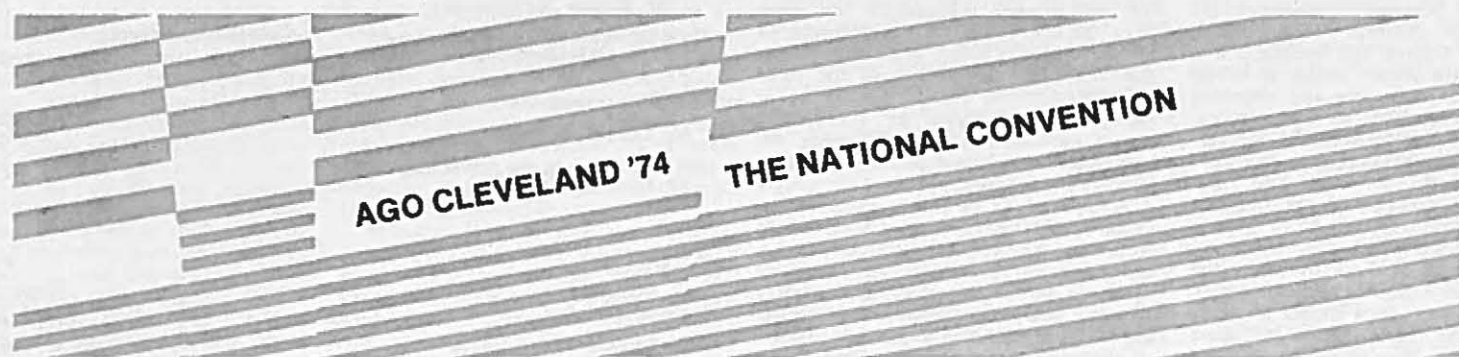


THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN, THE HARPSICHORD AND CHURCH MUSIC

Sixty-Fifth Year, No. 9 — Whole No. 777

AUGUST, 1974



June 17 to 21 saw over 1300 people flock to Cleveland, Ohio for the American Guild of Organists annual convention. That's a sizeable attendance for an A.G.O. national convention, and it is to the credit of the host chapter that those in attendance were treated to an educational embarrassment of riches in a rich and varied program. Headquartered in Cleveland's old-fashioned Cleveland Plaza hotel (so filled to overflowing that many had to seek rooms in other nearby hotels and motels), the Clevelanders provided a fine mix of social relaxation with a very busy program of workshops, demonstrations, concerts, and recitals. An interesting blend of traditional and new music provided the basis for an enlightening week. It was impossible for one person to attend everything, since the program was arranged so that each convention goer could pick and choose according to his interests from events which were scheduled concurrently. Through it all, it was apparent, however, that there were two main thrusts of the convention program: one having to do with the present-day approach to historical music; the other to present the best of contemporary music in the organ and choral field. This set up a tension — a healthy tension — between the old and the new, a tension already obvious within our contemporary musical world. So it was that Cleveland's motto for the convention, "Form and Pressure," was an accurate reading of what happens when the avant garde engages with the traditional. In order to embody the flavor of this tension in a review, we will not attempt to review everything that happened at the convention. Rather, we present here a dual review according to the two thrusts of the convention in the hopes that at least some of the ideas and feelings produced by the convention will be conveyed more clearly. More importantly, as an educational event the convention program was meant to stimulate new ways of thinking and perceiving the music we deal with in our profession. We hope that some of that stimulation will be felt in the following reviews.

THE FORM OF THE PAST

by Robert Schuneman

Gustav Leonhardt

Four morning sessions were given over to Gustav Leonhardt, the extraordinarily gifted harpsichordist and musicologist from Amsterdam. His Monday and Wednesday sessions were repeat performances of his concert, half organ music, and half harpsichord music. Held in the lovely setting of Trinity Cathedral, four instruments were placed at his disposal: a brand new 2-manual and pedal Brombaugh organ temporarily tuned in meantone temperament; a small 2-manual and pedal Flentrop tuned in one of Werkmeister's temperaments; a large French style Dowd harpsichord on loan from Lisa Crawford of Oberlin; and a large Cucchiara and Pierce harpsichord on loan from its Cleveland owner.

Mr. Leonhardt opened his concert with Scheidemann's *Gagliarda in D minor*. The lovely and light dance rhythms were immensely heightened by the meantone temperament of the Brombaugh organ, as was the capriciousness of the harmonies in Böhm's *Capriccio in D*. Then followed three voluntaries by M. Locke, which Mr. Leonhardt played on the Flentrop organ, and Johann Eberlin's *Toccata and Fugue in A minor* played on the Brombaugh organ. Mr. Leonhardt's playing of the pieces was exciting indeed. There is scarcely a keyboard player alive who can achieve the spontaneity of affect, the delicacy and elegance of the rhythms, and the abundance of musical expression within the style of the music as well as Mr. Leonhardt. The essence of his playing involves an acute sensibility to the style of the baroque period — its manners and habits — combined with an uncanny sense of musical intuition which results in very free performances that make the music sound as fresh today as if it were composed just yesterday, and yet without anything being forced or labored.

But one must question his choice of instruments for the Locke and Eberlin pieces. The Locke pieces would have worked well, and indeed were written for meantone tuning. Thus, they sounded a little bland on the much more tempered Werkmeister tuning. But particularly the Eberlin piece should not have been played on the meantone instrument, for the chromatic writing of the fugue brought forth harmonies in quick succession that require semitones not available in that tuning, and therefore displayed the "wolf" at its worst. Many people in the audience complained about the "out of tuneness" of the Brombaugh organ at this point. The fault lay not in this outstanding and beautiful instrument, but in the fact that the Eberlin piece was not meant to be played in this temperament. As a matter of fact, the Eberlin work would probably have sounded fine in the Werkmeister tuning. But, this fault aside, both Mr. Leonhardt and the instruments made excellent music.

Turning to the harpsichord for the second half of his concert, Mr. Leonhardt continued to show his enormous grasp of the music and even more of the detail of his playing in Bach's *Suite in E minor*, three *Three-Part Inventions* (E-flat, G, and G minor), and three pieces by F. A. Forqueray, *La Rameau*, *La Sylva*, and *La Guignon*. (On Wednesday, he substituted Bach's *English Suite in G minor* for the suite and the inventions played Monday.) Again, the audience was treated to some delicious playing, so free and expressive as to transport one completely out of place and time. Especially in the French pieces was Mr. Leonhardt at his best.

On Tuesday, Mr. Leonhardt spoke quietly about the interpretation of Baroque music, espousing the view that the player needs to learn as much as possible about the practices and manners of the period before attempting to interpret the music. But he was also clear in recognizing that no matter how close one gets to the music, no matter how much research and study one does, one must always make musical decisions and musical interpretations from one's own intuition, and ultimately there is probably not just one "right" way to play any one piece. Then he went on to show how he approaches such things as rhythm and articulation, musical expression and interpretation by treating the subject of

(Continued on page 4)

THE NATIONAL CONVENTION

PRESSURE BRINGS NEW MUSIC

by Marilou Kratzenstein

The strong emphasis placed on contemporary music was a courageous move on the part of the convention program committee. Lectures and demonstrations of an instructional nature were combined with concerts representing different trends in modern organ music. The convention provided a well-balanced survey of much that has been happening in the organ world in recent years. For convention participants who were not acquainted with such music, it must have seemed like an overdose of a strange and bitter medicine. Even for some who have kept abreast of recent developments, such intense exposure to contemporary music within a relatively short period of time was occasionally fatiguing. I firmly believe, however, that this type of convention was something we really needed.

As was sometimes directly stated, and at other times merely implied, we must not shut ourselves off from the mainstream of the musical world and allow ourselves to be content with organ tradition alone. This point seems to be especially relevant for American organists at this particular point in history. We have a greater variety of organ types and a larger number of top quality organ builders on this continent than ever before. The very imaginative work which some of these builders are doing may stimulate more good composers to write for the instrument. For years, our better composers usually avoided the organ like the plague. Or else they made a token contribution to the literature through one or two minor pieces. In recent years, we've seen encouraging signs that this attitude is beginning to change. In addition, we probably have more well-trained organists than can be found in any other country. Unfortunately, it's still easier for an organist in some European countries to acquire recognition as a major concert artist than it is for an American organist to gain similar recognition. But — who knows? — this situation could change, if enough favorable forces were to come together at the right time.

Perhaps now is the right moment to make a big thrust forward. To do that, we will certainly have to broaden our outlook in order to become a more significant part of the general musical community. With respect to the performance of music from previous eras, this implies, among other things, that we take greater cognizance of the research in performance practices that has been done by musicologists and performing artists from other areas (harpsichordists, string players, etc.). Much of what they have learned and are already practicing, especially in the area of Baroque music, could be used to liven many a dull organ performance. As for contemporary composition and improvisation, we need much more exposure to all areas of current creativity in order to realize more of the organ's potentialities.

"The Troika"

Gerd Zacher, Jean Guillou, and William Albright, the three stellar artists within the modern music framework, each approached the organ quite differently. With respect to registration, Zacher stands totally apart from the other two. As a German, he is not only an outspoken advocate of the tracker organ, but he obviously values instruments which have stops of highly individualistic character. This goes hand in hand with the "Werkprinzip" in which each division of the organ has an independent character of its own. Zacher usually employed registrations that contrasted as sharply as possible, many of them quite unconventional. He also changed registration with extreme rapidity. His other techniques of manipulating the organ (which will be mentioned later in connection with his lecture-demonstration) were developed partially by him and are now commonly employed for all of the avant garde organ works which have grown out of the Ligeti-Kagel stream. Such music is most frequently heard in Germany, where it received its primary encouragement, but it is certainly not unknown in other countries.

Jean Guillou's registration, on the other hand, is basically an outgrowth of the French Romantic-Modern school, where homogeneity of sound is a prime

(Continued on page 4)

Hartt College Annual Contemporary Organ Music Festival — A Review

by George Black

George Black is a faculty member of Huron College, London, Ontario, Canada

In the four years of its existence, the Hartt College Annual Contemporary Organ Music Festival has become a major force in the organ world. It brings together both composers and organists ranging from students to the most experienced, and this opportunity for personal contact is in itself commendable. Better still, with invitations and commissions and promises of performance, it has encouraged the writing of what is now a significant number of new compositions, several of them by composers who had never before written for organ. Best of all, it provides a chance for composers to hear performances of their own works and those of others, and for organists to hear a lot of new repertory played by someone other than themselves. Such an event cannot fail ultimately to have a profound influence on both the composition and the performance of contemporary organ music in North America.

This year's festival was held June 3-7 in Hartford, and consisted of eight lectures by Iannis Xenakis, Daniel Pinkham, and Clyde Holloway, one panel discussion, eight concerts (six formal and two informal), four concert previews, and three receptions and parties.

Iannis Xenakis

A new composition by Iannis Xenakis is always a musical event of international importance, and Hartt College is to be congratulated on persuading such a great composer to write his first piece for organ. Although in the event it was not possible to perform it at this year's festival, the composition was very much in everyone's mind and conversation. Like the other works of Xenakis, it is of staggering difficulty, but there is no question that it is a major addition to the repertory, and its first performance is something for all of us to look forward to with eagerness.

Xenakis himself is one of the most extraordinary people of the 20th century, a polymath rooted in the cultures of both Greece and Europe, an artist who studied with Messiaen while working with Le Corbusier, accomplishing strikingly individual works in both architecture and music, a heroic man who bears on his face the scars of his participation in the anti-Nazi resistance in Greece. During the festival, he lectured for two sessions on the topic of "Formalization in Musical Composition," basing his material largely on what he has already published in his book. Lectures by great public figures are nearly always a disappointing rehash of things the hearers already know, but in this case the material, though not new, remains challenging, to say the least, and the presentation in Xenakis' fluting, gentle voice was utterly electrifying. He managed to range in a single paragraph from black holes in the universe to Heraclitus, without ever really straying from the subject of musical composition. He used illustrations from his own compositions, including a tantalizing excerpt from a recent work for piano and orchestra called *SYNAPHAI-CONNEXIVITIES*, not yet available on recordings. He also showed slides of his scores, and of the graphs used in the composition of some of his music. One of the most memorable experiences of the whole week was to sit in a dark room and see the starkly beautiful charts being projected on a screen. As Xenakis pointed to important features, the patterns fell over his face and his burnt-orange shirt, casting his striking profile as a silhouette on the screen behind. In the case of *CHORRIPSIS*, he traced the progress of the music on a multi-colored diagram as a recording was being played, producing a breath-taking combination of sight and sound.

Only one composition of Xenakis was performed during the week. Written for clarinet and cello, *CHARISMA* was

composed in memory of Jean-Pierre Guézec. It is based on a text from the Iliad in which the soul of Patroclus "took wing for the House of Hades, bewailing (Xenakis used the French word *grinçant*) its lot and the youth and manhood that it left." Henry Larsen and Harry Clark, the latter on very short notice, gave a forceful and intense performance of this anguished work.

Music of Messiaen

The personal domination of the week by Iannis Xenakis was in fact surpassed by the musical domination of Messiaen. Xenakis himself referred to the week as a Messiaen festival. Ten hours of lectures by Clyde Holloway were matched by performances of the complete *Méditations sur le mystère de la Sainte Trinité* (again by Holloway), eleven movements from the other organ works, two piano pieces, and three important chamber works.

No one could be better qualified to speak on Messiaen's music than Clyde Holloway. Apart from the intensive examination of the scores and writings which is to be expected of a scholar who has written a doctoral dissertation on the subject, Holloway has played all the organ music on the Trinité organ, has worked extensively with the composer, asking him detailed questions and receiving direct answers, and has even prepared American performances of Messiaen's music under his supervision. His familiarity with the composer's mind and music permit him to speak with unparalleled authority.

He undertook to work through all of Messiaen's music in the time available to him, describing it and situating it in the composer's life, and then commenting on performance problems in the organ works. Although it proved impossible to carry out this Herculean task successfully, many valuable insights and unexpected pieces of information were passed on, and it is to be hoped that this information will be published and made more widely available. Lectures on detailed matters of interpretation are extremely useful, although there is always the risk that the comments intended for page 37, measure 8, may get written into someone's copy on page 33, and be passed on to a generation of students.

Having already done a full week's lecturing, on Friday evening Holloway played the *Méditations sur le mystère de la Sainte Trinité*, proving himself to be the ideal model of the scholar-performer. An exemplary illustration of all the things he had said earlier, his performance managed at once to be faithful to the complexities of the printed score, while achieving the liberty and flexibility necessary for sensitive expression. The dazzling shifts of style, color, and approach which this great piece demands were handled with consummate skill. By their sheer length, the *Méditations* demand great resources of both energy and musicianship, and Holloway never flagged in his projection of the work's fervour. I cannot imagine a better performance.

The other Messiaen organ works played on the first two days of the festival by members of the Hartt College faculty and student body provided a context in which to situate the *Méditations*, and were performed at a consistently commendable level.

Perhaps more valuable to the organists present, because they are less familiar, were the performances of the chamber music. The *Quatuor pour la fin du temps* was played in the beautiful surroundings of the Hill-Stead Art Museum by Raymond Hanson, piano, Henry Larsen, clarinet, Renato Bonacini, violin and Paul Olefsky, cello. The setting was a former private house designed by Stanford White just after the turn of the century. Surrounded by paintings of the French impressionists and a distinguished collection of porcelains, in an acoustical environment which turned out to be unexpectedly favourable, the quartet received an expressive, refined performance, highlighted by outstanding playing in the solo movements and by a beautiful piano sound. The performers were all members of the faculty of Hartt College.

The next day the same violinist and pianist returned to give an elegant performance of the *Thème et variations*, Messiaen's only work in this form.

THE DIAPASON

Established in 1909

An International Monthly Devoted to the Organ, the Harpsichord and Church Music

AUGUST, 1974

Editor

ROBERT SCHUNEMAN

FEATURES

AGO Cleveland '74 — A Report The Form of the Past by Robert Schuneman	1, 4-5
Pressure Brings New Music by Marilou Kratzenstein	1, 4-5
Hartt College Annual Contemporary Organ Music Festival: A Review by George Black	2-3
Organ Placement—Preference vs. Practice by Theophil M. Otto	6
Harpsichord Music For A Wedding by Larry Palmer	12

Business Manager

DOROTHY ROSER

Assistant Editor

WESLEY VOS

Contributing Editors

LARRY PALMER
Harpsichord

VICTOR WEBER
Choral Music

Prices:

1 yr.—\$7.50
2 yrs.—\$13.00
Single Copy—\$1.00
Back Number—\$1.75
(more than 2 yrs. old)

REVIEWS

New Organ Music by Wesley Vos	11
New Harpsichord Recordings by Larry Palmer	12-13

APPOINTMENTS

NUNC DIMITTIS	11
LETTERS TO THE EDITOR	11
HARPSICHORD NEWS	12
CALENDAR	14
ORGAN RECITAL PROGRAMS	15-17
CLASSIFIED ADVERTISEMENTS	18-19

All subscribers are urged to send changes of address promptly to the office of The Diapason. Changes must reach us before the 10th 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.

The Diapason Office of Publication,
434 South Wabash Avenue,
Chicago, Ill. 60605.

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.

In the *Chants de terre et de ciel* there was an admirably sympathetic rapport between the performers, Sofia Steffan, mezzo soprano, and David Abramovitz, piano. The pianist seemed to catch the mood of the piece perfectly, and the singer negotiated the great technical and emotional demands of the shifting moods of the piece with great skill. It seems a pity that a singer who has invested so much time and artistry in the preparation of these songs would not go the rest of the way and correct her disastrous French pronunciation. It is hard to ignore the distortions which misplaced vowels and ill-formed consonants create in the timbre and articulations of the music of a composer who is noted for his attention to such matters.

The solo piano music was represented by two *Preludes*, played in a thoughtful manner by Allan Sternfield.

First Performances

One of the most valuable contributions of the Hartt College Contemporary Organ Music Festival is the opportunity it provides to hear a lot of new music. Even without the Xenakis piece, there were first performances of five compositions.

The first to be heard was Elliott Schwartz's *Prisms* for organ and electronic tape. In it fragments of sound glance about the room, occasionally seeming to move off into the distance. Gradually they begin to form themselves into what appear to be half-remembered snatches of familiar tunes, until suddenly unmistakable and yet unexpected quotations from various hymns float to the surface, amusing in their very clarity. This engaging and cheerful piece was beautifully performed by Hartt College faculty member Elizabeth Sollenberger. It is a worthwhile achievement to have persuaded Elliot Schwartz to write his first piece for organ, especially since it now appears that it will not be his last.

Heidi von Gunden's *Stop Tabs and Draw Knobs* is a kind of planned

pening for an organist (in this case John Holtz) who plays temple blocks, tom-toms, gong and a police whistle as well as the organ, while giving appropriate signals to a chorus who perform on organ pipes of various sizes and speak the names of stops in sprechstimme (Gedeckt has never sounded so much like an obscenity), and an audience which participates by blowing soft whistle tones on organ pipes. I found it an interesting, if perplexing experience at the time, but it stays in the mind, and I find that I have liked it better and better as I have thought back on it. Oddly enough, this was the only piece which could be considered even mildly outrageous in an otherwise rather staid week.

Stuart Smith's *Gifts*, for organ and two melody instruments, was performed in the Meeting House in Farmington, with the players spread at some distance from one another in the gallery which runs around three sides of the building. The sound floated down from above with a grace which matched the surroundings. The piece allows quite a lot of freedom to the players, and the result was an admirable interplay of silences and interwoven textures. This was Smith's fourth piece for the festival, each more interesting than the one before, and it certainly is to be hoped that he will keep up his interest in the organ. In this performance he was well served by the sensitive and intense playing of Elizabeth Sollenberger, organ, Douglas Worthen, flute, and the ubiquitous Henry Larsen, clarinet.

Another regular contributor has been Daniel Pinkham, and his fifth composition written for the festival, *Liturgies* for organ, percussion, and tape, received a spirited performance by Leonard Raver and Judy Chilnick, with the composer operating the tape and giving graceful cues. Although spikier and edgier than Pinkham's other recent works, it is, like them, a reflection of the elegance and wit of the composer himself.

Joseph Mulready's *Prayer*, for a heteroclit group of apparently irreconcil-

able instruments, had the disadvantage of coming at the end of a very long program towards the end of the week. It was ably performed by Barbara Pearson, soprano, Donald Sinta, alto saxophone, Eileen Harris, cello, Thomas Goldstein and William Hayes, percussion, and James Frazier, organ, with the composer conducting.

Other Works Performed

The tone of this year's festival tended to be rather earnest, and the emphasis leaned towards the intellectual rather than the sensory aspect of music. The interior of Hartt College provides constant mortification of the senses of sight and touch, although Joseph Mulready and his wife made heroic and much appreciated efforts to mitigate the insult to the sense of taste offered by the University of Hartford food services. After two and a half days in the grim organ studio, the trip to the bright and airy interior of the two hundred-year-old Meeting House in Farmington for a program suited to that place on a summer's afternoon was a genuine delight. This was also the only program (apart from the two which consisted of a single work) which had the kind of balance and structure which are a pleasure in themselves. It was the only chance to hear music from European countries other than France, including Kurt Bossler's *Kaleidoskop* for two organs, the main Holtkamp in the church and the Gabriel Kney positiv; Wim de Ruiter's *Muziek* for two organs, two trumpets, and trombone, a work with some rather remarkable passages interspersed with some rather dull ones; and Kropfreiter's *Concerto Responsoriale* for two organs, a pleasant, harmless piece.

Also included on this program were Daniel Pinkham's engaging *Concerto for Celesta and Harpsichord Soli*, now almost twenty years old, and Edward Clark's *Prelude* for handbells and tape, a successful attempt to produce indoors an aural effect which is familiar to travellers in Europe. This piece ought to be a winner with handbell choirs all over North America. The various keyboard instruments used in the program were played with taste and pre-

cision by Leonard Raver and Edward Clark.

Among other pieces performed at the festival were *Start*, an amusing fanfare piece by Ronald Sindelar, played by Elizabeth Sollenberger, and *Torque* by David Isele, an intense, difficult piece, described by the composer, who was present, as jittery and nervous, and well played by student Jeffrey Shaw. Joseph Goodman's *Two Dialogues* for organ and tape were given a tidy performance by Edward Clark, but seemed rather unimaginative, coming as they did after the two very arresting works of Elliott Schwartz and Heidi von Gunden. Jean Guillou was represented by three of the *Sagas*, played by Richard Crafts. They produced the usual sharp division of opinions about their value, although the playing was admirable. Ross Lee Finney's *Advice the Hours of Darkness Give*, performed by Thomas Day, provided an abrupt and rather welcome change of style in a program largely dominated by Messiaen.

Although William Albright was present, only two of his minor pieces, a hymn and the *Alleluia Super-Round* for voices, were heard. The latter produces great blurry waves of sound and managed to survive as a piece despite glum looks and rather inadequate singing from the performers, not to mention audio-visual effects added by a photographer. All of Albright's organ works to date have been performed at previous festivals, yet it seems a shame that one of the most powerful and original composers for organ in America should be represented in such a perfunctory way, especially when some of his music for piano or ensemble would have been a more appropriate choice.

It is to be observed that the festival committee does not appear to favour any one approach to composition over another, and while this creates a considerable unevenness in the music performed, it also makes an exceptionally wide range of experiences available to the participants. As in previous years, two informal concerts were held at which those attending the festival could share new works known to them. Some most interesting things showed up there,

including Alden Ashforth's *Sailing to Byzantium* for organ and tape, a beautifully serene composition certain to appeal even to those who like neither the organ nor electronic music, played by James Bossert; David Isele's *Prologue and Conjugation*, played by Kasha Zurawel; Stuart Smith's *Legacy Variations No. 99* for three melody instruments; and compositions by Judy Martin and Iain Hamilton, performed live and on tape by Linda Walker.

In the past, sessions demonstrating the use of synthesizers have not always been successful, but this time Daniel Pinkham, using relatively simple equipment with no keyboard, gave two sessions in which he revealed himself to be a masterful teacher, giving lucid explanations followed by adroit answers to all questions and encouraging beginners to try their hand.

Congratulations must be extended to John Holtz and the other members of the Hartt College organ faculty for their tireless and imaginative efforts to prepare this festival and to keep it running so smoothly, especially considering the exceptionally large number of performers involved. It is clear that they have the support of their colleagues, many of whom prepared excellent performances of difficult works for this festival. In addition to all the other efforts involved, the selected list of twentieth century organ compositions prepared by Elizabeth Sollenberger for the 1972 workshop has been revised and is now available again. (Copies may be obtained by sending \$3.00 to the Organ Department, Hartt College of Music, 200 Bloomfield Avenue, West Hartford, CT 06117.) Credit must also be given to the students, who not only played with the kind of professionalism which would make any teacher proud, but also went far beyond the call of duty in being helpful and pleasant to everyone.

Composers, and organists interested in contemporary music, should start now saving their pennies for next year's festival. If it lives up to this year's, it will be one of the outstanding events of the year.

ANTON HEILLER CANCELS TOUR DUE TO ILLNESS

Lilian Murtagh regrets to announce the cancellation, due to severe illness, of the transcontinental tour of Professor Anton Heiller. Professor Heiller suffered a mild stroke following a concert in Switzerland July 1, and his doctors have advised him against undertaking the very arduous American transcontinental tour which had been fully booked with both recitals and master classes. The tour, which included Canadian appearances as well, was to start August 5 with four weeks of teaching in St. Louis at the Washington University summer session, and extended to November 16.

PERSICETTI GIVEN TWO HONORARY DEGREES

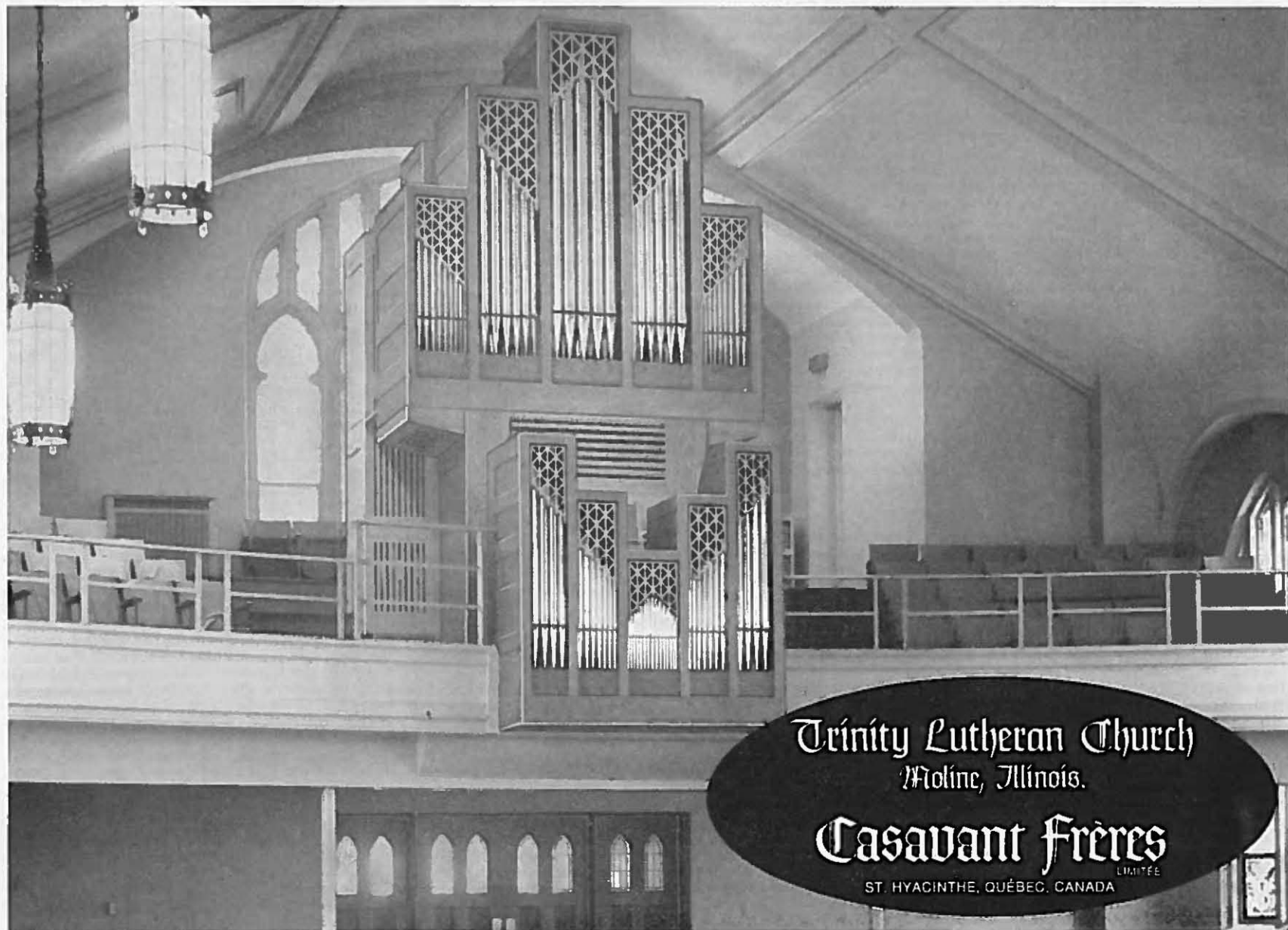
Composer Vincent Persichetti has recently received honorary doctorates from two prominent colleges in recognition of his significant contributions to American music.

At its commencement on May 19, Millikin University in Decatur, Illinois awarded Mr. Persichetti an honorary doctoral degree, and on May 29 a like honor was conferred by the Peabody Conservatory of Music in Baltimore, Maryland. Mr. Persichetti was also the commencement speaker at the Peabody exercises.

Mr. Persichetti is currently on leave from the Juilliard School in New York, fulfilling a 1973 Guggenheim Fellowship award.

LAWRENCE ROBINSON, organist of Richmond, Virginia, did the unusual (for an organist) on April 28 at Randolph-Macon College in Ashland, Virginia — he played a piano recital. His program included works by Haydn, Bach, Schumann, Paderewski, and Castelnuovo-Tedesco.

LEWIS AND HITCHCOCK, organ builders of Silver Spring, Maryland, have restored the 1875 1-manual, 3-stop August Pomplitz organ in St. Paul's Episcopal Church, Baden, Maryland.



Trinity Lutheran Church
Moline, Illinois.

Casavant Frères
LIMITÉE

ST. HYACINTHE, QUÉBEC, CANADA

The Form of the Past (Continued from page 1)

Eberlin's fugue (played the previous day) in great detail, explaining as much as possible what he does with it and why he does it. All this was done at the Brombaugh organ.

A parenthetical note ought be said about the Brombaugh organ here, for without it Mr. Leonhardt would have had a much more unsuccessful musical event for the organ portions of his concert and workshop. The organ is essentially a fully developed one-manual instrument with a full plenum and 16' Bourdon as well as a *tierce* on the main manual. The second manual plays only one stop, a lovely little Regal mounted on the board immediately above the manual. The pedal contains a 16' Subbass and an 8' Trumpet. With a very delicate and responsive action, and a very fine flexible wind system, the voicing is clear and aggressive but not harsh. This small organ was able to fill the large building with sound. In short, the organ has been built in the same style as were the organs of the mid-Baroque, and so it was an extraordinary match for the music which Mr. Leonhardt played. So was the Dowd instrument, but then we are more accustomed to hearing historically inspired harpsichords than we are to hearing organs of the same kind.

In his final session, Mr. Leonhardt turned to the harpsichord, telling some of the differences in manner and technique between organ playing and harpsichord playing. Then he spent the rest of the session talking and playing in great detail the first page of the *Tocatta Ottava* of Frescobaldi's second book of toccatas.

There is absolutely no way in which the breadth, depth, and essence of Mr. Leonhardt's art, both in his concerts and in his workshops, can be put adequately into words. One must be present to hear with his own ears, to experience with his own senses and mind what this great artist is about. But one thing is clear — when Mr. Leonhardt plays, this old music is as alive to us now as anything written. If there are any fears among present day musicians about a museum culture into which we are all slipping, then Leonhardt is to be thanked for bringing this marvelous music out of the museum and into a live and vibrant setting, meaningful for our time.

Robert Noehren

A new and lovely 3-manual organ built by the Janke firm of Göttingen, West Germany became the vehicle for an all-Bach recital (which included the *Partita on "Sei gegrüßet," Preludes and Fugues in A, B minor, Trio Sonata in C minor, and the Fugue on "Wir glauben"*) played by the eminent performer and organ builder, Robert Noehren. Whereas Mr. Leonhardt's approach to Baroque music patently involves a musicological one, Mr. Noehren made a plea via his program notes for reserved caution in applying scholarship to the performance of these works. Not wishing to denigrate the value of scholarship in the performance of old music, he placed himself solidly on the side of those that believe that the music of Bach is expressed completely and clearly in the scores just as they stand. On the other hand, Mr. Noehren made quite clear that there is no way to avoid the intrusion of the personality in the performance of the music, and that it is the obligation of the performer to bring his intuitive faculty to bear on the interpretation. On this latter point, he was in complete agreement with Leonhardt.

What then of the playing of this glorious music? Unfortunately, we heard him on the first day of his performance. The church was beastly hot, and filled to overflowing. The acoustically dead room was thus even deader than usual, and the temperature and the humidity in the room caused tuning problems in the organ. Moreover, the organ was new, and its mechanical action had not been "broken in" sufficiently for such conditions, and there were problems with the action. Furthermore, Mr. Noehren was obviously having an "off day" of it, making far more errors than we have ever heard him make. Nevertheless, one could grasp his strong feelings about the "sacredness" of Bach's score, and through all these problems there was a glimmer of the extremely devoted and careful performer. We heard from many others, who heard the same recital the following morning to a much smaller audience, that the playing was outstanding. Using a completely legato style of playing, and registering the organ in crystal clear fashion, Mr. Noehren set forth Bach's scores in unadorned fashion for the audience to contemplate. He did his best; the church was just too small for such a large audience.

Robert Glasgow

Robert Glasgow turned in an excellent performance of a newer, yet by now still "traditional" type of music in the lovely Victorian cathedral-like atmosphere of St. Michael Church. It was a complete performance of Tournemire's *Sept Chorals-Poèmes pour les Sept Pavées du Christ, Opus 67*. Playing a large Baldwin custom "multi-wave form" electronic instrument, Mr. Glasgow exhibited his great love and care for the style of the music by evoking deep moods, expressive of the tragedy involved in the scenario surrounding the crucifixion. Set around the seven last words of Christ on the cross, Tournemire's mysticism is evident in every note, and his impressionistic communication is evident to the listener only if the performer is at once acutely under the spell of Tournemire's evocation and feeling as well as aware of Tournemire's means of achieving the spell via the Cavallé-Coll organ and its acoustical setting. Mr. Glasgow obviously shared in the spell and cast it to the audience beautifully in spite of the organ, which only partially achieved Tournemire's desired means. Particularly the full organ sounds with reeds were most successful, but individual soft stops occasionally intruded with the character of synthetic, electronic qualities on the quieter and more contemplative sections. Most of all, at least to this writer, the array of imitation pipes arrayed across the front of the church in grotesque parade (they contain the speaker units) presented a visual mismatch with the mood of the work and the building. But it is seldom that this music is played, and no finer performance of it could have been presented. It was a moving performance, and Mr. Glasgow is to be thanked for it.

Competition Winner

The national competition had been held the previous Friday with Marilyn Mason, Andrea Toth, Warren Hutton, Donald G. Wilkins and Haskell Thompson acting as judges for the previous year's regional winners. Peggy Marie Haas, presently director of music at St. James Church, Richmond, Virginia, was the winner, and Mark B. Smith the runner-up. Miss Haas displayed her winning ways in her recital on the Holtkamp organ at Plymouth Church of Shaker Heights. Beginning with Messiaen's *Transports de Joie* played from memory, Miss Haas proved to the audience that she has the assuredness and poise appropriate to a national competition winner. It was a dazzling opener by a very self-assured performer. Scheidt's variations on *Est-ce Mars*, Bruhns' *Prelude and Fugue in G*, and Bach's *Trio Sonata in C minor* were given clean and solid performances, technically very sound, but less free and interesting from a musical viewpoint. No matter, such a fine performer as Miss Haas will eventually become more learned and free in matters of style as she matures. The only real musical weak point of her performance occurred in the climax of Persichetti's *Shimah B'koli*, where the intensely difficult piece builds to full organ and should be reduced gradually. In this case, full organ was reduced to a soft registration with the flick of the foot on the crescendo pedal, thus evaporating the highest point of tension in the piece in a moment. Things went better, aside from a short memory slip, in Dupré's *Variations on a Noel*. Beginning with a very reserved tempo on the verge of being too slow, each variation built steam, and Miss Haas ended in a blaze of virtuosity appropriate to the finale. This poised young woman proved to be popular with the audience, who gave her a standing ovation. She deserved it.

(Continued, page 5)

Pressure Brings New Music (Continued from page 1)

consideration. In addition, one detects a touch of Messiaen. Guillou's handling of organ sonorities and organ techniques is not particularly innovative. His music often requires a large organ in a reverberant room.

Much of William Albright's music is also designed for a large instrument in lively acoustical setting. Although he considers color to be very important in a structural way, he has done little exploration of modern registrational possibilities. His registrations are typical of the French-influenced American school. Moreover, both he and Guillou paint their canvasses with large swabs of color, in contrast to Zacher, who changes registration abruptly, creating fragmentary effects.

As for the general approach toward composition, Zacher is an innovator, through and through. The mechanical workings of an organ are his prime inspiration. He feels a kinship with old organs and with music of the distant past, but he has deliberately cut himself off from more recent tradition.

Guillou, on the other hand, has been influenced by Messiaen, and finds his inspiration not in the instruments first of all, but in philosophical ideas. His music is the expression of a mysterious inner world, whose language is sometimes too veiled to be immediately understood by his audience.

In contrast, Albright is direct. Like Guillou, he does not break with recent tradition. But, unlike Guillou, he does not create an esoteric art whose main appeal is intellectual. Albright's music, which incorporates recognizable elements from the past in a modern context, communicates to the listener a variety of levels. His is very human music, in the most vital sense of the word "human."

Gerd Zacher

The first of these three artists to perform was Gerd Zacher in a program entitled *Die Kunst einer Fugue* by Gerd Zacher (*Bach's Counterpoint No. 1 in Ten Different Interpretations*). Already in the title and its subtitle, one sees Zacher's break with 19th and 20th century traditions. What he presented was not a set of "interpretations" of Bach's *Contrapunctus I*, as the word "interpretation" is commonly understood. Instead, within his own philosophical framework, he was altering Bach's music (sometimes drastically) in an attempt to make it relevant to the present. By illustrating things which can conceivably be done to music of the past, Zacher believes he is exploring the latent potentialities of great historical works. To me, trying to make a Bach composition sound as if it was re-written by Messiaen, or someone else, may be opening a Pandora's box which we will later regret. One could also rearrange the colors of a Rembrandt painting, extend or shorten the lines here and there, add a few pieces of scrap metal and rubber tubing, and then congratulate himself on having made that old work of art relevant to the latter 20th century. I personally don't think that Rembrandt and Bach need that kind of "help." Their universal power of communication is in no sense diminished by the fact that they are historical.

Looking at the program in a lighter vein, Zacher's *Kunst einer Fugue* was a vehicle to display new ways of using the organ. It also reminded me of a term paper, a most clever one, surveying compositional techniques of Ligeti, Messiaen, Kagel, Allende-Blin, and various others. As Zacher is a witty man, with an extraordinary imagination, his musical allusions were most amusing. If one takes it all as a musical joke, it is fun. But, in spite of the amusement, one should remember that Zacher is consciously making a statement concerning his view of the role of the interpreter and his view of an historical composer's rights (or lack of them).

Gerd Zacher's second program was a lecture-demonstration entitled "The Interdependence of New Performance Practice and Organ Design." In a lucid, well-organized presentation, he explained novel ways of using the organ (varying the key pressure, pulling the stops slowly in and out, turning the motor off and on, etc.). These techniques allow the organist to create some of the sounds which modern music demands. He also emphasized a fact, sometimes overlooked, that many of these effects can be realized only on a tracker organ. In this way, we were reminded that tracker instruments are to be prized not only for the greater sensitivity and control they provide for performances of historical music, but for their appropriateness to the music of today and tomorrow as well.

Assisted by Michael Corzine and Antone Godding, Mr. Zacher performed Juan Allende-Blin's *Sons brisés*, one of his own compositions entitled *Szmatzy*, and *Improvisation ajoutée* by Mauricio Kagel. One was repeatedly struck by Mr. Zacher's wealth of imagination and his humor. Uninhibited, he'll try anything, or so it appears. Just listening to his registrations (intense, wierd, and constantly changing) was one of the most stimulating parts of the convention. The 1972 Holtkamp organ at the Cleveland Institute of Music was a good vehicle for the pungent sonorities which he required. He and his assistant performers exhibited great skill in manipulating the organ to produce uncommon effects (indeterminate pitch, etc.) Each listener will no doubt have his own opinion as to the ultimate worth of these compositions, but the performers themselves were spectacular.

Jean Guillou

Spectacular in another sense were Jean Guillou and Cherry Rhodes as they made their entrance on stage at the Oberlin Conservatory Tuesday evening. It was a beautiful sight. One rarely sees such marvelous stage presence at an organ recital. In this concert, they exposed the audience to a part of Guillou's compositional world which was almost totally unknown here. Many organists are familiar with his shorter works, some of which have recently become quite popular. But scarcely anyone was prepared for the listening marathon they received that evening. One sympathizes with Mr. Guillou's desire to present at a national organ convention some of his compositions which are seldom played otherwise. Yet, to program three such long-winded, heavy works in one evening was a mistake. Before the concert was over, a third of the audience had left, presumably out of boredom. The dull, lusterless Aeolian-Skinner organ (1955) certainly offered the performers little inspiration. Still, if they had applied more imagination, I think they could have come up with slightly more interesting sonorities, especially during the first two works. What bothered me most, however, was the dispassionate performance of the two keyboardists. Their playing was technically brilliant, but heartless.

The first work, *Colloques No. 2 for Organ and Piano*, conceived as a commentary between the sustaining quality of the organ and the percussive quality of the piano, had some interesting affects, but it was too repetitive. The following work, *Symphonie Initiatique for Organ and Two Pre-Recorded Organs* (1970), performed by Mr. Guillou alone, is a complex composition, 45 minutes in length. Its form is rather impressive, its technique canonic, and it has fascinating moments now and then. However, the composition is definitely redundant. Had more selectivity been exercised on the part of the composer, the audience would have been spared a lot of time-consuming verbiage. Much of Guillou's music has arisen out of his preoccupation with metaphysical questions and with observations concerning the forces of nature and the workings of the cosmos. In the *Symphonie Initiatique*, one had the impression that the composer was so absorbed in his philosophical meanderings that he simply lost track of time. The piece is actually longer than happened at the performance, for the audience, mistakenly assuming that a pause was the end, cut him short with applause. Mr. Guillou graciously ended the piece at that point and acknowledged the applause, leaving the work unfinished.

In the final work, *Colloques No. 4 for Organ, Piano and Percussion*, Miss Rhodes (organ) and Mr. Guillou (piano) were joined by percussionists George Kitley and William Tsarones. The added timbre contrasts of the various percussion instruments were welcome at this point in the program. Miss Rhodes also displayed more imagination in registration in this final work than she had in the

(Continued, page 5)

Gregg Smith Singers

Although one new commissioned work was presented in the concert given by the Gregg Smith Singers, most of their program was made up of music out of the American heritage. The new work was Ned Rorem's *Missa Brevis*, commissioned by the Cleveland Chapter of the A.G.O. for the convention, and for which copies of the score were available for convention goers. It was a lovely setting for the concert — Cleveland's historic Arcade, a vast indoor shopping mall with marvelous iron railings and skylight of 1890 vintage. The acoustics were somewhat vast, therefore, and even the commercial atmosphere did not detract from the religious character of Rorem's music. Written in a tonal idiom, as is most all of his work, the *Missa Brevis* utilizes the *Kyrie, Gloria, Sanctus, Benedictus, and Agnus Dei* (Latin text) in a cappella settings. Notable for the dialogue between very dramatic and difficult solo declamations preceding almost every part of the *Mass* and choral declamation of the text, the *Missa Brevis* has much immediate appeal. It evidences Rorem's usual sensitivity to the text and his careful use of lyric melody. We are sure that the work will be found appealing by many for liturgical use.

The rest of the program was given over to the kind of music that Gregg Smith champions so much and which his singers do so well — American music of the past. Early hymntunes by Brownson, Morgan, Selby and a later work from *The Celestial Country* by Ives made up the first half of the program, and Civil War songs, ballads, love songs, and "good times and humorous" songs by Stephen Foster, George Root, Walter Kittridge, Henry Work, Charles Ives, T. Frank Allen, and the Hutchinsons made up a frothy second half of the program. We have heard the Gregg Smith Singers to better advantage in the past. In this concert some of the tight-knit ensemble was missing that we so well remember from his former years, and Smith's conducting seemed to us to be much more indifferent than in former years. Nevertheless, it is still the Gregg Smith Singers who can bring gusto and verve to this kind of music, and we were thankful that at least the American past was not slighted in such a convention (as it usually is). Far from being embarrassed by these American songs, we were struck by their freshness, especially in the unique architectural surrounding in which they were presented.

Ohio Chamber Orchestra

Unfortunately, the Cleveland Orchestra was not able to play for the convention as was originally planned. A renegotiation of the orchestra's union contract changed the playing schedule and made it impossible for them to appear at this time. The slot was filled by the Ohio Chamber Orchestra under guest conductor Louis Lane. The 35-member professional ensemble provided a welcome change in the organ-laden convention in Severance Hall on the next to the last evening of the convention. It was appropriate to open with Bloch's *Concerto Grosso for String Orchestra with Piano Obligato*, written in 1926 for the Cleveland Orchestra and premiered by them in the same hall. And the performance was full of energy, giving the neo-classical work its full due. In spite of the inherent triteness of Respighi's suite, *The Birds*, and in spite of a very loose performance, it provided light relief before intermission. Schubert's *Symphony No. 5 in B-flat* was given a driving performance, sacrificing some of the more delicious turns of harmony to a solid formalistic approach — not subtle, but classically sound. To round out the evening, the audience was treated to a delightful "happening" in the form of Cleveland composer Donald Erb's *Souvenir*. Noting the presence of balloons on the stage boxes and a bicycle on stage during the performance of the Schubert symphony, we were sure that the audience had no idea as to what kind of souvenir Mr. Erb was cooking up for them. In the best of humor, the orchestra left the stage and took up random places in the audience, the lights were turned down and ultra-violet lights on the stage apron were lit up, giving the whole hall a black-lit aura. The conductor signalled the time sequences of aleatoric figurations played by the orchestra members with the wave of a flashlight on stage. Balloons were let loose, dance figures (illuminated with black light) filled the apron of the stage with marvelous shenanigans, and the action got the whole audience out of their seats to join in the fun, for which the score and the accompanying electronic tape provided marvelous background music. It was a masterpiece of good fun and humor to end the concert, and we are sure that most convention goers have a much less stuffy view of contemporary music as a result. The "souvenir?" Well, most of the audience were still wearing their smiles long afterwards. We think that is indeed a rare souvenir!

Miscellaneous

Lest this report sound like all that happened of worth at the convention were the musical performances, we hasten to add that the convention program was loaded with a great variety of worth-while workshops on all kinds of subjects from children's choirs to improvisation. Their number precluded our reviewing them all. But they certainly were the meat of what was intended to be a sincere effort on the part of the program committee to provide something educational for every member's interest. And so Helen Kemp, Gregg Smith, Donald Erb, Marilyn Mason, Arthur Poister, Burton Garlinghouse, Gerre Hancock, and Louis Lane did provide much excellent material from which to learn.

And finally, the closing dinner (the official banquet was held on the opening night of the convention — a fine idea, especially for those who cannot attend the whole convention, and also for those who are generally tired at the end of it) featured Billy Nalle playing the Rodgers theatre organ as a fitting and entertaining end to the convention. After a week of hard work, serious listening and thinking, the whole convention was ready for some "pops."

**MEGAN JOHNSON WINS
NEW JERSEY COMPETITION**

The annual Jane Whittemore Organ Competition sponsored by the Metropolitan New Jersey Chapter A.G.O. was held on May 6 in the First Presbyterian Church of Caldwell, New Jersey. The contest was open to Chapter members and/or students of Chapter members under the age of 21.

First place winner was Megan Johnson who received a prize of \$100, a certificate, and a performance of the winning pieces at the Chapter's June meeting. Second place winner was Debbie Sulo who received a prize of \$35 and a certificate. Third place went to James Meier in the form of \$15 and a certificate.

John Weaver was the judge, assisted by Howard Vogel and Rodney Schuller, organist of the host church.

Ten contestants each played a fugue by Bach, a chorale prelude by Brahms, and a contemporary work from a list of six specified composers.

**NANCY JORDAN WINS
C.C.W.O. COMPETITION**

Nancy Jordan of Evanston, Illinois, won the 1974 Gruenstein Award Contest in organ playing sponsored by the Chicago Club of Women Organists. The contest was held at Fourth Presbyterian Church in Chicago. Miss Jordan is presently a graduate student at Northwestern University where she studies organ with Grigg Fountain. She is a graduate of Winthrop College, Rock Hill, South Carolina where she was a student of David Lowry.

Second place winner in the contest was Patricia Ellen McAuley of Appollo, Pennsylvania, a student of Donald Wilkins in Pittsburgh. Other finalists included Ann Anway of Waterloo, Iowa, a pupil of Robert Gant; Renee Lese-man of Houston, Texas, a pupil of Joyce Jones; and Elizabeth Naegle of East Lansing, Michigan, a student of Corliss Arnold.

Chairmen of the contest committee were Edna Bauerle and Hazel Quinney.

opening one. *Colloques No. 4* is a well-constructed piece, and it was given a brilliant performance by all of the musicians.

Later in the week, at his improvisation session, Jean Guillou offered to convey a few random thoughts on improvisation and on the nature of creation in general. Random thoughts they were indeed, with little continuity. Not only that, but they were burdened with false promises, contradictions, pretentious allusions, and faulty logic. His actual improvisations (as I heard them in the Friday session) were, on the other hand, delightful. They were concise and direct (perhaps because the artist knew that he had a strict time limit for this program?). As each improvisation was derived from a provided theme, or themes, the style and form of each improvisation was different — a witness to Mr. Guillou's versatility. Unlike many French organists of the past, he does not rely primarily on time-honored formulae as the basis for his improvisation. One had the impression that each improvisation was indeed a spontaneous composition.

William Albright

William Albright, in his first appearance at the convention, conducted a lecture-demonstration in which he discussed some of his general principles of composition. A most articulate speaker, he mentioned the use of color as structural function, the pitting of one element against another (for example, chromatic writing against diatonic), and the organic growth of music from a single germ. These, and other points, he illustrated by playing a tape of a recent composition, *Stipendium Peccati*, for percussion, organ, and piano, written by Albright. To further define his creative process, he drew a visual description of the work, showing its growth from the germinal idea — a simple rhythmic pattern of constantly repeated eighth-notes. Spiced with his dry humor, the lecture-demonstration was both interesting and informative. In conclusion, he played a tape of his *Gothic Suite* for organ, strings, and percussion. A take-off on that notorious hit of the 19th century, Albright's *Gothic Suite* has three movements. The first, "Masque," has tonal elements mixing gradually with chromatic elements, until the former are completely submerged in the latter. The second movement, "Cakewalk," contains a certain well-known Ragtime excerpt, and the third, "Tarantelle demente," displays sufficient speed to fully live up to its title.

In his recital at the Cleveland Museum of Art, Mr. Albright opened with Sydney Hodkinson's *Menhir*, a stark, imposing work, evocative of the massive pillars of Stonehenge. Using severely limited means, the composer interlocked juxtapositionary material to produce "stone-pillars of sound." This music is reminiscent of Stravinsky's middle period (the '30's and '40's) and was performed by Albright with appropriate restraint. Albright's *Dream and Dance*, commissioned for this convention, was next on the program. For this work, Albright was joined by percussionist James Adkins. In *Dream*, the listener is transported into the hazy world of the subconscious through the use of expanding textures and gentle sonorities. This euphoric mood, aptly conveyed by the performers, was suddenly broken as the savage rhythms of *Dance* took over, thrusting the listener into an emotion-packed state where he could "feel" the incessant drum beats within his own body. In the organ part, multiple trills, extensive glissandi, and other more modern techniques were employed, but recognizable elements from older idioms were also present. Performed with great intensity, the work was electrifying.

Next on the program was *Organbook I*, written when Albright was 23. It consists of four movements: "Benedictions," "Melisma," "Fanfare," and "Recessional." The registrations were rather prosaic, but everything else about the performance was convincing. "Melisma" was played with a great deal of "esprit." "Fanfare," with its rapid chord repetition, was pulsatingly alive. "Recessional," a chromatic landscape against which tonal details (triads and diatonic fragments) occasionally emerge, was given a lush, sensuous interpretation.

William Bolcom's *Black Host* for organ, percussion, and tape, concluded the program. Bolcom's music, as Albright's, communicates at several levels, from the most elemental to the very sophisticated. Moreover, Bolcom, like Albright, is not afraid to incorporate popular idioms into a more complex whole. In this veritable orgy of a piece, one detects rock rhythm, theatre organ style, a tune from the Genevan Psalter, and a number of other recognizable items which ordinarily couldn't get along under the same roof. But, under Bolcom's touch, they all become part of the human drama. Played by Albright, with his sly humor and his incredible sense of rhythm, and by James Adkins, a truly virtuoso percussionist, the piece was a smashing success. The entire program was well received. Several people even stayed to hear it a second time.

Miscellaneous

In addition to Zacher, Guillou, and Albright, several other personalities rounded out the picture of modern organ music, modern choral composition, and other related items. Donald Erb lectured on "Notation and Performance Practice of the Last Decade." In an easy to understand manner, he described and illustrated the most common new notational symbols. Among other things, he reminded his audience that through new notational techniques, the composer is able to offer the performer more freedom. So, the performer shouldn't be afraid to learn new systems of notation. In another session, Dr. Erb demonstrated an electronic lab, which was certainly informative for those unacquainted with the production of electronic music. He also provided an entertaining theatrical piece at the close of the Ohio Chamber Orchestra concert (described elsewhere).

Marilyn Mason conducted a lecture-demonstration on Schoenberg's *Variations on a Recitative*, Opus 40. While Schoenberg can scarcely be considered contemporary, it was appropriate to have this program during the centennial year of his birth. Referring to comments made to her by Mr. Schoenberg (the work was premiered by her), Ms. Mason corrected some of the editorial errors in the H. W. Gray edition. She also briefly discussed the structure of the piece, and then she played it. Although obviously hampered by having only a small organ at her disposal, she attempted to change registration at each variation and to provide as much color as possible.

In addition to presenting modern concert works for organ, the convention planners did not neglect music for the church service. In a program initiated by the A.G.O., several Cleveland area churches (and a few other institutions) commissioned a total of 19 works suitable for church performance (both choral music and organ music). Seven of the 19 works were presented in concert on Wednesday evening. Most of the pieces are of moderate difficulty and are sufficiently conservative so that a choir director or organist need not worry about alienating his congregation. In earlier centuries, before the role of performer-interpreter became separated from that of composer, the church musician always provided his congregation with music which was contemporary. Remembering that, we might try a little more of it today.

Another work expressly commissioned for this convention was Matthias Bamert's *A Vision of Daniel*, which was premiered during the Festival Worship Service on Friday afternoon. Recalling the style of Penderecki, this difficult work was well-prepared and was executed with a high degree of accuracy. The text, unfortunately, could not always be understood, but, even so, the music was powerful. The service itself was beautifully integrated. The scripture reading from the Book of Daniel, providing the theme for Joseph Sittler's sermon and the text for the Bamert composition, was another reminder that the distant past can still speak to us today.

AGO CLEVELAND '74 was extremely well-planned. By pointing out the interaction of past and present, and by emphasizing modern music which is currently being created, the convention has provided significant stimulation for a new wave of creativity in the organ and church music world.

In most American Protestant churches, the organ and choir are at the front of the church, yet many church musicians would prefer to play and conduct in the rear of the church. This is a disturbing discrepancy between practice and preference.

In the winter of 1970, a number of prominent church musicians were sent questionnaires requesting information and opinions on various aspects of their profession. When asked about the location of the organ and choir in the churches in which they are employed, a majority of those responding replied that the choir sat in the front part of the church, usually the chancel area, and that the organ console was also there. However, in response to further questioning, most of these musicians also stated that they would *rather* be performing their organ music and conducting their choirs from a gallery in the rear of the church.

Because an organ sounds better when its many tone qualities have an opportunity to develop and blend before they reach the listener, placing the organ in the rear gallery, above and behind the listeners, affords just such an opportunity. The rear gallery has long been recognized as the ideal location, and the choir was also placed there to be near the organ. If this is such an ideal location for the organ and choir, it is strange that there are so many churches designed with the choir area in the front of the church. How did the reality and the ideal come to be separated by the entire length of the nave?

As late as the mid-1800's, most choirs sang from rear galleries; the chancel location for the organ and choir was the exception. This was true of both Protestant and Roman Catholic churches in Europe, England and the U.S. The exceptions to this rule were the large cathedrals, where the dialogue between the priest and the choir, which is necessary to the traditional sung services, would have been impossible with the choir far away in the rear gallery. In these cases, the choir was usually placed in the chancel along with the organ, or if a large organ existed in the rear gallery, the choir was supplied with a smaller second instrument, there being plenty of money and space for such luxuries.

In 1833, a group of Oxford theologians whose efforts became known as Tractarianism, or the Oxford Movement, began urging the Church of England to adopt what they thought of as earlier and purer doctrines and practices, a sort of theological "good-old days." One aspect of Tractarianism was the urging of greater attention to art and ritualism in the worship services. To the small parish church this meant copying the ritualism of the great cathedrals, and the most obvious outward sign of this ritualism was the location of the choir in the front of the church with the clergy. Since many churches were not designed with sufficient space in the chancel area for an organ, congregations often resorted to small harmoniums for choir accompaniment, and the larger and tonally much finer organs were left idle in the rear galleries. As new churches were built, the trend to chancel choirs was reflected in the larger chancels being

Organ Placement— Preference vs. Practice

By Theophil M. Otto

designed with space for organs. In evaluating the effects of moving the organ and choir from the rear to the front, writers expressed varying opinions, but whether they approved of the move or not, none thought that the music benefitted from the move. To quote a late 19th-century writer who was very outspoken in his dislike for the new style:

"Like the choir, the organ has suffered sadly by being brought down from the gallery at the west end, where it was a great architectural feature of the church... Our modern architects, with perverse disregard of acoustics, almost always place the organ on one side of the chancel, in a sort of cupboard, which they term an 'organ chamber.' They might as well put it in the steeple." (Henry Cary Shuttleworth, *The Place of Music in Public Worship*. London: 1892, p.56-57).

Germany and other European countries were for the most part not affected by the trends taking place in England. European congregations today still prefer their organs and choirs to be placed in the rear. However, Tractarianism had many followers on the western side of the Atlantic. The ritualistic aspects of this movement plus a willingness to accept the English manner of doing things helped the American trend toward chancel choirs and organs during the latter 19th century. Since then it has become a style sanctified by tradition.

Traditions are generally accepted without question, but in the light of the earlier-mentioned opinions expressed by prominent church musicians, perhaps we should review this tradition. These organists and conductors have all had experience with various types of church design, and the majority of them, though they presently work with a chancel choir situation, would prefer a rear gallery location for choir and organ.

When asked the reasons for their preference, several answers were given. One is the matter of acoustics mentioned earlier: organ and choir simply sound better if the tones are given space to blend and develop their full harmonic potential. A second reason mentioned is the matter of the choir's visibility to the congregation. When the choir is placed in the front of the church, all the choir members are uncomfortably aware that any sudden motion or nervous movement by one of them can be very distracting to the congregation. However, when the choir is located in a rear gallery, the singers are more relaxed, usually sing with more freedom, and in general feel like fellow-worshippers with the rest of the congregation.

Another reason why musicians often prefer rear gallery locations concerns the visibility of the organist. Being in full or even partial view of the congregation inhibits the conducting style of the organist-conductor. He knows that the important aspect of the music is its sound and not the antics of the performers. He feels himself on display, and he therefore is not as free in his conducting motions as he might be were he not visible to the congregation. For example, the organist-conductor may restrict his motion to a small movement of his head when the actual mood and spirit of the music may call for a large arm gesture. This may in turn have an effect on the quality of the choir's singing, since the large, boisterous motion may be just what is necessary to get them fully into the spirit of the music. However, since the conductor wants to avoid drawing attention to himself by his motions, he inhibits his gesture. The motion is timid, and the choir responds timidly since the conductor's gesture fails to inspire the intensity which the music needs just then. In this instance, decorum has prevented the music from realizing its full potential, a situation which would not have arisen had the organist-director not felt himself to be on display.

Why, then, do architects design churches with organist and choir in the front, when these faithful servants would rather sing and play from the rear? When church musicians were asked this question, they proposed many possible explanations, but aside from the matter of unchallenged tradition, only one answer survives close scrutiny. Architects are not aware of the musicians' preferences since they simply don't ask them. In matters of construction materials or color schemes, advice from those concerned is eagerly requested, but musicians' opinions about the best conditions for musical performance are seldom sought.

Will that situation continue?

Theophil M. Otto is a graduate of the University of Wisconsin and Union Theological Seminary, School of Sacred Music. His organ study has been with John Wright Harvey, Vernon deTar, David Craighead and Michael Schneider, the last as a Fulbright scholar in Cologne, Germany. In addition to the Master of Sacred Music, he holds a Master of Library Science degree from Indiana University and is presently Assistant Humanities Librarian at Southern Illinois University, Carbondale.

A.G.O. CHAPTERS HAVE UNUSUAL OUTING TO LURAY CAVERNS

Members of the District of Columbia and Montgomery County (Maryland) Chapters of the A.G.O. traveled to Luray Caverns, Luray, Virginia on June 1 to inspect and hear the Belle Brown Northcutt Memorial Carillon in the Luray Singing Tower, and the Great Stalacpipe Organ located 164 feet below the Virginia soil in the caverns.

The 47 bells in the Luray Singing Tower, a 1937 installation of the John Taylor bell foundry of England, were played by Charles Chapman, carillonneur of the Tower.

Leland W. Sprinkle, Sr., scientist, musician, and a member of the D.C. Chapter, whose imaginative genius produced the Stalacpipe Organ, personally demonstrated his unique invention. Stalacpites in the surrounding walls, tuned by a grinding process to concert pitch, are equipped with a striking mechanism which is controlled by the musician seated at a conventional drawstop 4-manual console with pedalboard. The instrument was first introduced in 1957, and it continues to be expanded as additional tunable stalacpites are discovered. The instrument is also playable from an automatic mechanism.

The day's outing also included a visit to the Luray United Methodist Church and a demonstration of the 1954 Wicks organ in the church.

1975 MADER MEMORIAL CONTEST ANNOUNCED

The Ruth and Clarence Mader Memorial Scholarship Fund will conduct its second national organ-playing competition in Los Angeles on Saturday, May 3, 1975. Funds specifically given for this award have been subscribed through the generosity of friends, associates, and the Mader family. It is the hope of the fund's board of directors that this action will indicate their strong desire to continue a dynamic scholarship program as a lasting tribute to the Maders.

Applicants for the scholarship competition are invited to make a written proposal for their use of the \$1,000 award in an organ study program of their own choice. Contestants must be under 30 years of age on the date of the final competition (May 3, 1975), and all applications and tape recordings must be postmarked no later than February 1, 1975. Included on the tape recording accompanying the application must be the following: one major solo organ work from any period; one major solo organ work by a contemporary composer written and published after January 1, 1965; and one of the six trio sonatas (all movements) by J. S. Bach.

Prospective competitors should write to the following for complete information and application forms: Ruth and Clarence Mader Memorial Scholarship Fund, P.O. Box 94-C, Pasadena, California 91104. The future success of the fund depends entirely upon contributions, which are happily received at the same address.



Nine rank mechanical-action organ
WICKS ORGAN COMPANY Highland, Illinois 62249
Pipe Organ Craftsmen Since 1906

SCHLICKER ORGANS

Slider Chests

Tracker or Electro-magnetic Pulldown of the Pallets
Mechanical or Patented Vacuum-operated Stop Actions

When budget or space are limited,
Unit Organs with electro-pneumatic chests
are available

Custom-designed Pipe Organs to Meet Your Needs

1530 Military Road

Buffalo, New York 14217

Inquiries invited

member APOBA

Appointments

JAY E. WELCH has been named to succeed Richard P. Condie as a conductor of the famed Mormon Tabernacle Choir of Salt Lake City. Mr. Condie retired after the choir's appearances at Expo '74 in Spokane, Washington in mid-July. Mr. Condie had been conductor of the choir for 40 years. Mr. Welch has been assistant conductor of the choir since 1957, and he is also director and conductor of the Mormon Youth Symphony and Chorus in Salt Lake City. Named as associate conductors of the choir are JEROLD DON OTTLEY, assistant professor of music at the University of Utah, and ROBERT C. BOWDEN of Rock Springs, Wyoming, recording director and assistant to the conductor of the Mormon Youth Symphony and Chorus.

SYDNEY HODKINSON, Canadian-born conductor, composer and clarinetist, has been named associate professor of conducting at the Eastman School of Music, Rochester, New York. He will conduct Eastman's Musica Nova ensemble and teach orchestration.

THOMAS PAUL, noted American basso, has been appointed professor of voice at the Eastman School of Music. He has been serving as a visiting professor there since 1971. Mr. Paul has long been active in the New York City Opera and other opera companies, and has been an active recitalist and oratorio singer.

THE CONN ORGAN CORPORATION, Oak Brook, Illinois, has announced the following promotions: Jack K. Lewis as chief operating executive and president of the corporation; Peter

M. Perez as executive vice president; Robert F. Zadel as director of marketing; John Nelson as director of merchandising; Jack Scott as eastern division sales manager; and Merritt Keyes as western sales manager.

DAVID W. ANDREWS has been promoted to manager of instrument repair at the Eastman School of Music, Rochester, New York. In this capacity he will supervise the tuning and repair of all musical instruments (pianos, organs and orchestral instruments). Mr. Andrews, a graduate of Kalamazoo College, has been servicing the organs at the school since 1964. He is a member of the Rochester Chapter A.G.O. executive committee.



Fred B. Binckes has been appointed to the posts of assistant professor of music theory at Rocky Mountain College and director of music at First Congregational Church, both of Billings, Montana. Mr. Binckes is currently a doctoral candidate at Ball State University in Muncie, Indiana, where he is a student of Kirby Koriath. He has also served as organist-choirmaster at St. John's United Church of Christ in Indianapolis, Indiana.

MTNA ANNOUNCES ANNUAL ORGAN COMPETITION

The 1975 Collegiate Artist Organ Competition sponsored by the Music Teachers National Association will be conducted throughout the national organization during the 1974-75 season. A \$600 award is posted for the winner. Contestants must be high school graduates not over the age of 26 by the date of the national auditions (April 7, 1975 in Denver, Colorado). Contestants need not be currently enrolled in a college or university, but must be studying with an active MTNA member.

The contest begins at the state level, the auditions being decided within each state. Winners at the state level will advance to the division level with auditions being held no later than Feb. 2, 1975. Division winners will compete at the national competition in Denver.

The required repertory for the contest is as follows: (1) a major prelude and fugue by J. S. Bach (or fantasia or toccata, etc.); (2) a suite, mass, or major composition from the French or Italian school prior to 1750; (3) a work from the 19th or 20th century "symphonic school" (French, German, or American); and (4) a work composed by an American composer since 1950. Memorization is optional, and registrants will be provided if needed.

Interested applicants should contact the MTNA state auditions chairman or the MTNA state president for exact dates and audition sites for the state level competition; or write James Galloway, Jr., National Chairman, College Student Activities, MTNA, Music Dept., North Georgia College, Dahlonega, Georgia 30533.

THE NEW ENGLAND CONSERVATORY ORCHESTRA AND CHORUS will be conducted by Gunther Schuller on August 20 in a program as part of the International Festival of Music in Lucerne, Switzerland. The chorus (trained by Lorna Cooke de Varon) and orchestra will be joined by soloists Susan Clickner, Barbara Wallace, Ray de Voll and Lawrence Bogue in a program which includes the "adagio" from Symphony X by Mahler, Stravinsky's "Requiem-Canticles," the premiere of "Three Nocturnes" by Gunther Schuller, Schubert's Symphony VIII, and Verdi's "Te Deum."

FRANK K. OWEN TO RETIRE IN SEPTEMBER

Frank K. Owen will retire from his post as organist and master of the choristers at St. Paul's cathedral, Los Angeles, California on September 30. He has held the Los Angeles post for 21 years. During his tenure at St. Paul's, a traditional choir of men and boys was fostered, and for 13 years after its founding in 1956, he led a full-time choir school at the cathedral. Under his direction, the St. Paul's choir has made many recordings and travelled abroad.

Mr. Owen has also been dean of the Los Angeles Chapter of the A.G.O., and 13 years the chairman of the Episcopal Diocesan Commission on Church Music. He is presently a member of the Commission on Liturgy and Music (Episcopal Church), the Diocesan Department of Schools in Los Angeles, the Hymn Society of America, and the Association of Anglican Musicians, the Friends of Cathedral Music in England. He is a member of the Royal School of Church Music and is its Los Angeles representative.

The cathedral will honor Mr. Owen by inscribing his name in gold letters along with former cathedral organists in a panel in the choir stalls.

JAMES L. BOERINGER, Susquehanna University (Selinsgrove, Pa.) organist and associate professor of music, is the author of a book about the music of his former teacher, Richard T. Gore, head of the music department at the College of Wooster, Ohio. The book, entitled "Sing Unto the Lord a New Song," is published by Chantry Music Press at Wittenberg University, and it is the second in a series being devoted to contemporary composers of church music. The first book in the series dealt with Heinz Werner Zimmermann.

RICHARD SLATER was the conductor for a performance of Mozart's "Requiem," KV 626, on June 9 at St. Mark's Episcopal Church, Glendale, California. The choirs of St. Mark's Church and St. Francis Episcopal Church, Palos Verdes Estates were joined by soloists Penny Forbes Hix, Diane Thomas, Michael Sells and Donald Ogren, organist William Beck and an orchestra for the performance.

CHRISTMAS CANTATAS AND ORATORIOS (Instrumental Parts on Sale)

MIXED CHOIR

BACH, J. S. • GOOD TIDINGS OF GREAT JOY

Compiled and edited by Richard T. Gore

Orchestral Score	97-4808	\$25.00
Set of Instrumental Parts	97-4809	40.00
Piano/Vocal Score	97-4810	4.00
Choruses	97-4993	1.75

CHARPENTIER, MARC-ANTOINE • MESSE DE MINUIT POUR NOEL (Midnight Mass for Christmas)

Orchestral Score	97-5196	\$11.00
Vocal Score	97-6372	1.75
Set of Instrumental Parts	97-5197	20.00

SONG OF THE BIRTH OF OUR LORD JESUS CHRIST

	97-6307	\$ 1.50
Violin I	97-4453	.50
Violin II	97-4454	.50
Cello	97-4455	.50

AHLE, JOHANN • BE NOT AFRAID

Double chorus SSAT & ATBB

Score	97-6407	\$ 1.50
Choir copy	97-6430	.40
Trombone I	97-6431	.50
Trombone II	97-6432	.50
Trombone III	97-6433	.50
Trombone IV	97-6434	.50
Continuo	97-6437	.50

BUXTEHUDE, DIETRICH • GOOD CHRISTIAN MEN, WITH JOY DRAW NEAR

Vocal Score (with organ reduction)	97-4724	\$ 1.25
Complete Orchestral Score	97-4205	5.00

(prices for instrumental parts available on request)

THE INFANT JESUS

Score	97-6341	\$ 1.50
Chorus part	97-6364	.50

(Violins I, II, III, Cello, available at 50¢ each)

HAMMERSCHMIDT, ANDREAS • O BELOVED SHEPHERDS

	97-6332	\$.85
Instr. in C	97-4484	.50
Instr. in B ^b	97-4485	.50
Cello	97-4486	.50

WHERE IS THE NEWBORN KING?

Score	97-5038	\$ 1.50
Set of Instrumental Parts	97-5112	1.75

POWELL, ROBERT • OF THE FATHER'S LOVE BEGOTTEN

	97-6411	\$.85
--	---------	--------

(Flutes I, II, available at 35¢ each)

SAB CHOIR

BUXTEHUDE, DIETRICH • IN DULCI JUBILO

Score	98-1500	\$ 1.00
Choir copy	98-1501	.30
Violins I & II	98-1502	.50
Cello	98-1556	.30

WAKE, AWAKE, FOR NIGHT IS FLYING

Score	97-4714	\$ 2.25
Choir part	97-4765	.75
Set of Instrumental Parts	97-4766	2.00

DISTLER, HUGO • A LITTLE ADVENT MUSIC

Score	97-6438	\$ 2.25
Chorus Part	97-4707	.40
Flute	97-4708	1.25
Oboe	97-4709	1.25
Violin	97-4710	1.25
Violoncello	97-4711	1.25

KRIEGER, JOH. PHIL. • FOR US A CHILD IS BORN

	97-4692	\$ 1.75
Set of Instrumental Parts	97-4693	2.00

LUBECK, VINCENT • WELCOME, THOU KING OF GLORY

Score	97-6379	\$ 1.50
Chorus Part	97-6385	.40
Violins I & II	97-6386	.50
Cello	97-6387	.50

PETZOLD, JOHANNES • THE CHRISTMAS STORY

	97-6221	\$.65
Flute or Recorder	97-6225	.50

WUNDERLICH, HEINZ • A SHIP WITH CARGO PRECIOUS

	97-4767	\$.35
Set of Instrumental Parts	97-4805	1.25

TREBLE VOICES

HILLERT, RICHARD • THE CHRISTMAS STORY ACCORDING TO ST. LUKE

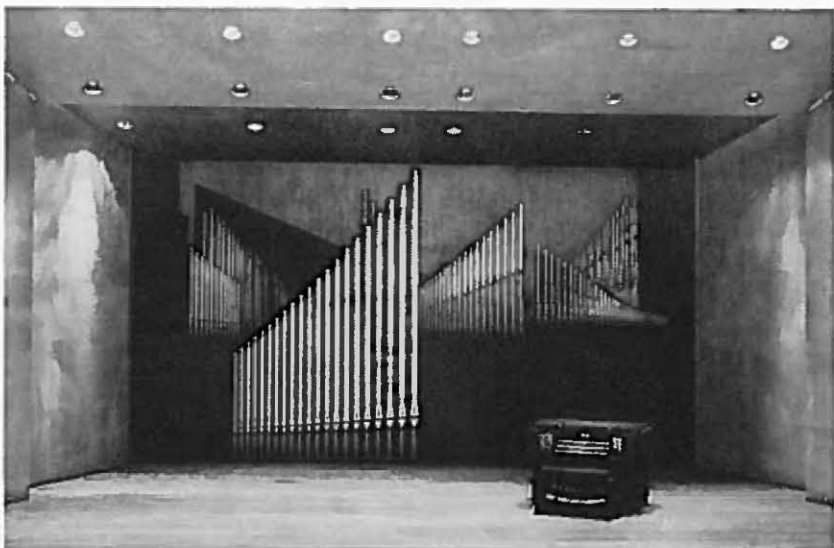
Score	97-4812	\$ 3.00
Choir/Organ Score	97-4814	.90
Set of Instrumental Parts	97-4813	4.00

SPITTA, HEINRICH • FROM HEAVEN ABOVE, YE ANGELS ALL

	97-7597	\$.75
Violins I & II	97-6355	.75
Cello	97-6356	.50



CONCORDIA
PUBLISHING HOUSE
3554 SOUTH JEFFERSON AVENUE
SAINT LOUIS, MISSOURI 63118



Centre College, Kentucky Gets New Casavant

Centre College, Danville, Kentucky, has recently inaugurated a new fine arts center in hopes of meeting not only the needs of its expanding academic program but also of serving as a center for the performing arts in the central Kentucky region. The \$5-million building complex, designed by William Wesley Peters of the Taliesin Associates (Frank Lloyd Wright Foundation), was financed by two major donors, one of whom was W. T. Grant. The college has named the academic section of the building in his honor.

In the 1483-seat concert hall-theater of the building, the college has installed a 57-rank, 3-manual organ built by Casavant Frères Ltée, of Quebec. The organ chamber is situated at the rear of the stage. Storage for the movable console is provided in the chamber beneath the Positiv division. To focus and direct the sound of the organ, as well as the other music ensembles performing on the stage, the architects have provided a retractable 30 ton acoustical shell, constructed of steel and sheet metal. A screen, also designed by Taliesin, protects the organ when the stage is used for theatrical productions.

The specifications were prepared by John J. Tyrell, regional representative for the Casavant firm, and David Harmon Lewis, former member of the music faculty at Centre College. David Dodge served as the architect's consultant on matters of visual design. The 42-stop organ has an ebony finished console, electro-pneumatic action with pitman chests, and is voiced on 2" wind pressure. E. Power Biggs played the inaugural concert on Nov. 15, 1973.

GREAT
 Quintaden 16' 61 pipes
 Prinzipal 8' 61 pipes
 Rohrflöte 8' 61 pipes
 Oktav 4' 61 pipes
 Waldflöte 4' 61 pipes
 Nasat 2 3/4' 61 pipes
 Flachflöte 2' 61 pipes
 Tert 1 1/2' 61 pipes
 Mixtur V 1 1/4' 305 pipes
 Trompete 8' 61 pipes

SWELL
 Salizional 8' 61 pipes
 Vox Coelestis 8' 54 pipes
 Bordun 8' 61 pipes
 Spitzprinzipal 4' 61 pipes
 Nachthorn 4' 61 pipes
 Hohlflöte 2' 61 pipes
 Mixtur VI 2' 366 pipes
 Fagott 16' 61 pipes
 Trompete 8' 61 pipes
 Oboe 8' 61 pipes
 Klarine 4' 61 pipes
 Tremulant

POSITIV
 Gedackt 8' 61 pipes
 Prinzipal 4' 61 pipes
 Koppelflöte 4' 61 pipes
 Oktav 2' 61 pipes
 Quintflöte 1 1/2' 61 pipes
 Sifföte 1' 61 pipes
 Sesquialtera II (TC) 2 3/4' 98 pipes
 Zimbel IV 3/4' 244 pipes
 Krummhorn 8' 61 pipes
 Tremulant

PEDAL
 Prinzipal 16' 32 pipes
 Subbass 16' 32 pipes
 Quintaden 16' (Great)
 Oktav 8' 32 pipes
 Gedacktpommer 8' 32 pipes
 Choralbass 4' 32 pipes
 Rohrpfife 4' 32 pipes
 Mixtur V 2' 160 pipes
 Posaune 16' 32 pipes
 Fagott 16' (Swell)
 Trompete 8' 32 pipes
 Schalmel 4' 32 pipes

THE MUSIC OF BACH was featured in a program by The Cathedral Singers, conducted by Robert Finster, at St. John's Cathedral, Denver, Colorado on May 26. Included were Bach's "Magnificat," the "Coffee Cantata," the motet "Fürchte dich nicht, ich bin bei dir," and the cantata "Nun ist das Heil und die Kraft." Dr. Finster played organ works by Bach preceding the program.

THE FRANKLIN (TENN.) CHAPTER AGO installed the following officers for the coming season: Richard Webb, dean; Ruth Thomas and Kay Rhea, subdeans; Lucylle Campbell, secretary-treasurer; Jane La Pella, registrar; Mary Bogart and Ray Tipton, auditors; Mary Ellen Cowles, Carrie Warrick and Fred Ricker, members at large.

THE DETROIT CHAPTER AGO has elected the following officers for the coming season: Donald Baber, dean; Edwin Little, subdean; Irene Fraser, recording secretary; Maria Schmitz, corresponding secretary; Leo Haggerty, treasurer; Fr. Robert Wurm, chaplain; and Harland Jylha, Eleanore Bennik and Kenneth Kelley, board members.

Lewis & Hitchcock Complete Unit Organ

Lewis and Hitchcock, Inc has completed a unit organ for the Lakeside Presbyterian Church of Richmond, Virginia. Tonal regulation and voicing were done by George L. Payne, president and tonal director of the firm. The organ was dedicated on Nov. 4, 1973 with a recital by William Stokes. Pastor of the Lakeside Church is the Rev. William M. Boyce, Jr., and Mrs. W. K. Clifton, Jr., is the organist-choir-master.

SUMMARY
 Flute 16' 85 pipes
 Prinzipal 8' 73 pipes
 Quint 8' 80 pipes
 Celeste 8' 49 pipes
 Oktavin 2' 61 pipes
 Trumpet 16' 85 pipes

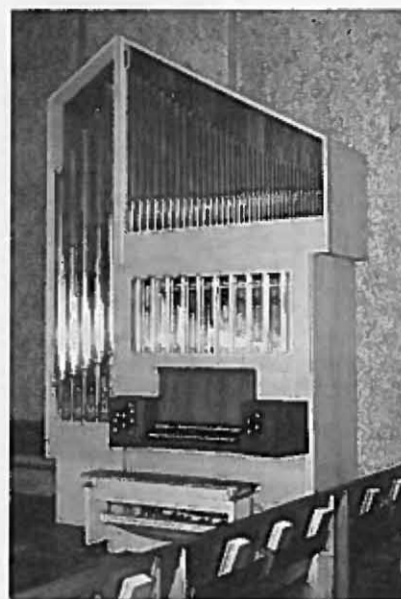
GREAT
 Quint (TC) 16'
 Prinzipal 8'
 Flute 8'
 Quint 8'
 Prinzipal 4'
 Flute 4'
 Oktavin 2'
 Mixture III
 Trumpet 8'
 Trumpet 4'

SWELL
 Flute 8'
 Quint 8'
 Celeste (TC) 8'
 Flute 4'
 Quint 2 3/4'
 Oktavin 2'
 Trumpet 8'
 Chimes
 Tremolo

PEDAL
 Flute 16'
 Prinzipal 8'
 Flute 8'
 Quint 8'
 Prinzipal 4'
 Flute 4'
 Mixture II 2 1/2'
 Trumpet 16'
 Trumpet 8'
 Trumpet 4'

SWELL
 Bourdon 8'
 Dulciana 8'
 Unda Maris 8'
 Bourdon 4'
 Dulcet 4'
 Flageolet 2'
 Larigot 1 1/2'
 Krummhorn 8'
 Tremolo

PEDAL
 Bourdon 16'
 Prinzipal 8'
 Bourdon 8'
 Dulciana 8'
 Prestant 4'
 Bourdon 4'
 Oktavin 2'
 Mixture III
 Krummhorn 8'
 Krummhorn 4'



Denton, Texas Church Gets New Sipe Organ

In September of 1973, St. Paul Lutheran Church of Denton, Texas dedicated a new 2-manual, 8-stop mechanical action organ built by Robert L. Sipe and Associates of Dallas, Texas. The new church building, dedicated about one year before the organ was dedicated, is one of the more striking new modern church buildings in the area. Dedicatory services were conducted by the Rev. Alton C. Donsbach, pastor of the church. Dr. Charles Brown, organist and director of the church and member of the North Texas State University faculty, conducted the church's choir and played the organ. Dr. Brown worked with Mr. Sipe in the designing of the instrument. The organ is free standing in a favorable acoustical environment, and its casework is of oak and rosewood. The manual compass is 61 notes, the pedal 32 notes.

GREAT
 Rohrflöte 8'
 Prinzipal 4'
 Mixture III

SWELL
 Gedackt 8'
 Spillflöte 4'
 Prinzipal 2'
 Tremulant

PEDAL
 Subbass 16'
 Prinzipal 18'

Greenwood Unit Organ to Georgia Church

The Greenwood Organ Company, Charlotte, North Carolina completed in early 1974 a 2-manual unit organ for the First United Methodist Church of Bowdon, Georgia. The new instrument replaces an electronic in the small church which seats 300 people. All Principal work is exposed and free standing in front of the enclosed Flutes, Strings and Reed stops.

SUMMARY
 Prinzipal 8' 73 pipes
 Bourdon 16' 97 pipes
 Dulciana 8' 73 pipes
 Doublette 2' 61 pipes
 Mixture III 183 pipes
 Unda Maris 8' 49 pipes
 Krummhorn 8' 61 pipes

GREAT
 Prinzipal 8'
 Bourdon 8'
 Dulciana 8'
 Prestant 4'
 Bourdon 4'
 Doublette 2'
 Mixture III
 Chimes

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

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

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

WAYNE FISHER	
Chairman, Organ Department College Conservatory of Music University of Cincinnati 45221	

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

DAVID HEWLETT MARSHALL BUSH	
Trinity Church Martha's Vineyard	

Trenton Church Orders Austin Organ

The Church of Our Lady of Sorrows, Mercerville, Trenton, New Jersey has placed an order for a new 2-manual Austin organ. The new instrument is to occupy a central position in the rear gallery of the church, and it will have a traditional facade of speaking Principal pipes. Planned for an installation in early 1975, the new instrument will replace an electronic one. The specifications were drawn up by Charles L. Neill, Austin Representative, in consultation with the Rev. Edward J. O'Keefe, pastor of the church.

GREAT

Principal 8' 61 pipes
Bourdon 8' 61 pipes
Octave 4' 61 pipes
Koppelflöte 4' 61 pipes
Superoctave 2' 61 pipes
Mixture II-IV 183 pipes

SWELL

Rohrgedeckt 8' 61 pipes
Viola 8' 61 pipes
Voix Celeste 8' 49 pipes
Spitzflöte 4' 61 pipes
Sesquialtera II 122 pipes
Blockflöte 2' 61 pipes
Larigot 1 1/2' 61 pipes
Trompette 8' 61 pipes
Tremulant

PEDAL

Principal 16' 12 pipes (Great)
Gedeckt 16' 12 pipes (Swell)
Principal 8' 32 pipes
Gedeckt 8' (Swell)
Principal 4' 12 pipes
Trompette 16' 12 pipes (Swell)



A new positiv organ has been installed in the teaching studio of Royce Isham, chairman of the music department at John Brown University, Siloam Springs, Arkansas. Made by the German firm of Lankhuff, and imported by Mr. Brummer of Midwest Organ Service of Granite City, Illinois, the instrument will be chiefly used for continuo work, especially for choral performances. The organ contains four stops: Gedackt 8', Rohrfloete 4', Principal 2' and Quinte 1 1/3'. All four stops are divided at middle C. The manual compass is CC to f3, and the pedal CC to d1. An inaugural recital was given by James Bullock, head of the organ department at John Brown University, on May 5.

Gress-Miles Builds for Auburn, Mass. Church

A new Gress-Miles organ of 2 manuals, 24 ranks, has been installed in Bethel Lutheran Church, Auburn, Massachusetts. Kenneth Simmons is organist and choirmaster of the church. The new organ is located in a case set into the wall high above the rear choir loft with Great and Pedal Principals in the facade. Although each division is designed to be complete, supplementary color is provided by carefully planned extensions and common basses through the use of solid-state switching and all electric action. Variable scaling and voicing, especially of ranks used at different pitches, are used.

GREAT

Principal 8' 49 pipes
Rohrfloete 8' 61 pipes
Gemshorn 8' (Swell)
Gemshorn Celeste 8' (Swell)
Octave 4' 61 pipes
Rohrpfeife 2' 24 pipes
Mixture IV-V 201 pipes
Trompette 8' (Swell)
Chimes (Prepared)

SWELL

Holzgedeckt 8' 61 pipes
Gemshorn 8' 49 pipes
Gemshorn Celeste (TC) 8' 49 pipes
Spitzfloete 4' 12 pipes
Octave Celeste 4' 12 pipes
Nasat (TC) 2 1/2' 49 pipes
Octave 2' 61 pipes
Terz (TC) 1 1/2' 49 pipes
Quintfloete 1 1/2' 12 pipes
Superoctave 1'
Scharf III-IV 232 pipes
Trompette 8' 61 pipes
Clairon 4' 12 pipes
Tremulant
Octaves Graves

PEDAL

Acoustic Bass II 32'
Subbass 16' 12 pipes
Principal 8' 32 pipes
Rohrgedeckt 8' (Great)
Quintfloete 5 1/2' (Great)
Octave 4' 12 pipes
Schwiegel 2' 12 pipes
Mixture III-IV 116 pipes
Basse de Cornet V-VI 32'
Basson 16' 12 pipes
Trompette 8' (Swell)
Clairon 4' (Swell)
Chimes (Prepared)

CORRECTION

A printer's error inadvertently listed a wrong catalogue number of Alan Stout's newly released organ work, "Study in Densities and Durations," in the C. F. Peters Corporation advertisement in the July, 1974 issue, page 9. The correct catalogue number for the work is 66516.



The music department of the University of Minnesota has recently acquired a 4-stop positive organ built by C. B. Fisk, Inc., of Gloucester, Mass. The design was worked out by Charles Fisk and Dr. Heinrich Fleischer, head of the organ department at the University.

A departure from the usual layout of such instruments is the location of the keyboard at one end. For ensemble playing, this has the advantage of allowing the player improved visibility as well as the opportunity to hear the tonal balance more accurately. The location of the stop knobs above the keyboard allows the case to be only slightly wider than the keyboard; the organ will thus fit through a normal institutional doorway. Although not apparent in the picture, the case is actually wedge-shaped, in the manner of a harpsichord. The upper part of the instrument may be removed from the lower part for moving. The case is of mahogany, the stopknobs are hand turned of rosewood with ivory faces, and the keyboard has naturals of grenadil and sharps of ivory covered rosewood.

The specification is: Stopt Diapason 8', Chimney Flute 4', Principal 2', Regal 8'. The Stopt Diapason is patterned after an 18th century stop by Snetzler, and is made of western red cedar, as is the Chimney Flute. The Principal is of tin, and the Regal is of maple and walnut. All stops are divided at middle C, and there is a "machine stop" pedal which when depressed cuts off the Principal and Regal, thereby making possible echo effects such as are required in certain early music, particularly of the English school. Similar positives, with somewhat different specifications, have also recently been completed for the Yale School of Music and the New England Conservatory of Music.

CHORAL WORKS



A CAPPELLA

10035	DUFAY — Missa "Caput". (Darvas) (Lat)	\$5.00
10301	GABRIELI — Jubilate Deo, omnis terra. Score	3.50
10072	— Surrexit Christus. Score*	5.00
10303	— Suscipe, clementissime Deus. Score*	5.00
10004	— Quem vidistis, pastores? Score*	6.00
10343	LISZT — Mass for Male Chorus and Organ	4.50
10352	— S ptem sacramenta (Rcsponsorien)	7.50
10353	OCKEGHEM — Missa "Caput"	5.00
10367	SENFL — Magnificat octo tonorum	6.50

*choral scores available

WITH ACCOMPANIMENT

GM31	BACH, C.P.E. — The Israelites in the Wilderness. (Darvas) (Ger-Eng)	9.00
33 215	— Magnificat (Wq 215) (Urtext) (Graulich) (Lat)	4.60
39	BACH, J. S. — Christmas Ora'orio (Ger)	4.75
40	— Magnificat (Straube-Roth) (Lat)	1.50
37	— Mass in B minor (Lat)	4.75
4503	— St. Matthew Passion (Urtext) (Ger)	4.75
3672	BRAHMS — German Requiem, Op. 45 (Ger)	3.75
3672A	— Same (Eng)	3.75
8168	BRUCKNER — Mass No. 2 (c) (Lat)	3.75
3845	— Mass No. 3 (f) (Lat)	6.50
3843	— Te Deum (C) (Lat)	1.50
52	CHERUBINI — Requiem (c) (Lat). SATB	4.00
51	— Requiem (d) (Lat). TTBB	4.00
4501	HANDEL — Messiah (Urtext) (Schering-Soldan) (Eng-Ger)	4.00
3762	— Psalm 112 (Laudate pueri Dominum) (Stein) (Lat)	1.75
3538	HAYDN, J. — Harmonie-Messe (Bb) (Lat)	4.00
1372	— Heilig-Messe (Missa Solemnis) (1796) (Bb) (Lat)	3.00
4351	— Nelson Mass (Imperial Mass) (d) (Lat)	4.00
8115	MOZART — Mass (C) (K.317) (Coronation) (Moclich) (Lat)	4.75
4856	— Mass (c) (K.427) (K.417a) (Urtext) (Landon) (Lat)	5.50
4251	VERDI — Requiem (Lat)	4.00
4256B	— Stabat Mater (Lat)	.75
4256D	— Te Deum (Lat)	.75

C. F. PETERS CORPORATION

373 Park Avenue South

New York, N. Y. 10016

(212) 686-4147

Austin Organs Inc.

DESIGNED FOR THE CHURCH SERVICE AND THE ORGAN LITERATURE

SIMPLICITY
RELIABILITY
ACCESSIBILITY
LEATHERLESS ACTIONS

HARTFORD, CONNECTICUT 06101
SINCE 1893 MEMBER, APOBA

NEARLY 100 YEARS OF FINE PIPE ORGAN BUILDING

INCORPORATED

Hagerstown, Maryland 21740

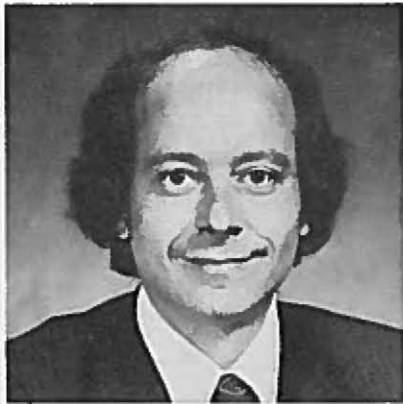
Phone 301-733-9000



Frederick L. Marriott, organist and carillonneur of the Kirk in the Hills, Bloomfield Hills, Michigan, has completed a tour of Europe during the month of July. Mr. Marriott played organ recitals at Notre Dame Cathedral in Paris, and at the Market Church in Hannover, West Germany. Most of the tour was devoted to carillon recitals, however, at the Basilica in Blais, France; St. Rombouts Cathedral in Mechlin, Belgium; the City Halls of Lockeren, Ostend, Tienen, and Antwerp, Belgium, and at the Albert Sweitzer Memorial Carillon in Liebingen, Switzerland.

HOPE COLLEGE, Holland, Michigan, joined the Tulip Time festivities of the surrounding area by presenting organ recitals at Dimment Memorial Chapel on the campus every hour from 10 a.m. to 4 p.m. on May 16, 17 and 18. Organists heard in the recitals were Kenneth Bruggers, Alfred Fedak, Paul Hesselink, Linda Bush, Kenneth Nienhuis, Thomas Gouwens, Glenn Pride, Michael Bayus, Richard Carlson and Gwynne Vanderwall.

HARRY TIBBS of Birmingham, Alabama, premiered a new work by Langlais at the First Methodist Church, Montgomery, Alabama on Feb. 19. Entitled "Suite Baroque," the work was written in 1973, and returns to the composer's style of the 1930's and 1940's. The suite consists of seven movements: Plein jeu, Tremolo en taille, Flute, 2 Dialogues, Recit on the Voix Humaine, and Grand jeu, which is dedicated to Dr. Tibbs.



Canadian concert organist Douglas Haas has joined the list of artists represented by Arts Image Ltd. Mr. Haas is a native of Kitchener, Ontario, and he has centered his professional life in his hometown where he is organist at St. Andrew's Presbyterian Church, the largest Presbyterian congregation in Canada. He is a former chairman of the Kitchener Centre RCCO as well as a past national RCCO executive, the founder of the Kitchener Bach Choir, and a frequent performer for CBC broadcasts from Kitchener.

After studies at the Toronto Conservatory of Music, he moved to Rome for a four-year period of study with Fernando Germani. He also served as organist of the All Saints Anglican Church in Rome. Further years of European study were spent in Germany where he was organist of the St. John's Church in Stuttgart. He has participated in the Haarlem summer studies program with Anton Heiller and Luigi Tagliavini, and he has performed as a recitalist and recording artist in a number of European countries.

KENNETH AND ELLEN LANDIS, American husband and wife organ recital duo team, are spending the summer on a recital tour of Europe. July dates in Germany include Munich, Marburg and Erding, the latter during the city's organ festival week. Mr. and Mrs. Landis will also perform in France, Scotland and England. They are directors of music at the Market Square Presbyterian Church, Harrisburg, Pa.

ANDRÉ MARCHAL RETURNS TO U.S. IN FALL

André Marchal will return once again to the U.S. to make a concert tour during the months of October and November. The noted blind organist of Paris, France, has been the teacher of many American students since the First World War. He retired from his position as organist of St. Eustache Church in Paris and as professor at the Institute for the Blind in Paris some years ago, but he is still active as a performer. He recently played a recital in Notre Dame Cathedral in Paris and the French government minted a silver medal in observance of his 85th birthday.

Mr. Marchal's tour is being sponsored by the Cleveland Museum of Art, Cleveland, Ohio (Walter Blodgett, curator), and it will take him to Maryland, Pennsylvania, Florida, New Mexico, Iowa, Illinois, Ohio and New York between October 12 and November 15. All of his concerts will be listed in the calendar pages of coming issues.

HOMER WICKLINE has been playing noon-time recitals each Thursday at St. James Roman Catholic Church, Pittsburgh, Pennsylvania. Rather than programming in "pot-pouri" fashion, he has arranged the programs to follow several series of complete works of composers or in series of nationalities. During the month of May, for instance, three programs were completely devoted to the works of Bach (which will eventually be performed in their entirety), one to Cesar Franck and his circle, and one to Czechoslovakian composers. Mr. Wickline's lucid program notes accompanying the programs form a notable and informative appendix to these interesting recitals.

MALCOLM JOHNS was the conductor for a performance of Honegger's "King David" in a celebration concert at Temple Beth El, Birmingham, Michigan on June 2. The Choral Union and Orchestra of Wayne State University were joined by soloists Jeannette Dager, William A. Boyce, Eleanor Felver and Edward Kingins. The large and excellently printed program includes a reproduction of Lucas Van Leyden's 16th century engraving (now in the National Gallery of Art), "David before Saul."



Diane Bish is now under the exclusive concert management of Jonrad Creative Management, Fort Lauderdale, Florida. Miss Bish is organist of the Coral Ridge Presbyterian Church, Fort Lauderdale, and a faculty member of the musical arts division of the University of Miami. She has recently been awarded a grant from the National Memorial Foundation of Mu Phi Epsilon to compose a special work for organ and orchestra which she will perform for the first time at the January, 1975 dedication of Coral Ridge Church's new Ruffatti organ. A frequent performer at various conventions, she tours annually the United States and Europe.

THE COLLEGIATE CHOIR OF ST. MARY'S COLLEGE, Notre Dame, Indiana toured in Europe from May 20 through June 3. Under the direction of James McCray, the choir sang concerts at the Cathedral of Chartres, France, the American Church of Paris, St. Rochus Church in Vienna, St. Florian Abbey in Austria, and St. James Church in London, England. They also participated in a workshop and performance on the choral music of Anton Bruckner in Vienna. Arthur Lawrence, organist of St. Mary's College, also accompanied the group on the tour and played organ pieces in each program.

JOHN ROSE, organist of the Cathedral of the Sacred Heart, Newark, New Jersey, was named a "Young Artist of 1974" by MUSICAL AMERICA magazine in its July issue. Mr. Rose was the only organist among the 17 young artists selected by the national journal as new names to watch for as bright talents.

People seem to appreciate the fact that the most distinguished name in American organbuilding is also their assurance of an unrivalled technical excellence.

Phelps

LAWRENCE PHELPS AND ASSOCIATES

BOX 1421 ERIE PENNSYLVANIA 16512

(814) 454-0193

New Organ Music

David N. Johnson's *Two Trumpet Tunes* from Augsburg (\$1.50) break little stylistic ground, but both are sufficiently emphatic for festive use. Chordal textures and conventional harmonic progressions are the rule. Technical demands are moderate.

Jean Langlais' *Cinq Meditations sur l'Apocalypse* is available from Bornemann (no price listed). His *Offrande à Marie* is published by Philippo/Presser (\$6.00). Both are works of considerable scope. The latter draws its inspiration from Gregorian themes.

We confess to being a bit puzzled by the title of Concordia's new *J. S. Bach: 14 Chorale Preludes for Harpsichord or Piano* (\$1.00). These are pieces for manuals only and include the "small" settings from the *Clavierübung III*.

Christopher Dearnley has arranged a variety of music from Purcell to Mozart in *Ceremonial Music For Organ: Book 2* (Oxford, \$2.50). Although musical values are in some cases rather slight, the practical focus of the collection is a legitimate one.

C. H. Trevor's *Organ Book No. 4* (Oxford, \$3.95) continues this series with a collection of short pieces and excerpts from pre-20th century repertory. There is some questionable editing in regard to suggested registration and deployment of pedal.

Alan Stout's just-published *Study In Densities and Durations* (C. F. Peters, \$4.50) capitalizes upon the unique ability of the organ to sustain any pitch indefinitely with minimal effort. The four-manual Aeolian-Skinner instrument at Northwestern University, Evanston, Ill. was the specific inspiration for the piece and for the registration scheme provided. A large organ with complete registration accessories, at least one registration assistant, and several felt-covered boards for tone-clusters are absolute necessities in performance. Although the notation is essentially conventional, careful attention will have to be given to novel patterns of fingering and pedaling. Except for a brief improvisatory section at the climax, pitches (and thus, densities) are indicated quite precisely. Durational relationships are defined within somewhat more flexible limits, and the piece (by the composer's own statement) can vary from 10 minutes to 13 minutes in overall length.

Having had the opportunity to hear this piece in a 1967 performance under the composer's direct supervision, we can attest to its coherence and rugged logic. The "gimmicks" (if so they be) work together toward a musical end.

Anyone wishing to perform Xavier Darasse's *In Memoriam Jean-Pierre Guézec* (Salabert, no price listed) will probably find more rehearsal time required than expediency allows. Calling for organ, two trumpets, horn, trombone, tuba and gong, Darasse presents truly formidable problems in ensemble. It seems unlikely that the organist will also be able to function in the role of conductor, as is evidently assumed by the composer. Even instrumentalists

with exceptional rhythmic sense will find much to ponder in this score. Instrumental parts are not included, but they are undoubtedly available separately from the publisher.

We are delighted to see John Fesperman's excellent new edition of *William Boyce: Ten Voluntaries* (E. C. Schirmer, \$3.00) less than a year after the publication of a facsimile (Oxford, \$5.30). The Boyce voluntaries are more imaginative than those of Stanley, sturdier than those of Greene, and more consistently engaging than those of Handel.

This new edition from E. C. Schirmer is exemplary in every respect — the reproduction of an engraved Boyce portrait, a lucid preface by the editor, beautiful printing, and good-quality paper stock. In this time of inflation and shortages, moreover, the listed price is surprisingly low.

Keith Weathers' *Variations On A Theme By Rayner Brown* for trumpet, trombone and organ has been published by Western International Music (\$5.00). Parts for trombone and B-flat trumpet are included. Technical demands are moderately high. Linear organization is stressed, and the harmonic frame of reference is mildly contemporary.

Briefly Noted

Alwyn Laxton, *Elegy & Le Motif* (Paxton/Belwin, 35p).

Zsolt Durko, *Assonanze* (Boosey & Hawkes, \$3.00).

Reginald Hunt, *Fantasy On A Ground* (Boosey, \$2.25).

Pal Karolyi, *Triptongus 1* (Boosey, \$3.00).

Francois Routh, *Aeterna Rex Altissima* (Boosey, \$5.00).

Jozsef Sari, *Acciaccature* (Boosey, \$3.00).

Ian Spooner, *Sinfonia* (Boosey, \$2.00).

Richard Stoker, *Three Improvisations* (Boosey, \$2.00).

Richard Stoker, *A Little Organ Book* (Boosey, \$2.00).

S. Drummond Wolff (arr.), *Suite for Organ From the Works of Domenico Gabrieli* (Concordia, \$2.00).

S. Drummond Wolff (arr.), *Seven Andantes by Telemann* (Concordia, \$1.75).

Albert Beck, *76 Offertories on Hymns & Chorales* (Concordia, \$3.00).

A. Kousemaker, *Koraalboek* (Elkan-Vogel, \$4.75 for each of 15 vols.).

Derek Healey, *The Lost Traveller's Dream* (Jaymar/Oxford, \$5.00).

Derek Healey, *Voluntary No. 3, Op. 1c* (Jaymar/Oxford, \$2.50).

Rudolf Bibl (1832-1902), *Variations & Fugue on 'Christus ist erstanden'* (Harmonia-Uitgave/C.F. Peters, \$2.50).

Heinz Wehrle, *Choralmusik II: 'O Heiland, reiss die Himmel auf'* (Edition Eulenburg/C.F. Peters, \$5.00).

Steven Quesnel, *Fantasie on 'Give To The Winds Thy Fears'* (Presser, \$2.00).

Paul Earls, *Two Pieces For Organ* (E.C. Schirmer, no price listed).

William Schmidt, *Variegations for Alto Saxophone & Organ* (Western International, \$4.00).

— Wesley Vos

NUNC DIMITTIS

PHILIP DORE, formerly director of music at Ampleforth College and organist of St. Mary's Church, Scarborough, England, died at Helmsley, England on March 25. Mr. Dore had recorded organ music at Ampleforth Abbey for the RCA (England) label.

EDGAR (EDDIE) A. FORD died on June 3 in Lake Hamilton, Florida. He had been solo organist at the Tampa Theatre, Tampa, Florida, as well as at the Fox Theatre in Atlanta, Georgia, and he was also director of music at Grace Church, Winter Haven, Florida. A graduate of the Yale University School of Music, he later studied with Ernest White.

ARTHUR HONEGGER's memory will be honored on the 20th anniversary of his death in 1975 by the publication through Editions Salabert of a brochure on the composer which will include a biography, photographs, and a list of his works.

Letter to the Editor

Paris, France, June 2, 1974

To the Editor:

I would like to make two points in relation to the seventh installment of Ms. Kratzenstein's continuing series, "A Survey of Organ Literature and Editions: France, Since 1800," which appeared in the November, 1973 issue.

(1) The first four works listed for Guillou — *Andante symphonique*, *Cortège de Nonnes*, *Loetitia Pia*, and *Nocturne mystique* (two of which were published in 1929) — belong to René Guillou and not to Jean Guillou as do the remainder of those listed.

(2) It was stated in the article that André Jolivet has written only one work for the organ — *Hymne à l'Univers*. I would like to mention the following: *Mandala*, published in 1970 by Billaudot, Paris, and a winner of the "Schnitgerprijs Zwolle;" and *Arioso Barocco*, for trumpet and organ, also published by Billaudot in 1970.

Rosalind Mohngsen



AUBURN PRESBYTERIAN CHURCH

Auburn, Indiana

2 MANUALS 20 RANKS

Mechanical key action with slider stop action or electro-pneumatic chests are available.

Reuter
MEMBER APOA

THE REUTER ORGAN COMPANY • BOX 486 AH
LAWRENCE, KANSAS 66044 • PHONE (913) 843-2622



Starting our 2nd century
of sound craftsmanship

Schantz

SCHANTZ ORGAN COMPANY • ORRVILLE, OHIO 44667 • 216/682-6065 Member A.P.O.B.A.

HARPSICHORD NEWS

JOHN BOE, Southern Illinois University at Carbondale, played the following program at Southern Illinois University, Edwardsville, March 29; at Kirkwood Methodist Church, Kirkwood, Mo., March 30; and at Washington University, St. Louis, March 31: *Suite 18*, Froberger; *Partita in D Major*, Bach; pieces from *Ordre 26*, Couperin; *Sonata in B Minor for Traverso and Cembalo*, Bach (with Jervis Underwood, flute). The Bach partita and flute sonata, along with Handel's cantata *Lucretia* (Marjane Marvin, soloist) were also performed at the Mitchell Art Museum, Mt. Vernon, Ill., on May 5.

JOHN SHORTRIDGE, the harpsichord maker, has moved from Purcellville, Virginia to Rockport, Maine. His address is P.O. Box 281, Rockport, Me. 04856.

THE HARPSICHORD, volume 7, number 2, is mostly concerned with a conversation with California harpsichord maker Richard Jones.

EUGENIA EARLE has added two titles to the available teaching pieces for younger harpsichordists (of all ages!) *Conversation Pieces*, 10 canons, work very well at the harpsichord; *How to Add Melodic Ornamentation* deals with Minuets, and will be a great springboard for those teachers who wish to lead their students into the possibilities of improvisation in 18th-century style. Both works are in the Robert Pace series of piano teaching materials, published by Lee Roberts Music Publications, and available through G. Schirmer, New York.

WILLIAM PARSONS, Washington, D.C., played a 1969 Lignell harpsichord in a program of music for two keyboard instruments at Pohick Church on May 5th. With Robert Shone at the 1968 Noack organ, the program included: *Lieto godea sedendo*, G. Gabrielli; *Fantasia Settima* for two lutes, Francesco da Milano; *Les Larmes de Boisset*, Courante (*L'Immortelle*), Canaries, Ennemond Gaultier; *Duplum*, Hermann Schroeder; *Concerto for Organ*, opus 7 number 4, Handel.

SYLVIA GHIGLIERI played a Dowd harpsichord for this program at California State College, Stanislaus, on May 21st: *Toccata Settima*, Canzona Prima, Frescobaldi; *Chromatic Fantasy and Fugue*, Bach; *Premiere Ordre*, F. Couperin; *Pieces in D*, Rameau.

The Minneapolis Society of Fine Arts presented RICHARD ZGODAVA at the harpsichord for this concert in the Pillsbury House on May 28th: *Fantasia in C minor*, French *Suite in E*, J. S. Bach;

Air and Variations, Suite in E, Handel; *Pavane for the Earl of Salisbury*, Byrd; *My Lady Carey's Dumpe*, Anonymous; *Adagio*, Fiocco; *The Festivity of the Grand and Ancient Order of the Guild of Minstrels*, F. Couperin. The harpsichord was built by Bradley W. M. Benn of Minneapolis.

JOSEPH PAYNE played his 1969 Herz harpsichord for this program sponsored by the American Academy of Arts and Sciences and the Peabody-Mason Music Foundation on May 29th: *Adagio in G*, S. 968, *Concerto in F* after the Italian Taste, English *Suite in D minor*, J. S. Bach; *Sonatas*, K. 309, 485, 230, 87, 145, 10, 105, 521, Domenico Scarlatti; *Chaconne and Tombeau de M. de Blancrocher*, Louis Couperin. Mr. Payne's new recording SPACED-OUT BACH is now available from RCA.

VIRGINIA PLEASANTS played two programs at the Purcell Room, London, recently. On May 28th she played a fortepiano by Adlam-Burnett in this program: *Sonata in D*, Hoboken XVI/42, *Haydn*; *Adagio in B minor*, K. 540, *Eine kleine Gigue*, K. 574, Mozart; *Sonata in C minor*, Hoboken XVI/20, *Haydn*; *Variations on "Ein Maedchen oder Weibchen"* from *Die Zauberfloete*, *Two Etudes in B-flat Major and A-flat Major*, Cramer; *Sonata in A Major*, opus 33, number 1, Clementi; *Alla Ingharese Quasi un Capriccio*, opus 129, Beethoven. On June 14th she played a harpsichord by David Rubio in this program: *Four Duets from the Clavieruebung, Part III*; *Preludes and Fugues in E Major (WTC, II)*, F-sharp Major and C-sharp Major (WTC, I), *Ricercar à 3 (The Musical Offering)*, and *Partita in D Major*, J. S. Bach.

RICHARD PEEK was harpsichordist for this recital of Baroque music at Morrison Chapel of Covenant Presbyterian Church, Charlotte, North Carolina, on June 2nd: *Sonata I for Oboe and Continuo*, Handel; *Sonata in B minor for Oboe and Harpsichord*, Marcello; *Sonata in F minor for English Horn and Harpsichord*, Telemann; *Prelude and Fugue in D*, J. S. Bach.

LARRY PALMER played a new Richard Kingston French double harpsichord in this program for a Piano Teachers and Students Workshop at Southern Methodist University, Dallas, on June 18th: *Wuerttemberg Sonata in E minor*, C.P.E. Bach; *Prelude in C*, *Wer nur den lieben Gott laesst walten*, Bourree (from the *Suite of Signore Steltzeln*), all from the *Notebook for W. F. Bach*, J. S. Bach; *Homage a JSB*, In Four Parts, Bourree, all from *Mikrokosmos*, Bartok; *Sonatina*, Busoni; *Chromatic Fantasy and Fugue*, BWV 903, Bach.

GUSTAV LEONHARDT played this concert for the 1974 harpsichord festival at Westminster Choir College, Princeton, New Jersey, on June 21st: *Suite in F Major*, Louis Couperin; *Sonatas*, K. 52, 208, 209, 370, 371, 263, 264, Domenico Scarlatti; *La Rameau*, La Montigni, La Sylva, La De Guigon, from *Pieces (1747)*, Antoine Forqueray; "English" *Suite in G minor*, Bach.

Summer Concerts 1974 will be heard in the St. Anna Museum of Luebeck, Germany, on Wednesday evenings from July 24th through August 28th. HILDEGARD KOCH and HERBERT HOEHN are the harpsichordists who will be heard in the Bach Triple Concerto in A minor, *The Musical Offering*, and the Fifth Brandenburg Concerto among many other Baroque works.

We have received (via London) news of the death of the 41-year-old harpsichord maker William Hyman of New Jersey.

Music Indexes and Bibliographies number 8 is entitled TWENTIETH-CENTURY HARPSICHORD MUSIC: A CLASSIFIED CATALOG by Frances Redford and Robert Conant. Published by Joseph Boonin, Inc. of Hackensack, New Jersey, it will be reviewed in a forthcoming issue of THE DIAPASON.

Features and news items for these pages are always welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas 75275.

Harpsichord Music for a Wedding

by Larry Palmer

This season there have been more requests than ever before for harpsichord music at weddings. With so many couples seeking something unusual, or forsaking the formality of the traditional church wedding for something more personal and informal there seems to be a greater demand for something extraordinary, musically speaking. The programs which I have planned for weddings are, of necessity, largely dependent on the instrument being used. Since my portable harpsichord is a one-manual in the Italian style, the pieces I suggest in this article should also be suitable for that great number of "do-it-yourselfers" who have constructed their own single-keyboard harpsichords.

With a small instrument of limited color possibilities, I would suggest the addition of at least one other instrument. Again, the choice will depend on availability, but I have found that flute ranks number one in popularity; oboe is also extremely useful and versatile in combination with harpsichord; strings offer a wide repertoire, and we have even found it possible to combine harp with harpsichord and flute, a combination which is especially nice in that it gives the harpsichordist an occasional rest from constant continuo playing.

A few suggestions of possible processional and recessional-type pieces would include the *Marche in D Major*, the *Polonaise*, and the *Musette* from Bach's *Notebook for Anna Magdalena*. These pieces have the double advantage of solo harpsichord performance, or performance as duets with a melody instrument taking the top part with an improvised harpsichord continuo. One might keep in mind that the popular "Trumpet" voluntaries of Purcell and Clarke were originally harpsichord pieces; they sound very well in their original guise. One could find many other examples of this type of composition in the keyboard suites or lessons of the English Baroque.

From Bach I also like to use dance movements from his various suites; gavottes in particular seem to work well (after all, he wrote a gavotte as the last movement of his *Cantata 202*, the "Wedding" *Cantata*); another gavotte, "Les Moissonneurs" from Francois Couperin's *Sixth Ordre of Clavecin Pieces* might be effective. Another suggestion, Handel's *G Major Chaconne*.

Any happy, light, quick piece works well as a recessional. Some personal favorites are *Hughes' Ballet* from Herbert Howells' *Lambert's Clavichord* (1927); the *Prelude in D Major* from Bach's WTC, Book II; the final movement from Martin's *Sonate*; or, again, various dance movements from the *partitas*, English and French suites of Bach. With flute, the dancelike third movement of *Erste Kleine Hausmusik* for recorder and clavier of Kurt Thomas (Breitkopf 5684), or numerous movements from *Sonatas* by Marcello, Vivaldi, and like composers.

With harp we have sometimes used *Soler Concerti*, the *Blanco Concerti* (these usually thought of as for two keyboard instruments), or Richard Purvis' *Concert Champêtre*, published by World Library.

At a recent garden wedding where the musicians consisted of flutist and harpsichordist, we scheduled the following pieces in addition to some of the ones suggested above: Bach, *Sonata 2 in E-flat*; Vivaldi, *Sonata 2 from "Il Pastor Fido"* (available in the series *Hortus Musicus*, published by Baerenreiter); Mozart, *Sonata in B-flat* (a simple classic sonatina arranged for recorder or flute and keyboard from one

of the *Divertimenti* for two clarinets and bassoon, and published by C. F. Peters as number 4555); the complete three movements of the Kurt Thomas *Hausmusik*; and the first volume of Monteverdi's *Scherzi Musicali* (Baerenreiter).

The flutist played *Syrinx*, Debussy; *Sonata in A minor*, Bach; and *Le Printemps*, Vivaldi, arranged in 1775 by J. J. Rousseau — all these as solo pieces (another way to give the harpsichordist a rest). Harpsichord solos included *Toccata Ottava* (Book I), Frescobaldi; *Toccata Terza*, Michelangelo Rossi; and *Les Baricades misterieuses (Ordre 6)*, Couperin.

Since music itself does not divide into sacred and secular (these categories being provided by words or extra-musical considerations such as use at the opera, the music-hall, etc.) I find all of these pieces suitable for church weddings, as well as home weddings. In church the introduction of the harpsichord for all or part of the music often gives a special lift to the ceremony. For the wedding participants, a special feeling of uniqueness; for the harpsichordist, a welcome addition to his earning capabilities.

New Recordings

Colin Tilney Plays English Virginal Music. Argo ZRG 675. William Byrd: *Pavan and Galliard "Tregian"*, *Fantasia in A*; John Bull: *In Nomine Number 9*, *My Grief*, *Two Almans in D*; Orlando Gibbons: *Ground in A*; Giles Farnaby: "Woody Cok"; Peter Philips: *Pavan and Galliard "Dolorosa"*; Hugh Aston: *Hornpipe*; Anonymous: *Upon La Mi Re*, *Chi Passa*.

This well-chosen program beautifully played on two fine-sounding characteristic and appropriate instruments, elegantly recorded by Argo would certainly get our "record of the month" award if we had one. Tilney's carefully balanced program, presenting as it does both the lesser-known extended works (such as the Byrd pieces and the Bull *In Nomine*) and some of the shorter dance pieces, is just about as fine an introduction to the overwhelming achievement of the Virginalist composers as one could expect to find. His two instruments, Jean-Pierre Batt's copy of the Paris Conservatoire 1677 Faby of Bologna single-manual harpsichord and the Derek Adlam replica of the 1611 Andreas Ruckers virginal from the Vleeschuis, Antwerp, allow the music to speak revealingly, unhampered by stylistic registrational possibilities.

The playing is extremely fine, matching the music and the instruments. Especially moving are the Peter Philips pieces. For a new sound sensation, check out the "arpicordum" which Tilney adds to the *Chi Passa*. These are little metal hooks which jar against the bass and tenor strings of the virginal; and what a sound they make!

Manuel de Falla: *Concerto for Harpsichord, Flute, Oboe, Clarinet, Violin, and Violoncello*; *Psyche*; *El Retablo de Maese Pedro*. Robert Veyron-Lacroix, harpsichord; instrumental ensemble conducted by Charles Dutoit. Musical Heritage Society, MHS 1746.

Here is a recording of great appeal for anyone interested in the history of the harpsichord in the 20th century. De Falla's *Concerto* (1926) has already been recorded by many players; among available recordings I would place this

new issue by Veyron-Lacroix close to Rafael Puyana's superlative reading of the *Concerto* (Philips 6505001). Puyana's use of a Pleyel instrument is absolutely right since the work was originally written for Landowska, and his Latin fire and intensity keep his interpretation tops for me. However, Veyron-Lacroix plays extremely well, and the additional works on the MHS disc make it an indispensable one for all lovers of Falla's music.

Psyche is a work that could be used to baffle one's friends: I doubt that many people would identify the composer, for this is probably the most French and impressionistic of Falla's compositions. The scoring is for soprano, flute, harp, violin, viola, and cello; the poem is a wispy one by Jean-Aubry.

The real prize of this issue is the best available performance of Falla's marvelous puppet opera *El Retablo de Maese Pedro*. Here is the work commissioned by the Princess de Polignac which brought the harpsichord back into the orchestra (although Busoni and Richard Strauss had both experimented with such a scoring before this date); the opera brought Falla and Landowska together, thus paving the way for her commissioning of the *Concerto*, a piece which may well be Falla's most intense work. Until now the only recording of the 27-minute opera has been a wretched one on the London label, where the very important harpsichord part is played on a tacked piano (which can only result in a tacky performance). Now, at last, we have a performance worthy of this scintillating score. One may hear the ghost of Stravinsky's *Histoire du Soldat* lurking behind Falla's Don Quixote, but why fret? Sample this charming and direct work if you don't know it. If you do, you will want this recording.

Johann Sebastian Bach: Goldberg Variations, BWV 988. Zuzana Ruzickova, harpsichord. Musical Heritage Society, MHS 1748.

When Wanda Landowska translated Bach via Poland and her Pleyel harpsi-

chord there was still much of musical interest to be heard in her vital performances. If that style of playing turns you on, get her recording of the *Goldberg Variations*, still available on RCA (LM 1080). Landowska's 1945 recording is in every way preferable to Ruzickova's. I'm afraid that a second-generation translation of Bach's work, moving to Czechoslovakia and a Neupert harpsichord just doesn't make it.

Why? Her sense of architecture is faulty (why, for example, play the aria without repeats and then use repeats in the variations?); the sound of her instrument doesn't have much in common with a harpsichord (can't we, once and for all, lay to rest the "Bach-specification" myth which has afflicted the German harpsichord makers for nearly 70 years? The 16-foot is unlikely except in a very few Haas instruments — where it then has its own soundboard-extension; 16' and 8' on one keyboard opposed to 8' and 4' on the second is basically an unmusical disposition; pedals for quick changes of registration were not available to Bach; and all this information has been available at least since 1910, reinforced by Ernst's book *Der Fluegel Johann Sebastian Bachs*, and fully discussed in Hubbard's *Three Centuries of Harpsichord Making*, Appendix G); and her performance, in general, is of that pedantic, right-note-but-little-soul approach which gives the harpsichord the reputation for being a dry, expressionless instrument. Relying on dazzling registration changes does not hide the fact that the music is missing; technically, too, the ornaments often sound very labored, and there are more than a few trills sneaking in before the beat.

To hear the *Goldberg's* in their elegance and majesty, one need only turn to Leonhardt's sensuous reading (Telefunken, Das Alte Werk SAWT 9474). Without constant "registrations" he allows the music to sound. And listen to the lovely sense of improvisation he is able to achieve in the theme. The dazzling technique is there when needed, but the sensitivity is there, too. Bach is the winner here, and the art of the

harpsichord is served, as well as the higher art of music.

And finally, for summer fun, I suggest two unusual records: one is a matter of historical curiosity; perhaps the other is curiously historical.

The Claviorganum. Michael Thomas plays Gottlieb Muffat, *Suite in G*; J. S. Bach, *Fantasia and Fugue in A minor*, BWV 904; Orlando Gibbons, *Galliard in D minor*; G. F. Handel, *Chaconne in F Major*; and William Byrd, *The Whistling Carman*. Musical Heritage Society, MHS 1305.

E. Power Biggs Plays Scott Joplin on the Pedal Harpsichord. Columbia M 32495.

In many ways these records are completely antithetical: Michael Thomas' playing of the curious Claviorganum (a combined harpsichord and organ rather like the swoose — half swan and half goose) is interesting primarily because of the unusual instrument. The playing is adequate, but hardly exciting. On the other hand, Biggs' romps through Scott Joplin's *Rags* are scintillating, foot-tap-provoking, just the right party record for a summer evening, or perfect for an "after THE STING" theater party! To comment on the use of pedal harpsichord for Scott Joplin would be to miss the point of so much fun; it obviously isn't historically defensible, but only an old prune would object on these grounds, given the results. The Challis pedal harpsichord sounds sufficiently twangy (no doubt a bar-room piano hides in the soul of every harpsichord just waiting to be freed), and a good time is had by Biggs.

One caution: both recordings are best taken in small doses, and they should be kept out of the reach of children. Joplin Rags, coupled with the insidious influence of the harpsichord theme in the background music to Miss Marple movies just might cause addiction to the harpsichord for life!

— Larry Palmer

From Arts Image...



KENNETH & ELLEN LANDIS

"The performance of husband and wife in their double recital was relaxed, uninhibited and played with a flourish, and the articulation was clear."

(Volksgazet, Antwerp, Belgium)
"... a superb and majestic performance..."
(The Evening News, Harrisburg, Pa.)



Arts Image

Box 10079
Newark, N.J. 07101
Phone (201) 484-2632
PHILLIP TRUCKENBROD
Director

NORTH GERMAN ORGAN ACADEMY HELD THIS MONTH

Although the information has been sent to us too late for advance notice, many readers will be interested in the North German Organ Academy which is being held this month, from August 12 through 25. The event is being sponsored in cooperation with the Arp Schnitger Society, and is under the direction of Harald Vogel, organist and musicologist from Bremen. Mr. Vogel is well known for his performances and recordings of North German Baroque music in which he has attempted to use the keyboard playing techniques of the period. He is also an authority on organ building of the late Renaissance and Baroque in North German and Holland. Also on the faculty for the academy is Klaas Bolt, the organist of the Bavo Church in Haarlem, Holland.

The first week of the academy will be centered in Aurich, Ostfriesland, and will involve inspection and playing on organs in Rysum, Osteel, Westerhusen, Utrum, Buttforde, Norden, Weener, Marienhaf, Ochtersum, Remels, Woguard, and Aurich, all in Ostfriesland. On the 20th of August, the group will meet for a day at the A-Kerk in Groningen for a class on the Schnitger organ. On August 22 and 23, the academy visits the Compenuis organ in Frederiksberg, Denmark, and will visit other historic organs in the area of Hamburg and Lübeck, and on the 24th there will be a demonstration of the Compenuis organ in Hillerod and in the Cathedral of Roskilde.

All of the lectures are in German, with English summaries being provided, and lessons and demonstrations are in German and English. Opportunity for all participants to play works by Bach and North German Baroque composers will be offered.

2nd SUMMER ACADEMY FOR OLD MUSIC IN BREMEN

The 2nd North German Academy for Old Music will sponsor a vocal course for practicing musicians in Bremen, Germany from September 1-7. Sponsored by the "Gesellschaft Norddeutsche Musikpflege, Bremen", the academy will explore both vocal and choral performance practices of old music, including articulation, tuning, intonation, tempo and rhythmic proportions, and other related studies. In addition, courses will be given in related subjects such as continuo playing in harpsichord, gamba, and cello. Lessons, discussions, and concerts will be included in the program.

The faculty for the academy includes Max van Egmond (vocal), René Jacobs (vocal), Johann van der Meer (choral), Harald Vogel (harpsichord-continuo), Toshinari Ohashi (gamba-continuo), and Richte van der Meer (cello-continuo).

Further information may be obtained by writing: Geschäftsstelle Norddeutsche Sommerakademie, Riensberger Straße 93, D-28 Bremen, West Germany.

RICHARD C. BURNS, audio engineer and student of musical performance at Syracuse University, has been teaching a course in the earliest piano and organ performance styles which can be documented by phonograph recordings and piano and organ rolls during Syracuse University's summer session. Beginning with an introduction to bel canto singing, the styles of Chopin performance, the music of Liszt as performed by his pupils, and the performance traditions of the music of Schumann and Brahms is included in the investigation. The French organ school was also included with Wayne Leupold serving as guest lecturer.

LOUISVILLE CHURCH MUSIC INSTITUTE SCHEDULED

The 14th Annual Church Music Institute sponsored by the Southern Baptist Theological Seminary, Louisville, Kentucky, will be held in four sections this year. All sections of the Institute will be held at the seminary's Louisville campus.

The first session on October 8-9, 1974 will feature Charlotte Martin, pianist and accompanist, in two workshop sessions and a recital. Miss Martin is titular professor of piano at the University of Mexico School of Music and artist in residence at Oklahoma Baptist University.

The second session will be held on October 21-22 and will feature Helen Kemp in "A Children's Choir Workshop." Mrs. Kemp is presently on the faculty of Westminster Choir College, Princeton, N.J., and she was several years director of workshops and festivals for the Choristers Guild. William Albright, composer and faculty member of the University of Michigan will perform a piano and organ recital during the session, and he will give a master class on organ literature.

On November 1-2, Ralph Appleman, professor of voice at Indiana University, will hold workshops and hear the NATS Young Artists Auditions.

The final part of the Institute will be held on February 6-7, 1975, and will feature choral conductor Robert E. Page. Dr. Page is professor of music at Temple University, director of the Mendelssohn Society of Philadelphia, and director of the Cleveland Philharmonic Orchestra Chorus.



LOVELACE

HAS A NEW 1974 CHRISTMAS ANTHEM

This is based on a delightful Pidgin English Christmas Carol which Polly and Austin Lovelace first heard on their tour through the British Solomon Islands. The words and music by Ellison Suri are original and a literal translation is provided. Now at your local music store or write direct for a free sample copy of F 948 SMOL TAON (Small Town) for UNISON and MIXED VOICES 35c each.

Published By
HOPE PUBLISHING COMPANY
DEPT. X CAROL STREAM, IL. 60187



STEINER ORGANS

Incorporated

1138 Garvin Place
Louisville, Kentucky 40203

CANNARSA
ORGANS
INC.

NEW ORGANS SELECTIVE REBUILDING

P.O. BOX 238
Hollidaysburg, Pa. 16648
814-695-1613

RECITALS

JOHN HOLTZ

Faculty: HARTT COLLEGE, University of Hartford

Organist: CENTER CONGREGATIONAL CHURCH, Hartford

CALENDAR

AUGUST						
				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

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

DEADLINE FOR THIS CALENDAR WAS JULY 10

5 August
Joan Lippincott, All Saints Church, Bay-head, NJ
Incorporated Association of Organists 1974 Congress, Newcastle upon Tyne, England (thru Aug 10)

6 August
Frances Walker, piano, Trinity Church, New York City 12:45 pm
Frederick Swann, Riverside Church, New York City 7 pm

7 August
Joanne Hiller, Mem Music Hall, Methuen, MA 8:30 pm
Timothy L Zimmerman, Leklands Church, Leklands, Sweden
John Graw, St. Joseph's Oratory, Montreal, Quebec 8:30 pm

8 August
Larry King, Trinity Church, New York City 12:45 pm
James Lawson, carillon recital, Cathedral of St John the Evangelist, Spokane, WA 8 pm
Clyde Holloway, St Michael's Cathedral, Barbados, West Indies

9 August
William Whitehead, Auditorium, Portland, ME 8:15 pm

10 August
J S Darling, Cathedral of St John the Evangelist, Spokane, WA 2 pm
Timothy L Zimmerman, Parish Church, Borlänge, Sweden

11 August
John W Heizer, Shrine of the Immaculate Conception, Washington, DC 8 pm
Wilma Jensen, Country Club Christian Church, Kansas City, MO
St John Passion by Bach; Aspen Festival Chorale, Helmuth Rilling, dir; Aspen, CO
Music for cello, bassoon and organ, Grace Cathedral, San Francisco, CA 5 pm

12 August
Donna Brunsmma, St Thomas Church, New York City 12:10 pm

13 August
Elaine Russell, soprano; Bruce Fifer, baritone; Trinity Church, New York City 12:45 pm
Ellen and Kenneth Landis, St Martin in the Fields, London, England

14 August
Max Miller, Mem Music Hall, Methuen, MA 8:30 pm
Timothy L Zimmerman, Cathedral, Uppsala, Sweden
International Festival of Music, Lucerne, Switzerland (thru Sep 6)

15 August
John Rose, Trinity Church, New York City 12:45 pm
Canticum Sacrum by Stravinsky, Aspen Festival Chorale, Aspen, CO
Margo Halsted, carillon recital, Cathedral of St John the Evangelist, Spokane, WA 8 pm

17 August
"A Portrait of Charles Ives"; Aspen Festival Chorale and Chamber Ensemble; Fiora Contino, dir; Aspen, CO
Tim Howard, Cathedral of St John the Evangelist, Spokane, WA 2 pm

18 August
Colby Institute of Church Music, Colby College, Waterville, ME (thru Aug 24)
Judith Brown, German romantic and contemporary music, Cathedral of St John the Divine, New York City 4:30 pm
Raymond Keldermans, carillon recital, Kirk in the Hills, Bloomfield Hills, MI

20 August
Bruce Engel, trumpet, Trinity Church, New York City 12:45 pm
C Ralph Mills, Johnson Mem United Methodist, Huntington, WV 8 pm

21 August
Dwight Oarr, Mem Musical Hall, Methuen, MA 8:30 pm
Virgil Fox, Philadelphia Orchestra; Saratoga Performing Arts Center, Saratoga Springs, NY
Rollin Smith, all-Franck, Frick Collection, New York City 5:15 pm
Raymond Daveluy, St Joseph's Oratory, Montreal, Quebec 8:30 pm
Timothy L Zimmerman, Trinity Church, Gälle, Sweden
Frederick Swann, Chautauqua Institution, Chautauqua, NY (thru Aug 23)

22 August
John Herr, St Thomas Church, New York City 12:10 pm
Walter Klauss, Trinity Church, New York City 12:45 pm
Marjorie Tibbets Cooke, carillon recital, Cathedral of St John the Evangelist, Spokane, WA 8 pm

24 August
Hans Hielscher, organ; Suzanne Hille, soprano; Cathedral of St John the Evangelist, Spokane, WA 2 pm

25 August
Paul Martin Maki, music by Bach; Cathedral of St John the Divine, New York City 4:30 pm
John Conner, US Air Force Academy, Colorado Springs, CO
Richard Hooker, Grace Cathedral, San Francisco, CA 5 pm

26 August
Stephen Hamilton, First Unitarian, Providence, RI 8:30 pm
John Weaver, St Dunstons College Conference on Sacred Music, Providence, RI (thru Aug 30)

27 August
Young-ja Ahn, piano, Trinity Church, New York City 12:45 pm
Santee Rogers, First United Methodist, Huntington, WV 8 pm

28 August
Brian Jones, Mem Music Hall, Methuen, MA 8:30 pm
Antoine Rebaulot, St Joseph's Oratory, Montreal, Quebec 8:30 pm

John Weaver, St Dunstons College, Providence, RI 8:30 pm

29 August
Nathan B Ensign, St Thomas Church, New York City 12:10 pm
Paul Martin Maki, Trinity Church, New York City 12:45 pm
Herman Bergink, carillon recital, Cathedral of St John the Evangelist, Spokane, WA 8 pm
Frederick Swann, Chautauqua Institution, Chautauqua, NY (recital)

30 August
Daniel Chorzempa, St Matthew's Church, Lucerne, Switzerland

31 August
Herman Bergink, Cathedral of St John the Evangelist, Spokane, WA 2 pm

1 September
Frederick Marriott, carillon recital, Kirk in the Hills, MI

3 September
Alison Deane, piano, Trinity Church, New York City 12:45 pm

4 September
Yuka Hayashi, Mem Music Hall, Methuen, MA 8:30 pm

5 September
James A Simms, Trinity Church, New York City 12:45 pm
Robert Lodine, carillon recital, Cathedral of St John the Evangelist, Spokane, WA 8 pm

7 September
Robert Lodine, Cathedral of St John the Evangelist, Spokane, WA 2 pm

8 September
Karl E Moyer, St Thomas Church, New York City 4 pm

10 September
Jane Stevens, mezzo-soprano, Trinity Church, New York City 12:45 pm

11 September
Karl E Moyer, Millersville State College, Millersville, PA 8 pm

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

14 September
Oswald Ragatz, Cathedral of St John the Evangelist, Spokane, WA 2 pm

15 September
Odile Pierre, St George's Church, New York City 4 pm
Carol Teti, First Christian, Lafayette, IN 4 pm
Robert Schuneman, Faith Lutheran, Glen Ellyn, IL
Heinz Arnold, First Presbyterian, Columbia, MO 4 pm
Wilma Jensen, Wilson College, Chambersburg, PA 8:00 pm

robert anderson
SMD FAGO
Southern Methodist University
Dallas, Texas 75275

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

ETHEL SLEEPER BRETT
Organist and Recitalist
First Methodist Church, Sacramento, Cal.

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

John Barry
ST. LUKE'S CHURCH
LONG BEACH, CALIFORNIA

Peter J. Basch
Wildwood Road
Califon, New Jersey 07830

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

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

ROBERTA BITGOOD
First Congregational Church
BATTLE CREEK, MICHIGAN

Wm.G. BLANCHARD
ORGANIST
POMONA COLLEGE
CLAREMONT GRADUATE SCHOOL
THE CLAREMONT CHURCH
Claremont California

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

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

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

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

Robert Clark
School of Music
University of Michigan
Ann Arbor

Harry E. Cooper
Mus. D., F.A.G.O.
RALEIGH, N. CAROLINA

Organ Recitals

James Andrews — Battery Park Christian Church, Richmond, VA May 19: Prelude in G, Vater unser, Fantasia and Fugue in G minor, Bach; O Gott du frommer Gott, Karg-Elert; Lesson for Organ, Selby; 3 Musical Clocks, Haydn; Seelenbrautigam, Blackburn; Les petites cloches, Marche grotesque, Purvis; Berceuse, Final (Sym I), Vierne.

Earl Barr — First Methodist, Elyria, OH May 31: Voluntary in A, Selby; Musical Clocks, Haydn; Prelude and Fugue in D BWV 532, Bach; Toccata and Fugue Opus 59, Reger; Adagio (Sym III), Paeen, Leighton.

John L. Beckman — senior recital, Bowling Green State U., OH Jun 2: Da Jesus an dem Kreuze stund, Scheidt; Prelude in F minor BWV 534, Ein feste Burg BWV 720, Herzlich tut mich verlangen BWV 727, In dulci jubilo BWV 729, Bach; Sonata II, Mendelssohn; Suite Medievale, Langlais. Assisted by vocal quartet.

Bruce A. Bengtson — Cathedral of St John the Evangelist, Spokane, WA Jun 8: Tuba Tune, Cocker; Prelude and Fugue in E minor, Bruhns; Prelude and Fugue in D minor, Bach; Capriccio CuCu, Kerll; Fantasy KV 608, Mozart; Gammal lebodpsalm, Lindberg; Variations on Veni Creator, Durufle.

Stephen H. Bast — First Presbyterian, Utica, NY May 28: Fanfare, Cook; Choral in A minor, Franck; Adagio in E, Bridge; Allegro maestoso (Sonata in G), Elgar; O man deplore your grievous fall BWV 622, Toccata in F BWV 540, Bach; The Celestial Banquet, Messiaen; Allegro (Sym VI), Widor.

Byron L. Blackmore — Christ United Methodist, Rochester, MN Jul 16: Prelude and Fugue in F-sharp minor, Buxtehude; Trio Sonata V in C BWV 529; Meditation (Sym I), Widor; Toccata on Ein feste Burg, Copley.

George Blackney — Lutheran Church of the Incarnate Word, Rochester, NY Jul 29: Messe pour les Paroisses, Couperin; Trio Sonata I, Bach; Choral in A minor, Franck; Sonata II, Hindemith; Fantastique, R. Verdi.

David Bowman — Independent Presbyterian Church, Birmingham, AL May 12: The Stations of the Cross (complete), Dupre. Assisted by narrator Hubert Harper.

Mark Brombaugh (organ) and **Susan Brombaugh** (oboe) — St Stephen's Lutheran, Wilmington, DE May 19: Sonata in B-flat for oboe and continuo, Kirnberger; Partita on Jesu meine Freude, Walther; Canzona for oboe and organ, Badings; Partita for English Horn and Organ Opus 41/1, Koetsier; Grande Piece Symphonique, Franck.

Marilyn Cornelius — student of Frederick Burgomaster, St. Paul's Cathedral, Buffalo, NY Jun 21: 3 pieces from Praeambeln und Interudien, Schroeder; Trio Sonata I in E-flat, Bach; Choral in A minor, Franck.

Raymond H. Chenault Jr — St James's Episcopal, Richmond, VA Jun 16: Incantation pour un jour Saint, Langlais; Concerto II in B-flat, Handel; Chaconne in E minor, Komm heiliger Geist, Nun komm der Heiden Heiland, Buxtehude; Sonata I, Mendelssohn; Lamento, Evocation (Poeme Symphonique), Dupre.

Florence Chung — Cathedral of St Paul, Los Angeles, CA June 14: In Thee is gladness, Lord God now open wide Thy heaven, Jesu priceless treasure, Bach; Adagio (Modal Suite), Peeters; Sonata II, Mendelssohn.

Claire Cool — Cathedral of St John the Evangelist, Spokane, WA Jun 15: Paeen, Leighton; Epitaphs for Edith Sitwell, Williamson; 4 Chorales for Trumpet with Organ (premiere), Langlais; Symphony III, Vierne; My spirit be joyful (trumpets and organ), Bach; Prelude for Rosh Hashana, Sinfonia III, Sounds and Motions, Berlinski. Assisted by brass ensemble.

Virginia L. Coppedge — First United Presbyterian, Dunkirk, NY Jun 2: Prelude and Fugue in E minor, He who will suffer God to guide him, Bach; Aria, Peeters; In Thee Lord have I put my trust, J C Bach; My heart is ever yearning, Brahms; 3 Hymntune Variations, arr J E Shaffer; Benedictus, Rowley; Now thank we all our God, Bach-Fox.

Lorna Lee Curtis — master's recital, student of Vernon de Tar, The Juilliard School, New York, NY May 14: Dieu parmi nous, Messiaen; Sonata in C BWV 529, Prelude and Fugue in E minor BWV 548, Partita on Sei gegruesset BWV 768, Bach; Prelude on Drop drop slow tears, Persichetti; Toccata, Vierne.

Lloyd Davis — Bryn Mawr Community Church, Chicago, IL Jun 2: Sonata on the First Tone, Lidon; Sonatas in E-flat KV 67, F KV 145, and D KV 144, Mozart; Fantasy in G, Trio Sonata in E-flat, Passacaglia in C minor, Bach; First movement of String Quartet Opus 18/6, Beethoven; Choral in E, Franck; Piece in Free Form, Langlais; Litanies, Alain. Assisted by string quartet.

Merrill N. Davis III — Christ United Methodist, Rochester, MN June 4: Improvisation on a Submitted Original Theme; Allegro (Concerto in A minor), Vivaldi; Lento (Trio Sonata in G), Bach; Fantasia KV 608, Mozart.

George W. Decker — St Thomas Church, New York, NY Jun 9: The Stations of the Cross, Dupre.

Lee Dettra — St Augustine's Episcopal, Chesapeake, MD May 24: Suite in the Second Tone, Clerambault; Variations on My young life hath an end, Sweetinck; Fantasy KV 608, Mozart; Sonata II, Hindemith; Scherzo (Sym II), Vierne; 3 Small Preludes and Intermezzi, Schroeder; Suite for Musical Clock, Handel; Allegro (Concerto II), Vivaldi-Bach.

Marie-Madeleine Durufle — First Presbyterian, Lancaster, PA May 26: Prelude and Fugue in D BWV 532, Bach; Prelude, Adagio and Variations on Veni Creator, Durufle; Variations on a Noel, Dupre; Requiem (conducted by Reginald Lunt), Durufle.

Johanna Egnot — Basilica of Santa Trinita, Florence, Italy, May 30: Fantasy in A, Choral in E, Franck; Sonata I, Hindemith; Fantasy on Wie schoen leucht uns der Morgenstern, Reger.

Susan Ingrid Ferre — Park Temple United Methodist, Ft Lauderdale, FL May 17: Fantasy and Fugue in C minor, Canonic Variations on Vom Himmel hoch, Bach; Sagas V and VI, Guillon; Symphony VI, Vierne.

Wayne Fisher — St Thomas Church, New York, NY Jun 2: Choral in B minor, Franck; How should I receive Thee, From heaven to earth I come, God's Son is coming (2 settings), Pepping; Repons pour le Temps de Paques, Demessieux; Tempo di Scherzo (Sym V), Vierne; Allegro-deciso (Evocation Opus 37), Dupre.

Jan Furlow — Christ United Methodist, Rochester, MN Jul 30: Psalm 19, Marcello; Toccata (Oedipe a Thebes), De Mereaux; Prelude, Sarabande and Fugue, Arthur Jennings; Toccata (Sym V), Widor.

Rodney A. Giles — Washburn U., Topeka, KS May 21: Grand jeu, du Mage; I call to Thee, Christ lay in the bonds of death, Fantasia and Fugue in G minor BWV 542, Bach; Jesus lead Thou onward, Karg-Elert; Fanfare, Whitlock; Deuxieme Fantaisie, Postlude for Compline, Alain; Prelude and Fugue on ALAIN, Durufle.

H. Edwin Godshall Jr — Bruton Parish Church, Williamsburg, VA Jun 4: Concerto in A minor, Bach; Suite V, Handel; 4 settings Ein feste Burg, Buxtehude, Reger, Walcha and Langlais; Allegro vivace (Sym V), Widor.

Kay Oliver Greenhaw — Stephens College, Columbia, MO Jun 2: Concerto in A minor BWV 593, Vivaldi-Bach; Ach bleib bei uns BWV 649, Fantasia and Fugue in G minor BWV 542, Bach; Prelude, Fugue and Variation, Franck; Three Gregorian Paraphrases Opus 5, Langlais.

Richard L. Grill — St Mary's Church, Muncie, IN Jun 23: Suite on the First Tone, du Mage; Choral in A minor, Franck; Variations de Concert Opus 1, Bonnet; Suite Medievale, Langlais.

Jessamine Ewert Guislain — Roanoke United Presbyterian, Kansas City, MO Jun 9: Grand jeu, du Mage; A Trumpet Minuet, Hollins; Partita on O Gott du frommer Gott, Bach; Come Holy Ghost, Come oh come Thou quickening Spirit, Peeters; Petite piece, Berceuse sur deux notes qui cornet, Alain; Even Song, La Montaine; Petite suite, Bales.

Tom Haag — student of Byron L. Blackmore, Blessed Sacrament Church, La Crosse, WI Jun 9: Prelude and Fugue in F-sharp minor, Buxtehude; Sonata II, Mendelssohn; Joseph est bien Marie, Balbastre; Prelude au Kyrie, Fantaisie (Hommage a Frescobaldi), Langlais; Pastoral on The Morning Star, Pinkham; Toccata and Fugue in D minor BWV 538, Before Thy throne I now appear BWV 668, Bach.

Bruce Gustafson — Cathedral of St John the Evangelist, Spokane, WA Jun 12: Outbursts of Joy, Divine Attributes (Meditations on the Holy Trinity), Messiaen; Prelude, Adagio and Variations on Veni Creator, Durufle; Symphony V, Widor.

Robert E. Jacoby II — Roanoke United Presbyterian, Kansas City, MO Jun 2: Fanfare, Cook; Herzluebster Jesu, Walcha; Prelude and Fugue in D BWV 532, Bach; Choral in E, Franck; Scherzo, Gigout; Come sweetest death, Bach-Fox; Tu es petra, Mulet.

MICHAEL CORZINE
School of Music
Florida State University
Tallahassee

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

LESTER GROOM
Seattle
Seattle Pacific College 98119
Church of the Ascension 98199

E. LYLE HAGERT
Gethsemane Episcopal Church
Minneapolis, Minnesota 55404

DELBERT DISSELHORST
DMA
University of Iowa
Iowa City Iowa

KATHRYN ESKEY
The University of North Carolina
at Greensboro

DAVID S. HARRIS
Church of Our Saviour
Akron, Ohio
Organ

Yuko Hayashi
new england conservatory
old west church
boston

GEORGE ESTEVEZ
ch.m.
Director
CHICAGO CHAMBER CHOIR

EARL EYRICH
First Unitarian Church
Rhode Island College
Providence

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

GEORGE FAXON
TRINITY CHURCH
BOSTON

SUSAN INGRID FERRE
Teaching Fellow
North Texas State University
Denton

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

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

Robert Finster
DMA
St. John's Cathedral
Denver

JOHN HUSTON
FIRST PRESBYTERIAN CHURCH
TEMPLE EMANU-EL
New York City

d. deane
hutchison
portland, oregon

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

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

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

SHARON KLECKNER

House of Hope
Presbyterian Church
St. Paul, MN 55105
Recitals

Arthur LaMirande

RECITALS
Specialty: German Romantic
Repertory
522 West End Avenue, New York, N.Y. 10024

**RICHARD W. LITTERST
M. S. M.**

SECOND CONGREGATIONAL CHURCH
ROCKFORD, ILLINOIS

FREDERICK L. MARRIOTT

ORGANIST — CARILLONNEUR
KIRK-IN-THE-HILLS
BLOOMFIELD HILLS, MICH. 48013
Organist, The Detroit Symphony

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

K. BERNARD SCHADE

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

Robert Shepher

Organist - Choirmaster
SECOND PRESBYTERIAN CHURCH
Indianapolis, Indiana 46260
Recitals

GEORGE E. KLUMP

DIVISION OF THE ARTS
DALLAS BAPTIST COLLEGE
DALLAS, TEXAS 75211

ARTHUR LAWRENCE

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

William MacGowan

Bethesda-by-the-Sea
Palm Beach, Florida

Hinson Mikell

Recitals
St. Mark's Church, Frankford
Philadelphia, Pennsylvania 19124

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

john h. schneider

Calvary Presbyterian Church
Riverside, California

L. ROBERT SLUSSER

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

Alex Johnson — Cathedral of St Paul, Los Angeles, CA Jun 7: Prelude in C minor BWV 546, Bach; Complainte, Preambule, Viere; Triptich, Langlais.

Yance Harper Jones — St Timothy's Episcopal, Raleigh, NC Jun 16: Ricercare (Il Tono), Pasquini; Offertorio, Zipoli; 3 settings Wieschoen leuchtet, Pachelbel, J C Bach and Buxtehude; Prelude and Fugue in E minor BWV 548, Bach; Andante KV 616, Mozart; Cornet Voluntary, Walond; Andante (Sqnata VI) Mendelssohn; Hark the jubilee, Read; Rhumba, Elmore.

Arthur LaMirande — Christ Church Cathedral, St Louis, MO Jun 16: Prelude and Fugue in A (Weihnachtspastorale), Prelude and Fugue in E-flat, Prelude and Fugue in D (Hallelujah), all by Franz Schmidt.

Mary E Larson — Christ United Methodist, Rochester, MN June 25: Sonata on the First Tone, Lidon; Adagio in G minor, Albinoni; Prelude and Fugue on ALAIN, Durufle; Soul adorn thyself with gladness, Ore; Final (Sym I), Viere.

Arthur Lawrence — Cathedral of St John the Evangelist, Spokane, WA Jun 11: Sonata III, Mendelssohn; Ciacona in E minor, Buxtehude; Come God creator Holy Ghost BWV 667, Deck thyself my soul with gladness BWV 654, Prelude and Fugue in C BWV 547, Bach; Noel Grand jeu et duo, Daquin; Antiphons Opus 18, Dupre; Litanies, Alain.

Reginald Lunt — St Thomas Church, New York, NY Jun 6: Elevation, Couperin; Prelude, Adagio and Variations on Veni Creator, Durufle; Variations on a Noel, Dupre.

Judith Farrar Marshall — Congregational Church of Manhasset, NY Jun 2: The Archbishop's Fanfare, Jackson; Partita on Jesu meine Freude, Walther; Like the golden sun ascending, Dear Christians one and all, Wake awake for night is flying, Manz; Toccata, Adagio and Fugue, Bach; Trumpet Minuet, Hollins; Dieu parmi nous, Messiaen.

Elsie Naylor — Christ United Methodist, Rochester, MN Jul 23: Plein jeu, Duo sur les tierces, Chromhone sur la taille, Dialogue (Mass for Convents), Couperin; My soul doth magnify the Lord, Wake awake, Bach; Clair de lune, Viere; Song of Joy, Langlais.

Ronald E Ostlund — Christ United Methodist, Rochester, MN Jun 11: Prelude VI in C, Saint-Saens; 4 settings Ave Maris Stella, Dupre; The Suspended Garden, Alain; God Among Us, Messiaen.

Frank K Owen — Cathedral of St Paul, Los Angeles, CA Jun 28: Partita on Veni Creator Opus 75, Peeters; Prelude and Fugue in F Opus 85/3, Reger; Choral in A minor, Franck.

Elaine Merritt Pudwell — St Paul's Cathedral, Buffalo, NY May 31: Toccata, Adagio and Fugue in C, Bach; Come oh come Thou quickening Spirit, What is the world to me, Peeters; Postlude on London New, Harvey Grace.

Lawrence Robinson — Basic United Methodist, Waynesboro, VA Jun 2: Partita sopra la aria della folia da Spagna, Pasquini; Sonata on the First Tone, Lidon; Allein Gott in der Hoeh, Prelude and Fugue in D, Bach; Suite for Musical Clock, Handel; Adagio, Liszt; Toccata, Nancy Faxon; Elegy, Crandell; Divertissement, Viere; Epilogue on a theme of Frescobaldi (pedals alone), Langlais.

Roger W Roszell — Faith Lutheran, Grand Blanc, MI Jun 2: Introitus, Trio and Toccata on Koraaal van Psalm 105, Zwart; Heroick Music for Organ and Brass (assisted by Stephen Hix and Paul Day, trumpets), Telemann; Jesu joy of man's desiring, Sheep may safely graze, Fugue in D minor, Bach; Deck thyself my soul, With joy I await the lovely summertime, Brahms; Benedictus, Reger; Lied, Carillon, Viere.

Wilbur F Russell — Pendleton Presbyterian, Pendleton, OR Jun 16: We thank Thee God (Cantata 28), Prelude and Fugue in E-flat, Bach; 3 settings of Old 100th, Walther, Purcell and Post; 6 settings Vater unser, Bach, Reger and Walcha; Sonata VI, Mendelssohn; Concerto V in F, Handel; Father the hour has come (Ascension), Messiaen; Festive Postlude for a Pilgrimage Festival, Altman; Prayer (Suite for Organ), Creston.

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.

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

FREDERICK SWANN

The Riverside Church
New York City

W. WILLIAM WAGNER

MT. LEBANON METHODIST CHURCH
Pittsburgh, Pennsylvania

sally slade warner

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

C. GORDON

WEDERTZ
2534 West 118th St.
CHICAGO 60655

**ROLLIN SMITH
RECITALS**

1150 Forty-first Street, Brooklyn, NY 11218

**Mus. Doc., F.A.G.O.
ADOLPH STEUTERMAN**

Southwestern at Memphis
Calvary Episcopal Church
Memphis, Tennessee

George Norman Tucker

Mus. Bach.
ST. LUKE'S CHORISTERS
Kalamazoo
BOY CHOIRS

**WA-LI-RO
BOY CHOIR**

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

**CLARENCE WATTERS
RECITALS**

St. John's Church
W. Hartford, Connecticut

DAVID A.**WEHR**

Eastern Kentucky University
Richmond, Kentucky

Harold B Rygg — Christ United Methodist, Rochester, MN Jul 9: Canzona, A Gabrieli; Variations on Mein junges Leben, Sweelinck; Von Gott will ich nicht lassen, Fanfare Fugue in C, Bach; Air, Hancock; Prelude on Deus tuorum Militum, Sowerby.

Edward E Schaefer — senior recital, student of Robert Anderson, Southern Methodist U, Dallas, TX Jun 3: Concerto in D minor, Vivaldi-Bach; Allein Gott in der Hoeh BWV 662, Bach; Introduction and Passacaglia in F minor Opus 63, Reger; Movement II of Meditations on the Holy Trinity, Messiaen; Choral in E, Franck.

Douglas Schneider — Seventh-Day Adventist Church, St Helena, CA May 25: Prelude and Fugue in D, Gottes Zeit ist die allerbeste Zeit, Bach; Wachet auf, Krebs; Herzlich tut mich verlangen, Brahms; Zu Bethlehem geboren, Walcha; Andante sostenuto, Poco vivace, Schroeder; Choral in B minor, Franck.

Shirley Smith — Bethesda by the Sea Episcopal, Palm Beach, FL May 19: Prelude and Fugue in D minor, 8 chorale preludes from the Orgelbuechlein, Fugue in G, Fantasia and Fugue in C minor BWV 537, Bach; Sonata III, Hindemith; 3 Chorales on Old German Hymns, Schroeder; Sonata on the 94th Psalm, Reubke.

Ann Labounsky Steele — First Presbyterian, Hinton, WV May 26: Sonata VI, Mendelssohn; 2 settings My heart is filled with longing, Bach and Brahms; Fantasia and Fugue in G minor, Bach; Variations on Wondrous Love, Barber; Poem of Happiness, Langlais; Impromptu, Vierne; Final in B-flat minor, Franck; Improvisation on a submitted theme.

Norma Stevlingson — DMA recital, North Texas State U, Denton Jun 7: Suite in the 8th Tone, Boyvin; Prelude and Fugue in E minor, Buxtehude; Fantasy KV 608, Mozart; Suite, Alain; Fantasy on Hallelujah Gott zu loben Opus 52/3, Reger.

Barry Waterlow — First Baptist, Lethbridge, Alberta, Canada Jun 5: Cortege Academique, MacMillan; Dorian Toccata and Fugue, Bach; Arabesque, Carillon, Vierne; Sonata on the First Tone, Lidon; Variations on America, Ives; Scherzo, Bossi; Variations on Mein junges Leben, Sweelinck; Master Tallis' Testament, Howells; The Modal Trumpet, Karam.

William H Weinmann — Christ United Methodist, Rochester, MN Jun 18: Chaconne in G minor, L Couperin; Fantasia and Fugue in C minor BWV 537, Bach; Rhosymedre, Vaughan Williams; Divertissement, Vierne; Carillon-Sortie, Mulet.

Anita Eggert Werling — First United Methodist, Monmouth, IL May 26: Prelude and Fugue in G minor, Buxtehude; From heaven above, Pachelbel; Lo how a rose, Stout; Wondrous love, Johnson; A mighty fortress, Langlais; Wake awake, Prelude and Fugue in A minor BWV 543, Bach; Sonata III, Mendelssohn; Verset pour la fete de la Dedicace, Messiaen; Variations sur un Noel angevin, Litaize.

Brett A Zumsteg — Cathedral of St Paul, Los Angeles, CA Jun 21: Prelude and Fugue in A, Bach; Sonata III, Mendelssohn; Choral in B minor Franck.

THE DIAPASON A MUST FOR EVERY ORGANIST

(\$7.50 a year—\$13.00 for two years)
Do not send cash

Send THE DIAPASON for _____ year(s) to

Name _____ Enclosed is \$ _____

Street _____ THE DIAPASON

City _____ 434 South Wabash Ave.

State _____ Zip _____ Chicago, Ill. 60605

Dwight Oarr

Recitals
Wells College
Aurora, New York 13026

George Wm. Volkel

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

POMPANO BEACH
FLORIDA
First Presbyterian Church

GEORGE MARKEY

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

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

THOMAS MURRAY

ST. PAUL'S CATHEDRAL BOSTON 02111

Oswald G.
D. M. A.

RAGATZ

Professor of Organ
INDIANA UNIVERSITY

Recitals

Lectures

HARRY ARTHUR WELLS

Washington State University
Pullman 99163

Bob Whitley

FOX CHAPEL EPISCOPAL CHURCH
Fox Chapel, Pittsburgh, Pa. 15238

RUSSELL G. WICHMANN

Chatham College
Shadyside Presbyterian
Pittsburgh, Pa. 15232

HARRY WILKINSON

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

JOHN E. WILLIAMS

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

DONALD WILLING

faculty
North Texas State University
Denton

barclay wood

FIRST BAPTIST CHURCH
Worcester Massachusetts

Gary Zwicky

DMA FAGO
Eastern Illinois University
Charleston

MARTHA FOLTS

Traditional

Recitals:

Avant-garde

Music Dept., Iowa State University
Ames, Iowa 50010

THE TEMPLE

Cleveland, Ohio 44106

DAVID GOODING

THE CLEVELAND ORCHESTRA
MUSICAL HERITAGE SOCIETY
RECORDINGS

LARRY PALMER

Harpichord — Organ
Southern Methodist University
Organist-Choirmaster
Saint Luke's Episcopal Church
Dallas, Texas

LAWRENCE

ROBINSON

VIRGINIA COMMONWEALTH UNIVERSITY
RICHMOND, VIRGINIA

ALEXANDER BOGGS

RYAN
CONCERT ARTIST

Recordings:

AEolian-Skinner (S326)
Aural Press

Recitals and Master Classes
Organ Consultation

Cathedral Church of Christ the King
Kalamazoo, MI

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 Juillard School
Recitals
Organ and Choral Workshops

★ **FRANK J. SAUTER and SONS Inc.** ★

4232 West 124th Place

Phones: 388-3355
PO 7-1203

Arlington, 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

GENTLEMAN, WIDE MUSICAL BACKGROUND, vocal, choral, choirmaster-organist, Catholic/Protestant, references, available now. J.V.L., 2 Connecticut Ave., Enfield, Conn. 06082. (203) 745-3064.

POSITIONS AVAILABLE

MINISTER OF MUSIC (ORGANIST-CHOIR director and supervisor of Parish School Music Program.) Contact Music Committee, St. Andrew's Episcopal Church, 210 South Indian River Drive, Fort Pierce, Florida 33450.

UNUSUAL OPPORTUNITY FOR YOUNG man with sales and organ ability to help expand business which is over a century old. Address H-2, THE DIAPASON.

PIPE ORGAN TECHNICIAN, ALSO PIPE maker, chest maker. Apply: Guelph Pipe Organ Builders, Ltd., 50 Crimea St., Guelph, Ont. N1H-2Y6. (519) 823-2480.

EXPERIENCED MAN FOR SMALL PIPE ORGAN company. Must have experience in wood-working, tuning and general organbuilding. Reply G-4, THE DIAPASON.

UNUSUAL OPPORTUNITY FOR METAL PIPE Maker. Salary-Fringes-Security. E. H. Holloway Corporation, 823 Mass. Ave., Indpls., Ind. 46204.

ORGANIST, PRESBYTERIAN CHURCH, WEST-ern Chicago suburb. Saville electronic. Contact Kenneth Mays, (312) 653-1836.

WANTED - MISCELLANEOUS

USED SPOTTED METAL AND OLD SPOTTED metal pipes. 70 cents per pound. Contact, Trivo Company Incorporated, Manufacturers of Quality Reed Pipes, Box 101, Hagerstown, Maryland 21740.

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

SMALL RIEGER ORGAN FROM 50's OR 60's. (Remember them?) Any condition, any location. Please send info. Address F-6, THE DIAPASON.

ORGAN MUSIC, BUILDERS' TRADE CATA-logs-brochures. Organ Literature Foundation, Braintree, Mass. 02184.

STANDARD 19TH-CENTURY OBLIQUE-FACED stopknobs in good condition. Unstained ebony or rosewood, 1 1/4" diameter. M. A. Loris, RFD 2, Barre, Veront 05641.

MISCELLANEOUS

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, 214 Oakland St., Manchester, Conn. 06040.

THE NEW 7-OCTAVE PETERSON CHRO-matic Tuner, model 320 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.

500 USED ORGANS - 200 GRAND PIANOS and player grands - all makes. Piano and organ technicians wanted, V.P.O. franchises available in South Florida. For prospectus write: Victor Pianos and Organs, 300 N.W. 54 St., Miami, Fla. 33127. (305) 751-7502.

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

FOR RENT. THINKING ABOUT MOVING A pipemaking, chestmaking, harpsichord, supply or other small business to New England? We have 1800 sq. ft. of heated space in pleasant surroundings ready to lease in our new building. Call (617) 283-1909.

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

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

ORGAN SERVICEMEN: 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.

REED ORGAN TUNING AND REPAIRING. Edgar A. Rodeau, 401 Albany Ave., Westmont, NJ 08108.

CUSTOM SLIDER CHESTS, MECHANICAL or electric. Layton Organs, Inc., P.O. Box 207, Florence, Colorado 81226.

ORGAN BUILDER'S SLIDE RULE NOW available. Hollender Organ Co., Box 11719, Fresno, Cal. 53774.

EVERYTHING MUSICAL. CATALOG 50¢. Musical Arts, Box 309, Burlingame, Ca. 94010.

PIANOS

AUTHENTIC FORTEPIANO REPLICAS: STEIN, Walter, Silbermann, Cristofori, Schmidt pedal piano. Philip Belt, Fortepiano Maker, Box 96, Battle Ground, Indiana 47920.

HARPSICHORDS

18TH CENTURY FRENCH HARPSICHORD in kit form. We offer an authentic reproduction of an antique French double manual harpsichord for amateur construction. The instrument has four registers and buff stop with a range of FF-g'''. All parts are accurately pre-cut and ready for assembly. The kit includes detailed drawings and instructions and all necessary materials. For brochure write Frank Hubbard, 185J Lyman Street, Waltham, Massachusetts 02154.

HARPSICHORD 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.

HARPSICHORDS, CLAVICHORDS AND VIR-ginals. Authentic classical designs, for home construction by the amateur builder. Write for free brochure. Zuckermann Harpsichords Inc., 12 Grand Street, P.O. Box 121, Stonington, Conn. 06378.

SABATHIL HARPSICHORDS, PEDAL HARP-sichords and Clavichords: most reliable and beautifully sounding, from \$1,195.00. Brochure \$1.00. Stereo LP \$5 from Dept. D, 1084 Homer Vancouver, B.C., Canada.

SPERRHAKE HARPSICHORDS AND CLAVI-chords. Excellent, dependable, beautiful. Robert S. Taylor, 8710 Garfield St., Bethesda, Mary-land 20034.

FINE HARPSICHORDS AND CLAVICHORDS made to individual requirements. Write, phone, visit shop. E. O. Witt, R3, Three Rivers, Mich. 49093. (616) 244-5128.

HARPSICHORD HELPI ZUCKERMANN'S NEW and resumed; Neupert's renewed; Sabathils salvaged. 4319 Thackeray Pl. NE, Seattle 98105. ME2-3159.

HARPSICHORDS, CLAVICHORDS, MOZART Pianos, by Neupert, sale or rental. Financing available. Write or call Wally Pollee, 1955 West John Beers Road, Stevensville, Michigan 49127.

HARPSICHORDS, PEDAL HARPSICHORDS, Clavichords. Custom made. Jan H. Albarde, 14 Riverdale Dr., Thistletown (Rexdale), Ont. Canada M7V-2T3.

FIVE OCTAVE CLAVICHORDS, \$1200. SMALL, fretted clavichords, English, Italian harpsichords, historical copies. Joseph Osborne, 505 Hamilton St., Carlisle, Penna. 17013.

HARPSICHORDS

HARPSICHORD PATTERNS. PRECISION FULL sized drawings of antique harpsichords, for the builder or organologist. Prices: \$25 in paper, other media to \$140 in mylar. Send \$1 for descriptive brochure. R. K. Lee, 353 School St., Watertown, Massachusetts 02172.

"THE HARPSICHORD", 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.

HARPSICHORDS, CLAVICHORDS, KITS AND custom assemblies by New England craftsmen. Showroom in Boston area. Agent for Zuckermann Harpsichords. Wilson Barry and Co., Inc., Dept. D, P.O. Box 152, Ballardvale Station, Andover, Mass. 01810.

HARPSICHORDS BY KNIGHT YERNON. Beautifully made and elaborately decorated in the Flemish and French traditions. Knight Vernon, Harpsichord Maker, 525 White Pigeon Street, Constantine, Michigan 49042.

HARPSICHORDS, CLAVICHORDS BY NEU-pert, world's finest, oldest maker. Catalogs on request. Magnamusic, Sharon, Conn. 06087.

HARPSICHORDS, CLAVICHORDS: CLASSIC designs; reasonably priced. Thomas E. Mercer, 215 Harrison Avenue, Christiansa, Pa. 17509.

PUBLICATIONS

"THE AMERICAN REED ORGAN" - CON-tains history, music, restoration, tuning, hundreds of illustrations. \$9.95 postpaid. Robert Gellerman, 8007 Birnam Wood, McLean, Vir-ginia 22101.

FOR SALE - PIPE ORGANS

PAGE 2-7 PIPE ORGAN. RE-LEATHERED and re-wired. New rectifier and Swiss blower, 1 H.P., 10 1/2" wind. New transistorized tremulants. Marimba Harp, Chrysoglott, Toy Counter, Deagan Chimes. Inquiries to Herb Bidwell, 4650 Village Dr., Saginaw, Mich. 48603. (517) 792-0004.

NOEL MANDER OFFERS: EXACT REPRO-duction of Haase Regal Organ date 1684. Regal 8, Gedact 4, Flute 2. £3,150. Medieval Portative £360. Tracker Continuo 3 stops £2,700. St. Peter's Organ Works, London E-2, England.

2-MANUAL, 6-RANK TRACKER, EXCELLENT, playing, complete \$1,500.00. Purchaser to remove August. Mt. Zion Lutheran Church, Denver, Colorado. Contact Miller Organ Co., Cleveland, Mo. 64734. 816-331-9100.

USED KILGEN PIPE ORGAN, FOUR RANKS. Everything works. Contact Wicks Organ Company. Available immediately.

McMANIS ORGANS

Incorporated
10th & Garfield
KANSAS CITY, KANSAS
66104

ORGAN LEATHERS

WHITE, SON COMPANY

592 East First Street

South Boston, Massachusetts 02127

BERKSHIRE ORGAN COMPANY INC.

68 SO. BOULEVARD, WEST SPRINGFIELD, MASSACHUSETTS
Member: International Society of Organ Builders

PIANO TUNING

Learn Piano tuning and repair with easy to follow home study course. Wide open field with good earnings. Make excellent "extra" job. Write American School of Piano Tuning 17050 Teller Dr., Dept. D Morgan Hill, CA 95037

ANDOVER ORGAN COMPANY, INC.

Box 36
Methuen, Massachusetts 01844
modern mechanical action



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.

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



ALL ELECTRIC CHESTS
ELECTRO PNEUMATIC PEDAL CHESTS

AIKEN ASSOCIATES

"Quality with Economy"

Box 143

Brooklyn, Pa. 18813

717-289-4132

JULIAN E. BULLEY

New Organs - Rebuilding Service
SINCE 1906
1376 Harvard Blvd.—Dayton, Ohio 45406
513-276-2481

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
Hiller Station, Buffalo, N.Y. 14223

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

1952 MOLLER 2-MAN 13 RKS WITH STILL modern stoplist: Great 8' Bourdon, 4' Principal, 2 3/4' Quinte, 2' Octave, Swell 8' Gambe, 8' Celeste, 4' Koppelfloete, 111 Scharf, 8' Cromorne, Pedal 16'-8'-4' Subbass, 56 pipes 8'-4' Principal, 44 pipes. Full couplers and pistons. Good condition, clean, dismantled; church remodeling. Ideal for home or small church gallery; fits 9' ceiling, but could easily be made to fit lower measure. New silent Meidinger blower. Organist, Box 2360, Upper Marlboro, MD 20870.

3-MANUAL, 16-RANK THEATRE ORGAN, Wurlitzer, factory finish, mahogany waterfall design, leathers renewed. Organ is playing. Last Wurlitzer built. You remove & crate, come & get it \$24,000.00. Contact me at home phone 1-503-6874. Address 706 N. E. 165th Ave., Portland, Ore. 97230.

3-MANUAL 27-RANK MOLLER COMPLETE; make us reasonable offer. Includes drawknob console, blower generator, chests, reservoirs, pipes, swellshades, and facade pipes. Completely rebuilt by Möller, 1940. Can be heard by appointment. Specs on request. Write: Hampton Baptist Church-Organ, 40 N. King, Hampton, VA 23669, or phone (804) 723-0707.

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 07013. (201) 472-8555.

PFEFFER (1880) TRACKER, 1-MANUAL, 8 ranks plus subbass, Meidinger blower, pipes reconditioned by Meyer, Milwaukee, grain painted case, \$1,000.00. Wilmette, Ill. 312-256-4147.

2 PIPE ORGANS BUILT BY GUENTHER Organ Co. 2 manual, 5 and 9 ranks. All pneumatics recently recovered. Box 02183, Portland, Oregon 97202.

RECONDITIONED SCHANTZ 2-MANUAL, 15-rank organ. Available through merger of two churches. Schantz Organ Company, Orrville, Ohio 44667.

FOR SALE — PIPE ORGANS

7-RANK 15-STOP ORGAN WITH 4-RANK Principal chorus, 2 flute ranks, and Pedal Bourdon rank, classic sound, Moller chests and 2M console with usual couplers and accessories. Also 37-note Celesta, disassembled 3M Moller drawknob console, and other parts and pipes. John Schechter, 142 Sunset Court, Monroe, Ohio 45050. After 7 P.M. call (513) 539-7416.

AEOLIAN, 3M/53R PLAYER PIPE ORGAN. Duo-Art and regular players with huge roll collection. From immaculate original installation with professionally added theatre Tibia and Kinura. Professionally removed and crated. Will sell all or parts. Paramount Theatre, 2025 Broadway, Oakland, CA 94612. 415/444-3531

USED KILGEN 3-RANK CHAMBER INSTALLATION. Available after April, 1975. Contact Wicks Organ Company, Highland, Ill.

AEOLIAN DUO-ART PLAYER, DOPLEY VENTIL chests, 8 ranks, no console player mechanism or rolls. Malton-Webb, 50 Richview Rd., Islington, Ontario, Canada M9A-4M9.

FOR SALE — ELECTRONIC ORGANS

ALLEN ORGAN, MODEL S-12, 2 MANUALS, 32-note pedalboard, not AGO console, \$750. Deborah Brown, 34 Tewksbury St., Andover, Mass. 01810. (617) 475-6494.

ELECTRONIC ORGAN KITS, KEYBOARDS and many components. Independent and divider tone generators. All diode keying I.C. circuitry. Supplement your Artisan Organ. 35¢ for catalog. Devtronix Organ Products, Dept. D, 5872 Amapole Dr., San Jose, Calif. 95129.

ALLEN T-15A, WALNUT, SELF-CONTAINED, traditional registration with reeds, chiff, celesta, carillon, etc. Purchased new 1970. Perfect condition, \$2,500.00. Chicago 312-288-3371.

FOR SALE — MISC.

THREE FINE ONE-MANUAL REED ORGANS in excellent working condition. Rebuilt-Refinished. Ye Olde Organ Workshop, 1026 Hollywood Ave., Bronx, N.Y. 10465. (212) 823-0996.

FOR SALE — MISC.

AUSTIN 1926 AND 1946 PIPES, CHESTS, 1970 Meyer Mixture, Octave with chest, single phase Spencer blower, swell shades, many miscellaneous parts. SESA for list: Klinger Organ Service, 8638 W. Villard Ave., Milwaukee, Wisconsin 53225.

BEAUTIFUL SOLID OAK CIRCA 1930 2M & P Hook & H. electric console, tilting tablet, setterboard comb. action. Tabs for 2 P, 9 Sw, 4 Gt. Usual couplers. \$250.00. L. Leonard, 17 Winnicoash St., Laconia, N. H. 03246. 603-524-4418.

SERVICEMEN: I HAVE 14 MAPLEWOOD pipe feet mandrels 4" & down to 3/4" & x 17" long. Excellent for repairing pipe feet and rounding reed resonators. \$25.00 each postpaid. Charles A. Durst, 3533 Windsor Dr., Erie, Pa. 16506. (814) 838-2738.

REED ORGAN: ESTEY E.P.R.O. "MILITARY Organ." 10 banks of reeds, 2 manuals, 32-note bass. Rebuilt to excellent condition, \$950 or reasonable offer. E. J. Hetzel, 166 N. Ardmore Rd., Columbus, Ohio 43209. (614) 252-7549.

NEW ORGAN PIPES, EXCELLENT WORKMANSHIP and expertly voiced. Formerly supervisor of Aeolian-Skinner pipeshop. Hans Rother, German Organ Pipecraft, 34 Standard Str., Mattapan, Mass. 02126.

2-MANUAL ESTEY REED ORGAN WITH standard pedalboard and motor. New in 1928, in good condition. DeKoven Foundation for Church Work, 600 21st Street, Racine, Wis. 53403. (312) 633-6401.

COLLECTOR'S ITEM: ROOSEVELT CLARINET 8' with flared collars \$200. Brother Rod(ney) Dagner, 1011 Tenth St., Sioux City, Iowa 51105. 712-258-1322. "Jesus Loves You" and "So Do We."

PEDAL BOURDON 16', THIRTY NOTES WITH chests, \$75. Also direct electric and electro-pneumatic chests. LaTorre, 45 Ellis, Northport, N.Y. 11768.

FOR SALE — MISC.

WURLITZER THEATRE PIPE ORGANS: 3-manual 13-rank with the "goodies" and organ lift, good condition; 2-manual 8-rank missing toy counter, extra coupler system for big sound, good cond. 4-manual 18-rank Robert Morton, good condition. Also: Baldwin HT-2 theatre console; Hammond H-100; Lowrey Citation theatre spinet; Moog synthesizer; Gottfried English Post Horn. Best offer gets one or the lot. Alt: Terry Lobdell, Music Manor Inc., 109 Center Ave., Bay City, Mich. 48706. (517) 893-1641 or 893-5961 after 5:00.

ONE 2-MANUAL AUSTIN CONSOLE, OAK; one 3 HP 3-phase Spencer blower and generator; two sets shutters, one shutter action, one 5-rank relay, two 3 x 5 regulators — need new leather. Miscellaneous air duct. Harold Clampitt, 5925 Penrose, Dallas, Texas 75206. 214-826-5525.

1965 THREE-MANUAL AEOLIAN-SKINNER console, in excellent condition, oak case and will be available in late 1975. Can be seen and played anytime in New York City. Send stamped self addressed envelope for details. Robert M. Turner, Organbuilder, 53 Railroad Place, Hopewell, NJ 08525.

TWO KINETIC BLOWERS, 220 VOLT SP MOTORS and generators, 800 CFM at 5 inches and 900 CFM at 5 inches. \$50.00 each or trade for bottom octave small scale mitered 16-foot Bourdon. E. L. Peele, 66 Arden Dr., Newport News, Va. 23601. (804) 595-0682.

HORSESHOE CONSOLE, 1926 HILLGREEN-Lane, 3-manual, 64 stops, 24 couplers, as is, light oak stain console. Best offer. Can be seen by contacting Roger Wischmeier at Judson College, 1151 No. State St., Elgin, IL 60120. (312) 428-9389.

ESTEY REED ORGAN — TWO MANUALS, thirty-note pedalboard. Excellent condition. R. Tocci, 1026 Hollywood Ave., Bronx, N.Y. 10465. (212) 823-0996.

KINETIC 3/4 H.P., 6", \$40 (PICK UP). Precision rotary switch, 72 positions, 7 poles. Tuning switch, etc. New, \$5. LaTorre, 45 Ellis, Northport, N.Y. 11768.

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

DELAWARE

ORGAN COMPANY, INC.

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

252 FILLMORE AVE.

TONAWANDA, N. Y.

G. F. ADAMS

Organ Builders, Inc.

204 West Houston Street
New York, New York 10014

Telephone ORegon 5-6160

FOR SALE: Used organ parts.
Many of antique value. Send
\$1.00 for complete list.

Wicks Organ Company
Highland, Illinois 62249
(618) 654-2191

E. H. HOLLOWAY CORPORATION

Builders of
Electro-pneumatic
slider chest organs

INDIANAPOLIS, INDIANA
823 Massachusetts Ave.
Tel: 637-2029

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"



Your personal wishes
are in good hands

Fa. Jacq. Stinkens
Organ pipe makers

ZEIST
Holland

ORGAN SERVICE - J. E. Lee, Jr.

KNOXVILLE, TENNESSEE 37901
Box 2061

Tuning - Maintenance - Rebuilding
Consultants

Classified Advertisements
in The DIAPASON
bring results

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

LILIAN MURTAGH

BOX 272

CANAAN

CONNECTICUT 06018

203-824-7877

CONCERT MANAGEMENT

EUROPEAN ARTISTS

MARIE-CLAIRE ALAIN

GUY BOVET

KAMIEL D'HOOGHE

MARIE-MADELEINE DURUFLÉ

MAURICE DURUFLÉ

ANTON HEILLER

MONIKA HENKING

PETER HURFORD

FRANCIS JACKSON

SUSI JEANS

PIET KEE

JEAN LANGLAIS

DAVID LUMSDEN

MARTIN NEARY

FLOR PEETERS

SIMON PRESTON

MICHAEL RADULESCU

LIONEL ROGG

MICHAEL SCHNEIDER

GILLIAN WEIR

HEINZ WUNDERLICH



Robert Anderson



James Moeser



Robert Baker



Clyde Holloway



Frederick Swann



David Craighead



Wilma Jensen



William Teague



Ray Ferguson



Joan Lippincott



Ladd Thomas



Jerald Hamilton



Donald McDonald



John Weaver



Gerre Hancock



Marilyn Mason



William Whitehead

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