

# THE DIAPASON

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

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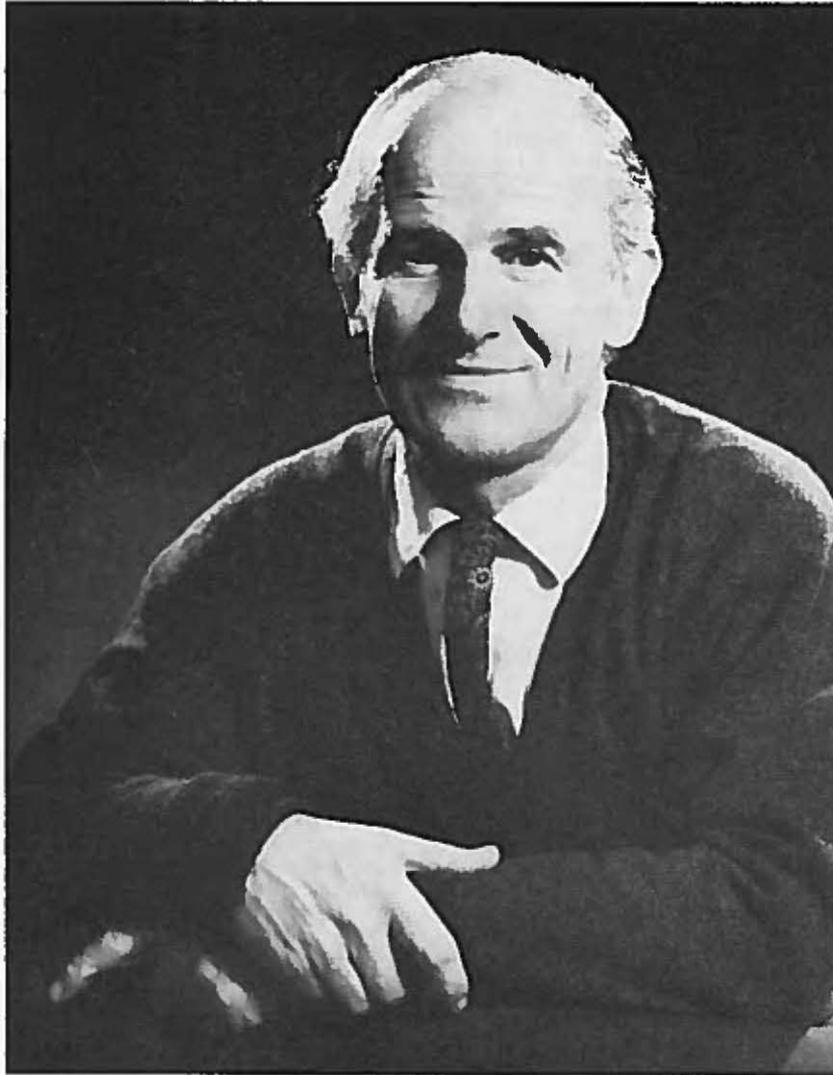
APRIL, 1973

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*an interview with*

## DAVID WILLCOCKS

*by Larry Jenkins*



David Willcocks

A familiar sight in Cambridge, England, is the middle-aged, smiling figure who pedals his bicycle up to the Gibbs building, parks it, and then walks through the doors of one of the most famous buildings in the world — the Chapel at King's College. Later he emerges from a side chapel in full vestment at the head of one of the Western world's most famous choral organizations, the King's College Choir. His name — David Willcocks.

This gentleman will soon disappear from the scene in the famed university town, for it was announced last year that Mr. Willcocks will become the new director of the Royal College of Music, London. Consequently, he will be vacating the post at King's — a post with which his name has become very closely linked.

Mr. Willcocks was kind enough to talk to me about his years at King's College and about his future musical endeavors. What follows is a transcript of our conversation.

Jenkins: Mr. Willcocks, do you mind telling me, if you can, just what your feelings are concerning your leaving King's?

Willcocks: I think that anyone who has worked in an institution like King's College, Cambridge, would have very deep feelings about going. It is a job which offers enormous scope and freedom to make music under wonderful conditions; but I think equally in life it does everybody good to have a move every fifteen years or so. Otherwise, there is a real danger that you become repetitive and cease to be able to see things from outside.

What have been some highlights of your years here in this enviable position?

One of the joys of this choir is the fact that it doesn't vary very much from year to year. Sometimes, if somebody puts on a recording of the choir, I'd be hard-pressed to say which year it was made. Of course, I think that, although the choir itself is always changing with much rapidity (no boy stays more than five years and no choral scholar more than three years), the change seems very gradual. Each generation is anxious to preserve the best of the preceding generation; and I think there is, therefore, a degree of continuity.

You came here in 1957, I believe, and your predecessor was Boris Ord. Do you find that things have changed significantly during your tenure?

Well, I hope that the spirit hasn't changed at all. Obviously, different music is being sung now and the repertoire is always being enlarged, both backward to 14th and 15th century music, and forwards to today. But there are only 365 days in a year, and where we put in one anthem it means another has got to be dropped. I'm not suggesting that the repertoire is any better now — just different.

And what about the singing of the choir itself?

I served as organ scholar under Boris Ord, and I know what he strove for while he was organist for 28 years. I think I can say that I've tried to strive for the same things. The tradition goes back further than that. Boris Ord's predecessor was Dr. Arthur Mann, who was here for more than 50 years, and Boris Ord tried, again, to inherit the good things from that regime — so I feel that, in a sense, I am carrying on not only what Boris Ord did, but what his predecessor did.

Does the present choral ideal go back only that far? I know that the tradition of the choir goes back more than 500 years.

It would be interesting to know what the choir sounded like then. It so happens that there haven't been any very well-known organists or singers connected with King's until the last 70 or 80 years. If I were to reel off the names of the organists, I don't suppose any of them would be recognized musicians, as compared with, say, Westminster Abbey, where they have a very long line of distinguished people.

We did have Orlando Gibbons, who was a choral scholar here, and Christopher Tye, who was a lay clerk. And in the last century there was Sterndale Bennett, but otherwise there haven't been any great names in the history of music.

You mentioned expanding the repertoire — but to the record-buying public, the emphasis in repertoire of the King's College Choir is definitely in the music of the Renaissance.

I think this reflects my own taste and also the commercial possibilities. The record companies have found that the music of that period has great appeal and have encouraged us to record a great deal of it; and I have been only too happy to connive with them.

Do you think that you will leave Cambridge behind and move to London now?

I have a house here in Cambridge, but I shall move to London, because I will need to be near the work. I should hate to cut all ties, though, as I have many friends here.

Does your new post mean that you will abandon choral music and become more involved in, say, orchestral conducting?

It is very hard to say, until one is actually in the job, how much time there will be and until one has had a look around to see how one may be most useful.

There are many questions which I am sure that, given the opportunity, many musicians would like to ask you. Do you mind answering one or two of them?

I'd be happy to.

First, do you find that the wide separation between organ loft and choir stalls has been a problem?

It does pose a problem, undoubtedly. I don't really know quite what one can do about it, really. You can't move the singers up onto the choir screen, and you can't move the organ down onto the floor. I always regard it as somewhat of a challenge to overcome the situation, and I've felt that it would be "cheating" to have closed-circuit television or to rely on artificial aids such as microphones or one thing and another.

You have been very fortunate, have you not, in the calibre of organ scholars you have had here? I assume that this sort of problem has been minimized by the presence of superior musicianship.

That is certainly true.

What qualities do you seek in a future chorister?

In the little boys who come for testing at the age of seven or eight, I look, really, for just the ability to sing notes in tune — I think that's very important, even at this early age — and to be generally bright and receptive and intelligent, I think any boy who is bright, cheerful, and can sing one note in tune is a potential chorister.

When we are testing them, I ask the Headmaster to give them tests in arithmetic and the writing of English prose — a little essay — and we usually select the boys who are the best "all-rounders." At this stage, I am not too interested in the quality of the voice, for I feel that it is my job to train it.

What about the ability to read music?

Unimportant at this age. I like them to be willing to take up one instrument, preferably two; for I feel that it is terribly cruel to train a boy to sing and not to have provided him with something to fall back on when he reaches the age of 14 and his voice changes. So we insist that he learn at least one instrument, and nearly all learn two and go on, in many instances, to become professional musicians on those instruments.

Is there a training group, or do you have only the 16 boys at one time?

There are 8 probationers, so that normally, at any given time we have four boys of 13, four of 12, four of 11, and four of ten who are actually in the choir; and four of 9 and four of 8 who've just arrived and are being trained. They just attend practices at the school and don't actually sing in the services.

Are they ever called upon to deputize for the boys?

If any boy is ill or away for any reason.

What are the criteria for selecting the choral scholars?

The scholars all have to be capable of reading for a degree in the University in some subject — it needn't necessarily be music — and must be admissible on academic merit. We then select from that number the ones who are vocally promising. At that age, of course,

(Continued, page 12)

## Checklist of Summer Activities

June 1-2, 8-9: Boxhill Music Festival. Cleveland Lodge, Dorking, Surrey, England. Performances of works from 17th-19th centuries (first weekend), vocal and instrumental programs, harpsichord recital. Roma Riddell (mezzo-sop.), Marjorie Thomas (contralto), Alan Cuckston (harpsichord), Susi Jeans (organ and harpsichord), and instrumentalists. Write: The Secretary, Boxhill Festival, Cleveland Lodge, West Humble, Dorking, Surrey, England.

June 2-6: Southern New England AGO Regional-by-the-Sea. Bridgeport, Conn. Write: Richard Hamilton, 15 Fox Hill Lane, Darien, Conn. 06820.

June 11-15: '73 Conference on Worship. Minneapolis, Minn. Sponsored by the Lutheran Churches of the U.S. and Canada and the Lutheran Society for Worship, Music, and the Arts. Write: 73 Conference on Worship, 701 Second Ave. South, Minneapolis, Minn. 55402.

June 11-14: Southern AGO Regional Convention. Knoxville, Tenn. Write: Richard Sidey, Registrar, AGO Southern Regional Convention, P.O. Box 245, Knoxville, Tenn. 37901.

June 13-28: Alaska Festival of Music. Anchorage, Alaska. Robert Shaw, David Craighhead, St Paul Chamber Orchestra, concerts. Write: Alaska Festival of Music, P.O. Box 325, Anchorage, Alaska 99510.

June 17-20: Pacific Northwest AGO Regional Convention. Portland, Oregon. Write: Valerian Fox, 3428 S.E. Oak St., Portland, Ore. 97214.

June 18-20: Southwest-Midwest AGO Regional Convention. Wichita, Kansas.

June 18-20: Midwest AGO Regional Convention. Evanston, Ill. Write: Lee Nelson, 3930 North Pine Grove, Chicago, IL. 60613.

June 24-28: 16th Annual Workshop in Music for the Church. Union Theological Seminary, New York, N.Y. Featuring music of the Renaissance, Romantic, and Contemporary Periods.

June 24-28: Far Western AGO Regional Convention. Los Angeles, Calif.

June 25-27: Southeastern AGO Regional Convention. Greenville-Spartanburg, S.C.

June 25-27: Syracuse AGO Regional Convention. Syracuse, N.Y. 19th and 20th century symposiums. Write: Mrs. John R. Isaac, General Chairman, Syracuse AGO Regional Convention, 5169 Skyline Drive, Syracuse, N.Y. 13215.

June 25-27: Mid-Atlantic AGO Regional Convention. Allentown, Bethlehem, and Easton, Pa. Write: AGO Regional Convention, Muhlenberg College, Allentown, Pa. 18104.

June 25-July 5: Master Class for Conductors in Choral Technique and Performance. Loma Linda University, Riverside, Calif. David Willcocks. Write: Dr. Vernon Koenig, Summer Session, Loma Linda University, Riverside, Calif. 92505.

June 26-28: 18th Annual National Convention of the Organ Historical Society. The Lawrenceville School, Lawrenceville, N.J.

July 7-13: Choral Workshop in Music of Schütz and Bach. University of Evansville, Evansville, Ind. Wilhelm Ehmann, Mrs. Frauke Haasemann, soloists of the Westphalian Kantorei of West Germany. Write: Dr. Armand Kitto, Dept. of Music, University of Evansville, P.O. Box 329, Evansville, Ind. 47701.

July 8-13: Second Annual Conference, Philadelphia Chapter AGO. Krishheim Study Center, Philadelphia, Pa. Grigg Fountain (director), Henry Cook, Wesley Day, Lee de Mets, Jane Masarek, Earl Ness, John Sankey, Harry Wilkinson. Write: Louis Schroeder, #3 Kormar Rd., Norristown, Pa. 19403.

July 21-28: Conference for Church Musicians. Green Lake, Wisconsin. Sponsored by the Fellowship of American Baptist Musicians. Daniel Moe (youth and adult choirs), Roberta Bitgood (children's choir, organ), Donald Marsh (contemporary music, worship and drama), Alice Thompson (voice), Jet Turner (organ recitalist). Write: Samuel J. Hood, President, Fellowship of American Baptist Musicians, Valley Forge, Pa. 19481.

July 26-29: Southern Cathedrals Festival. Salisbury Cathedral, Wiltshire, England. Write: James Denny, The Hon. Secretary, Southern Cathedrals Festival, High Walls, West Winterslow, Salisbury, Wilt., England.

July 30-Aug. 4: 1973 Congress, The Incorporated Association of Organists. Exeter, England. "The Church Musician Today." Lectures by Stephen Dykes Bower, Ivor Keys, Arthur Hutchings, Paul Doc, Daniel Chorzempa. Recitals by Lucien Nethsingha, Nicolas Kynaston, Alan Harverson, Daniel Chorzempa. Write: Glyn Jenkins, The Hon. General Secretary, IAO, St. Catharine's College, Cambridge, England.

Aug. 5-11: Training Course for Boy Choristers and Choirmasters. Lawrenceville School, Lawrenceville, N.J. Presented by the Royal School of Church Music and the Diocese of New Jersey Music Commission. Lionel Dakers, guest music director. Lee H. Bristol Jr., Robert Hobbs, Anthony Newman, Clinton Doolittle, Joan Lippincott, Gerre Hancock, James Litton, Frederic P. Williams. Write: Dr. Wade Stephens, RSCM Summer Program, The Lawrenceville School, Lawrenceville, N.J. 08648.

Aug. 8-27: Anglo-American Choral Symposium. Harlaxton Manor, Grantham, Lincolnshire, England. Sponsored by the University of Evansville. Write: Anglo-American Choral Symposium, University of Evansville, Dept. NJ, P.O. Box 329, Evansville, Ind. 47701.

Aug. 12-22: Organ Workshop. Colorado State University, Ft. Collins, Colo. Marie-Claire Alain, Anton Heiller, Luigi Ferdinando Tagliavini. Write: Robert Cavarra, Dept. of Music, Colorado State University, Ft. Collins, Colo. 80521.

Aug. 17-Sept. 29: International Study Centre Musica. Queekhoven, Breukelen, The Netherlands. "French Music of the Beginning of This Century." Course for young musicians from an instrumental, cultural and social point of view. Write: Eduard van Beinum Foundation, Queekhoven, Breukelen, The Netherlands.

Aug. 19-24: Chautauqua Choral Workshop. Chautauqua, N.Y. Paul Christiansen. Write: Chautauqua Summer Schools, Dept. 500, Chautauqua Institution, Chautauqua, N.Y. 14722.

Aug. 21-23: RCCO National Convention. Halifax, Nova Scotia, Canada. Write Paul B. Murray, Convention Chairman, 15 Alderwood Drive, Halifax, N.S., Canada.

Aug. 22-24: Chautauqua Organ Workshop. Chautauqua, N.Y. Robert Baker. Write: Chautauqua Summer Schools, Dept. 500, Chautauqua Institution, Chautauqua, N.Y. 14722.

## New Organ Music

Diversity continues as the keynote of new organ music publication. Agape (Hope Publishing Col.) sends a *Partita for Organ* by Gerhard Krapf (\$1.95) and *Preludes for Saints and Sinners* by Alec Wyton (\$3.50). The former is a chorale and four variations on "Wachet auf." Cantus firmus technique is used throughout. Rhythmic juxtaposition and syncopation are chief means of variety. This vigorous chorale is ideally suited for the kind of neo-baroque style which Prof. Krapf has forged. *Preludes for Saints and Sinners* is a set of 14 short preludes on pieces from *Songbook for Saints and Sinners*. Technical difficulty is minimal, and all the preludes may be played on manual(s) alone.

From Augsburg we have received Samuel Adler's *Xenia: A Dialogue for Organ and Percussion* (\$5.00); a celesta (second percussionist) is optional. Technical demands are quite high. The present edition consists of a MS copy photographically reduced too far for comfortable reading.

Also from Augsburg are Thomas Gieschen's *Organ Pieces for Wedding and General Use* (\$1.50), designed as processional, and Robert Kendall's edition of 14 chorale preludes by J. G. Walther (\$4.85).

H. W. Gray, now a division of Belwin-Mills Co., has reinstated the St. Cecilia series with No. 961, a chorale prelude on *How Brightly Shines* by John Barr; No. 962, *Two Preludes on*

# THE DIAPASON

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American Hymn Tunes by Gilbert Mar-  
tin; and No. 963, a *Sarabande* by Myr-  
ton J. Roberts. Each is priced at \$1.25.  
No. 961 combines a free tonal style with  
a toccata-like expansion of the phrase,  
"Thou art holy, Fair and glorious, all-  
victorious . . ." No. 962 includes "Amaz-  
ing Grace" and "Nettleton" in straight-  
forward arrangements. No. 963 is a quiet,  
almost elegiac, movement. Technical  
levels, in each case, are moderate.

Also from Gray/Belwin-Mills comes  
a re-issue of David McK. Williams' *The  
Modern Anthology* (in 2 vols., \$5.00  
each), originally published in 1949.  
There is a total of 27 compositions, writ-  
ten by more than 20 composers. Con-  
sideration of the changing scene in  
styles and taste over the past 25 years  
leads us to wonder what kind of re-  
ception this re-issued collection will  
enjoy.

Herbert Howells' *Partita for Organ*  
(£1) and Patric Standford's *Meta-  
morphosis* (33p) are two interesting  
contemporary items from Novello. The  
Howells catalogue of published works  
is a long one, and we have always ad-  
mired his lyricism and ease of expres-  
sion, a special discursive quality often  
shaping ideas more convincingly than  
rigorous thematic patterning or strict  
formal outlines. There are five move-  
ments: Intrata, Interlude, Scherzo &  
Epilogue, Sarabande ("for the 12th day  
of any October" i.e. Vaughan Williams'  
birthday), and Finale & Retrospect. Per-  
formance length is given as 25 min-  
utes. This is a major composition from  
a gifted writer who has been composing  
for more than 60 years.

Standford's *Metamorphosis* seems po-  
etic in relation to Howells' prose. A  
few basic intervallic motives are ex-  
panded and elaborated upon to the  
limits of their potential, perhaps even  
beyond them. *Metamorphosis* is, how-  
ever, a well-made piece. Duration is  
10 minutes, and the technical level is  
little more than moderate.

Oxford sends a re-issue of Vaughan  
Williams' *Prelude & Fugue in G mi-  
nor* (\$4.00), composed in 1930.

Also new from Oxford are Francis  
Jackson's *Sonata in G minor* (\$8.00)

and Walter Watson's *Reflection for  
Organ* (\$1.25). The former is a tradi-  
tional utterance in four movements, and  
the latter makes imaginative use of  
soft stops, chord clusters, and the up-  
per pedalboard register.

The indefatigable Mr. Trevor has  
edited still another volume (No. 6) in  
the series, *Old English Organ Music for  
Manuals* (Oxford, \$2.65). Little of the  
music presented here is available else-  
where, and it is all of only moderate  
difficulty. Organists familiar with this  
series will find the sixth installment a  
logical sequel to the previous five.

C. F. Peters (Eulenburg GM 82) has  
published *Pièces d'orgue* by Guy Bovet  
(\$5.00), consisting of Psalm settings,  
Chorals and preludes composed between  
1959 and 1971. Most of these settings  
were, we suspect, inspired within a lit-  
urgical context, but they will be equal-  
ly effective as short concert pieces.

Iain Hamilton's *Paraphrase of the  
music for organs in "Epitaph for This  
World and Time"* is now available from  
Theodore Presser Co. (\$3.50). Based  
on the "war in heaven" aspect of *Reve-  
lation*, the piece is suitably violent, of  
extreme technical difficulty and appro-  
priate scope. A large organ is obligatory,  
and there are enough opportunities for  
improvisation to keep the most intrepid  
virtuoso occupied.

Finally, E. C. Schirmer publishes *Wil-  
liam Selby: Two Voluntaries for Organ*  
edited by Daniel Pinkham (\$1.50). One  
voluntary is a fugue of exceedingly  
modest dimensions, and the other is the  
famous A Major ("French overture")  
voluntary.

— Wesley Vos

BRITISH CATHEDRALS AND ABBEYS  
are pinpointed in a new pictorial map distrib-  
uted by the American Map Co. (1926 Broad-  
way, N.Y., N.Y. 10023). Nearly 400 locations  
are indicated and indexed.

ADDENDA LIST #69 has been published  
by the Organ Literature Foundation, Braintree,  
Mass. 02184, and is available upon receipt of  
a self-addressed stamped envelope.

# RECITAL REVIEWS

## from Paris

Michael Murray (Cleveland, Ohio), St. Thomas d'Aquin Church, Paris, France Feb. 1, 1973. Program: *Prelude and Fugue in D*, BWV 532, *Nun komm der Heiden Heiland*, Bach; *Concerto in A minor*, Vivaldi-Bach; *Prelude and Trumpetings*, Melville Reuben Rogers (1942-1971); *Adagio from Symphony I*, Vierne; *Carillon*, Dupré; *Sonata on the 94th Psalm*, Reubke.

The history of this organ is not untypical of many Parisian instruments, from Clicquot 1773 through an 1861 Cavaille-Coll restoration to being relevé by Merklin in 1912 and ignored until 1965. In 1967-68 a contract for another restoration was given to Curt Schwenkedel of Strasbourg who completed the work in 1971, having used some of the earlier pipework, revoiced and shifted somewhat, and employing the Clicquot Grand Cornet, Nazard du Solo, and Cromorne — the sole survivors after Cavaille-Coll's work.

Today, on paper, this instrument appears to be a respectable cross between French and German classical design. Not so, for the ear, in the building for which the voicing is much too bold. The general sound is reminiscent of lesser 19th century examples with a slight chuff here and an apologetic buzz there. Flutes hoot, principals scratching-blast, reeds are in questionable regulation, and mixtures are annoyingly and crudely aggressive. Beyond the 8' Dulciane and 4' Gemshorn of the Récit (which belong to the underfed Principal class), strings do not exist.

Facing this neither fish nor fowl machine, Mr. Murray did an admirable job of getting the music out. One would take him to task only on the grounds that he had spent at least two years in Paris (1962-64), and should have known better than to include three Bach works on such an instrument, knowing the risks involved — especially at the beginning of the program. This initial burden was disheartening for the listener, and one would assume for the player as well.

The *Prelude and Fugue in D*, in spite of its bright tempo, weighed heavily on the ear, and the *Nun Komm's* lovely solo line was ravaged by the huge Grand Cornet and robbed blind by a laboring pedal Soubasse. Lower pedal pitches always lagged considerably behind higher pitches and the effect of this division, particularly in the *Prelude and Fugue*, was that of Mantovani turned upside down. While the *A minor Concerto* fared slightly better, both Bach and Murray eventually lost in the battle for clarity due to a combination of instrument and very legato playing, although the final *allegro* did literally dance and helped to revive wilting ears. Great adjustments were needed in thinning out registrations for this particular building and instrument.

The Rogers work was an interesting but perhaps whimsical inclusion. We would hope that local organ enthusiasts won't take this to be indicative of what Americans consider modern music for organ.

Vierne was Vierne, and Michael Murray used clever *legerdemain* to convince listeners that this organ was the real thing, even though numerous pipes worked hard through their lack of regulation and tuning to detract from the smooth musical lines. Murray understands Vierne.

Murray also understands Dupré, and certainly the master would have been proud to hear this performance of his *Carillon* by this former student. It had all the vigor and freshness of an improvisation — at the moment — on the spot.

Murray also understands Reubke — although Schwenkedel didn't seem to (nor did he Dupré, nor Bach) when he glued this opus together. Again, a fight to the finish, but this time both Murray and Reubke came out on top after many measures of good old fash-

ioned hard work. Although the fugue got off to an extra-rhythmic start, all was well controlled by the time the pedal entered, and from here to the close there was a sudden clarity which proved that Murray had taken this obstinate mechanical bull by the horns. He and the music won by several lengths. And with only two general pistons — that's it!

Perhaps due to studies with Dupré, Langlais, and Marchal, Mr. Murray seems to be most at home with symphonic literature for the instrument of 19th century influence, and displays his ability and affection in no small degree. It is possible that similar attention to the registrational aspects of Bach, as far as final results are concerned, would profit him greatly in the future, even if it means bending accepted concepts to obtain the correct affect in a specific building from time to time.

Charles Benbow (London, England), Notre-Dame de Paris, France, Feb. 11, 1973. Program: *Prelude and Fugue in B*, op. 7, Dupré; *Fantasia in C minor*, BWV 562, Bach; *Les enfants de Dieu*, *Les anges*, *Les mages*, *Dieu parmi nous* from *La Nativité*, Messiaen.

"It is absolutely forbidden to talk to the chauffeur" advises the small plaque on the console at Notre-Dame de Paris. Facing this well placed gem of both wisdom and humor, 1972 Chartres Competition winner Charles Benbow played the above demi-recital, one of the regular 5:45 p.m. Sunday series, as part of the Chartres prize.

The Dupré, played with fine precision and musical comprehension, left little doubt that the chauffeur was enjoying every note, and the entrance of the Trompette en Chamade and 32' Contra Bombarde at the close of the fugue made for a wonderfully live sound equalled perhaps only by thousands of happy car horns on the Champs-Élysées on New Year's eve!

For many of us the Bach *Fantasia* seems to be more of a player's piece — one opinion — but happily Charles Benbow's performance of this work escaped being either studied or indifferent, and musical lines projected with both energy and eventual goals. Ensemble color was established through use of baroque pedal reeds at 16' and 4', the 8' Montre on the GO, and the Cymbale from the Grand Choeur. To this crisp outline were added a few steps of other families and pitches only to the point of carefully filling out the ensemble. What looked slightly curious at the console sounded complete, clear, and satisfying in the reverberant building.

*Les enfants de Dieu* and *Dieu parmi nous* were what one would expect from a capable player and provided an exciting parenthesis around the other two Messiaen excerpts which most accurately proved Benbow's ability to grasp the sense of this music. Avoiding certain inherent aspects of *Les anges*, he didn't permit it to be a technical exercise, but maintained a feeling of weightlessness, and the kind of atmosphere which we've been told is angel-like. Contrary to being a well calculated plodding through endless notes, *Les mages* moved evenly with its persistent melody being enhanced rather than challenged by the accompaniment and the general impression was very much the same as evidenced by Menotti's kings in *Amahl* as they are heard singing "How far, how far . . . ?" Even though one knew the piece, there was the feeling of the end being nowhere in sight — without being overbearing — a keen balance.

While in Paris, Mr. Benbow also played a program for the ORTF at a closed recording session for broadcast sometime during the month of March. He will return in May to play a concert for the Jeunesses Musicales de France.

— Donald E. Clawson

## from London

John Rose (Newark, N.J.), Westminster Abbey, London, England Jan. 10, 1973. Program: *Sonata in C minor*, op. 65, no. 2, Mendelssohn; *Little Carols of the Saints*, Malcolm Williamson; *Ach, bleib mit deiner Gnade*, op. 87, no. 1, Karg-Elert; *Prelude, Fugue and Variation*, Franck; *Carillon-Sortie*, Mul-

et. The most noteworthy thing about John Rose's recital in Westminster Abbey, one of the three English Abbey Church recitals in his current European tour, was the fact that it included the premiere performance of a new organ work by Malcolm Williamson.

The work by Williamson, in form of a suite of short pieces entitled *Little Carols of the Saints*, is remarkable for its economy of expression despite its rhythmic and harmonic complexity. Unusual as well is its conception as a group of eulogies to various biblical and religious characters.

The opening "carol," called *The Magdalene in the Garden*, contained a melismatic obligato above sustained movement in pedals and left hand, creating a shimmering effect, as of autumnal patterns of light and shadow. *Francis of Assisi* featured, of course, bird calls. *Stephen at Peace*, the most beautiful of the collection, was theatrically oriented, with its soaring melodic line above the subdued accompaniment of the celestes. *Ignatius the Soldier* was predictably martial in character, and, although engaging rhythmically, was the least interesting harmonically.

The final movement of the suite was not played due to the fact that it had been completed only days before the recital. (American audiences will undoubtedly hear it in future programs by Mr. Rose, as the entire work is dedicated to him.) It is dubbed *Paul Upon Mars Hill*, and I should have been interested to hear it.

Of the other works played on this program, I was particularly happy to note the inclusion of the Mendelssohn *Sonata II*. Mr. Rose gave us a sparkling *Allegro maestoso* and promised to excite us in the *Fuga*; however, he allowed the tempo to flag midway through, resulting in a prolonged *stringendo*. Perhaps more exposure to the Abbey organ will give Mr. Rose the assurance to perform on it as we all know he can.

David Bruce-Payne (London, England), Westminster Abbey, London, England Jan. 17, 1973. Program: *Vorspiel, Nachspiel*, Bruckner; *Fantasia in G*, BWV 572, Bach; *Sonata I*, Hindemith; *Psalm Prelude*, Set I, No. 1, Howells; *Preludio al vespro di Monteverdi*, Tippett; *Epitaph for Edith Sitwell*, Malcolm Williamson; *Introduction and Passacaglia in D minor*, Reger.

In a highly diversified program ranging from Bruckner rarities to contemporary compositions based on early compositions, David Bruce-Payne was presented in the Abbey's recital series. This young organist, who is second assistant at the Abbey, improves with every hearing, and outstanding musicianship is becoming the stamp of his recitals.

The "rarities" were two pieces which date from early in Bruckner's life. These works were written in 1852, when Bruckner succeeded his former teacher as organist of the Volksschule in St. Florian, Austria. David Bruce-Payne seemed in tune with both the classical and romantic elements of the pieces, and he drew forth appropriate sounds for each.

For me, at least, the playing of the *Fantasia in G* by Bach was the highlight of the program. Casting all notions of a "correct" performance aside, the recitalist here aimed for the joy inherent in the music and for communicating Bach's youthful exuberance. He scored roundly, and the crescendo toward the end of the middle section was electrifying.

Although the program mentioned, parenthetically, that there are three movements to Hindemith's *Sonata I*, there are, in actual fact, only two, and to the listener there appear to be four (unless, that is, the performer follows the indication to start the *Phantastie, frei* section immediately after the *Sehr langsam*). This carelessness was, I fear, carried over into the actual performance of the sonata. Whatever it may be, the

work is not improvisational. Mr. Bruce-Payne evidently felt otherwise, for the "cathedral organist" style of playing was fully in evidence here — a style which is diametrically opposed to the neo-classicism inherent in this composition.

The Howells and Tippett preludes presented us with works which were composed with the aforementioned style of playing in mind. After the disturbing effect of the Hindemith, these two preludes paved the way nicely for the Reger *Introduction and Passacaglia in D minor*, an especial favorite of mine. Mr. Bruce-Payne rendered it with an assurance that reminded us again that he is an exceptionally fine organist.

Richard Apperson (Elon College, N.C.), Westminster Abbey, London, England Jan. 24, 1973. Program: *Larghetto in F-sharp minor*, S. S. Wesley; *Prelude and Fugue in D*, Buxtehude; *Toccata and Fugue in F*, Bach; *Prelude on "Brother James's Air"*, Wright; *Prelude in B*, op. 7, no. 1, Dupré; *Impromptu*, Vierne; *Fantasia and Fugue on BACH*, Liszt.

Richard Apperson, of the faculty of Elon College in North Carolina, was presented as one of two American organists in the latest group of recitals at the Abbey.

Opening his program with a *Larghetto* by Wesley, a dull piece at best, Mr. Apperson then proceeded to make an interesting work dull by his pedestrian rendition of the Buxtehude. Any hint of abandon would have helped, but this player chose to adhere strictly to note values and thereby hung the tale. He did recover our interest in the Bach *Toccata and Fugue in F*, not by any arresting playing of the toccata, but by the sweet clarity and sensible tempo of the fugue, and by the fact that he resisted the temptation to put on the reeds and the "big guns" at the end.

The French music on the bill fared much better, and the Vierne *Impromptu* showed a virtuosity and flair not apparent elsewhere. The Dupré was hard-put to transcend the effect of the ponderous registration.

The *Fantasia and Fugue on BACH* by Franz Liszt appears much more often on recital programs than its musical value merits; nevertheless, if played with sympathy rather than awe, it can be successful. Mr. Apperson is still in awe of the piece, but gaining sympathy. His beginning showed enormous control, but toward the center of the work, his knees began to quake. I am sure that in years to come, it will become one of the impressive tricks in his "bag."

— Larry Jenkins

## IOWA CITY TO HAVE 3-DAY BACH FESTIVAL

A three-day Festival of Music by J. S. Bach is scheduled to be held in Iowa City, Iowa on April 27, 28 and 29. Sponsors of this event are the Chamber Singers of Iowa City, founded and directed by Dr. Rosella Duerksen. Guest conductor for two of the festival concerts will be Dr. Thor Johnson.

The opening event of the festival will be a concert of Bach cantatas (Nos. 21, 50, and 51, and Motet No. 6) to be performed in the First Methodist Church on April 27. Diane Butherus will be the soloist in Cantata No. 51.

The Saturday concert will take place in Clapp Hall at the University of Iowa, and will feature three major instrumental works and one solo cantata. Sunday's concert will be a complete performance of the *St. John Passion* under the direction of Dr. Johnson in Hancher Auditorium at the University of Iowa.

Organized in 1970, the Chamber Singers are a community based organization of 46 auditioned singers. The director, Dr. Duerksen, is also director of music at First Presbyterian Church, Iowa City.

STUDIES IN ROMANTICISM, an international journal publishing articles on all aspects of the Romantic period, has in its 11 years of existence covered many areas, although its origin was in literary criticism. The editors are eager to create an even better balance among the arts, and they welcome typescripts on musical topics concerning the Romantic period. Contact: Studies in Romanticism, 236 Bay State Road, Boston, Mass. 02215.

# Performance and the Affektenlehre in Bach's Orgelbuechlein

## Part II: Passion and Easter Chorale Preludes

By Thomas Harmon

In the first study on this subject it was established that the Doctrine of the Affections or *Affektenlehre* played a very important role in the creation of Bach's organ settings of the Lutheran chorales and must play an equally important part in the re-creation of his chorale-preludes in modern performance. The organist was advised, therefore, to analyze the original German text of the chorale's first stanza for its affective implications and to study the composer's musical means of eliciting these feelings or ideas expressively or symbolically as the guiding factors in the choice of registration, tempo, phrasing and articulation, ornamentation, and expressive nuance in performance.

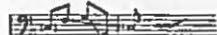
Before applying these analytical techniques, however, to selected chorale-preludes from the Passion and Easter portions of the *Orgelbuechlein*, it might be appropriate to consider for a moment the question as to how many of these fascinating details of the composer's art are actually intended to be comprehended through the medium of sound alone. The 18th-century French aesthetician Batteux in *Les Beaux arts, réduits à un même principe* (1743) is reported by Gotthold Froscher as saying, "It is sufficient that one feels it (the subject of passion); it is not necessary that one speaks of it," and Froscher goes on to conclude that "The most important aestheticians of the *Affektenlehre* agree completely on this last point . . . Music is not able to imitate objects but merely to educate the feeling which the object was capable of generating in the listener."<sup>1</sup> Schering offers a different slant in his statement that "The affect or 'expression' is revealed in sound as an invisible (picture), which, because of its purely spiritual nature, can only be comprehended as to its meaning."<sup>2</sup> All three authors seem to be agreeing with the generally recognized philosophical observation that music does not possess the capacity "to be" an object or an emotion which it may be trying to describe, but that it does possess the capacity "to educate" from the listener an intellectual or an emotional response which may relate to that which is being represented. Thus, although one might say that a chorale-prelude was joyful, he would really be observing that the chorale-prelude was about joy or that the chorale-prelude made him feel joyful. Likewise, one might say that a piece presented the image of the cross, but would really be observing that the piece presented a sequence of pitches which he had learned to have meaning as a symbol of the cross. It is important as a performer to comprehend with some degree of accuracy this capacity of music to communicate verbal concepts. Some of these, particularly those which elicit emotional responses, may be communicated rather clearly to a large percentage of listeners, while others, which are dependent upon learned intellectual responses — for example, the host of symbolic and pictorial figures of Baroque music — may be reserved for the few. In any case, it is the performer's duty to the composer and to the listener to offer through the medium of sound alone a full emotional and intellectual comprehension of the art work. This is a challenging task.

Bach's first *Orgelbuechlein* setting for the Passion of Christ *O Lamm Gottes, unschuldig*, BWV 618, poignantly introduces the Passion season with a deeply moving representation of the profound feelings in the text:

O Lamb of God, unerring,  
Sacrificed on the arms of the cross,  
Appearing ever patient,  
Although Thou wert despised;  
All sin Thou hast borne,  
Else had we despaired.  
Have mercy upon us, O Jesu.<sup>3</sup>

A general affect of mourning under the shadow of the cross pervades the entire chorale-prelude by means of the familiar "sigh-motive" of descending and ascending appoggiaturas so prom-

inent in the *St. Matthew Passion*. Tempering this sorrow, however, is the gentle sound of the F Major key and the overall beauty of the flowing lines with quiet pastoral reference to the Lamb of God, his blamelessness and patience upon the cross, and the supplicant hope of the Christian as introduced in the last three lines of the chorale text. Mattheson's observation that F Major "is capable of expressing the most beautiful sentiments in the world . . ." as mentioned in the First Study in connection with *Gottes Sohn ist kommen*, sheds some light on the possible reason for Bach's choice of this key for both of these chorale settings.<sup>4</sup> Another technique common to these two chorale-preludes is the use of canon, which in the case of *O Lamm Gottes* almost surely symbolizes the fifth line's reference to Christ (alto voice) as the bearer of all earthly sin (tenor voice). This is perhaps Keller's meaning in suggesting that "Bach uses it here as a symbol of the fulfillment of the divine law by the Son."<sup>5</sup> Bach's use of the French *agréments* in this work appears to be so meticulously conceived that it invites comparison to the text as an important technique of the *Affektenlehre*. Indeed, the opening mordent standing alone in the soprano voice is so prominent as to fervently address the pure and blameless figure of Christ. Significantly, the same mordent figure returns near the end of the final phrase of text precisely at the moment in which the Christian, pleading for mercy, addresses Christ again directly with the words, "O Jesu." Straining dissonance between all parts in this fourth measure from the end vividly heightens the intense supplication which climaxes the chorale. A beautifully expressive use of a cadence trill occurs in the fifth measure coinciding with the words "unerring" and "patient" in the first and third lines of the text followed by the dramatic climax of the ascending bass tetrachords in m.6 and the *tirade* which cries out in the soprano voice in m.7 on the words "sacrificed" and "despised." Perhaps the bass voice is meant to introduce the sigh of the cross in the last two cadential beats of m.7 and 8.



The trills and turns in m.17 and 18 occur exactly upon the word *getragen* ("hast borne") in each canonic voice as a means of heavy emphasis, while rising bass chromatics in m.20 and 21 intensify *verzagen* ("despaired"), and the long *tirade* in m.23 produces an effective outcry of supplication on words *erbarm dich* ("have mercy"). Finally, it is interesting to note that the essentially descending lines of the first half of the piece are contrasted with ascending lines in the second half of the piece, perhaps to moderate the sorrow of the first four lines of text and to symbolize hope for redemption in heaven through Christ, as pronounced in the concluding three lines of text.

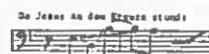
A registration capable of transmitting both the pastoral and the grieving aspects of the piece can be modelled somewhat after Bach's orchestrations in the *St. Matthew Passion*. The opening chorus, for example, using this same chorale as a *cantus firmus* with additional libretto to stress the key words in the chorale text, is orchestrated for flutes, oboes, strings and continuo. Further study of the Passion and other works reveals Bach's frequent association of flutes and oboes (particularly oboi da caccia — "hunting oboes" — symbolic of nature, shepherd's piping, and the outdoors) and strings with pastoral scenes, while he often employs flutes or strings for the expression of sorrow.<sup>6</sup> An excellent parallel may be drawn on the organ for this chorale-prelude through the choice of flutes 8' and 4' in the manual and either a soft reed or principal 8' in the pedal to create a mixture of woodwind or woodwind and string-like sound inspired by the orchestral models as well as by Bach's own organ registration for *Gottes Sohn*

*ist kommen*, BWV 600. In regard to tempo, one should not overlook the composer's *Adagio* indication, requiring a slow but flowing quarter-note pulse to bring the canonic *cantus firmus* in relief of the sighing accompanimental motives. Keller's recommendation of eighth-note = 69 produces an unwieldy 8/8 meter which would emphasize the ornamental accompaniment at the expense of the canonic unfolding of the chorale melody. Again, Bach's own suggestions should be heeded in respect to phrasing and articulation with the sigh-figures conceived as gentle, expressive bowings, not as emphatic, square punctuation. The expressive importance of the ornaments has already been stressed and should be observed carefully in performance.<sup>7</sup>

In the setting of *Da Jesus an dem Kreuze stund*, BWV 621, the pain and anguish of the Crucifixion reach their most personal and intense expression:

As Jesus hung upon the cross,  
His body sorely wounded  
And racked with bitter pain,  
The seven words, which Jesus spake,  
Be contemplated in thy heart.

Musically, the drooping, sighing melodic lines in all four parts as well as the chromatic and suspended dissonances coloring the harmony combine to "create an atmosphere charged with suffering and pain," as Robert Tusler points out.<sup>8</sup> Tritone dissonances, such as those particularly in the third phrase, were, according to Schering, associated with pain and the cross by the late-Baroque writer Christian Wolff.<sup>9</sup> Moreover, the pervading tonality, adhering to the old Phrygian mode on E mixed with the Aeolian on A is classified by Zarlino in the 16th century as suitable "with words that cause weeping such as laments . . ." Both Philipp Spitta and Albert Schweitzer recognize in their writings the syncopated, drooping pedal figure as symbolic of the pain-racked body of Christ hanging from the cross, but it was not until the research of Friedrich Smend and Hermann Keller that the first four pedal tones and their subsequent repetitions were recognized as symbolic of the cross.<sup>10</sup> Christoph Albrecht, quoting Smend, relates this symbolism to the Greek letter *Chi* = X (which is the first letter in Christ's name and also forms a cross) and offers several examples of this graphic symbolism in Bach's works, including the dramatic "let Him be crucified" chorus from the *St. Matthew Passion* (note also the use of the diminished fourth and tritone) and the pedal figure from this chorale-prelude.<sup>11</sup>



Careful scrutiny reveals, moreover, the same symbolism of the cross in the tenor's sixteenth-note figure (m.1), which also happens to be a diminution of the first four notes of the chorale melody and forms a compact drooping figure. The rising scale occurring in the up-beat measure then interspersed throughout the setting in the tenor voice seems contradictory to the descending figures pervading the other voices but provides the necessary musical and numerical symbolism for contemplating the Seven Words of Christ, as suggested in the last two lines of the text. Not only do the rising scales point the listener's attention to God on High, but the scale figure also occurs exactly seven times in the tenor voice!

In the *St. Matthew Passion* Bach orchestrates for strings alone in the accompaniments to the most profound laments directed to God and dealing with the scene on Calvary, implying that a manual registration of foundations 8' alone (or 8' and 4' in a large room) with support of weighty foundations 16' and 8' in the pedal might be the

ideal organ registration for this piece. The tempo should be a very serious quarter-note = 40 to produce the feeling of hanging between melodic tones. Phrasing and articulation should include the usual breaths between *legato* melodic phrases as well as a slight comma before each of the seven rising scale figures in the tenor to point out this important symbolic motive. In the pedal the first three eighth-notes of each figure representing the cross should be detached for emphasis before resolving into the *legato* hanging effect. Musical nuance in the performance of this work must reflect a profound sensitivity to the overall mood as well as a subtle stressing of the seven rising scales, the most dissonant harmonies, and the pedal's symbolism.

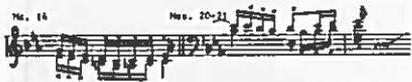
*O Mensch beweine, dein' Sünde gross*, BWV 622, with its unearthly beautiful coloratura treatment of the chorale melody is one of Bach's deepest probes into the affective meaning of a text:

O Man, bewail thy sin so gross  
For which Christ left His Father's fold  
And came to earth.  
Of a virgin pure and mild  
For us here he was born  
That he might be the mediator.  
To the dead He gave life  
And took away as well all sickness,  
Until the hour prevailed  
That He should be sacrificed for us  
To bear our sins' heavy burden  
On the cross indeed so long.

It is interesting to note that Bach uses this most sumptuous and introspective Baroque style, the coloratura aria, only two other times in the *Orgelbuechlein* for his settings of *Das alte Jahr vergangen ist* and *Wenn wir in höchsten Nöten sein*. Searching for a common characteristic which might have inspired Bach to turn to essentially the same style in his settings of these three chorales, one discovers that all three deal with the same general Christian theme: the perplexity of man in the knowledge of his sin. The key word "bewail" in the first phrase establishes the bewilderment and remorse of the sinful mortal magnificently portrayed by Bach's leading the melodic line through a maze of searching, soaring, and sighing spirals which often perplex the performer as well. In addition, the E-flat Major key, as Mattheson observes, "has much about it which is solemn and expressive and associates willingly with nothing but serious and therefore plaintive things, is likewise hostile to arrogance." Pervading this basic tonality throughout are bold chromatic colorations, contributing much to the intense and profound expressiveness. Subtleties of melodic design in connection with individual words are almost too numerous to describe: the trill and falling line on "bewail" (m. 1, third and fourth beats); dotted majesty-rhythm in connection with "His Father's fold" (m. 3, fourth beat, and m. 4, first beat); the overall descent of the third melodic phrase symbolizing "came to earth;" the gorgeous sweeping curve of the melody to sing the words "pure and mild" (m. 8); the ascending chain of thirty-second notes proclaiming the words "he was born" (m. 9 and 10); the expressive, upward-resolving appoggiaturas followed by the descending figure on the word "mediator" in order to symbolize Christ as the intermediary between heaven and earth (m. 12); the quickening of the melodic ornamentation at the mention of "life" (m. 14, second beat); the long, intense ornamental figure above ominous chromatics on the word "prevailed" (m. 18) followed by even more awesome rising chromaticism and grating dissonance in m. 19 to portray the word "sacrificed;" the return of the expressive appoggiaturas of m. 12 again in m. 21 to stress the mission of Christ, the mediator, "to bear our sins' heavy burden;" the recurrence of the rising chromaticism and dissonance one last time in the final phrase to express in sound Christ's agony on the cross reaching its peak of intensity in the almost painful C-flat Major

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chord at the end of the penultimate measure; and, finally, the *adagissimo* tempo of the final measure drawing the melody out excruciatingly in symbolism of the final words "so long." Anton Heiller has recently discovered a new secret of Bach's ingenious symbolic language in m. 14 (second and third beats) and m. 20 (third and fourth beats) as the tenor and alto voices join consecutively to expose the eight notes comprising the first phrase of *Vom Himmel hoch* — perhaps only a coincidence but a magical touch nonetheless:



In keeping with French practices for the registration of such highly ornamented *Récit* melodies emulated by Bach and his central German contemporaries, a cantabile reed (Cromorne, Schalmei, or Vox Humana with 4-foot Principal or Flute) or a Cornet or Nazard combination 8', 4' 2-2/3', 2', 1-3/5' or 8', 4', 2-2/3') would be appropriate for the coloratura solo while flutes 8' and 4' would be ideal for realizing clearly the searching counterpoint of the obligato accompaniment of the left hand. A pedal registration of Principal 8' with or without Subbass 16' will provide the clear bass line normally performed by a cello or viola da gamba in the arias from Bach's cantatas. In determining the tempo it is of utmost importance not to interpret Bach's *Adagio assai* as referring to the eighth-note, since the time signature and the original melody clearly establish the quarter-note as the unit of beat. The slowest possible quarter-note pulse will properly reveal the ornamentation as expressive embellishment of the original melody. Care should also be taken not to interpret the *Adagissimo* indication at the end of the piece as a sudden change of tempo but rather as a point to be reached over the course of the penultimate measure by a skilfully graduated *ritardando*. Phrasing and articulation should be essentially *legato* and *cantabile* in imitation of the vocal style with particular care for Bach's complex scheme of rests, ties, and counterpoint in the accompanimental voices. As regards ornamentation, the details of realizing the complex melodic voice are beyond the scope of this study. Considerable comprehension of French, German, and Italian ornamentation practices in the late Baroque is a first prerequisite. Special attention should be given to produce an improvisatory effect of vocal plasticity and horizontal flow within the melodic phrase along with expressive intensity. Above all, the performer should take care not to focus his listener's attention microscopically on the carefully notated *agrément*s and ornamental tones which Bach's contemporary Johann Scheibe regarded as misleading, criticizing Bach's painstaking notation because it "not only deprives his pieces of the beauty of harmony but makes the melody totally indistinct."<sup>12</sup>

As a transition from the suffering and sorrow of Passiontide to the joy and hope of Easter, *Christ lag in Todesbanden*, BWV 625, is a masterpiece:

Christ lay in the bonds of death,  
Given for our sins.  
But He has risen again  
And has brought us life:  
Wherefore we should rejoice,  
Praise God and give thanks unto Him,  
And sing unto Him Alleluia, Alleluia!

Like the first movement of Cantata, BWV 4, the organ setting begins in a spirit of mourning, portrayed by the relentless descending chains of sixteenth notes possibly intended to symbolize Christ's lying entwined in the bonds of death. A similar musical idea pervades the first chorus of the cantata, and this seems to be a more likely interpretation of the tone painting than Keller's extrapolation beyond the text to suggest that the sixteenth-note motive "symbolizes the rolling-away of the heavy stone from the tomb." Contributing to the serious mood is Bach's use of the chromatically colored key of D minor, which "comprises something humble, quiet," according to Mattheson. The syncopated figure in the pedal (m. 1 and 2) and in the tenor voice (m. 2, 3, etc.) may be retrospective reference to the symbolism of Jesus's hanging on the cross as cited previously in the discussion of *Da Jesus an dem*

*Kreuz* stund. Rising figures symbolic of the Resurrection are few in this setting but do occur in the eighth-notes of the tenor (m. 1) and pedal (m. 2) perhaps in connection with the third and fourth lines of the text. The ascending chromatic line in the pedal (m. 11) as well as the pedal's prominent upbeat figure leaping the interval of a perfect fourth or fifth (m. 11-13) and the same upbeat motive in the tenor and alto in the last three measures are probably all intended to direct the listener's attention upward to God in songs of praise and rejoicing, as invoked in the final three phrases of text. In this connection it is significant to note that it is the rising interval in the manual which finally interrupts the relentless descending chains of sixteenth-notes, as if breaking the bonds of death, to create the effect of the dotted majesty-rhythm associated with the King of Heaven. This device coupled with the F Major and D Major tonal implications of the last three phrases produces the necessary change of affect from one of mourning to one of restrained rejoicing.

Rather than the *Organo pleno* registration which Keller suggests for this setting, one might choose instead a registration capable of serving the transition of affect from the beginning to end. As a model, Bach's orchestration of Verse I of the cantata, fusing the sound of strings with the awesome color of soft brass (cornetto and three trombones), suggests an organ registration combining foundations with reeds. Daniel Magnus Gronau, a North German contemporary of Bach, recommended for the first stanza of his variations on this chorale: (Oberwerk) Octava 8', Flauto 8' Quintadena 8', Octava 4', Octava 2' and Pedal: Principal 16', Violone 16', Basso Coperto 16', Octava 8', Flauto 8', Tromba 8' — a sound not unlike Bach's orchestration.<sup>14</sup> The choice of tempo must also reflect both affects so that a *moderato* quarter-note = 52 seems a good compromise. Phrasing and articulation should be generally *legato* except for the syncopated manual and pedal figures which benefit from a breath before each to stress the symbolism of hanging upon the cross. A *marcato* emphasis of the angular, rising upbeats in the final three phrases enhances the change of mood up to the final alleluia. Bach's only notated ornament, a trill on the second beat of m. 11 occurs on the word "praise" and should be given appropriate emphasis in interpretation.

The most exuberant of all *Orgelbüchlein* chorales expressing the joy of Easter is Bach's setting of *Erstanden ist der heilige Christ*, BWV 628, as inspired perhaps by the rondo-like exclamations of "alleluia" in the text:

Ariën is the holy Christ;  
Alleluia, Alleluia!  
Who is to all the world a comforter.  
Alleluia, Alleluia!

Appropriately, this is the only Easter chorale of the collection to utilize the brightest key of D Major, which may be compared to Bach's reserving of this key for *Vom Himmel hoch* in the Christmas portion. Schweitzer recognizes the symbolism of the Resurrection in the angular pedal motive and in the ascending passages in the manual voices<sup>15</sup> but fails to comment on the inversion of the pedal motive in the third phrase in symbolism of the earthly mission of Christ, "to all the world a comforter," also re-emphasized by the composer in the three final measures with a device similar to that at the conclusion of *Vom Himmel hoch* as the pedal plunges downward and the tenor voice descends two octaves to a lone "D" as the sole sound permeating the decaying reverberation of the other voices. Another superb touch of Bach's affective musical language in this setting is the modulation to B minor in parallel to the third phrase of text stressing Christ's ministry to comfort all those on earth.

To express the joyous outbursts of this chorale a late Baroque *Organo pleno* of foundations, mixtures, and reeds of coupled manuals in the manner of Gottfried Silbermann's instruments is the ideal vehicle. The biggest possible pedal registration dominated by reeds will support this affect of great joy and will provide the characteristic Baroque association of brass with both joy and heavenly majesty. Bach's choice of 3/2 meter suggests not too rapid a tempo so that both the joy and majesty of the

Resurrection may prevail. An *allegretto* half-note = 72 seems to offer a good balance of these two moods and also allows the comforting phrase in B minor to produce its effect upon the listener. In regard to phrasing and articulation, a detached, *marcato* treatment of the pedal motive throughout is necessary to stress its important function in connection with both the joy and symbolism of the piece. Care should be taken to articulate this motive in the same manner as it pervades the alto and tenor voices beginning in m. 4 and occurring several times thereafter. Due to the activity of the inner voices and the big registration, breaths between the melodic phrases should be especially generous. To bring out the highlights of the setting one should above all avoid rushing and be sure to allow the pedal to punctuate emphatically and majestically. Special attention may be directed to the modulation to B minor in the third phrase and to the dramatic descent to the final tenor "D."

In this and the previous study of selected *Orgelbüchlein* chorale-pretudes the goal has been to acquaint the performing organist with some of the intimate details of Bach's highly refined art of setting a chorale according to the meaning of its text. Analytical techniques have been established by means of which the performer may gain insight into the wealth of artistic content in each of these miniature gems.<sup>16</sup> It is then his duty to transmit this to his listeners to the best of his ability. According to the sound advice of Bach himself, as handed down by his pupil at Weimar, Johann Ziegler (1686-1747):

As concerns the playing of chorales, I was instructed by my teacher, Capellmeister Bach, who is still living, not to play the songs merely offhand but according to the sense (*Affect*) of the words.<sup>17</sup>

#### NOTES

<sup>1</sup> Gotthold Frotscher, "Die Affektenlehre als geistige Grundlage der Themenbildung J. S. Bachs," *Bach Jahrbuch*, 23. Jahrgang (1926), pp. 93, 96.

<sup>2</sup> Arnold Schering, "Bach und das Symbol," *Bach Jahrbuch*, 22. Jahrgang (1925), p. 49.

<sup>3</sup> As in the First Study, this author's literal translations of the first stanza of each German chorale text are offered with key affective

words italicized to facilitate comparison with musical details.

<sup>4</sup> This and all further reference in this article to Mattheson's affective characteristics of the keys from *Das Neu-Eroffnete Orchestre* (1713), are quoted from Thomas Harmon, "The Registration of J. S. Bach's Organ Works," unpublished Ph. D. dissertation (St. Louis, Washington University, 1971) pp. 313-15.

<sup>5</sup> Hermann Keller, *The Organ Works of Bach*, trans. by Helen Hewitt (New York, 1967), pp. 200 ff. All further reference to Keller in this article will be to this source.

<sup>6</sup> For a more detailed study of the correlation of Bach's orchestrations and registrations with the *Affektenlehre*, see Harmon op. cit., pp. 289-303.

<sup>7</sup> Regarding the mordents, note that the harmony implies a mordent to the whole-tone B-flat in m. 1 (F Major) and to C-natural in m. 25 (G minor) but to the semitone B-natural in m. 8 (cadence in C Major). The cadence trill seemingly implied on the last beat of m. 7 in the soprano (compare to m. 5) was probably omitted deliberately so as not to draw undue attention away from the sign of the cross in the bass.

<sup>8</sup> Robert Tusler, *The Style of J. S. Bach's Chorale Preludes* (New York, 1968), p. 42.

<sup>9</sup> Schering, "Bach und das Symbol," 3. Studie, *Bach Jahrbuch*, 34. Jahrgang (1937), p. 91.

<sup>10</sup> Giuseffe Zarlino, *Itituzioni armoniche* (Venice, 1558), IV, 324.

<sup>11</sup> Friedrich Smend, "Luther und Bach," *Zehlendorfer Studien der Kirchlichen Hochschule Berlin*, Heft 2 (Berlin, 1947), p. 35 ff. and Keller, op. cit.

<sup>12</sup> Christoph Albrecht, "J. S. Bachs 'Clavier Uebung. Dritter Theil.' Versuch einer Deutung," *Bach Jahrbuch*, 35. Jahrgang (1969), p. 53.

<sup>13</sup> Putnam Aldrich, *Ornamentation in J. S. Bach's Organ Works* (New York, 1950), p. 9, fn.

<sup>14</sup> Harmon, op. cit. p. 183.

<sup>15</sup> Albert Schweitzer, *J. S. Bach*, trans. by Ernest Newman (Boston, 1962), II, 56.

<sup>16</sup> Cf. Part I of the study: *THE DIAPASON*, 64, No. 1 (Dec., 1972), p. 5, for a summary of these techniques.

<sup>17</sup> Hans T. David and Arthur Mendel, eds., *The Bach Reader*, rev. ed. (New York, 1966), p. 237.



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## Holtkamp Builds for Bethesda, Maryland

The Bradley Hills Presbyterian Church, Bethesda, Md., has recently dedicated a new 3-manual, 34-stop organ. The new instrument, built by the Holtkamp Organ Co., Cleveland, Ohio, was designed by Walter Holtkamp in consultation with Donald S. Sutherland, director of music of the church. The organ case is made of cherry, as is the detached console which has keys made of plum and rosewood. The Swell is located behind a screen on the left side of the case, the Great division stands high in the center above the Positiv division, and the Pedal tower is contained in a tower to the right of the case. The key action is mechanical and the stop action electric.



Jozef Sluys, Belgian organist, is making his first tour in the United States during March and April. Mr. Sluys is the titular organist of St. Michael's Church in Brussels, and director and professor of organ at the Royal Music Academy in Brussels. Mr. Sluys has become well known in Europe for his recordings, and recent releases contain the complete works of Pieter Cornet and Joseph Jongen played by Mr. Sluys. He was a laureate at the International Bach Contest in Ghent, Belgium in 1963. Mr. Sluys' tour will take him to Illinois, Wisconsin, Michigan, Indiana, and Texas. Upon his return to Belgium, Mr. Sluys will be performing in the Festival of Flanders, and will tour Sweden and Italy.



<b>GREAT</b>	
Pommer 16 ft.	
Principal 8 ft.	
Gedackt 8 ft.	
Octave 4 ft.	
Spitzflöte 4 ft.	
Super Octave 2 ft.	
Sesquialtera II	
Mixture IV	
Trumpet 8 ft.	
<b>POSITIV</b>	
Copula 8 ft.	
Prestant 4 ft.	
Rohrflöte 4 ft.	
Doublette 2 ft.	
Cornet II	
Scharf III	
Cromorne 8 ft.	
<b>SWELL</b>	
Geigen 8 ft.	
Rohrflöte 8 ft.	
Bourdon 4 ft.	
Principal 2 ft.	
Larigot 1 1/2 ft.	
Zimbel III	
Dulzian 16 ft.	
Trumpet 8 ft.	
Clairon 4 ft.	
Tremolo	
<b>PEDAL</b>	
Principal 16 ft.	
Pommer 16 ft. (Great)	
Octave 8 ft.	
Flute 8 ft.	
Choralbass 4 ft.	
Rauschbass IV	
Posaune 16 ft.	
Trumpet 8 ft.	
Schalmey 4 ft.	

JOHN WILLIAMS, associate professor of organ at St. Andrews Presbyterian College, Laurinburg, N.C., and organist at Laurinburg Presbyterian Church, spent the month of January at the University of Glasgow, Scotland, where he used the Scottish Music Archive for research on the subject, "Twentieth-Century Scottish Organ Music." Several Scottish composers made themselves available for conferences. Among these were John Purser, Iain Hamilton, George MacIlwham, John Rose, and Martin Dalby. Mr. Williams plans a paper for publication, a series of church services and a fall recital based on his research.

ROGER DE MAGNEE, director of the Paris Boys' Choir and professor of music at the Sorbonne, has been appointed guest clinician for the Cratin Choir School Performing Arts Camp for Boys at Champion, Pa. Prof. de Magnee will conduct a special boychoir director's clinic during each two-week camp period, from July 15 to Aug. 25. He and other boychoir directors attending the camp will also conduct sections of the closing concerts at the end of each two-week period.



The Faculty of Music at Queen's University, Kingston, Ontario, Canada, has recently acquired a new table portativ which consists of one stop. The 8 ft. Holzgedackt has a 49-note compass from E to e<sup>3</sup>. The instrument was built by Karl Wilhelm of St-Hyacinthe, Quebec.



Lynn Zeigler of Rochester, Minnesota, recently won the organ competition sponsored by the "Jeunesses Musicales" of Switzerland. The competition was held in October, 1972 in Lausanne and La Chaux-de-Fonds, Switzerland. Miss Zeigler was one of nine finalists, and won "à l'unanimité" of the jury. Miss Zeigler is a graduate of Oberlin Conservatory of Music and Northwestern University, and she is presently in her second year of studies with Lionel Rogg in Geneva, Switzerland.

## Flentrop Builds for Virginia Intermont College

A new mechanical action organ built and designed by the Flentrop Organ Company, Zandaam, Holland, has been installed in Harrison-Jones Memorial Auditorium on the campus of Virginia Intermont College, Bristol, Virginia. The new instrument of 34 ranks is located on the stage of the auditorium which was especially built to house the organ. Stephen Hamilton is the college organist. The manual compass is 56 notes, the pedal 32 notes.

Fluit 2 ft.	
Terts 1 1/2 ft.	
Mixtuur IV-VI	
Trompet 8 ft.	
<b>MANUAL II (Borstwerk)</b>	
Gedekt 8 ft.	
Prestant 4 ft.	
Quintadeen 4 ft.	
O-taal 2 ft.	
Quint 1 1/2 ft.	
Scherp III	
Dulcanaan 8 ft.	
Tremulant	

<b>PEDAL</b>	
Bourdon 16 ft.	
Octaaf 8 ft.	
Gedekt 8 ft.	
Octaaf 4 ft.	
Fluit 4 ft.	
Nachthorn 2 ft.	
Fagot 16 ft.	
Schalmei 4 ft.	

<b>MANUAL I (Great)</b>	
Prestant 16 ft.	
Prestant 8 ft.	
Roerfluit 8 ft.	
Octaaf 4 ft.	
Gemshoorn 4 ft.	
Nasard 2 1/2 ft.	

## C. LEONARD PENNEY, TORONTO ORGANIST, RETIRES

C. Leonard Penney, organist of Jarvis Street Baptist Church, Toronto, Ontario, has retired after 52 years service at the church.

Born in England in 1890, Mr. Penney learned to play the organ at an early age. Not privileged to take formal lessons, he learned on a casual basis from interested friends who were organists. He came to Canada during World War I and settled in Toronto, where he was attracted to the historic Jarvis St. Church by the preaching of the then famous preacher, Dr. T. T. Shields. In 1921 Mr. Penney was appointed organist and choirmaster of the church. He relinquished the latter post a few years later to W. J. Hutchinson.

Mr. Penney is also gifted at being able to build and repair pipe organs. He helped with the installation of the new organ in 1938-39 at Jarvis St. Church, and he also built at least three other pipe organs — one in his home, one in Greenway Chapel of the Jarvis St. Church, and one in neighboring Wishing Well Acres Baptist Church. He also designed parts, contacts, magnets, and other equipment for organs in the Toronto area. His basement workshop is to this day a "find" for organ buffs.

In 1968, due to failing health, Mr. Penney partially retired from active service to the church, and in February, 1973 he was completely relieved of his responsibilities after 52 years of faithful service. The church family held a reception in recognition of Mr. Penney's service on Feb. 9, at which time he was presented with a citation and a check.

## ROLLIN SMITH TO PLAY SERIES AT THE FRICK COLLECTION, NYC

Rollin Smith has been engaged to play a series of organ concerts at The Frick Collection, Fifth Ave. at 70th St., New York City. Originally the home of Henry Clay Frick, The Frick Collection is one of the outstanding art galleries of the world. The programs, presented at 5 p.m. on the third Wednesday of each month, will be played on the original 75 rank Aeolian organ built in 1914.

The order of programs, which began on March 21st, will be: (March 21, J. S. Bach); April 18, French Impressionists; May 16, German Classics; June 20, English Victorians; July 18, G. F. Handel; Aug. 15, American organ music, 1900-1920; Sept. 19, Italian and Iberian organ music before 1800; Oct. 17, the Aeolian organ and its music; Nov. 21, Joseph Jongen; and Dec. 19, music for Christmas.

THE MORAVIAN MUSIC FOUNDATION has been awarded a grant of \$79,675 by the National Endowment for the Humanities to continue the project of cataloging the Foundation's extensive collection of music manuscripts and early printed music. The grant, which runs for three years, will be increased to \$229,675 over this period, with matching funds from several other foundations in the Winston-Salem, N.C. area.

The catalog of the music of the Salem Congregation, a collection of almost 2700 musical works used by musicians at what is now Home Church in Winston-Salem is ready for publication. Progress has been made on the catalogs of other collections in the Foundation's custody. During the term of the new grant, most of the cataloging activity will be centered in the Moravian archives in Bethlehem, Pa., where over 6000 pieces of early music await cataloging.

# WILLIAM CAREY COLLEGE

Hattiesburg, Mississippi

J. Ralph Noonkester, ThD., President

Donald Winters, Dean, School of Music

# FESTIVAL

April 26—27

Celebrating the Dedication and Opening of the

## CLARENCE DICKINSON MEMORIAL LIBRARY

and the

CENTENARY OF DR. DICKINSON'S BIRTH (May 7, 1873)



THOMAS HALL, SCHOOL OF MUSIC  
WILLIAM CAREY COLLEGE

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## PROGRAM

**THURSDAY** — 1:00 Registration; 2:00 Contemporary Church Music Seminar conducted by Buryl Red (with choral illustrations); 4:00 Seminar on Trends in Worship, led by The Rev. G. Avery Lee, St. Charles Ave. Baptist Church, New Orleans; 6:30 Festival Banquet; 8:00 Organ Recital by Dr. Robert Baker, Dean of School of Sacred Music at Union Theological Seminary; 9:30 Reception honoring Dr. Baker.

**FRIDAY** — 9:00 Panel Discussion on "Church Music Today—and Tomorrow?" 11:00 Service of Worship and formal presentation of the Library with Dedicatory Ceremonial conducted by Dr. George Litch Knight, Brooklyn, New York; 12:30 Luncheon; 2:00 Historical Papers read by Elwyn Wienandt, T. W. Dean; 3:30 "Mini-Concert" by William Carey College Choir; 4:00 Historical Papers read by Robert Stevenson, Gilbert Chase.

Following the Dedication Ceremonial, the Clarence Dickinson Memorial Library will be open for visitors to examine the Centenary Historical Display, the extensive collection of books, pamphlets, the Dickinson papers, and other memorabilia housed there for the use of music scholars, church musicians and students of American Church Music.

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Information regarding travel arrangements, lodging and reservations may be obtained by writing The School of Music, William Carey College, Hattiesburg, Mississippi 39401. The Dickinson Centenary Observance continues through 1973. Material helpful in planning local or regional celebrations is available without cost upon request from Dr. Winters at the William Carey College School of Music.



### Wilhelm Builds for Connecticut Church

Karl Wilhelm of St. Hyacinthe, Quebec, Canada, has built and installed a new 3-manual, 35-stop organ at Trinity Church, Southport, Connecticut. The new instrument, encased and free standing in the rear gallery, has mechanical key and stop action. Metal pipework in the organ was made by Mittermeier, Reihen, Germany, Metzler in Zürich, Switzerland, and reed pipes were made by Giesecke & Son of Göttingen, Germany. Wooden pipes were made in the Wilhelm shop. The hand carved pipe-shades were made by Alfred Holz of West Germany. The design of the instrument was the work of Karl Wilhelm in consultation with Frederic DeHaven, organist-choirmaster of the church, and the Rev. Francis Cheney, rector. Voicing and tonal finishing was done by Christoph Linde of the Wilhelm firm. A dedication recital was played by Mr. DeHaven on Dec. 17, 1972.

#### HAUPTWERK

Bourdon 16 ft.  
Principal 8 ft.  
Rohrflöte 8 ft.  
Octave 4 ft.  
Spitzflöte 4 ft.  
Quinte 2 1/2 ft.  
Octave 2 ft.  
Mixture IV-V  
Dulcian 16 ft.  
Trompete 8 ft.

#### ROCKPOSITIV

Hohlflöte 8 ft.  
Quintatön 8 ft.  
Principal 4 ft.  
Koppelflöte 4 ft.  
Nazard 2 1/2 ft.  
Waldflöte 2 ft.  
Terz 1 1/2 ft.  
Larigot 1 1/2 ft.  
Scharf IV  
Krummhorn 8 ft.  
Tremulant

#### BRUSTWERK

Holzgedackt 8 ft.  
Rohrflöte 4 ft.  
Principal 2 ft.  
Siffelöte 1 ft.  
Sesquialtera II  
Zimbel II-III  
Vox Humana 8 ft.  
Tremulant

#### PEDAL

Subbass 16 ft.  
Principal 8 ft.  
Subbass 8 ft.  
Choralbass 4 ft.  
Rauschpfeife IV  
Posaune 16 ft.  
Trompete 8 ft.  
Schalmei 4 ft.

### New 3-Manual Austin for Pittsburgh Chapel

East Liberty Presbyterian Church, whose 300-foot tower has been a Pittsburgh, Pa. landmark since the early 1930's, was a gift to the congregation from Mr. and Mrs. Richard Beatty Mellon. Designed by Cram & Ferguson of Boston, it is the fifth building for this congregation whose roots extend back to 1778. Included in its 100-room complex is a chapel in which were incorporated many windows and the McKelvy

Memorial Organ (Austin opus 873 of 1919) from the congregation's fourth building of 1887. The new organ and console will be in the rear gallery with prepared antiphonal division in the front. The present casework, slightly modified, will be re-employed for the fourth time. The congregation has voted to name the new organ the "Donald and Mary Ketting Organ." Donald D. Ketting, organist-director of music at the church from 1948 until his retirement in early 1972, is now minister of music, emeritus. He has been followed in the post by Charles Huddleston Heaton. Specifications for the instrument were prepared by Norris L. Stephens, assistant organist-director, and Dr. Ketting. Negotiations were handled by William B. Stickel, sales representative for Austin in Pittsburgh.

#### GREAT

Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Fourniture IV 244 pipes  
Posaune 8 ft. 29 pipes (Ped. ext.)  
Chimes

#### SWELL (Enclosed)

Rohrflöte 8 ft. 61 pipes  
Gamba 8 ft. 61 pipes  
Gamba Celeste 8 ft. (TC) 49 pipes  
Prestant 4 ft. 61 pipes  
Waldflöte 4 ft. 61 pipes  
Gambette 4 ft. 12 pipes  
Sesquialtera (TC) 98 pipes  
Flautino 2 ft. 61 pipes  
Plein Jeu III 183 pipes  
Trompette 8 ft. 61 pipes  
Oboe Schalmei 4 ft. 61 pipes  
Tremulant

#### POSITIV (Enclosed)

Holzgedackt 8 ft. 61 pipes  
Genshorn 8 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Larigot 1 1/2 ft. 122 pipes  
Cymbal II 122 pipes  
Krummhorn 8 ft. 61 pipes  
Cymbalstern  
Tremulant

#### PEDAL

Resultant 32 ft.  
Principal 16 ft. 32 pipes  
Rohrgedackt 16 ft. 12 pipes (Swell)  
Octave 8 ft. 32 pipes  
Gamba 8 ft. (Swell)  
Rohrflöte 8 ft. (Swell)  
Choral Bass 4 ft. 32 pipes  
Waldflöte 4 ft. (Swell)  
Rauschquint II 64 pipes  
Contra Posaune 16 ft. 32 pipes  
Posaune 8 ft. 12 pipes  
Krummhorn 4 ft. (Positiv)  
Chimes

### DICKINSON MEMORIAL LIBRARY DEDICATION PLANNED FOR APRIL

The Clarence Dickinson Memorial Library, housed in Rouse Library of William Carey College, Hattiesburg, Miss., will be dedicated and opened April 26-27 at a festival sponsored by the Carey College School of Music. Included in the two day program will be a seminar on contemporary church music led by Buryl Red, New York City; a seminar on trends in worship led by the Rev. G. Avery Lee, New Orleans; an organ recital by Robert Baker, and a panel discussion on "Church Music Today - Tomorrow?" Several concerts and the presentation of scholarly papers will round out the festival activities.

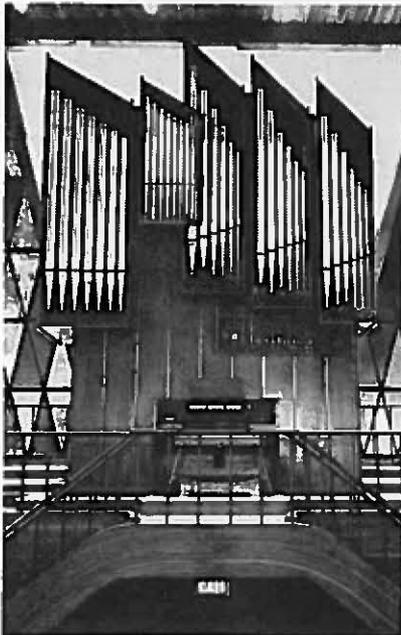
The Dickinson Library houses several thousand volumes related to the field of church music and liturgics, as well as the complete papers of the late Drs. Clarence and Helen A. Dickinson. Coordination of the planning for the Library was begun by the late Lois Stice Dickinson and continued by the Rev. George Litch Knight, assisted by Dr. Paul Allwardt, Gustavus Adolphus College, St. Peter, Minn. Since the Library is to be a regional cultural and scholarly center, a number of Mississippi and multi-state musical organizations are sponsoring and cooperating in the enterprise and in the festival.

The School of Music at William Carey College also houses on loan the library and papers of Gilbert Chase and hopes to receive similar collections from American church musicians and historians in the coming decade. Dr. James Downey, a member of the William Carey faculty, has worked to provide a "working library" for musicologists as well as church musicians from the six-state area around Hattiesburg.

Arrangements have been made for the publication of a memorial volume, including the papers read at the festival and a historical background of the Dickinson Library.



David Burton Brown, a graduate organ major at Westminster Choir College, Princeton, N.J., has been appointed organist-choirmaster of Calvary Church, United Church of Christ, Reading, Pennsylvania. At Westminster Choir College, Mr. Burton has studied organ with Joan Lippincott and Donald McDonald.



### Zimmer Builds for West St. Paul, Minn.

On Nov. 22, 1972, Heinrich Fleischer of the University of Minnesota faculty played the dedication recital on the 19-stop, 24-rank, 2-manual instrument designed and built by W. Zimmer & Sons, Inc. of Charlotte, N.C. for Augustana Lutheran Church, West St. Paul, Minnesota. The organ is on the rear gallery of the church. The Hauptwerk is in the upper right side of the case, with polished copper Principals and Trompetes in front. The Brustwerk is below the Hauptwerk, and the Pedal is in the left side of the case with the copper Octave Bass and polished tin Choralbass in front. The key action is mechanical, the stop and combination actions are electric.

#### HAUPTWERK

Principal 8 ft. 56 pipes  
Gedackt 8 ft. 56 pipes  
Octav 4 ft. 56 pipes  
Blockflöte 2 ft. 56 pipes  
Mixture III-IV 1 1/2 ft. 212 pipes  
Trompete 8 ft. 56 pipes (horizontal)

#### BRUSTWERK

Rohrflöte 8 ft. 56 pipes  
Octave 4 ft. 56 pipes  
Spillflöte 4 ft. 56 pipes  
Principal 2 ft. 56 pipes  
Quinte 1 1/2 ft. 56 pipes  
Zimbel III 3/4 ft. 168 pipes  
Schalmei 8 ft. 56 pipes  
Tremolo

#### PEDAL

Subbass 16 ft. 32 pipes  
Octave Bass 8 ft. 32 pipes  
Choralbass 4 ft. 32 pipes  
Nachthorn 2 ft. 32 pipes  
Fagott 16 ft. 32 pipes  
Schalmei 4 ft. 32 pipes

DAVID PIZARRO leaves for Poland in May where he will play four concerts in Wroclaw and Warsaw as part of the 1973 annual Organ Festivals. Later in the summer he will be an adjudicator in the J. S. Bach Fourth International Organ Competition at Brugge, Belgium, where he will also play a solo recital and lecture on Bach's organ works.



### Hammarberg Builds for Swedish Church

A new organ was dedicated on Oct. 22, 1972 in the parish Church of Asele, Sweden. Built by the firm Olof Hammarberg of Göteborg, Sweden, the 3-manual instrument of 53 ranks was designed by Nils Hammarberg in consultation with Gotthard Arnér. Thure Jonsson is organist of the church. The organ has mechanical key and stop action. The key compass is 56 notes, and the pedal compass is 30 notes.

#### HUVUDVERK (Man. I)

Principal 8 ft.  
Röhrflöjt 8 ft.  
Oktava 4 ft.  
Flöjt 4 ft.  
Oktava 2 ft.  
Mixture V-VII  
Cornett II-IV  
Fagott 16 ft.

Trumpet 8 ft. (horizontal)

#### SVÄLLVERK (Man. II)

Pommer 16 ft.  
Fl Principal 8 ft.  
Borduna 8 ft.  
Fugara 8 ft.  
Vox Celeste 8 ft.  
Oktava 4 ft.  
Fl Oktavian 4 ft.  
Nazard 2 1/2 ft.  
Piccolo 2 ft.  
Ters 1 1/2 ft.  
Mixture IV  
Oboe 8 ft.  
Tremulant

#### BRÖSTVERK (Man. III)

Gedackt 8 ft.  
Koppelflöjt 4 ft.  
Principal 2 ft.  
Nasat 1 1/2 ft.  
Terscymbel II  
Musette 8 ft.  
Tremulant

#### PEDALVERK

Subbas 16 ft.  
Principalbas 8 ft.  
Gedacktbass 8 ft.  
Oktavbas 4 ft.  
Alikvot III (5-1/3 + 3-1/5 + 2-2/7 ft.)  
Rauschquint IV  
Basun 16 ft.  
Trumpet 4 ft.

### Red Oak, N.C. Church Gets Greenwood Organ

The Greenwood Organ Company has a contract for a 2-manual organ to be installed in the Red Oak Baptist Church, Red Oak, N.C. The organ will be installed in the spring of 1973, replacing a Kimball built in 1918.

#### GREAT

Principal 8 ft. 61 pipes  
Hohlflöte 8 ft. 61 pipes  
Dulciana 8 ft. 61 pipes  
Prestant 4 ft. (Prepared)  
Doublette 2 ft. (Prepared)  
Mixture III (Prepared)  
Chimes

#### SWELL

Gedackt 8 ft. 61 pipes  
Viole d'Gambe 8 ft. 61 pipes  
Gamba Celeste 8 ft. (Prepared)  
Bourdon 4 ft. 61 pipes  
Flageolet 2 ft. (Prepared)  
Krummhorn 8 ft. (Prepared)  
Tremolo

#### PEDAL

Bourdon 16 ft. 32 pipes  
Flötenbass 8 ft. 12 pipes

# MICHAEL MURRAY

"... For everyone present, it was a fact that a virtuoso of stature was playing." — *Leyden Dagblad*

Berlin, *Die Welt*, January 13:

"To call Michael Murray's first appearance in Berlin a sensation is by no means an overstatement . . . an accomplishment rewarded by exuberant applause and loud bravos. Rightly so . . ."

*Berliner Morgenpost*, January 13:

"A Master in the Grand Tradition. Organist Michael Murray, born about 30 years ago in the USA, played for the first time in Berlin. He represents one of the most famous traditions of organ playing, going back by way of Langlais, Dupré, and Vierne for more than 100 years in direct line with Fauré and Franck . . . The manner in which Murray's playing made this idea come alive entitles him to recognition as an authentic master of this tradition, one so rich in feeling. Thus comes his ability to captivate with exalting effect when he performs the *Carillon* of his Master, Marcel Dupré, or the grandiose *Sonata in C Minor* by Reubke, a pupil of Liszt. And thus comes his tender sensitivity which, in passages of the *First Organ Symphony* by Vierne, makes possible a sweetness of ravishing intimacy . . ."

Berlin, *Der Tagesspiegel*, January 13:

"A Sovereign of the Organ: Michael Murray at the Hochschule"

Bottrop *Stadtanzeiger*, January 16:

"Perfection at the Organ: Michael Murray, a Great Virtuoso . . . His unconventional program emphasized the characteristic traits of this organ virtuoso, who combines technical perfection with unity of style and musical intelligence. I have rarely experienced an organ player capable of such concentration and intensity in music making . . ."



Dortmund *Tageszeitung*, January 22:

"Romanticism at the Organ: Master-organist from the USA plays at St. Reinoldskirche . . . Earlier, in Bach's *Prelude and Fugue in D Major*, the American guest demonstrated his distinguished ability as a virtuoso and a flawless musical architect. In spite of excess reverberation there were no unclear passages or metric obscurities . . ."

Milan, *Il Giorno*, January 26:

"L'USIS hit the target with a formula of utter simplicity: a great organist, and one of the most beautiful churches in Milan, Santa Maria delle Grazie. These two ingredients were enough to attract a crowd of about 2000 people . . . In brief, Michael Murray, not yet 30 years old, is an American organist who plays magnificently, a mature artist who uses the medium of sound with singular intuition and unparalleled sensitivity . . . an enthusiastic evening, received with respectful and clamorous applause."

Turin, *La Stampa*, February 1:

"... Articulated in the liveliest of tempi, but without a shadow of mechanicalness, the *Concerto in A Minor after Vivaldi* was able to shine forth in all its sparkling originality, so that the transcription was one which successfully transcended the limits of the keyboard . . . Following this high point, the program dawdled over the dry academism of pieces by Vierne, Dupré, and Reubke — redeemed only by the masterliness of the interpretation. Much applause and several encores."

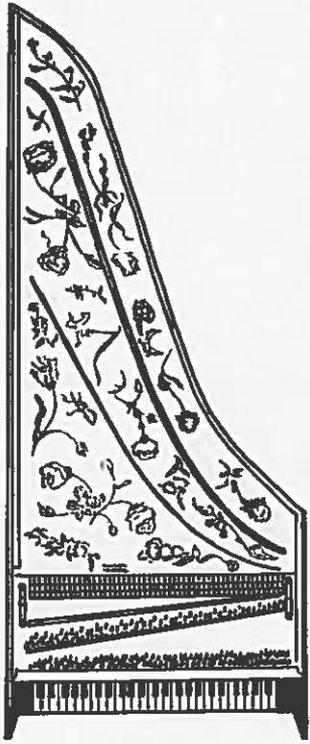
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Kenneth Bruggers, harpsichordist of Clinton, North Carolina, is the musician in residence for his area, sponsored by the North Carolina Arts Council, the Sampson Technical Institute, and Fayetteville Technical Institute. Three programs from this season have been: Oct. 29, 1972 — *Two Sonatas*, K 420, 421, D. Scarlatti; *The Old Spagnoletta*, Farnaby; *The Nuits of Sologne*, Rameau; *Fantasia and Scherzo from Partita for Harpsichord*, Pinkham; *Xampylar*, a piece for prepared harpsichord; David Isele; *Gigue*, Bach, Dec. 3, 1972: *Sonata in F*, opus 2 number 2, Loeillet; *Aria from Cantata 39*, Bach; *Risoluta*, *Sonata for Flute, Oboe, Cello and Harpsichord*, Elliott Carter; *Adagio and Presto*, *Sonata in C* BWV 1027, Bach; *Malcolm's Vision* and *E. B.'s Fanfarando*

from *Howell's Clavichord*, Herbert Howells; *Sonata in D*, K 491, D. Scarlatti, Jan. 28, 1973: *Suite in D minor*, L. Couperin; *Four Renaissance Dances* by Bull and Howells; *Tombeau de Mr. de Blancrocher*, Couperin; *Le Tombeau de Stravinsky*, Shackelford; *Sonatas*, K 491, 427, 119, D. Scarlatti. Mr. Bruggers plays a harpsichord which he has built himself.

Kenneth Gilbert will give a harpsichord master class sponsored by the Belgian Ministry of National Education and Culture in cooperation with the Ruckers-Genootschap of Antwerp. The dates are Aug. 29-Sept. 8, 1973. Foreign participants can obtain subsidies from the above-mentioned Ministry in an amount to cover the subscription fee and board and lodging in Antwerp. Write: Mrs. J. Lambrechts-Douillez, Secretary, Ruckers-Genootschap v.z.w., Vleeshouwersstraat 38-40, B-2000 Antwerpen, Belgium.

Larry Palmer played this program for the Convocation Series of Western Michigan University, Kalamazoo, on Jan. 17: *Tocatta Ottava*, Book I, Frescobaldi; *Two Dances*, Valente; *Theme and Ten Variations in the Italian Manner*, BWV 989, Bach; *Continuum*, Ligeti; *Sonata*, Martinu; *Prelude and Fugue in A minor*, BWV 894, Bach. On Jan. 19 he gave a program sponsored by the St. Cecilia Society and A.G.O. in historic St. Cecilia Hall, Grand Rapids. The program included the above pieces as well as *Sonata in E*, K 380, 381, Domenico Scarlatti; *Concerto in D*, Vivaldi-Bach; and the premiere of Rudy Shackelford's *Le Tombeau de Stravinsky* (1971). A Witt harpsichord was used for both performances.

Edward Brewer played the first of three Sunday evening recitals at Cami Hall (formerly Judson Hall), New York City on Jan. 14. The program included *Partita in B-flat*, Bach; *Suite in E*, Handel; and works by Byrd, Sweelinck and Telemann. Mr. Brewer's oboist wife, Virginia, was guest artist, thus justifying the program's title, "Family Circle."

The Houston Harpsichord Society program for January 10 consisted of *Sonata in F minor*, Telemann, performed by David Tessmer, flute, and Judy Linder, harpsichord; *Suite 11*, Handel; *Four Arias*, Pasquini; *Les Baricades Mysterieuses*, Couperin, played by Lisa Berry; and *Sonata in E-flat*, Mozart, played by Margery Halford.

Jerry Brainard of Texas Tech University, Lubbock, played at the University on Dec. 9, 1972: *Sonata in E*

for violin and harpsichord, Bach; *Sonatina* for violin and harpsichord, Piston. He was assisted by Walter Olivares, violinist. He played the following program on Jan. 10 at St. Paul's Chapel, New York City, and again for the Lubbock Chapter A.G.O. on Jan. 16: *Partita in D*, *Capriccio on the Departure of the Beloved Brother*, J. S. Bach.

Malcolm Bilson played his Philip Belt copy of a concert fortepiano by Johann Andreas Stein of Augsburg in this program for Oberlin Conservatory on Jan. 11: *Sonata in A-flat*, Haydn; *Rondo in A minor*, K 511, Mozart; *Sonata in F*, opus 34/2, Clementi; *Sonata in C minor*, Haydn; *Sonata in B-flat*, K 570, Mozart.

Victor Hill played the following guest harpsichord recital at Trinity Church, Ware, Mass. on Dec. 3, 1972: *Tocatta 1/8*, *Balletto Primo*, *Capriccio sopra la Battaglia* Frescobaldi; *Sonatas* K 11, K 208-209, Scarlatti; *French Suite in E*, Bach; *Eleventh Order*, Couperin. He repeated the program at the Choate School, Wallingford, Conn. on Feb. 14 except for K 158-159 of Scarlatti in place of K 11 and *Partita sopra l'Avia di Monicha*, Frescobaldi in place of *Balletto Primo*. On Jan. 6 and 7 Dr. Hill played the following program in his series of Griffin Hall concerts at Williams College: *French Suite in C minor*, Bach; *Suite XXX, Lamentation on the Death of Ferdinand III*, Froberger; *Sonata in E*, H XVI, 13, Haydn; *Partite sopra l'Avia di Monicha*, *Balletto Primo*, *Tocatta 1/8*, *Capriccio sopra la Battaglia*, *Corrente e ciaccona*, Frescobaldi; *Eleventh Order*, Couperin.

Gordon Childs, Marilyn Wienand, and Karl Wienand, who comprise the Ancient Instruments Ensemble of Adams State College, Colorado, played recorders, krummhorns, viola de gamba, viola d'amore, lute, rebec, psaltery, harpsichord, percussion and violin in a program for the Taos Art Association, Taos, New Mexico on Jan. 14. The program included works from the middle ages, Renaissance, Baroque and Rococo periods.

## New Harpsichord Music

Julian Orbón. *Partitas No. 1* for Harpsichord. Southern Music Publishing Co., Inc., New York, 16 pp., \$3.00.

Dedicated to Rafael Puyana, this

work, composed in 1963, is the first solo harpsichord work of the Spanish born Orbón (born 1925) who spent his formative years in Cuba. The work consists of twelve variations and a coda on a theme of improvisatory nature. Its most effective element is the imaginative use of the instrument's registrational possibilities; for an effective performance, a large modern harpsichord complete with 16' register and pedals would be necessary. The work would be difficult to realize on a more classic instrument. Duration is approximately 9 minutes. *Partitas* has been recorded by Mr. Puyana.

Daniel Pinkham. *Lessons for the Harpsichord* (1971). C. F. Peters Corporation, New York.

We have not yet seen the printed version of these short pieces, but the composer kindly brought a manuscript copy to us when he came to Fort Worth to hear the premiere of a new choral composition. The *Lessons* will be available soon, and we think harpsichordists will welcome them. Pinkham writes idiomatically for the harpsichord, having been himself a performer on the instrument for many years. His *Partita* (also published by Peters) is a contemporary classic, and we are certain that the *Lessons* will take an important place in present day harpsichord literature as well. "The work consists of six short pieces designed to introduce the basic idiomatic elements of harpsichord playing to pianists and organists who are beginning the serious study of this instrument. Varieties and contrast of touch and articulation, the continued trill, crossed hands on two manuals and the playing of sonorities — these and many other aspects of refined and elegant harpsichord playing are treated . . ." the composer writes in his introduction. Commissioned by Pinkham's Boston colleague, Helen Keaney, the *Lessons* are designed for a two-manual harpsichord, but may be played on a single manual. Any of the six short pieces may be played separately. We are looking forward to using these pieces in our teaching, and we recommend them without reservation.

— Larry Palmer

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

## NUNC DIMITTIS

### LILIAN CARPENTER

Lilian Carpenter died on Feb. 2 in New York City. Miss Carpenter was a native of Minneapolis, Minn., but moved to New York City at an early age. Her study was at the Institute of Musical Art with Gaston Dethier, where she received the artists' diploma in 1916, the first such diploma in organ. She successfully completed the requirements for the FAGO in 1919.

Miss Carpenter was organist at a number of New York City area churches, including Holy Trinity Episcopal, Brooklyn; Holy Cross Episcopal; Bay Ridge Presbyterian, and the Lutheran Church of the Incarnation, Brooklyn. She was also active in the American Guild of Organists for many years and held a number of prominent national offices.

### LEON P. BECKWITH

Belated word has been received of the death of Leon P. Beckwith on Aug. 9, at the age of 82 in Guilford, Conn. Mr. Beckwith was organist at the First Congregational Church, Guilford from 1905-1927 and at the First Congregational Church, Madson, Conn. since 1930, celebrating his 40th year of service in 1970. He played many recitals in the New England area.

### THE REV. GERHARD R. BUNGE

The Rev. Gerhard R. Bunge, AAGO, died January 26, 1973 at his home in Bellevue, Iowa. He was 76 years of age. Pastor Bunge was the retired pastor of St. John Lutheran Church of Bellevue. Throughout his entire ministry, he always found time to pursue his interests in music, remaining active as an organist and choir director.

Pastor Bunge was educated at Wartburg College in Clinton, Iowa and the Wartburg Seminary, Dubuque, Iowa. He was ordained in 1920, and served a year on the faculty of Wartburg College's music department before accepting calls to various Iowa churches. He studied organ with Marshall S. Bidwell at Coe College in Cedar Rapids, Iowa, and earned the AAGO degree in 1931.

Pastor Bunge was a founder and former dean of both the Dubuque and Waterloo Chapters of the A.G.O. He was also former A.G.O. state chairman for Iowa. He was married in 1921 to Louise Hempeler of Garnaville, Iowa, and they had three children.

### LOUIS H. HUYBRECHTS

Louis H. Huybrechts, organist, choral director and composer, died January 3, 1973 in Pittsburgh, Pennsylvania at the age of 61. Mr. Huybrechts was born in Belgium on August 18, 1911. He started his musical studies at the Lemmens Institute of Church Music in Malines, where he graduated with the highest honors and received the "Lemmens Tinnel" prize. He was a student of Flor Peeters. He continued his studies at the Royal Conservatory of Music in Antwerp, Belgium, where he received the first prize for piano. During this time,

he was organist of Christ the King Church and St. Anthony Church in Antwerp. He performed organ and piano recitals regularly for the National Institute for Radio in Brussels.

In 1951 Mr. Huybrechts came to the U.S. to become organist and choirmaster of St. Francis Church, Petoskey, Michigan. In 1952 he became organist and choirmaster of St. Louis Church, Buffalo, New York. He moved to Rochester, New York to become organist and choirmaster at Sacred Heart Cathedral. In both Buffalo and Rochester, he performed numerous recitals.

Mr. Huybrechts became organist and choir director at Sacred Heart Church, Pittsburgh, Pa. in 1959, and he also taught organ at Duquesne University. Throughout his career he was active as a composer, writing works for organ, Masses and other liturgical works.

Mr. Huybrechts is survived by his wife, Mary.

### KENNETH W. ROBERTS

Kenneth W. Roberts died in Wilkes-Barre, Pa. on Feb. 19 at the age of 42, after a nine-year battle with multiple sclerosis. Mr. Roberts studied piano and organ with Clifford Balshaw of Wilkes-Barre, organ at Ithaca College with Frank Eldridge, piano at Eastman School of Music with Orazio Frugoni, and at Boston University with Kurt Bahnsen. He received the BMus from Ithaca College and the masters degree from Eastman.

Mr. Roberts was assistant professor of music at Butler University, Indianapolis, Ind., for eight years, and numbered among his students Rollin Smith, Ken List, and David Koehring. He was also organist and choir director at Trinity Episcopal Church in Indianapolis.

MYRA (MRS. CASPAR) KOCH died on Feb. 27 in Pittsburgh, Pa. at the age of 92. Her late father, Dr. John B. Singenberger, was a noted composer of Catholic church music and founded the American St. Cecilia Society, and Cecilia, the oldest music periodical in the country. Mrs. Koch studied in Munich from 1900 to 1904 and sang with the Munich Opera in 1903. Her late husband, Dr. Caspar Koch, served for 50 years as the city organist of Pittsburgh, a post now held by her son, Paul. Another son, nine grandchildren, and 12 great-grandchildren survive.

RENAISSANCE AND BAROQUE INSTRUMENTS in modern reproductions will be purchased with \$3,900 in undesignated alumni funds awarded to the department of music at The Pennsylvania State University, University Park. Among the instruments the department plans to acquire are three violas da gamba, consorts of Renaissance recorders and krummhorns, a cornetto, a sackbut, a pommern, and an assortment of early percussion instruments. It is hoped that some of these may be received by early spring and that a concert of Renaissance music featuring the instruments may be scheduled in the spring term.

THE CARILLON TOWER at the University of Wisconsin, Madison, has been modified to contain five large new bells cast at the Eijsbouts Foundry in Holland. Rededication of the carillon is scheduled for the weekend of May 11-13. Total cost of the new bells, an automatic clock, modifications and remodeling is expected to exceed \$60,000.

THE FESTIVAL OF FLANDERS, BRUGES is scheduled for July 27-Aug. 10. An organ competition, master classes in organ, and evening concerts are planned. English music will be featured in the latter. For information write: Tourist Office, Markt 7, B 8000, Bruges, Belgium.

## New Appointments

Stephen T. Clark, 17 year old organist, has been appointed assistant organist at the Granville Baptist Church, Granville, New York. He held previously the post of organist and choirmaster at Our Lady of Mt. Carmel Church, Middle Granville, New York. Mr. Clark has studied for several years with Willis M. Curtis, organist of the Presbyterian Church of Granville.

Robert Freeman, conductor, pianist, musicologist and member of the music faculty at Massachusetts Institute of Technology, has been named director of the University of Rochester's Eastman School of Music. He succeeds Walter Hendl, who resigned last May after serving as director since July, 1964. Professor Freeman is at home at the School — his grandfather was the first professor of trumpet, his mother and father are both Eastman alumni, and he himself began studies there at the age of 7 in the preparatory department. He later studied at the Longy School of Music, Milton Academy, Harvard, Princeton (where he earned the MFA and PhD degrees and subsequently taught for 5 years), and the University of Vienna. A winner of many awards and fellowships, an active musician as pianist, oboist, and conductor, and author of numerous papers, Professor Freeman will discharge his obligations to MIT and assume the directorship of Eastman School not later than July 1.

Karl Watson assumed the post of organist-choirmaster at the First United Methodist Church, Pompano Beach, Florida on March 1. He was formerly organist and music director of the Arch Street Presbyterian Church, Philadelphia, Pennsylvania. Mr. Watson received his early music training in his native Michigan, going on to advanced study with Alexander McCurdy at the Curtis Institute of Music in Philadelphia, and with Marcel Dupré in Paris.

Charles H. Webb, Jr., associate dean of the Indiana University School of Music, has been appointed to succeed Wilfred C. Bain as dean of the School,

effective July 1. Dr. Webb has been a member of the I.U. faculty since 1960, is chairman of the instrumental conducting department, and maintains an active performance schedule as both conductor and pianist. Dr. Bain, who will be reaching the mandatory retiring age of 65 for deans and department heads, will continue in the general instructional program of the school.



Mano Hardies became organist-choirmaster of Central United Methodist Church, Lansing, Michigan in March. Previously he was director of a large musical program at Trinity Methodist Church, Grand Rapids, Michigan. He holds degrees from Albion College and Union Theological Seminary. Mr. Hardies has also taught at Calvin College, and he has held church positions in Michigan and New York.

A TWO-WEEK BAROQUE MUSIC TOUR will be hosted in September, 1973, by Samuel Swartz, organist at All Saints Episcopal Church, Palo Alto, Cal. Famous organs in Belgium, Germany and Holland will be visited and heard. The tour will be limited to 20 persons. For details write: Daly Travel Services, 391 Sutter St., San Francisco, Cal. 94108.

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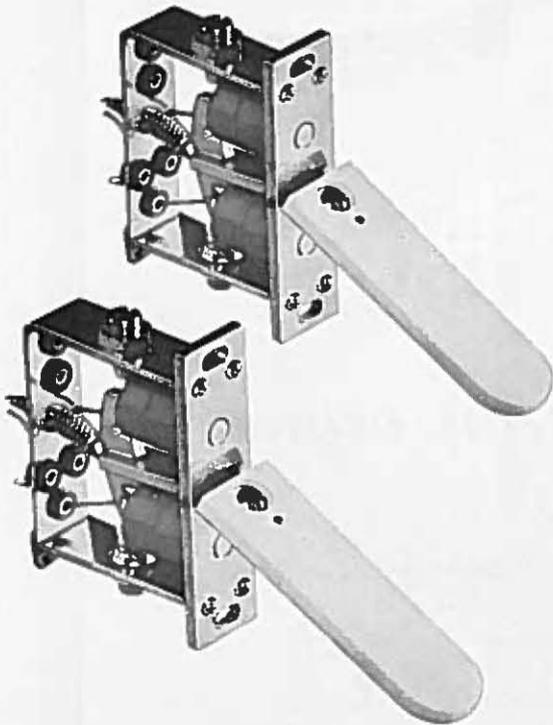
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(Continued from page 1)  
one does expect them to be able to sight read very well indeed. We naturally try to pick the best voices available. As it is competitive, it is difficult to define what the standard is.

They are selected by audition, then? Yes, each year we have an audition jointly with several other colleges. Each candidate may then express preference of colleges. Then the colleges select the men who've put them on the list.

Are they required to take vocal instruction?  
They are encouraged, but not required.

What is your regular rehearsal schedule?

I take the boys on their own from ten minutes past eight every morning until about five minutes past nine. And then, every afternoon save Monday and Wednesday, I take the full choir — so that we have four full rehearsals every week and one on Sunday morning. We've found that this is only just enough time to cope with the immense demands; for, of course, we have not only the chapel services to prepare for, but concerts and recording sessions.

Your recording sessions are, I know, done mostly in the chapel. But you are occasionally called away to record or to sing in another acoustical setting. Do you find it a problem to adjust to new resonance, or lack of resonance?

No. The acoustics in King's are much more difficult to sing in than many people think, due to the long reverberation period. The singing must be very detached, and it is more difficult to sing semi-quaver runs with clarity.

All of us have assumed, from visiting King's and hearing the recordings, that things happen magically there, and that the reverberation period had a lot to do with the magic.

Oh, it's all very fine if the chord is in tune. I am not suggesting that I'd rather have a dry recording studio, but

much care and special consideration are necessary. St. Paul's Cathedral in London is not good, while Westminster Abbey, on the other hand, is fine. Both Ely and Lincoln Cathedrals, where we have recorded television broadcasts the past two years, are good.

Mr. Willcocks, I am quite positive that most people who have become familiar with the Kings College choir through recordings and personal visits regard your giving up its directorship as the end of an era. You've already stated that you feel the need for change, but do you mind enlarging on the subject of just why you are leaving?

If there is one post to which one can go from a post like King's College, Cambridge, it is to one of the large conservatoires of music in London, where probably the finest musical talent in the country is assembled amongst instrumentalists and singers and composers.

Of course, the London post is very much bigger in the sense that there is a staff of about 130 and 700 or 800 students; whereas, at King's I've my 16 small boys and 14 choral scholars, plus about 30 in the college all told studying music — so that although it has world fame, it is a relatively small institution.

Naturally, we all await the announcement of the identity of your successor. Do you know who it will be?

No, but I shall be surprised if it is anybody that I don't know, or whom I don't respect.

The post has always been filled by someone who has been well-known as an organist. Do you think that this tradition will be upheld?

The post is an organist post. I am sure that the college will appoint someone who will carry on playing the organ.

Church music and church musicians seem to be in trouble at the moment in the United States. The support for such activity is voluntary there. Do you feel that choir schools in England may have to close?

I don't think so unless some government is returned to power which is opposed to private education. As long as parents have the freedom of choice and feel that children must be given the education which is best for them, then I think we are safe.

Then to your way of thinking, it is a problem of education — the interest in choirs?

I think, basically, that it is an attitude towards education on the part of the parents, and I don't think that there is any danger that the supply of boys is going to "dry up" unless private education is abolished. It would be very unlikely to work under a state system.

Then, do you feel that there is no relaxation of interest in church music here in England?

People are always interested in choirs which are good and have little interest in those which are bad. The interest varies from place to place, but where there is a live man and he has a good choir, then the interest is there. Parish churches and cathedrals alike have their ups and downs, partly caused by the people in charge of the music, but also partly by the clergy, who either give or withhold encouragement.

I think that many churches are suffering from uncertainty with our new experiments in the Communion Service. We are going through a difficult period where the music already in existence has to be adapted to the new texts; I think that on the one hand this may be regarded as the greatest challenge which has come since the Reformation. On the other hand, it may be posing problems which are too great at the present time.

Our interview ended cordially, and Mr. Willcocks went off to rehearse with his choir for what may be one of the last times, depending on when his successor is announced. I could not help remembering my own words, "The end of an era," as I walked along the side of the chapel and out through the great stone gate.

## UNIVERSITY OF DAYTON CONSIDERS ORGAN BUILDING CURRICULUM

The University of Dayton, Dayton, Ohio has completed preliminary development of a four-year curriculum embracing the art of pipe organ construction, and is soliciting responses from all interested parties.

The program, as tentatively outlined, features specialized courses in tracker organ design and construction, drawing upon the resources and expertise of the organ building firm of John Brombaugh and Company. A campus workshop, under the direction of Mr. Herman Greunke, would train the student in wood and metal fabrication, pipe-metal casting, voicing, tuning, case and wind-chest construction, design of action mechanisms, etc. Also included are courses in music history, theory, applied music, and foreign languages, plus selected courses in mechanical engineering technology. Special emphasis will be placed upon organ building as an art, with particular concern for relating the history of the organ with its literature.

Before any commitment to this unique program is considered, the University of Dayton would appreciate any responses to the following: (1) Would this program interest you as a prospective student? (2) As a professional organist or organ builder, what is your estimation of such a curriculum and potential student interest? Please address all replies to Mr. Patrick S. Gilvary, Chairman, Performing and Visual Arts Department, University of Dayton, Dayton, Ohio 45469.

THE FRANCK FESTIVAL, held at Immaculate Conception Church, Boston, on Dec. 3, 1972, was so successful that the demand for souvenir program booklets outran the supply. Extra copies have been printed and may be obtained from Miss Barbara Owen (46A Curtis St., Pigeon Cove, Mass. 01966) for \$1.00 plus 16 cents postage. The program booklet includes an article, "The Great Organ and Its Players" written by Miss Owen.



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Professors Henry and Enid Woodward of the Carleton College music department, Northfield, Minnesota will retire in June. They were honored on the weekend of March 2 by a series of concerts which included a concert of Dr. Woodward's compositions, and a viola concert performed by their daughter, Ann Woodward Burnham, now a faculty member of the University of North Carolina.

Composer and teacher Henry Woodward, presently chairman of the music department, became a member of the Carleton music faculty in 1942. Mrs. Woodward joined him in music instruction three years later. While Mrs. Woodward directed the Carleton Choir and Glee Club (1945-66), her husband served as accompanist. In turn, Mrs. Woodward has contributed to the expansion and vitalization of the music department which Dr. Woodward has chaired since 1947.

A specialist in music history and theory, Dr. Woodward received his BA at Miami University, Oxford, Ohio. He earned both bachelor and master of music degrees from the College of Music in Cincinnati, as well as an MA and PhD from Harvard. He also studied with Nadia Boulanger in Paris. Chairman of Carleton's committee on comprehensive examinations which, in 1947, instigated oral and written "comps" for senior majors, Dr. Woodward later served as interim dean of the college. Dr. Woodward has been elected to many offices in the College Music Society, American Musicological Society, and the Society for Music in the Liberal Arts College. He was 1972 editor for the College Music Society's publication, *Symposium*, and his First Symphony was performed by the Minneapolis Civic Orchestra in 1961. He has performed as Carleton organist, and he has been organist at All Saints Church in Northfield for 15 years.

Mrs. Woodward is a graduate of Western College for Women, Oxford, Ohio. She earned the bachelor and master of music degrees from the College of Music, Cincinnati, and studied further with Nadia Boulanger and Marcel Dupré in Paris, and also with E. Power Biggs. A specialist in hymnology, Mrs. Woodward has also been minister of music at Northfield's Congregational Church for 14 years.



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# Letters to the Editor



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New Haven, CT March 5, 1973 —

To the Editor:

In my article, *Reger and the Organ*, which appeared in the March, 1973 issue, unfortunately a number of errors and omissions have been made. I wonder if you would be so kind as to print the more outstanding ones, as listed below?

Page 3, col. 1, par. 3, line 6: for *situations*, read *situation*;

Page 4, col. 1, par. 2, line 15: for *works for Bach*, read *works of Bach*;

Page 4, col. 2, line 2: for [opus 59:9] to un poco mosso, read [(opus 59:9) to un poco mosso];

Page 4, col. 2, par. 4, line 8: for *so much 'Molto espressivo'*, read *so much as 'Molto espressivo'*;

Page 4, col. 2, par. 4, line 14: for *also one can take pp*, read *also one will take pp*;

Page 4, col. 3, par. 3, line 3: for *through his organ works*, read *throughout his organ works*;

Page 6, col. 2, par. 2, line 19: for *large proportion*, read *larger proportion*;

Page 8, col. 2, par. 2, line 10: for *playing virtuosi show*, read *playing of our virtuosi show*;

Page 8, col. 2, par. 2, line 40: for *governing through*, read *governing the increase through*;

Page 16, footnote 39, line 13: for *Arno Verlag*, read *Arno Volk Verlag*;

Page 17, footnote 106: for 1966, read 1946.  
Sincerely,

Philip Prince

Chadron, NE Jan. 8, 1973 —

To the Editor:

I would like to congratulate David Fuller for his excellent article in the January 1973 DIAPASON. It is perhaps the most concise, open-minded exposition of thought that I have heard on the various conflicts in organ building. I hope his ideas rub off on all those who are in a position of influence in both playing and constructing organs. Perhaps now we can see some real advancement.

Thank you.  
Sincerely,

Richard R. Rye

Reading, PA Feb. 15, 1973 —

To the Editor:

I do not intend to use the pages of THE DIAPASON as a sounding board for an on-going dialogue with some of the readers, but the volume and nature of the replies to my recent letter would seem to justify a response. Indeed, Mr. Emmons has challenged me to support one of my contentions, and I happily oblige.

Mr. Emmons, in his remarks on the pedalboard, asserts that some European organists are great in spite of their pedalboard; could not they claim the same of their (less numerous) American colleagues? When he says that European students have "atrocious" pedal technique, he is displaying nothing more than a rather quaint kind of chauvinism. He may not have studied in Europe, but I have, and I can state quite unequivocally that the general level of playing — at least in the Germanic countries — is considerably higher than in the United States.

I do not play with both feet at the back of the pedalboard, but I do use both feet, and in doing so it is necessary that one be able to pass under the other. This, obviously, must be farther toward the back — where measurements are different. I don't doubt that Mr. Hansen can name many prominent organists who favor the radiating pedalboard (although most of them will probably never have played on anything else), but I can name just as many who do not. Mr. Franck is right in saying that the introduction of the non-radiating pedal into the United States would cause some initial problems. Still, we should not keep something that is inferior just because we are used to it. Standardization is certainly desirable, but not when it is used simply to preserve the status quo, and thus stand in the way of our reaching the highest quality in our instruments. A dogmatic adherence to the A.G.O. standards set up in the 1930's and other traditional features of the American organ — and I'm not just talking about the pedalboard here — may well frustrate potentially fruitful experimentation.

Mr. Hansen misrepresents my statements concerning stop action. I did not say that electric stop action renders an organ inartistic. Some of the finest organs I have ever played are of this type. Obviously, the stop action does not affect the quality of sound, but it does affect how that sound is brought into play. In much of the literature the changing of stops need not take place with split-second precision, but there is a significant number of works in the traditional literature where it does make an important difference. I agree with Mr. Emmons that it remains to be seen whether avant-garde composers will be able to produce viable music with their "playing" on stops, but at this critical and desperate point in the history of our instrument, I am willing to give them the benefit of the doubt.

Mr. Townsend is wrong about the relative

speeds of electric and mechanical stop actions. Single stops and small groups of stops can definitely be moved with greater speed and precision with mechanical action for the simple reason that electricity is not allowed to take direct control out of the hands of the organist. Of course, large numbers of stops cannot be moved quickly, but this must be accepted as an inherent limitation of the instrument. The natural way to effect a rapid and drastic change in sonority on the organ is to change manuals or through the use of couplers. This of course presupposes a well designed instrument. I do not think the greater rhythmic precision the mechanical action affords is just a theoretical nicety. Would a conductor tolerate instruments coming in half a beat too late?

This brings us to the problem of combination. Sybrand Zachariassen used to say that most organists consider combination actions indispensable because they are used to playing on poorly designed instruments, where it is indeed necessary. I am convinced he was right. On the typical American organ, it is necessary to couple all the manuals together to coax at least something resembling a *pleno* from it. Under these circumstances a rapid change to another manual is often impossible because its mixtures and/or reeds are coupled to the Great!

I have often noticed that those organists who are most vehement in the defense of combination action often have registration assistants during recitals. So what's the argument about? Furthermore, who has time to be hunting for the right piston while playing a work like the "C minor Passacaglia" or the "Grande Piece Symphonique"? Unfortunately, many organists just take the time, and the rhythm suffers accordingly. The argument about the supposed unavailability of assistants is ridiculous. Anyone who can't find one couldn't be looking very hard. I have never had the problem, and I don't know of anyone else who has either.

I was rather amused by the volley of invective brought forth by my attack on the swell — that holiest of holies. I knew I'd be stirring up the hornet's nest, and I just couldn't resist doing so! In reply to Mr. Hansen: I have heard Catharine Crozier use the swell, and Heinz Wunderlich, and Michael Schneider, and Marcel Dupré, and many others, and they did indeed use it well — as well as anyone can expect an organist to use such a crude contrivance artistically. That does not alter the fact that the device is basically foreign to the essential nature of the instrument. Even a cursory knowledge of the acoustical nature of a genuine crescendo and diminuendo is enough to convince one of the futility of trying to achieve such a thing on the organ.

I think we should realize the fact that had the church not granted the organ its hothouse existence in the late 18th and 19th centuries, it would have suffered exactly the same fate as its sister instrument, the harpsichord. I admire the ingenuity of a Cavaille-Coll or a Henry Willis (though I of course do not credit, or rather, blame them for the invention of the swell), but seen in a larger musical context, most of their innovations are unimportant. Instead of forcing the organ into doing those things it can never do well, would it not be better to follow Poul Gerhard Andersen's advice and exploit what he calls the "natural possibilities" of the instrument? If a composer cannot or will not write idiomatically for the organ, he must be prepared to accept the consequences. This is true of other instruments, and I see no reason why the organ should be an exception.

Mr. Hansen's assertion that mechanical action organs are more difficult to maintain is completely untenable. Either the organs he services are of inferior construction or they are not being serviced properly. My experience — and it is certainly not limited — has been exactly the opposite. For three years I played on a Flentrop with mechanical key and stop action, and concurrently on another instrument with mechanical key and electric stop action. During that time the Flentrop needed no servicing at all other than the usual tuning. The key action of the other organ was equally trouble-free. In fact, the only thing that did need servicing on several occasions was the electric stop and combination action. This is typical of the situation in northern Europe. I might add here that the wretched climate of North Germany is about as bad for an organ as can possibly be imagined. By contrast, I used to practice on an electro-pneumatic organ by a leading American firm. Several times a month I had to contend with ciphers, dead notes and a combination action that never functioned reliably. The instrument was eight months old! Many organists will tolerate such faults and only call the repairman when something really catastrophic occurs, which is probably the reason for the greater "reliability" of electro-pneumatic instruments. It is true that mechanical actions occasionally need slight adjustments, but I feel genuinely sorry for a professional organist who cannot learn to adjust a few nuts.

I would like to assure Mr. Emmons that I do accept electric blowers! How is my conception of a modern instrument different from the "baroque" organ? For one thing, the overtone series could be extended, resulting in new mutations and coloristic mixtures. Anyone familiar with organs such as the Beckerath at the Andreaskirche, Hildesheim, or the Schuke at Braunschweig Cathedral knows what I'm

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talking about. Also, a device could be introduced to allow the organist to vary the wind pressure at will; this would be of great use in avant-garde music. (Gerd Zacher used to disconnect the blower and wind his instrument with a vacuum cleaner until he got a builder to supply what he wanted!)

Far more important than these obvious differences, however, are subtleties of design that are not apparent on paper. Pipe scales and voicing techniques do far more to influence the character of an organ than anything else. Does Mr. Emmons really believe that the tonal directors of leading firms such as Marcussen, Flentrop and Casavant are intent on slavishly grinding out copies of 17th century organs? For his sake, I hope not! Anyone who cannot savor the difference between a principal chorus by Schnitger and one by Marcussen, and realize that the one by Marcussen is a genuine expression of our time, had better think twice before pontificating on the relative merits of various schools of organ design.

Mr. Emmons patronizingly suggests that mechanical action is good only for small instruments. That is a widely held belief in this country, and it is completely unfounded. Schnitger built organs of 4 manuals and up to 67 stops, and many of them are still functioning well after 300 years. (I wonder how many American electro-pneumatic organs will survive to the 23rd century so that the E. Power Biggs of the year 2273 will be able to make documentary recordings of 20th century American culture?) Does Mr. Emmons know about the Beckerath of 5 manuals and 78 stops at Montreal, or the 5-manual 85-stop Klais at Würzburg Cathedral, or the 5-manual 91-stop instrument Marcussen is building for Rotterdam Cathedral? I know — two of them have electric stop action, but those builders use it even on small instruments. That mechanical stop action works on even the largest organs has been shown in the magnificent instrument by Marcussen for Linz Cathedral. It is time that the peculiarly American notion of the tracker "squeakbox" be laid to rest.

Where does all this leave us? In his letter in the May 1972 issue, Mr. Harold Stover states that organists are usually behind the musical times. I'm afraid he was right to a degree that even he might not like to admit. Implicit in every reply to my letter was the old 19th century belief in progress. The musical world and the big world long ago abandoned that belief, but most organists like to see an unbroken line of progress or, if you will, refinement in organ building and design right down to the present. The fact that most of the fruits of this "progress" of the last 200 years have gained little or no acceptance in the larger world of music and art bothers these people not one bit. The current return to time-honored principles of organ building and design must be seen in the light of a much larger phenomenon: the reassessment of the role of technology in our lives. Until recently, every technological innovation was heralded as a further step forward; now we are no longer so sure. This certainly does not mean that we should reject every invention and discovery since the dawn of the industrial revolution, but it does mean that we must become considerably more discriminating in our application of technology. The possible is no longer synonymous with the desirable, and that, in essence, is what the organ reform movement is all about.

Yours truly,

Richard Siggins

San Antonio, TX Feb. 19, 1973 —

To the Editor:

I have noticed of late, in this and other organ publications, a running debate as to the relative merits of different type pedalboards. I shall not enter into the arguments pro and con for any style, only to say that I feel that a standard is necessary.

However, until the day that all pedals are the same, there is the present problem of what to do about the differences that do exist. I am speaking now only as an amateur organist and therefore hopefully from an objective viewpoint.

My primary instrument is percussion. We, too, have a very similar problem in the world of keyboard percussion. Not only are mallet instruments different sizes from one maker to another, but there are inherent differences between individual instruments, even though they require the same playing technique. The bars of a marimba become wider as the scale descends, causing the playing centers to become farther apart. The percussionist does not consider this a problem until he moves to the xylophone, where the bars are all the same width. Then there is the glockenspiel, where the keys are smaller in every respect, and of course the vibraphone, where the bars not only are yet another size, but the sharps are level to the naturals instead of raised, as on the other instruments or a conventional keyboard. Adding to all this, each instrument has a different compass.

So, percussionists seem to have no sympathy for organists who complain about flat pedals or whatever. But, the reason for the lack of sympathy is not that we have similar problems, but that we have a solution for ours.

Every keyboard percussionist has his own set of warm-up exercises which are designed to get himself used to the instrument he is about to play. My favorites are arpeggios, major, minor, diminished, and augmented. Scales are marvelous, and probably the most helpful are octaves and other common intervals. Now, the average organist may have trouble with arpeggios and some scales, but any pedal technique worth using should be able to play octaves, fifths, thirds, etc. Running a series of these intervals up and down the pedalboard will quickly accustom the organist to any differ-

ences, if he has developed his set of exercises well and uses them properly. A few favorite pedal passages from the organist's repertoire will round out his scheme.

I hope this idea may be of some help to a fellow musician, especially a visiting organist!  
Yours truly,

David Brown

Pigeon Cove, MA Feb. 17, 1973 —  
To the Editor:

The statistics in your editorial, "Season of Fires," are saddening. The saddest part is that these tragedies were probably all preventable.

Contrary to the suggestion made, insurance is NOT the answer. While it is true that, unless they review their insurance annually, most churches are under-insured, even the most adequate insurance cannot replace certain buildings, and certain organs, which have grown priceless. Further, many city churches are discovering that they cannot any longer obtain adequate insurance, and others, because of increasingly high risks involved, have even had their insurance cancelled. What then?

It is surprising to me how few churches seem to know that such a thing as a fire detection system exists, yet this is considered by fire chiefs, underwriters, and insurance firms alike as the most desirable form of protection. The simple reason for this is that a well-designed and properly installed detection system will be activated by the smallest beginnings of a fire, alerting the fire department before any but minor damage is done. If St. George's Church had had a detection system, the fire last month would never have reached the stage where it could have been seen by a passerby in the street; the alarm would have been sounded long before.

My own church has a splendid unaltered wooden Federal building of 1801, housing a fine organ built in 1834. Both are irreplaceable. We also have a very adequate fire detection system, installed about five years ago at the urging of myself and other concerned parishioners. Perhaps it is no coincidence that the final unanimous vote to purchase the system occurred only a few days after the almost total destruction by fire of the First Church in Boston!

Before making our recommendations, our committee did a considerable amount of research and letter writing. Among other things, we discovered that the Catholic Archdiocese of Boston, which is a self-insurer (and therefore understandably interested in not having any of its churches burn down) now makes it compulsory for its churches to install detection systems, after a long study showed that this was the only sure means of preventing major losses, superior even to the old-fashioned and more costly sprinkler system (which can cause serious water damage, especially to organs). Since the compulsory detection systems were put into effect, there has not been a single major fire in a Greater Boston Catholic church — although of course there have been a number of minor ones, nipped in the bud by the detectors.

Our local fire chief was enthusiastic about our project, confessing that our "big wooden barn," unoccupied a great part of each week, had long been a worry of his. After our system was installed, he volunteered to give a demonstration of it for our parishioners, and for people from other churches in town.

Of what does a fire detection system consist? Ours, which is regarded as a good one, comprises a series of smoke and heat detectors placed at suitable intervals in the ceiling of the cellar, sanctuary, and attic, along with a quantity of what is called "Protecto-Wire." This is an important component of the system, a coated two-strand wire that shorts out at critical temperatures, sending in a signal. It is unobtrusive, can be painted, and is everywhere, particularly in little odd confined corners where a fire can get going unnoticed. It's in our robe closet, the wooden cabinet where we keep music, and even the Swell box of the organ! The Archdiocese people say that the wire, installed in confessionals — apparently a favorite place for arsonists to do their thing — can be credited with saving dozens of churches.

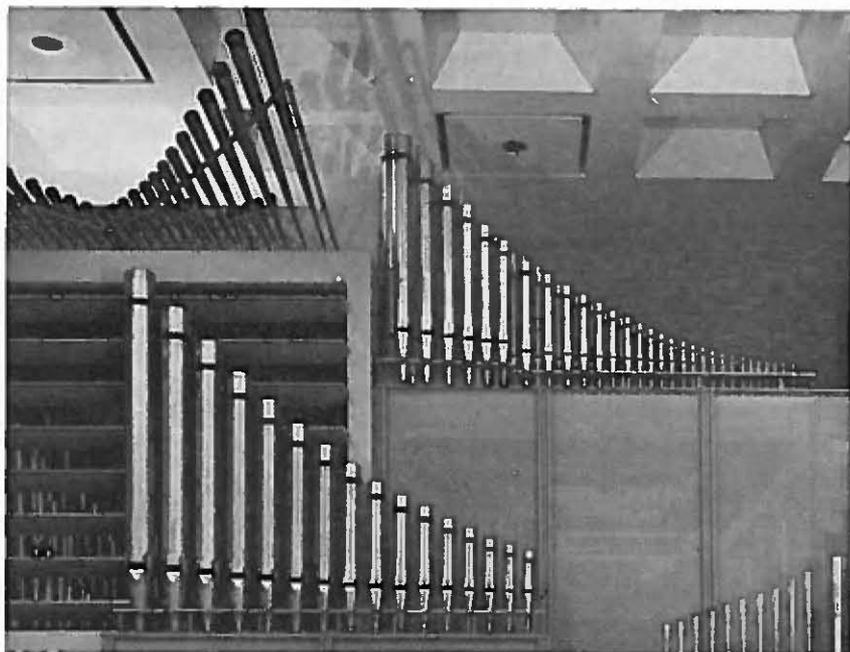
The detectors are connected to both an alarm box, which rings indirectly to the fire station (happily just a block away in our case) and also to a panel on the front of the church building which, by means of lights, tells the fire fighters what part of the building the fire is in. Our system is tested and maintained twice yearly, and, outside of a few minor adjustments needed shortly after installation, has remained trouble-free. A fringe benefit is a slight reduction in fire insurance rates allowed by most insurance companies.

Where does one find out about fire detection systems? Although the basic components are sold nationally, installation is usually by individual firms specializing in such work. In the Boston telephone book, at least, they seem to be listed under "Fire Alarm Systems." Look for the ones who advertise fire and smoke detectors. In investigating individual firms, make sure that they provide fire department connections and have underwriter's approval. Don't hesitate to ask your fire chief for advice.

This has perhaps been an overly-long letter on a non-organ subject. On the other hand, those organists fortunate enough to have a really fine organ in their church — one that no amount of insurance money can adequately replace — may hopefully find herein some information which will be to their (and their church's) benefit.

Sincerely,

Barbara Owen



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**Mander Rebuild of Historic St. Paul  
Cathedral, London, Announced**

The rebuilding of the Grand Organ (in St. Paul's Cathedral, London, England) has been put in hand; tenders were invited on the basis of requirements prepared by the Surveyor, the Organist, and the Organ Consultant, Mr. Cecil Clutton, C.B.E., F.S.A. After detailed consideration the work was entrusted to Noel Mander. It will be undertaken in stages to fit in with the needs and financial program of the Cathedral as a whole, and may be spread over a considerable period. It has been programmed in such a way that parts of the organ will be available for use at most stages of the operation.

On those occasions when the Grand Organ will be out of commission services will be accompanied on the famous "Willis on Wheels" of 1885. This was rebuilt in 1970 by Noel Mander who installed a new tracker action, added a Mixture to the Great organ and made a case of classical design.

The console, chests and action of the Grand Organ are beyond effective repair. They are to be entirely renewed in the interests of reliability.

It is currently proposed that the new console should be positioned above the stalls on the south side of the chancel and to the east of the Swell organ, from where the whole organ and singers would be heard in better balance, and the organist would not be appreciably less in touch with the nave than is now the case.

Tonally the surviving Father Willis stops will be scrupulously preserved. Only the Great organ Mixtures will be altered; one Tierce will be suppressed and the other put on a separate draw-stop, their places being taken by additional quint and unison ranks.

The broad policy is to restore the chancel organ as nearly as possible to its 1872 form, providing a complete and self-contained instrument in that area. The enlarged Solo organ of 1900 encroached detrimentally upon the space occupied by the Pedal organ, parts of which had to be moved into the dome, while the tonal egress of the remainder was greatly impaired. By bringing back the Solo organ to eight stops it will be possible to reinstate the full effect of the chancel pedal organ, and allow space to return from the dome the soft 32' reed of 1872. The two chancel Tubas will now be playable from the Solo manual, and will be made more accessible by the removal of the heavy pressure Diapasons of 1900.

Past efforts to turn the Choir organ into a semi-Positive have not been successful, so it will revert almost to its 1872 form as an accompanimental department. The second chaire case, now to be vacated by the console, is to be filled by a completely new Positive organ, thus supplying the effects called for in the classical repertoire which were lacking in the 1872 organ. Care will be taken to voice it in such a way as not to stand apart from the Willis choruses.

In the dome section all the pipework will be placed in the northeast quarter dome. The Diapason chorus on the southeast side showed its potential worth, but it was a somewhat makeshift affair on second-hand materials, and lacked the clarity necessary for leading the singing of a large congregation in the nave. A completely new chorus is therefore to be made, and the definition of the dome Pedal fluework is also to be improved. The famous dome Tubas and the Trompette Militaire will be preserved in their present position; but to provide less heavy reed tone this section will take in the magnificent 16' and 8' Solo organ reeds of 1900, necessarily displaced from the chancel on the grounds of space.

A new section of fanfare trumpets has been proposed for the west gallery, which would provide striking effects, visually as well as musically. A small west end Diapason chorus to assist the singing of large congregations also forms part of this proposal. These new west end sections would be controlled from the main console.

The proposed specification is as follows:

**GREAT**  
Double Open Diapason 16' (new bass)  
Open Diapason I 8'  
Open Diapason II 8'  
Stopped Diapason 8' (new)  
Quint 5 1/2'  
Principal I 4'  
Principal II 4'  
Flute 4' new  
Twelfth 2 1/2'  
Fifteenth 2'  
Seventeenth 1 1/2' (part new)  
Mixture III (19-22-26) (part new)  
Fourniture III (22-26-29) (part new)  
Trombone 16' (remade)  
Trumpet 8'  
Clarion 4'

**SWELL**  
Contra Gamba 16'  
Open Diapason 8'  
Lieblich Gedact 8'  
Salicional 8'  
Vox Angelica 8' (TC)  
Principal 4'  
Fifteenth 2'  
Mixture III (17-19-22)  
Contra Posaune 16'  
Cornopean 8'  
Hautboy 8'  
Vox Humana 8' (new)  
Clarion 4'  
Tremulant (reeds only)

**CHOIR**  
Contra Viola 16' (new bass)  
Open Diapason 8'  
Violoncello 8'  
Dulciana 8'  
Claribel Flute 8'  
Gemshorn 4'  
Lieblich Gedact 4' (original Gedact 8')  
Flageolet 2'  
Sesquialtera II (12-17)  
Tremulant

**POSITIVE (Choir manual)**  
Chimney Flute 8' (new)  
Principal 4' (new)  
Nason Flute 4' (new)  
Nazard 2 1/2' (new)  
Fifteenth 2' (new)  
Blockflute 2' (new)  
Tierce 1 1/2' (new)  
Larigot 1 1/2' (new)  
Sharp Mixture IV (26-29-33-36) (new)  
Trumpet 8' (new)  
Tremulant

**SOLO**  
Viola 8'  
Viola Celeste 8'  
Flute Harmonique 8'  
Concert Flute 4'  
Piccolo 2'  
Corno de Bassetto 8'  
Cor Anglais 8'  
French Horn 8'  
Tremulant  
Tuba 8' (unenclosed)  
Tuba Clarion 4' (unenclosed)  
Vth MANUAL

**DOME SECTION:**  
Double Open Diapason 16' (new except 1-12)  
Open Diapason 8' (new)  
Octave 4' (new)  
Superoctave 2' (new)  
Quartane II (19-22) (new)  
Mixture IV (19-22-26-29) (new)  
Cymbale III (29-33-36) (new)  
Contra Posaune 16' (orig. Solo)  
Trumpet 8' (orig. Solo)  
Double Tuba 16'  
Tuba 8'  
Clarion 4'  
Trompette Militaire 8'  
**WEST GALLERY SECTION:**  
Open Diapason 8' (new)  
Octave 4' (new)  
Superoctave 2' (new)  
Mixture IV (19-22-26-29) (new)  
State Trumpet 16' (new)  
State Trumpet 8' (new)  
State Trumpet 4' (new)

**PEDAL**  
**CHANCEL SECTION:**  
Open Metal 16' (part new)  
Open Diapason 16' (Great)  
Viola 16' (Choir)  
Bourdon 16' (new)  
Principal 8' (orig. Solo Diapason)  
Flute 8' (new)  
Fifteenth 4' (new)  
Sesquialtera II (12-17) (new)  
Mixture IV (19-22-26-29) (new)  
Contra Posaune 32' (remade)  
Ophicleide 16'  
Posaune 8' (new)  
Clarion 4' (new)

**DOME SECTION:**  
Double Open Wood 32'  
Contra Violone 32'  
Open Wood 16' (ext. 32')  
Open Metal 16'  
Contra Bass 16'  
Principal 8' (new)  
Superoctave 4' (new)  
Mixture IV (13-22-26-20) (new)  
Contra Bombarde 32'  
Bombarde 16'  
Posaune 16'  
Clarion 8'

—Cecil Clutton

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Rushworth & Dreaper Ltd. of Liverpool, England, have recently completed a 2-manual and pedal organ at Mold Parish Church, Flintshire, Wales. The new instrument is fully mechanical. The stop and combination actions are electric. The organ stands in an archway of the choir of the 15th century church. To overcome the unsightly problem of Swell shutters, small sliding doors have been used and are controlled by a balanced swell pedal in the usual place. With the doors open, the division becomes a Brustwerk division. The key compass is 56 notes, the pedal compass 30 notes. The tonal design of the instrument was done by Alastair J. M. Rushworth, director of the firm.

- GREAT
  - Principal 8 ft.
  - Chimney Flute 8 ft.
  - Octave 4 ft.
  - Wald Flute 4 ft.
  - Tapered Flute 2 ft.
  - Mixture IV
  - Trumpet 8 ft.
- SWELL
  - Stopped Flute 8 ft.
  - Principal 4 ft.
  - Gemshorn 2 ft.
  - Larigot 1 1/2 ft.
  - Mixture III
  - Krummhorn 8 ft.
- PEDAL
  - Subbass 16 ft.
  - Octave 8 ft.
  - Choral Bass 4 ft.
  - Nachthorn 2 ft.
  - Fagot 16 ft.

ST. MARY'S COLLEGE, Notre Dame, Ind. hosted a festival of fine arts March 2-4. Daniel Pinkham lectured on Baroque performance practices and on electronic music composition. Mr. Pinkham was also commissioned by the college to compose an original work.

MUSIC OF MAX REGER was performed in two concerts at the University of Illinois, Urbana-Champaign on Feb. 20 and 22. Compositions for organ, piano, instrumental ensemble and art songs were featured.

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Albert Fuller, Artistic Director

Inaugural season of a new Center for Baroque Music will take place from June 9-30, 1973. This Aston Magna performance-and-study conference will be devoted exclusively to Baroque music—played in the style and on the instruments of the period

Public concerts, master classes, private instruction, coached ensemble sessions, seminars, and lecture demonstrations by resident artist faculty will be conducted at Aston Magna, a private estate in Great Barrington, Massachusetts.

Resident artist faculty includes: Fortunato Arico (viola da gamba and Baroque violoncello); Carole Bogard (soprano); Albert Fuller (harpsichord); Bernard Krainis (recorder); Stanley Ritchie (Baroque violin); Ronald Roseman (Baroque oboe); Jaap Schröder (Baroque violin); August Wenzinger (viola da gamba); William Dowd (harpsichord builder); Charles Fisher (engineer); William Hyman (harpsichord builder); Richard Rephann (Director of the Yale University Collection of Musical Instruments); James Weaver (Director of Performance Programs, The Smithsonian Institution); Shirley Wynne (Baroque dance, Ohio State University); Edgar Munhall (Joint Acting Director, The Frick Collection).

Tuition, room, and board in the adjacent Oakwood Inn: \$510  
Late applications (\$20 fee) considered through May 15, 1973

For complete details, contact:  
Christopher Chapin, Admissions Director  
The Aston Magna Foundation for Music, Inc.  
162 West 54th Street, New York, New York, 10019  
(212) 586-7649

### FIRST CONGREGATIONAL CHURCH OF LOS ANGELES presents

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# CALENDAR

## APRIL

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

DEADLINE FOR THIS CALENDAR WAS MARCH 10

**5 April**  
Jeremy Suter, Trinity Church, New York City 12:45 pm  
*Eighth Symphony* by Mahler; Rochester Philharmonic & Oratorio Society, Pocono Boy Singers; Rochester, NY  
Kim Kasling, Kathryn Eskey, Vernon Wolcott; for MTNA Convention; First Baptist, Philadelphia, PA 4:40 pm  
Bonnie Aurand, senior recital, Moody Bible Inst., Chicago, IL 8 pm  
Charles Benbow, all Bach, for Krakow Philharmonic, Krakow, Poland

**6 April**  
John Anthony, Wheaton College, Norton, MA 8:30 pm  
Michael Schneider, St. Mark's Episcopal, Shreveport, LA

**7 April**  
Magdalen College Choir of Oxford; Trinity Church, Princeton, NJ 8 pm  
Diane Bish for nat'l. convention Nat'l. Federation of Music Clubs, Atlantic City, NJ 5:45 pm  
Cherry Rhodes, St. Paul's Church, Chestnut Hill, PA  
Ted Alan Worth, St. Paul Chamber Orch; St. Paul, MN  
Clyde Holloway, masterclass, First Presbyterian, Ottumwa, IA  
Charles Benbow, Dominican Church, Krakow, Poland

**8 April**  
E. Power Biggs, Southport, CT  
*Requiem* by Verdi, St. Bartholomew's Church, New York City 4 pm  
*Requiem* by Mozart, All Soul's Unitarian, New York City 11 am  
*St. John Passion* by Bach, St. Thomas Church, New York City 3 pm  
Geoffrey Smith, organ; followed by Even-song & choral concert; All Saints Cathedral, Albany, NY 4:30 pm  
*Mass in F* by Anton Bruckner, Cathedral Choral Society & Orchestra, St. Paul's Cathedral, Buffalo, NY 8 pm  
*St. John Passion* by Handel, First English Lutheran, Lockport, NY 5 pm  
*Clavierübung Part III* (complete) by Bach; Will Headlee, 2 organs & choir, Crouse Aud, Syracuse, NY 4 pm  
Joan Lippincott, Church of the Holy Communion, South Orange, NJ 4 pm  
Richard Gratton, baritone, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Baltimore Pro Cantare, J Heizer, dir; Cathedral of the Incarnation, Baltimore, MD 4 pm  
Monika Henking, All Soul's Unitarian, Washington, DC 4 pm  
Virgil Fox, Oakwood College, Huntsville, AL  
Karl Watson, Arch St. Presbyterian, Philadelphia, PA 4 pm  
William Whitehead, Asbury Methodist, Scranton, PA  
Blair Academy Choir, First Presbyterian, Lancaster, PA 8 pm  
Donald Beikman, Heinz Chapel, Pittsburgh, PA 3 pm  
*Stations of the Cross* by Dupré, mixed-media production, Douglas L Butler, organ; St. Paul's Cathedral, Pittsburgh, PA 8 pm  
William Girard, Olmsted Community Church, Olmsted Falls, OH 8 pm  
*Joan of Arc* by Honegger, Central United Methodist, Muskegon, MI 4:30 pm  
Alexander Boggs Ryan, First Presbyterian, Kalamazoo, MI 5 pm  
Choir of New College, Oxford; at Bethesda-by-the-Sea Episcopal, Palm Beach, FL 4 pm  
Pierre Cochereau, Auditorium Theatre, Chicago, IL  
Annual Jr Choir Festival, David Smart, chairman; Moody Bible Inst, Chicago, IL 3 pm  
Choral Vespers, Zumbro Lutheran, Rochester, MN 6:30 pm

Clyde Holloway, First Presbyterian, Ottumwa, IA 4 pm  
George Ritchie, Cathedral of the Risen Christ, Lincoln, NE  
Jacqueline Southard, Mackey Aud, U of Colorado, Boulder, CO 4 pm  
John Fenstermaker, Lowell H S Symphony; Grace Cathedral, San Francisco, CA 4 pm  
Thomas Harmon, St. Mark's Episcopal, Glendale, CA 4 pm  
Ennis Fruhauf, St. Bede's Episcopal, Menlo Park, CA 8 pm

**9 April**  
*St. John Passion* by Bach, St. Thomas Church, New York City 3 pm  
Musica Sacra of NY, Central Presbyterian, New York City (also Apr 10)  
Choir of New College, Oxford; at Trinity Cathedral, Miami, FL 8 pm  
Diane Bish, Christ Lutheran, Ft. Lauderdale, FL 8 pm  
*Joan of Arc* by Honegger, Park Congregational, Grand Rapids, MI 8:30 pm  
Wilma Jensen, Fourth Presbyterian, Chicago, IL  
Kathleen Thomerson, First United Methodist, Lubbock, TX 8:15 pm  
William Teague, Trinity U, San Antonio, TX  
Michael Schneider, First Congregational, Los Angeles, CA 8:15 pm

**10 April**  
Maxwell Shepherd, pianist, Trinity Church, New York City 12:45 pm  
Newark Boys Chorus, orch, John Rose, org; Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
Timothy L Zimmerman, Crescent Ave Presbyterian, Plainfield, NJ 12 noon  
Virgil Fox, Hunter H S, Gastonia, NC  
*Stations of the Cross* by Dupré, David Bowman, org; Cathedral of Christ the King, Atlanta, GA  
Joyce Jones, SCITS Aud, Sarnia, Ontario

**11 April**  
Richard Fowler, Christ Church Cathedral, Hartford, CT 11:40 am  
Maggie Toews, mezzo; instrumental ensemble; St. Paul's Chapel, Trinity Parish, New York City 12:30 pm  
*Stations of the Cross* by Dupré; Alexander Boggs Ryan, org; dance by students of SUNY, Buffalo; Holy Trinity Lutheran, Buffalo, NY 8 pm  
Choir of New College, Oxford; at Madison College, Harrisonburg, VA 7:30 pm  
Gerre Hancock, Cleveland Museum of Art, Cleveland, OH  
Gerhard Krapf, Clapp Hall, U of Iowa, Iowa City, IA 8 pm  
Gillian Weir, Mold Parish Church, Wales, England

**12 April**  
Larry King, Trinity Church, New York City 12:45 pm  
Larry Allen, St. Thomas Church, New York City 12:15 pm  
*Stations of the Cross* by Dupré, David Bowman, org; Second Presbyterian, Indianapolis, IN

**13 April**  
William Tortolano, Colby College, Waterville, ME  
E. Power Biggs, Shrine of the Immaculate Conception, Washington, DC 8 pm  
Cherry Rhodes, Covenant Presbyterian, Charlotte, NC 8 pm  
John Rose, Albion College, Albion, MI  
Choir of New College, Oxford; at North Christian Church, Columbus, IN 7:30 pm

**14 April**  
*Requiem* by Fauré, Trinity College, Hartford, CT 8:15 pm

Collegium Musicum, Robert Donington, dir; SUNY, Buffalo, NY 8:30 pm  
Jane Bowers, baroque flute; R. Peter Wolf, harpsichord; Eastman School of Music, Rochester, NY 8:15 pm  
John Rose, workshop, Albion College, Albion, MI  
Frederick Geoghegan, La Chute, Quebec

**15 April**  
Michael Schneider, First Presbyterian, New Canaan, CT  
*Messiah*, Parts II & III by Handel; Greater Hartford Festival Chorus & Orch; John Holtz, dir; Bushnell Memorial Hall, Hartford, CT  
Frederick Swann, South Congregational Church, New Britain, CT (oratorio)

*Messiah* (Lenten portion) by Handel, St. Bartholomew's Church, New York City 4 pm  
*Stabat Mater* by Poulenc, Church of the Ascension, New York City 8 pm  
Judith Hancock, St. Thomas Church, New York City 5:15 pm  
Peter Ramsey, All Saints Cathedral, Albany, NY 4:30 pm  
Choir of New College, Oxford; at St. John's Episcopal, Massena, NY 6 pm  
*St. John Passion* by Handel, Frank A. Novak, dir; Holy Trinity Lutheran, Buffalo NY 5 pm  
Joan Lippincott, St. Thomas the Apostle Church, Bloomfield, NY 4:30 pm  
John and Marianne Weaver, First Presbyterian, Caldwell, NJ 8 pm  
Joseph Stephens, harpsichord; Cathedral of Mary our Queen, Baltimore, MD 5:30 pm  
Thico J Talbert, Wilson Methodist, Baltimore, MD 4 pm  
New Hanover H S Choral Dept, Jane Price, dir; First Presbyterian, Wilmington, NC 5 pm  
*Lord Nelson Mass* by Haydn, St. John's Cathedral, Jacksonville, FL 5 pm  
Gary Wilson, Heinz Chapel, Pittsburgh, PA 3 pm  
*Requiem* by Mozart, Hyde Park Community United Methodist, Cincinnati, OH 4 pm  
Gratian Nugent, Olmsted Community Church, Olmsted Falls, OH 8 pm  
*Stabat Mater* by Rossini, First Presbyterian, Ann Arbor, MI 5 pm  
Cantatas 182, 159 and 23 by Bach, works by Vulpius and Hessenberg; Louisville Bach Society, Melvin Dickinson, dir; St. John's Evangelical Church, Louisville, KY 3:30 pm  
Robert Anderson, First Presbyterian, Lake Forest, IL 4 pm  
Anita Werling, Presbyterian Church, Macomb, IL 8 pm  
Thomas Harmon, First Congregational, Berkeley, CA 5 pm  
Thomas Murray, St. Mark's Episcopal, Glendale, CA 4 pm  
*Christ lag in Todesbanden* by Bach, La Jolla Presbyterian, La Jolla, CA 9:30 and 11 am  
*Symphony in G* by Sowerby, Porter Heaps, St. Mark's Episcopal, Palo Alto, CA 3 pm

**16 April**  
E. Power Biggs, brass & Percussion; Cathedral of the Immaculate Conception, Montreal, Quebec  
Allen Shaffer, org; Paul Taylor, trumpet; Hampton Institute, Hampton, VA 8 pm  
*Stations of the Cross* by Dupré (14 organists), St. Martin de Tours Church, St Martinville, LA 6:30 pm  
Carlene Neihart, Country Club Christian, Kansas City, MO 8 pm

**17 April**  
Trinity Choir, Trinity Church, New York City 12:45 pm  
Choir of New College, Oxford; at St. John's Episcopal, Massena, NY 7:30 pm  
Steven Nelson, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
Virgil Fox, Miami Philharmonic Orchestra, Miami, FL (also April 18)  
Frederick Geoghegan, Drummondville, Quebec

**18 April**  
Rollin Smith, The Frick Collection, New York City, 5 p.m.  
Melvin Lumpkin, Christ Church Cathedral, Hartford, CT 11:40 am  
*Stations of the Cross* by Dupré, Clarence Watters, Trinity College, Hartford, CT 8:15 pm  
John Upham, St. Paul's Chapel, Trinity Parish, New York City 12:30 pm  
*St. Matthew Passion* by Bach, St. Bartholomew's Church, New York City, 8:15 pm

**19 April**  
Choir of New College, Oxford; at Christ Church, Greenwich, CT 7:30 pm

**20 April**  
*St. John Passion* by Bach, Allen Wolbrink, dir; Church of the Redeemer, New Haven, CT 8 pm  
*Requiem* by Fauré, St. Mark's New Canaan, CT 2 pm  
*The Crucifixion* by Stainer, Fairmount Presbyterian, Cleveland Heights, OH 8 pm  
Choral & instrumental works by Mendelssohn, Reger, Rubbra; First Congregational, Columbus, OH 7:30 pm  
*Stations of the Cross* by Dupré; Antone Godding, org; Norton Wey, narrator; Oklahoma City, U, OK 12 noon  
*Messiah*, Parts II & III, by Handel, Fourth Presbyterian, Chicago, IL 7:30 pm  
*Olivet to Calvary*, First Baptist, Shelbyville, KY 7:30 pm  
*Requiem* by Brahms, Pro Musica of Pacific Union College with orch; Grace Cathedral, San Francisco, CA 8 pm

*Stabat Mater* by Pergolesi, St. Paul's Lutheran, Tannersville, PA, Pocono Boy Singers & chamber orchestra  
E K U Women's Chorale, David A Wehr, dir; Eastern Kentucky U, Richmond, KY 8 pm  
*Stations of the Cross* by Dupré, David Bowman; First Presbyterian, Jackson, MN

**19 April**  
Choir of New College, Oxford; at Christ Church, Greenwich, CT 7:30 pm

**21 April**  
Allen Shaffer, Bruton Parish Church, Williamsburg, VA 8 pm

**22 April**  
Organ & brass, Colby College, Waterville, ME  
E. Power Biggs, music for organ & brass; First Church Congregational, Cambridge, MA 8 pm  
*Te Deum* by Dvorak, St. Bartholomew's Church, New York City 4 pm  
Herman Berlinski, St. Thomas Church, New York City 5:15 pm  
Choir of New College, Oxford; St. James' Church, New York City 7:30 pm  
*St. John Passion* by Handel; Frank A. Novak, dir; Holy Trinity Lutheran, Buffalo, NY 5 pm  
Music for Easter by Bach & Handel, Tenth Presbyterian, Philadelphia, PA 7:30 pm  
John Schaefer & instrumentalists, works by Bach; First Congregational Columbus, OH 3 pm  
Adams State Choir; St. John's Cathedral, Denver, CO 4 pm  
Special Easter Mass, Whitworth College Choir; Grace Cathedral, San Francisco, CA 3:30 pm  
Melvin West, organ & brass, Cathedral of St. John the Evangelist; Spokane, WA 4 pm

**23 April**  
Virgil Fox, Civic Auditorium, Jacksonville, FL  
Catharine Crozier, Fondren Presbyterian, Jackson, MS

**24 April**  
1973 Congress of the International Bach Society, Lincoln Center, New York City (thru April 27)  
Judith Jean Otten, soprano; Trinity Church, New York City 12:45 pm  
The Blake Ensemble, woodwind quintet; Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
*Requiem* by Mozart, *Gloria*, by Poulenc; Eastern Kentucky U. Richmond, KY 8 pm  
Wilma Jensen and K. Dean Walker, organ & percussion; First Baptist Church, Austin, TX  
Charles Benbow, Westminster Abbey, London, England

**25 April**  
Eve Dickens, flute; Karl Herresoff, guitar; St. Paul's Chapel, Trinity Parish, New York City 12:30 pm  
Michael Schneider and Christian Schneider, organ & oboe; St. Paul's Cathedral, Pittsburgh, PA  
E. Power Biggs, Christ Church, Savannah, GA  
Cantata 4 by Bach, Valparaiso U, Valparaiso, IN

**26 April**  
Michael Stauch, St. Thomas Church, New York City 12:15 pm  
William Self, Trinity Church, New York City 12:45 pm  
Catharine Crozier, Houghton College, Houghton, NY

David Bruce-Payne, Immaculate Heart of Mary Church, Maplewood, NJ 8 pm  
 Viktor Wolfram, harpsichord; U of St. Thomas, Houston, TX 8 pm  
 Worth-Crow Duo, Havre H S, Havre, MT

27 April  
 Gerre Hancock, Shrine of the Immaculate Conception, Washington, DC 8 pm  
 Michael Schneider and Christian Schneider, organ & oboe; Harvard Memorial Church, Cambridge, MA  
 Eastman School Chorus, Eastman Chorale, Robert De Cormier, dir; Eastman School of Music, Rochester, NY 8:15 pm  
 Larry Palmer, harpsichord; U of St. Thomas, Houston, TX 8 pm  
 The Early Music Calliope, Margaret Irwin-Brandon & Timothy Swain, dirs; Portland Art Museum, Portland, OR 8:40 pm (also April 28)  
 Francis Jackson, St. James' Church, Dundas, Ontario

28 April  
 Victor Hill, harpsichord; Williams College, Williamstown, MA 8:30 pm  
 Marilyn Olsen, harpsichord; U of St. Thomas, Houston, TX 8 pm  
 E Power Biggs, Deer Park United Church, Toronto, Ontario

29 April  
 Cherry Rhodes, Christ Church, Montpelier, VT  
 Richard Birney Smith, St. Anne's Church, Lowell, MA 4 pm  
 Victor Hill, harpsichord; Williams College, Williamstown, MA 8:30 pm  
 Lorna Lee Curtis, St. Thomas Church, New York City 5:15 pm  
 George L. Jones, All Saints Cathedral, Albany, NY 4:30 pm  
 Catharine Crozier, St. John's Lutheran, Williamsville, Buffalo, NY  
 Francis Jackson, Rutgers U, New Brunswick, NJ 8:30 pm  
 John W Heizer, Church of the Redeemer, Baltimore, MD 4 pm  
 Tamara Trykar, pianist; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
 St. Paul by Mendelssohn, Johnson Memorial Church, Huntington, WV 7:30 pm  
 Dan Pruitt, Cathedral of St. Philip, Atlanta, GA 5 pm  
 Chamber music program; Abington Baptist, Abington, PA  
 David Bruce-Payne, Market Square Presbyterian, Harrisburg, PA 8 pm  
 Kim Kasling, Grace Lutheran, Albert Lea, MN 8 pm  
 Tom Robin Harris, Church of the Ascension, Chicago, IL 7:30 pm  
 Michael Schneider and Christian Schneider, organ & oboe; First Presbyterian, San Antonio, TX  
 Worth-Crow Duo, Flathead County H S, Kalispell, MT  
 Robert Finster, St. John's Cathedral, Denver, CO 4 pm  
 Charles Ward, St. Clement's Episcopal, Berkeley, CA 5 pm  
 St. George's Day Festival Evensong; St. Paul's Episcopal, San Diego, CA 4 pm

30 April  
 Musica Sacra of New York, Central Presbyterian, New York City (also May 1)  
 "The Italian Madrigalists and Their English Imitators;" The Western Wind; Corpus Christi Church, New York City 8:30 pm  
 Catharine Crozier, master class; S U N Y, Buffalo, NY  
 William Whitehead, Westminster College, New Wilmington, PA

1 May  
 Calvin Hampton, Trinity College, Hartford, CT 8:15 pm  
 Stephen K. Whitney, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
 Timothy L Zimmerman, Westminster Choir College, Princeton, NJ 8 pm  
 Helen Penn, St. John's Episcopal, Washington, DC 8:30 pm  
 Francis Jackson, Trinity Cathedral, Miami, FL  
 William Teague, St. Luke's Methodist, Oklahoma City, OK  
 Robert Anderson, First Presbyterian, Ft Wayne, IN 8 pm  
 Michael Schneider and Christian Schneider, organ & oboe; Father Flanagan's Boys' Home, Boys Town, NE

2 May  
 Richard Birney Smith, St. Paul's Chapel, Trinity Parish, New York City 12:30 pm  
 Albert Russell, St. John's Episcopal, Washington, DC 12:10 pm  
 Ted Alan Worth, Burley Sr H S, Burley, ID

3 May  
 Richard Birney Smith, Trinity Church, New York City 12:45 pm  
 Michael Radulescu, Konzerthaus, Vienna, Austria  
 Charles Benbow, St. Francis Xavier Church, Paris, France

4 May  
 Carlton T. Russell, Wheaton College, Norton, MA 8:30 pm  
 John Obetz, Rayne Memorial Methodist, New Orleans, LA 8 pm  
 Noye's Fludde by Britten, St. Bede's Episcopal, Menlo Park, CA (also May 6)

5 May  
 Virgil Fox, Revelation Lights, Carpenter Sports Bldg, Newark, DE  
 Oberlin Collegium Musicum, Our Lady of Bethlehem Chapel, LaGrange Park, IL 8 pm  
 Diane Bish, RLDS Aud, Independence, MO 8 pm

6 May  
 James Johnson, First Church Congregational, Cambridge, MA 8 pm  
 Battell Chapel Choir, Charles Krigbaum, dir; Dwight Chapel, Yale U, New Haven, CT 8:30 pm  
 Francis Jackson, St. Thomas Church, New York City 5:15 pm  
 Elijah by Mendelssohn, Church of the Heavenly Rest, New York City 4 pm  
 Frank A Novak, Holy Trinity Lutheran, Buffalo, NY 5 pm

Eastman Polyphonic Choir, M. Alfred Bichsel, dir; Eastman School of Music, Rochester, NY 8:15 pm  
 John Rose, recital, Evensong, choir of Cathedral of the Sacred Heart, Newark, NJ; at Immaculate Conception Seminary, Darlington, NJ 4 pm  
 Motet 6 and Cantata 51 by Bach, Lord Nelson Mass by Haydn; Trinity Church, Princeton, NJ 7:30 pm  
 Gregory Wiest, tenor; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
 Missa Brevis by Kodaly, Requiem by Fauré; Lutheran Church of the Reformation, Washington, DC 3 pm  
 Requiem by Fauré, Missa Brevis by Kodaly; Christ Church, Alexandria, VA 4 pm  
 Spring Festival Concert, Christ Church, Cincinnati, OH 8 pm  
 Thomas Matthews, St. Luke's Episcopal, Evanston, IL 4 pm  
 Halt im Gedachtnis Jesum Christ by Bach; William Kuhlman, org; Grace Lutheran, River Forest, IL 3:45 pm  
 Choral Concert, Valparaiso U, Valparaiso, IN 4 pm  
 Joan Lippincott, St. John's Cathedral, Milwaukee, WI 3:30 pm

The Maastricht Easter Play; In ecclesiis by Gabrieli, Larry Palmer, dir; St. Luke's Episcopal, Dallas, TX 5 pm  
 Colorado Chorale, St. John's Cathedral, Denver, CO 4 pm  
 USC Concert Choir, James Vail, dir; St. Mark's Episcopal, Glendale, CA 4 pm

Fifth Annual Festival of Choirs, LaJolla Presbyterian, LaJolla, CA 9:30 and 11 am  
 Ted Alan Worth, Josephine County Fairgrounds Pavillion, Grants Pass, OR  
 Richard Birney Smith, Notre Dame Cathedral, Paris, France 5:45 pm

7 May  
 Francis Jackson, master class; St. Thomas Church, New York City, morning

8 May  
 David Finckel, cello; Andrew Willie, piano; Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
 Chicago Children's Choir, Christopher Moore, dir; workshop for Chicago Choral Conductors Guild; First Unitarian Church, Chicago, IL 8 pm  
 Diane Bish, First Methodist, Marion, KS 8 pm  
 David Bruce-Payne, First Congregational Church, Long Beach, CA

9 May  
 Albert Russell, St. John's Episcopal, Washington, DC 12:10 pm  
 Worth-Crow Duo, Salinas Sr H S, Salinas, CA  
 Francis Jackson, St. George's Cathedral, Kingston, Ontario

10 May  
 Arthur LaMirande, works by Franz Schmidt; Grace Episcopal, New York City 12:30 pm  
 Virgil Fox, City Auditorium, Bismarck, ND

William Whitehead, Bach Choir of Bethlehem, Bethlehem, PA (thru May 12)

11 May  
 Rosalind Mohnsen, Westmar College, LeMars, IA  
 Chattanooga Boys Choir, Stephen Ortlip, dir; Independent Presbyterian, Birmingham, AL 8 pm  
 Russell Saunders, Rocky Mountain College, Billings, MT

12 May  
 Lief Thybo, org; Eva Borgstrom, sop; First Church Congregational, Cambridge, MA 8 pm  
 Clyde Holloway, master class, morning; St. Stephen's Episcopal Cathedral, Harrisburg, PA  
 Moody Bible Institute Spring Festival of Praise, Aric Crown Theatre, Chicago, IL 7:45 pm  
 Worth-Crow Duo, Liberty Hall, El Paso, TX  
 Russell Saunders, workshop; Rocky Mountain College, Billings, MT  
 Charles Benbow, New College Chapel, Oxford, England

13 May  
 Adel Heinrich, all Bach; Colby College, Waterville, ME  
 Gloria by Vivaldi, Symphony of Psalms by Stravinsky; All Saints Church, Princeton, NJ 7:30 pm  
 Baltimore Pro Cantare, Cathedral of the Incarnation, Baltimore, MD 4 pm  
 Musical Vespers, Cathedral Choir of Men and Boys, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
 King David by Honegger, Germantown Oratorio Choir, org & orch; Robert Carwithen, dir; Wilson Methodist, Baltimore, MD 8 pm

Albert Russell, National Presbyterian Church, Washington, DC 8 pm  
 Clyde Holloway, St. Stephen's Episcopal Cathedral, Harrisburg, PA  
 The Metropolitan Chorus, James F. Wiles, dir; Fairmount Presbyterian, Cleveland Heights, OH 7 pm  
 Virgil Fox, City Auditorium, Great Bend, KS  
 Donald Dumler and Martin Berinbaum, org & trumpet; Independent Presbyterian, Birmingham, AL  
 Colorado State U Singers, Brass Ensemble; St. John's Cathedral, Denver, CO 4 pm  
 Francis Jackson, First Congregational, Los Angeles, CA 8 pm  
 Jerald Hamilton, St. Paul's Episcopal, San Diego, CA 8 pm

14 May  
 Elena Vesela, Pioneer Memorial Church, Andrews U, Berrien Springs, MI 8 pm  
 Worth-Crow Duo, Grace United Methodist, Almagordo, NM  
 Charles Benbow, Bratislava, Czechoslovakia

15 May  
 John Rose, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
 Francis Jackson, Father Flanagan's Boys' Home, Boys Town, NE  
 Gillian Weir, Royal College of Organists, London, England

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Ludwig Altman, San Francisco, CA — St. Paul's Episcopal, San Rafael, CA Feb 4: Ricercar from Musical Offering, Contrapuncti 1, 3 and 11 from Art of Fugue, J S Bach; 3 Chorale Preludes, W F Bach; 6 Pieces for an Organ Clock, C P E Bach; Andante in C minor, J C Bach.

Andrew Andela, Westfield, NJ — Cathedral of the Sacred Heart, Newark, NJ Feb 13: Prelude and Fugue on BACH, Liszt; Prelude and Fugue in C, Bach; Prelude and Fugue in G minor, Dupré; Symphony II, Widor.

Robert Anderson, Dallas, TX — Church St United Methodist, Knoxville, TN Feb 2, all-Bach; Prelude and Fugue in G BWV 541, Trio Sonata in G BWV 530, Toccata and Fugue in D minor BWV 538, Canonic Variations on Vom Himmel hoch BWV 769, Komm heiliger Geist BWV 652, Komm Gott Schöpfer BWV 667, Fantasy and Fugue in G minor BWV 542.

Lars Angerdal, Uppsala, Sweden — Cathedral of St John the Evangelist, Spokane, WA Feb 18: Chaconne in A minor, David; Variations on an old Swedish Hymn, Lindberg; Alma Redemptoris Mater, Olsson; Festival Music, Cantabile from 10 Little Preludes, Stig Gustav Schonberg; Impression à Notre Dame de Paris, Organ Concerto opus 9, Thyrestam; Choral in E, Franck.

Heinz Arnold, Columbia, MO — First Presbyterian, Higginsville, MO Feb 4: Toccata BWV 538, Toccata and Fugue in D minor BWV 565, Bach; Creator of the stars of night (2 settings), Bratt; Scherzo from Symphony II, Vierne; Toccata per l'Elevazione, Frescobaldi (organ); The Spanish Pavan, Bull; Vivace in G, Aria in E, Paradisi; Sonatas in F-sharp minor, C and G, D Scarlatti; Le Carillon de Cythere, F Couperin; La Poule, Rameau (harpsichord); Fete, Langlais (organ).

Richard M Babcock, Tucson, AZ — Grace Episcopal, Tucson Feb 18: The Joy of the Redeemed, Dickinson; Memorial for Organ, McBride; Brother James's Air, Wright; Dialogue for Organ, Wyton; Prelude on Malabar, Sowerby; Contemplation on Tallis' Canon, Purvis; Partita on O filii et filiae, Held.

Fred Backhaus — student of Miriam Clapp Duncan, Lawrence U, Appleton, WI Feb 2: Toccata and Fugue in F BWV 540, Bach; Allegro from Symphony V, Widor; Partita on Unüberwindlich starker Held Sankt Michael, David; Herzlich tut mich verlangen, O Gott du frommer Gott, Brahms; Choral-Improvisation on Victimae paschali, Tournemire.

George C Baker III — student of Robert Anderson, Southern Methodist U, Dallas, TX Feb 8: Komm heiliger Geist BWV 651, Canonic Variation on Vom Himmel hoch BWV 769a, Prelude and Fugue in E-flat BWV 552, Bach; Sonata I, Hindemith; Alléluias sercins, Messiaen; Prelude and Fugue in A-flat opus 36, Dupré.

Robert F Baker, Freeport, IL — Baker residence, Freeport Jan 28: Voluntary in C, Stanley; O Haupt voll Blut und Wunden, Pachelbel; Christus der uns Selig macht, Kauffmann; Prelude and Fugue, Handel.

J Michael Bart, New York, NY — Trinity Church, New York, NY Feb 1: Prelude and Fugue in G minor BWV 535, Bach; Sonata IV, Mendelssohn; Tecum principium, Stella ista, Lumen ad Revelationem from Six Antienne pour le Temps de Noël opus 48, Dupré; Scherzo opus 2, Duruflé.

William C Beck, Palos Verdes, CA — St Paul's Cathedral, Los Angeles, CA Feb 23: Fantasia in G BWV 572, Bach; Pastorale, Franck; Sonata I, Mendelssohn.

Fred B Binckes — student of Kirby Koriath, doctoral recital, Ball State U, Muncie, IN Feb 9: Variations on Vater unser from Sonata VI, Mendelssohn; Trio on Ach bleib mit deiner Gnade, Karg-Elert; O Traurigkeit, Es ist en Ros, Brahms; Fantasy on Ein feste Burg opus 27, Reger.

David Britton, Los Angeles, CA — Grace Lutheran, San Diego, CA Feb 5: Introduction and Passacaglia in E, Rheinberger; Allein Gott in der Höh BWV 662, Prelude and Fugue in C minor BWV 546, Bach; Sinfonietta, Guillon; Prelude, Adagio et Choral varié sur le Veni Creator, Duruflé.

John Brock, Knoxville, TN — All Saints' Episcopal, Norton, VA Feb 12: Concerto del Sigr Meck, Walther; 3 settings A mighty fortress is our God, Walcha, Buxtehude, Benda; Prelude in C, BWV 547, Kommst du nun BWV 650, Nun komm der Heiden Heiland BWV 659, Prelude and Fugue in A minor BWV 543, Bach; Prelude and Fugue III, Rohlig; Antiphon III, Prelude and Fugue in B, Dupré.

James Bullock, Joplin, MO — Ozark Bible College, Jan. 28: Prelude and Fugue on BACH, Liszt; Sonata opus 18/11, Distler; Prelude and Fugue in D, Bach; Suite opus 5, Duruflé.

Frederick Burgomaster, Buffalo, NY — St Paul's Cathedral, Buffalo March 9: The Archbishop's Fanfare, Jackson; Matines, Vierne; 3 pieces from the Musical Clocks, Haydn; 3 settings O Sacred Head, Bach, Brahms, Langlais; Fugue in E-flat, Bach.

John Burke, Berkeley, CA — First Congregational, Berkeley Feb 18: Prelude and Fugue in E-flat, Sonata II in D for viola da gamba and harpsichord, Bach; Cantata Lauter Wonne lauter Freude, Telemann; Duet for Flute Stops, Fantasia for oboe and organ, Chorale Prelude on Von Gott will ich nicht lassen, Prelude and Double Fugue in F minor, Krebs; Concerto in A minor for recorder and strings. Assisted by Anna Carol Dudley, soprano; Calvin Wall, recorder; Joan Garvin, cello; James Carr, oboe; Martha Wasley, piano; and a string orchestra.

Charles Callahan, Philadelphia, PA — Arch St Presbyterian, Philadelphia Feb 11: Fantasia K 594, Mozart; O whither shall I flee, Wake awake, Bach; Fantasia and Fugue on BACH, Liszt; Water Nymphs, Vierne; Intermezzo, Nancy Plummer Faxon; Toccata, Weaver.

Warren Canfield, Ft Lauderdale, FL — Trinity Cathedral, Miami, FL Feb 18, all-Bach: Fugue in G minor (Little), Christ lay in bonds of death, Deck thyself my soul with gladness, Lord Jesus Christ be present now, Praise to the Lord, Prelude and Fugue in A minor.

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Michael Corzine, Evansville, IN — Oklahoma City U Feb 4: O Lamm Gottes un-schuldig BWV 636, Prelude and Fugue in E minor BWV 548, Bach; Concerto in B-flat opus 4/2, Handel; Prélude et Fugue sur le non d'Alain, Durullé; Sonata I, Hindemith; Allegro vivace from Symphony V, Widor.

Wallace M Coursen Jr, Glen Ridge, NJ — Christ Episcopal, Glen Ridge Feb 25: Fantasy in G, Schmücke dich, Bach; Prelude in C, Ritornell, Allegretto, Schroeder; Air with Variations, Sowerby; Prelude, Fugue and Variation, Franck; Primavera, Bingham; Berceuse, Wright; Toccata in B-flat minor, Vierne.

James A Dale, Annapolis, MD — U S Naval Academy Feb 18, in memoriam Lyndon Baines Johnson: Toccata and Fugue in D minor, O Sacred Head, Bach; O how blest are they, Brahms; Brother James's Air, Darke; Variations on Wondrous Love, Barber; In Praise of Merbecke, Wyton.

Merrill N Davis III, Rochester, MN — Carleton College, Northfield, MN Jan 21: Fantasia on BACH, Joachim; Magnificat noni toni, Scheidt; Choral in B minor, Franck; Toccata and Fugue in F BWV 540, Bach; Prelude in C, Bruckner; Postludium from the Slavonic Folk-Mass, Janáček.

Kamiel d'Hooghe — First Baptist, Pensacola, FL Jan 19: Prelude and Fugue in F-sharp minor, Buxtehude; Suite of Versets on the First Mode, Kerckhoven; Toccata, Adagio and Fugue in C BWV 564, Bach; Choral in A minor, Franck; Jesus accepts the suffering, The Magi, The Lord in our midst, Messiaen.

Richard DeLong, Ashland, OH — First Congregational, Columbus, OH Feb 18: Prelude and Fugue in E-flat BWV 552, Allein Gott in der Höh BWV 676, Bach; Sonata in D K 288, Scarlatti; Sonata on the First Tone, Lidon; Fanfare, Cook; Les Bergers, Desseins Eternels, Messiaen; Scherzo in E, Gigout; Fantasy and Fugue on Bach, Liszt.

Steven Egler, Ann Arbor, MI — Illinois Wesleyan U, Bloomington, IL Jan 25: Suite du premier ton, Clérambault; Nun komm der Heiden Heiland BWV 659, Toccata, Adagio and Fugue in C BWV 564, Bach; Choral in E, Franck; Deuxieme Fantaisie, Litanies, Alain.

Alexei Erlanger — St Paul's Cathedral, Buffalo, NY Feb 9: Basse et dessus de trompette, Clérambault; Lied des Chrysanthèmes, Matin Provincial, Bonnet; Andantino, Franck; Toccata, Gigout.

Marcia Hannah Farmer, Santa Monica, CA — Blessed Sacrament Church, Hollywood CA Feb 5: Cantilena Angelica Fortuna, Scheidt; Prelude and Fugue in B minor BWV 544, Bach; Es ist ein Ros, Brahms; Fantasy K 608, Mozart; The 131st Psalm, Zimmermann; The 94th Psalm (Allegro-Allegro assai), Reubke.

Eric Fletcher, Selinsgrove, PA — Cathedral of the Sacred Heart, Newark, NJ Feb 27: Prelude and Fugue in G minor, Buxtehude; Voluntary for a double organ, Gibbons; Master Tallis' Testament, Howells; Sonata in C minor, Rheinberger; Choral in B minor, Franck; Fantasia and Fugue in G minor, Bach.

Martha Folts, Ames, IA — Grinnell College, Iowa Arts Council, co-sponsor, Feb 4, lecture-recital "Music of the 60's and 70's": Arc for Organ and Tape (1966), Ton Bruynel; Antipodes I (1972), Gary White; Volumina (1962), György Ligeti; Nebulosa (1969), Bengt Hambraeus; Centrum van Stilte I (1965), Jos Kunst; Constellations III for Organ and Tape (1961), Hambraeus.

Robert Glasgow, Ann Arbor, MI — Grace Episcopal, Port Huron, MI Feb 25: Petite Suite, Bales; Intonazione cromatica, Merula; Sonatas K 288 and 255, Scarlatti; Passacaglia and Fugue in C minor, Bach; Sketch in D-flat, Schumann; Choral in E, Franck; Scherzetto, Arabesque, Carillon de Westminster, Vierne.

James W Good, Louisville, KY — Boulevard Baptist, Anderson, SC Feb 18: Fanfare, Cook; Partita on Was Gott tut, Pachelbel; Prelude and Fugue in B minor BWV 544, Bach; Toccata and Fugue in D minor and major opus 59/5 and 6, Reger; Roulade, Bingham; Suite opus 5, Durullé.

Herbert Gotsch, River Forest, IL — Grace Lutheran, River Forest Feb 4: Concerto IV in C BWV 595, Sonata I in E-flat BWV 525, Fugue in G BWV 577, Fugue in G minor BWV 578, Toccata in F BWV 540, Bach; Pièce Héroïque, Franck; L'Ascension, Messiaen.

Conrad Grimes, Winnipeg, Manitoba — Unitarian Centre, Winnipeg Jan 28: Chaconne in E minor, Buxtehude; Toccata for the Elevation, Frescobaldi; 3 settings Vater unser, Bach; Sonata VI, Mendelssohn; 2 settings Schmücke dich, Brahms, Bach; Sonata in G, Scarlatti; Chant Héroïque, Chant de paix, Langlais.

Norberto Guinaldo, Los Angeles, CA — First United Methodist, Garden Grove, CA Jan 19: Prelude and Fugue in E minor, Brubns; Introduction and Passacaglia, Donald Johns; Invocation, Richard Ross; Prelude and Fugue on a theme of Vittoria, Britten; 2 Noëls, Dandrieu; Rhapsodie Gregorienne, Langlais; Fantaisie in A, Franck; Introspection (world premiere), Not as the World Giveth (world premiere), Paraphrase on Sine Nomine, Guinaldo.

Elizabeth Hamp, Champaign, IL — First Presbyterian, Champaign Feb 7: Christ Thou art the brightness of day, Scheidt; How brightly shines the morning star, Buxtehude; In Thee is joy, Bach; What shall we bring to the Child, Winter confused withdraws, Guinaldo; O holy food of souls, Let us with joyful hearts, Schroeder; Pageant, Sowerby.

Calvin Hampton, New York, NY — for Bloomington AGO, IN Jan 24: Prelude and Fugue in B, Dupré; Canzona in D minor and C, Buxtehude; Sonata I, Mendelssohn; Prelude for Moog Synthesizer and Organ, The Road to Leprechaunia for Moog Synthesizer, Soprano, and Organ, Hampton.

Tom Robin Harris, Rock Island, IL — Augustana College Feb 2: Prelude and Fugue on BACH, Liszt; Les Versets du Pange Lingua, de Grigny; Choral in E, Franck; Toccata, Adagio and Fugue in C BWV 564, Aus tiefer Noth BWV 686, Bach; Final from Symphonie Passion, Dupré; Les yeux dans les roues, Messiaen.

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Carl W Haywood — student of Robert Anderson, Southern Methodist U, Dallas, TX Jan 26: Veni Creator, de Grigny; Concerto in A minor BWV 593, Vivaldi-Bach; Pièce Héroïque, Franck; Toccata and Fugue in D minor opus 59, Reger; Sonata III, Hindemith; Prelude and Fugue in B, Dupré.

Monika Henking, Thalwil, Switzerland — Memorial Church, Harvard U, Cambridge, MA March 2, all-Bach: Fantasy and Fugue in A minor BWV 561, Trio Sonata V BWV 529, An Wasserflüssen Babylon BWV 653a, Prelude and Fugue in E minor BWV 548.

David Herman, Des Moines, IA — Drake U, Des Moines Feb 27: Suite du deuxième ton, Clérambault; O Traurigkeit, Brahms; Toccata in F, Bach; Litanies, Postlude pour l'Office de Complies, Alain; Prelude and Fugue on ALAIN, Duruflé.

Douglas D Himes, Pittsburgh, PA — Heinz Chapel, Pittsburgh March 6: Fantasia in A, Frank; Cantilène and Dialogue sur les mixtures from Suite Breve, Langlais; Carillon de Westminster, Vierne.

John Holtz, Hartford, CT — Old South Church, Hartford March 22: Concerti IV and VI for two organs, Soler; Have mercy on me from St Matthew Passion, Prelude and Fugue in F minor, Bach; Hosanna I for organ and tape, Diemente; Pilgrimage-Cantata for Low Voice, Carlisle Floyd. Assisted by James Frazier, organist and Sara Williams, alto.

John Huston, New York, NY — Fourth Presbyterian, Chicago, IL March 26: L'Ange à la Trompette, Charpentier; Tierce en taille, Muzette, Duo sur la trompette, Dandrieu; Fantasia and Fugue in G minor BWV 542, Bach; Orgel Psalmen, Zimmermann; Sonatina, Sowerby; Toccata, Villancico y Fuga, Ginastera.

Audrey Bartlett Jacobsen, Los Angeles, CA — Blessed Sacrament Church, Hollywood, CA Feb. 5: Sonata Eroica opus 94, Jongen; Supplication, Purvis; Scherzo opus 2, Duruflé; Improvisation on Victimae Paschali, Tournemire.

Paul Jenkins, Deland, FL — Trinity Cathedral, Little Rock, AR Feb 13: Suite on the Second Tone, Clérambault; Allein Gott in der Höh BWV 664 and 662, Prelude and Fugue in E minor BWV 548, Bach; Fugue in A-flat minor, Brahms; Fantasia and Fugue in D minor opus 135b, Reger.

Philip Keil, Berkeley, CA — St Clement's Episcopal, Berkeley Jan 28: French Suite V in G, Bach; Concerto II in A minor, Vivaldi-Bach; Partita on Wie schön leuchtet, Krapt; Fugues 2, 3, and 4 on BACH, Schumann.

Kirby Koriath, Muncie, IN — Knoxville College, TN Feb 4: Alleluys, Preston; Sonata IV in E minor BWV 528, Toccata and Fugue in F BWV 540, Bach; Variations on America, Ives; Clair de lune, Vierne; Fantasia K 608, Mozart.

Aldis Lagzdins, Yonkers, NY — First Presbyterian, Utica, NY April 10: Offertoire, Couperin; Prelude and Fugue in E minor, Trio Sonata II, Gigue Fugue, Bach; Adagio and Fugue, Olivera; Chants d'Oiseaux, Messiaen; Scherzo from Symphony II, Andante from Symphony I, Finale from Symphony VI, Vierne.

Arthur LaMirande, New York, NY — St Alphonse Church, New York City Jan 28, all music by Franz Schmidt: Fantasia and Fugue, Chaconne, Prelude and Fugue (Christmas Pastoral), O wie selig seid ihr doch, Nun danket alle Gott, Toccata and Fugue, Short Prelude and Fugue No. 4 (Hallelujah).

Paul Laubengayer, Urbana, IL — Stephens College, Columbia, MO Jan 28: Prelude in G, Bruhns; Sonata IV in E minor BWV 526, Prelude and Fugue in E-flat BWV 552, Bach; Prelude in C, Böhm; 2 Fugues on BACH, Schumann; La Romanesca con cinque mutanze, Valente; Fantasia on Hallelujah! Gott zu loben opus 52/3, Reger.

Arthur Lawrence, Notre Dame, IN — Sacred Heart Church, Notre Dame Jan 22: Ricercar Arioso IV, A Gabrieli; Diferencias sobre el canto llano del Caballero, Cabezón; Pastoral, Zipoli; Offertoire sur les grands jeux, Couperin; Variations on Herr Jesu Christ dich zu uns wend, Böhm; Ballo del granduca, Sweelinck; Prelude and Fugue in E minor, Bruhns; Fantasia on Wie schön leuchtet, Buxtehude; Toccata and Fugue in D minor BWV 565,

Bach, Jan 29: Prelude in E-flat BWV 552, Bach; Voluntary in D, Wesley; Choral in A minor, Franck; Wondrous Love, Barber; Phantasia, Hindemith; Reeks-Veranderingen I, Kee; Prelude and Fugue in G minor, Dupré.

Keith Linney — student of Kim Kasling, Mankato State College, MN Jan 21: Offertoire (Parish Mass), Couperin; Savior of the nations come BWV 659, We all believe in one true God BWV 680, Now dance and sing BWV 734, Fantasia and Fugue in G minor, Bach; Choral in B minor, Franck; Sonata II, Hindemith; Outburst of Joy, Messiaen.

Michele McCartney, Santa Ana, CA — St Paul's Cathedral, Los Angeles, CA Feb 16: Toccata XII, Muffat; Canzona IV, Frescobaldi; Partita on Christus der ist mein Leben, Pachelbel; Prelude and Fugue in G minor BWV 535, Bach.

F Carroll McKinstry — Community Church of Great Neck, NY Jan 28: Clausulas de I<sup>o</sup> Tono and VIII<sup>o</sup> Tono, Tomas de Santa Maria; Obra de octavo tono alto, Aguilera de Heredia; Prelude and Fugue in C, Bach; Sonata II, Mendelssohn; Prelude for Rosh Hashana, Berlinki; Musical Clocks, Haydn; Harmonies du soir, Karg-Elert; Variations de Concert, Bonnet.

Paul-Martin Maki, New York, NY — St Paul's Episcopal, San Diego, CA Feb 4: Prelude and Fugue in E minor BWV 548, Bach; Partita on Was Gott tut, Pachelbel; Fantasy on Hallelujah! Gott zu loben opus 52/3, Reger; Prelude, Adagio et Choral varié sur le Veni Creator, Duruflé.

Judith B Metz — Stephens College, Columbia, MO March 27: Prelude in G BWV 568, O Mensch bewein BWV 622, Prelude and Fugue in A minor, Bach; Choral in A minor, Franck; Ruhig bewegt from Sonata II, Hindemith; Præludium from Concerto II, Pepping; Trumpet Tune, Rohlig; Jesus accepte la souffrance, Messiaen.

Lawrence Moe, Berkeley, CA — St Clement's Episcopal, Berkeley Feb. 25: Ciacona in F minor, Prelude in D minor, Pachelbel; Benedictus, Domine Deus from Parish Mass, Couperin; Prelude, Fugue and Ciacona in C, Buxtehude; Pastorale, Fricker; Chorale, Sessions; 6 Schübler Chorales, Prelude and Fugue in B minor BWV 544, Bach.

James Moeser, Lawrence, KS — Plymouth Congregational, Lawrence Feb 7: Première Suite de Noël, Balbastre; Fantaisie in A, Franck; Toccata in C BWV 564, Bach; Fantasia on Wacht auf opus 52/2, Reger; Invention for Organ and Tape (premiere), John Biggs; Tu es Petra, Mulet.

Karl Moyer — student of David Craighead, doctoral recital, Eastman School of Music, Rochester, NY Feb 18: Allegro vivace from Symphony V, Widor; Sonata in D minor BWV 527, Prelude and Fugue in G BWV 541, Bach; Studies for Pedal-Piano V and VI, Schumann; Final opus 21, Franck.

Carlene Neihart, Kansas City, MO — First Presbyterian, Columbia, MO Feb 23: Prelude in D minor, Pachelbel; Air tendre, Lully; Herr Jesu Christ dich zu uns wend, Nun komm der Heiden Heiland, Toccata in F, Bach; Fantasy and Fugue on BACH, Liszt; Pastorale and Aviary, Roberts; Prelude, d'Indy; Hymn to St Andrew, Butler.

Jack L Noble, Vermillion, SD — First Presbyterian, Winnipeg, Manitoba Jan 21: Offertoire (Parish Mass), Couperin; Elevation, Zipoli; Wer nur den lieben Gott lässt walten, Ach bleib bei uns, Prelude and Fugue in E-flat, Bach; Andante K 616, Mozart; Es ist ein Ros, Herzlich tut mich verlangen, Brahms; Allegro vivace from Symphony I, Vierne; Postlude for the Office of Compline, Alain; Toccata, Near.

Roger Nyquist — St Viator Guardian Angel Shrine, Las Vegas, NV Feb 23: Improvisation VII, Saint-Saëns; The Celestial Banquet, Messiaen; Voluntary I in G, Greene; Fantasia and Fugue in C minor, C P E Bach; Adagio, Nyquist; Rhondo, Bull; Partita on Was Gott tut, Pachelbel; Plainte, Heroic Song, Langlais; Sonata I, Hindemith; Toccata in D-flat, Jongen.

Frank K Owen, Los Angeles, CA — St Paul's Cathedral, Los Angeles Feb 2: Chaconne, L Couperin; Gavotta, Martini; Prelude and Fugue in F minor, Handel; Adagio from Suite Modale, Preters; Marche Grottesque, Night in Monterey, Purvis; Etude Symphonique opus 78, Bossi.

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Myrtle Regier, South Hadley, MA — Yale U, New Haven, CT Feb 4: Prelude and Fugue in C BWV 547, 6 Schübler Chorales, Bach; Shimah B'koli, Persichetti; Fantasie and Fugue opus 135b, Reger.

Ronald R Rice, Atlanta, GA — Cathedral of St Philip, Atlanta Feb 25: Prelude on Adoro devote, Purvis; Diptyque, Messiaen; Symphony VI, Widor.

Donna Nagey Robertson, Mars Hill, NC — Radford College, VA Jan 28: Prelude and Fugue in E minor, Bruhns; Sonata I, Hindemith; Prelude and Fugue in B minor BWV 544, Bach; Grande Pièce Symphonique, Franck.

Charlotte Roederer, Buffalo, NY — St Paul's Cathedral, Buffalo Feb 2: Selections from the Eighteen Great Chorale Preludes, Bach; Introduction and Passacaglia in D minor, Reger.

John Rose, Newark, NJ — Westminster Presbyterian, Fort Smith, AR Feb 20: Ach bleib mit deiner Gnade, Karg-Elert; Flute Tune, Arne; Allegro from Symphony III, Vienne; Little Carols of the Saints, Williamson; Sonata II, Mendelssohn; Vitrail, Carillon-Sortie, Mulet.

Robert Roubos, Cortland, NY — Cathedral of the Sacred Heart, Newark, NJ Feb 6: Choral in B minor, Franck; Shimah B'koli, Persichetti; Toccata, Adagio and Fugue in C BWV 532, Bach; Prelude et Fugue sur le nom d'Alain, Duruflé.

Alexander Boggs Ryan, Kalamazoo, MI — Andrews U, Berrien Springs, MI Jan 28: Fanfare, Jackson; Stations of the Cross III, VIII and XIV, Dupré; Choral in A minor, Franck; Naiades, Clair de lune, Carillon de Westminster, Vienne; Sonata on the 94th Psalm, Reubke.

Lydia Sabacka, Long Beach, CA — St Paul's Cathedral, Los Angeles Feb 9: Passacaglia and Fugue in C minor BWV 582, Bach; Fantasie in sol minore, Kuchar; Toccata, Bossi.

Barbara C Saunders, Plainfield, NJ — North Branch Reformed Church, North Branch, NJ Feb 25: Introduction and Toccata in G, Walond; Nun komm der Heiden Heiland, Prelude in F, Bach; Sonata I, Mendelssohn; Primavera, Twilight at Fiesole, Bingham; Carillon de Westminster, Vienne.

John Schuder, Bergenfield, NJ — St Paul's Chapel, Trinity Parish, New York, NY Feb 7: Variations on Warum betrübst du dich, Scheidt; a Triptych of Fugues, Near; Trio Sonata VI in G BWV 530, Bach.

Robert Schuneman, Chicago, IL — Zumbro Lutheran Congregation, Rochester, MN Feb 25: Introduction and Passacaglia, Reger; Fantasia I, Hampton; STOPS, Schuneman; Veni Creator Spiritus, de Grigny; Allein Gott in der Höh BWV 663, In dulci jubilo BWV 608, In dir ist Freude BWV 615, O Mensch bewein BWV 622, O Lamm Gottes unschuldig BWV 618, Prelude and Fugue in C BWV 547, Bach.

Emelie Sinz, Vista, CA — St Michael's-by-the-Sea, Carlsbad, CA Feb 4: Noël grand jeu et duo X, d'Aquin; Born in Bethlehem, Walcha; Ciacona in E minor, Buxtehude, Sonata II, Hindemith; A Passiontide Fantasy, Mader; Symphony V, Widor.

Norma Stevlingson, Commerce, TX — Church of the Transfiguration, Dallas, TX Feb 18: Prelude and Fugue in E minor, Bruhns; In dich hab ich gehoffet, Tunder; Récit de tierce en taille, de Grigny; Valet will ich dir geben BWV 735, Schmücke dich BWV 759, An Wasserflüssen Babylon BWV 653b, Fantasia in C minor BWV 562, Bach; Ecce Lignum Crucis, Heiller; Deuxième Fantaisie, Trois Chorals, Alain; Te Deum, Langlais.

Carl E Stout, Erie, PA — St Paul's Cathedral, Buffalo, NY March 2: Sonata II, Hindemith; Fugue, Honegger; Alleluyas, Preston; Adagio, Nyquist; Paeon, Leighton.

Richard Stultz — student of Robert Anderson, Southern Methodist University, Dallas, TX Feb 10: Prelude, Fugue and Chaconne in C, Buxtehude; O Lamm Gottes unschuldig, Bach; Concerto I in C, Haydn; Sonatina for Organ, James Tallis; Choral in A minor, Franck. Assisted by chamber ensemble directed by Paul Phillips.

Samuel J Swartz, Palo Alto, CA — University of California, Los Angeles Feb 9: Three Dances, Alain; Schmücke dich, Bach; Fantasy and Fugue on BACH opus 46, Reger.

Robert Triplett, Mount Vernon, IA — Cornell College, Mount Vernon Feb 13: Prelude and Fugue in E minor, Bruhns; 2 settings Herzlich tut mich verlangen, Brahms; Fantasie K 608, Mozart; Andante sostenuto from Symphony Gothique, Widor; Arabesque sur les flûtes, Langlais; Black Host, Bolcom.

Benjamin Van Wye, Saratoga Springs, NY — Bethesda Episcopal, Saratoga Springs Feb 11: Sonata para organo con trompeta real, Lidon; Sonata IV BWV 528, Bach; Prelude and Fugue in F, Ciacona, Buxtehude; Sonata I, Hindemith; Symphony I, Vienne.

Heidi Von Gunden — Army-Navy Academy, Carlsbad, CA March 19: Concertante for Organ, Percussion and Celesta, Pinkham; To Valerie Solanas and Marilyn Monroe in Recognition of Their Desperation for Organ and Small Chamber Ensemble, Oliveras; Byzantium for Organ and Tape, Ashforth; Fantasy for Organ, Clarinet, Percussion, Pipe Blowers and Tape, Von Gunden.

Velma Wachlin — Robert Baker residence, Freeport, IL Jan 28: Organum Plenum, Bingham; Gottes Sohn ist kommen, Sollt ich meinen Gott nicht singen, Pepping; Prelude on Morning Song, Powell; Ich ruf zu dir, Walcha; Lasst uns erfreuen, Ore; Song 13, Whitlock; Entree, Langlais.

Harry C Wells, Pullman, WA — Cathedral of St John the Evangelist, Spokane, WA Feb 25: Toccata in G minor, Fantasy on Wie schön leuchtet, Buxtehude; Prelude and Fugue in C BWV 547, Bach; Choral in A minor, Franck; Chant de paix, Miniature, Te Deum, Langlais.

Herbert L White, Chicago, IL — Galewood Community Church, Chicago Feb 11: Psalm XIX, Marcello; My heart is filled with longing, Strungk; Flute Solo, Arne; Prelude in B minor, Bach; The Cuckoo, d'Aquin; Chaconne, L Couperin; Concerto V in F, Handel; Grave-Allegro from String Symphony IX, Mendelssohn; Sketch in D-flat, Schumann; Concerto in F-Allegro assai, Bixi; Pièce Héroïque, Franck; Andante Cantabile, Widor; Litanies, Alain.

Gordon Wilson, Columbus, OH — Southern Illinois U, Carbondale Feb 4: Tiento de quarto tono, Correa de Araujo; Andante K 616, Mozart; Nun komm der Heiden Heiland, Buxtehude; Prelude and Fugue in B minor BWV 544, Bach; Toccata in D minor opus 59/5, Reger; Communion from the Feast of the Circumcision, Tournemire; Fantasy for the Flute Stops, Sowerby; Epilogue for Pedals on a Theme of Frescobaldi, Langlais; Passacaglia quasi Toccata on BACH, Sokola.

Timothy L Zimmerman, Plainfield, NJ — St Philip's Cathedral, Atlanta, GA Jan 28: Prelude, Fugue and Chaconne, Buxtehude; Noël Michaud qui causit, Corrette; Trois danses, Alain.

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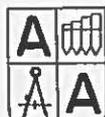
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