

# THE DIAPASON

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

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## A.G.O. MID-WINTER PROGRAM IN PHOENIX ANNOUNCED

"Everything under the Sun" and even the sun itself will be featured at the 1973 A.G.O. Mid-Winter meeting to be held in Phoenix, Arizona from Dec. 26 to 29. The \$78 registration fee will include 4 nights lodging at the Del Webb Townhouse (double occupancy), the registration fee of the conference, three lunches, the banquet, and transportation to all events.

David N. Johnson, faculty member of Arizona State University and noted lecturer, recitalist and composer, will give the keynote address. One of his new works, a multi-media work, will be premiered at the conclave. Featured organ recitalists of the convention will be Alfonso Vega Nunez, organist of the Cathedral of Morelia, Mexico; Thomas Murray, organist of Immanuel Presbyterian Church, Los Angeles, and 1966 winner of the National Student Competition; and Bradley Hull, assistant organist of St. Bartholomew's Church, New York City. Larry King, of Trinity Church, New York City, will play a program with organ and rock instruments with electronic sounds. Organ and percussion instruments will be combined in a program by Wilma Jensen, organist of First Presbyterian Church, Oklahoma City, and K. Dean Walker, percussionist with the Oklahoma City Symphony.

Malcolm Hamilton, harpsichordist and faculty member of the University of Southern California, will play a concert; Bach's *Christmas Oratorio* will be performed by the Bach and Madrigal Society with Daniel A. Durand directing; and the Phoenix Boys Choir will hold an open rehearsal and concert under their director, Harvey K. Smith. "Training the Young Church Organist" will be the topic of a master class by Mildred Andrews, faculty member of the University of Oklahoma. Displays, demonstrations, recitals, discussions and lectures will revolve around the theme, "The Sound and Shape of Worship Now and Tomorrow."

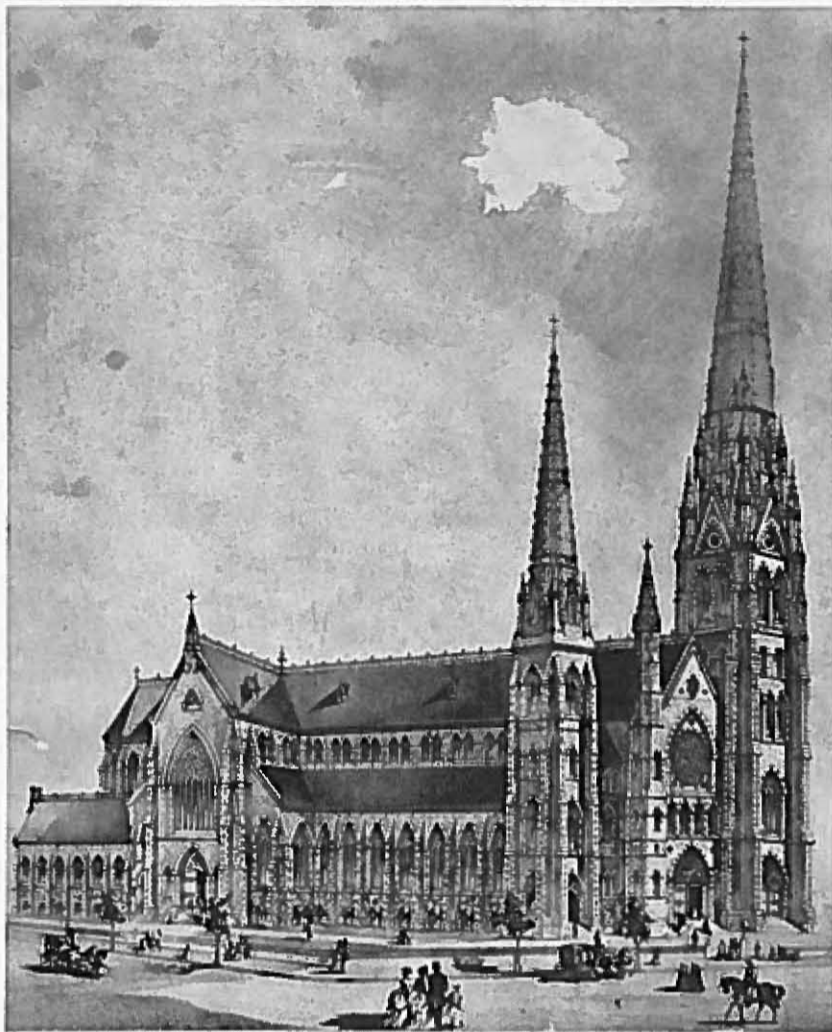
Cameo performances will be given by Charles Dodsley Walker, Frederick Swann, and Claire Coci. And, so that the atmosphere of the southwest can be enjoyed, a Mexican Christmas party with pinatas and mariachis, and a desert lake picnic complete with cactus forest is also being added to the program.

Further information may be obtained from Gordon McMillan, General Chairman, 1875 North Central Ave., Phoenix, Ariz. 85004.

## CESAR FRANCK SESQUICENTENNIAL

The official American observance of the 150th anniversary of the birth of César Franck will take place on Sunday, December 10th at Saint Alphonsus Church, West Broadway at Canal Street, New York City. Under the auspices of the Honorable André Ernemann, Consul General of Belgium, Rollin Smith will perform the Complete Organ Works of Franck between the hours of 3 and 6 p.m. of that afternoon. The organ at Saint Alphonsus is an 1871 E. & G. G. Hook and Hastings whose specification is remarkably similar to the organs for which the works were composed.

JAMES MOESER, university organist and chairman of the organ department, University of Kansas, has begun a new series of radio programs entitled "The Art of the Organist" originating with KANU-FM, the public radio service of the University. Made possible through a grant from the general research fund of the University, the series will be made available to other stations across the country. The series is broadcast at 7 p.m. on Sundays in Lawrence.



CATHEDRAL OF THE HOLY CROSS.  
BOSTON, MASS.

Above: Exterior view of the Cathedral of the Holy Cross, Boston, Massachusetts, showing the architect's original conception. The spires were never completed.

Below: View of the organ gallery, Cathedral of the Holy Cross, Boston, showing original E. & G. G. Hook & Hastings organ of 1875. (See Thomas Murray's article, page 4.)



## 1973 INTERNATIONAL GAUDEAMUS COMPOSER'S COMPETITION

The annual international composer's competition sponsored by the Gaudeamus Foundation, The Netherlands, once again invites composers to submit manuscripts for the 1973 competition. Composers born after Jan. 1, 1937 are eligible to enter their works not performed before Sept. 21, 1973 in the following categories: (1) Choir; (2) Chamber Music Ensemble, may consist of a maximum of 8 instrumentalists; (3) Symphony Orchestra, only normal symphony instruments advised; (4) Chamber Orchestra, only normal symphony instruments advised; and (5) Electronic Music. The compositions must be received by the Gaudeamus Foundation no later than Jan. 31, 1973. The jury will meet in the early part of February to select the works that will be performed during the International Gaudeamus Music Week. At the end of the International Gaudeamus Music Week, the jury will meet again to listen to recordings of these works and to award the prize.

An entry charge of 25 Dutch Guilders will be charged for each entry and this amount should be paid by means of a bank check in Dutch currency. This check should be added to the entry in an open envelope bearing the pseudonym and the correspondence address of the composer. Composers whose works will be performed in the International Gaudeamus Music Week will be the guests of the Gaudeamus Foundation for the entire week. All works which will be performed will also be broadcast by the Dutch and many foreign broadcasting corporations.

First prize for the competition will be 4000 Dutch Guilders; second prize will be 2000 Dutch Guilders; and third prize will be 1000 Dutch Guilders. In addition, the Dutch Broadcasting Association AVRO will award an encouragement prize of 750 Dutch Guilders.

The jury will consist of Friedrich Cerha, Sven-Erik Bäck, Reinbert de Leeuw, Pierre Bartholomée, and Henrik Mikolaj Gorecki.

Further information may be obtained from The Gaudeamus Foundation, P.O. Box 30, Bilthoven, The Netherlands.

## ALAIN, HEILLER, TAGLIAVINI TO GIVE SUMMER SEMINAR AT CSU IN 1973

Marie-Claire Alain, Anton Heiller, and Luigi Ferdinando Tagliavini will make an exclusive North American summer appearance at Colorado State University, Fort Collins, Colorado from Aug. 12 through Aug. 22, 1973 to conduct a 10-day "Little Haarlem" organ workshop. The workshop and recitals by each of the artists will be conducted in the concert hall of the music building of CSU on the 3-manual Casavant mechanical action organ, and on the 2-manual Phelps organ of mechanical action which is soon to be installed in St. Luke's Episcopal Church, Fort Collins.

The workshop will include eight individual 2-hour classes with each of the artists, a recital by each, as well as sessions with open discussion with all three artists in attendance. A weekend retreat is planned in Estes Park, including a trip through Rocky Mountain National Park and an opportunity to visit with the guest artists in the informal surroundings of the mountains.

Further information about the workshop may be obtained from Robert Cavarra, Department of Music, Colorado State University, Fort Collins, CO 80521.

NASM, the National Association of Schools of Music will hold a joint meeting with the College Music Society during its annual meeting at the Radisson Hotel, Minneapolis, Minn., Nov. 19-22.



## Happy Birthday Bill!

Bill is a prominent name in any profession, but chances are that if you asked organists to choose the best-known "Bill" in their milieu, the choice wouldn't be difficult. There is probably not a serious organist nor organ "nut" in captivity who has not heard the name WILLIAM H. BARNES and/or the title of his famous book.

To those who have not had the privilege of association with this great man, "The Contemporary American Organ" is an excellent harbinger. Since the first printing in 1930 — a milestone in the history of organ building in America — a host of students and church organ committees have been fascinated and taught. Today, 42 years, nine editions, and thousands of copies later, it still brings Dr. Barnes weekly mail and assurance of a certain amount of immortality.

Although Dr. Barnes was engaged vocationally in the world of business (printing) for the major portion of his life, his consuming avocation has been the organ. By his middle teens he had built his first instrument (a two-manual tracker in his home), and was already a church organist. Ever since he has been designing organs and playing them for church services and in recitals. In addition to "the" book, he has contributed countless articles and columns to various professional publications, and has recently issued two smaller books. His work and accomplishments for the American Guild of Organists have been vital.

These activities are but a bare outline of his efforts in behalf of the organ and organists, but are enough to show that it would be difficult, if not impossible, to ascertain the scope of his influence on the organ world during the past 65 years. It has most certainly been considerable, but we shall have to wait for history to write the final report.

One can, however, more easily attempt to assess the man — a warm, kind, generous, humble, sincere individual who has given of himself and his means to a host of persons and institutions. No student was ever so lowly nor any artist so lofty that Bill wasn't willing to listen to his playing (and problems!) and give much appreciated enlightenment and encouragement. The same was true with hundreds of church organ committees from coast to coast. He gave of his knowledge as intently for a two-manual of 10 ranks as he did for a four-manual of 100. He enjoys people immensely, and it is impossible to be with him without being impressed with his great humanity, or being regaled with his quick wit and seemingly endless supply of humor. My own personal remembrances and debts would fill a page of this journal, and I know that many of his friends could easily expand tributes into a full issue! My poor words will, I hope, serve as a token of the love and esteem held for him throughout the nation.

As I write this, Dr. Barnes is recovering from his second encounter with the surgeon's knife since last spring. If the past is any barometer, his enormous stamina will have him back on his feet and present at a gala birthday party on Nov. 10. Since this will be his 80th, special congratulations are in order. Your wishes may be addressed to him at his home: 901 West Samalayuca Drive, Tucson, Arizona 85704. Meanwhile, for the record, I want to publicly acknowledge my gratitude and devotion to this unique and wonderful human being. He has taken to calling himself an "old fogy benchwarmer" of late; many of us would disagree and remind him that such attitudes do not necessarily go hand in hand with age. I know that he'll forever keep his interest in our chosen field, and he can be assured of our thankful hearts.

Happy Birthday Bill! And many more!

— Frederick Swann

## To Boston in 1976?

Our mail brought a copy of a communication from the Boston Chapter of the A.G.O. executive committee this past week. It is the same communication that was sent to A.G.O. chapter officers and regional chairmen throughout the country. It suggests that the Boston Chapter would like to host a national A.G.O. convention in 1976, America's bi-centennial year.

Boston's argument for their claim to such a celebration in '76 is based on several items: (1) because A.G.O. members haven't been to Boston in a while (the last national convention there being in 1950, and a mid-winter in 1967); (2) because Boston has something for everybody — history, good music, "New Boston" architecture, and nearby, beautiful vacation spots; (3) because Boston has organs, old and new; and (4) because Boston has the program.

Obviously, a very enterprising chapter in Boston has already thought deeply about what a national A.G.O. convention should and should not be, and their outline for a convention looks exciting indeed.

But, if for no other reason, Boston seems to us to be an attractive spot for a '76 convention because it can lay claim to one of the largest concentrations of good organs in the country. Some of these are now historic instruments, and others are newer. Some are completely new. Boston has always been the center of some of America's best organ builders, and it is natural that such a concentration should exist there.

Americans celebrate the anniversary of the country's founding in '76. They will want to remember history. American organists can do no better than to go to Boston that year, for there is much that can instruct the memory and the ears.

We know that two other cities (New York and Washington) are also bidding for the '76 convention. All this will be decided at the November meeting of the National Council of the A.G.O. Guild members and officers should let the Council know what their choice is, no matter whether it is Boston, New York, Washington, or some other place.

As for us (with absolutely no slight meant to the other two cities), Boston's plans for a '76 convention look very enticing and exciting, indeed, and we would welcome the chance to celebrate the bi-centennial year there. Do you feel the same? We hope so.

# THE DIAPASON

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ROBERT SCHUNEMAN  
Editor

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DOROTHY ROSER  
Business Manager

WESLEY VOS  
Assistant Editor

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

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## New Books

## Organ

### General

James J. Fuld, *The Book of World-Famous Music*, rev. ed., New York: Crown Publishers, Inc., 1971. xii, 688pp. \$15.00.

An astonishing compendium of information on nearly 1,000 well-known tunes, Mr. Fuld's book is a kind of musical detective story in short installments. The overwhelming majority of tunes is secular, but hymns are included when warranted by their popularity.

William Hays (ed.), *Twentieth-Century Views of Music History*, New York: Scribner's, 1972. viii, 471pp. \$5.95 paper, \$12.50 cloth.

Although aimed perhaps at the student and the specialist in music history, this fine collection of essays and analytical writings would be a worthy addition to any music library. The paperback edition is well-made, uses good paper, and is large enough (6"x9") to permit easy reading.

Roberta Markel, *Parents' & Teachers' Guide to Music Education*, New York: Macmillan, 1972. xi, 209pp. \$6.95.

Mrs. Markel writes a down-to-earth book on the psychological and financial implications of private music study for children. In addition, there are excellent guidelines for purchase and care of instruments. The review copy has quite a few blank pages due apparently to mechanical problems in printing.

Virgil Thomson, *American Music Since 1910*, New York: Holt, 1972. xvi, 204pp. \$2.95 paperback.

This is a definite addition to the list of books written on 20th-century music by 20th-century composers. Also included is a list of short biographies for 106 American composers.

Wolfgang Adelung, *Orgeln der Gegenwart*, Kassel; Baerenreiter, 1972. 280pp., 176 photographs. No price listed.

Both German and English text are provided. This is publication No. 42 of the Gesellschaft der Orgelfreunde. The photographs naturally form the focus of interest in this survey of 20th-century organ building. Specifications are also furnished for all the instruments pictured.

Howard M. Brown & Joan Lascelle, *Musical Iconography: A Manual for Cataloguing Musical Subjects in Western Art Before 1800*, Cambridge: Harvard University Press, 1972. xiii, 220 pp. \$7.00.

Frederick Crane, *Extant Medieval Musical Instruments: A Provisional Catalogue by Types*, Iowa City: University of Iowa Press, xiv, 105pp. \$6.95.

The first of these two surveys deals only with the matter of pictorial evidence, sets up detailed guidelines for descriptive cataloguing, cross-references and the like, and establishes a terminus of 1800. The second survey deals only with extant physical evidence, sets up only general guidelines, and sets a terminus of 1500. The latter includes a list of organs, but these are admittedly culled from secondary sources, and there is no attempt to cover the area of portatives and positives. All instruments mentioned are (or were) large installations in churches or cathedrals. — WV

CARNEGIE INSTITUTE, Pittsburgh, Pa., has just released a booklet containing the 42 organ recital programs, with appropriate annotations, performed in Carnegie Music Hall, Pittsburgh, during the years 1966 through 1972. Compiled by Paul Koch, organist-in-charge, the booklet is available from Carnegie Music Hall, 4400 Forbes Ave., Pittsburgh, Pa. 15213 at a cost of \$1 for handling while the supply lasts.





Richard Bouchett has been appointed organist and director of music of the First Presbyterian Church, Greenwich, Connecticut. For the last ten years Mr. Bouchett has been organist of the Fifth Avenue Presbyterian Church, New York City. This past spring Mr. Bouchett received the DSM degree from Union Theological Seminary. His dissertation was entitled "The Organ Music of Jehan Alain." His organ teachers include Emmet Smith, Mildred Andrews, Alexander McCurdy, Robert Baker, and Anton Heiller. Dr. Bouchett has taught organ at Westminster Choir College and Indiana University. In addition to his duties at First Presbyterian, Greenwich, he will keep his teaching studio in New York City and continue playing recitals. He is currently one of the national officers of the A.G.O.

THE PITTSBURGH CHAPTER AGO has had a busy fall season. Following the seminar by Jean Langlais in Sept., the chapter held a meeting on "Instruments in the Church" at Trinity Cathedral by members John Neely and Mary Louise Wright. The October 23 meeting was concerned with "Music and Liturgy of the Greek Orthodox Church," and the participants were John Kehayas and the Rev. Constantine M. Monios. For November 27, the chapter will sponsor a junior choir workshop under the direction of Helen Kemp of Westminster Choir College. Members of the chapter are again volunteering their services to play half-hour evening recitals in the chapel at St. Margaret Memorial Hospital.

### OAK PARK, ILL. CHURCH HOLDS GOLDEN JUBILEE OF ORGAN AND BELLS

THE DIAPASON of May and December, 1922, devoted first page columns to the 4-manual Casavant organ which was being installed at Grace Episcopal Church, Oak Park, Illinois. The climax of the 50th anniversary observance of the large organ will be held Sunday, Nov. 19, 1972, fifty years to the day of the first use of the organ and of the dedication of the chimes. At the 10 a.m. service, the choirs, under the direction of Marie Pelz, organist-choirmaster, will sing some of the service music used at the dedication in 1922. Guest preacher for the service will be The Rev. Charles Briant, chairman of the Bishop's Advisory Commission on Church Music, Episcopal Diocese of Chicago. At the coffee hour following, Mrs. Albert Cotsworth, Jr., whose husband was chairman of the organ committee in 1922, will speak informally about her recollections of the organ and of the bells which are a memorial to her father, Charles Seabury.

On the afternoon of Nov. 19, the Seabury Chimes will ring changes and hymns, and Choral Evensong will be sung. The Rev. Nicholas Bullat will play the numbers presented by Marcel Dupré on the Grace Church organ in Dec., 1922. That program included Bach's *Passacaglia and Fugue, Soeur Monique* by Couperin, Franck's *Choral in B minor, Variations from the Fifth Symphony* by Widor, the *Pastoral from Vierne's First Symphony*, and Dupré's own *Prelude and Fugue in B*. In place of Dupré's improvisation on a submitted theme, Fr. Bullat and a brass ensemble directed by Tom Bates will perform Dupré's *Poeme Heroique*.

The organ has changed over the years. In 1964 several ranks were removed or shifted and new pipework installed; the old drawknob console was replaced by a new Austin console. This past summer, Leonard Berghaus, organbuilder of Melrose Park, Ill., undertook a complete cleaning and reconditioning of the instrument, including minor changes to the specification, which pro-

vides more mutation voices. Much of the pipework has been revoiced, tonally rebuilt, or relocated from another division.

The 20,000 pound assembly of the Seabury Chimes in the tower is played from wooden levers at the chiming console 30 feet below the bells. The chime is a D major diatonic scale plus upper C natural and E, making possible the playing of both changes and hymn tunes. The bells are 78% copper and 22% tin, cast by Meneely and Company in West Troy, New York.

During October, three recitals were included in the church's Golden Jubilee series. They were played by Fr. Bullat, a faculty member at American Conservatory of Music, Chicago; Edward Mikel, organist of Christ Episcopal Church, River Forest; and Amelia C. Slighting, organ instructor at American Conservatory of Music.

### Kney to Build for Muncie, Ind. Church

Grace Episcopal Church, Muncie, Indiana, has contracted with Gabriel Kney & Co. of London, Ontario to build a 2-manual and pedal mechanical action organ. The new instrument will have electric stop action with a solid state adjustable combination action.

#### GREAT

Gedeckt 8 ft.  
Principal 4 ft.  
Quintadena 4 ft.  
Blockflöte 2 ft.  
Terz 1 1/2 ft.  
Mixture 1 1/2 ft.  
Krummhorn 8 ft.  
Tremulant

#### SWELL

Rohrflöte 8 ft.  
Salicional 8 ft.  
Spitzflöte 4 ft.  
Principal 2 ft.  
Quint 1 1/2 ft.  
Vox Humana 8 ft.  
Tremulant

#### PEDAL

Subbass 16 ft.  
Principal 8 ft.  
Choralbass 4 ft.  
Koppelflöte 4 ft.  
Basson 16 ft.



Donald M. Gillett, until recently president of Aeolian-Skinner Organ Company, joined the firm of M. P. Möller, Inc. in Hagerstown, Maryland on September 1, 1972. Mr. Gillett (right, above) will supervise all flue voicing in the factory, working directly in association with John Hose, Möller's Tonal Director (left above). Gillett is a native of Southwick, Massachusetts, and was a student of piano and organ from an early age. Upon graduation from the University of Maryland in 1947 he joined the firm of Lewis and Hitchcock as an apprentice organ builder. He became associated with the Aeolian-Skinner Company in 1951 working first under the supervision of G. Donald Harrison and then Joseph S. Whiteford, finishing many of the outstanding organs built by Aeolian-Skinner. In 1963 Gillett became vice president of Aeolian-Skinner and then president and tonal director in 1966, continuing in that post until his resignation in August, 1972 to join the Möller firm.

SHALLWAY FOUNDATION, Connellsville, Pa., has published a paper on "Television Studio Etiquette for Choir Boys," based on experience of boychoirs in adjusting to dead-audience conditions as well as sharp temperature differentials and other unfamiliar conditions for performers making their first television appearance. The paper is available free on request from the foundation.

# Holtkamp

## CLEVELAND

IN CONSTRUCTION

ST. FRANCIS IN THE FIELDS CHURCH  
Louisville, Kentucky  
Melvin Dickinson



# The Hook & Hastings Organ in Holy Cross Cathedral, Boston

By Thomas Murray

It may be that no locality can claim a greater concentration of historic American organs than the South End of Boston. A surprising number of priceless instruments survive within that relatively small neighborhood of once-proud bow front houses dating from the 1850's and 60's. Just how these handsome blocks of the South End slipped so rapidly into an area of rooming houses — before our own century, in fact — has been the subject of much study and discussion. Urban redevelopment has already taken parts of the district, and we would do well to pause for a look at what still exists, with a particular view toward protecting those instruments which can be restored in their native habitat.

Of the finest organs in the area, several superb 3-manual Hooks come to mind: Church of the Immaculate Conception on Harrison Avenue (the largest and finest surviving E. & G. G. Hook organ, in a magnificent acoustical setting), All Saints Lutheran Church on West Newton Street (still tracker action, free-standing in the gallery of a resonant church), the Greek Orthodox Church on Union Park Street (originally South Congregational Church, pastored by Edward Everett Hale), and the Hook & Hastings organ (opus 801, 1875) to be described here, in Holy Cross Cathedral on Washington Street.

Its surroundings notwithstanding (an elevated train runs directly in front of the main entrance), the Cathedral is an imposing structure. Designed by P. C. Keeley and built of Roxbury puddingstone, it was nine years in construction. Its organ was the first major instrument which Francis Hastings oversaw after assuming partnership with the Hook brothers, and was the organ in which he took the greatest pride in later life. The following specification and description, as found in the first American organ magazine, Eugene Thayer's *The Organists' Journal and Review*,<sup>1</sup> speaks for itself.

## GREAT MANUAL 22 Registers

	Pipes
1. 16' Open Diapason .....(O).....Metal	58
2. 16' Quintatön .....(F).....Wood	58
3. 8' Bell Open Diapason .....(O).....Metal	58
4. 8' Open Diapason .....(O)....." 58	
5. 8' Viola da Gamba .....(S)....." 58	
6. 8' Clarabella .....(F).....Wood	58
7. 8' Doppel Flöte .....(F)....." 58	
8. 8' Gemshorn .....(S).....Metal	58
9. 8' Viol d'Amour .....(S)....." 58	
10. 6' Quint .....(O)....." 58	
11. 4' Octave .....(O)....." 58	
12. 4' Flute Harmonique .....(F)....." 58	
13. 4' Gambette .....(S)....." 58	
14. 3' Twelfth .....(O)....." 58	
15. 2' Fifteenth .....(O)....." 58	
16. 5 rank Cornet .....(O)....." 58	
Wood & Metal 254	
17. 4 rank Mixture .....(O)....." 218	
18. 4 rank Acuta .....(O)....." 232	
19. 7 rank Cymbalo .....(O)....." 394	
20. 16' Bombarde .....(R)....." 58	
21. 8' Trompet .....(R)....." 58	
22. 4' Clarion .....(R)....." 58	

## SWELL MANUAL 18 Registers

	Pipes
23. 16' Bourdon .....(F).....Wood	58
24. 8' Open Diapason .....(O).....Metal	58
25. 8' Salicional .....(S)....." 58	
26. 8' Aeoline .....(S)....." 58	
27. 8' Stopped Diapason .....(F).....Wood	58
28. 8' Quintadena .....(F).....Metal	58
29. 4' Octave .....(O)....." 58	
30. 4' Flauto Traverso .....(F).....Wood	48
31. 4' Violina .....(S).....Metal	58
32. 3' Nazard .....(O)....." 58	
33. 2' Flautino .....(F)....." 58	
34. 4 rank Mixture .....(O)....." 232	
35. 5 rank Dolce Cornet .....(O)....." 290	
36. 16' Contra Fagotto .....(R)....." 58	
37. 8' Cornopean .....(R)....." 58	
38. 8' Oboe (with Bassoon) .....(R)....." 58	
39. 8' Vox Humana .....(R)....." 58	
40. 4' Clarion .....(R)....." 58	

## CHOIR MANUAL 16 Registers

	Pipes
41. 16' Lieblich Gedact .....(F).....Wood	58
42. 8' Open Diapason .....(O).....Metal	58
43. 8' Geigen Principal .....(O)....." 58	
44. 8' Melodia .....(F).....Wood	58
45. 8' Concert Flute .....(F)....." 58	
46. 8' Rohr Flöte .....(F)....." 58	
Wood & Metal 58	
47. 8' Dulciana .....(S)....." 58	
48. 4' Flute Octaviane .....(F)....." 58	
49. 4' Fugara .....(S)....." 58	
50. 4' Octave .....(O)....." 58	
51. 3' Quint Flöte .....(O)....." 58	
52. 2' Piccolo .....(F)....." 58	
53. 5 rank Cornet .....(O)....." 58	
54. 16' Cor Anglais .....(R)....." 58	
55. 8' Clarinet .....(R)....." 58	
56. 8' Tuba Mirabilis .....(R)....." 58	

## PEDALE 14 Registers

	Pipes
57. 32' Contra Bourdon .....(O).....Wood	30
58. 16' Open Diapason .....(O)....." 30	
59. 16' Violine .....(S)....." 30	
60. 16' Dulciana .....(S).....Metal	30
61. 16' Bourdon .....(F).....Wood	30
62. 12' Quint Flöte .....(O)....." 30	
63. 8' Bell Gamba .....(S).....Metal	30
64. 8' Violoncello .....(S)....." 30	
65. 8' Octave .....(F).....Wood	30
66. 8' Flöte .....(F)....." 30	
67. 4' Super Octave .....(O).....Metal	30
68. 5 rank Cornet .....(O)....." 30	
69. 16' Trombone .....(R).....Wood	30
70. 8' Posaune .....(R).....Metal	30

## MECHANICAL MOVEMENTS

71. Great Organ Separation
72. Swell to Great Coupler
73. Choir to Great Coupler
74. Choir to Great Sub-Octave Coupler
75. Tuba to Great Coupler
76. Tuba to Choir Coupler
77. Swell to Choir Coupler
78. Great to Pedal Coupler
79. Swell to Pedal Coupler
80. Choir to Pedal Coupler
81. Swell Tremulo
82. Choir Tremulo
83. Bellows Signal

## COLLECTIVE PEDALS

1. Crescendo movement, bringing on the whole Organ from the softest registers, and diminishing at the will of the Performer.
2. Forte Combination Great Organ, with appropriate Pedal Registers.
3. Mezzo Combination Great Organ, with appropriate Pedal Registers.
4. Piano Combination Great Organ, with appropriate Pedal Registers.
5. Forte Combination Swell Organ, with appropriate Pedal Registers.
6. Mezzo Combination Swell Organ, with appropriate Pedal Registers.
7. Piano Combination Swell Organ, with appropriate Pedal Registers.
8. Forte Combination Choir Organ, with appropriate Pedal Registers.
9. Piano Combination Choir Organ, with appropriate Pedal Registers.
10. Reversible Pedal to operate No. 78.
11. Octave Coupler for Tuba.

Nos. 71, 72, 73, 74 and 75 are operated by pneumatic appliances and are controlled by knobs placed directly over the "Great" keyboard.

The action is extended and reversed so the organists may face the altar and conductor.

Pneumatic motors are applied to the Great Manuale and all its Couplers, to the Pedale throughout, to the basses of the Swell and

Choir Manuales, and to all the Draw Stops. All the Combination Pedals are double acting, and operate without deranging Combinations previously made by the registers.

There are three Bellows, operated by two Hydraulic Motors of the largest size. The two main Bellows have vertical feeders, and combined can supply nearly 5,000 cubic feet of compressed air per minute, with less than 25 strokes of the Motors. An extra wind pressure is used for the Pedale, and a portion of the Great Manuale including the Reed Registers. An independent Bellows supplies wind of great pressure to the Tuba Mirabilis.

The Organ fills the whole width of the gallery, 40 feet. It has a total depth of 25 feet and a total height of nearly 50 feet. The Cathedral has a total length of 300 feet, is 168 feet wide at the transept, and is 105 feet high from the floor to apex.

The reader who is not acquainted with the work of 19th-century American organbuilders is likely to find the liberal supply of mixtures very striking. After all, how many modern organs built under the influence of the Baroque revival can boast 13 ranks of mixtures on the Great alone? By no means should anyone assume, however, that an organ with an abundance of mixture-work is necessarily designed after the Baroque model, or designed primarily with 18th-century organ literature in mind. Included in the dedication recital (Feb. 23, 1876) were the Bach *Prelude in B minor* and *Fantasia in G minor*; but Mendelssohn, Gounod, Lemmens, Auber, Guilmant, and Meyerbeer were awarded far more than "equal time!" This organ is a product of the 19th century, not the 18th.

Moreover, it is discernible as a product of the late 19th century, as one can find a considerable difference between this organ and instruments of the 1850's and 60's. The 1863 Hook in the Church of the Immaculate Conception, a few blocks distant from the Cathedral, also has a Diapason chorus from 16' through the Mixture, Acuta, and 7-rank Cymbale, yet the tonal results are different. For one thing, pipe scales at Holy Cross are very large, as is the building which the organ must fill. Furthermore, tastes increasingly favored added weight in the ensemble as the century progressed. This ideal was more easily attained once mechanical means for raising pressure had replaced hand pumping. After taking

note of the large scaling and the plentiful supply of *fonds de huit* in all divisions, one comes to realize that it is no coincidence that air was supplied by "two Hydraulic Motors of the largest size." Still, wind pressures were quite moderate when compared to those made possible by electric blowing.

Much of the voicing is reputed to have been the work of Moritz Baumgarten, who came to this country with the Walcker organ for the Boston Music Hall, and stayed to become an employee of Hook & Hastings. The Great Trumpet and Clarion and the Swell Vox Humana are by Zimmerman of Paris, and have French shallots. All other reed stops, including the open-shallot Tuba Mirabilis, were the work of Hook & Hastings. The presence of a Cornet V in every division is an opulent feature. The Cornet in the Great is based on the 16' fundamental. The Cornets of the Pedal and Choir are strongly voiced, while the Cornet in the Swell is, as its name indicates, *dolce*.

The original console must have been an impressive sight, despite a Crescendo movement and swell pedal which were not designed with ease of playing in mind. The latter was not a "balanced" pedal, but a ratchet pedal located to the right of the pedal keys.<sup>2</sup> According to standard practice for the time, the Great, Choir and Pedal organs were unenclosed.

It is worth mentioning that there were many similarities between this instrument and the 4-manual, 96 register organ (Hook & Hastings' opus 869, built two years later) for the Cincinnati Music Hall. These stand out as the two largest instruments built by that firm during the entire century. The stoplists of the Great divisions in both organs were identical; the Swell, Choir, and Pedal very nearly identical, the only additional noteworthy features in the Cincinnati organ being the Solo organ with its percussion register (Carillons at 4' pitch), a free-reed Vox Angelica in the Choir, and a 32' Bombarde (also free-reed) in the Pedal.<sup>4</sup> This species of reed, not found at Holy Cross, was introduced to America by the aforementioned Walcker organ, which had no fewer than six such registers, in-

(Continued, page 6)

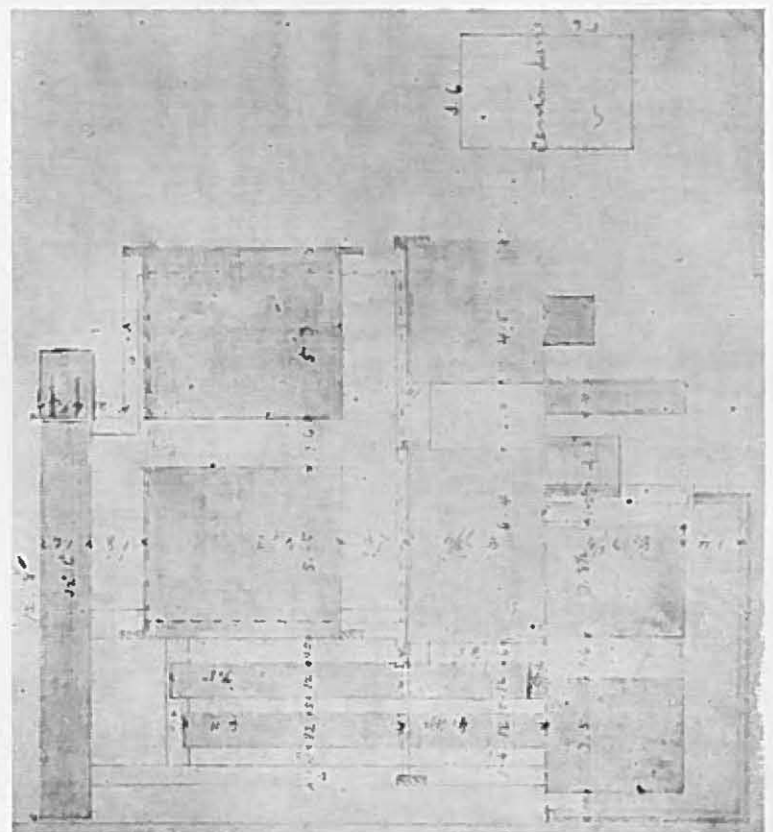


Illustration 1. Original drawing showing layout of chests.

Thomas Murray was the 1966 winner of the National AGO Organ Playing Competition at Atlanta, Ga. He is presently organist of Immanuel Presbyterian Church, Los Angeles. Mr. Murray earlier this year recorded works of Franck on the 1866 E. & G. G. Hook & Hastings organ of Immaculate Conception Church, Boston, a sister instrument to the one discussed in this article.

The photos on page one of this issue and the drawings reproduced on pp. 4, 5, and 6 were kindly made available by Robert Lahaise of Boston.

We are also grateful for the assistance of Barbara Owen of the organbuilding firm, C. B. Fisk, Inc., Gloucester, Mass., in the preparation of this article.



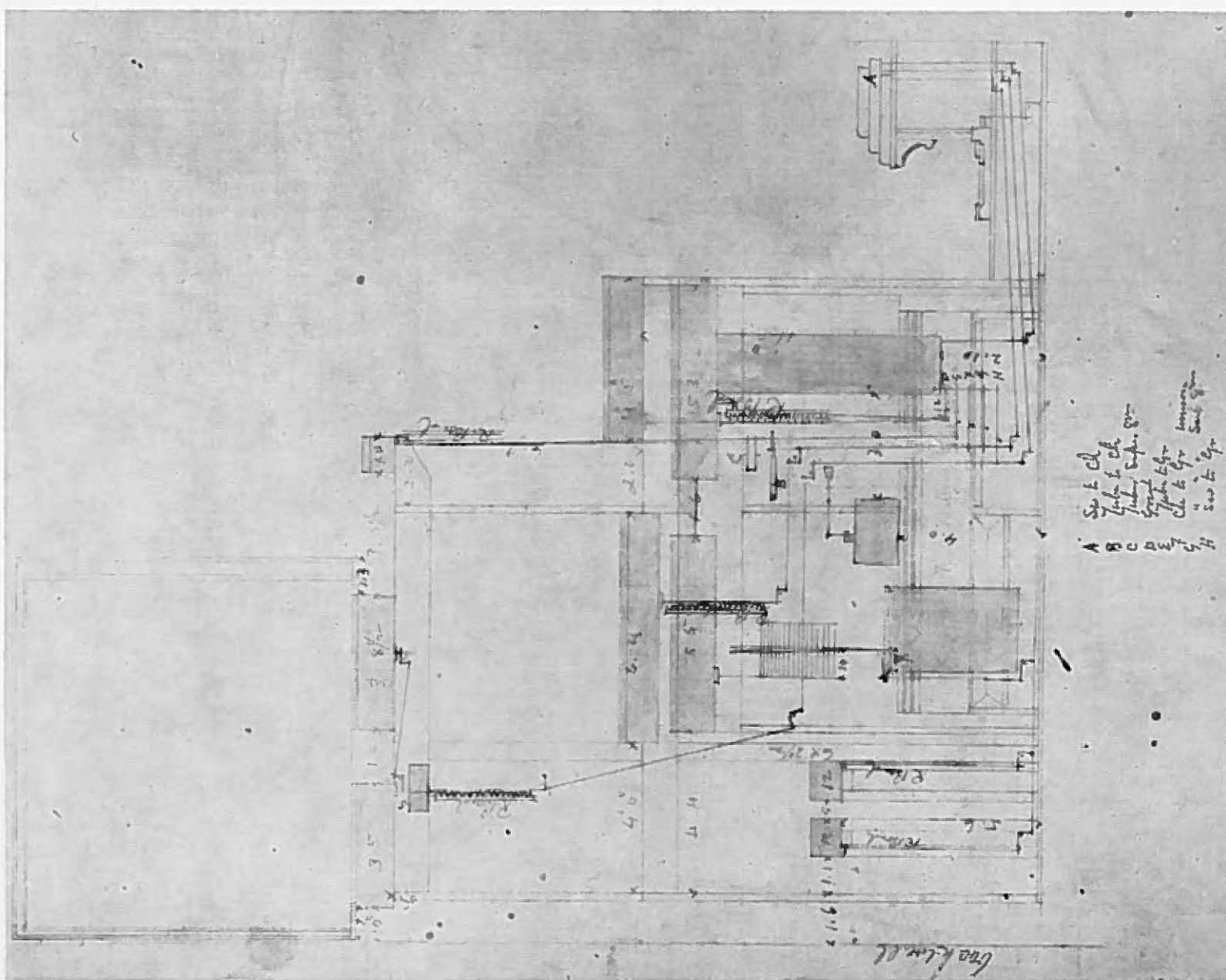


Illustration III. Side elevation.

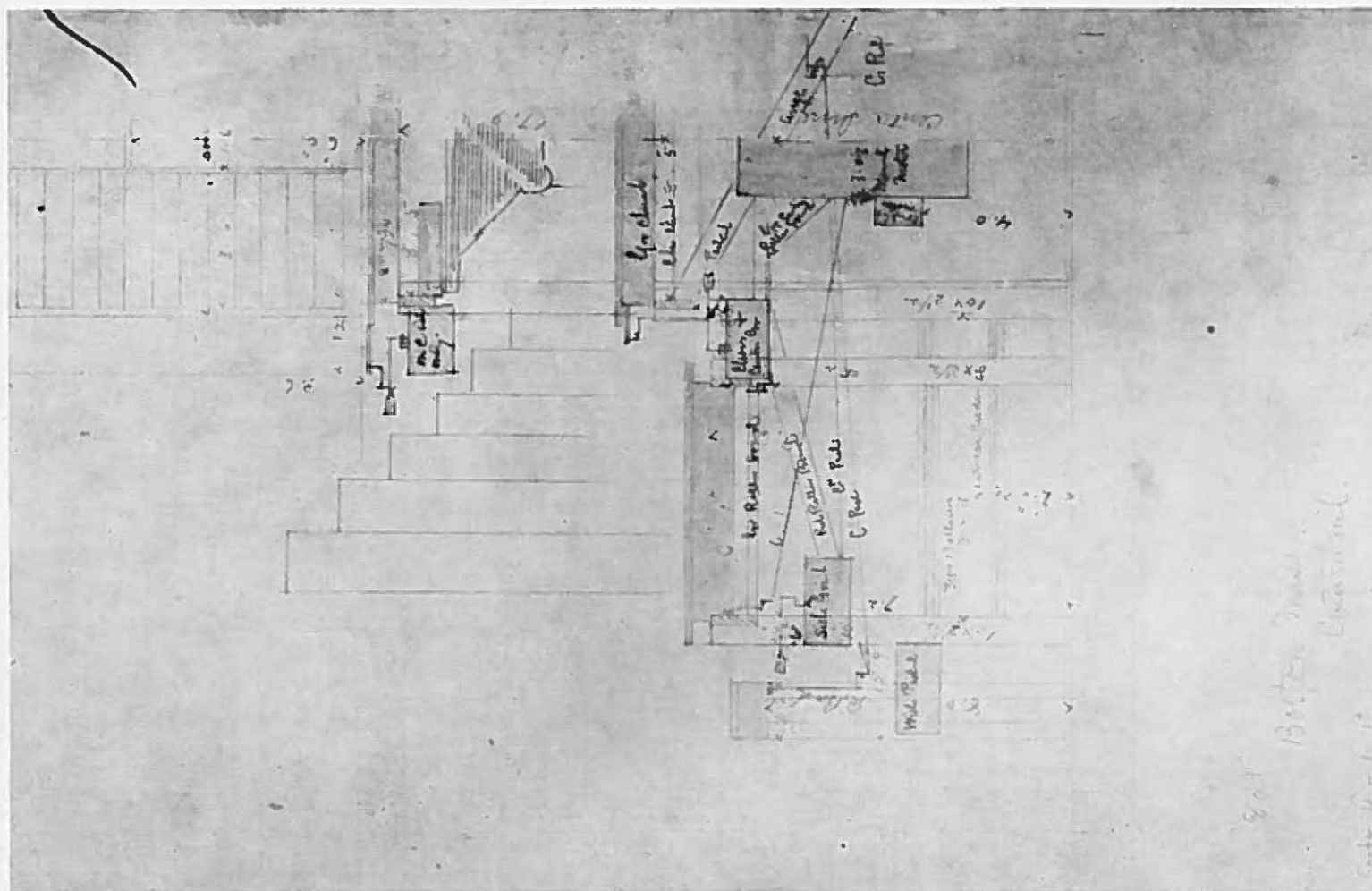


Illustration II. Original drawing of the front elevation, half-view.



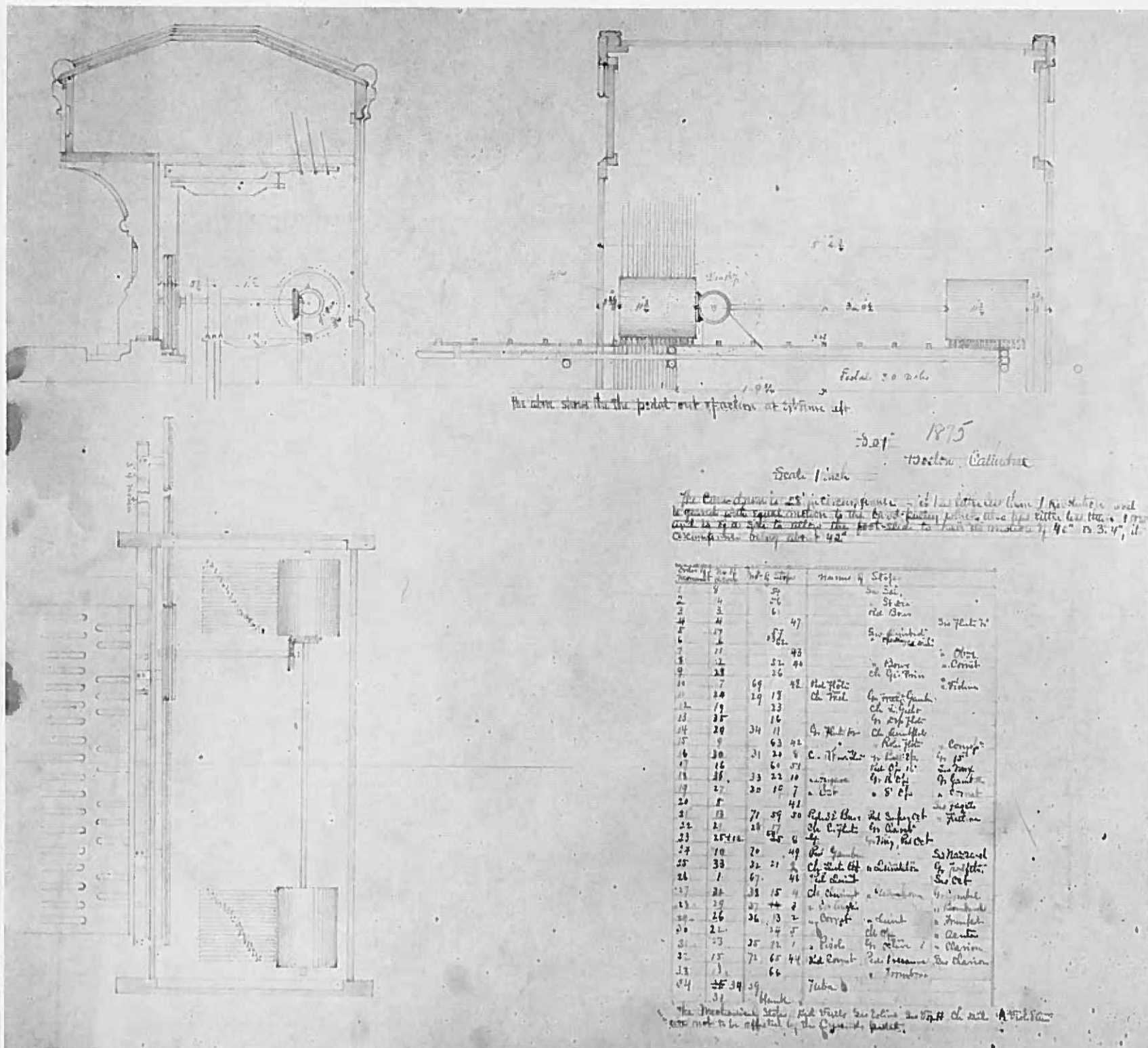


Illustration IV. Schematic drawing of original register crescendo operated by a sliding register above pedalboard rather than a pedal.

cluding a free-reed Bassoon, Hautbois, and 32' Bombarde.<sup>2</sup>

Although electric pulldown action and a horseshoe-style console were added by John White, Sr. in the 1920's, the organ somehow escaped other changes and "improvements." In the words of organ historian Barbara Owen, "this was a straight electrification with no tonal changes as far as I can determine. All pipework is original." The wind system is original, though sorely in need of re-leathering. Likewise, the slider chests and the interior layout are undisturbed, and although the organ is nearly unplayable after decades of neglect, it is manifest that the Archdiocese has in this organ the essentials for a most significant restoration and the prospect of a great cultural attraction.

NOTES

<sup>1</sup> *The Organists' Journal and Review*, Eugene Thayer, ed., (1876) p. 169. Incorrect listings of the number of pipes in the Choir and Pedal Cornet stops were printing errors.

<sup>2</sup> S. Harrison Lovewell, "Cathedral of Holy Cross in Boston and Its Historic Organ," *The Diapason*, vol. 21, December, 1929, pp 40-41.

<sup>3</sup> *Ibid.*

<sup>4</sup> Stoplist duplicated in *Boston Organ Club Newsletter*, E. A. Boadway, ed., Nov & Dec., 1970, pp 5-8.

<sup>5</sup> *Dwight's Journal of Music*, John S. Dwight, ed., October 1863, pp 124-127.

The following additional information about the organs of Holy Cross Cathedral has kindly been provided by Miss Barbara Owen:

1805: organ by William M. Goodrich, probably very small; his first church organ.


1821: larger organ by Goodrich, actually a rebuild of the organ he built in 1810 for the Federal St. Church.

1844: 3-manual, 36-stop organ by E. & G. G. Hook.

1860: the Cathedral moved temporarily to a former Congregational church on Washington St., where a 2-manual Hook seems to have been built in 1869 (probably later moved to a chapel in the new building).

1871: the new Cathedral was built, and the 2-manual Hook was probably used until the large one was built in 1875.

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David Fiene has joined the faculty of St. John's College, Winfield, Kansas, as instructor of music and college organist. Formerly organist-choirmaster of Redeemer Lutheran Church, Ft. Wayne, Indiana, Mr. Fiene has earned the B Mus degree and the Performer's Certificate from Indiana University and the MAREl. degree from the Schola Cantorum of Concordia Seminary, St. Louis. His organ study has been with Carl Staplin, Robert Rayfield, Oswald Ragatz and Ronald Arnatt. His duties at St. John's include teaching organ, piano, theory, conducting the chapel choir and playing for daily chapel. He is a member of the AGO, LSWMA, and is under the exclusive management of the "Church Music Interests" Agency.

### Historic Connecticut Town Gets Austin

Wethersfield, Conn., is a very historic town just south of Hartford on the Connecticut river, containing many 17th and 18th century houses. The present congregational church (Meeting House) was built in 1764 and renovated in 1882 in the style of the day with stained glass, sloping floors, etc. A large gift has made it possible to proceed with restoration of the church to its original design, but

with modern heating, lights, and improved facilities for the musical department. Explorations have uncovered many original timbers, including some from an earlier building of 1685. In the restoration, the original wineglass pulpit and soundboard will be placed in the center of one long wall, with a gallery along the opposite wall and short galleries along the end walls. The congregation will face the pulpit and there will be family box pews around the edges in the original style.

Until recent years, the church was served by its old tubular pneumatic Austin opus 300 of 1910. The new organ will go in cases at two ends of the long gallery. Reflective housings will be used on the Great and Positiv. The Great 8' Principal and 8' Octave will be in display. Low pressures will be used throughout. The church has a large and active choir program under the direction of R. Dale Peiffer, organist and choirmaster. Robert Baker is consultant for the church, and Klepper, Marshall & King are the acoustical consultants.

**GREAT**  
 Quintaton 16 ft. 61 pipes  
 Principal 8 ft. 61 pipes  
 Holzbordun 8 ft. 61 pipes  
 Octave 4 ft. 61 pipes  
 Superoctave 2 ft. 61 pipes  
 Fourniture IV 244 pipes  
 Mounted Cornet V 175 pipes  
 Trompette 8 ft. 61 pipes  
 Tremulant

**POSITIV**  
 Gedeckt 8 ft. 61 pipes  
 Koppelflöte 4 ft. 61 pipes  
 Prinzipal 2 ft. 61 pipes  
 Larigot 1 1/2 ft. 61 pipes  
 Zimbel III 183 pipes  
 Tremulant

**SWELL (Expressive)**  
 Viola 8 ft. 61 pipes  
 Viola Celeste 8 ft. 49 pipes  
 Rohrflöte 8 ft. 61 pipes  
 Prinzipal 4 ft. 61 pipes  
 Waldflöte 4 ft. 61 pipes  
 Blockflöte 2 ft. 61 pipes  
 Sesquialtera II 122 pipes  
 Plein jeu III 183 pipes  
 Fagotto 16 ft. 61 pipes  
 Trompette 8 ft. 61 pipes  
 Tremulant

**CHOIR (Expressive)**  
 Hohlflöte 8 ft. 61 pipes  
 Flauto Dolce 8 ft. 61 pipes  
 Flute Celeste 8 ft. 49 pipes

Gemshorn 4 ft. 61 pipes  
 Cromorne 8 ft. 61 pipes

**PEDAL**  
 Principal 16 ft. 12 pipes (Great)  
 Bourdon 16 ft. 32 pipes  
 Quintaton 16 ft. (Great)  
 Flauto Dolce 16 ft. 12 pipes (Choir)  
 Octave 8 ft. 32 pipes  
 Bourdon 8 ft. 12 pipes  
 Flauto Dolce 8 ft. (Choir)  
 Superoctave 4 ft. 12 pipes  
 Nachthorn 4 ft. 32 pipes  
 Nachthorn 2 ft. 12 pipes  
 Mixture II 64 pipes  
 Posaune 16 ft. 32 pipes  
 Fagotto 16 ft. (Swell)  
 Cromorne 4 ft. (Choir)

GRACE EPISCOPAL CHURCH, Utica, New York is rebuilding and enlarging its organ. The new instrument will have four manuals, 87 stops and 120 ranks. The contract has been awarded to the G. F. Adams Company of New York. Work on the organ should be completed in the summer of 1973.



Historic Berryville, Va. Baptist Church celebrated its 200th Anniversary on September 10 with all-day festivities and services. Following an organ recital of music spanning three centuries presented by Nelson Linaburg, former organist and choirmaster, on the 1957 Möller, the church laid a wreath in the church yard at the monument to James Ireland, a martyr and the second pastor of the congregation. The program, which premiered a composition by Mr. Linaburg in homage to the Rev. Mr. Ireland, included works by Stanley, Bremner, Billings, Jackson, Franck, Berlinski, Felciano, and Alain.



English composer Malcolm Williamson is spending the first two weeks of November in the U.S. for organ-piano recitals and for a week in selected New Jersey elementary schools presenting his "instant operas" under the sponsorship of Opera Theatre of New Jersey. Williamson's mini-operas, in which the audience participates in shaping and performing the finished work, will be used to stimulate the interest of New Jersey school children in opera. The composer will visit 25 schools in various parts of the state to stage his instant operas with small groups of students and will deal first hand with approximately 1,000 children in the course of the week. Opera Theatre of New Jersey is a full scale professional AGMA company which is taking its first steps into the field of education and student audience building through its sponsorship of Dr. Williamson.

The composer is scheduled to return in the spring for more workshops and performances in North America under Arts Image management.

ARTHUR POISTER led a workshop for the Lynchburg, Va. Chapter AGO on Sept. 29 and 30 at Randolph-Macon Woman's College. Students from Salem College, North Carolina School of the Arts, Concord College, and Randolph-Macon College, as well as members of the chapter played works by Brahms, Bach, Reger, Dupré and Brubns.



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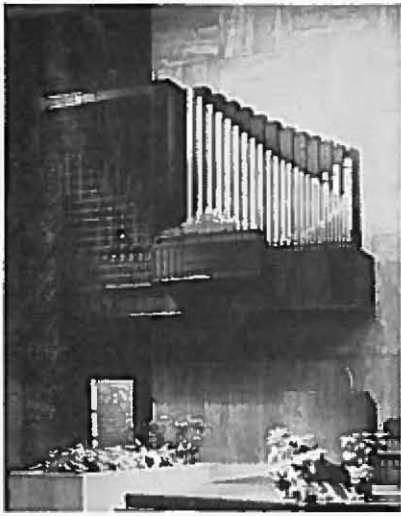
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## Delaware Builds Unit Organ for Watertown, N.Y.

The Delaware Organ Company of Tonawanda, N.Y., has built and installed a 2-manual and pedal unit organ in the Church of the Sacred Heart, Watertown, N.Y. The instrument is installed on the front wall of the new contemporary building which replaces the former church destroyed by fire. The console is just to the left side of the chancel together with the choir.

### SUMMARY

Subbass 16 ft. 44 pipes  
Dolcan 16 ft. 97 pipes  
Principal 8 ft. 85 pipes  
Rohrfloete 8 ft. 73 pipes  
Dolcan Celeste 8 ft. (TC) 49 pipes  
Blockfloete 2 ft. 61 pipes  
Mixture III 1 1/2 ft. 183 pipes  
Fagott 8 ft. 61 pipes

### GREAT

Principal 8 ft.  
Rohrfloete 8 ft.  
Octave 4 ft.  
Rohrfloete 4 ft.  
Nasat 2 3/4 ft.  
Principal 2 ft.  
Blockfloete 2 ft.  
Mixture III  
Fagot 16 ft. (TC)  
Fagot 8 ft.

### SWELL

Dolcan 16 ft.  
Rohrfloete 8 ft.  
Dolcan 8 ft.  
Dolcan Celeste 8 ft. (TC)  
Principal 4 ft.  
Blockfloete 4 ft.  
Rohrfloete 2 ft.  
Quint 1 1/2 ft.  
Fagot 8 ft.  
Fagot 4 ft.

### PEDAL

Subbass 16 ft.  
Dolcan Bass 16 ft.  
Principal 8 ft.  
Bourdon 8 ft.  
Dolcan 8 ft.  
Octave 4 ft.  
Rohrfloete 4 ft.  
Blockfloete 2 ft.  
Mixture III  
Fagot 8 ft.  
Fagot 4 ft.

THE AMERICAS BOYCHOIR FEDERATION has announced the Fourth Annual Americas Boychoir Federation, to be held in Saltillo, Mexico, Dec. 28-Jan. 1. All boychoir directors and managers, boys' choirs, and individual boy singers, ages 6-16, are welcome to attend. Information may be obtained from Mr. Edgar W. Wyatt, president, Americas Boychoir Federation, Box 677, Connellsville, Pa. 15425.



117 persons, some from Massachusetts and Canada, crowded into the chancel of Calvary Episcopal Church, Pittsburgh, Pa., on Friday, Sept. 8, for an all-day workshop by Jean Langlais (shown above with students). This workshop climaxed a very successful week of activities which was sponsored jointly by the Pittsburgh AGO Chapter, Carnegie-Mellon University, Duquesne University and the University of Pittsburgh. On Sept. 4, and 5, M. Langlais taught private lessons. (One woman flew from Washington D.C. for an hour lesson.) There was also a master class at Duquesne University on Sept. 6, for the organ students of the three universities. During the week the students also had the opportunity to meet with the master informally on their respective campuses. On Thursday night, Sept. 7, M. Langlais played a recital in Heinz Chapel on the University of Pittsburgh campus to a standing-room-only audience which gave him two very enthusiastic standing ovations. At the morning session of Friday's workshop, M. Langlais discussed, demonstrated and played sections of or all of his following works: "Imploration No. 3", "Offrande a Marie", "Livre Oecumenique", "Poem of Happiness", "Hommage a Rameau", "American Suite" and "Folkloric Suite". After lunch, M. Langlais' guide, Marie-Louise Jacquet, played and pointed out stylistic differences between the "Suite on the First Tone" by Nivers and the "Suite on the First Tone" by Corette. Most of the afternoon session was devoted to improvisation.



John Rose (left) being interviewed by Robert Linder (center) general manager of WDHA-FM, at the 1972 New York Hi-Fi Show at the Statler Hilton just before the debut broadcast of a new weekly program performed and narrated by Mr. Rose from the Cathedral of the Sacred Heart, Newark, N.J. The new program is the first locally produced four channel FM series in the eastern United States and is heard Friday evenings at 9:05 p.m. on 105.5 FM in the northern New Jersey-New York City area.

ALLEN ORGAN COMPANY, Macungie, Pa., has received a 1972 Industrial Research, Inc. award for their new digital computer organ. The prize is determined by a blue ribbon panel of 25 leading scientists, and is given to the hundred best products each year.



Kathryn Hoppe has been appointed instructor of music at Kearney State College, Kearney, Nebraska where she will teach organ, theory, and piano. She will also serve as organist at the First United Presbyterian Church, Kearney. Miss Hoppe received her Mus B and Mus M degrees from Indiana University, where she studied organ with Carl Gilmer and Clyde Holloway. Prior to the appointment she served as organist at Christ Lutheran Church, New Hyde Park, New York.

## Rochester Church Gets Delaware Organ Rebuild

The Delaware Organ Company has rebuilt the organ in The Rochester Christian Reformed Church, Rochester, N.Y. to replace an older instrument in the chancel. The instrument was moved to the rear gallery and the entire gallery wall opened up to permit egress of sound. A new console and Great windchest were installed as well as some new pipework. Much pipework from the former instrument was revoiced and rebuilt to form new stops.

### GREAT

Lieblifloete 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Rohrfloete 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Hohlfloete 4 ft. 61 pipes  
Blockfloete 2 ft. 61 pipes  
Mixture IV 1 1/2 ft. 244 pipes  
Trompette 8 ft. 61 pipes

### SWELL

Gedeckt 8 ft. 61 pipes  
Viola 8 ft. 61 pipes  
Viola Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Nasat 2 3/4 ft. 61 pipes  
Spitzprincipal 2 ft. 61 pipes  
Terz 1 3/4 ft. 61 pipes  
Gemsquint 1 1/2 ft. 61 pipes  
Cymbel III 3/4 ft. 183 pipes  
Regal 16 ft. (TC) 49 pipes  
Fagot 8 ft. 61 pipes  
Claron 4 ft. 61 pipes  
Tremulant

### PEDAL

Subbass 16 ft. 32 pipes  
Lieblifloete 16 ft. (Great)  
Principal 8 ft. 32 pipes  
Bourdon 8 ft. pipes  
Choral Bass 4 ft. 32 pipes  
Flute 4 ft. 12 pipes  
Mixture III 96 pipes  
Trompette 16 ft. 12 pipes (Great)  
Trompette 8 ft. (Great)  
Trompette 4 ft. (Great)

## Wicks Installs In Stacyville, Iowa

A new 2-manual organ by the Wicks Organ Company, Highland, Ill., has been installed in the Church of the Visitation, Stacyville, Iowa. The new instrument is located in the gallery at the rear of the church with most of the Great and Pedal exposed. Installed by Rodney Levsen, the organ is designed principally for use during worship services. The dedicatory recital was performed by Sister Mary Arnold Staudt on Sept. 24.

### GREAT

Holzgedeckt 8 ft. 61 pipes  
Gemshorn 8 ft. (Swell)  
Principal 4 ft. 61 pipes  
Gemshorn 4 ft. (Swell)  
Flachfloete 2 ft. 61 pipes  
Mixture II 122 pipes  
Trumpet 8 ft. (Swell)

### SWELL

Gemshorn 8 ft. 61 pipes  
Gemshorn Celeste 8 ft. 49 pipes  
Rohrfloete 4 ft. 61 pipes  
Nasat 2 3/4 ft.  
Spitz Octave 2 ft. 61 pipes  
Trumpet 8 ft. 61 pipes  
Tremolo

### PEDAL

Sub Bass 16 ft. 32 pipes  
Principal 8 ft. 32 pipes  
Gemshorn 8 ft. (Swell)  
Choral Bass 4 ft. (Great)  
Flute 4 ft. (Great)  
Trumpet 8 ft. (Swell)

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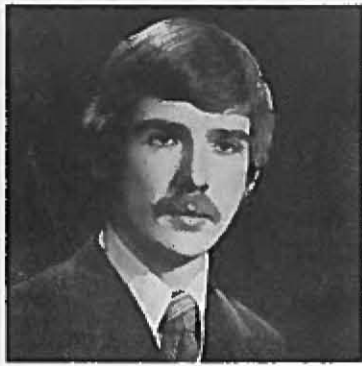
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## Charles Benbow Wins Chartres Competition

Reported by Donald E. Clawson

October, 1, 1972 — Arriving by train from Paris at 7:45 A.M. one found the morning mist still obscuring the town and its ancient cathedral. After a short walk from the station we followed a few late-comers in for the eight o'clock mass which was just beginning. Congregational singing was assisted by someone from the organ in the Choir who also provided modest improvisations during the administration of the Sacrament, and at the close.

Following a short walk and breakfast at 9:00, the return for the 10 A.M. mass proved to be more rewarding with music from the *grandes Orgues*, a small choir of boys, and Latin Mass. As it has been reported by others, the organ, as rebuilt by Gonzalez and inaugurated in June 1971, is a sheer joy and revelation. It has a certain sheen and clarity not often heard in France, but in addition to the classic restoration and augmentation, there is still the authentic French *jeux de de fonds* sound with more than a little *jukebox* bass in the Pedal division — an element which proved both interesting and important during the competition itself.

The competition commenced shortly after 1 P.M., and the four finalists, chosen from seventeen semi-finalists, were given forty-five minutes each for the playing of the following works from memory: a) Liszt, *Prelude and fugue on BACH*; b) Bach, *Chorale De profundis* (BWV 686, 6 voices); c) Dupré, *Final from the Symphonie-Passion*; and d) Messiaen, *Les yeux dans les roues*, no. 6 from the *Livre d'Orgue*.

After a long, and somewhat problem filled afternoon, the *Grand Prix de Chartres*, 1972 was awarded to 27 year old Charles Benbow, originally from Dayton, Ohio. Following degree work at the University of Oklahoma Mr. Benbow studied with Michael Schneider, and in 1971 won third prize at the contests in Prague and Munich. He is currently living in London.

Although the other three finalists earned certain commendations for their playing, they most definitely lacked the discipline and every great sense of musicality which Charles Benbow not only proved he has, but displayed with greatest ease. Personal comments which this writer made during the progress of the competition, concerning the other players, ranged from "little musical interest," "articulation?" and "frenzy without drive" to "lacks consistency of rhythmic flow," "ho-hum," and "offensive registrational trickery." Philippe Lefebvre from Arras, France who played first was awarded the *Mention*. Although his general interpretation tended to be rather dry, and his registrations, particularly in the Bach, were old school French with clarity suffering due to heaviness, he played with definite command of the instrument and redeemed himself (after three attempts) in a brilliant performance of the Messiaen. Finalist no. 2 played with great conservatism and a general lack of musical energy. Finalist no. 4 proved to be erratic, and closed the competition by not playing the Messiaen — a complete lapse of memory.

Prior to any disclosure of names, national origin, etc., there was no doubt in this writer's mind that finalist no. 3 was not only the obvious winner, but

most definitely American (in training, if not origin) due to a remarkable, and highly developed mixture of schools of style and interpretation. There was no feeling that Mr. Benbow's performance represented any one period or school — to the exclusion of others — only that he was being completely honest with and for the music at hand. From the very first notes of the Liszt it was evident that this performer knew not only the music, but the instrument. The Pedal sang rather than hootingly asserted the thematic material, and the manual passages which follow were exciting with a good sense of command. Tempo in a building such as this is often a real problem, but one discovered that Benbow's 16th-note passages danced without overlap, and yet avoided the effect of some players who seem to hang out their notes like so many bones to dry in the sun! His consistency, control, and musicianship were equally appreciated by the members of the jury whose heads bobbed and danced with the music, and whose faces were illuminated with smiles when what they expected to happen did in fact happen, on cue, and in the best of musical taste.

In the Bach Mr. Benbow got at the work at hand, without pretension, and played with both depth and an unfrenzied flow of musical line. When the *Final* of Dupré's *Symphonie-Passion* began, there was some question as to whether or not it would ever get off the ground, but once again the player proved his impeccable sense of musicianship with a flow and consistency, a projection of musical line, and an intelligent subtleness which lead to a splendid climax at the final chords.

Anyone who has read Claude Samuel's informative book *Entretiens avec Olivier Messiaen* can begin to appreciate the great complexity of Messiaen the man, a fascinating mixture of the theoretical and the mysterious. The performance of his music demands both a personal and musical maturity which few players exhibit, at least in public recitals. It was indeed satisfying to hear what could have been batted off as mere well-calculated notes come alive, despite its brevity. As in the Liszt, we heard once again a well understood controlled abandon, a difficult end to achieve but well worth it.

Following the presentation of awards, and numerous speeches, Mr. Benbow played the Franck *Choral no. 1* and Pierre Cochereau closed the day's activities with a free improvisation based on two themes; the first on the name Franck, and the second given by André Marchal. The four movements could have been entitled *Fantasia*, *Scherzo*, *Andante maestoso*, *Final-Toccata*. Executed in the best of M. Cochereau's truly impressive style it was a fitting close for such a day — a mixture of majesty, certain humor, quietness, and final cavalcades of sound.

At 10 P.M., after a simple supper, and what seemed like several billions of notes, we boarded the train for Paris, far richer than we had arrived.

Jury members for the competition were Harold Britton, England; Pierre Cochereau, Rolande Falcinelli, Jean Langlais, André Marchal, France; Ferenc Gergely, Hungary; Joachim Grubich, Poland; Ferdinand Klinda, Czechoslovakia; Flor Peeters, Belgium; and Michael Schneider, Germany.

### ALEXANDRIA, VA. CHURCH CELEBRATES BICENTENNIAL

Christ Church, Alexandria, Virginia, will observe its 200th anniversary this year. This historic church was the church of George Washington and Robert E. Lee, both having worshipped there regularly. Christ Church was designed by James Wren, nephew of Sir Christopher Wren, and it was completed in early 1773.

Three large festival celebrations will mark the anniversary with the climactic service being scheduled for Feb. 25, 1973. Special music is being composed by Richard Bales, member of the church and conductor of the National Gallery of Art Orchestra, and by Richard W.

Dirksen, composer and organist on the staff of the National Cathedral, Washington, D.C.

The original organ of Christ Church, a small cabinet organ recently restored by C. B. Fisk Inc., was built in 1810 by Jacob Hilbus. The organ is now on display at the Smithsonian Institution in Washington. The second organ of Christ Church was built in 1886 by Hook and Hastings, and it remained in the church until 1920 when electricity was installed and a 3-manual Hillgreen-Lane organ was installed, a gift of the late Andrew Carnegie. The present organ was enlarged and rebuilt and a new Möller console added in 1951. Alvin D. Gustin is organist and choirmaster of the church.



# Videro, Desbonnet Featured at Danish Organ Festival

Reported by Jean Swanson

Lectures and recitals were presented by Finn Videro and Germain Desbonnet at an organ seminar held at the St. Jacobi Church in Varde, Denmark from August 7 to 12, 1972. The seminar was sponsored by the Ministries of Cultural Affairs in Denmark and France, the county of Ribe, the municipality of Varde, "Denmarks Nationalbanks Jubilaumsfond", and Marcussen and son, Aabenraa. Mrs. Ingeborg Krogh, organist at St. Jacobi Church, arranged the seminar with the assistance of Knud Krogh and Paul-Erik Thomson, church organist at Horsens.

Although the majority of participants were from Denmark, six other countries were represented: Sweden, Norway, Finland, Germany, France and the United States.

The organ in the church at Varde, built in 1951 by Marcussen and Son, was used by Marie-Claire Alain for the "Erato" recording of the Bach organ works. Since the organ is placed in the rear gallery of the church, closed-circuit television was used to enable the participants seated near the pulpit to see not only the performer-lecturer but also the musical scores being discussed or played.

Dr. Finn Videro, organist at St. Andreas Church, Copenhagen and lecturer at The University of Copenhagen and the Royal Academy of Music, presented three illuminating lectures in English on the organ works of J.S. Bach. "To help us establish a new style of Bach playing in keeping with the concepts of his own time," Dr. Videro's remarks were directed to such topics as Bach's way of playing (i.e. hand position and fingering), typical German organs, registration, musical forms, certain peculiarities of writing (e.g. *notés inégales*) and ornamentation. Well known for his performance of the organ works of Buxtehude, Dr. Videro demonstrated a similar command of the Bach organ literature.

The importance of fingering and hand position when performing on a mechanical action organ was particularly stressed as was the use of identical registration for preludes and fugues in the same key. The choice of stops as well as the dynamic level should take into consideration the implications of key character as outlined by such late Baroque writers as Johann Mattheson. Convincing proof of Dr. Videro's assertion was evidenced in his performance of a number of the larger organ works during the lectures and evening recitals.

Germain Desbonnet, organist and conductor at the church of l'Immaculée-Conception, Paris, delivered three lectures on French organ music since Titelouze. He proved to be a thorough scholar as well as a skillful performer of early French organ music playing, often at sight, a wide variety of compositions by Titelouze, Lebeque, Couperin and Clérambault.

The second lecture was on organ music of the nineteenth century from Franck to Dupré. Mr. Desbonnet has given first performances of several compositions by Jean Langlais, his organ teacher, and therefore devoted his third lecture to a survey of the Langlais organ works. Three evening recitals were presented by Mr. Desbonnet during which he proved that mechanical action organs are more than adequate for the performance of French organ music whether Baroque, Romantic or Contemporary. His performances of early French and that of Langlais were especially successful.

During the seminar the second of Dr. Videro's three evening recitals was recorded for later presentation on Danish radio. Several of the recitals, as well as the seminar itself, were reviewed in the local press, indicative of public interest in organ playing in Denmark.

The recital programs:  
Finn Videro, Aug. 8, all-Bach: *Prelude and Fugue in C minor* BWV 546, *Canonic Variations on "Vom Himmel hoch"* BWV 769, *Fantasia in G* BWV 572, *Trio Sonata in E-flat* BWV 525, *Prelude and Fugue in C* BWV 547.

Finn Videro, Aug. 7 all-Bach: *Toccatella and Fugue in D minor* BWV 565, "Das alte Jahr vergangen ist" BWV 614, "Wenn wir in höchsten Nöten sein" BWV 641, "O Mensch, bewein dein Sünde gross" BWV 622, *Pastorale* BWV 590, *Partita on "Sei gegrüßet"* BWV 768, *Passacaglia and Fugue in C minor* BWV 582.

Germain Desbonnet, Aug. 9: 7 *Magnificat Versets*, Titelouze; *Suite on the first Tone*, Nivers; *Suite on the 6th Tone*, Lebeque; *Récit de chromhorne*, Dialogue sur les trompettes, Tierce en taille from *Messe pour les paroisses*, Couperin; *Basse de trompette*, Chromhorne sur la taille, *Offertoire sur les grands jeux* from *Messe pour les couvents*, Couperin; *Suite on the 2nd Tone*, Clérambault.

Germain Desbonnet, Aug. 10: *Pastorale*, Franck; *Prelude and Fugue in E*, Saint-Saëns; *Toccatella*, Gigout; *Andante Cantabile* from *Symphony 4*, Widor; *Triptyque*, Vierne; *Cantilène*, Choral-poème "Consummatum est", Tournemire; *Le Tombeau de Titelouze*, Dupré.

Finn Videro, Aug. 11, all-Bach: *Toccatella and Fugue in D-dorian* BWV 538, "Christus der uns selig macht" BWV 620, "O Lamm Gottes" BWV 543, *Prelude and Fugue in A minor* BWV 543, 4 *Duets from the Clavierübung in E minor*, F, G, and A minor BWV 802-805, *Prelude and Fugue in B minor* BWV 544.

Germain Desbonnet, Aug. 12, all-Langlais: *Suite médiévale*, *Chant de Peine*, *Chant de Paix*, *Grands jeux* from *Suite Brève*, *Nasard et Française* from *Suite Française*, *Te Deum*, *Hommage à Rameau*, *At Buffalo Bill's Grave* from *Suite Américaine*, *Livre oecuménique*, *Choral No. 2*, *Poem of Happiness*.

music scholar and librarian, has been named assistant humanities librarian for the Morris Library, Southern Illinois University, Carbondale. Mr. Otto holds the BMus degree from the University of Wisconsin, the MSM degree from the School of Sacred Music, Union Theological Seminary, New York City, and he studied for one year in Cologne, Germany as a Fulbright scholar. He also holds the master of library science degree from Indiana University, where he also served as assistant cataloguer in the music library.

Carl Gilmer, faculty member of Radford College, Radford, Va. has been appointed conductor for the 1972-73 season of the Roanoke Valley Chorus, Roanoke, Virginia. Mr. Gilmer is presently completing work on a DMus degree from Indiana University. Under his direction, the 100-voice chorus will sing three performances of Honegger's *King David* in the fall, and Orff's *Carmina Burana* is scheduled for next spring with the Roanoke Symphony.

## New Appointments

David Bowman has joined the roster of artists represented by Phyllis Stringham Concert Management. Dr. Bowman is assistant professor of organ at Alabama State University, Montgomery. He holds the BMus degree cum laude from the University of Kentucky, the MMus degree from Syracuse University, and the DMA degree from the University of Michigan. His organ study has been with Arnold Blackburn, Arthur Poister, Helmut Walcha, Mildred Andrews, and Marilyn Mason.

George L. Jones, Jr., has accepted a position as organist and choirmaster of the First Presbyterian Church, Ogdensburg, New York. Mr. Jones is a faculty member of Clarkson College, Potsdam, New York, and served Trinity Episcopal Church of Potsdam as organist and choirmaster for 19 years until 1971.

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## Choral Music

Christmas Music from Concordia Publishing House, St. Louis, Mo.

Shortly after the October issue went to press, Concordia Publishing House sent in their recent Christmas music for review. Some of it warrants our attention here.

Gerhard Krapf has set two familiar carols in easy, two-part settings for treble choir: *While by My Sheep I Watched at Night*, and *Lo, How a Rose E'er Blooming* (98-2105, 25¢). Both of them are appropriate for very young children. Two carols in settings by Robert J. Powell are arranged for unison voices, flute, and keyboard instrument: *On Christmas Night All Christians Sing* (98-2106, 30¢), and *A Little Child on Earth Has Been Born* (98-2107, 30¢). The traditional English and Flemish melodies are set simply with traditional harmony and well within the abilities of most youth choirs. The traditional German melody, *On This Day Earth Shall Ring* (98-2104, 30¢) has been arranged by Marlowe Johnson for 4-part choir and optional handbells. All of the material is easy and the spare use of handbells is effective.

Charles G. Frischmann has edited four Renaissance motets for parish choir use. All of them could be put to use by choirs of limited talent, and they provide good texts and music for the season. All of them are unaccompanied, but a simple continuo-type accompaniment is given for optional use and rehearsal. They are: *How Lovely Sings the Angel Choir* by Cornelius Freundt (98-2094, 40¢); *Now Is the Hour, Now Sing We Well* by Joachim von Burck (98-2095, 25¢); *O Morning Star, How Fair and Bright* by Michael Praetorius (98-2096, 25¢); and *In dulci jubilo* by Johannes Eccard (98-2097, 25¢). S. Drummond Wolff has rearranged Giovanni Gabrieli's motet for 8-part chorus, *O Magnum Mysterium* (97-5027, 50¢), for two choirs in SSAB/ATTB setting, instead of the original SATB/ATTB setting, in order to "avoid some of the difficult voice ranges and so make the motet available to the average church choir. An English paraphrase has also been added.

Harold Mueller has edited another of the Andreas Hammerschmidt cantatas from his 1655-56 collection, *Musicalische Gespräche über die Evangelia*. This short cantata, *Where Is the Newborn King* (97-5038, \$1.50), is designated for the Feast of Epiphany. It is set for SSATB choir, 2 violins (or comparable instruments) and continuo. The edition is a good one, the printing clean, and the music will be welcomed by those who have a modest choir and want to do something different for Epiphany.

Finally, Larry Palmer has contributed another English text edition of Hugo

Distler's "Kleine geistliche Abendmusik" entitled *Christ, Who Alone Art Light of Day* (97-5066, \$1.25). It is a short cantata, a companion work to his *A Little Advent Music*, based on the familiar office hymn for Vespers, "Christ, der du bist der helle Tag." It requires SAB choir, a keyboard instrument (manuals only), and two violins or comparable instruments. Many Distler fans will want to add this excellent edition of his 1933 work to their repertory. The spare, modal counterpoint with cantus firmus texture makes it a lovely, introspective work for the average choir.

A new 11th century mystery play from Oxford University Press, London and New York

*Sponsus*, an 11th century mystery play belonging to the famous abbey of St. Martial at Limoges, has been edited with English text for modern performances by W. L. Smolden, whose work in this area has already been evidenced in other medieval musical dramas previously released by Oxford. *Sponsus (The Bridegroom)* is a musical acting version of the parable of the wise and foolish virgins as reported by St. Matthew. It is not exactly a liturgical drama, but is probably more closely akin to the French *mystère*, with a mixing of liturgical and troubadour style music, thus foreshadowing the open-air mystery play. The parable itself is appropriate to the final Sunday of the church year (the Sunday before Advent I), and this work would therefore be appropriate as a staged musical drama on the outdoor steps of the church on that Sunday. The editor has written a lengthy introduction which includes very adequate notes on the sources, production, and the music. One would need a choral group of four singers (male or female) in solo and in consort, a baritone for the part of Gabriel, five sopranos as the foolish virgins, five sopranos as the wise virgins, two basses as the oil merchants, a bass as Christus, and "some demons" who are masked but do not sing. Optional instruments would include a portable (hand) organ or substitute, small harp, shawm or oboe, and rebec or viola. We quite agree with Mr. Smolden's idea that something should be sung at the end of the play to soften the harshness of the final scene (with Christ banishing the foolish virgins into the fires of hell, and a stage direction "forthwith let demons take hold of them, and let them be thrown into hell."). His suggestion is that "O Come, O Come Emmanuel" be sung as a recession of the company, which would work very well indeed in such a grim finale! We find this work of great interest, and recommend it to all enterprising churches. It would make a fine fall production on the church steps next year.

— RS

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## New Recordings

The Chorale Preludes of Johannes Brahms, Opus 122. John Obetz playing the RLDS Auditorium organ, Independence, Mo.; The Auditorium Chorale directed by Allan Hurst. Célèbre Records, No. 8005.

Brahms's lovely "farewell" to the musical world is here performed complete, with each chorale prelude prefaced by the hymn sung by the Auditorium Chorale. Mr. Obetz treats opus 122 as chamber music, gently registering each prelude. All of them are played well from a technical viewpoint.

Again, as in the Franck, the music here presents certain problems which few performers seem to solve: What does Brahms mean by his tempo indications (or the lack of them)? What do his dynamic markings mean, especially in relation to registration? What is his phraseology? It seems to us that Mr. Obetz misses the point on several occasions here. No. 2 is somewhat fast, whereas No. 3 is somewhat slow, for example. These tempos result in No. 2 having little tension and no rhythmic weight, and No. 3 having little swing and too much stiffness on the repeated notes. Similarly, No. 4 is so slow (and without the slurring of the arpeggiated notes) so that one hears all the individual notes of the arpeggio rather than the harmony and the melody at the top; each chord receives the importance of a phrase rather than the phrase made by the chorale melody. A similar situation results in No. 10 whose "bell tones" in the bass are lost. With regard to registration, all of the pieces lack weight and gravity — an important affect in 19th century music of any kind. Mr. Obetz never uses 16' choruses, although they are available on the organ. Sparing use of 8' stops (rather than whole combinations of them) make even an 8' chorus sound weak at the bottom. When mixtures are added, they tend to be pitched too high so that they "wash out" the fundament of the chorus — something that never happens in a 19th century organ.

If all these things had been done, then perhaps the pieces would be more expressive of the yearning, the somber reflection, the restrained inwardness of Brahms' last days. Even so, Mr. Obetz gives us an eloquent performance of Nos. 5 and 8 (*Schmücke dich, Es ist ein Ros*) with their affect of peaceful serenity and quiet joy. And he takes care not to add to Brahms' own directions for changes of manuals, registration, and manual-pedal directions. In this respect then, his recording is more faithful than most, and competently played. But for us it leaves much to be desired.

We cannot imagine any circumstance in which such a wobbly and poorly tuned choir as the Auditorium Chorale could possibly enhance such lovely pieces as these. They certainly don't on this recording.

**For All the Saints and Other Favorite Hymns/Preludes.** John Obetz plays the RLDS Auditorium organ, Independence, Mo. Célèbre Records, No. 8004.

The Mormon communities have always included hymns and hymn singing as one of their most important cultural concerns, and it is natural that Mr. Obetz should provide a "popular" recording with a selection of good and tasteful hymns and hymn preludes played on the Auditorium organ. The organ sounds excellent in this task, displaying a wide range of tonal colors and lovely sounds. And Mr. Obetz competently and tastefully treats each hymn in an interesting way, alternating straight hymn harmonizations with chorale preludes by Karg-Elert, Bach, Searle Wright, Jan Bender and Helmut Walcha, and variation harmonizations by David Johnson and Gerhard Krapf. It's a pleasant recording if you like this kind of thing.

**Musik aus der Synagoge (Music of the Synagogue).** Herman Berlinski, organ; Donald Boothman, baritone. Schwann-Studio 605. Program: *Symphony for Organ* 1957-61, Herman Berlinski; *Kaddish*, Leon Algazi; *Elschayim*, Lazare Weiner; *Eloheho*, Darius Milhaud; *Tzur Yisroel*, Ernest Bloch; *Ber'shit*, Salomon Rosowsky; *V'al Kulom*, Psach Lonu, Herbert Fromm.

In all ways, this is an excellent recording. Splitting the recording between Herman Berlinski's large, five-movement "Symphony for the Holy Days" and

various songs representative of the Cantor's art, one finds here an exciting and meaningful cross section of modern Jewish music. Mr. Berlinski plays his own work on the Neanderkirche organ in Düsseldorf, West Germany (the recording was done in June of 1971). The organ, the acoustical setting, the music itself, and Mr. Berlinski's playing are exemplary. On listening to this large organ work, one is reminded of Berlinski's roots: his birth in Poland and upbringing in Germany, and his life-long dedication to Jewish musical life. One finds here an amalgam of eastern and western Jewish musical practices with its modal harmonies and melodies which lean hard on the pentatonic. The five expansive movements are all built on motives, melodies that stem from long years of Jewish history. The mood of each stems from the text, calling forth the remembrance of past deeds and the inner meaning of them for a people today. Especially beautiful is the sudden change from somber and serious mood to a light and dancing mood in the fourth movement. It is a fine piece of music, authoritatively played with great conviction and expressiveness.

The songs are sung expertly by Mr. Boothman, who handles the recitative-like liturgical music with fine expressiveness and richness of voice — true to the Jewish cantor's art over the past century.

**Music for Organ, Brass and Percussion.** E. Power Biggs playing the organ at St. George's Episcopal Church, New York City; The Columbia Brass and Percussion Ensemble, Maurice Peress, conductor. Columbia Stereo, M31193; Columbia SQ Quadraphonic, MQ31193. Program: *Grand Chorus in Dialogue*, Gigout; *Heroic Poem*, Dupré; *Lord, Save Thy People*, Widor; *Processional Entry*, R. Strauss; *Antiphonal Voluntary*, Purcell; *Praise the Lord with Drums and Cymbals*, Karg-Elert; *Trumpet Voluntary*, Clarke; *Triumphal March*, Karg-Elert.

Picture the condition of the reviewer of this record (after listening to the foregoing records reviewed). Scene: living room floor, surrounded on all sides with speakers and electronic equipment, books, scores, scratch paper, coffee cup. Time: late in the evening. Condition: tired, ears exhausted. Mood: serious business. Ooplah! Along comes this new Biggs recording. Look at back of stereo jacket: photo of Biggs in sweater (smiling) in front of St. George's console surrounded by the happiest bunch of brass players you ever saw. Program? Well — all that Romantic stuff ought to be a gas. Drop the needle, settle down to the floor once more. Take a bath in all that sound! Who wants to take notes on this recording — it's too much fun listening to all that sound. The engineers really got a clear sound in this one; and the separation of the brass (who were located in the two side galleries) is marvelous. What fun to hear Gigout's modulations roll through that big building . . . Dupré's solemn work. But what is this Campra thing? Oh, I see — all of the "old" pieces have been arranged by Arthur Harris in good Romantic style. Makes sense too, on this recording. Never mind Campra's *Rigadoun* dance rhythm; it makes a fine Romantic march; very pompous. Wow! How about that Strauss in Reger's transcription? What a crescendo! Karg-Elert's Handelian phantasy fits well between Romantic versions of Purcell and Clarke, and his thing on *Now Thank We All our God* really ends the recording with a blast.

What else is there to say. Mr. Biggs and the brass people in New York have produced a fun-filled and marvelous sounding "sound spectacular." We can't imagine any musician not liking it, unless he is an incurable purist and stuffed shirt. Even the jacket design with its flower blooms, icon head and rainbow popping out of the bells of horns, as well as the front of St. George's old Jardine organ case with its distinctive fan-trumpet, is fun. If you have the good old fashioned stereo, you will still be able to enjoy it. —RS

LOUIS HUYBRECHTS, organist and choir-master of Sacred Heart Church, Pittsburgh, Pa., conducted the first performance of his "Mass in Honor of the Sacred Heart" for mixed chorus and congregation on Sept. 17 at the occasion of the parish centennial celebration.



## CHRISTMAS MUSIC SELECTION

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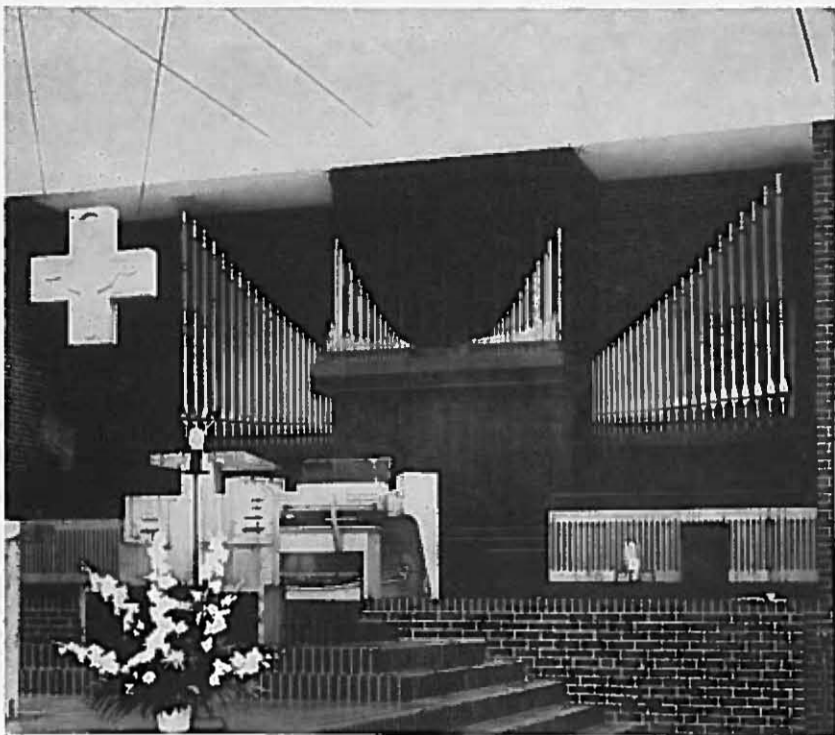
Exhibited at the American Guild of Organists Biennial Convention  
Dallas, Texas, June 1972



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## HARPSICHORD NEWS

Using quadrasonic tapes, Fred Tulan played both parts of Mozart's *Sonata in C* for two harpsichords and the *Saraband* from Thurston Dart's edition of the *Handel Suite* for two harpsichords on August 27 at the Stockton (California) Cathedral.

Maria Gregoire played a Sassmann harpsichord for a program at St. John's Cathedral, Providence, R. I. under the auspices of the St. Dunstan's College Conference on Sacred Music. The date was August 31; the program: *Passacaglia in G minor*, Handel; *Le Rappel des Oiseaux, Les Sauvages, La Poule*, Rameau; *Sonatas in C Major*, K. 132, and *A minor*, K. 175, Scarlatti.

Larry Palmer played the opening faculty recital of the season at Southern Methodist University's Caruth Auditorium, September 5th. Playing his William Dowd "Blanchet" harpsichord, he presented an all-Bach program: *Concerto in D Major after Antonio Vivaldi*, S. 972; *Aria variata alla maniera italiana*, S. 989; *Capriccio on the Departure of the Beloved Brother*, S. 992; *Toccata in E minor*, S. 914; *Praeludium in F Major*, S. 928, *Allemande in G minor*, S. 836, *Menuett in G Major*, S. 843, *Praeludium in E-flat minor*, S. 853, all from the *Klavierbuechlein for Wilhelm Friedemann Bach*; *Prelude and Fugue in A minor*, S. 894.

The Harpsichord, Volume V, number 3, features a conversation with builder-harpsichordist Claude Jean Chiasson, a report on William Dowd's Paris shop by Wallace Zuckermann, and an account of the restoration of a Stephen Keene Spinnet by Aldei Gregoire.

### Harpsichord Music in Brief:

Two single editions of Scarlatti *Sonatas* (K. 9, in D minor, and K. 30 in G minor, "The Cat's Fugue") edited in exemplary manner by Willard A. Palmer and Margery Halford, published by Alfred Music, \$1.50 each.

For those who do not want Scarlatti in such abundance as a complete volume (see the Scarlatti reviews in *THE DIAPASON*, September, 1972), here are two excellent sonatas in fine editions. Each presents a facsimile of the original engravings of 1738 as well as a clear, well-printed modern edition with editorial markings added in grey ink. These editions are also critical and comparative, and the introductory pages cover such items as "Early Traditions in Music Writing," "Ornamentation," "Dynamics," "Phrasing and Articulation," and "Tempo."

Features and news items for these pages are always welcome. Address: Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75222.

### BOSTON MUSEUM OF FINE ARTS STARTS CAMERATA SCHOOL

A unique kind of music school is being launched this year by the Boston Museum of Fine Arts, Boston, Massachusetts. The Camerata School, which is being established as the teaching unit of the museum's musical instrument collection, will offer instruction in the special skills needed for the performance of Medieval, Renaissance and Baroque music.

The Camerata School will be dedicated to training musicians in the playing techniques of early instruments; in the historical interpretation of early music, both in solo and ensemble performance; in the history and theory of music before 1750; and in the history, conservation, and technical aspects of early instruments.

The new adventure is staffed by members of The Camerata, the performing extension of the musical instruments collection, plus other musicians, scholars and builders of historical musical instruments from the Boston area. The Camerata School, in emerging from the collection, will serve to emphasize the significance of the collection, its accessibility, and its practical usefulness.

Courses include "Harpsichord Building" by William Dowd; "Performance Practices of the Baroque Violin Family" by Robert Koff; "Performance of 17th and 18th Century Keyboard Music" by John Gibbons; "Wind Instruments, Their Construction and Performance" by Frederick von Huene, Richard Cook, and Kenneth Roth.

Joel Cohen, director of The Camerata, leads two special ensembles: The Camerata Collegium, which will survey and examine late Medieval and Renaissance music by performing it in rehearsal; and the Camerata Motet Choir, a specially selected chamber chorus to assist The Camerata in performance of its regular concert series and to perform independently.

Group and private lessons will be available on a wide variety of instruments including the lute, harpsichord, Baroque trumpet, sackbut, recorder, viola da gamba, Baroque oboe, and any of the instruments used by Camerata members.

The school will consist of two 10-week semesters: Oct. 2 to Dec. 15, and Feb. 12 to April 27. Classes are held in the Music Room at the Museum.

Part II of Th. van Huijstee's article, "How Time Was Notated in Early Keyboard Music," begun in the October issue, will appear in the December issue.



Riverside, Calif. Church  
Gets New Goodwin Organ

The Church of Jesus Christ of Latter-Day Saints, Fourth Ward, in Riverside, California, has installed a new organ built by Stuart Goodwin, organ build-

er of Redlands, California. The instrument has mechanical key action and is free standing in a case of oak. Tubular pneumatic stop action was used to satisfy the organist's preference for tilting tablet controls, while avoiding electrical contacts which have been adversely affected in the area by atmospheric pollutants. The organ is located near the front of the modified A-frame building and to the right of the choir seating. It is the first modern, encased, mechanical action organ to be located in a church in the Riverside-San Bernardino Counties area, and is also believed to be the first organ of this type in a Mormon Church. A recital inaugurating the instrument was given on Sept. 30 with G. David Williams as organist, and also featuring JoAnn Engle, pianist, and Sharon Nelson, soprano. The manual key compass is 56 notes, the pedal 30 notes.

GREAT  
Chimney Flute 8 ft. (Swell)  
Gemshorn 8 ft.  
Principal 4 ft.  
Mixture III

SWELL  
Gedeckt 8 ft.  
Chimney Flute 4 ft.  
Quint 2 3/4 ft. (TF)  
Principal 2 ft.  
Tierce 1 3/4 ft. (TF)  
Tremulant

PEDAL  
Stopped Bass 16 ft.  
Stopped Flute 8 ft. (from St. Bass)



John Burkett has, as of September 1972, been appointed organ instructor at East Texas State University, Commerce, Texas. Mr. Burkett is a graduate of the Florida State University and the University of Michigan. He is nearing completion of the DMA degree at the university of Illinois. His organ teachers include Harold Rohlig, Mark M. McGowin, Ramona C. Beard, Robert Clark and Jerald Hamilton. Prior to his appointment to the ETSU faculty Mr. Burkett taught for one year at Kearney State College in Kearney, Nebraska.

**SMU FALL SERIES  
EXPLORES "VOICES OF CHANGE"**

"Voices of Change — The Music of Our Century" is the title of a series of programs being performed at Southern Methodist University, Dallas, Texas. With the firm belief in "the importance of closely examining the process of change in our own time," the series is intended with the idea in mind that "perhaps the arts can provide one very human and personal vantage point from which to do so." Confronted with the impossibility of thoroughly surveying the many composers and styles of our century, the division of music singled out certain composers and trends for particular emphasis. Eugene Bonelli, chairman of the division of music at SMU, in his eloquent program notes for the series, states "We cordially invite our audience to join in exploring this segment of our contemporary environment: The Music of Our Time. Perhaps these Voices of Change, in the words of Kurt Koffka, 'are not an idle play of our emotions but a means of helping us find our place in the world.'"

The program includes the following:  
Music for Dance and the Spoken Word, Sept. 25-26: *Facade*, Walton; *Four Temperaments*, Hindemith; *L'Histoire du Soldat*, Stravinsky.

Contemporary Organ Music, Robert Anderson, organist, Oct. 2: *Messe de la Pentecôte*, Messiaen; *Variations on a Recitative*, Schoenberg; *Organbook II*, Albright.

Modern Masterpieces, Oct. 9: *L'Après-midi d'un Faune*, Debussy; *Cello Concerto*, Shostakovich; Excerpts from *Wozzeck*, Berg; *Symphony*, opus 21, Webern.

Modern Choral Music, Oct. 23: *Friede auf Erden*, Schoenberg; *Psalm No. 90*, Ives; *De Profundis*, Nystedt; *Missa Brevis*, Kodaly.

Music by Charles Ives, Oct. 31: *Tone Roads No. 1*, *Nine Songs*, *Tone Roads No. 3*, *Violin Sonata No. 2*.

The Jazz Influence, Nov. 7: *Création du Monde*, Milhaud; *Music for the Theatre*, Copland; *Concerto in F for Piano*, Gershwin.

Mostly Winds, Nov. 13: *Youth Suite*, Janáček; *Trio à Manuel de Falla*, Poulenc; *Concertino*, Janáček.

Music of the Avant-Garde, Nov. 20: *Ancient Voices of Children*, Crumb; *Electronic Music*, Mason; *Jazz Tangents*, Ward-Steinman.

Music of Igor Stravinsky, Dec. 4: *Greeting Prelude*, *Symphony of Psalms*, *Le Sacre du Printemps*.

**Jeremy Cooper Rebuilds  
Hook & Hastings Organ**

Jeremy Cooper, organ builder of Concord, New Hampshire, has given a totally new sound to the 1874 E. & G. G. Hook and Hastings organ at St. Andrew's Episcopal Church, Hopkinton, New Hampshire. The durable mechanism of this tracker organ required little attention, but most of the pipes are now new. The organ is tuned in meantone temperament, at least for the present.

**MANUAL**

Open Diapason 8 ft., Bass and Treble  
Stopped Diapason 8 ft., Bass and Treble  
Octave 4 ft.  
Spitzflute 2 ft.  
Sharp II 1 ft.  
Sesquialtera II, Treble

**PEDAL**

Subbass 16 ft.  
Manual to Pedal Coupler

**NUNC DIMITTIS**

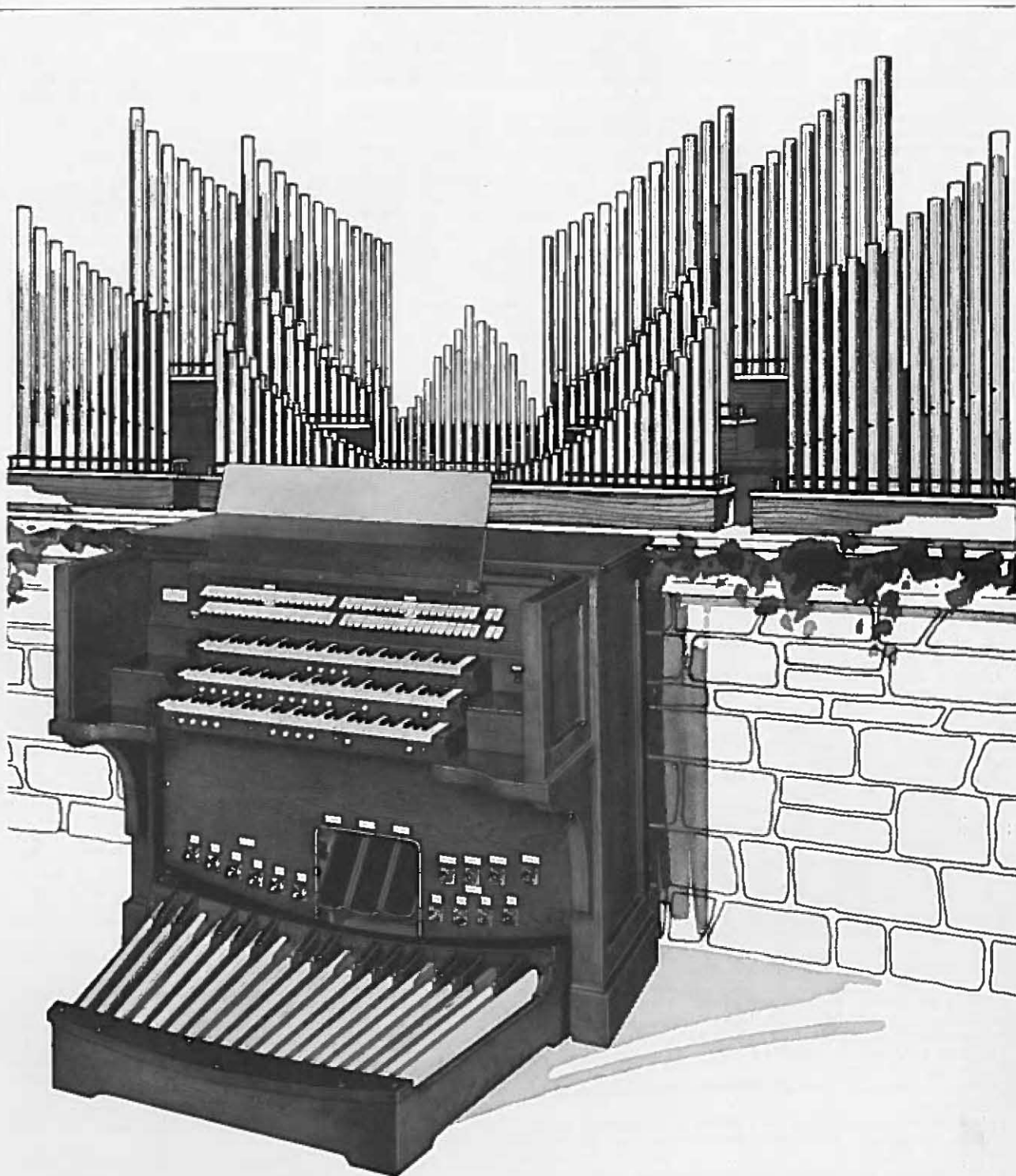
**RICHARD ELLSASSER**

Richard Ellsasser, concert organist and composer, died recently in New York City at the age of 45. Ellsasser, who made his home in Los Angeles, Boston and New York, was in partial retirement from concertizing following a stroke in 1968.

Mr. Ellsasser's musical career began as a pianist when he made his debut at the age of seven. His interest in the organ began two years later, shortly after he joined the boy's choir at Trinity Cathedral in Cleveland, Ohio, where he was born. Less than a year later, he was presenting all-Bach concerts in the East. After studies with Joseph Bonnet, Winslow Cheney, and Albert Riemenschneider, he made his New York organ debut and began a

career as concert organist. An academic prodigy as well as musical, he graduated from high school at 14 and received a BA degree in music at 17. He studied at Boston University of Theology, Baldwin-Wallace Conservatory of Music, and at the University of Southern California.

At a very young age, Mr. Ellsasser memorized and performed the complete organ works of Bach. His work as head of the organ department at the National Music Camp, Interlochen, Michigan, and other academic activities won him high honor as life-fellow in the International Institute of Arts and Letters in 1961. He was also active as a composer; his ballet "Greenwich Village" won the Henry Levitt Award. His many organ recordings continue to be carried in the active catalogues.



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# CALENDAR

## NOVEMBER

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

DEADLINE FOR THIS CALENDAR WAS OCT. 10

### 5 November

David Craighead, Christ Church, Andover, MA 7:30 pm  
 Williamstown Baroque Consort, Victor Hill, dir; Williams College, Williamstown, MA 8:30 pm  
 Cameron Johnson, St. Paul's Episcopal, Willimantic, CT 4 pm  
*Mount of Olives* by Beethoven, St. Bartholomew's Church, New York City 4 pm  
 Schütz Tercentenary Festival Service, Church of the Ascension, New York City 8 pm  
*Requiem* by Fauré, St. George's Church, New York City 10:30 am  
 Mary M. Faulkner (3:30 pm); Quentin Faulkner (4:30 pm); Cathedral of St. John the Divine, New York City  
 Charles Dodsley Walker, Church of the Heavenly Rest, New York City 4 pm  
 John Weaver, Madison Ave. Presbyterian, New York City 4 pm  
*Requiem* by Fauré, St. Thomas Church, New York City 4 pm  
 Cantata 78 by Bach, Holy Trinity Lutheran, New York City 5 pm  
 Magdalene York, Bethlehem HS Madrigal Singers; Bethesda Episcopal, Saratoga Springs, NY 8 pm  
 Music for organ and brass by Dupré, Sowerby, Litaize, Bach and Gabrieli; Eileen Morriss Guenther, organ; Haig Mardirosian, dir; Lutheran Church of the Reformation, Washington, DC 3 pm  
 Gerald Saunders, Sacred Heart Cathedral, Richmond, VA 4 pm  
 William Goff, Heinz Mem. Chapel, U. of Pittsburgh, PA 3 pm  
 C. Ralph Mills, Christ Episcopal, Point Pleasant, WV 3:30 pm  
 Michael Radulescu, Independent Presbyterian, Birmingham, AL 4 pm  
 Saturday Music Club, First Congregational, Columbus, OH 4 pm  
 Myron D. Casner, all-Bach, Goshen College, Goshen, IN 6 pm  
 Carlo Curley, Fountain St. Church, Grand Rapids, MI 7:30 pm  
*Coronation Mass* by Mozart, works by Buxtehude, Fauré; Park Congregational, Grand Rapids, MI 4:30 pm  
 Marilyn Mason, First United Methodist, Birmingham, MI  
 Robert Anderson, pianist; vocal ensemble; works by Guillon, Chopin, Britten; St. Luke's Episcopal, Evanston, IL 4 pm  
 Lee Nelson, First Presbyterian, Deerfield, IL 4 pm  
 Works by Schütz, Bach; The American Kantorci, Robert Bergt, dir; Laclede Groves Chapel, St. Louis, MO 3:30 pm  
 Frances Mitchum, St. Mark's Church, San Marcos, TX 8 pm  
 Robert Schuneman, Rice U., Houston, TX 3:30 pm  
 Music for brass and organ, C. Thomas Rhoads; St. Bede's Episcopal, Menlo Park, CA 8 pm  
*The Creation* by Haydn, Cathedral Choir and Orch, John Alexander, dir; Immanuel Presbyterian, Los Angeles, CA 4 pm  
 Reformation Music Festival, Walter Stiller, dir; Grace Lutheran, San Diego, CA 4 pm

### 6 November

Choral works by Ives, Central Presbyterian, New York City 8 pm  
 Joyce Jones, Sandpoint, ID  
 Gillian Weir, All Saints' Cathedral, Edmonton, Alberta

### 7 November

Kim Heindel, Cathedral of the Sacred Heart, Newark, N.J. 8:30 pm  
 William Goff, Heinz Mem. Chapel, U.

of Pittsburgh, PA 12 noon

### 8 November

Robert Barrows, Christ Church Cathedral, Hartford, CT 12:10 pm  
 Jenneke Barton, voice recital, Interchurch Center, New York City 12:05 pm  
 Joseph Miranda, St. John's Episcopal, Washington, DC  
 Michael Radulescu, St. Paul's Cathedral, Pittsburgh, PA  
 Walter Blodgett, Cleveland Museum of Art, OH  
 Roger Wagner Chorale, First Presbyterian, Fort Wayne, IN 8 pm  
 Carol Teti-Rotschafer, St. Paul's Cathedral, Detroit, MI 12 noon  
 Joyce Jones, Ephrata, WA

### 9 November

Larry King, Trinity Church, New York City 12:45 pm  
 Joyce Jones, Mor Theatre, Umatilla, OR

### 10 November

Gerre Hancock, for Albany Chapter AGO, NY  
*Noye's Fludde* by Britten, Trinity Church, Swarthmore, PA 8 pm  
 Marilyn Mason, Davidson College Sacred Music Convocation, Davidson, NC  
 Carl Dolmetsch, recorder and treble viol; Joseph Saxby, harpsichord; U. of Miami, Coral Gables, FL 8 pm  
 Andrea Toth, Plymouth Church of Shaker Heights, OH 8 pm  
 Charles Krigbaum, First Congregational, Columbus, OH 8 pm  
 Ronald Arnatt, St. Paul's Church, Chattanooga, TN  
 Marilyn Keiser, First Free Methodist, Seattle, WA

### 11 November

Gerre Hancock, master class for Albany Chapter AGO, NY  
*Noye's Fludde* by Britten, Trinity Church, Swarthmore, PA 4:30 pm  
 Robert Noehren, lecture, Philadelphia Chapter 9GO, PA  
 Marilyn Mason, master class, Davidson College, NC  
 Alec Wyton, choirmaster's workshop, Emmanuel Church, Webster Groves, MO  
 Virgil Fox, Revelation Lights, Sinclair Aud, Coe College, Cedar Rapids, IA  
 Joyce Jones, Shelton Jr HS, Shelton, WA

### 12 November

*Mass in A* by Franck, Brick Presbyterian, New York City 4 pm  
 Murray Somerville, Church of the Heavenly Rest, New York City 4 pm  
*Requiem for the Living* by Swan, St. Bartholomew's Church, New York City 4 pm  
 Frederick Swann (4:30 pm); *Missa Solemnis* by Beethoven, Charlotte Bergen, dir; Riverside Church, New York City 5 pm  
 Cantata 29 by Bach, Holy Trinity Lutheran, New York City 5 pm  
 Dwight Oarr, St. Thomas Church, New York City 5:15 pm  
*Noye's Fludde* by Britten, Trinity Church, Swarthmore, PA 9:15 am  
 Lawrence P. Schreiber, National Presbyterian, Washington, DC 8 pm  
 Thomas Flesher, Sacred Heart Cathedral, Richmond, VA 4 pm  
 Carlo Curley, First Methodist, Cuthbert, GA 5 pm  
 Edith Ho, Independent Presbyterian, Birmingham, AL 4 pm  
 Robert Shepfer, centennial recital, First Baptist, Lafayette, IN 4 pm  
 Keith Jenkins, St. Raymond Church, Detroit, MI

Laurel Watkins, Covenant Evangelical Church, Hinsdale, IL 7 pm  
 Ronald Arnatt, Festival Service, St. Paul's Church, Chattanooga, TN  
 Robert Thompson, Carleton College, Northfield, MN  
 Gene Janssen, Grace Lutheran, Albert Lea, MN 4 pm  
 Choir of St. Thomas Church, Denver; at St. John's Cathedral, Denver, CO 4 pm  
 Catharine Crozier, Walla Walla College, College Place, WA  
 Joyce Jones, Beaverton, OR  
 Gillian Weir, First Congregational, Los Angeles, CA  
*Requiem* by Verdi, Blessed Sacrament Church, Los Angeles, CA 4 pm  
 Michael Radulescu, Christ Church Cathedral, Ottawa, Ontario

### 13 November

William Haller, organ and orch; First Congregational, Columbus, OH 8 pm  
 Ray Ferguson, for Chicago Chapter AGO, IL  
 Virgil Fox, Revelation Lights, U. of Northern Iowa, Cedar Falls, IA  
 Marilyn Mason and Paul Doktor, organ and viola, First Methodist, Houston, TX  
 Catharine Crozier, master class, Walla Walla College, College Place, WA  
 Joyce Jones, North Salem HS, Salem, OR

### 14 November

Ars Cameralis Quintet, Trinity Church, New York City 12:45 pm  
 Malcolm Williamson, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
 Robert Noehren, Albright College, Reading, PA  
*Pilgrim's Journey* by Vaughan Williams, *Magnificat* and *Nunc Dimittis* by Howells, Albert Russell, dir; St. John's Episcopal, Washington, DC 8:30 pm  
 Gerre Hancock, Hope College, Holland, MI  
 Herbert Manfred Hoffmann, St. Luke's Episcopal, Evanston, IL 8:15 pm  
 Richard Bouchett, Trinity Presbyterian, St. Louis, MO  
 Carl Staplin, Drake U., Des Moines, IA 8:15 pm  
 Marilyn Mason, U. of Texas, Austin, TX  
 Gillian Weir, U. of California, Santa Barbara, CA  
 Thomas Murray, for Long Beach AGO, Church of the Covenant, Long Beach, CA 8 pm

### 15 November

Eleanor L. Taylor, Christ Church Cathedral, Hartford, CT 12:10 pm  
 George Tobias, Interchurch Center, New York City 12:05 pm  
 Tony Wikswo, St. John's Episcopal, Washington, DC 12:10 pm  
 William Ferris Chorale, Chicago City College, Mayfair Campus, IL 8:15 pm  
 Arthur Poister, master class, Drake U., Des Moines, IA (thru Nov. 17)  
 Fred Tulan, complete organ works of Sir Arthur Bliss with orch; Pioneer Museum and Haggin Galleries of Art, Stockton, CA

### 16 November

Konnie K. Stark, Trinity Church, New York City 12:45 pm  
 Marilyn Mason, Central Presbyterian Church, Lafayette, IN  
 Joyce Jones, Antelope Valley College, Lancaster, CA

### 17 November

Cherry Rhodes, for Baltimore AGO, Cathedral of the Incarnation, Baltimore, MD  
 Lawrence Robinson, Sacred Heart Heart Cathedral, Richmond, VA 8:30 pm  
 Theodore Flath, all-Bach, All Saints' Episcopal, Palo Alto, CA 8 pm

### 19 November

Brian Jones, St. Mary's Catholic Church, Dedham, MA 8 pm  
 Fred Tulan, Yale U., New Haven, CT  
 William Westney, pianist, St. Luke's Church, Forest Hills, New York City 3 pm  
 Peggy Haas, Church of the Heavenly Rest, New York City 4 pm  
*Requiem* by Fauré, St. Bartholomew's Church, New York City 4 pm  
 Walter Hilde, organ recital; *Requiem* by Brahms; St. George's Episcopal, New York City 4 pm  
 Evensong, works by Schütz, Cathedral of St. John the Divine, New York City 4 pm

Ars Musica Chorale, Joyce Keshner, dir; St. Paul the Apostle Church, New York City 4 pm  
 John Huston, First Presbyterian, New York City 4:30 pm  
 Cantata 116 by Bach, Holy Trinity Lutheran, New York City 5 pm  
 Gerre Hancock, St. Thomas Church, New York City 5:15 pm  
*Masses in G, G minor, and A* by Bach, John Weaver, dir; Madison Ave. Presbyterian, New York City 4 pm  
 George Ritchie, St. Mary's Abbey, Morristown, NJ  
 Lester Berenbroick, Presbyterian Church, Madison, NJ 4:30 pm  
 Carlo Curley, Girard College Chapel, Philadelphia, PA 3:30 pm  
*A Song of Thanksgiving* by Vaughan Williams, First & Central Presbyterian, Wilmington, DE 4 pm

Works by Bach for choir and orch; Merrill German, dir; Emmanuel Episcopal, Baltimore, MD 4:30 pm  
 John Hamilton, All Souls Unitarian, Washington, DC 4 pm  
 Paul Emmons, National Cathedral, Washington, DC 5 pm  
*King David* by Honegger, Roanoke Valley Chorus, Radford College, Radford, VA 3:30 pm  
 Frederick Clements, Sacred Heart Cathedral, Richmond, VA 4 pm  
 Connoisseur Concert of Baroque Music, Independent Presbyterian, Birmingham, AL 4 pm  
 W. William Wagner, Carnegie Music Hall, Pittsburgh, PA  
 Heinz Arnold, First Church Congregational, Painesville, OH 3 pm  
 Denison Singers, First Congregational, Columbus, OH 3 pm  
 Robert Baker, North Broadway United Methodist, Columbus, OH 7:30 pm  
 Cantata 78 by Bach, polychoral works by the Gabrieli, Schütz, Comes; Bach Chorale Singers and Chamber Orch; St. Thomas Aquinas Catholic Church, West Lafayette, IN  
 Richard Heschke, St. James Episcopal, Alexandria, LA  
 Gillian Weir, Christ Church Cathedral, St. Louis, MO  
 David Craighead, Our Saviour's Lutheran, Milwaukee, WI 3:30 pm  
 Fred Haley, Oklahoma City U., OK 4 pm

*Requiem* by Duruflé, Cantata 106 by Bach, Colorado Chorale; St. John's Cathedral, Denver, CO 4 pm  
*Requiem* by Verdi, St. Alban's Episcopal, Los Angeles, CA 7:30 pm  
 Joyce Jones, Laguna Beach HS, Laguna Beach, CA  
 Chamber music concert, St. Paul's Episcopal, San Diego, CA 8 pm

### 20 November

Larry Smith, Harvard Mem. Chapel, Harvard U., Cambridge, MA  
 Donald McDonald, Pfeiffer College, Misenheimer, NC  
 Scott S. Withrow, for Huntington Chapter AGO, Johnson Mem. United Methodist, Huntington, WV 8 pm

### 21 November

Peter Vinograde, Pianist, Trinity Church, New York City 12:45 pm  
 Jerry J. Field Jr., Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
 Gillian Weir, St. Raymond's Church, Detroit, MI  
 Virgil Fox, Revelation Lights, East Lansing, MI

### 22 November

Michael Moody, violist, Christ Church Cathedral, Hartford, CT 12:10 pm  
 John Heizer, St. John's Episcopal, Washington, DC 12:10 pm  
 Fred Tulan, Cathedral of St. John the Divine, New York City

### 24 November

Amor Artis Chorale and Orch, Johannes Somary, dir; Grace Church, New York City 7:30 pm  
 Robert Anderson, National Shrine of the Immaculate Conception, Washington, DC 8 pm

### 25 November

Concert Dance Company of Southern Illinois U. at Edwardsville; at Christ Church, Grosse Pointe, MI 8:30 pm  
 Heinz Arnold, Community Church, Ludington, MI 8 pm

### 26 November

John Ogasapian, harpsichord, St. Anne's Church, Lowell, MA 4 pm  
 Clarence Watters, Church of the Heavenly Rest, New York City 4 pm



*German Requiem* by Brahms, St. Bartholomew's Church, New York City 4 pm

Cantata 140 by Bach, Holy Trinity Lutheran, New York City 5 pm

John F. Schuder, St. Thomas Church, New York City 5:15 pm

Wallace M. Coursen, all-Bach, Christ Episcopal, Bloomfield, NJ 4 pm

Cantata 11 by Bach, Robert Elmore, organist; Tenth Presbyterian, Philadelphia, PA 6 pm

*King David* by Honegger, Grandin Court Baptist, Roanoke, VA 7:30 pm

James Andrews, Sacred Heart Cathedral, Richmond, VA 4 pm

Mary Eunice Troy and Charles Woodward, music for piano and organ; First Presbyterian, Wilmington, NC 5 pm

Cherry Rhodes, Independent Presbyterian, Birmingham, AL 4 pm

Virgil Fox, Revelation Lights, Clowes Mem. Aud.; Indianapolis, IN

Steven Egler and Naomi Woll Howell, St. Luke's Episcopal, Dixon, IL 3 pm

Ted Alan Worth, Sr. HS, Stoughton, WI

Arlyn Fuerst, Trinity Lutheran, Madison, WI 5 pm

Choral and organ concert, premiere of commissioned organ work by Eugene Butler; Lynn Penticuff, dir; Carlene Neihart, organist; St. Andrew's Episcopal, Kansas City, MO 11 am

C. Harold Einecke, works for organ, electronic tape and percussion; Cathedral of St. John the Evangelist, Spokane, WA 4 pm

Concert of Gospel Music, The Sharpe Choral Ensemble, Alex Sharpe, dir; St. Paul's Episcopal, San Diego, CA

27 November

David Craighead, Westminster Choir College, Princeton, NJ 5 and 8 pm

*King David* by Honegger, Grandin Court Baptist, Roanoke, VA 7:30 pm

Junior Choir Workshop with Helen Kemp; for Pittsburgh Chapter AGO, First United Methodist, Pittsburgh, PA

Karel Paukert, Fourth Presbyterian, Chicago, IL 7:30 pm

Worth-Crow Duo, Racine, WI

Gillian Weir, Yorkminster Baptist, Toronto, Ontario

28 November

Dorothy Setian and Anita Gatti, vocal recital, Trinity Church, New York City 12:45 pm

Works by Schubert, Haydn and Poulenc, St. Thomas Church, New York City 12:10 and 1:10 pm

Richard A. Barrows, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

Virgil Fox, Revelation Lights, E. J. Thomas Performing Arts Hall, Akron, OH

Ted Alan Worth, La Porte, IN

29 November

Frederick Krieger, Christ Church Cathedral, Hartford, CT 12:10 pm

Jerry Peete, tenor, Interchurch Center, New York City 12:05 pm

Donald McDonald, Longwood Gardens, Kennett Square, PA

Helen Penn, St. John's Episcopal, Washington, DC 12:10 pm

30 November

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

1 December

*Christmas Cantata* by Honegger, *Gloria* by Vivaldi; Pontifical Choir of the Dioceses of Paterson; St. Paul's R. C. Church, Clifton, NJ 8:15 pm

2 December

Ted Alan Worth, Lexington Park, MD

Virgil Fox, Revelation Lights, Grove City College, PA

3 December

Advent music for organ, instruments and vocalists, Virginia Hermann, organ; St. Paul's Episcopal, Willimantic, CT

Robert MacDonald, Riverside Church, New York City 1:30 pm; followed by *Messiah*, Pt I Sing-In.

*Dona Nobis Pacem* by Vaughan Williams, Plymouth Church of the Pilgrims, Brooklyn, NY 4 pm

*Magnificat* by Bach, St. Bartholomew's Church, New York City 4 pm

Advent Lessons and Carols Cathedral of St. John the Divine, New York City 4 pm

*Magnificat* by Bach, *Rejoice, Earth and Heaven* by Buxtehude; First Presbyterian, New York City 4:30 pm

A little Bach Festival, Grace Church, New York City 4:30 pm

Cantata 62 by Bach, Holy Trinity

Lutheran, New York City 5 pm

Advent Carol Service, St. Luke's Chapel, New York City 5 pm

*Magnificat* by Bach, Presbyterian Church, Madison, NJ 4:30 pm

*Christmas Cantata* by Honegger, *Gloria* by Vivaldi; Pontifical Choir of the Diocese of Paterson; Assumption Church, Morristown, NJ 4 pm

John Rose, St. Timothy's Lutheran, Wayne, NJ

Vaughan Williams Birthday Celebration, Pt 2; College Concert Choir, Pocomo Boy Singers, instruments; K. Bernard Schade, dir; East Stroudsburg State College, PA

Haig Mardirosian, Church of Reformation, Washington, DC 3 pm

*Magnificat* by Bach, *Ceremony of Carols* by Britten; Christ Church, Alexandria, VA 4 pm

"Christmas Music of the Baroque," Jerry Field and Stephan Nelson, harpsichords, Sharon Zimmerman, soprano; Sacred Heart Cathedral, Richmond, VA 4 pm

Dorothea Brain, organ; Rene Gould, harpsichord and piano; Ascension Lutheran, Indian Harbour Beach, FL 4 pm

Philip Gehring, Valparaiso U., Valparaiso, IN 6:30 pm

4th Annual Advent Concert, Evangelical Lutheran Church of St. Luke, Chicago, IL 4 pm

Chicago Chamber Choir, George T. Estevez, dir; St. James Cathedral, Chicago, IL 4 pm

Ronald E. Ballard, Pulaski Heights United Methodist, Little Rock, AR 5:30 pm

*Amahl and the Night Visitors* by Menotti; Karen McFarlane, dir; St. Mark's Church, San Marcos, TX 5 and 8 pm

*Gloria* by Poulenc, U. of Denver Chorale, Chamber Singers and Symphony; St. John's Cathedral, Denver, CO 4 pm

Music for the Feast of Christmas, C. Thomas Rhoads, dir; St. Bede's Episcopal, Menlo Park, CA 8 pm

San Diego Youth Chamber Orchestra, Glenn Block, dir; St. Paul's Episcopal, San Diego, CA 4 pm

4 December

Virgil Fox, Revelation Lights, Academy of Music, Philadelphia, PA

Clarence Ledbetter, First Congregational, Columbus, OH

5 December

John Weaver, Portland Symphony Orch, Portland City Aud, MA

Worth-Crow Duo, Waltham, MA

*The Messiah*, Pt I by Handel; Trinity Church Choir, Larry King, dir; Trinity Church, New York City 12:45 pm

Russian Liturgical Singers, George Margitich and Jacob Kulik, dirs; Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

Frederick Swann and John Stuart Anderson, organ and actor; Asbury Methodist, Rochester, NY

Haig Mardirosian, Chatham Hall School, Chatham, VA 8 pm

Robert S. Lord, Heinz Mem. Chapel, U. of Pittsburgh, PA 12 noon

Carlene Neihart, Christ Church Cathedral, St. Louis, MO 8 pm

Gillian Weir, Royal College of Organists, London, England

6 December

Works by Purcell, St. Thomas Church, New York City 12:10 pm

Virgil Fox, Revelation Lights, Lisner Aud, George Washington U., Washington, DC

*Magnificat* and *Hodie* by Vaughan Williams, Eastern Kentucky U., Richmond, KY 8 pm

Carlene Neihart, Christ Church Cathedral, St. Louis, MO 12:10 pm

8 December

Deane Place, Wheaton College, Norton, MA 8:30 pm

9 December

Worth-Crow Duo, Columbia Union College, Takoma Park, MD

Annual Christmas Concert, Va. Commonwealth U. Choral Groups, L Wayne Batty, dir; Sacred Heart Cathedral, Richmond, VA 8:30 pm

10 December

James Moeser, St. Thomas Church, New York City 4:30 pm

Rollin Smith, complete organ works of Franck; St. Alphonsus Church, New York City 3 pm

*Messiah* by Handel, Central Presbyterian, New York City 3:30 pm

*Messiah*, Pt I by Handel, St. Bartholomew's Church, New York City 4 pm

*Rejoice in the Lamb* by Britten, *Lo, the Final Sacrifice* by Finzi; John Fletcher, dir; Cathedral of St. John the Divine, New York City 4 pm

Cantata 70a by Bach, Holy Trinity Lutheran, New York City 5 pm

Lessons and Carols, East Stroudsburg State College, PA

Marshall Stone, Sacred Heart Cathedral, Richmond, VA 4 pm

Christmas Gala, U. of Miami, Coral Gables, FL 4 pm

Christmas Concert, Valparaiso U., Valparaiso, IN 4 pm

Chicago Chamber Choir, Church of Our Savior, Chicago, IL 4 pm

Procession with Lessons and Carols, St. Luke's Episcopal, Evanston, IL 7 pm

*Messiah* by Handel, Eastern Kentucky U., Richmond, KY 8 pm

*Weihnachtshistorie* by Schütz, Motet I by Bach; The American Kantorei, Laclede Groves Chapel, St. Louis, MO 3:30 pm

Lloyd Holzgraf, First Congregational, Los Angeles, CA 8 pm

11 December

Virgil Fox, Houston Symphony Orch; Jones Hall, Houston, TX

12 December

*Magnificat* by Pergolesi, Wall St. Choral Society, Larry King, dir; Trinity Church, New York City 12:45 pm

Stephen T. Roberts, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

David Herman, Drake U., Des Moines, IA 8:15 pm

Virgil Fox, Houston Symphony Orch; Jones Hall, Houston, TX

13 December

*Ceremony of Carols* by Britten, St. Thomas Church, New York City 12:10 pm

Walter Blodgett, Cleveland Museum of Art, Cleveland, OH

14 December

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

Advent-Christmas Vespers, Valparaiso U., Valparaiso, IN 7 and 11 pm

Virgil Fox, Laurie Aud, Trinity, San Antonio, TX

15 December

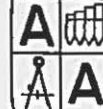
Cambridge School of Ballet, Cambridge Musical Antiqua, James Johnson; First Church Congregational, Cambridge, MA 8 pm

*Judas Maccabeus* by Handel, Samuel Walter, dir; Temple Israel, New York City 8:15 pm

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# Organ Recitals

Larry Allen, Fairfield, CT and Richard Coffey, New York, NY — The Brick Church, New York City June 4: Fantasy and Fugue in G minor BWV 542, Bach; Benediction from Organbook I, Albright; 2 settings Christ lag in Todesbanden, Bach and Stout; 2 settings Komm Gott Schöpfer, Bach and Wyton (Mr. Allen); Resurgence du feu, Williamson; 2 settings In dulci jubilo, Bach and Schroeder; 2 settings The Passion Chorale, Bach and Stout; Prelude and Fugue in B minor BWV 544, Bach (Mr. Coffey); Duet for Organ, Fugue, Wesley.

Ludwig Altman, San Francisco, CA — Grace Lutheran, San Mateo, CA Sept. 10: A mighty fortress, I call to Thee Lord Jesus Christ, Once He came in blessing, The Lord's Prayer, Jesu joy of man's desiring, Toccata and Fugue in D minor, Bach; Variations on My young life, Sweetlück; Scherzo for an organ clock, Beethoven; Andante in D, Mendelssohn; Grand choeur in C, Franck; Prayer of Christ, Messiaen; Variations on America, Ives.

Robert Anderson, Dallas, TX — Southern Methodist U., Dallas Oct. 2: Messe de la Pentecôte, Messiaen; Variations on a Recitative, Schoenberg; Organbook II, Albright. Assisted by Grady Coyle and Jerry Hunt.

Heinz Arnold, Columbia, MO — Bonhomme Presbyterian, Chesterfield, MO Sept. 24: Toccata in D minor BWV 538, Bach; Creator of the stars of night I and II, Bratt; Scherzo from Symphony 2, Vierne; Sinfonia 3, Berliniski; Fete, Langlais (organ); The Spanish Pavan, Bull; Vivace in G, Aria in E, Paradisi; Sonatas in F-sharp minor, C major and G major, Scarlatti; Le carillon de cythere, F. Couperin; La Poule, Rameau (harpsichord).

William Aylesworth, Evanston, IL — First Congregational, Ottawa, IL Sept. 24: Kyrie and Offertoire (Mass for Parishes), Couperin; O Mensch bewein, Toccata, Adagio and Fugue in C, Bach; Choral in E, Franck; Song of Peace, Langlais; Scherzetto and Final from Symphony 1, Vierne.

Richard M. Babcock, Tucson, AZ — Grace Episcopal, Tucson Sept. 17: Prelude in G, Fanfare Fugue in C, Bach; 3 Royal Fanfares, Bliss; Processional on Westminster Abbey, Wetzler; Prelude on St. Columba, Milford; Short Piece in F, Wesley; Air from Water Music, Handel; Wedding Processional, Sowerby; Rigaudon, Campra; Psalm 19, Marcello; Minuets I and II, Cebell; Trumpet Tunes in C and D, Purcell; Serenade, Trumpet Minuet, Trumpet Voluntary, Clarke.

Lester Berenbroick, Madison, NJ — Trinity Episcopal, Watertown, NY Oct. 11: Grand jeu, duMège; Elevation, Couperin; Voluntary in A, Selby; Concerto in B minor, Meck-Walther; Sonata 2, Mendelssohn; Suite Medievale, Langlais; Baroque Suite, Young; Variations on America, Ives.

Byron L. Blackmore, La Crosse, WI — Our Saviour's Lutheran, La Crosse Oct. 15: Incantation for a Holy Day, Trio from Triptyque, Langlais; Offertoire (Parish Mass), Couperin; 2 Noels, d'Aquin; Choral in E, Franck; Rondeau, Dandrieu; The Angel with the Trumpet, Charpentier.

Renzo Buja, Verona, Italy — Cathedral of St. John the Evangelist, Spokane, WA Sept. 24: Concerto in A minor, Vivaldi-Bach; Toccata before the Mass of the Apostles, Toccata for the Elevation, La Frescobalda, Frescobaldi; Sonata in D minor, Galuppi; Sonata in F, Pergolesi; Wachet auf BWV 645, Liebler Jesu BWV 731, Toccata, Adagio and Fugue in C, Bach; Suite du deuxième ton, Clérambault; Choral in B minor, Franck; Symphonic Study, Bossi.

Frederick Burgomaster, Buffalo, NY — St. Paul's Cathedral, Buffalo Sept. 29: Prelude and Fugue in D, Meine Seele erhebt den Herrn, Wer nur den lieben Gott, Wo soll ich fliehen hin, Bach; Pastoral, Sumstion; Sonata 2, Genzmer.

John M. Burkett, Commerce, TX — U. of Nebraska, Lincoln Aug. 18: Prelude and Fugue in C, Böhm; Concerto 5 in F, Handel; Prelude and Fugue in E-flat, Bach; Fantaisie in F K 608, Mozart; 3 Pieces for Organ, David Sargeant; Finale from Symphony 6, Vierne.

Herbert Burtis, Red Bank, NJ — St. Paul's Chapel, Trinity Parish, New York City Oct. 11: Wir glauben all', Trio Sonata 3 in D minor, Fantasy and Fugue in G minor, Bach.

Jerome Butera, Ann Arbor, MI — First Baptist, Ann Arbor Sept. 24: Magnificat quinti toni, Scheidt; Von Gott will ich nicht lassen, Magnificat primi toni, Buxtehude; Suite du premier ton, Clérambault; Fantaisie and Fugue in C minor BWV 537, Bach; Fantaisie en la, Franck; Harmonies of Florence I and IV, Bingham; Incantation pour un jour Saint, Langlais.

Wallace M. Coursen, Jr., Bloomfield, NJ — Christ Episcopal, Bloomfield Sept. 24: Prelude and Fugue in C minor, By the waters of Babylon, Bach; Carnival Suite, Grandell; Prelude on Brother James' Air, Wright; Quadrinom, Schroeder; Legend, Karg-Elert.

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

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# Organ Recitals

Robert Delcamp — for the Wheeling, WV Chapter AGO Sept. 17: Toccata, Villancico and Fugue, Ginastera; Grande Piece Symphonique, Franck; Triptych, Dupré; Partita on What God ordains, Pachelbel; Prelude on Drop Drop Slow Tears, Persichetti; Improvisation on In dulci júbilo, Karg-Elert.

Joy des Georges, Buffalo, NY — St. Paul's Cathedral, Buffalo Sept. 22: Les cloches, le-Begue; Fantaisie in C, Franck; Francaise, Langlais; Cantabile from Symphony 6, Widor; Prelude from Sonata 3, Guilman.

Vernon de Tar, New York, NY — Trinity Church, New York City Sept. 21: Prelude and Fugue in F-sharp minor, Buxtehude; Priere, Franck; Sonata for Organ, Persichetti.

Richard Ditewig, San Francisco, CA — Cate School, Carpinteria, CA Oct. 1: Bassus e dessus de trompette, Clérambault; Partita on Werde munter mein Gemüte, Pachelbel; Toccata and Fugue, Ditewig; 4 Pieces for Flute Clock, Haydn; Toccata, Adagio and Fugue, Bach; Sonata de primo tono para clave o organo con trompeta real, Lidón.

Brock W. Downard — Chapel Center, Fort Richardson, Alaska Aug. 28: Chaconne in E minor, Buxtehude; Prelude and Fugue in A minor BWV 543, Bach; L'Ascension, Messiaen; Herzlich tut mich erfreuen op. 122/4, Fugue in A-flat minor, Brahms; Variations sur un Noël, Dupré.

David Dunkle, New London, CT — St. Paul's Chapel, New York City Aug. 30: Fantasia on Nun freut euch, Prelude and Fugue in A minor, Verses on the Te Deum, Buxtehude.

Trumie Culpepper Elliott, Jr., Louisville, KY — student of James Good, graduate recital, Southern Baptist Theological Seminary, Louisville Sept. 19: Echo Fantasia, Sweelinck; Sonata 3 in A, Mendelssohn; Jesus Christus unser Heiland BWV 688, Wir glauben all' BWV 680, Bach; Suite du deuxième ton, Clérambault; Les Bergers, Dieu parmi nous, Messiaen.

Robert M. Finster, Denver, CO — St. John's Cathedral, Denver Oct. 1: Toccata, Villancico y Fuga, Ginastera; Fantasia K. 594 Mozart; Partita on Lobe den Herren, Ahrens; Choral in B minor, Franck; Three Preludes, Brown; Toccata in F BWV 540, Bach.

Arlyn Fuerst, Madison, WI — Trinity Lutheran, Madison, Sept. 24: Prelude, Fugue and Chaconne in C, Passacaglia in D minor, Buxtehude; Toccata and Fugue in F, Jesu joy of man's desiring, Bach; Introduction and Passacaglia in F minor from op. 63, O world I must now leave thee, Reger; Prelude and Fugue in G minor, Dupré.

James W. Good — Hollins College, VA Sept. 29: Fanfare, Cook; Partita on Was Gott tut, Pachelbel; Prelude and Fugue in D BWV 532, Nun danket alle Gott BWV 657, Komm Gott Schöpfer BWV 667, Bach; Toccata and Fugue in D minor op. 59/5 and 6, Reger; Passacaglia from Symphony in G, Sowerby.

Richard J. Heschke, Baton Rouge, LA — St. Paul Lutheran, New Orleans Sept. 17: Prelude and Fugue in D, Buxtehude; Concerto in F, Handel; Jesus Christus unser Heiland BWV 688, Prelude and Fugue in A minor BWV 543, Bach; Variations on Veni Creator, Duruffé; Pastorale, Franck; Finale from Symphony 3, Vienne.

John W. Heitzer, Baltimore, MD — Trinity Church, New York City Sept. 28: Fanfare, Cook; Drop Drop Slow Tears, Persichetti; Prelude and Fugue in F minor, Bach; Christ lag in Todesbanden, Es ist ein Ros, Stout; Paean, Leighton.

Dorothy Hester, Riverside, CA — All Faith Chapel, China Lake, CA Sept. 17: Prelude, Fugue and Chaconne, Buxtehude; Benedictus, Couperin; Kommt du nun, Komm süßer Tod, Toccata and Fugue in D minor, Bach; Chant de paix, Epilogue, Langlais; Ar Hyd y Nos, Wood; Roulade, Bingham; Pavane, Elmore; Final from Symphony 1, Vienne.

Harry H. Huber, Salina, KS — The Lutheran Church, Ulvik, Norway July 30: Fantasia and Fugue in G minor, Bach; O sacred head, Brahms; Toccata and Fugue in F, Buxtehude; Improvisation on Now thank we all our God; In My Native Country, Grieg; Andante in F, Mozart; Toccata and Fugue in D minor, Bach.

Wyatt Insko — Interstake Center, Oakland, CA Aug. 6: Sonata 4, C.P.E. Bach; Rondo for the Flute Stop, Rinck; Fantasy in F minor K 608, Mozart; Grenadier's March, Beethoven; 3 Trios from op. 47, Reger; Sonata, Kleist.

Esther L. Johnson — Interstake Center, Oakland, CA Oct. 1: Praeludium, Pachelbel; Sonata in D, Telemann; Valet will ich dir geben BWV 736, Prelude and Fugue in B minor BWV 544, Bach; Two Canons, Schumann; The Burning Bush, Berliniski; Meditation, Norden; Introduction and Passacaglia, Reger.

Samuel Lam, Ann Arbor, MI — West Side United Methodist, Ann Arbor Sept. 24: Prelude, Fugue and Chaconne, Buxtehude; Sonata 5 in C BWV 529, Passacaglia in C minor BWV 582, Toccata and Fugue in D minor BWV 565, Bach; Prelude and Fugue in E minor, Bruhns; O Gott du frommer Gott, Herzlich tut mich verlangen op. 122/7 and 10, Brahms.

Ann B. McGlothlin, Athens, WV — Concord College, Athens Sept. 26: Choral Song, Wesley; L'Epiphanie op. 55, Tournemire; Fantasia on Wacht auf op 52/1, Reger.

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# Organ Recitals

W. David Lynch, Raleigh, NC — Meredith College, Raleigh Sept. 21: Prelude and Fugue in Dorian Mode, Kerckhoven; Recit de tierce en taille, de Grigny; Sonata 4 in E minor BWV 528, Toccata in F BWV 540, Bach; Wondrous Love, Barber; Fantasia on How brightly shines the morning star, Reger.

William Maul, New York, NY — Shrine of the Immaculate Conception, Washington, DC Sept. 22: Toccata and Fugue in D minor, Herzlich tut mich verlangen, Fantasy and Fugue in G minor, Bach; Sketch in D-flat, Schumann; Choral in A minor, Franck; Elevation, Dupré; Litanies, Alain; Apparition de l'Eglise Eternelle, Messiaen; Toccata from Symphony 5, Widor.

George McPhee, Glasgow, Scotland — Cathedral of the Sacred Heart, Newark, NJ Sept. 26: Fantasia and Fugue in G minor, Bach; Partita on Christus der ist mein Leben, Pachelbel; Fantasia in F K 594, Mozart; Master Tallis's Testament, Howells; Prelude and Fugue on BACH, Liszt.

J. Clinton Miller, Allentown, PA — Bruton Parish Church, Williamsburg, VA Aug. 10: Voluntary in D, Boyce; Prelude and Fugue in B minor, Bach; Down Ampney, Bender; Carillon, Sowerby; Finale from Symphony 1, Vierne.

Dwight Oarr, Aurora, NY — Washington Cathedral, Washington, DC Oct. 22: Kyrie Gott heiliger Geist BWV 671, Prelude in C minor BWV 546, Bach; Fantasy and Fugue on Ad nos ad salutarem, Liszt.

John Obetz, Independence, MO — Grace-land College, Lamoni, IA Sept. 24: Litanies, Choral dorian, Alain; The Musical Clock, Haydn; Toccata, Adagio and Fugue, Bach; See that ye love one another, Pinkham; God of the expanding universe, Felciano; Brother James' Air, Wright; Fantasy and Fugue on BACH, Liszt.

Karel Paukert, Evanston, IL — Central Lutheran, Minneapolis, MN Sept. 24: Prelude and Fugue in D BWV 532, Bach; Shogaku, Hambræus, Prelude and Fugue on BACH, Liszt; Moto ostinato, Eben; Variations III, Cage; Second Phantasy, Alain; Prelude and Fugue in B, Dupré.

Richard Peek, Charlotte, NC — Church of the Redeemer, Cincinnati, OH Oct. 3: Fugue in G, Prelude and Fugue in G, Bach; Variations on Allein Gott in der Höh sei Ehr, Sweelinck; Toccata and Fugue in F, Buxtehude; Adagio from Sonata 1, C.P.E. Bach; Prelude in D minor, Pachelbel; Herzlich tut mich erfreuen, Brahms; Aus tiefer Not, Reger; Sonata 2, Hindemith; Partita on Lobe den Herren, Peek.

George H. Pro, Kansas City, KS — Washington Cathedral, Washington, DC Sept. 17: Toccata and Fugue in D minor, Bach; Noël sur les jeux d'anches, d'Aquin; Concerto for Organ and Oboe in D minor, Vivaldi; Choral-Improvisation on Victimæ Paschali, Tournemire; Sonata in C, Persichetti; Herzlichst Jesu, Brahms; Carillon de Westminster, Vierne.

Myrtle Regier, South Hadley, MA — Mount Holyoke College Sept. 17: Prelude and Fugue in G BWV 547, 6 Schübler Chorales, Bach; Shimah B'koli, Persichetti; Fantasy and Fugue op. 135b, Reger.

Larry R. Rootes, Chicago, IL — Pilgrim Lutheran, Chicago Sept. 24: Premier couplet du Kyrie, Couplet du Kyrie, Récit de chromorne (Mass for Convents), Couperin; Altro Ricercare, Frescobaldi; Chaconne in F minor, Pachelbel; Sarabande, Arthur B. Jennings; O Christ Thou Lamb of God, Lenel; O Mensch bewein, Bach; Prelude and Fugue in D minor, Böhme.

John Rose, Newark, NJ — Cathedral of the Sacred Heart, Newark Sept. 19: Carillon-Sortie, Mulet; Prelude and Fugue in B op. 99/2, Saint-Saëns; Ach bleib mit deiner Gnade op. 87/1, Karg-Elert; Prelude and Fugue in G, Mendelssohn; Flute Tune, Arne; Prelude, Fugue and Variation, Franck; Finale from Symphony 1, Vierne.

Roger Roszell, Chicago, IL — Earlville United Methodist, Earlville, IL Sept. 24: Voluntary on Old 100th, Purcell; Deck thyself my soul, Prelude and Fugue in C minor, Bach; Benedictus, Reger; Mit Freuden zart, Gelobt sei Gott, Pepping; Elegy, Ireland; Fanfare on Azmon, Magnificat, Goode.

Robert Roubos, Cortland, NY — Trinity Church, New York City Sept. 14: Shimah B'Koli, Persichetti; Sonata on the 94th Psalm, Reubke.

# Organ Recitals

Maria Schmitz, Livonia, MI — Holy Cross Lutheran, Detroit Oct. 29: Prelude and Fugue in E minor, Bruhns; Fantasia and Fugue in G minor, Bach; Our Father Thou in heaven above, Pachelbel; We now implore God the Holy Ghost, Schroeder; From heaven above, A mighty fortress, Walcha; Kleine Toccata über Ein feste Burg, Schindler; Sonata 1, Mendelssohn; How lovely shines the morning star, Manz; All my heart this night rejoices, Schmitz; Partita on O God O Lord of heaven and earth, Weber; Gloria and Credo from Missa pro Organo, Bender.

Norman Selby, Cincinnati, OH — Our Lady of Perpetual Help Church, New Albany, IN Oct. 8; College-Conservatory of Music, U. of Cincinnati, Nov. 3; all-Bach: Komm Gott Schöpfer BWV 667, An Wasserflüssen Babylon BWV 653, Herr Jesu Christ dich zu uns wend BWV 655, O Lamm Gottes unschuldig BWV 656, Vor deinen Thron BWV 668, Nun danket alle Gott BWV 637, Von Gott will ich nicht lassen BWV 658, Nun komm der Heiden Heiland BWV 660, Allein Gott in der Höh sei Ehr BWV 664, Jesus Christus unser Heiland BWV 666, Komm heiliger Geist BWV 651.

Allen Shaffer, Norfolk, VA — St. Paul's Cathedral, Detroit, MI Oct. 8; Park Congregational, Grand Rapids, MI Oct. 15; Ghent Methodist, Oct. 20: Prelude and Fugue in G BWV 541, Bach; Le banquet celeste, Messiaen; Sonata in F minor, Mendelssohn; Charles Ives' Third Symphony, in a restoration for organ by Robert W. Jones.

Edmund Shay, Columbia, SC — Lutheran Church of the Incarnation, Columbia Sept. 11; all-Bach: Passacaglia and Fugue in C minor BWV 582, Kommst du nun BWV 650, Trio Sonata 4 BWV 528, Prelude and Fugue in D BWV 532.

John Skelton — Old West Church, Boston, MA, Sept. 24: Messe du 8e Ton, Corrette; An Wasserflüssen Babylon BWV 653, Herr Jesu Christ dich zu uns wend BWV 655, Jesus Christus unser Heiland BWV 665, Bach; Ecce Lignum Crucis, Heiller; Voluntary 3 in G, Stanley; Trois Mouvements pour flute et orgue, Alain; Choral Dorian, Variations sur Lucis Creator, Alain; Prelude et Fugue sur le nom d'Alain, Duruflé. Assisted by Norman Dee, flutist.

Donald Spies, Ripon, WI — doctoral recital, Northwestern U., Evanston, IL Sept. 26: Praeambulum super D, Buxheimer Orgelbuch; Fantasy in fa, Kleber; Tiento III primer tono, Cabezon; Fantasia, Byrd; Capriccio di obbligo di cantare la quinta parte, Frescobaldi (organ); Fantasia in ut, Kotter; Fantasia, Santa Maria; In Nomine, Bull; Ricercar Arioso I, A. Gabrieli; Canzone "La Zambecara," Merulo (harpsichord).

Paul J. Siffler, Hollywood, CA — St. Paul's Chapel, Trinity Parish, New York City Oct. 18: Fantasia in C minor BWV 562, Bach; Seven Fugues on a Magnificat, Pachelbel; Lord prosper my endeavor BWV 624, Prelude and Fugue in C minor BWV 549, Bach.

Sister Mary Arnold Staudt, Remsen, IA — Church of the Visitation, Stacyville, IA Sept. 24: Dialogue, Voluntary, Stanley; Prelude and Fugue in D, Buxtehude; Noël grand jeu et duo, d'Aquin; Sonata 1 in D, C.P.E. Bach; Pastorale, Franck; Litanies, Alain.

Samuel J. Swartz, Palo Alto, CA — St. Mark's Episcopal, Palo Alto Sept. 8: Prelude and Fugue in C BWV 531, Partita diverse sopra Sei gegrüßet BWV 768, Passacaglia and Fugue in C minor BWV 582, Bach; Volumina, Ligeti; Toccata and Fugue in D minor op. 59/5, 6, Reger; Choral in a minor, Franck.

Jean Traylor — for Roanoke Chapter AGO, VA, Sept.: Sonata 1, Hindemith; Elevation and Gloria from Messe pour les Couvents, Couperin; Prelude and Fugue in G BWV 531, Bach; Clair de Lune, Vierne; Ballade in D, Clokey; Le banquet celeste, Messiaen; Les rameaux, Langlais.

Frederick Tripodi, New York, NY — Trinity Church, New York City Sept. 7: Sonata 3, Mendelssohn; Sinfonia from Cantata 29, Bach; Introduction, Passacaglia and Fugue, Willan.

John Upham, New York, NY — St. Paul's Chapel, Trinity Parish, New York City Oct. 4: Chacone in F, Fantasia in G minor, L. Couperin; Voluntary in D, Walond; Concerto in A minor, Vivaldi-Bach; Fugue and Toccata, Sowerby, Oct. 25: Voluntary, A Short Verse, Fancy, Tomkins; Sonata 7 in A, Arne; Toccata in F, Partita on Auf meinen lieben Gott, Prelude and Fugue in D, Buxtehude.

Herbert L. White, Jr., Chicago, IL — Sherwood Music School, Chicago Oct. 4: Plein jeu, Fugue, Récit de Cromorne (Mass for Convents), Couperin; The Cuckoo, d'Aquin; Dialogue sur les grands jeux, de Grigny; Récit de nazard, Caprice sur les grands jeux, Clérambault; Introduction and Toccata in G, Walond; Flute Solo, Arne; Toccata and Fugue in D minor, Bach.

Charles Woodward, Wilmington, NC — First Presbyterian Church, Wilmington, NC Sept. 24: Concert Variations on the Austrian Hymn, Paine; Prelude on Come Ye Sinners, Meditation on Amazing Grace, Toccata on How Firm a Foundation, Murphree; Passacaglia and Fugue in C minor BWV 582, Bach; God of the Expanding Universe, Felciano; Impromptu, Vierne; See That Ye Love One Another Pinkham; Toccata from Byzantine Sketches, Mulet.

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### FOR SALE — PIPE ORGANS

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**FOR SALE** — *Complete unified organ and console*, numerous stops, extra pipes, air chests, rectifier, blower, motors, electric contacts, leather and other items relative to organ building. Phone evenings, Mrs. Jeannette Brew, 413/357-8863, Granville, Mass.

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**FOR SALE** — 3-11 *Wurlitzer*, installed and playing, complete with all stops including Post Horn & Tuba. All Toys, Chrys., Chimes, Xylo, Glock, Drums, etc. and many extras. 5 hp blower. Can be set up in 8' ceiling. I can assist in removal and crating. Asking \$10,000 or offer. Harold R. Musolf, Jr., 3034 N.W. 64th, Seattle, WA 98107. 206/SU3-9866.

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**FOR SALE** — 7 flue and 4 reed ranks; 2 manual and several offset chests; regulators, shutters and blower, all from Möller organ. Best offer takes it, buyer to remove. Abbott and Sieker, 2027 Pontius Ave., Los Angeles, CA 90025.

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