

THE DIAPASON

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

Seventieth Anniversary Year

Seventieth Year, No. 7, Whole No. 835

A Scranton Gillette Publication

ISSN 0012-2378

JUNE, 1979

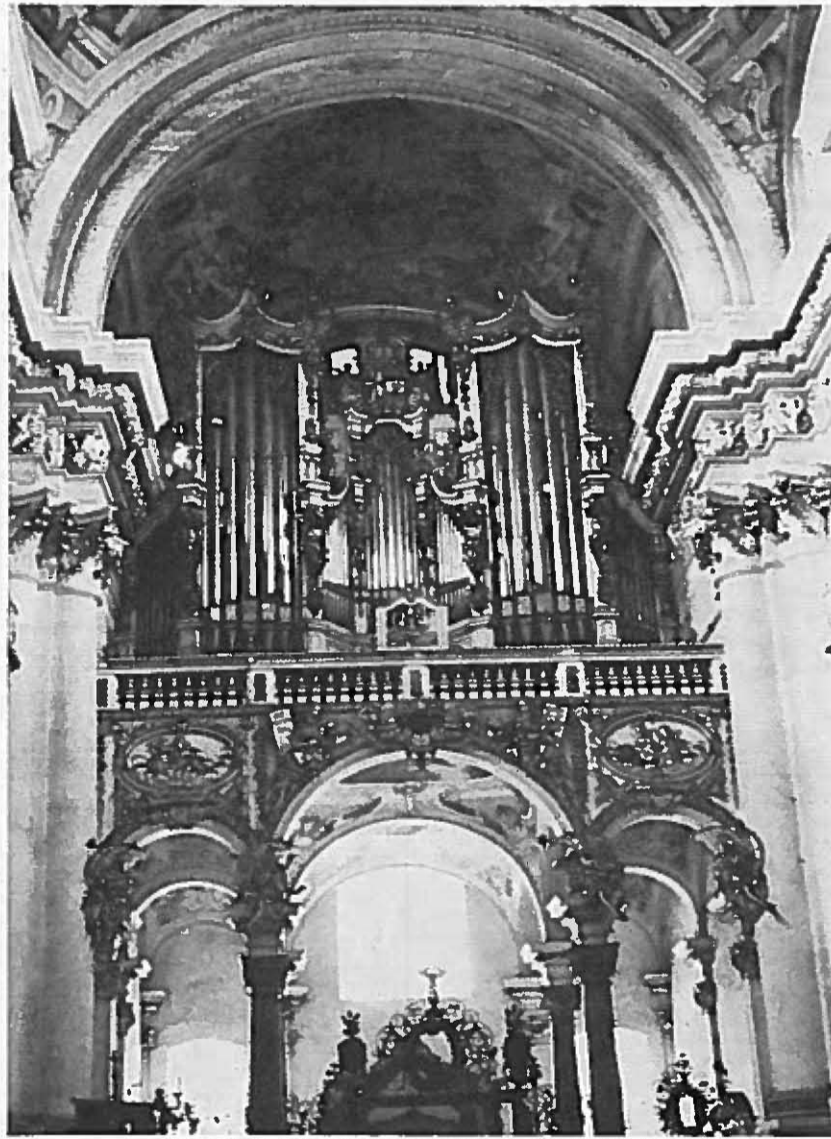
The Five Organ Preludes of Anton Bruckner Key to Organ Improvisation in 19th-Century Austria?

by H. Paul Shurtz

Improvisation was an important part of an organist's training in the 19th century, especially in France and Austria. The ability of the French organists to improvise is well-known; however, that of the Austrians is almost never mentioned. Among the most accomplished improvisers during the second half of the 19th century was Anton Bruckner. To contemporary musicians the name Anton Bruckner is primarily associated with symphonies and sacred choral music. Only occasionally today is his name mentioned with regard to the organ. Yet in his own lifetime he was famous as an organist and held several influential positions, including first organist at St. Florian (an Augustinian monastery with a large Chrismann organ), organist at the Linz Cathedral and at the Imperial Chapel.

Bruckner was the official representative of the emperor to the World's Fair at the Crystal Palace in 1871 and made several trips to play concerts, including recitals at Notre-Dame in Paris and Royal Albert Hall in London. His concerts usually included improvisations on themes from his own symphonies, compositions of other composers, and national anthems, hymn tunes, or chant melodies. This ability to improvise was widely acclaimed, especially in Paris. While the English were more reserved in their enthusiasm, they were nonetheless favorable in their response to Bruckner's five recitals at the Crystal Palace, as seen in the review that appeared in the *Morning Advertiser* of 1 Sept. 1871: "truly excellent . . . leaving nothing to be desired . . . Herr Bruckner excels in his improvisation. You will find great easiness and abundance of ideas, and the ingenious method by which such an idea is carried out is very remarkable."¹

Although he was highly regarded as an organist and composer, Bruckner wrote almost no music for the organ. Most of the organ compositions are short preludes and postludes, fugues, or transcriptions from his symphonies.² This is not inexplicable, since his forte was improvisation. What is unfortunate is that there remains almost no information as to his improvising procedures. We know from Friedrich Klose, a student of Bruckner in Vienna, that Bruckner was not very



The "Bruckner" organ at St. Florian, near Linz, Austria.

accomplished in ear-training skills, and he composed exclusively at the keyboard.³ We also know from his own accounts that he spent considerable time practicing the organ during his tenure at St. Florian and Linz.

Bruckner received his earliest musical training from his father, a schoolmaster and organist in Ansfelden, Upper Austria. Young Anton sang in the church choir and by his tenth year could play the organ for many of the church services. In 1835 he was sent to Horsching to live with Johann Baptist Weiss, a relative, who was well-known throughout Upper Austria as a fine musician. From Weiss Bruckner learned thorough-bass and took organ lessons. Weiss introduced Bruckner to the Viennese classic school of Mozart and Haydn.⁴

Among the first compositions attributed to Bruckner are the five organ preludes of c. 1837, all in the key of E-flat Major. The preludes are in two groups. The first four are written in a chordal style built upon a strong bass movement, as seen in Example 1. These preludes may perhaps be realizations of figured-bass exercises and may very well be a part of Bruckner's study of the subject. Since the study of figured-bass was such an important part of organ training in Vörmars Austria, it is not unlikely that either Bruckner wrote the exercises or, more likely, his teacher Weiss may have assigned such exercises to him. These exercises may have also provided the format for further study in improvisation as is demonstrated in the fifth prelude (Example 2). This prelude appears to be

an expansion of the chordal style of the other four. It begins in the chordal style of the previous four, but later breaks up the chords into scales and arpeggios. The first four preludes, then, are merely chordal outlines, while the fifth is the elaboration. The preludes provide the young student with a handy framework in which to practice simple improvisation, and may have served the same purpose for Bruckner.

These preludes appear also to be studies in harmony. Within each prelude the problems of modulation by common tone, enharmonic equivalents, and tertial movement are explored, as seen in Example 3. These pieces are much more chromatic than their vocal counterparts. The *Pange lingua* and the early masses are considerably less adventurous (Example 4). Because of the advanced harmony and the exercise-like quality of these preludes, the question arises whether these compositions are really by Bruckner or perhaps by his teacher. Unfortunately, it is not possible to tell for sure. Although there are several extensive notebooks of studies dating from his six-year study of theory with the Viennese theorist Simon Sechter, there are none from this early period. While the manuscripts are in Bruckner's hand, it is not possible to tell if he copied them from some other source.

These five organ preludes are perhaps an indication of the beginning training of an organist in Austria in the 19th century. From the study of thorough-bass, the student moved to the study of simple improvisation by means of expansion of a series of chord progressions. Whether these preludes are really Bruckner's own or exercises given to him by his teacher is not as important, at least to this author, as what they show about the training of the 19th century Austrian organist.

NOTES

¹ Derek Watson, *Bruckner* (London: J. M. Dent and Sons, [1975]), p. 28

² The organ works of Anton Bruckner have been collected in a volume edited by Hans Haselböck, *Anton Bruckner: Orgelwerke, Dieltto Musicale*, 364 (Vienna: Doblinger, n.d.)

³ Friedrich Klose, *Meine Lehrjahre bei Bruckner* (Regensburg: Gustave Bosse, [1927]), p. 27.

⁴ The details of Bruckner's early training may be found in volumes 1 and 2/1 of August Göllerich and Max Auer, *Anton Bruckner: ein Lebens- und Schaffensbild*, 4 vols. in 9 parts. (Regensburg: Gustav Bosse, 1922-36; reprint ed. Regensburg: Gustav Bosse, 1974)

(Musical examples continue on page 2)

It all began last January with *Retrospection*. Then, in March, came *Circumspection*. Along with these offerings there were various other expositions, disquisitions, investigations, dissertations, and even elocutions. Would there be no cessation?

In the meanwhile, having suffered relocation, we received *Introspection* and *Retro-Suspension*, both of which appear in this issue. These two articles, each by a distinguished practitioner of his art, are both very different; one is the more concerned with the instrument, the other with the playing of it. Each has some serious points, albeit masked occasionally by humor, and both are commended to your reading.

All the -tion articles, as well as the letters they have sparked, have had points to make, and they have willingly consumed the printer's ink. We hope they have elicited consideration, reflection, and deliberation, not just scintillation and locution. At this point, we suggest application of the ideas and termination of the verbiage (verbatation?). You may expect a different sort of material in the July issue.

Jobs

June, the traditional month for graduations, brings with it thoughts, for many, of jobs. Notice that the word isn't *promises* — the only thing we're really guaranteed is to be taxed on our way to death — but there are *prospects* of employment, even for organists.

Someone has said that no one would ever take any job if they really knew what it involved, and there is probably more than a grain of truth to this. Most jobs are lousy to some degree and few are completely satisfactory in all respects. In short, even the best job is not golden.

Organ-related positions are seldom exceptions to the nothing-is-as-good-as-I-wish-it-were stance, but there is a bright side: no matter how bad the job, an organist does have the opportunity to practice the art he or she has learned and presumably loves. The organbuilder similarly works in the craft he/she has chosen, usually out of preference. Many people in more routine workaday jobs do not realize any self-fulfillment from their work, and that is truly sad.

One is constantly appalled the way many younger organists set down conditions of employment that are naive and unrealistic. "I won't take it unless I'm paid to practice all I wish." "I have to have a new 4-manual, or they can get another organist." "I might consider teaching college if I had good students all the time." While these may be laudable wishes, they seldom exist in fact. College jobs, even bad ones (with bad students), are few and far between. Not many organists can command a dream organ. Extensive practice time usually comes *after* working hours.

It's far better to take a job, whatever it is, and do one's best at it, than to complain because the right job isn't available. One must often overlook the fact that salaries are low and bosses are unappreciative, if not downright stupid. Teachers should begin to instruct their students at an early age in the realities of jobs and how to make the best of them. We might all keep as a model the dear teacher who labored in the wilderness for many years under less than favorable circumstances and without a decent instrument, yet managed to train many of the country's finest organists.

Dulciana

I recently had the opportunity to play a mighty organ, one which appeared to have everything one could reasonably want on a large, new instrument. Three manuals and fifty stops strong, it was built by a well-known builder at the cost of roughly a quarter-million dollars. It sported the right kind of action, lots of pistons, a handsome console, and an impressive case. There was a this-stop and a that-stop and a the-other-stop, the latter *en chamade*. The pedigree could certainly be felt, if not seen. Obviously, this was an organ which would be good for playing the complete anything. How convenient!

I sat down to play and was impressed by the principal choruses, the varied flutes, the independent pedal, the wondrous reeds. There was a lovely gamba and celeste in the Swell. The mutations were colorful. The big ensemble was thrilling. I played on. . . .

Unfortunately, this little story is not a fable: soon I discovered a flaw. The gamba was the only soft stop among the fifty! The principals were aggressive, the flutes chirped, and the reeds were bold. If only that gamba had had a relative on another manual! Call it what you will, the dulciana was definitely missing.

I regularly play an older organ at church. It is neither large nor famous, but every stop in it is useful. It has a lovely register on the Great, one which is smooth and rich, but on the soft side, somewhat like a junior principal. It's named *Dulciana* and it gets lots of use.

Perhaps you would prefer a dolcan, an erzähler, a gemshorn, or something similar with another name. But, isn't it time that we built organs so that the larger ones would have at least *two* soft B' stops? — A. L.

THE DIAPASON

Established in 1909

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

JUNE, 1979

Editor

ARTHUR LAWRENCE

FEATURES

The Five Organ Preludes of Anton Bruckner by H. Paul Shurtz	1-2
Introspection by Lawrence Phelps	10-12
Retro-Suspension by Peter Flanyavsky	14-15
The American Institute of Organbuilders Journeyman and Master Organbuilder Examinations	16
Etiquette for Young Recitalists by Douglas Johnson	17

REVIEWS

Music for Voices and Organ by James McCray	4
Flor Peeters Book	5
London Recitals	5

EDITORIALS

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

LETTERS TO THE EDITOR

3, 12-13

NEWS

Appointments	6
Announcements	6
Managements	6
Nunc Dimittis	6
Harpsichord	8-9
Here & There	13
Summer Activities	20-21

NEW ORGANS

18-19

CALENDAR

22-24

CLASSIFIED ADVERTISEMENTS

25-27

Prices:

1 yr.—\$7.50

2 yrs.—\$13.00

Single Copy—\$1.00

THE DIAPASON

Published Monthly by

Scranton Gillette Communications, Inc.

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.

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.

Bruckner Musical Examples

Example 1. The First Organ Prelude in E-flat, measures 1-9.

Example 2. The Fifth Prelude in E-flat, measures 1-11 and 18-20.

Example 3. The First Organ Prelude, measures 19-27.

Example 4. Pange lingua (1835), measures 1-8.

Example 4. Pange lingua (1835), measures 1-8.

Mr. Shurtz is a graduate of the University of Utah and Brigham Young University. He is presently completing the Ph.D. in musicology at the University of Colorado, Boulder, where he is instructor in music history and literature.

The recovery of the classic organ, as opposed to that other and quite legitimate instrument, the romantic organ, is causing some of the same arguments that have already been rehearsed during the recovery of the classic harpsichord.

The harpsichord, unsuited to the evolving musical ideas of the late 18th and 19th centuries, after some feeble attempts to compromise with its essential nature, died a clean death about the year 1800. The piano took over the harpsichord's functions and became the instrument we know today.

In the piano, the "new music" had a new instrument to exploit, one that became admirably adapted to the new use of dynamics, modulation, tonal colors, and much louder sound needed for the larger audiences.

In contrast, the organ was forced to adapt itself to the "new music." New instruments were made, but as frequently old instruments were rebuilt, expanded, and adapted. The organ's liturgical function was a conservative force that would not allow a complete break with the past. Nevertheless, the organ in the 20th century is as completely different from Bach's instrument as the true harpsichord is from the piano.

The recovery of the classical harpsichord was a necessity: for music in which counterpoint is the central compositional technique, we need an instrument of transparent sound with a noticeable ictus at the beginning of each note. On such an instrument, the keyboard music of the 16th to 18th centuries "plays itself" in a way that can never be realized on a piano. But the harpsichord makes boring nonsense out of romantic 19th-century music.

The modern organ, with its lush and varied tone colors, wide dynamic range, instantaneous changes of registers, and smooth voicing, is admirably adapted to the literature written to that type of instrument — but makes boring nonsense out of the earlier music. The two very different literatures need two very different instruments.

Unfortunately, organs are expensive. Few institutions feel they can afford two separate organs, and "compromise" organs are unsatisfactory for either literature. Congregations and organists are used to the "traditional" sounds and resources they have long known, and this "tradition" is that of the modern organ, while recovery of the classical organ is a radical and strange idea.

Yet recovery of the classical organ is a very real necessity, because the three centuries of literature written for it (and we are recovering more every day) demands it, and is much too rich to be dispensed with. "Tracker" has become the rallying word of the movement to recover the classical organ, but so much more is implied than the means by which a finger is made to open a pallet, important though that is. Transparency of sound, identifiability of source of sound, economy of resources, and the ability of satisfactory individual stops to contribute to a satisfactory chorus — these and many other considerations are as important, perhaps more important, than purely mechanical action. There is a practical limit to how much organ can be musically controlled by a purely mechanical action — and the fact that this limit was sometimes exceeded in the 18th century is no excuse for building knuckle-busters today.

Scalings and voicings and stop lists delightfully appropriate for the kind of acoustics the classical builders worked in are wildly inappropriate for most modern American churches which were built to accommodate the sermon — the central feature of protestant worship. Of how many of these new tracker installations is it said that the organ is marvelous, but unfortunately the acoustics of the building are bad. The organ builder who excuses his instrument because of bad acoustics is not doing his job.

Perhaps the true classical organ cannot now be accommodated to our churches. Perhaps that burden should not be imposed upon congregations. Perhaps we must build special structures — as we now do for symphony orchestras. Enthusiasm for the harpsichord should not lead to destruction of pianos.

Letters to the Editor

Fine romantic organs that work well in their space should not be destroyed by a fanatic devotion to the classical organ and its literature.

How large does a "baroque" organ have to be in order to render its music convincingly? We have learned that Bach's choral music is better done by a small choir instead of the hundreds of voices we used to think necessary. A baroque organ of 10 to 20 stops can be made to give a completely satisfying sound. Often the best solution is to leave the great romantic organ in place and find space for the "tracker" organ.

In any case, the recovery of the classical organ will continue, in spite of the false dichotomies invoked by Mr. Willing, in spite of the sins of the tracker enthusiasts, in spite of the conservatism of congregations and organists. Recognition of the fact that we are talking about two very separate, and necessarily different instruments will eliminate much of the confusion.

Sincerely

David J. Way
Zuckermann Harpsichords, Inc.
Stonington, Connecticut

Optimism

I have read the documents of the recent well-stirred controversy first with curiosity, then amusement, and finally a little sadness. While a small few have written with genuine insight, blaming seems to be the general keynote. The organists blame the builders, the builders blame the organists, everyone blames the composers, and Don Willing blames everyone. If this weren't bad enough, in steps Gillian Weir wearing a carefully tailored costume of sweet reasonableness to tell us that the certain cure for all our anguish lies in a nice, bland, fat-free, homogenized all-purpose organ with liberty and gadgets for all.

And in the midst of all this breast-beating, we grieve the loss of one of the greatest keyboard artists of our time, Anton Heiller. Heiller, who once told some people who had praised his performance on a mediocre organ that they should hear how much better he could play on a good organ. Heiller, whose sincere religious faith was, as is often the case with great souls, linked with a light-hearted zest for living. We will miss him all the more because we needed him so badly.

Heiller had his opinions, of course, but he didn't waste time preaching. He simply played for us so beautifully, so convincingly, and with such genius and insight, that we were compelled to listen, compelled even to believe that the organ truly is a transcendent musical medium. When Heiller played great music on a good organ, the element of sheer quality was so strong that it overrode most peoples' petty opinions and dogmatism. It was, simply, a good thing; it drew us out of our little selves. It is these pinnacles that we should live for, not the dim everyday valleys of mediocrity, make-do, and sameness. This means players, builders, and composers striving for the very best they are capable of, not just talking about it. Were this to happen (and, of course, it *does* happen, but on all too small a scale) we might discover that whatever our individual honest differences might be, we were all really working toward the same goal.

As a historian, I am optimistic. The organ — the *real* organ, that is — has survived the middle ages, the reformation, the depression, and countless other hazards of history. It will survive the atomic and electronic age also (assuming that *anything* survives). I don't think the organ is on the way out. I think it's on the way up. Too many people still love it; too many people still care.

Sincerely,

Barbara Owen
Rockport, Mass.

Non-adherence?

I have not read Gillian Weir's article in the Feb. issue, but I *did* read the letter of Mr. Allen Callahan in the April issue. Frankly, I am shocked and feel it necessary to air my own views arising from his sally.

The shock was first engendered by his use of "meathheads" and "knuckleheads," two terms used extensively by Emil Sitka in *The Three Stooges* and appropriate to such a context. They are wholly inappropriate in the context of any intelligent, scholarly discussion, at least to my mind. We need to attack arguments, not people's characters nor intelligence. Otherwise, no light is shed on anything, and the entire intellectual/artistic community will succumb to a war of name-calling and sniping — a situation little to be desired.

The second shock was engendered by the statement: "They also overlook the fact that the chiffling flutes and *schnarrwerk* were the best that builders of the period could produce." This seems grossly misinformed since the *schnarrwerk* contained reeds of fractional-length resonators and such reeds as the *Hauptwerk Trompete* or the *Pedal Posauene* were built quite differently. The organs in France and South Germany that I have heard and played had no such unpleasant chiff on the flutes that one would not have been able to stand it — a "Fleyschkopf" (Alsatian for "meat-head") such as Kern is building organs based on just such an outmoded ensemble (Andreas Silbermann) and there is neither percussive chiff nor snarling reed-work. Sweeping statements of the kind made by Mr. Callahan are dangerous because although they are partially true, they shade out many other aspects of organbuilding contemporary with those that he decried in the April issue.

Perhaps the solution is one of non-adherence. We are quick to try and erase the errors of the 19th century which redefined the organ and restored via ruination organs of previous periods. At the same time, a huge body of literature came from that era which is as ludicrous when played on baroque-revival trackers (or in the case of M. Garnier, renaissance revival) as is Scheidt on a Cavallé-Coll. We owe it to our students and to ourselves to present our musical palates with a much-varied feast — instruments appropriate to particular kinds of music and musical eras, instruments with broader scope (i.e., the "American Classic" ensemble *did* occur and cannot be ignored), and instruments that are outright Romantic in the extreme sense. It seems to me that only in this way will the idea of *Auffuehrungspraxis* (Performance Practice) settle into a context that is meaningful on the intellectual and aural planes simultaneously.

Very truly yours,

Mark L. Russakoff
Chicago, Ill.

Chauvinism noted

While reading the article entitled, "The University of Michigan's Organ Conference" (Dec. 1978, p. 12.) I came across this statement: "The conference opened Sunday evening with a dazzling display by America's foremost woman organist, Catharine Crozier." That Catharine Crozier is one of America's foremost musicians is well-known to those who have heard her perform. That Catharine Crozier is a woman is obvious both from her name and appearance. However, the statement that she is "America's foremost woman organist" carries with it a certain implication-qualification which, I believe, is totally irrelevant.

Sincerely,

Robert Benjamin Hofstetter
Copenhagen, Denmark

Mr. Gustafson replies: *I certainly did not mean to imply that women play any better or worse than men, although they are a recognizable category like Americans or Danes. I do agree that in the current era the cliché was ill-chosen.*

Infuriated

I was infuriated by the publication, in thick printing and as an obviously featured Guest Editorial, of Mr. Willing's article, which I am unable to rate in English. I do not want to discuss Mr. Willing's ideas because any discussion with a person uttering such ideas is useless. But I cannot believe

that an editor who feels the least bribe of responsibility toward the Good Organ could give such publicity to statements that deserve not even to be published in a remote corner of a "Letters to the Editor" page. Do you just imagine how many electronics salesmen and other foolish people will take this respectable page to church committees and sell their machines with it? In your half-apologetic editorial comment, you try to suggest that there is some fun in raising discussions of that kind. I repeat that discussion is useless and that launching such hideous balloons is not fun at all.

If you would be fair, you should give this letter at least as much space as you gave to Mr. Willing's. But the evil's done and irreparable.

Sincerely,

Guy Bovet
Romainmôtier,
Switzerland

Mea culpa! The editor regrets that he cannot give this letter as much space as the Willing article, since it's not as long. However, the various letters regarding that article have taken up considerably more space than the original did. The editor hopes that, for every salesman who has used the Willing material to sell an imitation organ, ten others have used it to sort out the good and bad in today's organbuilding and have come to the conclusion that the pipe organ remains the better choice in most instances.

Willing spin-off

When I received the March issue, I was, at the same time, shocked, and wanting to respond to this debate in your pages concerning an editorial by Donald Willing. Well suffered, his complaint about tracker pipe organs; having used only one, and that as a student in graduate school, at a Sunday morning church service, as a guest organist, I can imagine the chagrin in all of the money being spent for such an instrument, and the need for an account to tend to needed upkeep.

But, as I read on — I have played fine pipe organs — I read the astonishing remarks about electronic organs, and in my living room sits one. I am proud of its service, and it has needed only one call, to replace a burned-out tube. It saved my life. Evidently, some of your readers are not from our part of the country. In recent times, as much as \$30,000.00 is being contributed by one family to the church on its installation of new, and, might I say, beautiful, pipe organ; but, along with this most generous gift goes the key to the instrument. It is locked, yea, for ever, and ever, to the use of persons who would call up for the privilege of coming by for a practice session. . . .

Are we going to have to float loans of a fortune to get in on the use of these pipe organs being installed in the churches, in order to get to perform, and practice on them, or, are the churches still open, with even a reasonable practice fee requested from the individual requesting practice time?

. . . When I was a student, one summer we toured the churches of Buffalo, listening here, performing there, and, as I reflect back on that time, I wonder if a similar group would be welcome here? What gives?

Well, anyway, my electronic sits in the living room, in its elegant walnut cabinet, ready for Widor, Bach, Franck, or what have you — likewise, the church; but, I don't really believe that these persons have bettered themselves by turning the key which closed the locks, which bolted the doors, and stopped the use of the fine instruments in these churches, and other places. The fine pipe organs are still there, they are just not being very well supervised right now.

Sincerely yours,

Ruth E. Clark
ARS Concerts
Johnson City, TN

(Continued, page 12)

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

Reviews Choral Music, Recitals, Book Music for Voices & Organ

by James McCray

Music with Brass Instruments

The addition of one or more brass instruments usually helps to create a festive atmosphere for any service or concert. Although there is always the danger that by using brass the chorus may try to overcompensate on volume, thus destroying their tone quality, yet, with careful planning and rehearsal this can be avoided.

Sometimes it is not merely the loudness of the instruments which causes problems, but rather the placement of them. By judiciously choosing the best position for the brass, based on the acoustics of the church or hall, some balance problems can be avoided. Also, by programming music in which the brass does not overpower the chorus, preservation of the tone quality can be maintained.

The choral music reviewed this month involves various brass instruments. These instruments are used as countermelodies, as brass choirs, and as a homophonic accompaniment to the choir or congregation. Most of the settings may be classified as festive in nature, with many based on existing and highly familiar thematic material.

A Mighty Fortress. arr. Stephen P. Folkemer. SATB, congregation, 2 trumpets, 3 trombones, and organ; Augsburg Publishing House, 11-1922, 50¢ (M).

This familiar chorale is set in a concertato style with four stanzas and an extended instrumental introduction. The introduction later becomes the harmonic accompaniment for the fourth stanza which is in unison with a soprano descant. That same vocal arrangement is used for the first stanza, but the instrumental background is different. The second verse features the brass and men in unison, and the third has a more chromatic setting for organ and choir with no brass. All parts are very easy, within the capability of most church choirs.

The Sanctuary of God. Eugene Butler. SATB, soprano descant and congregation, 2 trumpets, timpani and organ; Agape of Hope Publishing Co., EB-9207, 65¢ (M).

The first half of this anthem is fanfare in style with material based on consecutive fourths and fifths. There is a key change and quiet four-part setting that builds to an instrumental interlude in which the theme from the famous hymn, *I Love Thy Church, O God* is plainly stated in the trumpets. This then develops into a unison version with the text that grows into a

dramatic series of amens. As with most of Butler's pieces, the writing is solid and avoids unnecessary problems for the performers. This anthem would be a favorite of everyone, one destined to be repeated because of the requests from the congregation.

Christ Our Passover (Pascha Nostrum). Alec Wyton. SATB, 2 trumpets, 2 trombones, timpani and organ; Alexander Broude, Inc., GP-411, \$1.00 (M+).

The organ doubles the instrumental parts in this driving canticle setting. The choral parts are at times contrapuntal, and have some divisi with full vocal ranges, thus requiring a large and strong chorus. An alleluia section recurs throughout the work in various arrangements. Some dissonances are employed, with the instrumental accompaniment generally independent from the vocal lines. Often the chorus sings unaccompanied. Very effective writing that would be useful as a concert work or Easter anthem.

All Creatures of Our God and King. Alice Parker. SATB, congregation, organ and optional brass quartet; Hinshaw Music Inc., HMC-371, 60¢ (M).

The brass parts are for 2 trumpets and 2 trombones; their music is indicated in the choral score. Most of the choral music is in unison or treated as a descant. The traditional hymn tune is ever present and there is a march-like character which dominates the work.

The final verse has the congregation singing the theme, with the chorus in two parts singing antiphonal alleluias similar to the antiphonal trumpet material used in the introduction and interludes. This setting would be easy to learn and useful for a variety of church services.

The Builders. William R. Davis. SATB, soprano solo, 2 trumpets, horn, 2 trombones, timpani and organ; Oxford University Press, 94.212, 80¢ (M).

In this 11-page work the theme of the Angevin carol is constantly repeated in a semi-strophic setting in which each stanza is treated as a variation. One verse calls for the addition of children's voices. The choral parts are very easy, with much of the material in unison. Often the brasses play in alternation with organ phrases. The organ music is on two staves and, as with the chorus, is primarily a block-chord setting. This festive anthem is

quite simple and performable by most small choirs.

Praise to the Lord (Lobe de Herren). Noel Goemanne. SATB, congregation, 2 trumpets and organ; G.I.A. Publications, G-2224, 50¢ (E).

There are four verses in this concertato of the popular hymn tune. The trumpets play a canonic version of the theme as an introduction which is followed by a basic four-part homophonic treatment that could be found in most hymnals. The third verse is more inventive harmonically and, after a brief fragmentation of the canonic introduction, the fourth verse is sung in unison over an organ accompaniment that intersperses the trumpet material as an obbligato. Extremely easy for the choir and organ with no real difficulty for the brass.

A Festive Psalm. Eugene Butler. SATB, junior choir, 2 trumpets, 2 trombones, timpani and organ; Carl Fischer, CM 8078, 50¢ (M).

Butler's setting of Psalm 33 moves through several tempo and mood changes, with much of the choral material in unison. There is a fanfare type of introduction which returns at the end. The children's choir has two unison verses and they also join with the adult choir in several other areas. The brass parts are easy and they interject majestic passages in a ceremonial bravura style. One verse is sung unaccompanied. This anthem would work best with a large choir, but is not particularly difficult in creating the festive atmosphere.

Canticle of Praise. Daniel Pinkham. SATB, soprano solo, 2 trumpets, 2 horns, 2 trombones, tuba and large percussion (2 players); E. C. Schirmer, 2694, \$1.50 (D).

This extended 40-page work will require an advanced choir for performance. There are three movements but the soloist does not appear in the first one. Her material is, at times, rhapsodic and explores the full soprano range. It has many wide intervallic jumps and will need an accomplished singer. The music is dissonant, but usually the choral dissonances are approached so that the difficulty is solved from linear writing. The choral score has all parts reduced but the instrumental cues are not individually indicated. The last movement is serene and brief. It is built over a consistent B-flat pedal which quietly marches to the end.

God of Truth, from Everlasting. David N. Johnson. SAB, trumpet and organ; Augsburg Publishing House, 11-1842, 50¢ (E).

There are three stanzas in this simple anthem. The trumpet is treated as an obbligato and used only on the second and third stanzas, but has a different line for each verse. The organ is a homophonic background for the choir and has a brief interlude connecting the verses. Designed for the small church choir, this is an attractive and useful hymn.

A Joyous Procession and A Solemn Procession. Lou Harrison. high and low voices, 2 trombones, 4 large tamborines, handbells and great gong in carriage; C. F. Peters Co., 6543 (E).

This is an inventive setting of two processions. There are no words for the chorus, but they are instructed to write some words appropriate to the occasion when these processions are to be used. The music is on one narrow and long (over a yard) score that contains pictures and the two separate manuscripts. The parts are not hard but are rhythmically involved. These creative settings are highly recommended for both church and school performances. Harrison's processions are exciting music that will be functional, effective and unique.

The Church's One Foundation. Carl Schalk. SATB, congregation, 2 trumpets and organ; Concordia Publishing House, 98-2344, 50¢ (E).

Schalk's chorale concertato setting has five verses; each has a different arrangement, with the fourth for unaccompanied choir. The trumpets are ad libitum and play the melody or descant at the discretion of the conductor. This is a straight-forward setting of Wesley's famous hymn and could be performed by any church choir.

Now Thank We All Our God. Vaclav Nelhybel. 2 trumpets, 2 trombones, and organ with optional tuba and timpani; Agape of Hope Publishing Co., 759, \$5.95 (M).

There are no choral parts in this instrumental concertato. Although the work is brief, the price includes the full score and parts. It is not contemporary in style but follows traditional harmony with the brass in alternation of phrases with the organ. The brass parts are contrapuntal yet simple. This would serve as a useful offertory or anthem for those Sundays when the choir is not singing.

Concert Organists • Concert Organists • Concert Organists • Concert Organists • Concert Organists • Concert Organists • Concert Organists • Concert

Joyce Jones, Texas

John Grady, New York

Raymond Chenault, Georgia

Wojciech Wojtasiewicz, New York

Pierre Cochereau, France

Joachim Grubich, Poland

Patricia Jünger, Austria

Ray and Beth Chenault, Georgia

Rodgers Portable Touring Organ

BLACK BEAUTY

Roberta Bailey
Artists International

171 Newbury Street • Boston, MA 02116
6900 Santa Monica Blvd. • Los Angeles, CA 90038

Organists • Concert Organists • Concert Organists • Concert Organists • Concert Organists • Concert Organists • Concert Organists • Concert Organists •

London Recitals

The Winter series of recitals at the Royal Festival Hall in London will be remembered this year chiefly for its lack of distinction save in two instances, but more about them later. The Autumn series, reported by me earlier, had its share of lows but they were more than redeemed by moments of greatness such as Gillian Weir's birthday tribute to Olivier Messiaen and the recital given by Daniel Chorzempa.

Peter Hurford, who has become the first English organist to record the complete works (at least, he is in the process of recording them) of J. S. Bach on a major label, opened the Winter series on Jan. 31. Begging the large audience's indulgences, he removed his jacket to play following his opening Toccata in E, BWV 566. Presumably the terrible slips in his performance were to be blamed on this encumbrance, for Mr. Hurford played more comfortably after it was gone. But even though his playing was near-perfect technically after this unfortunate opener, he remained as impervious to the music as I have found him on all other hearings, and the music in this instance was by that self-same Bach whose entire output is to be committed to disc by this artist! When playing a work such as the *Von Himmel hoch* variations, the organist would do well to let the chorale melody be heard now and then. It would seem that Mr. Hurford is more interested in the flashy counterpoint and feels it necessary to obscure the tune most of the time. His tempo in the sixth *Trio Sonata* was so rapid as to produce the effect of one long glissando, and there was not much interest in his treatment of the *Passacaglia* either, which he had preceded with the André Raison source, the *Trio en Passacaille*.

The February organists, Bernard Bartelink, Susan Landale, André Isoir, and Noel Rawsthorne all produced and played adequate programs, with Isoir's looking the most interesting on paper. It was a compendium of French organ music from its beginning up to music by Duruflé. I was happy to see that we were to hear the *Toccata* from the *Pièces de Fantaisie* by Vierne, but I soon cooled off after hearing it played so fast and with such murky sounds as to give no impression whatsoever.

Flor Peeters Book

John Hofmann. *Flor Peeters: His Life and His Organ Works*. Fredonia, NY: Birchwood Press, 1978. x, 211 pp., paperbound (\$9.95 postpaid).

Issued to coincide with Flor Peeters' 75th birthday last year, this book is the first major study of the composer in English. It contains a great deal of useful information, much of which is not otherwise readily available. Written by a sometime student of the subject, the book is in three main sections: background material, biographical material, and an analysis of the organ works. It also includes a forward by David Craighead, a large number of photographs, a useful set of maps, several organ specifications, a Peeters chronology (1903-77), catalogues of the complete organ works through 1977, and a discography.

I found the chapters on the life of Flor Peeters most interesting. These include accounts of his youth and education; the influences of van Nuffel, Tournemire, Dupré, and others; the many tours to most parts of the world; and representative recital programs. A valuable touch is the frequent quotation of material in Peeters' own words; from these, one gets a glimpse of the personality behind the famous performer and composer.

In March the sparks flew in both directions. David Lumsden and John Scott both presented recitals which carried on in the mediocre tradition of their series predecessors, but on 21 March we heard the Czech organist Jiri Ropek. It is an occasion I shall long remember, for it is the first time I have ever been made so angry by a performance that I felt it necessary to leave the hall. Actually, it could have been a form of musical seasickness which compelled my departure, for never have I heard a performance which lurched and bumped along so, without regard to rhythmic flow. After the opening early pieces by Hans Kotter, Hans Buchner, and an early English piece of unknown authorship, Mr. Ropek proceeded to keelhaul us through works by Boehm, Buxtehude, J. S. Bach, and Franck. It was the playing of the Franck *E-Major Chorale* which caused my early and noisy exit. I hope that I shall be forgiven in the same spirit as the horse who, during a performance of *Aida* conducted by Sir Thomas Beecham, forgot his house-training. The maestro remarked, "Terrible manners, but what a critic!"

Sparks flew again on 28 March, though from the keyboard this time and not from the heels of departing correspondents from *The Diapason*. The ailing Nicholas Danby was replaced on six hours' notice by Jane Parker-Smith. She gave such a performance as to have a considerable number of her surprised audience on their feet at the end. The *Prélude* to the *Suite Op. 5* of Duruflé was to have been played by Danby in any case, and I can't think that Ms. Parker-Smith did the composer any disservice by playing it as she did. She progressed from strength to strength through the Dupré *Variations on a Noel*, which seldom receives such sympathetic treatment; the *Troisième Fantaisie* of Saint-Saens, finely executed (although to my mind the tempo contrasts were badly thought out); and the Liszt *Ad Nos*. It was in the latter piece that the pitch of excitement was raised so high that we were all made to wonder at this young woman's virtuosity and musical understanding.

— Larry Jenkins

The analyses of Flor Peeters' complete organ works take up half the book and should be useful to anyone studying those works. Many musical examples and performance suggestions are included. Equally useful are the work lists, which include dates of composition and publication, dedicatees, levels of difficulty, and the publishers from whom the pieces are currently available.

Hofmann's writing is well-organized and easy to read; it will obviously become the important reference source on Flor Peeters, and it is unlikely that another similar guide will appear anytime soon. It is unfortunate, therefore, that the book is marred by poor physical production and low-quality paper. The reproduction of the 65 photographs, many of considerable historical interest (Peeters with Dupré, with Tournemire, etc.), leaves a great deal to be desired. The modest number of typographical errors and unattached footnotes, however, do not impair the reading.

Physical reservations aside, this is a good book and it should be added to all serious libraries. It is available from the Birchwood Press at P.O. Box 231, Fredonia, NY 14063, or from C. F. Peters, New York.

— Arthur Lawrence

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 DAVELUY
(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 HÜMER
(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*

JOHN CHAPPELL STOWE
(USA) Winner of 1978 A.C.O. National Open Organ Performance Competition at the Seattle Convention.

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

Appointments



James Gillis Saenger has been appointed city carillonneur in Aschaffenburg, West Germany, the only city in that country to have a full-time carillonneur. A native of the United States, Mr. Saenger studied carillon with Frank Pechin Law and Hudson Ladd. He has previously been engaged as an organbuilder and maintains membership in the New York City AGO chapter. He presides over a 48-bell carillon cast in 1969 by Eijsbouts and located in the east tower of the Schloss St. Johannsburg.



John M. Bowen has been appointed organist at the Cheriton Baptist Church in Cheriton, VA. He leaves a position as assistant organist at the Exmore, VA, Baptist Church. He has studied organ with Connie Rosentreter and is currently studying piano with June Parker Bloxom.

Patrick Quigley has recently joined the staff of Visser-Rowland Associates, organbuilders in Houston, TX. Trained in England, he comes to his new position with 20 years' experience in the field. Mr. Quigley was previously employed by the firm of Gabriel Kney.

Robert Reuter, former faculty member at Chicago Musical College of Roosevelt University, has been appointed area director of sales for the Wicks Organ Company, serving the northern Illinois area. He succeeds Russell Joseph, who is moving to northwest Arkansas. In the same announcement, Daniel Bogue has been named Wicks service director for the Chicago area.

Paul C. Boylan, associate dean of the School of Music at the University of Michigan, Ann Arbor, has been named dean of the school, effective July 1. He has occupied his present position since 1974 and will succeed Allen P. Britton, who is returning to teaching. Dr. Boylan holds advanced degrees from the University of Wisconsin and the University of Michigan, where he joined the faculty in 1962.

Announcements

AGO Election Results

The following results of the recent national election have been announced by the American Guild of Organists:

National Officers, 1979-81

President: Roberta Bitgood
 Vice President: Ronald K. Arnatt
 Secretary: Barbara Mount
 Treasurer: Wesley A. Day
 Registrar: Philip K. Gehring
 Chaplain: The Reverend Peter J. Gomes

Councillors-at-Large, term ending 1983

Paul Manz*
 Ruth Milliken
 John Obetz*
 Orpha Ochse
 Alec Wyton*

*Councillors elected as a result of having been nominated by write-in request of AGO members. All others nominated by the National Nominating Committee.

Regional Chairmen, 1979-81

Region I: Barbara Owen	Region VI: George Ritchie
Region II: Donald Ingram	Region VII: Robert C. Bennett
Region III: Kenneth Lowenberg	Region VIII: Betty Jean Bartholomew
Region IV: William E. Grey Jr.	Region IX: Herbert Nanney
Region V: Corliss R. Arnold	

Bozeman-Gibson & Company, organbuilders in Deerfield, NH, have announced the incorporation of the firm on April 27. Founded by partners David W. Gibson and George Bozeman, Jr. in 1972, the company moved to its present solar-heated shop in a large re-cycled barn in 1976. With instruments to its credit in Colorado, Michigan, Minnesota, New York, Ohio, and the New England states, the firm will continue building mechanical-action instruments under the direction of the original partners.

The Choir of St. John's College, Cambridge, under the direction of George Guest, will perform on June 23 at 4 pm at Christ Church Cathedral in Indianapolis. The group, well-known in America through its many recordings on the Argo label, will also be heard in concert on July 1 at 4 pm at St. Thomas Church, New York City.

The American Theatre Organ Society will hold its 24th annual convention July 7-13 in Los Angeles and San Diego. Nineteen theatre pipe organs will be played by 23 organists from throughout the United States in various programs. Headquarters will be the Bonaventure Hotel in Los Angeles. Further information is available from Convention '79, 7500 Reseda Blvd., Reseda, CA 91335.

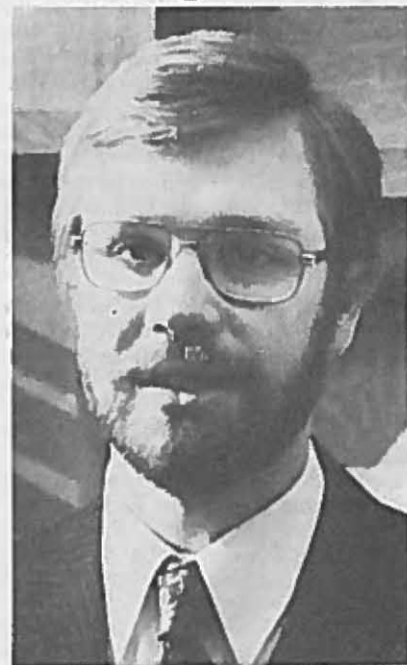
The Organ Historical Society, through its Extant Organs Committee, has prepared a listing of tracker instruments known to exist in the northwest states. Included are 193 organs in Hawaii, Idaho, Montana, Nebraska, the Dakotas, Oregon, Washington, and Wyoming. The 14-page list is available for the cost of duplication from David F. Sears, P.O. Box 61, Dunstable, MA 01827.

Here & There



Students from the studio of Mary Lou Robinson at the University of Kansas who performed a series of chorale preludes, Op. 67, by Reger on May 6 were: (front row, left to right) David Bading, Trudy Henke, Kent Cormack, Dan Shireman; (back row, left to right) Richard Webb, Robert Goodin, Suzanne Fairbairn, Helen Hofmeister, and Edwin Hicks. Prof. Robinson is at extreme right. The program culminated a year's study of Reger and took place at the First Baptist Church of Topeka, KS, whose chancel choir sang the chorales on which the organ pieces were based.

Managements



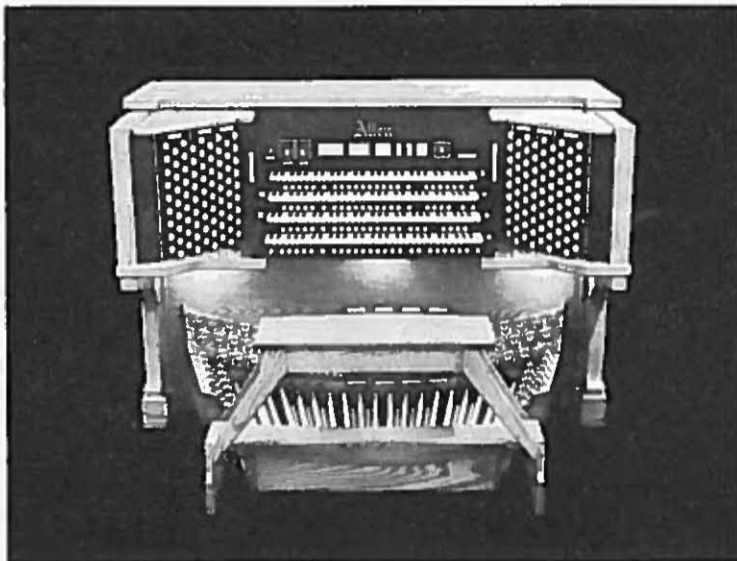
John Chappell Stowe, winner of last year's national competition at the Seattle AGO convention, has been added to the roster of concert organists represented by Phillip Truckenbrod/Arts Image Ltd. Mr. Stowe, a native of North Carolina, is a teaching assistant at the Eastman School of Music in Rochester, NY, where he is completing doctoral work as a student of Russell Saunders. He is also music director at the Lutheran Church of the Reformation and took his undergraduate work at Southern Methodist University in Dallas, where he studied organ with Robert Anderson and harpsichord with Larry Palmer.



Charles Benbow has joined Artist Recitals Concert Management, according to artists' representative Ruth Plummer. Dr. Benbow is head of the organ department at the University of Oklahoma and has concertized extensively; he has recorded for Philips Records. He graduated with honors from the University of Oklahoma, where he studied with the distinguished teacher Mildred Andrews, and he later studied on a Fulbright grant with Michael Schneider in Cologne and Marie-Claire Alain in Paris. He was first-prize winner of the 1972 Chartres competition, and he also won organ playing contests in Prague and in Munich.

Nunc Dimittis

Roy A. Anderson, charter member of the Queens AGO chapter, died Dec. 19, 1978, in New York. He was most recently organist of St. Thomas Episcopal Church, Malverne, NY, and held the A.A.G.O. and Ch.M. degrees. He was a past member of the Guild's national council.



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 cathedral proportions, and with long resonant cathedral 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 cathedral organ."

The Grit, Williamsport, Pa.



Macungie, Pa. 18062



Two New Choral Collections
for Choirs

☆☆☆

Hosanna In The Highest

Twenty-eight descants by Betty Pulkingham set to Hymnal 1940 with reference index to other Hymnals.

ISBN 0 906309 07 7 Celebration Publishing
\$3.80

☆☆☆

Be Known To Us

A collection of fifteen general anthems edited by Betty Pulkingham. Proven use with small and moderately accomplished parish choirs. Varied arrangements include four-hand piano on "The Promise", rhythmic handclaps on "For Ye Shall Go Out", guitar, flute, etc., on others such as "Be Known To Us" and "The Song Of Simeon", plus opportunity for choral improvisation on "O Jesus, How I Love You".

ISBN 0 906309 03 4 Celebration Publishing
\$5.90

☆☆☆

Music of the community of praise, Church of the Redeemer, Episcopal, Houston, and related Communities is available from:

Redeemer Books, 4411 Dallas, Houston, Texas 77023
Dept. D - 779
713 / 928-3221

NEW
CHRISTMAS MUSIC

97-5465 *THREE HYMNS FOR CHRISTMAS—*
Wolff (double chorus) \$.90

Now Sing We, Now Rejoice (*In dulci jubilo*)
Christians, Sing Out with Exultation
Of the Father's Love Begotten

97-5482 *TEN NOELS FROM THE MIDNIGHT*
MASS of Charpentier 1.20

Arranged for mixed choir and optional instruments (recorder,
bell, tambourine, drums, chimes, finger cymbals)
by David Chase

98-2387 *O JESUS CHRIST, THY MANGER IS—*
Schalk .40

98-2391 *COME, YOUR HEARTS AND VOICES*
*RAISING—*Quem Pastores—James Melby .65

SATB and 3 string or wind instruments
(98-2408 Instrumental Parts for C and Bb, \$4.50)

98-2407 *THE SLEEP OF THE INFANT JESUS—*
Arthur Halbardier .60

(with flute and optional guitar)

98-2425 *THE MAGNIFICAT (KJV and ICET*
texts set to a Tone IV melody) .30

To be used together with "Variations on the Magnificat"
(for organ, No. 97-5483, \$3.50)—Joseph Bonnet



CONCORDIA
PUBLISHING HOUSE
2134 SOUTH GLENN ROAD
ST. LOUIS, MISSOURI 63104

Harpichord News

John Brock, University of Tennessee, played these harpsichord pieces as part of an organ/harpichord recital at the First Baptist Church, Knoxville, on Feb. 23: Sixth Ordre, F. Couperin; Variations on "Unter der Linden grüne," Sweelinck (harpichord: French double by Frank Hubbard). He also performed this program in the Colgate Memorial Chapel, Colgate University on March 2 (harpichord: Flemish double by Carl Fudge), and in the Steadman Theatre, Mansfield State College on March 4.

Elisabeth Wright was harpsichordist for this program at the Seattle Concert Theatre on Feb. 24: L'Impériale (3rd suite from Les Nations), Parts I and II, F. Couperin; Sonata in G Minor for violin and continuo, L. Guillemain; Trio Sonata in D Major for violin, viola da gamba and continuo, Leclair; 5th Concert (Pièces de Clavecin en Concerts), Rameau; Suite in E Minor (Pièces de violes, Book II), Marais.

Bruce Gustafson, Saint Mary's College, Notre Dame, Indiana, played this program for the Alliance Française de South Bend on March 7 in Moreau Gallery, Saint Mary's College: Suite en ut majeur, Chambonnières; Tombeau de M. Chambonnières, d'Anglebert; Suite en ré mineur, L. Couperin; Ordre V, F. Couperin; Gavotte variée, Rameau; La Forqueray, Duphly; Marche des Marseillois, Balbastre. Harpsichord: after Pascal Taskin by William Dowd, 1970.

Gustav Leonhardt played this program in Meany Hall at the University of Washington, Seattle, on March 17: Lamentation sur la Morte de Ferdinand III, Toccatas VIII and IX, Suite in C Minor, Capriccio VI, Tombeau de M. Blancrocher, Froberger; Suite in F Major, L. Couperin; Prelude and Fugue in G Minor, Böhm; Suite in D Major (after Suite VI for unaccompanied 'cello piccolo), Bach. Harpsichord: by E. R. Turner after Couchet, 1646. He joined Sergiu Luca, violin, for an all-Bach recital at Eastman School of Music on March 25. The program: Sonata in B Minor for violin and harpsichord obligato, BWV 1014, Partita No. 2 in D Minor for unaccompanied violin, BWV 1004, Suite in D Major for harpsichord (after Suite VI for 'cello piccolo, BWV 1012), Sonata in G Major for violin and harpsichord obligato, BWV 1079.

Joseph Payne played two programs in the Purcell Room, London on March 27 and April 3. The first program: Adagio in G Major, S.968, Prelude, Fugue and Allegro in E-flat Major, S.998, Partita No. 2 in C Minor, S.826, Bach; Homage to Scarlatti, Dello Joio (world première); Ten sonatas, D. Scarlatti. The second program: Diferencias sobre el canto llano del Caballero, Cabezón; Eight selections by G. Farnaby; Fantasia Concertante No. 8, C. Camilleri (world première); Pièces de Clavecin, Op. 59, Boismortier. Harpsichord: by David Rubio. He also performed this program of contemporary American music at the Fenton House, London on March 30: Partita, Pinkham; Fantasia on De Florentia's "O tu cara scienza mia musica," R. Stern (world première); Homage to Scarlatti, Dello Joio; Omphalos, J. Payne; April Episode, A. McMillan; Toccata in Four Movements, J. Lessard. Harpsichord: by Shudi-Broadwood, 1770.

Virginia Pleasants played this program at the Boston Museum of Fine Arts on March 13: Two groups of Cramer Etudes; Capriccio, Sonatas No. 54, 47, Haydn. Instrument: the museum's Broadwood. She also played selections from Clementi's Gradus ad Parnassum at the Pennsylvania Academy of Fine Arts, Philadelphia on March 18, and at the Church of St. George the Martyr, London on March 26. Fortepiano: by Broadwood, 1801.

Charles Gunn played this program in Moody Auditorium, Lubbock Christian College, on March 29: Prelude and Fugue in E-flat Major, WTC I, Bach; Tombeau de M. Blancrocher, L. Couperin; 12 Variations auf die Folie d'Espagne, C.P.E. Bach; Concerto in C Major, S.972, Bach-Vivaldi; Sonatas, K.380, 162, 87, 29, D. Scarlatti. Harpsichord: Pleyel, 1929.

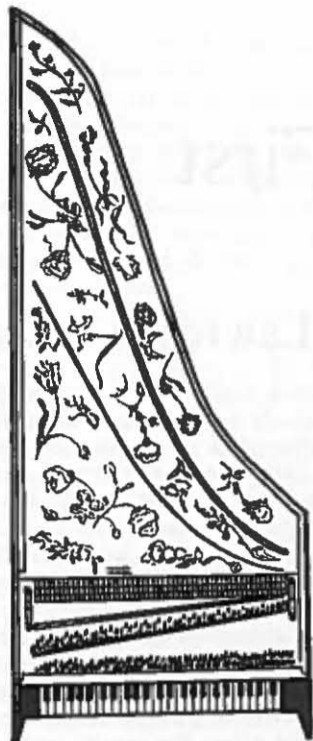
Gayle Johnson was harpsichordist for this program at University Baptist Church, Seattle, Washington, on March 30: Suite in A Minor, L. Couperin; Andromède et Persée, Mouret; Suite in D Minor, Marchand; Ier Concert Royal, F. Couperin; Ten selections from Pièces de Clavecin, Rameau. Harpsichord: by Willard Martin after Blanchet.

Keith Thompson was harpsichordist for this program at North Texas State University, Denton, on April 9: Deuxième Concert, Quatrième Concert (Pièces de Clavecin en Concerts), Rameau; Gallino Gasturame, Byrd; Giles Farnaby's Dreame, His Rest, His Humour, G. Farnaby; The Fall of the Leafe, Peerson; Dr. Bulles Jewell, Bull; French Suite No. 5 in G Major, Concerto No. 2 in C Minor for two harpsichords (assisted by Charles Brown), Bach.

Ann Addis, student of Bruce Gustafson, played this senior recital in the Little Theatre, Saint Mary's College, Notre Dame, Indiana, on April 11: Sonatas, K.491, 119, D. Scarlatti; Suite in A Minor, L. Couperin; Toccata in G Major, BWV 916, Bach; Sonata for Harpsichord, Persichetti. Harpsichord: French double by William Dowd, 1970.

Joseph Stephens played this program at the First Presbyterian Church, Fort Wayne, Indiana, on April 17: Round O, Ground in E Minor, Ground in C Minor, Riggadoon, Purcell; Three sonatas, D. Scarlatti; Five selections from Pièces de Clavecin, Duphly; Six Little Preludes, French Suite in B Minor, Chromatic Fantasy and Fugue, Bach.

Larry Palmer played this program in Houston Hall, Texas Woman's University, Denton, on April 26: Adagio (BWV 968) and Toccata (BWV 916) in G Major, Bach; Allemande, Sarabande, Les Trois Mains (Suite in A Minor), Rameau; Sonata in C Major, K279, Mozart; Continuum, Ligeti; Finzi's Rest, Berkeley's Hunt (Howell's Clavichord), Howells; Sonatas, K.447, 448, D. Scarlatti; Chromatic Fantasy and Fugue, BWV 903, Bach (harpichord: by William Dowd). Dr. Palmer also performed this program in Neu Chapel, University of Evansville, Indiana on April 29 (harpichord: by William Dowd, 1974) followed by a master class, and in Wheeling, West Virginia for the Wheeling Chapter, AGO, on May 6 (harpichord: by Sperrhake).



Deborah Triplett played this harpsichord recital at Our Saviour's Lutheran Church, Boston on May 6; Variations on "Ei, du feiner Reiter," Scheidt; Lambert's Fireside, Fellowes' Delight (Lambert's Clavichord), Howells; My Lady Nevells Grownde, Byrd; Inventions 1, 13, 6, 9, 8, Capriccio on the Departure of his Beloved Brother, Bach.

Other London recitals of interest to harpsichordists have included programs by Gilbert Rowland (Concerto in G after Vivaldi, BWV 973, Bach; Four sonatas, D. Scarlatti) on March 9; Francis Monkman (Sonatas by D. Scarlatti) on March 19; John Henry (Suite No. 1 in A Major, Händel; Pavan in G Minor, Gibbons; The Bells, Byrd; Concerto in the Italian Style, Bach; 12me Ordre, F. Couperin; Suite in A Minor, Rameau) on March 23; George Malcolm (Partita in B Minor, BWV 831, Bach) on March 23; David Roblou, harpsichord, Philip Pickett, recorder, and Anthony Pleeth, cello (Sonatas by Corelli, Vivaldi, Barsanti, Bonocini, Marcello, Matteis) on March 31; and Stanislav Heller (Art of the Fugue, Bach) on May 3.

Bruce Gustafson and Arthur Lawrence played music for two harpsichords and organ at Saint Vincent DePaul Church, Elkhart, Indiana, for

the Elkhart County Chapter, AGO, on March 12. The program: Concerto in A Minor (two harpsichords), Krebs; Four Little Duets, Wq. 115 (organ and harpsichord), C.P.E. Bach; Ordre in A Major, F. Couperin (including La Flore and Les Ondes played as harpsichord solos, and Muséte de choisi and Muséte de Tavern played by harpsichord and organ); Concerto in G Major (organ and harpsichord), Soler. Instruments: French double by William Dowd, 1970; Zuckermann constructed by Dr. Gustafson, 1971; Rieger positive organ.

Kenneth Gilbert gave a six-hour masterclass at Converse College, Spartanburg, S.C., in early April. There were 57 registrants of whom about one-fourth played for Mr. Gilbert's instructive comments. On the previous evening, Mr. Gilbert gave the dedicatory recital for a new Day/Battell harpsichord at Anderson College, Anderson, S.C.

Lyndon State College, Vermont will host a workshop by the Philidor Trio (E. Humes, S. Gruskin, E. Smith) June 30-July 7. Of interest to harpsichordists will be the study of the harpsichord music of F. Couperin in light of 18th century treatises. For further information write: The Philidor Early Music Workshops, Inc., 1098 Belle Ave., Teaneck, NJ 07666.

The Ninth International Summer Course for Harpsichord will be held at the Museum Vleeshuis, Antwerp from July 23-August 1. Kenneth Gilbert will be the featured artist.

Corsi di Musica Antica a Venezia will be held in Venice August 16-26. Featured instructors include: K. Gilbert, E. G. Sartori, L. Celeghin, A. B. Conti, and H. Bédard. For further information write: Segreteria dei Corsi di Musica Antica, Fondazione Giorgio Cini, Isola di S. Giorgio Maggiore, 30124 Venezia.

This month's column of harpsichord news was prepared with the assistance of Joan Schuitema of the music library at Southern Methodist University in Dallas.

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.

Music at St. John's

Lafayette Square Washington, D.C.



Volume II

This deluxe two-record set features the professional choir of St. John's Episcopal Church, Lafayette Square, Washington, D.C., and Organist and Choirmaster Albert Russell.

Record I includes choral music by Maurice Duruflé, Ralph Vaughan Williams, Gerald Near, Percy Buck, Henry Purcell, and Herbert Howells.

Record II features performances by Albert Russell on St. John's 62-rank Gress-Miles organ of works by Jean Langlais, Johann Sebastian Bach, Max Reger, and Maurice Duruflé.

Send check for \$9.95 payable to St. John's Church to:

St. John's Episcopal Church
Lafayette Square
Washington, D.C. 20005



BIBLIOTHECA ORGANOLOGICA

A series of facsimiles of rare books and new publications on organs and organ building, edited by Peter Williams, Director Russell Collection of Harpsichords & Clavichords, University of Edinburgh, Scotland

Just published:

G. A. SORGE, Die geheim gehaltene Kunst von Mensuration von Orgel-Pfeiffen. Complete facsimile of the unpublished manuscript of c1760, translation into English and an essay and notes by Carl O. Bleyle. Buren, 1978. 130pp. Boards. Hfl 90,-

HARMON, Th., The Registration of J. S. Bach's Organ Works. Buren, 1978. VIII, 371pp. Boards. Hfl 100,-

The German, French and Italian Organs at the End of the Seventeenth Century; the German Organ in the first Half of the Eighteenth Century; Organs associated with Bach; German registration Practices at the Time of Bach; Bach's Registration; Organ Specifications.

In preparation:

DIRUTA, G., Il Transilvano (1593, 1609). Complete facsimile with introduction by Edward J. Soehnlein and Murray C. Bradshaw. c.154pp., with 12 plates. Boards. c. Hfl 100,-

SCHLICK, A., Spiegel der Orgelmacher vnd Organisten. Mainz 1511. Complete facsimile with introduction, notes, bibliography, and complete German transcription and English translation by Elizabeth B. Barber. c.200pp. Boards. c. Hfl 115,-

The earliest major source of information on the German organ, and the first work printed in German on organ building and playing.

Complete catalogue 1979/80 sent free on application.

FRITS KNUF / 4116 ZJ BUREN (Gld) / THE NETHERLANDS

Handcrafted Parchment
Sound-hole Roses

FOR

Harpsichords, Virginals and Lutes

CONTACT

Deborah Gill

101 N. 10th St.

Miamisburg, Ohio 45342

ANDERSON H. DUPREE

harpsichord maker

7 Comstock Street

Germantown, Ohio 45327

(513) 855-7379

MARGARET HOOD

HARPSICHORDS - CLAVICHORDS

300 WEST CEDAR

PLATTEVILLE, WIS. 53818

(608) 348-6410

ROGER GOODMAN

HARPSICHORDIST, TEACHER

RECITALS, MASTER CLASSES

RESIDENCIES

1247 Judson, Evanston, Ill. 60202

VICTOR HILL

Harpsichord

Williams College
Williamstown, Mass. 01267

SASSMANN
HARPSICHORDS

RARE QUALITY INSTRUMENTS.
NINETEEN MODELS OF HAND-
CRAFTED REPRODUCTIONS FOR
THOSE WHO DESERVE THE BEST

Geopline Harpsichord Shop
10531 VICTORY LANE, N.E.
SEATTLE, WASHINGTON 98125
PHONE (206) 363-4907

RUTH NURMI

Harpsichordist

Author: *A Plain & Easy*

Introduction

to the Harpsichord

Mount Union College
Alliance, Ohio 44601

Workshops

Recitals

Introspection or Thoughts Upon Hearing the First Cuckoos in Spring

by Lawrence Phelps

In a recent lecture entitled "Where do we go from here?" by a well-known American organist, this question as to the future of the organ was answered by the suggestion that, very soon, perhaps within ten years, there will be only two kinds of organs available in America. Mechanical-action encased pipe organs, and "electronics". Mechanical-action instruments for musicians and electronic instruments for the rest. To this I say a hearty Amen!

Thus closed my talk, "Trends in North American Organbuilding" given on June 28, 1969, at the International Organ Festival in St. Albans, England, and printed in *MUSIC, the AGO-RCCO Magazine*, in its issue for May 1970.

The "well known American organist" I referred to was none other than Donald Willing, and his lecture "Where do we go from here?" was given at Mesquite, Texas, for the mid-winter Conclave of the AGO convened in Dallas in December 1966. As I remember, what he actually said was that we would soon have only two kinds of organs — mechanical-action organs "for those who care" and electronics "for those who don't!" Recalling his prediction, are we to assume from his present views expressed in these pages ("Retrospection," January issue) that he no longer cares? (Note also that his Mesquite remarks leave no room at all for the survival of electrically-operated pipe organs.) We can be sure that he still cares very much — why else would he have taken the trouble to share his current thoughts with us?

The passing of Anton Heiller on March 25 caused me to recall the numerous, though all too infrequent, times when we met in various parts of the organ world. When he inaugurated the mechanical organ at the University of British Columbia during an RCCO Convention, our conversation drifted to a concert he was to play on another of my organs, this one with electric action. He grudgingly said it was a pretty good organ, chiefly because it had all the stops he needed and they were all in the right place. Then, after thinking for a moment, he said, "But you know Larry, if there is anything worse than a bad electric organ, it is a good electric organ." Those words have been ringing in my thoughts ever since. I knew immediately what he meant and I am sure many who read this will know too.

To return to our friend Don Willing, who seems to have become a living testimony to the wisdom of Anton Heiller, thirteen years ago he insisted on the nearing obsolescence of electric instruments. His present position is a much softer one, if not an outright advocacy.

It is clear from the comments of those who have responded that many readers have little idea of what Donald Willing means by "sensitive touch", and his comment that "the average electro-pneumatic action organ is much more sensitive" must surely bewilder the literal minded. Heretofore, I think it has been generally assumed that the term "sensitive touch" referred to an objective effect and not to a subjective one. (I prefer "responsive" when referring to instruments, reserving "sensitive" and "sensitivity" as attributes of performers, referring to a quality the person brings to the instrument and into the performance, modified in some measure by the responsiveness of the instrument, the room, and the receptivity of the audience.)

What does he mean by "more sensitive"? In the electric organ he describes, the keys have more smoothness of travel, there being no pluck. Perhaps they have also more build-up of spring tension and more uncertainty as to where "on" is in the descent of the key. The "average electro-pneumatic organ" also has more delay, although this may be really disturbing on only 20% to 25% of the notes. How all this can be described as "more sensitive," I cannot possibly imagine.

It seems that regardless of what it may have meant in the past, "more sensitive" now means "less aggravating" to play. We used to think that "sensitive touch" referred to the communicative aspect of performance — the ability of an instrument to reflect qualitatively the activity (attitude) of the performer's fingers. Now it seems to refer to a subjective experience of the performer, a sort of feed-back — or lack of it — not from the sound of the instrument but from the "feel" of the keys alone. Not so long ago Donald Willing was well in the lead among those who maintain that the important effect of tracker action is not the subjective one in the performer — the feel — but rather its effect on the performance in the hands of a sensitive player — the actual sound. He was quick in those days to conclude that all who could not hear this immediately simply lacked perceptual sensitivity. And he was quite content that there were only one or two builders who made instruments on which his musical ideas could be reasonably well demonstrated. He had no interest in the numbers in audiences or in pleasing crowds. His views toward music and performance might best have been characterized by the word "unitarian" whereas now he seems to be expressing a more fundamentalist point of view.

I have witnessed countless performances, on organs that I would rate very low in responsiveness, before audiences not prepared to be particularly responsive (as for first performances of new works, for example) that culminated in standing ovations, due to what I would call the sensi-

tivity of the performer well projected. This is the world where the show "goes on" and "comes off" no matter what. It is a different world from Don Willing's. It is a world where one's concept of perfection never dims but where the daily performance is on a "this is where we're at today" basis and the perfection, the sensitivity at the source, shines through — often in spite of the medium and the trappings. No one would have ever heard of Anton Heiller or his several peers if they had sat around waiting for a world full of perfect organs before taking their musical sensitivity on the road.

Don Willing is obviously disappointed; disappointed and fed up. I have come to regard disappointment as one of the more subtle forms of self-indulgence. Disappointment implies that we thought we knew how things were going to turn out and we blame ourselves for not anticipating the pitfalls, sidetracks and blind alleys that could affect the result. In his expression of disappointment, Don betrays a naiveté that I had not before suspected. There must be proportionately fewer fine organs in the world than any other instrument. I wonder why, in a field in which so few have excelled, he expected a sudden shower of masterpieces. Why should we assume that anyone who has learned to sharpen a chisel, or has the money to get someone to do it for him, has also that rarest of all gifts among instrument-makers, the knack of releasing the essence of the organ from the mountain of wood and metal that he may deposit at some site?

Not long ago we worried about the lack of young people interested in organbuilding. Now we suffer from a deluge of craftsmen and the organ has become their victim. Certainly an organ must be beautifully crafted, but providing busy work for craftsmen has now become its *raison d'être* to an alarming extent. Ideally, organbuilding is applied music, like performance or composition, not an extension of the home or school workshop. Many who have no idea at all about the things that really matter, the essentials that make an organ spring to life, are busily at work consuming scarce supplies. They pursue their craft with fanatic compulsion. With some it seems a kind of therapy, as with joggers. Without any idea of what an organ really is or how it got that way, or what it ought to be today, and egged on by equally defective friends and "experts," they have no choice but to opt out, perhaps not always consciously, at times of crucial decisions. Without the necessary taste, without perception, without the tools of judgment, they blindly repeat four centuries of errors, complete with growing pains. Without gifts other than craft (not always even that), when all else fails, they copy. Someone said in a recent harpsichord conference, "We copy only that which we do not understand." Organbuilders take heed! The organ must continue to evolve. It is waiting for us to close the present parenthesis and get on with our statement as its builders. It will be sad indeed if this generation can be judged only by its footnotes.

By inference Don Willing says that one out of every ten tracker instruments that he has played is "sensitive". This is a most encouraging statistic, if it is true. It is a lot higher than I would expect in America, and must be well above the world average. A considerable degree of sensitivity (responsiveness) in touch is possible. It has now been clearly demonstrated often enough that those who still deny the possibility or the advantages betray their own perceptual limitations, however experienced they may be. Further discussions on this point, especially in print, can serve no useful purpose since they must now border on considerations of faith. Those who want it in their instruments can have it and it will do no harm to those who don't. What might be more helpful is more discussion as to how it is achieved, and while such discussions will not be free from long expositions of superstitions and beliefs, at least they will provoke thought in more effective directions where facts and figures may in the end prevail. It's not what people don't know that is our problem; it's what they do know that isn't so!

"Knuckle-crackers" are certainly no longer necessary. Size is no longer a deterrent to responsiveness, nor need coupling (mechanical coupling) any longer be feared even in large organs. Of course, as mentioned in these pages in March, there is no good reason for an organist to expect to expend less effort in playing than would a pianist. If an organist wishes to take life easy, let him keep the instrument small or admit he is not serious.

In thinking back over the eighteen years that I have been building mechanical organs, I am sure I have heard more complaints about actions being too light rather than too heavy. And on the whole I have found people adjust better to, and feel more secure with, heavier actions. Both terms — heavy and light — are, of course, relative and, to a considerable extent, subjective. Although both extremes must be avoided, it is not likely that we shall ever come up with actions that the world uniformly considers just right. But it is most certainly possible to make actions that cause the quality of the organist's touch to be reflected in the sound heard in the listening area, and which require only levels of skill and playing energy which are well within what we may reasonably expect of a serious musician.

After thirty years of deep thought and much work on this matter, I now feel it is best if the action and the voicing are such that the organist actually adds chuff as required rather than working to suppress it when it is not required, as we have for so many years thought to be the ideal. Normal, quiet, legato touch should produce only a clean, clear attack which becomes more incisive and percussive as finger vitality is increased. Action *suspendue* offers tendencies in this direction. However, it is not of itself sufficiently supple, especially in the forms described in past months in these pages, to provide the degree of response required for anything but the smallest organs.

In all types of tracker actions, including *suspendue*, the pallets, and consequently the keys, must "hang" on the wind and the pluck be spread enough at the beginning of the key travel to avoid the traditional notchy toggle effect. No organist can exercise sensitivity with fingers perched precariously at the top of the keys attempting to avoid taking a plunge; neither is a mushy or spongy touch satisfactory. Reducing the sharpness of the pluck by increasing pallet spring tension, as some do, is not a solution, for the added tension makes it difficult to get the pallets away quick enough in fast playing and doubles or triples the force required to hold the keys down. The springs must not be one gram stronger than necessary to hold the total weight of the pallet and action in equilibrium when the wind is off. If the pallets shut tight with the wind off, we are burdening the organist unduly with useless spring tension. Of course, it is possible to spread the pluck so much that speech vitality is not possible no matter how much effort at the key. It will be a long time before the criteria for this approach can be set down quantitatively, so for the present there is no alternative to qualitative judgments in designing and adjusting every instrument. A hopeless task for those who merely copy from the past. Yet, ideally regulated in this way, the action attains a degree of responsiveness beyond all dreams, and adds a dimension to the scope of the organ that brings the truly all-purpose organ several giant steps closer to realization. To the differences between the romantic and the classical, we now add more detailed considerations of "touch." Of course, there are those with cherished theories who will not welcome this with open arms.

We must all share Don Willing's concern about the price of organs. The cost of materials used in organs has risen much more rapidly in the past few years than has the economy generally. For example, tin is now at 300% of its 1973 price and has risen as high as 335%. But in spite of this, finished organ prices have not risen so much faster than other things. Whether the organ survives or not will depend entirely on the demand and not on the price. If there is any field where anything worth doing is worth doing well, it is ours. The organ is not indispensable to the survival of mankind, and therefore is not worth building badly. We organbuilders generally must confess that we have done those things which we ought not to have done. At the head of the list are our attempts to hold back the inevitable by holding back price increases for longer than we should have, and holding down prices by all sorts of subterfuges like simplifying wind systems and lowering tin content, and justifying it by saying old organs had wiggly wind and lead pipes. It is true, some old organs did, but these artifacts sound no better in today's instruments than they did in yesterdays', particularly as they are now accentuated, and acclaimed as virtues, whereas the ancients tended to minimize those defects that economics had forced on them. In more affluent times both wiggly wind and lead pipes (as principals) disappeared. No matter how much money it saves I cannot think well of a builder whose principals sound as though he keeps his rosin box next to his soap dish, but I can be grateful that he doesn't play the violin. Action *suspendue* also saves lots of money and it is kind of fun both to build and to play, but beyond very narrow limits it causes many more problems than it solves, and is best generally avoided at all costs, except for the "period pieces" for which it is appropriate.

A truly responsive modern organ is a total concept, no part of which can be skimmed on without diminishing the result. It is better not to attempt it than to compromise it because of cost. It does not have to be gold-plated or even inlaid, but it does have to be well-made, using good materials. A responsive action of the kind I have described is complicated, precision-made, and expensive, and where music is important it is worth every penny of it. All that compromise can do is turn a first-class instrument into a second-class one — yet a second-class organ is still far from cheap.

When in my mid-twenties I knew a very musical young lady aged ten or twelve who would sometimes entertain me with the latest Mozart sonata she had learned. She played very expressively for one so young, and normally very accurately. If she made a bad mistake she would usually apologize and go back to the first good place and start again. One day at the end of a rapid upward passage she hit a high D instead of C and went right on as if nothing had happened, so I said, "That top note is a C, not a D," to which she replied without stopping and in a tone of voice I took to be final, "So what?" I could not find an answer. This was the first encounter I remember with the generation gap, the culture gap, that has been with me now for thirty years. I still have not found an answer to that question, "So what?"

There are many building and playing organs today whose response to all questions or criticism is in effect, "So what?" It may actually come out as "It's cheaper," "It's easier," or "It's the way the old guys did it," but I hear it all as "So what?" To all the points of criticism raised by Don Willing they also say, "So what?" and it seems obvious to me that Don is tired of trying to find an answer which because of his profession he may think he ought to be able to do. But how do you answer this question to those to whom old is better, inconvenience is a virtue, wiggly wind is an expressive device, lead is richness; or to whom the fingering discarded by Couperin and Bach is a panacea; or to whom the wolves in tuning avoid-

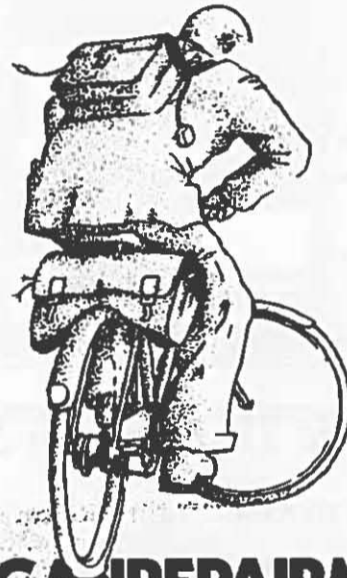
(Continued overleaf)

Solid State Logic

Stonesfield · Oxford · England

When we quietly launched our Solid State way back in 1969, many were reluctant to trust it. Some builders had dabbled in solid state and were discouraged. Usually because they didn't understand electronics (why should they?) or because the engineers didn't understand the requirements of the organ (how could they?).

Over the years, our reputation has grown and our systems have largely supplanted the others. We are now the foremost supplier of Solid State Systems built exclusively for organbuilders. In fact, many major builders around the world now use our systems exclusively.



ORGAN REPAIRMAN stray away from our door

The reasons for our success are simple:

- 1) We understand the organ.
- 2) We understand electronics.
- 3) Our systems are 100% reliable and require virtually no maintenance. (Because nothing moves, there's nothing to wear out.)
- 4) We back them up with the finest guarantee and service in the industry, giving personal attention to every detail. (Ask our customers!)

Whether you're using electric or mechanical action, whether your needs are for Combination Actions, Coupling or Unification Systems or for any of our broad line of products, we welcome your inquiries. Our complete Catalog is available free-of-charge to the trade.

Solid State Logic Limited

P.O. Box 200 Milan, MI 48160 • (313) 663-6444

**WURZBURGER INTERNATIONAL
MASTERCOURSES FOR ORGAN-INTERPRETATION**

September 3 - 7

1979

GUNTHER KAUNZINGER

(formerly Artist-in-Residence at the "National Shrine" and head of the Organ Department at "The Catholic University of America", Washington, D.C.)

**"Ornamentation in the Works of J. S. Bach,
N.de Grigny, and L.- N. Clerambault"**

(Course-language: American and German)

\$100 for performing students

\$ 50 for non-performing students

For information, please write to:

Wurzburger Meisterkurse

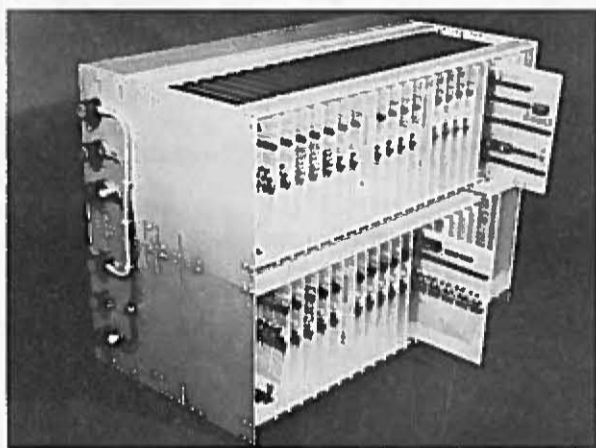
Postfach 5571

D-6236 ESCHBORN, Ts. 1

Christie Music Transmission Systems Ltd

THE ELLEN DYNAMIC TRANSMISSION SYSTEM

A new form of electrical transmission eliminating the need for the console-to-organ multicore cable of old.



The system comprises standardised units programmed to customers' requirements for stops, couplers, and/or unification. Alterations can be made at any time by re-programming.

Receiver for 15 ranks, 56 unit stops and auxiliary controls.

Unit size: height 18in, length 24in, width 13in.

Also now available: a capture Piston System on two separate channels.

For prices please send full specification and details to:

Mr. V. HACKWORTHY,
CHRISTIE MUSIC TRANSMISSION SYSTEMS LTD,
61 MAGDALEN STREET, COLCHESTER, ESSEX, CO1 2JU,
GREAT BRITAIN
Telephone: COLCHESTER (0206) 66864

Introspection

(continued from p. 11)

ed for centuries are thought "interesting" when heard in Bach, Franck, Dupré and Schönberg? How do you answer the question "So what?" where punk is beautiful? There is no answer to this question where good taste is not the prevailing principle, where "le bon gout" does not direct every note and nuance. Where this principle does prevail, "So what?" is never heard; it never even arises in thought.

I agree completely with Don Willing's comments about electronic instruments, except as he compares them with organs. They are not substitutes for organs though they may in fact be a great deal more appropriate for some uses than organs are, or ever were. A good organ-like portable instrument could surely serve a useful purpose. The poor examples now touring surely demonstrate the need. Though the techniques to do this well are now at hand, the knowledge, and the will, are nowhere present in the electronic field. But synthesizers are fun and by no means to be avoided wherever they can be effectively used.

We organbuilders should stop trying to compete with electronics. We can't! We can only destroy the organ by trying to. Organbuilding is not suitable for practice on a commercial basis. The organ has a well-established and unique place which no other instrument can take. If we do not believe this then how can we serve it well? How can we display so little faith and remain organbuilders? We must be motivated by something other than the desire to be organbuilders, else neither the organ nor the art will survive. The organ does not need more builders. It needs better builders with faith in its relevance in our time, who understand that it must go on progressing now as in times past. The disastrous mutation process from which the organ suffered, because of its too close proximity to the expanding and super-radiant orchestra in the last century, certainly needed to be corrected and it has been. The king of instruments has been restored to the position of dignity and integrity that it enjoyed in its Golden Age, and there is a significant number of superb instruments built in the last thirty years to verify that the maturity that the organ achieved in the Golden years from 1650 to 1750 is the right basis from which to develop an organ for today. It is unfortunate that more recent excursions into the embarrassing adolescence of its earlier years have caused some of our colleagues to lose their perspective. They have lingered too long at the museum.

It may seem that there is not much of the letter of Don Willing's remarks with which I can agree, but with the spirit that impelled him to write, with his Plea for Exuberance, I am in complete accord and to this, as ten years ago in St. Albans, I again say a hearty Amen. Exuberance does not linger long at the museum.

Formerly tonal director of the Casavant Organ Company, Mr. Phelps is now president of his own firm, Lawrence Phelps and Associates, in Erie, Pennsylvania.

Letters to the Editor

(continued from p. 3)

Organ Clearing House

I recently had the pleasure of reading an article published in 1975 on the Organ Clearing House. I think this is a wonderful thing — what they are doing — saving old tracker organs. But in my city there was a small 12-rank Möller built for the First Presbyterian Church in 1913. This church merged in the mid-50's and has been empty since then. Vandals have been in . . . and now the pipes in the organ are gone, except for some of the larger ones.

I am not suggesting that you try to save this organ because it is not really worth it (who would want an organ with 50 pipes?), but what I am saying is that if people would have only left it alone, it might have been part of the Clearing House's inventory of organs.

Thank you.

Kirk Wilson
Wellsville, OH

Godless organists

For quite some time now I have taken your magazine. Because of my business I also meet a lot of organists. I have been observing that what an organist believes theologically and/or what is preached has a definite influence on the type of music that will be played and what kind of instrument it will be played on. Those churches that are of the reformed faith where the Bible is God's word (the whole of it) . . . will always have a pipe organ. If they can't afford it, due to their being an extremely small congregation, they will have a piano instead. Churches where the preacher preaches free will of man as unto his salvation will not have a pipe organ but a counterfeit instead. God's word clearly states to praise him with the pipe organ and with other true musical instruments (Psalm 150). The literal definition of a musical instrument is a tuned length resonator for producing music. God's word deals with man's material being as well as his spiritual being. The organ is not just a musical

instrument to aid in praise and worship to God, though that is its primary function, but it is symbolic of man dead in trespasses and sin until the Breath of God is breathed into man. Judging from God's word, there are a lot of downright godless organists, or so-called organists, around. . . .

Factually and sincerely,

Stephen F. Meador
Greensboro, NC

Building a positive

In the November 1968 issue of *The Diapason* you had an article about an ancient portable pipe organ that was being restored at the Boston museum. Being an organ buff myself, it inspired me to build a similar one from odds and ends of organ material I had on hand. I did not have time to devote to it then, so it was postponed 'til recently, when I completed the little instrument.

I tried to follow as closely as I could the plan and design of the one outlined in *The Diapason*. The case measurements are 28" wide, 20" deep and 35" high. The size of the organ was determined by the number of pipes I had on hand of the proper size. It has two sets of pipes 29 pipes to the stop — Harmonic Flute and Principal, starting at middle C and ending at E, with 3-inch wind pressure. The pipes were salvaged from an 1856 John F. Crabbe & Sons organ I restored many years ago, which is still in operation. The slider chest is made of select redwood; the stop knobs are ivory with appropriate hand-lettered titles. The double bellows are located above the pipes inside the case; the photo shows the reservoir slightly inflated on top of case. The bellows are operated by two small levers near the top of the case.

As it takes two people to operate and play with hand bellows, I installed a small blower in the basement directly below the organ which gives ample air

pressure. This arrangement enables one person to play it.

The keys are beautiful ivory from a melodeon that was damaged beyond repair. The main part of the case is made from old walnut bed rails; the ornamental carvings are from old walnut furniture and an old reed organ case. The little figure above the keyboard is a flutist, a model for a plaster mold, old but in good condition. The name plate directly above keys bears the word "Colibri," meaning hummingbird or small songbird. I regard this small organ as a small songbird.

The stand is of the Jacobean period, also made of old walnut. While the sound is quite pleasant and the action is good, an organist would find it very inadequate both in sound and range.

I am hoping this letter will interest others to build their own portables, to be used where space is limited. I would, however, recommend to make it 3 full octaves or, better still, 4 octaves.

Sincerely,

Edwin O. Tweton
Galena, Illinois

Willing by-product

A by-product of the discussion triggered by Donald Willing's article has been some wild statements concerning the electronic instrument, made by people who know all about pipe organs, but have not bothered to study the electronic instrument.

One letter-writer, for instance, states flatly that an electronic organ would have to have a loudspeaker for every note, to be of any use. Now, if this is intended to be merely a *reductio ad absurdum*, it fails, simply because the idea is not, inherently, impossible. Loudspeakers of good quality, bought in quantity by manufacturers, are quite cheap; if a good electronic organ really needed a speaker for every note of every stop, it could be done.

If, though, the question is one of spatial sound distribution, then one does not need that many speakers; any good speaker can emit tones of several pitches

at the same time. If this were not the case, one could not have the very high fidelity stereo phonographs currently available. Further insurance against intermodulation effects can be and is had, by using a number of speakers, each limited to a short section of the scale. One middle priced living-room sized electronic organ I have seen, has no fewer than eight speakers in the console (that would be one for each octave of tone). The same instrument could be used in a small church or chapel merely by adding a few more speakers; provision for plugging in additional speakers is standard.

At any rate, all of this is not conjecture; a large number of electronic instruments were installed by Goodell & Swedien, of Minnesota Electronics, two decades ago. Some of the instruments contained as many as 140 speakers, and the spatial effect was good, but the whole thing seemed a case of logical overkill. . . .

I am amused by those who still refuse to use the word "organ" in connection with electronic instruments. The late T. Scott Buhrman started this, way back in the 1930s; he invented the term "electrotone" for instruments such as the Hammond organ, etc.

Well, "electrotone" is at least, a logical semantic device, and to some extent, it is good because it allows one word to do the work of two. But what excuse is there, at this late date, for such clumsy locutions as "electronic instrument built to resemble a pipe organ" or "apparatuses built to look like an organ"?

You know, if you just take a deep breath and say "electronic organ" you'll find, it doesn't hurt a bit.

Sincerely,

John S. Carroll
Emlenton, PA

The office dictionary defines organ as "a wind instrument, in its complete modern form the largest, most powerful, and most varied in resources of musical instruments, consisting of from one to many set of pipes, sounded by compressed air, and played by means of one or more keyboards."

REUTER Planning

REUTER
Box 486 Lawrence, Kansas
66044 (913) 843 2622



Here and There

GEORGE BOZEMAN JR. performed *Le Chemin de la Croix* by Dupré on April 8 at St. Anselm's College Church, New Hampshire. The Claudel poems were read in French by Robert Gartside. The event was sponsored by the NH AGO chapter and was partially financed by the state Commission on the Arts and the National Endowment for the Arts.

GEORGE BAKER played the following recital May 1 at Bland Street United Methodist Church, Bluefield, WV: Improvisation on the TeDeum, Tournaire; Song of Peace, Langlais; Impromptu, Vierne; Concerto in G, S. 592, Bach-Ernst; Prelude, Fugue, and Variation, Franck; Desseins éternels, Transports de joie, Messiaen; Suite à la Française (improvisation), Baker.

A KANSAS STATE MEETING of the Hays, Hutchinson, Lawrence-Baldwin, Topeka, Wichita, and Winfield AGO chapters was held April 20-21 in Wichita. Performers on the several recitals were Donald Williams, Richard Ingram, Dennis Bergen, Joanne Forsythe, Wayne Slater, Royal Jennings, Kurt Schlender, James Strand, Mary Ellen Sutton, Jane Brown, and Peter V. Picerno. Lecturers were David Childs and James Moeser.

CHARLES WOODWARD played the following recital May 27 at St. Alphonsus Church, Chicago: Grand Choeur Dialogue, Gigout; Chorale Prelude "Herr Gott, non schüss dem Himmel auf" and Prelude and Fugue in C Major, S.547, Bach; Fantaisie in E-Flat, Saint-Saëns; La Nativité, Langlais; Pièce Héroïque; Pastorale and Aviary, Roberts; Final (Symphony I), Vierne.

A concert of compositions by MARSHALL PRICE BAILEY was given April 22 at Mount Union College, Ohio. The organist-pianist was assisted in the performance by baritone Lewis Phelps, trumpeter Edward Masters, and the college Master Chorale, directed by Gordon Brock.

JOHN LEWICK conducted soloists, the Abendmusik Chorus, the Nebraska Wesleyan University Chorus, and the Nebraska Chamber Orchestra in a dramatic presentation of Handel's oratorio *Saul*, March 25, at First-Plymouth Congregational Church, Lincoln.

ELIZABETH HARWOOD played the following recital May 12 for the annual general meeting of the Ottawa Centre, RCO: Air and Gavotte, Wesley; Prelude and Fugue in an unspecified key, Buxtehude; Processional, Mathias.

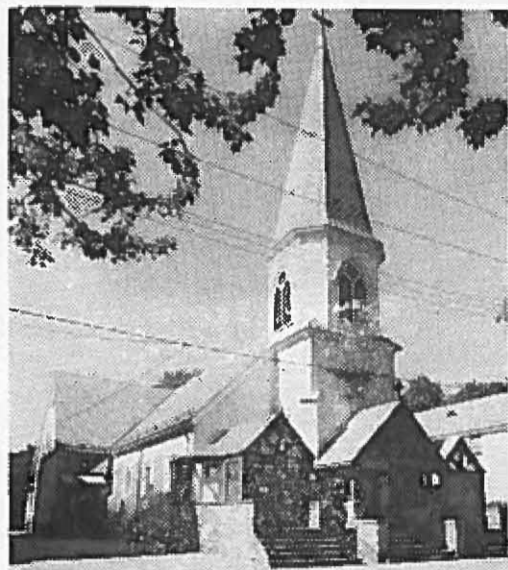


J · W · WALKER
& SONS · L^{TD} BRANDON

*Organ Builders
of Distinction
Mechanical Action Organs
in the best English tradition.
Restoration and Tuning of
fine instruments. 'Worldwide'*

Wimbledon Avenue, Brandon, Suffolk,
ENGLAND. Telephone (0842) 810296.

RODGERS



SCARBOROUGH 750
 Installed by ALTENBURG PIANO HOUSE
 ST. CATHARINE R.C. CHURCH
 Pelham, New York
 REV. MSGR. FRANCIS X. MAHONEY, Pastor
 William A. McDevitt, Director of Music

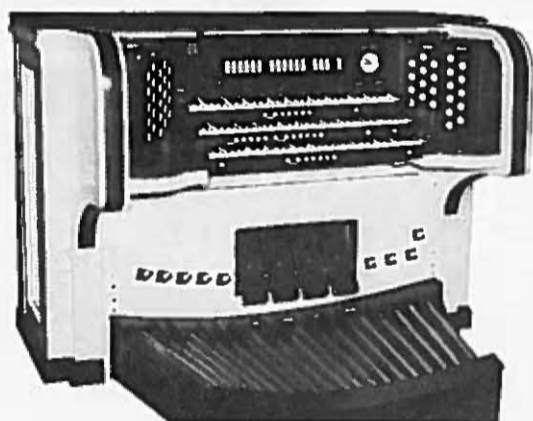
Authorized Representative
 for standard Rodgers Organs
 and for Rodgers Pipe Organs.

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

Restoration By Reisner



This 1930 Vintage Pilcher console is an exquisite example of many restored consoles which have passed through our doors over the years. Our console craftsmen are thoroughly experienced in all pipe organ systems. They will meet AGO specifications, use original equipment manufacturers components, or custom fit Reisner components in most cabinet shells regardless of the original actions.

Quotations for restorations are made in the same manner as those for new consoles. Working directly with our customer they include every detail of rebuilding from wiring to the finishing. Quotations can usually be made without our seeing the box.

Reisner restorations maintain historical ethics as well as economic practicality. Reisner Inc. 240 North Prospect Street, Hagerstown, Maryland 21740. 301-733-2650

since 1845

Rieger

Rieger Organs
 A-6858 Schwarzach Austria

Since 1780 **WALCKER**

Walcker Organs

D-7157 Murrhardt

Retro-Suspection

by Peter Planyavsky

Within only 10 days, I have played concerts on John Brombough's magnificent 3-manual organ in Eugene, Oregon, and on the well-known huge instrument in the Riverside Church, NYC. I absolutely enjoyed both of them. I am also deeply in love with the fantastic Woolsey Hall organ in New Haven — as well as with the three restored organs in the abbey church of Muri, Switzerland. This should close out any suspicions of my being a fanatic for only one half of the organ world.

There is so much to comment on in Mr. Willing's editorial that it is hard to begin. Yet, I think there is one main point where we can solve the puzzle — why a renowned organist turns around on his heels after 30 years of tracker-backing to advocate electronics. It seems, namely, that he is not actually turning around. "Pendulums do swing," he writes — but his own pendulum is still on its way towards one end. It looks like Mr. Willing has never stopped looking for the characteristics of electronics; a brief look into his book *Organ Playing and Design — A Plea for Exuberance* makes it clear.

As many other organists, he is not happy with an instrument that does one or two things well instead of doing five hundred things fairly; it is a plea for quantity, not for quality; he wants compromise rather than specialism. On and on he demands dynamic flexibility, while the basic idea of the pipe sound is one of a steadily maintained sound. Or, in his book he speaks about a Principal 8' which must both be capable of "furnishing the trunk of the ensemble tree" and present itself as a solo stop. (I once voiced an organ where we tried to realize that, and now that stop is three things: the trunk, the solo stop, and the weak point of the organ.) He wants a large manual compass (alright), concave pedalboards (why not), the stops there are (why?), and he is obviously enthralled by the wonderful worlds of a certain electronic brand in whose gadgets "any stop can be turned into a celeste" (wow!). That's all fine — but it adds up, once again, to The Universal Instrument.

Even at this point, we could say "nothing wrong." In the course of history the pendulum did swing. Praetorius called the organ the best of all instruments for the very fact that it comprised all musical instruments; at Bach's time, on the other hand, it was so isolated that composers soon became more and more uninterested. It was bound to be a pseudo-orchestra again in the late 19th century, and again it found its own sound during what is called organ movement, no matter whether that was always a good sound or not. There's the pendulum — and so it seems that Mr. Willing has skipped one swing.

A colleague so much older than I, with so much more information than myself, deserves all the respect for his ideas. But may I say most humbly that he considers a whole lot of his own observations and tastes to be representative for millions of organists? While tastes will always be individual, we can very well have a closer look at some of his opinions. An instrument for "endless possibilities" — do we all dream about such a thing? Violin players change at least the bow when they shift from Bach to Bartok. Word has gotten around that the same violoncello doesn't fit for continuo playing in Heinrich Schütz and in Antonin Dvorak's cello concerto. And whoever has come across the thick chords, in the very low range, in some of Beethoven's and Schubert's piano works will eventually admit that it was not the piano of Rachmaninoff for which these chords were written. But here we have an articulate request for the Sweelinck-Sowerby-four-manual-portative with dynamic excitement plus combination toe studs which must be to the right of the accelerator pedal! It will never work. Oh yes, of course a violinist *can* play Bach and Bartok with the same bow — but please don't blame the bow then. Yes, you *can* play Beethoven and Rachmaninoff on the same piano (and, for that matter, with the same style of playing) but don't blame the piano if you hear funny sounds.

And, as there were many people who always wanted a one-fits-all-organ which had to have, of course, the marks of a so-called baroque organ, most organ builders devoted themselves to the compromise — totally so. On a compromise organ, Sweelinck sometimes does sound like "Grade II piano stuff" because the organ was designed to play Widor, too — but unfortunately it doesn't play Widor very excitingly either. And the despised French masses don't work well, likewise — because the voicing is so even and careful, just exactly as even as Mr. Willing wants it, and therefore a *basse de trompette* or a *récit de nazard* attracts the listener's attention only by the "squiggles" and not by the sounds itself. And consequently, "an occasional pedal note" is just far too little to be of interest — on a compromise organ, yes indeed.

But there are organs where you can forget time and space just by playing the Prinzipal 8' for half an hour. And if you want that very sound, you have to take the trouble of either going to that place, or you have to build that very rank of pipes again — without changing the scaling to make it that, too, or that, too, and that in addition. And this Prinzipal 8' will not fit to play Vierne — not in a thousand years. And on the other hand, if you love that French Horn in the old famous Skinners, you have to go there and play it there — and if you want it in your organ, it just won't do to have a so-called baroque organ with that erratic French Horn. And if you try to play Samuel Scheidt on it and if you don't like the result, don't blame anybody other than yourself. If we follow these

thoughts to the ultimate, don't blame a very consistent organ builder who builds a very consistent organ (with Mr. Willing's "unpleasant ensemble") into a sort of room which has nothing to do with the acoustics which, for the last four hundred years, were the natural environment for that type of instrument. (The acoustical situation is — I think — the main reason for controversial arguments like this one in the US.)

Yes, the so-called baroque organ is a devil (if now I may exaggerate) or, as one of our consultants has phrased it, the good organ is the enemy of the better organ. A lot of people all too quickly equalled tracker organ with good organ. It's by no means that easy. But the experience of ever so many bad tracker organs with clumsy action, shrieky mixtures, cranky swell actions, and some too uneven or some too even stops doesn't ruin the good principle of the pipe organ as such — never! If you don't like the principle, then indeed you better forget about it and go over to electronics. If you don't like the steady sound of the pipe but must have dynamic effects in order to make it bearable — you're much better off with electronics. If you don't like the wind which makes a pipe sound alive without making it unsteady — don't bother pipe makers and voicers any longer, please. Electronics can do it easily. No two notes on a violin will ever be physically the same — and I love it! To try to make it so would not be an improvement, not in my view, at least. And if your main concern is a comfortable console, with everything in easy reach, a perfect cockpit for doing everything yourself, in any piece, at any time — really, the best is electric action or, for that matter, an electronic organ. I don't see how that could be more sensitive than a very good tracker action, but to discuss this, we would have to find out what Mr. Willing means by the word "sensitive." As long as the opening speed of the valve has any influence upon the production of the tone, and as long as the production of the tone is something the organist would like to have control over, I just can't see what else could do that except the damned tracker action. (Besides that, we could talk endlessly about the other direction of that sensitivity — the psychological dimension, the reply, so to speak, about what the valve has done to the pipe.) To me, there are a lot of things more important than the question of the perfect cockpit. I don't care at all whether an organist needs one or two or four assistants, and I am not interested to know whether his pedalboard is curved inward or outward or not curved at all. What I am after is an acoustical result — and this is the only thing that counts. Bach wrote music and not scenic plays for a one-man-show. And if a great part of our audiences have unlearned to use their ears more than their eyes, then we better start training them the other way, period — instead of changing our instrument!

It adds up to this: Mr. Willing is looking in pipe organs for things and effects which only electronics can actually provide. Having realized that, there should be no controversy at all. As for the many so-beautiful sounds and effects that an electronic organ can produce beyond the abilities of a pipe organ, that's fine; congratulations! But why on earth call the pipe organ poor because it has "less" than the other kind? Would we call a harpsichord poor because it can only play softer than a piano? Or because its compass is shorter?

And one last word about the 20th century in which we find ourselves "whether we are ready or not" and about the development idea. Art history shows clearly that frantic claims to be up-to-date or even ahead of time are the evident characteristics of a retrospective period. Look at the architecture of middle Europe around 1890 and read how progressive they thought they were. I agree with Mr. Willing that we do have some crises of the pipe organ today — so, many people cultivate the extreme in copying (which is, in many ways, valuable and beautiful — I really mean it!) while others look for "more" or "new" things in electronics and try to squeeze their finds into a baroque organ. The answer for these difficulties around the organ between the extremes might be that the organ is an old thing per se! May we ask how a violin could be "developed" any further, or in which way it could be more practical; perhaps if we could get rid of these silly curvatures and make it cubic, we could at least store and ship it more easily? Beg your pardon, no sarcasm intended. But I am horrified by any deliberate progress and any calculated development when it comes to such things as the principle of a musical instrument. To me, it looks like retro-suspension!

Mr. Panyausky is organist of St. Stephen's Cathedral in Vienna, Austria, and concertizes under the Murtagh/McFarlane Artists Management.

Schlicker

SCHLICKER ORGAN CO. INC.
1530 MILITARY ROAD, 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

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

FINE ORGAN LEATHERS SINCE 1800
BEVINGTONS AND SONS of LONDON
THROUGH OUR U. S. of A. AGENTS COLKIT MFG. COMPANY
252 FILLMORE AVE.
TONAWANDA, N.Y. 14150

Excellence in pipe organ building since 1875

M. P. Möller
INCORPORATED
Mechanical and Electro-pneumatic Action Organs
Hagerstown, Maryland 21740 Phone: 301 — 733-9000



Mim Henry
PIPE ORGANS
Restorations, Design, Service

(216) 382-9396

1052 Roanoke Road
Cleveland Heights, Ohio 44121

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

M. F. Benzene & Co.

Additions—Rebuilding
Tuning—Repairs
35 Bathpage Road
Hicksville, L.I., NY 11801
516-681-1220

BOZEMAN - GIBSON
AND COMPANY
ORGANBUILDERS

Telephone: (603) 463-7407

RFD one (route 107)

Deerfield, New Hampshire 03037

The American Institute of Organbuilders Journeymen and Master Organbuilders Examination

A specific purpose behind the organization of the American Institute of Organbuilders is to increase knowledge and improve craftsmanship of the individual American organbuilders. An article of its constitution states the intention "to establish an organized training program for organbuilders leading to examinations and certification of degrees of proficiency." This program is now underway, and the examinations will be administered at the annual convention, which takes place this year near Boston, Sept. 30-Oct. 4. The purpose of this article is to acquaint all interested persons with the examinations and to encourage them to take the tests.

In order that high international standards can be followed and that the maximum value be made available, no attempt has been made to have test questions which are compromised in any way. It is felt that such examinations will be the most respected if they are in every way professional, thorough, and comprehensive. Thus, an easily conferred degree is not possible. However, the AIO training program can be a boon to late 20th-century organbuilding in terms of improved design, better workmanship, and finer voicing. Builders are thus urged to undergo the necessary course of study even if they do not intend to take examinations, since the knowledge gained will be of greater value than a certificate of proficiency.

Each examination consists of a written part and an oral part. In the event of incorrect written answers, correct answers given to the same questions in the oral portion will override the written answers. The Master examination requires in addition that the candidate bring a complete design for an organ, with action of his choice, including all tonal information, scales, and the like. He must be prepared to defend the various aspects of the design, especially the tonal ones.

A score of 60% correct will be deemed adequate for the Journeyman qualification, while a score of 80% correct will be required of the Master, in addition to the organ-design requirement. In the event that a Journeyman aspirant achieves an 80% correct score or better, he will not be required to repeat the written portion at such future time as he may wish to try for the Master qualification.

Since the AIO membership cannot help but include colleagues, employers, and employees, both past and present, individual examiners may be excused from participation in the oral examination of an associate, at his own request or that of the examinee.

Rules of the Examinations

The entire examination will be "open book"; sliderules, calculators, books, and catalogs all may be used. Sharing such materials among participants is permitted, but discussion with others is not. None of the examination may be copied or taken from the examination area; all papers pertaining to the test must be turned in. Any cheating or giving of assistance will disqualify the candidate. A total of four hours will be allowed for the written examination.

The philosophy of the examination is not to trick anyone or make as difficult a test as possible but is, rather, to ascertain whether or not a person is knowledgeable in his craft. There is no style preference, as far as building styles are concerned, but questions will be asked about all styles.

Unless otherwise specified, the following factors will be in force for questions: the latest revision of AGO console standards, A=440 Hz at 21°C (70°F), speed of sound in air=340.7 m/sec. (1117.7 ft./sec.) at 15°C, specific weight of Pb=11.3 g/cm³, specific weight of Sn=7.4, and specific weight of Zn=7.1. A copper wire table will be provided.

Only the examiners may be in possession of the examination papers and scores. These will remain confidential, and each participant has the right to request that his answer sheets be destroyed after scoring. If this right is waived, the answer sheets will become property of the AIO archives. However, the examiners will not be responsible for information as to who passed or failed becoming public, as there is no way to keep such information confidential.

If the examiners have reason to believe, through personal knowledge and acquaintance, that the applicant meets and understands the requirements thoroughly, any part(s) of the oral examination may be waived.

The Journeyman Examination

The prerequisites for taking this examination are regular, charter, or associate membership in the AIO; completion of at least 3 years' apprenticeship, or the equivalent thereof, with reputable builders; submission of a resume; recommendation (nomination) by a regular or charter member of the AIO, or employer or head of firm of member firm of the ISO; and the filing of the application 90 days in advance of the examination date.

In addition to the written test covering general organ building mentioned above, there will be an oral test covering the following:

1. Basic planning and construction techniques of
 - A. Windchests of at least one type,
 - B. Consoles of at least one type,
 - C. Wind systems of at least one type,
 - D. Wood and metal pipes, and
 - E. Action systems of at least one type;
2. Ability to read drawings (blueprints);
3. Ability to identify or describe pipes by shape/style; and
4. Ability to discuss intelligently the basic techniques of voicing, tuning, and service.

The Master Organbuilder Examination

The prerequisites for taking this examination are regular or charter membership in the AIO; 6 years' practical working experience in organbuilding, up to one year of which may be equivalent experience in a related field such as cabinetmaking, harpsichord building, etc.; submission of a resume; recommendation (nomination) by a regular or charter member of the AIO, or head of firm of member firm of the ISO; and the filing of the application 90 days in advance of the examination date.

In addition to the written test covering general organbuilding mentioned above, the following will be included:

1. A practical test covering all of the following:
 - A. Business operations:
 1. Cost analysis,
 2. State and local law,
 3. Insurance requirements,
 4. Inventory needs and costs,
 5. Manufacturing space and requirements,
 6. Equipment needs and costs,
 7. Transportation requirements, details, and costs, inward and outward,
 8. Time — all facets,
 9. Consumer/manufacturer contracts/agreements, and
 10. Sales and related costs;
 - B. Planning and design for an organ, actual or fictitious:
 1. Room analysis (church, hall, etc.),
 2. Scaling and voicing,
 3. Drawings and blueprints, conceptual and final, and
 4. Layouts for chests, actions, etc.
2. Inspection by examiners, or their agents, of completed job with applicant present to explain reasoning behind various points questioned.
3. Oral discussion between examiners and applicant covering any and all of the above.

In general, both examinations are thought to be more comprehensive than similar examinations given by groups in other countries. The members of the AIO examination committee are Pieter Visser, Pete Sieker, and Charles McManis. For information on AIO activities and membership, interested readers should contact Lance Johnson, AIO vice-president and membership committee chairman, P.O. Box 1228, Fargo, ND 58102.

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 18227

ANNOUNCEMENT

The American Guild of Organists, a national educational organization of 18,000 professional musicians with headquarters in New York City, is seeking a fulltime executive director with a master's degree, AAGO or Equivalent, with demonstrated management ability. The responsibilities include administration of the headquarters office and overseeing Guild activities and programs. Requests for application forms should be directed to:

Dr. John Obetz, Chairman
AGO Search Committee
Box 1059
Independence, MO 64051

Deadline for applications is July 1, 1979

Etiquette for Young Recitalists

by Douglas Johnson

At a recent gathering of organists, conversation turned to experiences in hosting young recitalists. Everyone present was committed to providing opportunities for college students to begin performance careers. They also agreed that colleges today are producing organists who play exceedingly well. However, so many had had unfortunate experiences in hosting young recitalists that one can conclude that, in developing the social aspects of a recitalist's role, young organists are mostly on their own.

The majority of troubling situations had been based in inexperience or thoughtlessness, and could be avoided if the young players were aware of the impressions they had made. Unfortunately my host-friends had been so busy being "good hosts" that none had communicated their concern.

This then is addressed to young organists who are invited to play recitals in churches where they are not known. (A recital in a student's home church is a different matter.) When all items below are assembled into one list, the composite host appears a sensitive snob, and the composite student becomes an insensitive boor. Since neither composite exists, the following should be read simply for constructive ideas to improve professional relationships.

1. As a young guest recitalist, let your performance rather than your conversation say how good you are. To have an established musician who knows and appreciates your work is an asset. Do not spoil the possibility by coming on as a braggart. Enthusiasm is fine, but attitudes or statements of superiority are hard to live up to.

2. When you first try the organ with your host present, examine the

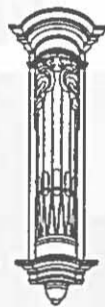
instrument sensibly. If it is a fine instrument, your host will want it appreciated; whether good or poor, your host will want it demonstrated effectively. Starting with full organ is not the best way to suggest that you are a perceptive listener sensitive to subtle registrational possibilities.

3. After your recital, write a note thanking your host for hospitality extended. Whether you played with or without fee, your host should be thanked for personal attention. Well-known recitalists have long done this, and to omit a written acknowledgement stamps you as less than professional. Such followup communication can do much to make your appearance remembered with pleasure.

4. If you wish to have your performance recorded, ask permission. Bringing in recording equipment or an engineer may not be appropriate in some churches. Or, it may not be necessary if your host has local recording facilities. Unless the local equipment is clearly inferior, you are likely to get a better tape from a local engineer who has experimented to find optimum microphone placement.

5. If you wish to use your tape in a public way (radio broadcast, for example), ask your host to evaluate your tape as a suitable representation of the church's musical program. Assuming that quality is satisfactory, the name of the church should be identified correctly. Do not substitute "cathedral" for "church" just because acoustics are reverberant.

6. Do not later abuse the confidence placed in you regarding access to the organ. If you revisit the church, greet the organist before you play the organ. Do not send friends to try the organ without their contacting the organist. More than courtesy is involved. When an instrument receives many visitors, the organist needs to know who is responsible for dislodged ivories, salt deposits on keys, or worse. (A friend once found a pedal key snapped in two by an unknown visitor.)



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



Roy Redman

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

RONALD WAHL ORGAN BUILDER

APPLETON, WISCONSIN 54911
Business Address Mailing Address
WEST BROADWAY DRIVE 804 EAST SOUTH ST.
(414) 734-7117 (414) 734-8238

A ANDOVER

Box 36 Methuen, Massachusetts 01844
Mechanical Action Specialists



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"

SCHOENSTEIN & CO.

EST. 1877

SAN FRANCISCO

HARVEY & ZIMMER

Tracker Organ Designers and Builders
P.O. Box 222128 Dallas, Texas 75222
214/946-3493

VISSER-ROWLAND

713/688-7346
2033 JOHANNA B
HOUSTON 77055

International Society of Organbuilders

M McNeil

TRACKER ORGANS
ALBERT L. CAMPBELL
(REPRESENTATIVE)
330 NORTH A ST., LOMPOC, CA.
93436

AD KOPPEJAN

pipe organs
new organs
restorations
maintenance

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

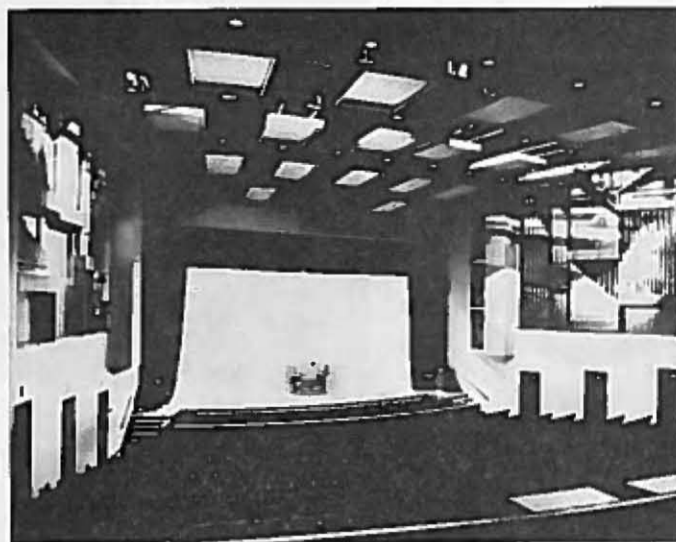
GUSTAV FABRY SONS, INC.

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
- REBUILDING
- TONAL REVISIONS
- 30 YEARS EXPERIENCE



GLASSBORO STATE COLLEGE, GLASSBORO, NEW JERSEY

THE WICKS ORGAN COMPANY

HIGHLAND, ILLINOIS 62249

Pipe Organ Craftsmen Since 1906

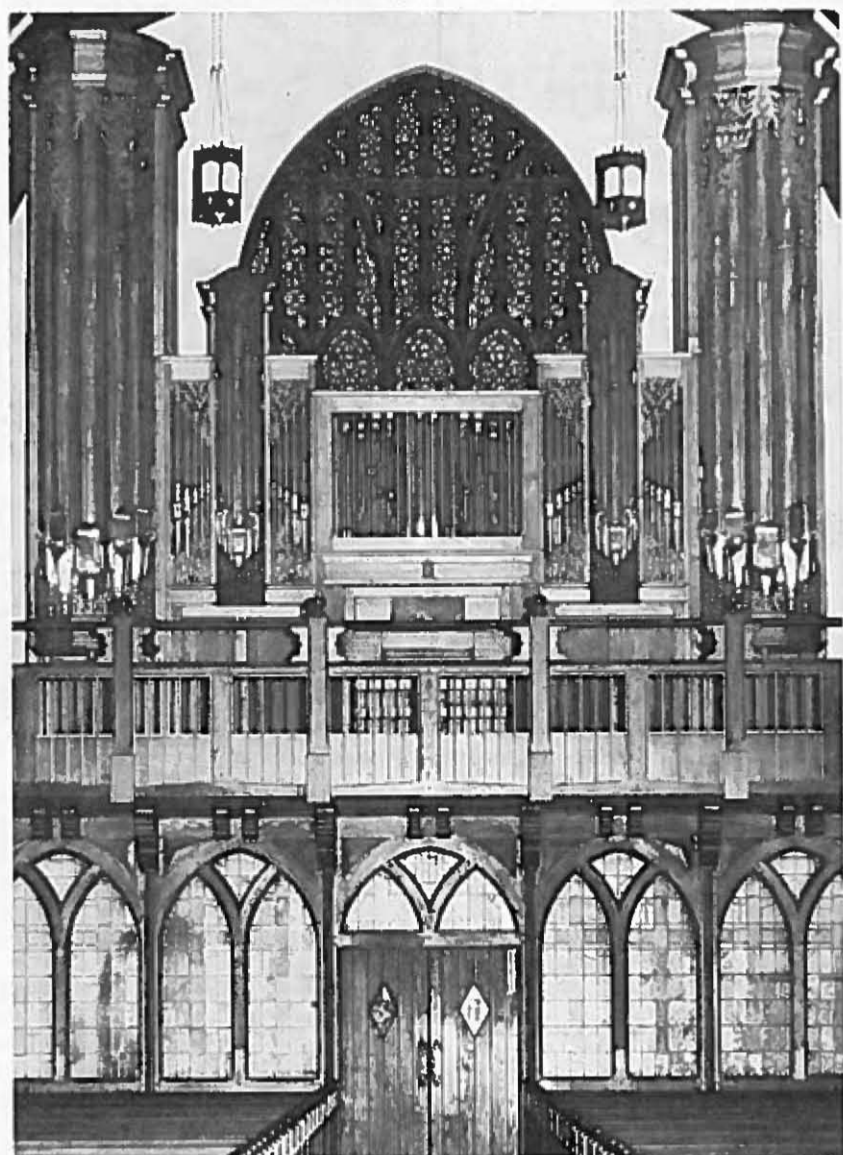
Member of the International Society of Organ Builders

THIS THREE
RANK ORGAN
COMPLETES THE
APPOINTMENTS
OF THE WILSON
MUSIC CENTER
CONCERT HALL.
IT WAS
DEDICATED WITH
A RECITAL BY
VIRGIL FOX.

GREAT		CHOIR	
16' Quintaton	8' Genshorn		
8' Principal	8' Genshorn		
8' Bordun	Celeste TC		
8' Quintadena	8' Gedeck		
4' Octave	4' Spitz Geigen		
4' Koppelflöte	4' Spillflöte		
2' Super	2' Principal		
Octave	1/3' Nasat		
2' Blockflöte	IV Sharff		
II Susquallera	8' Krummhorn		
TC	Tremulant		
IV Fourniture			
8' Trompete			

SWELL		PEDAL	
16' Contra Viole	16' Subbass	16' Principal	
8' Viole de	16' Quintaton		
Gamba	16' Contra Viole		
8' Viole Celeste	10 2/3' Grass Quint		
8' Rohrflöte	8' Octave		
4' Principal	8' Bourdon		
4' Nachthorn	4' Choral Bass		
2 2/3' Nazard	4' Bourdon		
2' Octavin	IV Fourniture		
III-IV Plein Jeu	32' Contra		
16' Basson-	Basson		
Hautbois	16' Bombarde		
8' Trompette	16' Basson		
8' Hautbois	8' Trompette		
4' Clarion	8' Basson		
Tremulant	4' Regal		

NEW ORGANS



Wahl organ in Appleton, Wisconsin

First English Lutheran Church
Appleton, Wisconsin

Organ by Ronald Wahl, Op. 5
Appleton, Wisconsin, 1979

Dedication recitalist: Thomas F. Froehlich

The two manual and pedal organ (58/30) was installed under a rose window in a renovated gallery. Mechanical action was employed throughout; stops marked with an asterisk are on ventilis with pedal controls. There are 31 stops, 47 ranks, and 2282 pipes.

Ronald Wahl is a member of the American Institute of Organbuilders.

GREAT

Bourdon 16'
Principal (façade) 8'
Spillflöte 8'
Octave 4'
Spitzflöte 4'
Quint 2-2/3'
Fifteenth 2'
*Cornet V (middle C)
*Mixture IV 1-1/3'
*Trumpet 8'
*Claron 4'
Swell to Great

SWELL

Principal 8'
Schwebung (TC) 8'
Gedackt 8'
Octave 4'
Rohrflöte 4'
Waldflöte 2'
Larigot 1-1/3'
*Sesquialtera II (TC)
*Rauschpfeife III
*Scharff IV
*Fagot 16'
*Schalmei 8'
Tremolo

PEDAL

Principal (façade) 16'
Subbass 16'
Octave 8'
Gemshorn 8'
Choralbass 4'
*Mixture IV
*Posaune 16'
*Holztrumpet 8'
Great to Pedal
Swell to Pedal
Swell to Pedal 4'

St. Joseph Cathedral
Columbus, Ohio

Organ by Wicks Organ Company
Highland, Illinois, 1978

Dedication recitalist: Pierre Cochereau

The three manual and pedal organ (61/32) was installed in an earlier gallery case in the building, the cornerstone of which was laid in 1866. Of French romantic design, it has 68 ranks and 3969 pipes, with electric action.

GRAND ORGUE

Violone-Basse 16'
Montre 8'
Bourdon 8'
Flute Harmonique 8'
Prestant 4'
Flute a Cheminee 4'
Doublette 2'
Grand Cornet III
Fourniture IV
Cymbale IV
Bombarde 16'
Trompette 8'
Claron 4'
Trompette en Chamade 8'
Tremblant

POSITIF

Montre 8'
Bourdon 8'
Prestant 4'
Flute a Fuseau 4'
Nasard 2-2/3'
Doublette 2'
Quarte de Nasard 2'
Tierce 1-3/5'
Larigot (ext.) 1-1/3'
Jeu de Clochette (ext.) 1'
Plein Jeu V
Trompette 8'
Cromorne 8'
Claron (ext.) 4'
Trompette en Chamade (GO) 8'
Tremblant

RECIT

Quintaton 16'
Viola de Gambe 8'
Voix Celeste 8'
Flute a Cheminee 8'
Quintaton (ext.) 8'
Flute Conique 8'
Flute Celeste (TC) 8'
Prestant 4'
Flute Octavante 4'
Doublette (ext.) 2'
Octavin (ext.) 2'
Plein Jeu V
Cymbale III
Basson 16'
Trompette 8'
Hautbois (ext.) 8'
Clarinette 8'
Voix Humaine 8'
Claron 4'
Trompette en Chamade (GO) 8'
Tremblant

PEDALE

Resultant 32'
Montre 16'
Grosse Flute 16'
Bourdon 16'
Violone-Basse (GO) 16'
Quintaton (REC) 16'
Montre (ext.) 8'
Grosse Flute (ext.) 8'
Bourdon (ext.) 8'
Quintaton (REC) 8'
Prestant 4'
Flute (ext.) 4'
Flute (ext.) 2'
Fourniture V
Contre Bombarde 32'
Bombarde (ext.) 16'
Bombarde (GO) 16'
Basson (REC) 16'
Trompette (ext.) 8'
Hautbois (REC) 8'
Claron (ext.) 4'
Hautbois (REC) 4'
Trompette en Chamade (GO) 8'



Wicks organ in Columbus, Ohio

NEW ORGANS

Westminster Choir College
Princeton, New Jersey

Organ by Charles B. Fisk, Inc.,
Op. 76 A
Gloucester, Massachusetts, 1978

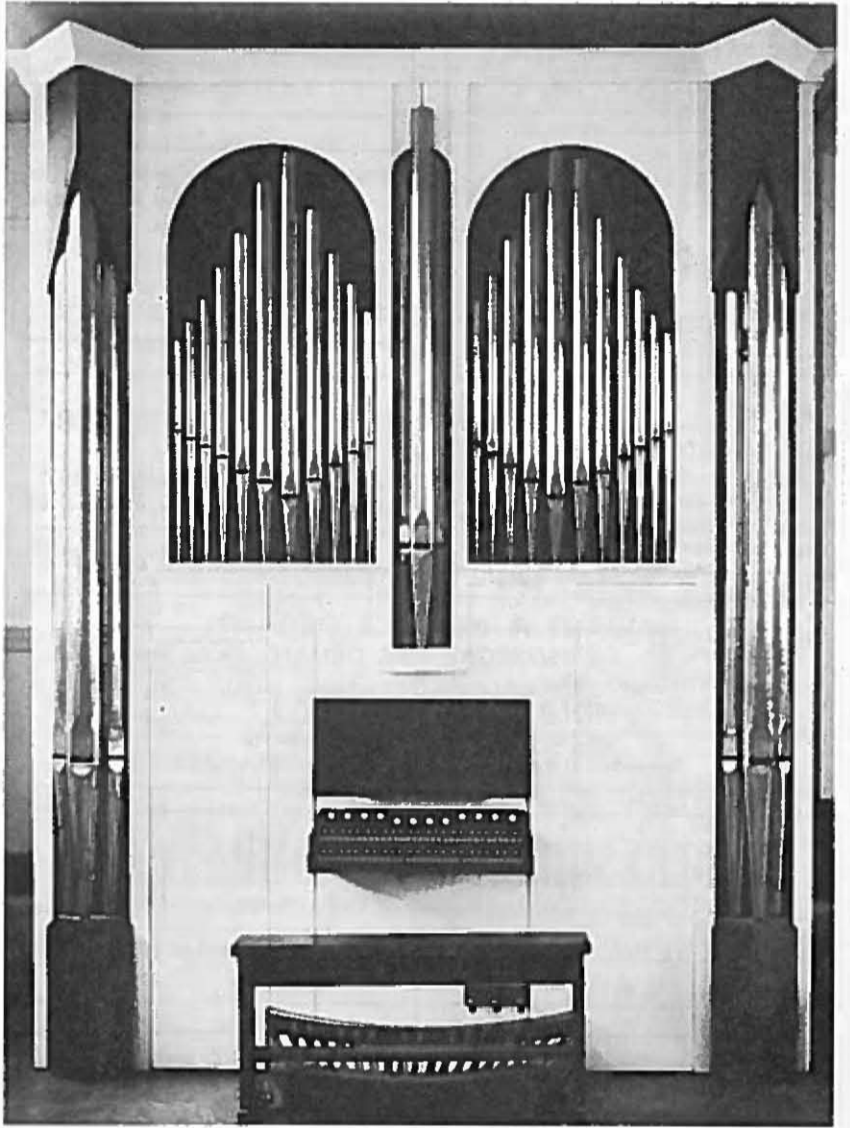
Dedication recitalists: Lee Hastings Bristol Jr.,
Eugene Roan, Joan Lippincott

The Kenneth Chorley Memorial Organ has two manuals and pedal (56/30), with 14 stops. It has mechanical action and is the 26th pipe organ at the college.

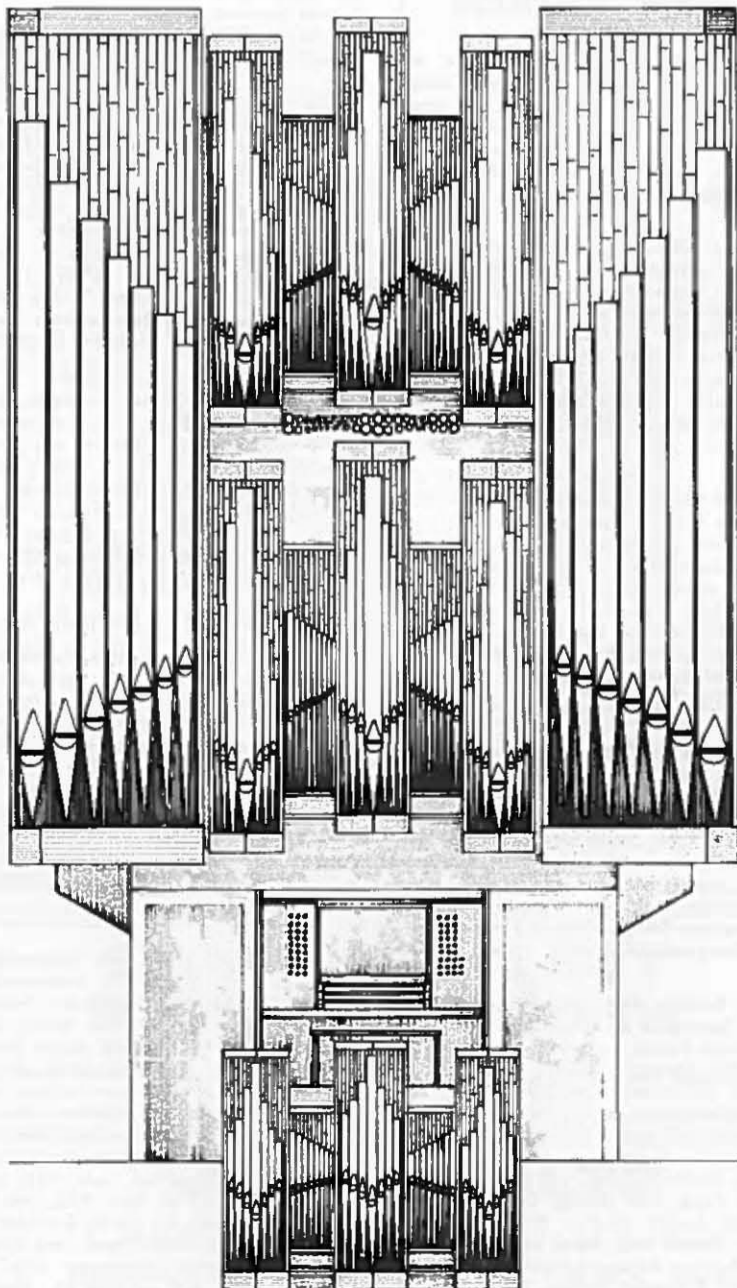
GREAT
Spire Flute (prestant) 8'
Principal 4'
Doublet 2'
Fourniture III
Cromorne 8'

POSITIVE
Gedackt 8'
Chimney Flute 4'
Nazard 2-2/3'
Cornet III
Octave 2'
Mixture II

PEDAL
Subbass 16'
Bourdon 8'
Octave 4'



Fisk organ at Westminster Choir College



Artist drawing of Visser-Rowland organ

St. Luke's Episcopal Church
San Antonio, Texas

Visser-Rowland Associates
Houston, Texas, 1981

Director of Music: Robert Finster

The four-manual and pedal organ (56/30) having 50 stops will be installed in a remodeled gallery. It will have mechanical key action with electric stop and combination action. Manual sharps will be of boxwood with rosewood naturals; pedal sharps will be of oak with mansonia naturals. The case will be of solid and veneered oak.

Jan Rowland and Pieter Visser are members of the American Institute of Organbuilders.

HOOFDWERK (II)

Quintadeen 16'
Praestant (façade) 8'
Roerfluit 8'
Octaaf 4'
Koppelfluit 4'
Woudfluit 2'
Cornet (TG) V
Mixture V 2'
Scherp III 1'
Trompet 16'
Trompet 8'
Tremulant

SPAANSEWERK (IV)

Spaanse Trompet (en-chamade) 8'

BOVENWERK (III)

Gedekt 8'
Baarpijp 8'
Zweving (TC) 8'
Praestant 4'
Nachthoorn 4'
Nasard 2-2/3'
Octaaf 2'
Terts 1-3/5'
Sifflet 1'
Mixture V 1-1/3'
Fagot 16'
Trompet 8'
Hobo 8'
Tremulant
Zimbelster (13 programmable bells)

RUGPOSITIEF

Gedekt 8'
Quintadeen 8'
Praestant (façade) 4'
Blokfluit 4'
Octaaf 2'
Lorigot 1-1/3'
None (TC) 8/9'
Sesquialtera II 2-2/3'
Mixture IV 1'
Cymbel II 1/2'
Dulziaan 16'
Kromhoorn 8'
Tremulant

PEDAAL

Praestant (façade) 16'
Subbas 16'
Octaaf (façade) 8'
Gedektbas 8'
Koraalbas 4'
Spitzfluit 4'
Nachthoorn 2'
Mixture IV 2-2/3'
Groote Bazuin 32'
Bazuin 16'
Trompet 8'
Trompet 4'
Cornet 2'

COUPLERS

Rugpositief to Pedaal
Hoofdwerk to Pedaal
Bovenwerk to Pedaal
Rugpositief to Hoofdwerk
Bovenwerk to Hoofdwerk
Bovenwerk to Rugpositief

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

new organs removals
 service rebuilding
DURHAM
 Tallahassee, Florida
 32304
 P.O. Box 2125 — (904) 575-2001

REISNER .INC.

Jack K. Miller
 Vice President

240 North Prospect Street
 Hagerstown, Md. 21740

301-733-2650

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

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



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

WANT A PRACTICE ORGAN?
 PEMBROKE PIPE ORGAN (in kit form)

Send stamp for brochure

THE ORGAN LOFT

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

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

BERKSHIRE ORGAN COMPANY INC.

Member: International Society of Organ Builders

68 SO. BOULEVARD, WEST SPRINGFIELD, MASSACHUSETTS

CREATIVE ORGAN BUILDING FOR ARTISTIC MUSICAL RESULTS

Greenwood Organ Company

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

"THREE GENERATIONS OF ORGAN BUILDING"

Sherwood Organ Company Inc.

85 Longdale Avenue
 White Plains, New York 10607

(914) 946-7990

(212) 582-4240

Service — Mechanical and Tonal Rebuilding — New Organs

ORGAN LEATHERS

WHITE, SON COMPANY

592 East First Street

South Boston, Massachusetts 02127

**TRACKER-TOOL
 SUPPLY CO.**

tools and supplies
 For ORGAN BUILDERS

799 West Water Street, Taunton, Massachusetts 02780

Kimber-Allen, Inc.

7 Cleveland Avenue

Tonawanda, New York 14150

716-693-2979

Quality Organ Components

Summer Activities

Church Music Exploration, Garden Grove Community Church, CA, June 24-28. This fifth annual conference will provide church musicians with seminars and workshops dealing with the choir director, choir singer, minister of music, arranger, organist, handbell director, handbell ringer, and children's choir director. Faculty guests will include David and Marian Craighead, and Howard Swan; repertory sessions, an organ recital, and a production of Honegger's "King David" will be included. For further information, write Robert H. Schuller Institute for Successful Church Leadership, Chapman Ave. and Lewis St., Garden Grove, CA 92640; (714) 971-4133.

Summer Organ Institute, Oberlin College, June 24-July 8. The fifth annual institute will be under the direction of Garth Peacock, with guest faculty Fenner Douglass ("French Organ Music of the Classical and Romantic Periods" and "The Organ Works of J. S. Bach") and Harold Vogel ("Late Renaissance and Early Baroque Keyboard Music"; "Performance Practices of the North German Baroque Style"; and "The Organ Works of J. S. Bach"). There will be four organ recitals during the institute, which is scheduled to coincide with the eighth annual Baroque Performance Institute. Further information is available from Prof. Garth Peacock, Conservatory of Music, Oberlin, OH 44074; (216) 775-8246.

Summer Organ Academy, Winston-Salem, NC, June 25-June 29. Sponsored by Salem College and the NC School of the Arts, this fifth annual event will feature John O'Donnell ("National stylistic elements in the music of Bach, Froberger, Muffat, and Kerll"; and "Symbolism in Bach's Canonic Variations") and Robert Hickok ("English Choral Music of the Renaissance and Baroque"). Further information is available from Department of Music, Salem College, Winston-Salem, NC 27103.

Organ Workshop in Performance and Service Playing, Lebanon Valley College, June 25-29. Daily private lessons and classes will be taught by Timothy Albrecht. For further information, contact Frank Stachow, coordinator, Summer Workshops, Lebanon Valley College, Annville, PA 17003.

Summer Institute of Church Music, Whitby, Canada, July 1-6. This tenth annual event will take place of the Ontario Ladies' College and will feature Larry Corner (organ), Dera Johnson (choral), Stanley Osborne and Thomas Smith (hymnology), and Clifford Hospital (chaplain). Further information is available from director Kenneth W. Inkster, Box 688, Alliston, Ontario, Canada L0M 1A0.

English Handbell Ringers, Indiana University, July 9-13. This workshop for church musicians will include organization and equipment, literature survey, rehearsal and conducting techniques, and other areas related to handbells. David R. Davidson and Wallace Hornbrook will be the faculty. For further information, write Special Summer Sessions, School of Music, Indiana University, Bloomington, IN 47405.

Evergreen Conference, Colorado, July 9-14, July 16-21. The faculty will be Alastair Cassels-Brown, Alec Wyton, Jeffrey W. Rowthorn, and Richard Birney Smith; courses will include liturgics, choral and organ techniques in the 20th century, congregational singing, hymn accompaniment, use of synthesizers, and anthem repertory. For further information, contact Evergreen Conference, P.O. Box 366, Evergreen, CO 80439.

The Baroque Keyboard, Denton, TX, July 9-13. Sponsored by the North Texas State University School of Music, in cooperation with the University Park United Methodist Church of Dallas (whose new 3-46 Kern mechanical-action organ will be used), the workshop will deal with organ and harpsichord music of the 17th and 18th centuries. Guests Bernard Lagacé, Larry Palmer, Susan Ingrid Ferré, and George Gilliam will join resident faculty Charles Brown and Dale Peters. Further information may be obtained from Baroque Keyboard Workshop, P.O. Box 5344, N. T. Station, Denton, TX 76203; (817) 788-2791.

Creative Techniques for the Church Organist, Westminster Choir College, July 9-13. This workshop will feature Joan Lippincott, Gerre Hancock, Erik Routley, James Litton, and Eugene Roan. Academic credit is available. For further information, contact Summer Sessions, Westminster Choir College, Princeton, NJ 08540; (609) 924-7416.

Summer Workshops in Music, San Anselmo, CA, July 9-13. Austin Lovelace and Sr. Patricia Tang will be the guest faculty for these fifth annual sessions. Further information is available from Prof. Wilbur Russell, San Francisco Theological Seminary, 2 Kensington Rd., San Anselmo, CA 94960.

International Contemporary Organ Music Festival, University of Hartford, July 16-20. John Holtz and Edward Clark will direct this ninth annual event for organists and composers, which will include mini-workshops, lectures, discussions, and nightly concerts. Among the outstanding artists will be Donald Sutherland, Oily Wilson, the Karr-Lewis duo, Leonard Raver, and Phyllis Bryn-Julson. For application, write Douglas Jackson, Director of Summerterm, Hartt College of Music, University of Hartford, 200 Bloomfield Ave., West Hartford, CT.

Sacred Music Workshop, Chicago, July 16-21. The Second annual sessions of Sacred Music Lyceum and Workshop will be held this year at Zion Baptist Church, with the theme of "Done Made My Vow." Avon E. Walker is director. For further information, write Sacred Music Lyceum and Workshop, Inc., P.O. Box 7332, Chicago, IL 60680; (312) 651-2622.

Organ Playing, Art or Craft?, Northwestern University, July 16-20. The workshop will consider principles and aesthetics governing the performance of organ music from important historical periods. Guest faculty will be Mildred Andrews Boggess ("Building Technique"; "Overcoming Technical Problems"; and "Interpretation of 20th-century French Literature"), Heinrich Fleischer ("Reger Interpretation and the School of Carl Straube"), Marilyn Mason ("The Commissioning of Organ Music" and "Contemporary Music: Analysis, Notation, and Interpretation"), and William Porter ("Early Fingering Practices" and "Articulation in Baroque Literature"). In addition to student recitals, Miss Mason will perform. For further information write James E. Moore, Summer Session Director, Northwestern University School of Music, Evanston, IL 60201.

Conference for Church Musicians, Green Lake, Wisc., July 21-28. This conference of the American Baptist Assembly will have a faculty consisting of John F. Wilson (choral clinician), Allen Pote (youth choir), Jane Ann Welch (children's choir), and Karel Paukert (organ). For information and brochure, write Jay Martin, president, Fellowship of American Baptist Musicians, Valley Forge, PA 19481.

Organ Performance Seminar, University of Tennessee, July 22-27. Under the direction of John Brock, the seminar is designed especially for church organists and college organ students. Participants will have daily masterclasses in service playing and repertory, plus related lecture-discussions. Academic credit is available, and the university's 1978 Kney studio organ will be used. Further information is available from Department of Music, University of Tennessee, Knoxville, TN 37916.

Church Music Conference, University of Wisconsin, July 23-25. This conference at Madison will feature 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, Karl Erickson, and Lawrence Kelliher. The university extension department will also sponsor workshops on music in the small church, July 5-6 at Wauwatosa, July 9-10 at La Crosse, July 12-13 at River Falls, and July 16-17 at Shawano; the faculty for these will be Arthur Cohrs, Arlyn Fuerst, and Edward Huggahl. For further information, write UW-Extension Music, 610 Langdon St., Madison, WI 53706.

Summer Festival, University of Michigan, July 23-28. Among many offerings, this festival will include masterclasses by harpsichordist Gustav Leonhardt and organist Peter Williams. An additional session on fortepiano will be conducted by Malcolm Bilson, July 30-Aug. 11. Performers for all sessions will be chosen by tape-recorded audition. For further information, write Morris Risenhoover, assistant to the dean, School of Music, University of Michigan, Ann Arbor, MI 48109.

Carillon Institute, Alfred University, July 22-27. This institute, held on the 4-octave Davis Memorial Carillon, will be instructed by Robert Lodine, with assistance from Joanne Droppers. Further information is available from Alfred University Carillon Institute, P.O. Box 783, Alfred, NY 14802.

Vocal Arts of the Baroque, University of Maryland, July 16-Aug. 3. This performance-oriented symposium will center around Monteverdi and the early Italian Baroque, Bach and earlier German composers of religious works, and the age of Handel. Among the large faculty will be harpsichordists Kenneth Cooper, Riley Lewis, and James Weaver; and musicologists William Gudger, George Houle, and Alfred Mann. Further information is available from Patricia A. Grim, Office of Summer Programs, University of Maryland, College Park, MD 20742.

Summer Institute in Early Music, Boston University, July 1-Aug. 10. Directed by Murray Lefkowitz, instruction will be available in many phases of early music performance. Elizabeth Hagenah will teach fortepiano, and Mark Kroll will be the harpsichord instructor. For further information, write Boston University School of Music, 855 Commonwealth Ave., Boston, MA 02215; (617) 353-3345.

Choral Institute, Aspen, Colo., July 22-Aug. 17. Under the direction of Fiora Contino, the institute will also feature Margaret Hillis, Jorge Mester, and John Nelson. Major works to be studied and performed include Stravinsky "Symphony of Psalms" and "Oedipus Rex," Haydn "Creation," and Mozart "Requiem." A mini-session will be held Aug. 8-17. Further information is available from Music Associates of Aspen, 1860 Broadway, Suite 401, New York, NY 10023.

Institute of Church Music, Colby College, Maine, Aug. 19-25. This institute, now in its 24th year, will include Thomas Richner (organ, piano), Wilma Jensen (organ workshops), Helen Kemp (junior choir), John Kemp (senior choir), Jack Grove (handbells), Adel Heinrich (beginning and intermediate organ), and Samuel Walters (service playing). Activities will include workshops, exhibits, and recitals. For further information, write Thelma McClinnis, Colby College, Waterville, ME 04901.

Adult Music Conference, Interlochen, Mich., Aug. 21-28. Among the many offerings will be harpsichord performance (George Lucktenberg) and harpsichord construction (Richard Kingston). For more information, contact Special Events Office, National Music Camp, Interlochen, MI 49643; (616) 276-9221.

LYNNE DAVIS
International
Recitalist
FIRST PRIZE
ST. ALBANS
1975



17, rue des Leux
 92140 Clamart
 FRANCE

MARTHA FOLTS
Traditional

Recitals:
Avant-garde

6337 Jackson Street
 Pittsburgh, Pa. 15206

CAROL TETI



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

Margaret Melvin
DICKINSON
 University of Louisville
 Louisville Bach Society
 Calvary Episcopal St. Francis-in-the-fields Episcopal

DAVID HEWLETT
MARSHALL BUSH
 Central Square The Conservatory of Music Winchester, New Hampshire
 N.G.C.S.A.

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

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

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 G. 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
 Harper College Palatine, Illinois Redeemer
 (Episcopal), Chicago

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

robert anderson
 SMD FAGO
 Southern Methodist University
 Dallas, Texas 75275

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, Florida
 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

KATHRYN ESKEY
 The University of
 North Carolina
 at Greensboro

GEORGE ESTEVEZ

ch.m.

Chicago Chamber Choir

GEORGE FAXONTRINITY 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

JACOBSONM Mus. A.A.G.O.
Concord, California**EARL EYRICH**Church of Our Redeemer
(Episcopal)
Lexington, MA

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

FINNEYOrganist 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 ArtistFor recital bookings, write to:
Frank Vincent
161 Oakwood Ave., Apt. 304
Toronto, Ontario, Canada**CHARLES D. JENKS**First Congregational Church
Des Plaines, IL 60016**Calendar**

The deadline for this calendar is the 10th of the preceding month (June 10 for July issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped east-west and north-south within each date. * = AGO event; + = RCCO event. Calendar information should include artist name¹ 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 JUNE

*Todd Wilson with instruments; Colvary Episcopal, Cincinnati, OH 8:30 pm
Gillian Weir; St Johns Episcopal, Detroit, MI 8 pm

6 JUNE

James Christie; Music Hall, Methuen, MA 8:30 pm
Mary Goy Craig, Marshall Madrigals; St Johns Church, Washington, DC 12:10 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon
Harriet Coppoc, flute; Central Presbyterian, Lafayette, IN 12:05 pm

8 JUNE

Martin Requiem, Stravinsky Canticum Sacrum; St Pauls Church, Cambridge, MA pm
Robert Munns; Chevy Chase Presbyterian, Washington, DC 8 pm

9 JUNE

Thomas Richner; Olcott House, Charlestown, NH 8 pm

10 JUNE

Steven Massoud, piano; Trinity Church, Newport, RI 4 pm
Samuel Carabatta; St Joseph Cathedral, Hartford, CT 3 pm
Music for brass, choir, organ, timpani; St Philips Episcopal, New York, NY 3 pm
Rollin Smith; St Thomas Church, New York, NY 5:15 pm
J Melvin Butler with harp; Old 1st Presbyterian, Rochester, NY 3:30 pm
Timothy Zimmerman; Washington Cathedral, DC 5 pm

11 JUNE

Frederick Swann, workshop; U of Ohio, Columbus, OH 9-10:30 am & 1:30-3 pm

13 JUNE

Lawrence Young; Music Hall, Methuen, MA 8:30 pm
McNeil Robinson; St Mary the Virgin, New York, NY 8 pm
Vocal recital; St Johns Church, Washington, DC 12:10 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon
Robert Hawkins; Central Presbyterian, Lafayette, IN 12:05 pm

14 JUNE

Music of Palestrina; St Thomas Church, New York, NY 12:10 pm

15 JUNE

St Johns College Choir; Washington Cathedral, DC 8 pm
Lisa Crawford, harpsichord, with bass-baritone; Art Museum, Cleveland, OH 8:30 pm

17 JUNE

Herbert Smith, piano; St Phillips Episcopal, New York, NY 3 pm
Samuel Carabatta; St Thomas Church, New York, NY 4:45 pm
Stephen Smith; St Patricks Cathedral, New York, NY 4 pm
Trinity Toledo Choir; All Saints Episcopal, Frederick, MO 10 am
Trinity Toledo Choir; Washington Cathedral, DC 3:30 pm
Karen Barr; Washington Cathedral, DC 5 pm
Joseph Galema; Central Presbyterian, Lafayette, IN 4 pm
Diocesan Choir Festival; St James Cathedral, Chicago, IL 6 pm

18 JUNE

Frederick Swann, workshop; Cathedral of Mary Our Queen, Baltimore, MD 2-4 pm
Clyde Holloway; Millar Chapel, Northwestern U, Evanston, IL 8:15 pm

19 JUNE

Frederick Swann; Cathedral of Mary Our Queen, Baltimore, MD 8:15 pm
Herman Berlinski, lecture; 1st Presbyterian, Deerfield, IL 2 pm

20 JUNE

Sheryl Sebo; Music Hall, Methuen, MA 8:30 pm
Handbell concert; 1st Presbyterian, Red Bank, NJ 8 pm
Harold Wills; St Johns Presbyterian, Washington, DC 12:10 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon
Mary Saxon, soprano Central Presbyterian, Lafayette, IN 12:05 pm

21 JUNE

Robert Glasgow; Sage Chapel, Cornell U, Ithaca, NY 1:30 pm

23 JUNE

*Region I competition; 1st Methodist, Pittsfield, MA am
St Johns College Choir; Christ Cathedral, Indianapolis, IN 4 pm

24 JUNE

Bernard Lagacé, organ & harpsichord; Mellon Art Center, Wallingford, CT 8 pm
Eugene W Hancock; St Phillips Episcopal, New York, NY 3 pm
Mary Beth Bennett; St Thomas Church, New York, NY 4 pm
Charles Tomkins; Washington Cathedral, DC 5 pm
Eileen Guenther; National Shrine, Washington, DC 7 pm
David Mulbury, all-Bach; U of Cincinnati, OH 8:30 pm

25 JUNE

*Peter Hurford; St Pauls Episcopal, Albany, NY 4:30 pm
*Robert Glasgow; All Saints Cathedral, Albany, NY 3 pm
Eiizabeth Naegel; Moody Bible Inst, Chicago, IL 7:30 pm

THE TEMPLE

Cleveland, Ohio 44106

DAVID GOODINGTHE CLEVELAND ORCHESTRA
MUSICAL HERITAGE SOCIETY
RECORDINGS**LARRY PALMER**

Harpsichord — Organ

Southern Methodist University

Organist-Choirmaster

Saint Luke's Episcopal Church

Dallas, Texas

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

26 JUNE
 *Robert Glasgow, workshops; All Saints Cathedral, Albany, NY
 Richard Hass; St Salvator Lutheran, Venedy, IL 8 pm

27 JUNE
 Barbara Bruhns; Music Hall, Methuen, MA 8:30 pm
 Helen Penn; St Johns Church, Washington, DC 12:10 pm
 Karel Paukert; Art Museum, Cleveland, OH 12 noon
 Larry Dunning, piano; Central Presbyterian, Lafayette, IN 12:05 pm

29 JUNE
 Mireille Lagacé, harpsichord, all-Bach; Mellon Art Center, Wallingford, CT 8 pm

1 JULY
 David V Cox; St Joseph Cathedral, Hartford, CT 3 pm
 Roberta Gary; Choate Rosemary Hall, Wallingford, CT 8 pm
 St Johns College Choir; St Thomas Church, New York, NY 4 pm
 Joseph W Galema Jr; National Shrine, Washington, DC 7 pm
 Oberlin Baroque Institute members; Art Museum, Cleveland, OH 3 pm

4 JULY
 Michael Ambrose; Music Hall, Methuen, MA 8:30 pm
 John Rose; Trinity College, Hartford, CT 5 pm

6 JULY
 Bernard Lagacé; Choate Rosemary Hall, Wallingford, CT 8 pm

7 JULY
 Jane Bourdow & Barbara Taylor; Christ Church, Alexandria, VA 5 pm

8 JULY
 Edwin Godshall Jr; National Shrine, Washington, DC 7 pm

9 JULY
 Recital; 1st Presbyterian, Red Bank, NJ 7:30 pm

10 JULY
 John Weaver; Riverside Church, New York, NY 7 pm

11 JULY
 Max Miller; Music Hall, Methuen, MA 8:30 pm
 Edward Godshall; St Johns Church, Washington, DC 12:10 pm
 Vocal recital; Central Presbyterian, Lafayette, IN 12:05 pm

14 JULY
 Thomas Scheck; Christ Church, Alexandria, VA 5 pm
 William Holl, piano; Central Presbyterian, Lafayette, IN 8 pm

15 JULY
 Arthur Vidrich with trumpets; National Shrine, Washington, DC 7 pm

UNITED STATES
 West of the Mississippi

8 JUNE
 Bach festival; Clapp Hall, Iowa City, IA 8 pm
 Ronald Wyatt, Bach festival; 1st Presbyterian, Victoria, TX 8 pm

9 JUNE
 Bach festival; Clapp Hall, Iowa City, IA 8 pm
 Ronald Wyatt, Bach festival; 1st Presbyterian, Victoria, TX 8:15 pm

10 JUNE
 Haydn Creation; Central Presbyterian, Kansas City, MO 4 pm
 William Teague; Presbyterian Church, La Jolla, CA 4 pm

11 JUNE
 Marilyn Keiser; St Michaels & All Angels, Kansas City, MO 8:30 pm

12 JUNE
 *George Ritchie; All Saints Lutheran, Kansas City, KS 8:30 pm

13 JUNE
 *John Obetz; RLDS Auditorium, Independence, MO 3 pm

17 JUNE
 Haydn Nelson Mass; Immanuel Presbyterian, Los Angeles, CA 7 pm

20 JUNE
 *Susan Ferré; Trinity Episcopal, Tulsa, OK 1:30 pm
 *Gerre Hancock; 1st Presbyterian, Tulsa, OK 8:15 pm

24 JUNE
 Paul Riedo; St Thomas Aquinas RC, Dallas, TX 8:15 pm

25 JUNE
 David & Marian Craighead; Community Church, Garden Grove, CA 8 pm
 *McNeil Robinson; Central Union Church, Honolulu, HI

27 JUNE
 *McNeil Robinson, masterclass; Lutheran Church, Honolulu, HI

28 JUNE
 David Herman; Kansas State U, Manhattan, KS 8 pm
 Honegger King David; Community Church, Garden Grove, CA 8 pm

29 JUNE
 Robert Anderson; Caruth aud, Southern Methodist U, Dallas, TX 8:15 pm

7 JULY
 Joan Lippincott; U of Oregon, Eugene, OR 8:30 pm

9 JULY
 John Obetz; 1st Presbyterian, Hayes, KS 7:30 pm

10 JULY
 John Obetz, masterclass; Ft Hays State U, Hays, KS 9 am

(Continued overleaf)

The Diapason

has moved

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

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

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

WILLIAM NESS ANDREWS UNIVERSITY

Berrien Springs, Michigan
 Organ — Church Music

FRANKLIN E. PERKINS

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

RECITALS

don rolander

Suncoast Concert Mgmt. & Productions, Inc.
 P.O. 8374 • 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

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.

RICHARD M. PEEK

Sac. Mus. Doc.
 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

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. Doc., 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 I.

white

RECITALS

Suncoast Concert Management & Productions, Inc.
Box 6374 Clearwater, FL 33818 (813) 446-2914

Charles W. Whittaker

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

DONALD W. WILLIAMS

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

DONALD WILLING

faculty
North Texas State University
Denton

RONALD WYATT

Trinity Church
Galveston

Max Yount

beloit college, wis.
organ harpsichord
composition choir

Lynn ZEIGLER-DICKSON

Organist
Department of Music
IOWA STATE UNIVERSITY
Ames, Iowa

Calendar

(continued from p. 23)

INTERNATIONAL

6 JUNE
Marilyn Kratzenstein; Hilden, Germany pm

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

8 JUNE
Marilyn Kratzenstein; St Johanniskirche, Düsseldorf, Germany pm

10 JUNE
Marilyn Kratzenstein; Kiel, Germany pm

11 JUNE
Marilyn Kratzenstein; Marienkirche, Bielefeld-Neustadt, Germany pm

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

15 JUNE
Marilyn Kratzenstein; St Michaels Church, Brussels, Belgium 12:30 pm

16 JUNE
Marilyn Kratzenstein; Cathedral, Herford, Germany pm

21 JUNE

Marjorie Bruce; St Bartholomew the Great, London, England 1:10 pm
Paul Busato; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

28 JUNE

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

3 JULY

Gillian Weir; St Edmundsbury Cathedral, England 7:45 pm
David Britton; Narashino Cultural Center, Tokyo, Japan 6:30 pm

4 JULY

Huw Lewis; St Josephs Oratory, Montreal, Quebec, Canada 5 pm

5 JULY

Gillian Weir; All Saints, Clifton, Bristol, England 7:30 pm

10 JULY

Gillian Weir; St Peters, Bournemouth, England 8 pm

11 JULY

David Hurd; St Josephs Oratory, Montreal, Quebec, Canada 8 pm

12 JULY

Gillian Weir; Salisbury Cathedral, England 7:30 pm

15 JULY

Paul Riedo; Evangelical Lutheran, Falkenstein, West Germany 8 pm

LAWRENCE ROBINSON

VIRGINIA COMMONWEALTH UNIVERSITY
RICHMOND, VIRGINIA

Gary Zwicky

DMA FAGO
Eastern Illinois University
Charleston

MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN
UNIVERSITY OF MICHIGAN
ANN ARBOR

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

THOMAS MURRAY

ST. PAUL'S CATHEDRAL

BOSTON 02111



ROBERT PARKINS

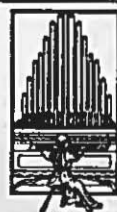
Chapel Organist — Department of Music
Duke University
Durham, N.C. 27708



pocono boy singers

STATE COLLEGE, EAST STROUDSBURG, PENNSYLVANIA 18301

K. BERNARD SCHADE, FOUNDER AND MUSICAL DIRECTOR



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



Gruenstein Award Sponsor

CHICAGO CLUB OF WOMEN ORGANISTS

Ellen Lofberg, President

Founded 1928

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

ORGANIST, DIRECTOR SEEMS FULL-TIME church position. Episcopal or liturgical Protestant parish with good instrument, facilities and teaching privileges. Master of Church Music degree. Recital, church choir, instrumental ensemble experience. Resume and references on request. Address E-8 THE DIAPASON.

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

WHEN RESPONDING TO BLIND ADVERTISEMENTS (box numbers) at The Diapason, whether from this issue or recent past issues, please remember that we've moved. Your replies should be addressed to the box number C/O THE DIAPASON, 380 Northwest Hwy., Des Plaines, IL 60016.

POSITIONS AVAILABLE

CREATIVE DEVELOPMENT/ASSISTANCE PARTNER by small southeastern pipe organ builder with plans for expansion. Must be trained organist. Address E-5, THE DIAPASON.

ORGAN BUILDERS WITH EXPERIENCE in mechanical organs for eastern Canadian firm. Address E-9, THE DIAPASON.

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

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.

VOICERS OR CABINET MAKERS, USE OUR facilities to carry on your outside business when not working with us on rebuilds, installations or service. Address F-7 THE DIAPASON.

PART-TIME ORGANIST/CHOIR DIRECTOR, liturgical background. Strong adult, weak youth choirs. Skinner instrument. Opportunity for private piano and organ instruction. Active music community. Finger Lake Region. Colleges nearby. Salary negotiable. Contact: The Rev'd John C. Humphries, Trinity Episcopal Church, Elmira, NY 14901.

ORGAN BUILDERS WITH A MINIMUM OF four years experience with mechanical organs. Gabriel Kney, 137 Falcon St., London, Ontario, Canada N5W 4Z2. (519) 451-5310.

POSITION OPEN WITH REDMAN ORGAN Company. Send resume to 2742 Avenue H, Fort Worth, TX 76105.

AMERICAN INSTITUTE OF ORGANBUILDERS Employee Clearing House. Employers and prospects are invited to send inquiries and resumes. Complete AIO apprenticeship guide, \$2.00. Roy Redman, 2742 Avenue H, Fort Worth, TX 76105.

NEED ASSISTANCE WITH NEW INSTALLATIONS of major American builder, plus service work and rebuilding. Will consider person with basic knowledge and desire to learn finer points. Involves travel. Salary commensurate with experience, plus expenses. Send resume to Randall S. Dyer, Box 489, Jefferson City, TN 37760.

ORGANIST-CHOIR DIRECTOR, ADULT choir, one service. Position open September, 1979. Resume to: Grand Avenue Congregational Church, 2133 W. Wisconsin Ave., Milwaukee, WI 53233.

WANTED-MISCELLANEOUS

CAPITAL NEEDED FOR SMALL SOUTHEASTERN pipe organ business. Address E-10, THE DIAPASON.

WURLITZER BRASS TRUMPET. (713) 447-2944.

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 Winnicoash St., Laconia, NH 03246.

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

MUSIC ROLLS FOR AEOLIAN-DUO-ART. Welte, and Skinner Automatic Pipe Organ Player. 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.

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

WHEN RESPONDING TO BLIND ADVERTISEMENTS (box numbers) at The Diapason, whether from this issue or recent past issues, please remember that we've moved. Your replies should be addressed to the box number C/O THE DIAPASON, 380 Northwest Hwy., Des Plaines, IL 60016.

HOOK PIPEWORK FROM @ C. 1870: 4' OC- tave, Twelfth, Fifteenth, 8" Trumpet. Roy Redman, 2742 Avenue H, Fort Worth, TX 76105.

16' DIAPASON, 32 PIPES. NEEDED FOR FA- cade. Write: St. Bartholomew's Church, 1989 Marlton Pike, Cherry Hill, NJ 08034. (609) 424-2229.

CASAVANT (PHELPS, 1960'S) LARGE 2 OR 3 manual organ or comparable Aeolian-Skinner. Glenn Giattari, Director of Music, St. Mary's Cathedral, Fall River, MA 02721.

ESTEY OR OTHER SMALL FOLDING REED organ, easily portable. Send details and price to Box F-8, THE DIAPASON.

CAST BELL, SUITABLE FOR CHURCH TOW- er. Send details, incl. weight, measurements, and price to Box F-2, THE DIAPASON.

MISCELLANEOUS

PLAYER PIANOS, AND OTHER PNEUMATIC action player instruments professionally restored. Also instruments for sale. D. Kopp, 22 Clifford Drive, Wayne, NJ 07470. (201) 694-6278.

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

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.

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

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

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

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.

SHEET MUSIC EXCHANGED. ALL TYPES matched. Send music and 10¢ per copy, plus \$1.00 handling fee. B. Steele, Box 5425, Philadelphia, PA 19143.

GOOD COPIES DIAPASON FROM 1/66; TAO from 8/59; Music from 10/67. Reasonable. 225 W. 106th Street, Apt. 2K, New York, NY 10025. (212) 663-9326, Moving July 1st.

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 32118.

ON-LOCATION RECORDING SERVICE. AU- dition and competition tapes and record production experience. Specializing in organ and choir recordings. Jerry LeCompte, RR 1, Box 153, Elgin, IL 60120. (312) 837-4787.

THE ORGANS AT THE DIVINE WORD CHAP- el, Divine Word Seminary, Techny, Illinois. Lee Nelson, Organist. Selections by Campra, Buxtehude, Walton, Lemmens, others. Rich, reverberant setting. \$6.50 postpaid. Lee Nelson, P.O. Box 243, Deerfield, IL 60015.

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 orchestrons. 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 checks or money order to: Cue Publications: 3101 20th St., San Francisco, CA 94110.

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

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.

FREE — INFORMATIVE REPRINT(S) FROM The Diapason. No selection. Available only while limited quantities last. Send large SASE with 28¢ postage affixed to: Reprints, THE DIAPASON, 380 Northwest Hwy., Des Plaines, IL 60016.

BACH ON THE LITTLEST — COMPLETE WID- er-Schweitzer edition arr. for chord organ Easy-to-read format features big staff for melody line plus circled numbers for accompaniment. Ad lib pedal part requires no heel technique. Color-glo indications \$1 extra. Also available in 4-hand version. Address F-3 THE DIAPASON.

TUNING TABLES FOR HISTORIC TEMPERA- ments. Beat rates for fifths and thirds. 45 tables, brief introduction. \$4.50 pp. Rodney Myrvaagnes, Harpsichord Maker, 55 Mercer St., New York, NY 10013.

HARPSICHORDS

ORDERS TAKEN: CLAVICHORDS. COPY 1796 Sheidmayer, FF-g^a, \$3,000 Canadian. Copy 17th century fretted, C/E-c^o, \$1,500 Canadian. Write: Br. M. Maurus, Box 310, Holland, Man. Canada ROG OXO. Phone (204) 526-2000.

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.

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

CHESTER A. RAYMOND, INC.
PIPE ORGAN BUILDERS
Rebuilding, Maintenance and Additions
P.O. Box 55 Princeton, N.J. 08540
Phone: 609-924-0935

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

SCHNEIDER
WORKSHOP & SERVICES, 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

Slider seals for slider chests.
Verschuere B.V.
Pipe Organ Builders
Heythuysen (L.)
The Netherlands

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



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.

HARPSICORDS

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

HARPSICORD 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.

SPERRHAK HARPSICORDS AND CLAVICHORDS. Excellent, dependable, beautiful. Robert S. Taylor, 8710 Garfield St., Bethesda, MD 20034.

HARPSICORDS, CLAVICHORDS BY Neupert, world's finest, oldest maker. Catalogs on request. Magnasonic, Sharon, CT 06069.

SABATHIL HARPSICORDS, PEDAL, Harpsichords 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.

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., Eloora, Ont., Canada NOB 1S0.

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

DOLMETSCH SPINET (1972), WALNUT, screw-in legs, harp stop 4 1/2 octaves C-F. Versatile traveling instrument. 34 lbs. Heavy-duty, plane-worth 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.

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

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

VIRGINAL, WILLIAM POST ROSS COPY OF Boston Museum 16th c. Italian instrument. Excellent condition. James Higbe, Christ Church, S. Hamilton, MA 01982. (617) 468-2190.

MOST EXPERIENCED MAKERS OF CLASSICAL instruments in kit form and superbly finished. Write for free catalogue of harpsichords, fortepianos, clavichords, virginals, Zuckermann Harpsichords Inc., Box 121-D, Stonington, CT 06378.

FLOWER YOUR HARPSICORD SOUND-board with authentic decorations. Ruckers-type birds, bees, flowers, \$35. Early 18th C. French, \$40. Full-size layout and complete instruction manual. Shirley Mathews, 401 South St., Freeport, MA 04032.

HARPSICORDS

1973 DOWD FLEMISH DOUBLE HARPSICORD with bass short octave. Perfect. Available immediately. \$7250. Steve Clifton, (212) 663-4941.

ZUCKERMANN FRETTED CLAVICHORD. Needs new sounding board and bridge. \$150. Pick up only. B. E. LeBarron, 2433 Ottawa, Elkhart, IN 46514.

HARPSICORDS, CLAVICHORDS, SPINETS, fortepianos as semi-kits and fully finished instruments. Send 50¢ for brochure. Or start from scratch, \$1 for catalog of parts. Plans. The Instrument Workshop, 318 N. 36, Seattle, WA 98103.

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.

PIANOFORTES

PHILIP BELT FORTEPIANOS, AMERICA'S most experienced maker of early piano replicas. Free brochure, 26 Stanton St., Pawcatuck, CT 06379.

FOR SALE—PIPE ORGANS

COLLECTOR SELLS TWO FINE ANTIQUE Italian positive organs (ca. 1800, 5 and 9 stops) in unrestored condition. W. Ruf, Roetterbergstr. 29, 755 Rastatt, West Germany. Phone 07222/386213.

REUTER 2-MAN. WORKING 5 RANK ORGAN. Available Oct. 1979. Best offer. For information write First United Presbyterian Church, 108 N. Fell Ave., Normal, IL 61761.

2-MANUAL, 9-RANK AUSTIN, REBUILT AND tonally redesigned in 1976. Now playing in home in 7' ceiling. Principal, Rohrflute, Gemshorn, Harmonic Flute, Nazard, Trompette, Flute Celeste, Open Flute and 16' pedal Bourdon. Excellent for serious organist or small church. New Wicks silent blower. Moving to new house, would like to sell immediately. Priced at \$5,500 or best offer. Call (203) 568-8834 or 549-4200, ext. 257.

15-RANK LYON & HEALY TRACKER (1902). In storage, available immediately. Make offers. Vince Gilbert, R.R. 3, Dixon, IL 61021. (815) 652-4409.

3-MANUAL, 32-RANK E. M. SKINNER, 1930 opus 83. Bids received through October 1, 1979. Organ available June 1, 1980 for removal. Harp available separately. Contact Margaret L. Budd, organist, Second Presbyterian Church, St Paul at Stratford, Baltimore, MD 21218. (301) 467-4210.

MOELLER, 2-MAN., 17 RANKS, PLUS chimes. 8 ranks new in 1971. Best offer. Buyer to remove. Available Oct., 1979. First Presbyterian Church, Wheaton, IL 60187 (312) 668-8147.

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

1968 WICKS ONE RANK ORGAN FOR SALE. Best offer. Immanuel Lutheran Church, 3230 Harrison Av., Eureka, CA 95501. (707) 445-0671.

FOR SALE—PIPE ORGANS

ONE NEW NINE RANK TRACKER ENCASED instrument. \$25,977.00. Inquire Wicks Organ Company, 1100 Fifth Street, Highland, IL 62249.

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.

MEDIEVAL PORTATIVES £675 EX WORKS. For list of other organs suitable for early music, send two dollars. Noel Mander, St. Peter's Organ Works, London E2, England.

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

1934 MOLLER RESIDENCE ORGAN, 16 RANKS, 2-manual Austin console. Original Whitelegg voicing. 7'6" ceiling height needed. Excellent condition. Playing and available. \$12,000. D. Williams, 281 Green Terrace, Clarksboro, NJ 08020. (609) 423-5845.

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.

WURLITZER, 6-RANKS. ORIGINALLY BUILT for church use. Refined yet powerful voicing. Has recent Reisner 2-manual. Reconditioned, mint condition. May be heard at shop. Insured delivery and installation available. \$12,500. W. F. Benzene & Co. (516) 681-1220.

20 RANKS, 2-MANUAL MOLLER CONSOLE, 1953. 14-rank Pilcher, 1928 & 1953. 6-ranks Antiphonal, 1963. Good condition, buyer to remove. First Baptist Church, 901 Fairmont Ave., Fairmont, WV 26554. (304) 366-2319.

THREE RANK MOELLER CASE ORGAN. M. P. Moeller, Opus 7584, 1947 three rank case organ in good playing and physical condition. Self-contained with two manuals and pedal in case. Diapason, flute and salicional in expression chamber and utilized for flexibility of use. Attractive walnut finish case. Ideal for small church, chapel, studio or home. Available after June 1, 1979. For information or to make offer, contact St. Alban's Episcopal Church, 6716 Gleason Road, Minneapolis, MN 55435. (612) 941-3065 or John Olberg (612) 560-9201 (working hours).

2-MANUAL, 17-RANK HILLGREEN-LANE PIPE organ. Presently in use. Available April, 1980. Complete to highest bidder over \$3,500. Buyer to remove. First United Methodist Church, Ames, IA 50010. (515) 232-2750.

13-RANK, 2-MANUAL FRITZSCHE PIPE ORGAN, in playable condition. Approximately 30 years old. Buyer to remove. Send offer to or call, Trinity, UCC, P.O. Box 494, Spinnerstown, PA 18958. (215) 679-7710.

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.

FOR SALE—PIPE ORGANS

1927 KIMBALL ORGAN INSTALLED 1963 sanctuary. 9-ranks, 3-manual console, blower and piping, rectifier, relay panel and control cables, chests, regulators, tremis, shades with motors, relay panel. Proposals considered subject to prior sale. Inventory and specifications available. First Methodist Church, 215 E. University, Tempe, AZ 85281. (602) 967-3376.

2-MANUAL, 28-RANK PIPE ORGAN. FULL chorus with reeds and mixtures. Suitable for church, school practice organ, or organ enthusiast project. Can be seen and played. Available now. Fred R. Whitehead, Jr., 2720 Bonanza, Lawrence, KS 66044.

TWO 2-MANUAL AND PEDAL TRACKER ORGANS, rebuilt to your requirements and carrying 10-year, full coverage new organ warranties. One has case which should be retained, other will require new custom casework. We will finance to qualified buyers. Write: Raymond Garner Associates, P.O. Box 478, Crestline, CA 92325.

PIPE ORGAN, 2-MANUAL, ELECTRO-PNEU-matic, 5 1/2-ranks, including 16' Open Diapason. Excellent condition, installed in church in Beacon, NY. Must move quickly. Come and play it. Move it to your church or home. Reasonable. (914) 297-6853.

2-MANUAL, 2 1/2-RANK 1977 BERKSHIRE UNIT organ. Ideal for home or small church. 19 stops; solid-state switching; 7'8" high; moved easily. \$7900 or best offer. SASE gets specifications. B. Slocum, 236-D E. Red Oak Dr., Sunnyvale, CA 94086. (408) 732-3949.

1-MAN. POSITIV, 36 NOTES, 2 1/2 RANKS ingeniously unified to 13 stops. 6 divisionals plus generalis 1-12, w/dupl. toe studs. Pull-down pedal and 15" speaker. 3 adjustable tremolos. Optional card-reader and auto roll-player. Serious inquiries only. Address F-1 THE DIAPASON.

FOR SALE—THEATRE ORGANS

WURLITZER 3/12 RESIDENCE PIPE ORGAN, late model. 8' oboe horn, tibia, solo string, S.S. Cel., vox humana, clarinet, dulciana, voix cel., salicional, 16' bourdon-concert flute, diaphone-open diapason, tuba, chimes and chrysogloit. \$13,000. W. J. Froelich, 446 Grove St., Westfield, NJ 07090. (201) 232-3867.

3M, BR ROBERT MORTON, ALL PLAYING and in good condition. Beautiful oak console with room additions. \$15,000. Can be seen and played at 10617 Sharon Valley Rd., Brooklyn, MI. Please contact C.A. Bentschneider at (517) 536-4208.

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

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.

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

**Builders of Fine Tracker and
Electro-Pneumatic Pipe Organs**
Inquiries are Cordially Invited
W. Zimmer & Sons
INCORPORATED
Member APOBA
Mailing Address: P. O. Box 520, Pineville, N. C. 28134
NATIONS FORD ROAD • CHARLOTTE, N. C.

MULLER PIPE ORGAN CO.
RESERVOIRS
1365 So. Detroit Ave.
Toledo, Ohio 43614
419-382-6761

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

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.B.A.

★ **FRANK J. SAUTER and SONS Inc.** ★
Phones: 388-3355
4232 West 124th Place 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.

FOR SALE—THEATRE ORGANS

4/9 GENEVA THEATRE HYBRID, HARP, CHIMES, BURTON, SOLID-STATE RELAYS. Single chests. Asking \$4000. Send SASE to Howard Burton, 3045 3rd Av., Marion, IA 52302.

WURLITZER, 3-MANUAL, 15-RANKS, COMPLETELY REBUILT WITH PIANO, GLOCK, SLEIGH BELLS, XYLOPHONE, CHRYS., CHIMES, COMPLETE TOY COUNTER. Two ranks of tibias, posthorn, musette. Ready for installation. Call Ron, (616) 942-5200.

3/19 WURLITZER, 1927, COMPLETE WITH TOY COUNTER, MARIMBA, PIANO AND ALL PERCUSSIONS. Playing and in use since 1969. Phone Bernie, Toronto, Ontario, Canada, (416) 297-1192.

WURLITZER 6-RANKS, PLAYING CONDITION, AVAILABLE NOW, CAN BE SEEN. \$6,000. Write: Mr. R. Webb, 50 Richview Rd., Islington, Ont. Canada M9A 4M9. (416) 244-4721 or Bernie Venus (416) 297-1192.

WURLITZER, STYLE E, 2-MANUAL, 8-RANK, HARP AND CHIMES, MISCELLANEOUS, ROBERT MORTON CHESTS, PIPEWORK AND SUPPLIES. MITERED TO 10 FEET. Single-phase blower. Now in residence. To see and play it, call (714) 726-5527.

FINE 3M/8R THEATRE ORGAN, COMPLETE. Recently rebuilt. All traps and percussions. Many extras. Fits 10' ceiling. Write: Organ, P.O. Box 12431, Raleigh, NC 27605.

REED ORGANS

WANTED: AELIAN ORCHESTRELLA (PLAY-ER REED ORGAN). Any condition, any style, send information. D. Kopp, 22 Clifford Drive, Wayne, NJ 07470. (201) 694-6278.

TREAT & DAVIS MELODIAN, C. 1845. SOLID ROSEWOOD CABINET. In fine condition and good working order. Includes stool. Chicago area (312) 251-0286 after 4 p.m.

CHASE REED ORGAN, 2-MANUALS (61-NOTE) WITH FULL PEDAL, 22 STOPS, FACADE PIPES, APPROXIMATELY 1865 PATENT DATE. Restored and in excellent playing condition. Send \$1.00 for photo. Address F-5 THE DIAPASON.

FOR SALE—ELECTRONIC ORGANS

BALDWIN 2-MAN ORGAN, CLASSIC-VOICED, 32 STOPS, INCLUDING MIXTURES PLUS CHIMES AND CELESTE, 32 PEDALS, 3 PRE-SETS, 3 COUPLERS, 2 EXPRESSION PEDALS, EXTERNAL 4-SPEAKER CABINET INCLUDING LESLIE, AGO SPECIFICATIONS, ONLY USED AT HOME. (894) 722-8970.

NEARLY NEW RODGERS ELECTRIC ORGAN, MODEL 145. Full AGO specifications. Used only 1 year. Large tone cabinet included. \$10,500. Call or write: J. M. Clark, Box 353, Havre de Grace, MD 21078. (301) 939-2467.

ORGATRON 2-MANUAL, 32-PEDAL AGO. Original amplifier and speakers. Perfect appearance and working condition with 44 extra stops and cable for 2-manual and pedal pipe or Devtronix augmentation. F. Taylor, 547 Crofton Av., Oakland, CA 94610. (415) 893-9002.

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 evening.

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.

THREE MANUAL ALLEN ORGAN, MODEL 314. Separate tone cabinets for each division. Mint condition. Contact Dr. Richard Elliott, Menter's Point, Plymouth, MA 02360. (617) 746-6158 days, 746-7196 evenings.

SCHOBER RECITAL 2-MANUAL, AGO CONSOLE, 1977. Combination action, reverb, Leslie, 2-channel amplifier. Excellent condition, \$2,100. (Obtaining 3-manual instrument.) Call (313) 646-0143 or write to B. Anderson, 30516 Fairfax, Southfield, MI 48076.

FOR SALE—ELECTRONIC ORGANS

ALLEN 423 COMPUTER ORGAN THEATRE 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.

ALLEN, SYSTEM 100, COMPUTER, AGO, SELF-CONTAINED. Excellent condition. \$5,500. R. M. Tyson, Box 1695, 2825 Lexington, Louisville, KY 40206. (502) 896-4206.

CONN CLASSIC, MODEL 813, 32 PEDALS, 2 EXPRESSION PEDALS, WALNUT, SPEAKER CABINET NO. 210. Excellent condition. Sacrifice for fast sale. Asking \$1900. (201) 478-4830.

HAMMOND C-3, 25 PEDALS, WALNUT, IN GOOD CONDITION, WITH EXTERNAL SPEAKERS. Chicago area (312) 251-0286 after 4 p.m.

RODGERS CUSTOM-BUILT 3-MANUAL AGO SPEC. 40 ranks; 62 drawknobs plus 33 tilt-tabs; separate expression pedals for Swell, Choir, Great & Pedal division, plus crescendo; 27 pistons; 12 toe studs; antiphonal divisions for Swell and Choir; 7 separate speaker channels; 7 Rodgers/JBL speakers plus 30" pedal unit; controls for chuff, reverb, and sound; setter board combination action; separate trem and vibrato controls for Swell, Great and Choir divisions; other refinements; has had very little use, and is in perfect condition. (201) 827-7266 or write D. G. Farber, 24 Woodland Rd., Franklin, NJ 07416.

CONN DELUXE THEATRE ORGAN, AGO, MODEL 645. 47 tabs, 2 speakers. Excellent condition. \$2200 or best offer. Mrs. Vera H. Robinson, 600 Elm St., Walpole, MA 02081. (617) 668-1358.

HAMMOND GRAND 100, AGO CHURCH ORGAN. Two manuals, four divisions, capture combons, four external tone cabinets. The ultimate organ for those who enjoy the Hammond organ sound. Originally \$14,000. Now offered in excellent condition for \$4500.00. Delivery and installation available. Stedele's Allen Organs, Box 176, Route 202-206, Pluckemin, NJ 07978. (201) 658-4141.

RODGERS CAMBRIDGE 220TS (1974). 2-MANUALS, WALNUT, STOP TAB, 13 PISTON-SETTER BOARD, TRANSPONER. Used as concert touring organ. Asking \$10,500. Paul Winter, Box 68, Litchfield, CT 06759. (203) 567-8796.

ALLEN, CONN CHURCH, THEATRE ORGANS 360 GRAND PIANOS. Largest selection in USA over 1500. Victor, 300 N.W. 54th St., Miami, FL 33127 (305) 751-7502.

RODGERS 3-MANUAL 990 PLUS ANTIPHONAL. Four years old, still under factory warranty. New condition. Being replaced with pipe organ. Chicago area. Asking \$40,000 or best offer. Address F-6 THE DIAPASON.

RODGERS 330 EXTENDED. DRAWKNOB, 3-MANUAL CONSOLE, ONLY 1 YEAR OLD. Sacrifice. (714) 232-2349, 560-9898, 224-1496.

FOR SALE—MISC.

ISS SOLID-STATE COMBINATION ACTION FOR 3-MANUAL AND PEDAL CONSOLE OF 73 STOPS. Reasonably priced. Address E-5 THE DIAPASON.

SIX STOP STRAIGHT CHEST WITH 32 NOTE PEDAL TRANSMISSION. Excellent condition, left-over from major rebuild. Robert Newton, 1047 Pennington Lane, Cupertino, CA 95014.

44-NOTE VIBRACHORD BY MAAS-ROWE. Blower (Spencer Orgblos) 5 hp, single phase, 54 amp, 110-220 volts, 5" pressure, static pressure higher. Ken Herman, First Unitarian Church, 4190 Front, San Diego, CA 92103.

WHEN RESPONDING TO BLIND ADVERTISEMENTS (box numbers) at The Diapason, whether from this issue or recent past issues, please remember that we've moved. Your replies should be addressed to the box number C/O THE DIAPASON, 380 Northwest Hwy., Des Plaines, IL 60016.

FOR SALE—MISC.

FOR SALE OR TRADE FOR CONN 651: WURLITZER TUNED SLEIGH BELLS, TOY COUNTER, ORCHESTRA BELLS, CHRYSOLOTT, XYLOPHONE, CHIMES. Only as unit. Make offer. Ed Murphy, 2265 Lagoon Circle North, Clearwater, FL 33515.

2-MANUAL ORGANS: VOCALION REED TRACKER, ESTEY REED TRACKER. Two Reiser manuals with couplers. Late Estey 2-manual console. Wanted: 5x8 swell shutters. Address E-2, THE DIAPASON.

CHEAP CONSOLE. CHEAP SPENCER BLOWER. Cheap bottom octave of 8' O. Diapason. Cheap bottom octave of 8' V. Diapason. Cheap single-rank unit chests in poor condition. Will consider trade. Pick-up only. (312) 764-6708.

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 (1609) 546-5196 and make offer.

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 2051, 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 charts. 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 Aelian-Skinner pipeshop. Hans Rother, German Organ Pipecraft, 34 Standard St., Mattapan, MA 02126.

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

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

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.

4-RANK UNIT CHEST, \$700; 1-RANK CHEST, 85 NOTES, \$150; Me'dinger blower, \$600; 16' Quintaton, 12 pipes, new, \$150; 8' gedack, 61 pipes, \$75; 4' principal, 73 pipes, new, \$700; 4' gemshorn, 73 pipes, new, \$725; 8' Haskell bass (principal), 12 pipes, \$100; 2-manual and pedal console, \$550; pedal chest, 12 notes, \$100; Reservoir, 2'x4', \$100; rectifier, \$50. Pick-up only, no shipping. Jack Elk, (312) 529-7901.

WAREHOUSE CLEARANCE SALE — MANY CONSOLES, CHESTS, KEYBOARDS, PEDALBOARDS, WICKS RELAYS, KLANN RELAYS, BOURDON, MELODIAS, OPEN DIAPASONS, ETC. Send business size SASE for list. Larth Organ Co., 317 Record St., Mankato, MN 56001 (507) 388-8864.

ELECTRIC ACTION VALVES, 40 AND 90 OHMS, \$2.00 EACH. Aluminum and spotted metal pipes. New solid state maple chests. 1979 catalog: \$5.00. Justin Matters, 15 E. Elizabeth St., St. Paul MN 55107. (612) 338-3289.

CONSOLES: 2-MANUAL AUSTIN, EXCELLENT, LIGHT OAK. 2-manual Moller, tilting tablets, mahogany, ornate. 2-manual Casavant, large 1976. 2-manual unit Zimmer, like new. Harp, chimes, blowers, 5-rank Austin chest. C. Durham, P.O. Box 2125, Tallahassee, FL 32304.

FOR SALE—MISC.

2-MANUAL KIMBALL HORSESHOE THEATRE CONSOLE, 3-MANUAL CHURCH DRAWKNOB CONSOLE, MISCELLANEOUS PIPEWORK, CHIMES WITH ACTION, MISCELLANEOUS ORGAN PARTS. SASE for list. G. Simanski, 3658 W. Wrightwood, Chicago, IL 60647.

1952 CASAVANT CONSOLE, BEAUTIFUL, TWO MANUAL. Excellent condition, located in historic Tiffany residence, Antioch, IL. \$2,500. Also five rank Wicks organ, \$2,000. Write: Tiffany House, P.O. Box 382, Antioch, IL 60002. (312) 395-2706.

2-MANUAL ANTIPHONAL CONSOLE FROM REUTER OPUS 1127, ORIGINALLY IN ST. RAPHAEL CATHEDRAL, MADISON, WI. Modern styling, blond finish, excellent condition. With Lucite music rack and light. Best offer over \$400. H. Crandall, Box 71, Ellison Bay, WI 54210.

USED CONSOLES: 2, 3 AND 4-MANUAL, 16' BOURDON PIPES, BLOWERS, 8' ZINC AND WOOD BASSES, 8' FRENCH HORN, WIND CHESTS, PLASTIC TUBING, ORGAN CABLES, ETC. Write for priced inventory, Rive, Inc., 811 Focus, Metairie, LA 70005.

ESTEY ORGAN PARTS: 3 UNUSUAL EP UNIT CHESTS: 8-RANK, 4-RANK, 2-RANK. 2 LARGE RESERVOIRS, 1-8'x6' SWELL SHUTTERS, 1-MANUAL AND PEDAL RELAY UNIT, 8' FRENCH HORN, 8' REEDLESS OBOE, 8' DIAPASON (HASKELL BASS), 8' MELODIA, 8' AELIAN AND CELESTE (HASKELL), 4' TRAVERSO FLUTE, 8' VOX HUMANA WITH CHEST, ST. BERNARD'S EPISCOPAL CHURCH, CLAREMONT RD., BERNARDSVILLE, NJ 07924. (201) 766-0602.

THREE-MANUAL AND PEDAL CONSOLE, DARK OAK, ALL ELECTRIC ACTION. 54 stop tablets, 17 combinations. Buyer to remove. \$900. Peragallo Organ Co., 305 Buffalo Av., Paterson, NJ 07503. (201) 684-3414.

4-RANK MIDMER-LOSH ORGAN, OPUS 5703 (1931). Main chest, pipes and regulator. Complete 8' Stopped Diapason, Gamba, Dulciana (Haskell bass); 4' Octave. \$1200. Also console parts for above, includes switches. Best offer. Disassembled and in storage. Keith Bigger, 227-46 114th Rd., Jamaica, NY 11411. (212) 528-9443.

WURLITZER MARIMBA, FROM MILLION DOLLAR THEATRE, LOS ANGELES. First ever played by Jesse Crawford. Highest offers considered. Ed Murphy, 2265 Lagoon Circle North, Clearwater, FL 33515.

NEVER USED 1/3 HP BOBCO BLOWER IN CABINET, \$300. Klann ep chest for 1-12 bourdon 16', \$175. Klann RKA relay, in cabinet for 2-manual, 7-rank organ (no pedal stops). Configuration: rank 1: Sw. 8, Gt. 8; rank 2: Sw. 8, Gt. 8; rank 3 (49 notes): Sw. 8, Gt. 8; rank 4: Sw. 8; rank 5: Sw. 4, 2, Gt. 8; rank 6: Gt. 8, 4; rank 7: Sw. 8. Fully wired to junctions. \$1000. Purchasers to remove all items. Richard Wilson, Chateaugay, NY 12920. (518) 497-6084.

USED PIPES BY JOHNSON, HOOK, HUTCHINGS, STEVENS, SIMMONS, ETC. ALSO USED CHESTS AND CONSOLE. Andover Organ Company, Inc., P.O. Box 36, Methuen, MA 01844.

CASAVANT 32' CONTRE POSAUNE, 12-NOTE HALF-LENGTH WITH CHESTS. Packed ready for shipment. Contact Glenn Freiner, McKendree College, Lebanon, IL 62254. (618) 537-4481 ext. 153.

III SCHARF 1/2", 1-3/4" WP, 55% TIN, LAUKHUFF 1972, CRATED, \$650; 8' ROHRFLUTE, 12 BOTTOM PIPES MOHOGANY, LAUKHUFF, CRATED, \$150; 1/2-hp CENTURY BLOWER, SINGLE PHASE, 1750 rpm, USED 2 YEARS, \$200; 1/6th-hp BLOWER, GE, \$250, NEW. Peter Hudson, 1124 Butte Av., Oroville, CA 95965. (916) 533-0332.

DEAGAN CLASS A CHIMES, 25 NOTES, G TO G WITH E.P. ACTION AND REGULATOR. A collector's item! Make offer (609) 546-5196.

MOVING! MUST SELL FAST: BEAUTIFUL 8' GAMBE AND CELESTE, \$200; 4' HARMONIC FLUTE, \$60; Harp, \$400; New two-rank windchest, \$350; 24 note pedal windchest, \$70; wind conductor; Spencer blower; two manuals; bench; pedalboard. Any offer. (914) 967-7359.

4/28 WURLITZER RELAYS, SWITCH STACK, PIZZACATO STOP, COMBINATION MACHINE. (714) 232-2349, 560-9898, 224-1496.

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



ORGAN COMPANY, INC.

WASHINGTON ROAD
PRINCETON, NEW JERSEY 08540

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