

# THE DIAPASON

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

Sixty-Ninth Year, No. 4, Whole No. 820

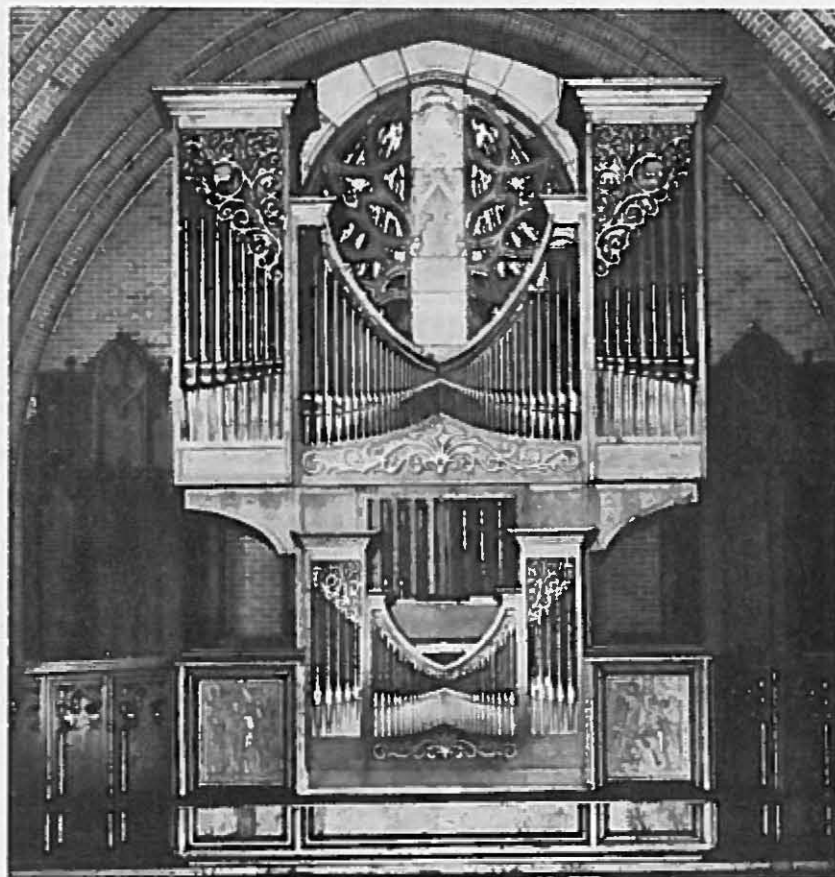
A Scranton Gillette Publication

ISSN 0012-2378

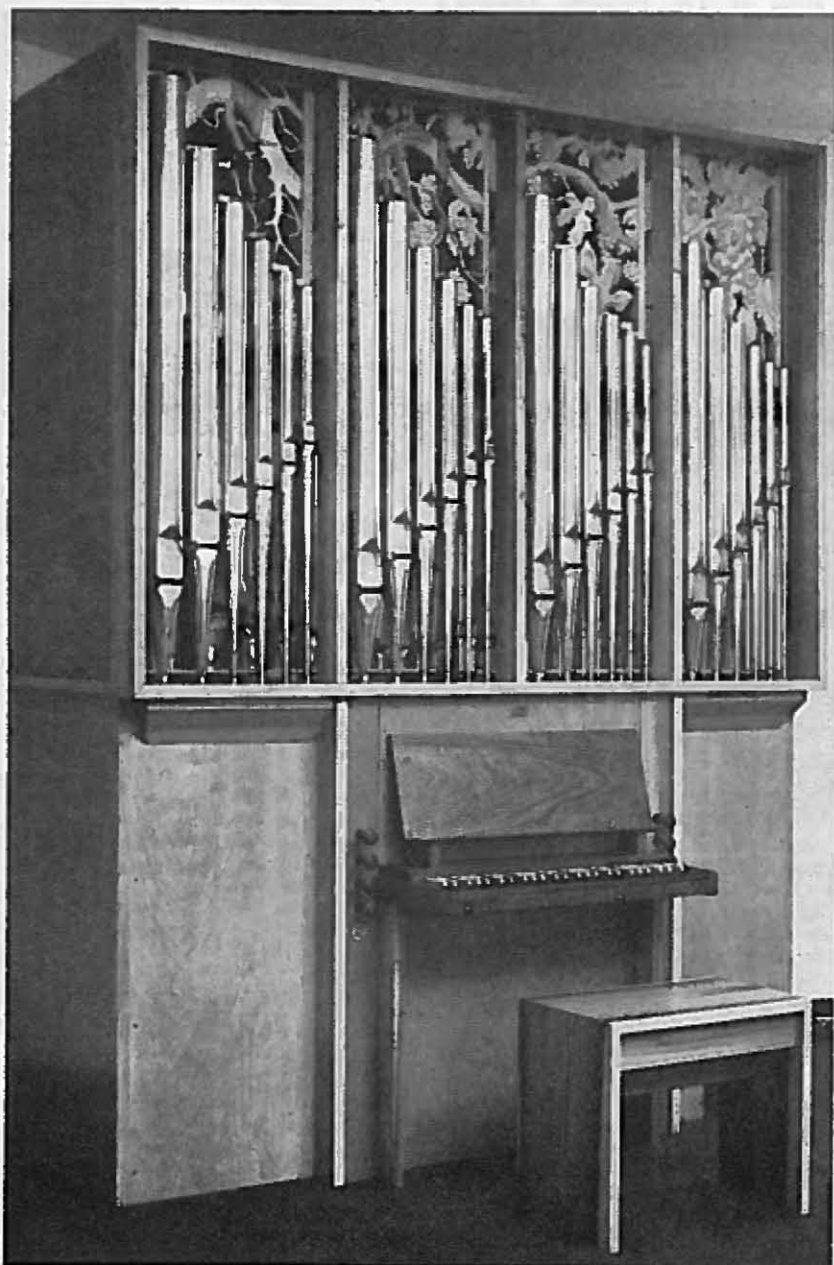
MARCH, 1978



Above: the new Steiner organ at the Union Church of Christ, Berea, Kentucky (see p. 3). Below: the new McManis positiv in the chapel of the Independence Sanitarium and Hospital in Independence, Missouri (see p. 3).



Above: the new Kleuker organ at Our Lady of Grace Roman Catholic Church, Greensboro, North Carolina (see p. 3). Below: the new Brombaugh organ at Central Lutheran Church, Eugene, Oregon (see p. 16).



# In This Issue: Space . . .

A tour of Europe and its wonderful churches will convince even the diehard that it is possible for such a building to enclose space in a way that will enhance and produce glorious organ sound. However, in our own country, one of the more neglected areas related to the organ is the subject of acoustics. It is generally held that the acoustics of a building have much to do with the success or failure of the organ in it, yet little is done about it. The general pattern seems to be that a design is made and building built, with primary regard given to almost everything but sound. Carpeting, a padded seating, and acoustic tile are added, to comfort and muffle us. A public-address system is then required, and the final result is a room useful for almost everything except good sound. It would seem that we have solved all problems but this one — yet, scientific information on acoustics is available. One of the valuable lectures presented to the American Institute of Organbuilders' convention last fall concerned acoustics, and we have printed it in this issue. Its technical nature means that it does not always make the easiest reading, but it should be worth the effort and will also be useful for reference.

Of quite a different nature, perhaps controversial, are Guy Bovet's observations on organ playing in this country. It should be noted that his remarks were written by a widely-travelled European organist for a European audience, but what he has to say should be of equal interest to us. Careful analysis will show that he has praise and criticism for both American and European playing.

*The Diapason* has always been fairly proper and devoted to serious topics. Humor has not generally been its long suit. While we do not propose to change that time-honored stance radically, it does seem that an occasional bit of writing with tongue in cheek might be amusing. With that thought in mind, we have included this month a would-be scholarly article dealing with one of the most neglected areas of performance: Unison Off Performance Practice (UOPP). It may cheer some through what we hope are the last throes of an ugly winter and, even if the UO is now frozen up, this article will assist practice planning for the future. We hope it greets you before April Fools' Day.

## Announcements

"New Directions in Church Music," a church music festival and clinic to take place Apr. 14-16, has been announced by the University of Evansville. William Albright, the featured artist, will play an organ concert and present a workshop on the title subject; he will also play a pre-festival concert of ragtime piano music. Presentations will also be made by Ronald Kauffmann, James Bursen, Lynne Davis, Mark Hatfield, Robert Rapp, and Douglas Reed, and a major festival service will be the climax of weekend activities. Further information may be had by contacting Dr. Reed at Music Dept., University of Evansville, P.O. Box 329, Evansville IN 47702; (812) 479-2742.

Three hymns by California composer John La Montaine have been published by permission of Fredonia Press in the January issue of "The Hymn," the quarterly journal of the Hymn Society of America. These hymns were commissioned by the Society for its 1977 Chicago Convention (see the cover story in this journal, June 1977). Further information on the Hymn Society and its publications is available by writing its national headquarters at Wittenberg University, Springfield, OH 45501.

The Extant Organs Committee of the Organ Historical Society has announced the availability of a new list of all known tracker organs in the southwest US, including California and Texas. It is the second in a series of six regional lists that are being prepared. They are available from David and Permelia Sears, P.O. Box 61, Dunstable, MA 01827, at the cost of production: \$2.80 postpaid. The previously-issued midwest list is \$6.25 pp, and lists of the South and of New England will be available soon.

The Association of Professional Vocal Ensembles, formed this past year, had its first board meeting recently in New York. The organization purposes to provide greater exposure for professional choral music performance and information services to member groups. An annual meeting is planned for June 2-3, in Washington, D.C. National offices, which can provide membership and program information, are located at 1830 Spruce St., Philadelphia, PA 19103.

When Toccoa Falls College in northeastern Georgia was devastated by the wall of water released by a broken dam one night last November, substantial damage was done to the physical facilities, in addition to many lives that were lost. The music building was destroyed and, with it, 13 pianos, a pipe organ, various other instruments, several personal libraries, 20,000 choral volumes, and the recording studio were demolished. College officials have issued a plea for assistance, and plan to continue their educational mission.

Continuum, a group for contemporary music, will present a *Messiaen Retrospective* in Alice Tully Hall, New York City, on March 20 at 8 pm. Cherry Rhodes will perform three organ works, selected from "La Nativité," "Les Corps glorieux," and "Messe de la Pentecôte." Other works will include "Oiseaux exotiques" (chamber orchestra), "Poèmes pour Mi" (soprano and piano), and experimental piano pieces.

Garden Grove Community Church in California has announced a series of noon organ concerts which will take place on Tuesdays from 12:15 to 12:50 pm. Staff organists Richard Unfreid, John Kuzma, Mark Thallander, and guests will play the five-manual Ruffatti, described in these pages last October.

# THE DIAPASON

Established in 1909

An International Monthly Devoted to the Organ, the Harpsichord and Church Music  
Official Journal of the American Institute of Organbuilders

MARCH, 1978

Editor

ARTHUR LAWRENCE

Business Manager

DOROTHY ROSER

Assistant Editor

WESLEY VOS

Contributing Editors

LARRY PALMER

Harpsichord

JAMES McCRAE

VICTOR WEBER,

Choral Music

HUDSON LADD,

Carillon

Foreign Correspondents

DALE CARR

Groningen

LARRY JENKINS

London

Prices:

1 yr.—\$7.50

2 yrs.—\$13.00

Single Copy—\$1.00

Back Number—\$1.75

(more than 2 yrs. old)

THE DIAPASON

Published monthly by

Scranton Gillette Communications, Inc.

434 South Wabash Avenue,

Chicago, Ill. 60605. Phone (312) 427-3149

Second-class postage paid at

Chicago, Ill., and at additional

mailing office. Publication no. 156480.

Routine items for publication must be

received not later than the 10th of the

month to assure insertion in the issue

for the next month. For advertising

copy, the closing date is the 5th.

Materials for review should reach

the office by the 1st.

Prospective contributors of articles

should request a style sheet.

This journal is indexed in The

Music Index, annotated in Music

Article Guide, and abstracted in

RILM Abstracts.

## FEATURES

- Some Reflections on the Manner of  
Organ Playing in North America  
by Guy Bovet 4
- Reda's Monologue — without Dialogue?  
by Martin Taesler 5
- Room Acoustics  
by Antony Doschek 10-14
- New Uses and Old Abuses of the  
Unison Off in Organ Theory,  
Practice, and Performance  
by Leland S. Burns 18, 20-21

## REVIEWS

- Music for Voices and Organ  
by James McCray 3
- New Organ Music  
by Arthur Lawrence 3, 18
- New Organ Recordings  
by Arthur Lawrence 19

## EDITORIALS

2, 3

## NEW ORGANS

1, 3, 16

## NEWS

- Announcements 2
- Harpsichord 8
- Carillon 9
- New Faces at AGO Seattle '78 15
- Appointments 17
- Management 17
- Here & There 21

## CALENDAR

22-23

## CLASSIFIED ADVERTISEMENTS

26-27

All subscribers are urged to send changes of address promptly to the office of *The Diapason*. Changes must reach us before the 10th of the month preceding the date of the first issue to be mailed to the new address. The *Diapason* cannot provide duplicate copies missed because of a subscriber's failure to notify.



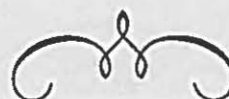
Wilma Jensen will be the featured recitalist for a program in celebration of the Golden Jubilee Year of the Chicago Club of Women Organists. The recital will take place April 2 at 3:30 pm at St. Paul's Church, 655 West Fullerton.

The National Shrine of the Immaculate Conception, Washington, DC, has invited interested persons to submit themes to be used for improvisations by organist Günther Kaunzinger at the conclusion of Sunday noon masses. Themes may be of any musical style, four to six measures in length, and should be submitted to Robert Shafer, Music Director, National Shrine of the Immaculate Conception, 4th Street and Michigan Avenue NE, Washington, DC 20017.

The 15th Annual Three Choirs Festival has been announced for April 23, in Lexington KY. Participating choirs will be those of Christ Church, Lexington (Robert Burton, director), St. Paul's Akron (Robert Quade, director), and Christ Church, Grosse Pointe (Frederick DeHaven, director).

Applicants for the fifth annual Ruth and Clarence Mader memorial competition are reminded that the deadline for receiving entries is April 1. Further information may be found in our Dec. 1977 issue, p. 17, or by writing to P.O. Box 94-C, Pasadena, CA 91104.

The national convention of the Music Teachers National Association will be held at the Sheraton-Chicago Hotel in Chicago, Apr. 3-6. Among many sessions in various areas will be ones on historic instruments (Kenneth Drake, Mary Sadovnikoff, fortepiano; John Ehrlich, gamba; David Harris, harpsichord) and organ — church music (John G. Schaeffer, Mary Lou Robinson, Gerald Hamilton, William Hays, Stephen D. Kort, Norma Stevlingson, and Gary Zwicky). Registration fees vary according to membership status, if any; further information is available from MTNA Inc., 408 Carew Tower, Cincinnati, OH 45202.



THE DIAPASON



# Music for Voices and Organ

by James McCray

## Choral Music for the Jewish Faith

The choral music reviewed below concentrates on music relating to the Jewish faith. Most of the works are in Hebrew, usually with an English translation suitable for performance. Many of the pieces are designed for use in temple or synagogue services, or as special music relating Jewish traditions. Both accompanied and unaccompanied music are discussed.

**Do Not Separate Yourself** (Al tifrosh min hatsibur). Stephen Richards, Transcontinental Music (Alexander Broude Inc.), 991005, 55¢, SATB, cantor, and organ (M).

This piece and the two following works are from a new set of choral works titled *Three Sayings of Hillel* which were published under the sponsorship of the Union of American Hebrew Congregations. In this one, the organ writing is sparse and generally very easy. The cantor's music, for tenor, is sung in Hebrew over a chordal organ background. The choir always sings in English and receives little support from the organ. There is careful attention to articulation and the words are set in short, choppy phrases to permit clean diction.

**Do Not Judge Your Fellow Man.** (Al tadin et chavercha). ABI, 991006 60¢ (M+).

This setting is more contrapuntal than the first one, and the cantor sings with the chorus at times, whereas alternation was used before. The chorus is still in English and cantor in Hebrew. It is faster in tempo and more energetic in spirit. The vocal ranges are wider for the soprano and tenor. The organ music is busier but still not difficult.

**In a Place Where There Are No Men.** (Bamakom she'in anashim). ABI 991007, 50¢, SATB, cantor, SA soli and organ (M).

This third movement is the most effective of the three. The mood is more intense, although all three works have sensitivity. There is less choral writing in this last movement and the emphasis is on the soloists.

The texts for all three are taken from Pirkei Avot (Chapters of the Fathers). These settings are recommended for both concert and service performances.

**Avinu Malkaynu Chanaynu** (Our Father be merciful). Samuel Adler, G. Schirmer 11911, 35¢, SATB, S solo, cantor (tenor) and optional organ. (M).

This is the fourth movement of a recent setting by Adler called *Hinay Yom Hadin* (Behold the Day of Judgment), which consists of four prayers from the High Holiday Liturgy. The other three are unaccompanied and also use a tenor cantor. The setting is designed for both concert or temple use, and each movement may be used separately. The listing of an optional organ part is misleading, because this often means that the organ material merely doubles the chorus, but this is not the case here. The organ music is different rhythmically from the choral material; it is involved but not overly difficult. In the other three pieces, *Hayom Harat Olam*, *Ayl Melech Yeshayv*, and *Uv'sho-far Gadol*, only a Hebrew text is used, but in this movement, some English phrases are used macaronically. The music is slow and mildly dissonant. There are moments of tone-cluster rhythmic chants as well as contrapuntal writing. Most effective.

**Within Thy Gates, O Jerusalem.** Shalom Aharoni, arr. by Chuck Cassey, Chappell & Co., 2323, 30¢, SATB and piano (E).

Taken from a collection of individually published works titled *Israeli Songs for Chorus*, this setting is very easy and within the performance capability of a junior high school chorus. Hebrew and English texts are provided for performance. The music is not dissonant and follows traditional harmonic patterns.

There are five other titles in this collection, which include: *Tower of Youth* and *Before the Sabbath Candles*, both also by Aharoni; *Jerusalem, Jerusalem* by Naomi Shemre and Norman Newell; and two traditional songs arranged by Heskell Brisman called *Israeli Lullaby* and *Come and Let Us Join the Dance*. These settings would be of particular interest to youth choruses seeking easy yet attractive music based on Jewish material.

**Prophecy.** Jacob Avshalomov, E. C. Schirmer, No. 2704, 50¢, SATB, Cantor and organ (M+).

This six minute work has been recorded by John Dexter and the Mid-America Chorale. The organ music is generally easy but offers contrast to the choral writing; it has registration recommendations throughout. The music will require mature singers and the ranges for the soprano and tenor sections are somewhat high. A good choir will be needed. There is dissonance and a mixture of homophonic and polyphonic writing.

**Songs for Hanukah.** arr. by Hawley Ades, Shawnee Press Inc., GD-65, \$1.00, SAT and keyboard (E).

This collection contains seven songs which are designed for the middle or junior school age singers. Some of the most common Jewish themes and texts are used; they include *Spin, Little Dreidel*, *Hanukah Candles*, *Come Light the Menorah*, and four others. The accompaniments, which are better suited for the piano, are simple enough for a young performer. The ranges have been limited to accommodate young voices, particularly the changing voice whose part stays in the tenor clef.

**Awake! Do Not Cast Us Off.** Samuel Adler, Oxford U. Press, 94.208, 30¢, SATB and organ (M).

The text is based on a combination of a Psalm and an ancient Hebrew poem. After a slow seven-measure opening, the piece moves into a rapid tempo that employs alternating 2/4 and 3/4 meters. There are some choral unisons and the organ music is very easy. This work could be performed by most choirs and is recommended for both church and temple situations.

## New Organ Music

by Arthur Lawrence

A great deal of new organ music has come our way recently and we hope to deal with it in a continuing series of reviews. This music varies greatly in difficulty, usefulness, and style, but usually falls into one of two categories: music which has new ideas and/or craft of composition/arrangement, or music which fails to include high standards of construction or imagination. Into the latter group fall many works which an improviser of even moderate ability can concoct without resorting to the printed page; these works are not included here. The pieces that follow are listed alphabetically by publisher; only new works, as opposed to new editions of older works, are included.

**Music for the Service** by Gerhard Krapf (Abingdon APM-551; 38 pp., \$6.95).

This mildly-dissonant set of pieces can be played on a one-manual instrument (although suggested registrations are given for two manuals), without pedal. The composer offers them for "the average church organist seeking ways to enliven the music in services" and this they will do. The nine hymn arrangements — *St. Bride, Vom Himmel hoch, Unser Herrscher, Grosser Gott, Gräfenberg, Nun freut euch, Christus der ist mein Leben, Commandments*, and *Ratisbon* — will serve for a number of seasons. Each has a prelude, a short introduction, and two free accompaniments, the second with pedal. The whole set is enclosed by a free fantasia and a festive prelude (or postlude).

(Continued, page 16)

## ... and Beauty

The organs on the cover of this issue were chosen not for their size, specifications, builder, or location, but solely for their physical beauty. Each is different and each has had care and effort lavished upon its casework. The saying that a thing of beauty is a joy forever has application here, and the thought that attention to visual detail will also insure attention to aural detail has credence. While it is not impossible for an instrument having a beautiful sound to appear unattractive, such is not usually the situation. Many builders today pride themselves almost as highly for their casework as for their tonal design and voicing — at least one is known to refuse to build even a practice organ without a suitable case. Such work does not make an organ less expensive, of course, but it does make more cohesive sound, as well as a more beautiful appearance, and it need not be elaborate work. The building of handsome casework is a healthy trend, witnessed more and more frequently today in this country.

The specifications of the four cover organs follow.

Steiner Organs, Inc., of Louisville, KY, are the builders of a new 3 manual and pedal organ for the Church of Christ, Union, in Berea, KY. It has mechanical key action with electronic solid-state capture combination action, and replaces an Estey instrument of the 1920's. There are 2,161 pipes, 44 ranks, 30 registers, and a 4-bell zimbeldorn. Manuals are 58 notes with reverse-color grenadil/elm, while the pedals have 32 notes of standard-color maple/ebony in AGO configuration. Stopknobs are of hand-turned rosewood, and the case is of clear-finished cherry, with spruce pipe screens. The temperament is equal. The organ is located in the front of the church, at the top of the choir area. It was completed in October 1977 and was dedicated in recital on the 9th of that month by John Edward Courter, Berea College Organist, who also acted as consultant.

GREAT		SWELL	
Bourdon 16'		Spitzgedackt 8'	
Principal 8' (double from g')		Viole de Gambe 8'	
Rohrflöte 8'		Voix Celeste (TC) 8'	
Octave 4'		Principal 4'	
Spitzflöte 4'		Flute Harmonique 4'	
Nasat 2-2/3'		Octave 2'	
Italian Octave 2'		Blockflöte 2'	
Terz 1-3/5		Larigot 1-1/3'	
Mixture IV VI 1-1/3'		Aliquot III 2-2/3', 1-3/5', 1-1/7'	
Trumpet 8'		Mixture III-IV 2/3'	
		Fagotto 16'	
		Hautbois 8'	
		Cromorne 8'	
		Tremulant	
PEDAL		COUPLERS	
Subbass 16'		Swell to Great	
Openbass 8'		Swell to Pedal	
Gedacktbass 8'		Great to Pedal	
Choralbass 4'			
Mixture V 2'			
Posaune 16'			
Trumpet 8'			
Kornett 4'			

McManis Organs, Inc., of Kansas City, KS, have built a new 1 manual positiv of 56 notes for the chapel of Independence Sanitarium and Hospital in Independence, MO. It has 4 ranks and mechanical fall-back key action, with divided compass (middle C/C#) and two knobs per stop. The Principal is placed in the façade in tierce formation. The basswood pipe shades were carved by Cyril Dicroto, of the Penn Valley Community College faculty and are based on the Biblical statement "I am the vine and you are the branches." The C panel shows unpruned grapevines without foliage or fruit, the C# panel has pruned vines with small leaves and fruit, the D panel shows larger leaves and fruit, and the D panel has fully-developed grapes and leaves. A small blower is contained within the swimmer reservoir. The dedication recital was played by John Obetz on Dec. 11, 1977; his son Peter acted as registrant.

### MANUAL

Gedackt 8' (capped metal)  
Principal 4' (75% tin)  
Rohrflöte 4' (50% tin, chimneys from TC)  
Octave 2' (50% tin)

Detlef Kleuker Orgelbau of Bielefeld, Westphalia, West Germany, has built a new 3 manual and pedal instrument for Our Lady of Grace Roman Catholic Church, Greensboro, NC, in consultation with Arthur Howes. It has 32 stops, 47 ranks, all-metal mechanical key action and stop action, with flexible wind. The case is solid white oak with gilded arabesque decorations. The organ is situated in the rear gallery of the church, which has a reverberation time of approximately 4 seconds. The manual compass is 56 notes and that of the pedal, 30 notes.

HAUPTWERK		RUCKPOSITIV	
Bourdon 16'		Gedackt 8'	
Principal 8'		Principal 4'	
Rohrflöte 8'		Spitzflöte 4'	
Octave 4'		Quintalöte 4'	
Hohlflöte 4'		Nasat 2-2/3'	
Octave 2'		Octave 2'	
Blockflöte 2'		Terz 1-3/5'	
Mixtur V-VI		Mixtur IV	
Trompete 8'		Krummhorn 8'	
BRUSTWERK		PEDAL	
(enclosed)		Subbass 16'	
Holzgedackt 8'		Octave 8'	
Spießflöte 4'		Superoktave 4'	
Principal 2'		Flachflöte 2'	
Quinte 1-1/3'		Mixtur VI	
Cymbel III		Fagott 16'	
Ranett 16'		Trompete 8'	
		Claron 4'	

COUPLERS  
Rückpositiv to Hauptwerk  
Brustwerk to Hauptwerk  
Hauptwerk to Pedal  
Rückpositiv to Pedal

(continued, page 16)



# Some Reflections on the Manner of Organ Playing in North America

by Guy Bovet

## TRANSLATOR'S PREFACE

As sensitive persons we are and have probably always been preoccupied with our image, both singly and collectively. We spend time trying to glean an honest statement from a friend about ourselves as others see us. We search in the eyes of others for a tiny mirror which might reflect a glimpse of our true beings.

It is in this spirit that the translation of Guy Bovet's article is offered. The original article appeared last summer in a Swiss journal (*La Tribune de l'Orgue*) in French and was read by a European audience. It is published here with the author's permission.

This article may be a rare look into that mirror, and if taken seriously could speed on this side of the Atlantic the process of the organ development which the author describes.

—Susan Ingrid Ferre

## THE ACTUAL STATE OF AFFAIRS

It is evident that there is an "American" manner of playing the organ. If we wanted to simplify to the extreme and make for a moment an abstraction of the "New Manner" that we will examine at the end of the article, we could try to describe it according to the following criteria:

a) tempo and style; b) registration; c) choice of repertoire.

First of all one must realize that the art of the organ in general in the United States is still strongly under the influence of the French school of the 1930's. In Canada, for liturgical reasons especially, the influence of England seems stronger. Let's examine the problem then according to our three criteria:

a) *Tempo and style.*

We argue generally that North Americans play faster and less clearly than Europeans. On the other hand, usually the playing there is technically more sure than it is here in Europe. I see the following reasons:

1) *Console comfort.* The majority of American consoles are constructed with the greatest maneuverability and comfort in mind. The American Guild of Organists has dictated the standard measure for keyboards (in aerodynamic style) and for pedal boards (fan-shaped) — measures which were fairly well followed until these last few years. Therefore consoles all resemble one another and encourage not only a uniformity of playing among the different artists, but also a uniformity of the way in which these artists (who often forget that richness lies in diversity) approach the various instruments. One must realize, in order to judge the magnitude of this phenomenon, that it stretches over the territory of a country which has the dimensions of a continent!

The presence of electric action (still found frequently) renders playing excessively easy and permits speeds which the music itself does not always demand. The very intense technical preparation of organists often makes them put the emphasis of their work on perfection, the polished "absolute" of playing, which dulls the angular qualities sometimes necessary for a good performance.

The "anatomic" form of the pedal board encourages on the one hand also a certain laziness, and on the other hand this "polished" smooth playing absolutely connected and of a considerable agility, introduced primarily by Fernando Germani, Joseph Bonnet, Lynwood Farnam, and Marcel Dupré — musicians who would agree perhaps on the interpretation of works from the years 1900 to 1960, but who would render a Bach pedal solo for example uninteresting, unarticulated, and therefore lifeless.

2) *Acoustical setting.* Almost all of the settings where North American organs are found are acoustically deplorable. Muffled by rugs, curtains, and cushions, the locales are conceived for the speaking voice and the auditors' comfort, but never, or almost never, for a good musical sonority. Yet the majority of churches have important music budgets and support one and sometimes two or three professional musicians full-time.

It is therefore often necessary to play faster, to make up for this lack of acoustics. On the other hand the organist does not feel the need to articulate his or her playing or to make it breathe, even though this is not the case for the listener, who himself or herself feels the need no matter what the acoustic is like. This obviously has repercussions as well on the style, often deplorable, in which one plays old music.

3) *Interpretive style.* The "Neo-classic" age into which a good part of America has plunged carries with it the fact that just as they still believe in an organ-that-plays-everything, they also possess a style that plays-everything — a style which is rather respectable besides, and strongly akin to what the majority of us learned in school. Those of us in schools want to approach all styles of organ music from the same point of view, often a very sincerely musical one, adding perhaps here and there a little unequal rhythm or another Baroque gadget of which we've heard vague mention. We play everything with the same *état de l'esprit*, with the same kind of fingerings, and with similar registrations. In this respect the distance of Europe, with its differences in manners, customs, and languages, and where frankly, all organ music originated, is cruelly felt.

b) *Registration.*

The problems of Americans concerning registration come in large part because of the reasons already mentioned. The defective acoustics of their settings, which render even an instrument which would otherwise be passable, flat and without interest, hinder the use of solo stops and make necessary the use of stops in combinations, as well as more frequent changes. The *passepoutout* tuning (tuning-that-plays-everything) of the stops, having to serve several styles, and lacking character, has the same effect. The console comfort with its wealth of pistons, octave couplers, "unison off's," crescendo pedals, etc., render frequent changes not only possible but easy; and the gigantic size of certain instruments, many of the stops resembling each other and lacking personality, makes all these gadgets indispensable.

The neo-classic style and ignorance on the part of many organists of the rules of registration in music of different periods, absence of any knowledge of the original sonorities, absence of a way to imitate them, and ignorance of their meaning complicates the problem. In organ building also, the prejudices of organists are dreadful. But this is true in Europe also. The question which is brought up each time an organ is proposed and the sacrosanct specification is put to paper is, "How can one play such-and-such a composer without such-and-such a stop?" The question ignores completely the fact that there are stops and then there are stops, and that a specification on paper says nothing at all about the quality of an organ — that it is necessary for an instrument to have a style before it has all the sauces and frills on it. It ignores also (and this is the case even with the best of them) the difference between two stops of the same name in two different esthetics. For example, a French *fourniture* does not sound good when used in counterpoint, nor does a German mixture have anything to do with a French *plein jeu*.

c) *Choice of repertoire.*

American is just now slowly coming out of a gloomy era in which the lanterns are Franck, Langlais, Dupré, Durufle, Messiaen, Bach (of course), and a few national composers. Obviously, the first ones are the only ones to sound well on the majority of instruments, and the music of Bach is so strong that it can withstand the most miserable "cuckoo-clock," so detached from the instrumental contingencies that it has absolutely no need for a certain sonority to the exclusion of all else.

But the intense and exclusive method of playing this repertoire, in spite of everything a bit decadent, on instruments which are very far removed from the almost living creation that is an organ, makes its mark in an indelible fashion. The fact also of being ethnically uprooted, strangers to that which makes an individual in Sweden very different from an individual in Spain, engenders a sort of indifference, an absence of motivation in esthetic choices, which is a trait one finds with many American organists, even having passed the test concerning taste and choice of repertoire. It is this in large part which determines the famous "American accent" which is easily discernible by simply hearing one piece played at the organ.

## THE TURNING POINT

But all is not bleak, for one senses that a powerful wave is rising which will without doubt modify the American organ scene in the ten years to come. In fact, the young blood, the absence of any traditions older than two centuries, and the great versatility of the American people have aspects which are of great quality. Here are the "trump-cards" which we can easily discern:

a) *The need and the desire to learn.*

A young nation without cultural traditions, they have nothing to lose and everything to gain. They don't need to defend a patrimony, nor are tastes determined by local traditional affiliations which digest and prejudge certain new works. They are powerful enough to sublimate individuals who create obstructions in their midst for personal reasons. Finally, they know how to organize in order to acquire the riches they need. Here is how it works:

1) *They travel.* One can't even count the number of organ enthusiasts from across the Atlantic who disembark each year in the "high" season, and who, on tours scrupulously organized, visit the most characteristic instruments of Europe, with a method and preparation often very serious. The majority of Europeans don't budge. Neither can one count the number of those who come to study for a time in Europe, where, moreover, the schools are much less organized than in their own countries.

2) *They attract.* They attract the cultural ambassadors of the Old-World. They make these musical ambassadors give concerts, courses, and conferences, and they listen to them. Think of how many workshops, lectures, and master classes have been directed by the Marie-Claire Alain's, Anton Heiller's, and L. F. Tagliavini's in the last ten years, and with what confidence, sometimes naïveté, do they listen to the youngest Europeans, the Planavski's, Harald Vogel's, Xavier Darasse's, and I'm passing over too many . . . ?! And how many European organs they've installed!

3) *They are organized.* Musical studies in America are accomplished in the framework of universities and culminate with the acquisition of academic titles. As a consequence, the schools are organized, and they possess numerous, sometimes very beautiful instruments. There is practically no problem in finding a place to practice. The libraries are professionally run, rich, and they receive the musical press of the entire world. All the practical problems of students are resolved also in the framework of the school. There are certain schools which form the core out of which the new wave will come.

b) *Method and stubbornness.*

Americans are studious. They have a taste for order, which poses problems for them in the study of French music, for example, for they have trouble admitting that there is more than one correct way to play a piece. If everything could be all black or all white they would be happier. But as long as their professors are competent and they keep after their students with enough consistency, at the end of a generation or two, they will assimilate it.

Their academic system permits them also to do research in more depth than is usually done in Europe, and they already possess now more scientific information than we do on a number of subjects (for example, the Spanish organ, or A. Cavaillé-Coll). This results in true comprehension of the subject, in spite of their lacking direct contact with the material and often the practice and understanding of the language as well. In that, there is much for us to learn, *us* this time!

c) *The financial means to learn.*

As the effort put forth is a kind of national effort, destined to elevate the cultural level of an entire nation, the official means (whether they be from private or public sources is not important) put in motion to do this work are infinitely superior to those that can be mobilized in Europe, where we have under foot the source of all occidental culture. We are as lazy as a dog whose food bowl is always full.

d) *Mobility.*

Americans are not afraid to move. They are more direct, less secretive than Europeans, who find Americans oftentimes superficial. Relationships are simpler, also less authoritarian between teacher and student. Not having a precise ethnic paradigm, living on a continent where boundaries don't exist, they often have a view which is broader in scope and relaxed in its attitudes. It is a terrain which is ideal for the sowing of seeds.

## THE BEGINNING OF THE FUTURE

The results of all these efforts are beginning to be felt. Some American schools offer very specialized training, on instruments of first-rate quality. This training is centered primarily around the study of old music and reveals a character which could even seem sectarian, which is not surprising if we consider that it is a matter of reacting, and reacting violently against the state of affairs described above.

In detail, academia is interested in the following points:

Study of the old repertoire in an authentic style

Original fingerings

Problems of articulation

Registration

Serious musicological study of the music

It must be said, and this is a universal fact, that instruments themselves, if they are good ones, are often better teachers than flesh and blood professors. On this level, a significant effort has been achieved by the organ builder, John Brombaugh, who builds instruments in a Dutch or North German style, with a rigor which one can only admire and which manifests itself even in the exterior aspect of the casework and the dimensions or form of the keyboards and pedal. He is followed by the builder, Charles Fisk, less rigorous, whose instruments are situated somewhere between the classic French style and that of New England at the end of the Eighteenth century.

Numerous European builders have built in America — to tell the truth, almost all the important builders and some of the smaller companies. The Europeans established over there do honorable work. The arrival of Gerhard Brunzema at the head of the Canadian Casavant shop, which could have been a great event, has very much disappointed us and made little effect.

We can see that the evolution promises to be interesting and that everything is there to produce it. Will Americans manage to lose their "accent?" The future will tell. But the lesson that we must gain from the American problem in any case, is that our diversity and our European boundaries, as bothersome as they seem sometimes, are safeguards of our wealth, and that we must do everything to conserve our peculiarities and our differences.

This article originally appeared in French in *La Tribune de l'Orgue*, Vol. 9, No. 2 (June 1977).



# Reda's Monologe—without Dialogue?

by Martin Taesler

translated by Richard Webb

In 1953, obviously under the influence of twelve-tone music, Siegfried Reda composed, among other works, some short pieces for the organ. Published by Bärenreiter under the title *Sieben Monologe für Orgel* (BA 4452), they are provided with registrations for the first Schuke organ in Mülheim/Ruhr, built in 1958/59. Many potential buyers will put the 16-page number aside as too difficult after looking at it superficially. One finds on the first page music without bar lines or measures, without key signature, without tempo indication, but for double pedal, on five systems, and written for an organ with three manuals. Leafing further, one does not find clarifying names for the movements such as fugue, aria, toccata, or the like. The appearance of the score is not reminiscent of neo-Baroque, French neo-Romantic, or even avant-garde models. The abundance of accidentals suggests twelve-tone music, but is contradicted immediately by diatonic parts. So, helplessness will set in, which leads to laying aside this work, especially since there is no place where one can find instructions given.

Through publication of analyses, could the journal *Musik und Kirche* make it easier for its readers to understand and practically approach new works and thus open up a dialogue on new music? A great many players prefer to practice Bach's *C minor Passacaglia* to the *Nativity of Messiah*, due not to the difficulties in the technique of playing, but to the necessity in new music of arriving at an understanding of the context of the notes in a toilsome way. Here I feel detailed discussions could be helpful. So, in the following some hints are given for Reda's *Monologe* as to tonal material, form, and performance, which may make the approach to the work easier.

## TONAL MATERIAL

The close of the first *Monologe* is this sequence of notes played on a 4' flute:



Abb. 1 I. Ende

The sequence ends with a hexachord, which is composed of two triads constructed like a mirror-image. In the first place, the avoidance of octaves excites our attention. The fact that this example is not a special case will be made clear by the following quotations:



Abb. 2 II, Anfang der Coda



Abb. 3 VI, Anfang



Abb. 4 IV, 2'-Melodie

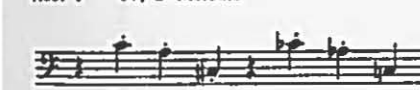


Abb. 5 VII, Pedal



Abb. 6 VII, Ende

The frequency of such formations in the *Sieben Monologe* shows them to be a building-block of the style. Its relationship to Anton Webern's *Variation for Piano* (1936) is unmistakable. There is there, as also here, the avoidance of the octave as a compositional principle. (The three pure octaves in the seven movements seem to have been left standing as if by accident.) Also, as we scarcely find any major or minor triads, as all endings remain "open" (similar to Examples I and 6) and as, in addition, many mannerisms of the Schoenberg school (Ex. 7-9) are strikingly evident, one could suspect in Reda's *Monologe* a piece of twelve-tone music.



Abb. 7 V, Teil C



Abb. 8 V, Teil C



Abb. 9 V, Teil C

Indeed, the quartal harmonies and diminished triads would not contradict this assumption. But if we look for a twelve-tone row, we will run aground. In the first *Monologe*, after five quarter-notes of a nicely canzona-like movement, he brings in all twelve tones, but in no way in the form of a row. If one arranges the passage in octave segments (an inclination originating with composers), one recognizes the "playing-out" of the D-Minor and D-Major scales with the bypassing of a half-step and addition of a piece of the whole-tone scale on D $\flat$ . The presumption that the tone D has a central significance is confirmed by the openings and ends of all seven movements. The several patterns always centering around the note D are no less strict.



Abb. 10 I, Anfang

This is particularly clear in *Monologe* VI, where the entire coda is played out over a pedalpoint of D. Although the music is in no way atonal due to the non-use of serial technique, the absence of any functional, step, or central-tone harmony in the sense of Hindemith's practice raises the question as to what forces give the *Sieben Monologe* coherence and connection.

## FORM

First of all, those components already mentioned as rules for the handling of the tonal material give the pieces a coherent texture of sound. The evasion of the octave, the avoidance of major and minor triads and also of immediate sequences of tones, the favored use of ninths, sevenths, and tritones lead here to an exciting, uncomfortable, but uniform tonal language. What is more, the seven movements are bound by a symmetrical arrangement strictly related to the middle (IV). In this arrangement, I, IV, and VII are at least four-voice movements. They move in a quiet pace in quarters and halves. Only these movements bring us surprisingly-diatonic melodies. These affect the ear like quotations and let us think of chorales (Ex. 11-13). Performed soloistically on Gedackt 8' (played an octave higher) with Tremulant, the melody in VII (Ex. 11) sounds four times, each time with slight alteration, and reminds us of the *amen* in EKG 136.



Abb. 11 VII, Anfang

In IV, the very differentiated middle piece, one hears with interruptions the following melody (Ex 12). A quotation? Or transformation of the *Litany*, EKG 138?



Abb. 12 IV, Tenorstimme

The first *Monologe* consists to a great extent of a very dense four-voice movement, distributed between double pedal and left hand, which gives the impression of a chorale through its plan. Where this movement loosens up somewhat, one hears in the higher pedal voice the B-A-G-H motive, although a little too high and robbed of its symmetry:



Abb. 13 I, Mitte

II, III, V, and VI are essentially freer through-composed trios. In III and VI, one-voice passage-playing dominates, enriched throughout by virtuosic trills and glissandi.

So, each of the *Monologe* is given its fixed place, which does not make exchange or isolation of individual movements advisable. The close joining of one piece to the next gives us an immediately coherent acoustic. In the following, connections between the ending of one and the beginning of the next *Monologe* are listed:

- I-II: Tone A $\flat$  and the upward-oriented movement (Ex. 1)
- II-III: Fourth, E $\flat$ "-B $\flat$ "
- III-IV: The four-times-repeated "Neapolitan" D"-G"-B $\flat$ "-E $\flat$ "
- IV-V: Tone E $\flat$ "
- V-VI: Movement of the middle voice, F#-F'
- VI-VII: Tone A"

These connections should become clear in light of the specified registration on a three-manual organ.

## PERFORMANCE

The registration suggested by the composer avoids strong contrasts. It is oriented toward chamber music. Gedacks, flutes, "mild" principals; in I, II, and VI a Zimbel also is used. The reeds are silent, as are the Great mixtures and the complete chorus. In IV and VII a tremulant is used to render the solo melody prominent; the swell-box is used once in VI.

So, one may conjecture that the *Monologe* can be performed on an instrument with only two manuals. Of course, one will need a registrant. In I at the trills, he will take off the Zimbel, so that the 4' sound (or 4' and 1') stays on the same manual. II may be performed to advantage on one manual; this corresponds even better in several places to the structure of the composition. (For example, the top of page 7.) The coda (beginning, see Ex. 2) should be played tranquillo and somewhat softer. III also can be performed on one manual, if the echo parts of the Swell are played after pushing off the corresponding registers (in this way you may have a suitable 4' for the pedal at your disposal). In IV, registrations have to be changed frequently and very quickly, which is possible through the factor of pauses and short rests. The beautiful melody with the tremulant (for part of which see Ex 4) can be played instead of on a 2', an octave lower on a 1'. The "suspended" 4' sounds of the Swell on page 11 can, if

necessary, be played an octave higher on an 8'. Such transpositions of an octave are often the rescue on smaller instruments! Carrying out the three passages A, B, and C in V requires two manuals in order to render prominent more easily the one-voice solo melody (the higher voice in A, the lower voice in B, the pedal in C). From one time to another, you have to change registers. VI uses in the one-voice passagework the manual sequence GT-RP-SW to make the timbre brighter from step to step. Using two manuals, the brightening is accomplished by retiring the 8' on the GT (with 8', 4', and Zimbel registers) so that GT and RP can be played on the same manual. Before playing the coda in VI there is time to change the registration (in small rooms, on the Swell an 8' and 4' is sufficient). Also in VII the 16' and 4' sound on the Swell possibly may be obtained by playing an octave lower on 8' and 2' registers.

In any case, the transparency of the movements, the movement of the free voice-leading, and the "unbounded" rhythms determine that a light, but characteristically-speaking registration must be chosen. The manuscript shows not only the relationship with Webern, but also the origins from Distler. So, individual voices in general are more suitable for doubling and larger blending of tone.

The tempi should not blot out the forcefulness of the sound through flippancy. In this sense, we put the following markings up for consideration:

I ♩ = 76 II ♩ = 160, Coda ♩ = 108  
III ♩ = 88 IV ♩ = 76 V ♩ = 120 (♩ = 240)  
VI ♩ = 88 (Coda ♩ = 69) VII ♩ = 76-69

The performance then will take up to about 12 minutes.

The printing is easy to read, especially as one does not have to turn over pages within a given *Monologe*, but there are still some misprints. On page 9 SW, the last should be a quarter instead of eighth. At the end of page 11, the values of the notes do not agree for the three systems. I suggest for the upper voice two quarter rests instead of eighth, quarter, and for the lower voice dotted-quarter-note tied to quarter-note instead of dotted-quarter-note. On page 13, the sixth and seventh pedal notes should be half tied to dotted-quarter instead of half tied to quarter. At the end of page 15, the half rest should appear after the last chord, not over it.

## TRANSLATOR'S NOTES

While Reda's *Sieben Monologe* have received a number of significant performances by both European and American organists, Taesler's article — *Musik und Kirche* 40:2 (1970), pp. 120-123 — remains the only critical study of the work to appear in a major professional journal.

The octave-designations given by Taesler are those commonly used by organ-tuners, i.e., counting notes from the bottom of the manuals or pedalboard — the first A $\flat$ , the third E $\flat$ , etc. To ascertain the exact written and sounding pitches, one should consult the score.

Taesler's page 9 correction apparently has been made in recent printings. The correction on page 13 at first itself seems incorrect, but in counting note values, one realizes that a realignment of the pedal line also is necessary. The other two corrections are only incidental for performance.

The abbreviation EKG refers to the *Evangelisches Kirchengesangbuch*, Berlin-Brandenburg (1951).

Richard Webb is Professor of Organ and Musicology at East Tennessee State University. He holds the degrees BFA and MFA in organ from Ohio University and the Ph.D. in musicology from the College-Conservatory of Music of the University of Cincinnati. An active recitalist and teacher, he has presented numerous concerts and lectures on the music of Siegfried Reda and other contemporary composers.





*The first impression of our new sanctuary is one of hugeness. The new organ had to—and does—meet this problem fully. Our musical program is quite varied. Already the instrument has accompanied a 140-voice choir and symphony orchestra, performed baroque chamber music, accompanied vocal and instrumental soloists. In every instance, the instrument has been more than equal to the task.*

**Mr. George Butler**

Left to right: Dr. E. Richard Crabtree, Senior Minister; George B. Butler, Minister of Music; James Caldwell, Allen Organ Rep., First Christian Church, Canton, Ohio.

## WHAT WHEN A LARGE

Steven Frank, Organist, and Father Howard M. McMonagle, Pastor, Church of Our Lady of the Miraculous Medal, Ridgewood, New York.



(RECENT FOUR MANUAL

*Congregational singing and choir performance has vastly improved. The old organ, though it was a pipe organ, was much smaller. We now play the entire literature, including works most demanding of an organ, and find the instrument responsive and comfortable — a genuine pleasure to play.*

**Steven Frank**



Commenting on our recital, which included works of Kodaly, de Grigny, J. S. Bach, Saint-Saens, Widor, and Alain, a music critic wrote: "An Allen Organ can be recognized by superlative sound. Let go all emotional ties to ranks of pipes . . . this surpasses all known specifications . . . opens new vistas of the unknown. From baroque Bach to romantic Widor, the sounds are all there . . . from sweet to brash, a whisper to a roar . . ."

The Allen replaces a large, four manual E. M. Skinner in the prominent church located next to the State Capitol and new Empire State Plaza. Beside additional recitals, the organ will be used for other significant occasions such as performances of Verdi's "Requiem" and Mendelssohn's "Elijah" by the Capitol Hill Choral Society.

Including a full Antiphonal and En Chamade, the organ is inspiring to the congregation during its regular worship services. The console is moved to the center of the chancel for recitals.

Allen R. Mills



Organist, Allen R. Mills and Minister of Music, Ann L. Cooper, Westminster Presbyterian Church, Albany, New York, receive a standing ovation after dedicatory concert.

## happens Allen replaces pipes?

D. Keneth Fowler, Organist and Director of Music, and Pastor John C. Kulp, Asbury United Methodist Church, Allentown, Pennsylvania.

### Digital Computer Organs)

Having owned the largest pipe organ in our area, which was lost in a fire that also destroyed our church, its replacement by a four manual Allen Digital Computer Organ in an entirely new structure, was a matter of concern to some of our congregation. We are happy to report that all doubts have been laid to rest. The transition from pipe to Allen has been smoother than we hoped, with certain effects — the outstanding harmonic trumpet in particular—especially appreciated.

The Reverend John C. Kulp





# PRESBYTERIAN ASSOCIATION OF MUSICIANS



1978 CONFERENCES ON WORSHIP AND MUSIC  
For Pastors and Musicians

DAVIE AND JOY NAPIER	DON WARDLAW
WILLIAM MUEHL	ROBERT SHELTON
RICHARD WESTENBURG	
MARILYN KEISER	PHILIP GEHRING
SUE ELLEN PAGE	
LARRY BALL	ALLEN POTE

MONTREAT, NC JULY 23-29  
AUSTIN COLLEGE, SHERMAN, TX JULY 16-22  
plus

Four more conferences in July with other  
distinguished faculty

San Anselmo, California  
Portland, Oregon

Wittenberg, Ohio  
Mo-Ranch, Texas

Write for brochure  
Conferences on Worship and Music 1978  
Carolyn Darr and David Lowry  
P.O. Box 2765 CRS Rock Hill, SC 29730

## ZURICH INTERNATIONAL MASTER CLASSES IN MUSIC 1978 June 5 - August 26

The Foundation for International Master Classes in Music of Zurich, founded in 1969 for the express purpose of affording young musicians the opportunity for working with performing artists of international renown in a Festival ambience at nominal cost, announces its schedule for 1978.

**Harpsichord: June 5-10**  
**ZUZANA RUZICKOVA**

**Violin: June 19-July 1**  
**NATHAN MILSTEIN**

**Violoncello: July 10-15**  
**EBERHARD FINKE**

**Solo Singers: July 17-29**  
**ERNST HAEFLIGER**

**Organ: August 14-26**  
**JEAN GUILLLOU**

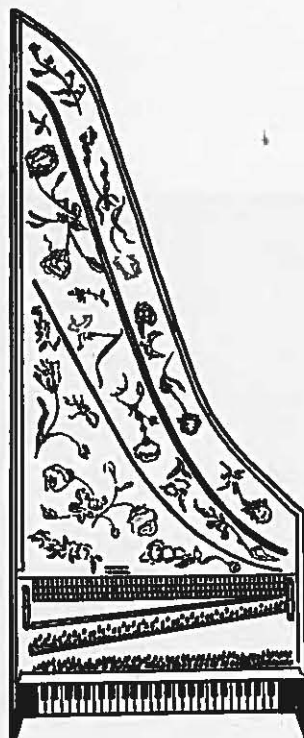
For brochures and information write: Stiftung fur Internationale Meisterkurse fur Musik, P.O. Box 647, 8022 Zurich, Switzerland



RICHARD KINGSTON  
HARPSICHORD MAKER

In addition to the French two-manual instrument, we are now producing a fine, single-manual harpsichord. Orders being taken for 1978. \$3,000.00.  
Richard Kingston Harpsichords, Dept. D, 2214 Main St., Dallas, Texas 75201, Telephone (214) 741-8888.

## Harpsichord News



Charles Gunn, a student at North Texas State, played his 1929 Pleyel harpsichord in this program at the university on Nov. 20: Concert 4. Pièces de Clavecin en Concert. Rameau; Pavane and Galiarda Dolorosa. Philips; Suite in E minor, Rameau; Suite in G minor, Handel.

Charles McGary, a student at the University of Evansville (IN) played this program on Dec. 9: Preludes 2 and 4, L'Art de Toucher le Clavecin, Ordre 6, Couperin; Prelude and Fugue, F minor, WTC 2, Bach; Mein junges Leben hat ein End', Sweelinck; Fantasia (Fitzwilliam Virginal Book II, 82), Farnaby. The instrument: the university's 1974 Dowd.

Novie Greene played a harpsichord recital for the cathedral series of the Cathedral of St. Luke, Orlando, FL, on Jan. 17. The program included works by Bach, Byrd, and Froberger.

Douglas Butler appeared with Fred Sautter, trumpet, in a "Brown Bag" recital at Portland State University (OR) on Jan. 24. The instrument was Mr. Sautter's new Keith Hill Italian harpsichord. Harpsichord solo works on the program included Four Corrente, Frescobaldi; Sonata, K. 159, Scarlatti; Trumpet Tune and Air, Purcell; Sonata in A Major, Arne. Works with trumpet were by Viviani, Clarke, and Telemann.

Harald Vogel, on campus at Westminster Choir College from Oct. 15 to Dec. 2, 1977, as adjunct Associate Professor of organ and harpsichord, gave numerous recitals, lectures, and master classes at the college, including a Harpsichord Consort Workshop Nov. 25-28.

Six harpsichords and a pedal harpsichord, all by Keith Hill of Grand Rapids, MI, were featured in the workshop. Participants in the workshop and Westminster students heard lecture-demonstrations on articulation, fingering, and ensemble techniques. Hill was present to speak and demonstrate his concepts of instrument making.

On Nov. 29 Vogel was the featured artist in a harpsichord recital of works by Bach, Buxtehude, Böhm, and Vivaldi, in which he played Hill's Italian, French, Flemish, German, and Aquitanian style harpsichords. The climax of the performance was the Vivaldi-Bach Concerto for Four Harpsichords in which soloists Mark Brombaugh, Joan Lippincott, Ed Pepe, and Peter Wright were joined by Mr. Vogel, who played the orchestral part on the pedal harpsichord.

Charles Brown, North Texas State University, Denton, played William Sydeham's Variations for Oboe and Harpsichord (1969) at the university on Nov. 20. As part of an organ-harpsichord program in the Pro-Arte Series of First Community Church, Dallas, he played Pavane and Galiarda: The Earl of Salisbury, Byrd; Suite 5 in C, Purcell; Suite in E, Handel; De la Mare's Pavane, Sir Hugh's Galiarda (Lambert's Clavichord), Howells, on Nov. 21.

Douglas Reed (University of Evansville) was harpsichordist for the Evansville Choral Society's performance of Schütz's Christmas Story and Handel's Messiah, part I, on Dec. 18 in Neu Chapel at the university.

Edward Parmentier (University of Michigan) played French Harpsichord Music of the 17th and 18th centuries to inaugurate his new Blanchet-type instrument completed by Keith Hill in January 1978. The program, played on Jan. 13: Pièces in C Major, Louis Couperin; Ordre 27, François Couperin; Suite I in G, d'Anglebert; Suite 5 in C minor, Forqueray. He used the same instrument on Jan. 15 in a "Brunch with Bach" concert at the Detroit Institute of Arts.

Larry Palmer (Southern Methodist University) played this program for the music series, First Presbyterian Church, Fort Wayne, IN, on Jan. 15: Toccata in E minor, S. 914, "English" Suite in A minor, S. 807, Bach; De la Mare's Pavane, Hughes' Ballet (Lambert's Clavichord), Howells; Sonata, opus 52, Persichetti; Prélude non mesuré in F, Tombeau Blanche, L. Couperin; Continuum, Ligeti. The harpsichord, opus 367 (1977) by William Dowd.

Janet Evelyn Hunt, a student at Southern Methodist University, played this graduate recital on Feb. 4: Sonatas 69 and 88, Soler; Walsingham, Byrd; Concert 3, Pièces de Clavecin en Concert, Rameau; Partita in D Major, S. 828, Bach. She played her own 2-manual instrument which she constructed from a Hubbard kit.

In London, the Purcell Room presented a program in commemoration of the 200th anniversary of the death of Thomas Arne (Jan. 7) featuring Christopher Ball, recorder; Alan Wilson, harpsichord; Peter Vel, viola da gamba; and Sylvia Eaves, soprano. Included on the program were The Morning (Cantata), Aria: A Wood Nymph, Arne; Fitzwilliam Sonatas, Handel; Recorder Sonatas, Pepusch. George Malcolm gave a recital of Scarlatti sonatas in Queen Elizabeth Hall on Jan. 26, and Alexander Skeaping played this program at St. John's Smith Square on Jan. 27: Prelude, The Queen's Almshouse, Byrd; The Queen's Command, Bull; Toccata, Canto Partite sopra Partite, Frescobaldi; Suite in G Major (Book 2), Handel; Sonatas, Scarlatti.

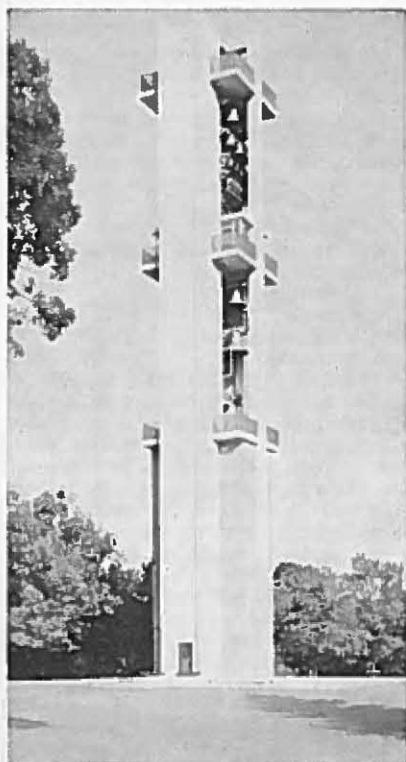
Virginia Pleasants (London) was the subject of Harold Schonberg's New York Times "Music View" on Jan. 15. Entitled "Lessons to be Learned from the Fortepiano," the article was occasioned by Ms. Pleasants' successful Dec. 20th London concert featuring selections from Muzio Clementi's Gradus ad Parnassum, played on a Clementi grand from 1823. She will play this program again in Boston on April 4, using a Clementi instrument from a private collection there, and she would be happy to play the program elsewhere if a suitable five-and-one-half octave instrument is available (FF to c<sup>4</sup>). The Editor of this column will be happy to relay communications from interested persons to Ms. Pleasants.

George Lucktenberg will lead his European harpsichord museum tour from June 2 through June 19 (departing from Atlanta). A detailed brochure is now available from Dr. Lucktenberg at Converse College, Spartanburg, S.C. 29301. He will also be the featured clinician in the 23rd annual Piano Teachers Conference at Michigan State University, July 19-21. Technical and musical preparation of the teenager for various musical styles (baroque to contemporary) is the theme. There will be lectures, master classes, and recitals for a fee of \$30. Housing is available in the conference headquarters, the Kellogg Center for Continuing Education. For additional information or registration, write Piano Teachers Conference, Room 47, Kellogg Center, MSU, East Lansing, MI 48824.

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



## Carillon News



The Springfield Illinois Park District and its carillonneur, Karel Keldermans, have announced the first National Carillon Performance Contest, to be held Sept. 2-4. This Labor Day contest offers a first prize of \$500, and the I. T. Verdin Company of Cincinnati, co-sponsor of the unique event, is offering a small bronze bell. Five contestants will anonymously perform two carillon compositions: one major work from the standard repertoire and a new composition written just for this event. For further information, contact Karel Keldermans, Springfield Park District Carillonneur, 1216 S. MacArthur, Springfield, IL 62704.

Ann Arbor's University Musical Society has recently commissioned Gary White, Iowa State University at Ames, to compose a carillon composition, as part of the centennial celebrations of the society. The University Musical Society has its offices on the first floor of the Burton Memorial Tower at the University of Michigan and was directly involved in the building of the tower and the acquisition of the Charles Baird Carillon. The first function of the year-long celebration will be the premiere of this new composition, by Hudson Ladd on June 19, as part of the national congress of the Guild of Carillonneurs in North America.



Helen Fan has recently been appointed Assistant Carillonneur at the University of Michigan, where she assists in the performance and administration of the Charles Baird Carillon. Mrs. Fan is a Carillonneur member of the Guild of Carillonneurs in North America.

Gordon Slater, Dominion Carillonneur of Canada, will perform daily 12:30-12:45 on the Peace Tower instrument at the Houses of Parliament in Ottawa. This new schedule obtains whether or not the parliament is in session.



The newly-enlarged and modernized carillon in the Plummer Building at the Mayo Clinic, Rochester, NM, was dedicated Sept. 16 with a recital by Hudson Ladd. The 56-bell instrument was modernized by the I. T. Verdin Company and is a particularly beautiful and responsive carillon. The addition of 33 new bells, cast by the Petit and Fritsen Bellfoundry of Aarle-Rixtel (Netherlands), was made possible by donations from the descendants of Alphonso Gooding, a pioneer settler of the area. Dean Robinson, a Carillonneur member of the Guild of Carillonneurs in North America, is the resident carillonneur. An additional concert was performed by Richard Watson, of the Verdin Co.

Wake Forest University, Winston-Salem, NC, has ordered a new 47-bell carillon from the Paccard Bellfoundry of Annecy-Le-Vieux, France. Installation is scheduled for the summer of 1978; Harmannus H. van Bergen, North American representative for the firm, is consultant.

The I. T. Verdin Co., Cincinnati, OH, has announced the building of a new 43-bell carillon with a 1,000 lb. bourdon for a Covington, KY, city park, as well as a new 48-bell carillon with a 3,300 lb. bourdon for the chapel tower at McDonogh School in McDonogh, MD. The Verdin Co. has also installed a new console and action for the 37-bell van Bergen carillon at Calvary Episcopal Church, Williams-ville, NY, and has rebuilt the console and action of the Paccard carillon at the University of California, Riverside. The same firm is installing an additional 23 bells for the 12-bell Meneely (Watervliet) chime at Westminster College, New Wilmington, PA, where Robert Perkins, a Carillonneur member of the Guild of Carillonneurs in North America, is the carillonneur.

Recent deaths reported were those of Alfred Paccard, master bellfounder at the Paccard Bellfoundry in France, and Ype Howeler, past president of the Netherlands Carillon Guild.

Carillonneurs and all other performing musicians should take note of the new Copyright Law, which took effect Jan. 1 and involves all public performances, whether or not admission is charged. Part of the 1978 GCNA Congress, June 16-20, at Christ Church Cranbrook and the University of Michigan, will be a panel discussion of how this new law affects the carillon and performances of carillon music.

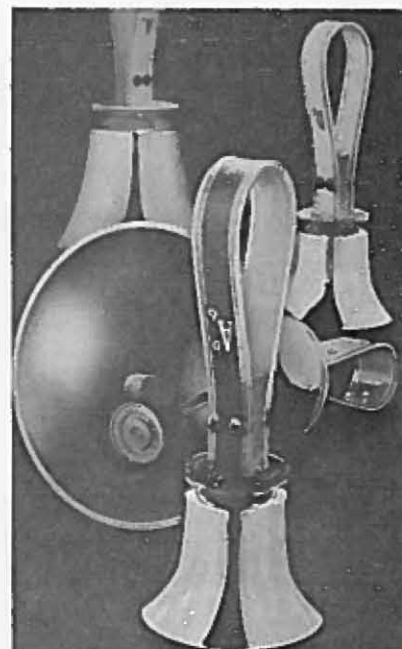
News items and materials for this column are always welcome. Please submit them to Hudson Ladd, University Carillonneur, 900 Burton Memorial Tower, University of Michigan, Ann Arbor, MI 48109.

### LAWRENCE ROBINSON

VIRGINIA COMMONWEALTH UNIVERSITY  
RICHMOND, VIRGINIA

### MARTIN HASELBÖCK...

will be among the faculty of the Classical Music Seminar in Eisenstadt, Austria, August 8-22, 1978. Master classes and lectures on performance practice and style of 18th century Austrian masters by outstanding Austrian and American musicians. Professor Haselböck will discuss works for organ solo and organ with orchestra. Private lessons and practice facilities on the original Haydn instruments in Eisenstadt, with excursions to the monumental instruments of Klosterneuburg, Melk, and churches in Vienna. \$695, with coordinated sight-seeing program included. Travel package available at additional cost. Contact CLASSICAL MUSIC SEMINAR, 311 Jessup Hall, The University of Iowa, Iowa City, Iowa 52242. Telephone (319) 353-7395.



### Malmark Handbells the mark of tonal excellence



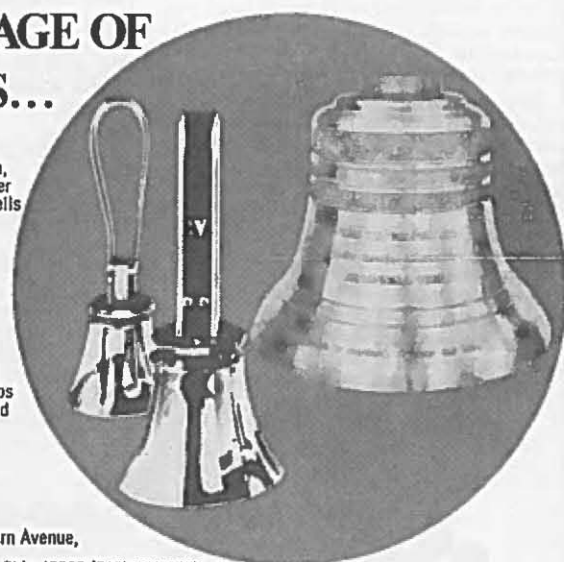
For full information write or call  
MALMARK, INC.  
Suite Eleven  
One Hundred Doyle Street  
Doylestown, Pa. 18901  
(215) 345-9343

## THE MESSAGE OF THE BELLS...

The message of bells is well known, their pure melodious notes float over your neighborhood, town or city. Bells produce personal response deep inside all of us. That response makes bells an effective way to reach your community.

I.T. Verdin Company offers an unexcelled line of handbells, cast bronze bells and electronic bells. Each of these musical instruments are based on the precise art of bell making and old world craftsmanship to provide the ultimate in beauty and sound. I.T. Verdin is renowned for excellence in quality and service since 1842.

**I.T. VERDIN COMPANY**  
2021 Eastern Avenue,  
Cincinnati, Ohio 45202 (513) 221-8400



### sally slade warner

a.a.g.o. ch.m.

Director of Music  
CHURCH OF  
ST. JOHN THE EVANGELIST  
Beacon Hill Boston

Carillonneur  
PHILLIPS ACADEMY  
Andover Mass.

### ANDERSON H. DUPREE

harpsichord maker  
7 Comstock Street  
Germantown, Ohio 45327  
(513) 855-7379

### Margaret Hood

Clavichords  
580 West Cedar  
Platteville, Wisconsin  
53818

### RUTH NURMI

Harpsichordist

Author: *A Plain & Easy  
Introduction  
to the Harpsichord*

Mount Union College  
Alliance, Ohio 44601

Workshops Recitals

### LARRY PALMER

Harpsichord — Organ  
Southern Methodist University

Organist-Choirmaster  
Saint Luke's Episcopal Church  
Dallas, Texas

Though the science of acoustics as a formal discipline is relatively new, it is clear that ancient civilizations recognized and manipulated some of the fundamental principles of sound. Archaeologists have unearthed all manner of sound-producing artifacts. A large class of these fall into the family of idio-phones or membranophones; that is, rattles, gourds, slitdrums, kettledrums, etc., which may have been used for signalling as well as a rhythm base for early music. Others — the horns, pipes and reeds of the aerophone family and the lyres, lutes and fiddles of chordophone ancestry — were capable of being tuned for melodic and harmonic expression. This provides convincing evidence that ancient practitioners on sonic devices realized many of the physical and acoustical relationships which are involved in the production of pitch, timbre and loudness.

The construction of amphitheaters during the Greek and Roman eras demonstrates a further grasp of acoustics. It was known already that efficient reflection of sound required stage areas with large and massive back-walls; that auditors absorbed sound and would therefore need to be seated on a rising slope; that sound could be concentrated by actors' face-mask megaphones so as to provide greater loudness over given areas; and that sound could be conducted over considerable distances through pipe and conduits.

However, the study of acoustics by application of scientific method is barely over 100 years old.

In 1863, Hermann L. F. Helmholtz published his monumental *Sensations of Tone*. Dover Publications, Inc. published an appended edition of the work in 1954 and several sections, notably the section dealing with the history of musical pitch in Europe, should be of special interest to organists and organ builders.

Soon afterwards, Lord Rayleigh developed a system of mathematical equations to describe the behaviour of sound waves in his *Theory of Sound*. These still serve as the groundwork for most of the calculations in acoustics and the

# Room Acoustics

by Antony Doschek

"rayl" — a unit of specific acoustic impedance — is named in Rayleigh's honor.

Also in the late 1800's the American acoustical scientist, Wallace C. Sabine, had been investigating the problems of reverberation time in lecture and concert rooms at Harvard University. His work, *Collected Papers on Acoustics*, established the first widely-accepted (and most popularly referred to) formula for the computation of reverberation times in various listening rooms. The practical application of his studies resulted in the design and acoustical treatment of Boston's "Symphony Hall" — which after over 75 years of virtually constant use is still considered one of the very finest concert halls in existence.

P. M. Morse in his *Vibration and Sound* provided a sophisticated mathematical treatment of sound fields in enclosures, and both Harry F. Olson and Leo L. Beranek produced definitive texts for the student of acoustics: *Elements of Acoustical Engineering* and *Acoustics*, respectively. Dr. Beranek also wrote and compiled a magnificent volume entitled *Music, Acoustics & Architecture*, which should be in the library of everyone interested in room acoustics.

However, one of the most practical references for those concerned with the acoustics of listening rooms is Vern O. Knudsen's and Cyril M. Harris' *Acoustical Designing in Architecture*. A thorough understanding of this small volume with its concise explanations and simple mathematics should be a requirement for every architect concerned with the construction of churches and auditoria. A practicing acoustician's advice may still be needed but, at least, some of the initial stupidities could be avoided.

Mr. Doschek, an acoustician and inventor residing in Pittsburg, delivered this address to the annual convention of the American Institute of Organbuilders on October 3, 1977, in Pittsburg, Pa. In addition to his work in the field of acoustics, he is an experienced violinist.

The afore-mentioned investigators have been — and some still are — outstanding contributors to the field of room acoustics but a great many other important names will be found in their publications and in the *Journal of the Acoustical Society of America*: the field is burgeoning exponentially.

With an apology for the long historical harangue, we will now deal with a few fundamental requirements for good acoustics in listening rooms. Perhaps it will be interesting to approach the subject from the viewpoint of determining the design parameters which (this author believes) are fundamental to a good listening room.

Because noise — random fluctuations of loudness distributed over random bands of the frequency spectrum — is one of the major deterrents to hearing, the location of the listening room should be a most important consideration. However, the choice must bow invariably to population distributions and economics. Aircraft overflights, subways, vehicular traffic, security and disaster alarms all contribute to air-borne and solid-borne vibrations that can penetrate and excite the interior structures of buildings into audible resonances. Therefore, a noise survey of the site exterior should be made with a view toward localizing the frequency bands and amplitudes of the disturbances so that a resistive type of building technique can be recommended. Modern day practices include many variations of materials and structure that, properly applied, will reduce transmitted sound and vibration to acceptable levels. The design and particularly the installation of heating and air conditioning ducts and grilles must be taken under close supervision. And the listen-

ing room itself can be further shielded by mechanical floatation; that is, none of its boundaries — walls, floor or ceiling — should be in rigid contact with each other or the exterior structure. This is called "discontinuous construction" and has nothing to do with trade unions.

In planning a listening room, as in most all complex pursuits, it is well to make a list of factors that will be of major concern. The points of interest here will be

1. Normal-mode distribution
2. Reverberation and optimum reverberation time
3. Diffusion
4. Presence
5. Uniformity, and
6. Warmth.

The first two are related to physical acoustics, the second two are most readily approached by application of geometrical acoustics, and the last three are strongly influenced by psychoacoustics and subjectivity.

Normal modes are the natural resonant frequencies of an enclosed volume that has been excited by an impacting or vibrating force. The total number of individual modes that can exist within the limit of musical sound (up to about 20,000 Hz) is staggering. The formula for the total number, N, is


$$N = 4V (f/c)^3 \dots \dots \dots \text{Eq. -1}$$

where V is the room volume in cubic feet, f is the frequency limit in cycles/second (Hz), and

c is the speed of sound, taken as 1128 feet/second at 70°F.

Thus, if our concern should be centered around a room of 64,000 cubic feet and we will be listening to organ music which can produce harmonic frequencies up to 20,000 Hz, we can expect to be in the presence of over one billion, four-hundred million normal modes! In actuality this is not realizable because of a variety of absorptions but even in conventional rooms the number of modes is huge.

Normal modes are designated by a system of "orders." That is, the series of seven 1st-order modes is represented by 1,0,0 — 0,1,0 — 0,0,1 — 1,1,0 — 1,0,1



## AGO Seattle '78

### Will it be in your mailbox?

The official brochure of the 1978 National Biennial Convention of the American Guild of Organists was mailed to its members on March 1. The 72-page brochure contains a complete listing of the 18 programs and 47 class topics which comprise this five-day event for organists, harpsichordists and church musicians. Non-members and subscribing members of the A.G.O. should write to the registrar immediately for information about the convention.

featuring

**William Albright — Anton Heiller — Clyde Holloway**

**Gillian Weir with the Seattle Youth Symphony**

and a host of others in a National Convention

tailored to your individual interests

June 26-30, 1978

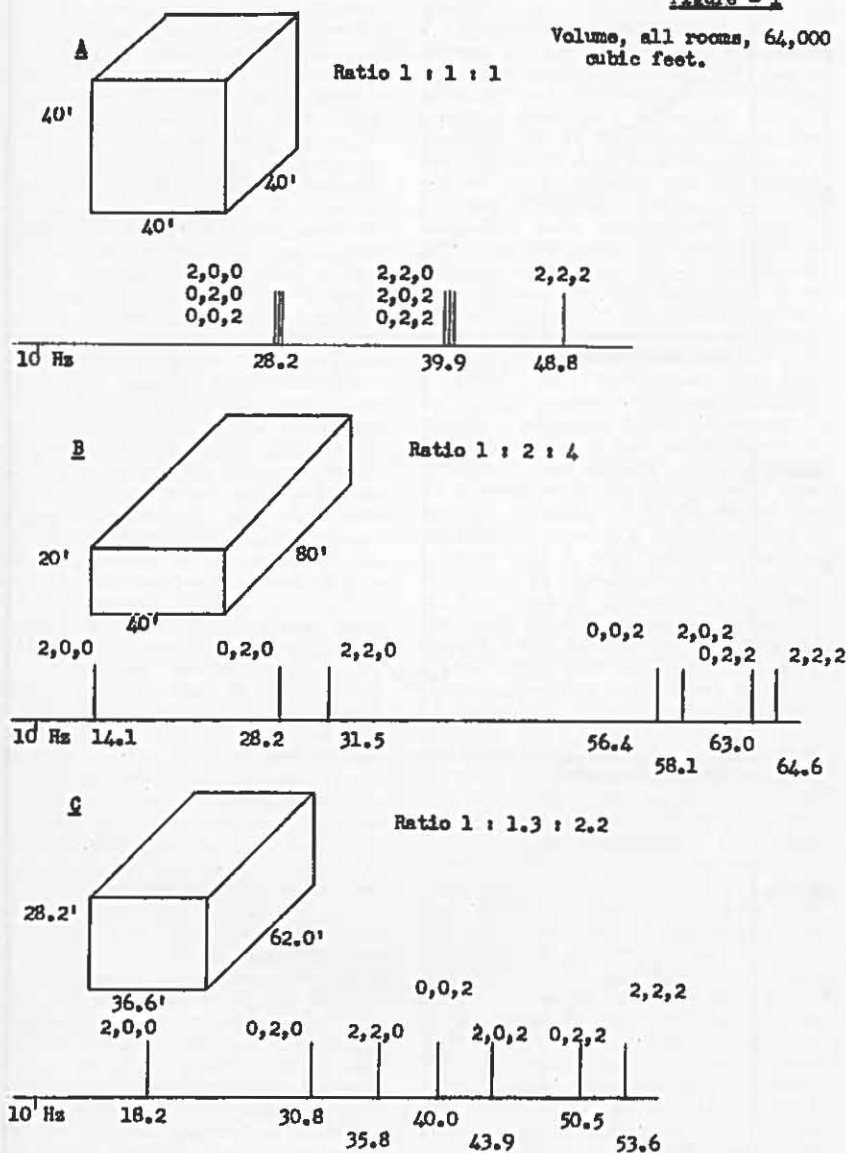
Edith C. McNulty, Registrar • 2326 Bigelow Avenue North • Seattle, Washington 98109

Don't wait to register!



Figure - 1

Volume, all rooms, 64,000 cubic feet.



— 0,1,1 and 1,1,1. The series of 2nd, 3d, 4th, etc., orders follow the same pattern with appropriate integers. Also, mixtures of mode orders can and do exist in actual rooms.

The frequencies of any combination of normal modes can be calculated by  $f_{n,l,w} = \frac{c}{2} \sqrt{\left(\frac{n}{L}\right)^2 + \left(\frac{l}{W}\right)^2 + \left(\frac{w}{H}\right)^2}$  Eq. -2) where

c is the speed of sound (1128 ft./sec.) n is the integer specifying the mode order, and

L, W, H are the room length, width and height in feet.

Eq. -2) only works for cubical or rectangular spaces. In "fan," "bottle" or "horseshoe" shaped rooms a system of directional cosines must be used to determine the sets of normal modes but this is too involved to be of interest here.

In order to visualize the effect of room modes, let us apply Eq. -2) to three geometrically different rooms which have the same volume of 64,000 cubic feet (Figure 1).

The cubical room at A — a horrible but useful example — has a dimensional ratio of 1 : 1 : 1 and therefore all three axial modes of whatever orders will have the same denominator in Eq. -2). Solving for the series of seven 2nd-order modes — because the frequencies of the 1st-order would be too low to be of interest — we find that we have three modes standing at 28.2 Hz, three others standing at 39.9 Hz and one mode at 48.8 Hz. This means that we can expect trouble with voicing the pedal organ because the A, Dg/Eb and G will all sound substantially louder than their adjacent intervals. Technically speaking, the effect of three modes of equal amplitude standing at the same frequency means an increase of 4.77 dB-SPL (decibels — sound pressure level), a readily perceptible increase of loudness.

The room shown at B in Figure 1 has been changed to a ratio of 1 : 2 : 4. Note that the dimensions are evenly divisible, one into another. Here the seven 2nd-order modes are well distributed but, again, trouble can be expected because the frequencies of 14.1 Hz, 28.2 Hz and 56.4 Hz stand in exact octave relationships and another octave

exists between 31.5 and 63.0 Hz. The musical effect of reinforcement by octaves is similar to the physical effect of a pile-up of frequencies as in Figure 1A.

The geometry of the room at C is arranged so that the dimensional values in the ratio of 1 : 1.3 : 2.2 are not evenly divisible and the spread of normal modes is much more uniform. Furthermore, we have only one (close) octave relationship between 18.2 and 35.8 Hz. Even this minor anomaly could be avoided by juggling the given dimensions slightly. The uniform spread of normal room modes is something that the architect should take into consideration as a primary precaution against having the room "ring" audibly at a few prominent frequencies. So much for normal modes per se.

Reverberation time — conventionally designated  $RT_{60}$  or  $R$ , — is as equally an important factor as mode distribution. Although physically associated, the two phenomena are not the same in that room modes are frequency related while reverberation is time related. The "optimum" qualification in our original list of factors will be dealt with later.

Reverberation time is defined as the time in seconds that it takes a sound field to decrease by 60 dB sound pressure level, which is to 1/1000th of its original value. And before proceeding to a discussion of reverberation time formulas it may be well to explain the term "coefficient-of-absorption," most commonly stated as "a".

All building materials absorb some energy from impinging sound waves and reflect the remainder. Soft or porous materials absorb more energy than hard and dense materials do, and the absorbed energy is converted to heat within the material. The coefficient-of-absorption, a, expresses the amount of sound energy absorbed as a percentage. For example, a given coefficient at, say, 512 Hz may be stated as  $a = 0.03$ ; which means that the material will absorb 3% of the energy at 512 Hz and reflect 97% — per square foot. Absorption coefficients are published by several testing laboratories and can be found in the referenced literature. The term "sabin" is a unit of one square

foot area which absorbs 100% of the sound energy at all frequencies. No building material with  $a = 1.00$  exists at present but a hole in the wall will do nicely.

The average absorption of a room is represented by  $\bar{A}$  (read a-bar). Then  $\bar{A}$  times the surface area represents the total number of sabins that a room contains, or the total percentage of sound energy that it will absorb at some stated frequency. The calculation of  $\bar{A}$  can be made by

$$\bar{A} = \frac{S_1 a_1 + S_2 a_2 + S_3 a_3}{S_1 + S_2 + S_3} \dots \text{Eq. -3)}$$

where

$S_1, S_2, S_3$  are individual surface areas in square feet, having

$a_1, a_2, a_3$  individual coefficients of absorption at a stated frequency.

At this point we are prepared to consider reverberation time ( $RT_{60}$ ) via three formulas that are in constant use by the acoustician. A fourth equation, the Hopkins-Stryker, is of more value to the electro-acoustician.

The Sabine formula, most often quoted in popular (?) articles on acoustics, is

$$RT_{60} = 0.049V / SA \dots \text{Eq. -4)}$$

where

V is the room volume in cubic feet, S is the total surface area in square feet, and

A is the average coefficient of absorption, found by Eq. -3.

This formula is reasonably accurate in very large, reverberant rooms, but, academically, if a is taken as 1.00 (total absorption) there will still remain a period of reverberation in the room — which is inconsistent (though the thought may be of some inspiration to inventors of perpetual motion devices).

The Sabine formula stated as

$$RT_{60} = 0.049V / SA + 4mV$$

takes into consideration the Knudsen coefficient, m, which relates to the absorption of air under specified conditions of humidity and temperature, and at specified frequencies. The values of the Knudsen coefficient are generally shown on curves and can be found in the literature. In large rooms at low relative humidity m can be an important factor.

The Norris-Eyring formula is somewhat more accurate than the Sabine in smaller rooms and at lower reverberation times. This formula is stated as

$$RT_{60} = 0.049V / -S \log_e (1 - A) \dots \text{Eq. -5)}$$

where

V is the room volume in cubic feet —S is the total surface area in square feet (with negative sign)

$\log_e$  is the natural logarithm of the quantity

$(1 - A)$ , the reflectance of the room.

Still a third formula, the Fitzroy equation, takes into consideration the distribution of absorptive material over the room boundaries. The effect of absorptive distribution is important because a sound wave gives up a part of its energy at each reflection. The Fitzroy formula states that

$$RT_{60} = 0.049V / [2LW / -\log_e (1 - A) + 2LH / -\log_e (1 - A) + 2WH / -\log_e (1 - A)] \dots \text{Eq. -6)}$$

where

V is the room volume in cubic feet, S is the total surface area in square feet,

$-\log_e$  is the natural logarithm of the quantity

$(1 - A)$ , the reflectance, and L, W, H are the length, width and height of the room in feet.

However, in the Fitzroy formula, A must represent the average coefficient of both surfaces carried in the numerators of the fractions.

In order to demonstrate what values of  $RT_{60}$  we may expect by solving the three equations for a very reflective room, we will set A at 0.03, the total surface area at 9600 square feet and the room volume at 64,000 cubic feet. The calculations are based upon the geometry of the cubical room.

Sabine, Eq. -4), gives an  $RT_{60}$  of 10.88 seconds,

Norris-Eyring, Eq. -5), gives 10.72 seconds, and

Fitzroy, Eq. -6), agrees with Norris-Eyring at 10.72 seconds.

Furthermore, all three formulas agree that the room will be acoustically horrible.

(continued overleaf)

## 8TH ANNUAL INTERNATIONAL CONTEMPORARY ORGAN MUSIC FESTIVAL

for organists and composers

featuring

VINCENT PERSICHETTI

ALEX WYTON

LEONARD RAVER

and many other outstanding artists

CONCERTS

PREMIERE PERFORMANCES

MINI-WORKSHOPS

PANEL DISCUSSIONS

New Repertoire Bibliography Session

PRIVATE COACHING

APPLICATION

I wish to register for the Hartt College Contemporary Organ Music Festival June 10-14, 1978.

Name .....

Address .....

City .....

State ..... Zip .....

Telephone .....

Organist ..... Composer .....

Registration

Tuition \$130.00

2 credits available, \$7.50

Coaching, \$25.00 per hour lesson

\$25.00 deposit enclosed

(balance to be paid at registration)

University Housing — \$30.00 week

Food Service, ala carte

Checks should be made payable to: Hartt College of Music, and sent with application to Summer Session, Hartt College of Music, University of Hartford, 200 Bloomfield Avenue, West Hartford, CT 06117

June 10-14, 1978  
HARTT COLLEGE  
OF MUSIC  
UNIVERSITY OF  
HARTFORD



## MUSIC for the CHURCH

Training the Boy Chorister

**CHRISTOPHER  
ROBINSON**

Organist and Master of the  
Choristers

Saint George's Chapel

Windsor Castle, England

working with the

Boys of the Saint Thomas Choir

Begins with Evensong on Sunday.

April 30 at 4 p.m.

Ends with Evensong on Tuesday.

May 2 at 5:30 p.m.

Registration fee: \$30

For Information and Schedule,  
Write:

Robert Price, Music Dept.  
Saint Thomas Church  
1 West 53rd Street  
New York, N.Y. 10019

## THE INTERNATIONAL AGENCY FOR CONCERT ORGANISTS

# ARTS IMAGE LTD.

represented by  
Phillip Truckenbrod

RAGNAR BJÖRNSSON (Iceland)  
ALBERT DOLLIGER (Switzerland)  
DAVID BRUCE-PAYNE (England)  
NICHOLAS DANDY (England)  
RAYMOND DAVELUY (Canada)  
JEAN-LOUIS GIL (France)  
ROBERT GLASGOW (USA)  
DOUGLAS HAAS (Canada)  
RICHARD HESCHKE (USA)  
AUGUST HUMER (Austria)  
DAVID HURD (USA)  
NICOLAS KYNASTON (England)  
DOUGLAS LAWRENCE (Australia)  
HUW LEWIS (Wales)  
HEINZ LOHMANN (Germany)  
MARTIN LÜCKER (Germany)  
JANE PARKER-SMITH (England)  
ODILE PIERRE (France)  
THOMAS RICHNER (USA)  
J. MARCUS RITCHIE (USA)  
LAWRENCE ROBINSON (USA)  
JOHN ROSE (USA)  
JOZEF SĘRAFIN (Poland)  
harpsichordist  
ROBERT EDWARD SMITH (USA)  
available with 9'  
concert instrument

BOX 670 SOUTH ORANGE, N.J. 07079  
(201) 763-2543

European representatives: Frederic Symonds &  
Michael Mackenzie, London

## Room Acoustics

(continued from p. 11)

But let us see what happens when we carpet the floor with a material that shows a coefficient of 0.37 at 512 Hz. Adding 592 sabins to the room will surely do a great deal of good (!?) — like taking out a section of one wall over 24 feet square. Then, when we solve for the new conditions,

Sabine gives an  $RT_{\text{of}}$

..... 3.75 seconds.

Norris-Eyring gives

..... 3.59 seconds, and

Fitzroy bombs us with

..... 7.63 seconds !!!

The room behaves as it does because virtually all of the absorption is taking place on one boundary while the remaining five surfaces are still playing handball with the sound waves. The lesson to be learned here is that absorptive materials should be scattered over the room boundaries as uniformly as will be compatible with other design considerations. Separated patches of absorption are more effective than an equal area of material placed contiguously.

But there is more to reverberation than just the time that it takes a sound field to die out to a virtually inaudible level. The decay of the sound field must be both smooth and linear. The techniques and instrumentation for measuring and recording decay curves and other acoustical phenomena will be found in the referenced literature.

In Figure 2, A shows an essentially perfect sound decay curve. The small ripples are caused by large numbers of interfering room modes, which can not be avoided. These are harmless when contained within an excursion of two or three decibels. At B, Figure 2 shows a more prevalent situation. The severe troughs and peaks of the decay curve are caused by grossly prominent room mode frequencies acting to reinforce one another when arriving at a point in-phase or to cancel each other when arriving out-of-phase. This is called constructive or destructive interference and is a common phenomenon in physics. Resonant peaks of the kinds shown at B are especially troublesome to the organ voicer. C in Figure 2 is an example of a non-linear (bent) curve which results when the reverberation times in transepts or open corridors are not adjusted to the overall reverberation time of the main auditorium. The sound field built up — as though by a reservoir — in the adjacent volumes spills out into the auditorium, thus prolonging its normal reverberation times.

Rattles, buzzes and room flutter are also a form of reverberation caused by sound waves bouncing back and forth between reflective, generally parallel surfaces. And the single echo is experienced when a replica of a sound reaches the listener in about 60 or 70 milliseconds after the original sound. Not even infestation by mice could be more harmful to a concert hall.

The third of our listed primary factors was diffusion. Diffusion describes the scattering of sound throughout a listening area by room surfaces designed to disperse impinging sound waves. The effect of such surfaces is shown by Figure 3. A on Figure 3 shows that the angle of the reflected rays — taken as being normal to a plane wave front — is equal to the angle of the incident rays when these fall on a flat surface. The case does not illustrate diffusion; only redirection. At B we have the diffusing effect of a convex surface, a very beneficial geometrical form in architectural acoustics. At C we have three kinds of reflections that can be expected from a serrated structure or a succession of pilasters. After two reflections, ray-1 is returning to its point of origin; ray-2 has struck the sharp edge of the protrusion and steepened its incident angle by reason of acoustic diffraction (another phenomenon common to physics); and ray-3 is being reflected as by the flat surface. But the composite of all three rays results in diffusion. Figure 3D is an example of the "bad boy" of room geometry. As might be expected, a concave surface concentrates sound into a relatively

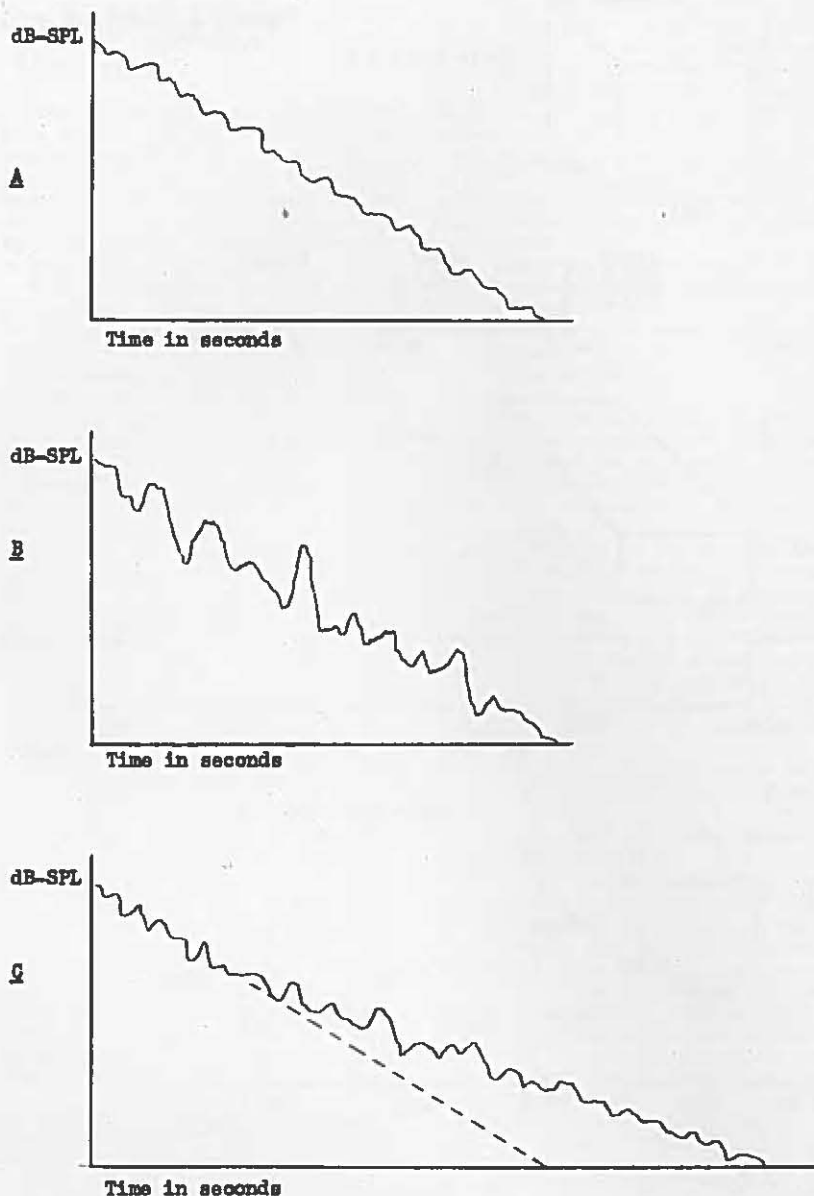
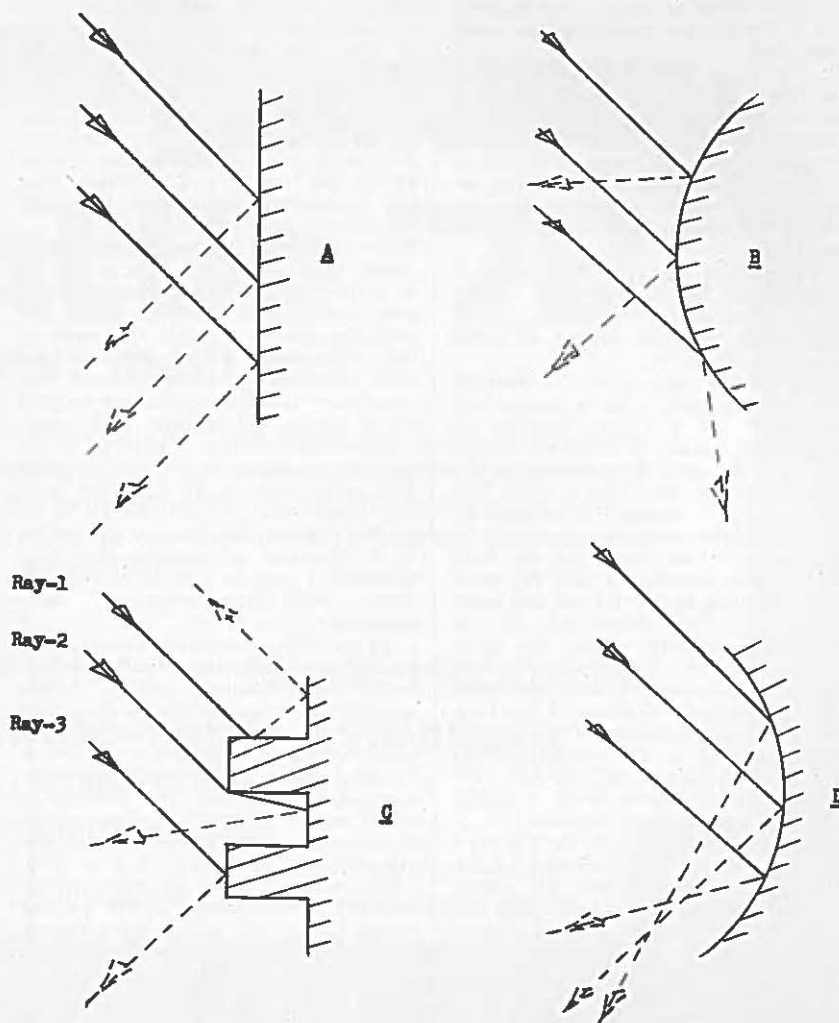


Figure - 3





small zone. If the region surrounding the focal zone of such a surface happens to be occupied by auditors which are capable of absorbing a large part of the sound energy, these listeners will experience a "hot spot" while those in the adjacent area will be in a "dead zone" — relatively speaking. Nevertheless, concave surfaces can be used judiciously to direct sound into otherwise acoustically shielded parts of a room.

But diffusing surfaces are not efficient dispersers unless they are dimensionally comparable to at least a half-wavelength of the frequencies to which they are exposed. That is to say, low-frequency, long wavelength sounds will virtually ignore narrow wall serrations while broad, irregular contours will have little effect on high-frequency, short wavelength sounds. (The wavelength of a pure tone is found by dividing the speed of sound by the frequency of the tone.) Diffusion is not only important because it permeates the room with the full spectrum of a sound envelope but also because it acts to blend the many diverse timbres produced by musical performance.

Figure 4 shows cross-sectional views of typical wall and ceiling designs that have come into conventional use for acoustical architecture. If flat walls in opposition are esthetically desirable for a room design, they can be tilted inward by as little as 3° to prevent flutter echo and improve dispersion. Irregular wall sections in recording studios and even in some concert rooms are made to be rotatable so as to adjust the room characteristics to the size of the ensemble and the type of music that will be played.

Presence is the fourth on our list of primary factors. More properly, the word belongs in the vernacular of hi-fi buffs but when the good Dr. Beranek proposed his synonymous term for presence he did not anticipate the recent turn of our social morals: unfortunately, his word was "intimacy." By presence is meant the subjective feeling of nearness or close association with the performers that an auditor senses regardless of where he may be seated in the room. Another, more technical term for the mechanism which provides the feeling of presence is "initial time de-

lay gap", also propounded by Dr. Beranek.

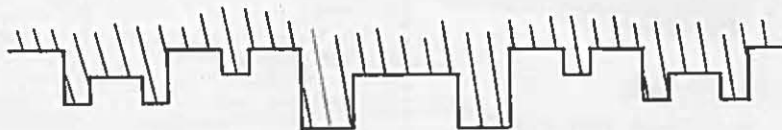
The initial time delay gap is the difference in time between the arrival of the direct sound from the organ pipes or stage and the arrival of the first reflected sound to a listener in the auditorium. If the time difference is less than 20 to 25 milli-seconds, the acoustics of the auditorium will be judged to have excellent presence, and the room will have the property of intimacy. Narrow halls are more likely to show presence than wide or fan-shaped halls because the first reflections from the walls arrive in the audience earlier than if the walls were widely separated. But even wide or asymmetrical halls can be given a short initial time delay gap by use of properly designed reflecting "clouds" suspended from the ceiling.

The last two of our listed factors — uniformity and warmth — are achieved by a combination of physical and geometrical acoustics with the added ingredient of structural considerations.

Uniformity is often described as the absence of hot- or dead-spots, but a better term may be "continuity" because the room should preserve its acoustical character in any location. We have all experienced rooms in which the timbre of the performing instruments appeared to change in various seating locations. But it is more unusual to find a room in which the position of the performer on stage affects the timbre drastically. Yet it has been the experience of the author at a symphony concert in a relatively recently acoustical hall. The principal flautist — a young woman — displayed a deliciously rich and fluid tone while in the woodwind section, but when she came to the forepart of the stage to perform a flute concerto her tone turned into not much better than a pleasantly clean whistle — clearly the effect of the hall. Changes in continuity are almost always perceived under balconies and at the rear of deep loges because, even though the reflective angles of these spaces may have been accurately calculated, the rigidity of construction of the soffits and non-load-bearing plenum structures may have been slighted in the interest of economy.

(continued overleaf)

Figure - 4



Coffer designs, normally on ceilings



Polycylinders or ellipses, normally on side- and stage-walls



Splayed side-walls, fixed or movable



Staggered back-walls

**27. CHRIST LAG IN TODESBANDEN**  
**IN DEATH'S STRONG GRASP THE SAVIOR LAY**

**REUTER**  
 THE REUTER ORGAN COMPANY  
 BOX 408 • LAWRENCE, KANSAS 66044 • PHONE (913) 843-2822

# 1978 Chautauqua Summer School

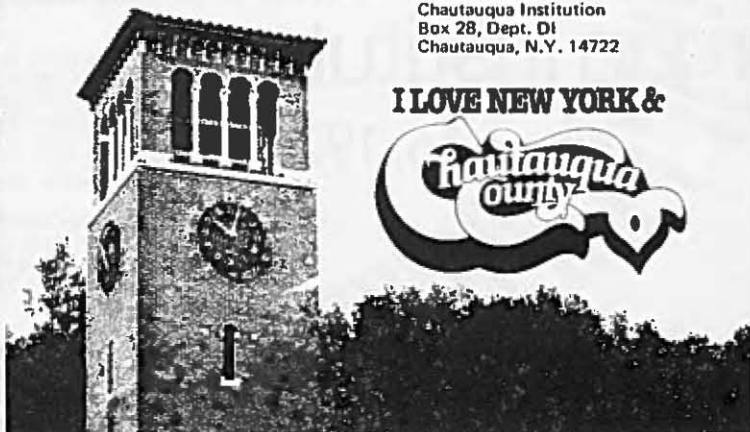


JUNE 26 AUGUST 11

## MUSIC WORKSHOPS

Chamber Music	June 26-August 11	Jazz Improvisation and Arranging	July 31-August 11
Clara Siegel		Tom Boras	
Opera Workshop	June 26-August 11	Group Piano for Children, Ages 5, 6, and Ages 7, 8	July 24-28 and July 31-August 4
Frank Pullano		Stephen Covello	
Guitar, Beginning and Intermediate	July 3-7	Recorder	July 31-August 4
Neil Anderson		Jean Thomas and Colin Sterne	
Suzuki, Beginning/Intermediate/Advanced	July 10-14	Orff-Schulwerk	August 7-11
Anastasia Jempelis		Rida Davis	
Music for Young Children	July 17-21; July 24-28 and July 31-August 4; August 7-11	Choral	August 13-18
Blanche Altshuler		Paul J. Christiansen	
Organ	July 17-21	NINE WEEKS OF OPERA • PLAYS • SYMPHONY • POP CONCERTS • LECTURES • SPORTS	
Frederick Swann			
New Music Workshop	July 31-August 4		
Tom Boras			

For 1978 Summer School Catalog, write:  
 Schools Office  
 Chautauqua Institution  
 Box 28, Dept. DI  
 Chautauqua, N.Y. 14722



For musicians, clergy, and laity  
**VALPARAISO UNIVERSITY CHURCH MUSIC SEMINAR**  
**MUSIC AND THE IDENTITY OF THE CHURCH**

April 20-23, 1978

William Albright  
 Gordon Lathrop  
 Carlos Messerli  
 Ray Robinson  
 and many more

Lectures, workshops, concerts, exhibits, and daily worship

Information from  
 Office of Continuing Education  
 Valparaiso University  
 Valparaiso, Indiana 46383  
 219-464-5313

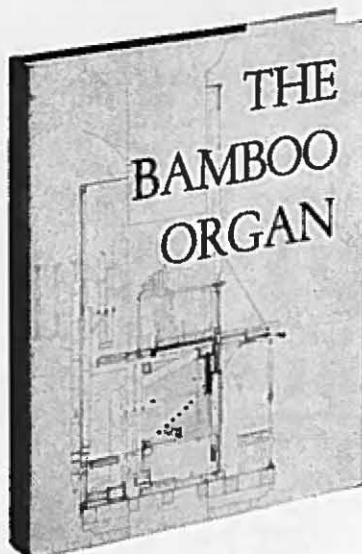


**DURST ORGAN SUPPLY**  
 COMPANY, INCORPORATED

645 WEST 32ND STREET • P. O. BOX 1165 • ERIE, PA. 16512

QUALITY PIPE ORGAN SUPPLIES

## FINE ORGAN BOOKS



### The Bamboo Organ

of  
 Las Piñas, Philippines  
 Klaïs/Steinhaus/Blanchard  
 292 pages, 207 photos,  
 20 drawings  
 hard cover, cloth binding

**\$35.00**

### KLAIS: THE ORGAN STOPLIST

136 pages, illustrated  
 \$15.00 postpaid in U.S.

### BLANCHARD: ORGANS OF OUR TIME

100 Klaïs stoplists  
 112 photos  
 \$20.00 postpaid in U.S.

**BOTH FOR \$30.00**

### KLAIS: DIE WÜRZBURGER DOMORGELN

128 pages, illustrated  
 German and English Text  
 Hard Cover  
 \$50.00 postpaid in U.S.



Send Check With Order

(Ohio residents add sales tax)

**THE PRAESTANT PRESS**

P.O. Box 43

Delaware, Ohio 43015

The Oberlin College Conservatory of Music  
 announces the 4th annual

**oberlin summer  
 organ institute**

July 2-16, 1978

Faculty:  
 Harald Vogel  
 Director, North German Organ Academy

Fenner Douglass  
 Professor of Music and University Organist,  
 Duke University

Outstanding facilities, including the 44-stop Flentrop  
 (1974) in Warner Concert Hall. Master classes, faculty  
 concerts, student recitals and opportunity for private  
 organ instruction.

For further information, contact:

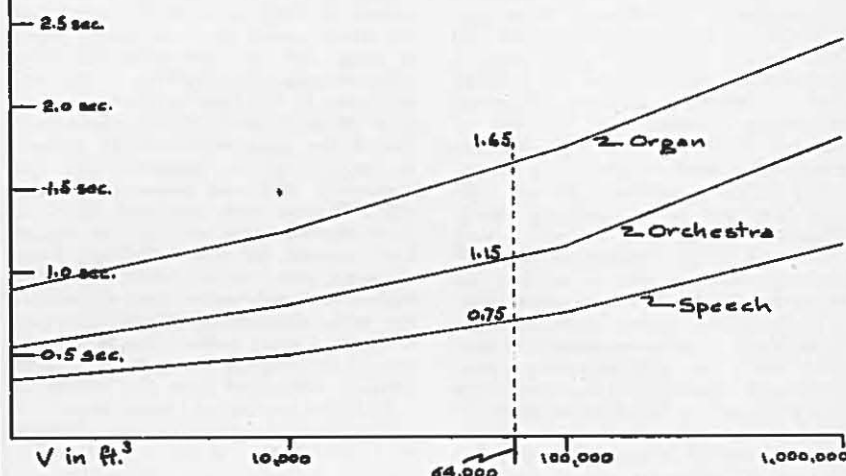
Professor Garth Peacock  
 Conservatory of Music  
 Oberlin, Ohio 44074  
 Phone: (216) 775-8246

Flentrop organ  
 Warner Concert Hall



Optimum  $RT_{60}$  at 512 Hz

Figure - 5



### Room Acoustics

(continued from p. 13)

And to achieve the property of warmth by a rise of reverberation time into the very low frequency region, the room boundaries must be very massive and dense. Many modern-day decorative materials, such as thin wood paneling or brick and stone facings, are not efficient reflectors of low frequency sound pressures and will therefore rob the room of a sense of warmth. It is common practice among symphony conductors to experiment with the placement of the string basses in order to compensate for the lack of warmth in the hall.

Finally we qualify reverberation time by what is meant by it being optimum. A great deal of critical opinion regarding the relative merits of the world's major concert halls has been amassed down through the years. Music reviews and the opinions of soloists, conductors and sophisticated listeners have established a norm for optimum reverberation time that is to be assigned to the size of a hall and the types of performances that it is to house. An organ recital in a dead room, a string quartet in a 6000-seat auditorium or a band rehearsal in a gymnasium all provide an unhappy listening experience.

The curves shown on Figure 5, relating reverberation time in seconds with the volume of a room in cubic feet, give median values for just three examples of the performing arts. These represent the established high and low limits of optimum reverberation time at 512 Hz that a room should have in order to be classified as good or excellent for the stated performance. Below about 500 Hz the optimum time is inversely proportional to frequency (not shown by the curves) and the increase of reverberation time that should be planned for frequencies below 500 Hz can be found in the literature as an R factor. Note that our 64,000 cubic feet example room should have a reverberation time of 1.65 for organ recitals, considering all frequencies above 500 Hz. And when the R factor is applied, we find that the room should show a reverberation time of as much as 2.50 seconds at 50 Hz.

But man is not a machine. Different people react quite differently to what has been established as a norm of this or that. Fortunately, man can and does adapt — so that an habitue of a certain concert room may have a higher opinion of it than a stranger does. Nevertheless, judgements of this sort belong in the field of psychoacoustics, for which the best reference that the author can provide is *Introduction to the Physics and Psychophysics of Music* by Juan G. Roederer, published by Springer-Verlag (English edition).



## New Faces at AGO Seattle '78



William Albright



Douglas Butler

Many of the keyboard artists performing at AGO Seattle '78 are distinguished players who need no introduction to national and international audiences. Names such as Robert Anderson, Guy Bovet, Anton Heiller, Clyde Holloway, and Gillian Weir have become "household names," performers known for their artistic integrity and excellence. However, the convention program will also feature performers making their first appearances at a national AGO convention. Each of these is of the younger generation of performers, yet each is a significant player or teacher.

From opposite sides of the world come two guests whose recitals and classes will emphasize aspects of German baroque organ literature. William Porter, of the Oberlin College Conservatory, will present the north German tradition. Music of south Germany will be covered by John O'Donnell, from Australia's Victorian College of the Arts in Melbourne.

Three more of the newer groups are "local" people. Joan Benson, University of Oregon in Eugene, has been influential in the revival of the clavichord and the early piano. She will perform on a Jacobus Verwolf clavichord and a 1795 Broadwood pianoforte; her class will emphasize the

meaning of the clavichord for the organist.

Douglas L. Butler will devote his recital and class to the German romantic organ literature; he is on the faculties of Portland Community College, Reed College, Portland State, and the University of Portland. Both Miss Benson and Dr. Butler were heard at the 1976 Pasadena mid-winter conclave.

Margaret Irwin-Brandon, Pacific Lutheran University, will perform harpsichord music of Froberger, Bull, and Rameau on her 1978 Keith Hill instrument. Her class will deal with early English organ music.

William Albright, University of Michigan, will perform a program of new organ music which will include one of his own works, commissioned by the convention, as well as a work he has commissioned from C. Curtis-Smith.

The 18 performances and 47 classes at AGO Seattle '78 should provide something of interest to every musician. Since the official convention brochure will be sent only to AGO and RCCO members, it is important that non-members and subscribers contact the registrar for convention information: Edith McNulty, 2326 Bigelow Avenue North, Seattle, WA 98109.



John O'Donnell



Joan Benson



Margaret Irwin-Brandon



William Porter



EVER SINCE  
ORGANS LOOKED  
LIKE THIS...

**REISNER HAS BEEN MAKING PARTS FOR THEM!**

Reisner began making quality components in 1904, and it didn't take long for their chest magnet to become known as *one of the best made* throughout the world. Since that time, Reisner has constantly expanded their product line which now includes action magnets, custom-built consoles, relays, remote combination actions, and other electrically-operated equipment for the pipe organ. During these years of expansion, Reisner's design engineering philosophy has remained unchanged—build quality products, no sacrifices in materials or workmanship, no built-in obsolescence. That's why these internationally-distributed products are preferred by those who know organs best. Remember, REISNER means quality, dependability, and long life. That's why we've been around so long.

**REISNER**

Hagerstown, Maryland



## Quality Organ Components

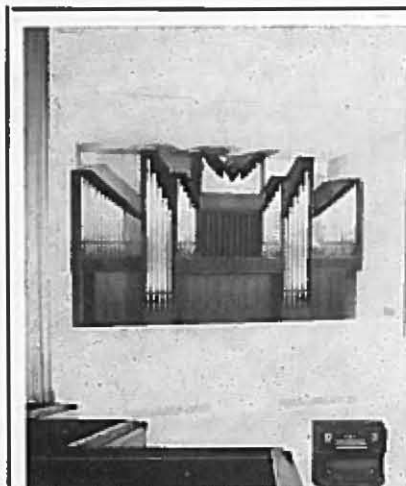
**KIMBER-ALLEN, INC.**  
7 CLEVELAND AVENUE  
TONAWANDA, NEW YORK 14150  
716-693-2979

*Founded in 1932 on a commitment to fine pipe organ building, the Schlicker Organ Company continues its dedication of designing and building only the highest quality mechanical and electric action musical instruments.*

**SCHLICKER ORGAN CO., INC.**  
Buffalo, New York 14217

**Inquiries Invited**

**Member A.P.O.B.A.**



**STATE  
UNIVERSITY  
COLLEGE**

**Potsdam,  
New York**

**Crane School of Music**  
Helen M. Hasner Concert Hall

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

## New Organs (continued from p. 3)

John Brombaugh and Co. have built a 3 manual and pedal organ, Op. 19, for Central Lutheran Church, Eugene, OR. It has mechanical action, with 2,828 pipes, 65 ranks, and 38 stops, and is situated in the rear gallery of the 1954 building designed by Pietro Belluschi. The casework is of hand-planed white oak fumed in strong ammonia; the upper panels are of western red-cedar, with pipes, shades, moldings, and key nosings gilded with 23 carat goldleaf. The manual naturals are plated with cow shinbones, and the sharps, stop knobs, and keytable moldings are from African ebony. There are zebra-wood keychecks, Brazilian rosewood pedal sharps, maple pedal naturals, and beech stop rods, and the black strip in the music rack was fashioned from oak sunk in a North German peatbog for many centuries. Wooden pipes are of oak, and the hammered metal pipes of 98% lead follow the ideas of Hendrik Niehoff, 1540. The manual compass is 56 notes, that of the pedal 30, and the flat pedalboard does not radiate. A Schnitger-style tremulant affects the whole organ; the wind pressure is 37 mm. The temperament is modified after Kirnberger III; stopped pipes have soldered tops, and open pipes are cone tuned. The instrument was dedicated on Nov. 14, 1976, and three recitals were played by Harald Vogel at the end of that month. Subsequent recitals were given by Margaret Irwin-Brandon, David Dahl, and William Porter.

GREAT		RUCKPOSITIVE	
Praestant 16' (in facade from F)		Quintadena 16'	
Octave 8'		Praestant 8' II	
Rohrflöte 8'		Gedackt 8'	
Octave 4'		Octave 4'	
Spitzflöte 4'		Rohrflöte 4'	
Quinte 3'		Waldflöte 2'	
Octave 2'		Sifflot 1-1/3'	
Tierce 1-3/5'		Sesquialter II	
Mixture II-VI		Scharff III-V	
Scharff IV-VIII		Dulcian 8'	
Trumpet 8'			
Vox Humana 8'			
BRUSTWERK		PEDAL	
Oak Gedackt 8'		Subbass 16'	
Blockflöte 4'		Octave 8'	
Principal 2'		Praestant 4' (upper flats)	
Cornet IV		Nachthorn 2'	
Cimbel III		Mixture V	
Ranckett 16'		Posaune 16'	
Trechterregal 8'		Trumpet 8' (Great)	
		Trumpet 4'	
		Cornett 2'	
COUPLERS			
Great to Pedal			
Ruckpositive to Pedal			
Ruckpositive to Great			
Brustwerk to Great			
(coupling to Pedal through Great)			

## New Organ Music

(continued from p. 3)

The overall style is neo-Baroque, of Germanic flavor; the pieces are moderately easy. This is music which will be useful for liturgical or chorale-oriented services.

*Fantasy on "O Paradise!"* by Malcolm Williamson (Agape 426; 3 pp., \$1.50).

This brief, restrained piece is easy and requires only a modest-size instrument. Although dedicated to "the citizens of the province of Santander, Spain," it is ever so English-sounding, written in three- and four-part motet style, firmly in F major. It could be useful when a cathedral-style voluntary is needed.

*Preludes on Welsh Hymn Tunes* by Paul Karvonen (Arvon Publications 501; 27 pp., \$3.50).

Ten short preludes in conservative style make up this set; the tunes used are *Ar Hyd Y Nos*, *Dolgelly*, *Llanfair*, *Cwm Rhondda*, *St. Denio* (two settings), *Aberystwyth*, *Rhosymedre*, *Llanllofan*, and *Armstrong*. Although the strength of the tune is not often matched in these easy settings, they will be useful for those who want preludes based on these particular melodies. Suggested registrations are given for a small two-manual organ.

*A Quaker Reader* by Ned Rorem (Boosey & Hawkes; 48 pp., \$9.50).

This large-scale work by one of the more important composers of the 20th century was commissioned by and dedicated to Miss Alice Tully, for performance by Leonard Raver who gave the premiere in early 1977 at Alice Tully Hall. Although I have never been especially attracted by other works of Mr. Rorem, I suspect that this will be judged one of the significant new solo organ works of our time; it was certainly impressive as performed by Mr. Raver in Philadelphia last August for the International Congress of Organists (see this journal, Sept. 1977, p. 1, for a review of that performance). The music is prefaced by the composer's notes on the literary sources which inspired the eleven movements, but no directions for interpretation are given. Manual indications and dynamics are given; beyond that, the performer is on

his own. Presumably, a large organ was intended for performance of the complete work, but individual movements might well be effective on smaller ones. The whole suite requires about 30 minutes for performance; the level of difficulty ranges from rather easy (No. 4) to quite difficult (No. 9, 11). The complete work should find a place on ambitious recitals, while single movements might be used in services. Although this music varies considerably in the amount of dissonance it contains, it is always at least quasi-tonal; the moods, as suggested by the words of Jessamyn West's *The Quaker Reader*, range from quiet to violent.

*Trio Sonata 1970* by Rudy Shackelford (Boosey & Hawkes; 9 pp., \$6.00).

This three-movement work (*Anmutig, Innig, Lustig*) was conceived for a two-manual instrument having sufficient variety to project the lines clearly but is, nevertheless, a chamber work. It is a study in line and texture and should be of great interest to anyone interested in contemporary music. The music is technically difficult and requires the same devotion and musicianship as trio sonatas of the past demand. It also has the same lack of ostentation and will thus be a performer's piece, rather than a listener's one. Precise notation and suggestions for performance characterize the edition. Although the middle movement could be used for church, the main appeal of this sonata will be for recitals, when an appropriate organ is available.

*Concert Set for Organ* by Gordon Binkerd, transcribed by Rudy Shackelford from the version for piano (Boosey & Hawkes; 17 pp., \$7.50).

The four pieces of this "set" — *Witch Doctor*, *Legend*, *Etude*, and *Mice* — have been carefully realized here for organ. A large instrument (3 manuals, 5 divisions, 60 ranks) with tracker action is required, and a specific registration plan is provided. A performance will undoubtedly require assistants, as well as formidable technique, but the work should make an effective concert piece for those who can master its difficulties. Each movement has a musical character which would appear to relate to its title; its projection will depend considerably on having an instrument with the required sounds.

(to be continued)

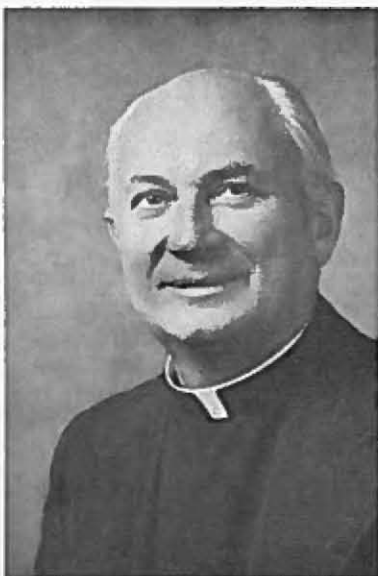


## Appointments



Kim Kasling has been appointed as university organist and assistant professor of music at St. John's University, Collegeville, MN. His responsibilities include all organ instruction, teaching music history at the University and at the nearby College of St. Benedict whose music department is integrated with that of St. John's. He will also develop a church music program at St. John's and will play for liturgies and special occasions in the Abbey of St. John the Baptist.

Dr. Kasling is a native of New York state and received his undergraduate degree at SUNY, Potsdam, the MM at Indiana University, and the AMusD at the University of Michigan, Ann Arbor. As a Fulbright scholar he studied at the Hochschule für Musik, Vienna. His teachers include James Autenrieth, Marilyn Mason, and Anton Heiller.



The Rev. Ralph S. March, S.O.Cist., has been appointed cathedral choir-master (Domkapellmeister) at the metropolitan cathedral of Cologne, West Germany. Father March holds the Doctor's Degree in Gregorian chant from the Institute Catholique in Paris. He has spent more than 20 years teaching Gregorian chant, church music, and related subjects at the college and university level and has also been active in performance.

The Dallas Catholic Choir, directed by Father March, has given more than 250 public performances since it was founded in 1959. The group has been featured at church music congresses in Chicago, Milwaukee, and Salzburg. From 1967 to 1975 Father March also served as editor of *Sacred Music*, America's oldest continuously published music journal.

Cologne Cathedral is the world's largest Gothic church and has a long tradition of excellence in liturgical music, stressing Gregorian chant and a cappella polyphony. The choir of 45 boys and 35 men sings a solemn Latin high mass each Sunday morning at ten.

## Management



Diane Bish, organist of Coral Ridge Presbyterian Church in Ft. Lauderdale, FL, has joined the roster of organists represented by Suncoast Concert Management and Productions, Inc. Extensive tours of the US and Europe are planned this year. In addition to her church position and concertizing, Miss Bish is a member of the Musical Arts faculty at the University of Miami. She is also known as a composer of church music, and has had several recordings released by the Suncoast firm.

Diane Bish has been a student of Mildred Andrews, Gustav Leonhardt, and Marie-Claire Alain. Prior to assuming her present positions, she was instructor of organ and harpsichord at Midwestern University, Wichita Falls, TX.

INDIANA UNIVERSITY  
SCHOOL OF MUSIC  
Bloomington  
*Charles H. Webb, Dean*

ENGLISH HANDBELL  
RINGERS WORKSHOP  
July 10-14  
*Donald Allured with  
Wallace Hornibrook*

FRENCH & ITALIAN  
INFLUENCE ON  
SACRED CHORAL MUSIC  
July 21-26  
*Marcel Couraud*

CHURCH MUSIC WORKSHOP  
July 24-28  
*Oswald Ragatz  
Wilma Jensen with  
Frederick Burgomaster  
Jane Marshall*

MADRIGAL DINNER  
WORKSHOP  
July 27-29  
*Allan Ross  
James Holland  
w/ John & Susan Howell*

For further information  
write:  
Special Summer Sessions  
School of Music  
Indiana University  
Bloomington, IN 47401

# CLASSIC TEXTS NEW SETTINGS



## Anthems

### O Sabbath Rest by Galilee

John Diercks. APM-667. Simple, serene settings for stanzas three and four of Whittier's "Dear Lord and Father of Mankind." For general or Lenten use. Treble voices. 35¢

### Blest Is the Home

Jack Goode. APM-972. For the Festival of the Christian Home, a traditional poem, "Happy the Home When God Is There" is arranged for 2-part voices in mildly contemporary style. 40¢

### O Bless the Lord, My Soul

Jackson Hill. APM-696. "Idumea" melody from William Walker's *Southern Harmony* in a moderately easy style. Organ or piano with optional organ descant. SATB 70¢

### Our Souls to Save

Walter Pelz. APM-971. A moderately easy arrangement for Lent based on the seventeenth-century hymn, "Lord Jesus, Who, Our Souls to Save." Organ accompaniment. SATB. 70¢

### Three American Folk Hymns

Walter Wade. APM-550. An easy trilogy: "The Cross of Christ" (tune: Alabama); "Now Shall My Soul Be Lifted High" (tune: Assurance); and "Daniel's Wisdom" (tune: The Traveler). 70¢

### Wake, Awake

Dave Strickler. APM-876. A traditional hymn tune, "Wachet Auf," set for optional brass accompaniment or a cappella. Moderately easy for Advent. SATB. 75¢

### God of Love, King of Peace

A. P. Van Iderstine. APM-747. Useful for patriotic occasions, this moderately easy anthem's theme is peace. Suitable for the average church choir. SATB. 70¢

## Organ Collection

### Organ Miniatures

Jon Spong. APM-863. Twelve compositions in varying styles suitable for general use prelude, offertory, postlude, teaching, and recital. Moderately traditional. \$2.95

at your book or music store

**abingdon**



## Delaware

DELAWARE ORGAN COMPANY, INC.  
252 Fillmore Ave.  
Tonawanda, New York 14150  
(716) 692-7791

MEMBER A.P.O.B.A.

## VISSER-ROWLAND

713/688-7346  
2033 JOHANNA A-2  
HOUSTON 77055

International Society of Organbuilders

GENE R. BEDIENT CO.  
TRACKER BUILDERS  
344 SOUTH 18TH STREET  
LINCOLN, NEBR. 68506

## NOACK

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

ORGAN BUILDERS



L. W. BLACKINTON  
and associates, inc.

380 FRONT ST.  
EL CAJON, CA. 92020

## Michael Norris Tracker Organ Builder

RR 2, East Barre Road  
Barre, Vermont 05641



## Mim Henry

PIPE ORGANS  
Restorations, Design, Service

(216) 382-9396

1052 Roanoke Road  
Cleveland Heights, Ohio 44121

## ROCHE ORGAN CO., INC.

PIPE ORGAN BUILDERS

779 West Water Street, Toronto, Massachusetts 02708

## Roy Redman

Pipe Organ Builder  
2742 Ave. H  
Fort Worth, Texas 76105  
Tele. (817) 536-0090

## RONALD WAHL ORGAN BUILDER

APPLETON, WISCONSIN 54911

Business Address Mailing Address  
WEST BROADWAY DRIVE 804 EAST SOUTH ST.  
(414) 734-7117 (414) 734-8238

# New Uses and Old Abuses of the Unison Off in Organ Theory, Practice, and Performance

by Leland S. Burns

Heard melodies are sweet, but  
those unheard  
Are sweeter; therefore, ye soft  
pipes, play on;  
Not to the sensual ear, but, more  
endear'd,  
Pipe to the spirit ditties of  
no tone.  
— Keats, *Ode on a Grecian Urn*

Much has been written and discussed about organ stops — the Philomela, Tibia Vulgaris, Ophicleide, Amorosa, Clarabella, and Chimes, to name a few.<sup>1</sup> But what has been written about that supremely valuable yet unheralded stop, the Unison Off? In sum, nothing. This article, therefore, is intended as a filling of gold in a decayed tooth of musicology.

Because I have established myself as this metaphorical dentist charged with a task which in some parts of the organ world has become well known over the years, I have received numerous letters from inquisitive inquisitors (who rarely had the courtesy to enclose a self-addressed, stamped envelope for reply) inquiring about the various, sundry, and occasionally tawdry aspects of the Unison Off. This solid gold filling, if I may continue that analogy, is molded and shaped by those queries. Let us consider 16 (a truly magical number) of the more interesting of these questions.

### 1. What is the Unison Off?

(Quite frankly, I have never been asked, but it seems the appropriate question to provoke and sustain subsequent inquiry.) The Unison Off when turned on, turns off the unison of the organ manual. Similarly, when the Unison Off is turned off, the unison is turned back on! Ironically, there is no Unison On on an organ. The irony is this: if there is a Unison Off, symmetry argues forcefully for a Unison On yet organ builders clearly seek symmetry in their work, as evidenced by the arrangements of pipes. This pointedly suggests the first question (of many) for further research by organologists and the like. Since a Unison Off when turned on turns off the unison, does it follow that when a Unison On (if it existed) is turned off, does it turn on the unison? Ponder that, then read on.

### 2. Where is the Unison Off?

The Unison Off (henceforth the UO) is found in many organs regardless of whether those organs are in turn found in home, office, school, or church.

### 3. Is the UO a romantic stop?

No, it is not romantic at all. It is a very soft stop. Although the Aeoline is said to be the softest stop in the world, the UO is actually the world's softest stop. It can't be heard at all (emphasis added). True, the Bellows Signal can't be heard by anyone except the organ pumper and then only if it (and he or she) works. But no one, including the organ pumper, can hear the UO. Fussy semanticists might even classify it as an anti-stop since when drawn, it not only makes things softer but disappear altogether. Read on.

### 4. What are the historical antecedents of the Unison Off?

The historical literature is pretty vague despite the importance of the subject (as clearly established above). Pedallus<sup>2</sup> notes that an organ stop in Shakespeare's Church (dated 1612) carried the description

UNIFON OSS

and further implies that this marks the first record of such a stop. Yet, the well known Franco-Prussian journal of those tumultuous times, *Les Orgels* (ed. of Pierre Diestle-tump), alleges something else. This is disputed by the rival *Das Orgues*, and so the argument goes. Reproducing that debate is just a dish of sour grapes. Others can do it. Those with more patience than I, and a greater fondness for historical trivia, may wish to pursue these matters. If so, I wish them God speed. I am not known for being concerned with foolish detail.

### 5. Could the Lost Chord be Lost because the Unison Off was on?

(This question, I must admit, has been contributed by the author. And for good reason, for the answer fills in another yawning gap in musicological theory's teeth.) In his otherwise accurate and perceptive comparison of "The Lost Chord and The Mystical Chord," Sir V. Peasgood Gritch, M.A. (Oxon), DVM, contrasts the chord of Sullivan and the chord of Scriabin. First, Scriabin's may still be heard, since it has not (yet) been lost, but, alas and alack for Sullivan's (at least until it's been found). Second, and most importantly, Sullivan's cluster of notes (I search for synonyms) was (is) played on a loud organ and Scriabin's not. That's wrong. Note carefully that the fingers of the weary and ill-at-ease-hearted player of Sullivan's description wandered idly over the noisy keys (a direct quote paraphrased). Note, dear reader, that the keys, not the organ (= pipes) were noisy. Keys are noisy when felts deteriorate or fall off altogether or ivories are missing or the organists' finger nails need trimming. The noisy sound of the keys would only be audible if the pipes were silent. Why were the pipes silent? Either because (1) the motor had not been turned on, if there was one (or the blower-pumper-whatever was not on the job) or (2) the UO was on. Rarely, if ever, do organists fail to turn on the blower, even if weary and ill-at-ease, when they perform at the King of Instruments. Nor would they be there in the first place if the blower-pumper had not shown up. Clearly, and by default, one arrives at the simple answer that the organist, if indeed he or she was that discomposed in his or her weariness, had drawn the UO, perhaps in an erroneous move intended for some other stop such as the Philomela 8'. Hence, I offer the first truly sensible explanation of why the Lost Chord is lost, and the attendant moral of not playing when weary and/or ill.

### 6. How should I draw the UO stop?

The answer to this question is so important that it deserves to be italicized. To save the reader the trouble, I have done just that. *The UO should be drawn carefully but of course musically.* The latter applies to everything musical of course and deserves no further comment. As for the use of care, if the stop is a knob, grab it smartly from behind with two fingers, drawing it forward and toward the player (usually your good self). Retire it by giving it a poke or nudge. It's a different story for organs with little ivory rocker tabs. In any case, if the thing doesn't operate easily, hit it with a hammer<sup>3</sup> and let your organ repairman know about it immediately. He will certainly be interested.

### 7. Is the Unison Off dangerous? Can I hurt myself or others with the Unison Off?

No.

### 8. How should one register with the Unison Off?

The answer is a whole article in itself and, given space limitations, I shall have to err on the side of brevity (however, a list of registrational possibilities is available, in addition to the examples presented here, on request from the author; please enclose 13¢ for postage and handling).

The registrational possibilities are virtually infinite. I have made a list of 104 possible combinations of stops using the UO to good advantage in some way or other — this is a two year supply if one new one were used once a week. First let us consider the rather conventional ones and then turn to the more exotic.

**EXERCISE 1.** Draw some colorful combination of stops, such as the Salicional and Stopped Diapason on the Swell and play something tuneful. As you play, draw the Swell UO using the procedure described in the answer to Question 6 above. Notice now how

quiet things are, except for the sound of the fingers on the keys, or the wind in the instrument, or the lady from the altar guild vacuuming the carpet in the chancel. Realize that moments of stillness are supreme in music. This is an important realization.

**EXERCISE 2a.** Draw all stops on the Great with the Great UO, but no couplers. Draw a stop on the Swell. Couple to Great at 8'. Note the similarity between the sound on the Great and the Swell as you alternate between manuals. A form of subtlety is similarity. Realize that subtlety is supreme in music.

**EXERCISE 2b.** Don't change a thing. Continue playing on the Great, noting how much easier it is than stretching to reach the Swell manual. This procedure is recommended for its energy-conserving properties. Energy conservation ranks supreme in musical performance.

**EXERCISE 3.** If you are fortunate enough to have an organ equipped with a manual 16' Bourdon and a UO (transports of joy!), draw both plus the subcoupler. You can now produce 32' sound. Try it and note the majesty of it all. Such refinement! Refinement and majesty are both of obvious import in musical performance.

**EXERCISE 4a.** Now let's get fancy and play some works by C. P. E. Bach's father, Johann S. Pick a tuneful chorale-prelude like "Ach Gott, du Götterdämmerung . . ." with c.f.<sup>4</sup> in pedal. For the registration, I always recommend:

Great: Open Diapason I 8'  
Open Diapason II 8'  
Open Diapason III 8'  
Dulciana 8' (optional, but gives lustre)  
(Prepare: Unison Off)

Pedal: A nice solo stop of your own choosing; try the Open Wood 16' if there is one; if there isn't, use something else.

Start playing. At some opportune point throw on the UO which has been kept in readiness all this time. Note how the c.f.<sup>4</sup> emerges loud (ly?) and clear (ly?). As a helpful learning exercise, try to explain why.

**EXERCISE 4b.** Learn the "Klavierübung III" manualiter version. Program it for a recital. Don't worry about registration changes but have something Bachian drawn (but without couplers — they would spoil everything). Turn on UOs everywhere. Play the whole thing and on the last page of the last movement, throw off all the UOs and play a prepared but "improvised" cadenza which segues you into the last page of Widor's Toccata (V Symphony). (N.B. I have performed this a number of times at concerts where "something different" was asked for. One recital was whimsically described by a critic [a wag] as a "Fantasie Für Abgeschaltende Orgel," which nobody understood the meaning of anyway.) The same original registration, incidentally, is recommended for the organ transcription of J. Cage's "White Symphony" which might be performed as a surprise encore.

**EXERCISE 5.** Conceive of organ literature that you have always wanted to play at a public recital but have never had the ability (or nerve) to play. Reger's mighty piece, "Wie schön leucht' . . ." probably comes to mind (if it doesn't, it should), perhaps in the S. K. Elert edition. With a set of UOs, you may comfortably program it knowing that even if you have never seen the first page, let alone the whole score, you can play it from beginning to end with the helpful UOs on, and no one will know the difference.

In sum, find comfort in this sage hyperbole:

"A sound without sound . . .  
A contradiction in beauty."

— Someone (almost) forgotten

### 9. Can using more Unison Off improve my technique?

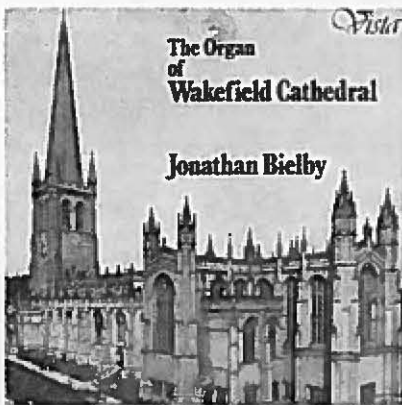
As but one example in many, consider the following. Every organist knows and fears measure 33 in Sir John Stainer's "God So Loved . . ." in the immortal, "The Crucifixion." Here's (continued, page 20)



## New Organ Recordings

reviewed by Arthur Lawrence

More records in the series devoted to particular English organs have been issued by Vista. Although each varies according to the organist, organ and works performed, all are well recorded. The process used involves the use of only one microphone, placed a reasonable distance in front of the organ, which provides a much more realistic sound than is achieved by the technique too frequently used in which several mikes are used very close to the pipes and then "blended" by mixers. Publishers of the music recorded are listed on each disc, and the jacket includes a cover photograph of the organ or builder, a biographical note about the performer, good program notes by Felix Aprahamian, and the organ stop-list. Performance registrations, however, are not listed.



rebuilt and enlarged in 1951-2 by Compton — and the recorded sound is good, although the review copy was marred by periodic distortion on side 2. Jonathan Bielby, organist and master of the choristers at Wakefield since 1970, plays well. The *Tuba Tune* of C. S. Lang is an attractive piece, making a good display of a big tuba stop. For those who associate only the toccata style with Vieme, his *Prelude* will come as a surprise, since it is quiet and unpretentious. The Leighton work is the newest on this record, but it fits in the romantic tradition of its companion pieces. The little toccata of Yon is from the now-forgotten style which was prevalent in our own country several generations ago.

The two works of substance here are those by Guilman and Parry. As with the previous disc, the recording of a Guilman sonata shows what hearty music this venerable Frenchman wrote; given the appropriate artist and organ, as is the case in this instance, it is good to hear (see the second part of the article on Guilman which appeared in June 1977 issue of *The Diapason* for more information on these works). Sir C. Hubert H. Parry's major organ work is "The Wanderer," published posthumously in 1921; those who are fond of his anthem "I was glad" will appreciate its expansive style.

In addition to musical virtues, this record demonstrates something of which we in a land rich in organs but poor in acoustically-sympathetic churches to house them need to be reminded: the glory of organ sound in a reverberant building.

The Organ in Chester Cathedral, Roger Fisher, organist. Buxtehude: *Prelude, Fugue and Chaconne* in C, *Prelude and Fugue* in D; Bach: *Pascaglia and Fugue* in C Minor, BWV 582; Reger: *Chorale Preludes*, "Wachet auf," Op. 67, No. 41, "Aus tiefer Not," Op. 67, No. 3, and *Chorale Fantasia*, "Hallelujah, Gott zu loben," Op. 52, No. 3. Vista 1044 stereo

Mr. Fisher's all-Germanic program lacks élan and fares less well than its companion records. The sound of this 4-manual 1969 rebuild by Rushworth and Dreaper is forced and loud, at least as heard here; since Vista goes to some pains to record a realistic organ sound, I must assume that this is an accurate representation of the real thing.

The Buxtehude and Bach selections do not, in my opinion, fit either the organ or the organist well. Especially in the former, the rhythms are distorted, the sections are disjointed, and the articulations are fussy; there are even some wrong notes in the famous chaconne. The Reger fares better — I am sure the "Hallelujah, Gott zu loben" fantasia would have been exciting to hear in person. The "Wachet auf," incidentally, is not the big work of the same name. For a diametrically opposed review of this same record, see Ewen McCuaig in *Music*, January 1978, p. 17.

The labels of the review copy were reversed on the disc. Buy this one with caution.

### The Organ in HULL CITY HALL Peter Goodman

including  
Guilmant's famous  
Fifth Organ  
Sonata



The Organ in Hull City Hall, Peter Goodman, organist. Hollins: *Trumpet Minuet*; Kellner: *Chorale Prelude*, "Was Gott tut, das ist wohlgetan"; Harwood: *Paeon*; Sweelinck: *Balletto del Granduca*; Guilman: *Sonata No. 5 in C Minor*, Op. 80, Vista VPS 1042 stereo (available in the US from HNH Distributors Ltd., P.O. Box 222, Evanston, IL 60204)

Of the present group, I find this record in every way the best. Mr. Goodman, the city organist at Hull since 1957, obviously knows the organ well and uses it to its best advantage. The recorded sound is good: it varies from large ensembles to smaller ones, and is always very "English," yet pleasing. The organ is a large 4-manual Forster & Andrews of 1911, rebuilt by Compton after extensive war damage. It includes a 64' pedal stop, at least one splendid tuba (neither too bright nor too tubby), and lovely orchestral reeds.

The recorded music is all interesting, but not overly-familiar. Alfred Hollins' *Trumpet Minuet* is a pleasant work in the trumpet-tune tradition and makes good use of the trumpet stop, while the Kellner chorale prelude employs the fine orchestral oboe for its melody. The Harwood piece (1902) is actually a sonata movement (published separately) which is ever so English-sounding, with a big splash from the tuba at the end. The Sweelinck variations are the least successful, because of the kind of sound this organ has, but the rendition is musical. The Guilman sonata is quite commanding and is worthy of hearing on such an instrument as this. It's also a better piece than many people would have one believe.

All in all, this is a highly-recommended disc for those interested in a fine period organ in England.

The Organ of Wakefield Cathedral, Jonathan Bielby, organist. Lang: *Tuba Tune* in D Major, Op. 15; Vieme: *Prelude*, Op. 31, No. 5; Leighton: *Festival Fanfare*; Guilman: *Sonata No. 3 in C Minor*, Op. 56; Yon: *Toccata for Flute*; Bennett: *Alba*; Parry: *Toccata and Fugue*, "The Wanderer." Vista VPS 1034 stereo

This disc runs the Hull City Hall one a close second. The organ is a big one — five manuals of varied origin,

## Austin Organs Inc.

DESIGNED FOR THE CHURCH SERVICE AND THE ORGAN LITERATURE

SIMPLICITY  
RELIABILITY  
ACCESSIBILITY

Since 1893 Member APOBA

156 Woodland Street  
Hartford, Connecticut 06105

## McMANIS ORGANS

Incorporated  
10th & Garfield  
KANSAS CITY, KANSAS  
66104

Builders of Fine Tracker and  
Electro-Pneumatic Pipe Organs

Inquiries are Cordially Invited

W. Zimmer & Sons

INCORPORATED

Member APOBA

Mailing Address: P. O. Box 520, Pineville, N. C. 28134  
NATIONS FORD ROAD • CHARLOTTE, N. C.



119  
Y  
E  
A  
R  
S

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

82-84 Morningside Ave., Yonkers, New York 10703  
ONE HUNDRED & NINETEEN YEARS  
1859 — 1978

Five Generations building Odell Organs  
914 Yonkers 5-2607

WANT A PRACTICE ORGAN?

PEMBROKE PIPE ORGAN (in kit form)

Send stamp for brochure

THE ORGAN LOFT

EPSOM, N.H. 03234 Tel. 603-736-4716

Remember: If it does NOT have pipes, it is NOT an organ

## BERKSHIRE ORGAN COMPANY INC.

68 SO. BOULEVARD, WEST SPRINGFIELD, MASSACHUSETTS

Member: International Society of Organ Builders

CHESTER A. RAYMOND, INC.

PIPE ORGAN BUILDERS

Rebuilding, Maintenance and Additions

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

Phone: 609-924-0935



Pipe  
Organ  
Builders

7047 South Comstock Avenue, Whittier, California 90602 • (213) 693-4534

Robert M. Turner; Tonal Director • Member: International Society of Organ Builders, American Institute of Organ Builders • Inquiries are cordially invited.



## Justin Organ Pipes

"STATE OF THE ART — ALL ALUMINUM ORGAN PIPES"

16' PRINCIPAL — 12	LOW AS \$1784.00	II MIXTURE — 61	LOW AS \$ 593.00
8' PRINCIPAL — 61	904.00	III MIXTURE — 61	750.00
ALL ALUMINUM DISPLAY PIPES CAN BE		IV MIXTURE — 61	931.00
POLISHED OR ANODIZED TO ANY		V MIXTURE — 61	1180.00
COLOR		III MIXTURE — 32	516.00

SEND \$2.00 FOR CATALOG

15 E. ELIZABETH ST. • ST. PAUL, MN 55107 • (612) 722-2054

### JULIAN E. BULLEY

New Organs — Rebuilding Service

SINCE 1906

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

Slider seals for slider chests.

Verschueren B.V.

Pipe Organ Builders

Heythuysen (L.)

The Netherlands

### QUALITY PIPE ORGAN RESERVOIRS

1365 So. Detroit Ave.

Toledo, Ohio 43614

419-382-6761

### Shawhan Pipe Organs

REBUILDING — SERVICE

— NEW ORGANS —

1901 Howell Street  
Fort Wayne, Ind. 46808  
219-422-8863

### RANDALL S. DYER

Pipe Organs and Organ Service

Box 489

Jefferson City, Tennessee 37760

### ORGAN SERVICE - J. E. Lee, Jr.

KNOXVILLE, TENNESSEE 37901

Box 2061

Tuning • Maintenance • Rebuilding  
Consultants

### SCHOENSTEIN & CO.

EST. 1877

SAN FRANCISCO

### PIPE SOUND WITHOUT PIPES

Build a complete pipe sounding electronic organ by using DEVTRONIX easy to assemble kits.

To hear this magnificent sound, send \$1 for your Demo record/brochure.

32' — 16' Electronic pedals for pipes  
IC Capture combination action



Dept. 1B  
5872 Amapola Dr.  
San Jose, CA 95129

### WALTERS ORGAN CO., INC.

(305) 857-1481

Custom Built

PITMAN and UNIT CHESTS

2027 Palmridge Way

Orlando, Fla. 32809

### Sherwood Organ Company Inc.

85 Longdale Avenue

White Plains, New York 10607

(914) 946-7990

(212) 582-4240

Service — Mechanical and Tonal Rebuilding — New Organs

### ORGAN LEATHERS

### WHITE, SON COMPANY

592 East First Street

South Boston, Massachusetts 02127

### LOUIS F. MOHR & COMPANY

ORGAN  
MAINTENANCE

2899 Valentine Ave.  
New York 58, N. Y.

Telephone: SEdwick 3-5628

Emergency Service Yearly Contracts

Harps — Chimes — Blowers

Expert Overhauling

"An Organ Properly Maintained Means  
Better Music"

ORGAN  
PIPE  
S

Since 1906

The Symbol of Quality

JEROME B. MEYER & SONS

2339 SO. AUSTIN ST.  
MILWAUKEE, WIS. 53207

### New Uses and Old Abuses

(continued from p. 18)

what to do: make sure all couplers are off. As you approach measure 33 (with the full realization that, now for the first time, it will be absent of those troublesome blue notes) free a hand and at the beginning of the measure snap the UO on smartly, continuing to play all the while, and snap it off (equally smartly) at measure 34. The happy result: an errorless rendition. If during the performance the choral director glances askance at you, your reaction should depend on relative sex. By that I mean, if you are female and he male, look away smirking knowingly; if you are male and she female, no response is of course necessary; if both are female, pursed lips seems the appropriate response; if both are male, I'm just not sure what to do (I cannot be expected to know everything; we are not all perfect). If all else fails, blame can be placed on the hapless UO which is in no position to defend itself.

Pedagogues should teach the UO to the budding virtuoso, né fledgling student, right from the very beginning. The first piece to be learned at the initial sitting is M. Reger's, "Wie schön . . .," a mighty number indeed (some prefer the version by Urtext, but that edition is unfamiliar to me). First, install Student on the organ bench and draw the "Bach combination" (that is, all stops except the manual couplers and UO). Add to this the UO plus the Great sub-coupler and the Swell super-coupler which means that everything on the Great plays an octave lower and on the Swell an octave higher. To hear things as they were actually written, the Student must play an octave low on the Swell and an octave high on the Great. This is good exercise, physical as well as intellectual. Some would consider it a Baptism-by-Fire as well. If Student returns for a second lesson, he or she is expected to have his or her notes well in hand but, now Challenge II. Student is seated on the bench with his or her back to the console. The same combination is redrawn and he or she must play with his or her left hand in the Great treble and right hand in the Swell bass. Visualize that. If he or she has not memorized the piece, stick the choir director's music stand squarely in front of him or her, which of course is back of the organ bench. The third lesson follows the same ritual but with a blindfold and the introduction of a pedal part. (N.B. If Student has not learned the pedal part yet, punch it out with a broom handle while standing left-of-center of the console.) The fourth lesson involves a whip, but here, dear reader, our interest flags and the details are best reserved for another occasion. We have indeed made our point, however, about the versatility of the little UO.

### 10. How often should the UO be used?

Fairly often but not often enough to wear it out. If used too infrequently, it tends to corrode and the corrosion (or, technically, oxidation) could spread everywhere before you know it, but if used too frequently, it will wear out and fall off for sure. Get good advice from your organ maintenance man. He will help. I have had a little sign made which, glued to the console of my organ, serves as a constant reminder. It reads

UNISON OFF = UO = USE OFTEN  
A precisely iambic couplet could not be more beautiful. Others might follow this example.

### 11. How may I use the UO more effectively in service playing?

Here's one idea of many, many possible. The next time your minister, rabbi, or priest asks you to play while he (or she, things being what they are these days) is walking from the one side of the altar to the other, do so but draw all UOs, avoid pedals and octave couplers, and play up a storm! If he asks what happened, remind him that you followed his instructions to a T and played as per request. He will say, "I didn't hear anything." You will reply with an internal smirk, "You didn't ask to hear anything," reminding him that he merely asked "me to play something which I did." Then explain to him the function of the UO and how you put it to good use. He will be impressed by your musical knowledge and wiser: He will communicate more precisely in the future (after all, if he is concerned, as are all preachers, with heady matters like the numbers of angels accommodatable on pin heads, p-r-e-c-i-s-i-o-n should be a matter of some concern all around.) If he doesn't get the point, say firmly, "In the future, precision über alles" (for additional emphasis, spell out precision, as above). Nifty idea.

### 12. Are there any particularly unusual uses for the Unison Off?

Yes.

### 13. What are those particularly unusual uses?

Those particularly unusual uses for the UO are numerous and many. Here is one idea that comes quickly to mind: Draw the Great, Solo, and the Swell UOs. Play something, anything (it doesn't matter what) on the Choir Manual. Observe how strangely confident you are. Why? There is no longer any need at all to worry about the hymn book falling off the music rack and making cacophonous noises (or music by modern masters) as it gallops and careens its way from manual to manual. Achieving security (like this) is a liberating experience, usually if not always. If your reflexes are as in time as your organ should be, you will have caught the errant and galavanting book with a free hand before it reaches the manual on which you are playing something, anything. If you are not as alert as you should be, and it reaches the bottom manual unintercepted, quickly turn off the blower and announce to your listening audience that "the fuse blew" and you have saved face. In short, the advent of the UO was the exodus of pain and worry for today's organist, and tomorrow's too.

### 14. My organ has no Unison Off; what should I do?

C'est la guerre, as the French say. Learn to work around it. You will be ever so much richer for the sacrifice.

### 15. How much does a Unison Off cost?

Between \$4,000 and \$5,000, or the equivalent of about two stops and well worth it. Given the low cost, there should be as many UOs as possible. Every organ with more than one stop (organs with fewer are rare) should have at least one UO. UOs are never found on the Pedal Organ, but should be. With a Pedal UO the organist can walk to work literally portal-to-portal, that is walk across the pedals with dignity directly to the bench and seat himself or herself with grace, freed of the customary worry of a Bourdon 16' (or worse, Trombone 16') having been left on. It is further recommended that a second or auxiliary UO be installed on each manual should the principal UO fail at any time. This provides double security. Organists presiding at instruments so equipped play with the comforting knowledge that there will always be a (or an) UO when needed. The auxiliary UO should be labelled UO II, as opposed to UO I, the one usually

### TOP QUALITY ORGAN PIPES FLUES AND REEDS

F. J. ROGERS LTD.

ELMFIELD WORKS

BRAMEY

LEEDS LS13 4BN

ENGLAND

### MULLER PIPE ORGAN CO.

1365 So. Detroit Ave.

Toledo, Ohio 43614

419-382-6761

### DO IT YOURSELF PIPE ORGAN KITS

Custom specifications for church or residence, complete or parts, full instructions by established organ builders.

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



employed. A 4-manual (with echo and solo) organ will cost \$50,000-60,000 more if fully decked out with double (principal and auxiliary) UOs for each division including pedal. Well worth the price.

16. What is the most important organ stop?  
The most important organ stop is the heretofore unheralded Unison Off. Few should disagree.

NOTES

1. The author does not play the violin and has never played the xylophone, the marimba, or the vibraphone. He is presently working on three companion pieces to this article, namely, "The Musical Uses and Abuses of the 'General Cancel,'" "How You Can Repair Your Own Organ Yourself at Church, Home, Office, or School: Theory and Practice," and "An Organist's Bag of Tricks and Kit of Repair Tools: Theory and Practice;" also, a biography or obituary of Ms. (or Miss among the traditional) Agnes Dei, organist, titled, "Ms. Agnes Dei, Organist: Her Theory, Practice, and Performance;" as well as many more things.  
2. S. W. Pedalini, *Organus Erotikus* (1532); out of print (regrettably).  
3. The Complete Organist(e) will always have at the ready the following items for emergency: a hammer, screwdriver, and pipe wrench; 23' of string; 7 cleft twigs; 1 roll, bicycle tape; an extra collection plate and whip; Kleenex (amount depending on many things like climate, draftiness of building, susceptibility of

user to illness, and such); eye drops; Lourdes water (R.C. only); a tuning tool; flashlight and/or candle; fresh library paste (1 part flour to 2 parts water); 20¢ in small change. This will all be elaborated in two future articles, "How You Can Repair Your Own Organ Yourself at Home, Office, Church, and School" and "An Organist's Bag of Tricks and Kit of Repair Tools: Theory and Practice." Both are highly recommended.

4. c.f. — *cantus firmus* (Lat. deriv.); *cantus* is tune or tuneful; *firmus* is melody or melodious; hence, a c.f. is a melodious tune, a tuneful melody, a melodious melody, or a tuneful tune, whichever you like. Such superfluous distinctions matter not at all. Least of all to me.  
5. See footnote 4.

6. UOs means Unisons Off or Unison Offs. But which is the correct form for pluralizing UO? The correct answer, which is skillfully sidestepped here by simply referring to UOs as the plural of UO, will someday have to be decided, perhaps by an interdisciplinary committee of musicologists drawn from the music departments of great universities the world over and grammarians and semanticists and linguists representing leading English departments.

7. (Footnote to footnote 1) The author is the owner of a tracker instrument built by Ahrend und Brunzema in 1966, roughly the year in which the Unison Off reached its nadir. Although the *hausorgel* is equipped with an adjustable bench, Unison Offs were carelessly left out of the tonal specification, an omission which serves as a convenient excuse for sloppy playing. (Also see answer to question 14.)

Here & There

An International Organweek was held in the latter part of October in conjunction with the Second Wiesbaden Bachweek, in Germany. Guy Bovet, Luigi Ferdinando Tagliavini, Günter Jena, and Jean Langlais played recitals which were centered around works of Bach; Gustav Leonhardt performed the *Clavierübung II* on harpsichord.

"Roaring, soaring, exulting, trembling" — The great pipe organs of the West was the title of a 2-page feature in the February issue of "Sunset" ("The Magazine of Western Living"). Urging its readers to attend organ recitals, the magazine listed a number of regular series in Seattle, Salt Lake City, Colorado Springs, Berkeley, San Francisco, and Los Angeles. Pictured were Roy M. Darley playing the 5-manual Aeolian-Skinner at the Mormon Tabernacle, the Ruffatti in San Francisco, Seattle's Flentrop in St. Mark's Cathedral, Lawrence Moe with several of the historic small instruments at the University of California, the Schlicker in the First Congregational Church of Los Angeles, and the Holtkamp-designed Möller of the U.S. Air Force Academy. Oliver Wendell Holmes' quote about the organ began the article: "It roars louder than the lion of the desert, and it can draw out a thread of sound as fine as the locust spins at hot noon on his still tree-top."

To celebrate its 20th anniversary, "Stereo Review" published a section devoted to the Best Recordings of the Past Twenty Years in its February issue. Categories ranged from Early Music to Rock, and selections were as varied as Burgundian chansons and Satie piano pieces, ranging to Miles Davis and the Beatles' "Yellow Submarine." That no solo organ recordings were included probably says more about American taste than it does about the state of recording the organ. However, some recordings of at least peripheral interest to readers of this journal did creep in: Gabrieli and His Contemporaries [Schola Cantorum Basiliensis/DG Archiv 73154], Monteverdi *Vespro della Beate Vergine* [Concentus Musicus/Telefunken SWAT 9501/02-A], Duruflé *Requiem* [Duruflé/Epic BC 1256], Poulenc *Gloria and Organ Concerto* [Duruflé and Prêtre/Angel S-35953], and one contributor suggested that a fine idea for a future recording would be Helmut Walcha playing organ works from the Mulliner Book.

Herbert Burtis was organist with the Monmouth Symphony Orchestra in a Feb. 1 concert at the United Methodist Church of Red Bank, NJ, when the featured works were the Poulenc Concerto and Saint-Saëns' Symphony III. The occasion marked the 30th anniversary of the symphony.

According to recent newspaper reports, the Diocese of Ft. Wayne-South Bend is one of 15 dioceses named in an \$8.6 million lawsuit filed in the US District Court at Chicago, in the continuing struggle of Los Angeles-based FEL Publications against copyright infringements by Catholic parishes. In this case, the bishop involved has warned all concerned not to violate copyright laws, but has said that diocesan responsibility regarding the suit has not yet been determined. A similar suit, filed against the Archdiocese of Chicago, was noted in these pages in Nov. 1976.

Ann Labounsky performed a special program devoted to the works of Louis Vierne in honor of the 40th anniversary of the composer's death. The recital took place in Paris, at the auditorium of the "Association Valentin Haüy," an institution which furthers the welfare of the blind, on whose board of directors Vierne had long served. In addition to selections from the "Pièces de fantaisie," Miss Labounsky played the "Messe basse pour les défunts," Vierne's last organ work, and "Stèle pour un enfant défunt," which he had played just before his death at the Notre-Dame organ.

The complete organ works of Reger were performed in a series of weekly recitals at the Holy Ghost Church in Frankfurt [am Main], Germany, between Aug. 30 and Dec. 20. Herbert Hoffmann, Heiner Kühner, Rosaline Haas-Krams, Gerhard Weinberger, Wilhelm Krumbach, Eberhard Kraus, Wolfgang Stockmeier, Ernst-Erich Stender, Rose Reich-Stahl, Karl Hochreither, and Rainer Lille played the organ, a 3-man. Walcker tracker with electric stop action, of 1961.

Samuel John Swartz played three recitals devoted to the music of Franck at Immanuel Presbyterian Church in Los Angeles last fall. Using the large E. M. Skinner organ in the sanctuary, Dr. Swartz performed the composer's complete large works.

The Heritage of Bach was the title of three fall-semester recitals played by Robert Sutherland Lord at the University of Pittsburgh's Heinz Memorial Chapel. The works encompassed were selected from the major preludes and fugues, the chorale prelude collections, and the trio sonatas, together with a few early works.

Walter Hillsman recorded the complete organ works of Maurice Duruflé during 1977 for the Vista label on the organ of Coventry Cathedral in England. He also played these works in two recitals at St. Albans Abbey, for broadcast by the BBC, as well as in programs at Yale University and at University College, Oxford.

J. MARCUS RITCHIE

ORGANIST AND MASTER OF THE CHOIRS  
CATHEDRAL OF ST. PHILIP  
ATLANTA 30305

Represented by Arts Image Ltd.  
Box 670, South Orange, N.J. 07079

RAYMOND H. CHENAULT

M. Mus. FCM Recitalist  
Organist — Choirmaster  
All Saints Episcopal Church, Atlanta, Georgia

Margaret

Melvin

DICKINSON

University of Louisville  
Louisville Bach Society  
Calvary Episcopal St. Francis-in-the-Fields Episcopal

DAVID HEWLETT  
MARSHALL BUSH

Central Square The Conservatory of Music Winchester, New Hampshire  
N.O.C.S.A.

RE  
CI  
TA  
LS

JOHN HOLTZ

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

GEORGE MARKEY

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

MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN  
UNIVERSITY OF MICHIGAN  
ANN ARBOR

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

THOMAS MURRAY

ST. PAUL'S CATHEDRAL BOSTON 02111

MARTHA FOLTS

Traditional

Recitals:

Avant-garde

6337 Jackson Street  
Pittsburgh, Pa. 15206

THE TEMPLE  
Cleveland, Ohio 44106

DAVID  
GOODING

THE CLEVELAND ORCHESTRA  
MUSICAL HERITAGE SOCIETY  
RECORDINGS

# Calendar

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

## UNITED STATES East of the Mississippi

**5 MARCH**  
David Hurd; St Marks Episcopal, Augusta, ME  
Lenten Evensong; St Johns Church, Southampton, NY 4 pm  
Robert Roth, Temple Emanu-el, New York, NY 2:30 pm  
Haydn Creation; St Bartholomews Church, New York, NY 4 pm  
Herbert Burtis; St Thomas Church, New York, NY 5:15 pm  
Leonard Raver, Poulenc Concerto; St Pauls Chapel, Columbia U, New York, NY 8 pm  
Claire Gesualdo; Christ Church, Manhas-set, NY 4:30 pm  
Claire Coci & Lester Berenbroick, Monnikendam Memorial; Presbyterian Church, Madison, NJ 4 pm  
Handel Messiah; 1st Presbyterian, Red Bank, NJ 4:30 pm

Kevin Mensch; Trinity Methodist, Lock Haven, PA 4 pm  
Heather Byram; Trinity Lutheran, Lancaster, PA 5 pm  
Philadelphia Concert Soloists; Market Square Presbyterian, Harrisburg, PA 8 pm  
Music of Purcell; St Davids Church, Baltimore, MD 4 pm  
Choral Arts Society, Kodály Missa Brevis; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
John McCarthy; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm  
7th annual organ competition; First Presbyterian, Ft Lauderdale, FL 8 pm  
\*Antone Godding, Dupré Stations of the Cross; Florida State U, Tallahassee, FL 2:30 pm  
Robert L Simpson; Bethesda-by-the-Sea, Palm Beach, FL 5 pm  
Gordon & Grady Wilson; Peace Mem Presbyterian, Clearwater, FL  
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm  
Oberlin College Choir; 1st Presbyterian, Birmingham, MI 7 pm  
Allan Moeller; Bethlehem Center Chapel, La Grange, IL 3 pm  
James Hoyt Gladstone; St Luke Lutheran, Chicago, IL 4 pm  
Wolfgang Rübsem, all-Bach; Millar chapel, Northwestern U, Evanston, IL 4 pm  
William Porter; Faith Lutheran, Glen Ellyn, IL 7:30 pm

**6 MARCH**  
Frederick Hohman; State College, Mansfield, PA 8 pm  
Virgil Fox, Pfeiffer Hall, Naperville, IL 8 pm

**7 MARCH**  
Douglas Haas; Immaculate Conception Cathedral, Syracuse, NY 8 pm  
Douglas D Himes, all-French; Heinz chapel, U of Pittsburgh, PA 12 noon  
Ann Colbert Wade; 2nd Presbyterian, Indianapolis, IN 8 pm

**8 MARCH**  
James Traubert; Trinity Church, Newport, RI 12:15 pm  
Music of Handel; St Thomas Church, New York, NY 12:10 pm

**9 MARCH**  
Margaret Murphy Lacy; St Pauls Chapel, Columbia U, New York, NY 12 noon  
Alice VK Maleski; Grace Church, New York, NY 12 noon  
Douglas Haas; Reformed Church, Oradell, NJ 8 pm  
Ned Rorem, lecture; Langwood College, Farmville, VA 1 pm  
Diane Bish; Paine College, Augusta, GA 8 pm  
Terry Charles; Kirk of Dunedin, FL 8:15 pm  
Virgil Fox; Coliseum, Marion, IN 8 pm  
Marilyn Mason, Dupré Stations of the Cross; Christ United Methodist, Memphis, TN 8 pm

**10 MARCH**  
Apple Hill Chamber Players; South Congregational/1st Baptist, New Britain, CT 8 pm  
Brass quintet; St Pauls Cathedral, Buffalo, NY 12:05 pm  
Ned Rorem concert; Longwood College, Farmville, VA 8 pm  
Roger Wagner Chorale; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm  
Terry Charles; Kirk of Dunedin, FL 8:15 pm  
Andrea Handley; 4th Presbyterian, Chicago, IL 12:10 pm  
Timothy Albrecht; Wisconsin Lutheran H S, Milwaukee WI 7:30 pm

**11 MARCH**  
Richard Enright, "Saturday School" (console conducting); St James Cathedral, Chicago, IL 1:30 pm  
Chicago Early Music Consort; St Paul Lutheran, Skokie, IL 7 pm

**12 MARCH**  
Marshall Bush, all-Bach; First Baptist, Keene, NH 4 pm  
Lenten anthems & motets; Christ Church, S Hamilton, MA 5 pm  
Schütz Musikalisches Exequien; 1st Church Congregational, Cambridge, MA 5 pm  
Bach Cantata 4; Trinity Episcopal, Hartford, CT 4 pm  
Hunter Tillman, Temple Emanu-el, New York, NY 2:30 pm  
Verdi Requiem; St Bartholomews Church, New York, NY 4 pm  
Earnest Jesus Wept; Immanuel Lutheran, New York, NY 5 pm  
Nancy Shearer; St Thomas Church, New York, NY 5:15 pm  
Michel Chapuis; Alice Tully Hall, New York, NY 8 pm  
David Hurd; Church of Intercession, New York, NY  
Edward T Schell III; Westminster Presbyterian, Utica, NY 7:30 pm  
Timothy Albrecht/Thomas Crawford with choir; Brahms Requiem; Incarnate Word, Rochester, NY 7 pm  
Mozart Requiem; St Pauls Cathedral, Buffalo, NY 5 pm  
Elmore The Cross, composer conducting; Bryn Mawr Presbyterian, PA 4 pm  
Doralene Davis, soprano; Market Square Presbyterian, Harrisburg, PA 8 pm  
Carol Prochazka, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Robin Hewitt; Longwood College, Farmville, VA 4 pm  
Wilmington Pro Musica; 1st Presbyterian, Wilmington, NC 5 pm  
Haydn Harmoniemesse; Covenant Presbyterian, Charlotte, NC 7:30 pm  
Thomas Richner; 1st Church of Christ Scientist, St Petersburg, FL  
Mendelssohn Elijah; First Presbyterian, Ft Lauderdale, FL 8 pm  
Robert Acton; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm  
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm  
Fauré Requiem; Fairmount Presbyterian, Cleveland Heights, OH 4:30 pm  
Herbert Hoffmann; Trinity Episcopal, Toledo, OH 4 pm  
Choral concert; 1st Congregational, Columbus, OH 8 pm  
Richard Benedum; Seventh-day Adventist, Kettering, OH 8 pm  
Play of Daniel; Christ Church, Cincinnati, OH 4 pm  
Swedish boys choir; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm  
Mary Ida Yost; Zion Lutheran, Ann Arbor, MI 4 pm  
St Marys College Choir; St Pauls Episcopal, La Porte, IN 4 pm  
Dubois Seven Last Words; United Methodist, Carmel, IN 10:15 am  
Chicago Chamber Choir, George Estevez, dir; St Paul's United, Chicago, IL 7 pm  
\*Jay Peterson; Congregational Church, Quincy, IL 8 pm

\*AGO chapter program

**SARA ELIZABETH ALVATER**  
Organ Quintette  
Oratorio Accompanist  
Director of Madrigal Singers  
Woodstock, Vermont 05091

**robert anderson**  
SMD FAGO  
Southern Methodist University  
Dallas, Texas 75275

CHARLOTTE AND WILLIAM  
**ATKINSON**  
FIRST PRESBYTERIAN CHURCH  
2001 El Camino Real  
Oceanside, California 92054

**Peter J. Basch**  
Wildwood Road  
Califon, New Jersey 07830

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

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

**WILL CARTER**  
Church of Saint John the Evangelist  
New York City

*Franklin G. Coleman*  
Organist-Choirmaster  
Christ Church Cranbrook  
Bloomfield Hills, Michigan, 48013

**MICHAEL CORZINE**  
School of Music  
Florida State University  
Tallahassee

**JOHN EDWARD COURTER**  
F.A.G.O.  
Recitalist  
Berea College Berea, Ky. 40404

**DELBERT DISSELHORST**  
DMA  
University of Iowa  
Iowa City Iowa

**KATHRYN ESKEY**  
The University of  
North Carolina  
at Greensboro

**Richard ANDERSON**  
Bennett College  
Greensboro, N. C.

**HEINZ ARNOLD**  
F.A.G.O. D.Mus.  
1607 A WESTWINDS DRIVE  
COLUMBIA, MO. 65201  
RECITALS WORKSHOPS

**Thomas Bailey**  
recitalist — conductor  
Bruehlerstrasse 79/1/6 A-2340  
Moedling, Austria Europe

Workshops Recitals  
**ROBERTA BITGOOD**  
S.M.D., F.A.G.O., Ch. M.  
13 Best View Road  
Quaker Hill, Connecticut 06375

**CHARLES S. BROWN**  
Organ — Harpsichord  
North Texas State University  
Denton 76203  
St. John's Episcopal Church  
Dallas  
The Denton Bach Society

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

**Robert Clark**  
School of Music  
University of Michigan  
Ann Arbor

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

**WALLACE M. COURSEN, JR.**  
F.A.G.O.  
CHRIST CHURCH  
BLOOMFIELD AND GLEN RIDGE, N.J.

**DAVIDSON**  
Jerry F. MSM, AAGO, ChM  
Harper College  
Palatine, Illinois  
Susan L. MSM, ChM  
The Presbyterian Church  
Barrington, Illinois

**EUGENIA EARLE**  
Teachers College, Columbia University  
Harpsichord Recitals  
Performance Practice Workshops  
15 West 84th Street, New York, N.Y. 10024

**GEORGE ESTEVEZ**  
ch.m.  
Chicago Chamber Choir



# 15 MARCH

Marian Van Slyke, with oboe & soprano;  
Trinity Church, Newport, RI 12:15 pm  
Music of Tomkins; St Thomas Church, New  
York, NY 12:10 pm

# 17 MARCH

Christoph Wolff; Harvard U Church, Cam-  
bridge, MA 8:30 pm  
Choral concert; St Pauls Cathedral, Buf-  
falo, NY 12:05 pm  
Benjamin Van Wye; Bethesda Episcopal,  
Saratoga Springs, NY 8 pm  
Brahms Requiem; Coral Ridge Presbyter-  
ian, Ft Lauderdale, FL 8 pm  
Lionel Rogg; St Johns Evangelical, Co-  
lumbus, OH 8 pm  
Michael Suratt; 4th Presbyterian, Chicago,  
IL 12:10 pm

# 19 MARCH

Handel Messiah, Easter portion; Trinity  
Church, Newport, RI 4 pm  
Trompette-en-chamade dedication; River-  
side Church, New York, NY 2:30 pm  
Handel Messiah, Lenten portion; St Bar-  
tholomews Church, New York, NY 4 pm  
Bach Cantata 182; Holy Trinity Lutheran,  
New York, NY 5 pm  
Mary Ann Dodd; St Thomas Church, New  
York, NY 5:15 pm  
Brahms Requiem; Church of the Ascension,  
New York, NY 8 pm  
Brahms Requiem; Sacred Heart Cathe-  
dral, Rochester, NY 3 pm  
Choral program; United Methodist, Red  
Bank, NJ 4 pm  
Westminster College Choir; Trinity United  
Presbyterian, Cherry Hill, NJ 7:30 pm  
Elmore The Cross, composer conducting;  
10th Presbyterian, Philadelphia, PA 5 pm  
Suzanne Caldwell & Marjorie Killick; Pres-  
byterian Church, Camp Hill, PA 7:30 pm  
Joseph Stephens, harpsichord; Cathedral  
of Mary Our Queen, Baltimore, MD 5:30 pm  
Lionel Rogg; All Souls Unitarian, Wash-  
ington, DC 4 pm  
Bach St John Passion; 1st United Metho-  
dist, Elizabeth City, NC 3:30 pm  
Diane Bish, "O Sacred Head" Passion  
Symphony; Coral Ridge Presbyterian, Ft  
Lauderdale, FL 7 pm  
Spiro Malas, bass-baritone; First Presby-  
terian, Ft Lauderdale, FL 8 pm  
Karel Paukert; Art Museum, Cleveland,  
OH 2:30 pm  
All Saints Choir; Christ Church Cranbrook,  
Bloomfield Hills, MI 4:30 pm  
Huw Lewis; Our Lady of Rosary Church,  
Detroit, MI 5 pm  
Marilyn van der Velde, Poulenc Concerto;  
1st Presbyterian, Ann Arbor, MI 4 pm  
Bach B-Minor Mass; Rockefeller chapel,  
U of Chicago, IL 4 pm

# 20 MARCH

Cherry Rhodes, 20th-century music; Alice  
Tully Hall, New York, NY 8 pm  
William Ness; 1st Presbyterian, Deerfield,  
IL 12:10 pm

# 21 MARCH

Organ recital; Frick rotunda, U of Pitts-  
burg, PA 12 noon  
Marjorie Ness; 1st Presbyterian, Deer-  
field, IL 12:10 pm

# 22 MARCH

Musica Sacra, Bach St Matthew Passion;  
Fisher Hall, Lincoln Center, New York, NY  
8 pm  
Bach St Matthew Passion; St Bartholo-  
mews Church, New York, NY 8:15 pm  
Merlin E Lehman; 1st Presbyterian, Deer-  
field, IL 12:10 pm

# 23 MARCH

Joshua Singer; St Pauls Chapel, Colum-  
bia U, New York, NY 12 noon  
Lais Lundvall; 1st Presbyterian, Deerfield,  
IL 12:10 pm

# 24 MARCH

Choral concert; Westminster Presbyterian,  
Utica, NY 8 pm  
Huw Lewis; St Johns Episcopal, Detroit,  
MI 12 noon  
Marilyn Mason, Dupré Stations of the  
Cross, with dance; Christ Church Cranbrook,  
Bloomfield Hills, MI 4:30 pm  
Tenebrae service with motets; 1st Presby-  
terian, Nashville, TN 8 pm  
Leon Nelson; 1st Presbyterian, Deerfield,  
IL 12:10 pm

# 25 MARCH

Quadrivium, Easter Eve concert; 1st Church  
Congregational, Cambridge, MA 8:15 pm

# 26 MARCH

Easter concert; Fogg Museum, Harvard  
U, Cambridge, MA 3 pm  
Festival of Easter Alleluias; St Thomas  
Church, New York, NY 3 pm

Festival music service; Riverside Church,  
New York, NY 4 pm  
Dvorak TeDeum; St Bartholomews Church,  
New York, NY 4 pm  
Bach Easter Oratorio; Holy Trinity Luth-  
eran, New York, NY 5 pm  
James Dale; US Naval Academy, Anna-  
polis, MD 3 pm  
Moody Chorale; Coral Ridge Presbyterian,  
Ft Lauderdale, FL 7 pm  
Karel Paukert with Ronald Gorevic, violin;  
Art Museum, Cleveland, OH 2:30 pm

# 28 MARCH

Robert S Lord, music of Ste Clothilde  
tradition; Frick rotunda, U of Pittsburgh,  
PA 12 noon  
Oberlin College Choir; 1st Presbyterian,  
Ft Wayne, IN 8 pm

# 29 MARCH

Music of Sowerby; St Thomas Church, New  
York, NY 12:10 pm  
Marianne Webb; East Congregational,  
Grand Rapids, MI 7:30 pm

# 30 MARCH

Paul Fitzgerald; St Pauls Chapel, Co-  
lumbia U, New York, NY 12 noon

# 1 APRIL

\*Odile Pitre, masterclass; Good Shepherd  
Lutheran, Lancaster, PA 10 am  
Gerre Hancock; North Christian, Colum-  
bus, IN 8 pm

# 2 APRIL

George Neikrug, Bach Cello Suites (com-  
plete); 1st Church Congregational, Cam-  
bridge, MA 5 & 8:15 pm  
Feast of Fools; Trinity Episcopal, Hart-  
ford, CT 4 pm  
Rosalind Mohsen; St Michaels Church,  
New York, NY 4 pm  
Stephen A Rumpf; St Thomas Church, New  
York, NY 5:15 pm  
William Whitehead; Zion Lutheran, Sche-  
nectady, NY 7:30 pm  
John Rose; St Johns Lutheran, Passiac, NJ  
Odile Pierre; Good Shephard Lutheran,  
Lancaster, PA 8 pm  
Lionel Rogg; Trinity Evangelical Lutheran,  
Camp Hill, PA 8 pm  
Lloyd Bowers, piano; Cathedral of Mary  
Our Queen, Baltimore, MD 5:30 pm  
Handel Messiah, Part 3; 1st Presbyterian,  
Burlington, NC 11 am  
Robert Hebble; Coral Ridge Presbyterian,  
Ft Lauderdale, FL 4:30 pm  
Don Rolander, dedication; Redeemer  
Lutheran, Ft Myers, FL 5 pm  
Giuseppe Zanaboni; Art Museum, Clevel-  
and, OH 2 pm  
Steven Egler with Gerardo Ribeiro, violin;  
1st Presbyterian, Mt. Pleasant, MI 8 pm  
Handel Messiah, Lenten portions; Inde-  
pendent Presbyterian, Birmingham, AL 4 pm  
Choral concert; O'Laughlin aud, St Marys  
College, Notre Dame, IN 8 pm  
Wolfgang Rübsam, all-Bach; Millar chapel,  
Northwestern U, Evanston, IL 5 pm  
Gerre Hancock, workshop; North Chris-  
tian, Columbus, IN am  
Wilma Jensen, CCWO 50th anniversary  
recital; St Pauls Church, Chicago, IL 3:30  
pm  
Bach Cantata 150; U of Illinois, Urbana,  
IL 3 pm

# 3 APRIL

Marilyn Mason; South Congregational/1st  
Baptist, New Britain, CT 8 pm  
\*John Pagett, Dupré lecture-recital; 1st  
Presbyterian, Ashbury Park, NJ 8 pm  
Allan Willis; Mershon aud, OSU, Colum-  
bus, OH 8 pm

# 4 APRIL

Odile Pierre; Immaculate Conception  
Cathedral, Syracuse, NY 8 pm  
Stephen E Carlton; Heinz chapel, U of  
Pittsburgh, PA 12 noon  
Karel Paukert; St Pauls Cathedral, Pitts-  
burgh, PA 8:30 pm  
Lynne Davis; Goodrich Chapel, Albion,  
MI 8 pm

# 5 APRIL

Music of Gibbons; St Thomas Church, New  
York, NY 12:10 pm  
Helen Penn; St Johns Church, Washing-  
ton, DC 12:10 pm  
Carlo Curley; St Alphonsus RC, Grand  
Rapids, MI 8 pm

# 6 APRIL

Thomas Richner, piano; Kirkpatrick chap-  
el, Douglas College, New Brunswick, NJ  
8 pm  
Paul Hesselink; Longwood College, Farm-  
ville, VA 8 pm  
Arthur Lawrence, harpsichord; St Marys  
College, Notre Dame, IN 8 pm  
\*AGO chapter program  
(Continued overleaf)

## EARL EYRICH

St. Stephen's Church  
(Episcopal)  
Rhode Island College  
Providence

Charles H.

Ph. D., F.A.G.O.

## FINNEY

Organist in Residence  
Houghton College, Houghton, N.Y.  
Houghton Wesleyan Church

## HENRY FUSNER

S.M.D., A.A.G.O.

First Presbyterian Church  
Nashville, Tennessee 37220

## Robert Glasgow

School of Music  
University of Michigan  
Ann Arbor

## LESTER GROOM

Seattle

Seattle Pacific University 98119  
Church of the Redeemer, Kenmore, WA 98028

## E. LYLE HAGERT

Gethsemane Episcopal Church  
Minneapolis, Minnesota 55404

## DAVID S. HARRIS

Organist and Choirmaster  
St. John's Cathedral  
Denver

## Yuko Hayashi

new england conservatory  
old west church  
boston

## KENT HILL

MSC Music Department  
Mansfield, PA 16933

## VICTOR HILL

Harpsichord

Williams College  
Williamstown, Mass. 01267

d. deane

## hutchison

portland, oregon

ELLEN KURTZ

## JACOBSON

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

## GEORGE FAXON

TRINITY CHURCH  
BOSTON

## Robert Finster

DMA

St. Luke's Church  
San Antonio

## John W. Gearhart III

B.A., M.Mus.  
Grace Presbyterian Church  
Jenkintown, Pa. 19046  
887-6117

## Antone Godding

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

## BRUCE GUSTAFSON

Saint Mary's College  
Notre Dame, Indiana

## JAMES J. HAMMANN

M.M. - A.A.G.O.

First Baptist Church  
The Little Orchestra Society  
Toledo, Ohio

## Dr. Richard Hass

Blackburn College  
St. Paul's Episcopal Church  
Carlinville, Illinois 62626

## WILL O. HEADLEE

SCHOOL OF MUSIC  
SYRACUSE UNIVERSITY  
SYRACUSE, NEW YORK 13210

## SAMUEL HILL

St. Paul's Church  
Chicago, Illinois

## Harry H. Huber

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

## FRANK IACINO

Organ Virtuoso  
Recording Artist  
For recital bookings, write to:  
Frank Vincent  
161 Oakwood Ave., Apt. 304  
Toronto, Ontario, Canada

## CHARLES D. JENKS

First Congregational Church  
Des Plaines, IL 60016

**BRIAN JONES**  
 Boston 02181  
 Wellesley Congregational Church  
 Noble & Greenough Dedham Choral  
 School Society

**James Kibbie**  
 Holy Family Church  
 Fort Worth, Texas

**WILLIAM KUHLMAN**  
 Luther College  
 Decorah, Iowa 52101

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

**William MacGowan**  
 Bethesda-by-the-Sea  
 Palm Beach, Florida

**ERNEST MAY**  
 Ph. D.  
 University of Massachusetts  
 Amherst, Mass. 01002

**JAMES R. METZLER**  
 TRINITY CHURCH  
 TOLEDO, OHIO

**frank a. novak**  
 HOLY TRINITY LUTHERAN  
 CHURCH  
 1080 Main  
 Buffalo, N.Y. 14209

**FRANKLIN E. PERKINS**  
 Ph.D.  
 The Ladue Chapel  
 The John Burroughs School  
 St. Louis, Missouri

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

**Robert Shepfer**  
 Organist - Choirmaster  
 SECOND PRESBYTERIAN CHURCH  
 Indianapolis, Indiana 46260  
 Recitals

**L. ROBERT SLUSSER**  
 MUS. M., A.A.G.O.  
 LA JOLLA PRESBYTERIAN CHURCH  
 LA JOLLA, CALIFORNIA

**KIM R. KASLING**  
 D.M.A.  
 St. John's University  
 Collegeville, MN 56321

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

**HUW LEWIS**  
 Recitals  
 Saint John's Church  
 50 East Fisher, Detroit, MI 48201

**David Lowry**  
 School of Music  
 Winthrop College  
 Rock Hill, South Carolina 29733

**FREDERICK L. MARRIOTT**  
 ORGANIST — CARILLONNEUR  
 KIRK-IN-THE-HILLS  
 BLOOMFIELD HILLS, MICH. 48013

**Norman McNaughton**  
 Church of St. Frances de Chantal  
 New York City

**WILLIAM H. MURRAY**  
 Mus. M. F.A.G.O.  
 Church of the Mediator  
 Chicago, Ill.

**RICHARD M. PEEK**  
 Sac. Mus. Doc.  
 Covenant Presbyterian Church  
 1000 E. Morehead Charlotte, N. C.

**MYRTLE REGIER**  
 Mount Holyoke College  
 South Hadley, Massachusetts

**RECITALS**  
**don rolander**  
 Suncoast Concert Mgmt. & Productions, Inc.  
 P.O. 6374 • Clearwater • Florida • 33518

**ROBERT L. SIMPSON**  
 CATHEDRAL CHURCH OF ST. LUKE  
 P.O. BOX 2328, ORLANDO, FL 32802

**Robert W. Smith**  
 University Baptist Church  
 Charlottesville  
 Virginia 22901

**Calendar**

(Continued from page 23)

**7 APRIL**  
 Beverly Brandt Bachelder; Woolsey Hall,  
 Yale U, New Haven, CT 8:30 pm  
 Carlo Curley; Westfield Piano Co, Grand  
 Rapids, MI 8 pm

**9 APRIL**  
 Victor Hill, harpsichord, with soprano &  
 baritone; Williams College, Williamstown,  
 MA 8 pm  
 Stoney Baroque Chamber Players; Im-  
 manuel Lutheran, New York, NY 5 pm  
 Benjamin Van Wye; St Thomas Church,  
 New York, NY 5:15 pm  
 Mozart Requiem; Downtown Presbyterian,  
 Rochester, NY 3:30 pm  
 John Weaver; 1st Presbyterian, Trenton,  
 NJ 4:30 pm  
 Heinz Chapel Choir; U of Pittsburgh, PA  
 4 pm

Mark Richman, piano; Market Square  
 Presbyterian, Harrisburg, PA 8 pm  
 Our Redeemer Choir; Cathedral of Mary  
 Our Queen, Baltimore, MD 5:30 pm  
 Thomas Spacht; St Johns Lutheran, Park-  
 ville, MD 7 pm  
 Robert Edward Smith, harpsichord; Church  
 of Holy City, Washington, DC  
 Spring choral concert; Langwood College,  
 Farmville, VA 4 pm

George Ritchie; First Presbyterian, Bur-  
 lington, NC 5 pm  
 Kathryn Stephenson; First Presbyterian,  
 Ft Lauderdale, FL 8 pm  
 Karel Paukert; Art Museum, Cleveland,  
 OH 2:30 pm  
 Lynne Davis; 1st Congregational, Colum-  
 bus, OH 8 pm  
 Melvin West; 7th-Day Adventist, Ketter-  
 ing, OH 8 pm  
 Ray Ferguson, harpsichord, with Barry  
 MacGregor, actor; Bushnell Congregational,  
 Detroit, MI 7:30 pm  
 Choral concert; O'Laughlin aud, St Marys  
 College, Notre Dame, IN 8 pm  
 Chamber music of Bach; St Pauls Epis-  
 copal, La Porte, IN 4 pm  
 Choral concert; 2nd Presbyterian, Indian-  
 apolis, IN 8 pm  
 Jay Peterson; North United Methodist,  
 Indianapolis, IN 8 pm

**11 APRIL**  
 Gerre Hancock; St Thomas Church, New  
 York, NY 7:30 pm

**12 APRIL**  
 Music of Herbert Howells; St Thomas  
 Church, New York, NY 12:10 pm  
 Loudoun Valley HS Chamber Choir; St  
 Johns Church, Washington, DC 12:10 pm

**13 APRIL**  
 Ruth Maxey; Longwood College, Farm-  
 ville, VA 8 pm  
 Ron Rhode; Kirk of Dunedin, FL 8:15 pm

**14 APRIL**  
 James Higbe; Christ Church, S Hamilton,  
 MA 8:30 pm  
 Eugenia Earle, harpsichord; Church of  
 Ascension hall, New York, NY 8 pm  
 Baltimore Symphony, all-Mozart; Cathedral  
 of Mary Our Queen, Baltimore, MD 8 pm  
 \*George Ritchie; Westminster Presbyter-  
 ian, Richmond, VA 8 pm  
 William Albright; Wheeler Hall, U of  
 Evansville, IN 8 pm

**15 APRIL**  
 Joan Lippincott, workshop; United Metho-  
 dist, Moorestown, NJ 10 am-3 pm; recital,  
 8 pm  
 William Albright, workshop; U of Evans-  
 ville, IN 10 am  
 Lynne Davis; Wheeler Hall, U of Evans-  
 ville, IN 8 pm  
 Valparaíso Chamber Singers; Faith Luth-  
 eran, Glen Ellyn, IL 7:30 pm

**UNITED STATES**  
 West of the Mississippi

**5 MARCH**  
 Ray Ferguson; Centenary College, Shreve-  
 port, LA pm  
 Romantic music, choir & instruments; West-  
 minster Presbyterian, Lincoln, NE 4 pm  
 Carlene Nelhart; Methodist Church, Lea-  
 wood, KS 4 pm  
 Bach Mass in G, Haydn Lord Nelson Mass;  
 St Bedes Episcopal, Menlo Park, CA 8 pm  
 Brahms Requiem; St Albans Episcopal,  
 Los Angeles, CA 3 pm  
 Jr choir festival; Presbyterian Church,  
 Glendale, CA 3:30 pm  
 Jr choir festival; United Presbyterian, E  
 Whittier, CA 3:30 pm

Oscar Street; St Marks Episcopal, Glen-  
 dale, CA 4 pm  
 Mendelssohn St Paul; Immanuel Presby-  
 terian, Los Angeles, CA 7 pm

**7 MARCH**  
 John H Payne; 1st Presbyterian, Phoenix,  
 AZ 8 pm

**8 MARCH**  
 Russell Blackmer; 1st-Plymouth Congrega-  
 tional, Lincoln, NE 12:10 pm  
 Mary Lou Robinson; Plymouth Congrega-  
 tional, Lawrence, KS 8 pm  
 Joy Hujak, harp; Presbyterian Church,  
 La Jolla, CA 12 noon

**9 MARCH**  
 William Bates; Fatima RC Church; La-  
 fayette, LA 4 pm

**10 MARCH**  
 Teaching recital; Southwestern U chapel,  
 Georgetown, TX 3 pm  
 Lionel Rogg; 1st Congregational, Los An-  
 geles, CA 8 pm

**11 MARCH**  
 David Neff; Green Lake 7th-day Adven-  
 tist, Seattle, WA 4 pm

**12 MARCH**  
 New Orleans Musica da Camera; Christ  
 Church Cathedral, New Orleans, LA 4 pm  
 Richard Morris; Christian Church, Popular  
 Bluff, MO 3 pm  
 Mendelssohn Elijah; 1st-Plymouth Congre-  
 gational, Lincoln, NE 7:30 pm  
 Antone Godding, Dupré Stations of the  
 Cross; Oklahoma City U, OK 5 pm  
 Vaughan Williams Mass in G Minor; St  
 Johns Cathedral, Denver, CO 4 pm  
 Fauré Requiem; Presbyterian Church, La  
 Jolla, CA 9 & 10:30 am  
 Jr choir festival; Westchester Lutheran,  
 Los Angeles, CA 3:30 pm  
 Jr choir festival; Oneonta Congregational,  
 S Pasadena, CA 3:30 p  
 James Walker; St Marks Episcopal, Glen-  
 dale, CA 4 pm  
 Bach St John Passion; Church of Blessed  
 Sacrament, Hollywood, CA 4 pm

**13 MARCH**  
 Virgil Fox; LSU assembly center, Baton  
 Rouge, LA 8 pm

**14 MARCH**  
 Richard Morris; Municipal aud, Pratt, KS  
 8 pm

**15 MARCH**  
 Tom Brantigan; 1st-Plymouth Congrega-  
 tional, Lincoln, NE 12:10 pm  
 Jerry Stirtz; Presbyterian Church, La Jolla,  
 CA 12 noon

**16 MARCH**  
 Richard Heschke; U of Iowa, Iowa City,  
 IA 8 pm

**17 MARCH**  
 Robert Glasgow; U of Iowa, Iowa City,  
 IA 8 pm

**18 MARCH**  
 Robert Glasgow, masterclass; U of Iowa,  
 Iowa City, IA 9 am

**19 MARCH**  
 Texas Bach Choir, St John Passion; St  
 Lukes Episcopal, San Antonio, TX 8 pm  
 Clay Christiansen; St Marks Cathedral,  
 Salt Lake City, UT 7 pm  
 Audrey Bartlett Jacobsen, St Marks Epis-  
 copal, Glendale, CA 4 pm  
 Brahms Requiem; Community Church, Gar-  
 den Grove, CA 7:30 pm  
 Robert Anderson with choir; Calvary Pres-  
 byterian, Riverside, CA 8 pm  
 Virgil Fox; High School, Whittier, CA 8:15  
 pm

**21 MARCH**  
 Antone Godding, Dupré Stations of the  
 Cross; St Clements Episcopal, El Paso, TX  
 8 pm

**22 MARCH**  
 John Levick; 1st-Plymouth Congregational,  
 Lincoln, NE 12:10 pm

**23 MARCH**  
 Wood Service of Darkness; Presbyterian  
 Church, La Jolla, CA 7:30 pm

**24 MARCH**  
 Jack D Miller, Sifler Seven Last Words,  
 with dance; Calvary Presbyterian, Riverside,  
 CA 8 pm

**25 MARCH**  
 George H Pro; Bethany College, Linds-  
 burg, KS 8 pm  
 Maastricht Easter Play; Calvary Presby-  
 terian, Riverside, CA 8 pm

\*AGO chapter program



**26 MARCH**  
Northern Colorado U Choir; St Johns Cathedral, Denver, CO 4 pm

**27 MARCH**  
Frederick Hohman; Priory, St Louis, MO 8 pm

**28 MARCH**  
Richard Morris with Martin Berinbaum, trumpet; High School, Paso Robles, CA 8:15 pm

**30 MARCH**  
Virgil Fox; Paramount Theatre, Oakland CA 8 pm

**31 MARCH**  
Richard Morris with Martin Berinbaum, trumpet; Memorial aud, Sacramento, CA 8:15 pm

**1 APRIL**  
Jr Bach Festival; 1st Congregational, Los Angeles, CA 3 pm

**2 APRIL**  
Timothy Albrecht; Bethlehem Lutheran, Aberdeen, SD 8 pm  
Duet recital; Westminster Presbyterian, Lincoln, NE 4 pm  
McManis dedication; 1st Presbyterian, Bartlesville, OK 11 am  
David Schelat; St Johns Cathedral, Denver, CO 4 pm  
Alena Veselá; Green Lake 7th-day Adventist, Seattle, WA 8 pm  
San Andreas string quartet; St Bedes Episcopal, Menlo Park, CA 8 pm  
Bach Festival, cantatas; 1st Congregational, Los Angeles, CA 8 pm

**3 APRIL**  
Timothy Albrecht; Northern State Col, Aberdeen, SD 10 am  
Gerre Hancock; 1st Presbyterian, Bartlesville, OK 8 pm  
Virgil Fox; Paramount Theatre, Portland, OR 8 pm  
Lloyd Holzgraf; 1st Congregational, Los Angeles, CA 12 noon

**4 APRIL**  
Timothy Albrecht; Dr Martin Luther Col, New Ulm, MN 8 pm  
Gerre Hancock, workshop; 1st Presbyterian, Bartlesville, OK 7 pm  
Sylvia Kind, harpsichord; 1st Congregational, Los Angeles, CA 8 pm

**5 APRIL**  
Lloyd Holzgraf; 1st Congregational, Los Angeles, CA 12 noon  
New World Baroque Players; 1st Congregational, Los Angeles, CA 8 pm

**7 APRIL**  
Handbell workshop; First United Methodist, Big Spring, TX 7:30 pm  
Martin Lucker; St Marks Cathedral, Seattle, WA 8 pm  
Robert Anderson; 1st United Methodist, Palo Alto, CA 8:15 pm  
Lloyd Holzgraf; 1st Congregational, Los Angeles, CA 12 noon  
Odile Pierre, all-Bach; 1st Congregational, Los Angeles, CA 8 pm

**8 APRIL**  
Handbell festival; First United Methodist, Big Spring, TX 9:30 am

**9 APRIL**  
John Murphy, piano; Christ Church Cathedral, New Orleans, LA 4 pm  
Stefan Bardas, Bach WTC I; N Texas State U, Denton, TX 3 pm  
Everett Jay Hilly; U of Colorado, Boulder, CO 4 pm  
Odile Pierre; Presbyterian Church, La Jolla, CA 4 pm  
Bach B-Minor Mass; 1st Congregational, Los Angeles, CA 8 pm

**1 APRIL**  
Richard Morris with Martin Berinbaum, trumpet; Civic aud, Idaho Falls, ID 8:15 pm  
\*Odile Pierre; St Frances Church, Bakersfield, CA 8 pm

**13 APRIL**  
Southwestern Singers; Southwestern U chapel, Georgetown, TX 8 pm  
Richard Morris with Martin Berinbaum, trumpet; Wynona Thompson, Cody, WY 8 pm

**14 APRIL**  
Thomas Richner; 1st Church of Christ Scientist, Shawnee, OK 8 pm  
Odile Pierre; St Marks Episcopal, Portland, OR 8 pm  
Virgil Fox; Community Church, Garden Grove, CA 8 pm

**15 APRIL**  
Richard Morris with Martin Berinbaum, trumpet; Campbell Co HS, Gillette, WY 8:15 pm

\*AGO chapter program

#### INTERNATIONAL

**5 MARCH**  
Gordon Jeffery & Alan Barthel; Aeolian Town Hall, London, Ontario 4 pm  
Bach & Handel Festival; Dundas, Ontario 8:30 pm

**6 MARCH**  
Guy Bovet; Protestant Church, Lugano, Switzerland 8 pm

**10 MARCH**  
Bach & Handel Festival; Dundas, Ontario 8:30 pm

**12 MARCH**  
Durufle Requiem; Bishop Cronyn Church, London, Ontario 4 pm

**17 MARCH**  
Bach & Handel festival; Christs Church Cathedral, Hamilton, Ontario 8:30 pm

**21 MARCH**  
Guy Bovet; St Laurent Church, Lausanne, Switzerland 8:30 pm

**30 MARCH**  
Lynne Davis, all-Bach; Eglise Allemande, Paris, France

**7 APRIL**  
Virgil Fox; Queen Elizabeth Theatre, Vancouver, BC, Canada 8 pm

**14 APRIL**  
Martin Lucker; Church of Redeemer, Calgary, Alberta, Canada 8:30 pm

## THE DIAPASON

A MUST FOR EVERY ORGANIST

(\$7.50 a year—\$13.00 for two years)

Do not send cash

Send THE DIAPASON for \_\_\_\_\_ year(s) to

Name \_\_\_\_\_ Enclosed is \$ \_\_\_\_\_

Street \_\_\_\_\_ THE DIAPASON

City \_\_\_\_\_ 434 South Wabash Ave.

State \_\_\_\_\_ Zip \_\_\_\_\_ Chicago, Ill. 60605

## ROLLIN SMITH RECITALS

1150 Forty-first Street, Brooklyn, NY 11218

## RECITALS barry stevens

Suncoast Concert Mgmt. & Productions, Inc.  
P.O. 6374 • Clearwater • Florida • 33518

## NORMA STEVLINGSON D.M.A.

University of Wisconsin—Superior  
Pilgrim Lutheran Church  
Superior, Wisconsin 54880

## maurice thompson

St. Ignatius Catholic Church  
Austin, Texas 78704

## JONATHAN A. TUUK

Immanuel Lutheran Church  
338 North Division Avenue  
Grand Rapids, Michigan 49503  
Recitals

## WA-LI-RO

BOY CHOIR

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

## C. GORDON

## WEDERTZ

2534 West 118th St.  
CHICAGO 60655

## dr. herbert l.

## white

RECITALS

Suncoast Concert Management & Productions, Inc.  
Box 6374 Clearwater, FL 33518 (813) 446-2914

## DONALD W. WILLIAMS

D.M.A.

Zion Lutheran Church  
Concordia College  
Ann Arbor, MI

## Carl Staplin

Ph.D., A.A.G.O.

Drake University  
University Christian Church  
DES MOINES, IOWA

## ADOLPH STEUTERMAN

Mus. Doc., F.A.G.O.

Southwestern at Memphis, Retired  
Calvary Episcopal Church, Emeritus  
Memphis, Tennessee

## FREDERICK SWANN

The Riverside Church  
New York City

## George Norman Tucker

Mus. Bach.

ST. LUKE'S CHORISTERS  
Kalamazoo  
BOY CHOIRS

## Ann L. Vivian

LECTURES RECITALS  
Boston Conservatory of Music

## CLARENCE WATTERS

RECITALS

The Chapel, Trinity College  
Hartford, Connecticut

## DAVID A.

## WEHR

Eastern Kentucky University  
Richmond, Kentucky

## Charles W. Whittaker

Recitals

Fairfax United Methodist Church  
P.O. Box 170 Fairfax Virginia 22030

## DONALD WILLING

faculty

North Texas State University  
Denton

## RONALD WYATT

Trinity Church  
Galveston

## Lynn ZEIGLER-DICKSON

Organist  
Department of Music  
IOWA STATE UNIVERSITY  
Ames, Iowa

## Gary Zwicky

DMA FAGO

Eastern Illinois University  
Charleston

Write V.S. Agent for  
**SPCK**  
**Abbey**  
Over 6,000 Selected Titles  
U.S. & European sources  
ORGAN MUSIC  
SACRED CHORAL MUSIC  
All U.S. Recordings also supplied  
WORLDWIDE MUSIC SERVICES  
Dealers • Importers • Publishers  
1200 Broadway, New York, N.Y. 10003 • 212 734-4222

Gruenstein Award Sponsor

## CHICAGO CLUB OF WOMEN ORGANISTS

Ann Taylor, President

Founded 1928



**pocono boy singers**  
STATE COLLEGE, EAST STROUDSBURG, PENNSYLVANIA 18301

K. BERNARD SCHADE, FOUNDER AND MUSICAL DIRECTOR

# CLASSIFIED ADVERTISEMENTS

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

## POSITIONS WANTED

**GENTLEMAN ORGANIST-CHOIRMASTER**, 25 years experience, presently employed in NYC area, desires change to part-time position, any denomination, in same area. Can travel to Westchester or New Jersey. Pipe organ only. Juilliard graduate, recitalist. Address B-3, THE DIAPASON.

**HARPSICHORDIST (FLUTIST)**, NOW IN EUROPE, competent semi-pro with considerable training, experience, and range of musical and other interests, college prof in early retirement (For. Lang. and Humanities), member Amateur Chamber Music Players listed in International Who's Who in Music, Directory of American Scholars, wishes to re-settle in small to mid-size (college) town in attractive area. Besides informal, NON-SALARIED association with college and/or chamber music group(s), civic or church musical activities, in order to contribute to community cultural life. Adequate (rental) house, perhaps rural, for commercial artist wife, large harpsichord and self needed. Address C-2, THE DIAPASON.

**EXPERIENCED ORGANIST-CHOIR DIRECTOR** seeks church position anywhere US. Stanley C. Souster, 31 Wolcott Road, Chestnut Hill, MA 02167.

## POSITIONS AVAILABLE

**SEVERAL SALES FRANCHISES AVAILABLE**. Territories with openings are Maine, Vermont, New Hampshire and Connecticut. Contact Wicks Organ Company, 1100 Fifth Street, Highland, IL 62249 and submit qualifications.

**PIPE MAKER WANTED**. SEND RESUME. Replies confidential. Address C-6, THE DIAPASON.

**WOODWORKER WITH ABILITY AND DESIRE** to build top quality casework, carving, slider chests, etc., needed. Large, well equipped shop in former planing mill. Congenial atmosphere. Responsibilities commensurate with skills and prior experience. Stewart Goodwin & Co, 501 N. Fifth St., Redlands, CA 92373.

## MISCELLANEOUS

**ORGAN SERVICEMEN: WE WILL RECOVER** Casavant and Skinner pouchboards, primary and offset actions. Write Burness Associates, 1907 Susquehanna Rd., Abington, PA 19001.

**REED ORGAN REPAIRING—REEDS** retongued. John White, 2416 Irving South, Minneapolis, MN 55405. (612) 377-1950.

**TWO, THREE AND FOUR-MANUAL AUSTIN** consoles, bought and sold. Factory trained technician for your alterations. Auchincloss Service, Millbrook, NY 12545. (914) 677-8001.

**RECOVERING ANY TYPE OF POUCHES**, pneumatics and primaries in leather. Reservoirs re-leathered also. Write Eric Brugger Re-leathering Service, 1034 East 29th St., Erie, PA 16504.

**QUALITY REED ORGAN REPAIRING**, RE-building and tuning. David McCain, 1529 West Touhy, Chicago, IL 60626. (312) 764-6708

**TAKE THE TROUBLE OUT OF TUNING**. NEW tuner permits both audio and visual tuning of any instrument. Adjustable, portable three octave audio and six octave visual enables you to correct pitch with eyes or ears. Includes case, batteries, AC adapter and instructions. Introductory price \$149.95 includes shipping. Flyer sent for 13¢ stamp. Tuner, 409 Willits St., Daly City, CA 94014.

**OLDER ORGANS REBUILT AND REMODELED**. Inquire C-5, THE DIAPASON.

## MISCELLANEOUS

**BEEHIVE REED ORGAN STUDIO**. A GOOD selection of restored reed organs for sale, expert repair, guaranteed restoration service. Box 41, Alfred, ME 04002. (207) 324-0990.

**THOS. HARRISON & SONS (EST. 1830)**, makers of finest quality stopknobs, ivories, nameplates and hand engraving (all scripts). Hoo Road, Bishops Waltham, Southampton SO3 1DS, U.K.

**NOEL MANDER OFFERS—FAITHFUL COPY** of Haase (1684) Regal Organ 8, 4, 2, Portable full compass tracker (in kit form 8, 4, 2.) Medieval Portative £500. Period Chamber Organ, beautiful instrument, superbly restored £12,000. St. Paul's Cathedral, new Ed of booklet on rebuild. For details please send two dollars. Noel Mander, St. Peter's Organ Works, London, E2 England.

**THE NEW 7-OCTAVE PETERSON CHROMATIC** Tuner model 320, is now available from stock. Continuously variable Vernier control allows you to compensate for temperature or tune celeste ranks with ease. For more details: Peterson Electro-Musical Products, Dept. 31, Worth, IL 60482.

## PUBLICATIONS

**TUNING TABLES FOR HISTORIC TEMPERAMENTS**. Beat rates for fifths and thirds. 45 tables, brief introduction. \$4.50 pp. Rodney Myrvoegnes, Harpsichord Maker, 55 Mercer St., NYC 10013.

## WANTED—MISCELLANEOUS

**USED SPOTTED METAL AND OLD SPOTTED** metal pipes. \$1.00 per pound. Contact Trivo Company, Inc., Manufacturers of Quality Reed Pipes, 515 South Burhans Blvd., Hagerstown, MD 21740.

**16' PEDAL TROMBONE, PREFERABLY WOOD**, 8' Trumpet, 4' Clarion, 8' Vox Humana, preferably Hook & Hastings. Address C-4, THE DIAPASON.

**CHAS. SANFORD TERRY "BACH'S CHORALIES"** Part III. The Hymns and Hymn Melodies of the Organ Works. Rowland Ricketts, 13 West Chestnut Ave., Merchantville, NJ 08109.

**MUSIC ROLLS FOR ANY PIPE ORGAN** players. Other rolls too. W. Edgerton, Box 88, Darien, CT 06820.

**MUSIC ROLLS FOR AEOLIAN-DUO-ART**, Welte, and Skinner Automatic Pipe Organ Players. J. V. Macartney, 406 Havertord Ave., Narberth, PA 19072.

**ONE AUSTIN 32-NOTE PEDALBOARD TO FIT** Austin console ca. 1927. Richard Darne, 9521 48th Place, College Park, MD 20740. (301) 345-4574.

**SKINNER CHEST 7-9 RANKS. ALSO NACH-** thorn 4 and Koppelflote 4'. Write Organ Parts, 4685 Buhl Blvd., Uniontown, OH 44685.

## HARPSICHORDS

**HARPSICHORDS AND SPINETES INDIVIDU-** ally made and decorated. All instruments based on historic models; reasonably priced. Arthur Halbardier, 633 Maple, Downers Grove, IL 60515. (312) 852-5386.

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

## HARPSICHORDS

**HARPSICHORDS, CLAVICHORDS MADE TO** order. Also, a Flemish double and single on hand, undecorated. Call E. O. Witt, (616) 244-5128, Three Rivers, MI 49093.

**DOUBLE-MANUAL HARPSICHORD BY KEITH** Hill (after Dulcken). 2x8, 1x4, buff stop, Range FF-g3. Transposing keyboards. Beautiful decoration. Very excellent instrument. Must sell soon. \$6,500. Write: Jillon Stoppels, O.C.M.R. #2426, Oberlin, OH 44074.

**ANTE MUSICA, NORTHWEST HARPSICHORD** Workshop, offers the full range of historically informed kits by Zuckermann, advice, and building help. We also apply our experience to rescue and update other harpsichords and kits, in our shop or yours. 1622 Bellevue, Seattle, WA 98122.

**SABATHIL HARPSICHORDS, PEDAL HARP-** sychords and Clavichords: most reliable and beautifully sounding from \$1,195. Brochure \$1.00. Stereo LP \$5 from Dept D, 1084 Homer, Vancouver, B.C., Canada

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

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

**HARPSICHORDS, CLAVICHORDS BY NEU-** pert, world's finest, oldest maker. Catalogs on request, Magnamus, Sharon, CT 06069.

**NEW FLOWERS FOR YOUR HARPSICHORD**. French style now available. Layout, full instruction manual \$40. Ruckers birds, bees & flowers. \$35. Shirley Mathews, PO Box 16204, Baltimore, MD 21210.

**MUST SELL CONCERT 4-YR OLD, MINT CON-** dition. Totally authentic construction and tone. Write for details. P.M.H. Edwards, 3835 Clarendon Rd, Victoria, B.C., Canada V8N 4A4

**"BACH DISPOSITION" DOUBLE: RELIABLY** produces sprays of prismatic (if unhistoric) color. Compact; knee levers for portability. Owner now playing violin. Sabathil Concerto II carefully regulated to better-than-new condition, perfect case, available instantly FOB my shop for bargain \$15/pound negotiable. 1622 Bellevue, Seattle, WA 98122. (206) 324-7531.

**BURTON HARPSICHORDS, SPINETES, AND** clavichords—Professional instruments in kit form, from \$195. For brochure write Burton Harpsichords, 727 "R" St., P.O. Box 80222D, Lincoln, Neb. 68501

**JEREMY ADAMS HARPSICHORD FOR SALE**. Single manual Flemish, based on 1745 Dulcken. FF-g\*\*\*. Hand stops, 2x8, buff. Trestle stand. Very good condition. \$5,000. Chairman, Music Department, Wellesley College, Wellesley, MA 02181.

**HARPSICHORD, SPERRHAKE, 1964, 2-MAN-** ual, 2 8' stops, 1 4' stop, coupler and lute stops. Walnut case. \$4,750. (202) 338-7975.

**HARPSICHORDS, PEDAL HARPSICHORDS,** clavichords custom made. Jan H. Albarda, 14 Princess Street, Elora, Ont., Canada N0B 1S0.

**WILLIAM DEBLAISE HARPSICHORDS COM-** bine the best of modern and historical instruments. Reasonably priced. For free brochure contact Welmar, 473 Bay Ridge Ave., Brooklyn, NY 11220. (212) 833-9221.

## HARPSICHORDS

**FORTEPIANO, STEIN 1784 MODEL, \$2,750**. Harpsichord, Italian style, two registers and lute stop, 57 notes AA to f\*\*\*. New. Douglas Barclay, 303 E. Berger, Santa Fe, NM 87501. Call (505) 982-9752.

**HARPSICHORDS, VIRGINALS, FROM \$1,200**. Oliver Finney, Harpsichord Maker, 405-D North Second, Lawrence, KS 66044.

**HARPSICHORD TECHNICIAN, EXPERT TUN-** ing, voicing, regulating, maintenance. Robert Hill, 16 Roberts St., Brookline, MA 02146. (617) 232-3754.

## FOR SALE—PIPE ORGANS

**1969 BECKERATH TRACKER, 14 STOPS, 14** ranks. Pristine condition. Best offer over \$40,000. Buyer to remove. Address B-4, THE DIAPASON.

**WURLITZER 2M/7R CHURCH ORGAN IN** swell box, complete, like new except for interior leather. Would make fine main organ for theatre work. Single phase blower. Crated. One of the most perfect original Wurlitzers extant. 472 Tehama St., San Francisco, CA 94103. (415) 495-4559 or (415) 647-5132.

**1922 AUSTIN DISMANTLED AND CRATED**. 3 manuals, 15 ranks, 25 stops. Best offer over \$2,200. Buyer remove. C. Johnson, St. Basil's Episcopal, 814 Vinita, Tahlequah, OK 74464. (918) 456-3649 or (918) 456-5511, X577.

**13-RANK, 2-MANUAL SCHANTZ ORGAN**, 1938, in good playing condition. Extremely versatile design, 2 boxes, 3-16' basses, tibia clausa, semi-horseshoe console, suitable for church or lighter music. Purchaser to remove. Price \$9,500. Christ Community Church, 225 E. Exchange St., Spring Lake, MI 49456.

**HALL 1931, 14 RANKS HARP AND CHIMES**, 3 M (residence). Highest bidder. Playable. Available immediately. Contact Burton Yeager, PO Box 242, LaGrange, IL 60525.

**2-MANUAL, 4-RANK WANGERIN. RELEATH-** ered and crated for shipment. \$3,000. For information Lawrence Ingold Co., 301 N. Bayview, Sunnyvale, CA 94086. (408) 732-4581.

**FINE 4/14 LINK THEATRE PIPE ORGAN, AN-** ton Gottfried pipework. Beautiful 4-manual double bolster console. Entire organ recently re-leathered. Outstanding value at \$16,500. For information call Theodore C. Wood at (518) 854-3189. RD 2, Salem, NY 12865.

**SEVERAL REBUILT AND NEW PIPE ORGANS** in stock, guaranteed and installed. Send us your desired specifications for immediate price quote. W. F. Benzeno & Co., 138 Woodbury Road, Hicksville, LI, N.Y. 11801 (516) 681-1220.

**MOLLER OPUS 10878. CUSTOM BUILT 1973**, 18 ranks, drawknob console 2-manual, ivory keys, 4 divisions, 2 expressive. Still under factory warranty. Many extras. Highest bidder. Buyer to remove. 8619 Miramar Parkway, Miramar, FL 33025. (305) 431-6259.

**1971 RIEGER CUSTOM ORGAN, 9 RANKS, 7** stops, 3 manuals, 61 keys, 32 pedals. Natural oak case. Requires 11' ceiling. Beautiful tone, case, light action. \$21,000. Donald Willing (214) 370-3312.

**8-RANK, 2-MANUAL UNIT ORGAN (1967)**. Extremely versatile 567 pipe instrument includes 16' Principal, 16' Rohrflute, and 16' Hautbois. Stinkens flues, in regular use, and good condition. Best offer, buyer to remove 1/79, Fairfax Presbyterian Church, PO Box 33, Fairfax, VA 22030. (703) 273-5300.

**STEINER**  
ORGANS

Incorporated

1138 Garvin Place  
Louisville, Kentucky 40203



Fa. Jacq. Stinkens  
Organ pipe makers B.V.

ZEIST  
Holland

since 1845

**Rieger**

Rieger Organs  
A-6858 Schwarzach Austria

**WENDHACK**



organs

2000 South Patrick Drive  
Indian Harbour Beach, Florida 32937  
Telephone: (305) 773-1225

**Since 1780 WALCKER**

Walcker Organs

D-7157 Murrhardt



**ANDOVER**

Box 36 Methuen, Massachusetts 01844  
Mechanical Action Specialists



CREATIVE ORGAN BUILDING FOR ARTISTIC MUSICAL RESULTS

**Greenwood Organ Company**

CHARLOTTE, NORTH CAROLINA 28205

"THREE GENERATIONS OF ORGAN BUILDING"

★ **FRANK J. SAUTER and SONS Inc.** ★

4232 West 124th Place

Phones: 388-3355  
PO 7-1203

Organ Builders  
• Rebuilding  
• Repairing  
• Contractual Servicing  
Alsip, Illinois 60658 For Unexcelled Service



# CLASSIFIED ADVERTISEMENTS

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

## FOR SALE—PIPE ORGANS

**MOLLER ORGAN, 1924 NEW AND REBUILT.** 3 manual, 26 ranks. Zion Lutheran Church, Church & Sixth St., Indiana, PA 15701. (412) 465-5597.

**2-MANUAL, 4-RANK UNIT CASAVANT, 1950,** complete with case. Great 9 stops, Swell 8 stops, Pedal 5 stops. Send SASE to C-3, THE DIAPASON.

**2-MANUAL, 13-RANK CHURCH ORGAN BY** Hinners Organ Company of Pekin, Illinois. This is well-maintained 1902 tracker instrument with electric blower, lots of couplers and 2' stop! Instrument is disassembled and in storage. For further info contact Schneider Workshop and Services, PO Box 484, Decatur, IL 62525. Priced to sell.

**TWO PIPE ORGANS OF SAME MAKE AND** similar style by Edward Lye & Sons, Toronto (1920's) Mechanical action, disassembled, with parts numbered on related sketches to facilitate reassembly. Each organ of two manuals (61 notes "C" to "C") approx. 460 spotted metal and sugar pine pipes, one fan and motor only. Total price \$5,300 (Canadian) or best offer, FOB vendor's residence (near Toronto). Write to: Mr. V. J. Alksnis, 492 Rouge Hills Drive, West Hill, Ont., Canada M1C 2Z7.

**3-MANUAL, 14-RANK WURLITZER WITH** brass trumpet, 16' post horn, vibraharp, player, and many extras. \$25,000. Address C-7, THE DIAPASON.

**E. M. SKINNER ORGAN (1927) 10 CHESTS** with off-sets for 60 ranks of pipes, regulators, two tremolos, 16' and 8' Pedal Bourdon, 16' and hp blower with new motor, one 3 1/2 hp blower, two treolos, 16' and 8' Pedal Bourdon, 16' and 8' Pedal Open Wood. Excellent, now in storage. No console. Write J. Garden, PO Box 267, Bakersfield, CA 93302. (805) 325-7217.

**3-MANUAL KILGEN CONSOLE PIPES FROM** Verschueren of Holland. Stoplist almost identical to Flentrop organ at Harvard used by E. Power Biggs for recording. Stoplist on request. 14 couplers, 50 draw stops, 49 tab stops. Combination action, capture type, 6 pistons on 8-rank great, 7-rank positif and 11-rank swell, 6 general and pedal pistons. 32-note pedalboard, WP 2-9/16. Classical baroque voicing. Durs reservoirs, tremulants and reedifier, Klann wind-chests, Meidinger blower. May be seen and played. Home installation. Purchaser to remove. Contact: W. C. Phillips, 18 North 23rd St., Camp Hill, PA 17011. (717) 737-0311. Reduced to \$25,000 range to vacate property.

**3/7 BARTON-MOLLER THEATRE PIPE ORGAN** mostly rebuilt and fully playable. Tibia Clausa 16', 97 p; Violin 8', 73 p; Violin Celeste 8' tc, 49 p; Doppelflute 8', 73 p; Tuba 8' 73 p; Vox Humana 8', 61p Posthorn 4', 49 p; Orchestra bells, xylophone, harp, and full toy counter. Lance Johnson, Box 1228, Fargo, ND 58102, (701) 237-0477 days; (218) 287-2671 evenings. Price \$10,000.

**3/22 GEO. KILGEN & SON 1920 NOW SERV-** ing St. Edward's Catholic Church, Texarkana, AR 75501. Best offer over \$2,500. Contact church or John Worrel, Rive Pipe Organ Co., 811 Focus St., Metairie, LA 70005.

**FOUR 2-MANUAL ORGANS, MAJOR MAKES,** 3, 4, 11 and 11 ranks. \$1,500 to \$5,500. 1941 to 1952. No junk. Serious inquiries to Dyer, Box 489, Jefferson City, TN 37760.

## FOR SALE—ELECTRONIC ORGANS

**1 ALLEN SYSTEM 103 IN CONTEMPORARY** console with two additional Gyrophonic speakers channels and amplifiers. Suitable for large rooms. Includes frequency separator board, capture combons, card reader and classic stoplist, including 1-3/5' Terz correctly tuned. \$10,500. Call Royal D. Cronquist, (714) 423-8137 any hour.

**ALLEN 423 THEATRE COMPUTER ORGAN.** Card reader and card drawer. Capture type combo, 18 generals. Automatic rhythm unit. Tone expander. External "Gyro tone cabinet." Owned and used only by myself in my home. Perfect condition. \$7,500 firm, and buyer picks up. Rollo White, Jonesboro, AR. Phone (501) 932-7665 evenings or (501) 932-6649 days.

**CONN ORGAN AGO MODEL 445, THEATRE** Console, 47 stops, 2 speakers. Excellent condition. Purchased new for \$6,500 1965. \$3,000 or best offer. Mrs. Vera H. Robinson, 600 Elm St., Walpole, MA 02081. (617) 668-1358.

**HAMMOND RT3 WITH TWO PR-40 SPEAK-** ers, 32-note pedal with solo reed voices, Mahogany, excellent condition, \$3,300 or best offer. Mel Robinson, 11 Park Ave., Mt. Vernon, NY 10550. (914) 668-0303.

**ALLEN MODEL TC-3, GOOD CONDITION,** \$2,500. For sale by owner in NC. Telephone (704) 938-2611.

**RODGERS COLUMBIAN 75, 1 YEAR OLD,** excellent condition. Practice panel, transposer. \$6,200. J. Wiederhold, 976 E. Industry, Giddings, TX 78942. (713) 542-3005.

**RODGERS TRIO THEATRE ORGAN WITH** two external speakers and glock, \$7,600. (312) 639-6449.

**CONN SUPER CLASSIC 820C CHURCH OR-** gan complete with 48 speakers, 8 amplifiers (240 watts). In good condition. Avail immediately as is, where is. \$6,000. (312) 763-6270 or (312) 725-0344.

**ALLEN, TYPE W35, 23 STOPS, INCLUDING** 32' pedal, 17 couplers, 2 manuals, full pedal. Small speaker for home use. Large speaker multi-cone assembly for large church. Good condition. Asking \$4,000. Immanuel Lutheran Church, Albany, OR. 97321. (503) 928-5118.

**COLLECTOR'S ITEM: ANTIQUE THEATRE** Hammond Novachord, excellent condition for playing the unusual. Warren North, RR 2 Brookston, IN 47903. (317) 563-3531.

**ALLEN MODEL B-3, THREE TONE CABINETS,** 4 amplifiers. Needs some repair work. Asking \$2,000. Write Box 713, Upper Montclair, NJ 07043. (201) 746-9497.

**ALLEN, CONN 32-PEDAL CHURCH AND** theatre organs. Also 200 grand pianos, Victor, 300 N.W. 54th St., Miami FL 33127. (305) 751-7502.

**RODGERS, CAMBRIDGE 220, 2-YEAR IN-** stallation, 3 tone cabinets, reverberation units added, asking \$16,000. William Stahl, 1281 Roxbury Ave., Johnstown, PA 15905. (814) 536-7148.

**RODGERS TRIO MODEL 320, 3-MANUAL,** walnut, built-in speaker plus 2 external (1 Leslie). Sell or trade for 2-manual Rodgers. \$5,000 FOB 111 — 136th St., Chesapeake, WV 25315. (304) 949-2114.

## FOR SALE—ELECTRONIC ORGANS

**RODGERS MODEL 110E, \$4,500 FIRM. (201)** 366-9041.

**WURLITZER MODEL 4700, 2 MANUALS, 52** stops, 32 pedals, couplers, satin walnut finish, home installation, perfect condition. Asking \$2,100. Robert Charles, 1086 Elm St., Winnetka, IL 60093. (312) 446-3639 after March 10.

## FOR SALE—MISC.

**LARGE SCALE 16' 32-NOTE PEDAL BOUR-** don (Moller), good condition, \$600. Buyer must remove. Mr. Davis (301) 788-7791.

**3-RANK DIRECT ELECTRIC CHEST WITH 36-** note d.e. offset for basses. Wired and crated. \$750. Newport Organs (714) 645-1530.

**E. M. SKINNER OPUS 543 8' VOX HUMANA,** 61 pipes, 8' W.P. Excellent condition or will exchange for Skinner 4' V. Diapason or small scale 4' Principal 8' W.P. Associated Organ Craftsmen, PO Box 181, Westons Mills, NY 14788.

**METAL ORGAN PIPES, FIRST CLASS WORK-** manship. Helmut Hempel Organ Pipes, 4144 West 50th St., Cleveland, OH 44144.

**NEW ORGAN PIPES, EXCELLENT WORK-** manship and expertly voiced. Formerly supervisor of Aeolian-Skinner pipe shop. Hans Rother, German Organ Pipecraft, 34 Standard St., Mattapan, MA 02126.

**SKINNER 8' TUBA MIRABILIS, 73 PIPES, 10"** wind, \$300. Crated for shipment. J. Kitler, 1138 Ardsley Rd., Schenectady, NY 12308.

**3-MANUAL MOLLER DRAWKNOB CONSOLE.** 1956. Excellent condition, ideal for rebuild job. \$1,800. Dyer, Box 489, Jefferson City, TN 37760.

**8' MELODIA, 8' VIOLIN TC, 3-4" WIND, \$75** per rank. Swell motor, \$25. Phone (219) 322-5613 after 6 pm. A. Mican, 122 North Rd., Schererville, IN 46375.

**NEWLY REBUILT MOLLER PEDAL CLAVIER** and two Barton manuals. Contact rails, new implex, Reisner pistons. Make offer. Dennis M. Leight, 840 Harbor Circle, Baldwin, NY 11510.

**HISTORICAL AMERICAN ORGAN MUSIC.** Major collection over 4 feet high from N. H. Allen to John Zundel. Best offer over \$1,000. Dudley Buck: Organ Works. Original editions including complete set of Vox Organi. \$1,000. Rollin Smith, 1150 41st St., Brooklyn, NY 11218.

**SKINNER FLUGEL HORN 8', \$200. CALL** (216) 896-1040 or (216) 733-1218.

**3-MANUAL DRAWKNOB CONSOLE WITH** roll top, bench, pedals, manuals and couplers. (12-18-12) Unwired, no stops, never used. \$1,250. Newport Organs (714) 645-1530.

**KIMBALL AND BARTON THEATRE ORGAN** parts. Traps, percussions, chests, pipework, etc. Also 1904 Lyon & Healy c. 5" wind pipework. Write for list, David Krall, 4218 Torrence Ave., Hammond, IN 46327.

**USED PIPES AND MISC. EQUIPMENT, WRITE** for specific needs, Box 2061, Knoxville, TN 37901.

## FOR SALE—MISC.

**16' BOURDON W/CHEST, 6" 18 NOTES,** \$250. Klann type tilt tab name board comb. action 35 stops, \$200. Reisner R/R comb. action, 3 divisions, total 6 pistons, 50 stops, \$200. Reisner relay and switches, 134 relays, 14-switches, wired, \$175. Lawrence Ingold Co., 301 N. Bayview, Sunnyvale, CA 94086. (408) 732-4581.

**DESPERATION SALE OF LARGE EQUIPMENT.** Must sell Kinetic blowers, Hall reservoirs and chests, Hall and Roosevelt pedal pipework, Hall enclosures, some Klann equipment and more, for May, 1978 removal from church. Any offer considered. Send SASE to Ulmer Organ Company, 244 South Sixth St., Lebanon, PA 17042.

**UNIQUE THEATRE ORGAN PERCUSSIONS** and toys, 2-manual horseshoe console, unit chests, etc. For information call Theodore C. Wood, RD 2, Salem, NY 12865. (518) 854-3189.

**WAREHOUSE CLEARANCE SALE: LARGE IN-** ventory of pipes and various other components, some new, some old. Various makes. Send SASE for list. W. J. Froehlich, 446 Grove St., Westfield, NJ 07090.

**TOP NOTE EXTENSION PIPES, RESERVOIRS,** blowers, key holding machine and many other parts for church and theatre organs. Send SASE for list to Johnson Organ Co., Box 1228, Fargo, ND 58102. (701) 237-0477.

**4-RANK REUTER UNIT CHEST 12" X 28 1/2" X** 104". Racks, concert flute 73-note, dulciana 73-note, clarinet 73-note, quintadena 73-note, \$300. Hall vox humana extra fine condition, \$200. 2-rank Wangerin unit chest 13" x 22" x 96". Racks, string 61-note, flute 61-note, very good condition, \$150. Ted Potempa (312) 652-3080.

**8' GEDACKT, 4' HOLZPRINCIPAL, 1' SIF-** flole, plus misc. items. Call (517) 224-6547.

**MOLLER 3-MANUAL DRAWKNOB CONSOLE,** dark oak, 81 rosewood drawknobs, 30 pistons, 5 expression pedals plus crescendo. Tripper combination action, all new felts, pneumatics, pedal caps. Like new inside and out. \$2,000. D. Olson, 7216 Crowbar Drive, Muskego, WI 53150. (414) 679-1110.

**1960 3-MANUAL HILLGREEN-LANE CON-** sole, 40 Kimber-Allen electric stop tabs. \$450. Available now. Calvary Presbyterian Church, 1525 Sherb N.W., Canton, OH 44703. (216) 453-8453.

**6-RANK MOLLER CHEST, 1941. TWO PRI-** maries and relays, with switches and reservoir. Good leather, but needs some repair. No duplexing. \$250. Dyer, Box 489, Jefferson City, TN 37760.

**SUPPLIES FOR THE HOBBYIST AND INDE-** pendent organ builder, many in kit form. For free specialties catalog write Klug & Schumacher, 2714 Industrial Park Drive, Lakeland, FL 33801.

**85-NOTE MARR AND COLTON TIBIA AND** 61-note, 8' Diapason. Both excellent condition. Tibia has 16' offset. Both \$800 or will sell separately. Inquire: Paul Abernethy, Jr., 732-B Paige Drive, Burlington, NC 27215.

New Pipe Organs

Used Pipe Organs

THE **Seraphim Organ** CO.

TUNING - MAINTENANCE - REBUILDING

Paul W. Szymkowski  
Phone (312) 849-3149

P.O. Box 467  
Dolton, IL. 60419

**K. & D. Pipe Organ Service Co.**

SPECIALIZING IN E. M. SKINNER  
RESTORATIONS

KENNETH H. HOLDEN  
DOROTHY J. HOLDEN

923 GARDENDALE  
FERNDAL, MICH. 48220

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

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

**MAYLAND**  
*Chime Co.*  
... since 1866.

2025 Eastern Ave. Cincinnati, Ohio  
45202 221-5671 (513)

**PIANO TUNING**

Learn Piano tuning and repair with  
easy to follow home study course.  
Wide open field with good earnings.  
Makes excellent "extra" job. Write  
**American School of Piano Tuning**  
17050 Teller Dr., Dept.D1 Morgan Hill, CA 95037

**SCHNEIDER**  
**WORKSHOP & SERVICES**

Pipe Organ and Harpsichord Builder  
New Instruments — Rebuilds  
Expert Service  
P.O. Box 484 Decatur, Illinois 62525  
(217) 877-4617

**W.F. Benzeno & Co.**

New Organs — Additions  
Tuning — Repairs — Rebuilding  
138 Woodbury Rd.,  
Hicksville, L.I. N.Y.  
516-681-1220

**TELLERS ORGAN**  
Company, Inc.

COMPLETE ORGAN SERVICE  
SINCE 1906

P.O. BOX 1383  
Erie, Pa. 16512 Ph. 456-5306

**Gress-Miles**

ORGAN COMPANY, INC.

WASHINGTON ROAD  
PRINCETON, NEW JERSEY 08540

# Murtagh - McFarlane

99 CLAREMONT AVENUE

NEW YORK, NEW YORK 10027

212-864-0850

## Management Artists

EUROPEAN  
ARTISTS  
AVAILABLE  
1978-79



Susan Landale  
(Sep. 15-Oct. 20)



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



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



Peter Hurford  
(March)



Simon Preston  
(after Easter)



Robert Anderson



George Baker



Robert Baker



Charles Benbow



Herman Berlinski



David Craighead



Susan Ingrid Ferré



Jerald Hamilton



Gerre Hancock



Clyde Holloway



Wilma Jensen



Marilyn Keiser



Joan Lippincott



Marilyn Mason



James Moeser



Donald Sutherland



Frederick Swann



Ladd Thomas



John Weaver



William Whitehead



Gordon & Grady Wilson



Richard Woods



Ronald Wyatt