

THE DIAPASON

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

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AUGO

The American Guild of Organists
National Biennial Convention June 26-30
Seattle, Washington

The 1978 biennial convention of the American Guild of Organists was held June 26-30 in Seattle, Washington, where a rich and varied musical fare was offered to the 1420 persons attending. No matter how judged, it was an unqualified success: there was a capacity crowd (late comers apparently had to be turned away in the final few weeks), every program was to a greater or lesser degree a good one (there were no lemons), the logistical aspects were carried out smoothly, and there was clear sunny weather four days out of five. The advance planning had been under way for over four years and, even though this was the first national convention to be held in the Pacific northwest, the convention committee clearly had studied and learned from the other national meetings held in recent years. The excellence experienced at Boston in 1976 was continued in Seattle.

From the opening of the festival convocation service the first morning to the closing of the final organ-orchestra concert, we heard a great variety of musical, performing, and organ-building styles. During the five days, a total of seventeen concerts took place: ten were organ recitals, of which two were with instruments, one was a harpsichord recital, one was a program of music for clavichords and fortepiano, four were choral or vocal programs, and there was a string quartet. Of the eight main organs used, half were electro-pneumatic, half were tracker; the oldest was built in 1965, the newest in 1977; three were 2-manual instruments, four had 3 manuals, and one possessed 4. An additional seven smaller organs — positives, regals, and a lap organ — were employed, mainly for ensemble works.

The earliest pieces heard were from the 14th-century Spanish *Llibre Vermell*, while the most recently-composed work was either Thomas Crawford's organ piece or Richard Proulx's church opera, both of which were completed earlier this year. These two were among the four works which received premiere performances; each was commissioned for the occasion, one being commissioned by the convention itself.

Classes provided the educational focus of the convention, a major thrust occupying each morning except the first. Seminars met for two 2-hour sessions, while workshops were one hour each. Thirty-three persons led the 19 seminars and 28 workshops, giving convention-goers a wide variety from which to choose.

In addition to the initial service, a daily lecture by Erik Routley provided an opportunity to hear church music and theology articulately discussed. That such a large crowd attended these sessions on the mornings before classes attests to the persuasiveness of the charming Englishman who presented them. A typical day, then, began at 8:15 with this lecture, followed at intervals by a two-hour seminar or two one-hour workshops. After lunch, there were three hour-long concerts; dinner was followed by an evening concert.

Lacking an army of reporters, it was obviously impossible to attend and report upon every single event in such an embarrassment of riches. Some representative cross-section had to be chosen instead. In the following paragraphs, all concerts are included, as are samplings of the educational offerings. The fact that a class is listed without elaboration should be taken to mean only that it could not be included in the review schedule; like many of the enthusiastic registrants, we wished that it had been possible to go to everything. Likewise, we regretted that the usual Sunday morning commitments prevented arrival in time to attend all the "official" pre-convention events.

One of the goals of the convention committee, in which it succeeded admirably, was to match recitalists and lecturers with their particular fields of specialization, on the most appropriate instruments. Thus, with the exception of the contest winners, there were no programs which cut across all styles and periods. Rather, there was a series of events which neatly contained the music of selected times and places. We found that there was an almost-equal emphasis upon keyboard music before and after 1800, and the ensuing reviews follow that division. The less-confined area of church music is given separate treatment succeeding that. The large attendance, color-coded in four groups, meant that a number of the programs had to be given two or four times, because of limited seating. The review is thus not chronological, but we hope it will convey a sense of the actual events, both to those fortunate enough to attend and to those who wished that they could have been present.

— A.L.

Music from Before 1800

by Bruce Gustafson

The Seattle convention provided an extensive sampling of "early" music through eight concerts and fourteen classes. Half of the week's organ recitals were of 17th or 18th century music and half of the organs heard were new Germanic tracker instruments. The recitals reflected the national bias of the instruments and were dominated by German compositions, but classes and some of the concerts provided significant amounts of Italian, English, Spanish, and French music. There is no doubt that interest in baroque music is alive and well in the Pacific Northwest, and this convention provided an opportunity to assess the state of the art of interpretation.

The study of German baroque performance practice has gone through several stages since the days of Schweitzer. Romantic and colorful renditions of Bach's works were rejected in favor of more rhythmic performances using unrelenting combinations of narrow-scaled choruses on American classic and then-new "baroque" organs. With the re-introduction of tracker action came an increased interest in articulation for sparkle, accent, or motivic clarity. The most recent "second reform" in neo-baroque organ building, which provides action and wind systems more like those of historic instruments, has encouraged players to adopt historical fingering and pedalling systems, resulting in performances which are radically different from what the majority of American organists accepted as 'The Authentic Way' a very few years ago.

(Continued, page 4)

Music Since 1800

by Arthur Lawrence

Music since 1800 heard at Seattle included solo organ works of the 19th and 20th centuries, as well as pieces for organ and orchestra from those times. The romantic works were definitely off the beaten track, typifying this convention at which the unusual was more usual than the well-known. Both conservative and avant-garde trends could be detected among the contemporary works played; some of the pieces have become "classics" (Durufle, Messiaen), while others remain less-known (Distler, Schoenberg). The competition winner's recital is included in this general grouping, although it also contained works from the baroque period. As with the companion programs from before 1800, there was no solo performance executed completely by memory, which seems to be a trend of the times. Two choral programs and one of chamber music complete this category.

The advanced state of contemporary music performance was notable at this convention, and we seem to have arrived at a stage where organists are able to project musical qualities, rather than merely depress the keys. This has not always been the case with new works — and the technique required is still evasive for many — but more and more we have the opportunity to hear the composer's intentions faithfully relayed. Persons not noted for their tolerance of dissonance were heard to observe that the Seattle programs had inspired them.

(Continued, page 6)

This issue is devoted largely to reviews of the AGO national convention, held recently in Seattle. In order that sufficient space might be devoted to this subject, much news and several other features have been deferred to future issues. Although we are not the official guild magazine, we feel that such a national event warrants this exposure, as anyone who attended the Seattle proceedings can certify.

Reviews of manifestly poor performances are always problematic — even the possessor of the sharpest pencil doesn't really enjoy hurling derogatory remarks all the time. Fortunately, this was not a problem at Seattle, since there simply weren't any bad events. Some may have been better than others, but a remarkably high level of quality was maintained throughout the convention.

Any review, nevertheless, of even the finest performance, is to a certain extent subjective. If one knows the artist, if one doesn't know the artist, what one had for lunch, whether it rained, whether one's physical contour and that of the pew match, and a host of other factors all affect the most unbiased ears to some degree. One reviewer might write differently of the same event at two different times, and several reviewers may have widely divergent opinions of the same happening. Undoubtedly, our reviews will differ somewhat, in focus or in fact, from those that will appear elsewhere later. Reading them all, however, should help establish perspective for all concerned. —A.L.

Avant-Garde?

The musical avant-garde has come to a dead end, or at least Donal Henahan, writing in the *New York Times* of June 25, thinks so. And it probably has, since Oxford has just published a concise history of the movement and its music, and we all know that a history of anything signals its end.

What of the avant-garde in organ music? Was there ever one? The organ, by the very nature of its close association with the church, tends to preclude the more radical tendencies of other musical media, since organized religion is traditionally conservative. Perhaps the avant-garde has yet to come to the organ. *Volumina* was written sixteen years ago, but most listeners still react to it as if it belongs to the future. Certainly many of the pieces we recently considered "modern" — works by Schoenberg, Hindemith, Heiller, Messiaen, and the like — now sound like part of our history, albeit recent, upon repeated hearings.

On the other hand, we may be in our avant-garde right now. We certainly encounter pieces which make use of clusters, key weights, altered pressures, mistuned pipes, and all the other devices which mark the movement. And, experimental notations — is there no end of them? Our Darasses, Folts, and Zachers are in demand. And that's not a bad thing, because we can only find the future by experiencing the present. An instrument that doesn't attract the latest musical ideas is likely to be condemned to the museum. Of course, some of our doomsdayers think that happened long ago. But others see the organ, that greatest of wind instruments, just now coming into its own for the first time since the 18th century. Perhaps if we listen with open ears, avant-garde can equal renaissance. At the very least, exposure to the very new makes us appreciate the almost-new. —A.L.

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AUGUST, 1978

Editor

ARTHUR LAWRENCE

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Announcements

The Royal School of Church Music has announced a series of courses, "Autumn at Addington," which will be given from Sept. through Dec. Course listings include singing, choral music, liturgy, guitar, organ, and composition. A brochure is available from The Secretary, RSCM, Addington Palace, Croydon, England CR9 5AD.

The music department of Illinois Benedictine College in Lisle will present Henriette Puig-Roget in a masterclass Sat. Sept. 9 from 9:30 am. to 4 pm. Mme. Puig-Roget will discuss the French art song, accompaniment, the Tournemire piano works, and the Spanish baroque organ. Further information is available by calling (312) 355-3469 or (312) 968-7270, ext. 211.

The Third National Choral Showcase will take place at two locations during August. The eastern sessions, directed by J. Eugene McKinley, will be at Ohio State University Aug. 7-11; for information, contact Mr. McKinley at the OSU School of Music, 1899 College Rd., Columbus, OH 43210. Frank DeMiero will direct the western sessions at Seattle, Aug. 21-25; for information, contact him at Edmonds Community College, 20000 68th Ave. W., Lynnwood, WA 98036. Both sessions include vocal, choral, and church music workshops.

Historical Organs in Holland have been recorded on a series of discs which are available from Klaas Bolt. The records, which are not commercially released, in-

clude the Aa-Kerk in Groningen, Wasenaar, Medemblik, Bovenkerk Kampen, Bätz organs, and Dutch house organs. Further information is available from Klaas Bolt, Lambrecht van Dalelaan 29, 2015 Er Haarlem, The Netherlands.

Choral Reading Sessions sponsored by Shawnee Press and its associated firms Harold Flammer and Glory Sound have been scheduled for Sept. 22-23 at the Holiday Inn in Pasadena, CA. Paul Salamunovich and Kent Newbury will be the directors. Further details may be obtained from Jack Gittings, P.O. Box 67, Lawndale, CA 90260; (213) 679-6681.

Augsburg Publishing House will sponsor four Church Music Clinics, free of charge to all interested persons, during August. The 23rd annual Minneapolis clinic will be held Aug. 4-5 at Salem English Lutheran Church, with Leonard Van Camp, Ronald A. Nelson, and Charles Ore as clinicians. Aug. 14-15 will be the dates for the 18th annual clinic in Columbus, Ohio, at Worthington United Methodist Church, when Daniel Moe, Douglas Slusher, and Marilyn Keiser will lead sessions. The 12th annual Seattle clinic will take place Aug. 21-22 at Plymouth Congregational Church; Jean Berger, Ronald Kuhn, Donna DeCou, and John Ferguson will be the leaders. A fall choral reading clinic with William Triplett and Gloria Kilian will be at the First Christian Church, Pasadena, CA on Aug. 16. Detailed programs of any of the clinics may be obtained from the Music Dept., Augsburg Publishing House, 426 S. 5th St., Minneapolis, MN 55415.

The Washington Memorial National Carillon at Valley Forge, PA, will be heard each Wednesday evening during August at 8 pm, when recitals will be performed.

Delos Records has announced the release of a new record by David Britton on DEL 25443, which contains works by Jean-Jacques Grunenwald and Jean Langlais. The recording was made on the Turner organ at the First Presbyterian Church in Trenton, NJ, and is Dr. Britton's first on the Delos label.

The Royal Canadian College of Organists (RCCO) has announced that its national convention will be held in Edmonton and Banff, Alberta, Aug. 13-18, 1979. Information is available from the Registrar, RCCO Convention '79, Box 708, Sub 11, Univ. of Alberta, Edmonton, Alberta, Canada T6G 2E0.

The Hitchcock Organ, a one-manual chamber instrument of 4 ranks from the 19th century, will be heard in a recital on Aug. 27 at 3 pm. George Bozeman will be the organist, and Alan Laufman will present a recognition plaque from the Organ Historical Society, citing the significance of the recently-restored organ. Richard Hamar will speak on his restoration work. These activities will take place at the Hitchcock Museum, Rt. 20, Riverton, CT.

Trinity United Church of Christ in Holland, PA will be the site of carillon recitals each Thursday evening during August at 8 pm. The programs will be played on the Schneider Memorial Carillon.

A conference on The Organ and the North German Baroque will take place Sept. 28-Oct. 1 at the University of Nebraska at Lincoln, held in cooperation with Concordia Teachers College, Seward, NE. It will feature Harald Vogel and Natalie Jenne. Mr. Vogel will give lectures, masterclasses, and a recital on the 1976 Bedient organ at the UNL Wesley Foundation; Ms. Jenne will give a lecture-demonstration on baroque dance and will dedicate a new Hubbard harpsichord at Concordia. For further information, write UNL Organ Conference, Dr. George Ritchie, School of Music, Univ. of Nebraska, Lincoln, NE 68588.

The Musical Fund Society of Philadelphia has announced a competition for original compositions for organ and brass. Entries will be accepted between Sept. 1, 1978 and Feb. 1, 1979; the prize for the winning work will be \$5000. Persons living in Pennsylvania, New Jersey, or Delaware are eligible to compete, and the winner will be announced on May 1, 1979. Further information and application forms may be obtained by writing The Musical Fund Society of Philadelphia, P.O. Box 157, Plymouth Meeting, PA 19462.

Imported French recordings made on the Cavallé-Coll organ of St. Ouen in Rouen are now available in this country from Teleson-America, 333 Beacon St., Boston, MA 02116. The catalog includes a number of discs by Pierre Labric, Marie-Andrée Morisset, and François Rabot.

Organists Not Underpaid

To the Editor:

Re Irving Lowens' article on the low salaries of organists (June issue):

Having had permanent and substitute organ jobs in both NYC suburbs and North Carolina, I've seen and heard many organists at work. The bulk are pianists and schoolteachers who seek out church jobs as a quick way to make an additional buck. They don't deserve much salary. I know few organists who practice at all, which means whatever they earn is for a three or four hour work week. It shames me to be classed among them, but they are not underpaid.

All a congregation sees is the choir rehearsal and the services. Practice is individually determined and many individuals determine not to practice. I know 2 college music professors whose total organ repertoire gets them about three months before repetition who practice no more than the few moments required in order to hack through the week's anthem. In contrast to your survey, both these "musicians" are paid over \$4000 a year.

In analyzing salaries, one must consider the time expended. A clergyman who works 40-60 hours a week certainly deserves more income than the musician who works a fraction of that. My last organ job required 3 hours a week rehearsals and 5 a week services. In addition I was able to schedule about 5 hours a week practice. For this part time job, over and above my other incomes, I earned roughly \$6.50 an hour, which I consider good. In Connecticut I knew an elementary school teacher responsible for the planning, teaching and performance of music in some 20 classes. Yet she earned the same thing as a local fulltime church choir director who had three choirs which rehearsed once a week! You seriously call that underpaid?

Remember that organists' incomes derive from voluntary donations to non-profit churches and temples. A church is not a factory producing widgets and in cold hard economic terms an organist is not contributing to the economy anything but a frill. Can a congregation reasonably be expected to donate a huge salary in return for one or two visible (audible) hours a week? I don't think so.

Finally, the survey itself is questionable. I've never heard of such low salaries. How firm is data compiled from voluntary returns from 25% of a select organization that does not begin to represent the majority of church musicians?

Sorry — but I think few organists I've heard deserve more than they're getting.

Sincerely,

Caroline B. Cooney
High Point, NC

The editor comments: *virtually every issue of Music Magazine carries an article from the AGO Committee on Professional Status, virtually none of which would support Ms. Conney's viewpoint.*

Acoustics (cont.)

To the Editor:

Some thoughts on subjective response to live acoustics in view of the recent article and letters on technical aspects of reverberation time:

I am now convinced that the ability to hear detail in a reverberant room is a learned discrimination. Recently the Atlanta Virtuosi, a fine chamber orchestra, performed at St. Anne's Episcopal Church in Atlanta where reverberation time with congregation is 1½-2 seconds. We St. Anne's people thought the program was gloriously satisfying in the balance of detail and ambience. Yet reviewers for the newspapers complained bitterly about lack of detail and blasted the group for choosing to play in an "echo chamber." I now reflect that those accustomed to dry acoustics must actually hear differently.

Mr. Doschek concluded his rebuttals with this idea: the question of relative importance of organ sound and speech perception had best be left to the clergy and congregation. A St. Anne's layman has analysed it thus: the sermon is an intellectual endeavor whereas church music is an artistic endeavor. Therefore any electronically-corrected compromise should be for speech where beauty of sound is not the important aspect.

The unfortunate result of maturing, subjective response to live acoustics is that desirable reverberation times cannot be argued satisfactorily by those who have not lived with live acoustics for a reasonable time. (The situation is similar for tracker action.) A visit to a live church by a building committee horrifies everyone except the organist; so another overly-dry church gets built. The key to success at St. Anne's was that our architect is also an experienced church musician.

Yours truly,

Douglas Johnson
Athens, GA

To the Editor:

I have some more observations in the continuing debate about church acoustics and the position taken by Mr. Doschek in the March issue. I know nothing about optimum reverberation time graphs, double degeneracies, etc., but I do know what kind of room works for church music and what does not from the performer's point of view, and it is from this vantage that I make these observations.

In America there are precious few churches with any significant reverberation time, much less so-called "cathedral" acoustics. Any organ-builder, American or exporting European, can confirm that. In this milieu the American public has become terminally lazy in the art of listening. We are accustomed to being spoon-fed our communication through the most convenient of channels, most notably the ever-present television and radio. We are losing the ability to screen out unwanted sounds consciously, and we rely on background music to mask noise. If we are imposed upon to work at listening to the spoken word in a reverberant room, we become annoyed.

Furthermore, I submit that the majority of our clergy are not concerned with the art of speech. Of course they are trained to assemble an illuminating example of the art of homiletics, but are they taught how to deliver it with a reverence for the language? Couple a typical slovenly speaker with a lazy listener in a reverberant room, and there will be such annoyance that an acoustical consultant will undoubtedly be called into "solve" the problem by making the room dead with drapes, acoustical tile, or thick, padded carpet. With that kind of decor, one need not leave his own home, for it is the same at both places. (Could this be one reason many churches find their attendance dropping?)

In our community of 10,000 we are most fortunate to have two churches, each with 4-5 second reverberation. We have not needed to compromise in either situation: organ and choral music are glorious, and the buildings have trained their respective clergy in the art of speech. The congregations have also been trained in the art of listening — selectively. I find that since I must listen carefully, I hear far more of the sermon content than I ever did in a typical dead church. My mind is not allowed to wander. The rooms inspire; they have a "mystique" where everything is not handed out on a platter.

Letters to the Editor

It has not been necessary, as Mr. Doschek suggests, to form an "amicable compromise" where, in reality, both sides lose. With a reverberant room, both sides win and benefit, but this benefit does not just "happen." We have to work at listening, work at speaking, and the result of that investment pays off on both sides. The best things in life are not necessarily free, and life is richer because of the investment.

I could go on with some bitterness about what it is like to perform in a concert hall designed by an expert acoustician in which musical dynamics are evened out by the room, the organ sounded half its size, and a small choir could not hear a continuo cellist five feet away on stage, but I shall refrain in this space. I will simply echo (excuse the pun) the closing comment from my friend Mr. Hendrickson (June issue, p. 3) that acoustical consultants might spare us poor, dumb musicians from "optimum reverberation time."

Sincerely,

David Eugen
St. Peter, MN

Appreciates Articles

To the Editor:

I am writing to thank you for two recent articles that appeared in *The Diapason*. Leland Burns', "New Uses and Old Abuses of the Unison Off" was witty and refreshing — it keeps us from taking ourselves too seriously.

R. E. Coleberd's, "Economics of Organbuilding" was probably the finest article published in *The Diapason* this year. Too many times organists are preoccupied with "the organ world" and fail to see their work in the context of a larger society. Dr. Coleberd's article caused organists to look at the future of organbuilding; yet in spite of some discouraging facts, he remained positive. I also appreciated Dr. Coleberd's articulate and understandable writing style.

Again, thank you for these fine articles!

Sincerely,

Terry Farrow
Atlanta, GA

We join in thanking the authors.

Keep the Old, too

To the Editor:

I have immensely enjoyed *The Diapason* since I re-subscribed last year after having not seen the magazine for many years. You have had so many articles I have enjoyed, such as the one on G. Donald Harrison. I hope Ann Vivian's study will become available when completed. And your harpsichord news! I recently became the proud owner of a Neupert which I located through *The Diapason's* classified ads. The harpsichord column makes the magazine a real plus for me!!!

In trying to confine my letter to one subject, I guess I will give it the theme, "By all means the new, but let's keep the old, too!" I am interested to notice the high percentage of tracker organs now shown in the "New Organs" section. In the last issue, there are fourteen new organs and twelve of them are tracker.

Playing several first-rate new tracker organs in the last few years, both on the east and west coasts, has converted me to a "tracker backer." (In my days as an organ major in college, I was the world's most adamant "electro-pneumatic fanatic!") I am happy to see that mechanical action seems to be predominant nowadays, and to notice that even big manufacturers like Moller and Reuter, whom I'd always thought of as strictly electro-pneumatic builders, are now doing tracker work. I'm happy to see also that there are builders who will build organs according to the classical principles but at the same time provide a stoplist which makes it possible to play both Baroque and Romantic literature.

At the same time, I am saddened to see situations like that of the 99-stop Casavant at Phillips Academy on the verge of being butchered or thrown away. Granted, it needs a lot of work, it needs a big place, and it isn't the style we're building nowadays. I'm sorry I haven't the money or space for it! I hate to see fine old Casavants, E. M. Skippers, and G. Donald Harrisons and others being destroyed, or else stripped of their integrity by "improvements." So many of these instruments stand as fine examples of organ building of their age. As more and more of these instruments become victims of utilitarianism and the idea that "new is good and old is bad," I am reminded of the many times in the history of the organ when the same philosophy was followed. The French destroyed most of the classic organs during their Revolution. I wonder if, in addition to being "unequalitarian," they were just thought to be outmoded and useless. The result is that we scarcely have any of them around to serve as examples to consult in building organs today which can play the French classical literature. I remember hearing of another incident which happened in the 1920's, when a fine old Roosevelt got "updated." It had Cavallé-Coll reeds, but their fiery brilliance was out of vogue for the 20's. They were discarded and replaced by large scale tubas. In a hundred years there may be people trying to do research to find out what E. M. Skippers and G. Donald Harrisons sounded like — and finding that the only examples around have been altered so much that conclusions about the original sound are pure guess work.

Sincerely yours,

Robert S. Bates
Portage, WI

Editors are always happy to receive such letters amidst the more-typical complaints, but the point worth underscoring is that age has everything to do with fashion and very little to do with substance; good and bad exist in organs of every vintage.



Letters should be addressed to The Editor and confined to one subject. All letters accepted for publication are subject to editing, for reasons of clarity and space.



The American Institute of Organbuilders, concerned with all aspects of organ building, established an organ service and maintenance committee in 1976. The results of some of this committee's work will be aired at the forthcoming convention in Fargo, ND, Oct. 8-11.

Under the direction of committee member Robert Wuestoff, two seminars have been planned. One will concern the administrative aspects of establishing and continuing service and maintenance operations; a problem-solving session will be included. The second will deal with particular repair problems associated with certain types of actions. Both seminars should be of value and interest to all attending. The directing board of the AIO has agreed on the necessity of such sessions, too long neglected by the industry.

Additional information for those not on the AIO convention mailing list may be requested from Dennis Unks, 1411 Mulberry Lane, Fairview, PA 16415.



Joan Lippincott at St. Mark's



John O'Donnell at First Lutheran



Margaret Irwin-Brandon at class

Music from Before 1800

(continued from p. 1)

The Seattle convention was the first at which this approach to baroque music was more the norm than an experimental deviation. Only one organist at the convention played any 18th-century music in what might be termed the "elegant tinkle manner," and, more surprisingly, only two or three Bach works were heard in the driving style often associated with Anton Heiller. The three recitalists who performed German baroque programs all represented — in quite different ways — the second reform movement. William Porter, John O'Donnell and Joan Lippincott shared non-legato as the normal touch and much rhythmic freedom to bring out melodic details. Performers, like composers, are justifiably uneasy about being classified into schools or "isms," but these two aspects of the Seattle performances were so noticeable that it is difficult to resist the pigeon-holing instinct. The second reform of baroque performance practice is a logical continuation of the priorities set by the preceding generation of organists: the re-creation of as many aspects of the past as possible in order to present old music to modern audiences with all of its original vitality intact. What is new is the choice of old techniques to be revived; what is healthy is that the scholars and the performers are often the same people. There is also a danger here in that newly-adopted techniques can sometimes distract performers and audiences from the central message of the music.

JOAN LIPPINCOTT, organ recital. Works of J. S. Bach: Fantasy in G Major, BWV 572; "An Wasserflüssen Babylon," BWV 653; Schmücke dich," BWV 654; "Herr Jesu Christ," BWV 655; "O Lamm Gottes," BWV 656; "Von Gott will ich nicht lassen, BWV 658 (all from the "Great 18"); Toccata and Fugue in F Major, BWV 540; Trio Sonata in E-flat Major, BWV 525; Passacaglia in C Minor, BWV 582. St. Mark's Episcopal Cathedral, 4-manual 1965 Flentrop (mechanical action).

Joan Lippincott replaced ailing Anton Heiller in the convention's first major recital. This was also the first opportunity for the 1,400 conventioners to hear the wonderful Flentrop organ which dominates St. Mark's Cathedral. The organ is as warm as it is large, and an all-Bach program by a fine player could hardly fail here — as indeed it did not. Miss Lippincott's best playing was in the fugue of the Passacaglia: she joined the two together in the most convincing manner I have ever heard, playing with thrilling drive and energy.

She chose to play the program which Mr. Heiller had selected, except for the substitution of the E-flat Trio Sonata for the Partita on "Sei gegrüßet." This change proved to be a mistake in that the Sonata was the least successful work of the evening. Problems of balance and a lag in the pedal part (as heard from the other end of the church) hindered the artist. In all of the smaller works on the program, the interruption of the pulse to make way for articulations and small musical gestures made for playing which was more interesting than compelling. The audience was mystified when the tremolo came on only during the active middle sections of each phrase in "Schmücke dich." Miss Lippincott apparently wanted to avoid the obviousness of the regular shaking of the long first and last notes of the phrases.

In the F-Major Toccata and Fugue she abandoned the slightly halting manner in favor of drive and differentiations of touch which seemed to come from older habits of playing. From here to the end of the evening Miss Lippincott seemed more at home and was a joy to hear.

MICHAEL RADULESCU: seminars, "J. S. Bach: Eighteen Chorale Preludes," "J. S. Bach: The Orgelbüchlein."

Michael Radulescu took over Anton Heiller's teaching schedule, presenting a two-hour seminar on each of the four class mornings. A former student of Heiller's and now his colleague in Vienna, Radulescu took very much the same approach to the Bach chorale works. He discussed each piece in some detail, pointing out motivic figures and their theological significance. In the Eighteen Chorales, he cited and explained the rather astounding numerological labyrinth which can be uncovered at every turn. Radulescu's textual analysis also included corrections of wrong notes in modern editions and the citation of variants between the Weimar and autograph versions of the chorales. He then announced and explained his registrations before playing each prelude or group of preludes.

The organ was the fine Metzler, and it suited both the performer and the music wonderfully. His playing was rugged, characterized by articulations and lifts which either brought out motives or defined the metrically strong notes.

This was very much the approach which has made Heiller's classes in Haarlem so popular, and it was equally well-received in Seattle. Unfortunately, the convention at large was not able to hear Mr. Radulescu in a formal recital, but the two seminar groups of 100 people were treated to much fine playing.

WILLIAM PORTER, organ recital. Scheidemann: Two verses on "Jesus Christus, unser Heiland;" Reincken: Fugue in G Minor; Buxtehude: Fantasia on "Gelobet seist du," Chorale Prelude on "Christ, unser Herr," Prelude in G Minor; Boehm: Capriccio; J. S. Bach: Chorale Prelude on "Gelobet seist du," BWV 604; Toccata, Adagio, and Fugue, BWV 564. Emmanuel Episcopal Church, Mercer Island, 2-manual 1970 Beckerath (mechanical action). Seminar, "Baroque Keyboard Technique and Style."

William Porter is at the forefront of the second reform movement. He is a scholar/performer in the best sense, and he played with both a strong sense of pulse and attention to detail. He does not sacrifice the broad musical idea for the sake of the local gesture, nor does he project the rejuvenation of old playing techniques as an end in itself. At least two of his means, however, are still foreign to the majority of American organists: non-legato touch even in a very dead room and rhythmic alterations. There was also an almost Calvinistically serious approach to the concert as a social event!

The program was designed to give both musical and intellectual variety within the context of 17th-century north German style, including a massive opening (Scheidemann), delightful simple polyphony (Reincken), quiet chorale preludes (Buxtehude, Bach), and a dramatic war horse (Bach). In the Bach Toccata, Porter went a bit too far in the freedom of the pedal solo, stretching the line past the breaking point, but the adagio was played with great beauty — not too slowly — and the fugue with infectious conviction.

In his seminar, Prof. Porter solicited questions from the 40 participants, rather than relying completely on a pre-determined structure. By no means unprepared, he both quoted and referred to many baroque documents in explaining his approach to fingering, touch, rhythm, and ornamentation. His aim is to use the expressive devices of our instrument to make gestures in the way that 17th-century Germans thought about music. Thus, for example, playing "unequal notes" (which he does, but not as a transference of the French doctrine of *notes inégales*) is not the most important aspect of playing expressively, but is one of several options open to the performer. In a dead acoustic, unequal notes can be used to make passing tones seem softer, whereas the same effect could be achieved through more extreme articulation in a room which would mask the larger holes between notes. The fundamental reason for articulations, Porter emphasized, is rhythmic rather than motivic; it was this concentration on pulse and meter, coupled with his strong belief that the music of the past is very much part of our own culture, that made his playing and his teaching so appealing.

JOHN O'DONNELL, organ recital. Muffat: Toccata III; Kerll: Passacaglia Variata; Sweelinck: Fantasia, L.3; J. S. Bach: Canonic Variations, BWV 769A; Prelude and Fugue in C Minor, BWV 546. First Lutheran Church of West Seattle, 2-manual 1976 Noack (mechanical action). Seminar, "South German Baroque Organ Music."

Australian John O'Donnell played the loudest recital of the convention. It is difficult to pinpoint just what went wrong here — O'Donnell is an excellent organist with a delightful personality and the Noack organ was reputed to be one of the finest in the Seattle area — but the recital was a long series of overly-aggressive sounds (we never heard a single flute stop) which contributed to sometimes exciting but often disjointed pieces. The major problem may have been one of programming. It seemed that demonstrating certain techniques took precedence over building a satisfying musical event from a series of pieces.

In his seminar, O'Donnell presented an energetic and organized discussion of tempo, fingering, rhythmic alteration, registration, accidentals, and ornamentation in 17th-century south German music. He covered much of the same material as Porter (the classes were for separate groups) and he displayed a strong grasp of the scholarly materials necessary to understand the music of Kerll, Froberger, Muffat, and their contemporaries. Among his many interpretive suggestions was one which translated into a telling difference between his playing and Porter's: he emphasized the importance of dwelling slightly at the ends of phrases or sub-phrases to avoid a "hiccough" when breathing before the next phrase. It was this procedure which sometimes proved to be more of a rhythmic disruption than melodic joint.

GUY BOVET, organ recital. Guilain: Suite du Premier Ton; Corrette: Noel provençal; Peraza: Medio registro alto de 1° tono; Correa de Arauxo: Tiento de 4° tono; Cabanilles: Corrente italiana; Vivaldi-Bovet: Concerto in A Minor. St. Thomas Episcopal Church, Medina, 2-manual 1971 Metzler (mechanical action). Seminar, "Spanish Organ Music."

Guy Bovet is an organist who doesn't let being a serious musician prevent having fun, nor scholarship to get in the way of music making. His program was a delight, combining some unfamiliar music with a charming sense of whimsy. At times he obviously relished the bizarre, such as when he played the Guilain Trio with the right hand on a bleating vox humana and the left at the bottom of the very German *terz* combination. Only the concluding work, Bovet's transcription of Bach's quadruple harpsichord concerto (which was itself a transcription of a Vivaldi concerto) really was at home on the Metzler organ, yet Bovet projected the music beautifully. To allow the audience to listen to the organ for its own sake, Bovet preceded the recital with an improvisation in which he demonstrated all of the stops.

For his class, he elected not to use an organ because of the impossibility of finding an instrument here which can portray the special tonal and mechanical resources of Spanish organs. Rather, he came armed with a very professional array of slides and tape recordings which he had made during an extended recording trip throughout Spain. The real world intrudes even into such lofty endeavors, and Mr. Bovet regretted that no organs from southern Spain could be illustrated because all of those slides and tapes had been stolen from his car during the recording tour. The 70 auditors at the seminar heard a carefully organized presentation; lest anyone think that this gentle man of humor is a light-weight, let it be noted that he possesses and exercises a brilliant mind and is a formidable linguist. He discussed first the Spanish organ in general, showing the typical layout and specifications of a classic organ, followed by a more detailed summary of the evolution of the instrument. All of this was illustrated with sights and glorious sounds. The second day of the seminar proceeded to survey the literature, followed by a discussion of interpretation and registration problems.

LAWRENCE MOE, organ concert with voices and instruments. Cabanilles: Tiento in B-Flat; anonymous plainsong: Antiphon to the Holy Apostles, with Magnificat in fauxbourdon; Frescobaldi: Toccata 1, Eight Variations on the Romanesca Bass; Monteverdi: Salve Regina, Deus tuorum militum, Iste Confessor; Aguilera de Heredia: Ensalada; Bruna: Pange lingua; Salvatore: Canzona francese II; Walther: Concerto after Tomaso Albinoni. Holy Rosary Church, 1968 and 1976 Ahrend positives, 1968 Ahrend regal, Ahrend lap organ, 1976 Harrold chamber organ.

Lawrence Moe gave a fascinating demonstration of music for one-manual organs of various types and tuned in several temperaments. The temperaments were "Werckmeister II," "Kirnberger II," meantone, Pythagorean and equal, and the music ranged from Gregorian chant (played on the lap organ in Pythagorean temperament) to a late baroque concerto grosso arranged for organ by Walther. Clearly Moe was trying to turn an organology lesson into a pleasing concert by infusing as much variety as possible, and it worked. Not only did he move to a different organ for each piece, but he added voices and instruments to the program. Monteverdi's Salve Regina was especially interesting, as the liturgical text was presented in an operatic setting for two tenors and continuo — how strange and modern this must have sounded when it was written!

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JOHN BROMBAUGH: workshop, "Tuning and Temperament;" seminar, "Historic European Organs."

John Brombaugh's workshop on tuning and temperament contained much more material than could be encompassed in one brief hour, so it was probably best for those who already had some knowledge of the subject. Mr. Brombaugh explained the composition of a musical sound wave and the relationships between frequencies in the scale, arriving at the various temperaments. The chief types of tuning systems — Pythagorean, meantone, well-tempered, and equal-tempered — were then explained and demonstrated on the fascinating array of small organs from the University of California at Berkeley (used for Lawrence Moe's concerts). Of particular interest was the manifestation of the physical tension produced by chromatic inflections and such "color" chords as the Neapolitan sixth in the non-equal temperaments of earlier music.

Mr. Brombaugh's seminars on historic European organs were well-gearred to the interested audience and constituted a very special sort of tour, through tapes and slides. In them, he showed a large number of slides of the major existing European instruments, but, rather than cover too large a group of organs, he wisely concentrated on representative examples, treating each one in some depth. In this way, he brought the insights of a skilled organ-builder to bear in analyzing the tonal and physical characteristics of earlier times. — A. L.

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MARGARET IRWIN-BRANDON, harpsichord recital. Froberger: Toccata III, Suite XVIII; Bull: Fantasia; Rameau: Suite in A Minor. Seattle Center Playhouse. Seminar, "English Organ Music."

Music for stringed keyboard instruments fared very well at Seattle. Margaret Irwin-Brandon played a wonderfully sensitive harpsichord recital on her 1977 French double by Keith Hill. The instrument carried quite well in the dead theater and had a clean, dry sound. Miss Irwin-Brandon's program was a balanced alternations of brilliance and suppleness. She played the Froberger Suite and the Rameau Allemande with as much grace and beauty as I have heard anywhere, but her dazzling performance of "Les trois Mains" and "La Triomphante" were equally impressive. Here is an artist of skill, warmth, and intelligence.

JOAN BENSON, clavichord and pianoforte recital. Trabaci: Three Verses; Willaert: Dessus le marche darras; Wagenseil: Bells in the Vatican at Rome; Haydn: Moderato in B-flat Major, H.XVI, 18/2; Sonata in C Minor, H.XVI, 20; C.P.E. Bach: Allegro di molto, Fantasia in C Major. Seattle Concert Theatre. Workshop, "The Clavichord and Early Piano."

People who think of Haydn as breezily pleasant or of the clavichord as quietly sterile would have had their ears opened at Joan Benson's concert. She played the first half of the program on a large new clavichord by Verwolf, except for the Willaert intabulation which was played on the fretted clavichord by Daly. The Haydn Sonata and CPE Bach Fantasia were played on the 1795 Broadwood fortepiano. The instruments were placed at the back of the domed stage so that their lids opened towards the back wall to reflect the sound into the auditorium (formerly a church). In spite of traffic noise, this proved to be an adequate solution to what is close to an acoustic impossibility: playing a clavichord recital to a large audience. Miss Benson played the Haydn and CPE Bach pieces with intensity and drama, exploiting the dynamic possibilities of the instruments to the maximum and making this quality of the music seem as new and exciting as it must have seemed in the 18th century. It was wonderful to hear this music on an instrument being played to its fullest, rather than on a large modern piano which is reigned in to keep CPE Bach from being mistaken for Rachmaninoff, or on a harpsichord lacking the dynamic gradations so necessary to the style. The program was considerably altered from that in the convention brochure and the changes were wise, as they allowed Miss Benson to concentrate on classical music, omitting the baroque era completely. The baroque was well represented on other programs.

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DAVID CALHOUN: seminar, "The Harpsichord: Kit and Instrument;" workshop, "Harpsichord Building and Maintenance."

David Calhoun's workshop on harpsichord building and maintenance was apparently a scaled-down version of his seminars. He dealt with the various problems of stringing, voicing, regulating, and tuning, all from a practical "how-to" standpoint. He emphasized the importance of voicing and the differences it can make in the carrying power of an instrument. Around the hall he displayed some eleven kit-built instruments of various sizes and national schools, in varying degrees of completion or repair, and the participants were encouraged to explore the characteristics of each. Mr. Calhoun suggested that each potential harpsichord owner/builder can learn the most about the musical qualities of a given instrument by finding out as much as possible about how it works and what it does best — as he expressed it, the instrument must "decode" the music. — A.L.

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WESTERN WYNDE CONSORT. 10 pieces from the *Llibre Vermell*. Mercer Island Presbyterian Church.

The Western Wynde Consort delivered an enjoyable rendition of these 14th-century sacred songs and dances. The pieces were arranged by John Gibbs into varying formats to exploit the ensemble's possibilities: rebec, lute, portative organ, harp, recorders, and solo voice. For two canons, the audience became the medium, under the direction of Randall McCarty. While the performance did not have the extroverted showmanship of the old New York Pro Musica, nor the fascinating antiquarian technique and color of the Studio der frühen Musik, the Western Wynde succeeded in bringing the music to a modern audience in a relaxed atmosphere. A great opportunity for both fun and education was missed with the canons: with an audience of musicians who love to sing, it would have been quite easy to create a more elaborate piece through a pattern of repetitions and alternation of colors (as the consort did with all of the pieces they performed alone). Simply singing thrice through the canons was a rather flat musical experience.

SEATTLE PRO MUSICA, RICHARD SPARKS, conductor. Monteverdi: Solemn Vespers of 1610. St. Mark's Episcopal Cathedral.

While this performance of Monteverdi's Vespers of 1610 was a pre-convention event, it was too fine a concert to leave unmentioned here. The Seattle Pro Musica is an amateur choral group of about 35 voices who have presented an impressive list of the large 18th-century choral works in their few years of existence. This work represented a revival from two seasons ago and is their only major foray into earlier music. The Vespers are a virtual compendium of late renaissance and early baroque styles; welding them together into a cohesive unit is difficult indeed. Richard Spark's Pro Musica, supported by an able orchestra of baroque instruments and good solo singers, achieved its goal. The orchestra consisted of a contingent of 6 baroque strings, 3 cornetti, 3 sackbuts, 3 recorders, and a suitable variety of chordal instruments for continuo: positive organ, chitarrone, Italian harpsichord, Italian virginal, and regal. The soloists were not only in good voice, but seemed quite comfortable with Italian vocal ornamentation. St. Mark's Cathedral was filled for the performance and this concert set the high tone for the convention which was to come.

Other classes which dealt with music from before 1800 included a seminar by Gerrard Farrell on Gregorian Chant, and both a seminar and workshop on "Pursuing a French Accent: Acquiring a French 'Sound' in Performance of Early Music" by John Hamilton. □

(continued from p. 1)

DOUGLAS BUTLER, organ recital. Thuille: Sonata, Op. 2; Mendelssohn: Chorale Variations on "Wie gross ist des Allmaecht'gen Gute," Nachspiel; Brahms: Fugue in A-flat Minor; Schumann: Fugue on BACH, Op. 60, no. 5; Reger: Variations and Fugue on "Heil dir im Siegerkranz." First United Methodist Church, 3-manual 1968 Austin (electric action). Seminar, "German Romantic Organ Music."

Douglas Butler had the benefit of neither a fine instrument nor a prime time, but he made the most of the late-afternoon heat in providing a remarkable demonstration of 19th-century German organ music, mostly unfamiliar. The works were characteristically Teutonic in mood and were given generally somber registrations to match. The program showed the development of the German organ school from Mendelssohn to the end of the century, culminating in the works of Reger, and served as a reminder of a great deal of worthy music which is all but forgotten today. It came as a complete change from the several programs of earlier music and Dr. Butler played with his customary flair, demonstrating flawless technique and the ability to project musical style.

The three movements of the Thuille sonata were perhaps the most representative of the style predominant toward the close of the era (the work, the sole organ composition by this composer, was written in 1889), with a massive prelude in modified sonata form, a contrasting andante in "religious" style, and a fugue which employed all the expected contrapuntal devices and climaxed with an improvised cadenza typical of the period.

Of interest were two youthful works of Mendelssohn, recently published for the first time in the VEB Deutscher Verlag für Musik edition (Leipzig). The chorale variations, with four-part chorale and an additional setting by M. G. Fischer, showed the typical chorale treatment of the time, while the *Nachspiel* represents a preliminary version of the second movement of the same composer's *Sonata II*.

Following the Brahms and Schumann pieces, the Reger work of 1901, written in honor of the then-late Queen Victoria, had as its theme *God Save the Queen*. Although more serious, it makes an interesting comparison to the Ives variations on the same tune, of ten years earlier.

ORPHA OCHSE: workshop, "Notes on the American Organ."

Given the difficulty of surveying the history of the American organ in an hour, Orpha Ochse took the wise course of concentrating on certain segments of the past. After a brief account of new publications on American organ history, she focused on the situation which obtained 100 years ago and 200 years ago. In each case, she summarized political and historical events, and described the style of organ building then current, showing representative specifications. It was an informative glimpse into our native organ heritage, and Dr. Ochse's admonition that we should judge prior styles by contemporary standards, rather than by our own, is a point worth pondering. As she observed, it is style rather than quality which changes — no period had a monopoly on decadence.

ROBERT ANDERSON, organ recital. Distler: Partita on "Nun komm' der Heiden Heiland;" Schoenberg: Variations on a Recitative; Crawford: *Mélange* (premiere); Heiller: Meditation on "Victimae paschali laudes." Plymouth Congregational Church, 3-manual 1967 Schlicker (electric action). Seminar, "Organ Pedagogy."

I heard Robert Anderson play this program of difficult pieces in its fourth presentation, at a late afternoon hour, yet he managed to bring to it the vitality and energy usually associated with an initial performance. The playing was very good; it was an exciting recital.

The Distler Partita is an excellent example of the neo-baroque style which has flourished in Germany for some decades. It reminded me both of the high quality of this composer's works in general and of their rhythmic infectiousness; they should be heard more often. The playing bristled with animation, making an arresting opener. The Schoenberg Variations which followed constitute one of the landmarks of 20th-century organ music, yet are essentially ungrateful for the performer, since the composer did not really understand the instrument. Built-in problems notwithstanding, I thought this was as convincing a rendition as I have heard.

Thomas Crawford, who was present for the performances of his new piece, is still quite young but has come to attention through several awards: he won the BMI award for student composers last year (June 1977, p. 12) and the Holtkamp award at Hartt College this year. *Mélange* won the latter competition and is now published by Hindon Publications (Hinshaw Music). As the title implies, the piece is a mixture of elements in which various coloristic devices are juxtaposed. The notation is a combination of traditional and avant-garde systems, largely without regular pulse, and the composer's preface gives clear explanations for the modes of performance. One of the more unusual effects is achieved by altering the windpressure of a single rank of pipes; the resulting sound is then briefly contrasted at the end of the six-minute piece with the same notes at normal pressure. For this performance, styrafoam cups were placed upside down over the tops of the pipes in question, on a quiet stop. While this music will not be everyone's cup of tea, I think it will be appealing to devotees of new music.

For the conclusion of his recital, Robert Anderson played one of the newer works by Anton Heiller. Coming immediately after the premiere, it made a conservative impression by the comparison, but it was a work worth hearing. Infused with the pungent but tonal harmonic style in which Heiller improvises, with large chords and robust registrations, it made a sonorous climax for this program at which the cause of contemporary music was well served.

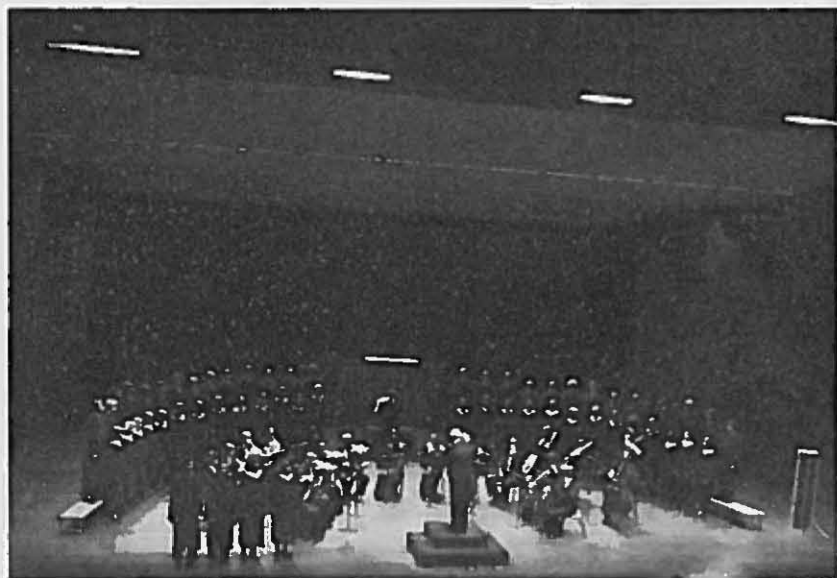
In his seminar, Dr. Anderson dealt with the problems of technique and interpretation, as demonstrated through the playing of students who had registered in advance. The first session took place at a mechanical-action instrument, while the second made use of an organ with electric action. A bonus from this noted teacher was a handout of sound pedagogical observations (to be published in a forthcoming issue of *Music* magazine).

WILLIAM ALBRIGHT, organ recital with instruments. Albright: *Halo*, for organ and metallic instruments (premiere); Curtis-Smith: *Masquerades* (premiere); Albright: *Stipendium Peccati*, for organ, piano, and percussion; Sweet Sixteenths; Nine Etudes from *Organbook III*. St. Mark's Episcopal Cathedral, 4-manual 1965 Flentrop (mechanical action). Workshop, "Recent Music for Organ and Instruments;" lecture-demonstration, with Douglas Butler (organ), Fred Sautter (trumpet), and Michael Bayer (narrator): Albright: *Jericho: Battle Music*; *The King of Instruments: A Parade of Music and Verse*. Plymouth Congregational Church, 3-manual 1967 Schlicker (electric action). Seminar, "The 'New' New Music: Expressivity and Form."

The concert of new organ music William Albright played showed new possibilities for the instrument, both in solo and in combination with others. His own *Halo*, commissioned by the convention committee, used metallic percussion instruments with the organ to explore new timbres and textures. It had an especially exciting middle section, suggesting to me the kinds of sounds Ives might use were he writing today. *Masquerades*, Curtis-Smith's first organ work, had three movements — *Heterophonies* (trio), *Nun komm' der Heiden Heiland*, and *Baggy-pyes* — and was commissioned by Mr. Albright for the occasion. As the composer indicated, the piece "dwells largely in the realm of the grotesque," but employed pungent registrations. The middle movement parodied baroque figurations.

To me, Albright's own *Stipendium Peccati* was the high point: its overlay of ostinati (performance direction: "Driving and Demonic") above pedalpoints gives it a frenzied rhythmic propulsion which is gripping. Published by Jobert (Paris), it should elicit many performances; in addition to organ and piano, the required forces are vibraphone, 4 drums, low tam-tam, 3 woodblocks, and 3 antique cymbals. This intense work made a great contrast to the organist's arrangement of his own concert rag, originally for piano, which followed. He noted that its purpose was "to supply a smile and lift during an otherwise demanding concert" — and that it did.

Concluding the program were nine of the twelve etudes which make up Albright's *Organbook III*, each of which explores some different aspect of sonority. Thus, an idea from the French "Livre d'Orgue" has been used in a thoroughly contemporary way. The titles of the movements give some idea of their nature: *Fanfare*, *Echo*, *Curio I* (trio), *Scherzo* (*Chimaera*), *Mountains*, *Underground Stream*, *Basse de Trompette*, *Jig for Feet Alone* (*Totentanz*), *Nocturne*, *Finale* — *The Offering*. I am sure that these works ("for Small Organ") will join the first two "Organbooks" in being judged among the most



Above: Choir of the West at Meany Hall
Left: Douglas Butler at First United Methodist

important organ works of our time. Mr. Albright's performing ability is just as spectacular as the compositions themselves, and he showed that a good 4-manual tracker can be as responsive to the 20th century as it is to the 18th.

Mr. Albright's workshop was organized around a mini-recital: "Music for Organ and Others." The Duo Trompette Reale (Douglas Butler, organ; Fred Sautter, trumpet) gave the premiere of Albright's new *Jericho: Battle Music*. This is a difficult concertante work in three movements, and it received a brilliant performance — unfortunately, only a portion of the convention got to hear it. The inspiration for the piece was the baroque battle sonata, transformed by 20th-century techniques; events related in the book of Joshua form the "program." The first movement is an abstract fanfare, the second a scherzo, and the third a symbolically-derived ground which depicts priests encircling the city as the walls fell. It should become an important piece in the trumpet-organ repertoire, for those who can surmount its difficulties.

In complete contrast, Albright then played his *The King of Instruments*, a high-camp piece in which various components of the organ are described in musical and narrated satire. "The Manuals" thus employed echoes, "The Pedals" had a marching theme, "The Flutes" were Chicago blues, etc. It was somewhat as if Saint-Saëns met Ogden Nash in the organ loft after a trip through the local night spots, and was a most enjoyable spoof.

PHILADELPHIA STRING QUARTET. Haydn: Quartet in C Major, Op. 54, no. 2; Debussy: Quartet. Meany Hall, University of Washington.

PACIFIC LUTHERAN UNIVERSITY CHOIR OF THE WEST, MAURICE H. SKONES, director. Mozart: Litaniae Laurentianae in D Major, K. 195; Werle: Nautical Preludes; Rozsa: To Everything There is a Season, Op. 21. Meany Hall, University of Washington.

The concert of chamber music by the Philadelphia String Quartet was a much-appreciated change from many hours of organ music and was beautifully played. Haydn's Op. 54, no. 2, from the first set of "Tost" quartets, dates from about 1788 and is not often played; unusual dissonances in the trio of the minuet and an unlikely adagio opening and closing to the concluding presto mark the maturity of this work. The Debussy Quartet is much better-known, perhaps through recordings. This performance underscored the impressionistic beauty, which must have seemed quite unorthodox when it was first aired in 1893. The players were obviously pleased by the attention of their large audience of musicians.

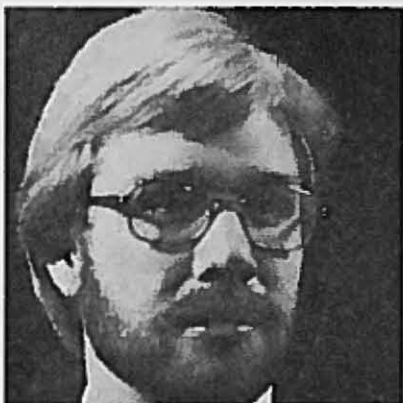
Following on the heels of the string quartet, the choral program comprised one of the week's highlights. Made up of 60 college students who sang the entire program by memory, this group evidences the best aspects of the Scandinavian-American choral tradition usually associated with the midwest. The sound was youthful, well-blended, and ever so responsive to the conductor, who also worked without score. The Mozart, with orchestra and positive, was stylish, and the soprano soloist especially showed vocal prowess. Werle's *Nautical Preludes* (1970) are six a cappella episodes which deal with the sounds of the sea, ships, ports, and the like; they make use of divisi parts and occasional electronic amplification of individual voices. In them, the choir exhibited a great variety of vocal colors and range of dynamics, as well as accuracy of intonation. The final work was much more conventional in nature, yet made an impressive ending for an unusual program.

CLYDE HOLLOWAY, organ recital. Messiaen: Messe de la Pentecote; Duruflé: Prélude, Adagio et Chorale sur "Veni Creator." First Presbyterian Church, 3-manual 1969 Balcom & Vaughan (electric action). Seminar, "The Organ Works of Olivier Messiaen."

Clyde Holloway's recital contained no surprises, since it was executed in the competent style for which he has become well-known. The program was devoted to a pair of large-scale French works which have become staples of the literature. Although the organ was not of French style, it is in a resonant building and was an effective vehicle for the music; the playing was a good demonstration of the ways in which these pieces can be performed effectively on American organs. Dr. Holloway's close association and study with Messiaen gives him special insight into that composer's music and undoubtedly enhanced the seminar as well as the recital.

VANCOUVER CHAMBER CHOIR, JON WASHBURN, director. Ives: Psalm 67; Franco: Magnificat secundi toni; Somers: God the Master of this House; Villa-Lobos: Ave Maria; Rorem: Three Canticles; Willan: Three "Marian" Motets; Ginastera: Lamentations of Jeremiah. First Presbyterian Church.

The Vancouver Chamber Choir sang an all-unaccompanied program of sacred choral music from the Americas, representing the United States, Canada, Mexico, Brazil, and Argentina. Except for the renaissance Magnificat, all the works were from the 20th century; the Ives was the most dissonant, and the Ginastera the most extended. The Willan motets afforded moments of real choral beauty which more than compensated for the occasional moments of pitch insecurity and overly-vibrant sound encountered in the more dramatic works.



John Chappell Stowe



Gillian Weir



Lawrence Moe with ensemble at Holy Rosary

JOHN CHAPPELL STOWE, organ recital. Mendelssohn: Sonata III; J. S. Bach: Prelude and Fugue in C Major, BWV 547; DuMage: Livre d'Orgue; White: Antipodes I; Vierne: Introduction and Allegro (Symphonie VI). Green Lake Church of Seventh-day Adventists, 3-manual 1977 Casavant (electric action).

John Chappell Stowe, a graduate of Southern Methodist University and currently a doctoral student of Russell Saunders at Eastman, was declared winner of the playing competition, which we were unable to hear. At his recital, he maintained the ideal musical image of such a contest, in the sense that his playing was extremely accurate and musical, without projecting any particular personality. The general program showed good pacing on the all-purpose instrument, but I felt the most successful piece on this organ was Gary White's *Antipodes I* of 1972 — the big, colorful sounds, achieved through the use of clusters and key wedges, were clearly projected. The Vierne Allegro made a bravura ending.

The \$1000 first prize, donated by Casavant Freres, was awarded at the Friday luncheon. The second prize of \$500 was given by the Schlicker Organ Co. and went to Mary Beth Bennett, a Stetson University graduate and current master's student of David Craighead at Eastman. Her recital, played prior to the convention opening, consisted of works by Bach, Brahms, Dupré, and Tournemire. Competition judges were Robert Glasgow, Will Headlee, and Orpha Ochse.

GILLIAN WEIR, organ with orchestra, RONALD ARNATT, conductor. Bixi: Concerto in F Major; J. S. Bach: Ricercare in Six Voices, BWV 1079; Petit: Concertino for Organ, Strings, and Percussion; Jongen: Symphonie Concertante. First Presbyterian Church, 3-manual 1969 Balcom & Vaughan (electric action). Workshop, "Organ and Performer — Medium or Message?"

The final event in a week of superlatives, Gillian Weir's performance was another excellent program. Having a concert with orchestra made it possible to hear three concertos from three centuries, and it also gave many Americans their first chance to hear this gifted English organist. Miss Weir played with both refinement and excitement, using the large organ to its full capability. She was accompanied by an orchestra assembled for the occasion under the able direction of Ronald Arnatt. Although the Seattle Youth Symphony Orchestra had been scheduled to play for this occasion, we learned that the conductor of that group, having failed to give his players adequate notice of the obligation, cancelled only a few weeks before the date. The convocation committee, left holding a large but empty bag, resolved to go ahead with the concert, at considerably higher cost than planned. That they were able to convene a professional group on such short notice speaks well for all involved.

The Bixi Concerto, a three-movement affair in Viennese-classic style, received a gracious rendition, which revealed facile writing and playing. Why the Bach which followed, played by strings alone, was performed is a mystery, since it served mainly to extend the program. Whichever of a number of options the composer intended for its performance, we may be fairly sure that this was not one; however, like other great works, it can survive almost any musical treatment, including one in 19th-century style. The 1959 Concertino of Pierre Petit (b. 1922), also in three movements, was probably worth hearing once, and it gave Miss Weir an opportunity to be heard alone in the extended cadenza of the opening allegro. However, the work was basically derivative in style, with a considerable indebtedness to both Sowerby and Poulenc.

The winning piece of the evening, to these ears, was the Jongen Concertante, a four-movement symphony of unabashed and sunny romanticism. The style was already passé when the work was composed in 1932, but its sheer beauty of sound could melt the hardest of hearts. Given the fact that a 50-piece orchestra, including quadruple winds, had to be summoned, the performance could hardly fail to impress, and spectacular it was, especially that final, throbbing C-major chord! To have the opportunity to perform this piece is an organist's dream, and Miss Weir seemed to enjoy it as much as did the audience, which jumped to its feet at the conclusion. It was a grand finale for the week.

Miss Weir's workshop the previous day was actually an address* in which she summed up her views on the present state of organ performance, as it has been influenced by recent trends in research and organbuilding. Noting that these trends have done much to enhance performance, she warned of the danger that the instrument may be worshiped for its own sake, that old is not necessarily good, and that the search for authenticity can become the excuse for doing as one pleases. Distilled to its essence, her message was that performance must place prime emphasis on musical qualities. This was an eloquent admonition, well-reasoned, written, and delivered, to guard against any philosophy of performance which mistakes the means for the end. □

* (to be published in a winter issue of this journal)

Church Music at AGO Seattle by Arthur Lawrence

Many facets of the events discussed in the preceding reviews are related to church music. The heading is used here to include the items from Seattle which do not fit the categories of music before and after 1800.

Festival Convocation Service. ERIK ROUTLEY, preacher; PAUL MANZ, organist. First Presbyterian Church, 3-manual 1969 Balcom & Vaughan (electric action).

The opening festival convocation service was a festive occasion. A brass prelude sounded from the rear gallery to signal the brief proclamations by general chairman Betty Jean Bartholomew and national president Roberta Bitgood that the convention had begun. Erik Routley and Paul Manz conducted a short rehearsal of the less-familiar hymns; this and a well-prepared service booklet assured full and glorious participation by the ample congregation. Seven hymns of varying styles were interspersed with the prayers and readings which made up the service. Although an invented liturgy, it was carefully planned and worked well for such a celebration in music and word; it could serve as an inspired example for those who contrive their own services.

Each hymn was introduced by Dr. Manz's improvised prelude. His style is highly derivative, since it constantly draws on motives from the past, but it is a facile, impressive technique, which brought its executor a standing ovation at the conclusion. Although this organist's home constituency is probably used to his accompanying style, the rhythmic uncertainty between verses required some adjustments on the part of this congregation. Nevertheless, Dr. Manz demonstrated fine ability as a service player, making versatile use of the large organ. Someone wasted an excellent opportunity to create a monumental facade for the organ in this impressive modern church, hiding the instrument instead behind a large grill. The acoustics, however, aided the heroic sound of the organ.

The real hero of the morning was Erik Routley, who conducted the service at a dignified but telling pace and who also preached. To hear and be part of the 1400 organists vigorously singing was awe-inspiring. That Dr. Routley thought so too seemed to be mirrored by the radiance of his face during the singing of his own *Let all the world in every corner sing*, one of the finer creations of modern hymnody.

ERIK ROUTLEY, daily lectures; seminar, "Church Music and the Congregation: Why Assume They Enjoy All That Noise?"

Erik Routley's daily half-hour lectures were collectively entitled *Church Music in the Late Twentieth Century: A Personal View*, and each of the presentations had its own subject within that: "The Framework: What the twentieth century has or has not taught us," "What is happening to American worship?" "The role of the contemporary composer," and "The role of the contemporary performer and director." The personal view was reflected in Dr. Routley's colorful and charming style of delivery, as well as in the viewpoints expressed. His infectious humor often belied profound ideas, and his seemingly-spontaneous thoughts were well planned. The initial background was that 20th-century technology has revealed both our potential and our shortcomings, and that church music today must serve a different purpose than at the beginning of the century. In the second session, the idea was that, while recent changes in worship have commendable points, there is a danger of losing past rhetoric and dignity, and that there may be virtue in the mysteries now swept away by the "noble army of liturgists." As for the role of the contemporary composer, the speaker emphasized that in this most creative century music must enter and become a part of a mainstream which began before our time and which will continue beyond it. Liking this to a conversation, he reminded us that composers must not speak to themselves only. The final session dealt with how the contemporary performer and director must serve the musical needs of worship and assist in making persons more as they were intended to be. There was an emphasis on the continued need for quality, as well as the reminder that "small is beautiful."

These lectures were well-attended, despite their early hour. Erik Routley's classes were said to be an extension of certain points from the lectures, but those who went to other classes were nevertheless well served by the daily sessions.

* * *

Compline Service, St. Mark's Episcopal Cathedral.

At St. Mark's Episcopal Cathedral an unusual liturgical tradition is now more than 20 years old: the office of Compline is sung every Sunday night. Compline is, of course, not a creation of St. Mark's Cathedral, but its weekly celebration as a non-participatory service in an Episcopal cathedral is unique. Following the Monteverdi vespers, it was a pre-convention service of unparalleled serenity and beauty. The small choir of men sang the service from the back corner of the building, sometimes accompanied by the small Flentrop organ on the floor there. Included in the liturgy were a setting of "Now the Day is Over" by Searle Wright, a motet by cathedral organist and choirmaster Peter Hallock, a mass ordinary by Byrd (*Mass For Three Voices*), an antiphon by Morley, and the Tallis canon. The musical success of the service derived from the choir's extraordinarily polished and refined singing. Peter Hallock is an accomplished counter-tenor and sang the treble parts with carefully molded phrases and faultless intonation which was the key to the unity and blend of the group. At first it seemed a pity that the congregation would have no opportunity to participate in the service, but the stillness of the monastic rite was more perfect for that moment than the most thrilling hymn could have been. —B.G.

* * *

ST. THOMAS SINGERS AND CHAMBER ORCHESTRA, JOSEPH LEVINE, conductor. Proulx: *The Pilgrim* (chancel opera premiere). St. Joseph Church.

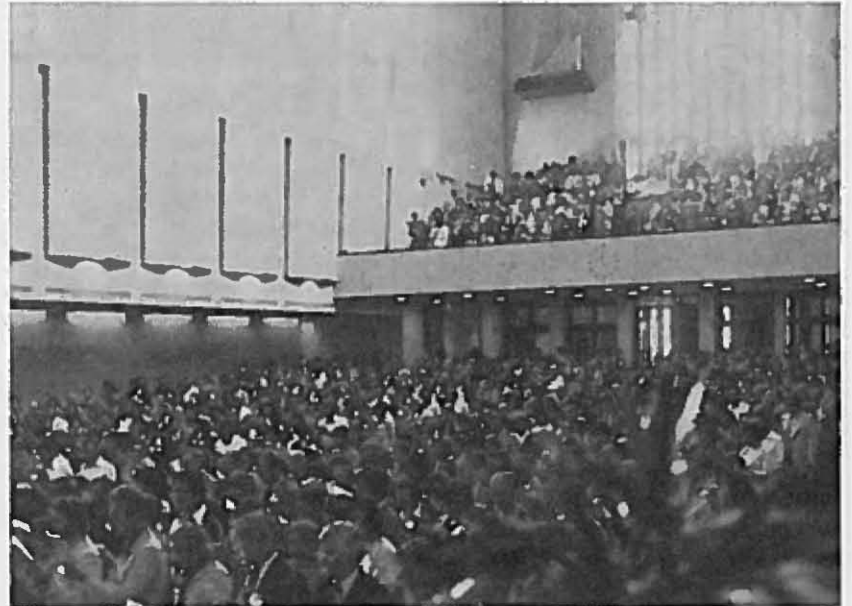
Commissioned for the occasion, Richard Proulx's liturgical music-drama *The Pilgrim* was successful in its initial performance, which took place in a large church where the chancel became the stage. Although producer and director may have had more forces at their disposal than were necessary, the production was an impressive one, especially in an atmosphere of darkening stained glass. Costumes, lighting, and simple props enhanced the transmission of the Easter story, based on matins dramas from the 12th century. The complete libretto was reproduced in a handsome booklet. Implicit in the performance was the suggestion that this work could be useful for presentation in many other churches.

The music itself shows the influence of the not-too-extensive tradition of such works — Britten, La Montaine, Menotti, perhaps Barber — but it also exhibits facile compositional craft. The score calls for nine roles, mixed choir, chamber orchestra, positive, and Flemish handbells; however, the composer has suggested ways in which fewer performers can be employed, when desired. Sustaining dramatic and musical interest for a half-hour with a work of this type is not easy; I felt that Mr. Proulx had done a good job. The congregation was asked to sing a hymn with the performers for the concluding recessional; in general, the music was evocative rather than exciting. *The Pilgrim* will be published by Avanti (G.I.A. Publications).

RONALD NELSON: workshop, "The Children's Choir;" seminar, "Children's Choirs: Counter-Culture for Our Time?"

Ronald Nelson's workshop appeared low-key but was quietly persuasive in conveying the importance of children's choirs today. In a scaled-down version of his seminars, Mr. Nelson concentrated on vocal technique, repertoire, rehearsal technique, and the use of a graded choir program. To some, this may have seemed an area more necessary than glamorous, but the potential for quality, especially through early training, was made apparent.

Other classes dealing with church music were presented by Joan Conlon (choral conducting and programming), Marion Ireland (textile art and designing church art), Paul Manz (hymn improvisation and service playing), W. Thomas Smith (use of hymns), Jon Bailey and John Cook (church arts as seen in the prophet Jonah and in the works of Britten), and Mary McCleary (handbells). Choral reading sessions were conducted by Philip Brunelle, Edward Klammer, Lorris West, Philip Baker, Donald Hinshaw, Allan Mahnke, and Robert Batas-tini. Clearly, there was no shortage of varied educational sessions to attend. □



Opening Convocation Service



Western Wynde Consort

AGO Seattle: Extra-Musical Aspects

by Bruce Gustafson

It must take a certain masochistic streak to voluntarily try to coordinate 1,400 organists with 63 events in 18 locations, most of which will only seat a portion of the conventioners. It simply can't be done smoothly, right? Wrong! The Seattle convention was a model of superb planning and organization. Virtually everything went without a major hitch or inconvenience, even some of the areas well beyond the control of the executive committee — should we chide them for allowing it to rain a little one day?

Accommodations, food, and transportation are the main problems of any convention. The Seattle hosts coped with these items by centering the convention in a grand old downtown hotel, within easy walking distance of the other hotels that were necessary for the large convention. They were also fortunate that three major churches were within two blocks of the Olympic Hotel. Each conventioneer received in the registration packet an excellent and easy-to-use list of over 100 restaurants, grouped by location (aided by maps) and keyed to give hours, price range, etc. We used the list religiously and were never disappointed. The buses did provide a few minor problems in that a couple of them had difficulty with Seattle's steep hills, and on at least two occasions a wayward bus arrived 2-3 minutes after an event had begun. Considering the enormity of the logistical problem, however, the transportation arrangements also get very high marks. Although a few programs ran a bit late, there was always adequate time to get to the next event without rushing; nothing I attended started late because of transportation.

Because there were so many people attending the convention, with the concomitant necessity for splitting into many sub-groups for concerts and classes, it would have been easy to miss seeing friends at the convention. Ample social events for the entire group were planned to counteract this problem. Every evening at about 10:00 there was some sort of opportunity: on Monday, Tuesday, and Thursday, were "cash bars" at the main hotel, on Friday, was a more gala reception with a good jazz band, and Wednesday evening was entirely given over to a cruise across Puget Sound to an Indian lodge for a salmon dinner (cash bar on the boats both ways). In view of the very heavy load of concerts the day before, this relaxing evening was a welcome relief.

In place of a closing banquet, an official luncheon was held on Friday

Additional convention pictures on page 15

in the Olympic Hotel. It was a pleasant affair, with the usual awards, introductions, jokes — and mercifully brief speeches! Roberta Bitgood, national chairman of the AGO, based her amusing address opposing attempts to eliminate sexist terms from *hims* on Douglas Johnson's *The Modern Hymnist*. The only real bomb of the week was the after-lunch entertainment. A group calling themselves "The One-Reel Vaudeville Show" began with a campy and very loud parody of rock-n-roll and country/gospel music. After about two minutes it seemed that whatever cleverness existed had been played out, and the audience left in droves. In true vaudeville tradition the floundering act was taken off the stage. It was bad, but it was short.

Two forthcoming conventions were announced: the RCCO, which will take place Aug. 13-18, 1979, in Edmonton, Alberta, and the 1980 AGO, scheduled for Minneapolis. No 1978 mid-winter conclave was announced.

At the hotel there was a moderately large area for exhibits of music, instruments and organizations. Some of the 43 exhibitors had to be placed in slightly separated areas, but all of them were easily accessible. To be sure, it was not possible to spend much time at the exhibits if one went to every scheduled event, but it would have been foolish to schedule a specific time for all 1,400 registrants to visit the exhibits at once.

Communications were well facilitated through a daily newsletter, a hospitality desk and a very efficient message center. The convention brochure — an elaborate and elegant 72-page booklet — required very few corrections in view of the fact that it had been produced months in advance to mail out to members of the AGO. The booklet was rather difficult to use, however, because of the confusing intermingling of concert programs with daily schedules. Communications will extend beyond the convention through tape recordings of most of the classes. This taping did provide a few snags and awkward moments when all live bodies were ready to go, but the electronic marvels balked. There seems no way to avoid being somewhat of a slave to such things in this age.

The Seattle convention was a roaring success. Kudos and thanks go to general chairman Betty Jean Bartholomew and her committee for years of hard work and planning, and to the members of the Seattle chapter of the AGO who were consistently helpful and cordial. It *can* be done and it was.

Seattle Organs

Among the organs used for recitals at the recent AGO national convention, the following four have been described in the pages of *The Diapason*:

Flentrop, 4-manual and pedal, mechanical action, Saint Mark's Episcopal Cathedral (Nov. 1965, p.44),

Balcom & Vaughan, 3-manual and pedal, electric action, First Presbyterian Church (May 1970, p.12),

Casavant, 3-manual and pedal, electric action, Green Lake Church of Seventh-day Adventists (Aug. 1977, p.19),

Noack, 2-manual and pedal, mechanical action, First Lutheran Church of West Seattle (Sep. 1977, p.19).

Other organs on which recitals were played included a 3-manual and pedal Schlicker at Plymouth Congregational Church (62 ranks, electric action, 1967), a 3-manual and pedal Austin at First United Methodist Church (49 ranks, including Kimball Celestial division of 1907, electric action, 1968), a two-manual and pedal Beckerath at Emmanuel Episcopal Church, Mercer Island (35 ranks, mechanical action, 1970), and a two-manual and pedal Metzler, the only instrument by this builder in the United States, at Saint Thomas Episcopal Church, Medina (29 ranks, mechanical action, 1971).



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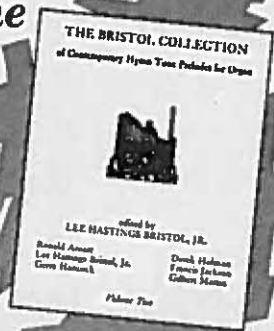
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Booklist

Hans Gerd Klais with Hans Steinhilber, trans. Homer D. Blanchard. *The Bamboo Organ*. Delaware, Ohio: The Praestant Press, 1977. xi, 283 pp., illus.; \$35 postpaid (ISBN 0-950112-02-4).

Unlike other books reviewed recently, this particular one can be admired for its production, as well as for its content. One may wonder why those involved went to the pains they did — the book is hardbound in cloth, has a large format, is on heavy paper, has footnotes on the page, and generally shows signs of care which are, unfortunately, seldom lavished on books today — but one may also be glad they went to such trouble. Despite the technical nature of much of the writing, the translation is an idiomatic one, and is clear and easy to read. Both the book and the organ it deals with are remarkable; the documentation could be a model for any historic instrument.

The subject is a unique one: the detailed history of an organ built by P. Fray Diego Cera, an Augustinian monk from Spain, in 1816-24, for the Catholic parish church of St. Joseph at La Piñas, in the province of Rizal on Luzon Island, the Philippines. Although metal reed stops were used in the one-manual instrument, its 22 stops are largely bamboo, hence the name. Because of its unusual construction, word has filtered back from time to time about the existence of this organ, but the present study is the first comprehensive one devoted to it. This book was occasioned by the restoration of the organ in 1973-75, when it was thoroughly surveyed, dismantled, transported to Germany (with temperature and humidity control) for extensive work, then returned and re-erected in the church.

The book is organized in four parts: the builder, the instrument, the restoration, and appendix (which includes complete scaling charts).

The documentation included is astounding — 207 clear photographs show in chronological order every conceivable detail of the original construction and the restoration. A skilled builder could make a new instrument from the information given here! There are additional plans and diagrams showing cross-sections of the action, pipes, measurements, and the like. There is also material on the return and rededication of the organ, including the travel report of Wolfgang Oehms, who came from Trier to play the recital.

While this handsome book will not be for everyone, it will hold great interest for the specialist, as well as for those who appreciate finely-produced books.

— Arthur Lawrence

Medieval Anthology

Medieval Music, ed. W. Thomas Marrocco and Nicholas Sandon. London and New York: Oxford University Press, 1977. 234 pp., softbound; \$15.50.

A few years ago, the interest in and rediscovery of baroque music gave way to a similar situation for music of the renaissance. More recently, the quest for unfamiliar music has pressed further backward, into that long period called medieval, or the middle ages. Encompassed in that span are many of the seeds of our Western musical heritage; the beginnings of plainchant, the rise of polyphony, and the development of the mass and motet, to name only a few, all stem from the medieval period.

Our modern fascination with music of prior times has probably sprung from 20th-century technology. Thanks to the availability of recordings, we have begun to hear the music, rather than to simply read of it in history books. Whereas it was once unique for a group such as the now-defunct New York Pro Musica to specialize in the performance of earlier music, there are now several ensembles which devote their attention primarily to music from before the renaissance.

The final and crucial step in the dissemination of any music is its publication. Lacking the complete works of medieval composers (impossible in the case of "anonymous"!), this has usually been handled by assembling representative anthologies. A number of educationally-focused collections have served graduate students for some years, but the work under review is, I believe, the first commercially-printed one devoted exclusively to medieval music. It is an excellent anthology, handsomely produced. It contains significant compositions from a period of nearly a thousand years, pieces which are faithful to the original meaning of "anthology" — a garland of flowers. For anyone interested in medieval music, there is much beautiful music contained herein.

In a large (12" x 9") format, the book is clearly printed, on good paper. Modern notation is employed throughout; frequent bar lines, rhythmic reductions, and other editorial emendations which facilitate present-day usage are clearly marked. Original incipits are given and sources are listed. There is a concise but useful introduction. This volume thus seems to be a reasonable compromise between a practical and scholarly edition. It has been designed for students, teachers, scholars, and performers, and it should serve all these groups well.

The editors have selected 106 complete compositions, ranging from 6th-century Byzantine chant to the 15th-century Italian ballo. The works are placed in approximate chronological order, in the categories of sacred monophony, secular monophony, the Ars Antiqua, the Ars Nova, and the fifteenth century. Naturally, the majority of the works are vocal, but a few early instrumental works are included. (As noted in the introduction, many of the vocal works might well be accompanied by appropriate instruments in performance.) Each selection is given a thorough treatment: in addition to the music itself, there is an historical note which includes information on style and structure, and a complete translation of the text(s). Some of the notes are fairly extensive and contain helpful information which is not otherwise easily accessible. For instance, one of the works is a complete Easter plainchant mass from the Sarum rite, including ordinary and propers, as well as the complete spoken text, with processional hymns and antiphons. Not only are the explanatory rubrics provided (in black), but there is also a glossary of terms, and a plan of Salisbury Cathedral. Not all the pieces are so extensive, but this citation will give some indication of the thoroughness to be found throughout the volume.

Although at least one other anthology of medieval music will soon be on the market, the present one has set a standard which will be hard to match. A companion volume of renaissance music is in preparation. This Oxford anthology of medieval music is highly recommended.

— Arthur Lawrence

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Flentrop Organ (1974)
Warner Concert Hall

Approximately 90 registrants attended a two-day conference in London on May 22 and 23. Robert Donington chaired the two-day event, which proved once more just how vital the early-music movement is in present-day England. Eight leading figures in various areas of early music gave talks; each presentation was followed by questions from the floor, these often leading to lively interchanges both between speaker and questioner and between conference-goers, as well.

Fitting it was that the conference should take place at the Art Workers Guild (6 Queen Square), not far from the British Museum, for Arnold Dolmetsch, pioneer of the early-music movement in England, had been himself a member of this group founded by William Morris, and Dolmetsch's name, like those of all Guild members past and present, is to be found inscribed on the wood panels of this handsome and historic room (the names are inscribed in white letters as members are elected; after their deaths the letters are gilded!).

The first speaker, John Holloway (of the chamber ensemble *L'Ecole d'Orphée*) had as his topic "Is There a Baroque String Sound?" Rather than answering this question, he chose to set the stage for the conference by defining the word "baroque" and by questioning what was meant by the word "authenticity." As concluding statement to his presentation he asserted, "If authenticity means doing as nearly as possible what the composer wanted, I'm for it."

Peter Holman gave a meticulously-researched paper on the subject "The Restoration Orchestra." In it he dealt with the functions of the Royal Band (dinner music, court and theatrical entertainments, to be hired out to the various Restoration theaters, and to accompany the religious music of the Chapel Royal) and problems of instrumentation in these various types of music. Such useful points as the probable lack of double-bass in Purcell (most likely the use of this instrument was a later development from Italy), the possible absence of keyboard continuo in the dance sections of Purcell's stage works, the probable doubling of some string parts with

Baroque Performance Today: A Report on the London Conference

By Larry Palmer

the "usual" oboes, and the possible addition of trumpet and tympani parts to brilliant pieces in C or D Major were among a veritable stream of interesting facts and ideas.

Quite in contrast was Nigel Rogers' afternoon session. Although titled "Early Baroque Solo Singing," (something Mr. Rogers does very well), his lecture was little more than a pleasant and humorous after-dinner speech. Questions emphasized the fact that there was much interest in Mr. Rogers' opinions in matters of technique and style, but no answers of substance seemed to be forthcoming.

Lutier Michael Lowe ("Historical Versus Musical Instruments") advocated not copying only details, but aiming for an understanding of "why" the early makers had done as they did. He quoted the late American harpsichord-maker William Hyman's well-known comment "One only copies what he does not understand." Lowe's attitude, a laudable one, was that the development of an awareness of proper sound should be preferred far more than the current emphasis on exact historical copies and beautiful external appearance. "Whereas a few years ago we desired more copies of old instruments, now we are in danger of having too many," he concluded.

Indeed, this talk from a maker of instruments and a player emphasized the emerging theme of this conference: steep yourself in history, but then have the courage and musical sense to be expressive and creative.

Thus ended the full first day of the conference. As with all the musical events I attended in London, this one had opportunity for liquid refreshment: a morning coffee, an afternoon tea. While nothing pretentious or elaborate, it gave a welcome break and opportunity to meet some of the other conferees, who ranged from students to some of the best-known scholars and performers in Britain.

On the second day of the conference there were fewer listeners, which was a pity, for the speakers were all of excellent quality. After chairman Donington's summing up of the preceding

day's activities, Andrew Parrott began the morning with his observations on "Performing Monteverdi's Vespers." He suggested the use of Gottfried Wolters' Baerenreiter edition of the score, listed the scholarly articles which would be of help in preparing the conductor for his task, and examined many of the alternatives that face one in preparing this work: which instruments should be used, which voices, and, most thornily, which, if any, transpositions? Parrott advocated putting the *Magnificat* and *Lauda Jerusalem* movements down a fourth, and gave some (to me) quite convincing reasons for his idea: coming so soon after the same composer's *Orfeo* (perhaps only one year, although the *Vespers* were not published until 1610) why would the composer, who scarcely moved out of first position string parts in the opera, suddenly write such difficult high ones? Similarly, the high tessitura of the voice parts upsets an emerging idea that, as the tenor voice was the most common at that time (according to writers and the existing nomenclature of the arts), it might perhaps have been similar to our baritone range, today's most common male voice. This lead to a lively argument about various baroque pitch standards. Obviously Mr. Parrott had hit on a subject which, at this time, has more questions than answers.

Jan Glover spoke on "Editing Early Opera," and specifically about her primary area of interest, the operas of Cavalli. After a fine and full background — which may be found in her just-published book *Cavalli* (Batsford, 1978), Dr. Glover listed her ideas as to what an editor or performer should do in 17th-century Italian opera: fill in the gaps; keep the emphasis on the singers; tighten up the score (basically, she said, in opera the double bar does not exist, so keep moving); cuts, if any, should be limited — no more than an occasional second strophe omitted so as not to tamper with the over-all formal structure of the work; ornaments should be worked out with singers in rehearsal, not written out. Finally she emphasized that one should

trust the creators of the work, and, most important, see the work in the theater before judging it.

Don Smithers displayed an absolute command of his subject as he spoke on the Tromba Sacra; the baroque trumpet as an instrument of sacred music. He pointed out that this virtuoso instrument should be differentiated vastly from the vulgar field trumpet and its martial music. Several recorded examples of his superlative clarino playing made a welcome addition to the proceedings, for by this time we had heard many words and no music. Smithers kept emphasizing that the clarino trumpet is a quiet instrument and pointed out the ironies of his recent performing experience where ensemble dynamics had to be brought down to match the sound of the trumpet. Again he brought up some of the raging controversy about pitch standards (he believes that the Italians and Austrians used a higher pitch, at least from the surviving evidence of their brass instruments). By this time it was most evident that one should not make the error of thinking that there was any universal agreement on a pitch standard in the baroque — then or now!

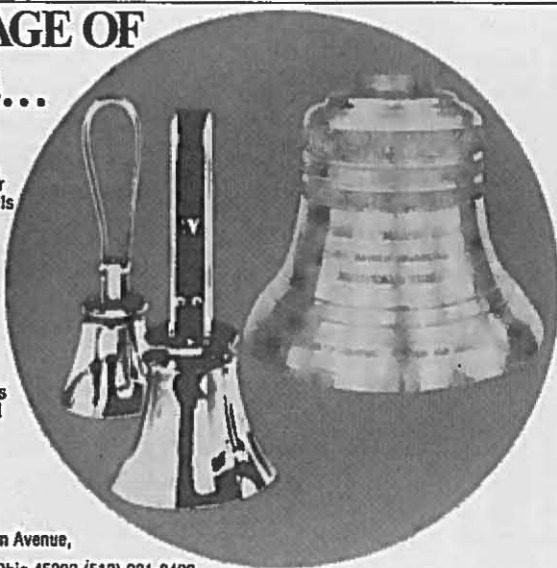
Finally, after afternoon tea, Howard Schott gave a graceful talk on the harpsichord's place in baroque performance. He contrasted what one would have seen and heard at a harpsichord recital 25 years ago and what one would experience today. In agreement with the prevailing mood of the conference, he pointed out that, regarding the current interest in a plethora of antique tunings for keyboard instruments, the only valid criterion must be "is it convincing?" Further (like Michael Lowe), he called for more emphasis on the ear and less on mathematics and theory. Schott ended his talk, and the conference with a quote from an unlikely source (Busoni): "the unity of music is important." It all tied together, really, for on the wall behind him was displayed the motto of the Art Workers Guild: "Art is Unity."

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and Handbells—Jan Bender
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A Decade Ago

Ten years ago, in August 1968, the following items of interest were noted in these pages:

- the death of Leo Sowerby at age 73 in Port Clinton, Ohio;
- the appointment of Frederick Burgomaster to St. Paul's Cathedral, Buffalo, NY;
- Cherry Rhodes' tour of Czechoslovakia; and
- the appointment of Giles Bryant to the Church of St. Mary Magdalen in Toronto, succeeding Healey Willan.

Feature articles included reports on "Forum '68" and the 13th annual convention of the Organ Historical Society, as well as a continuation of Michael Rudd's "Stylistic Features and Compositional Activities in Organ Literature since World War II."

Among new electro-pneumatic organs were:

- Austin 3-36, Presbyterian Church, Flemington, NJ;
- Reuter 3-56, First Baptist Church, Anderson, SC;
- Schantz 3-41, Methodist Church, Elk City, OK; and
- Casavant 3-44, Holy Cross Lutheran Church, Ft. Wayne, IN.

That the tracker revival was already under way is suggested by the fact that a booklet by Robert J. Reich, "Hints and Suggestions for Playing Tracker Organs," was announced.

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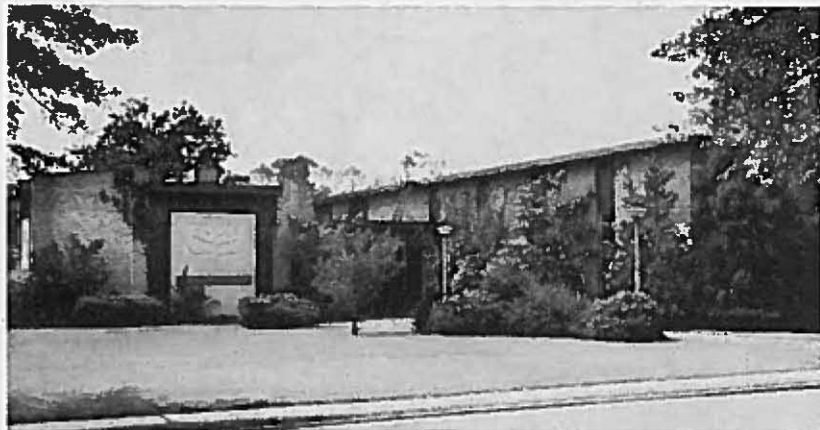
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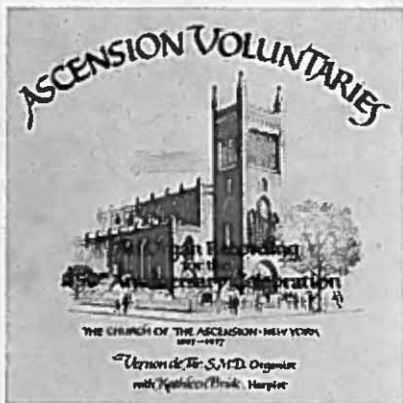
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Ascension Voluntaries; Vernon De Tar, organ; Kathleen Bride, harp. J. S. Bach: *Fantasia in G Major, BWV 572, Chorale Prelude "In dir ist Freude," BWV 615;* Widor: *Andante Sostenuto (Symphonie Gothique), Toccata (Symphonie V); Grandjany: Aria in Classic Style for Harp and Organ;* Lidon: *Sonata in the First Tone;* Franck: *Choral II in B Minor.* Stereo recording, available from the Church of the Ascension, 12 W. 11th St., New York, NY 10011 (\$7.00 postpaid).

The title of this record, produced for the 150th anniversary of the church, may make it sound like just another churchy album, but this is no also-ran collection of Sunday leftovers. It is an excellent disc, well-played and recorded. It is true, according to the informative liner notes, that "all the selections on this recording have been heard as 'voluntaries' during regular services of worship held at the church," but the works are all first-rate, as are the performances. The recorded sound preserves some sense of presence and would appear to be a faithful reproduction of the sound when heard live.

The instrument itself is versatile, as demonstrated here, and is interesting that it is a 1967 Holtkamp which includes the solo organ of the previous 1931 Aeolian Skinner. It was probably one of the first New York City installations which violated the concept that all proper Episcopal churches should have an English-styled organ of American manufacture. If this disc is any indication, the instrument serves the church well. Although the specification is not given on the jacket, a copy of it is available by writing the church.

Most of the selections are well-known but have not always received such faithful performances. The Bach fantasy is vigorous, almost à la Heiller, and the same approach is used for the chorale-prelude, which sports a substantial sound. Both Widor pieces work well on this organ; the slow movement has soft richness, while the toccata has a won-

derful big sound, just right for an ending. Not only does Mr. de Tar play the correct notes for the final measures (a point missed by many organists), but he shows in the middle how effective a good Swell can be in achieving Widor's intent without changing stops. The trumpets of the Lidon, while not Spanish, are puissant. Not surprisingly, the Franck receives a fine rendition, one in which the composer's directions for the use of the Vox Humana are followed (another frequent violation of the standard literature by people who should know better). Isn't it nice that the lovely old Skinner division was retained?

The one venture into the less-familiar realm is the Grandjany organ-harp work, commissioned in 1944 by Mrs. Elizabeth Sprague Coolidge and first performed by its composer with the late E. Power Biggs. It is a graceful, sonorous piece which should be considered by anyone who has a good harpist with whom to collaborate.

Vernon de Tar, incidentally, has been at the Church of the Ascension for near-

New Organ Records

ly forty years — he began his work there in 1939. This is his first solo recording using this "new" instrument. Although he plays with the insight of experience, his vitality would be a credit to someone half his age. Don't miss this one.

The Art of Roger Nyquist, Organist (1975 Schantz, Santa Clara Mission, CA). *Vierne: Allegro risoluto (Symphonie II); Mozart: Fantasia in F, K. 594; Balbastre: Noël "à la venue ne"; J. S. Bach: Passacaglia and Fugue in C Minor, BWV 582.* Orion stereo ORS 78315 (\$7.98).

This record features works from the standard repertory in adequate performances. The sound is clean and well-engineered, although a little more banding between selections would have made the style transitions more graceful. The organ sounds as if it were considerably larger than the 20 ranks listed on the jacket, perhaps because of the good acoustics of the building. The recorded sonority is pleasant, except when the two electronic 32' pedal stops in-

vade with their rather exceptional ugliness. Curiously, the noise of stop changes is frequently audible.

In otherwise unremarkable playing, Dr. Nyquist does a few extraordinary things, for no apparent reason. The first variation of the Balbastre Noël exhibits strongly dotted rhythms, even though it is the one place the composer marked "crotches égales" (it does give a cute effect). The fast section of the Mozart fantasy is marred by the consistent changing of the double 16th-note upbeat figure into a dotted 16th followed by 32d; again, the effect is inappropriately clever. Both the Bach and Mozart display clipped notes in the figures of slurred 8ths, and the Vierne has some ungraceful stop changes.

Since the pieces recorded here are all available elsewhere in more pleasing performances, this disc will undoubtedly be of greatest interest to friends of the performer or devotees of this particular organ.

— Arthur Lawrence

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says John F. Wilson, Executive Editor of Hope Publishing Company, Carol Stream, Illinois.

Wilson goes on to say, "I remember the excitement created in the office when the first Austin Lovelace manuscript was received. The amazing thing is that ten years later his new works still generate an air of expectancy and anticipation and, almost without exception, we are usually not disappointed. Students studying choral composition can learn much by investigating his works. Lovelace has perfected and influenced choral writing perhaps as no other contemporary composer."

Carlton R. Young, Agape's editor, adds, "Lovelace's writing is always directed toward the practical needs of the parish and school. In particular, his hymn anthems are models of excellence which deservedly have attracted wide attention over the past two decades. It's difficult to imagine a choral library void of such classics as "God Is My Strong Salvation" (Canyon), "The Psalm That Swings" (Hope) or "What Shall I Render to My God" (Canyon).

AUSTIN C. LOVELACE, composer and lecturer, is also a gifted recital organist. Dr. Lovelace did his undergraduate work at High Point College, High Point, North Carolina, and received his M.S.M. and D.S.M. from the School of Sacred Music, Union Theological Seminary, New York, New York. Chairman of the Sub-committee on tunes for the revision of THE METHODIST HYMNAL, he has also authored five books, the most recent (1976) being his Revised and enlarged MUSIC AND WORSHIP IN THE CHURCH (Abingdon) which he co-authored with William C. Rice. He has served as Minister of Music in a number of prestigious churches including First Methodist, Evanston, Illinois, Lovers Lane United Methodist Church, Dallas, Texas, and just recently The Wellshire Presbyterian Church, Denver, Colorado.

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1969	CH	655	I'VE FOUND A FRIEND (a splendid setting of the Norse Folk Melody)	SATB
1969	CH	650	ALL MY HEART THIS NIGHT REJOICES (a lovely arrangement of the Old German Carol)	SAB
1970	A	425	HOW WONDERFUL THIS WORLD (For Jr. Choirs on an F. Pratt Green text)	Unison
1970	A	430	BREAKING OF THE BREAD (a best-selling communion anthem)	SATB
1971	A	435	O LORD OF STARS AND SUNLIGHT (a haunting setting of an Early American Folk Tune)	SATB
1971	A	440	THE TREE SPRINGS TO LIFE (on an extraordinary text by Fred Kaan)	SAB
1971	CH	660	EVERY STONE SHALL CRY (for Palm Sunday—not difficult)	SAB
1971	A	445	THE HOUSE OF GOD (ideal for church dedication or anniversary)	SATB
1972	CF	146	THE PSALM THAT SWINGS (exciting rhythmic paraphrase of Psalm 150 by Kaan)	Unison
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1973	A	453	LIFT HIGH THE TRIUMPH SONG (Easter-based on delightful Dutch Carol)	Two-Parts
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1973	SP	715	LITANY FOR AMERICA (Patriotic number ideal for church or school, includes narrator, choir, trumpet and audience)	
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1976	A	482	EARLY SUNDAY MORNING (Easter canon on Traditional Spiritual)	Two-Parts
1976	AG	7202	THE HARVEST OF FAITH (a challenging, rhythmic original anthem)	Unison
1977	A	489	THE WONDROUS CROSS (intense and moving Lenten anthem)	SATB
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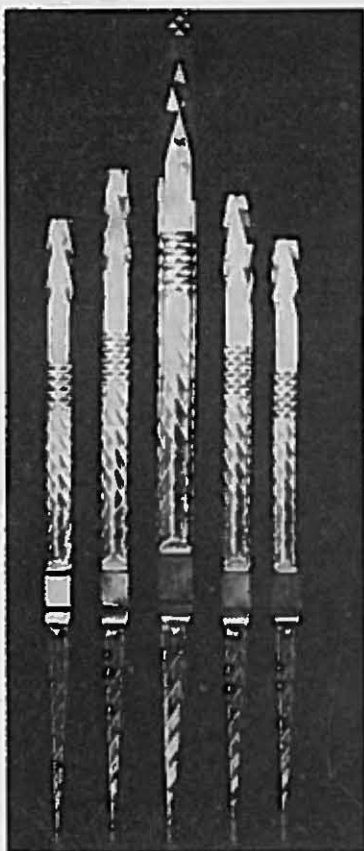
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Nunc Dimittis



Donald M. McCorkle, noted musicologist, died Feb. 6 in Vancouver, B.C. He was 48 years old.

He was a graduate of Indiana University, where he earned his Ph.D. in 1958. He had done extensive research in Moravian music and directed The Moravian Music Foundation for a period. He edited over 20 works by Moravian composers for publication and wrote extensively in journals. After resigning his foundation position, Dr. McCorkle taught at the University of Maryland before becoming head of the music department at the University of British Columbia. At the time of his death he was pursuing a descriptive catalog and biographical study of Brahms. A fund has been established in his memory at the Moravian foundation.



Merritt W. Johnson, of Aberdeen, SD, died at the age of 75 on May 10. He was a longtime professor of music at Northern State College in Aberdeen, from which he had retired in 1973.

Mr. Johnson, a native of Ohio, received his undergraduate and master's degrees from the Oberlin Conservatory of Music. He studied with Egon Petri, Wilhelm Middleschulte, Leo Sowerby, and Darius Milhaud. After teaching at the University of North Dakota, he joined the Northern State faculty in 1933, where he served as head of the piano department and director of the symphony. He also served as a church organist for more than 43 years. Active in composition, he was the first in his state to be commissioned to write a work for the MTNA. He was named Teacher of the Year upon retirement.

Mr. Johnson was a past dean of the South Dakota AGO chapter. He is survived by his wife and two daughters.



Evan Harner Getz died on May 2 at the age of 81. He had been active in organ construction of many years, having begun his work with Samuel Sunset Waters of Washington, DC. In 1930 he joined the firm of Lewis & Hitchcock, also in Washington, and worked there for over 40 years. He became head of the console department and later was factory foreman. He was a master woodcrafter and was noted for his console work.

Mr. Getz had retired in 1973. He is survived by his wife of Mt. Jackson, VA, and two children.

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AGO Seattle Pictures



Upper left: William Albright, who performed and lectured on new organ music (p. 6-7); lower left: William Porter, who performed and lectured on north German organ music leading up to the time of Bach (p.4); above: a scene from Richard Froulx's chancel opera *The Pilgrim* (p.8).

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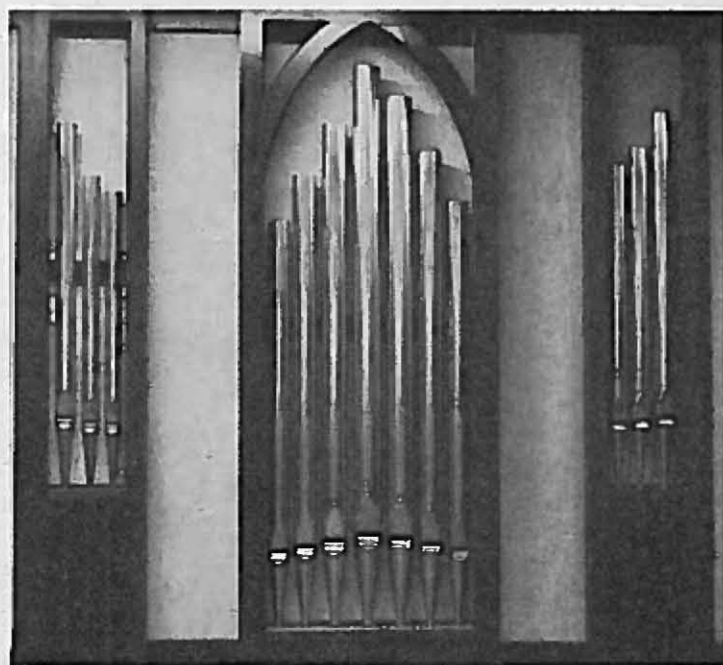
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Visser-Rowland Associates, Inc.* of Houston, TX, have recently completed a 2-manual and pedal organ of 7 ranks for Trinity Lutheran Church, Orange, TX. The enclosed instrument has mechanical action and makes use of a backfall mechanism which allows a single ensemble to be played from two manuals (see this journal, Nov. 1976, p. 1, for information on this system).

*Jan Rowland, Pieter Visser, members, American Institute of Organbuilders.

MANUAL I

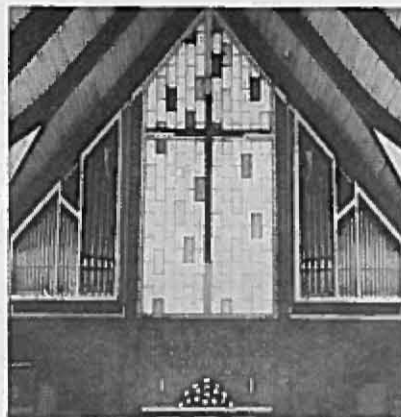
Rohrflöte 8' 56 pipes
Prinzipal 4' 56 pipes
Waldflöte 2' 56 pipes
Mixture III 168 pipes

MANUAL II

Rohrflöte 8' 56 notes
Prinzipal 4' 56 notes

PEDAL

Subbass 16' 30 pipes
I to Pedal
II to Pedal



Ralph Blakely, Davidson, NC, has built a 2-manual and pedal organ of 19 ranks for the Davidson United Methodist Church. It is placed within two wooden cases cantilevered into the sanctuary; the Great is on the east side, the Pedal on the west, with the Swell behind it. The speaking façades are of flamed copper and polished pewter. The instrument was dedicated on Dec. 4, 1977, with a recital of Christmas music from Germany, France, and the United States, performed by Wilmer Hayden Welsh, Davidson College; Mr. Welsh played the first performance of his own Preludes on Three Shape-Note Hymns.

GREAT

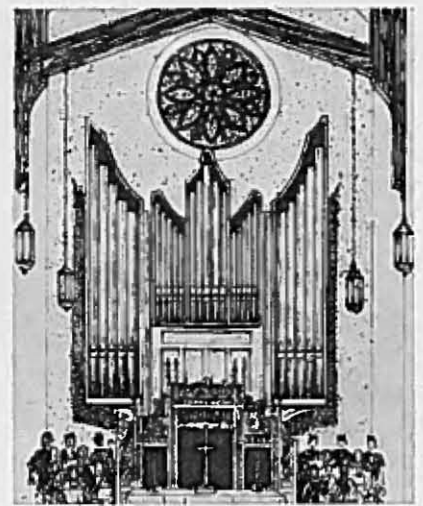
Principal 8'
Gedackt 8'
Octave 4'
Sesquialtera III
Mixture IV
Tremulant
Chimes

SWELL

Spitzflöte 8'
Celeste 8'
Koppelflöte 4'
Principal 2'
Tremulant

PEDAL

Subbass 16'
Pommer 8'
Rohrflöte 4'
Rauschpfeife II



Jan van Daalen of Minneapolis, MN, has contracted with the first Congregational Church of La Grange, IL, to build a 32-stop organ of 2 manuals and pedal, with 47 ranks. The mechanical-action instrument will be placed at the front of the church and is expected to be completed in December of this year. Timothy B. Sampers is director of music for the church.

GREAT

Prestant 16' 56 pipes
Prestant 8' 56 pipes
Rohrflöte 8' 56 pipes
Octave 4' 56 pipes
Koppelflöte 4' 56 pipes
Quintadena 4' 56 pipes
Spitz-Quint 2-2/3' 44 pipes
Principal 2' 56 pipes
Blockflöte 2' 56 pipes
Cornett III (2-2/3', 1-3/5', 1-1/3') 132 pipes
Mixture V 1-1/3' 280 pipes
Cymbal III 1/4' 168 pipes
Trompet 8' 56 pipes
Tremolo

BRUSTWERK

Gedackt 8' 56 pipes
Gemshorn 8' 56 pipes
Principal 4' 56 pipes
Spillflöte 4' 56 pipes
Octave 2' 56 pipes
Quint 1-1/3' 56 pipes
Sesquialtera II 112 pipes
Scharff IV 1/2' 224 pipes
Fagotto 16' 56 pipes
Musette 8' 56 pipes
Tremolo

PEDAL

Prestant 16' 32 notes
Bourdon 16' 32 pipes
Prestant 8' 32 pipes
Gedackt 8' 32 pipes
Choral-Bass 4' 32 pipes
Mixture V 2-2/3' 160 pipes
Posaune 16' 32 pipes
Trompette 8' 32 pipes
Trechter-Schalmei 4' 32 pipes

3 unison couplers



Roy Redman,* Ft. Worth, TX, has built a 2-manual and pedal organ of 9 ranks for the residence of Jean K. Loughry, Plano, TX. The mechanical-action instrument has a case of white oak, with matching pipeshades. The keys and stop knobs are of ebony, with ivory-plated sharps.

*Roy Redman, member, American Institute of Organbuilders.

MANUAL I

Holzgedackt 8' 61 pipes
Principal 4' 61 pipes
Mixture II 1' 122 pipes

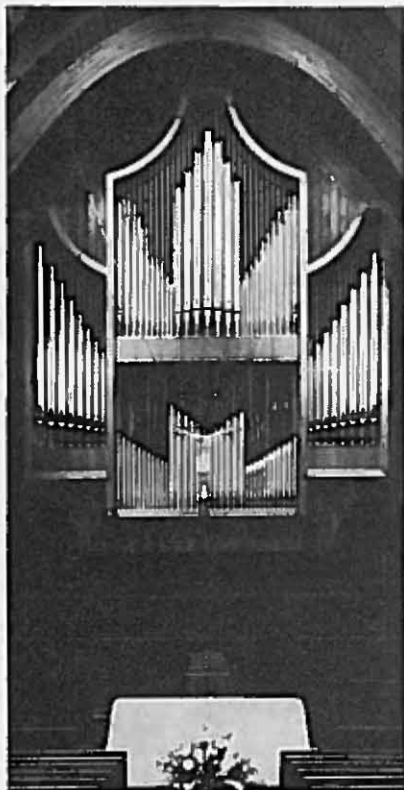
MANUAL II

Quintadena 8' 61 pipes
Gemshorn 2' 61 pipes
Krummhorn Regal 8' 61 pipes

PEDAL

Subbass 16' 32 pipes
Gedacktbass 8' 12 pipes
Principal 4' (by transmission)

Tremulant



Wicks Organ Co., Highland, IL, has installed a 2-manual and pedal organ of 23 ranks in the Chapel of the Holy Spirit at Assumption College, Worcester, MA. The instrument was originally built in 1966 for the now-defunct Assumption Preparatory School, but was enlarged and re-engineered at the Wicks factory. It is located above and behind the chapel altar, where it rises to a height of 30 feet. The casework was designed by Charles Tieuli, and tonal finishing was by George Gibbons and John E. Sperling.

GREAT

Quintaton 16' 61 pipes
Principal 8' 61 pipes
Erzähler 8' 61 pipes
Oclave 4' 61 pipes
Nachthorn 4' 61 pipes
Flachflöte 2' 61 pipes
Mixture IV 244 pipes
Bombarde 8' 61 pipes

SWELL

Gedeckt 8' 61 pipes
Viola Pomposa 8' 61 pipes
Voix Celeste 8' 49 pipes
Principal 4' 61 pipes
Koppelflöte 4' 61 pipes
Klein Principal 2' 61 pipes
Quint 1-1/3' 61 pipes
Sesquialtera II 122 pipes
Bombarde 8' 61 notes
Trompette 8' 61 pipes
Claron 4' 12 pipes
Tremulant

PEDAL

Subbass 16' 32 pipes
Quintaton 16' 32 notes
Principal 8' 32 pipes
Flute Ouverte 8' 12 pipes
Gedeckt 8' 32 notes
Choralbass 4' 12 pipes
Octavin 2' 12 pipes
Trombone 16' 12 pipes
Bombarde 8' 32 notes
Claron 4' 32 notes



Austin Organs, Inc., Hartford, CT, has recently completed a 3-manual and pedal organ for the Church of the Good Shepherd (Episcopal) in Rosemont, PA. The instrument is situated in the left chancel area, where a new facade of speaking pipes utilizes casework from the previous organ. The Festival Trumpet is mounted "en chamade" over the Great division; a Processional-Antiphonal division is prepared for. The organ has a drawknob console, and the tonal design is based on French classic features with some additions. Moderate windpressures were used in the large English Gothic style stone building. Charles L. Neill represented the firm in negotiations. Joseph Barboza is organist and choirmaster; Allen Greiner is assistant choirmaster.

GREAT

Violone 16'
Principal 8'
Violone 8'
Hohlflöte 8'
Oclave 4'
Rohrflöte 4'
Super Octave 2'
Furniture IV
Cymbale III
Bombarde 16'
Trompette 8'
Claron 4'

SWELL

Bourdon Doux 16'
Principal 8'
Flute a Cheminee 8'
Viola de Gambe 8'
Voix Celeste 8' (TC)
Prestant 4'
Flute a Fuseau 4'
Nazard 2-2/3'
Quarte de Nazard 2'
Tierce 1-3/5'
Plein Jeu IV
Cymbale II
Bombarde 16'
Trompette 8'
Hautbois 8'
Hautbois Claron 4'
Tremblant

POSITIV

Principal 8'
Nasongedackt 8'
Salicional 8'
Oclave 4'
Koppelflöte 4'
Super Octave 2'
Larigot 1-1/3'
Scharff III
Cymbel II
Rohrschalmei 8'
Tremulant
Zymbelstern
Festival Trumpet 8'
Festival Claron 4'

PEDAL

Bourdon Resultant 32'
Contra Bass 16'
Violone 16' (Great)
Bourdon 16'
Bourdon Doux 16' (Swell)
Oclave 8'
Violone 8' (Great)
Bourdon 8'
Bourdon Doux 8' (Swell)
Choral Bass 4'
Koppelflöte 4' (Positiv)
Furniture IV
Contre Bombarde 32'
Bombarde 16'
Bombarde 16' (Swell)
Trompette 8'
Rohrschalmei 8' (Positiv)
Rohrschalmei 4' (Positiv)



Cavalier Organ Builders, Inc. of Buffalo, NY, have built a 2-manual and pedal organ of 21 ranks for the East Genesee Presbyterian Church, Syracuse, NY. The instrument has mechanical action for the manuals and electric action for the pedals; Fr. Antoine Bouchard, Laval University, played the dedication recital on Oct. 30, 1977.

GREAT

Flute a fuseau 8'
Prestant 4'
Doublette 2'
Furniture IV
Sesquialtera II
Trompette 8'

SWELL

Bourdon 8'
Unda Maris 8'
Italian Principal 4'
Nazard 2-2/3'
Quarte 2'
Tierce 1-3/5'
Cymbale II
Cromorne 8' (prepared)
Tremolo

PEDAL

Soubasse 16'
Principal 8'
Oclave 4'
Fagot 16' (prepared)
Claron 4' (prepared)

3 unison couplers



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Calendar

The deadline for this calendar is the 10th of the preceding month (Aug. 10 for Sept. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped east-west and north-south within each date. * indicates AGO chapter event; + indicates RCCO centre event. Calendar information should include artist name or event, date, location, and hour; incomplete information will not be accepted. THE DIAPASON regrets it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

5 AUGUST

René Vanstreels, carillon; Riverside Church, New York, NY 12 noon
Ronald Stafford; Christ Church, Alexandria, VA 5 pm
Saint-Saëns Symphony 3; Ray Ferguson with Detroit Symphony; Meadowbrook, MI 8:30 pm

6 AUGUST

René Vanstreels, carillon; Riverside Church, New York, NY 10:35 am, 12:15 pm, 3 pm
Kim Heindel; Old Christ Church, Philadelphia, PA 5 pm
Richard McPherson; National Cathedral, Washington, DC 5 pm
Magnus Jacobs; National Shrine, Washington, DC 7 pm
Helen Fan, carillon; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm
Todd Gresick; Christ Church Cranbrook, Bloomfield Hills, MI 5 pm

7 AUGUST

Richard Allen; First Presbyterian, Red Bank, NJ 7:30 pm
Donald Renz, carillon; U of Michigan, Ann Arbor 7 pm

8 AUGUST

Wendell Westcott, carillon; Riverside Church, New York, NY 6:30 pm
David Drinkwater; Riverside Church, New York, NY 7 pm

9 AUGUST

Henry Hakans; Music Hall, Methuen, MA 8:30 pm
Theodore G Stuebi, carillon; Trinity College, Hartford, CT 7 pm

12 AUGUST

John Rose; Hammond Castle, Gloucester, MA 8 pm
Wendell Westcott, carillon; Riverside Church, New York, NY 12 noon
Peggy Kelley Reinburg; Christ Church, Alexandria, VA 5 pm
Beethoven Missa Solemnis, Robert Shaw, cond; National Music Camp, Interlochen, MI 8 pm

13 AUGUST

Wendell Westcott, carillon; Riverside

Church, New York, NY 10:35 am, 12:15 pm, 3 pm

Donald W Williams; National Shrine, Washington, DC 7 pm

Roland Richter, carillon; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm
Joan Haggard; Christ Church Cranbrook, Bloomfield Hills, MI 5 pm

14 AUGUST

John Gouwens, carillon; U of Michigan, Ann Arbor 7 pm

15 AUGUST

Raymond Jay Fry, carillon; Riverside Church, New York, NY 6:30 pm
James Bigham Jr; Riverside Church, New York, NY 7 pm

16 AUGUST

Kenneth Grinnell; Music Hall, Methuen, MA 8:30 pm
Richard M Watson, carillon; Trinity College, Hartford, CT 7 pm

19 AUGUST

Raymond Jay Fry, carillon; Riverside Church, New York, NY 12 noon
Judith Maxfield; Christ Church, Alexandria, VA 5 pm

20 AUGUST

Pocono Boy Singers; State St Church, Portland, ME 10:30 am
Raymond Jay Fry, carillon; Riverside Church, New York, NY 10:35 am, 12:15 pm, 3 pm
Geoffrey R Graham; National Shrine, Washington, DC 1 pm
Robert Lodine, carillon; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm
Elaine Shimmel; Christ Church Cranbrook, Bloomfield Hills, MI 5 pm

21 AUGUST

Robert Lodine, carillon; U of Michigan, Ann Arbor 7 pm

23 AUGUST

George W Decker; Music Hall, Methuen, MA 8:30 pm
Suzanne Gates, carillon; Trinity College, Hartford, CT 7 pm

26 AUGUST

Dionisio A Lind, carillon; Riverside Church, New York, NY 12 noon
Thom Robertson; Christ Church, Alexandria, VA 5 pm

27 AUGUST

Dionisio A Lind, carillon; Riverside Church, New York, NY 10:35 am, 12:15 pm, 3 pm
Ronald Stafford; National Shrine, Washington, DC 7 pm
Frederick Marriatt, carillon; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm
James Bisbing; Christ Church Cranbrook, Bloomfield Hills, MI 5 pm

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28 AUGUST
Thomas Strade, carillon; U of Michigan,
Ann Arbor 7 pm

30 AUGUST
Philip A Beaudry; Music Hall, Methuen,
MA 8:30 pm

3 SEPTEMBER
Fred Haley; National Cathedral, Wash-
ington, DC 5 pm
Charles Buxton; National Shrine, Wash-
ington, DC 7 pm
Beverly Buchanan, carillon; Christ Church
Cranbrook, Bloomfield Hills, MI 4 pm
Elizabeth Downie; Christ Church Cran-
brook, Bloomfield Hills, MI 5 pm

4 SEPTEMBER
James R Lawson, carillon; Riverside
Church, New York, NY 12 noon
John Gouwens, carillon; U of Michigan,
Ann Arbor 7 pm

6 SEPTEMBER
Leo Abbott; Music Hall, Methuen, MA
8:30 pm
Charles H Finney; Houghton College,
Houghton, NY 8:15 pm
Karel Paukert; Museum of Art, Cleveland,
OH 12 noon

9 SEPTEMBER
James R Lawson, carillon; Riverside Church,
New York, NY 12 noon
Henriette Puig-Roget, masterclass; Illinois
Benedictine College, Lisle, IL 9:30 am-4 pm

10 SEPTEMBER
Holly Pierce & Robert Grogan, organ &
harpsichord, duo harpsichord; National
Shrine, Washington, DC 7 pm
Frank Wiley; 1st Presbyterian, Wilming-
ton, NC 5 pm

11 SEPTEMBER
Roger Goodman, harpsichord; Carnegie
recital hall, New York, NY 8 pm
Beverly Buchanan, carillon; U of Michigan,
Ann Arbor 7 pm

13 SEPTEMBER
Raymond Ackerman; Music Hall, Methuen,
MA 8:30 pm
Karel Paukert; Art Museum, Cleveland,
OH 12 noon

UNITED STATES
West of the Mississippi

6 AUGUST
Marianne Webb; Highland Park Presby-
terian, Dallas, TX 3 pm

8 AUGUST
Karen Hanson; Christ United Methodist,
Rochester, MN 12:20 pm

13 AUGUST
George H Pro; Air Force Academy, Colo-
rado Springs, CO 8 pm

15 AUGUST
James Dorn; Christ United Methodist,
Rochester, MN 12:20 pm

18 AUGUST
Haydn Creation; 1st Lutheran, Los Angeles,
CA 8 pm

20 AUGUST
Wilma Jensen; Air Force Academy, Colo-
rado Springs, CO 8 pm

25 AUGUST
Gordon Young, workshop; Capitol Music,
Seattle, WA am-pm

26 AUGUST
Gordon Young, workshop; Capitol Music,
Seattle, WA am-pm

10 SEPTEMBER
Heinz & Romette Arnold, 2 organs, harp-
sichord & organ; 1st Presbyterian, Columbia,
MO 6:45 pm
Thais St Julien, soprano; Par Nordstrom,
oboe; Christ Church Cathedral, New Or-
leans, LA 4 pm
Stephen Farrow; 1st Presbyterian, Kilgore,
TX 5 pm

INTERNATIONAL

8 AUGUST
Martin Ellis; St Peters Church, Bourne-
mouth, England 8 pm

9 AUGUST
John Rose; Oratory of St Joseph, Mon-
treal, Quebec, Canada 7:30 pm

10 AUGUST
Stephen Howard; St Bartholomew the
Great, London, England 1:10 pm
Margaret Phillips; Westminster Abbey,
London, England 6:30 pm

11 AUGUST
Carys Hughes; St Martin-within-Ludgate,
London, England 1:15 pm

13 AUGUST
John Holtz, all-Bach; Kaiser-Friedrich-Ge-
dächtnis-Kirche, West Berlin, Germany 5 pm
Stephen Howard; Notre-Dame Cathedral,
Paris, France 5:45 pm

15 AUGUST
Geoffrey Morgan; St Peters Church,
Bournemouth, England 8 pm

16 AUGUST
Stephen Howard; Arundel Cathedral, Sus-
sex, England 8 pm

18 AUGUST
Michael James; St Martin-within-Ludgate,
London, England 1:15 pm
(continued overleaf)

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RECITALS

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Calendar

(continued from p. 19)

21 AUGUST

Marie-Claire Alain; St Leodegars Church, Lucerne, Switzerland pm
Francis Jackson; Yorkminster Park Baptist, Toronto, Canada 8:15 pm

22 AUGUST

Christopher Moore; St Peters Church, Bournemouth, England 8 pm

23 AUGUST

Gillian Weir; York University, York, England 8 pm

24 AUGUST

John Holtz; St Sebald Church, Nuremberg, Germany 8 pm
James Dalton; Westminster Abbey, London, England 6:30 pm
Marilyn Mason; St Andrews Presbyterian, Kitchener, Ontario pm

25 AUGUST

David Bruce-Payne; St Martin-within-Ludgate, London, England 1:15 pm

27 AUGUST

Jennifer Bate; St Bartholomews Church, Armley, Leeds, England 2:30 pm

29 AUGUST

Edward Kaufmann, with trumpet; St Leodegars Church, Lucerne, Switzerland pm
Peter Wright; Guildford Cathedral, England 8 pm
Hampshire Youth Orchestra; St Peters Church, Bournemouth, England 8 pm

30 AUGUST

Susan Ingrid Ferré; Dom, Uppsala, Sweden 7:30 pm

31 AUGUST

Gillian Weir, Connolly Concerto; Cathedral, Winchester, England 8 pm

2 SEPTEMBER

Francis Jackson; York Minster, England 6 pm

3 SEPTEMBER

Gillian Weir; Royal Albert Hall, Natingham, England 3 pm

5 SEPTEMBER

Richard Seal; St Peters Church, Bournemouth, England 8 pm

7 SEPTEMBER

Gillian Weir; Westminster Abbey, London, England 6:30 pm

8 SEPTEMBER

Pierre Segond; St Martins Church, Vevey, Switzerland 8:15 pm
Gillian Weir; Royal Albert Hall, London, England 7:30 pm

10 SEPTEMBER

Frank Iacino; 1st Christian Reformed, Clinton, Ontario, Canada 8 pm

12 SEPTEMBER

John Belcher with choir; St Peters Church, Bournemouth, England 8 pm

15 SEPTEMBER

Guy Bovet, Handel concertos with orch; St Martins Church, Vevey, Switzerland 8:15 pm

Restored & Rebuilt Organs

The Greenwood Organ Co, Charlotte, NC, has restored a 2-manual and pedal Pilcher organ of 1910 in the United Methodist Church of Abbeville, AL. The work was necessitated by water damage from a roof leak. Tuning slides have been added to the metal pipework, and the original tracker action has been retained, with tubular pneumatic action for the pedal stop.

GREAT
Open Diapason 8' 61 pipes
Melodia 8' 61 pipes
Dulciana 8' 61 pipes

SWELL
Violin Diapason 8' 61 pipes
Stopped Diapason 8' 61 pipes
Harmonic Flute 4' 61 pipes
Tremolo

PEDAL
Bourdon 16' 30 pipes

Calvary Presbyterian Church, Riverside, CA, has completed a two-year program of rebuilding and enlarging its 1955 Möller organ, Op. 8709. The organ was enlarged from 27 to 44 ranks, and the console was rebuilt. Donald Cover, Casavant representative, voiced and finished the new pipes provided by that firm. Steuart Goodwin & Co. of Redlands acted as the initial consultant. The stoplist was drawn up by Jack D. Miller, director of music and arts for the church, with Steuart Goodwin and Donald Cover. Funding was accomplished via a taped cassette message and printed booklet which Mr. Miller is willing to share with interested persons; he may be contacted at the church, 4495 Magnolia Ave., Riverside, CA 92501. The inaugural recital was played by Martin Neary on Oct. 18, 1977. Roberta Bitgood was director of music when the initial installation was made.

GREAT
Principal 8'
Hohlfute 8'
Octave 4'
Flute 4' (old Spitzflute)
Octave 2' (old Mixture)
Cornet III (old Mixture & 12th)
Mixture V
Fanfare Trumpet 8' (old Trampette)
Carillon Bells
Tremolo

SWELL
Bourdon 8' (old Gedeckt)
*Gamba 8'
*Gamba Celeste 8'
Principal 4'
Octave 2' (old Violetta)
Mixture IV
Bassoon 16'
Trompette 8'
Bassoon 8' (extension)
*Vox Humana 8'
Clarion 4'
Tremolo

CHOIR
Gedeckt 16' (rebuild)
Gedeckt 8' (extension)
*Gemshorn 8'
Gemshorn Celeste 8' (old Spitzflute)
Koppelflute 4'
Nazard 2-2/3' (old Unda Maris)
Principal 2'
*Blockflute 2'
Tierce 1-3/5' (old Siffilote)
*Cor Anglais 8'
Tremolo

PEDAL
Resultant 32'
Bourdon 16' (rebuild)
*Contrabass 16'
Gedeckt 16' (Choir)
Octavebass 8' (old Octave)
Bourdon 8' (extension)
Octave 4' (old Diapason)
Bourdon 4' (extension)
Mixture IV
*Posaune 16' (extension)
Bassoon 16' (Swell)
Trompette 8' (Swell)
Clarion 4' (Swell)

*retained without change

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New Organs



The Gross-Miles Organ Co. of Princeton, NJ, has built a 3-manual and pedal organ of 57 ranks for the Post Chapel, US Military Academy, West Point, NY. It incorporates a 15-rank Aeolian-Skinner built in 1934 for Radio City broadcasting studios of NBC, which was donated to the chapel in 1950. As presently comprised, the instrument has new unenclosed divisions plus new Swell additions.

GREAT

Quintaton 16'
Principal 8'
Bordun 8'
Octave 4'
Spitzfloete 4'
Superoctave 2'
Waldfloete 2'
Cornet II
Mixture IV-V
Trumpet 8' (Pedal)
Tibia Clausa 8' (Swell)
Tibia Flute 4' (Swell)
Tibia Twelfth 2-2/3' (Swell)
Tibia Piccolo 2' (Swell)
French Horn 8' (Swell)
English Horn 8' (Swell)
Clarinet 8' (Swell)
Cornopean 8' (Swell)
Vox Humana 8' (Swell)
Chimes

CHOIR/POSITIV

Holzgedeckt 8'
Gemshorn 8'
Spitzprincipal 4'
Nasat 2-2/3'
Octave 2'
Terz 1-3/5'
Quintfloete 1-1/3'
Scharf III-IV
Cromorne 8'
Tremulant

(enclosed)

Orchestral Flute 8'
Viole Celeste II 8'
Flute Celeste II 8'
Chimney Flute 4'
Harp
Tremulant

SWELL

Diapason 8'
Rohrfloete 8'
Viole de Gambe 8'
Vox Celeste 8'
Prestant 4'
Flute Octaviente 4'
Quinte 2-2/3'
Doublette 2'
Tierce 1-3/5'
Larigot 1-1/3'
Sifflet 1'
Plein Jeu III
Cymbel III
Tibia Clausa 8'
Tibia Flute 4'
Tibia Twelfth 2-2/3'
Tibia Piccolo 2'
English Horn 16'
Trompette 8'
Cornopean 8'

French Horn 8'
Clarinet 8'
English Horn 8'
Vox Humana 8'
Clarion 4'
Tremulant
Tibia Tremulant
Vox Tremulant

PEDAL

Acoustic Bass II 32'
Principal 16'
Subbass 16'
Quintaton 16' (Great)
Principal 8'
Gedecktbas 8' (Swell)
Octave 4'
Schwielg 2'
Mixture III-IV
Basse de Cornet V-VI 32'
Posaune 16'
English Horn 16' (Swell)
Trumpet 8'
English Horn 8' (Swell)
Cromorne 4' (Positiv)

The White Organ Co., Lansing, MI, has built a 3-manual and pedal organ of 20 ranks for St. Gerard Church, Lansing. David Ferland was consultant, and Lynne Davis, Paris, France, played the dedication recital on April 30.

GREAT

Bourdon 16' (Swell)
Principal 8'
Grossflute 8'
Gemshorn 8'
Octave 4'
Harmonic Flute 4'
Principal 2'
Mixture III
Trumpet 8' (Swell)
Chimes

SWELL

Lieblich Gedeckt 16'
Geigen Diapason 8'
Hohlfloete 8'
Aoline 8'
Salicional 8'
Celeste 8'
Octave 4'
Waldflote 4'
Nazard 2-2/3'
Piccolo 2'
Cornet III
Trumpet 8'
Oboe 8'
Vox Humana 8'
Clarion 4'
Tremolo

CHOIR-POSITIV

(enclosed)

Gedeckt 8'
Dulciana 8'
Unda Maris 8' (TC)
Principal 4'
Gedeckt 4'
Nazard 2-2/3'
Fifteenth 2'
Tierce 1-3/5'
Siffloete 1'
Clarinet 8'
Tremolo

PEDAL

Violone 16'
Lieblich Gedeckt 16' (Swell)
Octave 8'
Flute 8'
Gedeckt 8' (Swell)
Choralbass 4'
Mixture II
Posaune 16' (Swell)
Clarion 4' (Swell)

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Susan Landale
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Marie-Claire Alain
(Oct. 15-Nov. 15)



François Carbou
lectures on Notre
Dame organ
(Oct. 10-30)



Peter Hurford
(March)



Simon Preston
tour postponed
until Spring 1980



Robert Anderson



George Baker



Robert Baker



Charles Benbow



Herman Berlinski



David Craighead



Susan Ingrid Ferré



Gerre Hancock



Clyde Holloway



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