

THE DIAPASON

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

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FEBRUARY, 1972

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BOSTON AGO CHAPTER, HARVARD UNIVERSITY SPONSOR COMPETITION

The Boston Chapter AGO and Harvard University are jointly sponsoring a Young Artists Competition for organists under 30. Contestants must not have reached their 30th birthday by May 7, 1972. The winner, who will receive a cash prize of \$500, will be presented in recital as part of the 1972-73 season at Harvard University. This series has in the past included recitals by such noted organists as Anton Heiller, E. Power Biggs, Gustav Leonhardt, Marie-Claire Alain, and David Craighead.

All contestants must submit a tape recording of their playing, to be received not later than Monday, April 10. The tape (mono or stereo at 7 1/2 i.p.s.) must include the *Fantasia and Fugue in G minor*, BWV 542, by J. S. Bach and two pieces of the contestant's own choosing: (a) a major composition of the Romantic Period; and (b) a contemporary work by a recognized composer. The final competition of no more than four and no less than three finalists will be held Sunday, May 7 at Memorial Church, Harvard University, Cambridge, Mass., on the 4-manual Fisk organ. Those interested in entering the competition should write to the Chairman of the Competition Committee, Mr. John Ferris, Memorial Church, Harvard University, Cambridge, Mass. 02138, for an application blank and complete set of rules. The other members of the committee are Barbara Owen and Brian Jones.

MINI-WORKSHOP FOR MINISTERS AND MUSICIANS SLATED AT WESTMINSTER

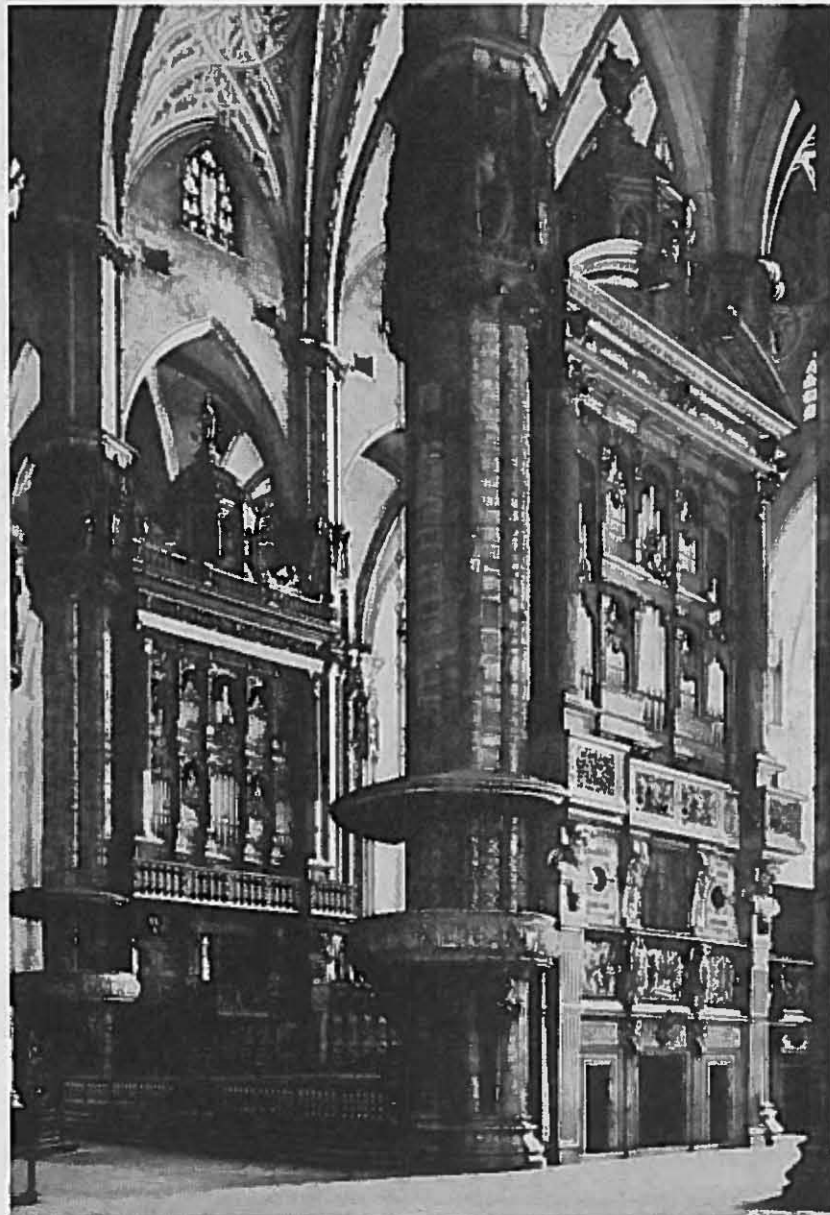
A one-day workshop for musicians and ministers, with emphasis on music for the small and medium-size church, will be held at Westminster Choir College, Princeton, N.J. on Saturday, February 26. The workshop will include three choral repertoire sessions dealing with "New Sounds from Old Music," "New Sounds from Music of Today," and an introduction to "New Songs for Liturgy" and "More Hymns and Spiritual Songs."

The opening address, delivered by James Litton, head of the department of church music at the Choir College, is entitled "The New Life of the Church and Music." This will be followed by a session on "The Organ and Organ Music for the Smaller Church" presented by Joan Lippincott, head of the organ department at Westminster, and Eugene Roan, professor of organ. The day's activities will also include a panel discussion concerning the responsibilities of ministers and musicians to the future worship of the church, and a service of readings and music.

Other participants will be Dr. Alec Wyton; Dr. Lee H. Bristol Jr., editor of "New Hymns and Spiritual Songs"; Dr. Ray Robinson, president of the Choir College; Steven Sharp, director of church relations at Westminster; and Dr. Donald Meisel, minister of the First Presbyterian Church, Princeton.

A ONE MILLION DOLLAR CHRISTMAS GIFT was presented to Swarthmore College by Eugene M. Lang of New York City to launch a \$4,500,000 campaign toward strengthening the facilities and program for the performing arts at the college. The gift will be used to help build a new music building.

HENRY FUSNER directed the choirs, soloists and members of the Nashville Symphony Orchestra at First Presbyterian Church, Nashville, Tenn., Dec. 12 in a performance of "Hodie" by Vaughan Williams.



The Milan Cathedral organs. Left: the Gospel organ of 1552 by Gian Giacomo Antegnati. Right: the Epistle organ built in 1583-1610 by Cristofori Valvasori. The Brescian cases have been retained, new organs built into them. (See article on Italian organ music, page 22.)

New York City Church Gets New Schantz Organ

The Schantz Organ Company has completed the installation of a 3-manual organ in the Park Avenue Methodist Church, New York City. Dr. Robert Baker, consultant for the church, drew up the specifications in collaboration with Lyndon Woodside, organist of the church. It was the desire of the congregation that the original screen be retained over the unenclosed Great and Pedal division opening. Negotiations for the new instrument were handled by D. R. Salisbury, New York representative for the Schantz company.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Fourniture IV 244 pipes
Trompette 8 ft. 17 pipes (Pedal ext.)

SWELL

Holzborndun 16 ft. 73 pipes
Holtborndun 8 ft.
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasard (TC) 2 1/2 ft. 49 pipes
Weitprinzipal 2 ft. 61 pipes
Tierce (TC) 1 1/2 ft. 49 pipes

Plein Jeu IV 244 pipes
Contra-Fagotto 16 ft. 73 pipes
Trompette 8 ft. 61 pipes
Fagotto 8 ft.
Hautbois-Claron 4 ft. 61 pipes
Tremulant

CHOIR

Holzflöte 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste (TC) 8 ft. 49 pipes
Gemshorn 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Larigot (TC) 1 1/2 ft. 49 pipes
Mixture III 2 ft. 183 pipes
Cromorne 8 ft. 61 pipes
Trompette 8 ft. (Great)
Tremulant

PEDAL

Resultant 32 ft.
Principal 16 ft. 56 pipes
Quintaton 16 ft. (Great)
Holtborndun 16 ft. (Swell)
Principal 8 ft.
Spitzflöte 8 ft. 56 pipes
Holtborndun 8 ft. (Swell)
Principal 4 ft.
Spitzflöte 4 ft.
Spitzflöte 2 ft.
Mixture III 2 ft. 96 pipes
Posaune 16 ft. 32 pipes
Contra-Fagotto 16 ft. (Swell)
Posaune 8 ft.
Cromorne 4 ft. (Choir)

DREW CONFERENCE TO PREMIERE DUTCH WORK

Drew University's nineteenth annual Church Music Conference to be held in Madison, N.J., on May 6, will present the American premiere of Marius Monnikendam's *Via Sacre*. This new multimedia work has already had several important European performances including one at the cathedral in Brugge, Belgium. Scored for two choirs, an adult SATB choir and a unison boy's choir located at opposite ends of the church, the work is divided into a series of fourteen meditations on Christ's passion. Each section begins with the boy's choir singing verses from *Vexilla Regis* and *Stabat Mater*, followed by a two minute (unstructured) meditation from the pulpit, and concluding with an SATB chorus accompanied by organ and a battery of percussion. Accompanying each meditation are pictures of art works projected on a screen in front of the congregation. This first performance of the English edition will be presented by the Choirs of the Presbyterian Church, Madison, N.J., under the direction of Lester Berenbroick, member of the Drew faculty and director of the Drew Church Music Conference.

Other events of the day include an experimental worship service led by the youth choirs of the United Methodist Church, Chatham, under the leadership of Leola Anderson; a choral reading session conducted by William Simon, choral director at Bloomfield College and organist-choir director of the Church on the Green, Bloomfield.

Philip Dietterich, minister of music at the United Methodist Church, Westfield, and member of the faculty of the School of Sacred Music, Union Theological Seminary, will lead a session on "Inventing Anthems with Children and Adults" in which he will draw upon the techniques of Carl Orff and Murray Schafer. And finally, James Litton, choirmaster of Trinity Church, Princeton, and member of the faculty of Westminster Choir College, will discuss and demonstrate, with the assistance of the choir of boys' and men from Trinity Church, the possibilities of using electronic tape in the music of the church.

ANOTHER HISTORIC ORGAN IN DANGER

Another historic baroque organ in Germany is in danger of being lost as a result of modern comforts. As a result of the installation of a hot-air heating system in the church, the Berendt Huess organ (1669-73) in the Church of St. Cosmae, Stade, West Germany has been damaged so badly that it is no longer playable, and it continues to worsen. The St. Cosmae organ is the famous Vincent Lübeck organ. The present music director of the church has protested in her own way: on June 16, 1971, in an evening concert, she led 48 members of her church choir with 48 pipes of the organ in the chorale "Wenn wir in höchsten Nöten sein."

LUDWIG ALTMAN's recital at Temple Emanu-El, San Francisco, Dec. 28 drew a crowd of over 1100. The program featured the first U.S. performance of a yet unpublished "Organ Sonata" fragment by Arnold Schoenberg (1941). Mr. Altman performed the work with the permission of the composer's son. The recital was sponsored by the San Francisco Goethe Institute and Congregation Emanu-El. Newspaper reviews of the concert were most enthusiastic.

LUDWIG DOERR, organist of Speyer, Germany, has been appointed professor of organ at the State Conservatory of Music, Freiburg 1/Br., Germany.



Terrill Builds New Organ from Old Steere & Turner

The Terrill Organ Company, Concord, N.H. has recently completed a 2-manual organ installed in the Bratton Recital Hall, Paul Fine Arts Center, University of New Hampshire in Durham, New Hampshire. Portions of the 15-stop organ were from an 1872 Steere and Turner organ of 9 stops which the University obtained through the Organ Clearing House. The painted pine case, which surrounds the original black walnut console, is 3 feet, 2 inches deep. The stop action is mechanical, as is the self-adjusting key action. Facade pipes are the basses of the Great Principal 8', which is one of the three original ranks, and the Great Octave 4'. The instrument was designed and constructed by Dudley Terrill assisted by Jeremy Cooper. The manual key compass is 58 notes, the pedal 32 notes.

GREAT

Principal 8 ft. (old)
Chimney Flute 4 ft.
Octave 4 ft.
Fifteenth 2 ft.
Mixture II 3/4 ft.
Trumpet 8 ft. (prepared)

BRUSTWERK

Stopped Diapason 8 ft. (old)
Stopped Flute 4 ft.
Spitzflute 2 ft.
Quint 1 1/2 ft.
Sesquialtera II (TF)
Krummhorn 8 ft.

PEDAL

Subbass 16 ft. (old)
Pommer 8 ft.
Choralbass 4 ft.

Fritzsche to Build for Lyon Station, Pa. Church

The Paul Fritzsche Organ Co. of Allentown, Pa., recently signed a contract with Hope Evangelical Lutheran Church, Lyon Station, Pa., for the building of a 2-manual and pedal pipe organ. The chamber will be raised above the nave and the console will be moveable to blend with the free seating plan to be used by the church. Mr. Robert Wuesthoff of the Fritzsche firm handled the negotiations with the church in consultation with the Rev. Thomas Reinsel, pastor.

GREAT

Principal 8 ft. 61 pipes
Rohr Flute 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Mixture III 183 pipes
Chimes

SWELL

Gedeckt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Vox Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Flute 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Fifteenth 2 ft.
Trompette 8 ft. 61 pipes
Tremolo

PEDAL

Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft.
Flute 8 ft.
Principal 8 ft. 32 pipes
Flute 4 ft.
Choral Bass 4 ft.
Super Octave 2 ft.

THE NORTHWESTERN U. CONCERT CHOIR AND UNIVERSITY CHORUS, Margaret Hillis, director, performed Poulenc's "Mass in G" and Gabrieli's "Jubilate Deo" on their Christmas concert program, Dec. 5.

New Casavant Organ to Hendersonville, N. Carolina

Casavant Frères, Limitée, St. Hyacinthe, Quebec, has been selected to build a new 3-manual organ for the First United Methodist Church, Hendersonville, North Carolina. The organ will be located behind the pulpit, in front of the choir, and will speak directly into the sanctuary. Lawrence I. Phelps, president and tonal director of Casavant Frères, designed the instrument. Negotiations were handled by Charles M. Schleigh, district representative. Mrs. Sue Nicholson is organist of the church.

GREAT

Quintaden 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes
Chimes

POSITIV

Gedackt 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Koppelflöte 1 1/2 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Quintflöte 1 1/2 ft. 61 pipes
Scharf 4 ranks 244 pipes
Krummhorn 8 ft. 61 pipes

SWELL

Salicional 8 ft. 61 pipes
Vox coelestis 8 ft. 54 pipes
Bourdon 8 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Oboe 8 ft. 61 pipes
Klarine 4 ft. 61 pipes
Tremulant

PEDAL

Subbass 16 ft. 32 pipes
Quintaden 16 ft. (from Great)
Prinzipalbass 8 ft. 32 pipes
Gedacktpommer 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Schalmel 4 ft. 32 pipes



Geddes Builds for Connecticut Church

The Richard M. Geddes Pipe Organ Company, Winsted, Conn., has built a new organ for the Church of St. Francis of Assisi, South Windsor, Connecticut. The new instrument has been built as a choral instrument; its prime function is to enhance the singing of the congregation. Before the 2-manual and pedal instrument could be installed in the church, extensive rebuilding of the organ and choir loft to ensure its safety had to be completed. The organ was dedicated in recital on Oct. 27, 1971 by Berj Zamkochian.

GREAT

Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flachflöte 2 ft. 6 pipes
Mixture IV 244 pipes

SWELL

Gedackt 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Blockflöte 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Sesquialtera II 122 pipes
Trompette 8 ft. 61 pipes
Tremolo

PEDAL

Bourdon 16 ft. 51 pipes
Bourdon 8 ft.
Quint 5 1/2 ft.
Choral Bass 4 ft. 32 pipes
Mixture III 96 pipes



EASTER MUSIC SUGGESTIONS

BACH, J. S. — Easter Concerto (Kommt, eilet und lauffet). 2 Violins, Piano (P263)	\$3.00
BRUCKNER — Jesus, Redeemer, our Loving Saviour. High Voice, Organ (Piano) (P6310)90
—Same. Low Voice, Organ (Piano) (P6311)90
CHAPMAN — Festival Overture. Organ (P6365)	1.50
HORST, ANTHON VAN DER — Variations on Bach's Sinfonia to the Cantata "Christ lag in Todesbanden," Op. 64 (Organ) (D59)	1.50
KEE, PIET — Two Pieces for Organ (Fantasia; Passion Chorale) (H810b)	1.50
MARKS, GUENTHER — Jesu, meine Freude. Choral Partita for Horn and Organ (13-008)	3.00
NYSTEDT — Partita on the Norwegian Folk tune "In Heaven is Joy," Op. 44. Organ (LY563)	1.50
PEETERS, FLOR — Entrata Festiva. Processional and Recessional. Organ, 2 Trumpets, 2 Trombones, (Timpani, Unison Chorus ad lib). Score and Parts	3.50
Extra Choral Scores (P6159d), each \$1.15	
— Hymn Preludes for Lent and Easter, from Op. 100. Organ (P6402)	2.50
SCHUETZ — O God, my heart is ready (Paratum cor meum). Aria from the Symphonicae sacrae (1629) for Voice, 2 Violins, Piano (H181)	2.50
— 3 Short Sacred Concertos (English). Voice, Organ (Piano) (66030)	2.00
TCHEREPNIN, A. — Processional and Recessional. Organ (P6839)	1.25

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The Westminster Choir from Westminster Choir College, Princeton, New Jersey, has been invited by the composer Gian Carlo Menotti to be chorus-in-residence at the 1972 Spoleto Festival, Spoleto, Italy. The Festival will be held from June 22 to July 15. Last summer Dr. Joseph Flummerfelt, conductor of the Choir and director of Choral activities at the Choir College was chorus master for all Spoleto Festival events. At the conclusion of the Festival, Mr. Menotti asked Dr. Flummerfelt to become permanent conductor of the Festival and the Choir was subsequently invited to become chorus-in-residence. Menotti had two reasons for founding his Festival of the Two Worlds: he wanted to make music once again an essential element of the community rather than, as Menotti himself expressed it, "an obligatory after dinner cordial for the well-to-do;" and he wished to convince his skeptical countrymen that America possessed a rich and diverse culture of its own. So on June 5, 1958, the festival, which has attracted thousands to its program of opera, ballet, film, drama, poetry reading, art exhibits and concerts, was born. And it is to the excitement of this international festival, now simply called the Spoleto Festival, that the Westminster Choir and its conductor have been invited.

RODRIGO DE ZAYAS performed Bach's "Fugue in G Minor" and "Suite in G minor" for lute on the 13-string German baroque lute (which Bach himself played) in his concert at Alice Tully Hall, New York City, January 17. The instrument has a complete diatonic scale of basses from A to A — the higher octave being sounded by the sixth pair and the tune played on the remaining five strings. The lute music of Bach is usually heard in our times in transcription either for renaissance lute or guitar, since the baroque Bach lute presents problems for a performer accustomed to the tuning of the guitar and unfamiliar with the problems of stopping the lower strings. Often the transcription results in the omission of a whole voice in a fugue by Bach. Mr. De Zayas also played a Fantasy by Silvius Leopold Weiss, the late 17th and 18th century German lutenist, who is reputed to have been the greatest lute player of all time and such a great improviser that he once took the laurels from Bach himself in an open competition.

ROSAMOND D. BRENNER, formerly a faculty member of the Boston Conservatory of Music, has been appointed to the music faculty of Columbia College, Chicago, Illinois. Also joining the college's music faculty are Karel B. Jirak, Czechoslovakian composer and conductor, and Hans Wurman, director of Sonart, Inc., film and television sound studio of Chicago.

RICHARD TORRENCE has formed a new partnership with William Perrotta. The resulting company will be called Richard Torrence, Perrotta Management. New organists handled by the management will be Richard Purvis, Alfonso Vega Nunez, and Douglas Haas.

CORRECTION: RICHARD DITWIG has been appointed assistant to the organist and master of the choristers at Grace Cathedral, San Francisco, rather than organist and master of choristers as reported in our January issue, page 3.

THE DIAPASON

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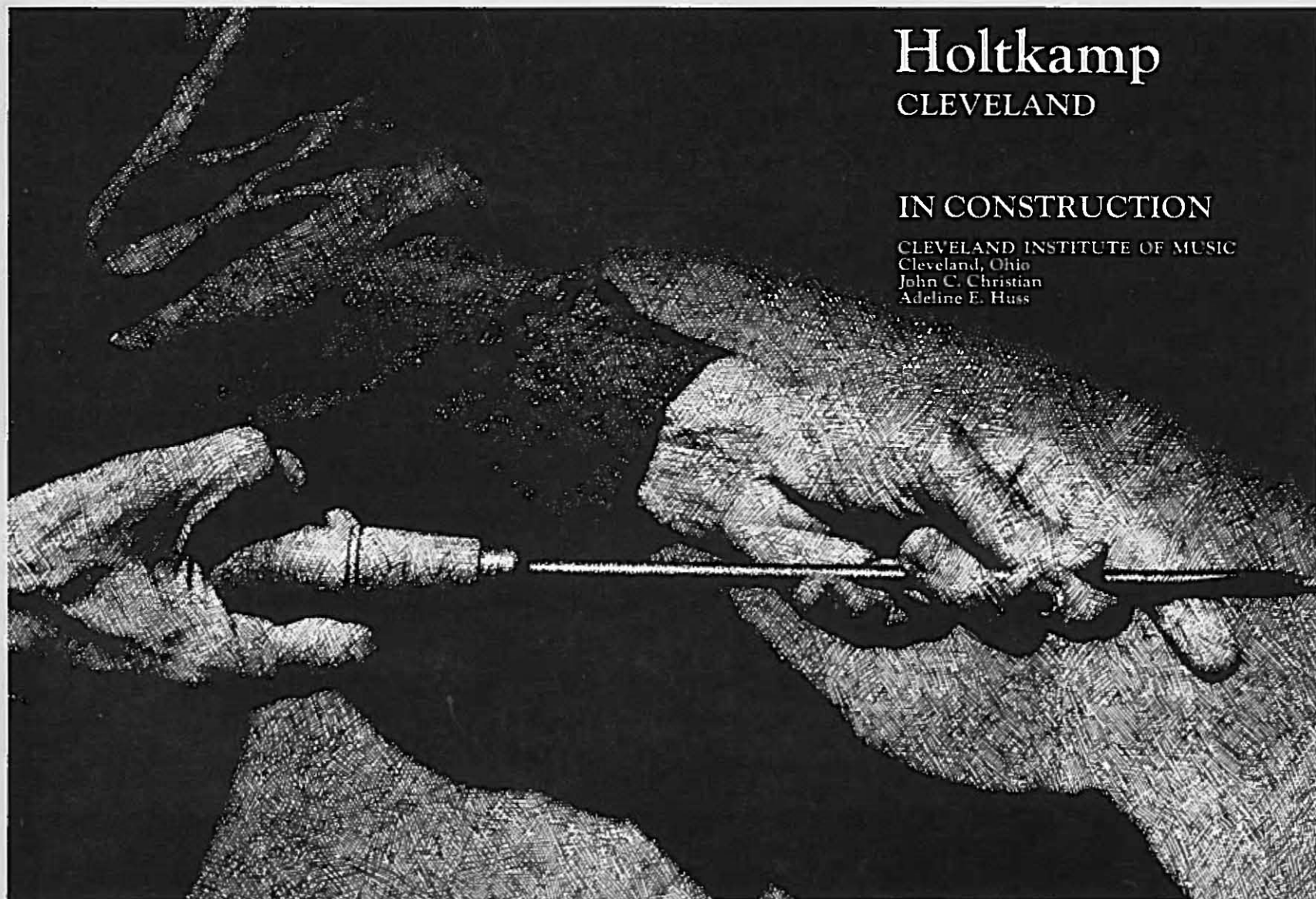
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- 98-2074—Sing Ye—
Wienhorst..... .40
- 98-2118 Carol of Adam's Fall
(also SATB)—
Brandon..... .35



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**Kettering, Ohio Church
Has New Casavant**

A large 3-manual organ has recently been installed by Casavant Frères Limitée, Saint-Hyacinthe, Quebec, in the Seventh-Day Adventist Church of Kettering, Ohio. The organ is located at the front of the church on the main axis of the building and is completely exposed. Lawrence Phelps, tonal director of Casavant Frères, designed the instrument and C. W. Becker of Andrews University, Berrien Springs, Mich., acted as consultant.

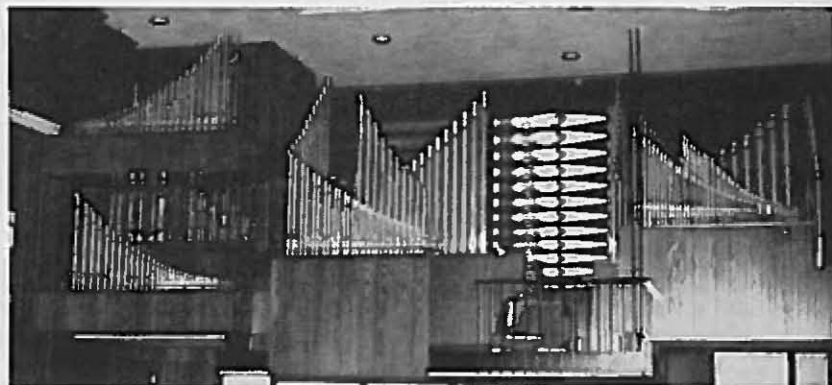
- GREAT**
- Quintaden 16 ft. 61 pipes
 - Prinzipal 8 ft. 61 pipes
 - Rohrflöte 8 ft. 61 pipes
 - Oktav 4 ft. 61 pipes
 - Spitzflöte 4 ft. 61 pipes
 - Superoktav 2 ft. 61 pipes
 - Kornett V (TC) 8 ft. 220 pipes
 - Mixtur IV 1 1/2 ft. 244 pipes
 - Scharf IV 3/4 ft. 244 pipes
 - Trompete 16 ft. 61 pipes
 - Trompete 8 ft. 61 pipes
 - Klarine 4 ft. 61 pipes

- POSITIV**
- Salizional 8 ft. 61 pipes
 - Gedackt 8 ft. 61 pipes
 - Quintadena 8 ft. 61 pipes
 - Prinzipal 4 ft. 61 pipes
 - Koppelflöte 4 ft. 61 pipes
 - Nasat 2 3/4 ft. 61 pipes
 - Oktav 2 ft. 61 pipes

- Blockflöte 2 ft. 61 pipes
- Terz 1 3/4 ft. 61 pipes
- Quintflöte 1 1/4 ft. 61 pipes
- Sifflöte 1 ft. 61 pipes
- Sesquialtera II (TC) 2 3/4 ft. 98 pipes
- Scharf V 1 ft. 305 pipes
- Zimbel III 1/4 ft. 183 pipes
- Dulzian 16 ft. 61 pipes
- Krummhorn 8 ft. 61 pipes

- SWELL**
- Gedacktfloete 16 ft. 61 pipes
 - Geigendprinzipal 8 ft. 61 pipes
 - Querflöte 8 ft. 61 pipes
 - Viole de gambe 8 ft. 61 pipes
 - Vox coelestis 8 ft. 54 pipes
 - Fugara 4 ft. 61 pipes
 - Italienische Prinzipal 2 ft. 61 pipes
 - Kornett V (TF) 8 ft. 195 pipes
 - Mixtur VI 2 1/2 ft. 366 pipes
 - Kleinmixtur III 1 ft. 183 pipes
 - Fagott 16 ft. 61 pipes
 - Trompete 8 ft. 61 pipes
 - Oboe 8 ft. 61 pipes
 - Vox Humana 8 ft. 61 pipes
 - Klarine 4 ft. 61 pipes

- PEDAL**
- Prinzipal 16 ft. 32 pipes
 - Subbass 16 ft. 32 pipes
 - Oktav 8 ft. 32 pipes
 - Bordun 8 ft. 32 pipes
 - Choralbass 4 ft. 32 pipes
 - Rohrflöte 4 ft. 32 pipes
 - Nachthorn 2 ft. 32 pipes
 - Mixtur V 2 ft. 32 pipes
 - Kontrafagott 32 ft. 32 pipes
 - Posaune 16 ft. 32 pipes
 - Fagott 16 ft. 32 pipes
 - Trompete 8 ft. 32 pipes
 - Schalmei 4 ft. 32 pipes



**Casavant Builds for
Dr. Martin Luther College**

Casavant Frères Ltée, St-Hyacinthe, Quebec, has recently finished the installation of the new Memorial Organ in the chapel auditorium of Dr. Martin Luther College, New Ulm, Minnesota. The organ has been placed on a shelf on the right wall of the room where it is to function in the campus worship program and in concerts of various types. The 3-manual instrument has electro-pneumatic action, and the pipework is displayed without case-work in the room. Paul G. Banjes of River Forest, Illinois, was consultant for the school's planning committee, and he worked with the Casavant firm in the design of the instrument which was dedicated in April.

- GREAT**
- Pommer 16 ft. 61 pipes
 - Prinzipal 8 ft. 61 pipes
 - Konisch Gedackt 8 ft. 61 pipes
 - Oktave 4 ft. 61 pipes
 - Quinte 2 3/4 ft. 61 pipes
 - Oktave 2 ft. 61 pipes

- Mixture IV 1 1/2 ft. 244 pipes
- Trompete 8 ft. 61 pipes

- SWELL**
- Holzgedackt 8 ft. 61 pipes
 - Harfenprinzipal 4 ft. 61 pipes
 - Blockflöte 2 ft. 61 pipes
 - Quintenona II 1 1/4 ft. 122 pipes
 - Scharf III 1 ft. 183 pipes
 - Schalmei 8 ft. 61 pipes
 - Salizional 8 ft. 61 pipes
 - Celeste 8 ft. 49 pipes

- CHOR**
- Rohrgedackt 8 ft. 61 pipes
 - Spitzflöte 4 ft. 61 pipes
 - Schwegel 4 ft. 61 pipes
 - Nasat 2 3/4 ft. 61 pipes
 - Prinzipal 2 ft. 61 pipes
 - Terz 1 3/4 ft. 49 pipes
 - Rauschzimbel III 1/2 ft. 183 pipes
 - Krummhorn 8 ft. 61 pipes

- PEDAL**
- Prinzipal 16 ft. 12 pipes
 - Gedacktbass 16 ft. 32 pipes
 - Oktave 8 ft. 32 pipes
 - Gemshorn 8 ft. 32 pipes
 - Choralbass 4 ft. 32 pipes
 - Auszug II 2 ft.
 - Mixture IV 2 3/4 ft. 128 pipes
 - Bombarde 16 ft. 32 pipes
 - Chalumeau 4 ft. 32 pipes



St. Paul Lutheran Church
Albuquerque, New Mexico
Wesley Selby, Organist

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Louisville Bach Society

The Louisville Bach Society Christmas Concert; Duane Mahy, soprano; Antoinette Booker Hardin, alto; David Brown, tenor; Arnold Epley, bass; Melvin Dickinson, director. Christ Church Cathedral, Louisville, Ky., Dec. 18: Cantata 16, "Herr Gott, dich loben wir", Bach; Motet, "Angelus ad Pastores Ait", Melchior Vulpius; Magnificat, Lobgesang der Maria, H. F. Micheelsen; Motet, "In dulci jubilo", Scheidt; Four Christmas Motets, Sethus Calvisius; Cantata 63, "Christen, ätzet diesen Tag", Bach.

If one may judge from the size of an audience, Louisville has a good thing going in its Bach Society, and it knows it. A full house jammed Christ Church Cathedral for the Society's Christmas concert, and Melvin Dickinson's choir, soloists, and orchestra provided them with a musically solid, exciting concert. The Louisville Bach Society, in its few short years of existence, has grown under Mr. Dickinson's direction. So it should, for his leadership is firm, his musicianship musicologically sound and studied without becoming stuffy, and he knows how to put the music of Bach across without dumping integrity to the composer's intentions to the winds. It all started some few years back with a small choir. As a result of the musical dedication of this small group, the Society choir now numbers in the 70's, and is now no longer open to expansion. One would think that even this large a choir would be unwieldy for Bach's counterpoint, but it is not so in Louisville, for the choir's intonation, blend and diction will match the quality of any professional choir. And that is no small feat for strictly volunteer singers to perform. One only need hear the Society's concerts to know that it is love and dedication to the music, much enthusiasm, and happy spirits which produce all this (not to negate the prodigious hard work). Even though Louisville knows what a good thing it has (it is supported by many patrons, the Louisville Fund, and the State Arts Council), it is a shame that the Society's work cannot be shared with those who are not fortunate enough to live near Louisville. Recordings are now appearing, but one must hear it all in person to appreciate the depth of excitement with which these people sing and play.

The "proof of the pudding" at any concert is, of course, the music itself. This was a typical concert by the Society: a group of motets by renaissance and contemporary composers sandwiched between a pair of Bach cantatas, all German. Melvin Dickinson is careful to remain as close to the intentions of the composers as possible. He therefore guards against changing the score any more than necessary; renaissance motets are done with instruments; baroque music with continuo has carefully worked out continuo parts; ornamentation, bowing, phrasing, breathing, and articulation is carefully rehearsed and carried through all parts of the score. We are sure that this contributes immeasurably to the musical success, for these are the things that are most often lacking in groups who go about doing such music. So style is the thing with Louisville — style for the sake of music, not the other way around. It is an approach to style that makes the listener hear music that tingles nerves, it is an approach with which the performers are obviously happy and enthusiastic; their faces and expression very naturally matched the sounds they made.

Motets by Vulpius, Scheidt, and Calvisius formed the renaissance portions of the sandwich filling. The Society choir and a careful selection of instruments simply filled the room with the clearest and richest polychoral ten-part texture that we have heard in years in Vulpius's motet. Excellent high trumpet playing was turned in by the brass players in the Scheidt motets, also polychoral, and gay with the mixture of Latin text in among the German. The dance rhythms provided by the chorale melody were clear and light. Bach's predecessor at St. Thomas, Calvisius, wrote his Christmas motets as part of the *Florilegium Portense* collection of 1603 for the city of Pforta, and three of the texts were lifted by Bach for the first version of his Magnificat. In all these motets, Mr. Dickinson and his musicians were careful about diction,

phrasing, blend, counterpoint, and rhythm, providing the motets with excellent performances. The choir sings absolutely in tune, with little vibrato (no warbling singers), but with more color and intensity than a "white" type of singing produces. It was a good sound for these motets.

Micheelsen's *Magnificat* for solo soprano and 6-part mixed chorus a capella was done true to the lean, somewhat abstract, and coloristic style of contemporary German modal counterpoint fostered by followers and students of Distler. Written in 1957, the piece is reserved, emotionally cool, and at about the opposite end of the spectrum from Wagner's romanticism. This performance kept the piece cool and clear, reserved, and careful — faithful to the type of performance we are accustomed to hearing in North German choirs.

But the two Bach cantatas provided the concert with the most excitement and the most enduring impression. Cantata 16 is younger than Cantata 63 by at least ten years, and it shows Bach's concern with things liturgical more than the youthful 63. (Cantata 16 was written in Leipzig for the Feast of the Circumcision, 1726; Cantata 63 was written before 1716, and revised for use on Christmas Day, 1723, Bach's first at St. Thomas.) We were immediately lifted to attention by the first soprano notes of Luther's chorale paraphrase of the *Te Deum*, a melody which soars above a dance figuration started by the orchestra and continued in the lower three parts of the chorus. And the second chorus is enough to make anyone jump: "Let us shout for joy" set to figurations for the chorus that imitate brass fanfares. It is a difficult chorus to handle at high speed, for the intervals that the choir must negotiate are disjunct and the fanfare motives move very fast. A more cohesive, clean and clear performance could not be asked of anyone, and we were clearly aware that we were listening to an unusual group. And so it was that we were sure this was an unusually good performing group when Cantata 63 was performed. It is one of Bach's best. The choruses are robust and tuneful: the first being much in the happy style of the choral aria (the melody reminds us of the Schemelli songs), and it breaks into a fugal roudade on the words "For the Star that shines above;" the final chorus has some of Bach's most demanding orchestral writing in it with fast running passages, and a flip passage passed back and forth between oboes and strings with a falling inverted mordent pattern which is difficult for the best reed players to negotiate. It also has an aria-type song for the chorus which breaks into a full-blown fugue. Marvelous stuff, this, and the performance brought out the exuberance and delicacies of the piece in fine style. There are also two very lovely duets in this cantata, and Mr. Dickinson chose small groups of singers from each section to do these rather than soloists. It was a pleasure to hear them this way, and the singers of each group sang completely as one. Especially noteworthy was the way Mr. Dickinson mixed his voices for these duets: sopranos were mixed with altos, some tenors with basses, etc., thus providing a mixing of the fullness and color of one voice to another and providing a sonority which was rich without being heavy in each voice. When it was all over, we wanted to hear more.

Minor flaws did show up. Such a large choir simply cannot provide a clarity of diction equal to a smaller one. But these lapses were minor indeed, and we were pleased at how much text could be heard. The balance between orchestra and chorus was handled well, the orchestra (particularly reeds and brass) slightly under the choir. All of the soloists performed well. If there were no stars among the soloists, it was because they were all equally competent.

The Louisville Bach Society justly deserves the support it gets. It is the only society anywhere in the country which is attempting a systematic performance of all the cantatas and choral works of Bach, and doing this with some musicological foresight and study, as well as with a great deal of care about historical authenticity. That they have managed to do this well without becoming stuffy or staid is all to their credit. We will be happy to hear them again whenever we can. — RS



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8'	Prinzipal	8'	Vox cœlestis	4'	Prinzipal	16'	Subbass
8'	Rohrflote	8'	Hohlpfeife	4'	Koppelflote	16'	Quintaden
8'	Gemshorn	4'	Prinzipal	2 $\frac{3}{4}$ '	Nasat	8'	Oktav
4'	Oktav	4'	Nachthorn	2'	Oktav	8'	Gedacktpommer
4'	Spitzflote	2'	Oktavine	2'	Gemshorn	4'	Oktav
2 $\frac{3}{4}$ '	Quinte	1'	Scharf IV	1 $\frac{3}{4}$ '	Terz	4'	Rohrpfeife
2'	Superoktav	16'	Fagott (L/2)	1 $\frac{1}{4}$ '	Quintflote	2'	Hohflote
2'	Blockflote	8'	Trompete	1'	Siffloie	2'	Mixtur IV
1 $\frac{1}{4}$ '	Mixtur V	4'	Klarine	$\frac{3}{4}$ '	Zimbel IV	16'	Posaune
8'	Trompete		Tremulant	8'	Krummhorn	16'	Fagott
	Zimbelstern				Tremulant	8'	Trompete
						4'	Schalmei

GALLERY ORGAN

CONTINUO I		CONTINUO II		CHORAL (expressive)		PEDAL	
8'	Rohrgedackt	8'	Quintadena	8'	Salizional	16'	Gedacktbass
4'	Spitzflote	4'	Gedacktfloie	8'	Rohrflote	8'	Bordun
2'	Prinzipal	2'	Waldflote	8'	Erzahler		
2 $\frac{3}{4}$ '	Sesquialtera II	1 $\frac{1}{4}$ '	Nasat	8'	Erzahler céleste		
$\frac{7}{8}$ '	Scharf III	$\frac{1}{4}$ '	Zimbel II	4'	Fugara		
16'	Rankett	8'	Knopffregal	4'	Nachthorn		
	Tremulant		Tremulant	2'	Flachflote		
				1'	Kleinmixtur III		
				8'	Oboe		
					Tremulant		

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HERBERT DANIEL BRUENING

Herbert D. Bruening, retired organist, school teacher and choir director at the Evangelical Lutheran Church of St. Luke, Chicago, Illinois, died suddenly Jan. 4 following a short illness.

Dr. Bruening was born August 4, 1899, in Milwaukee, Wisconsin, the third son of John C. and Amalia Lochner Bruening. After preliminary instruction from his father, he received musical training at the Wisconsin Conservatory of Music. He attended Concordia Teachers College, River Forest, Ill., studying organ with Dr. Martin Lochner and graduating in 1919. He did further study in organ with Dr. Frank Van Dusen, studying at the DePaul University School of Music and the American Conservatory of Music in Chicago.

In 1919, Dr. Bruening accepted a position at Immanuel Lutheran School, Kingston, New York, and he remained there until 1925, when he became organist and choir director of the Lutheran Church of St. Matthew, New York City. In 1930 he was made principal of the school of St. Matthew, the oldest school of its kind in America. It was during these years in New York that Dr. Bruening became famous as a reviewer through his extensive reviews of Lynnwood Farnam's Bach concerts which appeared in the 1928 and 1929 issues of THE DIAPASON.

In January of 1937, Dr. Bruening came to Chicago to become a member of the staff of the Lutheran School of St. Luke. He assisted the organist and choir director, Carl J. Rupprecht, and upon Mr. Rupprecht's death in 1938, he was appointed organist and director of music. During his years at the Church of St. Luke, under the guidance of its pastor, Dr. Adalbert R. Kretzmann, the congregation built a new church building and school. Dr. Bruening was most instrumental in designing the music facilities, including the large Schlicker organ.

Dr. Bruening was married to Edna Schaefer of Providence, R.I. in 1922. They are the parents of two children, and they have seven grandchildren.

Dr. Bruening was an editorial associate of *Lutheran Education*, he was review editor of new music publications for *The American Lutheran*, and he was the author of over fifty articles, letters and reviews in THE DIAPASON over a forty year period. He was a frequent recitalist and lecturer throughout the country, and an avid advocate in the cause of good music in the Lutheran Church.

Concordia Teachers College, River Forest, Ill., awarded him the honorary I.L.D. degree in 1960. The citation lauded him for "leadership and incentive to young organists and musicians of the church to improve their competence and ability."

Dr. Bruening continued as a teacher in the School of St. Luke until 1965, and continued his organ playing until July 1, 1967. He was honored by the congregation in 1969 by a testimonial recital of Bach's *Clavierübung, Part 3* played by Herbert Gotsch, a reception, and the placing of a plaque in the church. The inscription on the plaque reads, "A gracious gift of God to his Church, an honor to his profession for more than fifty years."

Burial service was held at the Church of St. Luke on Jan. 7, with Dr. Adal-

bert R. Kretzmann preaching, the Children's Choir of the School of St. Luke singing, and organ music played by organist and choirmaster, Arthur R. Halbardier.

ESTELLE DRUMMOND SWIFT

Mrs. Estelle Drummond Swift, long-time organist and piano teacher, died July 6, 1971 at the age of 87 in Berkeley, California. Mrs. Swift was dean of the San Francisco Chapter AGO from 1933 to 1934, and she was an active member of the Alameda County Music Teachers' Association.

AMBROSE PORTER, organist and master of the choristers at Lichfield Cathedral, England, 1925-59, died in May, 1971 at the age of 85.

ALAN RAWSTHORNE, British composer, died in Cambridge, England on July 24; he was 66. His works include five concertos, three symphonies, cantatas and chamber music.

KARL BORMANN, German author, engineer, and honorary member of the Gesellschaft der Orgelfreunde, died August 8, 1971 following an automobile accident. One of the founders of the GDO, he is the author of several books about organs in Germany. His latest book, about building and designing residence organs, is soon to be published by the GDO.

MAX DRISCHNER, German composer, died at the age of 80 on April 26, 1971. A prolific composer, his works include many pieces for organ.

LAMBERT ERNÉ, organist of the St. Nicholas Church in Utrecht, Belgium, died on March 19, 1971; he was 55.

ERNST PEPPING, German composer, died Sept. 12, 1971. Among his works are many for organ, choral, and orchestra. He was 50 years old.

HERBERT D. BRUENING'S MAJOR WRITINGS IN THE DIAPASON LISTED

The late Herbert Bruening was a literate man, fluent writer, articulate commentator and perceptive reviewer. He was an educated and learned musician, a faithful churchman, and a sensitive perceiver of fine things in music. All this can be seen from his extensive contributions in the form of letters, editorials, articles and reviews that appeared in THE DIAPASON between the years 1929 and 1959. These items are too many to list here, but the following will serve to note his most important contributions to the church music profession via the pages of THE DIAPASON. — The Editor

Lynnwood Farnam's Complete Bach Series. Five extended reviews of the historic series which took place in New York City in 1928-29, and included the entire known works of Bach for organ. January, February, March, April, June, and July issues, 1929.

Four-Part Chorales by Bach, as Edited by C. Sanford Terry. December, 1929, p. 35.

Selecting Service Organ Music That Is Inspired by Faith. August, 1943, p. 18.

Bach's "Catechism" Preludes; Composer's Purposes Studied. July, 1946, p. 18.

Critic Recalls Bach Series 25 Years Ago by Lynnwood Farnam. December, 1954, p. 22.

American Career of Middelschulte Brought to Mind. July, 1956, p. 30.

Wedding Service Music Discussed, with Bibliography. September, 1958, p. 16.

Organ Catechism? Organ Mass? or Is It Both? July, 1959, p. 31.

Inveterate Recital Goer Remembers Five Decades. December, 1959, p. 47.

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Problems of Harpsichord Construction From An Historical Point of View

By Martin Skowronek

Part 3 (Conclusion)

MATERIALS: Modern industry now supplies a multitude of materials which for uniformity and reliability, as well as for their special characteristics, are incomparably better than anything available in earlier times. Precise prefabrications and mechanized manufacturing methods make great precision readily possible, even though many materials of a quality equal to those previously available are now rare. Where standards of purity are maintained, modern standardization simplifies manufacture, as is the case with alloys. On the other hand, special needs for high quality — such as those of the instrument manufacturer — are no longer responded to. For example, modern steel wire is much stronger than it was in the past, and breaking strings, particularly speaking, are no longer a problem. Yet the brass wire now available, and necessary for the bass strings on harpsichords and all the strings on clavichords, is in fact poorer — less pure and less uniform — than that available to old instrument makers, and indeed, poorer than that produced before the Second World War. (Wind instrument manufacturers, by the way, say the same thing about their sheet brass.) Instrument construction in Germany is a significant branch of industry, but its demands for materials are so small a part of the whole that it really doesn't pay the manufacturers of materials either to develop unique methods of production, or to go back to the complicated methods of former times; and instrument makers are compelled to experiment with such new materials as bronze or nickel alloys in order to obtain results which never previously presented problems.

Aside from such difficulties as these, modern materials are on the whole both better and more plentiful, and it would be absurd to reject the advantages of progress for purely historical reasons. At the same time, one must be wary of materials which offer attractive advantages, but which lead — not always very noticeably — to undesirable results.

Plastic jacks, for instance, are possible, if:

1) the jack guides are made of wood, so as to maintain the jacks in the same relationship with the wooden bridge despite temperature and moisture changes, and so that the space between the jacks and strings remains the same; and if:

2) the jack guides are made wide enough so that in drying out and consequently shrinking, they don't cling to the non-shrinking plastic jacks.

Jack tongues, on the other hand, are better made of wood because 1) the quill is more easily inserted (since quills fastened in a complicated manner are hard to change); 2) the bristle spring holds better in wood; and 3) set screws — for those who think set screws necessary — don't hold well in certain kinds of plastic. (For example, the set screws simply fell out of the plexiglass jacks made by a company now out of business.) All of these problems can of course be solved; and though I myself like wooden jacks, plastic jacks are admittedly cheaper to manufacture. Metal jacks are also possible, although they must move very precisely in the guide so as not to be noisy, and if covered with cloth, move less easily because of friction. When all the advantages and disadvantages are considered, probably no single jack material can be regarded as basically superior. I might point out, that wooden jacks and guides, if properly manufactured, work satisfactorily even under severe climatic conditions. It is such manufacturing failures as too close tolerances and green, overcured, or ill-chosen wood that cause failure in wooden jacks and guides.

A number of different woods were formerly used for jacks, but especially pear, service, or copper beech. Jack-tongues had to be of harder wood, because of the need for changing the quills, and hornbeam (ironwood) was often used, or sometimes boxwood. In

England, tongues were made of holly. Nowadays, a large number of suitable tropical hardwoods are available, but it must be remembered that woods which are too hard tend to rattle. Pear and copper beech have rather a soft sound — almost like cardboard — which is a distinct advantage in jacks.

For plectra, such plastics as perlon, nylon, teflon, tufnol, and texin are today preferred to quill, and plastic plectra do indeed last much longer than quill, though not indefinitely. In this regard, no modern material has yet been found that can stand up under the stress imposed by repeated plucking. It is a pity that modern manufacturers are unwilling frankly to represent the characteristics — both advantageous and disadvantageous — of the plucking material that they use, and instead tend to create the illusion that certain plectra are permanently reliable. It may be said for leather that it continues to function even when it has become totally impoverished, and the worsening of the tone occurs so gradually that it is often imperceptible. As quill wears out, on the contrary, it becomes so flexible that it will no longer pluck the string. The consequence of this is that little degradation of the tone occurs with quill; and worn-out quills are quite easily replaced by any capable handyman with a good ear.

Old soundboards were usually made of spruce, or sometimes fir (by which spruce was often meant in early accounts of harpsichords). In Italy, cypress was used, and occasionally cedar (although the cedar then used should not be confused with the wood commonly called cedar today). For modern soundboards, American spruce (for example, *Picea sitchensis*) should be as suitable as such European spruces as *Picea excelsa* or *Picea abies*. I should image that the soundboards of the harpsichords built in North America in the 18th century were made of native wood; today, at any rate, the manufacturers of harpsichords and pianos in the United States use American wood. If the early harpsichord builders were able to use with success such different woods as spruce and cypress, still other suitable woods must exist. Flexibility is the important requirement. Soundboards of woods which are lighter and weaker than spruce — such as Western red cedar and hemlock — must be made thicker. I have gotten good results with all of the following: European and American spruce, and American fir (which is similar to spruce); alerce (santarac), which is similar to cedar, but lighter; red juniper and Port Orford cedar (both aromatic woods, similar to cypress); Western red cedar, hemlock and genuine cedar. If one takes into account the special characteristics of each wood, soundboards will differ in character, but not in quality.

I have found that the age of the wood used is of lesser importance, although the importance of old wood is a point upon which many have insisted. Good new wood is better than mediocre old wood, and I have been able to discover very little difference between wood a hundred years old and wood three years old. Only wood that is constantly in the process of aging develops those characteristics of ripeness which are so prized in old violins. With regard to varnishing, the soundboards of modern harpsichords are often so heavily varnished that the wood appears to lie under a pane of glass. This certainly does serve to protect the wood against the effects of atmospheric change, but it probably affects the tone as well. It is worth noticing that in the 17th and 18th centuries, when the art of varnishing stringed instruments was at its height, the soundboards of lutes, guitars, harpsichords, and all other plucked instruments were never varnished.²¹

Plywood soundboards are not in my opinion tonally successful. The worst of these — those intended to be proof against tropical climatic conditions —

consist of 5-ply laminated wood, veneered top and bottom with still another kind of wood. But no ready-made plywood — being, as it is, a mixture of wood, glue, and varnish — is a tonally acceptable substitute for good spruce.

Many different woods may be used for the case of the harpsichord, and various sources cite pine, poplar, linden, alder, nutwood, oak, service, maple, cedar, and cypress. English harpsichords were made with solid mahogany spines and lids, and with bent-sides of mahogany-veneered oak (because of the difficulty of bending solid mahogany). Adlung suggests fir for the bottom, probably meaning spruce (*Musica Mechanica Organoedi*, II, 103); and pine, linden, and poplar are also spoken of. Factory-made plywoods are of modern origin, and so of course are never mentioned by the old authorities. Plywood is cheap, available, easy to work with, and highly stable — more stable, often, than is really necessary, since a certain amount of swelling, shrinking, and warping is allowable. On the other hand, it is notable that except for certain bass viols and guitars of the poorest quality, modern stringed and plucked instruments cannot be made of plywood.

What Remains To Be Accomplished, And How This May Best Be Done: It is impossible to compare old and modern harpsichords in all respects: the purposes and methods of the old instrument makers were so different from those of modern manufacturers that Hanns Neupert rightly defends himself against critics and musicologists whose opinions might have some effect upon the competition among present-day harpsichord firms. The old harpsichord is not amenable to modern production methods: to attempt to duplicate it by these methods would be commercially risky. This is not of course to say that the old harpsichords themselves were unreliable or unstable: more than 100 years after their manufacture, the harpsichords of the Ruckers family were still so much in demand that their prices were nearly double that of new instruments; and in a painting by Saverio della Rosa, Mozart is shown at a signed Italian harpsichord a hundred years older than the painting — which is no indication of unreliable construction. One must be wary of both uncritical admiration for the old instrument makers, and the denigration of the believer in progress who is unaware of the thought and experience which went into the construction of the old harpsichord.

The old harpsichord maker was an artist who sought to realize his own idea of tone within the context of the tonal ideal of his time. Each individual instrument represented the solution of a musical problem. The creation of a model which could then be copied without variation was not the aim. The old instrument maker's technical knowledge and musical intuition led him to discover in the course of his work many ways to get the tonal results that he wanted, and his discoveries owed nothing to technical magic or secret recipes: "workshop secrets" were looked for in a later time only by those unacquainted with the old methods of work. The conclusions drawn in making one instrument were not applied invariably to making the next, but were instead added to the fund of general harpsichord-making knowledge, the many elements of which were understood to influence each other complementarily, so that no one of them could alone be said to "improve" the instrument (although any one of them, wrongly applied, might impair the effectiveness of the others). As with skill at homework, knowledge and experience were conditions for, rather than guarantees of, tonal and mechanical success. That which resulted in success was the artist-craftsman's conception of the final form and his ability to give it expression; and these were made possible by his control of every phase of the work from beginning to end.

The old harpsichord maker regarded a detailed plan of construction superfluous, and hardly any drawings and written instructions produced by the instrument makers themselves exist. (Such plans as do still exist were drawn by theoreticians and encyclopaedists, and are usually wrong or at least very unclear.) A basic conception was never departed from, but details might be altered during construction: thicknesses of woods, joints, stresses, and other details

of construction were often decided upon in the course of the work, and suggested by the materials at hand. Each board went through the artist-craftsman's hands, and it was his freedom individually to control and decide which made it possible for him to build into each instrument the greatest practicable facility and tonal vigor. Uniformity of construction and uniformity of sound were never demanded of him. All of his instruments — and all of the instruments of any single harpsichord builder — had (to be sure) a sort of family similarity, but never the absolute uniformity of modern industrial products. For this reason, it is really impractical to attempt to produce an exact copy today of an old instrument, or to use an old instrument as a model for modern copies.

The modern production of harpsichords proceeds quite differently. The designer best understands the whole process, but in order that production go smoothly, and because neither he nor anyone else is likely to be acquainted with all phases of the construction of a single instrument, he must anticipate as best he can the details of production and must dictate fixed production methods. A piece of wood must be strong enough to perform its function even if it is weakened by a large knot or several splits; a joint must be strong enough to hold even if a careless workman glues it poorly. Furthermore, the need to make instruments that will conform to later advertising imposes uniformity of product.

For such reasons as these, and for hundreds of others, modern harpsichord manufacturers have been obliged to make certain changes, and these have given rise to others (some of which were discussed in the section on mechanism). Modern construction appears to dictate certain invariable rules of its own, and these account for the startling similarity in the harpsichords produced by many different modern manufacturers. In the few cases where the instruments of different manufacturers correspond to the centimeter and have similar or even identical names, it is of course likely that they were copied exactly from the instruments originally developed by Neupert; but in general, one may assume that similar problems, thoughtfully attacked, have led to similar solutions.

Where modern construction makes it impossible or impractical to duplicate qualities possessed by old harpsichords, it is in the best interest of modern manufacturers not to deny that their instruments are different: the manufacturer who maintains that his instruments preserve the tonal qualities of old harpsichords is vulnerable to attack by critics who can easily demonstrate that this claim is false, and can demonstrate that the modern instrument which asks to be measured by this standard must be called bad. Moreover, such a modern manufacturer is thus compelled to deny the real merits that his instrument may possess, or in any event to disguise them in a fog of contradictory assertions.

The tradition of harpsichord construction was interrupted in 1800, and it is absurd to maintain that modern piano construction has to some degree maintained this tradition into our own time. And it is just as absurd to insist that all harpsichord manufacturers work today as the old ones did: on the ground of demand alone, that is hardly possible. The few harpsichord builders attempting today to work according to the old methods do not regard their methods as the only possible methods (as is the case today in perhaps only the construction of stringed instruments of especially fine quality). The harpsichords built according to the old methods are so small a part of the total number of harpsichords being built that they have no effect upon the competitive market. Where harpsichords built in the historic ways can be useful is by challenging and stimulating modern production methods through their unusual quality, thus obliging manufacturers to consider their product carefully. The significance of the few builders working according to historical methods is not in creating a canon of specifications, but in suggesting, rather, the impossibility of building a fine harpsichord according to any strictly defined set of specifications.

NOTES

²¹Hubbard says (p. 216):

Many northern soundboards seem to have

been left unfinished except for the tempera paintings. . . . Lorenz Mizler (*Neu Eröffnete Musikalische Bibliothek [New Music Library]*, Leipzig, 1739-1749, II, 266) provided a recipe for harpsichord soundboard varnish which he claimed was identical to that used for violins by Jacob Stainer. . . . Adlung picked up Mizler's remarks (*Anleitung zu der Musikalischen Gelahrtheit*, p. 564, note c) and warned that varnish for harpsichord soundboards must not be oily, for all fat and oil is the ruination of harpsichord soundboards. . . . The *Verhandeling over de Muziek [Treatise on Music]* ('s Gravenhage: J. A. Bouvink, 1772) advocates varnishing the soundboard on both sides and states that varnish improves the sound, but the *Encyclopédie [Diderot and d'Alembert's Encyclopédie ou Dictionnaire Raisonné des Sciences, des Arts, et des Métiers (Encyclopaedia or Systematic Dictionary of the Arts, Crafts, and Sciences)]*, Paris, 1751-1758] does not mention varnished soundboards at all. I have not seen a harpsichord with a soundboard varnished on the underside. The English harpsichord soundboards most often show signs of having been varnished. The Italian seem to have been usually oiled, or waxed, a technique appropriate to cypress but hopeless for spruce, pine or fir.

Appendix

Francis Hopkinson's Experiments with the Mechanism of the Harpsichord

Hopkinson's objections to quill (by which he meant crow quill) plectra were 1) that the sound was weak to start with; 2) that quill was apt rather quickly to weaken in use, and then to fail altogether; and 3) that the quill, when it came in contact with the string plucked, produced a "clicking, jingling noise . . . which has been justly complained of in the best harpsichords".

He first devised a different way of mounting the quill, "but it was objected, that the quill being thus forcibly bent, was apt to spring back in some instances, so that not only the point of the quill became too short to reach the string it should strike, but the curved part [of the new mounting] would interfere with the string next behind

it". He then devised the sole-leather plectra which Skowronek mentions, by means of which, Hopkinson wrote to Thomas Jefferson, "Crow Quills will hereafter be totally thrown aside". But although (he later wrote) "this contrivance seemed to answer very well . . . the objections to this design were, that the touch was not so lively and agreeable as that of the common quill; but principally that the machinery was too complex and delicate for general use". His third expedient was to cut his plectra from a quarter-inch-thick sheet of "velvet cork", faced with thin, polished leather. For these plectra he again claimed perfect success: "The cork is sufficiently elastic for the service it is to perform, and afterwards a lively and pleasant touch. The polished leather forms a most agreeable surface of contact with the metal string, and shields the cork, which would otherwise soon be cut thro' by the string. The tone produced is full and very pure . . .".

Francois Joseph Fétis (1784-1871), the musicologist, teacher, and composer whose fame rests upon his many writings on the theory, history, and literature of music (one of the most important of which is the *Biographie Universelle des Musiciens* [Paris, 1835-44]), mentions Hopkinson under his name in the *Biographie Universelle* as mécanicien anglais, a proposé en 1788 divers perfectionnements pour le clavecin, qui consistaient à substituer le cuir à la plume dans les sautereaux, et à se servir de ressorts métalliques pour leur languette, au lieu d'employer la soie de porc. La première de ces inventions n'était pas nouvelle; l'autre n'eut point de succès, parce que les ressorts métalliques ont trop de rigidité pour agir avec la rapidité nécessaire: les lames de baleine avient sur ces ressorts un avantage incontestable. Hopkinson proposa aussi quelques moyens mécaniques pour faciliter l'opération du clavecin. Le mémoire de Hopkinson a été publié dans le deuxième volume des *Transactions de la Société américaine* (p. 185), sous ce titre: *An Improved Method of Quilling a Harpsichord*.

[An English mechanic, [who] proposed in 1785 various improvements to the harpsichord, which consisted of substituting leather for quill in the jacks, and metal springs for pig bristle in the jack tongues. The first of these inventions was not new, and the other

failed because the metal springs were too stiff to respond with the necessary quickness: slivers of whalebone were undoubtedly superior. Hopkinson also proposed several mechanical contrivances to facilitate tuning the harpsichord.]

Hopkinson's essay, "An Improved Method of Quilling a Harpsichord", appeared first as No. XIX (185-194) of the second volume (1786) of the *Transactions of the American Philosophical Society Held at Philadelphia for Promoting Useful Knowledge*; it then appeared in condensed form in the *Columbian Magazine*, Philadelphia, for May, 1787. It appeared again in Hopkinson's *Miscellaneous Essays and Occasional Writings* in three volumes (Philadelphia, 1792, I, 421-423); and last in *Francis Hopkinson, the First American Poet-Composer; and James Lyon, Patriot, Preacher, Psalmist: Two Studies in Early American Music*, by O. G. Sonneck (Washington, D.C., 1905), which was reprinted by the Da Capo Press in 1967.

A Selected List of Works Cited

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Verhandeling over de Muzick; waer in men tracht, de zelve tot meerder klaerheit te brengen . . . als mede hoe men de klawier instrumenten tot volkomenheit kan brengen, met eene beschryving van een nieuw uitgevonden klavesimbel . . . en eindelijk . . . eene lyst van konstwoorden der muziek . . . 's Gravenhage: J. A. Bouvink, 1772.

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5 February

Williamstown Baroque Consort, Victor Hill; Williams College, Williamstown, MA 8:30 pm
 Ernest White, workshop on Franck's *Chorales*; Riverside Church, New York City 10 am
 Joseph Kline, all-Bach, St. Mark's Episcopal, Philadelphia, PA 4 pm
 36th Los Angeles Bach Festival: Richard Grayson, composer-Pianist; First Congregational, Los Angeles, CA 8 pm

6 February

Williamstown Baroque Consort, Victor Hill; Williams College, Williamstown, MA 8:30 pm
Cantata 18 by Bach, Holy Trinity Lutheran, New York City 5 pm
Dixit Dominus by Vivaldi, St. Bartholomew's Church, New York City 4 pm
 Drums, horn and organ with choir, works by Poulenc, Britten, Badings, *Missa Luba*; St. George's Episcopal, New York City 4 pm
 Evensong, Connecticut College Chorus (4 pm); Gordon Wilson, organist (5:15 pm); St. Thomas Church, New York City
 Dennis Michno, organist, Thomas Bogdan, tenor; Cultural Center, New York City 3 pm
Covenant of the Rainbows by Crosse (American premiere); Cathedral of St. John the Divine, New York City 4 pm
Six Biblical Songs by Dvorak, *Chansons Madecasses* by Ravel, *Sonata for Violin and Piano* by Somary (premiere), *Alto Rhapsody* by Brahms; Johannes Somary, conductor; Church of Our Saviour, New York City 4 pm
 Sharon Abner, St. Michael's Church, New York City 4 pm
 Ernest White, Riverside Church, New York City 5 pm
 David Craighead, First Presbyterian, Caldwell, NJ
 Albert F. Robinson, First Presbyterian, Haddonfield, NJ 4 pm
 Karen Coates, All Saints Cathedral, Albany, NY 4:30 pm
 Helmut Braunlich, violinist; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Music of the Gabriellis; Wm. Lemonds, conductor and lecturer; Emory U., Atlanta, GA 4 pm
 Joyce Jones, Seventh-Day Adventist Church, Kettering, OH
 Frederick L. Marriott, St. John's Lutheran, Farmington, MI
 John Obetz, Kansas State U., Manhattan, KS 3:30 pm
 Kenneth Mansfield, Interstake Center, Oakland, CA 4 pm
 Roger Nyquist, Grace Lutheran, Palo Alto, CA
 Richard Kirtland and Gerald Van Deventer, First Baptist, Los Angeles, CA 3 pm
 36th Los Angeles Bach Festival: *St. John Passion* by Bach, Lauris Jones, conductor; First Congregational, Los Angeles, CA 7:30 pm

7 February

Joyce Jones, Seventh-Day Adventist Church, Kettering, OH
 8 February
 David R. Fuller, Memorial Church, Harvard U., Cambridge, MA 8:30 pm
 Roman Markowicz, pianist; Trinity Church, New York City 12:45 pm
 Bradley Hull, St. Bartholomew's Church, New York City 5:30 pm
 Gerre Hancock, First Presbyterian, New York City 8:15 pm
 Newark Boys Chorus, James McCarthy, director; Sacred Heart Cathedral, Newark, NJ 8:30 pm
 Marilyn Keiser, First Methodist, Orlando, FL
 9 February
 Bradley Hull, St. Bartholomew's Church, New York City 12:10 pm
 Harold E. Wills, St. John's Episcopal, Washington, DC 12:10 pm
 10 February
 David J. Hurd Jr., Trinity Church, New York City 12:45 pm
 11 February
Great Organ Mass 2, Stabat Mater by Haydn; Amor Artis Chorale and Orchestra, Johannes Somary, director; Grace Church, New York City 7:30 pm
 Arthur Poister, workshop, Muhlenberg College, Allentown, PA

FEBRUARY

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13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29				

DEADLINE FOR THIS CALENDAR WAS JANUARY 10

Concert Choir of U. of Southern California, James Vail, conductor; La Jolla Presbyterian, La Jolla, CA 8 pm

12 February

A Festival of New England Choirs, Trinity College, Hartford, CN 8:15 pm
 Karl Richter, Kennedy Center, Washington, DC
 Arthur Poister, workshop, Muhlenberg College, Allentown, PA
 Virgil Fox, Pablo Lights, Western Kentucky U., Bowling Green, KY
 John Obetz, RLDS Aud., Independence, MO 8 pm
 Frederick Swann, First Presbyterian, Ottumwa, IA
 Frederick Geoghegan, Portland Chapter AGO, OR
 Ruth Reynolds, organ and string ensemble, Seventh-Day Adventist Church, St. Helena, CA 4:30 pm

13 February

Mary Spence and Lowell Lacy, organ and piano; Second Congregational, Greenwich, CN 4 pm
Cantata 13 by Bach, Holy Trinity Lutheran, New York City 5 pm
Belshazzar's Feast by Walton, St. Bartholomew's Church, New York City 4 pm
 Evensong, Dickinson College Choir (4 pm); Kenneth Gearhart, organist (5:15 pm); St. Thomas Church, New York City
 Roger Evans, Cultural Center, New York City 3 pm
 Mary Murrell Faulkner (3:30 pm); Richard Coffey, Liszt Organ Works (4:30 pm); Cathedral of St. John the Divine, New York City
 Joan Lippincott, Temple Emanu-El, New York City
 Joseph Coutret, First Presbyterian, Englewood, NJ 4:30 pm
 Marion Anderson, The Presbyterian Church, Bound Brook, NJ
 Mathilde McKinney, harpsichord, All Saints' Church, Princeton, NJ 7:30 pm
 Betty Mathis, All Saints Cathedral, Albany, NY 4:30 pm
 Will Headlee, Crouse Aud., Syracuse U., Syracuse, NY 4 pm
 John and Marianne Weaver, First Presbyterian, Bethlehem, PA 4 pm
 The Catholic U. Chamber Orchestra, Robert Ricks, conductor; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Rosamond Ernst Hearn, organist; *Gloria* by Vivaldi, Concert Choir of American Conservatory of Music, Kenneth Sanson, conductor; Emmanuel Episcopal, La Grange, IL 4 pm
 Paul Manz, St. Paul's Lutheran, Aurora, IL 4 pm
 Marianne Webb, Swarthout Hall, U. of Kansas, Lawrence 8 pm
 Mildred Andrews, Oklahoma City U., OK 2:30 pm
 Frederick Swann, First Presbyterian, Ottumwa, IA
 Carlene Neihart, St. John Lutheran, Beatrice, NE 3 pm
 Howard E. Ross, St. James Episcopal, Alexandria, LA

14 February

Te Deum by Purcell, *Music on Purcell's Death* by Clarke, *Magnificat* by Monteverdi; Richard Westenburg, conductor; Central Presbyterian, New York City 8 pm
 Arthur P. Lawrence, U. of Notre Dame, IN 8:15 pm
 Alexander Anderson, All Saints Church, Pasadena, CA 8:15 pm

15 February

Martha Lattimore, soprano, Trinity Church, New York City 12:45 pm

John Slaney, Church of St. Mary the Virgin, New York City 7:30 pm
 Leonard Raver, Church of the Ascension, New York City 8 pm
 Choral Conductors Guild of Chicago, works by members, Cathedral of St. James, Chicago, IL 8 pm
 Piet Kee, First Congregational, Sioux Falls, SD

16 February

Marilyn Mason, St. Thomas Episcopal, New York City 8:30 pm
 Evensong and Eucharist for Ash Wednesday, works by Byrd, Purcell, and Allegri; Trinity Episcopal, Princeton, NJ 8 pm
 Homer Jackson, St. John's Episcopal, Washington, DC 12:10 pm
 ECU Chamber Choir, Bruce Hoagland, conductor; Eastern Kentucky U., Richmond, KY 8 pm

17 February

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

18 February

Calvin Hampton, Cathedral of St. John the Divine, New York City 8 pm
 Piet Kee, St. John's Church, Columbus, OH
 Charles Huddleston Heaton, workshop and recital, First Presbyterian, Columbia, MO
 Michael W. Secour, Christ Episcopal, Little Rock, AR 11:25 am
 Marianne Webb, U. of Kansas, Lawrence, KS

19 February

Joseph Kline, all-Bach, St. Mark's Episcopal, Philadelphia, PA 4 pm
 Children's Choral Festival, Mary Lib Lowery, Vestavia Hills Methodist, Birmingham, AL
 Virgil Fox, Pablo Lights, Indiana U., Bloomington, IN

20 February

Piet Kee, First Unitarian, New Bedford, MA 4 pm
 Festival Service honoring David McK. Williams on his 85th birthday, St. Bartholomew's Church, New York City 4 pm
 Jeffrey Brody, St. Thomas Church, New York City 5:15 pm
Stabat Mater by Astorga, *Cantata 78* by Bach; T. Charles Lee, conductor; Brick Presbyterian, New York City 4 pm
 Lenten Music, Cathedral Choirs of St. John the Divine and St. Patrick's; Cathedral of St. John the Divine, New York City 4 pm
 John Schuder, St. James' Church, New York City 4 pm
Rejoice in the Lamb by Britten, Choir of St. George's Cathedral, Kingston, Ont., George Maybee, director; St. Mary's Cathedral, Ogdensburg, NY 7:30 pm
 Helen Henshaw, All Saints Cathedral, Albany, NY 4:30 pm
 Phillip Jenkins, tenor; First United Methodist, Plainfield, NJ 4 pm
 Schola Cantorum, St. Mary's Abbey, Morristown, NJ 4 pm
 Organ Symphonies by Widor and Vierne; Bruce P. Bengston, Frank A. McConnell, Reginald Lunt; First Presbyterian, Lancaster, PA 8 pm
 Towson State College Jazz Ensemble, Henry Levy, conductor; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Choral Concert, works by Stravinsky, Byrd, Beach; Christ Church, Cincinnati, OH 8 pm
 Myron D. Casner, Goshen College, Goshen, IN 6 pm
 Anita Werling, 20th Century French music, Hill Aud., U. of Michigan, Ann Arbor 8 pm

Frank A. Novak, Cathedral of Christ the King, Kalamazoo, MI 4:30 pm
 University Chorus, James Mack, director; Mandel Hall, U. of Chicago, IL 3:30 pm
 Richard G. Enright, Fourth Presbyterian, Chicago, IL 6:30 pm
 Paul Vander Weele, Our Lady of Bethlehem Convent, La Grange Park, IL 4 pm
Cantata 135 by Bach, Grace Lutheran, River Forest, IL 4 pm
 Andrea Toth, University Place Christian Church, Champaign, IL
Cantata 21 by Bach, 17th century Italian harpsichord music, *Ostinato* by Heinz Arnold (premiere); Stephens College, Columbia, MO 8 pm
 John Burke and instrumentalists, First Congregational, Berkeley, CA 5 pm

21 February

Isolde Ahlgrimm, harpsichord, Southern Methodist U., Dallas, TX 8:15 pm
 Cherry Rhodes, Country Club Christian Church, Kansas City, KS 8 pm

22 February

Union Seminary Chamber Singers, Trinity Church, New York City 12:45 pm
 Bradley Hull, St. Bartholomew's Church, New York City 5:30 pm
 George Wilson, Madison Ave. Presbyterian, New York City 8 pm
 George Ritchie, Meredith College, Raleigh, NC 8 pm
 Frank A. Novak, First Baptist, Saginaw, MI 7:30 pm

23 February

Bradley Hull, St. Bartholomew's Church, New York City 11:30 pm

24 February

John Rose, Trinity Church, New York City 12:45 pm
 Virgil Fox, Pablo Lights, Elliot Hall, Purdue U., Lafayette, IN

25 February

Piet Kee, National Shrine of the Immaculate Conception, Washington, DC 8 pm
 Frans Brueggen, recorder recital, Mandel Hall, U. of Chicago, Chicago, IL 8:30 pm
 John Obetz, Carleton College, Northfield, MN 8 pm
 Lenten Recital, Christ Episcopal, Little Rock, AR 11:25 pm
 Isolde Ahlgrimm, Larry Palmer, harpsichordists, concerti by Bach; Southern Methodist U., Dallas, TX 8:15 pm

26 February

Columbus Boychoir, Madisonville, KY

27 February

Brian Jones, Old West Church, Boston, MA 4:30 pm
 String quartet concert, St. Anne's Church, Lowell, MA 4 pm
Psalmus Hungaricus by Kodaly, *Psalms 24 and 129* by Boulanger, *Symphony of Psalms* by Stravinsky; Church of the Ascension, New York City 8 pm
Requiem by Mozart, St. Bartholomew's Church, New York City 4 pm
 Samuel Walter, St. Alphonsus Church, New York City 4 pm (100th anniversary of the Hook & Hastings organ)
 Evensong, Bradford Jr. College Choir (4 pm); Christopher Babcock, organist (5:15 pm); St. Thomas Church, New York City
 John Weaver, Cultural Center, New York City 3 pm
 Curtis Pierce, organist (3:15 pm); Georgetown U. Glee Club (4:30 pm); Cathedral of St. John the Divine, New York City
Noah and His Floating Zoo by Flanders & Horovitz, *Ascendit Deus* by Williamson; Grace Church, New York City 4:30 pm
King David by Honegger, Riverside Church, New York City 5 pm
 James Brinson, First Presbyterian, New York City 8 pm
 Piet Kee, Cathedral of the Incarnation, Garden City, NY 7 pm
 Donald Ingram, All Saints Cathedral, Albany, NY 4:30 pm
 Wallace M. Coursen, Christ Church, Bloomfield, NJ
 Marshall Jones, tenor; James Dowaliby, bass; W. Elmer Lancaster, organ; First Presbyterian, Orange, NJ 5 pm
 John Catchings, cellist; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Charles Woodward, Edgar Stryker, organ and piano; First Presbyterian, Wilmington, NC 5 pm

The Peaceable Kingdom by Thompson, Joseph W. Schreiber, director; Independent Presbyterian, Birmingham, AL 4 pm

George Ritchie, Church of the Covenant, Cleveland, OH 4:30 pm

Lenten Choral Vespers, Concordia Senior College, Fort Wayne, IN 8 pm

St. John Passion by Bach, Louisville Bach Society, Melvin Dickinson, director; St. John's Evangelical Church, Louisville, KY 3:30 pm

The Unicorn, the Gorgon, and the Manticore by Menotti, Trinity Church, New Orleans, LA 7:30 pm

Robert Schuneman, Trinity Lutheran, Skokie, IL

Alverno College Choir, Sr. Frances Marie, director; St. John Cathedral, Milwaukee, WI 3:30 pm

Virgil Fox, St. Louis Symphony, Powell Hall, St. Louis, MO

E. Power Biggs, Colorado State U., Fort Collins, CO

Ladd Thomas, Walla Walla College, College Place, WA

Wayne Kallstrom, Cathedral of St. John the Evangelist, Spokane, WA 4 pm

Concert Choir of U. of Redlands, Erwin Ruff, director; First Baptist, Los Angeles, CA 7:30 pm

28 February

John Wilson, St. Michael's Church, New York City 8 pm

David Craighead, St. Paul's Cathedral, Pittsburgh, PA

Columbus Boychoir, Municipal Aud., El Dorado, AR

E. Power Biggs, Colorado State U., Fort Collins, CO

Ladd Thomas, master class, Walla Walla College, College Place, WA

29 February

New York City Chapter AGO: "Jazz-Folk Music in the Church/Sounds of the Future," Leonard Raver, Alec Wyton; Cathedral of St. John the Divine, New York City 8 pm

Ars Cameralis Chamber Players, Trinity Church, New York City 12:45 pm

Piet Kee, master class, Vassar College, Poughkeepsie, NY

Frederick Beal, Sacred Heart Cathedral, Newark, NJ 8:30 pm

Isolde Ahlgrim, Oberlin Conservatory, Oberlin, OH

Delbert Disselhorst, St. Mary's Church, Cincinnati, OH 8:30 pm

Easter Cantata by Pinkham, choruses from *The Lark* by Bernstein; EKV Concert Choir, David A. Wehr, director; Eastern Kentucky U., Richmond Ky 8 pm

John Obetz, Ft. Gratiot RLDS Church, Port Huron, MI 7:30 pm

Virgil Fox, Pablo Lights, Center for the Performing Arts, Milwaukee, WI

Ted Alan Worth Wilbarger Mem. Aud., Vernon, TX

Rosalyn Tureck, inaugural recital of new Dowd harpsichord, U. of Arizona, Tucson, AZ

Ladd Thomas, Englewood Christian Church, Yakima, WA

1 March

Piet Kee, Vassar College, Poughkeepsie, NY

Saint David by Arwell Hughes (premiere), Festival of Welsh Music, State College, East Stroudsburg, PA

John Obetz, First RLDS Church, Port Huron, MI 7:30 pm

2 March

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

3 March

Marilyn Keiser, workshop on American organ music, St. Luke's Episcopal, Birmingham, AL

William Teague, Shreveport Symphony Orchestra, St. Mark's Episcopal, Shreveport, LA

Virgil Fox, Pablo Lights, Gano Hall, Liberty, MO

Worth-Crow Duo, Central H.S. Aud., Springfield, MO

Thomas Vise, Christ Episcopal, Little Rock, AR 11:25 pm

4 March

John Weaver, AGO workshop, Asbury Park, NJ 11 am

Joseph Kline, all-Bach, St. Mark's Episcopal, Philadelphia, PA 4 pm

Concordia College Choir of Ann Arbor; Concordia Senior College, Fort Wayne, IN 8 pm

Marilyn Keiser, workshop, St. Luke's Episcopal, Birmingham, AL

E. Power Biggs, Big Sur, CA

5 March

Cherry Rhodes, recital and master class, Trinity United Methodist, Springfield, MA

Piet Kee, Yale U., New Haven, CN 8:30 pm

Stabat Mater by Rossini, St. Bartholomew's Church, New York City, NY 4 pm

Herbert Burtis, St. Thomas Episcopal, New York City 5:15 pm

Gordon Jones, organist, Margaret Toews, mezzo-soprano; Cultural Center, New York City 3 pm

Alec Wyton (3:30 pm); Valinda Ashworth (4:30 pm); Cathedral of St. John the Divine, New York City

Kenneth Karadin, Church of the Ascension, New York City 8 pm

Requiem by Mozart, choirs of Trinity and All Saints Churches; All Saints' Church, Princeton, NJ 7:30 pm

Helen Stephenson, soprano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Jonny M. Gillock, Washington Cathedral, Washington, DC 5 pm

John Obetz, Zion Lutheran, Niagara Falls, NY 3:30 pm

Schola Cantorum, Frederick Teichow, director; Valparaiso U., Valparaiso, IN 4 pm

Frederick Swann, First Methodist, Phoenix, AZ

14th Annual Junior Choir Festival, David Young, guest conductor; First Baptist, Los Angeles, CA 3:30 pm

6 March

Carole Metzger, General Theological Seminary, New York City 8 pm

William Weaver, Ascension Episcopal, Montgomery, AL

Frederick Swann, workshop, San Antonio, TX 7 pm

Virgil Fox, Pablo Lights, Preble H.S. Aud., Green Bay, WI

7 March

Bradley Hull, St. Bartholomew's

Church, New York City 5:30 pm

Festival Brass Choir, Trinity Church, New York City 12:45 pm

Judith and Gerre Hancock, music for 2 organs, St. Thomas Episcopal, New York City 8:30 pm

Robert Simpson, St. Michael's Church, New York City 8 pm

Peter Basch, Sacred Heart Cathedral, Newark, NJ 8:30 pm

Robert S. Lord, Frick Fine Arts Bldg., Pittsburgh, PA 12 noon

Music for Lent by Heinrich Schütz; Chamber Singers; Wm. Lemonds, conductor; Emory U., Atlanta, GA 8:15 pm

Worth-Crow Duo, Paramount Theater, Anderson, IN

Columbus Boychoir, Adams Jr. H.S. Aud., North Platte, NE

Frederick Swann, John Stuart Anderson, *Daniel in Babylon*; Highland Park Methodist, Dallas, TX

8 March

Bradley Hull, St. Bartholomew's Church, New York City 11:30 am

St. John Passion by Handel, Fairmount Presbyterian, Cleveland, OH 8 pm

9 March

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

Virgil Fox, Pablo Lights, Fieldhouse, U. of Toledo, OH

Choral Conductors Guild of Chicago, workshop by Warner Imig; Cathedral of the Holy Name, Chicago, IL 8 pm

Gerd Zacher, Northwestern U., Evanston, IL

Worth-Crow Duo, Sterling Coliseum, Sterling, IL

Robert Anderson, Dallas Orchestra, Dallas, TX

Frederick Swann, First Presbyterian, Kilgore, TX

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EDITORIALS

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

Some Personal Thoughts About the Organ

I would like to drop our customary use of the editorial "we" in this issue, and speak personally about some matters relating to organs that have been very much on my mind for a few years. I attended a symposium in December at Oberlin Conservatory of Music, Oberlin, Ohio. Several organ builders were present, and the faculty and students spent much time discussing matters relating to the organ. Among them were the restoration of old organs (including the current scene in Europe), winding systems for pipe organs, alternative tuning systems (to equal temperament), and such matters as pedalboards, swell boxes, combination actions, stop actions, etc. Much of the discussion between organ builder, teacher and student at that symposium has remained in my mind since then. And then, too, the recent questions raised about console standards have also increased. They are also on my mind.

It seems to me that there are some things about the pipe organ that have not been investigated and/or considered carefully enough in our day. They ought to be, for they are of great importance to the future of the organ. I do not intend to say here that my opinions and thoughts should be agreed upon by everyone, or even by anyone in particular. But I do feel that these things need some more thought than they are getting. And I do hope that readers will feel free to respond about these items, for they are worth opening our pages to a forum. That is to say, dissenting views are very welcome, as always. Here are some of the things I've been thinking about:

MANUAL AND PEDAL KEY COMPASS. Some organ builders have been using 56-note key compass and 30-note pedal compass lately, and it has caused some stir because some few modern pieces cannot be played without altering the score, and also because it directly breaks the A.G.O. console standards. I feel that there may be some good reasons for breaking the standard. First among them is one concerning balance and design in an organ built according to *Werkprinzip* ideals. The smaller compass of the keys and pedals allows a more balanced and more compact arrangement of the architectural design of the organ. It also allows a better balance and organic relationship to take place between the action and the chest layout in the various divisions of the organ. (I am presuming, of course, that mechanical key action is the only one under discussion in this entire editorial.) Furthermore, the smaller key compass narrows the inordinate extension of the length of both the keyboard and the pedalboard from the center to the treble end. This puts the player much more in the center of the entire keyboard, in a balanced position between the extremes of the keyboards and

pedalboard. It also balances the pedalboard with the keyboard in a better fashion. This balance has to do with the organic relationship of parts of the organ to each other, and of the player to his instrument. I contend that the finer the balance is between parts of the organ and between the organ and player, the finer will be the player's sense of contact and participation with the instrument. He will become more finely tuned to being an extension of the instrument, sensitive to its form, design, function, and the "living" way in which it all works. I prefer the shorter key and pedal compass in spite of the problem which it poses for some few pieces in the literature.

THE PEDALBOARD. It has been customary in England and America to assume that the radiating, concave pedalboard is the best. I question that assumption. It certainly may be convenient for the player physically, but I don't think that it has any other advantages. In fact, there are some distinct disadvantages. It complicates design and function in a mechanical action; it therefore is more difficult to build well. More importantly, it destroys a visual and organic relationship between pedal keys and manual keys for the player. For me, this is really an important item, made more important when one considers the business of rhythm and articulation in contrapuntal music. It is most important that hands and feet approach the speech of the pipes with equal concern and care, and this is made infinitely more difficult by our present pedalboard. Because the shape and distance of notes from the player are a totally different set of relationships on the pedal than they are on the manuals, an accurate, living, organic, and sensitive approach to these things is hindered. Even visually, the relation of the pedal to the player is different than the manuals. One is straight, the other curved. One tends to approach the keyboards one way, the pedalboards as something separate. I prefer a flat, straight pedalboard which works exactly as keys, which is laid out in direct proportion, direction and manner as the manual keys. The only difference should be the size and length, a difference which is proportionate to the size of fingers and feet. Thus, playing a fugue, for instance, entails a rhythmic approach of attack and release on both manuals and pedal which is exactly the same. This is made immensely easier by the fact that the distance of the keys from each other is proportionate and equal in all departments. This flat and straight pedalboard, in combination with a shorter key and pedal compass, brings the keyboards and pedalboards into a physical, visual and spatial relationship with the player that is more balanced, much more simple, and certainly more accurate than we now have it.

STOP AND COMBINATION ACTION. There is no doubt in my mind that all stop actions that are purely mechanical are musically and functionally more accurate, sensitive, and much more controllable than any other kind. Similarly, a mechanical combination action (if one must have one at all) is far superior to any other kind. As a playing device (in modern music, for example, where the rhythmic addition or subtraction of stops is part of the music) a mechanical stop action is the only reliable action. Furthermore, it simplifies the console and playing apparatus, thus removing one of the gravest temptations for the player to play the organ rather than to play music. Given a choice, I would prefer a completely mechanical stop action, and maybe even a small combination action — mechanical, of course.

WINDING. Winding is still one of the least investigated areas of organ history. We have always assumed that modern winding systems are better than old ones. But I don't think we are right here either. The steps from feeders to single and multiple-fold bellows with weights to spring-loaded bellows to *Schwimmer* is a direct succession of events that have robbed the organ of its breathing qualities. I am certainly not advocating wheezing, coughing, sneezing, hiccuping, or snorting in the wind system of the organ, nor am I advocating outright shakiness. But the fact that we find all these defects in human beings has never produced the idea that people should stop breathing altogether. That is what we have asked

of the organ. Just as in singing, wind playing, and virtually all humanly produced music, breathing is an important process. It adds sensibleness, variety, articulation, and life to that which is devoid of character and definition. More than any other instrument, the organ has to do with wind and breathing, and it is this character which has been totally removed by the electronic instrument (even though these builders are trying to find ways to put this breath of life back in). The *Schwimmer* bellows is the closest step to a characterless system of supplying air to pipes in an organ. It does not want to give, bend, or live at all, and, used badly, it even supplies some speech characteristics of its own (which most organists would only recognize as something akin to chuff, but which in reality is a very fast burble). Much more preferable to this would be the old type of weighted bellows system. Its advantages: it provides a flexing "dip" in the initial speech of the pipe when a note is played (an advantage in polyphony, for an active line is heard more clearly in polyphonic texture since all the other notes held against it react also) thus making counterpoint clearer to the ear, harmonic voice leading clearer, and also providing it with breathing characteristics (the opposite from mechanistic character); it also provides a dynamic character to the organ produced by the falling of the lid of the bellows quite deeply when a large chord is played (for the pressure rises the deeper the lid of the bellows falls). These things are desirable qualities in an instrument such as the organ, and I prefer this winding to more modern systems.

TUNING. Bach used the term "well-tempered," but most construe that to be synonymous with "equal-tempered" tuning. I have had enough experience in both tuning and playing the organ (both old ones and new ones) to know that I deeply question the utter superiority of our present-day equal temperament, especially the kind that many tuners obtain through the use of electronic measuring and tuning devices. It is too equal, and therefore less character-laden than less tempered systems. Suffice it to say here (for the subject is more complex and difficult to handle than the others I am discussing here) that I think our minds ought to be open to the use of other temperaments than the one that we use, especially when we are dealing with old music (anything up to 1865 or 70). Particularly with the organ ought we to be concerned in a day when mutations are showing up in increasing abundance in stoplists. A *tierce* will perform with entirely different characteristics in the plenum of the organ tuned in mean-tone temperament than it will when being played in equal temperament. It is in-tune and pleasing in one (providing one is in a harmonious or "in-tune" key), and it is completely and always out of tune in the other. The character of any *quint* will change also. We should investigate and try alternatives, and I would suggest that it be done more often than it is — particularly in schools of music where the learning experience would be exciting for the students and less likely to upset utilitarian uses of the instrument.

Obviously I have only skimmed the surface of all of these subjects. They are far more complex than I have admitted here. But it seems to me that these things have to do with the re-humanizing of the organ, of re-establishing an organic relationship, a living relationship between the organist and his instrument. This is what has been lost in recent years, and this is what needs to be regained. Now it's your turn to respond, dear reader. — RS

Organ Music

Augsburg sends *Varied Accompaniments to Three Easter Hymns* for organ and two trumpets by G. Winston Cassler (\$2.00). The specific hymn-tunes used are Lanfair, Easter Glory, and *Lasst uns erfreuen*. Parts for B-flat trumpets are included.

Richard Hudson's *Trios for Organ*, Vol. 1 (Augsburg \$3.25) is an interesting and valuable collection. Although the intent here is chiefly didactic, these short pieces will find a place as re-

Out of the Past

50 years ago, in the Feb., 1922 issue —

The Henry Pilcher's Sons organ building firm celebrated their 100th anniversary at the factory in Louisville, Ky.

Pietro Yon was elected honorary organist of St. Peter's Basilica in Rome. Letters in the "Diapason Forum" included one on whiffle-tree swell shutter actions by Ernest M. Skinner.

Roland Diggle contributed an article entitled, "Organ Compositions of Purcell James Mansfield."

25 years ago, in the Feb., 1947 issue —

Ernest M. Skinner became technical director of the Schantz Organ Co., Orrville, Ohio.

Walter Piston's "Prelude and Allegro for Organ and Strings" was receiving extensive performances by E. Power Biggs and the Boston Symphony Orchestra under the direction of Serge Koussevitzky.

A complete description of the Sydney (Australia) Town Hall organ of 1890 by Hill & Son of England was written by Robert M. Webber.

J. Lawrence Erb wrote an article on the A.G.O. examinations, their purpose and scope, and a look to the future.

Thomas J. Crawford "Recalls Memories of Stay in Germany and His Study There."

10 years ago, in the Feb., 1962 issue —

A description of the A.G.O. mid-winter conclave was headlined, "Youth Steals Show at Baltimore Conclave."

W. Riley Daniels was elected president of M. P. Möller, Inc. to succeed the late M. P. Möller, Jr.

Frank Cunkle continued his series with "We Visit Flor Peeters."

Articles included: "Professional Attitudes for the Organ Student" by Lester M. Groom, "Articulation — More Thoughts" by Klaus Speer; and the continuation of "Reger Chorale Preludes" by Allan Bacon.

freshing interludes, preludes and the like in service repertory. A second volume is forthcoming, and Dr. Hudson's views on "The Trio Style in Organ Teaching" will appear in THE DIAPASON later this year.

Alan Stout's *Three Organ Chorales* (Augsburg \$1.50) are chromatic almost to the point of atonality and linear in design. Technical demands are moderate. The free notational style of *Wernur den lieben Gott* is interesting, but we doubt that notation, per se, will create the improvisational effect apparently sought after.

From Concordia comes Theodore Beck's *Forty-Seven Hymn Intonations* (\$3.75). The style is conservative without being stodgy. Printed on individual sheets of heavy paper, we hope that this collection does not fall into the hands of a junior choir in a rear choir gallery.

Also from Concordia is Charles W. Ore's *Eleven Compositions for Organ* (\$3.50). These preludes on standard chorale and hymn tunes are distinctly out of the ordinary. Quartal harmony is much in evidence, and there is great rhythmic inventiveness. Technical demands are only a little above average. Some organists may not feel comfortable with this style, but for many it will open up previously unknown possibilities.

David A. Schack's *Nine Chorale Preludes* (Concordia \$3.50) is disappointing. Motivic figuration is of the most ordinary kind, and development is negligible.

Finally from Concordia is S. Drummond Wolff's *Six Trumpet Tunes from the Italian Baroque* (\$2.75).

Theodore Presser Co. sends the following: *Songs I Sing in Sunday School* arranged by Fred Bock (\$1.25); *Organ Music for Sabbath* by Jack Gottlieb (\$1.50); *Gentle Moods* by Richard Purvis (\$2.95). — WV

THE HARLEM CHORALE of New York City, under the direction of Byrne Camp, performed Bach's "Magnificat" at the Chapel of the Intercession, New York City on Dec. 4. Also included in the program were Poulenc's "Concerto for Organ, Strings, and Timpani" performed by organist Eugene Hancock, and Mozart's "Exultate Jubilate" sung by De-lore Davis, soprano.

Record Reviews

Anthony Newman Plays Bach

Anthony Newman. *Organ Works by J. S. Bach. Prelude and Fugue in A minor, BWV 543; Jesus Christus, unser Heiland, BWV 626; Toccata and Fugue in F, BWV 540; Trio Sonata in C, BWV 529; Gelobet seist du Jesu Christ, BWV 604; Prelude and Fugue in E minor, BWV 548.* Played on a mechanical action instrument by Noack Organ Co., Trinity Lutheran Church, Worcester, Mass. Columbia, MS-7421.

The stir caused by Anthony Newman's Bach playing is perfectly natural. He does raise, simply by the character of his extraordinary musical personality, some of the acutest issues of interpretation.

As a matter of history, could J. S. Bach have played the organ like this? And as a matter of music, does it greatly concern us whether he could or not?

The first question is always interesting, but beyond a point we have to admit that we cannot really answer it. Whatever we can find out is useful evidence, but we soon come up against the limitations of our knowledge. We know nothing, for example, about J. S. Bach's tempos, beyond the comment (in a joint article by C. P. E. Bach and J. F. Agricola) that he was "very sure of his tempo, which he usually made very lively," and that does not tell us what he would have regarded as very lively. We know quite a lot about his organs, but hardly anything about his registrations.

The second question can be answered in the affirmative, but again only up to a certain point. We are concerned with history; yet I do not think a piece of music has only one right interpretation, with all the others wrong. Bach's would have been good, if only we could get a tape of it, but even then, Monday's tape might not have been at all the same as Saturday's tape. Moreover, any other good organists of the time might have come up with other good interpretations, all different. Perhaps we do better to ask what are the outer boundaries of style within which any good organist of Bach's time would have naturally kept. We can find out rather more about that, and we may wish to keep within the same boundaries. Anthony Newman passes this test very well on various explicit aspects such as doing the ornaments about as we know they were done, for example; and that is already worth something, because it shows conscientiousness and understanding. Besides, such small matters do add up.

Some people have obviously been upset by the temperamental quality of Anthony Newman's performances. But there is nothing un-baroque in being temperamental: on the contrary, Quantz was writing only two years after Bach's death that "the diversity of taste depends on the diversity of temperaments," while C. P. E. Bach added a year later that "a musician cannot move others unless he too is moved." Virtuosity and showmanship were not foreign to the baroque spirit: on the contrary, J. S. Bach himself was famous for them, and by all accounts he had a temperament anything but equable. It is dispassionate performance which is utterly un-baroque, and Anthony Newman has nothing to fear from criticism on that score.

We can fairly ask that the impassioned virtuosity and temperament should somehow belong to the music, not be foisted upon the music regardless of its true character. And here, I think, we come to a question which is more fundamental than historical authenticity (though I do not wish to undervalue that either). Is there an essential artistic authenticity? That is to say, does the interpretation of these performances grow out of the implications of the music?

Now that really is important. Historically authentic and musicianly authenticity are, of course, very largely the same thing; but the object of the operation is the music and not the history. In fact, the object of the history is the music.

These performances are not infallible, in what I call good taste, nor I think within what a baroque musician, for example J. S. Bach, would have called good taste. But I think that just the same they are, as a whole, magnificent-

ly within the baroque idiom of Bach's time and place. They have tremendous panache, energy, excitement: all soundly historical baroque qualities. They are on an organ (built by Fritz Noack for the Trinity Lutheran Church, Worcester, Mass.) which has the tracker action, the low wind pressure, and the forward voicing (above all, the forward voicing) of a historical baroque organ such as Bach so often demonstrated and enjoyed just as energetically in his own lifetime. It would be hard to over-state how much this open sound and sharp cutting edge does for baroque music. The sharp articulation comes, of course, as much from the organist as from the organ; but we know quite a lot about baroque articulation of Bach's time and place, but everything that we know supports Anthony Newman's fine boldness in the matter. Of course this is not the traditional organ playing still preferred by many excellent musicians. But that tradition, fine as it was, never did go back to baroque sources, and is certainly in that sense unhistorical. I am quite sure that Anthony Newman's is better history and also, for Bach, better artistry. When he claims astrological similarities with J. S. Bach, I think he is projecting onto the stars an intuition of affinity which his performances mainly bear out. In short, he keeps within the implications of the music, not infallibly (who wants infallibility?) but imaginatively.

In detail, then, side one starts with the *Prelude and Fugue in A minor*. The prelude is nice for phrasing and articulation; the fugue also, but the tempo is quite a little faster, not than Anthony Newman's fingers can make clear, but than the listener's mind can comfortably follow. It is also a little remorseless for so long a piece, and the ornamentation is a little too measured to sound really ornamental. The control is wonderful, but a little waywardness could have been valuable here.

The chorale prelude, *Jesus Christus, unser Heiland*, makes a splendid contrast with its profound and limpid serenity, brought out with just the right tempo and feeling and choice of registration. The *Toccata in F major* goes off almost literally to a flying start, all the better because it is so solidly phrased and so meaningful articulated; but the first section ends with exaggerated abruptness. That is odd, since the *Toccata* itself ends proportionably enough, and the overall effect is very fine. It all strikes me as admirably organistal, making good and legitimate effect from a superb instrument, technique and imagination, well served by the excellent recording. The fugue, this time, is not only good for tempo but good for flexibility also. The phrases linger lovingly and shapefully; the registration is striking yet not distracting; the climax is terrific.

On side two, the first movement of the *Trio Sonata in C major* illustrates to a nicety the dangers which lie in wait for a temperament so phenomenally gifted; and I hope very much that Anthony Newman will be willing here to listen thoughtfully to a word of friendly advice. There is a very fast tempo combined with a very gimmicky registration: and though I admire the facility and understand the temptation, I believe it should have been resisted. I come back to my basic point: I do not think that the interpretation here lies within the implications of the music. I think it was imposed upon the music from the outside. Of course it is effective in a way; but quite soon I found my attention wandering. There simply was not enough of the real music getting through to hold my interest. Yet the phrasing is good on the conception chosen. It is the conception itself which is so paradoxically uninteresting.

The slow movement, however, is convincing indeed, with a lilting tempo incomparably superior to the common sluggishness at this point. Even slow movements ought to move; and this one here is allowed to flex and to breathe as well. There are good and knowledgeable ornaments and rhythmic alterations. The bass (always important in baroque music) is perhaps too soft throughout; but otherwise the sounds are well-judged and enchanting. There is a lingering last appoggiatura to melt my heart. The third movement is too fast for my mental comfort, but not impossibly too fast; the quirky registration (is it 2-foot?) returns; there is a

general sense of effects too calculated to be quite musicianly, but there can be no doubt about the impressive consistency of the interpretation.

The chorale prelude, *Gelobet seist du, Jesu Christ*, is just as quietly and as movingly played as the other one: an artistic achievement of no small intensity, and by no means as easy to do as it is delightful to hear. The *Prelude and Fugue in E minor* starts by sounding to me (I could be wrong) just a little rushed, broadens out, then I swear sounds rushed again: broad is right, of course; the registration is admirable; the final ritardando is bold but in perfect taste and judgement. The fugue indulges in sudden *pianos* which I am not sure of musicologically, but which I accept as very successful musically. The counterpoint is kept transparently clear: a great tribute to the organ, and to the player too. By and large, the musicologist in me salutes Anthony Newman just as cordially as the musician. He is a fine performer.

— Robert Donington

Robert Donington, eminent English musicologist, is the author of many books, among them are: *The Instruments of Music; Tempo and Rhythm in Bach's Organ Music; The Interpretation of Early Music; Wagner's 'Ring' and Its Symbols — the Music and the Myth. He is also the author of many articles on the subject of musical interpretation.*

The Contemporary Tracker Organ. Vol. 1. James W. Good playing the Steiner organ at Our Lady of Perpetual Help Catholic Church, New Albany, Indiana. Available only from Steiner Organs, Inc., Louisville, Ky. Program: *Agnus Dei Couplet V, Gloria Couplet IX, Couperin; Concerto del Signor Meek, Walther; Von Gott will ich nicht lassen BWV 658, Komm Gott Schoepfer BWV 667, Bach; Quem Pastores, Ein Jesu Burg, Walcha; Sonata 1, Hindemith.*

Excellent acoustics in this modern church enhance the sound of the new mechanical action Steiner organ immensely. Patterned after contemporary North German organ style, the organ sounds very fine indeed in this recording, and James W. Good, faculty member at Southern Baptist Theological Seminary School of Music in Louisville, Ky., turns in a clean, stylish, if not completely stupendous performance. Mr. Good's registrations fit the music well except in the Couperin pieces, a fault that is inherent in the design of the organ, not his. The *Chromhorne sur la taille* works fairly well, but the *Grand jeu* has to be faked completely. His playing is mainly traditional and straight-forward, slightly unyielding, but with good selection of tempi and with lively articulation of the type advocated by Helmut Walcha. The Hindemith sonata comes off best, although some will quibble that it is not romantic enough (there is a clear neo-classic approach here, very successful), and the Walcha chorale preludes are superbly played. So is the Walther, but Bach's chorale preludes sound slightly dull to our ears — a musical problem that has to do with rhythm, articulation, and ornamentation. Since this is a display recording for a new organ, we might mention here that the full organ is slightly over-recorded, and that our copy had a slightly noisy surface. There is also some tape-head noise evident in our copy. Nevertheless, the organ sounds good, and the recording displays Mr. Good's competent playing finely enough.

The Louisville Bach Society, Melvin Dickinson, conductor. Recording available only from Louisville Bach Society, Louisville, Ky., no number. Program: *Chorale and Chorus from Cantata 30, "Freue dich, erlöste Schar"; Chorus from Cantata 197, "Gott ist unsere Zuversicht"; Gloria and Cum Sancto from Missa Brevis 3 in A; Motet, "Singet dem Herrn"; Chorus and Chorale from Cantata 27, "Wer weiss, wie nahe mir mein Ende"; Chorale from Cantata 195, "Dem Gerechten muss das Licht".*

All the good things that we have written about the Louisville Bach society and its director are evident on this recording. The performances are stylish, exuberant, and musically exciting. Only in the motet, "Singet dem Herrn" is there a slight bit of rhythmic insecurity, a tendency to swim. The

recording itself sets this review apart from the live concert which we review elsewhere in this issue. Technically, it is evident that the recording was made in an acoustically dead room (during performances where the audience noise can be heard), the microphone pickup is such that particular voices in the choir can be heard to predominate at times, and a sense of cohesion in the entire ensemble is less than what we know to be the case in this group's live performances. If you can get past these weaknesses in the recording, we are sure that the musical qualities of the performances are well worth hearing.

Felix Mendelssohn-Bartholdy, *Complete Works for Organ*. 2 Vols. RCA Victor, VICS 1571, 1572. Philip Dore playing the 1961 J. W. Walker & Sons Ltd. organ at Ampleforth Abbey, England. Program: *Six Sonatas*, opus 65; *Three Preludes and Fugues*, opus 37.

We still think that a definitive, studied, and musically sound set of recordings of Mendelssohn's works needs to be made. This is clearly not it, and falls far short of the performances by Guy Moranon which we reviewed last year. Firstly, these are not the complete works; but only the complete major works. The complete organ works are soon to be published by an English firm (we hope), and they entail a list twice as long as what appears on this recording. Secondly, the sound of the 101-stop, 9-division organ on this recording is disturbing to us. The pipes speak with a very obvious percussive attack (not all chuff, for those who know a bit about voicing), and it would appear that a combination of the type of action, the voicing, and the scaling of the organ absolutely prevents a legato line from being played by the organist. At least that's the way it sounds to our ear. Thirdly, the performances, even though they are competent enough, are slightly out of style with the music. Mr. Dore (through no fault of his own) displays a good grasp of traditional English playing; he uses swell boxes, frequent changes of manuals, broad tempi, and sturdy rhythmic flow. He registers with a large sound in mind, much in the style of English Victorian cathedral practices. The fact of the matter is that little of this style is required, asked for, or even suitable for Mendelssohn's music if we are to believe his own directions and scoring in the first edition of these works. Most all of Mendelssohn's directions for manual changes, registration, tempi and dynamic markings are disregarded, even though happy accidents do occur. Beyond that, we must say that we find the performances thoroughly interesting. They display the traditional English approach to Mendelssohn, and have in them the care and love which English organists have held for Mendelssohn and his music. These recordings are not distributed in the U.S.A., and are available only from British dealers.

Svenska Orglar (Swedish Organs). Rune Engsjö playing the organ at the Högalids Church, Stockholm, Sweden, and Anders Bondeman playing the organ at the Church of Eksjö, Sweden. Program: *Toccata, Adagio and Fugue in C, BWV 564, Bach; Dieu parmi nous, Messiaen (Mr. Engsjö); Wacht auf, BWV 646, Meine Seele erhebt den Herren, BWV 648, Ach bleib' bei uns, BWV 649, Bach; Chorale in E, Franck (Mr. Bondeman)*. Available from: FABO Studio, Box 6, 684-01 Munkfors, Sweden.

Both of the organs on this recording are the work of organ builder Olaf Hammerberg of Sweden. The first is a large instrument of 4 manuals, the second is a three-manual instrument. Both are located in beautiful rooms with very live acoustics very evident in the recording. Mr. Engsjö is the organist of St. John's Church in Stockholm, and Mr. Bondeman is organist at the parish church of Eksjö. Both are very fine organists, and the organs and performances on this recording are superb. Mr. Engsjö uses very fast tempi in the Bach work, and manages to keep the fugue going without flagging one bit. It is a very exciting sound, and a stupendous performance, even though it is maybe a bit romantic in conception. His performance of the Messiaen work shows all of the organ, and is very moving, indeed. Mr. Bondeman's performance is a little more sober and

(Continued, page 16)

Modern Music of Interest at Detroit A.G.O. Mid-Winter Conclave

Modern music clearly carried our interest through the quiet and relaxed atmosphere of the American Guild of Organists Mid-Winter Conclave (we are back to that name again . . .) held in Detroit this year between Christmas and New Year holidays. A small but enthusiastic group of visitors seemed to appreciate it, too, for there was little of the usual grumbling and mumbling about "contemporary" music that we have often heard in the past. As a matter of fact, the conclave goers seemed to enjoy it all, and certainly showed it in their applause of the performers. Since there was a significant amount of 20th century music performed, we will restrict this review particularly to that, for it seemed to us to be the most significant part of the conclave, the most useful result of the meeting.

Thomas Kuras got the whole thing started at the Cathedral Church of St. Paul on Sunday Dec. 26. Included on his program were Duruflé's *Prelude and Fugue on the Name Alain*, and Hoellér's *Schönster Herr Jesu* for cello and organ. Although we were not able to attend this concert, we heard many people say that it was well-played, and that these two familiar works got good readings in spite of the awful state of the organ at the Cathedral (which is miserably buried in the walls and tonally in the extreme of organ decadence, in our view).

Joan Lippincott couched Iain Hamilton's *Paraphrase of an Epitaph for This World and Time*, and Messiaen's *Ver-sez pour la fête de la Dédicace* between works by Couperin, Bach, and Franck on her Monday morning recital. Mrs. Lippincott brings to her performance of contemporary music an extraordinary perception about the pieces she plays. She has obviously studied them with care. More than that, she knows how to put all this together with fingers and feet and registers and acoustics. Consequently, things like Hamilton's work, which is difficult for even the best musician, sound natural, unforced, clear and logical, and expressive. Iain Hamilton, among the younger generation of British composers, is in our opinion the most successful of them all. His approach to the organ as an instrument is clear and without the taint of influence from other instruments. Malcolm Williamson, for instance, seems to us to have the sound of the orchestra and the piano in mind with his organ works. And Kenneth Leighton, to pick another example, seems to be looking for a sound with the organ that he has not yet completely found. Hamilton, on the other hand, does not resort to gimmicks or extremes in his directions about registration. It is probably because he has a clear concept about chorus work in an organ. His work lends itself clearly to a *Werhprinzip* way of thinking about the organ, and he knows that the counterpoint is the substance of the instrument. This is not to say that he reverts to Bach for his counterpoint. There are counterpoints of chord clusters, block sounds, and textures, and there are also contrapuntal melodies that are atonal, expressionist, and pointalistic in the manner of the 20th century serialists. But Hamilton is not a serialist. He uses sound and structure for expressive affect. Throughout all this, there is a clear handling of rhythm and form which does not leave the listener stranded or unsure about when things begin and end. Mrs. Lippincott captured the ideas here; in fact she did it so surely that we were surprised at the effeminate and weak effect of the Messiaen piece which followed it. In that kind of juxtaposition, the Messiaen simply did not have the logic and order, the substance and cohesion that the Hamilton piece did. It was not the fault of the performance, but rather

er the fact that we have never heard such a Messiaen piece after a Hamilton one.

"Revelations" by Robert Jones

The high point of the entire conclave was the premiere of a new work by Robert W. Jones at Christ Church, Grosse Pointe on Monday evening, Dec. 27. Christ Church commissioned the work for the Mid-Winter Conclave. Robert Jones is Ford Foundation composer in residence at Schoolcraft Community College District, Livonia, Michigan. He is a graduate of the University of Redlands, California, a former student of Leo Sowerby in Chicago, and he has been a participant in the Contemporary Composers Project. His writings to date include works for chorus, organ, orchestra, band, chamber orchestra, piano, and many solo instruments. The piece performed for the conclave is entitled *Revelations - A Drama with Music* "with a text compiled and edited by George S. Harter, for a mixed bag of speakers, singers and instrumentalists." "Drama" might be a misnomer here, for it is more rightfully in the style of oratorio, albeit with a modern touch. It is a major work, and one well worth our attention here. The cast calls for 2 narrators, SATB chorus, speaking choir, baritone solo, 1 cello, 4 trumpets in B-flat, 4 trombones, chamber organ, full organ, percussion (including vibraphone, 4 tuned drums, 2 bongos, suspended cymbals, medium tam-tam, temple blocks, bass drum, cowbell, crash cymbals, claves) and electronically synthesized sounds (on tape from realization with a Putney VCS-3). The text is drawn from the first, fourth and fifth books of the Revelation of St. John the Divine, along with selections from the writings of Ancilla, the Bhagavad-Gita, William Blake, Jacob Boehme, Jacob Bower, Jonathon Edwards, George Fox, Carl Gustav Jung, John Amos Komensky, Charles Marshall, Edwin Muir, Blaise Pascal, Suso, Jeremy Taylor, Thomas Traherne, Katherine Trevelyan, John Woolman, and others unknown.

On the surface, reading the above might lead one to think that this is a real bag full of gimmicks. Just think of the temptation such a bag of texts and instruments would propose to a lesser disciplined musician. (Such temptations are yielded to daily in the Rock world.) Not so with this piece. Mr. Jones has put together a finely structured, sensible, and thoughtful piece of oratorio in words and music. The electronic sources are used sparingly, and fit the instrumental writing well; the rest of the music is drawn from many sources which include sparing use of synchroserialism, *Sprechstimme*, guided improvisation, non-verbal vocal sound, and standard harmonic derivations in traditional notation. The larger form of the piece is delineated by the use of choral refrain which frames soloists and speakers, by the use of groups of instruments in special combinations which are symbolic (the cello with the solo tenor, for instance), and also by the use of instrumental interlude to divide sections of the text. Striking effects on words are provided at the outset when the choir echoes given words of the soloist so as to underline them musically. The first section ends with a huge and massive choral "Trisagion" (in English, of course: "Holy, Holy, Holy"). Just as one gets used to the symbolic and metaphorical language of the text from St. John the Divine, texts

more modern begin to creep in. Curiously enough, one of the most effective moments in the piece is in the middle; it contains bitter irony of the sort that many attempt to produce today, but which few are able to handle successfully. The most contemporary text is obviously an allusion to a GI in the foxhole of Viet Nam. This is followed by texts which have to do with the fighting last year in the Near East, sort of in a "news report form." The soloist delivers the bit about having to go out and "slaughter gooks," the choir and soloist follow with a refrain in *Sprechstimme* which frames the whole section, "Acts of violence, whether on a large or small scale, the bitter paradox: the meaningfulness of death, and the meaninglessness of killing." Then the singing choir enters with the "news report" about fighting between the Lebanese army and the Arab guerillas. This is set to an Anglican chant-type choral setting. The paradox produced musically, with the most modern text set to the "oldest" music, is stunning, and we are sure that many people at the performance did not know what the words were when the Anglican chant came forth. But it is a masterstroke of expression and symbolism, for it is true that we frequently don't listen to the message today, but we are aware of the medium. Jones has reversed the traditional medium with the message.

There is much more than can be described here, including a marvelous instrumental interlude before the last section which involves two offstage brass groups with organ. The music is semi-improvisatory, and both play the same music, one in canon with the other. It becomes a canon of texture.

One other thing must be said about this text. There is something very much akin between the texts from St. John and the modern texts. St. John was writing a description of the church during a time of persecution. Hence the symbols, metaphor, and visionary language. The modern texts fit this apocalyptic vision well, but they also serve to bring St. John's vision and symbol down to the reality of our day. It is a good idea, for we seldom approach St. John's text with any measure of reality; it is nicer to keep it in fairy-tale land.

Revelation was performed by the choirs (men and boys as singing choir, girls choir as speaking choir) of Christ Church under the direction of Edgar Billups, organist-choirmaster of the church. With professional instrumentalists of the first caliber, Mr. Billups led a superb and sturdy performance, something any composer would appreciate and like in a new work. We congratulate Robert Jones, all of the performers, soloists, Christ Church and Mr. Billups for bringing us such a stunning experience. Let's hope that the work finds a publisher soon.

Other modernities.

Barrie Cabena played his own *Sonata IX* on his concert at First St. Andrew's United Church, London, Ontario the following afternoon. Made up of a short *Ciacona* and a *Fugue* framed by three *Toccatas*, the work is in a mild tonal idiom in which brevity is a virtue. The first toccata is a trio with a pizzicato-type jazz bass, the second is an ABA form trio, and the last a little more full-blown with rapid, flighty passage work. The *ciacona* and *fugue* are completely traditional. Many delighted in the not-too-adventuresome,

but yet tuneful music.

Mary Lou Robinson provided her audience with a completely mechanical reading of the *Vivace* from the *Sonata for Organ* by Persichetti. It would not have been bad on the organ, but the complete lack of sustained tones and tinkling sounds from her harpsichord turned the piece to bizarre effect.

Robert Clark and Robert Glasgow played the *Kney organs* at Aeolian Hall in London, Ont., in the evening of Dec. 28, and Rayner Brown's *Fugue from Organ Sonata for Two Players* (1969) was included on the program. It is a lightweight piece next to all the others on the program, including Franck's *Grand Pièce Symphonique*, and we felt that the piece has much too flimsy a melodic material to sustain the interest for as long as the composer wishes. The performance was finely done.

The Cass Technical High School Choir turned in a fine performance of Norman Dello Joio's *Mass* on their Wednesday morning program in St. Anne's Church, a fine, resonant, old building. The *Mass* is completely traditional and tonal in substance, but put together with fine craftsmanship. The brass choir, organ, and chorus sounded excellent with this particular piece in such a live acoustical environment. In spite of some vocal insecurities, and some very strained singing, this high school can be proud of its choir under the direction of Charles E. Geason. They should, however, pay more attention to vocal production; less "chestiness" and more head tone would help them immensely.

David Bowman played Dupré's *Stations of the Cross* on one of the finest old E. M. Skinner organs that we have ever heard in his concert at Jefferson Ave. Presbyterian Church on Wednesday afternoon. The organ was a perfect match for these pieces, and the performance was extremely fine indeed. Using the poems (narrated by someone we don't know, but also done well), Mr. Bowman played the entire work through without applause. Only occasionally were there lapses in the musical concentration and continuity, and the final station was registered and played much too effeminately for our taste. Mr. Bowman yielded to the temptation to use the "celestial" antiphonal organ at this point, thus letting the work down at the end. But these are small matters; we were happy to hear the work in such an atmosphere with such a fine player at the helm.

Then we went to The Shrine of the Little Flower to hear Martin Bell, a former Roman Catholic priest do a sermon with folk-type songs, with guitar and bass player (amplified). Somehow, our mood and attitude from the Dupré work couldn't get switched over to this somewhat arrogant gentleman who certainly seemed to have all the answers about God and man and us. At this point of the day, we were beyond irony and we resented his certitude. We have nothing against youth movements of the church today (as a matter of fact, we feel otherwise), but this event simply gave us a bad taste. His sarcasm did not help.

Karl Hass was the banquet speaker (a festive banquet which also featured fine food and excellent musical entertainment). He challenged the AGO to produce a renaissance of the church's role in contemporary musical culture. Along those lines, it is too bad that more of the public could not have heard the various modern and contemporary pieces performed at this year's Mid-Winter event. They would have been treated with a feast. — RS

Record Reviews

(Continued from page 15)

thoughtful, but no less exciting. His clear articulation makes the Bach chorale preludes work very well, and he displays a very fine grasp of French romantic style in the Franck. And the mechanical action organs serve all of the music splendidly. It is a recording well worth having.

The Glory of Venice; Gabrieli in San Marco. E. Power Biggs, organist, The Gregg Smith Singers, The Texas Boys Choir, The Edward Tarr Brass Ensemble, Vittorio Negri, conductor. Columbia, M-30937. Program (all by G. Gabrieli): *Intonation on the 11th Tone; Jubilate Deo* for double choir in B-flat major; *Magnificat* for counter tenor, tenor and brass; *Surrexit Christus* for alto, tenor and bass; *Nunc Dimittis* for 3 choirs in 14 parts; *Intonation on the 2nd Tone; Angelus ad Pastores* for 2 choirs in 14 parts; *Intonation on the 3rd and 4th Tones; Regina Coeli* for 2

choirs in 12 parts; *Jubilate Deo* (1615) in 10 parts.

Here comes the second release of works by G. Gabrieli recorded at St. Mark's in Venice with a stellar cast! It is very welcome indeed. All those who have heard the first recording and like it will want to add this one to their collection. The music is rich and luscious stuff. It is superbly performed by people who know what they are doing stylistically and musically. It is especially refreshing to hear performances of this music conducted by someone who understands renaissance mensural

notation and proportions. The *lactus* is always kept clearly, and the proportions of one section to another are balanced, and the rhythms so often lost come very much alive here. The recording is technically superb, and the balance between choirs and instruments is fine — a result, no doubt, of the use of old instruments by the brass ensemble, who never "blast" in the modern band or orchestral manner. This is exciting music aurally, and we are still carrying with us the stunning effect of the opening statement of the *Magnificat*. Get this recording, and you will too. — RS



Theodore Gilbert & Associates, Wilbraham, Mass., have embarked on the building of a series of instruments in an endeavor to recapture the charm and intimacy of small music-making groups. The positive organ pictured above is one of these. It is patterned after small instruments built in the renaissance period, and it was built for a choral group specializing in madrigals and part songs. A table-top organ, it is hand-pumped by one of the singers from two double-fold bellows at the rear of the instrument. The person pumping must anticipate the phrasing of the music, and with a short initiation one can pump and render a very steady pressure. Surprisingly, variations in pressure are not repugnant, but add a human touch to the music. The case is of solid rosewood with ornaments of gold. The key compass is from C to c³, 49 flute pipes. The bellows unit may be easily detached from the organ for transportation.

New Tellers Organ for Oklahoma City

A new 3-manual and pedal organ built by Tellers Organ Co., Erie, Pa., has recently been installed in the Wesley United Methodist Church, Oklahoma City, Oklahoma. The organ was designed by the Tellers staff from a specification prepared by Robert R. Miller, Tellers representative in Dallas, Texas. The installation was by Bob Fister, and tonal finishing was done by Douglas Keith Morgan of Houston, Texas, assisted by Kenneth R. Mason.

GREAT

Principal 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Mixture IV 244 pipes
Chimes 21 notes

SWELL

Spitzgamba 16 ft. 12 pipes
Holzgedeckt 8 ft. 61 pipes
Spitzgamba 8 ft. 61 pipes
Spitzgamba Cel. 8 ft. 61 pipes
Dolcan 8 ft. 61 pipes
Dolcan Celeste 8 ft. 49 pipes
Principal 4 ft. (prepared)
Waldflöte 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Mixture III 183 pipes
Cromorne 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. (prepared)
Tremolo

POSITIV

Rohrflöte 8 ft. 61 pipes
Dolcan 8 ft. (Swell)
Dolcan Celeste 8 ft. (Swell)
Spillflöte 4 ft. 61 pipes
Dolcan 4 ft. (Swell)
Dolcan Celeste 4 ft. (Swell)
Nazard 2½ ft. 61 pipes
Spitzoctave 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Cymbel III 183 pipes
Oboe-Schalmei 8 ft. 61 pipes
Tremolo

PEDAL

Resultant 32 ft.
Principal 16 ft. 12 pipes
Gedeckt 16 ft. 32 pipes
Spitzgamba 16 ft. (Swell)
Principal 8 ft. 32 pipes
Gedeckt 8 ft. 12 pipes
Spitzgamba 8 ft. (Swell)
Choral Bass 4 ft. 32 pipes
Gedeckt 4 ft. 12 pipes
Mixture III 96 pipes
Trumpet 16 ft. 32 pipes
Cromorne 16 ft. (Swell)
Trumpet 8 ft. 12 pipes
Cromorne 4 ft. (Swell)
Chimes

Fritzsche to Build for Leighton, Pa. Church

The Paul Fritzsche Organ Co., Allentown, Pa., recently signed a contract with Trinity Evangelical Lutheran Church, Leighton, Pa. for the building of a new 3-manual and pedal pipe organ. Choir, console, and organ will be located in the gallery of the new church. The Great division will be elevated above the Swell and Choir, and it will be completely exposed. Mr. Robert Wuesthoff of the Fritzsche firm handled the negotiations with the church in consultation with Mr. Eldon Leidinger, organist, and Rev. Paul Spohn, pastor of Trinity Church.

GREAT

Principal 8 ft. 61 pipes
Metal Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Fourniture IV 244 pipes
Chimes

SWELL

Rohr Flute 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Vox Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Nazard 2½ ft. 61 pipes
Flute 4 ft.
Blockflöte 2 ft. 61 pipes
Plein Jeu III 183 pipes
Trompette 8 ft. 61 pipes
Claron 4 ft.
Vox Humana 8 ft. 61 pipes
Rohr Schalmei 4 ft. 61 pipes
Tremolo

CHOIR

Kleiner Erzähler 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Nasat 2½ ft. 61 pipes
Koppel Flute 2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Contra Bass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft. 12 pipes
Gedeckt 8 ft.
Metal Diapason 8 ft.
Flute 4 ft.
Choral Bass 4 ft. 12 pipes
Super Octave 2 ft. 12 pipes
Trumpet 8 ft.
Claron 4 ft.

Mudler-Hunter Builds for Bel Air, Md., Church

The Mudler-Hunter Co., Inc., of Philadelphia, Pa., has recently completed a large 3-manual instrument in the Bel Air United Methodist Church, Bel Air, Maryland. The new instrument, which also includes an anti-phonal division, is located in the rear of the church. Mr. C. Clark Jones is the chairman of the organ committee, and negotiations for the organ were handled by Frederick J. Schurig of the Mudler-Hunter firm.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Fourniture III 183 pipes
Trompette 8 ft. 61 pipes
Claron 4 ft. 12 pipes
Chimes 25 notes

SWELL

Viola 8 ft. 61 pipes
Viol Celeste 8 ft. 49 pipes
Chimneyflöte 8 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Prestant 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Plein Jeu III 183 pipes
Oboe 8 ft. 61 pipes
Tremulant

CHOIR

Gemshorn 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Nazard 2½ ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1½ ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

ANTIPHONAL

Rohrflöte 8 ft. 61 pipes
Spitzprincipal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Scharf II 122 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Gemshorn 16 ft. 12 pipes
Bourdon 16 ft. 32 pipes
Principal 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Octave 4 ft. 12 pipes
Choralflöte 4 ft. 12 pipes
Super Octave 2 ft. 12 pipes
Mixture II 64 pipes
Trumpet 16 ft. 12 pipes
Krummhorn 4 ft.

HENRY GLASS JR., organist and choir-master of Emmanuel Episcopal Church, Webster Groves, Mo., will play an organ recital as the sermon at the 11:00 a.m. service at Emmanuel Church February 20. Mr. Glass will compare the chorale preludes of baroque and contemporary composers, playing works by Bach, Buxtehude, Paul Manz, and Flor Peeters.

CHRIST CHURCH, GINCINNATI, Ohio, held its Autumn Festival Concert on Nov. 21. The program, under the direction of Searle Wright, included Handel's "The King Shall Rejoice," Norman Dello Joio's "A Psalm of David," and works by Poulenc, Wright, Warlock and Weelkes.

ARTHUR HALBARDIER directed the choir of the Evangelical Lutheran Church of St. Luke, Chicago, Ill. in Bach's cantata no. 140 and Distler's "A Little Advent Music" at the church's third annual Advent concert on Dec. 5.



Wayne Steenson, 11, of Salem, Ore. is pictured at the Hook and Hastings organ in the Old Church in Portland where he played a noon recital Dec. 1 before an audience of nearly 500 people, receiving a standing ovation. The church, built in 1882 and now owned by the city, is a major tourist attraction and is famous throughout the country for its "Carpenter Gothic" architecture. The tracker action organ, one of the oldest in use on the West Coast, was shipped around Cape Horn and installed in 1883.

Young Steenson, who has studied organ for only 8 months, has already performed at the Cathedral of St. John the Evangelist in Spokane and tape recorded for broadcast over radio station KOAP-FM in Portland in Sept. His 45-minute recital included Hark a Voice Saith All are Mortal, Bach; Prelude and Fugue in F, Lubeck; Rigaudon, Campra; Plainte from Suite Breve and Acclamations from Suite Medeviale; Langlais. A portion of the recital was heard throughout the state on channel 12 television news. He is an organ and piano student of William Fawk.

CHURCH OF THE HEAVENLY REST ADDS TO AUSTIN ORGAN

In 1961 a program to enlarge and revise the Austin organ in the Church of the Heavenly Rest, New York City, was begun. The project was about 80% completed during that year. In subsequent years work included the addition of a Cornet de Recit V to the Bombarde division; a Tierce Mixture V to the Solo division, and a Grand Cornet VII to the Pedal division. Currently, 9 pedal stops are being added or revised, including a new Bombarde 32', Bourdon 16', Trompette 8', Claron 4', and a Cymbal III. All are independent registers. Improvements are also being made to the enclosed Great division, a section not revised in 1961. The 1929 2-manual Austin organ in the chapel is also to receive some tonal improvements in the same program. Charles Dodsley Walker, currently president of the A.G.O., is organist and choirmaster of the church.

GRANT BEGLARIAN, dean of the U. of Southern California School of Performing Arts, exchanged administrative for conducting duties on Nov. 10 when he took over the podium to lead the USC University Chorus in a reading of his own Christmas Cantata, "... And All the Hills Echoed."

THE FINAL SECTION OF MAHLER'S SYMPHONY NO. 8 was performed by the adult choir and youth orchestra of Christ Congregational Church, Silver Spring, Md. on Dec. 19 at both morning services.

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Organ Recitals

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

David Britton, Santa Monica, CA — Whittier College, Whittier, CA Dec. 12: Prelude and Fugue in D, Buxtehude; Fantasia in G minor, Ciacona in D minor, Pachelbel; Pastorale, Now dance and sing, Fugue a la Gigue, Bach; A Triptych of Fugues, Near; Sonnet, Walter Arlen; Eternal Designs and God Among Us from The Nativity, Messiaen.

William R. Leonard, El Monte, CA — Holy Trinity Episcopal, Alhambra, CA Dec. 24: 3 settings Vom Himmel hoch, Pachelbel, Zachau and Krieger; Noel of the little bells, Maryott; Puer nobis in Bethlehem, In dulci júbilo, Bach; Adeste fidelis, Christmas Carillon, Leonard.

John Kuzma, San Diego, CA — St. Paul's Episcopal, San Diego Jan. 2: Pastorale in F, Bach; Fantasy on How brightly shines the morning star, In dulci júbilo, Magnificat primi toni, Fugue in C, Buxtehude.

Robert L. Wyatt, New York, NY — St. Pancras Church, Glendale, NY Dec. 12: Rigaudon, Campra; Jesus joy of man's desiring, Trio Sonata in E-flat, Adagio from Toccata, Adagio and Fugue in C, Prelude and Fugue in D, Bach; Choral in B minor, Franck; Scherzo from Symphony 2, Vierne; Te Deum, Chant de paix, Langlais; Final from Symphony 1, Vierne.

Lenora McCroskey Stein, Cambridge, MA — Harvard Mem. Church, Cambridge Jan. 14: Prelude and Fugue in E minor, Bruhns; Hexachord Fantasia, Sweetinck; Toccata Quinta, Canzona Terza (Book II), Frescobaldi; 7 pieces from the Mass, Livre d'Orgue, de Grigny; Toccata 6 da sonari alla Levazione, Froberger; Capriccio in D, Böhm; Prelude and Fugue in G BWV 550, Bach.

Robert S. Lord, Pittsburgh, PA — Heinz Mem. Chapel, Pittsburgh Jan. 11: Toccata in F BWV 540, Liebest Jesu wir sind hier BWV 731, Bach; Wie schön leuchtet, Kirnberger; Allegro vivace from Symphony 5, Widor. Feb. 1: Wir glauben all BWV 680, Bach; Imploration for Belief, Langlais; Fantasia in C minor K 594, Mozart; Prelude and Fugue in B, Dupré.

Hugh Allen Wilson, Bolton Landing, NY — All Saints Cathedral, Albany, NY Jan. 30: Dorian Toccata and Fugue, Bach; Sonata 2, Hindemith; Passacaglia from Symphony in G, Sowerby.

Charles S. Moose, Albany, NY — All Saints Cathedral, Albany Jan. 9: Processional, Variations on a Hymn Tune, Mathias; Fanfare, Proulx; Fugue, Chorale and Epilogue, Howells.

Devon G. Hollingsworth, Chicago, IL — Trinity Lutheran, Skokie, IL Dec. 5: Passacaglia in G minor, Wer nur den lieben Gott, Prelude and Fugue in A minor, Bach; Tiento de sexto tono, De Soto; Paso en do major, Casanovas; Variations on America, Ives; Dialogo from Suite in Modo Coniuncto, Van der Horst; An Advent Wreath for Organ, Jack C. Goode; Allegro from Sonata on the 94th Psalm, Reubke.

Peter J. Orme, St. Catharines, Ont. — St. Paul's Cathedral, Buffalo, NY Jan. 7: Der Tag der ist so freudenreich, Nun freut euch, Das alte Jahr vergangen ist, In dir ist Freude, Bach; La Nativité, Langlais; 2 settings In dulci júbilo, Bach.

George Decker, Syracuse, NY — First United Methodist, Syracuse Dec. 13: Toccata in F, Bach; 2 settings In dulci júbilo, Bach and Dupré; The Spinner, Prelude and Fugue in G minor, Dupré.

Robert McNulty, Albany, NY — All Saints Cathedral, Albany Jan. 2: Now thank we all our God, Bach; Legende, Vierne; Andante from Concerto in F, Handel; The King of love my Shepherd is, Milford; 2 settings Glory to God in the highest, Pepping; Prelude on Rhosymedre, Vaughan Williams; Fugue in E-flat BWV 552, Bach. Assisted by the Cathedral Choir.

Lloyd Cast, Albany, NY — All Saints Cathedral, Albany Jan. 16: How brightly shines the morning star, Pachelbel; Prelude and Fugue in C BWV 329, Bach; Andante sostenuto from Gothic Symphony, Widor; Toccata in D-flat, Jongen.

James H. Lazenby, Schenectady, NY — All Saints Cathedral, Albany, NY Jan. 23: Gloria (Parish Mass), Couperin; Pièce Héroïque, Franck; Litanies, Alain. Assisted by members of St. George's Choir, Schenectady.

Marjorie Peacher, Hagerstown, MD — John Wesley United Methodist, Hagerstown Dec. 21: Sleepers wake, In dulci júbilo, Bach; Divinum mysterium, Candlyn; Nativity Song, Bingham; What is this lovely fragrance, Lovelace; Advent and Christmas, Titcomb; Noël sur les flutes, Daquin.

Clair A. Johannsen, Hagerstown, MD — John Wesley United Methodist, Hagerstown Dec. 22: Wake awake, How brightly shines the morning star, Ahrens; Concerto 5 in F, Handel; 3 settings From Heaven above to earth I come, Kauffman, Kousemaker and Mudge; 2 settings What Child is This, Purvis and Wright.

John Cartwright, New York City, NY — St. Paul's Chapel, New York City Jan. 26: Toccata in F, Pachelbel; Hinojo per il giorno del Epifania Hostis Herodes impie, Fasalo; Prelude and Fugue in B minor, Bach; Herr Christ der einig Gottes Sohn, O süßter Herre Jesu Christ, Gottes Sohn ist kommen, Wie schön leuchtet, Walcha.

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Organ Recitals

Harold Edward Wills, Hagerstown, MD — John Wesley United Methodist, Hagerstown Dec. 23: Jesu joy of man's desiring, Jesu priceless treasure, To Shepherds as they watched, From heaven above to earth I come, Now cometh the Saviour of mankind, All praise to Jesus' hallowed name, A Babe is born in Bethlehem, O Thou of God the Father, Vivace from Trio Sonata in D minor, Bach; Deck thyself my soul with gladness, Lo how a rose, Brahms; Let all mortal flesh keep silence, Wills.

James Metzler, Hartford, CN — First Presbyterian, Hartford Dec. 9: Toccata in A minor, Sweelinck; O Lamm Gottes, Pachelbel; Fugue in G, Bach; Choral, Vierne; Adagio for Strings, Barber; Variations on Veni Creator, Duruffé. Dec. 16: Wachet auf, Walther; Noël sur les flutes, Daquin; 2 settings In dulci jubilo, Dupré, Bach; Adeste Fidelis, Ives; Fantasie in G minor BWV 542, Bach.

C. Randall Williams, Hagerstown, MD — John Wesley United Methodist, Hagerstown Dec. 20: Noël Suisse, Noël grand jeu et duo, Daquin; Lo how a rose, Brahms; 2 settings From heaven above, Pachelbel; Be thou in earnest, Karg-Elert; How brightly shines the morning star, Buxtehude; Greensleeves, arr. Williams. Dec. 24: Noël Provincial, Bedell; Noël en musette, Daquin; Dessesins eternels, Messiaen; Low Mass for Christmas Eve, Requier; Aria pastoralis variata, Murschhauser; Flying wide the gates, Karg-Elert.

Bruce R. Henley, New Britain, CN — First Presbyterian, Hartford, CN Dec. 2: Prelude and Fugue in G minor, Buxtehude; Nun Lomm der Heiden Heiland, Bach; Toccata from Suite op. 5, Duruffé.

Lloyd Davis, Barrington, IL — Salem United Methodist, Barrington Nov. 21: Partita on Ach wie flüchtig, Böhm; 3 Pieces for a Mechanical Clock, Haydn; A mighty fortress, Deck thyself dear soul with gladness, To shepherds as they watched, Fantasy and Fugue in G minor, Bach; Prelude and Fugue on O Traurigkeit, Brahms; Berceuse, Vierne; Arioso, Sowerby; Prelude on Toplady, Bingham; Litanies, Alain. Assisted by Linda Mabbs, soprano, and chancel choir in works by Bach, Schubert, and Franck.

Samuel Lam, Ann Arbor, MI — First Presbyterian, Ann Arbor Nov. 21: Fantasia in G BWV 572, Bach; Choral in A minor, Franck; Suite pour Orgue op. 5, Duruffé; also songs by Bach and Bryant sung by George McWhorter, baritone.

Laurens A. Blankers, Sheridan, WY — First Presbyterian, Sheridan Dec. 12: Paean on Navarre, Toccata on Salvatore Natus, Van Hulse; Veni Emmanuel, Peeters; Meditation on Rosa Mystica, Ellsasser; Variations on a Noel, Dupré; 2 Appalachian Carols, arr. Niles; A Christmas Chime, Thiman; Rhapsody on Noels, Gigout.

Rollin Smith, Brooklyn, NY — Brooklyn Museum Nov. 14: Fanfare, Eldridge; Beauty in the Rose Garden, MacDowell; Ground, Purcell; Prelude in G minor, Bird; March, Yarnold; Adagio in E minor, Bach; Henry VIII-Marche du Synode, Saint-Saëns. Nov. 21: Chorus of Mariners from Les Fêtes d'Hébé, Rameau; Hymn to St. Cecilia, Gounod; Dialogue per organo, Banchieri; Song of India, Rimsky-Korsakoff; Humoreske, Dvorák; War March of the Priests, Mendelssohn. Dec. 5: Fugue on a Russian Carol, Glière; Lo how a rose, Brahms; The Cloister and Pastoral mystique from Le Jongleur de Notre-Dame, Massenet; Christmas 1914, Reger; Parade of the Wooden Soldiers, Jessel. Dec. 12: Carillon, The Shepherds at the Manger from The Christmas Tree, Liszt; Pastoral Dance on On Christmas Night, Milford; Nativity, Torres; Noël 10 in G, Daquin-Dupré; Variations on a Noel, Dupré.

James W. Good, Louisville, KY — First Presbyterian, Richmond, KY Nov. 16: All' Offertorio, All' Elevezione, Zipoli; Prelude and Fugue in E, Buxtehude; Canonic Variations on Vom Himmel hoch, Bach; Passacaglia from Symphony in G, Sowerby; God of the Expanding Universe, Felciano; Fantasia and Fugue in G minor BWV 542, Bach.

Roger Roszell, Chicago, IL — Zion United Methodist, Mendota, IL Dec. 19: Prelude on Veni Emmanuel, Groom; Wie schön leuchtet, Buxtehude; Wachet auf, Bach; Lo how a rose, arr. Davidson; 3 settings Greensleeves, Rowley, Wright and Purvis; A Christmas Pastoral, Weaver; Bring a torch, God rest ye merry gentlemen, Williams; Christmas Suite, Milford; Noël grand jeu et duo, Daquin; Toccata Festiva on In Babylone, Purvis.

Fred Tulan, Stockton, CA — Busch-Reisinger Museum, Cambridge, MA Nov. 24: Passacaglia and Fugue, Peeters; Piece Hebraïque, Tanman; Apparition in the Sky, Hovhannes; In Honor of Natalie Koussevitsky, Leonard Bernstein; Fantasy, Luening; God of the Expanding Universe, Felciano; Church Organ Wedding Music, Virgil Thomson; Prelude on the Name of Frederick Tulan, Fugue on the Name of Albert Schweitzer, Castelnuovo-Tedesco; Salute, Bliss; Toccata, Badings. Richard Felciano supervised electronic equipment.

Edward G. Mead, Cincinnati, OH — Marjorie Lee residence, Cincinnati Dec. 29: Toccata and Fugue in D minor BWV 565, Bach; Aria in F, Handel; Gavotte, Wesley; Meditation on Hursley, Prelude on Yorkshire, Mead; A rose breaks into bloom, Brahms; Regent Square, Whitford; Noel, Mulet; Christmas, Foote.

Dianne Kyrz, Hartford, CN — First Presbyterian, Hartford Dec. 23: Scherzo op. 2, Duruffé; Kommst du nun, Prelude in C, Bach; Charterhouse, Sowerby.

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Arthur A. Vidrich, Pittsburgh, PA — Illinois Wesleyan U., Bloomington, IL Nov. 11: Concerto 4 in C BWV 595, Bach; Canon and Gigue in D for 3 violins and continuo, Pachelbel; Concerto for organ and orchestra op. 4/4, Handel; Concertante 3 for organ, celeste and percussion, Pinkham; Fancy and Ayre, J. W. Jenkins; Cortege et Litanie, Dupré. Orchestra and ensembles conducted by Wayne P. Messmer and Jeff Neuhauser.

Lee Jessup, San Francisco, CA — St. Paul's Episcopal, Walnut Creek, CA Dec. 5: Prelude, Fugue and Chaconne in C, Now pray we to the Holy Ghost, Buxtehude; Prelude and Fugue in D, Bach; Double Concerto in C, Soler; Fairest Lord Jesus, Schroeder; O God, Thou faithful God, Brahms; How fair and how Pleasant art Thou, So now as we journey, Gloria, Dupré. Assisted by Martin Stow, harpsichordist.

Karel Paukert, Evanston, IL — St. Paul's Cathedral, Pittsburgh, PA Dec. 5: Toccata, Adagio and Fugue in C, Bach; Sonata on the 94th Psalm, Reubke; also Missa in Augustus by Haydn with Cathedral Choir under direction of Paul Koch.

Carl E. Schroeder, Lancaster, PA — Holy Trinity Lutheran, Lancaster Dec. 17: Prelude and Fugue in C, Bach; Prelude in B-flat from Suite op. 5, Durullé. Also arias by Haydn and Horatio Parker sung by Walter Blackburn, tenor.

Luann Coleman, Chicago, IL — student of Herbert L. White, Jr., Sherwood School of Music, Chicago Dec. 8: 3 pieces from Parish Mass, Couperin; Wie schön leuchtet, Buxtehude; Schmücke dich, Sonata in C, Bach; Introduction and Passacaglia, Reger.

Elizabeth A. Miller, High Point, NC — First Presbyterian, High Point Dec. 10: Preludes on Welsh Hymn Tunes, Vaughan Williams; Silent Night, Barber; Variations sur un Noël, Dupré.

Clarence Watters, Hartford, CN — Cathedral of St. John the Divine, New York, NY Dec. 10: A Memorial Tribute to Marcel Dupré: Prélude et Fugue en B Majeur, Symphonie-Passion, 5 pieces from Le Chemin de la Croix, Variations sur un Noël.

Robert D. Love, Mesquite, TX — St. Stephen United Methodist, Mesquite Dec. 18: all-Bach: Fugue on the Magnificat BWV 733, Prelude and Fugue in A BWV 536, Passacaglia and Fugue in C minor BWV 582, Advent and Christmas Chorales from the Orgelbüchlein BWV 599-612.

John Upham, New York, NY — St. Paul's Chapel, New York City Jan. 19: Hymnus A solis ortus cardine, de Grigny; Gelobet seist du, Vom Himmel hoch, Ich steh an deiner Krippe, Pepping; Prelude and Fugue in D, Bach.

William R. Herzel, Frankfort, KY — South Frankfort Presbyterian Dec. 19: Te Deum, La Nativité, Langlais; Prelude in C BWV 547, Canonic Variations on Vom Himmel hoch, Bach; The Shepherds, Messiaen; Pastorale, Franck; Fantasia on How brightly shines the morning star, Buxtehude; Postlude pour l'Office de Complies, Alain; Carillon Sortie, Mulet.

George Ritchie, Durham, NC — Trinity Presbyterian, University City, MO Dec. 12: Prelude and Fugue in C BWV 545, Nun komm der Heiden Heiland BWV 659, Prelude and Fugue in D, Bach; Voluntary in D, Boyce; Suite evocatrice op. 74, Tournemire; Threnos, Hamilton; Finale from Symphony 1, Vienne.

Edmund Shay, Beloit, WI — Beloit College Dec. 10, Church of the Ascension, Chicago, IL Dec. 19: La Nativité du Seigneur, Messiaen; Variations sur un Noël, Dupré.

Charles L. Dirr, Bloomington, IN — graduate recital, Indiana U. Dec. 3: Prelude and Fugue in C, Leiding; Trumpet Voluntary in D, Stanley; Cuzona in G minor, Offertorio, Zipoli; Magnificat in G, Dandrieu; Christ unser Herr zum Jordan kam BWV 684, Prelude and Fugue in D BWV 532, Bach.

Allan Slovenkay, Bradford, PA — First United Methodist, Bradford Dec. 5: Concerto in G, Bach; 4 settings on The Morning Star, Bach, Pachelbel, Karg-Eert, and Walcha; Fantaisie in A, Franck; The Nativity, Langlais; Second Suite, Böellmann.

David Gooding, Cleveland, OH — First United Presbyterian, Bradford, PA Nov. 28: Chaconne, L. Couperin; Basse et desus de trompette, Clerambault; Concerto in G, Meine Seele erhebt den Herren, Toccata and Fugue in D minor, Bach; Von Himmel hoch, Krebs; Noël grand jeu et duo, Daquin; Te Deum, Langlais; Variations on Herr Jesus hit ein Gärtchen, Peeters.

Frederick Burgomaster, Buffalo, NY — St. Paul's Cathedral, Buffalo Dec. 12: Toccata and Fugue in D minor BWV 565, Sleepers wake, Bach; Come Savior of the gentiles, Buxtehude; Praise be to Thee Lord Jesus Christ, Walcha; Chorale in A minor, Franck; Swiss Noel, Daquin; Carillon, Sowerby; Greensleeves, Wright; The Shepherds, God Among Us from Nativity Suite, Messiaen. Dec. 17: Noël grand jeu et duo, Daquin; Gottes Sohn ist kommen, Herr Christ der einige Gottes Sohn, Der Tag der ist so freudenreich, Vom Himmel hoch, Bach; Pastorale, Franck.

William Self, Utica, NY — Calvary Episcopal, Utica Dec. 7: From Heaven High, Pachelbel; Symphonie Gothique, Widor; Revelations, Pinkham; Magnificat, Langlais; Final from Symphony 3, Vienne.

Organ Recitals

Renzo Buja, Verona, Italy — St. Mark's Episcopal, Portland, OR Dec. 10: 4 pieces from Mass for the Apostles, Frescobaldi; Sonata 7, Marcello; Sonata in D minor, Galuppi; Concerto in A minor, Vivaldi-Bach; Choral in B minor, Franck; Wachet auf BWV 544, O Mensch bewein BWV 622, Passacaglia and Fugue BWV 582, Bach.

Michael W. Secour, Little Rock, AR — First United Methodist, El Dorado, AR Dec. 8: Partita on Heut singt die liebe Christenheit, Bossler; Prelude on Land of Rest, Wood; Choral in E, Franck; I am black but comely, Dupré; Paeon, Leighton.

Gordon M. Betenbaugh, El Dorado, AR — First United Methodist, El Dorado, Dec. 15: Chaconne in G minor, L. Couperin; Recit de tierce en taille, F. Couperin; Trumpet Voluntary in D, Stanley; Fugue in G minor BWV 578, Wachet auf BWV 645, Bach; Greensleeves, Purvis; Festival Flourish, Jacob.

Larry King, New York, NY — Trinity Church, New York City Jan. 20: Partita on Was Gott tut, Pachelbel; Toccata in D minor BWV 538, Bach; Prelude on Land of Rest, Wyton; Toccata, Sowerby.

Earl Eyrich, Providence, RI — First Unitarian, Providence Nov. 21: Fantasia and Fugue in G minor BWV 542, Advent, Christmas and New Year chorales from the Orgelbüchlein, Prelude and Fugue in B minor BWV 544, Bach; Chorale in B minor, Franck; O Heiland reiss die Himmel auf, Den die Hirten lobten, Fröhlich soll mein Herze springen, Zu Bethlehem geboren, Walcha; Antiphon 3, Dupré; Litanies, Alain.

Frank A. Novak, Hanover, PA — Emmanuel Church, Hanover Nov. 14: Prelude and Trumpeting, Roberts; Reformation Suite, Krapf; Fantasia and Fugue in G minor, Bach; Sonata 3 in A, Mendelssohn; Scherzo-Cats, Langlais; Aria con variazione, Martini; Concert Piece op. 52a, Pecters.

Del W. Case, Angwin, CA — Seventh-Day Adventist Church, St. Helena, CA Nov. 13: Have mercy O Lord, Sleepers wake, Jesu joy of man's desiring, Toccata and Fugue in D minor, Bach; Choral in B minor, Franck; Dialogue for mixtures, Langlais; Cortège et litanie, Dupré.

Joann Wolfe, Lancaster, PA — Holy Trinity Lutheran, Lancaster Dec. 10: Toccata and Fugue in F, Buxtehude; Wachet auf, Bach; Sonata de primo tono, Lidon; Pièce Héroïque, Franck.

Scott Mouton, Shreveport, LA — First United Methodist, El Dorado, AR Dec. 22: Fantaisie in A, Franck; Vom Himmel hoch, Pachelbel; Pastorale and Aviary, Roberts; La Nativité, Langlais; Sonata 1, second movement, Hindemith; Prelude and Fugue in E minor BWV 548, Bach.

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

Calvin Hampton, New York, NY — Calvary Church, New York City Nov. 7 and 21: Rock music concert with Seven Fold Gift ensemble (including organ), Nov. 14 and 28; Music in popular style by Calvin Hampton: Shadows; Buttercup; Dear Luna; Waymakers of Society; Tear Down Model (piece for mini-compact Farfisa); Lullaby; We Plow the Fields; Do You Want to Know. Cathedral of St. John the Divine, New York City Nov. 12: Fantasy in C, Byrd; 5 Gagliardi, Frescobaldi; Offertoire in C, Couperin; Soll es sein, Sweetinck; Fantasy in G, Bach; Childhood's End, Hampton; Sonata 1, Hindemith; Alleluias sereneis, Messiaen; Fantasy in C, Byrd; Allegro maestoso from Symphony 6, Widor.

Benjamin Van Wye, Saratoga, NY — Bethesda Episcopal, Saratoga Dec 8: Toccata Giocosa, Mathias; La Tromba, F. Couperin; Canzoni noni toni e septimi toni, G. Gabrieli; 2 settings In dulci jubilo, Bach and Praetorius; Te Deum, Langlais; Noël en duo et sur les grands jeux, Daquin; 2 setting Alle'n Gott in der Höh, Pachelbel and Bach; 2 settings Wie schön leuchtet, Buxtehude and Mue'ler-Zuerich; 3 settings Vom Himmel hoch, Pepping; Chaconne, L. Couperin.

James E. Derr, Hanover, PA — St. Matthew Lutheran, Hanover Dec. 5: Agincourt Hymn, Dunstable; Prelude, Fugue and Chaconne, Buxtehude; Choral in E, Franck; Air with Variations, Sowerby; Greensleeves, Purvis; Sicilienne, Durufle; God of the Expanding Universe; Felciano; Toccata Festiva, Purvis.

Carol Hofmann, Fredonia, NY — First United Methodist, Fredonia Nov. 7: Toccata and Fugue in D minor, Bach; Introduction and Toccata, Walond; Fantaisie in A, Franck; My heart is ever yearning, Brahms; Sonata 4 in B-flat for cello and continuo, Vivaldi; Echo, Yon; God Among Us, Messiaen. Assisted by Ellen Boal, cellist.

David J. Hurd Jr., New York, NY — Trinity Church, New York City Jan. 6: Wie schön leuchtet, Buxtehude; Canonic Variations on Vom Himmel hoch, Bach; Phantasia on Wie schön leuchtet, Reger. St. Paul's Chapel, New York City Jan. 12: same program.

Hedley Yoit, New York, NY — Trinity Church, New York City Jan. 27: Sonata 2 in C minor, Mendelssohn; Prelude and Fugue in B minor BWV 544, Bach; Prelude and Fugue in G minor, Dupré.

William Albright, Ann Arbor, MI — Trinity Church, New York NY Jan 13: Organbook 1, Albright; Chants d'oiseaux, Messiaen; Sinfonie Guerriere et Amorese, (second and third parts), Castiglioni.

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A Survey of Organ Literature & Editions: Italy

By Marilou Kratzenstein

In Italy, no organ music previous to the 16th century has been preserved other than the *Codex Faenza*, discussed in the first article of this series. One would imagine, however, that organ playing was a prominent art in Italy long before the major documents of organ literature began to appear. Francesco Landini (c. 1335-1397), Antonio Squarcialupi (1416-1480) and other famous musicians were skillful organists. The Italian organ, moreover, attained its definitive character at a very early age — in Tuscany in the 15th century, and elsewhere in Italy in the 16th.

The first book of keyboard tablatures printed in Italy was the *Frottole intabulate da sonar organi, libro primo*, published by Andrea Antico in 1517. It contained 26 *frottole* intabulations, in which one can see the evolving shape of a keyboard style.

More important was a collection which appeared in 1523, the *Recercari motelli canzoni Libro I*, of Marco Antonio Cavazzoni (born before 1490; died after 1559). Two *ricercars* are present in this collection and represent the first known use of this term as the title of an organ piece. Predominantly homophonic, they contain relatively little imitative material. Among the motets of the collection, some were keyboard transcriptions, while others were newly-composed pieces based on motet melodies. The *canzonas* were probably transcriptions of French chansons. Historically significant, they constitute the first appearance of the term *canzone* in connection with instrumental music of any kind.¹

Other organ music of the 16th century, particularly from c. 1530-1550, has been preserved in manuscripts in the Biblioteca Capitolare at Castell' Arquato.² Included are three masses for *alternatim* practice, and other liturgical pieces. There are also several *ricercars* by various composers, *ricercars* which reveal a wide variance in construction.

The *ricercar* first assumed a definitive form under the hands of Girolamo Cavazzoni (birth and death dates unknown), son of M. A. Cavazzoni. Imitative sections, few in number, but extensive in length, became characteristic. Each section had its own theme.

(Example 1)

In the area of *canzona* composition, Girolamo Cavazzoni was equally progressive since he wrote what are thought to be the earliest examples of the independent keyboard *canzona*. Earlier *canzonas* had been mere transcriptions of French chansons, but G. Cavazzoni's *canzonas* were actually new compositions which used chanson melodies only as thematic material. Short, concise themes, an opening theme which had its initial tone repeated three times, and frequent repetition of sections were characteristic of Cavazzoni's *canzonas*.

This pioneering composer also wrote a large number of liturgical works in which he handled the Gregorian chant with remarkable freedom, subtracting and adding notes, and making rhythmic alterations. Contrary to usual 16th century practice, Cavazzoni did not feel bound to preserve the pure form of the chant, but used it as free thematic material. His complete works appeared in two publications: *Intavolatura cioè Recercari Canzoni Himni Magnificati . . . Libro primo*, 1543; *Intavolatura*

d'organo, cioè Misse Himni Magnificati . . . Libro secondo, no date.

After the Cavazzoni's, the organists who successively occupied the posts at the church of San Marco in Venice became the foremost leaders of organ playing in northern Italy. Most notable among these were Buus, Padovano, Andrea and Giovanni Gabrieli, and Merulo. Jacques Buus (d. 1565), a Flemish composer, was chief organist at San Marco from 1541 to 1550. Four organ *ricercars* by him have been preserved in his *Intavolatura d'organo di Ricercari . . . Libro I*, Venice, 1549. One of these is a transcription for organ of an ensemble *ricercar* from a part-book collection of *ricercars* which the composer published in the same year. A comparison of the organ piece with the ensemble composition illustrates how 16th-century composers added coloration to an instrumental work when adapting it to the organ. (See Kinkeldey, *Orgel und Klavier in der Musik des 16. Jahrhunderts*, 245, where the organ composition and the beginning of the ensemble composition are reprinted).

Annibale Padovano (c. 1527-1575), chief organist at San Marco from 1552 to 1566, composed *toccatas* and *ricercars* preserved in a posthumous publication dating from 1604, *Toccatte e Ricercari*. Noteworthy in one of the *toccatas* is a line of sustained notes which clearly calls for the use of the pedals. This is the earliest documented use of the pedal in Italy.

Andrea Gabrieli (c. 1520-1586), second organist of San Marco from 1564 or 1566 and first organist from 1584, contributed greatly to the development of two forms, the *ricercar* and the *toccatte*. His *ricercars* are found in two posthumous publications, *Ricercari di Andrea Gabrieli . . . Libro secondo*, 1595, and *Il terzo libro de ricercari di Andrea Gabrieli*, 1596. Notable are the reduced number of themes. Some are even monothematic, representing the earliest known use of the monothematic *ricercar* in keyboard literature. His *toccatte*, published in the *Intonazioni d'organo di Andrea Gabrieli et di Gio. suo nepote*, 1593 (Organ Intonations of Andrea Gabrieli and of His Nephew, Giovanni), are possibly the earliest examples of compositions bearing this title. Some (those which influenced the further development of the form) had three sections, with the first and third in a free, improvisational style and the middle section in strict counterpoint. *Canzonas* and liturgical works (organ masses and *intonazioni*) were among Gabrieli's other contributions.

Claudio Merulo (1533-1604), second organist at San Marco from 1557 to 1566 and first organist thereafter until 1584, wrote some of the finest organ music to be found anywhere in Europe at that time. The climax of the Venetian keyboard school was attained under his creative spirit. He wrote *toccatas*, *ricercars*, *canzonas*, various liturgical works and masses. In all of them, one senses the majesty and tranquillity of a true Renaissance master. Many works were published during his lifetime or shortly thereafter: *ricercari d'intavolatura d'organo, libro Primo*, 1576 (1605); *Messe d'intavolatura d'organo, libro quarto*, 1568; *Canzoni d'intavolatura d'organo, libro primo*, 1592, *libro Secondo*, 1606, *libro primo*, 1611; *Toccatte d'intavolatura d'organo, libro primo*, 1598, *libro secondo*, 1604.

Merulo was particularly skillful at interweaving chordal structure and florid passagework into one continuous fabric. As seen in his *toccatas*, *canzonas*, etc., this trait represents a technical and artistic advance over the *toccatte* style of Gabrieli, who had separated the chords and the passagework from each other.

(Example 2)

Another aspect of Merulo's creativity which is important in his use of the 5-

section *toccatte* form in some, though not all, of his *toccatas*. These are believed to be the earliest examples of the 5-part form from which would become a standard with many Baroque artists.

Giovanni Gabrieli (c. 1557-c. 1612), second organist at San Marco from 1584 and first organist from 1586, composed several organ pieces, but made no innovations other than the introduction of lively, playful elements into the sober *ricercar* style. In general, his keyboard works were not as effective as his ensemble and polychoral compositions.

While Venice was undoubtedly the most fascinating and influential center of organ culture in northern Italy, there were also well-known organists in other cities. One was Sperindio Bertoldo (c. 1530-1570), active in Padua. Another was Girolamo Diruta (born c. 1550), organist in Chioggia and later in Gubbio. Diruta wrote a treatise entitled *il Transilvano* which has the distinction of being the first organ method book. In it, the author treats organ playing as a separate entity instead of handling all keyboard playing together.

In Brescia, the most famous name was Costanzo Antegnati (1549-1624), organ builder and composer. His treatise, *l'Arte Organica*, 1608, is extremely important for the history of organ building and for registration. Since the Antegnati family, active in organ building since the latter 15th century, were the foremost builders in northern Italy, a brief description of their instruments will be given here.

The usual Antegnati instrument had one manual, which was much shorter than present-day keyboards. There were generally a few pedal keys, but no independent pedal stops. The pedal could only be used for coupling down the lower notes of the manual. The fundamental stop of the organ was always a principal made of tin. On large organs this was a 16', on smaller instruments an 8'. Above this fundamental were successive ranks of octaves and fifths, up to the 1/2', 1/3', and even sometimes the 1/4'. Although made of lead, the octaves and fifths were scaled like principals. Together with the fundamental principal they constituted the *Ripieno*, or full organ. The higher registers repeated one or more times at the distance of an octave. Other standard features of the Antegnati organ were the presence of one or two flutes (normally at 8' and/or 4' pitch) and the *Fiffaro*, also known as *Voci umane*. This uniquely Italian stop, the *Fiffaro*, was a celeste-like principal. A favorite stop with Italian organists, it was used particularly for the *Elevazione* and at other mystical moments during the Mass.

With slight variations at the hands of each builder, the instrument just described was the standard type throughout much, perhaps one could even say most, of Italy. It remained standard during the Baroque era and in many cases continued until the advent of the Romantic movement. Foreign builders did introduce a few reeds and compound stops. But for the Italian craftsmen, such stops seldom became more than accessories to the main body of the

organ, the principal chorus. Of course, on larger instruments a moderate number of flutes and reeds were found on the second and third manuals. But the first manual would still be constructed in the strict classic tradition, as a chorus of principals. In addition, some builders added to the pedal a single octave of *contrabassi* pipes, permanently connected with the pedalboard.

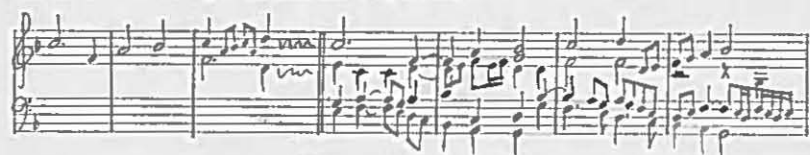
A standard characteristic of all Italian organs was delicate, transparent voicing. The division of the *Ripieno* into single ranks, moreover, provided many subtle variations of registration within the principal family — variations which were impossible on a north European organ having only compound ranks at the top of its principal chorus. The sweet, silvery tone of the Italian organs is the result, not only of the voicing, but of the fact that one could combine one or two of the highest principals with the 8' or the 8' and 4', without the necessity of drawing out all the principals in between.³

The transitional period from the High Renaissance to the Early Baroque was a time of intense creativity. In Italian keyboard practice this revealed itself somewhat in the works of north Italians, but was most strikingly present in the compositions of musicians centered around Naples. Among the northern composers, Adriano Banchieri (c. 1567-1634) stands out because of his treatises expounding new ideas. He did not compose very many organ works, but he merits attention because he helped prepare the way for Early Baroque organists. Ercole Pasquini (c. 1560-1620) was another progressive thinker. He composed in a transitional style. Of particular interest are two pieces entitled *Durezza* and *Durezza e ligature*. They are among the earliest examples of a type of composition which was to become a favorite with Baroque composers. Basically homophonic in texture, these pieces emphasized dissonant harmonies (*durezza*) and suspensions (*ligature*).

In Naples a remarkably adventurous school of keyboard playing developed. It became extremely influential in the 17th century, but it began somewhat earlier. Antonio Valente (c. 1520-c. 1600) is the earliest known representative of the Neapolitan school. He published two books of keyboard music, one for the harpsichord, *Intavolatura de cimbalo*, 1567, the other for the organ, *Versi spirituali*, 1580. (Sacred Versets). The *versets* of the *Versi spirituali* were free-composed, i.e., they were not based on any pre-existent Gregorian chant. Considering the early date of these pieces, such freedom was quite daring. Also interesting is the difference in style between compositions of the first, or *cimbalo*, tablature and those of the second. A distinction in style between *cimbalo* music and organ music continued to be characteristic of the Neapolitan school. Also typical was an increasing preference for the stringed keyboard instrument over the organ.

The Neapolitan school drew inspiration from various sources. One of its leaders was a composer of Flemish origin, Giovanni Macque (Jean de Macque) (c. 1550-1614), who certainly brought with him his native heritage. Spanish keyboardists, lutenists, and harpists were also influential since the kingdom of Naples had been under the Spanish crown since 1504. There are a number of stylistic features, techniques, etc., which prove an unmistakable Spanish influence.⁴ In addition, the southern Italian's impulsive temperament probably found its natural expression in the daring chromaticism and the sudden harmonic and rhythmic surprises of Early Baroque music. It is well

Ex. 1. G. Cavazzoni, *Ricercar*, m. 1-3, 10-13.



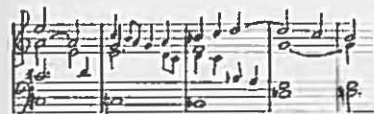
Ex. 2. Merulo, *Canzon "La Rolanda"*, m. 12-14.



Mrs. Kratzenstein is a graduate of Calvin College and Ohio State University. She has also studied with Andre Marchal as a Fulbright grantee. She has taught at Calvin College and Sam Houston State University. The present article is the second in a continuing series.

worth noting that the traits associated with Frescobaldi and with Early Baroque music in general appeared consistently at an earlier date in the Neapolitan school than anywhere else in Europe. In some cases, these traits were already hinted at in the music of Rocco Rodio (born 1530-1540; died between 1615 and 1626), but they became unmistakably clear in the works of Giovanni Macque. His style can be most easily described by comparing it to the madrigals of Gesualdo and Monteverdi.

Ex. 3. Macque, *Consonanze stravaganti*, m. 26-30.



For the next generation of Neapolitans, the leaders were Ascanio Mayone (d. 1627) and Giovanni Maria Trabaci (c. 1575-1647), both Macque students. Mayone published two books of keyboard music (1603 and 1609 in which the Early Baroque mentality most definitely asserts itself, with constant tension, quivering motives, sudden, unexpected rhythmic movement, and audacious dissonances. The initial theme dominates in Mayone's ricercars (and sometimes in his canzonas). Such handling of thematic material is quite different from that of the north Italians who usually divided the ricercar into sections, each with its own theme.

Trabaci used basically the same principle in his ricercars as did Mayone. This compositional technique should be seen as a significant step in the preparation for the fugue form.

Trabaci wrote two keyboard books (1603 and 1615, respectively). In the preface to his *libro primo*, he states that the pieces contained therein may be played on any instrument, but are most suited to the organ and harpsichord. In *il secondo Libro* he makes a similar statement, but mentions the harpsichord before, instead of after, the organ, and states that *il cimbalo* is Lord over all instruments in the world. This attitude explains the presence of so many idiomatic harpsichord features in keyboard music of the Neapolitans. Trabaci also wrote many liturgical versets, but they are extremely short and less interesting than his secular pieces.

The *Durezza e ligature* technique, the chromaticism, the rhythmic innovations, and the forms which the Neapolitan composers cultivated — all of these were brought to a higher degree of refinement by the great Girolamo Frescobaldi (1583-1643), organist at St. Peter's in Rome.

Ex. 4. Frescobaldi, *Toccata cromatica*, m. 1-3.



He used the ricercar technique of Mayone and Trabaci, but combined it with the sectionalization of the north Italians. After the entire thematic material was presented in the first section, he built the successive sections as new versions or modifications of the original material. The same principle became the basis for most of his canzonas, which is why they are called "variation canzonas." Like the Neapolitans, this prolific composer was inspired more by the stringed keyboard instruments than by the organ. The one book which has become the most famous down through the years happens to be the only volume which he expressly dedicated to liturgical organ music, the *Fiori musicali*, 1635. It contains compositions for three organ masses (*kyrie* versets, plus toccatas, canzonas and ricercars). Like the versets of Antonio Valente (the early Neapolitan composer), Frescobaldi's toccatas, canzonas, and ricercars were completely free of any connection with liturgical melodies. Still, they were intended to fulfill a liturgical function, since they were given titles corresponding to parts of the Proper of the Mass.

In addition to the organ works in the *Fiori musicali*, Frescobaldi wrote a few other pieces which he specifically indicated for organ performance, either by giving them a liturgical title or by providing them with a pedal part. Aside from these, the vast majority of his compositions seem to be either harpsichord

music or general keyboard pieces, i.e., playable on any keyboard instrument. Moreover, some of the pieces which we are accustomed to considering as keyboard music may even have been written for instrumental ensemble. There are many unanswered questions concerning the performance of Frescobaldi's music.

Although the classic Italian organ has already been described, it would be well to remind ourselves that the instrument which Frescobaldi had at his disposal was similar to the Renaissance instruments played by Merulo and other Venetians. Frescobaldi's organ was composed primarily of delicately-voiced principal stops, which implies that it was incapable of making brilliant tonal contrasts or sharp echo effects of the type practiced by Sweelinck and the North Germans during the same period. Frescobaldi, moreover, rarely used the pedals. Of his nearly 200 compositions, only six require pedal and in these cases, the pedal part consists only of long pedal points.

Ex. 5. Frescobaldi, *Toccata sopra i Pedali del Organo e senza*, m. 1-3.



In this respect, Frescobaldi is typically Italian. It was not until the late 19th and 20th centuries that pedal technique, as we think of it today, came to be cultivated in Italy.

In Frescobaldi's *Toccata e Partite, Primo Libro*, 1615, the composer provides a preface which is most helpful for interpreting Italian Baroque music. The preface can be found in the new editions of the *Toccatte e Partite* . . . and has also been reproduced in Apel, *Geschichte der Orgel- und Klaviermusik bis 1700*, 447-448. According to Frescobaldi, one must execute his pieces with the kind of freedom which makes them sound thoroughly spontaneous. A freedom at cadences is required, a freedom in tempi, and in specific rhythmic patterns (slightly comparable to the French notes inégales).⁵

Of Frescobaldi's many students, the most important were South Germans and Austrians who combined his ideas with their own tradition, thereby creating a distinctively South German school. In Italy, Frescobaldi's compatriots were generally limited to imitating his style. Michelangelo Rossi (c. 1600-c. 1670), the master's leading Italian pupil, did display some individuality, but his works still bear a strong resemblance to his teacher's.

A number of other organists and harpsichordists were active at this time. Among the north Italians, Tarquinio Merula (c. 1590; death date unknown), occupied a prominent place. Only a few of his keyboard works have survived, so we do not have an adequate picture of his compositional activity. Another north Italian organist was Giovan Fasolo (born in the first half of the 17th c.), who wrote a sizeable collection of organ music for liturgical use throughout the entire year.

In central Italy, more specifically in Rome, the leading keyboardist was Bernardo Pasquini (1637-1710). He wrote numerous organ versets, but the works which showed off his musical gifts to best advantage were his charming dance suites and secular variations. Together with the Neapolitans of the later 17th century, Pasquini is credited with being one of the creators of the keyboard sonata. In addition, he may well have been the earliest composer in Italy to write keyboard suites, although this form was already well known in France and southern Germany.

In Naples, the keyboard school which had furnished much of the stimulation for Frescobaldi's work continued to produce distinguished keyboardists. Giovanni Salvatore (born at the beginning of the 17th c.; died c. 1688) wrote liturgical music (mass versets) and a number of pieces in the usual secular forms. Noticeable in Salvatore's music is a tendency to modify the extremes of earlier Neapolitan music, a tendency typical for the mid-17th century.

In the latter part of the century there continued to be fine keyboardists in Naples (Bernardo Storace, Gregorio Strozzi, etc.), but they were primarily

harpsichordists.

A major contribution of the Neapolitans during the later Baroque period was the evolution of the sonata form. While this was not immediately important for organ playing, the sonata eventually became a chief form for organ composition throughout Europe, especially in the Romantic era.

The great opera and oratorio composer, Alessandro Scarlatti (1660-1725), wrote some keyboard works. They contain many harpsichord-like features. Only one, a sonata in four movements, bears the inscription *per cembalo e per organo*.

The most famous harpsichordist of the Neapolitan school, Domenico Scarlatti (1685-1757), also wrote a few sonatas which we know are for organ since he specified the registration. He may even have played some of his harpsichord sonatas on the organ, too. We know for a fact that many organists tried to imitate his brilliant harpsichord style on the organ. The creative period for Italian organ composition was clearly over. Organists had to rely on outside stimuli. Those who had connections with Bologna, a major center of violin playing, introduced violinistic figurations into their organ music. Others borrowed lyric features from Italian opera, together with obvious programmatic details and long lines of parallel thirds and sixths.

Domenico Zipoli (1688-1726) and Padre Martini (1706-1784) were among the few 18th century Italian organists who could employ current styles and techniques, while still exercising restraint and good taste. Zipoli is known for his expressive, song-like compositions.

Ex. 6. Zipoli, *Pastorale in Do*, m. 5-8.



Padre Martini, a scholar of world-renown, is remembered for the skillfulness with which he united strict counterpoint to post-Baroque style traits. He wrote numerous sonatas for organ and harpsichord.

During the course of the 19th century, interest in organ music almost disappeared. Not until the introduction of Romantic organ building (near the end of the 19th century) did organ playing receive new incentive. Now, for the first time in Italy, a pedal division with independent stops was commonly considered a necessity. Multiple manuals and many flutes, reeds, and strings were other standard features, particularly on larger instruments. Naturally, most organ builders tried to imitate the sonorities of the Romantic orchestra. 8' and 15' stops dominated the instrument, and a thick, dark quality occupied the position formerly held by the crystal-clear *Classic ripieno*.

A chief crusader for this type of instrument was the concert organist, Marco Enrico Bossi (1861-1925). After having played large Romantic organs in other European countries, Bossi felt unduly limited by the Classic organ of his homeland. He began writing compositions suited to the new orchestral instruments and requiring techniques which must have been challenging for his Italian contemporaries. Alfredo Casella (1883-1947), prominent pianist and composer, contributed one concerto for organ and orchestra (1926).

Throughout the 20th century the Romantic approach to organ building has dominated. While the Classic instrument undoubtedly had its limitations, the Italian Romantic instrument had its own weak points. It was totally unsuited to contrapuntal music because it lacked the necessary clarity, and its stoplist was often no more than a conglomeration of orchestral sounds having no logical arrangement or organized function. Renato Lunelli, Luigi Tagliavini, and other scholars have done much research on historic Italian instruments and organ building in general. As a result, one would expect to see, by this time, a completely neo-classic trend in organ building, or perhaps a movement to combine the Classic instrument with the best features of the Romantic organ. Yet, unfortunately, no widespread organ revival has taken place in Italy. Even

the old instruments are frequently left unrepaired and unplayable.

As for the technique of organ playing, there has been improvement. Some credit for this must be given to Fernando Germani, prominent teacher and author of a 4-volume organ method emphasizing pedalling, ornamentation, registration, and other matters which had long been weak points with Italian organists. More recently, Luigi Tagliavini has become the foremost organist among the Italians. He has done much to give his countrymen (and others) an appreciation of the Italian heritage and to promote stylistically-accurate interpretations of old music.

One would hope, at the same time, to see some significant modern organ works being written, but aside from a few isolated exceptions there has been no interesting organ composition in Italy in the last few decades.

EDITIONS

Cavazzoni, M.A.: *M.A. Cavazzoni, J. Fogliano, J. Segni e anonimi: Composizioni per organo*, ed. Benvenuti (*I Classici musicali italiani*, I), Milano, Fondazione Eugenio Bravi, 1941. Cavazzoni's works can also be found in Jeppesen, *Die italienische Orgelmusik am Anfang des Cinquecento*, II, Copenhagen, W. Hansen, 1943/2nd ed., Oslo, 1960.

Cavazzoni, G.: *Orgelwerke*, 2 vols., ed. Mischiati, Mainz, Schott S., 1958. Contents of Vol. I: ricercars, canzonas, hymns, magnificats; Vol. II: masses, hymns. The same works are in *I Classici della Musica Italiana*, VI, ed. Benvenuti, Milano, Società Anonima Notari La Santa, 1919, but the editing is not as good.

Buus: *Ricercari III e IV*, ed. Kastner, Hilversum, Harmonia-Uitgave, 1957.

Padovano: *Annibale Padovano, Sperindio Bertoldo, d'Incerto* (anonymous): *Composizioni per Keyboard*, ed. K. Speer (*CEKM, XXXIV*)*, 1969. *Composizioni per organo*, ed. Benetti, Padua, Zanibon. (Note: the 13 ricercari of the Pierront/Hennebains editions [Paris, L'Oiseau Lyre, 1934], although advertised as organ pieces, are transcriptions of ensemble music).

Gabrieli, A.: The best edition is *Orgel- und Klavierwerke*, 5 vols., ed. Pidoux, Kassel, Bärenreiter, 1941 ff. Contents of Vol. I: intonations, toccatas; Vol. II: ricercars; Vol. III: ricercars; Vol. IV: canzonas and ricercari ariosi; Vol. V: canzonas alla francese. *Three Organ Masses*, ed. Dallas Libera, Milano, Ricordi. *Toccatte*, ed. Dalla Libera, Milano, Ricordi.

Gabrieli, G.: *Composizioni per organo*, 3 vols., ed. Dalla Libera, Milano, Ricordi, 1956/57. (Note: Apel, *Geschichte* . . ., says that the authorship of some of the pieces in this edition is doubtful; moreover some may be pieces for instrumental ensemble rather than works for organ).

Merulo: *Canzonas*, ed. Pidoux, Kassel, Bärenreiter, 1941. Contents: the 9 canzonas of the *Canzoni d'intavolatura d'Organo* . . . *Libro I*, 1592. *Composizioni per organo* (*Monumenti di musica italiana*, I/1), Brescia, L'Organo. *Livre IV des Oeuvres d'Orgues de Claude Merulo*, ed. Labat, Paris, Richault, 1865. Contents: the masses from the *Messe d'intavolatura d'organo Libro 40*, Venice, 1586. *Toccatte*, 3 vols., ed. Dalla Libera, Milano, Ricordi.

Bertoldo: See the Padovano entry (*CEKM,XXXIV*).

Antegnati: *L'Antegnata Intavolatura de Ricercari d'Organo* (1608) (*The Antegnati Tablature of Organ Ricercars*), ed. Apel (*CEKM,IX*)*, 1965. The same is available in an edition published in Padua by Zanibon.

(Continued, page 24)

Banchieri A.: *Toccata I dell III tono* (per l'Elevazione), Padua, Zanibon. *Ricercare III e IV tono*, Padua, Zanibon.

Pasquini, E.: *Collected Keyboard Works*, ed. Shindle (CEKM, XII)*, 1966.

Valente: *Versi spirituali*, ed. Fuser, Padua, Zanibon, 1958.

Rodio: *Cinque Ricercate, Una Fantasia per organo, clavicembalo, clavicordo o arpa* (1575) (Five Ricercars, One Fantasy for Keyboard Instruments or Harp), ed. Kastner, Padua, Zanibon, 1958.

Macque: Together with works by G. Guillet and C. Luython, Macque's preserved pieces are in *Monumenta musicae belgicae*, IV, ed. Watelet, Antwerp, "De Ring," 1938.

Mayone: *Secondo Libro di diversi Capricci per Sonare* (1609), ed. Kastner (*Orgue et Liturgie*, books 63 and 65), Paris, Schola Cantorum, 1964/65.

Trabaci: *Composizioni per organo e cembalo*, I, ed. O. Mischiati (*Monumenti di musica italiana*, 1/3), Brescia, L'Organo, 1964.

Frescobaldi: A nearly complete edition is the *Orgel- und Klavierwerke*, 5 vols., ed. Pidoux, Kassel, Bärenreiter, 1950 ff. Contents of Vol. I: fantasies and canzonas; Vol. II: capriccios, ricercars, canzonas; Vol. III: toccatas, partitas, etc.; Vol. IV: toccatas, canzonas, hymns, etc.; Vol. V: *Fiori musicali*. *Ausgewählte Orgelwerke* (Selected Organ Works), 2 vols., ed. Keller, Leipzig, Peters, 1943. Contents of Vol. I: *Fiori musicali*; Vol. II: toccatas, canzonas, ricercars, capriccios, etc. *Ausgewählte Orgelsätze*, 2 vols., new edition, ed. Haberl/Richter, Wiesbaden, Breitkopf & Härtel. The *Orgue et Liturgie* series, Paris, Schola Cantorum, also has some of the Frescobaldi works. Bk. 26 of the series: *Toccatas*; Bk. 32: *Fantaisies*; Bk. 35: *Fantaisies*; Bk. 41: *Toccatas*. *Keyboard Compositions Preserved in Manuscripts*, ed. Shindle (CEKM,XXX)*, 1968. Contents: compositions which were not published during Frescobaldi's lifetime, plus some which were published but which are not now available in other modern editions. *Nove Toccate inedite per organo* (*Monumenti di musica italiana*, 1/2), Brescia, L'Organo.

Rossi, M.A.: *Works for Keyboard*, ed. White (CEKM, XV)*, 1966. This is the best edition. The same pieces (his complete works) were published under the title *Composizioni per Organo e Cembalo*, ed. Toni, as vol. XXVI of *I Classici della Musica Italiana*, Milano, Società Anonima Notari La Santa, 1920.

Merula, T.: *Composizioni per organo e cembalo*, ed. A. Curtis, Kassel, Bärenreiter, 1961.

Fasolo: *Annale* (1645), ed. Walter, Heidelberg, W. Müller Verlag.

Salvatore: *Collected Keyboard Works*, ed. Hudson (CEKM, III)*, 1964.

Strozzi: *Capricci da sonare cembali et organi* (1687), ed. Hudson (CEKM, XI)*, 1967.

Storage: *Selva di varie composizioni d'intavolatura per cembalo ed organo* (1644) (Anthology of Various Compositions in Tablature for Harpsichord and Organ), ed. Hudson (CEKM, VII)*, 1965.

Pasquini, B.: *Collected Works for Keyboard*, 7 vols., ed. Haynes (CEKM, V). Bks. 1-7)*, 1968. Contents of Bk. 1: capriccios, fantasies, ricercars, canzonas, fugues, sonatas; Bk. 2: suites, arias; Bk. 3: variations; Bk. 4: variations; Bk. 5: toccatas; Bk. 6: toccatas; Bk. 7: figured bass pieces. *7 Toccate di Pasquini*, ed. Esposito, Padua, Zanibon, 1956.

Scarlatti, A.: *Toccata No. 11 per cembalo e per organo*, ed. Vignanelli, Roma, Edition De Santis, 1941.

Scarlatti, D.: *Five Organ Sonatas*, ed. Greene, New York, G. Schirmer. *Sonaten und Fugen für Orgel*, ed. L. Hautus, Kassel, Bärenreiter.

Zipoli: *Orgel- und Cembalowerke*, 2 vols., ed. Tagliavini, Heidelberg, W. Müller Verlag. Contents of Vol. I: toccata, canzonas, short liturgical pieces, etc.; Vol. II: 4 keyboard suites. *Selected Works for Organ or Cembalo*, ed. Ruf, Basel, Symphonic Verlag. *Composizioni per Organo e Cembalo* (I Classici della Musica Italiana, XXXVI), gen'l ed., d'Annunzio, Milano, Società Anonima Notari La Santa, 1919.

Martini: *Sonate d'intavolatura per l'Organo e il Cembalo* (1742), (facsimile), New York, Broude Bros. 12 *Sonate per Cembalo od Organo* (from the 1742 publication), ed. Vitali, Milano, Ricordi. 6 *Sonaten* (from *Sonate per l'Organo e il Cembalo*, 1747), ed. Hoffmann/Erbrecht, Wiesbaden, Breitkopf & Härtel. 20 *Composizioni originali per Organo*, ed. Fuser, Padua, Zanibon, 1956.

Bossi: The following are representative works, but by no means do they constitute a complete listing. *Orgelwerke*, 2 vols., Frankfurt, Peters. Contents of Vol. I: *Allegretto, Ave Maria, Chant du soir, Élévation, Entrée pontificale, Idylle, Noël, Offertoire, Pièce héroïque, Rédemption, Résignation, Thème et Variations*; Vol. II: *Pièce de Concert, Hora mystica, Marche funèbre, Intermezzo lirico, Légende, 2 morceaux caractéristiques, Studie, Hora giocosa, Tre Brevi Pezzi*, Padua, Zanibon. Contents: *Studio, Piccolo corale, Ricercare, Six pièces*, Paris, Durand. Contents: *Prelude, Musette, Choral, Scherzo, Cantabile Alleluia final. Concerto in A Minor*, op. 100 (for organ, string orchestra, 4 horns, & tympani, Leipzig, Peters. *Etude symphonique*, op. 78, New York, G. Schirmer.

Tagliavini: *Passacaglia per organo su un tema di Hindemith*, Padua, Zanibon, 1954. *Cantabile* (in the collection, *Hora Mystica*, Padua, Zanibon, which contains works of 20th century Italian composers). *Corale pastorale: Puer natus est* (in the collection, *Pastoralia*, Zanibon, containing 28 pastorales by old and new composers).

There are also numerous general collections of Italian organ music. The following constitute a selected list. *Altitalienische Orgelmusik*, ed. Gauzz, Tübingen, C.L. Schultheiss. Contents: 32 pieces by Frescobaldi, Gabrieli, Lotti, Palestrina, Zipoli, etc.

Altitalienische Orgelmeister, ed. Kaller (*Liber Organi*, IV), Mainz, Schott S. Contents: works of Banchieri, Fasolo, Frescobaldi, Zipoli.

Altitalienische Versetten in allen Kirchentonarten, ed. Kastner, Mainz, Schott S. Contents: liturgical versets from the 16th century.

Antologia organistica italiana, ed. Dalla Libera, Milano, Ricordi. Contents: works from the 16th and 17th centuries. (The editing is not always good).

L'Arte Musicale in Italia dal Secolo XIV al XVIII, 7 vols., ed. Torchi, Milano, Ricordi, 1897/1908/ new edition, 1959. Vol. III: *Composizioni per organo o cembalo, secoli XVI, XVII, e XVIII*. Contents: 169 compositions by a wide variety of composers.

Cantantibus Organis, ed. E. Kraus, Regensburg, Verlag Pustet. Bk. 2: *Orgelmusik an europäischen Kathedralen: Venedig, Augsburg, München*. Contents: pieces by A. & G. Gabrieli, Guami, Merulo, etc. Bk. 4: *Die Messe im Choralamt: IX Messe*. Contents: short pieces by Cavazzoni, Fasolo, etc. Bk. 6: *Orgelmusik an europäischen Kathedralen*, part II: *St. Peter in Rom*. Contents: pieces of Arcadelt, Frescobaldi, Palestrina, etc. Bk. 10: *Orgelmusik der Franziskaner*. Contents: 20 pieces by Belli and Fasolo. Bk. 11: *Orgelmusik an europäischen Kathedralen*, part III: *Bergamo, Passau*. Contents: works by Bassani, Brignoli, Cavaccio, Scandello, etc. (Note: not all of the compositions in these books are original organ works, some are probably ensemble compositions or motet transcriptions).

Classici Italiani dell' Organo, ed. Fuser, Padua, Zanibon, 1955. Contents: 66 composers from Antico through Martini.

Italianische und süddeutsche Orgelstücke des frühen 17. Jahrhunderts, ed.

Schierning (*Die Orgel*, II/9), Lippstadt, Kistner & Siegel.

Liber Organi, vol. III (Pastorales of the Classical Era), ed. Dalla Libera, Vicenza, Editrice S.A.T. Contents: pieces by Lotti, Rossi, d'Aquin. *Liber Organi*, vol. VIII (*Raccolte di Musiche inedite per organo del Settecento Veneziano*), ed. Dalla Libera, Vicenza, Editrice S.A.T. Contents: works by Marcello, Galuppi, Pescetti, A. Hasse.

L'Organo Italiano (1567-1619), ed. Frotscher, Copenhagen, W. Hansen. Contents: 7 pieces.

10 *Sonaten* (from Aresti's *Sonate da organo di varii autori*, 1687), ed. A. Reichling, Berlin, Merseburger. Contents: pieces by Aresti, Pollaroli, Kerll, Giustiniani, Schiava, Colonna, anonymous.

Examples of early Italian music can also be found in *Die Italienische Orgelmusik am Anfang des Cinquecento*, vol. II, ed. Jeppesen, Copenhagen, W. Hansen, 1943/ 2nd ed., Oslo, 1960.

NOTES

¹Reese, *Music in the Renaissance*, 520.
²Apel, *Geschichte der Orgel- und Klaviermusik bis 1700*, 162-165.

³An excellent discussion of Italian organs and authentic registration practices can be found in *The Diapason*, Feb., 1966. This article is a transcription of Luigi Tagliavini's lecture at the 1965 A.G.O. Mid-Winter Conclave.

⁴Apel, "Neapolitan Links between Cabezón and Frescobaldi," *Mus Q XXIV*, 4 (Oct., 1938), 419 ff.

⁵Much valuable information relative to the performance of early music in Italy and in other European countries can be found in Eta Harich-Schneider's *Die Kunst des Cembalospieles*.

MUSICAL SOURCES

Ex. 1. *Historical Anthology of Music*, I, ed. Davison/Apel, Cambridge, Harvard University Press, p. 121.

Ex. 2. *Claudio Merulo: Canzonen*, ed. Pidoux, p. 33.

Ex. 3. *Historical Anthology of Music*, I, p. 201.

Ex. 4. *Fiori musicali*, ed. Pidoux, p. 18.

Ex. 5. *Frescobaldi: Ausgewählte Orgelwerke*, II, ed. Keller, p. 2.

Ex. 6. *Anthology of Organ Music*, ed. Esposito, Bergamo, Edizioni Carrara, p. 132.

ABBREVIATIONS

**Corpus of Early Keyboard Music*, Dallas, American Institute of Musicology, 1963-.

***Denkmaeler der Tonkunst in Bayern*, Braunschweig, H. Litolf's Verlag, 1900-1931.

****Denkmaeler der Tonkunst in Oesterreich, Vienna/Leipzig, Artaria/Breitkopf & Härtel* (later, Vienna, Universal Edition) 1894-.

New Schlicker Organ to Stillwater, Minn. Church

A new 2-manual and pedal organ built by the Schlicker Organ Co., Buffalo, N.Y. has been installed in the First Presbyterian Church, Stillwater, Minnesota. The instrument has mechanical key action, electrical stop action, and it is encased and free standing in the building. Dr. Paul G. Bunjes, chairman of the music department at Concordia Teachers College, River Forest, Ill. was consultant for the instrument, and the complete specification was drawn up and detailed by him. Installation and finishing of the organ were carried out by John Obermeyer, area representative for the Schlicker company. The organ was dedicated on Dec. 5 in the morning worship service, and Layten B. James played the dedicatory recital in the afternoon of the same day.

GREAT ORGAN

Rohrgedackt 8 ft. 56 pipes
Principal 4 ft. 56 pipes
Dulzflöte 4 ft. 56 pipes
Decimaquinte 2 ft. 56 pipes
Mixture IV 168 pipes
Schalmey 8 ft. 56 pipes

CHOR ORGAN

Musiziergedackt 8 ft. 56 pipes
Spillflöte 4 ft. 56 pipes
Nasat 2 3/4 ft. 56 pipes
Terz 1 3/4 ft. 39 pipes
Zimbel III 168 pipes

PEDAL

Subbass 16 ft. 30 pipes
Offenbass 8 ft. 30 pipes
Labial Dulzian 4 ft. 30 pipes
Flachflöte 2 ft. 30 pipes
Fagott 16 ft. 30 pipes

Schantz Builds for Kansas City Church

The Schantz Organ Company, Orrville, Ohio has completed the installation of a new 4-manual organ at Country Club Christian Church, Kansas City, Missouri. Among its features is a Schantz solid-state combination action, installed inside the console cabinet. In addition to the main organ in the chancel with pipes of the Great, Positiv and Pedal divisions exposed, there is a 6-rank antiphonal organ in the rear balcony which can be played either from the front console or its own 2-manual console in the balcony. Specifications of the instrument were developed by A. C. Strahle, Mid-West representative for Schantz, and Daniel Smith, organist of the church. The organ was formally introduced to the public with a recital by Robert Glasgow on Nov. 7, 1971.

GREAT

Pommer 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Twelfth 2 3/4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Fourniture IV 244 pipes
Scharf III 183 pipes
Trompette 8 ft. 61 pipes

SWELL

Gedackt 16 ft. 68 pipes
Geigen Principal 8 ft. 68 pipes
Hohflöte 8 ft. 68 pipes
Viola 8 ft. 58 pipes
Viola Celeste (TC) 56 pipes
Geigen Octave 4 ft. 68 pipes
Harmonic Flute 4 ft. 68 pipes
Waldflöte 2 ft. 61 pipes
Plein Jeu IV 244 pipes
Basson 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Clarion 4 ft. 68 pipes
Tremulant

CHOIR

Spritzprincipal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste (TC) 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes

POSITIV

Nasonflöte 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quinte 1 3/4 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Zymbel III 183 pipes

PEDAL

Resultant I (from Ped. Violone)
Resultant II (from Ped. Subbass)
Principal 16 ft. 32 pipes
Subbass 16 ft. 44 pipes
Violone 16 ft. 44 pipes
Pommer 16 ft. (Great)
Gedackt 16 ft. (Swell)
Principal 8 ft. 32 pipes
Spitzflöte 8 ft. 32 pipes
Flute 8 ft.
Viola 8 ft.
Pommer 8 ft. (Great)
Gedackt 8 ft. (Swell)
Choralbass 4 ft. 32 pipes
Nachthorn 4 ft. 44 pipes
Mixture II 2 3/4 ft. 64 pipes
Mixture III 1 3/4 ft. 96 pipes
Posaune 16 ft. 12 pipes (Great)
Basson 16 ft. (Swell)
Trompette 8 ft. (Great)
Basson 8 ft. (Swell)
Klarine 4 ft. (Great)
Krummhorn 4 ft. (Choir)

ANTIPHONAL GREAT

Principal 8 ft.
Bourdon 8 ft.
Octave 4 ft.
Super Octave 2 ft.

ANTIPHONAL POSITIV

Bourdon 8 ft.
Gemshorn 8 ft.
Gemshorn Celeste 8 ft.
Octave 4 ft.
Super Octave 2 ft.
Fagot 8 ft.

ANTIPHONAL PEDAL

Bourdon 16 ft.
Principal 8 ft.
Bourdon 8 ft.
Octave 4 ft.

NEWS OF CHAPTERS AND ORGAN GROUPS

Central Arizona Chapter AGO, Phoenix
... held its meeting on Dec. 6, 1971 at St. Thomas the Apostle Catholic Church. The host organist, William Clancy, presented a pre-dinner recital consisting of works of living composers. After dinner, Dr. Leroy Merring gave a short demonstration on "How to make your own cymbelstern cheaply." The host choir director, Preston Heinle, and the St. Thomas Choir presented a program of "Music of the Catholic Publishing House." Mr. Heinle stressed that the music presented is useful for all faiths. — Marjorie Haas

Pasadena Chapter AGO, Calif.
VIVA ZAPATA! Ballet Folklorico Juvenile Zapata, that is! The brilliant and colorful troupe of young Mexican-American dancers, who, mixed with goodly portions of steaming punch, Mexican food, and light red wine, gave members a taste of an "old-world," "South of the Border," Christmas, when they gathered at Sierra Madre's Episcopal Church of the Ascension, December 13th, for the Annual Christmas "Bash." — Richard W. Mater

San Francisco Chapter AGO, Calif.
Peter Hallock, organist-choirmaster of St. Mark's Cathedral, Seattle, sang a Chapter sponsored recital at St. Ignatius Church, San Francisco, Oct. 29. He was accompanied by Kathleen Farr, harpsichordist; Penny Hanna, viola da gambist; and Mary Groman, violinist. The program included works by Campra, Dowland, Purcell, Bassani, and Lochren Johnson. On the following day Dr. Hallock conducted a workshop; discussion centered on the new Episcopal "Songs for Liturgy and More Hymns and Spiritual Songs."

Dr. Lawrence Moe of the U. of California, shared a portion of his sabbatical leave with members of this Chapter on Nov. 19. He spoke about many historic organs in Europe, using slides and recordings as illustrations. He especially emphasized organs associated with J. S. Bach. — Oscar Burdick

Central Florida Chapter AGO
... met Nov. 9, 1971 at the home of Howard Fleming to hear 6 Chapter members dedicate the newly rebuilt 2-M Louisville organ originally built in 1946. After the program other members of the 41 present played and enjoyed the new music room built to house the organ. Members playing in the pro-

gram were Kathy Atkisson, Jack Bookhardt, Warren Coker, Charles Cox, Stephen Caarnecki, and Walter Kimble. — Howard S. Fleming

Bangor Chapter AGO, Maine
An informal dedication of a new organ at the Old Town United Methodist Church, Old Town, Maine was held Dec. 6 in conjunction with the Chapter's monthly meeting. Fred Thorpe of Augusta played the concert. Music was also performed by an ecumenical choir and the congregation, and it included hymn singing and an anthem "Hymn for a New Organ" by Ware and arranged by dean Richard J. Snare. A coffee hour followed. — Allen C. Fernald

Boston Chapter AGO, Mass.
"The Organ Works of Cesar Franck" was the topic discussed and demonstrated in November at the Central Congregational Church of Newton. Artists were Monsieur and Madame Duruflé. A dinner preceded the lecture. The next evening, the Duruflés presented a recital, also at the Newton church, featuring works of Bach, Couperin, Franck, Tournemire, Duruflé and Dupré. — Margaret Krewson

Southeastern Minnesota Chapter AGO
In lieu of the October meeting, the Chapter co-sponsored an organ recital by Lionel Rogg, Geneva, Switzerland, with Zumbro Lutheran Church. Closed-circuit television was installed so the capacity audience could see as well as hear Mr. Rogg. A candlelight reception was held following the recital.

The Chapter held their annual clergy-organist dinner meeting November 15, 1971 at Mount Olive Lutheran Church, Rochester, with 55 members and guests present. After a fine dinner and announcements, the meeting was adjourned to the sanctuary of the church where a panel discussed "New Trends in Christian Liturgy." Members of the panel were: Richard Wagoner, Hennepin Avenue Methodist Church, Minneapolis; Father Rivers, Mankato State College Newman Club, Mankato; the Rev. Charles Anders, minister of music, St. Olaf College, Northfield; and the Rev. Charles Thayer, chaplain, St. Mary's School, Faribault. — Mrs. P. L. Godtland

Syracuse Chapter AGO, N.Y.
... met Oct. 19 for a dinner at the Erwin United Methodist Church. Dean Robert P. Anderson introduced the Chapter officers and also 30 members of the Central New York Chapter who were guests for the evening. Following dinner, members and guests travelled to the Episcopal Church of the Saviour for a recital by John T. Hoffman, professor of organ at the State University of N.Y. at

Fredonia.
On Nov. 6 the members of the Chapter participated in an organ crawl of five new 2-manual organs installed within the last two years. Each host organist presented a short recital followed by an explanation of the installation. Members were permitted to play the organs. The final organ visited was an 1871 Johnson that had been recently restored.

Dec. 4 and 5 was Marilyn Mason Week-End in Syracuse. Miss Mason was presented in a master-class on contemporary music on Nov. 4 at Crouse Auditorium, Syracuse U., and students from Ithaca and Eastman School joined Chapter members for the event. On Nov. 5, the Chapter cooperated with Park Central Presbyterian Church in presenting Miss Mason in recital as part of the church's 125th anniversary celebration.

Cincinnati Chapter AGO, Ohio
Members of the Student Group of the Cincinnati Chapter presented a program of organ music Jan. 24 at Calvary Episcopal Church. The program was followed by a "Gala Music Sale" of used organ and choral music, as well as books for the AGO member. — Ruby Stephens

Dayton Chapter AGO, Ohio
... met Nov. 7, 1971 at Westminster Presbyterian Church, Xenia, Ohio. Darryl Miller was in charge of a lovely Guild service. Eugene Foiles, choir director of the host church, directed several numbers, and Marjorie Street played the postlude.

The January (?) meeting was held at Christ United Methodist Church, Dayton. Two local composers, Lani Smith and Gilbert Martin, presented several of their interesting numbers for organ. — Virginia Robertson

Pittsburgh Chapter AGO, Pa.
... held a dinner meeting Jan. 24 at Chatham College. Charlotte Schaeffer Price, soprano, and Lee Kull, violist were presented in recital for the program. Russell Wichmann was the host organist for the meeting. — Mary C. Hardy

Oklahoma City Chapter AGO, Okla.
The December (?) meeting was held in the Chapel of St. Edward the Confessor at Casady School, a private Episcopal day school. James J. Lytton, director of music at the school, led his junior high and high school choirs in a meaningful and well-performed service of lessons and carols. Following the program, Dr. Robert Woolsey, headmaster at Casady, entertained us most graciously in his home. — Elizabeth M. Banks

Franklin Chapter AGO, Tenn.
The Recorder Consort of Holy Trinity

Lutheran Church, Kingsport, Tenn., under the direction of Robert W. Andrews, presented the Dec. (?) program. The selections at Christmas music followed a dinner meeting held at First Presbyterian Church, Johnson City, Tennessee. — Rose S. Slonaker

Richmond Chapter AGO, Va.
The Dec. (?) meeting was held at St. Stephen's Episcopal Church. Following dinner a student recital and Christmas concert was presented in Cannon Chapel, University of Richmond, by students from metropolitan universities and the girls chorus of Ginter Park Methodist and Bon Air Presbyterian churches. — Mary Jan McIntosh



Mildred Kommeyer played the premiere performance of "Death Valley Sketches," a new impressionistic suite for organ by Frederick M. Barnes, in a recital sponsored by the Los Angeles Chapter AGO on Jan. 3 at Grace Lutheran Church, Culver City, Calif. The short suite of five movements ("The Valley, Tumbleweed, Stove Pipe Wells, Desert Storm, Scotty's Castle") is inscribed to Mrs. Kommeyer, and the work was received with delight by the large audience. Mr. Barnes, formerly organist of First Congregational Church, Los Angeles, now lives in Newport Beach. Mrs. Kommeyer also included works by Dunstable, Bach, Buxtehude, Karg-Elert, Drischner, Vierne and Langlais on her program.



David Engen has become organist of Gloria Dei Lutheran Church, Iowa City, Iowa, where Dr. Daniel Moe is choir director. A native of Minneapolis, Mr. Engen began organ study with Ronald Nelson at Westwood Lutheran Church and graduated magna cum laude from St. Olaf College with the MusB degree in church music. Music studies there were with Robert Kendall, Kenneth Jennings and Charles Anders. While at the University of Iowa, Mr. Engen is a teaching assistant working on the MA and DMA degrees in organ with Gerhard Krapp. He represents the Charles Hendrickson Organ Co., St. Peter, Minn., in Iowa and Illinois.

WILLIAM ALBRIGHT, composer and organist of the faculty of music, University of Michigan at Ann Arbor, played the world premiere of his "Organbook II" for organ and electronic tape at the Cathedral of St. John the Divine, New York City, January 14. Dr. Albright's "Organbook I" won the Queen Marie-José Prize in 1968, the first work for organ to win this major European award. Also included on the program for organ and piano were works by William Bolcom, Eugene Kurtz, Scott Joplin, and Ives.



Randall S. Mullin has been appointed associate music director and organist of the Cathedral of Mary Our Queen, Baltimore, Maryland. He is a graduate of the Peabody Conservatory in Baltimore, and is presently working toward his Master's degree at the Catholic University of America.

A CONCERT OF VIRGIL THOMSON'S SACRED MUSIC was performed at the 10 a.m. worship service of St. George's Episcopal Church, Bridgeport, Conn. January 9, the opening day of the University of Bridgeport's week-long festival honoring the 75 year old composer. The concert, under Ernest White's direction, was done at the composer's request.

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foreign boy singers visit American boys' choirs for three-week periods, has created the American Boychoir Federation to plan and administer meetings of boys' choirs and directors, has initiated a program of European Audition Tours for selected American boy singers, has assisted in the establishment of a summer music camp open to all boy singers, and has set up a free telephone consultation service for boys' choir directors wishing to explore with foundation executives the experience of other boys' choirs in specific aspects of boys' choir administration.

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