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AGO National Convention 1972

Dallas, Texas

June 18-24



Convention signature vignette by Donald Willing.

Over 900 members of the A.G.O. journeyed to "The Big D" in mid-June to attend the organization's biennial marathon of concerts and recitals, commonly called a convention. And Dallas rewarded them with a generally fine program of events, friendly hospitality, a plush and first-rate (and therefore very expensive) headquarters hotel, and typically hot weather for June in Texas. The Dallas committee headed by Paul Lindsley Thomas must have done their homework well, for all arrangements for the convention seemed to go well, events happened on schedule, and transportation was both abundant and efficiently organized. The program committee headed by Robert Anderson also did their work well, for they managed to smash a dazzling array of recitals into the week and still provide variety to the proceedings without scheduling things as tight as we have seen in other conventions. Since the program was made up almost entirely of concerts, any review of the convention must of necessity be a review of these performances.

Choral Performances

Two major choral groups each provided the convention with two separate programs. The American Kantorei of St. Louis, under the direction of Robert Bergt, centered on the works of Heinrich Schütz and his contemporaries. They also performed all but one of the motets by J. S. Bach. Since the second performance by the Kantorei was preceded by a feature lecture of the convention, and since the lecture had to do somewhat with the music being performed by the Kantorei, we must consider the lectures in this context. Originally, Paul Henry Lang, the eminent musicologist was scheduled to be the main speaker. Due to illness, he was not able to be at the convention, and his place was taken by Dr. Michael Collins, musicologist and specialist in baroque performance practices and faculty member of North Texas State University, Denton. His first lecture had to do with Schütz and the Italian Style," and his concise presentation of the stylistic traits (or "salient features") of the Italian Baroque music of Schütz's period (as well as the second lecture on "Building a Baroque Performance") was packed with thoughts and material which are formative to any stylistic approach in the performance of the music. Unfortunately, much of this "stuff", stylistically speaking, was lacking in the performance by the American Kantorei which followed (as it was in the preceding concert). The Kantorei is made up of professional singers and a small group of accompanying instru-

mentalists. They are well disciplined, they know the music well, they sing with verve and excitement, and Mr. Bergt's approach to the music is an energetic one. Stylistically, however, one can question the approach further. Modern professional singers are usually trained in late 19th and 20th century operatic style. Therefore vibrato is an integral part of the vocal instrument, *all the time*. The effect of such a vibrato is to negate the use of *tremolandi*, in Italian Baroque music — the useful ornament of the period is applied to all of the music rather than as an expressive device in places where the passion of the text could call for it. As a matter of fact, modern operatic vocal technique simply obliterates all of the ornamental devices such as changes of color, timbre, rhythmic alterations, and coloraturas which would be usual in the music of Schütz and his contemporaries. Without this, the main expressive quality of the music (conveying the passion of the words) is lost, and much of the music becomes dull. We were unable to understand most of the words. Furthermore, the music of Schütz and his contemporaries is largely written out in skeletal form, leaving much improvisatory ornamentation to the performer. These improvisatory ornaments were common in the period, and it would have been unthinkable for a performer to leave them out — the composer expected this of the performer. The point here is that after one has heard ten of Schütz's cadences (which are frequent) without any ornaments (as most of them were done by the American Kantorei), one tires of hearing the same chordal cadence progression over and over again. In fact, it becomes irritating and it is probably the chief reason that so many people think that the music of Schütz is dull. Things improved a bit for the music by Bach, but a certain heaviness of rhythm, and a stylistic approach which drives the music with a great energy resulted in a loss of elegance and expression. We admire the competence and verve of this group, and we certainly admire Mr. Bergt for his dedication and hard work in putting an essentially good professional group together to perform this music. Style, however, is the main problem here musically, and we would wish for more attention to the stylistic expressiveness in this music. We expect this all the more so from a professional group which specializes in Baroque music. Mr. Bergt and his group cannot be faulted for the miserable acoustics and aesthetically poor surroundings in which they had to perform. Especially the first of these buildings was acoustically a "cot-

ton wad," totally inappropriate for the music, and the air conditioning system provided loud background accompaniment that was annoying.

The Schola Cantorum of Fort Worth is a larger group, made up of amateur singers, and was without the benefit of instruments. Bev. R. Henson, the conductor of the group, aims at a "whiter" and more delicate sound than the Kantorei, and this might be successful were the singers able to provide enough intensity to the vocal production in order to define the pitch and improve the sometimes weak intonation. All of the performances lacked intensity, and conveyed a weak tonal impression. It was very difficult to understand the words, and we found little variety of stylistic approach from piece to piece. Certainly, there was none of the energetic excitement produced by the Kantorei.

The programs:

The American Kantorei, Robert Bergt, conductor. Program A: Intrada from Partita for 5 and 6 Instruments, Melchior Franck; Motets for 2 Choirs — I am the Resurrection and the Life, Lift Up Your Heads, Motet for Treble Voices — Heute ist Christus der Herr geboren, Sacred Song for 2 Tenors and Bass — Freuet euch des Herren, Schütz; Singet frisch und wohlgenut, Distler; Motets — Singet dem Herrn ein neues Lied, Der Geist hilft unsere Schwachheit auf, Bach. Program B: Also hat Gott die Welt geliebt, Psalm 100 (for 2 choirs), Es steh Gott auf, Der Herr ist mein Licht, Deutsches Magnificat, Schütz; Motets — Komm Jesu komm, Lobet den Herrn, Bach.

Schola Cantorum of Fort Worth, Bev. R. Henson, conductor. Program A: Six Chansons on Original Poems of Rilke, Hindemith; Three Chansons, Debussy; Three Chansons, Ravel; Stabat Mater, Poulenc. Program B: Adoramus te, Viadana; Crucifixus, Lotti; Sanctus and Hosanna, A. Gabrieli; Ecco Mormorar, Monteverdi; O Salutaris, Rossini; Gloria from Mass in F, Pergolesi; Es Die Est Trophei, A. Scarlatti.

Organ Recitals

Clyde Holloway substituted for Fred Tulan, who was unable to play due to sudden illness. Mr. Holloway stepped into the slot on 24 hour notice. Perhaps it was this short notice combined with the deplorable acoustics of the Park Cities Baptist Church, and an organ which is buried in the side walls of the chancel, which caused him to play the dullest recital we have ever heard from him. There was none of the excitement that we are accustomed to hearing from him; his tempi were slow, his articulation overly particular and much too obvious, and the organ seemed to defy

good stylistic registrations in spite of all of his attempts to treat it kindly. We hope that it was just an "off day" for Mr. Holloway (or that it was perhaps an "off day" for us as a listener).

Anton Heiller was the first of the European featured recitalists on the program. Playing the large Caruth Hall Aeolian-Skinner organ, he produced what for us was the dullest program we have heard him play in years. It was reserved in all ways, had none of the freedom of rhythm and melodic line which we have heard him do so well, and all of the works came out somewhat stodgy and dull. We had the feeling that he was uncomfortable with the instrument itself, and that he was less than excited by having to play it. His recital failed, even in the Reger piece, to produce the excitement for which he is world-renowned as a recitalist.

Douglas Marshall of Boston won the national organ playing competition which preceded the convention. His recital for the convention failed to tell us even one reason why he should be selected as winner. Containing a sampling of all kinds of organ literature from Bach to Peloquin, he attempted to play everything in the style of Virgil Fox. For us, this was a disaster, not because we don't like the style itself, but because Mr. Fox does it better. We see no reason why anyone should want to copy such an individualistic approach to the music; it simply brings one into direct comparison with the one emulated in terms of how successful the show was. Mr. Marshall was decidedly inferior to Mr. Fox, and we would suggest that he would be far better off to arrive at his own style. Better yet, it might help to study the music a bit stylistically. There were many mistakes in obvious places, wrong notes cropped up in the slowest of tempi, and some of the music was of a decidedly inferior quality to be programmed at a national convention. It must now be obvious to the reader that this reviewer and Mr. Marshall are on completely opposite poles of musical and artistic thinking and opinion.

Luigi Ferdinando Tagliavini played what, for us, was the first really superb recital of the convention. Playing the new Aeolian-Skinner organ designed by Robert L. Sipe in the architecturally handsome and acoustically live Church of the Transfiguration, he delighted us with a solid program of interesting miniatures. Most of it was baroque in style (except for his own piece), and all of it was Italian. Only Walther's transcription of Torelli's concerto entered the German world. It was for us

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astounding that Mr. Tagliavini could hold our interest in all these little pieces consistently registered with one, two and three stops at a time. The key was in his knowledge of the style, his marvelous way of illuminating detail with subtle flexibility of rhythm, and his careful way of registering the pieces to produce the clearest and most transparent sound. Although the organ is not Italian in style, it performed well for Mr. Tagliavini, allowing the lines and detail to come clean. If some people were bored by this "antiquarian" program, we were delighted, for it was the first time that we have heard this kind of music done interestingly and with true penetration of the style. Furthermore, the organ, a small two-manual, was for us the only really fine instrument to be heard on the entire convention program. Perhaps our delight was in the combination of the player and the instrument together. But it was also a delight to hear a program in good acoustics (which few of the Dallas churches have) and without the ever-present background roar of the air conditioner (which admittedly would have roasted the audience were it absent in all the churches).

David Craighead played a solid and technically difficult program with ease. Performing with cleanliness and accuracy, his playing was of a very high standard. What it lacked in musical interest it made up in technical virtuosity. His program included the piece by Persichetti commissioned by the Dallas Chapter for the convention. Although we would like to hear the piece again before passing judgement on it, our initial reaction was only luke-warm. Written in what we assume is semi-12-tone style, the piece is filled with rambling and aimless pointillism punctuated by clusters and chords which verge on the tonal (triads are audible). We are not convinced that the material supports the length of the piece, or that the musical ideas are very strong. But we would want to hear it again before continuing this line of thought. Mr. Craighead clearly communicated his technical prowess to the audience via the études by Jeanne Demessieux. We know of nothing more difficult to play, and at the same time we find them musically somewhat trite and not very exciting from the standpoint of melody, harmony, and form. As display pieces they excel; as pieces of music they are weak. Few players in this country could match Mr. Craighead's fine performance of them.

Marie-Claire Alain played a basically French program, with the addition of pieces by Bach and Heiller, on the new Rubin Frels organ in Fort Worth. Although the organ is visually attractive and in good acoustical surroundings, it leaves much to be desired tonally (the lowest cut-ups we have ever seen in any pipework produces tuning problems and leaves the pipes gasping for wind). Disregarding these problems, Marie-Claire Alain simply played above it all. Using the fruits of long years of musicological research, her playing displayed a fidelity to stylistic integrity in the music without producing a pendant or academic dullness. The early French music was spiced with rhythmic alterations, fine articulation and abundantly elegant ornamentation. Her registrations were true to the directions of the composers, providing a colorful and dazzling display. Her approach to Bach's trio sonata was notable for the use of notes *inégalement* (short-long) in the first and last movements. Subtly applied and carefully handled, this alleviated the usual musical problem encountered in the notation of this particular sonata, and avoided the confusion between duplet and triplet figuration. It was an elegant performance of the sonata. We were also pleased to hear the works of Jehan Alain which were included on the program, for no organist plays them as well or with more elegance and expression than Marie-Claire Alain. Her performance was first-rate, and she deserves to be called one of the leading organists of the world.

We were not able to hear all of Marilyn Keiser's program, but what we did hear was convincingly done and competently played. We were happy to hear her performance of Richard Stewart's piece for tape and organ, even though there was some doubt that the electronic equipment would work. It did, after

some tinkering with it, and we were reminded of the frailty of music that depends on electronics. Miss Keiser gave it a good performance, and we are sure that the audience was treated to the same in a program sprinkled with contemporary works, her forte.

Music from 20th century composers made up Catharine Crozier's fine program. Framing more modern works were conservative and tonal ones by Distler and De Klerk. The program was a large dose of 12-tone, pointillistic, and semi-aleatoric music inside the frame, and we are sure that general "convention fatigue" did not help it all to be more alive. But Catharine Crozier's playing was so finely done, so assured, and her comprehension of the music so evident that the program was a success in spite of a tired audience. A brass group conducted by James Rives Jones competently provided the instrumental portions of Piet Kee's piece as well as the De Klerk concerto. We might have only wished for the brass players who walk up the aisle in Piet Kee's *Music and Space* to have walked a little louder according to the composer's direction. And we also wished for a more "live" acoustical surrounding which would have helped the "space" part of the music. Miss Crozier showed herself to be a competent interpreter in the performance.

George Baker III stunned the entire convention with perhaps the best recital of the whole week. Since Groups "A" and "B" heard him at opposite ends of the convention, some heard him first and others last. Whichever it was, his recital produced more audience excitement than anyone else did. His formidable program was played entirely from memory with complete assurance. Hardly a note was dropped or a wrong one played. Furthermore, this bright young man who is only a junior at S.M.U. produced excellent music. It was obvious that he was aware of form, structure and style in all the pieces he played. Yes, one could fault the lack of a completely historical stylistic approach in the Sweelinck piece, and perhaps in the Bach, but then Mr. Baker was not so far off the mark that his interpretation did not make good sense. At worst, it was pleasing and sensible. But not one person in the audience expected to hear such a powerful rendition of Liszt's huge phantasy on *Ad nos*. Not from such a young person, at least. We have not heard the piece done as well in 10 years, and scarcely any organist could approach Mr. Baker's performance of it — both from the technical and the musical standpoint. Bravura passages were tossed off with absolute virtuosity, and yet he restrained himself to sane tempos. And these tempos, combined with an excellent sense of line and movement over the long phrase, constructed a marvelous cohesiveness that we seldom hear in performances of the work. Only in the morose and slow sections of the piece did the young player show his age, for there was just the slightest evidence that slow, sustained passages which come out of long reflection and maturity of feeling were not quite settled inside of Mr. Baker. The audience was brought to their feet at the end of this recital, and they expressed their pleasure by calling Mr. Baker back for seven bows.

The programs:
Clyde Holloway, Park Cities Baptist Church: Prelude and Fugue in A minor BWV 543, Schmücke dich BWV 654, Bach; Choral in B minor, Franck; Joie et Clarté des Corps Glorieux, Communion from Messe de la Pentecôte, Messiaen; Final from Symphony 1, Vierne.
Anton Heiller, Caruth Auditorium, Southern Methodist University: Suite du 2ème Ton, Clérambault; Schmücke dich BWV 654, Passacaglia in C minor BWV 582, Bach; Ecce lignum crucis, Heiller; Fantasia and Fugue in D minor op. 135b, Reger.

Douglas Marshall, Temple Emanu-El: Allegro and Final from Symphony 6, Widor; Trio from Cantata 29, Prelude and Fugue in E minor, Nun komm der Heiden Heiland, Bach; Suite for Organ, Peloquin; Cortège et Litanie, Dupré; Giga, Bossi-Fox.

Luigi Ferdinando Tagliavini, Church of the Transfiguration, Episcopal: Toccata e Ricercar cromatico, Toccata per l'Elevazione, Canzon quarti toni (all from Messa degli Apostoli), Bergamasca, Frescobaldi; Toccata 1, Canzon francese 3, Salvatore; Pastorale, Passacaglia,

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ROBERT SCHUNEMAN
Editor

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Three Arias, Pasquini; Sonatas in G and D, Scarlatti; Concerto in A minor, Torelli-Walther; Passacaglia on a Theme of Hindemith, Tagliavini.

David Craighead, St. Stephen Presbyterian Church (Ft. Worth): Fantasia in F minor K. 608, Mozart; Parable VI op. 117 (premiere), Persichetti; Prelude and Fugue in A BWV 536, Bach; Etudes 1, 4 and 6 for Organ, Demessieux.

Marie-Claire Alain, Holy Family Church (Ft. Worth): Suite du 2ème Ton, Guilain; Trio Sonata 3 in D minor BWV 527, Fantasia in G BWV 572, Bach; Offertoire sur O Filii, Dandrieu; Deux Danses à Agni Yavishita, Postlude pour l'Office de Complies, Variations sur un thème de Clément Jannequin, Alain; In festo Corporis Christi, Heiller.

Marilyn Keiser, Zion Lutheran Church: Chorale and Variations on Veni Creator op. 4, Duruflé; Prelude for Organ and Tape, Stewart; Communion, Sortie from Messe de la Pentecôte, Messiaen; Dies sind die heiligen zehn Gebot BWV 678, Kyrie Gott heiliger Geist BWV 671, Bach; The Wise Men Seek from Peace Pieces, Williamson; Final from Symphony 3, Vierne.

Catharine Crozier, Church of the Incarnation, Episcopal: Partita on Awake a Voice is Calling, Distler; Variations on a 12-Tone Series, C. Kee; Music and Space for two organs and brass, P. Kee; The Despair and Agony of Dachau, Sifler; Vox Media, Four Settings, Eder; Concerto for Organ and Brass, De Klerk.

George Baker III, Caruth Auditorium, Southern Methodist University: Fantasia Chromatica, Sweelinck; Trio Sonata 2 in C minor BWV 526, Bach; Prelude and Fugue in C, Dupré; Fantasia and Fugue on Ad nos ad salutarem undam, Liszt.

Chamber Music

The Dallas Musica da Camera (Barbara Marquart, soprano; Rita Almond, flute; Ross Powell, clarinet; Ralph Hersh, viola; Robert Marsh, cello; David Williams, harp and Larry Palmer, harpsichord) provided a fine small concert of music for various instruments with harpsichord. The most modern work on the program was the songs by Lester Trimble. They are four

settings for solo soprano on texts from Chaucer's *Canterbury Tales*, using the middle English. At once amusing, expressive, and free of gimmicks, the instruments weave a subtle fabric around the gracious melodies for solo soprano. Barbara Marquart did a good job of handling the difficult text, making it so clear that one did not have to refer to the text sheets except to clarify Chaucer's English. Likewise, on the piece by Rietti, the ensemble was good, the instrumental intonation clean, and rhythmic cohesiveness was at its best. The Rietti piece is unabashedly neo-romantic, and if it is pleasant to listen to, it is also not a very concentrated piece of contemporary music, being more on the "light" side. Dr. Palmer's handling of the *Chromatic Fantasy* displayed depth of understanding about the music and the harpsichord. Although there were some technical insecurities, particularly in the free arpeggiated sections, the musicality of the performance overcame these completely. Again, good acoustics in this church-in-the-round helped the music immensely.

The gala concert which closed the convention featured a variety of music. William Hybel with Marie Claire Alain and Mr. Tagliavini were the soloists in the Vivaldi works with an orchestra conducted by Anton Heiller. Mr. Hybel's playing leaned toward the 19th century robust virtuoso style, and did little with the possibilities of baroque violin style. Bowing, ornamentation, and rhythmic articulation therefore were more appropriate to Mendelssohn's music than to the works at hand. Marie-Claire Alain and Mr. Tagliavini played numerous (too many) works for two positive organs, and, as in the other works of the evening, it was apparent that the performers had prepared this concert with a minimum of rehearsal time. Also, the church building left little room to arrange the instruments adequately so that performers could see each other. The acoustics in the huge church were muted to "cotton wad" qualities by much carpeting, a three sided gallery, padded seats, soft plaster, and a squat ceiling for the width and

(Continued, page 3)

breadth of the room; the loud air-conditioning also intruded annoyingly on the delicate instruments. It was the worst kind of room for this kind of music and these instruments. The concert ended with Mr. Heiller directing his *Concerto for Positive Organ, Harpsichord and Chamber Orchestra*, commissioned for the convention. It is a pleasant little concerto in one ABA-form movement. It is conservative (for Heiller) in style, the outer sections being written in Hindemithian style, both melodically and harmonically. The center section shows signs of Stravinsky's early style (particularly *L'Histoire du Soldat*). There is not much new in the piece, but it is expertly constructed, concise, just the right length for the musical materials which it uses, and it provides a fine give-and-take process for the two solo instruments. The audience seemed to be pleased by it.

The programs:

Dallas Musica da Camera, Larry Palmer, director, St. Luke's Episcopal Church: Four Fragments from the Canterbury Tales, Lester Trimble; Chromatic Fantasy and Fugue BWV 903, Bach; Concertino for Flute, viola, cello, harp and harpsichord, Vittorio Rieti.

Gala Concert, First Methodist Church: Concerto in D minor for organ, violin and orchestra, Concerto in F for organ, violin and orchestra, Vivaldi; La Gero-metta (2 organs), Porta; La Lucchesina, Canzona 1 (2 organs), Guami; Sonatas 2, 3, 7, 8, 11, 12, 13, 14 for Two Organs, Pasquini; Concerto for Positive Organ, Harpsichord and Chamber Organ, Heiller.

Miscellaneous

Other things went on at the convention. There was a new opera performed, there were some open discussions on Guild matters, a choral reading session, a panel on contemporary trends in church music, a panel on organ building, numerous exhibits by music publishers, instrument builders and music dealers, and, of course, the banquet. From all indications, the banquet was a success (in spite of the long talk by the featured speaker) with entertainment played on the Hammond organ by Catharine Crozier (*Variations on Annie Laurie* by Dudley Buck, complete

with wet handkerchief) and Anton Heiller (improvising on well-known pop tunes of the organ world). The day following the convention also featured numerous recitals on the electronic instruments on display, and three "organ crawls" to various areas near and about Texas.

Random Observations and Questions

Many gripes were heard around the convention. Some had to do with the programs, others with the expense-ness of the hotel, others with the heat, and still more about the cost of the convention itself. As for those that were about the program, we must admit sharing some of them. But, in so doing, we don't wish to point a nasty finger at either the Guild in general or the Dallas program committee, for we genuinely feel that the fault lies elsewhere.

It has been many years since the format of Guild conventions has changed. It is probably this locked-in idea about what a convention program should be that causes one after another to be scheduled with a marathon of concerts. There is a certain air of unreality produced by such a convention, for the endless round of concerts fills one's ear to the point of confusion and exhaustion, musically speaking. One is no longer able to discern what one hears, for one hears too much too quickly. Secondly, all these concerts leave the convention goer in a genuinely passive spectator role. There is little sense of participation in the events. We are not arguing for concerts to be evicted from conventions, but we would argue that there should be a choice of other less passive activities for the convention goer.

Perhaps the whole question would be solved easier if the A.G.O. had a clearer idea about and image of itself. At present, the Guild has a set of abstract purposes, most of which are out of touch with things the way they are in our modern world. This lack of image, and the lack of a concrete goal and purpose is probably what produces a convention which does not know whether it should be taking a didactic approach, a scholarly approach, an academic approach, a creative approach, or

any other kind of approach. For this reason, there is little else to do but schedule concerts one after the other, and leave the rest of the convention to good old social interchange.

Should not the Guild really take stock of this? We think so. There should be some answers sought as to whether the Guild really is a professional organization or not. If it is, what should a professional organization be doing? If education and mutual edification were an ideal of the Guild, should it not be involved in the process via other means in a convention? For instance, are there not ways to get the convention-goer actively involved in a learning process? We know that the answers to all these things are yes, for we have seen other organizations (professional societies) which do a good job of this at their meetings and conventions (witness the MENC, for instance).

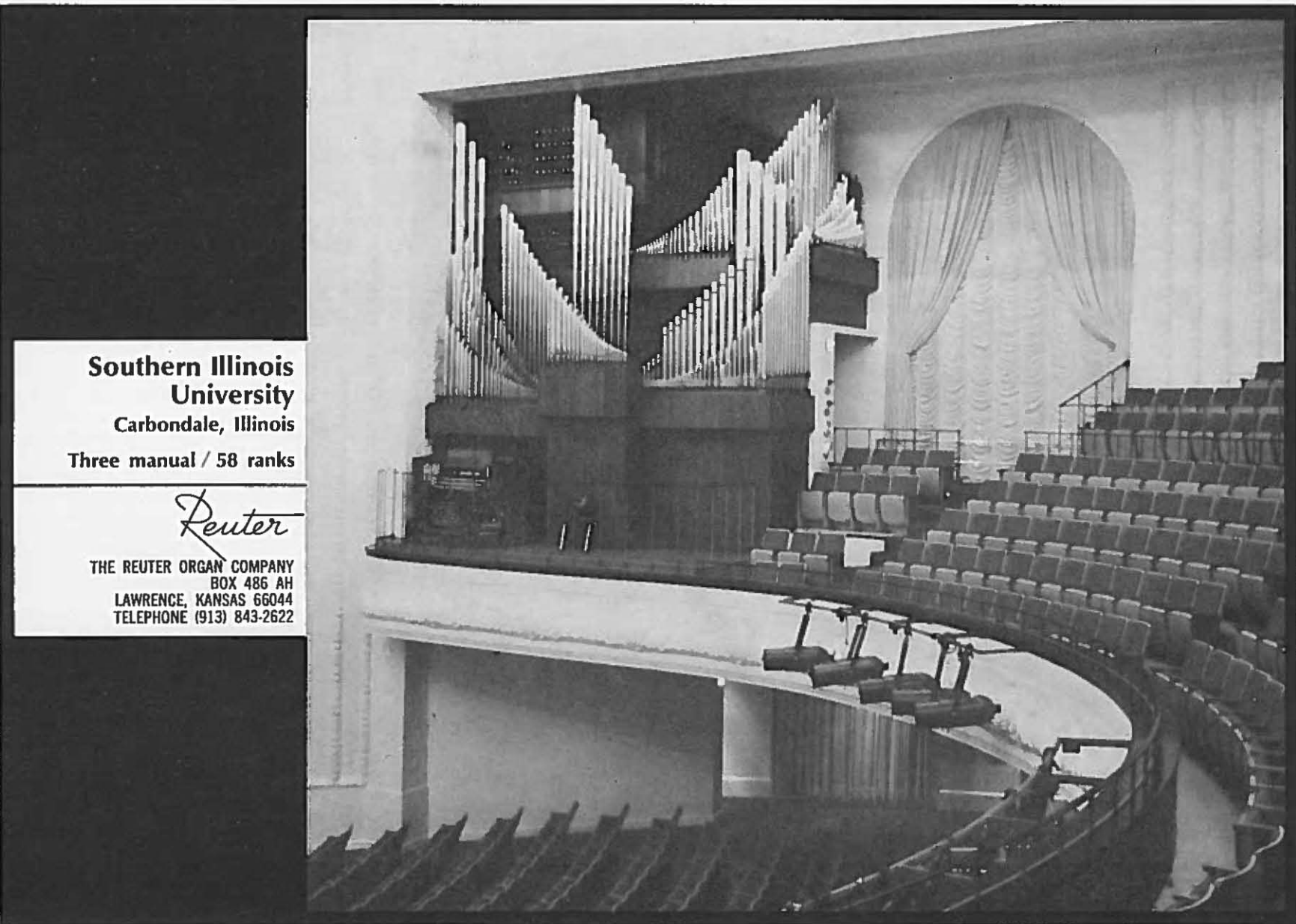
Another thing that adds an air of unreality to the convention may be seen better by considering what a non-organist might say upon dropping in on a Guild convention for one day. He would probably say that all organists are the same — they like playing organ music for organists who sit around quietly looking serious while listening to the organ music played by an organist. Sounds kind of silly when one thinks about it. All this is to say that the Guild seems to act as if its membership is a huge monolith. Not true. The Guild is made up of many people who have varying interests — some choral, some organ, some academic, some educational, some creative (such as the composer or instrument builder), some as hobbyist. Even within interest areas, there are varying interests. Among organists, for instance, there are those who are interested in old music, and others who are interested only in new music. Not to recognize this in deed is to open a convention and the Guild to the gripes which we heard in Dallas, and which we have heard many times before. The griper's interests are not being met with adequate satisfaction.

It seems to us that the Guild should begin to think of a convention that schedules more items of substance for

the conventioneer to choose from, rather than to provide everyone with a little bit of something. Depth and substance can then be achieved for every person (hopefully) rather than just skimming the top. It would do the Guild good to think carefully about its purposes as a professional organization (which we assume it is), to determine its goals as a membership, to recognize the variety of talent and interest in the organization, and then go about structuring its activities (such as its conventions and meetings) so that each and every member would be an active participant to that end, not just a spectator.

Again, we don't want to be construed as being unhappy about the Dallas convention or the people who planned it. If we are unhappy, it is with all Guild conventions. Within the structure, images, and tradition which the Dallas committees worked, they did a good job. We are suggesting that more people would attend the Guild convention, and that they would be more satisfied with the money that they spent (which is a lot, these days) if they participate in something actively and manage to pursue their interests in depth for the short time that they are at the convention. In short, we are saying that it is time for the Guild to start acting like a professional organization (instead of only saying it), and thereby start getting professional about the way it plans and executes a convention. Perhaps the best way to start going professional is to engage some professionals in the planning of such events.

On a more positive note, we are happy to say that we did enjoy Dallas. Everyone from the Dallas and Fort Worth area Chapters extended a most warm welcome to us. Coming from an old and dirty and exceedingly polluted city of the North, it was good to be in such a clean and modern city of the South for a change. The music and the convention program did not disappoint us entirely, even though we have voiced some concern over it. One thing must be said about the week in the "Big D," however, it was all a lot of fun in spite of the heat. — RS



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A Survey of Organ Literature & Editions

North and Middle Germany: Part 2

By Marilou Kratzenstein

Approximately contemporary with Buxtehude were four distinguished organists — Vincent Lübeck, Nikolaus Bruhns, Johann Nikolaus Hanff, and Georg Böhm. Also active were Christian Ritter (c. 1645- after 1725), Andreas Kneller (1649-1724), Daniel Erich (c. 1660-1712), Georg Dietrich Leiding (c. 1664-1710), and Arnold Melchior Brunkhorst (c. 1670-1720).

Vincent Lübeck (1656-1740) was organist in Stade from 1675 to 1702 and thereafter in Hamburg. Among his preserved works are preludes and fugues and *Choralbearbeitungen*. Like Buxtehude's works of the same name, Lübeck's preludes and fugues are generally toccata-like compositions. Characteristic of Lübeck's work in this genre is a virtuoso display of manual and pedal technique, including occasional double pedalling.

(Example 4)

His preserved *Choralbearbeitungen*, doubtless only a fraction of that which he wrote, consist of a chorale fantasy, a set of chorale variations, and a chorale based on a chorale theme.

Similar in style to Lübeck's preludes and fugues are the preludes and fugues of Nikolaus Bruhns (1665-1697). A fantastic, sensuous exuberance pervades them. Bruhns' large *Prelude and Fugue in E Minor* is particularly remarkable for its intense dramatic qualities. Bruhns also wrote a large chorale fantasy. He was organist at the church in Husum (North Friesland) until his early death at the age of 32.

A distinctly different contribution was made by Johann Nikolaus Hanff (1665-1711), middle German by birth, but one who spent most of his adult life in north Germany. All that have survived of his works are six *Choralorganspiele*. They follow basically the Buxtehude-type of ornamented melody chorale, and they have considerable imitative treatment in the lower voices during the interludes between chorale phrases. Noteworthy in Hanff's chorale preludes is the composer's conscious attempt to translate the meaning of the chorale text into musical language.

A versatile composer was Georg Böhm (1661-1733), who was educated in middle Germany, but spent his mature years in the north. He employed elements from all of the German schools (north, middle, and south), together with traits of the French manner. Some of his keyboard works are idiomatic to the organ, some were clearly written for a stringed keyboard instrument (the suites), and others fall into that intermediate category of general keyboard music. In some of his preludes and fugues he followed closely the north German model. In the *Praeludium in F* and the *Praeludium, Fuge und Postludium*, however, he adopted a French approach. The overture style of Lully was the basis for the former work, while the various ornaments and mannerisms of the *clavecin* school gave the second work its particular flavor.

Within the category of *Choralbearbeitungen*, he wrote chorale variations chorale partitas, and *Choralorganspiele*. In the chorale variations, or chorale variation cycles as they are also called, Böhm followed the tradition of Scheidt, Scheidemann, Strungk, and others. This means that the melody might appear in

any voice. Sometimes it was a strict *cantus firmus*, sometimes it was ornamented, other times it provided material for a chorale motet, etc. For the proper realization of cyclical chorale variations, the pedal was required and contrasting organ colors were needed. In Böhm's chorale partitas, on the other hand, the melody usually remained in the soprano voice. A general keyboard style predominated, so that the composition was as effective on harpsichord as on the organ. This type of composition — the chorale partita — first rose to prominence with Böhm, although earlier examples can be found in the works of other composers.

(Example 5)

Turning now to middle Germany, one recalls that Samuel Scheidt was the only organist of import during the first part of the 17th century. By the latter half of the century several significant organists were there. Heading the list of native-born Thuringians were members of the Bach family, who had been musical leaders in this province from the 16th century. Among organists of that family prior to J. S. Bach were two brothers, Johann Christoph (1642-1703) and Johann Michael Bach (1648-1694). Johann Christoph Bach (not to be confused with J. S. Bach's brother of the same name) wrote a collection of chorale preludes entitled *44 Choräle zum Praembulieren*. Each composition was a chorale fugue, or chorale fugato, with the first phrase of the chorale serving as the fugue theme.

(Example 6)

Concentrated imitative treatment of some or all of the remaining chorale phrases sometimes followed. Because of its concise form and its appropriateness as an introduction to congregational singing, this form became increasingly popular with middle German organists. As indicated earlier, short, modest forms were typical of the middle German school, as opposed to the extensive virtuoso compositions of the north Germans.

Johann Michael Bach, is believed to have written a large number of chorale settings, although only eight have survived. From these few preserved works, it is apparent that he wrote *Choralbearbeitungen* of several different types. Like many middle Germans, he preferred contrapuntal writing.

Contemporary with Johann Christoph and Johann Michael Bach was Johann Pachelbel (1653-1706), a native of south Germany. His list of compositions includes free works and chorale settings. His *Choralbearbeitungen* made an immense impression in Thuringia. His free works (Magnificat fugues, toccatas, fantasies, suites, etc.), basically in the south German tradition, had less impact in Thuringia. Within the area of chorale composition, Pachelbel concentrated primarily on three types: the chorale fugue; the *cantus firmus* chorale, with pre-imitation of each phrase of the *cantus firmus* in the accompanying voices; the so-called "Combination-Form," which begins with a chorale fugue on the opening phrase and continues with a 3- or 4-part setting of the entire melody. Pachelbel's development of the *cantus firmus* chorale was his most far-reaching contribution to middle German organ practice. This type of chorale setting soon joined the chorale fugato as a leading compositional form.²

Among the middle Germans influenced by Pachelbel were Johann Michael and Johann Bernard Bach (1676-1749). Both wrote *cantus firmus* chorales in the Pachelbel style. Another was Johann Christoph Bach (1671-

1721). Johann Sebastian's oldest brother, who studied for three years with Pachelbel and may have transmitted the Pachelbel tradition to him (J. S. Bach). Zachow, Vetter, Armsdorff, and Buttstett are other middle Germans whose style was partially determined by Pachelbel's example.

Besides Pachelbel, the brothers Johann Philipp Krieger (1649-1725) and Johann Krieger (1651-1735) were two other south Germans active in middle Germany. While the older brother was the more famous of the two, the younger one, Johann Krieger, had the most to offer in the realm of keyboard music. He wrote preludes, ricercars, fugues, toccatas, *Choralbearbeitungen* (especially chorale fugatos), and suites. The Kriegers promoted south German and Italian forms and techniques among their middle German students and associates.

Another "foreigner" who settled in middle Germany was Johann Friedrich Alberti (1642-1710), a native of Schleswig in the north. His preserved works consist of four *Choralbearbeitungen*. Very few north German organists seemed drawn to middle Germany, although the reverse was certainly true. Among the middle Germans who took up residence in the north were Matthias Weckmann, Christian Ritter, Johann Nikolaus Hanff, and Georg Böhm. They could possibly be listed with the middle German school rather than with the northern one.

Andreas Werckmeister (1645-1706), organist in Quedlinburg and Halberstadt, merits attention by virtue of his *Orgel-Probe* and his *Musicalische Temperatur*. Together with other studies in temperament, the *Musicalische Temperatur* (1686/87; ²/1691) had a profound effect on Late Baroque keyboard literature. It made available many new keys based on the circle of fifths. The most famous collections exploring the well-tempered system were J. C. F. Fischer's *Ariadne Musica* (c. 1702) and J. S. Bach's *Wohltemperierte Klavier* (1722). Johann Bernard Bach also wrote a number of fugues in the new keys, some of them with rather distant modulations.

Ex. 4. Lübeck, *Praeludium und Fugue* (g), m.49-52, 107-110.

Ex. 5. Böhm, *Ach wie nichtig, ach wie flüchtig*, Partita 4, m.1-2; Partita 5, m.1-2.

Ex. 6. J. C. Bach, *Wenn wir in höchsten Nöten sein*, m.1-7.

Ex. 7. Walther, *Mache dich, mein Geist bereit*, m.1-4.

In the generation following Pachelbel, the leading figures were Friedrich W. Zachow (1663-1712) and Johann Heinrich Buttstett (1666-1727). The chorale fugue was an important form for both of them. Zachow also favored the simple melody chorale (which is the type of composition that dominates in Bach's *Orgelbüchlein*). While both composers were strongly influenced by Pachelbel, Buttstett was drawn, in addition, to the north German school. He composed Buxtehude-type ornamented melody chorales and free works displaying north German features.

Active during the same period were Nicolaus Vetter (1666-1734) and Andreas Armsdorff (1670-1699). Both wrote chorale preludes in the usual middle German forms, plus ornamented melody chorales in the Buxtehude style. Also to be mentioned in passing is Johann Kuhnau (1660-1722), remembered primarily for his programmatic sonatas, *Musicalische Vorstellung einiger Biblischer Historien in 6 Sonaten*. Organist and Kantor at the Thomaskirche in Leipzig, Kuhnau left only a few organ works, including a toccata of north German inspiration.

The adoption of forms and style traits from the north Germans and the south Germans became more and more characteristic of the middle German school in the Late Baroque era. By virtue of its geographical location, or partly so, middle Germany gradually became a territory in which the more conservative south German manner could meet with the imaginative, adventuresome north German style. Perhaps the fact that middle Germany did not have as prestigious an organ tradition as did its southern and northern neighbors also helped to make this territory a fertile land for the mingling of outside influences.

In works of Johann Gottfried Walther (1684-1748), a union of diverse style traits is particularly obvious. Walther had an exceptionally broad knowledge of contemporary compositional practices. His *Choralbearbeitungen* encompass all the techniques known to the north and middle Germans. As a true middle German,

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he preferred contrapuntal writing and excelled in it by combining contrapuntal techniques in an unprecedented variety of ways. One of his specialties was canonic writing, ranging from simple, 2-part canon to subtle complicated types.

(Example 7)

In his free works, Walther aligned himself particularly with south German and Italian composition. Best known are his organ concerti — transcriptions for organ of instrumental concerti in the Italian style. His preludes and fugues were likewise inspired by instrumental concerto music, but in combination with the melodic figuration of the south German prelude. A limited adoption of the French overture style is also noticeable.

Next to J. S. Bach, Walther was the leading organ composer in middle Germany in the 18th century. Besides composing, he compiled the first music lexicon in the German language, the *Musicalisches Lexikon* (1732), which has considerable historical value.

Contemporary with Walther was the eminent Georg Philipp Telemann (1681-1767). A native of middle Germany, he was educated and employed there until 1721, when he moved to Hamburg to become general music director. Telemann was not primarily an organist, yet he did write a number of simple *Choralbearbeitungen* and other keyboard pieces.

Johann Sebastian Bach (1685-1750), like his cousin J. G. Walther, drew upon the techniques of several schools. Within his *Choralbearbeitungen* one finds chorale fugues, *cantus firmus* chorales in the Pachelbel style, simple melody chorales, ornamented melody chorales (Buxtehude-type), chorale partitas, chorale fantasies, and other traditional forms. In Bach's chorale compositions, the middle German preference for moderation was combined with the intense, emotional expression of the northern school. The intricate ornaments of the French keyboard style, promulgated in Germany by Böhm and other keyboardists, also appeared in Bach's *Choralbearbeitungen*. In addition, styles of writing idiomatic to opera and to cantata composition were sometimes transformed into an organ style (Schubler chorales, etc.). Bach obviously had mastered all of the styles and forms of the north and middle Germans, and could combine them with traits of the south German and French keyboard schools, as well as with the Italian operatic and instrumental styles. Yet, interestingly, in his late *Choralbearbeitungen*, the one element which usually dominates is a typically middle German one — well-balanced counterpoint.

In the realm of free composition, there are fantasies, toccatas, a passacaglia, preludes, fugues, trios, trio sonatas, concerti, and many other works. The spirit of the north German school presides over preludes, toccatas, and fantasies written during Bach's early and middle periods. Dramatic passage-work, bold pedal solos, and other bravura techniques play a leading role in these works. Free compositions of his mature years are less easy to categorize, partly because a wider range of influences is present and partly because Bach often fused elements taken from other schools into new entities which had not existed before.

In Bach's organ fugues one notes that the subjects are particularly well-outlined and that a singing quality is there, making these works more satisfying than earlier composition in this genre. Often Bach combined the fugue with a prelude, a toccata, or fantasia to form the typical Late Baroque "Prelude and Fugue."

The concerti, the trios, and trio sonatas are linked with contemporary instrumental music. Bach's organ concerti, like Walther's, were transcriptions of instrumental concerti in the Italian manner. The trios and trio sonatas, although not transcribed from existing pieces, were obviously inspired by Italian chamber music and by the Italian violin concerto. This constant absorption of outer influences is astonishing because it is never disruptive. The highly divergent elements never conflict. They always submerge into something bigger than themselves, only to reappear transformed into a new cre-

ation. Since the Bach works merit a complete study by themselves, this survey will make no attempt to treat them further.

Bach's historical position, as everyone knows, was that of a finisher, not an innovator. When one examines the compositions of some of his contemporaries, it becomes apparent that other organists were moving into a new aesthetic. A case in point is Georg Friedrich Kauffmann (1679-1735). While his style of writing was still basically Baroque, although with added emphasis on harmonic structure, his registration markings disclose a pre-Classical concept of sound. There is no indication that he tried to imitate the orchestra, as some later Classical organ composers did, but he favored mellow combinations with 8' and 16' predominating.

Changes in middle German organ building after 1700 denote an increasing preference for deeper, heavier sonorities. The fundamental tone of the *organo pleno* became more prominent than it had been in Early Baroque organs. More emphasis was laid on blending of stops than on maintaining the independent character of each. The snarling reeds of the north German school were replaced by fuller, rounder reeds. These were less successful as *cantus firmus* voices, but could be combined more smoothly with other organ stops. Mixtures and cymbals on the middle German organ after 1700 were characteristically mild. Fewer pedal stops were present. In fact, the Gottfried Silbermann organs often had only 16' and 8' pedal stops, indicating that the pedal was usually confined to playing the bass line.

Silbermann organs, which conformed to Late Baroque sound ideals, became the prototype for organ building in the province of Saxony. They usually had no *Rückpositif* and no independent pedal towers — a visual reflection of the new sonoral ideals. The specifications represent a synthesis of French and middle German design.

In Thuringia, the foremost builder of this period was Zacharias Hildebrandt, a Silbermann student. Although Hildebrandt's instruments were definitely 18th century in concept, they remained more in the German Baroque tradition than did the instruments of Silbermann. Most noticeable is the greater variety of stop types in a Hildebrandt specification. Bach sometimes served as consultant for Hildebrandt organs.

There has been much speculation concerning the type of organ that Bach may have preferred. From his student, Agricola, we know that Bach was very impressed with the large, 4-manual organ in the Catharinenkirche in Hamburg, especially with its beautiful, north German reeds.⁴ The specification which Bach designed for the re-building of his organ in Mühlhausen (1708) was basically in the north German tradition. A *Brustwerk* was added, plus new stops on existing *Oberwerk*, *Rückpositif*, and pedal. Each of the manual divisions had a *Sesquialtera*, and the pedal was complete, from a 32' *Untersatz* up to a 1' *Rohrflöte*. The addition of a 32', Bach had said, would add depth and solemnity to the tone.⁵

To what extent Bach's organ concept may have been modified in later years is not known. Some of Bach's later works (the large *Prelude and Fugue in E Minor*, for example) appear to call for an organ in which the planes of sound provide a continuity of concept, rather than sudden contrast. Yet, from the technical standpoint, this new, milder, middle German organ type could not have been the ideal vehicle for all of the Bach works. First of all, the limited number of pedal stops could not do justice to the very active pedal lines in many of the preludes and fugues. Secondly, the smaller number of *cantus firmus* voices (especially on the Silbermann instruments) would not provide as much variety for the *Choralbearbeitungen* as would the north German organs. Thus, the question of Bach's ideal organ type cannot be completely resolved.

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(Continued, page 6)

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There are many general collections in which north and middle German works figure prominently. The following are some of the most important ones:

Allein Gott in der Höh sei Ehr, ed. Moser/Fedtke, Kassel, Bärenreiter. Contents: 20 settings of this chorale by members of the German Sweelinck school.

Alte deutsche Weihnachtsmusik, ed. Steglich, Hannover, Nagel. Contents: Christmas music by north, middle, & south German composers.

Alte Meister des Orgelspiels, new edition in 2 vols., ed. Straube, Frankfurt, C. F. Peters. Contents: 29 compositions by leading north and middle German composers, and by others.

Anonymi der Norddeutschen Schule, ed. Seiffert (*Organum*, IV/10), Leipzig, Kistner & Siegel. Six preludes and fugues by anonymous north German composers.

Choralbearbeitungen und freie Orgelstücke der deutschen Sweelinck-Schule, 3 parts, ed. Moser/Fedtke, Kassel, Bärenreiter. Contents: chorale settings and free works. Part 1 — Abel, Cargès, Düben, Scheidemann, Sivert; Part 2 — Düben, Buxtehude, Lorentz, Scheidemann, Scheidt, Sweelinck; Part 3 — Sweelinck.

46 *Choräle von J. P. Sweelinck und seinen deutschen Schülern*, ed. Gerdes, Akademie der Wissenschaften und der Literatur, Mainz, Schott S., 1957. Contents: choralbearbeitungen by Sweelinck, J. Praetorius, Schildt, etc.

Chorale Preludes by Masters of the XVII and XVIII Centuries, ed. Buszin (*Anthology of Sacred Music*, 1), St. Louis, Concordia. Works by Armsdorff, J. C. Bach, Böhm, Buxtehude, Scheidemann, Walther, Weckmann, etc.

Choralvorspiele alter Meister, ed. Straube, Leipzig, C. F. Peters, 1907. Contains 45 chorale preludes.

80 *Choralvorspiele des 17. und 18. Jahrhunderts*, ed. Keller, Leipzig, C. F. Peters.

The Free Organ Compositions from the Lüneburg Tablatures, 2 vols., ed. Shannon, St. Louis, Concordia, 1958. Contents: mostly works by anonymous composers.

Freie Orgelvorspiele vorbachischer Meister, 2 vols., ed. Seiffert, Lippstadt, Kistner & Siegel. Contents: works by Praetorius, Pachelbel, Scheidemann, Tunder, Chr. Flor, D. Meyer, Zachow, Kuhnau, etc.

Keyboard Music from Polish Manuscripts, 2 bks., ed. Golos/Sutkowski (*Corpus of Early Keyboard Music*, X/1, 2), Dallas, American Institute of Musicology, 1967. Contents: Bk. 1 — choralbearbeitungen of N. Hasse and Ewaldt; Bk. 2 — choralbearbeitungen of Scheidemann and Tunder.

Laudamus Dominum, ed. Bangert/Rosel, St. Louis, Concordia. Chorale preludes by Walther, Vetter, Scheidt, Pachelbel, J. C. Bach, Krieger, etc.

Lüneburger Orgeltabulatur, KN 208¹, 208², ed. Reimann (*Das Erbe Deutscher Musik*, XXXVI/LXV), Frankfurt, H. Litolf.

Orgelchoräle des 17. und 18. Jahrhunderts, ed. Senn/Schmid/Aeschbacher, Kassel, Bärenreiter. Contents: works by Böhm, Buxtehude, Praetorius, Scheidt, Walther, Weckmann, and others.

Orgelchoräle um J. S. Bach, ed. Frotzsch (*Das Erbe Deutscher Musik*, IX), Frankfurt, H. Litolf. Reprint of the same by C. F. Peters (Frankfurt). Contents: works by Bach's contemporaries.

Orgelmeister, 4 parts, ed. Seiffert (*Organum*, IV/2, 5, 7, & 21), Leipzig/Lippstadt, Kistner & Siegel. Part 1 — works of J. Praetorius, Schildt, J. Decker, D. Meyer, M. Olter, Chr. Flor; Part 2 — Reincken, Chr. Ritter; Part 3 — Brunkhorst, A. Kneller, Leyding; Part 4 — Scheidt, Düben, D. Abel, P. Hasse the Elder, W. Kargès, P. Hasse the Younger.

Orgelmeister des 17. und 18. Jahrhunderts, ed. Matthaeci, Kassel, Bärenreiter. Works by north and middle German masters, and others.

Orgelspiel im Kirchenjahr, 2 vols., ed. Rohr, Mainz, Schott S. Contents: 113 pieces for the liturgical year by a variety of composers, most of them middle and north Germans.

Orgelvorspiele alter Meister in allen Tonarten, ed. Keller, Kassel, Bärenreiter. Contents: compositions in all keys by German composers and others. Note: some works have been transposed.

Orgelwerke der Familie Bach, ed. Hellmann, Frankfurt, C. F. Peters. Contents: works by 10 members of the Bach family.

NOTES

¹For further discussion of Pachelbel's works, see THE DIAPASON, Mar. 1972, p. 20.

²J. Adlung, *Musica mechanica organoedi*, I, p. 187.

³Johann Sebastian Bach: *Gesammelte Briefe*, ed. E. Müller von Asow, Regensburg, Bosse, 2/1950, p. 35ff.

MUSICAL SOURCES

Ex. 4. *Luebeck: Orgelwerke*, ed. Keller, pp. 19, 22.

Ex. 5. *Boehm: Klavier- und Orgelwerke*, I, ed. Wolgast, pp. 75, 76.

Ex. 6. *80 Choralvorspiele des 17. und 18. Jahrhunderts*, ed. Keller, p. 117.

Ex. 7. *Johann Gottfried Walther: Orgelchoräle*, ed. Poppen, p. 78.

honorary doctorate in music. Last April 16, on the occasion of his 90th birthday, he was honored at a concert of his music at St. Paul's Chapel on the Columbia University campus, New York City.

He is survived by a son, Dr. Alfred J. Bingham, a professor at the University of Maryland; a daughter, Mrs. Frances Dale of New York City; three grandchildren, and five great-grandchildren. Funeral services were held June 24 at the Madison Avenue Presbyterian Church, New York City.

SETH BINGHAM'S WRITINGS IN THE DIAPASON LISTED

Aside from his activities as a composer, teacher, performer, and church musician, Seth Bingham always had time to write words. Beginning in the 1930's, and continuing through the 60's, Dr. Bingham wrote many reviews and articles for THE DIAPASON, which, when viewed as a whole, form a penetrating chronicle of the organ and church music world at that time. A review of these writings reveals an acute and sensitive mind, a gift for verbal communication, and, most of all, a sensitivity and involvement in the musical world in which Dr. Bingham lived. For those readers who would like to journey back through that world, here is a list of Dr. Bingham's works which were printed in THE DIAPASON.

Geneva, Its Organs, and Switzerland's Leading Organists. February 1932, p. 22. *Bonnet Opens Organ in St. Eustache, Paris*. March 1932, p. 6.

Great London Organ (Westminster Cathedral) Organ Completed by Willis; Two Recitals by M. Dupré. April 1932, p. 30.

Large Swiss Organs as Seen by American; Unusual Features. July 1932, p. 12; August 1932, p. 12.

Old and New in French Organ Field Seen by New York Musician. September 1932, p. 18; October 1932, p. 8; November 1932, p. 14.

Evolution of Organ During Five Centuries Is Told by Dufourcq. November 1936, p. 16; December 1936, p. 8; January 1937, p. 20; February 1937, p. 20.

Organ Music of High Grade for Church Use That Is Seldom Heard. September 1940, p. 6.

Bonnet Anthology of Early French Music Offers Rich Material. June 1942, p. 20.

NUNC DIMITTIS

FIRMIN SWINNEN

Firmin Swinnen, 86, for many years private organist to Pierre S. DuPont and organist and choirmaster of Christ Church, Wilmington, Delaware, died April 18, 1972.

Born in Mantaigue, Belgium on Nov. 12, 1885, Mr. Swinnen was graduated from the Royal Conservatory in Antwerp with highest honors. In 1913 he won the diploma from the Ecole de Musique in Malines, became organist of the Church of St. Walburgis in Antwerp, and married Augusta Vantilt.

With the German invasion of Belgium, the Swinners fled to England and in 1916 they arrived in America. Introduced to Samuel "Roxy" Rothafel, owner of the famous chain of Broadway theatres, Mr. Swinnen was hired within a week as organist of the Rialto Theatre. The next year he was appointed to the Rivoli and there he remained until 1923 when he went to the Aldine Theatre in Philadelphia.

Soon he was engaged to play for Pierre S. DuPont, the gunpowder magnate, at his estate Longwood Gardens at Kennett Square, Pennsylvania. He soon became official organist and it was here, until his retirement in 1956, that Firmin Swinnen was heard on the famous 177-rank organ by the thousands of persons who toured the botanical gardens every Sunday. From 1925 he was director of music at Christ Church, Wilmington.

Mr. Swinnen was a popular recitalist, playing constantly throughout the country during the 20's and 30's. For several years he played a monthly series of concerts at the University of Delaware, and in 1930 he played one of the dedicatory recitals at New York City's Riverside Church. His electrifying performances of standard literature as well as his original and melodic improvisations won Swinnen a high place in the hearts of musicians and laymen alike.

A unique tribute was paid Firmin Swinnen when friends gathered at the funeral home on the evening of April

21 to listen to an hour and a half concert of music recorded by Mr. Swinnen in the early 50's at the Longwood Gardens organ.

Mr. Swinnen was a past dean of the AGO, and he was a member of the American Theatre Organ Enthusiast's Hall of Fame. He is survived by several brothers living in Belgium.

SETH BINGHAM


Seth Bingham, composer, teacher and for 35 years the organist and music director at the Madison Avenue Presbyterian Church, New York City, died June 21, 1972 at his New York City residence. He was 90 years old.

Dr. Bingham was born in Bloomfield, N.J., and studied at Yale, where he received a Bachelor of Arts degree in 1904 and a Bachelor of Music degree in 1908. He studied in Paris in 1906 and 1907, marrying Blanche Guy while there. After he returned to this country and completed his studies at Yale, he became organist and choirmaster at the Rye Presbyterian Church, Rye, New York.

His long teaching career began when he became an instructor in the music department at Yale University in 1908. Twelve years later he was appointed associate professor at Columbia University, where he remained on the music faculty until his retirement in 1954. He continued to lecture at the Union Theological Seminary School of Sacred Music until seven years ago, conducting classes in advanced composition for doctoral candidates.

Very active as a composer, many of Dr. Bingham's pieces for organ and choir are still in use in churches throughout the country. His first orchestral piece, *Wall Street Fantasy*, was presented by the New York Philharmonic in 1916. There followed numerous concertos, suites and sonatas.

Dr. Bingham was honored by Ohio Wesleyan University in 1952 with an



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Towards An Interpretation Of Reger's Organ Music¹

By Herbert Manfred Hoffmann
Musik und Kirche 37: 162-163, 4, 1967

Translation by Raymond Mabry

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Until a few years ago, any debate or discussion of the interpretation of Reger's organ music was still able to kindle embittered conflict. Today, they still agitate passionate tempers. It is a question of the performance of Reger's organ music in the light of the organ reform movement. The endeavors of this movement are aimed at the rejection of the orchestrally-conceived and compromise-type organ of the turn of the century. The battle cry runs thus: "Purify stylistic interpretation and return to the ideal of the baroque organ." The organ of the turn of the century was principally a dynamic-oriented instrument; the organ of today, oriented toward the baroque organ, stresses characteristic, differentiated sound. The "romantic" organ as an instrument imitating the orchestra with crescendo and decrescendo nuances is being rejected. Renowned organists, for whom Reger's organ works are more than an object of dispute, have pointed out that Reger's organ works can, by means of their strict form, do without any prescribed dynamic nuances. The baroque organ is not at all appropriate for the imitation of those sounds which are characteristic of the orchestra with its abundance of dynamic possibilities. As an interpreter of Reger's organ music I must, however, report my reservations on the thus proclaimed "dynamically purged" interpretation of Reger's organ works in the light of the organ reform movement. To be sure, it is recognized at this time that no longer can one pass by Reger's organ works without incurring suspicion of an unpardonable backwardness. Thus one now tries more or less convincingly to put Reger in a baroque strait jacket which, however, in matters of sound never can be suitable to him. When Reger made use of dynamic effects, one must concede that he thereby intended

Raymond Mabry, a graduate of the Curtis Institute of Music, also holds the Master of Music in organ and Master of Library Science degrees from Indiana University. His organ studies have been with Alexander McCurdy and Clyde Holloway. Organist-Choirmaster at Immanuel Episcopal Church in Wilmington, Del. (1960-62) and at the Second Presbyterian Church in Richmond, Va. (1962-67). He is currently the Assistant Head of the Fine Arts Department of the Atlanta, Georgia Public Library. The translation of articles and books related to French and German organ literature has been a favorite project of long-standing.

Acknowledgement is made of the gracious assistance of Dr. Norbert Furst, Professor of German at Indiana University, whose suggestions aided the final preparation of these manuscripts.

something, even if it was only the expression of a momentary emotional impulse. To recognize that impulse and to follow it completely in the observance of the prescribed dynamic is to be true in one's interpretation to the style of Reger's organ music. Reger did not dynamically mark his organ works "ad libitum" in order to comply in advance with the organ reform movement, so that it might then take the liberty of dressing them up in a baroque manner. Condescending and with a smattering of disdain, we speak of the time when Bach's organ works were interpreted, in the sense of the romantic-type organ, by means of the swell box and crescendo pedal. Today, we take pride in having rediscovered the only genuine stylistic interpretation of Bach's organ works on a type of organ that is suitable for his works, but we do not notice that in the same breath the performance of Reger's organ music is led astray. My opinion is that Reger's concept of sound will be diminished and distorted, if one believes that Reger's performance markings were merely adapted to the genre of instrument available in his lifetime, but that neither their literal observance nor the romantic-type organ adopted by them is in conformity with the spirit of Reger. How intentionally Reger composed for the organ of the 19th century we know from a remark he made to Gustav Beckmann in February 1900: "Our modern organ is such that one can really compose for it! Consider how much Bach demanded from his organs, which according to our concept were still imperfect! And we who have these wonderful new instruments, are we supposed to stop there?" What a performance of Reger's organ music complying to the reform movement yields can only be an anaemic interpretation according to baroque taste, whereby, in order to do justice to the mechanical action, even the tempi are taken at a "baroque" slow pace. Not infrequently do technical deficiencies and stylistic insecurity hide behind the "baroque" concept.

Likewise concealed behind "baroque" is a noncommittal and over-cautious soberness which narrowly misses the "expressionist" Reger, misunderstanding his spirit completely. Reger had no one stylistic scheme which, once one has learned it, henceforth can be used without hesitation in the interpretation of his works. With every one of his works Reger summons, in the interpreter, the whole man who is prepared to experience anew the heights of happiness but also the depths of sorrow that are eternally reborn in his works.

NOTES

¹From the program for the Reger Days in Frankfurt in 1967.

Max Reger—Complete Works

In Collaboration With the Max Reger Institute (Elsa Reger Foundation), Bonn. Karl Hasse, Section Director

Volume 15: Organ Works

Edited by Hans Klotz

Translation by Raymond Mabry

This translation is published with the kind permission of the publishers, Breitkopf & Haertel, Wiesbaden, Germany.

Reger's markings with regard to coupling were carefully thought out. When Reger wanted both hands to play on different manuals, no manual played by one hand could be coupled to the manual being played by the other hand. Reger may, for example, often have coupled the second manual with the third for one hand, while the other hand used the first manual which was not coupled with the second nor with the third manual.

Reger's tempo markings are to be taken comparatively slow. Reger's own specified metronome markings are usually substantially higher and to be sure about twice as high as he actually intended.¹ Reger's metronome markings are reliable only in his later works, for example in the *Fugue in E Minor, Op. 127* for organ.² As a performer of his piano and chamber music and as a conductor of his orchestral works,³ Reger himself began his fugues very slowly and increased the movement by means of architectonic development more than by an acceleration of the tempo. An immense repose was almost a specific aspect of his playing and he himself explicitly advised again and again that his music was to be played slowly.³

Similarly, Reger's dynamic markings must not be realized literally. "The unity resting in the whole must be preserved. It was a spiritually moving performance that he wanted to achieve."⁴

This question is related to that of the type organ to be used. In his youth and even up to the time when he composed his large chorale fantasies, Reger played comparatively small organs with mechanical action and slide couplers. However, electropneumatic orchestrally conceived organs with Walze were in great fashion at that time. Reger's organ music does not pursue the symphonic forms, as does that of his predecessors and contemporaries, but rather the models of classic organ art back to Bach. The straightforward architectonically executed interpretation on the organ of today thereby approaches more closely the essence of his organ music than does the literal observance of his performance markings which were suited to the dynamically-oriented organ with Walze which prevailed at that time.

Straube played Reger's *Fantasia on 'Ein feste Burg ist unser Gott'* and his *Symphonic Fantasia* in the Basel Cathedral on June 14, 1903 as part of the Swiss-German Music Festival. Since that organ still possessed mechanical action at that time, he gave Reger's dynamic markings "a new interpretation of contrasts, bringing about terraced

dynamics, which manifested the inner relations of Reger's art to the production of the masters of the great bygone periods of German organ art." Reger himself was present and "expressed his agreement with this interpretation of the performance markings . . . not only repeatedly in conversation, but also documented it in the dedication of the f sharp minor *Variations on His Own Theme, Op. 73*: 'to Karl Straube in remembrance of June 14, 1903.'⁴

As concerns the performance of Reger's organ works, in the details of registration we must be guided by the formal structure of the works. In the overall impression, created by the subtleties of performance achieved by modification of tempo and dynamic gradations involving a variety of intensity, two qualities which are peculiar to Reger's and to any genuine organ music must not be missing: repose and largeness of concept.

Hans Klotz
Cologne, December 1956

Footnote to Registration Table

Organo Pleno and *Volles Werk* originally have the same meaning as *Plein jeu*, *Lleno*, and *Ripieno*, namely the combination of principals, octaves, quints, Mixture and Scharf or Zimbel, to which may be added the *Bordun* and *Gedackt* in the manuals and the *Possame* and *Trompette* in the pedal. In *Op. 27, Op. 40 nos. 1 and 2*, as well as in the *Passacaglia in D Minor* without an opus number, Reger noted "by *Organo Pleno* I mean full organ with all couplers." According to the linguistic usage of his time, he thereby meant "all registers," as also follows from his detailed markings.

NOTES

¹See Karl Straube's instructive edition of the *Preludes and Fugues, from Opus 39, 65, 80, and 85*. (C. F. Peters)

²Reger actually performed as an organist only in his youth; but his remarks on the playing of others rather tended in the same direction.

³According to an oral communication of November 21, 1956, and a written supplement to it of November 28, by Professor Karl Hasse, Cologne.

⁴Karl Straube, *Briefe eines Thomaskantors*, edited by Wilibald Gurlitt and Hans Olaf Hudemann, Stuttgart, 1952, p. 172ff; and Karl Straube in the preface to Reger's *Fantasia on 'Ein feste Burg ist unser Gott'*, *Op. 27*, C. F. Peters, 1938. As concerns the performance of his works, Reger himself often deviated considerably from his own written dynamic markings. Likewise, his piano arrangement of the *Eriten Suite, Op. 16* for organ offers several dynamic markings that are entirely different from those of the original for organ.

23rd SCHÜTZ FESTIVAL SLATED FOR KASSEL, MARBURG IN OCTOBER

To celebrate the 300th anniversary of the death of Heinrich Schütz, the International Heinrich Schütz Society will sponsor its 23rd annual Schütz Festival from Sept. 30 to Oct. 4 in the cities of Kassel and Marburg, Germany. These cities were the scene of much of Schütz's musical activities when he was alive, and the anniversary year makes it appropriate for the festival to combine both musicological research and performance practices in public performances of the works. The schedule of events is as follows:

Sept. 30: Opening concert; works by Gabrieli, Schütz, Theodore Antoniou (premiere of work for three choirs), and a reading of the life of Schütz from Martin Geier by Jürgen Schmidt. The

Netherlands Vocal Ensemble, Marinus Voorberg, director; The Prague Madrigal Singers, Miroslav Venhoda, director; The Spandau Kantorei, Martin Behrmann, director.

Oct. 1: Ecumenical Church Service with *Mass, op. 85* by Willy Burkhard; Emilia Petrescu, soprano of Bucharest; Joachim Gebhardt, bass; The Spandau Kantorei; members of the State Theater Orchestra, Kassel; Martin Behrmann, director.

Lecture by Dr. Thrasylbulos Georgiades, Munich: "Heinrich Schütz on the 300th Anniversary of His Death."

Concert of Psalms: works by Schütz, Bach, Distler, Penderecki, Schmidt and Stravinsky. Uta Spreckelsen, soprano; Eric Stumm, bass; St. Martin Kantorei, Kassel; Kassel Vocal Ensemble; members of the State Theater Orchestra; Klaus Ziegler, director.

Secular Madrigals from Schütz's Time: works by Schütz, Marenzio, Gallus, Ges-

ualdo and Monteverdi. The Prague Madrigal Singers; Ensemble of the Prague National Museum; Miroslav Venhoda, director.

October 2: The Netherlands Vocal Ensemble, Marinus Voorberg, conductor. Works by Weill, Penderecki, Kelterborn, and Klebe.

The Marburg Bach Choir, Wolfram Wehnert, director. Works for soloists, choir and instruments by Gabrieli, Monteverdi and Schütz.

State Theater Orchestra, Kassel, James Lockhart, director. Works by Huber, Bialas and Bruckner for symphony orchestra.

October 3: Michel Chapuis, organ concert of works by Sweelinck, Titelouze, Roberday, Muffat and Bruhns.

Claudio Monteverdi's *L'Orfeo*. Soloists Emilia Petrescu, Nigel Rogers, Kieth Engen and Paul Esswood; Monteverdi Choir of Munich; the Munich In-

strumental Soloists; Ulrich Seibert, general director.

Lecture by Dr. Otto Brodde, Hamburg: "Heinrich Schütz Today."

Symphoniae Sacrae by Schütz, and works by Pezel, Vitali and Scheidt. Trebles from the Tölzer Boychoir; Kurt Equiluz, tenor; Leopold Spitzer, bass; Concentus Musicus of Vienna; Nikolaus Harnoncourt, director.

Verdi's *Quattro Pezzi Sacri* and works by Schütz. The South German Madrigal Choir of Stuttgart and orchestra; Wolfgang Gönnerwein, director.

A music display and special exhibit centering on "Heinrich Schütz and His Times" will be available for viewing at the State Museum and the City Hall of Kassel during the Festival. Further information may be obtained by writing: Geschäftsstelle des 23. Internationalen Heinrich Schütz-Festes, 3500 Kassel-Wilhelmshöhe, Heinrich-Schütz-Allee 35, West Germany.

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98-2114	THREE ADVENT CHORALES— J. Crueger O Lord, How Shall I Meet Thee; Savior of the Nations, Come; Ye Sons of Men, Oh, Hearken (with 2 descanting instruments & organ)	.30
98-2100	TWO ANTHEMS— Harvey Hahn (SAT/B) And Jesus Increased in Wisdom, Lo, How a Rose E'er Blooming	.30
TREBLE		
98-2107	A LITTLE CHILD ON EARTH HAS BEEN BORN — arr. Robert Powell (unison, flute, and keyboard instr.)	.30
98-2106	ON CHRISTMAS NIGHT ALL CHRISTIANS SING — arr. Robert Powell (unison, flute, and keyboard instr.)	.30
98-2105	WHILE BY MY SHEEP I WATCHED AT NIGHT, LO, HOW A ROSE E'ER BLOOMING — Gerhard Krapf (2 pt.)	.25



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Hedley E. Yost will become the organist and choirmaster of St. Mark's Episcopal Church, New Canaan, Connecticut beginning Sept. 1, 1972. For the past two years he was the assistant director of music at St. George's Church, New York City. A graduate of Westminster Choir College where he was an organ pupil of Alexander McCurdy, he has also been a member of that faculty and a teaching fellow at Stanford University. Mr. Yost has been heard frequently as a recitalist and oratorio accompanist in the New York metropolitan area.

SEVERAL NEW APPOINTMENTS ANNOUNCED

Joseph Charles Jackson has been appointed organist of St. Paul's United Methodist Church, East St. Louis, Illinois. Mr. Jackson, 18, is a former student of Elisabeth Hamp and is an organ scholarship student at McKendree College, Lebanon, Illinois, where he studies with Glenn Freiner.

Karl Halvorson, organist and choir director of All Souls Unitarian Church, Washington, D.C., has been appointed consultant for the National Culture Center, Buenos Aires, Argentina by Jorge D'Urbano, director general of the Auditorio de la Ciudad de Buenos Aires. This summer he is working in Argentina with the five young architects who won the competition for the design of the center and with the acoustical engineer from London. He will conduct discussions on organ building with Argentine musicians.

Judson Rand, conductor of the Capitol Hill Choral Society, Albany, New York, has been appointed assistant professor of music at Siena College, Loudonville, N.Y. He will also direct the Siena Schola Cantorum which is to be organized in September. Mr. Rand is a graduate of Columbia University, and he has also studied at Manhattanville College of the Sacred Heart, Juilliard School of Music, and the Pius X School of Liturgical Music. The Capitol Hill Choral Society has performed the past five seasons with the Philadelphia Orchestra under Eugene Ormandy at the Saratoga Performing Arts Center, summer home of the orchestra.

M. Douglas Soyars has been appointed assistant dean for music in the Syracuse University College of Visual and Performing Arts, effective September 1, 1972. Mr. Soyars joined the Syracuse music faculty in 1967 as assistant professor lecturing in music education and music. Since 1970 he has also been director of bands. He is a native of Norfolk, Virginia, and he earned his BMusEd degree at Madison and the MMus degree in wind instruments at the University of Michigan. He held previous positions at the American High School, Heidelberg, Germany, at Adrian College in Michigan, and at the University of Michigan.

Philip J. Swartz of Jacksonville, Florida, has been appointed design engineer to represent the Greenwood Organ Company in Alabama, Georgia, Florida, and lower South Carolina. Along with sales work Mr. Swartz will install and service Greenwood Organs and other makes, and he will also do selective rebuilding.

DONALD S. SUTHERLAND conducted a performance of Haydn's "Lord Nelson Mass" at Bradley Hills Presbyterian Church, Bethesda, Md., on Sunday morning, June 11. The Chancel Choir, a chamber orchestra, and soloists Phyllis Bryn-Julson, soprano, Marilyn Alberts, alto, Russell Steele, tenor, and John Vroom, bass, performed the work as part of the morning worship service.



Jean Slater Edson, professor of music and physics at Mary Washington College of the University of Virginia and author of the recently published comprehensive index of organ preludes, retired this June after having served on the faculty for 25 years. The board of visitors of the University has elected her professor emerita. She plans to continue her research and writing, with emphasis on music in the churches.

Mrs. Edson received her BA in 1928 from Vassar College, where she was elected to Phi Beta Kappa, her MA in 1930 from Columbia University, where she was a charter member of Alpha Theta Chapter of Sigma Alpha Iota. Her organ teachers were E. Harold Geer and Charles Doersam. She spent 1931-34 in Europe, assisted by the Victor Baier Fellowship in Church Music (Columbia University), studying organ with Karl Walter in Vienna, composition with Manfred Willfort of the Vienna Schenker School, harpsichord with Werner Dammes in Munich. She has given concerts in Vienna and Florence, at Vassar College and in Washington, D.C. Her compositions have been performed at Town Hall (N.Y.), Phillips Gallery, National Presbyterian and All Souls Unitarian Churches, Washington Cathedral (D.C.), and the Hopkins Center at Dartmouth College. For several years she was accompanist for George Kin Leung, Chinese folk singer.

She holds the AAGO and Chm degrees, was dean of the D.C. Chapter, AGO, 1942-44, and sponsored the Mary Washington College Guild Student Group from its founding in 1951 to the present. She has received grants from the National Science Foundation for studies in physics at summer institutes at the University of Colorado, Ohio University, and Dartmouth College, and she has specialized in teaching general physics from the liberal arts approach and has lectured on "Physics and Music."

In 1970 her book, "Organ Preludes — An Index of Compositions based on Hymn Tunes, Chorales . . ." was published by Scarecrow Press. She is listed in "Who's Who of American Women," "Dictionary of International Biography," and "2,000 Women of Achievement" (1969 and 1971). She is now completing a supplement to her book and assisting with the music program at All Souls Church in Washington, D.C.

ENGLISH CONTEST WINNER ANNOUNCED

As part of the 1972 Trinity Festival, held at Holy Trinity Church, Southport, England, an organ playing competition was held from June 26 to July 1, 1972. Only two contestants were to be selected from the 13 entrants for the finals of the competition, but due to the closeness of the competition, three finalists were selected to be heard by jurists Gillian Weir and David Lumsden. The winner was Ronald Leith of Aberdeen, Scotland. He received a prize of £50 donated by the Southport Corporation Libraries & Arts Committee, as well as opportunity to play 18 recitals in major locations throughout the British Isles during the coming year. An American, Charles Benbow, a graduate of the U. of Oklahoma and now a resident of London, was the second place winner. He received a prize of £25. Simon Joly of Billingham won the third prize of £10. An innovation in this year's contest was an improvisation contest which was also won by Mr. Leith. A prize of £25 was donated for the improvisation contest winner by the Rushworth Trust.



Gillian Weir, whose schedule this summer has been very full with appearances at various music festivals in England and in Europe, will return to the U.S. in November. Her tour here will include the Pacific Coast. In June Miss Weir was heard at the Magadino Festival in Switzerland, and in July she was heard at the Cheltenham Festival of Contemporary music where she premiered "6 Facets" by John Weeks and "Wedding Passacaglia," an unpublished work by Vaughan Williams. She also played in Freiburg, Germany, the Aosta Festival in Italy, and at the Ripon Cathedral Festival and King's Lynn Festival of Music and the Arts in England during July. From August 6 to September 4 Miss Weir will be harpsichord soloist with the Byrd Choir of England in performances at festivals in Poland. She will also play further recitals in Germany, Belgium, and England during September and October. Following her visit to the U.S. in November, Miss Weir will return to London for a Dec. 5 recital for the Royal College of Organists. In May of 1973, she is scheduled to do the complete performance of Bach's "Clavierübung" in four recitals for the University of Wales on both harpsichord and organ.

Pompano Beach, Florida Gets Möller Organ

The First United Methodist Church, Pompano Beach, Florida, has selected M. P. Möller, Inc., Hagerstown, Maryland to build a 3-manual organ. Some years ago Möller installed an organ in what was then the church and now used as a chapel. As the congregation grew a new church was built and an electronic instrument installed which is now being replaced. Specifications for the new organ were prepared in consultation with Robert Denniston, organist and choir director of the church.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octav 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Twelfth 2 1/2 ft. 61 pipes
Doublette 2 ft. 61 pipes
Mixtur IV 244 pipes

SWELL

Rohrgedeckt 16 ft. 12 pipes
Rohrflöte 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. (TC) 49 pipes
Nachthorn 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Plein Jeu III 183 pipes
Fagot 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Fagot 4 ft. 24 pipes
Tremulant

CHOIR

Holzgedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. (TC) 49 pipes
Principal 4 ft. 61 pipes
Kopfflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant
Chimes
Harp

PEDAL

Subbass 16 ft. 32 pipes
Rohrgedeckt 16 ft. (Swell)
Holzgedeckt 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Subbass 8 ft. 12 pipes
Rohrflöte 8 ft. (Swell)
Octav 4 ft. 12 pipes
Mixtur II 64 pipes
Fagot 16 ft. (Swell)
Fagot 4 ft. (Swell)



David Herman has been appointed to the music faculty of Drake University, Des Moines, Iowa, effective the Fall term of 1972. He will teach organ and courses in sacred music.

Mr. Herman, a native of Williamsport, Pennsylvania, began his organ study with Frederick A. Snell. He received the MusB degree from Wittenberg University in 1966 where he studied organ with E. Frederick Blackmer and Frederick Jackisch and composition with Jan Bender. He received the MusM degree in 1968 from the University of Michigan where he studied organ with Robert Glasgow and carillon with Percival Price. Mr. Herman is a candidate for the DMA degree in Organ at the University of Kansas where he studied organ with James Moeser and carillon with Albert Gerken. For the past two years Mr. Herman has taught organ and harpsichord at the University of Kansas. Previous to this he served as organist and choirmaster at the Church of St. Albert the Great in Dayton, Ohio, and at the Redford United Methodist Church in Detroit. He is a member of the Guild of Carillonneurs in North America which has published two of his carillon works.

JOHN KUZMA conducted the soloists and parish choir of St. Paul's Episcopal Church, San Diego in a program of works by Brahms and Britten on June 11. Included in the program were Brahms' "Six Folk Songs," "Zigeunerlieder," and "Lovesong Waltzes, op. 52," and Britten's "Hymn to St. Cecilia, op. 27."

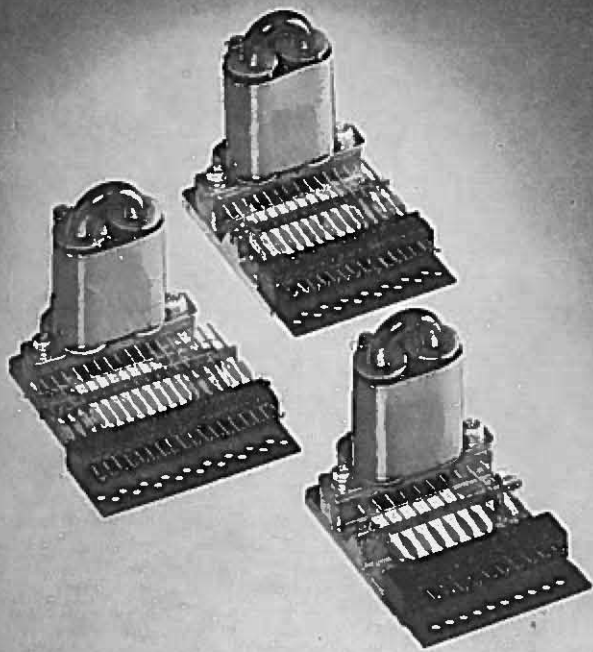


Barbara Norland, a student for the past three years at Cornell College, Mount Vernon, Iowa, has been awarded a Fulbright-Hays grant for music study in Austria during the coming academic year. She will study organ with Anton Heiller at the Vienna Conservatory of Music. At Cornell College, Miss Norland studied organ with Robert Triplett and Michael Fisher. She has also studied with Heinrich Fleischer, and with Anton Heiller during a summer masterclass. Miss Norland is presently completing her undergraduate studies at Southwest State College, Marshall, Minnesota.

LADY SUSI JEANS has been invited by the Society for the Humanities and the Department of Music of Cornell University, Ithaca, N.Y., to give two concerts there in October and to lecture on "Sir Isaac Newton's Investigations in Music." She will be the soloist in two organ concertos by Sir William Herschel, the 18th century astronomer who was also a brilliant musician, in one of the concerts on the new organ in Anabel Taylor Chapel.

MRS. DAVID STRONG was given a testimonial reception by the parishioners of the Easthampton, Mass., Congregational Church after the Sunday worship service on June 4, 1972 in recognition of her 25 years of service as the church's organist. Mrs. Strong is a member of the Springfield Chapter AGO.

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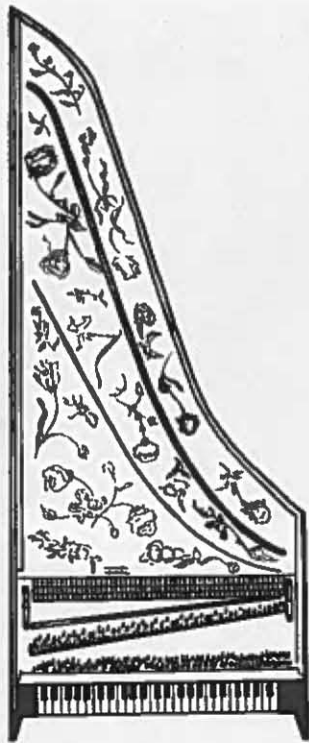


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Hints for Choosing a Harpsichord

by Larry Palmer

help if one chooses them carefully and if he remains aware of the danger of equating the volume from a closely-mixed recording with an actual instrument (one wonders where the sound went . . .). Gustav Leonhardt's recordings available in the United States on the Victrola label (*The Sound of the Early Harpsichords: Froberger*, played on a Ruckers instrument of 1640; *French Harpsichord Masterpieces*, music of Louis Couperin and D'Anglebert, played on Mr. Leonhardt's 1962 Martin Skowronek copy of an instrument by Dulcken (1745), the instrument on which he also recorded the three-record set of J. S. Bach's *Well-Tempered Clavier, Book II*) are excellent guides to rich, full-bodied harpsichord tone, as is Rafael Puyana's Philips recording of *Italian Harpsichord Music*.

Listening emphasis placed on early instruments or notable copies of early instruments is strongly recommended, for it becomes more and more apparent that the harpsichord of the future will be the harpsichord of the past. In simple terms, that means an instrument constructed according to the designs of one of the main national schools of harpsichord building — Italian, Flemish, French, English, or German; an instrument which will have a thin soundboard, a closed bottom, thin case walls, all to allow it to resonate in much the same way a fine violin would resonate; an instrument which will have plectra of quill or of some quill-emulating substance to allow the instrument to sound with its historic tone quality; an instrument which will consist of not more than three sets of strings arranged in the classic disposition of 8- and 4-foot registers for the lower keyboard and a second 8-foot playable from the upper keyboard in 2-manual instruments; an instrument which has a sensitive keyboard mechanism, delicately adjusted to pluck near the top of the key dip, one which has an even adjustment throughout the range of the instrument and which has free-moving, non-bushed keys in the manner of the surviving early instruments.

To elucidate these points: for those who fancy a 1-manual instrument whether from choice or from necessity, the Italian harpsichord is a marvelous prototype. The usual disposition of two 8-foot registers gives variety with richness and is a perfect arrangement for continuo playing. There is very little literature that cannot be played on one keyboard; also, the wiry, aggressive sound of these instruments is coming into fashion again. Still deservedly popular as an "all-purpose" harpsichord is the French-styled instrument, copied from the 18th century instruments of Blanchet and Taskin. On a large instrument of this type it is possible to

have the three choirs of strings quilled with delrin or some other hard plastic (suitable "quill-substitutes" and extremely durable), and to add a "peau de buffle" or soft leather set of plectra to stroke one of the 8-foot choirs, thus giving an extra tone-color and one which is particularly lovely for late 18th-century and contemporary harpsichord works.

If a 16-foot register is desired it is advisable to buy a copy of an 18th century German instrument (such as those from the builder Haas of Hamburg) where the 16-foot register had its own soundboard. The 16-foot was extremely rare on classic instruments, and the prospective buyer should beware the 20th century claims that Bach's harpsichord had one. The "Bach-Disposition" has been disproved so often now that it should be common knowledge, but if one wishes to pursue this matter Zuckermann discusses it, Frank Hubbard devotes an Appendix to the subject in his exhaustive discussion *Three Centuries of Harpsichord Making* (Harvard University Press, 1965), and a small book by Friedrich Ernst, *Der Fluegel Johann Sebastian Bachs* (Frankfurt, 1955), should set the matter to rest forever. Would that it were as simple to undo all the modern harpsichords built with 16- and 8-foot registers on the lower keyboard and 8- and 4-foot registers on the upper in emulation of this supposed "Bach instrument."

The instrument to be purchased should look like a harpsichord, both for aesthetic reasons and because the harpsichord, as an instrument, has been invented for some centuries now, and does not need to be redesigned! It should, therefore, have a "bentside" — a curved case at the right side of the instrument. It should have very little metal in its construction; heavy, reinforced cases are unnecessary when one considers the lesser tension of harpsichord strings as compared to piano strings, and the heavier the case, the less tone one can usually expect from the instrument. Also, strangely enough, the lighter case construction gives one an instrument which is at least as stable in regard to tuning and maintenance as a heavier, overbraced one. In our experience the historic-copy instrument is far more stable in this regard.

Should one have pedals or handstops for changing the registers? Pedals have very little justification, historically speaking, but we find them a necessity if one wishes to play 20th century music (and helpful for late 18th century music, as well). As long as the player knows that frequent changes of register would not have been possible in early music the pedals can be useful and need not be abused. It seems back-

ward logic to us to leave them off just for fear they will be misused.

Supposing now that one has done his reading and listening homework, how could he proceed to buy an instrument? The type of instrument we have described is scarcely ever to be found in a local music emporium; where, then, can it be found? The old recipe for rabbit stew has one begin by finding a rabbit, and it is not surprising that to buy a fine harpsichord, one should locate a harpsichord maker. The finest builders, such as those of the "Boston School" (back to Zuckermann) are much in demand, and they will probably have long waiting times before instruments can be delivered. With the advent of the kit harpsichords available from several of these Boston builders we have noticed the rise of local builders who usually begin with the kits and plans prepared by the experts, and who sometimes go on to do their own copies. By all means, investigate these local sources; listen to the instruments and compare the sounds you hear with the recorded and live sounds which you have come to associate with harpsichord tone. Check the action carefully; listen for resonance. You will probably not get quite the masterpiece that you will get from a master builder — that, after all, is why he is a master builder. (It has ever been so — Ruckers could not supply his whole 17th century world with instruments.) However, with careful comparisons you may get a harpsichord in less time, for less money, and you will have a hand-crafted instrument which looks and sounds like a harpsichord. The very fact of buying from a source closer to you will allow you to know your builder and to consult him about maintenance and repairs. In a sense it allows one to support the arts in his own area, as well.

The harpsichord, like any fine musical instrument, should not be mass-produced. We do not suggest that it is always necessary for one man to be responsible for the entire construction, but we do suggest that the "builder" should be responsible for the fine regulation of the instrument, at least, and that one should be on the lookout for instruments which are produced by outfits at the rate of more than 30 a year.

The revival of the harpsichord in the 20th century was accomplished with instruments which looked backward from the piano. We are grateful to the builders and players who resurrected the instrument to make it a musical possibility for us today. We are even more grateful, however, to the builders and players who have rediscovered the historic harpsichord and who have made it the standard for harpsichord tone today.

One of the most frequent questions addressed to us in the several years of writing for THE DIAPASON has been "What harpsichord should I (or my school) purchase?" While not a simple question to answer, it is easier to provide guidelines for selecting a fine instrument than it is to instruct in methods for raising the money to pay for it, or even, for that matter in how to play the instrument in a musical and artistic manner.

We usually begin an answer to the "which one should I buy" query by directing the questioner to Wolfgang Zuckermann's *The Modern Harpsichord* (October House, 1969), not necessarily because we subscribe to every word in this illustrated volume, but because it gives a point of departure for a prospective purchaser. Just to realize (which few people do) that there are at least one hundred harpsichord makers actively at work today presents an overview for some of the available choices. We always caution prospective buyers to read Zuckermann with an enjoyment of his biases and prejudices, but to use the addresses which he gives for writing to builders or for visiting them with the object of finding out for themselves, exercising their own biases and prejudices, as it were.

It is tremendously important that one discover for himself how a good harpsichord should sound. Nothing, of course, could replace a visit to a collection of venerable instruments in playing condition — such as one can find at the Smithsonian Institution in Washington, D.C., for instance. Recordings are a

younger and less well-known people, would enable us all to hear and savor the sound of what must have once been the crowning glory of American church organs.

Joseph A. Lindquist

Ed. note: To Mr. Lindquist's very fine suggestion above (which we think is a great idea), we would also like to add the Hook organ at Immaculate Conception Church, Boston, which was recently recorded by Thomas Murray. Both instruments are worth restoring, and we would welcome word from anyone interested in getting a "movement" for such purposes underway. Articles on old American organs are also most welcome. — RS

Elkhart, Ind., June 14, 1972 —
To the Editor:

I greatly appreciated the comments by Lorene Banta in the letter section of the June issue. The substance of this letter consisted of commending the Rev. John Ashby II of Newport Beach, California, for his opposition to the use of "Love Story," etc., in a church wedding. I support this point of view, in spite of the fact that it is far from popular. Any minister or organist who shares this belief will readily admit that relations can become strained

and tempers hot when the issue is dealt with. This can result in the wedding couple taking their requests elsewhere, as was observed in the above-mentioned letter.

In attempting to uphold a musical standard for wedding music, ministers and organists alike, myself included, have employed a wide variety of arguments for and against traditional wedding marches, love songs, secular music, etc. However, personal experience indicates the necessity of determining a seemingly elementary point prior to all other arguments, namely: What constitutes a church wedding?

If a wedding were to take place in a garden, country club, or park, employing only secular ingredients in a ritual performed in a secular surrounding, I would be the first to condone the use of "Love Story," "Theme from Romeo and Juliet," or even many of the secular operatic pieces heard so frequently at weddings. However, the term "church wedding" implies something set apart from the mainstream of our common concepts of life and romance. A church wedding is not something which is merely lifted out of the television and Hollywood context to "happen" in church. Rather, it is bound up in every detail with the worship ideal of the denomination in which it

is taking place. If, for instance, that particular denomination maintains that every worship service must serve to present the doctrine of sin and grace, glorify God and certainly show the love of God, without whom we humans could not conceive of love, then all the more reason to employ music which points alone to God.

Unfortunately, we have all seen many a wedding which has a close resemblance to a circus, complete with movie cameras, blinding flashbulbs, raucous guests, and music which serves in no way to lift the mind heavenward. I repeat, this view expressed above will not be popular, especially with those who insist that the wedding and all its trappings are part of the "bride's day," and that we must yield to her every whim. But then, we are repeatedly told by God Himself in Holy Scripture that the upholding of His Holy Name will never be accepted as the "in" thing.

I suggest that both organists and ministers alike think this issue through carefully, since I believe that determining the sum and substance of your church weddings will give strength to any argument which you may employ in the selection of music to be used.

Thanks to Lorene Banta for bringing a "thorny" problem out in the open.

Thomas L. Wegener

Letters to the Editor

Williams AFB, Ariz., June 16, 1972 —
To the Editor:

I thoroughly enjoyed the article by Jim Lewis on the 1896 Farrand & Votey organ in St. Ignatius Church, San Francisco. What a shame that such a gorgeous church and organ have been lost to us forever.

What I would like to see next is an article on the organ of Holy Cross Cathedral, Boston. Although the instrument there has been drastically altered from its original specification, and also has fallen (through no fault of the Cathedral, however) into a pitiful state of disrepair, anyone who has heard or played this organ (as I have) cannot help but be awestruck by its sound.

Perhaps such an article would provide the impetus for a restoration of this fantastic instrument to its original specification and character (E. & G. G. Hook, c. 1875). Following restoration, recordings, broadcasts, and recitals by well established artists as well as by

Atlanta Church to Get Schantz Organ

The First Baptist Church, Atlanta, Georgia, has signed a contract with the Schantz Organ Co., Orrville, Ohio, for a 4-manual, 86-rank organ. It will replace a 4-manual Pilcher organ of romantic design which in former days was played by many notable organists including Albert Schweitzer. After renovation, the present Echo division, chimes, and harp will be used as part of the new instrument. The new organ will be placed in a shallow chamber across the front of the church with tone openings being enlarged for maximum egress of sound to the choir loft and nave. The console will be equipped with the latest design Schantz solid-state memory unit capture combination system. A gallery organ will be prepared for at the top of the rear gallery. Specifications for the instrument were prepared by David Lowe, organist of the church, and Alfred E. Lunsford, district manager for the Schantz company. John Glover is director of music. Installation will be made in the summer of 1973.

GREAT

Violone 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrfloete 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Octave Quinte 2 1/2 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture IV 244 pipes
Zymbel III 183 pipes
Fagot 16 ft. 61 pipes
Trompete 8 ft. 61 pipes
Trompette en chamade 8 ft. 61 pipes
Chimes
Harp
Harp Celeste

SWELL (Expressive)

Bourdon 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 61 pipes
Flute 8 ft. 61 pipes
Flute Celeste 8 ft. (TC) 49 pipes
Prestant 4 ft. 61 pipes
Flute Conique 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Fourniture IV 244 pipes
Plein Jeu III 183 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Voix humaine 8 ft. (prepared)
Clairon 4 ft. 61 pipes
Tremulant
Trompette en chamade 8 ft. (Great)

CHOIR (Expressive)

Erzahler 16 ft. 12 pipes
Spitzprincipal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Erzahler 8 ft. 61 pipes
Erzahler Celeste 8 ft. (TC) 49 pipes
Hohlfloete 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Blockfloete 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Siffloete 1 ft. 61 pipes
Mixture III 183 pipes
Clarinet 8 ft. 61 pipes
Tremulant
Trumpet Militaire 8 ft. 61 pipes
Trompette en chamade 8 ft. (Great)
Zymbelstern

POSITIV

Nasonfloete 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelfloete 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Sesquialtera II 122 pipes
Sharf IV 244 pipes
Ranket 16 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Zink 4 ft. 61 pipes
Tremulant
Trompete en chamade 16 ft. (TC) (Great)
Trompete en chamade 8 ft. (Great)
Trompete en chamade 4 ft. (Great)

GALLERY (Floating, Prepared only)

Gedacktpommer 8 ft.
Principal 4 ft.
Spitzfloete 4 ft.
Mixture III
Trompette 8 ft.

GALLERY PEDAL (Prepared only)

Bourdon 16 ft.
Bourdon 8 ft.

ECHO (Floating)

Gedackt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. (TC) 49 pipes
Gedackt 4 ft. 12 pipes
Voix humana 8 ft. 61 pipes

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Brumm bass 16 ft. 32 pipes
Bourdon 16 ft. (Swell)
Violone 16 ft. (Great)
Erzahler 16 ft. (Choir)
Octave 8 ft. 32 pipes
Floetenbass 8 ft. 32 pipes
Bourdon 8 ft. (Swell)
Violone 8 ft. (Great)

Rohrfloete 4 ft. 32 pipes
Waldfloete 2 ft. 32 pipes
Mixture 1 IV 128 pipes
Mixture 2 III 96 pipes
Kontra Posaune 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Basson 16 ft. (Swell)
Trompete 8 ft. 32 pipes
Schalmelci 4 ft. 32 pipes



Larry Smith, currently on the organ faculty of Converse College, Spartanburg, South Carolina, was named first-place winner of the Young Artists Competition sponsored jointly by Harvard University and the Boston Chapter AGO May 7 at Harvard University's Memorial Church. Mr. Smith is a DMA candidate at Eastman School of Music where he studies with David Craighead. He has also studied with Russell Saunders. As winner of the competition, he will be presented in Harvard's regular concert series next season. Other contestants in the competition included James Mismas, a sophomore at Oberlin and student of Haskell Thompson; Robert Parkins, a graduate student at Yale under Charles Krigbaum; and Jonny Gillock, a DMA candidate at Juilliard under Vernon de Yar. The finalists for the competition were chosen by judges Barbara Owen, Brian Jones, and Max Miller from submitted tape recordings. The final competition, which was part of the annual meeting of the Boston Chapter, was judged by Lenora Stein, Leonard Raver, and John Skelton.

TERENCE FORD WINS ONTARIO COMPETITION

Terence Ford of Edmonton, Alberta, was named the winner of the organ playing competition held July 3, 1972 in conjunction with the Summer Institute of Church Music at the Ontario Indies' College, Whitby, Ontario. Formerly a student of John McIntosh, Mr. Ford is presently a second year organ performance major at the University of Western Ontario, London, studying organ with Larry Cortner. A prize of \$1,000 was awarded Mr. Ford as the winner.

Second place went to Gertrude Olford from Kaposkasing, Ontario, a third year music education major at the University of Western Ontario where she studies with John McIntosh. Other finalists in the contest were James Noakes, student of the U. of Western Ontario with John McIntosh; Scott Bradford, student of Douglas Bodle at the University of Toronto; Paul Merritt, student of Larry Cortner at the U. of Western Ontario; and Claude Dupras (who won honorable mention), a student of Bernard Lagacé in Montreal.

Each competitor played a major work written before 1750 and a work by a Canadian composer at the finals. Taped auditions included Bach's trio sonata in E-flat major and a work by a Canadian composer. Judges for the final competition were George Faxon of Boston, Mass., and Giles Bryant of Toronto.

HILDA JONAS HOLDS HARPSICHORD FESTIVAL

Hilda Jonas will sponsor another harpsichord festival in Cincinnati, Ohio, in her studio on August 29, 30, and 31. The festival will center on Bach's *Well-Tempered Keyboard*, and participants may choose any of the preludes or fugues from Volume I and II. There will be seven master classes, 5 devoted to Bach and two to introduce contemporary harpsichord works. As in her Put-in-Bay festivals, the Cincinnati festival will end with a concert featuring Bach's concertos for 3 and 4 harpsichords. For information write: Hilda Jonas, 8942 Ledgewood Drive, Cincinnati, Ohio 45229.



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Redman Builds for Texas Church

Roy A. Redman, Fort Worth, Texas, has built and installed a new 2-manual and pedal mechanical action organ for S. Vincent's Episcopal Church, Euless, Texas. The organ was dedicated on April 16, with Emmet Smith of Texas Christian University playing the dedicatory recital. The instrument makes use of wind chests, manual keyboards, and parts of the stop action which came from Hook and Hastings op. 2106. The 8' Prinzipal, Mixture IV, 4' Rohrflöte, 2' Prinzipal and Zimbel II were made by Jacq. Stinkens of Zeist, Holland, the reeds were made by Carl Giesecke & Sohn of Göttingen, Germany, and the remainder of the pipework is from old Odell, Jardine, and Pilcher organs. All old materials were completely reworked. The casework is completely new and designed by Mr. Redman. Both stop and key actions are mechanical, and there are four combination pedals. The manual compass is 61 notes, the pedal 32 notes.

GREAT

Prinzipal 8 ft.
Rohrgedackt 8 ft.
Octave 4 ft.
Holzflöte 4 ft.
Spitzflöte 2 ft.
Mixture IV 1 1/2 ft.
Trompete 8 ft.
Cymbelstern

SWELL

Gedackt 8 ft.
Rohrflöte 4 ft.
Prinzipal 2 ft.
Sesquialtera II 2 3/4 ft.
Zimbel II 1/2 ft.
Krummhorn Regal 8 ft.
Tremulant

PEDAL

Subbass 16 ft.
Prinzipal 8 ft.
Choral Bass 4 ft.
Hohlflöte 2 ft.
Fagott 16 ft.

Duddy Rebuilds Philadelphia Organ

The mechanical renovation and tonal revision of the organ at the Arch Street Presbyterian Church, Philadelphia, Pa., will be completed this month by Brantley A. Duddy of Philadelphia. The organ, which was presented to the Church in 1914 was built by the Austin Organ Company, and it incorporated portions of an earlier instrument. The revision of the instrument has been made according to specifications prepared by Karl Michael Watson, organist of the church. A service of rededication is planned for Oct. 15, and a series of recitals is planned for the coming year.

GREAT

Violonbasse 16 ft.
Montre 8 ft.
Salicional 8 ft.
Prestant 4 ft.
Doublette 2 ft.
Fourniture IV (15-19-22-26)
Trompette Harmonique 8 ft.
Chimes

CHOIR

Cor de Nuit 8 ft.
Flute Ouverte 4 ft.
Nasard 2 3/4 ft.
Prinzipal Italien 2 ft.
Tierce 1 3/4 ft.
Septieme 1-1/7 ft.
Cymbale III (29-33-36)

SWELL (Expressive)

Bourdon Doux 16 ft.
Diapason 8 ft.
Bourdon a Cheminee 8 ft.
Dulciane 8 ft.

Voix Saraphique 8 ft.
Cor de Chamois 4 ft.
Flute Couverte 4 ft.
Octavin 2 ft.
Larigot 1 1/2 ft.
Plein Jeu IV (22-26-29-33)
Bombarde 16 ft.
Trompette 8 ft.
Clairon 4 ft.
Voix Humaine 8 ft.
Tremolo

SOLO (Expressive)

Viole Conique 8 ft.
Voix Celeste 8 ft.
Flute a Pointe 8 ft.
Voix Eolienne 8 ft.
Flute Creuse 4 ft.
Clarinete 8 ft.
Hautbois Clairon 4 ft.
Tremolo

PEDAL

Principal-Basse 32 ft. (Acoustic)
Soubasse 32 ft. (Acoustic)
Contrebasse 16 ft.
Violonbasse 16 ft.
Bourdon Doux 16 ft.
Principal 8 ft.
Salicional 8 ft.
Bourdon a Cheminee 8 ft.
Quinte 5 1/2 ft.
Basse de Choral 4 ft.
Flute Douce 4 ft.
Tierce 3 1/2 ft.
Flageolet 2 ft.
Fourniture IV (19-22-26-29)
Contre-Bombarde 32 ft.
Tuba Magna 16 ft.
Bombarde 16 ft.
Trompette Harmonique 8 ft.
Trompette 8 ft.
Clairon 4 ft.

Reuter Installs Organ in Enid, Oklahoma

The Reuter Organ Company, Lawrence, Kansas, has recently completed the installation of a new 3-manual, 45-rank organ in the First United Methodist Church, Enid, Oklahoma. The instrument is installed in two chamber areas on either side of the choir loft with the Swell and Choir divisions being expressive. Dr. Milburn Carey, head of the School of Fine Arts at Phillips University, heads the organ committee and serves as choir director for the church.

GREAT

Violone 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Fourniture IV 244 pipes
Fanfare Trumpet 16 ft. (TC)
Fanfare Trumpet 8 ft. 61 pipes
Chimes

CHOIR-POSITIV

Gedeckt 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes (expressive)
Dolcan 8 ft. 61 pipes (expressive)
Dolcan Celeste 8 ft. (GG) 54 pipes (expressive)

Erzähler 8 ft. 61 pipes (expressive)
Spitzviol 4 ft. 61 pipes (expressive)
Nachthorn 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes (expressive)
Larigot 1 1/2 ft. 61 pipes
Sifföte 1 ft. 61 pipes
Zimbel II 122 pipes
Fanfare Trumpet 16 ft. (TC) (Great)
Fanfare Trumpet 8 ft. (Great)
Fanfare Trumpet 4 ft. (Great)
Cromorne 8 ft. 61 pipes (expressive)
Choir Tremulant
Positiv Tremulant

SWELL

Rohrflöte 16 ft. 73 pipes
Rohrflöte 8 ft.
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. (GG) 54 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Plein Jeu III 183 pipes
Oboe-Bassoon 16 ft. 85 pipes
Trompette 8 ft. 61 pipes
Oboe 8 ft.
Oboe Clarion 4 ft.
Tremulant

PEDAL

Acoustic Bourdon 32 ft.
Principal 16 ft. 32 pipes
Bourdon 16 ft. 56 pipes
Violone 16 ft. (Great)
Rohrflöte 16 ft. (Swell)
Oktav 8 ft. 32 pipes
Bourdon 8 ft.
Rohrflöte 8 ft. (Swell)
Choral Bass 4 ft. 32 pipes
Bourdon 4 ft.
Rohrflöte 4 ft. (Swell)
Mixture III 96 pipes
Posaune 16 ft. 56 pipes
Oboe-Bassoon 16 ft. (Swell)
Posaune 8 ft.
Fanfare Trumpet 8 ft. (Great)
Oboe-Bassoon 8 ft. (Swell)
Posaune 4 ft.
Oboe-Bassoon 4 ft. (Swell)
Chimes



G. Alex Kevan, organist and choirmaster of St. John the Divine Episcopal Church, Houston, Texas, has resigned that post after 27 years of service effective at the end of August, 1972. Mr. Kevan is a native of Middleborough, Yorkshire, England. He studied with several teachers there, including Donald H. Martin, deputy organist of Peterborough Cathedral. He attained his first position as organist and choirmaster at the age of 14. In 1926 Mr. Kevan emigrated to Regina, Saskatchewan, Canada, where he studied with George Coultts at Regina College. In 1932 he was appointed organist and choirmaster at St. Paul's Church in North Battleford. He served as president of the Alberta Music Teachers Association and secretary of the Alberta Music Festival Association, and he was a prominent radio artist, having three organ programs weekly. Before moving to the Church of St. John the Divine in Houston in 1945, he served Robertson Church, Edmonton, Alberta. Mr. Kevan is an Associate of the RCCO and a Fellow of Trinity College, London, England. He will continue to serve as head of the music department at St. John's School in Houston.

Three-Manual Allen to Saginaw, Michigan

Holy Cross Lutheran Church, Saginaw, Michigan, has contracted with the Allen Organ Company for a new 3-manual custom "Digital Computer Organ" to be installed this summer. Specifications for the new instrument, which replaces a 3-manual pipe organ, were designed by Harlan Heideman, organist of the church, in consultation with Allen factory staff. The tonal concept "reflects classic tradition germane to the Lutheran liturgy, including appropriate attention to details of speech articulation," according to the Allen firm. A gallery installation, the new instrument includes a drawknob console of special design and a capture combination action.

HAUPTWERK

Quintaden 16 ft.
Prinzipal 8 ft.
Erzähler 8 ft.
Hohlflöte 8 ft.
Oktav 4 ft.
Spitzflöte 4 ft.
Superoktav 2 ft.
Flachflöte 2 ft.
Sesquialtera II
Mixture IV
Scharf III
Posaune 16 ft.
Trompete 8 ft.
Festlich Trompete 8 ft.
Klarine 4 ft.

SCHWELLWERK

Prinzipal 8 ft.
Salzional 8 ft.
Holzgedackt 8 ft.
Spitzprinzipal 4 ft.
Rohrflöte 4 ft.
Nasat 2 3/4 ft.
Waldflöte 2 ft.
Terz 1 3/4 ft.
Mixture III
Fagott 16 ft.
Trompete 8 ft.
Hautbois 8 ft.
Klarine 4 ft.
Tremulant
Alterable Voice 1
Alterable Voice 2
Alterable Voice 3
Alterable Voice 4

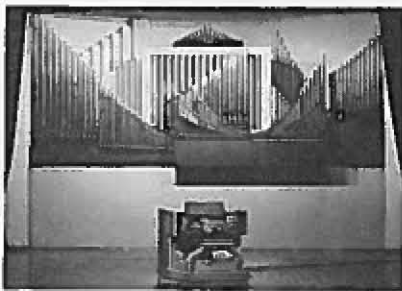
OBERWERK

Gemshorn 8 ft.
Quintadena 8 ft.
Prinzipal 4 ft.
Koppelflöte 4 ft.
Nasat 2 3/4 ft.
Oktav 2 ft.
Blockflöte 2 ft.
Terz 1 3/4 ft.

Quintflöte 1 3/4 ft.
Spillpfeife 1 ft.
Mixture IV
Zimbel III
Schalmei 8 ft.
Krummhorn 8 ft.
Zimbelstern
Tremulant

PEDALWERK

Untersatz 32 ft.
Prinzipal 16 ft.
Subbass 16 ft.
Quintaton 16 ft.
Zartbass 16 ft.
Oktav 8 ft.
Pommer 8 ft.
Koppelflöte 8 ft.
Choralbass 4 ft.
Traversflöte 4 ft.
Nachthorn 2 ft.
Hintersatz IV
Scharf IV
Kontra Posaune 32 ft.
Posaune 16 ft.
Trompete 8 ft.
Schalmei 4 ft.



U. of Nebraska Gets New Reuter

A 3-manual, 45-rank Reuter organ has been installed in the new Kimball Recital Hall of the University of Nebraska, Lincoln. The new instrument was donated by Miss Clara Miskell of Lincoln, and the estate of her sister, the late Miss Berna Miskell. It is located in a free-standing manner on the rear portion of the auditorium stage and the console is mounted on a moveable platform. Tonal finishing was under the direction of Mr. Franklin Mitchell, vice president and tonal director of the Reuter company. Professor Myron Roberts is head of the organ department of the university.

GREAT

Quintaten 16 ft. 61 pipes
Spitzprinzipal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Oktave 2 ft. 61 pipes
Furniture IV 244 pipes
Fanfare Trumpet (TC) 16 ft.
Fanfare Trumpet 8 ft. 66 pipes

CHOIR-POSITIV

Gedeckt 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes (expressive)
Erzähler 8 ft. 61 pipes (expressive)
Erzähler Celeste 8 ft. 61 pipes (expressive)
Spitz Viole 4 ft. 61 pipes (expressive)
Nachthorn 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Zimbel II 122 pipes
Fanfare Trumpet 16 ft. (Great)
Fanfare Trumpet 8 ft. (Great)
Cromorne 8 ft. 61 pipes (expressive)
Fanfare Trumpet 4 ft. (Great)
Tremulant

SWELL

Rohrflöte 16 ft. 73 pipes
Rohrflöte 8 ft.
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Scharf III 183 pipes
Contre Hautbois 16 ft. 85 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft.
Hautbois 4 ft.
Tremulant

PEDAL

Contra Bourdon 32 ft. 10 pipes
Principal 16 ft. 32 pipes
Bourdon 16 ft. 44 pipes
Rohrflöte 16 ft. (Swell)
Oktave 8 ft. 32 pipes
Bourdon 8 ft.
Rohrflöte 8 ft. (Swell)
Choral Bass 4 ft. 32 pipes
Waldflöte 4 ft. 32 pipes
Rohrflöte 4 ft. (Swell)
Mixture III 96 pipes
Grand Cornet III (Synthetic)
Posaune 16 ft. 56 pipes
Contre Hautbois 16 ft. (Swell)
Posaune 8 ft.
Fanfare Trumpet 8 ft. (Great)
Hautbois 8 ft. (Swell)
Claron 4 ft.
Hautbois 4 ft. (Swell)

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Wellesley Hills Gets Andover Opus 70

Opus 70 of the Andover Organ Company, Methuen, Mass., was completed early in 1972 in the Unitarian Society Church, Wellesley Hills, Massachusetts. The 22-stop, 2-manual organ has mechanical key action and electrical stop action. Tin pipes of the Pedal and Great Principals form the fronts of the classically designed encasement. The console is of a low silhouette design to aid the organist in conducting choirs. The case is of stained oak and the console of stained oak and cherry. The tonal design and finishing was done by Robert J. Reich and the physical and visual design by Leo E. Constantineau of the Andover firm, in cooperation with Edward W. Flint, organ consultant to the church, and Chandler Gregg, director of music.

- GREAT**
- Bourdon 16 ft. 56 pipes
 - Principal 8 ft. 56 pipes
 - Chimney Flute 8 ft. 56 pipes
 - Octave 4 ft. 56 pipes
 - Block Flute 2 ft. 56 pipes
 - Sesquialtera II 112 pipes
 - Mixture IV 224 pipes
 - Trumpet 8 ft. 56 pipes
- SWELL**
- Gedeckt 8 ft. 56 pipes
 - Spitzflute 8 ft. 44 pipes
 - Principal 4 ft. 56 pipes
 - Koppel Flute 4 ft. 56 pipes
 - Octave 2 ft. 56 pipes
 - Larigot 1 1/2 ft. 56 pipes
 - Scharff IV 224 pipes
 - Krummhorn 8 ft. 56 pipes
- PEDAL**
- Sub Bass 16 ft. 32 pipes
 - Principal 8 ft. 32 pipes
 - Stopped Flute 8 ft. 32 pipes
 - Open Flute 4 ft. 32 pipes
 - Mixture IV 128 pipes
 - Bassoon 16 ft. 32 pipes

Schlicker Tracker to Chicago Church

A new 3-manual organ built by the Schlicker Organ Co., Buffalo, New York was installed in Messiah Evangelical Lutheran Church, Chicago, Illinois recently. The mechanical action instrument is located in the rear gallery where the Pedal, Great and Swell divisions are free-standing, and the Positiv division is encased on the gallery rail. The stop action is electric, and the entire organ is voiced on wind pressures of 1 3/4 to 2 1/2 inches. The organ was dedicated on March 12, 1972, and the consultant for the church, Prof. Victor G. Hildner of Concordia Teachers College, River Forest, Illinois, played the dedication recital. Daniel J. Leikip is director of music for the church.

- GREAT**
- Quintadena 16 ft. (prepared)
 - Principal 8 ft. 56 pipes
 - Spillfloete 8 ft. (prepared)
 - Octave 4 ft. 56 pipes
 - Hohlfloete 4 ft. (prepared)
 - Principal 2 ft. 56 pipes
 - Mixture IV 56 pipes
 - Trompete 8 ft. 224 pipes
 - Chimes

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- POSITIV**
- Holzgedeckt 8 ft. 56 pipes
 - Rohrfloete 4 ft. 56 pipes
 - Italian Principal 2 ft. 56 pipes
 - Klein-Nasat 1 1/2 ft. 56 pipes
 - Scharf III (prepared)
 - Quintzimmel II 112 pipes
 - Krummhorn 8 ft. 56 pipes

- SWELL**
- Rohrfloete 8 ft. 56 pipes
 - Salicional 8 ft. 56 pipes
 - Principal 4 ft. 56 pipes
 - Koppelfloete 4 ft. 56 pipes
 - Nasat 2 1/2 ft. 56 pipes
 - Gemshorn 2 ft. 56 pipes
 - Terz 1 3/4 ft. 56 pipes
 - Mixture III 56 pipes
 - Dulzian 16 ft. (prepared)
 - Schalmei 8 ft. (prepared)

- PEDAL**
- Principal 16 ft. 12 pipes
 - Subbass 16 ft. 30 pipes
 - Octave 8 ft. 30 pipes
 - Metal Gedeckt 8 ft. (prepared)
 - Labialer Dulzian 4 ft. 30 pipes
 - Hohlfloete 2 ft. (from Mixture)
 - Mixture III 90 pipes
 - Fagott 16 ft. 30 pipes
 - Schalmei 4 ft. (prepared)

Historic Chicago Organ to Mexico

One of the historic tracker organs on Chicago's West Side will find a new home this fall. The old Warren Avenue Congregational Church has donated its 13-rank Felgemaker organ to the Good Shepherd Congregational Church of Guadalajara, Mexico. Warren Church, long since having merged with the Central Presbyterian Church to become the Warren Central United Church, was the mother church of the Guadalajara mission. George Rico, former organist and choirmaster of Warren Church, made all of the necessary negotiations to procure and remove the 1860 organ. He has also secured the volunteer services of Ron Crowl and others to renovate the instrument. The organ was temporarily set up at Saron Lutheran Church, Chicago, for inspection and a concert on July 25. Others assisting in the project were Mike Hoppenrath, Joe Santiago, and Richard Nass, who also wrote a concerto for organ and strings for the July 25 concert. The only tonal change being made in the stoplist is the substitution of the 2' Flautino for the old 8' Aeolina.

- GREAT**
- Open Diapason 8 ft.
 - Melodia 8 ft.
 - Dulciana 8 ft.
 - Octave 4 ft.
 - Twelfth 2 1/2 ft.
 - Fifteenth 2 ft.
- SWELL**
- Viola 8 ft.
 - Stopped Diapason 8 ft.
 - Violina 4 ft.
 - Flautino 2 ft.
 - Oboe 8 ft.
 - Tremolo
- PEDAL**
- Bourdon 16 ft.
 - Violoncello 8 ft.

LESLIE KONDOROSSY's oratorio for chorus, solists and orchestra, "Son of Jesse," had its European premiere in Budapest, Hungary, March 26, 1972. Solosists Valeria Komaromi, Aranka Sandor, Laszlo Bartfay, Karoly Igloi and Karoly Kovessi, and the chorus and orchestra of the State Opera of Budapest were under the direction of Jozsef Pungor in the event in celebration of the 40th anniversary of the Budapest Barosster Calvinist Church. The Hungarian-born composer is now resident in Cleveland, Ohio.

ADOLPH STEUTERMAN, organist and choirmaster of Calvary Episcopal Church for 53 years and professor of organ at Memphis College of Music, was honored in a resolution by the 87th General Assembly of the State of Tennessee on April 8 in appreciation for the "years of artistry and beauty at the organ keyboard which he has shared with all who would hear him." The resolution was signed by the governor and the speakers of the House and Senate.

CURT HAESSNER's "Ecumenical Mass for Peace" was conducted by the composer in honor of the dedication of a new instrument on July 9, 1972 at the Church of St. Joseph of the Palisades, West New York, N.J., where Mr. Haessner is organist and choirmaster. The liturgical work is in five-part harmony based on Gregorian structure in four movements with English text.

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Philip LaGala of Clifton, N.J., was named winner of the competition sponsored by the New Jersey Chapter AGO held at the First Presbyterian Church, Rutherford, N.J. last spring. Mr. LaGala studies organ with Wayne Cohn at the American Academy of Music, Tenafly, New Jersey. In addition to his organ playing, he is also a member of the Clifton High School Stage Band, the Madrigals, and he is organist with a pop group named "Impact." The 16 year old organist was featured in a recital at the Interchurch Center, New York City, on June 12. He plans to further his musical studies following graduation from high school next year.

Wilmington Church Buys Austin

Austin Organs, Inc. has just completed the installation of a new 2-manual organ in Second Baptist Church, Wilmington, Delaware. A new contemporary church has been built by this congregation to replace their former downtown building. The new instrument is located behind a wide open grille at the rear of the choir loft in the six-sided building. The several prepared-for stops will be installed in the near future. Robert Grooters of Swarthmore, Pa. is director of music, assisted by Mrs. Grooters as organist. Dr. Bert C. Pratt, chairman of the organ committee, handled details for the church, and Charles L. Neill represented Austin Organs, Inc.

GREAT
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. (prepared)
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Furniture IV 244 pipes
Krummhorn 8 ft. (TC) 49 pipes

SWELL
Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. (TC) 49 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Sesquialtera II (prepared)
Trumpet 8 ft. 61 pipes
Hautbois 4 ft. (prepared)

PEDAL
Principal 16 ft. 12 pipes (Great)
Rohrbourdon 16 ft. 12 pipes (Swell)
Octave 8 ft. 32 pipes
Gemshorn 8 ft. (prepared)
Gedeckt 8 ft. (Swell)
Super Octave 4 ft. 12 pipes
Nachthorn 4 ft. (Great) (prepared)
Mixture II (prepared)
Trumpet 16 ft. 12 pipes (Swell)
Krummhorn 4 ft. (Great)

JEAN LANGLAIS is being sponsored in a recital and workshop by the Pittsburgh, Pa., Chapter AGO, Duquesne University, and the University of Pittsburgh on September 7 and 8. The recital will be Thursday at 8 p.m. in Heinz Chapel on the U. of Pittsburgh campus. The workshop will be at Calvary Episcopal Church on Friday from 10 a.m. to 4 p.m. A \$10 fee includes lunch, and those who pre-register for the workshop are guaranteed reserved seats for the recital. Further information may be obtained from Ann Labounsky, 4731 Norman Dr., Pittsburgh, Pa. 15236.

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Reuel E. M. Gifford has been appointed organist and choirmaster of St. Mark's Parish, Worcester, Massachusetts. The Renaissance Chorale and Ensemble of Worcester, of which Mr. Gifford is founder and conductor, is also now based at St. Mark's Parish. Mr. Gifford studied organ with Russell Greene, Ernest White, and P. Darwin Stata. Previous to his going to Worcester, he held church positions in Syracuse, Watertown, and Ogdensburg, New York.



New Noack Organ to Milford, N.H.

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GREAT
Principal 8 ft. (CC-FF# from Pedal)
Chimney Flute 8 ft.
Octave 4 ft.
Blockfloete 2 ft.
Sesquialtera II (TC)
Mixture IV 1 1/2 ft.
Trumpet 8 ft.

POSITIVE
Gedeckt 8 ft.
Koppelfloete 4 ft.
Principal 2 ft.
Quinte 1 1/2 ft.
Cymbal II 1 1/2 ft.
Krummhorn 8 ft.

PEDAL
Bourdon 16 ft.
Principal 8 ft.
Choral Bass 4 ft.
Bassoon 16 ft.

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

DEADLINE FOR THIS CALENDAR WAS JULY 10

5 August
Sister Myrtle Edmondson, Cathedral of St. John the Evangelist, Spokane, WA 2 pm
Baroque Festival: Music of Heinrich Schütz; U. of Oregon, Eugene, OR
William Teague, Kaiser Wilhelm Church, Berlin, Germany

6 August
Wolfgang Rübsam, Shrine of the Immaculate Conception, Washington, DC 7 pm
Mass in B minor by Bach, Helmuth Rilling, cond.; U. of Oregon, Eugene, OR
David Pizarro, Kufstein/Tirol, Austria

8 August
Frederick Swann, Riverside Church, New York City 7 pm
Sounds of the 70's, instrumental recital, Trinity Church, New York City 12:45 pm
William Whitehead, Southeastern Pennsylvania Synod Committee on Worship and Music, Lansdale, PA
William Teague, St. Lambert's Church, Helmond, Holland

9 August
Douglas Rafter, Hammond Museum, Gloucester, MA 8:30 pm

10 August
Wolfgang Rübsam, Trinity Church, New York City 12:45 pm

11 August
William Teague, St. Lauren's Church, Alkmaar, Holland

12 August
Gordon McMillan, Cathedral of St. John the Evangelist, Spokane, WA 2 pm

15 August
Robert S. Lord, Shrine of the Immaculate Conception, Washington, DC 7 pm
Donald S. Baber, Church of the Assumption of the Blessed Virgin Mary, Detroit, MI 4 pm
George H. Pro, Air Force Academy, Colorado Springs, CO
William Teague, Notre Dame Cathedral, Paris, France
David Pizarro, The Cathedral, Chartres, France

15 August
Harlem Woodwind Quintet, Trinity Church, New York City 12:45 pm
Elizabeth Baake, all-Bach, Stephens College, Columbia, MO 8:15 pm

17 August
Larry King, Trinity Church, New York City 12:45 pm
Wilma Jensen, recital and clinic, Schmitt Music Co., Minneapolis, MN (thru Aug. 18)
David Pizarro, Marburg, Lahn, Germany
Choral Concert, Toronto Mendelssohn Choir and Festival Singers of Canada, Elmer Isler, dir.; International Festival of Music, Lucerne, Switzerland

18 August
Ted Alan Worth, "Amazing Grace," Cathedral, San Francisco, CA

19 August
Jay Peterson, Bruton Parish Church, Williamsburg, VA 8 pm
Organ Concerto by Dupré, Lee Detra; First Methodist, Lancaster, PA 8 pm
Thomas Weisflog, Cathedral of St. John the Evangelist, Spokane, WA 2 pm
Ted Alan Worth, "Amazing Grace," Grace Cathedral, San Francisco, CA
William Teague, York Minster, York, England

20 August
Arthur Poister, workshop, Colby College, Waterville, ME (thru Aug. 26)
Jean Langlais, Shrine of the Immaculate Conception, Washington, DC 7 pm
Ronald Wyatt, Air Force Academy, Colorado Springs, CO

22 August
New Age Brass Ensemble, Trinity Church, New York City 12:45 pm
Robert Noehren, St. Thomas Church, Zurich, Switzerland

23 August
Marilyn Mason, Chautauqua Institution, Chautauqua, NY

24 August
Leonard Raver, Trinity Church, New York City 12:45 pm
Marilyn Mason, Chautauqua Institution, Chautauqua, N.Y.

25 August
Marilyn Mason, Chautauqua Institution, Chautauqua, NY
Walter Strojny, Church of the Straits, Mackinaw City, MI 7:30 pm

26 August
Timothy L. Zimmerman, Cathedral of St. John the Evangelist, Spokane, WA 2 pm

27 August
Robert MacDonald, St. Patrick's Church, New York City 4:45 pm
Arthur Vidrich, Shrine of the Immaculate Conception, Washington, DC 7 pm

28 August
Gerre Hancock, workshop, St. Dunstan's Conference on Sacred Music, Providence RI (thru Sept. 1)

29 August
Gary Steigerwalt, pianist, Trinity Church, New York City 12:45 pm

30 August
Messiah by Handel; The Lucerne Vocal Soloists, Members of the Festival Choir, Festival Strings Lucerne, Ulrich Meyer, cond.; International Festival of Music, Lucerne, Switzerland

31 August
David J. Hurd Jr., Trinity Church, New York City 12:45 pm
David Pizarro, Festival St. Mauritz, Olomouc, Czechoslovakia

1 September
Clyde Holloway, Kennedy Center, Washington, DC
Requiem by Verdi; Philharmonic Orchestra and Academic Choir of Belgrade, Gika Zdravkovich, dir.; Montreux, Switzerland 8:30 pm

3 September
Missa Solemnis by Beethoven; Philharmonic Orchestra and Academic Choir of Belgrade, Gika Zdravkovich, dir.; Montreux, Switzerland 8:30 pm
Josef Bucher, organ recital, International Festival of Music, Lucerne, Switzerland
David Pizarro, Herzogenburg, Austria

5 September
Robert Guarino, vocal recital, Trinity Church, New York City 12:45 pm

6 September
Albert Russell, St. John's Episcopal, Washington, DC 12:10 pm
Robert Noehren, Vor Frelsers Church, Copenhagen, Denmark
Ralph Kirkpatrick, harpsichord; International Festival of Music, Lucerne, Switzerland
Symposium Musicum of Prague, ancient instrument ensemble, "Music of the Imperial Court of Vienna and the Royal Court of Prague," Château de Chillon, Montreux-Vevy, Switzerland 9 pm

7 September
Frederick Tripodi, Trinity Church, New York City 12:45 pm
Jean Langlais, Heinz Chapel, U. of Pittsburgh, Pittsburgh, PA 8 pm

8 September
Jean Langlais, workshop, Calvary Episcopal Church, Pittsburgh, PA 10 am to 4 pm
David Pizarro, Abbaye St. Maurice and St. Maur, Clervaux, Luxembourg

9 September
Pierre Cochereau, St. Martin's Church, Vevy, Switzerland 8:30 pm

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Organ Recitals

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

Calvin Hampton, New York, NY — Calvary Episcopal, New York City May 7, 14, 21, and 28: Exposition with 3 Episodes for 6 tuned drums and 4 cymbals, Lament for Unreality for soprano and glockenspiel, Tear-down Model for electronic "rock" organ, Emergency Celebrant for tubular chimes, God Plays Hide-and-Seek for pipe organ and taped Moog, all by Calvin Hampton.

Joel G. McKay — student of John Skelton, St. Anselm's Abbey Church, Manchester, NH May 8: Suite in D minor, Dandrieu; Sonata 3, Mendelssohn; Sonata 6 in G BWV 530, Passacaglia and Fugue in C minor BWV 582, Bach; Fantasy in C, Franck; Deux Chorals, Alain.

Carol Warburton, Falls Church, VA — Fifth Church of Christ, Scientist, Washington, DC May 14: Voluntary on the Duxology, Purcell; Blessed Jesu at Thy word, Sleepers wake, Jesu joy of man's desiring, Toccata and Fugue in D minor, Bach; Sonata in C minor, Mendelssohn; Pastorale, Adler; Prelude, Fugue and Variation, Franck; Prelude on Rhosymedre, Vaughan Williams; Toccata in B minor, Gigout.

Arthur Vidrich, Pittsburgh, PA — Pleasant Hills Community Church, Pittsburgh May 21: Sonata de primero tono, Lidon; Es ist ein Ros, Herzlich tut mich verlangen (2 settings), O Welt ich muss dich lassen, Brahms; Toccata, Adagio and Fugue in C BWV 564; Prelude and Fugue in C BWV 547, Bach; Sonata 2 in C minor, Mendelssohn.

Frank A. Novak, Hanover, PA — Washington Cathedral, Washington, DC May 21: Introduction and Passacaglia, Reger; Postlude pour l'Office de Complies, Alain; Fantasia and Fugue in G minor, Bach; Suite for Organ, Near; Choral varié sur le Veni Creator, Duruflé.

Doris Parke — student of Vernon de Tar, Church of the Ascension, New York City May 21: Fantasia chromatica (Dorian), Sweelinck; 2 settings All glory be to God BWV 664, 662, Bach; Sonata, Louie White; Fugue in A-flat minor, Brahms; Outbursts of Joy from The Ascension, Messiaen.

J. Michael Bart — graduate recital, student of Edgar Hillier, Mannes College of Music, at Church of St. Mary the Virgin, New York City May 24: Prelude and Fugue in E-flat BWV 552, Trio Sonata 3 in D minor BWV 527, Bach; Andante Sostenuto from Symphony Gothique, Allegro from Symphonie 6, Widor; Chant de Paix, Langlais; Suite op. 5, Duruflé.

Mary Fenwick, Chalfont, PA — student of Claire Coci, Grace Church, New York City May 25: Introduction and Passacaglia, Pastorale, Reger; Triplum on Veni Creator Spiritus, Kropfmeister; Adagio and Finale from Symphony 3, Vierne.

Jonny M. Gillock — student of Vernon de Tar, graduate recital, Juilliard School, New York City May 26: Komm Heiliger Geist BWV 651, Allein Gott BWV 662, Jesus Christus unser Heiland BWV 665, Fantasia and Fugue in G minor BWV 542, Bach; Fugue in A-flat minor, Brahms; Variations on a Recitative op. 40, Schoenberg; Suite in the Fourth Tone, Boyvin.

Timothy L. Baker, Shelbyville, KY — St. James Episcopal, Shelbyville May 28: Toccata and Fugue in F, Buxtehude; Flute Solo, Arne; Toccata and Fugue in D minor, Gigue Fugue, Bach; Adagio, C.P.E. Bach; Fantasy in F minor K. 594, Mozart; Variations de Concert, Bonnet; Basse de Trompette (Mass for Convents), Couperin; Toccata in C, Pachelbel; Toccata from Symphony 5, Widor.

Claire Arnold — Grace Church, New York City June 1: Cortege and Litany, Dupré; Rejoice now Christians, Come Saviour of the Gentiles, Toccata and Fugue in D minor, Bach; Primavera from Harmonies of Florence, Bingham; Ave Maris Stella 4, Dupré.

Norman Cascioppo — student of Walter A. Eichinger, First United Methodist, Seattle, WA June 2: Pange Lingua, de Grigny; Fast and Sinister from Symphony in G, Sowerby; By the waters of Babylon BWV 653, Out of the depths BWV 686, Jesus Christ our Savior BWV 688, Prelude and Fugue in E minor BWV 548, Bach; Intermezzo, Alain; Final from Symphony 3, Vierne.

Frederick Burgomaster, Buffalo, NY — St. Paul's Cathedral, Buffalo June 2: Prelude and Fugue in F-sharp minor, Buxtehude; Meine Seele erhebt den Herren, Wir glauben all, Bach; Adagio, Liszt; Fantasy on O heiligste Dreifaltigkeit, Schroeder.

Earl Eyrich, Providence, RI — St. Francis Xavier Church, Providence June 4: Offertoire (Mass for Convents), Couperin; Fugue in C minor, Brix; Fugue in A minor, Cernohorsky; Fugue in C, Vanhal; Prelude and Fugue in E-flat, Bach; Sonata 1, Hindemith; Fantasy in A, Franck; Desseins éternels, Les Enfants de Dieu, Messiaen; Tu es Petra, Mulet.

George H. Pro, Kansas City, KS — Shrine of the Immaculate Conception, Washington, DC June 4: Grand chœur dialogue, Gigout; Prelude on Iam sol recedit, Simonds; Sonata, Sowerby; Prelude and Fugue in D BWV 532, Bach; Herzlich tut mich verlangen, Brahms; Prelude and Fugue in B, Dupré.

Richard W. Slater, Glendale, CA — Westminster Presbyterian, Burbank, CA June 4: Paean, Leighton; Elevarione, Zipoli; Partita on Was Gott tut, Pachelbel; Toccata and Fugue in D minor, Bach; Sketches in C and D-flat op. 58/2, 4, Schumann; Prelude, Fugue and Variation, Choral in A minor, Franck; Choral, Honegger.

Eileen Coggin Britton, Berkeley, CA — Interstake Center, Oakland, CA June 4: Prelude and Fugue in E minor, Bruhns; Nun komm der Heiden Heiland BWV 659, Toccata, Adagio and Fugue in C BWV 564, Bach; Herzlich tut mich verlangen, Herzlich tut mich erfreuen, Brahms; Piece in Free Form for organ and strings, Langlais; Sicilienne, Impromptu, Vierne; Finale from Symphony 2, Widor.

Elizabeth Farr — graduate student of Vernon de Tar, Juilliard School, at Church of the Ascension, New York City June 4: Sonata op. 86, Persichetti; Prelude, Adagio and Variations on Veni Creator, Duruflé; Entrance and Communion from Mass for Pentecost, Messiaen; Fantasy on Hallelujah God be Praised op. 52/3, Reger.

Robert S. Baker, New York, NY — St. Thomas Church, New York City June 4: Introduction and Passacaglia in D minor, Reger; Voluntary in D for Diapasons and Trumpets, Boyce; Rhapsody on Breton Melodies, Saint-Saëns; My heart is filled with longing, Jesus lead me on, Brahms; Choral in B minor, Franck; Nova, Pastorale and Aviary, Roberts; Prelude and Fugue in A minor BWV 543, Bach.

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Organ Recitals

Walter Whipple — graduate recital, U. of Southern California, at First United Methodist, Garden Grove, CA June 4: Prelude in E-flat, Kyrie, Christe and Kyrie from Clavierübung III, Bach; Trio Sonata, Guinaldo; Three Preludes and Fugues op. 7, Dupré.

Seth Kasten — Interchurch Center Chapel, New York City June 5: Antiphons 1, 3 and 5, Dupré; Apparition de l'Eglise Eternelle, Messiaen; Toccata and Fugue in D minor, Bach; Toccata, Gigout.

Dennis Keene — student of Vernon de Tar, Juilliard School, at Church of the Ascension, New York City June 11: Grand jeu, de Mage; Trio Sonata 2 in C minor BWV 526, Wenn wir in höchsten Nöthen sein BWV 639, Prelude and Fugue in C BWV 547, Bach; Choral in A minor, Franck; Le banquet céleste, Messiaen; Litanies, Alain.

Mireille Lagacé, Montreal, Quebec — Mem. Music Hall, Methuen, MA June 7: Premier Hymne Veni Creator, de Grigny; Passacaglia, Kerll; Vater unser, Böhm; Prelude and Fugue in F, Buxtehude; Toccata, Adagio and Fugue in C, Bach; Choral in B minor, Franck; Prelude and Fugue in B, Dupré.

Steve Arrington, Seattle, WA — student of Lester Groom, for Southern Nevada Chapter AGO, Christ Episcopal, Las Vegas, NV June 9: Toccata and Fugue in D minor, O man bewail thy grievous fall, Bach; Allegro 6 from Preludien and Interludien, Schroeder; Prelude in F, Buxtehude; Le banquet céleste, Messiaen; Ah Holy Jesus, Ye sons of men in earnest, Walcha; Priere à Notre-Dame from Suite Gothique, Boëllman; Preamble, Carillon de Longpont, Vierne.

Alma Lissow Oncley, Seattle, WA — Cathedral of St. John the Evangelist, Spokane, WA June 10: Passacaglia and Fugue in C minor BWV 582, Bach; Three Chorales, Oncley; Choral in E, Franck; Adagio and Final from Symphony 3, Vierne.

Jack H. Ossewaarde, New York, NY — St. Thomas Church, New York City June 11: Chaconne, Couperin; Sonata 1 in E-flat BWV 525, Bach; Choral in E, Franck; Wondrous Love, Barber; Somerset Hills, Hancock; Top-lady, Bristol; Toccata, Sowerby.

Arthur P. Lawrence, Notre Dame, IN — Cathedral of Christ the King, Kalamazoo, MI June 11: 3 pieces from Organ Mass, de Grigny; Fantasy in G, Komm Gott Schöpfer, Bach; Chaconne in E minor, Buxtehude; Prelude, Fugue and Variation, Franck; Postlude for the Office of Compline, Alain; Prelude and Fugue in G minor, Dupré.

Elisabeth Hamp, Danville, IL — First Presbyterian, Danville June 11: Magnificat on the First Tone, Buxtehude; Suite for a Musical Clock, Handel-Purvis; Fantasy and Fugue in G minor BWV 542, Aria on Jesus Thee I praise, Bach; Tone Poem on Ol Banks and Braes, Purvis; The Unutterable Beauty, Hamp; Choral in B minor, Franck; Eternal Purposes, Messiaen; Chorale Concertato on Praise to the Lord, Rohlig. Assisted by soloists, instrumentalists and choir.

Philip La Gala, Clifton, NJ — student of Wayne Cohn, The Interchurch Center Chapel, New York City June 12: Prelude and Fugue in D minor BWV 539, Alle Menschen müssen sterben BWV 643, In dir ist Freude BWV 615, Bach; Le jardin suspendu, Litanies, Alain.

Gordon Zeller, Salem, OR — student of William Fawk, Basilica Cattedrale, Messina, Italy June 12: Prelude and Trumpetings, Roberts; Prelude and Fugue in G, Trio Sonata 1 (Allegro), Concerto in G, Bach; Schmücke dich, Brahm; Carillon de Westminster, Vierne; Communion, Tournemire; Litanies, Alain; Adagio and Allegro from Sonata on the 94th Psalm, Reubke.

Alan G. Cook, Ann Arbor, MI — Zion Lutheran, Ann Arbor June 14: Toccata and Fugue in D BWV 538, Bach; Prelude, Adagio and Chorale Variations on Veni Creator, Duruflé.

Carrol Hassman, Boston, MA — Mem. Music Hall, Methuen, MA June 14: Gloria from Messe pour les Paroisses, Couperin; Fantasy and Fugue in G minor BWV 542, Bach; Sonata 2, Hindemith; Choral in E, Franck.

Diane Scanlan, Spokane, WA — Cathedral of St. John the Evangelist, Spokane June 17: Sonata 1, Mendelssohn; Fantasia and Fugue in G minor, Bach; Le jardin suspendu, Alain; Pageant, Sowerby; Choral in E, Franck; Rondo in G, Bull; Choral, Honegger; Toccata from Suite 5 for Organ, Duruflé.

Lester Groom, Seattle, WA — St. Mark's Episcopal, Beaumont, TX June 17: Toccata and Fugue in D minor, Now come Savior of the heathen, Bach; Partita on Jesus priceless treasure, Walther; Sonata 3, Hindemith; Gothic Fanfare, Groom; Introitus, Kyrie and Gloria from Organodia, Kodaly; Choral in E, Franck; Improvisation.

John Huston, New York, NY — St. Thomas Church, New York City June 18: L'Ange à la Trompette, Charpentier; Pastorale, Franck; Tierce en taille (Muzette), Duo sur la trompette, Dandrieu; Fantasia and Fugue in G minor BWV 542, Bach; Roulade, Bingham; Master Tallis's Testament, Howells; Finale from Symphony 8, Widor.

Ann B. McGlothlin, Athens, WV — Main St. United Methodist, Tazewell, VA June 18: Choral Song and Fugue, S. S. Wesley; L'Epiphanie from L'Orgue Mystique, Tournemire; Fantasia and Fugue on Wachet auf, Reger.

George W. Moser, Newark, OH — Christ United Methodist, Newark, OH June 18: Dialogue, Martin; Prelude, Fugue and Chaconne, Nun bitten wir, Buxtehude; Wachet auf, Jesu Jung of man's desiring, Bach; Playing Footsie, Young; Air, Hancock; Song of Peace, Langlais; Three Hymn-Tune Preludes, Bingham; In Memoriam, Roberts; Final from Symphonie 1, Vierne.

Dan S. Locklair, New York, NY — Cathedral of St. John the Divine, New York City June 18: Prelude from Suite Medievale, Langlais; Impressions from Three Miniatures, Based on a Row, Locklair; Nova, Roberts; Choral in E, Franck.

Donald Renz, Chelsea, MI — Zion Lutheran, Ann Arbor, MI June 21: Prelude and Fugue in G BWV 541, Bach; Aura, Thomas Janson; Prayer from Christ ascending, Outburst of joy from Ascension Suite, Messiaen.

Lorene Banta, Andover, MA — Mem. Music Hall, Methuen, MA June 21: Prelude and Fugue in E-flat, Warum sollt' ich mich denn grämen, J. C. Bach; Erbarm' dich mein, H. Bach; Wenn mein Stündlein vorhanden ist, J.M. Bach; Vom Himmel hoch, J. B. Bach; Fugue in D, J. L. Bach; Prelude and Fugue in E-flat BWV 552, O Mensch bewein BWV 622, J. S. Bach; Fantasia and Fugue in C minor, C.P.E. Bach; Christe der du bist Tag und Licht, W. F. Bach; Fugue in G minor, Fantasia and Fugue in D minor, J. E. Bach; Fantasia and Fugue on BACH, Liszt.

Dudley E. Foster Jr., Rosemead, CA — Cathedral of St. John the Evangelist, Spokane, WA June 24: Suite on Veni Creator, de Grigny; Canzona, Vierne; Suite Medievale, Langlais; Fanfare, Cook.

Richard Westenburg, New York, NY — St. Thomas Church, New York City June 25: Toccata Prima, Passacaglia, Muffat; Grand Choeur, Corrette; Domine Deus, Qui tollis, Offertoire (Parish Mass), Couperin; Fantasy in A, Franck; Prelude and Fugue in G minor, Dupré.

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Vincent Lee Scott, Washington, DC — Christ United Methodist, Arlington, VA June 25: Voluntary in C, Purcell; Nun komm der Heiden Heiland, Prelude and Fugue in G minor, Bach; Sonata in A, Mendelssohn; Cantabile, Choral in A minor, Franck; Trumpet Voluntary, Stanley; Litanies, Alain.

Lawrence A. Young, Minneapolis, MN — Mem. Music Hall, Methuen, MA June 28: Prelude and Fugue in G minor, Buxtehude; Sonata op. 92, Krenek; Von Gott will ich nicht lassen BWV 658, Prelude and Fugue in A minor BWV 543, Bach; Grande Pièce Symphonique, Franck.

Robert Luther, Evansville, IN — Bethlehem United Church, Ann Arbor, MI June 28: Concerto del Sigr. Meck, Walther; An Wasserflüssen Babylon, Prelude and Fugue in E-flat BWV 552, Bach.

Michael Schneider, Cologne, Germany — Church of St. Paul the Apostle, New York City, NY June 29: Warum betrübst du dich, Scheidt; Trio Sonata in E-flat BWV 525, Fantasy and Fugue in G minor BWV 542, Bach; Lays for Organ, Frank Michael Beyer; Ciaccona op. 54, Höller; Fantasy on Wacht auf, Reger.

David Aeschliman, Colfax, WA — Cathedral of St. John the Evangelist, Spokane, WA July 1: Processional, Mathias; Prelude and Fugue in E-flat (St. Anne), Now thank we all our God, Bach; Sonata 3, Hindemith; The Three Fates, Aeschliman; Apparition de l'Eglise Eternelle, Messiaen; Toccata, Weaver.

John Weaver, New York, NY — Amphitheater, Chautauqua, NY July 2: Trumpet Voluntary, Stanley; Sonata in F for flute and keyboard, Marcello (Marianne Weaver, flutist); Jesu joy of man's desiring, Praise to the Lord BWV 650, Fantasia and Fugue in G minor BWV 542, Bach; Alleluys, Preston; Petite Fantasia Pastorale for flute and organ, Studer; Roulade, Bingham; Prelude, Scherzo and Passacaglia op. 41, Leighton.

Linda McCreless, Ann Arbor, MI — Zion Lutheran Church, Ann Arbor July 5: Fantasia and Fugue in G minor BWV 542, Bach; Deuxieme Fantaisie, Alain; Prelude et Fugue sur le nom d'Alain, Duruflé.

John Upham, New York, NY — St. Paul's Chapel, Trinity Parish, New York City July 5: Canzon secondo, Ricercare del 7 e 8 tono, G. Gabrieli; Sanctus, Elevation, Agnus Dei from Messe du 8 ton, Corrette; Concerto in C, Vivaldi-Bach. July 19: Fantasia in G, Partita on Christ der du bist der helle Tag, Bach; Sonata 3, Hindemith; Toccata, Villancico y Fuga, Ginastera.

Charles E. Callahan, Philadelphia, PA — Mem. Music Hall, Methuen, MA July 5: Fantasia in F minor K 594, Mozart; Ach bleib bei uns BWV 649, Meine Seele erhebt den Herren BWV 648, Kommst du nun BWV 650, Prelude and Fugue in E minor BWV 548, Bach; Toccata, Sonatina, Sowerby; Naiades, Vierne; Final, Franck.

Stephen A. Rumpf, Montreal, Quebec — St. Joseph's Oratory, Montreal July 5: Fantasy in G, Fugue in G (Gigue), an Wasserflüssen Babylon, Prelude and Fugue in E minor, Bach; Ave Maris Stella, de Grigny; Magnificat, Dandrieu; Symphony 2, Widor.

Richard D. Waggoner, Minneapolis, MN — Christ United Methodist, Rochester, MN July 11: Sonata in F minor, Mendelssohn; Prelude on Leoni, Proulx; Sacred Harp Suite, Powell; Alleluys, Preston.

Carol Teti-Rottschaefer, Wyandotte, MI — Bethlehem United Church, Ann Arbor, MI July 12: In dir ist Freude BWV 615, Jesus Christus unser Heiland BWV 626, Christ ist erstanden BWV 627, Wenn wir in höchsten Nöten sein BWV 641, Prelude and Fugue in C minor BWV 546, Bach; Partita on Freud dich sehr, Tanz-Toccata, Heiller.

John Kuzma, San Diego, CA — Mem. Music Hall, Methuen, MA July 12: Prelude and Fugue on BACH, Liszt; Sonata 1, Hindemith; Sonata 2, Mendelssohn; Sonata 2 op. 60, Reger.

Lester Berenbroick, Madison, NJ — Petruskerk, Leens, The Netherlands July 15: Acclamations, Langlais; Nun bitten wir, Buxtehude; Noël Suisse grand jeu et duo, d'Aquin; Voluntary in D, Croft; Prelude and Fugue in A, Selby; Air Tendre, Lully; Fantasy and Fugue in G minor, Bach; Concerto del Sigr. Meck, Walther; Chaconne, Couperin; O God thou faithful God, Peeters; Variations on America, Ives.

Earl Barr, St. Paul, MN — Christ United Methodist, Rochester, MN July 18: Prelude and Fugue in A minor, Brahms; A Lesson, Selby; Prelude, Scherzo and Passacaglia, Leighton; Choral Phrygian, Alain; Hymn Toccata, Harris.

Allen G. Brown, Barrington, RI — Mem. Music Hall, Methuen, MA July 19: Alleluys, Preston; Prière du Christ, Messiaen; Fugue in F BWV 540, Herr Jesu Christ BWV 632, Ich ruf zu dir BWV 639, Toccata in F BWV 540, Bach; Prelude and Fugue on BACH, Liszt; Pastorale, Franck; Final from Symphony 6, Vierne.

John H. Payne, Ann Arbor, MI — Zion Lutheran, Ann Arbor July 19: Fanfare, Jackson; Fugue in E-flat BWV 552, Bach; Land of Rest, Aberystwyth, Near; Theme and Variations, Epilogue from Hommage à Frescobaldi, Langlais.

Byron Blackmore, La Crosse, WI — Christ United Methodist, Rochester, MN July 25: Voluntary in C, Anon 18th C.; Creator of the Stars of Night, Schroeder; Prelude and Fugue in B minor BWV 544, Bach; Dorian and Phrygian Chorals, Alain; Acclamations, Langlais.

John Tuttle, Philadelphia, PA — Mem. Music Hall, Methuen, MA July 26: Toccata in F BWV 540, Christ unser Herr sum Jordan kam BWV 684, Prelude and Fugue in B minor BWV 544, Bach; Choral in E, Franck; Scherzo from Symphony 2, Vierne; Suite pour Orgue op. 5, Duruflé.

Samuel Lam, Ann Arbor, MI — Bethlehem United Church, Ann Arbor July 26: Fantasia in G BWV 572, Trio Sonata 5 in C BWV 529, O Mensch bewein BWV 622, Toccata and Fugue in D minor BWV 565, Bach.

Peter B. Beardsley, San Salvador, El Salvador — Metropolitan Cathedral, Guatemala City, Guatemala Aug. 1: Prelude from Suite Medievale, Langlais; Prelude and Fugue in A minor, Kommst du nun, In dir ist Freude, Nun komm der Heiden Heiland, Bach; Toccata in D minor op. 59, Reger; Choral in B minor, Franck; Partita on Nun komm der Heiden Heiland, Distler; Scherzo op. 2, Duruflé; Litanies, Alain.

Thomas Foster, Williamsville, NY — Mem. Music Hall, Methuen, MA Aug. 2: Dialogue for the Mixtures, Langlais; Air Tendre, Lully; Magnificat in G, Dandrieu; Fantaisie in A, Franck; Intermezzo from Symphony 6, Andante sostenuto from Gothic Symphony, Widor; Crucifixion and Resurrection from Symphonie-Passion, Dupré.

Robert V. Woodside — Amphitheater, Chautauqua, NY Aug. 6: Prelude, Fugue and Chaconne, Buxtehude; Lord Jesus Christ Thou highest good BWV 113, Thou Prince of Peace BWV 143, Passacaglia and Fugue BWV 582, Bach; Partita on Almighty God of Majesty, Peeters; Roulade for Organ, Near; Toccata from Symphony 5, Widor.

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FOR SALE — 2-MANUAL, 7-RANK PIPE organ, about 30 years old. 2 HP Orgoblo. St. Andrew-St. Joseph Church, 925 Brockhurst St., Oakland, Calif. 94608.

FOR SALE — MINTNER CHURCH PIPE Organ, single manual, foot pedal. Good condition. Call 516/289-1785.

FOR SALE — 4½ RANKS, 2-MANUAL and pedalboard, individual chests mostly direct-electric. Bourdon, Diapason, Melodia, Clarinet, Flute. Price \$800.00. Phone, Sarnia, Ontario 519/542-9915.

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FOR SALE — WURLITZER 4800 AMPLIFIED reed organ. 2 full manuals, 32-note pedalboard. Excellent practice instrument or for small church. \$900 or best offer. Call Robert Batastini, 312/598-1764.

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