

THE DIAPASON

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

Sixty-fourth Year, No. 8 — Whole No. 764

JULY, 1973

Subscriptions \$4.00 a year — 40 cents a copy

New Möller Organ to Detroit, Michigan

M. P. Möller, Inc. of Hagerstown, Maryland, has recently completed a new 119-rank, 9-division organ in the Metropolitan United Methodist Church, Detroit, Michigan. It is a gift of Mr. and Mrs. Stanley S. Kresge in memory of Dr. Merton S. Rice, pastor of Metropolitan Church from 1913-1943. Three ranks of French reeds in the Fanfare division are voiced on high wind pressure and are of extremely large scale. This division also includes a large Cornet of large scale. The Pedal division is of very large scale and power as a foundation for the instrument which serves a building seating nearly 3000 people. The Grand Harmonics of the Pedal division contain three ranks at 10-2/3', 6-2/5', and 4-4/7' pitches. Specifications were drawn up by Jack Staley, at present national sales manager of the Möller company, but at the time of the design the Detroit area representative for Möller. Mr. Staley worked closely with the late James Hunt, former minister of music at Metropolitan Church. At present Frederick M. Rohrbach is minister of music, Dorothy Campbell Rohrbach is organist, and Dr. Robert Harvey Bodine is pastor of the church. Virgil Fox dedicated the organ in recital on March 18, 1973.



Flor Peeters celebrates 70th birthday (see page 2)

Australian University Gets Large New Beckerath Organ

Rudolf von Beckerath, organbuilder of Hamburg, West Germany, has installed a large 3-manual and pedal organ in the Great Hall of Sydney University, Sydney, Australia to replace an organ which was built by Forster & Andrews in 1881 and subsequently altered in 1928 and 1933 by Hill, Norman & Beard. The new organ is in two cases at each side of the large gallery at the rear of the hall with the Positiv division on the gallery rail. The hall, built in the mid-1850's, was designed by Sydney architect Edmund Blacket upon the basis of Westminster Hall in London, England. It is 135 feet long, 45 feet wide, and boasts a magnificent timber roof supported by carved angels. The acoustics are excellent. The case-work of the new organ is made of cedar, and it was built in the University's joinery shop. The Great, Swell and console are in the left-hand case, the Pedal in the right-hand case. It has mechanical key action and electric stop and combination actions. The organ was designed by Rudolph von Beckerath in association with Ronald Sharp, organ-builder of Sydney. The instrument was dedicated in a recital given on Dec. 4, 1972 by Lionel Rogg.

GREAT

Violone 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Quinte 2 1/2 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Fourniture IV 244 pipes
Scharf III 183 pipes
Trompette 8 ft. 61 pipes
Klarine 4 ft. 61 pipes
Tremolo (Flutes only)

POSITIV

Quintadena 16 ft. 61 pipes
Spitzprinzipal 8 ft. 61 pipes
Holzgedackt 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Klein Prinzipal 2 ft. 61 pipes
Sesquialtera II 98 pipes
Larigot 1 1/2 ft. 61 pipes
Sifflöte 1 ft. 61 pipes
Zimbel IV 244 pipes
Klein Mixture II 122 pipes
Dulcian 16 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Rohr Schalmei 4 ft. 61 pipes
Tremolo

SWELL (Enclosed)

Bourdon Doux 16 ft. 12 pipes
Montre 8 ft. 61 pipes
Flute Couvert 8 ft. 61 pipes
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 56 pipes
Erzähler Celestes II 110 pipes
Prestant 4 ft. 61 pipes
Flute Triangular 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Doublette 2 ft. 61 pipes
Zauberflöte 2 ft. 61 pipes
Plein Jeu IV 244 pipes
Cymbale IV 244 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft.
Clairon 4 ft. 61 pipes
Tremolo

CHOIR (Enclosed)

Dolcan 16 ft. 12 pipes
Chimney Flute 8 ft. 61 pipes
Doppelflöte 8 ft. 61 pipes
Flute Conique 8 ft. 61 pipes
Dolcan 8 ft. 61 pipes
Dolcan Celeste 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Hohlfloete 4 ft. 61 pipes
Rohrsat 2 1/2 ft. 61 pipes
Waldfloete 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Scharf II 122 pipes
Clarinete 8 ft. 61 pipes
Tremolo

FANFARE ORGAN

Cornet V 185 pipes
Grande Fourniture V 305 pipes
Bombarde 16 ft. 61 pipes
Trompette Harmonique 8 ft. 61 pipes
Clairon Harmonique 4 ft. 61 pipes
Cornet Tremolo

GALLERY SWELL (Enclosed)

Gedeckt 8 ft. 73 pipes
Flauto Dolce 8 ft. 73 pipes
Unda Maris 8 ft. 61 pipes
Muted Viole 8 ft. 73 pipes
Vox Angelica 8 ft. 61 pipes
Fern Flute 4 ft. 73 pipes
Flautino 2 ft. 61 pipes
Echo Horn 8 ft. 73 pipes
Vox Humana 8 ft. 61 pipes
Tremolo

GALLERY CHOIR (Enclosed)

English Diapason 8 ft. 73 pipes
Spitz Flute 8 ft. 73 pipes
Flute Celeste 8 ft. 61 pipes
Gemshorn 4 ft. 73 pipes
Flute Traverso 4 ft. 73 pipes
Tuba 8 ft. 73 pipes
Chimes

PEDAL

Contra Bourdon 32 ft. 12 pipes
Prinzipal 16 ft. 32 pipes
Violone 16 ft. (Great)
Quintaton 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Bourdon Doux 16 ft. (Swell)
Dolcan 16 ft. (Choir)

Octave 8 ft. 32 pipes
Quintaton 8 ft. 12 pipes
Spitzflöte 8 ft. 32 pipes
Dolcan 8 ft. (Choir)
Octave 4 ft. 32 pipes
Spitzflöte 4 ft. 12 pipes
Dolcan 4 ft. (Choir)
Spitzflöte 2 ft. 12 pipes
Grand Harmonics 32 ft. 132 pipes
Harmonics 16 ft. (from 32 ft.)
Grave Mixture IV 128 pipes
Contre Bombarde 32 ft. 32 pipes
Bombarde 16 ft. 12 pipes
Double Trumpet 16 ft. 32 pipes
Basson 16 ft. (Swell)
Trumpet 8 ft. 12 pipes
Basson 8 ft. (Swell)
Clarinete 4 ft. 12 pipes
Schalmei 4 ft. 32 pipes

GALLERY PEDAL (Enclosed)

Bourdon 16 ft. 12 pipes
Flute 8 ft.

THE CHOIR OF KING'S COLLEGE, CAMBRIDGE, ENGLAND, directed by David Willcocks, will make three appearances during its Canadian tour in St. George's Cathedral, Kingston, Ontario. A concert on Saturday, Sept. 1 at 8 p.m. will require advance tickets from the Cathedral offices. On Sunday, Sept. 2, the Choir will sing a Choral Eucharist at 9 a.m. and Morning Prayer with a recital following at 11 a.m. with no tickets required for the services. The Choir will make only ten appearances on its tour.

A NOTICE TO OUR READERS

Due to steadily rising costs, THE DIAPASON will soon place new subscription and single copy rates in effect. As of September 1, 1973, the new rates for THE DIAPASON will be:

A 1-year subscription — \$ 7.50

A 2-year subscription — \$13.00

A single issue — \$ 1.00

GREAT

Principal 16'
Principal 8'
Rohrflöte 8'
Octave 4'
Nachthorn 4'
Nasat 2 1/2'
Octave 2'
Mixture IV
Scharf IV
Cornet IV-V
Trumpet 16'
Trumpet 8'
Trumpet 4'

SWELL

Rohrflöte 16'
Holzflöte 8'
Gemshorn 8'
Unda maris 8'
Principal 4'
Blockflöte 4'
Nasat 2 1/2'
Flachflöte 2'
Tierce 1 1/2'
Septime 1-1/7'
Mixture V-VII
Fagott 16'
Trumpet 8'
Oboe 8'
Schalmei 4'
Tremolo

POSITIV

Principal 8'
Gedackt 8'
Quintadena 8'
Octave 4'
Rohrflöte 4'
Quintflöte 2 1/2'
Octave 2'
Tierce 1 1/2'
Larigot 1 1/2'
Sifflöte 1'
Scharf IV-VI
Rancket 16'
Cromorne 8'
Tremolo

PEDAL

Principal 16'
Subbass 16'
Octave 8'
Rohrgedeckt 8'
Metallflöte 4'
Nachthorn 2'
Rauschpfeife III
Mixture V
Dulcian 16'
Posaune 16'
Trumpet 8'
Trumpet 4'

WILLIAM SELF, organist and choirmaster at Grace Church, Utica, New York, lost all of his possessions save for the clothes he wore and several small items in a fire that swept through the Southwind Terrace apartment building in Utica several weeks ago. Fortunately, his music was in his church office, and he was physically unharmed by the fire.

As the United States celebrates its 197th birthday on July 4, Flor Peeters will be celebrating his 70th birthday on the same day in Belgium. For 50 years, Flor Peeters has devoted all his energies to the threefold task of teaching, composing, and playing the organ both in concerts and in the church. As he celebrates his 70th birthday, he can look back happily on a life full of activity, a prodigious output in these fields, and the continued respect of the entire world of music. It is an honor to have such a full life, and it is happiness (both for Mr. Peeters and for countless others) to have done so much. And it is a joyous occasion for us to know that Flor Peeters continues in his 71st year to teach, compose, and to play the organ. Flor Peeters has brought much joy into the life of others. We take this opportunity to reflect on this, and wish him as much joy in his month of celebration and in the years to come.

Flor Peeters was born on July 4, 1903 in Tielon (a province of Antwerp), Belgium. His father, the sexton and organist in the parish church, managed the local post office. Flor Peeters studied at the Lemmens Institute in Mechelen and later became closely associated with Marcel Dupré and Charles Tournemire, although he never studied with either of these great masters.

His main inspiration as a teacher was drawn from J. B. Lemmens, the world famous organist who taught at the Brussels Conservatoire Royal and founded the Lemmens Institute. Wishing to share his tradition and outlook as did his teacher, Mr. Peeters has written several methods for the organ student including his *Ars Organi* and the *Little Organ Book*. The material in these books did not come from nowhere. From 1923 until 1952 Mr. Peeters was professor of organ at the Lemmens Institute in Mechelen. From 1931 until 1948 he also taught organ at the Royal Academy of Music in Ghent. From 1945 until 1948 he held master classes in organ and composition at the Academy of Music in Tilburg, The Netherlands. In 1948 he began teaching organ at the Royal Flemish Conservatory in Antwerp, and he was appointed head of the Conservatory in 1952. He continued as administrator and professor until 1952. Since 1968 he has held the international summer master classes in organ at the Cathedral in Mechelen sponsored by the Ministry of Flemish Culture. Countless students from all over the world have sat at the feet of Flor Peeters, and thus he has enriched the musical life of a great deal of our planet earth. As a teacher, he also studied. And as a scholar, he brought forth publications of old music for other organists to play. He also participated with Dr. Maarten A. Vente, Piet Visser, Dr. Guido Peeters and Ghislain Potvlieghe in that most beautiful book commissioned by the Banque de Paris et des Pays-Bas, *The Organ and Its Music in the Netherlands, 1500-1800*.

Although his first love is organ, Flor Peeters' own compositions are numerous and varied. He has composed 9 Masses, a long series of chorales, anthems, psalms and hymns in Latin, Dutch and English. There are also many secular choral works. But most of the significant compositions involve the organ. He has composed approximately 50 compositions: 2 symphonies, 3 concertos, 3 preludes and fugues, and many other works, as well as 300 additional chorale preludes.

In 1923 Flor Peeters was appointed organist of St. Rombaut Cathedral in Mechelen, Belgium. Since that time he has traveled throughout the world giving more than 1200 recitals (at least 300 of them have been in the U.S.). He has toured the Soviet Union twice, and he has played in Canada, South Africa and the Philippines. Mr. Peeters has made several LP recordings of the organ works of old masters in addition to organ works of Bach, Buxtehude, Franck, Tournemire and some of his own compositions. He has been and still is an enthusiastic performer, and this enthusiasm has always made him a popular performer.

Such a man could not have done all this without being honored. Such has been the case. Flor Peeters was made Commander of the Order of Gregory the Great in 1958; the Catholic University of America bestowed the degree Doctor Honoris Causa on him in 1962, and the Catholic University of Louvain bestowed on him a similar degree in 1971; he was appointed Grand Officier de l'Ordre de Léopold in April of 1971; and finally he was honored with the title of Baron by King Baudouin I of Belgium, the highest national honor and one rarely given to artists (Flor Peeters is the third musician ever to receive this honor).

But all of this would be overlooked were it not for the dedicated and humane person, Flor Peeters. His goals have always been clear. He has strived enthusiastically to increase in others an enthusiasm for the organ and for the church's music. He has continually been aware of the social responsibility of the artist, and for this reason everyone has always been welcome to his studio. He is a true gentleman.

FEATURES

To Flor Peeters — A 70th Birthday Tribute by Robert Schuneman 2

A Survey of Organ Literature & Editions: France, 1531-1800. by Marilou Krutzenstein 4-5

Adriano Banchieri's "L'Organo Suonarino" Part I by Donald E. Marcuse 6-7

Donald Dame Wins Worcester Competition — A Report 16

REVIEWS

Tom Robin Harris in Chicago by Robert Schuneman 12

Martha Fells in Chicago by Robert Schuneman 13

NUNC DIMITTIS 8

NEW CHORAL MUSIC RECEIVED — A Recommended List 14-15

CALENDAR 17

ORGAN RECITAL PROGRAMS 18-21

CLASSIFIED ADVERTISEMENTS 22-23

DOROTHY ROSER
Business Manager

WESLEY VOS
Assistant Editor

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

The Diapason
Editorial and Business Office
434 South Wabash Avenue, Chicago, Ill. 60605. Telephone 312-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 be received 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 closing date is the 5th. Materials for review should reach the office by the 1st.

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

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

Flor Peeters therefore deserves our acclaim and our best wishes. He continues to practice up to five hours daily; his masterclasses will be held again this summer in Mechelen; he continues to compose and is currently at work on a *Psalm of Joy* for choir, some more organ preludes, and a concertino for harpsichord and positive organ. Flor Peeters is alive and well in Mechelen, Belgium! And we wish him a most happy birthday, good health and much happiness in the days ahead.

—Robert Schuneman

ORGANBUILDERS HOLD SEPT. CONVENTION IN WASHINGTON, D.C.

The North American Organbuilders Convention will be held at the Marriott Twin Bridges Hotel in Washington D.C. from Sept. 2 through Sept. 5. The first such convention in recent times, it is being sponsored by the Berkshire Organ Company of Springfield, Mass., David Cogswell, president and artistic director.

The purpose of the convention is six-fold: (1) to be the first such convention in recent times in North America, and to be a model for future conventions of this type to be held regularly; (2) to promote the exchange of principles and ideas among established organbuilders to aid in the improvement of the instrument while lowering its costs and insuring the security of the future; (3) to educate organbuilders in potential new technologies and construction procedures, some of which are being enjoyed by other industries and arts, but perhaps not yet fully realized and exploited by organbuilders; (4) to provide the many suppliers of organ parts and materials, many of which are new to the field, with the opportunity to display and demonstrate their developments and ideas where many builders may jointly view and discuss these products; (5) to study some general business problems of concern to the organ industry and to propose courses of action which might be taken by organbuilders, both individually and collectively, to alleviate these concerns; and (6) to enable social exchanges between organbuilders and

their families . . . through mutual enjoyment of a convention environment and its programs of entertainment designed for all."

According to the material publicizing the convention, the following statement outlines the qualifications of membership: "It is planned to model the membership body after the rules developed by the International Society of Organbuilders whose bi-annual congresses in Europe have shown that limitations of membership are highly desirable. To protect the integrity of the convention as an educative and social experience of high intellectual quality, it has been felt important to bar dilettantes, amateur builders, untrained technicians, musicians who merely appreciate the popular aspects of organbuilding and, most especially, any individuals who might be the target of sales efforts and competitive aspects among the membership. In order that the activities of the convention not be misinterpreted, it is also important to limit press coverage to individuals who can be trusted to present a proper image to their readers. Technical details of qualifications will be sent later, but a basic five-year connection with an established firm building pipe organs or pipe organ parts is necessary. The majority of one's income must have been from such activities over the five-year period."

The program plans include concerts by Cherry Rhodes at all Souls Unitarian Church, Charles E. Page at the National Shrine of the Immaculate Conception, and Calvin Hampton at Bradley Hills Presbyterian Church (Bethesda, Md.). The following lectures will serve as discussion material: "The Organ in Our

Time and Place" by Paul Bunjes; "Recruitment, Training and Job Development of Organbuilders" by Donald Olson; "Design and Construction of Slider Windchests for American Organs" by P. Visser; "Application of Electric Actions to Slider Windchests" by J. R. Rowland; "Applications of Solid-State Equipment to the Modern American Organ" by R. Pennelk and Colin Saunders; and "Organ Casework and Design" by Josep von Glatter-Götz. Dr. Robert Baker will be the speaker at the closing banquet and his topic will be "The Future of the Organ in America." Other lectures and discussion leaders will be announced at a later date.

Further information about the convention may be obtained from Arnold Scold, Convention Planning Coordinator, North American Organbuilders Convention, 3901 Military Road, N.W., Washington, D.C. 20015.

SEVENTH INTERNATIONAL ORGAN FESTIVAL IN MEXICO

Four recitals during the month of May comprised the Seventh International Festival of the Organ held at the Cathedral in Morelia, Michoacán, Mexico. The annual festival, under the direction of Alfonso Vega Núñez, utilizes the large Walker-Tamburini organ of 69 stops in the Cathedral. The following programs were included in this year's festival:

William Teague (Shreveport, La., USA), May 12: *Sonata de Primo Tono*, Lidon; *Allein Gott in der Höh sei Ehr"* BWV 676, "Nun komm der Heiden

Heiland" BWV 659, "Ach bleib' bei uns" BWV 649, *Prelude and Fugue in C minor* BWV 544, Bach; *Toccata, Villancico y Fuga*, Ginastera; *Suite Bretonne*, Dupré; *Introduction, Passacaglia and Fugue*, Willan.

Herman Berlinski (Washington, D.C., USA), May 14: *Kaddish*, Algazi; *Larghetto Meditativo*, Ysimechon, Alberto Hems; *Plegaria Universal*, Fuera de la Ley, Milhaud; *Chorale Prelude on "Mo Oz Tsur"*, Kohs; *Nigun from Baal Shem Tov Suite*, Bloch; *Prelude for Organ*, Druckman; *Sinfonia 8 for Organ*, "Eliyahu," Berlinski.

Abel Rodriguez Loretto (Mexico City, Mexico), May 16: *Grand jeu*, du Mage; *Récit de tierce en taille*, de Grigny; *Trumpet Voluntary*, Stanley; *Variations on "Sei gegrüsst, Jesu gütig"*, Bach; *Variations and Fugue on an Original Theme*, opus 73, Reger.

Angel Turriziani (Montevideo, Uruguay), May 18: *Toccata on the Fifth Tone*, Merulo; *Prelude and Fugue in E major*, Buxtehude; *Sonata IV, Prelude and Fugue in G major*, Bach; *Benedictus*, Reger; *Sonata III*, Hindemith; *Prelude and Fugue in G major*, Krebs.

THE CATHEDRAL OF THE SACRED HEART, Newark, N.J. compiled a cumulative attendance of 12,629 people at the weekly organ recital series during the 1972-73 season. Thirty-five weekly recitals were held with an average attendance of 360. This was the fourth year of the series, and this year's figures represented a growth of nearly 5,000 over the previous season. The fifth season will begin on Sept. 25 with a recital by John Rose, organist and choirmaster of the Cathedral.



Timothy E. Albrecht, a 1973 graduate of Oberlin College, was recently awarded one of two Pi Kappa Lambda prizes, the first to be awarded in many years. An organ student of Haskell Thomson, Mr. Albrecht received the MusB degree in organ from the Oberlin Conservatory of Music and the BA degree in German from the College of Arts and Sciences. He was elected to Pi Kappa Lambda, Phi Beta Kappa, and won the 1973 Selby Houston Award for outstanding achievement in organ performance and music theory. In 1972 Mr. Albrecht was the first runner-up in the A.G.O. national competition in Dallas, Texas. Mr. Albrecht, a native of Milwaukee, Wisconsin, will teach next fall as a sabbatical replacement at Middlebury College in Vermont.

ARTS IMAGE AGENCY

MOVES TO NEW QUARTERS

Arts Image has leased office space in the new Gateway Center in Newark, New Jersey, and moved into the new quarters during the early part of the summer. The management agency, which specializes in concert organists, will be located in office tower I of the complex, a 26-story building with a lobby common to the entire system of Gateway buildings, including a hotel, restaurant, retail and parking facilities.

The office building is also attached by pedestrian walkways to the Penn-Central rail terminal in downtown

Newark, which links it to all Amtrack trains, the Newark subway and bus system, rapid-transit and non-stop bus service to New York City, and a rapid-transit line to Newark International Airport which is due to be constructed beginning this year.

The Arts Image office in the Gateway project is accessible to midtown Manhattan by a ten minute rapid-transit or a 3-minute bus ride without setting foot in Newark streets.



Margaret Co from The Philippines won the 1973-74 Gruenstein Award Playing Competition for Young Women held May 20 in the chapel of the First Presbyterian Church, Evanston, Illinois. The annual contest is sponsored by the Chicago Club of Women Organists. Miss Co will be presented in a Chicago recital during the 1973-74 season, and she will receive a cash award of \$150. Miss Co is now enrolled at Indiana University, Bloomington, where she studies with Robert Rayfield.

The second place winner was Diana Marre of Arkansas, a pupil of Joyce Jones at Baylor University. The other competitors were Mary Dannies, student of Delbert Disselhorst at the University of Iowa, and Carolyn Plume, student of Stephen McKersie at Webster College. Judges for the contest were Gladys Christensen, music faculty member of Wheaton College; Jack Goode, faculty member of the American Conservatory of Music; and Richard Billingham, faculty member of the University of Illinois, Chicago Circle campus.

REGER FESTIVAL IN

FRANKFURT IN SEPTEMBER

The "Frankfurter Reger-Tage 1973" will be held from September 3 through September 18 in Frankfurt, West Germany. Including concerts, lectures, a large display of Reger memorabilia and documents, and discussions of works to be performed, the festival celebrates the 100th anniversary of Reger's birthday.

The following is the schedule of all events:

Sept. 3: Orchestra Concert. The Stuttgart Philharmonic Orchestra, Helmut Steinbach, director; Walter Ranning, baritone; Will Beh, violin; Thomas Schwarz, oboe. Works by Bach, Rottsch, and Reger.

Sept. 4: Lieder Recital. Walter Ranning, baritone; Rolf Maedel, piano. Songs by Reger, Reger's students, and his contemporaries.

Sept. 6: Organ Recital. Ludger Mai (Berlin), organist. Organ Symphonies by Reger, Frank, and Dupré.

Sept. 9: Ecumenical Church Service. Rosalinde Haas, organist; Choirs of the Church of the Holy Spirit and St. Leonhard's Church, Peter Krams, director; the Frankfurt Cantata Choir, Herbert M. Hoffmann, director. Works by Bach and Reger.

Sept. 9: Opening of the Reger Display by Dr. Ottmar Schreiber. Lecture, "Max Reger Yesterday, Today, and Tomorrow," by Dr. D. Oskar Söhnngen of Berlin. Chamber works by Reger performed by the Dornbusch Quartet of Frankfurt and clarinetist Heinz Hepp.

Sept. 11: Organ Recital. Herbert M. Hoffman, organist; Alfred Breith, violinist. Works by Bach and Reger.

Sept. 13: Chamber Music Concert. Wolfgang Rudolf, piano; Alfred Breith, violin; Hans Eurich, viola; Stephan Breith, cello. Works by Reger and Brahms.

Sept. 14: Organ Recital. Rosalinde Haas, organist. Variation works by Reger.

Sept. 16: Sacred Music Concert. Heidelberger Kantorei, Erich Hübner, director; Ernst-Ulrich von Kameke (Hamburg), organist. Choral and organ

music by Mendelssohn, Brahms, and Reger.

Sept. 18: Organ Recital. Herbert M. Hoffman, organist. The large chorale fantasias by Reger.

Further information about the festival may be obtained by writing Herbert M. Hoffman, Frankfurter Reger-Tage, Alte Frankfurter-Strasse 23 B, 6368 Bad Vilbel-Heilsberg, West Germany.

ELEANOR TAYLOR RETIRES

FROM COE COLLEGE FACULTY

Miss Eleanor Taylor retired recently from the music faculty of Coe College, Cedar Rapids, Iowa, where she had served as professor of music and college organist for the past 35 years. Prof. Taylor taught organ, music theory, piano, and music history since joining the Coe faculty in 1947, and for the ten years between 1940-50 she was director of the Coe Vesper Choir.

A native of Cedar Rapids, Prof. Taylor is organist at First Presbyterian Church there, a post which she has held almost continuously since 1926. She has also been the regular organist at Temple Judah in Cedar Rapids since 1947. She has performed with the Cedar Rapids Symphony Orchestra on numerous occasions, and in 1954 was selected as a recitalist to perform at the National Cathedral in Washington, D.C. Several of her compositions have been performed throughout eastern Iowa.

Miss Taylor holds academic degrees from Carleton College, the New England Conservatory of Music, and the University of Iowa. She has been active in the Cedar Rapids Beethoven Club and the River Valley Chapter of the A.G.O. She is a member of Mu Phi Epsilon and Pi Kappa Lambda honorary music fraternities.

Prof. Taylor received special recognition at the May meeting of the River Valley Chapter A.G.O., and at a dinner given in her honor at Coe College just prior to her retirement. She plans to continue her activities as a church organist and she will engage in some private teaching.

FLOR PEETERS

(b. 4 July 1903)

1903-1973 Humanitarian

1923-1973 Distinguished composer, organist, teacher scholar and gentleman

JUST OFF PRESS

66426 CANTICUM GAUDII (SONG OF JOY). Op. 118:
SATB, 2 Trps, Trbs, Org. Score and Parts
66426d Extra Choral Scores

66499 10 PRELUDES ON OLD FLEMISH CAROLS,
Op. 119 (English-Flemish text) (Organ solo)

1. A Child Is Born in Bethlehem
2. At This New Year
3. Hark! Unto Us a Child Is Born
4. Let Us with a Heart so Pure
5. Mary Would Go to Bethlehem
6. Now Be Very Welcome
7. O Corydon, Behold Here the Stable
8. Shepherds He Is Born
9. There Fell a Heavenly Dew
10. Unto Us a Child Is Born

All compositions available through C. F. Peters Corporation are listed in the newly released Flor Peeters 1973 catalogue.

C. F. PETERS CORPORATION

373 Park Avenue South

New York, New York 10016

(212) 686-4147



A Survey Of Organ Literature And Editions: France, 1531-1800

Part II

by Marilou Kratzenstein

The *Livre de musique pour l'orgue* of Nicolas Gigault appeared in 1685. Containing 180 pieces, the book opens with three organ masses, of the type previously described. These are followed by six groups of pieces, plus a 21-verse *Te Deum*, and a few noels, etc. In his preface, Gigault calls attention to certain 5-voice compositions, which he claims have never before been written for organ. Another book by Gigault, *Livre de musique dédié à la Très Ste. Vierge* (1683) contains pieces for organ, cembalo, and other instruments. The melodic qualities which grace Lebègue's music are sorely lacking in the writing of Gigault. Still, his historical position is significant.

Among other organists active in Paris was André Raison (d. 1719), who wrote two *Livre d'orgue* (1688 and 1714). Book one contains music for five masses, although they are not connected with Gregorian chant in any way. All of the versets are completely free. Each mass is treated as though it were a lengthy organ *suite*. Thus, the first mode was used for all pieces of the first mass, the second mode for those of the second mass. The secular approach which has been noted in the music of Lebègue is even more apparent in the mass versets of Raison. The composer says that the character of the *Sarabande*, *Gigue*, *Gavotte*, *Bourrée*, etc., should be observed just as it would be on the harpsichord. However, one should play a little more slowly because of the sanctity of the church.⁹ Raison's second book contains assorted pieces, including noels — most of them quite superficial.

Jean-Henri d'Anglebert (1628-1691), the greatest French harpsichordist of the latter 17th century, included a few organ pieces (5 fugues and a *Quatour*) in his *Pièces de clavecin*, which was published in 1689. Rich, diversified ornamentation, a chief feature of d'Anglebert's *clavecin* style, is as much evident in his organ fugues as in his harpsichord dances. Incredible as it may seem, in the table accompanying the *Pièces de clavecin*, d'Anglebert lists no fewer than 29 different ornaments.

The organ style cultivated in Paris was propagated in provincial centers by musicians who had studied in the capital. Jacques Boyvin (c. 1653-1706), organist at the Cathedral of Rouen, wrote two *Livre d'orgue* (1689 and 1700) containing groups (or *suites*) of pieces arranged according to mode. He prefaced his *Premier Livre d'orgue* with notes on registration, tempi, ornaments, and touch. According to the composer, these were provided because organists in distant parts of the country might not be familiar with standard practices.

Gilles Jullien (c. 1650-1703), who is believed to have studied with Gigault, advanced the Parisian style at Chartres, where he was organist at the cathedral. In the preface to his *Premier Livre d'orgue* (1690), Jullien stated that he would not discuss the ordinary combinations of stops since everyone who would use his book must surely know them by this time. He would give only a few performance instructions. Unfortunately, despite the composer's faithfulness to Parisian techniques, this book is singularly lacking in inspiration.

As far away as Huys, in Belgium, the compositional types, registration, and style of the Paris school were practiced by a Belgian organist, Lambert Chaumont (c. 1635-1712). A gifted musician, he published eight groups (or *suites*) of organ pieces under the title *Pièces d'orgue sur les huit tons* (1695). Like his French contemporaries, he furnished instructions for registration and ornamentation.

Manuscript collections of works by anonymous composers also exist. A manuscript belonging to a member of the Geoffroy family (Paris Conservatory, Res. 476) contains an organ mass, noels, and other pieces. The organ book of Marguerite Thiéry (Paris Con-

servatory Ms. 2094) has two organ masses, three *Magnificats*, and hymn versets, all anonymous. An organ book copied by the Père Pingré contains pieces which have been identified as Boyvin's, plus anonymous works of the later 17th century.

The French Baroque organ school reached its peak in the final decade of the 17th century with François Couperin le Grand and Nicolas de Grigny. François Couperin (1668-1733), at the age of 22, wrote two organ masses, one for large parish organs, such as his instrument at St. Gervais, the other for smaller instruments in convents. Both have the traditional verset arrangement (5 *Kyrie* versets, 9 *Gloria* versets, etc.). The first mass is a *Cantus firmus* mass, in which melodies from *Cunctipotens Genitor Deus* appear as *cantus firmi* in the first verset of each part of the *Ordinary*, and in the final verset of the *Kyrie*. The second *Kyrie* verset is a fugue based on a fragment of the chant. The remaining pieces are free. The second mass, *Messe pour les Convents*, consists exclusively of free compositions. No Gregorian chant was used whatsoever.

In Couperin's organ masses a perfect balance between secular and sacred elements appears to have been reached. The elegance and sophistication of secular keyboard music is present, yet the composer has not lost the sobriety of the traditional church style. In addition, there is a deeper level of expressiveness than one finds in the works of organists previously discussed. This is particularly evident in the compositions entitled *Récit*. Apel describes Couperin's *Récits* succinctly in the following words: "In the *Récits* the solo voices lose their former character of organ recitatives and become well-formulated, strictly rhythmic melodies: The *arioso* is replaced by the *aria*."¹⁰

Another serious young organist, Nicolas De Grigny (1672-1703), consistently maintained an aura of dignity throughout his *Premier Livre d'orgue* (1699). Organist at the Cathedral of Reims, De Grigny wrote one organ mass, five hymns (each with three to five versets) and a composition based on organ points. Both his style of writing and his choice of compositional types indicate that he was less influenced by the world of secular keyboard music than were his contemporaries. He wrote only a few *Duos* and *Trios*, and not any *Échos*, but instead a large number of 5-voice compositions, including fugues. He actually wrote more pieces in 5-parts than in four. The fact that he chose to write five sets of hymn versets, based on chant, indicates that he identified strongly with the liturgical organ playing tradition. In his organ mass he used *cantus firmi* from the *Cunctipotens Genitor Deus* mass.

De Grigny's organ works cannot be as easily appreciated as Couperin's. Couperin's music is much more direct, while De Grigny's is more intricate, also more modal. Still, an intelligent reading of De Grigny's music will re-

veal the power of his *Dialogues sur les Grands jeux* and the extraordinary lyricism of his contemplative pieces, such as this *Récit de tierce en taille*.

(Example 11)

J. S. Bach appears to have valued this music, since he copied De Grigny's organ book in its entirety. De Grigny is considered to be the supreme poet of the Old French school.

Expressiveness also characterizes the works of Jean-Adam Guillaume Guilain (dates unknown). A German (his name was originally Wilhelm Freinsberg), Guilain settled in Paris, where he published a collection of four *suites* entitled *Pièces d'orgue pour le Magnificat* (1706). With their direct, singable qualities, his compositions resemble Couperin's more than De Grigny's. Moreover, patterns indicating an influence of Italian instrumental music can be found in certain pieces by both Couperin and Guilain. These are not present in the works of De Grigny.

Some impressive compositions were contributed by the much-admired virtuoso, Louis Marchand (1669-1732). The expressive qualities of the great Couperin and De Grigny are less evident in Marchand's work, but there is still an undeniable grandeur in much of his music. True, some of his compositions tend toward the Rococo style, but others display all the eloquent splendor of the High Baroque. A selection of his best pieces was published in a posthumous collection, *Pièces choisies pour l'orgue*. Handwritten copies of other pieces (of generally inferior quality) were also preserved.

Pierre Du Mage (c. 1676-1751), a student of Marchand, wrote a *Suite du premier ton*, published in 1708 under the title *Premier Livre d'orgue*. The *Grand jeu* which concludes this suite of eight pieces is a majestic *ouverture* in the Lullian manner. It is one of the most effective examples of this genre.

(Example 12)

Nicolas Clérambault (1676-1749), Raison's student and successor, was best known for his *clavecin* music and his numerous cantatas. For organ, he wrote two *suites* contained in a *Premier Livre d'orgue* (1710?). Like Raison, Clérambault approached organ playing from a very secular point of view. Notable is his frequent use of arpeggiated chords and other idiomatic *clavecin* features. Certain pieces, especially the *Duos* and *Trios*, contain elements of the Rococo style, but are not trivial. Although they have strayed far from an idiomatic organ style, Clérambault's organ *suites* are brilliant and clever.

Other French organists active in the early 18th century were small figures, by comparison. One of them, Gaspard Corrette (dates unknown), organist in Rouen, published what may well be the last organ mass from this school, the *Messe du 8^e ton pour l'orgue* (1703). The pieces in it are attractive, but somewhat bland. François d'Agincourt (c. 1680-1758), cathedral organ-

ist in Rouen, composed six *suites* on the *Magnificat*. Pierre Dandrieu (c. 1660-1733) published in 1715 a collection of variations on noels and other songs. The frivolity and charming superficiality of the Rococo style is most evident here. His nephew, Jean-François Dandrieu (1682-1738), also wrote variations on noels and other songs. In them he, too, demonstrates a willingness to flatter the listener's ear through simple music, colorfully decorated in a manner easy to understand. Some of the effects he achieves are amusing, others are unfortunately trite.

J.-F. Dandrieu also composed six *suites*, published posthumously in his *Premier Livre de Pièces d'orgue* (1739). His *suites* illustrate well a trend which had been noted already in the works of Couperin and Guilain, namely the adoption of elements from the Italian instrumental style. Observable also in the music of Clérambault, G. Corrette, and other early 18th century organists, the Italian influence is now overwhelmingly present in the *suites* of Jean-François Dandrieu.

(Example 13)

Major and minor have now completely eclipsed the other modes, and circle-of-fifth progressions are common. The harmonic accompaniment and the concept of a tonal center determine to a large extent the melodies. The previously lengthy melodies of the French Baroque style have been shortened into more obvious tonal contours.

An almost total adoption of the *clavecin* style and an increasing preference for concert pieces over liturgical music are two other pervasive characteristics of French organ playing in the 18th century. Of all types of secular, or concert, literature, the most popular in France were the noel variations. They were brought to their peak by that grand organ virtuoso, Louis-Claude d'Aquin (1694-1772). A brilliant and nimble improviser, d'Aquin committed to paper only 12 sets of variations. His *Nouveau Livre de Noël pour l'orgue et le clavecin* (c. 1745) can be played on either organ or stringed keyboard instrument.

Michel Corrette (1709-1795) wrote a number of noels and other concert pieces, often with glib, picturesque effects. He also composed *concerti* for organ or harpsichord, which are probably the earliest examples of this type of composition in France. Compared with the *concerti* of *Handel* or *Haydn*, Corrette's works are uninspired, although pleasant. A contemporary, Antoine Dornel (c. 1695-1765) wrote some pieces in the traditional French forms (*Duo*, *Trio*, *Récit*, etc.), but their musical content is slim.

Claude-Bénigne Balbastre (1727-1799) furnished a quantity of descriptive music. Thunder, bell-ringing and other programmatic effects figure prominently in his works. He also composed noels, which are degenerated versions of that most popular form, and keyboard *concerti*.

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 sixth in a continuing series.

Other organists active near the end of the 18th century (and into the 19th) include Guillaume Lasceux (1740-c. 1831) and Nicolas Séjan (1745-1819). Some of their pieces were bombastic and tasteless, but others were more sober, such as the fugues that one can find in Raugel's collection, *Les Maîtres français*. . . In either case, no originality can be seen.

The creative spirit of the Old French school had long been exhausted. Within the narrow framework of the *suite* and the organ mass, there was nothing more to be said. The attempts of 18th-century organists to write entertaining concert pieces had led only to a decline in artistic values. Now, near the end of the century, the French Revolution extinguished the sparse musicality that remained. Many organs were destroyed during the revolutionary period. Others were allowed to fall into ruin. Some organists succeeded in saving their instruments by co-operating with the new forces in power and agreeing to perform patriotic songs and variations on revolutionary hymns. Naturally, their music had to be performed in a manner that could be understood by the common man. The artistic effect was devastating. Previously the privilege of an elite society, music was now the tool of a people obsessed with the ideas of *liberté, égalité, fraternité*. Obvious rhythms and painfully simple melodies were obligatory. Canons, thunder, and other programmatic effects lavishly underscored pieces of an already overly enthusiastic nature. Organ playing in France remained at a deplorably low level until reforms were introduced in the mid- and latter-19th century.

EDITIONS

Attaignant, *Deux livres d'orgue parus chez Pierre Attaignant en 1531*, transcr. and ed. by Rokseth (*PSfm*, I/1) •, Paris, Heugel, 1925. Contents: *Magnificat sur les huit tons avec Te Deum et deux Preludes*. . . and the *Tabulature pour le jeu d'Orgues*. . . *Treize motets et un prélude pour orgue parus chez Pierre Attaignant en 1531*, transcr. & ed. by Rokseth (*PSfm*, I/5) •, Paris Heugel, 1930. Contents: motet transcriptions and an organ prelude. *Pierre Attaignant, Transcriptions of Chansons for Keyboard*, 3 vols., ed. A. Seay (*Corpus mensurabilis musica*), Rome, American Institute of Musicology, 1961.

Titelouze: *Oeuvres complètes d'orgue (AMO, I) ••*, 1898. *Hymnes de l'Eglise pour toucher sur l'orgue*, ed. Dufourcq, Paris, Bornemann, 1965. *Les plus belles Pages des "Archives des Maîtres de l'Orgue,"* fascicle 1, ed. Dufourcq/Schmidt, Geneva, Edition Henn. Contains selected works of Titelouze.

Richard: *Deux préludes*, ed. Raugel, Paris, Hérèlle.

Ex. 11. De Grigny, *Récit de Tierce en taille*, m.35-38.

Ex. 12. Du Mage, *Grand Jeu*, m.1-5.

Ex. 13. J. F. Dandrieu, *Dialogue from the Magnificat in D*, m.1-7.

Dumont: *L'oeuvre pour clavier (L'Organiste liturgique*, bk. 13), Paris, Schola Cantorum. Contains *clavecin* pieces and the *préludes en facon d'Allemande*.

Couperin, Louis: *Oeuvres complètes*, ed. Brunold, Monaco, Editions de l'Oiseau Lyre. Contents: pieces for *clavecin* and organ. *L'oeuvres d'orgue (OL, Bk. 6) •••*.

Roberday: *Fugues et Caprices (AMO, III) ••*, 1901. *12 Fugues and Caprices (WTO) •••••*

Nivers: *Premier Livre d'orgue*, 2 vols., ed. Dufourcq, Paris, Bornemann. *Second Livre d'orgue*, ed. Dufourcq (*PSfm*, I/14), Paris, Heugel, 1958. *Suite du 1er ton*, ed. Bonfils, Paris, Schola Cantorum, 1954.

Lebègue: *Oeuvres complètes d'orgue (AMO, IX) ••*, 1909. *Les plus belles Pages des "Archives des Maîtres de l'Orgue,"* fascicle 3, ed. Dufourcq/Schmidt, Geneva, Edition Henn. Contents: selected works of Lebègue. *Noëls variés (OL, Bk. 16) •••*. *Deux grands Messes (OL, Bk. 29) •••*. Contains a mass by Lebègue and one by Litaize.

Gigault: *Livre de musique pour l'orgue (AMO, IV) ••*, 1902.

Raison: *Premier Livre d'orgue (AMO, II) ••*, 1899. *Premier Livre d'orgue*, in 3 parts, ed. Dufourcq (*OL, Bks. 55/56, 58/59, 61) •••*, 1962. *Second Livre d'orgue*, in 2 parts, ed. Bonfils (*L'Organiste liturgique*, Bks. 39/40, 43/44), Paris, Schola Cantorum. *Messes 1 toni, 2 toni*, Opa-Locka (Fla.), Kalmus. *Messes 5 toni, 8 toni*, Opa-Locka, Kalmus. *Various Compositions*, Opa-Locka, Kalmus.

D'Anglebert: *Pièces de clavecin*, ed. Roesgen-Champion (*PSfm*, I/8), Paris, Heugel. The five organ fugues and the *Quatuor sur le Kyrie* constitute book 25 of Guilman's *Ecole classique de l'orgue*, Paris, Durand, 1903.

Boyvin: *Oeuvres complètes d'orgue (AMO, VI) ••*, 1905. *Premier Livre d'orgue*, 2 vols., ed. Bonfils, Paris, Les Editions ouvrières, 1969/70.

Jullien: *Livre d'orgue*, ed. Dufourcq (*PSfm*, I/13) •, Paris, Heugel, 1952.

Chaumont: *Livre d'orgue*, ed. Hens/Bragard (*Monumenta Leodiensium musicorum*), Liège, Editio Dynamo, 1939. *Pièces d'orgue sur les huit tons*, ed. Ferrard, Paris, Heugel.

Couperin, Francois: *Pièces d'orgue (AMO, V) ••*, 1903. *Pièces d'orgue*, ed. Brunold, Monaco, Editions de l'Oiseau Lyre, 1949. *Messe à l'usage des paroisses (LGHO) •••*. *Messe à l'usage des couvents (LGHO) •••*. The same, under the titles, *Mass for the Parishes*, and *Mass of the Convents*, Opa-Locka (Fla.), Kalmus. *Solemn Mass for Parishes (WTO) •••••*. *Suites on Hymns (WTO) •••••*.

De Grigny: *Premier Livre d'orgue (AMO, V) ••*, 1904. *Premier Livre d'orgue (LGHO) ••••*, 1953. *Les plus belles Pages des "Archives des Maîtres de l'Orgue,"* fascicle 2, ed. Dufourcq/Schmidt, Geneva, Edition Henn. Contents: selected works by De Grigny. *Mass in the First Tone (WTO) •••••*. *Suites on Hymns (WTO) •••••*.

Guilain: *Pièces d'orgue (AMO, VII) ••*, 1906. *Suites in Tones 1,2,3, and 4 (WTO) •••••*.

Marchand: *Pièces choisies pour orgue, Livre 1 (AMO, III) ••*, 1901. The pieces from manuscript collections are in *AMO, V*, 1904, *Oeuvres de Louis Marchand*, I, Paris, Les Editions ouvrières. *Pièces d'orgue de Louis Marchand (WTO) •••••*.

Du Mage: *Premier Livre d'orgue (AMO, III) ••*, 1901. *Livre d'orgue*, ed. Raugel (*LGHO) ••••*, 1952. *Suite in the First Tone (WTO) •••••*. Included in this same volume (*WTO*) are *Preludes in the 8 Tones* by Scherer.

Clérambault: *Premier Livre d'orgue (AMO, III) ••*, 1901. *Premier Livre d'orgue (LGHO) ••••*, 1954. The same, under the title, *Organ Book*, Opa-Locka, Kalmus. *Suites in the First and Second Tones (WTO) •••••*.

Corrette, Gaspard: *Messe du 8e ton pour l'orgue (OL, Bks.50/51) •••*. The same, under the title, *Missa Octavi Toni*, Opa-Locka, Kalmus.

D'Agincourt: *Pièces d'orgue des 1er, 2e, 3e, 4e, 5e, et 6e tons (OL, Bk. 31) •••*. *Pièces, d'orgue*, Paris, Hérèlle, 1934.

Dandrieu, Jean-Francois: *Premier Livre de Pièces d'Orgue de J.F. Dandrieu (AMO, VII) ••*, 1906. *Noëls*, 4 vols. (*L'Organiste liturgique*, Bks. 12, 16, 19/20, 22), Paris, Schola Cantorum. *Noëls*, Opa-Locka, Kalmus. *Offertoires and Magnificats (WTO) •••••*. *10 Pieces and 3 Magnificats (WTO) •••••*.

Lanes: *Petites Pièces d'orgue de Mathieu Lanes*, ed. Dufourcq (*PSfm* I/18), Paris, Heugel.

D'Aquin: *Nouveau Livre de Noëls (AMO, III) •*, 1901. *Nouveau Livre de Noëls (OL, Bks. 27/28) •••*. *New Book of Noëls*, 2 vols., ed. Biggs, New York, Mercury Music. *Noëls*, Opa-Locka, Kalmus.

Corrette, Michel: *Concerto in d*, op. 26, no. 6, for harpsichord or organ, flute, and strings, ed. Ruf, Hannover, Nagels Verlag, 1959. *6 Orgelkonzerte*, 2 vols., arr. for organ alone by R. Ewerhart, Cologne, Verlag E. Bierler. *Nouveau Livre de Noëls*, 2 vols. (*OL, Bks. 77, 78) •••*.

Dornel: *Livre d'orgue*, in 3 parts (*OL, Bks. 68,69, & 71/72) •••*. *Organ Book*, 2 vols., Opa-Locka, Kalmus.

Balbastre: *Livre de Noëls*, 3 vols. (*L'Organiste liturgique*, Bks. 48,52, 55/56), Paris, Schola Cantorum. *Noëls*, 2 vols., Opa-Locka, Kalmus.

There are also various collections in which more than one composer is represented. The following is a selected list.

Altfranzösische Orgelmeister, 2 vols., ed. Kaller, Mainz, Schott S. D'Anglebert, d'Aquin, Clérambault, Couperin, Gigault, de Grigny, Guilain, Lebègue, Marchand, Roberday, & Titelouze are represented.

Cent nouveaux versets de Magnificat, vol. III: *Ecole française*, ed. Dufourcq/Pierront, Paris, Bornemann.

Douze Noëls anciens, ed. Tournemire, Brussels, Schott Fr. Contents: noëls by Dandrieu, d'Aquin, Lebègue.

Five French Baroque Organ Masses, ed. Howell, Louisville, University of Kentucky Press, 1961. Three masses by anonymous composers, plus one each by Nivers and G. Corrette.

Keyboard Dances from the Earlier Sixteenth Century, ed. Hertz (*Corpus of Early Keyboard Music*, VIII), Dallas, American Institute of Musicology, 1965. Contains the *Quatorze Gaillardes*. . . published by Attaignant and a collection of Italian keyboard pieces (Gardane, Venice, 1533).

Le Livre de Marguerite Thiéry, ed. Hardouin (*L'Organiste liturgique*, Bk. 25), Paris, Schola Cantorum. Contents: masses and other pieces by an unknown 17th century master(s).

Le Livre d'orgue du Père Pingré (L'Organiste liturgique, Bks. 45/46), Paris, Schola Cantorum. Anonymous works, some of which have been identified as Boyvin's. The same, under the title, *Père Pingré: Organ Book by Anonymous French Composers*, Opa-Locka, Kalmus.

Les Maîtres français de l'orgue aux XVIIe et XVIIIe siècles, 2 vols., ed. Raugel, Paris, Schola Cantorum. Contents: 100 compositions representing nearly all the composers of this period. Volume I is out of print.

Les pré-Classiques français, 3 vols., ed. Bonfils (*L'Organiste liturgique*, Bks.18, 31, & 58/59), Paris, Schola Cantorum. Contains primarily *clavecin* music by Richard, La Barre, Thomelin, Monnard, etc.

L'Orgue Parisien sous le regne de Louis XIV (1650-1715), ed. Dufourcq, Copenhagen, W. Hansen, 1956. 25 pieces by Richard, L. Couperin, Roberday, Nivers, Gigault, Lebègue, d'Anglebert, Fr. Couperin, de Grigny, Dandrieu.

Orgelstücke altfranzösischer Meister, ed. Lutz, Tübingen, C. L. Schultheiss. 39 pieces by Boyvin, Lebègue, Dandrieu, Gigault, Marchand, Raison, Titelouze.

NOTES

⁹ From the preface to Raison's *Premier Livre d'orgue (Archives des Maîtres de l'Orgue, II)*.
¹⁰ Apel, *The History of Keyboard Music to 1700*, translated & revised, H. Tuschler, Bloomington, Indiana University Press, 1972, p. 737.

MUSICAL SOURCES

Ex. 11. De Grigny: *Premier Livre d'orgue*, ed. Dufourcq (*LGHO) ••••*, p. 21.
Ex. 12. Du Mage: *Livre d'orgue*, ed. Raugel (*LGHO) ••••*, p. 18.
Ex. 13. Jean Francois Dandrieu, vol. I (*The Well Tempered Organist*), p. 22.

ABBREVIATIONS

* Publications de la Société française de musicologie.
** *Archives des Maîtres de l'Orgue*, ed. Guilman/Pirro, Mainz, Schott S.
*** *Orgue et Liturgie* series, ed. Dufourcq/Raugel/de Valois, Paris, Schola Cantorum.
**** *The Well Tempered Organist*, Bridgeport, Ernest White Editions.

Adriano Banchieri's *L'Organo Suonarino*¹

By Donald E. Marcase

Of much significance among the numerous musical treatises which appeared during the late Renaissance, early Baroque is one on organ playing, *L'Organo suonarino*, by Adriano Banchieri. The importance of this treatise lies not only in its practical approach to organ playing, but in the wealth of material contained in the various editions pertaining to the musical thought and performance practice of the era. Unfortunately, all too little is known today of this work and the large body of musical and didactic works which sprang forth from Banchieri's fertile, progressive thought.

Adriano Banchieri, also known as Adriano of Bologna, is one of the outstanding figures of the late Italian Renaissance, early Baroque era. He was renowned as composer, organist, theorist, poet, pedagogue, and cultured gentleman. Besides music, his studies included literature, philosophy and theology.

Banchieri was born September 3, 1568, of Luchese parents,² in the city of Bologna. His first musical studies were presumably undertaken in his native city, but not under Barbieri, as stated in older accounts of Banchieri's life.³ In 1587 Banchieri entered the Olivetan branch of the Benedictine order. Admitted to the novitiate two years later, he became a professed monk in 1590. The same year Banchieri became a member of the community of San Michele in Bosco, near Bologna. In 1592 he was assigned to the community of the Monastery of S.S. Bartolemeo and Pontiano in Lucca⁴ where, for a brief period, he was a pupil of Gioseffo Guami, at that time organist at the Cathedral of Lucca. Successive assignments led Banchieri to Siena, back to San Michele for a period of six years (1594-1600), Imola, Gubbio, where he became acquainted with Diruta, Venice, Verona, and the General House of the Olivetans, Monte Oliveto Maggiore. In 1608 Banchieri returned to his native Bologna and resided at San Michele until his death of apoplexy in 1634.

It was at San Michele in Bosco that Banchieri founded the *Accademia dei Floridi* in 1615.⁵ (In 1626 the organization moved to Bologna and the house of Don Girolamo Giacobbi⁶ where it became known as *Accademia dei Filomusi*.) Still later it became known as the *Accademia dei Filarmonici*.⁷ Banchieri was the first "Prince" of the *Accademia dei Filomusi*, using the pseudonym "Il Dissonate" and as his coat of arms a Panpipes of seven pipes with the motto *Discordia concors*. In recognition of his vast fame and artistic activity the Cathedral Chapter of his order conferred on him the honorary title of Abbot in 1620, after which he calls himself "Abbot of Good Merit."

Banchieri was a versatile musician; one of the leaders in the transition from Renaissance to Baroque. His works include vocal and instrumental music in both the sacred and profane genres, in the *stile polifonico* as well as *stile concertante*. He was a lively personality whose didactic works on theory and musical practice were important and original.

In his youth Banchieri was a poet, writing also comedies and short stories under the pseudonyms "Camillo Scaligneri della Fratta," and "Attabalippo del Peru." He wrote the verses for his

madrigal comedies in the style of Vecchi, following the example of the contemporaneous *Commedia dell'arte*.

Musically, Banchieri was a true progressive. He did not hesitate to adopt new practices and styles, and is credited with being the first, or among the first, to introduce many innovations which later became standard procedures (e. g., rules for harmonizing the *basso continuo*). His theoretical works are abundant with quotations from contemporary progressive musicians and those of past eras. His praise for Monteverdi was enthusiastic and he numbered the great Cremonian among his friends. In his *Lettere armoniche*, Banchieri testifies that in the year 1620 he escorted Monteverdi to a meeting of the *Accademia dei Floridi*.⁸

As a theoretician Banchieri occupies the position of precursor. In the *Concerti ecclesiastici* of 1595 for double chorus, Banchieri used for the first time the *concertato* style with a *basso continuo* part for the first chorus. The *basso continuo* part, called "Spartitura," is printed under the staff of the treble part (and contains barlines). The terms "a 4" and "a 8" appear here and there indicating whether only the first chorus is singing or both. He gave detailed rules for harmonizing the *basso continuo* (*L'Organo suonarino*, 1611); proposed, with others of his era, adding a seventh note to the six of Guido,⁹ and set forth directions anticipating modern liturgical practice, for the harmonic accompaniment of Gregorian hymns.

Banchieri is among the first, if not the first, to use dynamic indications such as *p* and *f*. Some of the modern conductor's practice finds its historic foundation in *Cartella musicale*.¹⁰ In the *Brevi documenti musicali* (included in the 1614 edition of *Cartella musicale*)¹¹ he systematized the *gorgia* practice.

As a composer, Banchieri is one of the experimenters of his period. The "sonatas" of *L'Organo suonarino* are noteworthy as being among the earliest keyboard pieces to use such a title. The 1611 and 1622 editions of *L'Organo* are historically important in that precise organ registrations are provided for various pieces, i. e., *con tremolo*, *Principale* and *Ottavo*, *Levasi l'Ottava* (take off the octave). These registration directions are believed to be the earliest on record.

Banchieri is today remembered largely through his activity as a composer of madrigal comedies. Yet as a progressive composer and theorist, as an early exponent of the *basso continuo* technique and the many innovations introduced in his large output of musical compositions and treatises, Adriano Banchieri is one of the foremost figures in Italian music at the beginning of the 17th century; "a remarkable theoretician,"¹² a "universal man"¹³ in the mode of the Renaissance era, "one of the patron saints of music in Bologna."¹⁴

HISTORY AND PURPOSE OF THE TREATISE

L'Organo suonarino first appeared in 1605 as Opus 13, published in Venice by Ricciardo Amadino. With extensive revisions it was reprinted in 1611 and 1620 as Opus 25. In 1622 the work was published as Opus 43 with still further revisions and with this same opus number was reprinted in 1627 and 1638. Fétis lists also *L'Organo suonarino piccolo*, an abridgement of the 1605 edition, published in Venice in 1608, by Ricciardo Amadino.¹⁵ Thus the printings of 1605, 1611 and 1622 may be considered as the basic editions of the treatise with each of the editions being different in total content.

L'Organo suonarino is not concerned with

... rules for polished and scholarly playing (they are already contained in the *Transilvano* of the most excellent Diruta) nor to give rules of counterpoint (which have been written clearly by Zarlino, Tigrino, Artusi, Pontio, and other most excellent musicians of our time) but . . . to demonstrate with real experience how much organists usually need in order to alternate choir to the Canti fermi in all the feasts and ceremonies of the year.¹⁶

The basic premise, therefore, is to instruct organists in playing the Roman liturgy in the alternatim style from an organ bass.

Each of the basic editions is divided into Five Books (*registri*) with a Sixth Book appended to the 1622 edition. In each book "one practices whatever is usually necessary for performers of the organ, in order to alternate the *Canti fermi* with the choir for all the feasts and ceremonies of the year."¹⁷ The material to be practiced is found in such sources as the *Ceremoniale Romano* Missals, Breviaries, and Gregorian Chant. According to the title page of the 1622 edition, Banchieri considers his work to be "a very useful book for the organist. . . . Organists who practice the contents of *L'Organo suonarino* will be equipped to play "not only in the churches of the Reverend Priests, but also in those of Canons, Friars, Nuns, Sisters, and Brotherhoods" and will be able to alternate "according to the custom of the Holy Mother Church."¹⁸

The contents of the first Four Books in each of the editions are basically the same, the major portion of each book being devoted to the same item of the Roman liturgy. Each book is introduced by a *Discorso* and/or a *Toccata*. Banchieri uses the term "Toccata" here in a facetious sense, meaning Prelude or Introduction. In each of the introductions a variety of musical subjects are discussed (e.g., Invention of the Organ, Eight Tones, etc.) The later editions (1611 and 1622) have introductions which are considerably expanded in comparison to the 1605 edition. In these editions the introductory material is taken from various *conclusioni*, or chapters of the 1609 edition of *Conclusioni nell suono dell' Organo*. Each edition is further liberally supplied with "Narratives," "Notes," and many brief bits of "advice" about the item of the liturgy to be practiced and the manner of performing it.

THE MASSES

In each of the editions Book One is devoted to alternating and harmonizing the Masses from an organ bass derived from the *canto fermo*. Three Masses which "are approved" to be alternated between the choir and organ and which will serve for "all the feasts and ceremonies of the year"¹⁹ are common to the three editions. They are: (1) Mass of the Madonna, (2) Mass of Sunday, (3) Mass of the Apostles, known today as (1) *Cum jubilo*, (2) *Orbis factor*, (3) *Cunctipotens*. In the 1605 edition there is an additional Advent Mass sung "on the Sundays of Advent and Lent, and for the Feast of Holy Innocents," particularly in monastic churches.

Added to the above three basic Masses in the 1611 edition is the Simple Mass, sung "on the occasions of processions," or when "brevity is expedient."²⁰ This Mass is known today as *Dominus Deus*. Four additional Masses for use in monastic churches are also included: (1) Mass for Corpus Christi, (2) Mass of the Angels, (3) Mass for the Octave and Sunday within the Octave, and (4) Major Double Mass. The latter Mass is "for both Easter and other solemn occasions."²¹ Banchieri relates in the *Toccata* that the Mass for Corpus Christi is sung for particular feasts of the

Lord. The Mass of the Angels is sung on Christmas Night and for the Feast of San Michele, and other occasions. A further note in the 1622 edition concerning this Mass says that it succeeds because of its gaiety and devotion and that the *canto fermo* is found in only a few printed Graduals and choir books. This Mass plus the first four named Masses of the 1611 edition comprise the Masses included in the 1622 edition. For all Masses the portions alternated are the *Kyrie*, *Gloria* and *Sanctus*.

In each of the editions of *L'Organo suonarino* the *Credo* is included "for necessary occasions" and "when the custom still prevails" to alternate the choir and organ. Two *Credos* are provided in each edition, *Dominicale* and *Cardinalis*; I and IV in the *Liber Usualis*. Banchieri states that the *Credo* may or may not be alternated according to the custom of the particular church. The reason for not alternating the *Credo* is that the entire text must be heard by the congregation. It is permissible, however, to alternate the choir and organ if the text is recited with an intelligible voice during the organ versets. The *Credo Cardinalis* is used "for the principal solemnities," with St. Bonaventura named as the composer in the 1611 and 1622 editions.

Included also in Book One are the Sequences (*Victimae Paschali*, *Veni sancte Spiritus*, *Lauda Sion*). They are included so the organist will know when they are used. With regard to the manner of performance, the organist is told "they alternate after the Epistle, after having sung the first verse, the Alleluia, and then the second verse."²²

THE VESPER PSALMS

Book Two is devoted to the practice of alternating the Vesper Psalms. In a discussion about the modes in the introduction, Banchieri declares that both the twelve modes or tones of Zarlino and the eight modes or tones of Guido are good and have their place. The twelve modes may be used for compositions not based upon ecclesiastical *canti fermi* (Fantasias, *Francesces* or *Canzonas*, *Ricercates* and *Madrigals*). Since the ecclesiastical books use only the eight tones, Banchieri chooses to use these for the Psalms, previously having stated that the eight tones are used to praise the Blessed God and His celestial court by the choir and organ. . . .²³

There follows then a narrative on the origin of the eight tones. Four tones were discovered by the Greeks, "the first inventors of music," the Dorian, Phrygian, Lydian and Mixolydian tones which are called Authentic. At a later date four more tones were added called Hypodorian, Hypophrygian, Hypolydian, and Hypomixolydian. These are attributed to Guido and called the Plagals, from the Greek word *Plagon* which means "contrary," or "collaterals" to the Authentic modes.

In a note affixed to exercises for transposing the *finales* of the Psalms to the chord of *D. la, sol, re*, in the 1605 edition Banchieri relates that he heard such transpositions done at San Marco "with the greatest taste by the most excellent musicians and organists, Giovanni Gabrieli and Paolo Giusto. . . ."²⁴ The practice of the Vesper Psalms is concluded with the inclusion of eight *falsi bordoni* for use in alternating the *canto fermo* of Psalms other than those used by Banchieri in Book Two. In the 1622 edition the organist is informed the *falsi bordoni* can be sung "with one or two voices and also the soprano in the tenor."²⁵

THE VESPER HYMNS

The Vesper Hymns for all the feasts and ceremonies of the year comprise

Dr. Marcase is professor of music and chairman of the Department of Music at Louisiana College, Pineville, La. He received the BMus and the MMus from the Cincinnati Conservatory of Music and the PhD from Indiana University, where he studied with Willi Apel.

Book Three of *L'Organo suonarino*. Banchieri begins his introductory remarks in the 1605 and 1622 editions referring to Ecclesiastes 1:9. This by way of citing those who have written on the subject of alternating the organ to the *canti fermi*. These writings teach alternation of the *canti fermi* by the *canto fermo*. Since many organists, particularly laymen, lack knowledge of the *fermo* but have some knowledge of the *canto figurato*²⁷ his work is more useful and practical to a larger number of organists.

Concerning the performance of the hymns the organist is told: that the last verse, the *Gloria Patri*, is sung by the choir; that in many churches it is customary for the choir to sing the entire first verse of the hymn, the organ playing the second, then alternating to the end; that the organ always plays the Amen; that for hymns having an uneven number of verses, the choir sings two successive verses at the end. Where it is traditional for the organ to play the first verse of the hymn the thought of the *Ceremoniale* is achieved by the choir "saying what is to be read with an intelligible voice in chorus. . . ."²⁸

Both the 1611 and 1622 editions contain notes for the hymns sung on the feasts of SS. Peter and Paul. For the common feast on June 29, the hymn *Aurca luce* is sung. This hymn has four verses, thus the organ plays only the second verse. With regard to the additional feasts for St. Peter and those for St. Paul the hymn sung has only two verses. Hence, the organ plays the first verse, the choir sings the second verse and the organ plays the Amen.

In each of the three editions the order of hymns is uniform; the hymns for the Sundays of the year are given first, followed by the hymns for the various feasts.

THE MAGNIFICAT

In Book Four the Magnificat is practiced. The settings provided by Banchieri are a 2, a bass "for singing and playing," and an upper part for singing indicated Soprano (1605), Canto (1611), and Soprano or Tenor (1622).

Two composers, Cristóbal de Morales and Vincenzo Ruffo are singled out for their "most agreeable and pleasant" settings of the Magnificat. The settings of Morales are a 4 and are "for observance of the *canto fermo*," those of Ruffo are a 5 "for organ, for the beauty of the harmony." Banchieri advises that the intonations, keys, and *finales* in *L'Organo* are the same as those of Morales and Ruffo "but transposed into different positions for docility and comfort. . . ." He further relates that if he "is conscious of hearing the Third and Eighth Tones alternate between the choir and *canto fermo*," he indulges the voices by transposing downward a fourth or fifth. "The harmony" is then "languid," but by ". . . doing this in moderation the sweetest melody is heard."²⁹

In the 1611 edition fauxbourdon harmonizations on the eight tones entitled *Consonante Bordone* are incorporated into the Magnificat. An annotation on the subject of *falsi bordoni* relates that Banchieri has been unable to determine the origin of the term. The word *bordone* comes from a lute string of the same name which furnishes a "tenor and guide to the harmony." For this reason Banchieri uses the term *Consonante Bordone* in that he recognizes no falsity in such harmonizations but "a guide and *bordone* (tenor) to the *canto fermo*."³⁰ *Falsi (cinsonati) bordoni* can be used in alternation with the *canto fermo* for both Psalms and canticles.

THE HYMN OF SS. AMBROSE & AUGUSTINE

The Hymn of SS. Ambrose and Augustine or the *Te Deum* is in each of the three editions. In the 1622 edition it is stated the *Te Deum* is "sung in the Brotherhoods on feast days before the Canticles of the Madonna, and also universally on Christmas Night."³¹ Both the 1611 and 1622 editions cite the spurious tale of Augustine's baptism by Ambrose as evidence that the two saints invented this hymn. It is further stated in the 1611 edition that by tradition all *canti fermi* are called Gregorian and Ambrosian; because of this tradition Banchieri attributes to Gregory and

Ambrose the invention of the *canti fermi*, of which a major part has been composed by them.

The *cantus firmus* of the *Te Deum* is called one of "ingenuity" because it is "composed of three tones . . . the Eighth, Third, and Fourth." Banchieri asserts that this is a most difficult hymn for organists to alternate and that many skilled organists fail in playing it for want of smooth, tasteful modulations.

Concerning the performance of the *Te Deum*, the organist is informed that the organ plays the first verse, after the intonation. This allows the choir to sing the versicle *Te Ergo Quesumus* as ordained in the *Ceremoniale*, Chapter 28.

THE ANTIPHONS OR CANTICLES OF THE MADONNA

The Marian Antiphons are included in the 1605 and 1622 editions. In the 1622 edition Banchieri says that these Antiphons are "five Psalms." It is not stated, however, what constitutes the "fifth" Psalm. The organ is played "at the end of each Psalm as at Vespers of the Double Office." After the chapter has been sung, a hymn is played; this is followed by the *Benedictus*, alternated like the Magnificat. . . . At the end "a sonata is played, as after the . . . *Deo Gratias*."³²

According to the 1605 edition there are two methods for alternating these Antiphons: (1) after the choir sings the intonation, "the organ plays the first half . . . and the choir performs the remainder" of the verse; (2) after the choir sings the intonation the antiphon is alternated by verses. The 1622 edition states that the Antiphon *Alma Redemptoris Mater*, is sung not only at Vespers but also at Compline and Lauds. Banchieri includes the usual four B. V. M. Antiphons, *Alma redemptoris mater*, *Ave Regina Coelorum*, *Regina Coeli Laetare*, and *Salve regina*.

THE CANTICLE OF ZACHARIA

Both the 1611 and 1622 editions of *L'Organo suonarino* have organ basses for the practice of alternating the Canticle of Zacharia or *Benedictus Dominus Deus Israel*. In the 1611 edition it is found in Book Four, and in the 1622 edition, in Book Five. This Canticle is sung at Lauds and, according to Banchieri, is preceded by the *Te Deum*, Marian Antiphons, Chapter, and Hymn.³³ The 1611 edition allows two tones for the *Benedictus*, the First and Sixth. With regard to the manner of performing the *Benedictus*, the choir sings the odd-numbered verses while the even-numbered verses are played on the organ.³⁴

In the 1622 edition, four settings of the *Benedictus* are given. Two are on the Eighth Tone, one the First Tone, and one on the Sixth Tone. From the first Sunday in Advent to Christmas Eve, the Antiphon *Spiritus sanctus* is sung before the first *Benedictus* on the Eighth Tone. This same Antiphon is also used on March 25 for the Feast of the Annunciation. The second *Benedictus* on the Eighth Tone is preceded by the Antiphon *Mirabile misterium*, sung from Nativity until the Feast of Purification on February 2. The third *Benedictus* is on the First Tone; for this, the Antiphon *Beata Dei* is sung from Purification to Easter, except for the Day of the Annunciation (March 25), and from the Octave of Pentecost to Advent. The fourth *Benedictus* is on the Sixth Tone. Preceded by the Antiphon *Regina Coeli* it is sung from Easter until Pentecost.

In the 1622 edition the choir sings the intonation, after which the organ plays the remainder of the first verse. The organ thus plays the odd-numbered verses while the even-numbered verses are sung. Whereas the 1611 edition has the *Canto fermo* for the choir and an organ bass given separately, the settings in the 1622 edition are a 2, for bass and canto, or tenor. These, presumably, may be performed in a manner similar to the Magnificat, by the organ alone, or one or two voices and organ.

THE HYMNS OF THE MADONNA

Two Hymns of the Madonna appear in the 1611 edition of *L'Organo suonarino*. They are found in Book Four with the Magnificat, Marian

Antiphons, and other items for the Offices. The first hymn, *Quem terra pontus*, is sung at Matins and used for the Feast of Purification. There are five verses to this hymn with verses 1, 3, and 5 sung by the choir; verses 2 and 4 are played by the organ.

O gloriosa Domina, the second hymn, is sung at Lauds. Since this hymn has four verses, 1, 3 and 4 are sung by the choir; only verse two is played by the organ. This hymn is found as well in the 1622 edition. Originally it was the second portion of *Quem terra pontus*. The original for the second portion of the hymn begins, "*O gloriosa femina, Excelsa super sidera*." With a slight change in text, the second portion often appears as a separate hymn as in the 1611 and 1622 editions of *L'Organo*.

THE FEASTS OF THE YEAR

All three editions considered in this study of *L'Organo suonarino* contain extensive listings of Festal and Non-Festal Doubles, Movable Feasts, and Sundays of the year. These listings provide the organist with the proper tone for the Antiphon of the Magnificat for First and Second Vespers and in the 1605 and 1611 editions, the "usual Hymn." According to the 1622 edition, the feasts are drawn from the "Roman Breviary and Antiphonaries." Banchieri informs us, "All Holy Days and Feasts of Our Lord and His Most Holy Mother are doubles by appointment," by order of the Apostolic See. He notes too that the organ is not played for all feasts, but only for those denoted by a cross. For the other feasts which are doubles the organ is not played, except as certain feasts might require it on a Sunday or Monday. If a double feast occurs on Monday, the Second Vespers of Sunday will be the First Vespers on Monday. Exceptions to the above conditions are the Sundays of Advent through the Octave of Epiphany and the Sundays from Septuagesima until the Octave of Easter, also Pentecost and its Octave, Holy Trinity. All of the Sundays require a Double Octave, and any feasts of Saints which might occur on these Sundays are omitted. On such Sundays the organ is played. Two exceptions to the above are: (1) if the Double of the Saint is the title of a church, (2) some long prevailing custom. Commemoration of the Saint or custom would take place on such an occasion. Those feasts where the organ is to be played for First Vespers or a Vigil are indicated by a star before the cross in the 1611 edition, or two crosses in the 1622 edition.

In the 1622 edition, Banchieri indicates nine Doubles where the organ is "played on the day assigned" regardless of when it occurs, since these feasts are "ordered by the Mother Church." For Doubles marked with one cross, the organ is played for Second Vespers only, and where there is no special designation of any kind, the organ is not played. When feasts occur on succeeding days, the Second Vesper of the first day is sung as the First Vesper of the second feast day, e.g., the Second Vesper of the Feast of Circumcision on January 1, becomes the First Vesper for the Octave of St. Stephan on January 2.

After listing the Doubles month by month, Banchieri provides a Table of Movable Feasts, followed by a Table of the Sundays of the year. Movable feasts are those determined according to when Easter occurs. They have no precise date, except in relationship to Easter and take precedence over double feasts. Should a movable feast coincide with a double feast, the latter is omitted, and the movable feast is observed.

The calendar of all the Sundays of the year begins in proper liturgical fashion with the First Sunday of Advent. Banchieri states that "on all Sundays of the year, Paschal and Non-Paschal," the organ is played after the last Psalm when a double antiphon is not sung. When a "Holy Double" occurs on a Sunday of the year, or on Monday, the organ is played for "all the Psalms through the Antiphons" of the Double Office.

For the Sundays of Advent, Banchieri affirms that the organ is played only on the third Sunday, and for the Sundays of Lent, only on the fourth. He declares that during Advent and Lent the organ is played only at Vespers. This is customary in that the *Ceremoniale* forbids the use of the organ

at Mass only during these two seasons of the church year. Banchieri, however, is of the opinion there are two additional Sundays when the organ should not be played — Passion Sunday and Palm Sunday. Since these are the Sundays of Passiontide and a time of "sorrow and devotion," Banchieri feels it is proper "not to play the organ on these two Sundays."

The last of the items concerned with the liturgy, considered in this installment, is the table of "common feasts" found in the 1622 edition. Banchieri explains that these feasts are for the "occasions of Protectors of the City, Titles of Churches, Bodies of Saints, or other needs, where there would not be a proper office." The categories given in Banchieri's table are for Several Martyrs, One Martyr in Paschal Time and Throughout the Year, and Virgins and Widows.

(To be continued)

NOTES

¹ The present article, as well as two others in this series constitute an amplification of a paper read at the South Central (Nashville, Tennessee, 1971) and Southern Chapter (Tallahassee, Florida, 1972) meetings of the American Musicological Society.

² The material for the paper and this series of articles is based on the author's dissertation, "Adriano Banchieri, *L'Organo suonarino*: Translation, Transcription and Commentary" (Indiana University, 1970).

³ Allorto, Ricardo, "Adriano Banchieri" in *Enciclopedia Ricordi*, G. Ricordi and Co., Milano, 1963, p. 177. Older biographical accounts give the year of birth as 1567.

⁴ *Ibid.*, p. 177.

⁵ Capaccioli, Enrico, "Precisioni biografiche su Adriano Banchieri" in *Rivista Musicale Italiana*, October-December, 1954, p. 341.

⁶ Schmidl in his article, "Adriano Banchieri" in *Dizionario Universale dei Musicisti*, Milano, 1928-29, p. 104, refers to the academy as "di Floridi" whereas Banchieri calls it "dei Fioriti" in the 1614 reprint of *Cartella Musicale* which contains the constitution of the organization.

⁷ Don Girolamo Giacobbi (1567-1629), was *maestro di cappella* of San Petronio in Bologna and recognized as the first dramatic composer in Bologna.

⁸ Einstein, Alfred, *The Italian Madrigal*, Princeton University Press, Princeton, N.J., 1949, vol. 2, p. 802.

⁹ Banchieri, Adriano, *Lettere Armoniche*, Girolamo Mascheroni, Bologna, 1628. Facsimile reprint, Bologna, Forni Editore, 1968, p. 141.

¹⁰ Banchieri, Adriano, *Cartella musicale*, Giacomo Vincenti, Venice, 1616. Facsimile reprint, Bologna, Forni Editore, 1968, p. 21. Banchieri proposes two syllables, *Ba* and *Bi*, corresponding to the B-flat and B-natural of today.

¹¹ *Ibid.*, p. 53.

¹² *Ibid.*, p. 49.

¹³ Rangel, Felix, *Les Organistes*, Henri Laurens, Paris, 1933, p. 57.

¹⁴ Ambros, A. W. *Geschichte der Musik*, F. E. C. Leuckart, Leipzig, 1881, vol. 4, p. 711.

¹⁵ Einstein, *op. cit.*, vol. 2, p. 802.

¹⁶ Fétis, F. J., *Biographie Universale des Musiciens*, Librairie de Firmin Didot Frères, Fils et cie, Paris, 1860, vol. 1, p. 234. Both the *Cartella musicale* and *Tercio Libro di nuovo Penieri ecclesiastici* contain an index of Banchieri's works, in each of which is listed an *Organo suonarino piccolo*, with the year of publication as 1605 and dedicated to Father Don Carlo Mal' Habbia. It would appear that Fétis is without justification in listing an abridgement of the treatise and the publication date as 1608 since Banchieri's listing under such title refers to the first edition or Opus 13 and is not a separate abbreviated edition.

¹⁷ Marcuse, Donald E., Adriano Banchieri, *L'Organo suonarino*: Translation, Transcription and Commentary, Indiana University dissertation, 1970, p. 111.

¹⁸ *Ibid.*, p. 109.

¹⁹ *Ibid.*, p. 209.

²⁰ *Ibid.*, p. 112.

²¹ Banchieri, Adriano, *L'Organo suonarino*, Riccardo Amadino, Venice, 1611, p. 4 (original edition).

²² *Ibid.*, p. 4 (original edition).

²³ Marcuse, *op. cit.*, p. 222.

²⁴ *Ibid.*, p. 221.

²⁵ *Ibid.*, p. 140; p. 225.

²⁶ *Ibid.*, p. 143.

²⁷ *Ibid.*, p. 230.

²⁸ *Canto figurato* is used here by Banchieri with reference to the partly figured basses for the organ versets of the various liturgical items to be practiced by the organist.

²⁹ Marcuse, *op. cit.*, p. 236.

³⁰ *Ibid.*, p. 164.

³¹ Banchieri, *op. cit.*, 1611, (original edition), p. 42.

³² Marcuse, *op. cit.*, p. 274.

³³ *Ibid.*, p. 267.

³⁴ *Ibid.*, p. 275.

³⁵ Banchieri, *op. cit.*, 1611 (original edition), pp. 55-56.

³⁶ Marcuse, *op. cit.*, p. 244.

Schlicker Builds for Chicago Suburban Church

A new 2-manual and pedal mechanical action organ has been installed in the Northfield Community Church, Northfield, Illinois. The instrument is encased and free standing in the rear gallery of the north suburban Chicago church. It has mechanical key action with electric stop action. George Mitchell Williams is organist of the church. Dedicatorial recitals were played by Mr. Williams on April 25, Robert J. Lind on May 10, and Elizabeth Paul Chalubka on May 24. The organ was built by the Schlicker Organ Company of Buffalo, New York.

GREAT

Principal 8' 61 pipes
Holzgedeckt 8' 61 pipes
Octave 4' 61 pipes
Rohrflöte 4' 61 pipes
Nachthorn 2' 61 pipes
Mixture IV-V 293 pipes
Trompete 8' 61 pipes

SWELL

Rohrflöte 8' 61 pipes
Salicional 8' 61 pipes
Voix Celeste 8' (TC) 49 pipes
Spitzflöte 4' 61 pipes
Nasat 2 3/4' 61 pipes
Principal 2' 61 pipes
Terz 1 3/4' 61 pipes
Scharf III-IV 232 pipes
Holz-Dulzian 16' 61 pipes
Schalmel 8' 61 pipes
Tremolo

PEDAL

Subbass 16' 32 pipes
Principal 8' 32 pipes
Metallgedeckt 8' 32 pipes
Choralbass 4' 32 pipes
Mixture IV 128 pipes
Fagott 16' 32 pipes
Schalmel 4' 32 pipes

THE BOSTON (Mass.) CHAPTER AGO elected its 1973-74 season officers as follows: Barbara J. Owen, dean; Marshall Wilkins, sub-dean; Lois Regestein, secretary; Dowell P. McNeill, treasurer; Margaret Krewson, registrar; Virginia Clay, Richard Griffin, auditors; and Alastair Cassels-Brown, Joseph Dyer and Dorothy Menne, members of the executive committee.

Galveston Church Gets New Freiburger Organ

A new three-manual and pedal organ built by Freiburger Orgelbau, Freiburg, West Germany, has recently been installed in the First Lutheran Church, Galveston, Texas. The encased organ has mechanical key action and electric stop action. The church has completely rebuilt and enlarged the rear balcony to accommodate the new organ in a favorable placement, and to accommodate the choir. The specification was worked out by S. H. Dembinsky of Grand Rapids, Michigan and Mrs. Peggy Leadaman McMullen, organist of the church. Installation was under the supervision of Hartwick Späth of Freiburger Orgelbau, and the voicing was done by Georg Jann of the Freiburger firm.

GREAT

Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Sesquialter II 122 pipes
Mixture V 305 pipes
Trompete 8 ft. 61 pipes
Chimes

ROCKPOSITIV

Gedeckt 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Scharffzimbäl III 183 pipes
Krummhorn 8 ft. 61 pipes

SWELL

Hohlflöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Praestant 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Terznone II 122 pipes
Mixture V 305 pipes
Rohrschalmel 8 ft. 61 pipes

PEDAL

Subbass 16 ft. 32 pipes
Zartbass 16 ft. (from Subbass)
Oktav 8 ft. 32 pipes
Pommer 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Hintersatz IV 128 pipes
Fagott 16 ft. 32 pipes

Wicks Builds for Historic Wilmington Church

1972 marked the bi-centennial year of Hanover Street Presbyterian Church, Wilmington, Delaware. As part of the church's celebrations, a new 34-rank Wicks organ was installed and dedicated. The fully encased organ is located at the back wall of the chancel, with the free standing console located directly in front of the case and surrounded by the choir. The Great and Positiv divisions are located in the top center of the case, with the Swell below and the whole flanked by Pedal towers. The design of the instrument was worked out by members of the Wicks firm in consultation with Dr. John D. Cooper, organist-choirmaster of the church. Lorna McDaniel played the dedicatory recital on Oct. 8, 1972.

GREAT

Prinzial 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Praestant 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Mixture IV 244 pipes
Trompete 8 ft. 61 pipes
Chimes

SWELL

Rohrflöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Dulciana 8 ft. 61 pipes
Geigen Prinzial 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 3/4 ft. 45 pipes
Scharff II 122 pipes
Fagot 8 ft. 61 pipes
Rohrschalmel 4 ft. 61 pipes
Tremulant

POSITIV

Holzgedackt 8 ft. 61 pipes
Erzähler 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Prinzial 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 12 pipes
Krummhorn 16 ft.
Krummhorn 8 ft. 61 pipes
Trompete 8 ft.

PEDAL
Untersatz 32 ft.
Praestant 16 ft. 32 pipes
Bordun 16 ft. 32 pipes
Stillgedackt 16 ft.
Oktavbass 8 ft. 12 pipes
Bordun 8 ft. 12 pipes
Dolce 8 ft.
Prinzial 4 ft. 32 pipes
Flötenbass 4 ft. 12 pipes
Rauschquint II 64 pipes
Posaunenbass 16 ft. 12 pipes
Fagotto 8 ft.
Rohrschalmel 4 ft.

MARVEL JENSEN was organ soloist with the "I Musici di Medici" orchestra conducted by Dr. Arthur G. Howar, M.D. in a benefit concert for the Easter Seal Rehabilitation Center, Santa Ana, California on May 20. The orchestra is composed primarily of physicians and affiliated professionals who are dedicated to the musical arts and to the presentation of benefit concerts for charitable and civic and community causes. The program included 6 "Festival Sonatas for Organ and Strings" by Mozart, and the "Concerto in G minor for Organ, Strings and Timpani" by Poulenc, as well as concerti grosso by Corelli, Vivaldi and Locatelli.

NUNC DIMITTIS

VICTOR A. SCHANTZ

Victor A. Schantz, father of Bruce and John Schantz of the Schantz Organ Company, Orrville, Ohio, died on May 21, 1973. He would have been 88 in June. After graduating from high school in 1905, he joined his father and brothers in the business then known as A. J. Schantz, Sons and Company. He was president of the company from 1948 to 1965 when he retired from an active part in the business.

PHELPS

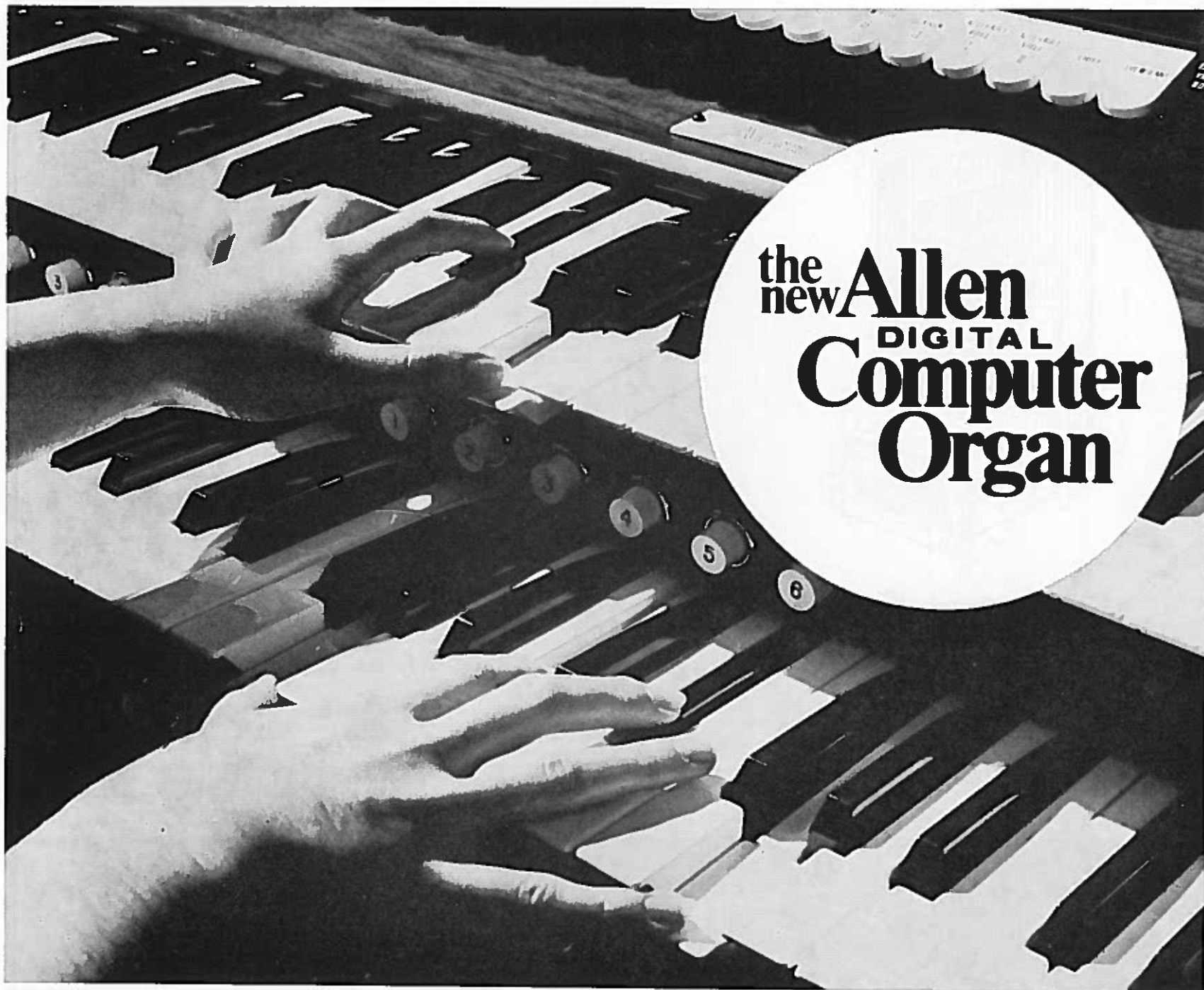
for

Better
ach
öhm
ruhns
illings
iber
low
onnet
ull
uxtehude
ossi
ourdons
adings
airstow
lockflöten
eethoven
ruckner
asso-continuo
yrd
rahms
usoni
aring-Gould

and Albright and Handel and Couperin and Guillou and Messiaen et alios et alia

LAWRENCE PHELPS & ASSOCIATES A CORPORATION FOR ORGANBUILDING

ERIE, PENNSYLVANIA 16512 - POST OFFICE BOX 1421 - TELEPHONE: (814) 454-0193



the new **Allen**
DIGITAL
Computer
Organ

Clarity

Does anyone seriously argue the importance of being able to hear every note? We think not. Consider how many times organists, in order to obtain tonal clarity, limit their registrations to the relatively few unmuddied stops available, even when the music plainly calls for more.

In the Digital Computer Organ, unmatched control over the voicing of each stop, plus straight design throughout, yields a consistent clarity whether the

registration is one or two stops, or full organ. It is almost a new experience: Registration that remains unfailingly clear, even with nearly a hundred equivalent ranks drawn.

For a sample of this clarity, send for demonstration recording.

ALLEN ORGAN COMPANY
Department D-773
Macungie, Pennsylvania 18062

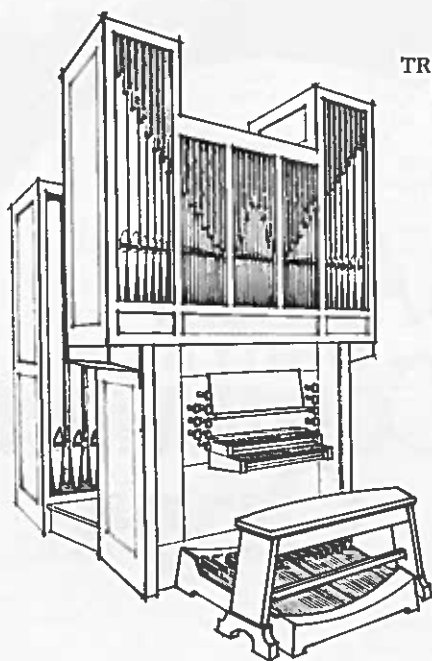
- Please send information on the award-winning Digital Computer Organ.
- Please also send stereo recording. (\$2.00 is enclosed)

NAME _____

ADDRESS _____

Allen ORGAN COMPANY
MACUNGIE, PA. 18062

© 1973



Casavant Frères
LIMITÉE

ST. HYACINTHE, QUÉBEC, CANADA

Muench Builds for Hollywood Church

Richard F. Muench, organ builder of Los Angeles, Calif., is completing a 3-division, 2-manual antiphonal organ for the large Casavant organ in the Church of the Blessed Sacrament, Hollywood, California. Designed and voiced along French classic lines, the organ will be playable from both gallery and chancel consoles. The Grand Orgue is hung in front of the Recit case 50 feet above the floor of the church and is housed in a carved mahogany case designed to harmonize with the present interior of the building.

GRAND ORGUE

Montre 8 ft.
Bourdon 8 ft.
Prestant 4 ft.
Flute Octaviane 4 ft.
Octavin 2 ft.
Fourniture III 1 ft.

RECIT

Flute a Cheminee 8 ft.
Voix Eolienne II 8 ft.
Flute a Fuseau 4 ft.
Flute des Bois 2 ft.
Cymbale II-III ½ ft.
Basson 8 ft.
Tremolo

PEDALE

Bourdon 16 ft.
Bourdon 8 ft.
Prestant 4 ft.
Mixture III 2 ft.

GRAHAM STEED, organist and choirmaster of the Immanuel Congregational Church, Hartford, Conn., is visiting Australia and New Zealand during June and July as part of a world tour. His Australian engagements include a public recital in Sydney arranged by the Organ Society of Sydney, a public recital in Melbourne arranged by the Society of Organists (Victoria), a lecture-recital on the music of Dupré, and other recitals in Sydney, Melbourne and Geelong. Born and educated in England, Mr. Steed emigrated to Canada in 1948. He had a long and close association with the late Marcel Dupré, many of whose works he has recorded for RCA in England. He has also been engaged to record five of Widor's ten symphonies.

Abbott & Sieker Builds for Culver City, Calif. Church

A new 2-manual organ is currently being built by Abbott & Sieker, organ-builders of West Los Angeles, for installation in the newly completed Culver-Palms United Methodist Church, Culver City. The organ will be located in the front of the wedge-shaped building, and will speak through open mesh grille cloth. Rick Wild is the organist of the church.

GREAT

Principal 8' 61 pipes
Rohrflöte 8' 61 pipes
Octave 4' 61 pipes
Blockflöte 2' (Prepared)
Esquialtera 2-2/3' (Prepared)
Mixture IV 1-1/3' 244 pipes
Chimes (Prepared)

SWELL

Gedeckt 8' 61 pipes
Gemshorn 8' 61 pipes
Gemshorn Celeste 8' (Prepared)
Nachthorn 4' 61 pipes
Principal 2' 61 pipes
Quint 1-1/3' 61 pipes
Trompette 8' 61 pipes
Tremulant

PEDAL

Bourdon 16' 12 pipes (Swell)
Principal 8' (Great and Pedal 4')
Bourdon 8' (Swell)
Choral Bass 4' 32 pipes
Contre-Trompette 16' 12 pipes (Swell)

THE SYRACUSE (N.Y.) CHAPTER AGO elected the following officers for the 1973-74 season: Winifred A. Isaac, dean; Peter Waring, sub-dean; Patricia R. Potter, secretary; George Oplinger, treasurer; H. Winthrop Martin, registrar; Lee A. Fisselbrand, librarian-historian; Dorothy Kline Lee, Richard J. Wilson, auditors; The Rev. Bradford N. Pusey, chaplain; and Robert P. Anderson, Bette J. Kahler, Mary Sue Willie and Wayne N. Leopold, executive committee.

WILLIAM BRACH of Des Plaines, Ill., was among the winners in the Young Artist Contest held by the Society of American Musicians held May 30 in Chicago. The young organist won a \$300 cash prize from total prize money of \$2,200 provided by the Talman Federal Savings and Loan Association of Chicago.



View from side gallery

CHRIST EPISCOPAL CHURCH

STRATFORD, CONNECTICUT

Organized 1707. The oldest parish in the oldest diocese outside of the British Isles.

In rear gallery replacing former chancel organ.

New elevated choirloft at rear of nave.

2 MANUALS

22 RANKS

In Facade:

Pipes of 16' Pedal Principal, 8' Octave

8' Great Principal, 4' Octave

Organist-Choirmaster: DONALD L. BOOKS

AUSTIN ORGANS INCORPORATED

HARTFORD, CONNECTICUT 06101

Member: Associated Pipe Organ Builders of America



Greenwood to Rebuild Mobile Hook & Hastings

The Greenwood Organ Company has been contracted to enlarge the 2-manual Hook & Hastings organ of 1916 at the Government Street United Methodist Church, Mobile, Alabama. This is the mother church of Methodism in Alabama, and W. E. Greenwood, first generation member of the Greenwood firm, serviced this instrument for the Hook & Hastings firm. The organ specification was prepared by Dale R. Daniels, organist of the church, and Charles B. Carter, vice president of the Greenwood firm. Completion of the project is planned for the near future.

GREAT

Principal 8 ft. 61 pipes
Hohlfute 8 ft. 61 pipes
Gamba 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Spillfute 4 ft. (Prepared)
Twelfth 2 1/2 ft. (Prepared)
Doublette 2 ft. 61 pipes
Mixture III 183 pipes
Chimes

SWELL

Bourdon 16 ft. (TC) (Prepared)
Viola 8 ft. 61 pipes
Rohrfute 8 ft. (Prepared)
Gedeckt 8 ft. 61 pipes
Flute Celeste 8 ft. (TC) 49 pipes
Aeoline 8 ft. 61 pipes
Principal 4 ft. (Prepared)
Flute 4 ft. 61 pipes
Nasard 2 1/2 ft. (Prepared)
Flageolet 2 ft. (Prepared)
Mixture III (Prepared)
Oboe 8 ft. 61 pipes
Krumhorn 8 ft. 61 pipes
Claron 4 ft. (Prepared)

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft. (from Bourdon)
Quint 10 1/2 ft. (Prepared)
Octave 8 ft. 12 pipes
Flute 8 ft. 12 pipes
Quint 5 1/2 ft. (Prepared)
Choralbass 4 ft. 12 pipes
Flute 4 ft. 12 pipes
Double Trumpet 16 ft. (Prepared)
Trompette 8 ft. (Prepared)
Claron 4 ft. (Prepared)

St. Thomas Organ Company Builds Residence Organ

A 4-rank organ for the residence of Mr. & Mrs. Ralph H. Farris, Westwood, Mass., has been installed by the St. Thomas Organ Company, Gardner, Massachusetts. The instrument is intended for teaching, practice, and rehearsal accompaniment of the Ralph H. Farris Chorale. The mechanical action instrument is voiced on 2" wind pressure, stands in a case of oak, and is 78" wide, 72" deep and 88" high. The manual compass is 61 notes, the pedal 32 notes.

MANUAL I

Rohrfute 4 ft.

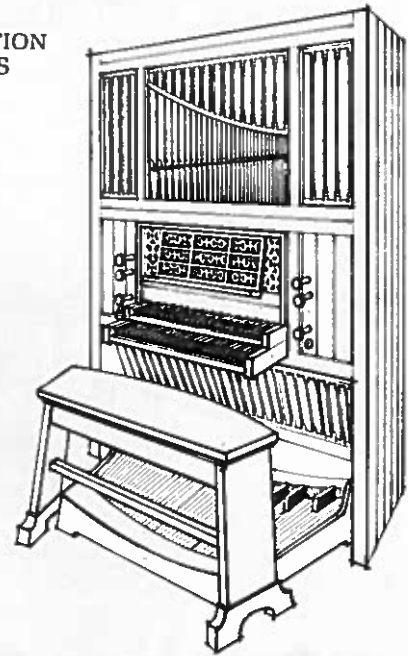
MANUAL II

Gedackpommer 8 ft.
Principal 2 ft.

PEDAL

Holzgedackt 8 ft.

TRACKER ACTION 4 to 7 STOPS



Casavant Frères

ST. HYACINTHE, QUÉBEC, CANADA

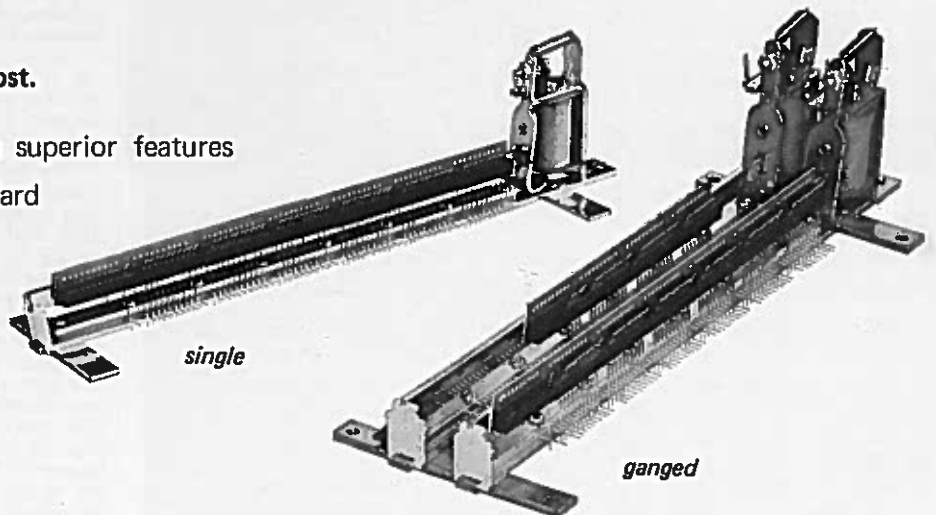
LIMITÉE

It pays to compare switches!

A switch is a vital component. It must work continually, unflinching, for *years*. That's why these features of new and improved Reisner switches are so important.

- Rugged, heavily-plated, all-metal construction—no wood or leather to be affected by atmospheric conditions.
- CELCON toggle hinges to eliminate corrosion and binding.
- 10 to 120 sterling silver contacts assuring positive wiping and cleaning action—no plating to wear off.
- Wiring guides supplied with all units.
- Ganged to your specifications at no extra cost.

Since none of our competitors can match all the superior features of these fine switches, it's no wonder they are standard equipment with hundreds of major organbuilders and independent organ servicemen. After all, these people are pros. And they *compare* before they buy!

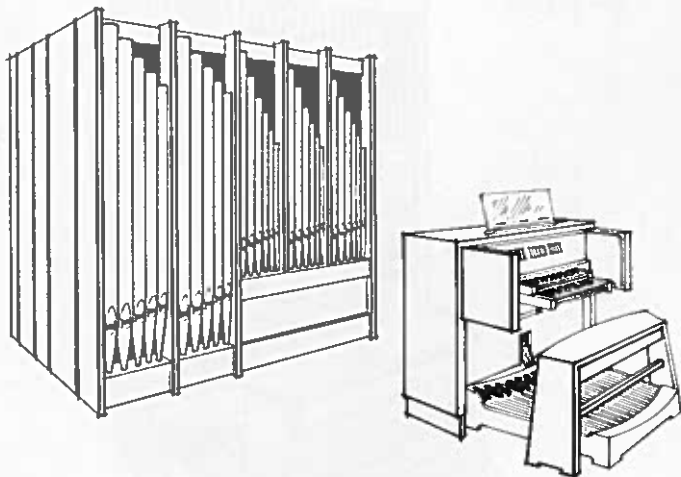


REISNER

the trusted name in pipe organ supplies

The W. H. Reisner Manufacturing Co., Inc., P. O. Box 71, Hagerstown, Maryland 21740 phone 301-733-2650

ELECTRO-PNEUMATIC
15 RANKS



Casavant Frères
LIMITÉE

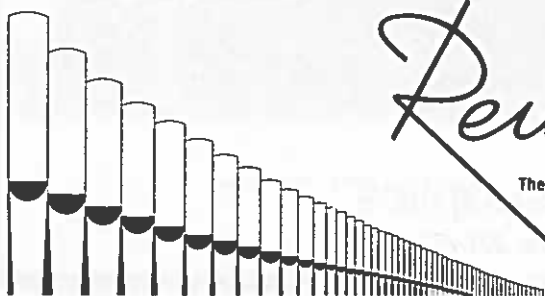
ST. HYACINTHE, QUÉBEC, CANADA



St. Luke Lutheran Church, Lima, Ohio — 2 manual, 21 ranks

ADAPTATION to a unique physical environment presents a challenge to the serious organ builder.

Reuter welcomes sharing your challenging situation in order to develop a pleasing visual and musical solution to your problem.



Reuter MEMBER APOBA

The Reuter Organ Co.
P.O. Box 486 AG
Lawrence, Kansas 66044

Tom Robin Harris, organist, assisted by Gary Bordner, trumpeter; Church of the Ascension, Chicago, Ill. April 29, 1973. Program: *Prelude and Fugue on BACH, Liszt; Choral in E major, Franck; Toccata in C major, BWV 564, Bach; Sonata for Organ and Trumpet, Purcell; Final from Symphonie-Passion, Dupré.*

The Church of the Ascension in Chicago has for many years been well known in the Midwest for fostering an excellent musical program, first under its former organist, Ben Hadley, and now under its present organist, Roy Kehl. The fully professional choir which sings a choral Mass setting and at least one motet every Sunday at High Mass, and extensive use of the large 3-manual Schlicker organ at services has built an enviable reputation in the parish for fine liturgical music. This year, an increasing amount of organ recitals have been sponsored by the parish on Sunday evenings following Evensong and Benediction. Featuring both local and visiting organists, the series has not yet had adequate publicity in the Chicago area, but it is sure to draw more listeners on Sunday evenings during the coming year if the degree of excellence continues as high as it has this year.

Tom Robin Harris, faculty member of Augustana College in Rock Island, Illinois, provided an excellent addition to the series. Displaying a high degree of competency and musical understanding in his playing, he brought a varied program of Baroque and Romantic literature with him. It was musically so excellent, in fact, that one could overlook the brief memory lapses that marred the BACH fugue by Liszt, for the musical impulse and the drive never failed. We presume that as Mr. Harris continues to play more in public, these little signs of nervousness will disappear as he gains experience. Be that as it may, we do not hesitate to say that he is a major performer.

This reviewer considers Liszt's creation on BACH to be one of the hardest and musically most problematic of the German 19th century literature. There is always a tension between sheer virtuoso display and the musical content in the piece. Liszt himself was a rare person in his day in that he could balance this tension without letting one obliterate the other. One side of the problem has to do with technique; but the other has to do with the tempo relationships, the phraseology, and the registrations of the piece. Few modern players can balance both, and it is certain that the success of one problem depends on competent handling of the other, or the piece fails. Tom Harris did a better job than most. His technique matched the virtuosity of the piece admirably, and even the most difficult of passages came out clear and secure. He must still come to grips with the idea of rubato, however, before the musical "ends" of the piece meet, and before the piece will make sense as a whole. He is close to it, and we admired his playing very much. But there were too many times when rubato turned into radical tempo changes that destroyed the the-

matic relationship of one section to another, and thus spoiled somewhat the continuity. There was no doubt about the registrations, however, for they were both stylistic and successful in setting up the sound "affects" of the theme as it wanders through the various moods of each section.

If there was anything to criticize in the excellent performance of Franck's *E major Choral*, it was again a glimmer of the same problem. A lot of rubato was used in the performance, and it edged onto disturbing the constant tempo relationship of the "chorale" melody as it moved from section to section. This slight formal problem aside, Mr. Harris did a fine job of turning the germanic-sounding organ into a French style instrument, registering according to Franck's wishes, and imbuing the piece with gravity and richness.

Mr. Harris proved to be a fine interpreter of Bach's music however, and the *Toccata* came alive with a marvelous dancing tempo and spirit. One might wish for more flexibility at cadence points, but one seldom hears the work given such fine detail work. The *Fugue* contained just enough humor to make it dance, but could have used a little more abandon. No matter, for the details were excellently done — even those inner cadential trills that always throw less competent players off balance. Mr. Harris is to be commended for not "fiddling around" with the registration throughout the whole piece — even the fugue is most successful on a light registration throughout, and needs not the usual crescendo technique.

For relief, Mr. Harris brought an underclass music major from Augustana College with him to play Purcell's *Trumpet Sonata*. Stylistic problems aside (both in terms of the transcription, and in terms of the modern instruments and their balance), Mr. Bordner bears watching as a young artist. Using a "D" trumpet (modern), he produced a clear tone and manipulated all the notes with consummate ease. It was a little loud and raucous for the small church (he might have belled down further into a stand or to the back wall), but such clarity in playing with absolutely no failures in the upper register, even on fast passages, is something seldom heard. If this young man plays so well now, he will undoubtedly be fantastic in a few years hence. It was a lively performance.

Mr. Harris concluded his program with what we would consider to be his own personal "tour de force." He understands and feels Dupré's music perfectly, and he handles the technical problems with assurance and ease. The piece utilized the abundant resources of the organ to their fullest, and brought the evening to an end on a triumphant note.

Tom Robin Harris has a good future ahead of him. He is a fine organist, and will undoubtedly be heard more and more in future years. He is worth hearing. The organ recital series at Ascension Church also has a good future ahead of it. It is a fine and welcome addition to the musical life of Chicago.

—Robert Schuneman

Tom Robin Harris in Chicago

— A Review

New Casavant to Coral Gables, Fla.

The University Baptist Church, Coral Gables, Fla. celebrated completion of its new Casavant organ on Sunday, Nov. 12, 1972 with services of dedication and a recital by Warren Hutton. The new 2-manual instrument is housed in a newly created space to the left of the baptistry and opening directly towards the congregation and choir. It replaces a former residence organ previously situated in the attic of the building. All windchests are electrically operated slider chests. The Swell and Pedal divisions are hidden by grilles and the Great division is exposed. The instrument was planned by John Tyrell, Casavant's Southern representative, consultant Warren Hutton, and Paul Smith, minister of music at the church.

GREAT
Quintaden 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Rohrbardun 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Oktav 4 ft. 61 pipes

Koppelflöte 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Sesquialtera II (TC) 98 pipes
Mitur IV 1½ ft. 244 pipes
Trompette 8 ft. 61 pipes
Chimes

SWELL

Viola 8 ft. 61 pipes
Vox coelestis 8 ft. (GG) 54 pipes
Gedackt 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Quintflöte 1½ ft. 61 pipes
Scharf IV ¾ ft. 244 pipes
Krummhorn 16 ft. 61 pipes
Oboe 8 ft. 61 pipes
Tremulant

PEDAL

Subbass 16 ft. 32 pipes
Quintaden 16 ft. 32 pipes
Prinzipal 8 ft. 32 pipes
Gedacktpommer 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mitur IV 2 ft. 128 pipes
Posaune 16 ft. 32 pipes
Trompette 8 ft. 32 pipes
Schalmei 4 ft. 32 pipes

Martha Folts in Chicago

— A Review

Martha Folts at Alice Millar Chapel, Northwestern University, Evanston, Illinois May 29, 1973. "(Some) Music for the Organ: 1940-1972." Program: *Antipodes I* (1972), Gary White; *Study in Densities and Durations* (1965-66), Alan Stout; *Nebulosa* (1969), Bengt Hambraeus; *Structure per Giovanni*, Opus 9 (1963) Siegfried Naumann; *Organum I* (c. 1971), Xavier Darasse; *Variations on a Recitative*, Opus 40 (1941), Arnold Schoenberg.

"Martha Folts came to Chicago at the end of May." It sounds like an innocent statement, but the musical event was not so innocent. Nor was it innocuous or unimportant. As a matter of fact, this slight woman from the music faculty of the Iowa State University, Ames, Iowa, brought one of the most important and energetic programs to Chicago that the area has heard in quite some time.

It is too bad that more people didn't hear it. The 50 or so odd people who did were almost unanimous in their excitement over the program. We wonder sometimes about such things. If it had been an important European artist coming to town, there would have been publicity in all the papers, on the radio, on TV, and in the arts journals much in advance of the recital. In short, all of Chicago would have known about it, whether they wanted to or not. It is discouraging to see such an artist as Martha Folts come to town when virtually no publicity has been let out in advance. She deserved a much better audience and a wider hearing than she got, to say nothing of the courtesy involved. There was no doubt in this listener's mind that we were listening to the most important organ recital of the year in our area.

There are few people who attempt to play a lot of contemporary music, and few who attempt it are able to "get into the music" in such a way that they are able to deliver with conviction a potent and perceivable musical statement in the performance. The technical demands of major contemporary works alone militate against this kind of success. But, more importantly (as composer Alan Stout has pointed out to us privately), the performer must approach the music with the skill of a composer first and foremost. It is this approach that makes the difference between this artist and other organists. Rarely have we heard such complete grasp of the musical content and structure made so evident in performance. After all, we expect this today among interpreters of old music (but get it less frequently than is desirable) but we somehow forgive inadequacies in performing contemporary music — probably because of its unfamiliarity.

To begin with, Martha Folts is absolutely accurate in her playing. Unlike many other players, or "specialists" in contemporary organ music, she plays all the notes accurately. Furthermore, her skill as a composer, and her study with other composers has allowed her to fathom the depths of the music so that what one hears is not just note-accuracy alone, but an accurate portrayal of the composer's intentions in terms of form, structure, rhythm, phraseology, style and "affect."

It was a varied evening, beginning

with Gary White's piece written for the performer last year. The piece deals with "musical opposites": dynamic, timbre, pitch, as well as tempo and rhythm. Martha Folts provided an excellent performance of the work of her fellow faculty colleague at Ames. Alan Stout's piece, originally written for James Leland, was written specifically for the Alice Millar organ. It is notated in vertical lines indicating time in seconds. It works with vertical densities and durations, and requires boards of various lengths to play clusters, and requires an assistant for registration and help in manipulating the boards. Hambraeus's piece is essentially a rondo with a refrain in notated score separated with couplets *non mesuré* which are open to interpretation and improvisation. The performer here was able to show her skill as a composer-improviser in a well-thought out realization of the score.

Following an intermission, Naumann's *Structure* (requiring the help of two registrants) brought 12-tone techniques to the fore. It consists of seven sections marked "A-B-C-D and 1-2-3" which may be played in any order according to the desire of the performer. The lettered sections are to be played twice, and the numbered sections once, thus giving the listener recurring material to recognize. The piece required a wide range of dynamic contrasts which were imaginatively displayed on the large organ by the performer. Darasse's *Organum I* was described by composer Alan Stout (who articulately annotated the program) as a "veritable karate match for an organist and two assistants." It requires three players. The piece is in 12 sections which can be played in any order (only 10 were performed in this program). Each section is isolated from the other by measured silence.

Finally, the program ended with what must be the very best performance of Schoenberg's *Variations* that this reviewer has ever heard. The piece is problematic for Schoenberg scored it in unplayable fashion (even though his intent is clear in the MS score). The published version of the piece is one man's interpretation of the score, and one which does not fully comprehend the composer's intentions in the piece. Hence, performances have been muddy, unclear contrapuntally, and very difficult to follow. Martha Folts has made a detailed study of Schoenberg's MS, and she plays the piece with a great amount of clarity. It was a marvelous experience to hear this "old" and traditional piece after such a program, and one was reminded about just how much the musical world has changed since 1941 (note that we avoid the word "progress" here, for the Schoenberg work is as "progressive" sounding as it ever was, as formative and exciting as anything written in this century).

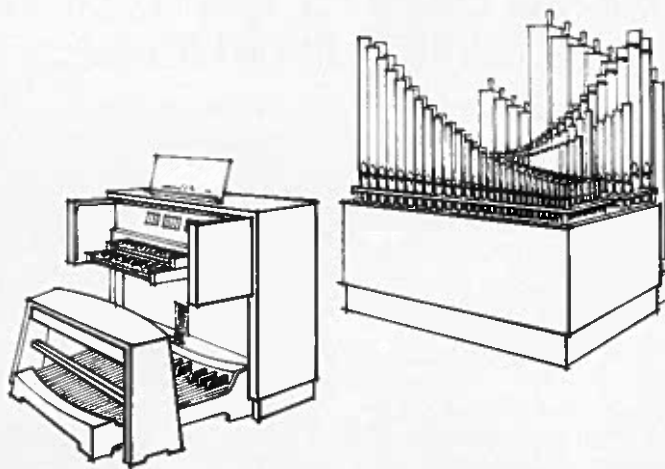
Ms. Folts made a point of thanking publically her assistants, all of whom were students of Northwestern University organ faculty members, and all of whom performed admirably a very difficult task on short notice. But most of all, a small but grateful audience thanked a performer who must be ranked among the very best in our world today — a contemporary performer with all the enthusiasm and integrity in her playing that anyone could ask for.

—Robert Schuneman

REJOICE IN THE LAMB by Benjamin Britten was the featured work on the final musical program of the season on June 10 at Bradley Hills Presbyterian Church. The choir and soloists were conducted by Donald S. Sutherland, organist and choirmaster of the church.

THE COLUMBIA (S.C.) CHAPTER AGO elected the following officers for the 1973-74 season: Mrs. John A. Bauer, dean; Edmund Stay, sub-dean; Mrs. Richard C. Caughman, secretary; Hubert W. Tucker, treasurer; and L. Gregory Pearce, Mrs. Robert H. Philp and Ronald E. Miller, board members at large.

ELECTRO-PNEUMATIC
10 RANKS



Casavant Frères

ST. HYACINTHE, QUÉBEC, CANADA

LIMITÉE



Schantz

Sound craftsmanship since 1873

SCHANTZ ORGAN COMPANY • ORRVILLE, OHIO 44667 • 216/682-6065

Member A.P.O.B.A.

NOACK

THE NOACK ORGAN CO., INC.
MAIN AND SCHOOL STREETS
GEORGETOWN, MASS. 01833

STEINER ORGANS

Incorporated

1138 Garvin Place
Louisville, Kentucky 40203

A SELECTION OF

Rodgers

ORGANS RECENTLY INSTALLED BY ALTENBURG PIANO HOUSE

EPWORTH METHODIST
CHURCH

Paterson, N. J.
(Specification 75)

OUR LADY OF MT. CARMEL
R.C. CHURCH

Asbury Park, N. J.
(Specification 220)

UNIVERSITY HEIGHTS
PRESBYTERIAN CHURCH

Bronx, N.Y.
(Specification 330)

HOLY TRINITY
LUTHERAN CHURCH

Burlington, N. J.
(Specification 110)

CALL COLLECT (201) 351-2000 OR WRITE TO:

ALTENBURG PIANO HOUSE, INC.
1150 E. Jersey St., Elizabeth, N. J. 07102

Please send me additional information regarding
Rodgers Organs

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____



Authorized
Rodgers Representative for
New Jersey and
New York City

Since 1847
ALTENBURG
Piano House
1150 EAST JERSEY ST.
ELIZABETH, N. J.
(201) 351-2000
Open Daily Till 9 P.M.
Saturday Till 6

NEARLY 100 YEARS OF FINE PIPE ORGAN BUILDING

M. P. Möller

INCORPORATED

Hagerstown, Maryland 21740 Phone 301-733-9000

SCHLICKER ORGAN CO., INC.

TRACKER-ACTION ORGANS

SLIDER CHESTS UNAFFECTED BY CLIMATIC CHANGES

MECHANICAL OR VACUUM-OPERATED STOP ACTION

Where situations demand, slider chests
with electric-action are available

Our Forty-First Year of Fine Organ Building

1530 MILITARY ROAD

BUFFALO, NEW YORK 14217

brochure available

member APOBA

New Choral Music Received — A Recommended List

Agape (Hope Publishing Co.) Carol
Stream, IL

Adler, Samuel: Division. TTBB or
SATB, glockenspiel. AG 7126, 75¢.

Wyton, Alec: Magnificat. Contralto
solo, SATB unacc. AG 7127, 35¢.

The Genesis Songbook (songs in folk
idiom). Compiled by Carlton R. Young.
Pocket edition (Melody only), \$1.50 (1-
12 copies), \$1.00 (13 or more copies),
spiral accompaniment edition \$5.95.

Associated Music Publishers, New York,
NY

Haydn, Michael: Laudate populi, of-
fertorium pro omni tempore. SATB
solo, SATB choir and orchestra, ed. Otto
Biba, Latin text only. Breitkopf &
Haertel, 6655, \$4.25.

Palestrina: Offertory-Ascendit Deus.
SATTB unaccomp. Breitkopf & Haertel,
3507, 50¢.

Palestrina: Offertory-Confirma hoc.
SATTB unaccomp. Breitkopf & Haertel,
3508, 75¢.

Palestrina: Offertory-Exaltabo te, Do-
mine. SATTB unaccomp. Breitkopf &
Haertel, 3509, 75¢.

Palestrina: Offertory-Iustorum anima e.
SATTB unaccomp. Breitkopf & Haertel,
3510, 75¢.

Palestrina: Offertory-Sacerdotes Do-
mini. SAATB unaccomp. Breitkopf &
Haertel, 3521, 50¢.

Palestrina: Offertory-Super flumina
Babylonis. SAATB unaccomp. Breitkopf
& Haertel, 3522, 75¢.

Victoria, Tomas Luis de: Four Mo-
tets (Jesu dulcis memoria, O quam
gloriosum, O Domine, Vere languores).
4-6 part mixed chorus unaccomp. Union
Musical Espanola, A-661, \$1.25.

Concordia Publishing House, St. Louis,
MO

Bach, Johann Christian: Kyrie in D.
Ed. Marie Ann Heiberg Vos, keyboard
reduction Wesley M. Vos. SATB soli,
SATB chorus, orchestra or keyboard.
97-5043, \$1.50.

Bender, Jan: This Is Indeed the
Prophet. 2 equal voices, keyboard. 98-
2054, 25¢.

Bourgeois/Cruciger: Ah, Holy Jesus.
Arr. Gerhard Krapf. SATB, oboe or re-
corder, organ. 98-2153, 25¢.

Carley, Isabel McNeill: Sing for the
Joy of Easter. SSA(A) and optional bass,
instruments. 98-2148, 25¢.

Distler, Hugo: In the World You
Have Fear. Burial motet for SATB un-
accomp. Ed. Larry Palmer. 98-2146, 35¢.

Krapf, Gerhard: Psalm 150. Soprano
solo, 3-part treble choir, flute, organ or
piano. 98-2134, 40¢.

Roman, Johan Helmich: Jubilate Deo.
Soprano and bass soli, SATB chorus,
orchestra, Latin-English. Ed. and piano
reduction S. Drummond Wolff. 97-5025,
\$2.00.

Scarlatti, Alessandro: Laudate Domi-
num, omnes gentes. Concerto for
SATB and string orchestra, continuo.
Transcribed and ed. Jeanne E. Shaffer.
97-4973, \$2.00.

Hillert, Richard: Seasonal Responses
for Unison Voices. 97-5120 50¢.

Harold Flammer, Inc., Delaware Water
Gap, PA

Dirksen, Richard: Chanticleer. Christ-
mas carol, SATB, organ or piano and
electric bass. A-5625, 35¢.

Galaxy Music Corp., New York, NY

Vaughan Williams, R.: Twelve Tra-
ditional Carols from Herefordshire. Uni-
son voices and keyboard or SATB un-
accomp. \$1.25.

Novello & Co. Ltd., London, England
(Belwin Mills)

Aston, Peter: Alleluia Psallat. SATB
unaccomp., Latin-English. NCM 39.

Aston, Peter: And I Saw a New Heav-
en. Soprano solo, SATB, opt. organ.
MW 7.

Drayton, Paul: How Like an Angel
Came I down! SATB, organ. NCM 35.

Howells, Herbert: Magnificat and
Nunc Dimittis. SATB, organ. PCB 1461.

Howells, Herbert: Magnificat & Nunc
Dimittis-Collegium Magdalenae Oxoni-
ense. SATB, organ. NCM 32.

Hurford, Peter: Communion Service-
Series 3. Organ, congregation and/or
SATB choir. MW 28.

Hurford, Peter: Two Sentences (Truly
the Lord Is In This Place, Through
Jesus Christ We All Have Access to the
Father). SATB, organ, MW 29.

Joubert, John: I Will Lift Up Mine
Eyes. SSA, piano. Chor. Ser. 125.

Leighton, Kenneth: Adventante Deo.
SATB, organ. NCM 36.

McCabe, John: Norwich Canticles
(1970) (Magnificat & Nunc Dimittis).
SATB unaccomp. NCM 31.

Ros, Bernard: Three Introsits (O
quam gloriosum, Latin only; Dominus
custodit te, Latin only; We Will Rejoice
in Thy Salvation, English only). SATB
divis' unaccomp. MT 1558.

Wills, Arthur: Let All Men Every-
where Rejoice. Anthem for SATB, or-
gan (or brass, percussion and organ).
MW 27.

Grandi, Alessandro: O Porta Caeli (O
Gate of Heaven). SATB, organ, English-
Latin. MT 1557.

Hayes, William: Lord, How Long Wilt
Thou Be Angry? SAATB unaccomp.
NECM 27.

Josquin (?): Regina celi Ictare.
SATTBB unaccomp., Latin only. MT
1542.

Porpora, N.A.: Credidi. Motet for
SSAA, strings, continuo, Latin-English.

Joseph Boon'in, Inc., Hackensack, NJ

Krenck, Ernst: O Holy Ghost. SATB
divisi unaccomp. B 123, 35¢.

Martin, Frank: Mass. Double chorus
unaccomp., Latin only. Bärenreiter-Ver-
lag, B 150, \$2.50.

Rossini, G: La Foi (Faith). 3 part
treble chorus, piano, French-English. B 102,
55¢.

Wolf, Hugo: Aufblick (Looking Up-
wards). SATB unaccomp., German-Eng-
lish. B 112, 25¢.

Wolf, Hugo: Einklang (Harmony).
SATB unaccomp., German-English. B
113, 30¢.

Wolf, Hugo: Resignation. SATB unac-
comp., German-English. B 114, 45¢.

Wolf, Hugo: Letzte Bitte (Last Prayer)
SATB unaccomp., German-English
B 115, 30¢.

Wolf, Hugo: Ergebung (Submission).
SATB unaccomp., German-English. B
116, 45¢.

Wolf, Hugo: Erhebung (Exaltation).
SATB divisi unaccomp., German-Eng-
lish. B 117, 40¢.

Boosey & Hawkes, New York, NY

Nelson, Ron: Meditation on the Syl-
lable OM. Narrator (baritone), large
and small choruses of men's voices, un-
accomp. 5809, 30¢.

Roem, Ned: A Sermon on Miracles.
Solo voice, unison chorus, strings or
keyboard. 75¢.

Roem, Ned: Canticle of the Lamb.
SATB unaccomp. 5843, 30¢.

Roem, Ned: Canticles, Set I (Confi-
tebor tibi, solo or unison; Magnificat,
SA or TB; Nunc dimittis, SAT). All un-
accomp, English texts only. 5842, 30¢.

Roem, Ned: Canticles, Set 1' (Bene-
dictus es Domine, SATB; Phos ?; Marion,
SATB; Ecce Deus, SATB). // unac-
comp, English texts only. 5841, 40¢.

Latrobe, Christian I.: Lord of Life!
Now Sweetly Slumber. Ed. Ewald V.
Nolte. SATB, tenor and bass soli, key-
board. Moramus Edition, 5815, 40¢.

Peter, Johann Friedrich: I Will Free-
ly Sacrifice to Thee. Ed. Roy E. Still-
well and Ewald V. Nolte. SSTB, key-
board. Moramus Edition, 5787, 40¢.

Praetorius, Michael: Der du bist Drey (Thou Who art Three). SAT/B unaccomp., German-English. MT 1546.

Tallis, Thomas: Hear the Voice and Prayer. SATB or AATB. NECM 18.

Tallis, Thomas: I Call and Cry to Thee (O sacrum convivium). SAATB, English-Latin. NECM 26.

Tye, Christopher: Peccavimus cum Patribus Nostri. SATTB unaccomp., Latin only. MT 1556.

Walter, Johann: Der Königen Maria von Ungarn Lied (The Song of Queen Maria of Hungary). SATB unaccomp., German-English. MT 1545.

Wise, Michael: Christ Rising Again from the Dead. SATB, organ. MT 1559.

Oxford University Press, New York, NY
Dayton, Paul: The Spacious Firmament. SSATTB, organ. 42-366, 70¢.

Hodgson, Alun: Out of the Deep. SATB divisi, unaccomp. \$1.15.

Johnson, R. Sherlaw: Incarnatio (Antiphon-Dum medium silentium). SSATB, unaccomp., Latin only. X.227, 45¢.

Leighton, Kenneth: The Second Service (Magnificat & Nunc Dimittis). SATB, organ. 42-370, \$1.50.

Mathias, William: Bless the Lord, O My Soul. SATB, organ. 42-369, 50¢.

Mathias, William: Gloria. TTBB, organ, Latin only. 46-178, \$1.35.

Mathias, William: O Salutaris Hostia. TTBB unaccomp., Latin only. M 18, 50¢.

Preston, Simon: There is No Rose. SATBB unaccomp. X 223, 30¢.

Rutter, John: Communion Service (Series III). For congregational use with organ and optional SATB choir. 40-002, 70¢.

Rutter, John: Star Carol. SATB, opt. children's choir. 84-233, 35¢.

Amner, John: Come Let's Rejoice. SSTB, unaccomp. 42-365, 45¢.

Amner, John: He That Descended. SSATB unaccomp. A 276, 45¢.

Byrd, William: Magnificat and Nunc Dimittis from the Short Service. SAATTB, organ. TCM 12 (revised), \$1.30.

Byrd, William: TeDeum and Benedictus from the Short Service. SAATTB, organ. TCM 23 (revised), 43-7068, \$2.00.

Carissimi, Giacomo: Jonah. Oratorio for SATB soli, double chorus, strings, continuo, optional winds, Latin only. \$1.25.

Dowland, John: Seven Hymn Tunes. SATB. Nos. 1-4, TCM 79 (revised), 45¢; Nos. 5-7, TCM 80 (revised), 55¢.

Händl, Jacob: Ecce Quomodo Moritur Justis. SATB unaccomp., Latin only. A 282, 25¢.

Gibbons, Orlando: I Am the Resurrection and the Life. SAATB unaccomp. 43-476, 45¢.

Monteverdi, Claudio: Deus tuorum militum. TTBB, 2 violins, continuo, Latin only. 25¢.

Nicolson, Richard: When Jesus Sat at Meat. SSATB, organ, strings opt. 42-233, 85¢.

Tallis, Thomas: If Ye Love Me. SATB, opt. keyboard. TCM 69 (revised), 42-601, 35¢.

Tye, Christopher: Give A'imes of Thy Goods. SATB, organ. TCM 57 (revised) 43-217, 45¢.

C. F. Peters, Inc., New York, NY
Pinkham, Daniel: I Have Preached Righteousness. SATB, keyboard. P66277, 35¢.

Rameau, Jean-Philippe: Laboravi Clamans. SSATB, organ, Latin only. P66276, 60¢.

Theodore Presser Co., Bryn Mawr, PA
Adler, Samuel: Symptoms of Love. TTBB unaccomp. 312-40980, 35¢.

Ives, Charles: Psalm 54. Ed. John Kirkpatrick and Gregg Smith, SATB unaccomp. Merion Music, 342-40025, 45¢.

Ives, Charles: Psalm 150. Ed. John Kirkpatrick and Gregg Smith, 4-part treble, SATB, opt. organ. Merion Music, 342-40027, 40¢.

Mouton, Jean: Noe, Noe, Noe, Psalme. SATB unaccomp., Latin-English 312-41009, 45¢.

Mouton, Jean: Puer natus est nobis. SATB unaccomp., Latin-English. 312-41010, 60¢.

Mouton, Jean: Quaeramus cum pastoribus. SATB unaccomp., Latin-English. 312-41011, 50¢.

Williamson, Malcolm: Te Deum. SATB, organ, opt. brass. 312-40947, 45¢.

E. C. Schirmer, Boston, MA
Billings, William: A Virgin Unspotted (Judea). Christmas carol, SATB unaccomp. 2794, 30¢.

Brahms, Johannes: Lass dich nur nichts nicht dauren (O Heart Subdued with Grieving). SATB, organ, German-English. 1115 (revised), 35¢.

Felciano, Richard: A Christmas Madrigal. SATB, brass, percussion. 2905, 35¢.

Pinkham, Daniel: Come, Love We God. SATB, guitar or piano or harp. 2773, 35¢.

Pinkham, Daniel: Pater noster. SATB doubled by oboe, English horn and 2 bassoons, or with optional organ, Latin only. 2922, 35¢.

Pinkham, Daniel: The Message. SATB, guitar or piano. 2747, 35¢.

Pinkham, Daniel: To Think of Those Absent. SATB, guitar or piano or harp. 2772, 30¢.

Schütz, Heinrich: Die Sieben Worte Jesu Christi am Kreuz (The Seven Words of Jesus Christ on the Cross). SATTB, 5-part instruments, continuo, Ed. Daniel Pinkham, German, English 2756, 75¢.

Susa, Conrad: The Knell. SATB, organ. 2900, 35¢.

Southern Music Publishing Co., New York, NY
Rorem, Ned: Two Holy Songs (Psalm 134, Psalm 150). SATB, organ or piano. 2115-10, 40¢.



Alger Park Christian Reformed Church
Grand Rapids, Michigan

Three Manuals
Thirty-Two Ranks

WICKS ORGAN COMPANY/Highland, Illinois 62249
Pipe Organ Craftsmen Since 1906

KEATES ORGAN COMPANY

LIMITED

Organ Builders

ACTON, ONTARIO

from Arts Image...



RICHARD HESCHKE

Louisiana State University, Baton Rouge. "Rich registration and smooth playing . . . fine technique . . ." (The Clarion-Ledger, Jackson, Miss.)
". . . excellent rhythmic drive . . . stylistically and musically satisfying . . . a stunning performance . . . If the local concert season comes up to the level of this recital, we will have quite a year." (Fort Wayne News-Sentinel)
". . . a lustrous performance . . ." (Rochester Times-Union)



Arts Image

Suite 515
Gateway I
Newark, N.J. 07102
Phone (201) 624-3308
PHILLIP TRUCKENBROD
Director

A. David Moore & Co.

TRACKER ORGAN DESIGNERS & BUILDERS
North Pomfret Vermont 05053



POCONO BOY SINGERS
STATE COLLEGE, EAST STROUDSBURG, PENNSYLVANIA 18301

K. BERNARD SCHADE, FOUNDER AND MUSICAL DIRECTOR

Berkshire Organ Co. is pleased to sponsor the first
North American Organbuilders Convention
Washington, D.C. Sept. 2-5, 1973

Convention Planning Coordinator:
Mr. Arnold Scold, 3901 Military Rd. N.W., Wash. D.C. 20015

ANDOVER ORGAN COMPANY, INC.

Box 36
Methuen, Massachusetts 01844
modern mechanical action



68 WASHINGTON STREET LOWELL MASSACHUSETTS 01851

PELCA RECORDS

The finest in European organ recordings.
Many items in stock. Write for new catalogue. S. H. Dembinsky, 1035 Iroquois Dr. S.E., Grand Rapids, Michigan 49506.



Contestants (l. to r.): Keith Womer, Celia Jones, Michael Corzine, and winner Donald Dame.

Donald Dame Wins Worcester Competition

Donald Dame, 23, of Providence, Rhode Island, was named the winner of the 5th Worcester National Organ Playing Competition sponsored by the Worcester, Massachusetts, Chapter of the AGO. He was presented the cash award of \$300 following his recital in the First Baptist Church, Worcester. Presently organist of Grace Church in Providence, Mr. Dame has attended

North Texas State University and the New England Conservatory of Music where his teachers have been Fred Cronhimer, Bruce Bennet, Donald Willing and Yuko Hayashi. He has served as organist of the Church of Epiphany in Providence and the Cathedral Church of St. Paul in Boston and is a member of Pi Kappa Lambda national honorary society for musicians.

Second-place winner was Michael L. Corzine, 26, of Evansville, Indiana. Currently visiting instructor of organ and university organist at the University of Evansville, Mr. Corzine has completed course work requirements for the DMA degree at Eastman School of Music, Rochester, New York, as a student of Russell Saunders. He won the Regional Organ Playing Competition of the AGO in New York City in 1969, and took second place honors in the National Organ Playing Competition of the AGO in Buffalo in 1970. Recently he was named winner of the 1973 National Organ Playing Competition in Fort Wayne, Indiana.

Other finalists were Celia Grasty Jones, a DMA candidate at the Eastman School of Music, and Keith Womer, a sophomore at Case Western Reserve University in Cleveland, Ohio.

Final Competition judges were John Ferris, university organist and choir-master at Harvard University; John Holtz, chairman of the organ department at Hartt College of Music in Hartford; and James Johnson, organist of First Congregational Church and Busch-Reisinger Museum, Cambridge, Massachusetts. Mr. Dame's competition pieces were *Prelude and Fugue in C, BWV, 547*, by Bach; *The World Awaiting the Saviour (Symphonic-Passion)*, by Dupré; and *Sonata III* by Hindemith.

Judges (l. to r.): James Johnson, John Holtz, and John Ferris.



Austin Builds for Stroudsburg, Pa. Church

The United Methodist Church of Stroudsburg, Pennsylvania has recently contracted for a new 3-manual organ from Austin Organs, Inc., of Hartford, Connecticut. The 33-stop instrument will have a functional arrangement of the Great stops and some of the Pedal stops immediately behind the choir loft. It will replace an old Estey organ which had been built for the old original Waldorf Astoria Hotel in New York City. Details of the contract have been handled for the church by George W. Sebring, Jr., in consultation with Paul Hammil of Woodmere, N.Y., a former member of the church. Mrs. Harold Treible is the present organist of the church. Charles Neill represented the Austin company.

GREAT

Principal 8' 61 pipes
Bourdon 8' 61 pipes
Octave 4' 61 pipes
Waldflöte 4'
Superoctave 2' 61 pipes
Forniture II-IV 183 pipes
Chimes
Carillon

SWELL

Viola 8' 61 pipes
Viola Celeste 8' (TC) 49 pipes
Rohrgedeckt 8' 61 pipes
Geigenprincipal 4' 61 pipes
Koppelflöte 4' 61 pipes
Blockflöte 2' 61 pipes
Plein Jeu III 183 pipes
Trompette 8' 61 pipes
Tremulant

CHOIR

Gedeckt 8' 61 pipes
Erzähler 8' 61 pipes
Erzähler Celeste 8' (TC) 49 pipes
Spitzflöte 4' 61 pipes
Gemshorn 2' 61 pipes
Larigot 1 1/2' 61 pipes
Sifflöte 1'
Krummhorn 8' (TC) 49 pipes
Tremulant

PEDAL

Principal 16' 32 pipes
Gedeckt 16' 12 pipes (Swell)
Octave 8' 32 pipes
Gedeckt 8' (Swell)
Principal 4' 12 pipes
Koppelflöte 4' (Swell)
Mixture II
Posaune 16' 12 pipes (Swell)
Krummhorn 4' (Choir)

RECITALS

JOHN HOLTZ

Faculty: HARTT COLLEGE, University of Hartford
Organist: CENTER CONGREGATIONAL CHURCH, Hartford

Betty Louise Lumby D.S.M. • F.A.G.O.
ALABAMA COLLEGE • MONTEVALLO
ST. LUKE'S EPISCOPAL CHURCH • BIRMINGHAM

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

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

WANT A PRACTICE ORGAN?

Build your own — use a **PEMBROKE** do-it-yourself ORGAN KIT

Full instructions — Reasonably priced

THE ORGAN LOFT
GOSSVILLE, NEW HAMPSHIRE 03239

If it doesn't have pipes — it is not an organ

Vernon de Tar

F.A.G.O., Mus. Doc., S.M.D.
Church of the Ascension
Fifth Avenue at Tenth Street
New York, N.Y. 10011

The Juilliard School

Recitals
Organ and Choral Workshops

Dwight Oarr

Recitals

Wells College

Aurora, New York 13026



CREATIVE ORGAN BUILDING FOR ARTISTIC MUSICAL RESULTS

Greenwood Organ Company

CHARLOTTE, NORTH CAROLINA 28205
"THREE GENERATIONS OF ORGAN BUILDING"



AIKIN ASSOCIATES

"Quality with Economy"

ALL ELECTRIC CHESTS

ELECTRO PNEUMATIC PEDAL CHESTS

Box 143

Brooklyn, Pa. 18813

717-289-4132

ORGAN LEATHERS

WHITE, SON COMPANY

286 Summer Street

Boston, Massachusetts 02210



114
Y
E
A
R
S

J. H. & C. S. ODELL & CO.

82-84 Morningside Ave., Yonkers, New York 10703
ONE HUNDRED & FOURTEEN YEARS
1859 — 1973

Five Generations building Odell Organs
914 Yonkers 5-2607

LAWRENCE

ROBINSON

VIRGINIA COMMONWEALTH UNIVERSITY

RICHMOND, VIRGINIA

George Wm. Volkel

SAC. MUS. DOC., F.A.G.O.

First Presbyterian Church

POMPANO BEACH

FLORIDA

5 July
 Richard Coffey, South Congregational, New Britain, CT 8 pm
 Dan S Locklair, St Thomas Church, New York City 12:10 pm
 Lloyd Holzgraf, Trinity Church, New York City 12:45 pm

6 July
 Klaus & Marilou Kratzenstein, St. Konrad's Church, Freiburg, West Germany 8 pm

7 July
 Joseph Munzenrider, Cathedral of St John the Evangelist, Spokane, WA 2 pm
 Robert Gant, Groningen, Holland

8 July
 John Loseth, Cultural Center, New York City 3 pm
 Richard F Woods, Cathedral of St John the Divine, New York City 3:30 pm
 Jane S Heltrick, St Thomas Church, New York City 4 pm
 A Celebration of American Music, Chautauqua Choir, Robt V Woodside, dir; Amphitheatre, Chautauqua, NY 8 pm
 John Carlson, Shrine of the Immaculate Conception, Washington, DC 7 pm
 Robert Baker, U of Alabama workshop (thru July 10); recital at Covenant Presbyterian, University, AL
 Diane Bish, Grote Kerk, The Hague, Holland

9 July
 Region 1 AGO Convention, Waterville, ME (thru July 11)
 Workshop in the Improvisatory Arts, Schola Liturgicae Musicae, Cathedral of St John the Divine, New York City (thru July 12)
 Virgil Fox, Revelation Lights, Temple U Music Festival, Ambler, PA
 Lionel Rogg, Ravenna Festival, Ravenna, Italy

10 July
 Lloyd Holzgraf, Riverside Church, New York City 7 pm
 Richard Heschke, St Paul Lutheran, New Orleans, LA 8 pm

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

12 July
 Robert MacDonald, Hammond Museum, Gloucester, MA 8:30 pm
 Larry Allen, South Congregational, New Britain, CT 8 pm
 Nicholas Tino, St Thomas Church, New York City 12:10 pm
 John Carlson, Trinity Church, New York City 12:45 pm

14 July
 Lester Groom, Cathedral of St John the Evangelist, Spokane, WA 2 pm

15 July
 Eugene Hancock, Cultural Center, New York City 3 pm
 John Carlson, Cathedral of St John the Divine, New York City 3:30 pm; followed by Berenice Lipson-Gruzen, pianist, 4:30 pm
 Richard L Johnson, St Thomas Church, New York City 4 pm
 Virgil Fox, Revelation Lights, Performing Arts Center, Saratoga Springs, NY

Senior Bell Choir of Church of the Covenant, Erie, PA, Howard Lefever, dir; Chautauqua Choir, Robt V Woodside, dir; Amphitheatre, Chautauqua, NY 8 pm
 Ronald Davis, Shrine of the Immaculate Conception, Washington, DC 7 pm
 Diane Bish, Notre-Dame de Paris, France Organ Interpretation Course, Guy Bovet, Lionel Rogg, Romainmotier, Switzerland (thru July 27)

17 July
 Joan Lippincott, Riverside Church, New York City 7 pm
 Gerre Hancock, masterclass, Westminster Choir College, Princeton, NJ

18 July
 Rollin Smith, all-Handel, Frick Collection, New York City 5 pm
 Sue Dickson, St John's Episcopal, Washington, DC 12:10 pm

19 July
 Peggy Haas, South Congregational, New Britain, CT 8 pm
 Jesse Eschbach, St Thomas Church, New York City 12:10 pm
 Larry King, Trinity Church, New York City 12:45 pm

21 July
 David Aeschleman, Cathedral of St John the Evangelist, Spokane, WA 2 pm
 Edith Ho, St Mary's Church, Bielefeld, West Germany

22 July
 Nixon Bicknell, Cathedral of St John the Divine, New York City 3:30 pm
 Robert MacDonald, St Thomas Church, New York City 4 pm
 Credo by Vivaldi, Missa Brevis in G BWV 236 by Bach; Amphitheatre, Chautauqua, NY 8 pm
 Joseph Wozniack, Shrine of the Immaculate Conception, Washington, DC 7 pm
 Charles Benbow, Festival of Avignon, France
 Peter J Basch, Notre-Dame de Paris, France
 1973 International Organ Days, Gesellschaft der Orgelfreunde, Würzburg, West Germany (thru July 28)

23 July
 Catharine Crozier and Harold Gleason, workshop, "Organ Music of the Romantic Period," Northwestern U, Evanston, IL (thru July 27)

24 July
 John Schaeffer, Riverside Church, New York City 7 pm

25 July
 Harold Wills, St John's Episcopal, Washington, DC 12:10 pm

26 July
 Carole Metzger, St Thomas Church, New York City 12:10 pm
 David J Hurd, Trinity Church, New York City 12:45 pm
 Kinderkoor of Epen, Holland; at Shrine of the Immaculate Conception, Washington, DC 8 pm
 An Evening with J S Bach; Richard Birney Smith, harpsichord; Alan Scarfe, narrator; Stratford Festival, Rothmans Art Gallery, Stratford, Ontario, Canada 11:55 pm

CALENDAR

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

AUGUST						
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15			

DEADLINE FOR THIS CALENDAR WAS JUNE 10

Southern Cathedrals Festival, Salisbury Cathedral, Wiltshire, England (thru July 29)

27 July
 4th International Organ Week, Bruges, Belgium (thru Aug 10)

28 July
 Cathedral Choir of Fulda, West Germany; at Shrine of the Immaculate Conception, Washington, DC 8 pm
 William Copeland, Cathedral of St John the Evangelist, Spokane, WA 2 pm

29 July
 Alec Wyton, Cathedral of St John the Divine, New York City 3:30 pm
 R Wesley McAfee, St Thomas Church, New York City 4 pm
 It's Getting Late (for the Great Planet Earth), folk-rock oratorio by Ralph Carmichael; Sunrise Singers, Larry Eastbach, dir; Amphitheatre, Chautauqua, NY 8 pm
 Conrad Bernier, Shrine of the Immaculate Conception, Washington, DC 7 pm

30 July
 1973 Congress, The Incorporated Association of Organists, Exeter, England (thru Aug 4)

31 July
 David J Hurd, Riverside Church, New York City 7 pm

1 August
 Lionel Rogg, Cathedral, Bruges, Belgium

2 August
 Larry King, Trinity Church, New York City 12:45 pm
 Edith Ho, St Bavo Church, Haarlem, Holland

5 August
 Mary Murrell Faulkner, Cathedral of St John the Divine, New York City 3:30 pm
 Contemporary music for chorus and band; Amphitheatre, Chautauqua, NY 8 pm
 Eileen Gunther, Shrine of the Immaculate Conception, Washington, DC 7 pm

7 August
 Robert MacDonald, Riverside Church, New York City 7 pm

9 August
 Calvin Hampton, Trinity Church, New York City 12:45 pm

11 August
 David Locke, Cathedral of St John the Evangelist, Spokane, WA 2 pm

12 August
 Quentin Faulkner, Cathedral of St John the Divine, New York City 3:30 pm
 Dettingen Te Deum by Handel, Amphitheatre, Chautauqua, NY 8 pm
 Christopher King, Shrine of the Immaculate Conception, Washington, DC 7 pm
 Carlene Neihart, US Air Force Academy, Colorado Springs, CO 8 pm
 Organ workshop: Marie-Claire Alain, Luigi Tagliavini, Anton Heiller, Colorado State U, Fort Collins, CO (thru Aug 22)
 Sacred Music Concert: Douglas Heas, org; Cantor Jacob Barkin and Synagogue Choir; the Gentlemen and Boys of St. Simon's Church Choir; Festival Theater, Startford, Ontario, Canada 10:30 am

14 August
 Byron L Blackmore, Christ United Methodist, Rochester, MN 12:20 pm

15 August
 Rollin Smith, "American Organ Music 1900-1920," Frick Collection, New York City 5 pm

CHARLOTTE and WILLIAM
ATKINSON
 First Presbyterian Church
 Oceanside, California
 Army and Navy Academy
 Carlsbad, California

Margaret
DICKINSON
 University of Louisville
 Louisville Bach Society
 Calvary Episcopal
 St. Francis-in-the-fields Episcopal
 Melvin

ARTHUR C. BECKER, Mus D., A.A.G.O.
 DE PAUL UNIVERSITY
 ST. VINCENTS CHURCH, CHICAGO

WAYNE FISHER
 College-Conservatory of Music
 University of Cincinnati

Edward D. Berryman, SMD
BERRYMAN
 Organist-Choirmaster
 WESTMINSTER PRESBYTERIAN CHURCH
 Minneapolis
 Warren L. Berryman, SMD
 Head, Organ-Church Music Dept.
 BALDWIN-WALLACE COLLEGE
 Berea, Ohio

**DAVID HEWLETT
 MARSHALL BUSH**
 The Conservatory of Music
 at Christ Church,
 Fitchburg, Mass. 01420

Organ Recitals

JACK ABRAHAMSE

George Street United
Peterborough, Ont. Canada
Recitals (Organ/Piano)

HEINZ ARNOLD

F.A.G.O. D.Mus.
STEPHENS COLLEGE
COLUMBIA, MO.

Peter J. Basch

Wildwood Road
Califon, New Jersey 07830

Wm.G. BLANCHARD

ORGANIST
POMONA COLLEGE
CLAREMONT GRADUATE SCHOOL
THE CLAREMONT CHURCH
Claremont California

DAVID BOWMAN

D.M.A.
Alabama State University
Montgomery, Alabama

WILFRED BRIGGS

M.S., CH.M.
St. John's in the Village
New York 14, N.Y.

ARTHUR CARKEEK

M.S.M. A.A.G.O.
DePauw University Organist
Gobin Memorial Church
Greencastle, Indiana

Gruenstein Award Sponsor
CHICAGO
CLUB OF
WOMEN
ORGANISTS
Ellen Lofberg, President

Harry E. Cooper

Mus. D., F.A.G.O.
RALEIGH, N. CAROLINA

DELBERT DISSELHORST

DMA
University of Iowa
Iowa City Iowa

GEORGE ESTEVEZ

ch.m.
Director
CHICAGO CHAMBER CHOIR

GEORGE FAXON

TRINITY CHURCH
BOSTON

robert anderson

SMD FAGO
Southern Methodist University
Dallas, Texas 75275

John Barry

ST. LUKE'S CHURCH
LONG BEACH, CALIFORNIA

ROBERTA BITGOOD

First Congregational Church
BATTLE CREEK, MICHIGAN

CHARLES BOEHM

TRINITY LUTHERAN CHURCH
Hicksville, N.Y.
NASSAU COMMUNITY COLLEGE
Garden City, N.Y.

ETHEL SLEEPER BRETT

Organist and Recitalist
First Methodist Church, Sacramento, Cal.

JOHN BULLOUGH

A.B. M.S.M. Ch.M.
Farleigh Dickinson University
Teaneck, New Jersey
Memorial Methodist Church
White Plains, New York

EARL CHAMBERLAIN

F.T.C.L.
ST. STEPHEN'S CHURCH
Cohasset Massachusetts

Robert Clark

School of Music
University of Michigan
Ann Arbor

WALLACE M. COURSEN, JR.

F.A.G.O.
CHRIST CHURCH
BLOOMFIELD AND GLEN RIDGE, N.J.
The Kimberly School, Montclair, N. J.

KATHRYN ESKEY

The University of
North Carolina
at Greensboro

EARL EYRICH

First Unitarian Church
Rhode Island College
Providence

Charles H. Ph. D., F.A.G.O.
FINNEY
Chairman, Division of Music & Art
Houghton College, Houghton, N.Y.
Houghton Wesleyan Methodist Church

Timothy Albrecht, Oberlin, Ohio — Oberlin Conservatory of Music May 7: Pnema, Melisma (Organbook I), Albright; Snowdrop for organ, harpsichord and tape, Wolff; Multiply It By A Million for organ and tape, Albrecht; Volumina, Ligeti. Assisted by harpsichordist John M Strawn.

William Aylesworth — student of Karel Paukert, doctoral recital, Northwestern U, Evanston, IL May 23: Messa della Madonna (Fiori Musicali), Frescobaldi; Canzona in D minor BWV 588, Pastorale BWV 590, Toccata, Adagio and Fugue in C BWV 564, Bach.

Dean W. Billmeyer — student of Hugh Allen Wilson, Union College, Schenectady, NY May 20: Choral in E, Franck; Concerto in G BWV 592, O Mensch bewein BWV 622, Bach; Prelude, Fugue and Chaconne, Buxtehude; Chaconne, Zipoli; Sonata I (first movement), Hindemith; Aria, Peeters; Variations on a Noel, Dupré.

Marian Bjerke — student of C Harold Einecke, Cathedral of St John the Evangelist, Spokane, WA May 13: Prelude and Fugue in E-flat, Trio Sonata I, Bach; Choral in A minor, Franck; Schönster Herr Jesu, Schroeder; Air, G Hancock; Arioso, Sowerby; Carillon-Sortie, Mulet.

Jane Bourdow — Westminster Presbyterian, Alexandria, VA May 6: Prelude, Fugue and Chaconne, Buxtehude; 3 pieces from Parish Mass, Couperin; Prelude and Fugue in E minor, Bach; Prelude, Fugue and Variation, Franck; 2 settings Was Gott tut, Kellner and Stockmeier; Variations on Veni Creator, Duruffé.

David Britton, Los Angeles, CA — University of California, Irvine May 27: Prelude and Fugue in A minor BWV 543, Von Gott will ich nicht lassen BWV 658, Allein Gott in der Höh BWV 662, Komm Gott Schöpfer BWV 667, Prelude and Fugue in C minor BWV 546, Bach; A Triptych of Fugues, Near; Three Antiphons, Dupré; Epitaph for Edith Sitwell, Williamson; Partita on Nun komm der Heiden Heiland, Distler.

David Bruce-Payne, London, England — Christ Church Cathedral St Louis, MO May 2: Fanfare, Jackson; Fantasia in G BWV 572, Bach; Benedictus, Reger; Psalm Prelude 1/1, Howells; Carillon, Murrill; Elegy, Thalben-Ball; Sonata I, Guilman.

Kenneth Bruggers — First Baptist, Clinton, NC May 27: Allegro (Symphony VI), Widor; Concerto in G BWV 592, Bach; Concerto in C for two keyboards, Saler; Invocation (Sonata II), Reger; Passacaille, Martin; Variations on America, Ives. Assisted by harpsichordist Frances Bruggers.

Frederick Burgamaster, Buffalo, NY — St Paul's Cathedral, Buffalo June 1: Partita on Vater unser im Himmelreich, Doppelbauer; Wo soll ich fliehen hin, Meine Seele erhebt den Herrn, Ach bleib bei uns (Schübeler), Bach; Psalm Prelude 1/3, Howells; Toccata (Symphony V), Widor.

Dale C Carr — First Baptist, Barre, VT April 29: Toccata quinta sopra i pedali, Fantasia undecima sopra quattro soggetti, Frescobaldi; Upon la mi re, Anon; Ut re mi fa sol la, Bull; In dich hab' ich gehoffet, Tunder; Offertoire sur les grands jeux, Tierce in taille (Parish Mass), Couperin; Prelude and Fugue BWV 544, Kyrie Gott Vater BWV 669, Christe aller Welt Trost BWV 670, Kyrie Gott heiliger Geist BWV 671, Bach.

Elizabeth Paul Chalubka, Evanston, IL — Northfield Community Church, Northfield, IL May 24: Prelude and Fugue in F-sharp minor, Now pray we to the Holy Ghost, Buxtehude; Trio Sonata II in C minor BWV 526, Bach; Fantasy and Fugue on BACH, Liszt; Prelude, Fugue and Variation, Franck; Ecce lignum crucis, Heiller; Dankpsalm, Reger.

Eileen Coggin — Orinda Community Church, Orinda, CA May 20: Prelude and Fugue in E minor, Bruhns; Nun komm der Heiden Heiland BWV 659, Toccata, Adagio and Fugue in C BWV 564, Bach; Schmücke dich, Herzlich tut mich verlangen, Herzlich tut mich erfreuen, Brahms; God of the Expanding Universe, Felciano; Laudate Dominum Suite, Hurford; Sicilienne, Impromptu, Vierne; Finale (Symphony II), Widor.

John Conner, Phoenix, AZ — Grace Episcopal, Tucson, AZ May 20: Prelude, Fugue and Chaconne in C, Nun bitten wir den heiligen Geist, Buxtehude; Prelude and Fugue in C, Bach; Meditation (Suite Medievale), Acclamations, Langlais; Postlude for Compline, Alain; Choral in E, Franck.

Wallace M Coursen Jr — Christ Episcopal, Glen Ridge, NJ May 27: Fünf Stücke für Violine und Orgel, Duo da Chiesa for violin and organ, Präludium, Kanzona und Rondo for violin and organ, Schroeder; Air, Gavotte, Wesley; Folk Tune, Whitlock. Assisted by violinist Nancy Clarke.

Robert Cundick, Salt Lake City, UT — First Church of Christ, Scientist, Beverly Hills, CA May 7: Concerto del Sigr Taglietti, Walthier; Nun komm der Heiden Heiland BWV 659, Fantasy and Fugue in C minor BWV 537, Bach; Two Pieces opus 53, Jongen; Divertimento, Prelude on a Swedish Folksong, Cundick; Communion, Torres; Carillon-Sortie, Mulet.

James Dale — St Michael's Church, London, Ontario April 25: Prelude and Fugue in G BWV 541, Bach; Le banquet céleste, Messiaen; Choral in A minor, Franck; Concerto in C, Haydn; 2 settings Ich ruf zu dir, 2 settings Gelobet seist du Jesu Christ, Bach and Walcha; Carillon, Vierne.

Lloyd Davis — Bryn Mawr Community Church, Chicago, IL June 3: Canzon prima La Spiritata, Gabrieli; Voluntary in C minor, Greene; 3 Pieces for Mechanical Clock, Haydn; Toccata and Fugue in D minor, Bach; Andante in F K 616, Mozart; Clair de lune, Vierne; Entrata Festiva, Peeters; Arioso, Sowerby; Festival Musick, Sowerby. Assisted by brass ensemble and timpanist.

Vernon de Tar, New York, NY — Carleton College, Northfield, MN May 8: Komm heiliger Geist BHV 651, Prelude and Fugue in C BWV 547, Bach; Bergamasca, Frescobaldi; Elevazione, Zipoli; Point d'Orgue sur les grands jeux, Récit de tierce en taille, de Grigny; Fantaisie in A, Franck; Sonata, White; Verset pour la fete de la Dédicace, Messiaen.

Charles L Dirr — doctoral recital, Indiana U, Bloomington, IN May 2: Grand chorus dialogue, Gigout; 4 Sketches for Pedal-Piano opus 58, Schumann; Andante in F K 616, Mozart; Pastorale, Roger-Ducasse.

Richard Ditewig — Grace Cathedral, San Francisco, CA May 13: Force et agilité des Corps glorieux, Messiaen; Prelude and Fugue in A, Bach; Variations on Weinen Klagen, Liszt; Fugue on BACH, Schumann; Partita on Ach was soll ich Sünder machen, Pachebel; Carillon, Vierne.

Judy Ellis — student of Stephen Hamilton Virginia Intermont College May 4: Prelude and Fugue in C minor BWV 582, Bach; I am black but comely, How fair and how pleasant art Thou, Dupré; Suite Medievale, Langlais.

Richard D Erickson — student of Lucille Hammill Webb, U of Wisconsin, Superior April 29: Passacaglia in C minor BWV 582, Nun danket alle Gott BWV 657, Bach; Herzlich tut mich erfreuen, Brahms; Sonata I, Hindemith; Fantasy, John Ware; Mit Freuden zart, Wir wollen alle fröhlich sein, Pepping; Variations on a Noel, Dupré.

Robert Finster

DMA
St. John's Cathedral
Denver

HENRY FUSNER

S.M.D., A.A.G.O.
First Presbyterian Church
Nashville, Tennessee 37220

Terry Ford, London, Ontario — St Michael's Church, London May 9: To a mighty tree, John Hall; O Mensch bewein BWV 62, Toccata and Fugue in F, Bach; Variations on America, Ives; Symphonie Gothique, Widor; Tanz Toccata, Heiller.

Jan Gillock — St Thomas Church, New York, NY April 29: Allegro (Symphony II), Adagio (Symphony III), Vierge; Combat de la Mort et la Vie, Messiaen; Tiento in the Seventh Tone, Cabanilles; Fugue in A-flat minor, Brahms; Fugue in E-flat BWV 552, Bach.

Richard Giltner — First Baptist, Gainesville, GA May 24: Ave Regina Caelorum, Schroeder; What God does is well done, Kellner; A mighty fortress, Buxtehude; Récit de tierce en taille, de Grigny; 8 Chorale Preludes from opus 65, Karg-Elert; Orgelkonzert on Es sungen drei Engel, Micheelsen.

James W Good, Louisville, KY — Hampton Heights Baptist, Greenville, SC May 20: Processional, Mathias; Concerto del Sigr Meck, Walther; 2 settings O Sacred Head, Bach and Brahms; Toccata and Fugue in D opus 59/5 and 6, Reger; A Trumpet Minuet, Hollins; Shepherds came their praises bringing, A mighty fortress, Walcha; Final (Symphony I), Vierge.

Todd Grasick — St Paul's Episcopal, Steubenville, OH May 6: Grand jeu, du Mage; Sonne der Gerechtigkeit, Nun freut euch, Jesus Christus herrscht, Zeuch an die Macht, Pepping; Nun komm der Heiden Heiland BWV 659, Wo soll ich fliehen hin BWV 646, Prelude and Fugue in E minor BWV 548, Bach; Le banquet céleste, Messiaen; Te Deum, Langlais.

Jerald Hamilton, Urbana, IL — Colorado State U, Fort Collins May 20: Prelude in E minor, Bruhns; Tierce en taille, Basse de Trompette, Récit, Dialogue (Premier Livre), Marchand; Passacaglia in C minor, Bach; Trio Sonata, Shackleford; Fantasy K 608, Mozart.

Stephen Hamilton, Bristol, VA — St Anne's Episcopal, Atlanta, GA May 14: Trumpet Voluntary, Stanley; Noel I in D minor, d'Aquin; These are the holy ten commandments BWV 678, 679, Passacaglia and Fugue in C minor BWV 582, Bach; Allegro (Symphony VI), Widor; Andante (Sonata VI), Mendelssohn; Prelude and Fugue in B, Dupré.

Elisabeth Hamp, Danville, IL — Bradley Epworth Church, Peoria, IL May 20: Komm heiliger Geist, Buxtehude; Pange lingua gloriosi, Bermudo; Partita on Jesus Christus unser Heiland, Tunder; Biblical Sonata II, Kuhnau; Suite for a Musical Clock, Handel-Purvis; Suite in F, Corelli-Noble; Rapsodia Breve, Creston; Of Banks and Braes, Purvis; The Unutterable Beauty, Hamp; Fantaisie I, Alain; L'Ange a la Trompette, Charpentier; Cantilena, Binker; Litany III, Guinaldo; Prelude and Fugue in E-flat, Bach.

Calvin Hampton — Calvary Episcopal, New York City April 1, 8, 22, and 29: Explorations of the use of Moog synthesizer with organ in music of Baroque masters: Prelude and Fugue in E minor (Cathedral), 4 Two-Part Inventions, Fantasy in G, Bach; Offertoire and Elevation, Couperin; Toccata in A minor, Echo Fantasy, Sweelinck.

Ronald R Hann, Uniontown, PA — First Presbyterian, Washington, PA May 10: Toccata in F, Bach; In Memoriam, Roberts; Toccata in D minor, Reger; Prelude and Fugue in G minor, Dupré.

Deborah Hayes — student of Stephen Hamilton, Virginia Intermont College May 4: Prelude and Fugue in F, Lübeck; Benedictus (Parish Mass), Couperin; Fantasy in G BWV 572, Bach; Prelude, Musette, Pasticcio, Langlais.

Celia Grasty Jones, Rochester, NY — Twelve Corners Presbyterian, Rochester April 23: Sketch in F minor Schumann; Concerto in G minor opus 4/1, Handel; Prelude and Fugue in E minor BWV 548, Bach; Prelude and Fugue on O Traurigkeit, Brahms; Volumina, Ligeti; Pagaean, Sowerby.

Gordon Jones, New York, NY — St Paul's Chapel, Trinity Parish, New York City June 6: Concerto in G, Walther; Magnificat in A minor, Dandrieu; Apparition de l'Eglise éternelle, Messiaen; Prelude and Fugue in C, Bach.

Diedre Klick — St Paul's Cathedral, Buffalo, NY May 18: Prelude and Fugue in A minor, Bach; Vision of the Eternal Church, Messiaen; Toccata, Villancico y Fuga, Ginastera.

Martha Koon, Arcadia, CA — St Paul's Cathedral, Los Angeles, CA May 11: Sonata for Organ (1st Movement), Persichetti; Prelude and Fugue in A minor BWV 543, Bach; Evocation I, Wtemer; Prelude and Fugue in B, Dupré.

Klaus Kratzenstein, Houston, TX — recital in Flensburg, Frankfurt, Hannover, West Berlin, and Bad Reichenall, Germany during May and June: Suite du 2eme Ton, Guilain; Sonata, Scheibe; Preludes and Fugues in E minor, A minor, and D, Bach; Sonatas I and III, Mendelssohn; Fantaisie et Fugue, Boëly; Incantation, Langlais; Prelude and Fugue in D minor, Buxtehude; Fantasy and Fugue in D minor, J E Bach; Choral, Honegger; Scherzo and Consolation opus 65, Reger.

Arthur LaMirande, New York, NY — Grace Church, New York City May 10; all works by Franz Schmidt: Prelude and Fugue in A, O wie selig seid ihr doch, Nun danket alle Gott, Short Prelude and Fugue IV (Hallelujah).

Ivan R Licht — Our Lady of Angels Church, Cleveland, OH May 27: Concerto in B minor, Walther; Introduction and Toccata in G, Walond; Durch Adams Fall, Homilius; Fantasy and Fugue in G minor, Bach; Sonata VI, Mendelssohn; Praise be to Thee, All my heart this night rejoices, O dearest Jesus, Praise to the Lord, Walcha.

Robert J Lind, Evanston, IL — Northfield Community Church, Northfield, IL May 10: Prelude and Fugue in G BWV 550, From God shall naught divide me BWV 658, Fugue in G minor BWV 578, Lord Jesus Christ turn Thou to us BWV 655, Prelude and Fugue in B minor BWV 544, Bach; Regina caeli, Schroeder; On my heart with gladness, We shall all be joyous, With gentle joy, Pepping; Fantasy II, Alain; Fantasy and Fugue on Hallelujah praise to God opus 52/3, Reger.

Patricia Lundquist — student of C Harold Einecke, Cathedral of St John the Evangelist, Spokane, WA May 20: Fantasia in G, Rejoice now all ye Christians, The walk to Jerusalem, Bach; Trumpet Tune, Purcell; Choral in A minor, Franck; Adagio for Glass Harmonica, Mozart; Invocation, Ross; Suite Gothique, Boëllmann.

W Arnold Lynch — St John's Episcopal, Wichita, KS May 13: Passacaglia, Frescobaldi; Fantasia in G, If thou but suffer God to guide thee, Prelude and Fugue in A minor, Bach; Variation on Austrian Hymn, Paine; Rhosymedre, Vaughan Williams; Scherzo (Symphony II), Vierge; Carillon-Sortie, Mulet.

Norman McBeth, London, Ontario — St Michael's Church, London May 23: Prelude and Fugue in D minor, Buxtehude; Komm heiliger Geist, Bach; Psalm Prelude opus 32/1, Howells; Kleine Präludien und Intermezzi I, II, VI, Schroeder; Sonata II, Hindemith; Pastorale, Fricker; Suite 30, Tournemire.

Stephen McKersie, St Louis, MO — Second Presbyterian, St Louis May 20: Toccata for the Elevation (Fiori Musicali), Frescobaldi; Toccata on St David's Day, Vaughan Williams; Tanz Toccata, Heiller; Toccata, Cabanilles; Toccata in B minor, Gigout; Dorian Toccata, Bach; Toccata, Monnikendam; Toccata in E minor, Pachelbel; Toccata (Symphony V), Widor.

David McVey — U S Naval Academy, Annapolis, MD April 29: Toccata and Fugue in F, Buxtehude; Sonata II in C minor BWV 526, Fugue in E-flat BWV 552, Bach; Prelude, Fugue and Variation, Franck; Sonata I, Hindemith; Toccata, Sowerby.

THE DIAPASON A MUST FOR EVERY ORGANIST

Send THE DIAPASON for _____ year(s) to

Name _____ Enclosed is \$ _____

(\$4 per year—do not send cash)

Street _____ THE DIAPASON

City _____ 434 South Wabash Ave.

State _____ Zip _____ Chicago, Ill. 60605

LESTER GROOM Seattle

Seattle Pacific College 98119 Church of the Ascension 98199

E. LYLE HAGERT

Gethsemane Episcopal Church Minneapolis, Minnesota 55404

DAVID S. HARRIS

Church of Our Saviour Akron, Ohio Organ

Yuko Hayashi

boston new england conservatory

WILL O. HEADLEE SCHOOL OF MUSIC SYRACUSE UNIVERSITY SYRACUSE, NEW YORK 13210

WILBUR HELD

S.M.D., F.A.G.O. Ohio State University Trinity Church COLUMBUS, OHIO

SAMUEL HILL

St. Paul's Church Chicago, Illinois Carthage College Kenosha, Wisconsin

Harry H. Huber

M. Mus. Kansas Wesleyan University University Methodist Church SALINA, KANSAS

JOHN HUSTON FIRST PRESBYTERIAN CHURCH

TEMPLE EMANU-EL New York City

d. deane

hutchison portland, oregon

ELLEN KURTZ

JACOBSON

M.Mus. A.A.G.O. Concord, California

KIM R. KASLING

D.M.A. Organist and Chairman, Keyboard Div. Mankato State College Mankato, Minn. Recitals — Classes — Consultations

HOWARD KELSEY

Washington University Saint Louis, Mo. 63105

GEORGE E. KLUMP DIVISION OF THE ARTS

DALLAS BAPTIST COLLEGE DALLAS, TEXAS 75211

Arthur LaMirande

Our Lady of Vilnius Church New York City

ARTHUR P. LAWRENCE

Doc. Mus. Arts, A.A.G.O., Ch.M. Saint Mary's College and The University of Notre Dame Notre Dame, Indiana 46556

RICHARD W. LITTERST M. S. M. SECOND CONGREGATIONAL CHURCH ROCKFORD, ILLINOIS

Frederick MARRIOTT The Detroit Institute of Musical Art, Detroit. Organist, The Detroit Symphony

Antone Godding

School of Music Bishop W. Angie Smith Chapel Oklahoma City University

william whitehead

2344 center street, bethlehem, pennsylvania

ROSILAND MOHNSEN

Westmar College
Calvary Methodist Church
LeMars, Iowa

WILLIAM H. MURRAY

Mus. M F.A.G.O.
Church of the Mediator
Chicago, Ill.

NORLING

St. John's Episcopal Church
Jersey City Heights New Jersey

JOHN KEN OGASAPIAN

Saint Anne's Church
Massachusetts State College
Lowell

FRANK K. OWEN

Lessons - Recitals
St. Paul's Cathedral
Los Angeles 17, California

Franklin E. Perkins

A.A.G.O. - Ph. D.
The Ladue Chapel
St. Louis, Missouri
University of Missouri, St. Louis

MYRTLE REGIER

Mount Holyoke College
South Hadley, Massachusetts

K. BERNARD SCHADE

S.M.M.
STATE COLLEGE
EAST STROUDSBURG, PA.
Workshops and Lectures
The Kodaly Choral Method

EDMUND SHAY

DMA
Columbia College
Columbia, S. C.
Recitals Master Classes

L. ROBERT SLUSSER

MUS. M., A.A.G.O.
LA JOLLA PRESBYTERIAN CHURCH
LA JOLLA, CALIFORNIA

**ROLLIN SMITH
RECITALS**

1150 Forty-first Street, Brooklyn, NY 11218

HAROLD MUELLER

F.A.G.O.
Trinity Episcopal Church
Temple Sherith Israel
San Francisco

**CARLENE
NEIHART**

St. Andrew's Episcopal Church
Meyer and Wornall
Kansas City, Missouri 64113

frank a. novak

HOLY TRINITY LUTHERAN
CHURCH
1080 Main
Buffalo, N. Y. 14209

Jack Ossewaarde

St. Bartholomew's Church
New York

RICHARD M. PEEK

Sac. Mus. Doc.
Covenant Presbyterian Church
1000 E. Morehead Charlotte, N. C.

ARTHUR A. PHILLIPS

AAGO Ch.M. F.T.C.L.
St. Albans Congregational Church
172-17 St. Albans, N.Y. 11434

RUSSELL SAUNDERS

Eastman School of Music
University of Rochester

john h. schneider

Calvary Presbyterian Church
Riverside, California

Robert Shepfer

Organist - Choirmaster
SECOND PRESBYTERIAN CHURCH
Indianapolis, Indiana 46260
Recitals

ROBERT SMART

Swarthmore, Pennsylvania
Trinity Episcopal Church
Swarthmore College
Congregation Rodeph Shalom
Philadelphia

Carl Staplin

Ph.D., A.A.G.O.
Drake University
University Christian Church
DES MOINES, IOWA

Recital programs for inclusion in these pages must reach THE DIAPASON within three 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.

Karen McKinney, Los Angeles, CA - Neighborhood Church, Pasadena, CA May 14; Sonata in E minor, Vivaldi; Meditation and Prayer, O World I e'en must leave thee, Bossi; Sonata opus 110 for solo cello, Bentzon; Sonata opus 18/2, Distler; Fantasia in C for cello and organ, Bach; Sonata for cello and organ, Brown. Assisted by cellist Joanna de Keyser, Albuquerque, NM.

Rosalind Mohnsen, Le Mars, IA - Westmar College May 11: Sonata VI, Nun komm der Heiden Heiland BWV 659, 660, Bach; Schönster Herr Jesu, Schroeder; Fugue VI on BACH, Schumann; Fantasia and Fugue in G minor, Bach; Benedictus, Fantasia on BACH, Reger.

Keith Nash - student of Paul Davis, senior recital, Peabody Conservatory, Baltimore, MD May 1: Prelude and Fugue in D minor, Buxtehude; Bergamasca, Frescobaldi; Choral in E, Franck; Prelude and Fugue in B minor BWV 544, Bach; In festo Corporis Christi, Heiller.

John W Neely Jr - First Presbyterian, Washington, PA May 17: Toccata in F, Buxtehude; The old year now hath passed away, O Lamb of God, Bach; Sonata in G minor for flute and keyboard, Handel; Lo how a rose, Brahms; Sonata III, Mendelssohn. Assisted by Virginia Davis, flutist.

Carlene Neihart, Kansas City, MO - Second Church of Christ, Scientist, Kansas City May 6: Improvisation opus 150/7, Saint-Saëns; Musical Clocks, Haydn; Toccata and Fugue in D minor, Blessed Jesus we are here, Jesu joy of man's desiring, Bach; Choral in A minor, Franck; Impromptu, Vierne; Bell Benedictus, Weaver; Prelude in B, Dupré.

Frank A Novak - Holy Trinity Lutheran, Buffalo, NY May 6: Introduction and Passacaglia, Reger; Pastlude for Compline, Alain; Prelude and Fugue in B minor BWV 544, Bach; O Salutaris for soprano, harp and organ, Honegger; Aria in Classic Style for harp and organ, Grandjany; Pie Jesu for soprano, harp and organ, Boulanger; Suite for Organ, Near; Herr Christ der einig Gottes Sohn, Buxtehude; Variations on Veni Creator, Duruflé. Assisted by soprano Domenica Giuliani and harpist Suzanne Thomas.

John Obetz, Independence, MO - Idlewild Presbyterian, Memphis, TN May 7: Prelude and Fugue in C minor BWV 546, Wachtel auf BWV 645, Bach; Fantasy on Wachtel auf opus 52/2, Reger; Noel Michaud qui causoit, Corrette; Choral Dorien, Deux Danses a Agni Yavishita, Alain; Variations on Wondrous Love, Barber; Passacaglia quasi Toccata on BACH, Sokola.

Frank K Owen - St Paul's Cathedral, Los Angeles, CA May 4: Fantasia and Fugue in C minor BWV 537, Bach; Pastorale, Sumson; Allegro Risoluta, Whitlock; Prelude on Jubilate, Freestone; Tuba Theme, Candlyn.

Arthur A Phillips - St Alban's Congregational, St Albans, NY May 20: Concerto in B-flat, Handel; The Squirrel, P Weaver; Transports de joie, Messiaen; Choral, Variation, Canon and Fugue in C minor, Phillips; Jesu joy of man's desiring, Sheep may safely graze, Bach; Sonata on the 94th Psalm, Reubke. Assisted in vocal and piano pieces by Myrtle G Phillips.

ADOLPH STEUTERMAN

Mus. Doc., F.A.G.O.
Southwestern at Memphis
Calvary Episcopal Church
Memphis, Tennessee

Recitals and Master Classes
Organ Consultation

Cathedral Church of Christ the King
Western Michigan University at Kalamazoo

James Pressler, Los Angeles, CA - St Mark's Episcopal, Glendale, CA May 20: Allein Gott in der Höh, Bach; Concerto in D minor, Vivaldi-Bach; Dialogue sur les grands jeu, Basse de trompette, Dialogue, de Grigny; Prelude and Fugue on a Theme of Vittoria, Britten.

Robert Prichard - Notre-Dame de Paris, Paris, France May 13: Prelude and Fugue in E-flat BWV 552, Bach; Sonatina 26, Brown; Fantasy on Alleluia, Gott zu loben, Reger.

Elaine Merritt Pudwell - St. Paul's Cathedral, Buffalo, NY May 11: Prelude and Fugue in D, Buxtehude; Voluntary on Old 100th, Purcell; 2 settings Wachtel auf, Bach and Peeters; Baroque Suite for Organ, Young.

George Ritchie, Lincoln, NE - Second Presbyterian, Indianapolis, IN May 13: Nova, Roberts; 2 settings Allein Gott in der Höh BWV 662, 676, Six-Voice Ricercar, Bach; Threnos, Hamilton; Fantasia and Fugue in D minor opus 1358, Reger.

McNeil Robinson, New York, NY - St Anselm's College, Manchester, NH May 15: Toccata and Fugue in D minor, Prelude and Fugue in A minor, Bach; Sonata II, Hindemith; Choral in A minor, Franck; Orison for organ and tape, Druckman; Variations on a Noel, Dupré; Improvisation on a submitted theme.

Stephen A Rumpf - St John's Abbey, Collegeville, MN May 2: Prelude and Fugue in G minor, Buxtehude; Psalm 140, Sweelinck; Sonata I, Hindemith; Trio Sonata VI in G BWV 530, An Wasserflüssen Babylon BWV 653, Fantasia in G BWV 572, Fugue in G BWV 577, Bach.

John Schaeffer - St Martin's-in-the-Fields Episcopal, Columbia, SC May 14: all-Bach: Toccata in E BWV 566, 2 settings Jesu Christus unser Heiland BWV 655 and 666, Toccata and Fugue in D minor BWV 538, Sonata VI in G BWV 530, Toccata in D minor BWV 565.

Carl E Schroeder - St John's Episcopal, Lancaster, PA May 20: Variations on Warum betrübst du dich mein Herz, Scheidt; Rigaudon, Campra; Andante sostenuto (Gothic Symphony), Widor; Herzlich tut mich erfreuen, Brahms; Pastorale, Vierne; Fantasia and Fugue in C minor, Bach.

Robert E Scoggin, Rochester, MN - St Paul's Lutheran, Pine Island, MN May 20: Rigaudon, Lully; Pastorale, Zipoli; Allegro, Carvalho; Now thank we all our God, Jesu joy of man's desiring, Toccata and Fugue in D minor, Bach; Een Vaste Burg, Cor Kee; Schönster Herr Jesu, Schroeder; Wachtel auf, Manz; Prelude, Fugue and Variation, Franck; Toccata (Symphony V), Widor.

William Self, Utica, NY - Church of the Advent, Boston, MA April 24: Symphonie Gothique, Widor; Revelations, Pinkham; If thou but suffer God to guide thee, Blessed Jesus we are here, Thompson; Choral in E, Franck.

John Skelton - Maple Street Congregational, Danvers, MA May 4: Concerto in A minor, Soler; English Suite II in A minor, Bach; Les baricades mystérieuses, Le tic-tac-choc ou les maillatins, F Couperin; Sonatas in C K 460, 461, Scarlatti; Komm heiliger Geist, Ach Herr mich armen Sünder, Wir danken dir, Von Gott will ich nicht lassen, Buxtehude; Duplum, Schroeder; Trauerode opus 145/1, Reger; Prélude et Danse Fuguée, Litaize. Assisted by Carolyn Skelton, harpsichordist.

Nicholas Smith - St Clement's Episcopal, Berkeley, CA May 27: Variations de Concert, Bonnet; Fugue in G BWV 577, Trio Sonata in E-flat BWV 525, Bach; Introduction and Fugue on the 94th Psalm, Reubke; Variations on a Noel, Dupré; Scherzo, Gigout; Variations on Veni Creator, Duruflé.

Charles J Stark - Our Saviour's Lutheran, Callendar, IA April 29: Trumpet Voluntary in D, Purcell; Flute Solo, Arne; Jesu joy of man's desiring, Toccata and Fugue in D minor, Jesu priceless treasure, O sacred head, Bach; O Christ Thou Lamb of God, Manz; My Song is Love Unknown, Vaughan Williams; Beneath the Cross of Jesus, Elmore; Good Christian men rejoice, Willan; Easter Morning, Thorkildsen; Offertoire for Easter, Dandrieu; Christ lay in bonds of death, Stout; Jesus Christ is risen today, Peeters; Processional, Shaw; Capriccio on the Notes of the Cuckoo, Purvis; Song Without Words, Stark; Toccata (Symphony V), Widor.

Stanley E Tagg, Pittsburgh, PA — East Liberty Presbyterian, Pittsburgh May 13: Dialogue sur les grands jeux, Fuge a 5, Pange Lingua (Livre d'Orgue), de Grigny; Prelude and Fugue in E-flat, Christ unser Herr zum Jordan kam (Clavierübung III), Bach; Carillon de Westminster, Allegro vivace (Symphony I), Vierne; Choral in E, Franck.

Calvin M Taylor — St Paul's Cathedral, Los Angeles, CA May 18: Prelude and Fugue in C BWV 547, O Mensch beweine, Bach; Schmücke dich, Brahm; Improvisation on Aberystwyth, Taylor; Toccata and Fugue in D minor opus 59, Reger.

Mary S Taylor — First Presbyterian, Berkeley, CA May 6: If thou dost suffer God to guide thee, Toccata and Fugue in D minor, Sheep may safely graze, Bach; 6 Pieces for a Musical Clock, C P E Bach; Prelude, Fugue and Variation, Franck; Toccata, Monnikendam; Pastorale, Milhaud; The Leaves on the Trees Spoke, Finney; Now thank we all our God, Karg-Elert; Largo from Xerses, Handel; Final (Symphony I), Vierne.

Robert Triplett, Mt Vernon, IA — Faith United Presbyterian, Monmouth, IL May 6: Prelude and Fugue in E minor, Bruhns; 2 settings Herzlich tut mich verlangen, Brahm; Fantasy in F minor, Mozart; Variations on Lobe den Herren, Ahrens; Andante sostenuto, Widor; Arabesque, Langlais; Le monde dans l'attente (Passion Symphony), Dupré.

Fred Tulan, Stockton, CA — St Andrew's Episcopal Cathedral, Honolulu, HI April 22: Organologia opus 180, Ernst Krenek (American premiere).

John Vandertuin, Toronto, Ontario — Eaton Auditorium, Toronto May 16: Piece Heroique, Adagio (Fantaisie in C), Franck; Symphony V (1st Movement), Widor; Te Deum, Francaise (Suite Francaise), Langlais; Final (Symphony I), Vierne. Shared program with The John Bates Singers of Toronto.

Charles Ward, San Francisco, CA — St Clement's Episcopal, Berkeley, CA April 29: Our Father Who art in heaven, Prelude and Fugue in F-sharp minor, Buxtehude; Capriccio, Froberger; Suite du deuxième ton, Clément; 2 Appalachian Mountain Hymn Tunes; Three English Country Dances; Trio Sonata V in C, Bach.

Malcolm Wechsler, London, Ontario — St Michael's Church, London April 18: Prelude and Fugue in E-flat BWV 552, O Mensch beweine BWV 662, Bach; Prelude opus 65/7, Reger; Organ Sonatas K 24, 25, 245, 274, Mozart; Choral in E, Franck. Assisted by violinists Theresa Bernardo and Thomas Hart, and cellist Henry Haasen.

C Gordon Wedertz, Chicago, IL — St Andrew's-Cheney Memorial Church, Chicago April 29: Toccata and Fugue in D minor, Bach; Choral in A minor, Franck; Le jardin suspendu, Alain; Prelude and Fugue on BACH, Liszt; Toccata (Symphony VI), Widor; and vocal selections sung by Naomi West Smith, assisted by violinist Frieda Durkin and flutist Carolyn Hamilton.

William Wickett, London, Ontario — St Michael's Church, London May 16: Fugue in E-flat, Bach; Blessed are ye, Deck thyself my soul, My heart is filled with longing (2 settings), Brahm; Prelude and Fugue in E, Buxtehude; Adagio (Suite Modal), Peeters; Sonata III, Mendelssohn; Agnus Dei, Meek; Prelude-The Bells, Monnikendam.

George M Williams — Northfield Community Church, Northfield, IL April 25: A mighty fortress, Pachelbel; Echo, Scheidt; Partita on Jesu priceless treasure, Walther; The glorious day has dawned BWV 629, Prelude and Fugue in D BWV 532, Bach; Cantabile, Franck; Improvisation on Victimae Paschali, Tournemire; Lyric Piece opus 43, Ivy Beard; Prelude and Fugue in G minor, Dupré.

Grady Wilson, Brooklyn, NY — First Presbyterian, Englewood, NJ May 6: Improvisation on Victimae Paschali, Tournemire; Andante in F K 616, Mozart; Prelude and Fugue in A minor, Brahm; Prelude in C, Bruckner; Toccata in D minor, Reger; Sonata for Organ, Shackleford; Requiessat in Pace, Sowerby; Sketch in F minor, Fugue III on BACH, Schumann; Passacaglia quasi Toccata on BACH, Sokola.

William Witherup, Meadville, PA — First Presbyterian, Meadville April 29: Choral in A minor, Franck; Plein jeu, Dialogue, Elevation (Mass for Convents), Couperin; Fugue in E-flat, Bach; 4 Tunes of Colonial Virginia, ed Darling; Variants on Lauda Anima, Witherup; Pedal Variations on a Colonial Tune, Young; The Hanging Garden, Alain; Prelude and Fugue on ALAIN, Duruffé.

John Wood, St Thomas, Ontario — St Michael's Church, London, Ontario May 2: Chromatic Fugue in D minor, Fantasia in D minor, Pachelbel; O Christ the Lamb of God, Lenel; Toccata and Fugue in F BWV 540, Erbarm dich mein, Bach; Sonata II, Mendelssohn; Choral Phrygian, Alain; Prelude on King's Lynn, Whitlock.

Karen Young, Verdigré, NE — Trinity Lutheran, Yankton, SD May 6: Chaconne in F minor, Pachelbel; Trio Sonata in C BWV 529 (1st Movement), Prelude and Fugue in A minor BWV 543, Bach; Chorale I, Sessions; Prelude and Fugue in G minor, Dupré; O Taurigkeit, Brahm; Toccata, Guillou.

Virginia Young — student of Ruth Trued, St George's Episcopal, Roseburg, OR May 6: Gigue, Corelli; Passacaglia and Fugue in C minor, Bach; Whither shall I flee, Unto Thee I cry, Dupré; I walked today where Jesus walked, O'Hara; Carillon de Westminster, Vierne.

Students of Walter A Eichinger, U of Washington, Seattle May 17: Paul Armin Reitz — Toccata and Fugue in D minor BWV 538, Herr Gott nun schleuss den Himmel auf BWV 617. Andrew King — Fantaisie in A, Franck. Norman CasCioffa — Aria, Alain; Prelude and Fugue in B, Dupré.

GEORGE MARKEY

Records Markey Enterprises 201-762-7674
Recitals 42 Maplewood Avenue
Instruction Maplewood, N.J. 07040

LARRY PALMER

Organ — Harpsichord
Southern Methodist University
Dallas, Texas 75275

Oswald G.
D. M. A.

RAGATZ

Recitals Professor of Organ
INDIANA UNIVERSITY Lectures

THE TEMPLE

Cleveland, Ohio 44106

DAVID GOODING

THE CLEVELAND ORCHESTRA
MUSICAL HERITAGE SOCIETY
RECORDINGS

MARTHA FOLTS

Traditional

Recitals:

Avant-garde

Music Dept., Iowa State University
Ames, Iowa 50010

C. GORDON

WEDERTZ

2534 West 118th St.
CHICAGO 60655

HARRY ARTHUR WELLS

Washington State University
Pullman 99164

RUSSELL G. WICHMANN

Chatham College
Shadyside Presbyterian
Pittsburgh, Pa. 15232

JOHN E. WILLIAMS

St. Andrews Presbyterian College
Laurinburg Presbyterian Church
Laurinburg, North Carolina

barclay wood

FIRST BAPTIST CHURCH
Worcester Massachusetts

Felix Schoenstein
& Sons. Pipe Organ Builders
SAN FRANCISCO, CALIF.

FREDERICK SWANN

The Riverside Church
New York City

JOHN M. THOMAS — AAGO

Organist - Director
Frame Memorial Presbyterian Church
Staff: University of Wisconsin
Stevens Point, Wisc. 54481
FOUNDER - DIRECTOR
"CHURCH MUSIC INTERESTS" AGENCY

W. WILLIAM WAGNER

MT. LEBANON METHODIST CHURCH
Pittsburgh, Pennsylvania

HARRY WILKINSON

Ph.D., F.A.G.O.
ST. MARTIN-IN-THE-FIELDS
Chestnut Hill, Philadelphia
WEST CHESTER STATE COLLEGE, PA.

DONALD WILLING

faculty
North Texas State University
Denton

Gary Zwicky

DMA FAGO
Eastern Illinois University
Charleston

WA-LI-RO

BOY CHOIR
WARREN C. MILLER — DIRECTOR
Christ Church, Shaker Heights 22, Ohio

sally slade warner

a.a.g.o. ch.m.
CHURCH OF
ST. JOHN THE EVANGELIST
Beacon Hill Boston

★ FRANK J. SAUTER and SONS Inc. ★

4232 West 12th Place

Phones: 388-3355
PO 7-1203

Alsip, Illinois 60658

Organ Builders

- Rebuilding
 - Repairing
 - Contractual Servicing
- For Unexcelled Service

CLASSIFIED ADVERTISEMENTS

Classified advertising rates: per word, \$.20; minimum charge, \$2.50; box number, additional \$1.00. Replies to box numbers should be sent c/o The Diapason, 434 S. Wabash Avenue, Chicago, Ill. 60605.

POSITIONS WANTED

MALE, 38, SINGLE, EXPERIENCED IN TOTAL Catholic church music program, presently in R. C. cathedral-college position, seeks full-time church program in cooperative traditional situation with good pipe organ. Prefer Southern, but location open to U. S. and Canada. Available August, 1973. Address G-5, THE DIAPASON.

YOUNG MAN, B.A. ORGAN, MARRIED, seeks full-time organist/choirmaster position. Experience in adult, youth, junior and men and boys' choirs; orchestral conducting and concert series, Dir. of music. Church must have good organ, potential for excellence in choral music. References and resume on request. Address G-4, THE DIAPASON.

EXPERIENCED ORGANIST-CHOIRMASTER seeks full-time position in Roman or Episcopal church. Concerned with highest standards of worship music. Chicago, midwest area. Married, M.Mus., excellent references. Available Sept. 1. Address F-12, THE DIAPASON.

GENTLEMAN, WIDE MUSICAL BACK-ground, vocal choral, choir-master-organist, seeks position. Catholic/Protestant church, excellent references, etc., available now. J.V.L., 2 Connecticut Ave., Enfield, CT 06082. (203) 745-3064.

POSITIONS AVAILABLE

FULL-TIME ORGANIST AND CHOIRMASTER for graded choir system and handbells starting September 1. Send resume, salary requirements, etc. to First Baptist Church, Haverhill, Mass. 01830.

REED VOICERS, M. P. MOLLER, INC. HAS immediate need for the above individuals. Only conscientious individuals willing to relocate should apply. Pension program, insurance, vacations. Send resume or contact directly, M. P. Moller, Inc., 403 North Prospect St., Hagerstown, MD. 21740. (301) 733-9000.

MAN WITH SOME EXPERIENCE TO WORK with small organ company. Some service work, but mostly building. Good opportunity for right person. Do not apply unless you know the organ is your field. Robert M. Turner, Organbuilder, Van Dyke Rd., Hopewell, N.J. 08525.

EXPERIENCED ORGAN SERVICE MEN AND apprentices, Piano Technicians and movers for Branches from Miami to Palm Beach, Victor Pianos and Organs, 300 N.W. 54 St., Miami, Florida 33127, (305) 751-7502.

ORGAN MECHANIC ACQUAINTED WITH all makes of pipe organs, experienced in rebuilding, servicing and tuning. Philadelphia area. Address F-2, THE DIAPASON.

INDIANAPOLIS, INDIANA AREA. PERSON to represent large, reputable pipe organ builder. Musical background desirable but not necessary. Will furnish needed training and assistance. Send resume to Paul Hébert, J. A. Hébert & Son, Inc., 21230 Los Palomos Drive, Southfield, Michigan 48076. (313) 353-2524.

POSITIONS AVAILABLE

NO ONE WORKS HARDER THAN WHEN they work for themselves. If you have ability, integrity, the right attitude, are a hard worker, if you can stand up under Victor's "Lombardi" type Sales Training, Victor will put you in business with a Victor Franchise from Miami to Palm Beach. Victor supplies the "whole thing," locations, Franchises, service, trucks, financing and the know how. Small investment required. Apply with resume to: 300 N.W. 54 St., Miami, Florida 33127. (305) 751-7502.

WANTED - MISCELLANEOUS

SMALL POSITIV, 2-5 RANKS, WITH OR without pedal pull-downs. 4213 Curzon, Ft. Worth 76107.

PLAYER PIPE ORGAN ANY MAKE. ALSO want any type music rolls for these organs. Also want player unit for pipe organ Aeolian console. J. Brady, 4609 Cranbrook, Indianapolis, Ind. 46250.

THREE-MANUAL HORSESHOE CONSOLE, second touch on two manuals and pedal. Send photo, builder's name, stoplist. J. McCreary, 34 Dowsett Avenue, Honolulu, Hawaii 96817.

WANTED: TWO THREE AND FOUR-MANUAL used Austin consoles. Please contact F-8, THE DIAPASON.

MUSIC ROLLS FOR AUSTIN, WELTE, SKIN-ner, Aeolian, Duo-Art and Estey pipe organ players. J. V. Macartney, 406 Haverford Ave., Narberth, Pa. 19072.

WURLITZER B' BRASS SAXOPHONE, 3-manual Wurlitzer console with or without relay. Buddy Cole record Modern pipe organ. H. Morch, 127 Belmill Rd., Bellmore, NY 11710. (516) 781-4363.

ENGLISH POST HORN B' 61-NOTE, 10" wind. State make and price to KLC Enterprises, Inc., 2827 W. Lincoln Ave., Anaheim, Calif. 92801.

8 FT. TIBIA PLENA ON 8" TO 10" WIND. State condition and price. George Allen, 1145 Greenmount, Haddonfield, N.J. 08033. (609) 428-8566.

FREE REED CLARINET AS MADE BY Aeolian Company. Address G-7, THE DIAPASON.

14-FT. TROMBONE OR TRUMPET, 8-FT. oboe for 4 1/2" pressure. Address G-8, THE DIAPASON.

TWO-MANUAL, ELECTRIC, DRAWKNOB console with couplers and combination action. Mr. Britton Lavender, 111 136th Street, Chesapeake, W. Va. 25315.

VICTOR PIANOS & ORGANS WILL BUY fifty used organs monthly. Assorted Allen, Conn. and Gulbransen models. Hammond M3, M100, L100, B3, A-100, C3 and Leslies. Let us know how many you have. Victor's 300 N.W. 54 St., Miami, Florida 33127 (305) 751-7502.

MISCELLANEOUS

KRUMMHORNS, KELHORNS, PORTATIVE OR-gans, Lutes, Viols, Psalteries, Recorders, Nicholas Kelischek, Brasstown, NC 28902.

THE NEW 7-OCTAVE PETERSON CHROMA-tistic Tuner, model 300 is now available from stock. Continuously variable Vernier control allows you to compensate for temperature or tune celeste ranks with ease. For more details: Peterson Electro-Musical Products, Dept. 31, Worth, Ill. 60482.

TUNERS THROW AWAY MESSY COTTON! Mixture tuning is easier and less frustrating with all felt K. D. Kaps. Starter set (tunes up to 4 ranks) \$3.50, Deluxe set (5 ranks & more) \$8.00. K. D. Kaps 24 Belden St., East Hartford, Conn. 06108.

SERVICE MEN: DO YOU LACK SHOP SPACE? We specialize in leather work, recovering pneumatics, pouches, actions, engraving, etc. Write R. M. Minium & Son, Box 293, Lewisburg, Pa. 17837.

EXPERT RECOVERING OF ANY MAKE PNEU-matics, pouchboards and primaries with Polyurethane Plastic nuts used on primary valve wires. Melvin Robinson, 11 Park Ave., Mount Vernon, N.Y. 10550.

PNEUMATICS AND POUCHBOARDS OF ANY make recovered with Polyurethane Plastic. Write for quotation. Church Organ Co., 18 Walton St., Edison, N.J. 08817.

ORGAN SERVICE MEN: WE WILL RECOVER Casavant and Skinner pouchboards, primary and offset actions. Write Burness Associates, 1907 Susquehanna Rd., Abington, Pa. 19001.

QUALITY ALL ELECTRIC CHESTS MADE TO order, good delivery, Aikin Associates, Box 143, Brooklyn, PA 18813.

PIANOS

FAMOUS IBACH GRAND SQUARE (GER-man) about 1840, 80 keys, fairly good condition. Bids invited to Gisela Nolte, 858 Chap-leau Dr., Bay Ridges, Ont. L1W 1P4, Canada.

STEIN FORTEPIANO REPLICAS. CUSTOM I-nstruments and kits. Philip Belt, Forepiano Maker, Box 96, Battle Ground, Indiana 47920.

HARPSICHOIDS

CANNON GUILD HARPSICHOID BY ERIC Herz. Unusually stable single 8-8-4. Teakwood trim, rich full tone. May be seen in NY. Address G-2, THE DIAPASON.

SPERRHAKE HARPSICHOIDS AND CLAVI-chords. Excellent, dependable, beautiful. Robert S. Taylor, 8710 Garfield St., Bethesda, Maryland 20034.

HARPSICHOIDS, CLAVICHORDS: MAGNI-ficient tone and handsome appearance at reasonable cost. Maurice de Angeli, Box 190, R.D. #1, Pennsburg, Pa. 18073.

HARPSICHOIDS

HARPSICHOIDS AND CLAVICHORDS MADE by J. C. Neupert and S. Sabathil & Son LTD. Finest quality, fully guaranteed. Largest selection available from our showrooms. Financing now available. Free catalog. J. W. Allen, 500 Glenway, Bristol, Virginia 24201. (703) 669-8396.

SABATHIL HARPSICHOIDS, PEDAL HARP-sichords and Clavichords: most reliable and beautifully sounding, from \$895. Brochure 25¢, Stereo LP \$5 from Dept. D, 1084 Homer, Vancouver, B.C., Canada.

HARPSICHOIDS, CLAVICHORDS MOZART Pianos, by Neupert, new and used late-model instruments, sale or rental. Financing available. Write or call Wally Pollee, 1955 West John Beers Road, Stevensville, Michigan 49127.

HARPSICHOIDS, SINGLE AND DOUBLE manual in classic French style; also small harpsichords from \$845.00. John Bright, 747 Algoma Ave., London, Ontario, Canada N5X1W4.

FINE HARPSICHOIDS, CLAVICHORDS, made in diverse configurations and dispositions. Write, phone, visit shop. E. O. Witt, R3, Three Rivers, Mich. 49093. (616) 244-5128.

HARPSICHOIDS, CLAVICHORDS BY NEU-pert, world's finest, oldest maker. Catalogs on request. Magnamus, Sharon, Conn. 06069.

HARPSICHOIDS BEAUTIFULLY MADE AND elaborately decorated in the Flemish and French traditions. Knight Vernon, Harpsichord Maker, 525 White Pigeon Street, Constantine, Michigan 49042.

18th CENTURY FRENCH HARPSICHOID IN kit form. We offer an authentic reproduction of an antique French double manual harpsichord with four registers and buff stop, FF-g'. Drawing, instructions, and all materials from Frank Hubbard, 185J Lyman Street, Waltham, Massachusetts 02154.

HARPSICHOIDS AND CLAVICHORDS FOR home assembly. Uncompromising classical styling and construction. Complete kits from \$365, basic kits from \$125. Write for free brochure. Zuckermann Harpsichords, Inc., Dept. D, 160 Sixth Avenue, NYC 10013.

HARPSICHOID VIRGINAL, CLAVICHORD kits. Full size patterns after 17th and 18th century instruments, from \$235.00. Free brochure on request. Heugel kits, 2 bis, rue Vivienne, Paris 2, France.

HARPSICHOID OWNERS: A FULL LINE OF audio and visual Chromatic Tuners is now available to help you with your tuning requirements. For more information write Peterson Electro-Musical Products, Dept. 20, Worth, Ill. 60482.

"THE HARPSICHOID," INTERNATIONAL quarterly for lovers of early keyboard instruments and music. Articles, interviews, photographs and illustrations by today's foremost artists. \$8 per annum. "The Harpsichord," Box 4323-D, Denver, Colo. 80204.

QUALITY and COMPLETENESS

Your "one-stop" supplier for all pipe organ supplies and components.

DURST ORGAN SUPPLY CO., INC.

P. O. Box 1165

Erie, Pennsylvania

16512

Builders of Fine Tracker and Electro-Pneumatic Pipe Organs

Inquiries are Cordially Invited

W. Zimmer & Sons

INCORPORATED

Mailing Address: P. O. Box 11024 • Charlotte, N. C. 28209
NATIONS FORD ROAD • CHARLOTTE, N. C.

PIANO TUNING

Learn Piano tuning and repair with easy to follow home study course. Wide open field with good earnings. Makes excellent "extra" job. Write

American School of Piano Tuning
17050 Telfer Dr. Dept. D Morgan Hill, CA 95037

DO IT YOURSELF PIPE ORGAN KITS Custom specifications for church or residence, complete or parts, full instructions by established organ builders.

COLKIT MFG. CO. P.O. BOX 112
Hiler Station, Buffalo, N.Y. 14223

Our new voicers are
Cornelius (Kees)
DeRooy
and
Charles R. Olesen



Klann

INC.

We are now supplying pipes, Pitman chest, electro pneumatic unit chest and electric valve chest in addition to our standard line of products.

MANUFACTURERS OF QUALITY ORGAN COMPONENTS

DELAWARE

ORGAN COMPANY, INC.

a progressive company with traditional ideals
designing and building custom pipe organs

252 FILLMORE AVE.

TONAWANDA, N. Y.

ALTENBURG PIANO HOUSE

ELIZABETH, N. J.
WORLD'S LARGEST SELECTION OF
RODGERS ORGANS
Classic A.G.O. Organs designed to please
the most discriminating church or organist.
1150 E. Jersey St., Elizabeth, N. J.
(201) 351-2000

F. C. Drews' Co.

ORGANBUILDERS

BOX 505, MIDDLE VILLAGE, N.Y. 11379

CLASSIFIED ADVERTISEMENTS

Classified advertising rates: per word, \$.20; minimum charge, \$2.50; box number, additional \$1.00. Replies to box numbers should be sent c/o The Diapason, 434 S. Wabash Avenue, Chicago, Ill. 60605.

FOR SALE — PIPE ORGANS

TWO-MANUAL, 5-RANK GERMAN PIPE ORGAN, custom built. Electric action with duplication. Sordun 16', Holzgedeckt 8', Principal 4', Mixtur II. Also Zimbelstern. Beautiful walnut case in A-frame shape, doublefolding case front doors. Drawknob console attached, adjustable bench. Tracker-touch keyboards with naturals of pomegranate, sharps of white maple. Case 9'5" at highest. Located in No. Calif. home, mint condition. Ideal as practice instrument or for small church. Additional information and photo on request. Write F-5, THE DIAPASON.

CONCERT PIPE ORGAN, BUILT BY INTERNATIONALLY KNOWN EUROPEAN COMPANY, 3 years old, 3 manual, 33 stops, in excellent condition. Finest materials and finish throughout. Available immediately. For details and pictures write: F-9, THE DIAPASON.

WESTMINSTER PRESBYTERIAN CHURCH, DECATUR, ILLINOIS seeks buyer for its present pipe organ, 3-manual, 28-rank, 1929 Austin. Romantic instrumentation. Divided chambers. Organ and console in good condition. If interested, make offer.

FOUR-RANK KIMBALL SELF-CONTAINED pipe organ. 12 Bourdon 16' wood pipes mitered, 85 metal Flute pipes, 73 metal Viol pipes, 73 Diapason pipes, 61 Oboe pipes. Space required 8' x 8' x 7 1/2' including console. Can be played at Taylor Piano & Organ Co., 411 East Main Street, Rochester, N.Y. 14604. (716) 325-3997. Ask for Mr. Taylor.

WICKS FUGA DELUXE ELECTRIC ACTION pipe organ, beautiful cabinet with 224 pipes, 2 manual keyboards, 32 foot pedals, detached console, motor and blower; 4111 West 220 Street, Fairview Park, Ohio. 44126. (216) 331-6930.

33R MURRAY HARRIS PIPE ORGAN LESS console, disassembled, good condition \$5,500.00. Casavant 4-manual, 52-drawknob console 1951, electropneumatic, excellent condition \$6,900.00. Specs on request. First Presbyterian Church, 320 Dale St., San Diego, Calif. 92101. (714) 461-5457.

2-MANUAL 16-RANK MOLLER, DRAWKNOB console 100% complete. Dismantled, carefully packed and stored. Includes blower, generator, chests, reservoirs, pipes, swell shades, conductor, harp and casework. Excellent condition. P. LaGala, 59 Melody Hill Road, Clifton, New Jersey 07012. (201) 472-8555.

60-RANK CASAVANT ORGAN 1927. Presently in use. Highest bid takes all; or will sell parts. Buyer to remove. Also 3HP, 3-phase blower. First Presbyterian Church, Glens Falls, NY 12801.

ONE-MANUAL AND PEDAL MOLLER TRACKER organ. 9 1/2' high, 8' wide, 6' deep. 8' String, 8' Flute, 4' Flute, 2' Octave, 16' Bourdon, Tremolo, Manual to Pedal. Edwin Dunlap, 1225 North Second Street, Harrisburg, Penna. 17102. (717) 234-1488.

2M 5R MARR & COLTON, \$2,500.00. ROBERT Castle, 12350 E. 48th Avenue, Denver, Colorado 80239.

FOR SALE — PIPE ORGANS

ON BIDS: 2-MANUAL, 8-RANK, USUAL ACTION 1944 MÖLLER organ. Bids received until August 1. Trustees retain right to reject any bids. Purchaser to remove from church. First Presbyterian Church, Luverne, Minn. 56156. (507) 283-4787.

2-MANUAL 16-STOP PIPE ORGAN, BEST OFFER, can be played, buyer removes. Contact Ellsworth Clement, Chairman, Union Congregational Church, Peterborough, New Hampshire. (603) 924-6605.

SIX-RANK PIPE ORGAN. PRICE INCLUDES removal and installation at your location. Subject to certain limitations. Completely restored \$3800. Brady, 4609 Cranbrook, Indianapolis, Ind. 46250.

SEMI-PORTABLE POSITIVE STOPPED FLUTE 8', Cone Flute 4', Principal 2', Mixture 3 ranks. Price \$5,000. M. A. Loris, Tracker Organs, RFD 2, Barre, Vermont 05641. (802) 476-6340.

3-RANK WICKS ORGAN, 2-MANUAL, 32-note pedal, new blower, console detached. Main St. United Methodist Church, 1400 Main Street, Alton, Ill. 62002. (618) 462-2495.

I-MANUAL 2-RANK POSITIV WITH A.G.O pedalboard and direct-electric action. Suitable for apartment. \$1,000. Call (212) 663-6448.

ESTEY, 1920 VINTAGE, PARTLY DISMANTLED, all new leather and other repair work. 13 ranks. Buyer remove. Best offer over \$400. Trinity Mcravian Church, 7011 Good Luck Road, New Carrollton, Md. 20784. (301) 474-1814.

WURLITZER PLAYER THEATER ORGAN. UNIFIED, 18 ranks, 58 rolls. Just overhauled. Appraised value \$30,000. Write Howard Berger, 220 Esplanade Drive, Rochester, New York 14610.

COMPLETE 10-RANK WURLITZER ORGAN with all percussions and traps, no console or relay. Many ranks of pipes. Reeds, strings, etc. Write or call H. Morch, 127 Belmill Rd., Bellmore, NY 11710. (516) 781-4363.

FOR SALE — ELECTRONIC ORGANS

NEW SCHOBER RECITAL ORGAN. TWO-manual with standard AGO pedals, 32 stops, 6 couplers, tone cabinet. Schober reverb, walnut finish. Orig. value \$4400. Price \$3500. Contact: E Furgat, 2847 N Spaulding, Chicago, Ill. 60618. (312) 486-4477.

CONN CUSTOM SERIES I ORGAN, REMOTE electronics, 11 sets pipes, drawknob, capture, walnut, one year old. Private home. Orig cost \$27,500. Owner must sell, \$18,000. (213) 980-7511.

ARTISAN DELUXE 2-MANUAL THEATRE organ, Leslie, Orch Bells. 5 channel amplification. \$3,500.00 complete. Call (215) TU-7-9741.

ALLEN W-4 SYSTEM & CONSOLE. CABLES included. Console contains additional couplers. Located in San Diego. Music Dept., P. O. Box 958, N. Hollywood, CA 91603.

FOR SALE — ELECTRONIC ORGANS

2 61-NOTE MANUALS, AGO PEDALBOARD. Neon oscillator divider system. Possibly a kinsman. Fisher spacepander. Appearance, voicing similar to Baldwin 5A. Two speaker cabinets, 1 with rotary speaker. All in working order. Nicely finished light walnut console and bench. Must be removed at buyer's expense by August 1st. \$650.00 or best offer. Hans Hansson, 5 Newtown Lane, Huntington Station, New York 11746. (516) 421-2562.

RODGERS COLUMBIAN 75, 2-MAN., AGO pedalboard, practice panel, Transposer, 6 months old. Excellent for church or studio. Moving. \$3300 or best offer. Call (502) 798-3971 or (615) 983-3067 or write J. C. Callaway, 1522 Walker Circle, Maryville, Tenn. 37801.

VICTOR PIANOS AND ORGANS EIGHT Warehouses with over 1,000 Pianos & Organs of all makes for home, theatre, and church. 500 Organs, 200 Grands, 300 Spinnet Pianos and 15 Ampico Player Grands. We crate and ship throughout the world. 300 N.W. 54 St., Miami, Florida 13127. (305) 751-7502.

FOR SALE — MISC.

MINT CONDITION, 110 DIAPASONS, 1960-70 (includes 50th anniversary issue). Player Piano Mechanisms, White. Organ Stops, Audsley, The Contemporary Am. Organ, Barnes, Organ, Faust, Temple of Tone, Audsley, Dictionary of Pipe Organ Stops, Irwin, Player Piano Treasury, Roehl (autographed by author), Duo-Art Reproducing Piano (Orig.). Ampico Reproducing Piano (Orig.). Bound vols. of The Organ, 1955-61 \$175.00 ppd. Maple Lane Antiques, Ulster, Penna. 18850.

GRANDFATHER CLOCK WITH BUILT-IN automatic pipe organ. Circa 1825. 7 ft. 10 in. tall. After striking plays tune on organ. 8 tunes. Working. \$950. Frank E Davis, 362 Haverford, San Antonio, Texas 78217. Phone (512) 326-4467.

SEVERAL FINE REED ORGANS AND MELO-deons. Expertly reconditioned. Reeds, voiced and tuned. Also replacements. The Little Organ Shop, C. H. Gunzinger, Box 276, Williamsville, VT 05362.

ESTEY & CO. REED ORGAN, CA. 1885. Hard-to-find 73-note keyboard, mirrored top. Restorable condition. Make offer. Dave Ferré, 8 Linwood Place, Rochester, New York 14607.

16' TROMBONE, 32 PIPES: 16' VIOLONE, 61 pipes; 16' Flute Conique, 61 pipes; 16' Dulciana, 61 pipes; 16' Pedal Open Diapason (wood), 32 pipes; 16' Waldhorn, 61 pipes. All on 6" wind pressure. Quotations upon request. Address F-3, THE DIAPASON.

PIPE ATTACHMENTS FOR YOUR ELECTRONIC organ; two, three or four ranks, assembled or in kit form; only 7 ft. hi, with or w/o enclosures. "Organ Building" book covers pipe and electronic projects for homes and churches, by Robert L. Eby, \$3.40 postpaid. Includes catalog of organ accessories for every make. Newport Organ Organs, 846 Production Place, Newport Beach, CA 92660. (714) 645-1530.

FOR SALE — MISC.

CLEARANCE: USED PIPES, PARTS. WRITE for list, including: 25 sets low pressure pipes, Aeolian harp, 3-HP, 3-phase Orgoblo. Julian Bulley, 1376 Harvard Blvd., Dayton, Ohio 45406. (513) 276-2481.

8' SALICIONAL CC-73 PIPES, 8' SWELL DIA-pason CC-12 pipes, 73-note electric chest, half-HP Spencer blower, each \$50. Other nearby new Reiser parts. Call Harold Wiebe, (513) 563-6239.

1966 CASAVANT 8' KNOPF REGAL, LOW pressure. Best offer over \$300.00. Available after June 1, 1973. Brantley A. Duddy, Inc., Stump Hill Road, Cedars, PA 19423.

DURST PITMAN CHEST, 6 STOPS INCLUDING 111-rk. mixture overlay, built in 1950's and in excellent shape, \$500. Möller 5-rank unit chest, 377 notes total, leather excellent, \$200. Möller Vox chest, 61 notes with side primaries, \$60. Hook & Hastings 8' Stopped Flute, 3" wind, 61 pipes, would be lovely unlicked, \$70. Jun-chen Pipe Organ Service, 816 S. Adams, Westmont, IL 60559.

UNIT CHESTS, STRAIGHT CHESTS, RESER-voirs, tremulants, keyboards, misc. parts and pipes. All used. Charles Hendrickson, 1403 N. 5th St., St. Peter, Minn. 56032. (507) 931-4271.

2-MANUAL OAK, TILTING TABLET MOLLER console in excellent condition, circa 1956. 30 tablets, usual couplers. 4 pistons per manual, 4 generals. \$500.00, no crating available. Send stamped, self-addressed envelope for further info. Robert M. Turner, Organbuilder, Van Dyke Road, Hopewell, N.J. 08525.

CASAVANT, 3-MANUAL DRAWKNOB CON-sole and pedalboard in beautiful solid oak case with matching bench. St. John's Church, Main & Prospect, Huntington, New York 11743. Make offer.

TWO-MANUAL KEYBOARD FROM WURLIT-zer organ. Good condition. Address G-3, THE DIAPASON.

KLANN REMOTE KEY ACTION RELAYS FOR 3-manual 22-rank organ (no pedal relay). Requires 15 volts to work efficiently. Great for additions. Foley-Baker, Inc., P.O. Box 66, Buckland Station, Manchester, Connecticut 06040.

ORGAN BLOWERS. SPENCER ORGOBLO, 8" static 5HP 3-phase, 208 volt. Zepher Electric 8 1/2" static 3HP single phase, 115-230 volt. Spencer Orgoblo 8" static 2HP single phase, 115-220 volt. Muller, 1365 So. Detroit, Toledo, Ohio 43614.

KINETIC BLOWER 10 INCH AT 2000. DECKER, 1416 High Ave., Roslyn, Pa. 19001.

MAAS ROWE TUBULAR CHIMES AND AC-tion. Model 425-KD2, 25 notes. \$950. FOB Organ World, 1260 E. Colorado, Pasadena, CA 91106.

CHESTER A. RAYMOND, INC. PIPE ORGAN BUILDERS

Rebuilding, Maintenance and Additions

P.O. Box 55 Princeton, N.J. 08540

Phone: 609-924-0935

McMANIS ORGANS

Incorporated

10th & Garfield

KANSAS CITY, KANSAS

66104

ROCHE ORGAN COMPANY

builders of

Mechanical Action Organs

Electric Action Organs

P.O. Box 971 Taunton, Mass. 02780

LOUIS F. MOHR & COMPANY ORGAN

MAINTENANCE

2899 Valentine Ave.

New York 58, N.Y.

Telephone: SEdwick 3-5628

Emergency Service Yearly Contracts

Harps — Chimes — Blowers

Expert Overhauling

"An Organ Properly Maintained Means Better Music"

E. H. HOLLOWAY CORPORATION

Builders of

Tracker and Electro-pneumatic

slider chest organs.

INDIANAPOLIS, INDIANA

Tel. 637-2029

P. O. Box 20254

ORGAN

Since 1906

The Symbol of Quality

JEROME B. MEYER & SONS

2339 SO. AUSTIN ST.

MILWAUKEE, WIS. 53207

RANDALL S. DYER

Pipe Organs and Organ Service

Box 489

Jefferson City, Tennessee 37760

ORGAN SERVICE-J. E. Lee, Jr.

KNOXVILLE, TENNESSEE 37901

Box 2061

Tuning - Maintenance - Rebuilding
Consultants

JULIAN E. BULLEY

New Organs — Rebuilding

Service

SINCE 1906

1376 Harvard Blvd.—Dayton, Ohio 45406
513-276-2481



Your personal wishes
are in good hands

Fa. Jacq. Stinkens
Organ pipe makers

ZEIST
Holland

Lilian Murtagh Concert Management

Box 272

Canaan, Connecticut 06018

203-824-7877



ROBERT ANDERSON



CLYDE HOLLOWAY



ROBERT BAKER



WILMA JENSEN



FREDERICK SWANN



DAVID CRAIGHEAD



JOAN LIPPINCOTT



WILLIAM TEAGUE



RAY FERGUSON



DONALD McDONALD



LADD THOMAS



JERALD HAMILTON



MARILYN MASON



JOHN WEAVER



GERRE HANCOCK



JAMES MOESER



WILLIAM WHITEHEAD

**European Artists
Available 1973-74**

MARIE-CLAIRE ALAIN
Oct.-Nov.

PETER HURFORD
Oct.

LIONEL ROGG
Oct. 6-Nov. 3

MARTIN NEARY
Oct. 14-Nov. 24

GILLIAN WEIR
Nov.

THE DURUFLES
Late April-May

**Special Availabilities
1973-1974**

DONALD McDONALD
November only

LADD THOMAS
East & Midwest
Jan.

CATHARINE CROZIER
Limited

NITA AKIN
Workshops — Fall

**Combinations
Organ and Assisting Artist**

GERRE & JUDY HANCOCK
Organ Duo

WILMA JENSEN &
K. DEAN WALKER
Organ & Percussion

MARILYN MASON &
PAUL DOKTOR
Organ & Viola

FREDERICK SWANN
AND
JOHN STUART ANDERSON
Organ & Actor

JOHN & MARIANNE WEAVER
Organ & Flute