

# THE DIAPASON

November, 1982



St. Simon's Episcopal Church  
Arlington Heights, Illinois

*Specification on page 2*

## In This Issue

A convincing performance of Liszt's "Ad Nos" rarely fails to produce a well-deserved applause. Whether this work is a part of your repertoire, or has been filed in your growing stack of "to learn" music, you should find John Eggert's article on the performance of this monumental work a helpful insight into the "Ad Nos."

Though not intended, Eggert's commentary on registration and articulation for this piece might be taken into consideration when preparing for the performance of other romantic organ music or (presuming an appropriate instrument) improvisation requiring splashes of orchestral color.

A bibliography hardly qualifies for "must read" material, but we hope that you will find Palmer Lowry's "Comprehensive Index of J.S. Bach Books in English" merits retention as useful reference material.

Restricted in scope by language, Lowry does not purport that this three-part index (to be concluded in next month's issue) is exhaustive of the subject, but rather he welcomes reader comment and additions, to the end that a reasonably complete listing of English language books on J.S. Bach might be readily available to students and researchers.

You may have noted that we are making some progress toward our goal of a timely production/delivery schedule of *The Diapason*. We appreciate the written and verbal support that has been extended by many of our readers who have patiently awaited each delayed issue. We are sympathetic and understanding of those whose patience with us has ended.

Please know that we are not ignoring our mail in this regard, but that a miniscule staff size (1 full-time, 2 part-time) precludes our ability to respond to various concerns of our readers regarding late delivery of *The Diapason*. The time which we would spend in answering letters is better allotted to the production of succeeding issues of this magazine—to the benefit of all our readers.

—David McCain

### Cover:

#### St. Simon's Episcopal Church, Arlington Heights, IL

Austin Organs, Inc. has recently installed their Opus 2654 in St. Simon's Episcopal Church, Arlington Heights, IL.

Comprised of 31 ranks on two manuals and pedal, the organ is situated at the front of a modern A-frame sanctuary. The Great and Swell are double-decked behind the instrument's facade, which consists of the Pedal 16' Principal and Great 8' Principal.

Console preparations have been made for the addition of manual and pedal stops for an antiphonal division.

GREAT	SWELL	PEDAL
8' Principal	8' Rohrflöte	32' Resultant
8' Bourdon	8' Gemshorn	16' Principal
8' Gemshorn (SW)	8' Gemshorn Celeste	16' Gedeckt
4' Octave	4' Praestant	8' Octave
4' Spitzflöte	4' Koppelflöte	8' Rohrflöte (SW)
2' Waldflöte	2' Octavin	4' Choralbass
IV Fourniture	1-1/3' Quint	III Mixture
8' Krummhorn	II Sesquialtera	16' Posaune
Chimes	III Plein Jeu	16' Fagotto (SW)
Cymbalstern	16' Fagotto	4' Krummhorn (GT)
	8' Trompette	
	4' Clarion	
	Tremolo	

## THE DIAPASON

A Scranton Gillette Publication

Seventy-third Year, No. 11, Whole No. 876  
Established in 1909

November, 1982  
ISSN 0012-2378

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

NOVEMBER, 1982

Editor

DAVID McCAIN

### FEATURES

Assistant Editor

WESLEY VOS

Liszt's "Ad Nos", A Guide for the Performer  
by John Eggert 4

Contributing Editors

LARRY PALMER  
Harpsichord

A Comprehensive Index of J.S. Bach Books in English  
by Palmer D. Lowry 8

JAMES McCRAY  
Choral Music

### REVIEWS

BRUCE GUSTAFSON  
Musicology

New Recordings 10

MARGO HALSTED  
Carillon

Music for Voices and Organ  
by James McCray 11

### CONFERENCE/CONVENTION REVIEWS

Prices:

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

American Musicological Society's 48th Annual Meeting  
Ann Faulkner 2

Presbyterian Association of Musicians 26th Annual Conference 14

Meantone Temperament: A "New" Horizon  
Barbara Owen 15

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.

### NEWS

Here & There 3, 6, 11

Recital Programs 21

NEW ORGANS 2, 3

CALENDAR 18

CLASSIFIED ADVERTISEMENTS 22

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.

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.

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

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.

## A Report of the American Musicological Society's 48th Annual Meeting

University of Michigan, Ann Arbor □ November 4-7, 1982

For organists the highlight of the American Musicological Society's Annual Meeting was Cecil Adkins' and Alis Dickinson's paper on Miniaturization in the Positive Organ: 1550-1750. Read by Professor Adkins of North Texas State University, it contained much interesting and practical information which could be used by organists faced with difficult performance practice decisions regarding the music of the Renaissance and Baroque. The audience was provided with a list of instruments, including stop-lists and the titles of the examples played upon each along with the registration used in that instance. Both continuo and organ solo examples were given.

The judicious use of slides and tapes made the presentation all the more remarkable. After several papers during which one was constantly distracted by the interpolation of "next slide, please," it was refreshing to see that his projectionist had been provided with a well-marked copy of the paper.

We tend to think of these tiny instruments as being built and used because of their portability. While ample evidence exists for that thesis, they had other advantages as well. Size and cost were chief among these. Private chapels, for instance, rarely had the space to accommodate either the physical size or the decibel level of a large instrument.

The basis of these organs was, of

course, the 4' foundation stop, often with the addition of a 2' flute or principal and a small mixture or quinte. One continuo example: Wolfgang Iten, *Aria—De SS.P.N. Benedicto*, for soprano, two violins and trumpet marine obbligato was played twice with a gedackt 8' and then a gedackt 4' registered on the continuo. The 4' version was especially delightful.

Professor Adkins had travelled extensively in researching this paper and had personally examined and played over thirty miniature positives.

Intrigued by what we had learned, many of us drove out to the University's North Campus and the Stearns Historical Musical Instrument Collection where we were able to see an organ similar to those Professor Adkins had described torn apart in the process of restoration.

Another must for organists was "Bach's Earliest Autograph," a paper read by Russell Stinson of the University of Chicago. It concerned Mus. MS autograph Bach P 488 which contains the two chorale preludes on "Wie schön leuchtet der Morgenstern" (BWV 739 and 764). After documenting his assertions that the disputed manuscript is indeed authentic, Stinson discussed the performance directions on the first chorale (BWV 739) and the problems they present to both performer and editor. These problems have led to many inaccuracies in modern editions. Interesting,

well-done and useful.

The days were full of the unexpected. Perusing the schedule of papers one afternoon, this writer discovered a choice between "Theory and Practice of Rhythmic Modes According to Al-Farabi," and "Debussy, Prophet and Seducer" (see what you missed?), "Louis Armstrong and King Oliver" and "Gardens into Music: An Eighteenth Century Progress." Not being able to fathom what possible connection could lie between gardens and music, my curiosity led me onward. Sadly mediocre in its composition and delivery, the paper was nonetheless noteworthy for other reasons. Presenting in a series of slides, the development of the "Romantic" in English landscape gardening, it forced one to review the elements of Romanticism outside of a musical context, thereby to return to our performances with a fresh outlook. How many of us, for instance, remember to keep the Romantic element of "surprise" in mind as we work out our registrations, etc.?

Next, to the sessions on Music and Liturgy. Here, again, a series of mind-stretchers. Having missed the aforementioned Al-Farabi, I arrived in time for an excellent presentation of "Historical Implications of Parallels in Contemporary Ethiopian Christian and Falasha Musical Traditions" by Kay Kaufman Shelemay of Columbia University. Ms. Shelemay presented much thought-provoking material on the complex cultural

interactions of two co-existing religious groups and their music.

For those involved in the preparation of performing editions the ground was especially fertile. The meeting opened with a consideration of some problems in the notation of English Medieval music by Peter Lefferts of the University of Chicago. Several other papers were given on historiographic issues such as scribal identification. Devotees of Medieval and Renaissance polyphony had their choice of no fewer than 14 papers plus many excellent performances.

Predictably, there was an entire afternoon given to the use of the computer as a research tool. A joint presentation of several scholars and technicians, it had two foci, 1) "the use of computers to make and edit music notation," and 2) "their use to store and retrieve such structured information as thematic catalogues and bibliographies," using both personal and large-sized computers.

In short, there is much at annual meetings of the American Musicological Society that ought to be of interest and concern to non-musicologists in their roles as performers, teachers, editors, arrangers, composers, conductors, etc., etc. All of us are constantly being forced to make musicological decisions. Meetings such as these are a much-needed weapon in our decision-making arsenal.

—Ann Faulkner

## New Organs



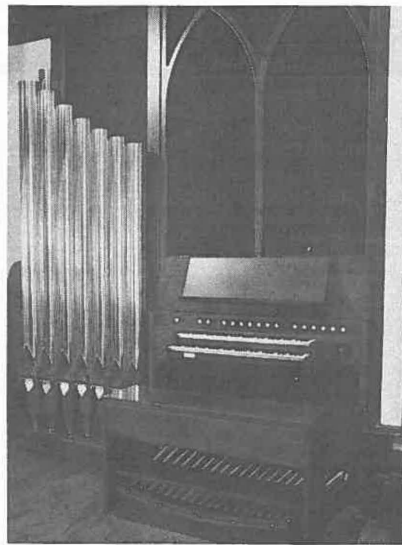
Hammes-Foxe Organs, Inc., Butler, WI has completed a 1-manual and pedal organ of 7 stops for St. John Lutheran Church, Phillips, WI. Key and stop action are mechanical. The oiled white oak case has basswood pipe shades and

A six rank, encased organ has been built for the Episcopal Church of St. John the Baptist, Capitola, CA by Schoenstein & Co. of San Francisco.

Tonally a one manual organ, this electric-pneumatic instrument is provided with a second, duplex, manual providing flexibility to the organ without resorting to unification.

The organ was dedicated in a recital performed by John Fenstermaker.

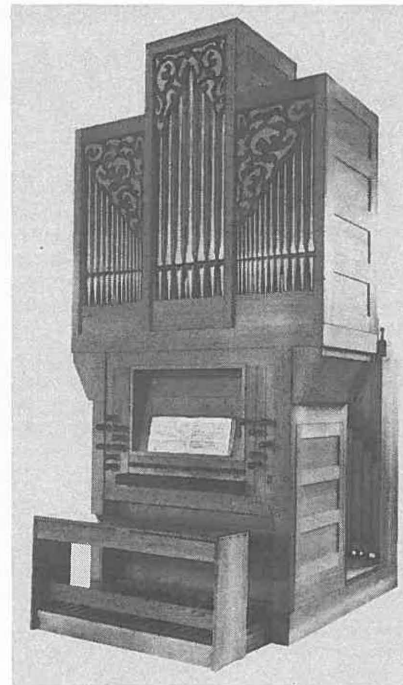
<b>MANUAL</b> (61 notes, expressive)	
8' Schöngedecki	61
8' Gemshorn (bass from above)	49
4' Blockflöte	61
1-1/3' Larigot (A.A.)	45
8' Hautbois	61
<b>DUPLIX MANUAL</b> (Upper)	
(Same as above)	
<b>PEDAL</b>	
16' Bordun	12
Coupler: Manual	
Coupler: Duplex Manual	



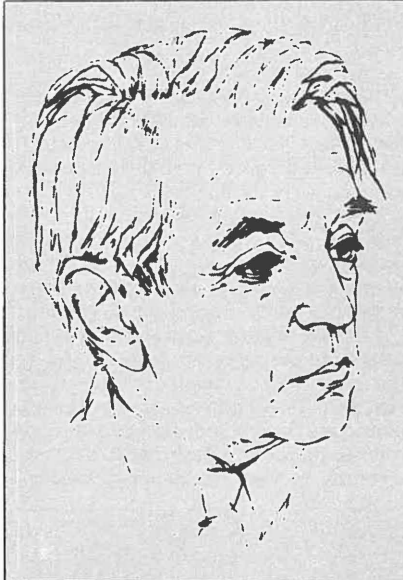
hand carved angels. Manual compass is 56 notes, pedal is 32 notes.

<b>MANUAL</b>	<b>PEDAL</b>
8' Rohrflöte	16' Subbass
4' Principal	Manual to Pedal coupler
4' Koppelflöte	
2' Blockflöte	
III Mixture (1')	
8' Schalmel (prepared)	

Gerhard Brunzema, Fergus, Ontario, Canada has built a mechanical action, 10 stop organ for St. James Lutheran Church, Winnipeg, Manitoba. Wind pressure is 55 mm. The case is natural white oak; keys are ebony with rosewood sharps. Divided stops (indicated B/Tr) can be adjusted to divide on either middle c or c#.



<b>MANUAL</b>	II Sesquialtera (Tr)
8' Hohflöte (B/Tr)	III Mixtur
8' Gedackt	8' Dutzian (B/Tr)
4' Praestant	
4' Rohrflöte (B/Tr)	<b>PEDAL</b>
2' Oktave	16' Subbass
2' Flöte (Tr)	Manual to Pedal



### Herbert Howells Celebrates 90th Birthday

Marking the occasion of the 90th birthday of composer **Herbert Howells**, a Celebration Luncheon was arranged by The Organ Club, Great Britain, in London during October. Speakers for the event included Simon Preston, Sir George Thalben-Ball and Jonathan Renner. The celebration concluded with Choral Evensong in St. Paul's Cathedral at which Christopher Dearnley played preludes and postludes by Howells, and the Cathedral Choir, directed by Barry Rose, sang the *Collegium Regale* Evening Canticles, and Howells' *St. Cecilia Anthem*.



**Wolfgang Rübsam**, Associate Professor of Church Music and Organ at Northwestern University, Evanston, IL, has recently been appointed Rockefeller Chapel Organist at The University of Chicago.

His many recordings, principally on the Philips and Musical Heritage Society labels, include the complete organ works of Bach, Alain, and Guilain, plus works by Mendelssohn, Reger, and Telemann. In addition he has made many recordings which are not yet released: the complete organ works of Buxtehude, Mendelssohn, and Franck, as well as other selected works.

Mr. Rübsam has studied organ with Robert Anderson, Helmut Walcha and Marie-Claire Alain. While serving as Rockefeller Chapel Organist, he will continue to play recitals, and teach at Northwestern.



**James W. Kosnik** has been appointed assistant professor at Old Dominion University, Norfolk, VA. Dr. Kosnik leaves the positions of chairman of the music department at Villa Maria College, Buffalo, NY and director of music at St. Joseph's Cathedral. He received the DMA from the Eastman School of Music, where he studied with Russell Saunders.

**Joanne Jasinski** has been appointed sub-organist at St. Paul's Cathedral, Buffalo, NY. She was formerly choir-master and organist at St. Paul's Roman Catholic Church, Kenmore. She studied at the State University of New York, Fredonia, and received the master's degree from the Conservatory of Music, University of Cincinnati. She has also studied in Vienna. In 1981 she won second place in the Chicago Club of Women Organists Competition.

## Here & There

### Appointments



**Jeffrey Lynn Walker** has been appointed director of music at St. David's (Radnor) Episcopal Church, Wayne, PA. He will supervise a four-choir program and a concert series.

Mr. Walker received the BMus from the Oberlin Conservatory, where he studied with David Boe, and the MMus from the Eastman School of Music, where he studied with David Craighhead. He was the 1980 winner of the National AGO Organ Playing Competition. This past summer he was a recitalist at the International Society for Music Education Conference in Bristol, England.



**Arthur Lawrence** has been appointed organist-choirmaster of the Church of the Good Shepherd (Episcopal) in New York City. The 1902 edifice was designed by Henry Vaughan, architect of the Washington Cathedral, as a chapel of the Church of the Incarnation; it became an independent parish in 1967 and today has an active music program. Mr. Lawrence was previously organist-choirmaster of St. Paul's Episcopal Church in La Porte, Indiana, and editor of *The Diapason*. He is currently associate editor of *The American Organist*.

**Bruce Neswick**, AAGO, has been appointed instructor in music and director of chapel music at General Theological Seminary, and Fellow in Church Music at Christ & St. Stephen's Parish (Episcopal), New York City. Both appointments are for the academic year 1982-83; the first covers the sabbatical leave of David Hurd.

Mr. Neswick holds the BM from Pacific Lutheran University and the MM from Yale University, where he served as organist and director of chapel music at the Divinity School. He was music co-editor of the Yale Divinity School hymnal, and presently serves as a continuing consultant to the Hymn Music Committee of the Standing Commission on Church Music of the Episcopal Church. He completed a two-year appointment as the first Apprentice in Church Music at Trinity Church, New



York City. His teachers have included Gerre Hancock, Robert Baker, David Dahl, and Margaret Irwin-Brandon.

More Here & There will be found on pages 6 and 11 ▶

# Liszt's "Ad Nos" A Guide for the Performer

The *Fantasy and Fugue on "Ad nos, ad salutarem undam"* is Franz Liszt's first and largest organ work, a work which Saint-Saëns called "the most extraordinary piece ever written for organ."<sup>1</sup> Joseph Bonnet was equally enthusiastic about the piece:

This prodigious work is of vast proportions; its duration is nearly half an hour, and yet the interest does not flag for a moment. Decorative splendor, robust architecture, passionate lyricism, profound meditation—everything combines to make this work a marvel of art and inspiration.<sup>2</sup>

Liszt himself called *Ad nos* one of his "least bad productions"<sup>3</sup> and reported to Joachim Raff in 1856:

Winterberger is scoring an extraordinary triumph by his organ playing in Holland, and played the "Prophet" and B-A-C-H Fugue before an audience of 2000 people with immense success.<sup>4</sup>

The work was premiered on Sept. 26, 1855 by Alexander Winterberger performing in the Merseburg Cathedral. The occasion marked the dedication of the new Ladegast organ in the cathedral.

Composed in 1850, *Ad nos* was published in 1852 by Breitkopf & Härtel as the last of four pieces called *Illustrations du Prophète*. All four works, the first three of which are for piano, are based on Giacomo Meyerbeer's grand opera *Le Prophète*, first performed in Paris in 1849. The setting of the opera is the bloody religious turmoil of the Netherlands in the 16th century. The plot is a complicated tale of treachery and violence around which Meyerbeer constructed a lavish five-act spectacle.

In writing the *Illustrations du Prophète*, Liszt's intention was to introduce Meyerbeer's new opera in Germany,<sup>5</sup> his original plan being to write three piano transcriptions of scenes from the opera. It was not until Liszt witnessed a performance of the opera in February

(measures 1-244), an Adagio (mm. 244-435), and a Fugue (mm. 494-765). This three-part form—which Liszt also used for the B-minor Piano Sonata, the A-minor Piano Concerto, and his symphonic poems—may be perceived as a continuous, mono-thematic instrumental cycle or as a sonata-movement form in which the development is replaced by the Adagio (see Table 1.)

Peter Schwarz demonstrates how each section of *Ad nos* can be described as an independent sonata-movement form.<sup>6</sup> The outline presented in Table 2 is based on Schwarz's analysis; the numbers in the last column indicate which segments of the chorale are used in the various sections.

The original edition of *Ad nos* was printed in such a way as to be playable on the organ, pedal piano, or piano four hands. The score is devoid of instructions for the organist regarding manual use and registration except for the indication "Tromba" at mm. 141 and 150. This lack of direction is one of many challenges facing the interpreter of *Ad nos*.

In order to register the piece, one must first consider the distinctive romantic attitude toward musical sound. In much Romantic music, sonority claims "a higher value in and of itself" than in Classical or Modern music.<sup>7</sup> Rey Longyear points to two elements in the Romantic ideal of sonority: euphony and color. The former was achieved not only through fullness of texture, but through the development and use of sympathetic media:

Media that could provide the ultimate in rich, full, euphonious sound reached a peak in Romantic music. The full, lush, rich euphony of Romantic music, whether seen in the multiplicity of eight-foot stops on the organ, the sustaining pedal to create fuller sounds in the piano, or the expansion of middle register sonorities in the orchestra, is one of the chief strands binding together the Romantic movement in music. . . .<sup>8</sup>

the organ and inventing such stops as the *clarinette*, *unda maris*, and *flûte harmonique*. The Romantic ideal of euphony was achieved by increasing the number of 8' stops and by decreasing the number and strength of upper octaves, mutations, and mixtures. The crescendo pedal, stop combination action, divisions under expression, and echo division all helped the Romantic organ approach the dynamic possibilities of the Romantic orchestra.

The Romantic organ of Germany and France developed in similar but distinctive ways. German organbuilders in the second half of the 19th century—Eberhard F. Walcker, Wilhelm Sauer, and Friedrich Ladegast—installed huge instruments in which manuals were differentiated by strength: I=ff, II=mf, and III=p. A reed chorus was usually placed only on the *Hauptwerk* (I) and in the Pedal.

In France, organ building was dominated by Aristide Cavaillé-Coll throughout the second half of the 19th century. The Cavaillé-Coll ideal is a perfectly balanced ensemble on each manual: the *Jeu de Fonds*, including principals, flutes, and strings 16' and 8' and Prestant 4'; and the *Jeu de Combinaison*, including upper octaves, mutations, mixtures, and reeds. The reed chorus in each division is brilliant and tends to dominate the full ensemble.

Whereas the third division in the German Romantic organ is dynamically weak, the Cavaillé-Coll *Récit* is capable of producing a rich, fiery sound. Solo reeds, found in abundance on the secondary manuals of the German Romantic organ, are a luxury on the French organs of this period. Unlike German builders, Cavaillé-Coll did not incorporate the crescendo pedal and stop combination action, but installed a system of vents that engaged or disengaged the *Jeu de Combinaison* of the various divisions by controlling the wind to these ensembles.

From the second half of the 17th century through the present, French organ composers have traditionally supplied registrations for their works. Terms used in Romantic and contemporary French organ works, such as *Fonds doux*, *Jeu d'anches*, and *Grand Choeur*, are clearly understood by students of the French school.

No such tradition exists in Germany. Most German organ composers of the Romantic period, such as Mendelssohn, Schumann, and Rheinberger, simply gave dynamic markings. In the preface to his organ sonatas, Mendelssohn gave the following correlations between dynamic level and registration:

ff=full organ  
f=full organ without the fullest stops  
p=combination of several 8' stops  
pp=a soft 8' stop alone  
Rheinberger suggested the following correlation between dynamic level and registration:  
ff=full organ  
f=full organ without mixtures  
mf=Principal 8', or 8' and 4' stops, or full second manual  
p=several soft stops  
pp=Salicional, or similar soft 8' stop alone  
ppp=softest 8' stop

Reger occasionally gave specific registration ideas, as in the *Fantasy on "Ein feste Burg,"* but was usually content to give pitch levels or verbal descriptions, such as "very dark."

Liszt gave very few registration suggestions in his organ works. He wrote at the beginning of *Ad nos*: "Die Orgel-Register müssen den Bezeichnungen gemäss (p, f, pp, ff) angewandt werden." ("The registration must take into consideration the signs—p, f, pp, ff.") Thus the performer is given freedom to orchestrate the work as long as the dynamic marks are reflected in the registration plan. This task must be taken seriously because the choice of tone col-

## Example 1

### The Chorale "Ad nos"



of 1850 at Dresden that he was inspired to write a fourth work. This work, for organ, was not to be a transcription but an original composition based on the chorale sung by three Anabaptists at the beginning of the third scene of Act I.

The chorale is an original tune by Meyerbeer and consists of two phrases, which for purposes of this article are subdivided and numbered (see Example 1).

This theme is the basis of a large three-part structure including a Fantasy

The increased size of the orchestra and the augmented use of instruments such as the French and English horns, the clarinets, and the harp gave composers the resources for fresh, new colors in orchestral writing, and the "bible of the new orchestral sonority," *Traité d'Instrumentation* by Berlioz, gave composers ideas for using the new resources.

A parallel development occurred in the organ world as organbuilders of the Romantic period provided a greater variety of colors—by increasing the size of

Table 1  
Ad nos as Instrumental Cycle and  
Sonata Movement Form

Measures	Key	Instrumental Cycle	Sonata Movement Form
1-244	C minor	First movement	Exposition
244-435	F# major	Slow Movement	Development
435-494		Transition	Transition
494-765	C minor	Finale	Recapitulation

Table 2  
Ad nos as Three Sonata Movement Forms

	Measure	Key	Chorale Segment
<i>Fantasy</i>			
<i>Exposition</i>			
First theme group	1	C minor	1,2
Second theme group	74	G minor	1,2
<i>Development</i>			
Retransition	132	G minor, A <sup>b</sup> major . . .	1,3
Recapitulation	175	D major, B minor	1,3
<i>Adagio</i>			
<i>Exposition</i>			
First theme group	244	F# major	1-4
Second theme group	301	C# major	1,3
Retransition	336	F# major/C# major	1,3
Recapitulation	359	F# major	1-3
<i>Fugue</i>			
<i>Exposition</i>			
First theme group--two statements of subject in C minor	494	C minor, G minor	1-4
Second theme group--two statements of subject in G minor			
<i>Development</i>			
Retransition	525	G minor, A <sup>b</sup> major . . .	1-4
Recapitulation	583	F# major, B minor	1,3
<i>Coda</i>			
Recapitulation	617	C minor	1-4
Coda	659	E <sup>b</sup> major, F minor	1,2
	677	B minor, B major C minor, C major	1-4

or for the performance of 19th-century organ works is of paramount importance to the overall effectiveness of the performance. The modern interpreter has the advantage of consulting the registration ideas of the various performers who have edited *Ad nos*, but it is essential to the Romantic ideal of interpretation that the performer draw heavily on his own imagination as well. The suggestions that follow should be understood as possibilities and are intended to stimulate, not restrict, the imagination of the performer.

The crescendo, an important and natural aspect of orchestral performance, is not easily achieved on the organ. Except for the continuous crescendo produced by the opening of the Swell, the organ can only give the illusion of continuous dynamic growth, an illusion created by the gradual addition of stops or groups of stops. This procedure is described by Hugo Riemann in his *Katechismus der Orgel*:

Firstly, in regard to manual stops, a soft flue stop can be gradually strengthened by the addition first of one, two, or three soft flue stops, all of them indeed at 8'. Only then will the Principal 8', then the Octave 4', then the Bourdon or Gedackt 16' be added. Further strengthening comes with a Quinte 2-2/3' (which belongs to the Principal 8'), then an 8' reed stop, then an Oktave 2'; all this with the exclusion where possible of further 8' and also 4' flutes. Finally, a mixture and then other available stops may be added.<sup>9</sup>

In addition to the opening of the Swell and the gradual addition of stops, the use of successively stronger divisions will create a crescendo. All three techniques are illustrated in the following registration plan designed to produce a crescendo in mm. 1-32.

- I=foundations, mixtures, II-I, III-I
- II=foundations, mixtures, III-II
- III=foundations, mixtures, reeds
- Pd=foundations 16', 8'

- Measure 1=III (closed)
- 4=add to pedal
- 6=II (III half-open)
- 10=add to pedal
- 13=I (III open)
- 17=full pedal, all couplers
- 22=add II reeds
- 27=add I reeds

The same procedure—utilizing successively stronger divisions, adding stops, and opening the Swell—may be used to create crescendos in mm. 58-70, 74-175, 435-47, 495-617, and 617-65. The opposite procedure may be used for a decrescendo in mm. 213-22.

The swell pedal by itself is useful especially for small-scale crescendos and may be used freely if the dynamic change is appropriate to the musical phrase. The original edition gives many suggestions for the use of the swell pedal, but there are opportunities for fur-

ther use (e.g., mm. 34-58 and 252-62).

As if scoring the work for orchestra, the organist ought to take full advantage of the various tone colors of the instrument being used. At certain points, the organist may want to exploit an unusual color for its own sake (e.g., a flute 4' with tremulant at m. 244). At other points, quick manual or registration changes can produce an interesting exchange. Mm. 292-300, for example, played with the following manual changes, provide an opportunity to display the flutes from three divisions:

- m. 292=on I
- mm. 295=at e-flat, r.h. on II
- mm. 296=at b-flat, l.h. on II
- mm. 297=at e-flat, r.h. on III
- mm. 298=at b-flat, l.h. on III

Changes of color may also be used to help communicate a clearer impression of form. M. 74, for instance, marks the beginning of the 2nd theme group in G minor and could be highlighted by the use of a new registration.

There are several possibilities for solo-accompaniment registrations in the Adagio (e.g., mm. 301-36, 337-46, 375-92, and 414-26). Solo flutes, solo reeds, and mutation combinations may be used against flute or string accompaniments.

In the Fantasy (mm. 1-244) and Fugue, both hands normally play on one manual. Mm. 98-99, 102-3, 106-7, and 112-15, however, seem to require two manuals, and mm. 34-35, 55-58, 231-44, and 659-76 suggest the possibility of using two manuals. In addition, there are several points at which the pedal line is thematic and needs to be heard clearly in relation to the accompanimental manual parts (e.g., mm. 120-29).

Arpeggios, broken chords, octaves, broken octaves, and block chords—textures typical of piano composition—abound in *Ad nos* and present some performance problems. Arpeggios and broken chords sound best on the organ when played with an exaggerated legato—a technique that Liszt prescribed with the term "tutti tenuti" at mm. 120 and 602 and the term "tenuti" at m. 301.

When playing block chords, it is important to realize that slurs as used in *Ad nos* are not intended to indicate legato performance, but may simply be intended to bring together notes into visually and aurally recognized groups. A useful technique is to play the melody line legato (it may occur in both hands) and the rest of the chord detached (e.g., mm. 132-37). Some full-textured chords seem to require performance as legato as possible (e.g., mm. 279-91) while others might be played completely detached without destroying the phrase. Liszt gives a few indications for touch and articulation, but, in general, the matter is left to the performer's judgment.

Example 2: mm 92-95

John Eggert, assistant professor of music at Concordia College, St. Paul, MN and minister of music and worship at Jehovah Lutheran Church, St. Paul, is a graduate of Concordia College, Seward, NE, Northwestern University, and the University of Iowa, where he earned his doctorate in organ performance and pedagogy.

A generous amount of rubato is essential for a captivating and inspiring performance of *Ad nos*. Following is Liszt's own description of rhythmic flexibility and its relation to phrasing:

may I be permitted to remark that I wish to avoid as far as possible that mechanical kind of playing which meticulously adhering to the meter, splits up the performance by perpetually emphasizing the strong and weak beats, which mode of playing is, however, still customary in some places. I acknowledge only that kind of periodic style of execution which emphasizes the essential accents and displays the nuances of the music by means of melodic and rhythmic shaping.<sup>10</sup>

Liszt gives the tempo indications at the beginning of many sections of *Ad nos*. Twice, in mm. 74-141 and 495-617, the tempo indications suggest a large-scale accelerando, the effect of which may be optimized by increasing the tempo continuously.

The piano secondo part may be played with the pedal in two places: mm. 92-95 and 477-85. Both passages are manageable with the feet and add to the effectiveness of the performance; the first, because the theme is more clearly stated, and the second, because the excitement created by the manual 16th-note figuration is continued in the pedal (see Ex. 2 & 3).

Any further modifications of the score should be considered carefully, the goal of such modifications always being a more effective communication of Liszt's intentions. Exercise of the performer's imagination must, as always, serve the goals of the composer as

expressed in his score. One cannot argue that, in the case of Liszt, the performer or editor is free to make wholesale modifications in the score because Liszt, being a virtuoso at the piano, not at the organ, did not understand how to write idiomatically for the organ. Although he received no formal organ instruction and played the organ publicly only twice, his mastery of the instrument and grasp of its potential cannot be contested. As a young man, Liszt improvised for a group of friends at St. Nicholas Church in Fribourg and inspired one of those present, Adophe Pictet, to write the following account:

An Adagio began of a gloomy, severe character. Undecided, sombre modulations followed, interlaced with a series of dissonances and winding like mist with mist. From time to time more decided forms arose, as if seeking embodiment and light...

When the suspense had reached its highest point, the introduction ended, and a serious, decided theme, like a maxim of classic wisdom, began: . . . To this earnest, solemn theme was added, as a contrast, a second, quick and brilliant, that, while the first resembled rather monotonous greatness, seemed fitted for every change and transformation. . . .

And now began a peculiar contest between the two. Boldly the lighter there seized his earnest antagonist, and displayed all the elfish tricks of art, playfully dancing around him to allure him from his regular course into the abysses of dissonance. . . . At last, summoning all their powers the two themes intertwine; complainings, cries of pain, strange sounds arose from the struggle; . . . But the end of the contest was quite different. The first

To Page 17 ▶

Example 3: mm 475-488

# Here & There



Jonathan Rennert at the organ of The Royal Albert Hall, London.

Jonathan Rennert has been serving a five-month appointment as Musician in Residence at Grace Cathedral, San Francisco, during the sabbatical absence of the cathedral's Canon organist and choirmaster, John Fenstermaker. Mr. Rennert is a past Organ Scholar under George Guest at St. John's College, Cambridge, and is presently director of music of St. Michael Cornhill in London, England from which he is currently on leave of absence.

At Grace Cathedral he is working with John Renke, the assistant organist and choirmaster.

John Weaver was soloist at Alice Tully Hall, New York City, on Oct. 24, 25, and 26 in the *Concerto in G Minor*, Op.4, No. 3 of Handel.

Samuel Porter, University of Mississippi, Oxford will play the complete organ works of Cesar Franck in three recitals at the First Presbyterian Church, Greenville, MS. Dec. 5: Fantasia in A major; Prelude, Fugue & Variation; Priere; Final in B-flat major. Dec. 6: Fantasia in C major; Pastorale in E; Cantabile; Pièce Héroïque; Grande Pièce Symphonique. Dec. 7: The Three Chorales.



Arno Schoenstedt played several concerts in California in October. He performed on the new tracker instrument at Schoenberg Annex, UCLA, opened the concert series for the Pasadena Presbyterian Church, and played recitals in San Francisco, Sacramento, and Long Beach.

James Moeser was a featured organist on the October, 1982 International Organ Concert Series, inaugurating the second season of the large new Metzler organ at the Johanneskirche in Freiburg, Germany. Mr. Moeser was the only American organist on the series which also presented Marie-Claire Alain, Bernhard Mark, Gustav Leonhardt, Robert Benjamin Hofstetter, Antoine Silbetin-Blanc, and Luigi Tagliavini.

Moeser also performed in West Berlin at the Kirche zum Heilsbrunnen, the church where he performed twenty years earlier as a Fulbright student of Michael Schneider at the Berliner Hochschule für Musik.

While in Europe, Moeser made tapes for a new radio series that he is now producing in conjunction with the University of Kansas Public Radio Station, KANU-FM. The series is to be released to National Public Radio later in the season.

The Flanders Festival Bruges, 1983, has been announced for July 29-August 13. The event will include the seventh International Harpsichord Competition and the First Mozart Fortepiano Competition. For details write: Tourist Office, Market 30, B-8000 Bruges/Belgium.

Lady Susi Jeans played a recital of organ and clavichord music at the Slots Kirke in Helsingor, Sweden in May to celebrate the 400th anniversary of the founding of the church as well as the restoration of the 1843 Marcussen & Reuter organ. In a second recital Lady Jeans appeared with the Town and Country Consort in music composed during the reigns of English monarchs married to Danish royalties. In addition to soprano and countertenor, instruments heard included baroque violin, flute, baroque oboe, recorder, bass viol, lute, and harpsichord.

The Boxhill Music Festival, which in past years has taken place at Cleveland Lodge, Dorking, under the sponsorship of Lady Susi Jeans, was held in June at Mickleham Village Hall. Marilyn Mason and Michele Johns appeared in a program of solos and duets for organ. The Sine Nomine Singers were heard in a performance of Bach's *Missa Brevis* in G Minor. Laurence Jenkins conducted an orchestral concert featuring Haydn, Mozart, and Schubert.



Wesley Parrott was one of four finalists in interpretation at the 1982 Concours International d'Orgue, Grand Prix de Chartres. There were approximately 68 contestants in the first round, representing Europe and North America. After two elimination rounds, four candidates were chosen for the interpretation finals and three for the improvisation finals. All seven finalists were heard in a public recital at Chartres Cathedral on Sept. 19.

David R. Davidson, national president of the American Guild of English Handbell Ringers, will be featured in a handbell festival at the First United Methodist Church, Big Spring, TX on April 22-23. Included in this event will be a workshop for directors, massed rehearsals, solo ringing, and group performances. Write: Charles B. Parham, Jr., First United Methodist Church, BOX 1229, Big Spring, TX 79720.

The hymnology collection of Keith C. Clark, comprising some 9,000 volumes, has been acquired by CBN University Library, Virginia Beach, VA. The collection includes a wide variety of hymnals, psalters, tune-books, and books on hymnody and church music. A general idea of the scope of the collection can be gained by reading Mr. Clark's *A Selective Bibliography for the Study of Hymns*, Springfield, Ohio: The Hymn Society of America, 1980. It is anticipated that processing of the collection will be completed to coincide with the opening of the new library building in early 1984. Until then, limited reference may be arranged through Miss Lois Lehman, Dean of Libraries, CBN University, Virginia Beach, VA. 23463.

## 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 8 1/2 x 11 inches). For more information please complete and mail the coupon below.

### ARTICLE REPRINT SERVICE

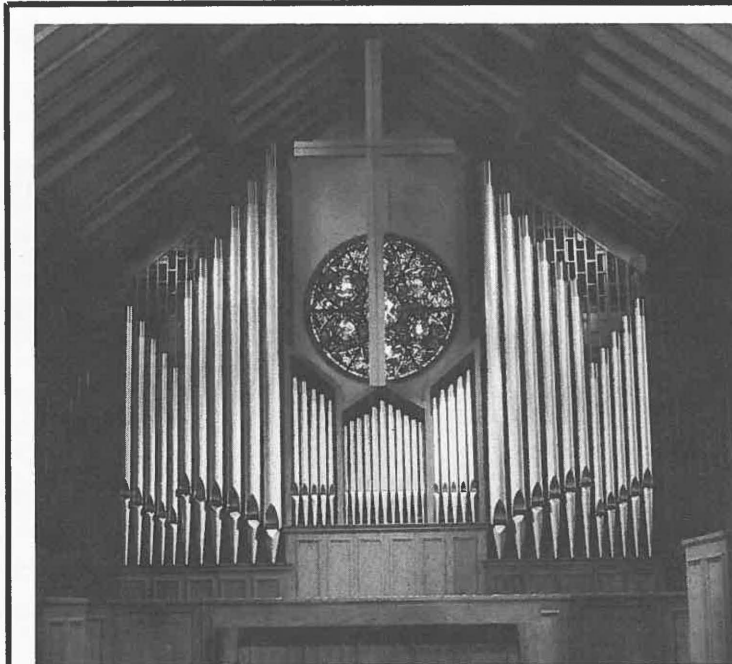
University Microfilms International

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



**FALLS CHURCH PRESBYTERIAN CHURCH**  
 Falls Church, Virginia  
**THE WICKS ORGAN COMPANY**  
 HIGHLAND, ILLINOIS 62249  
 Pipe Organ Craftsmen Since 1906

**THIS 42-RANK organ is now installed and in use.**

GREAT		CHOIR	
16'	Rohrbordun	8'	Holzgedeckt
8'	Principal	8'	Erzähler
8'	Rohrflöte	8'	Erzähler
4'	Octave		Celeste
4'	Spitzflöte	4'	Nachthorn
2 1/2'	Nazard	2'	Principal
2'	Fifteenth	1 1/2'	Larigot
2'	Blockflöte	III	Zymbel
1 3/4'	Tierce	8'	Cromhorne
IV	Mixture	8'	Trompette
8'	Trompette		Harmonique
	Harmonique		Tremulant
	Chimes (prep.)		
	Zimbelstern		
			<b>PEDAL</b>
		32'	Untersatz
		16'	Principal
		16'	Subbass
		16'	Rohrbordun
		8'	Octave
		8'	Gedecktbas
		4'	Choralbas
		4'	Gedecktlöte
III-IV	Plein Jeu	III	Mixture
16'	Basson-Hautbois	16'	Trombone
8'	Trompette	16'	Basson
8'	Hautbois	8'	Trumpet
4'	Clairon	8'	Cromhorne
	Tremulant	4'	Hautbois

# In Concert:

**ORCHESTRE DE PARIS**  
—  
"ELIAS"  
de MENDELSSOHN  
à GATHEDRAL de NOTRE DAME  
—  
SEIJI OZAWA,  
directeur  
MAY 12 & 13, 1982

**BERLIN PHILHARMONIC**  
HERBERT von KARAJAN  
—  
CONCERT à THEATRE du CHATELAIS  
—  
**PARIS**  
JUNE 14 & 15, 1982

**WORLD YOUTH SYMPHONY ORCHESTRA**  
—  
**SAINT SÄENS ORGAN symphony**  
—  
INTERLOCHEN MICHIGAN  
JULY 4, 1982



**Allen** **ORGAN COMPANY**®

...for sound reasons  
Macungie, Pennsylvania 18062  
(215) 966-2202  
COPYRIGHT © 1982

The Johann Sebastian Bach scholar, devotee or casual investigator soon learns that, unless he is bilingual, any in-depth investigation he may envision will be severely handicapped because of the Language Barrier. The impact of the handicap turns into frustration when he realizes the *language barrier* is, indeed, an almost insurmountable *information barrier*.

Although not nationalistically prejudiced, he looks with jaundiced eye at the accumulated Bach history and research generated in the German language. He realizes full well that, for the most part, the material is only available through German sources, and, even if acquired, will be almost totally unintelligible to him. He looks with envy when he turns to Wolfgang Schneider's "thematisch-systematisches," that colossal organizational effort that so effectively developed the German Bach research data base in the mid 1900's. His frustration is compounded when he casts about for a comparable information source in his native tongue, only to find "there is none."

The net effect of this "State of the Art" is that the Bach investigator finds himself reduced to starting from "ground zero" in almost every Bach project he may undertake. Every phase of inquiry means spending inordinate amounts of time just to locate the basics.



## A Comprehensive Index of J. S. BACH BOOKS IN ENGLISH

by Palmer D. Lowry

There is little wonder then, that in effect, many Bach books in English are "Books About Bach Books," and with few exceptions, articles originating in English, rely so heavily on the "Old Reliabilities" (Folker, Spitta, Schweitzer, Terry, etc.), or quote inaccessible foreign language references as biographical material?

But, you say, if the above is a valid analysis of the situation, "What is the English-Bach-Data-Base?"; "What is the English-Bach-Heritage?"

As a partial solution to the problem, we present the following index of "Books in English on Johann Sebastian Bach."

In preparing the index, the original objective was: "Prepare a definitive index of ALL books on Johann Sebastian Bach ever published or translated into the English language."

Soon after the study was begun, it became apparent the objective would be difficult to realize. It seemed there was no place to start, no direction to take, no means by which to travel, and, most importantly, no way to be assured the destination had been reached. In a word, no existing model could be located that could be followed and/or updated.

As a consequence, the *modus-operandi* was simple: "Follow every lead, search page by page." Effective, but woefully time consuming. In the end, almost 400 bibliographies, book reviews, library card catalogs and shelves were searched and tabulated.

In reviewing the results, it was "discovered" some of the "sources" were not reliable. Some titles listed as "Books on Bach" were in no way related to Bach, or even music. In other instances, the "Books" contained only chapters or segments pertinent to our study. It, therefore, became necessary to personally examine EACH reference to determine its validity. Further, due to the ambiguity of terminology, the term "Book" had to be defined.

As to the index being definitive, it must be admitted, the original objective has not been met—and may never be. Reality dictates that "lurking in the wings,

somewhere out there," is an out-of-print, a privately-printed, or a recently printed book that seems to be forever surfacing.

A "decision of practicality" therefore had to be made.

The index, in its present state of development, is comprehensive and should be shared. In its present state, it can become a useful research tool and form the basis for minor corrections and additions. It is a step forward in organizing our English language Bach heritage.

### Format and Parameters

The term "Book" is to be construed as "a separate publication entity, not a part of a series, originated in or translated into English."

The index is in three sections:

**Index No. 1:** "Books on Bach"—exclusively relating to J. S. Bach, his life, works and art; 152 titles are listed.

**Index No. 2:** "Books" covering (1) a variety of background information such as comparison with other musicians; and (2) book segments related to Bach's life works and art; 117 titles are listed.

**Index No. 3:** "Books" as yet unobtainable for verification; 17 titles are listed.

Indexes No. 1 and No. 2 are arranged alphabetically by authors within related subject categories.

It should be noted: Books are listed regardless of their depth of subject content. The areas of interest range from "Stories about Bach for Children," to highly involved analytical treatises of Bach's compositional techniques.

As stated above, it is freely admitted the index is not complete. Corrections and additions will be gladly received. It is hoped these may, in turn, be shared at a later date.

### Index No. 1 BOOKS ON BACH

#### I. Aspects on Life and Works

Scheide, Wm. H. *Johann Sebastian Bach as a Biblical Interpreter*. Princeton Theological Seminary. Princeton Pamphlets #8, 1952, 40 pages.

Schrade, Leo. *Bach, the Conflict Between the Sacred and the Secular*. New York: Merlin Press, 1954. 135 pp. Reprint: De Capo Press, 1973. 135 pp.

Wesley, Eliza (ed.). *Samuel Wesley's Famous Bach Letters*. London: Hinrichsen, 1957. 60 pp.

### ABOUT THE COMPILER

Palmer D. Lowry is a retired business executive. Prior to his business endeavors, he received his undergraduate degree in Piano and Organ from Drake University and his MM degree from the University of Iowa, and taught instrumental music in the secondary schools.

Currently, he has an avid interest in Bach, is the founder of the J. S. Bach Foundation, has accumulated one of the largest Bach libraries in the Midwest, and is organist for the Iowa Methodist Medical Center in Des Moines, Iowa.

He was the featured speaker at the recently held Southwest Iowa Bach Festival.



## II. Children's Stories

- Deucher, Sybil and Wheeler, Opal. (See Wheeler.)  
Holst, Imogene. *Bach*. Thomas Y. Crowell, 1965. 94 pp.  
Upton, George P. *Johann Sebastian Bach, Life Stories for Young People, Translated from the German of Ludwig Ziemssen*. A. C. McClurg & Co., 1905. 133 pp.  
Wheeler, Opal and Sybil Deucher. *Sebastian Bach, The Boy from Thuringia*. E. B. Dutton & Co., 1937. 126 pp.  
Ziemssen, Ludwig. *Johann Sebastian Bach*. (See Upton, George P.)

## III. Chorales

- Baroni, Mario and Carlo Jacoboni. *Proposal for a Grammar of Melody—The Bach Chorales*. Les Presses de L'Université de Montreal, 1978. 155 pp.  
Brooks, Richard and Gerald Warfield. *Layer Dictation, A New Approach to the Bach Chorales*. Longman, Inc., New York, 1978. 205 pp.  
Drinker, Henry S. *Texts of the Choral Works of J. S. Bach in English Translations*. 4 Vols. New York: Association of American Choruses, 1942.  
Drinker, Henry S. *The 389 Chorales of J. S. Bach With English Texts*. New York: Association of American Choruses, 1944.  
Drinker, Henry S. *The Bach Chorale Texts in English Translations and Melodic Index*. New York: Association of American Colleges. n.d. 105 pp.  
Mainous, Frank D. and Ottman, Robert W. *The 371 Chorales of Johann Sebastian Bach*. Holt, Rinehart and Winston, 1966. 366 pp.  
Terry, C.S. *Bach's Chorals*. Oxford University Press, 1915-21. 3 Volumes, 70, 620, 360 pp.  
Terry, C.S. *Bach's Four-Part Chorals*. Oxford University Press, 1929. 539 pp.  
Warfield, Gerald (see Brooks, Richard).  
Wilson, A. W. *The Chorales—Their Origin and Influence*. London: Faith Press, 1920. 77 pp.

## IV. Commentary on Works

- Carrell, Norman. *Back the Borrower*. Allen & Unwin, 1967. 396 pp.  
David, Hans Theodor. *J. S. Bach's Musical Offering: History, Interpretation and Analysis*. G. Schirmer, 1945; Dover, 1972. 190 pp.  
Drinker, Henry S. *Bach's Use of Slurs in Recitative Secco*. Marion, Pennsylvania: Henry S. Drinker, 1946. 42 pp.  
Geiringer, Karl. *Symbolism in the Music of Bach*. Library of Congress, Washington, D.C., 1956. 16 pp.  
Mann, Williams. *Introduction to the Music of Johann Sebastian Bach*. London: Dennis Dobson, Ltd., 1950. 76 pp.  
Peysner, Herbert F. *Johann Sebastian Bach and a Few of His Major Works*. New York, 1945. 47 pp.  
Rothschild, Fritz. *Stress and Movement in the Works of Bach*. London: Adam and Charles Black, 1966.  
Rubin, Augusta. *J. S. Bach, The Modern Composer*. Crescendo Publishing Company, 1976. 358 pp.  
Taylor, Sedley. *The Life of J. S. Bach in Relation to His Works as a Church Musician and Composer*. Cambridge, 1897.  
Terry, C. S. *The Music of Bach—An Introduction*. Oxford University Press, 1933; Dover Publications, 1963. 104 pp.  
Tureck, Rosalyn. *An Introduction to the Performance of Bach*. 3 vols. in 1. Oxford University Press, 1960.

## V. Index

- Boyd, Charles Newell. *The Bach Library in Berea, Ohio*. Reprinted from "The Diapason," February 1, 1937. Pittsburgh: Charles Newell Boyd, 1937. 12 pp.  
Broder, Nathan. *The Collector's Bach*. Lippincott, 1958. 192 pp.  
Marek, George. *Bach on Records*. The Four Corners, 1942. 94 pp.  
McAll, May Deforest. *Melodic Index of the Works of Johann Sebastian Bach*. C. F. Peters, 1962. 138 pp.  
Robertson, Alec. *Bach, A Biography, With a Survey of Books, Editions and Recordings*. London: Linnnet Books, 1977. 140 pp.  
Whaples, Miriam K. *Bach Aria Index*. Ann Arbor: Music Library Assn., 1971. (MLA Index Series, II). 88 pp.

## VI. Instrumental

- Carrell, Norman. *Bach's Brandenburg Concertos*. Allen & Unwin, 1963. 130 pp.  
Efrati, Richard R. *Treatise on the Execution and Interpretation of the Sonatas and Partitas for Solo Violin and the Suites for Cello by Johann Sebastian Bach*. Trans. Harry Lyth. Atlantis, 1979. 280 pp.  
Fuller-Maitland, J. A. *The Brandenburg Concertos*. Oxford University Press, 1950. 47 pp.  
Riemenschneider, Albert. *The Use of Flutes in the Works of J. S. Bach*. Washington, D.C.: Library of Congress, 1950. 23 pp.  
Terry, C. S. *Bach's Orchestra*. Oxford University Press, 1958. 250 pp.

## VII. Keyboard

- Bodky, E. *The Interpretation of Bach's Keyboard Works*. Harvard University Press, 1960. 421 pp.  
Briskier, Arthur. *A New Approach to Piano Transcriptions of Johann Sebastian Bach*. New York: Fischer, 1958. 48 pp.  
Fuller-Maitland, J. A. *The 48 Bach's Well Tempered Clavichord*. 2 vols. Oxford University Press, 1948. Vol. 1, 38 pp; Vol. 2, 38 pp.  
Fuller-Maitland, J. A. *The Keyboard Suites*. Oxford and London, 1925. Revised, 1945. 74 pp.  
Gray, Cecil. *The Forty-eight Preludes and Fugues of J. S. Bach*. Oxford University Press, 1938; Fourth Impression, 1965. 146 pp.  
Iliffe, Frederick. *The Forty-eight Preludes and Fugues of J. S. Bach Analyzed*. Novello, 1957. 83 pp.  
Keller, Herman. *The Well-Tempered Clavier by Johann Sebastian Bach*. Translated Leigh Gerdine. W. W. Norton, 1976. 207 pp.  
MacPherson, Stewart. *A Commentary on Book I of the Forty-Eight Preludes and Fugues of Johann Sebastian Bach*. Novello, 1933. 107 pp.  
MacPherson, Stewart. *A Commentary on Book II of the Forty-Eight Preludes and Fugues of Johann Sebastian Bach*. Novello, 1937 (?). 79 pp. (Novello's Music Primer and Educational Series.)  
Newman, William S. *Styles and Touches in Bach's Keyboard Music*. Chicago: Summy, 1956. 11 pp. (Summy Piano Teaching Pamphlet, Series 8.)  
Prout, Ebenezer. *Analysis of J. S. Bach's Forty-Eight Fugues*. London: Edwin Ashdown, 1910. 90 pp.

- Riemann, H. *Analysis of J. S. Bach's "Wohltemperiertes Clavier"*. Trans. J. S. Shedlock. London: Augener Ltd. 2 vols. 210 pp.  
Rothschild, Fritz. *A Handbook to the Performance of the 48 Preludes and Fugues of J. S. Bach*. Book I: 1-24. London: Black, 1955. 78 pp.  
Shultz, Robert R. *The Pianists Interpretation of Bach*. Des Moines: Drake University, 1970. 81 pp.  
Sampson, Brook. *A Digest of the Analyses of J. S. Bach's Forty-Eight Fugues from The Well-Tempered Clavier*. London: Vincent Music Co., 1905-7. 5 sections. 404 pp.  
Sampson, Brook. *Outline Analysis of Each of J. S. Bach's Forty-Eight Fugues (in the Well-Tempered Clavier)*. London: Vincent Music Co. 404 pp.  
Wilkinson, C. W. *How to Play Bach's 48 Preludes and Fugues*. London: William Reeves, 1939. 135 pp.

## VIII. Life and Times—Biographies

- Bitter, K. H. *The Life of J. Sebastian Bach*. An abridged translation from the German by Janet E. Kay Shuttleworth. London: 1873. 153 pp.  
Blum, Eric W. *Bach*. Murdock and Murdock and Co. 30 pp.  
Blume, Fredrick. *Two Centuries of Bach—An Account of Changing Taste*. Translation: Stanley Godman. Oxford University Press, 1950. 85 pp.  
Boughton, Rutland. *Bach, The Master*. Harper & Bros., 1930. 291 pp.  
Boughton, Rutland. *John Sebastian Bach*. London: Paul, Trench, Trubner & Co., 1930. 303 pp.  
(The Boughton Books above, same text, Harpers (ed.) expanded with added Appendix and enlarged index.)  
Buhrman, T. Scott. *Bach's Life*. New York: Organ Interests, 1935. 54 pp.  
Bunn, Harriet. *Johann Sebastian Bach*. New York: Random House, 1942. 59 pp.  
Chaiupso, Jan. *Bach's World*. Bloomington: Indiana University Press, 1965. 338 pp.  
David, Hans Theodor and Mendel, Arthur. *The Bach Reader*. Norton, 1945; Dent, 1946; McLeod, 1946. Paper Back Reprint, 1966. 474 pp.  
Dickinson, A. E. F. *The Art of J. S. Bach*. 2nd enlarged and revised edition. Hinrichsen, 1950. 260 pp.  
Domling, Wolfgang and Schwendowins. *Johann Sebastian Bach*. (See Schwendowins)  
Dowley, Tim. *Bach, His Life and Times*. Paganiniana Publications, 1981. 144 pp.  
Field, Laurence N. *Johann Sebastian Bach*. Minnesota: Augsburg Publishing House, 1943. 166 pp.  
Forkel, Johann Nikolaus. *Johann Sebastian Bach—His Life and Work*. Translation C. S. Terry. New York: Vienna House, 1974. 321 pp.  
Geiringer, Karl. *Johann Sebastian Bach—The Culmination of an Era*. Oxford University Press, 1966. 382 pp.  
Goss, Madeleine. *The Deep-Flowing Bach (A Story of Bach's Life)*. Henry Holt Press, 1938. 289 pp.  
Grace, Harvey. *Johann Sebastian Bach*. Novello Short Biographies. Novello. 22 pp.  
Grew, Eva and Sidney. *Bach*. New York: McGraw-Hill Book Co., Inc., 1972. Republished England: J. M. Dent. 237 pp.  
Gurlitt, Wilibald. *Johann Sebastian Bach*. Translated Oliver C. Rupprecht. St. Louis, Concordia, 1957. 149 pp.  
Hilgenfeldt, C. L. *Johann Sebastian Bach, From the German of Hilgenfeldt and Forkel*. Translated E. F. R. London: Matzer & Co., 1869. 122 pp.  
Hindemith, Paul. *Johann Sebastian Bach: Heritage and Obligation*. New Haven: Yale University Press, 1952. Reprint: Greenwood Press, 1978. 44 pp.  
Hoelty-Nichel, Theodore. *The Little Bach Book*. (Series of Lectures) Valparaiso University Press, 1950. 162 pp.  
Kleinhaus, Theodore J. *The Music Master*. Philadelphia: Muhlenberg Press, 1962. Reprint: Greenwood Press, 1973. 156 pp.  
Leuba, Walter. *Two Essays on Bach*. Pittsburgh, Pennsylvania: Privately printed, 1972. 39 pp.  
Manton, Jo. *A Portrait of Bach*. Abelard-Schuman, 1957. 176 pp.  
Mellers, Wilfried. *Bach and the Dance With God*. Oxford University Press, 1981. 324 pp.  
Mendel, Arthur and Hans David. *The Bach Reader*. (See David, Hans and Arthur Mendel.)  
Meynell, Esther Hallam. *Bach*. (Great Lives, No. 23). Reprint: A. A. Wyn, 1940. 140 pp.  
Miles, Russell H. *J. S. Bach, An Introduction*. Prentice Hall, 1962. 166 pp.  
Mirksy, Reba Paeff. *Johann Sebastian Bach*. Follett Publishing Co., 1965. 142 pp.  
Neumann, Werner. *Bach, a Pictorial Biography*. Thames and Hudson, Ltd., 1961.  
Neumann, Werner. *Pictorial Documents of the Life of Johann Sebastian Bach*, Volume IV. In German and English. Barenreiter, 1979. 447 pp.  
Owen, Cumliffe. *Gentlemen! Old Bach is Here*. London: Hutchinson & Co., Ltd., 1936. 281 pp.  
Parry, C. H. H. *Johann Sebastian Bach: The Story of the Development of a Great Personality*. Putman & Sons, 1909. Rev. ed. 1934. Revised: Greenwood Press, 1970. 584 pp.  
Pirro, A. *J. S. Bach*. Translation: M. Savill. The Orion Press, 1957. 269 pp.  
Poole, Reginald Lane. *Sebastian Bach*. London: Sampson Low, Marston, Searle and Rivington, 1882. 138 pp.  
Schallenberg, E. W. *Johann Sebastian Bach*. Stockholm: Continental Book Co., n.d. 63 pp.  
Schweitzer, Albert. *J. S. Bach*. 2 vols. English Translation: E. Newman. Dover Publications, 1966. Vol. I, 428 pp. Vol. II, 498 pp.  
Schwendowins, B. and W. Domling. *Johann Sebastian Bach, Zeit, Leben, Wirken*. Kassel, 1978. English translation: 1978. 179 pp.  
Shuttleworth, Kay. *The Life of J. S. Bach, An Abridged Translation from the German of C. H. Ritter*. London, 1873. 153 pp.  
Spitta, Phillips. *Johann Sebastian Bach*. 3 vols. Translation: Clara Bell and Fuller-Maitland. Dover Pub., 1951. Vol. I, 636 pp; Vol. II, 721 pp; Vol. 3, 419 pp.  
Terry, C. S. *Bach, A Biography*. Oxford University Press, 1928. Revised, 1933. 292 pp.  
Terry, C. S. *Bach: The Historical Approach*. Oxford University Press, 1930. 151 pp.  
Thone, E. H. *Bach*. George Bell & Sons, London, 1904. 59 pp.  
Van Loon, Hendrik Willem. *The Life and Times of Johann Sebastian Bach*. Simon and Schuster, 1940. 68 pp.  
Williams, C. F. *Abdy Bach*. Dutton & Co., 1900. Reprinted 1903, 1906, 1921, 223 pp.

## New Recordings

A resurgence of interest in the unique sound of "dated" organs has prompted an increase in the number of recordings being made on these instruments. The three new organ recordings reviewed this month offer us a chance to examine various examples of instruments that were known to previous generations, and are still extant for our benefit.

The selections chosen, in each case, demonstrate that the instruments are capable of doing service to a wide variety of musical forms, and that old organs, such as these, have more to offer in tonal enjoyment than their specifications would suggest.

**Historic American Organs.** Mrs. N.W. Berkley: *Elks' Danville Carnival March*; Gabriel Menalt: *Tiento de dos manos*; Herbert Johnson: *I'm A Pilgrim* (with baritone); Bach: *Prelude & Fugue in A, BWV 536*; Brahms: *Herzlich tut mich verlangen*; Mozart: *Sonata in E-flat* (trans. E. Power Biggs); Muffat: *Toccata I*; Fabrizio Coroso: *Bellezze d'Olimpia*; Peeters: *Largo*; Pergolesi: *Sonata*; Bellini: *Sonata*. The OHS, Inc., P.O. Box 26811, Richmond, VA 23261. OHS st-6. \$9.98 postpaid.

From June 26-28, 1979, the 24th annual national convention of the Organ Historical Society was held in and around St. Louis, MO. Organs of historical significance by Kilgen, Pfeffer, Hin-

ners, Metz, and Odell were heard and played. St. Louis has been, and still is, a major center of organbuilding. It is estimated that within 25 miles of the St. Louis Arch more than 16,000 organs have been built over the years.

Recitals played at the 1979 convention were recorded, and selections from these recitals make up this newly released album. Pieces included range from Bach, Mozart, and Brahms to obscure composers. The playing ranges from adequate to exciting.

Anyone interested in American organ building will be pleased with this souvenir recording. The sound engineering is good. A copy of the 1979 convention booklet is also included with each album.

**Organ Music from Robert Todd Lincoln's Hildene.** Paine: *Fantasie über Ein feste Burg, Op. 13*; Parker: *Arietta, Op. 68, No. 4*; Foote: *Cantilena In G, Op. 71, No. 1*; Buck: *Variations on The Star Spangled Banner, Op. 23*; Botsford: *Grizzly Bear Rag*; Gottschalk: *The Last Hope*; Buck: *At Evening—Idylle, Op. 52*; Nevin: *Narcissus*; Batiste: *Offertoire de St. Cecile*; Wagner: *The Ride of the Valkyries*. Friends of Hildene, Manchester, VT 05254. \$6.50 postpaid.

Robert Todd Lincoln, son of the President, built a 25 room mansion called

"Hildene" near Manchester, VT in 1905. In 1908 the Aeolian Organ Co. built a 17-rank, 2-manual and pedal organ with player attachment for Hildene. It was installed on the first landing of the grand staircase. In 1978 the property was purchased by Friends of Hildene, and a year later the organ was cleaned and restored.

The first four items on this recording are played by Edwin Lawrence. The remaining pieces are selected from a collection of 242 original player rolls maintained with the organ. For an instrument having only 8 ft. and 16 ft. stops (albeit with superoctave couplers), the sound is remarkably bright and fresh.

Player rolls were selected for this recording to represent a cross-section of styles popular in the first decade of the century. All the roll performances are played musically. Whoever recorded the roll for Wagner's "Ride of the Valkyries" possessed a formidable technique.

This disc is beautifully produced. There is ample background information, and the color photographs are very attractive.

**Elgar: The Imperial March**; **Mendelssohn: Prelude & Fugue No. 2 in G Major**; **Thomas: Overture to "Raymond"**; **Boellmann: Elevation in E-flat**; **Buck: Scherzo (Grand Sonata in**

**E-flat, Op. 22)**; **Purcell/Clarke: Voluntary in C**; **Shackley: Gavotte Pastorale**; **Dubois: La Fête Dieu**; **Dienel: Third Grand Sonata in F, Op. 18 (Allegro, Pastorale, Allegro)**; **Improvisation On A Rattle**; **Improvisation In three Movements: Gypsy Love Song**. Earl L. Miller, organist. Raven Recordings (cassette tape), Rt. 8, Box 404, Glen Allen, VA 23060. \$12.00 postpaid.

The F.A. Bartholomay & Sons, Op. 149 (1930) 2-manual and pedal organ at Bethlehem Lutheran Church, Richmond, VA is essentially an 8-ft. instrument of 20 ranks, 27 stops. A more out-of-fashion specification could hardly be imagined. The flutes and principals are quite opaque, but there is surprising brilliance in the full ensemble.

An impromptu recording session on Oct. 1, 1981 produced this cassette. There are a few minor tape flaws and a few missed notes; however, the overall effect is very good.

Much of the program (like the instrument) is post-Victorian, but there is an ease and facility in both style and execution which are worth noting. A good case in point is the Dienel Sonata, an utterly inconsequential piece which nevertheless has undeniable impact and melodic charm.

Those who have heard Mr. Miller's improvisations at OHS conventions or elsewhere will be delighted at his *Improvisation On A Rattle* and his rendition of *Gypsy Love Song*. —Wesley Vos

### ◀ Page 9

#### IX. Organ

Donington, Robert. *Tempo and Rhythm in Bach's Organ Music*. Peters, 1960. 54 pp.

Emery, Walter. *Notes on Bach's Organ Works. Volume I—Eight Short Preludes and Fugues*. Novello, 1952. 45 pp.

Emery, Walter. *Notes on Bach's Organ Works, A Companion to the Revised Novello Organ Edition, Books IV-V*. Novello, 1937. 215 pp.

Grace, H. *The Organ works of Bach*. Novello, 1922. Reprint: Novello, 1930. 319 pp.

Hull, A. E. *Bach's Organ Works*. London: Published by Musical Opinion, 1929. 189 pp.

Hunt, John Eric. *A Companion to Bach's Orgelbuchlein*. London: Compton Organ Co., 1951. 39 pp.

Keller, Herman. *The Organ Works of Bach*. Translation: Helen Hewitt. Peters, 1967. 312 pp.

Pirro, A. *Johann Sebastian Bach, The Organist and His Works*. Translation: Wallace Goodrich. G. Schirmer, 1902. 116 pp.

Riemenschneider, Albert. *An English Translation of the Original Forwards of "Bach's Organ Works"*. Peters (ed.). (D-118), Peters.

Stauffer, George B. *The Organ Preludes of Johann Sebastian Bach*. Research Press, 1980. 261 pp.

Summer, W. L. *Bach's Organ—Registration*. Hinrichsen (Peters), 1961. 74 pp.

Taylor, Stanton B. *The Chorale Preludes of J. S. Bach*. Oxford University Press, 1942. 126 pp.

Tusler, R. L. *The Style of J. S. Bach's Chorale Preludes*. Berkeley: University of California Press, 1956. Reprint: Da Capo Press, 1968. 75 pp.

Williams, Peter. *Bach's Organ Music*. University of Washington Press, 1972. 71 pp.

Williams, Peter. *The Organ Music of J. S. Bach*. 2 vols. Cambridge University Press, 1980. Vol. I, 365 pp. Vol. 2, 357 pp.

#### X. Ornamentation

Aldrich, Putman. *Ornamentation of J. S. Bach's Organ Works*. New York: Coleman-Ross, 1950. 61 pp.

Emery, Walter. *Bach's Ornaments*. Novello, 1953. 164 pp.

Lanning, Russell. *Bach's Ornamentation*. Ann Arbor: Edwards, 1952. 61 pp.

#### XI. Portraits

Geiringer, Karl. *The Lost Portrait of J. S. Bach*. Oxford University Press, 1950. 8 pp.

#### XII. Theory

Boyd, Malcom. *Harmonizing Bach Chorales*. London: Barrie & Rockliff, 1967. 40 pp.

Boyd, Malcom. *Bach's Instrumental Counterpoint*. London: Barrie & Rockliff, 1967. 40 pp.

Dickinson, A. E. F. *Bach's Fugal Works*. London: Pitman & Sons, 1956. 280 pp.

Gannett, Kent. *Bach's Harmonic Progressions*. Oliver Ditson, 1942. 51 pp.

Leonhardt, G. M. *The Art of Fugue, Bach's Last Harpsichord Work*. The Hague: Nijhoff, 1952. 58 pp.

Marshall, R. L. *The Compositional Process of J. S. Bach: A Study of the Autograph Scores of the Vocal Works*. 2 vols. Princeton University Press, 1972. Vol. 1, 271 pp.; Vol. 2, 170 pp.

Scholz, Robert. *Bach's Art of Fugue*. Reprinted from "Musicology," Autumn, 1945. New York, 1950. 24 pp.

Tovey, Donald F. *A Companion to The Art of Fugue*. Oxford University Press, 1931. 79 pp. (5th Impression, 1970)

#### XIII. Vocal

Bennett, W. Sterndale. *The Passion of Our Lord—According to St. Matthew*. Translated and adapted by H. F. H. Johnston. Novello, 1858. 186 pp.

Boult, A. C. and Emery, W. *The St. Matthew Passion, Its Preparation and Performance*. Novello, 1949. 75 pp.

Daw, Stephen. *The Music of Johann Sebastian Bach—The Choral Works*. Fairleigh Dickinson University Press, 1981. 240 pp.

Day James. *The Literary Background to Bach's Cantatas*. Dover Publications, 1961. 115 pp.

Emery, Walter. *The St. Matthew Passion*. (See Boult, Adrian Cedric.)

Gray, Alan and Sedley Taylor. *J. S. Bach's Mass in B Minor*. (See Taylor, Sedley.)

Hannam, W. S. *Notes on the Church Cantatas of J. S. Bach*. Oxford, London, 1928. 128 pp.

Hertz, Gerhard. *Bach Cantata, No. 4*. W. W. Norton, 1967. 138 pp.

Hertz, Gerhard. *Bach Cantata, No. 140*. W. W. Norton, 1972. 171 pp.

Johnson, H. F. H. *The Passion According to St. Matthew*. (See Bennett, W. S.)

Prout, Ebenezer. *Some Notes on Bach's Church Cantatas*. London: Breitkopf & Hartel, 1907. 16 pp.

Rilling, Helmuth. *Johann Sebastian Bach, St. Matthew's Passion*, Translated: Kenneth Nafziger. Peters, No. 8270, 1976. 91 pp.

Robertson, Alec. *The Church Cantatas of J. S. Bach*. Cassell & Co., 1972. 356 pp.

Steinitz, Paul. *Bach's Passions*. Charles Scribner's Sons, New York, 1978. 137 pp.

Taylor, Sedley. *John Sebastian Bach. Mass in B Minor in Cambridge*. (Three papers of Alan Gray, Sedley Taylor) Cambridge: Bowes & Bowes, 1906. 56 pp.

Terry, C. S. *Johann Sebastian Bach: Cantata Text, Sacred and Secular*. Holland Press, 1964. 656 pp.

Terry, C. S. *The Mass in B Minor*. Oxford University Press, 1924. New edition, 1931. 47 pp.

Terry, C. S. *Bach, The Cantatas and Oratorios, Book I (The Musical Pilgrim)*. Oxford University Press, 1928. 52 pp.

Terry, C. S. *Bach, The Passions, Book II (The Musical Pilgrim)*. Oxford University Press, 1928. 80 pp.

Terry, C. S. *Bach, The Magnificat, Lutheran Masses and Motets. (The Musical Pilgrim)*. Oxford University Press, 1929. 60 pp.

Note: The above three titles reprinted in one volume by Johnson Reprint Corporation, 1972.

Terry, C. S. *J. S. Bach's Original Hymn-Tunes for Congregational Use*. Oxford University Press, 1922. 64 pp.

Terry, C. S. *A Bach Hymn-Book of 16th Century Melodies*. Oxford University Press, 1923.

Terry, C. S. *The Magnificat, Lutheran Masses and Motets*. Oxford University Press, 1929.

Westrup, J. A. *Bach Cantatas*. Seattle: University of Washington Press, 1966. 60 pp. (BBG Music Guide.)

Whittaker, W. G. *The Cantatas of J. S. Bach, Sacred and Secular*. 2 vols. Oxford University Press, 1964. Vol. I, 717 pp.; Vol. II, 762 pp.

Whittaker, W. G. *Fugitive Notes on Certain Cantatas and Motets by J. S. Bach*. Oxford University Press. 1924. 299 pp.

• Index (parts 2 and 3) will be concluded in the next issue.

Readers wishing to contact Palmer Lowry regarding this index may address him at: J.S. Bach Foundation, 1121 Americana Court, Nr. 52, Des Moines, IA 50314.

## Here & There

Cathedral Associates, St. Mark's Cathedral, Seattle, WA is presenting its "fifth celebration of the culinary arts" this month with "Julia At St. Mark's," a series of three cooking seminars and a six-course dinner with chef Julia Child.

Old First Choir and Orchestra, Mark Smith, director, performed an all-Stravinsky program at Old First Church, San Francisco, CA on Oct. 17: *Cantata* (1951), *Babel* (1944), *Ave Maria, Pastorale* (1907), and *Pulcinella Suite*.

## Nunc Dimittis



**Erik Routley**, Congregational minister, theologian, and well-known writer on hymnody, died on October 8. He was 64. Born in England, Dr. Routley attended Oxford University, receiving the MA from Magdalen College in 1943. He received the Bachelor of Divinity in 1946, and the Doctor of Philosophy in 1952, both from Mansfield College of Oxford. Dr. Routley served as pastor in the Augustine Congregational Church, Edinburgh, Scotland, from 1959-1967. He then served St. James Congregational Church, Newcastle-upon-Tyne, England, until 1974. He was elected President of the Congregational Church of England and Wales in 1970, and was instrumental in the process which merged that group with the Presbyterian Church, becoming the United Reformed Church of England and Wales. He served as chairman of the doctrine and worship committee of the United Church from 1972 to 1974.

Some of Dr. Routley's better known books include *The Man for Others*, *Credo and Confessions*, *The Church & Music* (1950), *The English Carol* (1959), *Twentieth-Century Church Music* (1964), *A Short History of English Church Music* (1977), *Panorama of Christian Hymnody* (1979), and *The Music of Christian Hymns* (1981). He was also involved in editorial work on many hymnals, the last of which is *The Reformed Hymnal*, still awaiting publication.

In the Spring term of 1975, Dr. Routley served as visiting professor of music at the Princeton Theological Seminary. Later that year he accepted appointment as professor of church music at Westminster Choir College. He remained in this post until his death.

Services for Dr. Routley were held on October 12 at Bristol Chapel, Westminster Choir College.

**LEVSEN ORGAN CO.**  
PIPE ORGAN BUILDERS  
AND RESTORERS

P.O. BOX 542 / BUFFALO, IOWA 52728 / 319-381-1242

## Music for Voices and Organ

By James McCray

### SAB Anthems

There are many church choirs whose size and balance do not permit four-part music. Throughout the past few centuries SATB settings have become the standard choir arrangement, and many directors have a feeling of guilt if their choir is unable to sing in four parts. That is foolish, of course, because there have been many periods in history when conditions were such that four-part music was impossible. In times of war when men were away fighting the responsibility for providing the weekly church music often forced the directors to find alternative solutions. Heinrich Schuetz, for example, wrote a considerable amount of music for one, two or three parts, especially during the time of the 30 Years War.

Tenors with complete ranges and a full sound are not always available. While it is not necessary to have as many of them to balance with the other parts it is far better to permit them to sing a baritone part when numbers are few. By combining them with the basses a richer sound may be produced than if both parts attempt to sing separately. This will usually produce a more secure performance and the congregation is certain to be as equally inspired.

Directors should not feel inadequate if the performance level of their choir only warrants music in three parts. They should be reminded that for centuries church music consisted of unison plainchant. Even today that music is held in highest esteem, and I feel certain that during the early centuries of the church, unison music contributed to the level of worship of the congregations. Unison chant was the standard for almost 1000 years, so let us not apologize for having church choirs that sing in three parts.

The reviews this month feature three-part anthems with accompaniment. Some are arrangements or editions of early works and several are newly composed works designed specifically for an SAB choir.

*Take Time To Be Holy.* Gilbert M. Martin, SAB with keyboard, Hinshaw Music, HMC-558, 70¢, (M-).

There are four verses in this gently flowing setting. The first two are in unison and only the fourth is a full SAB version. The music moves in 9/8 and has a simple folk-song quality with a range of a ninth. The keyboard has a liquid arpeggiated background which eventually stretches into chords. It closes with a quiet, sustained Amen.

*Sanctus.* Franz Schubert (1797-1828), SAB and piano, Plymouth Music Co., SC-409, 50¢ (M-).

The editor Robert S. Hines provides both Latin and English texts for performance. His arrangement includes the Hosanna which is quite fast in contrast to the slow opening. There may be a typographical error in that the Hosanna indicates solo for the soprano at the opening and never lists tutti. Full choir should probably be used on page four when the other voices enter. The keyboard is an orchestral reduction and works best on piano.

*This Is The Day.* Michael Fink, SAB and organ, Mark Foster Music Co., MF 196, 70¢ (M).

This is an exciting anthem with a soloistic organ part. There are changing meters, contrapuntal and homophonic areas, and a closing alleluia. It opens with a quasi-recitative primarily in unison. The organ part in the fast section is very busy and the music is scored on three staves. This is fine music and highly recommended.

*Gloria Patri* (Glory Be Unto The Father). Gregor Aichinger (1564-1628), SAB and optional keyboard., New Music Co., NMA 156, 55¢ (E).

The keyboard doubles the voices in this brief three-page setting. Latin and English texts are given for this simple arrangement. Easy enough for any choir.

*Ring Out Your Joy to the Lord.* Hal Hopson, SAB, keyboard and six optional handbells, Agape of Hope Publishing Co., RS 7708, 50¢ (M).

There are five verses but only one is in a true SAB version; most of the music is in unison. The handbells require two players and are used throughout. Their music is printed on the back panel in addition to the regular choral score. The music moves in 12/8 with a quick pace. The keyboard is easy and provides strong support for the voices by doubling most of the notes. This anthem is unpretentious and could be performed by most groups.

*Now Thank We All Our God.* Johann Cruger (1598-1662), SAB with Brass Quintet or Keyboard, Alexander Broude Inc., CP 182, 50¢ (E).

Arranged by Bob Burroughs, this simple Thanksgiving Anthem has only three pages with very easy choral parts. The brass parts are available from the publisher for \$4.00 (CP 182a), but the choral score does not indicate instrumentation. Their music is in a majestic fanfare style. With a primarily unison chorus this easy anthem is suitable for any small church choir.

*This Little Light of Mine.* arr. John Carter, SAB and piano, Beckenhurst Press, Inc., BP 1142-2, 60¢ (E).

In a fast, jaunty style with syncopations, this setting often features the bass line separate for all parts. The keyboard provides a rhythmic background for the voices. This arrangement would work particularly well with the junior high age.

*The Merciful Goodness of the Lord.* George F. Handel (1685-1759), SAB with organ or piano, Elkan-Vogel of Theodore Presser Co., 362-03343, 55¢ (M-).

This is the final chorus from *Funeral Anthem for Queen Caroline* and has been arranged from the original SATB version by Robert S. Hines. There are two main choral areas with the second having a repeat. Those areas are preceded and followed by a stately keyboard section. The choral parts are homophonic and in a typical Handelian style. The voice ranges are limited making it useful for almost any type of three-part choir.

*Blessed Art Thou.* Eugene Butler, SAB and Keyboard, Agape of Hope Publishing Co., EB 9210, 70¢ (M+).

Using driving syncopated rhythms especially in the melody, this anthem of 11 pages moves through a series of arrangements of the tune. The keyboard punctuates the rhythm in percussive outbursts. There are unison areas and sections which are unaccompanied. It is an exciting setting that would be suitable for both church and school choirs.

*Gloria in Excelsis* (Unto the Lord in Heav'n). Joseph Haydn (1732-1809), SAB and piano, European American Corp., EA 383 50¢ (M-).

Walter Ehret has arranged this SATB setting from the *Heiligmesse* in both SAB and SSA versions. The rhythmic outer sections surround a gentle middle area which sings of peace. The keyboard writing is easy yet will require a good accompanist to maintain the style and drive of the music; there are a few tricky passages. This is from a famous mass which receives numerous performances and this three-part version works well. Useful for both school and church choirs.

*Come, Labor On.* T. Tertius Noble, arr. by Roderick Thompson, SAB and organ, H.W.Gray of Belwin Mills Publishing Corp., GCMR 3457 60¢ (M).

The organ is on two staves for this hymn-anthem. The music flows in 4/2 with the organ providing a background for the simple vocal writing. Only one of the four verses is in three parts and two are in unison. The music is sensitive and effective and is useful for most church choirs.

Consultations

American—Classic

Inquiries Welcome

**S. G. Price** - PIPE ORGANS

185 ALDINE BENDER, #164, HOUSTON, TEXAS 77060 (713) 999-1909

AEolian-Skinner Specialists

Re-Scaling

Tonal-Finishing

Fine-Tuning

Re-Building

*Delaware*

DELAWARE ORGAN COMPANY, INC.

252 Fillmore Ave.

Tonawanda, New York 14150

(716) 692-7791

MEMBER A.P.O.B.A.

## THE DIAPASON

380 NORTHWEST HIGHWAY • DES PLAINES, IL 60016

Name .....

Street .....

City .....

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

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

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

# Microprocessor technology Baldwin makes it sound



## BALDWIN 645 SPECIFICATIONS

GREAT		Viole	8'	POSITIF		Celesta		COUPLERS		Unison off	
Principal	8'	Viole Celeste	8'	Contra Dulciana	16'	Tremulant		Great to Great	16'	Positif to Positif	4'
Waldflote	8'	Geigen	4'	Hohlfloete	8'	PEDAL		Unison off		Swell to Positif	16'
Octave	4'	Copula	4'	Dulciana	8'	Untersatz	32'	Great to Great	4'	Swell to Positif	8'
Flute Ouverte	4'	Nazard	2 $\frac{2}{3}$ '	Unda Maris	8'	Principal	16'	Swell to Great	16'	Swell to Positif	4'
Quint	2 $\frac{2}{3}$ '	Flautino	2'	Prestant	4'	Sub Bass	16'	Swell to Great	8'	Great to Pedal	8'
Super Octave	2'	Tierce	1 $\frac{1}{2}$ '	Spillflote	4'	Lieblich Gedeckt	16'	Swell to Great	4'	Great to Pedal	4'
Mixture	IV	Spitz Pfeife	1'	Nazat	2 $\frac{2}{3}$ '	Octave	8'	Positif to Great	16'	Swell to Pedal	8'
Chimes		Mixture	III	Doublette	2'	Gedeckt	8'	Positif to Great	8'	Swell to Pedal	4'
SWELL		Cornet	V	Blockflote	2'	Fugara	4'	Positif to Great	4'	Positif to Pedal	8'
Lieblich Gedeckt	16'	Basson	16'	Larigot	1 $\frac{1}{3}$ '	Blockflote	2'	Swell to Swell	16'	Positif to Pedal	4'
Gedeckt	8'	Trumpet	8'	Siffloete	1'	Bombard	16'	Unison off		GENERAL	
		Clarion	4'	Cymbal	III	Trumpet	8'	Swell to Swell	4'	Celestial Vibrato	
		Tremulant		Harp		Clarion	4'	Positif to Positif	16'		

# makes it look good on paper. good in church.

Baldwin's use of microprocessor technology makes the model 645 three-manual organ look good on paper, and allows it to feature specifications usually found only on more expensive organs. Because the Baldwin 645 represents the state-of-the-art in electronic classical organ design, it can offer outstanding tonal flexibility and complete reliability. In addition, the 645 design affords remarkable playing ease. And its new ensemble sound is bound to be inspiring.

The Baldwin 645 three-manual offers an impressive list of specifications. As you can see, these are specifications normally not found on organs in this price range. But due to the advancements in microprocessor technology and the Baldwin capability in applying them to classical organ design, they are now available on the 645.

For instance, in addition to the standard Sforzando, the 645 gives you a programmable tutti that provides the freedom to select each and every voice. An exclusive Pedal to Division setter button lets you combine pedal stops with Swell, Great and Positif division pistons. The 645 offers six reversible toe studs, including the traditional Great to Pedal. And Baldwin's exclusive Division Cancels assist the organist in quick registration changes.

Not only does the 645 possess an impressive technical design, its sound is also engineered for an outstanding ensemble. The unique tone generation system consists of four independent tone generators designed to create the rich,

full sound necessary to support congregational singing. With its controlled speech characteristics, the 645's individual voice articulation is accurate, stop by stop and note to note on each manual. And each voice has the proper scaling, so volume and tone color are consistent throughout the keyboard.

Exclusive to the 645 are its 24 couplers that increase its tonal flexibility. The multiple channel amplification system allows the organ to be acoustically tailored to your church building. Your Baldwin Master Organ Guild dealer provides custom installation, so you get the most in musical performance from the Baldwin 645.

The 645 is also designed for ease of operation. The exclusive SilentTouch™ controls allow the organist to change registration silently and instantly. And with the Baldwin transposer, you can change all registrations into any key at the push of a button.

**Hear It For Yourself.** So if you think the Baldwin 645's sound technology looks good on paper, don't wait to hear it in church. Send for the Model 645 record albums with classical organist Bene Hammel, and Billy Graham Crusades musicians Bill Fasig and John Innes. Albums are \$5 each, or \$9 for both.

To learn more about the Model 645, send for a free booklet. Write for booklet and albums to Baldwin Piano & Organ Company, P.O. Box 2525—Dept. D-11 Cincinnati, Ohio 45201.

**Baldwin**® 

**Presbyterian Association  
of Musicians  
26th Annual Conference  
on Worship and Music**

The 26th annual Conference on Worship and Music was held at the Conference Center of the Presbyterian Church, US, at Montreat near Asheville, NC from June 13-18 and 20-25. There was a record attendance of 1,883 during the two identical conference weeks. There were classes for handbell ringers and instrumental ensembles, a chamber choir, and an organ masterclass, in addition to seminars on various specific topics.

The Presbyterian Association of Musicians, a national organization of approximately 2,000 members, also held their annual meeting. Officers of the Association are shown above: (left to right,) Bess Hieronymus (director, the 1983 Conference), Joseph Schreiber (retiring president), Larry Rhoades (executive committee member), John Weaver (president-elect), Jerry Black and Re-



Leading Presbyterian musicians gather for their annual conference at Montreat, NC.

becca Thompson (executive committee members), Robert Fort (secretary), Rosella Duerksen (treasurer), Emily Smith (executive secretary), Marilyn Ballantine (executive committee member), and standing: (left to right) Stanley Powell (director, 1984 Conference), Robert Stigall (newly elected president), Herbert Archer and Wilbur Russell (executive committee members). The Association has published a pamphlet,

"Guidelines for Committees Seeking to Employ Church Musicians in Presbyterian Churches," and it maintains a national clearing house of information on job referral for musicians and churches who are members of the Association. Members also receive a copy of the quarterly, *Reformed Liturgy and Music*. National Officers of the Association are located at 1000 E. Morehead St., Charlotte, NC, 28204.

**BRUNZEMA ORGANS INC.**

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

**JULIAN E. BULLEY**

**New Organs — Rebuilding  
Service  
SINCE 1906**

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

**Lewis & Hitchcock, Inc.**

*Pipe Organ Builders Since 1915*

8466A Tyco Road Vienna, Virginia 22180  
(703) 734-8585

**ORGANA  
EUROPAE  
1983**

The International Organ Calendar



- For Personal Enjoyment
- Professional Information
- Christmas Gifts
- Business Associates

With 13 colored reproductions (10" x 14") of Gothic, Renaissance, Rococo and modern organs in England, the Netherlands, Denmark, Finland, Norway, Sweden, Italy, France, Germany and Austria, protected by a covering of transparent rhodoid. Price \$12.50.

It is not too late to order copies of 1969-1982 calendars at \$8.50 each. The entire collection (1969-1983) with 195 colored reproductions, sent by airmail: \$130.00. By surface mail: \$110.

Please send payment with your order to: **ORGANA EUROPAE  
B.P. 16  
F 88101 Saint-Dié, France**

**University of Cincinnati  
College-Conservatory  
of Music**

Norman Dinerstein, Dean



**Organ  
Scholarship  
Competition**

**April 9, 1983**

**Graduate  
Awards**

**First prize:**  
\$2,000 plus full tuition

**Second prize:**  
\$1,500 plus full tuition

**Third prize:**  
\$1,000 plus full tuition

**Undergraduate  
Award**

**First prize:**  
\$500 plus full tuition

The cash awards are made possible through the generosity of Mr. and Mrs. John Strader.

**Application deadline:  
March 15, 1983**

All applicants must be accepted for admission to the University of Cincinnati College-Conservatory of Music in order to be named a finalist. Preliminary auditions may be by tape or in Cincinnati on one of the following dates:

**January 29, 1983  
February 26, 1983  
March 12, 1983**

For application materials and repertoire requirements, contact: W. Harold Laster, Assistant Dean College-Conservatory of Music University of Cincinnati Cincinnati, OH 45221 (513) 475-5463

## MEANTONE TEMPERAMENT: A "NEW" HORIZON

A review of lectures and masterclasses by Harald Vogel, June 6-9, 1982.  
Sponsored by Wellesley College, The Westfield Center for Early Keyboard Studies, and New England Conservatory.

The recent C. B. Fisk organ at Wellesley College was designed as a "teaching" instrument, and its proprietors and players both are still in process of uncovering all of the lessons which this instrument can teach. Based tonally and mechanically upon 17-century north European practices, the Wellesley organ offers insights into the music of the period comparable to those afforded by the historic instruments of Europe—but with the advantage of being considerably more accessible.

Harald Vogel, Director of the North German Organ Academy, is a recognized authority on both the organs and music of the 17th century, and had considerable input into the design of the Wellesley organ. It was altogether fitting, then, that Vogel should present this three-day exploration of the organ's potential. The organ is, of course, tuned in meantone, and has split accidental keys (subsemitones) which allow purity of intervals regardless of whether the music calls for, say, a G# or an Ab. While the thrust of the seminar was to "stretch our ears" (to use Charles Ives' graphic term) to what is (for us moderns) the "new" sound of the old meantone temperament, the subject matter was by no means confined to this.

The seminar officially began Sunday night with a recital by Vogel, who is thoroughly at home with this organ, and knows, if anyone does, how to make early keyboard music come to life. And that is truly an appropriate term, for between organist and organ, the music so many think of as stuffy and dead

emerged lively, youthful, and full of vital juices. The purity of the meantone thirds produced an intensity quite lacking when the music is played on equal-tempered instruments, the flexible winding (from people-powered bellows) and "vocal" voicing added a very human quality, and Vogel's buoyant sense of rhythm and careful shaping of phrases did the rest.

Each of the three succeeding days began with a lecture by Vogel. Monday's dealt with the meantone temperament—its history, its variations, its mode of tuning, and, most importantly, what it does in the music. This, like all the lectures, was accompanied by illustrations on the organ. Tuesday's lecture topic was registration practices of the 17th century, and here too the Fisk organ was invaluable in demonstrating what chroniclers such as Scheidt and Mattheson really meant when describing registration practices of their day. Wednesday's talk was on the subject which Vogel has studied extensively—articulation and fingering. Music of Sweelinck, Buxtehude, and Scheidt was discussed in detail, and here again the organ, with its unusually sensitive "suspended" key action, helped to drive home important insights gained from the study of 17th-century writings and fingerings.

Afternoons were largely occupied by masterclasses, all relating to north German literature, and virtually all participants stayed for these sessions while Vogel worked with some very accomplished students who, despite limited

practice time, displayed little or no discomfort with the organ's split accidentals and short bottom octave. An extra bonus on Monday afternoon was a presentation by Yuko Hayashi of the New England Conservatory faculty entitled "Playing with the Wind." Making it clear at the outset that not all she was attempting may have been done by 17th-century players, she nonetheless demonstrated that the flexibility of the wind could be consciously put to specific musical purposes (sometimes with the planned collusion of the blower), and that the actual way in which one attacks the keys can have some influence (for both good and ill) on the response of the organ. On Tuesday afternoon, we were treated to some excellent slides of historic North German organs, accompanied by some recordings (fortunately played on good equipment) of some of the instruments.

Other commitments prevented this reviewer from attending two of the evening events, but from all reports Vogel's former students Lynn Edwards and Edward Pepe (Directors of the Westfield Center for Early Keyboard Studies, and



Meantone Temperament Seminar faculty and Wellesley College faculty. Left to right: William Herrmann, Owen Jander, Lynn Edwards, Harald Vogel, Frank Taylor, Yuko Hayashi, and Edward Pepe.

organizers of this seminar) gave an outstanding concert on Monday night, and on Tuesday night Owen Jander of the Wellesley faculty presented a lecture with slides on the evolution, planning, and building of the organ. Wednesday night's closing concert was given by a group of the students who had participated in the masterclasses, and the quality of musicianship was uniformly high. A record number of people, including a rather surprising number of teachers and students from distant parts of the country, attended the Wellesley event. There was much good fellowship and considerable food for thought.

Barbara Owen



Course participants on the steps of Wellesley's Houghton Chapel, home of the new Fisk organ.



Pape  
Organs in America  
Vol. 1  
204 pages, 95 photos, \$34.00

Pape  
The Tracker Organ Revival  
in America  
488 pages, 272 photos, \$48.00

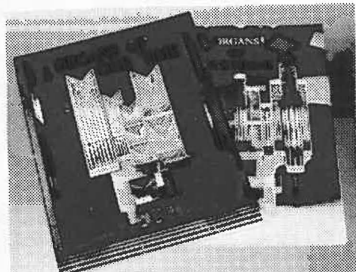
Pape  
A Little Organ Lexicon  
English-German, German-English  
40 pages, \$5.00

Postpaid  
Make checks payable to Uwe Pape

**PAPE VERLAG BERLIN**

8231 Ravere Street  
Rockford, Ill. 61111

**NEW!**



Blanchard:  
**ORGANS OF OUR TIME**  
Revised. 100 Klais Stoplists  
231 Pages, 112 Photos \$24.00  
**ORGANS OF OUR TIME II**  
71 Klais Stoplists  
171 Pages, 82 Photos \$21.00  
**THE TWO TOGETHER \$40.00**

Lindow  
**A LITTLE ORGAN LEXICON**  
40 Pages \$7.00

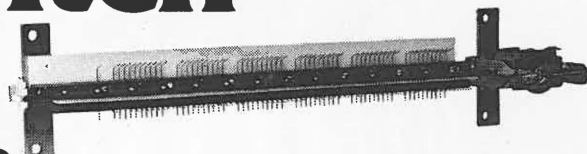
**CATHEDRAL ORGAN POSTERS**  
Berlin — Graz — Trier  
16 1/2" x 23 1/2" Color 3 for \$8.00

Klais: **THE BAMBOO ORGAN**  
292 Pages, Illustrated \$30.00

Postpaid in U.S.A. when check accompanies order  
(Ohio residents add 5 1/2 % sales tax)

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

# Switch to Reisner



The REISNER All-Electric Switch is a time-proven product, with hundreds of thousands in use around the world. The basic design has been continually improved, and now features self-lubricating Celcon hinges at the ends of the movable bars, eliminating the possibility of corrosion. The scientifically designed square Sterling silver contacts on the movable bar have a good wiping action against the silver bussbars, and the special flattened area assures their continued operation for millions of cycles. Contact blocks are individually replaceable in the field, allowing re-configuration of the switch gangs at a future time if desired. The heavily nickel-plated all-metal frame assures rigid dimensional stability in any environment.

## Reisner

REISNER, INC.  
240 North Prospect Street, P. O. Box 71  
Hagerstown, Maryland 21740



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

## VISSER-ROWLAND

713/688-7346  
2033 JOHANNA B  
HOUSTON 77055

Member  
International Society of Organbuilders  
Associated Pipe Organ Builders of  
America



## House of Hope Organ Institute

July 31-August 5, 1983

**Luigi Ferdinando Tagliavini  
Charles Fisk**

Master classes, lectures and recitals  
on the 97-rank C.B. Fisk organ.

Enrollment limited.  
Tuition \$130.

Inexpensive accommodations available  
at nearby Macalester College.

For details write: **House of Hope Organ Institute**  
797 Summit Avenue  
St. Paul, MN 55105  
Phone: 612-227-6311

*New Recording Available*

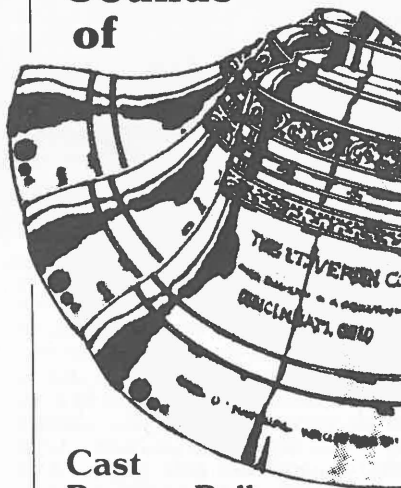
### MUSIC FROM HOUSE OF HOPE

**Missa Canticum Caritatis** (1981) by Gerald Near  
The House of Hope Choir with Orchestra  
Thomas Lancaster, conductor

**Partita on "Es ist ein Schnitter, heisst der Tod"**  
by Johann Nepomuk David  
Nancy Lancaster, organist

**\$8.98 (+ \$1.00 postage and handling)**  
House of Hope Presbyterian Church  
797 Summit Avenue St. Paul MN 55105

## The Inspirational Sounds of



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



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

representing today's prestige concert organists

MICHAEL CORZINE  
NICHOLAS DANBY  
RAYMOND DAVELUY  
LYNNE DAVIS  
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  
HERNDON SPILLMAN  
ERNST-ERICH STENDER  
JOHN CHAPPELL STOWE  
MARIANNE WEBB  
GILLIAN WEIR

THOMAS BROWN  
pianist

CHRYSOLITH  
harp and flute duo

GIOVANNI De CHIARO  
classical guitarist

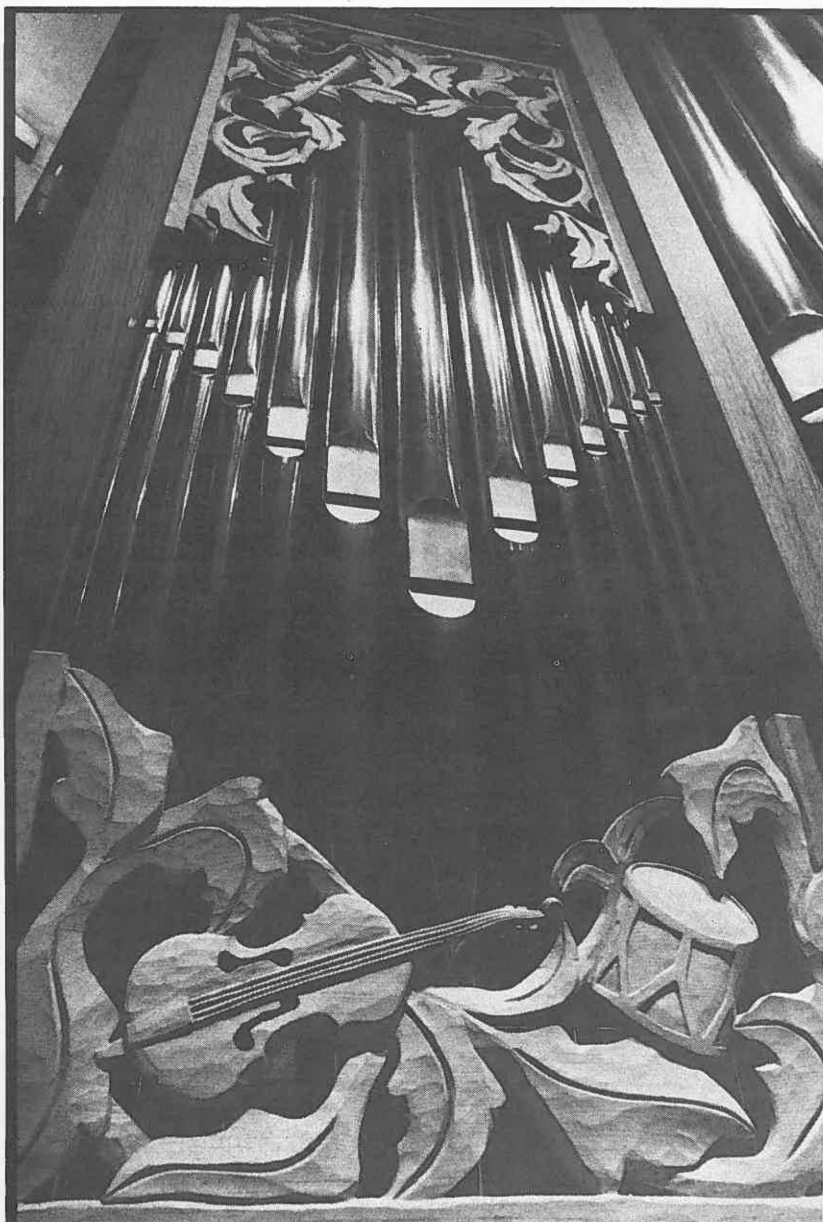
DON MURO  
musical electricity

THOMAS RICHNER  
pianist

ROBERT EDWARD SMITH  
harpsichordist

**phillip truckenbrod**  
representative for concert artists

Box 14600  
Barry Square Station  
Hartford, Connecticut 06114  
(203) 728-1096



# OBERLIN

It's important for a musician to have the space to grow. For over 100 years the Oberlin Conservatory has offered its organ students the most enriching kinds of space.

**Musical Space:** Oberlin's organ facilities and instruments span a broad range of historic styles. They are without equal on any campus. Most important of all is a distinguished faculty dedicated to teaching: David Boe, Garth Peacock, William Porter, Haskell Thomson.

**Academic Space:** The Conservatory shares a spacious campus with the Oberlin College of Arts and Sciences where Conservatory students can take advantage of a full offering of liberal arts courses.

**Personal Space:** Campus life is rich and varied covering a wide range of extracurricular, housing and dining options.

**Oberlin College Conservatory of Music**

## THE SPACE TO GROW

A new recording, "The Organs of Oberlin" featuring faculty members playing on the Conservatory's major concert organs is now available. For more information write: Gasparo, P.O. Box 120069, Nashville, TN 37212.

For more information about the Conservatory and the organ program write:

Michael Manderer, Room 204  
Oberlin College Conservatory of Music, Oberlin, Ohio 44074  
Phone: 216-775-8413.

Please send  Conservatory Pictorial Catalogue  Audition Information

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_



Liszt  
◀ From Page 5

theme asserted its supremacy and drove the other back into the keynote. The disturbed harmony returned, and, with indescribable art, the two were united into one theme, to an expression of perfect grandeur and splendour, sentiment and passion, power and grace. And this new theme, unfolded with all the verve of genius, and represented by all the resources of the magnificent instrument, a lofty hymn, closed the artist's improvisation.<sup>11</sup>

While at Weimar (1848-61), Liszt worked with two accomplished organists, Alexander Gottschalg and Alexander Winterberger. On one occasion, Gottschalg played Bach's Toccata and Fugue in D Minor on one manual throughout with full organ. Liszt gave the following comments about the performance:

In terms of technique, it is totally satisfying... but where is the spirit? Without this, Bach is a Book of Seven Seals! Surely Bach did not play his works in such a manner; he, whose registrations were so admired by his contemporaries! When you are playing on a three-manual instrument, why should the other two manuals be ignored?<sup>12</sup>

Liszt then helped Gottschalg with registration and phrasing. When Gottschalg's organ teacher, Johann Töpfer, heard the new interpretation, he was greatly im-

pressed and recommended to Gottschalg that he continue playing the Toccata and Fugue according to Liszt's suggestions.<sup>13</sup>


Liszt associated with many well-known organists, among them César Franck, Camille Saint-Saëns, and Charles-Marie Widor. The latter witnessed Liszt playing the Cavallé-Coll organ in the Trocadero Hall in 1878. He was impressed by Liszt's virtuosity at the organ and spoke of Liszt's huge hands spreading over the manuals like fans.<sup>14</sup>

A serious interpreter of *Ad nos*, therefore, will use an urtext edition of the work, not one of the heavily edited versions by Straube, Bonnet, or Dupré. These, however, are useful references: Straube's edition for its detailed approach to rubato and dynamics, Dupré's edition for its help with technical problems, and the editions of Bonnet and Dupré for their registration suggestions.

Sandor Margittay's edition of the complete works for organ gives the performer a reliable score relatively free of editorial intrusions. It should be pointed out, however, that manual designations and metronome markings are the editor's and that there are a number of discrepancies between the original edition and Margittay's edition. Many are inconsequential, but a few are noteworthy and are listed in Table 3. ■

Table 3

Discrepancies in Margittay's Edition Compared to the Original Edition

Measure(s)	Margittay's Edition	Original Edition
51-4	one slur placed over right hand	slurred as follows: 
244	slur from d to c# omitted	
265-6	<> added	
288	tie from b' to b' omitted	
291-2	tie between c#'' and d'' omitted	
291-5	slur placed over right hand	two slurs meeting at f#'' in measure 293, first beat
295-6	g <sup>b</sup> dotted quarter note, tied g <sup>b</sup> , and f' placed on upper staff	placed on lower staff
304-6	m.d. bass line placed an octave higher in pedal	
309-10	m.d. bass line placed in pedal	
335-7	slurs from a#'' through g#'' and and d#'' through g#''	one slur from a#'' through g#''
359	F# added in left hand	
373	e' lacks dot	
438	<> added	
522	b <sup>b</sup> is retained	error in original edition; should be b <sup>q</sup>
524	a#'' given	a <sup>q</sup>
584-5	staccato dot added under pedal notes	
611	c <sup>q</sup> given on beat four	error in original edition; should be c#''

NOTES

<sup>1</sup>Joseph Bonnet, ed., *Historical Organ Recitals*, 5 vols. (New York: G. Schirmer, Inc., 1919), 4:vi.  
<sup>2</sup>*ibid.*, vii.  
<sup>3</sup>Howard Bakken, "Liszt and the Organ," *The Diapason* LX (May 1969), 27.  
<sup>4</sup>La Mara, ed., *Letters of Franz Liszt*, 2 vols., trans. Constance Bache (London: n.p., 1894; reprint ed., New York: Haskell House Publishers, 1968), 2:283.  
<sup>5</sup>Peter Schwarz, *Studien zur Orgelmusik Franz Liszts* (München: Musikverlag Emil Katzschler, 1973), 46.  
<sup>6</sup>Schwarz, 48-72.  
<sup>7</sup>Alfred Einstein, *Music in the Romantic Era* (New York: Norton & Co., 1947), 8.  
<sup>8</sup>Rey Longyear, *Nineteenth-Century Romanticism in Music*, 2nd ed. (Englewood Cliffs, N.J.: Prentice-Hall, 1973), 37.  
<sup>9</sup>Robert Schuneman, "Brahms and the Organ," *Music* VI (Sept. 1972), 33.  
<sup>10</sup>Sandor Margittay, ed., *Ferenc Liszt Osszes Organamüve*, 4 vols. (Budapest: Editio Musica, 1970), I:II.  
<sup>11</sup>Lina Ramann, *Franz Liszt, Artist and Man*, 2 vols., trans. E. Cowdery (London: W. H. Allen and Co., 1882), 2:164-65.

<sup>12</sup>Gottschalg, "Dr. Franz Liszt als Orgelkomponist," 505, quoted in Sutter, 37.  
<sup>13</sup>*Ibid.*  
<sup>14</sup>Marcel Dupré, ed., *Trois Oeuvres pour Orgue de Franz Liszt* (Paris: Bornemann, 1941), IV.

MUSIC EDITIONS

Bonnet, Joseph, ed. *Historical Organ Recitals*, 5 vols. New York: G. Schirmer, Inc., 1919, IV, 62-113.  
Dupré, Marcel, ed. *Trois Oeuvres pour Orgue de Franz Liszt*. Paris: Bornemann, 1941.  
Liszt, Franz. *Fantasie und Fugue über den Choral "Ad nos, ad salutarem undam."* Leipzig: Breitkopf Härtel, 1852.  
Margittay, Sandor, ed. *Ferenc Liszt Osszes Organamüve*, 4 vols. Budapest: Editio Musica, 1970.  
Newman, Anthony, ed. *Franz Liszt—Ad nos, ad salutarem undam (Fantasy and Fugue.)* New York: G. Schirmer, Inc., 1974.  
Pécsi, Sebestyén, ed. *Ferenc Liszt Négy Organamü. Budapest: Editio Musica, 1961.*  
Straube, Karl, ed. *Franz Liszt—Orgelwerke*, 2 vols. Leipzig: C. F. Peters Corp., 1917.

Alexander Anderson

Knowles Memorial Chapel  
Rollins College  
Winter Park, Florida 32789

CHARLOTTE AND WILLIAM  
ATKINSON

FIRST PRESBYTERIAN CHURCH  
2001 El Camino Real  
Oceanside, California 92054

Workshops Recitals

ROBERTA BITGOOD

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

CHARLES S. BROWN

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

Your Professional Card

could appear in this space

Please write for rates

MICHAEL CORZINE

School of Music  
Florida State University  
Tallahassee

JOHN EDWARD COURTER

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

DELBERT DISSELHORST

DMA  
University of Iowa  
Iowa City Iowa

STEVEN EGLER

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

GEORGE ESTEVEZ

ch.m.  
Chicago Chamber Choir

JAMES FREY

HENRY FUSNER

S.M.D., A.A.G.O.  
First Presbyterian Church  
Nashville, Tennessee 37220

robert anderson

SMD FAGO  
Southern Methodist University  
Dallas, Texas 75275

WILLIAM AYLESWORTH

D. M.

Evanston, Illinois

CHARLES BOEHM

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

ROBERT CLARK

School of Music  
ARIZONA STATE UNIVERSITY  
TEMPE, ARIZONA 85281

Harry E. Cooper

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

WALLACE M. COURSEN JR.

F.A.G.O.  
Bloomfield, New Jersey

DAVIDSON

Jerry Susan  
PhD, MSM, AAGO, ChM MSM, ChM  
Louisiana State University  
St. John's St. Alphonsus  
United Methodist Roman Catholic  
Baton Rouge, Louisiana

EUGENIA EARLE

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

KATHRYN ESKEY

The University of  
North Carolina  
at Greensboro

Robert Finster

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

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

## Robert Glasgow

School of Music  
University of Michigan  
Ann Arbor

## 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

## WILLIAM KUHLMAN

Decorah, Iowa 52101  
Luther College

## KARYL LOUWENAAR

Harpsichordist  
The Florida State University  
School of Music  
Tallahassee, FL 32306

## Antone Godding

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

## E. LYLE HAGERT

Minneapolis

## DAVID S. HARRIS

Organ Consultant  
1332 Del Mar Parkway  
Aurora, CO 80010

## 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

## RICHARD W. LITTERST

M. S. M.  
SECOND CONGREGATIONAL CHURCH  
ROCKFORD, ILLINOIS

## David Lowry

School of Music  
Winthrop College  
Rock Hill, South Carolina 29733

## 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 NOVEMBER

Delbert Disselhorst; St John's Lutheran, Ft Wayne, IN 8 pm  
Stravinsky, Canticum Sacrum; Church of the Covenant, Cleveland, OH 8 pm

#### 16 NOVEMBER

Gillian Weir; Christ Church, Bradenton, FL 8 pm  
\*Joan Gurniak; St Mark's Episcopal, Philadelphia, PA 12:05 pm  
Samuel Porter; Belmont College, Nashville, TN  
Timothy Albrecht; Candler School of Theology, Atlanta, GA 8:15 pm  
Jack Ruhl; First Presbyterian, Ft Wayne, IN 8 pm

#### 17 NOVEMBER

Music of Murchie; St Thomas Church, New York, NY 12:10 pm  
Peggy Kelley Reinberg; St John's Church, Washington, DC 12:10 pm

#### 18 NOVEMBER

Gary Guyon; Duquesne Univ, Pittsburgh, PA 12:30 pm

#### 19 NOVEMBER

Curtis Pierce; Trinity Church, Boston, MA 12:15 pm  
Venetian Festival; Bethesda Episcopal, Saratoga Springs, NY 8:15 pm  
Dennis Smith; St Paul's Cathedral, Buffalo, NY 12:30 pm  
Peter Hurford; St Luke Lutheran, Silver Spring, MD

#### 21 NOVEMBER

Schubert, Mass in C, with orchestra; Church of the Advent, Boston, MA 11 am  
Elijah; North Yonkers Community, Hastings-on-Hudson, NY 4 pm  
Bach, Cantata 150, Thompson, Peaceable Kingdom; St James the Less, Scarsdale, NY 8 pm  
Music of Tomkins, Farrant, Tye; St Thomas Church, New York, NY 4 pm  
Thomas Baugh; St Thomas Church, New York, NY 5:15 pm  
Certon Missa Regnum mundi; St Ignatius Church, New York, NY 11 am  
Peter Hurford; Park Ave Christian, New York, NY 2:30 pm  
Music of Vaughan William; Christ & St Stephen's, New York, NY 11 am  
Herbert Tinney; St Paul's Cathedral, Buffalo, NY 4:30 pm  
Elizabeth Gearhart Farr; United Methodist, Red Bank, NJ 4 pm  
Cj Sambach; Union Presbyterian, Carney's Point, NJ 7 pm  
Randall Mullin; St Paul's, Washington, DC 7 pm  
Laraine Olson Waters; Bradley Hills Presbyterian, Bethesda, MD 4 pm  
David Billings, with soprano; St Paul's Monastery, Southside, PA 8 pm  
Robert Burns King, with piano; First Presbyterian, Burlington, NC 5 pm  
Timothy Albrecht; St Luke's Episcopal, Atlanta, GA 8:15 pm  
Daniel & Mary Simpson; Ascension Lutheran, Towson, MD 4 pm  
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm  
G Dene Barnard; First Congregational, Columbus, OH 8 pm  
+ Donald Williams, with brass; Resurrection Lutheran, Saginaw, MI 3 pm  
Mozart Festival; Second Presbyterian, Indianapolis, IN 4:30 & 7:15 pm  
Larry Smith; Independent Presbyterian, Birmingham, AL 4 pm  
Richard Wallden; Univ of Wisconsin, Madison, WI 4 pm  
Jerome Butera; Park Ridge Community Church, Park Ridge, IL 3:30 pm  
William Teague; Christ Church Cathedral, New Orleans, LA 4 pm

#### 23 NOVEMBER

\*Paul Danilewski; St Mark's Episcopal, Philadelphia, PA 12:05 pm  
David Hurd; Trinity Cathedral, Miami, FL 8 pm  
Henry Lowe, with trumpet; Christ Church, Cincinnati, OH 12:10 pm

24 NOVEMBER  
Music of Fauré; St Thomas Church, New York, NY 12:10 pm  
Albert Russell; St John's Church, Washington, DC 12:10 pm  
Hymn Festival; Fairmount Presbyterian, Cleveland Heights, OH 8 pm

25 NOVEMBER  
Music of Candlyn, Brahms; St Thomas Church, New York, NY 11 am

26 NOVEMBER  
Village Bach Festival (through Nov. 28); Cass City, MI

28 NOVEMBER  
Douglas Rafter; Congregational Church, Westbrook, ME 4 pm  
Vaughan Williams, Mass in G Minor; Church of the Advent, Boston, MA 11 am  
Bruce Neswick; Christ & St Stephen's, New York, NY 10:40 am  
Music of Palestrina, Byrd, Weelkes; St Thomas Church, New York, NY 4 pm  
Guerrero Missa Pourqui natus; St Ignatius Church, New York, NY 11 am  
Keith Linney; St Thomas Church, New York, NY 5:15 pm  
Mark Hutchison; Trinity-by-the-Cove Episcopal, Naples, FL 5 pm  
Diane Bish; Calvary Episcopal, Pittsburgh, PA  
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm  
Bach, Cantata 140; First Presbyterian, Jackson, TN 5:30 pm  
J. Marcus Ritchie; Cathedral of St Philip, Atlanta, GA 5 pm  
Festival of Lessons & Carols; All Saints Episcopal, Warner Robins, GA 9:00, 11:15 am  
Douglas Reed; Bethel United Church of Christ, Evansville, IN 4 pm CST  
Todd Wilson; Independent Presbyterian, Birmingham, AL 4 pm

29 NOVEMBER  
Darke, Mass in F; Church of the Advent, Boston, MA 11 am  
David Buice, organ-harpsichord; Emory Univ, Atlanta, GA 8:15 pm

30 NOVEMBER  
\*Esther Wideman; St Mark's Episcopal, Philadelphia, PA 12:05 pm

1 DECEMBER  
Music of Tallis, Gibbons; St Thomas, New York, NY 12:10 pm  
Jay R. Rader; St John's Church, Washington, DC 12:10 pm

2 DECEMBER  
Terry Charles; Kirk of Dunedin, Dunedin, FL 8:15 pm (also Dec. 3, 4, 13, 14, 16, 17)  
Patricia Grimm; Duquesne Univ, Pittsburgh, PA 12:30 pm  
Lessons & Carols; Candler School of Theology, Atlanta, GA 4 pm

3 DECEMBER  
Thomas Richner; Trinity Church, Boston, MA 12:15 pm  
Messiah (with orchestra); Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm (also Dec. 4)  
Messiah, with orchestra; Emory University, Atlanta, GA 8:15 pm  
Festival Concert; Emory University, Atlanta, GA 8:15 pm (also Dec. 4, 5)

4 DECEMBER  
Amahl; United Methodist, Red Bank, NY 7 pm (also Dec. 5)  
Amahl; Fairmount Presbyterian, Cleveland Heights, OH 7 pm (also Dec. 5)

5 DECEMBER  
Tallis, Short Service; Church of the Advent, Boston, MA 11 am  
Messiah sing-along; Church of St James the Less, Scarsdale, NY 3:30 pm  
Cj Sambach; Christ Lutheran, New Hyde Park, NY 7 pm  
Advent Evensong; Cathedral of the Incarnation, Garden City, NY 4 pm  
Bach, Cantata 61, music for Baroque strings; Christ & St Stephen's, New York, NY 10:40 am  
Ockeghem Missa Mi-Mi; St Ignatius Church, New York, NY 11 am  
Music of Byrd; St Thomas, New York, NY 4 pm  
Donald Funk; St Thomas, New York, NY 5:15 pm  
Lessons & Carols; St Peter's, Morristown, NJ 10:30 am  
Lynne Davis; National Cathedral, Washington, DC  
Lessons & Carols; Chevy Chase Presbyterian, Washington DC 9 & 11 am  
Poulenc, Gloria, Concerto for Organ; St James Episcopal, Richmond VA 8 pm  
John Henninger; St Paul's Monastery, Southside, PA 8 pm

**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Robert Glasgow**; Valparaiso Univ, Valparaiso, IN 4 pm  
 CCWO Christmas Program; Albany Park Lutheran, Chicago, IL 3:30 pm  
**Messiah**; Rockefeller Chapel, Chicago, IL 3 pm

**7 DECEMBER**  
**Glenn Rodgers**; First Baptist, Philadelphia, PA 12:05 pm  
 Young Singers of Callanwolde; Emory University, Atlanta, GA 8:15 pm

**8 DECEMBER**  
 Music of Rubbra, Williams; St Thomas, New York, NY 12:10 pm

**9 DECEMBER**  
**Brian McElwain**; Duquesne Univ, Pittsburgh, PA 12:30 pm

**10 DECEMBER**  
**Edith Ho**; Trinity Church, Boston, MA 12:15 pm  
**Russell Patterson**; St Paul's Cathedral, Buffalo, NY 12:30 pm  
**Amahl**; St Peter's, Morristown, NJ 8 pm (also Dec. 11, 12)  
 Carol Concert, Academy Glee Clubs; US Naval Academy, Annapolis, MD 8 pm

**11 DECEMBER**  
**Douglas Rafter**; Hammond Castle Museum, Gloucester, MA 8 pm  
**Cj Sambach**; Trinity Church, Asbury Park, NJ 8 pm  
 Bach Society of Baltimore; Our Lady of Perpetual Help, Woodlawn, MD 8 pm  
**Messiah**; US Naval Academy, Annapolis, MD 8 pm (also Dec. 12, 3 pm)  
 Boars Head Festival; Concordia College, Ann Arbor, MI 4 & 7:30 pm (also, Dec. 12)

**12 DECEMBER**  
 Gregorian *Missa Penitentialis*; Church of the Advent, Boston, MA 11 am  
**Douglas Rafter**; Hammond Castle Museum, Gloucester, MA 5:30 pm  
 Bach, *Christmas Oratorio* (Pt. 1 & 2); North Yonkers Community, Hastings-on-Hudson, NY 10:30 am  
 Music of Daniel & Henry Purcell; Christ & St Stephen's, New York, NY 10:40 am  
 Music of Ayleward, Stanford, Howells, Britten; St Thomas, New York, NY 4 pm  
**John Brooks**; St Thomas, New York, NY 5:15 pm  
 Faure *Messe Basse*; St Ignatius Church, New York, NY 11 am  
**Randall Mullin**, with brass; St David's, Baltimore, MD 8 pm  
 Bach Society of Baltimore; Lutheran Church of the Holy Comforter, Govans, MD 4 pm  
 Lessons & Carols; First Presbyterian, Naples, FL 4:30 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
 Feast of Carols & Pudding; Fairmount Presbyterian, Cleveland Heights, OH 5 & 7 pm  
 Festival Choral Concert (with orchestra); First Presbyterian, Nashville, TN 7:30 pm  
 Choral Festival Concert; First Baptist, Battle Creek, MI 7 pm  
 Lessons & Carols; First Presbyterian, Evansville, IN 9:30 & 11 am  
 Christmas Concert; First Presbyterian, Deerfield, IL 4:30 pm  
 St-Saëns, *Christmas Oratorio*; Park Ridge Community Church, Park Ridge, IL 10:30 am  
**Messiah**; Rockefeller Chapel, Chicago, IL 3 pm  
**Marianne Webb**; Church of the Redeemer, Cairo, IL 4 pm

**14 DECEMBER**  
 Music of Handel; St Thomas, New York, NY 7:30 pm  
**Robin Tolbert**; First Baptist, Philadelphia, PA 12:05 pm

**15 DECEMBER**  
 Music of Britten; St Thomas, New York, NY 12:10 pm  
**Albert Russell**; St John's Church, Washington, DC 12:10 pm  
 Lessons & Carols; All Saints Church, Atlanta, GA 6 pm

**17 DECEMBER**  
**Burton Weaver**; Trinity Church, Boston, MA 12:15 pm  
**James Dale**; US Naval Academy, Annapolis, MD 8 pm

**19 DECEMBER**  
 Monteverdi, *Missa In illo tempore*; Church of the Advent, Boston, MA 11 am  
 Lessons & Carols; Cathedral of the Incarnation, Garden City, NY 4 pm  
 Robinson *Missa In Die Tribulationis*; St Ignatius Church, New York, NY 11 am  
 Music of Willcocks, Ledger, Distler; St Thomas, New York, NY 4 pm  
**Marsha Long**; St Thomas, New York, NY 5:15 pm

Bach, *Kleines Magnificat BWV 21*; Christ & St Stephen's, New York, NY 10:40 am  
 Lessons & Carols; St Paul's Cathedral, Buffalo, NY 5 pm  
 Carol Service; United Methodist, Red Bank, NJ 4:30 & 7 pm

Bach, *Christmas Oratorio* (selections with orchestra); Chevy Chase Presbyterian, Washington, DC 9 & 11 am  
 Lessons & Carols; St Thomas More Cathedral, Arlington, VA 7:30 pm  
 Lessons & Carols; First Presbyterian, Burlington, NC 5 pm

**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
 Lessons & Carols; Christ Church, Cincinnati, OH 5 pm  
 CPE Bach, *Magnificat*; Independent Presbyterian, Birmingham, AL 4 pm  
**Marianne Webb**; First Baptist, Carbondale, IL 11:45 am

**21 DECEMBER**  
**Roy Harker**; First Baptist, Philadelphia, PA 12:05 pm  
 Ceremony of Carols; Christ Church, Cincinnati, OH 12:10 pm  
 Choral Concert; Starr Commonwealth Schools, Albion, MI 4:30 pm

**22 DECEMBER**  
**Thomas A. DeWitt**; Morrison United Methodist, Leesburg, FL 12 pm

**24 DECEMBER**  
 Victoria, *Missa O magnum mysterium*; Church of the Advent, Boston, MA 11:30 pm  
 Music of Rose, Kelly; St Thomas, New York, NY 4 pm  
 Music of Charpentier, Purcell; St Thomas, New York, NY 11:15 pm  
 Lessons & Carols; St Peter's, Morristown, NJ 4 pm  
 Lessons & Carols; Morrison United Methodist, Leesburg, FL 7:30 pm  
 Lessons & Carols; Fairmount Presbyterian, Cleveland Heights, OH 7 pm  
**Messiah, Part I** (with orchestra); Fairmount Presbyterian, Cleveland Heights, OH 10:30 pm  
 Lessons & Carols; Zion Lutheran Church, Ann Arbor, MI 7 pm  
 Lessons & Carols; St Paul's Episcopal, Indianapolis, IN 5 pm  
 Christmas Pageant; Rockefeller Chapel, Chicago, IL 4 pm

**25 DECEMBER**  
 Music of Malcolm, Willcocks; St Thomas, New York, NY 11 am

**26 DECEMBER**  
 Gregorian *Missa Marialis*; Church of the Advent, Boston, MA 11 am  
 Lessons & Carols; Church of the Advent, Boston, MA 6:30 pm  
 Lessons & Carols; Church of St James the Less, Scarsdale, NY 10 am  
**Bruce Neswick**; Christ & St. Stephen's, New York, NY 10:40 am  
 Music of Smith, Stanford; St Thomas, New York, NY 4 pm  
 Victoria *Missa O magnum mysterium*; St Ignatius Church, New York, NY 11 am  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm

UNITED STATES  
 West of the Mississippi

**15 NOVEMBER**  
 \*Larry Smith; Trinity Presbyterian; St Louis, MO 8 pm  
 James Litton, workshop (through 16); First Presbyterian, Fresno, CA

**18 NOVEMBER**  
 "Salute to William Walton"; First-Plymouth Congregational, Lincoln, NE 8 pm

**19 NOVEMBER**  
**Brad Norris**; Poulenc *Concerto*, Durufle *Requiem*; St John's Cathedral, Denver CO 8 pm

**NOVEMBER**  
 Choral music of Haydn, Kodaly, Poulenc; St John's Cathedral, Denver, CO 4 pm

**21 NOVEMBER**  
 +Robert Anderson; St Mark's School, Dallas, TX 8:15 pm

**28 NOVEMBER**  
**David O. Ruberg**; Christ Church Episcopal, Tacoma, WA 4 pm

**29 NOVEMBER**  
 \*Leonard Raver, with ensemble; Southern Methodist Univ, Dallas, TX 8:15 pm

**JOHN FENSTERMAKER**

GRACE CATHEDRAL  
 SAN FRANCISCO

**DAVID SPICER**

First Presbyterian Church  
 Director of Music  
 Nebraska Wesleyan University  
 University Orchestra Conductor  
 Lincoln, Nebraska

R  
E  
C  
I  
T  
A  
L  
S

**JOHN HOLTZ**

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

**MARILYN MASON**

CHAIRMAN, DEPARTMENT OF ORGAN  
 UNIVERSITY OF MICHIGAN  
 ANN ARBOR

"... Ginastera's ... was by all odds the most exciting ... and Marilyn Mason played it with awesome technique and a thrilling command of its daring writing."  
*The American Organist*, 1980

**THOMAS MURRAY**

Yale University

Institute of Sacred Music

School of Music

First Prize  
 St. Albans  
 1975

International  
 Recitalist

**LYNNE DAVIS**

10, rue Pierre et Marie Curie  
 92140 Clamart • France

**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

**LAWRENCE**

**ROBINSON**

VIRGINIA COMMONWEALTH UNIVERSITY  
 RICHMOND, VIRGINIA

**DAVID GOODING**

THE TEMPLE

CLEVELAND OHIO, 44106

**CAROL TETI**



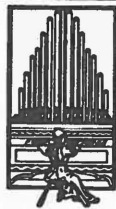
Zion Lutheran Church  
 Indiana University of Pennsylvania  
 Indiana, Pa. 15701

RECITALS WORKSHOPS

United Kingdom Artists  
 Laurence Jenkins  
 Richard Mapp  
 Michael Pretty  
 American Artists  
 Paul Jenkins, Stetson University  
 Don Rolander, Prince of Peace Church  
 Herbert White, Sherwood Music School

Suncoast Concert Management  
 International, Inc.

P.O. Box 5208, Clearwater, FL 33518  
 Phone [813] 446-2914



**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**

Dorothy N. Petty, SPC, President

Founded 1928

# Calendar

- 3 DECEMBER  
 Connie Grisham; Our Lady of Lourdes, Northridge, CA 11:30 am
- 5 DECEMBER  
 Nativity According to St Luke, Randall Thompson; Our Lady of Lourdes, Northridge, CA 4 pm  
 Richard W. Slater, with baritone and cello; Church of the Ascension, Sierra Madre, CA
- 6 DECEMBER  
 Britten St Nicholas, Missa Brevis; All Saints Episcopal, Beverly Hills, CA 8:15 pm
- 9 DECEMBER  
 Messiah, with orchestra; St Mark's Cathedral, Seattle, WA 8 pm (also Dec. 10, 11)
- 10 DECEMBER  
 Robert Gaylord; Our lady of Lourdes, Northridge, CA 11:30 am
- 12 DECEMBER  
 David Spicer; First Presbyterian, Lincoln, NE 3:45 pm  
 Vivaldi Gloria; First Presbyterian, Lincoln, NE 4 pm  
 Denver Chamber Chorale, 19th-century sacred choral music; St John's Cathedral, Denver CO 4 pm  
 Texas Bach Choir; St Luke's, San Antonio, TX 4 pm  
 Hodie, Vaughan Williams; La Jolla Presbyterian, La Jolla CA 7 pm  
 Lloyd Holzgraf; First Congregational, Los Angeles, CA 4 pm
- 14 DECEMBER  
 Ceremony of Carols; St John's Cathedral, Denver, CO 12:10 pm
- 17 DECEMBER  
 Kathleen Keller; Our Lady of Lourdes, Northridge, CA 11:30 am
- 19 DECEMBER  
 Amahl; First-Plymouth Congregational, Lincoln, NE 8 pm  
 Lessons & Carols; St John's Cathedral, Denver, CO 7 pm  
 Bach, St-Saëns, Poulenc (with orchestra); First Presbyterian, Orange, CA 8 pm
- 24 DECEMBER  
 St Dunstan Singers; Church of The Ascension, Sierra Madre, CA 10:30 pm
- 31 DECEMBER  
 Paul Riedo (with orchestra); St Thomas Aquinas, Dallas, TX 10 pm
- INTERNATIONAL
- 18 NOVEMBER  
 Harry Jansen; St Paul's, Toronto, Ontario 12:10 pm
- 20 NOVEMBER  
 Gillian Weir; Clifton Cathedral, Bristol, England 3 pm
- 23 NOVEMBER  
 Gillian Weir; Royal Northern College, Manchester, England
- 25 NOVEMBER  
 Heather Spry; St Paul's, Toronto, Ontario 12:10 pm
- 28 NOVEMBER  
 Gillian Weir; Royal Festival Hall, London, England 3:15 pm
- 2 DECEMBER  
 Ruta Azis; St Paul's Church, Toronto, Ontario 12:10 pm
- 3 DECEMBER  
 Gillian Weir (with orchestra); Royal Festival Hall, London, England 8 pm
- 9 DECEMBER  
 Ian Sadler; St Paul's Church, Toronto, Ontario 12:10 pm
- 16 DECEMBER  
 David Low; St Paul's Church, Toronto, Ontario 12:10 pm
- 23 DECEMBER  
 Juergen Petrenko; St Paul's Church, Toronto, Ontario 12:10 pm
- 30 DECEMBER  
 Robin King; St Paul's Church, Toronto, Ontario 12:10 pm

## BETTY LOUISE LUMBY

DSM • FAGO  
 UNIVERSITY OF MONTEVALLO  
 MONTEVALLO, ALA. 35115

## FREDERICK L. MARRIOTT

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

## WILLIAM H. MURRAY

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

## 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

## John Russell Recitals

The College of Wooster  
 Music Director: The Wooster Chorus  
 First Presbyterian Church, Wooster, OH

## 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

## JONATHAN A. TUUK

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

## DONALD W. WILLIAMS

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

## Max Yount

beloit college, wis.  
 organ harpsichord  
 composition choir

## 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

## 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

## DOUGLAS REED

UNIVERSITY OF EVANSVILLE  
 EVANSVILLE, INDIANA

## Robert Shepher

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

## CLARENCE WATTERS RECITALS

Trinity College  
 Hartford, Connecticut

## RONALD WYATT

Trinity Church  
 Galveston

## Gary Zwicky

DMA FAGO  
 Eastern Illinois University  
 Charleston

### 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

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

#### 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

+ 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

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

## Recital Programs

DAVID P. DAHL, Schoenberg Hall, UCLA, Los Angeles, CA, June 7: *Toccata in F*, Buxtehude; *Vater unser*, Böhm; *Trumpet Voluntary*, Boyce; *Récit de tierce en taille*, DeGrigny; *Allegro spiritoso per flauti*, Galluppi; *Batalha de sexto tono*, Araujo; *Variations on "Weh, Winchen, Weh"*, Scheidt; *Sonata 3*, CPE Bach; *Prelude & Fugue in G minor* BWV 535, Bach.

THOMAS ZACHACZ, First Presbyterian Church, Ossining, NY, May 30: *Suite II*, Clerambault; *Choral in E Major*, Franck; *Prelude & Fugue in D Minor*, Buxtehude; *Le banquet celeste*, Messiaen; *Sonata 2 in C minor*, Mendelssohn.

TIMOTHY ALBRECHT, Glenn Memorial Church, Emory University, Atlanta, GA, May 30: *Pièce Héroïque*, Franck; *Scherzo, Jig (Organbook III)*, Albright; *Toccata & Fugue in D minor*, BWV 565, Bach; *Three Hymn Preludes*, Albrecht; *Andante Sostenuto (Gothic Symphony)*, *Toccata (Symphony 5)*, Widor.

JEAN GUILLOU, Cleveland Museum of Art, Cleveland, OH, June 9: *Sagas 1, 4, & 2*, Guillou; *Choral in B minor*, Franck; *Organ Concerto No. 1 in G major*, Handel; *Adagio & Rondo for glass harmonica*, Mozart-Guilou; *Improvisation*.

ALLEN BROWN, St. Phillip's Church, New York, NY, June 13: *Concerto No. 2 in B-flat*, Handel; *Allegro*, Carvalho; *Sonata on the First Tone*, Lidon; *Toccata, Adagio & Fugue in C major* BWV 564, Bach; *Litanies*, Alain; *Suite, Near; Consummatum est, Improvisation on "Victimae Paschali Laudes"*, Tournemire.

ROBERT BURNS KING, St. Thomas Church, New York, NY, June 13: *Carillon de Westminster*, Vierne; *A Quaker Reader*, Rorem; *Improvisation sur le Te Deum*, Tournemire; *Pétite rapsody improvisée*, Tournemire-Durullé; *Suite Médiévale*, Langlais.

PETER V. PICERNO, Grace & Holy Trinity Cathedral, Kansas City, KS, June 15: *Suite II*, Clerambault; *Toccata quarta, Toccata quinta, Canzona sesta*, Frescobaldi; *Prelude & Fugue in E major*, Luebeck; *Fantasia & Fugue in C minor, Kommst du nun, Jesu, O Lamm Gottes, Toccata & Fugue in F major*, Bach.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, June 30: *Partita sopra La Folia*, Pasquini; *Toccata & Fugue in D minor, Toccata Adagio, & Fugue in C major*, Bach; *Prelude & Fugue on BACH*, Liszt; *Prelude, Fugue & Variation*, Franck; *Transports de joie, Prière du Christ*, Messiaen.

DOUGLAS BUTLER, Cathedral of St. James, Seattle, WA, June 26: *Fantasia & Fugue in G minor*, Mendelssohn-Shackelford; *Fugue 5, Sketch No. 2, Op. 58*, Schumann; *Intermezzo*, Stanford; *Sonata, Op. 2*, Thuille; *Vespres du Commun: Antiphon 1*, Dupre; *Choral No. 2*, Honegger; *I'm Walde*, Lysberg; *What A Friend We Have In Jesus, Bolcom; Sweet Sixteenths*, Albright; *Festival Fanfare*, Leighton.

DELBERT DISSELHORST, University of Iowa, Iowa City, IA, June 27: *Fantasia & Fugue in G minor* BWV 542, *Trio Sonata 5*, Bach; *De Jules Lemaitre, Chant donné, Trois Danses*, Alain; *The King of Instruments: A Parade of Music and Verse*, Albright.

NICHOLAS FAIRBANK, St. Catherine's Church, North Vancouver, British Columbia, June 27: *Paeon*, Leighton; *Three Voluntaries*, Stanley; *Preleur*, Robinson; *Elegy*, Thalben-Ball; *Two Dialogues*, Hurford; *Selections from Water Music*, Handel; *Postlude in B-flat*, Faulkes; *Prelude & Fugue in E minor*, Bach; *Pastorale*, Vierne; *Introduction & Passacaglia*, Reger; *Sortie*, Lefebure-Wely.

ANN LABOUNSKY, Universalist National Memorial Church, Washington, DC, June 27: (all Langlais) *Prélude sur les grands jeux, Arabesque sur les flûtes (Suite Française), Fugue et Continuo (Progression), Melody, Trio, Final (Triptyque), Regina Angelorum (Offrande à Marie), Poem of Happiness, Rosa Mystica, In Paradisum, Alleluia (Gregorian Triptyque)*.

JOHN GILL, East Dallas Christian Church, Dallas, TX, July 6: *Prelude and Trumpetings*, Roberts; *Liebster Jesu, Wir glauben all, Nun Komm, der Heiden Heiland*, Bach; *Prelude & Fugue in G minor*, Buxtehude; *Prelude & Fugue in D major* BWV 532, Bach; *Partita on Nun komm, der Heiden Heiland*, Martinson; *Cortège et Litanie*, Dupré.

JOHN OGASAPIAN, City Hall, Portland, ME, July 9: *Canzona*, Whitlock; *Fantasia in E*, Dubois; *Grand Chorus, Op. 84*, Guilmant; *Go Down, Moses*, Sowande; *Variations on Old Folks At Home*, Buck; *Romance in D-flat*, Lemare; *Idyl*, Penfield; *A Song of the Sea*, Mathews.

WARREN APPLE, First Baptist Church, Reidsville, NC, July 11: *Toccata in D minor* BWV 565, Bach; *Prelude, Fugue & Variation*, Franck; *Concerto in F major*, Handel; *Variations on Sei gegrüsst*, Bach; *Variations on a Noel*, Dupré.

JANETTE FISHELL CARRIGAN, Cathedral of SS Peter & Paul, Washington, DC, July 18: *Méditation II*, Messiaen; *Prelude & Fugue in G major*, Bruhns; *Larghetto, Vivace (Sonata)*, Persichetti; *Andante sostenuto (Gothic Symphony)*, Widor; *Impromptu (Fantasy Pieces), Finale (Symphony 6)*, Vierne.

DOUGLAS MEARS, St. Stephen's Episcopal Church, Richmond, VA, July 21: *Dieu parmi nous*, Messiaen; *Fantasia in Echo Style*, Sweelinck; *Dialogue sur les mixtures, Arabesque sur les flûtes*, Langlais; *Variations on Veni Creator*, Durullé; *Roulade*, Bingham; *Carillon-Sortie*, Mulet.

VERNON WOLCOTT, Bowling Green State University, Bowling Green, OH, Sept. 12: *Komm, Gott, Schöpfer* BWV 667, *Komm, heiliger Geist* BWV 652, *Allein Gott* BWV 663, 665, *An Wasserflüssen Babylon* BWV 653, *Jesus Christus, unser Heiland* BWV 665, Bach; *A Quaker Reader*, Rorem; *Pastorale*, Franck; *Sonata in B-flat*, Mendelssohn.

DAVID SPICER, First Presbyterian Church, Lincoln, NE, Sept. 12: *Sinfonia (Cantata No. 29), Sheep May Safely Graze (Cantata No. 208), Kommst du nun Jesu, Prelude & Fugue in B minor*, Bach; *Concerto in D minor*, Vivaldi-Bach; *Elevation*, Langlais; *Toccata in D-flat*, Jongen; *Fugue*, Reubke.

RICHARD PARRIGAN, San Antonio College, San Antonio, TX, Sept. 17: *Toccata & Fugue in D minor* BWV 565, *Six Schübler Chorales*, Bach; *Sonata 1*, Mendelssohn; *Fantasia in A major*, Franck; *Andante sostenuto (Gothic Symphony)*, Widor; *Prelude & Fugue in G minor*, Dupré.

**Walcker**  
Organ Builders

Tracker Organs • Organ Parts • Organ Pipes

1780—200 Years—1980  
Tradition and Progress

D-7157 Murrhardt-Hausen 10  
Phone: 07192/8006

AOB

— 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

**Scott R. Riedel**  
CONSULTANT IN ECCLESIASTICAL  
ACOUSTICS, MUSIC & ARCHITECTURE



11040 West Bluemound Road, Wauwatosa, Wisconsin 53226  
(414) 771-8966



**Roy Redman**

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

Organ Leathers

Quality Skins for Every Need

**COLKIT MFG. Co.**

252 Fillmore Avenue  
Tonawanda, NY 14150

(716) 692-7791

Sample card sent  
on request.

**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

**MIDMER LOSH, INC.**

ESTABLISHED 1860

PIPE ORGAN BUILDERS

35 Bethpage Road  
Hicksville, New York 11801

(516) 681-1220

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

**Quality Organ Components**

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

CREATIVE ORGAN BUILDING FOR ARTISTIC MUSICAL RESULTS

**Greenwood Organ Company**

P. O. BOX 18254, CHARLOTTE, N.C. 28218  
"THREE GENERATIONS OF ORGAN BUILDING"

**martin ott** pipe  
organ  
company  
inc.

11624 Bowling Green Drive  
St. Louis, Missouri 63141  
(314) 569-0366

**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.

**POSITIONS WANTED**

WISH TO RELOCATE IN NEW MEXICO OR Arizona: professional organist, choral director, or choral conductor, teacher. Address OC-7, THE DIAPASON.

**POSITIONS AVAILABLE**

**MUSIC DIRECTOR/ORGANIST:** EXPERIENCED with children, youth and adult choirs. Comprehensive knowledge of organ and choral repertoire. Willing to work with a variety of people (mostly amateurs), with a professional staff as a team member, and be flexible! Send resume to: Music Director Search Committee, St. John's Episcopal Church, 144 E. 20th Av., Olympia, WA 98501. (206) 352-8527

**FULL-TIME DIRECTOR OF MUSIC: DYNAMIC** Evangelical Church seeks person with extensive choral experience. Must have appreciation and knowledge in all types of choral literature. 60-voice adult choir, 50-voice choir and 10 other choirs. Work with enthusiastic organist, also full-time. 3600 member church. Contact Dr. Ray Owen, Senior Minister, or Kevin Calloway, Organist/Associate Director of Music, First United Methodist Church, P.O. Box 1136, Bartlesville, OK 74005.

**EXPERIENCED ORGAN BUILDER. APPLICANT** must be capable of producing first-class work in all phases of new organ construction. Great opportunity for the right person. Harris Organs, Pipe Organ Builder, 7047 S. Comstock Av., Whittier, CA 90602.

**PIPE ORGAN SERVICE AND SALES REPRESENTATIVE** for major American organ builder in San Francisco and Seattle areas to operate own service business. Substantial assistance in referred accounts. Experienced, reputable organ technician required. Write: Eugene E. Poole, 165 Lakewood Rd., Walnut Creek, CA 94598.

**WANTED—PIPE ORGANS**

USED PIPE ORGAN WANTED. SEND SPECIFICATION and price. Address D-4, THE DIAPASON.

**WANTED—MISCELLANEOUS**

TWO CONSOLE BACK PANELS FOR A PANEL Style E Wurliitzer 2-manual theatre organ console. Good condition required. Gordon Johnson, 108 Queensborough Sq., Marietta, GA 30064. (1-404) 422-2424.

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

**WANTED—MISCELLANEOUS**

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

**MISCELLANEOUS**

**VIRTUOSO TRUMPET SOLOIST, MAGNIFICENT** effect!—with organ, chorus, or vocalists. Services or concerts. Extensive baroque repertoire, including Bach cantatas. Michael Schuman, 198 Douglas Rd., Staten Island, NY 10304, (212) 448-0127

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

**PUBLICATIONS & RECORDINGS**

**HARPSICHORD MUSIC, SOLO AND ENSEMBLE.** Best editions from U.S. and European publishers. Also books on history, performance. Write for free catalogue. Zuckermann Harpsichords Inc., Box 121-D, Stonington, CT 06378

**ANGLICAN BOOKS, OUT-OF-PRINT: MUSIC,** history, liturgics, worship—bought and sold. Send \$1 for catalog. The Anglican Bibliopole, RD 3, Box 116f, Saratoga Springs, NY 12866. (518) 587-7470

**HARPSICHORDS**

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

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

**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, CLAVICHORDS BY NEUPERT,** world's finest, oldest maker. Catalogs on request, Magnamusic, Sharon, CT 06069.

**HARPSICHORDS**

**BURTON HARPSICHORDS, SPINETTS, AND** clavichords—Professional instruments in kit form, from \$195. For brochure write Burton Harpsichords, 727 "R" St., P.O. Box 80222D, Lincoln, NE 68508.

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

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

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

**FOR SALE—PIPE ORGANS**

SEND FOR BROCHURE OF NEW RANGE OF economy priced pipe organs. Short deliveries and fixed prices. 25 year guarantee. Goulding & Wood, Inc. 1506 East Richland Dr., Bloomington, IN 47401.

**IMPORTANT 17TH CENTURY 4-STOP POSITIV,** incorporating two oil paintings. Excellent playing condition, superb case. Offered at \$120,000. Air freight and erection within North America included. Terms possible. Send \$10 for full color brochure. Address OC-5, THE DIAPASON.

**15-RANK, 2-MANUAL 1930'S MIDMER-LOSH.** 7-octave Great. \$5,000. 3617 Lakeport, Sioux City, IA 51106. Evenings: (712) 274-2549.

**2-MANUAL, 27-STOP PIPE ORGAN, TO BE** removed by purchaser. Available January 1983. Information available by calling: First Presbyterian Church, Hannibal, MO, (314) 221-7861.

**PIPE ORGAN FOR SALE. 1923 PILCHER, 2-** manual, 12 ranks. Presently in use. Available for inspection. Complete description upon request. Buyer to remove by March 1, 1983. Best offer. St. John's Episcopal Church, 101 N. 14th St., Corsicana, TX 75110. (214) 874-5425

**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, L0N 1M0.

**FOR SALE—PIPE ORGANS**

**2-MANUAL, 10-RANK, HALL ORGAN WITH** chimes. Presently in storage. Call or write: St. Peter's Church, 71 River St., Milford, CT 06460. (1-203) 874-8562.

**ORGAN REBUILT IN 1957. 2-MANUAL WITH 5-** rank Great chest and 6-rank Swell chest. Great and Swell shades and following stops: 16' Lieblich Bourdon, 8' Aeoline, 8' Gedeckt, 4' Pedal Gemshorn, 2' Principal. No blower or rectifier. Available 1/1/83. Buyer to remove. Call or write: Bill Thompson, Wicomico Presbyterian Church, 129 Broad St., Salisbury, MD 21801. (301) 749-0988, 564-1863.

**NOEL MANDER OFFERS MEDIEVAL PORTA-** tives, £825. Two fine early nineteenth century chamber organs, £6000 and £9000 and one by Green, about 1770, £10,000. All ex. works. Those interested, please send five dollar bill. Noel Mander, St. Peter's Organ Works, London E2, England

**INTERESTED IN A SMALL TRACKER ORGAN?** For free literature, contact Klug & Schumacher, Inc., 3604 Waterfield Pkwy, Lakeland, FL 33801. (813) 665-4802

**THEATRE ORGANS**

**1920's THEATRE PIPE ORGAN, 3-MANUALS,** 21-ranks. Barton console, Wurliitzer chests; pipes; toy counter; full percussion; 5-hp Spencer Orgbbl; 2-sets swell shades, 65"x83". In storage, Los Angeles, CA. \$30,000. Bill Fuller, after 6 PM: (213) 660-4466.


**REED ORGANS**

**CHASE REED ORGAN, 2-MANUALS (61-note)** with full pedal. 22 stops, facade pipes. C.1865 patent date. Restored and in excellent playing condition. Send \$1 for photo. Address OC-1, THE DIAPASON.

**TEN TWO-MANUAL WITH PEDAL REED IN-** struments. 5 to 13 ranks. Send stamped business envelope for catalogue. Reeds tuned, replaced. Ned Phoenix Reed Organ Service, Box 3, Jamaica, VT 05343.

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

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

 <p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>HUPALO</b></p>	<p><b>HUPALO ORGAN PIPE CO., INC.</b></p> <p>18 VERNON AVE., VERNON, CT 06066</p> <p>(203) 871-7067</p> <p><i>"PIPES for the sound you want!"</i></p>
<p>PLEASE SEND FOR OUR FREE CATALOG INQUIRIES FOR YOUR SPECIAL NEEDS WELCOME</p>	

**SCHNEIDER  
ORGELBAU WERKSTATT, Inc.**

**New Instruments — Rebuilds  
Tonal Alterations — Revolving  
Revolved Classic Pipework —  
Organ Maintenance**

**Workshops in Niantic & Kenney, Illinois  
P.O. Box 382 Niantic, IL 62551  
(217) 668-2412 944-2454**

**Parsons  
Organ Co.**  
Est. 1914

1932 PENFIELD ROAD  
PENFIELD, NY 14526  
716 586-0383



**Klug & Schumacher**

MAKERS OF MECHANICAL ACTION INSTRUMENTS

Member AIO and ISO  
3604 Waterfield Parkway • Lakeland, Florida 33801  
Phone (813) 665-4802

**Robert M. Turner  
Organbuilder**

13708-J Via del Palma  
Whittier, CA 90602 (213) 698-4550

**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

**Schantz**

**ROBERT C. NEWTON**  
Northern California Representative  
Sales and Service

518 Lorraine Avenue Telephone  
San Jose, CA 95110 (408) 998-0455

**CYMBELSTERNS**  
*are available again . . .*

**GEISLER & COMPANY**  
3629 Lynddale Place  
Fort Worth, TX 76133

**ANDOVER**

Box 36 Methuen, Massachusetts 01844  
Mechanical Action Specialists

**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-Miles**      ORGAN COMPANY, INC.      WASHINGTON ROAD  
PRINCETON, NEW JERSEY 08540

# CLASSIFIED ADVERTISEMENTS

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

Classified advertising rates will be found below.

**FOR SALE—ELECTRONIC ORGANS**  
**HAMMOND RT-Z, 32 PEDALS, HAS BEEN** used in church for 12 years. \$1500. St. Paul of the Cross, 320 S. Washington St., Park Ridge, IL 60068. (312) 825-7605

**TWO ARTISAN CUSTOM ORGANS RECENTLY** completed. A large 2-manual "horseshoe" with both theatre and church stops \$9500. A very large 3-manual drawknob "classic" with remoted electronics \$19,500. New warranties. For brochure call Mr. Eby: (714) 551-1805.

**SAVILLE. A.G.O. SPECIFICATIONS. 2-MANUALS,** 31 independent stops. 1967. Price negotiable. Crossroads Presbyterian Church, Haymaker and Ramsey Rds., Monroeville, PA 15146. (412) 372-2226

**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**  
**CONSOLE MIRRORS. SOLID HARDWOOD** construction, adjustable with felted base. All finishes. Write for details: S.G. Bullions & Co., 211 York Av., West Pittston, PA 18643.

**USED ELECTRIC CONSOLES, SWELL FRAME** and motor, pipes (metal, wood and reed). Andover Organ Company, Inc., P.O. Box 36, Methuen, MA 01844.

**CUSTOM KEYBOARD ASSEMBLIES IN AN-**tique styles; split sharps, nonstandard measurements. SASE to: Keyboards, 50 Columbia St., Newark, NJ 07102.

**KIMBALL 16' OPEN WOOD, 32 PIPES, CHEST** for low 28. 7"-wp. Pick-up only, no shipping. Shawnee Presbyterian Church, 6837 Nieman Rd., Shawnee, KS. Evenings: (1-816) 561-6946

**BUILDERS' PROJECT: IMMACULATE 2-MANUAL** Austin console, two manual chests, offset actions, reservoir, ¾-hp and 1½-hp blowers, some pipes. 13-14 rank specifications on request. Phone (1-904) 575-2001

**FOR SALE—MISCELLANEOUS**  
**KILGEN ORGAN PARTS, CIRCA 1918. SPENCER** blower, console, chests, reservoirs, some pipework, miscellaneous items. Send SASE to: Morel & Associates, 4221 Steele St., Denver, CO 80216

**STINKENS, GIESECKE AND AEOLIAN-SKINNER** pipework for sale. Send SASE for details and prices. Petty-Madden Organbuilders, P.O. Box 2652, Warminster, PA 18974.

**NEW GIESECKE REEDS. CHOICE USED** pipes and parts. Low pressure. Giesecke work includes copper Chamade Trompette, Barpeife, and pedal Fagott. SASE: 3101 20th St., San Francisco, CA 94110. Days: (1-415) 647-5132.

**KIMBALL PIPE ORGAN PARTS FROM 11-**rank, 2-manual opus 7069: pipework, console, 3-valve regulator, chests, shades, blower, miscellaneous. Also Skinner French horn, 61 notes; harp. SASE for list. R. D. Markworth, 8502 N. 46th St., Omaha, NE 68152. (1-402) 453-7769

**CHIMES: 20-NOTE DEAGAN, 1½", WITH** Wurlitzer pneumatic action. Old, but good. \$550, crated. 21-note Maas, 1¼" with new electric strikers and dampers, \$2000, crated. Call Mr. Eby: (1-714) 551-1805.

**32' ELECTRONIC BASSES, HALF PRICE. ONE** has 32 notes, \$750. The other, 12 notes, \$550. Two voices, stereo amplifier and two 15" speakers. For brochure, call Mr. Eby: (1-714) 551-1805.

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

**ORGAN PARTS FOR SALE: CHESTS, CON-**soles, 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 D-2, THE DIAPASON.

**USED PIPES, CHESTS, CONSOLES AND MIS-**cellaneous equipment in good condition. Write: Box 2061, Knoxville, TN 37901.

**FOR SALE—MISCELLANEOUS**  
**FOR SALE: USED ORGAN COMPONENTS.** Contact: Wicks Organ Company, Dept. BK, 1100 Fifth St., Highland, IL 62249. Please enclose \$1.00.

**SERVICES & SUPPLIES**  
**NEW WOOD PIPES, VOICED OR UNVOICED.** Fine workmanship. Artisan Builders, 806 N.P. Av., Fargo, ND 58102. (701) 293-8964

**CUSTOM-MADE WOODEN REPLACEMENT** parts for consoles, actions. Vintage-looking finishes. Ebony-capped pedal sharps made to your pattern. Robert M. Raiselis, Cabinetmaker, RFD White River Junction, VT 05001. (802) 295-5850.

**TUNE EQUAL OR ANY HISTORICAL TEMPERA-**ment with Widener Computer Tuner. Full details, write: Yves Albert Feder Harpsichords, Box 640, Killingworth, CT 06417

**ORGAN SERVICEMEN: WE WILL RECOVER** Casavant and Skinner pouchboards, primary and offset actions. Write: Burnett Associates, P.O. Box 344, Glenside, PA 19038.

**USED, REVOICED, CLASSIC PIPEWORK. VAR-**ious registers offered for one-half price of new pipework. We will also revoice your romantic pipes on a time and materials basis. Contact: Schneider Orgelbau, Box 382, Niantic, IL 62551. (217) 668-2412.

**SCREWDRIVER BITS FOR SOUNDBOARD** work: Set of three ¾" x 12", 24", and 36" bits with hardened tips for use in a hand-brace, \$17.50. Individual bits, \$10.50. Durham, P.O. Box 2125, Tallahassee, FL 32304.

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

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

**SERVICES & SUPPLIES**  
**RELEATHERING ANY TYPE POUCH, PNEUMAT-**ic, bellows or action. Long years of experience and accurate workmanship. Jacob Gerger & Son, P.O. Box 245, Croydon, PA 19020. (215) 788-3423

**RESERVOIR SPECIALIST, RELEATHERING AND** Restoration. 20 years international experience. "That's right, Air Tight!" Write: Keith P. Henderson, Air Tight Bellows Restorations, 4515 Merle Dr. E., Austin, TX 78745.

## CLASSIFIED RATES

**CLASSIFIED ADVERTISEMENT RATES**  
 Regular classified advertising is single paragraph "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 word . . . . .	.40
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 payment.  
 The Diapason reserves the right to designate appropriate classification for advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

**TEWKSBURY ORGAN SERVICE**

Pipe or Electronic Organs lifted into balconies. Organs removed, Facades for Pipe or Electronic organs designed and erected.

201-658-4142 (24 hours)  
 Box 176, Pluckemin, New Jersey 07978

**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

FINE ORGAN LEATHERS SINCE 1800  
**BEVINGTONS AND SONS OF LONDON**  
 NECKINGER MILLS  
 ABBEY STREET  
 BERMONDSEY  
 LONDON SE1 2AW

BROCHURES SENT ON REQUEST

**ORGAN SUPPLY INDUSTRIES**  
 INCORPORATED

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

QUALITY PIPE ORGAN SUPPLIES

Restoration, Tuning,  
 Maintenance

**PRAIRIE ORGAN COMPANY**

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

(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

ORGAN BUILDERS

**L. W. BLACKINTON**  
*and associates, inc.*

380 FRONT ST.  
 EL CAJON, CA. 92020

HELLMUTH WOLFF  
 TRACKER ORGANS

1260 rue Tellier  
 Laval, Québec H7C 2H2

**ROCHE**  
 Organ Co., Inc.

799 West Water Street  
 Taunton, Mass 02780  
 pipe organs

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

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

Your personal wishes  
 are in good hands

**Jacques Stinkens**  
 Organ pipe makers B.V.

**ZEIST**  
 Holland

**RANDALL S. DYER**

Pipe Organs and Organ Service

Box 489  
 Jefferson City, Tennessee 37760

**Lehigh**  
**ORGAN COMPANY**

24 PINE STREET  
 MACUNGIE, PA. 18062  
 (215) 966-3561

**NOACK**

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

**Wim Henry**  
 PIPE ORGANS  
 Restorations, Design, Service

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

**GENE R. BEDIENT CO.**  
**TRACKER BUILDERS**

344 SOUTH 18TH STREET  
 LINCOLN, NEBR. 68508

★ **FRANK J. SAUTER and SONS Inc.** ★

Phones: 388-3355  
 4232 West 124th Place 599-0391 Alsip, Illinois 60658

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

# Murtagh-McFarlane Artists, Inc.

3269 West 30th Street

Cleveland, Ohio 44109

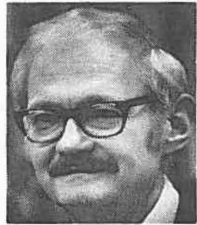
(216) 398-3990



William Albright



Guy Bovet



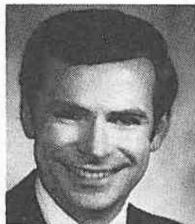
David Craighead



Gerre Hancock



Judith Hancock



Clyde Holloway



Peter Hurford



Marilyn Keiser



Susan Landale



Joan Lippincott



Marilyn Mason



James Moeser



Martin Neary



Peter Planyavsky



Simon Preston



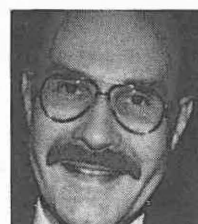
George Ritchie



Daniel Roth



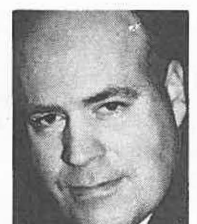
Donald Sutherland



Frederick Swann



Ladd Thomas



John Weaver



Heinz Wunderlich

Available Season 1982-1983

October - Martin Neary

November - Peter Hurford

March - Heinz Wunderlich

April/early May - Simon Preston

## DUO RECITALS

Phyllis Bryn-Julson, soprano — Donald Sutherland, organ

Marianne Weaver, flute — John Weaver, organ

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