

THE DIAPASON

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

Seventieth Anniversary Year

Seventieth Year, No. 5, Whole No. 833

A Scranton Gillette Publication

ISSN 0012-2378

APRIL, 1979



Anton Heiller Taken by Death in Vienna

Famed Organist Dead at 55

The distinguished Austrian organist and composer Anton Heiller died on March 25 in Vienna, at the age of 55. Mr. Heiller choked while eating with his family and died before an ambulance could be summoned. Although he had been in poor health for several years, he had remained active until his death. He is survived by his wife, his mother, a son, and a daughter. The burial took place at the central cemetery in Vienna on April 3; a requiem mass was said on April 6 at the parish church of St. Peter and St. Paul in Dornbach. He would have been 56 in September.

Born in Vienna September 15, 1923, Anton Heiller showed musical ability at an early age. He started piano lessons with his father at the age of six, then studied harmony and counterpoint with Franz Schmidt. At twelve, he wrote his first composition. During his early school years he also studied organ with Wilhelm Mück at St. Stephen's Cathedral. He entered the Vienna State Academy of Music in 1941, studying piano, harpsichord, and organ with Bruno Seidlhofer, and composition with Friedrich Reidinger. He took his organ and harpsichord examinations in 1942 and was awarded the Josef Marx prize in composition.

For a short while, Mr. Heiller was choirmaster of the Vienna Volksooper. In 1945, he became professor of organ at the State Academy of Music, where he also taught harpsichord and conducted a seminar in contemporary music. During the same year, he married his wife Erna, who had been a fellow student in piano and harpsichord with Seidlhofer. Together they performed his *Toccata for Two Pianos* (1943), Heiller's first composition to gain widespread attention, at the Austrian International Contemporary Music Festival in 1945. They played the same piece again at the 1947 Salzburg Festival, where both Wilhelm Furtwängler and Herbert von Karajan praised the work.

In the years following his teaching appointment, Mr. Heiller toured widely, playing in the Netherlands, Denmark, Sweden, England (where he was the first Austrian organist invited to play since Bruckner), Italy, Germany, and Belgium. He became known as a conductor, as well as organist, harpsichordist, and composer, and he made numerous recordings in one or more of these roles. His versatility is demonstrated by the fact that he even sang in a recording of Mozart's *Idomeneo*. At the same

time, he began to be sought out as a teacher, and, as more and more demands were made on his time, he increasingly specialized in the organ and in the works of Bach.

Anton Heiller accepted his first American students in the mid-50's. From that time until his death there was a constant flow of outstanding students, young and old, to his studio and to his masterclasses. A Fulbright grant for study with him had even been extended to a student the day after the teacher's death.

Mr. Heiller's first appearance in the United States came in the summer of 1962, when he played at the AGO national convention in Los Angeles, then embarked on a tour. In April 1963, he made a special trip to be the soloist in the *Second Organ Concerto* of Hindemith, when this work commissioned for the opening of Lincoln Center was conducted by its composer. That summer, Heiller's own *Organ Concerto* was premiered at Haarlem, The Netherlands, where he had been a founding member of the famous summer institute, as well as winner of the 1952 improvisation prize.

In 1965 he made a second American tour, and taught at Washington University in St. Louis. In December 1967, he played for the AGO mid-winter conclave held in Boston; on the same trip, he opened the large new Fisk organ at Harvard University. In 1969, he conducted a two-week summer workshop at Boys Town, Nebraska, and he played for the RCCO Diamond Jubilee in Vancouver.

The 1972 AGO national convention in Dallas was the occasion at which Mr. Heiller conducted the premiere of his *Concerto for Positive Organ, Harpsichord, and Chamber Orchestra*, when the soloists were Marie-Claire Alain and Luigi Tagliavini. That same fall, Heiller played the dedication recitals on new organs at Salem College, NC, and at the University of Iowa. In 1973, he performed and gave masterclasses in Tokyo, at the International Christian University.

The 1972 dates were the last Heiller played in the US, since a stroke in July 1974 caused him to cancel a tour scheduled for that year. He did return in the summers of 1973 and 1976 to give classes at Colorado

(Continued, page 15)

APRIL, 1979

Editor

ARTHUR LAWRENCE

Business Manager

DAVID McCAIN

Assistant Editor

WESLEY VOS

Contributing Editors

LARRY PALMER

Harpsichord

JAMES McCRAY

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.

380 Northwest Highway,

Des Plaines, IL. 60016.

Phone (312) 298-6622

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 1st 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 of the previous

month. 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.

In This Issue

To bring the news of any death is sad, especially when it concerns an artist well-known and loved. Past our own deadlines because of a recent office move, we have included in this issue the late news of Anton Heiller's sudden death; in this we gratefully acknowledge the assistance of many of his former students in compiling information rapidly. Tributes to this great organist will follow in another issue.

The issues raised by Donald Willing in his January article have certainly not subsided, as will be apparent both in letters and articles. Among the latter are two by organbuilders, both of whom obviously have been prompted to think by that essay and who have thoughts which can advantageously be shared with a larger audience.

J. A. O.

Perhaps you were as surprised as this editor was, upon opening his January copy of the official A.G.O.-R.C.C.O. journal, to discover that it bore a new name: *The American Organist*. Actually, it's not a new name, but, rather, a revived one, since *TAO* (as it was fondly known years ago) existed previously from 1918 to its (now-temporary) demise in the early part of the present decade. It is said that the Guild wanted to buy the name of one of the "other" magazines when it began its own *Music Magazine* late in 1967, but that name was obviously not for sale at the time. One suspects that there may have been behind-the-scenes vicissitudes even now in acquiring this "new" name — but, the important thing is that it happened.

We extend our heartiest congratulations to the American Guild of Organists and to its journal's editorial staff in procurement of this "new" name. With those congratulations comes the hope that the current *American Organist* will live up to and exceed the reputation of the old one, for it was a magazine with many distinguished features. Starting as it did, only nine years after *The Diapason* was founded, it probably provided healthy competition, all for the good of the cause. Today, the competitive aspect of the two magazines is a bit different (one must buy a subscription for this one, rather than get it automatically with membership), but there is certainly room in our field for at least two viewpoints (hasn't Mr. Willing proved that?). We hope it continues — and we hope you read both magazines. — A. L.

FEATURES

- The Nature of the Organ,
and Its Future
by George Bozeman, Jr. 10-12, 19
- A Willing Response
by Josiah Fisk 13, 20

REVIEWS

- Music for Voices and Organ
by James McCray 4
- Church Opera
by Larry Lusk 5
- Organ Recitals at Royal Festival Hall
by Larry Jenkins 8
- New Records and Book 6, 19

EDITORIAL

2

LETTERS TO THE EDITOR

3, 17-18

NEWS

- Anton Heiller Dies 1, 15
- Summer Activities 2, 14
- Nunc Dimittis 3
- Harpsichord 8-9
- Here & There 16, 20

CALENDAR

21-24

CLASSIFIED ADVERTISEMENTS

25-27

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.

Conference

Philip Ledger, director of the King's College Choir, Cambridge, England, will conduct the annual Conference for Choirmasters and Organists (Music for the Church) at St. Thomas Church, New York City, April 29-May 1. Mr. Ledger was educated at King's College, and has held posts at Chelmsford Cathedral and the University of East Anglia. He was appointed conductor of the Cambridge University musical Society in October 1973 and director of music at King's College in January 1974. Mr. Ledger broadcasts frequently and has conducted at the Henry Wood Promenade Concerts and at many festivals. He has also appeared in concerts and on recordings as a harpsichord soloist and continuo player, and has given organ recitals at the Royal Festival Hall. He records regularly in his capacity as director of music of the King's College Choir. As artistic director of the Aldeburgh Festival, he conducted at the opening concert of the rebuilt Maltings Concert Hall at Snape. Mr. Ledger has prepared a new edition of Purcell's "King Arthur" with Colin Graham and has conducted the English Opera Group in performances throughout England and in Sweden.

Mr. Ledger will work with the boys of the St. Thomas Choir during the Conference and will conduct Evensong at the conclusion of each of the Conference days. For information write to Music Office, St. Thomas Church, 1 West 53rd Street, New York, N.Y. 10019.

As in other years of the recent past, THE DIAPASON will publish this column of information regarding summer music activities of interest to our readers, for the next several months. The range, scope, and length of the various workshops, conferences, festivals, and the like is considerable; these listings should appeal to many tastes and abilities. In addition to their musical value, some provide the opportunity for travel and recreation. Potential travelers should explore the various discount flight plans that apply at certain times and places.

Readers are invited to peruse this column and write the appropriate persons for further information. Events are listed within each category by date. (See also the activities listed on the harpsichord pages.)

EUROPE

Organ and Harpsichord Weeks, Toulouse, France, June 26 — July 14. The organ faculty will include Marie-Claire Alain, André Marchal, Xavier Darasse, and Bernard Focroulle; Elisabeth Chojnacka and Gustav Leonhardt will teach harpsichord classes. Topics will include the organ works of Alain, the symphonic organ, the contemporary organ, the contemporary harpsichord, and the baroque harpsichord. Concerts will be given, exhibits will be mounted, and organs by Cavallé-Coll, Chéron-Sévère, Puget, Phé-bade, and Kern will be used. A large number of historic-copy harpsichords will be available. For further information, write Secrétariat "Semaines de l'Orgue et du Clavecin 1979," 54, rue des Sept-Troubadours, 31000-Toulouse, France.

5th Annual Course for Overseas Students, Royal School of Church Music, Croydon, Eng-

Summer Activities

land, July 2-Aug. 13. A comprehensive course, covering all aspects of church music, with a faculty of forty distinguished tutors. Those resident will be Gerre Hancock, Martin How, Roy Masses, Barry Rose, Barry Smith, and Allan Wicks. Additional events will include an organ masterclass by Gillian Weir and attendance at the complete Southern Cathedrals Festival at Salisbury. For further information: Royal School of Church Music, Addington Palace, Croydon, CR9 5AD, England.

Summer "Music — Performance" Program, Siena, Italy, July 16-Aug. 20. Sponsored by the Sessioni Senesi per la Musica e l'Arte, the University of Siena, and American universities and colleges, the program will include instrumental and vocal performance practice of all periods, music-art survey, composition, theory, and organ, the latter taught on both old and new organs by Giordano Giustarini. Courses in Italian, as well as academic credit, will be available. Further information is available from Sessioni Senesi per la Musica e l'Arte/Mattatuck College, 750 Chase Parkway, Waterbury, CT 06708 (203/757-9661).

European Organ Culture, Organ Tour III, July 19 — Aug. 2. Joan Lippincott will be the coordinator for this tour to Holland, North Germany, and France, with Harald Vogel and Klaas Bolt. There will be demonstrations, recitals, and programs of early music at the most important historic organs between Amsterdam, Lübeck, Strasbourg,

Paris, and Souvigny. Departures may be made from either New York City or Seattle, and graduate credit is available. For further information, write Summer Session, Westminster Choir College, Princeton, NJ 08540, or phone (609) 924-7416.

6th International Organ Week, Bruges, Belgium, July 27-Aug. 4. There will be an organ competition judged by Nicholas Danby, Xavier Darasse, Ton Koopman, Bernard Lagacé, Michael Radulescu, and Gabriel Verschraegen; lectures and classes by members of the jury; recitals on historic organs; and an exhibition devoted to the organ. For further information, write Festival van Vlaanderen, Collaert Mansionstraat 30, B-8000, Brugge, Belgium.

Classical Music Seminar, Eisenstadt, Austria, Aug. 7-21. Masterclasses, lectures, and concerts will be presented by Austrian and American faculty members, with emphases for organists, directors, singers, and pianists. Repertoire will be performed in the Esterhazy Palace, and the "Haydn organs" in the Eisenstadt Cathedral Church and Bergkirche. Academic credit is available through the Univ. of Iowa, sponsor of the seminar. For more details and an application form, please write Classical Music Seminar, 311F Jessup Hall, The University of Iowa, Iowa City, IA 52242; phone (319) 353-7395.

(Continued, page 14)

Nunc Dimittis

David Lennox Smith died March 5 in a Los Angeles hospital, after he was shot by an unknown assailant as he left a restaurant the preceding evening. He was 32. A companion, Robert McLaughlin, was also killed.

Mr. Smith was college organist at Occidental College, Los Angeles, and organist-choirmaster at St. Luke's Episcopal Church, Monrovia, positions he had held for the past three years. He was also a faculty member at California State University, Los Angeles. He was a graduate of Whittier College and earned his M.A. degree at Occidental. He had recently completed all requirements for the D.M.A. degree at the Eastman School of Music, where the degree will be awarded posthumously. His organ study had been with Robert Prichard, Ladd Thomas, and David Craighead. He held the Performer's Certificate in Organ from Eastman.

Mr. Smith was well-known as a concert organist and toured under the management of Artist Recitals. He had been a featured recitalist at the 1976 Mid-Winter Conclave and at the 1977 Far Western Regional Convention; he was scheduled to play a recital for a similar regional convention to be held in Hawaii this June, after which he was to have toured Japan. He was immediate past-dean of the Pasadena Chapter, A.G.O.

A recital played by Catharine Crozier for the Los Angeles and Pasadena A.G.O. chapters the night of his death was dedicated to his memory. A requiem mass was said at St. Luke's Church March 9, and a memorial service was held March 11 at Occidental College. At the memorial service, the choir directed by Frank Brownstead sang the motet "O Quam Gloriosum" and the Agnus Dei from the mass of the same name by Byrd; the readings were given by the Rev. Richard W. Gillett, Pauline Chubbuck, and Manuel Rosales; and the homily was spoken by the Rev. Donald R. Locher. Cherry Rhodes played "Combat de la mort et de la vie" by Messiaen, Robert Prichard played "In Memoriam" of Myron Roberts, and Ladd Thomas played "Resurrection" from the Symphonie-Passion of Dupré. The hymn was "Sine Nomine."



Willing & Weir

The Donald Willing piece and the Gillian Weir later one are great! How refreshing to hear some honest assessment of recent trends. It's about time someone spoke out. You are doing us all a great favor by printing these!

Cordially,

Gordon Young
Detroit, Mich.

"Endless Alleluias" — Amen, Amen, Amen, to the splendid article by Gillian Weir in the February issue. Hats off and three thousand rousing cheers!

As always, though, there is a fly in the ointment — perhaps a whole colony of them; to wit, the knuckleheads towards whom these criticisms are directed regard their ideas as having been handed down, already engraved in granite and will probably toss out Weir's thought as so much Romantic pap.

The writer wonders how many of them would opt for a Model T — or a Model T transmission rather than present-day equipment — or the paint job then available compared to the new finishes?

Seems that none of them have read the numerous quotations by writer on Bach, wherein he decries the unsteadiness of the wind supply and its bad effects on the tone and pitch of the organ. They also overlook the fact that the chiffling flutes and *schnarrwerk* were the best that builders of that period could produce. Surely the composer of such sublime music as *Sheep may safely graze* or *Air for G String* or *Bist du bei mir* would welcome the far more beautiful tone of GOOD present-day flutes or reeds or whatever, to enhance his beautiful airs and counterpoint?

Weir hit the nail squarely on the head and it is to be sincerely hoped that a few of the meatheads who insist on open-toed pipes, no nicking, unsteady wind, no strings, to say nothing of half-useless temperaments and all the other fads, may have had some doubts aroused, although I am afraid that that is too much to expect.

Very sincerely,

Allen B. Callahan
Southfield, Mich.

Letters to the Editor

Upside Down Organs

Many thanks for printing the photograph of the Danish "Unterwerk Orgel" in the January issue (p. 12, col. 1). Certainly there will be no problem of the balcony shading the sound from the congregation in this situation. And how clever of the architect to design those unique short benches for the congregation to sit on. The "Chandelier-on-a-pole" has to be an architectural first also. But the feature nonpareil has to be the balcony seating arrangement. How ingenious to have the choir seated in pews attached to the ceiling. This leaves the entire balcony floor free for a sizeable orchestra.

Gene R. Bedient
Lincoln, Nebraska

Mr. Bedient refers to the fact that the photograph of the Husted organ in the Broust Church, Denmark, was printed upside down in most copies of the January issue. However, some copies were correctly printed, so we assume the plate came out during the press run and was incorrectly replaced. We apologize to readers and to the author of the article on Danish organs, Dr. Richard Hass, for this error. With further regard to the organ in Denmark, Dr. Hass has written as follows:

I just received a copy of a thesis written by Frans Brouwer of Groningen, the Netherlands, which describes the history of the organ reform in Denmark, with comments on contemporary trends. The title of the German-language work, *Orgelbewegung und Orgelgegenbewegung*, is most appropriate. Although he doesn't include a discussion of technical matters (since they are so similar to those in the Netherlands), the author mentions personalities like Marie-Claire Alain and others who were very influential in the development of recent trends.

Sincerely,

Richard Hass
Portage, Ind.

Willing & Unwilling

It must be obvious to most readers that some of Mr. Willing's unsubstantiated, sweeping generalities have no basis in fact. I, too, have played a good many recent tracker organs, and I remain convinced that there are a number of North American builders who are continually producing excellent instruments on which sensitive playing is greatly encouraged.

Likening French Classic organ masses to "Grade II piano stuff" with "squiggles" only betrays a lack of willingness (no pun intended) on his part to come to grips with the real essence of this music. If audiences at organ recitals have, in fact, dried up, and college organ enrollments have dropped (he offers no proof of either), it could well be due to things other than the current widespread interest in tracker organs and authenticity in performance.

Perhaps Mr. Willing's basic problem lies in some misunderstandings of the essence of tracker organs. Take "sensitivity," for instance. Sensitivity in a tracker organ is the ability to control the rate of attack and release of the pipes and to feel the pallet overcome the resistance of the wind, producing a noticeable (but agreeable) pluck in the key action. It is not the limp, springy type of key action found on non-tracker-touch electric action organs and pre-1959 Baldwins.

Similarly, I don't recall that "infinite flexibility of dynamics" was one of the goals of the organ reform movement. The aim of our modern return to tracker action has been improved control of touch, a feeling of intimacy between player and pipes, better blending of stops, and clarity in polyphonic textures — not the ability to make orchestral crescendi, split-second stop changes, swells on every conceivable registration, etc. Willing says that he "set out to play [tracker organs] with dreams of endless possibilities." When one expects the wrong things of an instrument — or anything else — then disappointment is bound to be the result. No one ever

claimed that a return to tracker action would produce the ideal instrument for every imaginable kind of musical sound effect.

It has been my experience, and evidently that of many others, that the promises we heard from the visionary leaders of organ reform in the 1950's have been true. Tracker organs are the best possible instruments for playing great organ music. Obviously, they have some limitations; but when we once learn how to take advantage of their possibilities, we also learn to accept their limitations as being in the best interests of the music that the organs were intended to play.

I think Mr. Willing is mistaken in assuming that it is not possible to play with stylistic awareness — even "authenticity" — and, at the same time, maintain one's personal integrity as a performer. There are many fine players who do both. Authenticity is only dull in the hands and minds of those with no musical imagination.

You are probably correct in assuming that there is a message underlying Mr. Willing's inflammatory remarks. The message must be that, first and foremost, we organists must strive to be Musicians. I agree with that wholeheartedly. But I believe we can do it without throwing the baby out with the bath.

Sincerely,

John Brock
University of Tennessee
Knoxville, TN

As a tracker organbuilder, I do not share Mr. Willing's forecast for the imminent demise of the pipe organ, nor do I share his outlook for a rosy future with electronics. But one point is well taken, that of too many insensitive organs. I agree that most organs, tracker or otherwise, are not sufficiently sensitive to the musical input of the player. But, quoting one of Mr. Willing's expressions, "There are always exceptions, thank heavens." I refer to instruments built by a particular builder. When one plays his organs, one feels as though his very soul is being exposed to the audience.

(Continued, page 17)

Reviews Choral Music,

Music for Voices and Organ

by James McCray

Choral Music Using a Prepared Electronic Tape

One of the more neglected types of choral music to be performed as part of the worship service is that employing an electronic tape. In the past decade there has been an increasing amount of works written and made available which use tape, yet the frequency of performances is far too rare. For example, how many of those of you reading this column have performed a tape piece with a church choir, or any choir for that matter, in the past twelve months? I suspect that in terms of percentages, it would be less than 4%, if that. I urge you to investigate this phase of choral literature and to add it to the repertoire for your group.

Although Daniel Pinkham stands as one of the leading composers of choral music using tape, none of his works are included in this article. The March issue of *The Choral Journal* contains an extensive and detailed article by this reviewer which describes all of his available works for chorus and tape. I refer you to it since it is more comprehensive than what could be included in this brief article of reviews. Several of his works are ideal for small choirs who have little or no experience performing with electronic tape.

The music below may be classified in two categories. The works by Felciano, Jackson, Hayes, Davidson, and Blakely have tape sounds which are innovative in design. They represent the avant-garde, in that their music is more progressive or experimental in scope. The tape sounds are generally non-traditional in notation, timbre and production source. They were created as an integrated part of the composition and have a great variance of styles.

The music by Red and Young is not tape music as such, but rather choral music which is sung with a tape. The music on the tape is traditional in harmony and notation, and is performed by familiar instruments such as woodwinds, guitar, etc. This music is, in fact, merely a taped accompaniment for the singers.

Hymn of the Universe. Richard Felciano. SAB and electronic sounds, E. C. Schirmer Music Co., No. 2944, 45¢ music, \$7.50 tape (M+).

There are stopwatch indications identifying the exact timing of each event. A visual design of the tape music is provided for the performers; an extensive explanation of all notation symbols is listed on the inside cover. The anthem is of less than four minutes duration, to a text by Teihard de Chardin.

Most of the choral events are in boxes and the choir does not sing extended musical phrases, but rather has fragments of the material which are passed among the various vocal sections. The women have most of the music, with the men used sparingly. The tape is a repetitive spurting of

notes which have a sound similar to a marimba played with mallets. All of the sounds are gentle.

The vocal ranges are limited and most of the rehearsal will be given to explaining the directions. Once each event is understood, it poses little difficulty for the performers. This is an effective setting.

Hands Full. Doris Hayes. Two-part voices in any combination, percussion and tape, Alexander Broude, Inc., 40¢ music, \$8.00 tape (E).

This is an African bushman's chant. The vocal parts are very easy and mostly in unison; only three separate tones are used in the entire piece. The duration is less than three minutes with the singing entering after a 38-second tape introduction. The percussion may be played by any available types of drums and the music consists of three simple ostinato patterns which synchronize with the tape sounds.

The music is simple and performable by any group. The tapes sounds have pulsating rhythmic actions and electronic frequencies which are, at times, somewhat piercing. This is the type of work that would be suitable for a junior high school choir, church choir, or almost any group interested in performing electronic music. It would serve as a good introductory composition for those groups never involved in this style, and is easy enough to be sung by young children.

Voices of the Dark. Lyle Davidson. E. C. Schirmer, No. 2943, Mixed voices, electronic tape and optional bass instruments, 25¢ music, \$7.50 tape (E).

There is actually only one line of music, which consists of a descending Phrygian scale in whole notes, with a text from Jeremiah written out in the form of poetry below the score. The singers sing this scale at their own pace giving them a certain degree of indeterminacy. The directions include a step-by-step procedure for developing independence in the chorus members.

The duration may be from 6-15 minutes depending on the conductor, but there is enough tape for the full fifteen minutes. Sixteen voices are the minimum recommended by the composer. The instruments may be almost any bass instruments, including piano/organ. The tape consists of murmurs like muffled thunder which are randomly spaced on the tape so that extended periods of silence occur. Other types of sounds include escaped air, reverberations, and curious electronic mysterious effects. The tape level is not loud and adds to the texture and randomness of the composition.

This is a very easy composition which will create a drone effect when performed. It would also serve as an introductory composition for young groups with no experience in this genre; it is performable by any age level.

Cradle Hymn and Hodie. Hanley Jackson. SATB, two male narrators (TB) and tape, Shawnee Press, Inc., A-1319, 50¢ music, \$6.00 tape (M+).

This Christmas work has two separate movements. The purchase of the tape includes a beautiful performance by the Kansas State Choir under the direction of Rod Walker which will greatly help the performers and conductor understand the composition.

Cradle Hymn has a 2½-minute duration with some divisi choral parts. The work is macaronic with the chorus in Latin and speakers in English. The tape sounds are notated both with pitch indications on a musical staff and with visual representations below it. There are some bell-like sounds and some bubbly effects, but they do not dominate the choir. Actual pitches are used on the tape score so that some areas are more for color than anything else. Other types of sounds are those of tinkly wind chimes, and various rhythmic schemes.

The choral music is somewhat dissonant, but not particularly difficult. The chorus has several non-singing events such as whispering, creating tone clusters, etc. The Latin text has a translation which tells of Mary singing to the sleeping baby Jesus, but the narrators warn of the impending danger, and tell her to flee to Egypt.

In *Hodie*, the tempo is much faster and there is more material so that this movement lasts about three minutes. A similar style is followed, but the various sections are more contrapuntal with a wider vocal range used. It could be performed separately and is a delightful movement that is most effective. Although originally written for a church choir, it is recommended only to sophisticated groups, but would work well with an advanced high school or college choir. The music is quite expressive.

Out of Sight. Richard Felciano. SATB, organ and electronic tape, E. C. Schirmer Music Co., No. 2909, 45¢ music, \$7.50 tape (M).

The score is visual: in addition to the tape line, boxed directions, and organ music, there is a picture of the sky which is a dull gray and represents man's contamination of the air with oil, soot, etc. The vocal and organ writing is lean with many repeated notes in a rhythmical chant fashion. The text is a profound statement on man in his environment as it relates to God. It is subtitled *The ascension that nobody saw*, and would be most appropriate for a worship service calling attention to environmental concerns.

The tape has sustained sounds which are somewhat unpleasant. Actual speaking by a radio announcer occurs on the tape; during the last section the words that appear in the cloud are spoken on the tape which, with the interference sounds, develop into an oppressive texture. Later, street

sounds such as car horns may be heard.

The duration is less than four minutes with some speaking parts for the chorus. The organ music is easy and linear in style. This is a fascinating work that shows the creative spirit found in most of Felciano's compositions. He is a leader in this genre of music. This work could be performed with church or high school choir.

Be Strong in the Lord. D. Duane Blakely, Harold Flammer (Shawnee Press) A-5637, SA(T)B or T(T)BB with organ or piano and optional brass and percussion and electronic tape, 40¢ music, \$3.00 tape (E).

The optional parts include 2 trumpets, 2 trombones, tuba, timpani, and suspended cymbal, and are available separately from the publisher. The organ part is *ad lib* as an alternate to the optional instruments.

The choral writing is traditional, but there is one section of spoken chorus and a free rhythm section of 30 seconds where each member of the choir recites a paragraph at his own speed. The tape is used in this area and has wild sounds such as sirens, whistles, echoes, explosions, glissandi, etc. In the final section the famous chorale tune *A Mighty Fortress* is used and the congregation is invited to join as it builds to a bravura "Amen." This is clearly designed for a worship service and is something that would interest most church choirs. It is less experimental, yet has some contemporary flavor to it, and builds to a majestic ending that will stir everyone's spirit.

Alleluia Roundelay. Gordon Young. Two parts and keyboard or tape, Broadman Press, No. 4560-60, 40¢ music, \$12.95 tape (E).

The tape includes the background for three pieces. In addition to this anthem by Gordon Young, there is *Come and Be Joyful* by Hal Hopson, and *Clap Your Hands* by Carlton R. Young.

The two parts are first treated antiphonally and then they join for two-part harmony. The music is for children's choir with the tape consisting of traditional instruments playing an arrangement of the keyboard accompaniment for the children.

For the Beauty of the Earth. Buryl Red. Two-part and tape or keyboard, Broadman Press, No. 4560-36, 35¢ music, \$9.95 tape (E).

This is similar to the one above in that the tape sounds are traditional instruments playing the accompaniment. This tape also has three works on it including two other Buryl Red arrangements of *Silent Night* and *This is My Father's World*. There is an obligato part which may be played on some solo instrument such as flute, bells, etc. Red has provided a new melody for the familiar text. The tape sounds use electronic piano, chimes, guitar, flutes, and other instruments.

RAYMOND & ELIZABETH CHENAULT

All Saints Episcopal Church, Atlanta 30308

Exclusive Management

Roberta Bailey Artists International

171 Newbury Street, Boston 02116

West Coast: 6900 Santa Monica Blvd., Los Angeles 90038

Gruenstein Award Sponsor

CHICAGO
CLUB OF
WOMEN
ORGANISTS

Ellen Lofberg, President

Founded 1928

Performances

Church Opera Review

by Larry Lusk

Dan Locklair's opera *Good Tidings from the Holy Beast*, based on the nativity story as adopted from the Chester Miracle Cycle, was given its world premiere in the large sanctuary of Lincoln's Plymouth Congregational Church during Christmas week.

According to the usual definition of the term oratorio, the form does not include action, costumes or sets, yet there are some notable exceptions and Locklair's new work would certainly fit comfortably under the oratorio label. While there were costumes, they were minimal and the only set employed was the church sanctuary itself whose aisles, chancel and altar served, as they did in medieval plays, to delineate the various exits, entries, and areas for the drama to unfold. The eight dancers, choreographed by Dee Hughes, tended to use the center aisle as their main performing arena while sixteen hooded monks bearing burning candles lined the side aisles during the entire length (one hour) of the performance.

The work is scored for six soloists, a four-part chorus, a chamber orchestra of twelve performers including a piano, organ and recorder, and a small group of dancers.

What makes this work so appealing is the effective blending of musical and dramatic styles from the medieval and contemporary idioms. The acting, as conceived by stage director Heather Ross, utilizes broad stylized movements not unlike the gestures seen in the religious paintings of Giotto or Cimabue, or indeed as may have well been the common practice in the presentation of the mystery plays on the steps of large cathedrals.

The music also incorporates older sounds and forms along side the very chromatic textures of 20th century style. The opera opens, for example, with a delightful *Estampie* for orchestra and dancers. The orchestral writing employs the lyric simplicity and open sonorities associated with the form, and Locklair appropriately scores the dance for winds and a solo recorder. By the end of the dance, however, the music becomes extremely chromatic and utilizes the free dissonance in a decidedly contemporary style.

The choral writing is not particularly taxing for the well trained church choir, but the music for the soloists is difficult and demanding. Aside from the highly chromatic style often employed in the solo and orchestral writing, this opera demands singers whose voices are capable of encompassing a two-octave range with ease. The soprano solos assigned to the lead role of Mary are consistently written in the high registers, while the music for her sister Elizabeth is often quite low and is accompanied by a full and busy orchestra.

Despite these demands, which on the occasion of this premiere were conquered with great success, this is an excellently written opera. It is fun to see, full of musical variety and interest, and effective drama as well.

Mr. Lusk is professor of music at the University of Nebraska — Lincoln.

Organ Recitals at Royal Festival Hall

By far the most memorable in the latest series of organ recitals at London's Royal Festival Hall was that given by Gillian Weir on Nov. 29. The house was packed, for Miss Weir is known for her charisma. The recital was made somewhat more important by the fact that it was a birthday tribute for Olivier Messiaen at 70, and the fare was made up entirely of the great composer's works.

The playing put nearly all of the other performances heard in this current series in the amateur class. (It also put almost all of the playing of Messiaen's music I ever experienced in the amateur class, including his own.) From the very first trumpet call of the *Joie et clarte' des Corps Glorieux* to the thunderous final section of *Dieu parmi nous* it was a riveting rendering Miss Weir laid on for us. The biographical blurb in the program mentioned her "singular gift for revealing new beauties in the most familiar works." No truer words were ever spoken.

Of the other organists in the latter part of the series, Lionel Rogg made the best impression. His playing, which I have until recently considered to be studied and pedantic, has mellowed until such adjectives as "interpretive" (which I have seen used to describe his playing) almost really apply now. He still tends to bump along from one agogic accent to the next, but in pieces such as Bach's *G-Minor Fantasy*, the real expressive powers of this artist can be put to use. On the other hand, I could only say of his performance of the *Toccata, Adagio and Fugue*, that his manual changes were well executed. The chorale preludes on *Dies sind die heil'gen zehn Gebot* (BWV 678-9) sounded downright unrehearsed.

Of the two younger recitalists in the series, Jane Parker-Smith and Timothy Bond, I heard only Mr. Bond. Open-

ing with and closing with familiar works, the Bach *Toccata and Fugue in D Minor* and the Liszt *Fantasy and Fugue on B-A-C-H*, Mr. Bond filled the gap with some totally obscure and for the most part uninteresting works by composers not known for their organ works. The quirky *Mass* setting by Eric Satie was amusing and well played, the sonata fragment by Arnold Schoenberg better talked about than played, and the Stockhausen registered to try to imitate a synthesizer stuck on flute sounds. Of the opening and closing works, Mr. Bond showed a mastery of the notes but not much of the romantic feeling required for the Liszt, and his rendering of the Bach (heard, admittedly, from far back in the hall as I arrived late) was a trifle dry.

A trio of veterans completed the list of artists for this series which covered the better part of two months and part of another, beginning in late September and ending on November 29. Herman Berlinski's recital of "Jewish Music for the Organ; Jewish Music on the organ" only revealed that there is very little of the former and a little more of the latter and it is all pretty bad. Perhaps if Mr. Berlinski were to devote himself to "Music of Jews for the Organ" his programs would be better attended. And better to attend.

Jean Langlais and Susi Jeans both presented music for which they have national or ethnic affinities, though Lady Jeans' playing of the Reger *Fantasia on "Ein feste Burg"* was a surprise. M. Langlais played some of his 18th-century compatriots' music and then jumped to the present century and his own compositions. The inevitable improvisation was on a very long theme written for the occasion by M. André Marchal, Langlais' teacher, who was himself present in the audience.

— Larry Jenkins

RAGNAR BJÖRNSSON
(Iceland) "Played with exceptional brilliance and illuminated with characteristic sound colors."—*Morgenbladet*, Oslo, Norway

ALBERT BOLLIGER
(Switzerland) "Of all organists we have heard, Bolliger is the one who best interprets Bach."—*Diario de Menorca*, Spain

DAVID BRUCE-PAYNE
(England) "Dazzling facility and good judgement—he has all the prerequisites."—*St. Louis Post-Dispatch*

NICHOLAS DANBY
(England) "A Bach player with great mastery gesture and eminent self-confidence."—*General Anzeiger*, Bonn, Germany

RAYMOND DAVELCY
(Canada) "A thorough display of technique and musicianship."—*The Montreal Star*

ROBERTA GARY
(USA) "Broad and secure technique, a clear firm grasp of stylistic considerations, and a real interpretational flair."—*Los Angeles Times*

JEAN-LOUIS GIL
(France) "Wide ranging magic! A performer of consummate skill!"—*Ottawa Journal*, Ontario

ROBERT GLASGOW
(USA) "Proved himself to be in a class with our finest organists on the Continent!"—*Neue Zürcher Zeitung*, Zurich, Switzerland

DOUGLAS HAAS
(Canada) "A perfect combination of musical intelligence and impulsiveness."—*Stuttgarter Nachrichten*, Germany

RICHARD HESCHKE
(USA) "An extraordinary recital... a master organist. Bravo!"—*Buffalo Evening News*, New York

AUGUST HUMER
(Austria) "Played with flawless technique, sensitive musicianship and a sure knowledge of performance practice."—*The Plain Dealer*, Cleveland

DAVID HURD
(USA) "A player whose name will soar in prominence."—*The Diapason*

NICOLAS KYNASTON
(England) "One of the most thoroughly interesting displays of virtuosity seen here for a long time!"—*The Ottawa Citizen*, Ontario

DOUGLAS LAWRENCE
(Australia) "Sensitivity of interpretation resulted in a marvellous experience for the audience."—*Voz de Espana*, Spain

HOW LEWIS
(Wales) "The capacity to make of a musical structure a living, breathing thing... warmth, flexibility and grandeur."—*The Flint Journal*, Michigan

HEINZ LOHMANN
(Germany) "Valid and responsible though markedly individual... a refreshingly non-mechanical quality."—*Music AGO/RCCO*

MARTIN LÜCKER
(Germany) "Already a most impressive virtuoso, he will certainly soon become a major figure among important organists."—*La Presse*, Montreal

DAVID McVEY
(USA) "Played with unusual technical poise and musical insight... arresting brilliance and impact."—*San Diego Union*

LARRY SMITH
(USA) "One of the top talents and performers in the country."—*AGO/RCCO Magazine*

ODILE PIERRE
(France) "Never has the organ sounded better, clearer, or more varied... unrivaled mastery!"—*Toledo Blade*, Ohio

THOMAS RICHNER
(USA) pianist/organist "A paradigm of civility and simplicity achieved through the most sophisticated means and refined technique."—*The New York Times*

J. MARCUS RITCHIE
(USA) "Impressive in both conception and execution... an accomplished, well trained organist with a solid musical background."—*States-Item*, New Orleans

LAWRENCE ROBINSON
(USA) "A young artist with brilliant technique and enormous vitality."—*Excelsior*, Mexico City

McNEIL ROBINSON
(USA) "Though he has a blazing technique that is equal to any problem, Robinson has the sine qua non of artistry—musicality."—*Bangor Daily News*, Maine

JOHN ROSE
(USA) "Demonstrated what a truly great and richly versatile instrument the organ can be in such gifted hands!"—*Evening Gazette*, Blackpool, England

JÓZEF SERAFIN
(Poland) "A most talented artist who knows how to combine technique with spirit."—*Hudobny Zivot-Kosice*, Czechoslovakia

GILLIAN WEIR
(England) "Aspects of performance that the majority of organists might dream of, but never attain."—*Hi-Fi News*, London

ROBERT EDWARD SMITH
(USA) harpsichordist "Unflinching fluency and assurance... a highly accomplished player with magnificent technique."—*The Herald*, Melbourne, Australia

THE SCHOLARS
(England) Europe's master a cappella ensemble "If you ever have a chance to hear them, don't miss it!"—*Richmond News Leader*, Virginia

**LARRY ALLEN
MONICA ROBINSON**
(USA) organist/soprano concerts. "A driving and colorful performance."—*AGO/RCCO Magazine*

represented by

phillip truckenbrod
Arts Image Ltd. the international agency for concert organists.

111 Pearl Street, Hartford, Conn. 06103. (203) 728-1096
European representatives: Frederic Symonds & Michael MacKenzie, Arts Image Ltd., London

New Records and Book

J. S. Bach: *The Motets (complete)*, BWV 225-30. Anne Ackley, Sharon Alexander, sopranos; Frauke Haasemann, alto; Thomas Faracco, tenor; Daniel Pratt, bass; Daniel Beckwith, positive; The Westminster Choir and Chamber Orchestra; Wilhelm Ehmann, conductor. 2-12" discs, available from Westminster Choir Recordings, Princeton, NJ 08540 (\$15.00).

This is an enlightened performance, lovingly executed. Anyone who has heard Mr. Ehmann conduct a performance of German baroque choral music knows what he can do in bringing this style to life. He has studied, written about, and performed the Germanic choral literature from Schütz to Bach in a way that no one else in our time has done, and it has always been done with the musical results paramount.

In this performance, Ehmann has combined elements both old and new. The use of a chorus of nearly fifty young Americans (lucky those students who had this chance to participate — who would not remember the

once-in-a-lifetime experience of singing for Ehmann?) displays a larger group than Bach would have had, yet one which is more in keeping with the spirit of the music than the over-size chorus often encountered. The American sound, albeit *auf Deutsch*, is perhaps more healthy than one might expect, yet it is eminently musical (one is reminded of the former Robert Shaw Chorale).

It remains only to speak of the accompaniment employed in this recording, which has aspects of performance practice from more than one school. These "unaccompanied" works are, in fact, accompanied, and by the proper type of instruments; however, the instruments are not of the "authentic" type, but are modern counterparts. Nevertheless, the musical result is very satisfactory.

Having raised a few objections to the purity of this recording, one might then ask where one could do better. The available recordings do not offer a great deal of choice, especially where the complete motets are concerned. Perhaps the best among the lot is the

Barmen-Gemarkte Schola Cantorum/Collegium Aureum performance on Victrola VICS-6037, which generally features a lighter texture. Barring only the use of modern instruments and American voices, this recording from Westminster Choir College is as fine as is currently available. The recorded sound is clean and lifelike, with good engineering in evidence.

Louis J. Schoenstein. *Memoirs of a San Francisco Organ Builder*. San Francisco: Cue Publications, 1977. 694 pp.; \$15 paperbound, \$35 hardbound.

As the title indicates, this book is the recollections of an organbuilder, rather than a technical or historical treatise. Although it contains much useful information, it is also fascinating to read (it's difficult to put down, once started). Every page shows the author's obvious love for his craft, and the narrative reveals a real storyteller, replete with attention to detail. Each organ deemed worthy of mention is treated to a complete description. Anyone who reads the book will

gain a feeling for an era, as well as for an area, and will have some appreciation for what it must have been like to have been a pioneer organbuilder in the west. The person interested in California organs, especially those of San Francisco, is the one who will appreciate the book the most, but others can enjoy it too, thanks to the scene it draws of the Bay Area. Most interesting is the account of the great earthquake and fire of 1906.

Sometimes the non-musical events Mr. Schoenstein relates, or the personalities he describes, are of considerable charm. Often the style of description alone suffices to sustain interest, as in the following passage:

My parents took me with them to some evening devotion. I distinctly remember walking up Leavenworth Street from McAllister Street toward Golden Gate Avenue. The cable slots and the roadbed for the Leavenworth Street cable line were just then being put in. On entering the church, I recall seeing some statues around the high altar. One
(Continued, page 19)

NEW ORGAN MUSIC

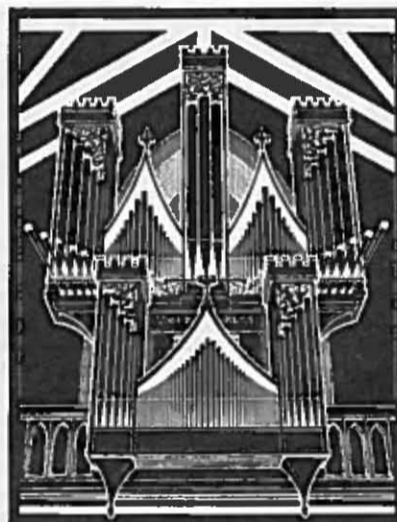
Organ Processional for Manuals—Jan Bender	97AA5470	\$1.35
Processional Music for Manuals Alone—Richard Hillert	97AA5471	1.50
Processional on "Crucifer" (Lift High the Cross)—Donald Busarow	97AA5442	2.65

NEW FOR ORGAN & INSTRUMENTS

Five Chorale Preludes for Organ and Two Instruments—Donald Busarow	97AA5472	7.25
Parts for C and B ^b instruments included with score. Based on In Thee Is Gladness; In Dulci Jubilo; All Glory, Laud, and Honor; Awake, My Heart with Gladness; and Holy Spirit, Ever Dwelling		
Adagio in C—W. A. Mozart	97AA5429	4.25
For organ and viola or clarinet or English horn.		
Three Hymns of Praise for Eastertide—S. Drummond Wolff	97AA5432	4.25
For organ and brass quartet. Based on Christ the Lord Is Risen Today (Llanfair), Come Ye Faithful (Gaudeamus pariter) and This Joyful Eastertide (Vruechten)		



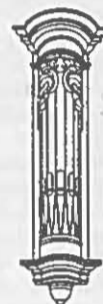
CONCORDIA
PUBLISHING HOUSE
2538 SOUTH JEFFERSON AVENUE
SAINT LOUIS, MISSOURI 63119



The Trucker Organ Revival in America

A bilingual reference compendium compiled and edited by Prof. Dr. Uwe Pape. Among the contents: articles by John Fesperman, E. Power Biggs, Roy Redman, Josef von Glotzer-Göts, George Boxman and Alan Laufman, Charles Fisk, and James Louder and Hellmuth Wolff. Opus lists of 99 organbuilders. 194 selected specifications, particularly of the large 2 to 4 manual instruments. 272 selected photographs. 488 pages in all.

\$35.00 postpaid; order from Visser-Rowland Associates, Inc. 2033 Johanna, Suite B Houston, Texas 77055



The
Praestant Press

KLAIS: *THE ORGAN STOPLIST*
136 p. Illustrated \$12.50

BLANCHARD: *ORGANS OF OUR TIME*
232 p. 112 Photos \$17.50

BOTH FOR \$25.00

KLAIS: *THE BAMBOO ORGAN*
292 p. 207 Photos \$30.00

Postpaid in U.S.
Send Check With Order

P.O. BOX 43
DELAWARE, OHIO 43015

Just Published

THE FIRST BOOK OF ITS KIND

MEMOIRS OF A SAN FRANCISCO ORGAN BUILDER

by Louis J. Schoenstein

701 NON TECHNICAL PAGES PACKED WITH INTEREST FOR ANYONE WHO LIKES SAN FRANCISCO AND CALIFORNIA HISTORY, MUSIC, PIPE ORGANS . . .

Louis Schoenstein's charm and wit project through a delightful writing style reminiscent of the era he portrays — the close of the 19th and dawn of the 20th centuries. Here is a first-hand, non-technical account by a practical craftsman of the most volatile period in American organ building. His perspective as a Westerner is unique. Its 701 pages cover a wealth of history, including biographies, opus lists of all the pioneer Northern California organbuilders, personal anecdotes of famous organ personalities, articles on scores of fascinating instruments, and several never-before published illustrations. Introductions by William H. Barnes and Alan M. Laufman. Chapters on theatre organs and orchestrions.

Soft cover \$15. Hard cover \$35. Add 75¢ for postage/handling on each book ordered. California residents add 6.5% sales tax. Send your name, address, and zip with check or money order to: CUE Publications; 3101 20th Street; San Francisco, CA 94110.

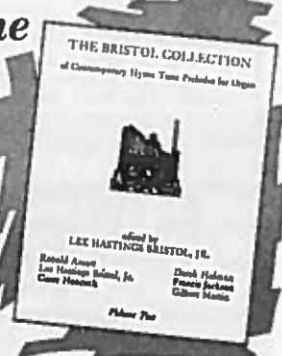


THE BRISTOL COLLECTION OF

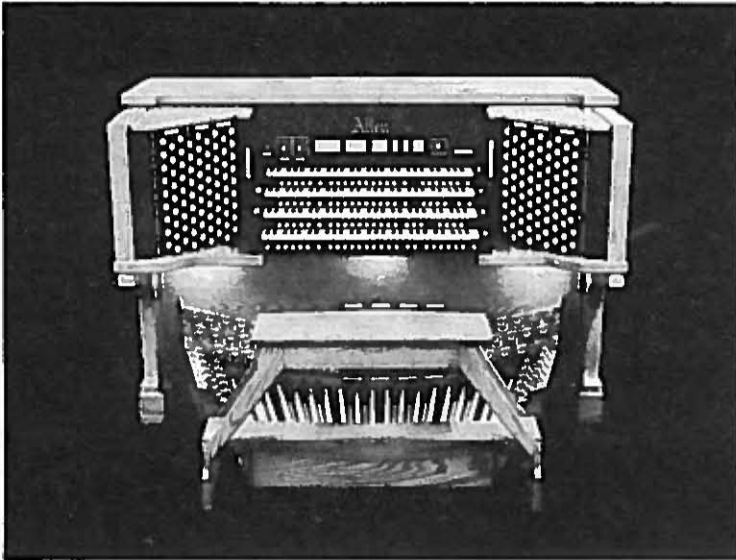
Contemporary Hymn Tune Preludes for Organ

Edited by Lee Hastings Bristol, Jr.
Volumes One, Two and Three

Works by Ronald Arnatt, Lee Hastings Bristol, Jr., Gerre Hancock, Derek Holman, Peter Hurford, Francis Jackson, Thomas Matthews, Mathilde McKinney, Arthur Wills, Alec Wyton.



HAROLD FLAMMER, INC. DELAWARE WATER GAP, PA 18327



The Critics Speak

GEORGE THALBEN-BALL RECORDING, CHICHESTER CATHEDRAL, ENGLAND.

"... Should prove a revelation to those who think all electronic organs sound characteristically electronic (and not without reason). Here, at last, is a setting of true cathedra proportions, and with long resonant cathedra acoustics. The result is entirely gratifying, and in some respects better than might be obtained with a pipe organ. Here we have a superb imitation of pipe sound with an even better speaking effect — no buried pipes in chambers, and for whatever reason a far greater clarity in ensemble than most pipe organs in such a resonant setting."

The New Records

"... We played a full organ piece from each record, without identification, for a young organ builder who concluded that the Liverpool organ [pipe] was larger and in a larger building, but that the Chichester [Allen] organ was newer and more brilliant. In our opinion, "magnificent" is the right word for the Liverpool record, and warm congratulations are in order for Chichester, much as we love organ pipes."

Music/AGO

"... High-fidelity enthusiasts are aware of recent developments in the field of digital tape recording that promise a revolution in the high-fidelity recording industry of the scope of that which come with the introduction of the L.P. disc. Allen has taken the same kind of a step with their Computer Organ. You will discover that this is not just another electronic organ. Professional organists will do well to listen with an open mind."

Journal of Church Music

GERRE HANCOCK CONCERT, WESTMINSTER PRESBYTERIAN CHURCH, ALBANY, N. Y.

"... The sound of the organ is even more impressive than when first heard at the dedication ceremonies last Spring. They have made a number of major changes, mostly in the 16 foot ranks which have made great improvements in clarity and articulation of the bass in all manuals and given the overall sound a remarkable homogeneity without in the least limiting its variety."

Times Union, Albany

VIRGIL FOX ALLEN TOURING ORGAN

"... Awesome to see and to hear, the organ often sounded like a mighty cathedra organ."

The Grit, Williamsport, Pa.



Macungie, Pa. 18062

University of Wisconsin—
Extension

Church Music Conference

MADISON

July 23-24-25, 1979

Alexander Peloquin
John Obetz
Maynard Klein
Russell Saunders
Fr. Columba Kelly OSB
Mabel Sample
Max Yount
Rev. Fr. Virgil Funk
Rev. Fr. Louis Weil
Rev. Dr. Gordon Lathrop
Karle Erickson
Lawrence Kelliher

MUSIC IN THE SMALL CHURCH WORKSHOPS

July 5-6 - Wauwatosa
July 9-10 - La Crosse
July 12-13 - River Falls
July 16-17 - Shawano

Arthur Cohrs
Arlyn Fuerst
Edward Hugdahl

Write:
UW-Extension Music
610 Langdon Street
Madison, Wisconsin 53706

Handbells...



Cast
Bronze
Bells
and Bell
Systems...

Renowned
for their
exquisite
sound...

IT E E E
VERDIN
COMPANY

2021 Eastern Ave.
Cincinnati, Ohio 45202
(513) 221-8400

"Bell Ringers of America Since 1842"

Richard Birney Smith played two programs at the Art Gallery of Hamilton (Ontario). On Nov. 16, his program included: Gassenhauer, Neusiedler; Canzon Arioso, A. Gabrieli; Variations on Mein junges Leben, Sweelinck; Chaconne in F, Chambonnières; Tombeau Chambonnières, d'Anglebert; Suite V in C, Trumpet Tune (Cebell), Purcell; Suite 20 in D, Froberger; Suite in A Minor, L. Couperin (harpsichord by William Post Ross tuned in meantone at low pitch). On Feb. 22, Mr. Smith played: Suite in D Minor, Aria con Variazioni in B-Flat, Suite in G Minor, Allegro in D Minor, Handel; the 15 Two-Part Inventions, Concerto in C (after Vivaldi), J. S. Bach, using the same harpsichord tuned in Kirnberger temperament.

Margaret Irwin-Brandon played this series, "Sundays at Four," at the Burke Museum, University of Washington: Nov. 19 — Music from France: Suite in A Minor, 1728, Rameau; Suite in G Minor, 1689, d'Anglebert; Pieces from Second Book, 1748, Duphly. Nov. 26 — Music from England: Women, Nature, and Abstractions from the Fitzwilliam Virginal Book: Fantasia V Ton, Queen Elizabeth's Pavan and Galliard, Bull; Fantasia, Morley; Lady Montegle's Pavan, All in a Garden Green, Jhon Come Kisse Me Now, Pieces from "The Battel" (My Lady Nevell's Book), Byrd; Robin, Fantasia — Faire Wether, Lightening, Thunder, A Cleare Day, Munday; Loth to Depart, Fantasia, Farnaby. Dec. 3 — Music from Italy: Toccata 8, Bk. I, Canzona 6, Capriccio sopra il Cuchu, Toccata 6, Frescobaldi; Partite sopra La Romanesca, Toccata 7, Rossi; Dances: Corrente 4, Rossi, Ballo alla Polacha, Padavana ditta la Ongara, Picchi; Canzona 4, Trabaci; Toccata del 2. Tono, Sonata Cromatica, Merula; Two Sonatas in A, D. Scarlatti. Dec. 10 — Music from Germany: Biblical Sonata I, Kuhnau; Wuertemberg Sonata 6, C. P. E. Bach; Prelude and Fugue in F-Sharp Major, WTC I, Toccata in F-Sharp Minor, "French" Suite 6, J. S. Bach.

Timothy Albrecht was harpsichordist for a performance of parts I, II, and III of Bach's Christmas Oratorio at Lebanon Valley College (Pennsylvania) on Dec. 3.

Harpsichord News

Peter Sykes (New England Conservatory, Boston) played this concert at Eliot House on Oct. 29: My Ladye Nevell's Grounde, A Fancie, Byrd; Partita in D Major (S. 828), Bach; Pavana Doloroso, Galiarda Doloroso, Peter Philips; Sonata in E Minor, Hob. XVI/34, Haydn. Harpsichord by William Dowd.

Paul Jacobs was harpsichordist for a 70th-birthday concert in honor of Elliott Carter. With Ursula Oppens, piano, the Speculum Musicae presented Carter's Double Concerto for Harpsichord and Piano with Two Chamber Orchestras (1961) at Tully Hall on Dec. 10.

John Hamilton made his London debut at Wigmore Hall on Dec. 16: Chromatic Fantasy, Sweelinck; One Hundred Variations on Passacaglia, Frescobaldi; Lachrimae Pavan, Sweelinck (after Dowland); Pavane, L. Couperin; 6 Chaconnes/Passacailles by L. and F. Couperin; Partita in D Major (S. 828), Bach. Harpsichord by Martin Skowronek, Bremen.

As part of the 1979 Baroque Music Festival at Converse College, George Lucktenberg programmed a "Harpsichord Happening" on Jan. 20 and 21. Geoffrey Thomas played a recital (Rameau, Boehm, J. S. Bach) on the first day and Lucktenberg played the dedication of Converse's 1762 Kirkman Single, recently donated to the college. He played works of Handel and Scarlatti on the instrument, with a group of pieces by Forqueray on his Keith Hill Dulcken-style double for comparison.

Edward Parmentier (University of Michigan), played this recital at the School of Music on Jan. 12: Fantasia in A, Walsingham, Byrd; Pavan and Galliard: Lord Salisbury, Gibbons; Barafostus' Dream, Tompkins (harpsichord by David Sutherland, 1978, after an 18th-century Italian prototype in the Stearns Collection, tuned in meantone); Fantasia in C Minor, S. 906, Chromatic Fantasy and Fugue, S. 903, J. S. Bach; three pieces from Ordre 6, F. Couperin (harpsichord by Keith Hill, 1978, after 18-century Parisian prototypes, tuned in Werkmeister well temperament.)

Preethi de Silva played this concert at Wigmore Hall, London, on Jan. 14: Toccata 1, Bk. II, Frescobaldi; Pavan and Galliard; Lord Lumley, Bull; Suite in A Minor, L. Couperin; La Forqueray, Chaconne in F, Duphly; Prelude (1974), Alamkara and Tala (1969/70), de Silva; Partita 4 in D Major, S. 828, J. S. Bach.

Thomas Orr, Trinity Episcopal Church, Columbus, Georgia, played this program of French baroque music on January 17: Passacaille (Suite V), L. Couperin; Sarabande "Jeunes Zephirs," Chambonnières (with a double by d'Anglebert); 2 Rigaudons, Jacquet de la Guerre; Tombeau Blanchrocher, L. Couperin; Passacaille (Ordre 8), F. Couperin. The harpsichord: a French double by Richard Kingston.

Virginia Pleasants, London, gave this fortepiano recital at the Purcell Room on Jan. 19: the Six Sonatas with Varied Reprises (1760), C. P. E. Bach. She played her fortepiano by Adlam Burnett after Mathaeus Heilmann.

Valparaiso University dedicated its new Steven Sorli harpsichord at a faculty chamber music concert on Feb. 1. Professors Newmann Powell and William Eifrig played Bach and Couperin pieces for four hands; a flute sonata of J. C. F. Bach and a performance of Bach's Cantata 202 completed the program.

Larry Palmer played this program "live" from Radio Station KERA-FM in Dallas on Feb. 2: "French" Suite in G, S. 816, Bach; Sonatas in F-Sharp Minor, K. 447, 448, Scarlatti; from Howells' Clavichord (1960): Finzi's Rest, Berkeley's Hunt, Herbert Howells; Sonata in C Major, K. 279, Mozart. The instrument: his 2-manual William Dowd, after Blanchet.

Bach's "French" Suites, played by Gustav Leonhardt, were included in TIME magazine's "Pick of the Holiday Season" list of classical recordings. They appear on the ABC (Seon) Classics label.

Victor Hill, Williams College, played all of the Bach Inventions in concerts at the College on Jan. 20 and 21.

RUTH NURMI

Harpsichordist

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

Mount Union College
Alliance, Ohio 44601

Workshops Recitals

GOODMAN ROGER

HARPSICHORDIST, TEACHER
RECITALS, MASTER CLASSES
RESIDENCIES
1247 Judson, Evanston, Ill. 60202

VICTOR HILL

Harpsichord

Williams College
Williamstown, Mass. 01267

MARGARET HOOD

HARPSICHORDS - CLAVICHORDS

580 WEST CEDAR
PLATTEVILLE, WIS. 53818 (608) 348-6410

WILLIAM F. DOWLING

Harpsichord Maker

Fortepianos - Restorations

Southwest Harbor, Maine 04679

Tel. 207-244-7161

ANDERSON H. DUPREE

harpsichord maker

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



San Francisco
Theological Seminary

and Presbyterian
Assn. of Musicians

present the
**5th Annual Summer
Workshops in Music**

with
AUSTIN LOVELACE

Hymnologist and Choral Conductor
Minister of Music, Welshshire Presbyterian
Church, Denver

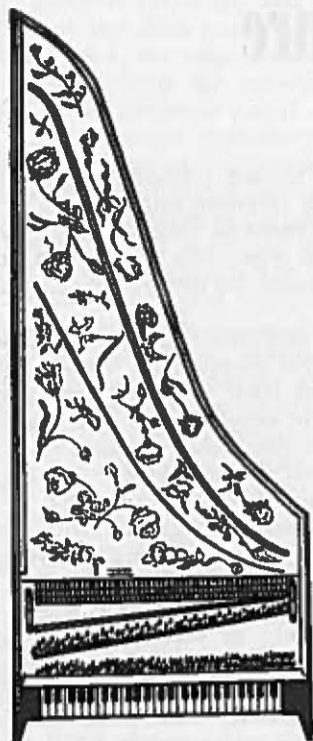
and
SISTER PATRICIA TANG

Children's Choir Conductor
Member, Chorister's Guild Board of Directors

July 9-13, 1979

At San Francisco Theological
Seminary in San Anselmo, Ca.

For information please write:
Prof. Wilbur Russell, San Francisco
Theological Seminary, 2 Kensington Road,
San Anselmo, Ca. 94960



Martha Hagan played this program at Wigmore Hall, London, on Feb. 4: Suite in D Minor, Handel; Sonatas K. 380, 24, Scarlatti; "Italian" Concerto, Bach; pieces by Forqueray and Duphly.

Thomas Foster played this recital for the Southwestern Convention, Music Teachers' National Association, Long Beach, CA, on Feb. 3: La Romanesca, Valenti; Sonatas, K. 132, 239, 27, 84, Scarlatti; from Lambert's Clavichord: Sir Hugh's Galliard, Lambert's Fireside, Hughes' Ballet, Howells; Concerto for 2 Keyboard Instruments, Blanco; Concerto in C for 2 keyboard Instruments, Soler; and Variations on "America," Ives (arranged for organ and harpsichord by T. Foster). Carol Foster, organ, was the assisting artist; the instrument, a new French double by Richard Kingston.

Lisa Crawford (Oberlin Conservatory) played this program at St. Mary's College, Notre Dame, Indiana, on Feb. 4 and at Denison University (Granville, Ohio) on Feb. 14: Ordre 25, F. Couperin; "English" Suite in D Minor, Bach; Sonatas, K. 175, 217, 233, 420, 421, Scarlatti; Pieces in A (Allemande, Courante, Sarabande, Les trois mains, Fanfarinette, La Triomphante, Gavotte avec six doubles), Rameau. At St. Mary's Ms. Crawford played a William Dowd harpsichord (1970); at Denison, a new instrument by Jerrold Beall of Newark, after the Smithsonian Dulcken. The Jerrold Beall instrument was heard again in an evening of chamber music on Feb. 28, played by Denison faculty member William Osborne.

Karyl Louwenaar, Michael Corzine, and Lillian Pearson presented this program of music for two keyboard instruments at Florida State University, Tallahassee, on Feb. 6: Concerto VI in D for two organs, Soler; Cantabile from Concertino, opus 122 for positive and harpsichord, Flor Peeters; Concerto for Celesta and Harpsichord Soli (1955), Pinkham; Concerto for Harpsichord and Organ (1962), Paul Cooper; Allemande a deux clavecins (Ordre 9), F. Couperin; Concerto in C for two harpsichords, S. 1061, Bach. The organs were by Walter Holtkamp, the harpsichords by William Dowd.

Lenora McCroskey played the dedicatory recital for the Eastman School of Music's new Dowd harpsichord (opus 387) in Kilbourn Hall on Feb. 8: Suite in F, L. Couperin; Partita in D, S. 828, Bach; Toccata 3 in G, Tombeau Blancrocher, Froberger; Prussian Sonata 6 in A, C. P. E. Bach; La Forqueray, Médée, Duphly.

Elisabeth Wright played this concert at the Seattle Concert Theatre on Feb. 9: Gagliarda "L'herba fresca," anonymous 16th century; Gagliarda 4 and 3, Toccata 7 and 1, Bk. II, Passacagli in B-Flat, Frescobaldi; Fantasia 2, Toccata 12 in A Minor, Froberger; Variations "Unter den Linden gruen," Sweelinck; Suite in D, L. Couperin; Fantasia and Fugue in A Minor, Sinfonias in A Major, D Minor, "French" Overture in B Minor, Bach. Harpsichords by David Calhoun and Keith Hill (after Dulcken).

Beverly Scheibert was harpsichordist for a chamber concert at Christ Church, Cambridge, on Feb. 11. Included in the program: Sonata in G Major, op. 1 no. 2 (violin and continuo), Buxtehude; Chaconne upon the Sarabanda theme from Corelli's Violin Sonata op. 5 no. 7, for violin and obbligato cembalo, attributed to Geminiani; Sonata in C Minor, Biber (violin and continuo), Concert V, Rameau; and Toccata in E Minor, S. 914, J. S. Bach.

Linton Powell (University of Texas at Arlington) played this lecture recital at Southern Methodist University on Feb. 13: "The Spanish Sonata in the 18th Century" — Sonatas in A-flat Major, Vincente Rodríguez; E Minor, Albergo; F-Sharp Major, Soler; D Minor, Larrañaga; F Minor, Gallés; C Major, Felipe Rodríguez; A Major, Blasco de Nebra; F-Sharp Minor, Montero. Mr. Powell also played this program at the University of New Mexico, Albuquerque; North Texas State University, Denton; and the University of Texas at Arlington. At SMU he played the university's Richard Kingston harpsichord.

David Roblou played this concert at the Purcell Room, London, on Feb. 19: Overture de Proserpine, Menuet Dans nos Bois, Lully; Chaconne du Vieux Gautier, Ennemond Gautier, arr. d'Anglebert; Les petits ages (Ordre 7), Les Vieux Seigneurs, L'Amphibie (Ordre 24), F. Couperin; La Vanco, La Felix, Médée, Duphly; Suite 7 in F, Boehm; Suite in D Minor, Handel.

Jane Clark played this recital in the Purcell Room, London, on Feb. 27: Capriccio sopra L'Aria "Or che noi rimena," Frescobaldi; Duiensela, Cabezon; Ordres 13 and 5, F. Couperin; My Ladye Nevel's Grounde, Byrd. Harpsichord by John Feldberg after Jean Goujon.

Lyle Hecklinger was soloist with the Little Orchestra Society of Toledo in Bach's E Major Harpsichord Concerto. He was joined by Arthur Lawrence, Bruce Gustafson, and James Hammann for the Bach Concerto for Four Harpsichords in the same program of Feb. 25. Harpsichords included a Sperrhake double, 1971 Zuckermann single, 1970 Dowd French double, and 1977 Dowd French single.

Carl Smith (St. Louis) played this program at McKendree College (Illinois) early in March: works by Johann Sebastian Bach: Sonata in A Minor, S. 967; Sonata in A Minor (after Reinken), S. 965; Four Duetti (Clavierübung, Part III), S. 802-805; "French" Suite in E-Flat Major, S. 815. McKendree's harpsichord is by William Dowd.

Gustav Leonhardt gave a two-hour master class at the School of Music, University of Michigan, on Mar. 23. His topic was the Capricci (1624) of Girolamo Frescobaldi. Four students of Edward Parmentier played the new David Sutherland Italian harpsichord based on the anonymous instrument in the Stearns Collection.

Igor Kipnis continues his busy career this season: master classes at the University of Alaska in Fairbanks in January, orchestral engagements with the New Jersey Symphony (6 concerts in February), and with the Milwaukee Symphony (in May), master classes and concerts in Melbourne, Australia, also in May, and, for the sixth summer, a residency at the Indianapolis Early Music Institute and Festival in July. Angel Records has released the last installment of Kipnis' Bach partitas; soon to appear is an album of Scarlatti sonatas, 3 played on the clavichord and 9 on Kipnis' Rutkowski and Robinette harpsichord. Oxford University Press has just published his edition of Telemann's Overture in E-Flat Major from the Andreas Bach Book, and he has completed the manuscript for the harpsichord volume in Yehudi Menuhin's Music Guide Series, scheduled for publication in 1980.

Glen Wilson, American harpsichordist now resident in Holland (student of John Mueller, Albert Fuller, Gustav Leonhardt) will return to the United States for his fourth American tour Nov. 1-18, 1979. Persons interested in engaging Mr. Wilson should write him directly: Dorpsweg K 143, 1676 GJ Twisk, Holland.

Early Music (volume 7 number 1) for January 1979 includes several articles of particular interest to harpsichordists: Graham Sadler's "Rameau's Harpsichord Transcriptions from Les Indes Galantes," Frederick Neumann's "Once More: the 'French Overture Style,'" and Howard Schott's report on the 1978 Paris Harpsichord Forum.

SUMMER ACTIVITIES

Harpsichord Workshop, June 10-16, St. Lawrence University, Canton, New York. Martha Johnson, director. Faculty: Daniel Pinkham, Helen Keaney, James Nicolson, John Gibbons. Lectures in performance practice; elementary, intermediate, and advanced continuo playing; harpsichord building and maintenance; performance master classes. For further information: Gail Berry, Department of Music, SLU, Canton, N.Y. 13617; phone 315/379-5187.

Harpsichord Symposium, June 17-23, Macalester College, St. Paul, Minnesota. David Fuller, director. Scott Odell, Helen Rice Hollis (both from the Smithsonian Institution), Mark Lindley (Washington University), Sven Hansell (University of Iowa) and others. Further information: Harpsichord Symposium, Department of Music, Macalester College, St. Paul, MN 55105.

Organ and Harpsichord Weeks, June 26-July 14, Toulouse, France. Contemporary Harpsichord: Elisabeth Chojnacka (July 2-7). The following works will be studied: Le Carillon pour les heures du jour et de la nuit, Chana; Rounds, Berio; Lucy Escott Variations, Henze. The Baroque Harpsichord and Baroque Spirit in Italy and Germany: Gustav Leonhardt (July 7-14). The following works will be studied: Il Libro I Capricci, 1624, Frescobaldi; Italian Concerto, J. S. Bach. Further information: Secretariat "Semaines de l'Orgue et du Clavecin 1979," 54, rue des Sept Troubadours, 31000 Toulouse, France.

The Baroque Keyboard: a workshop in Organ and Harpsichord music of the 17th and 18th centuries, July 9-13, presented by the School of Music, North Texas State University at University Park United Methodist Church, Dallas, Texas. Guest faculty will include Bernard Lagacé, Larry Palmer, Susan Ingrid Ferré, George Gilliam. Resident faculty: Charles Brown and Dale Peters. For further information: Dr. Charles S. Brown, School of Music, North Texas State University, Denton, Texas 76203; phone (817) 788-2791.

Ninth Summer Course for Harpsichord, July 23-August 1, Vleeshuis Museum, Antwerp. Professor: Kenneth Gilbert. Works to be studied: Toccatas and Suites, Volume I, Froberger; Premier Livre, F. Couperin; Preludes and Fugues of the Well-Tempered Clavier, Book II, Bach. For further information: Mevr. J. Lambrechts-Douillez, Ruckers-Genootschap, Vleeshouwersstraat 38-40, B-2000 Antwerpen, Belgium.

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

three hundred years ago and changed very little until about the first quarter of the 20th century. Then someone decided to electrify it. At first, I'm sure, the objective was simply to improve the basic nature of the guitar. I think the intention was to overcome the limited acoustic output of the guitar so that it could be heard by more people at a time. But it soon became apparent that electrifying the guitar so completely modified its basic nature that a new instrument had been created. Today most of our commercial music would be impossible without the electric guitar (some consider it 'impossible' with it!). Interestingly enough, this has not spelled the demise of the classical guitar. It is more popular than ever, but no one would ever confuse the two instruments. Apart from the similarity of having plucked strings and a fret board, the two instruments have very little in common.

Therefore, before we undertake to reform the organ, it is absolutely imperative that we perceive its basic nature. The nitty-gritty is this: *if we want to do things which are contrary to the basic nature of the organ, then we are wasting our time trying to reform it.*

Before exploring the nature of the instrument, however, I would like to point out one thing: the organ (and this always means *pipe* organ in my vocabulary) is by no means as moribund as Willing suggests. There are more organs playing and more new ones being built today than ever before in the history of mankind. On a *per capita* basis worldwide there may have been some slippage, but not, I think, in the western Christian world which was always the sole territory of the organ world anyway. Considering the difficulty and expense of building an organ, or even of maintaining an old one, this hardly seems to indicate the imminent disappearance of the instrument from our culture!

Now there are two characteristics of all organs which are utterly basic: indeed, they define it. The first is that it is a keyboard instrument. Consider for a moment the implications of this. First of all, unlike the human voice or the violin or the trombone, a keyboard instrument plays discrete pitches. There is no gliding about from pitch to pitch. We cannot 'play in the cracks' between the keys on a keyboard instrument, and this, of course, means that a keyboard instrument implies a systematic division of the musical scale into patterns of discrete pitches.

Secondly, most keyboard instruments, the organ included, are capable of playing more than one note at a time. This implies counterpoint and/or harmony. Thus, discrete pitches, counterpoint, and harmony are all musical characteristics which the organ shares with most other keyboard instruments.

Of course we must not forget that keyboards are played by human hands and feet. The shapes of musical figures for keyboard are inherently different from those for voice, or non-keyboard instruments. Indeed, by simply analyzing the texture of the music, we can often tell whether a composition is intended for keyboard or other means.

Another characteristic feature which tracker organs share with other keyboard instruments, except most electronic ones, is that the keyboard is capable of controlling to some extent the quality of the sound beyond its pitch and duration, and equally important, the sound produced has an effect on the way the keyboard feels to the performer. Take a look at the hammers in any piano to see how this can be so. The bass hammers are large and heavy (in order to elicit the proper tone from the bass strings) while the treble hammers are small and light. One simply does not play bass notes on the piano in the same manner as one plays treble notes, and the difference in the feel of the keys is very much a part of the difference. With the tracker organ the same is true. The bass keys control large pallet valves which are necessary to feed large quantities of wind to the big bass pipes. The treble keys operate smaller valves. It feels different. It's supposed to. Of course, a keyboard musician tries to train his fingers to be independent as possible. Ideally he wants to be able to trill as fast with the little fingers of his left hand as with his best fingers on the right hand, but he knows that even if he can, very little music calls for it. Bass notes are by nature more ponderous than trebles. Otherwise we would not consider playing frisky tunes on a tuba amusing. Even the most ignorant child immediately breaks into laughter at such a feat because it is patently absurd.

By the same token the organbuilder endeavors to make his bass notes as quick and lively as possible (and indeed may try to eliminate some of the jitter in the trebles) but a good organbuilder knows that there are natural limits, and that to completely eliminate the *nature* of the keyboard by electrifying it and giving each key precisely the same feel throughout the compass is going too far.

I am completely mystified by Willing's remark that "about nine out of ten of the new trackers (he has played) . . . were heavy knuckle-crackers on which it was impossible to play sensitively." The only explanation I can think of is that he has not played a piano for over twenty years! I have played hundreds of old and new tracker organs all over the world and I can remember only a few which were as hard to play (under normal conditions) as playing fortissimo on a brassy grand piano is. (Or does he mean that one cannot play sensitively on a piano either?) Of course, when you couple manuals together on a tracker organ, it becomes harder to play. It's supposed to! All *natural* musical instruments are like that.

Tracker action not sensitive? It's the only one that is. Sensitivity is not synonymous with fussiness or prettiness. It is simply matching the appropriate force to the expected response, or vice-versa, and tracker action is the only way that one can do that on an organ, naturally.

The other characteristic of the organ that defines it is that it produces its sounds by forcing air through whistles and reeds called pipes. It is a

(Continued overleaf)



1879 **Casavant Frères** 1979

LIMITÉE

ST-HYACINTHE, QUÉBEC, CANADA

The University of Kansas, Lawrence, Kansas 66045

INSTITUTE FOR ORGAN & CHURCH MUSIC

JUNE 4-8, 1979

ARTHUR POISTER
performance master classes
FREDERICK SWANN
service playing; festival service
PHYLLIS BRYN-JULSON and
DONALD SUTHERLAND,
recital and workshop with Sutherland
JAMES MOESER
seminar on the 18 chorales
EUGENE BRAND
(Lutheran World Ministries),
introduction to new
Lutheran Book of Worship

Registration includes one hour credit
(graduate or undergraduate)
\$32.00 for Kansas Residents
\$65.00 for non residents of Kansas

Air conditioned dormitories will be available starting Sunday,
June 3. Room reservations must be made no later than June 1.
Address inquiries for more detailed information, including room
rates and materials to be covered in the performance classes to:

Dr. James Moeser, Dean
School of Fine Arts
The University of Kansas
Lawrence, KS 66045

Opening recital by James Moeser, Sunday, June 3, 8:00 p.m.,
Plymouth Congregational Church

Ad courtesy
THE REUTER ORGAN COMPANY

HARTT
College of Music

Donald A. Mattran, director

UNIVERSITY
OF HARTFORD

Announcing

The Ninth Annual International Contemporary Organ Music Festival

for organists and composers

July 16-20, 1979

featuring

DONALD SUTHERLAND OLLY WILSON KARR-LEWIS DUO

with

LEONARD RAVER PHYLLIS BRYN JULSON.

and other outstanding artists

Mini-Workshops-Lectures-Discussions
Nightly Concerts

John Holtz,
Festival Chairman
Edward Clark,
Associate Chairman

For Application Write:
Douglas Jackson
Director of Summerterm
Hartt College of Music
University of Hartford
200 Bloomfield Avenue
West Hartford, Conn.

The Nature of the Organ

(continued from p. 11)

wind instrument. To be sure, in an organ the wind cannot be so subtly varied in pressure as in the voice or on an oboe. But on the other hand, the more static, unyielding character of organ wind is part of its nature. This is demonstrated when the orchestra attempts to imitate an organ; the instruments play with an unyielding, steady sound.

A whistle has certain natural characteristics. It always tends to have a 'windy' sound. It tends to start the tone with a chirp. If the tone is stopped quickly there tends to be a sort of reverse chirp, but if the wind is cut off slowly the pitch droops as the tone dies away. These are natural elements of 'whistle' sounds, and the pipe voicer works with them according to this ability and taste. But to flatly state that 'windiness' or 'chirping' are unmusical is to say that whistles are not musical devices. Try telling that to your neighborhood flautist or recorder player.

Reeds also have characteristic attack and decay sounds. They also by nature are high in harmonic development. That's why a really smooth-toned French horn is such a curiosity.

A friend and I once had a discussion as to whether there were some types of organ tone which were inherently beautiful and others which were not. I believe it was his contention that some sounds (perhaps a scratchy, whining string pipe) were unlovely and that even if they had a musical function, one still could not consider their tone truly musical. Personally I am more inclined to believe that beauty is in the eye or ear of the beholder. At any rate we can say of organ tone that it falls into two classes. One class comprises those tones which are unique to the organ and cannot be easily produced in any other manner. The other class of organ tone are those which are imitative in one way or another of other instruments.

The Principal stops, both separately and combined together into choruses, are tonal effects which are uniquely the property of the organ. The Gedeckt family is another. These sounds are not found anywhere but on the organ. It is interesting that these two types of tone have always been the backbone of the organ's tonal structure.

There are, however, dozens of instruments which have been imitated by the organ. The most successful are the various woodwinds, the flute, the oboe, and clarinet, to give only examples of instruments commonly used today. The brass instruments have also been imitated with some degree of success. The stringed instruments have never been particularly well-captured by the organ imitation efforts. But what is interesting here is that in every instance of imitation I've mentioned, there has resulted a new color which has become a basic organ effect. We don't really expect an organ trumpet to sound like a real trumpet, but we all appreciate the glorious sound of organ trumpets. Even trumpeters like these sounds if we don't insult their ears by telling them that they are 'trumpets.' No one thinks of rosin or bows when they hear an organ viola, but the sound can be very lovely, and very useful musically in organ terms.

In other words, when the organ through its history has attempted to imitate other musical instruments or musical forces, it has never been particularly successful (certainly not to the extent of supplanting what it was imitating!), but many of these attempts resulted in new effects that became useful *after* they were adapted to the nature of the organ.

So far I have been talking about the nature of the organ. Now let us talk a bit about the nature of electronic instruments.

Willing says that electronic instruments have "actions more sensitive than most pipe-organs have." Most of the electronic imitation-organs have a simple 'off-on' capability in their action. Granted, the keys are lightly sprung, have good repetition, and the response is lightning fast, but the performer has absolutely no control over the response other than the duration of tone. With special circuits energized by a stop-switch, some of these instruments offer the possibility of 'chiff' or 'no chiff,' or even more exotic percussion effects, but none of them offers this on a note-by-note basis. Either every key does it when the control is on, or none do when it is off. What's so sensitive about that?

He says electronic instruments have "infinite flexibility of dynamics." 'Infinite' is going too far, but they do have wide and easily-controlled ranges of loudness, but subject to the same limitations as the organ. The whole keyboard gets louder or softer. You can't bring out the tenor or alto as you can on a piano. Nevertheless, this dynamic capability is characteristic of electronic instruments. It is *not* particularly natural to the organ and never has been. The swell device is somewhat effective, although in a crude fashion, and such artists as Cavallé-Coll could arrange voices and manuals in such a way that imaginative composers like César Franck could achieve the illusion of great dynamic flexibility. But much more dynamic flexibility than that is not in the nature of the instrument, and if we demand more, we're going to have to invent another instrument.

Willing says the electronic instruments have "infinitely more beautiful tone possibilities evenly voiced than the new brash breed of pipe-organ." *Chacun a son gout!* said the old lady as she kissed the cow! Certainly the electronic device has infinitely more timbre possibilities, but their beauty depends on their use and appreciation. It is the nature of electronic tone generation that a more even regulation of color and loudness from note to note is not only possible, but hard to avoid. It is this very feature which makes many imitation-organs fail. It is *natural* in the organ that stops change color in different registers. All of the other natural instruments do also. Some of them are notoriously different in various registers.

Willing says electronic instruments have "the capability of (being) voiced to fit the room." The most expensive ones do. The average assembly-line job does not. All real organs have this capability and always have had. Whether or not it's done depends on the financial aspects, the patience and expertise of the builder, and other factors.

(Continued, page 19)

A Willing Response

by Josiah Fisk

As a practicing supporter of the tracker movement, I was fascinated with Donald Willing's guest editorial in the January issue of *The Diapason*. Heeding your editor's plea for objectivity, I saw much in Mr. Willing's article with which I must agree. However, even from an objective stance there appeared certain dubious progressions of logic and some questionable aesthetics, as well as some unqualified errors.

To begin with, it should be made clear that, among those who have been associated with the tracker movement, Mr. Willing is not alone in his disappointment with many of the movement's results. On the basis of many of its instruments, I might also dissociate myself from the movement if I felt they were all it had to offer. Likewise I feel it is unfortunate that many of the disciples of an historical approach to playing are lacking a musicianship appropriate to their scholarship. Yet it is highly unrealistic to deny the validity of any movement or institution because it is flawed; perfection in either of these is something no culture has ever come close to realizing. Along with its less musical efforts, the tracker revival has produced in significant amounts both first-rate instruments and first-rate players, even according to Mr. Willing's standards, his objections to authenticity per se excepted. We do not eliminate universities when all of their graduates are not surpassingly intellectual; so it is wrong to condemn the tracker movement simply because it has had its shortcomings. The movement has not been firmly established in this country for even twenty-five years. During that time the leading builders have not hesitated to change their views of the instrument as both their experience and their knowledge of old organs has grown. For example, these builders have raised their wind pressures and cut-ups significantly within the last ten years, with results which are not only more historically correct, but more musical.

To establish a few more points, I would like to respond to Mr. Willing's first enumerated set of opinions:

I. It is clear that what Mr. Willing prefers, and does not always find in tracker organs, is a *light* action, not a "sensitive" as he terms it. The sensitivity offered in theory, and generally in practice, by tracker organs is one to the speed of attack and release. In a good tracker organ (including some with a stiff action), the quality of the player's touch is conveyed through the action and made audible in the voicing. Conversely, electric action in pipe or electronic organs offers only two possibilities, on or off; it is literally as insensitive as possible.

II, IV. It is difficult to justify Mr. Willing's condemnation of historicism as "imitation" without noticing that electronic organs are the ultimate in imitation. The synthesizer is a different case, being capable of many non-imitative sounds, with the result that it already has a large, indigenous literature. Yet, to my knowledge, none of the "old comfortable but exciting traditional literature" or even any contemporary works of note were intended for electronic instruments. If for primarily psychological reasons one cannot make music on anything but an electronic organ, then so be it. But the historical approach itself does anything but hinder musicianship; rather, it strongly encourages it. And if there is a choice between an authentic and musical performance and an unauthentic one (relatively speaking), the former is virtually guaranteed to be more genuinely exciting, if less flashy. It has been demonstrated that certain characteristics of the old European organs such as tonal design, winding, and temperament are very important to all of the literature created for these organs. No one pretends that he or she is playing or building *exactly* as it was done in the old days: that is not only impossible but undesirable. What the historical movement strives for is not a blind adherence to certain "rules," but the presentation of this music, the bulk of the literature, in a manner that takes full advantage of all available historical knowledge *for solely musical reasons*; it began only through discontent with the musicality of previous generations with regard to this literature. For example, Bach, who is known to have hated equal temperament, clearly planned the harmonic layouts of his organ works that the unequal temperament would heighten the dramatic effect. This is, after all, an axiom of all art: that conventions and limitations become the strength of the art in the master's hands. Naturally, historical accuracy is not an acceptable substitute for good musicianship, and we may only regret when it is used in such a gimmicky way. But unless it is unwillingly imposed, it is unlikely that such a thoughtful approach will fail to develop whatever musicianship its followers have — especially if it is given sufficient time to be understood.

III. The demand for such "cumbersome" design aspects as flat pedalboards, unenclosed organs, and mechanical stop action has to my experience originated as much from organists as anyone. "Expressiveness" unquestionably thrived during the centuries before the electronic and electro-pneumatic organs; in fact, it nearly ceased when these instruments entered the scene, as we may see from the fact that neither of these
(Continued, page 20)

QUALITY IN ORGANBUILDING

LAWRENCE PHELPS AND ASSOCIATES

now in association with

THE PROMUSICA CORPORATION

P. O. Box 1421 Erie, Pennsylvania 16512

(814) 454-0193



ORANGE CITY, IOWA

NORTHWESTERN COLLEGE

Dr. Rodney Jiskoot
Chairman of Music Department

AMERICAN REFORMED CHURCH

Dr. Calvin Rynbrandt
Pastor

3 manuals 37 stops mechanical key action electric stop action

COLORADO STATE UNIVERSITY

1979 Summer Organ Workshop

June 24-29

Gillian Weir



Casavant and Phelps Organs

Stylistic Discussion of Literature
(Pre-Bach to Contemporary)

Performance of Representative Works

Demonstration of Renaissance and Baroque Dances
Evening Concerts

Organ Concertos — Organ Plus Other Instruments

Graduate and Undergraduate Credit Available

for information write:

Robert Cavarra, Department of Music
Colorado State University, Fort Collins, CO 80523

THE SOUNDS OF EASTER

The Way To Emmaus by Weinberger

Louise Natale, Soprano
Frederick Swann, Organist

Also: Te Deum by Langlais; Toccata on "O Filii et Filiae" by Farnam; Symphonic Chorus "Abide, O Dearest Jesus" by Karg-Elert; and Grand-Choeur Dialogue by Gigout. Played by Frederick Swann on The Riverside Church Organ, New York City.



The Way To Emmaus is "a solo cantata for high voice with organ" whose text is taken from The Gospel According to St. Luke and tells of the journey to Emmaus by two disciples on the afternoon of Christ's resurrection. It is a very moving work and is particularly compelling when heard on Easter afternoon after the trumpets and alleluias of the morning.

Louise Natale and Frederick Swann have made this a tradition at The Riverside Church, and thousands come each year to hear their spellbinding performance.

The four works for organ, although not exclusively on the Easter theme, are certainly appropriate for the occasion. The Trompeta Majestatis, which was installed in 1978, is used antiphonally against the 203-rank Riverside Organ in the Grand-Choeur Dialogue by Gigout. The sound and effect should not be missed.

Available only by mail. Payment must accompany order. Orders filled promptly.



Send \$7.98 to:

Gothic Records
PO Box 533, Murray Hill Station
New York, N.Y. 10016

(New York State residents add local sales tax (NYC 8%)).
(Canadian orders add \$1.00 for additional postage).
(Foreign orders add \$3.00 for additional postage).

GOthic

Also available from Gothic Records
FREDERICK SWANN PLAYS FRANCK - Chorales Nos. 1, 2, & 3 and Piece Heroique Price as stated above.

"For the first time the 'evangelium' at Riverside has been made to sound with cohesion and beauty, and what beauty! A most recommended recording on all counts!" Christopher Greenleaf
AMERICAN RECORD GUIDE February 1979

Summer Activities

(Continued from p. 2)

The Seventh Annual Bach Festival sponsored by the Chamber Singers of Iowa City, will take place on Friday and Saturday, June 8 and 9. Concerts are scheduled each evening at 8:00 P.M., in Clapp Hall, on the University of Iowa campus.

Featured in the festival this year will be a wide variety of choral and orchestral works by Bach. The orchestral works will be under the direction of guest conductor Don Th. Jaeger, director of the Midland, Michigan, Center for the Arts and Conductor of the Midland Symphony Orchestra. Dr. Rosella Duerksen, founder and musical director of the Chamber Singers, will conduct the choral works.

Ticket information may be obtained by writing or calling Mancher Box Office, University of Iowa, Iowa City, Iowa, 52242.

The First International Romantic Organ Music Symposium, sponsored by the Cornell University Summer Session, will be held from June 17 to 22 on the Cornell campus, in Ithaca, New York. It is to be the first in a series of symposia that will offer an intensive study of the Romantic and post-Romantic organ (1800-1920), its literature, and the pertinent performance practices of the period. The first symposium will have as its theme the Mendelssohn-Schumann school and will be valuable to both the seasoned professional and the experienced amateur.

Participants will have the rare opportunity to hear some of the finest examples of early nineteenth-century German organ music, much of which has been inaccessible to organists in this country for over a hundred years. In a series of recitals widely recognized organists will present all the significant organ works by Mendelssohn and Schumann and other early nineteenth-century German composers, most of whom were close associates of Mendelssohn or students at the Leipzig Conservatory during its first fifteen years. Several of the recitalists will give master classes or lectures about the instruments these composers had at their disposal and the performance practices of the era. Additional concerts, including vocal and piano recitals and a choral concert by the Cornell Chamber Singers, will present music written by these composers for other media. College credit is available.

The recitalists and instructors will include Douglas Butler, Robert Glasgow, Donald J. Groot, Will Headlee, Wayne Leupold, Wm. A. Little, Thomas Murray, William Osborne, Donald Paterson, Linda Paterson, Robert Schuneman, Barry Snyder, and Thomas Sokol.

An optional trip to the Corning Glass Center or a tour of historic organs in the area can be one highlight of the stay in the Finger Lakes Region.

It is hoped that The International Romantic Organ Music Symposium will become a biannual event where people interested in the nineteenth-century organ will share knowledge, ideas, and experiences.

For additional information and an application form write to: Organ Symposium, Cornell University, 105 Day Hall, Ithaca, New York 14853.

Gillian Weir will present the Summer Organ Workshop at Colorado State University, June 24-29. The workshop will open with a Concerto Program with Ms. Weir accompanied by the Rocky Mountain Chamber Orchestra, Dave Harmon conducting, at St. Luke's Episcopal Church (2-manual, 33-stop Phelps Organ, 1975). Work-sessions will take place daily throughout the morning, and the repertory covered in these sessions will be the literature performed by Ms. Weir in daily afternoon recitals. The workshop is planned to be a complete survey of the great organ literature: 1) the forerunners

of Bach; 2) the works of Johann Sebastian Bach; 3) the works of the Classical French composers; 4) the romantic school; and 5) contemporary works for organ.

There will be daily dance demonstrations and student participation in baroque dances. Since much of the literature is derived from these dance rhythms, emphasis will be on learning the physical, rhythmic movements associated with the Baroque Dance.

A variety of interesting and informative evening sessions are planned. Robert Cavarra will present a lecture-demonstration of the various musical qualities of the modern mechanical-action organ on Monday evening. On Tuesday evening there will be a recital by Robert Cavarra on the C.S.U. Casavant Organ (3-manual, 34-stops, 1968). Wednesday evening will be a panel discussion centered around topics raised by questions for the workshop participants. Thursday evening's activities will be planned from suggestions submitted by the participants. Friday evening will be a concert at St. Luke's Church; Gillian Weir will be joined by other instrumentalists for this performance.

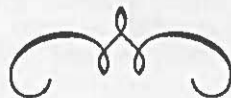
University housing, 2 hours graduate credit, and inexpensive meals through the C.S.U. Food Service are all available to the participants. For additional information, please write Robert Cavarra, Department of Music, Colorado State University, Fort Collins, Colorado 80523.

Organ/Harpsichord Seminars, Wallingford, CT, June 24-July 6. The faculty for this annual series of events will consist of Bernard Lagacé, Roberta Gara, and Mireille Lagacé. Included will be two organ concerts, an organ/harpsichord concert, and a harpsichord concert devoted to works of J. S. Bach. For further information, please write Duncan Phylfe, Seminar Director, Paul Mellon Arts Center, Wallingford, CT 06492 (203/269-7722, ext. 331).

Church Music Workshop, July 9-12, held on the campus of Michigan State University, East Lansing, Michigan. Staff consists of Dr. Albert Balitha, Director; Lloyd Pfautsch, Choral Techniques; Dr. Corliss Arnold, Organ Literature; Liz Spry, Youth Chorus; Renate Zimmermann, Improvisation; George Tucker, Boy Chorus. Special features include an organ recital by Donald Armitage, choral concert by the Talmage Turner Chorale, a gala 25th anniversary Banquet, Festival Service and demonstration of folk songs with appropriate instruments. Address inquiries to: Mrs. Margaret Pegg, 26 Kellogg Center for Continuing Education, Michigan State University, East Lansing, Michigan 48824.

Conferences on Worship and Music, Montreat, NC, July 15-21 and 22-28. Two identical conferences, with same faculty and programs, for pastors, musicians, educators, lay persons. Worship leaders will be James Forbes, James White, Arlo Duba, Clements Lamberth Jr., Thomas Stewart, and Judy Fletcher; music clinicians will be Daniel Moe, Roberta Gary, John Weaver, Dan Hermany, Dallas Draper, Philip Dieterich, Helen Kemp, James Saizwedel, Joanne and Jack Rodland, and Paula Bishop. Write for brochure: Conferences on Worship and Music 1979, Robert Stigall, director, P.O. Box 6160, Charlotte, NC 28207.

Masterclass in Choral Rehearsal and Performance Techniques, Loma Linda University, CA, July 22-27. Sir David Willcocks will be the director for the sessions, which will focus on sacred music. An additional series with emphasis on secular music will take place July 29 - Aug. 2. Write: Summer Workshops, Dept. of Music, Loma Linda Univ., Riverside, CA 92515.



Anton Heiller

(Continued from p. 1)

State University, and he continued to play limited engagements in Europe. He had been scheduled to play a recital on the then-new organ at Alice Tully Hall during the 1975-76 season; although he actually came to New York City for the event, it never took place, since the combination-action malfunctioned a few hours before the recital was to have been played and rendered the organ temporarily unplayable. A subsequent performance for AGO Seattle '78 had to be cancelled because of illness.

Although Mr. Heiller had not performed during the last few months of his life, he did attend the performance of one of his masses at Vienna's Ursalinakirche recently, when he was seen by many of his friends. His last public performance had been an hour-long improvisation recital on seven themes last All Saint's Day at St. Stephen's Cathedral. His final improvisation on that moving occasion was on the chorale "O Welt, ich muss dich lassen."



Heiller as a young man (left); later, at unidentified organ (right).

BACH WEEK IN EVANSTON

APRIL 29 - MAY 6, 1979

RICHARD WEBSTER, DIRECTOR

Four evening concerts of orchestral, chamber, choral and keyboard music of J. S. Bach. Included will be the Brandenburg Concertos Nr. 3 and Nr. 4; Magnificat; Concerto for Flute, Violin and Harpsichord; Cantatas 147 and 156; F Major Oboe Concerto; F minor Harpsichord Concerto, and the Fourth Orchestral Suite



Richard Webster conducting orchestra at St. Luke's Church.

- Chamber Orchestra
- Outstanding soloists including members of the Chicago Symphony Orchestra
- Men and Boys Choir and St. Luke's Singers' Ensemble

Admission: \$3 single event, \$10 series
Special reduced prices for children, students and senior citizens
Call or write church for schedule or further information

ST. LUKE'S CHURCH ● 939 HINMAN AV. ● EVANSTON, IL 60202 ● (312) 475-3630

PETERSON—FIRST IN SOLID STATE

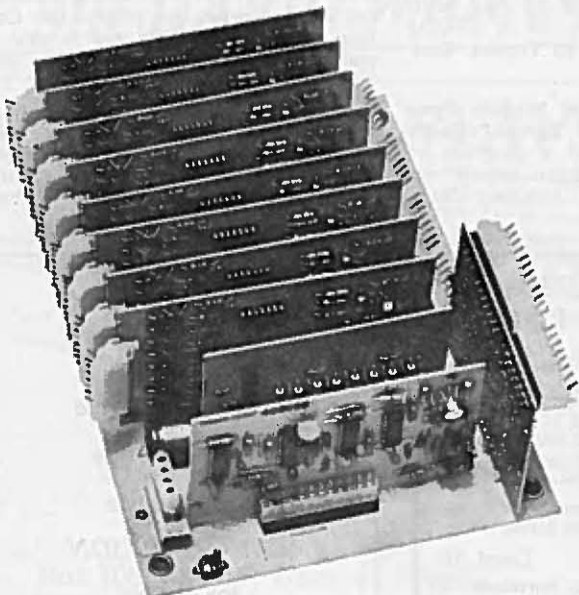
For 25 years the name Peterson has been known to pipe organ builders for quality products and for pioneering advanced concepts. We were the first to introduce solid state concepts to the pipe organ industry and are America's leading supplier of solid state systems.

All of our products are designed with reliability, ease of installation, and ease of service in mind. Exclusive, Small Module Design greatly simplifies installation and service.

Peterson represents advanced technology. We've been awarded more than fifty United States and foreign patents on organ related inventions . . . yet the keystone of our philosophy is to keep it simple. Peterson makes products the organ builder can understand and feel comfortable with.

All of our products are made in Worth, Illinois (a suburb of Chicago) in three modern buildings by more than fifty employees. Peterson represents stability and depth of commitment to the organ industry. We take great pride in our responsiveness to our customer's needs . . . both before and after a sale.

Next time you are in the Chicago area please stop by and visit with us. If you need information in the meantime we are as close as your phone . . . and you'll never talk to an answering machine! Why not give us a call and see how responsive we can be?

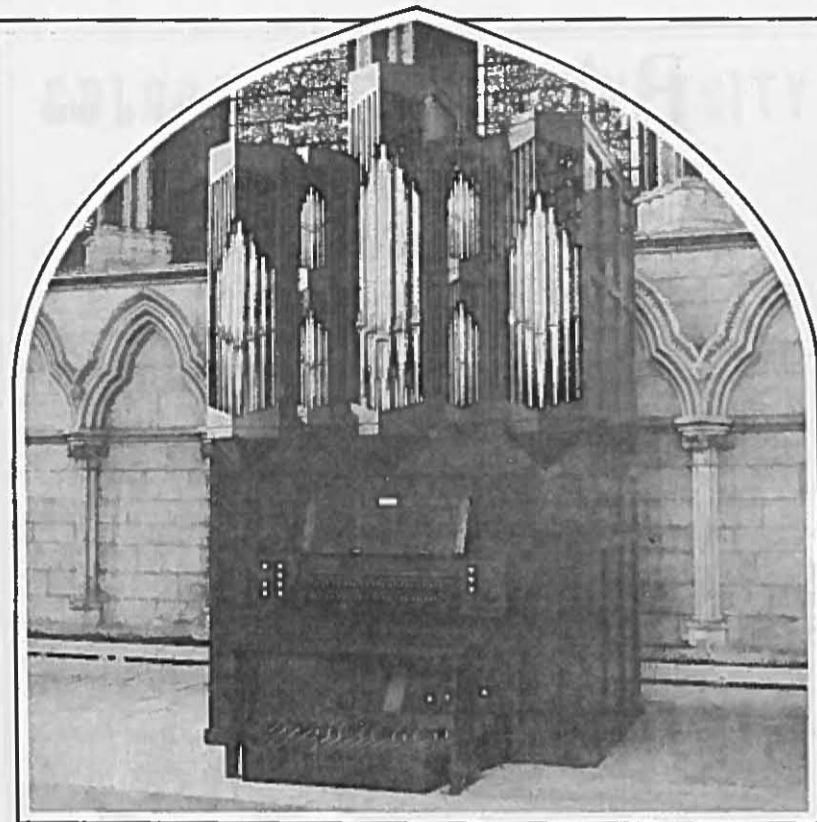


Pictured is one of our DUO-SET Combination Actions utilizing Small Module Design. This particular unit will handle 1 Division, 16 Pistons, and 32 Stops.

peterson

ELECTRO-MUSICAL PRODUCTS

11601 S. Mayfield Avenue, Worth, Illinois 60482 312/388-3311



150 Years Young...

We have been making organs for over 150 years, but that hasn't made us an outdated company. Our organ installation consultants travel worldwide to work alongside architects and clients through the many stages leading up to the purchase of a Walker organ. Churches and Cathedrals, Castles and Country Houses, we design, build and install organs to the needs of every client and within his budget. Modern production techniques combine with the traditional craftsmanship of the British organ maker. J. W. Walker & Sons are unequalled for price, quality, delivery and service anywhere in the world today.

Chairman: Guy Phipps Walker MA Managing Director: Robert J. Pennells
Artistic Director: Nicolas Kynaston North American Representative: David Bruce Payne

ORGAN BUILDERS Established 1828

WIMBLEDON AVENUE, BRANDON,
SUFFOLK, IP27 0NF. ENGLAND
Tel: THETFORD 810296 (STD 0842)

**J. W. WALKER
& SONS Ltd**

RODGERS



PROVIDENCE 330
Installed by Altenburg Piano House
ST. JOSEPH R. C. CHURCH
Ronkonkoma, N.Y.

REV. EDWARD J. MUHS, PASTOR

Authorized Representative
for standard Rodgers Organs
and for Rodgers Pipe Organs.
Write, or call collect
for further information.

Since 1847
ALTENBURG
Piano House
1150 EAST JERSEY ST.
ELIZABETH, N. J.
(201) 351-2000



Open daily till 9 P.M./Saturday till 6

Here & There



The organ above, built by McManie Organs, Inc. for the chapel of Christ Church, Winnetka, IL, was described on p. 14 of our December 1978 issue; it has one manual and pedal, with a total of five ranks.

Stephen Cleobury has been appointed master of the music at Westminster Cathedral in London, England. He was formerly sub-organist of the Cathedral.

"TWILIGHT INTERLUDES" is a series of 5:30 pm concerts at New York City's Alice Tully Hall this spring, featuring the only major pipe organ in a concert hall in that city. Anthony Newman performed Bach and Couperin on Feb. 21 on the 4-manual Kuhn; other organists will be Wolfgang Rösam, Karel Paukert, John Weaver, and George Baker. The series is presented by Lincoln Center with support from the New York State Council on the Arts and the Martha Baird Rockefeller Fund, who was perhaps shamed into this because of that fund's well-publicized refusal to assist financially in such organ programs previously. The New York City AGO Chapter is cooperating with the production.

MARY LOU ROBINSON was guest recitalist for the Greater Kansas City Chapter AGO on Jan. 15, when she played compositions of Walthier, Franck, Bielawa, and Bach at All Saints Lutheran Church, Kansas City, Kansas.

The complete organ works of OLIVIER MESSIAEN have been performed in six concerts at Aeolian Town Hall, London, Ontario, using the 4/67 Kney instrument there. Performers for the series, which began last October and will conclude in April, included Almut Rössler, David Palmer, Barrie Cabena, Peter Cass, David Palmer, and Jan Overduin.

ROYAL D. JENNINGS played the first performances of his own Fanfare in E Minor and A Christmas Trilogy, as well as his song cycle St. Paul, with Ann Jennings, on Jan. 28 at Central Park Christian Church in Topeka, Kansas.

JAMES DALE played Widor's Symphony V and Dupré's Three Preludes and Fugues, Op. 7, as a program of "Music of the Paris Organ School" on Jan. 19 at the US Naval Academy Chapel, where he is organist.

Larry Allen will join with soprano Monica Robinson for organ/vocal performances under the representation of Arts Image Ltd., according to Phillip Truckenbrod of the agency. Mr. Allen is music director at Immanuel Congregational Church in Hartford, CT, and is organist for the South Church Choral Society. He is a graduate of the University of North Carolina and New York's Union Theological Seminary. Miss Robinson is a graduate of the Hartt College of Music and is based in New York City. The two have appeared together in New England and in the South for concerts during the past two years.

The complete organ works of Dietrich Buxtehude are being featured on a three-month weekly series of broadcasts over station WQED-FM in Pittsburgh. The series is annotated by Dr. Robert Sutherland Lord, of the University of Pittsburgh faculty.

The Andover Organ Company held an open house at its Methuen, MA headquarters on Jan. 6. The occasion was the demonstration and playing of its 3-39 tracker built for the Church of the Epiphany, Danville, VA.

WILLIAM ALBRIGHT played his own Halo, The King of Instruments, and Stipendium Peccati, as well as Black Host of William Bolcom and Masquerades/Parodies by Curtis-Smith on a Jan. 26 recital at St. Mark's Cathedral, Seattle. Mr. Albright also spoke to the Seattle Chapter AGO in a seminar.

JOHN E. WILLIAMS played the first performance of Peter Naylor's Toccata on Jan. 28 at the Laurinburg (NC) Presbyterian Church. Mr. Williams commissioned the work from the Scottish composer for service use.

The UNIVERSITY OF MICHIGAN School of Music observed its centennial celebration on March 22 with the production of two stage works of Gian Carlo Menotti, prepared by the composer.

STEPHEN HAMILTON was soloist with the Johnson City Symphony Orchestra directed by James Marable in a performance of the Second Concerto by Hindemith and the Fifth Concerto of Handel on Feb. 11 at Virginia Intermont College.

MARK KOEHL, student of Gloria Wendel in Van Wert, Ohio, won the fifth annual organ competition at Bowling Green State University on Feb. 10. A high school senior, he won a \$1000 scholarship to attend the College of Musical Arts at the Ohio university.

OSWALD RAGATZ was guest soloist with the Seoul Philharmonic Orchestra last Sept. 5 when he played the Copland Organ Symphony on a new 6-manual Berlin-built organ at the new Korean Fine Arts Center.

MCNEIL ROBINSON conducted soloists, chorus, and orchestra in the "Coronation" Mass of Mozart at the Church of Saint Mary the Virgin, New York City, on Feb. 18.

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
6101 Warehouse Way
Sacramento, CA 95826



Your
Professional Card
could appear in a
space like this
Please write
THE DIAPASON
for details

Letters to the Editor

(continued from p. 3)

I believe that many who have contributed to the revival of fine tracker organs in America deserve credit for having at last unlocked the awesome door which has held back the knowledge of how it was in the golden age of the organ. The ray of light which is beginning to appear from behind that door has given direction to my own work. It has given me hope that instruments are more than a bag of musical tricks, more than just beautiful sounds, more than just a means for providing pleasurable experiences, or musical enjoyment. They are for the lifting of the spirit in praise of God.

But something tells me that the kind of soul-revealing sensitivity characteristic of such instruments is not what Mr. Willing's search for "The Sensitive Touch" is all about. Quite to the contrary, such could prove to be very embarrassing to him. Anyone who could start the tracker organ revival in America, as Mr. Willing infers that he did, and then so casually turn his back on that very ray of light which he helped to produce, calling those who reach for it "Antiquarian," would have something to fear if his soul were to be exposed.

Sincerely,

Michael L. Bigelow
Provo, Utah

I am sure your guest editorial by Donald Willing and the article on Harald Vogel's workshop in Nebraska will bring many responses. I do not wish to add to the already overworked discussions concerning the pros and cons of the so-called "baroque" organ vs. other types, "rigid" organ playing vs. "expressive" playing, organs with gadgets vs. those

without. These, it seems to me, are at most peripheral issues which do not reflect any sort of profound thinking about the organ as a musical instrument.

It seems to me that the crux of the matter lies in the meaning of the word *expressive*. Unfortunately, organists are about the only musicians I know who seem to believe it is possible to find a sort of universal esthetic which will "express" the intention of a vast literature spanning a period from roughly 1600 to the present. Worse, than this, there seems to be a widespread belief among organists that it is possible to build a universal instrument which will express any and all of this literature which is worth playing.

Where certain forms of organs which use portions of the old scalings or windings or other aspects of "antique" organs are found, one does indeed discover that at best they are only grotesque parodies of that which they are supposed to imitate. In the same manner, when organists adopt only certain of the old playing techniques, articulation patterns, or principles of registration, the end result often is an ugly distortion of the music.

Understanding the musical esthetic of another age implies the willingness and ability to give up the concept of a universal mode of expression, and with it, all the techniques which one may have learned formerly. I think it is true to say that most organists are not committed enough to undergo such a stern exercise in humility. Rather, they insist that music and musical instruments, especially the organ, must be made to fit into their pre-conceived notions about the forms of musical expression. If this means turning to an instrument whose mode of sound production is

totally unrelated to the organ (viz., the electronic organ), they are far more inclined to follow that path than to consider the possibility that the organ, historically speaking, was not what they had long believed it to be. That, of course, would be too much to bear.

Sincerely,

Thomas Spacht
Towson State University
Towson, MD

After reading the editorial by Donald Willing, I feel that I must respond with a few of my own opinions. I am not in the habit of writing letters to the editor, but as a graduate of North Texas State University (D.M.A., '74), I am eager for it to be known that not all of us who have a connection with that very excellent academic institution share Mr. Willing's ideas.

Mr. Willing makes the strong statement that most new tracker organs do not have "sensitive touch." I take this to mean "responsive action," since sensitive touch is really the responsibility of the player. I have heard many organists play *without* "sensitive touch" on instruments that do have responsive action. It is also possible to play *with* sensitive touch on instruments whose action, either mechanical or electric, is not particularly responsive. To say otherwise is to say that some of our greatest organists only play sensitively when they are privileged to perform on an "ideal" instrument.

Mr. Willing also makes a plea for organ recitals which appeal to "John Q." I don't know what music he feels would fall into this category. Perhaps he is thinking of the manner in which one performs the music. Perhaps in

(Continued overleaf)

**EVERGREEN
CONFERENCE 1979**

Session I - July 9-14

Session II - July 16-21

Faculty:

Alastair Cassels-Brown, Dean

Alec Wyton

Jeffrey W. Rowthorn

Richard Birney Smith

Courses:

Liturgics

Choral & Organ Techniques

in the 20th Century

Congregational Singing

Hymn Accompaniment

Use of Synthesizers

Anthem Repertoire

Early registration is suggested.

For brochure write Evergreen

Conference, P.O. Box 386, Ev-

ergreen, Colorado 80439



"...follow the NORTH SHORE"

regional convention

June 18, 19, 20, 1979

Clyde Holloway and Wolfgang Rübsam, organ
José Ayarra, organista titular de la catedral Sevilla, Spain

Herman Berlinski, composition

William Ferris Chorale

Northwestern University Housing available

For information:

Lee Nelson, Dean
3856 S. Parkway Drive
Northbrook, Ill. 60062
(312) 827-6082

Colby Institute of Church Music

Twenty-fourth Year

August 19-25, 1979

Thomas Richner (Director): Organ and Piano

Wilma Jensen: Organ Workshops

Helen Kemp: Junior Choir

John Kemp: Senior Choir

Jack Grove: Handbells

Adel Heinrich: Organ for Beginning and Intermediate

Students

Samuel Walter: Service Playing

A most fulfilling week of study and
relaxation on the beautiful Colby Campus,
Waterville, Maine

Demonstrations • Workshops • Exhibits
Practice Opportunities • Conducting • Recitals
Repertory and Fun

For information: Thelma McInnis


Colby College
Waterville, ME 04901



EDMONTON - BANFF

NATIONAL CONVENTION

August 13 - 18, 1979

SIR DAVID WILLCOCKS 

PETER PLANAYAVSKY 

KARL HOCHREITHER 

GERRE HANCOCK 

Write for complete details

Registrar - RCCO '79

Box 708, Sub 11, Univ. of Alberta
Edmonton, Alberta, Canada T6G 2E0

Gerald Bales

Dale Wood

Gerhard Krapf

Alberta Chamber Players

John Searchfield

Organ Crawl

Exhibits

Lectures

Workshops

Mini-Recitals

Choral Reading Sessions

Lecture Demonstrations

Choral Coaching Sessions

Fellowship and Fun

**this
publication is
available in
microform**



Please send me additional information.

**University Microfilms
International**

300 North Zeeb Road
Dept. P.R.
Ann Arbor, MI 48106
U.S.A.

18 Bedford Row
Dept. P.R.
London, WC1R 4EJ
England

Name _____
Institution _____
Street _____
City _____
State _____ Zip _____

SCHLICKER

*Committed to a Reputation
for Quality Pipe Organ Building*

**Schlicker Organ Co., Inc.
Buffalo, N.Y. 14217**

Member A.P.O.B.A.

**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

**Excellence
in pipe organ building
since 1875**

M. F. Möller
INCORPORATED

Mechanical and Electro-pneumatic Action Organs

Hagerstown, Maryland 21740

Phone: 301 — 733-9000

CREATIVE ORGAN BUILDING FOR ARTISTIC MUSICAL RESULTS



Greenwood Organ Company

P. O. BOX 18254, CHARLOTTE, N.C. 28218

"THREE GENERATIONS OF ORGAN BUILDING"

ORGAN LEATHERS

WHITE, SON COMPANY

592 East First Street

South Boston, Massachusetts 02127

BERKSHIRE ORGAN COMPANY INC.

Member: International Society of Organ Builders

68 SO. BOULEVARD, WEST SPRINGFIELD, MASSACHUSETTS

Letters to the Editor

(continued from p. 17)

order to have wide public appeal, organists should put on a show, similar to the sort of thing done by Virgil Fox. This raises some questions, however. Does any real performing artist on any instrument play down to his audience? And are not performers also educators (especially those who teach in colleges and universities)? Is not high quality music from any period or country valid for public performance if played well? In certain places in Europe where audiences fill the churches to overflowing for organ concerts, I have never heard performers who felt the need to indulge in gimmickery to assure their popularity.

As for "Grade II piano stuff" (Classic French music), anyone who has attempted to play this music stylistically well knows that it is far from easy. Did Bach realize that he was wasting his time on "Grade II piano stuff" when he copied by hand the works of some of the Classic French composers? Or when he took the trouble to write out a table of ornaments ("squiggles") for his son, Wilhelm Friedemann, modeled after the tables of the French composers? Or when he used French ornamentation in his own compositions?

Mr. Willing states that organ enrollment in colleges has begun to drop. I don't know of any statistics to either refute or support this statement (other than the fact that overall enrollment in colleges has dropped), but I do know from speaking with some of my colleagues in schools around the country

that there exist overloads in some organ departments, and in some places departments are forced to limit enrollments. In my own situation, the number of organ students I teach consistently represents 10% or more of the total number of students in the music department, and that is in a school in a rather remote area where one might not expect to find many budding young organists. We also fill our recital hall for organ concerts, whether they be presented by faculty, guest recitalists, or students.

Mr. Willing suggests that instruments should have "sensitivity of touch, dynamic flexibility, and beautiful sounds" — I agree, and I'm sure most other organists do too. Just exactly what these things mean depends, of course, upon the taste of the individual player. I personally find it puzzling that Mr. Willing should make a remark about dynamic flexibility, and later in his editorial bemoan the lack of adequate swell boxes on certain mechanical action organs. I recall having heard one of his pupils at North Texas play, for a degree recital, the Franck *Grande Pièce Symphonique* on a small Rieger practice organ with no swell box whatsoever and, in my opinion, very little to offer in the way of "beautiful sounds."

Finally, I feel that Mr. Willing's talk about airplane kits, plastics, electronic imitations of musical instruments, etc., is so out of place in an editorial about organ music in a scholarly publication that it deserves no response.

Sincerely,

Norma Stevlingson
University of Wisconsin-Superior

The Diapason

has moved

Our new address is
380 Northwest Highway
Des Plaines, IL 60016
phone 312/298-6622

WANT A PRACTICE ORGAN?

PEMBROKE PIPE ORGAN (in kit form)

Send stamp for brochure

THE ORGAN LOFT

EP50M, N.H. 03234 Tel. 603-736-4716

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

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

CHESTER A. RAYMOND, INC.

PIPE ORGAN BUILDERS

Rebuilding, Maintenance and Additions

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

Phone: 609-924-0935



Kimber-Allen, Inc.

7 Cleveland Avenue

Tonawanda, New York 14150

716-693-2979

Quality Organ Components

New Records and Book

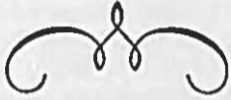
(continued from p. 6)

figure held a wafer over a chalice. In my childish fancy, I thought he was offering me something good to eat — a cookie or something.

That the information in the book has not been updated since its original writing in 1962 detracts from it little, since the value of the work lies in the memoirs themselves. The physical production of the book, however, does leave a few things to be desired, since there are a number of examples of poor print, broken type, and mistakes, but these will not detract appreciably from the reading satisfaction. A few specifications and plates are included, as are opus lists of several early California builders. There is no thorough index, but the publishers have offered to assist researchers when information is requested.

This is the kind of book which might well have never reached the stage of publication, and it is good that it has been made available. More such writings would give us a better understanding of our organbuilding heritage in this country. As it is, we can appreciate this effort and enjoy reading it.

— Arthur Lawrence



The Nature of the Organ

(continued from p. 12)

Willing welcomes the percussion and celeste possibilities of the electronic instrument. Fine. Percussion effects are easy with electronic tone generation. They are not natural to organ pipes. In spite of efforts for the last three or four hundred years, there has never been a thoroughly satisfying percussion stop in an organ (i.e. one that would not have been more effective as a separate instrument played by another performer). The celeste effect is perfectly possible on the organ, and on carefully-made tracker organs you can 'celeste' any stop you wish simply by pulling out the stop only part way. This has been possible for the last six or seven hundred years, yet very few composers have used it until the last twenty or so years. One or two celestes in a typical organ seems to be about optimum for most musicians.

Willing appreciates the portability of the electronic instruments. So do we all. Unfortunately we cannot ignore nature's laws. If you want a real 16' Principal tone, it's going to take a pipe about 16' long to do it. Electronically, you can get sorta' close to the effect with a speaker about 30" in diameter, if it's in an enclosure or horn that requires about 64 cubic feet of space. It is the nature of the organ that big effects take a lot of space and are too heavy to move about. As the engineers tell us, 'there is no such thing as a free lunch.'

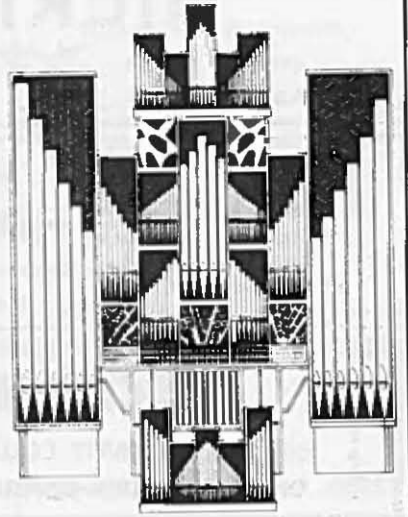
Willing says electronic instruments have "an always growing capability of non-imitative colors far outreaching any pipe-organ sound." Amen! But go back and read my fourth paragraph again. The organ will continue as a viable musical instrument as long as we continue to want to hear the kinds of sounds it makes. When we want other sounds we will turn to another instrument. Which brings up this point:

Electronic tone generation is capable of tremendous things. To limit its potential to merely imitating another instrument such as the organ is a gross perversion of the nature of electronics. The synthesizer, yes! The electronic imitation-organ, why bother?

I'm delighted to be living in an age when I can enjoy the glorious, living, naturally-breathing sound of great organs, played by exciting, imaginative artists who are obviously totally in love with their instruments. I'm also delighted to be around during the birth pangs of electronic music. It's here to stay, and when it gets its act together, we're going to hear some great music; but it will not come by way of imitating the organ.

A partner in the Bozeman-Gibson firm, George Bozeman, Jr. is both an organ-builder and an organist, and has written frequently for organ journals. He is active in the Organ Historical Society and in the Int. Society of Organbuilders.

ST. JOSEPH'S ORATORY SUMMER ORGAN ACADEMY



Master Classes on the Classic French and the Romantic repertoire on the magnificent von Beckerath organ, under the direction of

RAYMOND DAVELUY

June 18-30, 1979

A two-week academy for organists with daily classes, practice facilities and the opportunity for recitals.

For brochure, write:

Anthony King, Coordinator
Summer Organ Academy
St. Joseph's Oratory
3800 Queen Mary Road
Montreal, Quebec
CANADA H3V 1H6

ANDOVER
Box 36 Methuen, Massachusetts 01844
Mechanical Action Specialists

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

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

M. H. Benzene & Co.
Additions—Rebuilding
Tuning—Repairs
35 Bethpage Road
Hicksville, L.I., NY 11801
516-681-1220

**RONALD WAHL
ORGAN BUILDER**
APPLETON, WISCONSIN 54911
Business Address: WEST BROADWAY DRIVE (414) 734-7117
Mailing Address: 804 EAST SOUTH ST. (414) 734-8238

ORGAN SERVICE-J. E. Lee, Jr.
KNOXVILLE, TENNESSEE 37901
Box 2061
Tuning - Maintenance - Rebuilding
Consultants

HARVEY & ZIMMER
Tracker Organ Designers and Builders
P.O. Box 222128 Dallas, Texas 75222
214/948-3493

**BOZEMAN - GIBSON
AND COMPANY
ORGANBUILDERS**

Telephone: (603) 463-7407

RFD one (route 107)

Deerfield, New Hampshire 03037

**TRACKER-TOOL
SUPPLY CO.**
tools and supplies
For ORGAN BUILDERS
799 West Water Street, Taunton, Massachusetts 02780

A. David Moore & Co.
TRACKER ORGAN DESIGNERS & BUILDERS
North Pomfret Vermont 05053
802-457-3914

ORGANS BY **Gabriel Kney**
137 FALCON STREET, LONDON, ONTARIO, CANADA. N5W4Z2

**ORGAN SUPPLY INDUSTRIES
INCORPORATED**
845 WEST 32ND STREET • P. O. BOX 1165 • ERIE, PA. 16512
QUALITY PIPE ORGAN SUPPLIES

GUSTAV FABRY SONS, INC.

2126 E. FAIRFIELD RD.
LINDENHURST, IL 60046
312-356-7621

DAVID J. FABRY
356-2520

PHILIP E. FABRY
356-6844



- CONTRACTUAL SERVICE
- ORGAN CHIMES
- RELEATHERING
- ADDITIONS
- REPAIRS
- 30 YEARS EXPERIENCE

The Pedal Piano INSTANTLY CONVERTS ANY PIANO TO A PEDAL PIANO • 32 NOTE A.G.C. The Secret of the Great Master's Pedal Touch STANDARD RADIAL PEDALBOARD Custom Built To Order—\$500. With Organ Bench and Piano Risers.



PORTABLE

M. McNeil
TRACKER ORGANS
ALBERT L. CAMPBELL
REPRESENTATIVE
330 NORTH A ST., LOMPOC, CA.
93436

Since 1780 **WALCKER**

Walcker Organs

D-7157 Murrhardt

**STEINER
ORGANS**
Incorporated
1138 Garvin Place
Louisville, Kentucky 40203

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
N.G.C.S.A. Winchester, New Hampshire

RECITALS

JOHN HOLTZ

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

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



ROBERT PARKINS

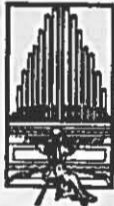
Chapel Organist — Department of Music
Duke University
Durham, N.C. 27708

RE—ORGAN—IZE
EDWIN D. NORTHRUP
B.A., JUR. D.
2475 LEE BOULEVARD
CLEVELAND, OHIO 44118
TEL. (216) 932-4712

Lynn
ZEIGLER-DICKSON
Organist
Department of Music
IOWA STATE UNIVERSITY
Ames, Iowa

GEORGE MARKEY

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



DAVID ROTHE, Organist
California State University, Chico
St. John's Episcopal Church, Chico
Recitals P.O. Box 203
Forest Ranch California 95942
Workshops (916) 345-2985
895-6128



THOMAS MURRAY

ST. PAUL'S CATHEDRAL BOSTON 02111



POCONO BOY SINGERS
STATE COLLEGE, EAST STROUDSBURG, PENNSYLVANIA 18301

K. BERNARD SCHADE, FOUNDER AND MUSICAL DIRECTOR

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

Willing Response

(continued from p. 13)

instruments have inspired works from notable composers (except, perhaps, in England). In most cases, organists' objections to such things as flat pedalboards seem to arise out of nothing other than an unwillingness to try something unfamiliar: it is certainly clear that many people who have tried now prefer them.

Anyone who understands the basics of tracker organs knows that the travel of the stop knobs is not "to make you feel that you're doing something," but because you *are* doing something — moving the slider — instead of having a motor do it for you. What is an illusion is electric switches posing as stop knobs; this illusion breaks down, however, when one is forced to compensate for the delay in the electric mechanism. Some important contemporary composers (including one noted jazz musician) have even made use of the slow or partial draw options offered by mechanical stop action.

V, VI, VII. Anyone involved in the arts today can scarcely overlook the profound ignorance of the American public of any kind of art. This is not an elitist view, as I include folk art as well as "high" art; nor it is as true of most other cultures, past or present, as it is of ours. The necessity of resorting to popular music in order to draw audiences is part of a much larger cultural problem, one which has its roots in a failure to educate, as the current illiteracy problems in our high schools and colleges show. At least one major American orchestra is alive today because of the money it makes with its popular music concerts and records. When the largest recital crowds have been drawn without resort to popular tunes, it is generally a very diluted version of "serious" music that is being offered. Were it not the candy-coating that the crowds sought, it would follow from Mr. Willing's remarks that there is only one interesting organist in the country. Obviously, it is not only up to organists to help correct the lack of education, but all of us do have a large stake in the results.

As far as the tonal possibilities of the new electronic organs are concerned, it is unquestionable that they have made progress. Yet, there are at least four aspects of their approach which present serious problems.

First, no speaker system yet made has been able to simulate the "live" sound of a pipe or string; until this possible (and affordable) or electronic organs abandon their imitation of pipe organ sounds, tonal comparisons are not valid.

Second, any first-rate pipe organ builder insists as a matter of course on not only designing the organ for its home, but on voicing it to fit the acoustical environment. It is a much more complex question than that of a "live" or "dead" room: it involves placement, the room response at every register, and many other issues. These are one thing for a custom builder, and another for a company geared to mass production. Of the present electronic instruments, only the very expensive are capable of being "voiced" to the room, and often not without additional expense.

Third, electronic organs produce an overly-even timbre within a rank. Naturally, it is just as unacceptable to have obvious inconsistencies within a rank. But absolute sameness is monotonous, and a fundamental antithesis of art. The qualities of every note on any non-electronic musical instrument, even when being played by superlative musicians, are very slightly different from each other, as spectrum analysis shows. Mendelssohn understood this, for one: by his own admission we know that one of the central motivations for the creation of *Elijah* was the "wunderbares Fis" (f#) of Jenny Lind's voice. Of course, there are other notes in the part for her, too, indicating that the excellence of that note did not eclipse the beauty of the others.

The final aspect to be considered is one of durability. Despite claims of their permanence, no manufacturer's electronic organs have so far been able on the average to last one tenth of what many extant tracker organs have already lasted. Nor can they be maintained by a nominally trained layman, as trackers can. Now that it is clear that the American idea of disposability is too energy-intensive to be maintained much longer, this means a great uncertainty for churches and universities about their abilities to make a serious investment every ten or twenty years. Although none of us can predict the future, we can be sure that one thing it does not hold is the electronic organs of today.

Mr. Fisk received his B.A. in music from Harvard University and is presently employed by John Brombaugh & Associates. His previous organbuilding experience has been with David Moore and with his father, Charles Fisk.



Here & There

Patricia Snyder has been named winner of the competition in organ playing sponsored by the Whitby Institute of Church Music in Alliston, Ontario. A graduate of the University of Western Ontario, she also won first place in the 1975 RCCO competition and was one of five finalists in the Manchester International Festival. Judges for the occasion were Wilbur Heid, Stanley Osborne, and Muriel Stafford.

Calendar

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

UNITED STATES East of the Mississippi

- 5 APRIL**
Clare J Gesualdo; Grace Episcopal, New York, NY 12:10 pm
Alvin Lunde; Western Presbyterian, Washington, DC 12:15 pm
Ann Leaf; Kirk of Dunedin, FL 8:15 pm
- 6 APRIL**
William MacPherson; Wheaton College, Norton, MA 8:30 pm
Ann Leaf; Kirk of Dunedin, FL 8:15 pm
- 7 APRIL**
Thomas Richner; Hammond Museum, Gloucester, MA 8:30 pm
- 8 APRIL**
Handel Messiah; Trinity Church, Newport, RI 4 pm
Robinson Missa; St Mary the Virgin, New York, NY 11 am
Handel Messiah II; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 182; Holy Trinity Lutheran, New York, NY 5 pm
Brian Schober; St Thomas Church, New York, NY 5:15 pm
Poulenc Stabat Mater; Church of the Ascension, New York, NY 8 pm
Lenten & Easter carols; N Yonkers Community Church, Hastings on Hudson, NY 11 am
Scott Cantrell; All Saints Cathedral, Albany, NY 4:30 pm
Fauré Requiem; 1st Presbyterian, Binghamton, NY 4 pm
Brahms Requiem; United Methodist Church, Newark, DE 4 pm
Joseph Stephens, harpsichord; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Ladycliff College glee club; National Shrine, Washington, DC 3:30 pm
Clarence Watters, Dupré Stations; Church of the Epiphany, Washington, DC 4 pm
Betty DeLoach; 1st Presbyterian, Statesboro, GA 3 pm
Jon Williams; St Philips Cathedral, Atlanta, GA 5 pm
Kim King; 1st Methodist, Jacksonville, FL 4 pm
Verdi Requiem; 1st Presbyterian, Naples, FL 3 pm
"Passion Symphony"; Coral Ridge Presbyterian, Ft. Lauderdale, FL 6:30 pm
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm
Daniel Hathaway, all-Franck; Trinity Cathedral, Cleveland, OH 5 pm
Dorothy Riley; St Joseph Cathedral, Columbus, OH 7:30 pm
Horst Gehann; 7th-day Adventist, Kettering, OH 8 pm
Fauré Requiem; 1st Presbyterian, Ann Arbor, MI 4 pm
Bruce Gustafson & Arthur Lawrence; All Saints Chapel, Howe, IN 4 pm
St. Marys College Choir; St Pauls Episcopal, LaPorte, IN 4 pm
Mozart Requiem; 1st Baptist, Lafayette, IN 8 pm
Patricia Whitehart; Park Presbyterian, Streator, IL 7 pm
Arts Festival concert; Independent Presbyterian, Birmingham, AL 4:30 pm
- 9 APRIL**
Robert Chittenden; 1st Presbyterian, Deerfield, IL 12:10 pm
- 10 APRIL**
Night Pipes; Hartt College, W Hartford, CT 10 pm
Davis & Elkins College Choir; Park Lake Presbyterian, Orlando, FL 7:30 pm
Maxine Ramseyer; 1st Presbyterian, Deerfield, IL 12:10 pm
- 11 APRIL**
Gesualdo Tenebrae Responsoria; St Mary the Virgin, New York, NY 8 pm
Bach St Matthew Passion; St Bartholomews Church, New York, NY 8:15 pm
Ann Addis, harpsichord; St Marys College, Notre Dame, IN 4:30 pm
David Martinez; 1st Presbyterian, Deerfield, IL 12:10 pm

- 12 APRIL**
Beverly May; 1st Presbyterian, Deerfield, IL 12:10 pm
- 13 APRIL**
Frederick Swann; Abyssinian Baptist, New York, NY 7:30 pm
Bach St John Passion; N Yonkers Community Church, Hastings on Hudson, NY 8 pm
Bach St John Passion; Calvary Episcopal, Pittsburgh, PA 8 pm
Brahms Requiem; Emmanuel Episcopal, Baltimore, MD 12 noon
Dubois Seven Last Words; Park Lake Presbyterian, Orlando, FL 7:30 pm
Bach St Matthew Passion; Trinity Cathedral, Cleveland, OH 5:30 pm
Todd Wilson, Dupré Stations; Calvary Episcopal, Cincinnati, OH 8 pm
Tenebrae service; 1st Presbyterian, Nashville, TN 8 pm
Leon Nelson; 1st Presbyterian, Deerfield, IL 12:10 pm
Bach St John Passion; 4th Presbyterian, Chicago, IL 7:30 pm
- 15 APRIL**
Bruckner Mass in E Minor; St Mary the Virgin, New York, NY 11 am
David A Weadan; 5th Ave Presbyterian, New York, NY 2:30 pm
Britten Rejoice in the Lamb; St Thomas Church, New York, NY 3 pm
Dvorak TeDeum; St Bartholomews Church, New York, NY 4 pm
Bach Easter Oratorio; Holy Trinity Lutheran, New York, NY 5 pm
Lawrence Jessen; St Mary the Virgin, New York, NY 5:30 pm
Ludis Pascha's; Art Museum, Cleveland, OH 2:30 & 4 pm
Chorknaben Uetersen; Central Presbyterian, Lafayette, IN 11 am & 4 pm
- 16 APRIL**
Anthony Martin; Davidson College Presbyterian Church, NC 8:15 pm
- 17 APRIL**
Night pipes; Hartt College, W Hartford, CT 10 pm
Robert MacDonald with orch; Sacred Heart Cathedral, Newark, NJ 8 pm
Pierre Cochereau, masterclass; Catholic Univ, Washington, DC
Choral concert; Eastern Kentucky Univ, Richmond, KY 8:30 pm
Virgil Fox; Civic aud coliseum, Knoxville, TN 8:15 pm
Joseph Stephens, harpsichord; 1st Presbyterian, Ft Wayne, IN 8 pm
- 18 APRIL**
Music of Locke; St Thomas Church, New York, NY 12:10 pm
John Weaver; Alice Tully Hall, New York, NY 5:30 pm
Pierre Cochereau, masterclass; Catholic Univ, Washington, DC
Gerre Hancock; Sweet Briar College, Sweet Briar, VA 8:15 pm
- 19 APRIL**
Pierre Cochereau, masterclass; Catholic Univ, Washington, DC
The Scholars; Western Carolina Univ, Cullowhee, NC 8:15 pm
- 20 APRIL**
Chamber operas; Christ Episcopal, S Hamilton, MA 8 pm
Raymond Daveluy; Trinity College, Hartford, CT 8:15 pm
Albert Bolliger; 1st Congregational, Waterbury, CT 8 pm
Pierre Cochereau, masterclass; Catholic Univ, Washington, DC
Pierre Cochereau; Catholic Univ, Washington, DC 8 pm
The Scholars; St Philips Cathedral, Atlanta, GA 8 pm
Raymond & Elizabeth Chenault; All Saints Church, Atlanta, GA 8:15 pm
Virgil Fox; Harrisburg Boplist, Tupelo, MS 8 pm
- 21 APRIL**
David Hurd; Hammond Museum, Gloucester, MA 8:30 pm
Timothy Albrecht, lecture; Lebanon Valley College, Annville, PA 10 am
The Scholars; Belmont College, Nashville, TN 8 pm
Byron L Blackmore; Kickapoo Lutheran, Soldiers Grove, WI 8 pm
- 22 APRIL**
Albert Bolliger; 1st church of Christ, Longmeadow, MA 4 pm
Raymond Daveluy; St Annes Shrine, Fall River, MA 4 pm
The Western Wind; Immanuel Congregational, Hartford, CT 5 pm

(Continued overleaf)

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

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

WILLIAM AYLESWORTH
D. M.
Evanston, Illinois

ORGAN VIRTUOSO
diane bish
SCM International Management —
a division of Suncoast Concert
Management & Prod., Inc. Box 6374
Clearwater, FL 33518 (813) 446-2914

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

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

Jeanne Rizzo Conner
Organ-Harpsichord
Broward Community College, Pompano Beach, Florida
Florida Atlantic University, Boca Raton, Florida

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

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
P.O. Box 165
Oldwick, New Jersey 08858

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

CHARLES S. BROWN
DMA FAGO CHM
North Texas State University
Denton 76203
St. John's Episcopal Church
Dallas
The Denton Bach Society

DOUGLAS L. BUTLER
DOUGLAS L. BUTLER
DOUGLAS L. BUTLER
DOUGLAS L. BUTLER
MUSICIAN

Concerts, Organ Instruction, Conductor, Consultant
629 S.E. Franklin, #26 / Portland, Oregon 97202
(503) 232-2549

WILL CARTER
Church of Saint John the Evangelist
New York City

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

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 Susan L. MSM, ChM
St. Paul and the Redeemer (Episcopal), Chicago
Harper College Palatine, Illinois

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

KATHRYN ESKEY

The University of
North Carolina
at Greensboro

EARL EYRICH

Church of Our Redeemer
(Episcopal)
Lexington, MA

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

FINNEY

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

JAMES FREY

The Unitarian Church
of Evanston
Evanston, Illinois

John W. Gearhart III

B.A., M.Mus.
St. Paul's Episcopal Church
P.O. Box 8444
Mobile, Alabama 36608

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

WILL O. HEADLEE
SCHOOL OF MUSIC
SYRACUSE UNIVERSITY
SYRACUSE, NEW YORK 13210

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

GEORGE ESTEVEZ

ch.m.
Chicago Chamber Choir

GEORGE FAXON

TRINITY CHURCH
BOSTON

Robert Finster

TEXAS BACH CHOIR
ST. LUKE'S EPISCOPAL CHURCH
SAN ANTONIO

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

d. deane

hutchison
portland, oregon

ELLEN KURTZ

JACOBSON

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

Calendar

(continued from p. 21)

Viadana Missa l'ora passa; St Mary the Virgin, New York, NY 11 am
Homer Jackson; St Thomas Church, New York, NY 5:15 pm
Jason West; St Mary the Virgin, New York, NY 5:30 pm
Schubert Mass in E-Flat; Cadet Chapel, West Point, NY 3:30 pm
Robert Kennedy; All Saints Cathedral, Albany, NY 4:30 pm
Schubert Mass in G; Ascension Episcopal, Rochester, NY 10 am
John Rose; St Stephens Episcopal, Millburn, NJ 4 pm
Gerre Hancock; Good Samaritan Lutheran, Lancaster, PA 8 pm
Pierre Cochereau; Calvary Episcopal, Pittsburgh, PA 8 pm
Choral concert; United Methodist Church, Newark, DE 8 pm
Britten Friday Afternoons; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Villanova Univ glee club; National Shrine, Washington, DC 3:30 pm
Music service; 1st Presbyterian, Burlington, NC 11 am
Betty DeLoach; St James Episcopal, Greenville, SC 3 pm
Henry von Hasseln; St Philips Cathedral, Atlanta, GA 5 pm
Phillip Steinhaus; All Saints Church, Pontiac, MI 4 pm
Georges Aubert; Art Museum, Cleveland, OH 2 pm
David Mulbury, all-Bach; U of Cincinnati, OH 8:30 pm
The Scholars; Embassy Theatre, Ft Wayne, IN 8 pm
Arthur Lawrence, harpsichord; St Marys College, Notre Dame, IN 3 pm
Wilma Jensen; 2nd Presbyterian, Indianapolis, IN 8 pm
Catharine Crozier; St Chrysostoms Episcopal, Chicago, IL 7:30 pm
Thomas Richner; Evangelical UCC, Godfrey, IL 3:30 pm
Lynn Olson; Central Congregational, Galesburg, IL 7 pm

23 APRIL

Pierre Cochereau, masterclass; Calvary Episcopal, Pittsburgh, PA
Mary Jo Albert; Davidson College Presbyterian Church, NC 8:15 pm

24 APRIL

Night pipes; Hartt College, W Hartford, CT 10 pm
Joan Lippincott, workshop; Theological Seminary, Princeton, NJ am-pm
Harold Pysher; Trinity Church, Princeton, NJ 8:30 pm
Albert Bolliger; St Pauls Cathedral, Pittsburgh, PA 8:30 pm
John Weaver; St Pauls Lutheran, Aberdeen, MD 8 pm
Karel Paukert; Univ of Virginia, Charlottesville, VA 8 pm
Clyde Holloway; Jarvis Mem Methodist, Greenville, NC 8 pm
Pierre Cochereau; All Saints Church, Atlanta, GA 8:15 pm
Frederick Swann; Trinity Cathedral, Miami, FL 8 pm

25 APRIL

Palestrina Missa Aeterna Christi; St Thomas Church, New York, NY 12:10 pm
David Schroeder; St Mary the Virgin, New York, NY 8 pm
Vernon de Tar; Church of the Ascension, New York, NY 8 pm
Arnold Ostlund; 1st Presbyterian/Trinity, South Orange, NJ 8 pm
David A Weadon; Theological Seminary, Princeton, NJ 8 pm
Bach Society; Cathedral of Mary Our Queen, Baltimore, MD 8:30 pm
Albert Wagner; St Johns Church, Washington, DC 12:10 pm
Ray Ferguson with orch; Ford Aud, Detroit, MI 8:30 pm

26 APRIL

Choral concert; St Marys College, Notre Dame, IN 8 pm

27 APRIL

Lois Regestein; Wheaton College, Norton, MA 8:30 pm
*Antone Godding; Christ Episcopal, Water-town, CT 8 pm
Galvanized Jazz Band; South Congregational, New Britain, CT 7:30 pm
Pierre Cochereau; St Patricks Cathedral, New York, NY 8 pm
Ray Ferguson with orch; Carnegie Hall, New York, NY 8 pm
Britten Noyes Fludde; Presbyterian Church, Bryn Mawr, PA 8 pm
Albert Bolliger; Christ Lutheran, New York, PA 8 pm
Haydn Creation; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm

28 APRIL

Rachmaninoff Vespers; Rochester Savings Bank, Rochester, NY 3:30 pm
Louisville Bach Soc; St Agnes Church, Louisville, KY 8 pm
Frauke Haasemann, choral workshop; Middle Tennessee State Univ, Murfreesboro, TN 10-12, 2-4 pm

29 APRIL

Rosalind Mohnsen; United Methodist, Sudbury, MA 8 pm
McNeil Robinson; St Pauls Episcopal, Norwalk, CT 8 pm
Addis Missa Brevis; St Mary the Virgin, New York, NY 11 am
Mozart Missa Brevis K 194; St Thomas Church, New York, NY 4 pm
Benjamin Van Wye; St Thomas Church, New York, NY 5:15 pm
Dennis Keene; St Mary the Virgin, New York, NY 5:30 pm
The Scholars; St Peters Episcopal, Bay Shore, NY 4 pm
Albert Melton; All Saints Cathedral, Albany, NY 4:30 pm
Rachmaninoff Vespers; Rochester Savings Bank, Rochester, NY 3:30 pm
Haydn Nelson Mass, Parker Hora Novissima; 1st Presbyterian Trinity, S Orange, NJ 8 pm
Thomas Richner; 2nd Reformed Church, Hackensack, NJ 4 pm
Albert Bolliger; Reformed Church, Oradell, NJ 4 pm
Pierre Cochereau; St Francis Desalles Church, Philadelphia, PA 4 pm
Britten Noyes Fludde; Presbyterian Church, Bryn Mawr, PA 8 pm
Mozart Vespers; Cathedral of Mary Our Queen, Baltimore, MD 3 pm
Keith Nash; St Davids Church, Baltimore, MD 4 pm
Ray Ferguson with orch; Kennedy Center, Washington, DC 8 pm
Joan Lippincott, workshop; St Andrews Methodist, St Albans, WV am
Choir program; Covenant Presbyterian, Charlotte, NC 1 pm
Organ duets; 1st Presbyterian, Wilmington, NC 5 pm
John Hebblewaite; St Philips Cathedral, Atlanta, GA 5 pm
Robert Fritz with instruments; 1st Presbyterian, Naples, FL 5 pm
Jean Wolfs; Art Museum, Cleveland, OH 2:30 pm
Music of Walton; Calvary Episcopal, Cincinnati, OH 4:30 pm
Donald Sutherland; High St Christian, Akron, OH 3 pm
Frauke Haasemann, mezzo; Christ Episcopal, Nashville, TN 3:30 pm
John Chappell Stowe; Southside Baptist, Birmingham, AL 7 pm

30 APRIL

Music of Howells; St Thomas Church, New York, NY 5:15 pm
Robin Dinda; Davidson College Presbyterian Church, NC 8:15 pm

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

1 MAY
Night pipes; Hartt College, W Hartford, CT 10 pm
The Scholars; Immaculate Conception Cathedral, Syracuse, NY 8 pm
Georges Aubert; Heinz Chapel, U of Pittsburgh, PA 12 noon
Competition winner; 1st Presbyterian, Ft Wayne, IN 8 pm

2 MAY
Clare J Gesualdo; Riverside Church, New York, NY 8 pm
Shirley Eckart; St Johns Church, Washington, DC 12:10 pm
Paul Hinks, guitar; Central Presbyterian, Lafayette, IN 12:05 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon
Thomas Weisflog; Unitarian Church, Evanston, IL 8 pm

3 MAY
David Hurd; St Pauls Chapel, New York, NY 12:10 pm

4 MAY
John Rose; Trinity College, Hartford, CT 8:15 pm
Son of Getran; National Shrine, Washington, DC 8:30 pm

5 MAY
*David Hurd, masterclass; 1st Baptist, Pittsfield, MA 10 am
Paul A Jacobson; Zion Lutheran, Carlinville, IL 7 pm

6 MAY
Warren R Johnson; St Dominica, Portland, ME 4 pm
Music of Gabrieli; 1st Church Congregational, Cambridge, MA 5 pm
*David Hurd; 1st Baptist, Pittsfield, MA 4 pm
Concert in Dance; Trinity Church, Newport, RI 4 pm
Virgil Fox; Riverside Church, New York, NY 3 pm
Paul-Martin Maki with strings; St Michaels Church, New York, NY 4 pm
Choral concert; Trinity Church, Princeton, NJ 4:30 pm
David A Weadon; Westminster Choir College, Princeton, NJ 8 pm
Edwin A Ohl, organ-harpsichord with orch; Emmanuel Lutheran, Philadelphia, PA 4 pm
Franklin & Marshall Choir; Trinity Lutheran, Lancaster, PA 5 pm
Myron Leet; 1st Presbyterian, Wilkes-Barre, PA 8 pm
Audley Green, harpsichord; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Roger Farabee; Davidson College Presbyterian Church, NC 8:15 pm
Richard Anderson; St Philips Cathedral, Atlanta, GA 5 pm
Jr Choir Festival; 1st Methodist, Jacksonville, FL 4 pm
Schubert Mass in G; Park Lake Presbyterian, Orlando, FL 4 pm
Robert Troeger; Art Museum, Cleveland, OH 2:30 pm
Todd Wilson; 1st Congregational, Columbus, OH 4 pm
Bach Cantatas 4, 56; 7th-day Adventist, Kettering, OH 8 pm
Kit Stout; Roberts Park United Methodist, Indianapolis, IN 4 pm
Handbell concert; 1st Presbyterian, Deerfield, IL 7:30 pm
Charles F Roden, piano; St Marks Lutheran, Madison, WI 2 pm
*Marianne Webb; St Marys Cathedral, Peoria, IL 3:30 pm

7 MAY
Frederick Swann; Old Stone Church, Cleveland, OH 8 pm

8 MAY
Quentin Faulkner; 1st Presbyterian, Binghamton, NY 8:15 pm

9 MAY
George Baker; Alice Tully Hall, New York, NY 5:30 pm
Jon Gillock with harp; Church of the Ascension, New York, NY 8 pm
Albert Russell; St Johns Church, Washington, DC 12:10 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon
Clarence Semmes, baritone; Central Presbyterian, Lafayette, IN 12:05 pm

10 MAY
David A Weadon; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12 noon
Clyde Holloway; 1st Presbyterian, Columbus, GA 8 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm

11 MAY
Carlton T Russell; Wheaton College, Norton, MA 8:30 pm
Thomas Richner; 1st Christian Scientist, Red Bank, NJ 8 pm
Choral festival; Cathedral of Mary Our Queen, Baltimore, MD 8 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm
20th-century hymnody; MacMurray College, Jacksonville, IL 8 pm

12 MAY
Choir concert; Grace Church, Brooklyn, NY 7:30 pm
Childrens voice festival; St James Cathedral, Chicago, IL 3 pm
Choral festival; Univ of Chicago, IL 8 pm

13 MAY
Louie L White memorial Concert; Church of the Ascension, New York, NY 4 pm
Odile Pierre; St Jean Baptiste, New York, NY 4 pm
John A Davis Jr; Cadet Chapel, West Point, NY 3:30 pm
Collegium Musicum; Trinity Church, Princeton, NJ 8 pm
Choral festival; Cathedral of Mary Our Queen, Baltimore, MD 4 pm
Handbell concert; 1st Presbyterian, Wilmington, NC 5 pm
Florence Hines; St Philips Cathedral, Atlanta, GA 5 pm
Gale Kramer; United Methodist, Lakewood, OH 4 pm
Ray Ferguson; Bushnell Congregational, Detroit, MI 7:30 pm
Donald Renz; Epiphany Lutheran, Detroit, MI 7:30 pm
Choir festival; Zion Lutheran, Ann Arbor, MI 11 am

15 MAY
McNeil Robinson; St Peters Lutheran, New York, NY 8 pm
Odile Pierre; Immaculate Conception Cathedral, Syracuse, NY 8 pm
Todd Wilson; St James Episcopal, Richmond, VA 8 pm

UNITED STATES
West of the Mississippi

7 APRIL
Jan Van Otterloo; Caruth Aud, SMU, Dallas, TX 8:15 pm

8 APRIL
Brahms Requiem; Westminster Presbyterian, Lincoln, NE 4 pm
Kathy Baatz, flute; 1st Methodist, Perry, IA 4 pm
Michael Farris; Univ Park Methodist, Dallas, TX 8 pm
Chamber music; St Bedes Episcopal, Menlo Park, CA 8 pm
Lee Jessup; St Marks Episcopal, Glendale, CA 4 pm
Bach St Matthew Passion; Community Church, Garden Grove, CA 7:30 pm
Palm Sunday concert; Calvary Presbyterian, Riverside, CA 8 pm

(Continued overleaf)

CHARLES D. JENKS

First Congregational Church
Des Plaines, IL 60016

KIM R. KASLING
D.M.A.

St. John's University
Collegeville, MN 56321

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

WILLIAM H. MURRAY

Mus. M F.A.G.O.
Church of the Mediator
Chicago, Ill.

FRANKLIN E. PERKINS

Ph.D.
The Ladus Chapel
The John Burroughs School
St. Louis, Missouri

RECITALS

Don Rolander

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

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

BRIAN JONES

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

James Kibbie

Holy Family Church
Fort Worth, Texas

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

WARREN C. MILLER

GRACE CHURCH — SANDUSKY, OHIO
FAIRMONT TEMPLE—BEACHWOOD, OHIO

RICHARD M. PEEK

Sac. Mus. Dec.
Covenant Presbyterian Church
1000 E. Morehead Charlotte, N. C.

MYRTLE REGIER

Mount Holyoke College
South Hadley, Massachusetts

K. BERNARD SCHADE
S.M.M.

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

ROBERT L. SIMPSON

CATHEDRAL CHURCH OF ST. LUKE
P.O. BOX 2328, ORLANDO, FL 32802

ROLLIN SMITH
RECITALS

1150 Forty-first Street, Brooklyn, NY 11218

LARRY PALMER

Harpichord — Organ

Southern Methodist University

Organist-Choirmaster

Saint Luke's Episcopal Church
Dallas, Texas

CAROL TETI



Indiana University of Pennsylvania
Department of Music
Indiana, Pa. 15701

THE DIAPASON

380 NORTHWEST HIGHWAY • DES PLAINES, IL 60016

Name

Street

City

State Zip

Please allow six weeks for delivery of first issue

- NEW SUBSCRIBER**
Please begin new subscription
- RENEWAL**
(Attach to mailing label)
- ENCLOSED IS**
- \$7.50 — 1 year
- \$13.00 — 2 years
- \$18.50 — 3 years

Carl Staplin

Ph.D., A.A.G.O.
Drake University
University Christian Church
DES MOINES, IOWA

ADOLPH STEUTERMAN

Mus. Dec., F.A.G.O.
Southwestern at Memphis, Retired
Calvary Episcopal Church, Emeritus
Memphis, Tennessee

FREDERICK SWANN

The Riverside Church
New York City

RECITALS barry stevens

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

THOMAS R. THOMAS

The Royal Poinciana Chapel
Palm Beach

maurice thompson

St. Ignatius Catholic Church
Austin, Texas 78704

George Norman Tucker

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

JONATHAN A. TUUK

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

Ann L. Vivian

LECTURES RECITALS
Boston Conservatory of Music

CLARENCE WATTERS RECITALS

The Chapel, Trinity College
Hartford, Connecticut

C. GORDON

WEDERTZ

2534 West 118th St.
CHICAGO 60655

DAVID A.

WEHR

Eastern Kentucky University
Richmond, Kentucky

JAMES B. WELCH

University Organist
& Carillonneur
University of California
Santa Barbara

dr. herbert l.

white

RECITALS

Suncoast Concert Management & Productions, Inc.
Box 6374 Clearwater, FL 33618 (813) 448-2914

Charles W. Whittaker

Recitals
Fairfax United Methodist Church
10300 Stratford Ave.
Fairfax, VA 22030

DONALD WILLING

faculty
North Texas State University
Denton

DONALD W. WILLIAMS

D.M.A.
Zion Lutheran Church
Concordia College
Ann Arbor, MI

Max Yount

beloit college, wis.
organ harpsichord
composition choir

RONALD WYATT

Trinity Church
Galveston

Gary Zwicky

DMA FAGO
Eastern Illinois University
Charleston

Calendar

(continued from p. 23)

11 APRIL
Charles Ore; 1st Plymouth Church, Lincoln, NE 12:10 pm

13 APRIL
Antone Godding, Dupré Stations; 1st Methodist, Enid, OK 7:30 pm

14 APRIL
James Maeser; Bethany College, Lindsborg, KS 8 pm
Horst Gehann; Green Lake 7th-day Adventist, Seattle, WA 4 pm
Maastricht Easter Play; Calvary Presbyterian, Riverside, CA 8 pm

21 APRIL
John Obetz; RLDS Auditorium, Independence, MO 8 pm

22 APRIL
Barbara Nester, soprano; Christ Church Cathedral, New Orleans, LA 4 pm
Easter Lessons & Carols; E Dallas Christian, Dallas, TX 7:30 pm
Gerard Gillen; Grace Cathedral, San Francisco, CA 5 pm

23 APRIL
*Bernard Rands, lecture; Univ of California, San Diego, CA 7:30 pm

26 APRIL
The Scholars; Community College, Yakima, WA 8 pm

27 APRIL
*Guy Bovet; University Park Methodist, Dallas, TX 8:15 pm
Karl Richter; all-Bach; 1st Congregational, Los Angeles, CA 8 pm
Joyce Jones; Community Church, Garden Grove, CA 8 pm

29 APRIL
Mendelssohn Elijah; 1st Methodist, Lubbock, TX 5 pm
John Weaver; 1st Presbyterian, Boulder, CO 8 pm
Joyce Jones; North Chapel, Naval Center, San Diego, CA 7 pm

30 APRIL
John Obetz; Trinity Presbyterian, St Louis, MO 8 pm
Guy Bovet; Trinity Univ, San Antonio, TX 8 pm

1 MAY
David Britton; St Marys Cathedral, San Francisco, CA 8 pm

6 MAY
Hymn festival; 1st Plymouth Church, Lincoln, NE 7:30 pm
Handbell concert; 1st Methodist, Perry, IA 7:30 pm
Jack Ossewaarde; Christ Church Cathedral, New Orleans, LA 4 pm
Denton Bach Soc; Transfiguration Episcopal, Dallas, TX 7:30 pm
Texas Bach Choir; St Lukes Episcopal, San Antonio, TX 8 pm
Mozart Requiem; St Christophers Episcopal, El Paso, TX 4 & 8 pm
*Jared Jacobsen; Balboa Park, San Diego, CA 2 pm
Carole Terry; Grace Cathedral, San Francisco, CA 5 pm
Choral Festival; Presbyterian Church, La Jolla, CA 9 & 10:30 am
John Weaver; The Chapel, China Lake, CA 4 pm

7 MAY
*Competition winner; E Dallas Christian, Dallas, TX 6:30 pm
John Weaver; St Johns Episcopal, Los Angeles, CA 8 pm

11 MAY

*Roberta Gary; St Stephen Presbyterian, Ft Worth, TX 8:15 pm

13 MAY

Catharine Crozier; St James by the Sea Church, La Jolla, CA 4 pm

INTERNATIONAL

5 APRIL

John Tuttle; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

6 APRIL

Gillian Weir; Monash Univ, Melbourne, Australia 1 pm
Gillian Weir, all-Bach; Univ of Melbourne, Australia 8 pm

7 APRIL

Umberto Pineschi; Fiesole Cathedral, Florence, Italy 6 pm
Jeanette Taves; St Pauls Church, Toronto, Ontario, Canada 4 pm

8 APRIL

Jan Overduin, all-Messiaen; Aeolian Town Hall, London, Ontario, Canada 2:30 pm

10 APRIL

Gillian Weir, all-Bach; Univ of Melbourne, Australia 8 pm

12 APRIL

Ron Jordan; St Pauls Church, Toronto, Ontario, Canada 12:10 pm
Gillian Weir; Festival Theatre, Adelaide, Australia 8 pm

13 APRIL

Howells Hymnus Paradisi; St Pauls Church, Toronto, Ontario, Canada 7:30 pm

17 APRIL

Gillian Weir, all-Bach; Univ of Melbourne, Australia 8 pm

19 APRIL

Arnold Tirtzits; St Pauls Church, Toronto, Ontario 12:10 pm

20 APRIL

Gillian Weir, all-Bach; Univ of Melbourne, Australia 8 pm

22 APRIL

Gillian Weir, all-Bach; Univ of Melbourne, Australia 8 pm

23 APRIL

Frank Iacino; St Andrews Presbyterian, Mississauga, Canada 8:15 pm

24 APRIL

Gillian Weir, all-Messiaen; Univ of Melbourne, Australia 8 pm

26 APRIL

Allan Coffin; St Pauls Church, Toronto, Ontario 12:10 pm

27 APRIL

Gillian Weir, all-Messiaen; Univ of Melbourne, Australia 8 pm

28 APRIL

Rose Kirn; Fiesole Cathedral, Florence, Italy 6 pm

3 MAY

Lorne Swan; St Pauls Church, Toronto, Ontario 12:10 pm

5 MAY

Organ concert; St Pauls Church, Toronto, Ontario 8 pm

7 MAY

El Paso Pro-Musica; Cathedral, Ciudad Juarez, Mexico 8 pm

10 MAY

Organ recital; St Pauls Church, Toronto, Ontario 12:10 pm

13 MAY

Lynne Davis; Parish Church, St-Germain-en-Laye, France 5 pm

LYNNE DAVIS

International
Recitalist

FIRST PRIZE
ST. ALBANS
1975

17, rue des Leux
92140 Clamart
FRANCE



LAWRENCE ROBINSON

VIRGINIA COMMONWEALTH UNIVERSITY
RICHMOND, VIRGINIA

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, 380 Northwest Highway, Des Plaines, IL 60016.

POSITIONS WANTED

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

POSITIONS AVAILABLE

LONG-ESTABLISHED EAST COAST PIPE ORGAN firm expanding, desires persons with thorough knowledge of pipe organ construction. Attractive salary and benefits. Send resume and references. Address C-2 THE DIAPASON.

ORGANIST, LUTHERAN LBW LITURGY, REV. Dennis Meyer, 109 Vley Rd., Scotia, NY 12302 (518) 393-5031 or 393-3336.

STEINER ORGANS HAS OPENING FOR EXPERIENCED organbuilder, shop and installation. Write or call Phares Steiner or Gottfried Reck, 1138 Garvin Place, P.O. Box 895, Louisville, KY 40201. Phone (502) 583-5032.

ORGANIST-CHOIR DIRECTOR, CHRISTIAN. 3-manual Austin organ, choir program and assistance in church school program, voice teaching, if possible. Program requirements flexible and salary negotiable. Write or call Franklin Av. United Methodist Church, Franklin at Logan St., Portsmouth, OH 45662. (614) 353-6649.

LONG ESTABLISHED ORGAN BUILDER IS seeking full-time sales associate. Applicant must be willing to relocate and travel. Excellent opportunity for individual having knowledge of organ construction, literature and keyboard, as well as sales and marketing background. All resumes kept in confidence. Address D-2 THE DIAPASON.

IF YOU ARE CONSIDERING A PROTESTANT church position in the Corning, NY area, call (717) 662-7404.

WANTED—MISCELLANEOUS

WANTED: 2-MANUAL CONSOLES, NOT more than 25 years old. Electropneumatic chests, mostly unit. Address C-3, THE DIAPASON.

SELECTED BACK ISSUES OF "THE AMERICAN Organist," 1918-1927. L. W. Leonard, 17 Winnicoosh St., Laconia, NH 03246.

2 MANUAL OR 3 MANUAL AUSTIN CONSOLE. C. A. Bentschneider, 10617 Sharon Valley Rd., Brooklyn, MI 49230.

SPOTTED METAL PIPES, ANY CONDITION \$1.25 per pound. W.Z.S., P.O. Box 520, Pineville, NC 28134

USED SPOTTED METAL AND OLD SPOTTED metal pipes, \$1.25 per pound. Contact Trivo Company, Inc. Manufacturers of Quality Reed Pipes, 515 South Burhans Blvd., Hagerstown, MD 21740.

A COPY OF "INFORMATION ABOUT ESTEY Organs, 1923" and other Estey memorabilia. State condition and price. L. W. Leonard, 17 Winnicoosh St., Laconia, NH 03246.

WANT TO BUY PARTS FOR PLAYER GRAND pianos, Duo-Art or Ampico systems. Also want player grand. Brady, 4609 Cranbrook, Indianapolis, IN 46250.

WE WILL PAY \$1.40 PER POUND FOR SPOT- ted metal pipework delivered or shipped prepaid to our Gloucester workshop. Fair prices also for good common metal and tin. C. B. Fisk, Inc. Cape Ann Industrial Park (Box 28), Gloucester, MA. 01930. (617) 283-1909.

20 H.P. OR LARGER SPENCER BLOWER. Will remove from present location. Send information to: John Lyon, Box 632, Novi, MI 48050.

WANTED—MISCELLANEOUS

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

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

WANT TO BUY 16' PEDAL REED, 4" TO 5" wind-pressure, 32 or 44 notes, medium scale. Call or write: Steve Ellis, 320 South 400 East, Centerville, UT 84014. (801) 295-5450.

1 OR 2-RANK MECHANICAL ACTION chest. 54-61 notes, for use in small positiv organ. Address D-3 THE DIAPASON.

PARTS NEEDED FOR 1957 AEOLIAN-SKIN- ner console: manual pistons and lee studs. Pels American Corporation, 3020 Oakwood Dr., Grand Rapids, MI 49506.

2-MANUAL AUSTIN CONSOLE, MUST BE in good condition and reasonably priced. C. A. Bentschneider, 10617 Sharon Valley Rd., Brooklyn, MI 49230.

8' VOIX CELESTE (49 PIPES); 8' DIAPASON, lower 12 pipes; 16' reed, 12 pipes; used relays and switches; 1-HP blower; used combination action. Will pick-up in Western area. Peter Hudson, St. Paul's Episcopal Church, Bird & Pine Street, Oroville, CA 95965. (916) 533-0332.

OLD TRACKER ORGAN, ANY CONDITION. Will beat meltdown price. William Marra, 12 Indian Tr., W. Milford, NJ 07480. (201) 697-6270.

WURLITZER POSTHORN, PREMIUM PRICE, R. Ward. Call collect: (813) 922-3063, 349-2459 (E&W).

PIPE ORGANS NEAR PHILADELPHIA, PA area. I buy and remove professionally. Bernard Blum, 434 Ruscomb, Philadelphia, PA 19120.

MISCELLANEOUS

"YOU MUST BE BORN AGAIN." CALL Brother Rod (712) 239-5804 anytime, or write: Box 33-L, Sioux City, IA 51108.

WORKSHOPS IN IMPROVISATION AND liturgical organ playing in the U.S.A., July 15 to August 8, 1979. Renate Zimmermann, Professor for Improvisation at the Berlin (UEST) School of Sacred Music and at Heidelberg Church Music Institute. For information: Mrs. Heinz Werner Zimmermann, 6370 Oberursel 6, Ursemmer Strasse 9, Germany.

EXPERT REED ORGAN RESTORATION. Rebuilding, tuning, electrification. David Kopp, 22 Clifford Drive, Wayne, NJ 07470; (201) 694-6278.

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.

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

THE NEW 7-OCTAVE PETERSON CHROMA- tic 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.

RECOVERING ANY TYPE OF POUCHES, pneumatics and primaries in leather. Reservoirs reathered also. Write Eric Brugger Releathering Service, 1034 East 29th St., Erie, PA 16504.

MISCELLANEOUS

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

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

I BUY ANTIQUE MUSICAL INSTRUMENTS! Wooden flutes, oboes, bassoons, etc. Unusual brass instruments, hurdy-gurdys, bagpipes, mandolins, harpsichords, you name it. Have one rank of wooden organ pipes to trade. Mickil, Box 1176, Mendocino, CA 95460. (707) 964-5569.

PRIVATE PARTY DISPOSING OF SHEET MU- sic and collections for organ, harpsichord, piano and voice. Send SASE for list: Music, 2900 W. Chase Ave., Chicago, IL 60645.

CONFERENCES

HARPSICHORD BUILDING WORKSHOP, July 11-15, 1979. Complete professional guidance in all phases of construction and voicing. Limited to 20 builders. Frank Hubbard, 185A Lyman Street, Waltham, MA 02154. (617) 894-3238.

RECORDINGS

ORGAN RECORDS BY MAIL. WRITE FOR info on "Organ Record Club" sponsored by Arts Image Ltd., Box 670, South Orange, NJ 07079.

VIRTUOSO PERFORMANCES RECORDED ON Welte Organ Rolls in Germany. Re-performed on a 1929 Welte-Tripp organ. Featured at 1976 AGO convention, now available in stereo. Includes many 19th century favorites; Poet and Peasant Overture, Lemmens Storm, Dance Macabre, etc. Played by Farnam, Gigout, Eddy, Goss-Custard and E. H. Lemare. Two Dolby stereo cassettes \$15 postpaid in U.S. Welte Recordings, 292 Shawmut Av., Boston, MA 02118.

ORGAN MUSIC OF MARIUS MONNIKEN- dam. Four works, 1977 Toccatà, hour Dolby cassette, \$5.50. Alice Simpson, Box 2043, Dearborn, MI 48123.

PUBLICATIONS

HARPSICHORD MUSIC. URTEXT EDITIONS from all over the world, available postpaid. Also books on history and performance. Write for free catalogue. Zuckermann Harpsichords, Inc., Box 121-D, Stonington, CT 06378.

MEMOIRS OF A SAN FRANCISCO ORGAN builder by Louis J. Schoenstein. Enjoyably written, first-hand historical account of the volatile late 19th-early 20th century period by a practical craftsman. The first of its kind, Opus lists, famous organs and personalities, also theatre organs and orchestrations. 701 pages, illustrated. Soft cover, \$15.00. Hard cover, \$35.00. Add 75¢ each book for postage/handling. California residents add 6.5% sales tax. Send name, address, and zip with check or money order to: Cue Publications; 3101 20th St., San Francisco, CA 94110.

TUNING TABLES FOR HISTORIC TEMPERA- ments. Beat rates for fifths and thirds. 45 tables, brief introduction. \$4.50 pp. Rodney Myrvaagnes, Harpsichord Maker, 56 Mercer St., NYC 10013.

JUST PUBLISHED, FROBERGER'S "SUITE AUF die Mayerin," with commentary by George Stauffer. \$3.25 postpaid. Provincetown Bookshop, 246 Commercial Street, Provincetown, MA 02657.

PUBLICATIONS

ERNEST M. SKINNER'S "THE COMPOSITION of the Organ." 12 chapters; approximately 300 pages and 125 drawings by Skinner. Publication September, 1979, upon sufficient advance response. Otherwise, checks returned. Pre-publication price \$20; post-publication, \$25. Orders to EMS Publications, P.O. Box 7635, Ann Arbor, MI 48107.

HARPSICHORDS

LARGE, TWO-MANUAL HARPSICHORD (8', 8', 4' and lute) by Wolfgang Kater for sale. Built 1976 after an instrument by Dulcken. Wood finish, in excellent condition for \$7,000. Contact Christopher Jackson, 3443 Decarie Boulevard, Montreal, Quebec, Canada H4A 3J4. (514) 488-7189.

HARPSICHORD SOUNDBOARD PAINTING. Esther Gilman, 160 Riverside Drive, New York, NY 10024. (212) 595-7235.

FRENCH DOUBLE AFTER 1769 TASKIN, available September, 1979. Also 1977 Muselar for resale. Oliver Finney, Harpsichord Maker, 405-D N. 2nd St., Lawrence, KS 66044.

YVES A. FEDER HARPSICHORD MAKER, PRO- fessional Workshop devoted to clavichords and harpsichords. Custom Made, finished, voiced and regulated. Also authorized agent for full line Zuckermann historically derived kits, at reasonable prices. Advice and trouble-shooting for kit builders, North Chestnut Hill, Killingworth, CT 06417.

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

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

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.

CLEARING HOUSE — LISTING OF HARPSI- chords for sale in Northeast. SASE please. Glenn Giuttari, 9 Chestnut St., Rehoboth, MA 02769.

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.

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

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

SABATHIL HARPSICHORDS, PEDAL HAR- psichords 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.

Slider seals for slider chests.

Verschueren B.V.
Pipe Organ Builders
Heythuyzen (L.)
The Netherlands



Min Henry
PIPE ORGANS
Restorations, Design, Service

1052 Roanoke Road
Cleveland Heights, Ohio 44121
(216) 382-9396



Your personal wishes
are in good hands

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

Klug & Schumacher

PIPE ORGAN CRAFTSMEN
3604 Waterfield Parkway
Lakeland, FL 33801 • (813) 665-4802
Slider Chest Organs
Restoration and Redesign

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 Teher Dr., Dept. D1 Morgan Hill, CA 95037

SCHNEIDER
WORKSHOP & SERVICES, LTD.
Pipe Organ and Harpsichord Builder
New Instruments — Rebuilds
Workshops in Niantic, Illinois
Expert Service
P.O. Box 484 Decatur, Illinois 62525
(217) 668-2412

SCHOENSTEIN & Co.
EST. 1877

SAN FRANCISCO

Michael Loris
Tracker Organ Builder

338 2. East Barre Road
Barre, Vermont 05641

★ **FRANK J. SAUTER and SONS Inc.** ★

4232 West 124th Place

Phones: 388-3355
PO 7-1203

Alsip, Illinois 60658

Organ Builders
• Repairing
• Contractual Servicing
For Unexcelled Service
• Rebuilding

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, 380 Northwest Highway, Des Plaines, IL 60016.

HARPSICORDS

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

HARPSICORDS, PEDAL HARPSICORDS, clavichords custom made. Jan H. Albarde, 14 Princess St., Elora, Ont., Canada N0B 1S0.

HARPSICORDS, CLAVICHORDS, VIRGINALS. Kits and beautifully finished instruments. Free color catalogue. Zuckermann Harpsichords, Inc., Box 121-D, Stonington, CT 06378.

PRECISION FULL SIZE PATTERNS OF HISTORIC French, Flemish, and Italian Harpsichords, from \$25 in paper. Send \$2 for illustrated catalog to R. K. Lee, 353D School St., Watertown, MA 02172.

HARPSICORDS, CLAVICHORDS, SPINETS, fortepianos as semi-kits and fully finished instruments. Send \$0.75 for brochure. Or start from scratch. \$1 for catalog of parts. Plans. The Instrument Workshop, 318 N. 36, Seattle, WA 98103.

DOLMETSCH SPINET (1972), WALNUT, screw-in legs, harp stop 4 1/2 octaves C-F. Versatile traveling instrument. 34 lbs. Heavy-duty, plane-worthy shipping case. \$2100. Paul Winter, Box 68, Litchfield, Ct 06759.

MAGNIFICENT FLEMISH RUCKERS DOUBLE. Decorated soundboard, lid, case as original. Cabriole stand faux bois. A. Cristiano, maker of 380 instruments, 30 Westminster Av., Watertown, MA 02172. (617) 924-2732.

HARPSICORDS OF MOST GENRES FOR pleasure and pedagogy built to individual requirements. Witt Instruments, R. 3, Three Rivers, MI 49093. (616) 244-5128.

PIANOFORTES

PIANO PEDAL ATTACHMENT. PRICE reduced due to a design simplification. The 32-note AGO standard pedal applies to any piano without alteration. \$500 plus shipping costs. Eugene O. Clay, 8028 Inca Trail, Yucca Valley, CA 92284. Phone (714) 345-4604.

FORTEPIANO: AFTER STEIN, 1784. BEAUTIFULLY made from a Hubbard kit by a professional instrument builder. Exceptional tone. \$6000. William F. Dowling, Box 464, Southwest Harbor, ME 04679. (207) 244-7161.

FOR SALE—PIPE ORGANS

3-MANUAL, 28-RANK CHURCH ORGAN available Summer 1979, includes Reuter wind chests and 6 ranks installed new in 1962. Buyer must remove by October 1979. Make offer or send for specifications to Charles Wilmarth, First United Methodist Church, 119 S. Georgia, Mason City, IA 50401. (515) 423-5624.

1941 MOLLER, 2-MANUAL, 12-RANK, Primaries recently re-leathered. Good playing condition. Best offer over \$4,000, FOB. Removal is negotiable. Cannarsa Organs, Inc., Rt. 22, Duncansville, PA 16635. (814) 695-1613.

ONE NEW NINE RANK TRACKER ENCASED instrument. \$25,997.00. Inquire Wicks Organ Company, 1100 Fifth Street, Highland, IL 62249.

FOR SALE—PIPE ORGANS

1924 MOLLER, OPUS 3917, 17-RANK ORGAN with 1950 Austin oak console. Buyer to remove summer of 1979. For details contact Robert Brock, First Congregational Church, 608 West 4th St., Waterloo, IA 50702.

1928 GOTTFRIED, 28 RANKS, 3-MANUAL. Rebuilt by Moeller in 1965. Available after April 15, 1979. Contact Richard Rhoads, Westmont United Presbyterian Church, 601 Luzerne Street, Johnstown, PA 15905. (814) 536-0796.

HINNERS, ONE MANUAL, FOUR STOP mechanical action pipe organ with divided keyboard and 27 note pedal. Fully encased. Can be seen and played. Must remove soon. Freeport Organ Company, Box 246, Hiawatha, IA 52233.

HOOK & HASTINGS 1923, 2-MANUAL, 10 ranks, electro-pneumatic. Playable, excellent for small church or practice organ. Asking \$2,000. SASE for specs and dimensions. Trinity Church, Elm St., Concord, MA 01742.

2/11 ESTEY 1911; TUBULAR PNEUMATIC/ electric conversion in 1968. One rank unified, all others straight. Rolltop console by Klann. MR tubular chime. Will sell all or parts, \$6000 or reasonable offer. Gary A. Hughes, (503) 889-5173, Ontario OR, evenings.

1947 3-RANK, 1947 MOLLER, OPUS 7612 WITH revoiced Gedeckt. Walnut Case. Highest offer over \$5,000. (312) 546-7673.

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

3-MANUAL, 34-RANK CHURCH ORGAN, new Principal chorus on Great. Available summer 1979, buyer to remove by September 1, 1979. Make offer and/or send for specifications to: Organist, Trinity Lutheran Church, 3701 Jefferson Ave., Midland, MI 48640.

PIPE ORGAN, 3-MANUALS (EP), 44-RANKS, rebuilt 20 years ago, antiphonal added in 1964, Reiser console. Buyer must remove during August, 1979. Bids received until April 15, 1979. Contact Philip R. Aley, Minister of Music, First Presbyterian Church, 1702 Iowa St., Davenport, IA. Phone: (319) 326-1691.

2-MANUAL LYON AND HEALY, REBUILT BY Gratton in 1952. 19 ranks. Now in use. Available after April 15, 1979. Buyer must remove. Can be seen and played in present location. Best offer. Contact: Park Presbyterian Church, 201 N. Vermillion, Streator, IL 61364. (815) 673-1526.

MUCH REBUILT 1870'S VINTAGE HOOK & Hastings organ; 3-manual and pedal, electro-pneumatic action. 40 stops approximately 37 ranks, slider and pitman chests, blower. All needs extensive renovation, pipework in good condition. Skinner-type modern drawknob console, good condition. Buyer removes. Whole or in part to highest bidder; bids close June 1, 1979. Seller reserves right to reject any or all bids. Write: Robert Schuneman, Director of Music, First Church Congregational, 11 Garden Street, Cambridge, MA 02138. No calls.

FOR SALE—PIPE ORGANS

MEDIAEVAL PORTATIVES 2675 EX WORKS. For list of other organs suitable for early music, send two dollars. Noel Mander, St. Peter's Organ Works, London E2, England.

FOUR RANK WICKS. EXCELLENT CONDI- tion. Contact David Brown, 2720 Lewiston, Dallas, TX 75227. (214) 285-8009.

2/16 MOLLER, 1921, \$1000. AVAILABLE IM- mediately. Contact Kurt Chione, Cathedral of St. James, South Bend, IN. 46601 (219) 232-4837 or home (219) 272-5340.

1-MANUAL AND PEDAL, 7-RANKS. 4'D. X 8' w. x 8' h. oak case. \$8,500. H. Stauffer, Rt. 2, Box 165, Houghton Lake, MI 48629. (517) 422-5225 or 366-7278.

14-RANK ORGAN AVAILABLE MAY 1ST, 1979. Contact Richard Bratt, Immanuel Lutheran Church, 346 Shrewsbury St., Holden, MA 01520.

REUTER ORGAN, 7-RANKS IN GOOD CON- dition. Penick, 16817 N.E. Oregon, Portland, OR 97230. (503) 254-1316.

10-RANK, 2-MANUAL ORGAN, 1962. AVAIL- able between May 1-10, 1979. Buyer to remove. Minimum bid, \$1500. Ken Hannaford, First Presbyterian Church, 2499 Homestead Rd., Santa Clara, CA 95050. (408) 984-0804.

11-RANK, 2-MANUAL KIMBALL PIPE ORGAN. Good working condition. Console rebuilt in 1954. Buyer must remove during May, 1979. Bids received until April 30, 1979. Contact John Crouch, First Congregational Church, 5th and Kennedy, Grand Junction, CO 81501. (303) 242-0298.

AEOLIAN PLAYER RESIDENCE ORGAN. 2/16. (Built and wired for 20 ranks.) Plays both regular and expression rolls. Harp and chimes. Complete, pipes crated, "unmolested," ready to ship. 155 perfect rolls. Carved oak chamber facade included or for sale separately. Pictures \$5.00. Seeking offers. Write G. E. Hamilton, 2500 W. Broadway, Louisville, KY 40211. Phone (502) 776-1561.

TWO 2-MANUAL MOLLER ORGANS, ONE with 10-year-old console and reservoirs. Both will have new direct electric chests built before installation. Will install free within 150 miles. Contact C. F. Snyder Organs, P.O. Box 322, Lewisburg, PA 17837. (717) 524-9581.

EXISTING STANDAART REBUILD OF A 1920'S Moller. The instrument consists of approximately thirty registers. Purchaser must agree to remove the entire organ within a mutually agreed amount of time. Please direct inquiries to Stephen D. Largent, Care of University United Methodist Church, P.O. Box 728, Chapel Hill, NC 27514.

FOR SALE—THEATRE ORGANS

2/7 MORTON, IN STORAGE AT HOME. SEE to appreciate. \$3,000 firm. (617) 352-2835.

3/10 WURLITZER, ALL RELEATHERED AND playing. Special double bolster "H". Extra parts, Wurlitzer chests, sleighbells, toy counter, brass trumpet, 15-hp Spencer, etc. Call or write: (714) 444-4691, 560-9898, 225-1496 or 5375 Kearny Villa Rd., San Diego, CA 92123.

FOR SALE—THEATRE ORGANS

EXCITING THEATRE ORGAN, 2M/6R, IN- cluding English Post Horn to 16', 13 percussions/traps, 4 tremulants. Custom made by Wicks in 1974. Wurlitzer replica horseshoe console with capture combs and couplers. Glass shutters, High pressure 5 HP blower. Wurlitzer replica reservoirs. Professionally removed and crated. Like new and ready for immediate installation. \$18,000. Call (415) 535-1211 days, or 522-7688 evenings.

4-MANUAL WURLITZER FROM UPTOWN Theatre and 3-manual Wurlitzer from Grove Theatre, both from Chicago. Also largest inventory of Wurlitzer theatre organ parts ever assembled for sale, due to illness. In whole or in part, cash sale only, first come first served. Hoosier Theater, Whiting, IN 46394; (219) 659-1737.

2/6 BARTON THEATRE ORGAN. RANKS ARE Tibia, String, Vox, Tuba, Flute and Kinura. Also Chrysoglott, Chimes, Xylophone, 3-HP 230/60/1 Spencer blower. Second touch, combination action, swell shades and more. Will also throw in extra Barton String and Diapason. Will take best offer. Send offers to John Petersen, R.R. 2, Box 50, Dysart, IA 52224.

2/9 GENEVA THEATRE HYBRID. HARP, Chimes, Burton solid-state relays. Single chest. Asking \$4000. Send SASE to Howard Burton, 3045 3rd Av., Marion, IA 52302.

REED ORGANS

REGAL BY MARC GARNIER OF FRANCE. Range: 16' CDEFGAB \sharp BC—c \sharp . 57 notes, short bottom octave. Beautiful old European oak. Has two weighted horizontal bellows with two foot-operated feeder bellows. Pictured in June 1978. Diapason. Heard in AGO-Seattle pre-convention performance of Monteverdi's "Vespers." \$7,000. (916) 345-2985.

MASON-HAMLIN REED ORGAN (LISZT OR- gan), many stops, 32-note pedalboard. New Hampshire Conservatory of Music and the Arts, Box 122, Winchester, NH 03470. (603) 239-6677.

RARE COLLECTORS ITEM. LARGE 2-MAN- ual and pedal Vocalion reed organ, Mason & Risch, with blower, pipe facade across front. 2-HP single phase Kenetic Blower (new Century motor), 500 cu. ft. at 15". Four Kimball theatre organ chests. Deane Partee, 111 Baurice St., Pioneer, OH 43554.

FOR SALE—ELECTRONIC ORGANS

301 ALLEN COMPUTER ORGAN, UNDER warranty. Two sound boxes. Like new, \$10,000. Dr. John M. Hall, days, (919) 647-3001, nights, (919) 645-4620.

CONN CLASSIC MODEL 825, 2-MANUAL, AGO organ. Walnut, excellent condition. Hold-set combination action, 5 speaker systems. About 10 years old. \$3,950. New cost is now \$15,000. Jim Hahn, 375 South Carr St., Lakewood, CO 80226. (303) 986-8610, late evenings.

NEW ARTISAN "CONCERT" MODEL. THREE manual, complete. Half price. \$17,500. Free brochure. Used "Concert" model, solid state, complete. \$12,500. Free brochure. Newport Organs, P.O. Box 2613, Newport Beach, CA 92663.

Shawhan Pipe Organs

REBUILDING — SERVICE — NEW ORGANS —
1901 Howell Street
Fort Wayne, Ind. 46808
219-422-8863

C.F. SNYDER

Three Generations of Service
New Organs Rebuilding
Maintenance

P.O. Box 322
Lewisburg, Pa. 17837
717-524-2029

since 1845

Rieger

Rieger Organs
A-6858 Schwarzach Austria

AD KOPPEJAN

pipe organs
new organs
restorations
maintenance

48223 Yale Rd E
Chilliwack, B C
Canada V2P 6H4 Phone (604) 792-1623

ELECTRIC EXPRESSIVE PERCUSSIONS

for
pipe or electronic organs

Operates from under key contacts. Full concert instruments, marimbas, vibraharp, orchestral bells, xylophones, and pianos, in 2' and 4' stops. Only manufacturer of such instruments in USA.

Phone, write, or wire

Decatur Instrument Corporation
1014 E. Olive St., Decatur, IL 62526
(217) 422-3247

McMANIS ORGANS

Incorporated
10th & Garfield
KANSAS CITY, KANSAS
66104
A.P.O.B.A. Member

Gress Miles

ORGAN COMPANY, INC.

WASHINGTON ROAD
PRINCETON, NEW JERSEY 08540

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, 380 Northwest Highway, Des Plaines, IL 60016.

FOR SALE—ELECTRONIC ORGANS

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. Make offer Immanuel Lutheran Church, Albany, OR 97321. (503) 928-5118.

CLASSIC-CUSTOM ELECTRONIC ORGANS. Authentic pipe organ voicing and ensemble. For brochure and sample specifications write Classic Organ Co. Ltd., 210-13 Don Park Road, Markham, Ontario, Canada L3R 2V2.

ALLEN, CONN CHURCH, THEATRE ORGANS. 350 grand pianos. Largest selection in USA over 1500. Victor, 300 N.W. 54th St., Miami Fla. 33127 (305) 751-7502.

ROGERS PROVIDENCE 330 3-MANUAL, lighted drawknob, AGO walnut rolltop console for sale. Four 100-watt tone cabinets. Three generator ranks, 6 unit voices, 45 stops (32' pedal). Twenty piston computer combination action. All solid-state, excellent condition, used little. \$20,000. Write Kermit Klinghammer, 1729 Elm, St. Charles, MO 63301. Call (314) 724-9162.

RODGERS CAMBRIDGE 220TS (1974). 2-MANUALS, walnut, stop tab, 13 piston-setter board, transposer. Used as concert touring organ. Asking \$10,500. Paul Winter, Box 68, Litchfield, CT 06759. (203) 567-8796.

ALLEN 423 COMPUTER ORGAN. THEATER specifications. Can be changed to classic specs by Allen at a very low cost. Adjustable combination action. One external "Gyro" speaker. Would consider older 32 pedal transistorized organ in trade (Allen, Conn, Rodgers, etc.). Also would consider an excellent stereo system in trade. Rollo White, Jonesboro, AR 72401. (501) 932-7665 evenings, or (501) 932-6649 days.

RODGERS MODEL 220-11 TWO MANUAL, tracker touch, drawknob AGO console, walnut, 6 channels, main and echo, 56 external speakers in custom tone cabinets, divided expression, crescendo, 32' pedal, full reed chorus in swell, flute and string celestes, super and sub couplers, capture combination action. Excellent condition; used only in private home for two years. Three years left on five year warranty. Price \$19,950 to \$22,500 depending on moving and installation arrangements. Organ may be seen and played. Southern California area. Phone (213) 429-6940 evenings and weekends.

FOR SALE—MISC.

1938 3-RANK ORGAN SUPPLY CONSOLE, chests, pipes, reservoir, blower, etc. Best offer over \$1,500. FOB. Miscellaneous and pipes, SASE, Cannarsa Organs, Inc., Rt. 22, Duncansville, PA 16835. (814) 695-1613.

1/3 HP BLOWER, NEVER USED. ALSO, 8 Gedect, 4' Rohrflute and other items. Address C-6 THE DIAPASON.

IV MANUAL REISNER CONSOLE. CAPTURE system, 71 stops, 36 couplers, 42 pistons, \$5,000. Aeolian Harp, \$800. Both in excellent condition. Milner Organ Co., Rt. 1, Eagleville, TN 37060. (615) 274-6400.

880 K.A. DIRECT PALLET MAGNETS, 70 OHM DPG, \$1.50 each, 200 K.A. spring lever magnets, 70 OHM SLG, \$1.50 each. Contact Holtkamp Organ Company, 2909 Meyer Av., Cleveland, OH 44109.

FOR SALE—MISC.

CASAVANT 1928 CLASSICS; FIVE RANKS OF pipes, including 8' Cor De Nuit, 8' Viole d'Amour, 8' Viole Celeste, 4' Fern Flute, 8' Vox. All on original chest with reservoir. (5" wind pressure.) Also 7-rank Casavant chest with reservoir, and shade frames with twenty shades, plus engine, tremolos, wind trunks, etc. Take all or parts! Call (609) 546-5196 and make offer.

DEAGAN CLASS A CHIMES, 25 NOTES, G to G with e.p. action and regulator. A collector's item! Make offer (609) 546-5196.

BAROQUE POSITIV DIVISION BY FORMER employee of C. B. Fisk, consisting of 8' Stopped Diapason, 4' Chimney Flute, 2' Principal, 4-rank Mixture, in walnut casework. As is on electropneumatic chest, \$2,750. On slider chest, complete with blower, keyboard and copper-tube Krummhorn, \$7,500. F. Lee Eiseman, 76 High St., Charlestown, MA 02129

ONE 13-NOTE RANK OF 32' BURDON wood pipes. Also various ranks of wood pipes for sale. Must vacate. Make offer and take away. In storage at Pennell, PA. Call Ken Creech, (215) 752-7299.

PIPE ORGAN MATERIALS: PIPES, POUCHES, magnets, etc. Send for our list. Fazakas Organ Co., P.O. Box 106, Martinsville, NJ 08836.

SET OF 3 MATCHED KLANN MANUALS with wired coupler key actions (12-18-14 slides) and in-console type wired pedal contacts with 9 coupler switches. Built for large Artisan theatre electronic, but never used. Priced at 1/4 new cost, \$1,000. Send \$1 for specifications. Console, 3-manual drawknob, roll top, bench and pedals. This recently built empty case is very good looking, finished light walnut, has room for 75 drawknobs and 20 lift tablets. For electronic or pipe organ. Priced at 1/4 new cost. \$750. Send \$1 for picture. New Orchestra Bells. By popular demand, we are again producing these famous attachments. Free brochure. Newport Organs, P.O. Box 2613, Newport Beach, CA 92663.

MOLLER CONSOLE — 1956, 3-MANUAL, Remote combination action. Available August 1979. Petty-Madden, Organbuilders, 239 Madison Av., Warminster, PA 18974. (215) 441-5722.

3-MANUAL MOLLER CONSOLE, 5 DIVISIONS, 1939, blonde case and bench, standard AGO, 15 tilting tablets, 59 drawknobs, 46 pistons (7 generals), 3 expression pedals, 1 crescendo pedal, 2-rank choir sesquialtera, 2 wind reservoirs also available. Inquire: Music Director, Zion Lutheran Church, 602 Grant St., Wausau, WI 54401.

AEOLIAN DUO-ART ORGAN PLAYER WITH 200 rolls. Aeolian console player with 500 rolls. Ornate case and bench. Both from 53-rank organ. Call (415) 647-5132.

4' DIAPASON, 8' SALICIONAL, 8' GAMBA, 8' Dulciana, 8' Vox Humana, six rank duplex chest, 32 note pedalboard, remote coupler relay, manual slides by Reisner and Kligen, and key holding machine. Send SASE for list. Johnson, Organ Co., Inc., Box 1228, Fargo, ND 58107. (701) 237-0477.

FOR SALE—MISC.

ONE NEW REISNER COMBINATION ACTION offering six pistons, ten generals for a total of 93 stops and couplers. Also new relays available. Priced attractively. Contact Wicks Organ Company, 110 Fifth Street, Highland, IL 62249.

METAL ORGAN PIPES, FIRST CLASS WORKMANSHIP. Helmut Hempel Organ Pipes, 4144 West 50th St., Cleveland, OH 44144.

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

COLLECTOR'S ITEM: ANTIQUE THEATRE Hammond Novachord, excellent condition for playing the unusual. One 2/7 Wicks pipe organ with horseshoe console, formerly in church; also one 2/11 Hillgreen-Lane pipe organ. Many misc. blowers, extra pipes, chimes and chests. Will take best offer for whole amount. Warren North, RR 2, Brookston, IN 47903. (317) 563-3531.

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

WAREHOUSE CLEARANCE SALE — MANY consoles, chests, keyboards, pedalboards, Wicks relays, Klann relays, Bourdon, Melodias, Open Diapasons, etc. Send business size SASE for list. Lurth Organ Co., 317 Record St., Mankato, MN 56001 (507) 388-8864.

ORGAN DEMOLITION KIT. GUARANTEED to convince your congregation that a new organ is necessary. Includes hammer, wire cutters, rectifier short-circuiting device, and matches. Easy-to-follow directions. Dynamite extra. D-A Wrecking Co., East Chicago, IL.

ELEGANT, CONTEMPORARY, FIVE SECTIONAL organ case for 15-20 stop 2-manual tracker. Will design stop list and windchests to your specific needs. Write for photographs and details. A. David Moore & Co., North Pomfret, VT 05053. Phone: (802) 457-3914.

E. M. SKINNER (1930) 5-RANK ECHO COMPLETE. 8' Cor de Nuit, 11 Dulcet, 4' Fern Flute, 8' Vox Humana. Chest reathered. Includes swell frame with motor, tremulant and regulator. Mint condition. May be seen and played in residence. Buyer to remove. \$1800. 3-HP Kenetic blower, \$250. New York City, 7-9 p.m. (212) 528-9443.

ROOSEVELT DOPPLE FLUTE \$350. SKINNER English Horn, 10" wp, \$1500. Chicago area. Crating and shipping additional. Address D-6 THE DIAPASON.

90 USED REISNER DIRECT VALVE ACTIONS, with magnets. \$1 each. Church Organ Co., 18 Walton St., Edison, NJ 08817.

2-MANUAL ORGANS: VOCALION REED tracker, Estey reed tracker, Moller Artiste. Two Reisner manuals with couplers. Deagan Class A chimes with action. Late Estey 2-manual console. Wanted: 5x8 swell shutters. Address D-5 THE DIAPASON.

3-MANUAL CONSOLE (OAK). 2 ROWS OF stop tablets, pedalboard, bench. Five years old. \$1,500. Century Pipe Organ Company, 318 Anderson Blvd., Geneva, IL 60134. (213) 232-7291.

FOR SALE—MISC.

8' SALICIONAL. ESTEY, 61 PIPES. P.O. BOX 22128, Dallas, TX 75222. (214) 946-3493.

GOTTFRIED POSTHORN, 10" WP, EXCELLENT condition. \$2500. Bill Pilgermayer, 2415 Old Forty Foot Rd., Harleysville, PA 19438. (215) 584-5917.

16' WELTE DIAPHONE, 15" PRESSURE, 18 notes. Wurlitzer style regulators and concussion bellows, new. Bill Coffman, 140 Richmond St., El Segundo, CA 90245.

WAREHOUSE CLEARANCE SALE. LARGE list of theatre and classic pipework and miscellaneous components. Send SASE for complete list to Hochmuth-Stankey Pipe Organs, Inc., 1001 Bjork Drive, New Lenox, IL 60451. (815) 485-8802.

8' MELODIA 1874 STEER & TURNER, TENOR C. 46 perfect pipes. J. Crum, Box 384, Cobleskill, NY 12043.

8 RANKS, 3 MANUALS, PEDALBOARD FROM Moller church organ: 8' principal, gemshorn, doppeflute, melodia, gedect, aeoline; 4' rohrflute, harmonic flute. \$600 all. Goodwin, 46 Marrow, Hampton, VA 23669. (804) 722-4275.

ESTEY PIPE ORGAN RANKS (37). WRITE for price list. Bill Coffman, 140 Richmond Street, El Segundo, CA 90245. (213) 322-2592.

2/11 MARR & COLTON CONSOLE AND REAY, \$1400. Wurlitzer items are as follows: large toy counter, \$800; chime action, \$75; Glockenspiel, \$300; 16' Diaphone, \$650, and more. Send SASE to John Petersen, 7326 Larch, I.S.U., Ames, IA 50013.

WURLITZER TIBIA (10") T. C. KIMBALL Vox. Will ship. Other items. Bernard Blum, 434 Ruscomb St., Philadelphia, PA 19120.

CHEAP 2-MANUAL CONSOLES, 1 ELECTRIC action, 1 old tracker. No benches. (312) 764-4886.

25-NOTE CLASS A DEAGAN CHIMES, NO action. (201) 875-9550.

BLOWER, 10 YEARS OLD, GOOD CONDITION, 3/4 hp, 120 volt, single phase, \$150. White Organ Company, 2540 Webster Rd., Lansing, MI 48917. (517) 323-3174.

ORGAN CABLE, 24 GAUGE COPPER PVC insulation & jacket: 32 conductor, 35¢/ft; 50 conductor, 50¢/ft; 64 conductor, 75¢/ft; 100 conductor, 95¢/ft. Shipping included on orders over 100 ft. Quantity discounts on orders totaling 3,000 ft. White Organ Company, 2540 Webster Rd., Lansing, MI 48917. (517) 323-3174.

PARTS FROM DISMANTLED AUSTIN ORGAN. Best offer will be accepted. Complete Vox Humana with small chest, two blowers with motors, echo division chest (good shape), assorted pipe-work. Address D-4 THE DIAPASON.

THREE-MANUAL, AGO STANDARD, BLACK willow console. 96 electro-magnetic stops, setter board, 220 volt power supply. Used two years, very reasonable. Covered Bridge House, Barrington, NH 03825.

ELECTRIC ACTION VALVES, 40 AND 90 ohms, \$1.80 and \$1.90 each. Aluminum and spotted metal pipes. New solid maple chests. 1979 catalog; \$5.00. Justin Organ Pipes, 15 E. Elizabeth St., St. Paul, MN 55107. (612) 778-0954.

DO IT YOURSELF PIPE ORGAN KITS
Custom specifications for church or residence, complete or parts, full instructions by established organ builders.

COLKIT MFG. CO.
252 Fillmore Ave., Tonawanda, N.Y. 14150

Delaware

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

MEMBER A.P.O.S.A.



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, Plineville, N. C. 28134
NATIONS FORD ROAD • CHARLOTTE, N. C.

MULLER PIPE ORGAN CO.

RESERVOIRS

1365 So. Detroit Ave.

Toledo, Ohio 43614

419-382-6761

VISSER-ROWLAND

713/688-7346
2033 JOHANNA B
HOUSTON 77055

International Society of Organbuilders

JULIAN E. BULLEY

New Organs — Rebuilding
Service
SINCE 1906

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

TELLERS ORGAN
Company, Inc.

COMPLETE ORGAN SERVICE
SINCE 1906

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

DEAGAN

Chime Co.
2023 Eastern Ave.
Cincinnati, O. 45202
(513) 221-8600



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.

Murtagh-McFarlane Artists Management

127 Fairmount Avenue

Hackensack, New Jersey 07601

201-342-7507



Marie-Claire Alain



Robert Anderson



Erich Arndt*



George Baker



Robert Baker



Guy Bovet*



David Craighead



Catharine Crozier



Susan Ferré



Gerre Hancock



Clyde Holloway



Peter Hurford



Francis Jackson



Marilyn Keiser



Susan Landale



Joan Lippincott



Marilyn Mason



James Moeser



Martin Neary



Simon Preston*



Michael Radulescu



George Ritchie



Daniel Roth



René Saorgin



Michael Schneider



Donald Sutherland



Frederick Swann



Ladd Thomas



John Weaver



William Whitehead



Gordon & Grady Wilson



Heinz Wunderlich



Gerd Zacher*

*European Artists Available Season 1979-1980