

# THE DIAPASON

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## Fourth International Harpsichord Festival

Rome, Italy

April 26—May 5

by C. David Harris

The Roman musical scene from April 26 through May 5 of this year was dominated by the harpsichord. Sponsored by the Associazione Musicale Romana under the direction of American Miles Morgan, the Fourth International Festival comprised eight recitals by leading harpsichordists, seven master classes in interpretation, two concerts devoted to Bach harpsichord concertos, and an illustrated lecture on the dawn of the pianoforte.

The recitals, heart of this year's festival, were given by Gustav Leonhardt, Egida Sartori, Kenneth Gilbert, Valda Aveling, Anna Maria Pernaelli, Fernando Valenti, Isolde Ahlgrimm, and Achille Berruti. The classes in interpretation, held for selected younger harpsichordists from around the world, centered on the music of Frescobaldi (Leonhardt), Couperin (Gilbert), Bach (Ahlgrimm), and Scarlatti (Valenti).

The setting for the recitals and for most of the classes was a splendid large room in the Palazzo Braschi overlooking the Piazza Navona. Lined with antique tapestries and marble busts of ancient Romans, and lit by large chandeliers, the hall established an atmosphere of extraordinary elegance and provided a rare opportunity to hear harpsichord music in an appropriate historical milieu. For the conclusion of the festival, Achille Berruti's recital of Kubau's *Biblical Sonatas*, antique candelabra placed around the room intensified the aura of centuries past, the candlelight highlighting salient features

of the surrounding works of art.

The setting for the concerts was no less remarkable: the Basilica Santa Cecilia in the ancient Trastevere section of Rome. Regarded as having the finest acoustics of all Roman churches, the basilica was constructed upon a site associated with the life of the saint. Its interior is dominated by a majestic ninth century mosaic that fills much of the apse. Bach's concertos for solo harpsichord and orchestra in F minor, A Major, and D minor were performed by Valda Aveling, Anna Maria Pernaelli, and Fernando Valenti, respectively, together with the orchestra of the Associazione Musicale Romana, Miles Morgan conducting. The concerts also included Bach's concertos for two harpsichords and orchestra in C Major and D minor, with Isolde Ahlgrimm and Kenneth Gilbert as soloists; the *Concerto for Three Harpsichords and Orchestra in D minor* with Ahlgrimm, Aveling, and Gilbert; the *Concerto for Three Harpsichords in C Major* with Ahlgrimm, Aveling, and Damuta Chmielecka-Aloveri; and the *Concerto for Four Harpsichords and Orchestra* with Ahlgrimm, Pernaelli, Gilbert, and Egida Sartori as soloists. Enthusiastic audiences encored the final movement in each concert.

The recitals provided a remarkable survey of current attitudes toward repertoire and toward performance practice concerning older music. One striking feature of the series was the almost complete absence of modern harpsi-



Damuta Chmielecka-Aloveri, Isolde Ahlgrimm, and Valda Aveling perform Bach's triple concerto with the orchestra of the Associazione Musicale Romano under Miles Morgan's direction at the Basilica Santa Cecilia, Rome.

chord music. Only two works by 20th-century composers were programmed: Valda Aveling played the *Suite in C* by Stephen Dodgson (born 1924), and Isolde Ahlgrimm performed four movements from the *Suite de Danses pour Clavecin* by Jean-Jacques Grunenwald (born 1911). However, a singular rarity appeared in Ahlgrimm's recital; for once turning the tables on the pianists in the borrowing of repertoire, she performed Brahms' difficult *Sarabande in A Major* and *Gigue in A minor*. The classic period also was represented in the series, with works by Haydn and Mozart played by Aveling and Ahlgrimm, and with works by Galuppi and Alessandro Speranza played by Sartori. Otherwise the recitals covered the familiar ground from Frescobaldi through Domenico Scarlatti.

As would be expected the approach to this repertoire varied considerably. Performances of Scarlatti's sonatas, for example, ranged from the conservative reading of Sartori through the scholar-

ly approach of Gilbert to the sheer bravura of Valenti's recital, which was devoted entirely to the sonatas of Scarlatti. Still another approach was demonstrated by Aveling, who played four of Scarlatti's sonatas with such vigor that the survival of the instrument, a large Neupert, became a matter of concern.

Interesting attitudes toward the traditional French and French-related repertoire also emerged. In the Prelude and Allemande of Marchand's *Suite in D minor*, Leonhardt again demonstrated the remarkable plasticity of rhythm that characterizes his performances. Inequality and other rhythmic nuances scarcely appeared, however, in Aveling's straightforward reading of a suite by Loeillet. Kenneth Gilbert's performance of Couperin's Fifth and Eighth Ordres was a model of clarity and perfection in all details; the long and musically-challenging *Passacaille* in the *Eighth Ordre* attained unusual drama. Ahlgrimm, who played a suite by Louis Couperin, brought to the performance not only correctness of style but also the intensity of feeling typical of her playing in general.

Rhythmic nuance or the absence thereof was stressed in attitudes toward other repertoire as well, at times providing the students in the master classes with an opportunity to weigh conflicting viewpoints. For example, the Prelude of Bach's *English Suite in F Major* was performed by Leonhardt with rhythmic nuances appropriate to the French style. In her classes on Bach, Ahlgrimm cited the resemblance of the English Suite preludes to concerto grosso style and suggested an Italianate reading of these preludes. In his classes on Scarlatti, Valenti recommended a straightforward approach to rhythm in the sonatas and a minimizing of rhythmic nuance in general.

Attitudes toward ornamentation also demonstrated interesting viewpoints. In his classes on Couperin, Gilbert recom-

(Continued, page 13)



Above: Gustav Leonhardt conducting master class on the music of Frescobaldi; he is seated at Schuetze's Italian copy.

Right: Kenneth Gilbert leading class on the music of Couperin. David Harris is seated at Schuetze's copy of a Blanchet instrument.



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An International Monthly Devoted to the Organ and to Organists and Church Music

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SIXTH "MUSICULTURA" SCHEDULED FOR SEPTEMBER IN HOLLAND

The sixth "Musicultura" sponsored by the Eduard van Beinum Foundation will be held this year from September 4 through October 15 at Queekhoven, a 17th century estate located in Breukelen on the river Vecht, 21 kilometers from Amsterdam, Holland. The "Musicultura" is an international gathering of young musicians and musicologists who, after finishing their formal education, feel a need to broaden their orientation to the cultural and social bases of their profession. The meetings, concerts, workshop performances, lectures, discussions, and projects in creative expression provide a confrontation with information about music and its relationship to other artistic processes to thinking and to the sciences. The particular instrument of the participant is not the central factor, although there are many possibilities for making music. A number of instrumentalists and singers of international reputation will be present not only to give concerts for the participants, but to discuss and study with them the problems dealing with performance practices.

The theme for the meeting this year will be "Innovators in the Arts," and four composers will stand as the central projects: Monteverdi, Beethoven, Wagner, and Webern. Through these four projects, the participants will work toward a clarification of the work and time of each composer as well as toward an understanding of the position of these men as "innovators."

The project "Monteverdi" covers a musical introduction of the period preceding and including Monteverdi through workshop performances on authentic instruments and theoretical examination of the innovations in musical techniques with accompanying illustrative concerts.

In the "Beethoven" project, attention will be given to the composer in his role as social critic. Comparative interpretations of his music will be made

through discussions with the performing soloists.

The "Wagner" project consists of attendance at rehearsals of *Lohengrin*. Analysis of Wagner's philosophy, study of scores with the aid of records will be included, and ample attention will be given to the theatrical aspects of his work.

In the "Webern" project, several concerts will delve deeply into Webern's chamber music repertory. Preceding each concert an analysis of the works to be presented will be made. In addition, this project will deal with the importance of Webern for the new music. Participants will have the opportunity for private coaching with Webern specialists.

During the six weeks, ample time will be dedicated to the study of comparative developments in literature, painting, architecture, theatre, etc.

Musical direction will be under the leadership of the following: Amsterdams Strijkwartet, The Netherlands; Theo Bruins, The Netherlands; Dutch Opera (performing *Lohengrin*), Edo de Waart (Rotterdam), conductor, and Filippo Sanjust (Italy), director; Nikolaus Harnoncourt, Austria; Ton Hart-suiker, The Netherlands; Emiko Lyama, Japan; Koeckert Quartet, Germany; Jürgen Jürgens, Germany; the Monteverdi Choir, Germany; Eduardo del Pueyo, Belgium; the Syntagma Musicum, The Netherlands; and the Webern Pool (16 instrumentalists), The Netherlands.

Musicological direction will be in the hands of Denis Arnold of England, H. Oesch of Switzerland, and Jos Wouters of The Netherlands. Various professors of the University of Utrecht and the University of Amsterdam will lead the discussions dealing with architecture, literature, philosophy, sociology, musical sociology, painting, stage, and dance.

The predominant language for the meeting is English. Information about schedule, fees, scholarships, etc., may be obtained by writing: Eduard van Beinum Stichting, Queekhoven, Breukelen, The Netherlands.

We recently received a note from Charles Krigbaum, organist of Yale University, which reads as follows:

"The following information, which was relayed to me by a former librarian of the (Yale) School of Music, Miss Eva O'Meara, may be of interest to you and your readers.

"The 100th anniversary of the death of Lowell Mason falls on August 11, 1972. His dates are 1792-1872. Because of his influence on the course of church music in America, and of his contribution to hymnology, it would be fitting to honor his memory on the Sunday nearest the 11th, i.e. August 13, 1972. He composed or adapted 1,697 hymn tunes. As many as 12 are still in use and familiar. Eight are in the 1940 edition of the Episcopal Hymnal."

We probably would have missed the event completely if Miss O'Meara and Mr. Krigbaum had not brought it to our attention. But, come to think of it, the idea is a good one. 1,697 hymn tunes is a lot of songs, and the name Lowell Mason has always been an important one in American music history. Why not have a Lowell Mason festival? We think it would be a grand idea.

By the way, if you do, send us the program — we will be glad to report on it.

Werkprinzip — Fact or Myth?

One of the earmarks of the European "organ reform" movement has been the codification of a dogma regarding organ design in order to rationalize the changes which the movement felt were a necessity in organ design and structure. The "movement" relied heavily on historical evidence to arrive at its dogma, and in the process many confusing ideas about organ building have been set forth. One of these confusing ideas is what is now called *Werkprinzip* in German terminology, and which we will call here "work-principle."

One sees the word everywhere today. It is used by organ builders of many tonal persuasions, and it is used to describe a multitude of practices in tonal design. Even electronic instrument builders are using the term.

The term itself has been used loosely with some idea that it refers to a historic principle or idea. This is perhaps the first myth. Historically, although the term *Werk* (division) is used by most organ builders of the classical period, the term *Werkprinzip* is purely a 20th century concoction. In organ reform movement parlance, work-principle refers to the rule upon which each division of the organ is based on its own Principal stop. Usually, each division would be based on a different pitch level of Principal stop, i.e., 16' in the Pedal, 8' in the Hauptwerk, 4' in the Positiv, and 2' in the Brustwerk, for example. The idea is that each division is based on a different pitch level of tonal structure for its principal choruses.

But, in organ reform parlance, the term also has to do with location of the pipework of each division in individual and separate cases which surround the division on sides, back, and top. Thus, the lowest pitch Principal stop in each division determines the physical size of the division, and thus plays a part in the physical structure and layout of the organ. The rule, in organ reform parlance, says that each division should be based on a different pitched Principal stop, and that each division should have its own case. The organ reform movement has gone to great lengths to supply historical witness to this practice from the 17th and 18th century organ builders.

As a result, the practice is partially used even by those who do not encase the organ, and it is practiced with a fair amount of unanimity by contemporary European builders.

When one looks deeper into the historical evidence, however, one finds that the rule is far less a rule than a widespread practice, and one also finds that the term as it is used today is somewhat foreign to classical organ building, and further that it might not even be a wholesome one from the contemporary point of view. One hesitates to say that the term should be thrown out for fear that the ideas associated with it will also be thrown out. We are suggesting that the term should be thrown out, that the ideas connected with it be subjected to much deeper penetration, so that the results of this penetration might produce finally a sounder and more satisfying understanding.

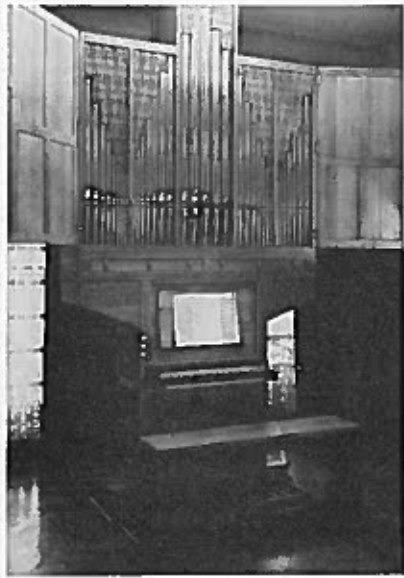
From a historical standpoint, the great bulk of organs built in the 16th, 17th and 18th centuries were organs which were conceived with the idea of two "works" — the main work or division, and the Rückpositiv or Chair Organ. The concept of these two divisions pervades even earlier organs. Even the Pedal work is thought of frequently as part of the main or larger work. These two divisions or works contrasted with each other in several ways: by their size (the main work being larger and based on a larger Principal stop), by their location in two separate cases (and thus by separate acoustical locations), and finally by the layout of the pipework within the case. Furthermore, there is little evidence historically that each and every division in the organ had a separate case. The overwhelming majority of organs of any size had two cases — the main case and the Rückpositiv case. The main case would contain the main work (Hauptwerk), the Pedal, and any other subsidiary divisions such as an Oberwerk or a Brustwerk. Sometimes, the Oberwerk was separate from the Unterwerk, especially in the late 18th century. But the overwhelming majority of classical organs are thought of as being in two works.

Thus it is that the idea of each division being determined on a different pitched Principal stop is also not so much a rule as a frequent practice. The size of each division or work was determined by the physical space available in the location. Thus, it is frequent, even in Schnitger's work such as the organs of St. Jacobi and St. Nicolai in Hamburg, to find both the Hauptwerk and Rückpositiv based upon 8' Principals. Indeed, in the St. Jacobi organ, even the Oberwerk and Brustwerk are based on 8' Principals. The size of the acoustical space, the physical location of the organ, and the height available for the organ were probably more important in the development of the tonal structure.

If we are to follow a work principle in today's organ building, it seems to us necessary to grasp what the idea is all about. In order to do this, we have to think of the organ as it most often has been historically — primarily a two-division organ. There should be two cases, even in the three and four-manual organ. The main case is the larger, and the Rückpositiv or Chair or Choir organ is the smaller. The Pedal organ belongs with the main work. But most of all, the organ should be designed for a particular space, and a particular acoustic.

Perhaps this is where most of the confusion surrounding *Werkprinzip* discussion has arisen. For a long time now, we have been building organs according to "rules", "principles", and abstract ideas, and in most cases we have been building organs primarily for the performance of a particular kind of music in the abstract ("the literature").

Historically, one can show that whenever an organ builder broke the rules, it was for good reason, and that reason usually had the support of the space for the organ and the acoustic of the room. Thus, in the hands of good organ builders, these rule-breakers were invariably successful in doing so. But they seldom broke the main rule of the dual-work-encasement, for there was usually good reason for that to be kept. One can learn from all this today. If we would start building organs again for specific space and acoustic, but build them with the chief principle of dual-work instruments in mind, our organs of two manuals and larger would be far more acceptable as musical instruments than they presently are. And we would be bothered by this term and its myth far less.



A new positiv organ built by organ builder Patrick Collon of Brussels, Belgium, has been installed in the Rijksmuziekacademie in Brussels. Essentially a one-division positiv, the organ has a second manual coupled to the first, and a pedal keyboard so that trios and manual changes may be practiced. The keyboard compass of the completely mechanical instrument is 54 notes in the keyboards and 30 notes in the pedal. Josef Sluys, titular organist of St. Michael's Cathedral, Brussels, and director of the Music Academy, played the dedication recital on March 6. The specification includes the following: Gedeckt 8 ft., Prestant 4 ft., Roerfluit 4 ft., Octaaf 2 ft., and Octaaf 1 ft.

MALCOLM WILLIAMSON, British composer, led a workshop for the Chicago Chapter AGO on April 11 at the Judson Baptist Church, Oak Park, Ill. About 50 chapter members were present as he gave them the opportunity to perform various choral works which he has written, and as he played several of his organ pieces.

THE ST. LOUIS CHAPTER AGO is planning a memorial concert next Oct. 15 in honor of Ralph Vaughan Williams. A preview of the program was given chapter members by Mrs. Kathleen Thomerson and Douglas Breitmayer at the chapter's May 22 meeting.

#### CATHOLIC UNIVERSITY GIVES LITURGICAL MUSIC COURSE

A six-week course dealing with various aspects of contemporary problems, practices and trends in church music is being given by the Catholic University of America, Washington, D.C. from June 27 through August 4. Each week of the course offers a different faculty member with a specific subject. The following subjects are included in the course: "Folk Liturgies" by composer and organist Thomas Parker; "The Relationship of Music and the Arts to Theology" by the Rev. Anthony Dana, professor of liturgy and systematics at St. Mary's Seminary and University, Baltimore; "Choral Techniques for Church Choirs" by Paul J. Christiansen, director of the Concordia College Choir, Moorhead, Minn.; "New Art Forms in Worship" by Haig Mardirosian, organist and director at Reformation Lutheran Church, Washington, D.C.; "The Full Spectrum of Music in the Church" by C. Alexander Peloquin, director of the Peloquin Chorale and music director of the Catholic Cathedral, Providence, R.I.; and "An Artistic Approach to the Liturgy" by Robert Twynham, director of music at the Cathedral of Mary Our Queen, Baltimore.

ROBERT GLIDDEN has been appointed executive secretary of the National Association of Schools of Music to succeed David Ledet. Dr. Glidden, who will assume his duties on July 1, has been director of graduate studies and chairman of the music department at the University of Oklahoma, Norman, Oklahoma. Dr. Ledet will become head of the music department at the University of Georgia, Athens, Ga.

ROBERT E. PAGE, professor of music and director of choral activities at Temple University's College of Music, Philadelphia, Pa., was one of six Temple faculty members cited for distinguished teaching during the past academic year. Each received grants of \$300 from the Christian R. and Mary P. Lindback Foundation.

JONATHAN STERNBERG, professor of music and conductor of the Temple University Orchestra, Philadelphia, Pa., was named recipient of the Citation Award of the National Association for American Composers and Conductors.

#### McFARLANE-NIELSEN FORM NEW MANAGEMENT FIRM

Ralph Nielsen, owner of Cramer-Nielsen Management of Rockford, Illinois, announces a new management name and two additional divisions. Formerly a management dealing mainly with singers and instrumentalists, this company has opened organ and recording branches and is now listed as the McFarlane-Nielsen Management.

Ralph McFarlane of San Marcos, Texas, is expanding the management in the Southwest. His wife, Karen, heads the new organ division, which represents G. Dene Barnard, Robert MacDonald, Richard Forrest Woods, and Ronald Wyatt.

Mr. McFarlane is a voice teacher at Southwest Texas State University. Mrs. McFarlane, director of music and organist of St. Mark's Episcopal Church, San Marcos, is also director of the San Marcos Community Chorus and dean of the Austin Chapter AGO. The McFarlanes moved to Texas in 1970 from New York City where Mr. McFarlane sang professionally and his wife was employed in the music department of The Riverside Church.

#### ARTHUR WILLS JOINS ARTS IMAGE ROSTER

Dr. Arthur Wills, organist of Ely Cathedral, Ely, England, has joined the roster of performers represented in this country by Arts Image. In addition to his duties at Ely Cathedral, Dr. Wills is a member of the faculty at the Royal Academy of Music in London, and also at Cambridge University. He is a frequent recitalist for the BBC, and he has recorded numerous programs at Ely Cathedral. He was born in Coventry in 1926 and became assistant organist at Ely in 1949. He was appointed organist at Ely in 1958.

Dr. Wills has made four North American tours, the latest being last April. His first tour under Arts Image representation will take place in the autumn of next year.

#### CHICAGO EPISCOPAL DIOCESE HOLDS ANTHEM COMPETITION

A competition to select original anthems for publication is being sponsored by the Bishop's Advisory Commission on Church Music, Episcopal Diocese of Chicago. The anthems should be suitable for a Christian worship service and may be vocal with organ accompaniment, with instrumental accompaniment, folk-rock, or *a cappella*. Four prizes will be awarded irrespective of these types, \$300, \$200, and two \$50 awards. The music should be of high quality but only moderate difficulty. Winning compositions will be published by Hope Publishing Company, Chicago, Illinois, which will pay an advance royalty of \$50. Manuscripts must be received by December 1, 1972, to be eligible. The name and address of the composer should accompany the manuscript, but not be written on the music. Send entries to Dr. Russell E. Durning, 311 W. Alden, DeKalb, Illinois, 60115. Additional information is available on request.

#### WESTMINSTER CHOIR COLLEGE HONORS ROGER WAGNER

Roger Wagner received an honorary Doctor of Fine Arts degree from Westminster Choir College in Princeton, N.J., during the annual commencement ceremony on May 26. Throughout the 1971-72 school year, Dr. Wagner had served on the Westminster faculty as a visiting professor of conducting and conductor of the Westminster Choir, leading it on two highly successful tours.

In presenting the degree to Dr. Wagner, Dr. Ray Robinson, president of the Choir College, lauded him as a "significant cultural force in the world of music," citing his work during the past 25 years with the Roger Wagner Chorale, his position as "the country's leading authority in Renaissance and Gregorian Chant interpretation" and the 56 recordings of choral repertoire which "represent a monumental contribution to the field of choral interpretation."



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# A Survey of Organ Literature & Editions

## North and Middle Germany: Part I

By Marilou Kratzenstein

Less is known about pre-Baroque organ music in north and middle Germany than in south Germany since most of the early manuscripts came from the southern part of the country. Still, the extremely progressive 17th-century north German school and the careful, orderly middle German school did not spring up full-blown without preparation. The *Heborgh Tablature* of 1448 was compiled in middle Germany, and several middle and north German manuscript fragments of the 15th century give evidence of early organ playing in this part of the country. From the *Heborgh Tablature* it is clear that the pedal was used at least as early as the mid-15th century. Proof that pedal playing continued to be important in the 16th century is provided by north German Renaissance organs, which often had a variety of pedal stops. Thus, the virtuoso pedal technique which became a distinguishing feature of the north German Baroque school was based on an old tradition.

A few 16th-century manuscripts provide facts about compositional style in north and middle Germany. A Breslau manuscript, compiled c.1565, is believed to have contained a Lutheran chorale setting and liturgical versets written in imitative counterpoint in a style comparable to that of the south German, Hans Buchner. Although this manuscript disappeared after World War II, its contents are known through F. Dietrich's *Geschichte des deutschen Orgelchors im 17. Jahrhundert* (1932), where they are listed and described.

From a Danzig manuscript of 1591 (Ms.300.R.Vv, 123, Archiwum Wojewódzkie), one sees that Italian keyboard music was influential in the north, since this manuscript was written in Italian, rather than German, keyboard notation. From style traits and forms employed by later German organists, it is clear that Italian keyboard music continued to be influential in north and middle Germany throughout the Baroque era. Yet it was not allowed to dominate as it did in south Germany and Austria.

A widespread use of Lutheran chorale melodies characterized organ playing in north and middle Germany. The organist often played a *Choralvorspiel* as the introduction to congregational singing. He also sometimes substituted *Choralbearbeitungen*<sup>2</sup> for congregational verses, since all of the stanzas of a chorale were supposed to be sung or played, regardless of their number. Given the liturgical importance of the chorale and its intensely personal meaning in the Reformation and post-Reformation eras, it is not surprising that chorale melodies were a chief source of inspiration for musicians in the Protestant areas of Germany. In middle Germany, *Choralbearbeitungen* actually outnumbered all other types of composition in the Baroque era. Among the early collections of chorale settings are two middle German tablatures: the *Orgel oder Instrument Tabulatur* (1571, 1583) of Nicolaus Ammerbach and the *Tabulaturbuch auff dem Instrumente* (1598) of Augustus Nörmiger. While these books contained only simple, homophonic chorale settings, they formed part of the foundation for the middle German Baroque school of chorale composition. Other *Choralbearbeitungen*, most of them by anonymous

composers, were collected in a north German manuscript, *Die Celler Orgel-tabulatur* (1601). An interesting aspect of this tablature is the presence of style traits which point ahead to salient features of the north German Baroque school (fragmentation of a chorale melody, melismatic elaboration of the melody, echo effects, etc.).

The large, versatile instruments found in numerous churches in northern Germany, and to some extent, in middle Germany, must have had a formative influence on organ composition. The original impetus for these instruments had come from the Brabant builders of the Netherlands who were active in Germany (particularly northern Germany) in the 16th century. The north German instrument soon developed beyond its Brabant predecessor, with a greater variety of pedal stops being most noticeable. While the Brabant pedal was usually confined to *cantus firmus* stops, the German instrument had a full pedal chorus beginning at 16' or 32' pitch and going up to 2' or 1'. Nowhere in Europe did the full pedal chorus, with stops for both *cantus firmus* playing and for the bass line, appear with such regularity as in north Germany. Moreover, throughout the organ as a whole there existed a diversity of sonorities unequalled anywhere except in the Low Countries. An amazing variety of reed types was cultivated. The flutes, too, were distinctly different from each other. In addition, the *Werkprinzip*, on which the organ was based, created an independent character for each division. Each *Werk*, or division, of the organ was based upon a principal stop of a specific pitch, with the lowest located in the pedal, the next (an octave higher) in the *Hauptwerk*, the following in the *Positif*, and so on. The *Hauptwerk* had the fullest sound, the *Positif* was very penetrating, and the *Brustwerk* had high-pitched stops and a regal.

In middle Germany, the same general principles governed organ building in the early and middle Baroque periods, but middle German instruments seldom attained dimensions as imposing as those of prominent organs in the wealthy Hanseatic cities. Also, a smaller pedal division was typical in middle Germany. Otherwise, middle German organ building followed north German principles of construction until about 1700. At that time, a distinct middle German organ type evolved. It will be discussed later.

The leading center of organ playing in the north at the beginning of the 17th century was Hamburg. Lüneburg and Lübeck were also important, with Lübeck eventually superseding Hamburg. One of the earliest Hamburg organists of whom we have knowledge is Hieronymus Praetorius (1560-1629), who wrote a cycle of Magnificat versets. In some of the versets he took figuration and imitative motives drawn from fragments of the chorale phrase and interpolated these into the *cantus firmus*. This technique represents a preparatory step to the extremely free chorale treatment which eventually became characteristic of the north German school.

Another prominent figure among the north and middle Germans was the theorist and organ expert, Michael Praetorius (c. 1571-1621), whose immortality rests primarily on his *Synagoga musicum*, of which the second volume (*Organographia*) is a prime source of information on organs of that period. A transitional Renaissance-Baroque figure, Praetorius wrote only a few organ works. Three of his *Choralbearbeitungen* are extensive chorale motets employing Early Baroque style traits. They are precursors to the

Ex. 1a. Scheidt, *Cantio sacra: Warum betrübst du dich, mein Herz, Verse 3*, m.1-5.



Ex. 1b. Scheidt, *Cantio sacra: Warum betrübst du dich, mein Herz, Verse 7*, m.1-5.



Ex. 2. Tunder, *Christ Lag in Todtes Banden*, m.10-12.



Ex. 3. Buxtehude, *Praeludium und Fuge (d)*, fugue subjects, m.19-22, 64-68.



monumental chorale settings of the Baroque era.

Following these transitional figures, the leading organists of the Early Baroque period were men who studied with Sweelinck in Amsterdam: Samuel Scheidt, Jacob Praetorius, Melchior Schildt, and Heinrich Scheidemann. Small wonder that Sweelinck became known as the *Deutscher Organistenschmied*! Like Frescobaldi in Italy, Sweelinck's spiritual successors were his German students rather than his own countrymen. The Germans absorbed Sweelinck's technique (itself a union of English, Italian, Spanish, and Netherlandish traits), then combined it with their native tradition. A more extensive use of the pedal distinguishes Sweelinck's German students from Sweelinck himself.

Samuel Scheidt (1587-1654), one of Sweelinck's best students, stands somewhat apart from the others as the only middle German. His major organ works were published in 1624 under the title *Tabulatura nova*. This book contains fantasies, echo compositions, variations on secular songs and dances, and settings of German chorales, Latin hymns, Magnificats, and other liturgical pieces. The secular keyboard works and the fantasies and echos are closely modelled on Sweelinck's works. The other compositions are more individual. Nearly all of these remaining works, whether based on German chorales or on Latin chant, were written as variation cycles. Comparing his works with those of German composers a generation or two earlier (the "Colorists," for example), one sees that Scheidt's figuration is more varied and inventive — one result probably of his study with Sweelinck.

(Examples 1a & 1b)

At the end of the *Tabulatura nova* are registration indications, showing that Scheidt was not simply a general

keyboardist, but an organist concerned with specific sonorities. In a typical Scheidt registration, the *cantus firmus* would be taken on the *Positif* or pedal with a sharp, biting sound, clearly differentiated from the other parts.

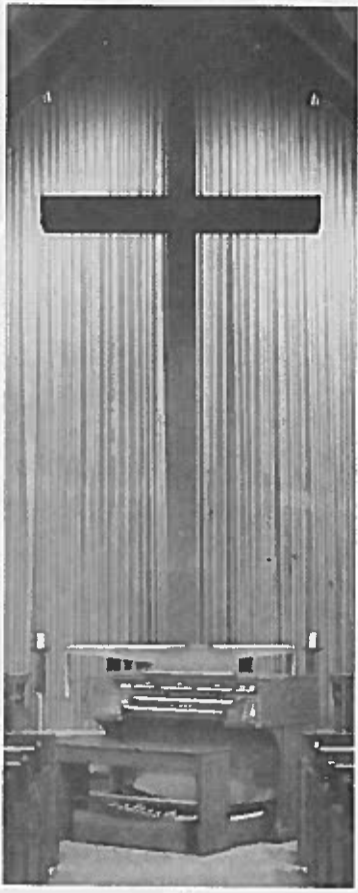
Strangely enough, Scheidt had no immediate followers of importance. The explanation for this may lie partly with the fact that the musician of prominence in middle Germany was the *Kantor*, or choir director, whose work overshadowed the organist's. Scheidt, himself, was admired primarily for his choral music, much of it in the Venetian manner. Contrary to north German organists who sometimes became famous concert artists, middle German organists were provincial church musicians generally unknown outside their area.

As indicated by the relatively few surviving works of other early 17th century middle German organists (Christian Michael, Johann Klemm, etc.), Scheidt's contemporaries remained basically untouched by his organ style. More than anything else, they cultivated contrapuntal writing, especially fugal composition, and they showed a distinct preference for brevity — in opposition to the north Germans who were already writing very extended compositions. Fugal writing and brevity eventually became trademarks of the middle German school.

Since Scheidt had no real successors, it was Sweelinck's north German students who transmitted his art, together with their own important additions, to successive generations of organists in an unbroken line up to, and after, Bach. Among Sweelinck's disciples in the north, Jacob Praetorius (1586-1651) occupied a prominent place. That he was highly respected is underscored by the fact that Heinrich Schuetz, in Dresden, sent a student, Matthias Weckmann, to Hamburg to study with

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 fourth in a continuing series.





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## Floyd Gulick Wins Worcester Competition

Floyd Gulick, 24, of Boston, Mass., is the winner of the 4th annual Worcester National Organ Playing Competition sponsored by the Worcester Chapter of the A.G.O. Following his award recital on May 1 in the First Baptist Church of Worcester, he was awarded the cash prize of \$300.

A native of Manhasset, N.Y., Mr. Gulick is a graduate of Cornell University and received the Master of Music degree from the Eastman School of Music as a student of Russell Saunders. He also studied with Nadia Boulanger in Fontainebleau, France. In 1968 Mr. Gulick won the organ competition sponsored by the Saint Andrew Music Society in New York. This past fall he was invited by Cornell to give a recital as part of the university's annual Festival of Contemporary Music. He is currently organist and choir director of the First Parish

Church of Sudbury, Massachusetts.

Second place winner was Henry Lowe, organist and choirmaster of Christ Church, Hamilton, Mass. He is a graduate of the School of Sacred Music, Union Theological Seminary, New York City, and served for two years as assistant organist of St. Bartholomew's Church, New York City.

Other finalists were Jo Deen Blaine, a student of Russell Saunders at Eastman School of Music, and Harold Wills, a pupil of Albert Russell in Washington, D.C.

Judges for the competition were Henry Hokans, organist and choirmaster of All Saints Church, Worcester; Charles Krigbaum, chairman of the organ department, Yale University School of Music; and Max Miller, university organist and choirmaster, Boston University.



Above: finalists in the competition were (l. to r.) Harold Wills, Jo Deen Blaine, Floyd Gulick, and Henry Lowe.

Below: The judges are pictured with the winner — (l. to r.) Charles Krigbaum, Henry Hokans, Floyd Gulick, and Max Miller.



## Austin Builds for Rockford, Ill. Church

Austin Organs, Inc., Hartford, Conn., have just completed the installation of a small, 3-manual organ at Emmanuel Episcopal Church, Rockford, Illinois. Limited space prevented an efficient installation, so the Great division was installed in its own oak case with front pipes of the Principal under the rear gallery window. The Swell and Choir divisions are supported on angle irons immediately adjacent at the sides over the access stairways, with vertical shades angled toward the nave. Dorothy Walls is organist of the church, and Richard Litterst, organist of Second Congregational Church, Rockford, served as consultant to the church.

### GREAT

Bourdon 16 ft.  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes

Blockflöte 2 ft. 61 pipes  
Furniture IV 244 pipes (19-22-26-29)

### SWELL (expressive)

Rohrflöte 8 ft. 68 pipes  
Viola 8 ft. 68 pipes  
Viola Celeste (TC) 8 ft. 56 pipes  
Prestant 4 ft. 68 pipes  
Waldflöte 4 ft. 68 pipes  
Plein Jeu III 183 pipes  
Trompette 8 ft. 68 pipes  
Tremolo

### CHOIR (expressive)

Holzgedeckt 8 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Krummhorn (TC) 8 ft. 49 pipes  
Tremolo

### PEDAL

Principal 16 ft. 32 pipes  
Bourdon 16 ft. 12 pipes (Great)  
Octave 8 ft. 12 pipes (Pedal)  
Bourdon 8 ft. (Great)  
Super Octave 4 ft. 12 pipes (Pedal)  
Mixture II 64 pipes  
Trompette 16 ft. 12 pipes (Swell)  
Krummhorn 4 ft. (Choir)



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## Wicks "Number One" Finds New Home

Back around the turn of the century, a Highland, Ill., cabinet maker and his two watch-maker brothers combined their talents and turned out a pipe organ at the suggestion of the local Catholic priest. "Number One," restored to its original condition, has been presented to the Museum at Southern Illinois University at Carbondale by Mr. and Mrs. Martin Wick of Highland, president of the Wicks Organ Company. Martin Wick is the son of Louis Wick, who with his brothers John and Adolph built the instrument above the watch-making shop.

The success of the first organ, which Martin Wick believes was originally built for St. Paul's Catholic Church in Highland, prompted the brothers to build another, and then another; and by 1908 the company was incorporated and has been in continuous operation as a family enterprise ever since. Today the company employs approximately 80 skilled craftsmen.

After a time the organ was transferred to St. Anthony's Roman Catholic Church in Lively Grove, where it remained for at least 50 years, until Mr. Wick was able to buy it back.

The official presentation was made at a luncheon at the Student Center Tuesday, May 2, by Mr. and Mrs. Wick. Accepting the organ on behalf of university president David R. Derge, Willis E. Malone, vice president, termed the gift "a most generous and greatly appreciated" one, and said the instrument would be installed in the museum wing of the new humanities building, now being constructed.

"Number One," as the management and employees of the Wicks company affectionately refer to the instrument, was badly deteriorated when Martin Wick reclaimed it. The pine casework, originally stained walnut, had been painted with many coats, as had the pipes themselves. Both casework and pipes have been restored to their original appearance. Traces of the outline of the original decoration could still be detected under the paint on the front pipes, and it was able to be restored.

The mechanism of the organ is entirely mechanical and it was originally equipped with a hand pump to provide air, but this mechanism had been replaced with an electric blower. The original wind chest had been replaced during the 1950's and this one had so deteriorated by 1970 that the organ was unusable. An attempt has been made to provide a new wind chest as much like the original as possible.



While the instrument may have been tuned to a pitch of A-435 originally, since that pitch was widely used in those days, there is no actual evidence of this, and it must have been at A-440 for many years, because some of the pipes are not long enough for the lower tuning. Although the present pitch of A-440 was not officially adopted in the United States until 1918, it was used in many cases long before that, so the organ may well have been tuned to that pitch to begin with. Since the renovation, the organ is completely operable, and is said to have an excellent tone.

### Reuter Builds for Nashville Church

The Reuter Organ Company, Lawrence, Kansas, has completed installation of a new 2-manual, 18-rank instrument in the Woodmont Christian Church, Nashville, Tennessee. The organ pipework is located to the left of the chancel area, as one faces the chancel, with pipework of the Great division and a portion of the Pedal division cantilevered and exposed to view. The remainder of the organ is installed immediately to the rear of the exposed work. Tonal finishing was under the direction of Mr. Franklin Mitchell, vice president and tonal director of the Reuter firm. Mrs. Carolyn Downey is organist of the church.

**GREAT**  
 Principal 8 ft. 61 pipes  
 Gedeckt 8 ft. 61 pipes  
 Viole de Gambe 8 ft. (Swell)  
 Viole Celeste 8 ft. (TC) (Swell)  
 Octave 4 ft. 61 pipes  
 Fifteenth 2 ft. 61 pipes  
 Fourniture III 183 pipes  
 Chimes

**SWELL (expressive)**  
 Rohrgedeckt (TC) 16 ft.  
 Rohrflöte 8 ft. 61 pipes  
 Viole de Gambe 8 ft. 61 pipes  
 Viole Celeste (TC) 8 ft. 49 pipes  
 Spitzprincipal 4 ft. 61 pipes  
 Koppelflöte 2 ft.  
 Nasard 2 3/4 ft. 61 pipes  
 Koppelflöte 2 ft.  
 Tierce 1 3/4 ft. 61 pipes  
 Trompette 8 ft. 61 pipes  
 Hautbois 4 ft. 61 pipes  
 Tremolo

**PEDAL**  
 Resultant 32 ft.  
 Bourdon 16 ft. 56 pipes  
 Rohrgedeckt 16 ft. 12 pipes (Swell)  
 Octave 8 ft. 44 pipes  
 Bourdon 8 ft.  
 Rohrflöte 8 ft. (Swell)  
 Super Octave 4 ft.  
 Bourdon 4 ft.  
 Contre Trompette 16 ft. 12 pipes (Swell)

### Fort Meyers, Florida Has New Möller

M. P. Möller, Inc., Hagerstown, Maryland, has recently completed the installation of a 3-manual organ in the First Presbyterian Church, Fort Meyers, Florida. The Great and part of the Pedal divisions are exposed in the chancel, and the Swell and Choir divisions are in chambers on each side of the chancel. Specifications for the new instrument were prepared by H. M. Ridgely of the Möller firm in consultation with Barbara Mann, organist and choir director of the church.

**GREAT**  
 Principal 8 ft. 61 pipes  
 Rohrflöte 8 ft. 61 pipes  
 Octav 4 ft. 61 pipes  
 Mixtur II-IV 208 pipes  
 Trompette 8 ft. 61 pipes  
 Chimes

**SWELL**  
 Gedeckt 8 ft. 61 pipes  
 Viole de Gambe 8 ft. 61 pipes  
 Viole Celeste (TC) 8 ft. 49 pipes  
 Nachthorn 4 ft. 61 pipes  
 Principal 2 ft. 61 pipes  
 Mixtur II 122 pipes  
 Trompette 8 ft. 61 pipes  
 Clairon 4 ft. 12 pipes  
 Tremulant

**CHOIR**  
 Holzgedeckt 8 ft. 61 pipes  
 Erzähler 8 ft. 61 pipes  
 Koppelflöte 4 ft. 61 pipes  
 Sesquialtera (TC) II 98 pipes  
 Oboe 8 ft. 61 pipes  
 Tremulant

**PEDAL**  
 Subbass 16 ft. 32 pipes  
 Gedeckt 16 ft. 12 pipes  
 Principal 8 ft. 32 pipes  
 Gedeckt 8 ft. (Swell)  
 Octav 4 ft. 12 pipes  
 Nachthorn 4 ft. 32 pipes  
 Nachthorn 2 ft. 12 pipes  
 Mixture II 64 pipes  
 Contre Trompette 16 ft. 12 pipes  
 Clairon 4 ft. (Swell)





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Lieblich Gedeckt	16'	Trompette	8'
Octave	8'	Clairon	4'
Gedacktflöte	8'	Chiff	
Choralbass	4'	Tremulant	
Flute Ouverte	4'	<b>GREAT</b>	
Mixtur II		Quintaden	16'
Posaune	16'	Prinzipal	8'
Trompette	8'	Dulciana	8'
Great to Pedal		Hohflöte	8'
Swell to Pedal		Oktav	4'
<b>SWELL</b>		Spitzflöte	4'
Salizional	8'	Quinte	2-2/3'
Gemshorn	8'	Doublette	2'
Gedackt	8'	Waldflöte	2'
Spitzprinzipal	4'	Mixtur IV	
Koppelflöte	4'	Schalmei	8'
Nasat	2-2/3'	Krummhorn	8'
Blockflöte	2'	Percussion	
Terz	1-3/5'	Swell to Great	
Sifflöte	1'	Tremulant	

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### New Frels Organ to Fort Worth, Texas

E. Power Biggs was recitalist at the dedication of the Carter Memorial Organ in Holy Family Catholic Church, Fort Worth, Texas, on Oct. 24, 1971. The 32-stop, 44-rank instrument is the work of Rubin S. Frels of Victoria, Texas. The free-standing organ is located above and behind the altar in a spacious choir loft and speaks unimpeded down the length of the church. The modern architecture and brilliant splashes of color in the carpet and windows from Chartres, France, combine with handsome acoustics in the church. The instrument has mechanical key action with slider chests, electric stop action, and it is in a walnut case. George Bragg, founder and director of the Texas Boys Choir, is master of the choirs at the parish.

#### HAUPTWERK

Singend Gedeckt 16 ft. 58 pipes  
Principal 8 ft. 58 pipes  
Rohrlöte 8 ft. 58 pipes  
Octave 4 ft. 58 pipes  
Quinte 2 1/2 ft. 58 pipes  
Principal 2 ft. 58 pipes  
Mixture IV 232 pipes  
Trompete 8 ft. 58 pipes

#### ROCKPOSITIV

Holzgedeckt 8 ft. 58 pipes  
Principal 4 ft. 58 pipes  
Rohrlöte 4 ft. 58 pipes  
Spitzprincipal 2 ft. 58 pipes  
Quinte 1 1/2 ft. 58 pipes  
Zimbel III 174 pipes  
Krummhorn 8 ft. 58 pipes

#### SWELL

Gedeckt 8 ft. 58 pipes  
Gemshorn 8 ft. 58 pipes  
Gemshorn Celeste 8 ft. 46 pipes  
Principal 4 ft. 58 pipes  
Spitzflöte 4 ft. 58 pipes  
Waldflöte 2 ft. 58 pipes  
Sesquialtera II 116 pipes  
Scharff IV 232 pipes  
Schalmey 8 ft.  
Tremolo

#### PEDAL

Principal 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Principal 8 ft. 32 pipes  
Gedeckt 8 ft. 32 pipes  
Choralbass 4 ft. 32 pipes  
Holzflöte 2 ft. 32 pipes  
Mixture IV 128 pipes  
Fagot 16 ft. 32 pipes

### Holloway to Build for Warren, Ohio Church

The E. H. Holloway Organ Company, Indianapolis, Indiana, has been engaged to build a new organ for Central Christian Church, Warren, Ohio. The new instrument is a gift of Mrs. F. P. Stroud in memory of her parents. The church is undergoing a complete redecorating program during which the choir and organ will be moved to the gallery in order that the chancel may be a center of worship. Installation of the organ is scheduled for September, 1972. Specifications for the organ were negotiated by E. H. Holloway and John W. Goulding of the Holloway firm, the Rev. Robert E. Kintner of Lexington, Ky., and Paul Batson, organist of the church.

#### GREAT

Bourdon 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Gedeckt 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Furniture II 122 pipes  
Cymbale II 122 pipes  
Paulistenposaune 8 ft. 61 pipes

#### SWELL

Viola 8 ft. 61 pipes  
Viola Celeste 8 ft. 49 pipes  
Rohrlöte 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Octavin 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Scharff III 183 pipes  
Krummhorn 16 ft. 61  
Trompette 8 ft. 61 pipes  
Tremulant

#### CHOIR

Gemshorn 8 ft. 61 pipes  
Gemshorn Celeste 8 ft. 49 pipes  
Holzgedeckt 8 ft. 61 pipes  
Fugara 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Nazard 2 3/4 ft. 61 pipes  
Flageolet 2 ft. 61 pipes  
Tierce 1 3/4 ft. 61 pipes  
Oboe 8 ft. 61 pipes  
Vox Humana 8 ft. 61 pipes  
Tremulant

#### PEDAL

Principal 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Bourdon 16 ft. (Great)  
Octave 8 ft. 12 pipes  
Gedeckt Pommer 8 ft. 32 pipes  
Choral Bass 4 ft. 32 pipes  
Stillflöte 4 ft. 32 pipes  
Schweigel 2 ft. 32 pipes  
Mixture III 64 pipes (Schweigel)  
Posaune 16 ft. 32 pipes  
Trumpet 8 ft. 12 pipes  
Schalmey 4 ft. 32 pipes



### Weiland Rebuilds Felgemacher Organ

Henry Weiland, of the Tellers Organ Company, Erie, Pa., has recently completed an organ for St. Paul's Episcopal Church, Watertown, Wisconsin. The slider chests and mechanical key stop action of a Felgemacher organ were used. In spite of its 80-90 years of age, the chests and other mechanical parts were in excellent condition. All new pipe work was installed, and some of the top boards of the chests were removed to permit the introduction of mixtures. The pipes were made by August Laukhuff of West Germany. The principals are of pure tin and the facade pipes of copper. Since the Pedal division of the original organ had only a 16 ft. Bourdon, it was decided to install a new division with electro-pneumatic chests and a standard pedalboard. Mr. Weiland also built a new mahogany case. The organ is unenclosed and stands in the southeast corner of the nave, which, although not large, is quite resonant.

#### MANUAL I

Praestant 8 ft.  
Holz Gedackt 8 ft.  
Oktav 4 ft.  
Block Floete 2 ft.  
Sesquialter II  
Mixture III 1 1/2 ft.  
Dulzian 8 ft.

#### MANUAL II

Rohr Pommer 8 ft.  
Spitz Floete 4 ft.  
Oktav 2 ft.  
Zimbel II 1/2 ft.  
Holz Regal 8 ft.

#### PEDAL

Subbass 16 ft.  
Oktav 8 ft.  
Nachthorn 2 ft.  
Dulzian 16 ft.  
Trichter Regal 4 ft.

GAROLYN ZISKOWSKI, a junior at Smith College, is the recipient of a \$100 scholarship awarded by the Springfield Chapter AGO at their May 16 meeting at the First Congregational Church, Springfield, Mass.



## Illinois Parish Gets New Bosch Organ

A new organ built by the Bosch Organ Company, Kassel, West Germany, was installed last year in the Trinity Episcopal Church, Jacksonville, Illinois. The new instrument is encased and free-standing in a walnut case. It has mechanical key action and electrical stop action. The organ was designed by Werner Bosch in consultation with the church's organist and choir director, Mrs. Ruth Bellatti, and it was installed by Martin Ott of the Bosch firm with the assistance of Whitney Otis of St. Louis. The first concert on the organ was played by Wilma Jensen on Oct. 26, 1971. According to Dr. Walter B. Hendrickson, professor emeritus in history at MacMurray College and a long-time member of Trinity Church, the new organ "has made possible more diversity in the church's service music, the choir has been inspired to sing more advanced works, and the congregation sings better and with more confidence." The parish plans to expand its mission to bring great church music to central Illinois with the addition of this instrument to its program.

### GREAT

Principal 8 ft. 61 pipes  
Metallgedackt 8 ft. 61 pipes  
Oktave 4 ft. 61 pipes

Spillnöte 2 ft. 61 pipes  
Sesquialter II 110 pipes  
Mixture IV 244 pipes  
SWELL  
Holzgedackt 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Voix Celeste 8 ft. 49 pipes  
Rohrflöte 4 ft. 61 pipes  
Italian Principal 2 ft. 61 pipes  
Quinte 1 1/2 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
PEDAL  
Subbass 16 ft. 32 pipes  
Gemshorn 8 ft. 32 pipes  
Choralbass 4 + 2 ft. 64 pipes  
Fagot 16 ft. 32 pipes

## HOWARD L. RALSTON RETIRES FROM PITTSBURGH SEMINARY

Howard L. Ralston, assistant professor of church music at Pittsburgh Theological Seminary since 1944, has retired at the end of May. Mr. Ralston came to the former Western Seminary as director of music and teacher of hymnology. He also began an identical program at the former Pittsburgh-Xenia Seminary and continued to serve both seminaries until their merger in 1959 into what is now known as Pittsburgh Theological Seminary. At Pittsburgh Seminary he became director of music and spent many hours directing the men's and mixed choirs, taught courses in hymnology and church music and served as the seminary organist. Mr. Ralston was also active in local churches, serving 25 years as organist and choirmaster at the Bellefield Presbyterian Church, Pittsburgh.

## JERRY A. & VIRGINIA LEDOUX RECEIVE APPOINTMENT

Jerry A. LeDoux has been appointed minister of music and his wife, Virginia, organist at Fourth Presbyterian Church, Washington, D.C. Mr. LeDoux holds a MusB degree from Westminster Choir College, and he is presently working on his MusM degree at Peabody Conservatory of Music. He is the conductor of the Laurel Oratorio Society. Mrs. LeDoux is also a graduate of Westminster Choir College, and she received her MusM degree in organ performance from Peabody Conservatory this spring.

## Fazakas Rebuilds New Jersey Organ

St. Paul's Episcopal Church, East Orange, N.J. dedicated its newly rebuilt organ on Jan. 23. The rebuilt instrument is a memorial to Miss Rosalie M. Gussner, a life-long member of the church. The 2-manual and pedal organ of 39 stops was rebuilt by the Fazakas Organ Company of Martinsville, N.J., with an electric action and a new Reisner console. Special music for the dedication service was prepared by Edward Nawyn, organist and choir director, and Evelyn Radaban of Paterson, N.J. was the guest organist.

### GREAT

Open Diapason 8 ft. 61 pipes  
Flute 8 ft. 61 pipes  
Salicional 8 ft. (Swell)  
Dulciana 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Flute 4 ft. 12 pipes  
Twelfth 2 1/2 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Fourniture III 183 pipes  
Fagotto 16 ft. (Swell)  
French Trumpet 8 ft. 61 pipes  
Clarin 4 ft. 12 pipes

### SWELL

Bourdon 16 ft. 12 pipes  
Violin Diapason 8 ft. 61 pipes  
Cello 8 ft. 61 pipes  
Stopped Diapason 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Aeoline Celeste 8 ft. (TC) 49 pipes  
Principal 4 ft. 12 pipes  
Gambette 4 ft. 12 pipes  
Harmonic Flute 4 ft. 61 pipes  
Flute d'Amour 4 ft. 12 pipes  
Nazard 2 1/2 ft. 61 pipes  
Piccolo 2 ft. 61 pipes  
Tierce 1 1/2 ft. 61 pipes  
Larigot 1 1/2 ft. 12 pipes  
Mixture III 61 pipes  
Oboe 16 ft.  
Oboe 8 ft. 61 pipes  
Oboe 4 ft. 12 pipes  
Tremolo

### PEDAL

Open Diapason 16 ft. 32 pipes  
Gedeckt 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Principal 8 ft. (Great)  
Viole 8 ft. 18 pipes  
Bourdon 8 ft. 12 pipes  
Choral Bass 4 ft. (Great)  
Trumpet 8 ft. (Great)  
Oboe 8 ft. (Swell)



Dr. George William Volkel, FAGO, has accepted the invitation to become organist and choirmaster of the First United Presbyterian Church of Pompano Beach, Florida. Dr. Volkel has held many church positions, both in the metropolitan New York area and in Florida, previous to this one. He is a graduate of the Juilliard School of Music and the School of Sacred Music, Union Theological Seminary, New York City, and he has been a faculty member of both schools. A 4-manual Schantz organ is at Dr. Volkel's disposal in the new position, and plans are now under way for the completion of the instrument, some 25 ranks having been prepared for in the console. A series of lecture-recitals featuring the organ and guest instrumentalists is planned for the coming season.

THE CATHEDRAL OF THE SACRED HEART, Newark, N.J., attracted a cumulative total attendance of 7,158 people to its 1971-72 organ recital series. The average attendance for the weekly series was about 230, although the actual count varied from a low of 98 to a high of 1034. The season was highlighted by the first U.S. recital by David Bruce-Payne of Westminster Abbey in London. For the second season in a row, the recitals were broadcast by WSOU-FM, the radio station of Seton Hall University, South Orange, N.J. John Rose is organist of the cathedral.

WALTER HENDL has resigned as director of the Eastman School of Music, Rochester, N.Y., for reasons of health. He has been director of the school since 1964 after serving as associate conductor of the Chicago Symphony Orchestra.

Last month we told you about Opus 1, our 29-stop organ for St. Luke's, Fort Collins. Opus 2 is a residence organ, for a home in San Diego, so we were reminded that we should tell you about the mechanical-action practice-organs we're making. Specifications vary, of course, even in these, but basically they have 3 stops, 2 manuals and pedals. Not just some mass-produced line, this is a Phelps Mini-Organ, a real organ in miniature. For example: as all organists know, a practice organ that is to be genuinely useful, and not just for learning notes, must overcome the flimsy touch usual with very small pallets. Otherwise the action will be ultra-light, with virtually no pluck, and will feel mushy and uncontrolled. Our Mini has a specially-designed action which eliminates these faults and gives all the virtues of a Maxi. And the price won't wreck anyone's budget.

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(Continued from page 1)

mended a skeptical approach to the signs for ornaments because of frequent misprints, especially in Couperin's later works, and because appropriate signs often are omitted in parallel passages. Citing the resemblance of certain musical cadences to feminine endings in French poetry, he recommended that an appoggiatura to the second note in a descending third always be played in the time of the first note in strong to weak rhythmic situations, even though the appoggiatura is phrased to the second note. Addition of ornamentation by the performers was prominent in several of the recitals. Leonhardt customarily ornamented the repeated sections in dances, with elegant results, and in the Scarlatti sonatas used for her encores, Ahlgrimm introduced ornamentation reminiscent of Spanish lute and guitar music. The post-cadential flourishes in Sartori's reading of Frescobaldi's *Romanesca Variations*, however, sounded somewhat curious.

Choice of instrument and registration also demonstrated differences among the recitalists. By far the favorite instrument of the festival was Ahlgrimm's Taskin copy, made this year by David Rubio in England. The instrument, which includes a *peau de bufflé* register, is equipped with handstops and has a beautiful lacquered case and decorated soundboard; its tone is magnificent. It was used not only by Ahlgrimm herself, but also by Leonhardt, Gilbert, and Pernaelli in their recitals, as well as in seven of the eight harpsichord concertos. A French double by William Dowd was chosen by Valenti and Berruti for their recitals, and this same instrument was used in various of the concertos. Sartori and Aveling played their concertos on a Neupert "Bach" model, which was used also by Ahlgrimm for the Grunenwald dances because of the frequent changes of registration required. Rainer Schuetze's duplication of instruments by Blanchet and Dulcken were used in certain of the concertos and in most of the master classes, and his copy of an early Italian

harpsichord was used in Leonhardt's classes on Frescobaldi. This latter instrument initiated the most startling contrast in sound of the entire festival. Those who heard the clear, bright sound of its two 8-foot registers in the class were confronted that same evening by the sound of Frescobaldi's music played by Sartori on the Neupert, with frequent use of the 16-foot register. In general, the recitalists who played the Neupert changed registration frequently. The series' antithesis in registration was furnished by Gilbert's performance of Couperin's *Fifth* and *Eighth Ordres* almost exclusively with two 8-foot registers, either singly or coupled; the 4-foot register was reserved for portions of the *Passacaille* near the end of the *Eighth Ordre*. Similarly nearly all the concertos were performed without any use of the 4-foot register. Typically, though, even the recitalists who played instruments with handstops introduced greater variety of registration, and some unusual effects appeared, for example Leonhardt's use of the *peau de bufflé* to accompany the right hand's solo on the upper manual in the *Adagio* of C. P. E. Bach's "Wuerttemberg" Sonata. In his recital of the Kuhnau sonatas, Berruti coupled the upper 8-foot register "luted" to the *peau de bufflé* for a curious and anachronistic effect. The performance of these same sonatas was accompanied by dramatic recitation of the descriptive texts provided by the composer. The tour de force of the recital series where registration is concerned was Ahlgrimm's performance of the Grunenwald dances, in which the kaleidoscopic changes of tone color demonstrated what is possible with an instrument equipped with pedal mechanisms.

Because of the wealth of music performed and discussed, and because of the high quality of many of the performances, the International Harpsichord Festival offered a unique opportunity to observe current styles of performance and attitudes toward repertoire for harpsichord. It is to be hoped that the festival will be continued for many years to come.

## Off the Soundboard

James Strand, Southwestern College, Winfield, Kansas was heard at South-eastern State College and at the University of Oklahoma in April. His program: "Italian" Concerto, Bach; *Tambourin*, *Musette en rondeau*, *La Poule*, Rameau; *Fantasy for Harpsichord* (1970), James Wintle; "French" Suite in G Major, Bach; *The Carman's Whistle*, Byrd; *Sonatas*, K. 115, 259, 6, Scarlatti.

Victor Hill closed his annual series of Griffin Hall Concerts at Williams College (Williamstown, Mass.) on April 22 and 23. His program: *Tocatta*, L. 20, *Pavana Lachrimae*, *Onder een linde groen*, Sweelinck; *Tocatta 8*, Suite 12, *Tocatta 12*, Froberger; *Preludes and Fugues in D (II)*, *B-flat minor (I)*, *C-sharp Major (I)*, *C minor (I)*, *G minor (I)*, *C-sharp Major (II)* from the WTC, Bach; *Sonata in D Major* (Opus 5/2), J. C. Bach.

On June 12 Dr. Hill played at Rider College, Lawrenceville, N.J., for the annual Advanced Placement Reading of the Educational Testing Service, at which he also served as a Reader in mathematics. His program: *Sonata in D Major*, J. C. Bach; *Est-ce-Mars?*, *Pavana lachrimae*, *Onder een linde groen*, Sweelinck; *Capriccio on the Departure of his Beloved Brother*, Bach; *La Forqueray*, *Chaconne*, Duphy.

Jerry Brainard, harpsichordist, and James Walker, flutist from Texas Tech University, Lubbock, were presented in recital in Carlsbad, New Mexico, by the Carlsbad Arts Council on April 30. The program: *Suite in D minor*, Louis Couperin; *Sonata in G Major for Flute and Harpsichord*, Telemann; *Capriccio on the Departure of His Beloved Brother*, Bach; *Sonata in G Major for Flute and Harpsichord*, Benda; *Suite in E Major*, Handel; *Sonata in E minor for Flute and Harpsichord*, Bach.

Dr. Joseph Stephens of Baltimore played the concluding recital of the Sixth annual Washington Bach Festival at the Church of the Ascension and St. Agnes, on May 12. The program, all Bach: WTC, Book II, *Preludes and*

*Fugues in E Major, E-flat Major, and F minor; Partita in G Major; Tocatta in D minor; "English" Suite in E minor.*

Richard Peck, harpsichordist, and Dale Higbee, flutist, were heard in concert in the Morrison Chapel of Covenant Presbyterian Church, Charlotte, N.C., on May 21. The program: *Sonata in B minor*, BWV 1030, Bach; *Biblical Sonata One*, Kuhnau; *Adagio e Mesto from Concerto in D minor*, Reinecke; *Sonata in E-flat*, Martin Shaw; *Pastorale and Noel*, Richard Peck.

H. Ross Wood was harpsichordist at St. Luke's Episcopal Church, Dallas, when Hugo Distler's *Vesper Cantata*, *Christ Who Alone Art Light of Day* received its American premiere in a new edition by Larry Palmer. J. S. Bach's *Cantata 150* was also on the program, and the harpsichord was a copy of the Smithsonian's 17th-century *Ridolfi*, built by Dallas' harpsichord maker, Richard Kingston.

Kenneth Nienhuis played his graduate harpsichord recital in the Meadows Museum of Southern Methodist University on June 5. His program: *More Palatino*, Sweelinck; *Suite in D Major*, Froberger; *Sonata in D Major*, Haydn; *Continuum*, Ligeti; *Tombeau de Mr. Blancrocher*, Louis Couperin; *Passacaille from the Eighth Ordre*, Francois Couperin; "Italian" Concerto, Bach.

Victor Wolfram's article *The Harpsichord: Back from the Brink* has been published in *High Fidelity Magazine* for June, 1972, pages 43-47. In it he traces the 20th-century re-emergence of our instrument in a very literate and readable manner, and appends a list of twelve favorite recordings. Highly recommended.

Concerts by the Lucktenberg Duo (George and Jerric) are always a delight; recent word indicates that they are now sporting a new Witt Harpsichord to complement Mrs. Lucktenberg's Stradivarius.

Features and news items for these pages are welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas, 75222.



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W. Riley Daniels (standing), president of M. P. Möller, Inc., Hagerstown, Maryland, has announced the retirement of H. Monroe Ridgely (left), senior vice president, effective May 31, and the appointment of Jack Staley (right) as sales manager of the organ building firm.

Mr. Ridgely joined Möller in June, 1926 upon graduation from Dickinson College. He had earlier studied organ at Peabody Conservatory of Music. Following an apprenticeship in the Möller erecting room, Mr. Ridgely spent several years "on the road" in organ installation and finishing. In 1932 he was appointed Möller sales representative in Philadelphia; in 1941 he returned to Hagerstown after a short period in New York. In 1942 he was appointed sales manager by the firm, and young Mr. Ridgely commenced a distinguished career that was to take him on behalf of Möller to every state on the North American continent during the next thirty years. Responsible ultimately for the design and sale of many hundreds of organs, Mr. Ridgely shared prominently in the rise of the Möller firm as one of the world's largest builders of pipe organs. Mr. Ridgely will continue to be associated with Möller as a special sales consultant in many areas, and he will have particular responsibility for Southern Florida, where he will reside with his wife for seven months each year.

Mr. Staley has had a successful career in business, coming to Möller in 1964 as sales representative for Northern Ohio and Eastern Michigan from the vice presidency of a major manufacturer in Akron, Ohio. Mr. Staley holds a music degree from Mount Union College, Alliance, Ohio, as well as a degree in accounting from Hammel Business College. He has studied organ at Westminster Choir College with Alexander McCurdy, and he was for many years organist at First United Methodist Church, Akron, Ohio. He is a past dean of the Akron Chapter AGO. Mr. Staley, his wife and their six sons moved to Hagerstown in September, 1971 when he joined the Möller home office organization.

### HILDA JONAS HOLDS HARPSICHORD WORKSHOP

A harpsichord workshop by Hilda Jonas is being held July 9-14 at the University of Evansville, Evansville, Indiana. There will be a series of ten lectures and master classes on the various techniques needed for the performance of the Inventions and Preludes and Fugues by Bach, music by Handel, Scarlatti, Couperin, Rameau, and other composers of the baroque period. The sessions will also deal with performance on the piano and organ, registration and stylistic characteristics.

The workshop is open to pianists, organists, ensemble directors, accompanists, and harpsichordists, and both graduate and undergraduate credit is being offered. Students in the workshop are encouraged to bring appropriate solo and ensemble music to perform on the two harpsichords which Mrs. Jonas will bring with her to the campus. Mrs. Jonas will perform in public recital on July 9.

Further information may be obtained by writing: Harpsichord Workshop, University of Evansville, Evansville, IN 47101.

DELAWARE ORGAN COMPANY, INC. has completely refurbished the Kilgen organ at St. Patrick's Cathedral, New York City. All chest pneumatics in five of the seven divisions were completely recovered with polyion, and all of the reservoirs, swell engines, tremulants and concussion regulators were recovered. For the first time in recent months, all notes ARE NOW playing in the large organ.

### South Orange, N.J. Church Dedicates New Austin Organ

A new 4-manual and pedal Austin organ will be dedicated on May 7 at the Church of the Holy Communion, South Orange, New Jersey. The organ consists of 66 stops in six divisions. Two sections of the former 1929 organ were retained and modified, forming the Solo and Choir divisions as well as part of the Pedal division. The Positiv, Great, Swell and balance of the Pedal are all new divisions by Austin and are located in the forward part of the original organ space on the second floor level (above Solo and Choir), speaking into the church through large grilles in the chancel and south transept. Funds available from a trust set up by the Vanston family, who presented the former organ to the church as a memorial in 1929, helped pay for the new instrument. The new console is movable and can be placed at any point in the church. Warren Brown is organist and choirmaster of the church.

**GREAT**  
 Quintaten 16 ft. 61 pipes  
 Principal 8 ft. 61 pipes  
 Bourdon 8 ft. 61 pipes  
 Octave 4 ft. 61 pipes  
 Nachthorn 4 ft. 61 pipes  
 Superoctave 2 ft. 61 pipes  
 Fourniture IV 244 pipes (19-22-26-29)  
 Trompette 8 ft. 61 pipes  
 Chimes

**SWELL**  
 Rohrgedeckt 8 ft. 61 pipes  
 Viola Pomposa 8 ft. 61 pipes  
 Viola Celeste 8 ft. 49 pipes  
 Spitzflöte 4 ft. 61 pipes  
 Blockflöte 2 ft. 61 pipes  
 Sesquialtera II 122 pipes  
 Plein Jeu IV 244 pipes (22-26-29-33)  
 Contra Fagotto 16 ft. 61 pipes  
 Trompette 8 ft. 61 pipes  
 Rohrschalmei 4 ft. 61 pipes  
 Tremulant

**POSITIV**  
 Gedeckt 8 ft. 61 pipes  
 Koppelflöte 4 ft. 61 pipes  
 Principal 2 ft. 61 pipes  
 Quint 1 1/2 ft. 61 pipes  
 Cymbel II 122 pipes (26-29)  
 Krummhorn 8 ft. 61 pipes  
 Tremulant  
 Cymbelstern

**CHOIR** (old chests & pipes)  
 English Diapason 8 ft. 73 pipes  
 Stopped Flute 8 ft. 73 pipes  
 Salicional 8 ft. 73 pipes  
 Salicional Celeste 8 ft. 73 pipes  
 English Octave 4 ft. 73 pipes  
 Harmonic Flute 73 pipes  
 Salicet 4 ft. 73 pipes  
 Nazard 2 1/2 ft.  
 Principal 2 ft. 61 pipes  
 Clarinet 8 ft. 73 pipes  
 Vox Humana 8 ft. 73 pipes  
 Tremulant

**SOLO** (old chests & pipes)  
 Stenthorn 8 ft. 73 pipes  
 Quintadena 8 ft. 73 pipes  
 Viola da Gamba 8 ft. 73 pipes  
 Unda Maris II 138 pipes  
 Stenthorn 4 ft.  
 Contra Oboe 16 ft. 12 pipes  
 English Horn 8 ft. 73 pipes  
 Oboe 8 ft. 73 pipes  
 French Horn 8 ft. 73 pipes  
 Trumpet 8 ft. 73 pipes  
 Oboe 4 ft. 12 pipes  
 Clarion 4 ft. 61 pipes  
 Tremulant

**PEDAL**  
 Cornet 32 ft.  
 Principal 16 ft. 32 pipes  
 Bourdon 16 ft. 12 pipes (Great)  
 Quintaten 16 ft. (Great)  
 Gedeckt 16 ft. 12 pipes (Swell)  
 Principal 8 ft. 12 pipes  
 Bourdon 8 ft. (Great)  
 Gedeckt 8 ft. (Swell)  
 Choralbass 4 ft. 12 pipes  
 Mixture III 96 pipes  
 Contra Oboe 32 ft. 12 pipes (Solo)  
 Posaune 16 ft. 12 pipes (Great)  
 Oboe 16 ft. (Solo)  
 Fagotto 16 ft. (Swell)  
 Trompette 8 ft. (Great)  
 Oboe 8 ft. (Solo)  
 Krummhorn 4 ft. (Positiv)  
 Chimes (Great)

VOLUMINA by Gyorgy Ligeti was given a choreographed performance on April 28 and 29 by the music, art, and dance departments of Radford College, Radford, Virginia. Carl Gilmer, instructor of music at Radford, was organist, with Christine Cribbs and Pamela LaFever assisting as registrants. Dr. Mary Pat Balkus of the Radford dance department created choreography to present a visual experience of movement interplay along with the variable auditory experiences of the musical work. Sets were designed and executed by Alan Vaughn of the art department.



Richard T. Biernacki has been appointed organist and choirmaster of St. Bartholomew's Episcopal Church, White Plains, New York, effective July 1. He leaves a similar position at the Lutheran Church of the Redeemer, Old Westbury, Long Island, New York. He has served in various churches in the New York area, and he was for several years organist of the Chapel of Christ the Lord at the Episcopal Church National Headquarters, New York City. Mr. Biernacki's education has been at Pius X School of Manhattanville College, and among his teachers have been Dr. Gordon Jones and Kalman Antos. He will supervise the entire music program of the parish and will direct the two choirs, with plans for developing additional choirs in the future.

TIMOTHY LEE BAKER of Shelbyville, Kentucky, has been appointed organist at the First Presbyterian Church in Shelbyville. He was formerly organist at St. James Episcopal Church, Shelbyville. Mr. Baker, 15, studies at the University of Louisville with Melvin and Margaret Dickinson. He began his new duties at First Church, where Peter Rusaki is choir director, on June 18, 1972.

LARRY SMITH, of South Carolina, won the Young Artists Competition jointly sponsored by the Boston Chapter AGO and Harvard University on May 7 at Harvard Memorial Church. Four finalists selected from 24 entrants competed for the \$500 first prize and a chance to play a recital on Harvard Memorial Church's 1972-73 recital series.



Mrs. Jacqueline Southard of Hayes Center, Nebraska won the 1972 Gruenstein Award Organ Playing Competition for Young Women held May 14 at St. Paul's United Church of Christ, Chicago, Illinois. The annual contest is sponsored by the Chicago Club of Women Organists. Mrs. Southard will be presented in a Chicago recital during the 1972-73 season at which time she will be awarded a cash prize of \$150.

Mrs. Southard studied organ with Robert Town of Wichita State University, and she now teaches at McCook College, McCook, Nebraska.

Runner-up in the competition was Martha Heck of Salem, Illinois, a pupil of Kenneth La Rae at Millikin University, and a former pupil of Jerald Hamilton.

Other competitors were Lorraine Smith, student of Karel Paukert at Northwestern University; Elizabeth Faul, student of Lillian Robinson at Moody Bible Institute; and Patricia Moore, pupil of Gladys Christensen at Wheaton College, Wheaton, Illinois. The judges for the contest were Merlin Lehman of the Valparaiso University music faculty, Herbert L. White, Jr. of Sherwood School of Music in Chicago, and Benjamin Hadley of Chicago.

DANA EGBERT, a student of Gordon McMillan, won the annual student competition sponsored by the Central Arizona Chapter AGO on April 10 at First United Methodist Church, Phoenix. Six pupils of local chapter members competed in the contest which was judged by Roy Johnson and Martin Stelthorn.

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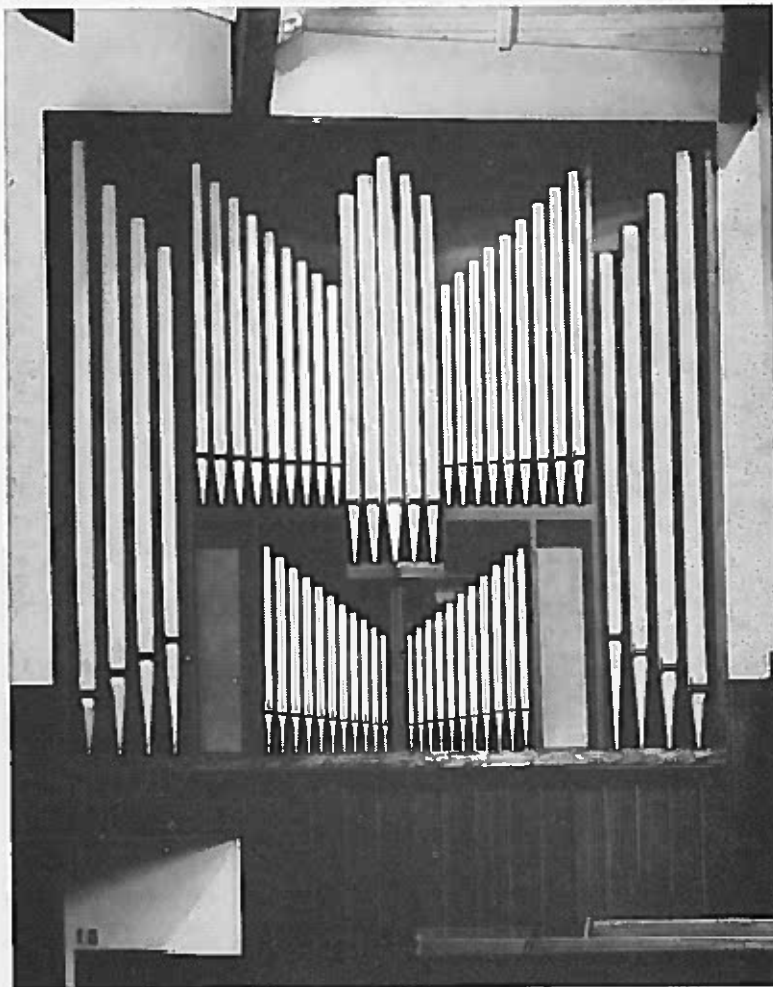
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## Florida Church Gets Acolian-Skinner Organ

The Acolian-Skinner Organ Company has completed a 4-manual and pedal 90-rank organ at the Flagler Memorial Presbyterian Church, St. Augustine, Florida. The 70-stop organ is one of the largest instruments in the South. The main organ, which is located high in the choir gallery in the front of the church behind the original Renaissance organ screen, was the gift of Mr. and Mrs. Howard M. Johnson, and was installed about one year ago. The Bombarde and Antiphonal divisions and the Festival Trumpets were installed at a later date to complete the instrument. The Antiphonal division is installed in the north gallery, and the Bombarde division and Festival Trumpets are installed with the main organ above the Choir. The action is electro-mechanical with a capture type solid state combination action system. The Flagler Memorial Church is a large and imposing structure built in 1890, and is visited by over 100,000 tourists annually. Daily organ recitals are presented for visitors, and frequent Sunday Vesper recitals are held in the church by outstanding visiting organists. William R. Dixon is organist and choirmaster.

### GREAT

Quintaton 16 ft.  
Principal 8 ft.  
Rohrflöte 8 ft.  
Octave 4 ft.  
Spitzflöte 4 ft.  
Superoctave 2 ft.  
Mixture IV-VI  
Scharf III  
Fagott 16 ft.  
Trompete 8 ft.  
Festival Trumpet 8 ft.  
Chimes

### SWELL (expressive)

Bourdon Doux 16 ft.  
Viole de Gamba 8 ft.  
Viole Celeste 8 ft.  
Bourdon 8 ft.  
Prestant 4 ft.  
Flute Harmonique 4 ft.  
Octavin 2 ft.  
Plein Jeu V  
Hautbois 16 ft.

Trompette 8 ft.  
Clairon 4 ft.  
Tremulant

### POSITIV

Gemshorn 8 ft.  
Holzgedeckt 8 ft.  
Principal 4 ft.  
Koppelflöte 4 ft.  
Octave 2 ft.  
Blockflöte 2 ft.  
Larigot 1½ ft.  
Siffliete 1 ft.  
Krummhorn 8 ft.  
Scharf IV-VI  
Zimbelstern  
Tremulant

### CHOIR (expressive)

Erzähler 8 ft.  
Erzähler Celeste (TC) 8 ft.  
Gedeckt 8 ft.  
Spitzprincipal 4 ft.  
Rohrflöte 4 ft.  
Nazard 2¾ ft.  
Spitzflöte 2 ft.  
Tierce 1½ ft.  
Basson 8 ft.  
Vox Humana 8 ft.  
Festival Trumpet 8 ft. (Great)  
Tremulant

### BOMBARDE

Bombarde 16 ft.  
Trompette Harmonique 8 ft.  
Clairon 4 ft.  
Mixture VI-VIII

### PEDAL

Untersatz 32 ft.  
Principal 16 ft.  
Subbass 16 ft.  
Quintaton 16 ft. (Great)  
Bourdon Doux 16 ft. (Swell)  
Octave 8 ft.  
Gedeckt 8 ft.  
Choralbass 4 ft.  
Hohlflöte 4 ft.  
Querflöte 2 ft.  
Mixture V  
Kontra Posaune 32 ft.  
Posaune 16 ft.  
Hautbois 16 ft. (Swell)  
Trompete 8 ft.  
Schalmey 4 ft.  
Chimes (Great)

### ANTIPHONAL

Gedeckt 8 ft.  
Principal 4 ft.  
Octave 2 ft.  
Mixture IV

### ANTIPHONAL PEDAL

Gedecktbass 16 ft.

## Holmberg Builds Residence Organ for James Neumann

The Holmberg Organ Company has been contracted to place a new pipe organ in the home of Mr. and Mrs. James F. Neumann, San Antonio, Texas. Delivery is scheduled for early December, 1972. The organ will be placed in a free-standing case of seven sound-reflecting towers. The console will meet AGO specifications, and be of the drawknob type with special pear wood knobs from Germany. The two manual keyboards will be fitted with beechnut naturals and palisander sharps. The all new pipework imported from Germany will be of at least 51% tin, and voiced on low wind with open toes. The action will be electro-pneumatic utilizing plastics with leather being used only for bushings. The blower and rectifier will be self-contained.

### SUMMARY

Gemshorn 8 ft. 80 pipes  
Bourdon 8 ft. 80 pipes  
Prestant 4 ft. 73 pipes  
Celeste 8 ft. 32 pipes  
Cymbal II ¾ ft. 26 pipes

### GREAT

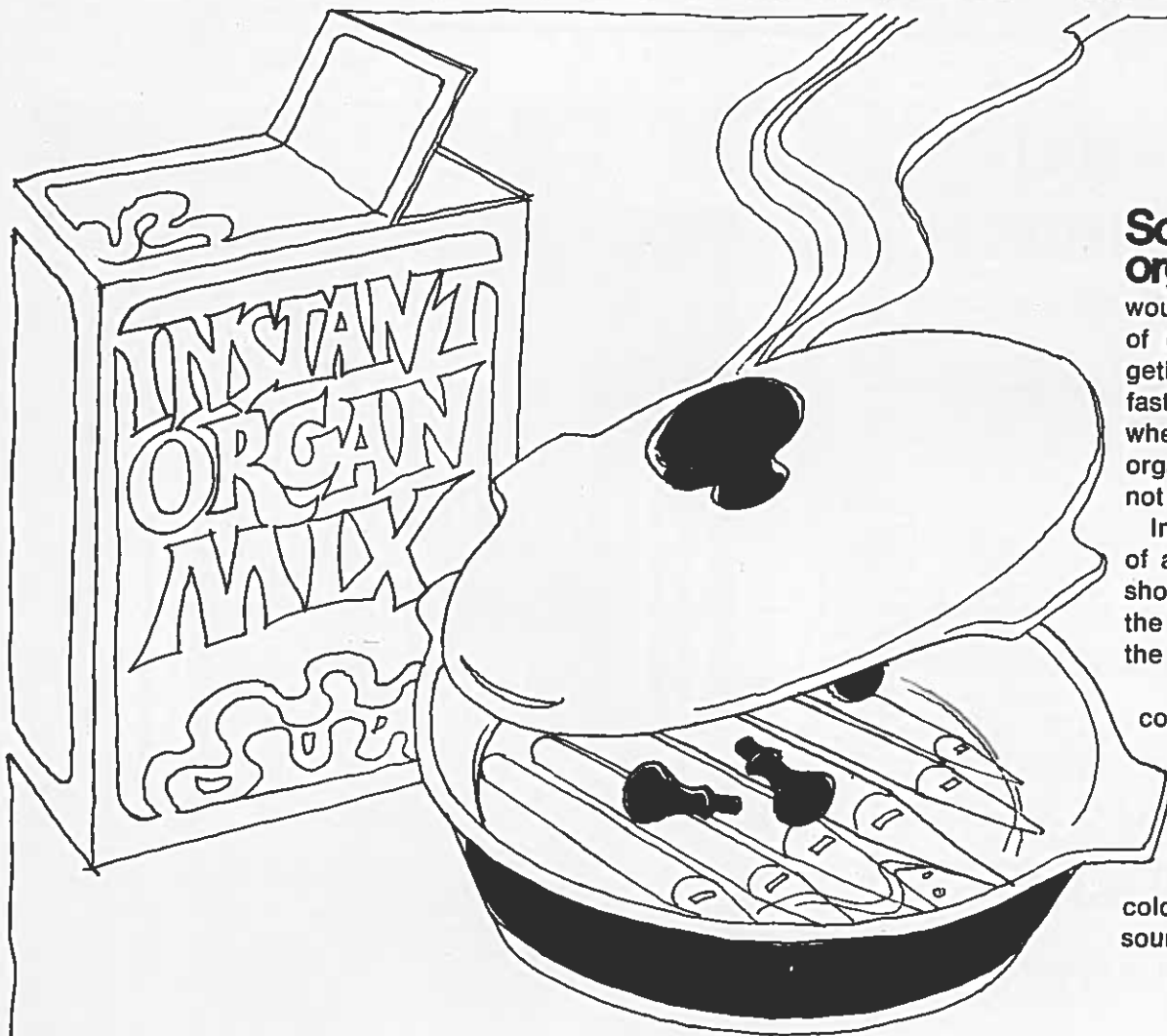
Gemshorn 8 ft.  
Voix Celeste 8 ft.  
Bourdon 8 ft.  
Prestant 4 ft.  
Octave 2 ft. (Gemshorn)  
Mixture III 1 ft. (Gemshorn, Cymbal)  
Tremulant

### POSITIV

Copula 8 ft. (Bourdon)  
Gemshorn 4 ft.  
Flute 4 ft. (Bourdon)  
Nazard 2¾ ft. (Bourdon)  
Prestant 2 ft.  
Tierce 1½ ft. (Gemshorn)  
Zimbalstern 3 bells

### PEDAL

Bass 16 ft. (Bourdon)  
Flute Bass 8 ft. (Bourdon)  
Grosnazard 5½ ft. (Bourdon)  
Choralbass 4 ft. (Prestant)  
Gemsbass 4 ft. (Gemshorn)  
Nason 2 ft. (Bourdon)  
Rauschquinte II 1½ ft. (Gemshorn)



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**LANGLAIS PLAYS COMPLETE  
FRANCK WORKS IN PARIS**

The complete works of Cesar Franck were played in two concerts at the Basilica of St. Clotilde, Paris, by Jean Langlais on April 26 and May 3. Entitled "Homage à Cesar Franck," the concerts were sponsored by the National Committee for Musical Commemorations of the French Association of the Friends of Mozart and the Classical Masters in commemoration of the 150th anniversary of the birth of Cesar Franck.

Langlais' first program on the Ca-vallé-Coll organ of the basilica included the *Grande Pièce Symphonique, Prélude, Fugue et Variation, Fantaisie en ut, Pastorale, Pièce héroïque*, and *Premier Choral en mi majeur*. The second concert included the *Final, Cantabile, Prière, Fantaisie en la majeur*, and *Chorals 2 and 3*.

A lavish program was provided for the occasion with extensive notes on the composer and his works.

**Barry Rebuilds Organ  
in Lowell, Mass.**

Wilson Barry of Andover, Mass., has completed mechanical and tonal revisions on the 4-manual organ at St. Anne's Church, Lowell, Massachusetts. The stone colonial building which seats 700 was originally built in 1825, and the present organ was built in 1884 by the Hook and Hastings Co. in conjunction with the addition of a divided chancel. The Stevens organ in the gallery, which it replaced, is still doing regular service in another Lowell church. In 1929, William Laws of Beverly electrified the organ, added a gallery division and made such tonal changes as to render the organ in conformity with the style of that period. Mr. Barry has endeavored to return the organ tonally to its original state, and specifications for the work were drawn up by him in consultation with Prof. John A. Goodwin, chairman of the worship committee of the church, and John Ogasapian, organist and choirmaster. The present work concerned only the chancel divisions of the organ. The organ was rededicated as part of the concert series on April 23 and the opening recital was

played by John Skelton.

**GREAT**  
Open Diapason 16 ft.  
Open Diapason 8 ft.  
Principal 8 ft.  
Doppelflute 8 ft.  
Gemshorn 8 ft.  
Octave 4 ft.  
Gedeckflute 4 ft.  
Twelfth 2 1/2 ft.  
Fifteenth 2 ft.  
Mixture III  
Posaune 16 ft.  
Trumpet 8 ft.  
Claron 4 ft.

**SWELL**  
Bourdon 16 ft.  
Open Diapason 8 ft.  
Stopped Diapason 8 ft.  
Salicional 8 ft.  
Viole Celeste 8 ft.  
Principal 4 ft.  
Flute 4 ft.  
Nazard 2 1/2 ft.  
Quart de Nazard 2 ft.  
Tierce 1 1/2 ft.  
Quint 1 1/4 ft.  
Mixture III  
Cornopean 8 ft.  
Oboe 8 ft.  
Tremolo 8 ft.

**CHOIR**  
Geigenprincipal 8 ft.  
Melodia 8 ft.  
Dulciana 8 ft.  
Unda Maris 8 ft.  
Flute 4 ft.  
Piccolo 2 ft.  
Clarinet 8 ft.  
Tremolo

**ECHO**  
Open Diapason 8 ft.  
Stopped Diapason 8 ft.  
Viole 8 ft.  
Viole Celeste 8 ft.  
Vox Angelica 8 ft.  
Flute 4 ft.  
Piccolo 2 ft.  
Euphone 8 ft.  
Orchestral Oboe 8 ft.  
Vox Humana 8 ft.  
Tremolo

**PEDAL**  
Contrabass 32 ft.  
Open Diapason 16 ft.  
Bourdon 16 ft.  
Violone 16 ft.  
Gedeckt 16 ft.  
Echo Bourdon 16 ft.  
Octave 8 ft.  
Cello 8 ft.  
Gedeckt 8 ft.  
Still Gedeckt 8 ft.  
Octave 4 ft.  
Violina 4 ft.  
Posaune 16 ft.  
Trumpet 8 ft.  
Claron 4 ft.

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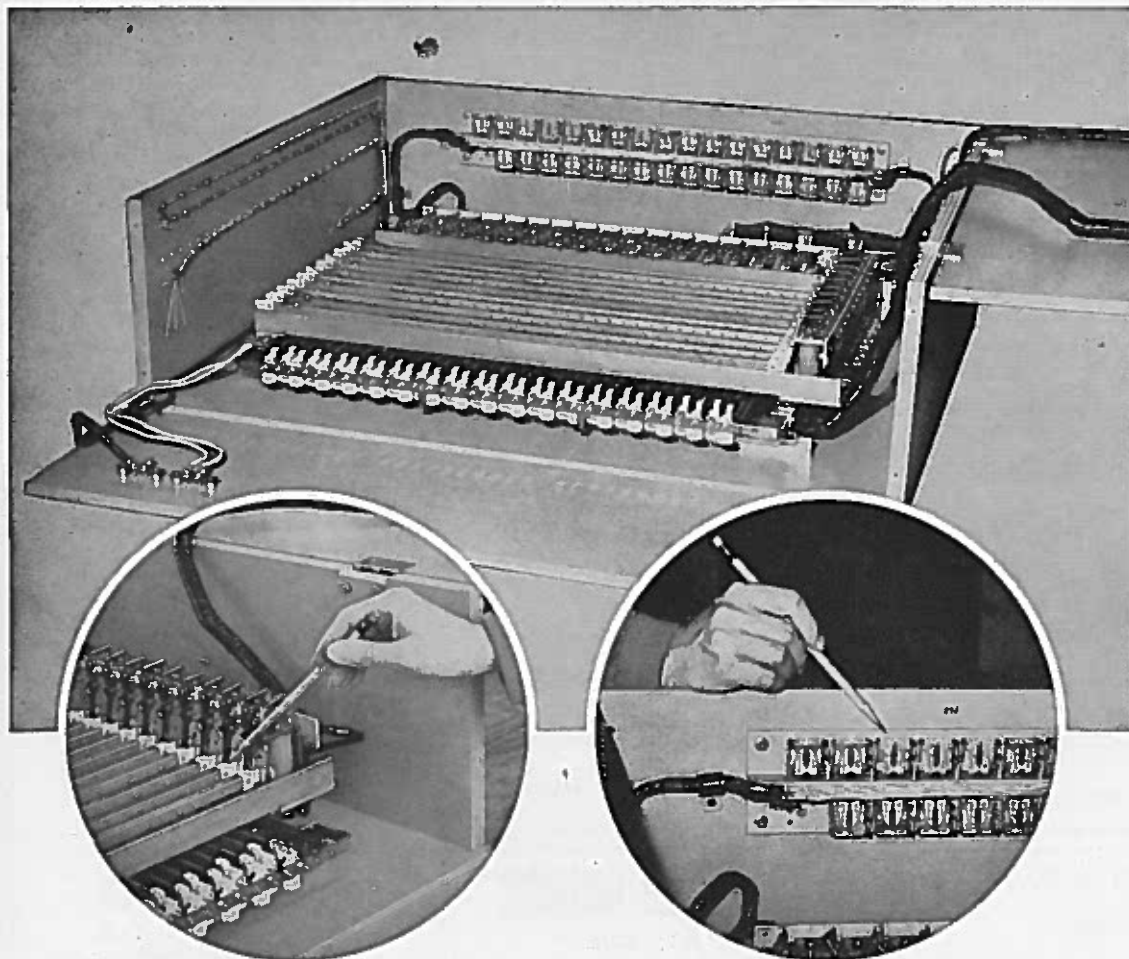
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# CALENDAR

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

DEADLINE FOR THIS CALENDAR WAS JUNE 10

**1 July**  
David Aeschliman, Cathedral of St. John the Evangelist, Spokane, WA 2 pm

**2 July**  
William Whitehead, Cathedral of St. John the Divine, New York City 4 pm  
Harold Stover, Shrine of the Immaculate Conception, Washington, DC 7 pm  
John Weaver, Chautauqua, NY 3:15 pm  
David Pizarro, St. Peter's in the Black Forest, Germany

**4 July**  
David Pizarro, Collegiale de Neuchatel, Auvornier, Switzerland

**5 July**  
Charles E. Callahan, Mem. Music Hall, Methuen, MA 8:30 pm  
Neal Campbell, St. John's Episcopal, Washington, DC 12:10 pm  
Klaus and Marilou Kratzenstein, St. Petri Church, Hamburg, Germany

**6 July**  
Larry King, Trinity Church, New York City 12:45 pm  
Frederick Swann, Indiana University, Bloomington, IN  
Klaus-Chr. Kratzenstein, St. Mary's Church, Lübeck, Germany  
David Pizarro, Cathedral of St. Pierre, Geneva, Switzerland

**8 July**  
Richard Unfried, Cathedral of St. John the Evangelist, Spokane, WA 2 pm

**9 July**  
Arnold H. Sten, Shrine of the Immaculate Conception, Washington, DC 7 pm  
Diane Bish, National Cathedral, Washington, DC  
Klaus-Chr. Kratzenstein, Osterude (Harz), Germany

**10 July**  
David Pizarro, Frederikstad, Norway  
Sharon Kleckner, Macalester College, St. Paul, MN 8 pm

**11 July**  
Sounds of the 70's, instrumental recital, Trinity Church, New York City 12:45 pm  
Robert MacDonald, Riverside Church, New York City 7 pm  
Diane Bish, Bruton Parish Church, Williamsburg, VA 8 pm  
Byron L. Blackmore, Christ United Methodist, Rochester, MN 12:20 pm

**12 July**  
John Kuzma, Mem. Music Hall, Methuen, MA 8:30 pm  
David W. Ritchie, St. John's Episcopal, Washington, DC 12:10 pm  
Carol Teti-Rottschafer, Bethlehem Church, Ann Arbor, MI 12 noon  
Arthur Poister, workshop, Michigan State University, East Lansing, MI  
David Pizarro, Bergen, Norway

**13 July**  
John Rose, Trinity Church, New York City 12:45 pm  
Klaus and Marilou Kratzenstein, University Church, Freiburg i/Br., Germany

**14 July**  
Thomas Murray, John Hays Hammond Museum, Gloucester, MA 8 pm  
Jay Peterson, Smith Hall, U. of Illinois, Urbana/Champaign, IL 8 pm

**15 July**  
Diane Bish, Bethlehem Lutheran, Traverse City, MI  
Christopher Trussell, Cathedral of St. John the Evangelist, Spokane, WA 2 pm

**16 July**  
Marcia Koller, Shrine of the Immaculate Conception, Washington, DC 7 pm  
Diane Bish, Bethlehem Lutheran, Traverse City, MI  
Fred Tulan, Notre Dame Cathedral, Paris, France  
Klaus and Marilou Kratzenstein, St. Peter in the Black Forest, Germany  
William Teague, Ev. Lutheran Church, Ohmstede, Germany

**17 July**  
David Pizarro, Skagen, Denmark  
Fred Tulan, Radiodiffusion-Television Francaise, Paris, France

**18 July**  
Cherry Rhodes, Riverside Church, New York City 7 pm  
Sounds of the 70's, instrumental recital, Trinity Church, New York City 12:45 pm  
William Teague, St. Jacobi Church, Hamburg, Germany  
Gillian Weir, Cathedral, Freiburg i/Br., Germany

**19 July**  
Allen G. Brown, Mem. Music Hall, Methuen, MA 8:30 pm  
Donald S. Sutherland, St. John's Episcopal, Washington, DC 12:10 pm  
David Pizarro, Fredrikshavn, Denmark

**20 July**  
Larry King, Trinity Church, New York City 12:45 pm  
Gillian Weir, Aosta Organ Festival, Italy

**21 July**  
Jay Peterson, Smith Hall, U. of Illinois, Urbana/Champaign, IL 8 pm  
William Teague, The Cathedral, Brugge, Belgium  
David Pizarro, Engelbrekts Church, Stockholm, Sweden  
Klaus-Chr. Kratzenstein, Franciscan Church, Salzburg, Austria

**22 July**  
Robert MacDonald, John Hays Hammond Museum, Gloucester, MA  
Terry Anderson, Cathedral of St. John the Evangelist, Spokane, WA 2 pm

**23 July**  
John Conner, St. Patrick's Cathedral, New York City 4:45 pm  
Richard Lyne, Shrine of the Immaculate Conception, Washington, DC 7 pm  
Mary Fenwick, Cultural Center, New York City  
Thomas Brown, Air Force Academy, Colorado Springs, CO 8 pm  
Marilou Kratzenstein, Evangelical Church, Bad Reichenhall, Germany  
David Pizarro, St. Olov's Church, Skelleftea, Sweden

**24 July**  
John Weaver, workshop, Mo-Ranch, TX (thru July 28)

**25 July**  
Sounds of the 70's, instrumental recital, Trinity Church, New York City 12:45 pm  
James A. Simms, Riverside Church, New York City 7 pm  
Arthur Poister, workshop, Westminster College, Princeton, NJ  
Robert Noehren, Grossmünster, Zürich, Switzerland

**26 July**  
John Tuttle, Mem. Music Hall, Methuen, MA 8:30 pm  
David Craighead, master class, Westminster Choir College, Princeton, NJ  
Jack Levick, St. John's Episcopal, Washington, DC 12:10 pm  
David Pizarro, The Cathedral, Uppsala, Sweden

**27 July**  
Frederick O. Grimes III, Trinity Church, New York City 12:45 pm  
Fred Tulan, Westminster Abbey, London, England  
Gillian Weir, Ripon Cathedral, England

**28 July**  
Jay Peterson, Smith Hall, U. of Illinois, Urbana, IL 8 pm  
Gillian Weir, St. Margaret's Church, London, England  
Klaus and Marilou Kratzenstein, St. Lorenz Church, Nuremberg, Germany  
David Pizarro, Church of St. Bridget, Vadstena, Sweden

**29 July**  
Ronald Hylton, Cathedral of St. John the Evangelist, Spokane, WA 2 pm  
Baroque Festival: Instrumental and vocal chamber music, University of Oregon, Eugene, OR

**30 July**  
Conrad Bernier, Shrine of the Immaculate Conception, Washington, DC 7 pm  
Baroque Festival: Edith Kilbuck, harpsichordist; University of Oregon, Eugene, OR

**31 July**  
Baroque Festival: *Musical Offering* by Bach; University of Oregon, Eugene, OR

**1 August**  
Sounds of the 70's, instrumental recital, Trinity Church, New York City 12:45 pm  
John Obetz, Riverside Church, New York City 7 pm  
David Pizarro, St. Nicolai Church, Ronne, Denmark

**2 August**  
Thomas Foster, Mem. Music Hall, Methuen, MA 8:30 pm  
William Teague, St. Stefans Cathedral, Vienna, Austria

**3 August**  
Larry King, Trinity Church, New York City 12:45 pm  
David Pizarro, Simrishamn, Sweden

**4 August**  
*Mass in B minor* by Bach, Helmuth Rilling, cond.; University of Oregon, Eugene, OR

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

**6 August**  
Wolfgang RübSam, Shrine of the Immaculate Conception, Washington, DC 7 pm  
Kathleen Thomerson, Christ Church Cathedral, St. Louis, MO 4:30 pm  
*Mass in B minor* by Bach, Helmuth Rilling, cond.; University of Oregon, Eugene, OR  
David Pizarro, Kufstein/Tirol, Austria

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

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

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# Recitals

Luke Grubb and Reginald Lunt, Lancaster, PA — First Presbyterian, Lancaster May 21: Hyfrydol, Schack; Herzlichster Jesu, Lunt; Wenn wir in Höchststen Nuten sein, Bach; Symphonic-Passion, Dupré (played by Mr. Lunt); Deuxieme Symphonie, Dupré (played by Mr. Grubb).

Stephen H. Best — First Presbyterian, Utica, NY May 23: Fanfare, Lang; Choral in E, Franck; Prelude and Fugue in D BWV 532, Bach; Introduction and Passacaglia in D minor, Reger; Majesty of Christ from The Ascension, Messiaen; Two Epitaphs for Edith Sitwell, Williamson; God of the Expanding Universe, Felciano; Toccata from Suite op. 5, Duruffé.

Johny Egnot, Florence, Italy — Chiesa dell' Autostrada del Sole, Florence May 23: Aria con variazioni detta La Frescobaldi, Frescobaldi; Offertoire sur les grands jeux, Couperin; Nun komm der Heiden Heiland, Prelude and Fugue in E minor (Wedge), Bach; Symphony 6, Vienne.

Heinz Arnold, Columbia, MO — Presbyterian Church, Bedford, NH May 25: Toccata in D minor BWV 538, Prelude and Fugue in G BWV 541, O Mensch bewein, Toccata and Fugue in D minor BWV 565, Bach; Ach Herr mich armen Sünder, Kuhnau; Toccata per l'elevazione, Frescobaldi; Concerto 2, Handel-Dupré; Ein feste Burg, Walcha; Pavane—The Earl of Salisbury, Byrd; Scherzo from Symphony 2, Vienne.

Melvin Rollema — Biola College, La Mirada, CA May 24: Fantasia Chromatica, Sweelinck; Cyclus, Carel Bruns; Sonata da Chiesa, Andriessen.

Frederick Burgomaster, Buffalo, NY — St. Paul's Cathedral, Buffalo May 26: Canon alla francese, Macque; Ach bleib mit deiner Gnade, Ein feste Burg, Liebster Jesu wir sind hier, Reger; Sonatina, Sowerby; Prelude and Fugue in G minor, Dupré.

Donald Renz, Ann Arbor, MI — St. Paul United Church of Christ, Chelsea, MI May 28: Prelude and Fugue in G BWV 541, Bach; Sonata for Trumpet and Organ op. 200, Howhances; Voluntary on Old 100th, Sonata for Trumpet and Organ, Purcell; Choral in E, Franck; Trumpet Voluntary, Stanley; Prayer from Christ ascending, Outburst of joy, Messiaen.

Richard Bouchett, New York, NY — St. Michael's Church, New York City May 28: Prelude and Fugue in G, Bruhns; Schmücke dich BWV 654, Fantasy and Fugue in G minor BWV 542, Bach; Introduction and Passacaglia, Reger; Prelude, Fugue and Variation, Franck; Adagio and Toccata from Symphony 5, Widor.

Wallace M. Coursen, Bloomfield, NJ — Christ Episcopal, Bloomfield May 28: Prelude and Fugue in C (9/8), Christ lag in Todesbanden, Bach; Prelude and Fugue on Christ lag in Todesbanden, Schroeder; Prelude on Tallis' Canon, Noble; Prelude in E-flat minor, D'Indy; Intermezzo, Vienne; Fugue, Honnegger; Prelude et Fughetta, Roussel; A Tryp-tich of Fugues, Near.

Reginald Lunt, Lancaster, PA — St. Patrick's Cathedral, New York City May 28: Resurrection, Dupré; Herzlichster Jesu, Lunt; Toccata and Fugue in D minor BWV 538, Bach; Postlude pour l'office de Complies, Alain; Fugue on Ad nos, Liszt.

James Meier, Paramus, NJ — St. Cecilia Church, Englewood, NJ May 28: Prelude in D minor, In death's strong grasp, I call to Thee, Prelude and Fugue in B-flat, Bach; Partita on the Lourdes Hymn, Peloquin; Eternal Purpose, Messiaen; Toccata, Monnikendam.

Thomas Turner — First Presbyterian Church, Wilmington, NC May 28: Prelude and Fugue in E-flat, Bach; Canons in B minor and A-flat, Schumann; Ascension Suite, Messiaen.

John Edward Oss — student of C. Harold Einecke, Cathedral of St. John the Evangelist, Spokane, WA May 28: Suite from Mass for Parishes, Couperin; Fugue in C (Jig), Buxtehude; Trio on Herr Jesu Christ dich zu uns wend, Fantasy in G, Bach; The Musical Clocks, Haydn; Air, G. Hancock; Psalm Prelude on Psalm 37/11, Howells; Toccata from Symphony 5, Widor.

Jeanne de Voss — St. Mary's Cathedral, Sydney, Australia May 31: Carillon, Choral (Salve Regina), Versets 6-9 sur Ave maris stella, Prelude and Fugue in G minor, Lamento, Final op. 27/7, Dupré; Pastorale, Franck; Variations on Weinen Klagen, Liszt.

Jelil Romano, North Hollywood, CA — Cathedral of St. Paul, Los Angeles, CA June 2: Sonata 6, Mendelssohn; Cantabile in B, Franck; Variations on a Noel, Dupré.

Michael C. Bulley, Raleigh, NC — Cathedral of St. John the Evangelist, Spokane, WA June 3: Prelude, Adagio and Fugue, Stanley; We all believe in one God, Prelude and Fugue in B minor, Bach; Choral in A minor, Franck; My heart is filled with longing, Deck thyself my soul, Brahms; Fanfare, Cook; Le jardin suspendu, Alain; Toccata, Sowerby.

Robert E. Scoggin, Rochester, MN — Christ United Methodist, Rochester June 6: Come Holy Spirit, Bach; Flute Solo, Hine; Rhapsody 1, Howells; Trumpet Tune, Powell; Scherzo, Leighton; Song of May, Jongen; Toccata on Hyfrydol, Near.

David Maulsby — St. Paul's Chapel, Trinity Parish, New York City June 7: Vater unser, Ciacona in E minor, Buxtehude; 3 verses on Veni Creator Spiritus, Scheidt; 2 settings Vater unser BWV 636, 737, Prelude and Fugue in C minor BWV 546, Bach.

Mary Thompson — student of Byron L. Blackmore, St. Paul's Lutheran, La Crosse, WI June 11: Trumpet Tune in D, Johnson; Liebster Jesu, BWV 731, In dulci júbilo BWV 731, Fantasia and Fugue in C minor BWV 537, Bach; Dorian and Phrygian Chorals, Alain; Präambeln und Interludien, Schroeder; Greensleeves, Wright; Homage to Perotin, Roberts.

Sherry Boland, Los Angeles, CA — Cathedral of St. Paul, Los Angeles, CA June 9: Prelude and Fugue in E minor BWV 533, Bach; Lord keep us steadfast by Thy word, Abide O dearest Jesus, Peeters; Sonata 2, Mendelssohn.

Sue Fortney, Viroqua, WI — Christ United Methodist, Rochester, MN June 13: Choral in A minor, Franck; Wacht auf, In dulci júbilo, Ahrens; Herzlichster Jesu, Gelobt sei Gott, Pepping; Prelude and Fugue in C minor, Bach.

Frank K. Owen, Los Angeles, CA — Cathedral of St. Paul, Los Angeles, CA June 16: Prelude and Fugue in F op. 85/3, Reger; Pavane from Rhythmic Suite, Elmore; Prelude on The White Rock, Vaughan Williams; Choral in A minor, Franck.

Kim Kasling, Mankato, MN — Christ United Methodist, Rochester, MN June 20: Toccata and Fugue in D minor, Savior of the nations come, Now praise we Christ, O innocent Lamb of God, Risen is the Holy Christ, Bach; Prelude and Fugue on O Pain and Sorrow, Brahms; Thou art the Rock, Mulet.

David J. Hurd Jr., New York, NY — St. Paul's Chapel, New York City June 21: Improvisation from Sonata 2 op. 60, Reger; Sonata 6, Mendelssohn; Toccata and Fugue in A minor op. 80, Reger.

William H. Weinmann, Sioux City, IA — Christ United Methodist, Rochester, MN June 27: Voluntaries in D and A, Selby; Cortège et Litanie, Dupré; Le jardin suspendu, Alain; Variations on America, Ives.

John Upham, New York, NY — St. Paul's Chapel, New York City June 28: Prelude and Fugue in D minor, Partita on Nun lasst uns Gott dem Herren, Lübeck; Prelude through the major keys, 2 pieces for a mechanical organ, Beethoven; Partita on Wer nur den lieben Gott, Fugue in D, Pepping.

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In the season 1972-73  
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## European Artists Season 1972-73

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Nov. '72

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Jan.-Feb. '73

HEINZ WUNDERLICH  
Feb. '73

MONIKA HENKING  
Mar.-Apr. '73

MICHAEL SCHNEIDER  
Apr. - '73

FRANCIS JACKSON  
May - '73