

THE DIAPASON

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

Sixty-Fifth Year, No. 3 — Whole No. 771

FEBRUARY, 1974

The Florida Suncoast, specifically St. Petersburg, Tampa and Clearwater, was the scene for the 1973 A.G.O. Midwinter Conclave from Dec. 26-29. For us northerners now suffering under the strain of a fuel-short winter, going to the Florida Suncoast was a welcome and warming respite following the buzz of Christmas music making. In fact, the weather was so fine down there that we wonder why any midwinter convention should be held in the north. But then, our southern friends might never get away to the north, and, in our jealousy of their climate, sheer devilment causes us to entice them to experience at least once our foul weather!

In general, the Florida midwinter conclave was relaxed and friendly, well organized, and gracious — befitting its location. If the program was less exciting and containing little of innovation, it was little noticed in the fine weather — once the sun came out on the second day of the convention. The convention program contained the usual fare of recitals, a choral program, two concerts with organ and instruments, two workshops, and some good entertainment. What seemed to be a large number of A.G.O. members (in comparison to other midwinter conclaves) braved the fuel shortage and chaotic airline schedules to get there, and most of those in attendance seemed to be enjoying themselves.

Opening Recital: William Whitehead
Program: *Toccata, Villancico and Fugue*, Ginastera; 3 *Christmas Pieces*, Opus 19, Milford; *Prelude and Fugue in B minor*, BWV 544, Bach; *Symphony in G*, Sowerby. Acolian-Skinner, 4M/59R, Christ United Methodist, St. Petersburg.

Although my delayed airline flights caused me to arrive too late to hear Mr. Whitehead's recital, all reports from those in attendance would indicate that it was a fitting and bright opening for the convention. Containing a variety of modern music, the program was fitting for both the season and the occasion. I wish that Northwest Orient Airlines could have accommodated me for this recital.

St. John's Choir; Robert Rayfield

Thursday morning, Dec. 27 opened with Morning Prayer at St. John's Episcopal Church, Tampa. St. John's Choir of men and boys sang the service and several motets (Plainsong preces and responses and *Te Deum*, Wyton *Venite*, Willan and Anglican Chant Psalms, "O How Glorious" by Hutchings, "There Is No Rose" by Joubert, "O Magnum Mysterium" by Victoria), while Robert Rayfield played prelude (*Noel étranger* by d'Aquin and *Variation on "Puer natus est"* from *Gothic Symphony* by Widor) and postlude (*Variations and Fugue on an Original Theme*, Opus 73 by Reger).

The choir is made up of boys from the parochial school at St. John's Church, and the men are unpaid. Since the program booklet said that the choir sings a daily service, I had expectations of much better singing than what we heard. Intonation was not always accurate, and the tone quality of the boys was breathy. But Mr. Biggers has worked hard and long to form the choir and keep it singing, and it was obvious that the choir had worked hard to do this program in spite of the winter school vacation and the load of Christmas services. One might have wished for a more lively and snappier approach to the service, which seemed long and sometimes dismal in atmosphere, but one always doesn't get what one wishes. Mr. Rayfield struggled with the very harsh Casavant organ in dry acoustics,

and managed to tame it well enough to play the notes accurately, if somewhat dry musically. Nothing about the organ seemed to want to cooperate with him, but he managed to provide some bit of excitement in the Reger postlude.

Panel Discussion

Following lunch at the University of Tampa, everything moved to the student union lounge on the campus. The excitement of exploring the marvelous Victorian building in which this lounge is located almost detoured me from attending the panel discussion. It is a huge building with large, southern-style verandas built all around it. It had been a grand hotel in its day, before the University of Tampa bought it. The University has kept the style and flavor of the place, and it is still filled with wonderful grille work, fine old woodwork, some exquisite old furniture, and tasteful interior decorating. The lounge is in a domed portion of the building; thus the panel discussion on "Music and/in Worship — A Long View" was given a good 3-4 seconds of acoustical reverberation for effect. Oh that this acoustical environment had been exchanged for the dry atmosphere of most of the churches. The music would have been more enjoyable, and this panel discussion would have been more intelligible. Nevertheless, the participants (The Rev. Horace T. Allen, Jr., Associate for Worship for the United Presbyterian Church USA and The Presbyterian Church US; Daniel Moe, director of the Oberlin Choirs; Daniel Pinkham, teacher, and composer from Boston; and Alec Wyton, organist and master of the choir at the Cathedral of St. John the Divine, New York City) did their best to ramble through answers to questions posed by the moderator, the Rev. H. Alexander Viola, associate rector of All Soul's Parish, Asheville, North Carolina. The questions dealt with the vocation of the composer in the church, how composer and congregation might join together in producing good music, what is the nature of music in the church in our day, and how might worship (i.e. music) be organized in local parishes. Although it was difficult to hear, we doubt that many answers were found, but the subjects were explored from the various points of view — clerical and musical.

— RS

Robert Cundick

Program: *Concerto del Sigr. Taglietti*, Walther; *Nun komm der Heiden Heiland*, BWV 659, *Fantasie and Fugue in C minor*, BWV 537, Bach; *Cornet Voluntary in E*, Walond; *Triptyque*, Opus 58, Vierne; *Sonatina*, Cundick; *Communion*, Torres; *Toccata*, Sowerby. Reuter 3M/37R, First United Methodist, Tampa.

A rather nondescript performance of the *Concerto del Sigr. Taglietti* by Walther opened a generally unmemorable recital by Robert Cundick. Most

CONCLAVE '73

CLEARWATER—TAMPA—ST. PETERSBURG
DECEMBER 26-29



A Review of the A.G.O. Midwinter Conclave

by Robert Schuneman and Marilou Kratzenstein

of the playing was quite bland, although good technique, for which Mr. Cundick is known, was present from beginning to end.

To introduce the ornamented prelude on *Nun komm der Heiden Heiland*, the performer chose to play the 4-part chorale on a loud registration dominated by fat chorus reeds. How such a vulgar sound could possibly be compatible with this most plaintive advent chorale prelude is incomprehensible to me. Let's hope that the performer inadvertently pushed the wrong piston. After that shock, it was a surprise to find the chorale prelude played with a fair amount of good taste.

For Bach's fantasy Mr. Cundick chose a soft 8' and 4' flute combination, following it with a plenum registration for the fugue. While it is not uncommon to perform this lyric fantasy with 8' and 4' Principals, the use of flutes alone provided too sharp a contrast with the fugue, and destroyed the entire proportions of the work. An exaggerated articulation in the fantasy, an unsteady tempo in the fugue, and other factors contributed to a very unsatisfactory performance.

Mr. Cundick came more into his element with the Vierne *Triptyque*. Registrations were skillful, and occasional pleasing interpretative nuances indicated that he has an understanding of this type of music. His own *Sonatina* was played crisply and accurately. The work is basically in a pseudo-Hindemithian style with a few French accents thrown in for good measure. Torres' *Communion* is an innocuous piece which did nothing to enliven the program.

The concluding work by Sowerby was possibly the most successful performance of the afternoon. It revealed charm and more flair than one usually hears in performances of this work. As an encore, Mr. Cundick offered a pallid transcription of a Swedish folksong which he said should provide his listeners with sounds approximating as much as possible the sonorities for which the Salt Lake City Tabernacle organ is famous. It is questionable whether this was an appropriate gesture for an audience composed largely of professional organists.

— MK

Choral Clinic: Daniel Moe

Thursday evening was given over to an anthem reading session and choral clinic by Daniel Moe, director of choral activities at Oberlin Conservatory of Music, Oberlin, Ohio. Well known from his long tenure at the University of Iowa preceding his appointment at Oberlin, and also as a composer of choral and church music, Mr. Moe led the group through a variety of contemporary choral music, spotting problem areas and exhibiting a great amount of insight into various choral problems. Certainly Mr. Moe is one of our best choral clinicians, and was able to bring a great amount of material to bear on the matter in a short amount of time.

Harold Gleason

Friday morning was devoted to an organ master class given by Harold Gleason. Dr. Gleason's credentials as a teacher, musicologist, organist and author are well known, and his age at 82 has not slowed him down a bit. His subject, "The Orgelbüchlein: An Ideal Instruction Book by Johann Sebastian Bach," allowed him to bring all of his varied talents into a morning of informal talk punctuated by demonstration of various chorales from the work by his wife, Catharine Crozier. The morning was noteworthy. When a musicologist speaks on such subjects, he usually lectures about facts, both historical and analytical. When an organist lectures, he usually deals primarily with technique and interpretation. When a teacher lectures, he is usually most concerned about pedagogical values. Dr. Gleason is extraordinary in that he does all of these things equally well. But even more extraordinary is his penetratingly questioning mind. It causes him to ask questions that cannot be answered by any of the above methods alone, and which fall into the area of conjecture. But one finds, when one lives as active, full and long a life in all these areas as Dr. Gleason has, that these questions lead to the most profound conclusions. After giving much historical and analytical information about the *Orgelbüchlein* as the instruction book *par excellence*, Dr. Gleason

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FEBRUARY, 1974

Editor

ROBERT SCHUNEMAN

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Business Manager

DOROTHY ROSER

Assistant Editor

WESLEY VOS

Contributing Editors

LARRY PALMER
Harpsichord

VICTOR WEBER
Choral Music

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Cassette recording devices are great little devices. These little black boxes trimmed in chrome and stainless steel and equipped with handles and carrying cases are products of the new technology which has added seventeen new wonders to our world. Cassette recorders make it easy for anyone to make a tape recording anywhere without the awful mess of dragging around heavy and extensive equipment. One may even make secret recordings with these little devices if they are built correctly. But most of them aren't. Most of the little black boxes belch out a loud CLACK when turned on or off. And they have the nasty habit of running out of tape at the most inopportune moment, such as in the middle of a sentence in a lecture or in the middle of a musical work at a concert. So the little black boxes are not perfect — yet.

And meanwhile, before the little box is perfected, a certain amount of discretion is needed for the users of the devices. The user cannot control when the tape will run out with the horrid, belching CLACK, but they can control when the belch is emitted when the new tape is turned on. But they usually don't.

Increasingly, these little black boxes are showing up in funny places — for instance, the White House, the Pentagon, Standard Oil's board meetings, and also at concerts. After all, they are handy to record what goes on with the least amount of trouble. The only difference between the black boxes that have been found to be used in the White House and those other high places and those that are used in concerts of music is the belching CLACK that the ones used at concerts produce. If Mr. Nixon had used one that made a CLACK like the ones used in concerts, an awful lot of people would have been more disturbed than they are now at him. Boy, oh boy, that CLACK is loud enough to tell everyone that A RECORDING IS NOW IN PROGRESS. No flashing red signs as in the old days — just a big CLACK.

Nowhere were the little black boxes more in evidence than at the recent A.G.O. Midwinter Conclave in St. Petersburg, Florida. One could see them all over the place. That's inoffensive enough, if one likes the aesthetics of little black boxes. But then, one could hear them also. The CLACKS seemed to increase throughout the week, until on the last day, Marilyn Keiser's performance was filled with CLACKS that ornamented her Messiaen and Bach. (I'll bet that musicologists of the 21st century will have a devil of a time separating the audience CLACKS from the musical CLACKS when they listen to tapes of our performances. Maybe there will be a whole PhD study on the meaning of those CLACKS in performances of the 1970's.)

But then, think of how helpful these CLACKS are to our performers. If an organist is just a little unsure of a new rhythm, he might have it helped out a bit by CLACKS from the little black boxes at appropriate moments. Then too, he will know that he might get some free publicity by the unauthorized use of his performance when it is sold without fee to radio stations or recording companies. It might even include a loud CLACK to punctuate his musical background for cocktail parties. And it will certainly help to refresh one's memory and self education in the case that he was so busy worrying over controlling the CLACK that he was unable to pay attention to the performance which the little box recorded with a CLACK.

But then, the CLACK is not the problem. The little box which causes it is. And the people that run the little black box that makes the CLACK are even more thoughtless. If the little black box that makes the CLACK cannot be outlawed from attending a concert, then the people who bring them should be. I vote for that.

— Robert Schuneman

A.G.O. Conclave '73

(Continued from page 1)

asked, "What was Bach thinking about as a teacher when he wrote and taught these works?" It is a good question, and one can only conjecture at the answer. But Dr. Gleason's familiarity with the writings (words and music) of Bach and his contemporaries have led to viewpoints in answer to the question which are both earthy, practical, humorous, and yet profound. Thus, his class was beyond what one expects from the musicological endeavor, and immediately stimulating and rewarding. We are indeed fortunate to have teachers such as Dr. Gleason with us, and the audience acknowledged this with a standing ovation.

Organ and Instruments

V. Earle Copes, organist; Ronald Copes violinist; chamber orchestra. Program: *Sonata I in B minor* for violin and keyboard, Bach; *Five Pieces for Violin and Organ*, Schroeder; *Sonatine for Violin and Organ* (composed for this performance), Robert Powell; *Mourn for the Eclipse of His Light for violin, organ and tape* (commissioned for this performance), Daniel Pinkham; *Concerto in F*, Opus 4/4, Handel.

Mr. Copes was joined by his son in a program of varied styles and sounds. Opening with a perfectly fine performance of Bach's *Sonata*, Mr. Copes (Sr.) did a marvelous job of handling a continuo part at the organ, allowing all of the harmony to speak, lines to sing, and the bass to support the whole (in the absence of a basso continuo instrument). Mr. Copes (Jr.) played the violin part expressively and surely, but with a slightly different approach in terms of

articulation and phrasing than was to be heard in the organ part. One suspects that Ronald Copes has not yet learned to use baroque bowing, fingering, and vibrato techniques, for the approach here was basically modern, and would have been better were it more in the old style. Schroeder's five pieces were better, however, and they received as expressive a performance as this kind of modern German modalism will permit. Nicely crafted, the pieces are nevertheless still second rate as serious musical literature, in this writer's mind. Robert Powell's two-movement *Sonatine* is heavily weighted toward a Hindemithian style. Both movements are definitely tonal, and there is little new or innovative in the piece. It is well crafted, and the performance was excellent again.

Mr. Pinkham prefaced the performance of the conclave commission — his piece for organ, tape and violin — with some comments about the work. The work itself is an attempt to exploit the idiomatic possibilities of each instrument. Briefly, the piece begins with a tape texture, adds the violin in both bowed and pizzicato passages, and then adds organ to the trio. The organ part builds a chord with eight key weights which is held indefinitely against the violin and tape parts. This explodes into a second section of violent interchange between the instruments. This second section is completely aleatoric in sections for each player, and the organist must add stops against the 8-note chord which is held. The section includes a large pedal cadenza which leads back to the third section, which returns to the textures of the first, and stops are removed on the 8-note chord. Expressively, the title is borrowed from the book of Ecclesiastes, and the three sections explore the various sides of the act of mourning — from passive to violent and bitter. It is a strong and ori-

ginal piece, deserving of wider performance. This first performance was well done by all players and technicians.

The Handel concerto that concluded the program was anticlimactic and out of phase with the rest of the program. I would have liked the program much better without it. Completely unstable articulation and rhythm, tempo problems between organ and orchestra, hazy intonation from the strings, and the use of a questionable edition all contributed to problems of the performance. But chief among these problems was the stylistic one, since the organist chose to register with large plenums on occasion, used the pedal often, and filled much too much of the continuo harmonies with organ sound. Even three manuals of registration were used in the first movement. Handel's clear and clean two-voice textures get lost in such handling, and this reviewer would have preferred to have ended the concert with Mr. Pinkham's work clean in his ears with no distortion. In spite of this personal objection, both of the musical Copes (Sr. and Jr.) are to be congratulated for bringing an interesting and varied program, especially the new works which were premiered.

William Bates

William Bates, faculty member at the University of West Florida, gave a lecture-recital on "The Small Church Organ and Suitable Service Music" at the First United Methodist Church of Largo (Reuter 2M/8R). His presentation included the playing of works by Walther, Stanley, Reger, Pepping, Held and Bender and the distribution of a list of music for the small organ. His criteria for what makes music appropriate for the small church organ was determined by whether the music could actually be played on the number of keys, pedals, and ranks of pipes as well as

whether the music is "simple to moderate" in difficulty. This basis for the subject matter leads me to ask several questions: What is music for "small organ"? More importantly, what is a small organ? Stanley's organ at the Temple Church may have been small in number of stops, but was the sound small? Many of Reger's chorale preludes can be played on a small organ, but do they sound good in such restricted space? Frescobaldi had a small organ by modern standards, but what happens when the *Toccata for the Elevation* is moved to dry acoustics in a small space? Walther's chorale prelude on *Lobe den Herren* can be played on only a few stops adequately, but is it musically alive and affectively presented without the large German plenum and resonant pedal reeds? And then too, is music such as the incessant bundle of monthly offerings from our present day publishing houses — little church pieces written by church composers for church situations (read "inferior" for "church") — is this stuff really to be recommended? In answer to the last question, I think not. In answer to the others, I think that it is time to consider the appropriateness of the music to the situation, the acoustics of the room, the kind of sound that the organ makes, and the musical success of the work. If we do, I am sure that much of what we call music for small organs will be different than what we commonly assume to be the case, and there will be lots of good music for the small organ in a small church. But it probably won't be any easier to perform than music for a large organ. In fact, chamber musicians will tell you that miniature music is the hardest and most difficult music to perform. None of this entered into Mr. Bates' lecture-recital, which was a practical exposition and listing for the amateur church musician.

— RS

Catharine Crozier

Program: *Toccata and Fugue in F, Come Redeemer of Mankind, How Brightly Shines the Morning Star*, Buxtehude; *Variations on "Why Art Thou Troubled My Heart,"* Scheidt; *Sonata I in E-flat, By the Waters of Babylon, To Jordan Came Our Lord, We All Believe in One True God*, Bach; *Four Variations on a Tone-Row*, Cor Kee; *Variations on a Theme of Clement Jannequin*, Alain; *Partita on "Awake A Voice Is Calling,"* Distler. Flentrop 2M/46R, Eckerd College, St. Petersburg.

With her customary grace, Catharine Crozier provided her listeners with the type of well-polished performance that they expect of her. The 1970 Flentrop organ at Eckerd College also provided a much needed change of pace from the poor instruments that one had previously been subjected to. After two days of boring or irritating organ sound, one really needed the intense, yet refined, sonorities of this excellent Flentrop instrument.

Buxtehude's *Toccata and Fugue in F* effectively opened the program, with Miss Crozier employing a judicious amount of rhythmic flexibility and tension. Of the chorales which followed, *How Brightly Shines the Morning Star* was remarkable for its continuity. With a mediocre performer, this piece disintegrates into a series of disconnected sections, but under Miss Crozier's hands it was a well-unified work. I, for one, was constantly aware of the chorale theme, or fragments of it, running through the composition, binding it together. Hearing this piece well-played, which occurs seldom enough, I was again amazed at Buxtehude's genius for taking a number of diverse ideas and combining them into something bigger than the sum of their parts.

Scheidt's variations on "*Why Art Thou Troubled, My Heart*" was less successfully performed. This work sounds best when a considerable amount of articulation is employed to bring out the subtleties of the lines. Since Miss Crozier's style is essentially a legato one, these subtleties were missing. One might also have hoped for more imaginative registration in some of the movements, particularly the earlier ones. This is not to say that any of the registrations were poor. It is simply a fact that the instrument can produce more adventuresome sonorities, and this set of variations would have been the ideal work to show off such sounds.

Bach's *Sonata No. 1 in E-flat* was executed with technical perfection and exquisite taste. Particularly enjoyable was the *Adagio* movement. *By the Waters of Babylon*, which followed, was also well played, but the registration was disappointing. At this point in the program, we had heard straight Positif reeds (without any fluework added) often enough, and I, at least, would have welcomed new sounds. I kept thinking how many beautiful combinations were being ignored. Of the three Bach chorales, *We All Believe in One True God* was the most successful. The interpretation of the "Credo" was really strong and convincing.

Four Variations on a Tone-Row by Cor Kee featured constantly changing registration, as is appropriate to this type of serial composition. The Alain variations suffered from the dry acoustical setting. However, if one wishes to play an Alain work on this type of organ in this type of room, *Variations on a Theme of Clement Jannequin* is not a bad choice.

Distler's *Partita: Awake, a Voice Is Calling*, like all of the other works on the program, was a reminder that Miss Crozier is a conscientious, well-disciplined musician, with a fine sense of line and good taste.

— MK

Alec Wyton

Saturday morning opened with one of the most stimulating sessions of the entire convention. Finally, the program was moved to the distinctly contemporary, and it was welcome noise to this reviewer's ears. When I attend these conventions, I often wonder if the organ world has receded completely into the past. Alec Wyton doesn't let this happen, and his obvious excitement in playing contemporary music is always

present, whether he is talking or playing. Following brief remarks made up mostly of quotes from Messiaen, Ligeti, and Richard Felciano, and which served to lay out the thesis of the music at hand ("this is music which uses sound for sound's sake"), he went on to play pieces which demonstrate the contemporary composer's predilection with "architectural sound." Most of the pieces used electronic tape, and none of the performances were as exciting as they might have been in a more "live" acoustical surrounding and with an organ that was not so buried (this session was held at St. Peter's Episcopal Cathedral, St. Petersburg, Austin 3M/64R). From the expressionistic pointalism of Ronald Perera's *Reverberations* (organ and tape), the block pointalism, contrasting dynamics, pitches and intensities in Tisne's *Luminescences*, the violent outbursts of the tape part which stifles the organ parts in Felciano's *Stops*, the slow, sustained textures of the study in changing clusters of William James Ross's *Viet Nam Memorial*, to the veiled references to the *Dies Irae* and sinking clusters with descending textures that make an extended sigh against an ascending intensity in William Albright's *Last Rites* (for organ and tape) — all of this music pungently explored the use of sound for its own sake, but not without extra-musical reference. Some pieces fared better than others: (the material used in the Perera piece did not warrant the length of period, to my ear; Felciano's technique is facile, but somewhat obvious in content, and not given to careful elaboration; Ross has not thought carefully enough about the harmonic implications of the notes which form clusters in his piece — they often produce chordal textures that border on the cliché. Much of all this music could become instant "kitsch" upon repeated hearing, but I was reminded that at least the works of William Albright seem to grow upon each hearing. *Last Rites* was stronger as music this time than we have ever heard it before, and I am convinced that his music contains much more of depth than some other composers writing in this genre.

One thing still puzzles me about this kind of music, however, and that is the rhythmic problem. So far, composers for organ and tape have been almost totally concerned about the sound and the sonorities and affects produced by the sounds and textures. When weaknesses are observed in the music, they invariably have to do with the lengths of time a sound is used or held, and the timing of all the sounds in the piece. To be explored yet are the infinite possibilities afforded rhythmic textures and pulsation by the electronic media — certainly these possibilities are far greater than composers are paying attention to now. How sound moves in time is the crux of the problem, however, and no matter if the sound is basically static, or even if the silences between sounds are great, the rhythm must be dealt with sooner or later. I am convinced that our best composers today are those who are aware of this and are attempting to deal with it creatively.

— RS

Marilyn Keiser

Program: *Dieu Parmi Nous*, Messiaen; *Allein Gott in der Höhe sei Ehr* (fughetto from *Clavierübung III*), Bach; *Les Bergers*, Messiaen; *Vom Himmel kam der Engel Schaar* (*Orgelbüchlein*), Bach; *Les Anges*, Messiaen; *Allein Gott* (Trio from *Clavierübung III*), Bach; *Les Enfants de Dieu*, Messiaen; *Canonic Variations on "Vom Himmel hoch,"* Bach; *Quodlibet SF42569 for Organ and Tape*, Bielewa; *Stephen at Peace* (*Little Carols of the Saints*), Williamson; *Prélude et Fugue sur le nom d'Alain*, Duruflé. St. Peter's Cathedral, St. Petersburg, Austin 3M/64R.

Although it may not have been intended as such, the concert by Marilyn Keiser turned out to be an "Homage à Olivier Messiaen." Nothing could quite compete with the collective impact of the four movements of *La Nativité du Seigneur*. This is music of great substance, and it was played brilliantly. The four Bach works with which it alternated came off as second-best. While the Messiaen works were regis-

tered with as much color as the Austin organ could provide, the Bach chorale preludes, or at least the first two, were quite understated. In this way, a pleasant contrast was established between each piece on the first part of the program. Unfortunately, however, one had the impression that the Bach chorale preludes were used more as interludes between the movements of *La Nativité du Seigneur* than as compositions in their own right. Surely Bach's purposes would have been better served by brighter registration. Still, all of the chorale preludes were executed with accuracy and clarity. The *Canonic Variations* which concluded this section of the program were as well played as one usually hears them, or better, actually. Yet, the strength inherent in this work was not conveyed to the listeners, and the architectural proportions of the work were distorted.

What does one play after Messiaen and Bach? A difficult problem. The *Quodlibet SF 42569 for Organ and Tape* of Herbert Bielewa which the artist chose sounded a bit shallow after the preceding material. One was prepared, however, to hear this sort of music since Miss Keiser's recital had been preceded by a program of avant-garde organ music. Malcolm Williamson's *Stephen at Peace*, which came next, was a bad choice. So sweet, it did nothing but cheapen the program. The *Prélude et Fugue sur le nom d'Alain* of Duruflé which closed this very ambitious recital was not in itself strong enough to be the ideal conclusion after so much potent Messiaen. Yet, it was enjoyable because the performer played it with complete technical and artistic mastery. She captured perfectly the filigree character of the *Prélude*, and she employed a pulsating rubato which gave the entire work a delightfully vibrant quality.

Although the final section of the program (from Bielewa on) tapered off in intensity, the basic idea was so fascinating that one hopes Miss Keiser will re-think this program and do a modified version again. We definitely need more stimulating programs of this high calibre at A.G.O. conventions.

Thinking about the total effect of the program, I am impressed with the apparent ease with which the artist played such a technically and artistically demanding program. Also impressive was her skill at adapting Messiaen's music to a dull instrument and to an even duller acoustical environment. If there is one composer in all the world whose works cry out for lively acoustics, it's Messiaen. The tempi which the performer chose were exactly right for this very dry room. Moreover, throughout the entire program one was aware that Miss Keiser was enjoying the music. When an organist can do that, in spite of an uninspiring instrument and a discouraging room, it's a real mark of professional musicianship.

— MK

Amidst all the music making, the convention settled down to a good meal at the Hilton Hotel on Friday evening. The banquet was cordial and jolly with good humor in evidence all over. After the usual introductions, Mrs. Lilian Murtagh was presented as the guest speaker for the occasion. This grand lady of the organ concert management field needed no introduction to the large audience, and she provided them with a spritely, but brief, exposé of her work in the concert management field. Appropriately titled "Concert Management — Three Ring Circus," Mrs. Murtagh proved to the audience that her work is indeed entertaining, even though at times trying. So human was her talk that I ceased attempting to imagine what her title prepared in my mind — concert organists as the animals in the three rings, conservatory and university professors as their trainers with whips in hand, the church as the "big top," and Mrs. Murtagh as the entrepreneur seated in her travelling wagon at the side of the circus grounds. Oh well, these premonitions usually aren't anygood anyway, and it was good to hear Mrs. Murtagh directly on the scene after so many years of active work for the organ profession completely behind the scenes.

Organ and Orchestra Finale

Gerre Hancock, organ soloist. Florida Gulf Coast Symphony, Irwin Hoffman, conductor. Program: *Outdoor Overture*, Copland; *Romeo and Juliet Suite II* (Movements I, III, IV, and VII), Prokofiev; *Organ Concerto in G minor*, Poulenc; *Concerto for Organ and Orchestra*, Joseph Goodman (premiere); *Pines of Rome*, Respighi. Pasadena Community Church, St. Petersburg, Möller 4M/62R.

The large and gaudily modern Pasadena Community Church served as a concert hall for the finale of the convention. Crowded and split apart between risers and main floor, the orchestra was not placed ideally for good ensemble playing, and it was a strange sensation to be seated on a floor which rises from back to front.

I understand via rumors that the orchestra and Mr. Hoffman made good use of Guild money to grab an extra rehearsal of the orchestral solo pieces — pieces which were to be played the following week on the symphony's subscription series. The pieces for organ and orchestra were cheated in rehearsal time, and the performance showed it. After a ragged beginning of Copland's overture written for a high school band, the orchestra provided a surprisingly good performance of the *Romeo and Juliet* music. Only occasionally did the weaker second chair players show through in solo passages, but the group as a whole managed to give a tightly knit performance as an ensemble.

Right from the beginning of the Poulenc concerto, there was trouble. Since the tempo of the work is set by the organist in the opening solo statement of the theme, it is the duty of the conductor to take this tempo. Mr. Hoffman either failed or refused. Indeed, tempos throughout the piece were erratic, and most of the blame could be laid at the conductor's feet. At times, Mr. Hancock bravely tried to adjust so that the organ might get together with the orchestra, but to no avail. Entrances were ragged, intonation was at times awful and at best fuzzy, solo instrumental parts were on the brink of collapsing in places, and ensemble was well nigh non-existent. In short, the performance was a disaster. In spite of a blatant error in the opening statement, Gerre Hancock did a valiant job of trying to hang the piece together, and there is no doubt that he is capable of a stirring performance of the piece. It was just not possible with Mr. Hoffman and his orchestra.

Joseph Goodman's concerto, written in 1964 in memory of Hugh Porter, was given its first performance at this concert. The styles of Goodman's teachers (Hindemith, Piston and Malipiero) are all evident in his work. Melodic and rhythmic counterpoint are evident throughout all three movements within generally tonal concepts. As a work, it strikes me as one which relies too much on repetition — repetition of melodic material and motives, rhythmic repetition, and harmonic repetition. In general, the ears tire of each phrase much before Goodman has chosen to alter it or leave it behind for new material. The work does have a tight, if overly expansive, structure. The performance was at least better in terms of ensemble, and there were fewer ragged edges than in the Poulenc, but most of the same problems were evident if even to a lesser degree. At least the notes were reasonably correct, and one did not have the feeling that the work might collapse at any moment.

Probably as a crowd-pleaser, Mr. Hoffman chose to wipe out the two contemporary works by doing *The Pines of Rome*. Certainly the performance was better, but I wish that conductors would get over the paranoid need to program "chestnuts" following performances of contemporary music. Nothing can be more destructive to the music of our own day than to relegate it to occasional sandwich filling in our programs. If performers and conductors do not value contemporary music any more than that, they should not program it in the first place. If they do value it, they will not hesitate to let it stand on its own, unhindered by "popular" works.

— RS

Recueil de noëls formant quatre suites avec des variations pour le clavecin et le forte-piano, par M. Balbastre, organiste de la Métropole de Paris, de l'église paroissiale de Saint-Roch, du Concert Spirituel et Maître de Clavecin de L'Abbaye Royale de Panthemont, &c, à Paris.

Liure de Noëls, edited by Gaston Litaize and Jean Bonfils. (Paris: Editions musicales de la Schola Cantorum et de la Procure Générale de la Musique, 1955. L'Organiste Liturgique #48, 55, 56.)

Claude Balbastre was born 22 January, 1727 in Dijon, and died in Paris 9 May, 1799. He was the son of Bénigne Balbastre and his second wife, Marie Millot. His father was organist of the church of Saint Médard in Dijon (1691-1705), and he replaced Jean Rameau, the father of Jean-Phillipe, at the Founders Church Saint Etienne (later known as the Cathedral of Dijon).

Claude probably received his first musical instruction from his father, with whom he studied until the latter's death. At that time he became the student of Claude Rameau, the younger brother of Jean-Phillipe, who also had succeeded Bénigne Balbastre at the Cathedral (1737-1743). In May of 1743 Balbastre replaced his teacher at this same organ, and he most likely held the post there until he left for Paris in October, 1750.

In Paris Balbastre was graciously received by his compatriot, Jean-Phillipe Rameau, and he took some music lessons from Rameau. He transcribed the overture to Rameau's *Pygmalion* for harpsichord, and this brought him his first success in Paris and later at the court.

Balbastre's greatest mark on history took place on 27 March, 1755, when he appeared at the *Concert Spirituel* playing his own concerto for organ and orchestra. Although the first two sets of organ concertos by Handel had already been written and performed in England, this was Paris' first exposure to the form. The organ concerto was an immediate success, and the periodical *Mercur* said that it could not "speak too highly of this novelty and of the singular talent of M. Balbastre." Unfortunately, none of his 14 organ concertos has survived. He was soon added to the staff of the *Concerts* and was thereafter heard at nearly every concert. Besides his concertos, Balbastre also played works for orchestra or harpsichord, transcribed for organ. These pieces included overtures and airs from operas by Rameau and Mondonville.

In March of 1756 Balbastre was named successor to Jean Landrin as organist of St. Roch. In October, 1760, he was named one of the four organists of the Cathedral of Notre-Dame, and he served there with Armand-Louis Couperin, Louis-Claude Daquin, and Nicolas Séjan.

Balbastre had by this time achieved widespread fame as an organ virtuoso, and his playing of variations on noëls, customarily performed at the Christmas Eve midnight mass at Saint Roch, drew such crowds that in 1763 the Archbishop of Paris forbade his playing them because of the disorders caused by the crowd. (He was similarly forbidden to play his *Te Deum* in 1776 at the vigil of Saint Roch.)⁹⁷

Balbastre married Marie-Antoinette Boileau, who is thought to have been the niece of Nicolas Boileau, and who bore him two children.

Accumulating title upon title, he was after 1776 named successively organist of the "Monsieur," brother of King Louis XVI, (16 August, 1776) as well as harpsichord teacher of the Duke of Chartres and Marie-Antoinette. He also accepted the organ posts at the Bernadine Abbey of Panthemont and of the church of Notre-Dame-aux-Bois. One of his last accolades was being named one of the four organists of Versailles.⁹⁸

Balbastre was a man of wealth and fame, and Charles Burney sought to meet him on his famous travels in France. Burney relates that Balbastre owned a beautifully hand-painted harpsichord (painted with scenes from Rameau's opera *Castor and Pollux*, and a

portrait of Rameau himself), as well as "a very large organ, with pedals."⁹⁹ Part of Balbastre's renown was due to his extensive knowledge of organ construction. He seems to have been in charge of the "augmentations et des changements considérables"¹⁰⁰ of the *Concerts Spirituel* organ. He was a member of a commission which traveled to different churches for the express purpose of judging new or renovated organs. One of the many places listed by Raugel¹⁰¹ as having been visited by "les organistes-experts" Balbastre, Séjan, Charpentier and Desprez was Saint-Nicholas-du-Chardonnet in 1790. It is known that Balbastre was also involved in the inauguration proceedings at a number of other Parisian churches, including Saint-Germain-des Pres (1771), Saint-Nicholas-des-Champs (1777), Saint Séverin (1779), and Saint Sulpice (1781).

Balbastre's activities were severely curtailed by the Revolution, and he gradually lost his organ positions and his students. Frécot¹⁰² says that he had earlier associations which caused him to appear suspicious, and that in order to place himself in a more favorable political light he offered his talents to the new regime by playing patriotic songs like the *Marseilles* on the organ of Notre-Dame. (He also played for the festivities of the new regime which were held in the now-secularized Cathedral.) After the convention of Thermidor in 1795 he resumed his work as judge of organs, but his last years were unhappy ones.

Balbastre is often cited as being representative of the 18th century decline of organ music, and his noel variations are among the critics' principal targets. While the title reads *Recueil de noëls formant quatre suites avec des variations pour le clavecin et le fortepiano*,¹⁰³ these are generally considered to be similar to if not the exact noëls which drew the large crowds to St. Roch. (Daval actually says: "he leaves moreover four suites of noëls in variation for organ."¹⁰⁴) Much of the music of this period was written interchangeably for organ or harpsichord; commercial interests undoubtedly account for the "fortepiano," then rising in popularity. The dedication, to Madame La Duchesse de Choiseul, is as follows: It is at your behest that I have varied for the harpsichord some noëls which for a long time have been sanctioned by public approbation. You have agreeably inspired this work by your enthusiasm and recognition, and you condescend in accepting this homage and considering it as an indication of the extent to which I am, Madam, your very humble and obedient servant. Balbastre.

These were variations on Burgundian noëls and they are considered trivial by writers from Fétis to Dufourcq. Traditional organ forms are now gone, and "the form par excellence of harpsichord music, the suite, is used in conjunction with the noel."¹⁰⁵ Balbastre exploits the color and brilliance of the organ to a degree not reached by his predecessors in the form. Dufourcq remarks: "With Balbastre our instrument with pipes descends in the arena where it joins the hydraulis of the Romans. It is the organ for the crowd with its effects, its noises, its smiles, its gasps, and its grinding."¹⁰⁶

Balbastre's noëls are not summarily dismissed by every musicologist, however. Frécot¹⁰⁷ uses them as an example of the type of subject chosen by Balbastre which "reflects itself further in the expressive character of his works whose nature is cheerfulness, delicacy, charm, and lightness." She adds that he was innovative in his combinations of repetition with variation.

His other keyboard works, *Pièces de Clavecin avec deux Fugues pour l'Orgue* (Ms.; 1748), *Pièces de Clavecin* (1759),

Composers of French Noel Variations in the 17th & 18th Centuries (conclusion)

By Eileen Morris Guenther

and his *Sonates en quatuor* (for harpsichord, two violins or two horns, and bass) are thought of more highly. In his *Pièces de Clavecin* (both books) he uses a three-movement format, which, Kirby points out, shows a link to the modern sonata. He also exhibits a propensity for the Italian style of writing, "writing pieces with titles characteristic of the form."¹⁰⁸ He also published descriptive pieces, some with portraits of famous people others with nature pictures.

Balbastre participated in an experiment to change the sound of the harpsichord, presumably to make it more competitive with the piano, by adding special attachments to it such as the *jeu de buffle* and the *jeu de flutes*.

All four suites are now available in modern edition¹⁰⁹, and the original edition is found in the collections of the Library of Congress. Each of the four suites is comprised of six sets of variations on noëls, all of the noëls in a given suite being in the same key. (I, D; II, A; III, G; IV, C.) Dufourcq has observed that "in this collection, the grouping by key is not only . . . a practical way of classification, as it is in the book of noëls of Dandrieu. The author taxed himself greatly in composing a suite, which is to say in the organization of succession of pieces differentiated by their characters, their rhythms, their modes."¹¹⁰ Balbastre's variations number from one to seven, with an average being 3-plus per noel. The number of variations found most often is two.

GUILLAUME LASCEUX

Journal de pièces d'Orgue contenant des Messes, Magnificat et Noëls, à l'usage des Paroisses et Communautés Religieuses.

Only one noel in variation has been located. It is included in *Maîtres Français de l'Orgue aux XVI^e, XVII^e et XVIII^e siècles*, 2^{me} recueil, edited by Félix Raugel (Paris: Editions de la Schola Cantorum, n.d.)

Guillaume Lasceux was born 3 February, 1740, in Poissy, and died in Paris sometime in 1831. He was the son of Philippe Claude Lasceux, "huissier en la prévôté de Poissy"¹¹¹ and his wife Catherine Chapuiset. The first information we have about him is that he began his career as organist in the neighboring village of Chevreuse at the age of 18. He came to Paris in 1762 and for five years studied composition with Charles Noblet, a famous organist of the time who was also clavecinist of the Academie Royale de Musique.

Lasceux married Marie Henriette Pigeon 17 April, 1767, and they had four children. She died 5 November, 1777, and he later married Françoise Félicité Plackh.¹¹²

In 1769 Lasceux became reversioner (the assistant organist who expects to become the titular organist upon the death of the incumbent) to Claude-Nicolas Ingrain at Saint Etienne-du-Mont, and was titularized five years later (with a salary of 250 livres per year). He was the titular when the organ was rebuilt and judged by Claude Balbastre and Jean-Jacques Beauvarlet-Charpentier in June of 1777. He held the post there for nearly half a century, and retired himself 2 January, 1819. Servières¹¹³ offers an interesting account of 50th anniversary services.

Also in 1769 Lasceux inherited from Noblet the organ post at the Mathurins (at an annual salary of 200 livres), as well as Saint-Aure. In addition to these positions, he added to his responsibilities the positions at the

Minimes de la Place Royale (in 1779, at 120 livres per year) and the College of Navarre (140 livres per year), as well as the Seminaire Saint-Magloire.

As a result of the Revolution he lost his patronage and most of his organ positions. (He had obtained the position at Saint-Etienne-du-Mont through the influence of the Count of Noailles and the Princess of Foy.) In order to support himself and to save "his" organ, Lasceux played for the services of the Theophilanthropists (a religious sect which replaced the Catholic worship at the time of the Revolution) which were held in Saint-Etienne-du-Mont, which for this period of time was called the *Temple de la Piété-filiale*. The church was restored to Catholic worship in 1803, and Lasceux resumed his former duties¹¹⁴

On 2 January, 1819 he asked to be relieved of his responsibilities there, and his request was honored. Baron, his survivancier since 1817, was named to succeed him at the partial salary of 300 livres per year; Lasceux, as "l'ancien organiste", received a pension in the same amount, until his death in 1831.

Lasceux was without doubt a virtuoso performer, and he was particularly well known for his improvisations on the Last Judgement.¹¹⁵

Georges Favre¹¹⁶ has pointed out that Lasceux was one of the few French organists of the second half of the 18th century who cultivated all musical genres. At the time of the French Revolution three of his operas were being mounted in Paris. He wrote chamber music (sonatas, quartets), sacred vocal music (motets and masses), secular vocal music (romances), as well as several books of music for harpsichord.

His works for organ are: *Journal de pièces d'Orgue contenant des Messes, Magnificat et Noëls, à l'usage des Paroisses et Communautés Religieuses* (1771-1772); *Nouveau recueil de pièces d'orgue* (1784); *Te Deum* (1786); *Essai théorique et pratique sur l'art de l'orgue* (manuscript, 1809). His *Nouvelle suite de pièces d'Orgue* (1810) is dedicated to Nicolas Séjan, the "Haydn of l'orgue." The list is complete with *Annuaire de l'organiste*¹¹⁷ (manuscript, 1819) and *Douze Fugues* (manuscript, 1820).

Favre offers this assessment of Lasceux's musical output: Able technician and gifted composer, G. Lasceux now merits a place in the gallery of French musicians of the end of the 18th century. Of a broad and cultivated mind, virtuoso organist, protagonist of the piano-forte, he participates actively in the artistic life of the capital, is saturated with new ideas, and is deliberately oriented towards daring esthetic conceptions.¹¹⁸

JEAN-JACQUES BEAUVARLET-CHARPENTIER

Douze Noëls variés pour l'orgue, avec un Carillon des Morts, qui se joue le jour de la Toussaint après le Magnificat. Dédiés à Melle la Comtesse d'Arundell par Mr. Charpentier, Organiste de l'Abbaye Royale de St. Victor et de la Paroisse Royale de St. Paul. Oeuvre XIII. . . à Paris chez le Duc. . .

Two noëls in variation are included in Charles Vogan, "The French Organ School of the 17th and 18th Centuries," (Ph.D. dissertation, University of Michigan, 1948, part II, pp. 14-20).

The fact that there are two Beauvarlet-Charpentiers, Jean-Jacques, the father, and Jacques-Marie, the son, has led to confusion among scholars, who credit one man with noel variations and exclude the other, failing to realize that each man wrote a volume of noel variations.

Discussing the noels of Jacques-Marie (1766-1834) are Félix Raugel,¹³⁹ who lists 15 Noels with Variations; *Encyclopédie de la Musique*,¹⁴⁰ which credits him with "some noels," Norbert Dufourcq¹⁴¹ and Georges Servières¹⁴² who both refer to the work 15 Noels, "suivis de l'air Oir peut-on être mieux qu'au sein de sa famille, (d'après Lucille de Grétry)". Servières adds that a note advised that this piece could be used in different circumstances, such as weddings, or "public festivals".

Scholars crediting Jean-Jacques with the composition of noel variations have been found uniformly to link his name with *Douze Noels variés pour l'orgue*. Among these are André Pirro, Henri Bachelin, Marie Louise Pereyra, Norbert Dufourcq and Charles E. Vogan.¹⁴³ While only Dufourcq offers a publication date (1773-1775), Vogan is the sole scholar to include the inscription as well as the full title: *Douze Noels variés pour l'orgue, avec un Carillon des Morts, qui se joue le jour de la Toussaint après le Magnificat. Dédiés à Melle la Comtesse d'Arundell par Mr. Charpentier, Organiste de l'Abbaye Royale de St. Victor et de la Paroisse Royale de St. Paul. Oeuvre XIII. . . à Paris chez le Duc. . .*¹⁴⁴ A copy is in the British Museum; Vogan has seen a microfilm of it.

This potentially confusing situation is most clearly viewed by Norbert Dufourcq who seems to be the only scholar to perceive that we are considering two collections of noel variations, written by two men. Dufourcq refers to ". . . Jean-Jacques Beauvarlet-Charpentier, already mentioned and his son Jacques-Marie, composers of variations. . ."¹⁴⁵ However, since the only noels to which we have access are by Jean-Jacques, we shall deal exclusively with the collection *Douze Noels*. Two noels, "Ah! ma voisine êtes vous fâchée" and "Pour l'amour de Marie", are given in Charles Vogan's dissertation, Part II.

Not having seen the collection in its entirety, we read with interest the descriptions offered by Dufourcq and Pirro. Dufourcq says that Jean-Jacques "has tried to turn out some effectively simple variations on 'Ou s'en vont ces gais bergers', 'Joseph est bien marié', 'Quoi! ma voisine, es-tu fâchée?', 'Il n'est rien de plus tendre', 'Un bergère jolie,' etc., etc. . ."¹⁴⁶ Pirro declares: "It suffices to mention the *Douze Noels* by the same composer. . . Included is a variation for soft flutes, which is played staccato and which ends with a pedalpoint in the style and according to the formulas of improvised solos in concertos."¹⁴⁷

Jean-Jacques Beauvarlet-Charpentier was the son of Jean-Baptiste Beauvarlet (a dver) and his wife, Marie-Jeanne Elizabeth Demonchy. He was born 28 June, 1734 in Abbeville, and died in Paris on 6 May, 1794. He is known as "Beauvarlet-Charpentier père" as well as "Charpentier," the name under which he published his music.

The first information we have about Jean-Jacques is that he was organist at the church of Saint-Paul in Lyon. (Fétis states that he was organist there at a time Jean-Jacques Rousseau passed through the city, and Rousseau is reported to have been very impressed with his ability, "which he judged worthy of the capital."¹⁴⁸) In Lyon he married Marie Birol, and they had one son, Jacques-Marie (1766-1834) who was also an organist.

M. de Montazet, the archbishop of Lyon, was also the Abbot of Saint-Victor in Paris, and in 1771 Charpentier moved to Paris and became organist at St. Victor. Upon the death of Louis-Claude Daquin in 1772 there was a contest for the position he left vacant at Saint-Paul, and Charpentier was named to the post. Charpentier accepted the duties as organist at the Chapel of St. Éloi des Orfèvres in 1777, at 130 livres per year, and in 1783 became one of the four organists of the Cathedral of Notre-Dame, serving concurrently with Armand-Louis Couperin, Claude Balbastre, and Nicolas Séjan.

The turmoil created by the Revolution (1793) deprived him of his work at St. Paul and St. Victor, and according

to Fétis, "the grief he knew killed him in May, 1794."¹⁴⁹

Aside from the churches he served as organist, very little is known about the life of this composer. He enjoyed the reputation of being one of the most talented organists of his time, and it is known that he appeared as organist at the *Concert Spirituel* (one actual date, 9 May, 1771).¹⁵⁰

Works for organ are *Six Fugues pour Orgue* (op. I and VI), *Trois Magnificat* (op. VII), *Journal d'Orgue*¹⁵¹, and *Douze Noels* (op. XIII)¹⁵². In addition, Beauvarlet-Charpentier was a prolific composer of music for harpsichord and the recently-emerged piano. He wrote numerous sets of variations on popular airs for piano/harpsichord (op. V, IX, XI, XII) and two sets for two pianos (op. XX and XXI). In the area of chamber music, he composed *Deux Concertos* (for piano, op. X) and some of the first sonatas for violin and piano written by a French composer (op. II-IV, VIII).

Beauvarlet-Charpentier is considered one of the most original and important composers working in Paris in the last third of the 18th century, as well as an extremely talented organist.

NICOLAS SÉJAN

Trois fugues et plusieurs Noels pour l'Orgue par N. Séjan, organiste de la Chapelle du Roi, de l'Hotel Royal des Invalides, de l'Eglise St. Sulpice, Membre de la Légion d'Honneur.

The modern edition uses the above title and is edited by G. (sic) Ver Hasselt and M. A. Guerville (Paris: Procure Générale du Clergé, n.d.)

Nicolas Séjan was born in Paris on 17 March, 1745, and died there on 16 March, 1819. He was the son of Nicolas Séjan and Genevieve Madeleine Fleury, his wife. The younger Séjan was expected to follow his father's profession (his father was a merchant), but having frequently heard his uncle, the organist Gilles-Nicolas Forqueray (organist of numerous Parisian churches), he developed an enthusiasm for that instrument.

Studying organ with Forqueray, and harmony with Bordier, music director at the church Saints-Innocents, his skills developed quickly. At the age of 13 Séjan is reported to have improvised a *Te Deum* on the organ of Saint-Merry which astonished his audience. The next year (1760) he obtained, without contest, the post as organist of Saint-André-des-Arts, where he succeeded Dubouset at an annual salary of 300 livres. Four years later Séjan made his debut at the *Concert Spirituel*, with a praise-winning performance of an organ concerto of his own composition. From that time on he was heard frequently at the *Concert Spirituel*, either as a performer or as a composer.¹⁵³

In 1772 he was named one of the four organists of the Cathedral of Notre-Dame, finding himself in the company of some of the most famous organists in France: Claude Balbastre, Armand-Louis Couperin, and Louis-Claude Daquin. (Servières¹⁵⁴ notes that he kept this post until the Revolution.) From 2 December, 1773 to 4 November, 1776 he was organist at the Church of the Cordeliers. In 1782 he accepted the position at Saint-Séverin (at a salary of 300 livres, of which 100 livres was paid to the widow of his successor, Forqueray).

On 27 June, 1779 Séjan married Marie Louise Convert. Séjan was already a wealthy man by this time; official documents report that he was worth 10,000 livres, and gave his wife an annuity of 150 livres. She died 12 October, 1781.

In 1781 he served as a member of the committee, comprised of Couperin, Balbastre, and Charpentier, that judged the organ of Saint-Sulpice, which had just been rebuilt by F. H. Cliquot. Séjan played brilliantly, asserts Fétis,¹⁵⁵ and he so impressed the audience that when the organist's post became vacant two years later, it was offered to him without any public contest. Therefore in 1783 he succeeded Claude-Etienne Luce at Saint-Sulpice (at a salary of 1,200 livres a year, out of which he

paid for organ maintenance and the blowers). A further addition to his list of accomplishments was the appointment to succeed Armand-Louis Couperin as one of the organists of the Chapel Royal. At 2,000 per year, he held this post from December, 1789 to 1791, and again from 1814 until his death in 1819.

The Revolution dealt a severe blow to Séjan, and caused him to lose all of his organ positions. Not despairing, he threw himself into the task of preventing the threatened destruction of the organs of the larger parishes of Paris. Séjan was a man of great influence, and his petitions to the *Comité d'Instruction Publique* were favorably received. Not only did he save many important instruments, he also requested and obtained the reinstatement of salaries due musicians attached to cathedrals and churches who were without financial support as a result of the Revolution. Favre¹⁵⁶ reports that in April of 1795, Séjan himself was on the list of scholars and artists who were voted a "gratification extraordinaire" of 1500 livres each by the National Convention.

In 1789 Séjan became the first professor of organ at the *Ecole Royale de Chant*. He was so well known by this time that no one dared oppose his nomination; Séjan's desire for fair play led him to request a test even so, and he is said to have brilliantly improvised a fugue on that occasion. (Fétis¹⁵⁷ states that although he held the title of organ professor there, he taught only *solfège*, because the organ was never completed due to the troubles caused by the Revolution.) He also held the position of professor of organ at the *Institut national de Musique (Conservatoire)* from its foundation in 1795. Although he undoubtedly taught a number of students, Francois Blin is the only name that has been recorded.¹⁵⁸

While Séjan was without his organ positions during the Revolution, he did not cease performing for that period of time. On 11 September 1794 he was heard on the first organ to be installed in the *Opera* (then called the *Théâtre des Arts*), and he participated in many festivals of the Republic.

When the Revolution was over, Séjan returned to his organ at Saint-Sulpice, and was also named organist at the church Saint-Louis-des-Invalides (1806-1819). With the Restoration, he resumed his services at the Chapel Royal. Further attesting to the fame he had achieved was his receipt of the order of the Legion of Honor from Louis XVIII in December, 1814. He was also honored by being nominated as a successor to Monsigny at the *Académie des Beaux-Arts*.

Séjan died at his home as a result of a lingering illness on 16 March 1819, and was buried at the Montmartre Cemetery. He was at the height of his career, and the *Journal de Paris* wrote of him: "Although quite old, he kept all the verve and freshness of his youth; he was looked upon rightly as the most prominent organiste in Europe."¹⁵⁹

Séjan was one of the first composers in France to write specifically for the piano. While most of the early works for piano were sonatas, he was one of the few to write small, non-descriptive piano pieces. He left three collections of piano music, all judged to be of high quality.

It appears that his only work for organ is *Trois fugues et plusieurs Noels pour l'Orgue*,¹⁶⁰ published posthumously. Favre reports that the *Mercur* cites the performance of an organ concerto of Séjan at the *Concert Spirituel* in 1767 by a Mlle. Lechantre. It is not known if this is the same concerto he himself performed in 1764, and no trace of the work remains today.

Critical analysis has been far less kind to his works for organ than to those for piano. Favre judges his piano works as "a few, perfect pages," and places him as "one of the true creators of the modern French school of piano."¹⁶¹ Concerning his organ music, however, Pirro, Favre, and Dufourcq¹⁶² agree that his fugues are weak, even boring; and while Pirro comments that "his Noels are for buffoons,"¹⁶³ Favre suggests that perhaps

they were not written by Nicolas, but by his son, Louis-Nicolas, who succeeded Séjan as organist at Saint-Sulpice and was known as a mediocre composer.¹⁶⁴ Favre is the only scholar to make this suggestion, however, and all others seem agreed that this volume is indeed the work of the virtuoso father.

Fétis does rise to the defense of Séjan though, when he asserts that Séjan had the instinct for a better style of organ music than did his contemporary Frenchmen, but he perhaps overstates the case when he asserts that Séjan was the only talented organist in Paris in the second half of the 18th century.

Séjan wrote three sets of noel variations. The first set is in a style of writing traditionally associated with the organ, but the other two show evidence of Séjan's interest in the piano. Examples of his pianistic approach to these noels are his use of octaves, broken octaves, arpeggios, and notes not found on the organ keyboard.¹⁶⁵ These variations are interspersed with variations that are completely organistic, however. There can be no doubt that Séjan fully intended these Noel variations for the organ in light of the title of the collection, manual indications (within the variations as well as at the beginnings), pedal indications, and registration instructions. The latter, however, are not as prevalent as in other composers.

Noel variations were a virtuosic genre which grew out of the fever for improvisation which swept the 17th and 18th centuries. While some variations employ very simple figuration, others use rapid finger-work. Sometimes there is a pattern of increasing rhythmic motion; with Geoffroy there is a definite textural pattern (as there is also said to be with the work Gigault). The technique of variation is figural, with little use of contrapuntal devices and little harmonic change. Louis-Claude Daquin remains the "prince of noels," but all these pieces (with the possible question about the pianistically-oriented work of Balbastre and Séjan) are worthy of performance.

It is hoped that the present series of articles will stimulate interest and further research in this not yet fully-appreciated art form.

NOTES

¹³⁹ Michel Brenet, *Les Concerts en France sous l'Ancien Régime* (Paris, 1900; unabridged republication of 1st ed., New York: Da Capo Press, 1970), p. 261.

¹⁴⁰ Sources are ambiguous as to whether he was just forbidden to play the noel variations, or whether he was to stop playing the organ completely on these occasions. Jean Benjamin Le Laborde, in *Essai sur la Musique III* (Paris: Ph. D. Pierres, 1780), p. 383 says: "Balbastre . . . composed some variations on noels for this parish which he performed every year at the Christmas Eve midnight mass until 1762 when the Archbishop of Paris forbade him to play the organ at the midnight mass. A similar prohibition was made in 1776 for his playing of the *Te Deum* at S. Roch, and since that time it has not been heard there."

¹⁴¹ A congratulatory "epistle" written to Balbastre by a M. Picardet at the end of the year in 1775 is quoted in Jacques Gardien, *L'Orgue et les organistes en Bourgogne et en Franche-Comté au dix-huitième siècle* (Paris: Librairie E. Droz, 1943), p. 383.

¹⁴² Charles Burney, *The Present State of Music in France and Italy* (2nd ed., corrected; London, 1773), pp. 38-39.

¹⁴³ Brenet, *op. cit.*, p. 277.

¹⁴⁴ Félix Raugel, *Les Grands Orgues des Eglises de Paris et du Département de la Seine* (Paris: Librairie Fischbacher, 1927), p. 76.

¹⁴⁵ Madeleine Frécot, "Balbastre, Claude-Benigne," *MGG*, Bd. 1 (1949-57), col. 1098.

¹⁴⁶ The complete title is quoted in Henri Bachelin, *Les Noels Français* (Paris: Librairie de France, 1927), p. 49.

¹⁴⁷ Pierre Daval, *La Musique en France au XVIII^e siècle* (Paris: Payot, 1961), p. 41.

¹⁴⁸ F. E. Kirby, *A Short History of Keyboard Music* (New York: The Free Press, 1966), p. 152.

¹⁴⁹ Norbert Dufourcq, *La Musique d'Orgue Française de Jehan Titelouze à Jehan Alain* (Paris: Librairie Floury, 1949), p. 120.

¹⁵⁰ Frécot, *op. cit.*, col. 1098-1099.

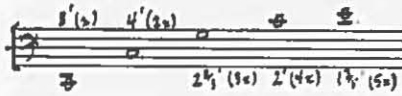
¹⁵¹ *Ibid.*, col. 1098.

(Continued, p. 13)

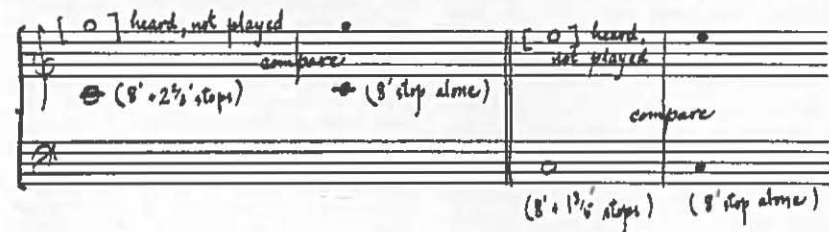
What is temperament, and why is it necessary? Granting its necessity, what are the objections to equal temperament, which has been in common use for more than a century and a half? These are some of the questions which will occur immediately to many readers, who may consistently have avoided this formidable branch of the science of music.

The subject is complex indeed, but not basically difficult; whether it is difficult or not, it should be of interest to every practicing musician, since it affects such basic issues as what is meant by "playing in tune." I hope to be able to show in this paper the simplicity of the numerical ideas underlying the nomenclature of the subject temperament, and to encourage as many readers as possible to experiment with various temperaments, in order to discover which may best suit their needs.

Dictionaries define the verb "temper" in terms such as "distort," "make impure," "adjust;" in music, it is certain pure intervals which are tempered. The reason for the necessity of tempering certain musical intervals should not be difficult to explain to organists, since they are already accustomed to the sounds of the overtones present as separate registers in the organ: the octave, of which the frequency of vibration is twice that of the fundamental ("8' pitch"); the Twelfth, frequency 3x, has pipes 1/3 as long (2-2/3'); the Fifteenth, frequency 4x, has a length 1/4 that of the fundamental (2'); the Tierce, with a frequency 5x that of the fundamental pitch, has pipes 1/5 as long (1-3/5').



These are common enough phenomena in any modern instrument. The more observant organist will have noticed, however, that the pitches of the pipes of the twelfth and tierce are not exactly the same as those of the unison- and octave-sounding ranks which are closest to them in pitch: the twelfth rank will be sharp, and the tierce rank flat, compared to the closest pitches of the unison- and octave-sounding stops in an equally-tempered organ. This is because the notes of the scale are tempered, whereas the frequencies of the harmonics (the mutations) are precisely integral multiples of the fundamental frequency, that is, they are pure intervals. For those who have not experienced this phenomenon, it can be observed by playing any single key using a mutation stop with its fundamental, and then the same two pitches on the single unison stop (two keys): the latter combination will waver slowly, even if it is "in tune," showing that the interval is tempered, whereas the former can only be considered "in tune" if it is absolutely free of beats.



If we measure around the circle of fifths, we find that it takes twelve steps to bring us back to the enharmonic equivalent of our starting point: c - 1g - 2d - 3a - 4e - 5b - 6f - 7c# - 8g# - 9d# - 10a# - 11e# - 12b#.



Since the ratio of frequencies of two notes a fifth apart is, like that of the twelfth to the octave, 3:2, we should be able to determine the frequency of the pitch b#, for any given starting point c, by multiplying the frequency of c by 3/2 twelve times, that is, by (3/2)¹². However, the octaves of e will have the frequency of e multiplied by some power of 2 (the ratio of the octave

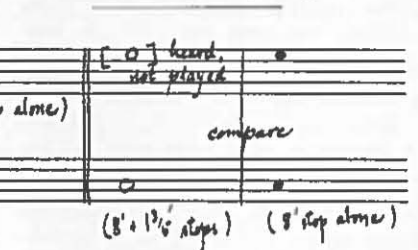
being 2:1).



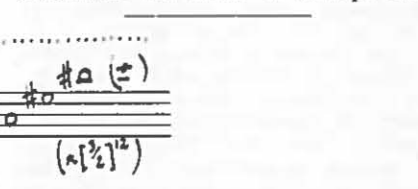
And since, as we can easily be seen, no power of 3/2 can ever be the same as any power of 2, the frequency of (untempered) b# will necessarily be different from that of any (untempered) c. The ratio of frequencies b#:c as defined above is called a *ditonic comma* - ditonic because b# and c are two different tones; this comma must be distributed among the various tempered fifths - since we are measuring around the circle of fifths - until it is used up, if the octave is to remain pure, i.e. if b# is to have the same frequency as c. (It is worth mentioning that, in Western music at least, untempered octaves have always been taken for granted.)

The distribution may be carried out in numerous ways, the most common of which has been, since the 19th century, "equal" temperament, in which the ditonic comma is divided proportionally (not equally!) among the twelve fifths. The system of equal temperament has in modern music the advantage of making all tonalities equally usable and equally consonant; perhaps its chief disadvantage is that it fails entirely to make a very important distinction between different enharmonic intervals: the dissonant augmented second, for example, cannot be distinguished from the consonant minor third (three semitones each) except by harmonic context. This may be "enough" in much familiar music, but there is much music of the 17th and 18th centuries to which a distinction between such similar-sized intervals lends a very important element of harmonic color. Other things being equal, why should not an augmented second sound different from a minor third? After all, the shape of a wine glass, in accordance with its function, is different from that of a wine bottle. Of course, other things are never quite equal, for one cannot have one's cake and eat it too - at least not all of it. So it becomes a matter of how much one wants to eat and how much one wants to have. This is the fun of the study of temperaments: deciding how much one can get away with eating, while still having enough left over for the purpose at hand. Where one interval is made more pure, another interval will need to be tempered more in order to compensate, i.e. in order to keep the octave untempered.

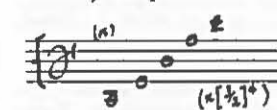
A brief aside concerning the all too frequently encountered phrase "tuned according to the untempered system:" the phrase is meaningless as far as Western music is concerned. For even if one determines to keep only the first



four fifths of the circle - say c-g-d-a-e - untempered (this is not an unreasonable idea, and I would seriously recommend the reader to attempt the



experiment), the interval c-e will be of necessity tempered: In fact, it will be



stretched almost beyond the bounds of tolerability. In numbers, (3/2)⁴ is great-

er than 5. Conversely, if one tempers those four fifths to set within the bounds of a previously tuned pure major third, one finds the fifths quite near the limit of tolerable smallness: each will be tempered by 1/4 of what is called *syntonic comma*, which is defined as the ratio of frequencies e (measured up four untempered fifths from c) to e (the fourth overtone above c), or (3/2)⁴:5.

In what follows I would like to describe four different methods for tempering a keyboard unequally; each of the methods will be found to suit some requirements better than others. But each must be tried before it can be judged: just as no verbal description of the method of swimming would stand a chance of successfully instructing one who never set foot in water, so this description of various temperaments will be of little help to any reader who will not at least listen carefully to the results. For all the fun and diversion one can find in the mathematical aspects of musical temperament, it remains basically a practical subject. Of course some 18th-century theorists went far beyond the bounds of usefulness in their descriptions of hundreds of temperaments which sound terrible in most situations. But they knew better than many modern writers on the subject, when they were playing games and when they were making music.

The unequal temperament of greatest interest to keyboard players is probably meantone, because of its wide applicability and beautiful results throughout practically all the repertoire up to at least 1650 (including therefore the English virginalists, Sweelinck, Frescobaldi, and Louis Couperin, to name only a few of the most important). Perhaps a method for setting a meantone temperament and a description of the result in terms of its musical possibilities will therefore be a useful starting point.

I begin with c and tune e to it, a pure, beatless, major third. This interval will be much narrower than the major thirds of equal temperament: the novice might want to begin with the third c-e as it stands on the keyboard he intends to tune, and lower the e very slowly, observing the beats carefully until they vanish altogether. The next step is to tune the g a fifth above c, pulling it rather flat: flatter than the g an equal-tempered fifth above c. (Theorists often wrote "as flat as is tolerable." To an experienced ear, this makes good sense, but it may not help the beginner! But arrive somehow at an empirical size for the interval: it will likely need to be corrected later anyway.) Then tune the d a fourth below g so that the fourth is wider than a pure fourth, and wide also than the fourths of equal temperament: the d will then be lower than usual, just as the g is. The interval g-d should beat at about the same speed as the interval c-g, already tuned. Then a is tuned to d as g was to c; the interval a-e is then compared with g-d. If the temperament is good, all four intervals should have very nearly the same number of beats per second. If a-e is too pure (i.e. purer than the intervals already tuned), you have tempered too much, and one or more of the notes a, d, and g will need to be raised slightly. But if a-e is too impure (i.e. less pure than the intervals already tuned, but of course still wider than an untempered fourth), you have not tempered enough, and some notes will need to be lowered a bit. The amount of alteration needed will probably be quite small, if you have worked carefully, but it is essential to get these

A Practical Introduction To Unequal Temperament

By Dale C. Carr

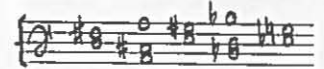
notes as accurately placed as possible.



When the proper sizes of the intervals c-g, g-d, d-a, and a-e have been established on the basis of the untempered major third c-e, the difficult part is past: all the rest of the notes of the keyboard are tuned as untempered thirds or octaves to one of the notes already tuned. For example, f makes a pure third with a, as does b with g. I find it useful to tune these two intervals next, and then to compare the three fifths c-g, d-a, and e-b, and the three fourths c-f, d-g, and e-a.

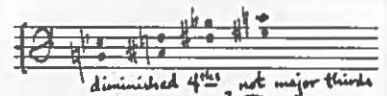


Of course these should all have close to the same number of beats per second, although the higher intervals may legitimately beat slightly faster. If these tones are not correct, other discrepancies will become apparent later. The octave is usually completed by tuning f# to d, c# to a, g# to e, b# to d, and eb to g, all untempered major thirds.

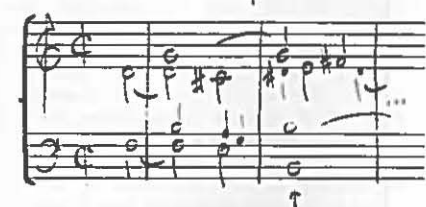


(Some directions say to proceed by tuning to e-b-f#-c#-g# in the same manner followed for c-g-d-a-e, but this is surely an unnecessarily roundabout method.) The rest of the keyboard consists of untempered octaves and multiple octaves above and below the temperament octave. Figure one shows the comma relationships of the various fifths and thirds which are the result of the foregoing procedure. (These figures have been altered, with the author's kind permission, from those printed in Klop's *Syllabus*: see the bibliography.) (See Figure 1)

It will be observed from the above method that meantone has eight untempered major thirds, and that there are no other major thirds of any size or purity whatever. The remaining intervals containing four half-steps are diminished fourths (b-eb, c#-f, f#-bb, and g#-c):

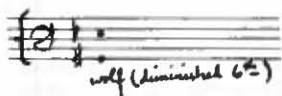


It is incorrect to speak of eight pure and four impure major thirds as so many have done. The diminished fourth and its inversion, the augmented fifth, are treated as dissonances in any music of the period, and it is clear from countless passages that their restless sound was correctly appreciated by composers.

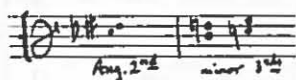


(Frescobaldi: Elevation Toccata, *Fiori musicali* no. 47)

The often encountered statement that meantone has eleven usable fifths and one unusable fifth called the "wolf" is similarly imprecise. There are eleven fifths, and they are all usable, albeit "as narrow as can be tolerated." But what is called the "wolf" is no fifth at all, but a diminished sixth ($g\sharp-cb$).



and it is scarcely more dissonant *per se* than the diminished fourth, though much less common. Such an outlandish interval clearly deserves to sound dissonant, as indeed do all the other augmented and diminished intervals. One need only observe the correct harmonic spelling of the notes, a useful habit in any case, to avoid the kind of muddling which the subject of meantone temperament has so extensively suffered. Then one will not be surprised but pleased to discover that the interval $cb-g\sharp$ sounds appropriately different from the minor thirds $d-f$ and $e-g$.



and that the interval $c-f\sharp$ resolves nicely to $b-g$, while the interval $b-f$, with the same number of half-steps as $c-f\sharp$, moving similarly to $b\flat-f\sharp$, does not resolve at all.



A little experimenting along these lines will go far to demonstrate the extent to which constant exposure to equal temperament has dulled our ears to many kinds of fine harmonic details.

Another somewhat muddled matter is the relationship between tonality and meantone temperament. One reads frequently that pieces written in tonalities having up to three sharps or two flats are playable in meantone. This is not strictly true, besides being anachronistic. It would be easy to give numerous examples of pieces composed in these simple tonalities which for various reasons do not sound good in meantone. Consider the C-major prelude of Bach's *Well-tempered* (N.B. not Equal-tempered) *Clavier* (book 1): the $a\flat$'s in m. 14 and 23 will sound out of tune if the temperament has been set as described above — they will sound like $g\sharp$'s, to be exact:



It is clearly more accurate to say that those pieces must be avoided (when meantone is used) which contain certain notes, (for example $a\flat$ when tuned as $g\sharp$), or that certain intervals measured from certain notes cannot be played in tune (the major third on $c\sharp$, for example). These formulations are so simple and obvious as to seem tautolog-

FIGURE 1

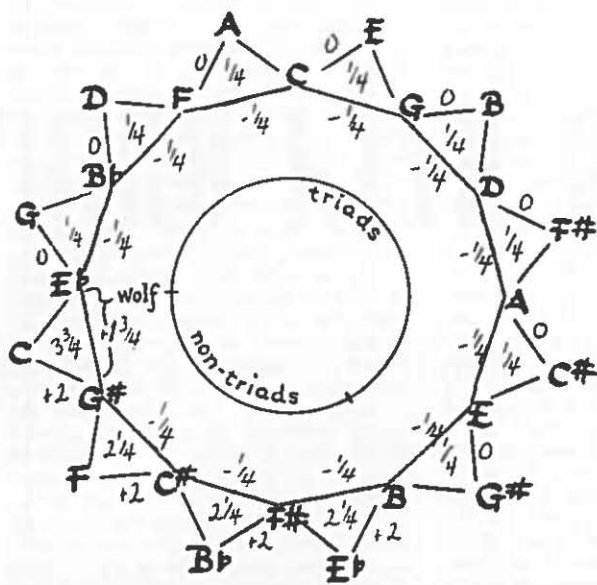


FIGURE 2

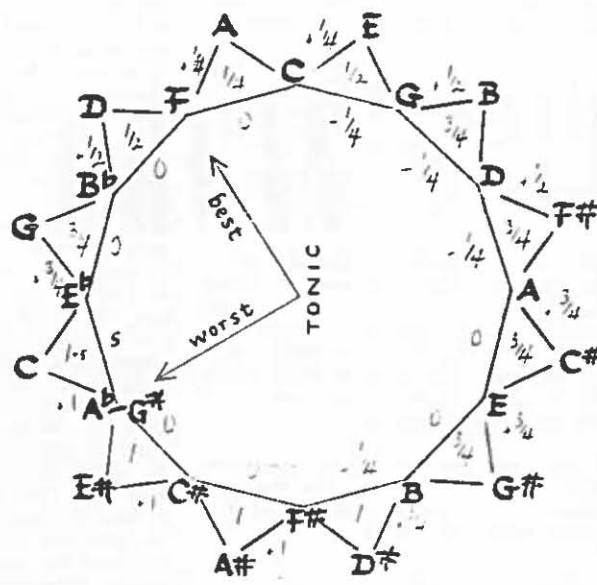


FIGURE 3

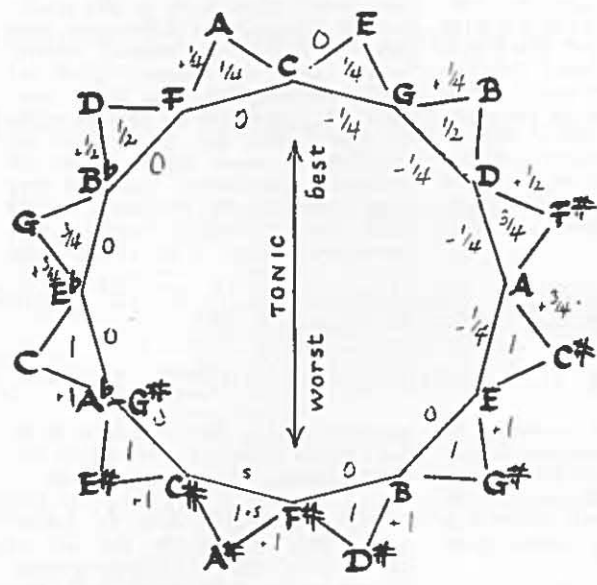
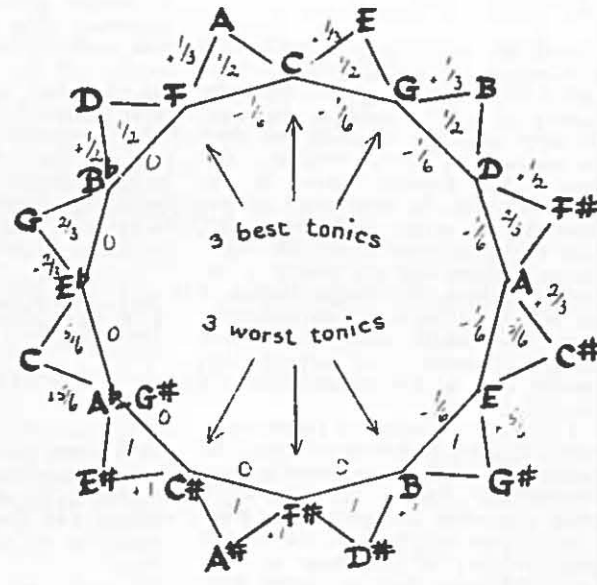


FIGURE 4



In each of these four figures, an amount printed outside a triangle represents the fraction of a comma by which the adjacent interval has been tempered: $-\frac{1}{4}$ indicates, for example, that an interval has been nar-

rowed by $\frac{1}{4}$ comma. The number inside the triangle gives an indication of the amount of tempering which a given triad as a whole has suffered: it is the sum of the fractions for the fifth and the third of that

triad, ignoring the plus and minus signs. (The signs are irrelevant because it is here only a question of how much the intervals have been tempered, and not of whether they have been made larger or smaller.)

that, since both of the $a\flat$'s occur in augmented intervals, they might as well sound out of tune. My answer is that it would surely be far better to retune the necessary $g\sharp$ keys to $a\flat$'s, and let the two notes be dissonant without being mistuned. The distinction is important to anyone interested in learning to hear details which a 17th or 18th-century musician would have heard automatically.

And having mentioned the possibility of retuning, I ought to add here that many 17th-century keyboard works will require retuning of one or more black keys if they are to be played in meantone: Tisdall's *Pavana Chromatica* in the Fitzwilliam Virginal Book — "chromatic" because it uses many black keys, not because of a few chromatic passing tones — requires that $e\flat$ and $b\flat$ be tuned down to $d\sharp$ and $a\sharp$, as do Kerll's *Toccata #4* (con durezze e ligature) and Louis Couperin's suites in B minor and D major, to name only a few works. Couperin's suite in F requires $a\flat$ instead of $g\sharp$, on the other hand.

And one more digression: anyone who has set a meantone temperament just

once will be aware that (with narrower major thirds and perfect fifths, and therefore much narrower major sevenths) leading tones in meantone temperament are very noticeably lower than in equal temperament. Yet one reads in many places, even in the works of otherwise knowledgeable authors, that the character of a leading tone is strengthened when it is sharpened, or even that the wide (sic!) major thirds of meantone make an ugly sound when played on a tierce or cornet stop.³ Quite the contrary, the pure major thirds of meantone go well with any mutations, and until the end of the 18th century, even string players were accustomed to lowering their leading tones, and to adjusting their open strings to the keyboard, with its narrow fifths, as necessary to secure good intonation.⁴

Back again to Bach: as mentioned above, if one tunes the two $g\sharp$'s up to $a\flat$'s, all the notes of the first prelude will be correctly tuned. But the discerning ear will observe that the piece still does

(Continued p. 8)

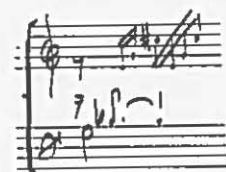
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not really sound right in meantone. The first measure sounds wonderfully rich with the doubled third c-e — which sounds comparatively harsh in equal temperament — but the third bar, with its diminished fifth b-f, is so unexpect-



edly and irrationally colorful that a temperament like meantone, in which augmented and diminished intervals sound radically different from the rest, is less than completely successful, since it exaggerates the effect of what are by Bach's time simply normal features of the harmonic landscape.

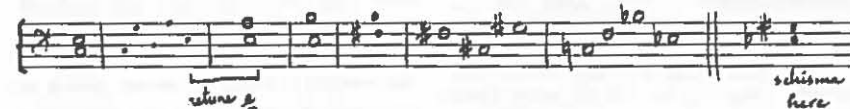
One becomes still more suspicious that meantone is not the best temperament for this piece upon hearing the $\text{C}\sharp$ combination in m. 12:



Frescobaldi would have reserved such a dissonance for a special effect; where such a striking sound appears simply in passing, as here, it seems to draw unnecessary attention to itself, and even to interrupt the forward motion of the piece. (The forward motion of the piece will also be interrupted if one must stop to retune the retuned $\text{a}\flat$'s back to $\text{g}\sharp$'s in order to play the fugue. String quartets take the liberty of retuning between movements, though I for one find it an unnecessary disturbance; the whole audience becomes alarmed, however, if a harpsichordist retunes even a few strings during a concert!)

The above objections to meantone in Bach's C major prelude should lead the reader to wonder whether there exists a temperament which can successfully avoid the allied blandness and harshness of equal temperament and the too great richness of meantone in such pieces. Of course there are many; theorists were busy throughout the 17th and 18th centuries devising all manner of temperaments for many purposes. One of the most important was Andreas Werkmeister, whose temperaments have been revived in this century for several new and restored Dutch organs, and, in this country, have been used by John Brombaugh and Charles Fisk. One of the several temperaments which he proposed is set as follows:

Begin with c-g-d-a-e as in meantone, that is, with each of these four fifths tempered by $\frac{1}{4}$ of a syntonic comma. Then retune the e so that it becomes an untempered perfect fourth with the a just tuned, and continue with b, an untempered fifth with the (retuned) e. Next, the fourth b-f \sharp is widened to give about the same number of beats as the tempered g-d. The rest of the intervals are untempered: from f \sharp tune c \sharp and g \sharp as a series of untempered fifths and fourths, and from c tune f, b \flat , and e \flat in the same way.



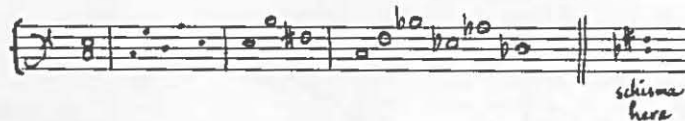
This method is not entirely accurate, but is so simple as to be quite useful, and the mathematical error is in any case almost negligible. We have distributed the syntonic comma among four perfect fifths (c-g-d-a and b-f \sharp), but have then proceeded around the circle of fifths as if we had distributed the ditonic comma. In fact, the difference between the two commas, called a schisma, is very small indeed, and it will require a careful job of tuning if the error is to be noticed at all. Figure two shows the relationships of various fifths and thirds for this Werkmeister

temperament.

(See Figure 2)

This simple alteration of tuning procedure has drastic practical results: one can now play fairly comfortably even in the remotest keys, which were simply not available in meantone. The tuning of an unemphasized B major triad, for example, will pass virtually unnoticed, while the simplest and most common triads sound extremely solid and stable. Part of one objection to this temperament lies just here, however: the F major triad is so much more stable than the rest, being almost entirely untempered, that it interrupts the flow of the music just as much as the augmented and diminished intervals of meantone in Bach's prelude. It draws unjustifiable attention to its presence by means of its exceptional purity. Another objection is the fact that the key of $\text{A}\flat$, only three steps from F around the circle of fifths, sounds rather harsh, while E major, which is five steps in the other direction, sounds no worse than $\text{A}\flat$. The progression from good to bad keys goes more quickly in the flat direction than in the sharp direction, and this feature gives the temperament a rather lopsided effect in pieces which modulate very far.

A method proposed by Kirnberger in 1779 manages to get around both of these difficulties quite neatly, and is even easier to tune than the Werkmeister method given above: c-g-d-a-e as in meantone, c-f-b \flat -e \flat -a \flat -d \flat and e-b-f \sharp as two series of untempered fifths and fourths. (If the untempered intervals are tuned first, it is particularly simple to locate the d: tune the b \flat an octave below the temperament octave, and locate d so that it beats equally with this b \flat and with the f \sharp of the temperament octave. The accuracy of g and a can also be easily checked by comparing the major thirds g-b and f-a.)



Here again the syntonic comma is divided among the four "meantone fifths," but the remaining schisma falls on the interval f \sharp -d \flat , not on g \sharp -e \flat as in Werkmeister. Can you discover where it is located in the meantone method given above?

It takes only a little practical experience with this temperament to hear that the simplest keys are the best, progressing from C major in both directions at equal speeds around the circle of fifths. (I consider C major a better triad than F major in this temperament because the third c-e is better than f-a, even though the fifth c-g is less good than f-c.) Furthermore, the C major triad is not so disturbingly pure as the F major triad of Werkmeister, and the remote keys are correspondingly less harsh. (Fritz Noack has recently built some instruments tuned in a temperament of Kirnberger's which is less "equal" and less smooth than that described here; unfortunately I have not yet heard them.) Figure three shows the important interval relationships in this temperament. A comparison with figure two will demonstrate the superior symmetry of Kirnberger's method.

(See Figure 3)

If I have stressed the ease of tuning these unequal temperaments, I have a substantial body of historical precedent

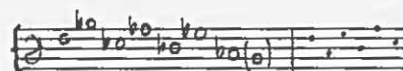
for doing so. Harpsichords which needed to be retuned frequently for use with instruments at varying pitches would have been quite an intolerable bother if the tuning process was so complex as to require a great amount of time. This was in fact the basis of one of the important objections to equal temperament in the 18th century: the number of tempered intervals (12) was so great, and the amount of tempering per interval (1/12 comma) so finicky, that practitioners rightly despaired of achieving accuracy, while theorists revelled in the discovery of methods that

were so complicated as to be, practically speaking, worthless, but which were nevertheless mathematically accurate. Meantone, Werkmeister, and Kirnberger, having each only four tempered intervals, each of which is tempered by a significant and readily sensible amount, stand head and shoulders above equal temperament as far as ease of tuning is concerned. Furthermore, Werkmeister's and Kirnberger's methods make a clear distinction between the effects of various tonalities, something which neither meantone nor equal temperament can justly claim to do.

I shall close with one last unequal temperament, first described by Thomas Young in 1800: even at the beginning of the 19th century, the time of Beethoven's first string quartets, unequal temperaments were still a practical consideration! This temperament, like the Kirnberger method outlined above, gives C major as the "best" key, with the others arranged symmetrically around it. However, C major is not quite so pure as in Kirnberger's temperament (more accurately, the fifths are purer, but the thirds are slightly less pure and seem to bear more of the responsibility for the total sound: this is an example of the impossibility of both having and eating the same cake), while the "bad" keys are just as much improved as the "good" keys are worsened (another example!). Young's temperament is also somewhat more difficult to tune than any method given so far in this article, having six tempered fifths, each one tempered by 1/6 of a (ditonic) comma — still twice the amount shaved off each equal-tempered fifth. These characteristics suggest to me that it might be more useful for organs than for harpsichords, since organs cannot be retuned so conveniently, and since they must often play in keys more remote than those customarily encountered in harpsichord music. This temperament

has been used in three organs by Michael Loris of Barre, Vt., with highly successful results. The method follows:

Beginning with f, tune six untempered fifths around the flat side of the circle of fifths — f-b \flat -e \flat -a \flat -d \flat -g \flat -c \flat . As in the Werkmeister and Kirnberger temperaments described above, the successive untempered fifths make for rather wide major thirds, particularly on d \flat , g \flat , and c \flat . But it is just these tones which are the least frequent tonics, and the harshness of the thirds is partially offset by the purity of the fifths in the case of Young's temperament. The other fifths, measured around the sharp side from f (f-c-g-d-a-e), are each tempered by 1/6 comma, as stated above.



This will make them larger than meantone fifths (1/4 comma), but smaller than equal-tempered (1/12 comma) or pure (0 comma) fifths. It will also make the most common tonic notes closer to their major thirds, resulting in the greater apparent purity of these more common triads.

(See Figure 4)

The literature of keyboard temperaments is enormous, and spans the centuries practically from the invention of the keyboard to the present. I have listed a few of the most valuable modern works below, in the hope that readers will be inspired not only to experiment along whatever lines may occur to them as they attempt the methods described here, but also to try to discover for themselves more of the attitudes and approaches of 17th and 18th-century musicians and theorists toward this endlessly fascinating subject.

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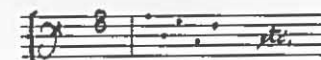
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4. Klop, G.C.: *Syllabus bij de mondelinge Cursus Stemmen Clavecimbel*. Gaderen, Werkplaats voor Clavecimbelbouw, n.d. (practical; useful diagrams, some of which have been borrowed for this article)

5. Hall, Donald: *The Objective Measurement of Goodness-of-Fit for Tunings and Temperaments*, in *Journal of Music Theory*, v. 17, no. 2 (Fall, 1973). (preliminary results obtained by a computer programmed to judge the suitability of various temperaments in various musical contexts)

NOTES

1. If you have an A tuning fork instead of a c one, simply tune a-d-g-c-f within the limits of the untempered third a-f, going down by fifths and up by fourths, and keeping the fifths narrower than pure and the fourths wider than pure. The notes d, g, c, and f will need to be higher, not lower, than in equal temperament.



2. Meyer, Juergen, Dr.-Ing.: *Akustik der Holzblasinstrumente in Einzeldarstellungen*, (Frankfurt a/M, Verlag das Musikinstrument, cop. 1966). In a discussion of the tuning of a recorder by Stanesby (1725), the author writes: "Die geringe Ausweichung von h" nach oben kommt dem Leittoncharacter nahe." ("The slight sharpness of the b-natural [makes it] resemble a leading tone" is the apparent meaning of this somewhat unclear sentence.)

3. Peeters, Flor, and Maarten Albert Vente: *De Orgelkunst in de Nederlanden* . . . (Antwerpen, Mercatorfonds, 1971). On page 24 Vente writes of the temperaments in use before the close of the 18th century: "The c \sharp was somewhat higher than the d \flat , the d \sharp somewhat higher than the e \flat , etc." (My translation.) On page 31 he writes that the attempt to include the tierce in the plenum was given up "since the tierce, in combination with meantone temperament, gave rise to all manner of harmonic complications." (My translation.) Vente seems to think that wide thirds — if c \sharp is higher than d \flat , then the third a-c \sharp will be even wider than in equal temperament — are the cause of these complications; he must never have tried the Sesquialtera of the 1521 organ at Oosthuizen, still tuned in meantone, with the rest of its plenum, or he would quickly hear that it does work, and that the thirds of both the keyboard and the Sesquialtera are not wide but pure intervals.

4. Boyden, David D.: *The History of Violin Playing from its origins to 1761* . . . (London, Oxford University Press, 1965). Passages on pages 186, 247, and 370-1 discuss 18th-century violin intonation, the tuning of the strings, and the influence of fixed-temperament instruments in ensemble music.

Dale Carr began his study of the organ with Verle R. Larson at Drake University, and studied there later with Russell Saunders. He graduated from Dartmouth College, where he majored in music and studied organ with the late Milton Gill. Other teachers have included Harriett Slack Richardson and Barbara Strunk Shearer. He studied music history at the University of California at Berkeley, where he earned his masters degree in 1966. On a Reynolds Fellowship he studied organ with Gustav Leonhardt in Amsterdam. He is now college organist at Dartmouth, where he also serves as music librarian. He has presented organ, harpsichord, and chamber recitals in New England, Berkeley, and Amsterdam; previous articles and reviews have appeared in *The Art of the Organ*, in *Musical Times*, and in *The World Book* (forthcoming edition).

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Appointments



David F. Hewlett has been appointed organist and choirmaster of St. James Episcopal Church, Greenfield, Massachusetts. A graduate of the Juilliard School, Mr. Hewlett has held previous positions in Paris, France, New York City, and most recently at Christ Church, Fitchburg, Massachusetts. He has been a student of Alexander McCurdy, David McK. Williams, Marcel Dupré and Vernon de Tar.

Richard D. Claypool, Jeannine S. Ingram, and Robert F. Steelman have been appointed to the Moravian Music Foundation in Winston-Salem, North Carolina. The three young musicologists will undertake the cataloging of the manuscript and printed music collections of the Foundation in Bethlehem, Pa., and in Winston-Salem. Mr. Claypool is a graduate of the University of Chicago, holds a masters degree from Northwestern University of Chicago, and has been music program director of radio station WEFM, Chicago, the nation's oldest serious music radio station. Mrs. Ingram is a graduate of Salem College,

holds a masters degree from Converse College, and is a candidate for the PhD degree at the University of North Carolina, Chapel Hill. Mr. Steelman received his bachelor and masters degree from the University of North Carolina, Chapel Hill, where he is also a candidate for the PhD. Additionally, he has been an instructor in the music department at the University of North Carolina. The Foundation has opened a branch office at 120 Greenwich Street in Bethlehem Pa., for the use of the catalogers and the furtherance of the Foundation's work in the area.

DAVID LENNOX SMITH JOINS
ARTIST RECITALS MANAGEMENT

The addition of David Lennox Smith to the roster of organists represented by Artist Recitals, concert management of Los Angeles, Calif., has been announced by Ruth Plummer, executive director of the management.

A native of California, Mr. Smith is organist and choirmaster of the First United Methodist Church, Santa Barbara, California. He holds the BA degree from Whittier College, and the MA degree from Occidental College. He is currently a candidate for the DMA degree at the Eastman School of Music. His teachers have been David Craighead, Robert Prichard, and Ladd Thomas. He also holds the Performer's Certificate in organ from the Eastman School of Music.

Mr. Smith has concertized widely on the West Coast, and he was the winner of the 1967 Western Regional Competition of the A.G.O. and the 1971 National Organ Playing Competition sponsored by the First Congregational Church of Los Angeles.

Mr. Smith was visiting lecturer in organ at the University of Southern California during the 1973 summer session. In 1970 he was interim organist and choirmaster at All Saints Church, Pasadena. He has previously served churches in California and Lyons, New York.



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Glens Falls, New York

— GRAND ORGUE —		— POSITIF —	
	FEET		FEET
Bourdon	16	Flûte bouchée	8
Montre	8	Prestant	4
Flûte à cheminée	8	Flûte à fuseau	4
Prestant	4	Nasard	2 2/3
Flûte conique	4	Quarte de nasard	2
Doublette	2	Tierce	1 3/5
Cornet III	2 2/3	Larigot	1 1/3
Fourniture IV	1 1/3	Fourniture IV	1
Cymbale III	2/3	Cymbale III	1/2
Trompette	8	Cromorne	8
		Tremblant	
— RECIT —		— PEDALE —	
	FEET		FEET
Bourdon	8	Montre	16
Voie de gambe	8	Soubasse	16
Voix céleste	8	Octave basse	8
Octave	4	Bourdon	8
Flûte octaviante	4	Basse de choral	4
Octavin	2	Fourniture IV	2
Plein Jeu V	2	Bombarde	16
Basson	16	Trompette	8
Hautbois	8	Chalumeau	4
Voix humaine	8		
Clairon	4		
Tremblant			

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NUNC DIMITTIS



THEODORE C. LEWIS

Theodore C. Lewis, 82, co-founder of Lewis and Hitchcock, Inc., died Dec. 14, 1973 at his home in Silver Spring, Maryland. He had suffered from a heart ailment for some time.

A native of New York, Mr. Lewis apprenticed with E. M. Skinner in Boston. There he met William I. Hitchcock, and together they moved to Washington, D.C. to form their firm. Their first organ was built in 1917 for St. Mary's Episcopal Church in Washington. The firm built many organs, among them eleven for Oberlin Conservatory of Music, four for the University of

Michigan, and their largest for the First Congregational Church in Akron, Ohio.

Mr. Lewis was also responsible for the installation of many Skinner organs, among them the organs of the Washington Cathedral.

Mr. Hitchcock died in 1967. Mr. Lewis retired shortly thereafter and was succeeded by Mr. George Payne as president and tonal director of the firm.

Mr. Lewis had been active in the Masons for many years and was grand master of the Grand Council of Royal and Select Masters of the District in 1952. He was also a past master of St. John's Lodge No. 11 and was a Knight Templar and a Shriner. He was a past grand patron of the Grand Chapter of the Eastern Star and belonged to Areme Chapter No. 10 after it merged with the Grand Chapter.

Mr. Lewis had been a member of Hamline Methodist Church, Washington, D.C. for more than 35 years. He is survived by a step-daughter, Virginia Franklin of Westminster, Md., four grandchildren, and one great grandchild.

HEATHCOTE STATHAM

Heathcote Statham, former organist and master of the choristers at Norwich Cathedral, England, died in Norwich on Oct. 29, 1973. He was 83.

Mr. Statham was educated at Caius College, Cambridge University, and received his doctorate from Cambridge. He was organist at Calcutta Cathedral from 1913-1920, and at St. Michael's College, Tenbury, England before being appointed at Norwich Cathedral in 1938. He retired in 1966 and was made organist emeritus in 1967.

NASSAU PRESBYTERIAN CHURCH, Princeton, New Jersey, held a series of Advent noon recitals on the four Wednesdays of Advent. Thomas McBeth, organist of the church, played organ works and accompanied soprano Jean Thomas, contralto Jane Smith, trumpeter Michael Myers, and soprano Evelyn Bloom as featured soloists on each program. Lunch was served (for \$1.25) to members of the audience wishing to stay after the programs.

FOLK MASS AND MODERN LITURGY MAGAZINE is the name of a new journal published eight times a year in San Jose, California. The primary task of the magazine is to help those people who are currently involved with "folk style" liturgies. Published by Resource Publications, 6244 Rainbow Drive, San Jose, California, a subscription is currently \$8 per year. William Burns is publisher-editor.

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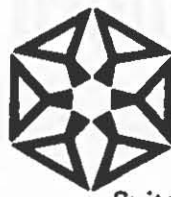
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(Palo Alto Times, Calif., '72)

JOZEF SERAFIN

The first Polish concert organist to perform in North America will make his debut tour in the spring of 1975 under Arts Image representation. He is the 1972 first prize winner in the Nuremberg International Organ Competition, a commercial recording artist in his native land, an associate of the composer Penderecki and a frequent recitalist in both eastern and western Europe.



DAVID BRUCE-PAYNE

Westminster Abbey assistant to make his third North American tour April-May 1975.

"Bruce-Payne is the compleat organist, with both the dazzling facility and musical good judgement to enable him to range widely through a program of composers as different as Bach and Guilmant, and do all convincingly."
(St. Louis Post-Dispatch, '73)

"... a romantic player of considerable distinction."
(The Musical Times, London, '72)

The Harpsichord World

Reviewed by Larry Palmer

RECORDINGS

Arcangelo Corelli: Twelve Sonatas, opus 5, for Violin and Continuo. Sonya Monosoff, violin; James Weaver, organ and harpsichord; Judith Davidoff, cello and viola da gamba. Musical Heritage Society MHS 1690/1/2.

Here, from the team that brought us Bach's *Sonatas for Violin and Harpsichord* (Cambridge CRS B2822, winner of *Stereo Review's* Best-of-the-Year Award in 1970), is another stellar set containing all of Corelli's "duo" sonatas for violin and continuo. Each of the three records has a "church" sonata and a "chamber" sonata on each side, which makes for more variety in listening than is sometimes the case with complete sets of anything. Sonatas 1, 2, and 6 have organ for the keyboard continuo; the rest are with harpsichord. Bass instrument is the cello in all except sonatas 3, 7, and 10, in which the viola da gamba is employed. All the instruments are exemplary: an Amati violin (circa 1678), John Shortridge's 1968 copy of the 1665 single-manual Giacomo Ridolfi harpsichord in the Smithsonian Institution, and the Beckerath organ of St. Michael's Episcopal Church, New York City. Excellent and informative notes by Miss Monosoff give all necessary data. The continuo realizations are improvisatory without being overdone; ornamentation of the solo lines is also very fine, in some cases being taken from actual 18th-century realizations (Geminiani, for example). Highly recommended.

John Stanley: Six Concertos, opus 2. Harold Lester, harpsichord solo and continuo; The Little Orchestra of London, Leslie Jones, organist and conductor. Musical Heritage Society, MHS 1214.

Pleasant music of the Handelian period from the blind organist of Temple Church, London. The *Concertos* were published originally in seven-line score with the options of performing them as concerti grosso (two treble and one bass line for the soloists, the remaining four lines for the accompanying instruments), or as solo instrumental concertos, in which case a keyboard instrument plays the uppermost three lines. In this recording two of the concertos are performed as harpsichord solos with string accompaniment, two as string orchestra concerti grosso, (one with organ continuo, the other with harpsichord), and two as solo organ concertos with strings. Mr. Lester's harpsichord, a 1951 Hugh Gough copy of a Kirkman from the Fenton House Collection, has a perky, though leathery sound. The playing, like the music, is pleasant but not great. More attention to such performance-practice details as a quick anticipation of the cadences, especially in the allegros, would help the sense of style a great deal. Still, this is fun should one run out of Handel concertos.

Johann Sebastian Bach: Notebook for Anna Magdalena Bach, 1725. Marga

Scheurich, harpsichord; Lotte Schadle, soprano; Raimund Gilvan, tenor; Dieter Brachmann, cello; Stuttgart Boys Choir. Musical Heritage Society MHS 1663/64.

This is a complete recording, which is a lot, even of a good thing: one hour and fifty minutes of Bach trifles. Perhaps the very seriousness of this undertaking (it's very German: they're playing Bach, you know) defeats its purpose from the outset. The Notebook is definitely "house-music" — friendly, witty, for practice and pleasure. I don't care for the sound of the Neupert harpsichord and the soprano's performance is adequate but undistinguished. A nice touch is the use of the boys' choir for the chorales; surprisingly, the Stuttgart group is superior to the Tölzer Boys' Choir which performs the same function on the vastly superior recording *Selections from the Musical Notebook for Anna Magdalena Bach* (RCA Victorola VICS 1317), which features Elly Ameling as a most stylish soprano (who can trill), Hans-Martin Linde, here performing as baritone rather than his usual recorder-playing self, and Gustav Leonhardt at the harpsichord. The music presented equals about one-half the total collection, and the high-lights are exactly that. Style and musicality are both well-served.

My absolute favorite recording of this music is, however, the now-deleted Decca recording *Pages from the Notebook of Anna Magdalena Bach* (DL 9426), featuring Charles Bressler, tenor, and Albert Fuller, harpsichord, together with violin, viola, cello, oboe, and bassoon — known collectively as the New York Chamber Soloists. These performances really capture the impromptu spirit of an evening at home with the J. S. Bach's, and I find Fuller's idea of assigning some of the instrumental-like lines to instruments (a Baroque jam-session) to be just right and greatly helpful in avoiding monotony with so many short pieces. Fuller's own vital playing is the constant superlative of this recording, however; his continuo-realizations are classic.

Gustav Leonhardt Plays Instruments from the Rück Collection of Historical Musical Instruments in the German National Museum, Nuremberg. BASF-Harmonia Mundi, KHB 20308.

This record is worth having just for the jacket photograph of the harpsichord by Carlo Grimaldi (Messina, 1697), a red and gilt marvel of an instrument on which Leonhardt plays works by Picchi, Giovanni de Macque, Merula, and Kerll. He also plays music of Sweelinck, Scheidemann, and two anonymous composers (works found in the *Leningrad Manuscript* and in the *Klavierbuch of Anna Maria van Eyl*, 1671) on a one-manual Andreas Ruckers harpsichord of 1637, as well as Bach's *Adagio in G* (BWV 968), *Prelude, Fugue and Allegro in E-flat* (998), and C. P. E. Bach's *Württemberg Sonata in E minor* on the 1782 harpsichord by

Carl August Gräbner of Dresden. This is indeed a welcome feast, musically, and another of those welcome opportunities for comparison of three distinctive national schools of harpsichord making. All of the music is superbly realized, but the performance of the C. P. E. Bach *Sonata* may only be characterized as dazzling; it should lead to the investigation of all six of these unjustly-neglected masterpieces.

While the jacket notes (and even the back cover) contain unfortunate misspellings (something which is true of most of the BASF releases in this country which I have seen), the sentiment of the closing paragraph should be assimilated by all who would play the harpsichord:

"... [concerning these early harpsichords] everything works so easily . . . one ought to accept the lighter touch as something positive. It demands the most concentrated control along with the smallest movement — precisely what is taught in the old directions for playing. Thus it becomes understandable that the old art of performing was based purely on subtle articulation, and that as a result the art of registration (a modern word!) could never enter the question as a part of performance. This view is confirmed by the frequently uncomfortable arrangement of the levers [stop controls]."

Do not, of course, regard this record as nothing but a musicological exercise; it is a demonstration of vital, interesting music as well-played as one could ever imagine it.

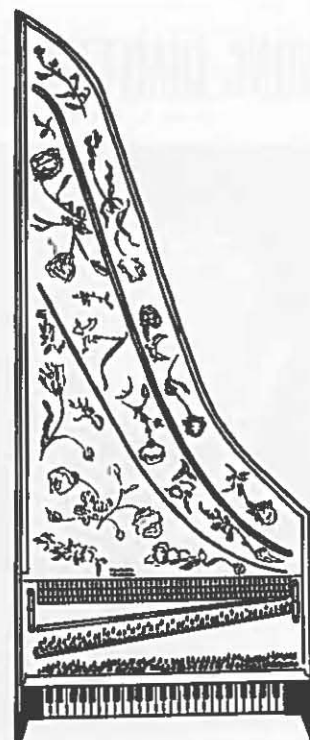
Gustav Leonhardt Plays English Virginal Music. BASF-Harmonia Mundi, KHB 20308.

Here there is passion where most players find only sequences and too many awkward notes. Leonhardt is pre-eminent in the music of the seventeenth century. His love for it and his transcendent technique coupled with the superb sound of the Johannes Ruckers harpsichord from 1640 makes this another listening experience not to be missed. Here are everybody's favorites: *Barafostus' Dream* (Tomkins), *The King's Hunt* (John Bull), and *William Byrd's* mighty "Walsingham Variations," as well as fantasias by Gibbons and the Farnaby *Maske in G*.

Penderecki Conducts Penderecki, Album 2: Partita for Harpsichord and Orchestra. Felicia Blumental, harpsichord, with the Polish Radio Symphony Orchestra. Angel S-36950.

This is not music for the weak-hearted, but it has much to offer any listener who accepts the twentieth century as part of his aural experience. (Strange to think, isn't it, that the twentieth century will be "historic" in slightly more than two and a half decades!)

Penderecki (born 1933) is, of course, the Polish avant-garde composer who leaped to international prominence in 1959 as a "triple crown" winner: the top three prizes in a Warsaw competition for new music all went to him. One of these prize works, *Emanationen*



for *Two String Orchestras*, is heard on this recording; completing the record is Penderecki's 1967 *Capriccio for Violin and Orchestra*.

So far as I know, the *Partita* is Penderecki's first and only work employing harpsichord. It is a major essay, lasting nearly 20 minutes; one of the composer's longest instrumental compositions, it is the result of a commission from the Eastman School of Music for a work celebrating its 50th anniversary. *Partita* received its first performance in Rochester on February 11, 1972. Felicia Blumental was the soloist, with Walter Hendl conducting the Eastman Philharmonia.

Partita may mean variations (as well as suite, which this work is not); it may also mean "quantity" or "lot of" (which this work is). Beginning with long repeated notes in the lower strings and ending with similarly-repeated screams from the upper strings, the work sounds well-organized and is not difficult to follow. The harpsichord is not treated as a virtuoso solo instrument in the traditional sense; rather it forms part (albeit a prominent part) of a solo group consisting additionally of harp, guitar, bass guitar and double bass. All these instruments share a common quick fading type of sound (the double bass is played pizzicato most of the time); all are slightly amplified. Glockenspiel and bells are used frequently with this "concertino." The orchestral writing is lucid, the instrumentation consisting of nine woodwinds, two horns, two trumpets, two trombones, and strings (12 violins, 4 violas, 4 celli, 2 basses).

Fleet-fingered Miss Blumental negotiates the harpsichord part ably. Since there is no special attention to the use of various harpsichord timbres or differentiation of registers, the part may be considered generally a keyboard part, and Miss Blumental's background as a keyboard artist is impressive. All in all, the Penderecki *Partita* is a fascinating window on the harpsichord as it appears to a major contemporary composer. Try it!

BOOK REVIEW

Raymond Russell, F.S.A.: *The Harpsichord and Clavichord*. 2nd revised edition by Howard Schott, W. W. Norton, New York, 208 pp., 103 plates, \$18.75.

It is a happy occasion to greet the reappearance of this important volume

in its slightly updated guise. Since publication of the original edition in 1959, Russell's book has been the standard introductory study on early stringed keyboard instruments; Howard Schott's revisions are doubtless the sort of things the author would have done himself, had he lived; the list of collections of early keyboard instruments and the list of books of reference have been brought up to date; clearer photographs have been provided for four plates; many plates have been recaptioned, showing the present ownership or location of the depicted instruments.

For those who may not be familiar with "Russell," here is a brief overview of the material to be found therein. The nine chapters are: The Instrument; Italy; The Low Countries; France; The British Isles to 1730; The British Isles from 1730 — Ireland — America; Germany; Scandinavia — Central and Eastern Europe — The Spanish Peninsula; The Nineteenth Century.

The Appendices present a wealth of source material on harpsichord history: 59 pages of translations from a variety of original languages. Topics included here range from inventors such as Cris-

tofori, Francis Hopkinson, and Shudi to inventories of instruments belonging to King Henry VIII, J. S. Bach, Queen Maria Barbara of Spain, and a list of instruments confiscated from the nobility during the French revolution.

The plates provide an extensive visual documentation of the national styles and peculiarities discussed in the text.

This book is one of the basic reference tools for any person interested in the harpsichord. It is even more useful now that its bibliography and listings have been made more current.

— Larry Palmer

HARPSICHORD NEWS

JOSEPH PAYNE, Boston University, played this recital on November 28 at the Sanders Theatre, Cambridge, sponsored by the Peabody-Mason Music Foundation: *Tombeau de M. de Chambonnières*, D'Anglebert; *Les Bagatelles (Ordre X)*, L'Artiste (XIX), *Les Amusemens (VII)*, Francois Couperin; *La Puce, La Flagorneuse*, Boismortier; *La Dauphine*, Rameau; *Partita in G minor*, J. S. Bach; *Sonatas K. 151, 213, 401, 372, 247, 113*, Domenico Scarlatti; *"Italian" Concerto*, J. S. Bach. The harpsichord was Mr. Payne's 1969 Eric Herz.

MARY PENDLETON played a harpsichord recital in partial fulfillment of the requirements for the master of music degree at Texas Tech University, Lubbock, on November 28. Her program: *Toccatà 3 in G*, Froberger; *Tombeau de M. Blancrocher*, L. Couperin; *Sonata in D minor*, S. 1014, for violin and harpsichord, J. S. Bach; *Daphne*, Giles Farnaby; *Sonatas in G and F-sharp*, Soler; *French Suite in E-flat*, S. 815, J. S. Bach.

KARYL LOUWENAAR, Florida State University, Tallahassee, was harpsichordist for the recital of Sheryl Cohen, flutist, on November 30th. The program: Two German arias, *Meine Seele hört, Flammende Rose*, G. F. Handel; *Ich folge dir gleichfalls (St. John Passion)*, Bach; *Trio in E* for two flutes and harpsichord, C.P.E. Bach; *Suite in C minor* for flute and harpsichord, J. S. Bach; *Ei! wie schmecht der Coffee süsse (The Coffee Cantata)*, Bach.

ARTHUR LAWRENCE, St. Mary's College, Notre Dame, Indiana, was harpsichordist for a performance of J. S. Bach's *Brandenburg Concerto Five* on December 9th at the College. The harpsichord was a new instrument built for St. Mary's music department by Margaret Hood of Platteville, Wisconsin. Of classic design, based on the French Baroque tradition, it has three choirs of strings (2x8, 1x4).

LARRY PALMER played this concert on January 1st for invited guests at the home of Mr. and Mrs. Raymond Entenmann of Dallas: *"Chromatic" Fantasy and Fugue*, S. 903, J. S. Bach; *The Follies of the French*, or *The Masks*, and *The Soul in Pain (Ordre 13)*, Francois Couperin; *Concerto in the Italian Style*, S. 971, Bach. The instrument, Mr. Palmer's 1968 William Dowd "Blanchet" harpsichord.

Lee McRae of Berkeley, California, has announced two touring groups for 1975 which will be of interest to those who "dig" Baroque music. During the latter part of February A CONCERT OF BAROQUE STRINGS featuring Sigiswald Kuyken, violin and gamba; Wieland Kuyken, bass gamba; and Robert Kohnen, harpsichord will be available. These artists are familiar through their appearances in Bruges and elsewhere in Belgium as well as for international appearances with the Alarius Ensemble. In March and April (1975) SOUR CREAM, the Dutch recorder ensemble, will be available in the United States. The artists of Sour Cream are Frans Bruuggen, Kees Boeke, and Walter van Hauwe.

WILSON BARRY & COMPANY have written from Andover, Massachusetts, that they are now agents for Zuckermann harpsichords, both as kits and as custom assemblies.

ISCLDE AHLGRIMM will give daily masterclasses on Bach's *Well-Tempered Clavier* during Southern Methodist University's second international organ and harpsichord seminar. The dates are June 24 through July 3, 1974. For further information write the Division of Music, SMU, Dallas, Texas 75275.

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



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5951	*Jiminez Cantata. (German) Sopr Solo, SATB, Orch. Vocal Score	10.00
8071	*Minstral Cantata. (German) Sopr Solo and Orchestra. Vocal Score	10.00

*performance material available on rental

A complete listing of Instrumental and Orchestral works will be found in the new 1974 EULENBURG CATALOGUE to be released in late Spring . . . honoring the 100th anniversary of the founding, in Leipzig, of the esteemed House of Eulenburg, and the 95th anniversary of the distinguished publisher, Kurt Eulenburg (b. 22 February 1879).

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(Continued from p. 5)

¹⁰⁸ Claude Balbastre, *Livre de Noël*, ed. by Gaston Litaize and Jean Bonfils (Paris: Editions musicales de la Schola Cantorum et de la Procure Générale de la musique, 1955). (*L'Organiste Liturgique* #48, 55, 56.)

¹⁰⁹ Norbert Dufourcq, *Le Livre de L'Orgue Français (1589-1789)*, Vol. IV: *La Musique* (Paris: Editions A. & J. Picard, 1972), p. 151.

¹¹¹ Pierre Hardouin, "Notes et Documents," *Revue de Musicologie* XLII (Dec., 1958), 217.

¹¹² Marcelle Benoit et al, eds., "Documents du Minutier Central," *"Recherches" sur la Musique française classique*, VII (1967), 230.

¹¹³ Georges Servières, *Documents inédits sur les Organistes français des XVII^e et XVIII^e siècles* (Paris: Bureau d'édition de la Schola Cantorum, 1922), 31-32.

¹¹⁴ On the first Sunday in 1804 the council raised his salary to 540 livres per year, and in April, 1807, he was awarded 150 livres "à titre d'indemnité et de témoignage de satisfaction." However, in 1809 his salary was reduced to 396 livres, and although he unsuccessfully requested a raise in 1812, he was given an additional 100 livres a year in July, 1813. This information is supplied by Georges Servières, *op. cit.*

¹¹⁵ A vivid account of his improvisations, by André Pirro, is cited in Norbert Dufourcq, *Le Livre de L'Orgue Français*, IV (Paris: Editions A. & J. Picard, 1972), p. 159.

¹¹⁶ Georges Favre, "Guillaume Lasceux," *Revue de Musicologie*, XXXIV (July, 1952), 39.

¹¹⁷ The *Journal* was a periodical of which only two issues were produced. The *Essai* was an aesthetic and pedagogical work dealing with the history of the organ, registration, and repertoire. *Annuaire d'Organiste* carries the inscription "ouvrage utile à ceux qui se destinent à toucher l'orgue, dans lequel on trouvera les messes, hymnes, magnificat. . ."

¹¹⁸ Georges Favre, *op. cit.*, p. 44.

¹¹⁹ Félix Raugel, "Beauvarlet-Charpentier, Jacques-Marie," *MGG*. Bd. 1 (1949), col. 1474.

¹²⁰ Michel, Lesure and Federov, eds., *Encyclopédie de la Musique I* (Paris: Fasquelle, 1958), 362.

¹²¹ Norbert Dufourcq, *Le Livre de L'Orgue Français*, p. 155.

¹²² Georges Servières, *Documents inédits sur les Organistes français des XVII^e et XVIII^e siècles*, p. 22.

¹²³ André Pirro, "L'Art des Organistes," p. 1363; Henri Bachelin, *Les Noël Français*, p. 46; Marie Louis Percy, *Grove's Dictionary of Music and Musicians*, II, p. 187; Norbert Du-

fourcq, *op. cit.*, p. 31; Charles E. Vogan, "French Organ School of the 17th and 18th Centuries" (Ph.D. dissertation, University of Michigan, 1948).

¹²⁴ Vogan, *op. cit.*, p. 13.

¹²⁵ Norbert Dufourcq, *La Musique d'Orgue Française*, p. 102.

¹²⁶ *Ibid.*

¹²⁷ Pirro, *op. cit.*

¹²⁸ Fétis, *op. cit.*

¹²⁹ *Ibid.*

¹³⁰ Michel Brenet, *Les Concerts en France sous l'ancien Régime*, p. 262.

¹³¹ The complete title is: *Journal d'Orgue à l'usage des Paroisses et Communautés Religieuses* par Monsieur Charpentier, Organiste de l'Eglise de Paris, de la Paroisse Royale de St. Paul et de l'abbaye Royale de St. Victor . . . à Paris Chez Le Duc. . . The *Journal*, published in 12 parts, contains fugues, Magnificat, masses, and hymns.

¹³² Georges Favre, in "Les Organistes Parisiens à la fin du XVIII^e siècle: J. J. Beauvarlet-Charpentier, *La Petite Maîtrise* (December, 1935) 61-64, mentions a second collection of noel variations: *Recueil contenant Douze Noël en pot-pourri, 8 Filii et cinq airs variés, suivis de Sept Préludes*, *op. XVII*, first advertised in *Mercur* in January, 1785.

¹³³ Georges Favre, "Nicolas Séjan," *Revue de Musicologie*, #58 (May, 1936), 71.

¹³⁴ Georges Servières, *Documents inédits sur les Organistes français des XVII^e et XVIII^e siècles* (Paris: Bureau d'édition de la Schola Cantorum 1922), p. 39.

¹³⁵ Francois Joseph Fétis, "Séjan, Nicolas," *Biographie universelle*. VIII, 10.

¹³⁶ Georges Favre, *op. cit.*

¹³⁷ Francois Joseph Fétis, *op. cit.*

¹³⁸ Georges Servières, *op. cit.*, p. 29.

¹³⁹ Georges Favre, *op. cit.*, p. 72.

¹⁴⁰ *Trois Fugues et plusieurs Noels pour l'Orgue* par N. Séjan, organiste de la Chapelle du Roi, de l'Hotel Royal des Invalides, de l'Eglise St. Sulpice, Membre de la Legion d'Honneur, ed. by G. Ver Haselt and M.-A. Guerville (Paris: Procure Générale du Clergé, n.d.)

¹⁴¹ Georges Favre, *op. cit.*, p. 78.

¹⁴² *Le Livre de L'Orgue Français*, p. 157.

¹⁴³ André Pirro, "L'Art des Organistes," *Encyclopédie de la Musique et Dictionnaire du Conservatoire*, II, 1364.

¹⁴⁴ Georges Favre, *op. cit.*, p. 77.

¹⁴⁵ *Trois Fugues et plusieurs Noels*, *op. cit.*, pp. 19, 17, 22, 19.

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Letters

to the Editor

To the Editor:

For the last several years I have been engaged in historical research on organ-building firms in this country.

I am now trying to locate photographic material, and I am writing in hopes that you would be able to give me some advice as to how one might go about obtaining such material.

I am particularly interested in photographs of builders' workshops, organs under construction, and completed works prior to 1915.

Any help you can give me will be greatly appreciated.

Respectfully yours,

J. Stanton Peters
1940 North Prospect Ave.
Milwaukee, Wis. 53202

Columbia, SC Dec. 17, 1973

To the Editor:

In Dr. Guenther's excellent article *Composers of French Noel Variations* that appeared in the December issue, she states that "it has been impossible to locate" the 9 *Livres de Pieces d'Orgue* of Benaut. A copy of all nine books, including the noels is in the collection of the Newberry Library in Chicago. The music is extremely pianistic, in the style of Haydn, and liberally sprinkled with Italian tempo markings.

Edmund Shay

1974 CHARTRES COMPETITION SLATED FOR SEPTEMBER

The annual International Organ Competition of Chartres, France, will take place from September 9 through September 22, 1974. The "Grand Prix de Chartres" will consist of two separate prizes: one prize for interpretation of 10,000 French francs, and one prize for improvisation of the same amount. The same candidate among the finalists may win the two prizes and thus accumulate the sum of 20,000 French francs. A candidate may enter for the interpretation section only, or for improvisation only, but to compete for the improvisation prize, a candidate must take part in the interpretation section. To be eligible for the final round in improvisation, a candidate must also be selected for the final round of interpretation. Each prize consists of an eliminating round and a final round.

The competition is open to organists of all nations not yet having reached the age of 35 at the time of the competition. However the direction committee will grant a dispensation of age which will not exceed one year for the candidates having been finalists in 1973.

The eliminations will take place privately in Paris from Sept. 9-19 under the sponsorship of the ORTF at the Institut National des Jeunes Aveugles. The finals will take place on Sunday, Sept. 22 at the Cathedral of Chartres.

The required pieces for the interpretation section, to be played from memory, include the following: Eliminations — *Prelude and Fugue in F-sharp minor*, Buxtehude; *Chorale Prelude on Schmücke dich, o liebe Seele*, BWV 654, Bach; and *Final from Symphony IV* by Vierne; Finals — *Dialogue in C major*, Marchand; *Herr Jesu Christ, dich zu uns wend*, BWV 655, Bach; and *Tocatta* by Durufle. Candidates for the improvisation section are required, in addition to the above pieces, to improvise the following: Eliminations — a harmonized chorale and 3 variations on a

given theme; Finals — a fugue on a given theme, and a symphonic allegro movement on a given theme.

The jury will be composed of eminent organists, generally six foreigners and four French. There is no appeal against the judges' decision, and the jury is not obliged to award the prizes. Any candidate having obtained the Grand Prix de Chartres previously is ineligible to compete. All candidates should register before July 1, 1974. Registration requests should be sent to the Secrétariat du Concours International d'Orgue, 75, rue de Grenelle, 75007, Paris, France.

BLACK MUSIC COLLECTION GIVEN TO U. OF MICHIGAN

Eubie Blake, known as the grand old man of ragtime, and many other well-known black stage artists gathered for the formal presentation of the Eva Jessye Afro-American Music Collection at The University of Michigan Jan. 19.

Dr. Eva Jessye, the first black woman to earn international distinction as a choral conductor, has given her extensive personal collection of black music memorabilia to the U-M. Many of the honored guests at the presentation ceremony were friends of Dr. Jessye and have donated items to the collection.

Among the guests were: Etta Moten Barnett, concert singer and influential friend of African statesmen; Robert L. Nolan, head of his own school of music in Detroit and music editor of the Michigan Chronicle; Ethel Ramos Harris, pianist and composer now living in Pittsburgh; Eva Taylor Williams, one of the pioneers of radio performance known as the "Dixie Nightingale;" Elma Lewis, director of the National Center of Afro-American Artists, Dorchester, Massachusetts; Harriet Easton, editor of a senior citizen newspaper and widow of Sidney Easton of stage fame as composer and comedian; Marian Nettles, music teacher in New York, graduate

of Juilliard, and former voice instructor at Hampton Institute; Edgar Battle, recording artist and composer of jazz, who was co-composer with Nobel Sissle of "Red Ball Express," named after the famed supply train of Patton's Army in World War II; Edna Ricks, who appeared "as much as anybody alive in productions of 'Porgy and Bess,'" according to Dr. Jessye; and Herman Hemmitt, operatic baritone from Chicago, who played the role of the crab man in "Porgy and Bess."

The presentation of the Jessye Collection was presided over by Allen P. Britton, dean of the University of Michigan School of Music.

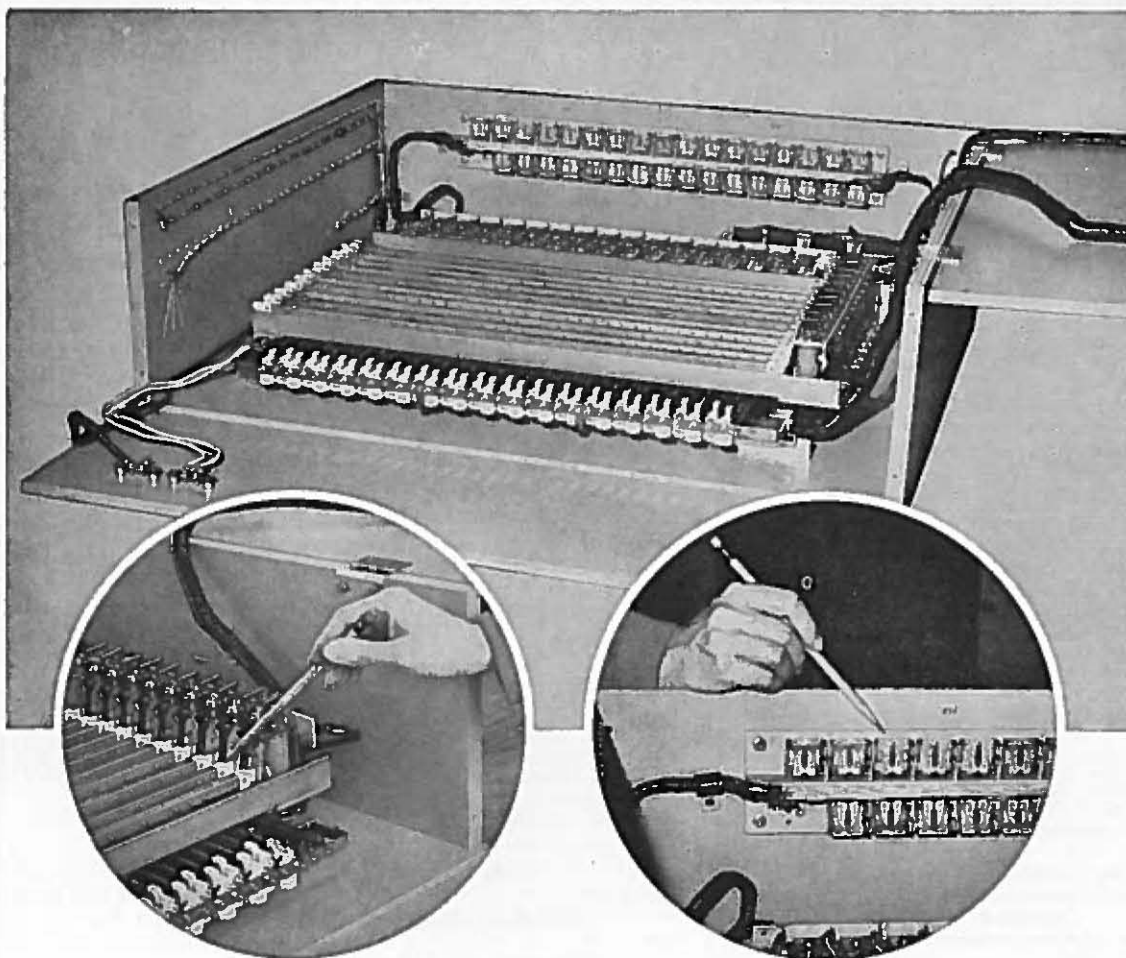
Mrs. Barnett and Mr. Nolan reflected briefly on the life and times of Dr. Jessye and her many colleagues and their contributions to American musical theatre.

The musical program of the presentation ceremony included a jazz medley by William Bolcom of the U-M music composition faculty; Howard Swanson's "I've Known Rivers" sung by doctoral student Z. Edmund Toliver; a short talk and a rendition of "Crazy Fingers" by Eubie Blake; and a choral work by Dr. Jessye entitled "Move! Let Me Shine!" sung by members of the U-M Chamber Choir under the direction of Thomas Hilbish.

Dr. Jessye donated her collection of mementos, scores, manuscripts, photos, and letters to the University of Michigan School of Music and others have added substantially to the collection. "Her rich experiences in the theatre world of the Twenties, when she worked as choral director with George Gershwin and Virgil Thompson and traveled through America and Europe with her Eva Jessye Choir, brought her many friends among the great performers and composers of that era of musical theatre known as the 'Golden Era,'" Dr. Standifer noted.

A recent donation by Mr. and Mrs. Eubie Blake to the collection is a videotaped interview conducted by Dr. Standifer with Blake.

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Jeremy Cooper Builds for Irvine Foundation

Jeremy Cooper, organ builder of Concord, New Hampshire, has recently completed a positive organ for the Irvine Foundation of New York City. "Home base" for the semi-portable instrument is the Central Presbyterian Church in Manhattan. The case is from ribbon-grain Taiwan and solid Honduras mahoganies. The keyboard has Gaboon ebony naturals and Brazilian rosewood sharps. The entire organ, including the blower and diagonal bellows, is enclosed by the case which stands under 8' high. All ranks except the Praestant may be played with the shutters closed. The keyboard compass is C-d⁷, 51 notes.

MANUAL

Gedackt 8' (wood)
Praestant 4'
Gedackt 4'
Quint Treble 2 3/4'
Octave 2'
Terts Treble 1 3/4'

BAYLOR U. TO SPONSOR COMPOSITION CONTEST FOR HIGH SCHOOL STUDENTS

Baylor University School of Music has announced its 1974 Composition Scholarship Contest, open to any student who is now a senior in an accredited high school. The winner of the competition will receive a \$500 scholarship to the Baylor University of Music, contingent on admission to the University as a composition major. There are no restrictions on performance medium or length of the submitted works. All entries should be of recent date and should reflect seriousness of musical purpose on the part of the composer.

Each contestant may submit as many as three compositions, which should be accompanied by a letter containing names of the submitted works, the composer's name and address, the name of his high school, and a brief summary of his musical background and activities. All entries must be received by March 1, 1974, and the winner will be notified by March 15, 1974.

The contest will be judged by a panel of Baylor School of Music faculty members chaired by Dr. Richard Willis, composer in residence. Entries should be sent to Dr. Richard Willis, Baylor University School of Music, Waco, Texas 76703.

THE FIRST UNITED METHODIST CHURCH of Salem, Ohio, has just completed a rebuilding program of its organ. The original instrument was built and installed in 1910-11 by Philip Wirsching of Salem, and it was rebuilt in 1948 by Hillgreen-Lane and Company. The 1973 rebuilding was done by Bruce Snyder, organist of the First United Presbyterian Church of Salem, and a former employee of Hillgreen-Lane. Homer S. Taylor is organist of the church.

THE COLUMBIA, S.C. CHAPTER AGO held its 27th annual junior choir festival at Trinity Episcopal Church on Dec. 2, 1973. About 350 children from 13 local churches participated in the event. Dr. Edmund Shay of Columbia College played a short recital before the festival program.

SPOKANE CATHEDRAL OFFERS PRIZES FOR NEW COMPOSITIONS

The Cathedral Church of St. John the Evangelist, Spokane, Washington, is offering three \$300 prizes for original musical works to be premiered at the Cathedral during Expo '74. The World's Fair, Expo '74, will be held in Spokane from May 4 to November 3, 1974. Dr. C. Harold Einecke, organist and choir-master of the Cathedral, said the church is looking for one work in each of three categories: carillon, organ, and choral. The deadline for receipt of works is March 1, 1974, and a panel of three judges not yet selected will judge the works. There are no thematic restrictions, although the choral work, at least, "should be religious in nature." The composers of both the selected organ and carillon works will be invited to premiere their works at the Cathedral.

DAVE BRUBECK'S NEW CANTATA, "TRUTH", was performed on Jan. 17 in Hill Auditorium, University of Michigan, Ann Arbor, as part of the 29th annual Midwestern Conference on School Vocal and Instrumental Music. The work featured composer-pianist Brubeck, his son Chris (a U. of Michigan student), the New Heavenly Blue rock group, the U. of Michigan Choral Union, and the Detroit Symphony under the direction of conductors Erich Kunzel and Don Th. Jaeger.

THE MUSIC OF GARRETT LIST was featured in an afternoon program on Jan. 6 at the Cathedral of St. John the Divine, New York City. His "Wind Music for Trombones and Flutes" (1973) and "Two Songs" were performed along with the world premiere of his "Music for St. Johns: An Antiphonal Music for January 6, 1974 (Epiphany) (With Prose, Poetry and Songs)".

ADAM HAMME, for 50 years organist and choir-master of Zion Lutheran Church, York, Pennsylvania, was honored by the church for his long and fruitful tenure at the York Church on Dec. 9, 1973. His 50th anniversary was observed with a musical program including works by Marcello, Arnsdorf, Arne, Bach, Franck, Dickinson, Beethoven, Langlais, Farnam, Reger and Dupré for organ and choir.



Alabama Junior College Gets Wicks Tracker

A 20-stop, 2-manual mechanical action organ built by the Wicks Organ Company of Highland, Illinois has been installed at Alexander City State Junior College, Alexander, Alabama. Pipes of the Pedal division are encased to the left of the attached console, the pipes of Manual I are encased to the right of the console, and the Manual II division is above the console. The tonal design was drawn up by Harald Rohlig, who also supervised the voicing. Sarah E. Scott is head of the music department at the college.

MANUAL I

Principal 8' 61 pipes
Quintade 8' 61 pipes
Oktave 4' 61 pipes
Spitzflöte 4' 61 pipes
Blockflöte 2' 61 pipes
Mistur III 183 pipes

MANUAL II

Gemshorn 8' 61 pipes
Gedeckt 8' 61 pipes
Rohrflöte 4' 61 pipes
Nazard 2 3/4' 61 pipes
Schweizerpfeife 2' 61 pipes
Principal 1 1/2' 61 pipes
Terz 1 3/4' 61 pipes
Krummhorn 8' 61 pipes

PEDAL

Subbass 16' 32 pipes
Principal 8' 32 pipes
Pommer 8' 32 pipes
Choralbass 4' 32 pipes
Kauschpfeife II 64 pipes
Posaune 16' 32 pipes



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O Lord, Attend Unto My Cry — Sweelinck	98-2202	\$.35
Hope of the World — Genevan Psalter/Wolff	98-2163	.40
O Lord, the World's Savior — Wm. Mundy	98-2167	.40
Rejoice, Ye Shining Worlds on High — Billings (for Palm Sunday)	98-2192	.30
Reflections on Death — Billings	98-2197	.35
1. Here Is a Song.		
2. Great God, How Frail a Thing is Man.		
3. What If the Faint Must Die (for general use)		

Mixed Voices — Easter

Awake, My Heart, with Gladness — Crüger/Lovelace with organ and two treble instruments	98-2173	.35
Good Christian Men, Rejoice and Sing — Vulpius with opt. brass quartet	98-2203	.30
The Day of Resurrection — Willan	98-2206	.35
Arise and Hail the Sacred Day — Billings	98-2191	.25
The Lord My Pasture Shall Prepare — Billings (for Good Shepherd Sunday)	98-2193	.25

SAB Voices

O Sing Unto the Lord — Handel	98-2200	.35
Jesus, Lead Thou On — Brandon	98-2169	.40
Come, Praise the Lord — Couperin	98-2164	.50
Glad Tidings! Glad Tidings! — Brandon	98-2168	.40
Alleluia! Christ Our Passover (SSAB) — Bender	98-2207	.30

Treble Voices

On My Heart Imprint Thine Image — Melvin Rotermund for unison voices, flute, string bass or cello, and opt. oboe	98-2180	.25
He Who Is Not with Me Is Against Me (SA) — Bender	98-2058	.30
Hosanna, Loud Hosanna (SA) — Wolff	98-2204	.35
When the Counselor Comes (SA) — Bender	98-2055	.30

Male Voices

Hide Not Thy Face from Us, O Lord — Farrant	98-2201	.30
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The Organ in Australia, 1973

by Michael Edgeloe

1973 was a year for the performer rather than the instrument, with the two most significant features being the influx of overseas organists and the rise and fall of the organ festival. No fewer than six internationally known organists (Barrie Cabena, Peter Hurford, Arno Schönstedt, Graham Steed, Gillian Weir and Malcolm Williamson) — a number more usually associated with visiting pianists — gave recitals. Festivals lasting eight to ten days were held in Adelaide, Melbourne, Perth and Sydney.

The outstanding success among the visitors was Graham Steed. His charming personality and lively performances won friends everywhere. His visit was part of a world tour that began in Toronto, continued in Victoria (British Columbia), Honolulu and New Zealand and concluded with ten Australian engagements and one in Bombay. His Sydney performance of Widor's *Fifth Symphony* (complete) showed how superb French romantic music can sound on suitable modern mechanical action instruments. It also revealed Widor as an undeservedly neglected composer. Steed was also an eloquent and enthusiastic advocate for the works of the late Marcel Dupré, and by a lecture-recital on them he did much to increase Sydney's appreciation of the composer and his music.

Steed and his wife so enjoyed their time "down under" that he resigned in December from his appointment as director of music at the Immanuel Congregational Church in Hartford, Connecticut, in order to emigrate to Auckland, New Zealand, where he plans to teach and give recitals.

Gillian Weir's brief visit (after a tour of New Zealand) was jinxed by industrial disputes. Her tour began well with a concert in Brisbane — Australian composer William Lovelock's *Sinfonia Concertante for Organ and Orchestra* and a Bach harpsichord concerto. But

her travel arrangements were harassed by an airport strike; heavy rain fell on the days of both her evening recitals in Sydney and there was a 24-hour train strike on one of them; a power dispute caused frequent blackouts throughout her week in Sydney and forced the cancellation of a twilight concert in which she was scheduled to perform; and finally the newly opened Opera House dominated the cultural life of Sydney, to the detriment of all other concerts. Thus only a small but enthusiastic audience attended the Australian premiere of Messiaen's *Méditations sur le Mystère de la Sainte-Trinité*.

In August Australian-born composer Malcolm Williamson took up a Creative Arts Fellowship at the Australian National University in Canberra. The generous terms of his fellowship enabled him to participate in several cities in performances of his chamber and orchestral works, mini-operas and other compositions. He gave recitals in Sydney and Adelaide of his own organ works; his *Mass of a Medieval Saint* and some of the *Peace Pieces* were well received in Sydney.

Overall the German organist Arno Schönstedt was a disappointment. He honoured Reger with fine performances of several major works, but his quiet and unsmiling personality and accurate but unexciting playing generated little rapport with his audiences.

Peter Hurford had no such audience problems at the two Sydney recitals fitted in during flying visits (partly to consult on the Opera House organ, and partly to record the *Orgelbüchlein* for Argo records). His entertaining verbal introductions and lively playing had the audiences immediately "with him." Barrie Cabena's visit to his home town of Melbourne was mainly vocational, although he gave one public recital there.

Organ Festivals offering a concentrated diet of day and evening activi-

ties are a fairly recent phenomenon in Australia. A modest festival in Sydney in 1970 was followed by more ambitious festivals in Sydney and elsewhere. The 1972 Sydney Organ Festival presented the "complete" organ works of Bach in ten recitals by eight organists on three modern mechanical action instruments, and a fascinating experience it turned out to be.

The Third Melbourne Autumn Festival of Organ and Harpsichord, in May, offered the most ambitious and varied program yet of recitals, masterclasses and social events — and was an enormous success. Melbourne audiences turned up as never before, and heard a panorama of music ranging from the renaissance to today, including several premières of works by Australian composers. Judged by press reports, the performances ranged from fair to outstanding. The future of the Melbourne festival is obviously bright. The city's main need is a first-class modern mechanical action instrument in a medium-sized hall. No such instrument is in sight. At the moment, the only really successful organ of this kind is Roger Pogson's two manual instrument in Christ Church, Brunswick, which accommodates about 150 people.

In the afterglow of Melbourne's success and probably with the feeling that "anything Melbourne can do, we can at least equal," expanded and varied festivals were held in August and September in Adelaide, Sydney and Perth — and all were financial disasters. In the light of past successes, Sydney's poor attendances were both unexpected and discouraging. The potential for success was there: recitals and masterclasses by Williamson, Schönstedt and leading Australian artists, the finest mechanical action organs in the country, a concert of renaissance instrumental and vocal music by a well-known and popular ensemble, a jazz concert which included improvisations on Bach's *Passacaglia* and *Sei gegrüßet*, etc. The Festival celebrated the centenary of Reger's birth and the 50th birthday of Heiller (under whom several Australians have studied) by the inclusion of a number of their organ works. In retrospect, a number of factors (some predictable, some not) contributed to the failure: too many events, some rather dull music (including two especially banal pieces of non-music by Melbourne composers), the total absence of French romantic music,

the overexposure of two recitalists lacking great audience appeal, the impending opening of the Opera House and an unusually small number of interstate visitors. There were some superb performances: a concert for chamber orchestra, organ and trumpet was one of Sydney's finest concerts of the year, and John O'Donnell showed that he has few peers in this country when playing works by Alain, de Grigny, Heiller, Reger and Messiaen. Too many of the other events left something to be desired. In attempting to satisfy all of the people some of the time rather than some of the people all of the time, the Festival ended up satisfying only some of the people some of the time.

So much for performances. 1973 saw the public scrutiny of two mechanical action organs, one at the University of Sydney with three manuals by Beckerath (the first by this builder in Australia) and one in St. Francis' Church, Melbourne with two manuals by Fincham. The Beckerath organ, inaugurated late in 1972 by Lionel Rogg, has turned out to be something of an enigma. It is tonally superb for romantic and contemporary music, but not entirely convincing in baroque. It does not project well to the opposite end of the hall, and it tends to run out of wind in Widor-type full organ passages. Even so, it is generally acknowledged to be the finest 20th century organ in Australia.

The future for the organ building industry looks rosy. A three-manual instrument by Pogson for the Conservatorium of Music in Sydney is expected to be completed early in 1974. Some recitals on the incomplete instrument sounded most promising. Ron Sharp is expected to complete a two-manual instrument in Ormond College in Melbourne and a three-manual instrument in the Perth Concert Hall. Pogson has several contracts for small instrument in Adelaide, Sydney and country towns, plus a three-manual for Brisbane in 1975. All these new organs have mechanical action. And we can look forward to the completion (announced for 1976) of Sharp's five-manual organ in the Opera House.

Michael Edgeloe, a mathematician by profession, is active in organ circles in Sydney. He is concert manager for the Organ Society of Sydney and editor of The Sydney Organ Journal.

Choral Conducting: A Symposium

Book Review by Victor Weber

Harold A. Decker and Julius Herford, eds. *Choral Conducting: A Symposium*. New York, Appleton-Century-Crofts, 1973.

The choice of choral conducting or of choral singing as one's major vocation in this country contains within it an element of damnation. While the institutions which have traditionally nurtured and supported choral music continue to do so at least nominally, the choral conductor and his singers are viewed with a measure of distrust. In academia the choral conductor is likely to be seen as little more than a "cheer leader," dealing with a repertory which fails dramatically to meet the high standards of musical quality established by instrumental repertories. Academic choral concerts are frequently attended by "obligated" family, friends, and colleagues, of participants — audiences whose probable preferences would lead them to be at home with a good book or fine recording. Church choirs are too often heard as secondary adjuncts to increasingly ill-attended services, or even worse, merely as collections of people with undistinguished musical abilities whose personal needs lead them away from other responsibilities once a week for "a night out" at what might loosely be called a rehearsal.

The evidence is legion. There is the distasteful fact known to every choral conductor that, as singers progress in their development of soloistic abilities, they begin to look forward (with their teachers' encouragement) to the day when they "graduate" from their membership in soprano, alto, tenor, and bass sections. Among our student population the needs of our young people for some kind of "individualized" form of personal expression are apparently quite seldom satisfied by participation in large group activities, such as choruses or athletic teams. The decline in prospective auditioners for choral organizations is a noteworthy fact in contemporary school life, even in those centers of the country where choral singing has reached a high degree of excellence. Further, there is the well-known and documented historical desire, now finally fulfilled, of the nation's most charismatic choral conductor, Robert Shaw, to achieve the exclusive status of orchestral director. Within the narrower confines of Chicago, there are persistent rumors that the *doyen* of the Second City's choral musicians would prefer to pass along to a purely instrumental conducting career.

The present volume should dispel all doubts that choral singing and conducting are an art form which has developed a special and very complex integrity of

its own; which has its own repertory, expanding at an almost overwhelming rate into the present, past, and future, of an excellence at least equalling that of instrumental music, and perhaps surpassing it in historical quantity; and which, with the ample evidence offered in these few pages, has engaged the imaginations of a generation of musicians of gigantic energies and productiveness. Herford's and Decker's *Symposium* will act as a constant prod to the intellects and consciences of all musicians who have not already inextricably fallen into the frustrated satisfaction of meeting categorically imposed obligations with the well-worn conviction that "no-one will know the difference."

Indeed, one emerges from a first reading (and that is not nearly enough) of this *Symposium* with the buoyantly renewed belief that excellently conceived and executed choral performances are not only an obligation, but are also possible. The only caveat, which runs by implication through every contribution to this book, is that first-rate choral singing is, by virtue of the enormity of the choral repertory, the increasing subtlety of its techniques, and the complexity of its psychology, extremely difficult to achieve; perhaps more so than good instrumental ensemble. The choices which the contributors present in regard to selection of repertory, methodology of preparation for rehearsal and performance, and style of vocal approach, allow no easy answers; but they have increased at least this choral musician's sense of the potential inherent in his art.

The list of contributors which Decker and Herford have assembled for their little book will be familiar to anyone who is involved in the American choral scene. Howard Swan, emeritus professor

of voice and choral conducting at Occidental College (Los Angeles) and now visiting professor at California State University at Fullerton, writes on the development of choral tone and diction. Lloyd Pfautsch, director of choral activities at Southern Methodist University and an active composer of choral music, makes a series of observations on rehearsal technique. Walter S. Collins, professor of music at the University of Colorado in Boulder, presents his ideas on the relevance of historical (musicological) research, emphasizing editorial practices. Daniel Moe, professor of choral conducting at Oberlin College (Ohio) and also a composer, analyses the choral repertory of the twentieth century and some of its technical problems. Editor Julius Herford, professor emeritus of music and director of graduate studies in choral music at Indiana University, outlines the use of musicological tools (both historical and analytical) in the preparation of scores. And editor Harold Decker, professor of music and director of choral activities at the University of Illinois at Champaign-Urbana, prefaces the volume with a short history of choral music in the United States. Each contributor gives valuable insights into the qualities of analytical musicianship which have led each of them to uniquely distinguished careers in the field of choral music.

If the spirit of Oliver Strunk should live in a music historian of the twenty-second century, it will be magnetically drawn to Howard Swan's article, "The Development of a Choral Instrument." It will serve as an invaluable guide to the performance practices of the twentieth century. Swan not only demonstrates his awareness of the historical uniqueness of the development of

(Continued next page)

American choral music (one wishes that he now would devote his thorough analysis to the German and English schools), but gives the reader an intimate knowledge of the great divergences of goals and techniques which have led to what Swan categorizes as the six major schools of American choral style. Each school is inevitably associated with the man, or group of men, who created the framework in which specific ideas were realized about the application of vocal techniques toward the attainment of dramatically different stylistic goals — whose only real common denominator was excellence of choral sound. For many of us, for whom direct experience of the performances of John Finley Williamson, Father William J. Finn, F. Melius Christiansen, Fred Waring, Joseph Klein, Douglas Stanley and John Wilcox, and Robert Shaw are a geographical, if not historical, impossibility, Swan's article will serve for years as an encyclopedia of the sound potential which each of these leaders sought and maintained in their performances and will be a suggestive indicator to the repertoires which these varying choral styles can display to special advantage. Swan not only offers descriptions of the implicit and explicit goals of these men, but also details minutely the specific techniques which they implemented to achieve their desired ends. His work is done with such verbal clarity and with such obvious intimacy of experience of these six schools that the reader can conjure up vivid musical images which will be of great service to the building of effective and communicative performances in the future. One leaves his article with a sense of awe at the breadth and depth of Swan's experience, and a feeling of resentment that he is described by the editors as *emeritus*.

Julius Herford's article, "The Choral Conductor's Preparation of the Musical Score," is presented with the technical precision which many performers have come to resent in the musicologists of the world. His in-depth analyses of the first movements of the *Requiem*s of Mozart, Berlioz, Brahms, and Fauré demand an intellectual acuteness which some would claim to be the destroyer of those qualities of "inspiration" and "spontaneity" which are supposed to be the *sine qua non* of good music. But Herford's statement impresses and convinces: a thorough grasp of stylistic and formal detail is necessary to honest performance. And to prove his position he offers concrete suggestions for the practical application of such detail to the development of a conductor's control of the score which must flow through him. His article presents a model which can be used in the preparation of any score: musicology is vindicated!

Walter Collins' contribution, "The Choral Conductor and the Musicologist," offers a different view of the contribution of musicology to the development of choral art. His fascinating account of his own experience with the detection of false attribution (*Let Thy Merciful Ears, O Lord* is not by Weelkes, but by Mudd) and misleading editorial practices is absorbing reading. Further, this groundwork lends strength to his demand that a thorough knowledge of performance practice is a prerequisite not only for the presentation of early music, but also for the preliminary work of choosing a workable edition. His discussion of the metrical accentuation of Victoria's *O magnum mysterium* is particularly cogent in dispelling any doubts that renaissance music should be performed from editions which are in some way freed from the "tyranny of the bar-line." And he offers evidence which no conductor should ignore about the true meaning and nature of a *cappella* singing.

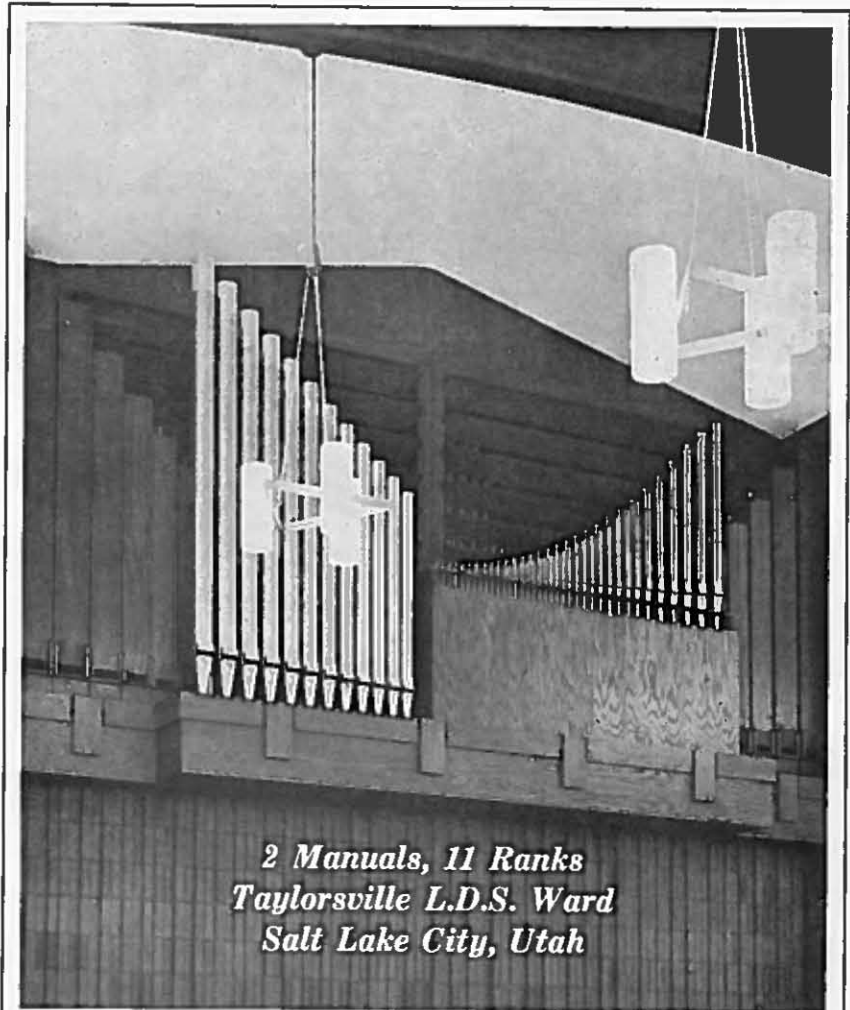
Lloyd Pfautsch's article, "The Choral Conductor and the Rehearsal," is tantalizing in its rather formal descriptions of processes which are, *per se*, dynamic and incapable of adequate description on the static page. His presentation, which covers such matters as the conductor's preparation (which, *nota bene*, requires a "few moments by himself"), scheduling of rehearsals, rehearsal environment, choral seating, pacing of re-

hearsals, and the use of humor in rehearsals, leads to the inevitable wish to observe him in action. His sensitivity to the psychology of conductor and chorus, with its constant refrain "Be yourself!", is evidence that SMU is blessed with good music and a situation in which that intangible quality of honest, productive relationship between singer and conductor is exploited in its most positive aspects.

Daniel Moe's "The Choral Conductor and Twentieth-Century Choral Music" provides a discriminating introduction to an area which is neglected, or avoided, by many conductors. Although much of his introductory section describing the various styles of the 20th century is unnecessarily repetitive of materials which are of easy access in such books as Austin's and Salzman's surveys (which Moe cites), his listing of "Representative Twentieth-Century Choral Works" will send many of us to the nearest music store for sample copies. The personal commitment which is evidenced in all of the contributions to this *Symposium* is especially clear as Moe makes his case for 20th century choral music ("If you can't find any literature from this century that really excites you, seriously consider changing professions."). His observations regarding the special problems of intonation and choral balance which confront the performer of this repertoire are useful. And his special concern that the conductor exert incisive control of the rhythmic demands of his scores is demonstrated in his presentation of a conducting exercise (a "Mini-Gloria") which condenses in an intriguing way the difficulties of irregular metrical and proportional relationships found in many contemporary works. Moe confidently places within the reach of every chorus the works of the 20th century choral repertoire. Hopefully his case will be heard and heeded by conductors, singers, and audiences: "This music, to be sure, 'sings differently, it rears itself more suddenly and plunges more precipitously. It even stops differently. But it shares with older music the expression of basic human emotion . . . whatever else it may be, it is the voice of our own age and in that sense it needs no apology."

Herford's and Decker's *Symposium* generates a good deal of nostalgia. The contributors are, for the most part, men who have reached the apex of distinguished careers in music. Their respective distillations of the wisdom of their years of experience must now serve those of us whose task it will be to carry the art of choral singing further into the future. Their achievement is humbling; and the strength of their commitment inspiring. It is perhaps no coincidence that several of these collaborators have been touched deeply by and have in turn influenced "the creative genius of a single choral conductor" (Swan's words) — Robert Shaw. Swan's continuing relationship and friendship with Shaw has been most recently evidenced by their work together at the Meadow Brook and Blossom schools. Yet even he loses some of his customary objectivity in his evaluation of Shaw's career: "This man is a great teacher when one thinks of his study, his knowledge, and the ability to fuse the elements of music into communicative reality. Yet the paradox continues, for those who study with him only partially understand his reading of a score. They are unable to reproduce his unique results." Julius Herford was one of the early recognizers of Shaw's ability and became one of his mentors in analysis and performance practice in his young career; one suspects that their mutual respect continues. Walter Collins was one of the prime organizers of the Meadow Brook School, where Shaw's special brand of teaching, as it is so aptly described by Swan's article, was experienced by hundreds of choral musicians from all over the world. And Lloyd Pfautsch's music is published by the Lawson-Gould Company (Shaw's middle name is Lawson).

In a word, this fine book is a must for the library of anyone whose life has been touched by the distinctive power of American choral music.



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VIRGIL FOX IN BOSTON

A Review by Michael Steinberg

(Reprinted with permission from the December 10, 1973 edition of THE BOSTON GLOBE, Boston, Massachusetts.)

The most unsavory show in town! Virgil Fox's Heavy Organ at the Orpheum (in Boston), Friday night (Dec. 17, 1973).

In the 50s, when Fox gave occasional recitals in Symphony Hall, he was organist at Riverside Church, New York, had quite a reputation as a virtuoso, and because of the flamboyance of his style, was considered just a little disreputable by his more scholarly colleagues. Some appearances at Fillmore East in the late 60s brought him a new audience for whom he devised a new concert format. Heavy Organ, in which showmanship, Bach, lights, slightly tattered virtuosity, homoerotic fantasies, animadversion on religion (pro) and drugs (contra), and vengeance on musical purists, are mixed together.

On the RCA record of a 1972 Heavy Organ concert in Carnegie Hall, you hear him say: "The word toccata means to touch" (which it doesn't, and how does he get the crossword puzzle done, mixing up parts of speech like that?) "the word toccata means to touch, so if, while this piece is going on, you wish to touch the man next to you, I see no harm." That invitation was not proffered Friday, but Fox missed not one cue for sexual innuendo — and think of the opportunities a man has when he is talking about organs, organ music, and ecstasy — flinging it about with the prodigality of a 12-year-old but with the fully developed leer of his 61 years.

The surface Fox presents is of a slightly pudgy man with, curling gray hair, dressed for the first half in light gray trousers, ruffled shirt, and megapaisley jacket, changing at intermission to tuxedo pants, shimmering maroon jacket and pumps with rhinestones. His face was green, purple, pink, or blue, at the pleasure of David Snyder, who engineered the primitive but pretty light and somewhat spermy light show.

With much prancing, stalking, sawing the air and smiling, Fox tells stories and gives tiny sermons, falling occasionally into incoherence, and being reck-

lessly inventive when it comes to historical details, names, and foreign words. When he comes to the purists, "those creeps who call themselves purists . . . the unhealthy people in the house of music," he doesn't exactly stop smiling, but the subject again and again roused him to palpable rage, which is like the rage of President Nixon's response to journalists.

He performed Bach's "Wedge" Prelude and Fugue, the short G minor, the "Stokowski" D minor, Toccata (its first three notes, he quoted a friend as saying, tell us what Mary must have felt at the Annunciation), the Passacaglia, some Chorale-Preludes, and the final chorus of the St. Matthew Passion (played as though for roller skating). Once, via a series of puns or free associations, he strayed from Bach, making his way from Chorale-Preludes into "Ave Maria," and then into Schubert's.

Playing, he turns his head toward the audience to smack his lips over a juicy chord. He played the final chord of the "Wedge" standing, and after the "Ave Marias" he was too moved to stand at all. Like Glenn Gould, he conducts when he has a free hand. His performances are unpredictable alternations of sheer twisted nonsense and the rainrod-straight (in the latter passages, if one eliminated the talk and the lights, and if the instrument were less blowsy or less crudely amplified, one might mistake him for some quite ordinary organist).

The audience, not terribly large, inclined to snicker but responsive to loud endings, had a small gay component, a few American Guild of Organists types on a "know your enemy" mission, and lots of college-age M-F couples. Fox expects delivery January 1st of a new five-manual organ, and he promises then to give the first expressive performances of Bach's Art-of-Fugue ("which the purists say can't be done"). I think I might skip it: Friday, though I wouldn't have missed it for anything, was grubby enough to last one for a lifetime.

ARTHUR HOWES TO LEAD 20th TOUR PROGRAM

The summer of 1974 will mark the 20th year in which Arthur Howes has led organ study tours to Europe. In addition to the two tours scheduled for this summer, an intensive organ study program will be added to the program. The Northern Europe Tour (of Holland, West Germany and East Germany) will be held from June 30 through July 17; the Southern Europe Tour (of Italy, Austria and Spain) will start on August 7 and end August 24. The intensive study program will be held in Zwolle, the Netherlands from July 21 through August 4. To avoid congestion and delays so frequently encountered at Kennedy Airport in New York, this year's tours will leave from and return to Logan Airport in Boston.

In addition to incidental sightseeing, visits to points of unusual historic or scenic interest, such as the Wartburg Castle and Bach's birthplace on the Northern Tour, and Emperor Maximilian's Palace and the Tyrolean Alps on the Southern Tour, each itinerary will include visits to about 35 organs. Among them will be very old organs as well as organs by the leading contemporary builders. Tour members who wish to do so may play these instruments. There will be masterclasses, recitals, and visits to art galleries and museums, and opportunities to meet well known European organists and organ builders.

The intensive study program will be limited to ten or twelve persons, and applicants will be asked to submit a summary of their previous studies and

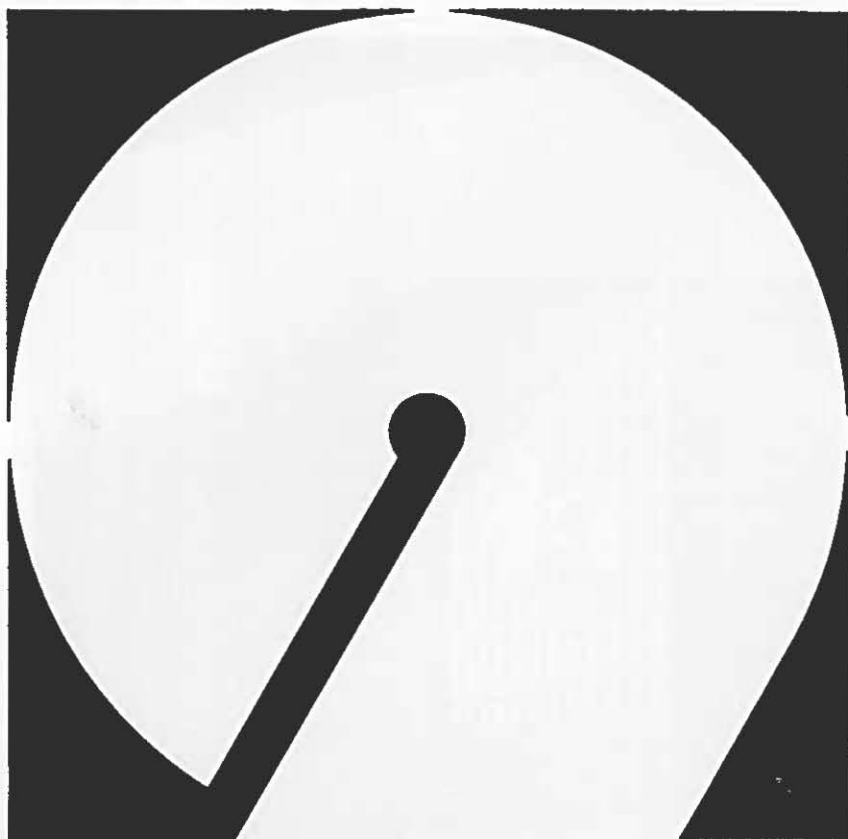
enclose recital programs with their applications. The renowned Schnitger organ (restored by Flentrop) in Zwolle will be used for this program.

Further information may be obtained about both the tours and the study program by writing: Organ Tour, Box 425, North Andover, MA 01845.

MERRILL N. DAVIS III, RONALD E. OSTLUND, and ROBERT E. SCOGGIN, all organists of churches in Rochester, Minnesota, played the "Clavierübung, Part III" by Bach in a memorial concert honoring the memory of Stella and Owen Jackson at the First Congregational Church, La Crosse, Wisconsin on Nov. 11, 1973. A chamber ensemble and chamber choir from Zumbro Lutheran Church in Rochester also sang settings of the chorales preceding each organ version. The ensemble was under the direction of Gerald Near, organist-choirmaster of Zumbro Church, Rochester.

THE DIVERTIMENTO CONCERT SERIES of First Unitarian Church, Portland, Oregon, has just completed its fifth season under the direction of Douglas L. Butler. On Oct. 6, 1973 George Kent and Edward Tarr were presented with a brass ensemble; on Nov. 11 Dr. Butler played an organ recital of late baroque music; and on Dec. 9 soloists Brunetta Mazzolini, soprano, Fred Sautter, trumpeter, and Dr. Butler, organist and conductor of the chamber orchestra, premiered Brixli's "Organ Concerto in F" and Haydn's "Trumpet Concerto in C" for Portland audiences.

THE 75th ANNIVERSARY OF FRANCIS POULENC'S BIRTH (Jan. 7, 1974) is being observed by a commemorative brochure produced by Editions Salabert. In addition to biographical and critical information, the brochure will include Salabert's extensive catalogue of the Poulenc works and a current discography.



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NEW RECORDINGS

Paul Hindemith: Sonatas I, II and III. Anton Heiller playing the C. B. Fisk organ at Memorial Chapel, Harvard University, Cambridge, Mass. Harvard Square Records (Box 472, West Somerville, MA 02144), DGR-73-3.

The extraordinary relationship between Anton Heiller and the late Paul Hindemith makes this recording a particularly fine addition to the catalog. Heiller knew Hindemith from 1950 until Hindemith's death in 1963; he had played often under the composer's direction, and he had played the first performance of the *Concerto for Organ and Orchestra*. They were very close friends.

For this reason, there is no better choice than Heiller to interpret these three works, now classics in the organ repertory. Heiller's grasp of Hindemith's neo-classical style, his feeling for Hindemith's harmonic world, and his love for the music itself is captured in these performances in a most vital way.

While the sonatas do not call for great technical display by the performer, they demand a great deal of musical care from the performer in delineating the tightly knit formal structures, and they demand an organ of great clarity. They are finely crafted chamber pieces which require the utmost musical concentration and subtlest expression for successful performance. Heiller understands this perfectly, handling the large and marvelously clear Fisk organ with utmost restraint.

The organ, the performer, and the music are here matched perfectly. To that is added excellent recording and engineering by David Griesinger of Cambridge, Mass., and a reasonably fine pressing for Harvard Square Records. The liner notes include brief but cogent paragraphs about the composer (by the performer, Anton Heiller), about the organ (by its builder, Charles Fisk), and about the music (by Max Miller), as well as the stoplist of the organ.

This must be at least one candidate for the "record of the year" award, and is recommended for everyone who has any interest at all in the organ literature of the 20th century. It certainly has our highest praise.

Organ Works by du Mage & Dandrieu. Played by Frank Taylor on the C. B. Fisk organ at Old West Church, Boston. Elysée Editions (88 Lowell Rd., Wellesley Hills, Mass. 02181). Program: *Livre d'Orgue* by Pierre du Mage; *Suite from Premier Livre de Pièces d'Orgue* by J. F. Dandrieu (*Dialogue, Basse de trompette, Tierce en taille, Concert de flûtes, Duo, Muzette, Duo en cors de Chasse sur la trompette, Ofertoire-marqué, and Suite de l'Ofertoire*).

Anyone who is familiar with the playing style of the late Melville Smith will want to own this fine recording by one of his finest and most faithful students, Frank Taylor. Mr. Taylor, presently on the faculty of Wellesley College music department, has chosen wisely to present these works on the Fisk organ at Old West Church, and he has succeeded in bringing the liveliest and most musical recording of this organ to date. The organ certainly has a French flavor to it, reminiscent of the Alsation Silbermann instruments, and, in spite of the fact that it lacks an 8' pedal Trumpet (not needed in any of the pieces on this recording), it serves the music of du Mage and Dandrieu perfectly well.

All of the earmarks of Melville Smith's musical interpretations and playing are here present — lots of rhythmic vitality (produced from his concept of pulse as motion analogous to the movement of a weighted wheel), elegant ornamentation (keeping in mind that the French called them "graces"), articulation and phrasing that comes from a knowledge of baroque dance and affects, and certain ability to register the pieces with color according to the composer's desires and specifications. Rhythmic alterations and notes *inégaux* are played with infinite variety (rather than equally unequal, as is so often the case), and the music is allowed graciousness, good humor, and colorful affect.

Once again, David Griesinger's engineering (with the help of Stephen Fassett) has produced excellent recording with fine presence, displaying the organ at its recorded best. It is a fine recording in all respects. And lest everyone will think that Frank Taylor is merely a carbon copy of Melville Smith, we hasten to add that he has brought to these pieces his own individuality and stamp. In some ways, the interpretations are more humorous, if less strong, than frequently allowed them, and tempos are frequently different as a result of the slight difference that Taylor has in approaching the affect of a given piece. It is a good way to see how, within the stated conventions of the period, differing interpreters can function equally well — even when they are teacher and student. The recording is a fine one and highly recommended.

The Charles Fisk Organs at Harvard, DePauw and West Church. Played by Arthur Carkeek. Available privately from DePauw University School of Music, Greencastle, Ind. 46135. Program: *5 Pieces from "Mass for the Parishes,"* Couperin; *Prelude and Fugue in A, Liebster Jesu, Wer nur den lieben Gott, Herr Jesu Christ dich zu uns wend, Erstanden ist der heilige Christ, Da Jesus an dem Kreuze stand, Lobt Gott ihr Christen, Bach; Es ist das Heil, Buxtehude; Herzlich tut mich verlangen, Herzlich tut mich erfreuen, Brahms; Toccata in D minor, opus 59/5, Reger.*

This recording is essentially a demonstration disk of the various works by Charles B. Fisk, the organbuilder. It displays the large 4-manual organ at Harvard University, the medium sized instrument at Old West Church, Boston, and the small studio organ of 2 manuals and 8 stops at DePauw University, where Arthur Carkeek is professor of organ and theory. The Couperin and Reger pieces are played at Harvard; the Bach chorale preludes and the works by Buxtehude and Brahms are played at Old West Church, and the Bach *Prelude and Fugue* is played at DePauw University.

Mr. Carkeek is well known for his simplicity of style and his approach to keyboard technique in the quietest possible manner. All of the playing here shows off these approaches excellently with varying musical results. The honest simplicity of the Bach chorale preludes, for instance, places them into perspective for what they are: unpretentious church pieces. The same is true of the Buxtehude. Simple sincerity and handling of the notes is less successful, however, in the Couperin, here registered excellently, but lacking a certain amount of grace and charm rhythmically. And, whereas the Brahms chorale preludes lack expressiveness as Romantic character pieces, the Reger *Toccata* is matched by the performer and the organ in sheer virtuosity and impetuosity of expression. All of the pieces are played with care, and show off the organs well. The recording (which was not done professionally) is from fair to good, and much of the presence of the original recording was lost in the pressing of the disk, which is only average in quality. But then, this was not meant to be a commercially professional endeavor, and the quality is surprising for the small budget which has produced the recording. It is a good recorded illustration of the fine work of organ builder Charles Fisk.

Organ Music of the Grand Siècle. John Hamilton playing the Beall Memorial Organ at the University of Oregon, Eugene. Orion Master Recordings (3802 Castlerock Rd., Malibu, CA 90265), ORS-73133. Program: *Chromatic Fantasy, Variations on "Under the Green Linden," Simple Simon, Pavan after Dowland "Flow My Tears," Sweelinck: Sonata in D, Anonymous (ca. 1775); Toccata for Clarinet, Viola; Two Sonatas in C minor, Soler; Burgundian Noel, Swiss Noel, Balbâtre; Chaconne in F, Chaconne in D, Louis Couperin.*

The very fine new organ at the University of Oregon, built by Jürgen

Ahrend of Ostfriesland, West Germany, is shown off on this recording by the University Organist, John Hamilton. Admittedly, the organ works best in the literature of the "Grand siècle." It is essentially early Dutch in style, tuned in Werckmeister II (here called "a transition temperament of the Romantic Era" by Mr. Hamilton), winded with a single wedge bellows, and with a "suspended" action. If the recording is indeed accurate, this organ must have some of the most exciting reeds of any to be heard in modern organs. Not lacking in fire, they are much more robust and full than one hears in contemporary organs.

The playing is excellent. It is full of life and energy, it is articulate and stylistically accurate playing, and it is playing which is a result of long years of study and deliberation in the performance practices of the period from which this music comes. What's more, it is very musical playing. The organ is exciting as well, and is registered by Mr. Hamilton to good affect in all the pieces. Everything about the organ serves this music outstandingly.

The recording is less successful. What sounds like inferior recording equipment was used in the taping (there are wavers in the tones), and the acoustically clear but "dead" room provides the recording with no presence at all. Oh that this organ were allowed to sing in a live acoustical atmosphere! It would be far better. The surface of our review copy was also not of the finest quality. It exhibited some bubbling and one groove which we found impossible to track at any arm weight. The volume levels of the various pieces also vary to a great degree.

Although the somewhat pretentious notes include sufficient information about the composers and their works, the notes about the organ and the new hall acoustics at the University of Oregon are loaded with jargon and sometimes very opinionated value judgments.

Nevertheless, the playing and the music on this organ are worth having in one's library.

— Robert Schuneman

Greenwood Builds for Roanoke, Ala. Church

The Greenwood Organ Company is building a 2-manual organ for the First United Methodist Church of Roanoke, Alabama. The new instrument replaces a former 1907 Pilcher organ, and several ranks of the former Pilcher are being retained in the new instrument after revoicing and rescaling. The specification was prepared by Charles B. Carter, vice president of the Greenwood Organ Company, and Mrs. James Lane, the church's organist. Installation is planned for early summer of 1974.

GREAT
Principal 8' 61 pipes
Hohlfute 8' 61 pipes
Dulciana 8' 61 pipes
Prestant 4' 61 pipes
Koppelflute 4' (prepared)
Doublette 2' 61 pipes
Mixture III (19-22-26) (prepared)
Chimes

SWELL
Gedeckt 8' 61 pipes
Flute Celeste 8' (TC) 49 pipes
Aeoline 8' 61 pipes
Principal 4' 61 pipes
Harmonic Flute 4' 61 pipes
Flageolet 2' 61 pipes
Krummhorn 8' 61 pipes
Tremolo

PEDAL
Bourdon 16' 32 pipes
Lieblich Gedeckt 16' 12 pipes (Swell)
Octave 8' (prepared)
Flötenbass 8' 12 pipes
Choralbass 4' (prepared)
Flute 4' 12 pipes
Octavin 2' (prepared)

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CALENDAR

FEBRUARY

					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		

MARCH

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

DEADLINE FOR THIS CALENDAR WAS JANUARY 10

5 February
John Young, piano, Trinity Church, New York City 12:45 pm
Barbara Harbach-George, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
René Saorgin, Elon College, NC 8 pm
Robert S Lord, Heinz Chapel, Pittsburgh, PA 12 noon
Marianne Webb, Southern Illinois U, Carbondale, IL 8 pm
Marie-Louise Jaquet, for San Joaquin Valley AGO, Fresno, CA

6 February
Choral works by Bach, St Thomas Church, New York City 12:10 pm
Patricia Boos, St John's Episcopal, Washington, DC 12:10 pm
Virgil Fox, Tech H S, Des Moines, IA

7 February
Donald Joyce, St Thomas Church, New York City 12:10 pm
Randy Waller, Grace Church, New York City 12:30 pm
Robert S MacDonald, Trinity Church, New York City 12:45 pm
Collegium Musicum, Newman Powell, dir; Valparaiso U, IN 8:15 pm
Ross Wood, harpsichord, Southern Methodist U, Dallas, TX 3:30 pm
Worth-Crow Duo, Brazoport Sr H S, Freeport, TX

8 February
René Saorgin, Salem College, Winston-Salem, NC 8:15 pm
Marilyn Mason, First Presbyterian, Tulsa, OK

9 February
Williamstown Baroque Consort, Victor Hill, dir; Williams College, Williamstown, MA 8:30 pm (also Feb 10, 8:30 pm)
René Saorgin, masterclass, Salem College, Winston-Salem, NC 9:30 am
John Obetz, Gerald Kemner and Moog Synthesizer, RLDS Aud, Independence, MO 8 pm
Marilyn Mason, AGO masterclass, Tulsa, OK
Marie-Louise Jaquet, Stanford U, Palo Alto, CA

10 February
Marion Anderson, St Luke's Cathedral, Portland, ME 4 pm
Helen R Henshaw, Cathedral of All Saints, Albany, NY 4:30 pm
Missa Brevis in D by Britten, St Stephen's Church, New York City 10:45 am
Cosmopolitan Brass Ensemble, Riverside Church, New York City 2:30 pm
James Leaffe, Cultural Center, New York City 3 pm
Hunter Tilman, Temple Emanu-El, New York City 3:30 pm
Motets III and IV by Bach, St Thomas Church, New York City 4 pm
Mass (excerpts) and Chichester Psalms by Bernstein, St Bartholomew's Church, New York City 4 pm
Calvin Hampton, Calvary Episcopal, New York City 4 pm
Paul Bemepechat Trio, Madison Ave Presbyterian, New York City 4 pm
"How the Instruments Talk," children's program, St Stephen's Church, New York City 4 pm

Jane Gamble, Cathedral of St John the Divine, New York City 3:30 pm; followed by Chapel Choir of Capital U, 4:30 pm
Cantata 106 by Bach, Holy Trinity Lutheran, New York City 5 pm
Walden Trio, Munn Ave Church, East Orange, NJ 4:30 pm
Epstein Duo, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Haig Mardirosian, Lutheran Church of the Reformation, Washington, DC 3 pm
René Saorgin, Covenant Presbyterian, Charlotte, NC 4 pm
Choral Evensong, Bethesda by the Sea Episcopal, Palm Beach, FL 4 pm
Wayne Nagy, All Saints Episcopal, Ft Lauderdale, FL 4 pm
G Dene Barnard, First Congregational, Columbus, OH 8 pm
Paul Humiston, Cathedral of Christ the King, Kalamazoo, MI 4:30 pm
David Craighead, Concordia Senior College, Fort Wayne, IN 8 pm
Stephen McKersie, Valparaiso U, IN 4 pm
Les Corps Glorieux by Messiaen, James Strand, Oklahoma City U, OK 3 pm
Marilou Kratzenstein, Rice U, Houston, TX 3:30 pm
Marie-Louise Jaquet, Grace Cathedral, San Francisco, CA 5 pm

11 February
Wilma Jensen and K Dean Walker, organ and percussion; South Congregational, New Britain, CT 8 pm
David H Binkley, Lebanon Valley College, Annville, PA 8 pm
René Saorgin, Mars Hill College, Mars Hill, NC 8 pm
Virgil Fox, First Presbyterian, Naples, FL
William Bates, First Baptist, West Palm Beach, FL
David Britton, First Methodist, Lubbock, TX 8 pm

12 February
Martha Lattimore, soprano, Trinity Church, New York City 12:45 pm
Walter Hilse, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
David Craighead, North Shore Congregational Israel, Glencoe, IL

13 February
Richard McPherson, St John's Episcopal, Washington, DC 12:10 pm
René Saorgin, Sweet Briar College, VA 8 pm
William Bates, Riverside Presbyterian, Jacksonville, FL

14 February
John Schuder, St Thomas Church, New York City 12:10 pm
Vincent Stadlin, Grace Church, New York City 12:30 pm
Larry King, Trinity Church, New York City 12:45 pm
Worth-Crow Duo, Jr H S, El Dorado, KS
Frederick Geoghegan, Roxy Grove Hall, Waco, TX
David Britton, First Presbyterian, Tyler, TX 8 pm

15 February
John Rose, The Citadel, Charleston, SC
René Saorgin, Southern Methodist U, Dallas, TX 8:15 pm
Marie-Louise Jaquet, UCLA, Los Angeles, CA 12 noon

16 February

Wilma Jensen and K Dean Walker, organ and percussion, Towson State College, Towson, MD
John Rose, First Baptist, Charleston, SC
Anton Godding, workshop, Lutheran Church, Ponca City, OK 2 pm
Marie-Louise Jaquet, First Methodist, Fort Worth, TX

René Saorgin, masterclass, Southern Methodist U, Dallas, TX 9 am
Arlyn Fuerst, Duane Caddock, "Use of Instruments with Children's Choirs" for AGO, Trinity Lutheran, Madison, WI 10 am

17 February
Max Miller, First Unitarian, Providence, RI 4 pm
Barbara Harbach-George, Yale U, New Haven, CT
Benjamin Van Wye, Cathedral of All Saints, Albany, NY 4:30 pm
Robert Noehren, organ workshop; Thomas Dunn, choral workshop; for New York City AGO, Riverside Church, New York City (thru Feb 18)
Manhattan School of Music Orchestra, Frederick Swann, Riverside Church, New York City 2:30 pm
James Leaffe, Cultural Center, New York City 3 pm
Robert Baker, Temple Emanu-El, New York City 3:30 pm
Alec Wyton, Cathedral of St John the Divine, New York City 3:30 pm
Calvin Hampton, Calvary Episcopal, New York City 4 pm
Requiem by Durufle, Madison Ave Presbyterian, New York City 4 pm
Mass in G by Schubert, St Bartholomew's Church, New York City 4 pm
Cantata 18 by Bach, Holy Trinity Lutheran Church, New York City 5 pm
John Obetz, St Thomas Church, New York City 5:15 pm

Choirs of Bernards H S, Robert T Volbrecht, dir; at St Mary's Abbey, Morristown, NJ 4:30 pm
John A Davis, Old North Reformed Church, Dumont, NJ 4 pm
Collegium Musicum of Princeton, Trinity Church, Princeton, NJ
Haig Mardirosian, St John's Lutheran, Allentown, PA 8 pm
Donald S Sutherland, organ; Phyllis Bryn-Julson, soprano; Bradley Hills Presbyterian, Bethesda, MD 4 pm
Choral Festival, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
René Saorgin, Eckerd College, St Petersburg, FL 8 pm
Gerre Hancock, Third Presbyterian, Pittsburgh, PA
Kent State U Choir, Robert H Foulkes, dir; at First Congregational, Columbus, OH 8 pm
Elijah by Mendelssohn, Christ Church, Cincinnati, OH 5 pm
Julie Vanden Wyngaard, pianist; Joseph Sullivan, narrator; Park Congregational, Grand Rapids, MI 4:30 pm
Dexter Bailey, Trinity Church, Highland
Robert E Woodworth Jr, Ebenezer Lutheran Church, Chicago, ILL 4:30 pm
Park, IL 4 pm
Cantata 169 by Bach, Grace Lutheran, River Forest, IL 4 pm
Worth-Crow Duo, Centralia H S Centralia, IL
Klaus Kratzenstein, Rice U, Houston, TX
Marie-Louise Jaquet, First United Methodist, Santa Monica, CA

18 February
Michael Corzine, Florida State U, Tallahassee, FL 8:15 pm
Stimmung by Stockhausen, Collegium Vocale Cologne, Museum of Contemporary Art, Chicago, IL 8:15 pm
Gerre Hancock, Grace Church, St Louis MO
David Britton, Cathedral of St John, Albuquerque, NM 8:15 pm

19 February
Herald Brass Quintet, Trinity Church, New York City 12:45 pm
Haig Mardirosian, Church of St Paul the Apostle, New York City 8 pm
William S Wrann, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
John Obetz, St John's Episcopal, Washington, DC 8 pm
René Saorgin, Stetson U, Deland, FL 8 pm
Virgil Fox, Community Theatre, Vero Beach, FL
William Bates, First Baptist, Huntsville, AL
AGO lecture recital, Robert Lynn, harpsichord; Tallwood Baptist Church, Houston, TX 8:15 pm

20 February
Choral works by American composers, St Thomas Church, New York City 12:10 pm
J Reilly Lewis, St John's Episcopal, Washington, DC 12:10 pm

21 February
Mary Fenwick, St Paul's Chapel, Columbia U, New York City 12:05 pm
James Leaffe, St Thomas Church, New York City 12:10 pm
Frank C Smith, Grace Church, New York City 12:30 pm
George Wilson, Trinity Church, New York City 12:45 pm
Marilyn Mason, Church St United Methodist, Knoxville, TN 8:15 pm

22 February
Leonora McCroskey Stein, Memorial Church, Harvard U, Cambridge, MA 8:30 pm
Virgil Fox, Manatee Jr College, Bradenton, FL
René Saorgin, Fairmount Presbyterian, Cleveland Heights, OH 8:30 pm
Marilyn Mason, AGO workshops, Knoxville, TN (also Feb 23)
Claire Coci, First Congregational, Los Angeles, CA
Thomas Harman, Royce Hall, UCLA, Los Angeles, CA

23 February
AGO Youth Choir Festival, Alec Wyton, Court St United Methodist, Rockford, IL (also Feb 24)
Carol Klein, trumpet; Samuel J Swartz, organ; All Saints Episcopal, Palo Alto, CA 8 pm

24 February
Brian Jones, Queen's College, Oxford, England
René Saorgin, Yale U, New Haven, CT 8:15 pm
Kenneth Kroth, Cathedral of All Saints, Albany, NY 4:30 pm
Choirs of the Church School, Riverside Church, New York City 2:30 pm
James Leaffe, Cultural Center, New York City 3 pm
John Huston, Temple Emanu-El, New York City 3:30 pm
Mary Murrell Faulkner, Cathedral of St John the Divine, New York City 3:30 pm
Calvin Hampton, Calvary Episcopal, New York City 4 pm
Alex Yount, St Michael's Church, New York City 4 pm
Requiem by Beethoven, St Bartholomew's Church, New York City 4 pm
Psalms of David by Hollander, Grace Church, New York City 4:30 pm
Cantata 127 by Bach, Holy Trinity Lutheran, New York City 5 pm
James C. Kelly, St Thomas Church, New York City 5:15 pm
The Baltimore Camerata, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Choir of Cathedral of Mary Our Queen (altimore); at Lutheran Church of the Reformation, Washington, DC 5 pm
John Pidgeon, Cathedral of St Philip, Atlanta, GA 5 pm
Virgil Fox, Revelation Lights, U of Florida, Gainesville, FL
Thomas Foster, Bethesda by the Sea Episcopal, Palm Beach, FL 4 pm
Litanies KV 125 by Mozart, Stabat Mater by Schubert, Motet V by Bach, Es ungen drei Engel by Michaelson; Phyllis Bryn-Julson, William McDonald, soloists; Louisville Bach Society, Melvin Dickinson, dir; St Agnes Church, Louisville, KY 3:30 pm
Andrea Toth, Mennonite Seminary, Elkhart, IN 4 pm
Michael Corzine, U of Evansville, IN 8:15 pm
Apollo Musical Club, St Peter's Church, Chicago, IL 3:30 pm
Marianne Webb, St Paul's Lutheran, Chicago, IL 4 pm
Gerre Hancock, Fourth Presbyterian, Chicago, IL 6:30 pm
Rosamond Hearn, organ; Ann Parayko, soprano; St Procopius Abbey, Lisle, IL 3 pm
John Obetz, First Presbyterian, Oklahoma City, OK
George Ritchie, Dundee Presbyterian, Omaha, NE
Jester Hairston, program of his spirituals, La Jolla Presbyterian, La Jolla, CA 4 pm

25 February
René Saorgin, masterclass, Michigan State U, East Lansing, MI

Gerre Hancock, AGO masterclass, St Louis, MO
George Ritchie, U of Nebraska, Lincoln 8 pm

20 February
Choral works by American composers, St Thomas Church, New York City 12:10 pm
J Reilly Lewis, St John's Episcopal, Washington, DC 12:10 pm

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Claire Coci, First Congregational, Los Angeles, CA
Thomas Harman, Royce Hall, UCLA, Los Angeles, CA

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Mary Murrell Faulkner, Cathedral of St John the Divine, New York City 3:30 pm
Calvin Hampton, Calvary Episcopal, New York City 4 pm
Alex Yount, St Michael's Church, New York City 4 pm
Requiem by Beethoven, St Bartholomew's Church, New York City 4 pm
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Marianne Webb, St Paul's Lutheran, Chicago, IL 4 pm
Gerre Hancock, Fourth Presbyterian, Chicago, IL 6:30 pm
Rosamond Hearn, organ; Ann Parayko, soprano; St Procopius Abbey, Lisle, IL 3 pm
John Obetz, First Presbyterian, Oklahoma City, OK
George Ritchie, Dundee Presbyterian, Omaha, NE
Jester Hairston, program of his spirituals, La Jolla Presbyterian, La Jolla, CA 4 pm

25 February
René Saorgin, masterclass, Michigan State U, East Lansing, MI

David Craighead, St James Church, Toronto, Ont

Music for flute, bassoon and keyboard, St James Church, Dundee, Ont 8:15 pm

26 February

Donald Isler, piano, Trinity Church, New York City 12:45 pm

William Burns, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

Wayne Nagy, St John's Episcopal, Washington, DC 8:30 pm

Virgil Fox, Revelation Lights, Broward Hall, Ft Lauderdale, FL

René Saorgin, Michigan State U, East Lansing, MI 8 pm

DePaul U Chorus, Cathedral of St James, Chicago, IL 8 pm

Gerre Hancock, Lincoln Symphony Orchestra, Lincoln, NE

27 February

Ash Wednesday Music, St Thomas Church, New York City 12:10 pm

28 February

Maryann Hamilton, St Thomas Church, New York City 12:10 pm

Ladd Thomas, Trinity Church, New York City 12:45 pm

Marie-Louise Jaquet, Church of the Immaculate Conception, Maplewood, NJ 8 pm

1 March

Ray Ferguson, Houghton College, Houghton, NY

David Mulbury, Church of St Vincent de Paul, Houston, TX 8:15 pm

2 March

David Mulbury, AGO masterclass, Church of St Vincent de Paul, Houston, TX 9:30 am

Richard Morris and Martin Berinbaum, Shaw Festival Theatre, Niagara-on-the-Lake, Ont

3 March

Richard Morris and Martin Berinbaum, Capitol Theatre, Concord, NH

Eugene Hancock, Riverside Church, New York City 2:30 pm

Steven Franck, Cultural Center, New York City 3 pm

Judith Ann Brown, Cathedral of St John the Divine, New York City 3:30 pm; followed by Lenten Procession of Lessons and Carols, 4 pm

Calvin Hampton, Calvary Episcopal, New York City 4 pm

The Penitent David by Mozart, St Bartholomew's Church, New York City 4 pm

William Teague, St Thomas Church, New York City 5:15 pm

Stabat Mater and Motets for a Time of Penitence by Poulenc, Church of the Ascension, New York City 8 pm

Chamber choral works, All Saints Church, Princeton, NJ

Vocal chamber music, Emmanuel Episcopal, Baltimore, MD 4:30 pm

Lloyd Bowers, harpsichord, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Soloists of St Philip, Cathedral of St Philip, Atlanta, GA 8 pm

Members of Trinity Youth Orchestra, Holy Trinity Lutheran, Buffalo, NY 5 pm

Frederick Swann and John Stuart Anderson, organ and actor, St Paul's Lutheran, Allentown, PA

Marianne Webb, St John's Protestant Church, Columbus, OH 4 pm

Claire Coci, Tabernacle Presbyterian, Indianapolis, IN 8 pm

All-Monteverdi program, Chicago Chamber Choir, Church of Our Saviour, Chicago, IL 4 pm

Dexter Bailey, Our Lady of Bethlehem Convent, La Grange Park, IL 4 pm

Marie-Louise Jaquet, Trinity Episcopal, New Orleans, LA 4 pm

Saint Joan by G B Shaw, First Presbyterian, Oceanside, CA

James Bossert, First Congregational, Long Beach, CA 4 pm

Catharine Crozier, Pomona College, Claremont, CA

4 March

Heinz Arnold, Independence Blvd Christian Church, Kansas City, MO

Organ Concerta by Samuel Adler, Dallas Civic Symphony, Robert Anderson, Southern Methodist U, Dallas, TX 8:15 pm

5 March

Choral concert, Trinity Church, New York City 12:45 pm

Frederick Swann, AGO workshop, First Presbyterian, Ridgewood, NJ 8:30 pm

Marie-Louise Jaquet, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

David Craighead, Messiah College, Grantham, PA

William Goff, Heinz Chapel, Pittsburgh, PA 12 noon

Virgil Fox, Revelation Lights, Bayfront Arena, St Petersburg, FL

6 March

Works by S S Wesley, St Thomas Church, New York City 12:10 pm

EKU Singers and Concert Choir, Eastern Kentucky U, Richmond, KY 8 pm

7 March

Ellen Nord, St Thomas Church, New York City 12:10 pm

David Higgs, Grace Church, New York City 12:30 pm

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

Ladd Thomas, Broadmoor Baptist, Jackson, MS

8 March

St Paul's Boys Choir, United Congregational Church, Norwich, CT

9 March

Marie-Louise Jaquet, workshop, American Academy of Music, Tenafly, NJ 2:30 pm

Virgil Fox, Revelation Lights, Civic Center Aud, Atlanta, GA

National Organ Playing Competition, First Presbyterian, Fort Wayne, IN 1-5:30 pm

Ted Alan Worth, Ottawa H S, Ottawa, IL

10 March

A Time of Fire by Francis Jackson; John Stuart Anderson, actor; The Riverside Choir; Riverside Church, New York City 2:30 pm

Calvin Hampton, Calvary Episcopal, New York City 4 pm

Manzoni Requiem by Verdi, St Bartholomew's Church, New York City 4 pm

Anthony Newman, Cathedral of St John the Divine, New York City, recital 4:30 pm, masterclasses at 2 pm and 7:30 pm

Cantata 106 by Bach, Holy Trinity Lutheran, New York City 5 pm

Eileen M Guenther, St Thomas Church, New York City 5:15 pm

Jephthe by Carissimi, Ave Maria by Donizetti, Missa Brevis by Bellini, Church of Our Saviour, New York City 7:30 pm

Music of the French Cathedrals, First Presbyterian, Orange, NJ 5 pm

Marie-Louise Jaquet, St Timothy Lutheran, Wayne, NJ 8 pm

Randall S Mullin, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Allen G Brown, First Congregational, Columbus, OH 8 pm

Gerre Hancock, Seventh-Day Adventist Church, Kettering, OH

Roger Davis, Cathedral of Christ the King, Kalamazoo, MI 4:30 pm

Schola Cantorum, Frederick Telschow, dir; Valparaiso U, Valparaiso, IN 4 pm

Cantata 21 by Bach, Grace Lutheran, River Forest, IL 4 pm

E Power Biggs, First United Methodist, Albuquerque, NM

11 March

Marie-Louise Jaquet, Milton Academy, Milton, MA 7:30 pm

Mass by Giacomo Antonio Perti; Bethesda by the Sea Episcopal, Palm Beach, FL 8 pm

Gerre Hancock, AGO workshop, Dayton, OH

Ted Alan Worth, Jackson H S, Jackson, MI

Xavier Darasse, Rice U, Houston, TX 8 pm

12 March

Pingry School Chorus and Brass Choir, Trinity Church, New York City 12:45 pm

Joseph Wozniak, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

13 March

3rd Organ Symposium — "Max Reger: Exploring the Differing Interpretations of the Master's Work;" Michael Schneider, Robert Bailey, Philip Prince, Benn Gibson, Robert Schuneman, Jack Hennigan, James Wyly, Charles Krigbaum; Yale U, New Haven, CT (thru March 15)

Music of Bairstow, St Thomas Church, New York City 12:10 pm

John W Heizer, University Baptist, Baltimore, MD 12 noon

Marie-Louise Jaquet, Cleveland Museum of Art, Cleveland, OH 8:30 pm

Brian Jones, Old West Church, Boston, MA 3:30 pm

14 March

Charles D Frost, St Thomas Church, New York City 12:10 pm

Betty Milham, Grace Church, New York City 12:30 pm

Timothy E Albrecht, Trinity Church, New York City 12:45 pm

David Lowry, Larry Smith, Winthrop College, Rockhill, SC 8 pm

15 March

Virgil Fox, Chrysler Hall, Scope Plaza, Norfolk, VA

Concertos for Organ and Orchestra by Rheinberger, E Power Biggs; First Congregational, Los Angeles, CA (also Mar 17)

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Timothy E Albrecht — Christ Church, Montpelier, VT Dec 2: The Advent and Christmas portions of the Orgelbüchlein, Bach.

Ludwig Altman — Temple Emanu-El, San Francisco, CA Dec 30: Ricercare a tre voci, Ricercare a 6 voci (Musical Offering), Thy throne I now approach BWV 668, Bach; Andante in F KV 616, Fugue in G minor KV 401, Mozart; Introitus, Aria ed Alleluja, Klebe; Pastorale, Milhaud; Elegaic Sonorities (premiere) David Sheinfeld.

Fred Backhaus — student of Miriam Clapp Duncan, Lawrence U, Appleton, WI Nov 26: Prelude and Fugue in E minor, Bruhns; Prelude and Fugue in B minor, Bach; Le vent de l'Esprit (Pentecost Mass), Messiaen; Prelude and Fugue on ALAIN, Durullé.

Robert F Bates — student of Ray Ferguson, Wayne State U, Detroit, MI Dec 10: Prelude and Fugue in D minor, Buxtehude; Trio Sonata IV BWV 528, Bach; Trois Mouvements for flute and organ, Alain; Etudes II and VI opus 5, Demessieux; Introduction, Variations and Fugue on an Original Theme opus 73, Reger. Assisted by Marilyn Jones, flute.

George Black — U of Western Ontario, London, Ontario Dec 7: Schmücke dich, Bach; Offertoire pour le jour de Paques, Dandreu; Noël sur les flutes, d'Aquin; For Evening Draws On for English horn, organ and tape, Pinkham; Collaborations for organ and tape, Ulltan-Dawson; Fantasie in drei Rhythmen, Kluge; God Plays Hide and Seek for organ and tape, Hampton-Kalehoff.

James I Boschker — graduate recital, U of South Dakota Dec 7: Concerto II in A minor BWV 593, Canonic Variations on Vom Himmel hoch BWV 569, Trio Sonata III BWV 527, Passacaglia and Fugue in C minor BWV 582, Bach.

James R Brown, Oberlin, OH — Queen St United Methodist, Kinston, NC Dec 30: Toccata in F BWV 540, Trio Sonata IV BWV 528, Fugue in F BWV 540, Bach; Chaconne in F minor, Pachelbel; Pastorale in G. Pasquini; Communion, Sortie (Pentecost Mass), Messiaen.

Frederick Burgomaster — St Paul's Cathedral, Buffalo, NY Dec 21: Swiss Noel, d'Aquin; Sleepers wake, Bach; Praise be to Thee Lord Jesus Christ, Walcha; Carillon, Sowerby; The Shepherds (Nativity), Messiaen; Toccata (Symphony V), Widor.

John Burkett — East Texas State U, Commerce Dec 3: Nun komm der Heiden Heiland BWV 599, Herr Christ der einig Gottes Sohn BWV 601, Der Tag der ist so Freudenreich BWV 605, In dulci jubilo BWV 729, Bach; Noel in G, d'Aquin; Vom Himmel hoch, Pachelbel; Concertino Sacra on Good Christian Men Rejoice for brass, flute and organ, Rohlig; Weihnachtsbaum Vol 1, Liszt; Rhapsodie sur les Noëls, Gigout.

Jerome J Bulera — St Vincent de Paul Church, Chicago, IL Dec 2: Praise to the Lord, Ah God from heaven look anew, Rejoice beloved Christians, Micheelsen; How brightly shines the Morning Star, Buxtehude; Fantasia and Fugue in G minor BWV 542, Bach; Improvisation on In dulci jubilo, Karg-Elert; Fantaisie in A, Franck; Te Deum, Langlais.

Carol Clever — St Paul's Cathedral, Los Angeles, CA Dec 28: Noël grand jeu et duo, d'Aquin; A rose is blooming, Brahms; In Thee is gladness, Bach; In Bethlehem is born, Walcha; Coventry Carol, arr Gore; 2 settings In dulci jubilo, Bach and Langlais; Toccata (Symphony V), Widor.

Lloyd Davis — Bryn Mawr Community Church, Chicago, IL Dec 2: Sleepers wake, Come now Savior of the heathen, Bach; Partita on Nun komm der Heiden Heiland, Distler; The world awaiting the Savior (Passion Symphony), Dupré; 3 settings In dulci jubilo, Bach, Zachau and Schroeder; The Nativity, Langlais; Greensleeves, Wright; The Shepherds, Eternal Designs, God Among Us (Nativity), Messiaen.

Merrill N Davis III, Rochester, MN — Southern Illinois U, Carbondale, IL Dec 2: Sinfonia from Cantata 29, Trio Sonata VI in G, Toccata and Fugue in D minor, Bach; Magnificat on the Ninth Tone, Scheidt; Choral in B minor, Franck; Prelude in C, Bruckner; Postlude (Slavonic Folk Mass), Janacek.

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George Decker — St Paul's Cathedral, Syracuse, NY Dec 4: Puer nobis nascitur, Or dites-nous Marie, P Dandrieu; Chanton de Voix Hautaine, J-F Dandrieu; Joseph est bien marié, Balbastre; Toccata on a Noel, Dupré.

Bonnie Beth Derby — St Paul's Cathedral, Syracuse, NY Dec 12: Canzona, A Gabrieli; Allein zu dir, Erich; Prelude, Cromhorne en taille, Guilain; Partita on Werde munter mein Gemüte, Pachelbel.

David Difiore — student of Walter A Eichinger, University Methodist Temple, Seattle, WA Dec 7: Fantasy and Fugue in G minor, Bach; Choral in B minor, Franck; 2 Organ Psalms, Zimmermann; Prelude and Trumpetings, Roberts.

W Kirby Eber — Vermont St United Methodist, Quincy, IL Dec 16: Fantasy in C, In dulci jubilo, Bach; Que li darem a n'el Noi de la Mare?, Guinaldo; Adagio for Strings, Barber-Strickland; Trumpet Tune in C, Johnson; Entrata Festiva, Peeters.

Gerald D Frank, Stillwater, OK — Oklahoma City U Dec 2: Prelude and Fugue in C BWV 547, Bach; Prelude for organ and tape, Stewart; Fantasia in F minor KV 608, Mozart; Prelude and Fugue in F-sharp minor, Buxtehude; Five Minatures for organ and tape, Palombo; Prelude and Fugue on BACH, Liszt.

Antone Gadding, Oklahoma City, OK — First United Methodist, El Dorado, KS Nov 25: Voluntary in D minor opus 5-8 Stanley; Prelude, Fugue and Variation, Franck; Toccata, Villancico y Fuga, Ginastera; Variations on Jesu meine Freude, Walther; A Lesson for the Organ, Selby; Adeste fidelis, Ives; See that ye love one another, Pinkham; Toccata and Fugue in D minor BWV 565, Bach.

Edythe Rachel Grady — Johnson C Smith U, Charlotte, NC Dec 16: A child is born in Bethlehem, The only Son from heaven, Beside Thy cradle, The star proclaims the King is here, Bach; What Child is This, Purvis; Rise up shepherd, Dett; Stille Nacht, La Nativité, Fanfare on Adeste fidelis, Young; Behold a rose is blooming, Brahms; Patapan, Pasquet.

Karin J Gustafson, Glens Falls, NY — Cathedral of All Saints, Albany, NY Jan 20: Concerto V in F, Handel; Passacaglia and Fugue in C minor BWV 582, Bach; Postlude for Compline, Alain; Fugal (Symphony I), Vierne.

Jerry Guzaski — student of Theodore Ripper, Millikin U, Decatur, IL Dec 4: Noël grand jeu et duo, d'Aquin; Concerto in A minor BWV 592, Vivaldi-Bach; Sonata I, Mendelssohn; Sonata I, Hindemith; Litanies, Alain.

Elizabeth Hamp — First Presbyterian, Danville, IL Dec 2: 2 settings Nun komm der Heiden Heiland, Bach and Pachelbel; Antiphons on the Magnificat, Dupré; Prelude on Picardy for flutes and organ, Hamp; Gloria, Dupré.

David Hewlett — St James' Church, Greenfield, MA Dec 2: Chaconne, L Couperin; Liebster Jesu, Wachet auf, Nun komm der Heiden Heiland, Prelude and Fugue in C minor, Bach; Fugue and Choral, Honegger; Suite Breve, Langlais; La Nativite, Langlais; Choral in A minor, Franck.

Margaret Irwin-Brandon — St Mark's Cathedral, Seattle, WA Dec 7: La Nativite du Seigneur (complete), Messiaen.

Darlene Kayson — St Paul's Cathedral, Los Angeles, CA Dec 21: La Nativite, Langlais; Concerto in D minor, Vivaldi-Bach; Venite adoramus, Gehrenbeck; Noel, Carillon-Sortie, Mulet.

Kirby Koriath — Ball State U, Muncie, IN Nov 30: Marche Triomphale opus 46, Vierne; Concerto for organ and brass, Monnikendam; Concertante for organ, brass and percussion, Pinkham; Cortege for organ and brass, Litaize; Intermezzo for trombone and organ, Schiffmann; Poème Héroïque for organ, brass and drum, Dupré. Assisted by instrumental ensemble conducted by Bennett Lentzner.

Charles Krigbaum, New Haven, CT — Bradley Hills Presbyterian, Bethesda, MD Jan 15: Prelude and Fugue in E minor, Buxtehude; Ricercar Arioso, Gabrieli; Capriccio sopra il Cuckoo, Frescobaldi; Sonata IV, Mendelssohn; Communion, Sortie (Pentecost Mass), Messiaen; 5 Musical Clock Pieces, Haydn; In dir ist Freude, Herr Jesu Christ dich zu uns wend, Ich ruf zu dir, Prelude and Fugue in A minor, Bach.

Arthur Lawrence — St Mary's College, Notre Dame, IN Dec 3: Prelude and Fugue in E minor, Bruhns; Canonic Variations on Vom Himmel hoch BWV 769A, Prelude and Fugue in C BWV 547, Bach; Noël sur les flutes, Noël grand jeu et duo, d'Aquin; La Nativité, Langlais; Prelude and Fugue in G minor, Dupré.

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Myron Leet, Wilkes-Barre, PA — St Luke's Episcopal, Scranton, PA Jan 6: Nun komm der Heiden Heiland, Walcha; The Holly and the Ivy, Milford; The First Noel, Held; Greensleeves, Wright; 3 settings In dulci jubilo, Langlais, Manz and Schroeder; The Virgin and Child, Messiaen; God Rest you merry Gentlemen, Elmore; Variations on a Noel, Dupré.

Judith Lobe — student of Walter A Eichinger, University Methodist Temple, Seattle, WA Dec 7: Trumpet Voluntary, Stanley; Suite on the Second Tone, Guilain; Variations on a Shape Note Tune, Barber; Prelude on Land of Rest, Proulx; Poem of Happiness, Langlais.

Allen R Mills — Cathedral of All Saints, Albany, NY Jan 27: Sinfonia to Cantata 24, Bach; Sonata I in E-flat (Epistle Sonatas), Mozart; Divertissement, Vierne; Te Deum, Mills (assisted by Glee Club of Albany Academy for Girls); Prelude and Fugue on ALAIN, Durufle.

Kathryn Ulvilden Moen, St Paul, MN — First Lutheran, Decarah, IA Dec 9: Prelude and Fugue in E minor (Wedge), Magnificat, Wacht auf, Partita on Sei gegrüßet, Bach; Variations on Freu dich sehr, Pachelbel; La Nativité, Langlais; Deseins eternels, Messiaen; Reflection, Watson; Tierce en taille, Couperin; Dialogue sur les grands jeux, de Grigny; Fantasia, Kabelac.

Frank K Owen — St Paul's Cathedral, Los Angeles, CA Dec 7: Grand Chorus on a Pedal Point, de Grigny; 2 settings Wacht auf, Bach and Peeters; Cantabile opus 37, Jangsen; Koraaal, Trio, Introduction and Fugue on Lord we are seeking you, Bijster.

David L Petrash — doctoral recital, North Texas State U, Denton Nov 26: Toccata in A minor, Froberger; Kyrie Gott heiliger Geist BWV 671, Allein Gott BWV 675, Dies sind die heil'gen zehn Gebot BWV 678, Prelude and Fugue in D BWV 532, Bach; Fantasy on Ein feste Burg opus 27, Reger; Fantasia in drei Rhythmen, Kluge.

Robert Prichard — United Methodist Church of West Covina, CA Dec 9: Fantasia, Byrd; Toccata per l'Elevazione, Frescobaldi; Variations on Psalm 140, Sweelinck; Noël sur les flutes, Noël grand jeu et duo, d'Aquin; Pastorale in F BWV 590, Prelude and Fugue in G BWV 541, Christmas chorales from the Orgelbüchlein, Bach.

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Ruth Reynolds, Oakland, CA — Seventh-day Adventist, St Helena, CA Nov 17: Canon Variations on Vom Himmel hoch, Bach; Wer nur den lieben Gott, Mein schönste Zier, Walcha; First Biblical Sonata, Kuhnau; Allegro (Symphony VI), Widor.

Philip Riddick — St Paul's Cathedral, Los Angeles, CA Dec 14: Good news from heaven the angels bring, Pachelbel; A Babe is born in Bethlehem, O hail this brightest day of days, Bach; Weihnachten, Reger; Divinum mysterium, Purvis; To shepherds as they watched, Manz; God rest you merry gentlemen, Held.

Lee Ridgway — Essex Institute, Salem, MA Nov 11: Voluntary VII, Boyce; Ballo del granduca, Pavana Lachrimae, Sweelinck; Lachrymae Pavan, Pavan and Galliards-The Earl of Salisbury, Byrd; Five Voluntaries for Manuals, Pinkham; Capriccio cromatico, Intonazione cromatico del quarto tono, Merula; 7 Weihnachtsfughetten, Bach; 3 Meditations, Koetsler, Sonatina (opus 18/1), Distler; Capriccio in D, Böhm.

Sara Hammerschmidt Ritter — First United Methodist, Conneaut, OH Dec 2: Magnificat VI, Gloria, Dupré; Allegro (Symphony VI), Adagio and Toccata (Symphony V), Widor; Prelude in E-flat, Bach; 3 French Noels, Dandrieu, Bouvard and Doyen; Castilla on Come dear children, Guinaldo; Fantasy on 2 Christmas Carols, West; La Nativité, Langlais; A Chinese Christmas Carol, Noble; Lo how a rose, Pasquel; Divinum mysterium, What child is this, Purvis; Now thank we all our God, Whitford.

McNeil Robinson — St Paul's by-the-Sea Episcopal, Jacksonville Beach, FL Dec 7: Prelude and Fugue in C, Prelude and Fugue in D minor, Prelude and Fugue in E minor, Prelude and Fugue in G, Bach; Choral in B minor, Choral in A minor, Final, Franck; Variations on a Noel, Dupré; Improvisation on submitted theme.

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John Rose — Cathedral of St Matthew the Apostle, Washington, DC Dec 16: Sonata II, Mendelssohn; Cantabile, Franck; Toccata and Fugue in D minor BWV 555, Bach; Little Carols of the Saints, Williamson; Adagio for Strings, Barber-Strickland; Final (Symphony III), Vienne.

Gordon S Rowley — St John the Divine Church, Victoria, BC Dec 5: Passacaglia and Fugue in C minor, Bach; Partita on Wie schön leuchtet, Pepping; Fantasy and Fugue on Ad nos, Liszt.

Kevin Sadowski, Erie, PA — St Paul's Cathedral, Buffalo, NY Dec 14: Choral in B minor, Franck; Prelude and Fugue in C minor, Bach.

Michael W Secour — All Saints Church, Beverly Hills, CA Dec 2: Batalia Imperial, Cabanilles; Trio, Valderravano; Tiento de sexto tono, de Soto; Voluntary I in D, Boyce; Toccata and Fugue in D minor, Wachtel auf, Bach; Paean, Howells; Adagio in E, Bridge; Litanies, Alain; Le Banquet Celeste, Messiaen; Paean, Leighton.

Edmund Shay — St Martin's in the Fields, Columbia, SC Dec 10: Toccata and Fugue in D minor BWV 565, Trio Sonata V in C BWV 529, Toccata and Fugue in the Dorian Mode BWV 538, Six Schübler Chorales, Toccata and Fugue in F BWV 540, Bach.

David Lennox Smith — First United Methodist, Santa Barbara, CA Dec 9: Prelude and Fugue in G BWV 541, Canonic Variations on Vom Himmel hoch BWV 769, Bach; Four Noels, Dandrieu; The World Awaiting the Savior, Nativity (Symphonie Passion), Dupré; Fantasy on Hallelujah Gott zu loben, Reger.

Donald Spies, Ripon, WI — doctoral recital, Northwestern U, Evanston, IL Nov 26: 3 Fugues from opus 60, Schumann; Prière opus 20, Franck; Six Trios opus 47, Reger; Variations on Weinen Klagen Sorgen Zagen, Liszt.

J Richard Szeremany — Munn Ave Church, East Orange, NJ Dec 2: Toccata and Fugue in D minor, Bach; Scherzo (Symphony II), Clair de lune, Vienne; Toccata, Jongens; Greensleeves, Toccata on In Babilone, Purvis; Pastorale, Roger-Ducasse; Epilogue, Langlais; Variations on a Noel, Dupré.

Robert F Triplett — First Congregational, Mason City, IA Dec 9: Fantasy in F minor

KV 608, Mozart; The World Awaiting the Savior (Symphonie Passion), Dupré; Andante sostenuto (Symphonie Gothique), Widor; Arabesque (Suite Francaise), Langlais; Variations on Praise to the Lord, Ahrens.

Fred Tulan, Stockton, CA — St Patrick's Cathedral, New York, NY Nov 11: Toccata for the Pedals Alone, Carter; Praeludium, Bliss; Prelude on the Name of Frederick Tulan (1-26 scale), Castelnova Tedesco; Plymouth Rock (Spirits and Places), Bacon; Ricercar (premiere), Badings; Lament on the Assassination of President Kennedy, Statham; Organologia opus 180, Krenek; Improvisation on themes from Berlioz' Romeo and Juliet, Messiaen; Final (San Francisco Improvisation), Dupré.

John Upham — St Paul's Chapel, Trinity Parish, New York, NY Jan 23: Concerto in C minor on a Theme of Legrenzi, Pastorale in F, Fugue in G minor, Canonic Variations on Vom Himmel hoch, Bach.

Vincent Verga — All Souls' Episcopal, Oklahoma City, OK Dec 9: Prelude and Fugue in G minor, Buxtehude; O come O come Emmanuel, In dulci jubilo, Wake awake, How lovely shines the morning star, Savior of the nations come, Manz; Benedictus, Toccata and Fugue in A minor, Reger.

Hugh Allen Wilson — Cathedral of All Saints, Albany, NY Jan 13: Toccata and Fugue in F BWV 540, Deck thyself my soul, Lord Jesus Christ turn thou to us, Bach; Variations on My young life hath an end, Sweelinck; Tierce en taille, Muzette, Offertoire, Dandrieu.

Carols Murphy Wunderle — Christ United Presbyterian, Canton, OH Jan 18: Concerto VI in B-flat, Handel; Le jardin suspendu, Alain; Passacaglia and Fugue in C minor, Bach; Variations on Veni Creator, Durullé; Sonatina for Pedals Alone, Persichetti; Prelude and Fugue on BACH, Liszt.

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.

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