

THE DIAPASON

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

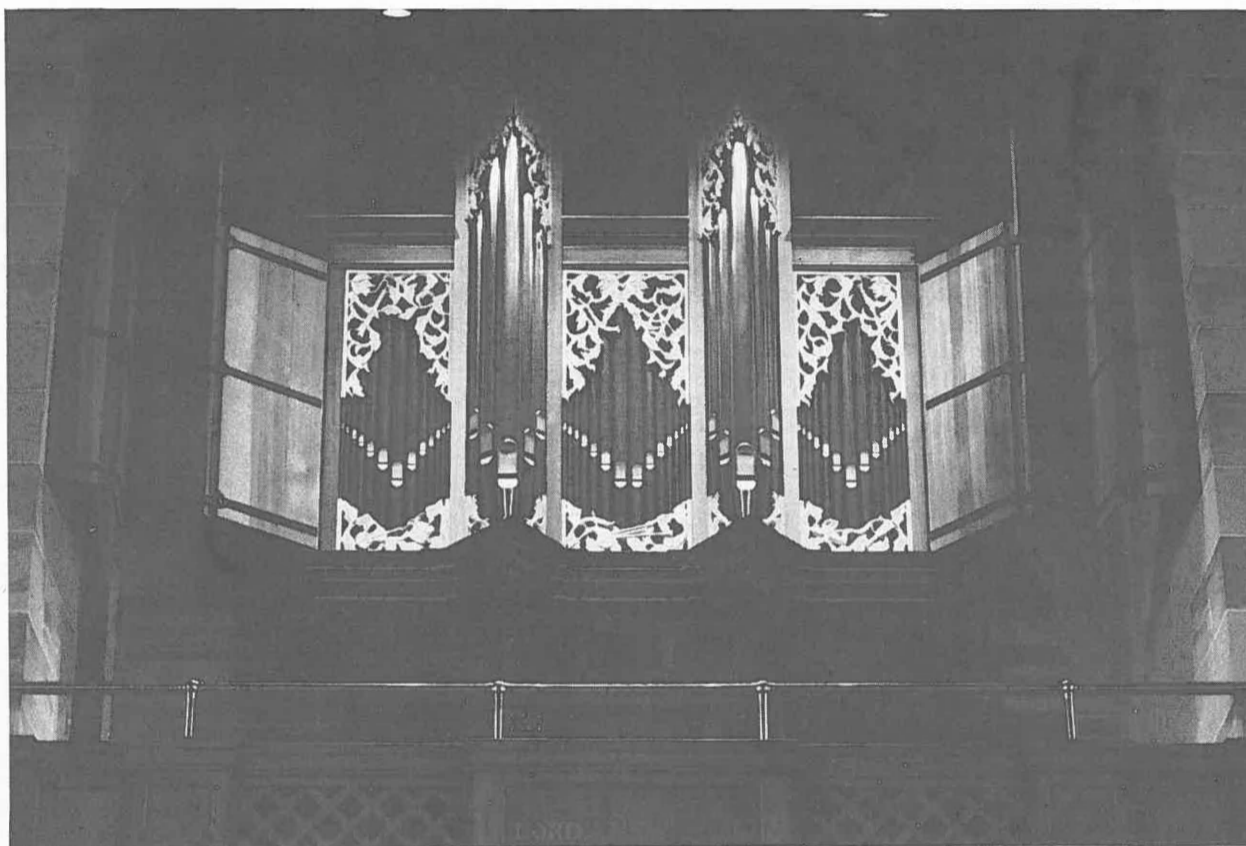
Seventy-second Year, No. 12, Whole No. 865

A Scranton Gillette Publication

ISSN 0012-2378

DECEMBER, 1981

The New Brombaugh Organ at Oberlin College



During recent months, three organs of modest size by three American builders have been opened at three colleges. This would not be unusual were it not for the fact that each of the three instruments is based on concepts dating from the early 17th century, including the use of mean-tone temperament and more than twelve keys per octave. Beyond that, the three have other characteristics in common, but each also has individual features. The Brombaugh organ in Oberlin's Fairchild Chapel was the first of the three to be officially dedicated, although the others—the Fisk at Wellesley College and the Bedient at Augustana College—followed shortly. This month's material concerns the Oberlin instrument, with a review of its pre-inaugural solo recital during the summer written especially for *The Diapason*, along with material excerpted and enlarged from the dedication brochure. Three identical inaugural programs of music for organ, instruments, and voice took place before capacity audiences on Sept. 27 and 28, with performances by Harald Vogel, organ, Holger Eichhorn, cornetto, Stephen Stubbs, lute, and Harry Geraerts, tenor.—Ed.

Summer Organ Institute Recital by William and Philippa Kiraly

Every year since 1975, the Summer Organ Institute at Oberlin College has convened for a week in June under the aegis of Harald Vogel, Director of the North German Organ Academy. Its particular emphasis has been organ music from the Baroque period, since this small town contains at least three fine organs built on historical principles of the 17th and 18th centuries (one Flen-trop, 1974, and two Brombaughs, 1975 and 1981).

The latest of these has recently received its first recital. Built by John Brombaugh and Associates of Eugene, Oregon, it is located in Fairchild Chapel on the campus. This small stone building, seating about 200, is an ideal acoustical setting. Its generally Norman architectural attributes and physical size create an environment, though with unplastered walls, similar to those in Euro-

pe in which so many fine Baroque organs are found.

The Brombaugh organ is not an exact copy of any one instrument, but was inspired by the important developments in organ design which took place in the first half of the 17th century, in the workshops of such builders as Gottfried Fritzsche and Friedrich Stellwagen, in north Germany.

To those accustomed to seeing a vast number of organ pipes, in an artistic arrangement not necessarily anywhere near the console, this organ strikes the eye immediately as a very compact instrument. With a modest two manuals and only thirteen stops, it stands in a solid case of fumed oak, situated in the rear gallery. Looking up at it, one sees its handsome façade of five panels consisting of the Praestant pipes, flanked by great wing-like doors, which close over

the front of the case to approximate a softer, 17th-century Italian sound.

The carved screens in light wood, framing the front pipes, depict, at the bottom, various instruments and tools, including a fiddle, drum, mallet, and even a set of bagpipes; while among the top carvings several gargoyles look down, blowing Renaissance wind instruments with agonized expressions (one bears a distinct resemblance to the familiar cartoons of Richard Nixon.)

The case is trimmed with narrow bands painted in red, green, and blue, and 23-carat gold leaf. While the colors are not distinguishable from the body of the chapel, the overall effect is one of rich detail. The white keys, the tops of which are scored cowbone, also have carved and gilded fronts, picked out in red.

(Continued, page 18)

The Last Issue

Since *The Diapason* has suffered a noticeable production delay during the past several months, the editor must apologize for the lateness of issues. The October issue was possibly the latest ever published, but it was also the first to be produced by offset printing, the process which has been standard in most of the printing world for some years.

The extraordinary delay was caused by the conversion of all the material which appears in print from the old letterpress process ("hot" type) to the new offset one ("cold" type), and by the fact that additional working staff was not provided to effect the necessary changes. The end result is a magazine which is produced from film rather than from the physical impression of metal type characters, and we hope that the better appearance thus achieved will eventually offset the nuisance of delays.

The magazine is now much better-looking, but we apologize for the delays and any problems they may have incurred for our readers. In the meanwhile, we ask for your patience, while reminding you that *Final Alice* was not the last of her kind. And, as a famous person said, the premature reports of our death are greatly exaggerated.

Announcements

The Organization of American Kodály Educators (OAKE) will hold its 8th annual national conference April 1-4 at the Marc Plaza Hotel in Milwaukee, WI. The many sessions honor the centennial of the composer/educator's birth and are designed to be of value to both vocal and instrumental teachers working with students of all ages. A brochure and registration form are available from Hannah Tozer, Wisconsin Conservatory of Music, 1584 North Prospect, Milwaukee, WI 53202.

The Berkshire Choral Institute has announced its 1982 season with three week-long sessions in July. The Verdi *Requiem* (Robert Page, conductor) will be the subject of the July 11-17 week; the July 18-24 session will concentrate on Handel's *Samson* (Charles Dodsley Walker, conductor); and the *Creation* of Haydn (Richard Westenburg, conductor) will be the focus of the final week. Courses in sight-singing, voice production, and choral repertoire will be offered, and a number of guest speakers will appear. A brochure is available from the institute at Box 707, Southport, CT 06490.

The American Choral Directors Association (ACDA) will hold its 7th annual North Central Division convention at the Five Seasons Center, Cedar Rapids, IA, Feb. 25-27. The general theme will be "New Convention Dimensions—Five Seasons of Choral Music." Further information is available from the association at P.O. Box 5310, Lawton, OK 73504.

"Church Music Explosion 1981" will be held Jan. 6-10 at the Coral Ridge Presbyterian Church in Ft. Lauderdale, FL. Clinicians will be Roger McMurrin, John Rutter, Diane Bish, Paul Manz, Donald Allured, Allen Pote, Sue Ellen Page, and Kurt Kaiser; a choice of three workshops will be available daily, dealing with the choral conductor, the church organist, the composer, the children's choir, the handbell choir, the high school choir, service improvisation and use of the piano in worship. Further information is available from the church at 5555 N. Federal Highway, Ft. Lauderdale, FL 33308.

A scholarship has been established at the Eastman School of Music in memory of Ann Guetzlaff Anway, a 1979 Eastman graduate who died July 3, 1980 of cancer at the age of 29. Dr. Anway was a student of Russell Saunders and earned the D.M.A. degree in performance and literature. The scholarship was established in her honor by the Roanoke, VA, chapter of the AGO, of which she was dean at the time of her death. Awards from the Ann Anway Scholarship Fund will be made annually, on the recommendation of the organ faculty, to graduate students in organ.

England's Royal School of Church Music has announced a six-week residential summer course on church music of special interest to overseas church musicians, to be held from June 28 to Aug. 9 at Addington Palace in Croydon. The 1982 tutors will be John Churchill, Jean Churchill, George Guest, Ivor Keys, Peter le Huray, James Litton, William Mathias, Paul Patterson, Paul Steinitz, and Allan Wicks. The course of study includes work in choir rehearsal techniques, choir training using boys, women and men, choral conducting, organ playing, service accompaniment, choice of voluntaries, improvisation, transposition, sight-reading and other keyboard skills. There will also be masterclasses, visits to cathedrals, and musical events. Further information is available from the RSCM at Addington Palace, Croydon, CR9 5AD, England.

An International Mendelssohn-Schumann Conference will take place April 1-3 under the joint sponsorship of the music departments of the University of North Carolina—Chapel Hill and Duke University. Lectures, discussions, and performances will take place, and the speakers include Wolfgang Bötticher, William S. Newman, and Leon Plantinga. Further information is available from R. Larry Todd, Dept. of Music, Duke University, 6695 College Station, Durham, NC 27708.

Organa Europae is once again offering its *Organ Calendars* for the coming year. Printed on heavy 10 x 14.5 inch paper, the 1982 calendar features color photographs of organs in Paris, Stockholm, East Berlin, Norwich, Lucerne, Rotterdam, Treviso, Strasbourg, Haderslev, West Berlin, Vienna, and Sveve. With each is the complete specification and notes in several languages. The cost is \$12.50 each, plus \$.75 for surface mail (or \$2.00 for airmail), from Organa Europae, B.P. 16, F-88105 Saint-Die, France.

Competitions

The 31st International Nuremberg Organ Week will be held June 21-27 in the West German city. It will include an organ playing competition entitled "Johann-Pachelbel Prize," which offers a first prize of DM 5,000., open to organists of all countries who are under the age of 30 as of June 30. Events of the week will take place at the churches of St. Lorenz, St. Egidien, St. Sebald, and the Church of Our Lady. Recitals will be played by Jozef Serafin (Warsaw), Edgar Krapp (Frankfurt), Joachim Grubich (Cracow), Johannes Schäfer (Erfurt), and André Luy (Lausanne). Further information on the week and the competition is available from Internationalen Orgelwoche Nürnberg, Bismarckstr. 46, 8500 Nürnberg 20, West Germany.

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

DECEMBER, 1981

Editor & Publisher ARTHUR LAWRENCE

Business Manager DAVID McCAIN

Assistant Editor WESLEY VOS

Contributing Editors LARRY PALMER
Harpsichord

JAMES McCRAY
Choral Music

BRUCE GUSTAFSON
Musicology

MARGO HALSTED
Carillon

FEATURES

The New Brombaugh Organ at Oberlin College by William and Philippa Kiraly	1, 18
Performing the Handel Organ Concertos as Keyboard Solos by William D. Gudger	6-8, 10
The 1981 Scranton Organ Week by David L. Beyer	16
The Meaning of Mean-Tone Temperament by William Porter	19

REVIEWS

Music for Voices and Organ by James McCray	4, 17
Choral Recordings	11

NEWS

Announcements	2
Competitions	2
Honors	3
Here & There	13, 24
Nunc Dimittis	13
Appointments	17
EDITORIAL	3
NEW ORGANS	12, 20
CALENDAR	21-23
CLASSIFIED ADVERTISEMENTS	25-27

Prices:

1 yr.—\$10.00
2 yrs.—\$18.00
3 yrs.—\$26.00
Single Copy—\$2.00

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 209, Wilmington, OH 45177, which can supply information on availabilities and prices.

THE DIAPASON (ISSN 0012-2378) is published monthly for \$10 per year by Scranton Gillette Communications, Inc., 380 Northwest Highway, Des Plaines, IL 60016. Phone (312) 298-6622.

Second class postage paid at Des Plaines, IL and additional mailing offices.

POSTMASTER: Send address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016.

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. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

This journal is indexed in The Music Index, annotated in Music Article Guide, and abstracted in RILM Abstracts

Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016. Give old and new addresses, including zip codes. Enclose address label from last issue and allow 8 weeks for change to become effective.

No portion of the contents of this issue may be reproduced in any form without the specific written permission of the Editor, except that libraries are authorized to make photocopies of the material contained herein for the purpose of course reserve reading at the rate of one copy for every fifteen students. Such copies may be reused for other courses or for the same course offered subsequently.

The second Dublin International Organ Festival will take place June 27-July 4 in the Irish city. Events will include a concert by the choir of Canterbury Cathedral, an all-Messiaen recital by Gillian Weir, programs by Níorín Ní Riain, Piet Kee, Ludwig Dörr, and a concert for organ and orchestra. A playing competition open to organists of all nationalities born after Dec. 31, 1947, will be held on the 3-manual mechanical-action J.W. Walker organ of 1968 at Trinity College. The first prize is 1500 Irish pounds, with four additional prizes; applications must be received by March 15. For further information, write Festival Administrator, Dublin International Organ Festival, M.A.I., 11 Suffolk St., Dublin 2, Ireland.

Internationaal Orgelconcours, Postbus 511, 2033 PB Haarlem, The Netherlands.

The 19th International Fortnight of Music in Bruges will include the 7th International Organ Week, which will take place July 31 through Aug. 7. In addition to concerts, it will include an organ playing competition open to organists of all nations born after Dec. 31, 1949; there will be two divisions, one on the large organ of St. Giles' Church, the other on a positive. There are separate requirements for each, and candidates may enter either or both. Applications must be received by May 1, and prizes of at least 300,000 BF will be awarded. The jury will consist of Robert Anderson (US), Odile Bailleux (France), Chris Dubois (Belgium), Johan Huys (Belgium), Ton Koopman (Netherlands), Michael Radulescu (Austria), and Jean-Claude Zehnder (Switzerland). Further information is available from Festival van Vlaanderen—Brugge, C. Mansionstraat 30, B-8000 Brugge, Belgium.

Minnesota composer Maxcine Posegate has been named the winner of a sacred anthem-writing competition sponsored by Wooddale Lutheran Church in St. Louis Park, MN. She will receive a prize of \$300 and her entry, "The Lord will Come," is to be published by the Kenwood Press. The church will sponsor a similar competition in 1982; details are available from Randall M. Egan, Music Co-ordinator, Wooddale Lutheran Church, 4003 Wooddale Ave., St. Louis Park, MN 55416.

The Mid-Winter Revisited

A year ago, ago, I wrote an editorial which I entitled "In the bleak mid-winter." Its name, of course, came from the lovely Christmas poetry of Christina Georgina Rossetti (beautifully set to music by, among others, Gustav Holst and Harold Darke). It had to do with the unprincipled ways in which administrators of church and academic positions deal with their employees. It implied that many such persons in authority lack the ability to make rational judgements in such cases. A year later, I see little change in substance, only change in detail. The mid-winter is still bleak.

Shortly after that editorial appeared, I was saddened to receive a Christmas eve message from a friend who had just become the victim of such a situation. Said musician, a dedicated, published, and recorded artist, was fired at Christmas because the minister was threatened by the music program (and it was not a question of money).

I won't get that message this year, because production delays will have prevented these lines being read by Christmas, but the situation still obtains, however unfortunately. Insecure persons in high places resent and fear talent and ability; administrators and ministers alike tend to fear anything they construe as tenure. Thus they react in the only way they know, by eliminating the problem. The real problem, which they generally fail to comprehend, is that in so doing they also eliminate one of their broadest bases of support. How many of us have heard someone say "the only reason I am here is for the music"?

Fortunately, this is not the case everywhere. There are intelligent shepherds who can see the direction in which their flocks are eventually headed. To them, let us offer our best wishes, while we try to steer those suffering from myopia to an eye clinic.

—A.L.

Honors



Robert Anderson, head of the organ department at Southern Methodist University in Dallas, has been named the 1981 Meadows Foundation Distinguished Teaching Professor at SMU. The professorship is a rotating chair held each year by a different faculty member at SMU's Meadows School of the Arts. It carries a cash award of \$5000 plus generous funds for travel, concertizing, and teaching enhancement.

A native of Chicago, Robert Anderson did his undergraduate work at Illinois Wesleyan University, received the M.S.M. degree at Union Theological Seminary in New York (magna cum laude), studied for two years in Frankfurt on a Fulbright grant, and received the D.S.M. degree at Union in 1961. A member of the SMU faculty for 21 years, he has taught many competition winners and other students now performing and teaching with distinction. Dr. Anderson concertizes under the management of Howard Ross, Inc.



1981-82 has been designated a festival season at St. Bartholomew's Church in New York City, marking the 24th and final year in its service of music director and organist-choirmaster Jack H. Ossewaarde, who plans to retire in May.

A graduate of the University of Michigan, Union Theological Seminary, and Columbia University, he was appointed to St. Bartholomew's in 1958, after serving as music director at Christ Church Cathedral in Houston, TX, and as organist and program annotator of the Houston Symphony Orchestra under Leopold Stokowski. Both Mr. Stokowski and David Mck. Williams had previously held the position at St. Bartholomew's. Mr. Ossewaarde had formerly been organist and choirmaster at Calvary Episcopal Church, NYC, and had held music positions at churches in Wilkes-Barre, PA, and Ann Arbor and Kalamazoo, MI. His compositions have been published by H.W. Gray, Belwin-Mills, and Hinshaw, and he plans to devote more time to composition in the future.

At St. Bartholomew's, Mr. Ossewaarde has developed an extensive music program which includes 26 major choral works, many with orchestra, performed on Sunday afternoon concerts which have attracted up to 1000 people. It is that series which honors him this year. The Jan. 10 program will be devoted to music he has written for St. Bartholomew's Church during the past 24 years.

SEASONS'S GREETINGS and BEST WISHES for the New Year

from the staff of *The Diapason*,

to all of our readers, and especially to our advertisers who make this publication possible . . .

- | | | |
|-------------------------------------|-----------------------------------|-------------------------------------|
| ACA Recording Studios, Inc. | Robert E. Glasgow | The Organ Literature Foundation |
| Accademia di Musica Italiana | Antone Godding | The Organ Loft |
| Per Organo | David Gooding | Organ Supply Industries, Inc. |
| Jan H. Albarda | Gothic Records | Organmaster Shoes |
| Allen Organ Company | Goulding & Wood, Inc. | Larry Palmer |
| American Guild of Organists, | Grace Episcopal Church | Pape Verlag Berlin, Uwe Pape |
| Region V | Sandusky, OH | Parsons Organ Company |
| American Institute of Organbuilders | Greenwood Organ Company | Richard M. Peek |
| Alexander Anderson | Gress-Miles Organ Company | Franklin E. Perkins |
| Robert T. Anderson | Lester Groom | Peterson Electro-Musical Products |
| Andover Organ Company, Inc. | Grove's Dictionary of Music, Inc. | John David Peterson |
| Anna Maria College | Bruce Gustafson | Phillips Academy |
| Arndt Organ Supply Company | Walter A. Guzowski | Ned Phoenix |
| Artists Recitals, Inc. | E. Lyle Hagert | Michel H. Pinte |
| Associated Organ Builders | James J. Hammann | The Praestant Press |
| Charlotte and William Atkinson | Harpichord Center | Prairie Organ Company |
| Gordon S. Auchincloss | David S. Harris | The Presbyterian Association of |
| Augsburg Publishing House | Harris Organs | Musicians |
| Augustana College, Rock Island, IL | Harvey & Zimmer | Theodore Presser Company |
| Austin Organs, Inc. | Richard Hass | Robert M. Quade |
| William C. Aylesworth | Will O. Headlee | Quodlibet |
| Baldwin Piano & Organ Company | Timothy W. Hemry | Roy Redman |
| Gene R. Bedient Company | J. William Herndon, Jr. | Reisner, Inc. |
| Philip Belt | Kent Hill | Reuter Organ Company |
| W.F. Benzeno & Company | Victor E. Hill | Rieger Orgelbau |
| Berkshire Organ Company | John C. Holtz, Jr. | Rivé Pipe Organ Company, Inc. |
| Bevington and Sons of London | House of Hope Presbyterian Church | Lawrence Robinson |
| Diane Bish | Harry H. Huber | Roche Organ Company |
| Roberta Bitgood | Hupalo Organ Pipe Company | Rodgers Organ Company |
| L.W. Blackinton & Associates, Inc. | D. Deane Hutchison | Rodgers Organ Studios (NYC) |
| Charles F. Boehm | ICC Business Research | Rodgers Organ Studios |
| J.M. Mas i Bonet | Frank Iacino | Elmhurst, IL |
| Bozeman-Gibson & Company | Indiana University (IN) | Don Rolander |
| Charles S. Brown | The Instrument Workshop | David Rothe |
| Eric J. Brugger | Ithaca College | Hans Rother |
| Brunzema Organs, Inc. | Laurence Jenkins | St. Thomas Church (NYC) |
| Buchanan Artists, Ltd. | Charles D. Jenks | Frank Sauter & Sons |
| Julian E. Bulley | Michele Johns | Schlicker Organ Company |
| Burness Associates | Johnson Organ Company | Schneider Workshop & Services, Inc. |
| Burton Harpsichords | Brian E. Jones | Schoenstein & Company |
| Douglas R. Butler | Kim R. Kasling | Stephen Schumacher |
| Casavant Frères, Ann Arbor, MI | James Kibbie | Michael Schuman |
| Michael Perrault | Kiefer Tanning Company | J.K. Shawhan Pipe Organs |
| Casavant Frères, Inc., Plano, TX | Kimber-Allen, Inc. | Robert J. Shepler |
| David H. Marshall | Richard Kingston | Sherwood Organ Company, Inc. |
| Casavant Frères, Ltd., Canada | Klann, Inc. | Robert L. Simpson |
| Cathedral of the Holy Name, | Klug & Schumacher, Inc. | Robert Slusser |
| Chicago, IL | Gabriel Kney | Robert W. Smith |
| Chicago Club of Women Organists | Adrian Koppejan | Southern Baptist Theological |
| The Church of St. Matthew, | Francis John Koskowitz | Seminary |
| San Mateo, CA | William Kuhlman | Carl Staplin |
| Robert Clark | Richard W. Kurtz | Steiner Organs, Inc. |
| Classical Music Seminar, | Aug Laukhuff, GMBH | Stentorian, Inc. |
| University of Iowa | Lebanon Valley College | Adolph Steuterman |
| Colkit Manufacturing Company | Lee Organs, Inc. | Jacques Stinkens |
| Colorado State University | R.K. Lee | Robert S. Taylor |
| Columbia College, Columbia, SC | Lehigh Organ Company | Tellers Organ Company |
| Concordia Teachers College, | Melvin J. Light | Carol Teti |
| River Forest, IL | Richard W. Litterst | Thomas R. Thomas |
| Jeanne Rizzo Conner | Karyl Louwenaar | Paul W. Toelken |
| Harry E. Cooper | David M. Lowry | Toledo Pipe Organ Company |
| Robert Copeland | Betty Louise Lumby | Towerhill Records |
| Wallace M. Coursen, Jr. | J.V. Macartney | Tracker-Tool Supply Company |
| Michael L. Corzine | William B. MacGowan | Jonathan A. Tuok |
| John Edward Courter | Magnamusic Distributors, Inc. | Phillip Truckenbrod |
| Crystal Musicworks | Malmark, Inc. | Union Theological Seminary |
| Cultural Organ Tours, Inc. | N.P. Mander, Ltd. | University Microfilms |
| Robert L. David & Associates | Frederick Marriott | University of Cincinnati |
| Jerry F. and Susan Davidson | Paul F. Martin | University of Iowa |
| Lynne Davis | Marilyn Mason | University of Kansas |
| Deagan Chime Company | Shirley Mathews | University of Michigan |
| Decatur Instrument Corporation | Justin Matters | University of Nebraska |
| Delaware Organ Company | Ernest D. May | University of Wisconsin |
| The Diocese of Chicago—BACCM | Mayland Chime Company | The I.T. Verdin Company |
| Delbert Disselhorst | Memphis Travel Services, Inc. | Victor Pianos & Organs |
| Carl Dudash Harpsichords | James Metzler | Visser-Rowland Associates, Inc. |
| Durham & Company | Midmer-Losh, Inc. | E.F. Walcker & Cie. |
| Randall S. Dyer | Midwest Organ Specialties | J.W. Walker & Sons, Ltd. |
| Eugenia Earle | Miller Organ Service | Watkins & Watson, Ltd. |
| Early Music Stands | M.P. Moller, Inc. | Clarence Watters |
| William H. Edgerton | John Muller | Welte Recordings |
| Steven L. Egler | Thomas Murray | Westminster Choir College |
| Paul Raymond Emmons | William H. Murray | John J. White |
| Kathryn Eskey | Murtagh/McFarlane Artists, Inc. | Wicks Organ Company |
| George Estevez | Rodney Myrvaagnes | Donald W. Williams |
| Yves A. Feder | J.R. McFarland & Company | Donald Willing |
| Fellowship of American Baptist | McGill University | Wisner Keyboard Instruments |
| Musicians | McManis Organs, Inc. | Todd R. Wilson |
| Robert Finster | Norman McNaughton | Wisner Keyboard Instruments |
| C.B. Fisk, Inc. | A. McNeely & Company | Hellmuth Wolff |
| Mike & Kathleen M. Foley | McNeil & Campbell | Ronald L. Wyatt |
| James Frey | McNeil Organs | Yale University |
| Walter J. Froehlich | William Ness | Institute of Sacred Music |
| Ellen Kurtz Funk | Robert C. Newton | Max Yount |
| Henry Fusner | The Noack Organ Company, Inc. | Lynn Zeigler-Dickson |
| Raymond Garner Associates | Edwin A. Northrup | W. Zimmer & Sons, Inc. |
| John W. Gearhart, III | Northwestern University | Zuckermann Harpsichords, Inc. |
| Robert A. Geisler & Company | Oberlin College | Gary L. Zwicky |
| Glenn Giuttari | Organa Europae | |
| | Organ Arts, Ltd. | |

. . . plus four hundred seventy-one classified advertisers

Music for Voices and Organ

by James McCray

Passio Domini Nostri Jesu Christi

The Passion story has a long history which can be traced back at least to the 4th century, when parts of it were read or recited in a somewhat dramatic character. In the 8th century, speaking was common, although the words for Christ were sung in plainsong. Later, each of the Gospel stories was assigned to a specific day during Holy Week.

The concept of roles was emerging by the beginning of the 13th century, when the Passion story was presented by a narrator or evangelist, Christ, and the crowd. Christ was cast as a bass singing in a slow tempo, with the crowd singing in the upper register and faster, and the narrator in a middle range and a generally moderate tempo.

England gave us the earliest known examples of polyphonic Passions, which date from about the middle of the 15th century. Since then, the story has been set in many forms, such as the dramatic Passion, the motet Passion, the simple homophonic Passion, and, later, the fully-developed Passion, which led to the Oratorio Passion. Contemporary composers have also been greatly influenced by this remarkable story.

Usually in today's churches, the story is condensed so that the musical version may last only a short period of time, unless a special service where music dominates has been held. Composers still write extensive settings, but more common are short anthems which commemorate one special part of the story. Unlike Christmas, which is a continual scenario of joyful events, Passion Week is tragic in character. Each incident is teeming with emotion, and the oppressive chain of occurrences finally ends on Good Friday, followed by the joyful celebration of Easter. This calls for a wide divergence of moods, to recall the myriad events.

The reviews this month highlight various phases of the Passion story. Works commented on call for a variety of choral ensembles, including children's voices. Most are accompanied by organ.

Ave Verum Corpus. Wolfgang Amadeus Mozart (1756-91); SATB with organ and/or string orchestra; Hinshaw Music HMC-490, \$.85 (M-).

Walter Collins has provided a scholarly edition of this famous Mozart motet written near the end of the composer's life. The orchestral parts are included in the score, with a separate organ part that may be played if no strings are available; otherwise, the organ functions as a continuo instrument and has limited music. Both English and Latin versions are given, although the editor strongly urges the performers to sing the original Latin. The score is more expensive than other editions of this motet, but it is one that should be in every choral library. Highly recommended.

A Lenten Meditation. Douglas Wagner; SAB and organ; Harold Flammer (Shawnee Press) D-5308, \$.60 (E).

Based on the Gregorian chant *Jesu*

dulcis memoria, this modal setting has a pensive attractiveness. There is some neutral syllable background singing and a free baritone recitative. The voice parts will be suitable for most church choirs. This is the type of piece that could be used in several different services throughout the week and is recommended for all types of choirs.

They Crucified My Lord. Arr. John Carter; SATB and keyboard; Beckenhorst Press BP 1132, \$.60 (M).

Each of the verses of this traditional spiritual has a different treatment, such as optional soprano, soprano and/or baritone solos in a call/response setting, and traditional four-part versions. The accompaniment is best suited for piano and it changes with each verse, but its function is clearly as a background for the voices.

O Most Holy Lord. Andreas Hammerschmidt (1612-75); SSATB and organ/piano; Oliver Ditson (Theodore Presser) 332-40143, \$.75 (M).

This two-minute motet has the original Latin (*O Domine Jesu Christe*) and has been edited by John Kingsbury. The organ has a continuo part that merely doubles the voice parts, which move in both contrapuntal and homophonic lines. It has usual Baroque progressions, with a few surprising sudden shifts. This motet would be useful for those choirs having an abundance of sopranos which seek sophisticated repertory that is not difficult.

Christ ist estanden. Heinrich Isaac (ca.1450-1517); SATB unaccompanied; Broude Brothers CR 12, \$.60 (E).

Isaac's polyphonic setting of the 14th-century hymn is one of the most famous of all Easter pieces. This edition by Ellen Beebe has many performance suggestions, each clearly identified as editorial. Some of the inner voices have high/low vocal lines which may need to be switched or altered to accommodate the modern voice.

The Empty Tomb. Joseph Roff; SATB, baritone and two tenor soloists, and keyboard; Thomas House Publications C10-8004, \$2.00 (M).

This Easter cantata has elements of the traditional Passion, with a tenor narrator who intones the story freely above a simple chordal background on the organ. It concerns only the events surrounding the tomb and the telling of the story to the disciples. The general character is one which emphasizes the text rather than the music. Even the melodies have repeated notes that are more narrative than musical in style. There are many short sections and tempo changes.

Two Motets. Peter Philips (1561-1628); SAATB and optional organ; Oxford University Press CMS 56, \$2.50 (M+).

The first motet is *Salve salutaris victima*, which may be used in Passiontide; the other, *Tristitia vestra*, is for Easter-tide. Both are very contrapuntal, with the organ doubling the vocal lines. Only a Latin text is provided for performance, but, in this scholarly edition, a translation with commentary is provided by editor Lionel Pike. The lines are not difficult but they are long, and the ranges in the second motet are wider than those in the first, yet are not excessive.

Christ is Risen. Thomas E. Mitchell SATB and organ; Hoffman (Hinshaw) R-3001, \$.65 (M-).

There are two sections and a coda in this fanfare-like anthem. The opening section, which is repeated before the coda, is based on parallel fifths in open harmonies. The middle section is a type of choral recitative, followed by a baritone solo. The coda is a repeated alleluia that continues to pile on voices with each repetition until an eight-part chord climaxes the section.

Resurrection Morn. David Penigger; SATB with junior choir and/or congregation, and organ; New Music A-144, \$.55 (M).

The junior choir is used in unison to sing a counter-melody that occurs in two forms. The first time the tune is *Come, ye faithful, raise the strain*; then, at the end of the work they sing *Jesu Christ is ris'n today*. The organ part is accompanimental but does have filler passages between the verses; one verse is unaccompanied. This is a joyful anthem that is not difficult but is one that is certain to be enjoyed by the congregation.

Rest in Peace. John Stainer (1840-1901); SATB and organ; Galleon Press (Plymouth) 2006-6, \$.35 (E).

This Lenten anthem is harmonically sentimental, as it typifies the Victorian choral tradition. The music moves through chromatic changes while employing various tempos and dynamics in short sections. The organ part is on two staves with some registration suggestions. Mostly homophonic with average voice ranges, this anthem represents the choral style of 19th-century England.

This Joyful Eastertide. Arr. Donald Rortmund; 2 or 3 equal or mixed voices with optional instruments; Augsburg Publishing House 11-1930, \$.50 (M-).

There are five alternate performance possibilities in this fast and happy anthem. The music for stanza one is repeated, with a third verse adding des-

cants which may be played by flutes, oboes, violins, or some other appropriate treble instrument. The second verse is in two parts only! Imitation is used for short periods of time. Useful for children's choirs.

Come to Calvary's Holy Mountain. Ludvid Lindeman (1812-87), arr. Curt Hansen; SATB and keyboard; Curtis Music Press 8106, \$.55.

This straight-forward anthem has four verses, with the fourth having a descant to be sung by a few voices. The melody is the same throughout, and the accompaniment is on two staves, primarily doubling the voices. This very easy setting would be useful to small church choirs.

Who Comes Riding? Austin C. Lovelace; unison/two part with keyboard; Choristers Guild A-247, \$.55 (M).

In this delightful anthem for children's voices, the majority of the singing is in unison, with only occasional echos for the second part. Most of the verses are the same, but near the end the children imitate the crowd on Palm Sunday and shout "Hosanna" (at will) during an extended accompanimental chord. This is certain to be a winner with both the children and the congregation. Highly recommended.

O Jesus, Crucified for Man. Franz Schubert (1797-1828); SATB and organ; National Music Publishers CH-10, \$.45 (M-).

The organ part is, perhaps, best suited for piano in this ABA setting edited by Richard Slater. The German text is also given. The music has wide dynamic contrast in a homophonic texture in which parts are doubled in the keyboard writing. The piece is dramatic in character and would work well with church or school choirs. The voice ranges are moderate.

Eram quasi agnus (I was like a lamb). Tomas Luis de Victoria (1549-1611); SATB with optional organ; E.C. Schirmer 2994, \$.65 (M+).

This motet is for the seventh responsory at Tenebrae (Maundy Thursday) and has a performing English version. The tenor part is somewhat high in places, but the other voices lie in comfortable ranges. The piece is moderately chromatic yet typical of Victoria, and has a mixture of polyphonic and non-polyphonic areas. This is lovely Renaissance music which would be good for school and advanced church choirs.

Christ is Arisen, Indeed! Natalie Sleeth; SATB and keyboard; Hope Publishing Co. A527, \$.70 (M).

This anthem would probably appeal to the junior high age more than to adults. It has a pedantic, rhythmic mechanical theme that follows harmonic minor patterns. The second section is a slow, legato SA, then TB, setting of a familiar Easter tune, followed by a return of the opening idea is polyphonic treatment.

(Continued, page 17)



UNIVERSITY OF CINCINNATI
College-Conservatory
of Music

Organ Scholarship Competition

STRADER PRIZES

\$2000, \$1,500, and \$1,000 plus full graduate tuition
\$500, plus full undergraduate tuition

Final Competition in Cincinnati MARCH 20, 1982

Application deadline, MARCH 1, 1982

CCM Organ Faculty: Roberta Gary and David Mulbury

For further information, contact: W. Harold Laster, Assistant Dean,
University of Cincinnati, College-Conservatory of Music, Cincinnati, Ohio
45221



THE PRESBYTERIAN ASSOCIATION
OF MUSICIANS*

(Organized 1970)

SERVICES:

- Referral Service for members
- Continuing Education for church musicians through summer conferences (sponsor, Montreat Worship & Music Conference)
- Regional Network System providing regional workshops in worship and music nationally
- Certification Program
- Co-Sponsor, Reformed Liturgy & Music

PAM Office: 1000 E. Morehead Street
Charlotte, NC 28204

INSTALLATIONS FOR 1981—1982

United Methodist Church	Ahoskie, North Carolina	2 manuals	12 ranks	
Westminster Presbyterian Church	Amarillo, Texas	2 "	32 "	
The American Lutheran Church	Arcadia, Wisconsin	2 "	16 "	—M—
Glenn Memorial United Methodist Church	Atlanta, Georgia	3 "	71 "	
St. Pauls Episcopal Church	Beaufort, North Carolina	2 "	12 "	—M—
The Evangelical Lutheran Church	Black River Falls, Wisconsin	2 "	16 "	—M—
Church of Jesus Christ of Latter-Day-Saints	Calgary, Alberta	2 "	12 "	
First United Church	Campbellton, New Brunswick	3 "	42 "	
St. Ansgars Lutheran Church	Cannon Falls, Minnesota	2 "	27 "	
First United Methodist Church	Cheraw, South Carolina	2 "	44 "	
Holy Name Cathedral	Chicago, Illinois	2 "	25 "	—M—
St. Paul Lutheran Church	Clinton, Iowa	2 "	22 "	—M—
First Baptist Church	Corpus Christi, Texas	3 "	47 "	
St. Bonaventure's Church	Don Mills, Ontario	2 "	26 "	—M—
Davis Memorial Presbyterian Church	Elkins, West Virginia	3 "	37 "	
First United Methodist Church	Fairbanks, Alaska	2 "	17 "	
First Baptist Church	Fairmont, North Carolina	2 "	22 "	
First United Methodist Church	Farmington, New Mexico	2 "	26 "	
Zion Lutheran Church	Grand Rapids, Minnesota	2 "	23 "	—M—
Clear Lake Presbyterian Church	Houston, Texas	2 "	21 "	
St. Andrew's United Presbyterian Church	Iowa City, Iowa	2 "	22 "	
St. John's Anglican Church	Leamington, Ontario	2 "	12 "	
St. Anne's-in-the-Fields	Lincoln, Massachusetts	2 "	13 "	
Emanuel Lutheran Church	Manchester, Connecticut	3 "	34 "	
Victorian Arts Centre	Melbourne, Australia	4 "	84 "	—M—
St. Joseph's Convent	Milwaukee, Wisconsin	3 "	35 "	
Middle Tennessee State University	Murfreesboro, Tennessee	2 "	31 "	—M—
The Congregational Church	Mystic, Connecticut	2 "	13 "	
Bridal Hall	Nagoya, Japan	3 "	29 "	
Nagoya College of Music	Nagoya, Japan	2 "	18 "	—M—
Memorial Lutheran Church	Nevada, Iowa	2 "	20 "	—M—
First Presbyterian Church	New Vernon, New Jersey	2 "	21 "	
Church of St. Luke-in-the-Fields	New York, New York	1 "	4 "	—M—
Church of St. Luke-in-the-Fields	New York, New York	2 "	34 "	—M—
Grace Episcopal Church	Nyack, New York	1 "	4 "	—M—
First United Church of Oak Park	Oak Park, Illinois	4 "	88 "	
Church of the Good Shepard	Orange, Connecticut	2 "	18 "	
Church of Jesus Christ of Latter-Day-Saints	Ottawa, Ontario	2 "	10 "	—M—
St. Mary's R.C. Church	Phillips, Wisconsin	1 "	8 "	—M—
Residence of Mr. Stuart Bellows	Princeton, New Jersey	2 "	8 "	—M—
Holy Communion Lutheran Church	Racine, Wisconsin	3 "	42 "	
Church of the Good Shepard	Raleigh, North Carolina	2 "	27 "	—M—
Christ the King R.C. Church	Richland, Washington	2 "	20 "	—M—
St. Paul's R.C. Church	Rome, New York	2 "	31 "	
St. Clement of Rome R.C. Church	Romeo, Michigan	2 "	23 "	
The Presbyterian Church	Rye, New York	4 "	68 "	
The University of Texas at San Antonio	San Antonio, Texas	3 "	56 "	—M—
Blessed Sacrament Church	San Diego, California	2 "	25 "	
Cathedral of St. John the Evangelist	Saskatoon, Saskatchewan	2 "	40 "	
First United Lutheran Church	Sheboygan, Wisconsin	2 "	29 "	—M—
The United Church	Strathroy, Ontario	2 "	23 "	
Svea Lutheran Church	Svea, Minnesota	2 "	11 "	
Walnut Creek Presbyterian Church	Walnut Creek, California	3 "	51 "	
Trinity United Methodist Church	Waverly, Iowa	2 "	24 "	
St. Paul's Episcopal Church	Yuma, Arizona	2 "	13 "	

—M— Mechanical action organs

Casavant Frères
LIMITÉE

C.P.38, Saint-Hyacinthe
Québec, Canada
J2S 7B2

Performing the Handel Organ Concertos as Keyboard Solos:

A New Edition of Walsh's Transcriptions (1738)

by William D. Gudger

It is disconcerting to read the following statement in a recent issue of an American journal: "Most of Handel's organ concerti can be played on either organ or harpsichord."¹ This statement is backed only by the title page of a German edition which will shortly be replaced,² and by a scholarly article from 1927,³ an important article to be sure, but in need of revision in light of recent research.

From the outset, then, let the record be set straight: Handel composed the works commonly known as the organ concertos as concertos for himself to play on the organ with orchestral accompaniment during the intervals of his English oratorios. His autograph manuscripts clearly label the solo keyboard part "organo," and in a few cases he used the elaborate title "Concerto per l'Organo ed altri Stromenti" ("Concerto for the Organ and Other Instruments," i.e., the accompanying orchestra). All references in contemporary newspapers and other primary sources give the organ as the solo instrument. The use of the harpsichord in Handel's concerto performances is also documented, but it merely served as a part of the continuo group.⁴

When Handel allowed his first set of six organ concertos (Opus 4) to be published in 1738, the printer John Walsh issued them in two separate printings: first, a keyboard score on two staves which contained the solo organ part and a reduction of the orchestral part in the *tutti* passages; second, a set of parts for the orchestral players—oboes, violins, viola, and a bass part with figures (used by 'cello, double bass, bassoon, and continuo harpsichord). Typically for the publication of instrumental concertos in the 18th century, no full score was printed.

Filled with cues such as "organo solo," "tutti," and "senza organo," Walsh's keyboard score could be used with the orchestral parts to recreate the concertos much as Handel composed them. But Walsh's keyboard score was also sold separately for playing the concertos in transcription for unaccompanied keyboard. Thus the title page of the printed keyboard part reflects the use of these concertos as keyboard solos: "Concertos for the Harpsichord [sic] or Organ." Walsh listed the harpsichord first since it was undoubtedly a more common domestic instrument than the chamber organ. When printing the orchestral parts a few months later, he altered the title page to read "Concertos for the Organ and Harpsichord." Here, at least, the organ is listed first, and both instruments were needed to duplicate Handel's original scoring—organ solo accompanied by an orchestra which included the harpsichord in its continuo group. During Handel's lifetime and through the remainder of the 18th century, the orchestral parts were reprinted on only a few occasions, while the keyboard part sold so well that it went through dozens of reprintings. Clearly, performances of these works as orchestral organ concertos were rare, compared to the large number of keyboardists of all kinds who played the concertos as solos.

Modern scholars have been misled by the titles of Walsh's editions, which I have discussed at length in another place.⁵ For instance, Mattheson's edition for the Hallische Händel-Ausgabe, (1956)⁶ labels the solo instrument "Or-

gano o Cembalo," and the supposed equal suitability of either harpsichord or organ is still stated in Winton Dean's article in the *New Grove*,⁷ where it will mislead performers and scholars for decades to come. We cannot rule out the possibility that occasional 18th-century performances from the printed parts might have consisted of a solo harpsichord accompanied by a few strings—a precursor of the "accompanied sonata" idea which later became so popular in England.⁸ But, once again, to state Handel's own practice: the organ concertos were performed by the composer on the organ with orchestral accompaniment. The keyboard score published by Walsh, on the other hand, was played as an unaccompanied solo on any instrument—organ, harpsichord, or (later in the century) fortepiano.⁹ Walsh's solo version thus constituted a transcription of the original, authorized by (but not actually transcribed by or used by) the composer.

Recently I have completed an edition of Walsh's transcriptions of the concertos which make up Opus 4.¹⁰ Walsh's version was in print throughout the 18th century and well into the 19th, but it has never received a modern edition. The reason, of course, is that changing tastes in organ design and repertory led to the publication of editions of the organ concertos which were arrangements of the orchestral original for an orchestral-style organ—from the same time during which a great deal of orchestral literature was published with the concert organist in mind. The most widespread of the late 19th-century arrangements were those of Samuel de Lange (the younger? 1840-1911) for Peters, an edition still in print today;¹¹ an English edition by the concert organist William T. Best (1826-1897);¹² and a French edition by Clément Loret.¹³ Typically for the period, these editors added lengthy, overblown cadenzas, replete with anachronistic harmonies. The beginning of Best's cadenza for Opus 4, No. 2, is shown in Example 1.

Twentieth-century editions of the concertos in versions for organ solo have treated the original text with more restraint; the editions of Dupré, Lang and Bower, and Keller¹⁴ do not add cadenzas and are more literally transcriptions than arrangements. Still, the orchestral version of the concerto is the basis for the transcription, and the pedal is often assigned the orchestral bass in an attempt to duplicate the octave doublings of the 'cello and double bass by 16' and 8' stops. However, Handel's active bass lines, conceived for strings and the left hand of the organist (on the pedal-less English chamber organ), are not easily playable by the feet. Some of the more difficult passages from Opus 4 are shown in Ex. 2.

Both the 19th- and 20th-century transcriptions bloated the texture during the solo passages of the organ part, which are often only two voices in Handel's original. In detail below, I set out the reasons why Handel's organ parts are usually complete by themselves and require little "filling-in." At least in Dupré's edition, the transcriber's additions are usually shown in smaller notes. In a passage from the fourth movement of Opus 4, No. 5 (Ex. 3a), notice how Dupré's added voice creates consecutive fifths in the fifth and sixth measures of the example. Particularly the sustained notes make the middle voice equally

balanced with the outer voices. Handel's concerto is actually a transcription of a recorder sonata, in which the outer voices are the important elements; interior chords filled in by the harpsichord were a subsidiary background.

For many American organists, Dupré's edition was (and is) the standard one, which reflects the influence of the large number of organists who have studied in France over the past several decades. In many ways, the Keller edition and that of Lang and Bower are simpler to play, because of more restraint in scoring for the pedal and less tendency to fill in middle voices. Mattheson also published a manuals-only edition for organ solo,¹⁵ but it, like the Dupré one, suffers from bloated textures (Ex. 3b). Mattheson's editions and Walcha's edition of the full scores¹⁶ both

tend to add inner voices which are not just chords but active contrapuntal lines—Handel viewed through the wrong end of a Bach telescope—which totally obscure the outer voices (Ex. 4).

What I propose with the new edition is to provide a transcription for solo keyboard from the 18th century which will be compatible with the neo-Baroque principles of organ design now in favor. This does leave the orchestral-style transcriptions to be played on organs built in the orchestral style—definitely a possibility in my mind. (I will admit to playing Wagner transcriptions on the organ, and I have even enjoyed the Beecham *Messiah*!) An edition based on Walsh is also playable on the harpsichord, which is becoming as common a domestic instrument as it was in the 18th century.

Example 1. Best's cadenza to the second

Example 1. Best's cadenza to the second movement of Op. 4, No. 2

+ 4 1/2 more bars, including a thematic reference to the first movement and a final pedal solo.

Example 2. Bass parts in Opus 4

Example 2. Bass parts in Opus 4

No. 1/2nd movement 7: #C etc.

No. 2/2nd movement 9: bC etc.

No. 4/1st movement 7: bC etc.

Using the New Edition of Walsh's Transcriptions

With very little editorial addition or interference, the new edition duplicates the contents of Walsh's keyboard score, first published in 1738. In Opus 4, No. 2, for reasons explained in the preface to the edition, there are actually dynamic marks and ornaments added by the transcriber. The other concertos have the cues mentioned above, which would have suggested possibly dynamic changes (e.g., "tutti" = forte, "solo" = piano). Thoroughbass figuring is shown as in the original, which is to say that it is generally sparse and sporadic, though Concerto No. 5 is rather fully figured, an accident of textual transmission.

By now, scholars, editors, and performers are recognizing that the two-part texture of 18th-century English organ music is complete in itself. This is difficult for some of us to stomach if we grew up on Dupré's arrangements or knew the style of the English organ voluntary only from isolated examples, such as the Walond Voluntary in G that Biggs' edition popularized.¹⁷ (Biggs was himself guilty of arrangement à la Dupré in this case, though he understood the texture of the Handel concertos better than most.¹⁸ The original version of Walond's voluntary, manuals only, with two-part texture in the Allegro, can be seen in Beechey's edition, published by A-R.¹⁹) Stanley's fast movements, particularly the cornet voluntaries, imitate Handel's organ style by using two parts. Since the right hand was played on the pungent cornet and the left hand on either a separate manual or the bass register of a manual with divided stops, there is no sensible way to add inner parts. The left hand can't make chords without sounding muddy, and the solo style of the right hand mitigates against added alto and tenor parts there.

Handel, of course, worked with organs of the same general style that Stanley and others composed for. Handel's theater organs were smaller than church organs, with few if any reeds, and Han-

del's letter to Charles Jennens²⁰ about a proposed organ design tells us he disliked the English style of divided stops. This is confirmed in the music. Whereas Stanley's right-hand and left-hand parts never cross the middle-C boundary line, Handel's writing moves more freely, particularly the left hand reaching above middle C. Nonetheless, all the evidence points to Handel's use of the English style chorus in this registration: based on 8' and 4' open and stopped diapasons, to which is added principal-scale 2-2/3', 2', and 1-3/5' stops. This formed the full ensemble of a chamber organ (plus perhaps a mixture) and was the normal foil against the orchestra in the concertos. Occasionally, the "diapasons" registration (open and stopped 8' combined) was used in softer movements, but it normally took the "full" sound of the one-manual organ to balance the volume produced by Handel's oratorio orchestra, a large-sized ensemble of at least a couple dozen players. Contrasts in the organ writing with a second manual appeared only in 1739 and later, when Handel acquired a slightly larger organ of two manuals.²¹

The mutation-dominated sound (especially the tierce) prevents much filling in without the creation of unintentional dissonance; furthermore, the complication of the figuration often makes the addition of an alto voice to the right hand physically impossible. And frequent changes of texture must have been treacherous on the chamber organs of light and unsteady wind. All of these reasons lead to the conclusion that Handel's written-out organ parts were complete in themselves. Thus, I have left the original untouched by any additions in the new edition, even in a few passages where additions may have been intended by Handel. When performers using this edition decide to make any additions, these alternations may be pencilled in. Like printed continuo realizations, editions are easier added to than subtracted from. I certainly did not want my performance

(Continued overleaf)

Example 3. Opus 4, No. 5, 4th mt., from m. 3

Example 4. Walcha's Version of Op. 4, No. 5, 1st mt., mm. 9-16.

AUGUSTANA COLLEGE

ROCK ISLAND, ILLINOIS 61201

DEPARTMENT OF MUSIC

SCHOLARSHIP AUDITIONS

For Freshmen and Transfer Students

Jan. 9 • Feb. 13 • March 27

Contact Chairman, Department of Music, Augustana College, Rock Island, IL 61201

- Programs leading to B.A., B.M.E., B.M. degrees
- Fully accredited by N.A.S.M.
- Distinguished artist faculty
- Extensive performance opportunities
- Community music program

a tradition of music excellence in a liberal arts environment

Example 5. a. Op. 4, No. 3, 1st movt., mm. 1-2, suggested additions
Adagio

b. 4th movt., mm. 1-2, suggested additions
Organo solo (etc.)

c. Op. 4, No. 6, 2nd movement, opening ritornello
Larghetto tutti
[transcriber's alto] [added alto] [etc.]

[etc. in two voices]

Example 6. a. Op. 4, No. 4, 4th movt., mm. 102-105
Adagio [etc.]

b. Op. 4, No. 6, 2nd movt., mm. 71-75 [Adagio] [etc.]

c. Op. 4, No. 1, 1st movt., mm. 112-114
Adagio [etc.]

Example 7. Op. 4, No. 5, 4th movt., mm. 3-6
solo (etc.)

Example 8. Op. 4, No. 4, 1st movt., mm. 42-47
solo (etc. through meas. 58)

Example 9. Ornaments added to extant copies of the Walsh Keyboard score

a. Op. 4, No. 1, movt. 1, mm. 25ff (Princeton copy)
(left hand unaltered) (etc.)

b. Op. 4, No. 2, movt. 1, m. 13 (another Princeton copy)

c. Op. 4, No. 3, movt. 3, two versions (Berkeley and Princeton copies) (etc.)

d. Op. 4, No. 5, movt. 1, two versions (author's and Berkeley copies) tr

e. Op. 4, No. 6, movt. 3 (Berkeley copy)

Handel Concertos

(continued from p. 7)

suggestions from 1980 to be printed forever in an edition that I hope will serve for several decades to come. Our understanding of Baroque performance practice will change over those years, to be sure.

Some filling-in of inner parts might be done in ritornello passages (particularly the opening and closing ritornello), as shown in Ex. 5. Cadential passages, especially the ubiquitous half-cadence which closes so many slow movements, likewise lend themselves to fuller chords (Ex. 6).

Handel used figures in his autograph composing scores as a shorthand for the harmonies he would add to the bass and treble when completing the orchestration. Thus, occasional figures were transmitted, especially in the tutti sections, where Handel later went back and filled in the inner voices in the strings (usually alto in Violin II, and tenor in Viola). These figures were copied by the scribes who transcribed Handel's scores and, thus, made their way into the Walsh edition. One presumes that performers using the keyboard score did occasionally add notes when they saw figures, particularly harpsichordists used to continuo playing. But, since figures in the Baroque had the additional function of showing voice-leading for theoretical purposes, it was not necessary to fill in extra parts every time figures were seen.

The Concerto in F, Opus 4, No. 5, has a large number of figures, which agree with the model movement, a Sonata for Recorder and Continuo (Opus 1, No. 11). Handel's quickly-made transcription was written on a scribe's copy of the recorder sonata with complete figures, which were the basis of the harmonies in the orchestral accompaniment. In the first movement, he expanded the organ texture to three voices, and, since this movement was marked *piano*, it was probably played on the diapasons registration. But, in the quick figuration of the second and fourth movements, the two-voice texture was left untouched in the solo organ part, even though the figures standing over the bass were transmitted into all copies of the concerto, as well as Walsh's edition. Their presence is owing to an accident of compositional method. The large number of figures in a passage such as Ex. 7 should not be realized, particularly on the organ, much less on the harpsichord.

On rare occasion the figures in the organ part do seem to call for additional notes, as in Ex. 8, where the figures suggest a full chord in the left hand for several measures. But this sort of writing is unusual for Handel.

When the right hand is encumbered with additional pitches, the resultant problems in fingering make the addition of ornaments difficult. Surviving copies of the Walsh keyboard part show a lot of added ornamentation by performers and, in some cases, by teachers for their pupils.²² Most of this ornamentation is intended for the harpsichord, because of the nature of that instrument's sound—not a sustaining wind instrument like the organ. Example 9 shows some of the ornamentation added to the Walsh keyboard scores. Presumably, organists too added ornaments, and there is evidence from late in the 18th century that organists ornamented heavily. A barrel organ performance of movements from Opus 4, Nos. 2 and 5, has recently been the subject of a monograph and edition by David Fuller.²³ How far this duplicates the practice of Handel's time is still a subject open for discussion. I trust it is not too conservative to state that ornamentation in general should be employed more by harpsichordists than by organists. In either case, the two-part texture in the fast movements stands alone.

Organ Registrations

Unless one has an organ with the exact tonal resources of an 18th-century English instrument, one must make some compromises in registration. Since Handel did not like the divided stops, lack of them is not a problem. The basic sound is the chorus of principals 8' and 4' with their companion flutes 8' (preferably a stopped flute) and 4', plus upperwork of the 2-2/3', 2', and 1-3/5', these latter three preferably of principal scale. If you lack these stops, a low-pitched mixture, such as a grave mixture, can be of help; the tierce sound was found in most English mixtures, so this one detail of registration may be the most difficult to duplicate. This ensemble will be the main sound for the body of the fast movements and all sections marked *forte*. Both hands can be played on this registration, as Handel apparently did, or else in the style of the Stanley voluntaries the left hand can go on a different manual, which should still have the combination of principals and flutes 8' and 4' as its basis.

For more variety in a long allegro, it would be possible to use this main chorus (Great) for the *tutti* sections, with a similar chorus on a subsidiary manual for the *solo* passages, i.e., the passages which were organ solo in the orchestral original. This would give effects similar to the use of the *Chaire* (Choir) or *Ecchos* division on an English organ; the latter was similar to the Great in scope, but positioned in the back of the case or in a box which slightly muf-

(Continued, page 10)



A PITCH FOR BACH

Concerto III in C Major — Allegro Movement



Play the Bach Organ Concerto III in C Major in the Key of B Major? It is an historical fact that some of the finest organs in Germany during Bach's time were pitched considerably lower than our present day "A" 440. Example: 1722 — Dresden, the organ of Saint Sophie, built by Silbermann, pitch of "A" 415.5. Today's "G" Sharp is approximately 415.3 cycles per second (Hertz).

The question may be a little shocking: For a more authentic presentation of Bach's Organ Concerto III in C Major, should you play it in B Major? If you have an Allen Digital Computer Organ, the choice is yours. Simply switch the Transposer down one-half step, and return to the "pitch of Bach". In addition to authenticity, Allen plays correctly...no missing notes, adding the extra notes below the lowest "C" pedal note — even below the 32' pitch.

Please send free literature to:

Name _____

Address _____

City _____ State _____ Zip _____

Allen Organ Company, Dept. D12 Macungie, PA 18062



...for sound reasons



Macungie, Pennsylvania 18062
(215) 966-2202

COPYRIGHT ©1981 ALLEN ORGAN COMPANY

PRICE REDUCTION!

HANDEL'S MESSIAH
 edited by
WATKINS SHAW
 NOW AVAILABLE
 AT \$5.95



We at Novello are proud of this master edition. To demonstrate our commitment to this great work, we are happy to announce a price reduction of nearly one dollar beginning January 1, 1982.

"...Handel unadulterated, the chance to sing what he wrote, to play what he meant..."

—The British Weekly

"...authentic Handel, it shows the way... the Handel text was intended to be sung."

—The Choir

This scholarly, precise and musical edition by one of the world's foremost Handel authorities is acclaimed by music directors, soloists and performers as a superbly practical edition as well. Once you try it, you'll see why. No other comes close.

For FREE choral catalog, write DEPT. 2DXN

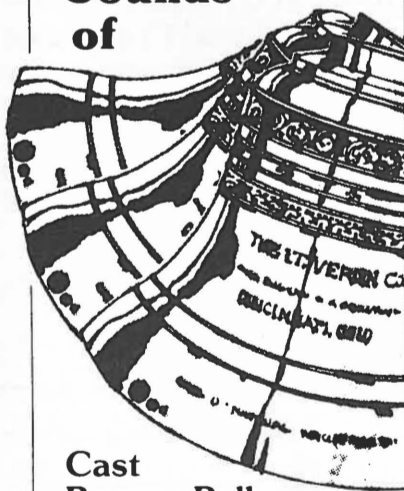
NOVELLO & COMPANY
 sole distributor:
THEODORE PRESSER CO.
BRYN MAWR, 19010

Restoration, Tuning,
 Maintenance

PRAIRIE ORGAN COMPANY

2131 1/2 RIDGE AVENUE
 EVANSTON, ILLINOIS 60201
 (312) 864-4323

The Inspirational Sounds of



Cast Bronze Bells and Bell Systems.
Renowned for their exquisite sound...



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

Handel Concertos

(continued from p. 8)

fled the sound. On many 20th-century organs, the second manual rarely will have the full chorus through the tierce, and the 1-1/3' may have to serve as the lone mutation. There is no historical justification for using just 8' + 4' + 2' (unless you have an organ without any mutations), nor 8' + 2', which, despite its pleasing sound, has no precedence in Handel's music.

Slow movements (e.g., Opus 4, No. 1, third movement; No. 4, second mvt.; No. 6, second mvt.) and soft passages within longer fast movements (e.g., Concerto No. 1, second mvt., the theme which occurs at m. 43, m. 67, and m. 95; Concerto No. 2, second mvt., the echo effect at M. 9, m. 38, m. 52, etc.) can benefit from the diapasons registrations—principal 8' plus stopped flute 8', perhaps with flute 4' added, as Handel's own registration for the second movement of Concerto No. 4 suggests (see Ex. 10). If both a principal 8' and flute 8' are not available on any manual other than the Great, two 4's played an octave lower can be used. Another possibility is the use of combination action to remove and add back the upperwork from the main chorus. With the feet free, one can often play an entire movement on a single manual and let each foot be ready over a piston, one with just the 8's, the other with the full chorus through the tierce. This is the modern equivalent of the machine stop which became common on late 18th-century English organs.

A final registrational possibility can be emphasized: play an entire movement without any registration changes, saving contrasts in registrations for different movements within the concerto.

Performance on the Harpsichord

Although the orchestral versions of these concertos of Handel require the organ as solo instrument and although they are part of the contemporary organist's repertory, it seems clear that the solo transcriptions published by Walsh were used more often by harpsichordists. No copy of the Walsh print I have seen shows any registration marks or the like which would indicate performance on the organ. And the fuller textures added to certain copies, for example the first and third movements of Opus 4, No. 1, as expanded in a copy now in the Princeton University Library (Ex. 11), are surely for the harpsichord.

More filling-in is definitely indicated for the harpsichord, especially in a movement like the short first movement of Op. 4, No. 2, the only truly homophonic movement in all of Opus 4. Surviving copies show that fuller chords, often in both hands, were added to this movement. Not only fuller harmonies but more florid ornamentation will certainly characterize idiomatic performances on the harpsichord.

In general, the complex registration problems encountered by organists will not trouble harpsichordists. A two-manual harpsichord could be used for the forte/piano effects called for in the concertos, but a one-manual instrument with no changes of register can just as effectively be used for all the movements. The change of octave in the left-hand part in Ex. 10 may in fact be the transcriber's attempt to get an echo-like effect even if the actual dynamic change could not be made. In other movements, such as the second and

Example 10. Op. 4, No. 2, mvt. 2, mm. 50-54 as in Walsh



Example 11. Additions to Op. 4, No. 1 (Princeton copy)



fourth movements of Op. 4, No. 1, the piano effects are also scored in a higher register, which will provide sufficient contrast on the harpsichord.

Harpsichordists will thus be challenged to deal much more creatively with this new edition. I hope that they, like organists, will come to love these works of Handel and will find them full of "proper pieces for the Improvement of the Hand on the Harpsichord or Spinet" (as Walsh regularly advertised his transcriptions of Handel's concertos).²⁴ For all keyboardists, then, the availability of solo transcriptions of these concertos, contemporary with and authorized by the composer, will give a historical perspective of the works performed in a manner which led the historian Charles Burney to remark that "public players on keyed instruments, as well as private, totally subsisted on these concertos for near thirty years."²⁵

NOTES

- ¹Charles Farley, "Handel's Organ Concertos," *The American Organist*, XIV/9 (Sept. 1980), 39.
- ²Karl Matthaer, ed., *G. F. Händel Orgelkonzerte I*, in *Hallsche Händel-Ausgabe*, Series IV, Band 2 (Kassel: Bärenreiter-Verlag, 1956). The HHA at this stage was not a critical new edition but a re-editing of the Chrysander edition from the 19th century. I am presently preparing a new critical edition of the full scores of the Opus 4 concertos which will replace Matthaer's edition in the HHA.
- ³Hans Uldall, "Beiträge zur Frühgeschichte des Klavierkonzerts," *Zeitschrift für Musikwissenschaft*, X (1927-28), 139-152, cited by Farley, *op. cit.*, note 5.
- ⁴"Senza Cembalo" is specified over the continuo line in the second movement of Opus 4, No. 4, in Handel's autograph manuscript.
- ⁵William D. Gudger, "Handel's Organ Concertos in Walsh's Arrangements for Solo Keyboard," *The Organ Yearbook*, X (1979), 63-82.
- ⁶See note 2 above.
- ⁷*The New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980), VIII, 109.
- ⁸See especially Ronald R. Kidd, "The Emergence of Chamber Music with Obligato Keyboard in England," *Acta Musicologica*, XLIV (1972), 122-144.
- ⁹The edition of Preston and Son (London, ca. 1790) reads *Six Concertos, for the Organ, Harpsichord or Piano Forte. Composed by Mr. Handel.*
- ¹⁰William D. Gudger, ed., *George Frideric Handel, Six Concertos for the Harpsichord or Organ* (Walsh's Transcriptions, 1738) in *Recent Researches in the Music of the Baroque Era*, Vol. 37 (Madison, Wisconsin: A-R Editions, 1981).
- ¹¹*Konzerte für Orgel und Orchester von G. F. Händel, Op. 4, für Orgel allein bearbeitet von S. de Lange*, Edition Peters 3627 (also reprinted by Edwin F. Kalmus).
- ¹²William T. Best, ed. and arr., *Handel's Six Concertos* (n.p., n.d.).
- ¹³*Six Concertos pour Orgue et Orchestre de G. F. Haendel Arrangés pour Orgue Seul avec Points*

d'Orgue par Clément Loret, Organiste à l'Eglise de St. Louis d'Autin et Professeur d'Orgue à l'Ecole de Musique Religieuse de Paris (Paris: P. Schott et Cie., n.d.).

¹⁴G. F. Handel, *Douze* (2-volume edition) or *Seize* (3-vol. ed.) *Concertos par Grand Orgue arrangés, doigtés, annotés par Marcel Dupré* (Paris: S. Borneemann, 1937-42); G. F. Handel, *Organ Concertos Op. 4*, edited and arranged for Organ Solo by C. S. Lang and J. Dykes Bower (Borough Green, Sevenoaks, Kent: Novello & Co., 1958); *Georg Friedrich Händel, Orgelkonzerte, Op. 4 und 7 für Orgel allein übertragen von Hermann Keller* (Heidelberg: Willy Müller, Süddeutscher Musikverlag, 1956).

¹⁵*Georg Friedrich Händel, Orgelkonzerte Opus 4, Ausgabe für Orgel manualiter, Cembalo oder Klavier, nach dem Original eingerichtet von Karl Matthaer* (Kassel: Bärenreiter-Verlag, 1955).

¹⁶Helmut Walcha, ed., *G. F. Händel, Orgelkonzerte* (Mainz: B. Schott's Söhne, 1940-43), 12 vols.; full scores, Ed. Schott 3826-37; organ score with orchestral reduction, Ed. Schott 3801-12.

¹⁷*Treasury of Early Organ Music* (New York: Mercury Music Corp., 1947), pp. 18-27: "Introduction and Toccata [sic] in G major."

¹⁸"Working from the... Händel-Gesellschaft scores, and experimenting with different degrees of 'realization,' my guess is that Handel played the organ parts pretty much as they were originally published," liner notes to his Columbia recordings DSS 777/778 (ca. 1959).

¹⁹William Walond, "Voluntary in G major," pp. 62-68 in Gwilym Beechey, ed., *Ten Eighteenth-Century Voluntaries*, Vol. 6 of *Recent Researches in Music of the Baroque Era*, (Madison: A-R Editions, 1969).

²⁰Reprinted in numerous places, e.g., Farley, *op. cit.*, p. 39, and O. E. Deutsch, *Handel: A Documentary Biography* (London, 1955; r/New York, 1974), pp. 675-676.

²¹Concerto in B-flat, Opus 7, No. 1, composed in 1740, is unique in its use of a pedal part. Perhaps Handel's chamber organ had a pull-down pedal with no independent stops, thus never mentioned in specifications.

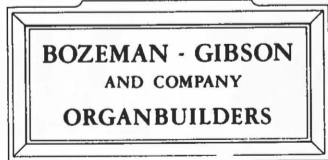
²²See note 29 to the Preface of my edition of the Walsh transcriptions for locations of some of the copies cited in the examples.

²³David Fuller, *Mechanical Musical Instruments as a Source for the Study of Notes Inégales* (Cleveland: Divisions, 1979); and G. F. Handel, *Two Ornamented Organ Concertos (Opus 4, nos. 2 and 5) as Played by an Early Barrel Organ, Transcribed with Commentary by David Fuller* (Hackensack, N.J.: Jerona Music Corp., 1980).

²⁴William C. Smith, *Handel: A Descriptive Catalogue of the Early Editions* (London: Cassel, 1960), pp. 280-287.

²⁵*A General History of Music* (London, 1776-1789; new ed., New York, 1936), II, p. 825 note (b).

William D. Gudger is assistant professor of fine arts at the College of Charleston, S.C., His edition of Walsh's transcriptions of the Handel organ concertos Opus 4 is being published by A-R Editions of Madison, Wisconsin. In Charleston he also serves as associate organist of the Cathedral of St. Luke and St. Paul (Episcopal). Dr. Gudger thanks his colleague Dr. Janis Tomlinson for the impetus to write this article.



Telephone: (603) 463-7407

RFD one (route 107)

Deerfield, New Hampshire 03037

Two beautiful choral recordings of music for Christmas arrived earlier; through no fault of their producers they are only now being reviewed.

O Magnum Mysterium—Christmas at the Church of the Advent, Boston; choir of the Church of the Advent, Edith Ho, director; Nancy Granert, assistant conductor and organist. **Victoria:** O magnum mysterium (motet and mass); **Wood:** Ding dong! merrily on high; **Howells:** Sing lullaby; **Terry:** Myn lyking; **Distler:** Lo, how a Rose; **Ord:** Adam lay ybounden; **Darke:** In the bleak mid-winter; **Walton:** Make we joy now in this fest. AFKA stereo S-4668 (from Advent Recording, 30 Brimmer St., Boston, MA 02108), \$9.00 postpaid.

This is one of the most refined-sounding choral recordings to appear in a long while, for any season. The mixed chorus of sixteen sings with utmost purity in the men-and-boys tradition, yet without being either white or strident. The blend of sound is excellent and the

recording site in the church enhances the tone.

While the combination of both the motet and the mass on *O magnum mysterium*, the latter seldom heard, is inspired in its performance, the choir comes to its fore, in my opinion, with the late-romantic English works on the second side. Not only are they somewhat out of the ordinary, they are also lovingly sung. The unaccompanied sound, heard in most of the disc, is exceptional, but the sweet sound of the Aeolian-Skinner organ (one of Harrison's monuments) added to it makes the

Terry and Darke pieces especially endearing. It is a mid-winter the beauty of whose bleakness will move you. The recorded sound is excellent.

Of the Father's Love—Christmas from the Lutheran Church of Honolulu; **Carl Crosier**, conductor, **Katherine Crosier**, organist. **Plainchant:** Of the Father's love begotten; **Davies:** O little town of Bethlehem; **Wood:** A virgin most pure; **Latin hymn:** O come, all ye faithful; **Willcocks:** The Infant King; **Rutter:** Shepherd's Pipe Carol; **Parker/Shaw:** Carol of the Birds; **Joubert:**

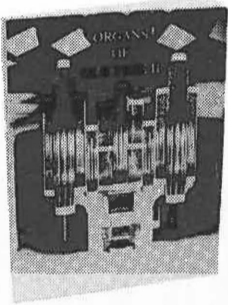
Torches; **Gruber:** Silent night; **Bach:** In dulci jubilo (three organ settings); **Howells:** A Spotless Rose; **Hammerschmidt:** Machet die Tore weit; **Schröder:** Rorate caeli desuper; **Handl:** O magnum mysterium; **Victoria:** Pastores loquebantur; **Willan:** The Three Kings; **Hallock:** From lands that see the sun arise. Stereo disc LCH-1000 (from the church, 1730 Punahou St., Honolulu, HI 96822), \$7.00 postpaid.

In this Christmas anthology of works familiar and unfamiliar, the mixed choir of thirty sings with a full but unforced sound, in the best tradition of American choral ensembles. They are joined in several selections by a well-disciplined handbell choir and by the 1975 Beckerath organ, the last American instrument that builder personally finished.

From the standpoints of both the music and the performance, this recording is recommended. The engineering and program notes are also good; complete texts are included.

—Arthur Lawrence

NEW!



BLANCHARD:
ORGANS OF OUR TIME II
71 KLAIS STOPLISTS
171 Pages, 82 Photos \$21.00

LINDOW:
HISTORIC ORGANS IN FRANCE
144 Pages, Illustrated \$21.00

LINDOW: A LITTLE ORGAN LEXICON
40 Pages \$7.00

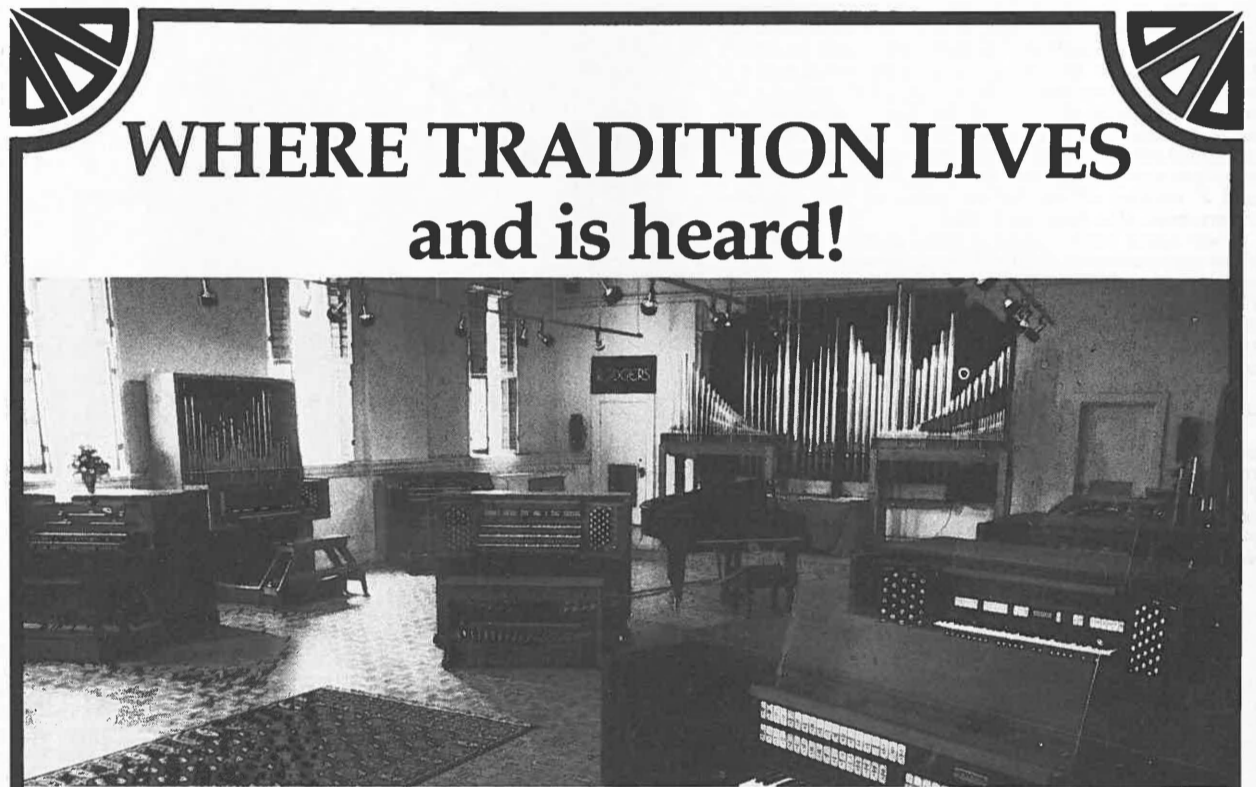
THE TWO TOGETHER \$23.00

KLAIS: THE BAMBOO ORGAN
292 Pages, Illustrated \$30.00

CATHEDRAL ORGAN POSTERS
(In Color) Berlin — Graz — Trier
16 1/2" x 23 1/2" 3 for \$8.00

Postpaid in U.S.A. when check
accompanies order
(Ohio residents add 4.5% sales tax)

THE PRAESTANT PRESS
P.O. Box 43
Delaware, Ohio 43015



WHERE TRADITION LIVES and is heard!

The "RODGERS Organ Showroom" at Carnegie Hall

Originally called Chapter Hall, this 90 year old room which served as a theatre, poetry center and rehearsal hall, remains much the same today. The detailed plaster work, rococo stage ornamentation and old world ambiance make a superb acoustic and esthetic setting for the King of Instruments.

Visit us at Carnegie Hall. See, hear and play Rodgers Organs in an incomparable setting. The instruments range from completely self-contained models through the magnificent 3-manual, wind-blown, pipe-augmented organs, all built to strict AGO specifications and to Rodgers traditional design concepts.

The new Rodgers classic 2-manual pipe-augmented cabinet organs present a revolutionary combination of modern electronics and traditional pipes, resulting in lowered costs and a sound that is truly breathtaking. The 3-manual theatre with its real

Glockenspiel and authentic Tibias will delight theatre organists too.

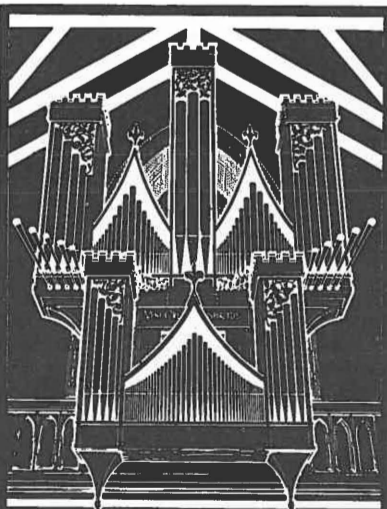
- Organists, consultants are always available to answer your musical or technical questions.
- We'll demonstrate how the Rodgers can be tailored to your voicing tastes. If you require the principals brighter, we'll brighten them for you. Want more fire in the reeds? It's possible, thanks to Rodgers and CBS engineering skills.
- Come in and register for future Workshops and Recitals by prominent organists. Register too, for our new series of organ classes.
- Hold your next AGO Chapter, ATOS, Music Club or Society meeting at The Rodgers Showroom. Call or write for details.

SHOWROOM HOURS

Monday through Friday, 9:30 A.M. — 5 P.M.

Saturday, 10 A.M. — 3 P.M.

Other times by appointment



The Tracker Organ Revival
in America

A bilingual reference-compendium compiled and edited by Prof. Dr. Uwe Pape. Among the contents: articles by John Fepperman, E. Power Riggs, Roy Redman, Josef von Glatter-Güts, George Roseman and Alan Laufman, Charles Fisk, and James Louder and Hellmuth Wolff

Opus lists of 99 organbuilders
194 selected specifications, particularly of the large 2 to 4 manual instruments
272 selected photographs
488 pages in all

Make checks payable to Dr. Uwe Pape
\$48.00 postpaid; order from
Pape Verlag Berlin
8231 Ravera Street
Rockford, IL 61111

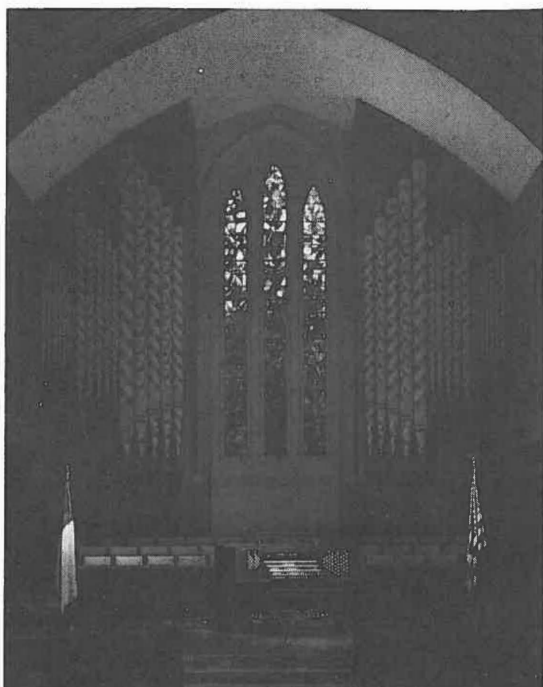
RODGERS
Organ
Showroom

Telephone (212) 582-0032

Out of town, call collect

154 WEST 57th STREET (at CARNEGIE HALL) NEW YORK, N. Y. 10019

New Organs



The Gress-Miles Organ Co. of Princeton, NJ, has installed a 4-manual and pedal organ of 54 ranks and 68 stops in Webster Groves Presbyterian Church, Webster Groves, MO. The electromechanical-action instrument, completed in August 1981, was designed for versatility in service playing while providing the needs of the literature. The scaling and voicing are based on historic prototypes, but great control is possible through the use of two swell boxes and a full complement of combinations and accessories. Werkprinzip-inspired choruses are based on the 16', 8', 4', and 2' pitches of the manual divisions, but romantic colors have also been provided.

Twin cases flank a stained-glass window behind the choir and movable console. The Great and Pedal occupy the lower left section, with the Swell above; the Positiv is in the lower right section, with the Solo overhead. 34 Principal 16' pipes form the facade, with unusual stencilling designed by Kurt Landberg. The instrument has equal temperament, with a slightly "breathing" wind system and pressures ranging from 2-1/4" to 2-7/8" (Solo Trompette at 4").

Installation of the organ followed a thorough redesign of the church and its acoustics, which yielded a midrange reverberation of 2-3 seconds. Suggestions for the design were offered by organist and choirmaster Gene Symes, as well as by consultant Robert Noehren. David Klepper was the acoustical consultant, while Mr. Landberg was the architect.

GREAT (I)

Montre 16' 61 notes
Rohrgedeckt 16' 61 notes
Principal 8' 49 pipes
Rohrflöte 8' 61 pipes
Harmonic Flute 8' 49 pipes
Octave 4' 61 pipes
Spießflöte 4' 61 pipes
Superoctave 2' 61 pipes
Spillpfeife 2' 12 pipes
Mixture V-VI 242 pipes
Trumpet 16' 61 notes
Trumpet 8' 49 pipes
Claron 4' 12 pipes

POSITIV (II)

Gedecktpommer 16' 61 notes
Montre 8' 12 pipes
Holzgedeckt 8' 61 pipes
Flute a Cheminee 8' 61 notes
Principal 4' 61 pipes
Rohrflöte 4' 61 pipes
Octave 2' 61 pipes
Quint 1-1/3' 61 pipes
Sesquialtera II (TC) 49 pipes
Scharf III-V 269 pipes
Cromorne 8' (SOLO)

SWELL (III)

Bourdon 8' 61 pipes
Viole de Gambe 8' 61 pipes
Voix Celeste 8' (TC) 49 pipes
Traversflöte 4' 61 pipes
Octave Viole 4' 12 pipes
Octave Celeste 4' 49 notes
Piccolo 2' 12 pipes
Plein Jeu III-V 269 pipes
Basson 16' 12 pipes
Trompette 8' 61 pipes
Hautbois 8' 61 pipes
Claron 4' 12 pipes
Tremulant
Octaves Graves

SOLO (IV)

(enclosed)

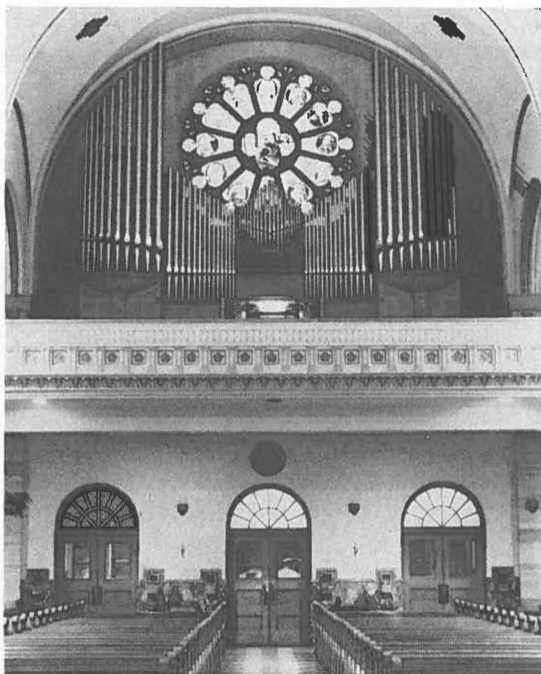
Cor de Nuit 8' 61 pipes
Salicional 8' 61 pipes
Flute Conique 8' 61 notes
Unda Maris 8' (TC) 49 pipes
Fugara 4' 12 pipes
Spitzflöte 4' 61 pipes
Nasat 2-2/3' 61 pipes
Principal 2' 61 notes
Waldflöte 2' 12 pipes
Tierce 1-3/5' 61 pipes
Larigot 1-1/3' 12 pipes
Siffloete 1' 61 notes
Zimbel III-IV 232 pipes
Cromorne 8' 61 pipes
Tremulant
Trompette a Pavillon 8' 61 pipes
Claron a Pavillon 4' 12 pipes
Octaves Graves

PEDAL

Acoustic Bass II 32' 32 notes
Principal 16' 12 pipes
Subbass 16' 12 pipes
Principal 8' 32 pipes
Rohrgedeckt 8' (GREAT)
Quintflöte 5-1/3' 32 notes
Octave 4' 12 pipes
Harmonic Flute 4' (GREAT)
Superoctave 2' 12 pipes
Harmonic Flute 2' (GREAT)
Mixture V 160 pipes
Basse de Cornet V-VI 32' 32 notes
Posaune 16' 32 pipes
Basson 16' (SWELL)
Trumpet 8' 12 pipes
Claron 4' 12 pipes

COUPLERS

Solo to Swell, Positiv, Great, Pedal, Pedal 4'
Swell to Positiv, Great, Pedal
Positiv to Great, Pedal
Great to Pedal
(Manual couplers include Swell and Solo Octaves Graves)



The Wicks Organ Co. of Highland, IL, has completed a 3-manual and pedal organ of 72 ranks for the Basilica of St. Adalbert in Grand Rapids, MI. The electric-action instrument is installed in the rear gallery of the Romanesque building, which dates from 1907, when the carved casework was built. Jonathan Tuuk, consultant, and Joseph Westdorp, organist of the church, collaborated on the design of the organ, which is Wicks' Op. 5785. The dedication recital was played on April 26 by Pierre Cochereau.

GREAT

Spire Bass 16' 61 pipes
Principal 8' 61 pipes
Spire Flute 8' 12 pipes
Bourdon 8' 61 pipes
Octave 4' 61 pipes
Nighthorn 4' 61 pipes
Twelfth 2-2/3' 61 pipes
Fifteenth 2' 61 pipes
Seventeenth 1-3/5' 61 pipes
Mixture V 305 pipes
Sharp Mixture IV 244 pipes
Trumpet 8' 61 pipes
Claron 4' 61 pipes
Chimes
Zimbelstern
Great Unison Off
Fanfare Trumpet 16' (TC) 49 notes
Fanfare Trumpet 8' 61 pipes
Fanfare Trumpet 4' 12 pipes

CHOIR

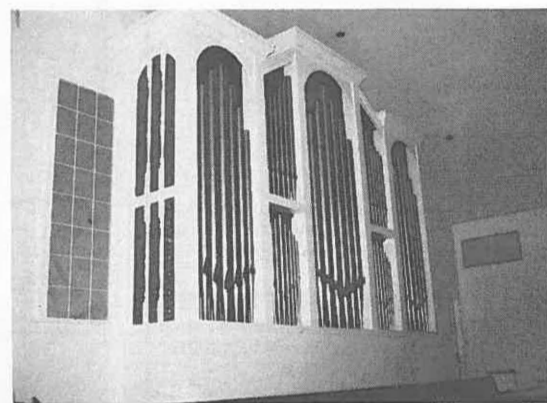
Harmonic Flute 8' 61 pipes
Stopped Flute 8' 61 pipes
Flute Dolce 8' 61 pipes
Flute Celeste 8' (TF) 56 pipes
Principal 4' 61 pipes
Couple Flute 4' 61 pipes
Nazard 2-2/3' 61 pipes
Octave 2' 61 pipes
Open Flute 2' 61 pipes
Tierce 1-3/5' 61 pipes
Larigot 1-1/3' 61 pipes
Piccolo 1' 61 pipes
Sharp Mixture IV 244 pipes
Carillon Mixture III 183 pipes
English Horn 16' 61 pipes
Clarinet 8' 61 pipes
Trumpet 4' 61 pipes
Chimes
Tremolo
Choir Super
Choir Unison Off
Choir Sub
Fanfare Trumpet 16' (TC) 49 notes
Fanfare Trumpet 8' 61 notes
Fanfare Trumpet 4' 61 notes
Blank

SWELL

Quintadena 16' 61 pipes
Chimney Flute 8' 61 pipes
Quintadena 8' 12 pipes
Viola 8' 61 pipes
Viola Celeste 8' 61 pipes
Orchestral String 8' 61 pipes
Voix Celeste 8' (TC) 49 pipes
Principal 4' 61 pipes
Spindle Flute 4' 61 pipes
Octave 2' 61 pipes
Mixture IV 244 pipes
Bombarde 16' 61 pipes
Trumpet 8' 61 pipes
Oboe 8' 61 pipes
Vox Humana 8' 61 pipes
Claron 4' 61 pipes
Tremolo
Blank
Swell Super
Swell Unison Off
Swell Sub

PEDAL

Resultant 32' 32 notes
Principal 16' 32 pipes
Bourdon 16' 32 pipes
Spire Bass 16' (GREAT)
Quintadena 16' (SWELL)
Octave 8' 12 pipes
Bourdon 8' 12 pipes
Spire Flute 8' (GREAT)
Quintadena 8' (SWELL)
Twelfth 5-1/3' 32 pipes
Fifteenth 4' 32 pipes
Recorder 4' 32 pipes
Recorder 2' 12 pipes
Mixture II 64 pipes
Sharp Mixture IV 128 pipes
Contra Bombarde 32' 12 pipes
Trombone 16' 32 pipes
Bombarde 16' (SWELL)
Trombone 8' 12 pipes
Trumpet 8' (SWELL)
Claron 4' 12 pipes
Trumpet 4' (SWELL)
Cornet 2' 7 pipes
Fanfare Trumpet 8' (GREAT)
Fanfare Trumpet 4' (GREAT)



Austin Organs, Inc. of Hartford, CT, have installed a 3-manual and pedal organ of 38 ranks in St. John's United Church of Christ, Catonsville, MD. The electric-action instrument is the firm's Op. 2650, for which the contract negotiations were handled by area representative Charles L. Neill. The facade is composed of pipes of the Pedal Principal 16' and Octave 8', and the Great Principal 8' and Octave 4'. The organ is on 2-1/2" wind pressure. The chamber wall was opened in front of all pipework, and an acoustically-transparent grillecloth was placed behind the casework.

GREAT

Quintaten 16' 61 pipes
Principal 8' 61 pipes
Bourdon 8' 61 pipes
Octave 4' 61 pipes
Nachthorn 4' 61 pipes
Superoctave 2' 61 pipes
Sesquialtera II 122 pipes
Mixture IV 244 pipes
Trompette 8' 61 pipes

SWELL

Rohrgedeckt 16' 12 pipes
Rohrflöte 8' 61 pipes
Viola 8' 61 pipes
Voix Celeste 8' (TC) 49 pipes
Principal 4' 61 pipes
Waldflöte 4' 61 pipes
Blockflöte 2' 61 pipes
Plein Jeu III 183 pipes
Basson 16' 12 pipes
Trompette 8' 61 pipes
Hautbois 8' 61 pipes
Claron 4' 61 pipes
Tremulant

CHOIR

Holzgedeckt 8' 61 pipes
Flauto Dolce 8' 61 pipes
Flute Celeste 8' (TC) 49 pipes
Koppelflöte 4' 61 pipes
Principal 2' 61 pipes
Larigot 1-1/3' 61 pipes
Cymbal II 122 pipes
Cromorne 8' (TC) 49 pipes
Tremulant

PEDAL

Resultant 32' 32 notes
Principal 16' (GT) 12 pipes
Quintaten 16' (GREAT)
Gedeckt 16' (SWELL)
Octave 8' 32 pipes
Gedeckt 8' (SWELL)
Koppelflöte 4' (CHOIR)
Super Octave 4' 12 pipes
Rauschquint II 64 pipes
Posaune 16' (GREAT) 12 pipes
Basson 16' (SWELL)
Cromorne 4' (CHOIR)

Here and There

Abbott and Sieker, California organbuilders, celebrated twenty years of work in Los Angeles on Nov. 1. For the occasion, Robert Glasgow played this recital on the firm's Opus 82, a new mechanical-action organ in the United Methodist Church of Sepulveda: Three Noëls, Dandrieu; Three Chorale-preludes, Brahms; Two Sketches and Canonic Etude, Schumann; *Deux Danses à Agni Yavishta*, Alain; Fantasy and Fugue in G Minor, Chorale-prelude "Adorn thyself my soul," and Passacaglia and Fugue in C Minor, Bach. (The case of this organ formed part of the cover of the Dec. 1980 issue of *The Diapason*.) The Los Angeles AGO chapter held its Christmas meeting at the same instrument.

A Maryland Handel Festival and Symposium took place Nov. 6-8 under the auspices of the University of Maryland and the Library of Congress. Organist Catharine Crozier was soloist in three concertos from Opus 4, sharing the program with performances of four of the Coronation Anthems. A second concert was devoted to Italian vocal duets and concerti grossi, while a third featured a complete performance of *Messiah*.

Nunc Dimittis

Heinz Arnold, organist and faculty member at Stephens College from 1948 until his retirement in 1977, died Oct. 20 in Columbia, MO, of a heart attack. He was 69.

Born in Ronsdorf, Germany, Feb. 7, 1912, Heinz Arnold came to the U.S. in 1928. He received a B.A. degree from City College of New York in 1935, a master's degree from Yale in 1947, and a doctorate from the University of Dublin in 1948. He served in the army from 1942-44 and played widely in Europe. He studied organ with Marcel Dupré in Paris and with Walter Schindler in Hannover. He earned the F.A.G.O. certificate, served on the Missouri regional AGO committee and on the national council. He is survived by his wife and two stepdaughters.

Julius Herford, noted choral conductor and teacher, died Sept. 17 at home in Bloomington, IN, following a long illness. He was 80. He had taught at Columbia University, the Juilliard School of Music, and Indiana University, and served as the major teacher of many of the outstanding choral conductors of our time, including Margaret Hillis and Robert Shaw.

An "Organists' Holiday," sponsored by the University of Connecticut music department, St. Mark's Episcopal Chapel, and the Storrs Congregational Church, all in Storrs, CT, took place on Sept. 20, when "an extraordinary musical menu" consisted of afternoon and evening organ recitals separated by dinner. The first recital was played by Joan Lippincott on the new 2-22 tracker organ by John Brombaugh, Op. 21, at

St. Mark's, while the second was given by David Craighead at Storrs Congregational Church as the first public performance on the new 3-29 tracker, Op. 81, of Charles B. Fisk. Dinner was a choice of prime ribs au jus or chicken à la Kiev, with wine. The publicity flyer showed the case of one organ superimposed on one side, with the other case on the other side.

The Frederick Harris Music Company of Oakville, Ontario, has announced the appointment of Thomas Green as its editor. A native of Windsor, Ontario, Mr. Green studied at the Université de Montréal, McGill University, and Brandeis University, and has worked in the Bibliothèque nationale in Paris. He has taught music history at McGill and at the University of Windsor, and he currently serves as a member of the editorial committee for the new Rameau edition.

representing today's prestige concert organists

ROBERT CLARK
MICHAEL CORZINE
NICHOLAS DANBY
RAYMOND DAVELUY
ROBERTA GARY
JEAN-LOUIS GIL
ROBERT GLASGOW
JEAN GUILLOU
RICHARD HESCHKE
AUGUST HUMER
DAVID HURD
HUW LEWIS
ODILE PIERRE
MCNEIL ROBINSON
JOHN ROSE
LARRY SMITH
ERNST-ERICH STENDER
JOHN CHAPPELL STOWE
GILLIAN WEIR

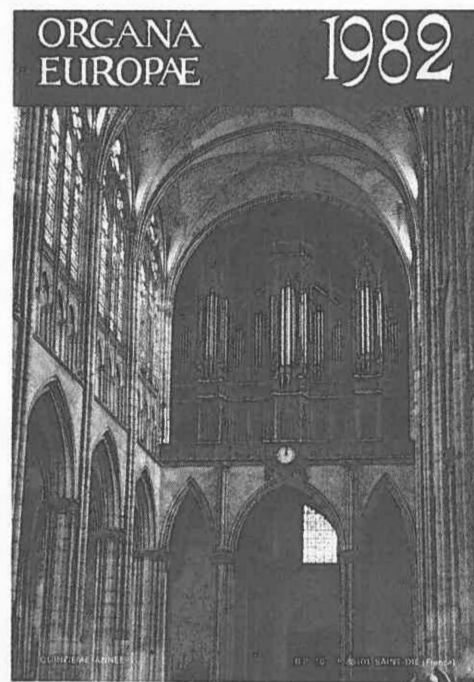
THOMAS BROWN
pianist
CHRYSOLITH
harp and flute duo
GIOVANNI De CHIARO
classical guitarist
DON MURO
musical electricity
THOMAS RICHNER
pianist
RICHNER-ROSE DUO
piano and organ
ROBERT EDWARD SMITH
harpsichordist
SINGING BOYS
OF PENNSYLVANIA

phillip truckenbrod
representative for concert artists

Box 31297 Central Station
Hartford, Connecticut 06103
(203) 728-1096

For personal joy, professional information, Christmas gifts, business associates

The International Organ Calendar ORGANA EUROPAE 1982



(size 10 x 14.5 in.)

With 13 color reproductions of gothic, renaissance, rococo and modern organs in England, the Netherlands, Denmark, France, Finland, Germany, Italy, Norway, Austria, Switzerland, and Sweden, protected by clear plastic cover.

Price \$12.50

Still available: 1969 to 1981 calendars at \$8.50 each (add \$2 for air mail, .75 for surface). Complete collection (1969 to 1982: 182 reproductions) for \$120.00 (surface).

Please send check with order directly to:

ORGANA EUROPAE
B.P. 16
F-88101 SAINT-DIE
FRANCE

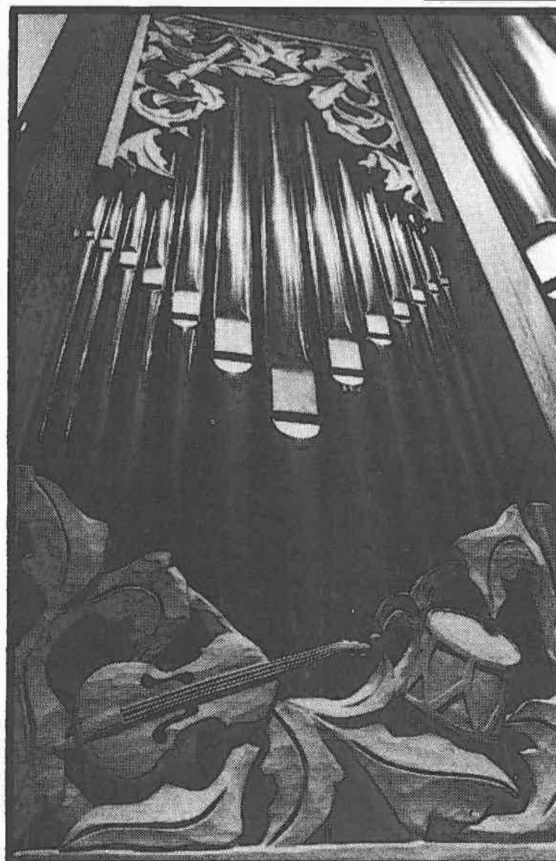
This publication
is available
in microform.



**University Microfilms
International**

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

30-32 Mortimer Street
Dept. P.R.
London W1N 7RA
England



THE SPACE TO GROW

Oberlin College Conservatory of Music

Oberlin's space for organ students to learn and develop is unparalleled. The Conservatory's concert and practice facilities span a broad range of historic styles and are without equal on any campus. There are concert instruments by Aeolian-Skinner, Brombaugh, and Fientrop. There are practice organs by Noack, Holtkamp, Fientrop, Brombaugh, and Moeller.

Most important of all is a distinguished faculty dedicated to teaching:

David Boe
Garth Peacock
William Porter
Haskell Thomson


Outstanding faculty. Superb facilities. Two of the important reasons Oberlin counts a distinguished roster of church musicians, college teachers, and concert organists among its graduates.

For more information write or call: Michael Manderer, Admissions Officer, Room 102, the Oberlin Conservatory of Music, Oberlin, Ohio 44074. 216/775-8413.

Please be sure to specify if you wish an application form and a copy of the booklet describing in detail the new Brombaugh organ.

Brombaugh organ. September 1981.

There's more to the sound of a Rodgers organ than meets the ear.



Listening to a Rodgers organ, it's hard to be concerned with the hows and whys of its acoustical abilities. The music, and the music alone, is all that matters.

But leading up to that magical moment have been weeks, months, even years of work by people who believe in the art of organ-making. They know authentic sound is paramount. And they know how to achieve it.

Where pipes are used, all are crafted by Rodgers'

artisans. Metal pipes are painstakingly formed and scaled according to age-old practices. Wooden flutes are measured and scaled from solid American Walnut, and finished by hand in eight stages.

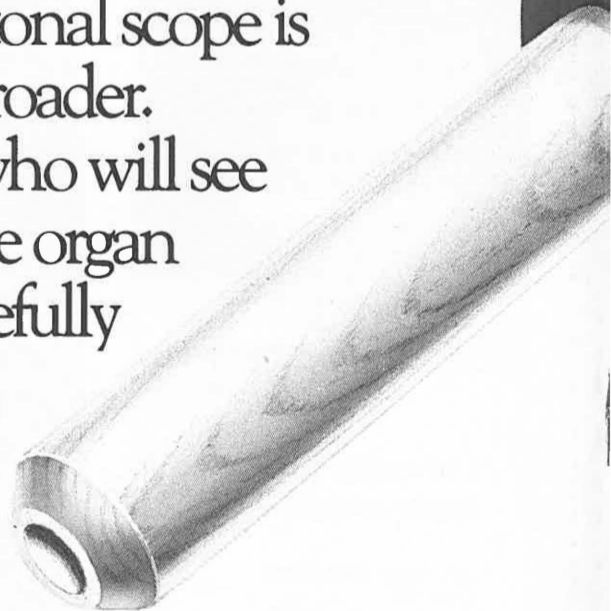
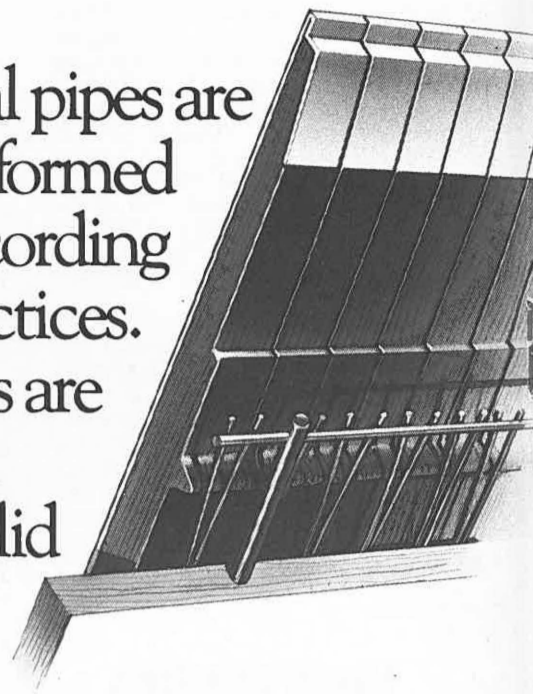
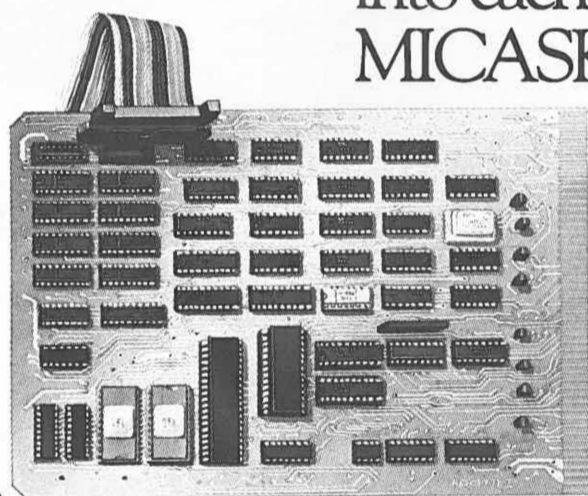
To assure efficiency and reliability, unique microprocessor controls are engineered into each of Rodgers' MICASKO™ series organs.

This ingenious system has only 20% of the wiring found in a conventional electronic organ, yet its tonal scope is

infinitely broader.

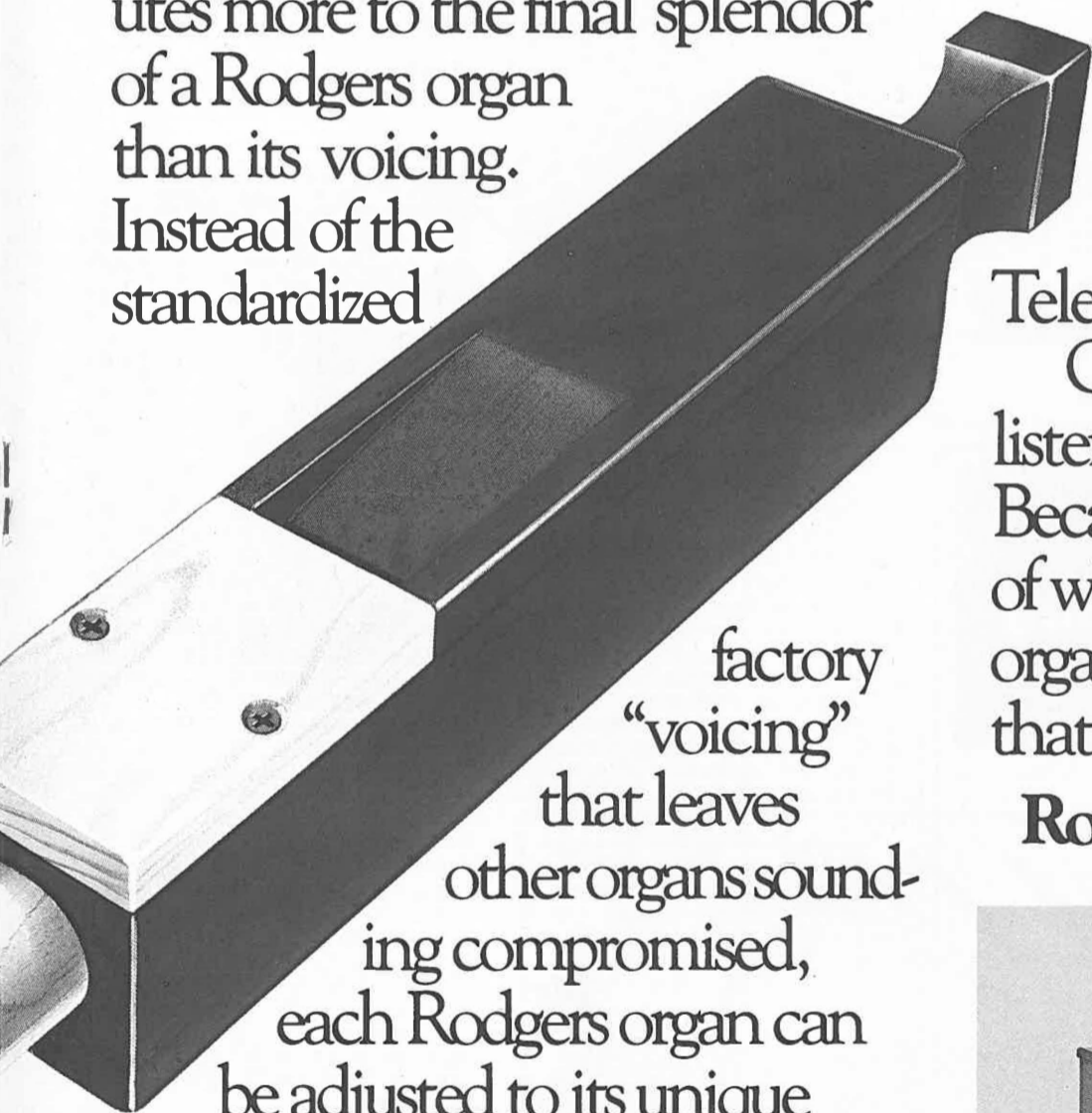
Those who will see and play the organ are also carefully considered. Lighted pistons give the

organist special playing freedom, and are hand-engraved



for added richness and longer wear. Gold-on-gold contacts help insure years of trouble-free performance. And dozens of construction details make each instrument as delightful to look at as it is to play.

But no single feature contributes more to the final splendor of a Rodgers organ than its voicing. Instead of the standardized



factory "voicing" that leaves other organs sounding compromised, each Rodgers organ can be adjusted to its unique acoustic environment upon installation. And since Rodgers is the *only* major manufacturer whose organs can be finished in this way, the resulting sound is more authentic, more tailored, than that of any other

organ available today.

If you would like to hear more about these and other features that set every Rodgers organ apart, write Rodgers Organ Company, 1300 N.E. 25th Avenue, Hillsboro, Oregon 97123. Or call toll free 1-800-547-8807 (in Oregon 648-4181).

Telex 151506.

Or better yet, listen to one yourself. Because nothing speaks better of what goes into a Rodgers organ than the wondrous sound that comes out.

Rodgers Organ Company



+ SIMPLICITY—ACCESSIBILITY—RELIABILITY—TONAL SUPERIORITY—DURABILITY—QUALITY +

AUSTIN ORGANS, INC.
ORGAN ARCHITECTS AND BUILDERS

Since 1893

156 WOODLAND STREET - HARTFORD, CT. 06105 (203) 522-8293.

MEMBER: ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

+ TONAL SUPERIORITY—DURABILITY—QUALITY—SIMPLICITY—ACCESSIBILITY—RELIABILITY +

Wisner Keyboard Instruments

Architects and Builders

*Fine Traditional Instruments Built by
Commission Only*

PIPE ORGANS • PEDAL CLAVICHORDS
HARPSICHORDS • FORTEPIANOS

For our brochure, write

Wisner Keyboard Instruments

P.O. Box 21

Marion, Ma. 02738

**Excellence
in pipe organ building
since 1875**

M. P. Möller
INCORPORATED

P.O. Box 149
Hagerstown, Maryland 21740

Phone: 301 — 733-9000

After three years of development, I am proud to announce the following new model . . . 18th century Flemish 2-manual harpsichord; transposing.

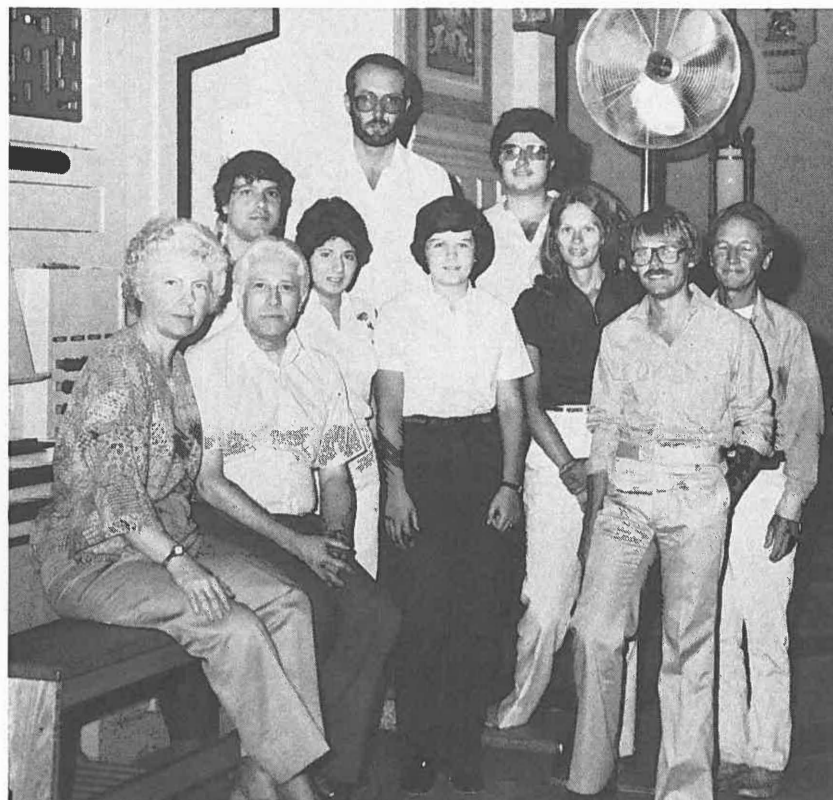
- Beautiful stand with 12 turned legs
 - Matching bench
 - Soundboard painting
 - Full case decoration of chinoiserie or floral garlands
 - Heavy canvas cover
 - Unlimited warrantee
- Total price: \$8,200

Richard Kingston Harpsichords

P.O. Box 385

Marshall, NC 28753

(704) 649-3916



Roberta Gary and Russell Saunders (left) with participants in the 1981 Summer Organ Week, including co-ordinator Harrington (top row center) and author (front row right).

The 1981 Scranton Organ Week

by David L. Beyer

Roberta Gary's superb playing of the *Art of the Fugue* on August 2 was an appropriate herald for the sixth annual Summer Organ Workshop, presented under the auspices of the Diocese of Scranton, with the assistance of the University of Scranton. The enthusiastic group of 18 participants, including high school, college/conservatory, and professional students, was subsequently treated to a wealth of scholarly instruction and fine commentary by guest faculty members Gary and Russell Saunders.

An essential element in the success of the week was the ever-present dialogue which grew out of the intense concentration of teachers, performers, and listeners alike. Such intensity quickly produced a sense of community which, in turn, allowed ideas to be introduced and opinions to be made known. Both faculty members commented on this mutually-supportive atmosphere and on the growth such events allow for students and teachers: nurture taken that nurture might be given.

The week-long schedule of masterclasses, incorporating a diversity of repertoire, was punctuated by daily participant recitals at 5 p.m., and evening lecture-demonstrations presented by the faculty. Topics included "The *Orgelbüchlein*—an updated commentary," by Prof. Saunders, "A performer's approach to the *Art of the Fugue*," and "Another look at the organ music of Johann Pachelbel," both by Dr. Gary. The week closed with a participants' recital for the public.

Indicative of the tone which the week assumed was the instrument used for instruction and performances—a fine three-manual, mechanical-action Casavant organ of recent vintage, built in an historically-informed eclectic style, and housed in the very favorable acoustics of St. Peter's Cathedral. Specific points of discussion centered on the technical

questions of weight (finger and arm pressure to achieve articulation, nuance, phrasing), physical gesture (excessive movement which might hamper concentration and obscure musical intent), pedal playing (effective practice methods and repose at the pedalboard), and the musical question of durations (again, to clarify articulation).

Related areas of programming, registration, responsible scholarship, and good practice habits were addressed during the classes and lectures, as well as during the final "round table." The latter served an important function as participants and faculty exchanged anecdotes, historical insights, questions regarding the latest research, answers and opinions regarding the same. The debt we presently owe to such scholar/performers as Heiller, Vogel, Tagliavini, *et al.*, was frequently voiced, and the many contributions these artists have made to current pedagogical practice were reviewed and amplified many times over.

Co-ordinator James E. Harrington is to be lauded for the congenial and comfortable environment which the workshop enjoyed. It is also to his credit as cathedral organist and diocesan music commission chairman that the workshop has been produced—a rare and desirable development in 20th-century Roman Catholic musical practice, particularly from a cathedral church.

In some ways, the important work of continuing the dialogue begun during the classes was left for the seminar participants to take with them to their respective places of study. This writer found the week very reaffirming, refreshing, and inspiring, and looks forward to the 1982 Summer Organ Week in Scranton.

David L. Beyer is director of music at St. Luke's Church in Scranton, PA, visiting lecturer in organ at Wilkes College, and an adjunct faculty member at the University of Scranton.

Appointments



James W. Kosnik has been appointed organist and choir director at St. Joseph's Cathedral in Buffalo, NY. The cathedral houses the 1876 Hook & Hastings organ which took first prize at the 1876 Philadelphia Exposition and is known as the United States Centennial Organ. Dr. Kosnik received the D.M.A. degree and Performer's Certificate from the Eastman School of Music, where he studied organ with Russell Saunders. He is chairman of the music department at Villa Maria College in Buffalo and adjunct professor at Christ the King Graduate Seminary, East Aurora, NY.



Christa Rakich has been appointed lecturer in organ and harpsichord at the University of Connecticut School of Fine Arts, Storrs, CT. She is a graduate of Oberlin College, where she was elec-

ted to Phi Beta Kappa and Pi Kappa Lambda honor societies. As a Fulbright scholar, she studied for two years in Vienna with the late Anton Heiller. Her M.M. degree is from New England Conservatory, where she was a student of Yuko Hayashi, where she also holds a faculty position.

A competition prize-winner, Ms. Rakich has made four concert tours of Western Europe and has concertized widely in the U.S., under the management of Buchanan Artists. She leaves a position as assistant university organist at Harvard University, where she recently performed and recorded the complete *Clavierübung III* of Bach, which will be released on the Titanic label.



John Scott Bennett has been appointed instructor of organ and music theory at Union University in Jackson, TN. He received the B.Mus. degree from Stetson University, where he studied with Paul Jenkins, and the M.Mus. degree from the Eastman School of Music, where he was a student of David Craighead. During 1980-81, Mr. Bennett studied organ and conducting at the Hochschule für Musik in Cologne, West Germany, under the auspices of the Rotary Foundation; his teachers there were Michael Schneider and Peter Neumann, respectively. He was a featured player last spring for the International Management Symposium in St. Gallen, Switzerland.

There's one thing in our plant that hasn't changed in 83 years... our pride.

Reisner is people... specialists who really care about their craft. Reisner is old-fashioned work ethics and modern technological brain power. Our attitude hasn't changed... only our products. They keep getting better.

Pipe organ parts and consoles by

REISNER

240 N. Prospect Street
Hagerstown, Maryland 21740
301/733-2650



HUPALO ORGAN PIPE CO., INC.

18 VERNON AVE., VERNON, CT 06066

(203) 871-7067

"PIPES for the sound you want"

PLEASE SEND FOR OUR FREE CATALOG
INQUIRIES FOR YOUR SPECIAL NEEDS WELCOME

Music for Voices and Organ

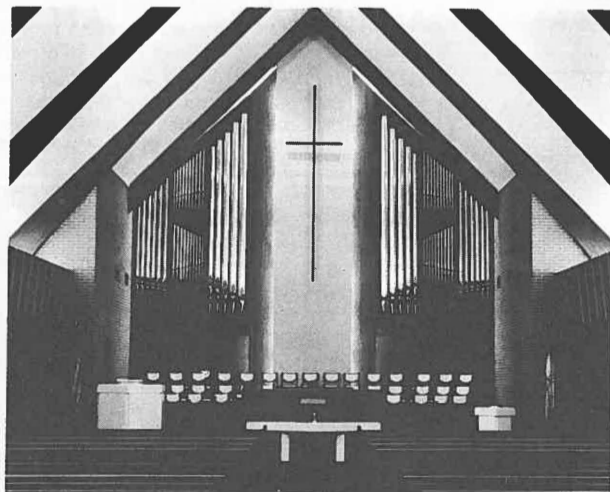
(continued from p. 4)

In Monte Oliveti. Niccolo Jommelli (1714-74); SATB with organ continuo; Belwin-Mills OCT 2470, \$50 (M).

This motet has a realized continuo part provided by editor Ralph Hunter, who also has given a performance setting in English. Jommelli, a Venetian composer, wrote in a predominantly polyphonic style, but there are some dramatic block chord passages. The tenor part is a bit high in places and solo areas are designated to emphasize the antiphonal quality associated with Venice. This motet was composed to the text of the first responsory of the first Nocturn at Matins on Maunday Thursday.

Tenebrae Factae Sunt. Marc Antonio Ingegneri (1545-92); SSCB unaccompanied; Cambiata Press D981155, \$55 (M-).

Don Collins has arranged and adapted this famous Lenten motet so it will be usable by unchanged junior high voices. The middle three-part section is still employed, but is now set for two sopranos and a cambiata part. The keyboard part is for rehearsal, and only a Latin text is provided.



FIRST PRESBYTERIAN CHURCH OF
MAITLAND, MAITLAND, FLORIDA

THE WICKS ORGAN COMPANY

HIGHLAND, ILLINOIS 62249

Pipe Organ Craftsmen Since 1906

This 41-RANK organ provides an impressive visual as well as tonal asset to the church.

GREAT	III Scharf	PEDAL
16' Quintaton	16' Basson	16' Principal-bass
8' Principal	8' Trompette	16' Subbass
8' Holzflöte	4' Hautbois	16' Quintaton
4' Octave	Tremolo	16' Quinte
4' Spillpfeife		8' Octavebass
2' Octavin	8' Pommer	8' Gedacktbass
IV Mixture	8' Erzähler	4' Choralbass
8' Trompette en Chamade	4' Principal	4' Flöte
8' Trompette	4' Koppelflöte	III Mixture
	2-2/3' Nasat	16' Bombarde
	2' Flachflöte	16' Basson
	1-3/5' Terz	16' Rohr
	1-1/3' Larigot	Schalmei
8' Rohrflöte	16' Rohr	8' Bombarde
8' Viola Pomposa	Schalmei	4' Rohr
8' Viola Celeste	8' Trompette en Chamade	Schalmei
4' Geigen-Principal	8' Rohr	
4' Nachthorn	Schalmei	
2' Klein Oktave	Tremolo	

Oberlin organ

(Continued from p. 1)

This attention to 17th-century detail has been followed through from the casework to the mechanisms of the organ's works. The wind supply is provided by two large, single-fold bellows overhead in a tiny anteroom, which are pumped by two foot-levers—not difficult or exhausting for an organist's assistant to operate, but, if not trodden evenly, gasps or gurgles in the organ sound occur, and, indeed, these are almost impossible to avoid entirely. In the absence of a trusty assistant, a stop marked "Wind" activates an electric blower.

What makes this instrument outstanding in any context is not just its beautiful casework, but its sound. In an era of blended organ sound of unwavering intensity and turbid depths, the clear notes and characterful stops of this organ rivet the attention. Due partly to the mean-tone tuning, partly to the careful articulation of notes as they are played, and partly to the bloom on the sound of each note bestowed by a mechanical wind system, it is a very live instrument, with a distinct personality.

Were it tuned in today's equal temperament, its voice would not be nearly as striking. The mean-tone tuning known as quarter-comma (so-called, as most impure intervals deviate one quarter comma from true), was described by Pietro Aaron in 1523, and by Zarlino in 1571. Essentially, it is a system built on a series of eight pure major thirds, achieved by compromising the fifths, which are tuned a little flat, and the fourths, which are correspondingly a little sharp. Since a side-product of this system is the "wolf," i.e., an unusable, dissonant fifth, this organ, following historical practice, splits three black keys into sub-semitones—D sharp-E flat, G sharp-A flat, and A sharp-B flat—thereby expanding the facility of the instrument to virtually all the harmonic relationships used in the 17th century. The range of intervals which the hand can encompass is also expanded, by the use of the short octave typical of most 17th-century keyboard instruments.

The technique of playing this type of instrument differs strikingly from that of today, principally in the fingering system, which is one that underscores the "good" and "bad" notes—the strong and weak beats—by using what are considered to be good and bad fingers; we have only recently come to understand that fingering can produce microdynamic change. A series of parallel thirds, for example, would be performed with the same two fingers, causing detachment of notes, and thus creating air spaces. This articulation between notes, to produce dynamic change, is exactly the same principle as is practiced on the Baroque violin. Since detached playing was the norm, this technique pervaded all aspects of playing, causing a clarity and transparency of texture lost in today's legato. Even the very production of the sound is not sustained—each note beginning in silence, and swelling into fullness, then ending again with silence. This kind of fingering would be impossible without the light, shallow action of the keys, similar to that on a clavichord, harpsichord, or fortepiano.

During the initial concert given on June 18th by Herr Vogel, he varied his program by including an improvised demonstration on, and impromptu talk about, the organ. He spoke with enormous enthusiasm of it as the most outstanding instrument yet built in the 20th century, adding that he had played most of the antique organs extant in Europe, and that the tone quality and concept of this one were second to none. Discussing the stops, he made the point that every stop mixed easily with every other, creating a wide variety of colorful combinations, despite their small number.

The program was comprised of the following works (for the interest of organists who play these pieces, a code in parentheses, derived from the first

letter and the pitch of each stop, after each composition denotes the registration used on this occasion): Sweelinck: Toccata in C (P8, O4, O2, M); Sweelinck: *Soll es sein* (1. P8; 2. G8; 3. OP8; 4. OP8, O2; 5. OP8, S4/ R8; 6. + H3; 7. S4; 8. R8/Pd T8); *Susanne van Soldt MS*, (1599): *Brabanschen ronden* (1. G8, OP8; 2. + S4, O2; 3. R8, H3); Titelouze: *Veni Creator* (1. P8, O4, Q3, O2 M/Pd T8, GP); Aguilera: *Ensalada* (OP8, O4, O2/R8, H3; Correa de Arrauzo: *Tiento de medio registro de dos tiple* (G8, O4, Ses); Frescobaldi: *Recercar cromatice post il Credo* (P8, OP8); Scheidt: *Wie schön leuchtet der Morgenstern* (1. G8; 2. OP8; 3. G8, S4, Q3 / Pd T8; 4. R8, H3 / Pd P8; 5. OP8; Scheidt: *Toccata super In te, Deomine, speravi* (P8, O4, O2, M / R8 + H3).

Among the stops are an oak principal, reproduced successfully for the first time this century, which gives a gentle, woody sound; an exceptionally sweet gedackt; and a regal, which is startling in its raucous similarity to a swarm of krummhorns, and which, when combined with the Hohlquinte treble, sounds like a whole Renaissance wind band in the organ loft. (These last brought delighted smiles or broad grins to the faces of the audience.) When the great doors on the case are closed, the pitch is altered slightly on some pipes, producing an undulating effect, appropriate for Italian music of the day.

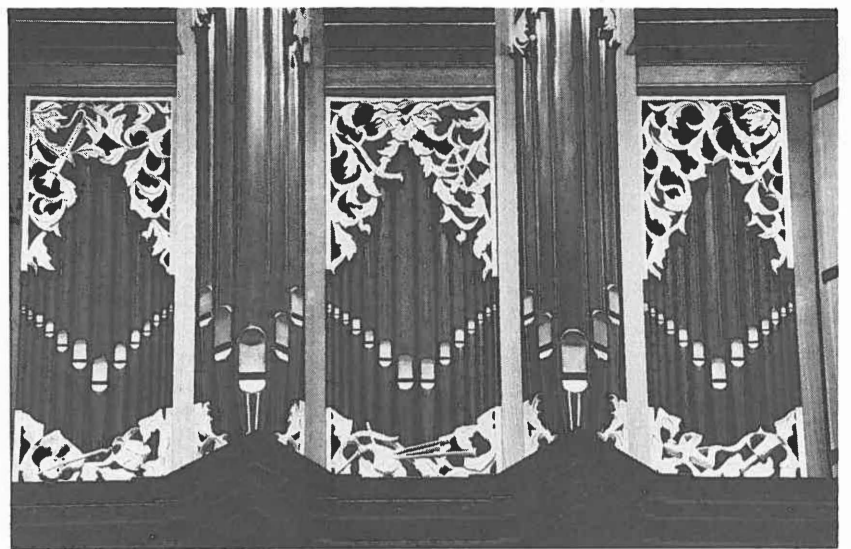
The organ is pitched in *Chorton* (Baroque choir and organ pitch), a semitone higher than the universal A-440, and its sound is very bright, while richness of contrast and an extremely-focused sound produce a marvellous lively sonority. It is to be hoped that recordings of the abundant 17th-century repertoire will soon be made on this new Brombaugh organ, in order that the sheer enjoyment of it, so palpable among visitors to Fairchild Chapel this summer, can be universally shared.

William Kiraly, a violist with the Cleveland Orchestra, has an M. A. in music history from Western Reserve University. His avocation is playing Baroque violin and bass viol, and he leads a Baroque performing group called "The Well-Tempered Players." Philippa Kiraly began singing madrigals as a teenager in England, and has maintained a steady interest in early music since that time. Jointly, they are Consulting Editors on *Early Music for Northern Ohio Live*, a fortnightly magazine of the arts and entertainment. They also write for the newsletter of the Northern Ohio Early Music Society.

The accompanying photographs are by Joan Anderson, Oberlin College.



Visitor Gustav Leonhardt plays the organ.



The façade close up, showing carvings.

Specifications of the Organ

John Brombaugh and Associates, Opus 25
Fairchild Chapel, Oberlin College
Oberlin, Ohio

GREAT

(CDE-c³ with sub-semitones*)
(56 notes, 15 notes per octave)

Praestant 8'
Gedackt 8'
Oak Principal 8'
Octava 4'
Spitzpype 4'
Sesquialtera II
Quinta 3'''
Octava 2'
Mixture V-VII
Trommett 8'

BRUSTWERK

(C/E-c³)

(45 notes, 12 notes per octave)
Regal 8'
Hohlquinta 3' (treble)

PEDAL

(CDE-d¹ with sub-semitones)
(28 notes, 15 notes per octave)

Subbass 16'
Praestant 8' (GT)
Trommett 8' (GT)
Great to Pedal

Tremulant to whole organ

Windpressure: 78 m.m.
Winding from two wedge bellows
(foot pumping or electric blower)
Pitch: 1' c = 557 Hz.

* The split keys are arranged so that E-flat, G-sharp, and B-flat play from the front section of the key, while D-sharp, A-flat, and A-sharp play from the rear section.
** The double-drawing stopknob brings on the Sesquialtera, which speaks from middle C or C-sharp (determined by a lever position), at the half-way position. The fully-drawn position allows the Quinta alone to speak throughout the compass.

Mixture composition

1-3: 1' 2/3' 1/2' 1/3' 1/4'
4-10: 1-1/3' 1' 2/3' 1/2' 1/3' 1/4'
11-16: 1-1/3' 1' 2/3' 2/3' 1/2' 1/2' 1/3'
17-25: 2' 1-1/3' 1' 1' 2/3' 2/3' 1/2'
26-33: 2-2/3' 2' 1-1/3' 1-1/3' 1' 1' 2/3'
34-46: 4' 2-2/3' 2' 2' 1-1/3' 1-1/3' 1'
47-50: 4' 2-2/3' 2-2/3' 2' 2' 1-1/3' 1'
51-56: 4' 4' 2-2/3' 2-2/3' 2' 2' 1-1/3'

The listing of an additional W rank at the beginning and at the first break, given in the brochure and possibly reproduced elsewhere, is a mistake.



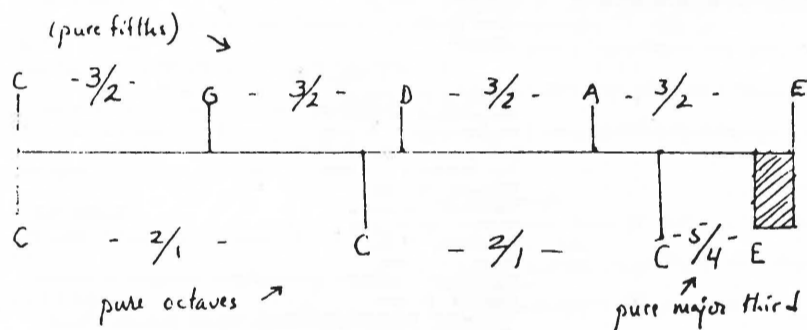
The keyboards, with split keys.

The Meaning of Mean-Tone Temperament

by William Porter

A musical interval which is perfectly in tune—or “pure”—is one in which one hears no beats when its tones are sounded simultaneously. Pure intervals sound calm and harmonious to the ear, and give the effect of repose. Pure intervals are also those whose component wave-lengths are related as superparticular ratios (e.g., the octave, 2:1; the fifth, 3:2; the fourth, 4:3; the major third, 5:4; etc.).

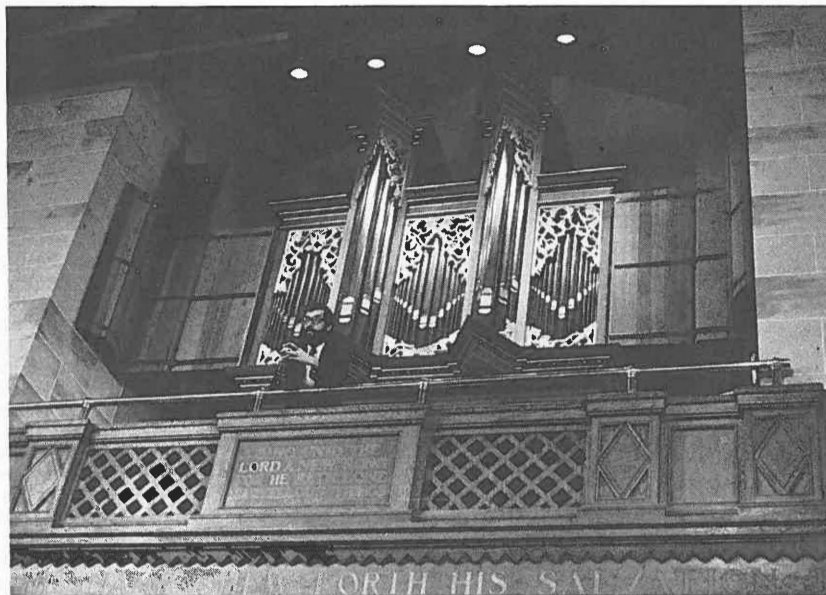
Humankind has long admired the sound of pure intervals, and has contrived to tune instruments of fixed pitch (such as keyboard instruments) in such a way as to produce as many pure or nearly pure intervals as possible and still accommodate other musical needs. Sometimes the desire to have several kinds of pure intervals within the same tuning system leads to a confrontation with nature, as can be demonstrated by the following example: by tuning on the keyboard four pure (3:2) fifths, C-G-D-A-E, and then comparing the final E with the E one would obtain by tuning a pure (5:4) third above the starting point C (transposing that E two octaves higher to facilitate comparison), one discovers that the two Es are not of the same pitch. The E produced by tuning from pure fifths from C is much too high to form a pure third with C. This phenomenon can also be shown by means of the following chart:



The discrepancy between the two notes both claiming to be E is shown on the chart as the shaded area, and can be shown mathematically: the higher E is related to the starting point C as $3:2 \times 3:2 \times 3:2 \times 3:2$ (four successive fifths) or 81:16. The lower E stands in relationship to the same starting point as $2:1 \times 2:1 \times 5:4$ or 20:4. If we call this relationship 80:16 for purposes of comparison with 81:16, we see that the shaded area represents an interval 81:80, which is the difference between these two Es and is also known as the *syntonic comma*. Nature has not permitted us to enjoy a multiplicity of pure fifths and pure major thirds within the same tuning system. Note that if one were to make each of the pure fifths in the above example narrow by $1/4$ of the syntonic comma, the resulting E would form a pure major third with C.

Until around the middle of the 15th century, the wide major thirds that resulted from tuning by pure fifths were not considered detrimental; other features of tuning by pure fifths (*Pythagorean tuning*) served the music admirably. Gradually, the increased desire for purity of the major third necessitated the narrowing of at least some of the fifths, to make the major third less dissonant. Throughout the 16th century, musicians and theorists developed ingenious ways of tempering (narrowing) the fifths by varying degrees to give better thirds, thus arriving at a variety of temperaments we now call *mean-tone*.

The type of mean-tone temperament which was most commonly in use in keyboard instruments from approximately the second half of the 16th century to the last quarter of the 17th is the



William Porter in front of the case of the Oberlin Brombaugh, with the great doors open.

“standard” $1/4$ -comma mean-tone, by which all fifths between the normal boundaries of E-flat and G-sharp are tuned narrow by one-fourth of the syntonic comma. The unused interval G-sharp/E-flat or “wolf” is an interval approximately $1-3/4$ syntonic comma wider than a pure fifth. The result is a

temperament having eight pure major thirds.

The Fairchild organ is tuned in this manner, with the addition, by means of split sharp keys, of D-sharp and A-sharp on one end of the boundary, and A-flat on the other, thus expanding the normal limits of mean-tone and giving three additional pure major thirds, on B, F-sharp, and A-flat.

The chief aural characteristic of the temperament itself is not, as is sometimes remarked, the unused “wolf” fifth, but rather the pure major third. It is the multiplicity of pure major thirds, along with the resultant distinction between small and large semitones, that causes one to be aware of the great difference in character between mean-tone tuning and the various well-tempered tuning systems—particularly equal temperament.

The rise in popularity of $1/4$ -comma mean-tone temperament occurred simultaneously with the development of thoroughbass practice: it is the “harmonic temperament” par excellence. The musically important harmonic attributes of mean-tone can be summarized as follows:

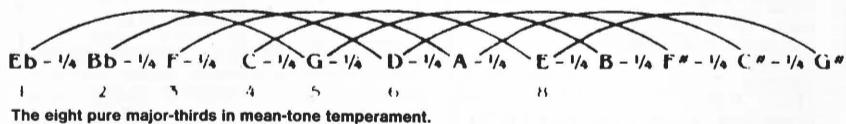
1. Because of the purity of the major thirds, each major triad is inherently very stable: the “leading tone,” forming a pure third with the fifth degree of the scale, gives the dominant chord a stability equal to that of the tonic. (The same relationship applies in equal temperament, although triads in equal temperament are intrinsically less stable because of the wide major third.) The contrast between dominant and tonic harmonies, for instance, is thus perceived as a contrast resulting from the opposition of

especially stable elements, and there is a strong sense of distance between chords progressing by fifths. Similarly, the “climbing” effect of harmonic progressions in which the bass ascends the scale in root position assumes maximum strength through the pure third in each triad.

2. Compositional means of creating harmonic tension through dissonance are imparted optimum color. Particularly noteworthy in this regard is the use of the diminished fourth, frequently encountered in cadential passages. Example:

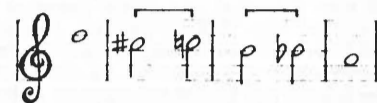


In mean-tone temperament, the interval F-sharp/B-flat is very wide and harsh, the peculiar color of which stands in sharp contrast to the effect of repose



given at the end of the example, when the chord is G major. This progression appears often in the literature of the early 17th century, and the full strength of this effect depends heavily upon the interval structure of mean-tone tuning.

3. Since diatonic semitones are wider intervals than chromatic semitones, chromatic passages, especially the popular chromatic tetrachord, usually encountered in descending motion, acquire strong melodic effects:



(small semitones are bracketed)

Here, the alternation of large and small semitones constitutes much of the intended coloristic effect in chromatic writing.

The particular structure of mean-tone produces other effects in the literature which are equally variegated and subtle: the personality of mean-tone unlocks for 20th-century ears a world of interval relationships quite different from those to which we have become accustomed. Since the manner in which the musician perceives interval relationships necessarily affects musical performance, the opportunity for musicians to experience and respond to the tonal world of mean-tone is one of special significance. This opportunity, as afforded by the Fairchild organ in a favorable acoustical setting, constitutes a potentially-important contribution to our understanding of the harmonic language of both solo and ensemble music of the 17th century.

William Porter is associate professor of organ and harpsichord at Oberlin College. A less-complete version of his article appeared in the dedication brochure of the Brombaugh organ in Oberlin's Fairchild Chapel.

NEW From Towerhill Records

**JOHN ROSE
ORGAN**
THE FRENCH ROMANTICS VOL. 4

(T-1014)
Widor: Symphony V

THOMAS
RICHNER/
JOHN
ROSE PIANO/ORGAN
DUETS
DUPRÉ · FRANCK · BACH

(T-1016)
Dupré/Franck/Bach

Towerhill Records, 6000 Sunset Blvd., Hollywood, CA 90028.
\$8.98 each plus \$1.50 per order postage/handling. Catalogue available.



A new 3-manual and pedal organ of 64 ranks has been built from various sources for Peninsula Covenant Church in Redwood City, CA, by members of the church under the direction of designer Paul Sahlin, who has served as interim organist of the church. The Balcom and Vaughan firm of Seattle gave assistance, with engineering by William Bunch and tonal finishing and regulation by John Moir. Much Swell and Pedal pipework was rescaled and revoiced from a 1917 Austin, Op. 726, while other pipes were provided by Jacques Stinkens, Thomas Anderson, and Robert Schopp. Wind pressures range from 2-1/2" for the Positiv to 10" for the Trompette-en-Chamade. The instrument is exposed in a commanding position on the front wall of the 800-seat contemporary sanctuary. Preparation of the organ space and the building of the instrument itself occupied a time of two and one-half years.

The dedication recital was played by Leonard Raver, and subsequent programs were given by Herbert Nanney, Joyce Jones, and Gaylord Carter. Ty Woodward is the recently-appointed organist of the church, and Dan Korneychuk is the minister of music.

GREAT

Quintaton 16' 61 pipes
Principal 8' 61 pipes
Flute Harmonique 8' 61 pipes
Rohrlöte 8' 61 pipes
Octave 4' 61 pipes
Spitzlöte 4' 61 pipes
Fifteenth 2' 61 pipes
Sesquialtera II 122 pipes
Fourniture IV-V 1-1/3' 281 pipes
Cymbale III 2/3' 183 pipes
Trompette en Chamade 8' 61 pipes
Trompette 8' 61 pipes
Clairon en Chamade 4' 12 pipes
Chimes 21 tubes
Tower Bells
Gt to Gt 4'
Sw to Gt 16', 8', 4'
Pos to Gt 8'

SWELL

Gedeckt 16' 12 pipes
Gedeckt 8' 61 pipes
Viola Pomposa 8' 61 pipes
Viola Celeste 8' (TC) 49 pipes
Dulciana 8' 61 pipes
Unda Maris 8' (TC) 49 pipes
Principal 4' 61 pipes
Harmonic Flute 4' 61 pipes
Nazard 2-2/3' (TC) 49 pipes
Piccolo 2' 61 pipes
Tierce 1-3/5' (TC) 49 pipes
Plein Jeu IV-V 1' 281 pipes
Bassoon 16' 61 pipes
Trumpet 8' 61 pipes
Oboe 8' 12 pipes
English Horn 8' 61 pipes
Vox Humana 8' 61 pipes
Oboe Clarion 4' 12 pipes
Tremulant
Vox Humana/English Horn Tremolo
Sw to Sw 16', 4'
Sw Unison Off

POSITIV

Salicional 8' 61 pipes
Spitzgedeckt 8' 61 pipes
Gemshorn 8' (SWELL)
Unda Maris 8' II (SWELL)
Prinzipal 4' 61 pipes
Spillflöte 4' 61 pipes
Klein Prinzipal 2' 61 pipes
Blockflöte 2' 61 pipes
Larigot 1-1/3' 61 pipes
Sifflöte 1' 24 pipes
Mixture IV 1/2' 244 pipes
Krummhorn 16' 61 pipes
Trompette en Chamade 8' (GREAT)
Dulcian 8' 61 pipes
Hautbois 4' 61 pipes
Harp 49 bars
Tremulant
Pos to Pos 16', 4'
Pos Unison Off
Sw to Pos 16', 8', 4'

PEDAL

Resultant 32' 32 notes
Open Diapason 16' 32 pipes
Subbass 16' 32 pipes
Violone 16' (PREPARED)
Quintaton 16' (GREAT)
Gedeckt 16' (SWELL)
Octave 8' 32 pipes
Bourdon 8' 32 pipes
Gedeckt 8' (SWELL)
Super Octave 4' 32 pipes
Doppelflöte 4' 32 pipes
Concert Flute 2' 32 pipes
Mixture III 2' 96 pipes
Contre Bombarde 32' 32 pipes

New Organs

Bombarde 16' 12 pipes
Bassoon 16' (SWELL)
Krummhorn 16' (POSITIV)
Trompette 8' 12 pipes
Clairon 4' 12 pipes
Schalmel 4' 32 pipes
Zimbelstern 5 bells
Gt to Ped
Sw to Ped
Pos to Ped



Adrian Koppejan of Chilliwack, British Columbia, has completed a 2-manual and pedal organ of 26 ranks for Emmanuel Christian Reformed Church in Calgary, Alberta, Canada. The electro-mechanical instrument has mechanical sliders and pallets coupled to an electric stop and key action. The organ is encased in an elevated position at the front of the building, with a movable console on a platform, and is voiced on 60 mm. windpressure. The dedication recital was played by Jacobus Kloppers.

GREAT

Prestant 8' 56 pipes
Rohrlöte 8' 56 pipes
Prinzipal 4' 56 pipes
Quintadena 4' 56 pipes
Quintflöte 2-2/3' 56 pipes
Flachflöte 2' 56 pipes
Mixture IV 1-1/3' 224 pipes
Trumpet 8' 56 pipes

SWELL

Gedeckt 8' 56 pipes
Prinzipal 4' 56 pipes
Koppelflöte 4' 56 pipes
Sesquialtera II 112 pipes
Prinzipal 2' 56 pipes
Sifflöte 1' 56 pipes
Zimbel II 1' 112 pipes
Krummhorn 8' 56 pipes
Tremulant

PEDAL

Subbas 16' 32 pipes
Prinzipal 8' 32 pipes
Gedeckt 8' 12 pipes
Prinzipal 4' 12 pipes
Nachthorn 4' 12 pipes
Mixture III 2-2/3' 96 pipes
Flöte 2' 12 pipes
Trumpet 16' 12 pipes
Trumpet 8' (GREAT)
Trumpet 4' (GREAT)

COUPLERS

Swell to Great 8'
Swell to Pedal 8', 4'
Great to Pedal 8'

The Greenwood Organ Co. of Charlotte, NC, has completed a 2-manual and pedal organ of 19 ranks for the First Baptist Church of Hawkinsville, GA. The electric-action instrument has pitman chests and is divided in two chambers on each side of the choir loft.

GREAT

Principal 8' 61 pipes
Hohflöte 8' 61 pipes
Dulciana 8' 61 pipes
Prestant 4' 61 pipes
Doublette 2' 61 pipes
Mixture (19-22-26) III 183 pipes
Trompette 8' 61 pipes
Cathedral Chimes 21 tubes

SWELL

Gedeckt 8' 61 pipes
Salicional 8' 61 pipes
Vox Celeste 8' (TC) 49 pipes
Principal 4' 61 pipes
Harmonic Flute 4' 61 pipes
Flageolet 2' 61 pipes
Larigot 1-1/3' 61 pipes
Oboe 8' 61 pipes
Tremolo

PEDAL

Bourdon 16' 32 pipes
Lieblich Gedeckt 16' 12 pipes
Octave 8' 32 pipes
Bourdon 8' 12 pipes
Choralbass 4' 12 pipes
Octavin 2' 12 pipes
Trompette 8' (GREAT)
Clairon 4' (GREAT)



The Newcomer Organ Co. of Washington, DC, has completed the installation of a new organ at the Cathedral of St. Thomas More in Arlington, VA, which includes 29 ranks from the 1961 Möller, Op. 7965, built for the opening of the building in 1961. The 3-manual and pedal instrument of 51 ranks and 57 stops has electro-mechanical action, with solid-state combination action and a winding system having 13 bellows. The organ and choir loft are located at the east end of the building, elevated behind the sanctuary; the loft is partially hidden by open wooden screening, and the Trompeteria pipes project into the nave on and through the screen. Within the choir loft, the organ pipes are arranged in a functional display.

The new organ was planned by Haig Mardirosian, music director for the cathedral, and Robert Wyant, organist and Newcomer official, in collaboration with the Most Rev. Thomas J. Welsh, Bishop of Arlington, and the Rev. Msgr. Richard J. Burke, first rector of the cathedral. Dedication recitals were played by Dr. Mardirosian, Paul Callaway, and Frederic L. Swann.

GREAT (II)

Contra Salicional 16' 12 pipes
Principal 8' 61 pipes
Hohflöte 8' 61 pipes
Salicional 8' 61 pipes
Octave 4' 61 pipes
Harmonic Flute 4' 61 pipes
Super Octave 2' 61 pipes
Fourniture IV 1-1/3' 244 pipes
Cymbale II 1/2' 183 pipes
Trompette 8' 61 pipes
Chimes 25 bells
Unison Off

SWELL (III)

Rohrbordun 16' 12 pipes
Rohrgedeckt 8' 61 pipes
Viola de Gambe 8' 61 pipes
Viola Celeste 8' (GG) 54 pipes
Flute Celeste 8' II 110 pipes
Principal 4' 61 pipes
Nachthorn 4' 61 notes
Nasard 2-2/3' 61 pipes
Blockflöte 2' 61 pipes
Larigot 1-1' 5 pipes
Plein Jeu III 1' 183 pipes
Fagott 16' 61 pipes
Trompette 8' 61 pipes
Oboe 8' 12 pipes
Clairon 4' 61 pipes
Tremulant
Swell 16', 4'
Unison Off

POSITIV (I)

Holzgedeckt 8' 61 pipes
Flute Celeste 8' II (SWELL)
Koppelflöte 4' 61 pipes
Prinzipal 2' 61 pipes
Oktav 1' 61 notes
Sesquialtera II (TC) 98 pipes
Scharf III 2/3' 183 pipes
Krummhorn 8' 61 pipes
Rohrschalmel 4' 61 pipes
Tremulant
Positiv 16'
Unison Off

TROMPETERIA

Trompeta Magna 16' (TC) 49 notes
Trompeta Real 8' (en-chamade) 61 pipes
Clarin Brillante 4' (en-chamade) 61 pipes
Tercia y Cimbala 4/5' IV 244 pipes
Trompeteria on I
Trompeteria on II
Trompeteria on III
Trompeteria on Pedal

PEDAL

Contre Dourdon 32' 32 notes
Principal 16' 32 pipes
Bourdon 16' 32 pipes
Salicional 16' (GREAT)
Rohrgedeckt 16' (SWELL)
Octave 8' 12 pipes
Bourdon 8' 12 pipes
Salicional 8' (GREAT)
Rohrgedeckt 8' (SWELL)
Super Octave 4' 12 pipes
Flute 4' 12 pipes
Mixture IV 2-2/3' 128 pipes
Kontra Posaune 32' 12 pipes
Posaune 16' 32 pipes
Fagott 16' (SWELL)
Trompette 8' 12 pipes
Klarine 4' 12 pipes
Rohrschalmel 4' (POSITIV)

COUPLERS

Great to Pedal
Swell to Pedal 8', 4'
Positive to Pedal
Swell to Great 16', 8', 4'
Positiv to Great 16', 8'
Great to Positiv
Swell to Positiv 16', 8', 4'

Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the 10th of the preceding month (Jan. 10 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, ** = RCCO centre event, + = new organ dedication, ++ = OHS event. Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

15 DECEMBER

Carol service; Harvard Univ Church, Cambridge, MA 4:30 & 8:15 pm
Handel Messiah; St Thomas Church, New York, NY 7:30 pm
Portland String Quartet; Christ & St Stephens, New York, NY 8 pm
Christmas carol sing; Sacred Heart Cathedral, Newark, NJ 8 pm
Britten Ceremony; Christ Church, Cincinnati, OH 12:10 pm
Terry Charles, "Christmas Fantasy"; Kirk of Dunedin, FL 8:15 pm

16 DECEMBER

Ligon Chamber Singers; St Johns Church, Washington, DC 12:10 pm
Terry Charles, "Christmas Fantasy"; Kirk of Dunedin, FL 8:15 pm

17 DECEMBER

Franco Gennarelli, violin; Christ & St Stephens, New York, NY 8 pm

18 DECEMBER

Carolyn Tinney, soprano; St Pauls Cathedral, Buffalo, NY 12:30 pm
James Dale, Christmas "pops"; Naval Academy Chapel, Annapolis, MD 8 pm
"Many Moods of Christmas"; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm
Opus 1 Chamber orchestra; Trinity Cathedral, Cleveland, OH 12 noon, 6 & 8 pm

19 DECEMBER

Douglas Rafter; Hamond Castle, Gloucester, MA 8 pm
Renaissance Christmas; National Shrine, Washington, DC 8:30 pm
"Many Moods of Christmas"; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm

20 DECEMBER

"Christmas at the Castle"; Hamond Castle, Gloucester, MA 5:30 pm
Fauré Messe basse; Church of the Advent, Boston, MA 11 am
"Christmas in Newport"; Trinity Church, Newport, RI 7:30 pm
Lessons & carols; Incarnation Cathedral, Garden City, NY 4 pm
Distler Little Advent Music; Christ & St Stephens, New York, NY 10:40 am
Machaut Mass; St Ignatius Church, New York, NY 11 am
Carols & Christmas music; Holy Trinity Chapel, New York, NY 5 pm
Lessons & carols; St Thomas Church, New York, NY 11 am & 4 pm
Candlelight carol service; St Georges Church, New York, NY 3 pm
Vaughan Williams 1st Nowell; St Bartholomews Church, New York, NY 4 pm
Candlelight carol service; Holy Trinity Lutheran, New York, NY 5 & 7:30 pm
Robert W Lehman; St Thomas Church, New York, NY 5:15 pm
Lessons & carols; St Pauls Cathedral, Buffalo, NY 5 pm
Candlelight carol service; Methodist Church, Red Bank, NJ 4:30 & 7 pm

Vivaldi Gloria; West Side Presbyterian, Ridge-wood, NJ 9 & 11 am
Lessons & carols; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Renaissance Christmas; National Shrine, Washington, DC 3 pm
Music for Christmas; 1st Presbyterian, Burlington, NC 5 pm
Karel Paukert w/boychoir; Art Museum, Cleveland, OH 2 pm
Britten Ceremony; Trinity Cathedral, Cleveland, OH 5 pm
Play of Daniel; Trinity Cathedral, Cleveland, OH 7 pm
Lessons & carols; Christ Church, Cincinnati, OH 5 pm
Nativity According to St Luke; 1st Presbyterian, Ft Lauderdale, FL 8 pm
Lessons & carols; St Pauls Episcopal, La Porte, IN 3 pm
Christmas concert; Independent Presbyterian, Birmingham, AL 4 pm

21 DECEMBER

Lessons & carols; St Thomas More Cathedral, Arlington, VA 7:30 pm

22 DECEMBER

Frederick Grimes; Holy Trinity Lutheran, New York, NY 8 pm

24 DECEMBER

Victoria Missa O magnum mysterium; Church of the Advent, Boston, MA 11:30 pm
Bach Cantata 191; Holy Trinity Lutheran, New York, NY 5 & 11 pm
Christmas carols; Christ & St Stephens, New York, NY 11 pm
Morales Missa Quaeamus; St Ignatius Church, New York, NY 11 pm
Lessons & carols; St Peters Church, Morristown, NJ 4 pm
Candlelight service; Church of the Covenant, Cleveland, OH 10:30 pm
Lessons & carols; Fairmount Presbyterian, Cleveland Heights, OH 7:30 pm
Bach Christmas Oratorio; Fairmount Presbyterian, Cleveland Heights, OH 10:30 pm
Festival service; Zion Lutheran, Ann Arbor, MI 10 pm
Lessons & carols; 1st Presbyterian, Nashville, TN 11 pm
Lessons & carols; St Paul & the Redeemer, Chicago IL 10:30 pm

27 DECEMBER

Willan Missa Brevis IV; Church of the Advent, Boston, MA 11 am
Lessons & carols; Church of the Advent, Boston, MA 6:30 pm
Carol sing; Christ & St Stephens, New York, NY 10:40 am
Durufle Messe Cum júbilo; St Ignatius Church, New York, NY 11 am
Pfausch Day for Dancing; St Bartholomews Church, New York, NY 4 pm
Music of Smith & Stanford; St Thomas Church, New York, NY 4 pm
Bach Cantata 122; Holy Trinity Lutheran, New York, NY 5 pm
Lessons & carols; St James the Less, Scarsdale, NY 10 am
Karel Paukert; Art Museum, Cleveland, OH 2 pm

2 JANUARY

Boars Head festival; Christ Church, Cincinnati, OH 5 pm

3 JANUARY

Palestrina Missa Dies sanctificatus; St Ignatius Church, New York, NY 11 am
Poulenc Gloria; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 171; Holy Trinity Lutheran, New York, NY 5 pm
Rosanne Zabka; West Side Presbyterian, Ridge-wood, NJ 4 pm
Norman Mackenzie; Trinity Cathedral, Trenton, NJ 3:30 pm
Boars head festival; Christ Church, Cincinnati, OH 2:45 & 5 pm

(Continued over-leaf)

Alexander Anderson

Knowles Memorial Chapel
Rollins College
Winter Park, Florida 32789

robert anderson

SMD FAGO
Southern Methodist University
Dallas, Texas 75275

CHARLOTTE AND WILLIAM

ATKINSON

FIRST PRESBYTERIAN CHURCH
2001 El Camino Real
Oceanside, California 92054

WILLIAM AYLESWORTH

D. M.

Evanston, Illinois

ORGAN VIRTUOSO

diane bish

SCM International Management
Box 2096
Clearwater, FL 33517
(813) 446-2914

Workshops Recitals

ROBERTA BITGOOD

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

CHARLES BOEHM

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

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, D.M.A.

Concert Organist
Church of the Advent
261 Fell Street
San Francisco, California 94102

ROBERT CLARK

School of Music
ARIZONA STATE UNIVERSITY
TEMPE, ARIZONA 85281

Jeanne Rizzo Conner

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

Harry E. Cooper

Mus. D., F.A.G.O.
RALEIGH, N. CAROLINA

MICHAEL CORZINE

School of Music
Florida State University
Tallahassee

WALLACE M. COURSEN, JR.

F.A.G.O.
GRACE EPISCOPAL CHURCH
ORANGE, N.J.

JOHN EDWARD COURTER

F.A.G.O.
Recitalist
Berea College Berea, Ky. 40404

DAVIDSON

Jerry F. School of Music
Susan L. St. Alban's Chapel
Louisiana State University
Baton Rouge

DELBERT DISSELHORST

DMA
University of Iowa
Iowa City Iowa

EUGENIA EARLE

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

STEVEN EGLER

Central Michigan University
First Presbyterian Church
Mt. Pleasant, Michigan 48858
SOLO Shelly-Egler
RECITALS Flute and Organ Duo

Paul Raymond Emmons

M. Mus. M.S. A.A.G.O.
Grace Church
Ellensburg, Washington

KATHRYN ESKEY

The University of
North Carolina
at Greensboro

GEORGE ESTEVEZ

ch.m.
Chicago Chamber Choir

Robert Finster

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

JAMES FREY

LAWRENCE

ROBINSON

VIRGINIA COMMONWEALTH UNIVERSITY
RICHMOND, VIRGINIA

+CATHEDRAL OF THE HOLY NAME+

730 North Wabash
Chicago, Illinois 60611

Richard Proulx, Director of Music
Jonathan Callahan, Associate Organist
Joyce Schemanske, Associate Organist

The Cathedral Chamber Singers
The Gallery Singers
Cathedral Boychoir
Cathedral Handbell Ringers
Contemporary Choir
Schola Sine Nomine
The Angelicum

Cathedral Music Office (312) 664-6963

ELLEN KURTZ

FUNK

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

John W. Gearhart III
B.A., M.Mus.
St. Paul's Episcopal Church
P.O. Box 8427
Mobile, Alabama 36608

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

BRUCE GUSTAFSON
Franklin and Marshall College
Lancaster, Pennsylvania

JAMES J. HAMMANN
M.M. - A.A.G.O.
Central Methodist Church
Detroit, Michigan

Dr. Richard Hass
Our Savior's Lutheran
Church
Rockford, Illinois

KENT HILL
MSC Music Department
Mansfield, PA 16933

Harry H. Huber
D. Mus.
Kansas Wesleyan University, Emeritus
University Methodist Church
SALINA, KANSAS

FRANK IACINO
St. Andrew's Church
24 Stavebank Rd.
Mississauga, Canada
Recitals Records

CHARLES D. JENKS
First Congregational Church
Des Plaines, IL 60016

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

JAMES KIBBIE
D.M.A.
The University of Michigan
School of Music
Ann Arbor, MI 48109

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
1st Presbyterian Church 98104

E. LYLE HAGERT
Minneapolis

DAVID S. HARRIS
Organist and Choirmaster
St. John's Cathedral
Denver

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

VICTOR HILL
Harpsichord and Organ
Williams College
St. John's Episcopal Church
Williamstown, Mass. 01267

d. deane hutchison
portland, oregon

Laurence Jenkins
London
The Sine Nomine Singers

MICHELE JOHNS A.Mus.D.
Organ - Harpsichord
The University of Michigan
School of Music
First Congregational Church
Ann Arbor

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

ORGAN RECITALS
FRANCIS JOHN KOSOWICZ
"SILFRAN"
13C HARMONY ROUTE
SPENCER, WEST VIRGINIA 25276
304-927-4679

Calendar

(Continued from p. 21)

4 JANUARY
Menotti Amahl; Trinity Church, Princeton, NJ 8:30 pm

5 JANUARY
Menotti Amahl; Trinity Church, Princeton, NJ 8:30 pm
Robert Poovey; Christ Church, Cincinnati, OH 12:10 pm

6 JANUARY
Epiphany music; Incarnation Cathedral, Garden City, NY 4 pm
Menotti Amahl; Trinity Church, Princeton, NJ 8:30 pm

8 JANUARY
Elaine Pudwell; St Pauls Cathedral, Buffalo, NY 12:30 pm
Yale Russian Chorus; Trinity Cathedral, Cleveland, OH 8 pm
Diane Bish; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm

10 JANUARY
Byrd Mass for 4 Voices; St Ignatius Church, New York, NY 11 am
Ossewaarde Music for St Bartholomews; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 65; Holy Trinity Lutheran, New York, NY 5 pm
Epiphany evensong; St Peters Church, Moristown, NJ 5 pm
Messiaen Nativité; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

11 JANUARY
*William Whitehead; St Stephens Church, Millburn, NJ 8 pm
*Instrumental arranging; 1st Methodist, Lancaster, PA 7:30 pm

13 JANUARY
Julie Vidrick Brown; St Johns Church, Washington, DC 12:10 pm

14 JANUARY
Terry Charles; Kirk of Dunedin, FL 8:15 pm

15 JANUARY
Martin Luther King commemoration; Trinity Cathedral, Cleveland, OH 8 pm
Marilyn Keiser; Emory Univ, Atlanta, GA 8:15 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm

16 JANUARY
Marilyn Keiser, masterclass; Emory Univ, Atlanta, GA am
Terry Charles; Kirk of Dunedin, FL 8:15 pm

17 JANUARY
De la Rue Missa l'Homme armé; St Ignatius Church, New York, NY 11 am
Haydn Therese Mass; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 117; Holy Trinity Lutheran, New York, NY 5 pm
Boychoir of Harlem; Methodist Church, Red Bank, NJ 4 pm
Allan Moeller; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Robert Baker; 1st Presbyterian, Naples, FL 4:30 pm

19 JANUARY
Tavner Delcamp, piano; Christ Church, Cincinnati, OH 12:10 pm

20 JANUARY
Sondra Proctor; St Johns Church, Washington, DC 12:10 pm

22 JANUARY
Harold Cheney, harpsichord; St Johns Lutheran, Allentown, PA 8 pm
Bruce Stevens; Westminster Presbyterian, Charlottesville, VA 8 pm
Cathedral choir; Trinity Cathedral, Cleveland, OH 8 pm

24 JANUARY
Debra Huddleston; St Joseph Cathedral, Hartford, CT 3 pm
Ockeghem Missa Au travail; St Ignatius Church, New York, NY 11 am
Walton Belshazzars Feast; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 72; Holy Trinity Lutheran, New York, NY 5 pm
Joseph B Smith; Holy Trinity Chapel, New York, NY 5 pm
Wayne Bradford; Sacred Heart Cathedral, Newark, NJ 3:30 pm
David Witten, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Festival of Organ Music; St Johns Church, Washington, DC 12:30 pm
Bach Singet dem Herrn; Trinity Cathedral, Cleveland, OH 5 pm
John Obetz; 2nd Presbyterian, Portsmouth, OH 3:30 pm
Early Interval; 1st Congregational, Columbus, OH 8 pm
David E Eicher; St Pauls Episcopal, La Porte, IN 3 pm

27 JANUARY
Douglas Major w/trumpet; St Johns Church, Washington, DC 12:10 pm

29 JANUARY
Court of Frederick the Great; Trinity Cathedral, Cleveland, OH 8 pm
James Kibbie; Metropolitan Methodist, Detroit, MI 8 pm

31 JANUARY
Evensong; Trinity Episcopal, Tariffville, CT 4 pm
Richard Coffey; South Church, New Britain, CT 4 pm
Goudimel Missa Audi filia; St Ignatius Church, New York, NY 11 am
Beethoven Mass in C; St Bartholomews Church, New York, NY 4 pm
Bach Mass in A; Holy Trinity Lutheran, New York, NY 5 pm
Glen Kirchoff, harpsichord; St James the Less, Scarsdale, NY 4 pm
Jeffrey Walker; Presbyterian Church, Bryn Mawr, PA 4 pm
David H Binkley; Presbyterian Church, Camp Hill, PA 7:30 pm
Duke Thompson, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Robert Glasgow; 1st Presbyterian, Harrisonburg, VA 3 pm
John D Herr, harpsichord; Fairmount Presbyterian, Cleveland Heights, OH 4 pm
Mendelsson Elijah; Zion Lutheran, Ann Arbor, MI 4 pm

UNITED STATES West of the Mississippi

15 DECEMBER
Britten Ceremony; St Johns Cathedral, Denver, CO 12:10 pm

20 DECEMBER
Wesley madrigal dinner; 1st Methodist, Perry, IA 3 pm
Lessons & carols; St Johns Cathedral, Denver, CO 5 pm
Bach Magnificat; St James Episcopal, Newport Beach, CA 4 pm

27 DECEMBER
Lessons & carols; St James Episcopal, Newport Beach, CA 10 am

31 DECEMBER
Paul Riedo w/orch; St Thomas Aquinas, Dallas, TX 10 pm

3 JANUARY
Frederick Swann; E Heights Methodist, Wichita, KS 3:45 pm

10 JANUARY
Faina Lushtak, piano; Christ Church Cathedral, New Orleans, LA 4 pm
Stephen Hamilton; Presbyterian Church, La Jolla, CA 4 pm

11 JANUARY
Robert Cavarra; St Thomas Aquinas, Dallas, TX 8:15 pm

17 JANUARY
Catharine Crozier; Plymouth Congregational, Minneapolis, MN 4 pm
Robert Clark; Gammage Center, Ariz State Univ, Tempe, AZ 7 pm

18 JANUARY
Robert Cavarra; 1st Methodist, Laramie, WY 7:30 pm

19 JANUARY
*Catharine Crozier; 1st Methodist, Houston, TX 8 pm

INTERNATIONAL

17 DECEMBER
Heather Spry; St Pauls Church, Toronto, Ontario 12:10 pm

20 DECEMBER
Lessons & carols; St Pauls Church, Toronto, Canada 11 am

R
E
C
I
T
A
L
S

JOHN HOLTZ

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

21 DECEMBER
Carlo Curley; St Johns Church, London, England 8 pm

24 DECEMBER
David Low; St Pauls Church, Toronto, Canada 12:10 pm
Choral Eucharist; St Pauls Church, Toronto, Canada 10:30 pm

31 DECEMBER
Robin King; St Pauls Church, Toronto, Canada 12:10 pm

7 JANUARY
Daniel Hansen; St Pauls Church, Toronto, Canada 12:10 pm

10 JANUARY
Epiphany lessons & carols; St Pauls Church, Toronto, Canada 7:30 pm

14 JANUARY
Juergen Petrenko; St Pauls Church, Toronto, Canada 12:10 pm

17 JANUARY
Evensong; St Pauls Church, Toronto, Canada 7:30 pm
David Palmer; Univ of Alberta, Edmonton, Canada 3 pm

21 JANUARY
Ronald Jordan; St Pauls Church, Toronto, Canada 12:10 pm

24 JANUARY
Festival service; St Pauls Church, Toronto, Canada 11 am

28 JANUARY
Robert Robinson; St Pauls Church, Toronto, Canada 12:10 pm

31 JANUARY
Patricia Phillips; Dominion-Chalmers Church, Ottawa, Ontario 3 pm
Evensong; St Pauls Church, Toronto, Canada 7:30 pm



U.S. POSTAL SERVICE		
STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION		
(Required by 39 U.S.C. 3685)		
1. TITLE OF PUBLICATION THE DIAPASON	2. DATE OF FILING 10/1/81	A. PUBLICATION NO. 5 0 4 - 2 0 7
3. FREQUENCY OF ISSUE MONTHLY	B. ANNUAL SUBSCRIPTION PRICE \$10.00	A. NO. OF ISSUES PUBLISHED ANNUALLY 12
4. LOCATION OF KNOWN OFFICE OF PUBLICATION (Street, City, County, State and ZIP Code) (Not printers) 380 NORTHWEST HIGHWAY - DES PLAINES IL 60016		
5. LOCATION OF THE HEADQUARTERS OR GENERAL BUSINESS OFFICES OF THE PUBLISHERS (Not printers) SAME AS ABOVE		
6. NAMES AND COMPLETE ADDRESSES OF PUBLISHER, EDITOR, AND MANAGING EDITOR		
PUBLISHER (Name and Address) Arthur Lawrence, 380 Northwest Highway, Des Plaines, IL 60016		
EDITOR (Name and Address) Arthur Lawrence, 380 Northwest Highway, Des Plaines, IL 60016		
MANAGING EDITOR (Name and Address) None		
7. OWNER (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given. If the publication is published by a nonprofit organization, its name and address must be stated.)		
NAME ADDRESS		
Scranton Gillette Communications 380 Northwest Highway, Des Plaines, IL 60016		
E.S. Gillette 380 Northwest Highway, Des Plaines, IL 60016		
H.S. Gillette 380 Northwest Highway, Des Plaines, IL 60016		
C.R. Gillette 380 Northwest Highway, Des Plaines, IL 60016		
8. KNOWN BONDHOLDERS, MORTGAGEES, AND OTHER SECURITY HOLDERS OWNING OR HOLDING 1 PERCENT OR MORE OF TOTAL AMOUNT OF BONDS, MORTGAGES OR OTHER SECURITIES (If there are none, so state)		
NAME ADDRESS		
None		
9. FOR COMPLETION BY NONPROFIT ORGANIZATIONS AUTHORIZED TO MAIL AT SPECIAL RATES (Section 132.123, PSM) The purpose, function, and nonprofit status of this organization and the exempt status for Federal income tax purposes (Check one)		
<input type="checkbox"/> HAVE NOT CHANGED DURING PRECEDING 12 MONTHS <input type="checkbox"/> HAVE CHANGED DURING PRECEDING 12 MONTHS (If changed, publisher must submit explanation of change with this statement.)		
10. EXTENT AND NATURE OF CIRCULATION	AVERAGE NO. COPIES EACH ISSUE DURING PRECEDING 12 MONTHS	ACTUAL NO. COPIES OF SINGLE ISSUE PUBLISHED NEAREST TO FILING DATE
A. TOTAL NO. COPIES PRINTED (Net Press Run)	8,017	8,000
B. PAID CIRCULATION 1. SALES THROUGH DEALERS AND CARRIERS, STREET VENDORS AND COUNTER SALES	-	-
2. MAIL SUBSCRIPTIONS	7,174	7,080
C. TOTAL PAID CIRCULATION (Sum of 10B1 and 10B2)	7,174	7,080
D. FREE DISTRIBUTION BY MAIL, CARRIER OR OTHER MEANS SAMPLES, COMPLIMENTARY, AND OTHER FREE COPIES	341	402
E. TOTAL DISTRIBUTION (Sum of C and D)	7,515	7,482
F. COPIES NOT DISTRIBUTED 1. OFFICE USE, LEFT OVER, UNACCOUNTED, SPOILED AFTER PRINTING	502	518
2. RETURNS FROM NEWS AGENTS	-	-
G. TOTAL (Sum of E, F1 and 2—should equal net press run shown in A)	8,017	8,000
11. I certify that the statements made by me above are correct and complete.	SIGNATURE AND TITLE OF EDITOR, PUBLISHER, BUSINESS MANAGER, OR OWNER <i>Arthur Lawrence</i>	
12. FOR COMPLETION BY PUBLISHERS MAILING AT THE REGULAR RATES (Section 132.121, Postal Service Manual) 39 U.S.C. 3626 provides in pertinent part: "No person who would have been entitled to mail matter under former section 4356 of this title shall mail such matter at the rates provided under this subsection unless he files annually with the Postal Service a written request for permission to mail matter at such rates." In accordance with the provisions of this statute, I hereby request permission to mail the publication named in Item 1 at the phased postage rates presently authorized by 39 U.S.C. 3626.		
SIGNATURE AND TITLE OF EDITOR, PUBLISHER, BUSINESS MANAGER, OR OWNER		

WILLIAM KUHLMAN
Decorah, Iowa 52101
Luther College

KARYL LOUWENAR
Harpichordist
The Florida State University
School of Music
Tallahassee, FL 32306

BETTY LOUISE LUMBY
DSM • FAGO
UNIVERSITY OF MONTEVALLO
MONTEVALLO, ALA. 35115

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

Norman McNaughton
Recitals
221 West 57th St.
New York, N.Y. 10019

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.

JOHN DAVID PETERSON
Music Department
Memphis State University
Memphis, Tennessee 38152

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

ROBERT L. SIMPSON
Cathedral of St. Philip
2744 Peachtree Road N.W.
Atlanta, Georgia 30305

Robert W. Smith
Historic First Christian Church
Charlottesville, Virginia

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

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

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

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

ERNEST MAY
Dept. of Music,
University of Massachusetts
Amherst, Mass. 01003
Trumpet/Organ Recitals
Slide Lectures on Bach's Organ Music

JAMES R. METZLER
TRINITY CHURCH
TOLEDO, 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

Robert M. Quade
MSM, Hon RSCM
Organist — Choirmaster
Saint Paul's Episcopal Church
1361 West Market Street
Akron, Ohio 44313

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

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

Thomas R. Thomas
Palm Beach
The Royal Poinciana Chapel
Director of Music
The Henry Morrison Flagler
Museum
Organist-in-Residence

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
RECITALS
1 Oak Street
Newburyport, MA 01950
(817) 465-5415
recordings on:
Nonesuch, AFKA,
Sheffield, Vista

THE DIAPASON

380 NORTHWEST HIGHWAY • DES PLAINES, IL 60016

Name
 Street
 City
 State Zip

NEW SUBSCRIBER
 Please begin new subscription

RENEWAL
 (Attach to mailing label)

ENCLOSED IS

\$26.00 — 3 years
 \$18.00 — 2 years
 \$10.00 — 1 year

Please allow six to eight weeks for delivery of first issue on new subscriptions

JONATHAN A. TUUK
 Immanuel Lutheran Church
 338 North Division Avenue
 Grand Rapids, Michigan 49503
 Recitals

CLARENCE WATTERS
RECITALS
 Trinity College
 Hartford, Connecticut

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 composition harpsichord choir

Gary Zwicky
 DMA FAGO
 Eastern Illinois University
 Charleston

Your Professional Card
 could appear in this space
 Please write for rates

First Prize
 St. Albans
 1975



International
 Recitalist

LYNNE DAVIS

10, rue Pierre et Marie Curie
 92140 Clamart • France


DAVID GOODING
 THE TEMPLE
 CLEVELAND OHIO, 44106

LARRY PALMER
 Professor of
 Harpsichord and Organ
 Director of
 Graduate Studies in Music
 Meadows School of the Arts
 SOUTHERN METHODIST UNIVERSITY
 Dallas, Texas
 Musical Heritage Society recordings


CAROL TETI



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



DAVID ROTHE, Organist
 California State University, Chico
 St. John's Episcopal Church, Chico
 Recitals
 P.O. Box 203
 Forest Ranch
 California 95942



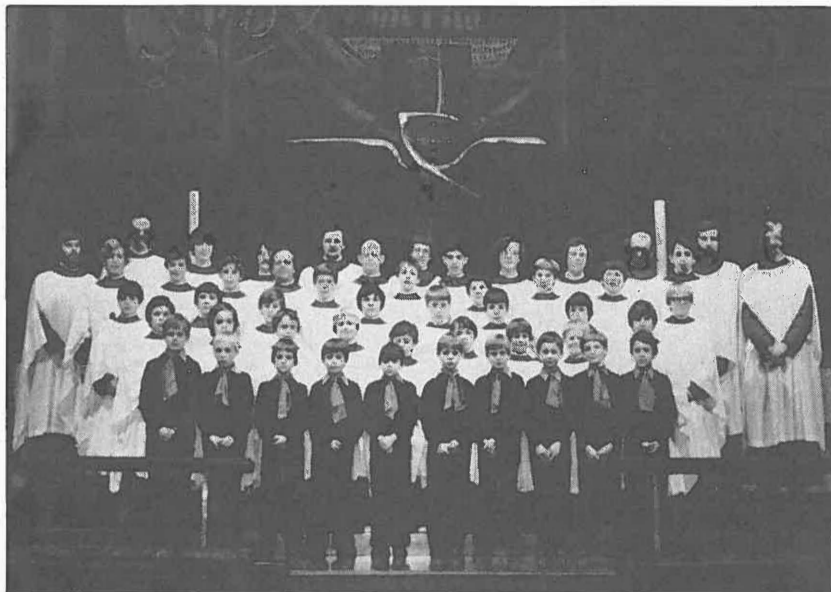
Workshops
 (916) 345-2985
 895-6128

Gruenstein Award Sponsor

CHICAGO CLUB OF WOMEN ORGANISTS

Kirstin Synnstedt, D.M.A., President Founded 1928

Here and There



The Coventry Cathedral Choir and Liturgical Dancers will perform at "Spring Fest '82," a conference to be held April 18-21 at Kanuga, an Episcopal conference center near Hendersonville, NC. The keynote speaker for the three-day workshop will be the Rev. Canon Peter Berry of the cathedral, who will be joined by James Litton, organist and choirmaster of Trinity Church in Princeton, NJ. Further information is available from Kanuga, P.O. Drawer 250, Hendersonville, NC 28793.

Delores Bruch, organ faculty member at the University of Iowa, performed recently on the 1981 *Orgeltagen* in Nörtingen, West Germany. Other artists on this year's series were Douglas Lawrence of Australia, Michael Schneider of Cologne, and Hans Heintze of Bremen.

Guy Bovet has returned to Eugene, Oregon, to teach at the University of Oregon for a second year, after a summer of teaching in Switzerland and

Spain, and of concerts in those countries, as well as in Germany, France, Italy, Belgium, and Austria. During the current year, he plans only one trip to Europe, but will concertize throughout the US and Canada. A special project is the publication by the Choristers Guild of his tape-slide program for children, a fairy tale which explains the history and building of the organ. The program will also be available as a picture book with a recording, and Mr. Bovet plans to perform the program live on several occasions in the near future.

A revised edition of Richard T. Gore's *Orgelbüchlein II* has been made available by the bookstore at The College of Wooster in Wooster, OH. The work is described as the composer's "modest attempt to complete Bach's *Orgelbüchlein*."



W. Raymond Ackerman has been appointed director of the junior choir at Pilgrim Congregational Church, Lexington, MA, where he has been organist and senior choir director since 1973. A teacher of instrumental and choral music in the public schools of Harvard, Dr. Ackerman is active as a recitalist and choral clinician.

You can now order article reprints from this publication

University Microfilms International, in cooperation with publishers of this journal, offers a highly convenient Article Reprint Service. Single articles or complete issues can now be obtained in their original size (up to 8½ x 11 inches). For more information please complete and mail the coupon below.

ARTICLE REPRINT SERVICE
 University Microfilms International

YES! I would like to know more about the Article Reprint Service. Please send me full details on how I can order.
 Please include catalogue of available titles.

Name _____ Title _____
 Institution/Company _____
 Department _____
 Address _____
 City _____ State _____ Zip _____

Mail to: **University Microfilms International**
 Article Reprint Service
 300 North Zeeb Road
 Ann Arbor, Michigan 48106

CLASSIFIED ADVERTISEMENTS

Classified advertising rates will be found on page 27.
Replies to box numbers should be sent c/o The Diapason, 380 Northwest Highway, Des Plaines, IL 60016.

POSITIONS WANTED

PIPE ORGAN AND PIANO TECHNICIAN Desires residence employment with music school, college or university. Address L-7, THE DIAPASON.

PROFESSIONAL MUSICIANS, HUSBAND-WIFE team, seeking full time church employment in US or Canada. Have Seminary church music degrees specializing in organ and conducting. Experience in most major denominations. For resume, contact: Mr. & Mrs. Steve Gibson, Rt. 1, Box 105-B6, Blairs, VA 24572. (804) 836-0670.

POSITIONS AVAILABLE

ORGAN BUILDER, EXPERIENCED, TO HEAD shop for leading firm in Northeast. Salary \$15,000/year or higher, plus all benefits. Minimum 5 years experience in wood working. Send resume. Address F-2, THE DIAPASON

QUALIFIED ORGAN BUILDER ONLY: WOULD you like to sell, move to the Rocky Mountains, but hesitate starting over? Perhaps we have your opportunity. Address M-2, THE DIAPASON

AMERICAN INSTITUTE OF ORGANBUILDERS Employer Clearing House. Employers are invited to send job descriptions and prospective employees are invited to send inquiries. Copies of job descriptions will be forwarded when available. Service charge, \$2.00 for prospective employees. Complete AIO Apprenticeship Guide, \$2.00. Pieter Visser, 2033 Johanna #B, Houston, TX 77055.

SEVERAL OPENINGS FOR ORGANBUILDERS with experience. Excellent wages and benefits, particularly for cabinetmakers and pipemakers. EOE/MF. Write or call: Visser-Rowland Associates, Inc. 2033 Johanna #B, Houston, TX 77055. (713) 688-7346.

1500 MEMBER CONGREGATION ACCEPTING applications for fulltime Director of Music. Multiple choir and handbell programs. Bachelor's degree and three or more years experience required. Salary \$17,000 plus benefits. Send resume and references to: Chris E. Steiner, Epworth United Methodist Church, 3077 Valleyview Drive, Toledo, OH 43615.

WANTED-PIPE ORGANS

USED PIPE ORGAN WANTED. SEND SPECIFICA- tion and price. Address F-4, THE DIAPASON

WANTED-MISCELLANEOUS

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

USED SET OF WHITECHAPEL HANDBELLS. A-440, 3 octaves. Reply: William F. Brame, P.O. Box 1231, Kinston, NC 28501. (919) 523-2983

WOOD 16' DIAPHONE, 12 OR 18 NOTES, PREF- erably Wurliizer. No junk, please. Johnson Organ Company, Box 1228, Fargo, ND 58102. (701) 237-0477

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

WE WILL PAY \$1.60 PER POUND FOR SPOTTED metal pipes or scrap 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.

ORGANIZATIONS

ATTENTION ILLINOIS, INDIANA, MICHIGAN AND Wisconsin residents: There is now a chapter of the Organ Historical Society serving your area. If you share an interest with us in extant vintage organs, and outstanding examples of the organ builders art and skill of more recent periods you'll want to write for membership details. Thomas A. Burrows, Chicago-Midwest OHS, 1621-B Salisbury Ct., Wheaton, IL 60187

PUBLICATIONS & RECORDINGS

TWO ORGAN PIECES BY CHARLES NAYLOR. (1) The Cathedral Procession, 75¢, (2) Introduction and Fugue, \$1.25. Box 259, Rt. 1, Front Royal, VA 22630.

TUNING TABLES FOR HISTORIC TEMPERA- ments. Beat rates for fifths and thirds. 45 tables, brief introduction. \$4.50 pp. Rodney Myrvaagnes, Harpsichord Maker, 50 Columbia St., Newark, NJ 07102.

NEW ALLEN DIGITAL COMPUTER ORGAN STE- reo record available. Works of Bach, Liszt, Clerambault and others. Played by Noel A. Jones, AAGO. Send \$6.00 to: Noel Jones, Inc., Dept. DR, 8590 North Bedford Rd., Macedonia, OH 44056.

PUBLICATIONS & RECORDINGS

A COMPLETE LISTING OF ALL AVAILABLE back-numbers of THE DIAPASON is now available. Many from the 1930's on, and some older issues may also be obtained for your personal or library collection. Send SASE to The Organ Historical Society, Box 209, Wilmington, OH 45177.

ORGELBUCHLEIN II, REVISED EDITION, Richard T. Gore, F.A.G.O., now available. Price of \$9.95 includes postage. Bookstore, The College of Wooster, Wooster, OH 44691.

CATALOGUE "P" 1,000+ BOOKS AND RE- cordings. \$1.00 (refundable with first order). The Organ Literature Foundation, Braintree, MA 02184.

MISCELLANEOUS

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

CHORD HARP II - UNIQUE, NEW CHORDED zither. Kits, finished instruments. Carl Dudash Harpsichords, Dept.D, 11 Jewel St., Enfield, CT 06082

FOR SALE: ORGANBUILDING AND SERVICE business in East. Excellent staff and reputation in both electrical and mechanical instruments. Present owner and tech director willing to remain. Principals only. Address F-5, THE DIAPASON

UNIQUE ORGANIST'S STATIONERY NOW AVAIL- able. Send name and address for a sample by return mail. Fast service! Great gift! Write: Noel Jones, Inc., Dept. DS, 8590 N. Bedford Rd., Macedonia, OH 44056.

VIRTUOSO TRUMPET SOLOIST. FOR A BRIL- liant service, use the magnificent combination of trumpet and organ, with vocalists or chorus. Services and concerts. Repertoire on request. Michael Schuman, 198 Douglas Rd., Staten Island, NY 10304 (212) 448-0127

HARPSICHORDS

HARPSICHORDS, CLAVICHORDS, FORTEPI- anos. Custom instruments and kits. Write for free brochure. Zuckermann Harpsichords Inc., Box 121-D, Stonington, CT 06378.

HARPSICHORDS

HARPSICHORDS AFTER VARIOUS HISTORIC schools, Italian-type beside spinets, clavichords, also portable and traveling models available. Made-to-order or choose from already completed instruments. Brochure available. Paul Y. Irvin, Instrument Maker, 221 Glenview Rd., Glenview, IL 60025. (312) 998-9829

HARPSICHORD: FRENCH DOUBLE, 1976. DIS- position, 2X8, 1X4, peau de buffle, buff; transposing keyboard. Good condition. \$8,000. Kochanowsky, 1950 Cooley, #4311, Palo Alto, CA 94303. (415) 327-0843

YVES A. FEDER HARPSICHORDS, CUSTOM IN- struments and reconditioning work. Authorized Agent Zuckermann kits sold at factory direct prices. Assistance to kit builders. North Chestnut Hill, Killingworth, CT 06417.

HARPSICHORD, DOUBLE, FLEMISH, 63 KEYS each manual, Peau Stop, 6 years old, built by E.O. Witt, demensions: 38"x91", black, gold trim, red interior, mint condition. \$7500. Address L-4, THE DIAPASON.

MARGARET HOOD HARPSICHORDS, CLAVI- chords, early pianos, new, used and sometimes antique. Zuckermann kits and completed instruments. Two fortepianos ready this spring or summer. 580 West Cedar St., Platteville, WI 53818. (608) 348-6410

FLOWER YOUR HARPSICHORD SOUNDBOARD with authentic decorations. Ruckers-type birds, bees, flowers, \$35. Early 18th C. French, \$40. Full-size layout and complete instruction manual. Shirley Matthews, Box 401, South Street, Freeport, ME 04032.

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

HARPSICHORD AND ORGAN PLANS. SEND \$3 for illustrated catalog to: R.K. Lee, 3530 School Street, Watertown, MA 02172.

HARPSICHORD OWNERS. A FULL LINE OF AU- dio 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.

SCHNEIDER
ORGELBAU WERKSTATT, Inc.
New Instruments - Rebuilds
Tonal Alterations - Revoicing
Revoiced Classic Pipework -
Organ Maintenance
Workshops in Niantic & Kenney, Illinois
P.O. Box 382 Niantic, IL 62551
(217) 668-2412 944-2454

Robert Copeland
10134 BUCHANAN ROAD
PITTSBURGH, PA 15235
242-9266
Pipe Organ Repair - All Makes

SCHOENSTEIN & Co.
EST. 1877
SAN FRANCISCO
3101-20th Street · 94110 · (415) 647-5132
Mechanical and Electric-Pneumatic Actions

Parsons Organ Co. 1932 PENFIELD ROAD
PENFIELD, N.Y. 14526
(716) 586-0383
Est. 1914
PIPE ORGAN SERVICES New Organs Restorations

ANDOVER
Box 56 Methuen, Massachusetts 01844
Mechanical Action Specialists

BRUNZEMA ORGANS INC.
596 Glengarry Crescent South
Post Office Box 219
Fergus, Ontario Canada
N1M 2W8 (519) 843-5450

Casavant Freres
DISTRICT REPRESENTATIVE LIMITEE
MICHIGAN, INDIANA, WESTERN OHIO
COMPLETE PIPE ORGAN SERVICES
MICHAEL PERRAULT
P.O. BOX 7191
ANN ARBOR, MI 48107
TEL: (313) 994-4855

Jacques Stinkens **ZEIST**
Organ pipe makers B.V. Holland
Your personal wishes are in good hands

Schantz
ROBERT C. NEWTON
Northern California Representative
Sales and Service
518 Lorraine Avenue Telephone
San Jose, CA 95110 (408) 998-0455

JULIAN E. BULLEY
New Organs - Rebuilding
Service
SINCE 1906
1376 Harvard Blvd.—Dayton, Ohio 45406
513-276-2481

Organ advice from
EDWIN D. NORTHRUP
B.A., JUR. D.
2475 LEE BOULEVARD
CLEVELAND, OHIO 44118
TEL. (216) 932-4712

CYMBELSTERNS
are available again . . .
GEISLER & COMPANY
3629 Lyndale Place
Fort Worth, TX 76133

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

RAYMOND GARNER ASSOCIATES
Pipe Organ Builders and Craftsmen
P.O. Box 4478 Telephone
Crestline, CA 92325 (714) 338-3751

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

KIEFER TANNING CO.
240 FRONT • GRAND RAPIDS, MI. 49504
(616) 459-3401
IMPORTED AND DOMESTIC LEATHER

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

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.

Gress-Wiles ORGAN COMPANY, INC. WASHINGTON ROAD PRINCETON, NEW JERSEY 08540

HARPSICORDS

CLEARING HOUSE: HARPSICORD, CLAVICHORD, FORTEPIANO. National listing of instruments currently available for sale. SASE please. Glenn Giuttari, 9 Chestnut St., Rehoboth, MA 02769.

ZUCKERMANN ITALIAN VIRGINAL 1981, BUILT by Franciscan friars. Superb craftsmanship and tone. \$1800. Write: Brother Gregory, 333 E. Paulding Rd., Fort Wayne, IN 46816, or call after 3:30 EST (219) 744-3657.

HARPSICORD/ORGAN TUNER. SET ANY TEMPERAMENT automatically with the AccuTone tuner: Equal, Meantone, Kimberger, Werckmeister, etc. Carl Dudash Harpsichords, 11 Jewel St., Enfield, CT 06082. (203) 749-6800

BURTON HARPSICORDS, SPINETS, AND CLAVICHORDS—Professional instruments in kit form, from \$195. For brochure write Burton Harpsichords, 727 "R" St., P.O. Box 802222D, Lincoln, NE 68501.

HARPSICORDS, PEDALHARPSICORDS, ETC., semi-kits and completed instruments, brochure \$1. Or start from scratch. Catalog of parts, plans \$2. Instrument Workshop, 318-D N. 36, Seattle, WA 98103.

SPERRHAKE 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, Magnamusic, Sharon, CT 06069.

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.

FOR SALE—PIPE ORGANS

POSITIVE AND PORTATIVE ORGANS. WE MAKE instruments in the Baroque and Medieval traditions to your specification. For further information, please write: Paul F. Martin Organs, P.O. Box 6, Mansfield, Ontario, Canada, LON 1M0.

NOEL MANDER OFFERS MEDIEVAL PORTATIVES, £825. Two fine early nineteenth century chamber organs, £6000 and £9000 and one by Green, about 1700, £10,000. All ex. works. Those interested, please send five dollar bill. Noel Mander, St. Peter's Organ Works London E2, England

1948 MOLLER ORGAN, NINE RANKS, FIVE-year-old Trompette. All in beautiful condition. Can be played until mid-January. Send SASE for details to: Buch Organ Co., 1391 W. Main St. Ephrata, PA 17522.

1947 43-RANK MOLLER WITH 3-MANUAL DRAWKNOB console, in original installation. Mint condition, but needs some re-leathering. Offers over \$30,000 will be considered. Available January, 1983. Address L-6, THE DIAPASON

13-RANK TRACKER ORGAN FOR SALE, BUILT before the turn of the century. Organ will be totally refurbished. \$27,000. Pipe Organ Sales and Services, Inc. Box 908, Decatur, GA 30031.

WICKS 3-RANK, SELF-CONTAINED FREE standing chapel or home organ, unified to 21 registers. Diapason, Flute and String ranks. Console is attached, with roll top. Casework and mechanics in very good condition. \$3500. St. Charles Church, Box A, Grand Coteau, LA 70541. (318) 662-5279

2-MANUAL, 5-RANK MOLLER, CURRENTLY IN use. Buyer to Remove. \$4500 or best offer. St. Stephens Episcopal Church, 228 Halifax St. Petersburg, VA 23803. (804) 733-6228

FOR SALE—PIPE ORGANS

1955 ESTEY ORGAN PARTS RE- moved from working instrument: 3-rank Plein Jeu, 12-15-9, 183 spotted metal pipes; 2-rank Rauschquinte, 12th and 15th, 136 spotted metal pipes; 8' Hohlflute, wood, 68 pipes; 8' Open Diapason, 56 spotted metal pipes; all voiced on 4" wind pressure. Spencer Orgoblo blower, 1200 cfm at 5" pressure, 110/220 volt. 3 re-leathered reservoirs and 2 tremolos. Estey console, 2-manual, electromagnetic with pedal board, action recently re-leathered. Dark walnut finish. Matching bench. R.B. McKellar, St. Thaddeus Episcopal Church, 125 Pendleton St. Aiken, SC 29801. (803) 649-4913

2-MANUAL, 13-RANK ESTEY. GOOD CONDI- tion. Carefully removed from Masonic Temple. Set up in studio, complete. Asking \$5500. Contact: Gene Leis Studio, 2319 N. Sepulveda, Manhattan Beach, CA 90266. (213) 545-0079

PORTABLE 3-RANK TRACKER, NEW 1980, 1- manual, no pedals, divided stops, walnut case. Hendrickson Organ Co., St. Peter, MN 56082. (507) 931-4271

1915 HINNERS PIPE ORGAN, 13' HIGH, 10'3" wide, 8' front-to-back. Flaked oak, ornate pipes, plays fair. Single phase motor on pumps. \$5,000. 1940 Seeburg juke box, needs restoring, \$300. Includes service manual. Phone nights, late. No collect calls: (309) 347-3561

2-MANUAL AEOLIAN PLAYER PIPE ORGAN, opus 1311, 12 ranks A-440 pitch. Formerly owned by American Antiquarian Society. Condition, as new; crated, ready for shipment; ideal installation for residence or small church. Inquiries: Frank G. Kieran (714) 559-6005

FOR SALE—PIPE ORGANS

SPECIALIZING IN SMALL TRACKER ORGANS. Contact Dennis Klug, 3604 Waterfield Pkwy. Lake-land, FL 33801. (813) 665-9105

19th CENTURY DANISH PORTATIVE ORGAN, 2 ranks, 49-note manual, no pedal. Needs restoration. \$450. Meier, P.O. Box 2048, Woodland Park, CO 80863 (303) 687-6530

THEATRE ORGANS

WURLITZER, 3-MANUAL, 1936, 4 DIVISIONS, 21 ranks, original condition, all working, double-touch, horseshoe console. Detroit area. For specifications and information send SASE. Address L-5, THE DIAPASON.

REED ORGANS


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

REED ORGANS RECONDITIONED, REPLACE- ment reeds. Reasonable rates. Organs of all sizes for sale. Send stamped business envelope for catalogue of two-manual with pedal instruments. Ned Phoenix, Reed Organ Service, Box 3, Jamaica, VT 05343.

REPLACEMENT REEDS AVAILABLE FOR USE IN parlour reed organs. Send inquiry to: Paul W. Toelken, Box 5017, Prescott Valley, AZ 86312.

FOR SALE—ELECTRONIC ORGANS

RODGERS TRIO, MODEL 321, #31251, theatre organ. One year old, 3-manual with full 32-note pedalboard. Complete with separate ML-202 speaker cabinet, oak. \$13,500 Canadian. (416) 460-3492



HELLMUTH WOLFF
TRACKER ORGANS
1260 rue Tellier
Laval, Québec H7C 2H2

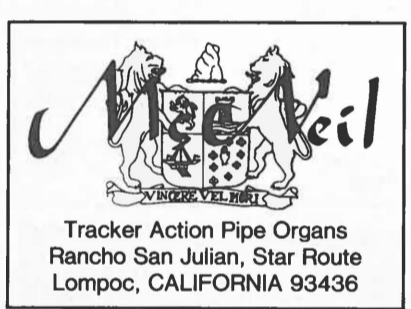
(305) 523-7247
WALTER A. GUZOWSKI
PIPE ORGAN SERVICE
Business Home
1121 E. Commercial Blvd. 1225 S.W. 4th Ct., Apt B
Ft. Lauderdale, Fla. 33334 Ft. Lauderdale, Fla. 33312

IT'S OUT!
OUR COMPLETE 68+ PAGE CATALOG
ILLUSTRATED WITH CURRENT PRICE DATA!
SEND \$4.25 TODAY
ARNDT ORGAN SUPPLY COMPANY
1018 LORENZ DRIVE - BOX 129
ANKENY, IOWA 50021

Study SACRED MUSIC at
LEBANON VALLEY COLLEGE
For A Brochure, Call or Write:
Dr. Pierce Getz/Dr. Timothy Albrecht
Lebanon Valley College
Annville, PA 17003
(717) 867-4411

REPAIRING TUNING ADDITIONS
R. W. KURTZ ORGAN CO.
CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING
P. O. Box 32, Woodstown, N. J. 08098 • 609 / 769-2883

BERKSHIRE ORGAN COMPANY INC.
68 SO. BOULEVARD, WEST SPRINGFIELD, MASSACHUSETTS
Area Code 413-734-3311, 736-1079
Member: American Institute of Organbuilders
International Society of Organbuilders



Keil
Tracker Action Pipe Organs
Rancho San Julian, Star Route
Lompoc, CALIFORNIA 93436

Delaware
DELAWARE ORGAN COMPANY, INC.
252 Fillmore Ave.
Tonawanda, New York 14150
(716) 692-7791
MEMBER A.P.O.B.A.

Casavant Frères Incorporated
a subsidiary of
CASAVANT FRERES LIMITEE
St. Hyacinthe, Quebec, Canada
Complete Pipe Organ Services
new organs rebuilding chimes maintenance
serving
Texas Oklahoma Arkansas Louisiana
offices in Plano and Houston
2512 Westridge Drive 3402 Blalock #3919
Plano, Texas 75075 (214) 422-7337 (713) 460-0119 Houston, Texas


— THE FULLY ACCEPTABLE ALTERNATIVE —
AOB ALONE provides an independently voiced and tuned generator in place of each pipe for natural warmth and chorus.
AOB ALONE provides note-by-note control of articulation, harmonic development, scaling, and tonal finishing of each voice.
AOB offers organs of uncompromising quality built to our standard or your fully custom specifications.
Associated Organ Builders
headquarters and manufacturing 3419 "C" ST. N.E. AUBURN, WA 98002 206/852-4866
sales and marketing 2921 S. 104TH ST. OMAHA, NE 68124 402/393-4747



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

MIDMER LOSH, INC.
ESTABLISHED 1860
PIPE ORGAN BUILDERS
35 Bethpage Road
Hicksville, New York 11801 (516) 681-1220

Goulding & Wood, Inc.
BUILDERS OF FINE ORGANS IN THE AMERICAN CLASSIC STYLE
INCORPORATING REMOTE-ACTION, SLIDER-PALLET WINDCHESTS.
Known for our renovation work, especially restoration of Aeolian-Skinner organs.
THE AMERICAN REPRESENTATIVE FOR J. W. WALKER & SONS LTD., ENGLAND
These superbly built, mechanical-action instruments of classical Anglo-American tonal design are best suited to the needs of most American congregations.
1506 East Richland Drive Bloomington, IN 47401 (812) 339-4843



Kimber-Allen, Inc.
Box 4058, C.R.S.
Johnson City, TN 37601
615-282-4473
Quality Organ Components

CLASSIFIED ADVERTISEMENTS

Replies to box numbers should be sent c/o The Diapason, 380 Northwest Highway, Des Plaines, IL 60016.

FOR SALE—ELECTRONIC ORGANS

CUSTOM BUILT ELECTRONIC ORGAN with impressive 3-manual drawknob console. 8 generators provide 63 speaking stops dispersed through 24 independent channels of amplification. Great and Swell divisions have 16' manual stops. One celeste stop on Choir and three celeste stops on Swell. Mixtures, reeds and complete principle choruses on each manual and in pedal. Pedal has two 32' stops. All speaking stops and couplers are controlled by over 90 drawknobs. Capture-type combination action for 40 pistons. 17 toe studs duplicate general and pedal combination pistons and reversible actions. Church will consider reasonable offers. For details please contact: St. John the Evangelist Episcopal Church, 226 W. Lexington Av., Elkhart, IN 46514. (219) 295-1725

3-MANUAL ALLEN, MODEL TC-6. COMBINATION action, couplers, custom Fanfare Trumpet. Good condition, currently in use. Buyer to remove early Spring, 1982. For further details: Jon Heiden, Falls Church Presbyterian Church, 225 E. Broad St., Falls Church, VA 22046. (703) 532-6518

95 ALLEN, CONN, BALDWIN AND HAMMOND Church organs, 400 grands, \$1000 and up. Victor, 300 NW 54th St., Miami FL 33127. (305) 751-7502

FOR SALE—MISCELLANEOUS

ORGAN PARTS FOR SALE IN THE CHICAGO area. Some treasures, some junk. Pick-up only, no shipping SASE for list. Address M-3, THE DIAPASON.

CHESTS, ELECTROPNEUMATIC: 9-RANK, #125; 5-rank, \$150; 6-rank (1 unit), \$150. Reservoirs: several sizes, \$75 each. 3-hp Spencer blower, 3-phase, 6" wind, \$225. 3-manual Resiner console, all electric, 44 tabs and full couplers, \$3500. Write: C. Allman, Box 167, Carlisle, MA 01741.

FOR SALE—MISCELLANEOUS

E. M. SKINNER PIPEWORK, INCLUDING OR-chestral Oboe, French horn, Tuba Mirabilis, Erzähler, Also some Giesecke and Stinkens pipes, over 80 ranks. Skinner chests and console also available. SASE for details and price list to: First United Church, 848 Lake St., Oak Park, IL 60302

USED PIPES, CHEST, CONSOLES AND MISCEL-laneous equipment in good condition. Write: Box 2061, Knoxville, TN 37901.

ORGAN PARTS FOR SALE: CHESTS, CON-sols, reservoirs, pipework, and many miscellaneous components. Send SASE with your inquiry stating your specific needs. Sorry, no list. Sold as-is, or rebuilt to your requirements. Address F-9, THE DIAPASON.

EXCESS INVENTORY THEATRE ORGAN PARTS. 3-manual Kimball horseshoe theatre console. Complete 9-rank Kimball string division from Stanley Theatre, Atlantic City, including Violins, Cellos, Muted Violas, Viola, in whole or part. Kimball reeds 16' Trumpet, 85 pipes; 8' Trumpet, 8' Euphone, 8' French Horn, 8' Saxophone, 8' Vox, Kimball 8' Solo Tibia, 15" wind. Kimball 16' Tuba. Wurlitzer 16' Tuba. Wurlitzer 8' Solo String and Celeste, 15" wind. Kimball Celeste (glock) 37-note. Wurlitzer xylophone. Kimball unit chests. Send for list. David Krall, 4218 Torrence Av., Hammond, In 46327.

TWO SPENCER ORGAN BLOWERS, EXCELLENT condition. 1. Cat. #7520, 2-hp, 1150 RPM, 1875 CFM, 3 1/2-inch pressure. 2. Cat. #7060, 3-hp, 1750 RPM, 2250 CFM, 4-inch pressure. Call Father Gosse-lin, (617) 396-0423.

PIPE ORGAN SALES AND SERVICE, INC. HAS A large selection of organ parts, high and low wind pressure. Send SASE for list of materials for sale. Box 908, Decatur, GA 30031.

FOR SALE—MISCELLANEOUS

REISNER 3-MANUAL DRAWKNOB CONSOLE, ebony finish. Never connected, in storage. Setter-board combination action. \$2,250. (216) 821-3875

2000 RARE DECO PIANOS AND ORGANS. 400 grands and church organs. Victor's 300 NW 54th St., Miami, FL 33127. (305) 751-7502.

SERVICES & SUPPLIES

TUNERS! THROW AWAY MESSY COTTON. USE all felt K D Kaps—the best aid for frustrating mixture tuning. Set of seven, \$10. K. D. Kaps, P.O. Box 223, Bolton, CT 06040.

ORGAN SERVICEMEN: WE WILL RECOVER Casavant and Skinner pouchboards, primary and off-set actions. Write: Burness Associates, P.O. Box 344, Glenside, PA 19038.

RECOVERING ANY TYPE OF POUCHESS, PNEU-matics, and primaries in leather. Reservoirs re-leathered also. Write: Eric Brugger Releathering Ser-vice, 1034 East 29th St. Erie, PA 16504

AUSTIN CONSOLES OF ANY SIZE OR VINTAGE bought, sold or modified by factory trained techni-cian. Auchincloss Service, P.O. Box 5262, Pough-keepsie, NY 12602. (914) 236-7154

NEW ORGAN PIPES EXCELLENT WORKMAN-ship and expertly voiced. Formerly supervisor of Aeolian-Skinner pipeshop. Hans Rother, German Or-gan Pipecraft, 34 Standard St., Mattapan, MA 02126

USED REVOICED CLASSIC PIPEWORK. VARI-ous registers offered for one-half price of new pipe-work. We will also revoice your romantic pipes on a time and materials basis. Contact: Schneider Orgel-bau, Box 382, Niantic, IL 62551. (217) 668-2412

SERVICES & SUPPLIES

SUPPLIES FOR THE ORGANBUILDER: PIPES (planed, polished, spotted, wood), slider chests, slid-er motors, pull-down magnets, slider seals, 4-6 month delivery on custom items. Also American Dis-tributor for Heissler supplies. For free catalog, con-tact: Dennis Klug, 3604 Waterfield Pkway., Lakeland, FL 33801. (813) 665-9105

CLASSIFIED ADVERTISEMENT RATES

Regular classified advertising is single para-graph "want ad" style. First line only of each ad in bold face capital type.

Display classified advertisements are set entirely in bold face type with the first line in capital letters and the addition of a ruled box (border) surrounding the advertisement.

Regular Classified, per word \$.30
Regular Classified minimum 5.00

Display Classified, per word40
Display Classified minimum 15.00

Additional to above charges:
Box Service (mail forwarding) 2.50
Billing charge to non-established accounts (per insertion) 2.00

Closing Date (Classified): the tenth (10th) of the month for the next month's issue (Jan. 10th for the Feb. issue).

Non-subscribers wanting single copies of issue in which advertisement appears should include \$2.00 per issue desired with pay-ment.

The Diapason reserves the right to desig-nate appropriate classification for advertise-ments, and to reject the insertion of advertising deemed inappropriate to this magazine.

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

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

ORGAN BUILDERS
L. W. BLACKINTON
and associates, inc.
380 FRONT ST.
EL CAJON, CA. 92020

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

Brandon  *England*
BY APPOINTMENT
TO HER MAJESTY QUEEN ELIZABETH II
PIPE ORGAN TUNERS AND BUILDERS
J. W. WALKER & SONS · L^{TD}
Mechanical Action Organs in the best English tradition.
American Representation
Goulding & Wood Telephone: (812) 339-4843

since 1845
Rieger
Rieger Organs
A-6858 Schwarzach Austria

KOPPEJAN
pipe organs
Tracker-organ builder
new organs and restoration
Chilliwack, B C
48223 Yale Rd E
Canada V2P 6H4 Phone (604) 792-1623

Walker
Organ Builders
1780 — 200 Years — 1980
Tradition and Progress
D-7157 Murrhardt-Hausen 10
Phone 07192/8006

VISSER-ROWLAND
713/688-7346
2033 JOHANNA B
HOUSTON 77055
Member
International Society of Organbuilders
Associated Pipe Organ Builders of
America

CREATIVE ORGAN BUILDING FOR ARTISTIC MUSICAL RESULTS
Greenwood Organ Company
P. O. BOX 18254, CHARLOTTE, N.C. 28218
"THREE GENERATIONS OF ORGAN BUILDING"

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

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

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.
Call collect (217-422-3247) for order acceptance or write
dii DECATUR
INSTRUMENTS
INCORPORATED
Decatur Instruments, 1014 E. Olive Street, Decatur, Illinois 62526.

Harris Organs

Pipe Organ Builders

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

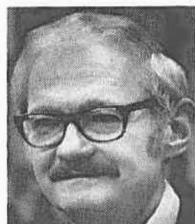
David C. Harris, Owner and Tonal Director • Member: International Society of Organ Builders, American Institute of Organ Builders • Inquiries are cordially invited.

Murtagh-McFarlane Artists, Inc.

3269 West 30th Street

Cleveland, Ohio 44109

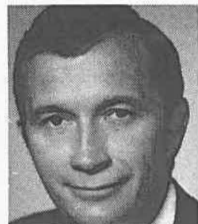
(216) 398-3990



David Craighead



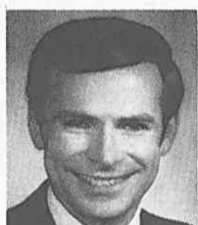
Catharine Crozier



Gerre Hancock



Judith Hancock



Clyde Holloway



Peter Hurford



Marilyn Keiser



Joan Lippincott



Marilyn Mason



James Moeser



Martin Neary



Simon Preston



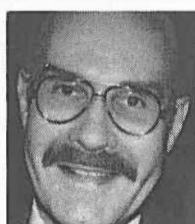
George Ritchie



Daniel Roth



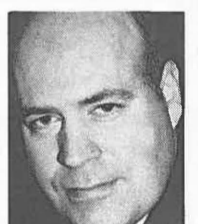
Donald Sutherland



Frederick Swann



Ladd Thomas



John Weaver



Heinz Wunderlich

European Artists Season 1981-82

October-May



Guy Bovet

February



Susan Landale

March
(limited)



Peter Planyavsky

DUO RECITALS

Phyllis Bryn-Julson, soprano — Donald Sutherland, organ

Marianne Weaver, flute — John Weaver, organ

Pierre D'Archangeau, violin — Marilyn Mason, organ/Harpsichord