the later date of the autograph. It seems highly unlikely in a work whose erudition rivals that found in *The Art of Fugue*, Bach would have purposely included such weaknesses as those found in the first three examples. This would, of course, be the case if the engraving really were later than the autograph as some editors and commentators already mentioned have stated.

Differences of editorship and opinion over the autograph itself occur between Smend and Klotz,¹⁹ further complicating the issue. Thus, caution must be taken even if the performer or scholar is convinced the autograph is Bach's final definitive version. Variations in the two editions of the autograph include markings, ornamentation, rhythmic notations and several different notes. Both editions quote the original autograph, engraving and several, though different, manuscript copies of the period. Meticulous care is taken in background and measure-by-measure explanations for editorial decisions; Smend's explanative format is, however, simpler and more direct than Klotz' in this writer's opinion.

In comparing both editions with the autograph photocopy, we conclude that the Smend edition is probably the more accurate. Klotz has attempted to demonstrate, using other contemporaneous manuscript copies and autograph-engraving comparison, that Bach accidentally wrote in mistakes while making his final revision from more than one earlier version at once.²⁰ Certainly some of these "errors" could be real; Smend, however, has remained closer to the original and for those places in the autograph that could conceivably be mistaken, he has included in his edition's preface other possibilities from the engraving and copies for the performer's consultation. A selected annotated list of differences between the two editions follows:

Ex. 6a. Var. III, m. 44, third beat, second voice, right hand: Autograph (Smend).



Ex. 6b. Klotz.



Here is one example, among several other possibilities, where the autograph could be questioned. Several copies indicate Bach revised this section as Klotz has it above, then changed again in the autograph back to the older engraving version. It is entirely possible he accidentally copied the section from the engraving lying before him. However, other copies show yet another version, indicating Bach's concern in this section. Thus, the possibility still exists he intentionally chose to go back to the engraving in his final autograph revision. What is most important is that Klotz went ahead and printed what he *thought* was Bach's intent whereas Smend remained true to the autograph and offered other versions in the foreword to his edition.

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Ex. 7a. Var. IV, m. 12, first beat, second voice, right hand: Autograph (Smend).



Ex. 7b. Klotz.



Klotz' version here agrees with none of the primary or secondary sources and is rhythmically incomplete, indicating a probable printing error.

Ex. 8a. Var. V, m. 2, upper voice: Autograph (Smend).



Ex. 8b. Klotz.



This example illustrates a seemingly arbitrary editorial alteration made by Klotz. He has gone back to the engraving here even though the copies he consulted and the autograph appear as above.

Ex. 9a. Var V, m. 15, third beat, upper voice: Autograph (Smend).



Ex. 9b. Klotz.



Klotz has chosen here, for the sake of canonic strictness, to disregard Bach's autograph change and refer back to the engraving (see Ex. 5).

Ex. 10a. Var. V, m. 27, third beat, left hand: Autograph (Smend).



Ex. 10b. Klotz.



Again, in spite of the autograph and the copies used in his own research, Klotz has returned to the engraving apparently for the sake of a strict augmentation canon. In m. 14, the *dux* does present the melody b-g-f-g-f-e-etc., but in an unimpeded florid solo passage. In m. 27, however, different textural circumstances caused Bach to break the strict canon for musical reasons, namely, to avoid too much "g" at this point and to avoid having to re-strike the tied half-note g. An additional harmonic factor, the tendency of a diminished fifth to resolve inward (here between f and the cantus firmus b) may have also determined Bach's decision.

Ex. 11a. Var. V, m. 32, second beat, second 8th, lowest voice: Autograph (Smend).



Ex. 11b. Klotz.



In providing the F-sharp here, Klotz has once more gone against some of his own copies which also indicate F-natural. Although in m. 16 the *dux* is F-sharp, the temporary tonal area is in G major over a cantus firmus g in the pedal. In m. 32, however, Bach may have been ultimately more concerned over the clash between a bass F-sharp and alto F-natural three 8th notes later. Also, m. 32 is leading the way from a past temporary tonal center on G to a new one in A minor, another reason for keeping all F's natural.

Many more discrepancies could be cited but the writer feels the above examples provide sufficient evidence to support his earlier statement that Smend's edition is the more accurate. The NBA is certainly a usable edition, but the performer must take great pains in examining the *Kritischer Bericht* before playing the *Variations* if he wishes to adhere as closely as possible to the autograph.

Having briefly examined the history of the *Canonic Variations*' genesis, revisions and the state of scholarship and accuracy regarding modern editions, this study can proceed to the work's musical content. In addition to the critical and editorial evidence already introduced, it is hoped some formal aspects of the *Variations* will also aid in supporting the autograph's definitive authenticity vis-a-vis the engraving.

(To be continued.)

NOTES

¹⁰See Smend's *Vorwort* to his edition of the *Canonic Variations* and listings by Klotz in *Kritischer Bericht*, pp. 88-101.

¹¹Reference is made here to both editors' written summaries on their findings and to the editions themselves.

¹²Klotz in *Kritischer Bericht*, pp. 93-98.

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Organ Recitals

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

Karel Paukert, Evanston, IL — Indianapolis Presbyterian, Columbus, OH April 12: Contrapuncti 1, 2, 11, 12, and 13 from Art of the Fugue, Fantasy and Fugue in G minor, Bach; Toccata, Verschraegen; In te Domine speravi, Huber; Moto ostinato, Eben; Optavi, Heiller; Lacrimosa, Lutoslawski; Gloria from Mass for Peace, Jolivet; Improvisation. Last four assisted by Noriko Fujii, soprano.

James Strand, Winfield, KS — Southwestern College, Winfield March 14: Prelude and Fugue in E, Lübeck; Two Noels, Daquin; Prelude & Fugue in E minor BWV 548, Bach; Variations on a Recitative, Schoenberg; First and Second Fantasys, Alain; Finale from Symphony 1, Vierne.

Harlan Laufman, Corpus Christi, TX — Cathedral of St. John the Divine, New York, NY April 18: Fantasia in G, Bach; The Suspended Garden, Alain; Dialogue on the Mixtures, Langlais; Outbursts of Joy, Messiaen.

Richard Apperson, Elon College, NC — St. John's Episcopal, Columbia, SC April 12: Toccata en Do major de Ma Esquerra, Cabanilles; Voluntary, Boyce; Impromptu, Vierne; Toccata in F, Bach; Fugue sur le nom d'Alain, Durullé; Pastorale and Aviary, Roberts; Fantasia and Fugue on BACH, Liszt.

E. Franklin Bentel, Durham, NC — Duke U. Chapel, Durham March 7: Chaconne, L. Couperin; Trumpet Voluntary, Stanley; Toccata and Fugue in D minor, Bach; Air, Hancock; Phantasy on Holy Holy Holy, Post; Rondo Ostinato, Peck; The Last Supper, Bentel; Chorale in A minor, Franck.

C. Harold Einecke, Spokane, WA — Cathedral of St. John the Evangelist, Spokane April 5: Come blessed rest, Bach; When Adam fell, Krebs; Improvisation on Were you there?, Einecke; Hear O Israel, Weinberger. April 6: Procession on O dearest Jesus, Van Hulse; Lord Jesus Christ true man and God, Walther; St. Vincent, Sowerby; Hail! Ye sighing sons of sorrow, Read. April 7: Jesu meine Freude, Read; Herzliebster Jesu, Einecke; Sonata, The sickness and healing of Hezekiah, Bonnet. April 8: Mercy O thou Son of David, Read; Christ, thou Lamb of God, Karg-Elert; Le banquet celeste, Messiaen; When Jesus on the cross was bound, Scheidt.

David Lowry, Rock Hill, SC — graduate recitals, North Texas State U., Denton, TX March 14: Nun freut euch, Buxtehude; Sonata 4 in E minor S 528, Bach; Sonata 3, Hindemith; Fantasia on Wie schön Leucht' uns der Morgenstern, Reger. April 16: An Excellent Meane, 6 settings Gloria tibi Trinitas, Eterne rerum conditor, Te Deum laudamus, Blitheman; In Nomine, Taverner; Ecce tempus idoneum, Tallis; all from the Mulliner Book.

Joyce Jones, Waco, TX — Baylor U., Waco March 9: Allegro vivace, Sammartini; Fantasia in f minor K 594, Mozart; Echo Fantasia, Banchieri; Prelude and Fugue on BACH, Liszt; Toccata in F, Bach; Chorale in B minor, Franck; Chollas Dance for You, Leach; Pageant, Sowerby.

James Hejduk, Millbrook, N.Y. — Calvary Baptist, Roanoke, VA March 24: Prelude and Fugue in A minor, Brahms; Fantasy in G S 571, Bach; Andante sostenuto from Symphonie Gothique, Widor; Carillon, Dupré.

Gregory Vancil, Seattle, WA — student of Walter E. Eichinger, U. of Washington, Seattle May 2: Dialogue from Third Book, Marchand; Sonata 6 in G BWV 530, Bach; Fugue in A-flat minor, Brahms; Scherzetto, Vierne; Chorale in E, Franck; Suite Brève, Doppelbauer.

Karen Allen, Atlanta, GA — Cathedral of Philip, Atlanta April 4: 2 settings O Sacred Head, Bach; 7 pieces from Le Chemin de la Croix, Dupré.

George Markey, New York, NY — First Congregational, Oakland, CA April 23: Von Gott will ich nicht lassen, Buxtehude; Prelude and Fugue in G, Bach; Prelude and Fugue in E minor, Bruhns; Fantasia in F minor K 608, Mozart; Ut queant laxis, Bingham; Scherzo from Symphony 2, Vierne; Toccata from Suite opus 5, Durullé.

August Laesch, Saginaw, MI — City Auditorium, Saginaw April 9: Chaconne, L. Couperin; Pange Lingua, de Grigny; 3 Verses from the Te Deum, Anon.; Sonata para organo con trompeta real, Lidon; Rhosymedre, Vaughan Williams; O Mensch bewein', Bach; When Jesus on the cross was bound, Scheidt; Herzlich tut mich verlangen, Kirnberger; Jesu meine Freude, Walther.

Fred Tulan, Stockton, CA — Episcopal Cathedral, Honolulu, HI April 11: Concerto in E minor, Dupré.

Emma Lou Diemer, Huntsville, AL — First United Methodist, Huntsville April 1: Rigaudon, Campora; All my heart this night rejoices, Lamb of God most holy, If thou but suffer God to guide thee, Open now Thy gates of beauty, Walcha; Fantasy on O Sacred Head, Toccata, Diemer; Es ist ein Ros', Herzlich tut mich verlangen, Stout; Rigaudon from Holberg Suite, Grieg; Prelude and Fugue in D, Buxtehude; Partita on Praise God from Whom all blessings flow, Micheelsen; Toccata and Fugue in D minor, Bach; Herzlich tut mich verlangen, Herzliebster Jesu, Braluns.

Wayne Nagy, Miami, FL — First Presbyterian, Ft. Lauderdale, FL April 18: Prelude and Fugue in A minor, Our Father who art in heaven, All men are mortal, Bach; Prelude and Fugue on BACH, Liszt; Litanies, Alain; Le banquet celeste, Dieu parmi nous, Messiaen; Variations on a Noël, Dupré.

Brian Jones, Boston, MA — Mount Hermon School, Northfield, MA April 18: Concerto in G, Ernst-Bach; Sleepers wake, Prelude and Fugue in A minor BWV 543, Bach; Prelude and Fugue in G, Mendelssohn; A mighty fortress, Buxtehude; Toccata and Fugue opus 59, a & b, Reger; Scherzo-Cats from American Suite, Langlais; My heart is filled with longing, Brahms; Prelude and Fugue in G minor opus 7, Dupré.

Hans Vigeland, Buffalo, NY — St. Paul's Cathedral, Buffalo, NY April 30: Concerto for Flute and Organ, Marcello; Concerto for Violoncello and Organ, Vivaldi. Assisted by Laura Farnela, flutist and Barbara Fretwell, violoncellist.

Susan Kresge, Allentown, PA — junior recital, Cedar Crest College, Allentown March 29: Suite du deuxième ton, Clérambault; Prelude and Fugue in A minor BWV 543, Bach; O Welt ich muss dich lassen, Schmäcke dich, Herzliebster Jesu, Brahms; Chorale in A minor, Franck; Partita on Christ ist erstanden, Purvis.

Antone Godding, Cleveland, OH — Oklahoma City U., Oklahoma City, OK May 3: Voluntary in G (two versions) Walond; Voluntary in D, Boyce; Voluntary in C, Anon.; Voluntary in F minor, Greene; Voluntaries in G opus 7, 9, in D minor opus 6, 5, and in D minor opus 5, 8, Stanley.

Harry Huber, Salina, KS — Kansas Wesleyan U., Salina April 20: Prelude, Fugue and Chaconne, Buxtehude; Trumpet Dialogue, Marchand; Concerto in A minor, Vivaldi-Bach; Wachet auf, Prelude and Fugue in D, Bach; Choral in A minor, Franck; Fanfare, Cook; Pastorale, Andriessen; Finale from Symphony 1, Vierne.

John Gearhart, Williamsburg VA — Bruton Parish Church, Williamsburg March 27, 30, April 10: Agincourt Hymn, Dunstable; Let all mortal flesh keep silent, Sowerby; Christ who sanctifies us, When Jesus stood on the cross, O man bewail thy grievous sin, He who suffers God to guide him, Toccata in D minor (Dorian), Bach; Aria, Peters.

Esther Nichols, Williamsburg, VA — Bruton Parish Church, Williamsburg April 6: The Stations of the Cross (complete), Dupré.

Wolfgang Rübsam, Fulda, Germany — St. John's Church Washington DC March 1: Prelude and Fugue in E minor Bruhns; Trio Sonata in E-flat, Toccata, Adagio and Fugue in C, Bach; Chorale in E, Franck; Second Fantasy, Alain; Fantasia on Straf mich nicht opus 40, 2, Reger.

James Moeser, Lawrence, KS — Kansas State U., Manhattan, KS March 21: Choral in E, Franck; Deuxieme Fantaisie, Alain; Transports de joie, Messiaen; Prelude and Fugue in G BWV 541, Bach; Concerto 1 in C for two keyboards, Soler; Festival Processional, Strauss-Reger. Assisted by J. Bunker Clark, harpsichordist; George Boberg, timpani; Robert Ford, Franklin Thompson and George Foreman, trombones.

Gordon Wilson, Columbus, OH — Ohio State U., Columbus, May 2: Prelude and Fugue in E minor, Bruhns; Tiento de quarto tono, de Araujo; Nun komm der Heiden Heiland, Buxtehude; Prelude and Fugue in B minor BWV 544, Bach; Variations on America, Ives; Fantasy for the Flute Stops, Sowerby; Epilogue for Pedals on a Theme of Frescobaldi, Langlais; Communion, Tourneville; Passacaglia quasi Toccata on the Theme BACH, Sokola.

Dale Krider, Hyattsville, MD — Cathedral of St. Philip, Atlanta, GA April 25: Dieu parmi nous, Messiaen; Prelude and Fugue in B minor, Bach; Introduction and Fugue on Ad nos Salutarem, Liszt.

Scott S. Withrow, Nashville, TN — Christ Episcopal, Nashville April 5: Christe du Lamm Gottes, Walcha; Sonate für Orgel, Heiller; Christe du Lamm Gottes, Pepping; Élégie, Peeters; Christe du Lamm Gottes, Lenel; Trumpet Tune, Rohlig.

Henry Fusner, Nashville, TN — Christ Episcopal, Nashville April 6: Chromatic Study on BACH, Piston; O Traurigkeit, Brahms; Prelude and Fugue in E minor S 548, Bach; Crucifixion from Symphonie-Passion, Dupré.

E. Charles Merritt, Nashville, TN — Christ Episcopal, Nashville April 7: Trumpet Tune, Bremner; Voluntary in A, Selby; Prelude in E-flat S 552, Bach; Chorale Prelude on Slane, Merritt; Pièce Héroïque, Franck.

Peter M. Fyfe, Nashville, TN — Christ Episcopal, Nashville April 8: Kyrie Gott Heiliger Geist S 671, Arioso, Sinfonia to Cantata 156, Bach; Sonata 6 in E for Violin, Handel; Second Fantasia, Alain; First Movement from Sonata 1 for Violin, Hindemith; Song of Peace, Langlais. Assisted by Stephanie Woolf, violinist.

Donna Nagay Robertson, Mars Hills, NC — Mars Hill College, April 13: Prelude and Fugue in E minor, Bruhns; Pour le Tombeau de Colbert, Guillou; Prelude and Fugue in B minor, Bach; Volumina, Ligeti; Verset pour le fete de la dedicace, Messiaen; Final in B-flat, Franck.

Arthur A. Vidrich, Valparaiso, IN — Valparaiso U. March 30: Sonata de primero tono, Lidon; Sonata 1, Hindemith; Prelude and Fugue in B minor BWV 544, Bach; Chorale in B minor, Franck; Cortège et Litanie, Dupré.

Gerre Hancock, Cincinnati, OH — First Presbyterian, Spartanburg, SC April 23: Fantasia and Fugue on BACH opus 46, Reger; Ach bleib bei uns BWV 649, Meine Seele erhebt den Herren BWV 648, Lobe den Herren BWV 650, Passacaglia in C minor BWV 582, Bach; The Wise Men, God Among Us from The Nativity of Our Lord, Messiaen; Improvisation on submitted themes.

Robert Hilf, Pittsburgh, PA — St. Margaret Mem. Hospital, Pittsburgh March 28: Blessed Jesus at Thy word, O whither shall I flee, Bach; Toccata in F, Buxtehude; O Sacred Head, Pachelbel; Sonata in D minor, Berlin; Fanfare, Leighton. St. Susanna Church, Pittsburgh April 4: all of above; Intermezzo, Andriessen; Our Father who art in heaven, Bach; Toccata in D minor, Nevin; Elevation, Dupré.

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Organ Recitals

Francis Jackson, York England — Glasgow Cathedral, Scotland May 3: Passacaglia in C minor BWV 582, Bach; Voluntary in E, Wesley; Litanies, Alain; Prelude and Fugue on ALAIN, Durufle; Three Preludes on Scottish Hymn Tunes, Orr; Variations on Est-ce Mars, Sweelinck; Final from Symphony 1 in D, Vierne.

Arnold Richardson, London, England — Glasgow Cathedral, Scotland May 17: Prelude and Fugue in E, Luebeck; Three Pieces for Mechanical Clocks, Haydn; Gelobet seist du, In dulci jubilo, Chaconne in E minor, Buxtehude; Erbarm' dich mein, Prelude and Fugue in C minor, Bach; Etude Symphonique, Bossi; Eternal Purposes, The Angels from La Nativite, Messiaen; Prelude and Fugue in G minor, Dupre; Prelude, Vierne; Triptico del Buen Pastor, Guridi.

Frederick Rimmer, Glasgow, Scotland — Glasgow Cathedral May 24: Prelude and Fugue in E-flat BWV 552, Canonic Variations on Vom Himmel hoch BWV 769, Bach; Revelations, Pinkham; Variations on a Recitative, Schoenberg; Pastorale and Toccata, Rimmer; Sonata, Szabelski.

John L. Schaefer, Columbus, OH — St. Thomas Church, New York, NY March 21: Suite du deuxième ton, Clérambault; Ecce lignum crucis, Heiller; Sonata on the 94th Psalm, Reubke. Ohio U., Athens, OH May 2: same Clérambault, Heiller, and Reubke; Paean, Leighton; Fugue in A-flat minor, Brahms; Prelude and Fugue in E-flat, Bach.

Erick Brunner, Basking Ridge, NJ — Calvary Baptist, Roanoke, VA March 24: Was Gott tut das ist wohlgetan, Pachelbel; Mein Jesu der du mich, Brahms; Prelude and Fugue in B minor S 544, Bach; Prelude Circulaire and Finale from Symphony 2, Widor.

Wesley L. James, Scranton, PA — Trinity Congregational, Scranton March 28: I call to Thee, Bach; The Bells of Aberdovey, Stewart; Three Preludes on Welsh Hymn Tunes, Vaughan Williams; Carillon de Westminster, Vierne.

Arthur A. Phillips, Brooklyn, NY — St. Albans Congregational, St. Albans, NY March 14: Toccata and Fugue in D minor, Bach; Ye Sweet Retreat, Boyce-Fox; Concerto in B-flat, Handel; London Air, arr. Coke-Jephcott; The Squirrel, Weaver; Concert Study, Yon; Joshua fit the battle ob Jericho, Sowande; Nobody knows the trouble I see, arr. anon.; Choral, Variation, Canon and Fugue in C minor, Phillips; On the Holy Mount, Dvorak; Prelude and Fugue on BACH, Liszt. Lafayette Ave. Presbyterian, Brooklyn, NY March 30: Allegro and Adagio from Symphony 6, Widor; Roulade, Bingham; Tenth Concerto, Handel; Transports de Joie, Messiaen; I am black but comely, Dupre; Distant Chimes, Snow; The Wind and the Grass, Gaul; Fantasie in F minor K 608, Mozart.

B. T. Kimbrough, Louisville, KY — First Unitarian, Louisville March 21: Prelude and Fugue in D minor, Buxtehude; Introduction and Toccata, Walond; Kyrie Fugue sur les d'anches from Mass for the Parishes, Couperin; Fugue in G BWV 577, Prelude and Fugue in D BWV 532, Bach; Concerto in A minor BWV 593, Vivaldi-Bach; Improvisations on Lobet den Herrn, Picardy, and Oh you are a lucky kid-Liverpool Lullaby.

William Whitehead, Bethlehem, PA — Rutgers U., New Brunswick, NJ March 7: Prelude and Fugue in G minor, Lübeck; Trio Sonata 1 in E-flat BWV 525, Passacaglia and Fugue in C minor BWV 582, Bach; Choral in E, Franck; In Paradisum, Lesur; Toccata, Villancico and Fugue, Ginastera. First Baptist Church, West Palm Beach, FL March 9: same Lübeck, Bach; Sonata in B-flat, Arne; Sonata 2 in C minor, Mendelssohn; 3 settings O Sacred Head, Brahms, Bach, and Langlais; Litanies, Alain. Conklin Ave. First Baptist Church, Binghamton, NY March 10: same Lübeck, Mendelssohn, Alain; If thou but suffer God to guide thee, Prelude and Fugue in E-flat BWV 552, Bach.

Heinz Wunderlich, Hamburg, Germany — Cathedral of the Incarnation, Garden City, NY March 21: Prelude and Fugue in F-sharp minor, Buxtehude; Fantasia and Fugue in G minor, Bach; Fantasy on Ein feste Burg opus 27, Second Sonata in D minor opus 60, Reger; Dieu parmi nous, Messiaen. First Lutheran, Sioux Falls, SD March 16: same Buxtehude, Reger; Prelude and Fugue in E-flat, Bach; Sonata on the 94th Psalm, Reubke; Organ Symphonie, Wunderlich.

Michael Schneider, Cologne, Germany — National Shrine of the Immaculate Conception, Washington DC April 23: Fugue in E-flat, Schmücke dich, Passacaglia in C minor, Prelude and Fugue in A minor, Pastorale in F, Toccata in F, all by Bach.

Frederick Bourgomaster, Buffalo, NY — St. Paul's Cathedral, Buffalo May 7: Prelude and Fugue in F-sharp minor, Buxtehude; Chromatic Study on the Name of Bach, Piston; Adagio, Liszt; Partita on Vater unser im Himmelreich, Doppelbauer.

John Upham, New York, NY — St. Paul's Chapel, New York April 7: O Lamm Gottes unschuldig, Christus der uns selig macht, Arias: Ich folge dir gleichfalls, Ich will dir mein Herze schenken, Aus Liebe will mein Heiland sterben; Songs: Mein Jesu, was for Seelenweh, Dir dir Jehovah will ich singen; Sonata 3 in A for flute and harpsichord; all by Bach. Assisted by Joan Mey, soprano, and Peter Palasota, flutist. April 14: Canon and Fugue, Gabrieli; Offertoire pour le jour de Paques, O Filii et Filiae, Dandrieu; Partita on Erschienen ist der herrlich Tag, Walther; Christ lag in Todesbanden, Prelude and Fugue in G, Bach. April 28: Concerto in F after Albinoni, Walther; Christ ist erstanden, Wenn wir in höchsten Nöthen sein, Heiliger Geist du Tröster mein, Lobe den Herren, Walcha; Adagio and Allegro in F K 594, Fugue in G minor K 401, Mozart.

Gordon Jones, New York, NY — St. Paul's Chapel, New York April 21: Gantio sacra, Warum betrübst du dich mein Herz, Scheidt; Sonata in F for two keyboard instruments, W. F. Bach. Assisted by John Upham, harpsichordist.

Florence Shafer, Lakewood, OH — St. James United Methodist, Danville, IL April 25: Fanfare, Cook; Herzlich tut mich erfreuen, Herzliebster Jesu, Brahms; Prelude and Fugue in E-flat, Kyrie Gott Vater in Ewigkeit, Bach; Sonata 2, Hindemith; Variations on Welwyn, Gore; Prelude on Malabar, Sowerby; Toccata from Symphony 5, Widor.

Chad Hansen, La Crosse, WI — student of Byron Blackmore, Wisconsin State U., La Crosse April 25: Prelude and Fugue in E, Lübeck; 6 Pieces for a Clock-Organ, Haydn; Prelude in C minor BWV 546, Bach; Sonata 3, Hindemith; The Passion Chorale opus 122, 9 and 10, Brahms; Miniature, Langlais; Petite Suite, Bales.

Valerie Anderson, Columbia, MO — student of Heinz Arnold, Stephens College, Columbia April 25: Wer nur den lieben Gott BWV 750, Wenn wir in höchsten Nöthen sein BWV 641, Fugue in G minor BWV 758, Bach; Fugue à la Gigue, Buxtehude; Choral in F, Langlais; All glory laud and honor, Bratt.

Leo Abbott, Roxbury, MA — St. Patrick Church, Roxbury April 18: Cantique Spirituel, Saint-Martin; O man bemoan thy grievous sin, Rejoice beloved Christians, Bach; Sonata on the 94th Psalm, Reubke; Toccata, Sowerby; Clair de Lune, Vierne; Giga, Bossi; Thou art the Rock, Mulet.

Rosalind Mohsen, LeMars, IA — Westmar College, LeMars May 19: Noël grand jeu et duo, Daquin; Offertoire from L'Office de Noël, Tournemire; Grand Pièce Symphonique, Franck; Cortège et Litanie, Dupré; Deux danses à Agni Yavishita, Alain; Apparition de l'Eglise Eternelle, Messiaen; Cantabile and Allegro from Symphony 6, Widor.

Christie Durtschi, Columbus, OH — Trinity Episcopal, Columbus April 12: Fugue in C, Buxtehude; Fugue in F BWV 540, Bach; Chorale, Mathias; Grand Choir Dialogue, Gigout.

Carolyn Jane McGoogan, Spartanburg, SC — student of Rachel Pierce, Converse College, Spartanburg April 5: Allegro from Concerto in A minor, Vivaldi; Toccata per l'Elevatione, Frescobaldi; Noël sur les jeux d'anches, Daquin; Prelude and Trumpetings, Roberts; Mit Freuden zart, Pepping; Chant de paix, Langlais; Choral in A minor, Franck.

Wilhelm Krumbach, Landau/Pfalz, Germany — Deer Park United Church, Toronto, Ont. March 20: Toccata in A minor, Handel; Six Schübler Chorales, Toccata and Fugue in D minor, Bach; Fugue Cycle on a Theme in the Style of Bach, Beethoven; Phantasia and Lobpreisung für Orgel, Klebe; Fantasia and Fugue on BACH opus 46, Reger.

Dorothy Addy, Wichita, KS — First United Methodist, Wichita March 19: Toccata en Do major de Ma Esquerria, Cabanilles; Deck thyself my soul with gladness, Bach; Fugue on BACH opus 60, 5, Schumann; Invocations opus 35, Mathias; Sonata for Oboe and Organ, Brown; Symphony 5, Vierne.

Annette Moreland, Wichita, KS — student of Dorothy Addy, Friends U., Wichita April 18: Prelude and Fugue in F-sharp minor, Buxtehude; The Flute Clocks, Haydn; Passacaglia and Fugue in C minor, Bach.

John Rose, Newark, NJ — Holy Comforter Episcopal, Gadsden, AL April 18: Noël grand jeu et duo, Daquin; In dulci jubilo, Dupré; Fantasia in A minor, Franck; Prelude and Fugue in A minor, Bach; Alleluys, Preston; Berceuse, Final from Symphony 1, Vierne.

Karl W. Kinard Jr., Newberry, SC — St. Paul's Lutheran, Clearwater, FL April 18: Festal Flourish, Jacobs; Echo Fantasia, Sweelinck; Nun kom der Heiden Heiland, Prelude and Fugue in C 5 543, Bach; Chorale in A minor, Franck; Partita on St. Theodulph, Post; Dorian Chorale, Alain; Fanfare for Organ, Cook.

Henry T. Abley, Saskatoon, Sask. — Cathedral of St. John the Evangelist, Saskatoon April 18: Prelude and Fugue in G minor, Buxtehude; Concerto 2 in D, Avison; Prelude and Fugue in G minor BWV 546, Bach; The Emperor's Fanfare, Soler; Sonata for Organ, movement 1, Bloch; Le jardin suspendu, Alain; Joie et clarté des corps glorieux, Messiaen; Choral from Symphony 2, Vierne.

Donald D. Zimmerman, Vermillion, SD — student of Jack L. Noble, U. of South Dakota, Vermillion April 14: Sonata on the 94th Psalm, Reubke; Prelude, Fugue and Variation, Franck; O Traurigkeit, Brahms; 2 movements from Sonata 1, Hindemith; Scherzetto, Vierne; 2 movements from Suite opus 5, Durufle; Dieu parmi nous, Messiaen.

W. Elmer Lancaster, Orange, NJ — St. Stephen's Episcopal, (?) NJ April 4: Toccata in C minor, Muffat; Dialogue for the Trompette, Clérambault; From God I ne'er will turn, Buxtehude; Toccata and Fugue in D minor, Bach; 3 pieces for a Musical Clock, Haydn; Sonata 2 in C minor, Mendelssohn; Fervent is my longing, O how blessed faithful souls, O world e'en I must leave thee, Brahms; Scherzo from American Suite, Langlais; Toccata, Reger.

Linda Crouch, Columbia, MO — student of Heinz Arnold, Stephens College, Columbia April 25: Swiss Noël, Daquin; Ich ruf zu dir BWV 639, Bach; Basse et dessus de trompette, Clérambault; Herzlich tut mich erfreuen, Herzlich tut mich verlangen, Brahms; Prelude, Fugue and Chaconne, Buxtehude.

Robert A. Griffith — Otterbein United Methodist, Hagerstown, MD April 24: Prelude and Fugue in C, Böhm; Three Noëls, Dandrieu; Sonata 1, Hindemith; Toccata in D minor opus 59, 5, Reger; Sonata de primo tono, Lidon; Choral in B minor, Franck; Serene Alleluys, Messiaen; Passacaglia in C minor BWV 582, Bach.

Michel Labens, New Bedford, MA — Sacred Heart Church, Fairhaven, MA May 24: Toccata and Fugue in D minor, Bach; Piece Heroique, Franck; Toccata in D, Lemmens.

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Peter Planyavsky, Vienna, Austria — St. Andrew's Cathedral, Sydney, Australia April 30: Partita (Böhm), Partita (Eder), Chorale Prelude (Bach), Partita (Kropfreiter) and Improvisation — all on the chorale Ach wie nichtig; Improvisation, Prelude (Hofheimer) and Fantasia (Heiller) — all on "Salve Regina"; Improvisation on a submitted theme. The King's School, Parramatta, Australia May 2: Prelude and Fugue in G, Trio Sonata 5 in C, 3 Leipzig Chorales, Fantasy in G, 4 Orgelbüchlein Chorales, Prelude and Fugue in B minor, all by Bach.

Eileen Coggin, Alameda, CA — St. Stephen's Presbyterian, Sydney, Australia May 19: Prelude and Fugue in E minor, Brahms; Nun komm der Heiden Heiland, Toccata, Adagio and Fugue, Bach; 4 Chorale Preludes, Brahms; Toccata on O Filii et Filiae, Farnam; Green-sleeves, Wright; Invocation, Ross; Rhythmic Trumpet, Bingham; Two Pieces de Fantaisie, Finale from Symphony 1, Vierne.

Arthur Ward, Calgary, Alta — Cathedral Church of the Redeemer, Calgary March 2: Echo Voluntary in D, James-Simpson; Prelude and Fugue in C BWV 547, Bach; Preludie al Vespro di Monteverdi, Tippett; Paean, Howells.

Suzanne Gibson, Calgary, Alta. — Cathedral Church of the Redeemer, Calgary March 8: Plein jeu, Récit, Duo, Grand jeu, Du Mage; Trio Sonata 5, Bach; Scherzo, Toccata, Gigout; Chorale in A minor, Franck; Suite Laudate Dominum, Hurford; Antiphon I am black but comely, Cortège et Litanie, Dupré.

Terence Fullerton, Calgary, Alta. — Cathedral Church of the Redeemer, Calgary March 16: Gaudeamus, Campbell; Voluntary in C minor, Greene; Voluntary in E minor, Stanley; Voluntary in D, Boyce; Elevation, Wills; Caprice, Ratcliff; Toccata, Jackson.

Robert H. Bell, Calgary, Alta. — Cathedral Church of the Redeemer, Calgary March 30: Pastorale opus 19, Franck; Kyrie Fugue sur les jeux d'anches, Kyrie Récit de Chrom-horne, Gloria Dialogue from Messe pour les Paroisses, Couperin; Le banquet céleste, Messiaen; Praeludium, Fugue und Ciacona, Buxtehude.

Alvin D. Gustin, Alexandria, VA — St. Thomas Church, New York, NY April 18: Prelude and Trumpetings, Roberts; Souvenir, Dupré; Praeludium, Fuga, und Ciacona, Pachelbel; Out of the depths, Christ lay in death's strong hands, Stout; Balletto del Granduca, Sweelinck; Mors et Resurrectio, Langlais; Carillon-Sortie, Mulet.

James W. Good, Louisville, KY — Southern Baptist Theological Seminary, Louisville April 6: Prelude and Fugue in E, Buxtehude; Chorale in E, Franck; Passacaglia from Symphony in G, Sowerby; Herzlich tut mich verlangen, Valet will ich dir geben, Bach; Prelude and Fugue on BACH, Liszt.

David Alan Doran, Des Moines, IA — student of Frank B. Jordan, Drake U., Des Moines March 29: Batalla Imperial, Cabanilles; Herzliebster Jesu, Walcha; Fantasia and Fugue in G minor BWV 542, Bach; Sonata 1, Hindemith; Prelude for Rosh Hashana, Berlinski; Prelude and Fugue on BACH, Liszt.

Robert Lodine, Chicago, IL — RLDS Auditorium, Independence, MO March 27: Prelude and Fugue in B minor, Bach; Suite on the Second Tone, Clérambault; Choral in E, Franck; Andante con moto, Boëly; Joie et Clarté des Corps Glorieux, Messiaen; Passacaglia from Symphony in G, Sowerby.

Beverly Johnson, Georgetown, TX — student of R. Cochran Penick, Southwestern U., Georgetown April 18: Offertoire sur les grands jeux, Elevation from Mass for the Convents, Couperin; Balletto Terzo, Frescobaldi; Prelude and Fugue in A, Bach; Variations de Concert, Bonnet.

Don A. Vollstedt — Plymouth Congregational, Lawrence, KS April 12: Fantaisie in A, Franck; Tierce en taille, Couperin; Prelude and Fugue on Alain, Duruffé; Prelude and Fugue in B minor BWV 544, Bach; Wie soll ich dich empfangen, Vom Himmel hoch, Mit Freuden zart, Pepping; Fantasy in F minor K 608, Mozart.

Henry E. Singley III, Fort Worth, TX — student of Gilbert Mead, Moody Bible Institute, Chicago, IL April 29: Chant héroïque, Langlais; Prelude and Fugue in D, Bach; Schönster Herr Jesu, Schroeder; Scherzo from Symphony 2, Vierne; Pageant, Sowerby.

Calvin Hampton, New York, NY — Calvary Episcopal, New York March 7, 14, 21, 28: Preludes and Fugues in B, F minor, and G minor, Dupré; Preludes and Fugues in B minor, A minor, and E-flat, Bach.

Ludwig Altman, San Francisco, CA — Ninth Church of Christ, Scientist, San Francisco April 24: Variations on an Old Dutch Folksong, Sweelinck; Prelude and Fugue in D, Buxtehude; Three Pieces from an Organ Clock, C.P.E. Bach; Pastorale, Franck; Prayer of Christ, Messiaen; Variations on America, Ives; Rejoice ye Christians, O sacred head, Toccata and Fugue in D minor, Bach.

Alec Wyton, New York, NY — Susquehanna U., Selinsgrove, PA April 19, all-Bach: Toccata and Fugue in D minor S 538, Six Schübler Chorales S 645-650, Prelude and Fugue in C S 547, O Mensch bewein' S 622, Prelude and Fugue in A minor S 543.

Alexander Boggs Ryan, Kalamazoo, MI — Holy Cross Episcopal, Grand Rapids, MI April 4: Chaconne in G minor, Couperin; Dialogue for the Trompette, Clérambault; Passion opus 145, Reger; Nos. 3, 8, 14, from Stations of the Cross, Dupré; Fugue in E-flat BWV 552, Bach. Culver Military Academy, Culver, IN March 21: same Reger; Fanfare, Jackson; Prelude and Fugue in G minor, Buxtehude; O Lamm Gottes BWV 656, Fugue in E-flat BWV 552, Bach; Chant de Paix, Langlais; Carillon de Westminster, Vierne; Phantasie und Fuge über Wachtet auf opus 52, 2, Reger.

Richard Proulx, Seattle, WA — Cathedral of St. John the Evangelist, Spokane, WA April 25: Fanfare for Organ, Proulx; Voluntary 8 in D minor, Stanley; From God shall naught divide me, We all believe in one God, Christ, our Lord, to Jordan came, Triple Fugue in E-flat, Bach; Postlude pour l'Office de Complies, Alain; March opus 27, 2, Dupré; Pastorale and Aviary, Roberts; A Triptych of Fugues, Near.

G. Dene Barnard, New York, NY — St. Timothy's Episcopal, Massillon, OH March 28: Concerto 1 in G minor opus 4, Handel; Herr Jesu Christ dich zu uns wend', Toccata and Fugue in D minor, Bach; A Tune for the Flutes, Stanley; Rhythmic Trumpet, Bingham; Even Song, La Montaine; Dialogue sur les mixtures from Suite Brève, Langlais; Pièce Héroïque, Franck; Passacaglia, Near; Choral varié sur le thème du Veni Creator, Duruffé.

Mrs. Esko Loewen, Hesston, KS — First Mennonite Church, Newton, KS April 4: Concerto 2 in B-flat, Handel; Noel Une vierge pucelle, Le Begue; Prelude and Fugue in D, Wachtel auf, Bach; Herzlich tut mich erfreuen, Brahms; Zion's Pilgrim, Moyer; Korall, Trio, Introductio en Fuga over Meester Men Zoekt U wijd en Zijd, Bijster; Pastorale from Le Prologue de Jesus, Clokey; Introduction and Trumpet Tune, Boyce; Epilogue, Langlais; Prelude on Brother James's Air, Wright; Allegro from Symphony 5, Widor. Hesston Mennonite Church, Hesston April 18: same Handel, Clokey, and Langlais; Durch Adam's Fall, Homilius; Toccata and Fugue in D minor, Bach; Hymn Prelude on Resignation, Moyer; Litanies, Alain; Allegro vivace from Symphony 1, Vierne; Chorale in B minor, Franck.

Carol Ann Bradley, Princeton, NJ — First Presbyterian Church of Yardville, Trenton, NJ March 21: Fugue on the Kyrie, Couperin; we all believe in one God, Hark a voice saith all are mortal, Triple Fugue in E-flat BWV 552, Bach; 2 settings My heart is filled with longing, Brahms; Dialogue for Mixtures, Song of Peace, Acclamations, Langlais.

Robert Schuneman, Evanston, IL — St. Stephen's Lutheran, Chicago, IL April 18: Eleven Chorale Preludes opus 122, Brahms. Our Lady of Bethlehem Academy Chapel, La Grange Park, IL May 2: Vater unser, Böhm; Prelude and Fugue in E minor, Buxtehude; O Gott du frommer Gott, Herzlich tut mich verlangen, Mein Jesu der du mich, Brahms; Fantasia, Hampton; Three Psalms for soprano, Honneger; Prelude and Fugue in E minor BWV 548, Bach. Assisted by Noriko Fujii, soprano.

Allan Slovenkay, Warren, PA — Trinity Mem. Church, Warren April 18: Prelude and Fugue in F-sharp minor, Buxtehude; Variations on Mein junges Leben, Sweelinck; Fantasy and Fugue in G minor S 542, Bach; Six Studies in the Form of a Canon opus 56, Schumann; Ut queant laxis, Bingham; Carillon de Westminster, Vierne.

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Choir to Pedal—8, 4
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Bombarde to Pedal 8, 4
Positiv to Pedal
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Solo to Great 16, 8, 4
Bombarde to Great
Great to Choir
Swell to Choir 16, 8, 4
Bombarde to Choir
Solo to Choir 16, 8, 4
Pedal foundations, Great,
Positiv Expressable on
Choir Shoe
Bombarde expressable on
Solo Shoe
All Swells to Swell Shoe
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Celestes, Tremulants
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pistons on key slip for
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32" SELECTIVE REVERSIBLE

Contre basse, Contra
Bourdon, Contra Gemshorn,
Contre Bombarde, Contra
Fagotto

(In addition to the usual
reversible toe studs for
these stops, a selective
collective reversible has
been provided to activate or
retire any desired
combination of these stops)

COMBINATIONS

Pistons:

Great: 1,2,3,4,5,6,7,8,0
Swell: 1,2,3,4,5,6,7,8,0
Choir: 1,2,3,4,5,6,7,8,0
Positiv: 1,2,3,4,5,0
Bombarde: 1,2,3,4, 0
Solo: 1,2,3,4,5,6,0,
Echo-Ant.: 1,2,3,4,5,0,
Couplers: 1,2,3,0
General Cancel

Toe Studs:

Pedal: 1,2,3,4,5,6,7,8,0

Pistons & Toe Studs:
General: 1,2,3,4,5,6,7,8,9
10,11,12,13,14

The Combination machine is
a computer-capture system

REVERSIBLES:

Piston & Stud

Great to Pedal
Swell to Pedal
Choir to Pedal
Positiv to Pedal
Bombarde to Pedal
Echo-Ant. to Pedal

Piston only

Swell to Great
Choir to Great
Solo to Great
Bombarde to Great
Positiv on Great
Great to Choir
Swell to Choir
Solo to Choir
Bombarde to Choir

Piston, Stud, & Light

Tutti 1
Tutti 2
All Swells to Swell

Stud only

Zymbelstem
Selective 32" stops
Silencer Cancel

ECHO-ANTIPHONAL

PEDAL

16' Principal
16' Subbass
16' Trompette

PEDAL ORGAN

64' Gravo
32' Contrebasse
32' Contra Bourdon
32' Contra Gemshorn
16' Open Bass
16' Violone
16' Gemshorn
16' Bourdon
16' Quintade
16' Gedeckt
10-2/3' Gross Quint

8' Octave
8' Spitz Principal
8' Pommer
8' Rohrflöte
5-1/3' Quinte
4' Choral Bass
4' Nachthorn
Grand Harmonics IX
Furniture IV
Cymbale III

32' Contre Bombarde

32' Contra Fagotto
16' Bombarde
16' Dulzian
16' Fagotto
8' Trompette
8' Cromorne
4' Clairon
2' Regal
8' Trompette en Chamade
(from Choir)
Chimes

CRESCENDO:

Regular balanced crescendo Pedal, 80 position, with 8 indicator lights. Orchestral balanced crescendo Pedal, 80 position, with 8 indicator lights. (These two crescendos share the same pedal, and are provided with a transfer tilting tablet)

SOLO ORGAN

8' Cello
8' Cello Celeste
8' Doppelflöte
4' Orchestral Flute
8' French Horn
8' English Horn
8' Orchestral Oboe
8' Post Horn
8' Tibia Clausa
8' Kinura
Tremulant 1
Tremulant 2
Glockenspiel
Chimes
Solo 16
Solo Unison Release
Solo 4

BOMBARDE ORGAN

(Normally Unenclosed)

8' Diapason
4' Major Octave
Grand Furniture VI
16' Bombarde
8' Trompette Harmonique
4' Clairon Harmonique
Bombarde Unison
Release

ECHO-ANTIPHONAL

ORGAN

8' Principal
8' Gedeckt
8' Erzähler
8' Erzähler Celeste
4' Octave
4' Traversflöte
Plain Jeu V
8' Petite Trompette
Tremulant
Echo-Antiphonal 16
Echo-Ant. Unison
Release
Echo-Ant. 4
Echo-Ant. on Pedal
Echo-Ant. on Manual IV
Echo-Ant. on Manual III
Echo-Ant. on Manual II
Echo-Ant. on Manual I

8' Voix Humaine

4' Clairon
Tremulant
Swell 16
Swell Unison Release
Swell 4
Positiv on Swell 8

CHOIR ORGAN

16' Salicional
8' Viola Pomposa
8' Viola Celeste
8' Cor de Nuit
8' Flute Celeste II Ranks
8' Dulciana
8' Unda Maris
4' Montre
4' Flute d'Amour
2' Piccolo
1-1/3' Larigot
Sesquialtera II
Mixture IV
16' Bassoon
8' Clarinet
Harp
Tremulant
8' Trompette en Chamade
Choir 16
Choir Unison Release
Choir 4
Positiv on Choir 8

POSITIV ORGAN

(Normally Unenclosed)
8' Holz Gedeckt
4' Prinzipal
4' Koppelflöte
2' Oktav
1-1/3' Larigot
1' Sifföte
Zimbel IV
16' Rankett
8' Krummhorn
4' Rohrschalmei
Tremulant
Zymbelstem

GREAT ORGAN

(Normally unenclosed)

16' Sub Principal
16' Quintaton
8' Diapason
8' Prinzipal
8' Bourdon
8' Flute Harmonique
8' Gemshorn
4' Octave
4' Spitzprinzipal
4' Flute Ouverte
2-2/3' Twelfth
2' Fifteenth
2' Blockflöte
1-3/5 Terz
Kleine Mixtur IV
Furniture IV
Scharf III
16' Posaune
8' Trompette
4' Klarine
Chimes
Great Unison Release
Positiv on Great 16
Positiv on Great 8

SWELL ORGAN

16' Rohr Gedeckt
16' Flute Conique
8' Montre
8' Rohrflöte
8' Clarabella
8' Viola da Gamba
8' Viola Celeste
8' Harmonic Spitzflöte
8' Harmonic Spitzflöte
Celeste
4' Prestant
4' Flute Octaviant
2-2/3' Rohr Nasat
2' Doublette
Plein Jeu IV
Acuta III
16' Contra Fagotto
8' Trompette
8' Hautbois

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Organ Recitals

David Lumsden, Oxford, England — First Presbyterian Church, Orange, NJ April 12: Choral Song and Fugue in C, S. S. Wesley; Voluntary in C opus 5, 1, Stanley; Een Kindeken is ons geboren, Bull; Chorale in A minor, Franck; 6 Schübler Chorale Preludes, Bach; Prelude and Fugue in G, Mendelssohn; Nocturne, McCabe; Suite Laudate Dominum, Hurford.

Myron Leet, Wilkes-Barre, PA — First Presbyterian, Wilkes-Barre May 1: Grande Choeur Dialogue, Gigout; Trumpet Voluntary, Goodwin; Prelude and Fugue in E, Lübeck; Gott der Vater wohn uns bei, Buxtehude; Passacaglia and Fugue in C minor BWV 582, Bach; Adagio from Sonata 1, Mendelssohn; Tumult in the Praetorium, Malingreau; Sarabande from Baroque Suite, Bingham; Prelude on Hankey, Elmore; Suite Brève, Langlais.

Carl E. Schroeder, Lancaster, PA — Holy Trinity Lutheran, Lancaster April 30, all-Dupré: Antiphon V, In dulci jubilo, Magnificat II, Ave maris stella III, Antiphon I, Antiphon III, Antiphon II, Cortège et Litanie.

Patricia Bleikamp, Columbia, MO — student of Heinz Arnold, Stephens College, Columbia, MO May 2: Suite for Organ, Near; O Welt ich muss dich lassen, Herzlich tut mich erfreuen, Brahms; Elegy, Walter; Sonatine for Organ, Persichetti; Le banquet céleste, Messiaen; Toccata in F BWV 540, Bach.

M. Searle Wright, New York, NY — First Congregational, Long Beach, CA March 6: Prelude, Fugue and Chaconne in C, Von Gott will ich nicht lassen, Buxtehude; Fantasia in G BWV 572, Bach; Chorale Prelude 1, Sessions; Chorale and Fugue, Sowerby; Eclogue, Wagenaar; Minute, Bridge; Canzona, Whitlock; Introduction, Passacaglia and Coda, Brockless; La Melodie Interieure from Suite II, Grunenwald; Final from Symphonie 5, Vierne.

Myrna Liles Brittain, Abilene, TX — student of Ronald Hough, Hardin-Simmons U., Abilene April 22: Suite du deuxième ton, Clérambault; Sonata 2, Hindemith; Passacaglia and Fugue in C minor BWV 582, Bach; Suite opus 5, Sicilienne, Durullé; Dieu parmi nous, Messiaen.

Ronald A. Hough, Abilene, TX — First United Methodist, Winters, TX March 28: Now thank we all our God, Bach-Fox; Variations on Under the linden tree, Sweetinck; We would all be joyful, With tender gladness, Pepping; Praise to the Lord, Fantasia and Fugue in G minor, Bach; Prelude and Fugue in G minor, Variations on a Noël, Dupré; Noël 10, Daquin.

L. Raven Bradbury — Bethesda-by-the-Sea Episcopal, Palm Beach, FL April 18: Rigaudon, Campra; Ciacona in F, Pachelbel; Fantasia in G, Bach; Choral in B minor, Franck; Scherzo opus 20, Vierne; Very Slowly, Sowerby; Cortège et Litanie, Dupré.

B. Graham Ellerbee, Palm Beach, FL — Bethesda-by-the-Sea Episcopal, Palm Beach May 2: Fantasia in F minor K 608, Mozart; Suite du premier ton, Clérambault; Prelude and Fugue in B minor BWV 544, Bach; Sonata 1, Hindemith; Sonatine for Organ opus 11, Persichetti; Finale from Symphony 1, Vierne.

Myron D. Casner, Sturgis, MI — Goshen College, Goshen, IN May 9: Trois versets sur Pange lingua gloriosa, Titelouze; Messe pour les paroisses, Couperin; Prelude, fugue et variation, Franck; Fugue de Trois Pieces, Ibert; Trois pieces de la Suite Francaise, Langlais.

Richard Herr, West Point, NY — The Post Chapel, U.S. Military Academy, West Point April 4: Laudation, Dello Joio; Prelude and Fugue in E, Lübeck; Four Sketches opus 58, Schumann; Dear Christians one and all rejoice BWV 734, Kyrie O God Holy Ghost BWV 671, Trio Sonata 1 in E-flat, BWV 525, Bach; Psalm-Prelude opus 32, 1, Howells; Carillon-Sortie, Mulet.

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

Maurice and Marie-Madeleine Durullé, Paris, France — Royal Festival Hall, London, England Feb. 7: Sinfonia from Cantata 146, Bach-Dupré; Partita on Ach was soll ich Sünder machen BWV 770, Bach; Fantasia in A, Franck; Prelude, Adagio et Choral varié sur le Veni Creator, Durullé; Choral sur le Victimae paschali, Tournemire.

Simon Preston, Oxford, England — Royal Festival Hall, London, England Feb. 17: Praeludium, Fuga and Ciacona in C, Buxtehude; 2 settings Liebster Jesu, Prelude and Fugue in E minor BWV 548, Bach; Sonata 3, Hindemith; Haec dies, Forbes; Laus Dei, Harvey; Toccata, Gowers.

Ralph Downes, London, England — Royal Festival Hall, London Feb. 24: Two verses on the Pange Lingua, Dialogue in F, de Grigny; Prelude and Fugue in D minor, BWV 538, Erbarm' dich mein BWV 721, O Lamm Gottes BWV 656, Bach; 18 Variations, Guillou; Fantasia in E-flat, Saint-Saëns.

Xavier Darasse — Royal Festival Hall, London, England March 3: Suite du deuxième ton, Clérambault; Fugue in G minor BWV 578, Trio Sonata 5 in G BWV 529, Toccata and Fugue in D minor BWV 565, Bach; Volamina, Ligeti.

Malcolm Williamson, London, England — Royal Festival Hall, London March 7: Prelude and Fugue in E-flat BWV 552, Bach; Symphonie Sacrée opus 71, Tournemire; Jubilate, Patterson; Prelude, Fugue and Variation, Franck; Vision of Christ-Phoenix, Williamson.

Christopher Bowers-Broadbent — Royal Festival Hall, London, England March 17: Variations on a Recitative, Schoenberg; Canonic Variations on Vom Himmel hoch BWV 769, Bach; Variations on Weinen Klagen Sorgen Zagen, Liszt.

Michael Austin — Royal Festival Hall, London, England March 24: Prelude and Fugue in F-sharp minor, Buxtehude; Suite du premier ton, Clérambault; Acclamations, Rogg; Prelude and Fugue in G BWV 541, Trio Sonata in E-flat BWV 525, Prelude and Fugue in C BWV 547, Bach.

Lady Susi Jeans, Dorking, England — Royal Festival Hall, London, England March 31: Praeambel noni toni, Radex; Partita on Sei gegrüset BWV 768, Bach; Prelude for the Diapasons from Sonata 5, Herschel; Organ Concerto, Rinck.

Janet Tobiska, Seattle, WA — student of Walter A. Eichinger, U. of Washington April 18: Prelude and Fugue in F-sharp minor, Buxtehude; Wenn wir in höchsten Nöthen sein BWV 641, Prelude and Fugue in B minor BWV 544, Bach; Suite Brève, Langlais; De Profundis for horn and organ, Read; Choralfantasia on O heiligste Dreifaltigkeit, Schroeder. Assisted by Christopher Leuba, hornist.

Henry Glass Jr., Webster Groves, MO — St. Paul United Church of Christ, Columbia, IL May 2: Ein feste Burg, Walther; Variations on Was Gott tut, Pachelbel; Voluntary in G, Walond; Wacht auf, Fugue in G, Toccata and Fugue in D minor, Bach; Final in B-flat, Franck; Greensleeves, Purvis; Improvisation on Praise to the Lord, Glass; Toccata from Symphony 5, Widor.

George C. Baker III, Dallas, TX — St. John's Lutheran, Allentown, PA March 21: Prelude and Fugue in E, Buxtehude; Wie schön leuchtet, Pachelbel; Prelude and Fugue in C minor BWV 546, Trio Sonata 6 in G BWV 530, Bach; Piece Heroique, Franck; Intermezzo, Alain; Le Monde dans l'attente du Sauveur from Symphonie Passion, Dupré.

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NEWS OF CHAPTERS AND ORGAN GROUPS

Southern Arizona

On March 9 the Southern Arizona Chapter AGO presented their third annual program at historic Mission San Xavier Del Bac which was founded in the 17th century by Father Kino. The program which was performed in the church, featured the John Buckwalter Singers and guitarist Juan Torrejon. The music which was presented was both secular and religious. The Mission is a beautiful setting for a musical program with excellent acoustics. It is an active church on the Papage Indian Reservation. The guild is grateful for this opportunity to present this yearly musical event.

Dorothy Burke

Los Angeles & Pasadena, Calif.

Sirloin of Beef and Hamburger sound like butcher fare, but they proved to be the ingredients of an entertaining and enlightening dinner meeting February 15 at the First Congregational Church of Los Angeles, when the Sirloin of Beef was served up hot, garnished by world-traveler John Paul Clark's highlights of the 1971 Haarlem Summer Academy, and the Hamburger turned out to be St. Jacobi's Heinz Wunderlich.

Richard W. Slater

Fort Lauderdale, Fla.

The Ft. Lauderdale chapter AGO presented Wayne Nagy in an organ recital at the First Presbyterian Church, Ft. Lauderdale, April 18. Mr. Nagy is organist-choir director at St. John's Lutheran Church, Hollywood, Fla., and is a senior at the U. of Miami studying under Arden Whitacre. Other teachers include Bob Nelson, Gerald Snyder, a pianist, and Paramount Theatre organist Fred Fiebal. Mr. Nagy's program is listed in the recital pages.

Kathryn K. Hyde

Choral Conductors Guild of Chicago, Ill.

More than 40 members of the Choral Conductors Guild of Chicago enjoyed a session by Irving Bunton and Carl Schalk on "Facing Problems — from teenage to adult choir" on April 27 at the First Congregational Church, La Grange, Ill. Mr. Bunton meets his problems with tremendous personal enthusiasm and vitality, coupled with appropriate repertoire, while Mr. Schalk achieves his goals by creating a beautiful sound with the available voices.

Following the workshop, the annual meeting was held at which the officers and board members for the 1971-72 season were announced. They are John Walker, FAGO, president; Walter Rodby, ASCAP, vice president; Jeannette Gaddis, secretary; Rosamond Hearn, treasurer. Committee chairmen are Paul Westermayer, program, Pauline Osterlir, membership; Ruth Krueger, social; Lela Hanmer, publicity; Stanley Zimmerman, yearbook. The membership chairman reported that a total of 190 members joined the guild on its first season.

Rosamond Hearn

Lawrence-Baldwin, Kansas

At the March 8 meeting, dean Robert J. Vaughan and Andrew Siler, both on the staff of Reuter organ company presented a program at Immanuel Lutheran Church showing the registration possibilities on a small pipe organ. A handout showed the history of the instrument from 1931, and explained the kinds of changes possible without great expense. A highlight was Vaughan's creation of a tierce in an overhead method by reaching to the upper manual a 3rd higher at the

same time he played the melody on the lower manual.

The April 12 meeting consisted of a recital by visiting organist Don A. Vollstedt, from the University of Colorado. The program appears in the recital pages.

J. Bunker Clark

Boston, Mass.

We have had a most varied program of events this year. Two programs in October were enthusiastically received. The first was a master class presented at Harvard by world-renowned artist Marie-Claire Alain. The second was an all-day choral workshop conducted in Brookline by Dr. Elaine Brown of Philadelphia.

In November we traveled north of Boston to Winchester, where Dr. Max Miller moderated a panel including Barbara Owen, Larry Gagnier, and George Faxon.

The next two meetings were both in February. The first was an organ recital by Rollin Smith of the Brooklyn Museum. This was preceded by an illustrated lecture by Barbara Owen. The second was an all-day choral workshop, presented by Mr. Thomas Dunn, director of the Handel & Haydn Society, and editor of E. C. Schirmer, Inc.

In April we heard a recital at Harvard by Patricia Huffman, co-winner of our chapter's Young Artist Competition in 1969.

Our Annual Meeting in May will feature an illustrated talk by E. Power Biggs.

Margaret Krewson

Cumberland Valley Md.

A "Members' Recital" was featured at First Presbyterian Church, Martinsburg, W. Va. March 28. Members Ruth Seibert, host organist, Randall E. Wagner, Harry Sterling, and Ronald Brown, trumpet, participated in this event.

The highlight of the year was the chapter-sponsored recital April 24. Robert A. Griffith, head of the organ department at Ohio Wesleyan University, played in Otterbein United Methodist Church, Hagerstown Md. Frederick W. Morrison, Jr.

Montgomery County, Md.

"Praise God, Hurray" for great men in music like Daniel Moc. He gave this Chapter an inspirational day on Saturday March 27. Dale Music Co., prepared a music packet for the workshop.

Chapter member Edwin Earle Ferguson, director of music at Chevy Chase United Methodist Church, talked to us about trends in church music and led us in singing a few of his own compositions. Mr. Ferguson has had over 60 pieces of music published. He also gave us some do's and don't's for writing and arranging our own music. Mr. Ferguson spoke at the regular Chapter meeting on Monday April 19 at his church in Chevy Chase, Maryland. The organist of the church, Mrs. Karlian Meyer Alde provided accompaniments.

Thomas A. Bast

Arrowhead, Minn.

The Arrowhead Chapter met at the First Lutheran Church where the second in a series of 15-minute recitals was played by Charles P. Jantzen, director of music at The Lutheran Church of the Good Shepherd. Donald W. Pearson organist at the First United Methodist Church, gave a most interesting program on the life and music of Jean Langlais. Following the brief lecture, Mr. Pearson played a number of selections from the works of the blind French composer. The works, beautifully played, sounded even better on the First Lutheran organ with its cathedral-like reverberation.

Charles P. Jantzen

Central New Jersey

The Central New Jersey Chapter AGO

visited the organ in the Wannamaker Store in Philadelphia on April 6. After enjoying a recital given by the organist, the members traveled to the Philadelphia Divinity School (Episcopal) and enjoyed yet another recital on the recently installed Allen instrument.

Annabelle Coutts

Albuquerque, N.M.

Members met Monday, March 15 in St. John's Episcopal Cathedral for a musical program on "Religious Heritage." The Catholic portion of the program consisted of polyphonic music by Giro Grassi, G. P. da Palestrina, T. L. da Vittoria, and Oréste Ravanello with Father Alfred Trudeau baritone; Dr. Grier Davis, bass; Forrest Turpen, tenor; and Mrs. Joyce Talmadge, piano accompanist. The Protestant part of the program was presented by Rev. Geoffrey Butcher, St. John's organist, and four members of the Cathedral choir: Anne Holdaway, soprano, Mrs. Marianne Barret, contralto; Ross Sutter, tenor; and Michael Jordan, bass. Miss Holdaway sang "Wondrous Love (Southern folk hymn), arranged by Rev. Butcher; Miss Holdaway and Mrs. Barrett sang "We Hasten, O Jesu" from Cantata No. 78 by J. S. Bach; and the group sang "Extol the Name of God, our Lord" by Christopher Tye and "It is a Great Day of Joy" by Claude Henri Vic. The Jewish part of the program was a lyric drama set to music entitled "If No Higher" story by Isaac Loeb Peretz and script by Samuel Rosenbaum, a cantata with the music adapted from Hebrew folk melodies. The cantata was sung by Mrs. Flora Roussos, mezzo-soprano, with Mrs. Wynette Epp as narrator and Mrs. Dora H. Rosenbaum as piano accompanist. The story is a debate between a Chasid and a Litvak on a fine point of the Talmud. The difference is so aptly described in the story as the difference of knowing by heart and knowing with the heart. The Talmud is the collection of writings constituting the Jewish civil and religious law, the tremendous library of Jewish law and lore written over a period of 1000 years.

Henry L. Brengel

Brooklyn, N.Y.

The Brooklyn Chapter AGO met on March 9 at the Church of Our Lady of Angels, Brooklyn, for a program of Lenten music for organ and choir. The performance, under the direction of Rollin Smith, organist of the church, was sung by Our Lady of Angels Choir with Warren Galjour, baritone soloist. Included in the program were *In die palmorum* by Langlais, *Saetas* by Padre Eduardo Torres, and *The Way of the Cross* by Liszt.

The March 30 program consisted of an organ recital by Arthur A. Phillips which is listed in the recital pages.

Maude L. McKell

Nassau, N.Y.

The Nassau Chapter held a members recital on April 18 at the Hempstead Methodist Church on the new Tellers organ of 45 ranks. Nine members from the Chapter performed works by Roberts, Bach, Mason, Young, Mendelssohn, Schroeder, Reger, and Dupré. Those performing were Greg Funfgeld, Daniel Mason, Carol Dort, Herbert Bradensten, Prentice Whitlock, Robert Turner, Arlene Hemingway, Clarence Nielson, and Charles F. Boehm. The fine instrument rose to the occasion and was indeed a joy to hear and to play. The Chapter looks forward to the organist-clergy dinner to be held May 16, winding up a very full and busy and wonderful year.

Greg Funfgeld

Akron, Ohio

A pre-dinner recital featuring Bach, Buxtehude, and Franck closed the 1970-71 season for the Akron Chapter AGO at their May (?) meeting. Following the dinner, Dr. David Mulberry of the Cincinnati College-Conservatory of Music lectured on the music of Brahms, and then played the *Eleven Chorale Preludes*, opus 122.

Wilma Martin

Cincinnati, Ohio

The Cincinnati Chapter AGO held its annual dinner meeting and election of officers on May 10 at the Mt. Washington United Presbyterian Church, Cincinnati. Following the business meeting, Thomas Cunningham, AGO member and a member of the Cunningham Pipe Organs, Inc., firm, demonstrated the voicing of organ pipes.

Ruby Stephens

Toledo, Ohio

Members of the Toledo Chapter drove to Ann Arbor, Mich., on April 20 to hear six of their group play on a beautiful small tracker organ. It is in the home of Mr. and Mrs. Emil Jebe, was built by Gabriel Kney and installed in 1965. It has 11 stops and 14 ranks.

Susan Craig

Tulsa Okla.

Following dinner and the regular business meeting Tulsa AGO members enjoyed a concert presented by Mr. Ansley Fleming, April 13, at Boston Avenue Methodist Church. The program included works by Bach and Widor. Mr. Ansley Fleming is organist at the

AGO DIAMOND JUBILEE CELEBRATION IN LOS ANGELES COUNTY

In celebration of the 75th anniversary of the founding of the American Guild of Organists, the Long Beach, Los Angeles and Pasadena AGO Chapters met at Long Beach's First Congregational Church in early March with Searle Wright, A.G.O. national president, as the featured recitalist and improvisation workshop conductor. Dr. William Hall, assisted by Ladd Thomas, conducted a choral workshop. Following dinner, the deans of the local chapters, Garnet Mallory, Bob Mitchell and Gene Driskill met with Mr. Wright, with our own two national councillors, Dr. Irene Robertson and Clarence Mader, and the Southern California state chairman, Ladd Thomas, for an exchange of ideas regarding the future direction of organizational and financial problems on the national scene.

Starting the Diamond Jubilee festivities was Searle Wright's matinee recital which led Daniel Cariaga, winner of the 1970 AGO National Critic's Award, to say in local newspapers, "Wright's recital was a special feature of the day . . . the combination of works was pleasing, the playing was direct and tasteful, and a sense of relaxed purpose pervaded the performance." Of his improvisation workshop, Pasadena Dean Garnet Mallory wrote, "Searle Wright approached the awesome task of trying to fit the many facets of improvisation into an all too brief two hours-plus session with great ease, logic and clarity not to mention a marvelous sense of humor. Certainly everyone there would have been inspired to take the first step into this important challenge of more creativity in our service playing."

Mindelle Lobbett, former Long Beach Dean, writes, "One of the most beneficial and vital segments of the Diamond Jubilee was Dr. Hall's choral workshop which featured enthusiastically-received music covering the varying demands and abilities of many levels of choral development and of our time, embodying new and different musical idioms. This was music our congregations could respond to, that could speak to our people, yet which held a stimulating appeal for the director and in turn for the choir singer. This kind of an event is an answer as to how the Guild can be more helpful to the choir leaders, singers in general, and the church in particular."

The first Tri-Chapter meeting held prior to the co-sponsored 1962 AGO 'International' National Convention has resolved into an annual, all day occasion to further professional-level education, inspiration so vital to chapter life. As host to this year's meeting, the Long Beach Chapter correlated the many faceted purposes of the Guild on the local, regional and national levels to effectively focus the spotlight on the 75th Diamond Jubilee Celebration of the national organization.

—Gene Driskill

United Methodist Church of Nichols Hills Oklahoma City. He is also organist at the Chapel of St. Edward the Confessor at the Casady School, Oklahoma City. He was a recitalist at the American Liszt Society Festival at Oklahoma College of Liberal Arts in 1968 and is presently the dean of the Oklahoma City Chapter of the AGO.

Mary Unwin

Erie Pa.

The Erie Chapter is singularly blessed to have Stuart C. Gee in our area. He was most gracious and hosted our entire group for the April meeting. Members Wallace Wiese and Fr. William Biebel presented the program which ranged from the sublime to the ridiculous respectively. Mr. Gee's home is built around two pipe organs, a Tellers two-manual with some baroque voicing on the flute stops and one of the last of the mighty Wurdlitzers which includes an attachment to play his piano from the Wurdlitzer console. Mr. Gee has no space left for wife or family in his beautiful home but there is space for playing and enjoying organ music of every conceivable style. The pair of organs is in excellent condition (the shutter system on Wurdlitzer is exceptionally effective and silent) and easy to play.

Howard P. Lyon

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LOS ANGELES CHAPTER HAS HISTORIC CONCERT

A historic concert was presented on Monday evening, May 3, in a historic Los Angeles shrine, when the Los Angeles Chapter of the American Guild of Organists sponsored a performance by their 1966 national competition winner, a native Californian, Thomas Murray. Mr. Murray, resident organist of Immanuel Presbyterian Church, Los Angeles, and just back from a year's tour of Europe, played the first organ recital to be given in 61 years in Second Church of Christ Scientist, 948 West Adams Boulevard, according to Richard Kirtland, regular organist of the church. The church, designated Cultural Historical Landmark Number 57 by the city of Los Angeles, houses an original 3-manual 47-rank Murray M. Harris pipe organ built in Los Angeles and installed in 1910.

The church building, of heroic classical design is readily identified by anyone who has seen its Corinthian columns and copper dome as the church that looks like the Capitol Building in Washington.

Murray is an avid and enthusiastic authority on the history of pipe organ building in America with a special predilection for old instruments. He is

a slender young man who, although extremely poised, presents an image of great humility and graciousness. In the near-perfect acoustics of Second Church, Murray evoked from the time-honored Harris organ moods of brilliance, reflection, magnificence, reverence and nobility. I suspect that, with his sense of balance and knowledge of registration, Tom would set any organ to its advantage. He demonstrated that a very fine instrument has been overlooked during the flurry of interest in modern organ building, and that the historic can hold its own very nicely against instruments constructed currently under the influence of the baroque revival.

The performance began with a flourish with Mendelssohn's familiar *Sonata in A Major*, in which the con moto maestoso and fugue are concluded by an andante tranquillo. (I am always surprised by the effectiveness of the quiet finish of this Sonata.) Six variations on an old Dutch tune by Sweelinck, despite Murray's deft baroque registration proved to be a mistake in program building and made a poor bridge between the preceding Mendelssohn and the succeeding *Two Sketches* (originally for pedal piano) by Robert Schumann, the first, in D-flat, delightfully whimsical, the second, in F minor, dramatic. Incidentally, the Sweelinck was the only selection for which the performer used notes. The first por-

tion of the program ended with Bach's exciting *Prelude and Fugue in B minor*. This, to me, is a prime example of a serious composition in a minor key that has absolutely no suggestion of sadness. With its descending chromatic harmonies it is positively triumphant as it builds on a dominant pedalpoint to its climactic finish.

One historical portion of the evenings belongs in the realm of infamy. As if to break the spell of unity with the past cast by the beauty of the surroundings and the music, two youths in brilliant mod attire with corresponding hair styles, strolled into front seats during one of the selections, and lit cigarettes. While this would have been unacceptable conduct at any concert or in any sanctuary, it was particularly ill-fitting in a Christian Science church where church discipline forbids the use of tobacco. Special credit belongs to the gentleman who evicted them so inconspicuously that many in attendance were unaware of the circumstance.

The second portion of the program presented the contemporary composer Herbert Howell's *Prelude to Psalm 139* ("Lord, You Have Sought Me and Known Me") composed in 1940 and unfamiliar to this reviewer. With its prominent dissonant bass punctuations, it is a most acceptable and dramatic musical experience.

Murray's interpretation of his final selection, Franck's *Chorale in A Minor*, was truly electrifying. This work is characterized by interrupted phrases that present a real problem of interpretation to many performers. Tom, with subtle rhythmic nuances and tonal shading, blended these disjointed phrases into a flowing, cohesive whole that is as rarely attained as it is truly satisfying. One tiny slip of the finger during the reed solo in the adagio section was received with a welcome sigh by this reviewer as demonstrable evidence that this was, after all, not really a tape from which all flaws had been edited.

The goodly number in attendance was most appreciative of this event and gave the artist an ovation. As an encore Mr. Murray played a charming and little-known 18th century *Trumpet Voluntary* by Boyce.

Much credit is due Dr. Richard Muench, organ maintenance expert, who regularly services this instrument, for his dedicated effort to put this large, venerable instrument in top mechanical condition and flawless tune.

Thomas Murray at the Murray Harris organ playing great monuments of music in Cultural Historical Monument Number 57 created an evening of cultural, historic and monumental stature.

—Bob Mitchell

Lehigh Valley, Pa.

The Chapter conducted an organ crawl in the Philadelphia area. The following churches were visited: St. Thomas Episcopal Church, Whitemarsh, Casavant organ; St. Mark's Episcopal Church, Frankford, Aeolian-Skinner organ, 1959; Philadelphia Divinity School (Episcopal), Philadelphia, Allen organ, 1969; St. John's Lutheran Church, Phoenixville, Aeolian-Skinner organ, 1970.
Karl H. Fenstermaker

Pittsburgh, Pa.

On May 24, the Pittsburgh Chapter joined with the Pittsburgh Society of Theatre Organists at an organist-clergy dinner at the Southminster United Presbyterian Church in Mt. Lebanon. After dinner, the members of both organizations remained at the church to have a panel discussion led by Lewis Steele on "The Ecclesiastical Captivity of the Organ or The Taming of the Organist."
Mary C. Hardy

Spartanburg, S.C.

The Spartanburg Chapter presented Gerre Hancock in a recital at the First Presbyterian Church, Spartanburg, S.C., on Friday, April 23. Mr. Hancock concluded with an improvised prelude and fugue on two of a group of themes submitted by Guild members in the area. The instrument for the recital was the Glenn C. Stables Memorial Organ (Aeolian-Skinner, 1968). John E. Williams is organist of the church.
Judith Klasen

Dallas, Texas

The Dallas Chapter AGO held their dinner meeting April 12 at the First Community Church, Dallas. The program was presented by Barbara Baird of the Fort Worth Chapter, and she gave a brilliant performance. She is organist-choirmaster of Trinity Episcopal Church, Fort Worth, and she has won the \$200 McCorkie Organ Award for outstanding performance. She has played recitals in many Texas cities. Her program consisted of works by Bach, Walther, Purcell, Dupré, Hindemith and Reubke.
Dorothy Peoples

Martinsville, Va.

The Martinsville Chapter AGO presented a program of music for weddings April 27 at First Baptist Church. Mr. Jeryl Powell, organist and choirmaster of St. John's Episcopal Church in Roanoke and dean of the Roanoke AGO, played pre-service, processional and recessional music suitable for informal semi-formal and formal weddings. Mrs. Harry I. Tuggle, Jr. sang solos by Handel, Bitgood and Dvorak. Wedding fashions were provided by Mrs. Anita Kolodny and modeled by Miss Debbie Woods, Miss Eleanor Ingram and Mrs. Evelyn Beane.
Judith R. Strickland

Richmond, Va.

Following dinner and election of officers, the Richmond Chapter presented Robert Twynham in recital at River Road Church, Baptist, April 20. The first part of his program was all Bach and the latter part all Messiaen. As an encore, he played his own arrangement of Purcell's "Trumpet Tune." With such an excellent performer, a marvelous organ, and a large and responsive audience, the Chapter was well pleased with the third and final program of this season's Organ Repertoire Recital Series.

Another interesting event sponsored by the Chapter was the annual Festival of Junior Choirs given at River Road Church, Baptist, April 25, with Stephen Ortlip as guest conductor and Carl Freeman at the organ.
Ethel Baars

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Antoinette Wikswa

Chaconne in E minor, Buxtehude; Settings for the Gloria from First Book for the Organ, de Grigny; Fantasia and Fugue in C minor, Bach; Partita on the Chorale Lobe den Herren, Ahrens; Fantasia on BACH, Reger.

Antoinette Wikswa of Amherst, Va., and a graduate student under Donald Sutherland at Syracuse University, returned to Fort Wayne, Indiana, on April 27 to play a full recital after being named winner of the twelfth annual National Organ Playing Competition sponsored by the First Presbyterian Church. Only the second young woman to win this nationally famous competition, Miss Wikswa rewarded the committee and judges for their high regard of her talent by displaying an ability to play and understand a variety of organ literature from the 17th to the 20th centuries. While a few numbers seemed to lack flair and imagination, her performance did give evidence of a sure technical command of the organ and a good sense of rhythm.

Buxtehude's *Chaconne* does not have the rugged quality of most of his preludes and fugues, but it did command attention by the authority which the 24-year-old artist imposed upon its architectural beauty. Restraint at the start and the gradual adding of carefully selected registers was a feature of this work. Except for one or two minor slips, the delicate changing of manuals was accomplished smoothly.

Miss Wikswa's study with Marie-Claire Alain no doubt influenced her playing of Nicholas de Grigny's pieces. Considering the general excellence of this French baroque master's organ music, it seems strange that the only work of his that is played with any regularity is the *Récit de tierce en taille*, one of the versets from the *Gloria*. True, this is probably the loveliest and most appealing of his compositions, but there are others of equal value that deserve to be just as well known. While some of the six versets might have been treated with more imagination, the interpretations did have the requisite ring of authenticity. The famous *Récit* was played tenderly in the manner of a vocal recitative. Except for the heavy registration in the opening *Et in terra pax*, which covered the announcement of the plain-song melody, there was some delightful interplay of color and a consistent style in ornamentation.

The beginning of Bach's *Fantasia* had the traditional brooding and contemplative air about it, but without a feeling for its broad line and majestic sweep. Even though the articulation of the fugue subject was not consistent throughout, the transparency of the counterpoint and the young artist's rhythmic stability brought it to a satisfactory conclusion.

Joseph Ahren's partita on the well known hymn followed the intermission. In this modern set of variations by the contemporary German composer, the competition winner did her most exciting playing of the evening. For this wry assortment of sounds and styles, she selected unique registrations, chose just the right tempi, and phrased and played with refreshing abandon.

The recital concluded with Max Reger's massive homage to J. S. Bach. Written in the grandiose, descriptive idiom of the late 19th century, it is a challenging *tour de force* of technical skill. While one's fascination for a lengthy Reger piece can become pretty sporadic at the end of the program, the "fugue" almost seems to be necessary after Reger's "fantasy," if for no other reason than to give some relief to the thick harmonic fabric. Having successfully dared the *Fantasia*, the treacherous *Fugue* was hardly out of reach for this talented young artist.

—Herbert Nuechterlein

Dr. Nuechterlein is chairman of the music department at Concordia Senior College, Fort Wayne, Indiana, and music critic for the Fort Wayne News-Sentinel.

THE NATIONAL CITY CHRISTIAN CHURCH CHOIR, under the direction of Lawrence P. Schreiber, sang *Two Motets* by Bruckner, and *Jesu Meine Freude* by Bach on May 23. Also included on the program were Brahms' *Alto Rhapsody* with Eunice Hill, soloist, and *Sonata for Cello and Organ* by Brown performed by Carla Waltz, cellist, and Albert Wagner, organist.

Michael Schneider

Passacaglia in C minor, Chorale Prelude on Schmücke dich O liebe Seele, Toccata and Fugue in F, Bach; Prelude, Fugue and Variations opus 18, Franck; Salve Regina from Symphony 2, Widor; Second Sonata, Schroeder.

Approximately 90 organ enthusiasts journeyed to Chicago's St. Paul's United Church of Christ on April 13 to hear an organ recital by Michael Schneider, professor of organ at the State Conservatory of Music in Cologne, Germany.

I emphasize organ enthusiasts because in all likelihood most of those attending came to hear the organ instead of the organist. St. Paul's AEolian-Skinner is considered something of a sacred cow in Chicago and is therefore supposedly immune from critical attack. Don't you believe it.

That sacred cow, at least on the night of April 13, sent out a barrage of ugly flute and clarinet sounds, lacked clarity especially in fortissimo passages, and produced one bleating bass rumble after another. Also intonation fluctuated from rank to rank and seldom settled on the same key at the same time.

It is no wonder that Schneider, strapped with so inflexible and gutless an instrument, could only periodically rise above the organ's limitations to achieve a truly exciting experience.

Such an experience occurred with the *Second Sonata* of Herman Schroeder. This well-structured three-movement composition, published in 1966 by Schott, combines the best of the neo-baroque (imitation and counterpoint) with a free, highly chromatic style characteristic of Cesar Franck. The superb performance by Schneider matched the excitement of Schroeder's music. Schneider gave ideas added interest by a controlled use of rubato which allowed for maximal musicality.

The Bach part of the program — the *Passacaglia in C minor*, the chorale prelude *Schmücke dich, O liebe Seele*, and the *Toccata and Fugue in F major* — ranged from plodding to passable. Schneider, in his pursuit of "authenticity," achieved correct embellishments in the traditional manner, but little else. He forgot that Bach, in order to communicate, needs much more than just right notes and strict rhythms: color and contrast for starters.

Franck's *Prelude, Fugue and Variation*, opus 18, (like the Bach) was clean, precise, and void of all necessary passion and involvement. The *Prelude* raced by at such an unmusical speed, it had no time to breathe.

Finally, Widor's *Salve Regina* (from the *Second Symphony*) achieved practically the same excitement generated by the Schroeder with a performance that emphasized dramatics over mechanics.

You talk to the organists in this town who count, and each one shakes his head over the sad state of organs and organ playing in Chicago. But nobody does anything about upgrading the standards. Michael Schneider and the St. Paul's pipe organ were not the answer. However, the sponsoring Chicago Chapter of the AGO deserve credit for trying.

—Kenneth Sanson

Kenneth Sanson is music critic for the Chicago newspaper *Chicago Today*, and a faculty member of the American Conservatory of Music, Chicago, Ill.

GEORGE McPHEE, organist of Scotland's famous medieval abbey at Paisley, has been elected president of the Glasgow Organist's Society. A new recording entitled "Organ Magnificat: George McPhee at Paisley Abbey" has just been released by the Decca Record Company. Mr. McPhee will make his first full concert tour in the U.S. in September of next year.

ROSALYN TURECK, founder-director of the International Bach Society, has announced that the Society's Institute for Bach Studies will now operate on a year-round basis. Until now, they have operated during the summer only. William Hargrove, Miriam Kartch, Edgar Roberts, and Kurt Saffir will comprise the faculty.

Robert Anderson

Gala opening concert of the new AEolian-Skinner organ, Zumbro Lutheran Church, Rochester, Minnesota.

Choral-Improvisation sur le Victimae Paschali, Tournemire; Concerto in A minor BWV 593, Vivaldi-Bach; Allein Gott in der Höh sei Ehr BWV 664, Fantasia and Fugue in G minor BWV 542, Bach; Ecce lignum Crucis, Heiller; Scherzo opus 2, Duruflé; Sonata on the 94th Psalm, Reubke.

On April 18 Robert Anderson dedicated the new AEolian-Skinner mechanical action organ of the Zumbro Lutheran Church, Rochester, Minn. The organ, which Mr. Anderson himself called "a milestone of American organ building in the 20th century," is the largest mechanical-action organ built by this firm under the guidance of its new vice president and tonal director, Robert Sipe. Mr. Sipe's presence, the important guest recitalist, a program of great promise, and an overflowing audience provided auspicious circumstances for this opening concert.

Introductory remarks by Merrill Davis, organist of the church, and by Robert Anderson credited Mr. Sipe's talents with leading the congregation to this event; and Mr. Sipe deserves the credit given him. He has built an instrument of great tonal and visual beauty. Unfortunately, the church does not provide the acoustical ambience to match. The simplicity of the church interior is appealing and provides a splendid setting for the excitingly handsome organ case, but the convex wood ceiling is too low and unbroken to provide any noticeable reverberation when the pews are filled or empty. Even with its excellent gallery placement, the organ has an almost overbearing presence; but the skillfully voiced choruses of the great and rückpositiv divisions are smooth and silvery — a joy to hear. These were heard to special advantage in the contrasting concertante and ripieno sections of the Vivaldi-Bach *Concerto*. Indeed, every part of the program showed aspects of the organ to best advantage, from the opening Tournemire on the brilliant trompette en chamade, to the closing Reubke on full organ. The Bach *Trio*, the Heiller and the Duruflé, as well as the Widor encore (andante sostenuto from the *Gothic Symphony*), with their respective solo-stop requirements, all seemed totally at home on this instrument.

The program reflected a very attractive balance and variety, and in general it received a sympathetic and spirited performance. Bach suffered some from uneven rhythm, inconsistent articulation, and disturbed ensemble, but the Romantic and contemporary literature was technically more successful. Clearly, however, the organ was the *raison d'être* of this recital, and its personality won friends on every side.

— Donald Spies

Mr. Spies is a member of the department of music faculty at Ripon College, Ripon, Wisconsin.

A GERMAN REQUIEM by Brahms was given performances at First Presbyterian Church, Nashville, Tenn., on April 9 under the direction of Henry Fusner, and at Concordia Senior College, Fort Wayne, Ind., under the direction of Herbert Nuechterlein on May 2.

THE LOUISVILLE BACH SOCIETY performed Bach's *Mass in B minor* at St. John's Evangelical Church, Louisville, Ky., April 18 under the direction of Melvin D. Dickinson. The soloists were Christina Price, Antoinette Booker Hardin, David Brown, and Arnold Epley.

ROBERT E. SCOGGIN, minister of music at Christ United Methodist Church, Rochester, Minn., will be studying and travelling in Europe during a summer sabbatical leave from his church position. In addition to his studies, he will also attend festivals in England and Holland.

RICHARD M. PEEK begins his twentieth year as organist and choir director of Covenant Presbyterian Church, Charlotte, N.C. During this period he and his wife, Betty L. Peek, have developed an extensive choral program and monthly recital series. In recognition of their work, members of the church are sending the Peeks, including their two sons Ricky and Charles, to Europe for six weeks. After a period of study at the Haarlem Summer Academy for Organists with Anton Heiller and Marie-Claire Alain, they will travel in Germany, Austria, Italy, Switzerland, France and Belgium. Dr. Peek is Southeastern regional chairman of the AGO and Mrs. Peek is the director of the 1971 Montreal Music Conference.

Dupré

in the Twenties

by Rollin Smith

In 1920 Marcel Dupré was 34 years old. He had been, by this time, assistant to Widor at Ste. Sulpice and Vierne at Notre Dame, had won first prize in piano, organ, fugue and composition at the Paris Conservatory, composed his most famous work (*Trois Préludes et Fugues*, Op. 7) and won the Grand Prix de Rome. These achievements were enough to place him at the pinnacle of musicians in France. However, during the decade of the 1920's, certain momentous events skyrocketed him to worldwide fame and recognition.

Between Jan. 23 and March 26 of 1920, Marcel Dupré became the first person in musical history to perform the complete organ works of Bach from memory. This series of concerts took place in a severe but intimate recital hall on a two-manual organ in the Paris Conservatory. The audience, made up of luminaries and students was unanimous in its praise. Both Widor and Vierne wrote glowing testimonials.

After this monumental undertaking, Dupré made his debut in England at the Royal Albert Hall, London, on Thursday, Dec 9. It was on this program that he premiered his *Vêpres du Commun*, Op. 18 in an authentic presentation with choir. This appearance was followed by a successful tour of Scotland and Ireland.

Perhaps the most significant and far-reaching event of this era occurred in 1921. Dupré recalls:

In 1921, Rodman Wanamaker, founder of the great department stores in the United States which bear his name, had built a monumental organ in Philadelphia. Every day at a set hour, Charles Courboin played a concert for music lovers.

Having built another instrument in his New York store, Wanamaker charged his Director of Music to engage an organist in France who could exploit all its resources. Dr. Alexander Russell came to Paris and asked Widor's advice. Widor recommended me to Russell. Due to a minor wound which temporarily impeded my playing, Russell engaged me without having heard me play.

When Dupré arrived in New York on Nov. 17, 1921, Dr. Russell hosted a luncheon for him at the Player's Club. Among the organists invited were Philip James, Lynnwood Farnam, T. Tertius Noble, Edwin Shippen Barnes and Clarence Dickinson. Afterwards, Farnam and Philip James took Dupré to the Church of the Holy Communion where Farnam played Dupré's *Prelude and Fugue in G minor*. Dupré was so surprised that anyone would have memorized his music that he rushed up to the organ, embraced the shy Farnam and kissed him on both cheeks!

The following evening, Nov 18, Dupré made his American debut at the New Wanamaker Store. For the first time he attempted the improvisation of a symphony on submitted themes. This concert received front page coverage in the New York Times with a headline reading "A Musical Miracle!"

Dupré reminisces about his next concert:

On the 8th of December, 1921, I gave a recital in Philadelphia on the largest organ in the world, the Wanamaker organ, comprising 450 ranks. Among the themes proposed by the musicians of that city for an improvisation, four themes seemed to me to be a synthesis of the life and passion of Christ. I thought immediately of a plan for a symphony in four movements which I improvised and

later wrote down between the years 1923 and 1924.

On this first six-week visit to the United States Dupré played 14 concerts, alternating between both Wanamaker stores. It was after one of these recitals that Joseph Bonnet's manager from Montreal, Bernard R. LaBerge, proposed the creation of a transcontinental tour to both Dupré and Dr. Russell. All three men agreed.

This spectacular year of 1921 was climaxed by Dupré's recording for the Aeolian Duo-Art Company a series of organ rolls. At that time the Aeolian Company had perfected a reproducing mechanism which authentically captured the exacting playing, registration and expression of the performing artists. Between 1921 and 1930 Dupré made many rolls of both his own works and those of others. The two most significant of these rolls were the *Improvisations* on a theme of Leopold Stokowski, *Zephyrs*, recorded for the Aeolian Company in 1921, and the *Improvisation on "Adeste Fidelis,"* made for the Skinner Company in 1929. Not only do these rolls afford us a unique look at the spontaneous Dupré improvisations of the 1920's but they also mark a decade of artistic evolution.

In October, 1922, Dupré undertook his first trans-continental tour of the United States. By April, 1923, he had played 96 recitals in 85 cities and grossed over thirty thousand dollars. Toward the end of the season, 15 bookings were refused, and, during the final weeks, he played every night except those spent on trains between engagements.

It was during this tour that the *Variations on an Old Noel*, Op. 20 was composed. Dupré used as the improvisational ideas for these variations the impressions made on him by various American cities and organs. Also on this tour, *Cortège et Litanie* began its peculiar evolution. Originally from a ballet suite for 11 instruments, Dupré incorporated it as one of the *Four Pieces for Piano*, Op. 19. While on this tour he played the piece for a group of friends. Dr. Russell suggested that he transcribe it for organ and later suggested it be arranged for organ and orchestra. (Lynnwood Farnam anticipated both of these versions by his own transcription for organ solo, never published in his lifetime.)

One of the most important events of this first tour was the performance of the complete organ works of César Franck in honor of the centenary of his birth. These three recitals at the New York Wanamaker store on Dec. 27, 29 and Jan. 3 were shared by Marcel Dupré and Charles Courboin. Dupré requested to be free from improvising at these programs. The public demand was so great, however, that a compromise was reached by Dupré's improvising on two themes selected by Dr. Russell from the works of Franck.

A second American tour was undertaken in 1923 which comprised 110 recitals in six months. From Oct. 1 through 20, Dupré played the first complete series of Bach's organ works in America on ten recitals at the Church of St. Andrew and St. Paul in Montreal. Later, the *Variations on an Old Noel* was heard in America for the first time. The longest of all organ recital tours in history closed with a series of three recitals at the New York Wanamaker store dedicated to the symphonies of Widor and performed by Charles Courboin, Lynnwood Farnam and Marcel Dupré.

On his return to Paris in April, 1924, Dupré married Jeannette Pascaou. The months between April and October were spent completing his realization of the *Passion Symphony*. Dupré premiered the work at the dedication of the new Henry Willis organ in Westminster Cathedral in London on Oct. 9, 1924.

The following Nov. 18 Dupré opened his third American tour at the New York Wanamaker store playing the *Passion Symphony* and the *Suite Bretonne* for the first time in the United States. He returned to Paris on Feb. 27, 1925 after having played in 40 American cities.

These successful early years of the 1920's enabled Marcel Dupré in 1925 to purchase a villa in Meudon and to erect adjacent to it a concert hall. It was in this year that the title Chevalier of the Legion of Honor was conferred on him by the French government.

In 1926 he played at the Handel Festival at the Crystal Palace in London,

made his first phonograph recordings in Queen's Hall and succeeded Eugène Gigout as Professor of Organ at the Paris Conservatory. He also took posts at the Ecole Normale and the Fontainebleau. *Lamento*, Op. 24 was composed this year and dedicated to the memory of the son of A. M. Henderson of the University of Glasgow.

In 1927 Dupré acquired and installed Guilman's organ in his concert salon. The following year he premiered *Lamento* and the *Symphony in G minor for Organ and Orchestra*, Op. 25 at the University of Glasgow.

Marcel Dupré's last tour of America in this decade began in Philadelphia on Oct. 2, 1929, at the Second Presbyterian Church. This concert marked the world premiere of the *Second Symphony*, Op. 26. Following this, a spectacular concert before more than 10,000 persons was arranged at the Chicago stadium on Oct. 10 for the dedication of the new Barton organ.

A Reger Organ Discography

by Frank Herand

When describing Max Reger (1873-1916) as a "late Romantic" composer, we should lump him together with men such as Richard Strauss, Gustav Mahler and even the early Arnold Schoenberg. When examining his works, however, we realize that a generalization of this sort should be used only with caution in Reger's case. A large share of his works is written for the organ, and it is in this area where he differs most markedly from the style of his time.

True, he writes for the so-called Romantic "orchestra organ," an instrument which was designed to imitate the symphony orchestra, thus eliminating certain features characteristic of earlier instruments. Today we no longer build this type of organ, having gone through the "Orgelbewegung" with its return to the principles of pre-Romantic organs. We have come to call the "orchestra organ" decadent and not too long ago outdid ourselves in replacing such instruments with new ones built along the lines of the "Orgelbewegung."

In the last ten years, however, a new esteem for these Romantic organs has emerged, and we are now less rigorous in the destruction and rebuilding of "orchestra organs." We have come to accept them as expressions of their time, recognizing that the works of Baroque and pre-Baroque composers never come off half-way decently on such instruments. We also know that they are the perfect vehicle to perform Romantic music.

Today we can distinguish between a group of strictly Baroque-oriented organ builders (often called "purists" by the group of musicians not sharing all of their viewpoints) and another group which is attempting (and, it should be added, quite successfully) to incorporate into a generally Baroque organ elements of the Romantic organ which seem worthy of preservation and are necessary for the proper stylistic rendition of the music of that period.

In the following discography the Beckerath, Schucke, Anderson, Fuehrer and Garrels organs make up the more tonally Baroque-oriented group; the others include Romantic elements. One must be aware, of course, of the superficial quality and general description that such terms carry with them.

Max Reger is a complex composer. The problems are many. We only need to remember the partially unresolved question why he, a devout Catholic, spent so much of his time writing "Protestant" organ music — chorale

preludes and fantasias based on Protestant chorales. We recall Reger's words, "the Protestants do not know what they have in their chorales," and realize that he obviously was aware of this wealth and used it as a source for many of his organ works. His music for the organ is firmly based on the works of his great idol, J. S. Bach, and he consciously cultivates the forms of the Baroque style: preludes, fugues (sometimes double-fugues), fantasias, passacaglias and chorale preludes.

Reger was a very dynamic musician, and we therefore have to take many of his tempos and dynamic markings with a grain of salt, but his music is exciting, moving and full of lyric as well as dramatic qualities. Reger is a master of counterpoint, and his fugues reach the lofty heights attained only by the great Baroque masters.

It is understandable that organists of the 1920's, impressed by the early achievements of the "Orgelbewegung," rejected Reger's music because of its Romantic exuberance, certain pianistic qualities (octave doublings) and mainly because of the instrument for which the works were written. When in the 1950's, however, certain critics condemn Reger for the same reasons, we have to take these attempts as narrow-minded attacks of persons who have not realized that changes have taken place since the late 1920's.

Reger had a few faithful friends who performed his difficult organ works for him, since he was not able to master them himself. The most famous of these organists was Karl Straube (1873-1950). He trained scores of other organists, who passed down first-hand knowledge about the authentic interpretation of Reger's works to their pupils. Very few of these men are still alive today (Heinz Kirch of Wesel, Friedrich Hoegner of Munich).

Most of today's Reger specialists are younger organists without any direct link to the Reger tradition — Manfred Hoffmann of Frankfurt, Heinz Lohmann of Berlin, Werner Jacob of Nuernberg, Ludwig Doerr of Speyer, Rosalinde Haas of Frankfurt, to name just a few. They have left behind the dry, austere early years of the "Orgelbewegung" (they were all born around 1930) and interpret Reger's works alongside the works of other Romantic masters, as well as, of course, the full range of Baroque and contemporary music. They play Reger on tracker organs, with or without "Walze" (crescendo pedal) and pistons. The common belief during the 1920's was that Reger could only be played on a tubby, pneumatic instrument!

Today's Reger specialists have proved that performances on modern tracker instruments are possible. It must be admitted, however, that accessories seem in line with the composer's intentions and facilitate the performance of the often very intricate scores. But in the last few years some of these things have reappeared also, as part of an instrument which incorporates elements of the Romantic "orchestra organ."

Reger more and more is once again enjoying the popularity among organists that he justly deserves. Europeans, notably the Germans but also some Englishmen, are quite a bit ahead of the Americans, even though there is an increased interest in this country for Reger. I am convinced that within the next five years or so we will witness a Reger renaissance among American organists. Hearing his music in concert and the availability of it on modern LP's will certainly help us to reach that goal.

This discography takes into consideration only sound recordings which have appeared on the market in Europe and the USA within the past three years.

Da Camera: This label (available at 10-12 Lameystrasse, 68 Mannheim/Germany) is in the process of issuing the entire works of Reger on disks. Heinz Lohmann (op. 29, 73 on the 1957 Schucke organ in the Immanuelkirche Dusseldorf; op. 46, 92 on the Schucke organ in the Immanuelkirche Wuppertal-Oberbarmen; op. 135a on the 1965 Rieger organ in the Neanderkirche Dusseldorf).

Christophorus: (available from Verlag Herder KG, Hermann Herder-Strasse 4, 78 Freiburg i.B./Germany). Werner Jacob (op. 57, 65 on the Steinmeyer organ in the Meistersinger-Halle in Nuernberg; op. 59, 73, 79b on the 1966 Peter organ in the Nikolaikirche Hamburg; op. 40/2, 135b, 27 on the Stockmann organ in St. Cornelius Duellen).

Fallite: (available from Theo W. Ritterbecks, Norddt. Tonstudio fuer Kirchenmusik, 3079 Bohnhorst ueber Uchete/Germany). Wolfgang Oehms (op. 59/7-12 on the 1962 Klais organ in the Cisterzienser-Abtei Himmerod), Ludwig Doerr (op. 129/8 & 9 on the 1961 Scherpf organ in the Dom of Speyer), Jakob Noll (op. 127 on the 1963 Fuehrer organ in St. Albert Andernach), Erich Ackermann (op. 145/2 on the 1877/1938 Sauer-Spaeth organ in the Dom of Fulda), Paul Damjakob (op. 52/2 on the 1969 Klais organ in the Dom of Wuerzburg), Otfried Miller (op. 52/1 on the Seifert organ in the Dom of Altenburg).

Telefunken: (available from US importers). Rosalinde Haas (op. 46, 73, 145/1 on the 1962 Schucke organ in the Kaiser Wilhelms-Gedachtniskirche Berlin).

MPS: (available from MPS Records, Richthofenstr.3, 773 Villingen/Germany). Eberhard Krauss (op. 46 on the 1965 Klais organ in the Jesuitenkirche in Mannheim), Konrad Philipp Schuba (op. 65, 80 on the 1955 Klais organ in the Minster in Konstanz; Introduction and Passacaglia in d on the 1968 Moench-Schwarz organ in the Minster in Ueberlingen).

Pelca: (available from Pelca, Bellerivestr. 22, 8034 Zurich/Switzerland). Reinhold Brunnet (op. 135a on the 1965 Beckerath organ in St. Andreas Holdesheim), Hans Ander-Donath (op. 27 on the Silbermann-Jehmlich organ in the Frauenkirche in Dresden, historical recording of 1940), Herbert Manfred Hoffmann (op. 59, 65 on the Walcker organ in the Heilig-Geist-Kirche in Frankfurt a.M.), Heinz Wunderlich (op. 60, 67 on the Kemper organ in St. Jakobi Hamburg).

Electrola: (available from US importers). Walther Schuster (op. 80 on the 1927 Steinmeyer organ in the Dom in Passau).

Vogue: (available from German record dealers). Josef Zimmermann (op. 135 b on the 1947/56 Klais organ in the Dom of Cologne).

Quadriga: (available from German record dealers). Rosalinde Haas (op. 27, 40/1, 52/2, no listing but supposedly St. Leonhard in Frankfurt a.M.).

Polydor: (available from Austrian or German record dealers. Augustinus Franz-Kropfreiter (op. 59/ & 6 on the 1951 Zika organ in the Abbey of St. Florian/Austria).

Supraphon: (available from Czech or Swiss record dealers). Jiri Reinberger (op. 46, 80/10 on the 1957 Rieger-Kloss organ in the House of Artists in Prague), Dagmar Ledlova (op. 60 on the 1957 Rieger-Kloss organ in the House of Artists in Prague).

Philips: (available from Dutch record dealers). Feike Asma (op. 40/1, 127 on the 1732 Baroque organ by Garrels in the Grote Kerk Maastricht/Holland).

Fona: (available from Danish record dealers). Georg Fijelrad (op. 60, 63/6 & 7, 59/9 on the 1959 Frobenius organ in the Domkirke in Aarhus/Denmark), Charley Olsen (op. 59/9 on the 1965 Anderson organ in the Vor Freslerkirke in Copenhagen).

Life: (available from Oskar G. Blarr, Andreasstr. 15, 4 Dusseldorf/Germany). Oskar G. Blarr (op. 59/9 on the 1965 Rieger organ in the Neanderkirche in Dusseldorf).

Aeolian-Skinner: (available from Aeolian-Skinner Organ Co. Pacella Park Drive, Randolph, Mass. 02368). Alexander Boggs Ryan (op. 52/2 on the 1970 Aeolian-Skinner organ in Christ Cathedral in Kalamazoo/Michigan).

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FOR SALE — THREE-MANUAL, 21- rank, 62-stop Weickhardt unit type electro-pneumatic pipe organ in excellent condition. Beautiful mahogany & walnut console, 13 Deagan chimies. Fine tone quality. May be examined and played by appointment. \$7,500 or \$5,000 plus Hammond 25-pedal organ in good condition. Joseph W. Nicholson, 3442 No. Frederick Ave., Milwaukee, Wis. 53211.

FOR SALE — WURLITZER ITEMS: 2/11 relay, now playing perfectly, \$400. 7-rank main chest, mostly re-leathered, \$500. Xylophone, completely re-leathered, \$350. Glock, \$200. Large tremulants, \$40. Barton four post console lift, requires no pit, \$400. David Junchen, 816 S. Adams, Westmont, Ill. 60559. 312/852-3675.

FOR SALE — CONN MODEL 2A2 ELEC-tronic organ, 2-manual and 32-pedal. Good condition. Suitable for chapel or practice. \$700.00, buyer remove. Address inquiries to Jack Elk, 410 Chopin Court, Schaumburg, Ill. 60172. 312/529-7901.

FOR SALE — LARGE INVENTORY of church and theatre pipe work. Wurlitzer, Robert Morton parts and many others. Send 25¢ and S.A.S.E. for large list. Crome Organ Co., 2049 N. Marianna Ave., Los Angeles, Calif. 90032.

FOR SALE — AUSTIN ORGAN, 1926 vintage, approximately 9 ranks. 14 general combons. Available fall of 1971. Buyer to remove. Contact Organist, Church of the Holy Comforter, P.O. Box 338, Sumter, South Carolina 29150.

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FOR SALE — CHURCH ORGAN PIPES, hardware, keyboards, reservoir, blower, and conductors. 8' dulciana; 8' salicional; 8' aeolina; 8' melodia; 8' & 4' diapasons; 16' pedal bourdon. Also, 2 pedal keybds & assorted electro-pneumatic chests. For details, write or call: Mrs. Karl V. Seyfrit, ON406 Farwell St., Wheaton, Ill. 60187. 312/653-7042.

FOR SALE



SLIGHTLY USED 3-RANK ORGAN — shown above without 12 pipes of 16' Sub-bass. Subbass will be located at rear of organ with pipes vertical or horizontal, depending on maximum height specified. Voiced on 1 1/2" wind. \$3,250.00 delivered and installed in Eastern U.S. Homer S. White, 2020 Pershing Street, Durham, North Carolina 27705

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