

# THE DIAPASON

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Pistoia, one of the oldest cities of Tuscany, formerly a Roman colony, is situated at the foot of the Tuscan-Emilian Appennines at the edge of a plain which leads to Florence at a distance of 20 miles. Pistoia is the main city of the Province (district) of the same name and is also the seat of the Bishop, and therefore has its own diocese. However, the confines of the Province and the diocese of Pistoia do not coincide, as some parts of the province belong to other dioceses, while the diocese of Pistoia, on the other hand, extends far into the Province of Florence. The town of Pistoia has nearly 93,000 inhabitants and the Province hosts approximately 253,000, and so, more or less, does the diocese.

It has only been since 1969 that Pistoia has begun to take serious interest in its historical organs. Before then, what little interest there was, was concentrated on modern organs, or worse yet, in the deplorable rebuilding of old organs by electrifying them.

There were three very important reasons which rendered urgent doing something about the instruments of historical interest:

(1) In Pistoia two excellent organ shops were established — Tronci, from the beginning of the 1700's, and Agati, after the last half of the same century, both of which later united under the name of Agati-Tronci in 1883. They continued to construct organs into the 1920's, remaining faithful to the essential characteristics of the classical Italian organ at least until the beginning of 1900.

(2) In the area of Pistoia there exist more than 130 organs of historical interest, built not only by Tronci and Agati, but also by other outstanding organ builders.

(3) The supervisors of the restoration of many churches did not hesitate to demolish instruments of considerable beauty and importance (for example, the large and beautiful organs of the cathedral of Pistoia and of Sant'Andrea in Pistoia, the former destroyed in 1954 and the latter in 1962), while other organs faced the same dangers. It was therefore necessary to protect and save them from inept tampering; that is, badly-done restorations, addition of extra keys, substitution of stops, etc., a practice that continued even until rather recently.

The patrimony of Pistoian organs involves instruments constructed probably from the end of 1500 to the beginning of 1900, and pertaining to a type of organ typically "Italian," but with some special, particular characteristics, as will be evident from the descriptions of the organs which follow. In general,



Nicomede Agati, organ builder

## Restoration of Historical Organs In Pistoia, Italy and Its Area

by Umberto Pineschi

Translated by Johnnye Egnot



Borgo a Buggiano: facade after restoration

these organs have one manual, with two exceptions of two manuals and another two of three manuals. These last four are also equipped with two pedalboards.

In 1969, in the local newspapers, a series of articles appeared denouncing the misdeeds already committed, but also illustrating great treasures still remaining (fortunately, the majority) which were defended and appraised. At the same time, a schematic inventory of the instruments was taken and the intervention of the Superintendency of Galleries was solicited for their protection and restoration.

### RESULTS OBTAINED

Luckily, the first fruits of this campaign were soon visible. The parish priest of San Niccolo Agliana, a village

not far from Pistoia, took the first courageous step in believing in the value of an old organ and in deciding to restore it. This occurred in 1970, and the firm Giovanni Tamburini of Crema carried out the restoration. Later, successive restorations of the old organs in the Pistoia area were also entrusted to Tamburini. The organ in Agliana was built by Luigi and Cesare Tronci in 1868.

### SAN NICCOLO' AGLIANA

Trombe basse 8'  
Trombe soprane 8'  
Clavone nei bassi 4'  
Bombarda nei soprani 16'  
Cornetto nei soprani 4', 1 1/2'  
Ottavino nei soprani 2'  
Nasardo soprano 2 3/5'  
Voce angelica nei soprani 8''  
Flauto in ottava nei bassi 4'

Flauto in ottava nei soprani 4'  
Campanelli nei soprani

Principale nei bassi 8'  
Principale nei soprani 8'  
Ottava nei bassi 4'  
Ottava nei soprani 4'  
Duodecima (nei bassi) 2 3/5'  
XV 2'  
XIX 1 1/2'  
XXII 1'  
XXVI-XXIX 3/5', 3/4'  
Flauto d'abete nei bassi 8' (from c)  
Flauto d'abete nei soprani 8'  
Diplo-fono\*\*

The pedal consists of a *Contrabbasso* 16' reinforced by a *Basso* 8', always inserted and coupled from the manual.

Accessories: *Timpano*, *Tirapieno*\*\*\*, and *Polisire*\*\*\*\*

Manual of 54 keys (C-f''')

Chromatic pedalboard of 17 keys (CC-E); actual extension of only 12 notes.

*Bassi* and *soprani* divide between f' and f#'

Spring chest

\**voce angelica* — a flute-size pipe with a principal mouth

\*\**Diplo-fono* — a "terza-mano," i.e., a super-octave coupler for soprano only.

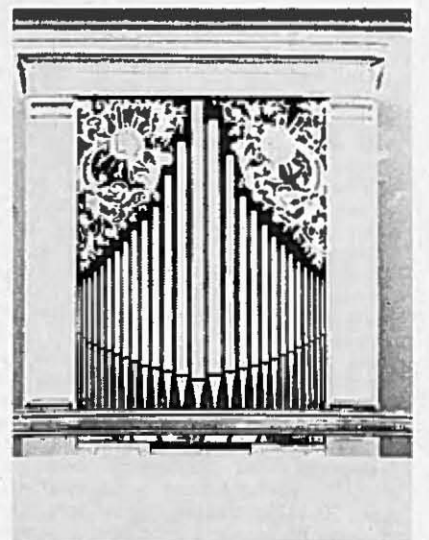
\*\*\**Tirapieno* — a mechanical lever depressed by the foot which introduces the *principale*, *ottava*, and all the *ripieno* ranks.

\*\*\*\**Polisire* — a lever operated by foot which adds one or more pre-chosen stops to existing registration.

Meanwhile, interest began to grow in the other old organs which had already been dismantled (in general, very badly) and put aside (without much care), due to extensive restorations of the various churches which housed them. Thanks to the good offices of the Superintendency of Galleries of the Provinces of Florence and Pistoia, the Ministry of Public Instruction conceded the money necessary for the restoration of four of these organs, having realized the danger of further imminent damages.

The first of these organs, located in the church at Vinacciano, a small village in the hills near Pistoia, had been taken from its original position and the components merely heaped up in a room in the rectory where rats gnawed at the metal pipes. The restoration was carried out in 1972 and conserves the version of the 1700's with the exception of the case which had to be rebuilt, as the organ was originally placed in a niche in the wall. It is a 4' organ, quite old, with certain characteristics dating from the 1500's (the chest which goes up to a'', but without the g''). The organ builder remains unknown. At present, this instrument is housed in the Basilica of the Madonna dell'Umiltà in the center of the city of Pistoia.

(Continued, page 3)



San Niccolo Agliana

# Book Reviews

by Robert Schuneman

Fock, Gustav. *Arp Schnitger und seine Schule. "Ein Beitrag zur Geschichte des Orgelbaues im Nord- und Ostseeküstengebiet."* Kassel: Bärenreiter, 1974. 310 pp., 46 plates, cloth, \$47.00.

The late Gustav Fock, that amazing scholar and organologist, was pre-ordained to provide our time with this definitive book. Raised in Neuenfelde, Schnitger's "home town," and ardent student of the organ history of the region surrounding Hamburg, Dr. Fock's life was constantly entangled with the physical evidence of Schnitger's presence almost three centuries previous. Dr. Fock had already spent twenty years investigating Schnitger's work at the outset of World War II. He intended to publish a book, and indeed a forerunner of the present work was sent to Bärenreiter during the War. When the firm was bombed in 1945, the entire work went up in smoke — notes, photos, manuscript and all. Not to be stopped by such misfortune, Dr. Fock set immediately to work again after the War, reconstructing the work which he had already done. In the meantime, more studies of the remaining Schnitger organs had been made, and the "Orgelbewegung" lent impetus to the entire organ world's interest in Schnitger's work. And so Dr. Fock continued to expand and deepen his study, spending the rest of his days on this good earth perfecting his work. Fifty years of his life went into it.

At the turn of this decade, Dr. Fock's health was already failing, and the book was still not ready for publication. With the help of some beloved and loyal friends (particularly Harald Vogel), the book was finally prepared from the massive amount of material prepared by Dr. Fock. In 1973, shortly before Dr. Fock's death, the book was made ready for publication. No serious organologist or organ historian will be without it, and any serious student of baroque organ music will need to study it.

The book is all the more important, because it finally places Schnitger's life and work into perspective in the confusion of continental organ history. That this is not easy may be inferred from the strength with which Schnitger's name has been invoked by the organ world during the past forty years, both on the continent and in this country. In its reaction to post-romantic excesses in organ building, the "Orgelbewegung" was quick to invoke the names of Baroque organ builders in their cause. Schnitger's was the foremost of these names. No matter that there was little similarity between the actual work of Schnitger and that of the neo-Baroque organ reformers (few had actually studied in detail the work of Schnitger), it was the mode of the day to assume that the world had actually rediscovered the Baroque masters as a convenience to combat the theatricisms of the post-Romantic organ. This book finally places Schnitger where he belongs, as he actually was, and tells us much about the baroque organ world that has been either unknown or clouded by present-day myth. It should be required reading for every advocate of the organ reform movement.

Dr. Fock gives us here an account of Schnitger's life and work, starting with his days of apprenticeship in Stade with Husz, and then detailing his own work from Hamburg outward in easterly and westerly directions. This work is not isolated, but rather placed by the author into the perspective of local organ building in each area during the era preceding Schnitger's actual work. Thus, one is able to see Schnitger's relationship to other organ builders of the time, to see their similarities and their divergences. One is also able to see the relationship of various organists to organ builders and to Schnitger himself. The name Vincent Lübeck crops up again and again in an intimate relationship with Schnitger's work. So does the young Johann Sebastian Bach, since Dr. Fock lends special emphasis to establishing the kind of organ which Bach knew as a young musician. Schnitger stands as the keystone of this style.

As the author builds the story of Schnitger himself, the effect of that story on the organ world is unfolded. And so the story of Schnitger's students and co-workers, of his sons and their work, and of his imprint on the work of later organ builders deep into the 19th century unfolds for the reader. It is a captivating reading.

All of the known organs built by Schnitger are listed and discussed, and their present circumstances are also detailed. Many fine plates of remaining organs by Schnitger and by his students are included (black and white).

What is lacking in this particular book is the bulk of technical data and material relating to the surviving Schnitger organs which through the years Dr. Fock and others have gathered. Such information as pipe scales, layout, chest dimensions and manner of construction, type of woods used, case size and dimensions, the manner of construction and metal weights and thicknesses, mouth size and manner of voicing of all pipework, the manner of winding and its construction, and all of the console and action descriptions is mostly lacking here. We know that Dr. Fock had gathered massive amounts of this kind of information, and we are also given to understand that it was too much to include in this one volume. We also know that others are at work on this information so that it will be published at a later date.

But even without the technical information, the present book gives us a start in understanding Arp Schnitger and his work. The entire organ world has to be grateful for such a work. It is worth every penny of its expensive price.

Ochse, Orpha. *The History of the Organ in the United States.* Bloomington and London: Indiana University Press, 1975. 491 pp., 38 illustrations, cloth, \$22.50.

American organ history is studded with folksy and chatty books about itself, mostly written by amateur historians who knew a lot about odd and assorted styles of organs from their own personal experience, but who knew little about the history of the organ throughout this country's life. There are fine small studies about particular organs, and at least one good book about the life and work of David Tannenbergh ("Organs for America" by William H. Armstrong). Even America's musical journals devoted to the organ were much stronger on chat than on scholarship (until recently, of course). And since post-World War II American organ students have found their musical "ancestry" in Europe rather than at home, there has been little desire to find out whether the United States actually has a credible and worth-while organ history. There are exceptions, of course. In its short (20 years, almost) existence, the Organ Historical Society has been moving around the country each summer, holding "conventions" and making hoopla on every old organ that it can find in given areas. The OHS has emerged with a solid group of people within it who now know that the organ history of the U.S. is both worth-while and interesting, and they have begun to embark on larger preservation, restoration, and scholarly projects on American organ history. And there have been a few people who have been captivated by American organs and their history and have begun larger studies of particular segments of American organ history and organology. It remained for Orpha Ochse to provide us with this general and well thought out overview of our own organ landscape. It is much needed, for without the larger general work of quality, the smaller detailed studies are all the more difficult.

Starting with the days of the Spanish missions, Ms. Ochse has broken our history into segments related to social, economic and cultural settings to which the organs of each day were related. Representative organs and their specifications and design are discussed in each period, and contemporary documents relating to these are quoted in ample quantity. In telling the story of American organ history, Ms. Ochse includes many social-historical vignettes providing sheer delight. Her prose style makes the reading of it very easy in

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Editor

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Contributing Editors

LARRY PALMER  
Harpsichord

VICTOR WEBER  
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spite of the massive amounts of information included in it.

This is not an exhaustive treatment of individual organs, organ builders, cities, or styles. Rightfully so, Ms. Ochse has chosen to give a well researched and well documented overview of our entire history as a starting place for any further studies. She has done well in that respect.

One may chuckle at Part Five, "Organs in the Twentieth Century." A lot of us have lived through this part of our history with its movement from the orchestral organ to the "American Classic" organ and finally to the neo-Baroque reform movements. Much of it is so recent that one is caught unawares to see it all in a history book. And maybe it is too recent as history for the story to be grasped well at this moment in time. Ms. Ochse has made a fine attempt to characterize our own times and it is fun to read. But it is probably the weakest segment of the book, the most open to question, for the chapter on our recent organ history is still being written, and the understanding of our roots in this century is still not absolutely clear. But it is fun to read about it.

This book, then, should become the standard reference and the definitive beginning point for anyone who would study American organ history. Every American organist should have it in his library to read, mark, and learn. Orpha Ochse has provided ample material to do just that in this highly recommended book.

Blume, Friedrich. *Protestant Church Music — A History.* In collaboration with Ludwig Finscher, Georg Feder, Adam Adrio, Walter Blankenburg, Torben Schousboe, Robert Stevenson, and Watkins Shaw. New York: W. W. Norton and Co., 1974. 831 pp., cloth, \$29.95.

Most of this book is Blume's "Geschichte der Evangelischen Kirchenmusik" published in 1964 by Bärenreiter-Verlag in Germany. Ludwig Finscher revised Blume's first chapter on the period of the Reformation, and the German portions have been translated by F. Ellsworth Peterson, Theodore Hoelty-Nickel, Reinhard G. Pauly, Leland P. Giles, Hans Heinsheimer, and Catherine Hojgaard. Three additional chapters for this edition have been added: Torben Schousboe's on "Protestant Church Music in Scandinavia," Robert Stevenson's on "Protestant Music in America," and Watkins Shaw's on English Protestant music.

Blume, in his preface, says, "... a history of Protestant church music must concern itself with a wide marginal territory, including or excluding whatever is not music for the Protestant service of worship, in the strict liturgical sense. In the present book, we have included everything that could fit in the Protestant service, everything that does not have a definitely Catholic or secular, concert-like, or operatic character — everything that goes back to a Protestant base." And further, "... a history of Protestant church music must be approached from the standpoint of music and can only be understood from such a standpoint... Church music can quite properly be examined from theological points of view, too. These, however, must necessarily always be selective or normative. In the face of the abundance and contradictions of historical materials, theological points can only be directed toward specific phenomena or specific phases of individual phenomena. It is the historian's task to do justice, to the extent to which he is capable, to all this abundance with all its inner contradictions. The new edition of this book is consequently based on the proposition that church music is first of all music. That is the basic principle from which it is to be understood."

(Continued, page 14)



## Pistoian Organs

(Continued from p. 3)



Spirito Santo, facade



San Domenico. The largest pipe in the facade would be a 12' F.

### SAN DOMENICO

Principale 8' (II ranks from a')  
 Ottava 4' (II ranks from b & III ranks from d')  
 Quintadecima 2' (II ranks from b)  
 Decimanona 1 1/2'  
 Vigesima seconda 1'  
 Vigimasesta (+XXIX) 3/4' (with the 1/2')  
 Flauto in VIII 4'  
 \*Trombe basse 8'  
 \*Trombe soprane 8'  
 \*\*Voce umana 8' (from d', II ranks from a')  
 \*\*\*Cornetto IV ranks (from e')  
 \*\*\*\*Contrabbasso 16'

Manual of 57 keys (CC-c'''), with short first octave.

Pedalboard of 17 keys (CC-g#), with short first octave, but with only 10 actual notes.

Master spring chest, with the addition of sliders at the back of the chest for the *voce umana* and the *cornetto*.

\*Divided into *basse* and *soprane* by Pietro Agati in 1773. Originally in its place was a flue stop, possibly a 2 2/3' flute.

\*\*Added in 1723 by Domenico Cacioli

\*\*\*Originally located above the keyboard. It was transferred behind the master windchest in 1773 by Pietro Agati.

\*\*\*\*Added in 1663 by Wilhelm Hermans.

The organ of the church of Spirito Santo was built by the Flemish lay Jesuit Wilhelm Hermans in 1664. The wooden case, richly ornamented, is of decidedly Flemish taste, although liberally tempered by a certain Italian influence in the disposition of the pipes. The specification is, on the contrary, that which remains more or less, typical of the Pistoian school. Either Hermans followed local customs, of which however there remains only a dubious trace (the organ of the church of San Leone), or, more probably, it was he who exercised a strong influence on the successive developments of the Pistoian organ building art, especially in the reeds and cornetto.

On the stop knobs of the organ were the name cards of the 1800's. Recently, due to extreme humidity in the church,

these fell off and exposed name cards written in ink. The specification gives the original names found on the organ.

### SPIRITO SANTO

Cornetto IV ranks  
 Flautino basso 2'  
 Flauto in ottava 4' (now Bordonc 8')  
 Flauto in 12 (soprani) 2 2/3'  
 \*Trombe basse 8'  
 \*Trombe soprane 8'  
 \*Voce Umana (bassi) 4'

Principale 8'  
 Ottava 4'  
 Quintadecima 2'  
 Decimanona 1 1/2'  
 Vigesima seconda 1'  
 Vigesima VI, IX, &  
 Trigesima III 3/4', 1/2', 1/2'  
 \*Musetto (soprani) 8'

Manual of 45 keys (C — c''), with short first octave.

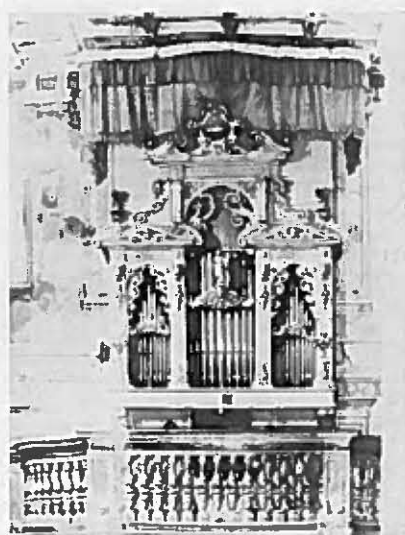
Pedalboard of 12 keys (CC — E-flat), with short first octave, but with 11 real notes (CC — C, C#, E-flat)

Bassi and soprani divide between f# and g'  
 Accessories: *Timpano* (of 2 open pipes), *Ugnoli*.

Slider chest.

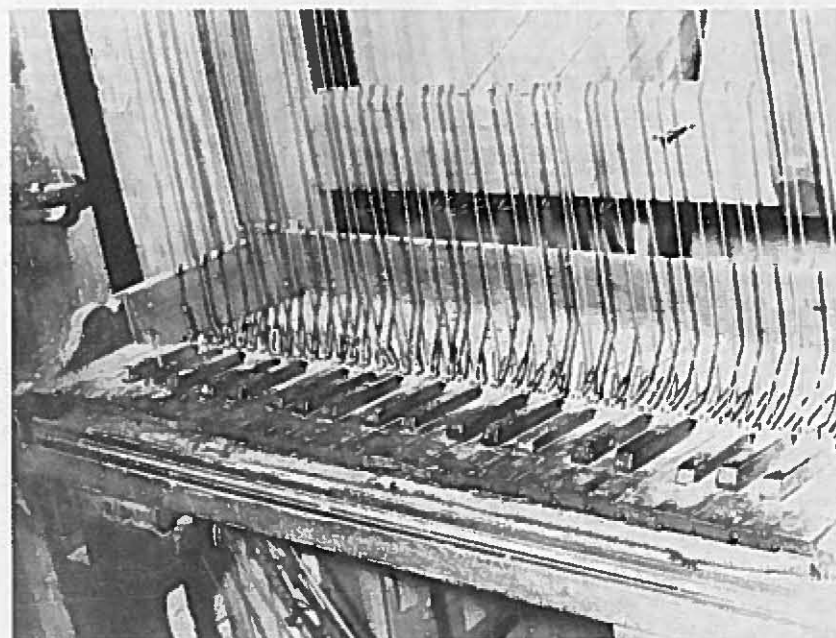
\*Reed stops

Besides these, in the area around Pistoia, there are, outside the city, at least three other 17th century organs, of which two are dated and signed. Neither the precise date nor builder is known of the third.



Popiglio, facade

The oldest of the two dated organs is that of the parish of Popiglio, in the mountains of Pistoia. Built in 1685 by Giuseppe Testa of Rome, it was restored in 1823 by Giosuè Agati who remade the chest, added the *trombe* stops, and left two free sliders for eventual stops which were, however, never added. The wooden chest is finely carved and gilded. In 1964, when work was begun on the restoration of the church, the organ was dismantled by common masons (one can imagine with what competence!) and was piled up in a tiny neighboring



Cozzile, keyboard

church which now serves as a storeroom. The beautiful balustrade of the gallery was sold by the parish priest (it seems with the permission of the Bishopric of Pistoia) in order to electrify the church bells. The organ is still complete, but in constant danger of grave and irreparable damage. Notwithstanding its beauty, no one for now is occupied in a truly wholehearted attempt to save the organ, although it is most urgent to intervene at once. The photograph shows the organ when it was still in its place.

### POPIGLIO

Principale 8'  
 Ottava 4'  
 XV 2'  
 XIX 1 1/2'  
 XXII-XXVI 1', 3/4'  
 Trombe basse 8'  
 Trombe soprane 8'  
 Cornetto III ranks  
 Flauto in 8.a 4'  
 Flauto in quinta 2 2/3'  
 Voce umana 8'

Manual of 51 keys (C — d'')

Pedalboard of 18 keys (CC — F).

(It is possible that neither the keyboard nor the pedalboard are original, but rather recent works of the organ builder Paoli. They originally had short first octaves.)

The second organ is three years more recent, built by Domenico Cacioli in 1688. It is very small, but very interesting as it contains many pipes of previous years, at least of the 1500's, of heavy hammered lead. Originally it was located in Pistoia in the Chiesa dell'Ospizio. The parish priest of the village of Sarripoli today tells of how, in 1938, he bought this organ and transported it to his parish church on a cart pulled by a donkey.

### SARRIPOLI

Principale 8' (always inserted)  
 Ottava 4'  
 XV 2'  
 XIX-XXII 1 1/2', 1'  
 Voce umana 8' (from e')

Manual of 45 keys (C — c''), with short first octave.

Pull-down pedalboard of 8 notes (C — B), short octave.

Slider chest.

Lastly, there is the organ of the church of Cozzile di Valdinevole, diocese of Pescia, but Province of Pistoia, which is certainly of the first half of the 17th century and conserved in its original form, notwithstanding several additions by Antonio and Filippo Tronci and the sons of Luigi and Benedetto who restored it in 1778. The instrument has a lovely case, in five flats of which the second and fourth are of two stories, of carved wood and gilded in part. It is also interesting to note that at a distance of only a few kilometers is the village of Massa di Valdinevole where the famous organist Bernardo Pasquini was born in 1637. Who knows whether in young Bernardo was not born his passion for the organ when he gazed at this very instrument?

Certainly, at the very least, he played it, and an organist today cannot help but be moved by the same worn keyboard and the stop levers which were used by that great organist.

### COZZILE

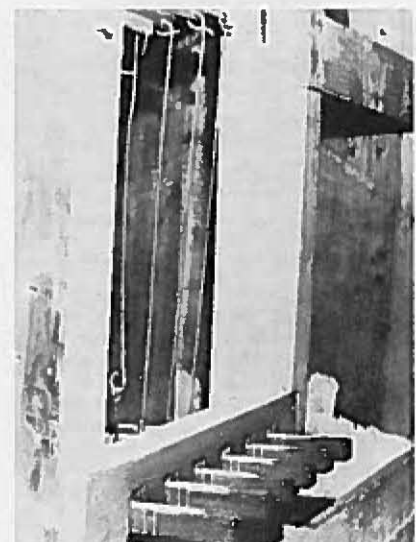
Principale 8' (II ranks from c#)  
 Ottava 4' (II ranks from c#)  
 XV 2'  
 XIX 1 1/2'  
 XXII 1'  
 Flauto in VIII 4'  
 \*Trombe soprane 8'  
 \*Trombe basse 8'  
 \*Nasardo 2 2/3'  
 \*Contrabbassi 16' (capped)

Manual of 45 keys (C — c''), with short first octave.

Pedalboard of 8 keys was originally only pull-down, but now consists of the notes C — B.

\*Stops added by Tronci in 1778, together with a *timpano* which is located on the same windchest as the *Contrabbassi*.

(To be continued)



Cozzile, stop levers



Cozzile, facade

Umberto Pineschi, native of Trieste, presently titular organist of the Basilica Cattedrale of Pistoia where he now resides, received his diploma in organ and composition at the Conservatorio Luigi Cherubini, Florence. He has attended the International Summer Organ Academy in Haarlem, Holland, for the past three years, in the courses taught by Anton Heiller, René Saorgin, Luigi Ferdinando Tagliavini, Klaas Boll and Jean-Claude Zehnder. He is an Honorary Inspector for the Ministry of Public Instruction for the Preservation and Restoration of Historic Organs, a position which has brought him into contact with nearly all the instruments in both the Florence and Pistoia areas. His articles have appeared in the *Nazione* (Florence and Pistoia), *L'Organo* (Italy), and *Het Orgel* (Holland).

**RHYTHMIC ALTERATION:  
NOTES INÉGALES**

The playing of certain passages of equal note values unequally was a common practice, especially in French music of the 17th and 18th centuries. François Couperin acknowledged this custom rather regretfully:

In my opinion, there are faults in our way of writing music which correspond to the way in which we write our language. It is that we write a thing differently from the way in which we execute it; it is this which causes foreigners to play our music less well than we do theirs. The Italians, on the contrary, write their music in the true time values in which they have conceived the rhythm. For example, we dot several consecutive eighth notes in stepwise succession, and yet we write them as equal; our custom has enslaved us, and we continue in it.<sup>39</sup>

There is no doubt, however, about Muffat's approval and even encouragement of the practice. In his section on tempo in the preface to *Florilegium II*, he says:

[One should] alter and compensate briefly for the value of certain notes for the sake of greater beauty . . . Diminutions of the first rank such as sixteenth notes in four-beat measures, eighth notes in two-beat or *alla breve* measures, or notes that divide a beat in half in slightly quick triple meters and their proportions are, when used successively, not played each equal to the next, as they are written: for that would have something of the sluggish, the crude, and the dull. But they are altered in the French style, by lengthening each odd-numbered note the value of a dot, rendering the following note shorter to the same extent.<sup>40</sup>

Muffat's own examples of the above instructions are shown in Ex. 6. His comments in the *Florilegium I* offer further elucidation of tempo and "unequal" notes:

Although at the sign 2 the measure is very slowly divided into two parts, the notes have nearly the same value as they have with the Italians at the sign C and the additional direction "Presto," when the measure is divided into four; the difference between the two is simply that in the latter case one must not, as in the former and better, give to successive quavers a dotted rhythm, but must on the contrary, play them evenly.<sup>41</sup>

(Example 6)

Kolneder cites an application of these instructions as depicted in Ex. 7.<sup>42</sup> Ex. 7. Muffat, "Menuet" (#14). *Florilegium I* . . .

There are several places in Muffat's *Apparatus* where notes *inégales* may be applied, especially if emulation of a French style seems appropriate. In Ex. 8 from the *Nova Cyclopeias*, all of the eighth notes may be effectively performed *inégales* perhaps with a triplet rhythm.

( becoming , etc.).

(Example 8)

Since the subject of unequal notes is often the target of excessive pedantry or insensitivity, there follows an additional compendium of contemporary advice and modern day comments, accompanied by illustrative examples from Muffat's organ works. Quantz (principal vs. passing notes):

Here I must make a necessary observation concerning the length of time each note must be held. You must know how to make a distinction in execution between the *principal*

# Some Performance Practice Suggestions

## For the Organ Works

### Of Georg Muffat (1653-1704) : Conclusion

By George Damp

Ex. 6. Instructions on unequal notes from *Florilegium II*.

Ex. 8. *Nova Cyclopeias Harmonica* (Aria), m. 9-16.

Ex. 9. *Tocatta Tertia*, m. 1-3.

Ex. 10. Muffat, *Ciaccona*, Var. 5, m. 1-4.

Ex. 11. *Sonata III*, Gavotta, m. 4.<sup>47</sup> *Concerto II*, Gavotta, m. 4.<sup>48</sup>

Ex. 12. Muffat, *Tocatta Septima*, m. 106-108.

Ex. 13. Muffat, *Tocatta Septima*, m. 144-146.

notes . . . and those that pass . . . Where it is possible, the principal notes always must be emphasized more than the passing. In consequence of this rule, the quickest notes in every piece of moderate tempo, or even in the *Adagio*, though they seem to have the same value, must be played a little unequally, so that the stressed notes of each figure, namely the first, third, fifth, and seventh, are held slightly longer than the passing, namely the second, fourth, sixth, and eighth, although this lengthening must not be as much as if the notes were dotted . . . Excepted from the rule, however is . . . quick passage work in a very fast tempo in which time does not permit unequal execution, and in which length and strength must therefore be applied only to the first of every four notes.<sup>43</sup>

In Ex. 9, the exception mentioned by Quantz suggests *not* applying *inégales*. The *Presto* opening of Muffat's twelfth *tocatta* has a similar context. Quantz (inequality applied also to rests):

Care must be taken not to begin prematurely the notes following short rests that occur in the place of the principal notes on the downbeat. For example, if there is a rest in the place of the first four semiquavers, you must wait half as long again as the rest appears to last, since the following note must be shorter than the first one.<sup>44</sup>

(Example 9)

Thus, according to Quantz, and especially in an example such as Ex. 10 in which inequality is otherwise specified, rests are also included in the concept of unequal notes.

(Example 10)

Engramelle (the amount of inequality): There are many places where the inequality of the notes varies in the same piece: it is good taste alone which can appreciate this variety in inequalities . . . one will see how a little more or a little less inequality in the notes changes considerably the expressive character of a piece.<sup>45</sup>

In other words, a performer who elects to apply notes *inégales* should not have a rigid notion about the degree of inequality, either in general or even within a composition. Equal notes may be altered to anything from barely unequal.

(e.g., to extremely unequal  
(e.g., ).

For most purposes in moderate tempi, there is even a vivid contrast between a choice of

or

Powell (rhythmic alteration in general in relation to different styles):

Rhythmic alteration has always been most clearly associated with highly expressive styles — slow movements, the impassioned style of the early Baroque (Caccini, Frescobaldi), the Italian "pathetic" style (Tosi), the suave lyric French style — the Italians usually tending toward more codification of practice and toward stereotyped procedures (*notes inégales*).<sup>46</sup>

Anticipation notes at cadences may also be shortened from their notated value. In comparing Muffat's later concerto arrangements (*Auserlesene Instrumental-Musik*, 1701) with the earlier sonatas (*Armonico Tributo*, 1682), one encounters passages such as those shown in Ex. 11 in which Muffat refined cadences in the later versions to include written out shortening of anticipations as well as separations (rests) before.

(Example 11)

#### TRIPLETS (IN A BINARY CONTEXT)

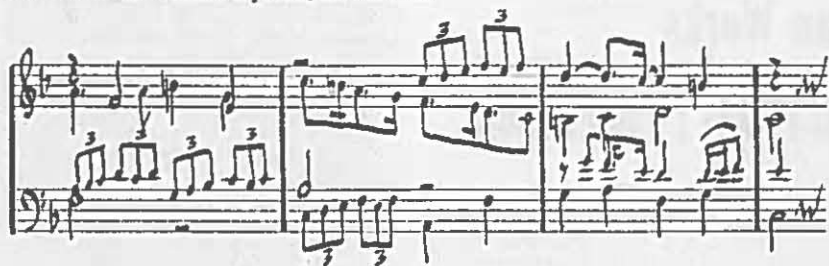
The problem of superimposed binary and ternary rhythms occurs rarely in Muffat's organ works. There is, however, one instance in which it exists on a colossal scale: the fugal conclusion of the seventh *tocatta*.

The fugue is clearly divided into two sections. The first section, which terminates with a decisive half-cadence in m. 143, consists entirely of binary rhythm patterns. The four-note chromatic descent which acts as the subject of this section is alternated and combined with the episodic figure depicted in Ex. 12.

(Example 12)

Beginning in m. 144, a triplet figure is added to the texture (see Ex. 13 opposite); and throughout most of the  
(Continued, page 6)

Ex. 14. Muffat *Tocatta Septima*, m. 171-173.



second section of the fugue, binary and ternary figures are either juxtaposed or alternated (see Ex. 14 above).

The following words may shed some light on our attempts at a solution: Donington (Michael Collins' research, alternatives to



New research by Michael Bruce Collins has made it desirable to insist still more strongly on the disappearance from baroque music of simultaneous cross-proportions between binary and ternary rhythms. In an unpublished dissertation . . . Collins has brought together a quantity of evidence on this most important question. He covers a period from 1450 to 1750. He believes that simultaneous combinations of ternary with binary rhythms were never practiced during those three centuries . . .

Triplets in baroque music can be performed as such when they do not conflict with simultaneous duple rhythm. This is frequent. They can also be performed as such when the conflict can be resolved by assimilating the duple to the triple rhythm . . .

But the conflict may also be resolved, and sometimes must be resolved, by assimilating the triple rhythm to the duple rhythm. Thus triplet quavers may then be squared out either to quaver, semiquaver, semiquaver (especially French pre-1700) . . . or to semiquaver, semiquaver, quaver (especially Italian pre-1700) . . .

In short: throughout baroque music proper, ternary rhythm must be assimilated to binary, or binary to ternary, wherever the notation shows them apparently in simultaneous combination.<sup>49</sup>

Johann Gottfried Walther (fugues in gigue style):

The first note of every quarter [or section] of a bar is commonly dotted. Fugues composed in gigue style may dispense with this latter condition, thereby being rather more flowing. They may also be composed in common time.<sup>50</sup>

Carl Philipp Emanuel Bach (use of triplets in 4/4 meter):

With the advent of an increased use of triplets in common or 4/4 time, . . . many pieces have appeared which might be more conveniently written in 12/8.<sup>51</sup>

Returning to the Muffat fugue from *Tocatta Septima*, other than a literal performance of



we have perhaps four solutions:

TABLE II - TRIPLET RESOLUTIONS IN *TOCCATA SEPTIMA*

Possible Solutions	Section I (binary only) (mm. 88-143)	Section II (binary and ternary) (mm. 144-210)
1)	as written	adjust  to fit 's, i.e.,  =
2a)	as written	adjust triplets to binary groups, i.e.  = a)  or, b)
2b)		
3)	adjust all duple patterns throughout to fit triplets	

In order to observe either the flowing quality suggested by Walther or to conform to 12/8 meter as recommended by C.P.E. Bach, one would be inclined to elect either solution 1 or solution 3 (the latter only if consistency throughout the fugue were deemed important). Even though Walther and C.P.E. Bach were theorizing about this matter considerably later than Muffat's time, there is considerable merit and logic to the assimilation of binary into triplet patterns, especially since the triplet figures

dominate the entire second section of the fugue. If, on the other hand, one were to agree with the possibility suggested by Michael Collins and endorsed by Robert Donington, it is entirely appropriate to assimilate the triplets into binary rhythms,

either or . The possibility conforms with a few already existing patterns (see Ex. 13), and yet

the possibility makes more sense in the long run for the purpose of accenting principal notes and strong pulses. All four possibilities seem equally valid to the present writer at this time. A convincing solution for a given performer can only be found through his own thorough study of the entire toccata.

At least one scholar-performer has presented a convincing argument that there are instances in Baroque keyboard music in which one should play superimposed binary and ternary patterns as written. Eta Harich-Schneider cites many passages from Frescobaldi in which it is perfectly clear that this superimposition was intended as part of the virtuoso complexity of the piece.<sup>52</sup> For example, Frescobaldi will frequently notate four groups of three eighths each (12/8 meter in one hand against four groups of dotted eighths and sixteenth notes (in 4/4 meter). The Muffat passage in question is not that much unlike the above situation. Muffat used 12/8 meter on several occasions in other toccatas. Also in favor of a literal interpretation of the binary-ternary superimposition is the resulting preservation of thematic distinctiveness which is lost in one way or another by all of the four solutions above.<sup>53</sup>

ARTICULATION

Muffat left us no direct instructions about keyboard technique in general, let alone articulation in particular. He did set down abundant instructions about the French style of bowing in his preface to *Florilegium II* (1698). Remembering that all string technique is not automatically analogous to the organ, and remembering that not all of Muffat's organ works are in a pure French style, there may nevertheless be certain attitudes toward uniformity of accent and clarity of rhythmic emphasis

which are discernible from his bowing instructions:

(1) The first note in each measure . . . should be played downbow, regardless of its value.

(3) Since . . . the first note in the measure is down-bow, the second of three equal notes . . . is always up-bow and the third is once again down-bow, at least when one plays rather slowly . . . More often, however, the second and third notes are played in the same up-bow stroke, divided distinctly in two.

(4) In Proportione Sextuple [6/4 (6/8)] the measure is divided into two basic parts . . . If there is a rest instead of the first note, the following note should unquestionably be played down-bow.

(7) As far as mixed note values are concerned, . . . the first two beats of smaller value are played with divided up-bows.<sup>54</sup>



There are many who have considered Muffat's bowing instructions with some doubt. Quentin Doolittle refers to his precepts as "fanatical" and "unnecessarily stiff."<sup>55</sup> Francesco Geminiani offers a contemporary accounting of bowing consistency:

So in playing Divisions, if by your Manner of Bowing you lay a particular Stress on the Note at the Beginning of every Bar, so as to render it predominant over the rest, you alter and spoil the true Air of the Piece, and except where the Composer intended it, and where it is always marked, there are very few instances in which it is not very disagreeable.<sup>56</sup>

In spite of an apparent contradiction between Muffat and Geminiani, it is fairly certain that either Geminiani did not understand the French manner, or, in fact, he was not even discussing the same matter. To be sure, by indicating the desirability of uniform down-bows in strong rhythmic positions, Muffat was not necessarily indicating an obvious stress on every such note. Furthermore, even though Muffat's indications are applicable in a general sense to any instrument, singly or in groups, he was more directly concerned with uniformity in an ensemble of players. Notice in the following quote from Muffat the concern for emphasis upon notes other than those which begin the measure:

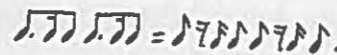
It is well known that the Lullists, whom the French, the English, those from the Low Countries, and many others follow, all observe an identical way of bowing, even if a thousand of them play together. They all observe the same way of playing the principal notes in the measure: above all, those that begin the measure, those that define the cadence, and those that most clearly emphasize the dance rhythm.<sup>57</sup>

The Muffat *Passacaglia* theme, for example, as discussed earlier in the section on "Rhythm: Accent and the Measure" (Ex. 1 and 2), has cadential and off-beat characteristics (stress on beat 2 in a triple context) which would suggest uniformity of bowing to underline the natural stresses of the theme. The fact that this theme was composed not for strings but for keyboard does not alter the relevance of bowing uniformity to the keyboard medium. For the latter medium, consistency of bowing may be interpreted as equivalent to consistency, clarity and logic of phrasing and articulation.

There are several instances in Muffat's organ works of repeated dotted-note patterns. C.P.E. Bach had this advice about such passages:

Dots after long notes, or after short notes at a slow tempo, and dots occurring singly, are all held on. But at a fast tempo, continuing successions are [often taken as rests] in spite of the contrary appearance of the notation.<sup>58</sup>

Thus, the gigue-fugue subject of Muffat's twelfth toccata might be articulated



The following advice of C.P.E. Bach, although made several decades after Muffat's time, is generally applicable in all the works of the *Apparatus*: C.P.E. Bach (the range of the types of articulation):

In general, the liveliness of allegros is conveyed by detached notes, and the feeling of adagios by sustained, slurred notes . . . even when not so marked . . . I realise however that every style of performance may occur at any tempo . . . There are many who perform stickily, as if they had glue between their fingers. Their touch is sluggish; they hold on to notes too long. Others, trying to remedy this, leave the keys too soon, as if they were red-hot. Both are mistaken. The mean between these extremes is best. Here too I speak generally, since every kind of touch has its place.<sup>59</sup>

Finally, the issue of fingering customs on keyboard instruments of Muffat's time should be considered, even if space and information presently available to this writer do not permit a thorough discussion.

Robert Donington has summarized:

There is a very interesting general distinction between early systems of keyboard fingering and modern systems. The former exploit the natural differences of length and strength in the human digits, and their changes of position, as aids to good phrasing and articulation. The latter minimise these differences and changes, as an aid to facility and versatility.<sup>60</sup>

This writer would add his conviction, that even though contemporary and modern-day theorists alike clash enormously on this subject, a performer of Baroque keyboard works should continually search for the right fingering for the proper articulation and accentuation at any given moment. If, for example, one suspects the desirability of a less legato articulation in a given passage, one should at the very least experiment with a less legato-prone fingering (e.g. 3-4-3-4-3-4 instead of 1-2-3-1-2-3). Nevertheless, because of the extreme variability of the dimensions of performers' hands as well as keys, one should be suspicious of any attempt to rigidly codify keyboard fingerings.<sup>61</sup>

ORNAMENTATION

Although the performance practice studies of that remarkable British scholar, Arnold Dolmetsch, are often suspect in the light of more recent research, his words retain a wondrous ring of common sense and moderation. I have selected introductory statements from his chapter on ornamentation as a starting point for my compilation:

In modern music the ornamentation is practically all incorporated with the text. In the Old Music the ornamentation is sometimes left out altogether, or indicated more or less completely by means of conventional signs. The composer in either case had prepared his music for the ornaments; if we do not use them we are violating his intentions just as much as if we altered his text. It is not even a question whether we like them or not, or whether they are in or out of fashion; they form an integral part of the music. To omit them is just as barbarous as taking off the exuberant decoration of flamboyant Gothic architecture under the pretext that one prefers a simpler style. The ornamentation alters the melody, rhythm, and harmony of the music. Its study is, therefore, indispensable . . .

Dolmetsch continues by quoting from C.P.E. Bach's *Essay*:

It is not likely that anybody could question the necessity of ornaments. They are found everywhere in music, and are not only useful, but indispensable. They connect the notes; they give them life. They emphasise them, and besides giving accent and meaning they render them grateful [sic.]; they illustrate the sentiments, be they sad or merry, and take an important part in the general effect. They give to the player an opportunity to show off his technical skill and powers of expression. A mediocre composition can be made attractive by their aid, and the best melody without them may seem obscure and meaningless . . .

In this matter, above all things there must be no exaggeration. The use of graces must not go too far. It is with music as with architecture: the finest building may be overloaded with ornamentation, like a dish which can be spoiled by too much spice. Many notes are good enough in themselves and need no ornaments; the latter ought only to be used on notes requiring special stress and prominence. If all the words of a discourse were equally emphasised, continual monotony would be the result.<sup>62</sup>

Many performers of today might assume it quite unnecessary to cite such general words of common sense as those of Dolmetsch (and C.P.E. Bach) above, and yet one still hears numerous performances of Baroque keyboard music in which ornaments are omitted or misinterpreted, even those ornaments by the composer. This is precisely the case to an astounding degree in a recent recording of the complete *Apparatus musico-organisticus*.<sup>63</sup>

As observed above, Muffat's organ works abound with specified ornamentation, let alone opportunities to make tasteful added embellishments. De Lange's words about Muffat's ornaments, in the preface to his 1888 edition of the *Apparatus*, have a strange lack of historical awareness in them — as if



The United Methodist Church of Red Bank, New Jersey will sponsor a "Gala International Concert Series" next season to celebrate the inauguration of the new Hradetzky organ to be installed in the church in July and August. The series will begin on Sept. 14th with a service of dedication with music by the Shrewsbury Chorale, the church's choirs, and instrumentalists. The same afternoon, John Ferris will present the opening recital on the instrument. Monika Henking of Thalwil, Switzerland, will play on Oct. 5th; and on Oct. 19th the Shrewsbury Chorale under the direction of Paul Grammer will sing Schubert's Mass in G. The Christmas portion of Handel's Messiah will be sung by the church's choirs under the direction of Herbert Burtis on Dec 21st, and Peter Planyavsky of Vienna Austria will be featured in recital on Feb. 15th. A choral concert will be given on April 11th, and Herbert Burtis, director of music of the church, will play the closing recital of the series on April 25.

Three Choruses on Biblical Texts by Roger Sessions was given its world premiere on Feb. 8th and 9th by the Collegium Musicum and Festival Choir at Amherst College, Amherst, Massachusetts. The new work, commissioned to commemorate the 150th anniversary of Amherst College, is scored for mixed chorus and chamber orchestra. The three choruses are settings of the 139th Psalm, a passage from Isaiah, and passages from Psalms 147, 145, and 150. They are in a free 12-tone style. The premiere highlighted a three-day music festival in celebration of the continuing influence of Mr. Sessions on recent American music through his own compositions and those of his pupils.

The Hungarian Coronation Mass by Franz Liszt, a work rarely heard anywhere, received its first New York performance on March 25 at the Manhattan School of Music. Also performed on the program was Zoltan Kodaly's Te Deum. Soloists Hye-Young Choi, Wha-Ja Kang, Eugene Carter and Sanford Sylvan, Elizabeth Reel, Judy Ostrow, Damon Evans, and Christopher Deane, and the Manhattan Chorus and Orchestra were under the direction of Daniel Paget.

## Here & There

A conductor-in-residence program for McHenry County, Illinois, will bring a nationally recognized conductor to the county for a total of eight weeks between March, 1975, and March, 1976. Elmer Thomas, Head of the Division of Conducting and Ensembles, College Conservatory of Music, University of Cincinnati, has been named conductor for this program which is under the general sponsorship of the Woodstock Fine Arts Association. Wesley Vos and Marie Ann Vos are co-chairpersons for the program.

As a pilot-project for the entire United States, the program has as its basic goal the catalytic influence of an outstanding conductor on local music resources in a non-urban area. More than 20,000 persons will ultimately participate in the program as co-ordinators, performers, and listeners. Funding has been provided by the National Endowment for the Arts, a federal agency; the Illinois Arts Council; groups, corporations, and private individuals.

In his first program visit from March 15-23, Dr. Thomas met with advanced planning groups and conducted four in-school professional orchestra concerts, each of which was attended by 2,500 students from the 5th-8th grades. Ecumenical choir clinics on March 16 and 23 attracted a total of ten church choirs. A dinner-intermission for all participants was set between late afternoon and early evening sessions at which each choir performed several numbers, received a critique by Dr. Thomas, and worked out practical suggestions for rehearsal techniques. Vaughan Williams' "Old 100th Psalm Tune," in a festival performance with brass, rounded out each choir clinic. Choir members were uniformly enthusiastic at the opportunity to hear other local church choirs and new choral repertoire.

Other events in the conductor-in-residence program will continue in September with two local choral groups and a professional orchestra joining forces for a performance of the Gloria from the Bach's B Minor Mass and "Canti II: Prisms" by John Baur on poetry by e.e. cummings. An all-county high

school choir festival, a similar band festival, an opera workshop concert, and evening of chamber music are scheduled for Winter, 1975-76. The program will conclude in March, 1976, with a large-scale mounting of "Noye's Fludde" by Britten.

The pilot-project aspect of this program will be served by the publication in 1976 of a handbook detailing the goals, funding, and organizational procedures followed. The handbook will be made available to state arts' councils and similar groups who wish to develop a residency concept.

Coral Ridge Presbyterian Church, Fort Lauderdale, Florida, attracted over 30,000 people to its concert series this year. The ten concerts included Van Cliburn, Jerome Hines, Young and Nielson, Norma Pimmer, and others. The organ dedication recitals at the church, played by Diane Bish, were attended by 8,000 people in three days. The church's 1975-76 series will include Robert Shaw conducting the Atlanta Symphony with Diane Bish as soloist, the Vienna Choir Boys, Anita Bryant and other vocalists, organists and pianists. The church will also sponsor weekly Sunday afternoon organ recitals at 5:45 by the church organists and visiting recitalists.

A marathon organ recital was begun at 10 a.m. on January 18th at St. James' Church, Dundas, Ontario, Canada in order to raise money for the organ improvement fund. Food was available on the premises, and audience could come and go as they pleased, but those staying for six hours or more were eligible for a valuable prize drawing. Richard Birney Smith, organist of the church, was joined by Dennis J. Driscoll, Grant Betzner, Colin Cousins, Thomas F. Shilcock, Roger Bond, Blair Havers, Ian Anderson, Jessie Ann Bradshaw, John D. Hall, and Robert H. Bell in the performance of 12 hours of solid organ music.

The Knoxville, Tennessee Chapter AGO has established a Bicentennial Bureau to assist churches in planning music for services and special celebrations during 1976. Lists of anthems, organ music, cantatas, etc., are available for minimum cost (5¢ per page to cover copying expenses). Also available is a list of authors and composers born in America before 1830 who are included in most hymnals. Specific advice or suggestions for massed choir concerts, hymn festivals, and other such events will be offered gladly by the bureau. For information, write Judy Hunnicutt, Director, AGO/Knoxville Bicentennial Bureau, 3700 Keowee Avenue, Knoxville, Tenn. 37919.

The Dayton Bach Society, under the direction of Richard Benedum, gave a concert of music by Schuetz, Brahms, and Bach at Christ Episcopal Church, Dayton, Ohio on April 19th. The chorus and orchestra performed Psalms 100 and 84 for double chorus, "Also hat Gott die Welt geliebt," "Buccinate in Neomania Tuba," "Fili mi Absalom," and "Meine Seele erhebt den Herrn" by Schuetz; "Lass dich nur nichts nicht dauern," and "Schaffe in mir Gott" by Brahms; and Bach's double chorus motet, "Der Geist hilft." Harpsichordists for the performance were J. Carleton Dill and Ju'ane Rodgers.

"A beautifully decorated 75-voice choir with instrumentalists" was advertised for the Easter morning worship services of a downtown Fort Lauderdale church in the Fort Lauderdale, Florida newspaper. Which makes us wonder what the newspaper's linotype people had in mind for decorations. But the church was beautifully decorated for the services, and undoubtedly the choir sang well.

Gordon Young's anthem "Fanfare for Easter Morning" was given its premiere on Easter Day by the choir of St. John's Episcopal Church, Detroit, Michigan, assisted by members of the Detroit Symphony Orchestra under the direction of Huw Lewis. The work is dedicated to the Rector of St. John's, the Rev. Thomas F. Frisby.

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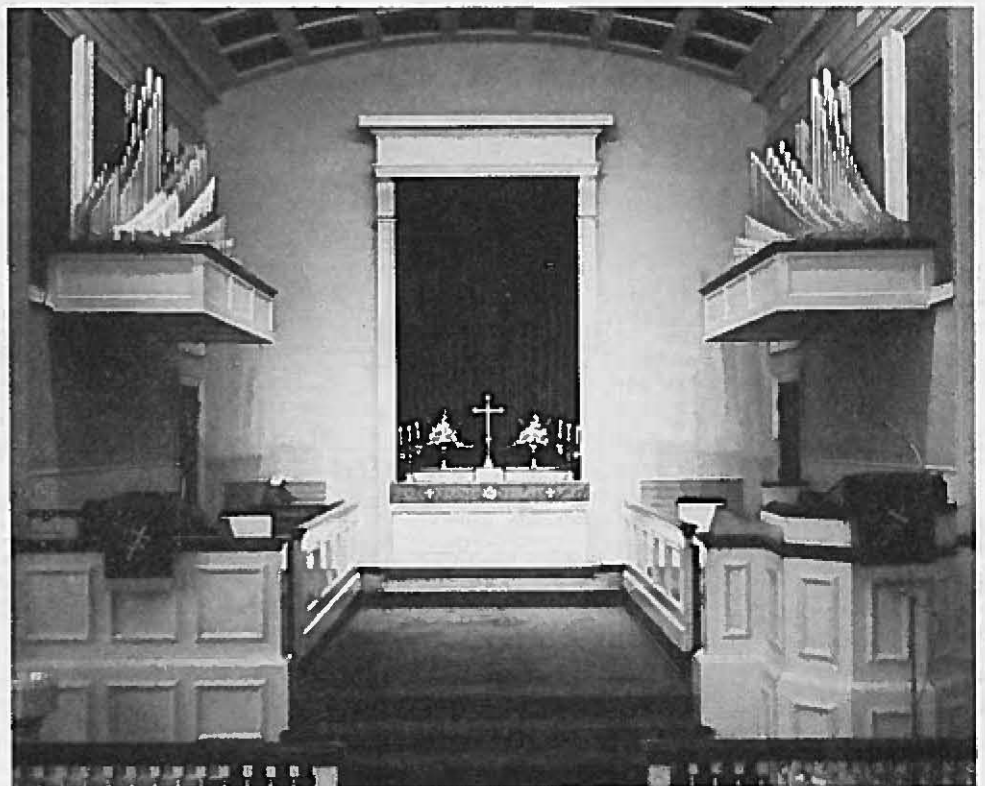
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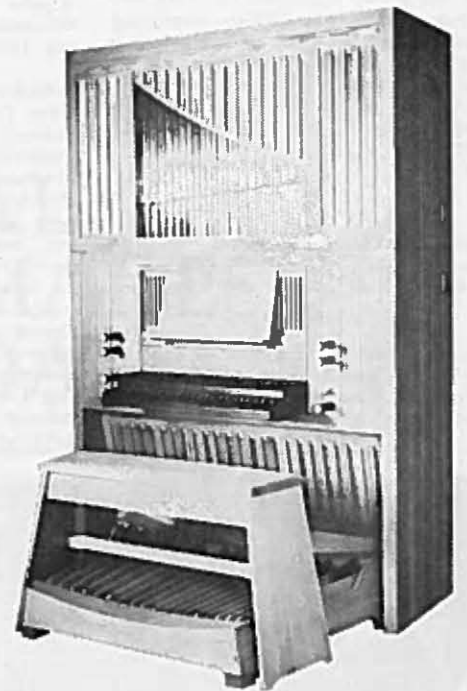
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## Summer Activities

Central Connecticut will be the scene of the enthusiastic and pleasant annual summer convention of the Organ Historical Society. Fine old instruments in the area will be played in recital by Stephen Long, Bernard Lagacé, Charles Krigbaum, Edith Ho, Carrol Hassman, and many others. And you haven't lived until you have gone on such an OHS outing and lustily joined with CHS members when they end each program with the singing of an appropriate hymn. A dozen historical instruments will be heard this year. The smallest is a 1-manual 5-rank 1840 Simmons and McIntyre; the largest is the mammoth 4-manual Hutchings-Votey-Steere-Skinner organ in Woolsey Hall at Yale University. Other attractions of the convention (besides the cheerful and fun-filled conventioners) include a tour of the Austin factory in Hartford, and an outing at the Branford Trolley Museum. A 100th Birthday Party Recital on the 1875 E. L. Holbrook organ in Killingworth will be featured, as well as one of the OHS's Historic Organ Recitals on the 1852 E. and G.G. Hook organ in Westville.

Registration is only \$25.50 for the entire convention (\$18.00 for OHS members), and that price includes admission to the Trolley Museum, bus transportation and all recitals. Meals and lodging are extra. An optional fourth day is planned for those who still have energy (most OHSers usually do) with visits scheduled to some of the fine new instruments in the New Haven area.

For a complete schedule and registration details, write to the Convention Chairman: Chester Berry, P.O. Box 1912, Hartford, CT 06101.

**Workshop for Church Musicians**  
Drake University  
Des Moines, Iowa  
July 17-22

Sponsored by the Association of Disciples Musicians, the annual workshop will be led this year by Jerald Hamilton (organ) and Robert Page (choral conductor). Numerous

classes will be conducted on hymnology, organ, Orff techniques, children's choir techniques, handbells, and folk instruments. For further information contact: Mr. Brent Stratton, First Christian Church, 3701 Taft, Wichita Falls, TX 76308.

**Institute of Church Music**  
Colby College  
Waterville, Maine  
Aug. 17-23

The 20th annual Colby Institute of Church Music will include the following teaching staff: Arthur Paister, Thomas Richner, Samuel Walter, Adel Heinrich, Valerie Goodoll, and William Tartolano. The courses will be on organ, piano, service playing and repertory, adapting vocal accompaniments from piano to organ, choral music repertory and rehearsals, hymnody, and conducting.

For more details write: Dr. Thomas Richner, Director, Colby College, Waterville, ME 04901.

**Summer Music Seminar for High School Students**  
Western Michigan University  
Kalamazoo, Michigan  
July 13-26

Western Michigan University is offering organ for the first time during its annual Summer Music Seminar for High School Students. Each organist enrolled receives a 30-minute private lesson daily along with a daily master class. In addition, each student may participate in the recreational and musical activities held each evening during the Seminar. In addition to organ, the Seminar offers full programs in piano, strings, woodwinds, and vocal-choral areas. Limited scholarships are available and acceptance to the Seminar is made through auditions. For details write: Dr. Kim R. Kasling, University Organist, Western Michigan University, Kalamazoo, MI 49001.

**Choristers Guild Summer Seminars**

The Choristers Guild Summer Seminars will be held at Huron College, Huron, S.D. July 6-12, and at Wittenberg University, Springfield, Ohio July 20-26.

Leaders at the Huron Seminar include Allen Pote (youth choirs), Donald F. Jensen (repertory reading sessions), Helen Litz (children's choirs), and Austin C. Lovelace (hymnology).

At Wittenberg University, the following leaders will participate: Allen Pote (youth choirs), Donald F. Jensen (repertory reading), Kathryn Hoffland (accompanist for children's choir), Richard Hoffland (children's choir), J. Edward Moyer (hymnology), and Thomas L. Are (worship, preparation for worship).

Jody Lindh, Arthur Flanagan, Helen Flanagan, and Cecil E. Lapo will be staff members of the Guild working at both seminars. Sessions will be held on children's choirs, teaching children, working with youth, new materials, hymnology, handbells, conducting, accompanying, and youth choirs.

For more details write: Choristers Guild, P.O. Box 38188, Dallas, TX 75238.

**Church Music Workshop on American Church Music**  
Michigan State University  
East Lansing, Michigan  
July 7-10

Held at the Kellogg Center of Michigan State University, a faculty consisting of Jane Marshall, Kim Kasling, Janet Lee, John Hamersma, Warren Steel, and Carol Johnson will deal in depth with American church music. Special features of the workshop will include choir methods and repertory, hymns, psalms and anthems of early America, repertory, tape recordings and slide-lectures on early American organ music, exhibits, and recitals. The fees are extremely moderate.

For further information: Margaret Lee Pegg, Continuing Education Service, Michigan State University, East Lansing, MI 48824.

Richard D. Dinwiddie will be the featured speaker on "Church Music at the End of the 20th Century", a series of four lectures. Special sessions will be led by Gerald Raquet ("Planning the Choir Rehearsal"), Robert Iler ("Planning a Choir Tour"), Gordon D. Loux ("Promotion for Your Choir") and Bruce Swedien ("Recording Your Choir"). Special electives will include those led by Ronald Denison (basic choir conducting), Robert Carbaugh (advanced choir conducting), Virgil Smith (piano tuning and repair), Dorothy Symonds (vocal problems), Gerald Edmonds (choral arranging), David Smart (Orff instruments), and Gilbert Mead (arranging at the keyboard); and two general electives will be led by Richard Dinwiddie, Gerald Raquet and David Smart (church music administration); and Gilbert Mead and Lillian Robinson (the ministry of the organ). There will be numerous concerts, rehearsals, and other activities as well as opportunity for private lessons in piano, voice, organ or theory.

Condition for admission "means a personal faith in Christ as Saviour and a desire to do His will." Applications and further information may be obtained from: Sacred Music Department, Moody Bible Institute, 820 North LaSalle Street, Chicago, IL 60610

**Organ Workshop**  
19th Century Organ Music  
Northwestern University  
Evanston, Illinois  
July 21-25

This year's summer organ workshop at Northwestern University features master classes, lectures and programs dealing with 19th century organ music. Arthur Paister will give master classes each day; Robert Schuneman will give two lectures on 19th century German organ design and its implication in the performance of German Romantic organ literature; other lectures will be given by Kurt Roderer, organ builder. A recital will be given by Wolfgang Rübsum.

For more information, write: Concert Manager, School of Music, Northwestern University, Evanston, IL 60201.

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## Summer Activities

30th Festival of Music  
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Two main cycles of concerts, one on the music of J.S. Bach, and the other on the Romantic Symphony, will be included in this year's festival. The Bach cycle will include the Gewandhaus Orchestra of Leipzig in a performance of the Brandenburg Concerti, a recital of sonatas for violin and harpsichord with Leonid Kagan and Karl Richter, and five organ recitals by Kurt Rapf, Gaston Litaize, Georges Athanasiadis, and Lionel Rogg. More baroque chamber music will be performed by the English Sinfonia and I Solisti Veneti. Renaissance music will be performed by the soloists and choir of La Radio Suisse Romande and Les Ménétriers. Featured orchestras in the Romantic cycle include those of Hamburg, Moscow, Osaka, and Cleveland. Chamber music groups performing include the Beaux Arts Trio of New York, the Quintette a Vent de Vienne, and the Berlin Quartet.

For more information, write: Office du tourisme, 1820 Montreux, Switzerland.

1975 Presbyterian Conference  
"Worship and Music"

The conference of interest to organists, choir directors, choir members, pastors, and worship and music committee members will be offered at two locations: Colorado Women's College, Denver, CO July 20-26; and at Anderson College, Montreat, NC July 13-19. It is sponsored by the Presbyterian Association of Musicians.

Faculty: Robert McAfee Brown (lecturer on worship), Gerre Hancock (organ clinician and recitalist), Alice Parker (reading sessions, music in the small church), Richard Westenburg (adult choir director), Dallas Droper (youth choir director), Dale Wood (junior choir director), Stephen Ortlip (junior high choir director), Horace T. Allen, Jr. (liturgist), Walter Funk (youth activities), Betty Peek (editor of "Music Notes"), and James M. Hart (conference director).

For more information, write: James M. Hart, Conference Director, Peachtree Presbyterian Church, 3434 Roswell Road, N.W., Atlanta, GA 30305.

## Competitions

The 24th International Music Competition of West German Radio Organizations will be held in Munich, West Germany from September 2nd to the 19th. Pianists, violinists, organists and bassoonists between the ages 17 and 30 are eligible to compete for prizes totalling 78,000 DM. All entries must be received by July 1st. For rules, entry forms and more information, write: Internationaler Musikwettbewerb, Bayerischer Rundfunk, D-8000, Munich, West Germany.

The Third National Organ Playing Competition sponsored by the First Congregational Church of Los Angeles and Mr. and Mrs. Harold W. Nash, is inviting applications from young organists who have not reached the age of 26 by August 1, 1975. Contestants must submit a tape recording of three organ works, along with a completed application form and a \$12 entrance fee no later than August 1, 1975.

Contestants are to choose three works, consisting of a major work by J. S. Bach (limited to a Prelude and Fugue, a Toccata and Fugue, a major chorale prelude, or a trio sonata movement); a composition by a composer of the Romantic period; and a composition by a contemporary composer.

Finalists will compete on the Schlicker organ on Wednesday, September 10. The winner selected on that day will be awarded a \$750 cash prize and will present a solo recital for the public on Sept. 14 at the First Congregational Church. Second and third prizes will be \$400 and \$250 respectively. Fourth and fifth prizes of travel expenses up to \$125 will also be awarded.

For information and application forms, write: Organ Competition, First Congregational Church of Los Angeles, 540 S. Commonwealth Avenue, Los Angeles, CA 90020, or phone (213) 385-1341.

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## Appointments



Kenneth R. Bruggers has been appointed assistant professor in the department of music, the University of Arkansas, effective fall 1975. Mr. Bruggers will be developing new degree programs in harpsichord, harpsichord-organ, and harpsichord-piano, on both the graduate and undergraduate levels. He will also be heading the university's organ program. Mr. Bruggers comes to Arkansas from North Carolina, where for the past three years he has been Artist in Residence with the North Carolina Arts Council. In addition to his teaching duties at the university, he will be available for performances throughout the region as harpsichordist, organist and ensemble performer.

George Damp will become chairman of the department of music at Wake Forest University, Winston Salem, North Carolina, effective August 1, 1975. Mr. Damp currently teaches organ, harpsichord and music literature courses at Carleton College, Northfield, Minnesota. Previously he taught at Whitworth College, and he has also held sabbatical replacement positions at Oregon State University, Williams College, and the Oberlin Conservatory of Music. He is a graduate of Cornell University, summa cum laude in music and Master of Arts in Musicology. He was the recipient of a

German Government Grant for study at the University of Hamburg, and he has recently completed the DMA degree in performance and literature at Eastman School of Music where he was a student of Russell Saunders.

John Edward Hamersma has accepted the position of organist and choirmaster at Grace Episcopal Church, Grand Rapids, Michigan, the church of President Gerald R. Ford. Dr. Hamersma is also professor of music and the college organist at Calvin College, Grand Rapids.

## Competitions

The "Schnitger Prize Zwolle" International Organ Composition Competition will be awarded in 1976 to the winning composer who submits a composition of about ten minutes for organ solo. The first prize will be 3,500 Dutch guilders, and the work will be performed in the St. Michael Church of Zwolle in midsummer of 1976 and eventually during the International Organ Festival of St. Albans in England, 1977. The submitted compositions in the competition must be entirely new, never published or performed at any time previous, and must be playable on the Schnitger organ at St. Michael's Church in Zwolle. Entries must be submitted in triplicate, and names of composers are kept secret from the jury. No entries will be accepted after Feb. 29th, 1976. All contributions should be sent to the office of Notary G. M. Meppelink, Emmawijk 5, Zwolle, The Netherlands. The jury will consist of Jan van Vlijmen, composer from The Hague; Carel Brons, composer of Hilversum; and Harry Mayer, musicologist from Enschede. Further information may be obtained from: Secretariat, Stichting Schnitgerprijs Zwolle, Stadhuis, Zwolle, The Netherlands.

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## Book Reviews

(Continued from p. 2)

From these two points of view, proceed the character of the book. Certainly no one scholar could cover all this ground, although Dr. Blume, in his lifetime, has covered a good bit of it in his own writings. For such an expansive approach to be successful in its totality is perhaps an impossibility. But if no scholar were to try it, the historical view would be difficult for the uninitiated scholar to comprehend. So we must live with both the strength and the weaknesses of such expansive works.

This volume is strongest in its grasp of German Protestant church music from the Reformation through the 20th century. Dr. Blume's own contributions on the age of the Reformation and the age of Confessionalism are outstanding. Perhaps these chapters could not be excelled by any other author, both in terms of their completeness, and also in terms of his grasp and knowledge of the music, its style and its nature. Walter Blankenburg's articles on the music of Reformed Europe and the Music of the Bohemian Brethren are also interesting additions to the continental scene. By necessity, the articles on church music in Scandinavia, America (i.e., the U.S.), and England are more sketchy, less cohesive, and lacking in scope. For instance, the entire history of Protestant church music in America is dealt with in 14 pages.

But, all criticisms aside, this book is admirable for its emphasis on musical study. Surely, Blume's decision to deal with the material primarily as music makes this study stand out above all others. After all, students desiring to learn about musical history need to know first and foremost the music as music. No book will do that; only an aural experience of the music can. But this book, with its emphasis on the music, will lead the student to the music faster, and it will feed his mind a wealth of information to complement his aural experience. That makes it a worth-while and valuable book.

Klais, Hans Gerd. *The Organ Stoplist: Theory and Practice from the Organ Workshop*. Trans. by Homer D. Blanchard. Delaware, Ohio: The Praesant Press, 1975. 136 pp., paper, illustrated, \$15.00.

Hans Gerd Klais is the second generation owner of the Klais Organ-Building Company in Germany. Mr. Blanchard has here translated Klais's "Ueberlegungen zur Orgeldisposition" which appeared first in 1973 in *Fachbuchreihe das Musikinstrument*, Vol. 27, as the 44th publication of the *Gesellschaft der Orgelfreunde in Germany*. The translation is excellent, transmitting Klais's tone and flavor well.

It is a rare moment when one is allowed to share an organ builder's knowledge. Somehow, most organ builders

are too busy to do that kind of thing, in or out of print, and it is usually only the apprentice in an organ builder's shop who may benefit from the knowledge and experience that is stored in a master builder's mind. Occasionally, some organ builders do speak out in print. More often than not, what they say turns out to be an ego trip or a sales pitch for their own private way of thinking, and for their own organs. That kind of thing doesn't share much of the organ builder's knowledge.

Klais shares openly here. It is a fine record of his thinking about the design of organs. One can quibble with a lot of it, and one can openly disagree with his historical perceptions, particularly his dogma regarding how various historical instruments were built. But that is not the point in such a volume. This is one man's opinion, and it is freely and openly given. It tells much why Klais organs are the way they are, and why they sound the way they do. It explains how Hans Gerd Klais has done what he has done. In such a process, one cannot fail to be enlightened, whether it is by positive agreement or negative reaction. The main thing is that Klais shares a wealth of his thinking and his experience with readers, which now includes English-speaking readers, thanks to Homer Blanchard. If you are interested in organ design, and if you want to find out how one organ builder thinks about it, then this is a wholesome and rare book. If you want to pick the minds of other organ builders in the same way, you will probably have to befriend them in some sort of extraordinary personal way and hope to find the time to sit them down for extended chats, or you will simply have to give up everything else and commit yourself to an apprenticeship.

### In Brief

Several other books are worth mentioning this month. First among them is John W. Landon's *Jesse Crawford — Poet of the Organ; Wizard of the Mighty Wurlitzer* (New York, Vestal Press, 372 pp., cloth). Members of the staff of THE DIAPASON of longer tenure than this editor well remember the days when Mr. Landon was researching this book. He must have haunted other offices and libraries as he haunted our offices, for the book is loaded with excellent material and wonderful illustrations of the legendary theatre organist. Chicago theatre buffs will be doubly interested in the photos of Chicago theatres and early Chicago theatre organs. New Yorkers will look with nostalgia on the photos and descriptions of the Paramount and Crawford's Broadway days. The book is well researched, the narrative is exciting, and through it Jesse Crawford emerges as one who deserved his legendary fame.

Repairing the Reed Organ and Harmonium by S. G. Earl is the title of a small pamphlet (31 pp.) now reprinted in an "unabridged republication of the

original" by the Organ Literature Foundation of Braintree, Massachusetts. For \$2.50 one can find out from the text and numerous drawings just about all the essential things that there are to know about repairing and caring for a reed organ or harmonium, at least all that one can learn from a book. It is a welcome little booklet for those amateurs who have bought an old harmonium and would like to restore it and get it back to playing shape. One wonders just who Mr. Earl was, and one searches in vain for the publication date of the original.

While we are talking about the Organ Literature Foundation, readers should know that the Foundation, operated by Henry Karl Baker, has now released a new "Supplement to Catalog G, Part 2" consisting of 18 new items not previously available in their earlier catalog. The list is free to readers upon receipt of a self-addressed stamped envelope to the Organ Literature Foundation, Braintree, Mass. 02184.

Abingdon Press has just released a small (64 pp.) booklet called *A Guide to Improvisation: An Introductory Handbook for Church Organists* by James Conely. As David Bowman says in the foreword, ". . . there are a great number of organists who must enter the church on Sunday morning and improvise during the service, regardless of former training and experience. . . . By using the simple step-by-step procedure described in this book, I feel that every organist will create a backlog of formulas upon which he can rely." The author devises a simple, sequential method for the organist to determine the rhythmic pattern, harmonic scheme and accompaniment, melodic pattern, form and registration before playing. "Then he or she plays." The book describes these elementary steps separately. Although this reviewer believes strongly that there is no cheap way to musical creation at the keyboard, and also that the worst way to teach improvisation is through a book, I suppose that there are those who will find this book and its formulas helpful in their tasks. But when will the church finally quit demanding musical creation from those who are least equipped to provide it for her?

Finally, this year marks the centennial celebration for the M. P. Möller organ company of Hagerstown, Maryland. As part of their celebration, the Möller firm has published a promotional brochure containing an essay on their view of the history of the organ (a brief one), a short essay on the building of their own organs, some history of the firm, and many splendid color photographs of various Möller organs, both old and new. Admittedly promotion oriented, the brochure will still be of interest for those who have known the firm and their organs over the years. Individual copies of the brochure can be ordered from the firm at a price of \$4 to cover the cost of printing and mailing. The color photography in it is excellent.

## Retirements

Robert F. Crone, organist and choirmaster of the Church of Our Mother of Sorrows, Louisville, Kentucky since 1968, retired from his position. Mr. Crone was involved in an automobile accident early in January which necessitated hospitalization and nursing home therapy until early March. Although able to walk in a limited way, Mr. Crone's ability to play the organ was impaired by the injuries sustained in the accident.

Mr. Crone was born in 1908 in Cleveland, Ohio, and moved to Cincinnati, Ohio in 1917. It was in Cincinnati that he received his musical education, first as a choirboy, later as chorister and organ student, and later yet as assistant organist at both St.

Paul's Cathedral and Christ Church Cathedral. He studied organ with Parvin Titus at the Cincinnati Conservatory of Music, and graduated from that school with honors in 1936. During that time, he was organist and choirmaster of St. Paul's Cathedral. From 1933-39 he was musical secretary to composer John Haussermann, editing his work, orchestrations, and programming and conducting house concerts. From 1939 to 1944 he was plant superintendent and designer for the Henry Piicher Organ Company in Cincinnati and Louisville. In 1941 he became organist and choirmaster of St. Andrew's Episcopal Church in Louisville, remaining there until 1954, when he became organist and choirmaster of Holy Spirit Roman Catholic Church in the same city, a position he held until 1968.

At various times, Mr. Crone was conductor of the Collegium Musicum Chorus of Louisville, arranger and conductor of the Soziale Maennerchor of Louisville, orches-

tra conductor for the Louisville Young Artists festivals, and organist and conductor at St. Meinrad Archabbey in Indiana. His church music has been published by H. W. Gray, J. Fischer, McLaughlin and Reilly, and the Gregorian Institute. His orchestral and chamber works have been performed by the Cincinnati String Quartet, the Louisville String Quartet, and the Chattanooga Symphony.

Mr. Crone has been a member of the AGO since 1928, and he is a past dean of the Louisville Chapter AGO and past regional chairman. Mr. Crone is also a member of the AF of M Local 11-637, the Greater Louisville Music Teachers Association, the Music Teachers' National Federation, Pi Kappa Lambda fraternity, the Composer's Forum for Catholic Worship, the Church Music Association of America, the Consociatio Internationale Musicae Sacrae of Rome, the Louisville McDowell Society, and Phi Mu Alpha fraternity.

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# Harpsichord News

Thomas Goff, the well-known English harpsichord and clavichord maker, died on March 13 at the age of 76. His interest in early instruments was awakened in 1932 when a friend presented him with a clavichord; immediately he set to work with Herbert Lambert of Bath, the photographer and instrument-maker. In 1933, in partnership with the cabinetmaker J. C. Cobby, he set up his own shop in the attic of his London house on Pont Street, and began to turn out distinguished clavichords. In 1937 he made his first harpsichord, an instrument of 2 manuals with 16-foot register.

His influence was felt strongly in Britain after the second world war, when he made certain that a harpsichord would be available for the BBC third program, and thus helped to restore the harpsichord continuo to many performances of early music. His favorite player was Violet Gordon Woodhouse; she returned his admiration, and, at her death, she owned no less than five of Goff's clavichords.

Richard Birney Smith played this program at the Mississauga Public Library on February 23: Aria with Variations, E-flat Major, Handel; Sonata in D-flat Major, Soler; Nobodyes Gigge, Farnaby; The King's Hunt, Bull; Sonatas in C, K. 132, 133, Scarlatti; Ordre 6, Couperin. The harpsichord: by William Post Ross, 1969. In the Te Deum Concerts series, Mr. Smith presented Happy Birthday, Johann, at St. James' Church, Dundas, Ontario, on March 21. To mark Johann Sebastian Bach's 290th birthday, he played this program: Prelude and Fugue in D, WTC, II (positiv organ); Partita in A minor (harpsichord); Chorale Prelude, O Mensch bewein (Orgelbuechlein); and Partita: Sei gegruesst, Jesu guetig (organ).

Trevor Pincock was soloist with the BBC Symphony Orchestra, Raymond Leppard conducting, at St. John's Church, Smith Square, London, on February 26. He played the Harpsichord Concerto by Roberto Gerhard.

Among many other events of interest in London during March were two appearances by Swiss harpsichordist Anne Gallet (on March 5, with the Geraint Jones Orchestra, in the Bach Harpsichord Concerto in A, BWV 1055; and on March 8 in this program in the Purcell Room: Toccata, Picchi; Corrente, Ballo della Battaglia, Storace; Passacaglia, Fischer; Partita in A minor, BWV 827, Bach; Ordre 25, Couperin; Six Pieces, Rameau); the March 5 appearance of Pauline Stevens, mezzo-soprano, with Ruth Dyson, virginals and harpsichord (Music for Virginals by Byrd, Bull; Set 4 in A minor for Harpsichord, Richard Jones; and the first performance of A Gay Psalter for Harpsichord by Kenneth V. Jones); and the program for two harpsichords at the Purcell Room on March 11, with Jane Clark and Michael Steer playing For Two Virginals, Farnaby; Fantasia, Morley; Concerto 3, Soler; and the first performance of Stephen Dodgson's Carillon for Two Harpsichords.

Women's International League for Peace and Freedom sponsored Audley Green in a harpsichord recital at Towson, Maryland, Unitarian-Universalist Church on March 9. The program: Suite V, Purcell; Carman's Whistle, Byrd; Robin, Munday; The King's Hunt, Bull; pieces by Couperin; Biblical Sonata I, Kuhnau; French Suite V, Bach; Suite B, Handel.

The University of Victoria sponsored a concerto concert with Gordon and Naomi Rowley, and the University Chamber Orchestra conducted by George Corwin. The program: Concerto in A, opus 26, number 2, Corrette; Concerto for Celesta and Harpsichord Soli, Daniel Pinkham; Concerto in A minor for Harpsichord, Flute and Violin, BWV 1044, Bach. The date: March 24.

Perkins School of Theology, Southern Methodist University, Dallas, was the scene of a baroque extravaganza on April 1st. Conducted by Carlton Young, a performance of Handel's Samson began at 6 p.m. with the Harpsichord Concerto in B-flat Major, opus 4, number 6 played by Larry Palmer. After the first part of the oratorio, a barbeque dinner was held on the lawn. The second part of the choral work was prefaced by the Organ Concerto in A Major, opus 7, number 2, with Robert Anderson as soloist.

Lisa Goode Crawford, Oberlin Conservatory, played this program in the Musica Dominica series at Christ Episcopal Church, Dallas, on April 6: Suite X in A minor, Froberger; Partita in G Major, BWV 829, Bach; La de Caze, La Genty, La Suzanne, La Lugéac, Balbastre; "Chromatic" Fantasy and Fugue, BWV 903, Bach; Fantasy, Farnaby; Sonatas, K. 27, 119, 120, Scarlatti. The instrument, a French double harpsichord by Dallas' Richard Kingston.

Linda Hoffer, student of Larry Palmer, played this graduate recital in Caruth Auditorium, Southern Methodist University, on April 7: De la Mare's Pavane, Sir Hugh's Galliard (Lambert's Clavichord), Howells; Tirse di Luca Marenzio, Amarilli di Julio Romano (Fitzwilliam Virginal Book), Peter Philips; Sonatina, Busoni; Three Songs for Harpsichord and Soprano, Hoffer; Sonatas, K. 140, 96, Scarlatti; Ordre 25, Couperin; "Chromatic" Fantasy and Fugue, BWV 903, Bach. The instruments: her own Zuckermann single-manual which she constructed, and SMU's new Kingston French double.

Donald Rodgers (42 Oak Street, Amityville, New York 11701) has been building harpsichords for Long Island customers for the past several years and is now expanding his harpsichord-making activities. A maker of fine custom furniture, Mr. Rodgers came into contact with the harpsichord when his wife asked him to construct a kit for her. His present primary interest is in the practical Flemish style instruments.

produced by Lawrence Kramen, featured organist Calvin Hampton in the premiere performance of his transcription for organ of Cesar Franck's Symphony in D minor. Five performances will be presented on May 2nd, 3rd and 4th at Calvary Episcopal Church in New York City.

John Hofman played an organ recital on May 4th at Trinity Lutheran Church, Tonawanda, New York in memory of the late Herman L. Schlicker. First Trinity was Mr. Schlicker's home church. The program included works by Widor, Peeters, Vierne, Bach and Felciano.

## Here & There

Stabat Mater by Anton Dvorak was given its first Detroit performance on March 9 at historic Sweetest Heart of Mary Church, Detroit, Michigan. Soloists Jeanette Dagger, Eleanor Felver, Edward Kingins, and Z. Edmund Toliver, and the Choral Union and Orchestra of Wayne State University were directed by Malcolm Johns. The concert of sacred music was given in memory of the late Dr. Thor Johnson, well known orchestra conductor and champion of Moravian-American music, and brother-in-law of Malcolm Johns.

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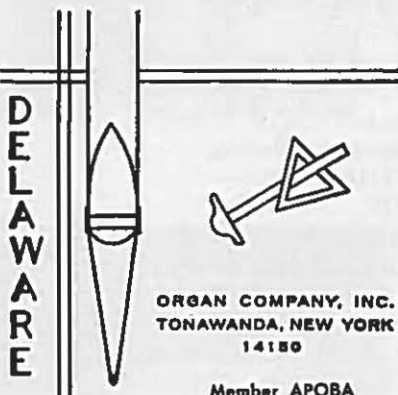


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Musicdata, Inc. (18 W. Chelton Avenue, Philadelphia, 19144), has recently completed its ambitious project, "a master catalog of all choral music published throughout the world." The publication of the first volume of *Choral Music in Print* was noted in these pages last year as an indispensable guide to sacred choral music publications. Now the projected second volume, *Secular Choral Music*, has been released. The appropriate use of such comprehensive reference books will be a matter peculiar to each user: some, whose propensities are for the reading of dictionaries, will find it engrossing reading cover-to-cover; others, who want simply to check the availability of music they already have in mind, will use it more sparingly. This reviewer's conversation with his local choral music dealer about the Musicdata project yielded only one caveat: *Choral Music in Print* can only be as accurate as the publishers' catalogs from which it has been compiled. For example, if a publisher maintains a listing for a work no longer in print, the same listing will be repeated by the Musicdata compilers. The two volumes are obtainable through the designated representatives of Musicdata, Theodore Presser Co., Presser Place, Bryn Mawr, Pennsylvania, 19010.

Even the computers of Musicdata will have a difficult task in keeping pace with the now almost continuous spate of choral music which will be classified as "avante-garde." (Walton Music Corporation, with its Scandinavian connection, is bombarding us with music which challenges not only the ears of performers and audiences alike, but also their eyes.) A recognition of this repertory is certainly within the responsibility of every choral musician. Two new publications are noteworthy in this respect not just because they use conspicuously avante-garde techniques, but also because they are based on liturgical melodies not widely heard today: *Collage* by Alvin Epstein (published by Agape, 380 South Main Place, Carol Stream, Illinois, 60187) and *Lamdeni* by Lukas Foss (published by Editions Salabert, 575 Madison Avenue, New York City).

Epstein's piece is all a-glitter with the stock-in-trade of the avante-garde establishment's vocabulary: clustered glissandi and choral trills; tremolos achieved by flapping the lips with the index finger; contoured, randomly pitched passages using rhythmic consonant sounds ("Ba B-duh"), whispered syllables which are passed through the choir with "a snaking effect;" a kind of prelude which includes clearing throats and snapping fingers, and which ends most dramatically when the conductor leaps up and . . . lands (one wonders about the motivation for this

grand gesture, in the midst of the "random" entry of the singers from "diverse and random places"). All of this sonic and visual flap serves as a matrix for the unfolding of a melody which some would contend needs no such introduction, even to audiences who today are unfamiliar with the glorious *Kyrie Orbis factor*. Epstein's secular imagination knows no bounds, as the piece crescendos "as in a cheer at a football game," using the final syllable of the *Kyrie*, now metamorphosed to the American "yay, yay, yay," while clarinetist and oboist tootle first "Boola Boola," long a favorite of Yale football fans (especially at touch-down time), and "The Caissons Go Rolling Along," a 1907 song adopted later as the official song of the U.S. Army. One can only ask: Mr. Epstein, is this really necessary? One can understand the poetic justification of presenting a medieval liturgical melody obscured by the hysterical noise of centuries of alienation; but why in the midst of a 20th century football rally or an Army marching song?

While the *Kyrie* of Epstein's work is obscured and even made irrelevant, the 12th century synagogue chants which are the basis of Foss's *Lamdeni* (teach me) are constantly the focal point of the composer's rather complex polyphonic textures. Even the interesting instrumental accompaniment, which includes parts for mandolin, glockenspiel or xylophone, vibraphone (or any plucked instrument), and guitar or marimba, is carefully derived from the haunting melodic motives of the "oldest synagogue chants known to us," edited and arranged by Dr. Israel Adler from the original neumatic notation by Obadiah Hager. The piece is in three movements: *Baruch Hagever* (Blessed is the man who trusts in us, Lord . . .); *Wa-eda Mah* (And I shall know what I shall say in the gates . . .); and *Mi al Har Horey* (Who stood on Mt. Horeb, stood with me and heard my word like Moses).

The first movement, for male choir and instruments, makes use of a very economical polyphonic device, in which the same motives are sung and played simultaneously (sometimes at the interval of the second) with variation occurring only in the note values in which the motives are stated. For example, in the opening passage, the lower bass and tenor line is stated in quarter notes, while the upper tenor and bass line moves in eighths. The second movement, for women's choir, presents a quiet movement of lyricism with vastly reduced instrumentation (only vibraphone and occasional notes for plucked instrument). Again, the counterpoint is as ingenious as it is economical: the full choir sopranos or altos sing the melodies in rather strict rhythm (in a steady eighth-note pulse), while two soloists, placed in the rear corners of the choir, sing the same melodies and rhythms, but vary them with randomly selected rates of rubato, in the manner of an echo. The third movement, for full mixed choir, with solo parts for tenor, alto, mezzo, bass, and soprano, provides a fast, extremely rhythmic conclusion, chiefly monophonic with choral punctuation by instruments. The choral entries are in the nature of a refrain, framing the solo entries.

Foss has made judicious use of some of the techniques of the avante-garde: in the first movement carefully notated passages for choral whispers ("niente") and clear schemata for instrumental

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improvisation on sixteenth-note patterns on any continuous pitch; the solo passages in the second movement to be executed in a random rubato fashion; and in the third movement the improvised outcries by the soloist, sung against a sustained choral chord, gradually diminishing to a final whispered statement of the refrain motive. Here clearly, compositional technique is always in the service of the composer's reverence for his musical materials and the texts they bear.

The assessment and choice of repertory is one of the clearest and most forceful ways in which the choral conductor can exercise his musical imagination and demonstrate his care of his singers. Thorough study and preparation in this preliminary phase of programming should provide the conductor with a strong base for the presentation of materials to a chorus and for developing appropriate ways for rehearsing it. If the conductor is "sold" on the works he chooses, his choir will respond in kind. Each of us, of course, will have moments when he has occasion to doubt himself. And it was during one of these moments that this reviewer chanced upon a disturbing little book, *Comments for Choral Conductors* by Alan Apple (Pruett Publishing Company, Boulder, Colorado). The 30-page book is a compendium of aphorisms which the author collected from remarks made during rehearsals by such notables as Robert Shaw, Roger Wagner, Gregg Smith, Paul Salamunovich, Robert Page, *inter alia*. None of the remarks is attributed to its source, so it makes fascinating puzzle work for anyone interested in trying to assign the remarks to their proper sources. The compendium is offered without editorial organization or comment; and the

non-contextual nature of the presentation makes its reading a challenge to the imagination. Can comments such as, "Be sincere — even if you don't mean it," or "Hold the pitch . . . raise the left eyebrow . . . now the right . . . now it's in tune," or "Open up your eyes wider to raise the pitch. That's why you're flat — you squint a lot," have been as banal as they sound out of the context in which they were uttered? And, "Musicians and conductors often offend great music by *not* knowing what is there," or "The impressive thing in a great performance is the *energy* that flows through the performer and the music," or "The cancer of the artist is inhibition — he cannot express himself . . . Choir members should take classes in acting and movement and dance in addition to ones in voice," may well have been stated in marvelously exciting rehearsals. We shall never know.

The disturbing *raison d'être* of the book, however, is worth noting. The author states that his purpose is to arm the conductor with comments (well-memorized, to be sure) to make during his own rehearsals.

Choirs are notorious for "tuning out" after they've heard the same comment made the same way for the umpteenth time, so here's a batch of new ones which should make them sit up and take notice.

What sadder comment can be made, implicitly, on the leadership which our choral artists are exerting on their singers? Surely the musical conviction and honesty of even the least gifted among us will provoke more spontaneous encounters between director and chorus than this booklet rather hopelessly leads us to expect. But, by all means read it: it will alternately anger you, arouse you, and perhaps even stimulate you to use *your own* imagination in the presentation of *your own* repertory.

## Letters to the Editor

Pittsburgh, Pa. March 11, 1975  
To the Editor:

Miss Ferré quoted a factual error from my 1959 article on Jean Langlais in THE DIAPASON — an error which I corrected in the March, 1959 issue. Jean Langlais studied with three direct Franck pupils — Mahaut, Marty (not St. Martin), and Tourneville.

Of less importance is the misprint in my article. The Basilica of Ste. Clothilde is a nineteenth century church.

Cordially,

Robert S. Lord

Coral Gables, Fla. March 17, 1975  
To the Editor:

Since I was privileged to attend the dedication recital and the workshop recently at the Coral Ridge Presbyterian Church in Ft. Lauderdale I was quite interested in your report in the February issue of THE DIAPASON.

I must admit that I have read and reread your report many times and I'm still trying to decide what you were trying to say. I must further qualify my remarks by saying that I totally share the religious conviction you say dominates the total expression of the Coral Ridge Church. All I can add to that is Praise God! for a church that is not ashamed or apologetic about what it stands for.

If a church is not the place for prayer, testimony, expression of joy and preaching — then where?

This beautiful church is a magnificent expression of the collective effort of thousands of people who share in this conviction. People from all over this country and from many other countries as well have heard about this church and have travelled great distances to see it. I have been there a number of times myself and as yet I have neither seen nor felt any feeling of "self-satisfaction" or undue pride in what they have achieved. They are more than will-

ing, yes, even eager, to share with anyone who desires what they have there. The recurring theme throughout the church and its program and it appears on the dedication plaque on the building itself is — To God Be the Glory.

To say that the Festival Te Deum displayed lack of taste is personally repulsive to me. The music was composed for this particular occasion and I believe Diane Bish was guided in her composing to include something for every person there. There are many young people active in the church and certain parts were certainly directed to them. Other hymn tunes appealed to another part of the congregation. My personal feeling is that it was a total work of art and showed great sensitivity and vitality and was most successful in achieving exactly what it intended to do.

Although I must agree with you that certain reservations must be taken because the organ was not totally finished I still can't agree with you that Miss Bish's recital could not be reviewed. In spite of the handicap of not having the combination action working and being severely limited in the amount of time she had available at the console for practice I must say that she presented a recital that displayed flawless technique and even more importantly a performance that displayed her total musicianship. I have heard the great, the near great, and the not so great and Diane Bish ranks at the top. I thought she gave the appearance of being very graceful in changing stops and certainly not an athletic exhibition.

The fact that this church, in spite of its size, continues to attract standing room only crowds week after week is testimony to the fact that people are seeking and finding what they need in this place, namely, that the Spirit of God is alive and well and thriving in the Coral Ridge Presbyterian Church.

Sincerely,

H. A. Pickle



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# Nunc Dimittis

Luigi Dallapiccola, renowned Italian composer, died in Florence, Italy on February 19th. He was 71.

Born in Pisisno, in the heart of Istria, Mr. Dallapiccola was the son of a headmaster of the high school. At the beginning of World War I the family moved to Graz. He began his musical studies in 1914, and his family provided him with a cultural background of refinement. He continued his studies in Trieste with composer A. Illersberg, and also in preparation for a concert career as a pianist. He moved to Florence in 1922, and was to remain there for the remainder of his life. He studied in Florence with Vito Frazzi, and it was during this time that he was attracted to the music of the great masters of the 20th century as well as the music of Italian masters of the past. After completing his studies in piano and composition at the conservatory in Florence, he began a short-lived career as a concert pianist.

In 1934, Mr. Dallapiccola was appointed teacher of piano at the Florence Conservatory, and he held this post until he retired in 1967. He never taught composition in his own country. He travelled abroad frequently, and taught during several stays in the U.S. He was an exponent of 12-tone technique.

From 1945-48 Mr. Dallapiccola was music critic for the weekly *Il mondo*, and he wrote several articles on his own works, as well as several essays on music of the past.

His works include many for piano and chamber ensembles, voice, chorus, and three operas. He did not write for organ, but his *Quaderno musicale di Annalibera* (1952) for piano has been transcribed in an organ version.

Eric Harding Thiman, English organist and composer, died February 13, 1975. He was 74.

Dr. Thiman was born September 12, 1900 in Ashford, Kent, England. His early teachers were C. W. Pearce and Harold Darke. He was a student at Trinity College of Music at the age of ten, became FRCO at twenty-one (winning the Turpin prize for the highest marks), and Doctor of Music at twenty-seven. Most recently he was professor at the Royal Academy of Music and director of music and organist at the City Temple, London, England.

Dr. Thiman was known throughout the world for his songs and choral music. His compositions for use in the church were extensive.

Dr. Thiman is survived by his wife Madeline.

Paul Louis Anderson, 32 organist and choirmaster of St. Thomas Church, Washington, D.C., received fatal stab wounds in his northwest Washington apartment on February 20, 1975.

Mr. Anderson was a graduate of the Guilman Organ School and an Associate of the AGO. His choral compositions had recently begun to appear in the catalogues of several major publishing houses. At the time of his death, he was engaged in researching early American hymn tunes.

A Requiem Mass was sung at St. Thomas Church; the burial office was read at St. Paul's Church, Chattanooga, Tennessee (where he served as organist-choirmaster from 1966-1970), and the choir of St. Paul's Church sang Maurice Duruflé's "Requiem" on March 16 at a memorial concert.

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Jan Philip Schinhan, emeritus professor of music at the University of North Carolina, died on March 26th after a long period of declining health. He was 87. Dr. Schinhan was a composer and an authority on folk music.

Born in Vienna, Austria, Dr. Schinhan came to the U.S. in 1913 as an opera conductor, and remained to become head of the organ department at the San Francisco Conservatory of Music where he taught for nine years. During that time he was organ soloist with the San Francisco Symphony. In 1933 he returned to Vienna and received his PhD degree from the University of Vienna. He returned to the U.S. a year later as a dean's scholar at Columbia University.

Dr. Schinhan joined the faculty of music at the University of North Carolina in 1935. He taught organ, piano, composition and graduate courses in folk music until his retirement in 1958.

His intensive musical training began at age four and continued at the Munich Academy of Music. Later he earned his BA and MA degrees from the University of California. He was a member of a distinguished and musical Viennese family.

For many years, Dr. Schinhan studied the folk music of this country and of other countries, and this led to his book, "The Music of the Ballads," an analysis of the folk music of the western part of North Carolina.

Dr. Schinhan was a board member of the National Federation of Music and its national folk music archivist and chairman of research. He was also a member of the American Musicological Society, the Anthropological Society, and the Bohemian Club of San Francisco. He was the composer of 100 songs. Dr. Schinhan was married in 1950 to Elizabeth Logan Souther of Mars Hill, N.C., who died in 1972. He is survived

by one son, Philip C. Schinhan of Chapel Hill, North Carolina, and four grandchildren.

John Huston, organist of First Presbyterian Church and Congregation Emanu-El in New York City, died unexpectedly on April 6, 1975.

A native of Greenville, Texas, Mr. Huston was a graduate of the University of Texas in 1947, and of the School of Sacred Music at Union Seminary in New York City in 1949. His organ studies were with E. William Doty and Clarence Dickinson.

Upon graduation from Union Mr. Huston was appointed organist and choirmaster at Holy Trinity Episcopal Church in Brooklyn, continuing at that well known post until 1956, when he succeeded Willard Irving Nevins at First Presbyterian Church in New York City. In 1962 he was also appointed organist and choirmaster at Congregation Emanu-El, where he succeeded Robert Baker. From that time onward he served both congregations.

Mr. Huston was a member of the faculty of Union's School of Sacred Music until its close in 1973, and many of that institution's graduates look back with gratitude to their training under him.

He enjoyed an extensive career as an organ recitalist, he was a frequently published composer of music for the church, and he presented over the years a distinguished series of oratorio performances at First Church and an equally distinguished series of organ recitals at Temple Emanu-El. But he probably would have preferred to be remembered for his service playing, at which he was one of the acknowledged masters.

A memorial service was held at First Church on April 9th, in which both the First Church and Temple Choirs participated.

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# CALENDAR

Deadline for this calendar was April 10

### 5 MAY

Kim R Kasling, St Mark's Episcopal, Coldwater, MI 7:30 pm  
James Moeser, Second Methodist, Knoxville, TN 8:15 pm  
Lee Jessup, St Paul the Apostle Church, West Los Angeles, CA 8:30 pm

### 6 MAY

Virgil Fox, Revelation Lights, Calderone Theatre, Mineola, NY  
Archdiocesan Festival Chorale, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
Bruce Bengtson, National Organ Playing Competition Winner's Recital, First Presbyterian, Fort Wayne, IN 8 pm

### 7 MAY

Richard Mumford, United Church on the Green, New Haven, CT 12 noon  
Komm, Jesu, komm by Bach, St Thomas Church, New York, NY 12:10 pm  
Arnold Ostlund Jr, organ; Helen Ferritt, soprano; Plymouth Church, Brooklyn Heights, New York, NY 8:15 pm  
Joan Lippincott, First Presbyterian, Philadelphia, PA 7:30 pm  
Ruth Larson, St John's Episcopal, Washington, DC 12:10 pm

### 8 MAY

Terry Charles, Theatre Organ Requests, The Kirk, Dunedin, FL 8:15 pm

### 9 MAY

Rosalind Mohnsen, Westmar College, Le Mars, IA  
David Lennox Smith, First United Methodist, Santa Barbara, CA 8 pm  
California State U Choir, Frank Pooler, dir; at St Matthias Church, Huntington Park, CA 7:30 pm  
California State U Forty-Niner Choir, Edgar Thompson, dir; at First Baptist, Lakewood, CA 7:30 pm  
Claire Coci, St Peter's Episcopal, Del Mar, CA 8 pm

### 10 MAY

Bach Festival; Cantatas 189, 51, Lobe den Herrn, Easter Oratorio; St John's Cathedral, Jacksonville, FL (also May 11)  
7th International Organ Festival, Morelia, Mexico (thru May 18)

### 11 MAY

Robert Knox Chapman, Christ Church Cathedral, Springfield, MA 5:15 pm  
Te Deum by Dvorak; This Son So Young by White; Psalm 129 by Boulanger; Church of the Ascension, New York, NY 11 am  
The West Side Madrigalists, Church of the Holy Name, New York, NY 3 pm  
Jean Paul Lambert, Church of the Ascension, New York, NY 4 pm  
Lobet den Herrn by Bach, St Thomas Church, New York, NY 4 pm; followed by Judith Hancock, 5:15 pm  
"Lutheran Organ Mass" by Bach, Clare Gesualdo, Cathedral of the Incarnation, Garden City, NY 4 pm  
Music for Organ, Voice, Women's Choir and Violin, Trinity Lutheran, Lancaster, PA 6 pm  
Pequea Valley H S Choir, Peter Jarjisian, dir; First Presbyterian, Philadelphia, PA 4 pm

Donna Lerew, violin; Neil Tilkins, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Festival Evensong Christ Church, Alexandria, VA 4 pm  
Religious Arts Festival, Independent Presbyterian, Birmingham, AL (thru May 18)  
Choral Concert, First Wayne St Methodist, Fort Wayne, IN 7:30 pm  
Martha Folts, United Church of Christ, Ames, IA 8 pm  
Carlene Neihart, Prairie Baptist, Shawnee Mission, KS 7:30 pm  
William Osborne, Grace Cathedral, San Francisco, CA 5 pm  
Diane Thomas, mezzo soprano, with organ and instruments; St Mark's Episcopal, Glendale, CA 4 pm

### 12 MAY

Kathleen Farr, harpsichord, Neighborhood Church, Pasadena, CA 8:30 pm

### 13 MAY

Mary Fenwick, Fifth Ave Presbyterian, New York, NY 12:10 pm  
John Rose, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

Pocono Boy Singers, Kennedy Center, Washington, DC 7 pm

### 14 MAY

Dana Trump, United Church on the Green, New Haven, CT 12 noon  
The Wilderness by Wesley, St Thomas Church, New York, NY 12:10 pm  
Mary Gay Craig, madrigal group, St John's Episcopal, Washington, DC 12:10 pm  
Festival Music for Organ and Brass, Concerto II by Rheinberger; E Power Biggs, Kansas City Philharmonic Orchestra, Maurice Peress, dir; The Auditorium, Independence, MO

### 15 MAY

Lynn Zeigler, St Thomas Church, New York, NY 12:10 pm  
Pocono Boy Singers, Convention of Pennsylvania Federation of Music Clubs, Stroudsburg, PA 7 pm  
Duo Trompeta Real; Fred Sautter, trumpet; Douglas L Butler, organ; Linfield College, McMinnville, OR

### 16 MAY

John Rose, St Vincent de Paul Church, Albany, NY  
Stephen Hamilton, First Presbyterian, Nashville, TN 8 pm  
Paul Manz, St Thomas Church, Medina, WA 8 pm  
Lloyd Holzgraf, First Congregational, Los Angeles, CA 8 pm  
Choral Workshop, Robert Leaf and Larry Ball, First Presbyterian, Orange, CA 7:30 pm

### 17 MAY

Quadrivium Collegium, First Church, Cambridge, MA  
Ashley Miller, for Eastern Mass Chapter AGO, Milton, MA  
John Rose, masterclass for Roman Catholic Diocese of Albany, NY  
Noye's Fludde by Britten, Pocono Boy Singers, East Stroudsburg State College, PA 4 pm (also May 18, 4 and 8 pm  
Richard Webb, lecture-recital "The Music of Sigfrid Reda," Scarritt College, Nashville, TN  
George Damp, Fourth Baptist, Minneapolis, MN 8 pm

### 18 MAY

AGO Service, Christ Church Cathedral, Springfield, MA 8 pm  
Urban Philharmonic Orchestra, Walter Nicks Dance Co, Chapel of the Intercession, New York, NY 4 pm  
The Wilderness by Wesley, St Thomas Church, New York, NY 4 pm; followed by James E Frazier, 5:15 pm  
The West Side Madrigalists, St Peter's Lutheran, New York, NY 7:30 pm  
Choir Festival, Grace Church, Utica, NY 5 pm  
Spring Music Festival, Tenth Presbyterian, Philadelphia, PA 5 pm  
Vespers for Pentecost, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm; followed by Donald King, 5:30 pm  
Cantata 179 by Bach, 4 Magnificat settings by Dufay, di Lasso, CT Pachelbel and Ridout; Bach Society of Baltimore; Cathedral of the Incarnation, Baltimore, MD 8 pm  
Choral Vespers, Lutheran Church of the Reformation, Washington, DC 3 pm  
Noye's Fludde by Britten, First Presbyterian, High Point, NC 7:30 pm  
Frederic Mooney, St Raymond Church, Detroit, MI 8 pm  
David Palmer, Redeemer Lutheran, Flint, MI 8 pm  
Robert A Schilling, North United Methodist, Indianapolis, IN 8 pm  
Lord Nelson Mass by Handel (sic), First United Methodist, Ashland, KY 7 pm  
G Nicholas Bullatt, Grace Episcopal, Oak Park, IL 7:30 pm  
Mary Lou Robinson, United Church of Christ, Ames, IA 4 pm  
Susan Ingrid Ferré, Norma Stevlingson, organ and harpsichord, First Presbyterian, Tyler, TX 4 pm  
Theresienmesse by Haydn, Schicksalied by Brahms, Regina Coeli by Mozart, Te Deum by Bruckner; St John's Cathedral, Denver, CO 4 pm  
Mass for Pentecost by Messiaen, Douglas L Butler and dancers, All Saints Church, Pasadena, CA  
4th Annual "Chestnuts" Recital, a dozen local organists; at Blessed Sacrament Church, Hollywood, CA 4 pm

Diane Thomas, mezzo soprano; St Mark's Episcopal, Glendale, CA 4 pm  
 Newton Pashley, Covenant Presbyterian, Long Beach, CA 4 pm  
 Marvel Jensen-Howard, First Baptist, Santa Ana, CA 8 pm  
 Requiem by Brahms, La Jolla Presbyterian, La Jolla, CA 7:30 pm  
 Joyce Jones, The Cathedral, Morella, Mexico

**19 MAY**  
 Ago Student Recital, Johnson Memorial Church, Huntington, WV 8 pm  
 Hymn to St Cecilia by Britten, Pentecost Mass by Messiaen; Haskell Thomson, organ; Church of the Covenant, Cleveland, OH 4 pm  
 John Kuzma, St Paul's Episcopal, San Diego, CA 7:30 pm

**21 MAY**  
 Gayle Kirkwood, United Church on the Green, New Haven, CT 12 noon  
 Rejoice in the Lamb by Britten, St Thomas Church, New York, NY 12:10 pm  
 James Darling, St John's Episcopal, Washington, DC 12:10 pm

**22 MAY**  
 Jesse Eschbach, St Thomas Church, New York, NY 12:10 pm  
 8th Annual Concert by the Choir of Men and Boys, Trinity Church, Princeton, NJ 8 pm

**23 MAY**  
 Susan Davenny Wyner, soprano, and instruments, First Church, Cambridge, MA 8:30 pm  
 Leander C Clafflin, St Michael's Church, Flint, MI 7:30 pm

**24 MAY**  
 Virgil Fox, Revelation Lights, Dallas Symphony, Music Hall, Dallas, TX 8:15 pm  
 German Requiem by Brahms, University Chorale and Orchestra, Howard Swan, dir; California State U, Fullerton, CA 8 pm (also May 25, 8 pm)  
 Chamber Singers Madrigal Dinner, Biola College, La Mirada, CA 8:30 pm

**25 MAY**  
 Rejoice in the Lamb by Britten, St Thomas Church, New York, NY 4 pm; followed by Quentin Lane, 5:15 pm  
 Carl Schroeder, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
 John Cooper, U S Naval Academy, Annapolis, MD 4 pm  
 Biola Chorale, Biola College, La Mirada, CA 8:30 pm  
 Student Organ Recital, La Jolla Presbyterian, La Jolla, CA 4 pm

**28 MAY**  
 Helen Penn, St John's Episcopal, Washington, DC 12:10 pm

**30 MAY**  
 Ford Lallerstedt, Juilliard School doctoral recital; at Church of the Ascension, New York, NY 8 pm

**1 JUNE**  
 Annual Festival of Sacred Music, music by Sawande (70th birthday celebration); St Philip's Church, New York, NY 4 pm  
 Dara Schively, Chapel of the Intercession, New York, NY 4:30 pm  
 Madrigal Concert, Emmanuel Episcopal, Baltimore, MD 4:30 pm  
 Spring Workshop, Bishop's Advisory Commission on Church Music, Episcopal Diocese of Chicago; at Church of the Ascension, Chicago, IL 3:30 pm  
 Robert Schuneman, harpsichord, St James Lutheran in Old Town, Chicago, IL 3:30 pm  
 All-Schubert Concert, Chicago Chamber Choir, Church of Our Savior, Chicago, IL 7 pm  
 Carlene Neihart, Hillcrest Covenant Church, Overland Park, KS 7 pm  
 Spring Choral Concert, Grace Cathedral, San Francisco, CA 3:30 pm

**2 JUNE**  
 "Music and Dance at the Court of Louis XIV," summer festival; North Texas State U, Denton, TX (thru July 20)  
 Music for 2 Choirs, multi-media presentation; Precious Blood Church, Los Angeles, CA 8:30 pm

**4 JUNE**  
 David Gallagher, Music Hall, Methuen, MA 8:30 pm

Kathleen Thomerson, St John's Episcopal, Washington, DC 12:10 pm

**5 JUNE**  
 Reginald Lunt, St Thomas Church, New York, NY 12:10 pm

**6 JUNE**  
 Syracuse Chorale, H Winthrop Martin, accomp; Syracuse U, Syracuse, NY 8:30 pm  
 Requiem Mass by Dvorak, Apollo Musical Club, Wm J Peterman, dir; Orchestra Hall, Chicago, IL 8:15 pm  
 Norma Stevlingson, Southern Methodist U, Dallas, TX 8:15 pm  
 Choral Concert, St Paul's Episcopal, San Diego, CA 7:30 pm

**7 JUNE**  
 International Organ Festival, Nuremberg, West Germany (thru Jun 15)

**8 JUNE**  
 Eugene W Hancock, St Philip's Church, New York, NY 3 pm  
 Wayne Fisher, St Thomas Church, New York, NY 4 pm  
 Pocono Bay Singers, First United Church of Christ Easton, PA 10:45 am  
 Requiem Mass by A Desenclos (U S premiere); Te Deum by Charpentier; Wayne State U Choral Union and Orchestra, Malcolm Johns, dir; St Anne's Church, Detroit, MI 3:30 pm  
 St Luke's Singing Lads, George N Tucker, dir; Sandy Pines Summer Chapel, MI 7 pm  
 U of Illinois Circle Campus Choir, St James Lutheran in Old Town, Chicago, IL 3:30 pm  
 Jerome Butera, St Eugene Church, Chicago, IL 2:30 pm

**9 JUNE**  
 5th International Contemporary Organ Music Festival, Hartt College of Music, West Hartford, CT (thru Jun 16)  
 Pocono Bay Singers, First United Church of Christ, Easton, PA 11 am  
 Midwestern Institute of Organ and Church Music; Catharine Crozier, Harold Gleason, Gerre Hancock, John Schaeffer, James Moeser; U of Kansas, Lawrence, KS (thru Jun 13)  
 Martha Farr, Hunter Mead, for Pasadena AGO; St Mark's Episcopal, Glendale, CA 8:30 pm

**10 JUNE**  
 Clyde Holloway, South Church, New Britain, CT 8:30 pm

**11 JUNE**  
 Max Miller, Music Hall, Methuen, MA 8:30 pm  
 Daniel & Mary Gingovich, French hornists, St John's Episcopal, Washington, DC 12:10 pm

**12 JUNE**  
 Corliss Arnold, St Thomas Church, New York, NY 12:10 pm  
 Gerre Hancock, Plymouth Congregational, Lawrence, KS

**13 JUNE**  
 David Craighead, Holy Trinity Episcopal, Hartford, CT 8:30 pm

**14 JUNE**  
 Donald Sutherland, Carleton College, Northfield, MN 4 pm

**15 JUNE**  
 Music for Organ and Solo Instrument, St Philip's Church, New York, NY 3 pm  
 Robert Parkins, St Thomas Church, New York, NY 4 pm  
 David J Hurd Jr Chapel of the Intercession, New York, NY 4:30 pm  
 Region 5 AGO Convention, Louisville, KY (thru Jun 18)  
 George H Pra, U of Colorado, Boulder, CO 4 pm  
 Organ Master Classes (sponsored by Westminster Choir College); Catharine Crozier, Harold Gleason, Donald McDonald, Joan Lippincott, Bernard Legacé; at Pomona College, Claremont, CA (thru Jun 20)

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