

THE DIAPASON

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

Sixty-third Year, No. 11 — Whole No. 755

OCTOBER, 1972

Subscriptions \$4.00 a year — 40 cents a copy

Reed Organs in the Floyd C. Miles Collection of Musical Instruments

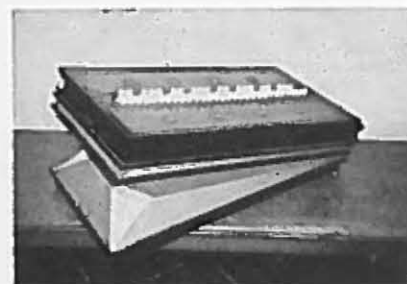
By James H. Richards



I. Aeolian Orchestrelle, ca. 1895.



II. Rocking melodeon of unknown origin. Note the short keys.



III. Rocking melodeon with buttons in lieu of keys, built by Charles Austin.



IV. Small free-standing instrument by N. B. Jewett.

It seems almost axiomatic that collectors of musical materials are seldom musicians, or, indeed, are not associated with music in any other way than through the collections they build. This has been true, for instance, of sheet music collectors, such as Harry Dichter, Frances G. Spencer, and Harry Driscoll, whose huge assemblage of musical Americana later became a part of the New York Public Library. Such is also the case with Floyd C. Miles, whose collection of musical Americana of a different sort comprises one of the more prominent attractions of the city of Eureka Springs, Arkansas. Currently shown commercially as Miles Mountain Musical Museum, the Collection was begun as a hobby by its owner, whose activities in real estate and other local business ventures were far removed from any musical considerations. Dating from 1955, the collection began with a Wilcox and White self-playing reed organ. Miles' interest was only whetted, however, and the organ was soon joined by a Coinola nickelodeon. Information painstakingly acquired by word of mouth, correspondence, and personal search led to the procurement of other instruments; and today, containing literally thousands of items, the Collection stands as a monument to its owner's industry and far-ranging efforts in a field which he has made especially his own.

The Collection currently consists principally of instruments of the string and keyboard families, as well as examples of early automatic instruments: music boxes of many sizes and types, early phonographs, and various sorts of automatically operated pianos and organs. The stringed instrument collection emphasizes the various dulcimer, zither, and violin types such as might be considered characteristic of the folk music of the region. The heart of the Collection, however, is a group of forty-odd reed organs, ranging in size from large two-manual and pedal instruments



Interior of the Miles Collection of Musical Instruments, showing a number of the reed organs.

to the smallest varieties intended to be placed on a table or even held in the lap. With one exception, a Trayser harmonium built in Stuttgart, Germany, these instruments are all of American manufacture; the earliest dates from ca. 1835, while the latest was built ca. 1900. No two are exactly alike, reaffirming the truism that, in spite of their basic similarity in the manner of

tone production, the forms in which reed organs were built are almost beyond reckoning. The work of numerous firms is represented, from that of relatively obscure makers, to instruments by such well-known companies as Estey and Mason and Hamlin. In the present study, the organs of the Collection have been placed in five groups according

(Continued, page 6)



VII. (above) Estey & Co. reed organ, ca. 1885. VIII. (right) Mason & Hamlin "Liszt organ." The two foot controls above the pedals are not pumping treadles, but operate the crescendo and swell mechanisms, as in the pipe organ.



V. (left) Melodeon built by Peloubet, Pelton & Co., New York. VI. (right) Two-manual melodeon manufactured by George A. Prince.



Consultants and the Art of Organ Building

There is probably no other person more detrimental to the art of organ building than the so-called "organ consultant." In Europe, these people are called "organ experts," and the same might apply to organ building in England and the Continent, although the circumstances vary to some degree.

An "organ consultant" is supposed to be an expert on organs and organ building. His purpose is to design or participate (presumably with an organ builder) in the design of an organ. For this reason, his work bears much influence on the end result. Frequently, the result of his efforts determines the entire success or failure of a particular instrument.

There is probably no more complex task in the whole field of instrument building than the skill and artistry required to design and build a good organ. Good organ builders know that the complexity of the task requires them to spend long years learning not only the business of organ structure and design, but also the use of the instrument with music of all kinds. Furthermore, because the organ is so large an instrument, and because so much of its function is tied to architecture and acoustics, good organ builders also know that they must spend long years learning skills in these allied, but very important, fields. There has never been any approach to replace the long apprenticeship procedure in organ building. No school, no book-learning, and no amount of wishful thinking can replace the on-the-job experience.

Let us consider what a good organ builder must learn. He must be an expert woodworker and cabinet maker; he must be an experienced metal worker; he must know something about levers and the physics of action-building; he must have experience with scientific mathematics; he must be an expert draftsman; he must know something about electricity; and finally, he must know a great deal about the acoustical properties of sound. Even if he knew all of these, he still would not be an organ builder. He must then learn what an organ is, both as a design, a structure, and also as a musical instrument. This means he must learn something about organ music and how it is to be played. Then he must learn how that music is to sound. He must learn the skill of voicing pipes, of scaling them, and laying them out on windchests. He must also learn how to tune and regulate the instrument. Furthermore, he must learn how to do all this so that it is pleasing to the eye of the beholder. The degree with which he performs all these things is the degree with which he is held as an artist by those who must play and listen to his instruments. The longevity of his instruments will tell others of his craftsmanship.

It is no wonder, then, that organ builders (good ones, at least) take great pride in their instruments. They will spare nothing to make a fine and lasting product, and they will care to make it a work of art.

Does the "organ consultant" go through this same process, and does he have the same skill and artistry as the organ builder? We wish that we could say yes, but the answer must be most assuredly in the negative — with the glaring exception of a handful of men throughout the Western part of the world.

Most organ consultants have learned what little they know from books, a "quickie" course taken at some school, a smattering of experience working for short periods with an organ builder or two, and finally by the trial and error method. And yet, the consultant often has the power to determine the stoplist, the scaling, the layout, and the physical location of the instrument. He most often does so, knowing that the results will not have his "name-plate" on it to tell the world who was responsible for the result. The organ builder who had to execute his design must take the public responsibility.

It is precisely because there is little responsibility required of the organ consultant that he can, and often does, get away with so much.

Certain things are obvious here. First, the organ consultant or organ expert, if he is to design organs in detail, should know as much about the art of organ building as the organ builder himself. If he himself cannot build one, then he is not qualified to design an instrument. It is an affront to the organ builder to ask him to build something which is designed by a person who is less qualified than himself. Secondly, there ought to be a standard set for organ consultants to be certified by a professional organization, so that those who are to hire such a person might have some way of knowing that at least the basic skills have been learned by the person purporting to be an "expert." Thirdly, every organ that is designed by a consultant should have a name-plate bearing his name as well as the builder's, so that organists and others will know who was actually responsible for the design as well as the execution.

But most of all, we think that there is little need for organ consultants as we know them today. We think that there is a great need for more people to be trained and educated as skilled organ historians and theoreticians, so that some interchange between these people and organ builders (the "practitioners") will produce more cross fertilization than we now have. But, when it comes to designing and building organs, we think that the organ builder is the most qualified and the best person to do the job. It is wasteful financially, and less than desirable to the art of organ building to hire a consultant. Furthermore, some of the very best organ builders whom we know personally will refuse to build an organ that is designed by one of these non-organ-builder consultants. Those who would want one of these quality builders to build their instrument would have to approach the organ builder directly, without a consultant, in order to receive his services.

Perhaps our modern way of life has produced our penchant for having a middle-man around in such circumstances. Competitive bidding procedure is almost the normal route for a customer to follow in buying an expensive product. Because it is, the customer sometimes feels the need for an expert to shield him from the manufacturer. Since we also live in a day of specialization and mass production, it is normal for the layman to think that one must be a specialist in organ design in order for it to be done properly (the engineering idea), and it is also no wonder that he will not trust the factory to produce his product adequately on its own.

But organs are not quite like that, for a simple factory product won't do the job, even for the organ builder. The organ builder requires a high amount of artistic ability, and no amount of middle-men will change that. Good organs are built by men who stamp them with their personality, and the instrument contains the soul of the builder's ear. The factory model contains the personality of the production line, and the soul of the factory itself.

Let us think that things are different in Europe, where standards have been set for "organ experts" who are appointed by the state to design and consult on almost every instrument, we can report here that organ builders there complain much the same as ours do here. They are frequently at odds with the consultant, are forced to compromise more than the healthy amount (before losing their own integrity), and they have to take full responsibility for the mistakes and failures of the expert's work.

It would be a far better approach for organists and those who buy organs to

THE DIAPASON

Established in 1909

(Trademark registered at U. S. Patent Office)

S. E. GRUENSTEIN, Publisher (1909-1957)

OCTOBER, 1972

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Editor

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

The Diapason

Editorial and Business Office

434 South Wabash Avenue, Chicago,
Ill.; 60605. Telephone 312-8A7-3149
Subscription price, \$4.00 a year in ad-
vance. Single copies 40 cents. Back
numbers more than two years old, 75
cents. Foreign subscriptions must be
paid in United States funds or the
equivalent thereof.

Advertising rates on application.

Routine items for publication must be
received not later than the 10th of the
month to assure insertion in the issue
for the next month. For recital pro-
grams and advertising copy, the clos-
ing date is the 5th. Materials for re-
view should reach the office by the
1st.

Second-class postage paid at Chi-
cago, Ill., and at additional mailing
office. Issued monthly. The Diapason
Office of publication, 434 South Wabash
Avenue, Chicago, Ill. 60605

All subscribers are urged to send changes of address promptly to the office of The Diapason. Changes must reach us before the 15th of the month preceding the date of the first issue to be mailed to the new address. The Diapason cannot provide duplicate copies missed because of a subscriber's failure to notify.

do a little investigating about organ builders without a consultant. Intelligent people will, of course, consult the advice of those whom they know and trust, and we are not suggesting that this should not be done. But such seeking of advice and investigation about an organ builder's work can be done well by anyone who is interested. When one discovers an organ builder whose work he likes and respects, then the job of designing and building the organ should be done by the builder — his way.

It is very much the same as commissioning a work of art such as a painting or a piece of sculpture. One finds an artist whom one likes, and one then commissions him to build this or that piece of art. One does not go get someone else to design it for the artist to execute. If one did, a sanctuary to hide from the irate artist would need to be found, and rather quickly.

So it is with the art of organ building. When one buys an instrument, one will hopefully be asking for and getting a work of art. The artist is the organ builder, and there is no reason to hire a go-between. We always recommend to someone who asks us that organ consultants be mostly dismissed. We know that the recommendation is a welcome one to the organ builder, and we know that the organ as an artistic instrument is ultimately better served when the organ builder is left to his own craft, skill, and artistic ability.

New Choral Music The Christmas Grab Bag

From Carl Fischer Inc., New York:

One of the most exciting new Christmas anthems available this year is a setting of John Donne's poem, *Nativity* for mixed voices SSATB by Kenneth Leighton (CM7734, 40¢). The British composer exhibits his usual fine craftsmanship in this a cappella setting which uses modal melodic and harmonic materials. According to the structure of the poem, musical sections employing contrapuntal imitation are alternated with sections of choral declamation. The short anthem could easily be learned by a good amateur choir, and it surely is a good addition to the church choir seasonal repertory.

From Art Masters Studios Inc., Minneapolis:

Robert Leaf has set Wesley's Advent text, *Come, Thou Long-Expected Jesus*, in an effective and short anthem (AMS 196, 35¢). There is a simple organ accompaniment and a very simple melody for violin or other instrument against the easy choral parts which run for the most part in parallel thirds. The harmony is traditional without being full of clichés. It is a good piece for the

unskilled amateur choir.

From Peer International Corp., New York:

Frederic Goossen's *Hodie* for mixed chorus, a cappella (#2213-4, 25¢) is another good choice of a short anthem for the amateur choir, but it is in a more modern vein. Declamatory in style, it is essentially 2-voiced with the men doubling women. Most of the harmony is made up of open 4ths, 5ths, and octaves, and the rhythm is clouded with triplets and syncopations. It is a gusty setting of the Latin text, no English translation being given.

From Choristers Guild, Dallas, Texas:

A slightly slick, but nevertheless pleasing carol by Robert J. Powell for treble unison voices and piano, *So Small A Boy* (A-123, 30¢), will interest those who are continually looking for good material for beginning youth choirs. It is a simple traditional setting with a pleasing melody and well-written accompaniment.

From Oxford University Press, New York:

As usual, the British still excel at the setting of Christmas carols, and they continue to produce splendid ar-

(Continued next page)

(Continued from page 2)

rangements akin to the traditional with-out rehasing the same material *ad infinitum*. John Gardner, who has worked with the pop idiom frequently (without doing it cheaply, as so many others do), provides *A Christmas Hymn* (SATB, organ; X215, 45¢) in the pop idiom. The text is the hymn for First Vespers of Christmas Day, and the text is in both Latin and English. The harmony is not easy, and the choir must divide into 8 parts at the end. It is a skilled use of the idiom. John Gardner has also written a set of *Four Carols*, each published separately. There is only a hint of the pop idiom in one of them; they are modern and of medium to hard difficulty, both for the choir and accompanist. *Chanticleer's Carol* (SATB or SA, organ; X216, 35¢) is a choral fanfare; *Balulalow* (Sop. Solo, SATB or SA, organ; X217, 35¢) is a gently swinging lullaby with just a hint of pop idiom; *Remember* (SATB or SA, organ; X218, 45¢) is a simple ballad with a staccato rhythmic ostinato in the bass; and *A Gallery Carol* (SATB or SA, organ; X219, 45¢) is a lusty and gay hymn of praise with a melody which mixes duple and triple rhythms punctuated by thick and massive harmonies in the accompaniment.

William Mathias, whose rhythmic structures are always interesting, provides a good dance carol in *A Babe Is Born* (SATB, organ; X222, 70¢). It is longer than the usual carol, and requires a choir that can handle syncopated rhythms cleanly at a fast tempo. It is a joyful setting of the anonymous 15th century text which mixes English with Latin. An excellent carol for 2-part trebles with organ is Alasdair Hamilton's *Good Cheer*. Sustained chords (built on 4th, 5ths and octaves with added 2nds) tie down a rhythmic ostinato of melodically disjunct material in the accompaniment, and the dancing melody of the choral parts opens with an imitative announcement built on leaps of a 5th. It is an excellent setting of a medieval English text. Finally, John Rutter also uses lively dance rhythms in his *From East to West* (SATB a cappella, X225, 35¢). There is some mixed meter, and solo strophes alternate with 4-part settings.

From Galaxy Music Corp., New York: Many will welcome the opportunity to have the late R. Vaughan Williams'

Ring Out Your Bells (SSATB a cappella, GMC 2518, 35¢) at hand during this, his celebration year. It is crafted finely, based on English-style folk melody with an accompaniment which mixes 16th century and Victorian harmonies.

From Theodore Presser Co., Bryn Mawr, Pa.:

As Mary Went Through a Wood (Solo voice, SSAA a cappella, 312-40925, 35¢) is the second of a set of *Three Marienlieder* by Ludwig Lenel. Obviously inspired by the models of Brahms and Hindemith, this is a finely crafted and splendid piece for women's voices. The writing is very effective; canonic and very close imitative writing in the choral parts provide an accompanimental texture of slow moving harmony against which the solo voice floats much as a *cantus firmus*. The texture and activity intensify to a climax, and the whole thing recedes to the quiet movement of the beginning. All of the harmony is traditional, it is easy to sing, and we are sure that youth choirs of competent musical skill would love the piece.

From Associated Music Publishers, New York:

Lyn C. Kingsbury brings us a *Carol of Hope* (SATB a cappella, A-677, 30¢), a simple and unassuming setting using traditional harmony in a careful and sensitive manner. The altos divide frequently to provide a richer texture, and the simplicity of the piece works to good effect.

From H. W. Gray Publications, New York:

Three Carols for Christmas by Ronald Arnatt (CMR 3213, 35¢) are included under one cover. They are all in traditional settings, and will be enjoyed by choirs who like the style of Britten's *Ceremony*. The three carols are: *Rocking* (2 SSA choirs, a cappella), *Sans Day Carol* (SSA a cappella), and *Balulalow* (Sop. solo, SSA a cappella).

A quiet, but rich setting of *Sleep, My Saviour, Sleep* by Robert J. Powell (SATB a cappella, CMR 3259, 30¢) also provides a traditional-style setting to the repertory. Various voices divide to provide the rich 5-part harmony. And *Gentle Mary* (SSS a cappella, CMR 3258, 30¢) by John Fenstermaker is yet another traditional style carol in ABA form. The opening and closing are a

haunting diatonic melody, the interior section is in 3 part canon.

From Hope Publishing Co. Carol Stream, Ill.:

Want some swinging pop tunes with texts suitable for the church service? Richard Avery and Donald Marsh's popular collection of hymns hot and carols cool has now been arranged into *The Choir Sings Hymns Hot and Carols Cool* by Carlton R. Young (SATB, piano or organ, optional instruments of all kinds, \$1.50). Several of the selections in the collection are suitable for Christmas: *Hey Hey! Anybody Listening!*; *Little Babby Boy*, a calypso carol; and *Starlight, Star Bright*, a song for Epiphany. Although we are not yet convinced of the lasting worth of such songs, youth choirs and other young-in-spirit-people will obviously have fun with these settings. They certainly are adequate antidote for stuffed-shirtism. Likewise, Philip Dietterich's arrangement of Avery and Marsh's *Possibly, Probably* (SATB and soloists, alto saxophone, piano, AG 7114, 40¢) goes the same route. It is "A song about Jesus, a true human being," and the text is delightfully earthy. Carlton Young has also arranged Martin Shaw's English-style carol, *I Sing of a Maiden* for TTBB choir and solo alto, baritone or solo treble choir (MM 9005, 25¢). It is a quiet, simple, and effective setting of the 15th century text.

From Harold Flammer, Inc., Delaware Water Gap, Pa.:

A full-blown musical play comes to us this year from Flammer. It is called *Once Upon a Christmas*. The libretto by Marian Retke is based on the story "Where Love Is, God Is Also" by Leo Tolstoy. The music is by Owen Andrews Hatch. The 45-minute work is designed to be done within the average church facility, but it does require a stage area with flats and scrim and adequate space for a medium size cast, and also special lighting. The work is scored for 2 baritones, 2 sopranos, a mezzo soprano or alto, 2 tenors, and a boy soprano or alto, with an SATB choir and piano accompaniment. The score and libretto have been carefully and skillfully constructed, and the printing and layout of the score, as well as the stage directions, are clean, clear, and easy to understand. It is obvious that the author and composer know

something about the business of staging a play. The play itself is an engaging story and almost fairy-tale in character. It is the music that gets into a little bit of trouble with the work, for the musical style does not quite know what it wants to be. The music treads a thin line between light opera, Broadway show, traditional Christmas carol style, and a sort of "churchy" style common to Victorian hymnody. Without descending to the worst qualities of any of these styles, it still is not sure how they should all interact with each other. The composer has made a valiant effort to sustain continuity and bridge the gaps, and still remain within the abilities of semi-skilled performers. Perhaps with actual staging the work would fare better than it does when one simply plays over and sings the score. It is a fine idea, and we are sure that many churches who like drama will want to try it out.

From C. F. Peters Corp., New York:

As agent for the excellent German Hänssler Edition series called "Die Kantate," Peters has just released Theodore Dicner's *Hofstetter Weihnachtskantate* (Hänssler Edition 10.304) for one to three-part treble choir, flute, oboe, B-flat clarinet, bassoon, 2 violins, cello, string bass, and percussion. Since all of the text is in German (based on liturgical texts and chorales), it will interest only those who follow European church music and have opportunity for choral performance in a foreign language. The work is reminiscent of the style of Distler and Pepping; it uses modal harmony, and also a certain amount of the colored melodic style of the Distler-Pepping school. It is in 15 short movements, and the traditional chorale melodies are used with their texts. There are also two instrumental pastorales.

From Concordia Publishing House, St. Louis:

Many churches want to have the congregations participate in singing, and therefore Healey Willan's *Te Deum Laudamus* for congregation and organ is an appropriate setting. It is printed in organ score (97-5083, \$1.50) and congregational score (97-5084). Since this reviewer has used this setting "on the job," he can testify to the fine singability and usefulness of this excellent setting of the canticle for Matins or Morning Prayer. RS

New Recordings

Marcel Dupré Organ Works: Dupré in the 20's. Vol. II. Rollin Smith playing the Möller organ at St. George's Church, New York City. Program: *Three Preludes and Fugues, op. 7; Variations on a Noël; 15 Antiphons; Suite Bretonne; Scherzo in F minor; Lamento; Finale, Noël X* (Daquin-Dupré). Repertoire Recording Society.

Following the issuing of Vol. I of this series some months ago (before M. Dupré's death) the second volume adds the remaining music which was written by the master and performed in the 1920's. Rollin Smith's article on the subject from the June, 1971 issue of *THE DIAPASON* is included in the supplementary notes, as is the stoplist of the organ used for these performances. The recordings testify to the excellent qualifications of Mr. Smith to supply us with such a document. The playing is superb in all ways, even when the tempi are slightly fast and breathtaking (as in the *Variations on a Noël*). But his registrations are authentic, and he cares to follow Dupré's directions in the score as much as possible. Such a list of works as is presented here provides any player with a technical challenge, for Dupré was indeed a virtuoso, and he did not spare his works of difficult passages. For this reason, Rollin Smith's playing is all the more to be valued, for there is scarcely a passage where he sounds as if he is laboring or unequal to the challenge. The sound of the organ is somewhat harsh and screaming in the upperwork in full organ registrations, but otherwise adequate stylistically for the music involved here. Marcel Dupré wrote of the first volume of these recordings that it was "a magnificent tribute." We are sure that he would say the same about Volume II, were he still with us today. Congratulations to Rollin Smith for this good work.

Johann Gottfried Walther: Six Concertos for Organ, After Italian Masters. Played by E. Power Biggs on the Silbermann organ in the Cathedral, Freiburg, E. Germany. Columbia M 31205.

Mr. Biggs here continues his excellent series on historic organs of Europe with the transcriptions by Walther of Concertos by Albini, Gentili, Vivaldi, Taglietti, and Torelli. As in Mr. Biggs' other recordings, the sound is clear and the presence excellent. His playing follows the score closely, and his registrations are conservatively to the authentic side. The organ is a fine one, being one of the best preserved of the Saxon Silbermanns. But nowhere in the extensive jacket liner notes regarding the organ is there any mention of who did the restoration, or how much restoration (i.e., changing) has been done to the organ. The pieces are delightful in themselves, even if they are more conservative and less daring and free transcriptions than those of Bach on Italian models.

The Magnificent Mr. Handel, Vol 2. E. Power Biggs playing the Great Packington, England organ by Richard Bridge (1749), The Royal Philharmonic Orchestra conducted by Charles Groves. Columbia M 31206. Program: *Martial Symphony from "Belshazzar," Marches 1 and 2 from "Floridante," Overture from "Tolomeo," Largo from "Il Parnasso in Festa," Allegro from "Il Pastor Fido," March; Dead March from "Saul," March from "Ezio," March from "Scipione," Passacaglia from "Rodrigo," Marches 1 and 2 from "Judas Maccabaeus," Chorus from "Alcina," "Here are the Heavens all joyful," March from "Ode for St. Cecilia's Day," Chorus from "Athalia," "The Gods, who chosen blessings shed," March from "Rinaldo."*

As in the first recording released under this title, the music here is delightful and pleasing. Such a large amount of Handel's incidental music from the oratorios and operas is hard to find

elsewhere on recordings, and we welcome it here. The organ plays only a minor role, this being mostly instrumental music.

24 Historic Organs in 8 Countries Covering 7 centuries of Music by 24 Composers. E. Power Biggs, organist. Columbia MG 31207.

This two-record set is a short compilation of pieces released previously on Mr. Biggs' recent series called "The Historic Organs of Europe" comprising 10 LPs. Works by Bach, Buxtehude, Cabanilles, Clérambault, Couperin, Dunstable, Frescobaldi, Handel, Haydn, Le Bègue, Leoninus, Mozart, Pasquini, Pepping, Purcell, Raison, Schcin, Soler, Stanley, Valente, Walther and Zipoli are played on historic organs in Germany, France (Alsace), Switzerland, England, Holland, Spain, Italy and Austria. The organs do not all have the same amount of authentic sound to them, some being more altered in "modern" restoration than others, and one may also quibble and disagree with Mr. Biggs' interpretations from a historic and stylistic perspective. But nowhere else on records does one have the opportunity to hear all these organs in such good recordings, technically speaking, with music that rightfully belongs to them being played clearly and in a forthright manner. Mr. Biggs continues to bring us the most valuable recorded documentation on American recordings of these glorious instruments and their music. For those who cannot afford to buy the whole series, this two record set will fill the bill marvelously well.

Music at Fourth Church. The Morning Choir of Fourth Presbyterian Church, Chicago, Ill.; Morgan Simmons, organist and choirmaster; Mary Simmons, organ accompanist. (Available from Fourth Presbyterian Church, Chicago). Program: *Liebster Jesu, wir sind hier* (organ); Bach; *All Hail the Power of Jesus Name* (hymn with descant by Williams); *Venite, exsultemus Domino*,

Sweelinck; *This Is the Record of John*, Gibbons; *Is God for Us*, Schütz; *The Lord will not suffer thy foot to be moved from Cantata 71*, Bach; *Laudate Dominum from Vesperae Solennes de Confessore*, Mozart; *Methinks I Hear the Full Celestial Choir*, Crotch; *O Heart Subdued with Grieving*, Brahms; *Verbum caro* from *Pange Lingua*, Kodaly; *Make a Joyful Noise*, Mathias; and *For This Cause*, Friedell.

This recording excellently conveys the ambitious musical program that has always been fostered at one of Chicago's largest churches. The recording is faithful to the sound of the room (which is exceedingly dry), but manages to bring good presence to the sound through the engineering of Scott Pollard. All of the music is done with technical care, and expresses the professionalism involved in the program at Fourth Church, and especially of its choirmaster, Morgan Simmons. All of the music is approached consistently from one interpretive viewpoint, and one could wish for more flexibility and variety, both from the musical and the vocal viewpoint. It would help such widely varying types of music if it didn't all sound the same. (But we wish that many other churches (who should) would have even half of this professional approach in their music. Our church music would be much better than it is, were it so.)

The Wicks Organ Concert Series, Vol I, Series Nine. Dr. David N. Johnson playing the Wicks Studio organ, Highland, Illinois. Wicks 832 W-3352. Program: *Beginning Improvisation for the Organist* (narration and examples by Dr. Johnson); *Processional in E-flat*; *Thee We Adore*; *O Sons and Daughters*; *Fairest Lord Jesus*; *Lord Keep Us Steadfast*; *Wondrous Love*; *Voluntary in D-flat*; all by David N. Johnson.

There can be no more authoritative document of a composer's work than his own playing of his works. Side 2 of (Continued, page 20)

INTRODUCTION

The manuscript of this work by Arnolt Schlick is preserved in the *Archivio di Stato* (Sezione tedesca N. 105) at Trent, Italy. I wish to express my deep gratitude to its director, Signor Dr. Albino Casetti, who willingly provided photocopies of this precious manuscript and authorized their use for this publication. A special tribute of recognition is due Señor Dr. D. Miguel Querol Gavalda, my colleague at the Spanish Institute of Musicology, for his friendly collaboration in the transcription of Schlick's versets. Finally, the untiring kindness of Monsignor Higinio Anglés, director of that Institute, was a constant help.

The first complete printing of this still little known work by Schlick, this edition reproduces the entire musical text transcribed in modern notation. All the versets have undergone a reduction of rhythmic values, each original breve corresponding to a semibreve in modern notation. We preferred not to reduce further the rhythmic values, as it did not seem absolutely necessary. Any reduction to still smaller values was especially avoided, because it makes the last verset, that of ten voices, more condensed, and obstructs not only the clarity of the engraving but also the reading. The final verset has also been reproduced *di partitura*, so that one can more easily follow the voice leading. Although pitch at the time of Schlick was different than pitch today, we did not believe it wise to transpose this music, for the simple reason that the pitch of older organs was not fixed. While no transposition is printed here, thereby leaving that decision to the arbitrary judgment of each interpreter, the key in which Schlick wrote this music sounds well at modern pitch. We had no reason to scorn the luminous C major of the last two versets, as it corresponds with the pitch and the key now in use. The missing chromatic accidentals which we had to supply are placed above or below the notes. However, we always prefer to maintain a discretionary position concerning *semitonii subintellecti*. As regards the always debatable question of accidentals in instrumental music at the beginning of the 16th century, we adopted the principle of examining accidentals while using a non-tempered clavichord. Its soft and gentle sonority leads to results quite different from those of a tempered grand piano's excessively resonant aggressiveness. The modern piano is not at all suited to this music.

The discovery of this very interesting monument of German organ music of the first quarter of the 16th century is due to the research of the Italian musicologist, Professor Renato Lunelli. Published in 1949 in *Acta Musicologica* (Volume XXI), his admirable study, "Contributi trenti alle relazioni musicali fra l'Italia e la Germania nel Rinascimento," describes this manuscript, reproduces Schlick's dedicatory epistle, and provides some musical excerpts transcribed in modern notation.¹ In addition, Mr. Lunelli points out its importance in matters concerning musical relations between Germany and Italy in this epoch. In our opinion, however, the interest aroused by this work of Schlick greatly exceeds the bounds of German-Italian musical relations, since it also concerns Spain and the Netherlands. It was for the Emperor Charles V² that the master from Heidelberg intended his cycle of versets. Schlick sent a copy of his work, composed for the coronation of Charles V at Aix-la-Chapelle in 1520, to Bernard Clesio, Prince-Bishop of Trent, ac-

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Arnolt Schlick (ca.1460-ca.1525) Homage to the Emperor Charles V Ten Versets for Organ

Transcribed by M. S. Kastner & M. Querol Gavalda

Fray Tomas de Santa Maria (ca.1515-ca.1570) Five Pieces for Clavier

Transcribed by M. S. Kastner
With an Introduction by M. S. Kastner

Augmented with two *Salve Regina*: One by Cabezon (unpublished), the other by Schlick

A. Boileau Bernasconi, Provenza 285 y 287, Barcelona

Translated by Raymond Mabry

accompanied by the dedicatory epistle which reads as follows.

To the Very Reverend Prince and Bishop of Trent, Sir Bernard, my gracious Lord: I, Arnolt Schlick, organist for the Palatine Court, offer my humble service, having been willing to do so even before your Grace went to the praiseworthy and pleasurable coronation of the most gracious and most powerful Prince and Lord, Sir Charles, Roman and Hispanic King, etc. From all classes, from the highest to the most lowly, each in his own way offers in special praise and honor to the crowned King and the reigning heads and prince electors, as legal co-regents of the Holy Roman Empire, something new, gay, curious, and artful, endeavoring to bring forth something unheard-of, as none doubtless wants to be the last to be seen. Thus, with common hope, I also have thought to join in the game. Although not the possessor of a genius equal to such general pleasure and perhaps destined to bring forth something unworthy, the gentle art of music (to which I have dedicated my whole life) possesses, nevertheless, glory and power before all other arts (as we rightfully believe in Boethius, Plato, and Marsilio Ficino and their ideas). Its sweet and lovely sounds imbue all kinds of people, from children to the aged, with delight, courage, an easing of their worries and work, and a refreshment of their spirit and soul. Therefore, gracious Lord, I bethought myself at this occasion of general rejoicing to send, for your Lordship as a special connoisseur of music (to which aspect I now turn my humble spirit) and for the honor of the Mother of God, some music based on a verse of the *prosa* or *sequence* of the *Mary Mass* that (I believe) is new and never heard before. This melody I have set eight times, each time in a different way, each with a different counterpoint, each setting based on its own newly invented rules which certainly may be used to set any choral work. To this I have added a new setting for ten voices of the chant *Ascendo ad Patrem*, which I can prove to sight and ear may be played on the organ as notated with four parts in the pedal and six in the manuals. I have not labored for sheer praise and glory in all this, but that I might give those highly trained in music something more artful and superior in musical exercise (which, I believe, can never be perfect), in the hope that they might experience accomplishment and progress, thereby also learning something useful from it. Your Princely Grace may (I humbly pray, shall) accept this from your Grace's old veteran and count me among your Princely Grace's servants.

The music is written in notes on five-line staves drawn according to the needs of the composition (partly *d'intavolatura* and partly *di partitura*) and in accordance, at that time, with the proper procedure for composing counterpoint exercises and with that for

bourdon. Given that the harmonic coincidence is nearly always totally maintained, there are cases (for example, in versets 5, 6, and 8 of the *Gaude Dei genitrix*) where the more animated or ornamented of the two lines of parallel intervals seems to be a commentary on the other line, because Schlick prefers to move the more animated line around the harmonies of the other, measure by measure.

For amateur composers of counterpoint, a more detailed analysis would better explain the subtleties of this technique linked so closely to the fauxbourdon and its forebears, as noted above. But let us limit ourselves to pointing out the much more important fact that these versets of Schlick, in a nascent and primitive form of the polyphonic variation, lead directly to the *Fabordones llanos* and the *Fabordones glosados* of Spanish and Portuguese organists of the first half of the sixteenth century. In the cantus firmus versets of Schlick, we see the forebears and antecedents of the *Fabordones glosados* of the Spanish. It is precisely the Spanish who share with Schlick a liking for this form of the variation which is found in an entirely different phase in France, England, Italy and elsewhere. As we shall see, the example and precedents of Schlick were known in the Peninsula at a very early period.

It is more than possible that Schlick's example had impelled organists of the generation of Cabezon and of Tomás de Santa Maria to create and develop *Fabordones glosados*, the chorale-variation,³ and the variation on a cantus firmus placed successively in different voices. In the Peninsula, already dedicated for a long time to certain charms of the *Diferencia*, this last system resulted in realizations of an astonishing perfection and rare beauty, such as the *Diferencias sobre el Canto del Caballero* by Antonio de Cabezon or the *Fabordones* of Tomás de Santa Maria.

By way of comparison and illustration of the evolution which these forms underwent, in this edition Schlick's versets are followed by three *Fauxbourdons* of Tomás de Santa Maria.

The first manifests a very primitive form which the Castilian Dominican no longer desired to employ in the art of the keyboard music. The other two are much more progressive realizations, especially the last, which is exquisitely composed. Following these we have added a *Fugue* for two voices by Santa Maria which is equivalent to the effects of juxtaposition in Schlick's *Bicinium* and also throws a little light on certain coincidences between the two-voiced keyboard works of Schlick and the Spanish. And, as a sample of Spanish taste in animated figuration, we further include a brief study in eighth notes (*Tánido de Corcheas*), also by Santa Maria. All these pieces, included in the second part of his treatise *Art de l'āner Fantasia* (Valladolid, 1565) were transcribed from the copy preserved at the Library of the University of Barcelona.

We do not know the reasons which led the "old veteran," as master Arnolt called himself toward the end of 1520, to choose a theme for his homage to Charles V that is part of the sequence of the third Christmas Mass, attaching to it the antiphon of the *Benedictus ad Laudes*, "In Ascensione Domini." This curious mixture appears to have been chosen a little by chance, originating perhaps from the fact that the already aged composer had nothing else at hand at that moment except this exercise of counterpoint and composition on plainsong. Or must one see in the melody *Ascendo ad Patrem* an allegorical allusion wishing to glorify the elevation of Charles V to the German Empire? Whatever the case may be, the last verset of ten voices especially possesses the solemn pomp becoming a religious ceremony of coronation. On this occasion, it is quite possible that in turn both Schlick and Bredemers played the organ at Aix-la-Chapelle. One can even suppose that Schlick performed this work in the course of the ceremonies, in the presence of the Emperor, his master the Palatine Elector, Bredemers, and other Dutch and probably Spanish musicians also.

Nevertheless, the majority of these versets reveal a solemn, austere and slightly thick music which at first sight seems destitute of that sonorous

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the musical genre belonging to the sphere of the *motus rectus* or the canon. The musical notation of this work shows that Schlick aspired to a reputation beyond the borders of his country, and that he wished to make himself easily understood in the opinion of the Emperor, Clesio, and foreign musicians. Otherwise, he would have chosen the German organ tablature (as he usually did for the notation of his keyboard music) which certainly was not the more propitious vehicle with which to make himself known in the international world of music.

The work includes eight pieces on the sequence *Gaude Dei genitrix quam circumstant obstericum vice convincentes angeli gloriam Deo*. In the first six versets the cantus firmus is in the tenor, also serving as the bass in verset 6. In versets 7 and 8, the cantus firmus is in the soprano (discantus). These eight versets are followed by a *bicinium* and a solemn finale for ten voices on the plainsong *Ascendo ad patrem meum et patrem vestrum, Deum, meum et Deum vestrum, Alleluja*. According to the composer, six of these voices are to be performed on the manuals and four on the pedals.

Schlick had already composed three versets on *Da pacem* for his *Tablature* of 1512, each time placing the cantus firmus in a different voice. Therefore, these versets constitute a first or initial germ of the chorale-variation and the polyphonic variation. This system of assigning the cantus firmus to voices of different pitch in successive versets, of not confining it exclusively to the tenor, is enlarged even more in the *Gaude Dei genitrix*, thereby giving us a series of eight versets on the same theme which actually represents eight variations. As the composer stated in his dedicatory epistle, not only did he strive to procure a different counterpoint for each verset but also to demonstrate another rule of contrapuntal composition each time. It is mainly a didactic work in which the composer wished to show how one can rationally employ plainsong in the forms of keyboard music. Taken as a work composed near the end of his career, in a figurative sense this is Schlick's *Art of the Fugue*.

The composer delights in employing a kind of writing which largely resorts to voice leading in parallel intervals: e.g., *Discantus* and *Bassus* at the tenth; or two simultaneous parallelisms which counterpoint one with the other: e.g., *Tenor cantus firmus* and *Discantus* in sixths against *Vagans*⁴ and *Bassus* in thirds; or *Altus*, *Tenor cantus firmus* and *Vagans* in sixths and thirds against *Discantus* and *Bassus* in tenths; or else thirds against thirds, or thirds against thirds and sixths. All these give rise to diverse combinations having their origin in the technique of *fauxbourdon* and in canon without rests, that is to say, a form of canon where all the voices enter at the same time. At times one is even tempted to speak of a juxtaposition of two lines in dialogue, inspired by formations like the faux-

beauty, and that suppleness and elegance of lines found in the admirable instrumental texture of the *Tablature* of 1512. However, we are of the opinion that the style of Schlick as an old man, slightly dry but quintessential and vigorous, stripped of all decorative figuration or mere embellishing, draws its real *raison d'être*, its life and its plasticity, from the sonorous gifts of the German organ. For lack of instruments provided with two manuals, an entirely developed pedal-board, and a diversity of stops of bold timbre, English and Italian organ music of this period were forced to seek their vitality, color, dynamism, and finally their style through a writing based largely on animated figurations and a display of virtuosity for a single keyboard. In contrast to this, German organ music permitted a simpler and less flowery writing, since it shared in Schlickian principles concerning the building and disposition of organs. Its severe lines or its chains of contradistinctive intervals are constantly nourished by contrasts of a sonorous color produced by two manuals and the pedals. The manual differences illuminate the parts which counterpoint one with the other. Schlick's manner of organ playing is much more *constrained* and *linear* than that of the Italians or the English of the same period.

All eight versets on *Gaude Dei genitrix* and the *Bicinium* on *Ascendo ad Patrem* demand the opposition and contrast existing between two manuals possessing stops of different timbre. The beauty of this music demands a carefully chosen registration in accordance with the sonorous structure of the organ recommended by Schlick. Concerning the pedal, it is a question of individual preference whether, for example, in the first verset one plays the *cantus firmus pedaliter* and the bass *manualiter* or vice versa; or whether in the second verset one places the tenor and the vagans in the pedal and the bass in the Hauptwerk manual or the opposite, because both were feasible on the organs proposed by Schlick in his *Spiegel* (1511) and both concur with the degree of dexterity in technical performance attained by the "old veteran." Since he also mentions in his writings playing three voices in the pedal, one can conjecture in verset 4 whether the bass or the *cantus firmus* "sandwiched" between the alto and the vagans belongs in the pedal. Versets 3, 5, 6, 8, and 9 can be played on two manuals without pedal. For verset 10 Schlick proposes six voices for the manuals and four (the basses) for the pedal, an excellent and feasible study of quadruple pedaling and chords! The cut and shape of shoes in Schlick's epoch evidently rendered the playing of chords on the pedal easier than those of our day, especially the flat-heeled boots of many country organists. It goes without saying that the master conceived this verset realized on the *plein jeu* or that which the Dutch call *blokwerk*. According to the kind communication from Dr. M. A. Vente, the expert on Dutch organs, the latter corresponds to the French term *grand ouvrage*. That is to say, in this case, a combination or a coupling of stops giving the manuals and the pedal an identical sonority. Thus, in case of coincident notes between hands and feet, the doublings may be dispensed with, thereby relieving the pedal part considerably. Although it raises problems which are never commonplace, this majestic and sumptuous verset opens to today's organists a whole range of attractive possibilities for sonorous realization, provided they are not excessively intent on an entirely dry philological interpretation.

As stated earlier, certain methods, developments, and stylistic features of Spanish organists of the first half of the 16th century indicate relations with the art of Schlick, from which they appear to have drawn part of their origin. Notwithstanding any stylistic unity pointed out among all organists at the outset of that century, Cabezón and Santa Maria (to mention only two summits of the Iberian school) speak from time to time a musical language that is highly analogous to that of Schlick, which provokes our conjecture of a particularly close connection. What then were the historic events and the nature of the international relations permitting acknowl-

edgement of the indisputable existence of these bonds between the two schools? Let us cite at random the more salient events in a slightly condensed survey, without inserting the corresponding archival documents as proof. Due to lack of space here, the latter will be produced in another publication to appear soon.

As is known, Arnolt Schlick was organist at the Court of Heidelberg. His patron and master until 1508 was Philippe du Palatinat, followed by his son, Louis V, after the former's death. In 1544 Count Louis was succeeded by his brother, Frédéric II, who was born in 1482. These three Palatine Counts had a great love for music, an art assiduously cultivated at the Court of Heidelberg. Schlick, on his part, as one can deduce from the prefaces to his publications of 1511 and 1512, was very attached to the reigning family of the Palatinat. Everything persuades us to believe that the sons of the Palatine Count, Louis and Frédéric, studied music and the playing of keyboard instruments with Schlick — just as the future emperor, Charles V of Habsbourg, in his youth studied in the Netherlands with his organist, Henri Bredemers, while later, his son, Philippe II, studied with Antonio de Cabezón and Francisco de Soto.

The Palatine Count Frédéric II was above all a great music-lover. Besides, throughout his life he was one of the best friends of Charles V, belonging to that circle restricted to persons who enjoyed the greatest confidence and intimacy in the service of Habsbourg. In his youth Frédéric often made long sojourns in Flemish countries with Prince Charles, where he participated in the intellectual and artistic life which developed in that Burgundian residence. In many details Charles and Frédéric received the same education, and both shared the same taste for keyboard music. Charles V reached his majority on January 5, 1515 in Brussels. Great festivities were held after this event, in the course of which a duel between Palatine Count Frédéric and Charles de Lannoy was held to decide if the princes were effeminated by their love for music. The Palatine Count defended music and demanded the severe rules of the German tournament for this duel. Although wounded, Frédéric left victorious; his horse perished.

There is strong evidence which leads us to believe that on one or more occasions Schlick accompanied Frédéric to Brussels and to Malines. As is known, lords at the time of the Renaissance were fond of distinguishing themselves and vying among their equals with their organists. Moreover, in the preface to his *Tablature* Schlick acknowledges that he made very successful tours through the Netherlands and Germany, and that he was heard at the time of the Diet of Worms (1495).⁵ Thus, Charles V and Bredemers would have had a sufficiently early opportunity to appreciate the art of the organist of Heidelberg. Nevertheless, this was not the sole direct contact among these people. As stated previously by Madame Yvonne Rokseth following her investigations, "Schlick had played several times before the Emperor, who esteemed him." (cf. *La Musique d'Orgue*, p. 176). These events occurred chiefly during the course of the sojourns of Charles V in Germany and especially at the time of his meetings with the Court of the Palatinat. Schlick probably also played the organ for the *Te Deum* sung immediately after the election of the Emperor at Frankfurt June 26-28, 1519 (albeit in the absence of the elect, who was staying in Barcelona at that moment) which the Palatine Count, accompanied by his musicians, attended. The clergy of the town made the following notes in reference to the occasion.

And when this was publicly announced, about 22 trumpeters of the Palatine Count and the Margrave of Brandenburg blew their trumpets and pipes. Then they sang the Te Deum laudamus and played the organ. Then the Prince Electors went before the altar and lined up before the high altar, where they remained until the chant was ended.

Henri Bredemers, the organist of Charles V, also traveled in Germany in 1512 and in 1521. This consequently resulted in new encounters with his col-

league Schlick. Charles V also took Bredemers to Spain and, in 1520, to England, where the Dutch organist gave a banquet for the musicians of the English Royal Chapel of Henry VIII. Thanks to these trips, organists were able to exchange observations with foreign colleagues they met.

Other than Bredemers, the Emperor, himself an amateur passionately fond of keyboard music, may have communicated some details of the art of Schlick to Spanish organists and especially to Antonio de Cabezón, whom the Monarch must have known since August 1522, at Palencia. Bredemers, as well as Charles V, could have introduced Schlick's compositions in Spain. However, let us not forget that a city like Burgos (so linked to the art of Castilian organists and to the origins of Cabezón) also maintained many close cultural ties with the towns of western Germany, thanks to its wool commerce and printing establishments. This does not exclude the possibility that someone from that country could have sent copies of Schlick's works printed in Mayence to the booksellers of Burgos. It is also very possible that the great bibliophile, Hernando de Colón, acquired in Germany the collections of Schlick printed by Peter Schöffer which were lost in a subsequent period, just as were a number of other volumes that were formerly part of the Bibliothèque Colombine of Seville. Thanks to the collector spirit of Colón, many Spanish musicians were able to familiarize themselves with the entire contents of a series of works published by Petrucci and Attaignant. The publications of Schlick may have shared the same fortune.

The presence of the German organist Johannes Brüggemann or Brugman (Brigemão or Brumão, according to the phonetics of the Portuguese registrar) at the Court of King Jean III of Portugal is another event which seems to have contributed considerably to the introduction and propagation of certain methods of transrhenean organists in the Peninsula. Extant documents substantiate his activity as organist of the Royal Chapel, where he enjoyed a very privileged position from 1543 until 1571, the year of his death. However, everything indicates that he was received there at an earlier date. During that century, musical exchanges between the Portuguese and Spanish chapel were particularly intensive. Was he the son of Hans Brüggemann, the wood sculptor born at Humus who, from 1515 to 1521, created the reredos for the cathedral at Schleswig, previously destined for the church at Bordesholm? Johannes Brüggemann, the highly esteemed organist at the Court of Lisbon who even became Chevalier de l'Habit de Saint Jacques, surely served as a connecting link between the German and Iberian schools. However, it is also possible that this German organist was a relative of the Brumann brothers often mentioned by H. J. Moser in his *Frühmeister der deutschen Orgelkunst* and in his *Paul Hofhaimer*. Conrad Brumann was organist of the cathedral at Spire until 1526. Heinrich Brumann was organist of the cathedral at Mayence until 1544.

Let us also mention that the Emperor's godson, Count Charles I of Zollern and founder of the Musiques de Cour at Sigmaringen, was educated at the Spanish Court between about 1528 and 1534. By entrusting the musical education of this young nobleman to the care of Cabezón, the Emperor surely had in mind the analogies existing between the latter and Schlick, foreseeing that Cabezón's teaching would be desirable and in accord with that found in Germany in the surroundings of his pupil's home situated not too far from Heidelberg.

Accompanying Philippe II on his visit to Italy, Germany, Luxembourg and the Netherlands, Antonio de Cabezón visited Heidelberg in 1549, where he was particularly well received by the former pupil of Schlick, Palatine Count Frédéric. In 1535, the latter (at age 53) married the 14 year old princess Dorothee of Denmark, daughter of Isabelle who was a sister of Charles V. Moreover, this union between the house of Habsbourg and that of the Palatinat was favored by the Emperor himself. Although Cabezón had quite a series of compositions to his credit as late as 1549, it goes without saying that the ex-

amples of Schlickian tradition Antonio and his brother Juan found at Heidelberg must have impressed them vividly. It is beyond doubt that the former pupil of Schlick, Palatine Count Frédéric, and the two Cabezón brothers had long exchanges of opinion on organ music. The playing and keyboard music of Antonio de Cabezón greatly pleased the Palatine Count and his wife. To be sure, in Cabezón the Count found sufficient strong affinities with the brilliant art of his master Schlick. Be that as it may, in token of gratitude and admiration, Palatine Count Frédéric made a very singular present to the Spanish organist. He offered him the skull and other relics of Saint Laura who, according to a pious tradition, was one of the 11,000 virgins martyred once upon a time at Cologne. Cabezón took these relics, which were dear to him, to the parish church in the town of his birth, Castrillo de Matajudios near Castrojeriz, where they are still to be found in the reliquary of the altar dedicated to Saint Laura. This also throws a little light on the religious spirit and mystical tendencies of Cabezón. There must have been analogies between the spiritual and inner life of the blind Schlick and that of the blind Cabezón. The contemplative art of both give rise to the humble and dedicated atmosphere of a synaxarion.⁷

In 1540, the Emperor Charles V summoned a colloquy on religious questions between Catholics and Protestants that was held in Haguenau. While there perhaps he was once more reminded of the master of Heidelberg, because the organs which Jak. Billung built for the choir of the church of Saint George were examined and approved by Arnolt Schlick in 1502 and 1510.

Given the numerous close contacts, the bonds of kinship, and the friendly relations that existed among Charles V, Palatine Count Frédéric, Philippe II, Schlick, Bredemers, and Cabezón, and also between the latter and Tomás de Santa Maria, it is entirely natural that these channels produced multiple musical exchanges. However, we no longer can state precisely the facts or exact proportion of their significance. Nevertheless, the nature of these relations and mutual sympathies permit us to understand completely why Schlick, near the end of his life, was incited to contribute one of his compositions for the coronation of Charles V at Aix-la-Chapelle in 1520, even though this monarch never was his patron.

One need only to compare Schlick's versets for *Gaude Dei genitrix* with the *Fabordones llanos y glosados* of the Spanish in order to discover the thread of the development and the course taken by fructifications. The technique, obviously descended from the *motus rectus* and the *fauxbourdon*, appears more archaic with Schlick than with Cabezón, but also more compact with the former than with the latter, because Schlick could rely upon organs having two manuals and pedal, whereas the Spanish could not surpass the limits of transparency permitted by the organs of a single manual without pedal which prevailed in their country. Despite this, it is true that Spain was then one of the rare countries that possessed a few organs with two manuals and complete pedal-boards which permitted a performance of the complex works of Schlick as perfect as that afforded by German organs. Perhaps this fact explains why certain of Schlick's methods were acclimatized more easily in Spain than in Italy or in England. However, as regards the *fauxbourdon*, Schlick, Santa Maria, and Cabezón resemble each other more than any of the three masters resemble Redford, Tallis, or Andrea Gabrieli. Let us likewise recall the penchant for polyphonic keyboard writing in five, six, seven or even more voices that was common to Schlick and to such Spanish composers as Luys Alberto, Fernández Palero, Cabezón, and Venegas de Henestrosa. The latter published an entire volume of pieces for seven, eight or ten voices. On the contrary, the French and Italians surpassed the limit of five voices only for a few chords of preludial character or for occasional filling in.

Let us also mention that a piece such as the *Benedictus*, actually a *ricercare* for organ contained in the *Tablature* of Schlick, possesses affinities which lead to *tientos* and pieces on liturgical themes in *ricercare* form such as the

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to size, range, and mode of operation; this is for purposes of convenience only and does not necessarily reflect the order of the instruments themselves in the Collection. Since it is obviously impossible to deal with each instrument individually, examples representative of each group will be described separately.

A category which might be thought of little interest to any but the veriest musical amateur consists of automatically operated instruments. These range in size and complexity from the large Aeolian Orchestrille, with its numerous stops playable either by a perforated paper roll or its own keyboard, to diminutive reed "organs" intended to be placed on a table and operated by a pegged roller. Though considerably less common than their sister instrument, the player piano, instruments of this type once comprised a large portion of the output of reed organ makers. The Orchestrille, of which the Collection has two examples, was an instrument of some pretensions; as its name implies, it was intended to afford a fairly wide variety of tonal effects (Illustration I). In some examples, added variety of tone was brought about by the utilization of brass pipes or resonators fitted to the individual reeds of certain stops.¹ Provided with a single 58 key manual, the Orchestrille was pumped by the player's feet. In a day before magnetic tape and stereophonic sound systems, such instruments were thought to be of value in providing the uninitiated with a "musical education." In retrospect, it is difficult to understand how this was to be, since the instrument's most obvious feature effectively removed the stimulus to master the keyboard oneself. However, "musical education" in this context was intended to mean something other than keyboard mastery, and the advent of this machine and others like it marked the close of the period in which, if one would have music, he must produce it himself or have access to others who could. This is reflected in a testimonial comprising part of advertising contained in the June 1895 issue of *Munsey's Magazine*. After hearing the instrument, which he had previously supposed to be only a "mere mechanical invention," Sebastian Bach Mills informs reader that "the Aeolian should be a wonderful music educator; the introduction of such an instrument into the homes of the people would do more than any one thing to cultivate a love for and appreciation of the highest grades of music . . ." a somewhat sanguinary prediction in view of subsequent developments. Mills (1839-1898), a New York organist and pianist of British descent, was not alone in his estimate of the Orchestrille; none other than George Bernard Shaw recognized its utility.² No matter how genuine these critics' accolades may have been, the five-to-seven-hundred dollar price quoted in the advertising probably effectively barred it from the homes of any but the well-to-do.

Another group of organs represented in the Collection is characterized by short keyboards. Apparently intended to meet the demands of portability, some were even provided with collapsible cases. Often of an early date, these instruments were supplied with two sets of reeds at the most, though one was more common. Some were intended to be held in the lap or placed on a table, pumping being accomplished by manipulating the whole body of the instrument in a vertical motion; hence the term "rocking melodeon." This type has no reservoir, and equalization of wind depends on the skill of the player in manipulating the bellows. The Collection contains two instruments of this type. One has a normal keyboard of forty-nine short keys, while the other is furnished with two rows of buttons arranged in the same fashion as the black and white keys of the keyboard (Illustrations II & III). Though nothing is known of the first instrument, the second in the work of Charles Austin, the eldest of a family of Concord, N. H., reed organ makers. Concord seems to have attracted numerous makers of keyboard reed instruments during the middle and latter 19th century; these included Charles E. Austin, C. C. Mitchell, David M. Dearborn (est. 1844), and David B. Bartlett (also est. 1844). The keyed example, which bears no date or other marking, appears identical with one built by D. B.

Bartlett, known to date from 1835. Another example by C. H. Packard is in the Crosby Brown Collection of the Metropolitan Museum of Art.³

A short-keyboard type in its own freestanding case is one built by N. B. Jewett of Chicago, ca. 1835 (Illustration IV). This instrument apparently represents an early, somewhat tentative attempt to construct such an instrument; the top portion is almost identical to that of the rocking melodeon in Illustration II, even to the number and length of keys. Two methods of pumping are employed, neither quite satisfactory in contrast to the two-treadle system commonly employed later: the lateral bar at the front may be operated vertically by hand, or the feet may be used on the single treadle attached to the bar by a leather strap. The instrument is furnished with a single pump, pointing to an affinity with the true melodeons.

Instruments of the melodeon type comprise a third group to be found in the Collection. These are characterized by flat, shallow, rectangular cases, supported either by lyre-shaped uprights at each end, or four legs, somewhat in the manner of a square piano. They generally have only one or two sets of reeds, with a minimum of tonal controls. One peculiarity is the utilization of a large single pump, giving rise to an undulating quality of tone because of the lack of the equalizing effect provided by the usual two found on larger instruments. This single pump is operated by the right pedal of a pair suspended on a lyre-shaped appendage beneath the case; the left pedal operates a swell. The external similarity to a small square piano is striking, and since these instruments were produced during the period when such pianos were quite popular, it seems reasonable to speculate that this resemblance was deliberately sought after, even to the point of providing the instrument with a less than satisfactory air supply. An attractive example of this type is a melodeon built by Peloubet, Pelton, & Co. of New York (Illustration V). It has the usual single set of reeds but is provided with a tremulant, a feature not often found in these instruments. Charvier and Alexander Peloubet may have been active in some capacity as early as 1812, but the date of their association with Pelton is obscure. The present instrument bears on its windchest the serial number 3689 and a New York City address. Another example of the melodeon type deviates from the usual form in that it has two manuals and four draw-stops (Illustration VI). The usual single-pump blowing apparatus is retained, however, and it is significant that none of the controls actuate speaking stops. This instrument is the work of George A. Prince of Buffalo, New York, and dates from 1869.⁴ It has not been restored and is unplayable.

With the fourth and largest group, we approach instruments which most readily conform to the popular image of the reed organ. These are housed in substantial cases and are furnished with keyboards of 61 keys, though examples with 73 are not unusual. The five-octave keyboards commonly extend from FFF to F'', though compasses of CC to c''', the standard pipe-organ range, are frequent.⁵ A characteristic feature is the divided keyboard, making possible contrasting registration on the upper and lower sections and allowing an effect analogous to limited two-manual performance. The division generally comes between B and c on "C" instruments, and between E and F on "F" instruments, although a certain amount of latitude exists in this respect. Several sets of reeds are provided, and a stop mechanism to control them. It may be re-stated here, what has been the experience of many, that the number of drawknobs is by no means indicative of the tonal resources of these organs. Duplexing was employed freely, particularly in less expensive instruments, and the surest way to determine the number of sets of reeds in a given example is to open it and look.

As in this class of instruments as a whole, this type was built in many grades and sizes, ranging from one and one-half sets of reeds (Sears, Roebuck offered one in 1902 for twenty-two dollars) to well-constructed organs of seven or eight sets of reeds comparable to the best class of European harmoniums. These were often designated "chapel

organs" because of their frequent use in smaller places of worship, and were generally devoid of the garish carved and mirrored tops that were a stock feature of many home instruments. The present specimen was built by Estey, one of the pioneer makers of such instruments, and one of the few firms still in existence today (Illustration VII). The organ shown dates from ca. 1885, has two sets of reeds, and an FFF-F'' manual compass; the ornate top found on most home instruments is absent.

The fifth group of reed organs in the Miles Collection is the smallest in number, but consists of the most imposing examples. Intended to fill the same role as a small pipe organ, these have two manuals and pedals, and externally resemble their sister instruments. The most outstanding of these is a "Liszt organ" built by Mason and Hamlin, one of the earliest makers of high quality keyboard reed instruments in the United States, and one which was active in bringing about some of those developments which distinguish the American organ from the harmonium.⁶ It was Emmons Hamlin, in partnership with Henry Mason, son of Lowell and brother of William Mason, the pianist, who first produced reed organs using voiced reeds. As Arthur Loesser notes, the "Liszt organ" was not inappropriately named, "in view of that master's capacity for combining interest in novel tonal sensualities with his religious aspirations,"⁷ although it was by no means the only large reed organ of wide tonal range built. Story and Clark exhibited a three manual and pedal instrument at the Chicago World's Fair in 1893,⁸ and the Vocalion, as exhibited by its inventor, James Baillie Hamilton at the International Inventions Exhibition in London in 1885, also had three manuals and pedals, with a total of fourteen stops.⁹ In contrast, the Collection's "Liszt organ" has a total of eleven stops distributed between two manuals and pedal, with three on the pedal. Here the makers had an opportunity to approximate the pipe-organ registration of the day, and the manner in which this was accomplished is indicative of the period's concept of proper tonal design, as well as the limitations of the free reed. Only four of the eleven manual stops are higher than unison pitch, and of these, three are some variety of four-foot flute. The other, a two-foot Eolian Harp on the Swell, extends upward only to e above middle c. Pitches above this are impractical because of the extremely small size of the reeds, the almost hair-like tongues of which are susceptible to stoppage by tiny specks of dirt and dust drawn in through the stop valves. Then too, these small reeds are easily overblown, their tongues drawing into the reed frames to such an extent as to become inoperative. Free reeds at this pitch are generally weak, and holes bored in their frames to minimize overblowing do nothing to remedy this defect. The Collection's "Liszt organ" (Illustration VIII) presents the external appearance of a small tracker pipe organ, the substantial facade of show pipes rising to a height of 8'2" above the floor. These "pipes" are of solid wood, the interior mechanism not even filling the case below them completely.

With this last instrument, the description of representative organs in the Collection is completed. A few words may be in order, however, concerning the method used in pursuing this project. The goal has been to compile an annotated catalog of the organs in the Collection. Measurements of each instrument were taken, as well as photographs and notes on ranges, registrations, interior mechanisms, case features, and finishes. Places of origin, manufacturers, and dates, where available, have been carefully noted. Each instrument was examined as thoroughly as circumstances allowed, and every effort was made to gain as much information as possible from the organs themselves. Data concerning internal features is sometimes sketchy because of the inaccessibility of certain instruments and the lack of time and room for a more thorough disassembly. Information concerning the various firms which produced these instruments is necessarily brief; even those few still in existence, caught in the crush of present business matters, are often unwilling to reply to the queries of the researcher, if, indeed, they are aware

of the answers. The record of the vast majority of firms now defunct is an obscure and bewildering maze of company mergers and separations far beyond the scope of the paper.

The matter of dating presents a somewhat firmer field of operations. A few instruments contain labels bearing the date of manufacture, or the dates of certain testing procedures performed at the factory prior to shipment. Dates of later repairs are sometimes found, often inside the windchest or on the backs of the keys. While not indicative of the date of origin, such dates at least assure the instrument's existence at a given time. Patent dates may be used, but in reverse fashion, indicating the impossibility of the organ's manufacture prior to the date of the patent. Occasionally dates on cards or newspapers used as shims or linings in the interior offer added clues. Serial numbers are not uncommon in the better instruments, though certainly not as usual as in pianos. These numbers are comparable to the plate numbers of printed materials and may be used in a similar manner. As is the case with plate numbers, however, they are of limited value unless a definite date can be assigned to them. Fortunately, a source exists which purports to do this, however falteringly: *Michel's Organ Atlas* contains the names of a large number of reed organ makers, with lists of dated serial numbers in a few cases, as well as other pertinent material. Though rich in photographs and assuredly a step in the right direction, the book is far from definitive; most entries contain little information, and some give none at all. Then, too, the photographs, though one of the most valuable aspects of the book, are jumbled together without regard to the type or manufacturer of the instruments they depict. All of this is merely to point up the need for further research in this area of American organology (if a pun may be permitted). The Miles Collection, while far from embracing all the forms in which the reed organ was produced, nevertheless offers a wide variety of instruments for further study and comparison.

NOTES

¹H. F. Milne, *The Reed Organ: Its Design and Construction* (London: Published at the Office of Musical Opinion, 1930), p. 140.

²George Bernard Shaw, *How to Become a Musical Critic*, ed. by Dan H. Laurence (New York: Hill and Wang, 1961), p. 227. The testimonial was one of the favorite advertising techniques of the 19th century. While those quoted here are genuine, others were less so; and names often mattered little as long as they sounded impressive. An advertisement for Mason and Hamlin on the back of an American song sheet dated 1864 contains testimonials by Louis Moreau Gottschalk; "More Than Two Hundred Eminent Organists"; Thomas Hastings; *The New York Observer*; George F. Root; and one Irenaeus, apparently none other than the second-century church father. A testimonial in the March 1870 issue of *Musical Times* is even more elaborate: "Your piccolo is so lovely — and the flute is — Well, Orpheus had a good flute(!), and drew his wife out of Hades with its tones, but I'm inclined to think he might have drawn her out of the other place to listen to Mason and Hamlin's."

Quoted in Percy A. Scholes, *The Mirror of Music* (2 vols.; London: Novello and Company and Oxford University Press, 1947), II, 812.

³N. E. Michel, *Michel's Organ Atlas* (Pico Rivera, California: N. E. Michel, 1969), pp. 46, 47.

⁴*Ibid.*, p. 118.

⁵The system of pitch notation used here utilizes lower case "c" to indicate "middle c".

⁶Marcuse's assertion is false, that, aside from differences in application of wind, the harmonium and the American organ are identical. See Sibley Marcuse, *Musical Instruments, a Comprehensive Dictionary* (Garden City, New York: Doubleday, Inc. 1964), p. 14. For a detailed account of the dissimilarity between the two instruments, see Milne, *op. cit.*

⁷Arthur Loesser, *Men, Women and Pianos* (New York: Simon and Schuster, 1954), p. 519.

⁸"Story and Clark Organs," *The Purchaser's Guide to the Music Industries* (New York: The Music Trades, 1971), p. 66.

⁹*Grove's Dictionary of Music and Musicians*, 5th ed. by Eric Blom, IX, 34.

Mr. Richards has taught for a number of years on the faculty of the Baylor University School of Music, Waco, Tex., where he was also librarian of the Spencer Collection of American music. He is currently music coordinator for the Bosque County (Texas) Public Schools and is pursuing a doctorate in musicology at North Texas State University.



Ladd Thomas has been appointed chairman of the organ department at the University of Southern California. The University, located in Los Angeles where he was a student of Clarence Mader. He holds a master's degree in theology from the School of Theology in Claremont, California. In addition to being on the faculty at the University of Southern California for the past several years, he has been in charge of the organ program at the California State University at Los Angeles since 1967, has taught at the School of Theology at Claremont, Pomona College and has conducted workshops at the University of Puget Sound in Washington. His students have won numerous local and Far-Western regional A.G.O. competitions. Mr. Thomas currently is chairman of the Far-Western Region of the A.G.O. The First United Methodist Church, Glendale, California is served by Mr. Thomas as organist. He is organist for the Pasadena Symphony and has done consulting and architectural work on a number of west coast organs.

14th ANNUAL FORT WAYNE COMPETITION ANNOUNCED

The 14th Annual National Organ Playing Competition sponsored by the First Presbyterian Church, Fort Wayne, Indiana, will be held on March 10, 1973. The competition will be open to all organists who have not reached their 35th birthday by that date.

Interested contestants will be required to submit a tape recording no later than February 5 of 1973, to be entered in the preliminary judging. A major work of the Baroque or pre-Baroque period, a work by a composer of the Romantic period, and a work by a contemporary composer will be required compositions to be submitted. A panel of judges will choose no more than eight finalists to compete in Fort Wayne on March 10. A separate panel of prominent musicians will do the final judging.

The winner will receive a cash prize of \$500 and will also appear as one of five artists on the church's recital series, presenting a recital on April 10. The first runner-up will receive a cash award of \$300. Travel subsidy up to \$100 each will be given to the remaining finalists.

Over the past 13 years contestants representing virtually every state of the Union as well as several provinces of Canada and foreign countries have participated in the competition. Last year's competition was won by Fred Gramann of Spanaway, Washington, a senior organ major at Syracuse University, New York. Second place was awarded to Robert Bates of Detroit, Michigan.

The annual Music Series of First Presbyterian Church, Fort Wayne, is now in its 17th year. Since the installation of the 88-rank Aeolian-Skinner organ in 1957 most of the world's great organists have performed there at least once. Many choral organizations of this country have also been on the series including the Roger Wagner Chorale, St. Olaf Choir, Westminster Choir, and the Gregg Smith Singers. The annual competition was established in 1959 as an incentive for young organists who were

interested in entering the recital field, and to give them the opportunity of appearing in recital with established artists.

The Religious Arts program at the Fort Wayne church is under the direction of Lloyd Pinkerton, minister of music; Jack Ruhl, organist and theater manager; and Dennis Bechtelheimer, theater director. The Rev. George R. Mather is senior pastor of the church.

Complete details of the competition as well as entry blanks may be received by writing to: National Organ Playing Competition, First Presbyterian Church, 300 West Wayne Street, Fort Wayne, Indiana 46802.

CCWO ANNOUNCES 1973 GRUENSTEIN CONTEST

The 1972 Gruenstein Memorial Organ Contest for Young Women, sponsored by the Chicago Club of Women Organists, will be held on May 20, 1972 at 3 p.m. in the First Presbyterian Church, Evanston, Illinois. Four contest finalists will be selected from those auditioning by tape recording.

All women organists not reaching the age of 30 years by May 15, 1973 are eligible to enter the contest. An application and registration fee of \$5 must be received before March 1, 1973 by Mrs. Hazel Quinney, 1518 E. 59th St., Chicago, Illinois 61637, and a tape recording of Bach's "Dorian" Toccata must be submitted for the preliminary competition. Tapes must be received no later than March 10 by Mrs. Glenda Mossman, Box 4, Russell, Illinois 60075. Finalists in the competition will be notified by March 31, 1973, and they must appear in person in the finals on May 20.

The first prize winner of the competition will receive a public recital date during the club's 1973-74 season in the Chicago area, and the \$150 cash prize will be presented to the winner at that time. Second prize for the contest is a \$50 cash prize.

The final competition at First Presbyterian Church will be on the 3-manual Austin organ in the church's chapel.

Further information regarding the contest may be obtained from Mrs. Quinney.



Anthony C. Furnivall has been appointed assistant organist and choirmaster of the Washington Cathedral, succeeding Robert Tate who has resigned to become organist and choirmaster of Christ Church, Greenwich, Conn. A native of London, England, Mr. Furnivall began to study piano at age six and has concentrated on the organ since he was fourteen. He attended Christ's Hospital (a school in Sussex founded by Edward VI in 1553) and Magdalen College at Oxford, receiving his AB in music in 1971. While at Oxford, Mr. Furnivall continued private studies with Bernard Rose and Egon Elez. His major extracurricular activities were an extension of his musical studies — composing, conducting and arranging music for student productions. For the past year Furnivall has been Organist and Choirmaster of St. Paul's Church, Westfield, N.J. Before coming to the cathedral, he arranged, scored and conducted the world premiere of a rock opera in Westfield.

THE ORGAN LITERATURE FOUNDATION, Braintree, Mass. 02184, has just issued a new addenda list #68 to their extensive catalogue of books on organ history, construction and design, both foreign and domestic. It is available free from the foundation upon request.

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CONSTRUCTION

CONCORDIA COLLEGE
Saint Paul, Minnesota
Paul Manz



Dr. D. A. Flentrap, organ builder from Holland will help Salem College celebrate its 200th anniversary. He will be on the college's Winston-Salem campus from Oct. 27 to 29 at the North Carolina Music Teacher's Convention. Dr. Flentrap will speak on "Some Thoughts About Organ Restoration" and "Contemporary Organ Designing," and he will be available for discussions after each lecture.

Anton Heiller, concert artist and professor of organ at the Vienna Music Conservatory, will also be on the campus for the celebrations. He will give two master classes, the first on Oct. 28 which will feature Bach's "Orgelbüchlein," and the second on Oct. 29 which will be on the Preludes and Fugues in E minor, F-sharp minor, and G minor, and the Fantasia on "Wie Schön leuchtet der Morgenstern" by Buxtehude. Prof. Heiller will also play an organ concert on Oct. 27 on the Flentrap organ in Shirley Recital Hall; the program including works by Bruhns, Bach, Hindemith, and Reger.

The master classes and recital are open to everyone. Further information may be obtained by writing John S. Mueller, Salem College, Winston-Salem, N.C. 27108.

LONG TRADITION IN PITTSBURGH ENDED

The following item regarding the organ and weekly recital series held in the North Side Carnegie Hall, Pittsburgh, Pennsylvania, was recently carried in the August 13 issue of *The Pittsburgh Press*. We are sure that it will be of interest to many readers.

N. Side Hall Ends Musical Tradition
As the North Side facelift nears completion, one of the city's oldest and gentlest traditions is being packed carefully into crates.

The huge and resonant E. M. Skinner organ, which has graced the stage of Carnegie Music Hall in the North Side branch of Carnegie Library since 1925, is going into storage.

And with it goes the oldest program of organ recitals in the country, covering almost a century.

Renovation plans for the hall call for the old instrument to vacate the stage to make room for the city's renewed interest in footlights and grease-paint.

So, subdued Sunday afternoon recitals, attended by a small group of faithful patrons, will be replaced by the flourishing Saturday-night-at-eight crowds that go in for much livelier fare.

The city advertised the relic for sale in national trade journals, but bids were so low it has decided to keep the organ — at least for a while.

One man offered the city \$400 for the Andrew Carnegie gift, now valued at \$70,000. Or, he said, the city could pay him \$2,500 to cart it away.

The recitals began in 1890, on opening of Carnegie Music Hall, and were played on the first of several hundred organs Andrew Carnegie was to donate to U.S. cities.

The post of municipal organist was created at the same time as the recitals began, and part of his job also was to attract world-famous vocalists and musicians to perform.

Paul Koch, the current organist and the man fighting hardest to keep the instrument out of mothballs, inherited the post from his father, Casper, who presided over the almost acoustically

perfect hall for 50 years.

Koch tells how his father received a letter of congratulations from Carnegie at the 1,000th recital in 1914, and again from his wife at the 2,000th performance in 1938. Koch received his own letter from the Carnegie family in 1967 when the recitals hit the 3,000 mark, establishing it as the oldest organ recital program in the country.

As far as Koch is concerned, there is no other hall in the city, or the country that could do justice to the organ.

"There is no question about it, the organ sounds best in that magnificent hall," Koch said.

"Out on that open stage, there is a remarkable combination of a well-designed organ and a hall of perfect acoustics."

Koch has kept the organ in perfect playing condition, but he added it would cost at least \$20,000 to move it and rebuild it.



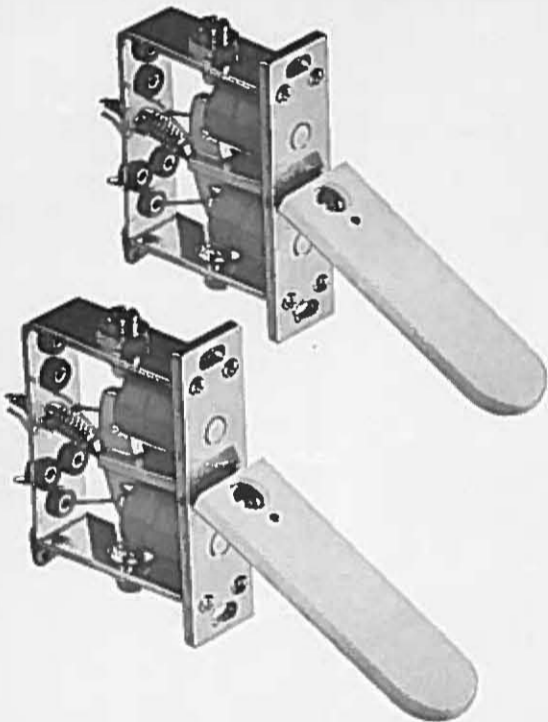
Nicolas Kynaston, one of England's foremost organ recitalists and recording artists, will make his first American concert tour during the 1973-74 season under the management of Arts Image. The 30-year-old performer has devoted himself exclusively to recital and recording work since leaving his post as organist of London's Westminster Cathedral in the spring of last year. He has performed frequently at the Royal Festival and Albert Halls in London, throughout England and Europe, and he now has more commercial recordings to his credit than any other British organist in the last 6 years. He has made 14 recordings on six labels since 1967, and one of them has ranked as the third best selling record in the classical music field in England. Mr. Kynaston was appointed organist at Westminster Cathedral at the age of 20, and during his decade of service there he organized a recital series which has become a significant part of London musical life. He was born in 1941 and received his first piano lesson from his mother, who was also a violinist. His father was an Anglican priest. At age 9 he began 6 years at the Westminster Cathedral Choir School where he became head chorister. Organ lessons were begun under George Malcolm and Maxwell Fernie, and continued under Fernando Germani and Ralph Downes. While a student of Germani in Siena, Mr. Kynaston served as organist of San Rocco Church in Rome. Mr. Kynaston now lives with his wife in Maidstone, Kent, England.



Paul Morel has been appointed director of music at St. Andrew's Presbyterian Church, Parth, Ontario, Canada. He leaves a similar position at All Saints' Westboro (Anglican) Parish in Ottawa, Ontario. Mr. Morel is a musicology senior at Carleton University, Ottawa, under John Churchill, Dr. William Aitmann, and Alan Gillmor.

DAVID A. WEHR, assistant professor of music at Eastern Kentucky University, Richmond, Ky., has been selected for his seventh annual award by the American Society of Composers, Authors and Publishers.

Which stop action magnet is made by Reisner?*



*Actually, both magnets pictured are Reisner C3's, but it takes a sharp eye to detect the differences between a C3 and a cheaper copy. Constructed of heavy-gauge nickel-plated steel, the C3 is available in 28 and 40-ohm coils (special resistances to order), or without coils for manual operation. Bracket angles are 15°, 19°, 32°, or straight armature for tilting tablets.

WHEN COMPETITORS pay us the compliment of copying one of our products, it often confuses our customers. They find it difficult to decide which is better, the original or the cheaper copy. Here, then, are some questions you can ask the competition when you specify a stop-action magnet.

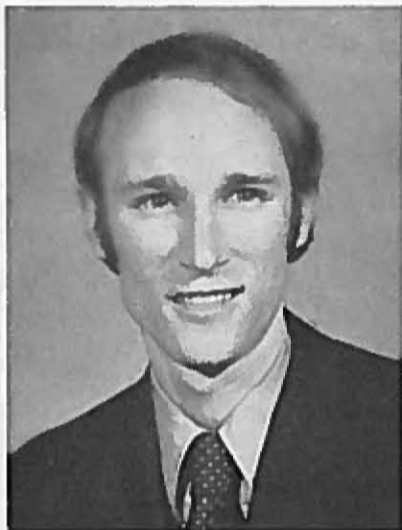
- Are contacts *solid* silver alloy, or just plating that wears off in time to cause poor electrical connections?
- Is the hinge pin *solid* to take a beating without falling out, or is it only tubular?
- Are all parts and sub-assemblies American-made, or will you have to tolerate delays in service and delivery?
- Is there a special plastic sleeve on the armature to eliminate noise?
- Is a wiring guide supplied, or must you resort to "trial-and-error" installation?
- Is the magnet available *with* or *without* engraved keys, or must they be purchased elsewhere?

Answers to these questions should enable you to make an intelligent buying decision. But, in case someone tells you that those features make no difference in performance, ask them this very simple question:

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George Ritchie has been appointed assistant professor of organ and music history at the School of Music, University of Nebraska, Lincoln. He holds the BA and MMus degrees from the University of Redlands where his study was with Leslie Spelman and Raymond Boese. After teaching for a year at Grace Land College, Lamoni, Iowa, he studied organ on a German Government grant in 1964-65 with Helmut Walcha in Frankfurt, Germany. In 1967 he received the SMM degree, summa cum laude, from Union Seminary, studying organ with Robert Baker and Vernon DeTar. He is a candidate for the DMus degree at Indiana University where his studies have been supported by a National Defense Education Act Fellowship and his organ study has been with Clyde Holloway. For the past three years he has been chapel organist at Duke University, Durham, North Carolina.

Kney to Build for Detroit Church

Gabriel Kney & Co. of London, Ontario, Canada, have been awarded the contract to build a 2-manual and pedal mechanical action instrument for St.

Aloysius Church, Detroit, Michigan. The new instrument will have mechanical key action, electrical stop action, and a solid state combination action.

GREAT

Principal 8 ft.
Rohrflöte 8 ft.
Octave 4 ft.
Quintadena 4 ft.
Blockflöte 2 ft.
Terz 1 1/2 ft.
Mixture IV 1 1/2 ft.
Zimbel 1/2 ft.
Trumpet 8 ft.
Tremulant

SWELL

Gedeckt 8 ft.
Salicional 8 ft.
Celeste 8 ft.
Principal 4 ft.
Blockflöte 4 ft.
Quint 1 1/2 ft.
Octave 1 ft.
Dulcian 16 ft.
Krummhorn 16 ft.
Tremulant

PEDAL

Subbass 16 ft.
Principalflöte 8 ft.
Koppelflöte 4 ft.
Posaune 16 ft.

4th INTERNATIONAL BOYCHOIR FESTIVAL ANNOUNCED

The Fourth International Boychoir Festival will be held next Dec. 28-Jan. 1 in Saltillo, Mexico, according to Edgar W. Wyatt, president of the Americas Boychoir Federation, Connellsville, Pa. The host choir will be the Singing Boys of Saltillo, under the direction of Rodolfo Torres. Accommodations will be provided for a maximum of 200 boy singers from American and Canadian boys' choirs, boychoir directors, accompanists, and chaperones. The maximum number of persons who may enroll from any one choir will be 30. Charter bus service will be available from the San Antonio, Texas airport to Saltillo on Thursday, Dec. 28, returning on Monday, Jan. 1. Chaperone service will be provided for boys arriving unaccompanied by an adult at San Antonio Airport. Wyatt said that any boy singers or boys' choirs are eligible to participate in the festival.

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Fort Wayne, Indiana

Open to any organist who has not reached
his 35th birthday by March 10, 1973

Deadline for receiving tape recordings for preliminary auditions: Feb. 5, 1973

Final competition date: March 10, 1973

First Prize: \$500 plus an appearance on April 10, 1973, as recitalist
on the 1972-73 First Presbyterian Church Music Series
Second Prize: \$300

For details and application blanks write:

NATIONAL ORGAN PLAYING COMPETITION
FIRST PRESBYTERIAN CHURCH
300 WEST WAYNE STREET
FORT WAYNE, INDIANA 46802

1972-73 Series: Jack Ruhl; Roger Wagner Chorale; Christ Church Cathedral Choir,
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Aeolian-Skinner organ of 88 ranks

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all those people who have written to us, and to
whom we've not yet been able to reply, with their
inquiries and good wishes concerning our new company.
We very much appreciate your interest, and look
forward to continuing to work with you all in the
cause of fine organs.*

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The premier recording of the Saint Meinrad Archabbey organ, one of the truly beautiful organs of the country. Spacious, four-channel "QUAD" recording faithfully reproduces the glorious sound of this magnificent instrument and is fully compatible and playable on standard stereo and mono equipment.

A "tour-de-force" of Franck's organ works including *Pièce Héroïque, Prière, Pastorale, and Final.*



Michael Murray, one of America's brilliant young organists and a pupil of Marcel Dupré, made his European debut in Leiden, Holland last summer the week before these recordings were made, drawing rave notices from the Dutch critics. In January, Mr. Murray will give recitals in Stockholm, Amsterdam, Paris, London, Berlin, Bern, Barcelona, Strasbourg, Cleveland, and New Haven.

Mr. Murray is represented by International Concert Administration, Von Boshuizenstraat 549, Amsterdam 11, Netherlands.

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We pay postage and handling if payment accompanies order.

Schantz to Build for Laurinburg, N.C. Church

The Schantz Organ Co., Orrville, Ohio has received a contract from Laurinburg Presbyterian Church, Laurinburg, North Carolina for a 3-manual organ to be installed late in 1972. The Great division is to be exposed on each side of the chancel with the Swell enclosed in a shallow chamber on the right side and the enclosed Choir in an expression box in the chamber on the left side. The unenclosed Pedal will be in the right chamber also. Fr. John E. Williams, associate professor of organ at Saint Andrew's Presbyterian College and organist of the church, prepared the specifications with Mr. Alfred E. Lunsford of the Schantz Organ Company.

GREAT
Principal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture IV 244 pipes
Trompete 8 ft. 61 pipes
Chimes 25 bells

SWELL
Flute a cheminee 16 ft. 12 pipes
Flute a cheminee 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. (TC) 49 pipes
Prestant 4 ft. 61 pipes
Flute a cheminee 4 ft. 12 pipes
Doublette 2 ft. 61 pipes
Plein Jeu III 183 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

CHOIR
Bordun 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flauto Celeste 8 ft. (TC) 49 pipes
Koppelfloete 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Principal 2 ft. 61 pipes
Blockfloete 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Scharf III 183 pipes
Dulzian 8 ft. 61 pipes
Tremulant
Cymbalstern
Trompete 8 ft. 61 pipes

PEDAL
Resultant 32 ft.
Principal 16 ft. 32 pipes
Bassbass 16 ft. 32 pipes
Flute a cheminee 16 ft. (Swell)
Octave 8 ft. 12 pipes
Flute a cheminee 8 ft. (Swell)
Super Octave 4 ft. 12 pipes
Flute a cheminee 4 ft. (Swell)
Mixture III 96 pipes
Posaune 16 ft. 32 pipes
Trompete 8 ft. 12 pipes
Dulzian 4 ft. (Choir)

ALLEN ANNOUNCES NEW INSTALLATIONS

The Allen Organ Company has recently installed new instruments utilizing Allen's new digital computer tone generation system in the following churches and schools:

The Memorial Chapel (U.S. Army), Fort Myers, Va. (3-manual);
Memorial Church of our Father (Episcopal), Foxburg, Pa. (2-manual);
First United Methodist Church, Los Alamos, N.M. (2-manual);
the new Roman Catholic Church, Vernon Conn. (2-manual);
Temple Beth El, Allentown, Pa. (2-manual);

St. Andrew's Evangelical Lutheran Church, Easton, Pa. (2 manual);
Faith Presbyterian Church, Wilmington, Del.;

the new Fine Arts Center Auditorium, Sioux Falls College, South Dakota;
Southlands College, Wimbledon, England (2-manual);

Calvary Baptist Church, New York City, N.Y. (3-manual custom);

The "Amphitorium", Bob Jones University, Greenville, S.C. (3-manual custom);

St. Thomas Episcopal Church, Houston, Texas (3-manual in the chancel, smaller instrument in gallery);
and Simsbury United Methodist Church, Hartford, Conn. (3-manual).

In addition, the Allen company has installed a gigantic solid-state microcircuit capture combination action in the large organ at the U.S. Military Academy Chapel, West Point, N.Y.

THE ALAMO CHAPTER AGO, Texas, has elected the following officers: Madolyn Douglas Swearingen, dean; George Gregory, sub-dean and program chairman; Cathy Owen, secretary; and Mrs. Melvin Rossman, treasurer.



New Wilhelm Tracker to Montpelier, Vermont

Karl Wilhelm, organ builder of St. Hyacinthe, Quebec, Canada, has built and installed a new mechanical action organ at Christ Church, Episcopal, Montpelier, Vermont. The organ comprises 2 manuals and pedal and consists of 19 stops. Both the key and stop actions are mechanical, and the organ is encased in planed, natural, solid white oak. The instrument is located in the geographical center of the church's length. The design was the work of Mr. Wilhelm in consultation with John Russell, organist of the church, and the Rev. David W. Brown, rector. Voicing and tonal finishing was done by Christoph Linde of the Wilhelm firm. A dedication recital was played on June 4 by Mr. Russell. Bernard Lagacé of Montreal played a recital on May 7 for the Vermont Chapter A.G.O.

HAUPTWERK
Prinzipal 8 ft. 56 pipes
Rohrflöte 8 ft. 56 pipes
Octav 4 ft. 56 pipes
Koppelflöte 4 ft. 56 pipes
Nazard 2 1/2 ft. 56 pipes
Waldflöte 2 ft. 56 pipes
Mitur IV 1 1/2 ft. 224 pipes
Trompete 8 ft. 56 pipes

BRUSTWERK
Holzgedackt 8 ft. 56 pipes
Rohrflöte 4 ft. 56 pipes
Prinzipal 2 ft. 56 pipes
Quinte 1 1/2 ft. 56 pipes
Sesquialtera II 78 pipes
Zimbel II-III 3/4 ft. 150 pipes
Regal 8 ft. 56 pipes
Tremulant

PEDAL
Subbass 16 ft. 30 pipes
Oeffenflöte 8 ft. 30 pipes
Choral Bass 4 ft. 30 pipes
Fagott 16 ft. 30 pipes

NEW YORK CITY CHAPTER OPENS SEASON WITH SERIOUS PROGRAM

The New York City Chapter A.G.O. opened its 1972-73 season with a very heavy program provided by the East Snowshoe Troupe, direct from its recent successful tour in Baffinland, Hudson Bay, and points north on the dog-sled trail. The very serious program was entitled "Who Wired the Motor Switch to the Crescendo Pedal?", and featured "Eine kleine kampische Konzert." Works included on the program were the premiere of "Sick Transport" by R. Foolischiano for tape and sundry (introducing a new, young conductor, protegee of the famous Leo Burnstone); Bach's Cantata #224-X, the only X-rated cantata in existence, in a manuscript edition recently hi-jacked from the Zeller Schwartze Katze Museum in Rhinebeck, E. Germany; a musicological romp, tracing the history of the folksong "Die drei blinden Mice" with Prof. Johann B. Weber lecturing; a newly discovered quartet of G. F. Handel; the incomparable duo of Fräulein Packer, pianoforte and Monsieur de la Barnyard, organ beater (under the exclusive management of Muzack, Ltd.); and finally, last but not least, a "surprise." The Sept. 24 event at Central Presbyterian Church was indeed a "gala opening."



George Markey has been selected as an "Outstanding Educator in America" and his biography will appear in the 1972 edition of that publication. He is also listed in the Blue Book, the Dictionary of International Biography, and Who's Who in Music (England). During most of his professional life, Dr. Markey has maintained three separate careers in music. He began concertizing in 1950 under the management of Bernard R. LaBerge. His concerts are now under the management of his personal representative, Jane Page Markey. He has played concerts throughout the U.S., England, and in Europe, and he has made a total of ten LP recordings in America and Germany, as well as tapes for the West German National Radio and the Belgium National Radio.

As a church musician, he has served several prominent churches in the Philadelphia and New York areas, and at present, is the director of music at All Souls Unitarian Church, New York City.

As an educator, he has taught at the Eastern Baptist Seminary, Philadelphia; the Episcopal Academy for Boys, Overbrook; Peabody Conservatory of Music, Baltimore; Westminster Choir College, Princeton (now in his twenty-third year as professor of organ); and the Guilman Organ School, New York City, where he is beginning his ninth year as director of the school. This year, Dr. Markey will conduct an open performance class the first Saturday morning of each month, where professional organists may play prepared repertoire for constructive criticism, and a new composition suitable for church or concert use will be performed each month.

MARIETTA BACH SOCIETY HOLDS 50th ANNUAL MEETING

The 50th annual meeting of the Marietta, Ohio, Bach Society was held July 30 at Cislter Terrace, the home of the late Thomas H. Cislter, founder of the society. The program was announced in traditional manner with chorales played by a brass choir, conducted by Dale Holshu. To open the program, all present joined in singing *Now Thank We All Our God*, accompanied by the brass choir.

From the organ music of Bach, presentations included: *Lord Jesus Christ, Be Present Now*, played by Roberta Overmyer; *Canzona in D minor*, played by David Schelat; *We All Believe in One God*, played by Marilyn J. Schramm; *In God, My Faithful God*, and the *Toccata in D minor*, played by Mary E. McBride.

From the *Musical Offering*, the canonic fugue was played by Willy J. Antal, Amy Hill, H. Courtney Jones, Nancy Staton, and Clyburn R. Yoho.

From the cantatas and oratorios, presentations in the sequence of the Christian church year given by choir and instrumentalists included: *Awake, Awake!*; *Come, Redeemer of Our Race*; the *Christmas Oratorio*; the *Magnificat in D*; *The Sages of Sheba*; *How Brightly Shines the Morning Star*; *Jesus, My Beloved Saviour*; *Come, Let Us Go Up to Jerusalem*; the *Passion According to St. Matthew*; the *Passion According to St. John*; the *Mass in B minor*; the *Easter Oratorio*; *Christ Lay in Death's Dark Prison*; *Hold in Affection Jesus Christ*; the *Ascension Oratorio*; *O Light Everlasting*; *The Heavens Declare the Glory of God*.

The traditional closing numbers of the program, in observance of the anniversary of Bach's death, were his melody *Come, Sweet Death*, played on the solo flute by H. Courtney Jones, and Bach's last composition, played by Lillian E. Cislter, the chorale prelude *Before Thy Throne I Now Appear*.



Bruce B. Stevens has been awarded a Danish Marshall Memorial Fund Grant for ten months' study in Copenhagen, Denmark during the current academic year. He will be studying with Finn Viderp. Mr. Stevens, a native of Roanoke, Va., received his early schooling in Richmond. His early organ teachers were Charles Cooke and Granville Munson. He holds the BA degree from the University of Richmond where he studied with Suzanne Kidd. He was awarded a Woodrow Wilson fellowship for graduate study at the University of Illinois, and received the MM degree in organ performance and literature from that school in 1970. He is currently a candidate for the DMA degree at the University of Illinois where he has studied with Jerald Hamilton. Mr. Stevens was third place winner in the national organ playing competition in Los Angeles in 1971. He has held church positions in Champaign and Urbana, Illinois.

Beckerath Builds for Columbus, Ohio Church

The First Congregational Church, Columbus, Ohio, has recently had a new 3-manual, 72-rank pipe organ installed in the rear gallery of the spacious neo-gothic building. The instrument was designed and built by Rudolf von Beckerath of Hamburg, West Germany. The 4-year project included a complete acoustical refurbishing of the 40-year old church. An all cork ceiling was replaced with 1/4" plywood strips, and all walls were resurfaced and painted. The musical sound in the room has taken on a hitherto unknown vibrancy. The new instrument has mechanical key action, electrical stop action with a capture type combination action. The manual compass is 56 notes, the pedal 32 notes. John Schaefer is the director of music of the church.

GREAT

Quintadena 16 ft.
Principal 8 ft.
Spielflöte 8 ft.
Octave 4 ft.
Hohlflöte 4 ft.
Nasat 2 3/4 ft.
Octave 2 ft.
Tierce 1 3/4 ft.
Mixture VI
Cymbel III
Trompette 8 ft.
Spanish Trumpet 8 ft.
Spanish Trumpet 4 ft.

SWELL

Bordun 16 ft.
Rohrflöte 8 ft.
Viollflöte 8 ft.
Celeste 8 ft.
Viola 4 ft.
Flute Octaviant 4 ft.
Flachflöte 2 ft.
Cornet III 2 1/2 + 1 1/2 + 1-1/7 ft.
Mixture V
Dulcian 16 ft.
Oboe 8 ft.
Musette 4 ft.

POSITIV

Gedackt 8 ft.
Quintadena 8 ft.
Principal 4 ft.
Rohrflöte 4 ft.
Octave 2 ft.
Quinte 1 1/2 ft.
Siffelöte 1 ft.
Sesquialtera II
Scharf IV-VI
Cromorne 8 ft.

PEDAL

Principal 16 ft.
Subbass 16 ft.
Octave 8 ft.
Rohrgedackt 8 ft.
Octave 4 ft.
Nachthorn 2 ft.
Basszink III 5 1/2 + 3 1/2 + 2-2/7 ft.
Mixture VI
Posaune 16 ft.
Trumpet 8 ft.
Trumpet 4 ft.

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How Time Was Notated In Early Keyboard Music, Part I

by Th. van Huijstee

(First published in *Het Orgel*, monthly magazine of the Dutch Society of Organists, April 1971. Reprinted by permission of the author. Translated by Dr. Alfred Rosenberger, Frankfurt a/Main, West Germany.)

The author was requested to write an article explaining the meaning of the old time symbols which are still to be found at the beginning of musical scores as, for example, in pre-Bach music. It did not seem possible to carry out this commission in a few words: its background is formed by the whole problem of how to interpret and how to express the notion of time, a notion of basic importance for all music; all this cannot be explained in a few pages. I shall try to present my material with the utmost accuracy. I shall hardly be able to offer new discoveries or personal ideas; this article will be simply a survey of that which everyone could find out for himself.

A few old time symbols (the C and allabreve symbol ϵ) are still familiar to us in spite of the fact that, already in 1619 (in the *Syntagma Musicum*), Michael Praetorius wrote about his teacher, "Giovanni Gabrieli (1557-1612) noted the ϵ symbol everywhere in all his concertos, symphonies, canzone, and sonatas with or without texts, so that until now in all his music I never found the C sign."

Other late-medieval or Renaissance symbols are completely unfamiliar to us now; which contemporary player is able to read an organ tabulature which Bach used in his time? Therefore most of the music composed before 1700 is published in a more-or-less good "translation." Sometimes the original notation is marked, with or without explanations.

The first thing I had to do was to investigate what could still be found concerning time symbols in music generally known today; but completeness was not my aim, neither when writing about composers, nor about their works. I was interested in getting a preliminary impression.

There is little difficulty in understanding time notation in Bach's music. The symbols are well-known still today: C, 3/4, 12/8, etc. No symbol unknown to us will be found in the nine Peters volumes nor in the organ music published in the *Neue Bach Ausgabe*. Number 19 from the *Orgelbuechlein*, "Herr Gott, nun schliess den Himmel auf" is well known; mostly Bach notated his organ music on two lines; here he wrote C 24/16 on the upper, and C 12/8 on the lower line; the bass forms triplets against the soprano and alto, and where they are notated in duplets they are, according to the usage of those days, to be adapted to the shorter rhythm of the bass. (In Hermann Keller's edition they are quite well printed in the right places, better than in Peters). [Ed. Note: The alignment is also excellent in Riemenschneider's edition of the *Orgelbuechlein*.] The notation of the soprano and alto under the C symbol upon a special upper line, however, is an addition of the 19th century; it is easier to play it this way.

We know a good deal of Bach's organ works only from manuscripts made by other people after his death; part of what Bach notated himself can be reconstructed with great difficulty; part not at all.

In Bach it rarely occurs that a work is divided into several sections, each with a time notation of its own; this is unlike Buxtehude and the Italians,

for example. The chorale prelude "O Lamm Gottes unschuldig" (from the Leipzig Chorale Preludes, S.656) is an example. Here we find 3/2, 9/4, 3/2; an older version has 3/2, 9/8, whereas the bass is noted 3/2.

Bach's way of placing bars, as we do it nowadays to render the meter intelligible, is not always consistent. Our modern notes do not indicate definite spaces of time, nor is this done by bars. Only the vague expressions, still rarely used by Bach (Largo, Vivace, etc.) give us some knowledge about the duration of certain notes, and those who want to interpret these expressions must be familiar with the tradition, mainly because sometimes, besides the notion of time they allude to certain feelings (Grave, Molto Adagio). Only the metronome made time-notation in music possible without any ambiguity; or perhaps, more exactly, the metronome made it possible again, as we shall see. (In his second string quartet Bartok marks metronome instructions in 84 places; he wants his fifth quartet to last 27 minutes and 39 seconds!)

If we go back in time from Bach and move to the South, to Johann Pachelbel (1653-1706), we find only the symbols C and ϵ , and the frequently used 3/4, 9/8, etc., at least in the four parts of his organ works, edited by Karl Matthaci (Baerenreiter). None of Pachelbel's autographs remain, but contemporary printed copies of his works still exist.

From the works of Johann Jacob Froberger (1616-1667) there remain excellent manuscripts, which were completely reprinted about 1900. Several times Froberger uses the symbol 3, and also 9/3; whenever a section under 12/8 is followed by one in 4/4 he puts 8/12 as an instruction to resume the former meter. As for using barlines, the editor Guido Adler observes that it was done most arbitrarily, but that these old-fashioned ways show that Froberger was a student of Frescobaldi in Rome.

Nearly all the music composed by Frescobaldi (1583-1643) was printed during his lifetime, certain pieces more than once. Now through the editorial work of Pierre Pidoux who prepared the five-volume edition recently printed in America for the series *Corpus of Early Keyboard Music* we have all the keyboard music transmitted by manuscript as well. Thus we have all of Frescobaldi's keyboard works at our disposal. Pidoux indicates all authentic time symbols without translating or explaining them. I counted 21. Many of them give us the impression of fossils from a time extremely long ago:

$\odot 3/1$, $\epsilon 3/2$

and so on. The first aim of this article is to provide some explanation of all this.

Equally in the work of G. M. Trabaci (about 1575-1647) several Renaissance symbols are to be found. The fact that the older composers from northern Italy used quite a smaller number of symbols must not be overlooked. But Praetorius, whom I quoted concerning Gabrieli, is not perfectly right: in the two parts of *Composizioni per Organo*, edited by S. Dalla Libera, the C symbol was to

be found several times, besides ϵ , also 3/1, 3, and 3/2. In Claudio Merulo (1533-1604) and Andrea Gabrieli (about 1515-1586), whose works, however, were published by Giovanni Gabrieli, C is very rare, and nearly everything is notated under ϵ . G. Zarlino (1517-1590), an important theorist in Venice, was against the usage of a large number of symbols.

The oldest Italian organ composer, Girolamo Cavazzoni (about 1450-1560), shows few "fossils" in his organ music, printed in 1517.

Let us go back to Bach and follow the line leading to France. Francois Couperin (1668-1733) notates special symbols in his *Masse à l'Usage des Couvents*: besides 3 also 2. It is the familiar 4/4 measure. Nicolas de Grigny (1672-1703) has C, ϵ , 3, 2/3, 3/4, 6/4, 6/8 and 12/8. Louis Couperin (1626-1661) even

ϵ ;

and a pretty piece of his, although quite short *Pièce de trois sortes de Mouvements*, pages 91 and 92 in Alan Curtis' edition for Heugel), shows ϵ , 3, 3/2 and for the last two measures C. The many works of the still-older J. Champion de Chambonnières (1602-1672) show few old symbols, whereas the *Hymes and Versets sur le Magnificat* by Jean Titelouze (1563-1633) have the symbols C, ϵ , 3 and

$\phi 3$.

In the works of these French composers, as also in Froberger and the Italians, the end of a piece in triple time is sometimes notated C. Here a final *ritenuto* is expressed by the notation; the player should then not make an additional *ritardando* of his own!

Let us go back to Bach for a last time, and to the north-west. No manuscript by Buxtehude (1637-1707) has been preserved. Part of his organ works are only known from second- or third-hand letter tabulatures of a later copyist. Different from Bach, the manifold usage of 3/2 measure strikes us. Many of Buxtehude's works consist of a number of sections, for example the one in E minor: C (prelude and fugue), 3/2 (fugue), C (toccata), 12/8 (fugue), C (coda). This piece is number 9, Book II, of the Hedar edition. Straube published it in *Alte Meister I* with a lot of Italian terms, which, however, are Straube's, not Buxtehude's.

Samuel Scheidt (1587-1654) edited his organ works in a magnificent way; according to Italian usage he wrote his scores in "open score" with a special line for each voice; therefore the Germans called it *Tabulatura Nova*. He notates rhythms under $\epsilon 3$, $\epsilon 6/4$ and ϵ ; barlines are not used regularly.

The *Choralbearbeitungen* by Heinrich Scheidemann from Hamburg (1596-1663) have only the notations C and 3/2. Today we have the works of Jan P. Sweelinck, (1562-1621), teacher of both Scheidt and Scheidemann, in a model edition in three parts; at last a Dutch *Monumenta Musicae!* It is an enormous shortcoming that we don't know any authentic print or manuscript of Sweelinck's keyboard music; nearly everything is reconstructed from frequently-dubious sources of a much later time. The works do not show many Renaissance symbols, and the question is how far this is the result of the copyists' work or of the northern Italian influence under the leadership of Zarlino? In the first part of the Sweelinck works, the *Fantasies and Toccatas*, we find works notated in the sources exclusively under the ϵ symbol. The editor, Gustav Leonhardt, published all of them with the C symbol; all the details are explained and justified with great exactitude. In the sources of the choral works and the

secular compositions, published in parts two and three, C3, $\epsilon 3$ and 3 occur several times. Probably Sweelinck notated his work on two lines, as did the English Virginalists and also the Italians. Various influences from both countries could have stimulated him.

During the last 20 years the English have outdone us by excellent new editions of their historic music: the series *Musica Britannica*, which now contains 27 volumes. Two of them present the works of Sweelinck's contemporary John Bull (1563-1628). In the first part, mostly organ music, the method of justifying all authentic symbols from the sources with great exactitude is not yet employed; in the second part, mostly secular music — organ music not excluded — this is done. The editor, Thurston Dart, observes here, "... plenty of evidence shows that there is no coherent tradition, overt or hidden, relating the tempi of the various time-signatures one with another." This might be right for Bull's works, but in general it is surely not true. Later we shall see this in the course of this article. Incidentally I found 11 different "time-signatures" in Bull.

In the *Keyboard Music* of William Byrd (1542-1623), the second part of which is still to be edited, six are to be found, not counting those generally used still today. A good deal of the music of Byrd, Bull, and the other Virginalists was published in the well-known *Fitzwilliam Virginal Book*, whose modern "translation" (from 1899) shows modern symbols everywhere, in place of the old symbols. We now think that not everything is correct in this edition.

The still-older English keyboard music, collected in the *Mulliner Book*, about 1560 (*Musica Britannica*, Volume I) as well as the liturgical *Early Tudor Organ Music* by John Redford and Tr. Preston from the first half of the 16th century shows very few time symbols.

There is a connecting line from England and the Netherlands to Italy and probably to Spain, as well. Antonio de Cabezon (1510-1566) must have visited the Netherlands. Several times his influence has been the object of research. A short time after his death his organ works were printed luxuriously and presented in a special number tabulature. Today they are transcribed in three parts of *Obras de Musica* and in *La Musica en la Corte de Carlos V*. I found few Renaissance time symbols there; in fact, the meter of the music is rather simple, with nearly everything ϵ .

A general view of all this gives us the impression that the use of the old, late-medieval and Renaissance time symbols, the so-called mensural symbols in keyboard music, is concentrated about the year 1600, and that they existed above all in England and central Italy. Of course, material is far too scanty to draw a conclusion or to search for the reasons, but it is an opportunity to develop more interest in these symbols, above all for their use to the practicing performer.

(To be continued)

T. Van Huijstee was born in 1905 in Amsterdam, where he studied at the Conservatory and geology and geography at the University. He has worked as a geologist (from whence his interest in "fossils") and, since 1945, he has also taught at the Amsterdam Gymnasium. During the last 20 years his main avocation has been music; he plays organ and harpsichord, and has published various articles about Bach and early keyboard music since 1958.

Part Two of this article deals with the theory of proportion in early music; part three provides a practical application of these abstract ideas to the *Cento Partite sopra Passacaglia* by Frescobaldi.

New Appointments

William Best has resigned his position as organist and music director of Monumental Church, Chicago, Ill., to become the organist of the Presbyterian Church, Western Springs, Illinois, a Chicago suburb. Mr. Best continues as an instructor in the music department of Kennedy-King College, Chicago.

Gwilym J. Bevan has been appointed organist and master of the choiristers at St. Paul's Cathedral, London, Ontario, Canada. He leaves the position of organist-choirmaster at St. Peter's Church, Brockville, Ontario.

Mary Grenier Skalicky, organist, has been named chairman of the department of music at Howard County Junior College, Big Spring, Texas. Mrs. Skalicky is beginning her fifth year at the college where she teaches organ, piano, music literature, and elementary music education. She also serves as organist of the First United Methodist Church, Big Spring.

George Edward Damp has been appointed visiting instructor in organ at Oberlin Conservatory of Music, Oberlin, Ohio for the fall semester, 1972. He is replacing Garth Peacock during his sabbatical leave. Mr. Damp is a candidate for the DMA degree at Eastman School of Music where he is a student of Russell Saunders.

Edmund Shay has accepted a teaching position in organ and theory at Columbia College, Columbia, South Carolina. For the past three years Dr. Shay has held one-year sabbatical-leave positions at the Conservatory of Music of the University of the Pacific in California; at Pembroke State University, North Carolina; and at Beloit College, Wisconsin. He is presently preparing an article on baroque organ articulation and a new edition of Couperin's organ masses.

Richard Forrest Woods has been appointed organist and choirmaster of St. John the Divine Episcopal Church, Houston, Texas. He was formerly professor of church music at the Episcopal Theological Seminary of the Southwest, Austin, Texas, where he was also dean of the summer school of church music and liturgics. A graduate of the Schola Cantorum, Paris, France, he studied with Nadia Boulanger, Jean Langlais, and André Marchal. Since returning to the U.S., he has concertized extensively. In Houston, Mr. Woods will direct a multi-choir program, conduct services of various types of music, and will play for all services.

Maribel Meisel has been appointed by the University of Michigan School of Music as research associate in charge of cataloguing the Stearns Collection of Musical Instruments. The school has received a \$12,500 grant to begin the cataloguing of the world famous instrument collection. Miss Meisel received her BA degree from Oberlin College, and the BMus degree from the American Conservatory of Music, Chicago. She earned her MMus degree in 1971 from West Virginia University. As a student of musicology in Denmark, she served as guide and custodian of the Carl Claudius Music Instrument Collection in Copenhagen from 1967 to 1970. She has been working since then with Philip Belt, fortepiano maker and instrument restorer located in Battle Ground, Indiana. The Stearns Collection is one of the four largest of such collections in the U.S.

Harriet Simons has been appointed director of choruses at the State University of New York at Buffalo. For the previous three years, she had been director of the choruses at Oberlin Conservatory of Music, Oberlin, Ohio. Previous to that she was conductor of the festival chorus of the State University College at Fredonia, New York. She holds the BME degree in voice from Drake University, the MM degree in choral conducting and the DMus degree in opera conducting from Indiana University. Dr. Simons has appeared as preparer of the chorus under such conductors as Lukas Foss, Pierre Boulez, Robert Shaw and Pablo Casals.

Daniel Moe, well known composer and choral conductor, has been appointed director of the choruses at Oberlin Conservatory of Music, Oberlin, Ohio. As such he will become director of the famed Oberlin Choir, an organi-

zation that has won the acclaim of critics and the musical public throughout the country and also in Europe and Russia. Dr. Moe was previously director of choral activities at the University of Iowa, Iowa City, where he built an impressive choral system and a large department of choral conducting at both the undergraduate and graduate levels in the School of Music. He was also choirmaster at Gloria Dei Lutheran Church in Iowa City.

Charles Huddleston Heaton has been appointed organist and choirmaster of East Liberty Presbyterian Church, Pittsburgh, Pa. to succeed Donald Kettering, who retired earlier this year. Dr. Heaton leaves the position of organist and choirmaster at Second Presbyterian Church, St. Louis, Missouri. Dr. Heaton, who received his DSM degree from the School of Sacred Music, Union Theological Seminary, New York City, was also regional representative for the Aeolian-Skinner Organ Company in St. Louis.

Westminster Choir College, Princeton, N.J. has announced the following new appointments to the teaching faculty: Louise Cheadle, director of the preparatory department; William Dalglish, assistant professor of music history; William Hays, assistant professor of organ; John S. C. Kemp, associate professor of church music and head of the department; Helen Kemp, associate professor of church music; Judith Nicosia, instructor of voice; and Dean Wilder, associate professor of voice and head of the department.

R.C.C.O. TO HOLD ORGAN PLAYING COMPETITION

The Royal Canadian College of Organists will hold an International Competition in Organ Playing on May 14-16, 1973 in London, Ontario, Canada. Contestants must not be past their twenty-seventh birthday by Jan. 1, 1973 in order to enter the contest. The first prize winner will be awarded \$1000.00 and the second prize winner will be awarded \$500.00. Another special prize of \$150.00 will be awarded by a Canadian music publisher for the best performance of a published Canadian work.

Competitors selected by a panel of musicians from among those applying and submitting tapes of their playing, will play off in two rounds. The first round piece, Bach's *Trio Sonata in C minor*, is compulsory. The final round pieces will be of the competitor's choice, subject to the competition regulations. The competition will be held on the 4-manual Gabriel Kney mechanical action organ in Aeolian Town Hall, London, Ontario.

Regulations and forms of application may be obtained from the R.C.C.O. General Secretary, 232 Aldercrest Road, Toronto 14, Ontario, Canada. Information other than forms of application and regulations may be obtained from C. D. Cameron, Competitions Chairman, Chalmers United Church, 212 Barrie Street, Kingston, Ontario, Canada K7L 3K3.

THE SERGE KOUSSEVITSKY MUSIC FOUNDATION in the Library of Congress has awarded grants to seven composers (one American and six foreign) to write new works of chamber and symphonic music. The composers include Bruno Maderna, Joji Yuasa, Earle Brown, Francis Miroglio, Thea Musgrave, Zsolt Durko, and Theodore Antoniou. The foundation has also announced a special commissioning project under which 6 composers will each write a large-scale piece of chamber music to be premiered by the Chamber Music Society of Lincoln Center, New York. The project, to celebrate the 30th anniversary of the foundation, has commissioned works from composers Barbara Kolb, Earl Kim, Stanley Silverman, Friedrich Cerha, Karel Husa, and Tiberiu Olah.

H. WINTHROP MARTIN, organist and choirmaster of First English Lutheran Church, Syracuse, N.Y., is the new president of the Arthur Van W. Eltinge Music Guild in Syracuse. Mr. Martin, who is a graduate of Boston U. and Union Theological Seminary, is currently a candidate for the MusEd degree at Syracuse U., and he has recently been certified by New York State as a public school music teacher.

CHARLES BENBOW, young American organist, has been invited by the U.S. Information Service to play organ recitals in Berlin, Düsseldorf, Cologne, Darmstadt, Nuremberg, and Karlsruhe, West Germany during the month of October.



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C (Weimar); G (Great); A; f; c (Great); C (Leipzig);
a (Great); e (Wedge or Scissors); b (Great)
- 242 — Volume III
Fantasy and Fugue (c); 6 Preludes and Fugues: Eb (St. Anne
or Trinity); d (Violin Fugue); g; C; a; e (Cathedral, Little, or
Night Watchman); 3 Toccatas and Fugues: F; d (Dorian); C
- 243 — Volume IV
Canzona (d); 2 Fantasias (G, c); 4 Fugues: c (Legrenzi or
Double Fugue); g (Little or Folksong); b (on a theme by
Corelli); c; Praeludium (a); 4 Preludes and Fugues: C (Trumpet);
G; D; c (Arnstadt); Toccata and Fugue (d); Trio (d)
- 244 — Volume V
56 Short Chorale Preludes; 5 Canonic Variations on "Vom Himmel
hoch"; 7 Chorale Preludes; Chorale Variations on: "Christ, der
du bist der he'le Tag" (7 Partitas), "O Gott, du frommer Gott"
(9 Partitas), "Sei gegruesst Jesu guetig" (11 Variations)
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Schuebler Chorales, Nos. 1 to 4, 6; No. 60: Wir glauben all an
ainen Gott (The Giant Fugue or The Credo)
- 247 — Volume VIII
Allabreve (D); 4 Concerti: G, a, C (all after Vivaldi); C;
Fantasy (C); 2 Fugues: C (Hexachord); g; 3 Preludes (C, C, G);
8 Short Preludes and Fugues (C, d, e, F, G, g, a, Bb)
- 2067 — Volume IX
A Short Harmonic Labyrinth (c); Aria (F); 14 Chorale Preludes;
Fantasia in G (5th Concerto); Fantasia con imitazione (b);
Fantasy and Fugue (a); 2 Fugues: G (Fugue à la gigue); G;
Partita (Chorale Variations on "Ach, was soll ich Suender machen");
Pedalexercitium (g); 3 Trios: G; G (Telemann); c

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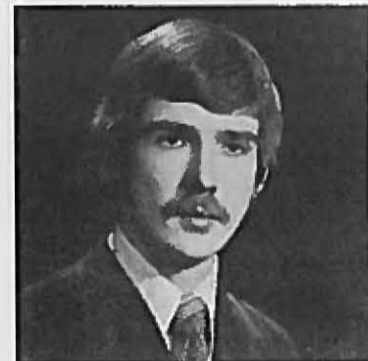
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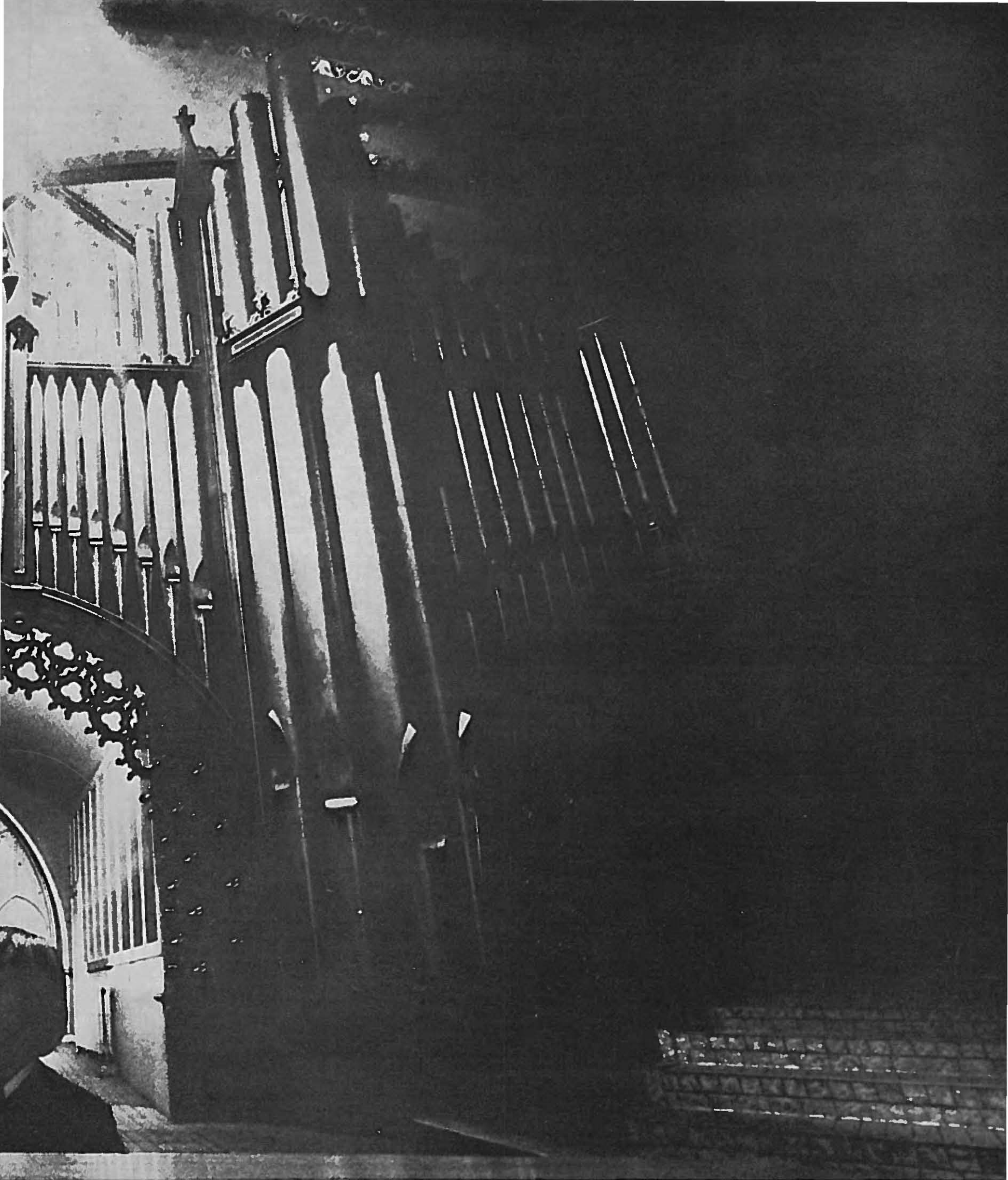
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Michael Monaco, a native Brooklynite and resident of Bay Ridge, N.Y., entering his senior year at Mannes College of Music, is the newly appointed organist and music director at Lafayette Avenue Presbyterian Church, Brooklyn, New York. He has been summer organist there for the past 3 years. Lafayette Avenue Presbyterian Church recently celebrated its 115th anniversary, and during the past century the church has had a number of distinguished organists: John Hyatt Brewer (a founder of the A.G.O.) served 50 years; Marion Clayton Magary, 25 years; John Rodgers; Lillian Carpenter; and Arthur A. Phillips are among them. Mr. Monaco began his piano and organ study with Aldo Bruschi. During his time at Mannes College, Mr. Monaco has studied with Edgar Hilliar. He was recently heard in a concert at St. Paul's Chapel, Columbia University, with the Mannes College Orchestra. He has composed for the organ and for oboe.



David Lowe has been appointed organist of the First Baptist Church, Huntsville, Alabama. He moves there from a similar position at First Baptist Church, Atlanta, Georgia. His new duties will include playing for all the services, accompanying five choirs, and organizing and directing handbell choirs and instrumental ensembles. A total of over 600 people are involved in the church's musical program. Mr. Lowe is a graduate of Howard Payne College where he studied with Euel Belcher, Jr., and he received the master's degree from the University of Texas at Austin where he studied with E. William Doty. He was winner of the Fort Worth, Texas, A.G.O. Chapter's 1967 organ playing competition.

New Frobenius Organ to Cambridge, Mass.

The First Church in Cambridge, Mass., Congregational has a new organ built by Th. Frobenius & Sønner, organ builder of Copenhagen, Denmark. It is the first Frobenius instrument to be installed in the U.S. The mechanical action instrument is encased with each division in separate housings, and the console is detached. First Church Congregational is the oldest church in Cambridge, and members of the congregation took part in the inauguration of nearby Harvard University in 1637. The manual compass is 61 notes, the pedal 32 notes.

HOVEDVARK

Pommer 16 ft.
Prinzpal 8 ft.
Flöte 8 ft.
Oktave 4 ft.
Gemshorn 4 ft.
Oktave 2 ft.
Mixtur IV
Zimbel III
Trompete 8 ft.
Trompete 4 ft. (en chamade)

POSITIV

Rohrflöte 8 ft.
Prinzpal 4 ft.
Blockflöte 4 ft.
Nasat 2 3/4 ft.
Hohlflöte 2 ft.
Terz 1 3/4 ft.
Quinte 1 1/2 ft.
Oktave 1 ft.
Scharf IV
Regal 16 ft. (en chamade)

SVELLVARK

Bordun 8 ft.
Viola 8 ft.
Celeste 8 ft.
Prinzpal 4 ft.
Quintade 4 ft.
Oktave 2 ft.
Scharff IV
Fagott 16 ft.
Trompete 8 ft.
Oboe 8 ft.

PEDAL

Untersatz 32 ft.
Prinzpal 16 ft.
Subbass 16 ft.
Oktave 8 ft.
Spitzflöte 8 ft.
Nachthorn 4 ft.
Choralbass 4 + 2 ft.
Hintersatz IV
Posaune 16 ft.
Trompete 8 ft.

THE TWIN CITIES CHAPTER AGO, Minneapolis-St. Paul, Minn., enrolled 70 new members in the chapter during the course of last year. Plans for this year include a weekly noontime recital series by members, organ crawls, workshops for beginning church organists and organ teachers, a trip to meet with a neighboring chapter, a lecture on the harpsichord and its uses in the church, an evening to explore church architecture and its affect on music, and a "chestnut night."

MASON ANNIVERSARY FESTIVAL CATCHES ON

Many notices have been received from churches that celebrated the 100th anniversary of the death of Lowell Mason on Aug. 11 by including many of his hymns in their Sunday services on Aug. 13. Among them were:

The United Methodist Church, Viroqua, Wis.; Rick Erickson, organist and choir master. Mr. Erickson also played his own improvisations on two Mason hymns, and another by Jack C. Goode for the service.

Arlington Hills United Methodist Church, St. Paul, Minn.; Richard Greene, music director.

St. Andrew's Cheney Memorial Church (Reformed Episcopal), Chicago, Ill.; C. Gordon Wedertz, organist and choir director.

Second Presbyterian Church, Fort Smith, Ark.; Mrs. James H. Griffith, choir director; Alice Louise Davies, organist. Pastor Lyndon M. Jackson also gave a comprehensive sketch of Mason's life in the service.

Salem United Church of Christ, Cincinnati, Ohio; Dwight Moorhead, organist-director.

The Great Valley Presbyterian Church, Malvern, Pa.; Roger W. Wischmeier, director of music. Mr. Wischmeier played settings of Mason hymns by deCou, Goode, and Bingham for the service.

The Church of the Mediator, Bronx, New York City; Emil K. Harvey, organist and choir director. The Rev. Walter L. Edelman, rector of the church, read a vignette on Mason which was prepared by Mr. Harvey.

The Community Presbyterian Church, Avenal, Calif.; Doris Yearout, music director. The service included a biographical sketch of Mason, and was completely a musical service, the meditation being made up of six hymns by Mason, as were the prelude and postlude of the service. Doris Yearout also used this as an opportunity to introduce the congregation to the many indices in the back of the hymnbook.

Fremont Presbyterian Church, Sacramento, Calif.; Frederic W. Errett, organist. Mr. Errett played works by Elmore and Bingham on Mason hymns, even though the service did not include Mason hymns.

THE RICHMOND, VA., CHAPTER AGO has elected the following officers for the 1972-73 year: R. Thomas Griffen, dean; E. Carl Freeman, sub-dean; Ethel Baars, secretary; Edward G. Kidd, treasurer; Elizabeth S. Eckberg, registrar; Rebecca Thompson, librarian and historian; and Martha Van de Poncele and David L. Wheeler, auditors.

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Central Michigan U. Gets Kney Organ

Gabriel Kney & Co. of London, Ontario, Canada, have built a 2-manual and pedal organ for Central Michigan University, Mount Pleasant, Michigan. The instrument is designed as a practice instrument as well as a studio teaching instrument, and the specification was drawn up by Mary Lou Robinson, head of the organ department at the school, in consultation with Gabriel Kney. The organ has mechanical key and stop action.

MANUAL I

Gedeckt 8 ft.
Praestant 4 ft.
Blockflöte 2 ft.
Sifflöte 1½ ft.
Mixture III 1 ft.

MANUAL II

Quintadena 8 ft.
Rohrflöte 4 ft.
Terz 1½ ft.
Prinzpal 1 ft.
Krumhorn 8 ft.
Tremulant

PEDAL

Subbass 16 ft.
Gemshorn 8 ft.
Koppelflöte 4 ft.

Knoxville Church to Get New Schantz Organ

The First Baptist Church, Knoxville, Tennessee has signed a contract with the Schantz Organ Company for a new 4-manual organ. The installation will be in a shallow chamber across the front of the church. The present organ is a Hook & Hastings with a 4-manual Schantz console which will be used for the new organ. Pipes from the present instrument will be used for the Antiphonal organ as will the 16' Open Wood which will be capped to provide the 32' Untersatz. All other pipes and actions will be entirely new. Mr. Carl Perry is minister of music, and Mrs. Marion Pickle is the organist of the large church. Negotiations for Schantz were handled by Mr. Alfred E. Lunsford. Installation will be made in February of 1973.

GREAT

Gemshorn 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Gemshorn 8 ft. 12 pipes
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture IV 244 pipes
Scharf III 183 pipes
Festival Trumpet 8 ft. 61 pipes

SWELL

Flute a cheminee 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. (TC) 49 pipes
Prestant 4 ft. 61 pipes
Bourdon 4 ft. 61 pipes
Nazard 2½ ft. 61 pipes
Flute a bec 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Plein Jeu IV 244 pipes
Contre Hautbois 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. 12 pipes
Clairon 4 ft. 61 pipes
Tremulant

CHOIR

Gedeckt 16 ft. 12 pipes
Diapason Conique 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes

Erzahler 8 ft. 61 pipes
Erzahler Celeste 8 ft. (TC) 49 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Quinte 1½ ft. 61 pipes
Zymbel III 183 pipes
Krumhorn 8 ft. 61 pipes
Tremulant

ANTIPHONAL

Bordun 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Mixture III 183 pipes
Chimes (Great)
Festival Trumpet 8 ft. (Great)

PEDAL

Untersatz 32 ft. 12 pipes
Principal 16 ft. 32 pipes
Brumbass 16 ft. 32 pipes
Gedackt 16 ft. (Choir)
Gemshorn 16 ft. (Great)
Octave 8 ft. 32 pipes
Floetenbass 8 ft. 32 pipes
Gedackt 8 ft. (Choir)
Gemshorn 8 ft. (Great)
Choralbass 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Nachthorn 2 ft. 12 pipes
Mixture III 96 pipes
Posaune 16 ft. 32 pipes
Contre Hautbois 16 ft. (Swell)
Trompette 8 ft. 12 pipes
Hautbois 8 ft. (Swell)
Klarine 4 ft. 12 pipes
Schalmei 4 ft. 32 pipes

3-Manual Allen to Peoria, Illinois

A custom Allen instrument, utilizing digital computer tone generation, has been installed in Grace Presbyterian Church, Peoria, Illinois. The specification, designed by organist John R. Day in consultation with Allen Company representatives, include a 3-manual drawknob console and capture type combination action.

GREAT

Quintaton 16 ft.
Principal 8 ft.
Dulciana 8 ft.
Hohlflöte 8 ft.
Octave 4 ft.
Spitzflöte 4 ft.
Quinte 2½ ft.
Superoctave 2 ft.
Waldflöte 2 ft.
Fourniture IV
Mixture III
Posaune 16 ft.
Schalmei 8 ft.
Trumpet 8 ft.
Celeste Tuning
Tremulant
Vibrato (Flutes)

SWELL

Gemshorn 8 ft.
Salicional 8 ft.
Gedeckt 8 ft.
Spitzprincipal 4 ft.
Rohrflöte 4 ft.
Nazard 2½ ft.
Flachflöte 2 ft.
Sifflöte 1 ft.
Sesquialtera II
Plein Jeu III
Contre Trompette 16 ft.
Trompette 8 ft.
Hautbois 8 ft.
Clairon 4 ft.
Alterables, 1-2-3-4
Celeste Tuning
Chiff
Percussion
Tremulant

CHOIR

Quintaden 16 ft.
Principal 8 ft.
Viole 8 ft.
Erzahler 8 ft.
Flute Harmonique 8 ft.
Octave 4 ft.
Flute A Fuseau 4 ft.
Nasat 2½ ft.
Doublette 2 ft.
Blockflöte 2 ft.
Terz 1½ ft.
Sifflöte 1 ft.
Mixture III
Mixture IV
Fagott 16 ft.
Krumhorn 8 ft.
Alterables 1-2-3-4
Percussion
Chiff
Tremulant
Vibrato (Flutes)

PEDAL

Contrebass 32 ft.
Untersatz 32 ft.
Principal 16 ft.
Subbass 16 ft.
Lieblich Gedeckt 16 ft.
Octave 8 ft.
Gedeckt 8 ft.
Quintaden 8 ft.
Choralbass 4 ft.
Flute Ouverte 4 ft.
Hohlflöte 2 ft.
Mixture IV
Scharf IV
Contra Fagott 32 ft.
Posaune 16 ft.
Trompette 8 ft.
Schalmei 4 ft.

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Thomas Klug has been appointed full-time
minister of music at the First United Metho-
dist Church, Elgin, Illinois. Located in a
rapidly expanding suburban location, the
church of 2,800 members continues a strong
musical tradition. He will be in charge of
5 choirs, instrumental groups, and all or-
gan duties. Mr. Klug received the BMus de-
gree in organ from Lawrence University
where he was a student of La Vahn Maesch.
During the past summer he received his MM
degree in church music from Northwestern
University where he was a student of Grigg
Fountain. He has held positions previous to
this in West Chicago, Ill.; Green Bay, Wis.;
and Wellington, Kansas.

Large Austin Organ for Lansdale, Penna.

The First Baptist Church of Lansdale,
Pa., has recently ordered a new 3-man-
ual organ from Austin Organs, Inc. In
1956 the congregation built an exten-
sive new church and educational build-
ing and a small 3-rank organ was in-
stalled at that time. The new Austin of
44 ranks and 49 stops will be using the
present organ spaces at each side of the
choir loft, but the organ will be ex-
tended forward through enlarged open-
ings to locate the Great and the Pedal
in free-standing positions. A number
of stops are being prepared for future
installation. The design of the new or-
gan was worked out by Austin Organs,
Inc. in consultation with the organ
committee of the church. Mr. W. S.
Delp, Jr. was the chairman of the com-
mittee, assisted by Howard Tussey,
former organist of the church, and Mr.
William L. Weil, current organist.
Charles L. Neill of Austin handled the
design and contract negotiations.

GREAT
Gemshorn 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 12 pipes
Octave 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Furniture IV 244 pipes
Bells

SWELL
Gedeckt 16 ft. 61 pipes
Geigen 8 ft. 61 pipes
Viola da Gamba 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Flauto Dolce 8 ft. (prepared)
Flute Celeste 8 ft. (TC) 49 pipes
Rohrgedeckt 8 ft. 12 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nazard 2 1/2 ft. (prepared)
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. (prepared)
Plein Jeu III 183 pipes
Fagot 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
English Horn 8 ft. (prepared)
Rohrschalmei 4 ft. 61 pipes
Tremulant

CHOIR
Nasongedeckt 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Spitzprincipal 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Sesquialtera II 122 pipes
Larigot 1 1/2 ft. 61 pipes
Cymbal II 122 pipes
Krummhorn 8 ft. 61 pipes
Trompette 8 ft. 29 pipes (Pedal)

PEDAL
Resultant 32 ft.
Contrabass 32 ft. (prepared)
Contragedeckt 32 ft. (prepared)
Principal 16 ft. 32 pipes
Gemshorn 16 ft. (Great)
Gedeckt 16 ft. (Swell)
Principal 8 ft. 32 pipes

Gedeckt 8 ft. (Swell)
Gemshorn 8 ft. (Great)
Principal 4 ft. 32 pipes
Nachthorn 4 ft. (Choir)
Mixture III 96 pipes
Contra Fagot 32 ft. (prepared)
Posaune 16 ft. 32 pipes
Fagot 16 ft. (Swell)
Krummhorn 4 ft. (Choir)



Stephen Hamilton has accepted a faculty
position at Virginia Intermont College, Bris-
tol, Virginia, where he will be teaching or-
gan and theory. Mr. Hamilton received his
bachelor's and master's degrees in applied
organ from Southern Illinois University
where he was a scholarship student of Mari-
anne Webb. He was elected to Phi Kappa
Lambda, and was selected to appear in the
1972 edition of "Outstanding Young Men
of America." In addition to his teaching
duties, Mr. Hamilton will pursue an active
concert schedule.

Reuter Installs in Louisville, Kentucky

A new Reuter organ has recently been
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Church, Louisville, Kentucky. The or-
gan is a 2-manual instrument of 28
ranks, and it is situated in a free-stand-
ing manner in an area to the right of the
chancel. The contemporary church
building was designed by Mr. Stow
Chapman of the Design Environment
Group Architects of Louisville, and
close cooperation between the organ
builder and architect resulted in a close
integration of the organ into the design
of the room. Tonal finishing of the new
instrument was done by Franklin Mitch-
ell, vice president and tonal director
of the Reuter firm. Mr. Robert C.
Heinze is organist of the church.

GREAT
Principal 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes (expressive)
Gemshorn 8 ft. 61 pipes (expressive)
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes (expressive)
Fifteenth 2 ft. 61 pipes
Furniture III 183 pipes
Krummhorn 8 ft. 61 pipes (expressive)
Chimes

SWELL
Rohrflöte 8 ft. 61 pipes
Viola da Gamba 8 ft. 61 pipes
Viola Celeste 8 ft. (TC) 49 pipes
Spitzprincipal 4 ft. 61 pipes
Hohflöte 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Trompette 8 ft. 61 pipes
Oboe 8 ft. 61 pipes
Tremolo

PEDAL
Principal 16 ft. 32 pipes
Bourdon 16 ft. 56 pipes
Rohrgedeckt 16 ft. 12 pipes (Swell)
Octave 8 ft. 32 pipes
Bourdon 8 ft.
Rohrflöte 8 ft. (Swell)
Choral Bass 4 ft. 32 pipes
Bourdon 4 ft.
Mixture III 96 pipes
Bombarde 16 ft. 56 pipes
Bombarde 8 ft.
Clarion 4 ft.

STEINER ORGANS, INC., Louisville, Ky.,
have installed an 18-rank, 2-manual organ in
the First Christian Church of Shelbyville, Ken-
tucky. The organ was dedicated in recital on
July 16 by Robert Kintner, minister of music
at Central Christian Church, Lexington, Ken-
tucky.

CARL F. MUELLER has just passed his
80th birthday. The well known anthem com-
poser, who has over 500 published composi-
tions to his credit, now lives in Lakewood,
New Jersey, and he continues to compose.

(Continued from page 5)

Kyries of Cabezón, for example. In conceiving his *ricercare Benedictus*, it is possible that Schlick drew upon the same Dutch source (the *Instrumental Fantasias* of Josquin des Prés) used by Willaert for his *ricercari* and by Cabezón for some of his *tientos*.

Last but not least, is not the manner in which Schlick paraphrased *Maria zart* found again (to a certain degree) in Cabezón's paraphrase of *D'ou vient cela?* Here and there in these works is found an elasticity and fluidity of lines and contours that are similar. One need only play one after the other to get a clear idea of these affinities. Some stylistic resemblances also exist between Schlick's *Salve Regina* (and other hymns) and pieces of the same genre by Cabezón. It is also curious that the *Tabulatur ellicher Lobgesang und Liedlein* of Schlick, as well as the Spanish *Libros de cifra*, include works for clavier and for lute, as well as for vihuela, whereas German organ tablatures generally were not used for the music of that instrument.

If Schlick did not find a notable echo in Germany where the more brilliant and less introverted style of the school of Hofhaimer was preferred, his position none the less remains secure. His influence radiated as far as the interior of the Peninsula, traces of which are visible in the art of organists of the generation of Antonio de Cabezón. In view of these facts, one regrets all the more that there are no extant keyboard compositions of Henri Breudemers. A composition by that Dutch composer would perhaps reveal influences resulting from his encounters with Schlick and Cabezón and an intermediate stylistic position between German and Spaniard.

This is an exciting chapter on the relations occurring in European keyboard music during the period of the immense empire of Charles V, a friend of Schlick, master and patron of Breudemers and of Cabezón, and a sympathizer with Fray Tomás. Let us hope that successive investigations and studies will throw a still clearer light on the role of Schlick in the advent of the soaring of Spanish and Portuguese keyboard music in the first half of the 16th century.

Autumn 1954
 Marcario Santiago Kastner
 The Spanish Institute of Musicology

NOTES

- *Mr. Lunelli also quotes the plain-song melodies as used by Schlick.
- *Charles V (1500-1558), called Charles Quint, son of Philippe le Beau and Jeanne la Folle. King of Spain (as Charles I) 1516-1556; Holy Roman Emperor (1519-1556). His gigantic domains, Spain and its colonies, Flanders, Austria, Germany, made him a natural enemy of the French kings. Ambitious, aspiring to a universal monarchy, he maintained a struggle with Francois I for more than 30 years, marked by the following events: victory over the French in the battle of La Bicoque (1522) and of Pavie (1525), forcing upon the king the treaty of Madrid (1526); new hostilities, marked by the taking of Rome (1527); the peace of Cambrai (1529); a vain attempt to invade the Provence; the truce at Nice (1538); the defeat of Cerisoles (1544). After the death of Francois I, Charles V lay siege to Metz (1555) and signed the truce of Vaucelles (1556). Elsewhere, the Emperor had to struggle against the Turks (1532), lead an expedition against Tunis (1535) and Algiers (1541), where he failed, and acknowledge freedom of conscience for the Lutherans of Germany (Augsbourg agreement, 1555). Undeceived, he abdicated in 1555 and 1556 and retired to the monastery at Yuste, Spain where he died in 1558. — *Nouveau Petit Larousse*
- *Motus rectus — parallel motion.
- *Vagans — an added part which can be introduced either among the lower or the higher parts.
- *Chorale-variation — cantus firmus or plain-chant in chorale-variation.

*In 1495 the Diet of Worms was held by Emperor Maximilian I and was devoted to the problem of the Ewige Landfriede.
 *Synaxarion — A short narrative of the life of a saint or an exposition of a feast included in the *Menaion* and read in the religious services of the Eastern Orthodox Church; also a liturgical book containing such narratives. — *Webster's Third New International Dictionary*.

ACKNOWLEDGEMENTS

The translator wishes to acknowledge the gracious assistance of Dr. Hans Tischler, Professor of Musicology at Indiana University, who translated the difficult 16th-century German text of Schlick's dedicatory epistle, and that of his colleague Miss Irene Feddern, also of Bloomington, whose suggestions aided the final preparation of the manuscript. More recently, Mr. M. S. Kastner read the manuscript and replied to several questions of detail in a letter to the translator. These additions and corrections are contained in the text as it appears here, and the translator wishes to express his indebtedness to the author for making possible their inclusion.

NUNC DIMITTIS

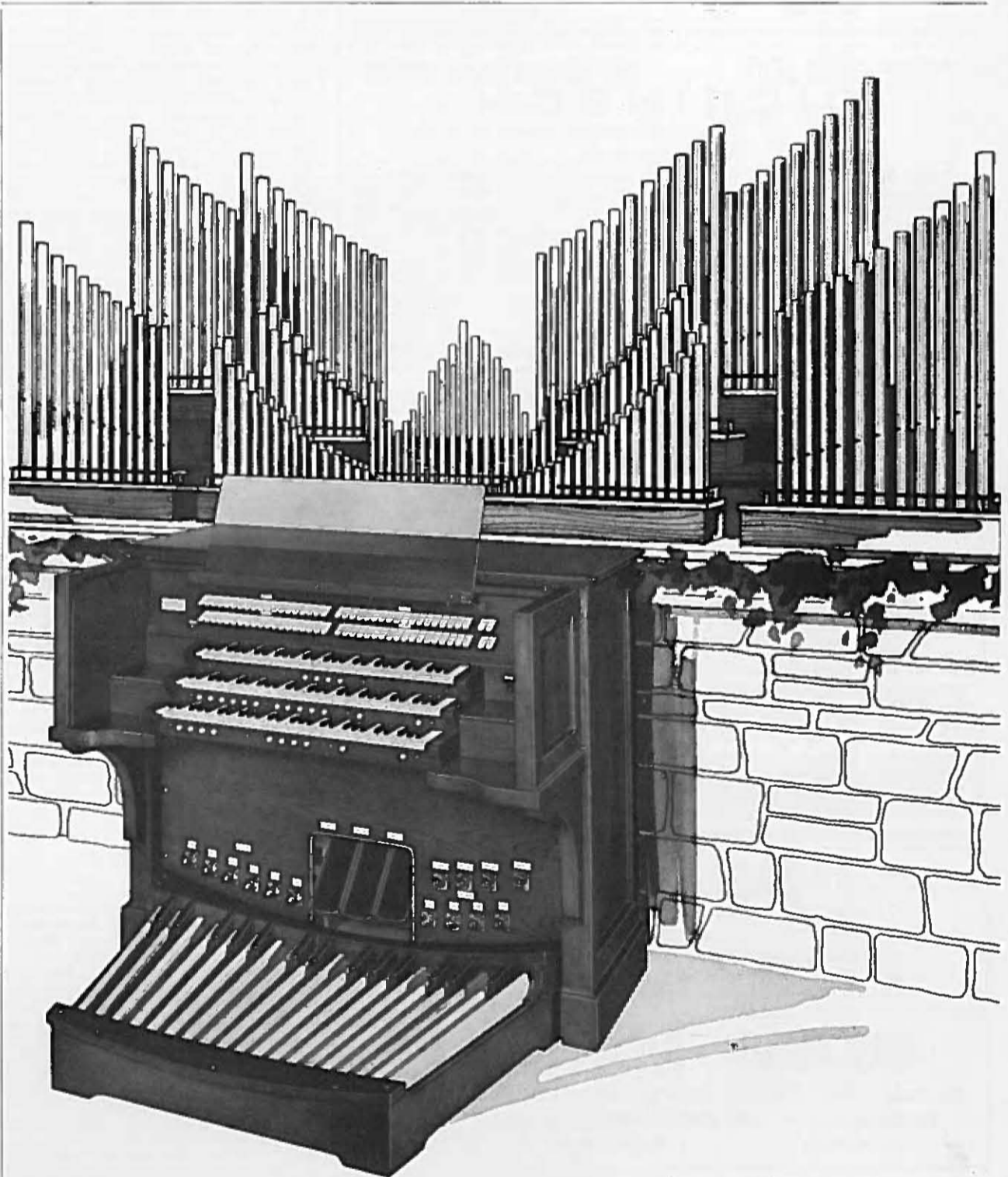
Laura Louise Bender

Miss Laura Louise Bender, long an active organist and teacher in Cleveland, Ohio, died Aug. 26, 1972 at the Eliza Jennings Home, Cleveland. She was 84 years old.

Born in Steubenville, Ohio, Miss Bender moved at an early age to Braddock, Pa., where she was educated in the public schools. Later, she graduated from the Beaver College Conservatory of Music, Beaver, Pa., with the BMus and MM degrees. She studied organ with Edwin Arthur Kraft, and also with Marcel Dupré in Paris, France.

Miss Bender was a Fellow of the A.G.O., and she was long an active member of the Fortnightly Music Club of Cleveland and the Ohio Music Teacher's Association, and also of Mu Phi Epsilon musical sorority.

Miss Bender opened studios in Cleveland in 1922 and remained there for the rest of her life. She was organist in several churches in Cleveland, also at the Temple on the Heights and the Euclid Avenue Temple for 20 years. She became organist of St. Peter's Episcopal Church, Lakewood, Ohio in 1940 and served until her retirement in January of 1966.



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(Continued from page 3)
this record is therefore valuable in this respect. All of them conservative in style, and patterned after earlier models in organ literature, the works are displayed well on the Wicks studio organ. Side one will be a valuable document of Dr. Johnson's approach to improvisation, and, although we think (and Dr. Johnson would probably agree) that one side of a recording is all too simplified a vehicle to learn such a vast subject, this recording nevertheless gives a capsule view of his method. The method is reduced here to 6 easy steps for the improviser, and each step entails learning elements of traditional harmony and melodic (diatonic) structure. Step 6 encourages the improviser to "develop a contemporary style." By inference, we could then say that this method has to do with teaching improvisation as a non-contemporary style. One follows the style of one's predecessors and then he is ready "to explore the 20th Century, searching for his own personal idiom among the myriad new sounds of the present day." Without demeaning Dr. Johnson (for we value his efforts in this subject), we would question this approach which sees 18th and 19th century harmonic idiom and diatonic melodic structures as "conventional," and understands "modern" or "contemporary" music to contain ideas which break the "conventional" patterns established therein. Rather than such a view, in which the contemporary composer (improviser) is working at breaking conventional patterns, we view the contemporary composer as one who works creatively with different conventions, (contemporary conventions). It would follow that the task of improvisation is to learn the craft and the skill of whatever conventional materials are involved in contemporary music. The improviser must be a master of contemporary convention. A historical view of improvisation would then deal with many conventions, for they have changed regularly throughout the ages. We wonder (along with many music educators) if it might not be prudent to teach contemporary musical structures, materials, and conventions first, and then lead back through the historical? One thing is certain, however: improvisation will be as good as the improviser, as creative as the improviser is as a composer, and as adept as he is in handling his materials at the instrument. And we feel that the improviser is totally in the creative role; he is not just a manipulator of clichés. It is good to have such a recording as this one, for without it one seldom gets a chance to raise such questions as we have raised here. Nor are the questions raised in schools as often as they should be. Indeed, improvisation as an art is seldom taught to organists in this country at all. Perhaps this is the most valuable contribution of Dr. Johnson's work, and we hope that the discussion on the subject will continue from there. — RS

Organ Music

A considerable miscellany of new music has been amassed over the summer, and as usual both domestic and foreign publishers are well represented. Associated (Bote & Bock) has sent Rudolf Kelterborn's *Monumentum* composed in 1971 (no price listed). Standard and experimental types of notation are combined. Much reliance for effect is placed on stop changes in sustained pitches and chords. A large organ and reverberant acoustics are musts for a successful realization. Broadman sends two new releases. Don Hustad's *Sacred Harp for the Organ* (\$2.50) includes plain arrangements of eight tunes from the 1844 *Sacred Harp*, and Gordon Young's *Jubilate* (\$2.50) confirms our previous impressions of his style. *Lenten Elegy on 'Passion Chorale'* by Page C. Long (J. Fischer, \$1.00) has some interesting harmonic effects, but pedal points are over-used. *A Triptych of Praise and Thanksgiving* is the cumbersome title for Frank Speller's set of three pieces on Dix, St. George's Windsor, and St. Denio (J. Fischer, \$2.00). Counterpoint and forms are perhaps a little old-fashioned, but these are solidly made pieces which will create a fine effect if suggested registrations and dynamics are observed. From H. W. Gray comes David Pizarro's *Trumpet Trilogy for Organ* (\$2.00). Parts for optional trumpets in C are in-

cluded for these transcriptions from Handel, Charpentier, and Purcell.

C. F. Peters once again emphasizes the contemporary scene. Xavier Benquerel's *Crescendo* (\$2.00) is a five-minute continuous crescendo using an adapted (though easily decipherable) staff notation. Helmut Bornefeld's *Choralspiele 1930/70* (\$9.00) is an interesting collection of 31 *vorspiele* composed over a 40 year span and previously available only in manuscript. Each piece is dated, and those concerned with stylistic developments in 20th century German organ music will be adding this collection to their lists of published source material. *Timbres* by Klaus Hashagen (no price listed) is a fairly aleatoric piece exploiting tone clusters and approximate staff notation. Written in 1967, it lasts 8'45" and requires one or two registration assistants. Pierre Revel's *Sinfonietta* (\$4.00) is a three-movement, chromatic work full of flurry and signifying little. Finally, Carlo Semini's *Fantasia* (\$3.00) is a neo-modal, technically challenging essay in the romantic vein. It requires a large organ. There are some intriguing tempo and rhythmic transformations.

New from Theodore Presser Co. is Noel Goemann's *Triptych* (\$1.25). Also new from Presser is Vincent Persichetti's *Parable* (\$2.50) which was commissioned by the Dallas Chapter, AGO, and premiered by David Craighead at the 1972 convention. Although we did not have the opportunity to hear that performance, the impression persists after half a dozen careful readings that far too much of the overblown rhetoric of an election year has found its way into this composition. Duration is said to be about 14 minutes, and technical demands are high. It will be interesting to watch for additional performances in the recital pages. A third item from Presser is Richard Purvis' *Five Baroqueists* (\$2.00), consisting of arrangements from Arne, Bach, Dandrieu, and Rameau. Finally, available from Presser is Franz Schmidt's *Two Organ Pieces* from his oratorio, *Das Buch mit sieben Siegeln* composed in 1937 (\$3.10). The first is a passacaglia with chromatically rising entries of the theme, and the second is a chromatic fugue.

We are pleased to report a new composition by Gerhard Wuensch: *Suite for Trumpet and Organ*, appearing as item 4 in the Wilshire Presbyterian Organ Series and published by Western International Music, Inc., 2859 Holt Ave., Los Angeles, Cal. 90034 for \$4.50. Before rushing off an order, however, it will be wise to double-check the availability of a B-flat trumpet player with both endurance and ensemble sense. The four movements are Allabreve, Perpetuum mobile, Dirge, and Rondo. The trumpet part is included. —WV

Zimmer Installs Two Tracker Organs

W. Zimmer & Sons, Inc. of Charlotte, N.C. have completed installation of two mechanical action organs in Asheville, North Carolina. Dr. Arthur P. Lawrence of the University of Notre Dame was consultant for Grace Episcopal Church. The only available space in the church was a wall of the chancel area, from which a ton of stone was removed to make an opening for the facade. The console is reversed to allow the organist full view with choir and clergy.

HAUPTWERK

Gedackt 8 ft. 56 pipes
Principal 4 ft. 56 pipes
Blockflöte 2 ft. 56 pipes
Mixtur III 168 pipes

BRUSTWERK

Rohrflöte 8 ft. 56 pipes
Spillflöte 4 ft. 56 pipes
Prinzipal 2 ft. 56 pipes
Nasat 1 1/2 ft. 56 pipes
Schalmei 8 ft. 56 pipes

PEDAL

Subbass 16 ft. 32 pipes
Gemshorn 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes

Miss Marilyn Keiser, organist and choirmaster of All Souls Parish, Asheville (Biltmore) was consultant for the 1-manual organ at St. Giles Chapel, Deerfield Episcopal Home, which was also recently completed. Each stop is divided into bass and treble between e and f.

MANUAL

Gedackt 8 ft. 56 pipes
Gemshorn 8 ft. 44 pipes
Spillflöte 4 ft. 56 pipes
Principal 2 ft. 56 pipes

Recital Reviews

BJØRN BOYSEN at Westminster Abbey, London, England, Aug. 17: *Drei Tonstücken*, opus 22, *Chorale Prelude* on "Wie schön leuchtet der Morgenstern," Niels W. Gade; *Prelude and Fugue in E-flat major* ("St. Anne"), J. S. Bach; *Choralfantasia* on "Komm heiliger Geist, herr Gott," Franz Tunder; *Pièce Héroïque*, César Franck.

Strangely enough, one seldom hears Scandinavian organists outside their native provinces. That is why the recital given by the Norwegian organist Bjørn Boysen in Westminster Abbey on August 17 was somewhat of an event. The Scandinavians have one of the finest and oldest traditions of organ building, and in the early 60's there seemed to be a resurgence of players from these countries, headed by the noted Dr. Finn Viderø. Boysen is himself a product of that movement, having studied with Viderø.

The recital, one in a series presently in progress at the Abbey, was made doubly interesting by the programming of some music rarely, if ever, heard in England or America. The *Drei Tonstücken*, opus 22, of Niels W. Gade showed the close affinity of this Danish composer to his more illustrious colleague Mendelssohn. Having collaborated with the former in the Leipzig Gewandhaus Concerts, Mendelssohn seems to have left more than a trace of his influence with Gade. If we are to regard these pieces as typical of Gade's output, then we may say that he was as good a composer as his mentor, for the organ, at least. Indeed, he may have understood his medium a little better. The works were convincingly and earnestly played by Mr. Boysen; the ensuing chorale prelude of Gade's, as well.

After an uplifting performance of the Bach "St. Anne" prelude and fugue, the Norwegian unfolded still more obscure organ literature, this time a chorale fantasy on "Komm, Heiliger Geist, Herr Gott," by Franz Tunder. An eclectic work, this setting surely has inspired just about every work in the genre from Buxtehude to Ernst Pepping's. Its eclecticism, however, did not detract from its charm, and it was played well.

Returning to the Romantic, Boysen ended his short programme with a stunning interpretation of the Franck *Pièce Héroïque*, breathing life anew into this perhaps overly familiar work. The Abbey organ has never, I am sure, sounded more French, for the performer was willing to sacrifice sheer volume of sound for character, allowing himself to be tempted by the full ensemble and larger reeds only in the final section of the piece. Here he almost ruined the effect by his ponderous tempo, but it made for a rousing finish.

L. Jenkins

WILLIAM C. TEAGUE (Shreveport, La.) at Westminster Abbey, London, England, Aug. 24: *Prelude and Fugue in B minor*, BWV 544, J. S. Bach; *Chorale Prelude on "Drop, drop slow tears,"* Vincent Persichetti; *Alleluys*, Simon Preston; *The Spinner from Suite Bretonne*, M. Dupré; *Introduction, Pasacaglia and Fugue*, Healy Willan.

Hearing the Westminster Abbey recital of the American organist William Teague was an interesting experience, having heard the same instrument played prior to that in this Thursday evening series by much younger men. Teague, with an international reputation of a sort, came in, on this occasion, a not very close last.

But even had one not heard the young Norwegian Bjørn Boysen or the young Englishman David Bruce-Payne, the Teague recital would have left a curious impression, for his playing is definitely that favored by a generation of organists trained many years ago and firm in their ideas. The trouble with this "school" of players is that the effect of their playing is much more important than the musical substance of what they play. It is an idea that organists trained nowadays fortunately hold less frequently.

The Bach "Great" B Minor *Prelude and Fugue* is not a work which should be played with the aforementioned attitude. It is, perhaps, the greatest of the preludes and fugues; certainly it is an enigma. Herman Keller notes the difficulty in reconciling the architectonic structure of the prelude with its obvious emotional content. Mr. Teague aimed for the architecture and missed both targets. He fared worse, however, in the fugue due to the lack of an established tempo, accelerating to a photo finish with reeds blazing and 32-feet roaring.

Vincent Persichetti's chorale prelude on his own setting of "Drop, drop, slow tears" made up the second item. Although composed in the angular harmonic style typical of Persichetti, the piece has a certain warmth, and Teague was responsive to it, selecting his registration with taste and playing with feeling. In the Simon Preston's *Alleluys* he once more, however, gave in to the urge to use all the organ's resources and wound up sounding pompous.

The "Fileuse" (The Spinners) from the Dupré's *Suite Bretonne* was subtly spun out and wove a nice connection to the monumental *Introduction, Pasacaglia and Fugue* of Healey Willan. Again we were regaled with blast-force sonority at the slightest appearance of the *Forte* symbol. Had the Abbey organ been carefully and judiciously used, the work could have been brought to a tremendous climax — it is that sort of composition — but, by the end, we'd heard it all several times.

L. Jenkins

Letters to the Editor

Correction: In the "Letters to the Editor" columns of the September issue, p. 13, the address and date of the first letter (by Doris Lora) was inadvertently omitted. It should have read: "Toledo, Ohio, July 10, 1972 —" and we apologize to Mrs. Lora for making her location a mystery.

Notre Dame, Ind., Aug. 15, 1972 —
To the Editor:

I would like to commend THE DIAPASON and its staff for publishing the fine reporting of C. David Harris on the Fourth International Harpsichord Festival as a feature of the July issue. Although I do not know Mr. Harris, I found his style of writing very informative and his wording very pleasing. He did what, to my way of thinking, an enlightened music critic should do: he reported factually and accurately what he heard and observed, and he did so in such a way as to cast considerable light on the musical and pedagogical matters under discussion. I found that I was able to gain insight into what had actually transpired in recitals and master classes without having actually been there. The criticism was constructive and pointed out the best features of each participant's work. At the same time, there was a subtle allusion to the shortcomings encountered. Thus, the reporting was meaningful and revealing. In a time when the review serves simply as the critic's whipping post in all too many instances, I found this report to be in the best tradition of music criticism.

Thank you.

Sincerely yours,

Arthur P. Lawrence

Brooklyn, N.Y., Aug. 17, 1972 —

To the Editor:

I do not know Douglas Marshall; I have never heard him play. And most certainly, I do not know you. But your scathing evaluation of his recital at the recent Dallas Convention, which appeared in the recent DIAPASON was, in my opinion, crude, uncalled for and to say the very least, very disheartening for the young performer who, despite your stinging critique, was judged the winner by artists whom I believe to be more competent in their judgements than yourself.

If he played as badly as you lead DIAPASON readers to believe, then little must be said for those who came after him. However, reading between the lines, it would appear that you are in that group of purists who knock anyone even remotely connected with the name Virgil Fox. It must have been terribly difficult for you to accept the fact that one of Dr. Fox's pupils walked away with the honors.

Instead of encouraging our young performers which we, of the older generation should be doing, you did all you could to cut down Mr. Marshall. If you were a young man, making a little headway in this very competitive field, how do you think such a stinging criticism would have affected you? At the very least, it would have taken a little edge off the glory of the hour.

I do not admire you for your callous approach to the competition. THE DIAPASON would do much better with an editor with a little heart, rather than one so insensitive as yourself.

Yours truly,

Marilyn Brennan (Mrs. Basil W.)
The Editor replies: Mrs. Brennan's letter stands for itself, and we do not wish to comment on her feelings and criticism. We would, however, caution her not to read so much between the lines. — RS

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CALENDAR

OCTOBER

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

DEADLINE FOR THIS CALENDAR WAS SEPT. 10

5 October
Joyce Jones, Northwest Nazarene College, Nampa, ID

6 October
Carlo Curley, Trinity Lutheran, Burlington, IA 7:30 pm
Gillian Weir, harpsichord, New Castle Festival, England

7 October
Edward Tarr and George Kent, baroque trumpet and organ, Hammond Museum, Gloucester, MA 8:30 pm
Lord Nelson Mass by Haydn, *Cantata 21* and *Motet 6* by Bach, *Motet, "Nun lob mein Seel"* by Praetorius; Phyllis Bryn-Julson, soprano; Wm. Whitesides, tenor; Louisville Bach Society, Melvin Dickinson, dir.; St. Agnes Catholic Church, Louisville, KY 8 pm
Michael Radulescu, masterclass, Iowa State U., Ames, IA
Joyce Jones, Eastern Oregon College Theatre, Le Grande, OR
Gillian Weir, masterclass on Bach and Messiaen; Newcastle Festival, England

8 October
Carl Staplin, Yale U., New Haven, CT 8:30 pm
John Weaver, U.S. Military Academy, West Point, NY
Bradley Hull, St. Thomas Church, New York City 5 pm
Robert Smart, harpsichord, Trinity Church, Swarthmore, PA 4:30 pm
Daniel Frei, classical guitar, Sacred Heart Cathedral, Richmond, Va 4 pm
Cherry Rhodes, First Presbyterian, Winston-Salem, NC 7:30 pm
Carlo Curley, Presbyterian Church, Rock Island, IL 4 pm
Michael Radulescu, Iowa State U., Ames, IA

Robert Cavarra, lecture-recital, Colorado State U., Fort Collins, CO 8 pm
"Music of the Mass," works by Bach, Mozart, Ramirez; C. Thomas Rhoads, dir.; St. Bede's Episcopal, Menlo Park, CA 8 pm
David Britton, Neighborhood Church, Pasadena, CA 8 pm

9 October
Musica Sacra of New York, Central Presbyterian, New York City
Joyce Jones, Lewiston H.S., Lewiston, ID
Ronald Arnatt, for Denver AGO, Denver, CO

10 October
Musica Sacra of New York, Central Presbyterian, New York City
Mara Waldman, pianist, Trinity Church, New York City 12:45 pm
Albert Russell, St. John's Episcopal, Washington, DC 8:30 pm
John Rose, for Baton Rouge AGO, Trinity Episcopal, Baton Rouge, LA 8 pm
Marilyn Keiser, for North Shore AGO, First Presbyterian, Deerfield, IL 8:15 pm

11 October
Helen Penn, St. John's Episcopal, Washington, DC 12:10 pm
Lester Berenbroick, Trinity Episcopal, Watertown, NY 8 pm
Carl Staplin, Cleveland Art Museum, Cleveland, OH 8 pm
Cantata 106 by Bach, works by Britten, Lassus, Byrd, Sweelinck, Palmer, Moe; Concert Choir and Women's Choir, David A. Wehr, dir.; Eastern Kentucky U., Richmond, KY 8 pm
Joyce Jones, Shadle Park H.S., Spokane, WA

Virgil Fox, Pablo Lights, Beckman Aud., California Institute of Technology, Pasadena, CA

12 October
Larry King, Trinity Church, New York City 12:45 pm
Vaughan Williams Birthday Celebration, Pt. I; College Concert Choir, Pocono Boy Singers, Concerto Soloists of Philadelphia, K. Bernard Schade, dir.; East Stroudsburg State College, PA
Sonata Concert, works by Handel and Bach, Margaret Bragg, violin, Klaus Kratzenstein, harpsichord; Rice U., Houston, TX 8:30 pm

13 October
Stephan Thurston Nelson, Sacred Heart Cathedral, Richmond, VA 8:30 pm
Carlo Curley, St. Thomas' Episcopal, Houston, TX 8 pm
Frederick Swann, First United Methodist, Palo Alto, CA
Virgil Fox, Pablo Lights, California Institute of Technology, Pasadena, CA

14 October
Frederick Swann, masterclass, First United Methodist, Palo Alto, CA
Virgil Fox, Pablo Lights, California Institute of Technology, Pasadena, CA
Gerre Hancock, Deer Park United Church, Toronto, Ont., Canada
Gillian Weir, Flanders Festival, The Cathedral, Mons, Belgium

15 October
Earl Eyrich, Rhode Island College, Providence, RI 3 pm
Alec Wyton, South Congregational Church, New Britain, CT 10:30 am
Harold Stover, St. Thomas Church, New York City 5 pm
Bradley Hull, Trinity Episcopal, Syracuse, NY 3 pm
Robert Smart, Trinity Church, Swarthmore, PA 4:30 pm
William Whitehead and Earl Ness, 2-organ recital, First Presbyterian, Bethlehem, PA 7:30 pm
Timothy L. Zimmerman, St. Joseph's Cathedral, Paterson, NJ 4 pm
June Miller, First & Central Presbyterian, Wilmington, DE 4 pm
Anthony Newman, All Soul's Unitarian, Washington, DC 4 pm
Michel Simpson, Sacred Heart Cathedral, Richmond, VA 4 pm
Marilyn Keiser, for Canton AGO, Trinity Lutheran, Canton, OH
Michael Radulescu, First Congregational Church, Columbus, OH 3 pm
Marianne Webb, workshop, Westminster Presbyterian, Dayton, OH 3 pm
12th Annual Conference on Church Music: Michael Radulescu, Elinore Barber, Searle Wright, Robert Jones, Robert Glasgow, Marilyn Mason, Robert

Clark; University of Michigan, Ann Arbor (thru Oct. 17)
Cherry Rhodes, for Chicago AGO, St. Paul's United Church of Christ, Chicago, IL 4 pm
Byron L. Blackmore, Our Saviour's Lutheran, La Crosse, WI 4 pm
The Musical Offering by Bach, David Herman, U. of Kansas, Lawrence, KS 8 pm
Ladd Thomas, St. Mark's Episcopal, Glendale, CA 4 pm
Gillian Weir, Flanders Festival, The Cathedral, Toulou, Belgium

16 October
Marilyn Keiser, workshop for Canton AGO, Trinity Lutheran, Canton, OH
Marianne Webb, workshop, Westminster Presbyterian, Dayton, OH 9:30 am
Edward Tarr and George Kent, masterclass for organ and trumpet, Iowa State U., Ames, IA 8 pm (thru Oct. 17)
Ted Alan Worth, Bremerton, WA
Joan Lippincott, masterclass, Mount Allison U., Sackville, N.B., Canada

17 October
Joan Lippincott, Mount Allison U., Sackville, N.B., Canada
Janice Cavalier, vocalist, Trinity Church, New York City 12:45 pm
George Pro, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Frederick Swan, John Stuart Anderson, actor; North Christian Church, Columbus, IN
John Rose, for Casper AGO, St. Mark's Episcopal, Casper, WY 8 pm
Peter Planyavsky, First Baptist, Van Nuys, CA 8 pm
Virgil Fox, Revelation Lights, San Diego College, San Diego, CA

18 October
Albert Russell, South Congregational, New Britain, CT
Harold Edward Wills, St. John's Episcopal, Washington, DC 12:10 pm
Delbert Disselhorst, U. of Iowa, Iowa City, IA
Rice Chamber Orchestra, works by Bach, Beethoven, Boccherini, others; Rice U., Houston, TX 8:30 pm
Ted Alan Worth, Pasco, WA
Robert Noehren, Pomona College, Claremont, CA
Edward Tarr and George Kent, baroque trumpet and organ, recitals and masterclasses, U. of Victoria, B.C., Canada (thru Oct. 20)

19 October
George H. Pro, Trinity Church, New York City 12:45 pm
Robert Noehren, Pomona College, Claremont, CA

20 October
Robert Schuneman, Brandeis U., Waltham, MA 8:30 pm

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Carlo Curley, Bethany Lutheran, Kansas City, KS 7:30 pm

Virgil Fox, Revelation Lights, Bridges Aud., Claremont College, Claremont, CA

21 October

Victor Hill, harpsichordist, lecture-recital on Scarlatti, Williams College, Williamstown, MA 8:30 pm

Ronald Arnett, workshop for high school choirs, Churchill Memorial, Fulton, MO

22 October

Victor Hill, harpsichordist, lecture-recital on Scarlatti, Williams College, Williamstown, MA 8:30 pm

John Weaver, Church of Christ, Congregational, Newington, VT 7:30 pm

George H. Pro, St. Thomas Church, New York City 5 pm

John Rose, Immaculate Conception Seminary, Mahwah, NJ 4 pm

David Wheeler, Sacred Heart Cathedral, Richmond, VA 4 pm

Gantata 29 by Bach, Mass by Dello Joio, orch. and brass choir, First Congregational, Columbus, OH 3 pm

Michael Radulescu, St. Louis Priory, St. Louis, MO

Peter Bishop, Cathedral of St. John the Evangelist, Spokane, WA 2 pm

Edward Tarr and George Kent, trumpet and organ, U. of California, Berkeley, CA 8 pm

Robert Noehren, First Congregational Church, Fresno, CA; and symposium for San Joaquin Valley AGO (thru Oct. 23)

23 October

William Maul, Church of St. Paul the Apostle, New York City 8 pm

Susi Jeans, Anabel Taylor Hall, Cornell U., Ithaca, NY

Paul Pettinga, Fourth Presbyterian, Chicago, IL 7:30 pm

Robert Thompson, workshop, Central Lutheran, Minneapolis, MN

Wilma Jensen and K. Dean Walker, organ and percussion, for Fort Worth AGO, Texas Christian U., Fort Worth, TX

Charles Shaffer, lecture demonstration, Orange Co. AGO, Fifth Methodist, La Habra, CA 8 pm

24 October

Judith Norell, harpsichordist, Trinity Church, New York City 12:45 pm

Two organ concertos by Sir Wm. Herschel, Susi Jeans, organist, Cornell U., Ithaca, NY

John Rose, St. Mary's Episcopal, Haddon Heights, NJ 8 pm

Robert Anderson, St. Stephen's Episcopal, Richmond, VA

Gerre Hancock, Cathedral of Christ the King, Atlanta, GA

25 October

William Grosbie, St. John's Episcopal, Washington, DC 12:10 pm

Gillian Weir, St. Peter's Church, Mansfield, England

26 October

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

Edward Tarr and George Kent, workshop on baroque music, for St. Cloud State College, First Methodist Church, St. Cloud, MN (thru Oct. 27)

27 October

Cherry Rhodes, Memorial Church, Harvard U., Cambridge, MA 8:30 pm

Ray Ferguson, Shrine of the Immaculate Conception, Washington, DC

Anton Heiller, Salem College, Winston-Salem, NC

Kathleen Thomerson, St. Lucas Church, Evansville, IN

Virgil Fox, Revelation Lights, Arizona State U., Tucson, AZ

28 October

Anton Heiller, Salem College, Winston-Salem, NC

Kathleen Thomerson, masterclass, St. Lucas Church, Evansville, IN

Choral music by Bach and Britten, Theodore Flath, dir.; All Saints' Episcopal, Palo Alto, CA 8 pm

29 October

The Renaissance Chorale and Ensemble, Reuel E. M. Gifford, dir.; Notre Dame Parish Choir, Frank Goyette, dir.; Notre Dame des Canadiens Church, Worcester, MA

Edward Tarr and George Kent, baroque trumpet and organ, St. George's Church, New York City 4 pm

IVar Requiem by Britten, St. Bartholomew's Church, New York City 4 pm

John Cartwright, St. Thomas Church, New York City 5 pm

Alexander Boggs Ryan, Arch St. Presbyterian, Philadelphia, PA 4 pm

Works by Bach, Reger, Alkan for choir, organ and pedal piano; Norman Mackenzie, pianist; Robert Elmore, dir.; Tenth Presbyterian, Philadelphia, PA 5 pm

Timothy L. Zimmerman, St. Luke's Lutheran, Allentown, PA 7:30 pm

Jerry J. Held, Sacred Heart Cathedral, Richmond, VA 4 pm

Anton Heiller, Salem College, Winston-Salem, NC

Renaissance Festival, U. of Miami Chamber Singers and Concert Choir; Lee Kjelson and Dale Willoughby, dirs.; Viscaya, Miami, FL 4 pm

Choral concert, Johnson Mem. United Methodist, Huntington, WV 7:30 pm

Requiem by Palestrina, Fairmount Presbyterian, Cleveland Heights, OH 10:30 am

John Schaefer, First Congregational, Columbus, OH 8 pm

Andrea Toth, for St. Joseph Valley AGO, First United Methodist, Mishawaka, IN 4 pm

Marilyn Mason, First Congregational, La Crosse, WI

Michael Radulescu, First Presbyterian, Lincoln, NE 4 pm

German Requiem by Schütz, Larry Palmer, dir.; St. Luke's Episcopal, Dallas, TX 5 pm

Arno Schönstedt, Rice U., Houston, TX 8:30 pm

David Britton, organist; Canterbury and Children's Choirs and orch.; Richard W. Slajer, dir.; St. Mark's Episcopal, Glendale, CA 4 pm

Carlo Curley, Central Technical School Aud., Toronto, Ont., Canada

30 October

Edward Tarr and George Kent, baroque trumpet and organ, Christ Church, Westerly, RI 8 pm

Lee Dettra, Pennsylvania State U., University Park, PA 8 pm

Michael Radulescu, Northwestern U., Evanston, IL

31 October

Edward Tarr and George Kent, baroque trumpet and organ, Wheaton College, Norton, MA

Trinity Church Choir and instruments, Trinity Church, New York City 12:45 pm

Michael Radulescu, masterclass, Northwestern U., Evanston, IL

Gerre Hancock, U. of Texas, Austin, TX

Music for the Black Sabbath; Samuel Swartz, organist; Memorial Church, Stanford U., Stanford, CA 8 pm

1 November

Claire Coci, Longwood Gardens, Kennett Square, PA

Albert Russell, St. John's Episcopal, Washington, DC 12:10 pm

Malcolm Williamson, Southern Baptist Theological Seminary, Louisville, KY 8:30 pm

Robert Schuneman, Church of the Transfiguration, Dallas, TX

Sacred Music Conference: Anton Heiller, Lawrence I. Phelps, Howard Swan, Elwyn Wienand; U. of Iowa, Iowa City, IA (thru Nov. 2)

Virgil Fox, Revelation Lights, Wichita Art Museum, Wichita, KS

2 November

Gwen Gould, Trinity Church, New York City 12:45 pm

Malcolm Williamson, Workshop, Southern Baptist Theological Seminary, Louisville, KY 10:30 am

Annual Meeting, American Musicological Society, Dallas, TX (thru Nov. 5)

4 November

Williamstown Baroque Consort, Victor Hill, dir.; Williams College, Williamstown, MA 8:30 pm

Williamstown, MA 8:30 pm

5 November

David Craighead, Christ Church, Andover, MA 7:30 pm

Williamstown Baroque Consort, Williams College, Williamstown, MA 8:30 pm

Gerre Hancock, St. Thomas Church, New York City 4 pm

Mount of Olives by Beethoven, St. Bartholomew's Church, New York City 4 pm

Music for organ and brass by Dupré, Sowerby, Litaize, Bach and Gabrieli; Eileen Morriss Guenther, organist; Haig Mardrosian, dir.; Lutheran Church of the Reformation, Washington, DC 3 pm

Gerald Saunders, Sacred Heart Cathedral, Richmond, VA 4 pm

Michael Radulescu, Independent Presbyterian, Birmingham, AL 4 pm

William Goff, Heinz Mem. Chapel, U. of Pittsburgh, PA 3 pm

C. Ralph Mills, Christ Episcopal, Point Pleasant, WV 3:30 pm

Saturday Music Club, First Congregational, Columbus, OH 4 pm

Carlo Curley, Fountain St. Church, Grand Rapids, MI 7:30 pm

Marilyn Mason, First United Methodist, Birmingham, MI

Choral works by Schütz, Bach; The American Kantorei, 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 University, 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 Orchestra, John Alexander, dir.; Immanuel Presbyterian, Los Angeles, CA 4 pm

6 November

Delbert Disselhorst, masterclass for Kenosha AGO, Kenosha, WI 2 and 8 pm

Joyce Jones, Sandpoint, ID

Gillian Weir, All Saints' Cathedral, Edmonton, Alberta-Canada

7 November

William Goff, Heinz Mem. Chapel, U. of Pittsburgh, PA 12 noon

8 November

Joseph Miranda, St. John's Episcopal, Washington, DC

Michael Radulescu, St. Paul's Cathedral, Pittsburgh, PA

Joyce Jones, Ephrata, WA

9 November

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

Joyce Jones, Mor Theatre, Umatilla, OR

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Organ Recitals

Elisabeth Baake, Hanover, W. Germany — Stephens College Chapel, Columbia, MO Aug. 15: all-Bach: Prelude and Fugue in E-flat BWV 552, Partita on O Gott du frommer Gott BWV 767, Adagio from Toccata in C BWV 564, Fantasia in G minor BWV 542, 3 settings Wer nur den lieben Gott BWV 647, 691, 642, Toccata and Fugue in D minor BWV 565, Sollt ich meinem Gott nicht singen? BWV 413.

Donald S. Baber, Detroit, MI — Church of the Assumption, Detroit Aug. 13: Partita on Was Gott tut, Pachelbel; Concerto 5 in F, Handel; Sonata 2, Mendelssohn; Adagio from Sonata 5, Rheinberger; Prelude on Iam sol recedit igneus, Simonds; Variations on A mighty fortress is our God, Baber.

George Damp, Ithaca, NY — Sage Chapel, Cornell U., Ithaca Aug. 6: Prelude in D minor, Böhm; Benedictus-Chromhorne en taille, Couperin; Toccata, Adagio and Fugue in C BWV 564, Bach; Sonata for Organ (1961), Robert Barrow; Movements 1, 4 and 5 from Symphony 5, Widor.

Richard P. DeLong, Mansfield, OH — St. Paul's Lutheran, Bucyrus, OH Aug. 13: Toccata and Fugue in D minor BWV 565, Wo soll ich fliehen hin BWV 646, Allein Gott in der Höh sei Ehr BWV 664, Toccata in D minor BWV 538, Bach; Sonata in D K 288, Scarlatti; Sonata on the First Tone, Lidon; Grand chœur dialogue, Scherzo in E, Gigout; Cantabile, Franck; Fantasia and Fugue on BACH, Liszt.

Douglas Ian Duncan, San Diego, CA — Spreckels Outdoor Organ Pavilion, San Diego, CA Aug. 28: Passacaglia, Buxtehude; Allegro from Concerto del Albinoni, Walthers; Psalm 19, Marcelllo; 8 Pieces for Musical Clocks, Haydn; Andante in G, Choral Song, S. S. Wesley; Marche Funèbre, Guilman; Wachet auf, Karg-Elert.

Sister Myrtle Edmondson, Marylhurst, OR — Cathedral of St. John the Evangelist, Spokane, WA Aug. 5: Solera Toccata, S. E. Rogers; Prelude on a Chant Theme, Sr. Magdalen Fautch; Recessional on a Solema Ite Missa Est, Sr. M. Teresine Fonder; Solemn Prelude, Veni Creator Spiritus, Peeters; 3 pieces from Mass for Parishes, Couperin; Te Deum, La Nativité, Langlais; Choral in A minor, Franck.

Susan Ingrid Ferre, Temple, TX — First United Methodist, Temple July 22; Notre-Dame de Paris, France July 30: Allegro vivace from Symphony 5, Widor; Poem of Peace, Chant de joie, Langlais; Impromptu, Vierne; Prelude, Adagio, et Choral Varié sur le Veni Creator, Durufle.

Jack Fisher, Boston, MA — Memorial Music Hall, Methuen, MA Aug. 16: Fantaisie in A, Pastorale, Choral in A minor, Grande Pièce Symphonique, Franck.

Calvin Hampton, New York, NY — Calvary Episcopal, New York City July 2, 9, 16, and 23: Prelude from Symphony 2, Intermezzo from Symphony 6, Adagio from Symphony 4, Finale from Symphony 2, Widor; Meditation, Divertissement and Lied from 24 Pieces in Free Style, Finale from Symphony 5, Vierne; Antiphon III and V, Fugue in C, Final from Seven Pieces for Organ, Dupré.

Eugene Hancock, New York, NY — Virginia State College, Petersburg Aug. 8: Partita on Ach was soll ich Sünder machen?, Pachelbel; Ach Gott erhöhr mein Seufzen, Prelude and Fugue in D minor, Krebs; Trio on Herr Jesus Christ dich zu uns wend, Prelude and Fugue in B minor, Bach; Lyric Piece, Ivy Beard; Choral and Variations, Arthur Phillips; Kyrie, K'A Mo Rokoso, Fela Sowande; Prelude-Procession-Postlude, Noel DaCosta; Toccata III, Ayo Bankole.

Yuko Hayashi, Boston, MA — Memorial Music Hall, Methuen, MA Sept. 6: La Nativité du Seigneur (complete), Messiaen.

Wilbur Held, Columbus, OH — Memorial Music Hall, Methuen, MA Sept. 13: Plein jeu, Fugue sur la trompette, Récit de chromhorne, Tierce en taille (Élévation), Dialogue sur les grands jeux, all from Messe pour les Couvents, Couperin; Prelude and Fugue in E-flat BWV 552, Nun komm der Heiden Heiland BWV 559, 660, 661, Bach; Choral in E, Franck; Pietà, Nystedt; Middlebury, Wood; Reflections on an Irish Hymn Tune, Schwartz; Toccata, Sowerby.

Paul S. Hesselink, Farmville, VA — doctoral recital, U. of Colorado, at Whatley Chapel, Temple Buell College, Denver Aug. 7: Die Kunst der Fugue, BWV 1080, J. S. Bach.

James Holmes, New York, NY — St. Paul's Chapel, Trinity Parish, New York City Sept. 27: Toccata, Villancico y Fuga, Ginastera; Andante in F K 616, Mozart; Variations on There's not a friend, Thomson; First Book of Organ Pieces, Allegretto grazioso, Allegro commodo, Allegro marziale, Frank Bridge.

Janet Hunt, Dallas, TX — student of Barbara Marquart, Temple Emanu-El, Dallas Aug. 10: Toccata and Fugue in F, Buxtehude; Hommage à Frescobaldi, Thème et Variations, Langlais; Prelude and Fugue in A minor, Jesus Christus unser Heiland, Wenn wir in höchsten Nöthen sein, Der Tag der ist so Freudenreich, Bach; Mein Jesu der du mich, Brahms; Macht hoch die Tür, Walcha; Prélude, Fugue et Variation, Franck; Litanies, Alain.

Max Jackson, Ashland, KY — First United Methodist, Ashland Aug. 6: Offertoire sur les grandes jeux, Couperin; Komm Gott Schöpfer Heiliger Geist, Schmäcke dich, Toccata in D minor (Dorian), Bach; Sonata 2, Hindemith; Fugue in A-flat minor, Mein Jesu der du mich, Brahms; Antiphons I, II, III, IV, Dupré.

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.

Brian Jones, Boston, MA — Memorial Music Hall, Methuen, MA Aug 9: Balletto del Granduca, Sweelinck; Prelude and Fugue in C BWV 547, Bach; Andante K 616, Mozart; Sonata 1, Mendelssohn; Choral in B minor, Franck; Melisma (Organbook I), Albright; Divertissement op. 31/11, Allegro from Symphony 2, Vierne.

Vance Harper Jones, Chapel Hill, NC — St. Peter's Church, Washington, NC Aug. 27: Partita on Sei gegrüßet, Bach; Sonata 6, Mendelssohn; When Jesus Wept, Vaughan; Deep River, George Kemmer.

Gale Raymond Kramer, Ann Arbor, MI — doctoral recital, U. of Michigan July 8: Sonata on the First Tone, Lidon; Pange Lingua, Dupré; Pange Lingua, Thomson; Passacaglia and Fugue in D minor BWV 565, Bach; Hymn to the Universe, Jolivet; Andante K 616, Mozart.

Joel H. Kuznik, Fort Wayne, IN — Concordia Senior College, Fort Wayne Sept. 17: Chaconne in E minor, Buxtehude; Concerto in G, Handel; Two Noels, d'Aquin; Passacaglia and Fugue in C minor, Bach; Trio alla Bach: Alles was du bist, Nalle-Kuznik; Prelude for Organ and Tape, Stewart; Fugue 2, Near; Canon in B minor, Schumann; Prelude and Danse Fuguee, Litaize.

Robert S. Lord, Pittsburgh, PA — Heinz Chapel, U. of Pittsburgh Sept. 12: Three Modal Pieces, Oecumenical Book, Medieval Suite, Langlais. Oct. 3: Three Chorals, Franck.

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Jean Langlais, Paris, France — Heinz Chapel, Pittsburgh, PA Sept. 7: Dialogue a quatre choeurs, Boyvin; Dialogue sur les flutes pour l'Elevation, Dialogue a 2 tailles de cromorne et 2 dessus de cornet pour la Communion, Dialogue pour l'Agnus Dei, de Grigny; Piece d'Orgue, Calviere; Piece Heroique, Franck; Consummation Est from Les 7 Paroles du Christ, Tournemire; Trio, Regina Angelorum, Gloire a Dieu au plus haut des Cieux, Imposition 3 pour la Croissance, Allegretto from Hommage à Rameau, Canticum from Suite Folklorique, Poem of Happiness, Langlais.

Robert MacDonald, New York, NY — The Riverside Church, New York City July 11: Tu es Petra, Mulet; Troisième Fantaisie, Saint-Saëns; Choral in E, Franck; Prelude from Suite pour Orgue, Duruflé; Le jardin suspendu, Alain; Scherzo-Cats, Langlais; Naiades, Final from Symphony 6, Vierne.

H. Winthrop Martin, Syracuse, NY — St. Eustace Episcopal, Lake Placid, NY Aug. 26: Allegro moderato from Sonata 1, Mendelssohn; Flute Solo, Arne; Suite in F, Corelli-Noble; Ronde Française, Boëllmann; Lyric Interlude, Schreiner; Chant de Paix, Langlais; Maestoso in C-sharp minor, Vierne-Schreiner; Siciliano from Flute Sonata 2, Bach-Snow; Toccata and Fugue in D minor, Bach; The Musical Clocks, Haydn; Prelude on Rhosymedre, Vaughan Williams; Toccata in F from Symphony 5, Widor.

Thomas McBeth — Trinity College, Washington, DC Aug. 20: Variations on Meinen Jesum lass ich nicht, Walther; Largo from Trio Sonata 5, Herr Jesu Christ dich zu uns wend, Alle Menschen müssen sterben, Wer nur den lieben Gott, Bach; Magnificat primi toni, Buxtehude; Prelude and Fanfare on Christ ist erstanden, Kraehenbuehl; Song of Peace, Langlais; Sonata 3, Mendelssohn; Carillon, Vierne.

Ann McGlothlin — doctoral recital, Indiana U., Bloomington Aug. 13: Choral Song, S. S. Wesley; L'Épiphanie from L'Orgue Mystique, Tournemire; Fantasia on Wachet auf op. 52/2, Reger.

Gordon McMillan, Phoenix, AZ — Cathedral of St. John the Evangelist, Spokane, WA Aug. 12: Grand choeur dialogue, Gigout; Aria con variazione, Martini; Litany for All

Souls' Day, Schubert; Toccata and Fugue in D minor, Bach; Rejoice ye pure in heart, Sowerby; Adagio for Strings, Barber; Final, Langlais; Piece Heroique, Franck.

Guy Morancon, Paris, France — Brown U., Providence, RI Aug. 8: Prelude in C minor, Andante with Variations, Sonatas 2 and 6, Mendelssohn; Piece Heroique, Franck; Variations on a Theme of Jannequin, Litanies, Alain; Les choses visibles et invisibles, Messiaen; Scherzetto, Andantino, Marche nuptiale, Vierne.

John Obetz, Independence, MO — The Riverside Church, New York City Aug. 1: Litanies, Choral Dorien, Alain; Tierce en taille, du Mage; Noël Michaud qui causoit ce grand bruit, Corrette; Choral in A minor, Franck; Four Variations on a Tone Row, Cor Kee; Passacaglia and Fugue in C minor, Bach; Passacaglia quasi Toccata on BACH, Sokola.

William Porter, New Haven, CT — Memorial Church, Harvard U., Cambridge, MA Aug. 17: Exultet coelum, Titelouze; Suite on the First Tone, Boyvin; Liebest Jesu, Toccata in E, Bach.

D. C. Rhoden, Athens, GA — First Baptist, Marietta Aug. 27: Fanfare, Lang; Sonata in D, Scarlatti; Prelude for Organ, Bill Horne; I am black but comely, Dupré; Nun danket all und bringet Ehr, Wer nur den lieben Gott, Drischner; Music for organ and trumpet, 2 settings Now thank we all our God, Sleepers awake (2 settings), Rohlig and Bach; Litany, Felciano; Improvisation on a theme by R. Vaughan Williams, Rhoden. Assisted by David Stewart, trumpet.

Cherry Rhodes, New York, NY — Kennedy Center, Washington, DC Sept. 1: L'Orgue mystique Office XXXV, Tournemire; Pour le Tombeau de Colbert, Guillon; Les Corps Glorieux, Combat de la Mort et de la Vie, Messiaen; Saga IV (Leonardo), Saga VI (Icarus), Guillon.

Wolfgang Rübsam, Westerwald, West Germany — St. Paul's Lutheran, La Crosse, WI Aug. 13: Prelude and Fugue in E minor BWV 548, Kommt du nun BWV 650, Sonata 5 in C BWV 529, Bach; Phantasia on Straf mich nicht op. 40/2, Reger; Fantasia on Salve Regina, Heiller.

Marian Ruhl, Boston, MA — Memorial Music Hall, Methuen, MA Aug. 30: Paean, Leighton; Fugue and Choral, Honegger; Three Inventions, Cor Kee; Offertoire in D, Dandrieu; Nun komm der Heiden Heiland BWV 659, Toccata and Fugue in D minor BWV 565, Bach; Communion and Sortie from Messe de la Pentecôte, Messiaen; Cantabile, Franck; Sonata 1, Mendelssohn.

John Skelton — Memorial Music Hall, Methuen, MA Aug. 23: Messe du 8e Ton, Corrette; Prelude and Fugue in F minor BWV 534, Bach; Concerto for Organ and Piano op. 74, Peeters; Choral-Improvisation sur le Victimae Paschali, Tournemire; Partita on Freu dich sehr, Heiller; Adagio and Final from Symphony 3, Vierne. Assisted by Ivar Sjöström, pianist.

Frank B. Stearns, Greenville, PA — Zion's Reformed Church, Greenville Aug. 13: Nun komm der Heiden Heiland, Jesu meine Freude, Fugue in G minor, Bach; Solo for the Flute Stop, Arne; Church Sonatas 13, 11, 15, K 328, 274, and 336, Mozart; Duo, de Grigny; Variations on a Shape-Note Hymn, Barber; Scherzetto, Vierne. Assisted by string ensemble.

Bruce B. Stevens — Christ Church Cathedral, St. Louis, MO Aug. 13: Prelude and Fugue in F-sharp minor, Buxtehude; Ciacona in F minor, Pachelbel; Prelude and Fugue in C minor BWV 546, Bach; Choral in B minor, Franck; Prelude and Fugue on BACH, Liszt.

Kathleen Thomerson, St. Louis, MO — Christ Church Cathedral, St. Louis Aug. 6: Dialogue (Mass for Convents), Couperin; Toccata quarti toni fantasia, Sweelinck; Fantasia and Fugue in C minor, Bach; Prelude and Fugue in F, Buxtehude; Allegro maestoso from Symphonie 3, Vierne; Variations on a Theme by Leo Sowerby, Arnatt; Symphony in G, Fast and Sinister, Sowerby.

John Upham, New York, NY — St. Paul's Chapel, Trinity Parish, New York City Sept. 6: Concerto in D minor, Vivaldi-Bach; Sonata 4 in F, C.P.E. Bach; Fugue in C minor, W. F. Bach. Sept. 13: Prelude, Fugue and Ciacona in D minor, Pachelbel; Preludes in E-flat and E minor, Kittel; Sonata in F, Pergolesi; Introduction and Passacaglia in D minor, Reger.

Thomas D. Weisflog, Spokane, WA — Cathedral of St. John the Evangelist, Spokane, Aug. 19: Tu es Petra, Mulet; Trumpet Tune in G, D. Johnson; Chant de Mai, Jongen; Toccata, Weaver; Française, Langlais; Prelude and Fugue in G, Bach; Prelude for Rosh-Hashanah, Bertinski; Toccata from Suite op. 5, Duruflé.

Anita Eggert Werlings, Ann Arbor, MI — Central United Methodist, Traverse City, MI Aug. 14: Chant de Paix, Langlais; Grande Pièce Symphonique, Franck; Verset pour la fête de la Dédicace, Messiaen; Variations sur un Noël angevin, Litaize; Prélude et Fugue sur le nom d'Alain, Duruflé.

Walter Whipple, Los Angeles, CA — St. James' Episcopal, Los Angeles Aug. 6: Prelude in E-flat BWV 552, Kyrie Gott Vater, Christe aller welt Trost, Kyrie Gott heiliger Geist, BWV 669-670, Bach; Trio Sonata (1968), Guinaldo; Three Preludes and Fugues op. 7, Dupré.

Timothy L. Zimmerman, Plainfield, NJ — Cathedral of St. John the Evangelist, Spokane, WA Aug. 26: Prelude, Fugue and Chaconne, Buxtehude; Recit de chromorne, Dialogue sur la trompette from Mass for Convents, Couperin; Litanies, Postlude for the Office of Compline, Alain; Prelude and Fugue in E minor BWV 548, Bach; Prelude and Fugue on BACH, Liszt.

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