

THE DIAPASON

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

Sixty-third Year, No. 7 — Whole No. 751

JUNE, 1972

Subscriptions \$4.00 a year — 40 cents a copy

Cincinnati Conservatory Dedicates New Casavant

A new 29-stop Casavant organ was dedicated in recital by Peter Hurford, British organist, and Roberta Gary during the week of April 11-16 at the College-Conservatory of Music, University of Cincinnati, Ohio. The new instrument is located in the new Patricia Corbett Theater, and it is a gift of Mr. and Mrs. J. Ralph Corbett. It is installed 10 feet above the main floor level and is surrounded by abstract wall designs in concrete. The new organ has mechanical key action and electric stop and combination action. The casework is made of naturally sealed and lacquered oak. Faculty members at the Conservatory are Wayne Fisher, David Mulberry, and Roberta Gary.

GRAND ORGUE

Bourdon 16 ft. 56 pipes
Montre 8 ft. 56 pipes
Flûte à cheminée 8 ft. 56 pipes
Prestant 4 ft. 56 pipes
Doublette 2 ft. 56 pipes
Cornet V TC 185 pipes
Fourniture IV 1 1/4 ft. 224 pipes
Trompette 8 ft. 56 pipes

POSITIF

Bourdon 8 ft. 56 pipes
Principal 4 ft. 56 pipes
Flûte à cheminée 4 ft. 56 pipes
Nasard 2 3/4 ft. 56 pipes
Doublette 2 ft. 56 pipes
Quarte de nasard 2 ft. 56 pipes
Tierce 1 3/4 ft. 56 pipes
Larigot 1 1/4 ft. 56 pipes
Cymbale IV 1/2 ft. 224 pipes
Cromorne 8 ft. 56 pipes

PEDALE

Montre 16 ft. 32 pipes
Soubasse 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Bourdon 8 ft. 32 pipes
Basse de choral 4 ft. 32 pipes
Mixture IV 2 ft. 128 pipes
Bombarde 16 ft. (prepared)
Basson 16 ft. 32 pipes
Trompette 8 ft. 32 pipes
Chalumeau 4 ft. 32 pipes

GERHARD BRUNZEMA

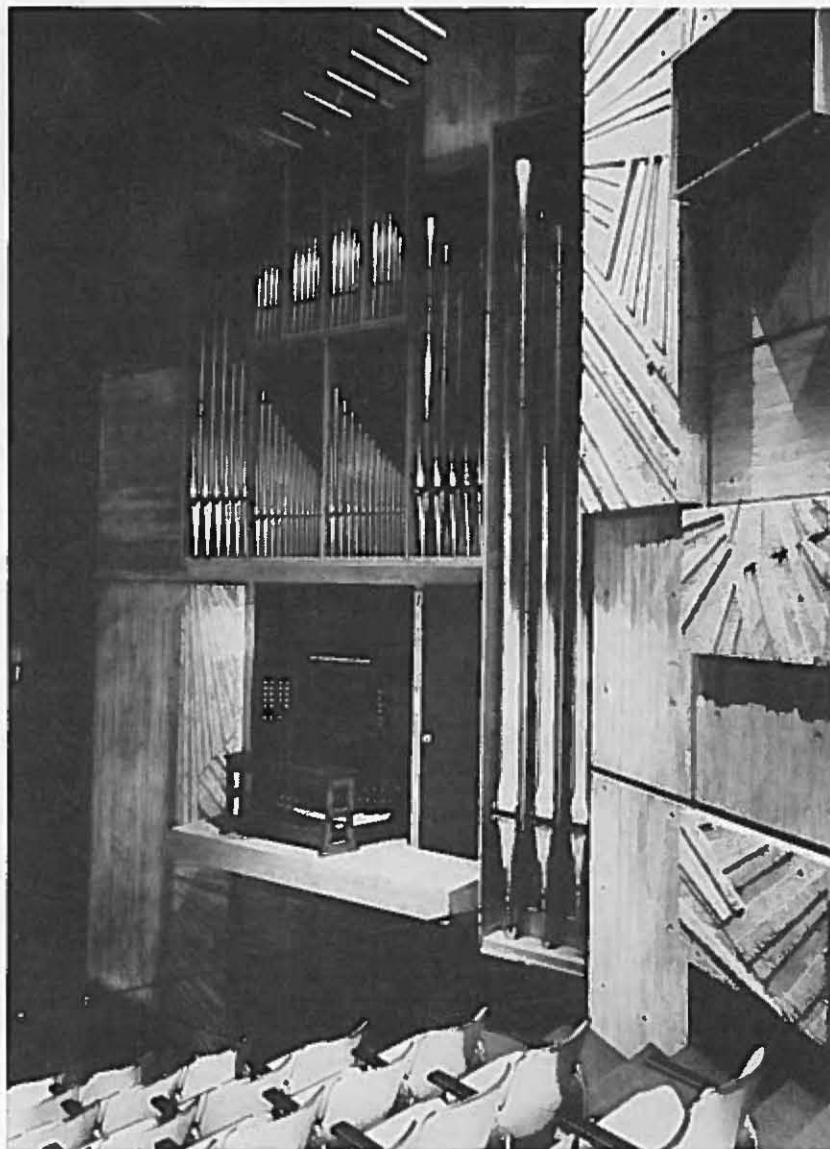
APPOINTED TONAL DIRECTOR OF CASAVANT FRERES

Gerhard Brunzema, former partner of the firm Ahrend & Brunzema in Ostfriesland, West Germany, has been appointed the new tonal director of Casavant Frères Limitée, organ builders of St-Hyacinthe, Quebec, Canada. Announcement of the appointment was made in mid-April by Charles Perrault, president and board chairman of the Canadian firm.

Gerhard Brunzema was born in 1927 in Emden, Germany, and he received his early education there. Following military service he apprenticed with Paul Ott of Göttingen, West Germany, and continued as a journeyman with the same firm. Later, he undertook advanced studies in acoustics at the Brunswick State Institute for Physics and Technology, receiving his master's degree in organ building in 1955. At this time he established a partnership with Jürgen Ahrend in Leer, Ostfriesland, and it was not long before the firm of Ahrend and Brunzema won an international reputation as builders of the highest quality instruments.

Work was concentrated in three areas: new organs with mechanical key and stop action; restoration of significant old instruments; and the building of modern replicas of ancient instruments with pipes for world-famous groups specializing in the interpretation and presentation of early music, as well as for universities and colleges.

New organs were built by the firm for St. Martini Church in Bremen, the Oude Kerk in Amsterdam, Cantate Domino Church in Frankfurt, the Doops-



Patricia Corbett Theatre, Cincinnati, Ohio

gezindekerk in Haarlem, the Zorgvliet Church in Scheveningen, and the Evangelical Church in Bremen-Oberneuland. Among many interesting restorations were those for the Waalse Kerk in Amsterdam, the Hofkirche in Innsbruck, and a 16th century table portative in Churburg, Italy. Replicas of ancient instruments were built for the Studio der Frühen Musik in Munich, the Concentus Musicus of Vienna, and universities in Europe, America and Japan.

Mr. Brunzema will live in St-Hyacinthe, Quebec, with his wife and children.

48TH HASLEMERE FESTIVAL

JULY 14-22

The 49th Haslemere Festival, second longest-running music festival in England, will take place July 14-22 in Haslemere, Surrey, England. Directed by Carl Dolmetsch and sponsored by the Dolmetsch Foundation in association with the Arts Council of Great Britain, the annual event is devoted exclusively to the performance of 16th, 17th and 18th century instrumental and vocal chamber music, played on the instruments of the period. This year's programs include music by Bach, Handel, Purcell, Carissimi, Abel, Haydn, Albinoni, Scarlatti, Vivaldi, Telemann, Cabezón, Ortiz, Paisiello, Toeschi and many others. There will also be a special program of Spanish music played entirely on lutes, viols and recorders.

Of further interest are guided tours, exhibits of early instruments, recorder classes and dramatic performances by the Haslemere Thespians in Haslemere

Hall. For further information, write: The Citizens Advice Bureau, Town Hall, High Street, Haslemere, Surrey, England.

PRO MUSICA APPOINTS NEW MUSIC DIRECTOR

New York Pro Musica has announced the appointment of George Houle as music director. Dr. Houle, who begins work on June 1, succeeds Paul Maynard, who is retiring to teaching at Queens College.

Dr. Houle is currently professor of music at Stanford University where he specializes in medieval, renaissance, and baroque music, as well as the dance of those periods. He has been the director of Stanford's Summer Institute for the performance of early music for ten years during which Pro Musica has participated three times. A performer as well as conductor and teacher, Dr. Houle plays a variety of renaissance wind instruments, including recorders, shawms, krummhorns, cornet, and the baroque oboe. For several years, he ran his own professional ensemble, the Houle Consort. He has also taught at Mills College, the University of Colorado, and the University of Minnesota.

In addition to developing new performing projects for the Pro Musica, Dr. Houle hopes to expand the group's activities in the area of college and university residences. Pro Musica has participated in a number of these recently at such places as Yale, Stanford, and the various branches of the State University of New York.

Holtkamp Builds for Minnesota Church

The Holtkamp Organ Company, Cleveland, Ohio, has recently installed a 2-manual and pedal organ in Nativity Lutheran Church, Minneapolis, Minnesota. The new 16-stop organ was designed by Walter Holtkamp, Jr. in consultation with members of the church's organ committee and Mrs. Melvin A. Kimble, organist of the church. It has mechanical key action and electro-pneumatic stop action. The dedication recital was played on Jan. 16 by Phillip Isaacson.

GREAT

Principal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture IV 1 ft. 244 pipes
Trumpet 8 ft. 61 pipes

SWELL

Gemshorn 8 ft. 61 pipes
Copula 8 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Larigot 1 1/2 ft.
Cromorne 8 ft. 61 pipes
Tremolo

PEDAL

Basso 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Octave Basso 8 ft. 12 pipes
Choralbass 4 ft. 32 pipes
Fagott 16 ft. 32 pipes

Aeolian-Skinner to Build Tracker for Kentucky

A contract has been signed with the Aeolian-Skinner Organ Company to build a 2-manual, 21-stop mechanical action organ for the Presbyterian Church, Bowling Green, Kentucky. Thomas N. Moody is organist of the church, and he worked out the design of the organ with Robert L. Sipe of the Aeolian-Skinner firm. The instrument will have electrical stop action with a solid state capture combination system.

GREAT

Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Sesquialtera II 122 pipes
Mixture IV-V 292 pipes

SWELL (expressive)

Rohrbordun 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Scharf III 183 pipes
Hautbois 8 ft. 61 pipes
Tremulant

PEDAL

Subbass 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Gedeckt 8 ft. 32 pipes
Choralbass 4 ft. 61 pipes
Mixture II 64 pipes
Fagott 16 ft. 32 pipes

DR. JAMES BOERINGER, associate professor of music at Susquehanna University, has been granted sabbatical leave for the 1972-73 academic year. Dr. Boeringer, the university organist, will spend time in England studying organs built in the latter part of the 17th century, particularly the work of Bernard Smith. He will also examine English organs in Barbados and Malta.

ROBERT ANDERSON, head of the organ department at Southern Methodist University, was honored as Illinois Wesleyan University's "distinguished alumnus of the year" during Alumni Day activities at the Bloomington, Illinois, school on May 20. Dr. Anderson is a 1955 graduate of Illinois Wesleyan.

Readers will notice in this issue that the usual section containing A.G.O. chapter reports and news of organ clubs and related groups is omitted. Readers will also notice, upon scanning the news in this issue, that some news from various A.G.O. chapters is sprinkled throughout the magazine. This marks the beginning of a new policy regarding chapter reports.

Times change, and we feel that it is now appropriate to stop publishing all of the chapter reports as they are submitted to us in a single department. Our reason is mainly a practical one. In any given month, our office receives at least four times the amount of news than we can possibly publish, and the amount of news which we have been receiving this year has been on the increase. Space is at a premium, and it is difficult to decide what should or should not get published. No matter how fallible our judgment, it is necessary for us to discriminate and select what should or should not get published. We are sure that our readers want to read news that is vital, up to date, informative, and helpful to them as professionals and interested musicians. For this reason, we feel that the best solution to chapter reports is to put them on a competitive basis with all the rest of the news.

Our desire is to provide our widely varied and international readership with the best and widest possible news coverage of a vital and informative nature. To this end, we will still happily receive news reports from A.G.O. chapters and members as well as all other groups and organizations. Such news will be considered along with all other news that reaches our desk each month, and we will continue to try to exercise the best judgment in selecting what is of the most value to our readers. We shall continue to print reports about the activities of chapters when they contain what we feel is information of value to all our readers.

THE AUTHORS IN THIS ISSUE:

Vernon de Tar is organist and choirmaster of the Church of the Ascension, New York City. He is national vice president of the American Guild of Organists, and he also teaches at the School of Sacred Music, Union Theological Seminary, and Juilliard School of Music in New York City.

Joel H. Kuznik is chapel organist and music faculty member at Concordia Senior College, Fort Wayne, Indiana.

Jim Lewis lives in Hollywood, California, where he is associated with the First Baptist Church of Pasadena.

Raymond Mabry, a graduate of Curtis Institute of Music, also holds the Master of Music in organ and Master of Library Science degrees from Indiana University. His organ studies have been with Alexander McCurdy and Clyde Holloway. He is currently the Assistant Head of the Fine Arts Department of the Atlanta, Georgia Public Library. The translation of articles and books related to French and German organ literature has been a favorite project of long-standing.

Larry Palmer lives in Dallas, Texas, where he teaches organ and harpsichord as a member of the faculty at the School of Music, Southern Methodist University. He is the regular editor of the "Harpsichord News" department of The Diapason.

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An International Monthly Devoted to the Organ and to Organists and Church Music

The Diapason
Editorial and Business Office
434 South Wabash Avenue, Chicago, Ill.; 60605. Telephone 312-HA7-3149
Subscription price, \$4.00 a year in advance. Single copies 40 cents. Back numbers more than two years old, 75 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

Advertising rates on application.

Routine items for publication must be received not later than the 10th of the month to assure insertion in the issue for the next month. For recital programs and advertising copy, the closing date is the 5th. Materials for review should reach the office by the 1st.

Second-class postage paid at Chicago, Ill., and at additional mailing office. Issued monthly. The Diapason Office of publication, 434 South Wabash Avenue, Chicago, Ill. 60605

All subscribers are urged to send changes of address promptly to the office of The Diapason. Changes must reach us before the 15th of the month preceding the date of the first issue to be mailed to the new address. The Diapason cannot provide duplicate copies missed because of a subscriber's failure to notify.

Letters to the Editor

Kalamazoo, Mich., April 26, 1972 —
To the Editor:

Perhaps you and your readers would have some thoughts about a matter that ought to be different in this country regarding the training and qualifications of those who offer their services to owners of organs. To state the matter briefly: in Europe and Britain it is customary for organ tradesmen to undergo apprenticeship training, examination and rating before they are permitted to work as professionals in the field. The clients are aware of this, and demand that anyone proposing to do organ work of any kind for them produce credentials.

By contrast, in the North American continent the situation among organ builders and servicemen is as chaotic as it is among our automobile mechanics. *Caveat Emptor!* Anyone who has the ambition to solicit business can style himself "organ builder," "consultant," "expert" or something similar, and he generally has the opportunity to make a few dollars and ruin a few organs before he stops getting repeat business.

Those of us who are well qualified have a hard time following these charlatans, for how are we any better able to prove our qualifications than they? It depends upon whose tongue is glib enough.

Obviously our industry is not nearly large enough to face the threat of government regulation. We ought, however, be interested enough to do it ourselves; to establish levels of competence, to provide for examinations and to issue licenses of some sort to prove them. Some of the major builders have rating plans within their own shops, so the idea would not be entirely unfamiliar. I would propose extending this idea until it is nationwide, and that it be given enough publicity so that prospective clients would be aware that they exist.

I don't know how the ethics of organ builders and servicemen might be policed, but ethics also ought to be a part of any national licensing board. This would curtail those who know better but become greedy. One firm of builders, for example, and known to me, offers lower prices because "we are in a depressed area, you know, and have much lower labor costs." My church did not buy his product, precisely for that reason.

There would be no quick solution. But there ought to be a start made.

Sincerely,

L. G. Monette

Corbridge, England, March 1, 1972 —
To the Editor:

I write to you on a matter which I believe may be of interest to your readers. I am the Chairman of the Hexham Abbey Organ Appeal. Organ appeals are quite commonplace but we believe that this particular appeal has rather a special background.

Hexham Abbey has a unique liturgical and musical tradition. This beautiful church has a crypt dating back to its foundation in 674 A.D. but more importantly from a musical standpoint has a musical tradition dating back to the 8th Century. At that time the "Bishop" of Hexham St. Acca visited Rome and brought back trained musicians to establish a worthy tradition of music. The Abbey probably heard some of the earliest Gregorian Plainsong in England.

The current problem is that this musical tradition is sadly impaired by an organ which is in a dire state and a new instrument is required. Many of your readers have the good fortune to play at or attend churches which have excellent instruments of quality. May I dare to believe that they might express thanks for their good fortune by extending help to preserve and perpetuate the musical activity in Hexham Abbey?

In the belief that this matter will be of interest to at least some of your readers I enclose background material including a short article. I should mention that hundreds of American visitors pass through the Abbey when visiting England and possibly many of your readers may already know the building.

I would like to stress that the people of Hexham have already made tremendous efforts toward our fund raising activity but there is a limit to which we can "help ourselves" and a large measure of outside assistance must be obtained if we are to achieve our target. To date we have managed to raise approximately £12,000 cash in hand and promises of a further £2,000. Our original target was £25,000 but the estimates we are receiving from Organ Builders indicate that we may need to pay in excess of this figure by some £6,000. Anyone who knows Hexham Abbey and appreciates its importance will readily agree that it deserves a worthy instrument for the accompaniment of services and for the contribution it can make in providing a high standard of music.

I hope you will feel that this matter will be of sufficient interest to your readers to include in THE DIAPASON. If I can be of further assistance in supplying any further information please do not hesitate to contact me at "Hadrian House," Front St., Corbridge, Northumberland, England.

Yours faithfully,

R. B. Lane

Islington, Ont., Can., April 21, 1972 —
To the Editor:

I wonder if I might inquire through your "Readers' Letters" column for any information in book or documentary form dealing with the actual workings, applications and wiring-in-diagrams of solid state couplers and combination action for pipe-organs.

As a practical, self employed pipe organ man, I have been offered various "package deals" made up to my requirements to replace older systems, and to incorporate in new instruments; but I am sure that I am voicing the thoughts of many who are thoroughly familiar with all systems up to solid state, in desiring to learn how the latter actually functions, and possibly to make up such actions themselves rather than having to adopt the use of a factory-sealed, plug-in printed circuit block of components.

The several advantages of solid state systems, in particular wear-saving and space-saving, over electro-mechanical switching actions, are obvious, but whereas we understand, and can actually see the functioning of the latter, I myself would prefer also to have equal knowledge of the functioning of solid state equipment in my instruments.

Hoping some of your readers may be able to supply, or direct me to such sources of information, and with best wishes for the continued success of THE DIAPASON, the most vital and informative link in North-American organists' relationships.

Yours very truly,

Ronald W. Padgett

Andover, Mass., April 23, 1972 —
To the Editor:

Have American organists taken note of the action of the Rev. Mr. John P. Ashe, II of St. James Episcopal Church in Newport Beach, California, as reported in the *New York Times* account (March 31) of the wedding of Rep. Barry M. Goldwater, Jr., of Arizona to Miss Susan Gherman? At a Tuesday night rehearsal of the Thursday noon ceremony, he ruled that the music to which they wished to be married was unacceptable, stating that only organ music composed for worship services could be used. Thereupon, the wedding was switched to a church in a neighboring town where a four-piece combo consisting of piano, flute, bass, and electric guitar played the following wedding music "You'll Never Walk Alone," the theme from "A Man and A Woman," "Yesterday," and a medley from "Love Story."

There really should be a deluge of congratulatory messages sent to Rev. Mr. Ashe on his action. In reply to one from me, he remarks that the important thing is to honor God and strengthen His church. He has indeed done that, and he has also strengthened the resolution of musicians in the organ world who attempt to further the cause of music appropriate to the worship of God.

How encouraging it is to hear of someone who not only has principles but also possesses the courage to stick to them.

Sincerely,

Lorene Banta

Sioux City, Ia., May 4, 1972 —
To the Editor:

Some of my own thoughts on your "thoughts about organ building." First of all I want to congratulate you on taking a firm stand on principles of sound organ building. Too long organ companies have been pushing stock down uneducated and unknowledgeable American (organists?). I can understand why many American organ companies and supposed great organists, and those not so great, oppose any return to the tracker organ with the principles of the great German organ (actually many other besides the German tradition) during the baroque. We Americans simply have not had the rich tradition of organ building during our history. We had some fine organs during colonial days . . . and after . . . because European traditions prevailed. But in our effort to get the newest, to be modern, to "beat the Jones" . . . we have lost sight of what the organ is! Certainly, it takes time to change almost a century of ignorance. I was reared and trained on an electro-pneumatic diet of Möllers, Skinners, etc. When I began playing services for a church that has a tracker that dates back to the 1890's (?) I realized (all by myself without the influence of any particular Biggs or Fox or etc.) that the tracker is the one and only!

Some of your response "critical or humorous" actually shows the misguided results of the lack of a fine organ building tradition. Practically every major pipe organ company thwarting tracker action, is either having financial difficulty or has already closed shop . . . permanently! Amen! Trackers . . . a fad . . . yes, I hope so, for the next 1000 years.

And to you, Dear Sir the Editor . . . please continue!

David Morgan

A Forgotten Organ In San Francisco

By Jim Lewis

On Sunday, June 23, 1895, the Fathers of the Society of Jesus celebrated at St. Ignatius Church in San Francisco the 50th anniversary of the entrance into their order of one Father A. Varsi. Among the gifts presented on the occasion was a check for \$50,000 from Mrs. Andrew Welch, a member of the congregation, for a new organ and choir fund. Correspondence was soon begun with various builders of repute, and after thorough consideration a contract was signed with the Farrand and Votey Organ Co. of Detroit, Michigan on March 1, 1896. The contract provided for a four-manual instrument of 100 ranks to be installed in the rear gallery of the church. The organ was to have the distinction of being the first four-manual organ in California, the largest organ in California at that time, and one of the first organs in the west to employ electric action.

In September of 1896, only six months after the contract was signed, four huge railroad cars laden with the various parts of the organ arrived in San Francisco, and for the next three months from two to a dozen men worked constantly on its installation and tonal finishing. While the organ was being installed the twelve lowest pipes of the 32' Pedal Open Diapason were constructed on the spot by Farrand and Votey men.

The original organ at St. Ignatius Church was an 1868 E. & G. C. Hook, Op. 453, an instrument of three-manuals and 42 stops. It spoke from the second and highest gallery at the rear of the church. To accommodate the huge Farrand and Votey organ, the Hook organ was dismantled and the major portion of the second gallery removed. When installed the Farrand and Votey was placed on the first gallery and extended up through the space left by the removal of the second gallery. The massive case stood 35' wide and 38' high. Two life-sized figures of angels with trumpets surmounted the central columns while large urns with torches formed the capping of the outer columns. The four-manual console was detached and stood some ten feet in front of the case allowing room for eight to ten soloists to stand facing the organist with ample room for a large chorus on either side.

The organ's key and pedal action was electro-pneumatic while the stop action and wind chests were tubular-pneumatic. Electricity for the action was provided by storage batteries which, along with charging facilities and the organ's wind supply, were located in a tower room above the gallery. The organ was blown by two motors — one of five and one of two-and-a-half horsepower — operating six sets of bellows. The Solo was on 7" pressure, the Great and Pedal 4½", and the Swell and Choir on 3½". The Solo organ reeds and the Swell Vox Humana were imported from Paris.

On Christmas Day of 1896, the organ was dedicated by Clarence Eddy who put in a full day playing for the 5:00 a.m., 10:30 a.m. and 7:30 p.m. Masses and then gave a final concert after the last Mass. His programs were:

5:00 a.m. Mass

Prelude, Alleluia	Th. Dubois
Offertory, Offertoire de Ste. Cecile in C minor	Batiste
Communion, Priere a Notre Dame	Boellmann
Postlude, Finale (5th Sonata)	Guilmant

10:30 a.m. Mass

Prelude, Prelude and Cantilene	Pierne
Offertory, Fiat Lux	Dubois
Postlude, Concert Satz in C minor	Theile

7:30 p.m. Mass

Prelude, Double Theme Varie	Rousseau
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Concert after final Mass

Fantasia and Fugue in G minor	Bach
Pastorale in E	Lemare
Pilgrim's Chorus (Arr. Eddy)	Wagner
The Answer	Wolstenholme
Canon in B minor	Schumann
Toccata in E flat	Capocci
The Storm Fantasia	Lemmens
Grand Processional March (Arr. Eddy)	Goldmark

The new organ was the pride of St. Ignatius Church until 1906 when both the church and the organ were completely destroyed by the San Francisco earthquake and fire.

Specification of the "Grand Organ" in St. Ignatius Church, San Francisco — Farrand & Votey builders, 1896.

GREAT (61 notes)

Double Open Diapason 16 ft.
 First Open Diapason 8 ft.
 Second Open Diapason 8 ft.
 Principal Flote 8 ft.
 Octave 4 ft.
 (Above stops were unenclosed — the rest of the Great was enclosed)
 Bourdon 16 ft.
 Violin Diapason 8 ft.
 Viol Di Gamba 8 ft.

Viol d'Amour 8 ft.
 Gemshorn 8 ft.
 Doppel Flote 8 ft.
 Clarabella 8 ft.
 Hohl Flote 4 ft.
 Gambette 4 ft.
 Octave Quint 2½ ft.
 Super Octave 2 ft.
 Mixture V
 Scharf III-IV
 Double Trumpet 16 ft.
 Trumpet 8 ft.
 Clarion 4 ft.

SWELL (61 notes)

Bourdon 16 ft.
 Open Diapason 8 ft.
 Violin Diapason 8 ft.
 Salicional 8 ft.
 Voix Celestis 8 ft.
 Flute Harmonique 8 ft.
 Aeoline 8 ft.
 Spitz Flote 8 ft.
 Stopped Diapason 8 ft.
 Clarinet Flute 8 ft.
 Octave 4 ft.
 Salicet 4 ft.
 Flute Traverso 4 ft.
 Flageolet 2 ft.
 Cornet Mixture III-V
 Ophecleide 16 ft.
 Contra Fagotto 16 ft.
 Cornopean 8 ft.
 Oboe 8 ft.
 Vox Humana 8 ft.
 Tremolo

CHOIR (61 notes)

Contra Gamba 16 ft.
 Leblich Gedackt 16 ft.
 Open Diapason 8 ft.
 Geigen Principal 8 ft.
 Viola 8 ft.
 Quintadena 8 ft.
 Dulciana 8 ft.
 Concert Flute 8 ft.
 Rohr Flote 8 ft.
 Fugara 4 ft.
 Flute d'Amour 4 ft.
 Piccolo Harmonique 2 ft.
 Mixture IV
 Clarinet 8 ft.
 Cor Anglais (Free reeds) 8 ft.
 Tremolo

SOLO (61 notes)

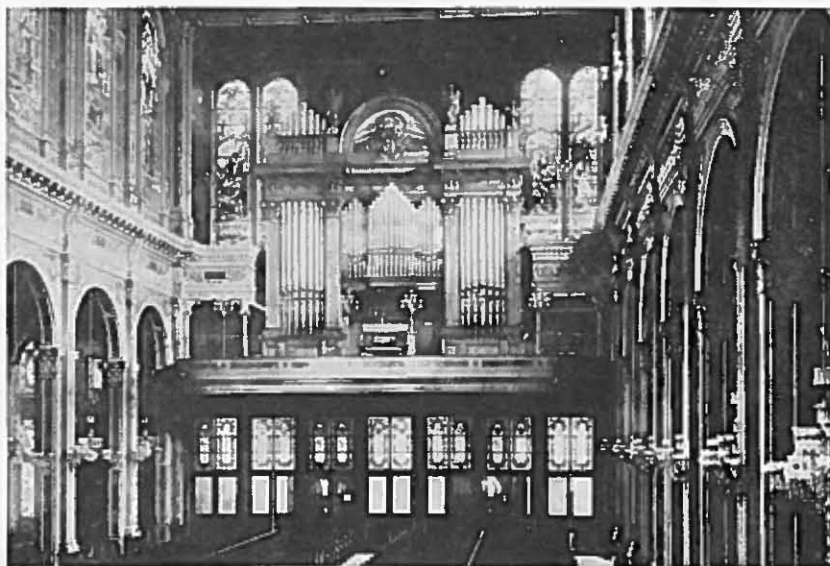
Stentorphone 8 ft.
 Horn Diapason 8 ft.
 Violoncello 8 ft.
 Philomela 8 ft.
 Hohl Pfeife 4 ft.
 Tuba Major 16 ft.
 Tuba Mirabilis 8 ft.
 Orchestral Oboe 8 ft.

ECHO (61 notes)

Viola Diapason 8 ft.
 Keraulophone 8 ft.
 Unda Maris 8 ft.
 Quintadena 8 ft.
 Fern Flote 8 ft.
 Flute Traverso 4 ft.
 Dulciana Mixture III
 Vox Humana 8 ft.
 Tremolo

PEDAL (30 notes)

Double Open Diapason 32 ft.
 Open Diapason 16 ft.
 Violone 16 ft.
 Dulciana 16 ft.
 Bourdon 16 ft.
 Leblich Gedackt (Swell) 16 ft.
 Quint 10½ ft.
 Octave 8 ft.
 Flute 8 ft.
 Violoncello 8 ft.
 Super Octave 4 ft.
 Trombone 16 ft.
 Trumpet 8 ft.



The 1896 Farrand & Votey organ at St. Ignatius Church, San Francisco, Cal. The organ and the Church were destroyed in the 1906 San Francisco earthquake and fire. (Photo: author's collection)



(Left) The original 1868 Hook organ at St. Ignatius and the gallery it sat on were removed to make room for the huge Farrand and Votey instrument. (Photo: University of San Francisco Collection)

Wolgast, Gesa. "Preface," Complete Keyboard Works of Georg Böhm, Vol. I

Wiesbaden: Breitkopf & Haertel, 1963, pp. iv-xi.

Translated by Raymond Mabry

With permission of Breitkopf & Haertel, Wiesbaden. From Georg Böhm, *Piano Works*, Vol. 1.

The demand for a new edition of the works of Georg Böhm had its origin particularly in the needs of musicologists and organists. Thanks chiefly to the cooperation of Breitkopf & Härtel, it was possible to reprint the first volume of the complete edition of Böhm's harpsichord and organ works. For several contemporary reasons, the musical text had to remain unchanged except for a few corrections.

This new edition is dedicated to the memory of my father, Dr. Johannes Wolgast. From 1924 until his death in 1932, he taught musicology at the State Conservatory and at the Institute for Sacred Music in Leipzig, and was an assistant to Professor Karl Straube.¹ On commission of that Institute he edited Böhm's harpsichord and organ works in 1927 and his vocal works in 1932 for Breitkopf & Härtel in Leipzig. In the preface to the first volume, he stated that "The principal task of this edition is to make a contribution to the understanding of the great tradition in which the creative work of Johann Sebastian Bach must be understood!" A further task is to lay the foundation upon which subsequent new practical editions may be modeled. However, even more would be achieved if the next generation of musicians were again trained to have such a fine feeling for style and such skill in the art of improvisation, which the rendition of Böhm's works demands, that new practical editions would be unnecessary."

LIFE AND WORK OF GEORG BÖHM²

Only the most important dates in Böhm's life will be repeated briefly here.⁴ Georg Böhm, the son of the organist Johann Balthasar Böhm, was born on September 2, 1661 at Hohenkirchen near Ohrdruf. After the death of his father in 1675, Georg Böhm moved to Goldbach where he attended the Latin School. On June 27, 1678, he entered the Sekunda of the Gymnasium (classical secondary school) at Gotha. He matriculated at the University of Jena on August 28, 1684. In 1693, we find him as a family man in Hamburg. He moved from there to Lüneburg in 1698 to assume the position of organist at Johanniskirche, which he held until his death on May 18, 1733.

Although it would have been natural to divide the instrumental works of Böhm according to harpsichord and organ works, this was impossible, because the complete lack of a sharp separation of harpsichord style from organ style is very characteristic of these works. In a great number of his works the old principle of *res facta* still exists. In other words, it is left to the discretion of the performer to "arrange" the composition under consideration according to the character of the instrument on which it is to be played. Nor could

Acknowledgment is made of the gracious assistance of Dr. Norbert Fuerst, Professor of German at Indiana University for his translation of Böhm's letter of application and other help, and of Miss Irene Feddern, whose suggestions aided the final preparation of this manuscript. This translation is published with the kind permission of Breitkopf & Härtel, Wiesbaden, the publisher of Böhm's Complete Keyboard Works edited by Gesa Wolgast.

a grouping according to sacred and secular pieces be made, because a mutual influence of sacred and secular music characterizes this entire style period. There remained, therefore, only the possibility of a division based on formal viewpoints. If Böhm's period did not even recognize a sharp division between harpsichord and organ style, we also must not push too far today the question of whether clavichord, cembalo, or harpsichord is intended. Instead, again and again it will essentially be a matter of arranging the works as they were intended, according to the character of the instrument on which they are to be played.

From the disposition of the organ at Johanniskirche, which was thoroughly rebuilt and enlarged between the years of 1712 and 1714 according to Böhm's plans, one must infer that the interpretation of his organ works should follow the principle of contrast and not that of nuances. That is to say, the organ works demand highly colorful contrasting surface effects without being bound to the 8' tone as the normal pitch. The organ specification is as follows.⁵

HAUPTWERK	
1. Principal	16
2. Quintadena	16
3. Octava	8
4. Gedact	8
5. Octava	4
6. Spitzflöte	4
7. Octava	4
8. Mixtura	6 - 7 ranks
9. Scharff	
10. Trompete	16
11. Dulcian	8
12. Schalmei	4
RUCK-POSITIV	
1. Principal	8
2. Quintadena	8
3. Octava	4
4. Wald-Flöte	2
5. Sifflet	1
6. Scharff	5, 6 - 7 ranks
7. Sesquialtera	
8. Dulcian	16
9. Baar-Pfeiffe	8
10. Regal	4
OBER-WERK	
1. Principal	8
2. Rohr-Flöte	8
3. Octava	4
4. Rohr-Flöte	4
5. Nasat	3
6. Gemshorn	2
7. Mixtura	5 - 7 ranks
8. Sesquialtera	
9. Trompete	8
10. Krummhorn	8
11. Vox humana	8
PEDAL	
1. Principal	16
2. Untersatz	32 (half are wood)
3. Untersatz	16
4. Octava	8
5. Gedact	8
6. Octava	4
7. Nardthorn	2
8. Rausch-Pfeiffe	
9. Mixtura	
10. Posaune	32 (half are wood)
11. Posaune	16
12. Trompete	8
13. Trompete	4
14. Cornet	2

The following quotation is inscribed on the organ: "Matthias Dropa was the builder and the organist was Georg Böhm."

The personality of Georg Böhm stands in the shadow of the titan Johann Sebastian Bach. When measured by the stature of Bach, we are dealing here with a lesser master. But if mea-

sured by his Thuringian contemporaries, Böhm was one of the most

following period from Johann Sebastian Bach to Regner, is as follows:

Fugue on the first chorale line

The individual sections are held together by the cantus firmus in long note values.

Imitative development of the second chorale line	Imitative development of the third chorale line	Imitative development of the fourth chorale line	etc.
--	---	--	------

progressive and original masters. He left his home in order to come into contact with the great north German masters of that time. He thereby proved that he was striving to extricate himself from the Thuringian tradition which had grown stiff in many respects. Thus, we frequently find Thuringian, north German, and French elements of style existing peacefully side by side in his works. The latter elements may be traced to the influence of contemporary court music, with which he had come into contact earlier in Gotha and later in Hamburg and Lüneburg. However, his personal style is characterized by the manner in which he fused all these elements. Böhm's greatness is to be found in small forms. In the large forms (for example, the *Prelude and Fugue in D Minor*, page 12), he scarcely equaled his north German models. The *Prelude and Fugue in C Major* (page 1) and the *Prelude and Fugue in A Minor* (page 6) are all the more surprising for the consistency of their architectonic structure. One might suspect that a later copier had exercised his correcting hand in these two works. From the extant works, one gets the impression that it is not the monumental sound of the organ but the intimate sound of the harpsichord that was Böhm's proper world. Thus, the *Prelude, Fugue, and Postlude in C Minor* (page 23), decidedly a harpsichord work, is musically the best of the free forms. "Here is a mood, so deep, so peculiarly melancholy, dreaming and luxuriating in bitter-sweet harmonies, all of which only a German temperament is capable, and yet again a grace, particularly in the fugue, such as the French at that time almost alone possessed."

On the basis of this pronounced harpsichord orientation, it is not surprising that the *Suite*, the classic form of harpsichord music at the time, occupies an especially broad area within his total production. All three forms of the suite occupied Böhm's attention: the Froberger dance suite, the variation suite, and the French opera suite. With Böhm the Froberger suite once more, and perhaps for the last time, reached a culminating point. Whereas the form of the suite was to be exhausted with Johann Sebastian Bach, Böhm's preservation of the old spirit of the suite drew forth everything that could still be obtained from the form. He refined the suite of all extraneous elements and gave it a unity that was seldom previously attained. Here we recognize Böhm as a master in the art of variation. The melodic and harmonic creative ingenuity in these suites stands far above that of his contemporaries. Pieces like the *Allemande in E flat Major* (page 45) point directly to the crowning conclusion which the development of the suite would experience through Johann Sebastian Bach. The *French Suite in D Major* (page 31) is so strongly French in every respect that one almost suspects it is a direct transcription of a piece of French opera music. If a deep subjectivity of feeling characterized his suites up until this time, the 14 variations on *Jesu, du bist allzu schöne* are surprising in their simplicity. Simply a delight in keyboard music-making motivated Böhm to ever new transformations. He may have spent much time improvising at home, as a markedly improvising character dominates his entire art.

It is, however, the chorale settings which form the pinnacle of the total artistic production of Georg Böhm. At a time in which dogmatic affiliations were still binding, and in which the people were to be made ever more familiar with a wealth of Protestant hymns, the didactic form of the chorale prelude came into being. Its foremost representative was Pachelbel. Böhm, too, had been familiar with it since his youth. The scheme of this large form, which proved to be one of the forms most capable of development in the

This form contained the danger of disintegrating into individual parts. Böhm tried to hold the separate parts together by means of common rhythmic bonds between contrapuntal voices; for example, in *Christ lag in Todesbanden* (page 102). This idea finally led to the free ostinato motives of J. S. Bach. With Böhm, too, the cantus firmus no longer remains so isolated as in the case of Pachelbel. Where it still consists of long sustained notes, its distinctiveness is softened by coloration. Compare *Christum wir sollen loben schon* (page 104) with *Gelobet seist du, Jesu Christ* (page 119). In all other cases, Böhm used coloring quarter note values in the embellished cantus firmus. The blending of the cantus firmus with the other voices is evident most in *Nun bitten wir den Heiligen Geist* (page 130).

The fugue of the dogmatic chorale prelude became separate and independent and thus developed into the chorale fugue, based on the first or on all chorale lines; the latter type appears in Böhm's *Christ lag in Todesbanden* (page 98).

The chorale prelude *Allein Gott in der Höh sei Ehr* (page 78) resulted, likewise, from the dogmatic form. The subject of the first chorale line, to which a free countersubject is added, forms the basis of the introductory fugue. Whereas a strong connection with the Thuringian forms was to be noted in the earlier chorale preludes, the chorale prelude *Vater unser im Himmelreich* (page 138) evidently belongs to Böhm's mature Lüneburg period. The complete separation from dogmatic form and the intensified, almost excessive coloration of the cantus firmus in the lifetime of Böhm witnessed the transition from one period into a new one. The subjectivistic intellectual tendencies of the time found their heightened expression in music also.

The chorale variations of Böhm possess such an abundance of the most varied elements of form and style that it is not possible to pursue the matter in more detail here. As regards style, these variations were strongly influenced by the secular song variations for harpsichord, because there was still a close connection at that time between the sacred and the secular in music. Old forms were filled with new personal expression; for example, the *Bicinium in Herr Jesu Christ, dich zu uns wend*, versus 1 (page 121), the dogmatic form in *Vater unser im Himmelreich*, versus 2 (page 134), and others. Old compositional techniques such as the ostinato received an entirely new shape here. Some things remained imperfect and were brought to perfection only by J. S. Bach. Nevertheless, these variations are always musically captivating. Just as all the other works of Böhm, they evidence rich imagination, genuine joy in music-making, and deep faithfulness. They were composed "to the glory of God and for the refreshment of the soul."

Gesa Wolgast
Elmsborn/Holstein, September 1952

NOTES

¹Cp. Fritz Dietrich, "Nachruf," *Zeitschrift fuer Musikwissenschaft* 15:125-127, 1932.

²Undertaken for the first time by Philipp Spitta, *Johann Sebastian Bach*, Leipzig: Breitkopf & Härtel, 1873. And more recently by the following: Erich Valentin, *Die Entwicklung der Toccata im 17. und 18. Jahrhundert bis Johann Sebastian Bach*, dissertation, Munich, 1928; published by the Münster Cathedral, 1930. Fritz Dietrich, "Bachs Orgelchoral und seine geschichtlichen Wurzeln," *Bach Jahrbuch* XXI/1, Jahrgang 1929:1-89, 1929.

Hermann Keller, *The Organ Works of Bach; A Contribution to Their History, Form, Interpretation and Performance*, Leipzig: C. F. Peters, 1950. Translated from the German by Helen Hewitt, New York: C. F. Peters, 1967. Norbert Dufourcq, *J. S. Bach, le maître de l'orgue*, Paris: Floury, 1948.

Gustav Fock, *Der junge Bach in Lüneburg*, Hamburg: Merseburger, 1950.

Erich Valentin, "Georg Böhm," in *Die Musik in Geschichte und Gegenwart*, vol. 11, columns 11-15, Kassel: Bärenreiter, 1949-1965.

A detailed biography may be found in Johann Wolgast's unpublished dissertation "Georg Böhm, ein Meister der Übergangszeit vom 17. zum 18. Jahrhundert," Berlin, 1924. The above short introduction is taken mainly from the preface of the first volume of the complete edition.

Richard Buchmayer, "Nachrichten über das Leben Georg Böhm's," *Bach Jahrbuch V*, Jahrgang 1908:107-122.

Friedrich E. Niedtens, *Musikalische Handleitung* . . . , with an Appendix of more than 60 organ specifications provided by J. Mattheson, Hamburg, 1721, p. 190.

Heinrich Nikolaus Gerber, *Neuen historisch-biographischen Lexikon der Tonkünstler* 1812, 4 vols., Leipzig: Kühnel, 1812-1814: ". . . Georg Böhm must have been not only an accomplished organist but also must have cultivated his taste after that of the great composers. He knew how to manage a melody and how to subordinate voices so fluidly and pleasingly that his works contrast greatly with the very stiff and clumsy concoctions of his time. I can demonstrate this in three of his chorales with several improvements of his own." Philipp Spitta, p. 206.

Letter of application for the position of Organist at the Church of St. John in Lüneburg. Original in the City Archives in Lüneburg.

Respectful Reminder
To a Noble and Wise
Council of the Town Lüneburg
sent by
Georg Böhm
Concerning Appointment to the now
Vacant Organist Position

Transmitted:
11. August 1698
Noble, Mighty, Wise and much
Esteemed Sirs:

You will kindly recall to your minds how I, when the organist position of the piously deceased Christian Flor became vacant, privately offered myself to your noble lordships for the replacement of same service, and gave you some samples pertinent to such profession, which were not received unkindly.

Now, as autumn approaches, my affairs here in Hamburg are in such a condition that I must for the coming winter provide also for my family needs, and if I neglect that, I would suffer considerable damage.

Hence there comes to you, Noble and Wise Sirs, my respectful request,
in case you, for the assignment of said service,
should consider my insignificant self,

that you be kindly pleased to favor me with setting a time to give a public performance, whereupon I will wait for any resolve and decision in your liking.

In such a hope I assure you, Noble, Mighty and Wise Sirs, that I will apply all my capacity to the taking up of music in your city, and to the satisfactory service of you,

Remaining your Noble Lordships'
Most willing
Georg Böhm

THE SOURCES

Neither autograph manuscripts nor original editions were at my disposal in the preparation of this volume. In most cases, however, copies by Böhm's contemporaries could at least be used as a basis, especially those from the pen of Johann Gottfried Walther. To be sure, different manuscripts frequently revealed a radically diverging notation, even when by the same copier. Due to lack of space, the exhaustive revision report (pp. x-xxi) and the complete source index of the 1927 edition could not be reproduced here. Only those sources serving as a basis for this edition are given below.

I — Public Research Library, Berlin

1) Music manuscript 22541. Walther manuscript		
Vol. I	Page 90	Christum wir sollen loben schon (Page 104)
	73	Gelobet seist du, Jesu Christ I
	70	Gelobet seist du, Jesu Christ II
	106	Vom Himmel hoch, da komm ich her
Vol. III	119	Christ lag in Todensbanden II
	179	Nun bitten wir den heil'gen Geist
2) Music manuscript autographed by Bach. P 802		
	105	Christe, der du bist Tag und Licht
	81	Vater unser im Himmelreich I
	90	Vater unser im Himmelreich II

It is interesting to follow how the various manuscripts of any given time express the prevailing artistic taste of that period. Even the new editions of our time could be included in that remark. Whereas at the time of J. C. Walther, probably in complete agreement with Böhm, one tried to enrich an artistic production by means of new ornamentation, rhythmic changes, agréments, etc., at the time of J. Ernst Rembt (1749-1810) the pendulum swung in the opposite direction. It omitted all embellishments, simplified the rhythmic structures, and thus reduced Böhm's artistic production to a form which represents the style of the Thuringian masters before and contemporary with him. However, Rembt thereby obliterated the historical position of Böhm as a master of the transition period from the 17th to the 18th century.

The new practical editions by Richard Buchmayer,¹ Max Seiffert,² Karl Straube,³ Fritz Dietrich,⁴ Hermann Keller,⁵ Kurt Hermann,⁶ and others attest to the fact that Georg Böhm was one of the relatively few masters of this period who remains "for ever young." In so far as possible, the musical text of the sources has remained unchanged in this edition, although there was felt a great temptation to correct bad voice leading, etc., in several places. But this carelessness in voice progression is the very characteristic of Böhm's style.

In general, two questions were decisive for the fixation of the notation of Böhm's complete instrumental works: (1) was there a conscious chorale voice leading structure or (2) was it a matter of cembalo style? The grouping of notes and the supplying of rests were dealt with accordingly. The organ works are notated on two staves in almost all manuscript copies. However, where pedal entrances were precisely indicated or where they clearly resulted from the structure of the work, a notation on three staves has been used for the organ works of this edition. Almost all of the clefs customarily used during Böhm's time are found in the manuscript sources. In this edition, the old clefs have been replaced by those in common use today. With few exceptions (see page 102), this could be accomplished easily. Since no firm rule on the duration of the validity of accidentals was recognizable in the manuscripts, the rule in accordance with modern practice is valid, i.e. for one measure. For practical reasons, accidentals were added rather frequently: they have been marked as additions by being placed in brackets. Ties added by the editor are noted as such by a lighter line. When two voices come together to a unison, they are not both notated in the manuscripts, not even when different note values are required; for example, measures 47-48 of the *Prelude and Fugue in D Major* in this edition.

There are numerous cases where voices are not carried through logically, where individual voices disappear, where new voices suddenly enter, where a middle voice becomes the top voice, and the like. The original style of writing, which probably has its origin in French lute and harpsichord music, has been preserved in all these cases — even where one might be tempted to make a change, as for example in measure 42 of the *Capriccio in D Minor*.

NOTES

¹*Historische Klavierkonzerte*, Vol. I, Breitkopf & Härtel, 1927.

²*Boehm's Organ Works*, edited (a) in the *Organum* collection, Kistner & Siegel, and (b) Breitkopf & Härtel.

³*Boehm's Organ Works*, edited (a) in the *Orgelspielt*, Peters, 1904; New Edition, 1929.

⁴*Partita Gelobet seist du Jesu Christ*, four hands, *Neue Musikzeitung*, 1928, p. 195.

⁵*Choralvorspiele des 17. und 18. Jahrhunderts*, Peters, 1937.

⁶*Vorbachische Meister*, Peters, 1938.

II — Formerly the Prussian State Library, Berlin; at present, the West German Library, Marburg/Lahn.

1) Music manuscript 30381. Johann Rinck's manuscript.		
	37	Prelude and Fugue in C Major
	41	Prelude and Fugue in A Minor
	33	Prelude and Fugue in A Minor
		147
		(In the above last two sources, the preludes are not identical. The second fugue is not attributed with certainty to Böhm. Therefore, it is found in the Appendix.)
2) Music manuscript autographed by Bach. P 225, <i>Little Keyboard Book for Anna Magdalena Bach</i> , 1725.		
	70	Minuet in G Major
		68

III — Formerly the Prussian State Library, Berlin; at present, the Tübingen University Library

Music manuscript 40644. Möller manuscript from the Wolffheim Library.		
Sheet 25	Prelude in F Major	10
31	Prelude and Fugue in D Minor	12
25	Capriccio in D Major	18
39	Suite in D Minor	41
27	Suite in E flat Major	45
	(Böhm's authorship is doubtful.)	
23	Suite in F Major	52
17	Suite in F Minor	55
19	Suite in F Minor	59
20	Suite in G Major	61
41	Partita on <i>Jesu, du bist allzu schöne</i> in C Major	69

IV — Formerly the Hochschule für Musik, Charlottenburg
Manuscript 1440, from the legacy of Spitta after a manuscript in the possession of A. G. Ritter. At present, it is not known where the manuscript is located.

Christ lag in Todensbanden I 98

V — Formerly the Academy for Church and School Music, Charlottenburg
At present, it is not known where the manuscript is located.

Prelude, Fugue, Postlude, and Chaconne in G Minor 148

(Movements 1-3 are identical with leaves 23ff of Andreas Bach's book. Böhm's authorship of the *Chaconne* is very doubtful. Therefore, it is found in the Appendix.)

VI — Königsberg University Library
Manuscript 15839. Walther's manuscript. At present, it is not known if the manuscript survived the Second World War.

Page 143	Ach wie nichtig, ach wie flüchtig	74
275	Allein Gott in der Höh sei Ehr	78
55	Auf meinen lieben Gott	80
234	Freu dich sehr, O meine Seele	106
41	Wer nur den lieben Gott lässt walten	143
83	Vater unser im Himmelreich, Versus 1	
	(see footnote)	

VII — Gemeente-Museum, The Hague
4 G 14. From the Scheurleer Collection, known as the Frankenberger Manuscript.

Page 117	Aus tiefer Not schrei ich zu dir	87
64	Herr Jesu Christ, dich zu uns wend'	121
99	Vater unser im Himmelreich, Versus 1 and 2	149
	(see footnote)	
317	Erhalt uns, Herr, bei deinem Wort	152
	(Böhm's authorship is doubtful. Cp. Max Seiffert, "Das Plautener Orgelbuch vom Jahre 1708," <i>Archiv für Musikwissenschaft</i> , Zweiter Jahrgang: 371-393, 1919-1920.)	

VIII — The State and University Library, Hamburg
Cod. Mus. ND VI 3197h. According to information from the library administration, no precise statement can be made regarding the location of the manuscript after the Second World War.

Suite in D Minor	39
Suite in A Minor	64

IX — City Library, Leipzig

Manuscript III. 8. 4. Andreas Bach Book		
Sheet 23	Prelude, Fugue, and Postlude in G Minor	23
50	Suite in C Minor	28
30	Suite in D Major	31
48	Suite in E flat Major	48

Footnote — Here we have to do with a variant of the chorale setting printed in the present edition (page 138). Emendations according to the Walther manuscript in the Gemeente-Museum, The Hague, are marked in versus 1 by parentheses.

CHURCH MUSIC CONFERENCE

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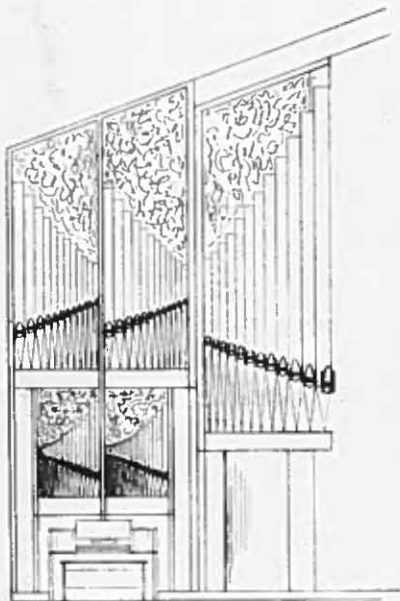
Each youth and adult participant in the conference will have the opportunity to select three of the following workshops

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5. Organ Repertoire and Techniques — Max Miller, Leader

Special rates for children participating in the Children's Choirs
Recreation: swimming, boating, sports. Some tent and trailer facilities for those interested.

ADDITIONAL INFORMATION

Mrs. Harry Widman, Registrar, Geneva Point Center,
Center Harbor, New Hampshire 03226 Telephone (603) 253-6767



Gress-Miles Builds for Long Island Church

A new Gress-Miles organ of 3 manuals and pedal, 54 ranks, will be completed for Christmas, 1972, in St. Peter's Church, Episcopal, Bay Shore, Long Island, New York. The instrument will be housed in an asymmetrical case at the Gospel side of the chancel, facing the nave. A memorial Trompette-en-Chamade of polished tin will be located on the west wall. Open toe, low pressure voicing will be used throughout except for a few registers of Romantic inspiration. All reeds are of the 18th century French construction with bold treatment for the large church. The action will be electro-mechanical action of the type used by the Gress-Miles firm in most of their larger instruments. Robert P. Kennedy is organist and choirmaster of the church, which has an extensive music program. A regular series of recitals and concerts is planned for the instrument.

GREAT (Manual I)

Montre 16 ft.
Rohrgedeckt 16 ft.
Principal 8 ft. 49 pipes
Rohrfloete 8 ft. 61 pipes
Harmonic Flute 8 ft. 49 pipes
Octave 4 ft. 61 pipes
Spitzfloete 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Waldfloete 2 ft. 12 pipes
Cornet II 98 pipes
Mixture V-VII 391 pipes
Bombarde 16 ft.
Trompette 8 ft. 61 pipes
Clairon 4 ft. 12 pipes
Zimbelstern

POSITIV (Manual II)

Gedecktpommer 16 ft.
Montre 8 ft. 12 pipes
Holzgedeckt 8 ft. 61 pipes
Flute a Cheminee 8 ft.
Principal 4 ft. 61 pipes
Rohrfloete 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Octave 2 ft. 61 pipes
Blockfloete 3 ft. 12 pipes
Tierce 1 1/2 ft. 61 pipes
Quinfloete 1 1/2 ft. 12 pipes
Siffloete 1 ft. 12 pipes
Zimbellfloete I
Scharf III-V 269 pipes
Trompette 8 ft. 61 pipes
Cromorne 8 ft. 61 pipes
Clairon 4 ft. 12 pipes
Trompette-en-Chamade 8 ft. 61 pipes
Clairon-en-Chamade 4 ft. 12 pipes

SWELL (expressive, Manual III)

Quintaton 16 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Quintadena 8 ft. 12 pipes
Voie Celeste 8 ft. 61 pipes
Flute Octaviane 4 ft. 61 pipes
Octave Voie 4 ft. 12 pipes
Quint 2 1/2 ft. 61 pipes
Principal 2 ft. 61 pipes
Octavin 2 ft. 12 pipes
Terz 1 1/2 ft. 61 pipes
Quint 1 1/2 ft. 12 pipes
Octave 1 ft. 12 pipes
Zimbel III-IV 232 pipes
Basson 16 ft. 12 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Voix Humaine 8 ft. 61 pipes
Clairon 4 ft. 12 pipes
Tremulant
Octaves Graves

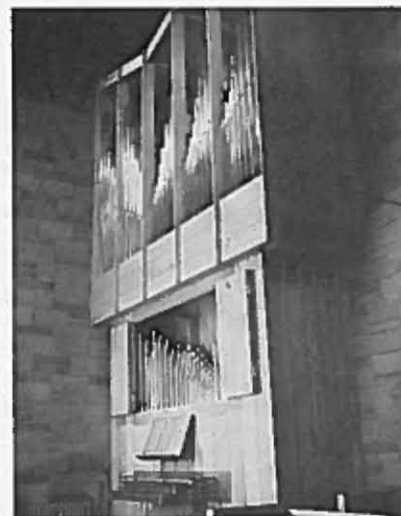
PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Quinfloete 10 1/2 ft.

Principal 8 ft. 12 pipes
Gedeckt 8 ft. 12 pipes
Octave 4 ft. 12 pipes
Harmonic Flute 4 ft.
Mixture V-VI 180 pipes
Basse de Cornet VIII-IX 32 ft.
Bombarde 16 ft. 32 pipes
Basson 16 ft.
Trompette 8 ft. 12 pipes
Basson 8 ft.
Clairon 4 ft. 12 pipes
Cromorne 4 ft.



The new organ built by Hellmuth Wolff of Laval, Quebec, Canada, for the Anabel Taylor Chapel at Cornell University, Ithaca, New York, was dedicated in twin concerts during May by Cornell University organist, Donald R. M. Paterson. The new instrument is of completely mechanical action. It is the sixth instrument built by the firm, and the second installed in the U.S. The instrument is the work of Mr. Wolff and his assistant, Dieter Rufenacht, and much of the carving and woodwork was done by Robert Sylvestre. The tonal design was drawn up by Mr. Wolff in consultation with Prof. Paterson. The case is of solid white oak. The stoplist for the new organ appeared on page 15 of the August, 1971 issue of The Diapason.



Two-Manual Tracker for University Lutheran, Cambridge

A 2-manual and pedal organ with completely mechanical key and stop action was installed late in 1971 in the University Lutheran Church, Cambridge, Mass. The new instrument, built by the Noack Organ Co., Georgetown, Mass., replaces an older organ which was located in front chambers. It is located to one side of the balcony, leaving room for a choir area. The encasement is of oak with doors to close off the Positive, and the facade pipes are of tin. Pipe screens may be added to the case at a later date. David Byer, organist of the church, played a dedication recital on Oct. 30, 1971. Advisor to the church was Miss Marian Ruhl.

GREAT

Chimney Flute 8 ft. 56 pipes
Principal 4 ft. 56 pipes
Sesquialtera II 112 pipes
Mixture IV 224 pipes

POSITIVE

Gedackt 8 ft. 56 pipes
Spielflöte 4 ft. 56 pipes
Principal 2 ft. 56 pipes
Krummhorn 8 ft. 56 pipes

PEDAL

Subbass 16 ft. 32 pipes
Pommer 8 ft. 32 pipes
Choral Bass 4 ft. 32 pipes



Southern Illinois University Gets New Reuter Organ

The installation of a new 3-manual, 58-rank organ has recently been completed by the Reuter Organ Company at Southern Illinois University, Carbondale, Illinois. The organ is situated in the right balcony area of Shyrock Auditorium in a completely free-standing position. Pipes of the Great, Positive, and Pedal divisions are exposed and functionally displayed. Marianne Webb is professor of organ at the school.

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzfloete 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture IV 244 pipes
Scharf III 183 pipes
Dulzian 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Chimes

SWELL (expressive)

Principal 8 ft. 61 pipes
Rohrfloete 8 ft. 61 pipes
Voie de Gambe 8 ft. 61 pipes
Voie Celeste 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Hohlfloete 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Blockfloete 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Plein Jeu V 305 pipes
Fagot 16 ft. 71 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant

POSITIV-CHOIR

Gedeckt 8 ft. 61 pipes
Flute Dolce 8 ft. 61 pipes (expressive)
Flute Celeste (TC) 8 ft. 49 pipes (expressive)
Principal 4 ft. 61 pipes
Koppelfloete 4 ft. 61 pipes
Spitzprincipal 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Siffloete 1 ft. 61 pipes
Cymbel III 183 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Acoustic Bass 32 ft.
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaten 16 ft. (Great)
Rohrfloete 16 ft. 12 pipes (Swell)
Octave 8 ft. 32 pipes
Spitzfloete 8 ft. 32 pipes
Rohrfloete 8 ft. (Swell)
Super Octave 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Nachthorn 2 ft. 12 pipes
Mixture IV 128 pipes
Posaune 16 ft. 32 pipes
Fagot 16 ft. (Swell)
Trumpet 8 ft. 32 pipes
Rohr Schalmey 4 ft. 32 pipes

THE SECOND CHRISTIAN CHURCH, Warren, Ohio, was destroyed by fire on April 27, 24 hours after an organ recital on the Estey organ which had been rebuilt by Kennedy, and later by Steve Bournias. The organ was totally destroyed, and such was the heat of the fire that only a handful of ashes remained of the console. Some of the tools of solid iron left in the organ chambers by Mr. Bournias totally disintegrated in the fire.

EARL EYRICH, organist and director of music at the First Unitarian Church, Providence, R.I., was the guest speaker at the March 29 meeting of the Blackstone Valley Historical Society of Rhode Island. He lectured on early American composers and the musical life of colonial and federalist America. The choir of the First Unitarian Church of Providence will release a recording of music by early American composers in June.



Arno Schoenstedt, well-known German organist, will tour the U.S. early next year from March 8 through April 12, 1973. Organist of Herford Cathedral, and professor at the Westphalian Church Music Institute, Dr. Schoenstedt is widely known throughout Europe as an organ consultant and recitalist. Many Americans have heard him in previous recital tours, and his recordings of the music of Bach, Scheidt, Sweelinck, Buxtehude, and Distler on the Cantate label have become well-known in this country. Dr. Schoenstedt will give recitals, master classes and class or individual instruction in his forthcoming tour, which is under the auspices of Artist Recitals, Inc.

Mississippi Church Gets Tellers Organ

The Tellers Organ Company, Erie, Pa., has recently completed installation of a new 2-manual organ in the First Baptist Church, West Point, Mississippi. The "prepared for" stops were included in the design for future expansion of the organ since the congregation plans the building of a new and larger building in the near future. The new instrument was designed by Robert R. Miller of Dallas, Texas, area representative for the Tellers Company. Mrs. Esther Pippin is organist of the church. James Furlow of Jackson, Miss., played the dedication recital on May 30, 1971.

GREAT

Principal 8 ft. (prepared)
Rohrbordun 8 ft. 61 pipes
Gedeckt 8 ft. (Swell)
Octave 4 ft. 61 pipes
Hohlfloete 4 ft. (prepared)
Flachfloete 2 ft. 61 pipes
Mixture III 1 1/2 ft. 183 pipes
Chimes (prepared)

SWELL (expressive)

Gedeckt 16 ft. 12 pipes
Gedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Spitzprincipal 4 ft. (prepared)
Koppelfloete 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Plein Jeu III (prepared)
Trompette 8 ft. 61 pipes
Trompette 4 ft. 12 pipes
Tremolo

PEDAL

Bourdon 16 ft. 32 pipes
Gedeckt 16 ft. (Swell)
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Gedeckt 8 ft. (Swell)
Principal 4 ft. 12 pipes
Bourdon 4 ft. 12 pipes
Mixture II (prepared)
Trompette 16 ft. 12 pipes (Swell)
Trompette 4 ft. (Swell)

JERALD HAMILTON organized and conducted a sterling performance of Bach's "Magnificat" for the April 23 program of the East Central Illinois Chapter AGO. The chorus, soloists and orchestra were recruited from interested local musicians. The local musicians union helped to finance the event.

ARTHUR HOWES was the featured speaker at the March meeting of the Lancaster Chapter AGO. His talk on organ design, in which he showed slides of European organs, utilized the recently restored tracker action organ of the Millersville United Methodist Church of Lancaster where the meeting was held.

THE FORT WAYNE CHAPTER AGO is urging the Fort Wayne, Indiana, Fine Arts Association to include a pipe organ in the plans for a projected fine arts center in the heart of the city. Mrs. William Hall, a member of the Association spoke to the Chapter at its April 10 meeting.

THEODORE PRESSER COMPANY has recently been named sole U.S. agent for the Italian music publishing firm, Edizioni Berben.

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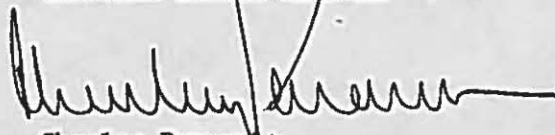
I want to assure you that under Mr. Brunzema's artistic direction we shall maintain the highest standards of tonal design and craftsmanship in all our work, and that we intend to improve our position of leadership in the field of fine mechanical action organs.

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With kindest regards,

Sincerely,

CASAVANT FRÈRES LIMITEE



Charles Perrault
President and Board Chairman

CPdc

Two Midwest Church Music Conference

Northwestern University Conference on Church Music

April 17-18

Valparaiso University Church Music Seminar

April 20-23

Both Northwestern University and Valparaiso University sponsored church music conferences back-to-back in the same week, Northwestern's taking place on April 17 and 18, and Valparaiso's from April 20 through 23. While Northwestern's conference was devoted mainly to the work of composer Daniel Pinkham and the interpretations and performance of Anthony Newman, the Valparaiso seminar exhibited a wider range of subjects and choices of material for the participants.

Northwestern University Conference on Church Music

Daniel Pinkham, faculty member at New England Conservatory of Music and organist-choirmaster of King's Chapel in Boston, used his own music to demonstrate various ideas in "Experimental Choral Notation" in the first lecture. He had tapes with him to demonstrate his recent works for electronic tape and choir or organ. This theme was then continued into a discussion on contemporary notation later in the day. Mr. Pinkham then retired from lecturing in order to run rehearsals for the performance of his music which took place at the end of the conference (more on that later).

Grigg Fountain, organist and choir-master at Alice Millar Chapel on the university campus, used students and participants of the conference to form a choir as he gave a lecture discussion on "The Choral Phrase." Mr. Fountain led a spirited session, working with breathing, dynamics, rhythm, color, vowel sounds, and correct handling of consonants.

Anthony Newman provided the first concert of the conference, playing a full recital on the evening of April 17 at Alice Millar Chapel. The program:

Prelude and Fugue in B minor, BWV 544, Allein Gott in der Höh sei Ehr, BWV 676, Dies sind die Heil'gen zehn Gebot', BWV 678, J. S. Bach; Les Mains de l'Abime (Livre de l'Orgue), Messiaen; BHAJEBOCHSTIANNANAS, A. Newman; Passacaglia and Fugue in C minor, BWV 582, Vater unser im Himmelreich, BWV 682 and 683, J. S. Bach; Piece en trio (Livre d'Orgue), Messiaen; Fantasia and Fugue on "Ad nos, ad salutarem", Franz Liszt.

Mr. Newman's ideas concerning Bach are by now well-known from numerous reviews and also his performance on records. A very fast *tempo ordinario*, rhythmic alterations, the use of rubato, ornamentation — all these things are used with sound authority according to the practices of the period. Two objections could be raised about his performance of the prelude and fugue and the passacaglia, however. Both large pieces were registered with a full 16' *plenum* in the manuals (with reeds) throughout (with quieter secondary registrations for the manual changes, of course). This might have been fine in a live and reverberant North German church with a Schnitger organ, but the hard and horn-like acoustics of Alice Millar Chapel and the very loud organ in it do not lend themselves well to long stretches of this kind of playing. It simply becomes ear-shattering, as it did for that evening. Furthermore, the very intense and nervous approach which Mr. Newman takes to keyboard playing (not to mention the breath-taking tempos) did not ease the audience much either. Mr. Newman's own piece is constructed as an anagram on "Johann Sebastian Bach," full of mas-

sive chord structures, and also played almost entirely on a full organ sound. Although the Messiaen pieces provided relief, the concert ended with an astounding version of Liszt's huge piece on "Ad Nos." It was astounding, for the piece was played in about 19 minutes, beginning to end. It was *only* a virtuoso approach to the piece, and it had none of the grandeur, massiveness, gravity, and variety of color and sonority which are so common to Liszt's organ works. In short, it was splashy, frantic, and tense. Mr. Newman ignored almost all of Liszt's directions in the score. We are clearly bedazzled by Mr. Newman's fantastic technique and his strong feelings about interpretation. We admire his thoughts on interpretation and his approach to Baroque music, but we still have yet to experience anything appropriately close to comfort in his performance. That he is a great virtuoso is unquestionable; whether he is a musician is something that the audience had strong feelings about, however, for many were incited to booing just as loudly as others were to cheering. Now that result of his playing at Northwestern University did get us excited, for we have sat through many organ recitals in which the audience was so passive and lethargic as to be funereal. Evidently the Newman approach to Liszt got some dander up in a few people, and we would agree with those who thought that it was musically disastrous.

Mr. Newman lectured the following day, devoting the morning to Messiaen's *Livre d'Orgue* (which he played complete), and the afternoon to Baroque performance practices. Especially the afternoon session was concise, full of good information, and delivered in clear form. Mr. Newman's delineation of "areas of certainty and areas of uncertainty" was both informative and appropriate to the material. We wonder how many students had their minds closed by the performance the previous evening, and missed or failed to comprehend this lecture? It would be a shame if that were so.

The final concert was devoted to contemporary music, mainly by Daniel Pinkham, under the direction of Mr. Pinkham (in his own works) and Grigg Fountain, whose Millar Chapel Choir and instrumentalists provided the "instrument." Generally, the program was much too long (ending at 10:30), and the breaks between numbers seemed unbearably long. There was simply too much on the program for one to get any kind of perspective about any particular piece or group of pieces. Furthermore, the choir was under-rehearsed in some pieces. Insecurity was evident, particularly in the Pinkham pieces for electronic tape and choir. However, we congratulate Mr. Fountain and his choir for taking on such a large task, and for bringing such a program of contemporary music before the public. It is music that is seldom heard in church or concert, and we only wished that the performance had been done in more enjoyable circumstances than the tired end of the conference. Roy Kehl, organist and choirmaster of Ascension Church, Chicago, is to be commended for his fine performance of the *Concertante* by Pinkham. The program:

Memento Creatoris, Thea Musgrave; Nomine Jesu, John Tavener; O Lamb of God, Philip Kraus; See That Ye Love One Another (organ and tape), Pinkham; Listen to Me, In the Beginning

of Creation (choir and tape), The Call of Isaiah (choir, organ, and tape), The Seven Last Words of Christ on the Cross (soloists, choir, organ, tape), Concertante for Organ, Celesta, and Percussion, Daniel Pinkham; Adoramus Te, Salvator Mundi (choir and strings), Alan Stout; Prelude, Kyrie, Sanctus (baritone, 2 choirs, 2 organs, bells), Bengt Hambraeus.

A further bonus to conference participants was a perfectly fine performance of Michael Hennagin's cantata, *The Family of Man*, performed by the Niles High School North (a Chicago suburb) under the direction of Louis Magor at the convocation in Alice Millar Chapel on April 18.

Valparaiso University Church Music Seminar

Held annually since 1945, the Valparaiso University Church Music Seminar was held for the first time under new leadership. Dr. Theodore Hoelty-Nickel, who founded the seminar and led it through a period of admirable prosperity, retired as chairman of the seminar, and, although he was present, this year's seminar was under the guidance of Philip Gehring, chapel organist, and Frederick Telschow, head of Valparaiso's music department.

The difference between this seminar and the conference at Northwestern was marked and evident. For one thing, church music at Valparaiso is actually practiced every day in the frequent services that are held in the magnificent chapel. These services provide a worship milieu in which church music works, and there is little necessity to lean on concerts of sacred music just in order to have performance. The chapel provides the center of activity, and the worship life provides the need for thriving musical performance within the liturgical structure of the chapel's activity. Valparaiso seminar participants were brought into an active musical atmosphere within a worshipping community. Northwestern conference participants attended lectures and concerts which were incidentally held in a chapel. It made a big difference for us, both in our attitude to the music and the events, but also in the spirit of the whole conference.

Participants had a wide choice of workshops: organ workshops on new organ music run by Richard Heschke, Philip Gehring, and Merlin Lehman (also on the Valparaiso faculty); choral workshops run by L. L. Fleming (Valparaiso faculty), and Frederick Telschow; panel discussions which included "The Vocation of the Church Musician" (chaired by M. Alfred Bichsel, head of the church music department, Eastman School of Music), and a "Report from the Parishes: How Music Works for Us" which included various parish musicians from New Jersey, and Chicago. A demonstration of historic tuning systems for keyboard instruments was given by Herman Greunke, a member of the organ building firm, John Brombaugh & Company. Thomas Willis, music critic of the *Chicago Tribune* spent three days demonstrating the experimental and innovative approach to church music which he (and others) lead at Christ the King Lutheran Church in Chicago's Loop. He demonstrated with the storefront church's instruments (electronic "rock" organ keyboard, two tape recorders, Putney synthesizer, and quadrophonic sound system) how the parish's approach wants to make the congregation "think and act like composers" in their musical endeavor. Seminar participants participated in the most interesting improvisatory demonstration.

The keynote address of the seminar was given by Joseph Sittler, professor of theology in the Divinity School, University of Chicago.

Clearly, the services at the university chapel were the center of the seminar. Saturday's choral vespers included the Northwestern University Chapel Choir (who sang works by Schütz) under the direction of Grigg Fountain, and organist Merlin Lehman. Sunday's service of Holy Eucharist included the Northwestern U. Chapel Choir, the Valparaiso University Schola Cantorum (F. Telschow, director) and the University Choir (L. Fleming, director). The magnificent service was begun with brass players and the choirs under the direction of Theodore Hoelty-Nickel in Vaughan Williams' hymn, "All Hail the Power of Jesus' Name." Special music

for the service (Propers and Psalms) were written by university composer Richard Wienhorst, and a Musgrave anthem was sung. Philip Gehring was the organist, and M. Alfred Bichsel the preacher in this exciting service which was exemplary in every way of how music can and should work within a community at worship.

Friday evening's performance brought a musical medieval drama, *The Legend of the Rood* into the chapel. The Thomas Wagner Renaissance Opera Company, a new group from New York carrying the director's name, is devoted to the performance of late medieval and renaissance musical drama. The small group of excellent singers and the four players of 14th-16th century instruments are thoroughly professional, musically and historically knowledgeable, and alive with the spirit of performance required by such material. The music for this "opera" was composed by Thomas Wagner in the style of 14th and 15th century music. The whole production was a delight to see and hear, and the humor in this particular drama makes it a much less austere production than, say, "The Play of Herod" or similar dramas. The whole performance was a delight.

Richard Heschke was the featured organ recitalist on April 20 in the chapel. His program:

Prelude and Fugue in D, Buxtehude; Three Pieces for a Mechanical Organ, Beethoven; Prelude and Fugue in E minor, BWV 54, Bach; Variations on "Veni Creator," Duruflé; Pastoral, Franck; and Finale from Symphony 3, Vierne.


Mr. Heschke, who is professor of organ at Louisiana State University, Baton Rouge, exhibited a thorough technical grasp of all the music which he played on the chapel's huge organ. Everything was done cleanly, registered with restraint, and played with competent grasp of the musical styles involved. Perhaps the second half of the program was more to our liking however, for we felt that Mr. Heschke knows more about it, feels it better, and communicates it better than the earlier music. If he is to be faulted at all, it must be in the first half of the program. A certain amount of stiffness and lack of rhythmic flexibility took away the improvisatory nature of Buxtehude's "toccata", and the same could be said about the performance of the Bach work. The pieces by Duruflé, Franck and Vierne could not be faulted on this score, however, for they were played with good style and characteristic registrations, making full use of the large acoustical volume which the chapel provided. Mr. Heschke is a young artist to be watched. He has lots of talent, is a musical player, and exhibits good flair in the late romantic repertory which he plays. One would hope that he will develop the same way with Bach and early music. A better grasp of the style and the performance practices would help, and a less constricted approach rhythmically would certainly come about. But he clearly delighted the large audience and played for them a thoroughly professional recital.

The Seminar was closed with a fine choral concert which utilized all of the university's choirs. Polychoral works sung by the Schola Cantorum with excellent blend, diction and tone quality took up the first half of the program, and then the University Choir sang Poulenc's *Gloria*. In spite of a decidedly amateur orchestra (which did its best, but still played out of tune), the choir turned in a good performance, and senior music student, soprano Marilyn Schmiede, did an exquisite job of handling the high and lyrical solo part. The program:

Te Deum in G, R. Vaughan Williams; Herr, wenn ich nur dich habe, Schütz; Nun lob, mein Seel, den Herren, Praetorius; Jubilate Deo, Fetter; Gloria, Poulenc.

The Valparaiso Church Music Seminar may be under "new management" since the retirement of Theodore Hoelty-Nickel, but this year's event showed that the roots and ideas established by him in the first 26 years of its existence have taken hold, grown, and born fruit. The new management is to be congratulated for providing a positive, exciting, and vibrant seminar this year — a rare thing in this day of negative reactions and feelings among church musicians.

—RS



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Seth Bingham, hale and hearty at age 90, chats with Leonard Raver and Robert Baker following the special concert which was given in honor of his 90th birthday at St. Paul's Chapel, Columbia University, New York City on April 16. Mr. Raver and Dr. Baker were performers in the concert which featured works by Dr. Bingham. (See Vernon de Tar's review below.)

Seth Bingham Birthday Concert

Organists of the metropolitan New York area disregarded a heavy rain to come in large numbers to St. Paul's Chapel of Columbia University on the evening of April 16 to honor Seth Bingham on his 90th birthday. Dr. Bingham was on the front row with family and friends, greeting everyone with his characteristic warm smile, and looking pleased and happy as the program unfolded (perhaps even thinking of what he would write next).

The concert began with two old favorites, *Toccata on "Leoni"* and *Roulette*, both expertly played by Robert Baker and sounding just right on St. Paul's large and outstanding Aeolian-Skinner organ (let us express the hope that the university will see fit to keep it in fine condition and use it!).

Leonard Raver followed with a brilliant performance of the *Sonata of Praise and Prayer* (1960). It had ex-

citement, sensitivity, and above all, communication throughout.

Ut queant laxis from the same period was authoritatively and tastefully played by Frederick Swann.

The choir of Madison Avenue Presbyterian Church, which Dr. Bingham long served with great devotion, sang under its present director, John Weaver. Organ accompaniments were well played by Isabelle Emerson, currently in charge of what is left of chapel music at Columbia. Dr. Bingham's most recently published work, *Perfect through suffering* (Peters, 1971), and the earlier *Jubilate Deo* were sung with fine tone by the choir. The new anthem is a sensitive setting of a moving text by the composer's mother.

Eugene Hancock gave a tasteful and controlled performance of the fine *Passacaglia*.

The program was concluded with the *Concerto for organ, six brasses, and snare drum*. Claire Coci was the capable soloist, Larry King conducted the assisting instrumentalists. This is a stirring piece which needs to be performed in



Vernon de Tar, national vice-president of the AGO, is shown in action above and at right as he led a two-day workshop in church music at Drake University, Des Moines, Iowa April 7 and 8. Dr. de Tar divided his subject into two areas: service playing (hymns, anthems, conducting from the organ), and rehearsal techniques. Over 40 people attended the workshop sponsored by Drake University's College of Fine Arts.



ROBERT BAKER APPOINTED TO ST. JAMES, N.Y.C.

Dr. Robert S. Baker, dean of the School of Sacred Music, Union Theological Seminary, was appointed permanent organist and choirmaster of St. James' Episcopal Church, New York City, on April 16. Dr. Baker has been serving as interim organist and choirmaster at St. James during the past year following the retirement of the late Donald L. Coats. Dr. Baker formerly was organist and choirmaster at the Fifth Avenue Presbyterian Church, Temple Emanu-El, New York City, and First Presbyterian Church, Brooklyn.

a setting which provides equal opportunity for the solo instrument and the ensemble. St. Paul's acoustics seemed to encourage the brass players to overplay, so that the organ tone was frequently smothered. There were also problems of togetherness. However, the work provided a fine climax to a memorable evening.

Listening to music composed by this wonderful man over a period of fifty years, one was struck by the freshness of the music in relation to each period, the growing complexity of the later years — none of it "music for music's sake," speaking only to the cultivated musician. It all seemed to be music that sang, always well structured, and imparting the composer's warmth, humanness, and joy of living. We are all in his debt.

— Vernon de Tar

RICHARD M. PEEK's cantata, "Stations on the Road to Freedom" and Bach's cantata "Christ lag in Todesbanden" were performed under Mr. Peek's direction at Covenant Presbyterian Church, Charlotte, N.C. on March 19.



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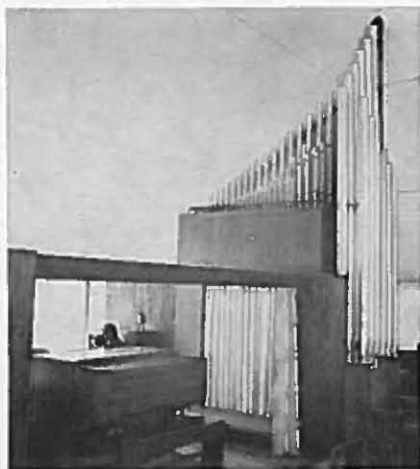
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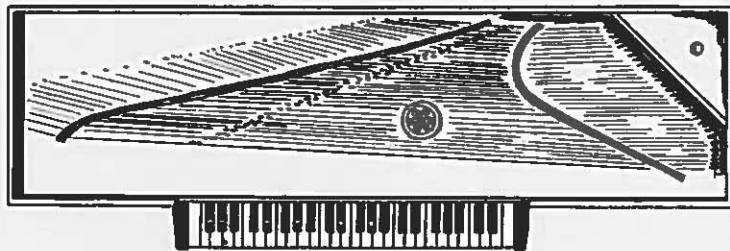
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Playing the Harpsichord, "A Scarlatti Inheritance," and Other Reviews from the Harpsichordists' World

by Larry Palmer

Playing the Harpsichord by Howard Schott, St. Martin's Press, 1971; 223 pages, \$8.95.

Once again an American has contributed an important book to the harpsichordist's library. *Playing the Harpsichord* is basically a guide for beginners, aimed especially at those pianists who acquire a harpsichord; there are many sensible suggestions in the book, however, which might be of aid to anyone who plays the instrument. Mr. Schott is a middle-of-the-roader, who does not give lip service to exact historical authenticity in harpsichord building or registration, nor does he support a backward-from-the-piano approach. He is remarkably sensible in nearly everything he has to say, and his writing is clear and witty.

Fourteen short chapters deal with the historic and modern instruments, music of the harpsichord from the 16th through 20th centuries (although his treatment of the 20th is extremely sketchy), mastering the basic touch, learning technique through music, fingering, analysis of a musical score, articulation and phrasing, rhythm and tempo, ornamentation, unequal notes and other common rhythmic alterations, registration, ensemble playing, and recommended books for further reading and study. In the appendix is found a section on basic harpsichord maintenance, including several suggested patterns for setting a temperament and tuning.

Mr. Schott's discussion of the thorny problem of rhythmic inequality in early music is especially lucid, and we recommend it highly. We do not find his discussion of arpeggiation of much value, however, for he writes, "The indication arpeggio applied to a group of block chords is a direction to play them from the bass up to the treble and down again, sometimes more than merely once . . ." surely too much oversimplification for this improvisatory license.

On page 75 Mr. Schott writes of the Bach transcription of a *C minor Oboe Concerto* by Alessandro Marcello; this truly lovely work is really by Alessandro's brother, Benedetto, at least according to Schmieder and the published editions. We disagree with Mr. Schott's assessment of Busoni's *Sonatina for Harpsichord* ("unplayable"); this judgment applies to Delius' *Dance for Harpsichord*, all right, but we find the Busoni quite manageable on the harpsichord, and a particularly interesting example of writing for the instrument during the very earliest days of the 20th-century revival of interest.

Nit-picking aside, we recommend Mr. Schott's fine book to all who need an introductory guide to the harpsichord. By following his well-founded advice one should avoid many of the pitfalls which are found in the way of anyone who tries to make the switch from another keyboard instrument to the harpsichord.

Domenico Scarlatti, Sonatas, Volume VIII (Kirkpatrick numbers 358-407), edited by Kenneth Gilbert. Le Pupitre,

number 38, Heugel and Company, Paris.

Who would have thought, even a few years ago, that a French publisher would be the one to undertake the complete edition of the 555 keyboard sonatas of Domenico Scarlatti in the numerical order established by Ralph Kirkpatrick? Heugel and Company is to be congratulated, and we are all the winners in this event, if the first volume of the projected eleven is indicative of the rest to come (and we are sure that it is).

Quality of paper is excellent, the layout on the page is easily readable and usually advantageous for page turning, and Kenneth Gilbert's editing is exemplary. It was a fine idea to begin the publication of this edition with later works (although Scarlatti scholarship suggests that, amazing as it may seem, all the sonatas may date from the latter years of Scarlatti's life); as one plays through sonata after sonata, he cannot help but be amazed at the skill of the composer in writing completely idiomatic music for the harpsichord and at the suggestion, by only a few notes, of a whole world of color.

Serious players of the harpsichord will want to subscribe to the complete series, which will be issued at the rate of two each year. For many hours of musical enjoyment, begin with volume VIII, now available. Incidentally, Mr. Gilbert told us last summer in Bruges that he plans, upon completion of the eleven volume series, to issue two volumes containing sixty sonatas which will not duplicate Kirkpatrick's selection of sixty sonatas in two volumes published by G. Schirmer.

For those who prefer to play from exact facsimile reprints of eighteenth-century manuscripts, Ralph Kirkpatrick has prepared an edition, also arranged according to his chronology, of the complete keyboard works of Domenico Scarlatti in 18 volumes (11 by 8½ inches) prepared from manuscript and printed sources. The bound collection of 463 sonatas from the library in Parma (perhaps from the dispersed collection of the singer Farinelli) is reproduced in its entirety.

We have not seen the complete set, but from the look of several sample pages, the edition is eminently readable, for the original manuscripts were among the most beautiful and clear of 18th-century sources. The sense of closeness and authenticity to be had from a facsimile cannot be duplicated by any modern edition. The 18 volumes are available as a cloth-bound set for \$250 or at \$15 the volume from Johnson Reprint Corporation, 111 Fifth Avenue, New York, New York 10003.

Kirkpatrick's history of his involvement with Domenico Scarlatti, an involvement which produced his superlative biography and which has culminated in this edition, may be read in *NOTES* for September, 1971 (volume 28, number 1), pages 5 through 15.

Domenico Scarlatti, Sixteen Sonatas for Harpsichord; Joseph Payne, harpsichordist. Turnabout, TV-S 34434.



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The Boston harpsichordist Joseph Payne plays Scarlatti with verve and virility on his two-manual Eric Herz instrument of 1969. The Herz, with its 16-foot register on its own separate bridge and sound board, resembles an 18th-century German instrument by Hass more than it does an Italianate or Iberian instrument, such as Scarlatti would have known. There are rather more frequent changes of registration in Payne's performances of these sonatas than would have been stylistically possible for Scarlatti himself. Nevertheless, Payne plays very well, observing the repeats of both sections in each sonata.

And finally, two fascinating recordings which demonstrate aurally that the harpsichord is anything but dead in the 20th century:

Das Moderne Cambalo der Antoinette Vischer (The Modern Harpsichord of Antoinette Vischer), Wergo, Studio-Reihe neuer Musik, WER 60028.

Clavecin 2000; Elizabeth Chojnacka, harpsichordist; Philips 6526 009.

Antoinette Vischer is Europe's Sylvia Marlowe; or is it that Sylvia Marlowe is America's Antoinette Vischer? Whatever the case, each of these ladies of the harpsichord has been responsible for a considerable amount of important new music commissioned from leading composers of our time. In the Wergo recording the Swiss patroness and performer plays a wide selection of music which has been dedicated to her: *Sonata*, Martinu; *Introduction and Interlude from Suite*, Tscherepnin; *Studie*, Blacher; *Musique pour Clavecin*, Rolf Liebermann; *A Single Petal of a Rose*, Duke Ellington; *99 Measures for Harpsichord*, Hans Ulrich Engelmann; two versions of *Rounds*, Berio (the second with the voice of Cathy Berberian); *Nine Rare Bits for Two Harpsichords*, Earle Brown; *Petite Pièce for Piano, Harpsichord, and String Bass*, Martial Solal.

It is difficult to criticize performances which, for the most part, must have been prepared under the direct supervision of the composer. Suffice it to say that, at least in the Martinu *Sonata*, Miss Vischer does not play the

exact notes or follow the dynamic scheme that Martinu indicates in the printed score. We find her playing of the second movement, *Poco moderato cantabile*, rather ponderous and strangely registered with 16-foot sound. The work, however, deserves wide hearing, and its appearance on this recording will doubtless help this dissemination.

Duke Ellington's little tone poem *A Single Petal of a Rose* is a charming work, as is the E-flat minor *Adagio* which is Rolf Liebermann's *Musique pour Clavecin*. By all means acquire this record and bring yourself up-to-date with what's happening for harpsichord.

It seems to us that the most important of Miss Vischer's commissions thus far is the striking and original *Continuum für Cembalo* of György Ligeti. This work appears on Wergo 2549 011, played by Miss Vischer. It is instructive to compare her recording of the composition with that by Elizabeth Chojnacka on her debut Philips disc *Clavecin 2000*. We have attempted the Ligeti several times in concert (always to the great delight of the audience), and we are convinced that Vischer's recording must have been made by some super-human means! Chojnacka's recording sounds more nearly human and also demonstrates the fallibility of the harpsichord itself. Ligeti requires a very rapid repeated top F-flat on the 4-foot register as the conclusion of his composition; we have discovered that this note will not repeat that fast and consistently, something which is also audible in Chojnacka's performance. Our solution (perhaps that of Miss Vischer as well) is to tune the F-natural down to F-flat and play the repetitions as a conventional two-note trill.

Interestingly enough, Chojnacka also observes the composer's registration suggestions more exactly than Vischer, who does not add the 16-foot register "subito" at the climactic middle section.

With the exception of the Ligeti and the shared territory of Berio's *Rounds*, common to both recordings, Miss Chojnacka moves even further into the avant garde with her selection of ma-

terial. Four works were written especially for this recording: Graciane Finzi's *Profil Sonore*; Francis Miroglio's *Insertions*; Marius Constant's *Moulin à Priere*; and Antoine Tisné's *Hommage à Calder*. Aldo Clementi's *Intavolatura* and Franco Donatoni's *Doubles* complete the catalog of works on this disc.

In certain instances the strings are played directly by the hands, the keys are struck with sticks, or the keys are simply played without having registers engaged. The works are more or less successful, depending on the taste of the hearers. A jacket note states that "the listener is expected to play this recording at full volume and in total darkness." So, if you are bored with Bach, or have had it with Handel, try this on your gramophone. It will either convert and convince you or send you scurrying back to the Baroque. Either reaction may be beneficial.

Off the Soundboard

In a Chamber Music Concert at the Weissfrauenkirche in Frankfurt Main, W. Germany, Hans-Joachim Bartsch played Johann Christian Bach's *Concerto for Harpsichord and Strings in E-flat major*. The date was February 1.

Fred Tulan played Ligeti's new organ piece *Coulée* on the harpsichord at the Stockton, Cal., Cathedral on April 9. Edythe Schirmer played the pedal part on the organ, as originally scored. Tulan had played the American premiere of the work in New St. Mary's Cathedral, San Francisco. According to Ligeti, the work is "to be played even faster than my harpsichord *Continuum*." *Coulée* will be published by Schott.

Igor Kipnis was soloist with the Norfolk Little Symphony, Russel Stanger, conductor, on March 6. He was heard in J. S. Bach's *Concerto in D minor*.

The new Kingston harpsichord at North Texas State University, Denton, was played in a recital on Friday, April 21. The program: *Sonata in D minor*, K. 434, Scarlatti (Nancy Evans); *Soeur Monique*, Couperin (Mary Anne Britt); *Courante from Suite in C minor*, S. 813,

Bach (Gwendolyn Scott); *Toccata in G*, Pasquini; *Les Colombes* and *La de Vaire* from *Pièces de clavecin, deuxième livre*, Duphy; *Partita in B-flat*, S. 825, Bach (Cathy Pool). Dr. Charles Brown played *Dark River* and *Distant Bell*, opus 212, Hovhaness; and *Sonatas in A Major*, K. 208 and 209, Scarlatti.

Dr. Joseph Stephens presented a harpsichord recital at the Cathedral of Mary Our Queen, Baltimore, Maryland, on April 30. His program: *Prussian Sonata in C minor*, C.P.E. Bach; *Three Little Harpsichord Pieces* (1972), Arthur Bernan; *Lament* (1961), Alan Stout; *Bits and Pieces* (1970), Joseph Fennimore; *Continuum* (1969), Ligeti; *Partita in G Major*, Bach; *Eight Sonatas*, K. 193, 126, 87, 278, 28, 315, 213, 521, Domenico Scarlatti.

Kenneth Gilbert will conduct an International Summer Course for Harpsichordists in Antwerp from August 2 through 12. Limited to 15 students, the course will cover the Second Book of Harpsichord Pieces by François Couperin, Rameau's *Pièces de Clavecin*, and Scarlatti Sonatas K. 44, 193, 208, 209, 238, 239, 361, 371, 380, 381, 427, 445, 446, 490, 491, 492, 513. For further information and an entry form, write the Ruckers-Genootschap, Vleeshouwersstraat 38-40, B-2000, Antwerpen, Belgium.

Gustav Leonhardt will conduct a master class in harpsichord at Duns-Tew, Oxford, England, from August 2 through 12. The subject will be Louis Couperin and Froberger. Five students will be selected to perform, and the number of auditors is unlimited. For further details, write David J. Rubio, The Ridge House, Duns Tew, Oxford, England. Closing date for applications is June 30.

The Harpsichord, Volume V, number two, features a lengthy interview with west coast harpsichordist Malcolm Hamilton, pictures and description of a Stein fortepiano, and Ronald Miller's instructions for the Marpurg temperament.

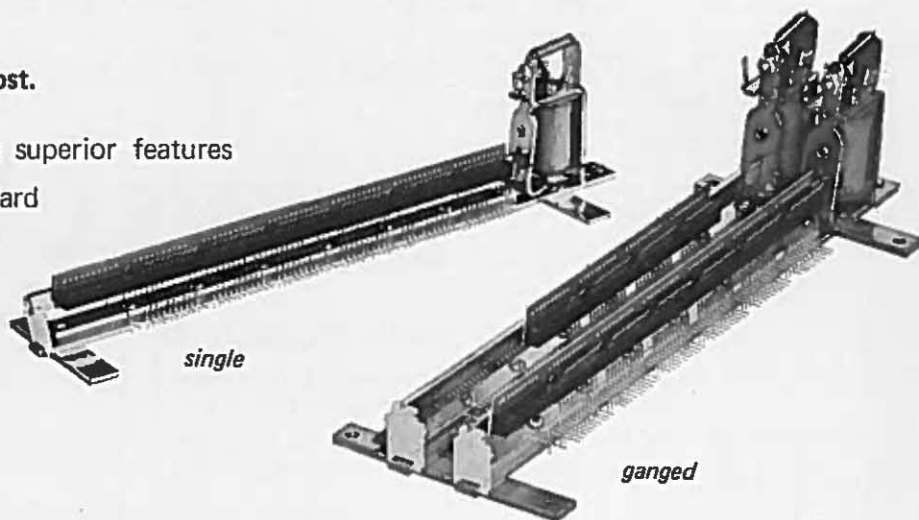
Features and news items for these pages are always welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas, 75229.

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The Tulsa Chapter AGO celebrated its 50th anniversary on March 7. Approximately 100 members and guests met for dinner at Centenary Methodist Church, scene of the Chapter's first recital in March, 1922. Members were encouraged to wear costumes of the period, with prizes to be awarded to the best-dressed lady and gentleman. Four charter members were honored: Esther Handley, Mrs. Ira T. Parker, Marie Gardner Swift, and Louise Wilson, all of whom still live in Tulsa. After dinner, the group moved to the First Church of Christ, Scientist, whose well-preserved 3-manual 1922 Austin was considered particularly suitable for a repeat performance of the inaugural recital. Works by Battiste, Scott, Bibl, Faulkes, Dix, Vieuxtemps, and Flotow were performed by Daris Miles, Lois Glendening, John Halvorsen, Lois Watkins, Thomas Matthews, David Rollo, Jeanette Maxfield, Mary Ann Haley, Joanne Yager, and Kay Ross. Members shown above from left to right in 1922 costumes are Lois Watkins, Kay Ross, Thomas Matthews, and John Halvorsen.

JOHN W. BECKER, director of music at Holy Trinity Lutheran Church, Buffalo, N.Y., was the guest director of the Junior Choir Festival sponsored by the Port Huron Chapter of the AGO in Port Huron, Michigan on April 30. 13 local junior choirs participated in the festival.

New Möller in Mobile, Alabama

St. Paul's Episcopal Church, Mobile, Alabama, recently dedicated a new organ built by M. P. Möller, Inc., Hagerstown, Maryland. At the front of the church, directly behind and above the chancel area, is a large organ chamber with nearly the entire front open for tone egress. Although planned for the complete organ, with the choir in one transept, it was later deemed advisable to move the choir to the rear gallery. As a result, the overall planning includes a complete 3-manual organ, free-standing on the gallery, and a selection of stops in the Great, Swell and Pedal of the planned final chancel organ, all playable from the gallery console. Future plans call for the addition of approximately 7 ranks to the Chancel Great, 5 ranks to the Chancel Swell, a Chancel Positiv of 13 ranks, a Chancel Bombarde of 5 ranks, 2 ranks to the Chancel Pedal, and a Trompette en Chamade high above the rear gallery. A 4-manual console is planned for the chancel area, controlling both the Chancel and Gallery organs. Also, some of the additional chancel stops will be playable from the Gallery organ. Jack Noble White is organist and Choirmaster of the church.

GREAT (Chancel)

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octav 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Sesquialtera 2 ft. 61 pipes
Furniture IV 244 pipes

GREAT (Gallery)

Principal 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Octav 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Mixture II-IV 208 pipes
Chimes

SWELL (Chancel)

Rohrgedeckt 16 ft. 12 pipes
Rohrflöte 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 61 pipes
Principal 4 ft. 61 pipes

Blockflöte 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Mixture IV 244 pipes
Fagot 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Fagot 8 ft. 12 pipes
Clairon 4 ft. 61 pipes
Tremulant

SWELL (Gallery)

Rohrgedeckt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste (TC) 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Hohlfloete 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Scharf III 183 pipes
Petite Bombarde 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 24 pipes
Tremulant

POSITIV (Gallery)

Holgedeckt 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant 8 ft. 61 pipes
Harmonic Trumpet 8 ft. 61 pipes (Chancel)
Zimbelstern

PEDAL (Chancel)

Untersatz 32 ft. (electronic)
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Rohrgedeckt 16 ft. (Swell)
Principal 8 ft. 12 pipes
Pommer 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixture IV 128 pipes
Posaune 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Fagot 16 ft. (Swell)
Posaune 8 ft. 12 pipes
Clairon 4 ft. 12 pipes

PEDAL (Gallery)

Bourdon 16 ft. 32 pipes
Gedeckt 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Octav 4 ft. 12 pipes
Mixture II 64 pipes
Petite Bombarde 16 ft. (Swell)
Clairon 4 ft. (Swell)

RUDY SHACKELFORD led a lecture-performance on "Twelve-Tone Composition for the Organ" at Skidmore College, Saratoga Springs, New York on April 19. He played his own "Nine Aphorisms, 1972" along with Arnold Schoenberg's "Sonate für Orgel, 1941."

Janke to Build for Dallas Church

Christ Episcopal Church, Dallas, Texas, has signed a contract with Rudolf Janke, Bovenden bei Göttingen, West Germany, for a 17-stop, 2-manual mechanical action organ of 23 ranks to be completed in the spring of 1973. The Prestant of the Hauptwerk and all mixture ranks will be of 90% tin; all other principal stops will be of 75% tin. The Brustwerk will be fitted with swell shades which can be folded back to allow the use of that division as an unenclosed Brustpositiv. The stop action will be entirely mechanical; there will be one mechanical combination pedal which will draw the *organo pleno* of each division. The manual compass will be 61 notes, the pedal 32 notes. The design and final specification for the instrument were drawn up by R. Harold Clark, organist and choirmaster of the church, in consultation with Robert Anderson, organ faculty member at Southern Methodist University.

HAUPTWERK

Prestant 8 ft.
Rohrflöte 8 ft.
Oktav 4 ft.
Blockflöte 2 ft.
Mixture III-IV 1 1/2 ft.
Dulzian 8 ft.

BRUSTWERK

Spitzgedackt 8 ft.
Rohrflöte 4 ft.
Nasat 2 1/2 ft.
Prinzpal 2 ft.
Terz 1 1/2 ft.
Zimbel II 3/4 ft.
Tremulant

PEDAL

Subbass 16 ft.
Oktav 8 ft.
Choralbass 4 ft.
Mixture III 2 ft.
Fagott 16 ft.

DONALD MATTRAN, acting head of Hartt College of Music, University of Hartford, Connecticut since July, 1971, has been named director of Hartt College of Music. Announcement of the appointment was made in early May.

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**MEXICAN ORGAN FESTIVAL
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The 6th annual International Festival of Organ Music sponsored by the Cathedral of Morelia, Mexico, featured six organists from 4 countries during the month of May. Juan Bosco Correro of Mexico began the festival on May 10, and he was followed by Simon Galinda of Bogota, Columbia; Felipe Ramirez of Mexico; Richard Forrest Woods of Austin, Texas; and Claus Bantzer of Hamburg, Germany. All of the concerts were held at the Cathedral except for Mr. Ramirez's recital which was held in the Municipal Palace. Alfonso Vega-Nunez is organist of the Cathedral.



Susan Ingrid Ferré has accepted the position of director of music at the First United Methodist Church, Temple, Texas. She will direct eight choirs as well as perform all duties as organist. At present, Miss Ferré is in France, where she has been studying since 1968 with Jean Langlais and pursuing a concert career. She will conclude her present concert tour with a recital on July 30 at Notre Dame in Paris. Miss Ferré holds a BA degree in philosophy and music literature and a MusB degree in organ performance and music theory from Texas Christian University. She also holds the MusM degree in organ performance from the Eastman School of Music, where she was a student of David Craighead. While completing requirements for the Diplôme d'Orgue et Improvisation at the Schola Cantorum, Paris, in 1969, Miss Ferré taught English and philosophy at the University of Paris. She made a long-playing recording in 1970 at Ste. Clotilde entitled "Hommage a Jean Langlais."

California Church Gets Swain & Kates Organ

Swain & Kates, Inc. of San Francisco, California, has recently completed the installation of a new 3-manual and pedal organ at the Lafayette-Orinda Presbyterian Church, Lafayette, California. The organ is functionally displayed on a gallery at the front of the building and is dramatically highlighted by a set of Spanish trumpets placed horizontally under the Swell box. The new instrument was designed by Robert Kates of the Swain & Kates firm. Kenneth Z. Mansfield, Jr. is the organist and choirmaster of the church.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrlute 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Quintadena 4 ft. 24 pipes
Fifteenth 2 ft. 61 pipes
Mixture IV-V 233 pipes
Scharf V
Trumpet en chamade 8 ft. 61 pipes
Trumpet en chamade 4 ft. 12 pipes

POSITIV

Holz Gedeckt 8 ft. 61 pipes
Rohrpommer 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Italian Principal 1 ft. 61 pipes
Cymbel III 183 pipes
Regal 8 ft. 61 pipes
Tremolo

SWELL

Lieblich Gedeckt 16 ft. 12 pipes
Spitz Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Koppelflute 8 ft. 61 pipes
Gemshorn Principal 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Nazard 2 3/4 ft. 61 pipes
Kleinflute 2 ft. 24 pipes
Tierce 1 3/8 ft. 61 pipes
Plein Jeu IV 244 pipes
Musette 4 ft. 24 pipes
Oboe Schalmey 8 ft. 61 pipes
Musette 16 ft. 61 pipes
Tremolo

PEDAL

Bourdon 32 ft. 12 pipes
Contrebass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaton 16 ft. (Great)
Lieblich Gedeckt 16 ft. (Swell)
Principal 8 ft. 32 pipes
Gedeckt 8 ft. 12 pipes
Choral Bass 4 ft. 12 pipes
Quintadena 4 ft. (Great)
Flute 2 ft. (Swell)
Mixture IV 128 pipes
Posaune 16 ft. 12 pipes
Musette 16 ft. (Swell)
Trumpet 8 ft. (Great)
Musette 4 ft. (Swell)



Ralph Vaughan Williams is featured on Britain's first postage stamp with a musical theme. The stamp was issued on April 26 and celebrates the centennial of his birth on Oct. 12. The stamp is the work of Clive Abbott. A drawing of Vaughan Williams conducting a rehearsal is shown against a background of a few bars of the original score of his "Sea Symphony." Colors in the stamp are brown, black, flesh, green, green-black, sepia, and gold, and the face value is 9 new pence. The centennial of Vaughan Williams' birth is being treated as a major celebration not only in Britain, but also in the U.S. Mrs. Vaughan Williams is the joint author of a new book, "Ralph Vaughan Williams, a Pictorial Biography," just published by Oxford University Press.

HEALY WILLAN: THE MAN AND HIS MUSIC was the title of a special exhibition which opened May 8 at the National Library of Canada, Ottawa, Canada.



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—Lawrence (Mass.) Eagle-Tribune, April 1972



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—Suburban New Jersey Life magazine, Feb. 1972

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Fred M. Gramann

Fred M. Gramann, winner of the 1971-72 National Organ Playing Competition, First Presbyterian Church, Fort Wayne, Indiana, April 25, 1972: Chorale-improvisation on "Victimae paschali," Charles Tournemire; Canonic Variations on "Vom Himmel hoch da komm' ich her," J. S. Bach; Combat de la Mort et de la Vie and Joie et Clarté des Corps Glorieux from Les Corps Glorieux, Olivier Messiaen; Suite pour Orgue, Jehan Alain; and Passacaglia quasi toccata on BACH, W. Sokola.

The National Organ Competition of First Presbyterian Church, Fort Wayne, Ind., now in its thirteenth year, no doubt ranks in the minds of many organists as a most prestigious competition which has served as the inspiring parent for similar contests elsewhere. The fact that the Fort Wayne competition has received such recognition is due not simply to longevity, but primarily to the absolute integrity and thorough organization, faithfully supervised by Lloyd Pinkerton and Jack Ruhl of the First Presbyterian music staff.

Winning such a competition is comparable to getting first prize in the decathlon. It requires a wise choice of pieces appropriate to one's skill and the performing instrument. It demands impressing a board of five preliminary judges and excelling against an ambitious array of very accomplished peers. To survive as a finalist is an impressive feat in itself, and this year's selection of talent made that most obvious in the play-offs by displaying a consistently and competitively high quality of performance. Complete details of the competition and on the winner, Fred Gramann, appeared on the front page of the May issue of THE DIAPASON.

Fred Gramann's return to Fort Wayne to play the competition recital fulfilled the expectations of how a distinguished winner should perform. Throughout the evening his playing was marked by musicianship, control, and insight, unusual for his years. His program was a challenge to the listener, and while it was evocative for many it may have lacked diversity for others. In fact, if there was any weakness in the evening, it was perhaps the structure of the program rather than its content, and in no case could the performance be faulted for a lack of musical projection or an appropriately convincing and stylistic interpretation.

The opening Tournemire immediately displayed Gramann's courage and technical strength. This is no opener for the faint-hearted, and Gramann's secure facility allowed him to approach the composition with the necessary *élan* and verve and yet retain the requisite sensitivity for those infrequent, but more intimate moments. Timing is of the essence in this virtuoso piece, and one had to be struck by the fact that this young man plays rests as well as he plays notes.

The Bach variations, by contrast, were treated to a gentle, chamber music effect in registration. The debate may rage whether this is Bach at his best, but the variations are a definite test of the hearer's concentration and of the performer's sense for sonority and delineation of musical ideas. The variations were performed with sprightly clarity, and, while there were several imbalances that made canonic lines difficult to follow, Gramann's realization of the fifth variation was particularly delightful.

One may argue whether Messiaen is a mystic or writes theological program music, and whether his compositions are more fitting for recital or devotional reflection, but one could hardly quibble about his contribution to the organ repertoire and his influence on contemporary composition. Gramann's selections from *Les Corps Glorieux* of 1939 are an interesting study in stylistic contrast. His performance of the *Combat* was an example of controlled movement increasing in intensity with each successive canonic treatment of the death motif, while *Joie et Clarté* was the highpoint of the evening in color and rhythmic interest. The latter perhaps suffered in attention for some listeners, because life's extended soliloquy in the *Combat* transcended serenity and timelessness to make eternity seem, not like life everlasting, but just lasting forever. Nevertheless, those endless moments were exquisite in their beauty.

Jehan Alain's *Suite pour Orgue* dates from 1934 to 1936 and consists of an *Introduction and Variations*, *Scherzo*, and *Choral*. That makes it an early work and by no means his most significant composition. The critic of the *Fort Wayne News-Sentinel* regarded the piece as a "crashing bore," and it will have to be admitted that at this point in the program it had a mesmerizing effect when contrast would have been most helpful. Yet Gramann's registration had the needed subtlety and his playing reflected a supple, mature manipulation of ideas.

Whatever lull the Alain may have induced was shattered by a stunning performance of Sokola's work on BACH. While entitled *Passacaglia quasi toccata* it really comes off as a "toccata quasi passacaglia," inasmuch as the anagram appears most recognizably as a recurring sequential ground in the pedal. The piece is divided into two major sections, each beginning with a restrained manual ostinato figure developed from BACH which increases in intensity and thickens in texture; the coda opens with a dashing and calisthenic pedal cadenza and closes with a sumptuous splash of sound reminiscent of Liszt. But this Czechoslovakian composition is refreshingly far from the Nineteenth Century and deserves repeated hearing. It takes hands of steel, and Gramann's skilled handling brought a significant evening to an exciting close and an appreciative audience to its feet.

This Spring Fred Gramann finishes four years of study at Syracuse University with Donald Sutherland and Will Headlee. In June he takes a wife and leaves in August for a year's private study with Marie-Claire Alain. Gramann is a very fortunate young man. He has the ambition, the musicianship, and technical facility that already have made of him a fine performer and of which many a more mature player might be deservedly covetous. One can only wish him well, because with a continued growth in that combination of skills he can only have a very promising future.

— Joel H. Kuznik



David Britton has joined the roster of organists at Concert Management: Artist Recitals, Inc., according to Ruth Plummer, executive director. Mr. Britton is a member of the music faculty at Whittier College in California.

A native of Westfield, Massachusetts, Mr. Britton holds the MusB degree from Oberlin Conservatory of Music, the MusM degree from Eastman School of Music, and he is a candidate for the DMA degree at Eastman. His teachers have included George Hart, Grigg Fountain, Fenner Douglass, Joseph Doppelbauer, Robert Noehren, and David Craighead. He has also studied at the Mozarteum Academy in Salzburg, Austria.

Mr. Britton has held church positions in New York and California. From 1967 to 1969 he was head of the organ department at Capital University, Columbus, Ohio. After moving to Los Angeles he became instructor of music at Marymount College, Loyola University in Los Angeles in 1970-72. He was appointed adjunct instructor of organ and harpsichord at Whittier College in 1971, and he will assume a full-time position there in September, 1972.

HUGUES GUENOD, Swiss singer and champion of early music, is the recipient of the first Handel and Haydn Society Award in Boston, April 28. The Boston group also made him an honorary member of the Society, and he was made an honorary citizen of the city of Boston. A reception for him was held at the Gardner Museum following the presentation ceremonies.



Karl Kroeger of Moorhead, Minnesota, has been appointed director of the Moravian Music Foundation, Winston-Salem, N.C., to succeed Ewald V. Nolte, who has resigned as of Sept. 1. Mr. Kroeger is presently assistant professor of music at Moorhead State College, and he will assume his new position Sept. 1.

Mr. Kroeger, a native of Louisville, Kentucky, is a composer and a musicologist specializing in early American music. He served two years as head of the Americana collection in the music division of the New York City Public Library, and he has taught at Ohio and Brown Universities. He has also composed 19 published and numerous unpublished works. Mr. Kroeger is a member of the American Musicological Society, the American Society of Composers, Authors, and Publishers, and the Music Library Association. His doctoral dissertation is in the field of early American hymnody. He holds bachelor's and master's degrees from the University of Louisville, a master of library science degree from the University of Illinois, and he has done doctoral study at the University of Michigan. He is currently completing the PhD degree in musicology from Brown University. He is married and has a 12 year old son.

Dr. Ewald V. Nolte, director of the foundation for the past 8 years, and formerly a faculty member of Northwestern University's School of Music, will continue part-time teaching at Salem College. Dr. Nolte, as director, edited from the foundation's collections 41 works which now appear in modern edition, and he supervised the editing of 5 others. He has advised 5 graduate students in their studies, and 9 others who have work in progress. Under his directorship, great progress has been made in cataloging the various manuscript collections held by the foundation.

HASKELL THOMSON, associate professor of organ at Oberlin Conservatory of Music, Oberlin, Ohio, will play concerts this summer in Great Britain, Iceland, Scandinavia, and Switzerland. He has also received an H. H. Powers grant for travel to see examples of modern organ design by Danish, Dutch, German, and Swiss organ builders.

RICE U. CHAMBER ORCHESTRA TOURS EUROPE

During the weeks of May 27 to June 12, the Rice University Chamber Orchestra of Houston, Texas, will be touring in Europe. The group, conducted by Rice faculty member, Klaus-Christhart Kratzenstein, will feature the *Organ Concerto No. 5* by Thomas Arne, and the *Houston Organ Concerto* by Hans-Ludwig Schilling on their programs with Marilou Kratzenstein as organ soloist. The latter work was commissioned by Rice University for its chamber orchestra, and the world premiere of the work will take place in the Katholische Pfarrkirche in Mayen on May 28. Mayen is the birthplace of the composer. Other works included in the performances will be by Telemann, Bach, Vivaldi, Thomas Benjamin, and Arthur Hall. The concerts will take place in Oostkamp, Belgium, and Mayen, Cologne, Siegburg, Herford, Wuppertal, Bremen, Cuxhaven, Stade, and Hamburg, Germany.

LAWRENCE PHELPS FORMS NEW FIRM

Lawrence Phelps, former president and tonal director of Casavant Frères Limitée, has announced the formation of a new company, Lawrence Phelps & Associates, Mont-Saint-Hilaire, Quebec, Canada. The formation of the new company climaxes a 28-year long career as a designer and builder of organs. The best known of Mr. Phelps' early instruments is doubtless the immense organ for the "Mother Church" of Christian Science, Boston, Mass., which he designed and supervised in collaboration with G. Donald Harrison of Aeolian-Skinner Organ Company. He is internationally known for his work in the mechanical action field, in particular the application of basic historical principles to a genuinely contemporary organ concept. During his 14-year tenure with the Casavant firm, 50 or so mechanical action organs were designed and built under his direction.

The new firm consists of a group of specialists in each facet of organ building, technical and artistic. Along with the producing of new organs, Mr. Phelps will also be available independently as a consultant.

HANS OTTO, organist of the Lutheran Cathedral, Freiberg, E. Germany, and professor of music at the Church Music School, Dresden, E. Germany, was sponsored in a recital on April 26 at Rice University, Houston, Texas. The East German organist played works by Scheidt, Bruhns, Walther, Bach, Reger, and Janacek.

WILMER HAYDEN WELSH was featured in a recital of his own compositions at Sacred Heart Church, the University of Notre Dame, South Bend, Indiana on April 17. Included in his program were "Partita on Now Thank We All Our God," "Iconostasis, Part I: The Incarnation," "Jubilee, A Celebration for Organ," and "Sonata For Organ, No. 2: Isaiah the Prophet."

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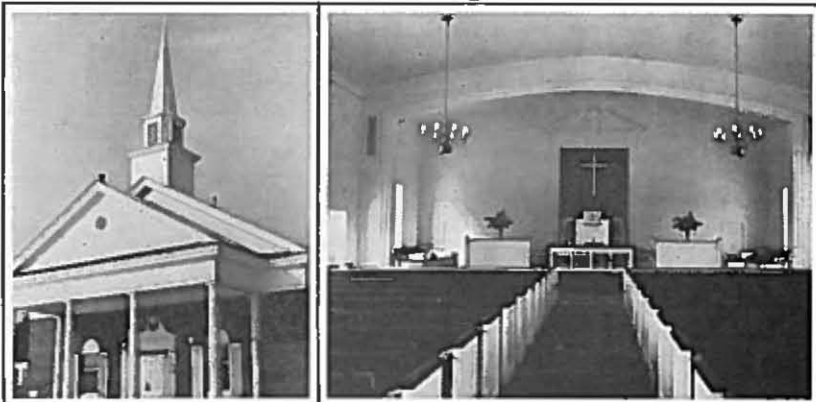
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NEW MUSIC PROJECT

IN LOS ANGELES

Beginning in April, a series of 20th century organ music broadcasts are being aired on stations KPFF-FM, Los Angeles, and at later dates on stations KPFT, Houston; WBAI, New York City; and KPFA, Berkeley. These tapes represent the culmination of a 3-year endeavor of the New Music Project of the Los Angeles Chapter of the AGO.

The New Music Project committee was formed in 1965 by the Los Angeles Chapter with Robert L. Tusler as chairman and Rayner Brown, Xenia Anton Desby, Clarence Mader, Irene Robertson, Earle D. Schmitz, and James Vail as members. Since then the membership has remained in force except for the retirement of James Vail and Earle D. Schmitz, the untimely death of Clarence Mader, and the addition of Barbara Hesse Carroll, Norberto Guinaldo, and Arlene De Young Judd.

In 1968 the committee began the preparation for a series of taped broadcasts of 20th century organ music which station KPFF agreed to program. The series was to present works for organ solo or organ in other combinations. Works to be chosen were those which up to 1968 had not been commercially recorded, thus assuring a more or less first-time exposure.

The year 1968-69 was spent in research necessary for the committee to select composers and representative compositions to be presented. Due to the staggering number of worthwhile compositions available, limitations were set and a budget for the project was drawn up.

The broadcasts present a broad spectrum of 20th century organ and choral music. Ten of the broadcasts are devoted to the works of a single composer. The programs are as follows:

1. Tribute to Leo Sowerby: *Symphony in G, Three Psalms* for bass and organ; *Sonatina for Organ*; performed by David Smith, organist, and Michael Smith, baritone; at First Presbyterian Church in Pasadena. (The building and organ were severely damaged in the 1971 earthquake, making this a rare opportunity to hear the instrument.)

2. Works of Dupré: works composed in the 1960s and recommended by the composer himself; played by Irene Robertson and Marcia Foxgrover.

3. Works of Clarence Mader: *Organ Concerto*, Ladd Thomas, organist; *The Fifth Mystery*, combined choirs of First Congregational, Pasadena, and Wilshire Presbyterian, L.A.; Orpha Ochse, organist, Robert L. Tusler, director; includes special interview with the composer.

4. Works of Hugo Distler: played by Elfrieda Baum on the 2-manual Ahrend & Brunzema organ in the home of Prof. Lee Burns, Brentwood.

5. Works of Norberto Guinaldo performed by the composer at First Methodist Church, Garden Grove.

6. Works of Johann Nepomuk David: performed by organists William Crosbie and Arlene De Young Judd at St. Paul's Episcopal Cathedral, L.A., and Grace Lutheran Church, Culver City; the California Cantata Ensemble, Robert L. Tusler, director.

7. Works of Rayner Brown: *Five Pieces for Organ, Harp, Brass and Percussion*, Lester Remsen, organist, Los Angeles Brass Society, Ladd Thomas organist, at Herrick Chapel, Occidental College; *Aus tiefer Not*, performed by the Carillons, William Lock, director and Rayner Brown, organist, at Crowell Hall, Biola College.

8. Works by Helmut Bornefeld performed by Arlene De Young Judd and Susan Greenberg, flutist, at University Lutheran Student Center Chapel, Westwood.

9. Works by Donald Johns performed by organists Dorothy Hester, Lowell J. Smith, and E. Michael Platner, and the Mixed Chorus of the University of California, Riverside, William Reynolds, conductor; recorded at Eden Lutheran Church, Riverside.

10. Works of Gerhard Wuensch: includes *Suite for Trumpet and Organ*, Rufus Harvey, trumpet, and Robert Prichard, organist; also organ works recorded at Herrick Chapel and First Presbyterian, Pasadena, and the California Cantata Ensemble, Robert L. Tusler, director, in the cantata, *Vexilla Regis Prodeunt*.

11. Works by serial composers: Nor-

berto Guinaldo, organist, Mary Rawcliffe, mezzo-soprano, Terry King, cellist; *First Elegy of Equinox*, Jan Mægaard; *Praeludium und Chaconne*, Walter Pach; *Three Inventions*, Wolfgang Stockmeier; *Passacaglia, opus 56*, Giselher Klebe; the last two pieces played by Ruby Cathlene Robbins.

12. Program of compositions selected from The California Organist. From the sixty fascicles published by the Los Angeles, Long Beach, and Pasadena Chapters, the New Music Project Committee chose works representative of 20th century styles and the scope of publication. Four young artists share the playing in this broadcast: Karen McKinney, Janice MacIntyre, Thomas Murray, and Ronald MacIntyre.

Biographical sketches of each composer and discussion of their compositions were prepared by Robert L. Tusler, commentator for the series. Radio station KPFF and the Pacific Foundation extended much help to the Chapter, and Mr. Stuart Plummer was the patient and careful recording engineer.

OBERLIN SPONSORS BAROQUE PERFORMANCE INSTITUTE

Oberlin College, Oberlin, Ohio, will sponsor an Institute for Baroque performance from July 16 through August 6 at the college's campus this summer. The institute offers players of baroque instruments opportunities to study with leading teachers and performers. It is designed for both advanced and student players, and will consist of master classes for the following instruments: viols, baroque violin, baroque flute and recorder, baroque oboe, and harpsichord. Ensemble and consort playing, and faculty and student concerts will also be included in the institute. The emphasis will be on making music, and the atmosphere informal. Students may enroll for one, two, or three weeks, but preference will be given to those enrolling for the full session.

A distinguished faculty has been arranged for the institute. It includes the following: August Wenzinger (director, viol), well known as a teacher and performer throughout the world, and for his activities with the Schola Cantorum of Basel, Switzerland; Catharina Meints (violin), member of the Oberlin Baroque Ensemble and the Cleveland Symphony Orchestra; Paul Hailperin (baroque oboe), member of the Vienna Concentus Musicus, Austria; Robert Koff (baroque violin), former member of the Juilliard String Quartet, presently at Brandeis University; Shelley Gruskin (baroque flute and recorder), member of the New York Pro Musica and the Philidor Trio; and James Weaver (harpsichord), concert director of the Smithsonian Institution. For further information, write: Prof. James Calwell, Conservatory of Music, Oberlin College, Oberlin, Ohio 44074.

NUNC DIMITTIS

DONALD L. COATS

Donald L. Coats, organist and choir-master of St. James' Episcopal Church, New York City for 18 years before his retirement recently, died May 4 in his home in Laguna Hills, California, following a long illness. He was 62 years old.

Mr. Coats had been organist and choir-master of St. Paul's Cathedral, Los Angeles, California, for eleven years before taking the position at St. James' Church in New York, and he had served eight years in a similar position at Grace Cathedral, Topeka, Kansas, before moving to California. During his career at St. James' Church he was a member of the faculty and teacher of organ at the School of Sacred Music, Union Theological Seminary, New York. He was a member of the AGO and had served as dean of the Topeka, Los Angeles and New York Chapters. He was a member of the national council of the AGO. He also held professional recognition nationwide as an organist and an authority in the training of choirs, both boys and adult.

He is survived by his widow, Bernice, and two daughters, Mrs. Caroline Snow and Mrs. Elizabeth Sullivan.

**1972 IAO CONGRESS IN
LANCASTER, ENGLAND**

The 1972 Congress of the Incorporated Association of Organists will be held August 7-11 in Lancaster, England. This year's Congress will deal with music at the time of Johann Sebastian Bach. Although the meeting is not a musicological convention, the theme is intended to gather the members with each other to learn, discuss and try out the music of Bach's time in order to find out its usefulness in present-day parish musical circumstances.

Lectures at the Congress will include the following: "German Lutheran Choirs of Bach's Time: Their Constitution, Performance Practice and Repertoire" by Stephen Daw; "Problems Confronting the Editor of 18th Century Church Music" by Walter Emery; "Keyboard Techniques in the 18th Century" by Peter Le Huray, president of the IAO; "The French Style and Its Influence on J. S. Bach" by Norman Dyson; "The Ideal Bach Organ" by Peter Williams; "North European Contemporary and Historic Organs" (illustrated/recorded) by Hendrik ten Bruggen-cate and John Brennan; and a lecture-recital, "Bach and the Clavichord" by Thomas Wess.

The Congress master class will be given by Francis Jackson, and, as in past years, there will be a congress choir made up of participants of the event, and competitions in organ playing. In addition, there will be tours through the Lake District, a visit to Blackburn, and ample time for relaxation in and around Lancaster.

An organ recital by Francis Jackson in the Lancaster Cathedral will be entitled "The Influence of Bach in the 19th Century." Peter Williams will play a harpsichord recital which will include a partita by Bach. The Congress will open with a concert of choral and orchestral music.

Further information about the Congress may be obtained from Mr. Glyn Jenkins, IAO Secretary, St. Catherine's College, Cambridge, England.



R. Harold Clark has been appointed full-time choir master and organist of Christ the King Roman Catholic Church, Dallas, Texas. Mr. Clark holds the MusB in organ from the University of Cincinnati, the Music and Liturgy Certificate of the Archdiocese of Cincinnati, and is a candidate for the MusM degree in organ at Southern Methodist University. His organ study has been with Fenner Dauglass, Roberta Gary, and Robert Anderson. Mr. Clark's duties in the parish, one of the largest in the city, include direction of the parish choral society, a professional mens' choir, a youth choir, an extensive program of congregational music in accordance with the decree of the II Vatican Council, and a concert series expressive of the church's role in fostering the arts in the community. In addition, Mr. Clark will direct the extensive modernization of the church's four-manual organ, built in 1957.

Three-Manual Zimmer to Athens, Georgia

W. Zimmer & Sons, Charlotte, North Carolina will build a 3-manual, 45-rank instrument for the First United Methodist Church, Athens, Georgia. The organ will be installed on one side of the chancel area. The specification for the new instrument was drawn up by Franz Zimmer, Reginald Smith, minister of music for the church, and the Rev. John Roark, consultant. The organ is scheduled to be installed in the spring of 1973.

GREAT
Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Octave 8 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Sesquialter II 98 pipes
Mixture III-V 1 1/2 ft. 268 pipes
Trompette 8 ft. 61 pipes

POSITIV
Holzgedackt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste (TC) 8 ft. 49 pipes
Spillflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Nasat 1 1/2 ft. 61 pipes
Zinbel III 3/4 ft. 183 pipes
Schalmei-Regal 8 ft. 61 pipes

SWELL
Rohrflöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Celeste (TC) 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Scharff III 1 ft. 183 pipes
Schalmei 8 ft. 61 pipes

PEDAL
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintadena 16 ft. (Great)
Octave 8 ft. 32 pipes
Rohrbass 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture III 2 ft. 96 pipes
Posaune 16 ft. 32 pipes
Clarion 4 ft. 32 pipes

BARBARA NORLAND and RICHARD BJELLA, students at Cornell College, Mount Vernon, Iowa, and DAVID ENGEN, graduate student at the University of Iowa, took top honors in the first annual organ competition sponsored by the River Valley Chapter AGO on April 15 at the U. of Iowa. Miss Norland placed first, and Messrs. Bjella and Engen tied for second place. The judge for the contest was Carl Staplin of Drake University, Des Moines.

RICHARD FELCIANO, composer, conducted a seminar-workshop on April 15 for the Washington, D.C. Chapter AGO which was structured to give maximum opportunity for members to develop an understanding of new music notation and ask questions about the composer's works.



Carol Teti-Rotschafer has been appointed organist of the United Presbyterian Church, Wyandotte, Michigan. Ms. Teti-Rotschafer was assistant professor of music at Madison College, Harrisonburg, Va. from 1967 until 1971. Her organ studies were done with James E. Bryan, Marilyn Mason, and Anton Heiller. She is presently completing requirements for the DMA degree at the University of Michigan.



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Organ Recitals

David Bowman, Montgomery, AL — Southside Baptist Church, Birmingham, AL Feb. 13: First Presbyterian, Cedar Rapids, IA March 5; St. Raymond's Church, Detroit, MI March 26; Church of the Messiah, Baltimore, MD March 29: Stations of the Cross, Dupré.

Herbert Burtis, Red Bank, NJ — St. Thomas Church, New York City March 5: Suite de Second Ton, Guilain; Kyrie Gott Vater BWV 669, Christe aller Welt BWV 670, Kyrie Gott heiliger Geist BWV 671, Prelude and Fugue in C minor BWV 546, Bach.

Lawrence Robinson, Richmond, VA — Lecture recital on "Various Uses of the Chorale in Organ Literature" for Hopewell-Petersburg Chapter AGO, Second Presbyterian, Petersburg, VA March 7: Last uns alle froehlich sein, Prelude on a melody by Orlando Gibbons, Willan; Chorale in B minor, Franck; Wie schön leuchtet, Karg-Elert; Schmücke dich, Brahms; Where cross the crowded ways of life, Prelude on St. Anne, Shackelford; Wir glauben all (2 settings), Bach; Sonata 6, Mendelssohn.

Judith and Gerre Hancock, New York, NY — St. Thomas Church, New York City March 7: Prelude and Fugue in E-flat op. 99/3, Saint-Saëns; Canzone 1, Guami; Concierto 1 de dos organos, Pasquini; Grand chœur dialogue, Gigout; Fanfare and Echo Voluntary for the Double Organ, Purcell; Concierto 3 para dos instrumentos de tecla, Soler; Fete, Langlais.

Calvin Hampton, New York, NY — Calvary Church, New York City March 12, 19, and 26: Trumpet Tune, Purcell; Fantasia in C, Byrd; Voluntary and Trumpet Tune, Stanley; Concerto 2, Handel; Chaconne, L. Couperin; Noël étranger, d'Aquin; Pange lingua, Tite-louze; Elevation, Couperin; Toccata, Pachelbel; Chaconne in E, Buxtehude; Fantasy on Komm heiliger Geist, Bach.

Thomas H. Barker — First Presbyterian, Ottumwa, IA March 12: Rigaudon, Campra; A mighty fortress, Hanff; Passacaglia and Fugue in C minor, Bach; Soul of the Lake, Karg-Elert; Gavotta, Martini, Come sweetest death, Bach-Fox; March Grotesque, Purvis; Final from Symphony 1, Vierne.

Georgetta Moles, Watsonville, CA — Seventh-Day Adventist Church, St. Helena, CA March 18: Carillon de Westminster, Vierne; Suite de deuxième ton, Clérambault; Introduction and Passacaglia in D minor, Reger.

Bernard Lagacé, Montreal, Quebec — Unitarian Mem. Church, Fairhaven, MA March 19: Vive le Roy!, Raisin; Choral in B minor, Franck; Les Mains de l'Abime, Messiaen; Fantasia on How brightly shines the morning star, Buxtehude; Six Schübler Chorales, Bach; Fantasia on How brightly shines the morning star, Reger.

Aldis Lagzdins — Union Lutheran, York, PA March 21: O Mensch beweine, Toccata, Adagio and Fugue in C, Bach; Alleluia serene, Chants d'Oiseaux, Messiaen; Final from Symphony 6, Vierne; Fantasy and Fugue on Ad nos, Liszt.

James Jones — student of Russel Saunders, Eastman School of Music, Rochester, NY March 25: Introduction and Passacaglia in D minor, Reger; Partita on Jesu meine Freude, Walther; Prelude and Fugue in G BWV 531, Bach; Cantabile from Symphony 2, Vierne; Joie et clarté des corps glorieux, Messiaen.

Edward H. Hastings, Dorchester, MA — First Parish, Milton, MA March 26: Concerto 2, Handel; When we are in the deepest need, Prelude and Fugue in F minor, Bach; Gigue-Rondo, J.C.F. Bach; Sonata 3, Mendelssohn; Præludium, Kodaly; 4 Short Preludes, Schroeder; Clair de lune, Carillon de Longpont, Vierne.

Fred Gramann, Syracuse, NY — St. Thomas Church, New York City March 26: Improvisation on Victimae Paschali, Tournemiere; Introduction and Variations, Alain; Combat de la Mort et de la Vie, Joie et clarté des Corps Glorieux, Messiaen; Passacaglia quasi Toccata on BACH, Sokola.

Mary Fenwick, Chalfont, PA — St. Paul's Chapel, Columbia U., New York City, March 28: Introduction and Passacaglia, Pastoraie, Reger; Rhythmic Trumpet, Bingham; Pour le croyance, Langlais; Adagio from Symphony 3, Vierne; Prelude and Fugue in G minor, Dupré.

Jack S. Edwards, Arlington, VA — Christ United Church Methodist, Arlington April 2: Voluntary on Old 100th, Purcell; 2 settings In dulci júbilo, Vom Himmel hoch, Christ lag in Todesbanden, Heut triumphiret Gottes Sohn, Bach; Fugue in C (Gigue), Buxtehude; Offertoire sur les grands jeux, Couperin; O Welt ich muss dich lassen, Herzlich tut mich verlangen, Brahms; Sonata 2, Mendelssohn.

Earl Eyrich, Providence, RI — First Unitarian, Providence April 2: Christ lag in Todesbanden, Toccata, Adagio and Fugue in C, Bach; Christ ist erstanden, Schroeder; Choral in A minor, Franck; Lobe den Herren, Mauz; Toccata, Purvis.

Marilyn Flink — student of Russel Saunders, Eastman School of Music, Rochester, NY April 3: Chorale, Sessions; Suite de deuxième ton, LeBegue; Prelude and Fugue in A minor BWV 543, Bach; Chorale in B minor, Franck; La vierge et l'enfant, les enfants de Dieu, Messiaen; Allegro from Symphony 2, Vierne.

Walter Whipple — Brigham Young U., Provo, UT April 5: Chromatic Fantasia, Sweelinck; Christ lag in Todesbanden, Scheidemann; Concerto del Sigr. Meck, Walther; Prelude and Fugue in E-flat, the Kyrie settings and Christ our Lord to Jordan came from the Clavierübung Pt. 3, Bach.

Scott Trexler — student of David Craighead, Eastman School of Music, Rochester, NY April 7: Grand jeu, du Mage; Herr Jesu Christ dich zu uns wend BWV 655, Prelude and Fugue in E-flat BWV 552, Bach; Verset pour la Dédicace, Messiaen; Fantasia and Fugue in D minor op. 135b, Reger.

David Isle — student of Sue Seid, St. Paul's Episcopal, Rochester, NY April 7: Allegro from Symphony 6, Widor; Giacoma in F minor, Pachelbel; Prelude and Fugue in B minor BWV 544, Bach; Toccata and Fugue op. 59/5-6, Reger; Postlude for Office of Compline, Alain; Recitative, Interlogue, and Torque (premiere), Isle.

Henry von Hasseln, Anderson, SC — The Huguenot Church, Charleston, SC April 7: 3 pieces from Mass for Convents, Couperin; King of Denmark's March, Clarke; Trumpet Tune in C, Purcell; Flute Solo, Arne; Adagio, G. K. Jackson; Hymn for Easter, Billings; Blessed Jesus we are here, Praise God all ye Christians, Bach; The Musical Clocks, Haydn; Fairest Lord Jesus, Johnson, Prelude in Classic Style, Young.

Austin C. Lovelace, Dallas, TX — St. Victor Guardian Angel Shrine, Las Vegas, NV April 7: Fanfare, Proulx; Introduction and Toccata, Walond; Trumpet in the Bass, Clérambault; Flute Solo, Arne; Prelude, Fugue and Chaconne, Buxtehude; 2 settings We all believe in one God, From God shall naught divide me, Prelude and Fugue in G, Bach; Revelations, Pinkham; Prelude on Pisgah, Wood; Variations on a Sacred Harp Tune, Powell; Scherzo from Modal Suite, Peeters; Modal Trumpet, Karam; May Song, Jongen; Toccata, Sowerby.

Frank K. Owen, Los Angeles, CA — Cathedral of St. Paul, Los Angeles April 7: Rigaudon, Campra; Prelude and Fugue in C minor, Bach; By the Waters of Babylon, Karg-Elert; In Praise of Merbecke, Wyton.

Michael Pavone — St. Paul's Cathedral, Buffalo, NY April 7: Prelude in G minor, Stanford; O Sacred Head, Peeters; Prelude on Rockingham, Willan; Fantasia on Vigiles et Sancti, Peeters; O Filii et Filiae, Dandrieu; Carillon, Vierne.

Margaret Ellen Railey — student of Robert Anderson, graduate recital, Southern Methodist U., Dallas, TX April 8: Prelude and Fugue in C, Böhm; Canzon francese del principe, Gesualdo; Toccata don lo scherzo del cucco, Pasquini; Prelude and Fugue in C BWV 547, Bach; Variations on America, Ives; Fantasy and Fugue in D minor op. 135b, Reger.

Donald S. Sutherland, Bethesda, MD — Trinity Church, Syracuse, NY April 9: Prelude and Fugue in E minor, Bruhns; Toccata per l'Elevation, Frescobaldi; Kyrie from Messe pour les convents, Couperin; O Lamm Gottes unschuldig BWV 656, Bach; Passacaglia for Organ, Mulfinger; Desseins éternels, Messiaen; Litany, Felciano; Choral in A minor, Franck.

John L. Schaefer, Columbus, OH — Christ United Methodist, Arlington VA April 9: Paean, Leighton; Récit de tierce en taille, de Grigny; Prelude and Fugue in E-flat, Bach; Fantasia-Chorale in F-sharp minor, Whitlock; Abide with me, Twixt ox and ass, the God of Abraham, Bingham; Allegro from Symphony 2, Vierne.

Sharon Kleckner, St. Paul, MN — The Baptist Temple, Charleston, WV April 9: 7 pieces from Mass for Convents, Couperin; Vater unser, Böhm; Allein Gott BWV 664, Kommt du nun BWV 650, Prelude and Fugue in E minor BWV 548, Bach; Alleluys, Preston; Sonata 3, Hindemith; Fantasia in A, Franck; Prelude and Fugue in B, Dupré.

Gary Zwicky, Charleston, IL — St. Matthew's Episcopal, Bloomington, IL April 9: Fantasia and Fugue in G minor BWV 542, Bach; Psalm 6, van Noordt; Fugue in A-flat minor, Brahms; Prelude and Fugue on BACH, Liszt; O Filii et Filiae, Dandrieu; Priere, Franck; Scherzo from Symphony 4, Widor; Toccata from op. 5, Durullé.

Paul Foster — student of Theodore W. Ripper, junior recital, Millikin U., Decatur, IL April 9: Prelude and Fugue in E minor, Buxtehude; Trio Sonata 6 BWV 530, Bach; L'Ange a la Trompette, Charpentier; Voluntary in C, Stanley; Pièce Heroique, Franck.

David DiFiore, Seattle, WA — student of Walter Eichinger, for Seattle Chapter AGO, April 10: Fantasy on O Holy Trinity, Schroeder; 2nd movement from Sonata 6, Bach; Greensleeves, Wright; Nun bitten wir, Buxtehude; Fantasia, Goemanne.

Richard DeLong, Mansfield, OH — Santa Croce, Florence, Italy April 10: Toccata and Fugue in D minor BWV 565, Bach; Le jardin suspendu, Alain; Fantasy and Fugue on BACH, Liszt.

Richard Giltner — Brenau College, Gainesville, GA April 11: The Mystery of the Holy Trinity, Messiaen; Prelude and Fugue in G, Prelude and Fugue in D minor, Mendelssohn; Jesu Leiden Pein und Tod, Vogler; Valet will ich dir geben, Bach; 6 Preludes on familiar hymns, Bingham; Prelude from Suite Francaise, Langlais; Romance from Symphony 4, Vierne.

Wayne Cohn, East Orange, NJ — St. Paul's Chapel, Columbia U., New York City April 11: Now thank we all our God, Bach-Fox; Siciliano, Bach-Bedell; Prelude and Fugue in A minor BWV 543, Bach; Cantabile, Franck; Scherzo from Suite Modale, Peeters; Final in B-flat, Franck.

Jerald Hamilton, Urbana, IL — Southern Illinois U., Carbondale, IL April 12: Prelude and Fugue in A minor BWV 543, Bach; Suite du second ton, Guilain; Prelude, Scherzo and Passacaglia, Leighton; Choral in E, Franck; Scherzo from Symphony 2, Vierne; Fantasia in F K 608, Mozart.

James Laster — St. Michael's Church, Chiah, Beirut, Lebanon April 12: Sonata 2 in C minor, Mendelssohn; Variations on Meinen Jesum lass ich nicht, Walther; Chant de paix, Langlais; Partita on Veni Creator Spiritus, Schroeder; Prelude and Fugue in E-flat, Bach.

George C. Baker — East Texas Baptist College, Marshall, TX April 13: Plein jeu, Couperin; Dialogue, de Grigny; Fantasia chromatica, Sweelinck; 2 settings Christ unser Herr zum Jordan kam BWV 684-685, Trio Sonata 2 BWV 526, Bach; Scherzo op. 2, Durullé; Prelude and Fugue in C op. 36, Dupré.

Jerry Brainard, Lubbock, TX — First United Methodist, Midland, TX April 14: Dialogue, Marchand; Andante sostenuto from Symphonie Gothique, Widor; Prelude and Fugue in G minor op. 7, Dupré; Fantasia and Fugue in G minor BWV 542, Bach; Fugue in A-flat minor, Brahms; Fantasia in F K 608, Mozart.

Frank C. Brownstead, Hollywood, CA — Cathedral of St. Paul, Los Angeles, CA April 14: Prelude and Trumpeting, Roberts; O Lamm Gottes unschuldig, Bach; The Joy of the Redeemed, Dickinson; Cortège et Litanie, Dupré.

Alexi Erlanger — St. Paul's Cathedral, Buffalo, NY April 14: Giacoma Pachelbel; Prelude in C, Bach; Benedictus, Reger; Toccata op. 59/5, Reger.

David Oyster — student of Vernon Wolcott, senior recital, Bowling Green State U., Bowling Green, OH April 15: Toccata and Fugue in F, Buxtehude; Sonata 1 in E-flat BWV 525, Prelude and Fugue in B minor BWV 544, Bach; Choral in B minor, Franck; Chorale Prelude, Sessions; Sonata in F minor op. 65/1, Mendelssohn.

Ralph S. Holland, Austin, MN — St. Olaf Lutheran, Austin April 16: Trumpet Air, Bremner; Our Father in the heaven who art, To Thee Lord Jesu thanks we give, Come Creator God Holy Ghost, Come Redeemer of mankind, Toccata and Fugue in D minor, Bach; Choral in E, Franck; Vision of the Eternal Church, Messiaen; Tumult in the Praetorium, Maleingreau; Variations on Precious Lord take my hand, Holland.

August J. Huybrechts, Petoskey, MI — Bethlehem Lutheran, Traverse City, MI April 16: Prelude and Fugue in A, Bach; Canzona, DesPrez; Paduana Hispania, Sweelinck; Aria, Loelleit; Varieties op een Oud-Nederlands Lied, Bijstert; Adagio, Fiocco; Chorale Prelude on Spirea, Huybrechts; Passacaglia and Fugue op. 42, Peeters.

Joseph D. La Rue, Chicago, IL — Metropolitan Community Church, Chicago April 16: Fantasia in F K 608, Mozart; Prelude on Coronation, Langlais; Prelude on Silent Night, Barber; Variations on a Sunday School Tune, Thomson; Prayer of Christ Ascending, God Among Us, Messiaen; Clair de lune, Vierne; The Burning Bush, Berlinski.

Grady Wilson, Brooklyn, NY — St. Thomas Church, New York City April 16: Choral in B minor, Franck; Chorale Preludes BWV 651 and 676, Bach; Prelude and Fugue in A minor, Brahms; Sonata, Shackelford; Prelude in C, Bruckner; Passacaglia quasi Toccata on BACH, Sokola.

Isabelle Mauterer — Trinity Church, Columbia, SC for Columbia Chapter AGO April 16: Prelude and Fugue in E minor, Bruhns; Aria Pastorella, Rathgeber; Fugue in C (Gigue), Buxtehude.

Vicki Caughman — Trinity Church, Columbia, SC for Columbia Chapter AGO April 16: Fantasia and Fugue in G minor, Von Gott will ich nicht lassen, Bach; Dialogue sur les Mixtures from Suite Breve, Langlais.

Donald C. Clapp — Trinity Church, Columbia, SC for Columbia Chapter AGO April 16: Air, Gerre Hancock; Toccata, Villancico y Fuga, Ginastera.

Roberta Gary, Cincinnati, OH — Knox Presbyterian, Cincinnati, OH for Cincinnati Chapter AGO April 18: Herzlich tut mich erdrufen, O wie selig seid ihr doch, Mein Jesu der du mich, Brahms; Chaconne in F minor, Pachelbel; Récit de tierce en taille, de Grigny; Chorale in E, Franck; Sonata 4 in E minor, Prelude and Fugue in D, Bach; Prelude and Fugue on the Name ALAIN, Durullé.

John Rose, Newark, NJ — Methuen Mem. Music Hall, Methuen, MA April 19: Maestoso in C-sharp minor op. 16/1, Vierne-Schreiner; Fantasia in A, Franck; Prelude and Fugue in A minor BWV 543, Bach; Sonata for Organ in C minor, Mendelssohn; Reflections on Southern Hymn Tunes, White; Allegro from Pieces for a Mechanical Clock Organ, Beethoven; Vitrail from Esquisses Byzantines, Carillon-Sortie, Mulet.

Herbert L. White, Jr., Chicago, IL — Pullman United Methodist, Chicago April 21: Psalm 19, Marcello; The Cuckoo, d'Aquin; Basse et dessus de trompette, Clérambault; 2 settings Now pray we to the Holy Spirit, Buxtehude; My heart is filled with longing, Strungk; Toccata and Fugue in D minor, Bach; Introduction and Toccata in G, Walond; Flute Solo, Arne; Andante cantabile from Symphony 4, Widor; Choral in A minor, Franck.

Earl Barr, St. Paul, MN — Carleton College, Northfield, MN April 21: Prelude and Fugue in A minor, Brahms; Trio Sonata 1 in E-flat, Bach; Fantasia in F minor K 608, Mozart; Paean, Leighton; Choral Phrygien, Alain; Triptych of Fugues, Near.

Karen F. McKinney, Pasadena, CA — Cathedral of St. Paul, Los Angeles April 21: Fugue in E minor BWV 548, Bach; Fast and Sinister from Symphony in G, Sowerby; Finale from Symphony 6, Vierne.

David Gell — student of Barbara Waltz, graduate recital, U. of Hawaii, Honolulu April 22: Prelude and Fugue in F-sharp minor, Buxtehude; Zu Bethlehem geboren, Den die Hirten lobten, Walcha; Prelude and Fugue in C, Kee; Fantasy and Fugue in G minor BWV 542, Bach; Voluntary 1 in D, Boyce; Sonata for Organ, Gell.

Eileen Turnidge, Salem, OR — Cathedral of St. John the Evangelist, Spokane, WA April 23: Fugue in G, movement 3 from Trio Sonata 6, Prelude and Fugue in G BWV 540, Bach; Melodia, Reger; Toccata in B minor, Gigout; Pieces Modales 1, Langlais; Final from Symphony 1, Vierne; Deck thyself my soul with gladness, Brahms; Three Eingangs-piel (Passion), Brunner; Capriccio on the Notes of the Cuckoo, Purvis; Moto Ostinato, Eben.

Geoffrey Simon, Washington, DC — Lutheran Church of the Incarnation, Columbia, SC April 23: Prelude, Fugue and Chaconne in C, Buxtehude; Partita on Sei gegrüsst, Prelude and Fugue in G, Bach; Cantabile, Franck; Allegro vivace from Symphonie 1, Vierne; Improvisation on a submitted hymn-tune, Simon; Introduction and Passacaglia in D minor, Reger.

Darryl Miller, Xenia, OH — Seventh Day Adventist Church, Kettering, OH April 23: Prelude and Trumpeting, Roberts; Wake awake BWV 645, My soul doth magnify the Lord BWV 648, Whither shall I flee BWV 646, Prelude and Fugue in G BWV 541, Bach; Toccata, Guinaldo; Hommage à Frescobaldi, Langlais; Rhapsodie op. 7/1, Saint-Saëns; Incantation for a Holy Day, Langlais.

Stephen McKersie — doctoral recital, Washington U., at Christ Church Cathedral, St. Louis, MO April 23: Alleluia serene, Transports de joie, Messiaen; Organ Sonata op. 18/2, Distler; God of the Expanding Universe, Felciano; Toccata, Near; Litany, Felciano; Transforms I, Wykes; Flourish and Fugue, Cook.

Edward G. Mead — at Marjorie Lee Home, Cincinnati, Ohio April 23: Psalm 20, Marcello-Guilman; Adagio in A minor, Hark a voice saith all are mortal, Bach; Air Majestueux, Rameau-Guilman; Meditation, E. S. Barnes; Fantasy on Sine Nomine, Paraphrase on Wareham, Mead; Prelude on Brother James's Air, Wright; Grand Chœur in D, Truette.

Alexander Boggs Ryan, Kalamazoo, MI — Emmanuel Episcopal, La Grange, IL April 23: Fanfare, Jackson; Komm heiliger Geist BWV 651, Jesu meine Freude BWV 610, Bach; Fantasy on Jesus My Joy (1972), Norman Lockwood; Passion from op. 145, Reger; Stations of the Cross 3 and 14, Dupré; Naiades, Vierne; Prelude on Deus tuorum militum, Sowerby.

Robert Lodine, Chicago, IL — First Presbyterian, Freeport, IL April 23: Dialogue sur grands jeux, Récit sur le Pange Lingua, de Grigny; Wachet auf, Von Gott will ich nicht lassen, Prelude and Fugue in C BWV 547, Bach; Pastoral, Choral in B minor, Franck; Scherzo from Symphony 2, Vierne; Le banquet celeste, Dieu parmi nous, Messiaen.

Mary Lou Robinson — Cherry Hill United Presbyterian, Dearborn, MI April 23: Toccata and Fugue in D minor (Dorian), Trio Sonata 6 in G, Bach; Sonata for Organ, Persichetti; Prelude and Fugue on BACH, Liszt.

Carl E. Schroeder, Lancaster, PA — Holy Trinity Lutheran, Lancaster April 23: Chaconne in G minor, L. Couperin; Prelude and Fugue in A minor, Bach; Andante sostenuto from Symphonie Gothique, Widor; Praise the Lord with Drums and Cymbals, Karg-Elert.

Mary E. Bradley — student of W. David Lynch, senior recital, Meredith College, Raleigh, NC April 23: Prelude and Fugue in G minor, Buxtehude; Passacaglia in C minor BWV 582, Bach; Cantabile, Franck; Cortège et Litanie, Dupré.

William Aylesworth, Evanston, IL — First Presbyterian, Aurora, IL April 23: Toccata in D minor op. 59/5, Reger; Pastorale BWV 550, Fantasy in C minor BWV 562, Fantasy in G BWV 572, Bach; Chorale in E, Franck; Andantino from Symphony 3, Widor; Finale from Symphony 1, Vierne.

Stephen Long — student of Yuko Hayashi, New England Conservatory of Music, graduate recital at Basilica of Our Lady of Perpetual Help, Roxbury, MA April 24: A Prophecy, Pinham; Tierce en taille (Mass for Convents), Couperin; Prélude et fugue en si majeur op. 7/1, Dupré; Allein Gott in der Höh BWV 676, Nun komm der Heiden Heiland BWV 659, Kyrie Gott Heiliger Geist BWV 671, Bach; Grande Pièce Symphonique, Franck.

Charles H. Heaton, St. Louis, MO — Fourth Presbyterian, Chicago, IL April 24: Concerto in B minor (Meck), Walther; Variation on Soll es sein, Sweelinck; Concerto 1 in G minor, Handel; Elegy, Ireland; Introduction, Passacaglia and Fugue, Willan; Ariel, Van Denman Thompson; Final in B-flat, Franck.

Carlene Neihart, Kansas City, MO — Sacred Heart Cathedral, Newark, NJ April 25: Prelude and Fugue in C, Leyding; Air Tendre, Lully; Herr Jesu Christ dich zu uns wend, Nun komm der Heiden Heiland, Toccata in F, Bach; Improvisation 7, Saint-Saëns; Water Nymphs, Vierne; Canon in B, Schumann; Introduction and Fugue on Ad nos, Liszt.

Benjamin Van Wye, Saratoga Springs, NY — Bethesda Episcopal, Saratoga Springs April 26: Joie et clarté des corps glorieux, Messiaen; four pieces from Messe d'Orgue, de Grigny; Prelude and Fugue in B minor BWV 544, Bach; Rhapsody op. 17/3, Howells; Fugue in A-flat minor, Brahms; Prelude and Fugue on BACH, Liszt.

James W. Good — Mars Hill College, NC April 27: Fanfare, Cook; Partita on Was Gott tut, Pachelbel; Toccata and Fugue in D minor op. 59/5-6, Reger; Voluntary in D minor op. 5/8, Stanley; Passacaglia from Symphony in G, Sowerby; Fantasia and Fugue in G minor BWV 542, Bach.

Rovan Stanley, Jr. — student of Walter A. Eichinger, U. of Washington, Seattle April 27: Fugue sur la trompette, Couperin; Wir wollen alle fröhlich sein, Mit Freuden zart, Gen Himmel aufgeföhren ist, Pepping; Allegro moderato from Sonata 1, Mendelssohn.

Rodney A. Combellick — student of Walter A. Eichinger, U. of Washington, Seattle April 27: Wir glauben all BWV 680, Bach; Präambel und Interludien, Schroeder; Prelude and Fugue in C, Böhm.

Carl Heine — student of Walter A. Eichinger, U. of Washington, Seattle April 27: Fugue in C, Buxtehude; O Mensch beweine BWV 622, Bach; Auf auf mein Herz, Lobe den Herren, Sei Lob und Ehr, Walcha.

Harold Daugherty, Los Angeles, CA — Cathedral of St. Paul, Los Angeles April 28: Prelude from Sonata in C minor op. 56, Guilmant; Herr Jesu Christ der einzig Gottes Sohn, Partita on Auf meinen lieben Gott, Buxtehude; Diatonic Fugue, Cooke; Sarabande from Suite for Organ, Near; Fanfare for Organ, Cook.

Frederick Burgomaster, Buffalo, NY — St. Paul's Cathedral, Buffalo April 28: Toccata alla Passacaglia, Searle; Song of Peace, Langlais; Intonation on G, D. Johns; Canzona in D minor BWV 588, Fugue in E-flat BWV 352, Bach.

Gillian Weir — National Shrine of the Immaculate Conception, Washington, DC April 28: Toccata Septima, Rossi; Prelude and Fugue in C BWV 740, Bach; Tanz-Toccata, Heiller; Verset la Dédicace, Messiaen; Fantasia Contrappuntistica, Busoni.

Celia G. Jones — Lutheran Church of the Incarnate Word, Rochester, NY April 29: Trio en passacaglia from Messe du 2e ton, Raison; Passacaglia and Fugue in C minor BWV 582, Bach; Sinfonietta, Guillou; Sonata on the 94th Psalm, Reubke.

Agnes Bailey — student of W. David Lynch, senior recital, Meredith College, Raleigh, NC April 29: Noël suisse, d'Aquin; Toccata and Fugue in D minor BWV 565, Bach; Deuxième Fantasia, Alain; Carillon, Vierne.

Stanford Lehmborg, St. Paul, MN — St. Clement's Church, St. Paul April 30: Agincourt Hymn, Dunstable; Four Antiphons, Tallis; Voluntary on Old 100th, Purcell; Voluntary in C minor, Greene; Master Tallis's Testament, Howells; Sonatas 13 in C, 9 in F, and 15 in C for organ and strings, Mozart.

Hulene McLean — student of W. David Lynch, senior recital, Meredith College, Raleigh, NC April 30: Prelude and Fugue in F-sharp minor, Buxtehude; Passacaglia in C minor BWV 582, Bach; Apparition de l'Église Éternelle, Messiaen; Grande Pièce Symphonique, Franck.

Richard Webb, Johnson City, TN — Lecture-recital for Holston Valley Chapter AGO May 1: Les Oiseaux et les Sources, Messiaen; Orgelsalmen, Zimmermann; Pieta op. 50, Nystedt; Sonate, Grunenwald; Prelude on Drop Drop Slow Tears, Persichetti; Miniatures for Organ and Electronic Tape, Palombo; God of the Expanding Universe, Felciano.

Thomas A. DeWitt, Leesburg, FL — All Saints' Church, Winter Park, FL May 1: Trumpet Tune 2, Rohlig; Nun bitten wir den Heiligen Geist, Buxtehude; Flute Solo, Arne; Allegro pomposo, Roseingrave; Aria pastorella, Rathgeber; Toccata and Fugue in D minor, Bach; Variations on Wondrous Love, Barber; Sonata 2 in C minor, Mendelssohn; Wie soll ich dich empfangen (2 settings), Mit Freuden zart, Pepping; Procession, Mathias.

H. Winthrop Martin, Syracuse, NY — St. Paul's Cathedral, Syracuse May 2: Maestoso in C-sharp minor op. 16/1, Vierne-Schreiner; Adagio, Nyquist; Roulade, Bingham; Images from Symphonie de l'Agneau Mystique, de Maleingreau.

Dexter Bailey, Chicago, IL — Ascension Church, Chicago May 7: Trio Sonata 1, Prelude and Fugue in E-flat, Bach; The Burning Bush, Berlinski; Toccata, Sowerby; Arabesque for Flutes, Langlais; Three Dances, Alain.

John Upham, New York, NY — St. Paul's Chapel, Trinity Parish, New York City May 3: Concerto in C after Duke Johann Ernst, Concerto 3 in D minor after an oboe concerto by Marcello, Prelude and Fugue in C minor, Bach; Sonata 3 in G, Arne. (Played harpsichord for Arne and Bach Concerto 3.)

Allan Mahnke, St. Paul, MN — Grace Lutheran, Minneapolis, MN May 5: Prelude and Fugue in G minor, Buxtehude; Soul adorn thyself with gladness, All glory be to God on high, Passacaglia and Fugue in C minor, Bach; Passamezzo and Fugue in G minor, David; Prelude and Fugue on BACH, Liszt.

Jerome D. Wiest, Houston, TX — Rice University Chapel, Houston May 9: Ciacona, Prelude and Fugue in F-sharp minor, Buxtehude; Es ist ein Ros, O Welt ich muss dich lassen, Brahms; Pastorale, Franck; Fantasia in G, Christus der uns selig macht, Wenn wir in höchsten Nöthen sein, Heut triumphiret Gottes Sohn, Toccata and Fugue in D minor, Bach.

Donald R. M. Paterson, Ithaca, NY — Cornell U., Ithaca May 14 and 15: Grand plein jeu from Messe du 8e Ton, Corrette; Tierce en taille from Suite du Second Ton, Guilain; Voix humaine from Messe du Troisième Ton, Jullien; Récit from Premier Livre d'Orgue, Marchand; Chromhorne sur la taille from Messe pour les Couvents, Couperin; Partita on Freu dich sehr, Pachelbel; Ciacona in E minor, Buxtehude; Prelude and Fugue in C, Lübeck; O wie selig seid ihr doch, Herzlich tut mich verlangen, Brahms; Concerto del Sigr. Meck, Walther; Allein Gott in der Höh BWV 662, Toccata, Adagio and Fugue in C BWV 564, Bach.

Karel Paukert, Evanston, IL — Northwestern U., Evanston May 9: Fantasy and Fugue in G minor BWV 542, Bach; Shogaku, Bengt Hambraeus; Variations III, Cage; Passacaglia and Fugue, Jirak; Second Fantasy, Alain; Prelude and Fugue in B, Dupré.

John Thomas Larson, Los Angeles, CA — Cathedral of St. Paul, Los Angeles May 12: Prelude and Fugue in A minor, Bach; Flute Solo, Arne; Concert Piece, Peeters; Song of Peace, Langlais; Sonata 1, Mendelssohn.

David J. Hurd, Jr., New York, NY — St. Paul's Chapel, Trinity Parish, New York City May 17: Fantasia in C minor, Eight Little Preludes and Fugues, Bach.

James Rossert, Long Beach, CA — Cathedral of St. Paul, Los Angeles May 19: Voluntary in D, Stanley; Solemn Melody, Davies; Fantasia-Choral 2 in F-sharp minor, Whitlock.

James Garner, Newport Beach, CA — Garden Grove Methodist, Garden Grove, CA May 7: Toccata in D minor op 59/5, Reger; Prelude and Fugue in D, Bach; Sonata 6, Mendelssohn; Symphony 2, Vierne; Prelude and Fugue in G minor, Dupré.

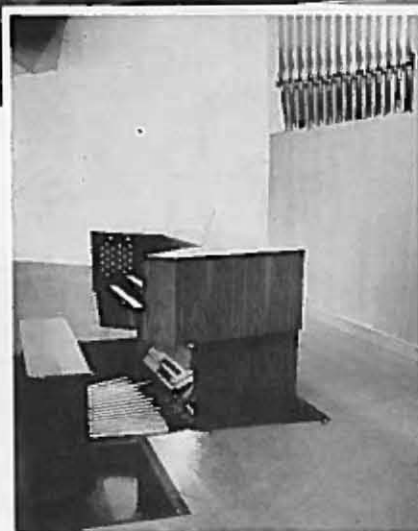
Dan S. Locklair — St. Paul's Chapel, Trinity Parish, New York City May 24: Concerto in B minor, Walther; O Lamm Gottes unschuldig BWV 656, Prelude and Fugue in D BWV 532, Bach.

E. Robert Kursinski, Los Angeles, CA — Cathedral of St. Paul, Los Angeles May 26: Partita on O God Thou faithful God BWV 767, Bach; Toccata and Fugue in D minor, Reger.



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CALENDAR**JUNE**

				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

DEADLINE FOR THIS CALENDAR WAS MAY 10

- 4 June
 Robert S. Baker, St. Thomas Church, New York City 4 pm
 Mass in C by Schubert, St. George's Episcopal, New York City 10:30 am
 Bradley Hull, St. Patrick's Cathedral, New York City
 Mendham Choir Festival, St. Mary's Abbey, Morristown, NJ 7:30 pm
 George H. Pro, Shrine of the Immaculate Conception, Washington, DC 7 pm
What Is Man? by Ron Nelson, First Baptist, Los Angeles, CA 4 pm
 John Kuzma, St. Paul's Episcopal, San Diego, CA 4:30 pm
 Eileen Coggin, Interstake Center, Oakland, CA 4 pm
- 5 June
 Diane Bish, Coral Ridge Presbyterian, Ft. Lauderdale, FL
- 6 June
 Trinity Church Choir, Trinity Church, New York City 12:45 pm
- 7 June
 Albert Russell, St. John's Episcopal, Washington, DC 12:10 pm
 David Pizarro, London, England
- 8 June
 Larry King, Trinity Church, New York City 12:45 pm
 Sr. Anna Marie Flusche, St. Michael's Catholic Church, Houston, TX 8 pm
 Marilou Kratzenstein, Rice U. Chamber Orchestra; St. Paul's Church, Bremen, West Germany
- 9 June
 Joan Lippincott, First Baptist, Philadelphia, PA
- 10 June
 Alma Oncley, Cathedral of St. John the Evangelist, Spokane, WA 2 pm
 Marilou Kratzenstein, Rice U. Chamber Orchestra, Stadtkirche, Cuxhaven, West Germany
- 11 June
 Jack Ossewaarde, St. Thomas Church, New York City 4 pm
 Van Knauss, Shrine of the Immaculate Conception, Washington, DC
 Arthur P. Lawrence, Cathedral of Christ the King, Kalamazoo, MI 4:30 pm
German Requiem by Brahms, St. Paul's Episcopal, San Diego, CA 8 pm
 Marilou Kratzenstein, Rice U. Chamber Orchestra, St. Wilhadi-Kirche, Stade, West Germany
- 12 June
 Marilou Kratzenstein, Rice U. Chamber Orchestra, Hauptkirche St. Katharinen, Hamburg, West Germany
- 13 June
 Linda Eckard, string ensemble, vocal and instrumental recital, Trinity Church, New York City 12:45 pm
- 14 June
 Helen Penn, St. John's Episcopal, Washington, DC 12:10 pm
- 15 June
 David J. Hurd Jr., Trinity Church, New York City 12:45 pm
- 16 June
 John Rose, workshop, for Diocese of Richmond, VA
 William Whitehead, St. Thomas Episcopal, Houston, TX

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17 June
Diane Scanlan, Cathedral of St. John the Evangelist, Spokane, WA 2 pm
AGO National Organ Playing Competition, Dallas, TX
Fred Tulan, Mormon Tabernacle, Salt Lake City, UT

18 June
AGO National Convention, Fairmont Hotel, Dallas, TX
John Huston, St. Thomas Church, New York City 4 pm
Dan S. Locklair, Cathedral of St. John the Divine, New York City 3:30 pm
Timothy L. Zimmerman, Shrine of the Immaculate Conception, Washington, DC 7 pm
Klaus-Chr. Kratzenstein, Westfalen Klosterkirche, Oehlinghausen, West Germany
David Pizarro, Heide, West Germany

19 June
AGO National Convention, Dallas, TX
Carol Teti-Rotschafer, Hope College, Holland, MI 8:15 pm

20 June
Sounds of the 70's, instrumental recital, Trinity Church, New York City 12:45 pm
AGO National Convention, Dallas, TX

21 June
AGO National Convention, Dallas, TX
Harold Edward Wills, St. John's Episcopal, Washington, DC 12:10 pm

22 June
AGO National Convention, Dallas, TX
Richard Bouchett, Trinity Church, New York City 12:45 pm

23 June
AGO National Convention, Dallas, TX
Arthur Poister, workshop, Association of Disciples Musicians, Fort Worth, TX (thru June 28)

24 June
AGO National Convention, Dallas, TX
Dudley E. Foster Jr., Cathedral of St. John the Evangelist, Spokane WA 2 pm

25 June
Billie Moore, Shrine of the Immaculate Conception, Washington, DC 7 pm
Richard Westenburg, St. Thomas Church, New York City 4 pm

26 June
Michael Schneider, workshop, Union Theological Seminary, New York City (thru June 29)

27 June
Sounds of the 70's, instrumental recital, Trinity Church, New York City 12:45 pm
Jay Peterson, Dimnent Chapel, Hope College, Holland, MI 8 pm

28 June
Carl Freeman, St. John's Episcopal, Washington, DC 12:10 pm

29 June
Claire Coci, Trinity Church, New York City 12:45 pm

1 July
David Aeschliman, Cathedral of St. John the Evangelist, Spokane, WA 2 pm

2 July
William Whitehead, Cathedral of St. John the Divine, New York City 4 pm
Harold Stover, Shrine of the Immaculate Conception, Washington, DC 7 pm
John Weaver, Chautauqua Institution, Chautauqua, NY 3:15 pm

5 July
Klaus and Marilou Kratzenstein, St. Petri-Kirche, Hamburg, West Germany

6 July
Larry King, Trinity Church, New York City 12:45 pm
Frederick Swann, Indiana U., Bloomington, IN
Klaus-Chr. Kratzenstein, St. Marienkirche, Lübeck, West Germany

8 July
Richard Unfried, Cathedral of St. John the Evangelist, Spokane, WA 2 pm

9 July
Arnold H. Sten, Shrine of the Immaculate Conception, Washington, DC 7 pm
Diane Bish, National Cathedral, Washington, DC
Klaus-Chr. Kratzenstein, Osterude (Harz), West Germany

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DES MOINES, IOWA**Record Reviews**

Cantatas of J. S. Bach. The Louisville Bach Society, Melvin Dickinson, director. Rivergate 1002. Program: Cantata 69, Lobe den Herrn, meine Seele; Cantata 120, Gott, man lobet dich in der Stille.

As is usual, the Louisville Bach Society under Melvin Dickinson's direction has turned in excellent performances on this recording of two Bach cantatas that have not been previously recorded. In all ways, the performances are superb. Diction is excellent (in German), phrasing and articulation in both the singing and playing is stylistic, the musical manner is elegant and vital, and the intonation is supreme. The brass instruments do excellent work with difficult parts, and the balance between orchestra and singers is always good. In short, this recording is exemplary, and will delight every lover of Bach's music. The cantatas are not available on any other label to date, although we presume that they will be appearing in the complete series under way now by the Vienna Concentus Musicus. This recording will compare with them in all ways, both technically and musically. Particularly elegant is the first movement of Cantata 120, a perfectly lush aria. The soloists are good. This has our highest recommendation.

Cesar Franck: Grande Pièce Symphonique, Fantaisie in A. Thomas Murray, organist, on the E. & G.C. Hook organ of 1863 in the Church of the Immaculate Conception, Boston, Mass. Sheffield S-11.

This has surely got to be one of the finest records of organ music produced in this (or the last) decade. A talented young artist, a marvelous romantic instrument, a church with large volume and "cathedral" acoustics, and excellent engineering make it one of the finest that we have heard in a long time. The Hook organ is interesting enough by itself. Even though it was electrified by Hook and Hastings in 1902, the tonal qualities of the instrument (including the winding system) have remained unchanged. It is a perfect instrument for this music, and one gets the impression that the French influences on its builder were extreme. Thomas Murray, winner of the 1966 AAGO competitions and a student of the late Clarence Mader, could not have picked a better instrument to show off his extraordinary musical grasp of these two pieces. All of the grandeur, expansiveness, lyricism, and elegance of Franck's melodic and harmonic idiom are put into good relief via Murray's interpretations. The registrations, tempi, manual changes, phrasing, and rhythmic freedom are, in our opinion, some of the most authentic and romantically inspired that we have ever heard.

There are some problems evidenced in the recording. Although the engineer-

ing and editing are extremely fine (thanks to Stephen Fassett and David Griesinger), there are some obvious splices in the editing. This was unavoidable. The church is now part of the inner city, and has very little money for the upkeep of its magnificent instrument. Residual magnetism has set into the action, and there is a problem with notes hanging on and ciphering. Furthermore, the combination action is inoperable. Murray had to work around this with the help of two registrants, and some editing was absolutely necessary. The sound of the final product, however, made the frustrating project well worth it. One can only hope that this recording will bring enough attention to this invaluable historic monument so that it can be refurbished. Excellent notes on the organ by Barbara J. Owen are contained on the jacket, and those interested in the instrument will want the historical material written there.

This is the way Franck's music should sound. Mr. Murray has done us a huge favor by recording it. Might we suggest that he now get on with a recording of the "Three Chorales" on the same organ? It would be a good project. Until then, thanks to Mr. Murray, Immaculate Conception Church, Barbara Owen, Stephen Fassett and David Griesinger, and Sheffield Records for giving us this one.

Hommage à Jean Langlais. Played by Jean Langlais and Susan Ingrid Ferré at Ste. Clotilde, Paris. Avant Quart, Supplément no. 9. Program: Chant-héroïque, Trio, Poem of Peace, Poem of Happiness (on side 2, played by Miss Ferré); Three improvisations (played by Jean Langlais on side 1).

This is a poorly recorded and engineered recording that would be of little interest were it not for the fact that three actual improvisations done by Jean Langlais are included on the recording. It therefore has some documentary value. The level of the recording is low, the surface poor, the microphone placement with the organ was not good, and there is lots of distortion on the recording. Miss Ferré, a student of Langlais, plays the pieces on side 2 competently but without much flair. Langlais' improvisations however, are characteristic of his style and work. The first begins quiet and builds to a huge climax with a plain song theme which weaves its way through the entire fabric; the second also uses a plain song theme which holds the quiet piece played on strings, vox humana and small flutes together; the third is a neo-romantic, French-style toccata on "Ein feste burg" and "Veni Creator." The first two are impressionistic, mystic in quality, and introspective, while the final improvisation is powerful and bold. We would not consider this to be the best of Jean Langlais, but it will be of interest to those who are devoted to his music.

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Organ Recital by Earl Barr. Played on the Holtkamp organ at Westwood Lutheran Church, Minneapolis, Minn., July 1971. Program: Toccata and Fugue in D minor, BWV 565, Bach; The Musical Clocks, Haydn; Prelude and Fugue in A minor, Brahms; Toccata, opus 59/5, Reger; Adagio from Symphony 3, Vierne; Pacan, Leighton.

Earl Barr is on the musical faculty at Hamline University and organist-director at Hamline United Methodist Church, St. Paul, Minnesota. He is a pupil of Mabel Zehner, Arthur Kraft, and Arthur Jennings, having studied at Ohio State U. and the University of Minnesota. The recording is available only from Hamline Methodist Church. His recording is fairly well done, the organ sounding clear. The interpretations are somewhat dull, and lack breadth or breath. He gets somewhat rushed in the fugue by Bach, and is not able to control adequately the Reger pieces, a result of too fast a tempo. Otherwise the music on the recording is pleasurable. We find the registrations used in the Brahms prelude and fugue to be particularly objectionable. It is registered as if it were a baroque piece, rather than the romantic piece which it is. Perhaps the best playing in the recording is to be found in the Haydn works, which are cute, and the Leighton piece. —RS

Organ Music

Associated Music Publishers has released a large number of new publications. Karl Heinz Wahren's *Application* (Bote & Bock, \$5.50) is an 11-minute semi-aleatoric exploration of pitch levels, varying touch and sonorities. Technical demands are little more than moderate in spite of the initial visual impression.

Volume 8 of the revised Bach *Sämtliche Orgelwerke* (Breitkopf, \$5.00) is now available. It contains the Klavierübung III, the Schübler Chorales, and the Canonic Variations.

Also from Breitkopf is Manfred Kluge's *Choralvorspiele für Orgel* (\$4.00). These nine short intonation-preludes are of a neo-baroque cast, yet most exhibit considerable originality. The setting of *Ich ruf zu dir*, in particular, is worthy of Buxtehude and would serve well as an independent prelude. It also furnishes the left hand a healthy exercise in alto-clef reading.

A third Breitkopf item is Wolfgang Wiener's *Pifferari* (\$5.00), an exciting interpretation of the Christmas shepherds idea. Given an organ with ample resources and a reasonably good acoustical environment, this piece deserves a high place on the list of new music for next Christmas.

From Doblinger Verlag/Associated are Jens Rohwer's *Das jüngste Gericht* (\$7.75), seven extended chorale preludes; Helmut Eder's *Partita on Gen Himmel aufgefahren ist* (\$3.75), well-crafted

variations along neo-baroque lines; and Peter Planyavsky's *Sonata I* (\$5.00), a major composition in three movements showing a refreshing rhythmic vitality. (The last note in the fourth measure, page 10, is almost certainly an eighth.) Finally, from Doblinger are several pieces by A. F. Kropfreiter: *Drei Stücke für Oboe & Orgel* (\$4.00), *Dialoge für Violoncello & Orgel* (\$4.00), and *Colloquia für Violine & Orgel* (\$4.00). All use serial techniques and follow predictable paths.

Soler Concertos, edited by Riba, are now available from Union Musical Española/Associated as follows: No. 1 — C Major (\$2.75); No. 2 — A Minor (\$3.25); No. 3 — G Major (\$3.00); No. 4 — F Major (\$2.75); No. 5 — A Major (\$3.00); No. 6 — D Major (\$3.25).

The famous *Antologia de Organistas Clasicos* (16th-17th c.), which appeared in 1914, has been revised by Padre Samuel Rubio and is available from Union Musical Española/Associated for \$9.50. The 1914 edition's editorial markings have been discarded and, according to the new editorial preface, original editions and manuscripts have been carefully consulted. Composers represented include Santa Maria, Pedraza, Clavijo, and Aguilera.

From Augsburg comes Philip Gehring's *Preludes on Amazing Grace and They'll Know We Are Christians* (\$1.50). These are as graceful and inventive a treatment of the folk idiom as we have seen.

Concordia (Kistner & Siegel) has published Wolfgang Stockmeier's *Choralvorspiele & Begleitsätze* for Advent and Passion chorales (\$3.25), consisting of paired preludes and alternative harmonizations for eight chorales. Although none of the tunes is probably known by other than Lutheran congregations in this country, a careful analysis of the techniques used will furnish many ideas for organists interested in improvising and composing in this genre.

Halsey Stevens' *Three Pieces for Organ* (Mark Foster Co., \$3.50) comprise a Prelude on Christ Lag, a Notturmo, and a Carillon, all attractively made and of moderate difficulty.

Hollyhock Studios (279 E. 214 St., Euclid, Ohio 44123) has published David Plesnicar's delightful *Seven Canons with Prelude* (\$3.00). Played separately, these short manualiter pieces will fill a wide variety of needs; as a suite the entire group will take up less than ten minutes.

Desmond Ratcliffe's *Figures Plain and Fancy* (Novello, no price) is a set of eight short pieces written with the express pedagogical purpose of assisting the independence of hands and feet. The musical result has far too much ostinato for our taste, but some may find the set useful for teaching.

Harold Genzmer's *Sonata for Trumpet in C and Organ* (Peters, \$5.00) is an 11-minute four-movement tour de force which will demand an absolutely first-rate trumpet player. — WV

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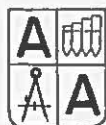
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Lilian Murtagh Concert Management



NITA AKIN



ROBERT ANDERSON



ROBERT BAKER



DAVID CRAIGHEAD



CATHARINE CROZIER



RAY FERGUSON



JERALD HAMILTON



GERRE HANCOCK



CLYDE HOLLOWAY



WILMA JENSEN



JOAN LIPPINCOTT



DONALD McDONALD



MARILYN MASON



FREDERICK SWANN



WILLIAM TEAGUE

ANNOUNCING

*European Artists
Season 1972-73*

MICHAEL RADULESCU
Oct.-Nov. '72

GILLIAN WEIR
Nov. '72

KAMIEL D'HOOGHE
Jan.-Feb. '73

HEINZ WUNDERLICH
Feb.-March '73

MONIKA HENKING
Mar.-Apr. '73

MICHAEL SCHNEIDER
March-Apr. '73

FRANCIS JACKSON
May - '73



LADD THOMAS



JOHN WEAVER



WILLIAM WHITEHEAD