THE DIAPASON

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

Sixty-fourth Year, No. 2 - Whole No. 758

JANUARY, 1973

Subscriptions \$4.00 a year - 40 cents a copy

Austin Builds for Dallas Church

Dallas Church

The Highland Park United Methodist Church, a large, gothic style building at the edge of the Southern Methodist University campus in Dallas, Texas, has included as part of its extensive remodeling program a large, new 4-manual Austin organ with a small, separate gallery organ. The former chancel organ chambers have been removed entirely and the new organ will be divided, free standing at each side of the large front window. The Great and Positiv divisions will be housed in reflective cases fronted with speaking bass pipes of the various divisions. The Choir division will be centrally located behind the choir pews which face the congregation, and the drawknob console is to be located in front of the singers and moveable on its own dolly, permitting its complete relocation for pageants and other events. The small gallery organ stands in the rear gallery at one side of the large rear window. Large areas of the church which are presently covered with hair felt will be altered to hard surfaces in order to improve the acoustics. Organist-director of the church is Philip E. Baker, who worked with the Austin company in the The Highland Park United Methodist the church is Philip E. Baker, who worked with the Austin company in the development of the stoplist.

GREAT

Montre 16 ft. 61 pipes

Montre 8 ft. 61 pipes

Bourdon 8 ft. 61 pipes

Harmonic Flute 8 ft. 61 pipes

Octave 4 ft. 61 pipes

Nachthorn 4 ft. 61 pipes

Quinte 23/5 ft. 61 pipes

Quinte 23/5 ft. 61 pipes

Super Octave 2 ft. 61 pipes

Flute a Bec 2 ft. 61 pipes

Cornet V 245 pipes (1-8-12-15-17)

Fourniture V 305 pipes (19-22-26-29-33)

Cymbale IV 244 pipes (26-29-33-36)

Posaune 16 ft. 61 pipes

Trompete 8 ft. 61 pipes

Klarine 4 ft. 61 pipes

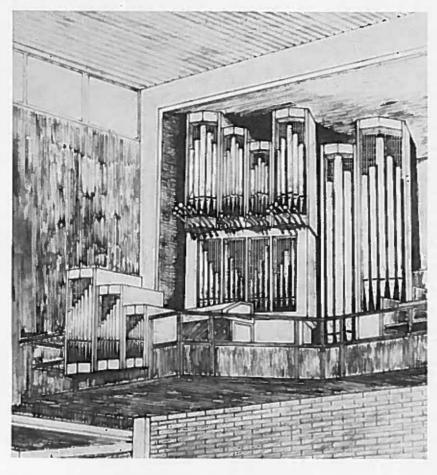
Tremulant

Chimes

Quintaton 16 ft. 61 pipes
Montre 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Octave 4 ft. 61 pipes
Nasard 2½ ft. 61 pipes
Nasard 2½ ft. 61 pipes
Doublette 2 ft. 61 pipes
Quart de Nasard 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Larigot 1½ ft. 61 pipes
Sifflöte 1 ft. 61 pipes
Fourniture IV 244 pipes (22-26-29-33)
Cymbale III 183 pipes (33-36-40)
Dulzian 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Fanfare Trumpet 8 ft. 61 pipes
Tremulant
Cymbelstern

SWELL
Bourdon doux 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrstöte 8 ft. 61 pipes
Voide de Gambe 8 ft. 61 pipes
Voix Celeste 8 ft. 61 pipes
Viole de Gambe 4 ft. 12 pipes
Viole de Gambe 4 ft. 12 pipes
Viole de Gambe 4 ft. 12 pipes
Flute 8 ft. 61 pipes
Flute Celeste 4 ft. 12 pipes
Flute Octaviante 4 ft. 61 pipes
Octaviante 4 ft. 61 pipes
Octaviante 1 g8 pipes (TC, 12-17)
Plein Jeu V 305 pipes (15-19-22-26-29)
Cymbale IV 244 pipes (22-26-29-33)
Fagot 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Tremulant
CHOIR (Feederal)

CHOIR (Enclosed)
Spitzflöte 8 ft. 61 pipes
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Acoline 8 ft. 54 pipes (GG)
Fugara 4 ft. 61 pipes
Gemshora 2 ft. 61 pipes
Mixture III 183 pipes (15-19-22)
Cor Anglais 8 ft. 61 pipes
Tremulant



Steiner to Build Large Tracker

The Memorial United Church, Elizabethtown, Kentucky, has contracted with Steiner Organs, Inc. of Louisville for a large 3-manual mechanical action organ. The new instrument will be located to one side of the rear gallery with the main case and Rückpositiv case angled toward the opposite corner of the room. The stop action will be electric with a capture type combination action and the drawstops will be mounted in tiers on each side of the keyboards. Both the console case and the organ casework will be of ash and butternut woods. Facade pipes of the Great Principal and Positiv Principal will be of 80% tin, and the facade pipes of the Pedal Principal will be in polished copper. Phares Steiner executed the tonal design in collaboration with James W. Good, consultant for the church. The case design is by Gottfried Reck of the Steiner firm. Powell Phy is director of music of the church. Installation of the instrument is anticipated for early summer of 1973.

GREAT

Gedackt 16 ft. 56 pipes
Principal 8 ft. 56 pipes
Principal 8 ft. 56 pipes
Rohrfloete 8 ft. 56 pipes
Spitzfloete 4 ft. 56 pipes
Spitzfloete 4 ft. 56 pipes
Nasat 2½ ft. 56 pipes The Memorial United Church, Eli-

PEDAL
Contra Bourdon 32 ft. 12 pipes
Montre 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Violone 16 ft. 32 pipes
Quintaton 16 ft. (Positiv)
Bourdon doux 16 ft. (Swell)
Octave 8 ft. 32 pipes
Spitzflöte 8 ft. 32 pipes
Gedeckt 8 ft. 32 pipes
Gedeckt 8 ft. 32 pipes
Choral Bass 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Fourniture V 160 pipes (15-19-22-26-29)
Cymbale IV 128 pipes (22-26-29-33)
Contra Fagotto 32 ft. 32 pipes
Fagotto 16 ft. 12 pipes
Trompette 8 ft. 12 pipes
Trompette 8 ft. 12 pipes
Chalumeau 4 ft. 32 pipes
Tremulant

Italian Octave 2 ft. 56 pipes Terz 1½ ft. 56 pipes Mixture IV-V 1½ ft. 244 pipes Trumpet 8 ft. 56 pipes POSITIV

Holzgedackt 8 ft. 56 pipes
POSITIV
Holzgedackt 8 ft. 56 pipes
Principal 4 ft. 56 pipes
Koppelfloete 4 ft. 56 pipes
Waldfloete 2 ft. 56 pipes
Waldfloete 2 ft. 56 pipes
Quint 1½ ft. 56 pipes
Sesquialtera II 112 pipes
Mixture III-IV ¾ ft. 188 pipes
Gromorne 8 ft. 56 pipes
Tremulant

SWELL
Spitzgedackt 8 ft. 56 pipes
Viole 8 ft. 56 pipes
Viole Celeste 8 ft. (TC) 44 pipes
Metallfloete 4 ft. 56 pipes
Octavin 2 ft. 56 pipes
Octavin 2 ft. 56 pipes
Nasat 22/5 ft. 56 pipes
Terz 13/5 ft. 56 pipes
Mixture III-V 1 ft. 220 pipes
Hautbois-Fagott 16 ft. 56 pipes
French Trumpet 8 ft. 56 pipes
Tremulant

PETA*

Tremulant
PEDAL
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Gedackt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture IV 2½ ft. 128 pipes
Trumpet 8 ft. 32 pipes
Kornett 4 ft. 32 pipes

GALLERY ORGAN

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Principal 4 ft. 12 pipes
Rohrslöte 4 ft. 49 pipes
Principal 2 ft. 12 pipes
Cymbel III 183 pipes
Trompette 8 ft. 61 pipes
Tremulant

GALLERY PEDAL

Bourdon 16 ft. 12 pipes Principal 8 ft. Bourdon 8 ft. Choral Bass 4 ft. Rohrflöte 4 ft.

MORAMUS AWARDS TO DALE GRAMLEY AND **EWALD V. NOLTE**

The Moravian Music Foundation, Winston-Salem, N.C., presented its Moramus Award for Distinguished Service to American Music to a former trustee and former director of the foundation in recognition of their dedicated service through support of the foundation's work. This was the tenth and eleventh award to be presented since it was first

through support of the foundation's work. This was the tenth and eleventh award to be presented since it was first given to Irving Lowens in 1961.

The award was given to Dr. Gramley, former president of Salem College and trustee of the foundation from 1956 to 1972, at a luncheon prior to the final concert of the Tenth Early American Moravian Music Festival and Seminar held on the campus of Salem College from June 11 to 18, 1972.

Ewald V. Nolte was honored at a concert of Moravian music given on the Salem College campus as part of the annual meeting of the Friends of the Moravian Music Foundation on Oct. 13, 1972. Dr. Nolte succeeded Donald McCorkle as director of the foundation in 1964, and served in the post until August of 1972. He is also professor of music history at Salem College, and he will continue to serve as a general consultant to the foundation. sultant to the foundation.

DUTCH ORGAN BUILDING FIRM REORGANIZES

After being forced to close down because of the strongly diminishing demand for new pipe organs, the former firm B. Pels & Zn. N.V. of Alkmaar, Holland, has been reorganized into a totally new firm. The new firm is called "Kerkorgelbouw Pels & van Leeuwen B.V." at Gameran, Holland. The new workshops are being established along-side highway E-9 at the north side of the bridges over the river Waal at Zaltbommel. The new firm was started on Sept. 1, 1972 with new stock capital, a number of skilled craftsmen from the former crew, and all of the files, designs, number of skilled crattsmen from the former crew, and all of the files, designs, and the old firm's name, as well as part of the machinery and equipment. It is the intention of the new firm to build fewer new instruments in the future, but all efforts will be spent on maintaining technical quality and fur-ther beautifying the sound and tonal finishing.

W. H. REISNER COMPANY HAS NEW OWNERS

After nearly 70 years of ownership by the Reisner family, the W. H. Reisner Manufacturing Company of Hagerstown, Maryland has been sold, William H. Reisner, Jr. announced recently. The new owners, headed by William B. Clements, look forward to the continuation and expansion of the Hagerstown operation. The company will be operated, as in the past, as a strictly separate entity for the production of top line organ components. Mr. Clements intends that the Reisner name, management, quality, service, and the 5 year warranty will continue unchanged. Mr. Reisner will also remain as a senior consultant to the company.

LIEF THYBO, director of the Consensus Musicus of Denmark, gave a symposium entitled "Experiences and Impulses of Composition with the Modern Tracker Organ" on Nov. 17, 1972 at the First Church in Cambridge, Congregational, Cambridge, Mass. His two-session lecture-demonstration utilized the church's new Frobenius organ. Mr. Thybo and Evan Borgstrom, Swedish soprano, will be presented on May 12, 1973 at the First Church as the last event in the first season of the Cambridge Concert Series. The concert will include works of Bach and a transcription for organ solo of Stravinsky's "Dumbarton Oaks Concerto."

Historical Purism in Organ Design

by David Fuller, State University of New York, Buffalo

It is a sad truth evident to anyone who has heard the real thing that the larger part of organ literature can never be more than a poor shadow of itself when played on instruments different from those for which it was conceived. The more the music can be enjoyed in those for which it was conceived. The more the music can be enjoyed in those for which it was conceived. The more the music can be enjoyed in the abstract, independently of any realization in sound, the less it matters what the medium is, and organists are incalculably lucky that the composer whose music fits this description the best — Bach — wrote many of his greatest works for their instrument. But there are vast quantities of other organ music, including nearly everything by French composers of any period, that reads poorly on paper and only comes to life in sound. (This is not to say that it is weak; on the contrary, the essence of French musical genius since about 1600 has been an exquisite sensitivity to medium and to real sound in the air, while Bach is often frustrating because there is so much more in his music than gets across to the listener.) The right sounds are not only a matter of design, voicing, and acoustics, but also of pitch and tuning. Sweelinck, Frescobaldi, and Froberger are filled with unsuspected color when played in unequal temperament. There are even those who maintain that a wind supply that gives a bit in playing helps bring early music alive.

Our thinking on organs will be muddled as long as it takes compromise as its point of departure. We may insist that good is good in organs, and a good organ embraces and transmutes divergent kinds of music according to its own character. True enough; but this is not to say that the music is happy with such a transmutation. Music finely adjusted to one medium loses whatever qualities went into that adjustment when the medium is changed. If other qualities are not discovered by the characteristics of the new medium, then the music dies. Take a fugue written for a classical French gr

Ether approach produces a compromise — not just a compromise in the stoplist, where gambas and Zimbels are bedded down on the same chest, but a compromise in the sounds of the pipes, which for all kinds of reasons are accommodated to one another.

This compromise between "romantie" and "classie" is already being rejected by some in our country, though "classie" is still often narrowly construed as north German. Now it is time to begin sorting out the sub-species and give our organists and audiences the experience of old French and Italian music, as well as the different schools of German music, on the proper kinds of instruments. This means copying — an encouraging start on classical French organs has already been made in New York, and of course we already have two or three early English organs. If we are lucky, the future may see essays in big European romantic organs, though they would cost a lot of money. It is not enough to tell the curious to go abroad. The audiences are here, and besides, it is not always easy for us to gain access to the great European organs. In any case, it is not a matter of satisfying curiosity but of broadening our musical experience, of bringing whole segments of the literature for our instrument back to life. When we have had the opportunity of hearing the different kinds of organ music in the splendour of authentic sound, we shall be less patient with recitalists who program endless French organ masses on Germanic instruments, with builders who pretended that a "Z" in their Prinzipals and a circumflex on their flittes renders their instruments "suitable for the whole range of organ literature" (how many times have we heard that one?), and with purchasing committees who lack the imagination to see that they are gaining, not losing, by choosing an instrument that is right for a fraction of the repertoire instead of one that is wrong for all of it.

The real purpose of these remarks is not to plead for a revolution in our organ-building industry but to put down some thoughts on the

THE DIAPASON

Established in 1909

(Trademark registered at U. S. Patent Office)

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

JANUARY, 1973

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Church Music

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

An International Monthly Depoted to the Organ and to Organists and

The Diapason Editorial and Business Office 434 South Wabash Avenue, Chicago, III.; 60605. Telephone 312-HA7-3149 Subscription price, \$4.00 a year in advance. Single copies 40 cents. Back numbers more than two years old, 75 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

Advertising rates on application.

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

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

ly preserved without change, even if they are momentarily hopelessly out of fashion, like organs built in 1910 or 1955. For one thing, music has been written for them. The Sowerby Symphony in G, for example, needs an organ of the kind that Austin was making in the '20's, otherwise one doesn't hear the melodies singing out on top of those thick textures. In spite of his very 18th-century-sounding protestations that the piece works on all kinds of instruments, William Albright's magnificent Juba clearly demands the monstrous Aeolian-Skinner that he recorded it on. For another, who are we to destroy the historical documents of the future? the future?

I suppose I must conclude by answering the inevitable questions: Are we to have nothing any more but historical reconstructions of limited usefulness? Must we feel guilty about buying an organ on which we can play a tierce en taille one Sunday and Mendelssohn the next? One answer, already hinted at, is that strong-willed, creative artists-builders are going to do as they please and sensitive composers and players who are lucky enough to have one of their organs will learn how to use them musically. These are the people who will make the future. The final answer is a hedge: for a while, until our taste is formed and our builders are able to equal the ancients, we could do much worse than produce some strict copies. Then, as has happened in France, a new generation of organists will come along, intolerant of compromise, insistent upon the ideal, with the kind of healthy bigotry that creates controversy and stimulates research, curious to explore the unknown repertoire for their instrument, the creators of a new public taste. When that happy day arrives, no one need feel guilty about anything.

5th Annual "Musica in Chiesa" Series

- A Composite Report from Florence, Italy

The 5th annual series of autumn or-gan concerts entitled "Musica in Chiesa" The 5th annual series of autumn organ concerts entitled "Musica in Chiesa" held in Florence, Italy during September and October can boast its most successful year to date. An average of 700 people attended each of the nine free concerts held in various historic and beautiful churches of the city. The recitals are organized by the Christian Committee of Florence headed by Don Elio Pierattoni in collaboration with the Tourism Agency of Florence. The purpose of the festival is to introduce the Christian heritage of the city to the tourist, and to give, through the concerts, a welcome to the city. The series is not strictly an artistic and musical venture, but, as its title "Musica in Chiesa" indicates, it offers an occasion to unite the architectural beauty of the churches with the classical pages of organ music in the hope of "elevating one to the contemplation of higher things" and "to induce moments of spiritual reflection, almost of rest, in the tiring pace and "to induce moments of spiritual re-flection, almost of rest, in the tiring pace of modern life." Participating this year

were six Florentines and three foreigners. The music covered a wide range and the programs exhibited considerable variety of literature. The audiences, comprised of a sizeable number of young people who filled the churches far beyond seating (and standing) capacity, responded enthusiastically to the performances.

responder enthusiastically to the performances.

Eliza Luzi, playing a 5-year old Bevilacqua "Classical Italian" organ, opened the series, choosing ten 17th century Italian sonatas for the first part of the program. They were well suited to the organ and were played well technically, but they were nevertheless disappointing as they seemed more appropriate as study pieces or pieces for the church service rather than a recital. Three imaginative Psalm settings by the contemporary composer, Heinz Werner Zimmermann, offered more to the listener. Heinz Balli of Bern, Switzerland, played on one of the largest and oldest Tamburini organs in Italy (boasting a host of 8-foot stops) in the Basilica of

Santa Croce. Balli, the winner of the 1971 Bologna International Organ Competition, was at his best with Bach, which fortunately filled the first half of his program. Also worthy of mention was the Première Fantaisie by Alain, to which the organ responded superbly.

The Duomo (Cathedral), with a 3-manual Mascioni organ, was host to two recitals. In the first, Robert Rogier of Nancy, France, displayed great competence with contemporary French works, among them three pieces by his teacher, Langlais. He adapted his playing to the 11-second reverberation with flair, finishing with an exciting improvisation on a given theme, the trumpet call of the municipality of Florence.

A complete change of pace was offered by Antonio Fasolin who played a recital of early Italian organ music on an 18th century Italian organ music on an 18th century Italian organ at San Frediano in Cestello, a delightful baroque church. His varied choice of material and registrations, combined with great freedom in his playing made this one of the most interesting and enjoyable concerts of the series.

The Chiesa dell' Autostrada del Sole houses the city's newest organ, a 3-manual Tamburini whose 43 well-chosen

The Chiesa dell' Autostrada del Sole houses the city's newest organ, a 3-manual Tamburini whose 43 well-chosen ranks capably fill the impressive, modern church built at the intersection of two of the major tollways in Italy. Stefano Innocenti, in the first of a pair of concerts in the church, chose a program of mostly pre-Bach music and played with flawless technique, great security, and understanding. He excelled in Lübeck's partita on "Nun Lässt uns Gott" and Araujo's Tiento de medio registro. Mariella Mochi, who played on the

and Araujo's Tiento de medio registro.

Mariella Mochi, who played on the same organ, gave a fine reading of Bach's G-major Fantasie and aptly communicated the essence of Messiaen's L'Ascension to her appreciative audience.

The organ at the Basilica of Santa Trinita, rebuilt by Tamburini, is a happy wedding of a 16th century great organ and a modern swell division. Although the smallest of the instruments in the series, it is by no means limited, and is perhaps one of the finest organs in the city, harmonizing well with the frescoes of Ghirlandaio which adorn the walls of the church. Marco Giuseppe de Joannon, the church's organist, fell

somewhat short in his Vivaldi and Bach, but was more at home with Mendelssohn and Franck, and he used a variety of colors in the Langlais Theme and Vari-

The second concert in Santa Trinita, given by Johnnye Egnot of Chicago, Ill., was the first one of the series that put in sharp contrast versions of the same raw materials from different periods—Bach's treatment of "Iver nur den lieben Gott" following Walcha's. An especially interesting feature of the second half was the first playing in these concerts of Ginastera's Toccata, Villancico y Fuga. Use of the full and colorful resources of the organ earned her two encores from the enthusiastic public.

The Duomo organist, Don Luigi Sessa, closed the series. Unfortunately, the polyphony of Bach was drowned in the reverberation. However, the three pieces by Reger lent themselves better to the impossible acoustical situation, and Don Sessa showed his understanding of these The second concert in Santa Trinita,

Sessa showed his understanding of these works, displaying a fine sense of communication.

After five successful years, the series is now well established, and eagerly anticipated, as part of the Florentine musical world, verifying the fact that interest in this type of music is steadily growing. More significantly, the recitals have ing. More significantly, the recitals have gained enormous popularity among the young people. All this gives a tremendous boost to the Committee, which, after having plunged into uncharted waters, has not only survived, but has been encouraged and spurred on by the warm public response and approval of the series.

The programs:

The programs:

Elisa Luzi, Basilica di S Miniato, Sept.
10: "Sonate da organo di varii autori,"
Bologna 1687 (Raccolte da G. C. Aresti),
(a) del Pollaroli di Venezia, (b) del
Cherli, (c) del Bassani di Ferrara, (d)
del P. D. Mich. e Giustiniani Mon.co
Cassin.e, (e) del Schiava di Lucca, (f)
del Colonna di Bologna, (g) di Anonimo
de Roma, (h) di Anonimo di Piacenza,
(i) dell'Aresti di Bologna, (l) dell'Aresti
Cromatica; Plein jeu "Et in terra Pax,
Pelite fugue sur le chromhorne, Dialogue
sur les grands jeux (Messe des Paroisses), Couperin; Three Psalms, Heinz
Werner Zimmermann.

Heinz Balli, Basilica di S. Croce, Sept. 14: Prelude and Fugue in C minor BWV 546, O Lamm Gottes BWV 656, Nun danket alle Gott BWV 567, Prelude and Fugue in C BWV 547, Bach; Choral in E, Franck; Two Etudes in the Form of a Canon, op. 56, Schumann; Fantasia I, Alain; Toccata III in la, P. Müller-

Zürich.

Robert Rogier, Cattedrale di S. Maria del Fiore, Sept. 17: Prelude and Fugue in D BWV 532, Bach; Pièce Héroique, Cantabile, Choral in A minor, Franck; Final from Symphony 1, Vierne; Choral Improvisation sur le "Victimae Paschali," Tournemire; Cantique, Pasticcio, Incantation pour un Jour Saint, Langlais; Improvisation, Rogier.

Antonio Fasolin, Collegiata di S. Fre-

cantation pour un Jour Saint, Langlais; Improvisation, Rogier.

Antonio Fasolin, Collegiata di S. Frediano in Cestello, Sept. 21: Frottola "Non resta in questa valle," A. Anticho; Ricercare, J. Fogliano; Ricercare, M. Cavazzoni; Inni — Pange Lingua, Ave Maris Stella, G. Cavazzoni; Ricercare (musica fi (c) ta per via di G-sol-re-ut), J. Segni; Toccata X tono, A. Gabrieli; Due versi spirituali n. IV e V, A. Valente; Toccata VI tono, Padovano; Canzone alla Francese "La Lucchesina," Toccata II tono, G. Guami; Intonazione III tono, Fuga IX tono, Canzone "La Spiritata," G. Gabrieli; Rivercare VIII tono, G. Diruta; Canzone "La Serpentina," V. Pellegrini; Durezze et ligature, G. M. Trabaci; Canzone alla francese "La novella," A. Cima; Capriccio sopra Ut-re-mi-fa-sol, Toccata IV, Frescobaldi; Due versetti, M. Rossi; Toccata VIII tono, B. Pasquini; Suite in sol minore, D. Zipoli. D. Zipoli.

Stefano Innocenti, Chiesa dell'Auto-strada del Sole, Sept. 28: Passacaglia, Buxtehude; Partita on "Nun lässt uns Gott dem Herrn," Lübeck; Prelude and Fugue in E-flat BWV 552, Bach; Can-Fugue in E-flat BWV 552, Bach; Canzone francese settima cromatica, Trabaci; Tiento de medio registro de tiple de septimo tono, Correa de Arauxo; Jésus accepte la Souffrance, Desseins Eternels, Messiaen; Prelude and Fugue in D minor, Mendelssohn.

Marco Giuseppe de Joannon, Basilica di S. Trinita, Oct. 1: Concerto in A minor, Vivaldi-Bach; Toccata, Adagio and Fugue in C BWV 564, Bach; Sonata VI, Mendelssohn; Prélude, Fugue et Variation, Franck; Thème et Variations,

Epilogue from Hommage à Frescobaldi, Langlais.

Langlais.

Johnnye Egnot, Basilica di S. Trinita,
Oct. 8: Movement VI from Kleine Präludien und Intermezzi, Schroeder; Concerto del Sig. Meck, Walther; Wer nur
den lieben Gott, Walcha; Wer nur den
lieben Gott BWV 642, Wir glauben all'
BWV 740, Fantasia and Fugue in G
minor BWV 542, Bach; Toccata, Villancico y Fuga, Ginastera; Final from Symphony V, Vierne.

Mariella Mochi, Chiesa dell'Autostrada del Sole, Oct. 12: Bergamasca from

da del Sole, Oct. 12: Bergamasca from Fiori Musicali, Fresobaldi; Concerto in A minor, Vivaldi-Bach; Allein Gott in der Höh sei Ehr BWV 664, Fantasia in G BWV 572, Bach; L'Ascension, Mes-

D. Luigi Sessa, Cattedrale di S. Maria del Fiore, Oct. 15: Partita on "Sei ge-grüsset" BWV 768, Sonata II in C minor BWV 526, Passacaglia BWV 582, Bach; Prière, Franck; Toccata and Fugue in D op. 65, Benedictus, Toccata in D op. 69, Reger.



Michael W. Secour has ganist-choirmaster of St. James Episcopal organist-choirmaster of St. James Episcopal Church, Newport Beach, California. For the past two years he has held a similar position at Christ Episcopal Church, Little Rock, Arkansas. Mr. Secour is a graduate of California State College, Long Beach, where he studied organ with William Paul Stroud and choral work with Frank Pooler. He plans to do graduate study in the Southern California

Highland Park United Methodist Church

DALLAS, TEXAS



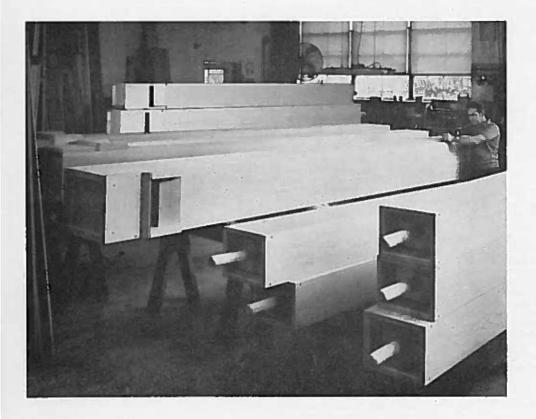
- 4 Manuals. Drawknob console.
- 2 Manual Gallery console.
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- 114 Ranks

Organist-Director, Ministry of Music PHILIP E. BAKER

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After the Baroque era, the organ moved toward the periphery of musical development. Previously regarded as the instrument par excellence for the delineation of contrapuntal lines, it was now found lacking in the expressive and dynamic qualities needed for the realization of the empfindsamer Stil.

Looking first at south Germany and Austria, one notes that the organ was limited more and more to its continuo function. Orchestral instruments re-

function. Orchestral instruments re-placed the organ with increasing fre-quency at church services and festive quency at church services and festive occasions. South Germans who did compose for solo organ in this post-Baroque era were obviously torn between preserving the traditional contrapuntal style and venturing forth into the new style with its harmonic simplicity and melodic expressiveness. In the works of Johann Ernst Eberlin (1702-1762), organist in Salzburg, one sees a synthesis typical of this transitional period.

(Example 1)

Within the framework of a traditional form, Baroque counterpoint has been combined with new melodic and har-monic elements. Eberlin's toccatas and figures are general keyboard pieces (not specifically organ music) and are clear-ly a continuation of the south German tradition initiated by Frescobaldi and

Froberger.

The old style of writing and the new persisted side by side into the Classical Era (and beyond). Organ music for secular occasions was written in a pre-Classical or Classical style, like any other Classical or Classical style, like any other music. Liturgical organ music, on the other hand, was written in a more conservative style. Just as the stile anticoremained the official ecclesiastical language for a cappella compositions, so Baroque counterpoint was still the norm for liturgical organ music. The works of Johann Georg Albrechtsberger (1736-1809), the Viennese court organist, illustrate this. His liturgical organ pieces are simple, subdued, and contain both Baroque and Classical elements. His Baroque and Glassical elements. His concerto for organ and orchestra, on the other hand, is a true Classical comthe other hand, is a true Classical composition. The same disparity is seen in the works of Johann Michael Haydn (1737-1806), brother to the famous Haydn. His brief liturgical versets are very traditional and artistically unimportant (Gebrauchsmusik). His double concerto for viola and organ, however, is a concert work in the Classical idiom, with an expressive dialogue between the with an expressive dialogue between the two solo instruments.

two solo instruments.

Franz Joseph Haydn (1732-1809) composed three organ concerti which exhibit typical Classical features. Their texture is light, the melodies are gracious. This is music for courtly entertainment. Haydn also wrote a number of lighthearted mechanical clock pieces (Flötenuhrstücke) which have been transcribed for keyboard. He composed no liturgical organ music, but used the organ as the continuo for his orchestral masses. In addition, he sometimes asmasses. In addition, he sometimes assigned it a solo role within the orches-

tra.

A Viennese contemporary of Haydn, Antonio Salieri (1750-1825), likewise wrote a concerto for organ and orchestra. Though technically brilliant, this work is less inspired than the concerti of F. J. Haydn.

Wolfgang Amadeus Mozart (1756-1791) was an accomplished organist, but the only liturgical organ music he wrote were the church sonatas for organ and chamber ensemble. These were gan and chamber ensemble. These were played at the Gradual of the mass. In his orchestral masses he used the organ in the same manner that Haydn did, both as continuo instrument and as a solo voice of the orchestra. He wrote three works for mechanical clock, the most important contribution to this south German genre since its inception in the Renaissance.

Ludwig van Beethoven (1770-1827) wrote pieces for mechanical clock and two keyboard preludes (through all major keys) which can be played on

Mrs. Kratzenstein is a graduate of Calvin College and Ohio State University. She has also studied with Andre Marchal as a Fulbright grantee. She has taught at Calvin College and Sam Houston State University. The present article is the fifth in a continuing series.

A Survey of Organ Literature & Editions: Germany and Austria, 1750-1900

By Marilou Kratzenstein

the organ. A Fugue in D is the only work which he composed specifically for the organ.

Turning now to middle Germany and tepping back somewhat in time, one stepping back somewhat in time, one finds organ concerti by two members of the Berlin school, Carl Heinrich Graun (1704-1759) and Carl Philipp Emanuel Bach (1714-1788). Both musicians were employed at the court of Frederick the Great. Their concerti are light, graceful, typically empfindsame creations. They are undeserving of the neglect into which they have fallen. Other organ works by C. P. E. Bach include preludes, fugues, sonatas, and a clude preludes, fugues, sonatas, and a suite for mechanical clock. A Fantasie und Fuge is one of his best organ works and illustrates the empfindsamer Stil applied to a keyboard instrument.

(Example 2)

Among C. P. E. Bach's other works, the Among C. P. E. Bach's other works, the organ sonatas are noteworthy as early examples of the classic sonata form. They are pure keyboard music. There is no separate line assigned to the pedal. Bach simply wrote "pedal" in the score and left the performer free to play whichever notes he wished on the

Wilhelm Friedemann Bach (1710-1784), unlike C. P. E. Bach, remained more aligned with the organ idiom of his father. In his fugues and chorale preludes, Baroque figuration and counterpoint still figure prominently. Wilhelm Friedemann is the only one of the Bach sons who actually had a repu-

tation as an organist.

tation as an organist.

Most of the remaining men who merit attention for their organ compositions were either students of J. S. Bach or persons who consciously attached themselves to the Bach tradition. Johann Ludwig Krebs (1713-1780) was reputedly Bach's favorite pupil. He wrote preludes, toccatas, fantasies, fugues, and chorale settings. He must have had a phenomenal pedal technique since the pedal solos in some of his works are quite intricate. The influence of the master is unmistakable in Krebs' compositional style, yet there are also features suggestive of the coming Classicism, His compositions are frequently too long, as he lacked adequate imagination for the development of his musical ideas.

Another Bach pupil, Cottfried Au-

Another Bach pupil, Gottfried August Homilius (1714-1785) attempted a synthesis of the Bach style with new compositional features. Johann Peter Kellner (1705-1772) and Friedrich Wilhelm Marpurg (1718-1795) did the same. Both were Bach admirers, although neither was a direct pupil.

(Example 3)

Johann Phillipp Kirnberger (1721-1783) and Johann Ernst Rembt (1749-1810), students of Kellner, continued writing in this synthetic style.

writing in this synthetic style.

In the 19th century, organists who considered themselves carriers of the Bach tradition still combined late-Baroque counterpoint with current compositional elements. Good craftsmanship was characteristic of their work, but individuality and inspiration were often sorely lacking. Short simple pieces for the church service constituted the bulk of their contribution. The following excerpt from Allein Gott in der Höh sei Ehr by Johann Christian Rinck (1770-1846) is a typical product of this school.

(Example 4)

The piece is well-constructed, but not and particularly imaginative. Michael Gott-particularly imaginative. Michael Gott-hard Fischer (1773-1829), Adolf Hesse (1809-1863), whose works are too sen-timental for current taste, and Johann Schneider (1789-1864) also wrote large quantities of service music. Their works circulated in old anthologies, usually no longer available. In north Germany there were no later 18th- or early 19th-century organists worth mentioning. Following such giants as Buxtehude, Luebeck, and Bruhns, there was suddenly a conspicuous void. The organist's social and artistic position had sharply declined in north Germany, as everywhere, and this may have been partly responsible for the dearth of competent organists. The local school teacher or a part-time church musician now carried out the duties previously performed by a professional. Related to this situation was the increasing prominence of the serthe increasing prominence of the ser-mon in the Protestant churches. Organ playing was no longer liturgical in the old sense, but simply an embellishment to the "Service of the Word."

With this situation as background, one can better appreciate the full sta-ture of the organ works of Felix Men-delssolm Bartholdy (1809-1847). His preludes and fugues and sonatas were the first major contribution to solo or gan literature by a prominent German composer since the days of Bach. They are a convincing combination of tradi-tional techniques (counterpoint, inde-pendent pedalling, etc.) with the melo-dic expressiveness of the early Roman-tic idiom. The thematic contour of his organ compositions is very strong. It is unfortunate that the true nature of his music is often obscured by performers who over-emphasize the lyric qualities at the expense of other elements.

As could be expected, Mendelssohn's works formed a primary model for organists throughout the remainder of the century. Large forms were now used

ganists throughout the remainder of the century. Large forms were now used with greater frequency. The most popular large form for organ composition was the sonata. The fantasy and the variations form were also widely used.

Another Mendelssohn contribution was the discovery and promotion of Bach's compositions. Paradoxically, the members of the so-called Bach school rarely performed the works of Bach. They simply studied Bach's compositional and performing techniques so as to incorporate these features into their own style. Thus Mendelssohn's research into the music of Bach constituted the first major impulse for the Bach revival which later ensued. which later ensued.

which later ensued.

Mendelssohn's famous contemporary,
Robert Schumann (1810-1856), wrote
six fugues on the popular theme, BACH,
for organ or pedalklavier. His sketches
and studies, though now performed on
the organ, were written for pedalklavier.
His works had no formative impact on
organ, hierature

organ literature. Franz Liszt (1811-1886), one of the chief proponents of contemporary mu-sic in his day, wrote three monumental organ works in a virtuoso style. They are actually symponies for organ. Two of them (Weinen, klagen and Ad nos) express that particular mystical religiosexpress that particular mystical religiosity which prevailed during much of the Romantic period. Often employing pianistic devices, these works (the two just mentioned plus the *Praeludium und Fuge über BACH*) demand considerable manual and pedal dexterity. In this respect, they contrast sharply with Liszt's easy church pieces (organ hymns, mass versets, etc.). In general, one can divide the bulk of 19th-century organ literature into virtuoso concert music requiring considerable technical proficiency and simple, often dull, service music for the more-or-less amateur organist. Although there are exceptions, music for the more-or-less amateur or-ganist. Although there are exceptions, service music of high artistic merit and demanding an advanced technique was not common at this time.

Julius Reubke (1834-1858), a student of Liszt, added one symphonic poem (The 94th Psalm) to the concert litera-ture for the organ. His indebtedness to Liszt is obvious. Reubke died at the age of 24.

age of 24.

The great Johannes Brahms (1833-1897) devoted little attention to the organ, yet the few organ works he did write indicate that he understood the

instrument very well. The eleven chorale preludes follow the north and middle German Choralbearbeitung tradition. Although appropriate as church dle German Choralbearbeitung tradition. Although appropriate as church
music, these pieces are artistically on
a totally different plane from the usual
19th-century service music. Brahms'
text interpretation in these works is
particularly fine. His other organ works
(the two preludes and fugues, the Ab
minor fugue, and the Choralvorspiel
und Fuge über O Traurigkeit, O Herzel id) shows Brahm's ma tery on a some
what larger scale. The Praeludium und
Fuge in g has some virtuoso passages.
Still, all of the pieces are rather conservative if one compares them with
contemporary writing by Liszt and
Reubke.

Several other personalities contribu-ted to German organ literature and to ted to German organ literature and to knowledge about organs and organ playing. Johann Gottlob Töpfer (1791-1870) wrote a considerable amount of organ music, but is remembered for his treatise on organ building, Das Lehrbuch der Orgelbaukunst (1855). August Gottfried Ritter 1811-1885) wrote an organ method, Kunst des Orgelspiels, and the first history of organ playing, Zur Geschichte des Orgelspiels, vornehmlich des deutschen, im 14. bis zum Anfang des 18. Jahrhunderts (1884). Gustav Adolf Merkel (1827-1885), trained in the Bach tradition, wrote sonatas and easy pieces for organ. Karl Piuti and easy pieces for organ. Karl Piutti (1846-1902), organist of the Thomaskirche, Leipzig, wrote numerous Choral-bearbeitungen, some sonatas, fugues, and other works. Heinrich von Herzog-enberg (1843-1900), a lifelong friend of Brahms, wrote chorale fantasies, a type of chorale setting not very common at this time. this time.

this time.

The men just mentioned lived in middle Germany, and most were connected with the Bach tradition. South Germans and Austrians active during the same period included Simon Sechter (1788-1867), the Viennese counterpoint teacher, and Johann Georg Herzog 1822-1999), teacher of Rheinberger and author of a widely-used Orgelschule. The symphonist Anton Bruckner (1824-1896) also wrote a small quantity of Gebrauchsmusik for the organ. Dating from his youth, these pieces display none of the brilliance for which he was known as an improviser. Like most other service music in Austria and south Germany, his organ works are south Germany, his organ works are rather old-fashioned, bound to the late-Baroque organ tradition.

The principal south German personality in the organ world at this time was Joseph Gabriel Rheinberger (1839-1901), the famous Munich composition teacher and organist. He composed 20 organ sonatas. Considered to be his best work, the sonatas are distinguished by lyrical qualities and a clear formal

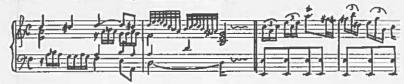
(Example 5)

Rheinberger also wrote trios, fughettas, and Charakterstücke.

At the close of the Romantic era, the

various trends in organ composition merged in the work of one man: Max Reger (1873-1916). The music of Johann Sebastian Bach was Reger's greatest inspiration and model. This explains his preoccupation with polyphony and possibly his interest in chorale composition. At the same time, he was in sympathy with the symphonic style of organ writing and with the latest harmonic explorations of his contemporaries. Perer's writing is very linear year. ies. Reger's writing is very linear, yet he makes extensive use of chromatic harmonics and distant modulations.

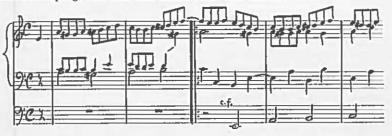
For Reger, unlike Brahms or Liszt, organ music was a chief compositional area. Not since Bach had a major German composer devoted so much of his energy to organ composition. Reger wrote seven enormous chorale fantasies, approximately 70 small chorale prelEx. 1. Eberlin, Toccata Quarta, m.5-6, 23-24.



Ex. 2. C.P.E. Bach, Fantasie und Fuge, m.1-5.



Ex. 3. Marpurg, Wer nur den lieben Gott lässt walten, m.1-5.



Ex. 4. Rinck, Allein Gott in der Höh sei Ehr', Var. 3, m.1-4.



Ex. 5. Rheinberger, Sonata No. 4, Movement 1, m.1-5.



Ex. 6. Reger, Phantasie und Fuge über den Namen BACH, m.1-2.



Ex. 7. Reger, O Lamm Gottes, unschuldig, m.1-4.



udes, and numerous free works. Usually very extensive in length, the free works include two sonatas, many preludes and fugues, fantasies and fugues, suites, the Fariationen und Fuge fis-moll, the Introduktion, Passacaglia und Fuge e-moll, and others. Pianistic techniques and a symphonic approach are seen in his Phantasie und Fuge über den namen BACH, as in his other large works.

(Example 6)

In the chorale fantasies, Reger incorporated the symphonic style into the Choralbearbeitung tradition, thus narrowing the gap between the conservative middle German tradition of service playing and the more progressive con-cert style. From the standpoint of their cert style. From the standpoint of their historical impact, as well as from their artistic value, the chorale fantasies rank among Reger's most important contributions. Many of the small chorale preludes, such as *O Lamm Gottes*, unschuldig (opus 67), stand also on a high artistic level.

(Example 7)

Reger's sizeable contribution to Choralbearbeitung literature lent renewed stature to this type of composition, thus providing a major impetus for the renewal of church music and service playing in the 20th century. Already during his lifetime, Reger's works received enthusiastic recognition, due in part to the promotion given them by Karl Straube.

A contemporary of Max Reger was Sigfried Karg-Elert (1877-1933). Although influenced by the former, Karg-Elert also came under the spell of the French Impressionists. His chromaticism is often overdone, and the harmonies are cloying.

is often overdone, and the harmonies are cloying.

To describe all the developments in organ building during the 150-year period under discussion would go beyond the scope of this article, but a few traits of the German Romantic organ can be mentioned. The prevailing color of the instrument was dark, sombre, rather thick. There were stops imitative of the Romantic orchestra. However, and this is a fact sometimes not recognized, the German organ in the 19th century did not completely forfeit its heritage in an attempt to imitate the orchestra. All of the better organs of this period (instruments by E. F. Walcker, Ladegast, J. F. Schulze, etc.) still had principal choruses in the various divisions. Naturally, the mixtures were not as high-pitched as Baroque mixtures had been. Mutations were also present, and 8' stops were there in abundance. Several German builders were influenced, to a greater or lesser extent, by the work of Cavaillé-Coll. The disposition of the Ladegast organ in the Cathedral of Merseburg (1853) is illustrative. Liszt composed his Praeludium und Fuge über BACH for the inaugural concert of this instrument.

HAUPTWERK

HAUPTWI Bordun 32 ft. (from c) Prinzipal 16 ft. Bordun 16 ft. Prinzipal 8 ft. Doppelgedackt 8 ft. Holilföte 8 ft. Gemshorn 8 ft. Gedacktquinte 5½ ft. Gamba 8 ft. Gamba 8 ft. Oktave 4 ft. Gemshorn 4 ft. Gedackt 4 ft. Gedackt 4 ft.
Quinte 2% ft.
Oktave 2 ft.
Doublette 4 + 2 ft.
Mixtur IV
Scharf IV
Cornett III-V
Fagott 16 ft.
Trompete 8 ft.

RUCKPOSITIF

RUCKF
Bordun 16 ft.
Prinzipal 8 ft.
Quintatön 8 ft.
Flauto traverso 8 ft.
Fugara 8 ft.
Oktave 4 ft.
Gedackt 4 ft.
Oktave 2 ft.
Mixtur IV
Gornett II-V

OBERWERK
Quintatön 16 ft.
Prinzipal 8 ft.
Rohrflöte 8 ft.
Gedackt 8 ft.
Flauto amabile 8 ft.
Gamba 8 ft.
Oktave 4 ft.

Rohrflöte 4 ft. Spitzflöte 4 ft. Quint 23/3 ft. Waldflöte 2 ft. Terz 13/3 ft. Sifflöte 1 ft. Mixtur IV Schallmey 8 ft. Stahlspiel 8 ft.

ECHOWERK (S Lieblich Gedackt 16 ft. Geigenprinzipal 8 ft. Lieblich Gedackt 8 ft. Flauto dolce 8 ft. Salizional 8 ft. Unda maris 8 ft. Oktave 4 ft. Zartflöte 4 ft. Salizional 4 ft. Nasat 2½ ft. Oktave 2 ft. Progressivharanonika II-IV Cymbel III Acoline 16 ft. (Reed) ECHOWERK (Swell) Acoline 16 ft. (Reed)

PEDAL

Untersatz 32 ft.
Prinzipal 16 ft.
Subbass 16 ft.
Violinbass 16 ft.
Grossnasat 10½ ft.
Prinzipal 8 ft.
lassifiote 8 ft.
Violoncello 8 ft.
Terz 6½ ft.
Rohrquinte 5½ ft.
Oktave 4 ft.
Flöte 4 ft.
Scharfflöte 4 ft.
Mixtur IV
Cornett IV
Posaune 32 ft.
Posaune 16 ft.
Dulzian 16 ft. Dulzian 16 ft. Trompete 8 ft.

3 manual couplers, 3 pedal couplers, 4 ventils to manuals, 4 ventils to pedal, collective machine stop to pedal, "Pianissimo" machine stop to entire organ, Cymbelstern, Barker levers with slider chests and mechanical action.

EDITIONS

Eberlin: Tokkaten und Fugen, ed. Walter (Süddeutsche Orgelmeister des Brock, IV). Altötting, Coppenrath. 9

Toccates et Fughes, Mainz, Zulehner. Fugen, Zürich, Nägeli. Toccata in g, ed. Johnstone (Early Organ Music, No. 7), London, Novello.

Albrechtsberger: Instrumentalwerke, ed. Kapp (Denkmäler der Tonkunst in Oesterreich, XVI/2), Vienna, Universal Ed., 1909. Concerto per l'organo, ed. Vécsey (Musica Rinata, No. 1), Budapest, Editio Musica Budapest, 1968. Praeludium und Fuge, Vienna, Universal Ed. Twelve Trios, ed. Marchant, New York, H.W. Gray.

Haydn, M.: Konzert für Viola und Orgel (Diletto Musicale series), Vienna, Doblinger. Maîtres anonymes et M. Haydn: Cent Vingt et un versets brefs, ed. Bonfils (L'Organiste liturgique, Bks. 23/24), Paris, Schola Cantorium. Brief Elaborations for the Organ, New York, Kalmus.

Haydn, F.J.: Concerto per l'Organo (C), No. 1 (with strings, oboes, French horns), ed. Schneider, Wiesbaden, Breitkopf & Härtel, 1953. Concerto per l'Organo (C), No. 2 (with strings, trumpets, timpani), ed. Landon (Diletto Musicale series), Vienna, Doblinger. Concerto per l'Organo (C), No. 3 (with strings), ed. Heussner (Nagels Musik Archiv), Hannover, Nagel, Flötenuhrstücke, ed. Schmid (Nagels Musik Archiv, No. 1), Hannover, Nagel, 1931. Content: 32 short pieces for mechanical clock. Musical Clocks, ed. Biggs, New York, H.W. Gray.

Mozart: Neue Ausgabe Sämtlicher Werke (Publication of the Internationale Stiftung Mozarteum Salzburg), Kassel, Bärenreiter, ed. Dounias/Schleifer, which are also available separately from Bärenreiter. Kirchensonaten, Wiesbaden, Breitkopf & Härtel. Organ Sonatas, 5 vols., ed. Biggs, Bryn Mawr, Theodore Presser. Drei Stücke für die Orgel-Walze, KV 594, 608, 616, ed. Brinkman, Kassel, Bärenreiter. Other editions of the mechanical clock pieces have been published by C.F. Peters, Breitkopf & Härtel, Boosey & Hawkes, Bornemann, Novello, etc. Mozart auf der Orgel, 2 vols., ed. Proeger, Berlin, Merseburger. Contents: assorted keyboard pieces which the editor believes to be suited to the organ. to the organ.

Beethoven: Orgelwerke, ed. Altman, London, Hinrichsen. Contents: suite (Continued, page 14)

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Stephen K. Whitney has been appointed assistant organist at the Cathedral of the Sacred Heart, Newark, New Jersey. Mr. Whitney has served since September, 1971 as assistant to organist-chairmaster John Rose on an interim basis, and received his official appointment from Newark Archbishop Thomas A. Boland in November, 1972. bishop Thomas A. Boland in November, 1972. He is a graduate of Rider College, Trenton, N.J., and following a period of service in the U.S. Army, he enrolled at Westminster Choir College, Princeton, N.J., where he studied for three years before accepting the Newark Cathedral position. Prior to his appointment in Newark he served as organist-choirmaster at the Alpine United Methodist Church, Alpine, New Jersey. In addition to liturgical and musical office duties, Whitney's responsibilities include organizational work, along with John Rose, for the weekly Cathedral Concert Series on Tuesday evenings.

ANDREWS UNIVERSITY ANNOUNCES VIENNA SUMMER SESSION

The 1973 American Summer Session for Music in Vienna, Austria will be sponsored again this year by Andrews University. Such summer sessions have been conducted by the Andrews Department of Music since 1966. The 1973 program will include six weeks of study in Austria, from June 10 to July 23, 1973, with emphasis on Viennese Classical and Romantic music and culture. Graduate and undergraduate classes, taken from the regular course offerings of Andrews University, will be taught by a faculty of internationally recognized American and Austrian scholars and artist-teachers. All instruction will be in English.

and artist-teachers. All instruction will be in English.

The faculty for the session includes Hans-Jörgen Holman, professor of musicology, Andrews U. and director of the summer session; Charles J. Hall, assoc. professor of theory and composition and resident composer, Andrews U.; and Vera Schwarz, professor of harpsichord and director of the Institute for Performance Practice, Hochschule für Musik and Darstellende Kunst in Graz, Ausik and Darstellende Kunst in Graz, Aussik and Darstellende Kunst in Graz, Aus-

Guest lecturers in applied music include the following: René Clemencic (musical ornamentation, chamber music, ethnomusicology), professor of musicology and flute, University of Vienna and Hochschule für Musik, Vienna; Jane Gartner (voice), faculty of Hochschule für Musik, Graz; Hans Haselböck (organ), faculty and chairman of division for church music, Hochschule für Musik, Vienna; Eduard Melkus (chamber music and orchestral literature), professor of violin, Hochschule für Musik, Vienna, and director of Capella Academica, Vienna; Norman Shetler (piano), concert pianist; and other members of the Vienna Hochschule and Vienna Philharmonic. Guest lecturers in applied music in-ude the following: René Clemencic Vienna Philharmonic.

Vienna Philharmonic.

Those interested in obtaining more information should write to: Dr. Hans-Jörgen Holman, Director, American Summer Sessions for Music in Vienna, Andrews University, Berrien Springs, Michigan 49104. Applications must be made no later than Feb. 15, 1973.

THE CHOIR OF SAINT PHILIP'S CATH-EDRAL, Atlanta, Georgia, presented Stravin-sky's "Symphony of Psalms" and S. S. Wes-ley's "The Wilderness" at a concert on Dec,

SAINT NICOLAS was sung by the choirs of Christ Church Cathedral, Hartford, Connecticut, on Dec. 6, 1972 under the direction of Raymond F. Glover and assisted by Eleanor L. Taylor. Richard Parke was the tenor soloist.



Peter Planyavsky, 25 year old organist of the St. Stephan's Cathedral in Vienna, Aus-tria, has just finished a 6½ week tour of the world. This was his third and largest tour, and it included events in South Africa, Australia, Japan and the United States, in Australia, Japan and the United States. In South Africa, Mr. Planyavsky played three recitals in Johannesberg, Pretoria and Bloemfontein, and he lectured an Austrian organ music at the University of the Orange Freestate at the latter city. Two days later he played the opening recital of the 2nd Perth Organ Festival in Australia. He also played in Melbourne, Canberra, Brisbane and Sydney. He was invited by the Japanese Organ Society to give three lectures and four recitals in Japan.

During his visit to the United States, Mr. Planyavsky played in Van Nuys, Palo Alto, and Irvine, California; Shreveport, La., Greenville and Charleston, S.C.; Minneapolis; Ocean Grove, N.J.; Providence, R.I.; and

Ocean Grove, N.J.; Providence, R.I.; and New Haven, Connecticut.

New Haven, Connecticut.

Mr. Planyavsky has been organist of St.
Stephan's Cathedral since 1969. He studied
piano from age three, and was a student
of Anton Heiller at the Music Academy in
Vienna from 1959 to 1967. Following that
he spent one year working with the organ
building firm Gregor Hradetzky. Mr. Planyavsky plans to tour Germany, Great Britain, Switzerland and Denmark in 1973, and
his next overseas tour will be in 1975.

KODALY SYMPOSIUM SLATED FOR NEXT SUMMER

The first Kodály International Symposium will be held on the hillside campus of Holy Names College, Oakland, Calif., from Aug. 1 through Aug. 15, 1973. It will be open to observers during the week of Aug. 6-11, during which time there will be demonstrations, lectures and performances.

Funded by a grant from the International Research and Exchanges Board (IREX), the symposium is under the chairmanship of Elizabeth Szönyi, dean of music education at the Franz Liszt Academy in Budapest, with Sister Mary Alice Hein of Holy Names College as coordinating chairman.

In addition to Mrs. Szönyi and Sister

Ance Hein of Holy Names College as coordinating chairman.

In addition to Mrs. Szönyi and Sister Mary Alice, the symposium planning committee is composed of Denise Bacon, Lois Choksy, Norman E. Weeks, and Sister Lorna Zemke. Hungarian members of the planning committee include Katalin Forrai, Anna Hamvás, Márta Nemesszeghy, and Helga Szabó. Dr. Wolfgang Kuhn and Dr. Albert A. Renna are serving as an advisory board.

The planning committee which met in Budapest in August, 1972 has taken the initiative in overall arrangements and has to date contacted 45 internationally known Kodály educators and experts from 16 countries who have been invited to attend this symposium as delegates.

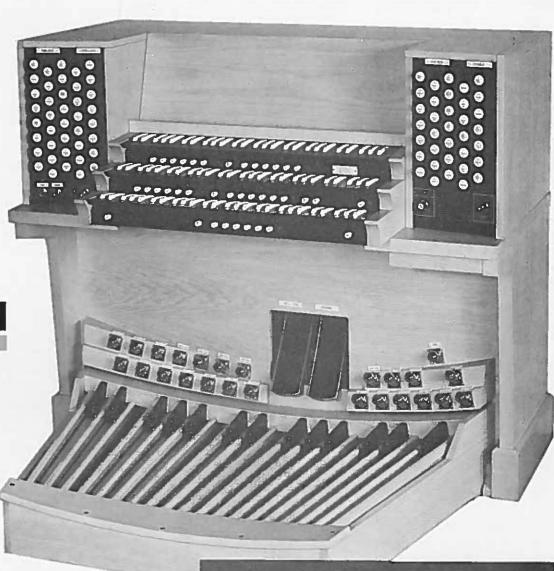
For further information, and because

invited to attend this symposium as delegates.

For further information, and because observer enrollment is limited, interested educators should contact at their earliest possible opportunity: Sister Mary Alice Hein, Coordinating Chairman, Kodály International Symposium, Holy Names College, 3500 Mountain Boulevard, Oakland, California 94619.

THE PEACEABLE KINGDOM was the theme of the morning worship service at First Presbyterian Church, Fort Wayne, Indiana on Nov. 19, 1972. The choir, under the direction of Lloyd Pinkerton, sang Randall Thompson's cantata of the same title; the readings included the appropriate selection from Isaiah, as well as excerpts from "The Peaceable Kingdom" by Jan de Hartog; and the bulletin cover for the day included a reproduction and commentary on Edward Hicks' famous painting which inspired the cantata.

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New Recordings

Yuko Hayashi, dedication concert of the new Rieger organ, International Christian University, Tokyo, Japan. King Records (Japan), NAS-220. Program: Concerto in D minor, Vivaldi-Bach; Phantasy and Fugue in G minor, Bach; Choral in A minor, Franck; Dieu parmi

Perhaps contrary to the intentions of its originators, we feel that this is a remarkable recording. It was planned as a commemorative disc and features Yua commemorative disc and features Yuko Hayashi's "once through" replay of
her opening recital on this new Rieger
organ in the chapel of Tokyo's ICU.
One may question the wisdom of producing a disc that is neither a true documentation nor a carefully worked out
recording, but we appreciate its existence, nevertheless.

Miss Hayashi as chairman of the or-

Miss Hayashi, as chairman of the organ department at the New England Conservatory, Boston, is perhaps best known as a successful teacher. Yet listen-Conservatory, Boston, is perhaps best known as a successful teacher. Yet listening to this recording should dispell any doubt about her qualities as a performer. Musically, technically, and emotionally she is in perfect control. The latter seems to us her particular trademark. There is amazing energy, yet all the little, tender, loving touches of careful articulation and minute rubati are also present. There is seldom an ounce of overindulgence. She has a special way of serving whatever touches us most personally in a way that seems almost nonchalant without interfering with our enjoyment of it. Superficially, one might call her style cold, but to us it is a rather musical way of being gentle.

Obviously, Miss Hayashi enjoys this instrument. Its somewhat cold but beautifully clear sound serves her interpretation well. We know that her playing has generated great interest and excitement in Japan, for her concerts (at hefty prices) are always sold out. TEAC's Mr. Omachi certainly found this disc to be an exciting challenge, but we wish that he had not "improved" it by accentuating the bass range. The instrument dominates the front of the modern, reverberant chapel. While the

case does not differ much from others by the Rieger firm, the grillework above the pipes and covering the Reredos-Rückpositiv gives the organ a unique visual flavor which accents its aural effect. Mr. Glatter-Götz, designer of the organ, generated an immensely striking, brilliant and colorful instrument, and this may well be the reason it is popu-lar with Tokyo's music lovers (who have not been conditioned to organs as we lar with Tokyo's music lovers (who have not been conditioned to organs as we have). To us, on the other hand, it represents the end of a train of developments that started with the early post-WW II tracker instruments, and we hope that it no longer represents "our" present goal. It contains a steely, brilliant sound, spiced with odd-harmonics, steadied by a perfectly stable schwimmer type wind system, underlined with an unyieldingly accentuated pipe speech, and tuned in the ever harsh equal temperament. But that, of course, is just our own personal observation.

speech, and tuned in the ever harsh equal temperament. But that, of course, is just our own personal observation. It would be good to see Japanese organ builders proceed from this point, however developing their own ideas.

The Vivaldi-Bach concerto on this disc gives us a good chance to get acquainted with the beautiful unity that player and instrument achieve. With flutes as forthright as these, we appreciate the brisk tempo of the middle movement. Gloriously precise pedal reeds go hand-in-hand with the clean, lean treatment of the fast movements. Some wavering in the third movement and the obnoxious "pflompp" of the inevitable combination action are easily forgiven in this type of recording.

Bach's Phantasy and Fugue in G minor is played with the surety and nononsense articulation which we like. The tension and excitement of the first movement is effectively heightened by the use of the Sesquialtera (which contains an odd composition of mutations). After a slightly halting beginning, the fugue unfolds in Miss Hayashi's special brand of restrained enthusiasm.

Franck's A minor Choral is almost the best played piece on the disc. Here, all the special skill of "getting to the heart without getting too personal" helps to make this an unusual as well as a beautif il performance.

But Miss Hayashi shines in an exciting performance of Messiaen's finale

from La Nativité du Seigneur. As she states in the liner notes, "the composer metamorpheses the organ to produce a transcendental, mysterious maze of sound." Miss Hayashi's imaginative in-terpretation here matches the organ's finest qualities and colors. It is a per-fect match of music, performer, and instrument,

We do hope to have more of Yuko Hayashi's attistry on records soon. Hers is a style which is valid, beautiful, and unique. — Fritz Noack

Obetz Plays Franck: The Three Chorales. John Obetz playing the RLDS Auditorium Organ, Independence, Mo. Celebre Records, No. 8003.

ditorium Organ, Independence, Mo. Célèbre Records, No. 8003.

One looks with great anticipation to a recording of the cyclic Chorales by César Franck. They represent his music at its best and most concentrated form, the ultimate expression of his art. A performance of the three works requires much from a performer: a grasp of the style, a knowledge of the use of the organ during Franck's day, a sense of proportion and form in musical phrasing and expression, and a fine technique. Above that, these pieces also require a particular type of organ, and, more so, a spacious acoustical environment. The latter is terribly important to the musical success of any performance of Franck's works. Without space and volume with their resultant acoustical environment, the works and the performer are hard put to allow the expansive breadth of phrase and cyclic progression unfold without some sort of superimposed devices.

This recording falls short of the ideal in this greent. The organ is larger.

This recording falls short of the ideal in this regard. The organ is large enough and its design adequate for the works, but the acoustic of the Audiworks, but the addished of the Addi-torium sounds dry and muffed on the recording. This in turn seems to prod Mr. Obetz into forcing the expression with an overly obvious use of rubato in his phrasing. Moreover, the rests or breaks between long phrases seem longer than they actually are, for there is no reverberation to take up the slack. The end result is that the form and phraseology does not "cycle"; it somewhat hirches from one phrase to another just

enough for the music to sound disconnected. True, Mr. Obetz follows Franck's directions and style closely with appropriate registrations, and he plays the notes well. But he is working in an environment which defeats the music, for content work atmosphere does destroy

vironment which defeats the music, for a cotton-wad atmosphere does destroy the "grace, charm, and eloquence" (as the liner notes state) of the French Romantic manner in Franck's music.

After all is said and heard, we would like to hear Mr. Obetz play these works on a truly French-style instrument in cathedral-like acoustical surroundings. We are of the firm opinion that the musical results would be far different for the better.

—Robert Schuneman

E. POWER BIGGS was the soloist in the unearthing of Josef Rheinberger's pair of organ concertos on Nov. 26, 1972 at St. George's Episcopal Church, New York City. With an orchestra conducted by Maurice Peress, the two romantic concertos got their first performance in many years. The first is scored for organ, strings and three horns, and the second is scored for organ, strings, horns, trumpets, and tympani. Both are in three movements. Both have been recorded by Mr. Biggs for Inture release on the Columbia label.

THE TWIN CITIES CHAPTER AGO, Minneapolis and St. Paul, Minn., has plans for a junior choir festival, two student playing competitions, and master classes in organ registration and organ literature, as well as two organ crawls during the coming season. The chapter is also investigating the possibility of acquiring a small portativ organ which could be lent to church and other organizations who might need such an instruent for performances. The chapter is increasing in membership at a rapid rate, and the two-year goal of doubling membership is in sight.

A TERCENTENARY FESTIVAL SERVICE of music by Heinrich Schütz was attended by an audience of 600 at the Church of the Ascension, New York City, on Oct. 5. The hymns sung by the congregation were from the time of Schütz. Vernon de Tar directed the choir of Ascension Church and instrumentalists, and the St. John's Chorale of St. John's Lutheran Church, Summit, New Jersey, under the direction of Thomas Smith, also participated in the program. Schütz's "The Christmas Story" was sung on Dec. 17 at an 11 a.m. service under Mr. de Tar's direction.

Lawrence Phelps is proud to announce that be has been invited to build a thirty-three stop, mechanical-action organ for one of England's most beautiful churches, ancient Hexbam Abbey, set in the venerable Northumberland town that long ago earned the title "Heart of All England". The organ will be completed in April 1974. LAWRENCE PHELPS AND ASSOCIATES Box 1421, Erie, Pennsylvania 16512 (814) 454-0193

Four works for organ were played by M. Langlais in the same tradition as the earlier recordings which he made for the Gregorian Institute, and included the Prière; Prélude, fugue et variation; Pièce héroque (noted in the program as Prière liderique); and Chord tion; Pièce héroïque (noted in the program as Prière héroïque!); and Choral no. 3. We are very aware of the fact there are many "interpretations" of these pieces, and also that one man's rubato might be another man's thief.

Perhaps the most striking aspect of the evening was the presence of the choral works Domine non secundum, Offertoire pour un temps de pénitence; Dextera Domini, Offertoire pour Paques; and the vet to be forgotten Psaume

Offertoire pour un temps de pénitence; Dextera Domini, Offertoire pour Paques; and the yet to be forgotten Psaume 150. These were well spaced in the program so as to prevent the organ works from bumping into each other, and provided certain relief. Since this music and its performance is, at the moment, somewhat difficult to separate, they will be considered ensemble.

Domine non secundum (S.T.B. & organ, B minor) proved to be the most satisfactory of the three, and the choral sound was clear and cohesive with that hollow brightness which only genuine French choruses seem to have. It may have been this sound which convinced the listener that the work had charm through an innate simplicity, although a careful examination of the score does reveal for eyes, as well as ears, an easy, straight-forward mixture of simple polyphonic and homophonic writing. The tenor line at the opening evokes much of the same textural feeling as the opening of the Agnus Dei in Fauré's Requiem — a kind of lyric weightlessness. At any rate, this choral sound, somewhere between the very open, impersonal quality of English boy choirs, and the aggressive brightness of many German or German-type choruses profitted not only from the building, but from a deliciously accurate intonation. German or German-type thoruses protitted not only from the building, but from a deliciously accurate intonation. The sopranos and tenors in particular achieved a hauntingly beautiful tone which carried the musical line without

Cesar Franck Celebration in Paris, France

It is nice to be remembered on one's birthday, and it was an appropriate gesture than on November 15th, Les Amis de l'Orgue sponsored, as a part of their musical season, a performance of his music, in his church, employing his organ, and with the participation of Jean Langlais and the Chorale Contrepoint de Paris directed by Jean-Gabriel Gaussens.

Four works for organ were played by

The Dextera Domini (S.T.B. & organ, B-flat major) can best be described as being vastly uninteresting, and an excellent example of what can be achieved by employing the technique of trities. by employing the technique of trite motif! This opus was a weak choice for such a program, and might have been better employed by a group of Franck's worst enemies to commemorate his burial. The chorus reflected similar boredom in their performance, and the high point was the silence which followed the final chord.

Psaume 150 peeds no arrowers to

Ingin point was the silence which followed the final chord.

Psaume 150 needs no comment for those who know it, and those who do not should investigate it for themselves. This performance does deserve note. The chorus, freshly challenged by the preceding Pièce héroïque, responded well and in good spirit. Perhaps special commendation should be given to Micheline Lagache, organist of Notre-Dame-des-Champs who a dequately proved that choral accompanying is not a lost art. When praising with trumpets (meas. 61) was called for, she resisted the vulgar temptation to compete with the chorus and only enhanced their sound, reserving tonal resources until this figured reappeared near the end—an exciting close which maintained a blastless musical sensibility, it more than did justice to the printed notes.

Remembering that the evening had

than did justice to the printed notes.

Remembering that the evening had some historical significance, we watched the ample crowd dispersing quietly, and rather somberly, into the darkened streets . . . whether from reverence or indifference, we will never know. Seeking coffee and small talk, we joined two composer-friends in a local café where it was interesting to note the intenseness of French youths still fascinated by pin-ball machines. We wondered if perhaps Franck, who had so enjoyed if perhaps Franck, who had so enjoyed bicycle-riding with friends, might not also have enjoyed this game? Suddenly, the thought of a prière héroïque brought a quiet smile!

- Donald E. Clawson

Schuetz Tercentenary Concert, London, England

Heinrich Schütz Tercentenary Concert, Brompton Oratory, London, England Nov. 6, 1972. Jill Gomez, soprano; Sarah Walker, mezzo; Peter Pears, tenor and speaker; Benjamin Luxon, baritone; Religir, Paluer, soprano; James Bow Sarah Walker, mezzo: Peter Pears, tenor and speaker; Benjamin Luxon, baritone; Felicity Palmer, soprano; James Bowman, counter-tenor; Robert Tear, tenor; Richard Angas, bass; Doreen Price, soprano; Linda Hirst, mezzo; Peter Hall, tenor; Jessica Cash, soprano; Gloria Jennings, mezzo; Paul Taylor, tenor; The Philip Jones Brass Ensemble; Rowena Ramsell, 'cello; John Honeymann, string bass; Robert Spencer, chitarrone; Charles Spinks, organ; Jonathan Williams, 'cello; Ian Hall, string bass; Julian Creme, chitarrone; Jonathan Hinden, organ; the Heinrich Schütz Choir, Roger Norrington, conductor.

Under the domed vault of the Brompton Oratory, this observance of the tercentenary of the death of Heinrich Schütz proved conclusively that we were not commemorating the precursor of the late baroque, but rather the end of an era. Or rather, the music proved this point. The tercentenary was merely the most recent excuse for the assemblage of a force of musicians capable of rendering this composer's music in a fashion which left no doubt as to what all the fuss has been about concerning Schütz's place in the annals of musical history.

In 1635, Schütz's patron and ruler,

history.

In 1635, Schütz's patron and ruler, Count Heinrich Reuss, died, and the funeral music written by Schütz was published in 1636 entitled Musicalische Exequien. This very music made up the first half of the evening's fare, interspersed with readings from the Funeral

Oration Lebenslauf delivered by a Mag-ister Herzog on Nov. 6, 1672 before Schütz's coffin was carried out of the court chapel.

court chapel.

The musical selections consisted of the Kyrie and Gloria sections of the Musicalische Exequien and also the motet Herr, wenn ich nur dich habe, the well-known motet for double choir. Without exception, the performances were vital, live, and valid. The wonderful acoustics of the Oratory were justly used and tested by the moving about of the performers to form various choirs, concertino groups, and solo ensembles.

used and tested by the moving about of the performers to form various choirs, concertino groups, and solo ensembles. It is to Mr. Norrington's credit that the musical continuity of the work never faltered, despite obvious opportunities for time lags. The August presence of tenor Peter Pears in the reader's slot was here an undoubted advantage. In the second half of the concert, we were in the Venice of Schütz's mentors and models, Gabrieli and Monteverdi. The works in this section definitely showed us Schütz the summarizer of the Renaissance, the man at the end of an era, using all the skills and knowledge amassed over two centuries. Three of the works were early ones — all from the Psalms of David of 1619 and all featuring two, three, and four choirs interspersed around the crossing as if in San Marco, Venice. The only other work in this part was the setting of the Pentecostal sequence Veni, Sancte Spiritus, the harmonic scheme of which is definitely Baroque. Notable in this group was the shining sound of the countertenor, James Bowman.

— Larry Jenkins

- Larry Jenkins

THE PORT HURON BRANCH AGO men bers joined the Sarnia Centre members of the RCCO on Oct. 29, 1972 to visit the 1861 tracker organ built by Elias and George Hook of Boston in the Holy Cross Catholic Church, Marine City, Michigan.

SEARLE WRIGHT conducted the choir of Christ Church, Cincinnati, Ohio at an Autumn Festival Concert on Nov. 19, 1972. The program included Purcell's "Te Deum in D," "Choral Fantasia" by Gustav Holst, and "Missa Brevis" by Bryan Kelly.

FRANZ SCHMIDT 1874 - 1939

acclaimed by some as the most important Austrian composer of his time - Grove's Dictionary of Music and Musicians, Fifth Edition

> Concert of Music for Organ St. Alphonsus Church, New York City Sunday, January 28, 1973, 4 p.m. Arthur LaMirande, Organist 1871 E. & G. G. Hook & Co. organ



Mr. LaMirande

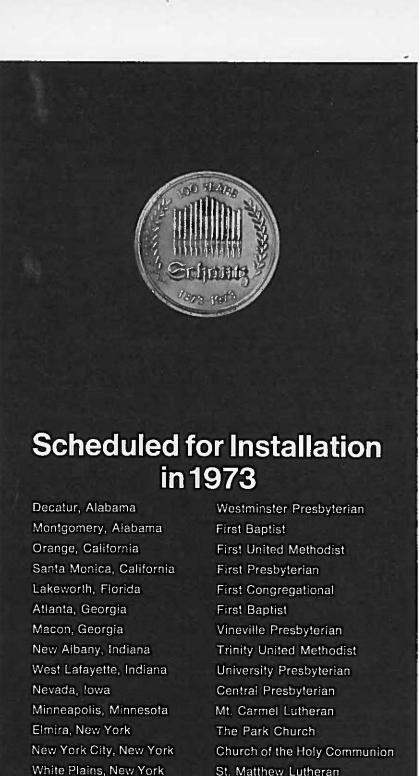
Though little known in North America, Franz Schmidt is widely esteemed in his own country as the greatest Austrian composer of this century. The organ holds a prominent place in his output. His compositions for the instrument, often of symphonic dimensions, are harmonically rich, contrapuntally inventive, and above all emotionally compelling.

Mr. LaMirande, organist of Our Lady of Vilnius Church, New York City, will present the composer's following works:

Fantasia and Fugue Chaconne Prelude and Fugue (Christmas Pastorale) Two Chorale Preludes Toccata and Fugue Short Prelude and Fugue No. 4 (Hallelujah)

The magnificent E. & G. G. Hook organ of St. Alphonsus Church, with specifications remarkably similar to those of the Votivkirche organ, Vienna, is ideally suited to the expressive performance of Schmidt's unique musical idiom.

The public is cordially invited to this outstanding artistic event.







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appointed or-Donald E. Renz has been Donald E. Renz has been appointed organist at Trinity Evangelical Lutheran Church, Ann Arbor, Michigan. He cames to Trinity Church from a similar position at St. Paul United Church of Christ, Chelsea, Michigan. Previous to that he was assistant organist at the First United Methodist Church, Ann Arbor. Mr. Renz is a graduate of the University of Michigan where he received the MusB and MusM degrees. His organ studies have been with Robert Glasgow and Donald W. Williams, He a'so teaches vocal Donald W. Williams. He a'so teaches vocal music in Dearborn Heights, Michigan.

Appointments

Herman Berlinski has been appointed visiting professor at the School of Music of the Catholic University of America, Washington, D.C. for the spring semester of the 1972-73 academic year. Dr. ter of the 1972-73 academic year. Dr. Berlinski will present a lecture course entitled "Hebrew Music: A Comparative History of Sacred Music." The course is designed to be of interest and value to church musicians of all faiths as well as to musicologists. Dr. Berlinski took his first degree in music at the State Conservatory in Leipzig, Germany, his master's degree from the Jewish Theological Seminary of America, and his doctorate from Columbia University. He has been minister of music for the Washington Hebrew Congregation since 1963.

Diane Bish, organist at the Coral Ridge Presbyterian Church, Ft. Lauderdale, Florida, has been appointed to the faculty of the University of Miami Musical Arts Division. Miss Bish will be lecturer in organ and harpsichord. She is a former student of Gustav Leonhardt and Marie-Claire Alain, and she received her MM degree from the University of Oklahoma where she studied with Mildred Andrews.

David Farr has been appointed organist and choirmaster of All Saints Episcopal Church, Pasadena, California, All Saints Church is the largest Episcopal parish west of Chicago, and, in addition to the church's large organ, guitar ensemble, brass choir, chamber orchestra, and Rock band is used to accompany a widely diversified service format. pany a widely diversified service format. The church has five choirs. Mr. Farr succeeds William MacGowan in the

Stephen McKersie has been appointed director of music at the Second Presby-terian Church, St. Louis, Missouri, and Elizabeth McKersie has been appointed director of music and arts for children at the same church.

Henson Markham has been appointed Henson Markham has been appointed director of operations for the United States, Canada, and Mexico for the prominent French music publisher, Editions Salabert. His offices will be in New York City, Mr. Markham comes to Salabert with a varied background in the music field, including manager of the symphonic and opera department of Boosey & Hawkes, Inc., New York, for the past six years.

Hans-Joachim Rotzch has been ap-Hans-Joachim Rotzch has been appointed as the new Thomaskautor at the Church of St. Thomas, Leipzig, East Germany. Mr. Rotzch succeeds Prof. Erhard Mauersberger in the position since his retirement in Spring of 1972. Mr. Rotzsch was born in 1929 in Leipzig, and was, among others, a student of the late Günther Ramin. He has become well-known in Fast Germany as come well-known in East Germany as an oratorio tenor, and since 1964 he

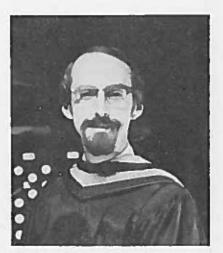
has been the director of the Leipzig University choir.

Kenneth Edward Williams has been appointed director of music and lec-turer in church music at the Princeton Theological Seminary, Princeton, New Jersey. He continues his full-time duties as director of music and education at the Wyoming Presbyterian Church, Mill-burn, New Jersey.

ALEXANDER ANDERSON TO TOUR UNITED KINGDOM

Alexander Anderson, organist at Knowles Memorial Chapel and lecturer at Rollins College, Winter Park, Florida, will be on tour to the United Kingdom during January. He will perform con-certs at Glasgow University, his alma mater, and also in Edinburgh, Stirling, Paisley Abbey, Troon, St. Andrews, and New College, Oxford University. All of his concerts are listed in the calendar

Mr. Anderson has also been invited o represent Florida for the 1973 South-eastern Regional Convention of the A.G.O. in Greenville and Spartanburg, South Carolina. He made his first recording last summer on the Crystal Records label.



Quentin Faulkner, a doctoral student at Union Theological Seminary School of red Music, has been appointed assistant organist to Dr. Alec Wyton at the Cathedral of St. John the Divine, New York City, Mr. Faulkner did his undergraduate work at Westminster Choir College, from which he graduated cum laude. He received the MSM and MTh degrees from Southern Methodist University. His teachers have included George Markey, Alexander McCurdy, Julius Herford, Paul Boepple, George Klump, Lloyd Pfautsch, and Alec Wyton.

FESTIVAL OF FRENCH MUSIC AT WHITTIER COLLEGE

Recitals by David Britton and Orpha Ochse, as well as a workshop for organists, were included in "A Festival of French Music" presented at Whittier College, Whittier, California on Dec. I and 2, 1972.

Mr. Britton played the following: Choral from Symphony II, Vierne; Aria, Alain; Sinfonietta, Guillou; Noel in Dminor, d'Aquin; two movements from

Alan; Sinfonietta, Guillou; Noel in Diminor, d'Aquin; two movements from the Organ Mass, de Grigny; and Prelude, Adagio et Choral varié, Diruflé. Orpha Ochse included the following in her recital: Colloques No. 2 for organ and piano (Robert MacSparran, pianist), Jean Guillou; Offertoire from the Mass for the Parishes, Couperin; Pange Lingua, Titelouze; Suite for Epiphany, Tournemire; and Choral in Aminor, Franck.

Both recitalists conducted the workshops the following day in which the works played in the recitals were discussed with particular emphasis on the adaptation of French registration practices to modern Appetition of constants. tices to modern American organs.

THE CHOIRS OF FAIRFAX PRESBYTER-IAN CHURCH, Fairfax, Va., and BRADLEY HILLS PRESBYTERIAN CHURCH, Bethesda, Md., combined to perform Bach's cantata no. 79, "God the Lord is Sun and Shield," and the "Mass in G minor" by Ralph Vaughan Williams. The works were sung at both churches on Oct. 22 and Nov. 24, 1972, and the Vaughan Williams work was sung at Washington Cathedral on Nov. 26, 1972. The soloists were Phyllis Bryn-Julson, soprano; Marilyn Alberts, alto; and John Vroom, bass. Robert E. McCord is director of the Fairfax church, and Donald S. Sutherland is director of the Bethesda church choir.

Ashland, Ohio

Delaware, Ohio

Greenville, South Carolina

Brookings, South Dakota

Knoxville, Tennessee

Trenton, Tennessee

Waterloo, Wisconsin

Wauwatosa, Wisconsin

Morristown, Tennessee



THE YEARS WORK 1972



Duke Memorial Methodist Church, Durham, North Carolina

St. Paul Lutheran Church, Bucyrus, Ohio



Whitman College, Walla Walla, Washington

First Presbyterian Church, Saranac Lake, New York



Cleveland Institute of Music, Cleveland, Ohio

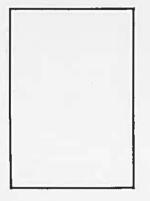
Drake University, Des Moines, Iowa

Concordia College, St. Paul, Minnesota



First Congregational, United Church of Christ, Corning, New York

Bradley Hills Presbyterian Church, Bethesda, Maryland



HOLTKAMP • CLEVELAND

Now I am going to demonstrate how the knowledge explained in the preceding parts of this article may be used, and with this as part three, come to an end. Harry Mayer's extensive essay about Frescobaldi in Het Orgel (December 1965 – June 1966) stimulated my interest, and I discovered the composition Cento Partite sopra Passacagli in the third part of the Pidoux edition of Frescobaldi's Keyboard Works, p. 77. [This Bacrenreiter edition has been reprinted in the United States by Edwin Kalmus; Cento Partite is found in Volume One of Frescobaldi, The First Book of Toccatas and Partitas for Organ and Harpsichord, page 77]. Harry Mayer calls this work "masterly." For the following discussion, I must ask the reader to follow the score.

The work was printed in 1637, and contains a considerable number of fossils. It consists of three parts, each of which forms a unit:

Prima parte C 4 , Corrente 2 , Passacagli C 3 , 4 , C 3 (In D minor, conclusion in F)

Ciaccona O3,C3, Passacagli 3, 7, Ciaccona 3, Passacagli €3, Clacoona 3

(Begins in F; moves, via C and A minor, to D minor)

C. Passacagli (3, 3, 4, 3, 63,

(Begins in D minor; via A minor to E

Above the composition is printed "Li Passacagli si potranno separatamente sonare, conforme à chi più piacerà con agiustare il tempo dell'una è altra parte cossi delle Ciaccone." In Pidoux's Preface cossi delle Ciaccone." In Pidoux's Preface this is translated into German and English, but not quite correctly. Word by word, to the letter, it is: "The passacaglias may be played individually in the way in which it will please most, with the adaptation of the tempo (of one and the other part) as well as of the chacones."

I think it is not the composer's inten-I think it is not the composer's intention here that each section should be played in a tempo of its own, as Frescobaldi permits in the preface of his Fiori Musicali, and surely not if a number of sections are played together; the reason will become evident from what follows. The tempo of the cadences is free, of course.

By following the first part of the ad-

free, of course.

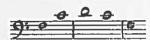
By following the first part of the advice to the letter, the reader will deceive himself. The second part gives an important key to the work: let us look at the Chaconne first!

Part B: the tempo is indicated exactly: O3, that is, the relation 1, 1/3, 1/6 which is expressed by modern notes here.

Ħ, 0, d

three semibreves together have the duration of a tactus (MM c. 60).

"The chaconnes were unquestionably strict ostinato basses, relentlessly repeated a great many times throughout the entire composition with little or no melodic variation." (Bukofzer, Music in the Baroque Era, p. 42). The ostinato subject is 2 times a tactus long, here 2 measures. (Bars should constantly be considered with suspicion!) It is more a harmonic basis than a melodic theme:



The harmonic analysis is interesting, but I must leave that to the reader, and restrict myself to the metrical one. Measures are ternary; the ostinato consists of 6 times/whole-note; it is repeated 4 times.

C. 3

ternary measure, the relation 1 1/3, 1/6 is represented here by

has the tactus now, so the symbol means that in connection with the preceding part the durations of all notes that fol-low should be doubled. As we shall see, Frescobaldi takes turns about using long

notes which get the duration of a tactus; here represented in a modern way, half-note is quarter-note in its place. The

How Time Was Notated In Early Keyboard Music: Conclusion

by Th. van Huijstee

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

ostinato occurs 6 times, and the last time it modulates to C.

time it modulates to C.

Passacaglia 3; the proportio tripla was already in use; the meaning of sesquialtera, which 3 has frequently after a binary measure, is out of the question here. But the rhythm is changed, the ostinato consists of 4 times/dotted wholenote now; so the 3 meant hemiola;

shall last one tactus. Much has been written about the difference of passacaglia and chaconne, and the question has not been solved. At least in this piece Frescobaldi is consistent in making the difference of ciaccone 6 times/whole-note and passacaglia 4 times/dotted whole-note. Apparently Bukofzer, whom I already quoted, did not notice this difference: "... the reason why Frescobaldi took pains to designate the parts as chaconne and passacaglia is obthis difference: ". . . the reason why Frescobaldi took pains to designate the parts as chaconne and passacaglia is obscure." (Ibid.) This old practice, the hemiola, is used constantly in the piece; rhythmic change gives life to the ostinato repeated 100 times. One must not let himself be seduced to play the chaconnes more slowly because of the difference of 6 and 4 — six waves in a current only seem to go more quickly in the same time as four — the ostinato should then lose its constant duration. However, in addition to this: in each of the four ternary measures of the passacaglia the accent is on the second half-note; the passacaglia rhythm — precisely like that used by Bach in his C minor composition, except that in Bach the bars are correct! It is worthwhile in reality to investigate how Frescobaldi puts that accent in different ways, sometimes veiled. Notes are long here, in relation to the preceding section, so they get half the duration they had there, quarter-note becomes half-note; the ostinato is repeated 3 times. 6/4; here 6 quarter notes are under one tactus where

6/4; here 6 quarter notes are under one tactus where

was in use; the relation is

the following notes must have a double duration again, half-note becomes quar-ter-note. With this section we find the duration again, half-note becomes quarter-note. With this section we find the connection to the notation of the Prima Parte, A, where the player could not yet find the relation of the symbol to a preceding part, because there is printed C 6/4 and here 6/4 is sufficient; there is, as we find out, a notation in short notes. Measure symbols should not be mixed with the modern notes into which Pidoux has transcribed the piece. The deceitful bars do not have their modern function here. We can be thankful to him that he marked them; he wanted to stick as literally as possible to the old edition, but the symbols should have disappeared radically from the modern score; bars should have been placed differently, and the duration of the notes should have been equalized. Probably even at the beginning of Part A there could have been placed dotted half-note = MM c. 120. After five times the ostinato follows again.

Ciaccona 3/2, from binary to ternary; the relation 1 2/3 1/3 is here

0. 0 0

so the values of notes need not be changed; in other words this is quite the modern way to make the hemiola evident! (6/4 becomes 2/2) 12 times ostinato, the last time modulating to A minor

Now under

C 3

the passacaglia. The preceding ciaccona could be notated under

in short notes; in a triple meter, how-

ever the 4 beat passacaglia rhythm can be placed better in 4 measures and in long notes; 5 times ostinato. Ciaccona under 3/2, no sesquialtera, but hemiola, and short notes as in the last section before the preceding one, half-note becomes quarter-note, 19 times ostinato; half way, at "altro tono" there is a modulation to D minor, the key of the cadence.

dence.

I have spoken about the beginning of the Prima Parte, Part A. In each measure the second and fifth quarters get the accent. The section consists of 20 times the ostinato; the first eleven are numbered by Frescobaldi himself, evidently to call attention to the importance of this structural principle.

Corrente 3/2; that means, after C 6/4, for the time being, nothing more than that the measures shall become ternary. Now the Italian Corrente, different from the Passacaglia, is quite a quick dance.

the Passacaglia, is quite a quick dance. The first part, until the repeat sign, numbers 6 measures; each of them consists of 2 times/dotted half-note, all together 12 times/dotted half-note; this gether 12 times/dotted half-note; this corresponds to the 12 times/half-note (6 times/whole-note) of the chaconne, the duration of the ostinato. 3/2 means the sesquialtera relation here, which means in the duration of 2 times/half-note there are now 2 times/dotted half-note; only, in connection with the preceding section, notated in short notes, it must be here quarter-note becomes dotted half-note, i.e. notes 3 times as fast; thus the tempo of the Corrente is prescribed the tempo of the Corrente is prescribed exactly! If you repeat the first part, then the second part numbers 6 measures, too, and should not be repeated;

A. Prima parte + Corrente, in d,
Passacaglia, in d, 9 + 7 + 7, (last 5 x in F)
B. Ciaccona, 10 x in F, Passacaglia, 8 x in C
Ciaccona, 12 x in C, Passacaglia, 5 x in a,
Ciaccona, 10 x in a, 9 x in d.

C. Passacaglia, 8 x in d, 7 x in a, 8 x in c

the whole Corrente stands for 3 times ostinato.

Passacaglia C 3/2: what was quarter-note in the Prima Parte is notated with half-note here, following the Corrente, so dotted half-note becomes half-note; accept on the second half-note, 9 times

the ostinato.
6/4, so half-note becomes quarter-6/4, so half-note becomes quarter-note, by which the writing of the Prima Parte is resumed; the accent remains on the second and fifth quarters; it is not Mozart, even if the second half of this section is somehow similar to it! Osti-nato of 2 measures, 7 times. In the end again: C 3/2, quarter note becomes half-

nato of 2 measures, 7 times. In the end again: C \$/2, quarter note becomes half-note, ostinato 4 measures long, accent on the third quarter. The ostinato is repeated 7 times, at "altro tono" modulation to F, by which the connection with the Ciaccona is attained.

Part C begins in D minor, connected in this way to Part B, and has the passacaglia rhythm throughout. The connection demands that quarter-note becomes half-note; C \$/2, just as in the Passacaglia of Part A after the Corrente. There 9 times the ostinato was followed by a central part under 6/4 with 7 times ostinato, and again, as a sort of "ABA" pattern, under C \$/2, 7 times the ostinato. Likewise in the larger form the ABA pattern is used; the two passacaglias of part A and C surround the chaconne, part B. In Part C, 3 times ostinato under C \$/2 are first followed by a section under 3; if Frescobaldi had not changed the duration of notes, the by a section under 3; if Frescobaldi had not changed the duration of notes, the 3 would not have been necessary; half-note becomes quarter-note; after 3 times the ostinato: 6/4, the duration of notes need not be changed; 2 times ostinato. Now the central part begins with 3. It is as if Frescobaldi forgot to halve here—perhaps to avoid the transition or to give more stress to the modulation to A minor? After 3 times the ostinato he suddenly continues this way. In the short measures, with short notes, the ostinato occurs 4 times. Half way through the fifth time, by which part three begins, there is a modulation to E minor, and the duration of the meter E minor, and the duration of the meter

Star. AND THE PROPERTY AND THE PARTY tidstalltilitation de la constituta de l

is doubled again. This way, two measures long, the ostinato still sounds three times

C 3

according to the last Passacaglia of Part B, in long notes, so quarter-note becomes half-note; 4 times the ostinato; once it lasts 4 measures, twice 2 measures, and the last time 4 measures again. I think a ritard is not yet justified here — the ostinato continues to keep its duration — only with the cadence in the last measure can there be a ritenuto. Summary: a ritenuto. Summary:

23 x ostinato 23 x ostinato 18 x ostinato 17 x ostinato 19 x ostinato

100 x = Cento Partitel 23 x ostinato

So the title for the complete work is a

little too modest!

We know about some cases, also in Frescobaldi, where the number 13 is left out because of superstition when the sections of a work are counted. In this case Frescobaldi does not change the fact that the Prima Parte and the two passacaglias before and after Part B count the ostinato 24 times each, a beautiful number in which both duple and triple meters are included. (I see, of course, that then the number 100 is no longer the result — a pity that he stopped numbering the sections at 11!) In addition to this the player gets a surprise at the beginning of the 13th ostinato, for there is no connection. The soprano suddenly continues in the treble octave. A fragmentary variant of the work (*Corpus of Early Keyboard Music III*, 8, Ms Biblioteca Vaticana) numbers 12 partitas (this Number 12 makes a better continuation to the 13th), but in the variant the 12th is followed by — the Corrental

If you omit the Passacaglia of Part A and play C, then you get Cento Partite as well! In the light of this surprising result it is recommended to read the Italian remarks in the title again.

I can agree perfectly with the opinion of Harry Mayer: "a masterly work."
With pleasure I leave to the reader to judge the following:

Harry Mayer, Het Orgel, May 1966:
"In his 100 part passacaglia Frescobaldi uses augmentation of the theme frequently . . . "

quently . . . "

Willi Apel, Geschicht der Orgel-und Klaviermusik, 1967, page 466: " . . . a group (not to call it a conglomerate) . . . Of course, there is no unity in this composition. How to divide it to get the number of 100 partitas mentioned in the title, is not to be found out . . . The Passacagli as well as the Ciaccone are based on patterns of 4 beats . . . A fundamental difference between the two types cannot be seen!"

And how should this work be played, after all? I don't know.

after all? I don't know.

HARPSICHORD NEWS

Roland Goetz played a recital in the Zedernsaal of the Fugger Palace in Kirchheim on June 4; the program, list-ed as an "instrument comparison" fea-tured two instruments built by Georg Zahl: a Flemish style harpsichord after Hans Ruckers, 1590, and an Italianate Hans Ruckers, 1590, and an Italianate instrument after Hieronymous Bononicnsis, 1521. The program: Suite in D, Froberger; Toccata del 5. tono, Merulo; Toccata Settima, Rossi; Prelude non mesure in D minor, Tombeau de Mr. de Blancrocher, Louis Couperin; Toccata sol menor, Sousa Carvalho; Pass'e mezzo antico, Gabrieli; The Bells, Byrd; Cento Partite sopra Passacagli, Frescobaldi; L'Entrétien des Muses, Les Tourbillons, Les Cyclopes, Rameau.

May Jo Ford, violin, Donna Robert-

May Jo Ford, violin, Donna Robertson, harpsichord, and Charles Medlin, 'cello, presented all six of the Bach Sonatas for Violin and Obbligato Harpsichord in two programs on Nov. 5, 1972 at Mars Hill College, North Caroline lina.

The Dallas Musica da Camera pre-ented a Christmas concert in the Measented a Christmas concert in the Meadows Museum, Southern Methodist University, on Dec. 5, 1972. The program: Musical Instrumental Calendar: December, Gregor Joseph Werner; Vergine chiara and O Meraviglie belle, from Musiche (1615), Marco de Gagliano; Sonata III in E, BWV 1016, for violin and obbligato harpsichord, Bach; Laud to the Nativity, Respighi. The All Saints' Choir of St. Luke Episcopal Church was conducted by Larry Palmer, who also played harpsichord.

Victor Hill opened his 1972-73 season

who also played harpsichord.

Victor Hill opened his 1972-73 season of Griffin Hall concerts at Williams College with performances of the following on Sept. 23 and 24: Preludes and Fugues in E-flat, G-sharp minor, C, A minor, G minor (WTC II), Capriccio on the Departure of His Beloved Brother, Bach: Premier Concert (Janet Geroulo, flute, Edward Gale, bassoon), Suite in A minor (1728), Rameau.

On Oct. 21 and 22 Dr. Hill gave a lecture-recital on Scarlatti entitled "Now Play Me Your Glamor Pieces" and in-

cluded Sonatas K. 420/1, 11, 158/9, 208/ 9, 380/1, 513, 518/9, and 426/7. His en-semble, the Williamstown Baroque Consemble, the Williamstown Baroque Consort, presented programs on Nov. 4 and 5 with music by Monteverdi, de Visée, Vivaldi, Telemann, Rameau, Bach, and Pergolesi. Dr. Hill also played a program on Sept. 16 at the State University of New York at Oswego, including works by Bach, Jacquet de la Guerre, Duphly, Froberger, and Scarlatti.

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

JOHN ROSE TO PLAY IN BRITISH ABBEY CHURCHES

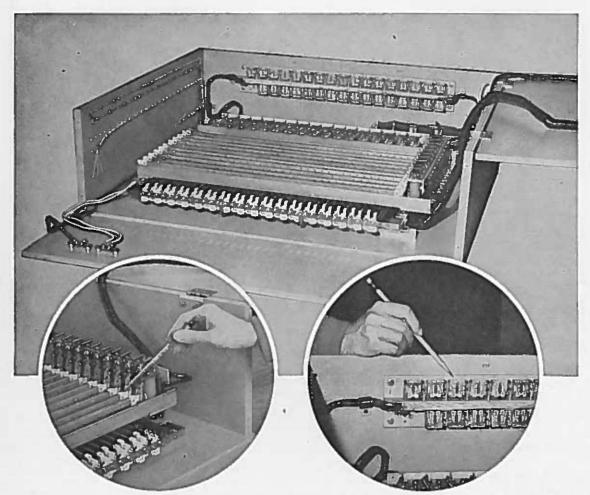
John Rose will make a recital tour of British abbey churches this month, his third such tour. He will perform at Paisley Abbey outside Glasgow, Scotland, at Westminster Abbey, and also at Selby Abbey. Included in his program at Westminster Abbey will be the first performance of a work written for Mr. Rose by Australian composer Malcolm Williamson, now a resident in London. The new work is a five-part composition entitled Little Carols of the Saints. When published later this year, it will be the ninth published work for organ by Malcolm Williamson. Mr. Rose is organist-choirmaster of the Cathedral of the Sacred Heart, Newark, New Jersey. He will conclude his tour with a recital in Holland on Jan. 18. in Holland on Jan. 18.

A DISASTROUS FIRE destroyed Asbury Methodist Church, Allentown, Pennsylvania on Oct. 24, 1972, and with it the 5-manual Gress-Miles organ built in 1962. An investigation by the Allentown fire marshall blamed the fire on spontaneous combustion occurring in a seldom used storage room. Ludwig Lenel is organist of the church. It is hoped that the church and organ can be replaced.

THE WEST TENNESSEE CHAPTER AGO was organized on Nov. 13, 1972 at a meeting held at Union University, Jackson, Tennessee. The following officers were elected: Dr. Jo Fleming, dean; Allen Reed, sub-dean; Mrs. Franklin Poole, secretary; and Mrs. Charles Huffman, treasurer.



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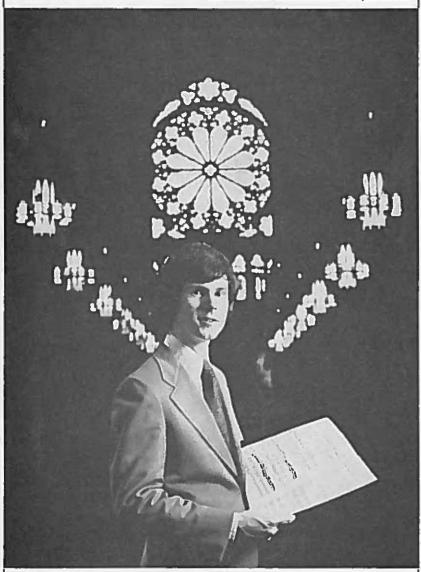
Photographs at left point up recent and very important improvements to the Model R-R Capture Type Combination Action. Bearings at the ends of movable bars are now made of Celcon-a tough, durable plastic used by industry for selflubricating gears and bearings. This eliminates corrosion at the hinge points, an important feature in humid or salt-air environments. Also, heavy-duty relays are now used for stop-action "on-off" operation, eliminating the need for periodic adjusting. These refinements are simply part of our policy of continuous product improvement.

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Arts Image is proud to make available for recital booking the chairman of the music department at the Cortland campus of the State University of New York. He holds a doctorate in organ performance from the University of Michigan as well as a graduate degree in music from Michigan State, and has chaired music departments at Adrian College and the University of Southern Mississippi.





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"... high standard of performance ... an unquestionable mastery of pedal technique ... played with authority and permeated with the spirit of a fine musician." (MUSIC, the A.G.O. Magazine)

also

BRADLEY HULL/St. Bartholomew's Church, New York, Assistant FRANK SPELLER/University of Texas at Austin PLUS OUTSTANDING EUROPEAN ARTISTS



(Continued from p. 5)
for mechanical clock, 2 preludes, op.
39, and a fugue. Zwei Praeludien, op.
39, Vienna, Oesterreichischer Bundesverlag. The same, under title Préludes
circulaires, ed. Dupré, Paris, Bornemann.

Graun, C.H.: Konzert für Orgel und Streichorchester, Heidelberg, W. Müller Verlag.

Bach, C.P.E.: Konzert in G, ed. Winter, Hamburg, Musikverlag Sikorski. Konzert in Eb, ed. Winter, Hamburg, Musikverlag Sikorski. Orgelwerke, 2 vols., ed. Fedtke, Frankfurt, C.F. Peters. Vol. 1: 6 sonatas; Vol. II: prelude, fantasia, fugues. Praeludium und Sechs Sonaten, ed. Brandts Buys, Hilversum, Harmonia-Uitgave. Six Sonatas for Organ, 2 vols., ed. Langlais, Chicago, H.T. Fitz-Simons Co. A Suite for an Organ Clock, ed. Altmann, Boston, McLaughlin & Reilly.

Bach, W.F.: Orgelwerken, 2 vols., cd. Fedtke, Frankfurt, C.F. Peters. Vol. I: fugues; Vol. II: chorale preludes, fugues. Complete Organ Works, 2 vols., ed. Brandts Buys, Hilversum, Harmonia-Uitgave. Vol. I: chorale preludes; Vol. II: fugues. Les Oeuvres pour Orgue, ed. deNys/Pierront (Orgue et Liturgie, Bk. 37), Paris, Schola Cantorum. Contents: chorale preludes and 4 fugues. 8 Fugues sans pédale (Orgue et Liturgie, Bk 45), Paris, Schola Cantorum.

Krebs: Ausgewählte Orgelwerke, ed. Zöllner, Leipzig, C.F. Peters, 1938. Contains preludes and fugues, a toccata. Ausgewählte Orgelwerke, 3 vols., ed. Tittel (Die Orgel, II/18, 20, 21), Lippstadt, Kistner & Siegel. Vol. 1: preludes, fugues, trios; II: Choralbearbeitungen; III: Choralbearbeitungen with obbligato wind instrument. Klavierübung, ed. Soldan, Frankfurt, C.F. Peters. Contains Choralbearbeitungen. Eight Chorale Preludes for organ with trumpet or oboc, ed. Biggs Bryn Mawr, Theodore Presser, 1947. Fanlasie in for oboc and organ, ed. David, Leipzig, Breitkopf & Härtel, 1942.

Homilius: Fünf Choralbearbeitungen, cd. Feder (Die Orgel, II/I), Lippstadt, Kistner & Siegel, 1957. Sechs Choralvorspiele, ed. Feder (Die Orgel, II/2), 1957.

Kellner: Ausgewählte Orgelwerke, ed. Feder (Die Orgel, II/7), Lippstadt, Kistner & Siegel.

Marpurg: Eight Chorale Preludes, ed. Emery (Early Organ Music, No. 21), London, Novello. Twenty-one Chorale Preludes, ed. Thompson, Minneapolis, Augsburg.

Kirnberger: Orgelchoräle, ed. Riedel (Die Orgel, 11/14), Lippstadt, Kistner & Siegel.

Rembt: 50 vierstimmige Fughetten, ed. Toppius, Frankfurt, C.F. Peters. The same, ed. Walter, Altötting, Coppenrath. 6 Orgeltrios, ed. Jeans, Mainz, Schott S.

Rinck: Freie Vor- und Nachspiele, ed. Hänlein, Frankfurt, C.F. Peters. Sixteen Postludes, ed. Nevin, Glen Rock, J. Fischer. 12 Chorals with Variations, Goes (Netherlands), Edition Ars Nova. 59 pièces choisies (Les Cahiers de l'Organiste, No. 5), Paris Schola Cantorum.

Hesse: Leichte Praeludien, ed. Hänlein, Frankfurt, C.F. Peters. Leichte Orgelvorspiele, op. 25, Leipzig, Leuckart. Hesse-Album, vol. III, Leipzig, Leuckart. Fantasie in d, op. 87 (for 4 hands), Leipzig, Leuckart.

Mendelssohn: Sämtliche Orgelwerke, Frankfurt, C.F. Peters. Contains 3 preludes and fugues, op. 37, and 6 sonatas, op. 65. Other editions of the same: ed. Dupré, Paris, Bornemann; ed. Widor, Paris, Durand; ed. Atkins, London, Novello; ed. Lemare, New York, G. Schirmer. Three Unfamiliar Organ Compositions by Mendelssohn, ed. Altman, Nashville, Abingdon.

Schumann: Werke, ed. C. Schumann/ Brahms, Leipzig, Breitkopf & Härtel, 1881-1893. The Studies and Sketches are in Series V (Piano Works) and the fugues on BACH in Series VIII. Fugen über BACH, Frankfurt, C.F. Peters. Oeuwres complètes pour Orgue et Piano-pédalier, ed. Dupré, Paris, Bornemann. Six Etudes en forme de canon, op. 56, Paris, Durand. Studies, op. 56, London, Galliard Ltd. Quatre Esquisses, op. 58, Paris, Durand. Sketches, op. 58, London, Galliard, Ltd. Six Fugues, op. 60, Paris Durand.

Liszt: Sämtliche Orgelwerke, 2 vols., ed. Straube. Frankfurt, C.F. Peters. Osszes orgonaműve (Complete Organ Works), ed. Margittay, Budapest/New York, Editio Musica Budapest and Boosey & Hawkes, 1970. 3 Oeuvres pour Orgue, ed. Dupre', Paris, Bornemann, 1941. Contents: Ad nos, Praeludium und Fuge über BACH, and Weinen, klagen.

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Ritter: Kunst des Orgelspiels, op. 15, new edition by Glaus, Frankfurt, C.F. Peters, 1953.

Merkel: Merkel Album, Leipzig, C.F. Peters. 24 melodische Stücke, Mainz, Schott S. Orgelschule (Organ Method), ed. Clausznitzer, Leipzig, C.F. Peters. Organ Sonata No. 6, op. 137, London, Hinrichsen.

Piutti: 200 Choralvorspiele, op. 34, Leipzig, Kahnt. 8 Praeludien, op. 2, Leipzig, Leuckart. Fest Hymnus, op. 20, Leipzig, C.F. Peters.

Herzog: 10 Tonstücke, op. 67. Leipzig. Leuckart. 8 Tonstücke, op. 78. Leipzig. Leuckart.

Bruckner: Orgelwerke, ed. Haselböck, Vienna, Doblinger. Volledige Orgelwerken, Amsterdam, Annie Bank. Praeludium in C, Vienna, Universal Edition. Fugue in d, Vienna, Universal Ed.

Rheinberger: Sonatas, Nos. 1-20, ed. Grace, London, Novello. Sonatas, Nos. 5, 10, 15, 16, & 17. ed. Wever, Bad Godesberg, Musikverlag Forberg. Sonata No. 20 (Zur Friedensfeier). London, Hinrichsen. Ausgewählte Orgelwerke, 2 vols., ed. Weyer, Bad Godesberg, Musikverlag Forberg. 24 Fughettas, op. 133, 4 vols., ed. Webber, London, Hinrichsen. 12 Fughetten strengen Styls, op. 123, Leipzig, Kahnt. 10 Trios, op. 49, Bad Godesberg, Musikverlag Forberg. 15 Selected Trios, op. 49,189, London, Novello. Monologues, op. 162, Nos. 1-12, London, Novello. 12 Charakterstücke, op. 156, 2 vols., Leipzig, Leuckart. Miscellaneen, op. 174, 2 vols., Leipzig, Leuckart. Plus other works.

Reger: Sāmtliche Werke, ed. with the co-operation of the Max-Reger Institute (Bonn). Wiesbaden, Breitkopf & Hārtel, 1954ff. Organ music is in vols. XV-XVII. 3 Orgelstücke, op. 7, Mainz, Schott S. Suite in e, op. 16, Mainz, Schott S. Phantasie über "Ein feste Burg," op. 27, ed. Straube, Leipzig, C. F. Peters. Phantasie und Fuge (C), op. 29, Leipzig, C. F. Peters. Phantasie über "Freu' dich sehr, o meine Seele," op. 30, Vienna, Universal Ed. Sonata I (f#), op. 33, Vienna, Universal Ed. Sonata I (f#), op. 33, Vienna, Universal Ed. Phantasie über "Wie schön leucht't uns der Morgenstern, op. 40, no. 1, Vienna, Universal. Phantasie über "Straf mich nicht in deinen Zorn," op. 40, no. 2, Vienna, Universal. Phantasie und Fuge über BACH, op. 46, Vienna, Universal. 6 Trios, op. 47, Vienna, Universal. Phantasien über "Alle Menschen müssen sterben," "Wachet auf, ruft uns die Stimme," und "Halleluja! Gott zu loben," op. 52, nos. 1, 2, 3, Vienna, Universal. 5 leicht ausführbare Praeludien und Fugen, op. 56, Vienna, Universal. Symphonische Phantasie und Fuge, op. 57, Vienna, Universal. 12 Stücke, 2 vols., op. 59, Leipzig, C. F. Peters. Sonata II (d), op. 60, Leipzig, Leuckart. Monologue, op. 63, 3 vols., Leipzig, C. F.

Peters. 25 leicht ausführbare Vorspiele, op. 67, 3 vols., Berlin, Bote & Bock. 10 Stücke, op. 69, 2 vols., Berlin, Bote & Bock. Variationen und Fuge fis-moll uüer ein Originalthema, op. 73, Berlin, Bote & Bock. 13 Choralvorspiele, op. 79b, Langensalza, Beyer & Söhne, 1904. 12 Stücke, op. 80, 2 vols., Leipzig, C. F. Peters. 4 Praeludien und Fugen, op. 85, Leipzig, C. F. Peters. Orgelsuite (g), op. 92, Leipzig, Musikverlag Forberg. Introduction, Passacaglia und Fuge (e), op. 127, Berlin, Bote & Bock. 9 Stücke, op. 129, Berlin, Bote & Bock. 30 kleine Choralvorspiele, op. 135a, Leipzig, C. F. Peters. Fantasie und Fuge (d), op. 135b, Leipzig, C. F. Peters. 7 Orgelstücke, op. 145, Wiesbaden, Breitkopf & Härtel. Introduction und Passacaglia (d), Wiesbaden, Breitkopf & Härtel. Vorspiel: Komm süsser Tod," Mainz, Schott S. Variationen und Fuge über "Heil, unserm König Heil" (Variations and Fugue on the English National Anthem), Vienna, Universal Ed., 1901. Praeludium und Fuge (f2), Berlin, Bote & Bock, 1912. O Haupt voll Blut und Wunden, Leipzig, Breitkopf & Härtel, 1905.

Karg-Elert: Choral-Improvisationen, op. Peters, 25 leicht ausführbare l'orspiele.

Rreitkopf & Härtel, 1905.

Karg-Elert: Choral-Improvisationen, op. 65, 6 vols., Leipzig, Breitkopf & Härtel. The same, op. 65, 6 vols., ed. Bedell, New York, E. B. Marks. Selected works from op. 65 have also been published in 2 volumes by Breitkopf & Härtel. 3 Impressions, op. 72, London, Novello. 3 sinfonische Choräle, op. 87, Berlin, Simon. Passacaglia and Fugue on BACH, op. 150, London, Hinrichsen. Seven Pastels from the Lake of Constance, op. 96, London, Novello. 20 Praetudien und Postludien, op. 78, Berlin/Wiesbaden, C. Simon and Breitkopf & Härtel (now printed in London by British and Continental Music Agencies). 7 Idyls, op. 104, Frankfurt, C. F. Peters. Modal Interludes, London, Hinrichsen. Sketch Book, 2 vols., ed. Sceats, London, Hinrichsen. Leichte Pedalstudien, op. 83, Leipzig, C. F. Peters. Pax vobiscum, op. 86, no. 5, Leipzig, Leuckart. Cathedral Windows, op. 106, London, Elkin. Triptych, op. 141, London, Elkin. Plus other works.

Most of the collections of German Classical and Romantic organ music are no longer in print. The few collections listed below are currently available.

Erstes Präludien Album, ed. Bungart, Rodenkirchen, Tonger Verlag. Contents: 286 short pieces and interludes, ranging from 3 measures to 2 pages in length. Intended for the beginning organist. Composers: Albrechtsberger, Eberlin, M. G. Fischer, M. Haydn, Rembt, Rinck, Sechter, Tönfer, etc. Sechter, Töpfer, etc.

Nineteenth Century Andantes, cd. Alt-man, London, Hinrichsen. Contains one piece each by Hummel and Mendels-

Organ Book No. 1 and Organ Book No. 2, ed. Trevor, London, Oxford University Press. Krebs, J. C. F. Schneider, Merkel, Töpfer, Rembt, Herzogenberg, Albrechtsberger, M. G. Fischer, and Rinck are among the composers represented, although there are also works by earlier composers.

Orgelmusik im baierischen Raum (Cantantibus Organis, Bk III, ed. Kraus), Regensburg, Verlag Pustet. Contents: 12 pieces by Eberlin, Ett, Grätz, Hugl, Kolb, Muffat, Murschhauser, Vogler.

Orgelwerke der Familie Bach, ed. Hellmann, Frankfurt, C. F. Peters. Half of the works are by J. S. Bach's sons or younger relatives. The remaining pieces are by older members of the Bach dy-

NOTES

1Disposition from Metzler, Romantischer Orgelbau in Deutschland, Ludwigsburg, Verlag
E. F. Walcker & Cie, pp. 49, 50.

MUSICAL SOURCES MUSIGAL SOURCES

Ex. 1. Musica Sacra, I, ed. Commer. Used by
permission of Associated Music Publishers, Inc.,
Agents for Bote & Bock.

Ex. 2. Orgelwerke der Familie Back, p. 53.

Ex. 3. F. W. Marpurg: Eight Chorale Preludes,
ed. Emery, p. 14.

Ex. 4. Ch. H. Rinck: 12 Choraele mit Veraenderungen, p. 14. EX. 7. Un. 11. Riner: 12 Choraele mil Veraen-derungen, p. 14. Ex. 5. Rheinberger: Sonata No. 4, ed. Phil-lips, London, Hinrichsen. Ex. 6. Reger: Phantasie und Fuge ueber den Namen BACH, p. 3. Ex. 7. Reger: Vorspiele fuer die Orgel, op. 67, p. 27.

Organ Music

New from Associated-Doblinger is Otto Biba's edition of *Vier Fugen* by J. G. Albrechtsberger (\$3.75). Two have subjects drawn from liturgical sources, one is based on the BACH theme, and one has a free subject. All are for manuals only and, as might be expected in music influenced by the Viennese Classical outlook, there is a noticeable homophonic orientation. Kurt Rapf's Praeludium & Doppelfuge (Associated-Dob-linger, 1965, \$4.50) manages a lean, ar-ticulate statement within the confines

ticulate statement within the confines of neo-classical constraints.

From Augsburg comes Wilbur Held's Preludes & Postludes Vol. 1 (\$3.00). Settings of eight tunes are included in this practical addition to the service repertory. Wilmer Hayden Welsh's Jubilee: A Celebration for Organ (Augsburg, \$2.00) is an over-long elaboration of one or two moderately interesting ideas.

of one or two mountary ideas.

O Worship the Lord by Carl F. Mueller contains settings of seven well-known hymn tunes (Broadman, \$2.95).

Belwin-Mills continues the H. W. Gray Contemporary Organ Series with three new publications. Prelude: BACH — Es ist genug by Robert Moevs (\$2.00) contrasts semi-aleatoric sections with intricate rhythmic and contrapuntal writing. Technical demands are very high. Fantasy for Organ by Gerald Near writing. Technical demands are very high. Fantasy for Organ by Gerald Near (\$2.00) is a fine lyric statement which will demand a large organ for optimum

(\$2.00) is a fine lyric statement which will demand a large organ for optimum results. Technical demands are moderately high.

Prelude for Organ and Tape by Richard Stewart (\$7.50) is a six-minute piece performed from a score with mostly conventional notation and a stereo reel-to-reel tape. The latter is derived from organ sounds. Also included on the tape is a recording of a complete performance to facilitate preview and practice. (Does one "practice" or "rehearse" with a tape?)

Although constructed in an avant garde medium, the overall effect is hardly shocking. A sense of steady beat and the ability to play some complex syncopations are demanded of the performer. Score and tape come packaged in clear plastic. A tape pocket attached to the cover of the score would be a welcome improvement.

Also new from Belwin-Mills are Toccata. Melody in Blue and Fugue by

welcome improvement.

Also new from Belwin-Mills are Toccata, Melody in Blue and Fugue by August Mackelberghe (J. Fischer & Bro., \$2.50) and Nine Duets for Piano & Organ edited by Howard D. McKinney (J. Fischer & Bro., \$4.00).

The Praise of Christmas is a two-volume set of music for two treble instruments and continuo, edited by Paul Thomas (Concordia, \$3.00 each). Parts for treble instruments and cello are included. Violins are clearly best-suited for the treble lines, since the use of wind instruments would require some wind instruments would require some adaptation because of range. Some pieces are based on specific Christmas tunes, others are pastorales and the like from various sources.

various sources.

Herman Schroeder's 12 Organ Carols for Christmas (Concordia, \$3.00) are intended to be performed in conjunction with choral music (mostly SATB) by the same composer, but all are of sufficient substance to function separately. A diatonic style prevails, and the settings are tasteful, if not adventurous. Concordia has also published Suite from Drottningholms-Musique by J. H. Roman, edited by S. Drummond Wolff (\$2.75). Originally composed as an orchestral suite for a royal marriage in 1744, six movements are arranged here for organ. The style is fairly mindless, and sectional organization permits much flexibility in the length of individual movements.

— Wesley Vos

NUNC DIMITTIS

MME, JOSEPH BONNET

MME. JOSEPH BONNET

Mme. Joseph Bonnet, wife of the famous French concert organist, died in Paris, France on October 10, 1972. Mme. Bonnet is survived by two children, Benedict Bonnet who lives with his wife in Clamart, and a daughter, Francoise-Romaine who is now Mrs. William Brown. There are five grandchildren, all the children of Mr. and Mrs. Brown. Those who wish to correspond with the family may write to 64, Boulevard Exelmans, Paris, France.



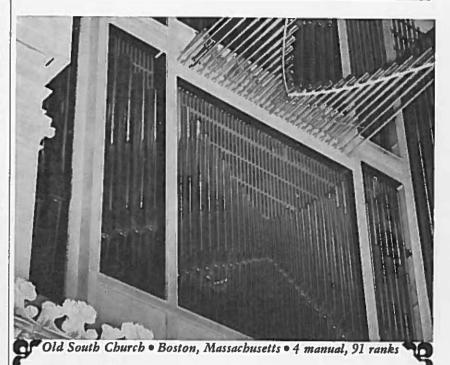
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HOVHANESS — I Have Seen The Lord. Sopr Solo, SATB, Org, (Trp ad lib.) (6544) Trumpet (Bb) Part (6544a): \$.30	.40
- Praise the Lord with Psaltery. Cantata. SATB, Org (66194)	.90
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PINKHAM — Easter Cantata. SATB, Brass, Perc. Vocal Score (6393)	
— St. Mark Passion. Sopr, Ten, Bar, Bass Soli, SATB, Brass, Timp, Perc, Cb, Harp, Org. Vocal Score (6900) Score and Parts available on rental	2.50
Stabat Mater (Lat), Sopr Solo, SATB, Org. Vocal Score (6855) Score and Parts available on rental	2.00
ROREM — Christ the Lord is ris'n today. SATB a cappella (6390)	.25
SCHUETZ — I am the Resurrection and the Life. SSAATTBB a cappella (Org or Pf ad libitum) (6591)	
- Purge out the old leaven therefore. SATB, Org (6593) - Set of Parts (2 Vns, Vc, Cb): \$2.00; extra parts: \$.50	.50
Seven Last Words (Ger-Eng) SATTB Soli, Chorus ad lib, 2 Vns, 2 Vas, Vc, Org. Full Score (Organ Part) (20-478)	3.50
TITCOMB — Christ the Lord is risen today. SATB, 2 Trps, Org (6388)	.30
WILLAN — O sing unto the Lord a new song. SATB, 2 Trps, 2 Trbs, Org (6016)] Set of Instrumental Parts (4): \$2.00	.40

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Hamburg's St. Jakobi Kantorei in London

Kantorei St. Jacobi, Hamburg, West Germany; Heinz Wunderlich, conductor and organist; Ballard's Lane Methodist Church, London, England Oct. 17, 1972; For God so loved the world, So I journey towards Jesus Christ, For our conversation is in heaven, In Thee O Lord do I put my trust, Heinrich Schütz; Prelude and Fugue in E-flat (organ), Motet: "Come, Jesus, Come," Bach; Fest- und Gedenksprüche, Brahms; O death how bitter art thou, Reger; Choral in A minor (organ), Franck; Sanctus and Agnus Dei from German Mass, Johann Nepomuk David.

It is difficult to listen to a German choir singing an all-German program without expecting more from them than from, say, an English choir singing the same music. When the choir is the St.

from, say, an English choir singing the same music. When the choir is the St. Jakobi Kantorei from Hamburg, the ex-pectations rise even higher. It's as if one expects a direct line of communication from each composer to each and

every singer.

In the case of this concert, at least, the lines began with Brahms and seemed to extend no further backwards chronologically — curious in a choir whose concept of choral sound emanated from the 18th century. Nonetheless, the Brahms it was which seemed to satisfy the sizeable audience gathered for the occasion on this October evening in Finchley Methodist Church, London. Choosing to place his program in chronological order, Prof. Heinz Wunderlich, the well-known conductor of the kantorei, began with settings of Heinrich Schütz, whose music has undergone a renaissance lately. These works were well-enough sung, but seems to lack rhythmic flow and intensity; it seemed almost as if the Schütz selections were used as "warm-up" exercises for the singers.

The Bach motet for double choir was

ercises for the singers.

The Bach motet for double choir was sung in similarly lethargic manner—devoid of the "something extra" mentioned at the beginning of this review (which the work ought to be given in any case, German choir or no).

But in the Brahms a new horizon opened, for here the sound was vital, fulfilling, grand. With astonishing drive and flourish, the seldom-performed selections were convincingly performed, causing this listener to wish that Brahms had composed much more choral music—clearly a test of real enchoral music - clearly a test of real enjoyment.

joyment.

The Reger and David items were anti-climactic, as indeed was obviously intended. The wandering tonality of the Reger led quite naturally to the exciting Sanctus of the David Mass, and the quiet Agnus Dei provided the anacrusis to that the architectural structure of the program was apparent. so that the architecture the program was apparent.

- Larry Jenkins

Morristown, Tenn. Gets New Schantz Organ

The Schantz Organ Company is building a 3-manual organ for the First Presbyterian Church, Morristown, Tennessee. The new building has been designed by architect Alfred H. Abernathy. It is a colonial style building with the choir and organ located in the rear gallery. A facade of large speaking pipes screens the organ. Mrs. John R. Johnson is organist of the church, and negotiations for Schantz were handled by Alfred E. Lunsford. Installation is scheduled for this month, pending the completion of the building. The Schantz Organ Company is build-

GREAT
Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Waldfloete 4 ft. 61 pipes
Waldfloete 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture IV 244 pipes
SWELL
Elvis a chamicae 4 ft. 61 pipes

SWELL
Flute a cheminee 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. (TC) 49 pipes
Prestant 4 ft. 61 pipes
Flute Couverte 4 ft. 61 pipes
Flute a bec 2 ft. 61 pipes
Plein Jeu III 183 pipes
Basson 16 ft. 61 pipes
Trompete 8 ft. 61 pipes
Basson 8 ft. 12 pipes
Clairon 4 ft. 61 pipes
Tremulant
CHOIR

Tremulant

CHOIR

Holzgedackt 8 ft. 61 pipes

Erzahler 8 ft. 61 pipes

Koppelfloete 4 ft. 61 pipes

Nasat 23/s ft. 61 pipes

Principal 2 ft. 61 pipes

Terz 13/s ft. 61 pipes

Quinte 13/s ft. 61 pipes

Quinte 13/s ft. 61 pipes

Scharf III 183 pipes

PEDAL

Principal 16 ft. 32 pipes

Principal 16 ft. 32 pipes

Bordun 16 ft. 32 pipes Quintaton 16 ft. (Great) Octave 8 ft. 32 pipes Bordun 8 ft. 12 pipes Quintaton 8 ft. (Great) Choralbass 4 ft. 32 pipes Bordon 4 ft. 12 pipes Mixture II 64 pipes Posaune 16 ft. 32 pipes Trompete 8 ft. 32 pipes Basson 4 ft. (Swell)



Daniel W. Mason has been appointed Daniel W. Mason has been appointed organist and choirmaster of historic St. George's Episcopal Church, Hempstead, Long Island, New York. He will direct three choirs as well as perform all duties as organist. Mr. Mason studied organ with Clarence Watters, Robert Owen, Claire Coci; and harpsichord with Helmut Lichtenfeld in Mainz, West Germany. He is presently studying at Adelphi University. He has held previous positions in military chapels in Mainz, West Germany; Fort Benning, Georgia, and Fort Campbell, Kentucky; and he was also organist choirmaster at the Episcopal Church of the Nativity, Mineola, New pal Church of the Nativity, Mineola, New York.

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1740 Dutch Cabinet Organ Restored

A five and one-half rank Dutch cabi-net organ dating from about 1740 has been restored and will be in use by the heen restored and will be in use by the music department of Bethel College, North Newton, Kansas. The organ has been in the college's museum since about 1910, but was unplayable. The organ's builder is not known, but the first owner was Jeme Deknatel (1698-1759) who was a minister of a Mennonite church in Amsterdam from 1720-1759. Organs were not permitted in the church in those years. Mr. Deknatel, an ardent pietist and friend of Count Zinzendorf and John Wesley, had the organ in his home and composed hymns for hymn singing in his home on Sunday evenings with the organ. He gave each of his daughters a cabinet organ. The organ went with the daughter, Hillegonde, to Hamburg when she married Jacob Gysbert van der Smissen in 1796. It remained in the van der Smissen family going with, descendants to Friederichter.

family going with, descendants to Fried-erichstadt, Germany; Wadsworth, Ohio; Sommerville, Illinois; and finally it was given to Bethel College in Newton, Kan-

Restoration of the pipe work was done by Dirk Flentrop Orgelbouw, Zaandam, the Netherlands. The action was res-tored by Esko Loewen, pastor of the Bethel College Mennonite Church. The organ will be used by the college music department for baroque period music. Wind pressure is set at 2". Specifica-

Vind pressure is stions are as follows:
Holpijp 8 ft.
Viola 8 ft. (treble)
Fleut Traverso 4 ft.
Principal 2 ft.
Quint 1½ ft.
Octava 1 ft.
The Holpijn can 1

Octava I ft.

The Holpijp can be drawn on treble or bass register separately. The Viola 8' is a half-rank on the treble register alone. The Quint can be drawn on the bass register by drawing the knob half-way out or full ensemble by drawing the knob all the way out.

The one modification done on the organ has been to attach a blower in

organ has been to attach a blower in a way that either the foot bellows or the electric blower can be used.

Hinsdale, Ill. Church Gets Balcolm & Vaughan

Balcolm & Vaughan Pipe Organs. Inc., Seattle, Washington, has installed a 2-manual, 33-rank organ in the Evan-gelical Covenant Church, Hinsdale, Illi-nois. The organ was dedicated on Sept. 24, 1972. The Great and Pedal divisions are exposed on both sides of the chancel with the Swall gueloged in the original with the Swell enclosed in the original organ chamber at the left. The specification was drawn up by William Bunch, president of the Balcolm & Vaughan firm, Mrs. Eloise Arnold Eddy, minister of music at the church, and Paul E. Sahlin, Ir consultant. Sahlin, Jr., consultant.

GREAT
Quintade 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Holzgedackt 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Superoktive 4 ft. 61 pipes
Mixtur III-IV 232 pipes
Trompete 8 ft. 61 pipes
CAUPLY Trompete 8 ft. 61 pipes SWELL

Trompete 8 tt. 61 pipes
SWELL
Rohrstöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. (TC) 49 pipes
Erzähler Celeste 8 ft. (TC) 49 pipes
Italian Principal 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Nasat 2½ ft. 61 pipes
Blockstöte 2 ft. 61 pipes
Terz 1½ ft. 61 pipes
Larigot 1½ ft. 12 pipes
Sissifiète 1 ft. 36 pipes
Plein Jeu III 183 pipes
Basson 16 ft. 61 pipes
Hauthois 8 ft. 12 pipes
Rohrschalmei 4 ft. 61 pipes
Tremulant
PEDAL

PEDAL
Subbass 16 ft. 32 pipes
Quintade 16 ft. (Great)
Rohrbass 16 ft. 32 pipes
Oktavbass 8 ft. 32 pipes
Bordun 8 ft. 32 pipes
Rohrflöte 8 ft. (Swell)
Choralbass 4 ft. 32 pipes
Holzgedackt 4 ft. (Great)
Bordun 2 ft. 24 pipes
Mixtur III 96 pipes
Basson 16 ft. (Swell)
Trompete 8 ft. (Great)
Hautbois 4 ft. (Swell)

MUSIC OF NED ROREM was the title of a program at the Chapel of the Intercession, New York City on Nov. 26. Ned Rorem conducted the chapel choir in the program which included the world premieres of his "Canticles" and "Gloria for Two Voices and Piano." The soloists were Phyllis Curtin, soprano; Helen Vanni, mezzo; and Sandra Walker, mezzo.

WORKS BY BACH were featured in a program on Nov. 19, 1972 at Emmanuel Church, Baltimore, Md. The soloists, choir and orchestra were directed by Merrill German, and Verle Larson was the organist. The program included the motets "Ich lasse dich nicht" and "Jesu meine Freude," the solo cantata "Weichet nur, betrübte Schatten," and the Organ Concerto No. 2 in A minor.

CLASSIC AND CONTEMPORARY VIEWS OF THE CREATION will be presented on Jan. 28 at the Tenth Presbyterian Church, Philadelphia, Pa., under the direction of Robert Elmore. Part I of Haydn's "The Creation" will be contrasted with a setting of the same text from Genesis I by Daniel Pinkham.

KIMO SMITH, 1972 scholarship winner of the Riverside-San Bernardino Chapter AGO, was presented in recital by the chapter on Nov. 5 at Loma Linda University Church. Mr. Smith, a native of Hawaii and music major at Loma Linda University, is a student of Donald Vaughn.



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DEADLINE FOR THIS CALENDAR WAS DEC. 10

7 January
Victor Hill, harpsichord, Williams
College, Williamstown, MA 8:30 pm
Hugh Allen Wilson, All Saints Cathedral, Albany, NY 4:30 pm; followed by
Lesson & Carols, 5:15 pm
William Neil, St Thomas Church,
New York City 5:15 pm
Mass and A Psalm of David by Dello
Joio, St Bartholomew's Church, New
York City 4 pm
Consort of Early Instruments, All
Saints Church, Princeton, NJ 8 pm
Lloyd Bowers, harpsichord, Cathedral
of Mary Our Queen, Baltimore, MD
5:30 pm
James Higdon, St Luke's Episcopal,
Evanston, IL 4 pm

Evanston, IL 4 pm
Arthur P Lawrence, Our Lady of
Bethlehem Chapel, La Grange Park, IL

Bethlehem Chapel, La Grange Park, IL 3 pm
Virgil Fox, Minnesota Orch, Northrup Aud, Minneapolis, MN
Jerald Hamilton, First Presbyterian, San Antonio, TX
Charles Krigbaum, Grace Cathedral, San Francisco, CA 5 pm
Organ Vespers & Evensong: Music of Flor Peeters; St Mark's Episcopal, Glendale, CA 4 pm dale, CA 4 pm Kenneth Fox, counter-tenor;

Kuzma, org, Elizabeth Hamilton, harp-sichord; St Paul's Episcopal, San Diego, CA 4 pm

8 January Thomas Murray, for Dallas AGO, Caruth Aud, Southern Methodist U, Dallas, TX 8 pm

9 January Charles S McClain, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm Worth-Crow Duo, Newtown, PA

10 January

John Doney, Christ Church Cathedral, Hartford, CT 12:10 pm Clair Johannsen, St John's Episcopal, Washington, DC 12:10 pm Karel Paukert, Museum of Art, Cleve-

John Rose, Westminster Abbey, London, England

11 January Ted Alan Worth, Cumberland, MD

12 January

12 January
Gerre Hancock, Arch St Presbyterian,
Philadelphia, PA 4 pm
Charles Krigbaum, All Saints' Episcopal, Palo Alto, CA 8 pm
Augsburg Music Clinic, Emmanuel
Lutheran, North Hollywood, CA (thru
Jan 13)

13 January Catharine Crozier, for Pasadena AGO, Van Nuys Baptist, Van Nuys, CA Alexander Anderson, Glasgow U, Glas-

14 January
Ariel: Visions of Isaiah by Robert
Starer, St Bartholomew's Church, New

York City 4 pm
Neal Campbell, St Thomas Church,
New York City 5:15 pm
Karin Gustafson, All Saints Cathedral,

Karin Gustalson, All Saints Cathedral, Albany, NY 4:30 pm
Gerre Hancock, Arch St Presbyterian, Philadelphia, PA 4 pm
Christopher King, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Ann Colbert, Radford College, Radford, VA 3:30 pm
UM Baroque Trio, U of Miami, Coral Gables, FL
Frederick Swann, Christ Church, Cincinnati, OH 5 pm

Carol Teti-Rottschafer; Jeanette Brock, sop; Stephen Bryant, bass-bar; First Presbyterian, Ann Arbor, MI 4 pm Kathryn Loew, Miller Aud, Kalama-zoo, MI 3 pm Robert Schuneman, Concordia Senior

College, Fort Wayne, IN
John Obetz, St Louis Priory, St Louis,
MO 4 pm
Karel Paukert, Drake U, Des Moines,

IA 3 pm Barbara Hulac, St John's Cathedral,

Denver, CO 4 pm
John Fenstermaker, Grace Cathedral,

John Feisterinder, Grace Cathedra, San Francisco, CA 5 pm Joyce Jones, First Congregational, Los Angeles, CA 8 pm John Rose, Selby Abbey, England

15 January
Musica Sacra of New York, Central
Presbyterian, New York City
Joan Lippincott, Redeemer Lutheran,
Westfield, NJ
Ted Alan Worth, Adrian, MI
Arthur Poister, workshop, Drake U,
Des Moines, IA (thru Jan 17)
Alexander Anderson, Palmerston Place
Church, Edinburgh, Scotland

16 January
Jon Quinn, Cathedral of the Sacred
Heart, Newark, NJ 8:30 pm
Marianne Webb, West Liberty State
College, WV 8 pm
Worth-Crow Duo, Royal Oak, MI
Wilma Jensen, K Dean Walker, org
& percussion; St Luke's Methodist,
Houston, TX

17 January
Richard Coffey, Christ Church Cathedral, Hartford, GT 12:10 pm
Ronald Stalford, St John's Episcopal,
Washington, DC 12:10 pm
Marianne Webb, workshop, West Liberty State College, WV 9 am
Gerre Hancock, Ohio State U, Columbus OH

bus, OH Larry Palmer, harpsichord recital and masterclass, Western Michigan U, Kala-mazoo, MI 2 pm Virgil Fox, Oxnard, CA Alexander Anderson, Stirling, UK

18 January Worth-Crow Duo, Clarion, PA John Rose, Voorburg, Holland

19 January Brian Jones, Milton Academy, Milton, MA 8:30 pm Jonathan B Reilly, Trinity College, Hartford, CT 8:15 pm Kamiel d'Hooghe, U of West Florida, Pensacola, FL Kamiel d'Hooghe, U of West Florida, Pensacola, FL Arthur Poister, workshop, Baldwin Wallace College, Berea, OH Larry Palmer, harpsichord, St Cecilia Hall, Grand Rapids, MI 8 pm Wesley Vos & Marie Ann Vos, org & sop; DePaul U, Chicago, IL 8:15 pm Virgil Fox, San Luis Obispo, CA Alexander Anderson, Paisley Abbey, Scotland

20 January

Mass in F by Bach, Exultate Jubilate,
Missa Brevis by Mozart; Madison Ave
Presbyterian, New York City 4 pm
Kamiel d'Hooghe, masterclass, U of
West Florida, Pensacola, FL
Joyce Jones, Ross Robinson Jr H S,
Kingsport, TN
Del W & Lois Case, org & harpsichord; Seventh-Day Adventist Church,
St Helena, CA 4 pm 20 January

21 January
Chichester Psalms by Bernstein, St
Bartholomew's Church, New York City

Ernest Bernstienne, St Thomas Church, New York City 5:15 pm
Lars Angerdahl, First United Methodist, Plainfield, NJ 4 pm
Evensong, Columbus Boychoir, Donald Hanson, dir; Trinity Church, Princeton, NJ 7:30 pm
Donald Ingram, All Saints Cathedral, Albany, NY 4:30 pm
Bruce Bengtson, Peter Brown, Frank McConnell; works by Franck, Vierne, Widor; First Presbyterian, Lancaster, PA 8 pm

PA 8 pm Miriam Burton, sop, Cathedral of Mary Our Queen, Baltimore, MD 5:30

Donald Wilkins, Carnegie Music Hall,

Pittsburgh, PA Paul Batson, Central Christian, War-

ren, OH 3 pm Robert Baker, North United Methodist, Indianapolis, IN 8 pm Merlin Lehman, Valparaiso U, Val-

paraiso, IN 4 pm Robert Nochren, U of the South, Se

Evelyne Scheyer, harpsichord, Holy Cross Lutheran, Detroit, MI 7 pm John Obetz, Grace Cathedral, Topeka, KS 3 pm

Choir of St Mary's Church, Denver; at St John's Cathedral, Denver, CO 4

Virgit Fox, Berkeley, CA Robert Prichard, First Congregational,

Berkeley, CA 5 pm Thomas Murray, transcriptions for organ, Immanuel Presbyterian, Los An-

geles, CA 4 pm
San Bernardino College Choir, Jack
Andriese, dir; St Mark's Episcopal, Glendale, CA 4 pm
John Kuzma, Elizabeth Hamilton; 2

harpsichords & chamber org; St Paul's Episcopal, San Diego, CA 8 pm Alexander Anderson, Portland Church, Troon, UK

22 January 22 January

L'Ampfiparnaso, madrigal comedy by
Vecchi; The Western Wind; Corpus
Christi Church, New York City 8:30 pm
Robert Glasgow, Lynchburg College,

Lynchburg, VA
Arthur P Lawrence, Sacred Heart
Church, Notre Dame, IN 8:15 pm
Kamiel d'Hooghe, Central United
Methodist, Kansas City, MO
David Craighead, Trinity U, San Antonio, TX

23 January Lars Angerdahl, Cathedral of the Sacted Heart, Newark, NJ 8:30 pm Worth-Crow Duo, Huntsville, AL

Robert Schuneman, lecture-recital, ePauw U, Greencastle, IN BePauw U, Greencastle, IN
Samuel Swartz, Dinkelspiel Aud, Stanford U, Stanford, CA 8pm
Alex Anderson, Holy Trinity Church,
St Andrews, UK

24 January
Nancy G Shearer, Christ Church Cathedral, Hartford, CT 12:10 pm
John F Schuder, St Paul's Chapel,
Trinity Parish, New York City 12:30

pm
Albert Russell, St John's Episcopal,
Washington, DC 12:10 pm
Robert Schuneman, workshop, DePauw U, Greencastle, IN
Robert Pitman, St John's Abbey, Collegeville, MN
Marilyn Mason, U of Kansas, Lawrence KS

rence, KS

25 January Worth-Crow Duo, Moss Point, MS Kamiel d'Hooghe, St Norbert College, DePere, WI

27 January Russell Saunders, workshop, Converse

College, Spartanburg, SC 10 am
Worth-Crow Duo, Grand Opera
House, Macon, GA
Marilyn Mason, masterclass for San
Jose AGO, First Methodist, Palo Alto,
CA

Alexander Anderson, New College, Oxford, England

28 January W Raym W Raymond Ackerman, St Anne's Church, Lowell, MA 4 pm Carol Bradley, All Saints Cathedral, Albany, NY 4:30 pm Arthur LaMirande, all-Schmidt recital, St. Alphonsus Church, New York City 4 pm

St. Alphonsus Church, New York City
4 pm
The Plumb-Line and the City by
Gerre Hancock, St Bartholomew's
Church, New York City 4 pm
Murray Somerville, St Thomas
Church, New York City 5:15 pm
Robert Nochren, St Peter's Episcopal,
Bay Shore, NY

Wallace M Coursen Jr, Christ Episco-pal, Bloomfield, NJ 4 pm Lais Angerdahl, St Mary's Church, Hamilton Village, Philadelphia, PA

4:30 pm
"Classic & Contemporary Views of the
Creation:" Pt I of Haydn's Creation,
Pinkham's Creation; Tenth Presbyterian, Philadelphia, PA 6 pm
Robert Twynham, Cathedral of Mary

Our Queen, Baltimore, MD 5:30 pm Wallace Zimmerman, classical guitar, First Presbyterian, Wilmington, NC 5

pm
Clyde Holloway, First Presbyterian,
Burlington, NC 5 pm
Joseph Running, St John's Episcopal,
Columbia, SC 4 pm
Russell Saunders, Converse College,
Spartanhurg SC 4 pm

Spartanburg, SC 4 pm
David Craighead, First Methodist,
Baton Rouge, LA 7:30 pm
Kamiel d'Hooghe, Rice U, Houston,

TX 3:30 pm Elijah by Mendelssohn; John Kurtz, dir; Central Christian, Warren, OH 7

pm Michael W Clements, Pleasant Ridge

Michael W Clements, Pleasant Ridge Presbyterian, Cincinnati, OH 4:30 pm Donald E Renz, Guardian Lutheran, Dearborn, MI 3:30 pm William Whitehead, Fourth Presby-terian, Chicago, IL 6:30 pm Cantata 28 by Bach; Gerhard Krapf, org; Grace Lutheran, River Forest, IL 3:45 pm

Joan Lippincott, Westminster Presby-terian, Lincoln, NE

Stanley Plummer, Cathedral of St John the Evangelist, Spokane, WA 4

pm
U of Redlands Chapel Singers, Grace
U of Redlands Chapel Singers, Grace
Cathedral, San Francisco, CA 8 pm
Philip Keil, St Clement's Episcopal,
Berkeley, CA 5 pm
29 January
Arthur P Lawrence, Sacred Heart
Church, Notre Dame, IN 8:15 pm
Marilyn Mason, Texas Women's U,
Denton, TX 8 pm

30 January
Andrea Toth, for Richmond AGO,
Cannon Chapel, U of Richmond, VA
Clyde Holloway, Plymouth Congregational, Miami, FL
David Craighead, Spelman College,

David Craighead, Spelman College, Atlanta, GA Marilyn Mason, masterclass, Texas Women's U, Denton, TX Worth-Crow Duo, Mexia, TX Robert Triplett, Church of the Holy

Family, Mitchell, SD 8 pm

31 January
Dorothy Ferguson, Christ Church
Cathedral, Hartford, CT 12:10 pm
Wayne Nagy, St John's Episcopal,
Washington, DC 12:10 pm

1 February
Organ & Church Music Workshop,
sponsored by U of Tenn and Knoxville
AGO; Robert Anderson; at Church St
United Methodist, Knoxville, TN (thru

Feb 3)

2 February Robert Anderson, Church St United Methodist, Knoxville, TN 8:15 pm Herman Pedtke, DePaul U, Chicago,

Herman Fettke, Deraut o, Chicago, IL 8:15 pm Worth-Crow Duo, Lufkin, TX Anthony Newman, First Congrega-tional, Los Angeles, CA 8 pm

4 February
Myrtle Regier, Dwight Chapel, Yale
U, New Haven, CT 8:30 pm
Chamber music concert, Madison Ave
Presbyterian, New York City 4 pm
Samson by Handel, St Bartholomew's
Church, New York City 4 pm
King David by Honegger, Church of
the Ascension, New York City 8 pm
John F Schuder, St Patrick's Cathedral, New York City 4:45 pm
Randall Mullin, Cathedral of Mary
Our Queen, Baltimore, MD 5:30 pm
Catholic U Chamber Orch, Jerzy Sapicyevsky, dir; Lutheran Church of the
Reformation, Washington, DC 3 pm
Carol Teti-Rottschafer, Flagler Mem
Presbyterian, St Augustine, FL 4:30 pm
Fenner Douglass, Fairmount Presbyterian, Cleveland Heights, OH 4:30 pm
David Craighead, for Dayton AGO,
Dayton, OH
Schola Cantorum, Frederick Telschow,
dir; Valparaise, II, Valparaise, IN Agents

Schola Cantorum, Frederick Telschow, dir; Valparaiso U, Valparaiso, IN 4 pm New choral & organ music; Noriko Fujii, sop; Pamela Mylet, dance; Karel Paukert, org; works by Syverud, Basset, Felciano; St Luke's Episcopal, Evanston, II. 4 pm

Carl Staplin, Carleton College, North-field, MN 3 pm Michael L. Corzine, Oklahoma City U,

OK 4 pm Kamiel d'Hooghe, Caruth Aud, South-ern Methodist U, Dallas, TX 8:15 pm Virgil Fox, Revelation Lights, U of

Denver, CO Choir of Choir of Ascension Church, Pueblo; at St John's Cathedral, Denver, CO 4

pin Samuel Swartz, Interstake Center, Oak-

Samuel Swartz, Interstake Center, Oakland, CA 4 pm
Whittier College Choir, Grace Cathedral, San Francisco, CA 4 pm
Ladd Thomas, United Methodist
Church, Palm Springs, CA 4 pm
Organ Vespers, St Mark's Episcopal,
Glendale, CA
U of Redlands Concert Choir, First
Presbyterian, Oceanside, CA 7:30 pm

5 February

5 February
Karl Watson, First Presbyterian, Lancaster, PA 8 pm
David Craighead, workshop for Dayton AGO, Dayton, OH
Kamiel d'Hooghe, workshop, Southern Methodist U, Dallas, TX
Worth-Crow Duo, Harlingen, TX
David Britton, Grace Lutheran, San Diego, CA 8 pm

6 February

Robert Roubos, Cathedral of the Sa-cred Heart, Newark, NJ 8:30 pm Worth-Crow Duo, McAllen, TX

Kenneth Lowenberg, St John's Episcopal, Washington, DC 12:10 pm James Moeser, U of Kansas, Lawrence, KS 8 pm

8 February Virgil Fox, Revelation Lights, Cullen Aud, Houston, TX

John Ferris, Mem Church, Harvard U, Cambridge, MA Catharine Crozier & Harold Gleason,

Catharine Crozier & Harou Gleason, for Birmingham AGO, AL Lars Angerdahl, St Luke's Episcopal, Evanston, IL 8:15 pm Samuel Swartz, Royce Hall, U of California, Los Angeles, CA

Williamstown Baroque Consort, Vic-tor Hill, dir; Williams College, Wil-liamstown, MA 8:30 pm

Catharine Crozier & Harold Gleason, for Birmingham AGO, AL

February

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

pm
Chamber music concert, Madison Ave
Presbyterian, New York City 4 pm
Gloria by Poulenc, St Bartholomew's
Church, New York City 4 pm
Marilyn Mason, Temple Eman-El,
New York City
Alice Gerstl Duschak, sop; Cathedral
of Mary Our Queen, Baltimore, MD
5:30 pm
Clarence Ledbetter, Knowles Mem
Chapel, Winter Park, FL 8 pm 5:30 pm Clarence Ledbetter, Knowles Mem Chapel, Winter Park, FL 8 pm Carol Teti-Rottschafer, Peachtree Presbyterian, Atlanta, GA 5 pm David Herman, Seventh-Day Adven-tist Church, Kettering, OH 7:30 pm Robert Triplett, United Church of Christ, Ames, IA 4 pm Frank Speller, for Amarillo Alliance Francaise; West Texas State U, Canyon, TX

Paul Callaway, Grace Cathedral, San Francisco, CA 5 pm Kamiel d'Hooghe, U of California, Berkeley, CA

12 February Robert Pitman, St. John's Abbey, Col-

Robert Fithian, St. John's Arbey, Collegeville, MN 8 pm
Richard W Slater, Owen Brady; concerto program with orch for Pasadena AGO; St Mark's Episcopal, Glendale, CA 8:15 pm

13 February
Virgil Fox, Revelation Lights, Keith
Albee Theatre, Huntington, WV
William Weisser, Thomas Secor, duo
org for Joliet AGO; First Presbyterian,
Joliet, IL 7:30 pm
Robert Triplett, King Chapel, Cornell
College, Mt Vernon, IA 8 pm
Kamiel d'Hooghe, for Fresno AGO,
Pilgrim Congregational, Fresno, CA

14 February Jean Litwin, St John's Episcopal, Washington, DC 12:10 pm Walter Blodgett, Museum of Art, Cleveland, OH

Collegium Musicum, Newman Powell, ir; Valparaiso U, Valparaiso, IN 8:15 dir;



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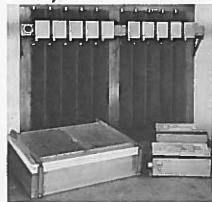
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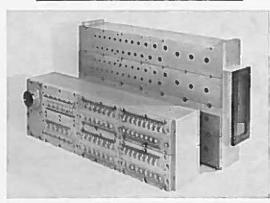


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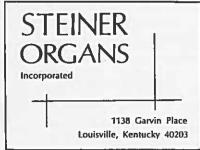
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Organ Recitals

Robert Anderson, Dallas, TX — Shrine of the Immaculate Conception, Washington, DC Nov 24: Te Deum, Ave Maria, Chant Héroi-que, Thème et Variations from Hommage à Frescobaldi, Final from Symphony 1, Langlais; Adagio from Symphony 3, Vierne; Les oiseaux et les sources from Messe de la Pentecote, Mes-siaen; Crucifixion and Ressuraction from Pas-sion Symphony, Dupré.

Terry Anderson — student of Walter A Eichinger, graduate recital, U of Washington, Seattle Nov 21: Mein junges Leben, Sweetinck; Komm Heiliger Geist BWV 651, Allein Gott in der Höh BWV 662, 663, Bach; Fantasy K 608, Mozart; Chorale in E, Franck; Toccata, Gwillou

Heinz Arnold, Columbia, MO — St John's Lutheran, Ludington, MI Nov 25: Toccata and Fugue in D minor BWV 565, O Mensch bewein, Jesu joy of man's desiring, Bach; Pavane The Earl of Salisbury, Byrd; Scherzo from Symphony 2, Vierne; Sinfonia 3, Berlinski; Song of the Birds, Messiaen; The Nativity, Fete, Langlais.

Joyce Brooks Auchincloss, Westfield, MA — First Congregational, Collinsville, CT Oct 29: Toccata per l'Elevazione from Messa delli Apostoli, Frescobaldi; Toccata 29, Sweelinck; Toccata in F, Buxtehude; Von Gott will ich nicht lauen, Hessenberg; Trio in G BWV 1027a, Allein Gott in der Höh BWV 662, Toccata and Fugue in D BWV 538, Bach.

Stephen H Best, Utica, NY — United Church of Christ, Sherburne, NY Nov. 5: Processional in E-flat, Johnson; Sleepers wake BWV 645, Prelude and Fugue in G BWV 541, Bach; Antiphons 3 and 4. Dupré; A mighty fortress, Walcha; Cantabile, Franck; Oboe Tune, Martin; Lo how a rose, Near; God of the Expanding Universe, Felciano; Prelude from Triptych, Young; Wesminster Carillon, Vierne.

Gretchen Irene Beutler, Portland, OR — Holladay Park Church of God, Portland Nov 20: Psalm 19, Marcelle; The Little Windmills, Couperin; Minuet, Lully; Prelude and Fugue in D minor, Bach; Fantaisie in C, Franck; Ronde Francaise, Boellmann; The Chimes of St Mark, Russolo; Festival Overture in D for organ and piano, Grasse; By the Brook, Boisdeffre. Assisted by Lauren B Sykes. piano.

George Black, London, Ont. — First-St Andrew's United Church, London Nov 20: Reverberations, Perera; Icon, Memo to First-St Andrew's, Burritt; When the Morning Stars Sang Together, Toccatas for the Vault of Heaven, Pinkham; Constellations 3, Hambraeus; all with electronic tape, assisted by Phillin Ross eus; an wi Phillip Ross.

Frederick Burgomaster, Buffalo, NY — St Paul's Cathedral, Buffalo Nov 10: Prelude and Fugue in F-sharp minor, Durch Adams Fall, Buxtehude; O Gott du frommer Gott, Brahms; Suite Medievale, Langlais.

Todd Carrico, Chicago, IL — Atonement Lutheran, St Louis, MO Oct 22: Nun freut euch, Manz; Toccata on Nun freut euch, Micheelsen; Christe from Messe du Deuxieme ton, Raison; Little Fugue in G minor, Liebster Jesu wir sind hier, Bach; Basse et dessus de trompette, Clérambault; Toccata in B minor,

Gigout; A mighty fortress, Bender; Toccata, Monnikendam.

A Robert Chapman, Lakewood, OH — Lakewood Congregational Nov 19: Festival Fanfare, Bales; Aria con variazioni, Martini; Allegro from Sonata 1, Fuga sopra Magnificat, Bach; Choral from Symphonie Romaine, Widor; Carillon, Vierne; Musica Phrygia Simplex, Elgaroy; Capriccio, Purvis; Poem Heroique, Dupré.

Fred Ciements, Petersburg, VA — Cathedral of the Sacred Heart, Richmond, VA Nov 19: Fantasia on Urbs Beata, Faulkes; Cantabile, Franck; Prelude and Fugue in A minor, Bach; Born Again, He is the Way, Skillings; Fairest Lord Jesus, Clements; Allegro from Symphony 2. Vierse.

Wallace M Coursen Jr, Bloomfield, NJ — Christ Episcopal, Bloomfield Nov 26: Toccata, Adagio and Fugue in C, Ach bleib bei uns, Wo soll ich fliehen, Trio Sonata 4, Wachet auf, Nun komm der Heiden Heiland, Passacaglia and Fugue in C minor, Bach.

James Dale — Christ Church, Delaware, Ont Nov 5: Sonata 2, Mendelssohn; Blessed Jesus we are here, Prelude and Fugue in G, Bach; Morgenglanz der Ewigkeit, Walcha; Cantabile, Franck; Carillon, Vierne.

Lloyd Davis — Bryn Mawr Community Church, Chicago, IL Dec 3: Partita on Come Redeemer of mankind, Scheidt; Come Redeemer of mankind, Dear Christians one and all, In dulci jubilo, Bacht; Noël for the flutes, Noël grand jeu et duo, d'Aquin; 3 settings Lo how a rose, Praetorius, Brahms, Stout; Variations on a Noël, Dupré; Silent Night, Barber; Olfertory for the Nativity Mass, Charpentier; Adeste fideles, Ives; God Among Us, Messiaen.

Mark L Davis, Santa Fe, NM — Fine Arts Museum, Santa Fe Nov 12; "In memoriam Firmin Swinnen:" Fantasia and Fugue in G minor, Bach; Largo from New World Symphony, Dvorak; Perpetual Motion in A, Paganini; Andante cantabile, Nardini; Toccata from Symphony 5, Widor; The Longwood Sketches, Swinnen.

Lee Dettra — Pennsylvania State U, State College, PA Oct 30: Suite du Deuxième Ton, Clérambault; Prelude and Fugue in A minor, Passacaglia and Fugue in C minor, Bach; Aria Pastorella, Rathgeber; Concerto 5 in F, Handel; Choral in E, Franck; God of the Expanding Universe, Felciano; Andante sostenuto and Poco vivace from Kleine Präludien, Schroeder; Scherzo from Symphony 2, Vierne; Suite opus 5. Duruflé.

David DiFiore — student of Walter A Eichinger, University Methodist Temple, Scattle, WA Nov 16: 3 pieces from Mass for Parishes, Couperin; Andante from Symphony 1, Vierne; Epilogue from Hommage à Frescobaldi, Langlais.

Charles Dirr — Bethlehem Lutheran, In-dianapolis, IN Nov 19: Prelude and Fugue in C, Leyding: Trumpet Voluntary in D, Stan-ley; Canzona in G minor, Offertorio, Zipoli; Prelude and Fugue in D, Bach; Four Sketches, Schumann; Andante for Mechanical Organ K 616, Mozart; Grand Choeur Dialogue, Gigout.

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

Miriam Clapp Duncan — Lawrence U, Appleton, WI Oct 29: Toccata in D minor, Froberger; Von Gott will ich nicht lassen, Krebs; Prelude and Fugue in G BWV 541, Bach; O Traurigkeit, Brahms; Sonata 1, Hindemith; Fantasia on Salve Regina, Heiller.

John Eggert — Calvary Lutheran, Chicago, IL Nov 12: Prelude and Fugue in A minor BWV 543, Nun danket alle Gott BWV 657, Bach; Mit Freuden zart, Komm Heiliger Geist, Pepping; Toccata in E minor, Lübeck; Chromhorne sur la taille (Mass for Convents), Dialogue (Parish Mass), Couperin; Choral in B minor, Franck.

Russell Green, Saskatoon, Sask — Third Avenue United Church, Saskatoon Nov 24; all works by Green: Rhapsody for Organ, Hymn Tune preludes from Set One, Picardy, Wachet auf, Repton; Mood Phases; Theme and Variations; Prelude, Chorale and Fugue; Tambourine from Suite 1; Gregorian Rhapsody on Mode 1 Melody; Third Movement from Sonata for Organ; Two Preludes, Erfyniad, Mon Dieu prête-moi L'Orielle; Toccata from Suite 2; seven songs sung by Christa Ortlepp, soprano.

Stephen Hamilton — St Paul United Methodist, Louisville, KY Nov 5: Trumpet Voluntary, Stanley; Noel 1, d'Aquin; Passacaglia and Fugue in C minor BWV 582, Bach; Allegrofrom Symphony 6, Widor; Andante from Sonata 6, Mendelssolin; Toccata, Sowerby.

Calvin Hampton, New York, NY — Calvary Episcopal, New York City Oct 1, 8, 15, 22 and 29: Prelude, Hampton; Serene Alleluias, Messiaen; Langsam from Sonata 1, Hindemith, Inner Space, Hampton (all of preceding for organ and Moog synthesizer); Improvisation, Hampton; Outburst of Joy, Messiaen; Phantasie frei from Sonata 1, Hindemith (organ only).

Roger Heather, Cincinnati, OH — Rockdale Temple, Cincinnati Nov 12: Concerto in D minor, Vivaldi-Bach; Four Liturgical Pieces, Freed; 2 Preludes for the High Holy Days, Berlinski; Variations on America, Ives; Shimah B'Koli, Persichetti; Toccata in F, Widor.

Charles H Heaton, Pittsburgh, PA — East Liberty Presbyterian, Pittsburgh Oct 15: Var-iations on Soll es sein, Sweelinck; Prelude and Fugue in A minor, Bach; 6 Pieces for Flute Clock, Haydn; Fantasy 1 in F minor, Mozart; Ariel, Thompson; The Mirrored Moon, Karg-Elert; Introduction, Passacaglia and Fugue, Willan

Carl Heine — student of Walter A Eichinger, University Methodist Temple, Seattle, WA Nov 16: Herr Christ der ein ge Gottes Solin BWV 601, Schafe können sicher weiden from Cantata 208, Bach; Variations on a Shape-Note Hymn, Barber.

James Hejduk, Milton, MA — Presbyter-ian Church of Basking Ridge, NJ Oct 29: Partita on Christus der ist mein Leben, Pach-elbel; Noël sur les flûtes, Noël sur les jeux d'anches, d'Aquin; Schmücke dich, Toccata

Harry H. Huber

M. Mus.

Kansas Wesleyan University

University Methodist Church

SALINA, KANSAS

and Fugue in F BWV 548, Bach; Choral varie sur le theme Veni Creator, Duruflé; In Para-disum, Daniel-Lesur; Introduction and Fugue on Ad nos, Liszt.

Richard J Heschke, Baton Rouge, LA —
St James Church, Alexandria, LA Nov 19:
Prelude and Fugue in D, Buxtehude; Concerto in F, Handel; Jesus Christus unser Heiland
BWV 688, Prelude and Fugue in A minor
BWV 543, Bach; Deuxième Fantaisie, Alain;
Canons in B minor and major, Schumann;
Final from Symphony 3, Vierne.

Herbert M Holfmann, Frankfurt, West Germany — St Luke's Episcopal, Evanston, IL Nov 14: Passacaglia in C minor, Bach; Meinen Jesum lass ich nicht, Sollt ich meinem Gott nicht singen, Jesu meine Zuversicht, Fantasy on Ein feste Burg, Reger; Variations on Weinen Klagen, Liszt; Litany-Ave Maria klare, Schilling.

Fred Hohman — St Louis Priory, St. Louis, MO Dec 11: Prelude and Fugue in D BWV 532, Wir glauben all BWV 740, Nun freut euch BWV 734, Bach; Sonata 1, Mendelssohn; Pastorale, Roger-Ducasse; Variations 1 thru 9 on a Noel opus 20, Dupré; Litanies, Alain; Prelude and Fugue on ALAIN, Duruflé.

Virginia Lee Holland — student of Walter A Eichinger, University Methodist Temple, Seattle, WA Nov 16: Nun danket alle Gott BWV 657, Aclı bleib bei uns BWV 649, Bach; Sonata 6 in D minor, Mendelssohn.

Gene Janssen, Albert Lea, MN — Grace Lutheran, Albert Lea Nov 12: Prelude and Fugue in G minor, Buxtehude; Trumpet Tune in F, Johnson; Sonata 2, Mendelssohn; Trio Sonata BWV 526, Bach; Four Pieces for the Church, Gehring; Prelude and Fugue on Christ lag in Todesbanden, Schroeder.

Richard L Johnson — Christ Church Cath-edral, Hartford, CT Nov 20: Suite du deuxi-ème ton, Clérambault; Prelude and Fugue in C, Bach; Fantaisie in A, Franck; Prelude and Fugue on ALAIN, Duruflè.

Wayne Kallstrom — Central Christian, Spokane, WA Nov 20: Alleluyas, Preston; Come now Savior of the Gentiles, Fantasy and Fugue in C minor, Bach; Aria with Vari-ations, Martini; Priere, Franck; Allegro and Toccata from Symphony 5, Widor.

Kim Kasling, Mankato, MN — First Baptist, Hudson, WI Oct 29: Voluntary in D, Boyce; Now come Savior of the Nations, In dulci jubilo, When in the hour of utmost need, Risen is Christ, Bach; Concerto 2 in B-flat, Handel; Toccata opus 59/5, Reger; 3 Chorale Preludes from opus 122, Brahms; 2 Chorale Improvisations opus 5, Manz; Romanza 13 opus 28, Buck; Variations on America, lives

B T Kimbrough, Chicago, IL — First Unitarian, Louisville, KY Oct 29: Prelude and Fugue in G minor, Buxtehude; Kyrie Gott heiliger Geist BWV 671, Wir glauben all BWV 680, Jesus Christus unser Heiland, Prelude and Fugue in B minor BWV 544, Fugue à la Gigue, Bach; Concerto in D minor, Vivaldi-Bach; General Burgoyne's March, Anon., arr. Kinbrough; Toccata on Old 100th, Improvisation on Liverpool Lullaby, Christus der ist mein Leben, Kimbrough.

ist mein Leben, Kimbrough.

Sharon Kleckner, St Paul, MN — St John's Abbey Church, Collegeville, MN Nov 15: 6 pieces from Mass for the Convents, Couperin; Partita on O Gott du frommer Gott BWV 767, Herr Jesu Christ dich zu uns wend BWV 655, Wir glauben all BWV 740, Nun freut euch BWV 734, Fantasy in G BWV 572, Bach; Alleluyas, Preston; A Triptych of Fugues, Near; Benedictus, Reger; Allegro vivace from Symphony 5, Widor.

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Swarthmore, Pennsylvania Trinity Episcopal Church Swarthmore College

Reginald Lunt, Lancaster, PA — First Presbyterian, Lancaster Oct 25: Chaconne, L Couperin; Tierce en taille, F Couperin; Dialogue sur les grands jeux, de Grigny; Organ Concerto in F opus 4/4, Handel; Concerto for Organ, Strings and Harp, Hanson. Assisted by Philadelphia Concerto Soloists, Hugh Alan Cault die by Phnaue. Gault, dir.

W David Lynch, Raleigh, NC — Southern Baptist Theological Seminary, Louisville, KY Nov 10: Prelude and Fugue in Dorian Mode, Kerckhoven; Recit de tierce en taille, de Grigny; Sonata 4 in E minor BWV 528, Toccata in F BWV 540, Bach; Shimah B'koli, Persichetti; Fantasia on How brightly shines the morning star opus 40/1, Reger.

Stephen McKersie, St Louis, MO — Our Lady of Bethlehem Chapel, La Grange Park, IL Nov 19: Prelude and Fugue in G minor, Buxtehude; Nun komm der Heiden Heiland, Ein feste Burg, In dulci jubilo, Prelude and Fugue in D, Prelude and Fugue in A minor, Bach; Sonata opus 18/2, Distler; Herzlich thut mich verlangen, Herzlich thut mich erfreuen, Brahms.

Karen McKinney, Los Angeles, CA — Occidental College, Los Angeles Nov 13: Prelude and Fugue in E minor BWV 548, Bach; Variations sur un theme de Clement Jannequin, Le jardin suspendu, Litanies, Alain; Basse de Trompette ou de Cromorne, Récit de tierce en taille, Dialogue, de Grigny; Fast and Sinster from Symphony in G, Sowerby; Final from Symphony 6, Vierne.

Robert McNulty, Albany, NY — Ali Saints Cathedral, Albany Dec 17: Canzona, A Gabrieli; Pastorale, Franck; Shepherds came their praises bringing, All my heart this day rejoices, In Bethlehem's low stable, Walcha; Fantasia and Fugue in C minor BWV 537, Bach

H Winthrop Martin, Syracuse, NY — Calvary Episcopal, Utica, NY Nov 19: Sonata 1, Mendelssohn; A Suite, Telemann; Wer nur den lieben Gott, Toccata and Fugue in D minor, Bach; Bach's Memento, arr. Widor; Carol and Musette, Vaughan Williams; Introspections, McGrath; In Salutaris Hostia, Dupré-Whitford; Florentine Chimes, Bingham; Elegy, Whitford; Symphonie de l'Agneau Mystique, Images, Maleingreau.

Raymond Martin, Decatur, GA — Agnes Scott College, Decatur Nov 13: Partita on Was Gott tut, Pachelbel; Canzon, Toccata Cromaticha (Fiori Musicali), Frescobaldi; Récit de tierce en taille (Gloria), de Grigny; Fantasia and Fugue in C minor BWV 537, Bach; Toccata, Villancico y Fuga, Ginastera; Adagio and Final from Symphony G, Widor.

Darryl Miller — Westminster Presbyterian, Xenia, Oli Dec 3: Sonata 6, Mendelssohn, Noël Etranger, Noël sur les flûtes, d'Aquin; Toccata and Fugue in D minor BWV 565, Bach; Dialogue for the Mixtures, Langlais; Lo how a rose, Davidson, Come now Savior of the Heathen, Pulsifer; Choral in A minor, Franck.

Earl W Miller, Plainview, TX — First Bap-tist, Hereford, TX Nov 12: Nun bitten wir, Fugue in C, Buxtehude; Fugue in E-flat, Bach; Cantabile, Franck; Es ist ein Ros, Brahms; Psalm Prelude, Huston; Chant de May, Jon-gen; Beautiful Savior, Schroeder; Allegro from Symphony 6, Widor.

C Ralph Mills — Christ Episcopal, Point Pleasant, WV Nov 5: Prelude and Fugue in

F-sharp minor, Buxtehude; Be glad now all ye Christian men, Blessed Jesus at Thy word, Toccata and Fugue in D minor, Bach; Präam-beln und Interludien, Schroeder; Choral in beln und E, Franck.

Rosalind Mohnsen, LeMars, IA — Trinity Church, New York City Dec 28: Cortège et Litanie, Dupré; Scherzo from Symphony 6, Vierne; Apparition de l'Eglise Eternelle, Mes-siaen; Epilogue, Langlais; Cantabile and Al-legro from Symphony 6, Widor.

Carlene Neihart, Kansas City, MO — Aldersgate Free Methodist, Kansas City, KS Nov 26: Prelude and Fugue in C, Leyding; Variations on Votre Bonte Grand Dieu, Ballestre; Canon in B, Schumann; Praise the Lord with Drums and Cymbals, Karg-Elert; Sheep may safely graze, Toccata and Fugue in D minor, Bach; Hymn to St Andrew, Butle; Pastorale on a 12th century melody, Edmundson; Meditation on Proprior Deo, Goode; Fantasy and Fugue on BACH, Lizzt.

Leon Nelson, Deerfield, IL — First Presbyterian, Deerfield Nov 5: Komm Gott Schöpfer, Vom Himmel hoch, Bach; Es ist ein Ros, Brahms; Variations on Come God the Creator, Walther; Chant de paix, Pasticcio, Langlais; Fantasy on a Carol, Ellsasser; Sonata 6 for Wornbip, Jones; Benedictus, Reger; Pièce Héroique, Franck.

Dwight Oarr, Aurora, NY — Presbyterian Church, Aurora Nov 2: Kyrie Gott heiliger Geist BWV 671, Wenn wir in höchsten Nöthen sein BWV 641, Bach; Christe du Lamm Gottes, Roessler; Concerto del Sigr Meck, Walther; Invocation from Sonata 2 opus 60, Reger; Choral in B minor, Franck; Le Monde dans l'attente du Sauveur, Dupré.

Arnold Ostlund Jr — Plymouth Church of the Pilgrims, Brooklyn Heights, NY Nov 1: Toccata in F, Abide with us, Bach; O sadness O heart of sorrow, Brahms; Prelude and Fugue in G minor, Dupré; Outburst of Joy, Messiaen; Scherzo from Symphony 2, Vierne; Sonata on the 94th Psalm, Reubke.

R. Cochrane Penick — Southwestern U, Georgetown, TX Nov 19, all-Franck: Choral in E, Cantabile, Choral in B minor, Offertory for Midnight Mass, Choral in A minor.

Arthur A. Phillips — New York Cultural Center, New York City Oct 22: Toccata in F, Arioso in A, Fantasia and Fugue in C minor, Bach; Ye Sweet Retreat, Boyce-Fox; Choral and Variations in C minor, Phillips; The Wind and the Grass, Gaul; Piece Héroique, Franck; I am Black but Comely, Dupré; Concert Study, Yon.

Elaine Merritt Pudwell, Buffalo, NY — St Paul's Cathedral, Buffalo Nov 24: Differencias sobre el Canto del Caballero, Cabezon; Prel-ude and Fugue in E-flat, Bach; Es ist ein Ros, Brahms; Pastoral, Sowerby; Two Pieces,

Myrtle Regier, South Hadley, MA — Colby College, Waterville, ME Nov 26: Prelude and Fugue in C BWV 547, The Six Schübler Chorales, Bach; Shirnah B'koli, Persichetti, Fantasie and Fugue opus 135b, Reger.

Lee Ridgeway — Trinity Episcopal, Topsfield and Boxford, MA Nov 19: Suite on the First Tone, Boyvin; Recks-Veranderingen 1 in 4 Sectie, C Kee; Prelude and Fugue in Eminor, Bruhns; Three Meditations, Koetsier; When the Morning Stars Sang Together, Pinkham; Passacaglia and Fugue in C minor, Bach.

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George Ritchie, Lincoln, NE — St Mary's Abbey, Morristown, NJ Nov 19: Prelude and Pugue in E, Lübeck; Elevation, Couperin; Choral in A minor, Franck; Prelude and Fugue in E-flat BWV 552, Kyrie Gott Vater BWV 669, Christe aller Welt Trost BWV 670, Kyrie Gott heiliger Geist BWV 671, Allein Gott in der Höh BWV 675, Bach.

Gordon S Rowley, Iowa City, IA — U of Iowa, Iowa City Dec 9: Passacaglia and Fugue in C minor BWV 582, Bach; Partita on Wie schön leuchtet, Pepping; Fantasy and Fugue on Ad nos, Liszt.

Michael Rudd, Huron, SD — Huron College Oct 22: Dialogue, Clérambault; Benedictus, Couperin; Partita on Jesu meine Freude, Walther; Concerto in F minor, Handel-La-Fosse; O Sacred Head, Prelude and Fugue in G, Bach; Toccata and Fugue opus 59, Reger; Andante from Grande Pièce Symphonique, Franck; Divertissement, Vierne; Litanies, Alain.

Peter Schwarz, West Berlin, Germany — Zion Lutheran, Dalias, TX Nov 12: Sonata Fragment, Schoenberg; Sinfoniae I, Wolfgang Rihm; Toccaten sub communione, Frank Michael Beyer; Monumentum, Rudolf Kelterborn; Halleluja, Marek Kopelent; Volumina, Ligeti.

Robert Schuneman, Evanston, IL — Church of the Ascension, Chicago, IL Dec 3: Introduction and Passacaglia in D minor, Nun komm der Heiden Heiland, Reger; Stops-1972, Schuneman; Vater unser im Ilimmelreich, Böhm; Toccata 7 in C, Muffat; Allein Gott in der Höh BWV 663, In dulci jubilo BWV 608, Nun komm der Heiden Heiland BWV 599, Prelude and Fugue in C BWV 547.

Edmund Shay, Columbia, SC — St Martin's in the Fields, Columbia Nov 20: 4 pieces from Mass for the Parishes, Couperin; Chaconne in F minor, Pachelbel; Prelude and Fugue in D BWV 532, Bach; Prelude and Fugue in G minor, Dupré; Fantaisie in A, Franck; Prelude and Fugue on ALAIN, Durussé.

Prederick B Schulze — Trinity United Methodist, Hartford City, IN Nov 10: Offertoire (Parish Mass), Couperin; Wo soll ich fliehen BWV 646, Prelude and Fugue in E minor BWV 548, Bach; Choral in B minor, Franck; Sonata 3, Schroeder; Variations on a Noël, Dupré.

Allan Slovenkay, Warren, PA — St Paul's Cathedral, Buffalo, NY Nov 17: Fantasia and Fugue in G minor, Bach; Suite on the Mag-nificat in the Second Tone, Guilain; Lied des Chrysanthemes, Bonnet; Carillon-Sortie, Mulet.

Mary Curran Spence, New Canaan, CT — St Michael's Lutheran, New Canaan Nov 19: Voluntary 5 in D, Stanley; Nun komm der Heiden Heiland, Wachet auf, Bach; Sonata 2, Hindemith; Fugue in A-flat minor, Brahms; Suite Brève, Langlais.

Sister Mary Arnold Staudt, Remsen, IA -t Francis Xavier Basilica, Dyersville, IA Sister Mary Arnold Staudt, Remsen, IA—
5t Francis Xavier Basilica, Dyersville, IA
Nov 19: Allegro from Concerto in G minor,
Handel; Prelude and Fugue in C BWV 547,
Bach; Noël sur les slûtes, d'Aquin; Fugue in
C, Buxtehude; My heart exults with rapture,
O how blest are ye, O God Thou faithful
God, Brahms; Voluntary 8, Stanley; Pièce
Héroique, Franck; March for Joyous Occasions,
Peloquin. Samuel Swartz, Palo Alto, CA — Stanford U. Stanford, CA Oct 31: Fantasy on All men must die opus 52/1, Reger; Cortège and Litany, Dupré; Dorian Prelude on Dies irae, Simonds; Tumult in the Praetorium, Maleingreau; The Angel of the Trumpet, Charpentier; Mourning-Toccata, Mácha; Pièce Héroique, Franck.

Ladd Thomas, Los Angeles, CA — St Mark's Episcopal, Glendale, CA Oct 15: Concerto 4 in C BWV 595, Toccata and Fugue in D minor BWV 565, Bach; Concerto 3 in G, Soler; Sonatas in D K 287, 288, Scarlatti; Sonata I, Hindemith; Variations on a Noel, Dupré.

Field Tooley, East Orange, NJ — West-minster Presbyterian, Middletown, NJ Nov 5: Incantations pour un Jour Saint, Te Deum, Langlais; Intermezzo in G minor, Andriessen; Wo soll ich fliehen BWV 646, Meine Seele erhebt den Herren BWV 648, Fugue in E-flat BWV 552, Bach; Berceuse from Suite Bre-tonne, Dupré; Scherzetto, Stele pour un En-fant Defunt from Triptyque, Vierne; Varia-tions de Concert, Bonnet.

Andrea Toth — Plymouth Church, Shaker Heights, OH Nov 10: Partita on Non lasst uns Gott dem Herren, Prelude and Fugue in E, Lübeck; An Wasserslüssen Babylon BWV 653b, Prelude and Fugue in C BWV 547, Bach; Sonata opus 86, Persichetti; Prelude on ALAIN opus 7, Durussé; Sonata 2, Hindemith; Allegro from Symphony 6, Widor.

Benjamin Van Wye, Saratoga Springs, NY — All Saints Cathedral, Albany, NY Dec 10: Sonata in G opus 28, Elgar.

Gillian Weir, London, England — First Congregational, Los Angeles, CA Nov 12: Toccatu in F, Buxtehude; Concerto in D minor, Vivaldi-Bach; Dies sind die heiligen zehn Gebot, Canonic Variations on Vom Himmel hoch, Bach; Tanz-Toccata, Heiller; Pièce Héroique, Franck; Dix-huit Variations, Guillou; Naiades, Viscas, T. Dauss, Dansaides, Guillou; Naiades, Vierne: Te Deum, Demessieux,

Ronald W Wickey — Holy Trinity Lutheran, Rockville Centre, NY Oct 29: Toccata and Fugue in D minor, Fantasy in A minor, Prelude and Fugue in C minor, Bach; Suite for a Musical Clock, Handel; Chorale Preludes opus 122, Brahms; Flute Aria, Arne; Greensleeves, Purvis; Theme and Variations, Langlais; Sketch on Ar Hyd Y Nos, Wood; Carillon, Vierne.

Nesta Williams — St George's Episcopal, Durham, NH Nov 10: Allegro from Concerto 2, Vivaldi-Bach; Largo in F, Toccata and Fugue in D minor, Bach; Antiphon 2, Two Preludes opus 7, Cortège and Litany, Dupré.

Malcolm Williamson, London, England — Cathedral of the Sacred Heart, Newark, New Jersey Nov 14; all-Williamson recital for piano and organ: Travel Diaries; 4 selections from Six Evening Hymns; A Christmas Carol; Five Preludes for piano; Elegy JFK for organ; Vision of the Christ-Phoenix for organ. Assisted by John Charles Marting, baritone.

Charles Woodward — First Presbyterian, Wilmington, NC Nov 26: Sheep may safely graze, Bach; Concerto 4, Handel; Dialogue, Rheinberger; Prelude, Fugue and Variation, Franck; Duplum, Schroeder; Petit Concert Champetre, Purvis; Venite Adoremus, Elmore. Assisted by Mary Eunice Troy, piano.

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Huestis, Robert and Marrocco, W. Thomas. Some Speculations Concerning the Instrumental Music of the Faenza Codex 117. Apr/3
Huistee, Th. van. How Time Was Notated in Early Keyboard Music. Part I, Oct/12; Part II, Dec/6
Jenkins, L. Bjørn Boysen. (Concert review) Oct/21; William C. Teague. (Concert review) Oct/21; Marilyn Mason at Reading, Berkshire, England. (Concert review) Dec/13
Kastner, M. S. Arnolt Schlick: "Homage to Emporer Charles V," Introduction. Trans. by Raymond Mabry. Oct/4 Klotz, Hans. Max Reger: Complete Works, Vol. 15, Organ Works, Foreword. Trans. by Raymond Mabry. Aug/8
Kratzenstein, Marilou. A Survey of Organ Literature and Editions: Italy. Feb/22; South Germany. Mar/18; Germany, Part II. Jul/4; North and Middle Germany, Part II. Jul/4; North and Middle Germany, Part II. Jul/4; North and Middle Germany, Raymond When All Else Fails, Read the Instructions: An Article on Translation. May/4
Marrocco, W. Thomas and Huestis, Robert. Some Speculations Concerning the Instrumental Music of the Faenza Codex 117. Apr/3
McGary, Thomas J. The Missae Brevis et 1 S Rach. Sen/4

the Instrumental Music of the Fuence Codex 117. Apr/3
McGary, Thomas J. The Missae Brevis of J. S. Bach. Sep/4
Murray, Thomas. The Hook and Hastings Organ in Holy Cross Cathedral, Boston. Nov/4
Owen, Barbara. New Frobenius Organ Dedicated in Cambridge, Mass. (Concert previous) Dec/13

Dedicated in Cambridge, Mass. (Concert review) Dec/13
Palmer, Larry. Isolde Ahlgrimm at S.M.U. May/16; Playing the Harpsichord, "A Scarlatti Inheritance," and Other Reviews from the Harpsichordists' World. Jun/12; Hints for Choosing a Harpsichord. Aug/12; More Reviews from the Harpsichordists' World. Sep/12
Pirmer Reviews G. Worshin in Bach's Pirner, Reuben G. Worship in Bach's Leipzig. Sep/3 Porter, Ellen Jane. The Devil's Good

Tunes: A Study of the Secular in Prot-

estant Hymnody, Jan/18
Richard, James H. Reed Organs in the Floyd C. Miles Collection of Musical Instruments. Oct/2
Rowell, Lewis. Adam of Fulda: Theo-

Rowell, Lewis. Adam of Fulda: Theorist and Composer. Apr/4
Salisbury, Wilma. William Albright.
(Concert review) Mar/17
Simon, Geoffrey. New La Montaine
Work Premiered at Kennedy Center.
(Concert review) Dec/12
Skowroneck, Martin. Problems of
Harpsichord Construction from an Historical Point of View Part II. Jap/14.

Part III, Feb/10
Spies, Donald. Gerd Zacher. (Concert review) May/8
Swann, Frederick. Happy Birthday

Bill! (Guest editorial tribute to William H. Barnes) Nov/2
Swanson, Jean. Viderø, Desbonnet Featured at Danish Organ Festival: A

Featured at Danish Organ Festival: A Report. Nov/11 Tusler, Robert L. A Concert Organ for Royce Hall, U.C.L.A. Apr/6 Vente, Maarten A. An Historian's Good Fortune: New Light on Daniel van der Distelen Senior and Junior. Apr/10

Wolgast, Gesa. "Preface," Complete Keyboard Works of Georg Böhm, Vol. I, Wiesbaden, Breitkopf & Härtel, 1963, pp. iv-xi. Trans. by Raymond Mabry. Jun/4

Wyly, James. Further Thoughts To-wards an Interpretation of Reger's Mu-sic. Sep/2

Zacher, Gerd. Program Notes on Five Interpretations by Gerd Zacher of Con-trapunctus One from Bach's "Art of Fugue." May/8 A.G.O. National Convention 1972, Dallas, Texas, June 18-24: A Report.

Aug/1
Arthur Howes Feted Upon Retirement

from Peabody Conservatory. Sep/18
Fred M. Gramann Wins Fort Wayne
Competition. May/1
Floyd Gulick Wins Worcester Competition. Jul/6
Modern Music of Interest at Detroit
A.G.O. Midwinter Conclave: A Review.

Two Midwestern Church Music Con-

Juniversity of Iowa Dedicates New Facilities. Sep/1
Wicks "Number One" Finds New

Home. Jul/8

OBITUARIES Bender, Laura Louise. Oct/19 Bingham, Seth. Aug/6 Bormann, Karl. Feb/8 Brinkler, Alfred. May/3 Brinkler, Alfred. May/3
Bruening, Herbert Daniel. Feb./8
Coats, Donald L. Jun/18
Davis, William Russell. Mar/10
Drischner, Max. Feb/8
Ellsasser, Richard. Nov/15
Fleming, Alfred B. Apr/25
Hauenstein, Roger A. Mar/10
Jackson, Mahalia. Mar/10
Jennings, Arthur B. Mar/10
Jirak, Karel Boleslav. Mar/11
Klarmann, Bernard Gerard. Apr/25
Megerlin, Clifford. Apr/25
Murphy, Frances. Jan/7
Perry, Laurence B. Jan/7
Porter, Ambrose. Feb/8
Rawsthorne, Alan. Feb/8
Rockholt, Preston. Sep/20
Schutt, William Herbert. Sep/20
Swift, Estelle Drummond. Feb/8
Swinnen, Firmin. Aug/6 Swinnen, Firmin. Aug/6

APPOINTMENTS
Baker, Robert E.: org-dir, St. James'
Episcopal, New York, NY Jun/10
Baker, Timothy Lee: org, First Presbyterian, Shelbyville, KY Jul/15
Baldus, Benjamin M.: org-dir, St.
Cuthbert's Episcopal, Oakland, CA Sep/6

Banks, Elizabeth M.: org-dir, Christ the King R.C., Oklahoma City, OK Sep/6
Best, William: org, Presbyterian Church, Western Springs, IL Oct/13
Bevan, Gwilym J.: org-dir, St. Paul's Cathedral, London, Ontario, Canada.

Oct/13

Biernacki, Richard T.: org-dir, St. Bartholomew's Episcopal, White Plains, Jul/15

NY Jul/15
Bouchett, Richard: org-dir, First Presbyterian, Greenwich, CT Nov/3
Brenner, Rosamond D.: faculty, Columbia College, Chicago, IL Feb/3
Brunzema, Gerhard: tonal director, Casavant Frères Limitée, St. Hyacinthe,

Casavant Frères Limitée, St. Hyacinthe, Quebec, Canada Jun/1
Burkett, John: faculty, East Texas State U., Commerce, TX Nov/15
Busarow, Donald: faculty, Concordia College, Milwaukee, WI Sep/10
Cannon, Kim L.: mus. coordinator, Lima Baptist Temple, Lima, OH May/6
Cheadle, Louise: faculty, Westminster Choir College, Princeton, NJ Oct/13
Claflin, Leander C. III: org, Abington Presbyterian, Abington, PA May/10
Clark, R. Harold: org-dir, Christ the King R.C., Dallas, TX Jun/19
Coffey, Richard M.: org-dir, South Congregational, New Britain, CT Sep/6
Cohn, Wayne H.: asst. org-dir, St. George's Episcopal, New York, NY Dec/10

Dalglish, William: faculty, Westminster Choir College, Princeton, NJ Oct/13
Damp, George E.: visiting faculty,
Oberlin Conservatory of Music, Oberlin,
OH Oct/13

Dettra, Lee: org-dir, First and Central Presbyterian, Wilmington, DE Jan/3
Ditewig, Richard: asst. org-dir, Grace
Cathedral, San Francisco, CA Jan/3,

Feb/3
Doerr, Ludwig: faculty, State Conservatory, Freiburg, Germany Feb/1
Engen, David: org, Gloria Dei Lutheran, Iowa City, IA Feb/25
Ferré, Susan Ingrid: org-dir, First United Methodist, Temple, TX Jun/15
Fienen, David: faculty. St. John's College, Winfield, KS Nov/7
Foster, Thomas: org-dir, St. John's Episcopal, Jacksonville, FL Sep/6
Furnival, Anthony C.: asst. org-dir, Washington Cathedral, Washington, DC Oct/7

Gifford, Reuel M.: org-dir, St. Mark's Parish, Worcester, MA Aug/17 Gillett, Donald M.: to M. P. Möller,

Inc. Nov/3
Gilmer, Carl: dir, Roanoke Valley
Chorus, Roanoke, VA Nov/11
Glidden, Robert: exec. sec., NASM

Graham, Bill: org-dir, Chestnut St. United Methodist, Lumberton, NC Jan/

Halvorson, Karl: consultant, National Cultural Center, Buenos Aires, Argen-tina Aug/10

tina Aug/10
Hamilton, Stephen: faculty, Virginia
Intermont College, Bristol, VA Oct/18
Hays, William: faculty, Westminster
Choir College, Princeton, NJ Oct/13
Heaton, Charles H.: org-dir, East Liberty Presbyterian, Pittsburgh, PA Oct/13
Herman, David: faculty, Drake U.,
Des Moines, IA Aug/11
Hoppe, Kathryn: faculty, Kearney
State College, Kearney, NE Nov/8
Houle, George: dir, New York Pro
Musica Jun/1
Humer, August: org-dir, St. James'

Humer, August: org-dir, St. James' Episcopal, Richmond, VA Dec/15 Jackson, Joseph C.: org, St. Paul's United Methodist, East St. Louis, IL

Jeter, Anna Thompson: faculty, Ottawa U, Ottawa, KS Mar/2
Jones, George L. Jr.: org-dir, First
Presbyterian, Ogdensburg, NY Nov/11
Kemp, Helen, faculty, Westminster
Choir College, Princeton, NJ Oct/13
Kemp, John S.C.: faculty, Westminster
Choir College, Princeton, NJ Oct/13
Klug, Thomas: org-dir, First United
Methodist, Elgin, IL Oct/18
Kroeger, Karl: dir, Moravian Music
Foundation, Winston-Salem, NC Jun/17
Kutschera, Frank W.: dist. sales mgr.,
southeastern region, Austin Organs, Inc.
Scp/6

Sutheastern region, Austin Organs, Inc. Scp/6
Ledoux, Jerry A. and Virginia: dir and org, Fourth Presbyterian, Washington, DC Jul/11
Lowe, David: org, First Baptist, Huntsville, AL Oct/16
MacDonald, Robert: dir. Interchurch Center, New York, NY Sep/6
Mattran, Donald: dir, Hartt College of Music, Hartford, CT Jun/14
Meisel, Maribel: research assoc., U. of Michigan, Ann Arbor, MI Oct/13
Moe, Daniel: faculty, Oberlin Conservatory of Music, Oberlin, OH Oct/13
Monaco, Michael: org-dir, Lafayette Ave. Presbyterian, Brooklyn, NY Oct/16
Morel, Paul: dir, St. Andrew's Presbyterian, Perth, Ontario, Canada Oct/8
Mullin, Randall S.: assoc. dir, Cathedral of Mary Our Queen, Baltimore, MD Feb/25
Nicosia. Judith: faculty. Westminster MD Feb/25

Nicosia, Judith: faculty, Westminster Choir College, Princeton, NJ Oct/13 Otto, Theophil M.: asst. librarian, Southern Illinois U., Carbondale, IL

Pitman, Robert: org, St. John's Abbey Church, Collegeville, MN Sep/6 Rand, Judson: faculty, Siena College, Loudonville, NY Aug/10 Raver, Leonard: faculty, Hartt Col-lege of Music, Hartford, CT Dec/15 Rhoads, C. Thomas: org-dir, St. Bede's Episcopal, Menlo Park, CA Sep/6 Rhoden, D.C.: music, head, Athens

Rhoden, D.C.: music head, Athens Academy, Athens, GA Sep/6 Ritchie, George: faculty, U. of Neb-raska, Lincoln, NE Oct/9 Ross, William James: org, Laurel Heights Methodist, San Antonio, TX

Rumpf, Stephen A: org-dir, St. James United Church, Montreal, Canada Jan/3 Shay, Edmund: faculty, Columbia College, Columbia, SC Oct/13 Skalicky, Mary G.: chairman, mus. dept., Howard County Jr. College, Big Spring TX Oct/13

Schitcky, Mairy G.: Chairman, Mus. dept., Howard County Jr. College, Big Spring, TX Oct/13
Simons, Harriet: faculty, State U. of New York, Buffalo, NY Oct/13
Smith, Walter W.: org-dir, Old First Presbyterian, San Francisco, CA Jan/8
Smith, Richard L.: dir, dept. of music, Marion College, Marion, IN May/10
Soyars, M. Douglas: asst. dean for music, Syracuse U., Syracuse, NY Aug/10
Staley, Jack: sales mgr., M. P. Möller, Inc. Jul/14
Swann, Frederick: faculty, Manhattan School of Music, New York, NY Dec/15
Swartz, Philip J.: design engineer, Greenwood Organ Co. Aug/10
Teti-Rottschafer, Carol: org, United Presbyterian Church, Wyandotte, MI Jun/19
Thomas, Ladd: chairman, organ dept., It of Southern Collifornia.

Thomas, Ladd: chairman, organ dept., U. of Southern California, Los Angeles, CA Oct/7

Volkel, George Wm.: org-dir, First United Presbyterian, Pompano Beach, FL Jul/11
Waters, Edward N.: chief, Music div., Library of Congress, Washington, DC May/13

May/13
Wells, Harry: faculty, Washington
State U., Pullman, WA May/17
Wilder, Dean: faculty, Westminster
Choir College, Princeton, NJ Oct/13
Woods, Richard Forrest: org-dir, St.
John the Divine Episcopal, Houston,
TX Oct/13
Yost, Hedley: org-dir, St. Mark's Episcopal, New Canaan, CT Aug/10

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PEOPLE

Anderson, Robert: honored at Illinois Wesleyan U. Jun/1

Bailey, Dexter: winner, Chicago Chap-ter A.G.O. contest. Jul/5 Barnes, William H.: birthday tribute by Frederick Swann. Nov/2 Benbow, Charles: wins Chartres com-petition. Nov/10 Berlinski, Herman: tours Europe, Sep/

Berlinski, Herman: tours Europe. Sep/ 19

Boeringer, James: sabbatical leave to Europe. Jun/l
Bovet, Guy: to make first U.S. tour.

Mar/3
Bowman, David: joins Stringham management. Nov/11
Bozeman, George Jr.: establishes own organ building firm. May/6
Bratt, C. Griffith: honored by State of Idaho. Dec/3
Britton, David: joins Artist Recitals management. Jun/16
Bruce-Payne, David: to make first U.S. tour. Mar/3

tour. Mar/3 Carwithen, Robert: to take choir to England. Mar/4

Corrie, John: receives Fulbright to Austria. May/17 Cuenod, Hugues: receives Boston Handel & Haydn Society award. Jun/16 D'Hooghe, Kamiel: to tour U.S. Dec/

Edson, Jean Slater: retires from Mary Washington College, U. of Virginia.

Egbert, Dana: wins Central Arizona

A.G.O. contest. Jul/15
Flentrop, D. A.: guest lecturer at Salem College. Oct/8

Salem College, Oct/8
Ford, Terrence: wins Ontario competition. Aug/13
Gleason, Harold: Eightieth Birthday
Tribute, entire April issue.
Gramann, Fred M.: wins Fort Wayne
competition. May/1
Gulick, Floyd: wins Worcester contest.

Jul/6 Herand, Frank: tours Europe. Jul/5 Hewitt, Godfrey: receives Lambeth

doctorate. Dec/3
Hewitt, Helen: honored by Mu Phi
Epsilon. Dec/1

Hoffmann, Herbert Manfred: to tour U.S. Sep/9

U.S. Sep/9
Imbrie, Andrew: receives first Hinrichsen award. Jan/1
Jaquet, Marie Louise: to tour U.S. under Arts Image management. Dec/15
Jeans, Lady Susi: gives concerts, lectures at Cornell U. Aug/11
Kee, Piet: to tour U.S. Jan/2
Kennedy, John M.: tours Europe.

Dec/10 Kettring, Donald D.: retires from East Liberty Presbyterian, Pittsburgh, PA Mar/17

Kevan, G. Alex: retires from St. John ne Divine Episcopal, Houston, TX the

Synaston, Nicolas: to tour U.S. Oct/8 Langlais, Jean: conducts workshop in Pittsburgh, PA Oct/8

Pittsburgh, PA Oct/8
Laubengayer, Paul D.: to study in
England. Mar/4
Lawton, Anita: winner of Maher
School of Music scholarship contest. Sep/

Leith, Ronald: wins Trinity Festival competition, Southport, England. Aug/

Markey, George: selected as "outstanding educator." Oct/11
Marshall, Christine: wins Soc. of American Musicians contest. May/12
Martin, H. Winthrop: elected president of Syracuse guild. Oct/13
Mason, Marilyn: honored by U. of Michigan. Dec/3
Messiaen, Olivier: to premier new work in Washington, DC Mar/1
Mueller, Harold: honored by Temple Sherith Israel, San Francisco, Ian/2

Sherith Israel, San Francisco, Jan/2 Neary, Martin: to tour U.S. under Murtagh management. Dec/10

Norland, Barbara: receives Fulbright to Austria. Aug/11

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Page, Robert E.: cited for distinguished teaching, Temple U. Jul/3
Parker, Alice: guest conductor for North Shore Chapter A.G.O. children's choir festival. Mar/17
Phelps. Lawrence: forms.

Phelps, Lawrence: forms new organ building firm. Jun/17
Pizarro, David: to make 7th European tour. May/12

Radulescu, Michael: to tour U.S. Sep/ 9

Rainey, William: wins Fort Lauder-dale contest. May/12

Howard L.: retires from

Ralston, Howard L.: retires from Pittsburgh Seminary, Jul/11 Ridgely, H. Monroe: retires from M. P. Möller, Inc. Jul/14 Risselada, Anne: to visit U.S. Jul/5

Rose, John: performs radio series.

Nov/8
Roubos, Robert: joins Arts Image management. Dec/11
Schoenstedt, Arno: to tour U.S. Jun/6
Schultz, Gary: wins San Francisco
Chapter A.G.O. competition. Jul/5
Sipe, Robert L.: reopens organ building firm in Dallas. Dec/15

Sipe, Robert L.: reopens organ building firm in Dallas. Dec/15
Smith, Larry: wins Harvard U. and Boston A.G.O. contest. Jul/15, Aug/13
Southard, Jacqueline: wins 1972 Gruenstein contest. Jul/15
Spivacke, Harold: retires as chief of music div., Library of Congress. Mar/1
Sternberg, Jonathan: receives citation award of Natl. Assoc. for American Composers and Conductors. Jul/3
Steuterman, Adolph: honored by State of Tennessee. Aug/16
Stevens, Bruce B.: awarded Marshall grant to Denmark. Oct/11
Strong, Mrs. David: given testimonial

Strong, Mrs. David: given testimonial reception. Aug/11
Thomson, Haskell: to tour Europe.

Vance, Virginia Lee: receives Ful-bright to Austria. May/12 Wagner, Roger: honored by West-minster Choir College. Jul/3 Wehr, David A.: receives ASCAP award. Oct/8 Wehr, Da award. Oct/8

Weir, Gillian: to return for U.S. tour. Aug/11 Williamson, Malcolm: to tour U.S.,

Jan/2; to direct U.S. tour of Castle Opera Co., Mar/4; touring U.S., Nov/7 Wills, Arthur: joins Arts Image management. Jul/3
Zacher, Gerd: to make U.S. debut.

Mar/3

NEW ORGAN STOPLISTS

Aeolian-Skinner

First Church of Christ, Marblehead, MA 2M Jan/1

Presbyterian Church, Bowling Green, KY 2M Jun/l Flagler Memorial Presbyterian, St. Au-

ustine, FL 4M Jul/16

Simsburg United Methodist, Hartford, CT 3M Mar/21 Holy Cross Lutheran, Saginaw, MI 3M Aug/15

Grace Presbyterian, Peoria, IL 3M Oct/17

Unitarian Society, Wellesley Hills, MA 2M Aug/16

Austin First United Methodist, North Wilkes-

boro, NC 3M Mar/4
Trinity Methodist, Clearfield, PA 3M Mar/21

Emmanuel Episcopal, Rockford, IL

3M Jul/6
Church of the Holy Communion,
South Orange, NJ 4M Jul/14
Second Baptist, Wilmington, DE 2M

Aug/17 Park United Presbyterian, Beaver, PA

3M Sep/10 First Baptist, Lansdale, PA 3M Oct/18

Wethersfield Congregational, Wethersfield, CT 3M Nov/7

Anne's Church, Lowell, MA 4M

Becker Christian Science Society, Ripon, WI 2M Jan/10

Beckerath First Congregational, Columbus, OH 3M Oct/11 Rerghaus

First Baptist, Lafayette, IN 2M Mar/6

Trinity Episcopal, Jacksonville, IL 2M Jul/11 Casavant

First United Methodist, Henderson-ville, NC 3M Feb/2 Seventh-Day Adventist Church, Ketter-ing, OH 3M Feb/4 Dr. Martin Luther College, New Ulm, MN 3M Feb/4

MN 3M Peo/4
College-Conservatory of Music, U. of Cincinnati, OH 2M Jun/1
First Congregational, Wallingford, CT
1M Sep/21 Collon

Rijksmuziekacademie, Brussels, Belgium. 2M Jul/3 Cooper

St. Andrew's Episcopal, Hopkinton, NH 1M Nov/15

Church of the Sacred Heart, Water-town, NY 2M Nov/8 Christian Reformed Church, Roches-ter, NY 2M Nov/8

Fazakas

St. Paul's Episcopal, East Orange, NJ 2M Jul/11

Center Church, New Haven, CT 3M

Holy Trinity Catholic, Fort Worth, TX 3M Jul/10
Oak Hills Presbyterian, San Antonio,

TX 2M Sep/21

Hope Evangelical Lutheran, Lyon Sta-tion, PA 2M Feb/2 Trinity Evangelical Lutheran, Lehigh-ton, PA 3M Feb/17

First Congregational, Cambridge, MA 3M Oct/16

Geddes
St. Francis of Assisi Church, South
Windsor, CT 2M Feb/2

Church of Jesus Christ of Latter-Day Saints, Riverside, CA 2M Nov/14 Greenwood Front Street Baptist, Statesville, NC

2M Sep/20 Gress-Miles All Saints Episcopal, Bergenfield, NJ

2M Jan/15 Preston Hollow Presbyterian, Dallas, Preston Holl TX 3M Mar/2

St. Peter's Episcopal, Bay Shore, NY

Hartman-Beaty First Presbyterian, Mendham, NJ 2M

Harvey & Zimmer Plymouth Park United Methodist, Irv-ng, TX 2M Mar/4 ing, TX Holloway

First United Methodist, Marion, IN

3M Mar/21

Central Christian, Warren, OH 3M James F. Neumann residence, San Antonio, TX 2M Jul/16

Holtkamp Knox United Presbyterian, Cincinnati, OH 3M Mar/21

Nativity Lutheran, Minneapolis, MN 2M Jun/1 Janke

Christ Episcopal, Dallas, 2M Jun/14 Klais

Emile Norman residence, Big Sur, CA 2M Mar/6 Kney

St. Aloysius Church, Detroit, MI 2M Oct/9

Central Michigan U., Mount Pleas-ant, MI 2M Oct/17

Grace Episcopal, Muncie, IN 2M Nov/3 Lurth

First Presbyterian, Mankato, MN 3M Sep /21

Calvary Lutheran, Kansas City, MO 2M Sep/11

Möller

St. Paul's Episcopal, Mobile, AL 3M Jun/14 Presbyterian, Fort Meyers, FL

3M Jul/8 United Methodist, Pompano First Beach, FL 3M Aug/11

Baptist Ch., Franklin, PA 3M Sep/20

Mudier-Hunter
Bel Air United Methodist, Bel Air,
MD 3M Feb/17

University Lutheran, Cambridge, MA 2M Jun/6 Church of Our Saviour, Milford, NH

2M Aug/17 Ott

First Congregational, Berkeley, CA 3M Jan/21 Pels & Van Leeuwen

Reformed Church, Amersfoort, Netherlands 2M Mar/2 Reuter

Southern Illinois U., Carbondale, IL 3M Jun/6 Woodmont Christian Church, Nash-

ville, TN 2M Jul/8

U. of Nebraska, Lincoln, 3M Aug/15

First Baptist, Duncan, OK 3M Sep/9
Our Savior Lutheran, Louisville, KY

2M Oct/18 Rivé Trinity Episcopal, New Orleans, LA 3M Jul/5 Roderer

Trinity Lutheran, Skokie, IL 2M Jan/1

Schantz Park Ave. Methodist, New York, NY 3M Feb/I First Baptist, Atlanta, GA 4M Aug/13 First Baptist, Montgomery, AL 3M

Laurinburg Presbyterian, Laurinburg, NC 3M Oct/10

First Baptist, Knoxville, 4M Oct/17 Evangelical Lutheran, Chi-Messiah

State Organ Building Co, Budapest
Evangelical Lutheran Church, Budapest, Hungary. 3M Jan/8

Steiner
St. Paul's Episcopal, Louisville, KY 2M Mar/2

Lafayette-Orinda Presbyterian, Lafayette, CA 3M Jun/15 Tamburini

of Montreal, Montreal, University Canada. 2M Jan/10

Wesley United Methodist, Oklahoma City, OK 3M Feb/17 First Baptist, West Point, MS 2M

Jun/6 Terrill

U. of New Hampshire, Durham, NH 2M Feb/2 Weiland St. Paul's Episcopal, Watertown, WI 2M Jul/10

St. John American Lutheran, Farmington, MI 2M Jan/4
U. of Wisconsin, Madison, WI 3M

Church of the Visitation, Staceyville, IA 2M Nov/8

Wilhelm Oklahoma State U., Stillwater, OK 2M Sep/11 Christ Church, Montpelier, VT 2M

Oct/10 First United Methodist, Athens, GA 3M Jun/19

Grace Episcopal, Asheville, NC 2M Oct/20 All Souls Parish, Asheville, NC, IM

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