

THE DIAPASON

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WESTMINSTER TO HOLD TWO WORKSHOPS

Westminster Choir College will sponsor two one-day workshops in March and April. One will be held in Atlanta, Georgia March 21, and the other on the Princeton, N.J. campus of the Choir College on April 15.

The Atlanta symposium on March 21 will be held at Grace United Methodist Church. Three two-hour workshops in the morning will run concurrently: "Contemporary Trends in Organ Music" led by James Litton; "The Dance in Worship" by Judy Koch; and "Drama in the Church" with Carolyn McDowell. The Atlanta Chapter of the Choristers Guild, the Atlanta Chapter of the Fellowship of Methodist Musicians, the Georgia Chapter of the National Association of Teachers of Singing, and Westminster alumni from the area will all hold luncheon meetings. The afternoon will feature a panel discussion on "New Horizons in Worship"; and a workshop with the Westminster Chapel Choir on "New Horizons in Choral Music and Techniques." Joseph Flummerfelt, Westminster director of choral activities, will be the dinner speaker. The evening concert will feature James Litton as organist, interpretive dance, and new choral music by the Chapel Choir. The Chapel Choir will also tape a TV program the following day, and give a full concert on the evening of March 22.

The second workshop will be the eighth annual Seminar in Church Music under the direction of James C. McKeever. The seminar will deal with repertoire and methods for choir, organ and voice, and there will be a special emphasis this year on children's choirs. The seminar will be an all-day affair on April 15 on the Westminster campus in Princeton, N.J.

Information concerning both workshops may be obtained from Westminster Choir College, Princeton, N.J. 08540.

HARTT COLLEGE ANNOUNCES ORGAN WORKSHOP

The Hartt College of Music of the University of Hartford will again sponsor a Contemporary Organ Music Workshop this year from June 5 through June 9. Lectures, seminars and panel discussions will explore all aspects of today's organ music. Special sessions will deal with improvisation pieces and works for organ and tape. Concerts will be given by the Hartt College organ faculty, Hartt College organ students, and the University of Hartford Electronic Music Studio. Guest artist will be Dr. Leonard Raver who will present the concluding recital; guest composer and lecturer will be Richard Felciano. World premieres of new pieces by Mr. Felciano, Daniel Pinkham, Edward Diemente, Stuart Smith and Joseph Mulready will be given. Further information may be obtained by writing the workshop chairman: Mr. John Holtz, Hartt College of Music, 200 Bloomfield Ave., West Hartford, Conn. 06117.

HAROLD SPIVACKE retired as Chief of the Music Division of the Library of Congress, Washington, D.C. on Feb. 4. He served first as assistant chief of the Music Division from 1934-1937, and was named chief in 1937. During his 38 years at the library, the holdings of the Music Division almost tripled, the division's activities expanded, and the Library's programs of live music became a vital part of the nation's cultural life.

THE MCGILL UNIVERSITY ORGAN & HARPSICHOORD summer school will not be held in July of 1972 because of the absence in Europe of two faculty members. The 1973 dates of the school will be July 15 to 27.



AMERICAN KANTOREI CELEBRATES SCHÜTZ TERCENTENARY

A workshop on the life and works of Heinrich Schütz was sponsored by the American Kantorei in St. Louis, Mo., Jan. 28-30. The workshop was in celebration of the 300th anniversary of the composer's death in 1672, and featured concerts by Robert Noehren, and the American Kantorei. Dr. Paul Pisk, musicologist of Washington University, lectured on the life and works of Heinrich Schütz.

The American Kantorei, under the direction of Robert Bergt, is composed of a chorus of 32 singers and a chamber orchestra of 10 instrumentalists modeled after the German Kantorei. Eight professional singers form the principal singers of the double choir as well as the *Favoritchoire*. The group is devoted to performing the works of Schütz, Bach, and their contemporaries, and they follow the performance practices of the *Kantorei* of the period.

The various programs of the workshop centered around Schütz and his contemporaries, and the programs are as follows:

Robert Noehren, organist, St. Louis Priory, Jan. 28: *Fantasia, Variations on "Mein junges Leben hat ein End"*, Sweelinck; *Magnificat sexti toni*, Tite-louze; *Toccata per l'Elevatione, Capriccio*, Frescobaldi; *Cantio sacra: "Warum betrübst du dich, mein Herz"*, Scheidt; *Fantasia on "Jesu, meine Freude"*, *Prelude and Fugue in G*, Bach.

The American Kantorei, *Symphoniae sacrae* Concert (all works by Schütz) Concordia Seminary Chapel, Jan. 29: *Singet dem Herrn ein neues Lied*, SWV 342; *Herzlich Lieb hab ich dich, O Herr*, SWV 348; *Meine Seele erhebt*

den Herren, SWV 344; *Es steh Gott auf*, SWV 356; *Der Herr ist mein Licht*, SWV 359; *Freuet euch des Herren*, SWV 367.

Robert Noehren, organist, Koburg Hall, Concordia Seminary, Jan. 29: *Ricercare dopo il Credo, Canzona post il Communion*, Frescobaldi; *Variations on "Est-ce Mars"*, Sweelinck; *Psalmus: "Da Jesus an dem Kreuze stund"*, Scheidt; *Canzona*, Froberger; *Praeludium voor "Laet ons met herten Reijne"*, Bull; *Fantasia on "Wie schön leuchtet der Morgenstern"*, Buxtehude; *Canzona*, Kerll; *Partita on "O Gott, du frommer Gott"*, Bach.

The American Kantorei, Powell Symphony Hall, St. Louis, Jan. 30: *Concerto 4 in F*, Handel (Joan Bergt, organist); *Psalm 100*, motet for 2 choirs, SWV 36, *Lift Up Your Heads*, motet for 2 choirs, SWV 494, Schütz; *Singet frisch und wohlgemut*, Distler; *Motet 4 for 2 choirs, Fürchte dich nicht*, BWV 228; *The Dettingen Te Deum*, Handel.

The American Kantorei will continue its programs celebrating the Schütz tercentenary year with programs in St. Louis on March 19, April 9, May 7, Nov. 5, and Dec. 10 (for location, consult the calendar page). The Kantorei will also be one of the featured groups at the national AGO convention in Dallas, Texas. They will sing the opening concert on June 19, with works by Frank, Schütz, Distler and Bach, and also the German Day Concert on June 20 and 22, with works by Schütz and Bach. Since its formation in 1969, the American Kantorei has gained wide prominence through its work.

MORAVIAN MUSIC FESTIVAL AT SALEM COLLEGE, N.C.

The Tenth Early American Moravian Music Festival and Seminar will be held from June 11 through June 18 on the campus of Salem College, Winston-Salem, N.C. The 1972 festival and seminar will present a unique blending of the past with the present both in musical content and personalities. It will coincide with the 200th anniversary celebration of Salem College, and Dr. Thor Johnson, founder of these festivals, will again be the music director. An orchestra, two large choruses, and noted soloists will contribute to the performances.

Clemens Sandresky, dean of the school of music, Salem College, and the Rev. John Geisler, pastor of Friedberg Moravian Church, Winston-Salem, are chairmen of the seminar. Sessions will be conducted by Irving Lowens, music critic for the Washington Evening and Sunday Star; John R. Weinlick, immediate past dean of Moravian Theological Seminary; Ewald Nolte, director of the Moravian Music Foundation; Philip Dietterich, minister of music at First Methodist Church, Westfield, N.J. and

a member of the faculty of the School of Sacred Music, Union Theological Seminary; John and Margaret Mueller, members of the faculties of Salem College and the North Carolina School of the Arts; and Richard Schantz, minister of music at Central Moravian Church, Bethlehem, Pa. and faculty member of Moravian College.

A new dimension will be added to the festival relating to youth, with seminar sessions and a concert incorporating the use of handbells. The Rev. James V. Salzwedel, associate minister in music at Home Moravian Church, Winston-Salem and a member of the board of directors of the American Guild of English Handbell Ringers, Inc., will coordinate this aspect of the festival.

George Hamilton IV, noted country-western and gospel-rock star will be present for the week and will participate both in the seminar and concerts.

For additional information, write: Moravian Music Festival, P.O. Box 10387, Winston-Salem, N.C. 27108.

AUSTIN STATE UNIVERSITY SPONSORS CONTEST FOR HIGH SCHOOL SENIORS

Stephen F. Austin University department of music has announced its first annual competition for high school seniors in piano, organ, voice, violin, and viola. It is hoped that such a competition will be an impetus for interested organ students of high school age to consider advanced study in the instrument. At the same time, students who have made musical advancements at such an early age will be rewarded with financial prize.

The organ competition will be held on the university campus on May 6, 1972, in the fine arts auditorium. The competition instrument will be a 3-manual, 34-rank pipe organ built in 1960. The competition is open to all high school seniors. Organ entrants are expected to play (not from memory) one composition by a 20th century composer who may be either French, German, or American, and one stanza of a hymn of the performer's choice. The organ awards will be \$75 plus scholarship for first place, \$50 plus scholarship for second place, and \$25 plus scholarship for third place. In addition, winners of the entire competition will appear on an evening concert on May 6. Applications must be postmarked not later than April 15, 1972.

Further information and application materials may be obtained by writing: Music Department Competition, Box 3043, Stephen F. Austin State University, Nacogdoches, Texas 75961.

LSWMA SPONSORS SEVEN REGIONAL CONFERENCES

Seven Regional Conferences and workshops sponsored by the Lutheran Society for Worship, Music and the Arts will be held this spring and summer in various parts of the country. Varied programs are planned which will be of interest to the clergy, musicians, artists, and laymen who share a common concern for the practice of their various arts in the church's worship. Membership in the society is not a requirement for attendance and participation. The following list notes the locations and names of persons who may be contacted for further information.

Lincoln, Nebraska: Lutheran Chapel and Center, March 10-12. Contact: The Rev. A. M. Peterson, 535 No. 16th St., Lincoln, NE.

Endwell, N.Y.: Our Saviour Lutheran Church, April 21-22. Contact: Mrs. Muriel M. McConnon, 2602 King St., Endwell, N.Y. 13760.

Grand Forks, N.D.: Christ Rex Lutheran Chapel, U. of North Dakota, April 21-23. Contact: Mrs. Audrey Hiney, 3012 University Ave., Grand Forks, N.D. 58201.

Long Beach, Calif.: Our Savior Lutheran Church, June 1-3. Contact: The Rev. James DeLange, Faith Lutheran Church, 8200 Ellis Ave., Huntington Beach, Calif. 92646.

Belleville, Ill.: Zion Lutheran Church, June 8-10. Contact: Mr. Victor Freudenberg, 208 Derbyshire, Belleville, Ill. 62221.

Charleston, S.C.: St. Matthew Lutheran Church, June 15-17. Contact: The Rev. A. J. Laughlin, 405 King St., Charleston, S.C. 29403.

Iowa City, Iowa: St. Paul Lutheran Church, June 18-20. Contact: The Rev. William Eckhardt, 404 East Jefferson, Iowa City, Ia. 52240.

OLIVIER MESSIAEN will premiere his "Meditations sur le Mystère de la Saint Trinité" at the Shrine of the Immaculate Conception, Washington, D.C. on March 20 at 8 p.m. The work, which is his first major organ work in twenty years, will comprise the whole program. It is in nine parts and was written for the Shrine's great organ. This concert will be Mr. Messiaen's first and only scheduled recital in the U.S. this year.



Anna Thompson Jeter has been appointed instructor in music at Ottawa University, Ottawa, Kansas. Mrs. Jeter holds the MusB degree from Friends University, Wichita, Kansas and the MusM degree in organ from the University of Oklahoma where she graduated in 1971. While at the University of Oklahoma, she was a graduate assistant in organ and accompanying. Her teachers in organ have been Dorothy Addy and Mildred Anderws, and she studied harpsichord with Diane Bish. In the summer of 1969 she studied at the Haarlem Academy with Anton Heiller and Luigi Tagliavini. She was the winner of the AGO regional competition at the Southwest regional convention in 1970, and she will therefore compete in the national competition this summer in Dallas. She was also a finalist in the 1971 National Organ Playing Competition at First Presbyterian Church, Fort Wayne, Indiana. Mrs. Jeter is a member of Pi Kappa Lambda and Mu Phi Epsilon. At Ottawa University she teaches organ and piano and is the college organist.

Louisville Church Gets Steiner Organ

The Steiner Organ Co., Louisville, Ky., has built a 2-manual organ for St. Paul's Episcopal Church, Louisville. The new instrument is encased on two sides of the altar, and it utilizes direct electric magnet action. The pipes are unnicked and voiced with open toes. Consultant for the church was Melvin Dickinson, and the casework and layout design was done by Gottfried Redl of the Steiner firm. Phares Steiner executed the scaling, tonal design and voicing. The organ was dedicated on Oct. 25, 1971 with a concert played by Melvin and Margaret Dickinson, and the choir of St. Paul's Church.

GREAT
Rohrflöte 8 ft. 56 pipes
Principal 4 ft. 56 pipes
Mixture III-IV 1½ ft. 188 pipes
Krummhorn 8 ft. (Positiv)

POSITIV
Gedacktpommer 8 ft. 56 pipes
Koppelflöte 4 ft. 56 pipes
Principal 2 ft. 56 pipes
Krummhorn 8 ft. 56 pipes

PEDAL
Subbass 16 ft. 12 pipes (Great)
Gedacktbass 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Krummhorn 8 ft. (Positiv)
Krummhorn 4 ft. (Positiv)

Gress-Miles Rebuilds, Enlarges Dallas Organ

The organ in Preston Hollow Presbyterian Church, Dallas, Texas will be completely rebuilt and enlarged by Gress-Miles in time for the AGO national convention next June. Rescaled and revoiced existing pipework will be supplemented by 17 ranks of new pipes including two new classic-type reeds. Open toe voicing will be used throughout, with the exception of the strings. Preston Hollow is a large colonial church built in 1964, at which time the existing organ was installed in the rear gallery choir loft. Live acoustics provide a good setting for both choral and instrumental music. Edward Byrom

serves as director of music, and Dr. Robert Anderson of Southern Methodist University was consultant.

GREAT
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Spillpfeife 2 ft. 61 pipes
Mixture 3-5 ranks 269 pipes
Trumpet 8 ft. 61 pipes

CHOIR
Holzgedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Nasat 2½ ft. 61 pipes
Octave 2 ft. 61 pipes
Terz 1½ ft. 49 pipes
Scharf 3-4 ranks 232 pipes
Cromorne 8 ft. 61 pipes

SWELL
Rohrflöte 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Traversflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Spitzquint 1½ ft. 61 pipes
Zimbel 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes

PEDAL
Principal 16 ft. 12 pipes
Subbass 16 ft. 32 pipes
Rohr Bordun 16 ft. 12 pipes
Quintflöte 10½ ft.
Principal 8 ft. 32 pipes
Gedeckt 8 ft. 12 pipes
Rohrflöte 8 ft.
Octave 4 ft. 12 pipes
Superoctave 2 ft. 12 pipes
Mixture 5 ranks 160 pipes
Posaune 16 ft. 12 pipes
Trumpet 8 ft.



New Pels Organ for Dutch Church

Pels & Van Leeuwen, Alkmaar, The Netherlands, has installed a 2-manual and pedal entirely mechanical instrument in the Reformed Church, Amersfoort, The Netherlands. The instrument, built in 1971, is the fifth in a standard line of instruments developed by Rochus van Rump, president and artistic director of Pels & Van Leeuwen. Each instrument has individual scaling and voicing. Each pedal stop has 12 independent pipes in the bottom octave, and the remainder of each stop is borrowed by transmission from stops in the Hoofdwerk division. J. C. Hanegraaf and A. de Ru were consultants for this instrument, and it was dedicated in recital by Chris Hanegraaf.

HOOFDWERK
Prestant 8 ft. 56 pipes
Roerfluit 8 ft. 56 pipes
Oktaaf 4 ft. 56 pipes
Spitsfluit 4 ft. 56 pipes
Sesquialter II (TA) 70 pipes
Oktaaf 2 ft. 56 pipes
Mixture III 1½ ft. 168 pipes
Trompet 8 ft. 56 pipes

BORSTWERK
Gedeckt 8 ft. 56 pipes
Roerfluit 4 ft. 56 pipes
Prestant 2 ft. 56 pipes
Nasard 1½ ft. 56 pipes
Scherp II 1 ft. 112 pipes
Kromhorn 8 ft. 56 pipes
Tremulant

PEDAL
Subbass 16 ft. 12 pipes (rest from HW Roerfluit)
Gemshoorn 8 ft. 12 pipes (rest from HW Spitsfluit)
Oktaaf 4 ft. 12 pipes (rest from HW Oktaaf 2')
Fagot 16 ft. 12 pipes (rest from HW Trompet)

W. RAY STEPHENS, vice president and general manager of the Frederick Harris Music Co. Ltd., Oakville, Ontario, has been elected chairman of the Canadian Music Publishers Association for 1972.



FOR YOUR LIBRARY

- DICKINSON, A. E. F. — The Art of J. S. Bach\$ 4.50
- DONINGTON, R. — Tempo and Rhythm in Bach's Organ Music 3.50
- KELLER, H. — The Organ Works of Bach. New Revised edition with English text by Helen Hewitt. Clothbound 12.50
- MUSIC BOOK, VOL. 8 (devoted entirely to organ music, largely to the work of J. S. Bach) 15.00
- FLOR PEETERS—MAARTEN ALBERT VENTE — The Organ and its Music in the Netherlands 1500-1800 70.00
- Bound in half-parchment and stamped in gold; with over 250 illustrations including 60 four-color plates, 130 black-and-white photographs, 8 technical drawings, 40 music examples and several maps. Two LP records included in a separate sleeve, with registrations for the pieces played. Extensive bibliography, tables surveying organ construction and 2 indices with c. 1000 names of organ builders, organists, composers and old organs.
- SUMNER, W. L. — Bach's Organ Registration 3.50

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Guy Bovet, young Swiss organist, will make his first tour of the U.S. in April and early May. The opening recital will be in New Haven, Conn., on April 9, on the series dedicating the new organ at Dwight Chapel, Yale University. On April 12 he will be heard in New York City at St. Thomas Church, with succeeding appearances in Hartford, at Immanuel Congregational Church; in Austin, Texas at First Baptist Church; at the Aeolian Hall in London, Ontario; and at the Cathedral Church of St. Paul in Detroit. On April 19 he will give an evening master class at the University of Michigan. Mr. Bovet also will give a master class for the Seattle AGO, who will sponsor him in both a recital and class on April 28 and 29, on the new organ at St. Thomas Episcopal Church. Other appearances on the Pacific Coast include Fresno, and Los Angeles, both sponsored by local AGO Chapters. The final concert of the tour will be given in Washington, D.C. at All Souls Church, May 7.

Although this will be Mr. Bovet's first American tour, he has been heard widely throughout Europe, Great Britain and Scandinavia, and he recently completed a tour of 20 concerts in the USSR. He is organist in Chateleine, Geneva, and has taught at the Conservatory of Geneva. In addition to his activities as organist, he is well-known as a harpsichordist and a composer of music for the theatre.

Gerd Zacher, avant-garde organist and composer from Germany, will make his first concert appearance in the U.S. on March 9 at Alice Millar Chapel, Northwestern University, Evanston, Illinois. The concert is being sponsored by Contemporary Concerts, Inc. of Chicago, and Northwestern University, and is made possible in part through a grant from the Illinois Arts Council. It will be Mr. Zacher's only appearance in the U.S. this season. Aside from works of his own, and his own interpretations on Bach's "Contra-punctus 1" from the "Art of Fugue," Mr. Zacher will also play Arnold Schoenberg's sonata fragment and a work by Giuseppe G. Englert for organ and tape.

Mr. Zacher is well-known on the Continent for his avant-garde musical activities. He has travelled throughout Europe and South America, and many new works by such composers as Cage, Kagel, Ligeti, Allende-Blin, Englert, Otte, Raxach, and others have been written for him. A graduate of the Detmold Music Academy in West Germany, he held positions in Santiago, Chile and in Hamburg, West Germany, before being appointed director of the Institute for Evangelical Church Music at Folkwang Institute, Essen, West Germany. He has held that position since 1970. Mr. Zacher's reputation was brought to the attention of the American public when Time magazine ran a feature article on his activities in June, 1970.

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Robert Carwithen, organist and choir-master of The First Presbyterian Church in Germantown, Philadelphia, Pennsylvania, has accepted an invitation on behalf of the church's Oratorio Choir, to sing Verdi's *Manzoni Requiem* in St. Peter's Church, London, England on March 17. The overseas concert will be the highlight of the choir's 10th anniversary of musical work. Mr. Carwithen, founder of the choir, has helped to establish an enthusiastic music program at the church. Upon their return, the Requiem will be sung on April 30 in Germantown, assisted by a brass ensemble.

Harvey & Zimmer Build for Texas Church

Harvey & Zimmer, organ builders of Dallas, Texas, have built a small instrument of classic design for the Plymouth Park United Methodist Church, Irving, Texas. Essentially of 2-manual design, the instrument has a third manual to which the others are coupled. The action is completely mechanical with slider windchests. The case is made of African mahogany; keyboard naturals are overlaid with grenadilla wood, sharps are overlaid with bone. The facade pipes are made of flamed copper, as are the resonators of the horizontal bassoon. The organ was dedicated in recital on Oct. 24, 1971 by Jules C. Zimmer. The manual compass is 56 notes, the pedal 30 notes.

MANUAL I
Wood Stopped Flute 8 ft.
Prestant 4 ft.
Octave 2 ft.
Mixture IV 1 1/2 ft.

MANUAL II
Metal Stopped Flute 8 ft.
Chimney Flute 4 ft.
Principal 2 ft.
Cymbal II 1/2 ft.
Regal 8 ft.
Tremulant
Bell Star

MANUAL III
(Coupler keyboard)

PEDAL
Resultant 32 ft. FF
Subbass 16 ft. FF
Resultant 32 ft. PP
Subbass 16 ft. PP
Horizontal Bassoon 16 ft.

UNIQUE CHORAL CONCERT IN HARTFORD

A choir of singers from various churches in the Greater Hartford, Conn. area will present an all-Bach concert in Hartford's main concert auditorium, the Bushnell Memorial Hall, on Palm Sunday, March 26. The performance with full orchestra will feature soprano Judith Raskin from the Metropolitan Opera, baritone William Metcalf from the New York City Opera, and John Holtz conducting. This is the second year a community project of this magnitude has been undertaken under Mr. Holtz's direction. The performances are sponsored by the division of evangelism, Home Mission Board of the Southern Baptist Convention with the cooperation of the Rev. Elmer Sizemore. It is intended to explore new areas of ecumenical cooperation in the arts, and new ways of reaching the community at large. The program last year attracted thousands of people and was received enthusiastically by the Hartford music critics.



Plans for an American tour by the Castle Opera, a company of leading British and Australian singers under the direction of composer Malcolm Williamson, have been announced by Arts Image. The tour, to take place in the autumn of next year, will feature productions of Williamson's own operas "The Growing Castle," "English Eccentric," "The Happy Prince," "Dunstan and the Devil," and "The Death of Cuchulainn."

The Castle Opera was organized in 1968 at Dynevor Castle in Wales from which the company derives its name. After three seasons of performing in England, the company was reorganized early this year as a permanent, mobile opera troupe under the patronage of Lord Dynevor. In the spring of next year the Castle Opera will make its first tour outside England with a trip to Australia, Williamson's native country.

Mr. Williamson's operas have been staged throughout the world, including the U.S., but these tours will represent the first productions supervised from the beginning and directed by the composer. Mr. Williamson, who has made his home in London since 1953, has composed for a wide variety of instruments and types of music and has been presented in workshops and recitals this season by Arts Image on two separate American tours.

New Austin to North Carolina

Austin Organs, Inc., Hartford, Conn., have completed a new 3-manual and pedal organ for the First United Methodist Church, North Wilkesboro, North Carolina. In colonial style with a chancel, the organ is divided on either side of the chancel speaking through open grilles. Contract negotiations were handled by Mr. Percival S. Fanjoy, Austin area representative.

GREAT
Gemshorn 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Spitz Fiffteenth 2 ft. 61 pipes
Mixture II-IV 194 pipes
Bells

SWELL
Gedeckt 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste (TC) 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu III 183 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

CHOIR
Nason Flute 8 ft. 61 pipes
Erzahler 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Cymbel II 122 pipes
Krummhorn 8 ft. (TC) 49 pipes

PEDAL
Principal 16 ft. 32 pipes
Gemshorn 16 ft. (Great)
Lieblich Gedeckt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Gedeckt 8 ft. (Swell)
Super Octave 4 ft. 12 pipes
Rauschquint II 64 pipes
Trompette 16 ft. 12 pipes (Swell)
Krummhorn 4 ft. (Choir)

PAUL D. LAUBENGAYER is spending the winter and spring months studying organ with Peter Hurford at St. Alban's Cathedral, England. Mr. Laubengayer, a graduate of Webster College and Southern Methodist University, was assistant organist and choirmaster at Christ Church Cathedral, St. Louis, Mo. from 1965-69.



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CHOIRS TO COMBINE FOR SPECIAL CONCERT

The choirs of St. John's Episcopal Church, Washington, D.C., and of Center Congregational Church, Hartford, Conn. will combine to present Louis Vierne's *Messe Solennelle* for choir and two organs in Washington Cathedral, April 30, and in Hartford's Cathedral of St. Joseph on May 7. Albert Russell, organist-choirmaster of St. John's, and his assistant, Helen Penn, will be the organists, and John Holtz, organist-choirmaster of Center Church, will conduct. The *Mass* was conceived for Notre Dame in Paris with its two organs, one at each end of the nave. Both locations for these performances have two organs to accommodate the work. Several of Vierne's organ pieces will also be performed, and choral and organ pieces by Edward Diemente, organist of the Hartford Cathedral, will complete the program.



Berghaus Rebuilds Lafayette, Ind. Organ

The First Baptist Church, Lafayette, Indiana, recently completed the rebuilding of their 2-manual E. & G. Hook and Hastings organ (opus 648) in time for centennial festivities in 1972. The organ was installed in 1872 and until the fall of 1970 both organ specification and action remained unchanged. For 100 years, minimal maintenance and suitable humidity and temperature conditions preserved the quality of chests, action and pipework. While the organ could have been restored and left tonally unaltered, the organ committee resolved, after seriously considering all of the historical and functional aspects of the organ, to retain the best of the old pipework and add new pipes and a new pedal chest in order to augment and brighten the instrument's resources.

Major work included installing an entirely new wind system, a 27-note 4-stop pedal chest, a new pedal board, rebuilding the entire mechanical action with new squares and tracker material, and recovering of the original keys.

The original pipework was carefully studied and measured in order to find the optimum place for it in the new tonal scheme. New pipework was scaled to blend a new organ sound of late 19th century warmth with contemporary brightness. Voicing of new pipework was executed in a manner to compliment the characteristics of the old and yet not to lose its own identity, as exemplified in open-toe, gentle-winded pipework with little or no nicking of the languids. The original casework is solid walnut and the facade pipes are 75% tin pipes of the Great 8' Prinzipal.

The rebuilding project was executed by Leonard G. Berghaus of Melrose Park, Illinois; Fred Lake assisted in the tonal finishing. The service of dedication was Nov. 7, 1971 with Mrs. O. I. Rickolson, organist of the church for 20 years, playing the service. The dedication recital was played the same afternoon by Robert Schuneman.

The manual key compass is 58 notes, the pedal 27 notes.

GREAT

Gedackt 16 ft.
Prinzipal 8 ft.
Rohrgedackt 8 ft.
Oktav 4 ft.
Spillflöte 4 ft.
Quint 2½ ft.
Waldflöte 2 ft.
Terz 1½ ft.
Mixture III 1½ ft.
Trompette 8 ft.

SWELL

Salizional Celeste II 8 ft.
Gedackt 8 ft.
Rohrflöte 4 ft.
Prinzipal 2 ft.
Scharf III 1 ft.
Oboe 8 ft.
Tremulant

PEDAL

Subbass 16 ft.
Prinzipal 8 ft.
Gemshorn 8 ft.
Choralbass 4 ft.
Mixture III 2 ft.
Posaune 16 ft.



Klais Builds Residence Organ for Carmel

A new 2-manual and pedal organ for the studio-residence of Emile Norman and Brooks Clement in Big Sur, California has been built by Klais. Mr. Norman is an artist whose gallery is located in Carmel, California, and Mr. Clement is his manager, business associate and close friend. The instrument replaces a smaller instrument which is now being used by the Carmel Bach Festival. The new organ is the first organ in the U.S. made by Johannes Klais of Bonn, West Germany. It has completely mechanical action and a case entirely of teak wood. Mr. Norman inlaid designs in the doors of the case with woods acquired by him from all over the world, and the work is of the type for which he is internationally famous. The organ is now being played in a series of inaugural recitals, the first of which was held July 26, 1971 with an all-Bach program played by Kenneth Ahrens, organist of the Carmel Bach Festival and of Bethlehem Lutheran Church, Monterey, and teacher of Mr. Clement. The manual key compass is 61 notes, the pedal is 32 notes.

GREAT

Rohrflöte 8 ft.
Quintadena 8 ft.
Prinzipal 4 ft.
Blockflöte 2 ft.
Sesquialter II
Mixture III
Tremulant

POSITIF

Holzgedackt 8 ft.
Spillflöte 4 ft.
Prinzipal 2 ft.
Siffelöte 1½ ft.
Musetteorgel 8 ft.
Cymbelstern
Tremulant

PEDAL

Subbass 16 ft.
Prinzipal 8 ft.
Spitzflöte 4 ft.
Dulcian 16 ft.
Schalmey 4 ft.

CHARLES L. DIRR, doctoral candidate in organ at Indiana University, was the organist in a performance of Saint-Saëns' "Symphony No. 3" on Jan. 23. The work was performed by the Indiana University Orchestra under the direction of guest conductor Nicholas Harsanyi.



Building an organ a city block from the high altar presents certain problems.

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The consulting electro-acoustician fired a three-inch cannon down the nave of the National Shrine of the Immaculate Conception in Washington, D. C. And so began the challenging, incredibly detailed research, planning and building of one Moller instrument.

Actually, two pipe organs were planned, to project a sound of matching grandeur and beauty throughout this imposing edifice. The largest Catholic church in the Western Hemisphere, it's perhaps sixth largest in the world.

The dome alone, soaring 100 feet above the altar, posed unique acoustical impediments, as did the Shrine's sheer length and breadth. They produce a reverberation period of over five seconds, raising further problems for two organists playing in concert.

Nature often chooses to ignore the ground rules governing acoustics; here she was at her most perverse. John Hose, Moller's Tonal Director, eventually moved an en-

tire small organ into the Shrine to test frequencies of each rank, pipe by pipe. Results of test after test contradicted the basic data developed by the initial acoustical appraisal!

Only in the final tonal finishing—and to everyone's enormous relief—was the full value of the Moller experiments confirmed.

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It is on this instrument that Olivier Messiaen will play his only North American recital on March 20.

The smaller Chancel organ's 36 stops and 49 ranks lead the congregation singing near the high altar. From its console in the West Bay, the Pontifical Trumpet can be played and instant electronic communication is available between the two organists over a city block apart. Enough wire was used in the complex to reach from New York to Seattle via Los Angeles!

To purchasers of Moller pipe organs, it's reassuring to know: the engineering expertise that solved the National Shrine's problems is more than equal to their own. The promise—and delivery—of flawless tonal beauty is a continuing feature of every Moller organ, regardless of size.

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U. of Wisconsin Gets Wicks Studio Organ

The Wicks Organ Company, Highland, Illinois, has installed a small 3 manual and pedal organ in the humanities building at the University of Wisconsin, Madison, recently. The total design was developed in consultation with Dr. John W. Harvey of the school of music. The instrument has a complete ensemble in each division and features a projecting Krummhorn.

GREAT

Gedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Mixture II 122 pipes

SWELL

Erzähler 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Italian Principal 2 ft. 61 pipes
Trompette 8 ft. 61 pipes
Tremolo

POSITIV

Holzgedeckt 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Schwegel 1 ft. 61 pipes

PEDAL

Subbass 16 ft. 32 pipes
Spitzprinzipal 8 ft. 32 pipes
Waldflöte 8 ft. 32 pipes
Choralbass 4 ft. 12 pipes
Hohlflöte 2 ft. 24 pipes
Krummhorn 4 ft. 32 pipes



Earl Miller has been appointed organist and choirmaster of St. Columba Episcopal Church, Washington, D.C. Currently music master at St. Alban's School, Washington, Mr. Miller is organizing a choir of men and boys at St. Columba. A graduate of the University of Montana, Mr. Miller holds a degree in music education, and he also holds the AGO choirmaster certificate. He has held previous positions in New Jersey and Illinois.

A SPECIAL COURSE in choral conducting and a seminar in choral literature will be held from June 19 to Aug. 2 at the University of Cincinnati College-Conservatory of Music. Both sessions will be taught by Dr. Elmer Thomas, professor of choral music at the school. For additional information, write: R. Robert Hornyak, associate dean, College-Conservatory of Music, University of Cincinnati, Cincinnati, Ohio 45221.

"SAINT DAVID", an oratorio by Arwel Hughes, received its first American performance at East Stroudsburg State College, Pa., March 1. The College Concert Choir and the St. David's Chorus of Scranton, members of the Pocono Boy Singers, orchestra and soloists were under the direction of K. Bernard Schade. The patron saint of Wales is St. David, and Governor Milton Shapp proclaimed St. David's Day, March 1, to be a state holiday in honor of the Welsh descendants found in many Pennsylvania communities.

THE AMERICAN PREMIERE of a Mass written by Philip Green in honor of St. Patrick was video-taped in live performance at the National Shrine of the Immaculate Conception, Washington, D.C., Jan. 27. The work is to be broadcast on ABC-TV on Sunday, March 12, sometime in the afternoon. The Mass was performed by the Catholic University Chorus and Orchestra.

SCHANTZ

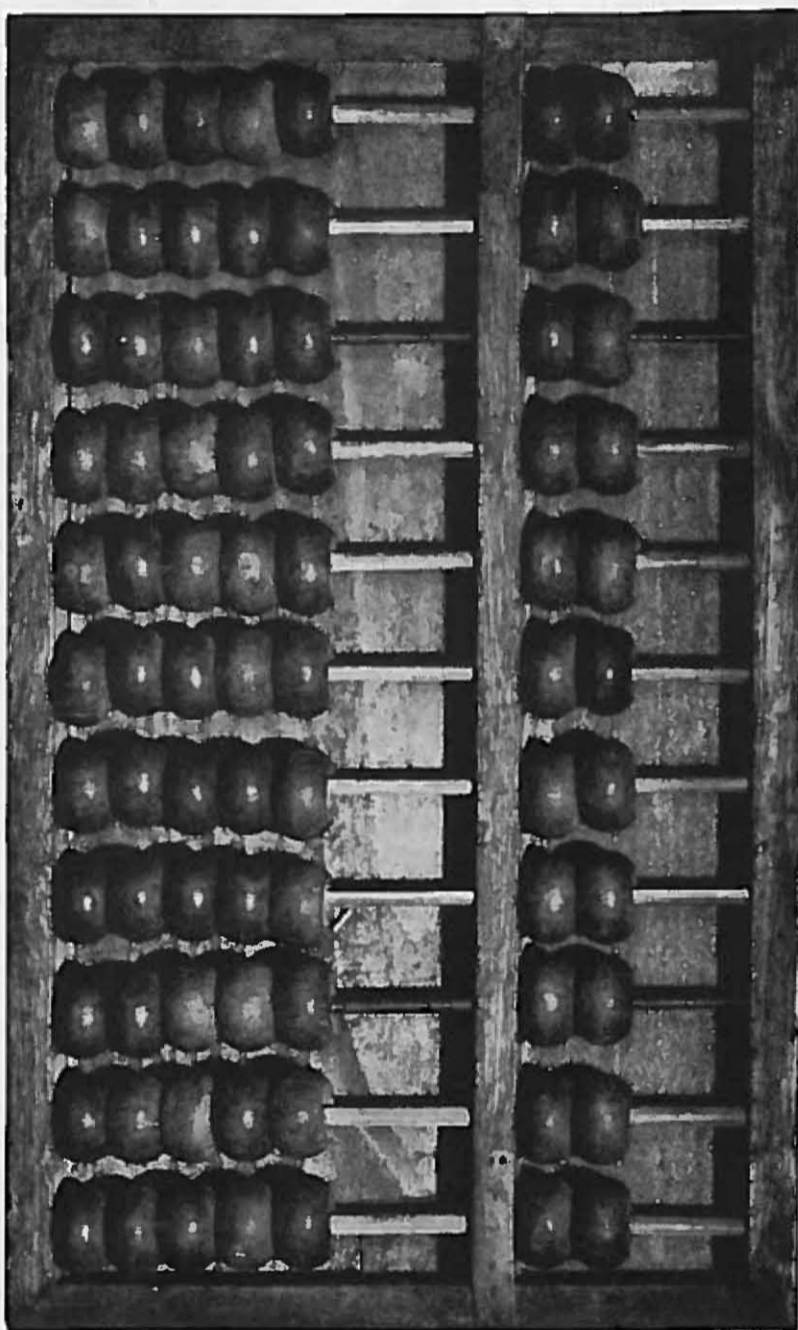
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Twynham is organist of the Cathedral of Mary our Queen in Baltimore and a faculty member at Catholic University, Washington.

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RICHARD HESCHKE

Louisiana State University, Baton Rouge

BRADLEY HULL

St. Bartholomew's Church, New York, assistant

JOHN ROSE

Cathedral of the Sacred Heart, Newark

FRANK SPELLER

University of Texas at Austin

MALCOLM WILLIAMSON

British composer on recital and workshop tour here this month and next.



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ARTHUR B. JENNINGS

Arthur B. Jennings, University of Minnesota organist from 1938 to 1956, died Friday, Jan. 21 at Hillcrest Nursing Home, Minneapolis, Minnesota after a long illness. He was 84 years old.

Mr. Jennings was born in New York City July 11, 1887, the son of a prominent architect. He studied architecture at the University of Pennsylvania, but shortly turned to music as his life work. He attended Wesleyan University and Dickinson College, and his organ teachers were Joseph C. Beebe, Frederick Maxson, Gaston Dethier, and T. Carl Whitmer.

For two years he was on the faculty of Dickinson College, Carlisle, Pa.; and then followed a long and distinguished career in church work at the First Presbyterian Church, York, Pa.; the Independent Presbyterian Church, Savannah, Ga.; and St. Stephen's Episcopal Church, Sewickly, Pa. From Sewickly he went to the Sixth United Presbyterian Church, Pittsburgh, Pa. in 1926, and he remained at that post until he was appointed university organist and faculty member at the University of Minnesota in 1938. Mr. Jennings was made professor emeritus by the University upon his retirement in 1956. Alongside his university position, he was also organist and choir-master of Plymouth Congregational Church in Minneapolis for 27 years.

Mr. Jennings was married in 1913 to Amy Jerome Wagner of Carlisle, Pa., who died in 1962. A graduate of Wilson College and the New England Conservatory of Music, Mrs. Jennings wrote many of the texts for Mr. Jennings' choral compositions, many of which are still being sung by choirs across the country.

Mr. Jennings was much in demand as a recitalist, and he was frequently a featured recitalist at A.G.O. and N.A.O. conventions. He was an Associate of the A.G.O., and very active in Guild affairs throughout his life.

Memorial services were held at Plymouth Congregational Church, Minneapolis, on Monday, Jan. 24, 1972.

WILLIAM RUSSELL DAVIS

William Russell Davis, 83, music teacher, organist and choir-master of the Episcopal Church of the Ascension, Bradford, Pa., for more than 50 years, died Friday Jan. 14 at Bradford Hospital after a short illness.

Born in Bradford in 1888, Mr. Davis was named organist and choir-master of the Church of the Ascension at age 19. From the late 1920s to the 1930s he served as organist at the First Presbyterian Church, Bradford. He returned to the Episcopal Church in 1940, and remained in the post until his retirement in 1965. Upon retirement he was honored by the church, and the William R. Davis scholarship at the Bradford High School was set up at that time.

After retirement Mr. Davis continued to teach. One of his pupils was Marilyn Horne, prominent Metropolitan Opera mezzo-soprano. Mr. Davis also served as temporary organist at the former Temple Beth Zion, and later at Temple Beth El in Bradford. With a friend, he founded the Bradford Civic Music Association in 1927, and served as president of the association for ten years.

He was vice president at the time of his death.

Mr. Davis was a member of the IOOF Lodge for 62 years, and he was also a member of the A.G.O. He is survived by several nieces and nephews. Funeral services were held Jan. 17 at the Episcopal Church of the Ascension, Bradford.

ROGER A. HAUENSTEIN

Roger A. Hauenstein, 54, Texas A&I University organist and music professor, died in Kingsville, Tex., Dec. 28 shortly after suffering an apparent heart attack.

Just a month earlier Mr. Hauenstein had received a signal honor through the dedication to him of the organ of the First Presbyterian Church of Kingsville. The organ, built in 1910 for Christ Church (Episcopal) of Laredo, was acquired by Mr. Hauenstein in 1955 and assembled in Kingsville by a group of church members under his direction. A plaque designating the instrument the "Roger Hauenstein Organ" was mounted on the organ Nov. 21, when Mr. Hauenstein, students, and faculty members presented a recital at the church.

Mr. Hauenstein, responsible for introducing pipe organs to many Kingsville churches, formerly was organist for the Presbyterian Church, Kingsville, and at the First Christian Church of Corpus Christi. At the time of his death he was organist at the First Christian Science Church in Kingsville and Immanuel Lutheran Church in Alice, Tex.

A native of Bluffton, Ohio, Mr. Hauenstein held bachelor's degrees from Bluffton College and the University of Michigan and a master's degree from Ohio State University. Prior to coming to Texas A&I in 1950, Mr. Hauenstein was organist and choir director for Detroit, Mich., area churches from 1947-50. He was supervisor of music for the DeGraff Quincy, Ohio, schools before serving in the Army Air Force during World War II.

Mr. Hauenstein was a life member of Phi Mu Alpha and a member of the American Guild of Organists. He was pianist for the Kingsville Kiwanis Club.

In 1944 Mr. Hauenstein married Ruth Kress of Bellefontaine, Ohio. Besides Mrs. Hauenstein, survivors include a son Thomas and a daughter Beth, both of Kingsville.

Funeral services were conducted at the First Presbyterian Church of Kingsville, Dec. 30.

MAHALIA JACKSON

Mahalia Jackson, well-known and beloved Gospel singer, died Jan. 27 at the Little Company of Mary Hospital, Chicago, Ill. of heart failure at the age of 60.

Miss Jackson was born Oct. 26, 1911 and raised in a shantytown by the Mississippi River levee in New Orleans. Her mother died when she was 7, and the burden of raising her and her five brothers and sisters rested on her father, a New Orleans dockworker by day, barber by night, and a preacher on Sundays. She lacked formal music education, but was well taught by repeated listening to Bessie Smith's blues records. She sang to herself while working at scrubbing the floors, and songs became her playthings in the midst of poverty.

At 13 she became a washwoman, saving enough money to travel to Chicago 45 years ago, living with two aunts. In Chicago, her adopted home, she continued working as a laundress. But she also sang at night and on Sundays in virtually all of the South Side churches where the Black community gathered. She saved her money to go to beauty school, entering school in 1939. In 1940 she opened Mahalia's Beauty Salon in Chicago. It prospered and in 1943 she bought a six-flat apartment building. By that time, she was already well-known in Chicago's South and West side churches as one of the best Gospel singers anywhere.

In 1946 Miss Jackson recorded "Move On Up a Little Higher" and it sold a million copies. Subsequent records also became million sellers. She gave up the beauty salon and devoted herself to music and concerts. Perhaps her greatest career thrill came on Oct. 4, 1950, when she sang her first concert in Carnegie Hall, New York City.

In spite of her success and the pressure of many friends, she steadfastly refused to sing blues or jazz, and she refused to sing in night clubs or anywhere where liquor was served. "You can't mix the work of the Lord with the work of the other side," she often said, and this was indicative of her deeply religious convictions.

Miss Jackson became prominent throughout the world during the 1960s when she toured all of the major European cities. It was during the civil rights movement, however, that Mahalia Jackson's Spirituals and Gospel songs assumed grandeur. She was called to Montgomery by Dr. Martin Luther King during the bus boycott. Answering the request to sing for the people there, she answered: "Sure I'll sing for the walking people." She continued singing for her people for the rest of her life, including the memorable day in March, 1963, when she preceded Dr. King's memorable speech in Washington, D.C.

Miss Jackson had been married twice and divorced twice and had no children. Her music and her message were her life. At the time of her death, she was negotiating to buy the K.A.M. Israel Temple in Chicago "... to help those who come to listen. The Gospel songs — with their hope in the future — would soothe the minds of the listeners, give them faith and make them believe more in God."

Memorial services for Miss Jackson were attended by thousands, including many notables, at Chicago's Arie Crown Theatre in McCormick Place. The theatre had been offered by Mayor Richard J. Daley to accommodate the crowd who came to pay their respects, and would not fit in the Salem Baptist Church, where services were originally scheduled. The Jan. 31 service in-

cluded messages from the President of the United States, the governor of Illinois, the Mayor of Chicago, and many other well-known persons throughout the world. The body was taken to New Orleans, La., for memorial services and burial.

KAREL BOLESNAV JIRAK

Karel Boleslav Jirak, composer and professor for hundreds of American musicians, died Sunday Jan. 30, 1972 in St. Joseph Hospital, Chicago, Ill. He was 81. Mr. Jirak, a native of Czechoslovakia, taught the theory of musical composition at Roosevelt University, Chicago, Ill., for 20 years until his retirement in 1967. Many of his works were recognized internationally, and among his works were several for organ.

Mr. Jirak took a doctorate in law in his native Prague before turning to music. After studying music in Vienna and Prague, he held various conducting posts until serving as chief conductor for the Prague Radio Orchestra from 1930 to 1945.

He emigrated to Chicago, where he joined the faculty of Roosevelt University, serving as professor and, finally, as chairman of the department of music theory and composition. After retiring from his post at Roosevelt, Mr. Jirak continued teaching part time at the Chicago Conservatory College of Music.

Mr. Jirak was honored last year on his 80th birthday by a concert including some of his works at Alice Millar Chapel, Northwestern University.

Mr. Jirak is survived by his wife, Blanca.

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5 March

Cherry Rhodes, recital & master class, Trinity United Methodist, Springfield, MA
 Piet Kee, Yale U., New Haven, CT 8:30 pm
Stabat Mater by Rossini, St. Bartholomew's Church, New York City 4 pm
 Herbert Burtis, St. Thomas Episcopal, New York City 5:15 pm
 Gordon Jones, Margaret Toevs, organ and mezzo-soprano; Cultural Center, New York City 3 pm
 Alec Wyton (3:30 pm); Valinda Ashworth (4:30 pm); Cathedral of St. John the Divine, New York City
 Kenneth Karadin, Church of the Ascension, New York City 8 pm
Requiem by Mozart, choirs of Trinity and All Saints' Churches; All Saints' Church, Princeton, NJ 7:30 pm
 Walter Hillsman, All Saints Cathedral, Albany, NY 4:30 pm
 Karin Gustafson, Bethesda Episcopal, Saratoga Springs, NY 8 pm
 John Obetz, Zion Lutheran, Niagara Falls, NY 3:30 pm
 Student recital, U. of Toronto; St. George's Mem. Church, Oshawa, Ont. 8 pm
 Helen Stephenson, soprano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Jonny M. Gillock, Washington Cathedral, Washington, DC 5 pm
 Joel Krott, Tenth Presbyterian, Philadelphia, PA 5 pm
 Schola Cantorum, Frederick Telschow, dir.; Valparaiso U., Valparaiso, IN 4 pm
 Robert Luther, Central Michigan U., Mt. Pleasant, MI 4 pm
 William MacGowan, Bethesda-by-the-Sea Church, Palm Beach, FL 4 pm
 Frederick Swann, First Methodist, Phoenix, AZ
 14th Annual Junior Choir Festival, David Young, guest cond.; First Baptist, Los Angeles, CA 3:30 pm

6 March
 Carole Metzger, General Theological Seminary, New York City 8 pm
 William Weaver, Ascension Episcopal, Montgomery, AL
 Frederick Swann, workshop, San Antonio, TX 7 pm
 Virgil Fox, Pablo Lights, Preble H.S. Aud., Green Bay, WI

7 March
 Bradley Hull, St. Bartholomew's Church, New York City 5:30 pm
 Festival Brass Choir, Trinity Church, New York City 12:45 pm
 Judith & Gerre Hancock, music for 2 organs, St. Thomas Church, New York City 8:30 pm
 Robert Simpson, St. Michael's Church, New York City 8 pm
 Peter Basch, Sacred Heart Cathedral, Newark, NJ 8:30 pm
 Robert S. Lord, Frick Fine Arts Bldg., Pittsburgh, PA 12 noon
 Lenten music by Schütz; Chamber Singers, Wm. Lemonds, cond.; Emory U., Atlanta, GA 8:15 pm
 Worth-Crow Duo, Paramount Theatre, Anderson, IN
 Columbus Boychoir, Adams Jr. H.S. Aud., North Platte, NE
 Frederick Swann and John Stuart Anderson, *Daniel in Babylon*; Highland Park Methodist, Dallas, TX

8 March
 Bradley Hull, St. Bartholomew's Church, New York City 11:30 pm
St. John Passion by Handel, Fairmount Presbyterian, Cleveland, OH 8 pm
 Marilou Kratzenstein, Rice U., Houston, TX 8 pm

9 March
 David J. Hurd Jr., Trinity Church, New York City 12:45 pm
 Virgil Fox, Pablo Lights, Fieldhouse, U. of Toledo, OH
 Choral Conductors Guild of Chicago, workshop by Warner Imig, Cathedral of the Holy Name, Chicago, IL 8 pm
 Gerd Zacher, Northwestern U., Evanston, IL
 Worth-Crow Duo, Sterling Coliseum, Sterling, IL
 Robert Anderson, Dallas Symphony Orchestra, Dallas, TX

10 March
 Alec Wyton, music since 1965; Cathedral of St. John the Divine, New York City 7:30 pm
 Diane Bish, Cathedral of Mary Our Queen, Baltimore, MD

MARCH						
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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 FEBRUARY 10

John Obetz, Westminster College, New Wilmington, PA 8:15 pm
 Malcolm Williamson, workshop, MENC national convention, Atlanta, GA 8 pm
 Catharine Crozier, Centenary College, Shreveport, LA
 Judith and Gerre Hancock, Church of the Covenant, Cleveland, OH
 Columbus Boychoir, Annie Merner Chapel, Jacksonville, IL
 Craig Chotard, Christ Episcopal, Little Rock, AR 11:25 am
 E. Power Biggs, First United Methodist, Palo Alto, CA

11 March
Noye's Fludde by Britten, First Presbyterian, Wilkes-Barre, PA
 John Obetz, master class, Westminster College, New Wilmington, PA
 Diane Bish, workshop, Cathedral of Mary Our Queen, Baltimore, MD
 Frederick Swann, AGO workshop, Peoria, IL
 Medieval music, Collegium Musicum, Howard M. Brown, dir.; Bond Chapel, U. of Chicago, Chicago, IL 8:30 pm
 Catharine Crozier, AGO master class, Shreveport, LA
 Robert Anderson, Dallas Symphony Orchestra, Dallas, TX

12 March
 John Holtz, Trinity College, Hartford, CT 8:15 pm
 Capella Cordina, Alejandro Planchart, cond.; Dwight Chapel, Yale U., New Haven, CT 8:30 pm
Te Deum by Mozart, *Keyboard Concerto in D minor* by Bach, *Fantasia on the Old 104th Psalm Tune* by Vaughan Williams; St. George's Church, New York City 4 pm
Dona Nobis Pacem by Vaughan Williams, St. Bartholomew's Church, New York City 4 pm
 Evenson, U.S. Military Academy Choir (4 pm); John Rose, organist (5:15 pm); St. Thomas Church, New York City
 Clifford Clark, Cultural Center, New York City 3 pm
 Warren Wilson College Choir; Brick Presbyterian, New York City 4 pm
 Ralph Wittal, General Theological Seminary, New York City 8 pm
 Dan S. Locklair, St. Patrick's Cathedral, New York City 4:45 pm
German Requiem by Brahms, Joseph Coutret, dir.; First Presbyterian, Englewood, NJ 4:30 pm
 James S. Little (3:30 pm); Lenten Choral Service (4 pm); Christ Church, Bloomfield, NJ
Requiem by Verdi; First Presbyterian, Orange, NJ 5 pm
 James Lazenby, Bethesda Episcopal, Saratoga Springs, NY 8 pm
 Benjamin Van Wye, All Saints Cathedral, Albany, NY 4:30 pm
Noye's Fludde by Britten, First Presbyterian, Wilkes-Barre, PA
 Leander C. Claffin III, St. John's Lutheran, Phoenixville, PA 4 pm
 Joseph Gatwood, violinist; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Jackie Griffin, Westminster Presbyterian, Greenville, SC 5 pm
 Larry King, Bethesda-by-the-Sea Church, Palm Beach, FL 4 pm
 Choral Society of St. Dominic, Church of St. Dominic, Shaker Heights, OH 4 pm
 Ted Alan Worth, Alliance H.S. Aud., Alliance, OH
 Marianne Webb, Tabernacle Presbyterian, Indianapolis, IN 8 pm
 Frederick Marriott, Holy Cross Lutheran, Detroit, MI 7 pm
Benedicite by Vaughan Williams, Muskegon Central Methodist Choir, Troy Carpenter, dir.; Park Congregational, Grand Rapids, MI 4 pm

Roger Roszell, organist, Ruth Slater, contralto; Calvary Lutheran, Chicago, IL 4 pm
 Robert Rayfield, First Presbyterian, Deerfield, IL
 Bruce B. Stevens, First Methodist, Champaign, IL 4 pm
 Frederick Swann, Cathedral of St. Paul, Peoria, IL
 Virgil Fox, Minnesota Orchestra, Northrup Mem. Aud., Minneapolis, MN
St. John Passion by Bach, Chamber Singers of Iowa City, Rosella Duerksen, dir.; First Presbyterian, Iowa City, IA 8 pm
 Wilma Jensen, Oklahoma City U., OK 2:30 pm
 Robert Anderson, First Presbyterian, San Antonio, TX

13 March
 Carlene Neihart, First Baptist, Bakersfield, CA
 Rosalyn Tureck, inaugural recital of new Goble harpsichord, U. of Sussex, England

14 March
 Pingry School Brass Choir, Trinity Church, New York City 12:45 pm
 Jeffrey Daehn, Church of the Ascension, New York City 8 pm
 Kevin Walters, St. Bartholomew's Church, New York City 5:30 pm
 Hedley Yost, Sacred Heart Cathedral, Newark, NJ 8:30 pm
 David Enos, all-Messiaen, St. Paul's Cathedral, Syracuse, NY 12:10 pm
 Ted Alan Worth, The Thames Theatre, Chatham, Ont.
 Fred Geoghegan, Cobourg, Ont.
Mass "Cum Jubilo" by Duruffé, *Laudes Organi* by Kodaly, Albert Russell, dir.; St. John's Episcopal, Washington, DC 8 pm
 Carl Staplin, Drake U. Brass Ensemble; Morningside College, Sioux City, IA 8 pm
 Richard Heschke, Little Rock Chapter AGO, AR
 Frederick Swann, St. Paul's Episcopal, San Marcos, TX

15 March
 Kevin Walters, St. Bartholomew's Church, New York City 11:30 am
St. Matthew Passion by Bach, Harlem Chorale, Byrne Camp, dir.; Chapel of the Intercession, New York City 4:30 pm
 David Fuller, State U. of New York, Buffalo, NY
 Frederick Swann and John Stuart Anderson, *Daniel in Babylon*; Trinity U., San Antonio, TX

16 March
 Kenyon College Choir, Trinity Church, New York City 12:45 pm
 Frederick Geoghegan, Bracebridge H.S., Bracebridge, Ont.
 Virgil Fox, Goodman Aud., Bethel College, Mishawaka, IN

17 March
 Marian Ruhl, Mem. Church, Harvard U., Cambridge, MA 8:30 pm
 Trinity Concert Choir, Robert Gronquist, dir.; Trinity College, Hartford, CT 8:15 pm
 Columbus Boychoir, Community Presbyterian, Deerfield Beach, FL
 Victoria Mathis Simmons, Christ Episcopal, Little Rock, AR 11:25 am
 Roger Nyquist, Cathedral of St. John, Albuquerque, NM

18 March
 Trinity Concert Choir, Robert Gronquist, dir.; Trinity College, Hartford, CT 8:15 pm
 Joseph Kline, all-Bach, St. Mark's Episcopal, Philadelphia, PA 4 pm
 13th Annual National Organ Playing Competition, First Presbyterian, Fort Wayne, IN 1 pm

Virgil Fox, West Campus H.S., Waukegan, IL
 Georgetta Moles, Seventh-Day Adventist Church, St. Helena, CA 4 pm

19 March
Requiem by Fauré, *Cantatas 4 and 53* by Bach; St. Anne's Church, Lowell, MA 4 pm
 Bernard Lagacé, Unitarian Church, Fairhaven, MA 8 pm
St. John Passion by Bach, Johannes Somary, cond.; Church of Our Saviour, New York City 7:30 pm
 Carol Bradley, St. James' Church, New York City 8 pm
Cantata 131 by Bach, Holy Trinity Lutheran, New York City 5 pm
Mass in C minor by Mozart, St. Andrew Music Society, Madison Ave. Presbyterian, New York City 4 pm
Manzoni Requiem by Verdi, St. Bartholomew's Church, New York City 4 pm
St. John Passion by Bach, St. Thomas Church, New York City 3 pm
 Passion Sunday Service of Lessons and Anthems, St. George's Episcopal, New York City 10:30 am
The Crucifixion by Stainer, Grace Church, New York City 3 pm
 Jack Jones, Cultural Center, New York City 3 pm
Symphony of Psalms by Stravinsky, *Sacred Service* by Bloch, Samuel Walter, dir.; Church of the Resurrection, New York City 4 pm
 Grace Kang, James Chapel, Union Theological Seminary, New York City 4:30 pm
St. Matthew Passion by Bach, John Huston, cond.; First Presbyterian, New York City 4:30 pm
 D. David McKeever; A Service of Avant-Garde Sacred Music; St. Mary's Abbey, Morristown, NJ 4 pm
 Kenneth Kroth, All Saints Cathedral, Albany, NY 4:30 pm
 Donald Ingram, Bethesda Episcopal, Saratoga Springs, NY 8 pm
 John Conner, St. Mary's Cathedral, Ogdensburg, NY 7:30 pm
 Frederick Swann and John Stuart Anderson, Trinity Lutheran, Hagerstown, MD 7:30 pm
 Catholic U. Brass Ensemble, Robert Garofalo, cond.; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 A. Elbert Adams, Westminster Presbyterian, Greenville, SC 5 pm
Elegy by Beethoven, *Requiem* by Duruffé, Wm. MacGowan, dir.; Bethesda-by-the-Sea Church, Palm Beach, FL 4 pm
 Columbus Boychoir, Convention Hall, Marathon, FL
Messiah, Pt. II, by Handel, Wm. Teague, dir.; St. Mark's Church, Shreveport, LA
Mass in G by Schubert, John L. Hooker, dir.; St. Paul's Episcopal, Chattanooga, TN 11 am
 Lenten music for choir, soloists and organ; Christ Church, Cincinnati, OH 8 pm
St. Matthew Passion by Bach, St. Paul's Cathedral, Detroit, MI 4 pm
 Robert Schuneman, Our Lady of Bethlehem Chapel, La Grange Park, IL 8 pm
 Mrs. Elaine Sherman, Ronald Crowl, organists; First Congregational, Chicago, IL 4:45 pm
St. Matthew Passion by Schütz, works by Wienhorst and Bach; The American Kantorei, Robert Bergt, dir.; Laclede Groves Chapel, St. Louis, MO 3:30 pm
Jesu, Joy and Treasure by Buxtehude, Henry Glass Jr., dir.; Emmanuel Episcopal, Webster Groves, MO 11 am
 Frank Graboski, Robert Paul, music for 2 organs; St. Francis de Sales Church, Denver, CO 4 pm
Mass in G, Valiant-for-Truth by Vaughan Williams; St. John's Cathedral, Denver, CO 4 pm
Cantata 172 by Bach; *The Shepherds of the Delectable Mountain* by Vaughan Williams; *Mass for Four Voices* by Byrd; First Congregational, Berkeley, CA 5 pm
Requiem by Fauré, First Baptist, Los Angeles, CA 7:30 pm

20 March
 Sam Roberts, James Chapel, Union Theological Seminary, New York City 8 pm
 Olivier Messiaen premieres his *Méditation sur le Mystère de la Sainte Trinité*, National Shrine of the Immaculate Conception, Washington, DC 8 pm
 Frederick Swann and John Stuart Anderson, Southminster Presbyterian, Pittsburgh, PA

Ted Alan Worth, Norwalk H.S., Norwalk, OH
 Margaret McElwain Kemper, Fourth Presbyterian, Chicago, IL 8:15 pm
 Virgil Fox, Maine Township H.S. East, Park Ridge, IL

21 March
 Bradley Hull, St. Bartholomew's Church, New York City 5:30 pm
 John Strege, Trinity Church, New York City 12:45 pm
 Jeanette Hassell, Church of the Ascension, New York City 8 pm
 Theodore Feldman, Sacred Heart Cathedral, Newark, NJ 8:30 pm
 David Craighead, St. Paul's Episcopal, Rochester, NY
 Edmund Shay, all-Bach, Beloit College, Beloit, WI 8 pm
 James Moeser, lecture: "The Organ in America - A Look Ahead"; for MTNA Convention, Portland Hilton, Portland, OR

22 March
 Bradley Hull, St. Bartholomew's Church, New York City 11:30 pm
 Sidney Feinstein, Madison Ave. Presbyterian, New York City 8 pm
 E. Power Biggs, St. Thomas Church, New York City
 Concordia College Choir of Bronxville, N.Y.; Concordia Senior College, Fort Wayne, IN 8 pm
 Virgil Fox, Jackson H.S., Jackson, MI
 Ted Alan Worth, Assumption H.S., Wisconsin Rapids, WI

23 March
 Larry King, Trinity Church, New York City 12:45 pm
 Concerto in G minor by Poulenc, Stephen Farrow, Greenville Symphony Orchestra; Furman U., Greenville, SC 8:15 pm
 James Moeser, Lewis & Clark College, Portland, OR

24 March
 Marian Ruhl, Mem. Church, Harvard U., Cambridge, MA 8:30 pm
 Concerto in C for organ and orchestra, Mass in F, Mass in B-flat by Haydn; Amor Artis Chorale and Orchestra, Johannes Somary, dir.; Grace Church, New York City 7:30 pm
 William Whitehead, National Shrine of the Immaculate Conception, Washington, DC 8 pm
 Georgia State U. Choir and Chamber Singers, Donald Neven, dir.; Cathedral of St. Peter-in-Chains, Cincinnati, OH 8:30 pm
 Virginia Strohmeier, Christ Episcopal, Little Rock, AR 11:25 am
 Marilyn Mason, Seattle Pacific College, Seattle, WA
 Robert Anderson, First Congregational, Los Angeles, CA 8 pm

25 March
 Virgil Fox, Solon H.S., Solon, OH

26 March
 Cantata 182 by Bach, Holy Trinity Lutheran, New York City 5 pm
 Messiah, Pt. II, by Handel, St. Bartholomew's Church, New York City 4 pm
 Fred Gramann, St. Thomas Church, New York City 5:15 pm
 Frederick Swann, Riverside Church, New York City 1:30 pm
 Jeanne Lowe, Cultural Center, New York City 3 pm
 Alec Wyton, Cathedral of St. John the Divine, New York City 3:30 pm
 Alfred Kanagaraj, James Chapel, Union Theological Seminary, New York City 8 pm
 David B. Brown, First United Methodist, Plainfield, NJ 4 pm
 Lenten and Easter Music, First Presbyterian, Orange, NJ 5 pm
 Wallace M. Coursen, Christ Church, Bloomfield, NJ 4 pm
 Leonard Carlson, All Saints Cathedral, Albany, NY 4:30 pm
 Messe Solenne by Langlais, First Presbyterian, Lancaster, PA 8 pm
 Malcolm Williamson, Wayne Presbyterian, Wayne, PA
 Roosevelt Newson, pianist; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Henry von Hasseln, Westminster Presbyterian, Greenville, SC 5 pm
 Cantata 182 by Bach, Grace Lutheran, River Forest, IL 4 pm
 Spring recital, St. John's Reformed Episcopal, Chicago, IL 7:30 pm
 Jay Peterson, Asbury United Methodist, Kankakee, IL 4:15 pm
 John Obetz, Trinity Presbyterian,

University City, MO 4 pm
 Jordis Larson, Cathedral of St. John the Evangelist, Spokane, WA 4 pm
 Marilyn Mason, First Congregational, Long Beach, CA

27 March
 O Sacrum Convivium, Concerto for Organ, Strings and Tympani, Four Lenten Motets by Poulenc, Requiem by Duruffe; Richard Westenburg, dir.; Central Presbyterian, New York City 8 pm

28 March
 Virgil Fox, Worcester, MA
 A Psalm of David by Dello-Joio; Trinity Church, New York City 12:45 pm
 Stephen K. Whitney, Sacred Heart Cathedral, Newark, NJ 8:30 pm
 La Transfiguration de Notre Seigneur Jesus Christ by Messiaen (U.S. premiere); Westminster Choir, National Symphony and Soloists; Kennedy Center, Washington, DC
 Malcolm Williamson, First Presbyterian, Fort Wayne, IN

29 March
 Columbus Boychoir, Massey Hall, Toronto, Ont.
 St. Matthew Passion by Bach, St. Bartholomew's Church, New York City 8:15 pm
 La Transfiguration de Notre Seigneur Jesus Christ by Messiaen, Kennedy Center, Washington, D C
 James Moeser, Southern Illinois U., Carbondale, IL 8 pm

30 March
 Service of Tenebrae, Riverside Church, New York City 8 pm
 La Transfiguration de Notre Seigneur Jesus Christ by Messiaen, Kennedy Center, Washington, DC

31 March
 German Requiem by Brahms, Lowell Lacey, dir.; Second Congregational, Greenwich, CT 8 pm
 The Crucifixion by Stainer, Brick Presbyterian, New York City 12:10 pm
 St. Matthew Passion (excerpts) by Bach, Frederick Swann, dir.; Riverside Church, New York City 8 pm
 Hall Johnson's Spirituals, The John Motley Chorus; St. George's Church, New York City 1 pm
 The Seven Last Words of Christ by F. J. Haydn; soloists, choir and orchestra, Stephen Farrow, dir.; Westminster Presbyterian, Greenville, SC
 St. John Passion by Bach; Collegium Musicum, Atlanta-Emory Orchestra, Wm. Lemonds, dir.; Emory U., Atlanta, GA 1:10 pm
 The Crucifixion by Stainer, Fairmount Presbyterian, Cleveland, OH 8 pm
 German Requiem by Brahms, Fourth Presbyterian, Chicago, IL 7:30 pm

2 April
 Easter Oratorio by Bach, Holy Trinity Lutheran, New York City 5 pm
 Te Deum by Dvorak, St. Bartholomew's Church, New York City 4 pm
 Quentin Faulkner, organist (3:30 pm); Easter Sequence by Leighton (4 pm); Cathedral of St. John the Divine, New York City
 Messiah, Pts. II and III, by Handel, John Huston, dir.; First Presbyterian, New York City 4:30 pm
 Robert MacDonald, organ recital; The Way to Emmaus by Weinberger, Louise Natale, soprano, Fred Swann, organ; Riverside Church, New York City 5 pm
 Richard Bouchett, Fifth Ave., Presbyterian, New York City
 Festival of music by Malcolm Williamson, Solemn Vespers for Easter; Sacred Heart Cathedral, Newark, NJ 8:30 pm

3 April
 Mary Louise Brown, First Methodist, Milledgeville, GA 8 pm

4 April
 Virgil Fox, Barnstable H.S., Hyannis, MA
 Worth-Crow Duo, Portsmouth Jr. H.S., Portsmouth, NH
 Bradley Hull, St. Bartholomew's Church, New York City 5:30 pm
 Jack Jones, Sacred Heart Cathedral, Newark, NJ 8:30 pm
 Malcolm Williamson, lecture and workshop, National Catholic Educator's Conference, Philadelphia, PA
 Hymn to Matter, John Rose and Don Muro, organ and Moog; National Catholic Educator's Convention, Philadelphia, PA 2:15 pm

Robert S. Lord, Frick Fine Arts Bldg., Pittsburgh, PA 12 noon
 Catharine Crozier, U. of the South, Sewanee, TN

5 April
 Bradley Hull, St. Bartholomew's Church, New York City 12:10 pm
 William Whitehead, works by Bach and his predecessors; Church of the Redeemer, Bryn Mawr, PA 8 pm

6 April
 Worth-Crow Duo, Rumford H.S., Rumford, ME
 Guy Bovet, Calgary Center RCGO, Calgary, Alberta

7 April
 Malcolm Williamson, recital and opera production; Trinity Church, Princeton, NJ
 Virgil Fox, Pablo Lights, Carmichael Aud., Chapel Hill, NC
 John Rose, St. Matthew's Lutheran, Charleston, SC
 Carol Murphy Wunderle, Christ United Presbyterian, Canton, OH 8 pm
 University Chorus, James Mack, dir.; Bond Chapel, U. of Chicago, Chicago, IL 8:30 pm
 Vernon de Tar, workshop, Drake U., Des Moines, IA
 Robert Anderson, Dallas Symphony Orchestra, Dallas, TX
 Peter Hurford, U. of Texas, Austin,

8 April
 Worth-Crow Duo, Moncton, H.S., Moncton, New Brunswick
 David Bruce-Payne, workshop, St. Paul's Cathedral, London, Ont.
 Pierre Cocherneau, Kennedy Center, Washington, DC

The Happy Prince, and In Place of Belief by Malcolm Williamson, Trinity Church, Princeton, NJ 8 pm
 Joseph Kline, all-Bach, St. Mark's Episcopal, Philadelphia, PA 4 pm
 William H. Scheide, lecture: "Overall Form, Turba Chorus Music, and Keys in Bach's St. John Passion"; Haverford College, Haverford, PA 10:30 pm
 Catharine Crozier, Calvin College, Grand Rapids, MI
 Vernon de Tar, workshop, Drake U., Des Moines, IA

9 April
 Guy Bovet, Dwight Chapel, Yale U., New Haven, CT 8:30 pm
 Paul Callaway, St. Bartholomew's Church, New York City 4 pm
 Peter Hurford, Christ Church, Manhattan, NY
 Frederick Swann, West Presbyterian, Binghamton, NY 7:30 pm
 Art Song Ensemble, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 The Bonnies and The Flying Scotsmen of St. Andrew's School, Phyllis Goranson Gould, dir.; Bethesda-by-the-Sea Church, Palm Beach, FL 4 pm
 David Bruce-Payne, St. Paul's Cathedral, London, Ont.
 Roger Rozwell, Gail Simpson, organ and soprano, Calvary Lutheran, Chicago, IL 4 pm
 The Seven Words of Christ, other works by Schütz, Motet 6 by Bach; The American Kantorei, Robert Bergt, dir.; Laclede Groves Chapel, St. Louis, MO 3:30 pm
 Malcolm Williamson, choral workshop, Plymouth Congregational Minneapolis, MN

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Off the Soundboard

The Associazione Musicale Romana announces its fourth international festival of harpsichord to be held in Rome from April 26 through May 5. Directed by Miles Morgan, the festival features recitals on instruments by Dowd, Schuetze, and Rubio, concerts with orchestra, and seven master classes given by Isolde Ahlgrimm, Kenneth Gilbert, Gustav Leonhardt, and Fernando Valenti. Six young professionals will be accepted as the "students" for these master classes; there will be no tuition fee, although the participants are responsible for their own expenses. Students will be chosen on the basis of a detailed curriculum vitae, with particular consideration being given to concert experience. Requests for admission should reach the Association by March 15; notice of acceptance will be given on April 1. The address: Associazione Musicale Romana, Via dei Banchi Vecchi, 61, 00186, Roma, Italy.

Gardner Read's *Sonoric Fantasia No. 1* for the unusual combination of celesta, harp and harpsichord, has just been published by Theodore Presser Company. Premiered at a Composer's Forum concert in New York, the work has received many performances, including hearings in Boston, Los Angeles, and on radio.

Peter Wolf, musician-in-residence at North Carolina State University, is presenting a series of five Sunday evening recitals at his Dowd harpsichord this season. On Sept. 19 and Oct. 31 he presented programs entitled "Harpsichord Music from Two Centuries." On Jan. 16 it was "The Polyglot Bach" which included the *French Overture*, *Toccatas in F sharp minor and D major*, and the *Italian Concerto*.

Students of North Texas State University, Denton, presented a harpsichord recital on Dec. 8, 1971. The program: *Italian Concerto*, Bach (played by Mary Anne Britt); *Sonata in E K. 380*, Scarlatti (Tommy Schaezler); *Concerto 2 for two keyboard instruments*, Soler (Jannis Peterson); *Prussian Sonata 6*, C.P.E. Bach (David Earl Gifford); *Pasacaille*, F. Couperin (James Gardner); *Rosarios*, Farnaby (Cathy Pool); *Concerto for two keyboard instruments*, G. B. Lucchinetti (Cathy Pool). Dr. Charles S. Brown assisted at the second keyboard instrument for the two concerts.

Larry Palmer played a recital in the Orangerie of the Erlangen-Nürnberg University in Erlangen, Germany on Jan. 9. The harpsichord was by Martin Sassmann. The program: *Sonatina* (1916), Busoni; *Partita in E minor*, Bach; *Nach Bach* (1966), Rochberg; *Toccatas, Andante and Fugue from Partita* (1964), Pinkham; *Continuum* (1968), Ligeti; *Sonata*, Martinu; *Sarabande and Hughes' Ballet*, Howells.

Fred Tulan played the de Falla *Harpsichord Concerto* on Jan. 9 in the Stockton, Calif., Cathedral in double quadraphonic stereo (8 track). Woodwinds and strings each had separate soundtracks and speakers, and the harpsichord sound was recorded by three microphones from various distances. Sound sources for each orchestral instrument, and the harpsichord were synthesized from Fred Tulan's Hammond X-66 circuits, Dolbyized "A", and reproduced by AR-3 speakers, with no "live" instrumentalists present at the performance.

The Goethe Institute of Boston presented Joseph Payne at the Busch-Reisinger Museum of Harvard University on Jan. 19. The program: *Biblical Sonata I*, Kuhnau; *Fantasies*, Telemann; *English Suite 6*, Bach; *Suite in E*, Handel.

An all-Bach program was presented at the San Francisco Theological Seminary, San Anselmo, Calif. on Jan. 23; Wilbur Russell was at the harpsichord

for *Brandenburg Concertos 4 and 5*, *Gamba Sonata in D*, and arias from cantatas. The instrument was a 2-manual Hubbard.

Diane Bish combined harpsichord works with organ works on her recital Jan. 11 at Faith Presbyterian Church, West Long Branch, N.J. as part of Monmouth College's concert series. On the harpsichord she played *Toccatas in F minor*, Bach; *Two Unmeasured Preludes*, L. Couperin; *Tambourin, La Livri, La Potle*, Rameau; and *Fantasia in G*, C.P.E. Bach.

Elizabeth Hamilton Salter and John Kuzma played a concert of works for two keyboards, using both organ and harpsichords, at St. Paul's Church, San Diego, Calif. Jan. 16. The pieces using two harpsichords included *Suite à Deux Clavecins*, Handel; *Pièces pour Deux Clavecins*, Gaspard LeRoux; *Sonata in A*, J. C. Bach; and *Concerto a duoi Cembali Concertati*, W. F. Bach. Soler's *Concerto 3* was performed with organ and harpsichord.

Several items of interest to harpsichordists will be included on the AGO '72 program for the national convention in Dallas, June 18-14. The Dallas Musica da Camera will present a concert including *Fragments from the Canterbury Tales* by Trimble, *Chromatic Fantasy and Fugue* by Bach, and *Concertino* by Rieti, using a 2-manual Dowd harpsichord. The Dallas Chapter AGO has commissioned a new work from Anton Heiller for the Gala Concert on Friday of convention week. The instrumentation is for harpsichord, organ positive and chamber orchestra. Marie-Claire Alain and Luigi Tagliavini will play the solo parts in the world premiere, which will be conducted by the composer. The harpsichord will be a 1969 instrument by Rainer Schuetze.

The Ruckers-Genootschap of Antwerp announces another summer course to be given from Aug. 2 through Aug. 12 by Kenneth Gilbert. A detailed program will be available by March 1. Address: Ruckers-Genootschap u.z.w., Mme. J. Lambrechts-Douillez, Vleeshouwersstraat 38-40, B-2000 Antwerpen, Belgium.

NEWS OF CHAPTERS AND ORGAN GROUPS

Redwood Empire Chapter AGO, Calif.
The Pacific Union College department of music presented a program for the Chapter in Paulin Hall, Angwin, Calif. on Feb. 1. Lynn Wheeler, pianist, Lois Case, harpsichordist, Del Case, organist, and the PUC Brass Ensemble conducted by Carlyle Manous, played works by Peters, Dufay, Heisinger, Chopin, Rameau, Rychlik, and Soler.

Riverside-San Bernardino Chapter AGO, Calif.
held its annual program for organ with other instruments on Jan. 9 at the First United Methodist Church, Riverside, under the capable direction of Dorothy Hester. The Feb. 6 meeting was in the form of a Guild Service conducted by former dean, Gerard Faber, at Riverside's First Congregational Church. — Malcolm Benson

San Diego Chapter AGO, Calif.
On Jan. 17, the Chapter held its annual minister-organist dinner at St. Joseph's Cathedral. Thomas Murray from Los Angeles was the guest speaker; he presented a slide-lecture program of European organs. — Susan Blakely

District of Columbia Chapter AGO
To welcome the New Year, the Chapter met in the library of the National Parks and Conservation Association building, formerly the mansion of Dr. William McKim, where lively festivities centered around the large Hook & Hastings organ of 1905. A delightful smorgasbord prepared and hosted by Mr. and Mrs. David Curfman followed. (Date not given.) — G. Dale Cornor

Fort Wayne Chapter AGO, Ind.
Mr. Lowell Riley of Columbus, Ohio, presented a fascinating "Organ Pilgrimage to Europe," incorporating color slides and tape recordings of organs in Holland, Germany, England, Denmark and Spain. It was a marvelous opportunity to see, hear and compare the individual sounds of the organ as developed by the European organ builders. (Date and place not given.) — Mary Anne Arden

Portland Chapter AGO, Maine
The Jan. 17 meeting was held at the newly decorated, beautiful gothic Cathedral of the Immaculate Conception, Portland. Host was Alexis Cote, organist and chairmaster at the Cathedral. The program on the renovated and rebuilt Henry Erben organ included works by Bach, Pitoni, Walcha, Jackson, Buxtehude, Liszt and Gigout played by Thomas Ayling, Phyllis Cobb, and Douglas Rafter. — Mrs. Virginia Douglass

Montgomery County Chapter AGO, Md.
Paul Hill was guest speaker Jan. 17, and hostess Betsy Freeman provided refreshment at

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Good Shepherd United Methodist Church, Silver Spring. "Sweet Singing in the Choir" was experienced, as members were in the choir and came away feeling just a little "sweeter." The Chapter thanks Mr. Hill for an exciting two hours of singing. — Thomas A. Bast

Hiawatha Valley Chapter AGO, Minn. . . . met Jan. 19 at the Watkins United Methodist Home. After brief discussion, a demonstration-lecture on the construction and characteristics of organ pipes was given by M. Lou Jappe, sub-dean. Organ pipes from the Watkins organ were used to illustrate pitch, tone color, tuning and voicing. A recording by E. Power Biggs, "The Organ in Sight and Sound," presented to the listener differences in open toe and conventional voicing. — Carlis Anderson

Ann Arbor Chapter AGO, Mich. . . . held their 2nd clergy-musician dinner at the First Congregational Church, Ann Arbor Jan. 14. A panel of musicians and clergy discussed the topic "Minister and Musician: Partners in Worship" after dinner. — Iris Murtaugh

Canton Chapter AGO, Ohio . . . met Jan. 24 at Zion Lutheran Church. A pre-dinner recital was played by Larry Smith, organist of the host church. Mr. Smith is 16 years old, a junior in high school, and his program included music by Buxtehude, Bach, Near, Zimmermann and Reger. After dinner, Dr. Elinore Barber, director of the Riemenschneider Bach Institute at Baldwin-Wallace College, presented a program and lecture entitled "Albert Schweitzer at Gumbach." — David C. Bower

Toledo Chapter AGO, Ohio . . . held a Christmas party Dec. 6 at the home of Gordon Coates which centered around his reconstructed theatre pipe organ with an improvisational concert.

The Jan. 18 meeting at Holy Cross Lutheran Church featured Emily Porter in a lecture-demonstration on variety in hymn playing with practical techniques for improvising hymn accompaniments. — Susan Craig

Cincinnati Chapter AGO, Ohio . . . Following a dinner meeting, Delbert Disselhorst was the featured recitalist at St. Mary's Roman Catholic Church. He played works by de Grigny, Alain, Mozart, Persichetti, and Bach. — Ruby Stephens

Cleveland Chapter AGO, Ohio . . . held its 20th annual church music conference Jan. 28 and 29 at Lakewood Congregational Church. Composer-organist William Albright, asst. prof. of composition and associate director of the electronic music studio at the U. of Michigan, presented a recital and lecture-demonstration on new organ literature.

John Kemp, executive director of the Choristers Guild, conducted choral sessions. John Ferguson, asst. prof. of music at Kent State U., gave a lecture-demonstration on repertoire for the limited 2-manual instrument. Wilma Salisbury, Plain Dealer music critic, discussed significant directions in avant garde music. And a representative of the Ludwig Music Co. lectured on manuscripts, copyrights and music publications. Music displays, exhibits and a flea market were also included. — Wilma Salisbury

Lancaster Chapter AGO, Pa. . . . met at St. Peter Lutheran Church, Neffsville, on Jan. (?). Luke Grubb, choral director at Columbia High School, organist and choir director at First Reformed Church, Lancaster, and a Chapter member, presented a fascinating introduction to the Kodaly method of teaching sight-singing. Mr. Grubb asserted that the best music readers in any choir are those who have had instrumental training because they can associate a physical hand position with a particular note. He then proceeded to teach the Kodaly hand positions for the sol-fa syllables in their most logical sequence and to show singing drills and exercises which are used with this method. — Rebecca S. Harrison

Lynchburg Chapter AGO, Pa. . . . met at St. Michael's Lutheran Church, Allentown, Pa. (no date given). Dr. Charles McClain, head of the music department at Muhlenberg College, introduced the group to anthems from a variety of styles and periods which are within the capability of most church choirs. The group sight-read about 30 anthems with discussion after each. — Karl H. Fenstermaker

Columbia Chapter AGO, S.C. . . . held a member's recital Jan. 10 at St. John's Episcopal Church, Columbia. Alice Philip and Donald Clapp played works by Bach, Alain, Vierne and Ginastera.

Lynchburg Chapter AGO, Va. . . . Roger C. Dowdy (organist-choirmaster, Fort Hill Un. Methodist Church) and L. Dudley Hunt, dean (organist-choirmaster, Quaker Mem. Presbyterian Church) presented a recital Jan. 18 at Centenary United Methodist Church, followed by a short business meeting and discussion over coffee. Louella Grist (organist of the host church), assisted by Judy Goding (Chapter hospitality chairman), was hostess. — Eunice Leebrick

Richmond Chapter AGO, Va. . . . held the Jan. (?) meeting at Second Presbyterian Church. "Choral Techniques for the Amateur Church Choir" was led by William J. N. Stokes. The singers were from the Lakeside Presbyterian Church under the direction of Mrs. Betty Clifton. — Mary Jane McIntosh



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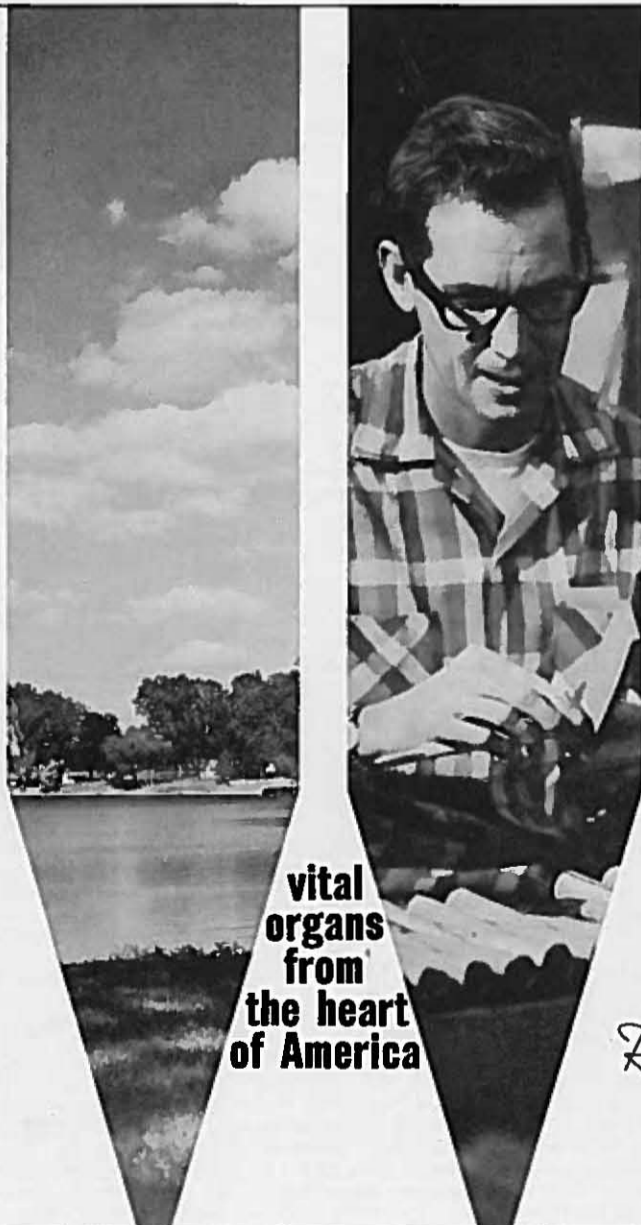
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EDITORIALS

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

To Seth Bingham: Birthday Greetings!

On April 16, 1972, Seth Bingham will observe his 90th birthday. Space will not permit us to do it next month, so we are happy to take this opportunity, a month early, to wish Dr. Bingham our most sincere wishes for a happy and fun-filled birthday.

As composer, organist, teacher, writer and commentator, Dr. Bingham has distinguished himself throughout his long career. Madison Avenue Presbyterian Church in New York City experienced 38 fruitful years of glorious music under his leadership; Columbia University students benefitted from wise counsel and sensitive insight from him as a teacher during those same years; and countless organists and choirs have played and sung his pieces, many of which have remained in the repertoire.

Those of us on THE DIAPASON editorial staff, and many readers, know the marvelous contribution that Seth Bingham has made to this magazine throughout his career. Starting in 1932, Dr. Bingham has chronicled his studies, travels and concerns about the organ and church music in our pages. We still look back, browse, and re-read material in that massive list of articles, reviews and chronicles, finding in them ever fresh views and insights. More than that, they are an excellent chronicle of the world of the church musician in the first half of our century. We suspect that we are not the only ones who browse in these back issues, and that others occasionally find themselves engrossed in this material.

All this is to say to you, Dr. Bingham, that we are grateful for a man such as you. Your lifetime, only a decade short of a century, has brought joy to many, your work has been a help and inspiration for many musicians. We rejoice with you, and we are sure that there are many readers who join us in wishing you a very happy celebration. From all of us at THE DIAPASON: Happy Birthday!

Letter to the Editor

Gainesville, Fla. Jan. 31, 1972 —

To the Editor:

Ellen Jane Porter's interesting article on secular sources of hymns brought to mind the surprise I felt a few years ago when I happened to notice that "Sursum Corda" (No. 482 in the Episcopal Hymnal) bears a remarkable resemblance to "Sweet Betsy from Pike." They're far from identical, but in addition to sharing the same abca form and the same do-to-do range, they show a phrase-by-phrase similarity that's as close as some of those that Mrs. Porter quotes. Perhaps it's just coincidence, but I've wondered whether there could have been some possibly unconscious influence of the folk song on the hymn tune.

Sincerely,

Charles E. Reid

A Guest Editorial:

Singing Praises . . . Sometimes

by William Eifrig

Choir schools are ancient institutions. Their venerable history must extend back into the earliest time of polyphony. Just when instruction in music was supplemented with instruction in other literate skills I am not expert enough to say. It seems reasonable to assume that as the learning in the clerical orders of the men in the choir advanced, such learning could also be meted out to the boys. Certainly in the sixteenth century hopeful parents coveted memberships in the important choir schools for their sons. Admission to these positions was by competition, and a good voice might win a free education for a boy until his voice changed. Even then his knowledge of music and his ability to play instruments gained by youthful study might be enough to fund his continuing education.

Because his voice was famous, Orlando di Lasso was actually kidnapped from an Italian choir for the royal chapel in Munich. Bach's education was acquired in Lüneburg where he sang as a boy and played violin as a young man under the cantor, Georg Böhm. Bach's dissatisfactions in Leipzig were as much with the onerous duties of teaching Latin and theology to the choir boys as with the pietistic excesses of the rector. Haydn, Schubert, and Bruckner were also choirboys.

The choir schools of England are perhaps the most remarkable continuation of the ancient tradition. The encroachments of secularism and the lure of commercial success have altered the character of many choir schools. The Vienna Choir Boys are not known for their services in St. Stephen's Cathedral, but for their folksongs and operettas. The Obernkirchen Choir and the Kodaly Chorus are wholly non-liturgical in function and have sullied the tradition with the admixture of girls' voices.

In England, however, cathedrals and some collegiate chapels have maintained choirs which sing daily at least one office. Evensong is sung each afternoon; Sunday mornings the choir sings a communion service; and concerts of major choral works are a regular part of choir schedules. In addition to polyphonic responses, Evensong requires the chanting of three psalms, two canticles, and an anthem — different settings each day! Imagine the preparation of the daily offices of the week followed by the Byrd Great Service for Sunday morning and the *Messiah* for Sunday afternoon!

Yet both the musical and academic standards set for an English choir boy are high; he usually continues at a prestigious public school (the English perversely mean by this a private secondary school) and a university college at Oxford or Cambridge. As pedagogy has become a modern science and as the state has more and more taken over the supervision of instruction, the cost to choir school foundations has increased. To provide required courses in the sciences and to maintain the prescribed breadth of curricula, the schools have had to take on more staff, equipment, and space.

Currently an egalitarian spirit inspires governmental policy on education in England. It is quite possible that in a few years the threat to withhold government subsidies from schools without an open admissions policy will become actual. Whether schools meant to provide for special needs will be exempt is not clear.

The financial plight of the choir school at Canterbury Cathedral led the Dean and Chapter to announce the closing of the school last November. The choir boys will be affiliated with a local preparatory school, and their numbers will be reduced from 68 to 25. The sensitivity of many Englishmen to the Canterbury plan is documented in that poll of public opinion, the letters page of the *Times*. Arguments from parents, former choirboys, and musicians in the letters page have kept the Cathedral officers busy writing diplomatic letters in reply. Canterbury is, of course, the primal seat of the Anglican Church; such a drastic maneuver by the Canterbury Cathedral is bound to have repercussions throughout the communion.

cussions throughout the communion.

Two items in the plan pose threats to the choir school tradition. Rehearsal times now become an extra-curricular activity; the choristers will practice at times not used by the preparatory school. The historical priorities are reversed, and what was once the primary focus of the choir boy's education is blurred. Secondly, it remains to be demonstrated that the chapter is correct when it claims that 25 boys can do the work formerly done by 68. They claim the 25 boys will all sing regularly rather than occasionally. With 68 boys there were several choirs, and a boy worked his way up to the first choir over his years of training. The choice of the choir to sing was determined by the importance of the service, and now there will be no such discrimination.

Coventry Cathedral has had to work with such a scheme for some years. There the choirmaster had to reduce the choir's service to one evensong on Saturday and the Sunday morning communion. Choral concerts are performed by a mixed choir of adults. Measured against American standards, this is an ambitious ministry of music. Measured against the tradition of the English choral office, however, Coventry represents decline.

I ask myself: have we surrendered so much to mass culture and the levelling influences of popular government that even the wealth of generous Christians is not sufficient to maintain the daily worship of the Church in dignity and splendor?

Dr. Eifrig is on the music faculty of Valparaiso University, Valparaiso, Indiana, and currently heads the Valparaiso Overseas Study Program in Cambridge, England. He is a regular contributor on the subject of music to The Cresset, a review of literature, the arts, and public affairs published by Valparaiso University. The above editorial is reprinted with permission from the January, 1972 issue of The Cresset.

Organ Music

Although new organ music is in limited supply this month, several items are of unusual interest.

Hans Haselböck has edited the extant organ works of Anton Bruckner in an edition published by Doblinger (Associated, \$3.00). Haselböck's candid preface, emphasizing Bruckner's fame as an organ improviser rather than composer, nevertheless leaves one unprepared for these astonishingly ordinary, even banal, pieces. This collection of ten short pieces is a must for the complete organ library, but it will likely be found of little practical value.

Two 20th-century counterparts of the Austrian organ tradition are Anton Heiller's *Tanz-Toccata* (Doblinger-Associated, \$4.00) and Peter Planyavsky's *Toccata alla Rumba* (Doblinger-Associated, \$2.25). The *Dance-Toccata* is a sparkling tour de force. The freedom necessary to make it come alive will be gained only after considerable technical groundwork. *Toccata a la Rumba* is a virtuoso effort in the same vein. Its success is limited, however, by a certain lack of development especially evident in the concluding section of an essentially ABA form.

Finally, Hugh Wood's *Capriccio* (Novello-Belwin, 45p) is yet another demanding toccata-like affair. Rhythmic variety is perhaps the strongest factor in this piece. —WV

New Choral Music

From Associated Music Publishers

Among new music from German publishers (Deutscher Verlag für Musik, Leipzig) is a set of *Five Motets* (DVfM 7629, \$1.10; SATB a cappella) by Lotte Backes. They are all set to liturgical, biblical texts ("Tulerunt Jesum", "Domus mea", "O sacrum convivium", "Ave Maria", and "O salutaris hostia"). The texts are in Latin, and there are no (English) translations given. The music is contrapuntal in the 16th century sense with harmonic material that is modal, somewhat Hindemithian in flavor. The material is spare, and none of the motets are long. They are excellent for liturgical use where Latin text is acceptable.

Out of the Past

50 years ago, in the March, 1922 issue —

Descriptions of two new organs which were being built were carried on the front page; the first a Möller for Christ Church Cathedral in New Orleans, the second a Kimball theatre organ for the Forum Theater in Los Angeles.

Joseph Bonnet's Jan. 31 recital in New York City gained a rave review from the editor.

"A Minor Strain", a paper on the organ recital read before the Canadian College of Organists by Charles E. Wheeler was the feature article of the issue.

Editorials included: "Beware of the Fakers", on the subject of fakers in professional organ recital circles; "Henry Ford and the Organ"; and "What M. Dupré Tells Us" — that American organs are the best in the world.

25 years ago, in the March, 1947 issue —

Seth Bingham's new Concerto for Organ and Orchestra was in preparation for its first New York performance by Hugh Giles and the Saitenberg Sinfonietta on March 10. It was premiered at Eastman School of Music with Catharine Crozier playing.

Palmer Christian, University of Michigan organist, died on Feb. 20, and an obituary was carried on the front page.

Organ recital programs appearing in The Diapason during 1946 were given extensive analysis by H. J. W. MacCormack, and Bach's *Toccata and Fugue* in D minor still topped the list as the most popular piece.

Harold Gleason presented a study of the AGO test pieces for 1947.

Canon Edward N. West of the Cathedral of St. John the Divine wrote of the earliest days of church music in America with amusing historical facts and anecdotes.

T. J. Crawford wrote of "Memories of Leipzig and the Famous Men Met and Heard There."

10 years ago, in the March, 1962 issue —

News of the death of organ builder Walter Holtkamp was carried on the front page.

8,000 people jammed McGaw Hall at Northwestern University to hear Berlioz' Requiem which was performed as part of the Church Music Conference at which Carl Weinrich and Grigg Fountain were also featured.

Articles included: "An Englishman Speaks of the Choirmaster's Role" by Charles Cleall, and "Alexandre Guilmant" by Marcel Dupré.

Concordia Publishing House

Richard Wienhorst's short motet on the first three verses of Psalm 98, *Sing Ye* (98-2074, 40¢ SAB a cappella) is a clear and forthright setting of the text in contrapuntal fashion using modal harmony so familiar in his earlier choral works. It is an easy piece to sing, and a good one for a small parish choir.

Four editions of older works are also included in Concordia's new publications, all of them welcome additions to a choir library in the average church, all of them also fine pieces for liturgical usage. David Nott has made a new edition of William Byrd's *Haec Dies* (98-2091, 50¢; SATTB a cappella) with parallel English and Latin texts. He has re-pitched the piece so that choirs with a shortage of tenors may have the second tenor part sung by baritones, a necessity in many parish situations. Otherwise, the edition is no better than the one already available from another publisher. Giles Bryant has brought forth a heavily edited (with care about the historic performance practices) version of Pelham Humphrey's *By the Waters of Babylon* (97-5008, \$1.00; ATB strings, continuo), a large verse anthem by one of the most gifted musicians trained in the Chapel Royal. It is a fine and expressive work in early baroque style, and one that can be done by a small choir and 2 violinists, a cellist and organist. Sections of the piece are divided by string ritornellos, and little of the verse portions are very elaborate, even though they might be made so by singers who know how to ornament in the style. The edition is somewhat more cluttered than we like to see, but on the whole it is good. Reinhard G. Pauly has prepared an

edition of Sigmund Biechteler's *Victimae Paschali Laudes* (97-5016, 60¢ double SATB choirs a cappella). This homophonic double choir setting of the proper Easter sequence is set with parallel English and Latin texts. The editor has interpolated stanzas of Hans Leo Hassler's setting of the chorale "Christ ist erstanden" (which is based on the "Victimae") between verses of the sequence, with the view of the congregation joining in the singing. For those who have never heard of him, Biechteler was Maestro di Capella in Salzburg from 1700 to 1740. Johann Crüger's concerted settings of *Three Easter Chorales* are edited by Paul Thomas (98-2116, 30¢; SATB, 2 descanting instruments). The chorales are festive, and good settings for a small choir. They are: "That Easter Day with Joy Was Bright" ("Erschienen ist der herrliche Tag"); "Jesus Christ, My Sure Defense" ("Jesus, meine Zuversicht"); and "Awake, My Heart, with Gladness" ("Auf, auf mein Herz").

Hope Publishing Company

Two very easy settings come from Hope Publishing this month. The first is a setting for unison choir and congregation (in English) of the *Nunc Dimittis* by Daniel Moe (AG-7113, 30¢). It is in the style of "Worship for Today". Lloyd Pfautsch's *Go and Tell John* (CY-3342, 30¢; SAB a cappella) is a folk-spiritual setting of a text based on St. Matthew 11: 4-6. Young people would welcome such a piece for Easter usage.

Theodore Presser Company

Malcolm Williamson has written *Six Wesley Songs for the Young* based on texts by Charles Wesley which are familiar to most Christians of English heritage through their hymnals. The songs (Weinberger 412-41054, 35¢) are set for unison voices and piano. As with earlier works by Williamson, they are almost in a popular idiom without being altogether so, the piano accompaniments are exceedingly simple (which is not to say banal or musically easy) and could also be played perhaps by a young person. The melodies are lyrical in quality, and have just enough hard intervals in them to challenge the young singer without being impossible for the inexperienced. We recommend these songs for use with the very young — perhaps kindergartners and preschoolers. We are sure they would love them.

E. C. Schirmer Music Company

Several new works for choirs and electronic tape have been added to E. C. Schirmer's listings. *The Call of Isaiah* by Daniel Pinkham (ECS-2911, 35¢) is scored for "mixed, men's or women's

voices, organ and electronic tape, (timpani, triangle, giant tamtam and suspended cymbal ad libitum)." The chorus parts are basically 2-part with expansions into relative and specific clusters. It leaves lots of latitude as to the specific sound in performance, but little as to notes. Two pieces, commissioned by Trinity Church in New York City, by Richard Felciano are for SATB chorus, organ and electronic tape. *Out of Sight* (2909, 45¢) combines the narrative of Christ's ascension ("You men of Galilee . . .") with comment on our ecological pollution. It is not a terribly difficult piece, and we are sure that the singers will be struck by the graphic symbol of pollution in the score. Ironic opposites are much involved in the expression of the piece. *Three-in-One-in-Three* (ECS 2910, 45¢) is set for two choirs and two organs and a tape in two channels. Dealing with the mystery of the Trinity, the piece may be prefaced by the reading of Revelation 4:1. A *Sprechstimme* introduction by the choirs leads to triangular score which pits the text (in infinite combination) "3 in 1 in 3" with "Holy". We are sure that many choirs will want to try these two pieces.

"Songs for Darkness and Light" is the name of a series by Richard Felciano. *I Will Sing to the Lord; My Friend had a Vineyard; Give Ear, O Heavens; and As the Hind Longs for the Running Waters* (ECS-2803, 35¢) are set for SSA or TBB choirs unaccompanied. *Psalm 150* (2799, 35¢) is set for mixed chorus and organ. *Give Thanks to the Lord* (ECS-2804, 30¢), and *Antiphon and Benedictus-The Canticle of Zachary* (ECS-2805, 35¢) are set for unison voices and organ. They are excellent for either concert or liturgical use, free of any gimmicks, precise and tight in construction. They are not tonal in the traditional sense, but they are pieces which are singable, given singers with good intonation and reading abilities.

E. C. Schirmer is also publishing the psalm settings by Sweelinck in an edition prepared by Thomas Dunn. The original texts are kept intact with parallel English texts. The editions are good, and the following three works will find welcome place in many choir libraries in these new, clean editions: *Psalm 75: O Seigneur, loué sera* (ECS-2792, 30¢; SATB, organ); *Psalm 134: Or sus, serviteurs du Seigneur* (ECS-2791, 30¢; SATB, organ; English text Psalm 100 instead of translation of Psalm 134); *Psalm 150: Or soit loué l'Eternel* (ECS-2790, 90¢; SSAATTBB, organ). The last of the above settings is indeed a massive one in 8-part counterpoint. It is difficult, and would require an excellent choir for a decent performance.

C. F. Peters Corporation

Finally, from Peters comes a new edition of Mozart's *Krönungs Messe* (Coronation Mass) for orchestra, SATB chorus and soloists. The piano score has been prepared by Theo Mölich, and only the Latin text is given, although an English translation is printed in the rear of the publication for singer's reference. It is a finely printed score in Peters' usual format. Also available from Peters, but of limited use, is the series of sacred choral settings by old masters entitled *Die Motette* printed by Hänssler Verlag in Stuttgart, West Germany. The scholarship and editing of these works is excellent, and the printing and format is among the very best that we have ever seen. Unfortunately, the texts are always in the original (mostly Latin and German) and translations are given only in German, thus limiting the use of these editions in this country. But for those who want to perform music of Praetorius, Schütz, Gabrieli, Allegri, and others of that period, these editions are to be recommended both from a scholarly and performance viewpoint. We find them exemplary in all ways. By the way, the entire works of Heinrich Schütz is now appearing in this edition. All of the works of the Hänssler catalogue are contained in the C. F. Peters catalogue. Serious choral conductors will want to check them out. — RS

William Albright

A Review by Wilma Salisbury

William Albright, organist, at Lakewood Congregational Church, Cleveland, Ohio Jan. 28: *Organ Book I, Organ Book II, William Albright; Black Host, William Bolcom; Variations on "America," Charles Ives.*

The American Guild of Organists has never been known for its adventurousness.

Cautious and conservative, the guild is comprised of organists and choir-masters who are more concerned with service playing and church music, than with the avant-garde.

Thus, it was uncharacteristic but admirable that the local AGO chapter last night presented the Cleveland debut of William Albright, leading young composer-performer of radical new organ music.

Performing on the Schantz organ in Lakewood Congregational Church,

Albright offered a program that must have seemed like a visit to another planet to the astonished AGO members, most of whom were participating in the chapter's 20th annual church music conference.

The unconventional recital consisted of unconventional works by Albright, William Bolcom and Charles Ives.

Albright, 26-year-old faculty member at the University of Michigan School of Music, has written relatively few pieces for the organ. But already he has made a name for himself as one of the most original creators of organ music since Messiaen.

Albright's two Organ Books, the most substantial works of the evening, imaginatively explore the timbre-and-texture resources of the instrument in a series of short pieces, each based on a particular sonority. Thick textures woven of clusters, tremolos, full chords and complex counterpoint contrast with single-line glissandos, roulades and staccato accents.

Continuous changing of stops, manuals and swell shades creates a sensuous sound bath of beautifully blended colors. Electronic tape expands and complements the extensive pitch, timbre and dynamics.

An other-worldly atmosphere is immediately established and hypnotically maintained as the organ sighs, moans, throbs and growls like an expressive living thing.

Written respectively in 1967 and 1971, the Organ Books constitute an important and perhaps lasting contribution to the literature of an instrument that has won the attention of few major contemporary composers.

Albright, a definitive interpreter of new music, gave absorbing performances of his own compositions, which demand from the player considerable virtuosity, inventiveness and endurance.

Also presented were William Bolcom's "Black Host" and Charles Ives' Variations on "America." The Bolcom piece, ostensibly a set of chorale variations which cleverly integrates organ clichés, percussion parts and tape effects in the theatrical fun-and-games style fashionable in 1967, received a sympathetic realization from Albright and percussionist Allen Otte.

The Ives classic, a musical parody of the 1890s, came too late for review.

Altogether, the recital provided a deep breath of fresh air and a healthy dose of new ideas for an organization that has too often looked backwards rather than forwards in its musical endeavors.

Wilma Salisbury is music critic for The Plain Dealer, Cleveland, Ohio. The above review is reprinted with permission of the author from The Plain Dealer, Jan. 29, 1972.



Alice Parker, who is perhaps best known for her arrangements of folksongs, hymns and carols in collaboration with Robert Shaw, will be featured in the North Shore Chapter AGO children's choir festival April 15 and 16 at the First Methodist Church, Evanston, Illinois. She will give a workshop following rehearsals for the festival on Saturday, April 15 at 2:30 p.m., and she will be the director of the festival performances at 3 and 4:30 p.m. April 16.

HOLY CROSS LUTHERAN CHURCH, Detroit, Michigan, has formed "The Holy Cross Concert Series." The first program of the series will be on March 12 at 7 p.m. with Dr. Frederick L. Marriott as the featured recitalist.

SUMMER CLASSES IN NUREMBERG, VIENNA

The International Institute of Humanistic Studies of Houston, Texas, has announced a set of master classes to be held from June 1 through June 28 in both Nuremberg, West Germany, and Vienna, Austria. Students in organ and harpsichord will hold their classes in Nuremberg, and students in piano will meet in Vienna.

Organ classes will be as follows: Walter Kraft, organist of St. Mary's Church, Lübeck, Germany, will teach a 1-week master class on Bach and the North German baroque school; Kamiel d'Hooghe will teach a 1-week master class on the works of Franck and other French and Belgian composers; Klaus-Christhart Kratzenstein, Rice University faculty member, will demonstrate the fundamentals of organ improvisation; Marilou Kratzenstein will hold lecture-demonstrations on Spanish, Italian, and old French organ music; and Werner Jacob, organist of St. Sebaldus Church, Nuremberg, will hold lecture demonstrations on the music of Reger, and modern German organ music.

Eta Harich-Schneider will teach the harpsichord master classes. Works by Bach, Rameau and F. Couperin will receive the strongest emphasis, but participants are encouraged to bring any literature which they may wish to play or discuss at the classes. She will also lecture on interpretation problems.

The piano classes in Vienna will be under the tutelage of Viola Thern and Paul Badura-Skoda. Both teachers are

internationally famous; Badura-Skoda as an interpreter of Mozart and Haydn and as a concert pianist, and Thern as an inheritor of the pianistic tradition of Liszt through her father, who was a pupil of Liszt. The 4-week piano master classes coincide with the Vienna Festival. Each participant will have opportunity to play works of his choice.

During the week of the Nuremberg Organ Festival, the organ classes will be suspended to allow participants to attend the events of the Festival, for which tickets will be provided.

The cost of the classes, transatlantic flight, room, and board is \$995.00, all-inclusive. A number of \$200 scholarships are available from the Institute. May 1 is the deadline for registration. Further information may be obtained from: International Institute of Humanistic Studies, 3718 Dumbarton St., Houston, Texas 77025.

SIXTH ANNUAL CRATIN CHOIR SCHOOL ANNOUNCED

The Cratin Choir School, Uniontown, Pa., will operate its sixth annual music camp for boys in the summer of 1972 with two-week camp sessions beginning on Sundays, July 16 and 30, and Aug. 13. Under the direction of David L. Craig, music instructor at the Fayette Campus, Pennsylvania State University, the camp provides instruction for boys, ages 8-16, in sight singing, ear training, music history, music theory, creativity, interpretive movement, stage presence, stage etiquette, tour etiquette, and personal discipline. The camp is open to

all boys, and is attended regularly by boys from several foreign countries as well as from all parts of the U.S.A. Further information may be obtained from David L. Craig, president, Cratin Choir School, Bute Rd. RD 1, Uniontown, Pa. 15401.

DONALD D. KETTRING RETIRES FROM PITTSBURGH CHURCH

Dr. Donald D. Kettring, organist and choirmaster of the East Liberty Presbyterian Church, Pittsburgh, Pa., has retired after 24 years with the church. Dr. Kettring was also the associate minister of the church since 1958.

Dr. Kettring, a native of Sewickly, Pa., did his undergraduate work at Ohio Wesleyan University with organ study under Harrison LeBaron. His graduate study at the Union Theological Seminary, New York City, for his MSM degree, included study with Clarence Dickinson and Mrs. William Neidlinger. Further study in theology at McCormick Seminary, Chicago, and at Union in New York led to a BD degree and to his ordination to the ministry in 1945. Grove City College awarded him a MusD degree in 1956.

Before going to East Liberty Presbyterian Church in Pittsburgh, Dr. Kettring served churches in Harrisburg, Pa., Lincoln, Nebraska, and Columbus, Ohio. He is the author of the book *Steps Toward a Singing Church*, as well as many articles and musical arrangements. He was one of the musicians involved in the revision of the Presbyterian hymnal and worship book.

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A Survey of Organ Literature & Editions: South Germany

By Marilou Kratzenstein

A rich organ culture existed in south Germany and Austria at an early date. In fact, the single most important organ composer previous to the 16th century was a south German—Conrad Paumann (c. 1410-1415-1473), discussed in the first article of this series. Then, at the turn of the 16th century, the most significant figure was again a south German—Arnolt Schlick (born c. 1450-1460; died after 1520). The majority of the organists active in Germany in the century following him likewise came from the southern part of the country. Not until the 17th century did the north Germans take the lead.

Schlick's *Tabulaturen etlicher lobgesang und liddlein uff die orgeln und lauten* (Tablatures of Hymns of Praise and Songs for Organ and Lute), published in 1512, contains 14 organ pieces which reveal that rapid progress had been made in German organ music within the space of one century. At the beginning of the 15th century, German organ playing had been nothing more than an imitation of an antiquated vocal form—*organum*. Organ playing then passed rapidly through the same stages that vocal polyphony had formerly taken. The music of Paumann somewhat resembled the *conductus*. The pieces in the *Buxheimer Orgelbuch*¹ (*fauxbourdon* compositions and song transcriptions with coloration in the upper voice) called to mind the Burgundian school. The works of Schlick now emulated the Flemish masters, Ockeghem and, particularly, Obrecht. Schlick stressed equality of the voice parts, gave contrapuntal considerations preference over harmonic elements, and made considerable use of imitation. He also employed features distinctly idiomatic to the organ.

In addition to the tablature of 1512, other compositions by Schlick are preserved in a Trient manuscript. Notable is a 10-voice composition, *Ascendo ad Patrem meum*, requiring a pedal technique which would be phenomenal even today. According to Schlick, this work could be played with four voices in the pedal and six on the manual!² Such virtuosity is really remarkable when one remembers that organists in most countries did not use the pedal at all during the Renaissance period.

Schlick's setting of the folk melody, *Maria zart*, (probably his most famous composition) is significant as a predecessor to the Lutheran *Choralbearbeitungen* which sprang up in profusion during the next centuries. Like many of the Lutheran tunes, this melody grew from native soil and thus shared traits with melodies later sung by Luther's followers. In addition, Schlick anticipated a technique which eventually became very common in chorale compositions. He took individual phrases of the *cantus firmus*, ornamented them, placed them in the soprano, and separated them from each other by brief interludes which sometimes imitated fragments of the soprano melody.

(Example 1)

A somewhat younger contemporary of Schlick was Paul Hofhaimer (1459-1537), a famous virtuoso who served at the courts of Innsbruck, Augsburg, and Salzburg. Less imaginative than Schlick, Hofhaimer confined himself to 3-part writing and generally handled the *cantus*

planus with absolute strictness. He used a certain amount of counterpoint, including imitation, but relied heavily on filigree-like "coloration." Most of his preserved works are song intabulations. Only four original organ pieces exist today.

The leading figure of the next generation was Hans Buchner (1483-c.1538), organist at the Cathedral of Constance. A student of Hofhaimer, he was spiritually as much a successor of Schlick as of his own teacher. Buchner wrote a *fundamentum* (c. 1520?) containing a number of liturgical pieces based on *cantus firmi* and some preambles. In the didactic part of the *fundamentum*, Buchner shows methodically how a *cantus firmus* can be treated contrapuntally, with special emphasis given to imitation. Despite his emphasis on counterpoint, he depended quite a bit on schemes and prescribed patterns, especially with respect to figuration.

Buchner's contemporaries, Hans Kotter (born c. 1480-85; d. 1541) and Leonhard Kleber (born c. 1490-95; d. 1556), followed Hofhaimer's path and used considerable coloration. Colored intabulations predominate in their tablatures (1513 and 1524 respectively), although some original preambles can be found. The Kotter collection is, in addition, the first German keyboard tablature to include dances. Stylistically and technically, the dances point more toward performance on the harpsichord than on the organ, thus indicating a gradually developing distinction in Germany between music for stringed keyboard instruments and music for organ.

The *Kärntner Tabulatura*, an Austrian manuscript of the mid-16th century (c. 1550), is another source of organ music. In addition to intabulated motets, it contains two true organ pieces, one by an anonymous composer, the other, a *Praeambulum 6 vocum*, by the famous choral composer, Ludwig Senfl (c. 1490-1543). This is the only organ work by Senfl which has been preserved, but has high artistic merit. Apparently intended to be played with four parts on the manual and two on the pedal, it constitutes another witness to the unusually well-developed pedal technique of the German school.

A reliance on coloration, which was noted earlier, became generally more extreme as the century progressed. Decorative patterns were now rigid, mechanical, and unimaginative. Thus many later 16th century composers wrote in a manner which has subsequently caused them to be known as the "Colorists," a term which generally carries derogatory implications. Considerable confusion exists concerning the use of this word since some music historians have broadened the term to include Kotter and Kleber; others even designate Buchner as a "Colorist." In the present survey the term is being applied to German keyboardists of the later 16th century only, since in their works coloration became excessively dependent on schemes and patterns.

To view the "Colorists" in true perspective, one should consider them more as stringed keyboard players than as organists. They wrote lively keyboard dances which are extremely important for the later history of harpsichord music. It was in these dances, rather than in organ music, that the "Colorists" were best able to express themselves.

Several tablatures exist from the late 16th and early 17th centuries. Two of them, the tablatures of Bernhard Schmid the Younger (1584-1625?) and Johann Woltz (d. 1618), are of particular interest for organ music, while the others belong more properly within the realm of harpsichord music. Both the Schmid tablature (1607) and the Woltz tabla-

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 third in a continuing series.

ture (1617) contain works by Merulo, the Gabrieli's and other leading composers. The Woltz tablature also has pieces by Steigleder and three composers of Flemish origin — Lohet, Luyton, and Macque. Intabulations constitute the majority of the pieces, but there are enough original organ works in each tablature to show that an interest in original organ music was increasing. Woltz is generally considered to be the last of the "Colorists."

At approximately the same time that the Schmid and Woltz tablatures were being compiled, the fugue form made its appearance in Germany. A group of pieces entitled *Fuga* can be found in the Schmid tablature. These, Schmid explained, are identical with that which the Italians call *Canzona alla francese*. Of course, the fact that Schmid equated fugue with canzona should not be taken as indication that all musicians in Germany did so. In fact, there are several fugues by Simon Lohet (preserved in the Woltz tablature) which are concise monothematic compositions closely resembling the later Baroque concept of that term.

Foreign influences played a decisive role in the development of south German and Austrian music. In the 16th century all of the major cultural centers employed Netherlandish and Italian musicians, with Italians rising to positions of dominance near the end of the 16th century. The basic Italian keyboard forms — toccata, ricercar, canzona, etc. — thus became standard for the south Germans. While the Venetian school was at its height, the south Germans followed the Venetians. Then, in the 17th century, when Frescobaldi was so widely venerated, his style was emulated. French and English keyboard schools also had an impact, but these developments will be discussed later.

South German organs were likewise Italianized. Before proceeding to a discussion of the south German organ type, one should realize that "south German" is used here in a collective sense to encompass both south Germany and Austria. While this is bound to upset some Austrian colleagues, it is too cumbersome to keep repeating "south Germany and Austria," so this has been shortened to read simply "south Germany," or "south German," as the case might be. In fact, until more modern times this cultural unit encompassed Bohemia and the German-speaking part of Switzerland as well. Probably one should treat all of these countries together when discussing their musical production during the Renaissance, Baroque, and Classical eras. But, since Bohemia and German Switzerland have followed more independent paths in the modern era, it is more convenient to treat Bohemia (now a part of Czechoslovakia) and Switzerland under separate headings in later articles.

The south German organ had possessed a wide range of colors, multiple manuals, and independent pedal stops in the Renaissance era. Then, in the late 16th century, it was simplified and reduced in size, following the Italian example. It now consisted mainly of principal stops. Yet it did not completely forfeit its German heritage. Many south German organs, for example, continued to have a second manual — a rarity in Italy. Mixtures, too, could often be found in south Germany (again in opposition to the Italian practice of building separate principle stops even at the highest pitches), but they were milder and less plentiful than north German mixtures. A few flutes were present, while reeds were nearly nonexistent. On one-manual organs it was common to divide some of the ranks into descant and bass stops for solo use. Independent pedal stops continued to be used in south Germany but, as on Italian instruments, a short-length pedalboard was customary. This virtually eliminated the possibility of *cantus firmus* playing in the pedal, a favorite practice among the middle, and especially, among the north German organists. In

southern Germany, most organs had but a few pedal stops, limited to the lower-pitched ranks. Throughout the entire Baroque era, then, the pedal was normally employed in south Germany only for a slowly-moving bass line. This type of organ (with allowance for certain variations between one organ builder and another) was the kind of instrument for which all south German organ music was written from the late Renaissance through the Baroque era.

The earliest south German composers whose organ works bear the clear markings of the Italian school, or more particularly, of the Venetian school, are Hans Leo Hassler (1564-1612) and Christian Erbach (c. 1570-1635), both transitional figures between the Renaissance and the Baroque. Hassler mixed the German tradition with the Venetian manner in his vocal works, but he appears to have preferred the Venetian style in his keyboard works. Since the majority of Hassler's compositions are not available in a modern edition, this generalization may have to be modified after we have access to more of his works.

(Example 2)

Christian Erbach likewise took Venetian keyboard forms and style traits, but combined them with elements of the German "coloristic" technique.

Hassler and Erbach were also involved in making music for mechanical instruments, especially mechanical clocks. Hassler built mechanical instruments and Erbach was one of the first persons to compose for the *Orgelwalze*. While such pieces are not true organ music, their performance on the organ has been generally accepted. For some unknown reason, south Germans were quite taken up with these mechanical devices, whereas, in other parts of Europe, musicians usually paid little attention to them. Even at a much later date, such illustrious figures as Haydn and Mozart continued the tradition of writing for mechanical clocks.

The first important south German organist-composer who wrote in an Early Baroque style was Johann Ulrich Steigleder (1593-1635). He was well acquainted with Italian techniques, as well as with the style of the English Virginalists, some of whom were employed with him at the Württemberg court in Stuttgart. His organ works were preserved in two publications, the *Ricercar Tabulatura*, 1624, and the *Tabulaturbuch darinnen das Vater unser 40 mal variiert wird. . .*, 1627. Both the ricercars of the first book and the 40 variations of the *Vater unser* of the second book reveal an amazing wealth of ideas and an avoidance of stereotyped patterns. Like Samuel Scheidt, his contemporary in middle Germany, Steigleder favored the type of chorale variation in which the chorale appeared as a *cantus firmus* in one of the voices. The other voices were then treated in a variety of ways: as a polyphonic web; with virginalistic figuration; with pre-imitation of the chorale phrase, etc.

(Example 3)

Another Early Baroque musician was Johann Erasmus Kindermann (1616-1655), organist in Nürnberg, which is located in the northern part of that which is commonly called south Germany. Kindermann published a collection of organ pieces under the title *Harmonia organica*, 1645. Contained in this collection are *Preambulae*, fantasies, intonations, *Magnificat* versets, and a number of fugues. Particularly interesting are certain fugues which employ as theme the first line or two of a chorale melody. They are early examples of the chorale fugue, or chorale fugato, which was soon to become a standard type of *Choralbearbeitung* among middle German composers. From the compositional standpoint, Kindermann is connected with the middle Germans as much as with the south Germans.

Around the middle of the century, one keyboardist rose to such prominence

that he outshone all others in southern Germany: Johann Jakob Froberger (1616-1667). A student of Frescobaldi, he was court organist in Vienna and made guest appearances in Paris and other leading cities. His compositions reflect his cosmopolitan life. He combined German and Italian elements, as was customary among south Germans, but also included certain specifically French features (ornaments, programmatic effects, etc.). He did not slavishly imitate either the Italians or the French, but combined foreign traits into a new style which can be recognized as distinctively south German. His style, moreover, was less extreme than that of earlier Baroque musicians. Comparing him with Frescobaldi, one sees that the restless motives and sudden rhythmic changes of the earlier master have been modified into a Middle Baroque style.

(Example 4)

Many of Froberger's compositions are general keyboard pieces playable on either harpsichord or organ. At the mid-17th century, employment of a general keyboard style was common practice in south Germany, as well as in Italy and France, the two other countries which Froberger knew as well. Among Froberger's compositions in this category are a number of toccatas, capriccios, ricercars, canzonas, and fantasies. However, the works which earned him his greatest fame — his keyboard suites — are clearly idiomatic to the harpsichord. They mark the origin of that which has come to be known as the German keyboard suite.

In the period after Froberger, south German keyboardists, neglecting organ music, devoted themselves more and more to harpsichord music, just as Frescobaldi's successors in Italy were doing. A case in point is Alessandro de Poglietti (d. 1683), an Italian active at the Viennese court for many years. He was famous for his progressive harpsichord compositions with their lively, sometimes bizarre, programmatic effects. His organ compositions were reserved and traditional. The only innovation he made in organ playing was to stress the importance of appropriate registration. In his treatise *Compendium oder kurtzer Begriff und Einführung zur Musica*, 1676, (*Compendium and Introduction to Music*), he gave registration instructions. Since, in his harpsichord pieces, Poglietti was clearly influenced by French *clavecin* music, one wonders if, in the matter of registration, he might not also have been influenced by the Parisian practice of furnishing registration indications for specific types and forms of organ music.

Johann Kasper Kerll (1627-1693), like his colleague, Poglietti, was another South German who stated that the individuality of a piece should be underscored through meaningful registration. Gay and lively movements should have bright, clear colors, while solemn movements and pieces employing chromatic themes require dark colors.² In 1686 Kerll published a collection of 56 organ versets on the *Magnificat*, under the title *Modulatio organica*. Each of the verset cycles contains one piece based on a Gregorian melody (the first verset) and six others on newly invented material. These brief organ versets are generally less attractive than Kerll's harpsichord pieces. Still they constitute a minor historical landmark since they initiated in south Germany a tradition of liturgical verset composition based on independent material. Such cycles soon became one of the most common compositional types in use throughout south Germany.

(Example 5)

Vienna, where Froberger, Poglietti, and Kerll were active, was now a leading center of keyboard playing in Europe. Numerous keyboardists belonged to the Viennese school, but most of them were harpsichordists rather than organists. From their number, Johann Josef Fux (1660-1741), the famous

(Continued, p. 20)

Ex. 1. Schlick, *Maria zart von eller Art*, m. 48-52.



Ex. 2. Hassler, *Canzona*, m. 104-109.



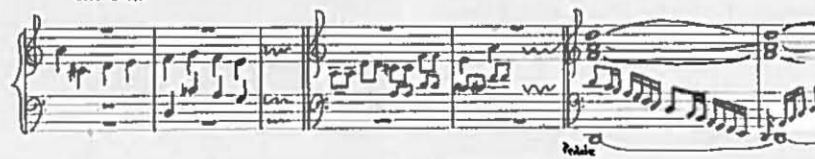
Ex. 3. Steigleder, *Vater unser im Himmelreich*, m. 25-30.



Ex. 4. Froberger, *Toccatà II*, m. 1-3, 40-41.



Ex. 5. Kerll, *Magnificat Primi Toni*, Verset 3, m. 1-2; Verset 4, m. 1-2; Verset 7, m. 1-2.



theorist and pedagogue, must be mentioned because he exerted a powerful influence on many organists, although he himself composed little or nothing for the organ.

Elsewhere in south Germany and Austria, major organ positions were taken by Sebastian Anton Scherer, Georg Muffat, and Johann Speth. Scherer (1631-1712), organist at the Ulm cathedral, wrote a collection of free liturgical versets (following the Kerll model), plus a book of organ toccatas. Georg Muffat (1654-1704), a highly international figure, studied for six years in Paris, lived in Vienna, Prague, and Salzburg, then went to Rome for additional study, and later took a *Kapellmeister* position in Passau. His organ pieces were published in 1690 in the *Apparatus musico-organisticus* and represent a synthesis of French, German, and Italian style traits, with French elements predominating. An additional, unusual feature is the fact that Muffat did not restrict the pedal to occasional pedal points, as was customary in south Germany, but sometimes assigned it an independently moving line.

Ex. 6. Geo. Muffat, *Passacaglia*, m. 1-5.



Johann Speth (1664-?), organist at the cathedral of Augsburg, wrote a book of organ and harpsichord pieces including, among other things, 8 *Magnificat* cycles based on free material. Each cycle opens and closes with a piece in toccata style. The intermediate versets are, for the most part, short fugatos.

Farther to the north, three other south Germans occupied highly influential positions. They are Johann Pachelbel, Johann Philipp Krieger, and Johann Krieger. Pachelbel (1653-1706) was a native of Nürnberg. He studied in Vienna, was employed for many years in middle Germany, and then returned to his hometown in south Germany. In many of his compositions he was a typical south German. He wrote, for example, toccatas featuring constantly moving figuration over sustained organ points in the pedal. He also composed numerous *Magnificat* fugues. Like the various liturgical cycles of other south German composers, Pachelbel's *Magnificat* fugues generally had no connection with liturgical melodies.

Ex. 7. Pachelbel, *Fuga*, m. 1-4, 26-30.



In other respects, Pachelbel belongs more properly with the middle Germans. He wrote many *Choralbearbeitungen*, which constitute his greatest contribution. Moreover, as teacher and performer, he exerted a profound influence on Thüringian organists, including, indirectly, J.S. Bach. In south Germany he had fewer devoted followers. For these reasons, he will be discussed in more detail in the article on organ music in middle Germany.

The Krieger brothers, Johann Philipp (1649-1725) and Johann (1651-1735), are generally classified with the middle Germans since they spent most of their adult years in middle Germany. One mentions them in the south German survey only because they retained some traits of the south German style. In fact, together with Pachelbel, they brought the south German tradition (which included Italian and French elements) into the more provincial middle German culture.

Three additional keyboardists, active near the end of the Baroque era, merit attention: J.C.F. Fischer, F.X.A. Murschhauser, and Gottlieb Muffat. Johann Caspar Ferdinand Fischer (d. 1746) wrote two organ collections. One, entitled *Ariadne Musica*, is a collection of 20 preludes and fugues in 20 different keys. The purpose of the collection was

to lead the performer through the maze of new major and minor keys made possible by the well-tempered system of tuning which was just coming into use. This was a direct foreshadowing of Bach's *Wohltemperierte Klavier*, even to the extent of obvious thematic resemblance. Fischer's other organ collection is the *Musicalischer Blumenstrauß*. It consisted of eight verset cycles for liturgical use. Fischer's organ works, however, were not his greatest contribution. As a typical south German, he was more interested in the harpsichord than in the organ. His German keyboard suites, which combine the French spirit with the German, are the most important works in this genre between Froberger and Bach.

Franz Xaver Anton Murschhauser (1663-1738) was a student of Kerll. Inspired by his teacher's *Modulatio organica*, Murschhauser wrote two books of cyclical versets: *Octo-Tonium novum Organicum* and *Prototypon Longo-Breve Organicum*.

Gottlieb Muffat (1690-1770), son of Georg Muffat, is generally considered to be the last of the south German Baroque organ composers. He wrote liturgical versets, ricercars, canzonas, fugues, toccatas, preludes, and other organ works. Like his father, his approach to composition was definitely cosmopolitan. Next to Bach, he wrote some of the best fugues of the Late Baroque era.

EDITIONS

Paumann: *Locheimer Liederbuch und Fundamentum Organisandi* (facsimile), ed. Amelin, Berlin, Wölbung Verlag, 1925. The pieces are transcribed in *Das Locheimer Liederbuch*, ed. Arnold, Wiesbaden, Breitkopf & Härtel. They are also in *Music of the Fourteenth and Fifteenth Centuries*, ed. Apel (CEKM, 7)°, 1963, nos. 41-57.

Schlick: *Tabulaturen etlicher Lobgesang und Lidlein uff die Orgeln und Lauten* (1512), ed. G. Harms, Hamburg, 1924, 2/1937, Ugrino. *Hommage à l'Empereur Charles Quint, Dix Versets pour Orgue* . . . ed. Kastner, Barcelona, Editorial de Música Boileau, 1954. Contents of the latter book: Schlick's works from a Trient manuscript, plus five pieces by T. de Santa Maria. *Orgelkompositionen*, ed. Walter, Mainz, Schott S., 1970.

Hofhaimer: *Einundneunzig gesammelte Tonsätze Paul Hofhaimers*, ed. Moser, Stuttgart/Berlin, J.C. Cotta Nachfolger, 1929. Contents: mainly intabulations and pieces of dubious authorship.

Buchner: *Das Fundamentbuch von Hans von Constanz*, ed. Paesler, with several pieces transcribed (*Vierteljahrsschrift für Musikwissenschaft*, 1), Leipzig, 1889.

Sämtliche Orgelwerke, 2 vols. (*Das Erbe deutscher Musik*, LIV/LV).

Hassler: *Werke für Orgel und Klavier*, ed. von Werra (DTB) IV/2°, 1903.

Orgelwerke (*Sämtliche Werke*, XII), Munich, Publication of the Gesellschaft für Bayerische Musikgeschichte.

Erbach: *Ausgewählte Werke*, ed. von Werra (DTB, IV/2)°, 1903. *Drei Intronitus mit Versus* (*Die Orgel*, II/11), Lippstadt, Kistner & Siegel. *Acht Canzonnen*, ed. Reichling, Berlin, Merseburger. Pieces for mechanical clock are in the musical supplement to Protz, *Mechanische Musikinstrumente*, Kassel, Bärenreiter 1939.

Steigleder: *Compositions for Keyboard*, 2 vols., ed. Apel (CEKM, XIII)°, 1968. Contents of Vol. I: *Tabulatur Buch Das Vatter Unser* (1627); Vol. II: *Ricercar Tabulatura* (1624). *Vier Ricercare für Orgel*, ed. Emsheimer, Kassel, Bärenreiter, 1928.

Kindermann: *Ausgewählte Instrumental- und Vokalwerke*, ed. Schreiber/Wallner (DTB, XXI-XXIV)°, 1924. *Harmonia organica* (1645), ed. Walter (*Süddeutsche Orgelmeister des Barock*, VII), Altötting, Copenrath.

Froberger: *Orgel- und Klavierwerke*, 3 vols., ed. Adler (DTO, IV/1, VI/2 and X/2)°, 1897-1903. *Ausgewählte Orgelwerke*, ed. Matthaei, Kassel, Bärenreiter, 1931, 2/1951. Contents: 4 fantasias; 8 ricercars. 10 *Orgelwerke*, ed. Seiffert (*Organum*, IV/11), Lippstadt, Kistner & Siegel. *Selected Keyboard Works*, Frankfurt/New York, Peters.

Poglietti: 12 *Ricercare*, 2 vols., ed. Riedel (*Die Orgel*, II/5 & 6), Lippstadt, Kistner & Siegel, 1957.

Kerll: *Ausgewählte Werke*, ed. Sandberger (DTB, II/2)°, 1901. *Modulatio organica* (1686), ed. Walter (*Süddeutsche Orgelmeister des Barock*, II), Altötting, Copenrath, 1956. *Passacaglia*, Vienna, Doblinger. *Ciaccona*, Vienna, Doblinger.

Scherer: *Oeuvres d'Orgue de S.A. Scherer*, ed. Guillemant/Pirro (*Archives des Maitres de l'orgue*, VIII), Paris, Durand.

Muffat, Georg: *Apparatus musico-organisticus*, New York, C. F. Peters. The same, ed. Walter (*Süddeutsche Orgelmeister des Barock*, III), Altötting, Copenrath, 1957.

Speth: *Magnificat* (1693), ed. Klaus, Heidelberg, W. Müller Verlag. Contents: preludes, versets, and finales in the 8 church modes. *Süddeutsche Orgelmeister: Johannes Speth*, ed. Klaus (*Liber Organi*, IX), Mainz, Schott S. Contents: 10 toccatas.

Pachelbel: *Orgelkompositionen*, ed. Seiffert (DTB, IV/1)°, 1903. Contents: preludes, toccatas, fantasias, fugues, choralbearbeitungen, etc. 94 *Magnificat-Fugen*, ed. Boitstiber/Seiffert (DTO, VIII/2)°, 1901. *Klavierwerke*, ed. Seiffert (DTB, II/1)°, 1901. Contents: suites, chaconnes, chorale variations, etc. *Ausgewählte Orgelwerke*, 4 vols., ed. Matthaei, Kassel, Bärenreiter. Contents: Vol. I: toccatas, fantasias, chaconnes, etc.; II: chorale preludes; III: chorale preludes; IV: chorale partitas. *Magnificat-Fugen*, ed. Hübsch, Heidelberg, W. Müller Verlag. The same, ed. Seiffert (*Organum*, IV/14), Lippstadt, Kistner & Siegel, 1929. *Praeludien, Fantasien und Toccaten*, ed. Seiffert (*Organum*, IV/12), 1929. *Ciacconen, Fugen und Ricercari*, ed. Seiffert (*Organum*, IV/13), 1929. *Ausgewählte Klavierwerke*, ed. Doflein, Mainz, Schott S. *Ausgewählte Klavierwerke*, ed. Schütz, Frankfurt, Peters. *Cent Nouveaux Versets de Magnificat*, 3 vols., ed. Pierront/Dufourcq, Paris, Bornemann. Contents: Vol. I: 30 versets by Pachelbel; II: 40 versets by Pachelbel.

J. P. Krieger and J. Krieger: Editions of their works will be listed together with the middle Germans in the next article.

Fischer: *Sämtliche Werke für Klavier und Orgel*, ed. von Werra, Leipzig, Breitkopf & Härtel, 1901. Contents: *Pièces de Clavessin, Parnassus, Ariadne Musica*, and *Musicalischer Blumenstrauß*. The *Ariadne Musica* is included in *Deutsche Meister des XVI. und XVII. Jahrhunderts*, ed. Kaller (*Liber Organi*, VII), Mainz, Schott S. *Musikalischer Blumenstrauß: Praeludien, Fugen und Finali in den acht Kirchentonarten*, ed. Walter (*Süddeutsche Orgelmeister des Barock*, I), Altötting, Copenrath.

Murschhauser: *Werke für Klavier und Orgel*, ed. Seiffert (DTB, XVIII)°, 1901. Contents: the *Octo-Tonium novum Organicum* and the *Prototypon Longo-Breve Organicum*. *Octo-Tonium novum organicum*, ed. Walter (*Süddeutsche Orgelmeister des Barock*, VI), Altötting, Copenrath, 1961.

Muffat, Gottlieb: *Toccaten und Verset für Orgel und Klavier*, ed. Adler (DFOE XXIX/2)°, 1922. 72 *Verset* und 12 *Toccaten*, ed. Upmeyer, Kassel/Basel, Bärenreiter, 1952. *Tocatta, Fuge und Capriccio*, ed. Riedel (*Die Orgel*, II/8), Lippstadt, Kistner & Siegel, 1958. 3 *Toccaten und Capriccios* (*Die Orgel*, II/10), 1958. 3 *Toccaten und Capriccios* (*Die Orgel*, II/13), 1960. 12 *kleine Praeludien*, (*Die Orgel*, II/16), 1960. 6 *Fugen* (*Die Orgel*, II/17).

From the general collections containing works by south Germans, the following is a selected list.

Deutsche Meister des XVI. und XVII. Jahrhunderts, ed. Kaller (*Liber Organi*, VI/VII), Mainz, Schott S. Contents: works by Buxtehude, Erbach, J. C. F. Fischer, G. Muffat, J. Pachelbel, Scheidt.

Early German Organ Music, ed. Marr, London, Hinrichsen. Contents: 6 pieces by Büchner, Finck, Iteborgh, Isaac.

Freie Orgelstücke alter Meister, I, ed. Graf, Kassel, Bärenreiter. Contents: J. C. F. Fischer, Kindermann, Krieger, Pachelbel, Zachow.

Freie Orgelstücke alter Meister, ed. Stadtmüller, Tübingen, C. L. Schultheiss. Contents: Froberger, J. C. F. Fischer, Hassler, Kerll, Kindermann, J. Krieger, J. Ph. Krieger, Gottl. Muffat, elbel, anonymous.

Frühmeister der deutschen Orgelkunst, I, ed. Moser-Heitmann, Wiesbaden, Breitkopf & Härtel. Contents: Brumann, Buchner, Hofhaimer, Isaac, Kleber, Kotter, Nachtigall, & Sicher.

Italienische und süddeutsche Orgelstücke des frühen 17. Jahrhunderts, ed. Lydia Schierming (*Die Orgel* II/9), Lippstadt, Kistner & Siegel.

Orgelmeister des Barock, ed. H. A. Metzger, Tübingen, C. L. Schultheiss. Contents: 9 works by Buxtehude, Froberger, Hassler, Kerll, J. G. Walther, Zachow.

Orgelmusik an europäischen Kathedralen: Venedig, Augsburg, München (*Cantantibus Organis*, Bk. II, gen'l ed., E. Kraus), Regensburg, Verlag Pustet. Contents: 12 pieces by A. & G. Gabrieli, Erbach, Guami, Hassler, Kerll, Lasso, Merulo, Murschhauser, Paix.

Orgelmusik an den Höfen der Habsburger: Wien zur Zeit Kaiser Leopolds I (*Cantantibus Organis*, Bk. XIII), Regensburg, Verlag Pustet. Contents: 23 pieces by Ebner, Froberger, Fux, Kerll, Poglietti, Reutter the Elder, Richter, Teichmann.

Orgelwerke alter Meister aus Süddeutschland, ed. H. A. Metzger, Tübingen, C. L. Schultheiss. Contents: 28 pieces by Erbach, Kerll, Kindermann, Lohet, Muffat, Murschhauser, Pachelbel, Scherer.

Ricercare, Canzonnen und Fugen des 17. und 18. Jahrhunderts für Orgel oder Klavier, ed. Hillemann, Hannover, Nagels Verlag. Contents: Gabrieli, Cornet, Hassler, Erbach, Kerll, Murschhauser, Krieger, Pachelbel, Walther.

Süddeutsche Orgelmusik zum Weihnacht, ed. R. Walter, Altötting, Copenrath. Contents: Christmas music by Pachelbel, Fischer, Poglietti, Murschhauser, Kindermann, etc.

(Continued, p. 21)

MARILYN MASON
CHAIRMAN, DEPARTMENT OF ORGAN
UNIVERSITY OF MICHIGAN
ANN ARBOR

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

Spielbuch für die Kleinorgel, I (Old Masters for the Small Organ), ed. Kaller, Frankfurt, C. F. Peters. Contents: 24 pieces by Cabezon, Frescobaldi, Froberger, Kerll, Maschera, Pachelbel, Paix, Scheidt, B. Schmid the Elder, B. Schmid the Younger, Steigleder, Sweelinck, Weckmann.

Toccaten des XVII. und XVIII. Jahrhunderts, ed. Kaller/Valentin (*Liber Organi*, V), Mainz, Schott S. Contents: Frescobaldi, Froberger, J. Pachelbel, W. H. Pachelbel, Geo. Muffat, Gottl. Muffat.

Zwei Orgelstücke aus einer Kärntner Orgeltabulatur des 16. Jahrhunderts, ed. Wilhelmer (*Musik alter Meister*, IX), Graz, Akademische Druck- und Verlagsanstalt, 1958. Contents: 1 piece by L. Senfl, 1 by an anonymous composer.

ABBREVIATIONS

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

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

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

Ex. 1. *Alte Meister des Orgelspiels*, new edition, part II, ed. Straube, Frankfurt, Peters, p. 64.

Ex. 2. *The First Four Centuries of Music for the Organ*, I, ed. Klein. Copyright 1948 by Associated Music Publishers, Inc. Used by permission.

Ex. 3. *Notre Pere (Orgue et Liturgie, Bk. 24)*, Paris, Editions musicales de la Schola Cantorum, p. 3.

Ex. 4. *Historical Anthology of Music*, II, p. 64.

Ex. 5. *Geschichte des Orgelspiels und der Orgelkomposition*, Beispielband, ed. Frotzcher, Berlin, Verlag Merseburger, pp. 63 & 65.

Ex. 6. *Historical Anthology of Music*, II, p. 113.

Ex. 7. *Musica Sacra*, I, ed. F. Commer. Used by permission of Associated Music Publishers, Inc., Agents for Bote & Bock.

NOTES

¹The Diapason, Oct. 1971, p. 22

²See Apel, *Geschichte der Orgel- und Klaviermusik bis 1700*, p. 86, where a fragment of this piece has been reproduced.

³Frotzcher, *Geschichte des Orgelspiels*, I, 489.

Austin Builds for Clearfield, Pa. Church

Trinity Methodist Church, Clearfield, Pa., a county seat city in Western Pennsylvania, is having a new 3-manual Austin organ installed. The church auditorium was burned out on Dec. 21, 1968, leaving only the massive stone walls. The church has been completely rebuilt in contemporary style within those walls, and a tall steeple of lifetime metal has been added to the restored stone tower. The new instrument is located in one corner of the almost square building, speaking across the center of the building.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. (prepared)
Fifteenth 2 ft. 61 pipes
Mixture III 183 pipes
Chimes

SWELL

Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Voix Celeste 8 ft. (TC) 49 pipes
Principal 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

CHOIR

Holzgedeckt 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Sesquialtera II 122 pipes
Krummhorn 8 ft. (TC) 49 pipes



Winchester Cathedral as viewed from the south. Winchester will be the scene of the Southern Cathedrals Festival July 27-30. Martin Neary, organist of Winchester, will be the host organist for the festival which also includes the Cathedral choirs of Chichester and Salisbury.

PEDAL

Principal 16 ft. 12 pipes (Great)
Gedeckt 16 ft. 12 pipes (Swell)
Octave 8 ft. 32 pipes
Rohrflöte 8 ft. (Swell)
Super Octave 4 ft. 12 pipes (Pedal)
Rauschquint II 64 pipes
Trompette 16 ft. 12 pipes (Sw. ext.)

New Holloway Organ for Marion, Ind. Church

A new Holloway 3-manual and pedal organ at the First United Methodist Church, Marion, Indiana, has already been used in a series of recitals since its installation recently. The instrument was designed by the firm's president, Edward H. Holloway, in consultation with Earl Watson and Mrs. Charles Daugherty, organist of the church. The action is electro-pneumatic with slider chests, a standard design of all Holloway instruments.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spill Floete 4 ft. 61 pipes
Block Floete 2 ft. 61 pipes
Fourniture II 122 pipes
Cymbale II 122 pipes
Fagott 16 ft. 61 pipes
Trompete 8 ft. 61 pipes
Claron 4 ft. 61 pipes

SWELL

Gambe 8 ft. 61 pipes
Gambe Celeste 8 ft. 56 pipes
Rohr Floete 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Nasat 2½ ft. 61 pipes
Principal 2 ft. 61 pipes
Terz 1½ ft. 61 pipes
Scharff II 122 pipes
Cornet V
Hautbois 8 ft. 61 pipes
Rohr Schalmey 4 ft. 61 pipes

CHOIR

Holz Gedeckt 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Unda Maris 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Flute Harmonic 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Flageolet 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Zimbel II 122 pipes

PEDAL

Sub Bourdon 32 ft.
Diapason 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Octave 8 ft. 32 pipes
Pommer 8 ft. 32 pipes
Choral Base 4 ft. 32 pipes
Schweigel 2 ft. 32 pipes
Rauschpfeife II 32 pipes
Mixture IV 64 pipes
Posaune 16 ft. 32 pipes
Trumpet 8 ft. 32 pipes
Schalmey 4 ft. 32 pipes

Historic New England Church Gets Allen

The 155 year old Simsbury United Methodist Church in suburban Hartford, Connecticut, has recently installed the first of Allen's 3-manual computer instruments. The church is in English gothic style with a new organ case high in the chancel. The instrument was donated in memory of Robert E. Darling by his wife and family. It was installed by the Allen Organ Studios of Hartford with Lyn Murray handling the arrangements. The new instrument is "French in concept."

GRAND

Quintadene 16 ft.
Montre 8 ft.
Dulciane 8 ft.
Flute Ouverte 8 ft.
Prestant 4 ft.
Flute Harmonique 4 ft.
Nazard 2½ ft.
Octavin 2 ft.
Cor de Nuit 2 ft.
Fourniture IV
Trompette 8 ft.

RECIT

Montre 8 ft.
Viole de Gambe 8 ft.
Flute Couvert 8 ft.
Octave Prestant 4 ft.
Flute a Fuseau 4 ft.
Nazard 2½ ft.
Doublette 2 ft.
Flute a Bec 2 ft.
Flute Courte 1 ft.
Plein Jeu III
Contre Trompette 16 ft.
Trompette 8 ft.
Cromorne 8 ft.
Claron 4 ft.
Chiff

POSITIF

Salicional 8 ft.
Gemshorn 8 ft.
Quintadene 8 ft.
Prestant 4 ft.
Flute a Cheminee 4 ft.
Nazard 2½ ft.
Flute Octaviane 2 ft.
Tierce 1½ ft.
Flute a Bec 1 ft.
Mixture III
Cymbale III
Hautbois 8 ft.
Chiff

PEDALE

Contre Soubasse 32 ft.
Contre Bourdon 32 ft.
Soubasse 16 ft.
Bourdon 16 ft.
Bourdon Doux 16 ft.
Montre 8 ft.
Cor de Nuit 8 ft.
Basse de Choral 4 ft.
Flute Ouverte 4 ft.
Flute a Pavillon 2 ft.
Mixture II
Mixture III
Contre Bombarde 32 ft.
Bombarde 16 ft.
Trompette 8 ft.

Cincinnati Church Gets New Holtkamp Organ

The Holtkamp Organ Company, Cleveland, Ohio, has built a new organ for the Knox United Presbyterian Church, Cincinnati, Ohio. The organ and choir had been formerly in the chancel of the church, and it was decided after considerable study to move them to the rear gallery. The instrument is designed with the Swell topped by the Great organ standing as an independent tower; The Pedal is divided into side pedal towers. The Rückpositiv was divided into C and C-sharp sections to provide better vision to the chancel, better projection of the choir sound, and to permit the console to be moved past the gallery rail. Ceiling tiles were removed to improve the acoustics of the room. Gerre Hancock was consultant for the project, and he also played the dedicatory recital. Robert C. Johnson is minister of music at the church, and Mrs. Carol Schoellkopf is the organist.

GREAT

Quintadene 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Mixture IV 1½ ft. 244 pipes
Trumpet 8 ft. 61 pipes

SWELL

Gemshorn 8 ft. 61 pipes
Celeste 8 ft. 56 pipes
Bourdon 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Füllflöte 4 ft. 61 pipes
Flute 2 ft. 61 pipes
Quinte 1½ ft. 61 pipes
Dulzian 16 ft. 61 pipes
Claron 4 ft. 61 pipes

RÜCKPOSITIV

Copula 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Cornet II 112 pipes
Scharf III ½ ft. 183 pipes
Cromorne 8 ft. 61 pipes

PEDAL

Principal 16 ft. 32 pipes
Quintadene 16 ft. (Great)
Subbass 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Flauto 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Hornlein 2 ft. 32 pipes
Rauschbass IV 2½ ft. 128 pipes
Posaune 16 ft. 32 pipes
Schalmey 4 ft. 32 pipes



HOPE PUBLISHING COMPANY has recently broken ground for a completely new facility for their corporate headquarters, editorial and operational divisions, and expanded warehouse space in Carol Stream, 30 miles west of Chicago, Illinois. The Chicago-based music publisher includes the Agape and Somerset Press Divisions.

"ÉCLAT", an orchestra piece by Gerald Bales, was performed by the Ottawa Civic Symphony under the direction of James Coles Jan. 18 in Ottawa. Also on the program was a performance of Walton's "Belshazzar's Feast" with the Ottawa Choral Society and Cantata Singers under the direction of Brian Law.

LARRY PALMER

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Southern Methodist University
Dallas, Texas 75222

Oswald G.
D. M. A.

RAGATZ

Professor of Organ
INDIANA UNIVERSITY

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KATHRYN ESKEY

The University of
North Carolina
at Greensboro

EARL EYRICH

First Unitarian Church
Providence, Rhode Island

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

Anita Eggert Werling, Ann Arbor, MI — Temple Buell College Whatley Chapel, Denver, CO Jan. 30: Prière, Variations sur un Noël angevin, Litaize; Sonate en Trio, Epilogue sur un theme de Frescobaldi, Langlais; Prélude et Fugue sur le nom d'Alain, Duruffé; Verset pour la fête de la Dédicace, Messiaen; Trois Danses, Alain.

Robert Delcamp, Kettering, OH — Seventh-Day Adventist Church, Kettering Jan. 30: Offertoire sur les grands jeux, Couperin; Noël en duo, d'Aquin; Grande Pièce Symphonique, Franck; Chaconne from Triptyque op. 51, Dupré; La Nativité, Langlais; Prélude at Danse Fugue, Litaize.

Herbert L. White Jr., Chicago, IL — Sherwood Music School, Chicago Jan. 19: Choral in A minor, Franck; Scherzo, Litaize; Berceuse, Vierne; Prelude and Fugue in G minor, Dupré.

Deane Place, Foxboro, MA — Unitarian Mem. Church, Fairhaven, MA Jan. 16: Dialogue, Marchand; Fugue in G minor, Wachtel auf, Bach; Prelude and Fugue in G minor, Buxtehude; Carillon, Prelude and Fugue in B, Dupré; Divertimento, Cundick.

Wilmer Hayden Welsh, Davidson, NC — First Presbyterian, Wilmington, NC Jan. 23: recital of his own compositions: Partita on Now thank we all our God; Iconostasis, Pt. 1-The Incarnation; Jubilee, a celebration for organ; Sonata for Organ No. 2—"Isaiah the Prophet."

Jack Ossewaarde, New York, NY — St. Bartholomew's Church, New York City Jan. 4 and 5: Hornpipe from Water Music, Handel; The old year now hath passed away, In Thee is joy, Bach; Eternal Purposes from The Nativity, Messiaen; Choral in A minor, Franck, Feb. 15 and 16: Partita on O God Thou faithful God, Bach; Five Verses on a melody from the Paderborn Gesangbuch, Hurford; Choral in B minor, Franck.

Bradley Hull, New York, NY — St. Bartholomew's Church, New York City Jan. 11 and 12: Suite on the second tone, Clémencehault; Pastorale, Franck; Prelude and Fugue in D minor, Mendelssohn, Jan. 25 and 26: Prelude and Fugue in E minor, Bach; Hymn-tune on Rhosymedre, Vaughan Williams; Toccata, Villancico y Fuga, Ginastera, Feb. 8 and 9: Prelude, Fugue and Variation, Franck; Sonatina, Distler; Prelude and Fugue in D, Bach, Feb. 22 and 23: Trio Sonata 1 in E-flat, By the waters of Babylon, Prelude and Fugue in A minor, Bach.

Arnold Ostlund Jr., New York, NY — St. Bartholomew's Church, New York City Jan. 18 and 19: Prelude on Deus Tuorum Militum, Sowerby; Suite, Duruffé.

Carl Gilmer, Radford, VA — St. Bartholomew's Church, New York City Feb. 1 and 2: Fantasia and Fugue in G minor, Bach; Funeral Dance, Alain; Improvisation on Victimae Paschali, Tournemire-Duruffé.

John Cartwright, New York, NY — St. Bartholomew's Church, New York City Feb. 29 and March 1: Toccata, Sowerby; Auctor beate, Adoro te, Ave Maria Stella, Lesur; Prelude and Fugue in B minor, Bach; Quasi Lento, Tranquillo from Sonata, Howells.

Grady Wilson, Brooklyn, NY — First Presbyterian, Mendham, NJ Jan. 30: Choral in B minor, Franck; Andante in F K 616, Mozart; Komm Heiliger Geist BWV 651, Allein Gott in der Höh BWV 676, Fugue in E-flat BWV 552, Bach; Prelude and Fugue in A minor, Brahms; Prelude in C, Bruckner; Sketch in F minor, Fugue 3 on BACH, Schumann; Passacaglia quasi toccata on BACH, Sokola.

Robert S. Lord, Pittsburgh, PA — Frick Fine Arts Building, Pittsburgh March 7: Prélude et Fughetta op. 41, Roussel; Allegro from Trio Sonata 1, Bach; Allegro from Hommage à Rameau, Langlais; 3 Pieces for Musical Clock, Haydn; Finale from Symphony 1, Vierne.

Carl Eagle, Oakland, CA — Interstake Center, Oakland Dec. 5: Wie schön leuchtet, Prelude and Fugue in G, Bach; Den die Hirten lobten, Fröhlich soll mein Herze springen, Zu Bethlehem geboren, Walcha; Macht hoch die Tür, Pepping; Noël 6, d'Aquin.

Organ Recitals

J. W. Coffman, Kansas City, MO — Cathedral of the Immaculate Conception, Kansas City Feb. 6: Obra de octavo tono alto, Tiento de cuarto tono, Heredia; Tres versillos, Eznarriaga; Toccata de Ma Esquerria, Cabanilles; Tiento de sisá to, Bruna; Tres versets, Llussá; Fuga en sol menor, Oxinagas; Rondo, Rodriguez; Sonata, Gallés; Tiento de cuarto tono, Araujo.

Carrol Hassman, Boston, MA — Boston U. graduate recital, Harvard Mem. Chapel, Cambridge, MA Jan. 25: 2 settings Meine seele erhebt den Herren, Fachelbel; Gloria from Parish Mass, Couperin; Das alte Jahr vergangen ist, In dir ist Freude, Prelude and Fugue in C BWV 547, Bach; Allegro maestoso from Symphony 3, Vierne; Alleluia serens, Transports de joie, Messiaen; Toccata, Gill.

Larry Cortner — St. George's Mem. Church, Oshawa, Ont. Jan. 23: Prelude and Fugue in D, Sonata 4 in E minor, Partita on Sei gegrüßet, Bach; Choral in B minor, Franck; Les Enfants de Dieu, Les Anges, Desseins Eternels, Dieu parmi nous from La Nativité, Messiaen.

Andrea Toth, Cleveland, OH — Concordia Senior College, Ft. Wayne, IN Jan. 16: L'Epiphanie from L'Orgue Mystique, Tournemire; Variations on a theme of Jannequin, Alain; 2 Schübler Chorales, Prelude and Fugue in E-flat, Bach; Prelude on the name Alain, Duruffé; Sonata 2, Hindemith; Prelude and Fugue in B, Dupré.

Fenner Douglass, Oberlin, OH — Dwight Chapel, Yale U., New Haven, CN Jan. 16: Toccata in F, Buxtehude; 4 Verses on Ave Maria Stella, Titelouze; Toccata in D minor, Buxtehude; Suite on the Fifth Tone, Boyvin; Allein Gott in der Höh BWV 663, Passacaglia in C minor BWV 582, Bach.

Morgan Simmons, Evanston, IL — Fourth Presbyterian, Chicago, IL Jan. 24: Wacht auf BWV 645, Meine Seele erhebt den Herren BWV 648, Wer nur den lieben Gott BWV 647, Prelude and Fugue in B minor BWV 544, Bach; Andante K 616, Mozart; O Gott du frommer Gott, Brahms; Hommage à Frescobaldi, Langlais; Le Monde dans l'attente du Sauveur from Synphonie-Passion, Dupré.

Richard Enright, Evanston, IL — Fourth Presbyterian, Chicago, IL Feb. 2: Benedicamus, Echo, Scheidt; Kyrie Gott Heiliger Geist BWV 671, Dies sind die heil'gen zehn Gebot' BWV 679, Vater unser BWV 683, Wir glauben BWV 680, Trio Sonata 1 BWV 525, Bach; Te Deum, Langlais; Postlude for the Office of Compline, Alain; Pastorale, Choral in A minor, Franck.

Robert Reeves, Evanston, IL — Church of the Ascension, Chicago, IL Jan. 23: Prelude and Fugue in E-flat, pieces on the Kyrie (both settings) from Klavierübung part III, Bach; Choral in B minor, Franck; Variations sur un Noël, Dupré.

Karen Coates, Albany, NY — All Saints Cathedral, Albany Feb. 6: Sleepers Wake, Bach; Trumpet Voluntary, Stanley; Passion Chorale, Reger; Deck thyself my soul, Brahms; Prelude, Fugue and Chaconne in C, Buxtehude.

Betty Mathis, Albany, NY — All Saints Cathedral, Albany Feb. 13: Trio Sonata in G BWV 530, Bach; Introduction, Passacaglia and Fugue, Willan.

Helen R. Henshaw, Albany, NY — All Saints Cathedral, Albany Feb. 20: Fantasia and Fugue in C minor BWV 537, Cortège et Litanie, Berceuse and Spinning Song from Suite Bretonne, Carillon, Dupré.

Donald Ingram, Albany, NY — All Saints Cathedral, Albany Feb. 27: Partita on O God thou Holy God, Bach; Intermezzo, Cantabile and Allegro from Symphony 6, Widor.

Alan Schultz, Tucson, AZ — Northminster Presbyterian, Tucson Jan. 23: Concerto in D minor, Vivaldi-Bach; Flute Tune, Arne; Fantasy and Fugue in C minor, Bach; Canzona on the 7th Tone for organ and brass, Intonations on the 9th and 1st Tones, Canzona on the 1st Tone for organ and brass, Gabrieli; Suite 2 for Organ "Of God and Man," Schultz; Choral in B minor, Franck. Assisted by brass ensemble.

Dwight Oarr, Aurora, NY — St. Thomas Church, New York City Jan. 2: Kyrie Gott Heiliger Geist BWV 671, Bach; Invocation from Sonata 2 op. 60, Reger; Fantasy and Fugue on Ad nos, Liszt.

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

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Chairman, Division of Music & Art
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Organ Recitals

Alexander Anderson, Winter Park, FL — Bethesda-by-the-Sea Episcopal, Palm Beach, FL Jan. 23: Offertoire sur les grands jeux, Couperin; Toccata for the Elevation, Frescobaldi; Nun danket alle Gott, Schmücke dich, Prelude and Fugue in E minor BWV 548, Bach; Prelude and Fugue on BACH, Liszt; Noël grand jeux et duo, d'Aquin; Les Anges, Les Mages, Dieu parmi nous from la Nativité, Messiaen.

David Craighead, Rochester, NY — Bethesda-by-the-Sea Episcopal, Palm Beach, FL Jan. 30: Improvisation on Victimae Paschali, Tournemire-Duruffé; Four Noëls, Dandrieu; Nun komm der Heiden Heiland BWV 659, Prelude and Fugue in D BWV 532, Bach; Orgeltonate, Distler; Triptyque opus 51, Dupré.

John Christian, Cleveland, OH — Fairmount Presbyterian, Cleveland Heights, OH Jan. 23: Preludi, Elias; Die nobis Maria, Cabezon; Voluntary in F, Stanley; The Emperor's Fanfare, Soler; Chaconne in C, L. Couperin; Intonazione cromatica del quarto tono, Merula; Canzona prima, Fasolo; O Lord and Master, Fantasia and Fugue in G minor, Bach; Behold a rose, Brahms; Offertory in D minor, Batiste; Toccata from Symphony 5, Widor.

Dorothy Rawley, Raleigh, NC — student of W. David Lynch, Meredith College, Raleigh Jan. 23: Prelude and Fugue in C BWV 547, Bach; Variations on Unter der Linden, Sweelinck; Präludium, Fughetta, Pastorale, Doppelbaur; Choral in A minor, Franck.

E. F. Blackmer, Springfield, OH — Wittenberg U., Springfield Jan. 23: Sonata on the 1st tone, Lidon; Voluntary in G, Purcell; Toccata 11 in C minor, Muffat; Wie schön leuchtet, Pachelbel; Concerto 2 in G minor, Camidge; Sketch 4 in D-flat, Schumann; Antiphon 3, Dupré; Psalm Prelude II/2, Howells; Four Variations on Down Ampney, Bender.

Robert Roubos, Cortland, NY — Presbyterian Church, Aurora, NY Jan. 23: Prelude and Fugue in G minor, Buxtehude; Toccata, Badings; Chorale in B minor, Franck; Toccata, Adagio and Fugue in C, Bach; Mit Freuden zart, Wir wollen alle fröhlich sein, Vom Himmel hoch, Pepping; Prelude and Fugue on the name Alain, Duruffé.

Dan S. Locklair, New York, NY — Grace Church, New York City Jan. 27: Concerto in B minor, Walther; Sonata 3, Mendelssohn; Nova, Roberts; Prelude and Fugue in G minor, Dupré.

Marianne Webb, Carbondale, IL — Southern Illinois U., Carbondale Jan. 12: Concerto on Es sungen drei Engel, Micheelsen; Flute Solo, Arne; Prelude and Fugue in D BWV 532, Bach; Sonata 1 in F minor, Mendelssohn; Impromptu, Vierne; Prelude and Fugue in B, Dupré.

Diane Bish, Fort Lauderdale, FL — St. Patrick's Cathedral, New York City Jan. 16: Prelude and Fugue in G minor, Buxtehude; Chorale Improvisation on Victimae Paschali, Tournemire; Tierce en taille from Mass for the Convents, Couperin; Symphony 5, Widor.

Prentice E. Whitlock, Rockville Centre, NY — St. Mark's United Methodist, Rockville Centre Dec. 12: Acclamations, Langlais; Les Bergers, Les Enfants de Dieu, Messiaen; Come, Savior of the Gentiles, Bach.

William Teague, Shreveport, LA — Shrine of the Immaculate Conception, Washington, DC Jan. 28: Toccata, Villancico y Fuga, Ginastera; Meditation from Homage to Rameau, Langlais; Variations on a Theme by Sowerby, Arnatt; Prelude and Fugue in C BWV 547, Bach; Berceuse, The Spinner from Suite Bretonne, Dupré; Introduction, Passacaglia and Fugue, Willan.

Arthur P. Lawrence, Notre Dame, IN — Raeford Presbyterian, Raeford, NC and Davidson College, Davidson, NC Jan. 16 and 17: 3 pieces from Organ Mass, de Grigny; Berceuse, Alain; Prelude, Fugue and Variation, Franck; Partita on Sleepers Wake, Distler; Fantasia in A minor, Sweelinck; Chaconne in D minor, Pachelbel; Adagio, Vivace from Trio Sonata 4 BWV 528, Fantasia in G BWV 572, Bach.

William Aylesworth, Evanston, IL — Trinity Lutheran Church, Skokie, IL Jan. 23: Prelude in G, Purcell; From Heaven Above, Pachelbel; Fantasy in G, Duet from Cantata 78, Pastorale, Fantasy in C minor, Bach; Duet, The Lord is my strength from Israel in Egypt, Handel; Final from Symphony 1, Vierne. Assisted by Bette Bere and Charlotte Grantman, sopranos.

Clarence Watters, Hartford, CN — Trinity College, Hartford Jan. 21 and 22: Dorian Toccata, Adagio from Trio Sonata in D minor, Bach; Toccata and Fugue in D minor, Reger; Allegro vivace from Symphony 5, Widor; Choral in B minor, Franck; Veni Creator Spiritus, Watters; Jesus is stripped of His garments from Stations of the Cross, Variation on a Noël, Dupré.

Frederick Burgomaster, Buffalo, NY — St. Paul's Cathedral, Buffalo Jan. 21: Prelude and Fugue in G minor, Bach; Es ist ein Ros, Herzlich tut mich verlangen, Schmücke dich, Brahms; Suite Medievale, Langlais.

John G. Schaeffer, Augusta, GA — Georgia College, Milledgeville Jan. 24: Passacaglia in G from Symphony, Sowerby; Récit de Mozart, Clérambault; Basse de Trompette, Marchand; What God ordains is always good, Kellner; Toccata in C, Bach; Improvisation on Victimae Paschali, Tournemire; Suite op. 5, Duruffé.

Philip T. Newton Jr., Milledgeville, GA — student recital, Georgia College, Milledgeville Jan. 10: Passacaglia and Fugue in C minor, Bach; Choral in A minor, Franck; All my heart this night rejoices, Once He came in blessing, Now at the manger here I stand, My life is but a pilgrim-stand, I bless Thee Lord Thou God of might, Walcha; Little Preludes and Intermezzi, Schroeder.

Gordon Wilson, Columbus, OH — Seventh-Day Adventist Church, Kettering, OH Jan. 23: Tiento de quarto tono, de araujo; Andante in F K 616, Mozart; Nun komm der Heiden Heiland, Buxtehude; Prelude and Fugue in B minor BWV 544, Bach; Toccata in D minor op. 59/5, Reger; Fugue in G-sharp minor, Honnegger; Fantasy for Flute Stops, Sowerby; Epiloge for Pedals on a theme of Frescobaldi, Langlais; Communion from the Feast of the Circumcision, Tournemire; Passacaglia quasi Toccata on BACH, Sokola.

Richard P. deLong, Mansfield, OH — First Congregational Church, Mansfield Dec. 24: Prelude and Fugue in D BWV 532, Pastorale in F, Bach; Variations on a theme of Jannequin; Three Noëls, Dandrieu; Noëls 9 and 11, d'Aquin; Prelude and Fugue on BACH, Liszt.

James Meier, Paramus, NJ — St. Cecilia Church, Englewood, NJ Jan. 2: Choral from Suite Gothique, Boellmann; Vom Himmel kam der Engel Schaar, Herr Christ der ein'ge Gottes Sohn, Vater unser, In dulci jubilo, Bach; Toccata, Monnikendam; Le banquet celeste, Messiaen.

Jerry Brainard, Lubbock, TX — First Presbyterian, Amarillo, TX Jan. 30: Troisième Livre, Marchand; Fantaisie en la majeur, Franck; Prelude et fugue en G mineur, Dupré; Trois Danses, Alain.

Marilyn Hansen, Shreveport, LA — St. James Episcopal, Alexandria, VA Jan. 16: Sonata de primo tono, Lidon; Nun komm der Heiden Heiland, Buxtehude; Prelude and Fugue in B minor BWV 544, Bach; Even Song, La Montaine; The Burning Bush, Berlinki; Prelude on Jan sol recedit igneus, Simonds; Prelude and Fugue on BACH, Liszt.

Fred Tulan, Stockton, CA — St. Andrew's Cathedral, Honolulu, HI Dec. 24: Toccata, Roy Harris; Pastorale on a Christmas Plain-song, Thomson; Canzona con Fugato, Günther Ramin; Prelude to Messe jour Nativité, Charpentier; Scherzo from Organ Symphony, Copland; Phantasy on Veni Creator Spiritus, Organ Concerto 2, Hindemith; Prelude and Allegro, Piston; Concerto in E minor, Dupré.

Jerald Hamilton, Champaign, IL — U. of Illinois, Urbana-Champaign Jan. 11: Concerto del Sigr. Torelli, Walther; Premier Livre d'Orgue, Marchand; Choral in E, Franck; Variations for Oboe and Organ, Pinkham; Prelude and Fugue in E-flat BWV 552, Bach. Assisted by Blaine Edlisen.

Harold Sweitzer, Magnolia, AR — First United Methodist, Magnolia Jan. 12: Sonata, Ritter; Toccata per l'Elevazione, Frescobaldi; Partita on Awake my heart, Peeters; 3 settings Lo how a rose, Johnson, Near and Brahms; Sleepers wake, Fugue in E-flat, Bach; 3 settings Vom Himmel hoch, Bach, Zachau and Pachelbel.

John L. Hooker, Chattanooga, TN — St. Paul's Church, Chattanooga Dec. 1: Fantasia in G BWV 572, Savior of the nations come BWV 599, The Son of God has come BWV 600, Lord Christ the only Son of God BWV 601, From heaven above BWV 606, Toccata and Fugue in D minor BWV 565, Bach. Dec. 22: Noël 6, d'Aquin; La Nativité, Langlais; Carillon de Westminster, Vierne.

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Recitals

Organ Recitals

Michelle Graveline, Palmer, MA — St. Thomas Church, New York City Jan. 9: Prelude and Fugue in F-sharp minor, Buxtehude; Variations on Puer nobis, Sweelinck; Prelude and Fugue in B minor BWV 544, Bach; Sonata 2, Hindemith; Prelude and Fugue in D, Schmidt.

David Maulsby, Oberlin, OH — St. Thomas Church, New York City Jan. 16: Four Verses on Ave Maris Stella, Titelouze; Suite for the Magnificat, tone 2, Guilan; Choral in B minor, Franck; Prelude and Fugue in F minor, Bach.

Frederick Tripodi, Greenwich, CN — St. Thomas Church, New York City Jan. 23: Fantasia and Fugue in G minor BWV 542, Allein Gott BWV 662, Bach; Sonata 1, Hindemith; Allegro from Symphony 6, Widor.

R. Wesley McAfee, Taylorsville, KY — St. Thomas Church, New York City (graduate recital, Union Sem. School of Sacred Music) Jan. 30: Toccata, Villancico y Fuga, Ginastera; Prelude and Fugue in E minor BWV 548, Fantasia in G BWV 572, Bach; Phantasia und Fuge über BACH op. 16, Reger.

John McCarthy, Wichita, KS — student of Dorothy Addy, Friends U., Wichita Jan. 28: Tiento de primer to, Menalt; Prelude and Fugue in C minor, Have mercy upon me O Lord, Bach; Introduction and Passacaglia in D minor, Reger; Deuil, Lutes from Trois Danses, Alain; Cortège et Litanie, Dupré.

James R. Metzler, Hartford, CN — First Presbyterian, Hartford Jan. 13: Festival Voluntary, Peeters; Berceuse, Vierne; Festal Flourish, Jacob; Plainte, Grands jeux from Suite Breve, Langlais.

Gregory Dlugos, West Hartford, CN — First Presbyterian, Hartford Jan. 20: Sonata 1, Hindemith; Prelude and Fugue in C minor, Bach.

Herbert Tinney, Hartford, CN — First Presbyterian, Hartford Jan. 6: A Christmas Carol, Bux; The Shepherds, The Magi, The Word from The Nativity, Messiaen; The Kings, Cornelius. Assisted by Carolyn Tinney, soprano.

Mary Fierke, Derek Beck, Norman Cas-Clopper, Seattle, WA — students of Walter A. Eichinger, U. of Washington Feb. 3: Prelude and Fugue in E-flat BWV 552, Christ unser Herr zum Jordan kam BWV 684, Schmücke dich BWV 654, Bach; Fugue in A-flat minor, Brahms; Sonata 2, Hindemith; Litanies, Alain.

Henry Glass Jr., Webster Groves, MO — Emmanuel Church, Webster Groves Feb. 20: Fanfare for Emmanuel, Arnatt; 2 settings How brightly shines the morning star, Buxtehude and Peeters; 2 settings Praise to the Lord, Bach and Micheelsen.

Calvin Hampton, New York, NY — Calvary Episcopal, New York City Jan. 2, 9, 16, 23, and 30: Finale from Symphony 4, Pastorale from Symphony 2, 2nd movement from the Gothic Symphony, Andantino from Symphony 5, Allegro maestoso from Symphony 6, Widor; Sonatas 1 and 3, Mendelssohn.

Richard Bouchett, New York, NY — Ed Landreth Auditorium, Texas Christian U., Fort Worth, TX Feb. 1: Introduction and Passacaglia in D minor, Reger; Schmücke dich BWV 654, Fantasy and Fugue in G minor BWV 542, Bach; Cortège et Litany, Dupré; Chorale in B minor, Franck; Impromptu, Vierne; God Among Us, Messiaen.

Gary Zwicky, Charleston, IL — Eastern Illinois U., Charleston Feb. 1: Offertoire sur les grands jeux, Couperin; Sonate per organo da camera, Scarlatti; Concerto in A minor after Vivaldi BWV 593, Bach; Suite for a mechanical organ, Beethoven; Fugue in A-flat minor, Brahms; Fugue in F on the name BACH op. 60/5, Schumann; Prelude and Fugue on BACH, Liszt.

Robert Schuneman, Evanston, IL — Trinity Lutheran, Evanston Feb. 27: Sonatina in D minor, Ritter; Variations on Ach wir armen Sünder, Weckmann; Præludium in C minor, Bruckner; Partita on Jesu meine Freude, Walther; Fugue on a theme by Corelli BWV 579, O Mensch bewein BWV 622, Concerto in G after Duke Johann Ernest BWV 592, Bach. Our Lady of Bethlehem Chapel, La Grange Park, IL March 19: Prelude and Fugue in E minor, Bruhns; Toccata quarta per l'organo da sonarsi alla levazione (Bk. 1), Canzona quarta (Bk. 1), Frescobaldi; Partita on Auf meinen lieben Gott, Böhm; Prelude and Fugue in C minor BWV 546, O Lamm Gottes unschuldig BWV 618 and BWV 656, Bach.

Raymond C. Boese, Eguin, TX — Texas Lutheran College, Seguin Jan. 4: Toccata Prima, Capriccio Pastorale, Frescobaldi; 5 pieces from Mass for the Convents, Couperin; Prelude for Yom Kippur, Berlinski; Chaconne in A minor, David; Sonata 1, Hindemith.

Robert Anderson, Dallas, TX — Central Union Church, Honolulu, HI Dec. 29: Chanson de St. Jacques, Dandrieu; Canonic Variation BWV 769, Wacht auf BWV 645, Kommst du nun BWV 650, Prelude and Fugue in G BWV 541, Bach; Choral in B minor, Franck; Desseins éternels, Les Enfants de Dieu, Les Anges from La Nativité, Messiaen; Canticle of Praise, Te Deum, Anderson. Texas Lutheran College, Seguin Jan. 16: same Franck; Prelude and Fugue in E minor, Buxtehude; La Romanesca, Lo Ballo dell'Intorcia, Valente; Trio Sonata 6 BWV 630, Bach; Fantasia and Fugue in C minor, C.P.E. Bach; Verset pour la Fete de la Dedicace, Messiaen; Passacaglia on a Theme of Hindemith, Tagliavini.

Janet Keese Davies, Chattanooga, TN — St. Paul's Church, Chattanooga Dec. 17: Sinfonia from Cantata 29, Come Savior of the nations BWV 659, Bach; Canon in B minor, Schumann; Sonata 1, Hindemith; Toccata in B minor, Gigout.

Wayne Fisher, Cincinnati, OH — College-Conservatory of Music, Cincinnati Jan. 4: Prelude and Fugue in E-flat, Bach; Concertos 1 and 2 for two organs, Soler; Six Fugues on BACH, Schumann; Orgel Paalmen, Zimmermann; Lo Canigo, Roget; Marche Triomphale du Centenaire de Napoleon I for brass, trumpet and organ, Vierne. Assisted by organist Terry Madeira and brass ensemble.

Sharon Kleckner, St. Paul, MN — Gustavus Adolphus College, St. Peter, MN Jan. 5: Toccata and Fugue in D minor, Nun komm der Heiden Heiland, In dulci júbilo, Der Tag der ist so freudenreich, Bach; Choral in A minor, Franck; Adagio in E, Bridge; Allegro from Symphony 6, Widor.

Jerry J. Field Jr., Richmond, VA — Sacred Heart Cathedral, Richmond Jan. 9: Chaconne in E minor, Buxtehude; Das alte Jahr vergangen ist, Bach; Berceuse, Vierne; Choral in A minor, Franck.

Bernard R. Riley, Richmond, VA — Sacred Heart Cathedral, Richmond Jan. 23: Enfants de Dieu, Messiaen; Vivace from Trio Sonata 2, Bach; Cortège et Litanie, Dupré.

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

Ruth Thomas, Baxter Springs, KS — United Presbyterian Church, Baxter Springs Dec. 5: Fugue in D, Bach; Come Savior of our race, Now sing we now rejoice, Buxtehude; Prelude and Fugue in E, Lübeck; Plymouth Suite, Whitlock; While Shepherds watched their flocks, Young; Forest Green, Held; Pastorale from Le Prologue de Jesus, arr. Clokey; Greensleeves, Purvis; Scherzo on In dulci júbilo, Candler. Assisted by Judy Jensen, soprano, and Jan Miner, flutist.

Joy Des Georges, Buffalo, NY — St. Paul's Cathedral, Buffalo Jan. 14: 2 settings In dulci júbilo, Bach and Dupré; 2 settings Nun freut euch, Weckmann and Bach; In dir ist Freude, Bach; Es ist ein Ros, Wiegenlied, Brahms; Toccata on Vom Himmel hoch, Edmundson. Assisted by Akiko Baggs, mezzo-soprano, and Stanley King, violist.

Roger Roszell, Chicago, IL — Trinity Lutheran, Gary, IN Jan. 16: Voluntary on Old 100th, Purcell; Voluntary in D, Boyce; An Wasserflüssen Babylon, Das alte Jahr vergangen ist, Prelude and Fugue in C minor, Bach; Benedictus opus 93, Reger; Rhosymedre, Vaughan Williams; Azmon, Goode; Coronation, Langlais; Le banquet celeste, Messiaen; Toccata from Symphony 5, Widor.

Eugene W. Hancock, New York, NY — St. Simon Episcopal, New Rochelle, NY Dec. 5: Sheep may safely graze, Sleepers wake, Little Fugue in G minor, Toccata in F, Bach; Shepherds He is born, Peeters; Introduction and Fugue from Sonata on the 94th Psalm, Reubke; Joshua fit de Battle of Jericho, K'A Mo Rokoso, Kyrie, Sowande; Go tell it on the mountain, Hancock; Toccata 3, Bankoll.

Calvin Hampton, New York, NY — Calvary Episcopal, New York City Dec. 5, 12, 19 and 26: The Nativity Suite, Messiaen.

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Organ Recitals

Josephine Bennington, Oakland, CA — Interstake Center, Oakland Jan. 2: Prelude and Fugue in E-flat BWV 552, Jesus Christus unser Heiland BWV 626, Bach; Partita, Doppelbauer; O Golgotha from Passion Symphony, Maleingreau; Serene Alleluias, Messiaen.

Judith B. Metz, Painesville, OH — First Congregational, Painesville Feb. 9: Prelude and Fugue in F, Buxtehude; Herr Jesu Christ dich zu uns wend, Walther; Toccata and Fugue in D minor BWV 565, O Mensch bewein BWV 622, Bach; Choral in A minor, Franck; Christus der ist mein Leben, Karg-Elert; 3 Pieces for Organ, Walton; Toccata, Villancico and Fugue, Ginastera.

David Petraash, Denison, TX — St. Stephens Episcopal, Sherman, TX (no date given): Prelude and Fugue in D, Buxtehude; Meine Seele erhebt den Herren, Kommt du nun, Schmücke dich, Brahms; Präludium in D minor, Pachelbel; Es kommt ein Schiff, Ahrens.

Thomas Curtis, Elyria, OH — First Congregational, Elyria Jan. 16: Sonata pian' e forte for organ and brass, Gabrieli; Noël in G, d'Aquin; Lo how a rose, Brahms; Nativity Suite, Held; 2 settings From heaven above, Pachelbel; Concerto for Organ and Brasses, Lockwood; Agincourt Hymn, Dunstable; Voluntary in D minor, Stanley; Adagio in E, Bridge; Alleluias, Preston; Fantasy on Wareham for organ, brass and tympani, Wright. Assisted by brass ensemble.

Daren K. Williams, Winter Park, FL — Morrison United Methodist, Leesburg, FL Jan. 17: Prelude and Fugue in B minor, Wachet auf, Kommt du nun, Wo soll ich fliehen hin, Fantasia and Fugue in G minor, Bach; Chaconne, L. Couperin; Récit de tierce en taille, de Grigny; Basse et dessus de trompette, Clérambault; Offertoire sur les grands jeux, F. Couperin.

Kathleen Armstrong Thomerson, St. Louis, MO — Carleton College, Northfield, MN Jan. 23: Chaconne in E minor, Prelude and Fugue in F, Buxtehude; Three Fugues on BACH from op. 60, Schumann; Variations on a Theme by Sowerby, Arnatt; Fantasia and Fugue in C minor BWV 537, Bach; Fête, Langlais.

Taylor Ruhl, Angwin, CA — Seventh-Day Adventist Church, St. Helena, CA Dec. 18: Prelude, Fugue and Chaconne in G, Buxtehude; O hail this brightest day of days, Bach; Silent Night, Barber; Forest Green, Purvis; Joseph, dearest Joseph mine, Barlow; A lovely rose, Brahms; Improvisation on God rest you merry gentlemen, Roberts.

Conrad Grimes, Winnipeg, Man. — U. of Manitoba, Winnipeg Jan. 12: Cavallero, Cabezon; Est-ce Mars, Sweetinck; Eiselein liebste Elselein, Distler; Sonata 1, Hindemith; Das alte Jahr vergangen ist, Trio Sonata 4 in E minor, Bach.

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

Margaret Kemper, Chicago, IL — Fourth Presbyterian, Chicago, IL March 20: Dialogue sur les grands jeux, Récit de tierce en taille, de Grigny; Prelude and Fugue in G minor, Buxtehude; Nun kwam der Heiden Heiland BWV 659, Prelude and Fugue in C BWV 547, Bach; Hommage à Josquin-des-Prés, Grunenwald; Choral in B minor, Franck; Choral Dorian, Litanies, Alain.

Leander C. Claflin III, Selinsgrove, PA — St. John's Lutheran, Phoenixville, PA March 12: Toccata and Fugue in D minor, Largo from Trio Sonata 5, Little Fugue in G minor, Jesus Christ our Savior, Bach; Toccata in B minor, Gigout; Le banquet celeste, Messiaen; March of the Magi Kings, Dubois; Finale from Symphony 1, Vierne; Andante cantabile, Widor; Pièce Héroïque, Franck.

John Upham, New York, NY — St. Paul's Chapel, New York City Feb. 2: Offertoire sur les grands jeux, Benedictus, Agnus Dei from Messe des Couvents, Couperin; Voluntary in F, Bennett; Partita on Wer nur den lieben Gott, Böhm; Baroque Prelude and Fantasia opus 34, Arnell.

Gerre Hancock, New York, NY — St. Thomas Church, New York City Jan. 18: Fantasia in G BWV 572, Concerto in D minor after Vivaldi BWV 596, Lobe den Herren BWV 650, Meine Seele erhebt den Herren BWV 648, Prelude and Fugue in A minor BWV 543, Bach; Pastorale, Franck; The wise men, God among us from The Nativity, Messiaen.

W. Arnold Lynch, Wichita, KS — First United Methodist, Ardmore OK Jan. 16: Allegro from Concerto 4, Handel; Fugue in G minor, Wake awake, If thou but suffer God to guide thee, Dorian Toccata, Bach; Toccata on From heaven high, Edmundson; Fantasia on the American Tune Nettleton, Young; Dreams, McAmis; Symphony 6, Widor.

David Fuller, Buffalo, NY — Memorial Church, Harvard U., Cambridge, MA Feb. 8: Prelude and Fugue in B, Dupré; Prelude and Fugue on O Traurigkeit, Fugue in A-flat minor, Brahms; Sonata on the 94th Psalm, Reubke; Trio Sonata in E minor, Bach; Prelude to Die Meistersinger, Wagner-Warren.

David J. Hurd Jr., New York, NY — St. Paul's Chapel, New York City Feb. 23: Præludium in C, Leyding; Canzon prima detta la Rovetta, Canzon terza detta la Crivelli; Canzon ottava detta la Vincenti, Frescobaldi; Prelude and Fugue in B minor BWV 544, Bach.

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Pre-Bach Organ Toccatas: Form, Style, And Registration

By Murray C. Bradshaw

Form and style in organ music frequently go hand in hand with the sound of the instrument itself, so much so that each often seems to be the result as well as the cause of the other. Such a paradoxical trait is clearly seen in the Baroque organ toccata, one of the most cultivated and important genres of the 17th century. Within the years 1590-1700 (and afterwards) composers wrote a vast number of these pieces, yet the works are now and then so strikingly different from one another, that "toccata" can present a bewildering array of style and forms to historian and performer alike. It especially presents problems for the organist who, well aware of the differences between a toccata by Claudio Merulo and one by Dietrich Buxtehude, must nevertheless make practical choices of registration and interpretation that will do justice to both composers. The same approach to the "toccatas" of both would be wrong historically and musically. It is hoped that by reviewing the different sorts of toccata written in the 17th century, as well as the instruments for which they were destined, the picture might appear less complex.

To begin with, the term "toccata" had several meanings in the Renaissance. It was apparently first used around 1400 to describe a fanfare-like music for trumpets and drums, a style later carried over into certain keyboard compositions called *toccate di trombetta*.¹ It was used, too, for some lute pieces — brief works, with a chordal texture, running passages, and an introductory purpose (several are followed by a *ricercare dietro* — "ricercare afterwards"). But it was not until the 1590's that the first keyboard toccatas were printed, and it is with these works that the term "toccata" is generally associated. They are the fountainhead of all later composition, and an understanding of their structure is essential to understanding the entire genre. Within a decade, over 50 of these compositions appeared, a creative spontaneity which implies some sort of improvisation, dating back perhaps to the middle of the century; many of these works, too, are now available in modern editions.²

Almost all of the composers — Andrea Gabrieli, Annibale Padovano, Vincenzo Bell'Haver, Claudio Merulo, Gioseffo Guami, Giovanni Gabrieli, and Girolamo Diruta — were associated with the church of St. Mark's in Venice, a city which in the last half of the 16th century led all Italy in the creation of an outstanding organ repertoire.³ Stylistically most of these toccatas have a continuous texture, solid block chords, and occasional contrasting sections in imitative style, although this last is not at all necessary to the form.⁴ The historical importance of these works is considerable; as Schrade put it, "the first quarter of the 17th century is to a large measure marked by the [keyboard] art of the Venetians."⁵

Authors have emphasized the rhapsodic qualities of these works, of their improvisatory nature, and of their "free" shape (in contrast to other Renaissance instrumental works that were based on *cantus firmi*, or a series of dance steps and rhythms, or a style taken over from vocal music). It was, in short, a new kind of keyboard music. But the "free," improvisatory effect of these pieces is entirely misleading, for it has recently been proven that almost all were modelled after vocal and keyboard *falsobordoni*, and that a psalm tone *cantus firmus* is present in virtually all of the toccatas written by these Venetian composers.⁶ The *falsobordone* itself was at first a vocal genre which originated in Italy and Spain in the 1470's and became immensely popular between the years 1570 and 1620, that is, exactly when the first toccatas appeared. The basis of such works was the ancient Gregorian psalm tone, and, most important for an understanding of these keyboard pieces, the same basis and technique was used in the Venetian organ toccatas.

Thus, these works have a lucid form as well as a sacred function, and the performer who views them as mere examples of virtuoso writing, as shallow display pieces, misses their entire meaning. This is easy to do chiefly because "toccata" has come to be associated with brilliancy of style and execution, even though such "virtuoso" writing is clearly not the main trait in these first works nor, indeed, in many others from the 17th century. To choose the same stops, or to try to attain the same sort of sound, then, for a toccata by Merulo and one by Buxtehude, for instance, is a complete misinterpretation since both have a different kind of form and style.

The Italian Renaissance organ, too, is very different from later German instruments, and perfectly wedded to the musical style of the Venetian masters, helping in this way to point up the character of these pieces. It was generally a one manual instrument with principal and flute stops (few reeds or mixtures); a pedal organ is rare. More than this, the sound is by no means overwhelming. It is, as one writer of that time put it, of "supreme sweetness."⁷ The choice stops, then, for interpreting these Venetian toccatas, are soft principals (16' to 1') with mutations.⁸ This full but by no means loud sound, known as the *ripieno*, is one recommended for intonations, preludes, and other introductory works by Costanzo Antegnati in his *L'arte organica* (1608). The *mezzo ripieno* (principals 16', 8', 1', quint 2/3', and flute 8') would work well, too. Antegnati also mentions a combination of principal 8' and flute 8' which, he says, is most applicable in playing "diminutions and French chansons." The Venetian toccata, with its embellishment of the Gregorian psalm tones and the harmonies associated with them is clearly an illustration of "diminution."⁹ Writing in 1705, Andreas Werckmeister, organist at Halberstadt, mentioned that the following stops could be used for "tokkatieren" (which seems here to mean any kind of preluding): Gedackt 8', Oktave 4', Kleinmixture.¹⁰

In brief, the choice of stops is not one that favors the overwhelming brilliancy usually associated with the Baroque organ. On the contrary, the organist might best bear in mind the one word Jepsen chose to describe Italian Renaissance organs — *gentilezza* — as well as Keller's comments on the organ of St. John Lateran, built in 1599 by Luca Blasi: it is, he said, "wonderfully gentle and tender."¹¹ To say merely that toccatas should be registered with foundation stops is not enough; the total effect of the original works must be constantly kept in mind. The sound of these first toccatas, then, is perfectly joined to their musical style and form: light, clear, silvery stops match a smooth on-flowing texture (complete breaks are infrequent), conjunct vocal-like embellishments, sustained harmonies, and lyrical imitative parts. They are, as the following example reveals, vastly different from many later toccatas. In this composition by Diruta, a "toccata di salto cativo del sesto tuono" — a "toccata of leaps [that is, with a great deal of disjunct motion in contrast to the usual stepwise motion of most Venetian toccatas] drawn from the sixth tone" — the psalm tone *cantus firmus* is placed over the music and is given at the beginning in its Gregorian form.

(Example 1)

Although the Venetians are the cornerstone of all toccata composition, the two "pillars" in the history of 17th-century composition are Sweelinck and Frescobaldi.¹² Surprisingly it is Sweelinck, the northerner, who stays closest to the Venetian style, taking over the block chords and graceful lines as well as

the *cantus firmus* technique. As Valentin pointed out, he also took up the virginal style of English composers (for instance, broken chords and quick repeated patterns tossed from part to part, none of which was an integral part of the Venetian technique).¹³ Nonetheless, the whole procedure and way of writing is that of the South.

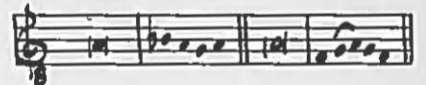
This leads to the likely conclusion that in registering Sweelinck's toccatas, the organist should not do so with the sound of the North German organ in mind. As is well known, these instruments were considerably different from Italian organs of that time. Hans Kloiz, for instance, gives specifications for 13 instruments from Central and North Germany built in the last half of the 16th and early decades of the 17th centuries.¹⁴ The trend is away from the unified sound of the Italians — two and even three manuals are the rule; mixtures and reeds join the familiar principals, flutes, and mutations, and add variety as well as brightness to the sound fabric; a pedal organ is always present; the pedals, too, have not only 16' and 8' stops but also 4', 2', and even 1'; the emphasis turns to the higher and brighter stops on the manuals and away from the blended effect of Italian organs. Yet considering the closeness of style between Sweelinck's toccatas and those of the Venetian school, it might be best to steer away from mixtures, a high and bright sound, and extensive use of pedals, and to turn to the Italian sound: soft, delicate principals and flutes (from 8' to 1') together with mutations and only an occasional use of the pedal — *gentilezza*. This applies not only to the toccatas of Sweelinck but also to other

northern composers of toccatas, such as Pieter Cornet, Samuel Scheidt, and Heinrich Scheidemann, who followed the style and form of Sweelinck and the Venetians.¹⁵

Although in the first half of the 17th century, the toccata of the late Renaissance was carried on in North Germany and the Netherlands (but with fewer works being written; Scheidt, for instance, wrote only three Venetian-type toccatas and only one by Cornet has survived) it surprisingly found few successors in Italy itself.¹⁶ Frescobaldi who wrote over 50 such compositions, more than any other composer, made little use of either Venetian style or of the *cantus firmus* technique. There are several reasons for this, the most important of which is the dramatic change in style that took place around the turn of the century, the change of Renaissance into Baroque. His toccatas, at least those printed in 1615 and 1627, show a sectional structure, agitated rhythms, dissonances, contrasting ideas — all hallmarks of the early Baroque. Moreover, there is no indication that these are liturgical pieces. Thus, Frescobaldi's two major toccata collections differ from the Venetians' not only in style but also in function.

Even in his *Fiori musicali* (1635) the toccatas had different functions — they were preludes "before the Mass," "before the ricercare," and "at the elevation." The last are the famous chromatic pieces and fortunately Antegnati has specifically mentioned what to use here: "principal 16' alone; and a most delicate one ('delicatissimo'); I am accustomed to play this at the elevation of the Mass."¹⁷ The "toccata before the

Gregorian psalm tone VI



Ex. 1. Girolamo Diruta, *Il Transilvano*, I (1593), *Toccata di salto cativo del sesto tuono*.

Dr. Bradshaw is assistant professor of music at the University of California, Los Angeles. His *The Origin of the Toccata* is to be published as Vol. 28 of *Musicological Studies & Documents*, American Institute of Musicology.

Mass" are brief, straightforward works and seem to call for *ripieno* or *mezzo ripieno*. Again, the style is different from the Venetians; there is hardly a hint of ornamentation, and even within these miniatures Frescobaldi manages to introduce contrasting ideas. The same is true for the "toccatas before the *ricercar*", although a quieter sort of registration seems called for.¹⁸

In the first few years of the 17th century, then, at least five different kinds of keyboard toccata are co-existing. Not too many examples of "chromatic" toccatas or those "in modo di trombetto" have survived. In light of our knowledge of the Italian organ, with its lack of solo reed stops, the paucity of "trumpet toccatas" is perfectly understandable. There are also the Venetian toccatas, which were taken up by Sweelinck and other composers, and finally the works of Frescobaldi, either the more expansive clavier pieces or the miniatures found in the *Fiori musicali*.

In southern Germany, during the first half of the century, the Venetian toccata was adopted by several musicians, chiefly Adam Steigleder, Hans Leo Hassler, and Christian Erbach.¹⁹ It was not of course, taken over unchanged. Erbach, for instance, used broken chords, varied the number of parts, and altered the rhythm occasionally, none of which played an important role in Venetian toccatas. But as with Sweelinck the style and procedure is essentially Venetian. The South German organs, too, although

by no means exclusively one-manual instruments, were strongly influenced by Italian organ building and design. A description given by Johann Baptist Samber (*Manductio ad organum*, 1704-1707) shows a single manual dominated by principals and a few flutes.²⁰ Again, just as the style and technique is Italian, so should the registration seek to emulate their's. If not, the music will be completely misinterpreted.

And so, as a matter of fact, will be the toccatas of Johann Jacob Froberger (1616-1667, court organist in Vienna) who, in a very real sense, brings together the technique of both the Venetians and Frescobaldi. Most of his works consist of four or five sections contrasting in texture, melody, rhythm, dynamics, phrasing and other musical aspects. But Froberger also makes use of a *cantus firmus* in all his toccatas, that is, he follows the Venetian structure, even though his form and style is quite his own.²¹ A most important difference between Froberger and his predecessors can be seen in his clear delineation of the various sections of the piece. Whereas in the toccatas of Frescobaldi the various sections, no matter how different from each other, flowed on generally in a continuous movement (that is, no clear break or pause occurred between the pieces of the mosaic), in Froberger these different parts are usually broken up into clearly defined sections. Furthermore, within each section the style of writing is consistent, no attempt being

made at dramatic contrasts of rhythm, texture, or melody; contrasts take place between the various sections of the toccatas. Changes in registration, then, are absolutely essential in performing these pieces, a practice Antegnati recommended as early as 1608. In fact, Jeppesen has called this changing of stops Antegnati's *Hauptregel* ("chief rule").²² It could even be employed in the earlier Venetian pieces (for instance, by playing the imitative parts on a separate manual). Such a style and form of writing, then, goes hand in hand with changes of registration during the course of a piece, much as it will in the later toccatas by Buxtehude and other composers. Needless to say, the organist should stay as close as possible to an Italian choice of stops in playing the toccatas of Froberger. The following example of this composer's work on tone VI shows the changing style of the genre; it shows, too, how firmly Froberger held to the ancient psalm tone melody. The *cantus firmus* which is the same as in Diruta's piece (Example 1), is again placed over the music.

(Example 2)

The South German tradition is carried on by Johann Kaspar Kerll (1627-1683), active at Munich and Vienna — mosaic structure, contrasting ideas, contrapuntal writing. S. A. Scherer (1631-1712, active in Ulm) wrote several toccatas which not only reveal a similar mosaic structure but also add a new and important element, the extensive use of pedal points together with static harmonies and brilliant manual work. A Viennese composer, Georg Reutter (1656-1738) wrote a toccata that consists of several parts although many of these are not separated by clear, definite pauses. Ferdinand Tobias Richter (1649-1711; Vienna) wrote a rather brief toccata characterized by slow-moving harmonies, some give-and-take texture, and, above all, by the fact that it is followed by ten versets; that is, it is a short introductory piece intended to give the choir its pitch (the versets would then be played in alternation with the choir).²³

In short, in the last half of the 17th century, South German composers wrote several different kinds of toccatas — first, one with a sectional kind of structure; second, a shorter, introductory toccata (all of a single musical character); third, a toccata which makes extensive use of pedal points. Not all, of course, were new. The short, introductory pieces have their models in Frescobaldi's "toccatas before the Mass" — both are followed by versets (Frescobaldi's precede the *Kyrie* versets) — just as the sectional pieces grow out of similar works by Frescobaldi, Froberger and other composers. The choice of stops, then, would be similar to these works. Toccatas that make extensive use of pedal points, too, are in the Italian tradition (Frescobaldi, for instance, now and then made use of a slow moving pedal.) The pedal here is but a support for the upper parts. Such a style, too, is rooted in the organ of these areas; unlike North Germany, the pedal stops were essentially 16', 8', and possibly mixtures, ideal for sustaining bass tones.

Such pedal toccatas are also found in Italy in the last part of the 17th century, as, for instance, in a piece by Gregorio Strozzi (active in Naples). In the works of another Italian composer from this time, Bernardo Storace (apparently active in Messina), the individual sections have grown into movements, a process going on in South Germany at the same time. Thus, the separate sections are not only differentiated stylistically but also have attained a greater length than in earlier works. The same procedure is seen in the toccatas of perhaps the greatest Italian composer in the last half of the 17th century, Bernardo Pasquini (1637-1710; active in Rome.) These works, as well as those being written in South Germany, were destined for a performance by *ripieno*, or *mezzo ripieno*, or even a softer registration with possible use of a 16' pedal stop to support the bass and with changes of stops taking place in the course of the piece or between the different sections.²⁴ Johann Pachelbel (1653-1706), active in Nuremberg and other cities of Middle Germany, is re-

nowned for his so-called pedal toccatas. Most, but by no means all his works, make extensive use of long pedal points, simple slow-moving harmonies, and brilliant figurations (usually with only one part moving at a time). The style and technique are rooted in the South German-Italian tradition. The registration must reflect those roots.²⁵

In North Germany, the toccata was revived in the hands of such outstanding composers as Weckmann (1621-1674), Reincken (1628-1722) and Buxtehude (1637-1707).²⁶ A very real explanation for the lack of toccata composition between Sweelinck and these composers may lie in the sound of the North German organ itself. Reincken's organ at St. Catherine's in Hamburg (built in 1543, renovated about 1670) offers a good example: it consisted of four manuals and a pedal organ; the pedal had principals 32' to 4', several mixtures, reeds 32', 16' (two), 8' (two), 4', 2'; the manuals themselves were made up of principals, flutes, reeds, mixtures, and mutations.²⁷ Such an instrument could only with difficulty duplicate the *gentilezza* effect needed to perform toccatas in the manner of Merulo, Frescobaldi, Froberger, and others.

It was, however, perfectly suitable for performing the new kind of toccata that was evolving in the north. These works, of course, did not spring up *in vacuo* and much of the past is in them. The sectional structure, for instance, is common to many toccatas of that day, as is the presence of contrapuntal or fugal sections, and bold harmonies. There is also, as Valentin has pointed out, the concept of "toccata con fuga," which opens up a whole new view of the genre;²⁸ it is one thing to include fugal or contrapuntal sections within a toccata — this had been done from the beginning — but it is another to consider both techniques the equal of one another. The registration, then, of these works is different from the so far discussed. We have here the sort of sound that most organists associate with "toccata." Hans Klotz, for instance, gives the following registration for Buxtehude's Toccata in f-sharp minor: the opening ought to be played on the Rückpositiv, the choral section (m. 14-29 of Peters edition No. 4449) on Hauptwerk and Brustwerk combined, the first fugue on Hauptwerk alone (29-50), the second fugue on the Rückpositiv (50-78), an interlude on Hauptwerk (78-90), and the closing on Hauptwerk and Brustwerk. If we consider the following choice of stops suggested by Klotz, the effect — stylistically, formally, and aurally — is vastly different from that of the South German Italian toccata.²⁹

Hauptwerk: Prinzipal 16', Oktave 8', Oktave 4', Mixtur 15 ranks, Scharf 4 ranks, Quintadena 16', Spitzflöte 4', Rohrflöte 4', Trompete 16', Trompete 8'

Rückpositiv: Dulzian 16', Trichterregal 8', Oktave 4', Mixtur 5 ranks, Scharf 4-5 ranks

Brustwerk: Gedackt, Prinzipal 4', Mixtur

Pedal: Prinzipal 32', Oktave 16', Oktave 8', Oktave 4', Mixtur 6 ranks Subbass 16', Gedackt 8' Posaune 32', Posaune 16', Trompete 8'

SUMMARY

Such, then, are some ideas on the 17th-century toccata. By no means have all composers been considered (Georg Muffat and Alessandro Scarlatti, among others, have been omitted), but enough have been brought up to realize that two or actually three general trends were present in toccata composition in the period 1590-1700. The Venetian style and procedure, although it was carried on in the works of Sweelinck, Froberger, and other South German composers, essentially gave way to the new Baroque style of Frescobaldi. Both styles and procedures, though, are perfectly suited to the Italian organ of the day, and should be performed in that light. All later works that grew out of these composers, mostly those toccatas by Italian, South German and to a certain extent Middle German composers, should equally be suited to the makeup of these instruments. Even the many successors to these composers, those who were writing at the end of the century — Georg Muffat, Bernardo Pasquini, and others — wrote for the same kind of organ. Although the style changes (sections becoming longer, for instance), the

(Continued, p. 28)

Ex. 2. Johann Jacob Froberger, Toccata X (DToe IV/1), Tone VI.

The image displays a musical score for Johann Jacob Froberger's Toccata X. It consists of ten systems of staves, each with a treble and bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is presented in a clear, legible format, typical of a printed musical score.

essential makeup is the same for Froberger and Frescobaldi. A most important change of direction occurred in the works of North German composers, changes reflected not only stylistically and formally, but also in the sound of the instrument itself. It is as if almost two different concepts were at work, the North and the South.

Yet although "toccata" can mean many things in the Renaissance and Baroque ages, ranging across the works of Merulo, Sweelinck, Frescobaldi, Froberger, Buxtehude, Reincken, and Pasquini, it is hoped that this new point of view affords the performer an easier and more practical grasp of an admittedly complex genre. By keeping in mind the kinds of instruments the different works were written for, both the form and style become clearer; by keeping the last two in mind, the registration in its turn becomes understandable. As mentioned in the beginning, all three go hand in hand, and each helps explain the other.

NOTES

¹Otto Gombosi first described this early toccata in "Zur Vorgeschichte der Toccata," *Acta Musicologica*, VI/2 (1934), 49-53. Suzanne Clercx traces its later history in "La toccata, principe du style symphonique," *La musique instrumentale de la Renaissance* (Paris 1955), 313-326. Jean de Macque (ca. 1550-1614) is one composer who wrote a "trumpet toccata" (modern edition in *Monumenta Musicae Belgicae*, 4e Jaargang [Amsterdam, 1938], pp. 67-68).

²Merulo's two volumes of 1598 and 1604 together with his toccatas located in manuscripts have been edited by Sandro Dalla Libera, *Merulo Toccate*, 3 volumes (Milan, 1958-1959). Toccatas by Sperindio Bertoldo (first printed in 1591) and Annibale Padovano

(printed 1604) are readily available in an edition by Klaus Speer, "Corpus of Early Keyboard Music," Vol. 34 (American Institute of Musicology, 1969). The *Intonazioni* of 1593 which includes four toccatas by Andrea Gabrieli as well as intonations by Andrea and his nephew Giovanni is to be included as a musical appendix in this author's *The Origin of the Toccata* (to be published as volume 28 of "Musicological Studies and Documents," American Institute of Musicology). The only major source not in modern edition is Diruta's *Il Transilvano* of 1593 (Vol. I) which includes 13 toccatas by different composers.

³See Bradshaw, *The Origin of the Toccata*, chapter II for a discussion of the importance of Venice in keyboard music of this time. Only Bertoldo, Luzzaschi, and Quagliati were not active in Venice.

⁴See *The Origin of the Toccata*, chapter II.

⁵"The Venetian Organ Music in the Lutheran Church," *The Musical Heritage of the Church*, No. 2 (1946), p. 69.

⁶For a thorough discussion of this see *The Origin of the Toccata*; the transcription of the *Intonazioni* in the appendix to this volume includes the psalm tone *cantus firmi* for every piece. The early history of the falsobordone is discussed in this author's Ph. D. dissertation, *The History of the Falsobordone from Its Origins to 1750* (The University of Chicago, 1969).

⁷F. Sansovino quoted by Fiorella Benetti in *Annibale Padovano (1525-1575) Composizioni per Organo* (Padova, 1962), p. 5.

⁸See, among others, Knud Jeppesen, *Die italienische Orgelmusik am Anfang des Cinquecento*, Band I (new revised edition; Oslo, 1960), pp. 16-46, for a discussion of the Italian Renaissance organ.

⁹For Antegnati's quote see Jeppesen, *Die italienische Orgelmusik*, pp. 42-44.

¹⁰For Werckmeister's quote see Hans Klotz, *Ueber die Orgelkunst der Gotik, der Renaissance, und des Barock* (Kassel, 1934), p. 109.

¹¹Frescobaldi, *Ausgewählte Orgelwerke Fiori*

Musicali (Peters edition No. 4514; New York, 1943), p. IV.

¹²Erich Valentin, *The Toccata* ("Das Musikwerk," XVII: 1958), p. 7.

¹³*Die Entwicklung der Toccata* (Münster i. Westf., 1930), p. 47.

¹⁴*Ueber die Orgelkunst*, pp. 68-89.

¹⁵A toccata by Cornet is found in "Corpus of Early Keyboard Music," Vol. 26 (American Institute of Musicology, 1969), Willi Apel, ed. Three toccatas by Scheidt are published in Vol. V of *Samuel Scheidt Werke* (Hamburg, 1937). Scheidemann's piece is edited by Margarete Reimann in *Das Erbe deutscher Musik*, XXXVI (Frankfurt, 1957). For the specifications of the organ at the Oude Kerk in Amsterdam, rebuilt in 1567, see Robert L. Tusler, *The Organ Musik of Jan Pieterzoon Sweelinck* (Bilthoven, 1958), p. 22.

¹⁶Ercolo Pasquini (ca. 1560-ca. 1620) wrote in the Venetian style although with some important changes. Space unfortunately limits our discussion of these pieces to their mere mention. Pasquini's toccatas are transcribed by W. Richard Shindle in "Corpus of Early Keyboard Music," Vol. XII (American Institute of Musicology, 1966).

¹⁷See Jeppesen, *Die italienische Orgelmusik*, p. 43. Frescobaldi's toccatas have been edited by Pidoux; the organ works are conveniently available in Peters editions.

¹⁸For an explanation of this kind of toccata ("before the ricercar") see Bradshaw, *The Origin of the Toccata*, chapter IV.

¹⁹A toccata by Steigleder is transcribed by Leo Schrade in his article "Ein Beitrag zur Geschichte der Toccata," *Zeitschrift fuer Musikwissenschaft*, Vol. VIII (1925-1926), pp. 633-635.

²⁰Given in Klotz, *Ueber die Orgelkunst*, p. 96. William L. Sumner describes the instrument of St. Wolfgang (Austria), built in 1497, as having two manuals (with three mixtures) and a pedal organ; see *The Organ* (third edition revised and enlarged: London, 1962), p. 391.

²¹See Bradshaw, *The Origin of the Toccata*, chapter IV. Froberger's toccatas are found in *Denkmaeler der Tonkunst in Oesterrreich*, Vols. IV/1 and X/2 (Vienna, 1897 and 1903). Gustav Leonhardt has recorded some of Frescobaldi's toccatas in an organ performance (Cambridge CRS 1509) as well as in a harpsichord one (RCA VICS 1494).

²²*Die italienische Orgelmusik*, p. 42.

²³Kerll's compositions are found in *Denkmaeler der Tonkunst in Bayern*, Vol. II/2 (Leipzig, 1901), Scherer in *Archives des maîtres de l'orgue des XVIe, XVIIe, et XVIIIe. siècles*, Vol. VIII (Paris, 1907), and Richter and Reuter in *Denkmaeler der Tonkunst in Oesterrreich*, Vol. XIII/2 (Vienna, 1906).

²⁴Storace's pieces are transcribed by Barton Hudson in "Corpus of Early Keyboard Music," Vol. VII (American Institute of Musicology, 1965), Pasquini's by Maurice Brook Haynes in "Corpus of Early Keyboard Music," Vol. 5/V-VI (American Institute of Musicology, 1967), and Strozzi's by Hudson, "Corpus of Early Keyboard Music," Vol. XI (American Institute of Musicology, 1967).

²⁵Pachelbel's keyboard pieces have been edited by K. Matthaei in four volumes (Kassel, 1928 ff.).

²⁶Buxtehude's pieces, of course, are conveniently printed by Peters; six toccatas by Weckmann are printed in *Organum*, IV/3 (Leipzig, n. d.) and Reincken's works are edited by Willi Apel, "Corpus of Early Keyboard Music," Vol. 16 (American Institute of Musicology).

²⁷Given by Hans Klotz, *Ueber die Orgelkunst*, pp. 155-156, n. 3.

²⁸*The Toccata*, p. 9. Kenneth G. Powell has ably discussed these toccatas in "An Analysis of the North German Organ Toccatas," *The Diapason* (April, 1971), 27-29.

²⁹*Ueber die Orgelkunst*, 392-394. Some organists might quibble with Klotz's particular choice of stops — a changing of manuals within the sections seems called for now and then — but the point is made: the toccatas of the North were destined for a far different kind of instrument than those of the South.

THE TRIO STYLE IN ORGAN TEACHING

By Richard Hudson

In the course of playing and teaching music for the organ, I have developed a particular interest in the trio style. I have derived immense pleasure from hearing and playing the Bach trio sonatas. In addition, I have gradually become aware that the trio style for two manuals and pedal is especially important in the teaching of organ technique. I would like to describe some of the methods of incorporating the trio style into organ teaching, especially when this style is combined with highly motivic melodies.

One of the chief advantages of the trio style in the learning and teaching process is the fact that each of the three voices, since it constitutes a distinct and complete melody in itself, can be played separately. After one masters the single parts, one can play pairs of voices in various combinations. Finally, as the last stage of the process, all three voices can be joined together. This dramatic procedure, which is made possible by trio style, is particularly faithful to the sense of the music, since it involves the successive addition of horizontally flowing melodies. The melodies impart an even greater feeling of forward motion when they are disposed in short rhythmic patterns. Example 1 shows a trio that is non-motivic in construction.¹ Although the shapes of its separate lines are pleasing enough, I suppose, a beginning student would make of such a piece an exercise in the vertical coordination of notes. Example 2a presents almost the same music as Ex. 1, but with many of the notes replaced by rests, resulting in a number of short rhythmic motives in each voice. Such a piece encourages a student to deal with motives rather than single notes as the basic units of construction in the music. It en-

courages a horizontal rather than vertical point of view. Motivic trio compositions therefore provide a particularly effective type of music in which to explore the way that melody flows and the ways of making music on the organ.

Musical motives can be studied in a systematic manner. The shortest consist of two notes, with a stress on either the first or the second note. Longer motives may include three, four, five or more notes and display a variety of musical shapes, usually with movement toward or away from some note or notes of special stress. The study of the musical motive and its projection on the organ can proceed in several stages, beginning with the simplest motives and with the simplest physical situations. Because of the nature of the instrument and the probable previous musical training of the student, special attention should, of course, be given to the pedal part.

One can utilize a series of brief trio compositions to demonstrate the musical properties of motives, as well as the nature of the physical and imaginative problems involved in playing them. The trio in Ex. 2a presents in the pedal a two-note motive with a stress on the opening note. Two technical problems may be encountered by playing the pedal voice alone: the natural swinging movement involved in the playing of a single motive, and the effect of playing several of them in succession. The rhythmic impulse with which the foot rocks away from one motive should lead precisely to the point where the next motive commences. Although each motive by itself has a natural and flowing musical shape, groups of motives have a larger and unifying sense of rhythmic continuity.

In the trio of Ex. 2a I have marked the pedaling so that a single motive is played in each case by a single foot. A far more difficult physical situation occurs, however, when the same motive must be split between two feet. This problem is simplest when the motive leaps an octave, as in Ex. 2b; more difficult is the pattern in Ex. 2c. In

either case, however, one must attempt to achieve by the use of both feet the same sense of flowing motivic shape that occurred more naturally in Ex. 2a, played by a single foot.² This is not unlike the problem faced in other types of organ music when the hands play three or more voices on a single manual; often one must move an inner voice back and forth from one hand to the other without injuring the integrity of its melodic flow. It is particularly helpful in such a situation if a student has had extensive previous experience with the trio style, where the melodies can far more easily be comprehended as separate horizontal entities.

The pedal parts of the trios in Ex. 2 all have two-note motives with an accent on the opening note. A two-note motive may, on the other hand, have the stress on the second note. This creates an entirely different musical pattern and requires a different approach to the pedal board. Example 3a presents a series of such motives, each played by a single foot. Examples 3b and 3c show the same motive split between the two feet, first in octaves, then at a smaller interval.

Longer motives present various combinations of the two types of movement involved in the two-note motives. In the three-note pattern in the pedal part of Ex. 4a, for instance, the opening two notes represent a falling toward a note of stress (similar to a two-note motive with accent on the second) and the last note a springing away (like the final note of a two-note motive with stress on the first note). So, this motive contains notes that both precede and follow the point of accent. In other motives the act of falling toward a note of stress or the rocking away from it may be extended to include more than a single note. In Ex. 4b the approach to the accent includes two notes, both of which act together in a manner much like the opening note of a two-note motive with stress on the second. The moment of falling is extended in Ex. 5 and Ex. 6a to three notes; but when the motives become longer, as

Ex. 1. A non-motivic trio.



Ex. 2. Trios with a two-note motive in the pedal, with stress on the opening note.

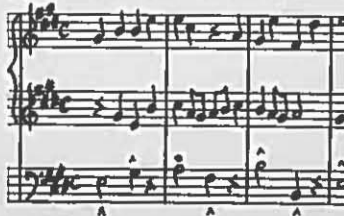
(a) Each motive played by a single foot.



(b) Each motive played by both feet at the octave.



(c) Both feet at a smaller interval.



Ex. 3. Trios with a two-note motive with stress on the second note.
(a) Each motive played by a single foot.

(b) Each motive played by both feet at the octave

(c) Both feet at a smaller interval.

in these two trios, one may often sense also a secondary and lighter stress on the second note of the group. Example 6b shows a pedal motive in which both opening and closing notes receive decisive accents; the intervening notes play a dual role, bouncing away from the first note and, at the same time, falling toward the last.

It is not my intention to offer a complete catalog of all the possible

varieties of musical motive, but only to present enough examples to illustrate their diversity, as well as some of the common traits they possess. In addition to the rhythmic vitality inherent in a motive or in a melody composed of a chain of motives, individual melodic lines gain impulses also from the rhythm and melody of other lines, as well as from the harmony they all make together. A trio is thus more than the

sum of its three parts. A motive in the pedal, for example, may set up a special rhythmic swing with an overlapping motive in the manuals (the pedal and left hand of Ex. 5). A note in the pedal may receive an impulse for motion when an upper voice creates a dissonant interval with it. Motivation for harmonic movement may be felt, for example, as one senses the approach of a cadence. Another useful type of trio for teach-

ing purposes is one in which the pedal part moves in even note values and, by the way it is played, mirrors the musical activity of the upper voices and the way they all fit together (Ex. 7).

The method of learning any trio, then, is to play each voice separately until it makes musical sense. This involves an exploration of motives and the way they succeed one another in the total design of a melody. Only after each voice has been diligently studied should the parts be set together in pairs, and finally all together. New impulses, as we have seen, become apparent as the voices sound together. Finally, one must be conscious of the mood or attitude with which one plays. Music does not exist unless it speaks some sort of idea, and any particular motive or melody can project an infinite variety of moods. In the beginning stages of learning a piece, the mood should, in general, be gentle. As the sense of the composition is gradually perceived a more animated response may motivate the introduction of expressive devices, such as rhythmic flexibility or the brief silences of articulation that surround the notes.

I have attempted to avoid any detailed discussion of the purely physical problems of organ playing. Most teachers have their own favorite methods of fingering and pedaling, of placing the feet on the pedal board, of sitting on the bench. Most teachers also sense how much of their own personal preferences to pass directly to each student and to what extent a particular student should explore things on his own. I have noticed, however, that if one bases teaching on the musical motive and on the meaning of flowing melody, many purely technical problems are solved automatically. In addition, the student has been given a musical point of view from which he can far more effectively discover for himself many of the details of making music on the organ.

I feel that trio playing is so important in organ teaching that I have devoted much time in the past to the composition of pieces in this style.³ They are useful, I believe, for both beginning and advanced pupils. Even at the first lesson, a beginning student could be assigned a trio with a pedal point. Later, trios could be utilized for the study of motives and melodies, the way they combine in counterpoint, and the manner in which they become expressive on the organ. Trios like Ex. 2a encourage complete relaxation and avoid the tensions sometimes caused by pieces such as Ex. 1. An intensive study at the first lessons of the basic musical elements in trio style would strengthen a student, I believe, so that he could later approach with confidence the more complex contrapuntal texture of the prelude and fugue.

For many reasons, then, I have found trio style of considerable significance in the teaching of organ. In addition, of course, this style is particularly delightful both to play and to hear. This in itself is no small advantage to the student and teacher. Most importantly, however, the study of trios can lead eventually to the effective playing of the six great sonatas in this style by Johann Sebastian Bach.

NOTES

³All of the musical examples in this article were copyrighted by the author in 1959.

²In general, the pedaling marked in the examples represents just one possible solution. In many cases the toe may be replaced by the heel, or vice versa, depending on the wishes of the player.

¹A collection of forty-three of my trios, each from one to two pages in length, is being published by Augsburg Publishing House. Volume One of *Trios for Organ* appeared late in 1971; the second volume will follow in 1972.

Ex. 4. Trios with a three-note motive.
(a) With the accent on the second note.

(b) With the accent on the last note.

Ex. 7. A Trio with even notes in the pedal.

Ex. 5. A trio with a four-note motive.

Ex. 6. Trios with a five-note motive.
(a) With stress on the fourth note.

(b) With stress on the opening and closing notes.

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