

THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS

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Austin Builds for Dallas Church

The Highland Park United Methodist Church, a large, gothic style building at the edge of the Southern Methodist University campus in Dallas, Texas, has included as part of its extensive remodeling program a large, new 4-manual Austin organ with a small, separate gallery organ. The former chancel organ chambers have been removed entirely and the new organ will be divided, free standing at each side of the large front window. The Great and Positiv divisions will be housed in reflective cases fronted with speaking bass pipes of the various divisions. The Choir division will be centrally located behind the choir pews which face the congregation, and the drawknob console is to be located in front of the singers and moveable on its own dolly, permitting its complete relocation for pageants and other events. The small gallery organ stands in the rear gallery at one side of the large rear window. Large areas of the church which are presently covered with hair felt will be altered to hard surfaces in order to improve the acoustics. Organist-director of the church is Philip E. Baker, who worked with the Austin company in the development of the stolist.

GREAT

Montre 16 ft. 61 pipes
 Montre 8 ft. 61 pipes
 Bourdon 8 ft. 61 pipes
 Harmonic Flute 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Nachthorn 4 ft. 61 pipes
 Quinte 2½ ft. 61 pipes
 Super Octave 2 ft. 61 pipes
 Flute a Bec 2 ft. 61 pipes
 Cornet V 245 pipes (1-8-12-15-17)
 Fourniture V 305 pipes (19-22-26-29-33)
 Cymbale IV 244 pipes (26-29-33-36)
 Posaune 16 ft. 61 pipes
 Trompète 8 ft. 61 pipes
 Klarine 4 ft. 61 pipes
 Tremulant
 Chimes

POSITIV

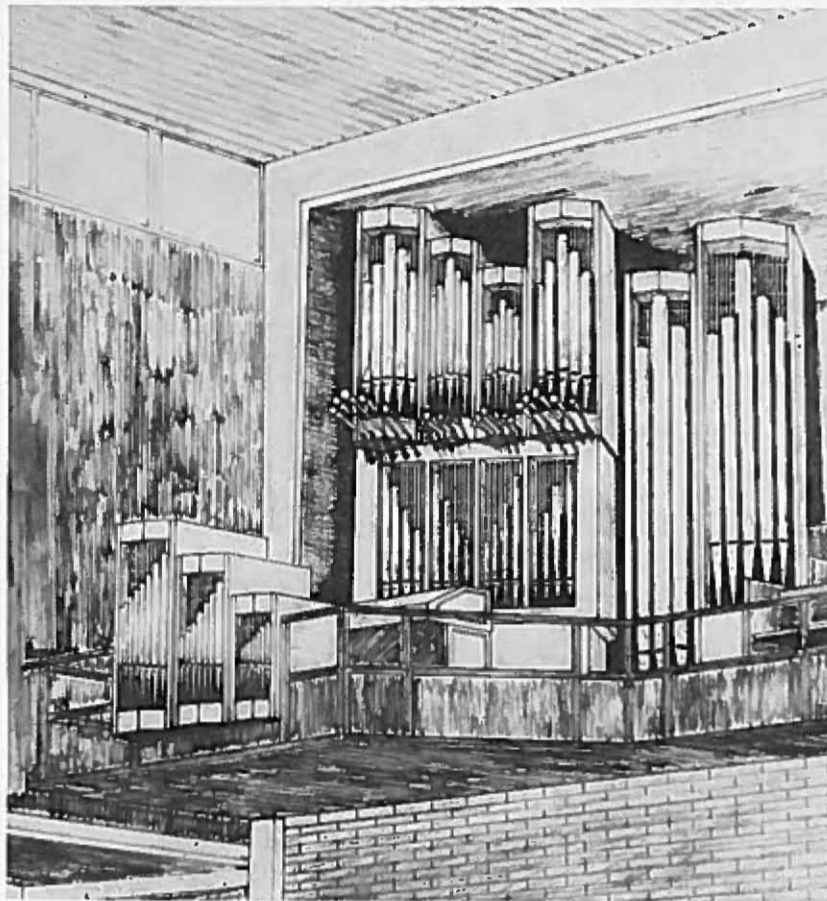
Quintaton 16 ft. 61 pipes
 Montre 8 ft. 61 pipes
 Gedeckt 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Nasard 2½ ft. 61 pipes
 Doublette 2 ft. 61 pipes
 Quart de Nasard 2 ft. 61 pipes
 Tierce 1½ ft. 61 pipes
 Larigot 1½ ft. 61 pipes
 Siffloete 1 ft. 61 pipes
 Fourniture IV 244 pipes (22-26-29-33)
 Cymbale III 183 pipes (33-36-40)
 Dulzian 16 ft. 61 pipes
 Cromorne 8 ft. 61 pipes
 Trompète 8 ft. 61 pipes
 Fanfare Trumpet 8 ft. 61 pipes
 Tremulant
 Cymbelstern

SWELL

Bourdon doux 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Rohrflöte 8 ft. 61 pipes
 Viole de Gambe 8 ft. 61 pipes
 Voix Celeste 8 ft. 61 pipes
 Viole de Gambe 4 ft. 12 pipes
 Voix Celeste 4 ft. 12 pipes
 Flute 8 ft. 61 pipes
 Flute Celeste 8 ft. 61 pipes
 Flute 4 ft. 12 pipes
 Flute Celeste 4 ft. 12 pipes
 Octave 4 ft. 61 pipes
 Flute Octaviane 4 ft. 61 pipes
 Octavin 2 ft. 61 pipes
 Sesquialtera II 98 pipes (TC, 12-17)
 Plein Jeu V 305 pipes (15-19-22-26-29)
 Cymbale IV 244 pipes (22-26-29-33)
 Fagot 16 ft. 61 pipes
 Trompète 8 ft. 61 pipes
 Hautbois 8 ft. 61 pipes
 Clairon 4 ft. 61 pipes
 Vox Humana 8 ft. 61 pipes
 Tremulant

CHOIR (Enclosed)

Spitzflöte 8 ft. 61 pipes
 Viola Pomposa 8 ft. 61 pipes
 Viola Celeste 8 ft. 61 pipes
 Acoline 8 ft. 54 pipes (GG)
 Fugara 4 ft. 61 pipes
 Gemshorn 2 ft. 61 pipes
 Mixture III 183 pipes (15-19-22)
 Cor Anglais 8 ft. 61 pipes
 Tremulant



Steiner to Build Large Tracker

The Memorial United Church, Elizabethtown, Kentucky, has contracted with Steiner Organs, Inc. of Louisville for a large 3-manual mechanical action organ. The new instrument will be located to one side of the rear gallery with the main case and Rückpositiv case angled toward the opposite corner of the room. The stop action will be electric with a capture type combination action and the drawstops will be mounted in tiers on each side of the keyboards. Both the console case and the organ casework will be of ash and butternut woods. Facade pipes of the Great Principal and Positiv Principal will be of 80% tin, and the facade pipes of the Pedal Principal will be in polished copper. Phares Steiner executed the tonal design in collaboration with James W. Good, consultant for the church. The case design is by Gottfried Reck of the Steiner firm. Powell Phy is director of music of the church. Installation of the instrument is anticipated for early summer of 1973.

GREAT

Gedackt 16 ft. 56 pipes
 Principal 8 ft. 56 pipes
 Rohrflöte 8 ft. 56 pipes
 Octave 4 ft. 56 pipes
 Spitzflöte 4 ft. 56 pipes
 Nasat 2½ ft. 56 pipes

PEDAL

Contra Bourdon 32 ft. 12 pipes
 Montre 16 ft. 32 pipes
 Bourdon 16 ft. 32 pipes
 Violone 16 ft. 32 pipes
 Quintaton 16 ft. (Positiv)
 Bourdon doux 16 ft. (Swell)
 Octave 8 ft. 32 pipes
 Spitzflöte 8 ft. 32 pipes
 Gedeckt 8 ft. 32 pipes
 Choral Bass 4 ft. 32 pipes
 Nachthorn 4 ft. 32 pipes
 Flöte 2 ft. 12 pipes
 Fourniture V 160 pipes (15-19-22-26-29)
 Cymbale IV 128 pipes (22-26-29-33)
 Contra Fagotto 32 ft. 32 pipes
 Bombarde 16 ft. 32 pipes
 Fagotto 16 ft. 12 pipes
 Trompète 8 ft. 12 pipes
 Chalumeau 4 ft. 32 pipes
 Tremulant

Italian Octave 2 ft. 56 pipes
 Terz 1½ ft. 56 pipes
 Mixture IV-V 1½ ft. 244 pipes
 Trumpet 8 ft. 56 pipes

POSITIV

Holzgedackt 8 ft. 56 pipes
 Principal 4 ft. 56 pipes
 Koppelflöte 4 ft. 56 pipes
 Waldflöte 2 ft. 56 pipes
 Quint 1½ ft. 56 pipes
 Sesquialtera II 112 pipes
 Mixture III-IV ¾ ft. 188 pipes
 Cromorne 8 ft. 56 pipes
 Tremulant

SWELL

Spitzgedackt 8 ft. 56 pipes
 Viole 8 ft. 56 pipes
 Viole Celeste 8 ft. (TC) 44 pipes
 Metallflöte 4 ft. 56 pipes
 Octavin 2 ft. 56 pipes
 Nasat 2½ ft. 56 pipes
 Terz 1½ ft. 56 pipes
 Mixture III-V 1 ft. 220 pipes
 Hautbois-Fagott 16 ft. 56 pipes
 French Trumpet 8 ft. 56 pipes
 Tremulant

PEDAL

Principal 16 ft. 32 pipes
 Subbass 16 ft. 32 pipes
 Octave 8 ft. 32 pipes
 Gedackt 8 ft. 32 pipes
 Choralbass 4 ft. 32 pipes
 Nachthorn 2 ft. 32 pipes
 Mixture IV 2½ ft. 128 pipes
 Posaune 16 ft. 32 pipes
 Trumpet 8 ft. 32 pipes
 Kornett 4 ft. 32 pipes

GALLERY ORGAN

Principal 8 ft. 61 pipes
 Bourdon 8 ft. 61 pipes
 Gemshorn 8 ft. 61 pipes
 Gemshorn Celeste 8 ft. 49 pipes
 Principal 4 ft. 12 pipes
 Rohrflöte 4 ft. 49 pipes
 Principal 2 ft. 12 pipes
 Cymbel III 183 pipes
 Trompète 8 ft. 61 pipes
 Tremulant

GALLERY PEDAL

Bourdon 16 ft. 12 pipes
 Principal 8 ft.
 Bourdon 8 ft.
 Choral Bass 4 ft.
 Rohrflöte 4 ft.

MORAMUS AWARDS TO DALE GRAMLEY AND EWALD V. NOLTE

The Moravian Music Foundation, Winston-Salem, N.C., presented its Moramus Award for Distinguished Service to American Music to a former trustee and former director of the foundation in recognition of their dedicated service through support of the foundation's work. This was the tenth and eleventh award to be presented since it was first given to Irving Lowens in 1961.

The award was given to Dr. Gramley, former president of Salem College and trustee of the foundation from 1956 to 1972, at a luncheon prior to the final concert of the Tenth Early American Moravian Music Festival and Seminar held on the campus of Salem College from June 11 to 18, 1972.

Ewald V. Nolte was honored at a concert of Moravian music given on the Salem College campus as part of the annual meeting of the Friends of the Moravian Music Foundation on Oct. 13, 1972. Dr. Nolte succeeded Donald McCorkle as director of the foundation in 1964, and served in the post until August of 1972. He is also professor of music history at Salem College, and he will continue to serve as a general consultant to the foundation.

DUTCH ORGAN BUILDING FIRM REORGANIZES

After being forced to close down because of the strongly diminishing demand for new pipe organs, the former firm B. Pels & Zn. N.V. of Alkmaar, Holland, has been reorganized into a totally new firm. The new firm is called "Kerkorgelbouw Pels & van Leeuwen B.V." at Glyceran, Holland. The new workshops are being established alongside highway E-9 at the north side of the bridges over the river Waal at Zaltbommel. The new firm was started on Sept. 1, 1972 with new stock capital, a number of skilled craftsmen from the former crew, and all of the files, designs, and the old firm's name, as well as part of the machinery and equipment. It is the intention of the new firm to build fewer new instruments in the future, but all efforts will be spent on maintaining technical quality and further beautifying the sound and tonal finishing.

W. H. REISNER COMPANY HAS NEW OWNERS

After nearly 70 years of ownership by the Reisner family, the W. H. Reisner Manufacturing Company of Hagerstown, Maryland has been sold, William H. Reisner, Jr. announced recently. The new owners, headed by William B. Clements, look forward to the continuation and expansion of the Hagerstown operation. The company will be operated, as in the past, as a strictly separate entity for the production of top line organ components. Mr. Clements intends that the Reisner name, management, quality, service, and the 5 year warranty will continue unchanged. Mr. Reisner will also remain as a senior consultant to the company.

LIEF THYBO, director of the Consensus Musicus of Denmark, gave a symposium entitled "Experiences and Impulses of Composition with the Modern Tracker Organ" on Nov. 17, 1972 at the First Church in Cambridge, Congregational, Cambridge, Mass. His two-session lecture-demonstration utilized the church's new Frobenius organ. Mr. Thybo and Evan Borgstrom, Swedish soprano, will be presented on May 12, 1973 at the First Church as the last event in the first season of the Cambridge Concert Series. The concert will include works of Bach and a transcription for organ solo of Stravinsky's "Dumbarton Oaks Concerto."

Historical Purism in Organ Design

by David Fuller, State University of New York, Buffalo

It is a sad truth evident to anyone who has heard the real thing that the larger part of organ literature can never be more than a poor shadow of itself when played on instruments different from those for which it was conceived. The more the music can be enjoyed in the abstract, independently of any realization in sound, the less it matters what the medium is, and organists are incalculably lucky that the composer whose music fits this description the best — Bach — wrote many of his greatest works for their instrument. But there are vast quantities of other organ music, including nearly everything by French composers of any period, that reads poorly on paper and only comes to life in sound. (This is not to say that it is weak; on the contrary, the essence of French musical genius since about 1600 has been an exquisite sensitivity to medium and to real sound in the air, while Bach is often frustrating because there is so much more in his music than gets across to the listener.) The right sounds are not only a matter of design, voicing, and acoustics, but also of pitch and tuning. Sweelinck, Frescobaldi, and Froberger are filled with unsuspected color when played in unequal temperament. There are even those who maintain that a wind supply that gives a bit in playing helps bring early music alive.

Our thinking on organs will be muddled as long as it takes compromise as its point of departure. We may insist that good is good in organs, and a good organ embraces and transmutes divergent kinds of music according to its own character. True enough; but this is not to say that the music is happy with such a transmutation. Music finely adjusted to one medium loses whatever qualities went into that adjustment when the medium is changed. If other qualities are not discovered by the characteristics of the new medium, then the music dies. Take a fugue written for a classical French *grand-jeu* — the whole battery of reeds and cornets. Nothing is more stunning on the right organ; everything is heard in balance, the play of color and texture is perfectly calculated. Try it on an excellent German *plenum* and the counterpoint sounds jejune, perhaps even inept. Try it on the reeds of the same organ, and your audience will think you are playing New Music.

We may also insist, and with far more reason, that organs should be built for the future, not the past. That is what Cavaillé-Coll did, whether or not it was his intention, and he has gone down in history as one of the great instrument makers of all time. But seeking deliberately to build musical instruments for the future is risky business, as a glance at the annals of musical inventions will demonstrate. The great makers will do their thing, regardless of what theorists and designers tell them, and if they are lucky, composers will follow. Posterity will be their judge, and we shall waste our time by trying to guide or predict the course of genius.

The rest of us, players and merely good builders, must face present truth. The polyvalent organ — in this country "American classic," in France, "néo-classique," "l'orgue à tout jouer" — is really "l'orgue à rien jouer," except for music of the last 30 or 40 years. This modern, "all-purpose" organ got its start when the organ of 1925 was "cleaned up" and provided with such stops as were thought necessary for authentic registration of old music. The conception of the organ as an aggregate of desirable but not necessarily interdependent elements was abetted by electric action, which made possible the construction of large instruments that were really groups of several smaller organs of various types all wired to the same console. More recently, the study of old instruments and the increasing preference for mechanical action with its spatial consequences have led to the opposite approach: the integrated, classically-conceived organ is "dirtied" by the introduction of such stops and devices as are necessary for later music. Either approach produces a compromise — not just a compromise in the stoplist, where gambas and Zimbels are bedded down on the same chest, but a compromise in the sounds of the pipes, which for all kinds of reasons are accommodated to one another.

This compromise between "romantic" and "classic" is already being rejected by some in our country, though "classic" is still often narrowly construed as north German. Now it is time to begin sorting out the sub-species and give our organists and audiences the experience of old French and Italian music, as well as the different schools of German music, on the proper kinds of instruments. This means copying — an encouraging start on classical French organs has already been made in New York, and of course we already have two or three early English organs. If we are lucky, the future may see essays in big European romantic organs, though they would cost a lot of money. It is not enough to tell the curious to go abroad. The audiences are here, and besides, it is not always easy for us to gain access to the great European organs. In any case, it is not a matter of satisfying curiosity but of broadening our musical experience, of bringing whole segments of the literature for our instrument back to life. When we have had the opportunity of hearing the different kinds of organ music in the splendour of authentic sound, we shall be less patient with recitalists who program endless French organ masses on Germanic instruments, with builders who pretended that a "Z" in their Prinzipals and a circumflex on their flûtes renders their instruments "suitable for the whole range of organ literature" (how many times have we heard that one?), and with purchasing committees who lack the imagination to see that they are gaining, not losing, by choosing an instrument that is right for a fraction of the repertoire instead of one that is wrong for all of it.

The real purpose of these remarks is not to plead for a revolution in our organ-building industry but to put down some thoughts on the lengths to which one should go in the direction of historical authenticity — on the degree of desirable "purism," assuming the revolution under way. That it will occur, I have no doubt. It has occurred in the harpsichord world, and it is we Americans who have been the main force in effecting it. Our harpsichord makers have been and are dragging players — kicking and screaming, as the saying goes — into the light, and playing has improved all over the world. The task will not be so easy with organs, because church organs are expected to fill practical functions in prescribed ways, and because we provide such depressing acoustical environments for them. But it is not too soon to begin thinking about authenticity.

We must start by going all the way. This means that some instruments need to be built in this country with all the limitations as well as all the positive qualities of specific types of historical organs. For one thing, limitations are far more stimulating than limitless possibilities, as Bach and Stravinsky, among others, have proved. For another, it is fun to sit at a console and be able to say to oneself, "This is exactly what Sweelinck had to work with, let's see what it suggests to me about his music." The final reason is, as the harpsichord builders will confirm, that apparently irrelevant features of construction are often found later to have an important influence on sound.

Going all the way means deliberately creating difficulties — except malfunctions. It means half manuals, funny pedals, wrong pitch, and bouncy wind. It means in some cases no Bach. It means persuading Shrines of Immaculate Conceptions that Cavaillé-Coll knew better than anyone else ever has how to fill vast spaces with music, and that vents, not adjustable combination actions, are how he managed his stops. In the end, it means knowledge and beautiful music.

There are two things that this kind of purism does not mean. It does not mean the kind of false asceticism that eschews frivolity and clouds historical vision. Bells, birdsongs, drums, and thunder are just as much an element of old organs as chuff, yet there are organ builders who pride themselves on their mixtures but will not take the trouble to learn how to make a tremulant that works — much less the two kinds one needs for old French registration.

Purism also does not mean casting electro-pneumatic organs on the rubbish heap. On the contrary, good examples of every kind of American organ must be jealous-

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ROBERT SCHUNEMAN
Editor

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DOROTHY ROSER
Business Manager

WESLEY VOS
Assistant Editor

The Diapason

Editorial and Business Office
434 South Wabash Avenue, Chicago, Ill.; 60605. Telephone 312-4A7-3149
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ly preserved without change, even if they are momentarily hopelessly out of fashion, like organs built in 1910 or 1955. For one thing, music has been written for them. The Sowerby *Symphony in G*, for example, needs an organ of the kind that Austin was making in the '20's, otherwise one doesn't hear the melodies singing out on top of those thick textures. In spite of his very 18th-century-sounding protestations that the piece works on all kinds of instruments, William Albright's magnificent *Juba* clearly demands the monstrous Aeolian-Skinner that he recorded it on. For another, who are we to destroy the historical documents of the future?

I suppose I must conclude by answering the inevitable questions: Are we to have nothing any more but historical reconstructions of limited usefulness? Must we feel guilty about buying an organ on which we can play a *tierce en taille* one Sunday and Mendelssohn the next? One answer, already hinted at, is that strong-willed, creative artists-builders are going to do as they please and sensitive composers and players who are lucky enough to have one of their organs will learn how to use them musically. These are the people who will make the future. The final answer is a hedge: for a while, until our taste is formed and our builders are able to equal the ancients, we could do much worse than produce some strict copies. Then, as has happened in France, a new generation of organists will come along, intolerant of compromise, insistent upon the ideal, with the kind of healthy bigotry that creates controversy and stimulates research, curious to explore the unknown repertoire for their instrument, the creators of a new public taste. When that happy day arrives, no one need feel guilty about anything.

5th Annual "Musica in Chiesa" Series

— A Composite Report from Florence, Italy

The 5th annual series of autumn organ concerts entitled "Musica in Chiesa" held in Florence, Italy during September and October can boast its most successful year to date. An average of 700 people attended each of the nine free concerts held in various historic and beautiful churches of the city. The recitals are organized by the Christian Committee of Florence headed by Don Elio Pierattoni in collaboration with the Tourism Agency of Florence. The purpose of the festival is to introduce the Christian heritage of the city to the tourist, and to give, through the concerts, a welcome to the city. The series is not strictly an artistic and musical venture, but, as its title "Musica in Chiesa" indicates, it offers an occasion to unite the architectural beauty of the churches with the classical pages of organ music in the hope of "elevating one to the contemplation of higher things" and "to induce moments of spiritual reflection, almost of rest, in the tiring pace of modern life." Participating this year

were six Florentines and three foreigners. The music covered a wide range and the programs exhibited considerable variety of literature. The audiences, comprised of a sizeable number of young people who filled the churches far beyond seating (and standing) capacity, responded enthusiastically to the performances.

Eliza Luzi, playing a 5-year old Bevilacqua "Classical Italian" organ, opened the series, choosing ten 17th century Italian sonatas for the first part of the program. They were well suited to the organ and were played well technically, but they were nevertheless disappointing as they seemed more appropriate as study pieces or pieces for the church service rather than a recital. Three imaginative Psalm settings by the contemporary composer, Heinz Werner Zimmermann, offered more to the listener.

Heinz Balli of Bern, Switzerland, played on one of the largest and oldest Tamburini organs in Italy (boasting a host of 8-foot stops) in the Basilica of

Santa Croce, Balli, the winner of the 1971 Bologna International Organ Competition, was at his best with Bach, which fortunately filled the first half of his program. Also worthy of mention was the *Première Fantaisie* by Alain, to which the organ responded superbly.

The Duomo (Cathedral), with a 3-manual Mascioni organ, was host to two recitals. In the first, Robert Rogier of Nancy, France, displayed great competence with contemporary French works, among them three pieces by his teacher, Langlais. He adapted his playing to the 11-second reverberation with flair, finishing with an exciting improvisation on a given theme, the trumpet call of the municipality of Florence.

A complete change of pace was offered by Antonio Fasolin who played a recital of early Italian organ music on an 18th century Italian organ at San Frediano in Cestello, a delightful baroque church. His varied choice of material and registrations, combined with great freedom in his playing made this one of the most interesting and enjoyable concerts of the series.

The Chiesa dell' Autostrada del Sole houses the city's newest organ, a 3-manual Tamburini whose 43 well-chosen ranks capably fill the impressive, modern church built at the intersection of two of the major tollways in Italy. Stefano Innocenti, in the first of a pair of concerts in the church, chose a program of mostly pre-Bach music and played with flawless technique, great security, and understanding. He excelled in Lübeck's partita on "Nun Lässt uns Gott" and Araujo's *Tiento de medio registro*.

Mariella Mochi, who played on the same organ, gave a fine reading of Bach's G-major Fantasia and aptly communicated the essence of Messiaen's *L'Ascension* to her appreciative audience.

The organ at the Basilica of Santa Trinita, rebuilt by Tamburini, is a happy wedding of a 16th century great organ and a modern swell division. Although the smallest of the instruments in the series, it is by no means limited, and is perhaps one of the finest organs in the city, harmonizing well with the frescoes of Ghirlandajo which adorn the walls of the church. Marco Giuseppe de Joannon, the church's organist, fell

somewhat short in his Vivaldi and Bach, but was more at home with Mendelssohn and Franck, and he used a variety of colors in the Langlais *Theme and Variations*.

The second concert in Santa Trinita, given by Johnnye Egnot of Chicago, Ill., was the first one of the series that put in sharp contrast versions of the same raw materials from different periods — Bach's treatment of "Wer nur den lieben Gott" following Walcha's. An especially interesting feature of the second half was the first playing in these concerts of Ginastera's *Toccata, Villancico y Fuga*. Use of the full and colorful resources of the organ earned her two encores from the enthusiastic public.

The Duomo organist, Don Luigi Sessa, closed the series. Unfortunately, the polyphony of Bach was drowned in the reverberation. However, the three pieces by Reger lent themselves better to the impossible acoustical situation, and Don Sessa showed his understanding of these works, displaying a fine sense of communication.

After five successful years, the series is now well established, and eagerly anticipated, as part of the Florentine musical world, verifying the fact that interest in this type of music is steadily growing. More significantly, the recitals have gained enormous popularity among the young people. All this gives a tremendous boost to the Committee, which, after having plunged into uncharted waters, has not only survived, but has been encouraged and spurred on by the warm public response and approval of the series.

The programs:

Elisa Luzzi, Basilica di S Miniato, Sept. 10: "Sonate da organo di varii autori," Bologna 1687 (Raccolte da G. C. Aresti), (a) del Pollaroli di Venezia, (b) del Cherli, (c) del Bassani di Ferrara, (d) del P. D. Mich. e Giustiniani Mon.co Cassin.e, (e) del Schiava di Lucca, (f) del Colonna di Bologna, (g) di Anonimo di Roma, (h) di Anonimo di Piacenza, (i) dell'Aresti di Bologna, (l) dell'Aresti Cromatica; *Plein jeu "Et in terra Pax, Petite fugue sur le chromhorne, Dialogue sur les grands jeux (Messe des Paroisses)*, Couperin; *Three Psalms*, Heinz Werner Zimmermann.

Heinz Balli, Basilica di S. Croce, Sept. 14: *Prelude and Fugue in C minor* BWV 546, *O Lamm Gottes* BWV 567, *Prelude and Fugue in C* BWV 547, Bach; *Choral in E*, Franck; *Two Etudes in the Form of a Canon*, op. 56, Schumann; *Fantasia I*, Alain; *Toccata III in la*, P. Müller-Zürich.

Robert Rogier, Cattedrale di S. Maria del Fiore, Sept. 17: *Prelude and Fugue in D* BWV 532, Bach; *Pièce Héroïque, Cantabile, Choral in A minor*, Franck; *Final from Symphony I*, Vierne; *Choral Improvisation sur le "Victimae Paschali"*, Tournemire; *Cantique, Pasticcio, Incantation pour un Jour Saint*, Langlais; *Improvisation*, Rogier.

Antonio Fasolin, Collegiata di S. Frediano in Cestello, Sept. 21: *Frottola "Non resta in questa valle"*, A. Anticho; *Ricercare*, J. Fogliano; *Ricercare*, M. Cavazzoni; *Inni — Pange Lingua, Ave Maris Stella*, G. Cavazzoni; *Ricercare (musica fi(c)ta per via di G-sol-re-ut)*, J. Segni; *Toccata X tono*, A. Gabrieli; *Due versi spirituali n. IV e V*, A. Valente; *Toccata VI tono*, Padovano; *Canzone alla Francese "La Lucchesina"*, *Toccata II tono*, G. Guami; *Intonazione III tono, Fuga IX tono, Canzone "La Spiritata"*, G. Gabrieli; *Rivercare VIII tono*, G. Diruta; *Canzone "La Serpentina"*, V. Pellegrini; *Durezza et ligature*, G. M. Trabaci; *Canzone alla francese "La novella"*, A. Cima; *Capriccio sopra Ut-re-mi-fa-sol, Toccata IV*, Frescobaldi; *Due versetti*, M. Rossi; *Toccata VIII tono*, B. Pasquini; *Suite in sol minore*, D. Zipoli.

Stefano Innocenti, Chiesa dell'Autostrada del Sole, Sept. 28: *Passacaglia*, Buxtehude; *Partita on "Nun lässt uns Gott dem Herrn"*, Lübeck; *Prelude and Fugue in E-flat* BWV 552, Bach; *Canzone francese settima cromatica*, Trabaci; *Tiento de medio registro de tiple de septimo tono*, Correa de Arauxo; *Jésus accepte la Souffrance, Desseins Eternels*, Messiaen; *Prelude and Fugue in D minor*, Mendelssohn.

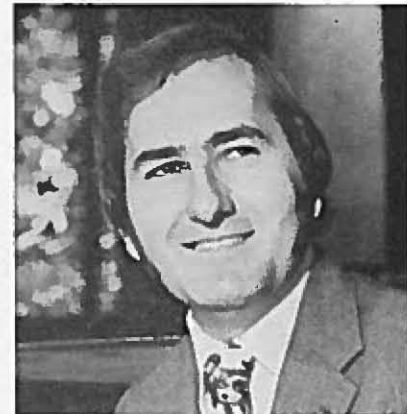
Marco Giuseppe de Joannon, Basilica di S. Trinita, Oct. 1: *Concerto in A minor*, Vivaldi-Bach; *Toccata, Adagio and Fugue in C* BWV 564, Bach; *Sonata VI*, Mendelssohn; *Prélude, Fugue et Variation*, Franck; *Thème et Variations*,

Epilogue from Hommage à Frescobaldi, Langlais.

Johnnye Egnot, Basilica di S. Trinita, Oct. 8: *Movement VI from Kleine Präludien und Intermezzi*, Schroeder; *Concerto del Sig. Meck*, Walther; *Wer nur den lieben Gott*, Walcha; *Wer nur den lieben Gott* BWV 642, *Wir glauben all'* BWV 740, *Fantasia and Fugue in G minor* BWV 542, Bach; *Toccata, Villancico y Fuga*, Ginastera; *Final from Symphony V*, Vierne.

Mariella Mochi, Chiesa dell'Autostrada del Sole, Oct. 12: *Bergamasca from Fiori Musicali*, Frescobaldi; *Concerto in A minor*, Vivaldi-Bach; *Allein Gott in der Höh sei Ehr* BWV 664, *Fantasia in G* BWV 572, Bach; *L'Ascension*, Messiaen.

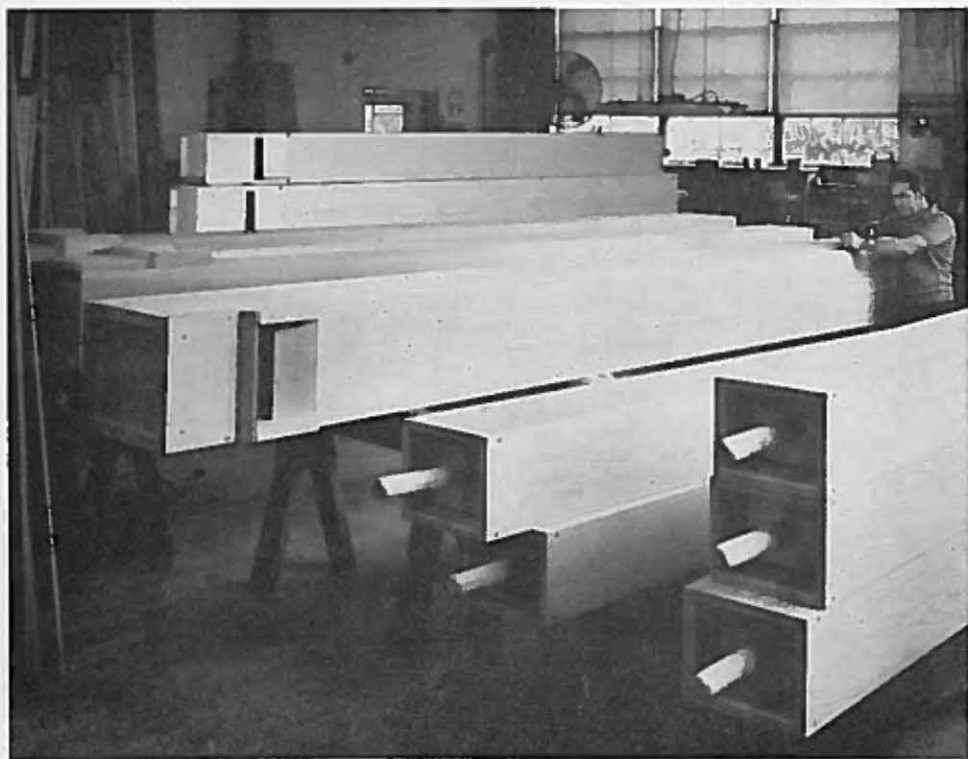
D. Luigi Sessa, Cattedrale di S. Maria del Fiore, Oct. 15: *Partita on "Sei gegrüßet"* BWV 768, *Sonata II in C minor* BWV 526, *Passacaglia* BWV 582, Bach; *Prière*, Franck; *Toccata and Fugue in D* op. 65, *Benedictus, Toccata in D* op. 69, Reger.



Michael W. Secour has been appointed organist-choirmaster of St. James Episcopal Church, Newport Beach, California. For the past two years he has held a similar position at Christ Episcopal Church, Little Rock, Arkansas. Mr. Secour is a graduate of California State College, Long Beach, where he studied organ with William Paul Stroud and choral work with Frank Pooler. He plans to do graduate study in the Southern California area.

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A Survey of Organ Literature & Editions: Germany and Austria, 1750-1900

By Marilou Kratzenstein

Alter the Baroque era, the organ moved toward the periphery of musical development. Previously regarded as the instrument *par excellence* for the delineation of contrapuntal lines, it was now found lacking in the expressive and dynamic qualities needed for the realization of the *empfindsamer Stil*.

Looking first at south Germany and Austria, one notes that the organ was limited more and more to its *continuo* function. Orchestral instruments replaced the organ with increasing frequency at church services and festive occasions. South Germans who did compose for solo organ in this post-Baroque era were obviously torn between preserving the traditional contrapuntal style and venturing forth into the new style with its harmonic simplicity and melodic expressiveness. In the works of Johann Ernst Eberlin (1702-1762), organist in Salzburg, one sees a synthesis typical of this transitional period.

(Example 1)

Within the framework of a traditional form, Baroque counterpoint has been combined with new melodic and harmonic elements. Eberlin's toccatas and fugues are general keyboard pieces (not specifically organ music) and are clearly a continuation of the south German tradition initiated by Frescobaldi and Froberger.

The old style of writing and the new persisted side by side into the Classical Era (and beyond). Organ music for secular occasions was written in a pre-Classical or Classical style, like any other music. Liturgical organ music, on the other hand, was written in a more conservative style. Just as the *stile antico* remained the official ecclesiastical language for a *capella* compositions, so Baroque counterpoint was still the norm for liturgical organ music. The works of Johann Georg Albrechtsberger (1736-1809), the Viennese court organist, illustrate this. His liturgical organ pieces are simple, subdued, and contain both Baroque and Classical elements. His concerto for organ and orchestra, on the other hand, is a true Classical composition. The same disparity is seen in the works of Johann Michael Haydn (1737-1806), brother to the famous Haydn. His brief liturgical versets are very traditional and artistically unimportant (*Gebrauchsmusik*). His double concerto for viola and organ, however, is a concert work in the Classical idiom, with an expressive dialogue between the two solo instruments.

Franz Joseph Haydn (1732-1809) composed three organ concerti which exhibit typical Classical features. Their texture is light, the melodies are gracious. This is music for courtly entertainment. Haydn also wrote a number of lighthearted mechanical clock pieces (*Flötenuhrstücke*) which have been transcribed for keyboard. He composed no liturgical organ music, but used the organ as the *continuo* for his orchestral masses. In addition, he sometimes assigned it a solo role within the orchestra.

A Viennese contemporary of Haydn, Antonio Salieri (1750-1825), likewise wrote a concerto for organ and orchestra. Though technically brilliant, this work is less inspired than the concerti of F. J. Haydn.

Wolfgang Amadeus Mozart (1756-1791) was an accomplished organist, but the only liturgical organ music he wrote were the church sonatas for organ and chamber ensemble. These were played at the *Gradual* of the mass. In his orchestral masses he used the organ in the same manner that Haydn did, both as *continuo* instrument and as a solo voice of the orchestra. He wrote three works for mechanical clock, the most important contribution to this south German genre since its inception in the Renaissance.

Ludwig van Beethoven (1770-1827) wrote pieces for mechanical clock and two keyboard preludes (through all major keys) which can be played on

the organ. A *Fugue in D* is the only work which he composed specifically for the organ.

Turning now to middle Germany and stepping back somewhat in time, one finds organ concerti by two members of the Berlin school, Carl Heinrich Graun (1704-1759) and Carl Philipp Emanuel Bach (1714-1788). Both musicians were employed at the court of Frederick the Great. Their concerti are light, graceful, typically *empfindsamer Stil* creations. They are undeserving of the neglect into which they have fallen. Other organ works by C. P. E. Bach include preludes, fugues, sonatas, and a suite for mechanical clock. A *Fantasie und Fuge* is one of his best organ works and illustrates the *empfindsamer Stil* applied to a keyboard instrument.

(Example 2)

Among C. P. E. Bach's other works, the organ sonatas are noteworthy as early examples of the classic sonata form. They are pure keyboard music. There is no separate line assigned to the pedal. Bach simply wrote "pedal" in the score and left the performer free to play whichever notes he wished on the pedal.

Wilhelm Friedemann Bach (1710-1784), unlike C. P. E. Bach, remained more aligned with the organ idiom of his father. In his fugues and chorale preludes, Baroque figuration and counterpoint still figure prominently. Wilhelm Friedemann is the only one of the Bach sons who actually had a reputation as an organist.

Most of the remaining men who merit attention for their organ compositions were either students of J. S. Bach or persons who consciously attached themselves to the Bach tradition. Johann Ludwig Krebs (1713-1780) was reputedly Bach's favorite pupil. He wrote preludes, toccatas, fantasies, fugues, and chorale settings. He must have had a phenomenal pedal technique since the pedal solos in some of his works are quite intricate. The influence of the master is unmistakable in Krebs' compositional style, yet there are also features suggestive of the coming Classicism. His compositions are frequently too long, as he lacked adequate imagination for the development of his musical ideas.

Another Bach pupil, Gottfried August Homilius (1714-1785) attempted a synthesis of the Bach style with new compositional features. Johann Peter Kellner (1705-1772) and Friedrich Wilhelm Marpurg (1718-1795) did the same. Both were Bach admirers, although neither was a direct pupil.

(Example 3)

Johann Philipp Kirnberger (1721-1783) and Johann Ernst Rembt (1749-1810), students of Kellner, continued writing in this synthetic style.

In the 19th century, organists who considered themselves carriers of the Bach tradition still combined late-Baroque counterpoint with current compositional elements. Good craftsmanship was characteristic of their work, but individuality and inspiration were often sorely lacking. Short simple pieces for the church service constituted the bulk of their contribution. The following excerpt from *Allein Gott in der Höh sei Ehr* by Johann Christian Rinck (1770-1846) is a typical product of this school.

(Example 4)

The piece is well-constructed, but not particularly imaginative. Michael Gottfried Fischer (1773-1829), Adolf Hesse (1809-1863), whose works are too sentimental for current taste, and Johann Schneider (1789-1864) also wrote large quantities of service music. Their works circulated in old anthologies, usually no longer available.

In north Germany there were no later 18th- or early 19th-century organists worth mentioning. Following such giants as Buxtehude, Luebeck, and Bruhns, there was suddenly a conspicuous void. The organist's social and artistic position had sharply declined in north Germany, as everywhere, and this may have been partly responsible for the dearth of competent organists. The local school teacher or a part-time church musician now carried out the duties previously performed by a professional. Related to this situation was the increasing prominence of the sermon in the Protestant churches. Organ playing was no longer liturgical in the old sense, but simply an embellishment to the "Service of the Word."

With this situation as background, one can better appreciate the full stature of the organ works of Felix Mendelssohn Bartholdy (1809-1847). His preludes and fugues and sonatas were the first major contribution to solo organ literature by a prominent German composer since the days of Bach. They are a convincing combination of traditional techniques (counterpoint, independent pedalling, etc.) with the melodic expressiveness of the early Romantic idiom. The thematic contour of his organ compositions is very strong. It is unfortunate that the true nature of his music is often obscured by performers who over-emphasize the lyric qualities at the expense of other elements.

As could be expected, Mendelssohn's works formed a primary model for organists throughout the remainder of the century. Large forms were now used with greater frequency. The most popular large form for organ composition was the sonata. The fantasy and the variations form were also widely used.

Another Mendelssohn contribution was the discovery and promotion of Bach's compositions. Paradoxically, the members of the so-called Bach school rarely performed the works of Bach. They simply studied Bach's compositional and performing techniques so as to incorporate these features into their own style. Thus Mendelssohn's research into the music of Bach constituted the first major impulse for the Bach revival which later ensued.

Mendelssohn's famous contemporary, Robert Schumann (1810-1856), wrote six fugues on the popular theme, BACH, for organ or *pedalklavier*. His sketches and studies, though now performed on the organ, were written for *pedalklavier*. His works had no formative impact on organ literature.

Franz Liszt (1811-1886), one of the chief proponents of contemporary music in his day, wrote three monumental organ works in a virtuoso style. They are actually symphonies for organ. Two of them (*Weinen, klagen* and *Ad nos*) express that particular mystical religiosity which prevailed during much of the Romantic period. Often employing pianistic devices, these works (the two just mentioned plus the *Praeludium und Fuge über BACH*) demand considerable manual and pedal dexterity. In this respect, they contrast sharply with Liszt's easy church pieces (organ hymns, mass versets, etc.). In general, one can divide the bulk of 19th-century organ literature into virtuoso concert music requiring considerable technical proficiency and simple, often dull, service music for the more-or-less amateur organist. Although there are exceptions, service music of high artistic merit and demanding an advanced technique was not common at this time.

Julius Reubke (1834-1858), a student of Liszt, added one symphonic poem (*The 94th Psalm*) to the concert literature for the organ. His indebtedness to Liszt is obvious. Reubke died at the age of 24.

The great Johannes Brahms (1833-1897) devoted little attention to the organ, yet the few organ works he did write indicate that he understood the

instrument very well. The eleven chorale preludes follow the north and middle German *Choralbearbeitung* tradition. Although appropriate as church music, these pieces are artistically on a totally different plane from the usual 19th-century service music. Brahms' text interpretation in these works is particularly fine. His other organ works (the two preludes and fugues, the *Ab minor* fugue, and the *Choralvorspiel und Fuge über O Traurigkeit, O Herzeleid*) shows Brahms' mastery on a somewhat larger scale. The *Praeludium und Fuge in g* has some virtuoso passages. Still, all of the pieces are rather conservative if one compares them with contemporary writing by Liszt and Reubke.

Several other personalities contributed to German organ literature and to knowledge about organs and organ playing. Johann Gottlob Töpfer (1791-1870) wrote a considerable amount of organ music, but is remembered for his treatise on organ building, *Das Lehrbuch der Orgelbaukunst* (1855). August Gottfried Ritter (1811-1885) wrote an organ method, *Kunst des Orgelspiels*, and the first history of organ playing, *Zur Geschichte des Orgelspiels, vornehmlich des deutschen, im 14. bis zum Anfang des 18. Jahrhunderts* (1884). Gustav Adolf Merkel (1827-1885), trained in the Bach tradition, wrote sonatas and easy pieces for organ. Karl Piutti (1846-1902), organist of the Thomaskirche, Leipzig, wrote numerous *Choralbearbeitungen*, some sonatas, fugues, and other works. Heinrich von Herzogenberg (1843-1900), a lifelong friend of Brahms, wrote chorale fantasies, a type of chorale setting not very common at this time.

The men just mentioned lived in middle Germany, and most were connected with the Bach tradition. South Germans and Austrians active during the same period included Simon Sechter (1788-1867), the Viennese counterpoint teacher, and Johann Georg Herzog (1822-1909), teacher of Rheinberger and author of a widely-used *Orgelschule*. The symphonist Anton Bruckner (1824-1896) also wrote a small quantity of *Gebrauchsmusik* for the organ. Dating from his youth, these pieces display none of the brilliance for which he was known as an improviser. Like most other service music in Austria and south Germany, his organ works are rather old-fashioned, bound to the late-Baroque organ tradition.

The principal south German personality in the organ world at this time was Joseph Gabriel Rheinberger (1839-1901), the famous Munich composition teacher and organist. He composed 20 organ sonatas. Considered to be his best work, the sonatas are distinguished by lyrical qualities and a clear formal structure.

(Example 5)

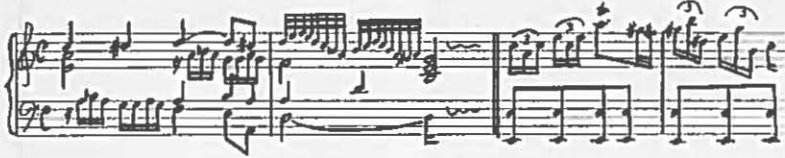
Rheinberger also wrote trios, fuguetas, and *Charakterstücke*.

At the close of the Romantic era, the various trends in organ composition merged in the work of one man: Max Reger (1873-1916). The music of Johann Sebastian Bach was Reger's greatest inspiration and model. This explains his preoccupation with polyphony and possibly his interest in chorale composition. At the same time, he was in sympathy with the symphonic style of organ writing and with the latest harmonic explorations of his contemporaries. Reger's writing is very linear, yet he makes extensive use of chromatic harmonies and distant modulations.

For Reger, unlike Brahms or Liszt, organ music was a chief compositional area. Not since Bach had a major German composer devoted so much of his energy to organ composition. Reger wrote seven enormous chorale fantasies, approximately 70 small chorale pre-

Mrs. Kratzenstein is a graduate of Calvin College and Ohio State University. She has also studied with Andre Marchal as a Fulbright grantee. She has taught at Calvin College and Sam Houston State University. The present article is the fifth in a continuing series.

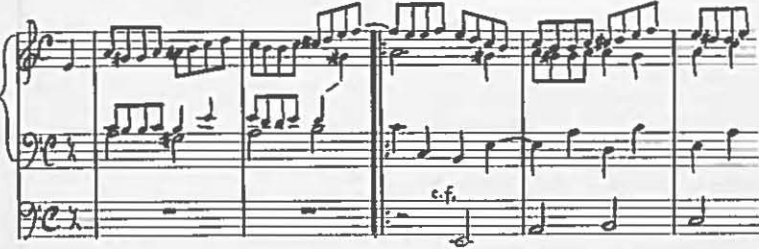
Ex. 1. Eberlin, *Tocatta Quarta*, m.5-6, 23-24.



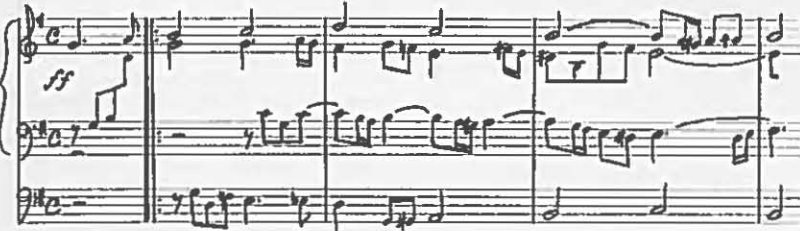
Ex. 2. C.P.E. Bach, *Fantasia und Fuge*, m.1-5.



Ex. 3. Marburg, *Wer nur den lieben Gott lässt walten*, m.1-5.



Ex. 4. Rinck, *Allein Gott in der Höh sei Ehr'*, Var. 3, m.1-4.



Ex. 5. Rheinberger, *Sonata No. 4*, Movement 1, m.1-5.



Ex. 6. Reger, *Phantasia und Fuge über den Namen BACH*, m.1-2.



Ex. 7. Reger, *O Lamm Gottes, unschuldig*, m.1-4.



udes, and numerous free works. Usually very extensive in length, the free works include two sonatas, many preludes and fugues, fantasies and fugues, suites, the *Variationen und Fuge fis-moll*, the *Introduction, Passacaglia und Fuge e-moll*, and others. Pianistic techniques and a symphonic approach are seen in his *Phantasia und Fuge über den Namen BACH*, as in his other large works.

(Example 6)

In the chorale fantasies, Reger incorporated the symphonic style into the *Choralbearbeitung* tradition, thus narrowing the gap between the conservative middle German tradition of service playing and the more progressive concert style. From the standpoint of their historical impact, as well as from their artistic value, the chorale fantasies rank among Reger's most important contributions. Many of the small chorale preludes, such as *O Lamm Gottes, unschuldig* (opus 67), stand also on a high artistic level.

(Example 7)

Reger's sizeable contribution to *Choralbearbeitung* literature lent renewed stature to this type of composition, thus providing a major impetus for the renewal of church music and service playing in the 20th century. Already during his lifetime, Reger's works received enthusiastic recognition, due in part to the promotion given them by Karl Straube.

A contemporary of Max Reger was Sigfried Karg-Elert (1877-1933). Although influenced by the former, Karg-Elert also came under the spell of the French Impressionists. His chromaticism is often overdone, and the harmonies are cloying.

To describe all the developments in organ building during the 150-year period under discussion would go beyond the scope of this article, but a few traits of the German Romantic organ can be mentioned. The prevailing color of the instrument was dark, sombre, rather thick. There were stops imitative of the Romantic orchestra. However, and this is a fact sometimes not recognized, the German organ in the 19th century did not completely forfeit its heritage in an attempt to imitate the orchestra. All of the better organs of this period (instruments by E. F. Walcker, Ladegast, J. F. Schulze, etc.) still had principal choruses in the various divisions. Naturally, the mixtures were not as high-pitched as Baroque mixtures had been. Mutations were also present, and 8' stops were there in abundance. Several German builders were influenced, to a greater or lesser extent, by the work of Cavallé-Coll. The disposition of the Ladegast organ in the Cathedral of Merseburg (1853) is illustrative. Liszt composed his *Praeludium und Fuge über BACH* for the inaugural concert of this instrument.¹

HAUPTWERK

- Bordun 32 ft. (from c)
- Prinzipal 16 ft.
- Bordun 16 ft.
- Prinzipal 8 ft.
- Doppelgedackt 8 ft.
- Hohlflöte 8 ft.
- Gemshorn 8 ft.
- Gedacktquinte 5 1/2 ft.
- Gamba 8 ft.
- Oktave 4 ft.
- Gemshorn 4 ft.
- Gedackt 4 ft.
- Quinte 2 3/4 ft.
- Oktave 2 ft.
- Doublette 4 + 2 ft.
- Mixtur IV
- Scharf IV
- Cornett III-V
- Fagott 16 ft.
- Trompete 8 ft.

RUCKPOSITIF

- Bordun 16 ft.
- Prinzipal 8 ft.
- Quintatön 8 ft.
- Flauto traverso 8 ft.
- Fugara 8 ft.
- Oktave 4 ft.
- Gedackt 4 ft.
- Oktave 2 ft.
- Mixtur IV
- Cornett II-V
- Oboe 8 ft.

OBERWERK

- Quintatön 16 ft.
- Prinzipal 8 ft.
- Rohrflöte 8 ft.
- Gedackt 8 ft.
- Flauto amabile 8 ft.
- Gamba 8 ft.
- Oktave 4 ft.

- Rohrflöte 4 ft.
- Spitzflöte 4 ft.
- Quint 2 3/4 ft.
- Waldflöte 2 ft.
- Terz 1 3/4 ft.
- Siffelöte 1 ft.
- Mixtur IV
- Schallmeyer 8 ft.
- Stahlspiel 8 ft.

EGHOWERK (Swell)

- Liebl. Gedackt 16 ft.
- Geigenprinzipal 8 ft.
- Liebl. Gedackt 8 ft.
- Flauto dolce 8 ft.
- Salizional 8 ft.
- Unda maris 8 ft.
- Oktave 4 ft.
- Zartflöte 4 ft.
- Salizional 4 ft.
- Nasat 2 3/4 ft.
- Oktave 2 ft.
- Progressivharmonika II-IV
- Cymbel III
- Acoline 16 ft. (Reed)

PEDAL

- Untersatz 32 ft.
- Prinzipal 16 ft.
- Subbass 16 ft.
- Violinbass 16 ft.
- Grossnasat 10 1/2 ft.
- Prinzipal 8 ft.
- Bassflöte 8 ft.
- Violoncello 8 ft.
- Terz 6 1/2 ft.
- Rohrquinte 5 1/2 ft.
- Oktave 4 ft.
- Flöte 4 ft.
- Scharfflöte 4 ft.
- Mixtur IV
- Cornett IV
- Posaune 32 ft.
- Posaune 16 ft.
- Dulzian 16 ft.
- Trompete 8 ft.

3 manual couplers, 3 pedal couplers, 4 vents to manuals, 4 vents to pedal, collective machine stop to pedal, "Pianissimo" machine stop to entire organ, Cymbelstern, Barker levers with slider chests and mechanical action.

EDITIONS

Eberlin: *Tokkaten und Fugen*, ed. Walter (*Süddeutsche Orgelmeister des Bismarck*, IV). Altötting, Cöpppenrath. 9 *Toccaten et Fugues*, Mainz, Zulehner. *Fugen*, Zürich, Nägeli. *Tocatta in g*, ed. Johnstone (*Early Organ Music*, No. 7), London, Novello.

Albrechtsberger: *Instrumentalwerke*, ed. Kapp (*Denkmäler der Tonkunst in Oesterreich*, XVI/2), Vienna, Universal Ed., 1909. *Concerto per l'organo*, ed. Vécsey (*Musica Rinata*, No. 1), Budapest, Editio Musica Budapest, 1968. *Praeludium und Fuge*, Vienna, Universal Ed. *Twelve Trios*, ed. Marchant, New York, H.W. Gray.

Haydn, M.: *Konzert für Viola und Orgel* (*Diletto Musicale series*), Vienna, Doblinger. *Maitres anonymes et M. Haydn: Cent Ving et un versets brefs*, ed. Bonfils (*L'Organiste liturgique*, Bks. 23/24), Paris, Schola Cantorum. *Brief Elaborations for the Organ*, New York, Kalmus.

Haydn, F.J.: *Concerto per l'Organo* (C), No. 1 (with strings, oboes, French horns), ed. Schneider, Wiesbaden, Breitkopf & Härtel, 1953. *Concerto per l'Organo* (C), No. 2 (with strings, trumpets, timpani), ed. Landon (*Diletto Musicale series*), Vienna, Doblinger. *Concerto per l'Organo* (C), No. 3 (with strings), ed. Heussner (*Nagels Musik Archiv*), Hannover, Nagel. *Flötenuhrstücke*, ed. Schmid (*Nagels Musik Archiv*, No. 1), Hannover, Nagel, 1931. Content: 32 short pieces for mechanical clock. *Musical Clocks*, ed. Biggs, New York, H.W. Gray.

Mozart: *Neue Ausgabe Sämtlicher Werke* (Publication of the Internationale Stiftung Mozarteum Salzburg), Kassel, Bärenreiter, ed. Dornias/Schleifer, which are also available separately from Bärenreiter. *Kirchensonaten*, Wiesbaden, Breitkopf & Härtel. *Organ Sonatas*, 5 vols., ed. Biggs, Bryn Mawr, Theodore Presser. *Drei Stücke für die Orgel-Walze*, KV 594, 608, 616, ed. Brinkman, Kassel, Bärenreiter. Other editions of the mechanical clock pieces have been published by C.F. Peters, Breitkopf & Härtel, Boosey & Hawkes, Bornemann, Novello, etc. *Mozart auf der Orgel*, 2 vols., ed. Proeger, Berlin, Merseburger. Contents: assorted keyboard pieces which the editor believes to be suited to the organ.

Beethoven: *Orgelwerke*, ed. Altman, London, Hinrichsen. Contents: suite

(Continued, page 14)

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Stephen K. Whitney has been appointed assistant organist at the Cathedral of the Sacred Heart, Newark, New Jersey. Mr. Whitney has served since September, 1971 as assistant to organist-chairmaster John Rose on an interim basis, and received his official appointment from Newark Archbishop Thomas A. Boland in November, 1972. He is a graduate of Rider College, Trenton, N.J., and following a period of service in the U.S. Army, he enrolled at Westminster Choir College, Princeton, N.J., where he studied for three years before accepting the Newark Cathedral position. Prior to his appointment in Newark he served as organist-chairmaster at the Alpine United Methodist Church, Alpine, New Jersey. In addition to liturgical and musical office duties, Whitney's responsibilities include organizational work, along with John Rose, for the weekly Cathedral Concert Series on Tuesday evenings.

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The 1973 American Summer Session for Music in Vienna, Austria will be sponsored again this year by Andrews University. Such summer sessions have been conducted by the Andrews Department of Music since 1966. The 1973 program will include six weeks of study in Austria, from June 10 to July 23, 1973, with emphasis on Viennese Classical and Romantic music and culture. Graduate and undergraduate classes, taken from the regular course offerings of Andrews University, will be taught by a faculty of internationally recognized American and Austrian scholars and artist-teachers. All instruction will be in English.

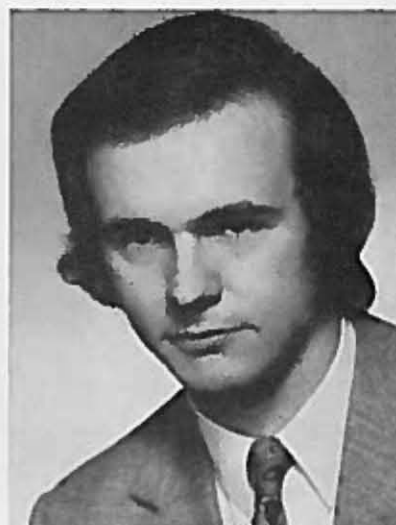
The faculty for the session includes Hans-Jürgen Holman, professor of musicology, Andrews U. and director of the summer session; Charles J. Hall, assoc. professor of theory and composition and resident composer, Andrews U.; and Vera Schwarz, professor of harpsichord and director of the Institute for Performance Practice, Hochschule für Musik and Darstellende Kunst in Graz, Austria.

Guest lecturers in applied music include the following: René Clemencic (musical ornamentation, chamber music, ethnomusicology), professor of musicology and flute, University of Vienna and Hochschule für Musik, Vienna; Jane Gartner (voice), faculty of Hochschule für Musik, Graz; Hans Haselböck (organ), faculty and chairman of division for church music, Hochschule für Musik, Vienna; Eduard Melkus (chamber music and orchestral literature), professor of violin, Hochschule für Musik, Vienna, and director of Capella Academica, Vienna; Norman Shetler (piano), concert pianist; and other members of the Vienna Hochschule and Vienna Philharmonic.

Those interested in obtaining more information should write to: Dr. Hans-Jürgen Holman, Director, American Summer Sessions for Music in Vienna, Andrews University, Berrien Springs, Michigan 49104. Applications must be made no later than Feb. 15, 1973.

THE CHOIR OF SAINT PHILIP'S CATHEDRAL, Atlanta, Georgia, presented Stravinsky's "Symphony of Psalms" and S. S. Wesley's "The Wilderness" at a concert on Dec. 3 at the cathedral.

SAINT NICOLAS was sung by the choirs of Christ Church Cathedral, Hartford, Connecticut, on Dec. 6, 1972 under the direction of Raymond F. Glover and assisted by Eleanor L. Taylor. Richard Parke was the tenor soloist.



Peter Planyavsky, 25 year old organist of the St. Stephan's Cathedral in Vienna, Austria, has just finished a 6½ week tour of the world. This was his third and largest tour, and it included events in South Africa, Australia, Japan and the United States. In South Africa, Mr. Planyavsky played three recitals in Johannesburg, Pretoria and Bloemfontein, and he lectured on Austrian organ music at the University of the Orange Free State at the latter city. Two days later he played the opening recital of the 2nd Perth Organ Festival in Australia. He also played in Melbourne, Canberra, Brisbane and Sydney. He was invited by the Japanese Organ Society to give three lectures and four recitals in Japan.

During his visit to the United States, Mr. Planyavsky played in Van Nuys, Palo Alto, and Irvine, California; Shreveport, La., Greenville and Charleston, S.C.; Minneapolis; Ocean Grove, N.J.; Providence, R.I.; and New Haven, Connecticut.

Mr. Planyavsky has been organist of St. Stephan's Cathedral since 1969. He studied piano from age three, and was a student of Anton Heiller at the Music Academy in Vienna from 1959 to 1967. Following that he spent one year working with the organ building firm Gregor Hradetzky. Mr. Planyavsky plans to tour Germany, Great Britain, Switzerland and Denmark in 1973, and his next overseas tour will be in 1975.

**KODALY SYMPOSIUM SLATED
FOR NEXT SUMMER**

The first Kodály International Symposium will be held on the hillside campus of Holy Names College, Oakland, Calif., from Aug. 1 through Aug. 15, 1973. It will be open to observers during the week of Aug. 6-11, during which time there will be demonstrations, lectures and performances.

Funded by a grant from the International Research and Exchanges Board (IREX), the symposium is under the chairmanship of Elizabeth Szönyi, dean of music education at the Franz Liszt Academy in Budapest, with Sister Mary Alice Hein of Holy Names College as coordinating chairman.

In addition to Mrs. Szönyi and Sister Mary Alice, the symposium planning committee is composed of Denise Bacon, Lois Choksy, Norman E. Weeks, and Sister Lorna Zemke. Hungarian members of the planning committee include Katalin Forrai, Anna Hamvas, Márta Nemesszeghy, and Helga Szabó. Dr. Wolfgang Kuhn and Dr. Albert A. Renna are serving as an advisory board.

The planning committee which met in Budapest in August, 1972 has taken the initiative in overall arrangements and has to date contacted 45 internationally known Kodály educators and experts from 16 countries who have been invited to attend this symposium as delegates.

For further information, and because observer enrollment is limited, interested educators should contact at their earliest possible opportunity: Sister Mary Alice Hein, Coordinating Chairman, Kodály International Symposium, Holy Names College, 3500 Mountain Boulevard, Oakland, California 94619.

THE PEACEABLE KINGDOM was the theme of the morning worship service at First Presbyterian Church, Fort Wayne, Indiana on Nov. 19, 1972. The choir, under the direction of Lloyd Pinkerton, sang Randall Thompson's cantata of the same title; the readings included the appropriate selection from Isaiah, as well as excerpts from "The Peaceable Kingdom" by Jan de Hartog; and the bulletin cover for the day included a reproduction and commentary on Edward Hicks' famous painting which inspired the cantata.

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| Hohlflöte | 8' | Koppelflöte | 4' | Spitzprinzipal | 4' | Quintatön | 16' |
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| Spitzflöte | 4' | Oktav | 2' | Nasat | 2 2/3' | Oktav | 8' |
| Superoktav | 2' | Blockflöte | 2' | Waldflöte | 2' | Pommer | 8' |
| Flachflöte | 2' | Terz | 1 3/5' | Terz | 1 3/5' | Koppelflöte | 8' |
| Sesquialtera | II | Quintflöte | 1 1/3' | Mixtur | III | Choralbass | 4' |
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| Scharf | III | Mixtur | IV | Trompete | 8' | Nachthorn | 2' |
| Posaune | 16' | Zimbel | III | Hautbois | 8' | Mixtur | IV |
| Trompete | 8' | Schalmei | 8' | Klarine | 4' | Scharf | IV |
| Festlich Trompete | 8' | Krummhorn | 8' | Tremulant | | Kontra Posaune | 32' |
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New Recordings

Yuko Hayashi, dedication concert of the new Rieger organ, International Christian University, Tokyo, Japan. King Records (Japan). NAS-220. Program: *Concerto in D minor*, Vivaldi-Bach; *Phantasy and Fugue in G minor*, Bach; *Choral in A minor*, Franck; *Dieu parmi nous*, Messiaen.

Perhaps contrary to the intentions of its originators, we feel that this is a remarkable recording. It was planned as a commemorative disc and features Yuko Hayashi's "once-through" replay of her opening recital on this new Rieger organ in the chapel of Tokyo's ICU. One may question the wisdom of producing a disc that is neither a true documentation nor a carefully worked out recording, but we appreciate its existence, nevertheless.

Miss Hayashi, as chairman of the organ department at the New England Conservatory, Boston, is perhaps best known as a successful teacher. Yet listening to this recording should dispell any doubt about her qualities as a performer. Musically, technically, and emotionally she is in perfect control. The latter seems to us her particular trademark. There is amazing energy, yet all the little, tender, loving touches of careful articulation and minute *rubati* are also present. There is seldom an ounce of overindulgence. She has a special way of serving whatever touches us most personally in a way that seems almost nonchalant without interfering with our enjoyment of it. Superficially, one might call her style cold, but to us it is a rather musical way of being gentle.

Obviously, Miss Hayashi enjoys this instrument. Its somewhat cold but beautifully clear sound serves her interpretation well. We know that her playing has generated great interest and excitement in Japan, for her concerts (at hefty prices) are always sold out. TEAC's Mr. Omachi certainly found this disc to be an exciting challenge, but we wish that he had not "improved" it by accentuating the bass range. The instrument dominates the front of the modern, reverberant chapel. While the

case does not differ much from others by the Rieger firm, the grillework above the pipes and covering the Reredos-Rückpositiv gives the organ a unique visual flavor which accents its aural effect. Mr. Glatter-Götz, designer of the organ, generated an immensely striking, brilliant and colorful instrument, and this may well be the reason it is popular with Tokyo's music lovers (who have not been conditioned to organs as we have). To us, on the other hand, it represents the end of a train of developments that started with the early post-WW II tracker instruments, and we hope that it no longer represents "our" present goal. It contains a steely, brilliant sound, spiced with odd-harmonics, steadied by a perfectly stable *schwimmer* type wind system, underlined with an unyieldingly accentuated pipe speech, and tuned in the ever harsh equal temperament. But that, of course, is just our own personal observation. It would be good to see Japanese organ builders proceed from this point, however developing their own ideas.

The Vivaldi-Bach concerto on this disc gives us a good chance to get acquainted with the beautiful unity that player and instrument achieve. With flutes as forthright as these, we appreciate the brisk tempo of the middle movement. Gloriously precise pedal reeds go hand-in-hand with the clean, lean treatment of the fast movements. Some wavering in the third movement and the obnoxious "pflompp" of the inevitable combination action are easily forgiven in this type of recording.

Bach's *Phantasy and Fugue in G minor* is played with the surety and non-nonsense articulation which we like. The tension and excitement of the first movement is effectively heightened by the use of the Sesquialtera (which contains an odd composition of mutations). After a slightly halting beginning, the fugue unfolds in Miss Hayashi's special brand of restrained enthusiasm.

Franck's *A minor Choral* is almost the best played piece on the disc. Here, all the special skill of "getting to the heart without getting too personal" helps to make this an unusual as well as a beautiful performance.

But Miss Hayashi shines in an exciting performance of Messiaen's finale

from *La Nativité du Seigneur*. As she states in the liner notes, "the composer metamorphoses the organ to produce a transcendental, mysterious maze of sound." Miss Hayashi's imaginative interpretation here matches the organ's finest qualities and colors. It is a perfect match of music, performer, and instrument.

We do hope to have more of Yuko Hayashi's artistry on records soon. Hers is a style which is valid, beautiful, and unique. — Fritz Noack

Obetz Plays Franck: The Three Chorales. John Obetz playing the RLDS Auditorium Organ, Independence, Mo. Célèbre Records, No. 8003.

One looks with great anticipation to a recording of the cyclic *Chorales* by César Franck. They represent his music at its best and most concentrated form, the ultimate expression of his art. A performance of the three works requires much from a performer: a grasp of the style, a knowledge of the use of the organ during Franck's day, a sense of proportion and form in musical phrasing and expression, and a fine technique. Above that, these pieces also require a particular type of organ, and, more so, a spacious acoustical environment. The latter is terribly important to the musical success of any performance of Franck's works. Without space and volume with their resultant acoustical environment, the works and the performer are hard put to allow the expansive breadth of phrase and cyclic progression unfold without some sort of superimposed devices.

This recording falls short of the ideal in this regard. The organ is large enough and its design adequate for the works, but the acoustic of the Auditorium sounds dry and muffled on the recording. This in turn seems to prod Mr. Obetz into forcing the expression with an overly obvious use of *rubato* in his phrasing. Moreover, the rests or breaks between long phrases seem longer than they actually are, for there is no reverberation to take up the slack. The end result is that the form and phraseology does not "cycle"; it somewhat lurches from one phrase to another just

enough for the music to sound disconnected. True, Mr. Obetz follows Franck's directions and style closely with appropriate registrations, and he plays the notes well. But he is working in an environment which defeats the music, for a cotton-wad atmosphere does destroy the "grace, charm, and eloquence" (as the liner notes state) of the French Romantic manner in Franck's music.

After all is said and heard, we would like to hear Mr. Obetz play these works on a truly French-style instrument in cathedral-like acoustical surroundings. We are of the firm opinion that the musical results would be far different for the better. —Robert Schuneman

E. POWER BIGGS was the soloist in the unearthing of Josef Rheinberger's pair of organ concertos on Nov. 26, 1972 at St. George's Episcopal Church, New York City. With an orchestra conducted by Maurice Peress, the two romantic concertos got their first performance in many years. The first is scored for organ, strings and three horns, and the second is scored for organ, strings, horns, trumpets, and tympani. Both are in three movements. Both have been recorded by Mr. Biggs for future release on the Columbia label.

THE TWIN CITIES CHAPTER AGO, Minneapolis and St. Paul, Minn., has plans for a junior choir festival, two student playing competitions, and master classes in organ registration and organ literature, as well as two organ crawls during the coming season. The chapter is also investigating the possibility of acquiring a small portative organ which could be lent to church and other organizations who might need such an instrument for performances. The chapter is increasing in membership at a rapid rate, and the two-year goal of doubling membership is in sight.

A TRICENTENARY FESTIVAL SERVICE of music by Heinrich Schütz was attended by an audience of 600 at the Church of the Ascension, New York City, on Oct. 5. The hymns sung by the congregation were from the time of Schütz. Vernon de Tar directed the choir of Ascension Church and instrumentalists, and the St. John's Chorale of St. John's Lutheran Church, Summit, New Jersey, under the direction of Thomas Smith, also participated in the program. Schütz's "The Christmas Story" was sung on Dec. 17 at an 11 a.m. service under Mr. de Tar's direction.

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Cesar Franck Celebration in Paris, France

It is nice to be remembered on one's birthday, and it was an appropriate gesture than on November 15th, Les Amis de l'Orgue sponsored, as a part of their musical season, a performance of his music, in his church, employing his organ, and with the participation of Jean Langlais and the Chorale Contrepoint de Paris directed by Jean-Gabriel Gaussens.

Four works for organ were played by M. Langlais in the same tradition as the earlier recordings which he made for the Gregorian Institute, and included the *Prière; Prélude, fugue et variation; Pièce héroïque* (noted in the program as *Prière héroïque!*); and *Choral no. 3*. We are very aware of the fact there are many "interpretations" of these pieces, and also that one man's rubato might be another man's thief.

Perhaps the most striking aspect of the evening was the presence of the choral works *Domine non secundum*, *Offertoire pour un temps de pénitence; Dextera Domini*, *Offertoire pour Pâques*; and the yet to be forgotten *Psaulme 150*. These were well spaced in the program so as to prevent the organ works from bumping into each other, and provided certain relief. Since this music and its performance is, at the moment, somewhat difficult to separate, they will be considered *ensemble*.

Domine non secundum (S.T.B. & organ, B minor) proved to be the most satisfactory of the three, and the choral sound was clear and cohesive with that hollow brightness which only genuine French choruses seem to have. It may have been this sound which convinced the listener that the work had charm through an innate simplicity, although a careful examination of the score does reveal for eyes, as well as ears, an easy, straight-forward mixture of simple polyphonic and homophonic writing. The tenor line at the opening evokes much of the same textural feeling as the opening of the *Agnus Dei* in Fauré's *Requiem* — a kind of lyric weightlessness. At any rate, this choral sound, somewhere between the very open, impersonal quality of English boy choirs, and the aggressive brightness of many German or German-type choruses profited not only from the building, but from a deliciously accurate intonation. The sopranos and tenors in particular achieved a hauntingly beautiful tone which carried the musical line without

imposing any restrictions upon it. The basses proved their worth in adding what G. Donald Harrison used to call "gravity without heaviness" when speaking of 16' Quintatons. To be sure, this was a great relief from bass sections (be they 2 or 20 in number) whose main goal seems to be knocking down walls, or simply stirring up dust at the opposite end of the building.

The *Dextera Domini* (S.T.B. & organ, B-flat major) can best be described as being vastly uninteresting, and an excellent example of what can be achieved by employing the technique of *trite motif!* This opus was a weak choice for such a program, and might have been better employed by a group of Franck's worst enemies to commemorate his burial. The chorus reflected similar boredom in their performance, and the high point was the silence which followed the final chord.

Psaulme 150 needs no comment for those who know it, and those who do not should investigate it for themselves. This performance does deserve note. The chorus, freshly challenged by the preceding *Pièce héroïque*, responded well and in good spirit. Perhaps special commendation should be given to Micheline Lagache, organist of Notre-Dame-des-Champs who adequately proved that choral accompanying is not a lost art. When praising with trumpets (meas. 61) was called for, she resisted the vulgar temptation to compete with the chorus and only enhanced their sound, reserving tonal resources until this figured reappeared near the end — an exciting close which maintained a blastless musical sensibility, it more than did justice to the printed notes.

Remembering that the evening had some historical significance, we watched the ample crowd dispersing quietly, and rather somberly, into the darkened streets . . . whether from reverence or indifference, we will never know. Seeking coffee and small talk, we joined two composer-friends in a local café where it was interesting to note the intenses of French youths still fascinated by pin-ball machines. We wondered if perhaps Franck, who had so enjoyed bicycle-riding with friends, might not also have enjoyed this game? Suddenly, the thought of a *prière héroïque* brought a quiet smile!

— Donald E. Clawson

Schuetz Tercentenary Concert, London, England

Heinrich Schütz Tercentenary Concert, Brompton Oratory, London, England Nov. 6, 1972. Jill Gomez, soprano; Sarah Walker, mezzo; Peter Pears, tenor and speaker; Benjamin Luxon, baritone; Felicity Palmer, soprano; James Bowman, counter-tenor; Robert Tear, tenor; Richard Angas, bass; Doreen Price, soprano; Linda Hirst, mezzo; Peter Hall, tenor; Jessica Cash, soprano; Gloria Jennings, mezzo; Paul Taylor, tenor; The Philip Jones Brass Ensemble; Rowena Ramsell, cello; John Honeyman, string bass; Robert Spencer, chitarrone; Charles Spinks, organ; Jonathan Williams, cello; Ian Hall, string bass; Julian Creme, chitarrone; Jonathan Hinden, organ; the Heinrich Schütz Choir, Roger Norrington, conductor.

Under the domed vault of the Brompton Oratory, this observance of the tercentenary of the death of Heinrich Schütz proved conclusively that we were not commemorating the precursor of the late baroque, but rather the end of an era. Or rather, the music proved this point. The tercentenary was merely the most recent excuse for the assemblage of a force of musicians capable of rendering this composer's music in a fashion which left no doubt as to what all the fuss has been about concerning Schütz's place in the annals of musical history.

In 1635, Schütz's patron and ruler, Count Heinrich Reuss, died, and the funeral music written by Schütz was published in 1636 entitled *Musicalische Exequien*. This very music made up the first half of the evening's fare, interspersed with readings from the Funeral

Oration *Lebenslauf* delivered by a Magister Herzog on Nov. 6, 1672 before Schütz's coffin was carried out of the court chapel.

The musical selections consisted of the Kyrie and Gloria sections of the *Musicalische Exequien* and also the motet *Herr, wenn ich nur dich habe*, the well-known motet for double choir. Without exception, the performances were vital, live, and valid. The wonderful acoustics of the Oratory were justly used and tested by the moving about of the performers to form various choirs, concertino groups, and solo ensembles. It is to Mr. Norrington's credit that the musical continuity of the work never faltered, despite obvious opportunities for time lags. The August presence of tenor Peter Pears in the reader's slot was here an undoubted advantage.

In the second half of the concert, we were in the Venice of Schütz's mentors and models, Gabrieli and Monteverdi. The works in this section definitely showed us Schütz the summarizer of the Renaissance, the man at the end of an era, using all the skills and knowledge amassed over two centuries. Three of the works were early ones — all from the *Psalms of David* of 1619 and all featuring two, three, and four choirs interspersed around the crossing as if in San Marco, Venice. The only other work in this part was the setting of the Pentecostal sequence *Veni, Sancte Spiritus*, the harmonic scheme of which is definitely Baroque. Notable in this group was the shining sound of the counter-tenor, James Bowman.

— Larry Jenkins

SEARLE WRIGHT conducted the choir of Christ Church, Cincinnati, Ohio at an Autumn Festival Concert on Nov. 19, 1972. The program included Purcell's "Te Deum in D," "Choral Fantasia" by Gustav Holst, and "Missa Brevis" by Bryan Kelly.

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Mr. LaMirande

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Mr. LaMirande, organist of Our Lady of Vilnius Church, New York City, will present the composer's following works:

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Donald E. Renz has been appointed organist at Trinity Evangelical Lutheran Church, Ann Arbor, Michigan. He comes to Trinity Church from a similar position at St. Paul United Church of Christ, Chelsea, Michigan. Previous to that he was assistant organist at the First United Methodist Church, Ann Arbor. Mr. Renz is a graduate of the University of Michigan where he received the MusB and MusM degrees. His organ studies have been with Robert Glasgow and Donald W. Williams. He also teaches vocal music in Dearborn Heights, Michigan.

Appointments

Herman Berlinski has been appointed visiting professor at the School of Music of the Catholic University of America, Washington, D.C. for the spring semester of the 1972-73 academic year. Dr. Berlinski will present a lecture course entitled "Hebrew Music: A Comparative History of Sacred Music." The course is designed to be of interest and value to church musicians of all faiths as well as to musicologists. Dr. Berlinski took his first degree in music at the State Conservatory in Leipzig, Germany, his master's degree from the Jewish Theological Seminary of America, and his doctorate from Columbia University. He has been minister of music for the Washington Hebrew Congregation since 1963.

Diane Bish, organist at the Coral Ridge Presbyterian Church, Ft. Lauderdale, Florida, has been appointed to the faculty of the University of Miami Musical Arts Division. Miss Bish will be lecturer in organ and harpsichord. She is a former student of Gustav Leonhardt and Marie-Claire Alain, and she received her MM degree from the University of Oklahoma where she studied with Mildred Andrews.

David Farr has been appointed organist and choirmaster of All Saints Episcopal Church, Pasadena, California. All Saints Church is the largest Episcopal parish west of Chicago, and, in addition to the church's large organ, guitar ensemble, brass choir, chamber orchestra, and Rock band is used to accompany a widely diversified service format. The church has five choirs. Mr. Farr succeeds William MacGowan in the position.

Stephen McKersie has been appointed director of music at the Second Presbyterian Church, St. Louis, Missouri, and Elizabeth McKersie has been appointed director of music and arts for children at the same church.

Henson Markham has been appointed director of operations for the United States, Canada, and Mexico for the prominent French music publisher, Editions Salabert. His offices will be in New York City. Mr. Markham comes to Salabert with a varied background in the music field, including manager of the symphonic and opera department of Boosey & Hawkes, Inc., New York, for the past six years.

Hans-Joachim Rotzsch has been appointed as the new Thomaskantor at the Church of St. Thomas, Leipzig, East Germany. Mr. Rotzsch succeeds Prof. Erhard Mauersberger in the position since his retirement in Spring of 1972. Mr. Rotzsch was born in 1929 in Leipzig, and was, among others, a student of the late Günther Ramin. He has become well-known in East Germany as an oratorio tenor, and since 1964 he

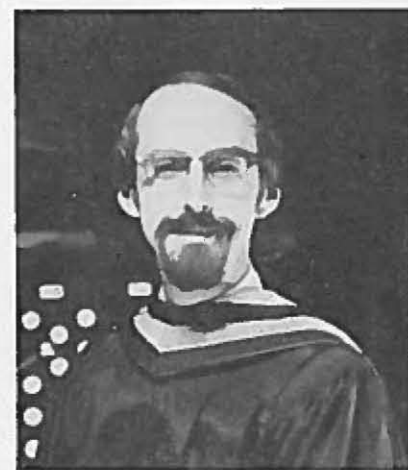
has been the director of the Leipzig University choir.

Kenneth Edward Williams has been appointed director of music and lecturer in church music at the Princeton Theological Seminary, Princeton, New Jersey. He continues his full-time duties as director of music and education at the Wyoming Presbyterian Church, Millburn, New Jersey.

ALEXANDER ANDERSON TO TOUR UNITED KINGDOM

Alexander Anderson, organist at Knowles Memorial Chapel and lecturer at Rollins College, Winter Park, Florida, will be on tour to the United Kingdom during January. He will perform concerts at Glasgow University, his *alma mater*, and also in Edinburgh, Stirling, Paisley Abbey, Troon, St. Andrews, and New College, Oxford University. All of his concerts are listed in the calendar pages.

Mr. Anderson has also been invited to represent Florida for the 1973 South-eastern Regional Convention of the A.G.O. in Greenville and Spartanburg, South Carolina. He made his first recording last summer on the Crystal Records label.



Quentin Faulkner, a doctoral student at Union Theological Seminary School of Sacred Music, has been appointed assistant organist to Dr. Alec Wyton at the Cathedral of St. John the Divine, New York City. Mr. Faulkner did his undergraduate work at Westminster Choir College, from which he graduated *cum laude*. He received the MSM and MTh degrees from Southern Methodist University. His teachers have included George Markey, Alexander McCurdy, Julius Herford, Paul Boepple, George Klump, Lloyd Pfautsch, and Alec Wyton.

FESTIVAL OF FRENCH MUSIC AT WHITTIER COLLEGE

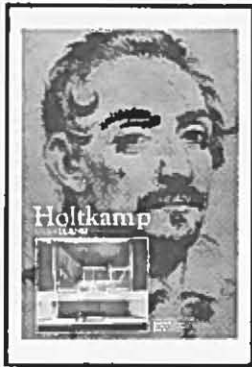
Recitals by David Britton and Orpha Ochse, as well as a workshop for organists, were included in "A Festival of French Music" presented at Whittier College, Whittier, California on Dec. 1 and 2, 1972.

Mr. Britton played the following: *Choral* from *Symphony II*, Vierne; *Aria*, Alain; *Sinfonietta*, Guillon; *Noel in D minor*, d'Aquin; two movements from the *Organ Mass*, de Grigny; and *Prelude, Adagio et Choral varié*, D rufflé.

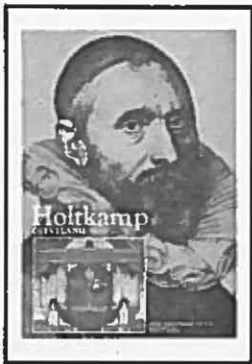
Orpha Ochse included the following in her recital: *Colloques No. 2* for organ and piano (Robert MacSparran, pianist), Jean Guillon; *Offertoire* from the *Mass for the Parishes*, Couperin; *Pange Lingua*, Titelouze; *Suite for Epiphany*, Tournemire; and *Choral in A minor*, Franck.

Both recitalists conducted the workshops the following day in which the works played in the recitals were discussed with particular emphasis on the adaptation of French registration practices to modern American organs.

THE CHOIRS OF FAIRFAX PRESBYTERIAN CHURCH, Fairfax, Va., and BRADLEY HILLS PRESBYTERIAN CHURCH, Bethesda, Md., combined to perform Bach's cantata no. 79, "God the Lord is Sun and Shield," and the "Mass in G minor" by Ralph Vaughan Williams. The works were sung at both churches on Oct. 22 and Nov. 24, 1972, and the Vaughan Williams work was sung at Washington Cathedral on Nov. 26, 1972. The soloists were Phyllis Bryn-Julson, soprano; Marilyn Alberts, alto; and John Vroom, bass. Robert E. McCord is director of the Fairfax church, and Donald S. Sutherland is director of the Bethesda church choir.



THE YEARS WORK 1972



Duke Memorial Methodist Church, Durham, North Carolina

St. Paul Lutheran Church, Bucyrus, Ohio



Whitman College, Walla Walla, Washington

First Presbyterian Church, Saranac Lake, New York



Cleveland Institute of Music, Cleveland, Ohio

Drake University, Des Moines, Iowa

Concordia College, St. Paul, Minnesota



First Congregational, United Church of Christ, Corning, New York

Bradley Hills Presbyterian Church, Bethesda, Maryland



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HARPSICHORD NEWS

Roland Goetz played a recital in the Zedernsaal of the Fugger Palace in Kirchheim on June 4; the program, listed as an "instrument comparison" featured two instruments built by Georg Zahl: a Flemish style harpsichord after Hans Ruckers, 1590, and an Italianate instrument after Hieronymus Bononensis, 1521. The program: *Suite in D*, Froberger; *Toccata del 5. tono*, Merulo; *Toccata Settima*, Rossi; *Prelude non mesuré in D minor*, Tombeau de Mr. de Blancrocher, Louis Couperin; *Toccata sol menor*, Sousa Carvalho; *Pass'e mezzo antico*, Gabrieli; *The Bells*, Byrd; *Cento Partite sopra Passacagli*, Frescobaldi; *L'Entretien des Muses*, Les Tourbillons, Les Cyclopes, Rameau.

May Jo Ford, violin, Donna Robertson, harpsichord, and Charles Medlin, cello, presented all six of the Bach *Sonatas for Violin and Obligato Harpsichord* in two programs on Nov. 5, 1972 at Mars Hill College, North Carolina.

The Dallas Musica da Camera presented a Christmas concert in the Meadows Museum, Southern Methodist University, on Dec. 5, 1972. The program: *Musical Instrumental Calendar: December*, Gregor Joseph Werner; *Vergine chiara and O Meraviglie belle*, from *Musiche* (1615), Marco de Gagliano; *Sonata III in E*, BWV 1016, for violin and obligato harpsichord, Bach; *Laud to the Nativity*, Respighi. The All Saints' Choir of St. Luke Episcopal Church was conducted by Larry Palmer, who also played harpsichord.

Victor Hill opened his 1972-73 season of Griffin Hall concerts at Williams College with performances of the following on Sept. 23 and 24: *Preludes and Fugues in E-flat, G-sharp minor, C, A minor, G minor (WTC II)*, *Capriccio on the Departure of His Beloved Brother*, Bach; *Premier Concert* (Janet Geroulo, flute, Edward Gale, bassoon), *Suite in A minor* (1728), Rameau.

On Oct. 21 and 22 Dr. Hill gave a lecture-recital on Scarlatti entitled "Now Play Me Your Glamor Pieces" and in-

cluded *Sonatas K. 420/1, 11, 158/9, 208/9, 380/1, 513, 518/9, and 426/7*. His ensemble, the Williamstown Baroque Consort, presented programs on Nov. 4 and 5 with music by Monteverdi, de Visé, Vivaldi, Telemann, Rameau, Bach, and Pergolesi. Dr. Hill also played a program on Sept. 16 at the State University of New York at Oswego, including works by Bach, Jacquet de la Guerre, Duphy, Froberger, and Scarlatti.

Features and news items for these pages are always welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75222.

JOHN ROSE TO PLAY IN BRITISH ABBEY CHURCHES

John Rose will make a recital tour of British abbey churches this month, his third such tour. He will perform at Paisley Abbey outside Glasgow, Scotland, at Westminster Abbey, and also at Selby Abbey. Included in his program at Westminster Abbey will be the first performance of a work written for Mr. Rose by Australian composer Malcolm Williamson, now a resident in London. The new work is a five-part composition entitled *Little Carols of the Saints*. When published later this year, it will be the ninth published work for organ by Malcolm Williamson. Mr. Rose is organist-choirmaster of the Cathedral of the Sacred Heart, Newark, New Jersey. He will conclude his tour with a recital in Holland on Jan. 18.

A DISASTROUS FIRE destroyed Asbury Methodist Church, Allentown, Pennsylvania on Oct. 24, 1972, and with it the 5-manual Gress-Miles organ built in 1962. An investigation by the Allentown fire marshall blamed the fire on spontaneous combustion occurring in a seldom used storage room. Ludwig Lenel is organist of the church. It is hoped that the church and organ can be replaced.

THE WEST TENNESSEE CHAPTER AGO was organized on Nov. 13, 1972 at a meeting held at Union University, Jackson, Tennessee. The following officers were elected: Dr. Jo Fleming, dean; Allen Reed, sub-dean; Mrs. Franklin Poole, secretary; and Mrs. Charles Huffman, treasurer.

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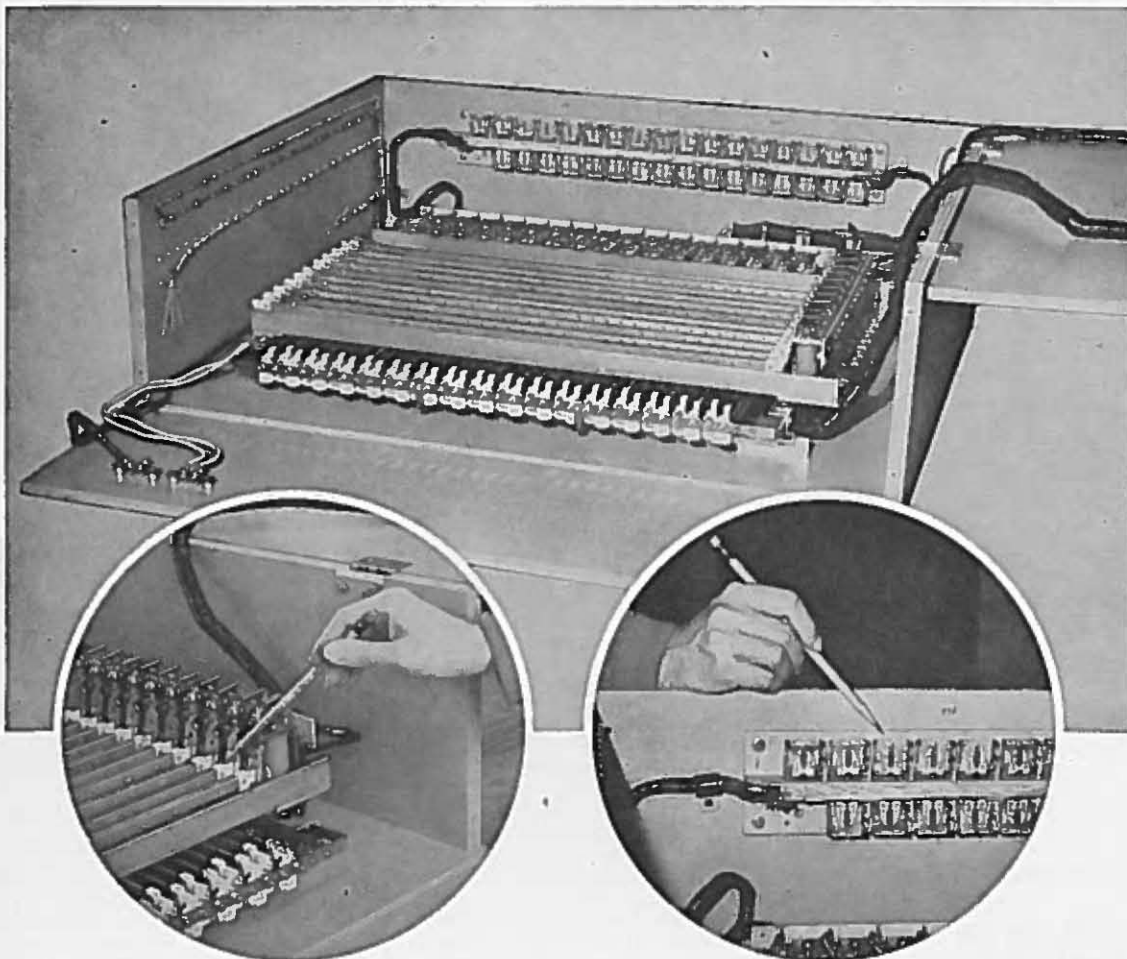
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1740 Dutch Cabinet Organ Restored

A five and one-half rank Dutch cabinet organ dating from about 1740 has been restored and will be in use by the music department of Bethel College, North Newton, Kansas. The organ has been in the college's museum since about 1910, but was unplayable. The organ's builder is not known, but the first owner was Jeme Deknatel (1698-1759) who was a minister of a Mennonite church in Amsterdam from 1720-1759. Organs were not permitted in the church in those years. Mr. Deknatel, an ardent pietist and friend of Count Zinzendorf and John Wesley, had the organ in his home and composed hymns for hymn singing in his home on Sunday evenings with the organ. He gave each of his daughters a cabinet organ.

The organ went with the daughter, Hillegonde, to Hamburg when she married Jacob Gysbert van der Smissen in 1796. It remained in the van der Smissen family going with descendants to Friederichstadt, Germany; Wadsworth, Ohio; Sommerville, Illinois; and finally it was given to Bethel College in Newton, Kansas.

Restoration of the pipe work was done by Dirk Flentrop Orgelbouw, Zaandam, the Netherlands. The action was restored by Esko Loewen, pastor of the Bethel College Mennonite Church. The organ will be used by the college music department for baroque period music.

Wind pressure is set at 2". Specifications are as follows:

- Holpipp 8 ft.
- Viola 8 ft. (treble)
- Fleut Traverso 4 ft.
- Principal 2 ft.
- Quint 1 1/2 ft.
- Octava 1 ft.

The Holpipp can be drawn on treble or bass register separately. The Viola 8' is a half-rank on the treble register alone. The Quint can be drawn on the bass register by drawing the knob half-way out or full ensemble by drawing the knob all the way out.

The one modification done on the organ has been to attach a blower in a way that either the foot bellows or the electric blower can be used.

Hinsdale, Ill. Church Gets Balcolm & Vaughan

Balcolm & Vaughan Pipe Organs, Inc., Seattle, Washington, has installed a 2-manual, 33-rank organ in the Evangelical Covenant Church, Hinsdale, Illinois. The organ was dedicated on Sept. 24, 1972. The Great and Pedal divisions are exposed on both sides of the chancel with the Swell enclosed in the original organ chamber at the left. The specification was drawn up by William Bunch, president of the Balcolm & Vaughan firm, Mrs. Eloise Arnold Eddy, minister of music at the church, and Paul E. Sahllin, Jr., consultant.

GREAT

- Quintade 16 ft. 61 pipes
- Prinzipal 8 ft. 61 pipes
- Holzgedackt 8 ft. 61 pipes
- Oktave 4 ft. 61 pipes
- Spillflöte 4 ft. 61 pipes
- Superoktave 4 ft. 61 pipes
- Mixtur III-IV 232 pipes
- Trompete 8 ft. 61 pipes

SWELL

- Rohrflöte 8 ft. 61 pipes
- Viola 8 ft. 61 pipes
- Viola Celeste 8 ft. (TC) 49 pipes
- Erzähler Celeste 8 ft. (TC) 49 pipes
- Italian Principal 4 ft. 61 pipes
- Nachthorn 4 ft. 61 pipes
- Nasat 2 1/2 ft. 61 pipes
- Blockflöte 2 ft. 61 pipes
- Terz 1 1/2 ft. 61 pipes
- Larigot 1 1/2 ft. 12 pipes
- Siffelöte 1 ft. 36 pipes
- Plein Jeu III 183 pipes
- Basson 16 ft. 61 pipes
- Hautbois 8 ft. 12 pipes
- Rohrschalmei 4 ft. 61 pipes
- Tremulant

PEDAL

- Subbass 16 ft. 32 pipes
- Quintade 16 ft. (Great)
- Rohrbass 16 ft. 12 pipes
- Oktavbass 8 ft. 32 pipes
- Bordun 8 ft. 32 pipes
- Rohrflöte 8 ft. (Swell)
- Choralbass 4 ft. 32 pipes
- Holzgedackt 4 ft. (Great)
- Bordun 2 ft. 24 pipes
- Mixtur III 96 pipes
- Basson 16 ft. (Swell)
- Trompete 8 ft. (Great)
- Hautbois 4 ft. (Swell)

MUSIC OF NED ROREM was the title of a program at the Chapel of the Intercession, New York City on Nov. 26. Ned Rorem conducted the chapel choir in the program which included the world premieres of his "Canticles" and "Gloria for Two Voices and Piano." The soloists were Phyllis Curtin, soprano; Helen Vanni, mezzo; and Sandra Walker, mezzo.

WORKS BY BACH were featured in a program on Nov. 19, 1972 at Emmanuel Church, Baltimore, Md. The soloists, choir and orchestra were directed by Merrill German, and Verle Larson was the organist. The program included the motets "Ich lasse dich nicht" and "Jesu meine Freude," the solo cantata "Weichet nur, betrübte Schatten," and the Organ Concerto No. 2 in A minor.

CLASSIC AND CONTEMPORARY VIEWS OF THE CREATION will be presented on Jan. 28 at the Tenth Presbyterian Church, Philadelphia, Pa., under the direction of Robert Elmore. Part I of Haydn's "The Creation" will be contrasted with a setting of the same text from Genesis I by Daniel Pinkham.

KIMO SMITH, 1972 scholarship winner of the Riverside-San Bernardino Chapter AGO, was presented in recital by the chapter on Nov. 5 at Loma Linda University Church. Mr. Smith, a native of Hawaii and music major at Loma Linda University, is a student of Donald Vaughn.



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Carl Staplin, Carleton College, Northfield, MN 3 pm

Michael L. Corzine, Oklahoma City U, OK 4 pm

Kamiel d'Hooghe, Caruth Aud, Southern Methodist U, Dallas, TX 8:15 pm

Virgil Fox, Revelation Lights, U of Denver, CO

Choir of Ascension Church, Pueblo; at St John's Cathedral, Denver, CO 4 pm

Samuel Swartz, Interstake Center, Oakland, CA 4 pm

Whittier College Choir, Grace Cathedral, San Francisco, CA 4 pm

Ladd Thomas, United Methodist Church, Palm Springs, CA 4 pm

Organ Vespers, St Mark's Episcopal, Glendale, CA

U of Redlands Concert Choir, First Presbyterian, Oceanside, CA 7:30 pm

5 February

Karl Watson, First Presbyterian, Lancaster, PA 8 pm

David Craighead, workshop for Dayton AGO, Dayton, OH

Kamiel d'Hooghe, workshop, Southern Methodist U, Dallas, TX

Worth-Crow Duo, Harlingen, TX

David Britton, Grace Lutheran, San Diego, CA 8 pm

6 February

Robert Roubos, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

Worth-Crow Duo, McAllen, TX

7 February

Kenneth Lowenberg, St John's Episcopal, Washington, DC 12:10 pm

James Moeser, U of Kansas, Lawrence, KS 8 pm

8 February

Virgil Fox, Revelation Lights, Cullen Aud, Houston, TX

9 February

John Ferris, Mem Church, Harvard U, Cambridge, MA

Catharine Crozier & Harold Gleason, for Birmingham AGO, AL

Lars Angerdahl, St Luke's Episcopal, Evanston, IL 8:15 pm

Samuel Swartz, Royce Hall, U of California, Los Angeles, CA

10 February

Williamstown Baroque Consort, Victor Hill, dir; Williams College, Williamstown, MA 8:30 pm

Catharine Crozier & Harold Gleason, for Birmingham AGO, AL

11 February

Williamstown Baroque Consort, Williams College, Williamstown, MA 8:30 pm

Chamber music concert, Madison Ave Presbyterian, New York City 4 pm

Gloria by Poulenc, St Bartholomew's Church, New York City 4 pm

Marilyn Mason, Temple Eman-El, New York City

Alice Gerstl Duschak, sop; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Clarence Ledbetter, Knowles Mem Chapel, Winter Park, FL 8 pm

Carol Teti-Rottschafer, Peachtree Presbyterian, Atlanta, GA 5 pm

David Herman, Seventh-Day Adventist Church, Kettering, OH 7:30 pm

Robert Triplett, United Church of Christ, Ames, IA 4 pm

Frank Speller, for Amarillo Alliance Francaise; West Texas State U, Canyon, TX

Paul Callaway, Grace Cathedral, San Francisco, CA 5 pm

Kamiel d'Hooghe, U of California, Berkeley, CA

12 February

Robert Pitman, St. John's Abbey, Collegeville, MN 8 pm

Richard W Slater, Owen Brady; concerto program with orch for Pasadena AGO; St Mark's Episcopal, Glendale, CA 8:15 pm

13 February

Virgil Fox, Revelation Lights, Keith Albee Theatre, Huntington, WV

William Weisser, Thomas Secor, duo org for Joliet AGO; First Presbyterian, Joliet, IL 7:30 pm

Robert Triplett, King Chapel, Cornell College, Mt Vernon, IA 8 pm

Kamiel d'Hooghe, for Fresno AGO, Pilgrim Congregational, Fresno, CA

14 February

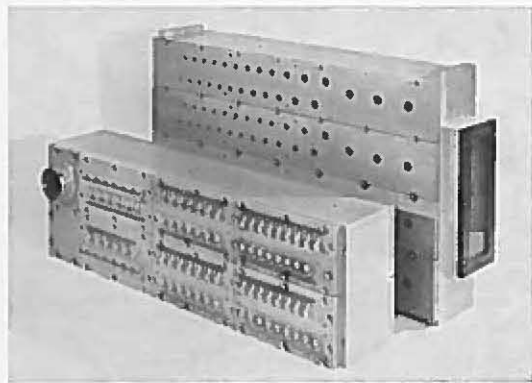
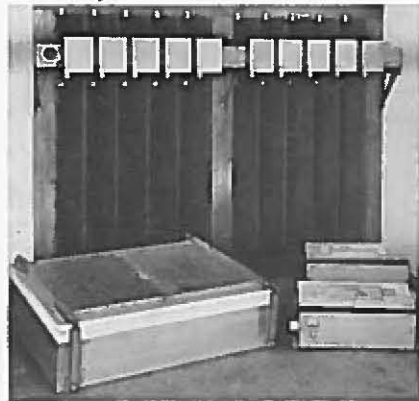
Jean Litwin, St John's Episcopal, Washington, DC 12:10 pm

Walter Blodgett, Museum of Art, Cleveland, OH

15 February

Collegium Musicum, Newman Powell, dir; Valparaiso U, Valparaiso, IN 8:15 pm

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Recital programs for inclusion in these pages must reach THE DIAPASON within four weeks of performance date. Recitals engaging more than three organists will not be included. The program must state the date and place of the performance as well as the name of the performer.

Miriam Clapp Duncan — Lawrence U. Appleton, WI Oct 29: Toccata in D minor, Froberger; Von Gott will ich nicht lassen, Krebs; Prelude and Fugue in G BWV 541, Bach; O Traurigkeit, Brahms; Sonata 1, Hindemith; Fantasia on Salve Regina, Heiller.

John Eggert — Calvary Lutheran, Chicago, IL Nov 12: Prelude and Fugue in A minor BWV 543, Nun danket alle Gott BWV 657, Bach; Mit Freuden zart, Komm Heiliger Geist, Pepping; Toccata in E minor, Lübeck; Chrom-horne sur la taille (Mass for Convents), Dialogue (Parish Mass), Couperin; Choral in B minor, Franck.

Russell Green, Saskatoon, Sask — Third Avenue United Church, Saskatoon Nov 24; all works by Green: Rhapsody for Organ, Hymn Tune preludes from Set One, Picardy, Wachtet auf, Repton; Mood Phases; Theme and Variations; Prelude, Chorale and Fugue; Tambourine from Suite 1; Gregorian Rhapsody on Mode 1 Melody; Third Movement from Sonata for Organ; Two Preludes, Erlyniad, Mon Dieu prête-moi L'Orielle; Toccata from Suite 2; seven songs sung by Christa Ortlepp, soprano.

Stephen Hamilton — St Paul United Methodist, Louisville, KY Nov 5: Trumpet Voluntary, Stanley; Noel 1, d'Aquin; Passacaglia and Fugue in C minor BWV 582, Bach; Allegro from Symphony 6, Widor; Andante from Sonata 6, Mendelssohn; Toccata, Sowerby.

Calvin Hampton, New York, NY — Calvary Episcopal, New York City Oct 1, 8, 15, 22 and 29: Prelude, Hampton; Serene Alleluias, Messiaen; Langsam from Sonata 1, Hindemith; Inner Space, Hampton (all of preceding for organ and Moog synthesizer); Improvisation, Hampton; Outburst of Joy, Messiaen; Phantasia frei from Sonata 1, Hindemith (organ only).

Roger Heather, Cincinnati, OH — Rockdale Temple, Cincinnati Nov 12: Concerto in D minor, Vivaldi-Bach; Four Liturgical Pieces, Freed; 2 Preludes for the High Holy Days, Berlioz; Variations on America, Ives; Shimah B'Koli, Persichetti; Toccata in F, Widor.

Charles H Heaton, Pittsburgh, PA — East Liberty Presbyterian, Pittsburgh Oct 15: Variations on Soll es sein, Sweelinck; Prelude and Fugue in A minor, Bach; 6 Pieces for Flute Clock, Haydn; Fantasy 1 in F minor, Mozart; Ariel, Thompson; The Mirrored Moon, Karg-Elert; Introduction, Passacaglia and Fugue, Willan.

Carl Heine — student of Walter A Eichinger, University Methodist Temple, Seattle, WA Nov 16: Herr Christ der ein'ge Gottes Sohn BWV 601, Schafe können sicher weiden from Cantata 208, Bach; Variations on a Shape-Note Hymn, Barber.

James Hejduk, Milton, MA — Presbyterian Church of Basking Ridge, NJ Oct 29: Partita on Christus der ist mein Leben, Pachelbel; Noël sur les flûtes, Noël sur les jeux d'anches, d'Aquin; Schmücke dich, Toccata

and Fugue in F BWV 548, Bach; Choral varie sur le theme Veni Creator, Duruffé; In Paradisum, Daniel-Lesur; Introduction and Fugue on Ad nos, Liszt.

Richard J Heschke, Baton Rouge, LA — St James Church, Alexandria, LA Nov 19: Prelude and Fugue in D, Buxtehude; Concerto in F, Handel; Jesus Christus unser Heiland BWV 688, Prelude and Fugue in A minor BWV 543, Bach; Deuxième Fantaisie, Alain; Canons in B minor and major, Schumann; Final from Symphony 3, Vienne.

Herbert M Hoffmann, Frankfurt, West Germany — St Luke's Episcopal, Evanston, IL Nov 14: Passacaglia in C minor, Bach; Meinen Jesum lass ich nicht, Sollt ich meinem Gott nicht singen, Jesu meine Zuversicht, Fantasy on Ein feste Burg, Reger; Variations on Weinen Klagen, Liszt; Litany-Ave Maria klare, Schilling.

Fred Huhman — St Louis Priory, St. Louis, MO Dec 11: Prelude and Fugue in D BWV 532, Wir glauben all BWV 740, Nun freut euch BWV 734, Bach; Sonata 1, Mendelssohn; Pastorale, Roger-Ducasse; Variations 1 thru 9 on a Noel opus 20, Dupré; Litanies, Alain; Prelude and Fugue on ALAIN, Duruffé.

Virginia Lee Holland — student of Walter A Eichinger, University Methodist Temple, Seattle, WA Nov 16: Nun danket alle Gott BWV 657, Ach bleib bei uns BWV 649, Bach; Sonata 6 in D minor, Mendelssohn.

Gene Janssen, Albert Lea, MN — Grace Lutheran, Albert Lea Nov 12: Prelude and Fugue in G minor, Buxtehude; Trumpet Tune in F, Johnson; Sonata 2, Mendelssohn; Trio Sonata BWV 526, Bach; Four Pieces for the Church, Gehring; Prelude and Fugue on Christ lag in Todesbanden, Schroeder.

Richard L Johnson — Christ Church Cathedral, Hartford, CT Nov 20: Suite du deuxième ton, Clerambault; Prelude and Fugue in C, Bach; Fantaisie in A, Franck; Prelude and Fugue on ALAIN, Duruffé.

Wayne Kallstrom — Central Christian, Spokane, WA Nov 20: Alleluys, Preston; Come now Savior of the Gentiles, Fantasy and Fugue in C minor, Bach; Aria with Variations, Martini; Priere, Franck; Allegro and Toccata from Symphony 5, Widor.

Kim Kasling, Mankato, MN — First Baptist, Hudson, WI Oct 29: Voluntary in D, Boyce; Now come Savior of the Nations, In dulci jubilo, When in the hour of utmost need, Risen is Christ, Bach; Concerto 2 in B-flat, Handel; Toccata opus 59/5, Reger; 3 Chorale Preludes from opus 122, Brahms; 2 Chorale Improvisations opus 5, Manz; Romanza 13 opus 28, Buck; Variations on America, Ives.

B T Kimbrough, Chicago, IL — First Unitarian, Louisville, KY Oct 29: Prelude and Fugue in G minor, Buxtehude; Kyrie Gott heiliger Geist BWV 671, Wir glauben all BWV 680, Jesus Christus unser Heiland, Prelude and Fugue in B minor BWV 544, Fugue à la Gigue, Bach; Concerto in D minor, Vivaldi-Bach; General Burgoyne's March, Anon., arr. Kimbrough; Toccata on Old 100th, Improvisation on Liverpool Lullaby, Christus der ist mein Leben, Kimbrough.

Sharon Kleckner, St Paul, MN — St John's Abbey Church, Collegeville, MN Nov 15: 6 pieces from Mass for the Convents, Couperin; Partita on O Gott du frommer Gott BWV 767, Herr Jesu Christ dich zu uns wend BWV 655, Wir glauben all BWV 740, Nun freut euch BWV 734, Fantasy in G BWV 572, Bach; Alleluys, Preston; A Triptych of Fugues, Near; Benedictus, Reger; Allegro vivace from Symphony 5, Widor.

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Reginald Lunt, Lancaster, PA — First Presbyterian, Lancaster Oct 25: Chaconne, L Couperin; Tierce en taille, F Couperin; Dialogue sur les grands jeux, de Grigny; Organ Concerto in F opus 4/4, Handel; Concerto for Organ, Strings and Harp, Hanson. Assisted by Philadelphia Concerto Soloists, Hugh Alan Gault, dir.

W David Lynch, Raleigh, NC — Southern Baptist Theological Seminary, Louisville, KY Nov 10: Prelude and Fugue in Dorian Mode, Kerckhoven; Récit de tierce en taille, de Grigny; Sonata 4 in E minor BWV 528, Toccata in F BWV 540, Bach; Shimah B'koli, Persichetti; Fantasia on How brightly shines the morning star opus 40/1, Reger.

Stephen McKeersie, St Louis, MO — Our Lady of Bethlehem Chapel, La Grange Park, IL Nov 19: Prelude and Fugue in G minor, Buxtehude; Nun komm der Heiden Heiland, Ein feste Burg, In dulci jubilo, Prelude and Fugue in D, Prelude and Fugue in A minor, Bach; Sonata opus 18/2, Dittler; Herzlich thut mich verlangen, Herzlich thut mich erfreuen, Brahms.

Karen McKinney, Los Angeles, CA — Occidental College, Los Angeles Nov 13: Prelude and Fugue in E minor BWV 548, Bach; Variations sur un theme de Clement Jannequin, Le jardin suspendu, Litanies, Alain; Basse de Trompette ou de Cromorne, Récit de tierce en taille, Dialogue, de Grigny; Fast and Sinister from Symphony in G, Sowerby; Final from Symphony 6, Vienne.

Robert McNulty, Albany, NY — All Saints Cathedral, Albany Dec 17: Canzona, A Gabrieli; Pastorale, Franck; Shepherds came their praises bringing, All my heart this day rejoices, In Bethlehem's low stable, Walcha; Fantasia and Fugue in G minor BWV 537, Bach.

H Winthrop Martin, Syracuse, NY — Calvary Episcopal, Utica, NY Nov 19: Sonata 1, Mendelssohn; A Suite, Telemann; Wer nur den lieben Gott, Toccata and Fugue in D minor, Bach; Bach's Memento, arr. Widor; Carol and Musette, Vaughan Williams; Introspections, McGrath; In Salutaris Hostia, Dupré-Whitford; Florentine Chimes, Bingham; Elegy, Whitford; Symphonie de l'Agneau Mystique, Images, Malcingreau.

Raymond Martin, Decatur, GA — Agnes Scott College, Decatur Nov 13: Partita on Was Gott tut, Pachelbel; Canzon, Toccata Cromatica (Fiori Musicali), Frescobaldi; Récit de tierce en taille (Gloria), de Grigny; Fantasia and Fugue in C minor BWV 537, Bach; Toccata, Villancico y Fuga, Ginastera; Adagio and Final from Symphony 6, Widor.

Darryl Miller — Westminster Presbyterian, Xenia, OH Dec 3: Sonata 6, Mendelssohn; Noël Etranger, Noël sur les flûtes, d'Aquin; Toccata and Fugue in D minor BWV 565, Bach; Dialogue for the Mixtures, Langlais; Lo how a rose, Davidson; Come now Savior of the Heathen, Pulsifer; Choral in A minor, Franck.

Earl W Miller, Plainview, TX — First Baptist, Hereford, TX Nov 12: Nun bitten wir, Fugue in C, Buxtehude; Fugue in E-flat, Bach; Cantabile, Franck; Es ist ein Ros, Brahms; Psalm Prelude, Huston; Chant de May, Jongen; Beautiful Savior, Schroeder; Allegro from Symphony 6, Widor.

C Ralph Mills — Christ Episcopal, Point Pleasant, WV Nov 5: Prelude and Fugue in

F-sharp minor, Buxtehude; Be glad now all ye Christian men, Blessed Jesus at Thy word, Toccata and Fugue in D minor, Bach; Präambeln und Interludien, Schroeder; Choral in E, Franck.

Rosalind Mohsen, LeMars, IA — Trinity Church, New York City Dec 28: Cortège et Litanie, Dupré; Scherzo from Symphony 6, Vienne; Apparition de l'Eglise Eternelle, Messiaen; Epilogue, Langlais; Cantabile and Allegro from Symphony 6, Widor.

Carlene Neihart, Kansas City, MO — Aldersgate Free Methodist, Kansas City, KS Nov 26: Prelude and Fugue in G, Leyding; Variations on Votre Bonte Grand Dieu, Balustrade; Canon in B, Schumann; Praise the Lord with Drums and Cymbals, Karg-Elert; Sheep may safely graze, Toccata and Fugue in D minor, Bach; Hymn to St Andrew, Butler; Pastorale on a 12th century melody, Edmundson; Meditation on Proprior Deo, Goode; Fantasy and Fugue on BACH, Liszt.

Leon Nelson, Deerfield, IL — First Presbyterian, Deerfield Nov 5: Komm Gott Schöpfer, Vom Himmel hoch, Bach; Es ist ein Ros, Brahms; Variations on Come God the Creator, Walther; Chant de paix, Pasticcio, Langlais; Fantasy on a Carol, Ellsasser; Sonata 6 for Worship, Jones; Benedictus, Reger; Pièce Héroïque, Franck.

Dwight Oarr, Aurora, NY — Presbyterian Church, Aurora Nov 2: Kyrie Gott heiliger Geist BWV 671, Wenn wir in höchsten Nöthen sein BWV 641, Bach; Christe du Lamm Gottes, Roessler; Concerto del Sigr Meck, Walther; Invocation from Sonata 2 opus 60, Reger; Choral in B minor, Franck; Le Monde dans l'attente du Sauveur, Dupré.

Arnold Ostlund Jr — Plymouth Church of the Pilgrims, Brooklyn Heights, NY Nov 1: Toccata in F, Abide with us, Bach; O sadness O heart of sorrow, Brahms; Prelude and Fugue in G minor, Dupré; Outburst of Joy, Messiaen; Scherzo from Symphony 2, Vienne; Sonata on the 94th Psalm, Reubke.

R. Cochrane Penick — Southwestern U, Georgetown, TX Nov 19, all-Franck: Choral in E, Cantabile, Choral in B minor, Offertory for Midnight Mass, Choral in A minor.

Arthur A. Phillips — New York Cultural Center, New York City Oct 22: Toccata in F, Arioso in A, Fantasia and Fugue in G minor, Bach; Ye Sweet Retreat, Boyce-Fox; Choral and Variations in C minor, Phillips; The Wind and the Grass, Gaul; Pièce Héroïque, Franck; I am Black but Comely, Dupré; Concert Study, Yon.

Elaine Merritt Pudel, Buffalo, NY — St Paul's Cathedral, Buffalo Nov 24: Diferencias sobre el Canto del Caballero, Cabezon; Prelude and Fugue in E-flat, Bach; Es ist ein Ros, Brahms; Pastoral, Sowerby; Two Pieces, Langlais.

Myrtle Regier, South Hadley, MA — Coiby College, Waterville, ME Nov 26: Prelude and Fugue in G BWV 547, The Six Schübler Chorales, Bach; Shimah B'koli, Persichetti; Fantasia and Fugue opus 135b, Reger.

Lee Ridgeway — Trinity Episcopal, Topsfield and Boxford, MA Nov 19: Suite on the First Tone, Boyvin; Reeks-Veranderingen 1 in 4 Sectie, C Kee; Prelude and Fugue in E minor, Bruhns; Three Meditations, Koetsier; When the Morning Stars Sang Together, Pinkham; Passacaglia and Fugue in C minor, Bach.

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PEOPLE

Anderson, Robert: honored at Illinois Wesleyan U. Jun/1
 Bailey, Dexter: winner, Chicago Chapter A.G.O. contest. Jul/5
 Barnes, William H.: birthday tribute by Frederick Swann. Nov/2
 Benbow, Charles: wins Chartres competition. Nov/10
 Berlinski, Herman: tours Europe. Sep/19
 Boeringer, James: sabbatical leave to Europe. Jun/1
 Bovet, Guy: to make first U.S. tour. Mar/3
 Bowman, David: joins Stringham management. Nov/11
 Bozeman, George Jr.: establishes own organ building firm. May/6
 Bratt, C. Griffith: honored by State of Idaho. Dec/3
 Britton, David: joins Artist Recitals management. Jun/16
 Bruce-Payne, David: to make first U.S. tour. Mar/3
 Carwithen, Robert: to take choir to England. Mar/4
 Corrie, John: receives Fulbright to Austria. May/17
 Cuenod, Hugues: receives Boston Handel & Haydn Society award. Jun/16
 D'Hooghe, Kamiel: to tour U.S. Dec/11
 Edson, Jean Slater: retires from Mary Washington College, U. of Virginia. Aug/10
 Egbert, Dana: wins Central Arizona A.G.O. contest. Jul/15
 Flentrop, D. A.: guest lecturer at Salem College. Oct/8
 Ford, Terrence: wins Ontario competition. Aug/13
 Gleason, Harold: Eightieth Birthday Tribute, entire April issue.
 Gramann, Fred M.: wins Fort Wayne competition. May/1
 Gulick, Floyd: wins Worcester contest. Jul/6
 Herand, Frank: tours Europe. Jul/5
 Hewitt, Godfrey: receives Lambeth doctorate. Dec/3
 Hewitt, Helen: honored by Mu Phi Epsilon. Dec/1
 Hoffmann, Herbert Manfred: to tour U.S. Sep/9
 Imbrie, Andrew: receives first Hinrichsen award. Jan/1
 Jaquet, Marie Louise: to tour U.S. under Arts Image management. Dec/15
 Jeans, Lady Susi: gives concerts, lectures at Cornell U. Aug/11
 Kee, Piet: to tour U.S. Jan/2
 Kennedy, John M.: tours Europe. Dec/10
 Ketting, Donald D.: retires from East Liberty Presbyterian, Pittsburgh, PA Mar/17
 Kevan, G. Alex: retires from St. John the Divine Episcopal, Houston, TX Aug/15
 Kynaston, Nicolas: to tour U.S. Oct/8
 Langlais, Jean: conducts workshop in Pittsburgh, PA Oct/8
 Laubengayer, Paul D.: to study in England. Mar/4
 Lawton, Anita: winner of Maher School of Music scholarship contest. Sep/10
 Leith, Ronald: wins Trinity Festival competition, Southport, England. Aug/10
 Markey, George: selected as "outstanding educator." Oct/11
 Marshall, Christine: wins Soc. of American Musicians contest. May/12
 Martin, H. Winthrop: elected president of Syracuse guild. Oct/13
 Mason, Marilyn: honored by U. of Michigan. Dec/3
 Messiaen, Olivier: to premier new work in Washington, DC Mar/1
 Mueller, Harold: honored by Temple Sherith Israel, San Francisco. Jan/2
 Neary, Martin: to tour U.S. under Murtagh management. Dec/10
 Norland, Barbara: receives Fulbright to Austria. Aug/11

Page, Robert E.: cited for distinguished teaching, Temple U. Jul/3
 Parker, Alice: guest conductor for North Shore Chapter A.G.O. children's choir festival. Mar/17
 Phelps, Lawrence: forms new organ building firm. Jun/17
 Pizarro, David: to make 7th European tour. May/12
 Radulescu, Michael: to tour U.S. Sep/9
 Rainey, William: wins Fort Lauderdale contest. May/12
 Ralston, Howard L.: retires from Pittsburgh Seminary. Jul/11
 Ridgely, H. Monroe: retires from M. P. Möller, Inc. Jul/14
 Risselada, Anne: to visit U.S. Jul/5
 Rose, John: performs radio series. Nov/8
 Roubos, Robert: joins Arts Image management. Dec/11
 Schoenstedt, Arno: to tour U.S. Jun/6
 Schultze, Gary: wins San Francisco Chapter A.G.O. competition. Jul/5
 Sipe, Robert L.: reopens organ building firm in Dallas. Dec/15
 Smith, Larry: wins Harvard U. and Boston A.G.O. contest. Jul/15, Aug/13
 Southard, Jacqueline: wins 1972 Gruenstein contest. Jul/15
 Spivacke, Harold: retires as chief of music div., Library of Congress. Mar/1
 Sternberg, Jonathan: receives citation award of Natl. Assoc. for American Composers and Conductors. Jul/3
 Steuterman, Adolph: honored by State of Tennessee. Aug/16
 Stevens, Bruce B.: awarded Marshall grant to Denmark. Oct/11
 Strong, Mrs. David: given testimonial reception. Aug/11
 Thomson, Haskell: to tour Europe. Jun/17
 Vance, Virginia Lee: receives Fulbright to Austria. May/12
 Wagner, Roger: honored by Westminster Choir College. Jul/3
 Wehr, David A.: receives ASCAP award. Oct/8
 Weir, Gillian: to return for U.S. tour. Aug/11
 Williamson, Malcolm: to tour U.S., Jan/2; to direct U.S. tour of Castle Opera Co., Mar/4; touring U.S., Nov/7
 Wills, Arthur: joins Arts Image management. Jul/3
 Zacher, Gerd: to make U.S. debut. Mar/3

NEW ORGAN STOPLISTS

Aeolian-Skinner
 First Church of Christ, Marblehead, MA 2M Jan/1
 Presbyterian Church, Bowling Green, KY 2M Jun/1
 Flagler Memorial Presbyterian, St. Augustine, FL 4M Jul/16
Allen
 Simsbury United Methodist, Hartford, CT 3M Mar/21
 Holy Cross Lutheran, Saginaw, MI 3M Aug/15
 Grace Presbyterian, Peoria, IL 3M Oct/17
Andover
 Unitarian Society, Wellesley Hills, MA 2M Aug/16
Austin
 First United Methodist, North Wilkesboro, NC 3M Mar/4
 Trinity Methodist, Clearfield, PA 3M Mar/21
 Emmanuel Episcopal, Rockford, IL 3M Jul/6
 Church of the Holy Communion, South Orange, NJ 4M Jul/14
 Second Baptist, Wilmington, DE 2M Aug/17
 Park United Presbyterian, Beaver, PA 3M Sep/10
 First Baptist, Lansdale, PA 3M Oct/18
 Wethersfield Congregational, Wethersfield, CT 3M Nov/7
Barry
 St. Anne's Church, Lowell, MA 4M Jul/17

Becker
 Christian Science Society, Ripon, WI 2M Jan/10
Beckerath
 First Congregational, Columbus, OH 3M Oct/11
Berghaus
 First Baptist, Lafayette, IN 2M Mar/6
Bosch
 Trinity Episcopal, Jacksonville, IL 2M Jul/11
Casavant
 First United Methodist, Hendersonville, NC 3M Feb/2
 Seventh-Day Adventist Church, Kettering, OH 3M Feb/4
 Dr. Martin Luther College, New Ulm, MN 3M Feb/4
 College-Conservatory of Music, U. of Cincinnati, OH 2M Jun/1
 First Congregational, Wallingford, CT 1M Sep/21
Collon
 Rijksmuziekacademie, Brussels, Belgium. 2M Jul/3
Cooper
 St. Andrew's Episcopal, Hopkinton, NH 1M Nov/15
Delaware
 Church of the Sacred Heart, Watertown, NY 2M Nov/8
 Christian Reformed Church, Rochester, NY 2M Nov/8
Fazakas
 St. Paul's Episcopal, East Orange, NJ 2M Jul/11
Fisk
 Center Church, New Haven, CT 3M Dec/1
Frels
 Holy Trinity Catholic, Fort Worth, TX 3M Jul/10
 Oak Hills Presbyterian, San Antonio, TX 2M Sep/21
Fritzsch
 Hope Evangelical Lutheran, Lyon Station, PA 2M Feb/2
 Trinity Evangelical Lutheran, Lehigh-ton, PA 3M Feb/17
Frobenius
 First Congregational, Cambridge, MA 3M Oct/16
Geddes
 St. Francis of Assisi Church, South Windsor, CT 2M Feb/2
Goodwin
 Church of Jesus Christ of Latter-Day Saints, Riverside, CA 2M Nov/14
Greenwood
 Front Street Baptist, Statesville, NC 2M Sep/20
Gress-Miles
 All Saints Episcopal, Bergenfield, NJ 2M Jan/15
 Preston Hollow Presbyterian, Dallas, TX 3M Mar/2
 St. Peter's Episcopal, Bay Shore, NY 3M Jun/6
Hartman-Beatty
 First Presbyterian, Mendham, NJ 2M Jan/15
Harvey & Zimmer
 Plymouth Park United Methodist, Irving, TX 2M Mar/4
Holloway
 First United Methodist, Marion, IN 3M Mar/21
 Central Christian, Warren, OH 3M Jul/10
Holmberg
 James F. Neumann residence, San Antonio, TX 2M Jul/16
Holtkamp
 Knox United Presbyterian, Cincinnati, OH 3M Mar/21
 Nativity Lutheran, Minneapolis, MN 2M Jun/1
Janke
 Christ Episcopal, Dallas, 2M Jun/14
Klais
 Emile Norman residence, Big Sur, CA 2M Mar/6
Kuey
 St. Aloysius Church, Detroit, MI 2M Oct/9
 Central Michigan U., Mount Pleasant, MI 2M Oct/17

Grace Episcopal, Muncie, IN 2M Nov/3
Lurth
 First Presbyterian, Mankato, MN 3M Sep/21
Miller
 Calvary Lutheran, Kansas City, MO 2M Sep/11
Möller
 St. Paul's Episcopal, Mobile, AL 3M Jun/14
 First Presbyterian, Fort Meyers, FL 3M Jul/8
 First United Methodist, Pompano Beach, FL 3M Aug/11
 Baptist Ch., Franklin, PA 3M Sep/20
Mudder-Hunter
 Bel Air United Methodist, Bel Air, MD 3M Feb/17
Noack
 University Lutheran, Cambridge, MA 2M Jun/6
 Church of Our Saviour, Milford, NH 2M Aug/17
Ott
 First Congregational, Berkeley, CA 3M Jan/21
Pels & Van Leeuwen
 Reformed Church, Amersfoort, Netherlands 2M Mar/2
Reuter
 Southern Illinois U., Carbondale, IL 3M Jun/6
 Woodmont Christian Church, Nashville, TN 2M Jul/8
 U. of Nebraska, Lincoln, 3M Aug/15
 First Baptist, Duncan, OK 3M Sep/9
 Our Savior Lutheran, Louisville, KY 2M Oct/18
Rivé
 Trinity Episcopal, New Orleans, LA 3M Jul/5
Roderer
 Trinity Lutheran, Skokie, IL 2M Jan/1
Schantz
 Park Ave. Methodist, New York, NY 3M Feb/1
 First Baptist, Atlanta, GA 4M Aug/13
 First Baptist, Montgomery, AL 3M Sep/9
 Laurinburg Presbyterian, Laurinburg, NC 3M Oct/10
 First Baptist, Knoxville, 4M Oct/17
Schlicker
 Messiah Evangelical Lutheran, Chicago, IL 3M Aug/16
State Organ Building Co, Budapest
 Evangelical Lutheran Church, Budapest, Hungary. 3M Jan/8
Steiner
 St. Paul's Episcopal, Louisville, KY 2M Mar/2
Swain & Kates
 Lafayette-Orinda Presbyterian, Lafayette, CA 3M Jun/15
Tamburini
 University of Montreal, Montreal, Canada. 2M Jan/10
Tellers
 Wesley United Methodist, Oklahoma City, OK 3M Feb/17
 First Baptist, West Point, MS 2M Jun/6
Terrill
 U. of New Hampshire, Durham, NH 2M Feb/2
Weiland
 St. Paul's Episcopal, Watertown, WI 2M Jul/10
Wicks
 St. John American Lutheran, Farmington, MI 2M Jan/4
 U. of Wisconsin, Madison, WI 3M Mar/8
 Church of the Visitation, Staceyville, IA 2M Nov/8
Wilhelm
 Oklahoma State U., Stillwater, OK 2M Sep/11
 Christ Church, Montpelier, VT 2M Oct/10
Zimmer
 First United Methodist, Athens, GA 3M Jun/19
 Grace Episcopal, Asheville, NC 2M Oct/20
 All Souls Parish, Asheville, NC, 1M Oct/20

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