

THE DIAPASON

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

Fifty-Ninth Year, No. 6 — Whole No. 702

MAY, 1968

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Reuter Goes to Church in Clearwater, Fla.

The Reuter Organ Company, Lawrence, Kans., has been awarded a contract to build a three-manual, 38 rank instrument for the Calvary Baptist Church, Clearwater, Fla.

The organ pipework and choir singers are situated in an area in the chancel of the church which is above and in back of the main rostrum. Pipework of the instrument will be installed on either side of the choir area with the expressive swell to the left as one faces this area and the resources of the expressive choir and unenclosed pedal on the opposite side. The great section and major portion of the pedal will be exposed to view and cantilevered on either side of the choir area above the rostrum. An antiphonal section is prepared for in the console and the pipes for this division will be composed of resources from the church's former organ.

Installation of the organ is scheduled for next fall.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Hohlfloete 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trumpet 8 ft. 61 pipes
Chimes

SWELL

Rohrfloete 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Salicional 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelfloete 4 ft. 61 pipes
Nasard 2 1/2 ft. 61 pipes
Blockfloete 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Contrebasson 16 ft. 85 pipes
Trompette 8 ft. 61 pipes
Basson Clairon 4 ft.
Tremulant

CHOIR

Flauto Dolce 16 ft. 73 pipes
Holzgedeckt 8 ft. 61 pipes
Flauto Dolce 8 ft.
Flute Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Siffloete 1 ft. 61 pipes
Bassethorn 8 ft. 61 pipes
Tremulant
Harp

ANTIPHONAL (Prepared)

Gedeckt 8 ft.
Gemshorn 8 ft.
Dulciana 8 ft.
Principal 4 ft.
Harmonic Flute 4 ft.
Nasard 2 1/2 ft.
Kleingedeckt 2 ft.
Tremulant

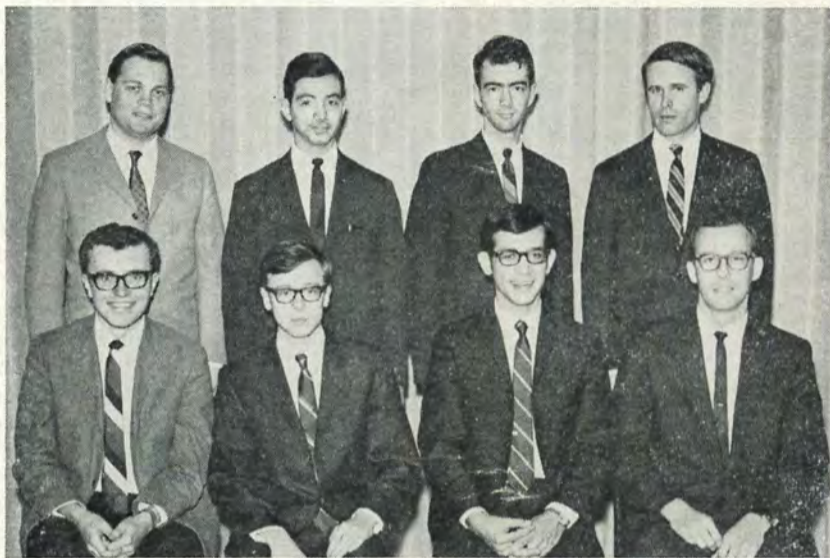
PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Flauto Dolce 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Flauto Dolce 8 ft.
Choralbass 4 ft. 32 pipes
Bourdon 4 ft. 12 pipes
Bourdon 2 ft. 12 pipes
Mixture 2 ranks 64 pipes
Trombone 16 ft. 32 pipes
Contrebasson 16 ft.
Trombone 8 ft. 12 pipes
Basson 8 ft.
Trombone Clarion 4 ft. 12 pipes

ANTIPHONAL PEDAL (Prepared)

Liebiggedeckt 16 ft.
Gedeckt 8 ft.
Gedeckfloete 4 ft.

YALE UNIVERSITY will establish a new DMA degree for achievement in performance and composition.



Finalists in the competition at Fort Wayne were, back row, left to right: Wayne Leupold, Syracuse, N. Y.; Roy Kehl, Houghton, N. Y.; David Runner, Boise, Idaho (second place winner); and Richard Johnson, Ann Arbor, Mich. Front row: James Higdon, Jr., Northfield, Minn.; Layten Heckman, Northfield, Minn. (first place winner); William Riska, Cos Cob, Conn.; and William Bates, Jr., Bloomington, Ind.



The winner, Layten Heckman.

Layten Heckman, 21, senior at St. Olaf College, Northfield, Minn., was winner of the ninth annual National Organ Playing Competition in the finals March 2 at the First Presbyterian Church, Fort Wayne, Ind. He competed against seven others in the finals, which had been reduced from the original 38 contestants representing 25 states. He won a cash award of \$300 and gave a recital April 2 on the church music series at First Presbyterian.

Mr. Heckman is a native of Waterloo, Iowa, and attended the University of Northern Iowa before going to St. Olaf. He serves as organist and choir-master at the Episcopal Cathedral of Our Merciful Saviour, Faribault, Minn. He is a student of Mrs. A. DeWayne Wee at St. Olaf. Former teachers have included Philip Hahn and David Johnson.

Second place winner was David Runner, Boise, Idaho, a student at Boise College with C. Griffith Bratt. Other finalists are listed beneath the group picture. The judges are also pictured.



Judges for this major competition were: Karel Paukert, Northwestern University; Mildred Andrews, University of Oklahoma; and Russell Saunders, Eastman School of Music.

South Orange Congregation Relocates, Orders Austin

Congregation B'Nai Jeshurun, South Orange, N.J., soon to be of Short Hills, N.J., has awarded the contract for a sizable three-manual instrument to Austin Organs, Inc., Hartford, Conn. The new building, to be completed early in 1968, was designed by Pietro Belluschi, Kelly and Gruzen and will be one of the five largest synagogues in the country. The new organ will be placed behind the Ark and a screen of mahogany pedal pipes at the front of the building. The specification was written in co-operation with Cantor Norman Summers and Andrew H. Edison, organist-choir director.

Contract details were handled by Charles L. Neill, Austin's area representative.

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Waldfloete 4 ft. 61 pipes
Spitzfloete 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes

SWELL

Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 56 pipes
Rohrfloete 8 ft. 68 pipes
Flauto Dolce 8 ft. 68 pipes
Flute Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Koppelfloete 4 ft. 68 pipes
Blockfloete 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Hautbois 8 ft. 12 pipes
Schalmei 4 ft. 68 pipes
Tremulant

CHOIR

Gedeckt 8 ft. 68 pipes
Erzähler 8 ft. 68 pipes
Erzähler Celeste 8 ft. 56 pipes
Nachthorn 4 ft. 68 pipes
Octavin 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Larigot 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 68 pipes
Tremulant

PEDAL

Resultant Bourdon 32 ft.
Contrabasse 16 ft. 32 pipes
Bourdon 16 ft. 12 pipes
Quintaten 16 ft.
Gedeckt 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Viola Pomposa 8 ft.
Gedeckt 8 ft.
Fifteenth 4 ft. 12 pipes
Nachthorn 4 ft.
Mixture 3 ranks 96 pipes
Posaune 16 ft. 12 pipes
Trompette 8 ft.
Fagoto 16 ft.
Krummhorn 4 ft.

CANADIANS PLAN MEETING AT PETERBOROUGH AUG. 28, 29

Plans are shaping up fast for the regional convention of the Royal Canadian College of Organists Aug. 28 and 29 at Peterborough, Ont. Recitalists so far announced are Robert Lodine, Chicago, and Douglas Haas, Kitchener, Ont. Further details will appear in the June issue.

Northeast of Toronto, Peterborough is in a region with several lakes. These pre-Labor Day weekdays should be an ideal vacation time for many to visit the area. Distances are not great from the whole Northeastern section of the United States and transportation and highways are good.

Write Convention Secretary, 281 King Street, Peterborough, Ont., Canada.

COPIES OF JOHN W. LINK, Jr.'s booklet on mean tone tuning procedures which supplements his article in the January issue, are still available from THE DIAPASON at 40¢ per copy.



Arthur C. Becker has been organist and choir master at St. Vincent de Paul Church, Chicago for the last half century. In tribute to those 50 years of service, a mass of thanksgiving of his compositions and arrangements was celebrated April 21 at St. Vincent's. The 25-voice mixed choir under Dr. Becker's direction sang his music, including a new mass in memory of his wife.

The prelude to the mass was Prelude to a Sacred Drama. The ordinary was a new Mass in Honor of St. Barbara, in memory of Mrs. Becker. The offertory was Alleluia, arranged for mixed voices from the Toccata by Widor. The communion was Lord, I am Not Worthy and the recessional For All the Saints.

After the mass a reception was held in the gymnasium of St. Vincent School.

Most of Dr. Becker's life in music has been spent in St. Vincent's and with the school of music at DePaul University. A native of Louisville, Ky., he came to DePaul in 1918 as organist for St. Vincent's and head of the music department of the University. In the same year he was instrumental in forming the school of music at

DePaul. He earned his bachelor and master's degrees from the Sherwood Music School; in 1942 he received an honorary doctorate from the Chicago Musical College.

Dr. Becker was honored in 1964 with a document of affiliation with the Vincentian Fathers for his years of association with the university. At the June 1966 commencement he was awarded the Via Sapientiae award. He retired as dean of the school of music in 1966 and was named dean emeritus. He has continued his post at St. Vincent's.

Install Möller Organ in Tucson Church

Installation of a new three-manual Möller organ has been completed in the First Methodist Church, Tucson, Ariz. and is being featured in a series of recitals which began March 3 with a program by Dortha Barrett included in the recital section for April.

John R. Fitch is the director of music. The design was drawn up by Eugene E. Poole, Möller representative, and installation was by W. E. Ginder, San Diego, Calif.

GREAT
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Mixture 3 ranks 183 pipes

SWELL
Gamba 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Flute 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Trompete 8 ft. 61 pipes
Tremolo

POSITIV
Copula 8 ft. 61 pipes
Rohrflute 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quinte 1½ ft. 61 pipes
Scharf 3 ranks 183 pipes
Cromorne 8 ft. 61 pipes

PEDAL
Principal 16 ft. 12 pipes
Sub-bass 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Sub-bass 8 ft. 12 pipes
Principal 4 ft. 12 pipes
Trompete 16 ft. 12 pipes
Trompete 8 ft. 32 pipes



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4. My Heart Exults with Rapture (Lent)
5. Soul, Adorn Thyself with Gladness (Holy Communion)
6. O How Blest Are Ye (Death, Burial)
7. O God, Thou Faithful God (general)
8. Lo, How a Rose E'er Blooming (Christmas)
9. My Heart Is Filled with Longing (Eternity, Lent)
10. O Sacred Head, Now Wounded (Death, Eternity, Lent)
11. O World, I Now Must Leave Thee (Death, Burial, Eternity)

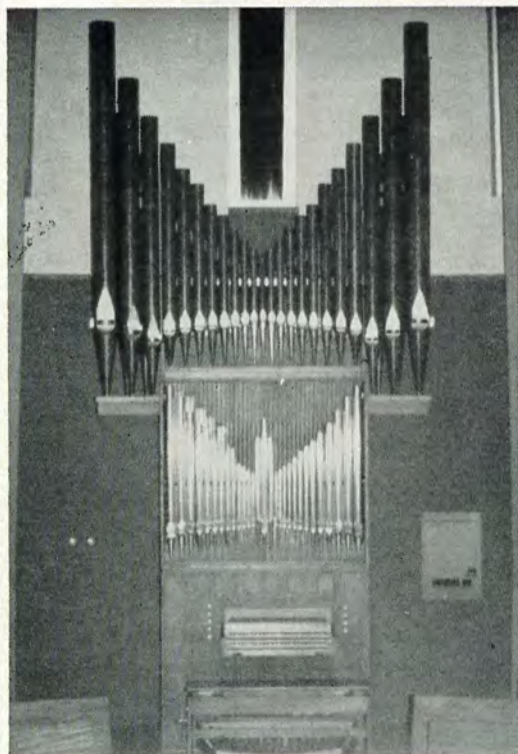
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1. O Dearest Jesus (Vol. II No. 2)
2. Soul, Adorn Thyself with Gladness (Vol. II No. 5)
3. O How Blest Are Ye (Vol. II No. 6)
4. O God, Thou Faithful God (Vol. II No. 7)

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Baptist Church, Charlotte Orders 3-Manual Casavant

Prichard Memorial Baptist Church, Charlotte, N.C. has contracted with Casavant Frères for an organ to be installed in the new sanctuary under construction. Installation will be made in the fall of 1968.

The specification was drawn by Lawrence I. Phelps, tonal director of Casavant, in co-operation with H. Max Smith of Southeastern Baptist Seminary. Harold Shoemaker is minister of music and Margaret Slate is church organist. Negotiations were handled by Charles M. Schleigh, district representative for Casavant.



Jason H. Tickton, of the faculty of Wayne State University, Detroit, was honored April 26 for his 35 years of service as music director and organist of Congregational Beth El. A reception in his honor followed the annual Hebrew Music Festival at the Temple.

Member of the Wayne music department for 31 years, Mr. Tickton served as lecturer for the Detroit Symphony for five years. He won Adult Education prizes in 1960 and 1961 for Creativity in the Arts. He conducted a Wayne U radio course, Introduction to Music Literature, for 10 years. His liturgical compositions have been performed in more than 300 temples in the United States, Canada, Europe and Israel.

MATTHEWS HONORED GUEST AT TOLEDO CHURCH EVENTS

Thomas Matthews, Tulsa, Okla., was composer-organist and speaker at "composer meet the people" events March 9 and 10 at the Fairmont Presbyterian Church, Toledo, Ohio. He conducted a session for organists March 9 and rehearsed the choirs for Evensong March 10. He led a session in plainsong and directed the Evensong as organist and director as well as meditation speaker.

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Editor

DOROTHY ROSER
Business Manager

WESLEY VOS, PhD
Assistant Editor

MAY, 1968

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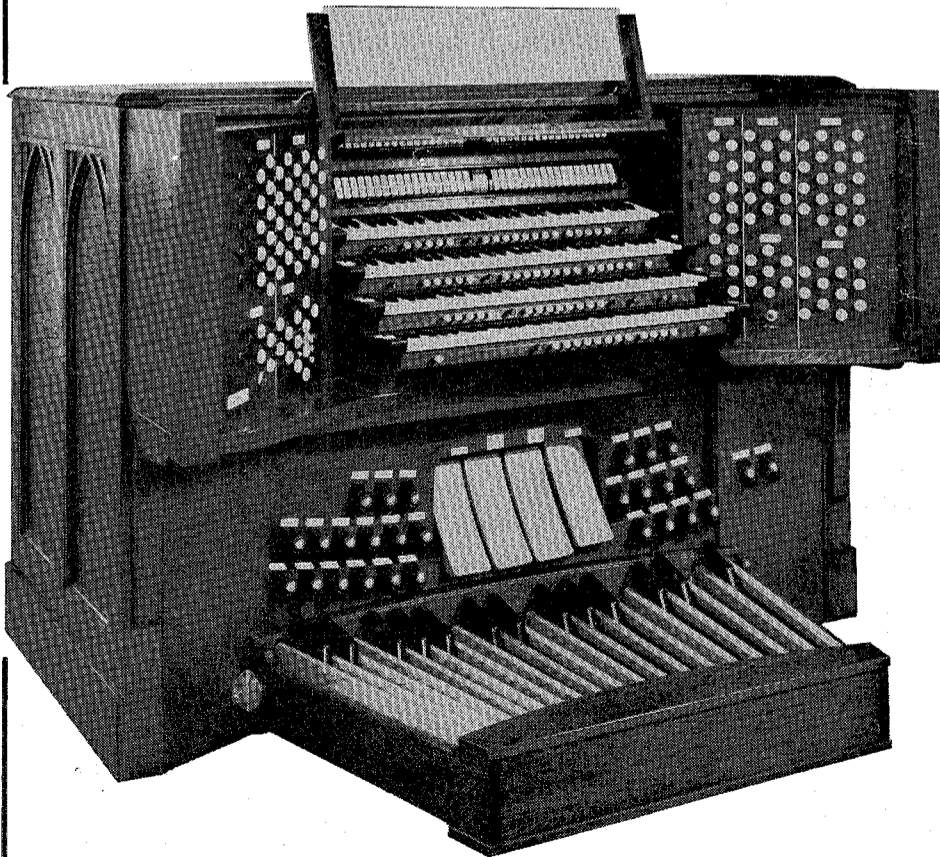
Advertising rates on application.

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.

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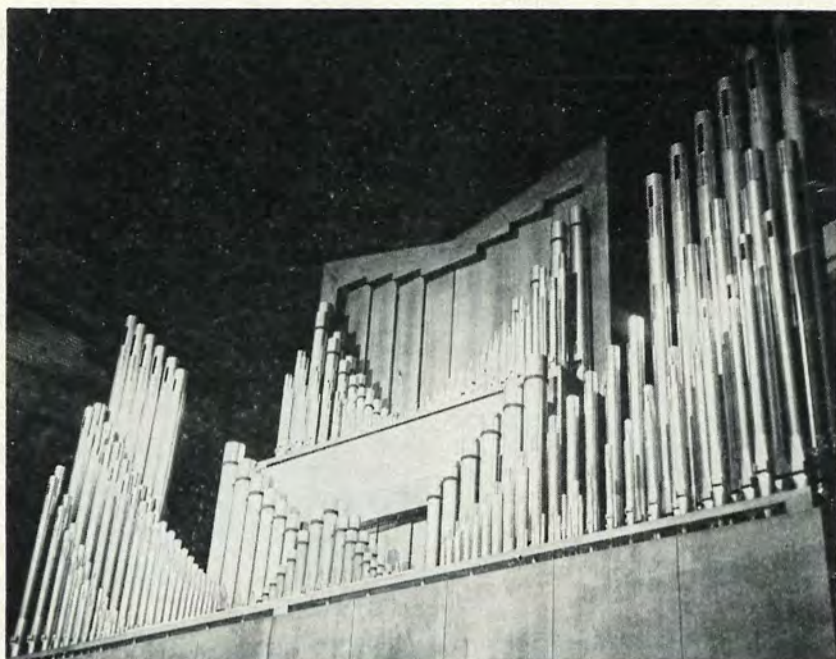
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Choral Music

A very modest new supply of choral music reached us this month. Included was the first sizable percentage of anthems for next season's Advent and Christmas as well as a few stragglers intended for this season's Lent and Easter.

Augsburg sends a considerable collection of carols. Most of these are economical, with a good sense of getting tasteful results from simple means. Robert Wetzler has arranged English-Irish The Snow Lay on the Ground with a good deal of unison. David N. Johnson has three: SATB Judah's Land, an Appalachian carol, and SABs of O Day Full of Grace and Good Christian Men, Rejoice and Sing, the latter with optional trumpet. Any C instrument can be used with Herbert Buerle's SSA O Shepherds. Wilbur Held's two unisons, Saw You Never in the Twilight and Dost Thou in a Manger Lie, make maximum use of simple means. Hans Kulla's SSA The Humble Birth makes effective use of some easy imitation and voice crossing. Dale Wood's arrangement of an Austrian Shepherd's Carol combines unison treble choir with SATB.

Augsburg's additions for the season just past include an SA Come, Ye Faithful Raise the Strain arranged as a canon, and a four stanza unison Hosanna! Blessed is He arranged by Ronald A. Nelson. For general use are a rather thickly voiced And It Shall Come to Pass by Jean Berger, a small block-harmony unaccompanied O Lord Support Us by Charles R. Anders, and finally a Richard Peek editing of Bruckner's Let Us Celebrate God's Name, with accompaniment for three trombones or organ.

Several numbers in Alexander Broude Company's Treasury of English Church Music have reached us: an anonymous Sanctus and Benedictus for men's unison choir with alto and tenor solos; anonymous Three Early Liturgical Settings for the same voicing; a Byrd SATB Ave Verum Corpus; William Child's O God Wherefore Art Thou Absent from Us; and John Goss' If We Believe that Jesus Died. All these are well edited and attractively printed as are: Mendelssohn's SSA Veni Domino with Latin and English text and Pablo Casals rather curious Hymn to the Virgin for SA with optional SATB.

A single from Capella Music is Don McAfee's Corinthians on Love, a highly dramatized unaccompanied setting of that most familiar text.

From Marks come: A Handel adaptation by Katherine K. Davis entitled They Have Taken Away My Lord; a thing for string bass, bells, piano and chorus from The Life of Christ by Earl Sheldon, this excerpt entitled In the City of David, and two small SABs — Elwood Coggin's arrangement of a familiar Melchior Franck piece as, Come, O Creative Spirit, and Jean Pasquet's simple Thy Word is a Lamp. We don't feel qualified to discuss Celebration, a mass with a rock beat by Herbert G. Draesel, Jr.

Kenneth Leighton seems to be Novello's composer of the month. A big set of morning canticles for choir, congregation and organ — Venite, Te Deum, Jubilate — a strong unaccompanied Missa Brevis and a motet, Quam dilecta for soprano solo and unaccompanied SATB, bear testimony to his skill and productivity. Bryan Kelly's Communion Service in C is full of mechanical dissonance which not all choirs would relish. Less contrived is John Joubert's Lord, thou hast been our refuge; its double choir second part requires division up to 10 parts. R. Sherlaw Johnson's Sedit angelus, antiphon for Easter week, is based on a plainsong and develops interestingly.

In Penn State Music Series, number 15 is the Gabrieli Timor et Tremor edited by Jeremy Noble, which every music scholar will wish to own.

A small group from Shawnee Press

covers a rather broad variety. Two are hymn anthems: Roy Ringwald's SSA Setting of Holy, Holy, Holy and Marion Vree's SAB Ye Servants of God; one is a spiritual, When I'm in Heaven Sittin' Down arranged by Walter Ehret; the others are unaccompanied for general use: Jubilate Deo by Gordon Young and Houston Bright's The People that Walked in Darkness, with a fugal section. — FC



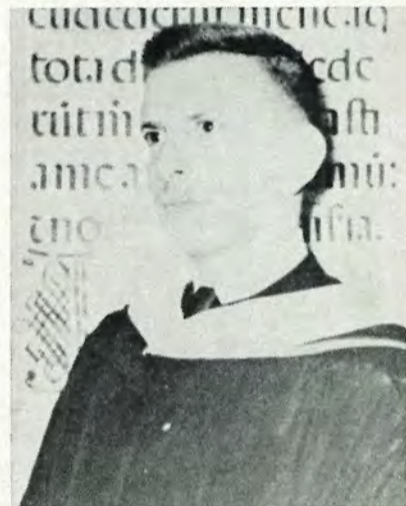
Richard F. Fowler has been appointed organist and master of the choristers at St. John's Episcopal Church, Bridgeport, Conn. He leaves the First Methodist Church on-the-Green, New Haven, a position he has held for the last five years. At St. John's he will be in charge of the total music program including a choir of men and boys.

Mr. Fowler's teachers include G. Huntington Byles, Alexander McCurdy, Albert Russell and Rodney Hansen.

CINCINNATI TEACHER DOING SCANDANAVIAN RESEARCH

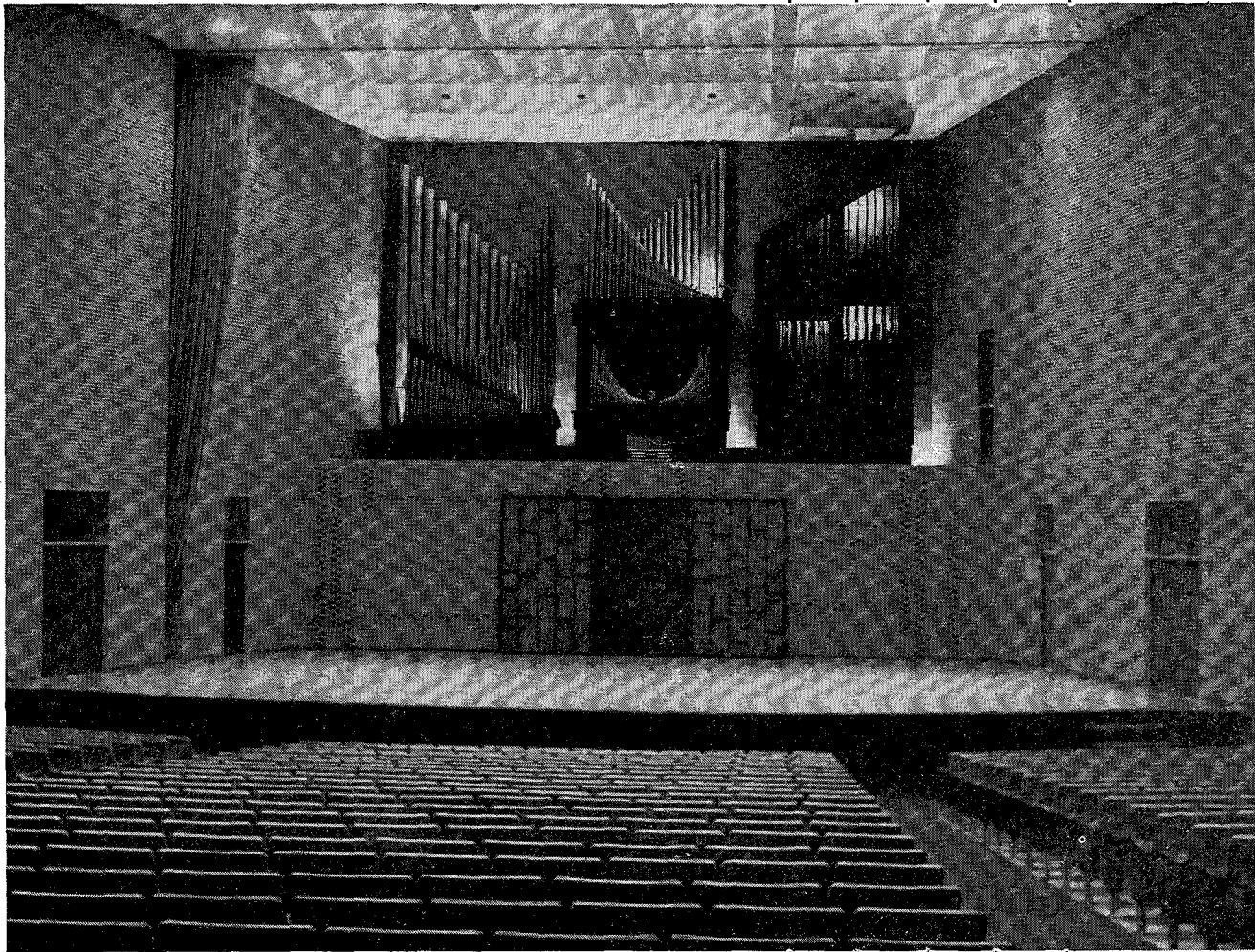
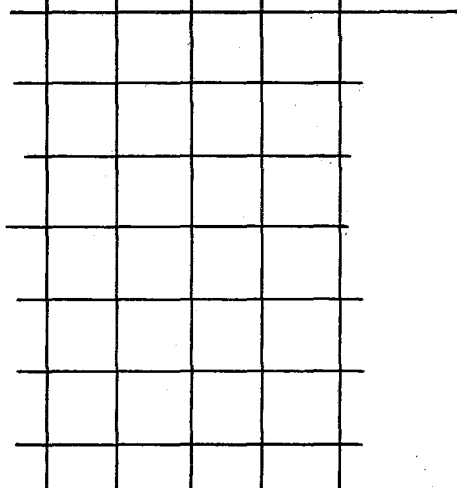
Dr. Lewis E. Howell, associate dean and director of graduate studies at the University of Cincinnati College-Conservatory, is on a 15-week research trip to Scandinavia and the Soviet Union, under the joint sponsorship of the American-Scandinavian Foundation and the University of Cincinnati. He is visiting leading music schools and libraries in Denmark, Norway, Sweden, Finland and the Soviet Union. He will spend two months in Stockholm/Uppsala, Sweden.

Dr. Rowell's primary research interests are in historical music theory, theory pedagogy, organ and choral music. He is currently translating the *Musica* of Adam von Fulda.

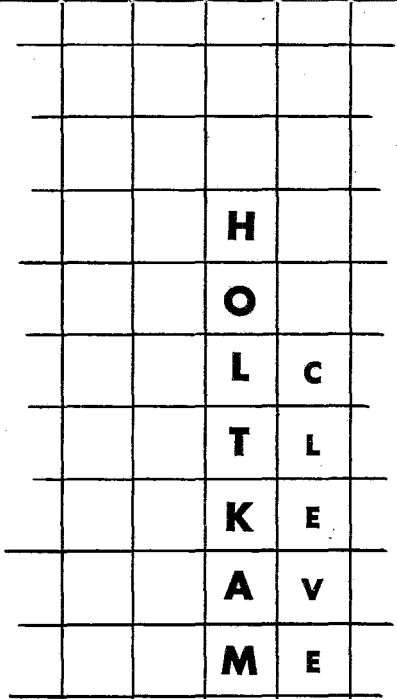


Kenneth E. Williams has been appointed minister of music and education of the Presbyterian Church of the Covenant, Wilmington, Del. He has been organist and choirmaster of the Second Church, Boston, Second Presbyterian Church, Indianapolis, Ind. and the Peachtree Christian Church, Atlanta, Ga. He also served on the faculty of Indiana Central College.

He is a graduate of the schools of sacred music of Boston University and Union Seminary and is a commissioned church worker in the field of music and education in the United Presbyterian Church in the U.S.A.



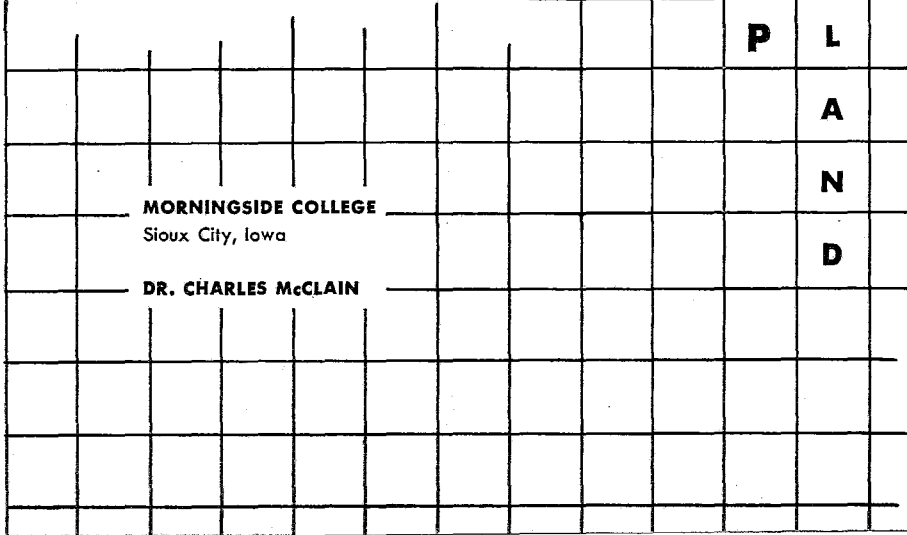
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Where Thou Reignest	Franz Schubert
Lift Up Your Heads	J. L. Hopkins
When Up to Heaven	Alfred Whitehead
Hail the Day!	Garth Edmundson

WHITSUNDAY

When God of Old Came Down	Maurice Whitney
Come, Holy Ghost	Alec Wyton
Let Not Your Heart be Troubled	Norman Landis
Come Down, O Love Divine	W. D. Francis
Peace I Leave With You	Ruth Turner

MOTHERS' DAY

ANTHEMS (For S.A.T.B. unless otherwise noted)

Jesus' Mother and Mine	William Goldsworthy
Carol of the Mother (S.A.T.B., S.S.A., and S.A.)	Austin Lovelace
Mother Love	Marian Ohlson
Mothers Day (SS., or Unison)	Chester Kingsbury
Song of Mothers (S.A.T.B., and S.A.)	W. R. Voris

SONGS

"All Mothers Everywhere" (Med.)	John Rodgers
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"Song of Mothers" (Med. or Low)	W. R. Voris

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Dupre, 82 This Month, Draws 4,000 to Recital

Marcel Dupré played a recital in the Church of St. Eustache in Paris February 29. The recital was scheduled for nine o'clock. Arriving with friends, I was somewhat surprised to see the long line of people waiting to buy tickets. There were some low-priced tickets, but others were as high as five dollars. It was of interest to note that there was an audience of 4,000 people.

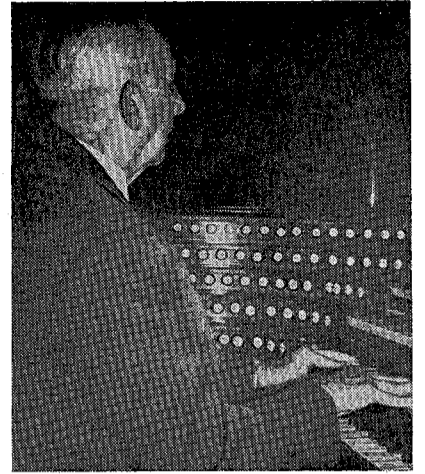
Chairs had been turned around to face the beautiful organ case. It was obvious that many of those attending came to pay homage to a man who for many years has been a leading figure in French organ playing and composing. Applause was in order, and M. Dupré took a bow from the high balcony following the improvisation that closed the program. The huge doors of St. Eustache were opened at the close of the recital and the crowds gave the impression of an Easter Day throng.

This is in no way a review, but is written to bring news of the event to American friends of M. Dupré. Two items were of great interest and I speak of them here. First, the organ has been entirely rebuilt. Tonal changes are noticeable, and the organ has been enlarged to a total of 102 stops, exactly the same as at St. Sulpice. Secondly, the wonderful use of the legato by M. Dupré. There was none of the detached playing which so many organists today feel is necessary for the performance of Bach; yet the result in this huge edifice was a veritable lesson to those who will listen.

Finally, M. Dupré is still a master, making the organ sound both exciting and majestic. And the French people still place him on a pedestal.

The program included: Fantasia and Fugue in G minor, Sleepers, Wake, Bach; Fantasia in F minor, K594, Mozart; Chorale in B minor, Franck; Annunciation, opus 56, and Symphonie-Passion, opus 28, Dupré; Improvisations on a Liturgical Theme.

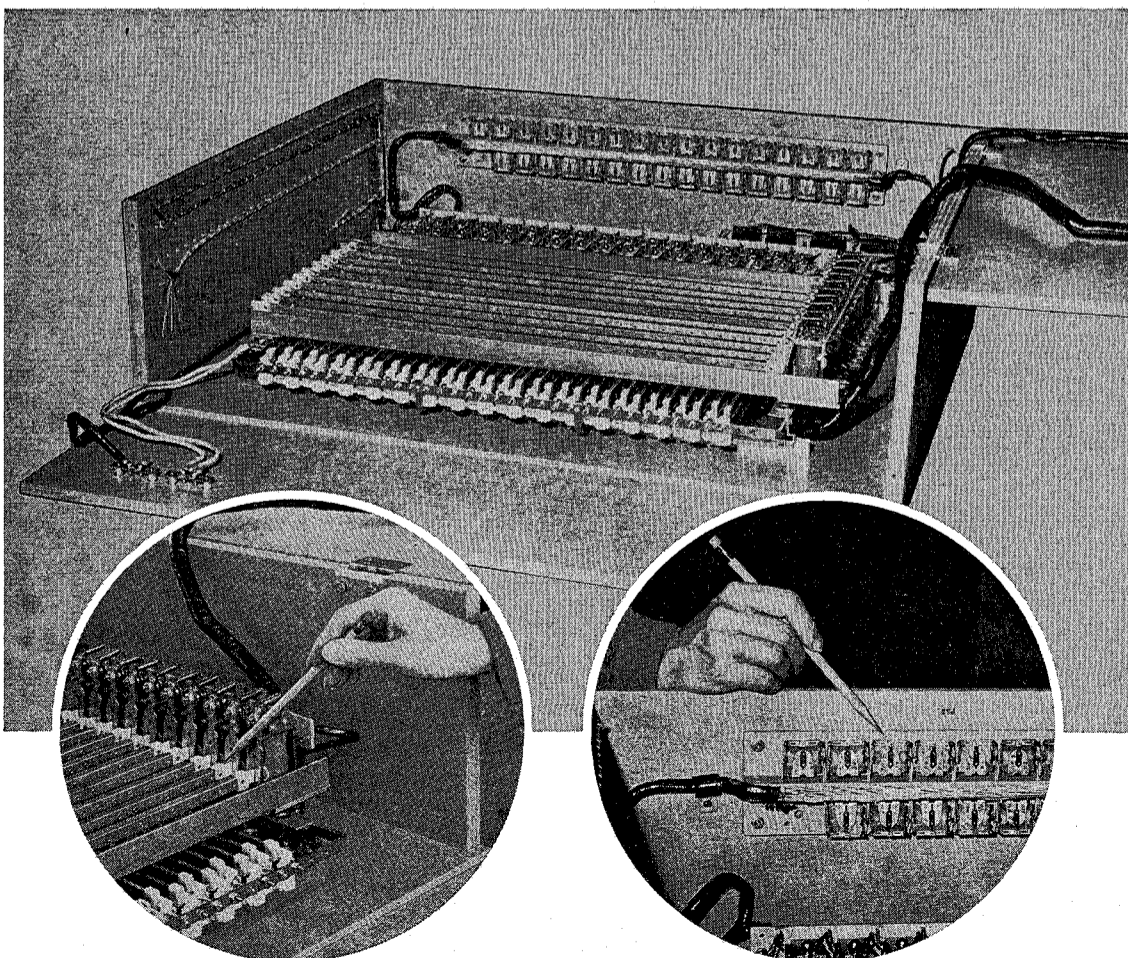
WILLIAM SELF



Our two most recent photographs of Dupré, at the console in Saint Sulpice and with Madame Dupré in the garden at Meudon.



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Photographs at left point up recent and very important improvements to the Model R-R Capture Type Combination Action. Bearings at the ends of movable bars are now made of Celcon—a tough, durable plastic used by industry for self-lubricating gears and bearings. This eliminates corrosion at the hinge points, an important feature in humid or salt-air environments. Also, heavy-duty relays are now used for stop-action "on-off" operation, eliminating the need for periodic adjusting. These refinements are simply part of our policy of continuous product improvement.

Contact your organ serviceman for further information.



New toggle-hinges and bearings (left) are made of Celcon, a space-age plastic with very special properties. Heavy-duty relays (right) mean long, trouble-free operation without periodic adjustment.

Hofmann Builds 2 Organs for Louisiana Church

A new three-manual, 52-rank organ has been installed in Our Lady of Fatima Church, Lafayette, La. The instrument was built by Otto Hofmann, Austin, Tex.

A small organ to use for accompaniment of the choirs was placed on the right side of the altar with the singers, and a large main organ on the left side for the congregation. Both organs are playable from the same console.

The stoplist is regarded as modern classic and will accommodate many types and styles of organ literature. The church edifice, planned by the architectural firm of Lagroue & Perkins, has ideal acoustics.

The dedicatory recital was played Feb. 18 by Michael McGraw, organist for the church.

MAIN ORGAN GREAT

Gedeckt 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octav Prinzipal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Spitz Prinzipal 2 ft. 61 pipes
Mixture 4-5 ranks 293 pipes
Cornet 3 ranks 183 pipes

POSITIV

Gedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Rohr Quintade 4 ft. 61 pipes
Spitzflöte 2 ft. 61 pipes
Quinte 1½ ft. 61 pipes
Zimbel 3-4 ranks 232 pipes
Dulzian 8 ft. 61 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Viole 8 ft. 61 pipes
Celeste 8 ft. 49 pipes
Rohrflöte 4 ft. 12 pipes
Spitzflöte 4 ft. 61 pipes
Quinte 2¾ ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Flöte 2 ft. 12 pipes
Terz 1½ ft. 61 pipes
Jeu de clochette 1 ft. 12 pipes
Plein jeu 3-4 ranks 232 pipes
Trompette 16 ft. 12 pipes
Trompette 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremulant



Robert and Marna Noland have joined the staff of the Ridgewood, N.J. Methodist Church as director of music and organist respectively. They occupied similar positions at Calvary Methodist Church, Dumont, N.J. They will have responsibility for the chancel, chapel, youth and bell choirs and the co-ordination of formal and informal recitals and concerts. Mr. Noland also directs the Ridgewood Singers and the Robert Noland Chorus; Mrs. Noland is accompanist for both organizations.

Both are graduates of Millikin University, Decatur, Ill. Mr. Noland also has an MA from Teachers College, Columbia University, and has done graduate work at Union Theological Seminary. He has appeared on radio, television and in concert. For nine years he was tenor soloist at St. Paul and St. Andrew Methodist Church, New York.

After Millikin, Mrs. Noland continued organ study with Charlotte Garden, Hans Vigeland and John Harvey. She was a music teacher in the public schools in the midwest.

PEDAL

Resultant 32 ft.
Prinzipal Bass 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Gedeckt 16 ft.
Prinzipal 8 ft. 12 pipes
Subbass 8 ft. 12 pipes
Gedeckt 8 ft.
Quinte 5½ ft.
Choralbass 4 ft. 32 pipes
Gedeckt 4 ft.
Mixture 3 ranks 96 pipes
Trompette 16 ft.
Trompette 4 ft.
Trompette 8 ft.

CHOIR ORGAN GREAT

Prinzipal 8 ft.
Rohrflöte 8 ft. 85 pipes
Gemshorn 8 ft.
Prinzipal 4 ft. 85 pipes
Gedeckt 4 ft.
Gemshorn 4 ft.

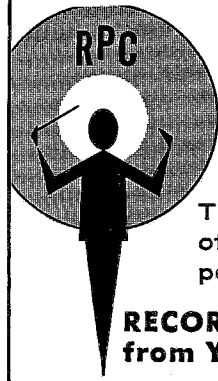
Prinzipal 2 ft.
Spitzflöte 2 ft.
Quinte 1½ ft.

POSITIV

Gedeckt 8 ft. 85 pipes
Gemshorn 8 ft. 73 pipes
Celeste 8 ft. 49 pipes
Prinzipal 4 ft.
Rohrflöte 4 ft.
Quinte 2¾ ft. 73 pipes
Prinzipal 2 ft.
Gedeckt 2 ft.
Terz 1½ ft. 73 pipes
Tremulant

PEDAL

Subbass 16 ft. 12 pipes
Gedeckt 16 ft.
Gemshorn 8 ft.
Rohrflöte 8 ft.
Gedeckt 8 ft.
Prinzipal 4 ft.
Gedeckt 4 ft.
Prinzipal 2 ft.



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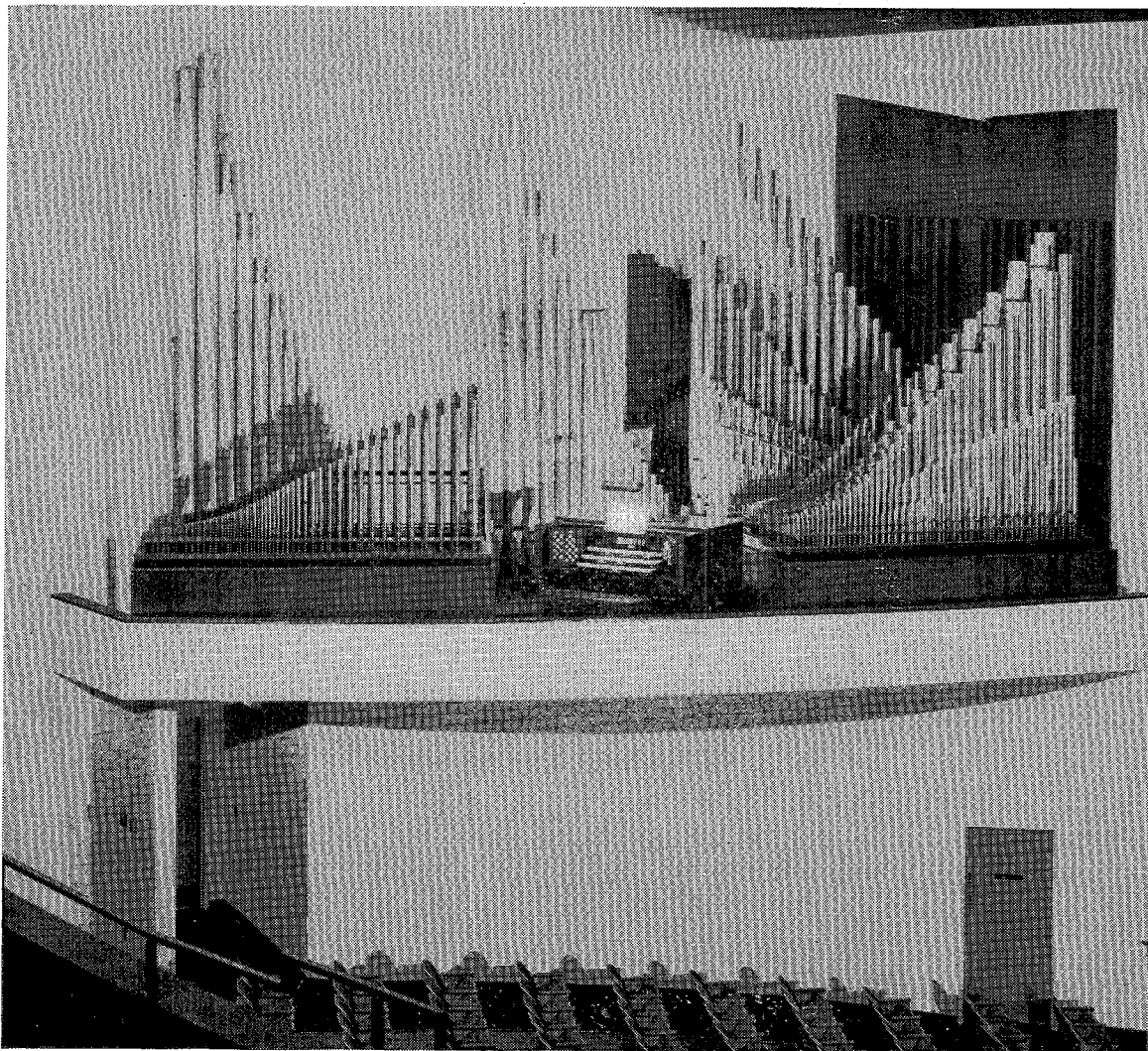
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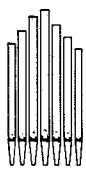
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May 10

Robert E. Scoggin, First Methodist, Lubbock, Tex. 8:00

Virgil Fox, Grace Cathedral, San Francisco 8:00

11

Elaine Brown choral festival, Christ Church, Cincinnati 4:00

Lionel Rogg, Christ Church Cathedral, Victoria, B.C.

Thomas Murray, Faith Lutheran, Anaheim, Calif. 8:00

12

Gruenstein Award Competition, First Baptist, Oak Park, Ill. 3:00

Mitchell American Folk Mass, First Presbyterian, Lancaster, Pa. 8:00

Catharine Crozier, Second Presbyterian, Indianapolis 8:00

Handel Coronation Anthems, Christ Church Cathedral, Indianapolis 7:30

Richard Ellsasser, First Methodist, Kankakee, Ill. 4:15

Choir of St. Paul's, Woodstock, Ont., St. Paul's Cathedral, London, Ont.

Handel Sixth Chandos Anthem, Community Church, Douglaston, N.Y. 9:45

Robert Baker, Community Church, Douglaston, N.Y. 4:30

Carl Weinrich, First Presbyterian, Germantown, Philadelphia

John Weaver, Holy Trinity Lutheran, New York City 5:00

Choral Program, Larchmont Ave. Presbyterian, Larchmont, N.Y. 8:00

Sacred Music Program, Holy Trinity Lutheran, Lancaster, Pa. 8:00

John Riley Lewis, Cathedral of Mary Our Queen, Baltimore 5:30

Ted Alan Worth, Calvary Presbyterian, Riverside, Calif. 7:00

Roger Nyquist, Lutheran Church, Deerfield, Fla.

Concordia Seminary (St. Louis) Cantata Chorus and instrumentalists, St. Luke's Lutheran, Chicago. 9:00, Alice Millar Chapel, Evanston, Ill. 5:00

University Brass Players, National Shrine of Immaculate Conception, Washington, D.C. 7:30

John Conner, Christ Church, Williamsport, Pa. 7:30

13

Lionel Rogg, Church of Ascension, Chicago 8:15

Virgil Fox, First Methodist, Hyattsville, Md. 8:00

Harry Wilkinson, strings, St. Martin-in-the-Fields, Philadelphia 8:15

14

James McGregor, Church of Ascension, New York City 8:00

Peter Hurford, lecture-demonstration, Hyde Park Community Church, Cincinnati 8:00

Richard Bouchett, St. John's Episcopal, Roanoke, Va.

15

Concert choir, NIU, DeKalb, Ill. 8:00

Suzanne Truss, Albert Russell, St. John's, Washington, D.C. 12:10

Virgil Fox, Emmanuel Lutheran, Pottstown, Pa.

Joel H. Kuznik, First Congregational, Kokomo, Ind. 12:30

Lionel Rogg, Ars organi, Montreal, Canada

16

Charles Brown, Gammage Auditorium, Tempe, Ariz.

17

Mozart Mass in C minor, Walton, Belshazzar's Feast, Cincinnati Music Hall

Sacred Music program, Christ Lutheran, Baltimore 8:00

Chicago Chamber Choir, McCormick Seminary, Chicago 8:00

Madison Choir, National Shrine of Immaculate Conception, Washington, D.C. 8:00

18

High School choral festival, Valparaiso, Ind. U 4:00

Debussy Blessed Damozel, Henze Moralities, Cincinnati Music Hall

Derek Holman, boy choir workshop, Westminster Choir College, Princeton, N.J.

Linus M. Ellis III, Tully Presbyterian, Sharon Hill, Pa.

Organ-choral workshop, Alec Wyton, First Reformed Church, Hudson, N.Y.

19

Joseph Stevens, harpsichord 4:30, Bach organ works 7:00, choral concert, contemporaries of Bach 8:30, Goucher College, Baltimore

Mendelssohn Elijah, La Jolla, Calif., Presbyterian 7:30

Haydn Seasons, Madison Ave., Presbyterian, New York City 3:00

Philip Gehring, Valparaiso U 4:00

Durufle Requiem, Hamline Methodist, St. Paul, Minn. 8:00

Virgil Fox, St. Paul's United, Lancaster, Pa. 7:30

Robert Glasgow, Allen Park, Mich. United Presbyterian 8:00

Fauré Requiem, Bach cantata 6. St. Joseph's R.C., Petersburg, Va. 4:00 and First Baptist, Hopewell, Va. 8:00

John Weaver, oratorio, First Congregational, Waterbury, Conn.

Joan Lippincott, Fifth Avenue Presbyterian, New York City 4:30

MAY						
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19	20	21	22	23	24	25
26	27	28	29	30	31	

DEADLINE FOR THIS CALENDAR WAS APRIL 10

18

High School choral festival, Valparaiso, Ind. U 4:00

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Joan Lippincott, Fifth Avenue Presbyterian, New York City 4:30

Maastricht Easter Play, Laudes organi, Kodaly, Grace Methodist Church, St. Louis 8:15

Choral program, Huguenot Memorial Church, Pelham, N.Y. 8:00

Honegger King David, National City Christian, Washington, D.C. 8:00

Marian Patricia Handy, Cathedral of Mary Our Queen, Baltimore 5:30

Ann Colbert, First Presbyterian, Muncie, Ind.

Douglas Rafter, First Baptist, Wilmington, N.C.

Leslie Peart, First Christian, Corpus Christi, Tex.

William Whitehead, Bethlehem EUB Church, Dallastown, Pa. 7:00

21

Singers Guild Concert, Salem College, Winston-Salem, N.C. 8:15

Virgil Fox, St. Mary's Episcopal Church, Wayne, Pa. 8:00

Leslie Peart, First Baptist, Lufkin, Tex.

22

NIU Chorus, DeKalb, Ill. 8:00

Mary Alice Bennett, Albert Russell, St. John's Church, Washington, D.C. 12:10

Thomas Wood, First Congregational, Kokomo, Ind. 12:30

23

Charles Brown, Gammage Auditorium, Tempe, Ariz.

24

Marianne Webb, Southern Illinois U, Carbondale 8:00

Robert Baker workshop, Fox Chapel Presbyterian, Pittsburgh, Pa.

Mahler Das Lied von der Erde, Cincinnati Music Hall

Richard Ellsasser, San Diego State College

Robert Anderson, Second Presbyterian, Bloomington, Ill.

25

Three choir festival (London, Toronto, Hamilton) St. Paul's Cathedral, London, Ont.

Robert Baker workshop, Fox Chapel Presbyterian, Pittsburgh, Pa.

Verdi Te Deum, Cincinnati Musical Hall

26

Bach B minor Mass, Goucher College, Baltimore 8:30

Fauré Requiem, Bach Cantata 6. Holy Comforter Episcopal, Richmond, Va. 4:00

Frederick Swann, St. Vincent de Paul Catholic, Fort Wayne, Ind. 8:00

Bach St. John Passion, Grace Church, Elmira, N.Y. 8:00

Paul Louis Anderson, St. Philip's Cathedral, Atlanta, Ga. 5:00

Chicago Chamber Choir, St. Aidan's Episcopal, Blue Island, Ill. 3:00

Donald Dumler, St. Thomas Church, New York City 3:15

George Powers, Methodist Church, Caldwell, N.J. 8:00

Henry Glass, Emmanuel Episcopal, Webster Groves, Mo. 2:00

27

20th International Heinrich Schütz festival, Copenhagen, Denmark, through May 30

28

Fremont Presbyterian Choir, Westminster Presbyterian, Sacramento, Calif. 8:15

Donald Dumler, Church of Ascension, New York City 8:00

Schubert Mass in G, St. Mary's Episcopal, Wayne, Pa. 8:00

Herbert Gotsch, St. Lorenz Lutheran Church, Frankenmuth, Mich. 8:15

29

Roberta Long, Albert Russell, St. John's Washington, D.C. 12:10

Leroy Imler, First Congregational, Kokomo, Ind. 12:30

30

Linus M. Ellis III, Grace Episcopal, New York City

John Conner, St. Thomas Church, New York City, 5:30

June 2

Mildred Petersen, West Side Presbyterian, Ridgewood, N.J. 3:30

Earl Barr, St. Clement's Church, St. Paul, Minn.

3

Virgil Fox, St. James Episcopal, Atlantic City, N.J.

John and Marianne Weaver, RCCO St. John's, N.B.

5

John and Marianne Weaver, Methuen, Mass. Music Hall

William Whitehead, Conklin Avenue Baptist, Binghamton, N.Y.

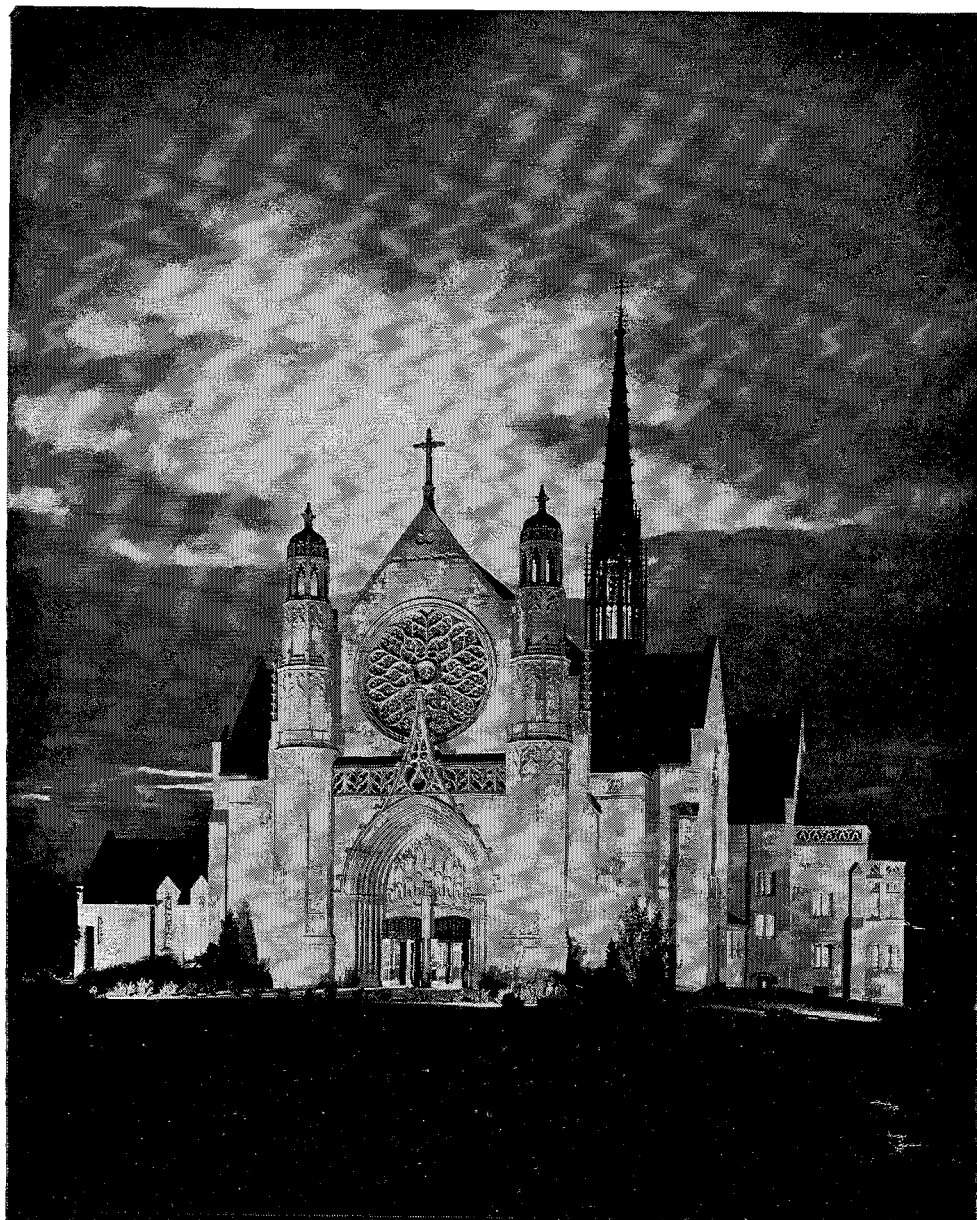
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Clyde Holloway, Organ Consultant

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Indianapolis Symphony Orchestra

Robert Shepfer, Organist

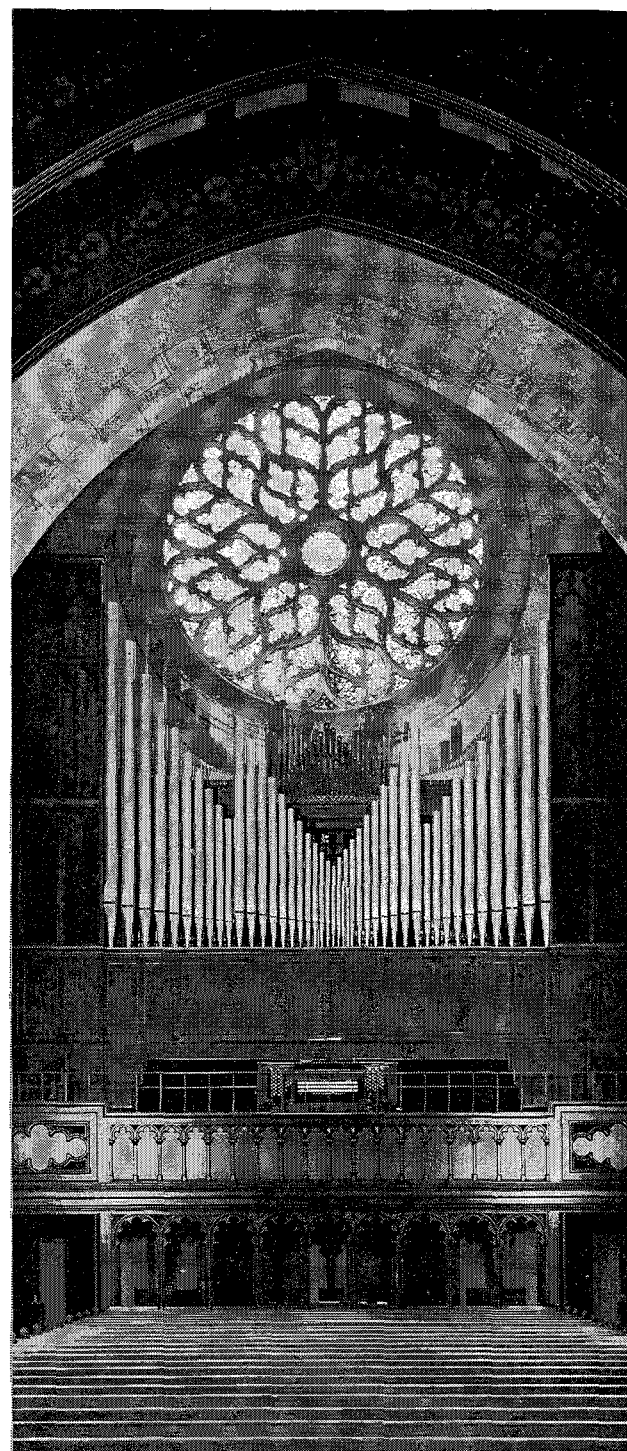
Michael Semanitzky, Conductor

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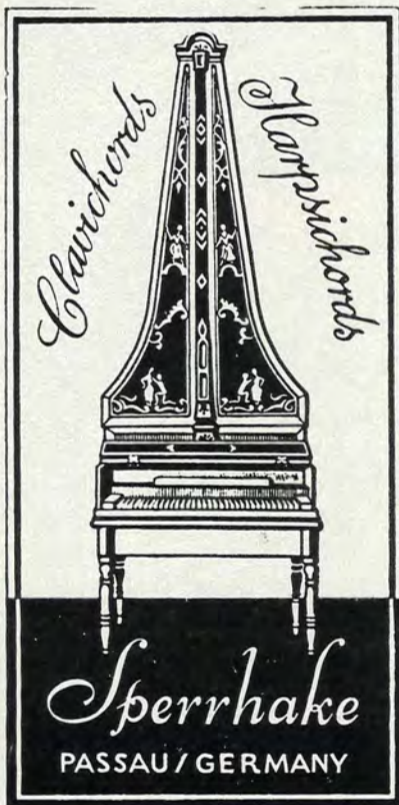
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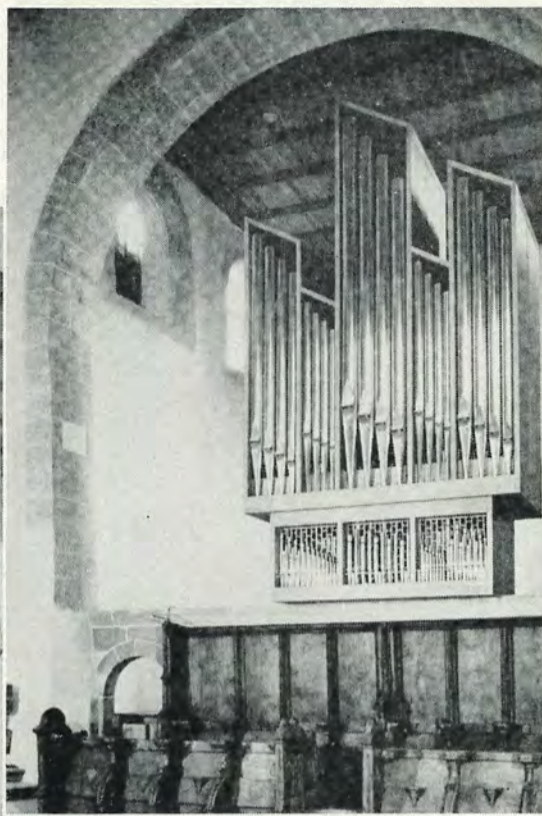
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Klais Organ Built for Münster at Reichenau

The organ in the Münster at Reichenau, Germany was built by Johannes Klais Orgelbau, Bonn. The three-manual design was drawn up by Hans Gerd Klais in collaboration with Konrad Philipp Schuba, organist at the Münster at Konstanz.

The instrument has slider chest, tracker key action, and electric stop action. Its three manual divisions and pedal contain 3050 pipes.

The pictures show both sides of the instrument as seen from opposite sides of the organ screen. Herr Schuba and the Münsterpfarre Reichenau, directed by Karl Honsell, provided the music for the inaugural service Oct. 17.

BRUSTWERK

Holzgedackt 8 ft.
Rohrflöte 4 ft.
Principal 2 ft.
Terz 1 1/2 ft.
Oktav 1 ft.
Cymbal 4 ranks
Musette 8 ft.

HAUPTWERK

Pommer 16 ft.
Principal 8 ft.
Holzflöte 8 ft.
Oktav 4 ft.
Gemshorn 4 ft.
Rohrnassard 2 1/2 ft.
Superoktav 2 ft.
Cornett 5 ranks
Mixture 4 ranks
Acuta 3 ranks
Trompette 8 ft.
Kopftrompette 4 ft.

POSITIV

Rohrflöte 8 ft.
Quintade 8 ft.
Principal 4 ft.
Holztraverse 4 ft.
Waldflöte 2 ft.
Quinte 1 1/2 ft.
Sesquialter 2-3 ranks
Scharff 5 ranks
Dulcian 16 ft.
Schalmey 8 ft.

PEDAL

Principal 16 ft.
Subbass 16 ft.
Oktav 8 ft.
Spillflöte 8 ft.
Italian Principal 4 ft.
Flachflöte 2 ft.
Basszink 3 ranks
Hintersatz 4 ranks
Posaune 16 ft.
Basstrompette 8 ft.

Berkshire Company Builds for Norwich, Conn.

The United Congregational Church, Norwich, Conn., has contracted with the Berkshire Organ Company, North Wilbraham, Mass., to build a new three-manual organ in the chancel. The instrument of 26 stops will incorporate some material from the present organ of 1856 vintage, believed to be by E. and G. G. Hook and electrified by Campkin in the 1920s.

Don E. Kerr is consultant for the church. Alma Linerson, organist of the church, has also assisted in drawing up the plans for the new instrument with David W. Cogswell, president of Berkshire. The new organ will retain the present mahogany case by Hook and the facade pipes rebuilt.

Slider windchests are planned for all manual and pedal divisions. Some extension of the casework may be necessary.

GREAT

Quintaton 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Gedecktpommer 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Sesquialtera 2 ranks 98 pipes

POSITIV

Singendgedeckt 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Scharff 3 ranks 183 pipes
Cromorne 8 ft. 61 pipes
Tremolo

SWELL

Bourdon 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Céleste 8 ft. 54 pipes
Flute Conique 4 ft. 61 pipes
Oktavin 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagot 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Tremolo

PEDAL

Resultant 32 ft.
Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Principal 8 ft. 32 pipes
Gedeckt 8 ft. 12 pipes
Quint 5 1/2 ft. 25 notes
Choralbass 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes

Finish Aeolian-Skinner in Chattanooga Church

A three-manual Aeolian-Skinner organ has just been installed in the First Baptist Church, in downtown Chattanooga, Tenn., described as an outstanding example of contemporary design in the South. The organ is symmetrically positioned in the chancel area, with swell and pedal divisions to the left, great, choir and additional pedal stops to the right and exposed pedal work in the center. A trompette en chamade also occupies a central position.

The specification was planned by Roy Perry of the organ firm and Mrs. Frank L. Green, the organist. Installation was under the supervision of Paul Hebert; tonal finishing was done by Roy Perry.

GREAT

Quintaton 16 ft. (prepared)
Prinzipal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Zauberflöte 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Mixture 4 ranks 244 pipes
Cymbal 4 ranks 244 pipes
Chimes (prepared)
Trompette en Chamade 8 ft. 49 pipes

SWELL

Contra Viole 16 ft. 68 pipes
Rohrflöte 8 ft. 68 pipes
Viola Pomposa 8 ft. 68 pipes
Viola Céleste 8 ft. 68 pipes
Geigen Principal 8 ft. 68 pipes
Prestant 4 ft. 68 pipes
Flute Harmonique 4 ft. 68 pipes
Nachthorn 2 ft. 61 pipes
Carillon 2 ranks 122 pipes
Plein Jeu 3-4 ranks 122 pipes
Contre Hautbois 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Hautbois 8 ft. 12 pipes
Clairon 4 ft. 68 pipes
Tremulant
Trompette en Chamade 8 ft.

CHOIR

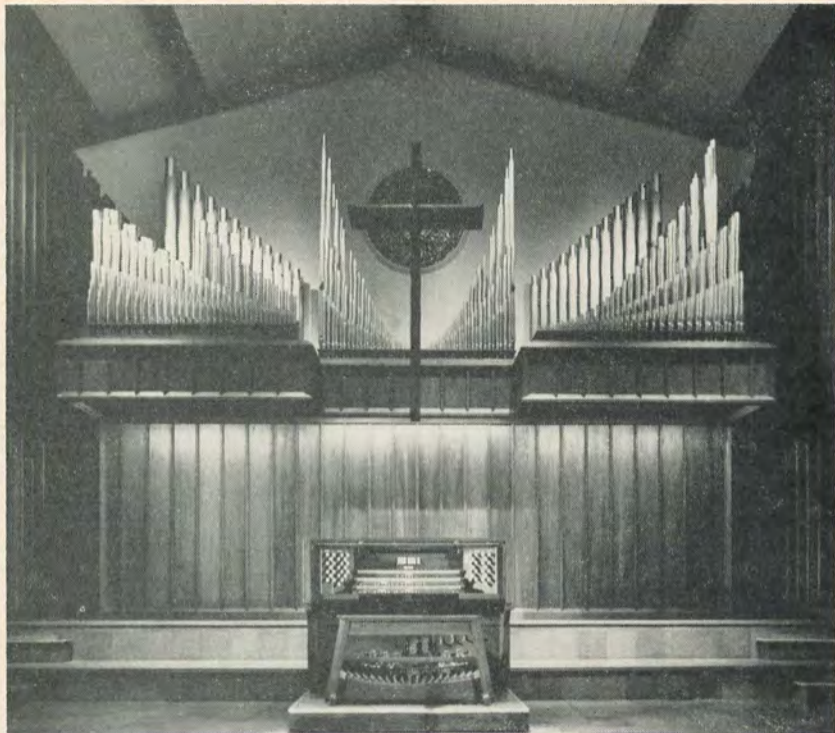
Gedeckt Pommer 8 ft. 61 pipes
Silver Flute 8 ft. 61 pipes
Flute Céleste 8 ft. 49 pipes
Spitzprinzipal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Nasat 1 1/2 ft. 61 pipes
Oktav 1 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant
Trompette en Chamade 8 ft.

PEDAL

Resultant 32 ft.
Kontrabass 16 ft. 32 pipes
Bordun 16 ft. 32 pipes
Contra Viole 16 ft.
Quintaton 16 ft. (prepared)
Prinzipal 8 ft. 32 pipes
Viola 8 ft.
Rohrbordun 8 ft.
Choralbass 4 ft. 32 pipes
Spillflöte 4 ft. (prepared)
Blockflöte 2 ft. (prepared)
Mixture 3 ranks 96 pipes
Contre Basson 32 ft. 12 pipes
Bombarde 16 ft. 32 pipes
Contre Hautbois 16 ft.
Bombarde 8 ft. 12 pipes
Krummhorn 8 ft.
Krummhorn 4 ft.



Marilyn Mason introduced three of her University of Michigan doctoral students in recital March 21 at Andrews University, Berrien Springs, Mich. Left to right: Donald Williams, Tom Robin Harris, and Gale Kramer. Their program appears in the recital section. Dr. Mason lectured before each of the numbers and concluded the program herself with Variations on an Austrian Hymn, Payne.



Casavant Installed in Church at Fresno

Installation of a new three-manual organ has been completed in First Congregational Church, Fresno, California, by Casavant Frères, Limitée, St. Hyacinthe, Quebec. The organ is exposed at the rear of the chancel and the swell is located in a side chamber. Lawrence I. Phelps, vice-president and tonal director of Casavant, designed the organ in consultation with Richard Galloway, organist and choirmaster of the church. Installation was made by Richard C. Stenger, local Casavant representative.

The service of dedication for the new instrument was held Nov. 26 and featured choral works of Britten and Buxtehude. Raymond C. Boese played the dedicatory recital Dec. 3. Catharine Crozier played March 31 with the Fresno Philharmonic Chamber Orchestra, Thomas Griswold conductor; her program appears in the recital pages.

GREAT

Quintade 16 ft. 61 pipes
 Prinzipal 8 ft. 61 pipes
 Rohrflöte 8 ft. 61 pipes
 Oktav 4 ft. 61 pipes
 Spitzflöte 4 ft. 61 pipes
 Nasat 2 2/3 ft. 61 pipes
 Waldflöte 2 ft. 61 pipes
 Terz 1 3/4 ft. 61 pipes
 Mixtur 4 ranks 244 pipes
 Trompete 8 ft. 61 pipes
 Chimes

SWELL

Salizional 8 ft. 61 pipes
 Vox coelestis 8 ft. 54 pipes
 Nachthorn 8 ft. 61 pipes
 Spitzprinzipal 4 ft. 61 pipes
 Kleingedackt 4 ft. 61 pipes
 Gemshorn 2 ft. 61 pipes
 Sesquialtera 2 ranks
 Scharf 4 ranks 244 pipes
 Fagott 16 ft. 61 pipes
 Schalmei 8 ft. 61 pipes
 Tremulant

POSITIV

Gedackt 8 ft. 61 pipes
 Stillflöte 8 ft. 61 pipes
 Unda Maris 8 ft. 49 pipes
 Prinzipal 4 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Oktav 2 ft. 61 pipes
 Kleinnasat 1 1/3 ft. 61 pipes
 Zimbel 3 ranks 183 pipes
 Krummhorn 8 ft. 61 pipes
 Tremulant

PEDAL

Prinzipal 16 ft. 32 pipes
 Subbass 16 ft. 32 pipes
 Quintade 16 ft.
 Oktav 8 ft. 32 pipes
 Pommer 8 ft. 32 pipes
 Choralbass 4 ft. 32 pipes
 Rohrflöte 4 ft.
 Mixtur 4 ranks 128 pipes
 Posaune 16 ft. 32 pipes
 Fagott 16 ft.
 Schalmei 4 ft. 32 pipes

Beginning next month: a three-part series on contemporary organ music.



Organ Music

The California Organist (Avant Music Co., 2859 Holt Ave., Los Angeles, Calif. 90034) reaches its No. 50 mark with George F. McKay's A Wedding Processional. The piece is suitably sectional, of less than moderate difficulty, and maintains the high standard of printing and format in this series.

No. 51 in this same series is a set of two pieces, Prelude and Motet on "Veni Domine," by Paul Chihara. Both are thoroughly idiomatic, original without relying on shock effect, and demonstrate that much used but little understood phrase, "economy of means." We wish that some information had been provided on Mr. Chihara. *The California Organist* is a series which no teacher or student can afford to ignore.

The Church Organist, Part 3, edited by Paul Thomas (Concordia) is a fine, practical collection of 17th-18th century

music, much of it on two staves. This edition provides an ideal answer to the question, "What can we play?" often asked by dedicated (but non-virtuoso) church organists.

Of more than passing interest from Elkan-Vogel is Vincent Persichetti's Chorale Prelude on Drop, Drop Slow Tears, Op. 104, using a tune from his own Hymns & Responses for the Church Year. More difficult to read than to play, this is a compact and effective addition to the Persichetti organ repertory.

We cannot but wonder why 1) more front rank composers show little or no interest in writing for the organ, 2) why a fine piece such as this must wait to be written until commissioned. Why?

The effects attempted in Four Chorale Preludes for Lent by Alec Wyton (H. Flammer) are not wholly successful. We are dismayed at Raymond E. Slee's arrangement of the Bach Three-Part Inventions as organ trios (C. F. Peters). Why these sublime pieces should be wrenched out of shape on two keyboards and pedal is not clear.

As the lowest voice now and again leaps down into octave transposition so as to stay within pedalboard compass (all amid the most formidable and redundant pedal markings) the effect tends toward incoherency rather than clarification. Play these inventions on the organ, by all means; but with two hands on one keyboard, and listen for the subtle, but distinct, differences between trio and sinfonia style. — WV

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Winnipeg

Members of 15 church choirs and a large congregation filled St. Stephen's-Broadway United Church Feb. 29 when the Winnipeg Centre held its second annual choir festival. Choirs of the host church, Fort Garry United, First Lutheran, Elmwood Mennonite Brethren, First Baptist, Westworth United, Oxford United, Knox United, Christ Lutheran, First Presbyterian, and Westminster United Churches each sang two anthems. They were later joined by choirs of Regents Park United, Riverview United, St. John's United, and St. Vital United Churches and the full congregation in a Choral Concerto on Duke Street arranged by Paul Bunjes. Dr. Filmer Hubble conducted the massed choir, accompanied by Winnifred Sim, organist, a brass choir and timpanist. The service music included the Gabrieli Canzona on Tone 7 for brass choir and organ and the Gerhard Krapf setting for brass of Lamb of God, Pure and Holy. Two congregational hymns were accompanied by organ and brass in arrangements by Ronald Gibson.

H. D. CHRISTIE

Toronto

Toronto Centre members and friends were treated to a scholarly presentation of pre-Bach, Bach and 20th century fare at Our Lady of Sorrows Church by Kenneth Gilbert, Montreal, on the new two-manual Casavant tracker organ. The majority in attendance met Mr. Gilbert afterward over a cup of coffee. His program appears in the recital section.

Mr. Gilbert gave a master class the following day on music of the French classic period. He provided the necessary background by discussing characteristics of the French organ of the day and the typical ornamentation of the period. He pointed out that this music should not be considered as miniature in scale, since the normal environment was in large resonant churches, and the delivery in the grand manner. Basic principles were applied to particular cases by playing and criticizing of movements from the Couperin and Clérambault masses.

KENNETH DAVIS, RUSSELL CRIMP

Montreal

The Montreal Centre sponsored a choir festival March 6 in Erskine American United Church. A good audience was present to hear the choir of St. James the Apostle under the direction of Ted McLearon sing four groups of anthems ranging from Christopher Tye's O Come Ye Servants of the Lord to Te Deum by Malcolm Wilkinson. The choir of the host church directed by Wayne Riddell sang the Vivaldi Gloria; the Ascension of Our Lord R.C. choir directed by Bernard Poliquin with Mme. Gaston Arel as organist sang four portions of the Mass in Gregorian chant and polyphonic works of Victoria and Charpentier. Kenneth Meek played Bach's Prelude and Fugue in B minor for the prelude, Abrey Foy played Dieu parmi Nous, Messiaen at the offertory, and Wayne Riddell Gloria, Dupré at the postlude.

DAVID HUDDLESON

Calgary

The Calgary Chapter held its March 11 meeting at St. Mary's Cathedral. Elizabeth Challice introduced Music for Manuals Only, for those with limited pedal technique. She demonstrated certain pieces and distributed a prepared list. John Searchfield shared the evening talking about Suitable Music for Small, Inexperienced Choirs. Members took part in the demonstration. As the last item, in the downstairs lounge, Robert Blanchard, Casavant Alberta representative, and Gordon Morrison had set up an elaborate tape machine to play tapes of fragments of organ pieces, some played on pipe organs, some on electronics. At a coffee hour, music talked about and heard was exhibited.

M. SEARCHFIELD

Vancouver

The Vancouver Centre met March 23 at Ryerson United Church to hear Hugh McLean as organist and scholar. His subject was the lesser known works of J. L. Krebs. Tracing the grand hierarchy of Bach's pupils, he provided an insight into the life and work of this noteworthy composer and organist. Ian Franklin, oboist, assisted in the program which is listed in the recital section.

DONALD KING

Barrie

At the January 7 meeting of the Barrie Centre, members were asked to plan a church service. Each member was given the specification of an organ and personnel of a choir, including wobbly sopranos, a would-be bass soloist and a tenor who had seen better days. The meeting, held at June Melenbacher's home, ended with members singing the anthems with Chairman J. J. Belcher as pianist.

The Rev. J. Roney was moderator of a panel of clergy discussing Liturgy and Music in the Modern Church at St. Giles Anglican, the Rev. D. Proctor, United Church, and the Rev. R. MacKenzie, Presbyterian. The clergy felt that many hymns in use today are outmoded theologically as well as poor musically and that the folk music trend toward free verse will have a considerable influence on hymns of the future.

JUNE MELENBACHER

Oshawa

At the March 12 meeting of the Oshawa Centre, held in Alan Reesor's home, William Hawke, Ganoque, was the speaker. Mr. Hawke, for many years organist at St. Mark's, Philadelphia, is now organist and choir director at the United Church in Ganoque. His latest hobby is playing the harpsichord and as he never does things by halves, he has done extensive research into the repertoire and techniques of the instrument. In his talk, he compared the touch and phrasing of the harpsichord and the organ, demonstrating his talk with excerpts from Bach partitas played on Alan Reesor's Wittmayer harpsichord. He also drew on his wide knowledge to describe the form and background of the music he played.

MARGARET DRYNAN

Hamilton

The Feb. 15 meeting of the Hamilton Centre was held at First United Church, a pot luck supper with Dorothy Pettigrew and her committee in charge. Constance Davidson, music consultant for the Hamilton Board of Education, talked on Music in the Hamilton schools.

A student organ recital was held March 25 at MacNab Street Presbyterian Church. Taking part were: Barbara Jack, Geoffrey Bullivant, Robert Morrow and Wayne Strongman. Joyce Moore, soprano, assisted, accompanied by Lyla Herdman.

LYLA HERDMAN

Saskatoon

The Saskatoon Centre met March 17 in Knox United Church. Henry Abley, St. John's Anglican Cathedral, filled in as recitalist for Russell Green who was ill. Mr. Abley's program is listed in the recital pages. A business meeting followed at which Dr. Alan Kirby was in the chair. Coffee was served by Mrs. R. Ortlepp and Mrs. R. Ward. Dr. H. D. Hart thanked Mr. Abley for fill in on short notice.

MARGARET MORRIS

Regina

An open meeting of organists was held in February with regards to the formation of a Center in Regina. Sufficient interest was shown to warrant chartering a centre. There are 27 charter members. The first meeting as a recognized center was held March 17 in Trinity Lutheran Church. Max Laidlow, organist and choir director at Trinity, gave a demonstration and talk on organ tonal construction. A coffee hour followed.

SHEILA A. MCKAY



Hallman Organ Replaces Famed Burned Instrument

The new Hallman organ in All Saints' Church, Kingsway, was dedicated Feb. 20 with the retired Lord Bishop of Toronto, The Rt. Rev. F. H. Wilkinson, officiating. The instrument replaces the well-known organ destroyed in the fire of September 1966. Something of a record must have been established in restoring the church and its furnishings in such a short time.

Frederick Geoghegan, whose dedicatory program appears in the recital pages, demonstrated the many colourful facets of this new instrument. The church's two choirs accompanied by a brass and percussion group directed by James Chalmers, organist of All Saints', performed the Bales Jubilate Deo, the Pachelbel Nun danket alle Gott and the Vaughan Williams Old 100th.

With the completion of this instrument, many recitals will be scheduled for the church. Noteworthy will be the resumption of the La Grande Orgue Series by Gordon Jeffrey and Barry Cabena which started in All Saints' some six years ago and was interrupted by the fire.

GREAT

Quintaden 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Rauschquinte 2 ranks 122 pipes
Blockflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Spanish Trumpet 8 ft. 61 pipes

SWELL 1

Geigen Principal 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes

Geigen Octave 4 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Doublette ft. 61 pipes
Mixture 4 ranks 244 pipes
Fagott 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Claron 4 ft. 61 pipes
Tremulant

SWELL 2

Holzgedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Klein Principal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Quintflöte 2 1/2 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Terzflöte 1 1/2 ft. 61 pipes
Klein Mixture 3 ranks 183 pipes
Dulcian 16 ft. 61 pipes
Fagott 8 ft. 61 pipes
Rohr Schalmel 4 ft. 61 pipes
Tremulant

POSITIV

Gedeckt 8 ft. 56 pipes
Quintadena 4 ft. 56 pipes
Prestant 4 ft. 56 pipes
Gemshorn 2 ft. 56 pipes
Nasat 1 1/2 ft. 56 pipes
Siffelöte 1 ft. 56 pipes
Zimbel 3 ranks 168 pipes
Krummhorn 8 ft. 56 pipes
Spanish Trumpet 8 ft.
Tremulant

PEDAL

Untersatz 32 ft. 12 pipes
Contrabass 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaden 16 ft.
Spitzflöte 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Stopped Flute 8 ft. 12 pipes
Spitzflöte 8 ft. 12 pipes
Choralbass 4 ft. 32 pipes
Rohrflöte 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Italian Principal 2 ft. 32 pipes
Posaune 16 ft. 32 pipes
Fagott 16 ft.
Trompette 8 ft. 12 pipes
Spanish Trumpet 8 ft.
Rohrschalmei 4 ft.

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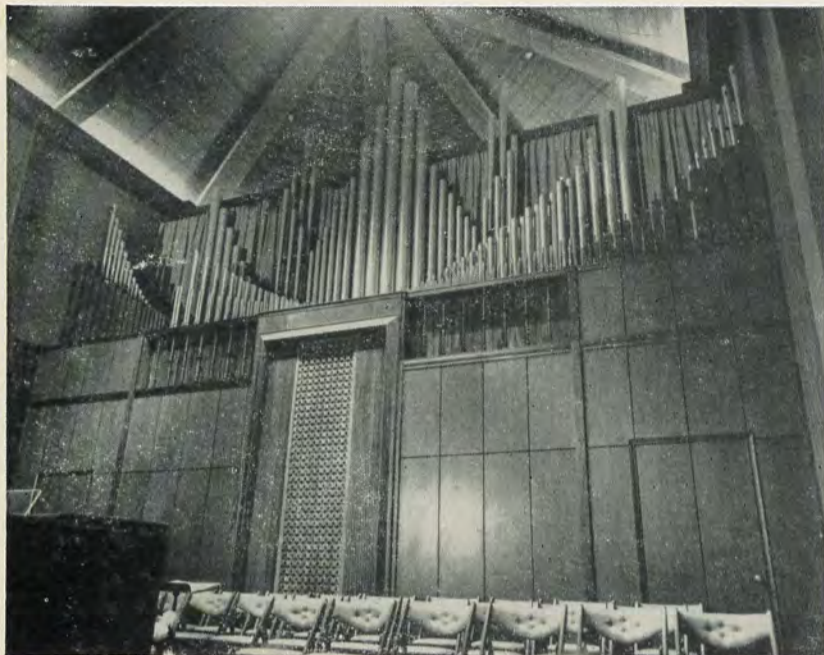
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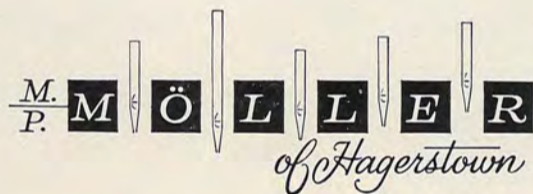
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Harpsichord News

By Philip Treggor

Communications regarding this column should be addressed to Mr. Treggor in care of the music department, Central Connecticut State College, New Britain, Conn. 06050.

Today, Denise Restout is busy compiling Wanda Landowska's biography while she teaches harpsichord at the Landowska Center in Lakeville, and piano at the Barolow School in New York.

On a recent visit to the Center, I sat with Miss Restout beside the famous Landowska harpsichord and talked about some of the views held by this great artist.

"She did play on some restored instruments. But restoration is problematical. If one must change the leathers, jacks, registers, soundboard, etc., the result can hardly be assumed to be authentic. Today, people carry their harpsichords in their station wagons, but Landowska had to send hers ahead by railway express. Packed in huge wooden crates, it was both expensive and very hard on the instruments. It is unlikely that a restored instrument could have withstood the strain.

"The young harpsichordists of today take so much for granted. They simply do not realize what it was like in Landowska's day. At times it was very discouraging indeed. But she fought for the acceptance of the harpsichord as an important instrument of this age; fought for it to the end of her life. Yet, today it is all taken for granted.

"Further, there are those uncharitable enough to criticize her for this triviality or that. Musicology is a good and necessary thing. But it irks me to hear a young musicologist present things as though they were newly discovered, when in fact there are literally piles of manuscripts in Landowska's own handwriting pertaining to the very same things. She laboriously copied by hand many manuscripts that today would be microfilmed. She also put her husband, her father, her whole family to work copying old manuscripts and documents that were in Italian, Spanish, German, French and other languages. When she decided upon a certain interpretation it was not because she had ignored what had been written about it during its own period. She read about it, studied it, tried it, and then felt free to make her own decision. She never claimed that her way was the only way. She never imposed a thing as the gospel truth. To her, music was not a science but an art. It needed inspiration and needed to be beautiful.

"If you have three different people play the same instrument, you will get three different kinds of tone. There are the bangers and the singers. The technique, how you play, requires utmost control. The harpsichord can sing. It has a tonal duration that is longer than the piano. Not enough attention is given to the voicing of the instrument. There is a tendency to voice too loudly. This is not necessary if you know how to exploit the resources of the instrument, its amplitude. One can make the tone project through touch.

"No matter who makes the instrument, in the final analysis, it is the voicing that is the crucial point. How the plectra are cut is a very critical matter. I have spent a great, great deal of time at the factory learning how to voice a harpsichord.

"The player can work with the builder. He knows what kind of tone he wants and can work with the builder to produce it. One thing a student should realize when he starts to study is that he should also learn how to take care of his own instrument. It's part of being a harpsichordist. Unlike the pianist, one does not say "Well, I'll call the tuner now." I was always fascinated by the mechanics of the instrument, so I learned how to work on it from the start. When we came to this country there were very few people who knew how to care for a harpsichord, so I was forced by circumstances to care for all of the instruments myself.

"We may take advantage of today's improved technology as long as we preserve the principle of the old harpsichords. Tone is the final consideration. There is not one standard harpsichord. To each his own. There is no limit to what can be done with design. Prejudice limits one immediately. There are so many builders today who feel that theirs is the only true way. How can they be so certain? Landowska lived to be 80, read widely and studied, but was not so certain she always knew the right way.



Mme. Landowska's Hands

"She enjoyed her Pleyel harpsichord. The thing that counted with her after all was the sound. It was only recently that many different makes of harpsichords came into being. She had little choice in her day. She found her Pleyel to be strong and dependable which was a most important factor since she toured so often with it."

There has always been much speculation over what point in keyboard history one abandons the harpsichord for the piano. Although most agree that there were plenty of harpsichords around during the days of Haydn, Mozart and Beethoven, there is the prevailing notion that none of the three giants really cared to play on them but were, in fact, caught up with the new pianoforte.

However, we can be certain that a good deal of Haydn's early music was conceived for the quill rather than the hammer. Wanda Landowska was one of the few artists who recognized this and therefore performed some of the sonatas on the harpsichord, both in concert and on recordings.

During her concert tours in Europe she had many opportunities to visit Vienna where she was able to view the Shudi & Broadwood harpsichord owned by Haydn, now in the Haydn Museum there. Haydn's pianoforte is also in the museum's collection.

Vernon de Tar

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Tolstoy and Landowska at Yasnaya Polyana

Realizing that the early pianoforte more closely resembles the harpsichord in tone than does the modern piano, it is quite possible to play many of the sonatas on either instrument with success. While there is considerable conjecture as to how Haydn felt about the two instruments, Landowska was influenced not merely by the chronology, but by the character and keyboard writing in each of the sonatas.

In her own writings, she states: "The first and third movements of the Sonatas in D and C, both composed before 1780, are very instrumental, and it is on the harpsichord, with its varied registers and colors, that their sparkling and glittering qualities are best revealed. As for the Sonata in G, of 1784, its first movement is in a pastoral mood. The flute-like four foot register and soft drone of the upper keyboard of the harpsichord enhance this atmosphere.

"About the E flat Sonata (1789-1790), we have an exchange of letters between Haydn and Marianne von Genzinger in which the pianoforte is mentioned exclusively. But had we not had these documents, the purely vocal character of the admirable second movement of this sonata would have been sufficient indication that Haydn wrote it for the pianoforte.

"The Andante and Variations in F minor, composed in 1793, shows unmistakable evidence of new keyboard writing effects. This is why I play those works on the piano — as well as the E minor Sonata, although this one was composed before 1778. I feel it is on that instrument they are revealed in their true light."

In addition to her work in the field of early music, Wanda Landowska was always alert to new happenings in modern composition. As modern composers became interested in writing for the harpsichord, the lead was taken by Manuel de Falla who wrote a harpsichord part in his "Retablo de Maese Pedro" and in 1926 wrote for Landowska his Concerto for Harpsichord and Instruments. Landowska gave the first performance of both works. In 1929, Francis Poulenc composed for, and dedicated to her, his "Concert Champetre" for harpsichord and full orchestra. Again, Landowska gave the first performance of this work in Paris.

It would not be right to close these columns on Wanda Landowska without some few words of tribute to her work as a teacher. Most people were aware of her great gifts as a performer. However, few were fortunate enough to know her work, behind the scenes, with her many talented pupils. She found true joy in teaching and this was communicated to her pupils directly. While submitting them to intensive disciplines, she always left room for their individ-

uality. She felt compelled to share with her pupils the wonders of her own musical discoveries. She always had a kind of maternal solicitude for her pupils which revealed itself many times in her master classes, where she took great care not to embarrass a student before his peers. This alone sets her masterclasses a cut above the average where the "master" enjoys the heady inflation of his own ego at the cost of his pupil's discomfort.

Regarding a plan for study, this valuable quotation from the book "Landowska On Music" is worth mentioning: "Bach's Inventions are the most expert guide for pianists as well as for harpsichordists in their studies. They should learn first how to play and register with precision a two-part piece before attempting more involved polyphonic works.

"The plan of studies of every keyboardist should include the complete works of Bach in their original version. And to understand Bach better, students should study the works of the great and lesser French, German, Italian, and English masters who were Bach's predecessors, contemporaries, and successors. The characteristics of each school and their reciprocal influences should be taught to them. Only through historical studies will their sense of the style and taste of each epoch be developed. That is unfortunately neglected. Also it is essential to devote classes to the history and evolution of musical instruments with practical demonstrations. Harpsichordists should learn thoroughly the mechanism and voicing of their instrument. Proper voicing represents a large part of the art of harpsichord playing. That is also too often ignored. Reading the treatises of Quantz on the flute, of Leopold Mozart on the violin, of Tosi-Agricola on singing, of Francois Couperin, Rameau, Frescobaldi, Marpurg, K. P. E. Bach, and so many others on keyboard playing should be obligatory. At least the teacher would be assured that while busy reading these books, students would skip a few of the hours they otherwise would spend repeating endlessly, and brainlessly, Czerny's Great Velocity, or Kalkbrenner's exercises for the independence of the fourth finger of the left hand!"

Regarding fingering, Wanda Landowska had this to say: "One should never leave certain phrases unfingered on the pretext that the fingers will fall into place by themselves. One must write down a fingering, even if it is the wrong one. Out of revolt and need for justice he true and right one may impose itself. This reminds me of my trip to Yasnaya Polyana, Tolstoy's home. We were overtaken on the way by a storm; terrifying snow drifts prevented the

driver of the sled from recognizing where the road was. He stopped; and loosening the reins, he let the horses find the way by themselves. I apply this same principle to certain phrases in which a planned fingering does not give satisfactory results. I wipe out the traces of that fingering, and I let the fingers find their own way. It is like an overflowing river returning to its bed."

Such are the words and thoughts of a great artist-teacher. It is fortunate that Denise Restout is carrying on her work at the Landowska Center in Lakeville, Conn. We may look forward to the publication of Landowska's biography with eagerness.

(Concluding Installment)

OFF THE SOUNDBOARD

Carl Helmick, Jr., Tucson, Ariz. has written to suggest that a future column might include a discussion of tuning problems for harpsichords, with an emphasis on electronic, chromatic tuning aids. Since setting a temperament can be an unhappy experience for a new harpsichord owner, I think Mr. Helmick's suggestion is a good one, and I shall try to cover the subject at some future time.

Two programs of interest were presented at the College Conservatory of Music, Cincinnati, Ohio. Eiji Hashimoto, Tokyo, a pupil of Ralph Kirkpatrick, made his first Cincinnati appearance playing a recital of French, German and Italian baroque music.

The college's Collegium Musicum played a concert using instruments of the time in which the music was written. Among these were the krummhorn, rauschpfeife, rankett, cornetto and recorder. In addition to directing the group, Donald Foster performed as harpsichordist with the ensemble.

Forty years ago the harpsichord was still a novelty even for relatively sophisticated audiences. Mme. Wanda Landowska played a concert with the St. Louis, Mo. Symphony Orchestra on February 14, 1925, using both harpsichord and piano.

On her Pleyel harpsichord Mme. Landowska played Handel's Concerto in B flat major and "The Harmonious Blacksmith," Bach's Gavotte in G minor, the "Turkish March" of Mozart and an encore by Rameau. Richard L. Stokes reviewed the concert for the *St. Louis Post-Dispatch*, taking advantage of the novel situation to create several effective metaphors.

Mme. Landowska & Her Harpsichord
Attract Large Symphony Audience.

By Richard L. Stokes

"After a century and a quarter, once more they stood confronted, the slayer and the slain, yesterday afternoon on the Odeon platform. That the former foes to the death were inanimate blunted the drama but little. To the left, its steel thews gathered as if for a spring, crouched a concert grand pianoforte, brutish, ebon and deadly. Poised at the right on fair and delicate limbs like a Princess among keyed instruments, was a harpsichord. They were to plead their cases before posterity with Mme. Wanda Landowska, eminent Polish artist, as interpreter for both.

"The harpsichord spoke, and it was as if zephyrs swept a harp, or thin clear chimes came tinkling from elfland. Fragile, ghostly clangors fell shimmering on the ear. Then, as the performer shifted from the lower to the upper of the two keyboards, the accents grew shy and veiled, tender and vestal. To the support of this dainty and elegant art came the music of Handel, Bach, Mozart, Rameau — music inspired by the aristocratic harpsichord; and above their favorite instrument seemed to hover the specters of other men of genius — the Scarlattis, Couperin, Haydn and the brilliant sons of Johann Sebastian Bach."

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North Shore Presbyterian Selects New Wicks

A new three-manual Wicks organ of 40 ranks has been installed at the North Shore Presbyterian Church, Shorewood, Wis. The entire instrument is located within the chancel, with the exposed great, positiv and pedal division along the rear wall, and the swell and choir in two chambers at either side of the chancel. A small organ of three ranks is installed in the chapel, with the entire pipework exposed above the rear entrance. Classic voicing procedures were followed utilizing low wind pressures and variable scaling.

The tonal designs were drawn up in consultation with John W. Harvey, University of Wisconsin, Madison. Installation was by Robert J. Dornoff, Milwaukee.

Mr. Harvey played a recital in connection with the organ dedication.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Trumpet 49 pipes
Chimes

SWELL

Rohrgedeckt 16 ft. 12 pipes
Rohrgedeckt 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagot 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes

CHOIR

Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Krummhorn 8 ft. 61 pipes

POSITIV

Nason Flute 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Klein Principal 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes

ANTIPHONAL

Gedeckt 8 ft. (prepared)
Spitzprincipal 4 ft. (prepared)
Octavin 2 ft. (prepared)
Mixture 2 ranks (prepared)

PEDAL

Rohrgedeckt 32 ft.
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Rohrgedeckt 16 ft.
Octave 8 ft. 32 pipes
Copula 8 ft. 32 pipes
Rohrgedeckt 8 ft.
Choralbass 4 ft. 12 pipes
Flute 4 ft. 12 pipes
Mixture 2 ranks 64 pipes
Posaune 16 ft. 32 pipes
Fagot 16 ft.
Posaune 8 ft. 12 pipes
Posaune 4 ft. 12 pipes

ANTIPHONAL PEDAL

Gedeckt 16 ft. (prepared)
Gedeckt 8 ft. (prepared)

New Dubuque Church Installs Wicks Organ

A new 47-rank, three-manual Wicks organ has just been completed at the Church of the Nativity, Dubuque, Iowa. The new brick church, very large and impressive in appearance, was designed by architect Donald P. McGinn of Donald P. McGinn Associates, Dubuque. The organ is located in a small transept on an elevated platform, with pipework of the great, positiv and pedal exposed. Negotiations for Wicks were conducted by representative William R. Wannemacher, St. Louis. The Rev. Albert Carman, Loras College, Dubuque, drew the stolist.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Harmonic Flute 8 ft.
Octave 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes

SWELL

Principal 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Contra Trompette 16 ft. 61 pipes
Fagot 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes
Tremolo

CHOIR

Nachthorn 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Rohrflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Cor Anglais 8 ft. 61 pipes
Tremolo

POSITIV

Principal 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohrnasat 2 3/4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Spitzerz 1 1/2 ft. 61 pipes
Principal 1 ft.
Scharf 3 ranks 183 pipes

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaton 16 ft.
Octave 8 ft. 32 pipes
Pommer 8 ft. 32 pipes
Nachthorn 8 ft.
Choralprestant 4 ft. 32 pipes
Rohrflöte 4 ft.
Fourniture 3 ranks 96 pipes
Tromba 16 ft. 32 pipes
Contra Trompette 16 ft.
Tromba 8 ft. 12 pipes
Tromba 4 ft. 12 pipes

COMBINED CHOIRS of Huguenot Memorial Church, Pelham, N.Y. and Larchmont Avenue Presbyterian, Larchmont will sing in Larchmont May 12, Robert Chase conducting, repeating the same program May 19 in Pelham with Ruth Branch conducting. Kay Harper will be organist.

NUNC DIMITTIS

DEATH OF HAROLD GILBERT RESULT OF AUTO ACCIDENT

Dr. Harold Wells Gilbert, Philadelphia organist, choir director, educator and editor, died March 29 in a hospital in East Stroudsburg of injuries received in an automobile accident March 17. He was 74. Mrs. Gilbert was seriously injured in the accident.

Dr. Gilbert was organist-choirmaster at historic St. Peter's Episcopal Church for 45 years and for 40 years headmaster of St. Peter's choir school. He retired from both positions in June 1960.

For the last eight years he had been choir director of Trinity Lutheran Church, Germantown, and Holy Trinity Episcopal Church, West Chester, and musical director at the Overbrook School for the Blind. From 1939 to 1959 he was conductor of the famed Mendelssohn Club.

Dr. Gilbert earned a BMus at the University of Pennsylvania in 1917 and was awarded an honorary DMus there in 1958. He was musical editor of the Lutheran Church *Service Book and Hymnal* and for a time served as musical editor of the *Church News*, an Episcopal publication.



William E. Pilcher, Jr., prominent for years in the organ building field as vice-president of the Pilcher Organ Company, Louisville, Ky. and later on as sales engineer and Southern sales manager for the M. P. Möller Company, died Feb. 28 in Charlotte, N. C. He was born May 28, 1897 in Louisville, attended Manual High School, Oberlin College and Northwestern University, majoring in organ. He also studied in New York City with David McKay Williams.

The Pilcher Organ Company was founded in Dover, England in 1820 and moved to New York in 1832. Mr. Pilcher's grandfather transferred the business to Chicago where it continued until the great fire of 1871.

A new plant was built in Louisville in 1875 where the art of organ building was carried on through four generations in the Pilcher family, until the firm was sold to the Möller Company in 1944. Mr. Pilcher came to Charlotte to represent Möller in 1952.

He served as organist-choirmaster in several Louisville churches for 35 years, including Warren Memorial Presbyterian and St. Mark's Episcopal Churches. At St. Mark's his father, William E. Pilcher, Sr. and William E. Pilcher III sang in the choir.

The funeral was held March 1 at St. Martin's Episcopal Church, Charlotte. To conform to Mr. Pilcher's wishes the choir and congregation sang Easter hymns as was done at his father's funeral.

CHICAGO WOMAN ORGANIST DEAD FROM BRIEF ILLNESS

Alfhild Hvass, secretary of the Chicago Club of Women Organists and a native Chicagoan died March 5 after a brief illness. She was a member of the Chicago Chapter and was a teacher for many years in the Van Humboldt and Bateman schools of Chicago. She was a graduate of North Park Academy, Chicago Teacher's College and had earned her MMus degree at the American Conservatory.

At the time of her death Miss Hvass was organist of the Austin Covenant Church. She formerly had served North Park Covenant and Edison Park United Church of Christ. She was the daughter of the late Anders Hvass, mid-west choral director. She is survived by two sisters, Dagmar and Mrs. Dorothy Smith; a brother, The Rev. Rudolph Hvass died a year ago. Funeral services were held March 8 in the Grace Evangelical Covenant Church of Chicago.

ORA BOGEN DIES ON COAST AFTER SHORT ILLNESS AT 82

Ora Johnson Bogen (Mrs. Allen W. Bogen) died March 8 in a hospital at Eagle Rock, Calif. after a short illness. She was in her 83rd year. Interment was in the Chapel of the Gardens, Mountain View, Calif. A sister survives.

Mrs. Bogen was one of the original members of the Chicago Club of Women Organists and served the group as its president and was the first woman to serve as dean of the Chicago AGO Chapter. Both she and her late husband were long prominent Chicago area organists.

DOYNE NEAL PASSES AT 77 — LEADING ST. LOUIS MUSICIAN

Doynie Neal (Mrs. Frank Neal), prominent St. Louis organist, died March 6 at the age of 77. Mrs. Neal served the Central Presbyterian Church in Clayton, St. Louis suburb for nearly 50 years.

In 1958, as a reward for her long and devoted service, the church gave her and Mr. Neal an extended European tour of music festivals.

Mr. Neal and a son survive her.

LEADING JOLIET ORGANIST, EDUCATOR, DIES IN CHICAGO

Ardis Ege Morgan, for more than 30 years organist at the Ottawa Street Methodist Church, Joliet, Ill. and principal of Central and Longfellow public schools there, died April 2 in a Chicago hospital following a five-month illness.

Mrs. Morgan was born in Joliet and lived her entire lifetime there. She had bachelor and master degrees from Northern Illinois University and had continued her organ study with Edward Eigenschenk at the American Conservatory, Chicago. She was prominent both in musical and educational circles, serving in many organizations. She was a member of Chicago AGO Chapter. Mr. Morgan survives.

WILLIAM G. REDMOND, organ builder of Dallas, Tex. died March 23 at the age of 71. A player in theaters in the era of silent movies, he later began building organs. His wife, two daughters, a son, a sister and grand and great grandchildren survive.

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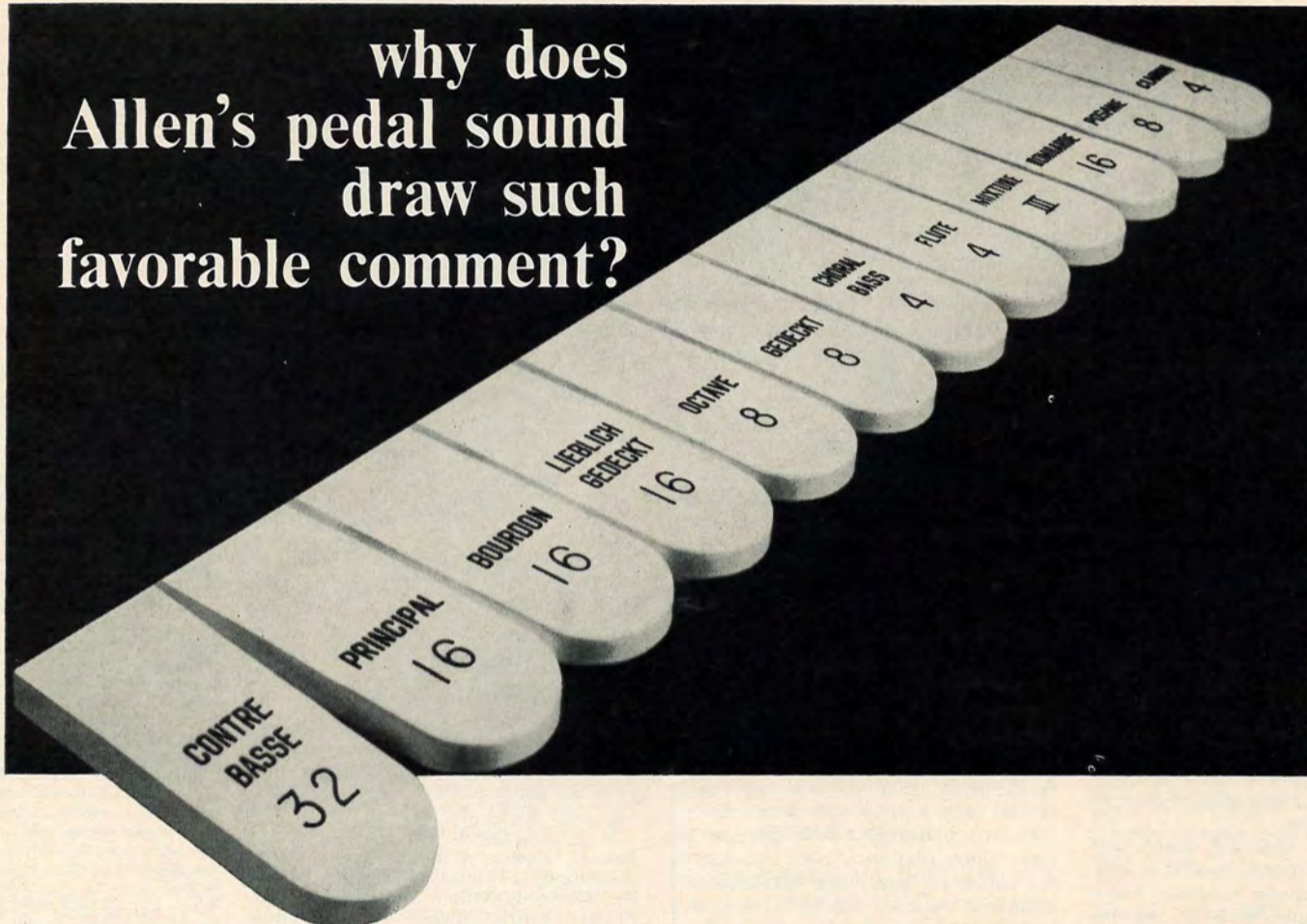
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The opinions, ideas and suggestions on the editorial page are the responsibility of the editors of this publication.

A Very Present Help

The frightening and ominous events of these last weeks have understandably directed many lagging Americans back into their places of worship, one of the few remaining refuges. And churches, on the whole, seem to be measuring up to their challenges and are even showing some signs of providing leadership again.

It seems to us that the duties and opportunities for church musicians have never been so clearly evident. There has never been any force so effective in moving men's spirits as music. Though this force has from time to time been exploited by false leaders, its potential for good remains undiminished and we in church music must work and think overtime to make our great art more than ever the servant of these forces for good. Possibly this is a time for *more* music in our services; surely it is a time for *better* music — great music with the power to move, to clarify and to inspire. Maybe we have spent enough time and effort trying to provide ear-ticklers for the hippies and the flower children.

Try discussing this with your clergyman, your music committee, your choirs. Maybe this is a time for us all to invest more time, more effort, perhaps even more money, to enable music to serve a higher calling than it has been serving, to resume its traditional role in the lives and beliefs of our Western culture.

Pity the Poor Mailman!

A recent note from one of our most valued friends reported: "Unfortunately our mailman threw the magazine in the front door and our dog, who hates mailmen, had a good chew at it before I got home."

Next to weather forecasters, there are surely no toilers in our vineyard so maligned, so importuned as those men who deliver our mail. Church sextons have pretty tough sledding, provided by the Women's Society; cashiers at the super market have to put up with more than their share of abuse; bus drivers' lives are rarely to be envied.

But no other regular public servant has life and limb so constantly subject to the whims of a dozen otherwise docile canines on his route. No one knows how or why this hatred of the postman got bred into such varied breeds of dogs. It is understandable that dogs should resent cats (many of us resent our superiors!) but even with

a pocketful of dog biscuits, the mail carrier is no match for even the timidest mutt.

Perhaps dog-owners' own resentment at postoffice delays that make even THE DIAPASON a few days late — delays for which no *postman* is responsible — somehow communicate to Fido and Fifi, and the two "Fs" are merely working out the family frustrations.

Or maybe the dog of paragraph 1 really doesn't resent the mailman at all. Maybe he just finds THE DIAPASON something genuinely *to his taste*.

Very Warm for May

May has always been a merry month and a musical one. May Day has been a traditional Spring festival day in many countries for centuries. May Day carols are part of our folk heritage, as people danced about the May pole and crowned beautiful maidens as queens of the May. Girls' schools and women's colleges until recently made much of the holiday.

It has been some time since we have seen the old custom of making May baskets filled with Spring flowers to hang on doorknobs of friendly neighbors. Modern urban living hardly encourages or even encompasses the retention of such customs and they are now probably permanently relegated to nostalgic memory.

One especially memorable old May custom was the May Festival in which many musical groups combined to make the big local musical event of the year. Choruses often would practice all year long to excel in the May Festival, and excel they often did. Many a frilly new Spring dress made its first appearance at the May festival and men's Spring suits, too lightweight to display at an early Easter, did their part to brighten the occasion. Really big May Festivals prompted special railroad rates and even special trains from nearby points.

Valiant attempts have been made to retain and even to revive the May Festival but like most attempts to rouse a sleeping past they have succeeded only in a few cases. Cincinnati has one of the rare and great festivals.

The Federation of Music Clubs has long sponsored a National Music Week at the beginning of May as their contribution to this mouth-to-mouth resuscitation. We wish we could report the patient's recuperation.

But we can all still make music in May in our own ways, and not let down on our efforts just because Easter is past. At least *try* to convince your choirs that there is a good six weeks of exciting singing ahead, the best of all the year if they "get with it." Incidentally, we note on the calendar pages that on the very last Sunday in May, performances are scheduled of the Mass in B minor, the Passion of St. John and a cantata of Bach, Mendelssohn's Elijah and the Fauré Requiem. At least some choirs seem indeed to be "very warm for May."

CULTURAL OLYMPIC ORGAN DATES SET FOR MEXICO CITY

The organ's role in the Cultural Olympics schedule in Mexico City for May and June will open with Jiri Ropck, Prague, Czechoslovakia, playing May 21 and 24 at the Auditorio Nacional and closing with Fernando Germani playing a set of four recitals on the same giant Tamburini June 18, 21, 25 and 28.

In between will be series at the National Conservatory by leading Mexican players: Victor Urbán May 28, Filipe Ramirez May 31, Dorothy Gullette June 4, Alfonso Vega Nuñez June 7, Francisco J. Hernandez June 11 and Jesús Estrada June 14.

NEW TEXT AND TUNES to fill the obvious gaps in *Hymnal 1940* will be incorporated into a supplement; composers should write Dr. Lee. H. Bristol, Jr., 210 Mercer Street, Princeton, N.J. 08540.

Those Were the Days

Fifty years ago the May, 1918 issue contained these matters of interest —

A 20 per cent cut in organ construction was ordered April 6 by Chairman Bernard Baruch of the war industries board.

Edwin H. Lemare was engaged for another year as official organist of the San Francisco auditorium.

Atlanta finally won its fight to save its auditorium concerts by Charles Sheldon, Jr.

An editorial praised the patriotism of the hundreds of organists who had joined the armed services.

Twenty-five years ago these events made news in the May, 1943 issue —

The choirboys at Wa-Li-Ro summer school and camp added war-time vegetable gardening to their summer schedule.

S. Lewis Elmer was nominated for his first term as AGO warden.

Charles M. Courboin was added to the summer faculty of the Peabody Conservatory, Baltimore.

Joseph Bonnet's New York City recital May 19 was for the benefit of French war prisoners.

Ten years ago the following occurrences were brought to the attention of readers in the May, 1958 issue —

Frederick Swann was appointed organist of the Riverside Church, New York City.

The Central Florida Chapter was selected to host the 1958 midwinter conclave.

Second Addition to Workshop Checklist

Here are a few more additions to the lists of summer workshops which appeared on page 18 of the March issue and page 21 of the April.

Wa-Li-Ro, Put-in-Bay, Ohio June 17-July 12. Separate sessions for choir boys, choirmasters. Peter Godfrey, Leo Sowerby, Warren C. Miller. Write Mr. Miller, Christ Church, Shaker Heights, Ohio 44122

Willhousky Master Class July 8-12. Write Carl Fischer, Inc. 62 Cooper Square, New York, N.Y. 10003

Saint-Maximin, France, Academy de l'Orgue July 8-27. Michael Chapuis, André Stricker, Huguette Dreyfus. Write Academie de l'Orgue, Mairie de St. Maximin (Var) France.

Sewanee Province Church Music Conference, Monteagle, Tenn. July 16-25. Preston Rockholt, James Litton, Ronald Rice. Write Richard White, 312 South Greer St., Memphis, Tenn. 38111

University of Alabama Church Music Workshop. Arthur Poister, Philip R. Dieterich. Write P.O. Box 2987, University, Alabama 35486

Concordia Teachers College Renewal in Church Music June 12-July 16, Staff. Write 7400 Augusta, River Forest, Ill. 60305

Massanetta Springs Church Music Workshop. Harrisonburg, Va. Aug. 12-17. Richard Brewer, director. Write Executive Director, Massanetta Springs, Inc. Box 684, Staunton, Va. 24401

Boys Town, Neb. Church Music Workshop Aug. 11-23. Michael Schneider, Roger Wagner, Myron Roberts, Paul Henry Lang, Alfred Bichsel, many others. Write Music Department, Boys Town, Neb.

NANCY REED IS APPOINTED TO ARLINGTON, VA. CHURCH

Nancy Campbell Reed has been appointed organist and choir director at the Resurrection Lutheran Church, Arlington, Va., where a new two-manual, 24-rank Reuter organ has been installed. She is a graduate of Vassar College where she studied organ and choral conducting with Donald Pearson and E. Harold Geer. She also studied for two years in Paris with Jean Langlais and André Marchal.

CLARENCE MADER played Purcell's Cerebral Music for the academic procession and Dupré's Cortège as recessional at Founders' Day ceremonies March 27 at Occidental College, Los Angeles, as Zubin Mehta, conductor of the Los Angeles Philharmonic Orchestra, was awarded an honorary Doctor of Music degree.

Letters to the Editor

Family Tree!

Lincoln, Neb., March 18, 1968 —
To the Editor:

Your March issue was of unusual interest to me, as it contained the article on the Tannenberg organ. My forebears helped to establish those Lutheran churches mentioned. The family first came to this country in 1683 and settled in and around Philadelphia. Many of the men were Revolutionary soldiers. During the time that the Rev. Henry Melchior Muhlenberg served the churches, the following of my ancestors were deacons:

Michael Schlonecker was elected deacon Jan. 19, 1767.

George Schlonecker was elected deacon Jan. 6, 1770.

Michael Schlonecker, Jr. was elected deacon Jan. 6, 1776.

John Schlonecker was elected deacon Jan. 6, 1794.

The Church Council resolved April 2 to adopt by-laws. John Schlonecker was one of three men appointed to draft them. Later on, most of the family came to Westmoreland County, Pa.

Sincerely,

VAN C. SLONECKER

Further Clarification

Michigan State University, East Lansing, Mich. March 25, 1968 —
To the Editor:

I read the fine article entitled *The Promise of Meantone* by John W. Link, Jr. in THE DIAPASON of January, 1968. In THE DIAPASON of March, is a letter entitled *Mean or Well-Tempered* by Constance Virtue, who disparages Mr. Link's article. In commenting on the letter by Constance Virtue, I would first of all like to clarify the misconception concerning the term *well temperament*. *Well temperament* is not the same as *equal temperament* regardless of what all the dictionaries and encyclopedias state to the contrary. The German phrases used in Bach's time were "die gleichschwebende Temperatur" for our modern *equal temperament* while the phrase "Das wohltemperirte" meant the *well tempered* type of tuning. Good examples of *well temperaments* are the 1/8, 1/9 and 1/10 syntonic comma temperaments and also the 1/3, 1/4 and 1/6 ditonic comma temperaments. In these *well temperaments*, the musician can modulate as far as he wishes, and he can use all the possible interval and chord combinations without hearing any undesirable wolf tones. Triads like F#A#C# (which acoustically should be spelled F#B#C# for the tonality of C major) are perfectly acceptable to the ear even though F#A#C# would sound more brilliant than the more harmonious FAC or GBD. In general, *well temperaments* sound very much like *equal temperament* except that the tones are not strictly equally spaced. Also in any *well temperament*, the different tonalities have different color characteristics ranging from brilliant to more mellow.

The modern *equal temperament* of today was not accepted universally in Western civilization until after 1854 in spite of the writings on *equal temperament* by Lanfranco in 1533 and Salinas in 1577. The Broadwood piano factory adopted *equal temperament* after 1846. Previous to this and throughout the last half of the 18th century, *well temperament* was the system in practical use on keyboard instruments. Actually, not until Dr. William Braid White published his *Piano Tuning and Allied Arts* in 1917 were professional tuner-technicians really certain they were tuning in *equal temperament*. Dr. White's book gives the complete and detailed beating rates of all important intervals and test intervals for *equal temperament*. Without the knowledge of Dr. White's calculations, strict *equal temperament* is only a philosophy of what should be striven for in an empirical way.

In the second paragraph of Constance Virtue's letter, it is stated that *enharmonic tones* are absent in the *meantone temperaments*. This is acoustically true for keyboard instruments containing only twelve keys within the octave. However, this is not true musically. By observing certain rules and carefully analyzing the music, it is possible to play in *meantone temperament* baroque music which seems to require more than the twelve basic scale steps.

John W. Link, Jr. is as important to the revival of *meantone* and *well-tempered* tunings as was Wanda Landowska to the revival of the harpsichord. All keyboard music before Chopin should be played upon instruments tuned in some variety of historical temperament. This is as important to the authentic reproduction of music as the correct use of ornamentation or the use of historical type instruments. Of course, at least two instruments will be required for every concert using both baroque and modern music, and all existing baroque harpsichord and organ recordings will need to be re-recorded. I do believe in the future of *The Promise of Meantone*. It must be remembered that previous to the 19th century, *equal temperament* may have been used occasionally, but *equal temperament* was only one of many tuning systems available to the musician. Only during the 20th and last half of the 19th centuries have musicians submitted themselves to the rule of only one single temperament system. This should be changed. The *meantone* and *well temperaments* should enjoy at least equal practice and prestige with *equal temperament*,

especially considering the wealth of clavier music written before the 19th century. The virtues of these older temperaments are their greater degrees of harmoniousness and purity of sound.

Respectfully yours,

OWEN JORGENSEN

More on Speech and Music

Long Lake, Minn., April 6, 1968 —
To the Editor:

In response to the Sövik letter (THE DIAPASON, April, 1968) concerning acoustics and public address systems, I must state that Mr. Sövik has completely missed the point made by Mr. Davis concerning the filtering of speech through the Boner system of speech reinforcement.

A perfect building does not exist, either for speech or for music. Perhaps an acoustically "dead" building with substantially less than two seconds reverberation time might be considered to be near "ideal" for speech; however, if this "ideal" building seats more than about 500 people, some type of speech reinforcement system usually *must* be employed to allow all persons to hear the spoken word clearly, especially the elderly with their hearing losses, or when a layman with a soft voice that does not project, is addressing the congregation. Further, since this "ideal" building has such a short reverberation time, some type of acoustical damping material undoubtedly has been used which, while reducing the reverberation time, also soaks up the very speech we are trying to make audible!; to say nothing of it's deleterious effect upon organ and choral music.

In drawing an analogy between pipe organs and public address systems, Mr. Davis has pointed out the fact that all buildings have acoustical defects or distortions which must be compensated for in the design, scaling and tonal finishing of pipe organs. Human speech cannot so readily be re-scaled, hence isn't it logical that in a building of sufficient size where speech reinforcement is necessary that a public address system be designed and regulated to produce the most natural sound??? The use of proper filters between microphone and loudspeaker is no different from the selection of proper pipe scales in organ design. Certain buildings require more and brighter organ upper work while other installations dictate the use of more and heavier unison or fundamental tone.

Psychologically, the impact of a live reverberant building has much to do with creating the proper atmosphere for a church service. My personal plea is for as live and undamped a building as is possible, keeping in mind the avoidance of acoustically poor designs such as certain improperly located curved surfaces, hard smooth parallel walls, etc. By avoiding the use of excessive amounts of acoustical damping materials, natural speech is free to travel to the listener's ear with a minimum of absorption.

When a building exceeds a critical size and speech reinforcement is required due to one or more of the reasons mentioned above, the Boner system is without equal. Why? Because every building has certain frequencies or notes at which it rings or resonates. This means that as you speak, these resonances are going to distort your voice making certain notes or inflections much louder and more reverberant than others! In other words, every building, with or without a public address system, distorts and smears a speaker's voice, because of the natural properties of the building itself! When the usual public address system is added, these resonances are further accentuated, and the resulting sound is severely colored and distorted.

What the Boner system does, among other things, is to correct for the distortions of the building and to *not* amplify those frequencies or notes which the building is already accentuating. The result is that with the Boner system, a much more nearly perfect sound, equaling the speaker's natural voice, is possible. The system does *not* electronically distort or modify the sound of natural speech at the listener's ear, but instead *decreases* the distortion added by the building, making for more natural, authentic sound.

Mr. Sövik's understanding of acoustics is far too prevalent among the architects of this day and age and results in the many acoustically dead buildings in which neither speech nor music, sound natural.

Most sincerely,

WILLIAM H. LAHTI

Letter from Switzerland

Leysin, Switzerland, March 24, 1968 —
To the Editor:

I have asked for an extension of my leave of absence from Church of the Ascension, Pittsburgh, Pa. so that I can spend another year here at the American College of Switzerland as Composer in Residence and Director of Music.

May 9 the combined chorus of the College community and singers from Leysin will sing Three Biblical Scenes of Heinrich Schütz and Vivaldi's Gloria. Also on the program will be works of Pergolesi and Grandi. Later in the month I shall play a harpsichord recital. The choral program will be sung in a local Roman Catholic church which has an almost perfect acoustical environment.

The summer of 1969 we shall offer a summer school for music educators, teachers, choral directors and students. Emphasis will



John D. Hall has been named organist and choirmaster of Father Flanagan's Home, Boys Town, Neb. Organist in the Catholic and Protestant chapels, Mr. Hall is assisting Msgr. Francis P. Schmitt in preparing the Boys Town concert choir for its tour of the western states and Japan in spring months.

Mr. Hall received his undergraduate degree at Lawrence University, Appleton, Wis. where he studied organ with LaVahn Maesch. At the time of his appointment to Boys Town, he was doing graduate work at Boston University, studying organ with George Faxon. While at Lawrence he was organist for St. Paul's Lutheran Church, Neenah, Wis. and Memorial Presbyterian Church, Appleton.

be placed on seminars of the Dalcroze, Orff and Kodaly methods. A three-day symposium will take a look at music education in Europe with many participants from European countries. We shall also examine the contributions to music education of the professional musician, the composer and the musicologist.

The American College is a unique institution. We sit high in the Swiss Alps in one of the healthiest spots in Europe. 4,000 feet below us a beautiful Rhone Valley wanders toward Lake Geneva. Palm trees and flowers can be seen on the lake all winter, just 40 minutes away. Here we had 18 feet of snow; the skiing is excellent. We have at present about 160 students, mostly sons and daughters of Americans living and working abroad. In the next few years we expect the school will grow to about 500 with approximately 50% foreign students. We now have 24 countries represented. We are close to almost every major city in Europe so we take trips to many important centers for cultural events. Next weekend we go to La Scala in Milan. It is hoped that within a couple of years the school will be able to take music majors. At present I take a few students interested in music composition.

This summer an intensive course for pianists is being offered by Arturo Benedetti Michelangeli.

I am working on a composition for chorus and orchestra for a festival program next spring. * * * * *

Heartiest greetings,

REUEL LAHMER

Addendum!

Skokie, Ill. April 8, 1968 —

To the Editor:

* * * *

In my haste to beat the deadline I inadvertently omitted copying a paragraph mentioning Emmanuel Choir, La Grange, under W. Ripley Dorr. In fairness to Mr. Dorr, whose work while in Chicago area more than justifies said paragraph, I very much wish that you would see that the paragraph appeared in the next issue.

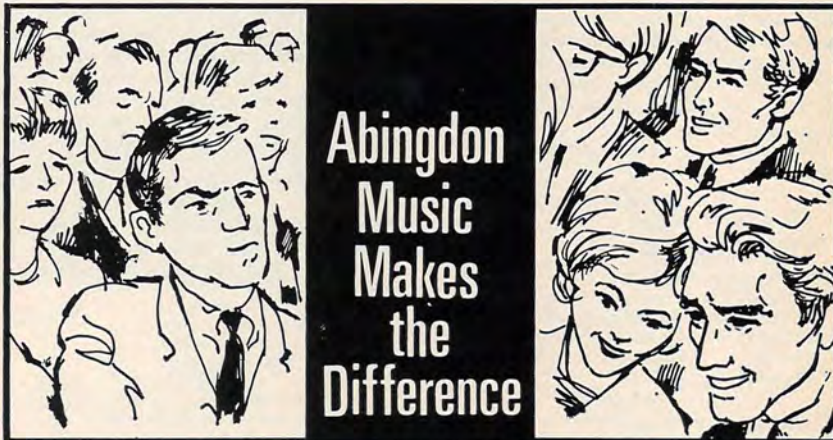
"In 1919 Emmanuel Church, La Grange, had a fairly large choir of boys and men under W. Ripley Dorr. To the best of our knowledge, Mr. Dorr was the only choir-master before the advent of the Chicago Choirmasters' Association with strong enough convictions to brave the Chicago music critics with a Loop appearance of his choir." * * *

Sincerely

A. J. STRÖHM

RONALD F. ELLIS has been appointed sales engineer for the M.P. Möller Company for the Central Pennsylvania region. A native of Detroit he is a music graduate of Eastern Michigan University and has a Bachelor of Divinity degree from United Theological Seminary, Dayton, Ohio.

WORKS OF MONTEVERDI comprised the program March 22 at the National Shrine of the Immaculate Conception, Washington, D.C., with the Catholic University chorus and a cappella choir, Michael Cordovanna conducting.



INTRODUCTION TO ORGAN PLAYING
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Miami Church Orders New Reuter Organ

The Reuter Organ Company, Lawrence, Kans., has been awarded a contract to build a three-manual, 29-rank organ for the First Church of Christ, Scientist, Miami, Fla.

The pipework of the instrument will be installed above and to the rear of the church. As one faces this area, the unenclosed great and pedal pipework will be located in the center section with the expressive swell and choir divisions to the left and right respectively. A façade of speaking pipes is to be formed by the 16 ft. and 8 ft. pedal principal stops.

Installation is scheduled for April of this year.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 3 ranks 183 pipes
Trompete 8 ft. 61 pipes
Tremolo
Chimes

SWELL

Rohrflöte 16 ft. 73 pipes
Rohrflöte 8 ft.
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 54 pipes
Principal 4 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Nasard 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Oboe 8 ft. 61 pipes
Tremolo

CHOIR

Gedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Spitzprincipal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 68 pipes
Rohrgedeckt 16 ft.
Octave 8 ft. 44 pipes
Bourdon 8 ft.
Rohrflöte 8 ft.
Super Octave 4 ft.
Bourdon 4 ft.
Bourdon 2 ft.
Trompetenbass 16 ft. 12 pipes
Trompete 8 ft.
Oboe 4 ft.
Chimes

Church in York, Pa. Buys Möller Organ

A new Möller organ has been purchased by Union Evangelical Lutheran Church, York, Pa. A beautiful stone Gothic structure, Union Church has excellent acoustical conditions with high ceiling, flagstone and wood floors, and stone walls. The new installation will have great, positiv and portions of the pedal division exposed.

The specification was developed by Herbert Ridgely, Jr. of the Möller firm and Edwin Starner, organist-choir-master of Union Church. The chairman of the organ committee is Robert Young. A seven rank antiphonal division, unenclosed and exposed, with a trompette en chamade stop, is prepared for.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octav 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Super Octav 2 ft. 61 pipes
Mixtur 4-6 ranks 330 pipes
Trompete 8 ft. 61 pipes

POSITIV

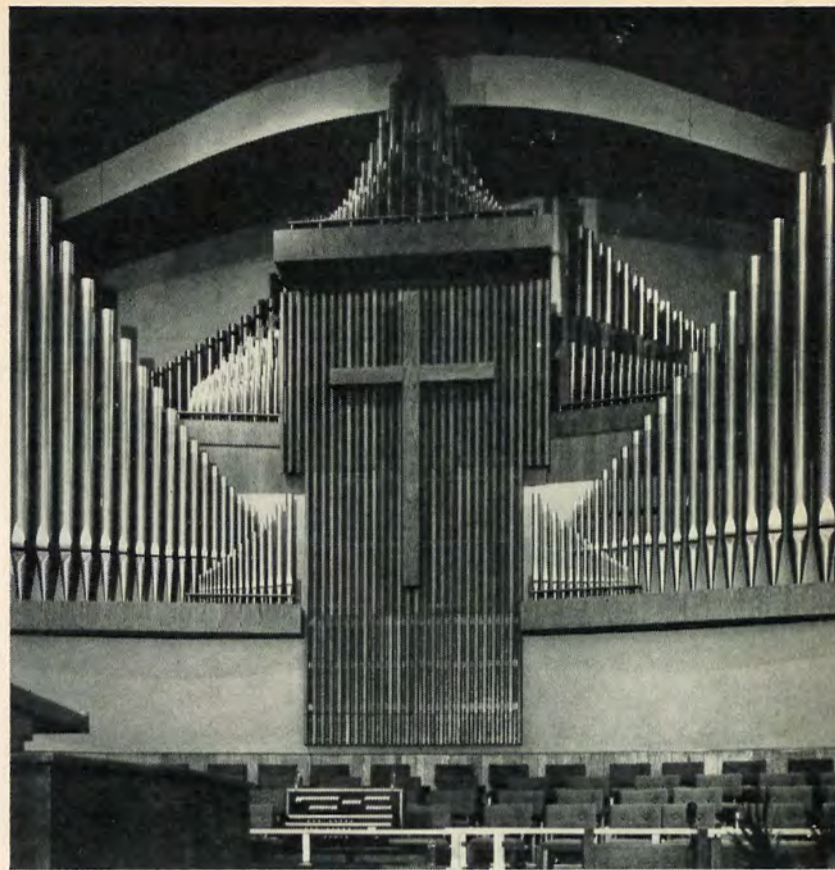
Gedeckt 8 ft. 61 pipes
Erzähler Celeste 2 ranks 110 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Octav 2 ft. 61 pipes
Nasat 1 1/2 ft. 61 pipes
Octav 1 ft. 61 pipes
Krummhorn 3 ranks 183 pipes
Tremulant

SWELL

Bordun 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Sesquialter 2 ranks 122 pipes
Scharff 3 ranks 183 pipes
Fagott 16 ft. 61 pipes
Trompete 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremulant

PEDAL

Untersatz 32 ft. 7 pipes (low 5 notes quinted)
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Octav 8 ft. 32 pipes
Quintaton 8 ft.
Choral Bass 4 ft. 32 pipes
Hohlpeife 2 ft. 32 pipes
Mixtur 4 ranks 128 pipes
Posaune 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Fagott 16 ft.
Trompete 8 ft. 12 pipes
Krummhorn 4 ft.



Holtkamp Installed in DeLand Church

A three-manual Holtkamp organ has been installed in the First Baptist Church, Deland, Fla. The instrument is installed on a shelf in the front of the church over the baptistry. The movable console is located in the front of the choir. The great is high in the center over the swell, with the pedal to the right and the positiv to the left. The architect was G. M. Peek. Walter Holtkamp, Jr. designed the organ.

Dr. Paul T. Langston, dean of the school of music, Stetson University, played the dedicatory recital Nov. 12. Robert Sutter is the organist.

GREAT

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes

SWELL

Gamba 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Celeste 8 ft. 56 pipes
Gemshorn 4 ft. 61 pipes
Füllflöte 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 112 pipes
Oboe 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremolo

POSITIV

Copula 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Flute 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Scharf 3 ranks 183 pipes
Cromorne 8 ft. 61 pipes

PEDAL

Principal 16 ft. 32 pipes
Quintadena 16 ft.
Subbass 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Flute 8 ft. 32 pipes
Choralbass 2 ft. 32 pipes
Rauschbass 4 ranks 128 pipes
Posaune 12 ft. 32 pipes
Trumpet 8 ft. 32 pipes

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**BERKSHIRE RESTORES BIG
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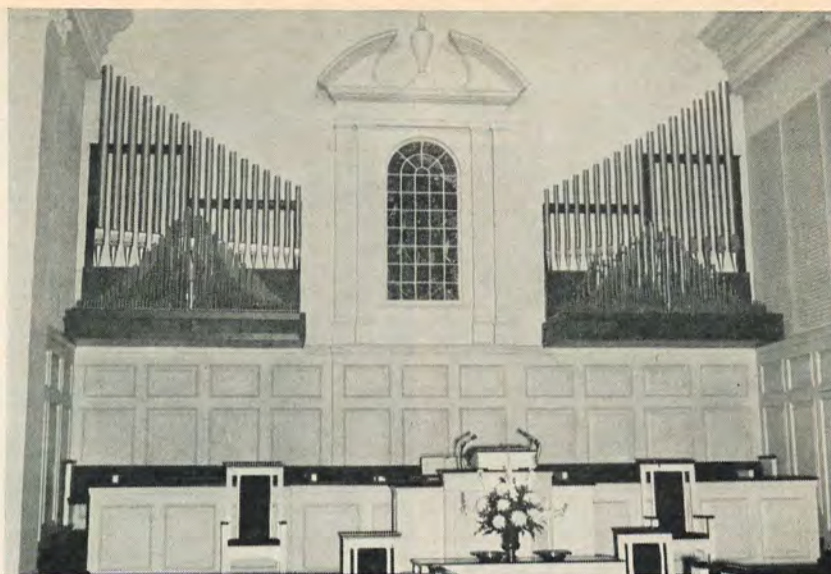
The Berkshire Organ Company, Inc., North Wilbraham, Mass., is completing a two-year restoration project for the 90-rank Casavant Frères instrument in St. Michael's Cathedral, Springfield, Mass. The organ has two consoles, a four-manual in the gallery and a two-manual in the sanctuary of the cathedral; both have been completely rebuilt. All eight divisions of the organ have been cleaned, re-acted and tonally brightened, and regulated by Berkshire. The case of the gallery section has been refinished with all the facade pipes, including those of an instrument pre-dating the 1929 Casavant, scraped down and refinished with special lacquers to simulate electrolytic zinc. The facade pipes for the sanctuary divisions have been stripped and relacquered in clear finish.

Casavant Frères assisted Berkshire in re-acting the 11 main windchests in the organ and supplied much advice in the complete replacement of the entire wind system which totalled 14 reservoir units. Ivan R. Beckwith was in charge of the work for Berkshire.

Misfortune has pursued this program, mostly in the form of water damage. Rain leakage serious damaged two main windchests plus most of the cables from the console to the remote combination action. After repair was accomplished on the split windchests and that section of the organ completed, a water pipe burst directly over the swell division of the sanctuary organs, completely ruining the front organ and pipework. Humidity in the cathedral has caused failure of thousands of leathery armatures in the old electric action, which have required painstaking replacement.

The organ is the largest instrument, by far, in Northwestern New England and contains authentic French romantic voicing. The brightened mixtures throughout the organ have developed a suitability in the instrument for German classic literature, not possible previously.

At the beginning of the restoration, most of the organ was unplayable.



Statesville Zimmer

**Zimmer Builds Organ
for Statesville, N.C. Church**

The firm of Wilhelm Zimmer and Sons, Charlotte, N.C., has installed a three-manual organ in the First Associate Reformed Presbyterian Church, Statesville, N.C. The specification was drawn up in collaboration with John Brock, University of Tennessee, who also played the dedicatory recital.

All pipework is unnicked and was voiced on low wind pressure ranging from 2 1/4" for the positiv to 3" for the pedal. Variable scaling was employed. Tonal finishing was the responsibility of Franz J. Zimmer, assisted by John M. Jelley. Only the swell division is enclosed.

- GREAT**
 Quintadena 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Rohrflöte 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Superoctave 2 ft. 61 pipes
 Mixture 4 ranks 244 pipes

- SWELL**
 Bourdon 8 ft. 61 pipes
 Salicional 8 ft. 61 pipes
 Celeste 8 ft. 49 pipes
 Principal 4 ft. 61 pipes
 Rohrflöte 4 ft. 61 pipes
 Blockflöte 2 ft. 61 pipes
 Plein Jeu 3 ranks 183 pipes
 Trompette 8 ft. 61 pipes
 Schalmel 8 ft. 61 pipes
 Tremolo

- POSITIV**
 Holzgedackt 8 ft. 61 pipes
 Spitzflöte 4 ft. 61 pipes
 Nazard 2 2/3 ft. 61 pipes
 Principal 2 ft. 61 pipes
 Terz 1 3/4 ft. 61 pipes
 Cymbel 3 ranks 183 pipes
 Krummhorn 8 ft. 61 pipes
 Tremolo

- PEDAL**
 Subbass 16 ft. 32 pipes
 Quintadena 16 ft.
 Principal 8 ft. 32 pipes
 Gedackt 8 ft. 32 pipes
 Choralbass 4 ft. 32 pipes
 Mixture 3 ranks 96 pipes
 Posaune 16 ft. 32 pipes
 Schalmel 4 ft. 32 pipes

**Church in College Town
Orders Schantz Organ**

First Methodist Church and the Wesley Foundation at Ohio University at Athens, Ohio, have contracted with Schantz Organ Company, Orrville, Ohio, for a new three-manual organ to be installed in May. When the church was built, adequate space was provided for the organ. It is to be located on either side of the chancel. The entire organ will be concealed by grillework.

The specification was designed by the organ committee, W. H. Fenzel, chairman, and the Schantz staff.

- GREAT**
 Principal 8 ft. 61 pipes
 Rohrflöte 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Spitzflöte 4 ft. 61 pipes
 Super Octave 2 ft. 61 pipes
 Quinte 1 1/3 ft.
 Mixture 4 ranks 244 pipes
 Chimes 21 bells
- SWELL**
 Bourdon 8 ft. 61 pipes
 Principal 8 ft. 73 pipes
 Viole de Gambe 8 ft. 61 pipes
 Viole Celeste 8 ft. 49 pipes
 Octave 4 ft.
 Flute 4 ft. 61 pipes
 Octave 2 ft. 61 pipes
 Scharff 4 ranks 244 pipes
 Contra Fagot 16 ft. 61 pipes
 Trompette 8 ft. 73 pipes
 Clarion 4 ft.
 Tremulant
- CHOIR**
 Gedackt 8 ft. 61 pipes
 Erzähler 8 ft. 61 pipes
 Erzähler Celeste 8 ft. 49 pipes
 Gemshorn 8 ft. 73 pipes
 Koppelflöte 4 ft. 61 pipes
 Gemshorn 4 ft.
 Nasat 2 2/3 ft. 49 pipes
 Blockflöte 2 ft. 61 pipes
 Terz 1 3/4 ft. 49 pipes
 Cromorne 8 ft. 61 pipes
 Tremulant
- PEDAL**
 Violone 16 ft. 32 pipes
 Rohrbass 16 ft. 12 pipes
 Gedacktbass 16 ft. 12 pipes
 Principal 8 ft. 32 pipes
 Rohrbass 8 ft.
 Choralbass 4 ft. 12 pipes
 Nachthorn 4 ft. 32 pipes
 Nachthorn 2 ft. 12 pipes
 Mixture 2 ranks 64 pipes
 Posaune 16 ft. 32 pipes

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New Books

Canon Noel Boston & Lyndesay G. Langwill, *Church and Chamber Barrel-Organs. Their Origin, Makers, Music and Location. A Chapter in English Church Music.* Lyndesay G. Langwill, 19 Melville St., Edinburgh 3, Scotland, 1967. viii, 120 pp. \$7.50.

Crisis in Church Music? Washington, D.C., The Liturgical Conference, 1967. 128 pp.

The St. Dunstan Hymnal: Plainsong Hymns With Accompaniments. New York, The H. W. Gray Co., 1968. \$3.50.

The Sacred Harp (facsimile edition). Nashville, Tenn., Broadman Press, 1968. xxxii, 432 pp.

James C. Thomson, *Music Through the Renaissance.* Dubuque, Ia., Wm. C. Brown Co., 1968. viii, 165 pp. \$2.25 (paperback).

Alan Walker, *An Anatomy of Musical Criticism.* Philadelphia, Chilton Book Co., 1968. xii, 114 pp. \$5.00.

The essays on barrel-organs by Canon Boston and Mr. Langwill explore an obscure but nonetheless fascinating nook of the organ world. As of Feb. 2, 1968, only 120 copies of this privately printed edition remained.

Photos, drawings, and lists supplement the pertinent and readable discussion in a generally handsome format. One of the most intriguing points is an explanation of how barrel-organs may be used to accompany Anglican Chant.

Crisis in Church Music, a set of 12 papers from a meeting held at Kansas City late in 1966, will be of interest to all Roman Catholic church musicians. The Rev. Rembert Weakland's "Music & Liturgy in Evolution" is an uncommonly penetrating survey of present day conditions, going far beyond the usual assumptions of a "golden age," "suitability of chant," and the like.

The St. Dunstan Hymnal is a collection of 92 organ accompaniments for plainsong hymns, gathered from the manuscripts of the late Canon Douglas. This is a handsome, hardbound edition. The accompanimental style is well represented by the familiar "Of the Father's Love Begotten" (*The Hymnal*, 1940, No. 20).

The Sacred Harp, possibly the most famous of all the shape-note hymn books, is now available in a facsimile reprint of the 1859 (third) edition. George Pullen Jackson's "The Story of the Sacred Harp, 1844-1944" and an informative "Postscript" by William J. Reynolds are also included. The tradition of "singings" is still very much alive in the South, and this facsimile reprint, besides finding its way into many libraries, will undoubtedly be used at these gatherings.

We do not for a moment minimize the difficulties of preparing a text for use in a course introducing college students to music before 1600. The average student in such a course does not read music. It is therefore necessary to establish aural coherence and recognition largely without the intermediary of visual notation, while at the same time covering the basic modes of musical expression before 1600.

James Thomson's *Music Through the Renaissance* simply does not provide a workable tool for such a task, although much accurate and interesting information is furnished. This book will be found more useful as an introductory text for college music majors.

Alan Walker's *An Anatomy of Musical Criticism* develops from two basic premises. First, "... that masterpieces unfold according to timeless, creative principles, that they would not be masterpieces unless they did, and that it is the chief function of any theory of musical criticism to tell us what these principles are." And second, that "criticism is the rationalisation of intuitive, musical experience."

There follows a series of critiques on selected compositions, using the Schenkerian approach to analysis — the derivation of basic, structural pitch contours. Those who are unacquainted with Schenkerian methods will find a good introduction to them in these critiques.

The book is readable and often enlightening. Its major flaw is perhaps the fact that it stops short of contemporary composition. There is little doubt, after all, that the music of Beethoven, Schubert, Brahms, and Tchaikovsky is possessed of magnificent unities. — WV



Hillgreen, Lane Builds for Midland, Mich.

Hillgreen, Lane & Co. has completed a three-manual organ for the Blessed Sacrament Catholic Church, Midland, Mich. The unusual modified circle plan of the church, with no interior walls supporting the roof, called for a creative design for the organ. Situated behind the altar and in the open, the two divisions form a background for the altar. The organ sets apart the smaller area of the chapel, forming the only separation from the sanctuary. The congregation occupies the remaining area surrounding the central altar.

The organ is functional in design, combining classic voicing with contemporary versatility. Clarence and Kenneth Wuepper represented the builder in negotiations.

GREAT

Quintaten 16 ft. (prepared)
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Spitzflöte 4 ft. (prepared)
Höhlpfeife 2 ft. (prepared)
Mixture 4 ranks 244 pipes
Liturgical Trumpet 8 ft. (prepared)
Chimes

SWELL

Rohrflöte 8 ft. 68 pipes
Viole de Gambe 8 ft. 68 pipes
Viola Celeste 8 ft. 68 pipes
Prestant Conique 4 ft. 68 pipes
Flageolet 2 ft. (prepared)
Fourniture 3 ranks 183 pipes
Clarinete Basse 16 ft. (prepared)
Trompette 8 ft. 68 pipes
Hautbois 4 ft. 68 pipes
Tremulant

POSITIV

Nason Gedeckt 8 ft. 61 pipes
Dulziane 8 ft. (prepared)
Nachthorn 4 ft. 61 pipes
Klein Prinzipal 2 ft. 61 pipes
Klein Nasat 1 1/3 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Sesquialtera 2 ranks (prepared)
Hautbois 8 ft.
Krummhorn 4 ft. (prepared)

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Bourdon 16 ft.
Quintaten 16 ft. (prepared)
Principal 8 ft. 12 pipes
Bourdon 8 ft.
Quintaten 8 ft. (prepared)
Principal 4 ft. 12 pipes
Grave Mixture 2 ranks 64 pipes
Acute Mixture 2 ranks 64 pipes
Trombone 16 ft. (prepared)
Contre Hautbois 16 ft. 32 pipes
Hautbois 8 ft.
Hautbois 4 ft.

Magnolia, Ark. Church Orders Möller Organ

A new 35-rank organ is being built by M. P. Möller, Inc. for the First Methodist Church, Magnolia, Ark. Installation is scheduled for early in 1969.

Unenclosed great and pedal divisions will be placed across the front of the divided chancel, and the enclosed swell and choir divisions will be placed in chambers on either side.

Harold J. Sweitzer is organist-director. Negotiations for Möller were handled by John Worrel, New Orleans.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Quintaton 4 ft. 12 pipes
Doublette 2 ft. 61 pipes
Mixture 4 ranks 244 pipes

SWELL

Rohrgedeckt 16 ft. 12 pipes
Rohrflöte 8 ft. 61 pipes
Viola Pomposa 8 ft. 61 pipes
Viole Celeste 8 ft. 54 pipes
Principal 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Octavin 2 ft. 16 pipes
Plein Jeu 4 ranks 244 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Basson 4 ft. 24 pipes
Tremulant

CHOIR

Gedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 54 pipes
Nachthorn 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Cromorne 8 ft. 61 pipes
Tremulant

PEDAL

Contrebasse 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaton 16 ft.
Rohrgedeckt 16 ft.
Principal 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Quintaton 8 ft.
Rohrflöte 8 ft.
Choralbass 4 ft. 32 pipes
Rohrflöte 4 ft.
Mixture 3 ranks 96 pipes
Contre Trompette 16 ft. 12 pipes
Basson 16 ft.
Trompette 8 ft.
Basson 4 ft.



There was no question—

despite the cost of renovating wind chests, pipes, and console—that the First Baptist Church of South Bend, Indiana would move its 34-rank pipe organ into their new building.

But actual building costs proved well above estimates forcing a reappraisal of all bids including the organ. It was then found that expense could actually be reduced without compromising musical goals by selecting a new organ.

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Records

Many people will be glad to acquire the Westminster record (stereo WST 17138, mono XWN - 19138) of Maurice and Marie-Madeleine Duruflé playing the Möller organs at Washington's National Shrine of the Immaculate Conception, performing music which was heard widely in their 1966 American tour. Their particular characteristics have been noted often in these pages — his warmth and profundity, her sparkling brilliance, sometimes at the expense of rhythmic comfort. The spacious room sound comes over well and the final effect is an accurate reflection of the performance qualities of these renowned artists. The program includes Bach, Buxtehude, Handel, Schumann, Tournemire and Duruflé. The disk is entitled *The Organs of the National Shrine*.

The long-expected record of the music of Gabrieli recorded in San Marco, Venice, a project dear to E. Power Biggs' heart over a period of years has finally made its appearance as *The Glory of Gabrieli* (Columbia MS 7071) — a record sure to interest a wide audience. Some readily admitted compromises (modern brass instruments sometimes replacing authentic ones for reasons of balance and brilliance) do little to lessen the impressive and exciting results. The contributions of the Gregg Smith Singers and the Texas Boys Choir are good but not outstanding. Mr. Biggs is heard alone on a small Rieger in six intonations but his presence is felt throughout. The conductor, Vittorio Negri, seems to have the extensive resources as well as the musical style well in hand. The amusing jacket notes by Producer John McClure detail the problems involved in the undertaking.

Also involving Mr. Biggs and of more than ordinary interest is the Leonard Bernstein Conducts record (Columbia stereo MS 7058, mono ML 6458) of the early Aaron Copland Organ Symphony (later rewritten without organ as Symphony 1). Mr. Biggs is soloist with the New York Philharmonic. This record should serve to rekindle interest in this original version with its effective organ part. Certainly it too is a must for any reasonably complete organ record library. The reverse side is Mr. Bernstein's own Serenade with Zina Francescatti, strings, harp and percussion.

Those who heard Mireille Lagacé in recital at the ICO, or the Boston or Charlotte conclaves, and the many Canadians who have more frequent opportunities to hear her will welcome her record entitled *Magnificat*, organ settings and pieces based on that solemn section of the Liturgy. Composers are Cavazzoni, Titelouze, Frescobaldi, Scheidt, Buxtehude, Pachelbel and Bach (Madrigal record/MAS 410-U 1385 Montpeller, Saint-Laurent, Quebec.) This young player's musicality, understanding and sheer vitality stand her in good stead for this wide variety of music. The organ used is the Casavant on which she played her ICO recital last August; it is well adapted to the music.

A major and interesting undertaking was the cantata. The Plumb Line and the City, written and conducted by Gerre Hancock with his Christ Church Choir and members of the Cincinnati Symphony. Some excellent solo effects, a consistent style and an integrity of purpose characterize the cantata, and its performance stimulates considerable excitement. The record can be purchased from the Episcopal Society of Christ Church, Cincinnati.

There are many nostalgic features of the disk, Should Auld Acquaintance Be Forgot, recorded at the final performance of the "Deluxe Möller Organ" at the former Sedgwick Theatre, Mount Airy, Philadelphia, Pa. The recorded sound is excellent. Don Kinnier displays every last tone color on this highly characteristic instrument in the course of a program of familiar material. His



Elsie Naylor, director of music at Central Methodist Church, Winona, Minn. joined the faculty of Winona State College Jan. 1. She holds BM and MM from Drake University, Des Moines, where she studied with Russell Saunders. While a student she served as organist in Des Moines area churches, most recently St. John's-by-the-Campus, Ames, Iowa.

Church in Green Bay Installs New Wicks

A new three manual Wicks organ of 35 ranks has been installed at St. Paul's Methodist Church, Green Bay, Wis. The church is about 13 years old and is located in a beautiful residential area on the northwest side of the city.

The organ, located in the chancel, has preparations for an antiphonal division. The stoplist was drawn by LaVahn Maesch, Lawrence University, Appleton, in consultation with the organ committee and Wicks representative Robert J. Dornoff. The entire instrument features classic voicing on low wind pressure.

Installation was by Mr. Dornoff, with tonal finishing by Wicks tonal director, John E. Sperling.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillpfeife 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Fagot 16 ft. 61 pipes
Fagot 8 ft. 12 pipes
Tremulant
Chimes

SWELL

Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Flute Conique 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

CHOIR

Gedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Principal 2 ft. 61 pipes
Tierce 1 1/2 ft. 49 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Rohrgedeckt 16 ft. 12 pipes
Octave 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Rohrflöte 8 ft.
Choralbass 4 ft. 32 pipes
Flute 4 ft. 12 pipes
Octavin 2 ft. 12 pipes
Mixture 3 ranks 96 pipes
Fagot 16 ft.
Trompette 8 ft.
Fagot 4 ft.
Chimes

imperfect ear for harmony seems to us the only less than top drawer feature of a record sure to please every theatre organ buff. The disk is distributed by The Theatre Organ Society of the Delaware Valley, 2112 Clearview Ave., Abington, Pa. — FC

Möller for Historic Church In Nation's Capital

Christ Episcopal Church, Georgetown, Washington, D.C. is in the midst of extensive alterations and additions, a part of which will include a new Möller organ. Ronald Stalford has recently been appointed organist-choirmaster and is planning an extensive music program.

The great, positiv and antiphonal divisions of the new instrument will be exposed. Specifications were prepared by Peter M. Daniels of Möller in consultation with Ronald Stalford and John Hose, tonal director of Möller.

GREAT

Quintade 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Octav 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Octav 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Scharf 3 ranks 183 pipes
Trompette 8 ft. 61 pipes

SWELL

Flute à Cheminée 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Céleste 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Flute Conique 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Flute à Bec 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Plein Jeu 3-5 ranks 269 pipes
Contre Trompette 16 ft. 12 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant

CHOIR

Spitzflöte 8 ft. 61 pipes
Gambe 8 ft. 61 pipes
Gambe Celeste 8 ft. 54 pipes
Principal 4 ft. 61 pipes
Mixture 3-4 ranks 226 pipes
English Horn 16 ft. 61 pipes
Clarinete 8 ft. 61 pipes
Bombarde 8 ft. 61 pipes
Tremulant
Festival Trumpet 8 ft. 61 pipes
(Bronze — located with Antiphonal Organ)

POSITIV

Gedeckt 16 ft. 49 notes
Gedeckt 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Octav 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Octav 1 ft. 61 pipes
Mixture 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

ANTIPHONAL

Rohrbourdon 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Mixture 3-5 ranks 269 pipes

PEDAL

Resultant 32 ft. 32 notes
Prinzipal 16 ft. 32 pipes
Bourdon 16 ft. 12 pipes
Spitzflöte 16 ft. 12 pipes
Octav 8 ft. 32 pipes
Bourdon 8 ft.
Octav 4 ft. 12 pipes
Nachthorn 4 ft. 32 pipes
Nachthorn 2 ft. 12 pipes
Mixture 4 ranks 128 pipes
Bombarde 32 ft. 12 pipes
Bombarde 16 ft. 32 pipes
Posaune 16 ft. 12 pipes
Contre Trompette 16 ft.
Bombarde 8 ft. 12 pipes
Clairon 4 ft. 12 pipes
Krummhorn 4 ft.

ANTIPHONAL PEDAL

Rohrbourdon 16 ft. 12 pipes
Rohrbourdon 8 ft.

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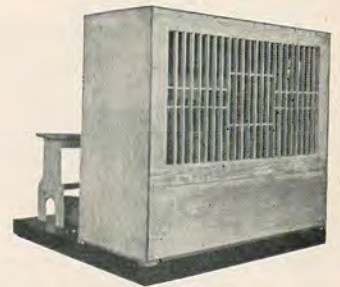
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(The first part of this two-part series on the Six Great Preludes and Fugues appeared in the March issue of *The Diapason*, pages 26-28.)

Prelude and Fugue in B Minor, BWV 544

The elegiac B minor prelude resembles the one in C minor in a number of ways (ex. 1). First, both pieces are strongly dependent on concertato style. Second, both tutti sections employ the so-called "sigh motive."¹¹ The sigh motive in the B minor prelude is at first hidden in a maze of figuration, appoggiaturas and suspensions, from which it eventually emerges as a powerful unadorned figure. And third, the solo passages of both preludes are based on fugal procedures.

The first section (tutti) is 16 measures long. At m. 17 the alto (fugue subject) should be taken to another manual after the first 16th-note, followed by the soprano in m. 18, and the bass in m. 20. With the re-entrance of the tutti (now in the dominant), a return to the first manual is necessary. Therefore in m. 27 the left hand returns with the second 8th-note (corresponding to the first measure). The right hand should return at the same time as the left, as the original 8th tied to a 32nd-note is here reduced to a single 32nd-note. The next manual change occurs at m. 43 after the first 16th-note, where the tenor begins the fugue subject (also in the dominant).

The next appearance of the tutti material is on the first beat of m. 50 (both hands change manuals together). In this section (the longest in the prelude) the tutti material is extensively developed, and presented in the following keys: F sharp minor — B minor — D major — E minor. It is during this growth that the unembellished sigh motive dramatically emerges, beginning in m. 56.

Fugal procedure returns once again in m. 73. Here the alto enters on the secondary manual followed by the soprano on the second 8th-note. In this section the fugue subject appears in inversion for the first time. The final statement of tutti material (returning to B minor) begins in m. 78. Both hands should change manuals together on the fourth 8th-note. This B minor arpeggio in the tenor corresponds exactly to the F sharp minor arpeggio in m. 50. The architectural outline of the prelude (ABA — B — ABA) clearly illustrates how Bach's formal constructions very often are "... built round a center with corresponding sections on each side."¹²

Three sections of nearly equal length determine the shape of the fugue. Each displays a distinctive character by the introduction of new and dominating material in the form of a counter-subject. The fugue, therefore, has three counter-subjects (ex. 2).

The counter-subject of the first section begins with a syncopation and is present for the exposition portion of the section, but not for the statements of the subject which follow. It does, however, provide the motive impulse for the remaining portion of the section. A very deliberate-sounding extended cadence in the minor dominant (m. 28) brings the section to a close.

On the first beat of m. 28 the tenor (subject) should be taken to another manual followed by the soprano (second counter-subject) after the 16th rest. The tranquil and somewhat somber mood of the first section vanishes with the appearance of the new counter-subject, which imparts a cheerfully optimistic quality to this three-voiced section. As in the first section, the counter-subject is present only until all the voices have entered, that is, three times. The first counter-subject is not heard in this second section.

The Expressive Use of Manual Changes And Bach's Six Great Preludes & Fugues

Part II
By Edmund Shay

The beginning of the third section is signalled by the return of the home key (B minor) and the presentation of the subject with a third counter-subject. The abrupt beginning of the final section (m. 59) is a dramatic stroke which enhances the triumphant mood established by the dynamic new counter-subject. The arrival of B minor is further intensified by the simultaneous return of the first counter-subject in the alto voice (up-beat to m. 59), strengthening the case for a manual change here, at this structurally important place, rather than at a less meaningful one earlier. Therefore, the alto should be taken to another manual on the last 8th-note of m. 58, followed by the soprano and tenor at the beginning of m. 59. Counter-subjects one and three accompany the subject for six of the eight statements, while the second counter-subject provides episodic material. The B minor fugue, with its captivating beauty and evolution of emotions, is truly an inspired work of magnificent proportions.

Prelude and Fugue in C Major, BWV 547

The similarity of this prelude with the first chorus of Bach's festive Epiphany cantata "Sie werden aus Saba alle kommen" is well known. The surging theme of the prelude, spanning two octaves, radiates joy in every measure. It is four measures long and made up of the same number of distinctive motives (ex. 3). Some scholars have even, perhaps in an overly imaginative mood, assigned definite programmatic meanings to each motive. Regardless of any programmatic content they may have, their dependence on dance rhythms is strongly felt and contributes to the festive mood. The theme is balanced by an ostinato-like figure given to the bass (also appearing occasionally in the upper voices), bearing an obvious relationship to motive B (ex. 4).

Every measure of this prelude is occupied with the extension and recombination of the four motives, taking them through a chain of rapidly occurring modulations. It seems most obvious, therefore, that a change of manuals in this piece would serve no expressive function. That is why it is difficult to agree with Keller when he suggests a possible change in m. 31 with a return in m. 52.¹³ One cannot justify this change without also changing in m. 13, 35, and 48 as well.

The fugue is in five voices and has features similar to those of a double fugue. The inverted form of the fugue's subject corresponds to a second fugue subject. Five manual changes are required to illuminate the five clearly defined sections. Appropriately enough, the fifth voice, played by the pedal, does not enter until the fifth section.

In the first section (exposition) the subject is presented in the usual tonic and dominant keys. At m. 15 a cadence on the tonic marks the close of the first and the beginning of the second sections. The soprano (subject) should be taken to another manual on the third beat, followed one-half beat later by the alto. Key exploration character-

izes the treatment of the subject in the second section. The G major cadence in m. 27 marks the end of the second and beginning of the third sections.

Only the inverted form of the subject appears in the third section. It is heard consecutively in the soprano, alto, tenor, and bass voices, the treatment strongly resembling that of a fugue exposition. The soprano should be taken to another manual on the first beat of m. 27, followed by the tenor after the third beat. Once again a cadence (m. 34), this time in E, brings the section to a close.

In the fourth section both forms of the subject are presented in rapid stretto-like alternation. The alto is the first to go to another manual on the third beat of m. 34, followed by the soprano on the first beat of m. 35. The section closes in m. 47 with a cadence on the dominant of C.

The final manual change should begin with the F sharp in the soprano voice just after the third beat (m. 47). The piling up of the tones of a diminished chord here dramatically prepares the entrance of the subject in the pedal, and the return to the tonic key. In this fifth section the upper voices continue their alternation of both forms of the subject, over the augmented versions sung majestically by the pedal.

Prelude and Fugue in E Minor, BWV 548

These two pieces are the most powerful and dramatic of the six great preludes and fugues. The prelude owes much to concertato style, presenting three thematic groups in constant alternation — "A," "B," and "C." The C section contains the simplest thematic material, and is definitely episodic in character, providing contrast to the larger dimensions of the other two sections. The material in A appears five times in various forms (ritornello), offering unity and structural support to one of Bach's most monumental creations for the organ.

Section A ends with a cadence on the tonic in m. 19. Change manuals in this measure (beginning of section B), the soprano on the second 16th-note, and the tenor on the second beat. In m. 33 A returns in the dominant key. The alto moves to the A manual on the first beat of the measure, followed by the other voices on the second half of the third beat.

Section C begins after the cadence on the dominant in m. 51. Move to a third manual beginning with the second 16th-note of the measure. In m. 55 section C returns (the soprano goes to another manual on the second 8th-note, the tenor on the second 16th) continuing until the sudden appearance of A material in m. 59. In the latter measure the soprano returns to the A manual on the second 8th-note. Section B returns in m. 61 (alto moves to B manual on second 16th-note, soprano on fourth 16th-note, and tenor on the second beat), followed by section C in m. 65, and section A in m. 69. A development of the A material occurs here, making this the longest of the A sections.

Section B returns once again in m. 90, followed by section C in m. 94. The C material is now developed in a section exactly as long as the previous A section (21 measures). The final B begins in m. 115, followed by C in m. 121, and A in m. 125. Each of these sections should be played on the appropriate manual.

The fugue in E minor is the longest (231 measures) and most extensive of Bach's organ fugues and provides a clear example of his extraordinary ability to fuse diverse styles and forms. It combines into one monumental movement elements of the da capo aria (large A B A form), concerto grosso, and toccata.

As in the prelude, three ideas are presented in alternation, the third being episodic and appearing only once. Section A consists of the fugue subject with counter-subject presented and developed in the first 60 measures. The B section begins after the E minor cadence in this measure (change manuals on the third 16th-note), and consists of solo-like passage work in rapidly moving 16th-notes. This rhapsodic and dazzling passage work suddenly stops as the pedal bursts in with an incomplete statement of the subject beginning in m. 68 (return to the A manual on the sixth 16th-note). Section B continues after the B major cadence in m. 72 (return to B manuals). Once again the solo work is interrupted by the sudden entrance of the pedal with the incomplete subject in m. 80 (return to A manual).

Beginning in m. 84 (change manuals on the second 16th-note), and continuing until m. 120, the rapid 16th-note movement characteristic of B gains momentum as it travels through all the voices. Two complete statements of the subject in the related keys of D major and G major appear in m. 89 and 108 respectively. They grow out of the rapid 16th-note motion and merge into it again, requiring no change of manuals.

From m. 120 to 136 is the C section. It consists both of new material in triple counterpoint and material from the B section. The subject does not appear in this section. Change to a third manual with the second 16th-note in m. 120.

Return to the B manual with the second 16th-note in m. 136. This section is exactly the same length as the previous B section (36 measures), and likewise contains two complete statements of the subject. In this section, however, there is less 16th-note movement and a greater development of material from the A section.

The return to the A manual is signalled by the return of the subject to E minor in the tenor voice in m. 172. This is the first complete statement of the subject in the tonic key since the exposition. The alto should not follow the tenor until the second 8th-note in m. 177, when it, too, presents the subject. From here on, it is an exact repeat of the entire exposition.

Conclusion

This lengthy discussion of measure numbers, subjects, counter-subjects, keys motives and manual changes has had but one underlying idea: intuitive

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musicianship unaided by intellectual knowledge of form and structure is insufficient if more than the barest minimum of communication between performer and listener is to take place. This is not a plea for "studied" and "dry" performances — one already hears too many of these. Nor is it an attempt to underestimate the value and beauty of spontaneity and intuitive musicianship in interpreting the architecture of these monuments of sound. Only by a careful blending of both approaches will it be possible for a performer to achieve the maximum in communication. This type of performance will fortunately lack the detached objectiveness of a purely intellectual approach, as well as the superficial enameled glitter of the solely intuitive.

The notion that a performer is recreating and must, therefore, approach the music as a personal improvisation, changing the basic interpretation from one performance to the next is a dangerously simplistic view. The form and structure of a Bach prelude does not change between performances. Why then should an interpretation founded upon an understanding of structural elements, and designed to reveal their meaning to both layman and professional musician, be subject to drastic

alterations? Those minor and necessary changes of tempo or registration which occur between performances are not referred to here; but rather, the major changes in phrasing and registration. Admittedly, one may change one's mind about something because a better solution has been found, but change based on the mood of the performer and not the mood of the music is misrepresentation, not interpretation.

A composer's soul is revealed to us in his music. A performer, therefore, must translate the composer's language for us by removing obstacles, not by creating them. He must not impose his personality on the music but should allow the personality of the composer to speak through him. To do this he must understand every aspect of the music, almost as if he had composed it himself.

This is the key to the ideal performance.

NOTES

¹¹Schweitzer, Vol. II, p. 106. Edwin Bodky, *The Interpretation of Bach's Keyboard Works*, Cambridge, 1960, pp. 116 & 204.

¹²Geiringer, p. 134.

¹³Keller, p. 152.

EX. 1. Prelude in C minor, m. 8-9.



Prelude in B minor, m. 1-2; 56.



EX. 2. Fugue in B minor, m. 2-4; 28-30; 59-60.

Counter-subject I



Counter-subject II



Counter-subject III



EX. 3. Prelude in C major, m. 1-5; 5-6.



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Programs of Organ Recitals of the Month

Recital programs for inclusion in these pages must reach THE DIAPASON within six weeks of performance date.

Hugh McLean, Vancouver, B.C. — For Vancouver Centre, Ryerson United Church March 23: Works of Krebs: Toccata and Fugue in E major; I Cry to Thee, Lord Jesus Christ; Christ lay in death's bonds; Rejoice, O my soul; Blessed Jesus, we are here (with Ian Franklin, oboist); Fantasia in F minor for oboe and organ (with Mr. Franklin); Fantasia in C for trumpet and organ; Jesu, priceless treasure; God the Father dwells with us; Fantasia in F (last three with Mr. Franklin).

Conrad Grimes, Winnipeg, Man. — University of Manitoba March 23: Prelude and Fugue in G minor, Buxtehude; Trio-Sonata in D minor 1, Handel; Récit de tierce en trille, Grigny; Fugue on the Kyrie, Couperin; Trio Sonata 2 in E, Handel; Sonata da chiesa in C (K336d), Mozart; Passacaglia and Fugue in C minor, Bach. Strings assisted on the Handel and Mozart.

Henry T. Abley, Saskatoon, Sask. — Knox United Church March 17: Trumpet Tune Cebell, Purcell; Sonata in D major K 288, Scarlatti; Prelude and Fugue in G minor, Buxtehude; Lento Espressivo, Bach-Grace; Fantasia in G major, Bach; Chorale in A minor, Franck; Le Jardin Suspendu, Alain; Joie et Clarté, Messiaen.

Cyril Mossop, Calgary, Alta. — Cathedral of the Redeemer March 27: Toccata in E minor, Pachelbel; Basse et Dessus de Trompette, Clérambault; O Traurigkeit, Willan; Suite for a Musical Clock, Handel; Oboe Tune, Franck; Glory to God on High, Bach; O God, Thou Faithful God, Karg-Elert; Forest Green, Purvis; Prelude and Fugue in C minor, Bach.

John Searchfield, Calgary, Alta. — Cathedral of the Redeemer March 13: Fanfare, Willan; Prelude and Fugue in E, Lübeck; Les Cloches, LeBegue; Prelude on a Dutch Melody, Bull; Aria, Peeters; Benedictus, Rowley; Finale Jubilante, Willan.

Robert H. Bell, Calgary, Alta. — Cathedral of the Redeemer March 6: O Man, Bewail, Prelude and Fugue in D, Bach; Aria, Peeters; Chorale, Mathias; Maestoso, Schroeder; Rhythymedre, Vaughan Williams; Fanfare, Leighton.

Harold Ramsey, Calgary, Alta. — Cathedral of the Redeemer April 3: Rondo in G, Bull; Pastorale, Milhaud; Fantasia on Dies Irae, Francis Snow; Five Pieces for Organ, Gordon Young.

Kenneth Gilbert, Montreal, Que. — For Toronto Centre, Our Lady of Sorrows Church March 5: Toccata Quinta sopra i pedali, Frescobaldi; Partita on Auf meinen lieben Gott, Prelude and Fugue in G minor, Buxtehude; Tiento de medio registro, Arauxo; Five Pieces, Messe des Paroisses, F. Couperin; Sonata 2, Daveluy; Schmücke dich, Passacaglia and Fugue in C minor, Bach.

Russell Green, Saskatoon, Sask. — Knox Church March 3: Passacaglia in D minor, Buxtehude; Voluntary in G major, Walond; Biblical Sonata 4, Kuhnau; Rondeau, F. Couperin; Hornpipe, Muffat; Prelude and Fugue in E minor, Bach; Fantasia on an 18th Century Hymn Tune, Parry; Essay, Karam; Deuxieme Legende, Bonnet; Three Characteristic Pieces, Langlais. March 10: Ciacona, Krieger; Variations, Murschhauser; Toccata, Pachelbel; Concerto Grosso in C minor, Geminiani; Fantasia in G minor, Mozart; Grand Piece Symphonique, Franck; Aria, Peeters, Tu es Petra, Mulet. March 31: Grand Jeu, Du Mage; Canzona, Gabrieli; Fantasia in Echo Style, Sweelinck; Episode, Copland; Priere, Morel; Passion Symphony, Dupré.

Frank A. McConnell, Lancaster, Pa. — First Presbyterian Church March 24: Kyrie, God the Holy Spirit, Bach; O Sacred Head, Buxtehude; Prelude and Fugue in G minor, Handel; Fantasia in F K 594, Mozart; Psalm 8, Freed; Allegro Vivace, Symphony 5, Widor; Brother James's Air, Wright; Chorale 3, Andriessen. James S. Martin, tenor, shared the program.

Roger Lerch, Oxford, Ohio — Holy Trinity Episcopal Church 31: Noël Suisse, Daquin; Baroque Suite, Bingham; Fugue in D major, Bach; Herzlich tut mich verlangen (both settings), Brahms; Chorale 3, Andriessen; Scherzo in E major, Gigout; Lied to the Mountains, Peeters; Litanies, Alain.

William Riska, Westport, Conn. — First Lutheran Church, Greenwich, Conn. March 10: Kyrie, Gott heiliger Geist, Bach; Concerto 1, Soler; Liebster Jesu, wir sind hier, Toccata and Fugue in D minor, Bach; Fantasia in A, Franck; Joie et Clarté, Dessiens Eternels, Dieu parmi Nous, Messiaen.

Clarence Helsing, Rockford, Ill. — Second Congregational Church April 11: Concerto in D minor, Handel-Guilman; We Pray Now to the Holy Spirit, Praise God Ye Christians, Buxtehude; Ave Verum, Titcomb; Intermezzo, Callaerts; Allegro con brio, Gigout.

Nancy Campbell Reed, Arlington, Va. — Resurrection Lutheran Church April 7: Suite on Tone 1, Clérambault; Schübler Chorales 1,2,3, Bach; Pièce Héroïque, Franck; Sonata 1, Hindemith.

Jonathan Watts, Calgary, Alta. — Cathedral of the Redeemer, March 20: Fanfare, Jackson; My Heart Is Filled with Longing, Brahms; Chaconne, Couperin; Deck Thyself, Telemann; Fugue in G minor, Bach; Petite Suite, Bales.

Catharine Crozier, Winter Park, Fla. — First Congregational Church, Fresno, Calif. March 31: Concerto 2 in B flat major, Handel; Concertante for organ, celesta and percussion, Pinkham; Concerto 1 in C, Haydn. Te Deum, Langlais; Fantaisie 2, Alain; Toccata in C major, Sowerby. The Fresno Philharmonic Chamber Orchestra, Thomas Griswold conductor, assisted in the Handel, Pinkham and Haydn.

Carolyn Payne, Richmond, Va. — Northminster Baptist Church March 17: Toccata, Schroeder; Introduction and Trumpet Tune, Boyce; Toccata and Fugue, Eberlin; Concerto, Soler (with George Payne on portative); Chorale in A minor, Franck; Fantasia in B flat, Boely. The first half of the program was devoted to excerpts from Mrs. Payne's Songs from Solomon, with soloists, chorus and instrumentalists.

Robert E. Scoggin, Rochester, Minn. — First Methodist Church March 24: Suite in C, Purcell; Two Musical Clocks, Haydn; Prelude and Fugue in D major, Buxtehude; Sheep May Safely Graze, We Are Believers, Bach; Unser Herrscher, Manz; St. Elizabeth, Edmundson; Partita on an American Hymn Tune, Young; Cantabile, Ross; Rondo Française, Böllmann; Sonata 1, Mendelssohn. The chancel choir assisted.

Lloyd V. Randall, Jr., Westerville, Ohio — Otterbein College March 31: As Jesus Stood beside the Cross, Scheidt; Fugue on the Kyrie, F. Couperin; Three Chorale Preludes, Bach; Sonata 2 in C minor, Mendelssohn; Celestial Banquet, Messiaen; Paraphrase on Old 124th, Lawrence S. Frank; Repentance, Purvis; Pasticcio, Langlais.

Michael McGraw, Lafayette, La. — Our Lady of Fatima Church Feb. 18: The Awakening, F. Couperin; Fantasia in G minor K 594, Mozart; Prelude and Fugue in G major, Bach; Prelude in G minor, Dupré; Ave Maria, Bossi; Scherzo, Langlais; Introduction and Allegro, Sonata 1, Guilman.

Henry Glass, Jr., Webster Groves, Md. — Emmanuel Episcopal Church May 25: Toccata and Fugue in D minor, Bach; Sketch in C major, Schumann; Carillon, Vierne; Finale in B flat, Franck.

Don E. Kerr, Pomfret, Conn. — Residence of Mrs. Morrill Stone Ring, Springfield, Mass. March 10: Chaconne in G minor, L. Couperin; Chromhorne sur la Taille, F. Couperin; Eleven Chorale Preludes, Brahms.

Florence Aldridge, Lakeland, Fla. — Methodist Temple March 3: The Suspended Garden, Alain; O Sacred Head, Fugue in F minor, Bach; Carillon, Sowerby; Chorale in A minor, Franck.

Calvin Hampton, New York City — Epiphany R.C. Church, March 31: Final Chorale, St. John Passion, O Lamb of God, Bach; Chorale in B minor, Franck; Thou Art the Rock, Mulet.

Charles E. Moore, New Canaan, Conn. — Congregational Church, March 3: Prelude and Fugue in G minor, Buxtehude; Trio Sonata 1, Bach; Two Preludes on the Passion Chorale, Brahms; Chorale in E major, Franck; Trio Sonata 2, Bach; Passacaglia, Sinfonia Brevis, Sowerby. March 10: Prelude and Fugue in D major, Bach; Variations on Jesus by the Cross, Scheidt; Trio Sonata 3, Bach; Chorale in B minor, Franck; Trio Sonata 4, Bach; Finale, Symphony 1, Vierne. March 17: Alleluys, Preston; Trio Sonata 5, Bach; Passion Chorale, Bach, Reger, Langlais; Eternal Purposes, Children of God, Messiaen; Trio Sonata 6, Bach; Chorale in A minor, Franck. St. John's Church, Stamford, March 27, Cathedral of St. John the Divine, New York City March 31, Christ Church Cathedral, Hartford March 20: Stations of the Cross, Dupré.

Theophil M. Otto, New Ulm, Minn. — Northwestern College chapel, Watertown, Wis. Feb. 18: Toccata and Fugue in D minor (dorian), Bach; Five versets of the Kyrie, Convent Mass, F. Couperin; O Lamm Gottes, Bach; Sonata, Schroeder; Partita on Awake My Heart, Peeters; Prelude and Fugue in D, Bach.

Richard Wesley Slater, Glendale, Calif. — St. Barnabas Episcopal Church, Eagle Rock, Calif. March 31: Fantasia and Fugue in A minor, Bach; Eile mich, Gott, zu erretten, Schütz; Partita on Herzlich tut mich verlangen, Pachelbel; Speculum vitae, Peeters (with Penny Forbes Hix, soprano).

Irene Pelley, Texarkana, Tex. — St. James' Church April 10: Lord Forsake not this Poor Sinner, Kuhnau; My Heart is Filled with Longing, Bach; O World, I now Must Leave Thee, Brahms; Prelude au Kyrie, Langlais; Vexilla Regis, Purvis.

Richard E. Phipps, Oak Park, Ill. — First Baptist Church April 7: In God My Faithful God, Doles; Partita on Blessed Jesus, at Thy Word, Walther; Prayer for Peace, Purvis; Fugue in G minor, Eberlin.

William C. Beck, Palos Verdes Estates, Calif. — St. Francis Church March 8: Concerto 2 in A minor, Vivaldi-Bach; Sonata 6 in G, Bach; Cortège et Litanie, Dupré, Grande Pièce Symphonique, Franck.

John Becker, Buffalo, N.Y. — St. Paul's Cathedral March 22: Partita on O World, I now must leave thee, Hassenberg; Passacaglia, Buxtehude.

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George Faxon, Boston, Mass. — St. Thomas Church, New York City March 21: Prelude in E flat, Lord Jesus Christ, turn Thou to us, Rejoice Christians, Fugue in E flat, Bach; Study in B minor, Schumann; Scherzo, Duruflé; Carillon Sortie, Mulet.

Linus M. Ellis III, Wilmington, Del. — Grace Methodist March 5: Christ Church, Methodist, New York City, March 12; Trinity Episcopal, New York City March 15; First Baptist, Philadelphia, March 18; St. James Episcopal, Lancaster, Pa. March 23 included: Concerto 2 in B flat, Handel; Variations on I Call to Thee, Sweelinck; Prelude and Fugue in G major, Trio Sonata 6, Bach; Sonata 2, Mendelssohn; Impromptu, Finale, Symphony 4, Vierne; Postlude for the Office of Compline, Variations on Lucis Creator, Alain; Pastorale, Roger-Ducasse; Cortege and Litanie, Dupré; Prelude and Fugue on A-L-A-I-N, Duruflé.

C. Warren Becker, Barrien Springs, Mich. — First Congregational Church, March 3: Prelude, Fugue and Chaconne, Buxtehude; Dialogue sur la voix humaine, Elevation, tierce en taille, F. Couperin; Comest Thou, Jesus, from heaven, Passacaglia in C minor, Bach; Voluntary 8, Stanley; Kleine Präludium and Intermezzo, Schroeder; Litanies, Alain; Lo, How a Rose, Brahms; Brother James's Air, Wright; Finale, Symphony 1, Vierne.

Marvel Basile, Milwaukee, Wis. — Capitol Drive Lutheran, March 31: Concerto 7 in B flat, Handel; Ich ruf zu dir, Wer nur den lieben Gott, Passacaglia and Fugue in C minor, Bach; How Blessed Are They, My Heart Cries Out in Anguish, Brahms; Chorale in B minor, Franck; Essai, Epilogue, Out of the Depths (first performance), Acclamations, Langlais.

Joseph Coutret, Englewood, N.J. — Christ Methodist, New York City March 5: Kyrie, God, Holy Spirit, If thou but suffer God to guide thee, Bach; Concerto in G, Ernst-Bach; Elegy, Berliński; Introduction and Passacaglia, Reger.

George L. Jones, Jr., Potsdam, N.Y. — All Saints Cathedral, Albany April 28: Prelude in D minor, Pachelbel; Scherzo in E, Gigout; Cantique, Langlais; Prelude in E flat, Bach.

Norman S. Slade, Glastonbury, Conn. — Christ Church Cathedral, Hartford Feb. 28: Prelude, Fugue and Chaconne, Buxtehude; O Man, Bewail, Bach, Pepping; Chorale in A minor, Franck.

Paul Jordan, New Haven, Conn. — St. Thomas Church, New York City March 3: Chromatic Fantasia, Sweelinck; Two settings of Our Father, Schneider; Our Father, Bach; Prelude and Fugue in D minor, Buxtehude.

Robert Anderson, Dallas, Tex. — Rutgers University, New Brunswick, N.J. March 3: Voluntary on Old 100th, Anderson; Chorale in B minor, Franck; Scherzo, Duruflé; Prelude, Symphony 2, Dupré; Shimah B'koli, Persichetti; La Romanesca, Valente; En taille a 5 voix, Récit de Cromorne, Veni Creator, Grigny; Prelude and Fugue in E minor (Wedge), Bach.

Nancy Heyne, Ann Anderson, Columbia, Mo. — Stephens College Chapel March 21: Gott sei gelobet, Scheideman; Herr Gott, dich loben all wir, Pachelbel; Wacht auf, ruft uns die Stimme, Walther; Greensleeves, Wright; Von Himmel hoch, Pachelbel; Nun lob, mein Seel, Walther — Miss Heyne, Prelude and Fugue in G major, Bach; Musical Clocks, Haydn; Flutes, Epithalamium, Pasticcio, Langlais — Miss Anderson.

Robert A. Luther, Evansville, Ind. — University of Evansville March 22: Prelude and Fugue in D minor, Luebeck; Aria con variazione, Martini; From God Shall Nought Divide Me, Prelude and Fugue in C major (9/8), Bach; Toccata, Jongen; Chorale in E major, Franck; Two Chorale Preludes, Schroeder; The World Awaiting the Saviour, Dupré.

Nesta Williams, Durham, N.H. — St. George's Church March 17: Flourish for an Occasion, Wolff; How bright appears the morning star, Prelude in D minor, Pachelbel; Trio on Lord Jesus Christ, turn to us now, Bach; Concerto in G, Ernst-Bach; Allegro, Symphony 6, Widor; Primavera, Twilight at Fiesole, Bingham; Gargoyles, Edmundsen.

Bruce P. Bengtson, Pittsburgh, Pa. — Fox Chapel Presbyterian March 17: Prelude and Fugue in C minor, Bach; Prelude on an Old Folk Tune, Mrs. H. H. A. Beach; Chorale in E major, Franck; Jesus accepte la Souffrance, Le Banquet Céleste, Messiaen; Requiescat in Pace, Sowerby; Te Deum, Langlais.

Linus M. Ellis, III, Wilmington, Del. — Christ Methodist, New York City, March 12: Prelude and Fugue in G major, Bach; Variations on I call to Thee, Sweelinck; Impromptu, Vierne; Prelude and Fugue on A-L-A-I-N, Duruflé.

Richard Cummins, New York City — Fifth Avenue Presbyterian Church March 17: Chaconne in G minor, L. Couperin; Noël, Grand Jeu et Duo, Daquin; Chorale in G minor, Franck; Nyland, Picardy, Cummins; Fantasie in C minor, Bach.

Susan E. Stephan, Selinsgrove, Pa. — Susquehanna University May 13: Prelude and Fugue in C minor, Bach; Prelude and Fugue in G minor, Brahms; Introduction and Passacaglia, Powell; Concerto 1, Handel.

Wallace M. Dunn, Hillsboro, Kans. — Albert Taylor Hall, Emporia April 7: Fanfare, Jackson; Aria and Toccata, John Biggs; Mass for Pentecost, Messiaen; Classic Concerto, Sowerby (with strings conducted by Nelson Keyes).

Mankato State College Students, Mankato, Minn. — Grace Lutheran Church, March 3: Prelude in G major, Bach; Prelude on a Rouen Melody, Willan — Julie Jensen. Prelude and Fugue in E minor, Bach — Linda Jensen; Prelude and Fugue in G minor, Bach — Nadean Klinkenberg. Prelude au Kyrie, Langlais; Prelude and Fugue in G minor, Buxtehude; Abide, O Dearest Jesus, Peeters — Dean Bartsch. Fugue in G minor (Great), Bach — Joyce Carlson. I Call to Thee, Toccata and Fugue in E major, Bach — Barbara Teigen.

Ronald A. Hough, Columbus, Miss. — Woodland Hills Baptist Church, Jackson March 12: Serene Alleluia, Messiaen; Epilogue for Pedal, Langlais; Evening Song, Van Hulse; Fast and Sinister, Sowerby; Larghetto, Symphony 5, Vierne; Chaconne in G minor, Couperin; Adagio, Allegro, Concerto 4, Handel; Christ, unser Herr, zum Jordan kam, Kyrie, Gott heiliger Geist, Bach.

John D. Hall, Boys Town, Neb. — Dowd Chapel March 24: Chaconne in G minor, L. Couperin; Toccata, Adagio and Fugue in C, Bach; Music for a Musical Clock, Haydn; Fairest Lord Jesus, Schroeder, Sonata 2, Hindemith; Prelude and Trumpetings, Roberts; Fugue on B-A-C-H, Schumann; Prelude and Fugue on B-A-C-H, Liszt.

William Sharrow, Annville, Pa. — Lebanon Valley College April 7: Prelude and Fugue in E major, Lübeck; Toccata for the Elevation, Frescobaldi; O Lamb of God, Bach; Cortege et Litanie, Dupré; Three Liturgical Dances, Nelhybel; Litanies, Alain. Linda Roth-ermel, cellist, shared the program.

Mary Rita Babbitt, New Orleans, La. — Our Lady of Holy Cross College March 17: Was Gott tut partita, Pachelbel; Toccata in F, Sonata 6, Bach; Prelude and Fugue in F sharp minor, Buxtehude; Sonata 2, Hindemith; Toccata and Fugue in D minor, Bach.

James Blocker, Fort Worth, Tex. — MIT Chapel, Cambridge, Mass. March 14: All Bach: Prelude and Fugue in E flat major; Trio Sonata 5; From God Shall Naught Divide Me; O Lamb of God Most Stainless; Fugue in F major.

Kenneth L. Axelson, Columbus, Ohio — First Congregational Church, March 26: Fanfare, Willan; O Lamm Gottes, Bach; Prelude, Fugue and Variation, Franck; O World I Now Must Leave Thee, Ah, Holy Jesu, My Jesus Leads Me, Brahms.

Frederick Swann, New York City — St. Paul's United Church, Chicago, March 12: Prelude in D minor, Pachelbel; Dialogue, Grigny; Fantasia in A, Franck; Passacaglia and Fugue in C minor, Bach; Suite, Laudate Dominum, Hurford; Very Slowly, Sonatina, Sowerby; Angel with the Trumpet, Charpentier.

Fred Tulan, Stockton, Calif. — Honolulu Cathedral April 14: Dialogue, Wyton; Adagio, Symphony in C minor, Saint-Saëns; Allegro, Concerto in C major, Haydn; Trio in E major, Reubke; Lento, Hans Werner Henze; Chorale Fantasia, Luening; Variations, John Cage; How Fitly Shall I meet Thee, Felciano; Mediations, Ulysses Kay; Berceuse Juive, Tansman; Closing Piece, Ben Weber; Vocalise, Rachmaninoff, with Elizabeth McCreary, soprano.

Anne Frances Byrne, Wilton, Conn. — Grace Church, New York City, Feb. 1: Prelude and Fugue in E major, Saint Saëns; Sonata on Tone 1, Lidon; Suite on Tone 1, Clérambault; Grand Choeur Dialogué, Gigout. St. Norbert Abbey, DePere, Wis. April 7: Same Gigout, Saint-Saëns, Clérambault plus: Suite Carmelites, François; Crucifixion, Resurrection, Passion Symphony, Dupré.

Kathryn Ellsworth Johnson, Dallas, Tex. — Pupil of Robert Anderson, SMU senior recital, Caruth Auditorium March 11: Allabreve in D major, Trio Sonata 4, Bach; O Filii, Dandrieu; Prelude and Fugue in F sharp minor, Buxtehude; Jam sol recedit igneus, Simonds; Variations on America, Ives; Suite, opus 5, Duruflé.

Joseph Ritchie, Nashville, Tenn. — Belle Meade Methodist Church, Feb. 18: Christe, aller Welt trost, Allegro, Concerto 1, Vater unser, Toccata in F major, Bach; Fantasia in F minor, K 608, Mozart; Aria, Peeters; Prayer from Christ, Messiaen; Carillon, Vierne; Variations on a Noël, Dupré.

John A. Meszar, New York City — St. Thomas Church, New York City March 14: Lord Jesus Christ, Be Present Now, Bach; What God does is surely right, Pachelbel; Andante, Symphonie Gothique, Widor; Concerto 3 in C, Vivaldi-Bach.

Edward E. Clark, Hartford, Conn. — Christ Church Cathedral, March 13: Pasticcio, Langlais; We All Believe in One God, Bach; Passion Chorale, Kuhnau, Bach, Brahms, Langlais; O Spotless Lamb of God, Bach.

Barbara Harbach, New Haven, Conn. — Christ Church Cathedral, Hartford March 6: Three Improvisations, Tournemire; Joie et Clarté, Le Mystère, Messiaen; Prelude and Fugue, Saint-Saëns.

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Programs of Organ Recitals of the Month

Peter Hurford, St. Albans, England — Cathedral of the Incarnation, Garden City, N.Y. March 24: Sonata, Distler; Sonata 2, Hindemith; Sonata 6, Bach; Suite: Laudate Dominum, Hurford; Three Noëls, Dandrieu; Scherzo, Gigout; Deux danses a Agni Vavishita, Litanies, Alain.

John Upham, New York City — St. Paul's Chapel, Trinity Parish April 3: Da Jesus an dem Kreuze stund, Scheidt; Fantasie in C minor, O Lamm Gottes, Bach. April 10: Partita on Herzlich tut mich verlangen, Walther; O Traurigkeit, Brahms; Valet will ich dir geben, Bach; April 17: Canon and Fugue, Gabrieli; Offertoire on O Filii, Dandrieu; Christ lag in Todesbanden, Prelude and Fugue in G major, Bach. April 24: Allegro maestoso, Concerto 12, Handel; Four Chorale Preludes, Walcha; Prelude and Fugue in A minor, Bach.

Walter Teutsch, San Diego, Calif. — First Methodist Church, El Centro March 7: Partita on O Gott, du frommer Gott, Sonata in E flat major, Bach; Den die Hirten lobten sehre, Zu Bethlehem geboren, Walcha; Wie soll ich dich empfangen, Heut singt die liebe Christenheit, Gelobet siest du, Jesu Christ Pepping; Toccata and Fugue in D minor (Dorian), Bach.

Gordon Young, Detroit, Mich. — First United Church, Royal Oak, Mich. March 17: Rigaudon, Campora; Pastourelle, Ferrari; Christ lag in Todesbanden, Bach; Sonata in A minor, Young; Movement 1, Symphony 4, Widor; What a Friend, Liturgical Suite, Spinning Song, Variations on an American Hymn Tune, Young.

Larry L. Rhoades, Westerville, Ohio — Otterbein College April 28: Diferencias, Cabezon; Fantasie and Fugue in G minor, Bach; Rhythymedre, Vaughan Williams; Pièce Héroïque, Franck; Canon in B minor, Schumann; Tumult in F for the Praetorium, Malingreau; L'Organo Primitivo, Yon; Chant de Paix, Langlais; Carillon-Sortie, Mulet.

Nancy Walker Marchal, Arlington, Va. — Unitarian Church March 3: Fantasie in G, Bach; Two Minuets for Musical Clock, Haydn; Flute Solo, Arne; Chorale in B minor, Franck; God Among Us, Messiaen. Vera Tilson, soprano, James Wynn, clarinet, assisted.

Robert Gant, Norman, Okla. — Methodist Church, Nichols Hills, Oklahoma City March 26: Prelude and Fugue in B minor, Bach; Suite, Alain; Shimah B'Koli, Persichetti; Sonata on Psalm 94, Reubke.

Arnold Ostlund, Jr. New York City — St. Thomas Church, New York City March 31: Fanfare, Wyton; Concerto 1 in G, Soler; Water Nymphs, Finale, Symphony 6, Vienne.

Robert Noehren, Ann Arbor, Mich. — Concordia Lutheran Seminary, St. Louis, Mo. March 19: Variation on Mein junges Leben, Sweelinck; Prelude, Fugue and Chaconne, Buxtehude; Jesu, meine Freude, Herr Jesu Christ, In dich hab' ich gehoffet, Fantasie and Fugue in G minor, Bach; Prelude, Fugue and Variation, Franck; Improvisation, Saint-Saëns; Sonata 2, Hindemith; Flutes, Nazard, Poem de Joie, Langlais; Christ lag in Todesbanden, Bach.

Walden B. Cox, Millville, N.J. — First Methodist Church March 18: Rigaudon, Campora; Introduction and Toccata in G major, Walond; Prelude and Fugue in E minor (Cathedral), Bach; Flute Solo and Gavotte, Arne; Trumpet Tune in D, Stanley; The French Clock, Bornschein; Carillon Sortie, Mulet; Londonderry Air, arr. Coke-Jephcott; All Through the Night, arr. Lemare; Toccata, Symphony 5, Widor.

John Thomas, Stevens Point, Wis. — First Methodist Church, Rochester, Minn. March 31: Toccata and Fugue in D minor, Eberlin; Sleepers, Wake, Bach, Krebs; Fantasie and Fugue in G minor, Alleluia, Cantata 142 (with trumpets), Bach; Suite for Trumpet and Organ, Gibbons; Chorale in A minor, Franck; Swiss Noël, Daquin; Litanies, Alain; Jesu, Joy of Man's Desiring, Bach.

Catherine Mancke, Spartanburg, S. C. — Converse College junior recital, student of Rachel Pierce, March 7: Chaconne, L. Couperin; Komm, süßes Tod, O liebe Seele, Mein Jesu, Bach-Jackson; Prelude and Fugue in D major, Buxtehude; Iam sol recedit igneus, Simonds; Te Deum, Langlais. Martha Ann Toney, mezzo-soprano, shared the program.

Clark H. Kelly, Arkadelphia, Ark. — Junior recital, Henderson State College March 19: Prelude and Fugue in F sharp minor, Buxtehude; Elevazione, Zipoli; Kommst du nun, Prelude and Fugue in E minor, Bach; Fantaisie in A major, Franck; Toccata in B minor, Duruflé.

William Osborne, Granville, Ohio — Denison University March 8: Toccata in D minor, Buxtehude; Vater unser, Sweelinck; Toccata and Fugue in D minor, Bach; Livre d'orgue, DuMège; Selections from Fiori Musicali, Frescobaldi; Gigue Fugue, Bach.

Lee Dettra, New York City — James Chapel, Union Seminary March 4: Symphony 2, Vienne; L'Orgue Mystique 44, 17th Sunday after Pentecost, Tournemire; Passacaglia and Fugue in C minor, Bach.

Lloyd Cast, Albany, N.Y. — All Saints Cathedral April 7: Young life variations, Sweelinck; Chorale in B minor, Franck; Toccata in D flat, Jongen.

Donald McDonald, New York City — Christ Methodist, April 2: Grand Jeu, du Mage; O World, I now must leave thee, My heart is filled with longing, Brahms; Suite, opus 5, Duruflé.

San Antonio College students, San Antonio, Tex. — McAllister Auditorium March 21, Students of George Gregory and Richard Farrigan. All Bach: Herzlich tut mich verlangen, Prelude in E minor, Ed Ackermann; Fugue in G minor, Jessie Ash; Prelude in C major, Warren Drain; Prelude in G minor, William Diercks; Prelude and Fugue in B flat major, Quentin Marty; Vater unser, Prelude in A major, Diane Moore; Jesu, mein Freude, Christe du Lamm Gottes, Christ lag in Todesbanden, Pat Mutchler; Vater unser, Christ unser Herr zum Jordan kam, Cathie Owen; Prelude in G minor, Pamela Russell; Jesu, meine Freude, Fugue in E minor, Chris Sawtelle, Das alte Jahr, Prelude in C minor, Joel Elders.

U of Michigan doctoral students, Ann Arbor — Andrews University, Berrien Springs March 21: Three Fugues on the Magnificat, Pachelbel — Donald Williams. Trio Sonata 2 in C minor, Bach — Gale Kramer. Prelude and Fugue in E flat, Bach — Tom Robin Harris. Fugue in C sharp minor, Honegger; Etude on Salve Regina, Manari — Mr. Williams. Prière, Franck — Mr. Harris.

Joylin Campbell, Barrien Springs, Mich. — Andrews U senior recital, Pioneer Memorial Church March 2: Carillon de Westminster, Vienne; II est un petit l'ange, Balbastre; Prelude and Fugue in D major, Bach; Les Bergers, Transports de joie, Messiaen; Epilogue, Voix Celeste, Langlais; Fantasie and Fugue on B-A-C-H, Liszt.

Eugene Roan, New York City — Christ Methodist, March 26: Come, Holy Ghost, Lord Jesus Christ, turn unto us, Bach; O God, Thou faithful God, Brahms; Deux Danses a Agni Yavishita, Alain; Les Enfants de Dieu, Joie et Clarté, Messiaen.

Robert Smart, Swarthmore, Pa. — Clothier Hall, Swarthmore College March 10: Offertoire sur les Grands Jeux, F. Couperin; Chorale in A minor, Franck; Sonata 2, Hindemith; Pastorale, Roger-Ducasse; Prelude in E flat, Bach.

Eileen Coggin, Berkeley, Calif. — First Methodist Church, Fresno, March 5: All Brahms: II Chorale Preludes opus 122, Prelude and Fugue on O Traurigkeit, Prelude and Fugue in A minor, Fugue in F flat minor, Prelude and Fugue in G minor.

Allan Birney, New Haven, Conn. — St. Thomas Church, New York City March 28: Messe de la Pentecôte, Messiaen.

Richard Westenberg, New York City — Christ Methodist, March 19: Prelude in E flat, Bach; La Fille aux Cheveux de lin, Debussy; Naiades, Vienne; Le Banquet Céleste, Messiaen; Pièce Héroïque, Franck.

Timothy Zimmerman, Allentown, Pa. — Westminster Choir College, Princeton, N.J. March 4: Fantasie and Fugue on Ad nos, Liszt. First Presbyterian Church, Perth Amboy, March 31: Trumpet in Dialogue, Clér-ambault; Nun bitten wir, Buxtehude; I Call to Thee, In Death's Strong Grasp, Fantasie in G minor, Bach; Litanies, Alain; Fantasie in F minor K 594, Mozart; O World, I must Now Leave Thee, Brahms; Sketch in D flat, Schumann; Finale in B flat, Franck; St. John's Lutheran Church, Slatington, Pa. April 28: Same program with Toccata and Fugue in D minor replacing Bach Fantasie in G minor.

Ellen Simpson McMaster, Spartanburg, S.C. — Converse College, senior recital, student of Rachel Pierce, March 8: Offertoire sur les Grands jeux, F. Couperin; In dir ist Freude, Nun komm', Toccata in F flat, Bach; Gen Himmel aufgefahren ist, Mit Freuden zart, Auf, auf, mein Herz, Heut singt die liebe Christenheit, Pepping; Prelude, Fugue and Variation, Franck; Carillon-Sortie, Mulet.

Sue Fortney, Viroqua, Wis. — First Methodist Church, Rochester, Minn. March 17: Allegro, Concerto in A minor, Vivaldi, Bach; Prelude and Fugue in G major, Bach; Gelobt sei Gott in höchsten Thron, Mit Freuden zart, Pepping; Cortège et Litanie, Dupré; Te Deum, Langlais. Susan Blumer, soprano, assisted.

M. William Gervais, Madison, Wis. — Immanuel Lutheran Church March 31: Dialogue in F major, Grigny; Sonata pian' e forte, Gabrieli; Prelude and Fugue in A minor, Arioso, Bach; From Depths of Woe, O How Cheating, Robert Crane; Poem of Peace, Langlais; Passion Symphony, Dupré.

Gordon Wilson, Columbus, Ohio — Mer-shon Auditorium, Ohio State U March 27: Children of God, The Angels, Messiaen; Noël in D minor, Daquin; From God I ne'er will turn, Buxtehude; Fantasie and Fugue in G minor, Bach; Sonata on Psalm 94, Reubke.

Charles Ore, Seward, Neb. — Grace Lutheran Church, River Forest, Ill. March 10: Variations on a Theme of Dowland, Scheidt; L'ascension, Messiaen; Works for Flute Clock, Haydn; Improvisation; Fantasie in F minor, K 608, Mozart.

Herman J. Pedtke, Evanston, Ill. — SS. Faith Hope and Charity Church, Winnetka April 7: Le Chemin de la Croix, Dupré.

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Programs of Organ Recitals of the Month

Charles Brown, Tempe, Ariz. — Gammage Auditorium March 7: Triptyque, Carillon de Westminster, Vienne. March 28: with Richard Dales, baritone: Vier geistliche Lieder, Knab; Die Versuchung Jesu, Burkhard. April 4: Missa in simplicitate, Langlais (with Nancy Brown, mezzo); Variations on a theme of Jannequin, Le Jardin suspendu, Litanies, Alain. April 7: Five Pieces, Buxheim Organ Book; Four Organ Psalms, Zimmermann; Concertante for Organ, Celesta and Percussion, Pinkham; Rondena for pedal and timpani, Monnikendam. Mervin Britton, marimba and timpani, assisted.

Thomas Curtis, Elyria, Ohio — Lorain County Community College March 9: Voluntary on Old 100th, Purcell; Larghetto, Bassani; We all believe in one God, Sheep may safely graze, Trio, cantata 'Tis my pleasure, Fantasie and Fugue in G minor, Bach; Vision, Rheinberger; Toccata in D minor, Reger; Fanfare, Willan; Pastorale, Rowley; Roulade, Bingham; Memorial, McBride; Variations on Old 100th, Bristol.

Earl Barr, St. Paul, Minn. — St. Clement's Church June 2: Concerto del Sigr. Torelli, Walthier; Vom Himmel hoch, Wir Christenleut', O Mensch, In dir ist Freude, Bach; Fantasie in F minor, K 608, Mozart; A Triptych of Fugues, Near; Arabesque sur les Flutes, Chant de Paix, Langlais; Litanies, Alain.

James Lazenby, New York City — Chapel of the Intercession, March 10: Prelude and Fugue in G minor, Buxtehude; Schmücke dich, Toccata and Fugue in E minor, Bach; Chorale in B minor, Franck; Canon, Schumann; Laudation, Dello Joio.

Charles Wilson, Pontiac, Mich. — First Congregational Church March 31: Psalm 19, Marcello; Trio Sonata 3, Toccata and Fugue in D minor, Bach; Elevazione, Zipoli; Romance sans Paroles, Bonnet; Apparition de l'Eglise Eternelle, Messiaen; Epilogue on a theme by Frescobaldi, Langlais.

William Bates, Bloomington, Ind. — Christ Cathedral, Louisville, Ky. March 17: O Hail This Brightest Day of Days, Buxtehude; Prelude and Fugue in E minor (Wedge), Bach; Fantasie in F minor, Reger; Chorale in B minor, Franck; Scherzo, Duruffé; God Among Us, Messiaen.

Charles Finney, Houghton, N.Y. — St. Paul's Cathedral, Buffalo, N.Y. April 5: Benedictus, F. Couperin; Andernach, Willan; Lord God, have mercy, Bach; Chorale in A minor, Franck.

James D. Lang, Carmichael, Calif. — First Baptist Church March 17: Prelude in E flat, Bach; Improvisation on Cwm Rhondda, Lang; Modale Suite, Peeters; Fanfare, Lemmons.

Robert Triplett, Mount Vernon, Iowa — First Methodist Church, Waterloo March 7: Trinity Lutheran, Mason City March 3: Offertorio, Zipoli; Recits de Cromorne et de Cornet, Basse et Dessus de Trompette, Clérambault; Prelude and Fugue in E flat major, Bach; Pastorale, Roger-Ducasse; Four Etudes for Organ with Two Assistants, Foss. First Baptist, Decatur, Ill. March 31: Same Roger-Ducasse plus Excerpts, Clavierübung, book 3, Bach; Mercy. O Thou Son of David, Read; Toccata, Duruffé.

Gilbert Macfarlane, George Hubbard, Louisville, Ky. — St. Paul Methodist Church March 10: O Man Bewail, Christ Our Lord to Jordan Came, Bach; St. Anne, Noble; O God Thou Faithful God, Brahms; Prelude in C minor, Bach — Mr. Macfarlane. Hymn to the Stars, Karg-Elert; Siciliano for a High Ceremony, Paeon, Howells; Land of Rest, Deus Tuorum Militum, Sowerby — Mr. Hubbard.

Edward A. Wallace, St. Louis, Mo. — St. Thomas Church, New York City March 10: Voluntary on Old 100th, Purcell; My Heart is Filled with Longing, We All Believe in One God; Jesu, Joy of Man's Desiring, Bach; Praise the Lord with Drums and Cymbals, Karg-Elert; Passacaglia, Near; Deck thyself, Lebhar; Toccata, Mushel.

John Doney, West Hartford, Conn. — First Congregational Church, Windsor, Conn. Feb. 25: Prelude and Fugue in G minor, Buxtehude; Elevation, F. Couperin; Passacaglia and Fugue in C minor, Bach; Blessed are ye faithful souls, Brahms; Fantasie in F minor, Mozart; Benedictus, Reger; Prelude on Song 13, Willan; Litanies, Alain.

Herndon Spillman, Bloomington, Ind. — Christ Church Cathedral, Louisville, Ky. March 3: Partita on Christus, der ist mein Leben, Pachelbel; Prelude and Fugue in G minor, O Lamm Gottes, Bach; Prelude in D minor, Reger; L'Ascension, Messiaen; Carillon-Sortie, Mulet.

William H. Turner, Atlanta, Ga. — St. Philip's Cathedral March 6: Through Adam's Fall, Homilius; Hark, a Voice Saith, Bach; Chorale in A minor, Franck; Blessed are ye faithful souls, My heart is filled with longing, Brahms.

James W. Weis, New York City — First Presbyterian Church March 10: Concerto 5 in F. Handel; Canon 5 in B minor, Schumann; Prelude and Fugue in G major, Bach; Suite, Duruffé.

George Y. Wilson, Bloomington, Ind. — All Saints Cathedral, Albany, N.Y. March 24: Grand Pièce Symphonique, Franck; Crucifixion, Passion Symphony, Dupré.

Larry Palmer, Norfolk, Va. — Norfolk State College Feb. 11: Harpsichord: Suite in D minor, L. Couperin; Variations on Est-ce Mars, Sweelinck; Sonata for Clavecin, Martin; Partita in B minor, Bach; Concerto in G major (with Carl Haywood), Soler; The School Master, Telemann (with three singers). Norfolk Museum of Art and Sciences March 24; same program with Sonata in G major, Haydn; Passacaglia in G minor, Muffat, replacing Soler and Telemann.

Delbert Saman, Austin, Minn. — First Methodist Church, Rochester March 10: Chaconnes in D, G, L. Couperin; Four Couplets, Mass for Parishes, F. Couperin; Prelude in E flat, Awake, Awake, My Soul Magnifies the Lord, These are the Ten Holy Commands, Vivace, Sonata 6, Bach; Allegro con spirito, Sonatine, Doppelbauer; Solemn Melody, Davies; Festival Preludes, for Passover, for Pentecost, Berliński.

Louis L. Balogh, Cleveland, Ohio — Church of the Gesu, University Heights March 17: Sonata 1, Mendelssohn; Prière du Christ, Messiaen; Prelude and Fugato, Balogh; Variations on an Irish Air, Archer; Two Lenten Chorale Preludes, Bach; Sleepers Awake, Krebs; Prelude and Fugue in D major, Bach.

James Good, Louisville, Ky. — Southern Baptist Seminary faculty recital April 2: Concerto del Sigr. Meck, Walthier; Von Gott will ich nicht lassen, Komm, Gott, Schöpfer, Toccata, Adagio and Fugue in C, Bach; Chorale in B minor, Franck; Sonata in B minor, Schroeder; Improptu, Carillon de Westminster, Vienne.

Helen R. Henshaw, Albany, N.Y. — St. James Church March 24: Prelude in B minor, With All My Heart, Bach; All Glory, Laud and Honor, McKinley; Prelude to Parsifal, Wagner; Will All My Heart, Deck thyself, O Blessed Jesu, Brahms; Death and Resurrection, Langlais; Adagio for Strings, Barber; Bell Prelude, Clokey.

Ruth Harris, Des Moines, Iowa — Plymouth Congregational Church March 24: Variations on Warum betrübst, Scheidt; Ach Herr, mich armen Sünder, Prelude and Fugue in E minor, Buxtehude; Capriccio Cucu, Kerll; Variations on O Gott, du frommer Gott, Wenn wir in höchsten Nöten sein, Passacaglia and Fugue in C minor, Bach.

Carlene Neihart, Kansas City, Mo. — Kansas State College, Pittsburg, Kans. March 4: Praise the Lord with Drums and Cymbals, Karg-Elert; Air Tendre, Lully; Sonata on Tone 1, Lidon; Be Thou Near, Prelude and Fugue in D major, Bach; Epilogue, Langlais; Water Nymphs, Vienne; Adagio, Nyquist; Ad Nos, Liszt.

George Markey, New York City — First Presbyterian Church, Bethlehem, Pa. April 21: Fantasie and Fugue in G minor, Jesus Christ, Our Blessed Saviour, Bach; Gavotta, Sonata 12, Martini; Concerto 10, Handel; Prelude and Fugue on A-L-A-I-N, Duruffé; Pastorale, Roger-Ducasse; O Heart Subdued with Grieving, Brahms; Fantasie on How Brightly Shines, Reger. Winter Park, Fla. Presbyterian March 25: Chaconne, Couperin; As the Rain and Snow Falleth, Bach; Sonata on Tone 1, Lidon; Good News from Heaven, Pachelbel; Suite, Stanley; Scherzo, Widor, Pièce Héroïque, Franck; Pastorale, Milford; Postlude, Alain; Finale, Symphony 6, Vienne.

Reginald Lunt, Lancaster, Pa. — St. James' Episcopal Church March 9: La Folia Partita, Pasquini; Minuet, Concerto 3, Soler; Récit de tierce en taille, Grigny; A Mighty Fortress, Gronau; Praise God, all ye Christians, Buxtehude; Prelude and Fugue in B minor, Bach; Petite rapsodie improvisée, Tournemier-Duruffé; Postlude for the Office of Compline, Alain; Incantation pour un Jour Saint, Langlais.

G. Thomas Hazleton, Long Beach, Calif. — First Congregational Church March 5: Crown Imperial, Walton; In Dir ist Freude, Jesus liebet meine Freude, Fugue in G minor, Bach; Jesus, Lead on, Reger; Chorale in A minor, Franck; Vers la Crèche, Maleingreau; Lamentation of Jeremiah, Purvis; Introduction, Passacaglia and Fugue, Willan.

Nancy Sykes, Creston, Ohio — Senior recital, Bowling Green State U March 22: Prelude and Fugue in F sharp minor, Buxtehude; Nun komm' der Heiden Heiland, Prelude and Fugue in E flat major, Bach; Prelude, Fugue and Variation, Franck; Sonata 3, Hindemith; Prelude and Trumpetings, Roberts; Sonatine en Trio, Schmitt, with clarinet and flute.

Kathy Turner, Columbus, Miss. — Mississippi State College senior recital, Carrier Chapel March 18: Prelude and Trumpetings, Roberts; Adagio, Allegro, Adagio K. 594, Mozart; Allegro, Symphony 2, Vienne; Sicilienne, Duruffé; Noël 8, Daquin; Passacaglia and Fugue in C minor, Bach.

Frederick Burgomaster, Los Angeles, Calif. — St. Alban's Episcopal Church March 10: Prelude and Fugue in G minor, Bach; O God, Thou Faithful God, Brahms; Sonata 2, Genzmer; Song of Peace, Langlais; When Our Last Hour Is Come, David; Chorale in A minor, Franck.

Judith Kretzmann, New Ulm, Minn. — Senior recital, student of Ames Anderson, Dr. Martin Luther College March 10: Prelude and Fugue in A minor, Buxtehude; Concerto in F major, Op. 4, No. 5, Handel; Chorale in B minor, Franck; Partita on Wacht auf, David; Prelude and Fugue in A minor, Bach.

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St. Bartholomew's Church
New York

Programs of Organ Recitals of the Month

Rayner Brown, Los Angeles, Calif. — Crowell Hall, Biola College, La Mirada March 29: Symphonic Choral on Ach, bleib mit deiner Gnade, Karg-Elert; Partita on Da Jesus an dem Kreuze stand, David; Introduction and Passacaglia on Ich wollte, dass ich daheim war, Donald Johns; Prelude and Fugue on Christ ist erstanden, Keith Weathers; Fantasia on Herzlich lieb hab' ich dich, Reda; Haupt voll Blut und Wunden, Brown.

George L. Scott, Pullman, Wash. — St. John's Cathedral, Spokane, March 24: Chorale in E major, Franck; Prelude in E flat major, O Man, bemoan, O God, now open wide Thy Heaven, O Lamb of God, Bach; Cantilene, Symphony 3, Vierne; Jesus still leads on, Karg-Elert; Psalm 24, Jerry Minchinton (first performance, with brass and chorus); Fugue in C sharp minor, Honegger; Variations, Symphony 5, Widor.

Ronald C. Rice, Atlanta, Ga. — St. Philip's Cathedral March 3: Sonata 2 in D minor, Schickhard (with Patrick H. Irwin, recorder); Prelude and Fugue in B minor, Bach; Sonata 3, Handel (with Mr. Irwin); Sonata 1, Hindemith; Concerto 4 in F, Schickhard (recorder quartet); Fantasia and Fugue on B-A-C-H, Liszt.

Irene Pelley Students, Texarkana, Tex. — St. James' Church April 11: Largo e spiccato, Concerto in D minor, Vivaldi-Bach; O Man, mourn thy sins, Dupré — Janie Adams; Voluntaries on Martyr, Neumann, Gordon Young — Vickie Love; Prelude on Herzliebster Jesu, Young; O Sacred Head, Kirnberger; Rathbun, Young — Linda Sherwood.

Jeanne Campbell, Jersey City, N.J. — Christ Methodist, New York City April 9: Prelude and Fugue in D major, Bach; Benedictus, Parish Mass, F. Couperin; Prelude and Fugue in G minor, Dupré; Fugue, Honegger; Variations on Veni Creator, Duruflé.

Donovan Moon, Berrien Springs, Mich. — Andrews University student Pioneer Memorial Church Feb. 24: Prelude and Fugue in A minor, Bach; Concerto in A, Handel; Prelude, Chorale and Variations, Nieland; Psalm 8, Van de Horst; Pièce Héroïque, Franck.

Margaret Kautz, Canton, Ohio — Malone College organ recital, Christ United Presbyterian Church, Feb. 27: Offertoire sur les grands jeux, Parish Mass, F. Couperin; Voluntary 5, Stanley; Prelude and Fugue in E flat, Bach; Fantasia in A, Franck; Jesus Christus, unser Heiland, Gelobt sei Gott in höchsten Thron, Pepping; Dieu parmi nous, Messiaen.

Gordon Keddington, Walnut Creek, Calif. — Interstake Center, Oakland, Calif. May 5: Prelude and Fugue in F sharp minor, Buxtehude; Trio in G minor, Bach; Chorale in B minor, Franck; Heut singt die liebe Christenheit, Komm Gott, Schöpfer, Vom Himmel hoch (two settings), Pepping; While the King Sitteth, His Left Hand is under my Head, I am Black by Comely, Dupré; Toccata and Fugue in F major, Bach.

Michael Fisher, Appleton, Wis. — Senior recital, pupil of Mariam Clapp Duncan, Lawrence Conservatory April 1, St. Norbert Abbey March 24, Alverno College, Milwaukee March 19: Dialogue, Tierce en Taille, Basse de Trompette, Marchand; Vater Unser, Prelude and Fugue in E flat, Bach; Chorale in E major, Franck; Prelude, Michael Fisher; Chant d'Oiseaux, Dieu parmi nous, Messiaen.

Elsie Naylor, Winona, Minn. — First Methodist Church, Rochester, April 7: When Jesus on the Cross was Bound, Scheidt; Vivace, Trio Sonata 6, Bach; Chorale in E major, Franck; Jesus Accepts Sorrow, Messiaen; Allegro, Symphony 6, Widor; Jesu, You Are Mine, Bach. Mrs. Bernard Johansen, soprano, Walter Hinds, baritone, assisted.

Allan Painesville, Parma, Ohio — Lake Erie College, Saineville, Parma 27: Prelude and Fugue in G minor, Buxtehude; Ach Gott! erhor mein seufzen, Krebs; Fantasia and Fugue in G minor, Bach; Chorale in B minor, Franck; Orgelkonzert I, Reda; Finale, Symphony 1, Vierne.

Edgar Reibich, East Orange, N.J. — St. Thomas Church, New York City March 7: Alleluysa, Preston; La Folia partita, Pasquini; Sonata in F major, Freixanet; Allegro, Sonata in D major, Carvaloto; Sketch in D flat, Schumann; Prelude and Fugue on B-A-C-H, Liszt.

Graham Steed, New London, Conn. — St. John's Church Feb. 4: Sonata 3, Mendelssohn; Canon in B minor; Schumann; Schmücke dich, Es ist ein' Ros' in' Brahm's; Chorale in E major, Franck; Intermezzo, Symphony 6, Widor; Fantasia and Fugue on Ad nos, Liszt. March 3: Toccata, Adagio and Fugue in C, Passacaglia in G minor, Bach. Anita Tehennepe, soprano, shared the program.

Robert R. Miller, Dallas, Tex. — St. Andrew Presbyterian Church, Lake Charles, La. March 19: Fugue in D major (little), I Call to Thee, In Death's Strong Grasp, Bach; How Do I Fare, O Friend of Souls, Karg-Elert; Soliloquy, Rowley; Aria in Classic Style, Grandjany (with Barbara Belew, harpist); Come, Holy Ghost, Dupré; Noël, Mulet; Greensleeves, Purvis; Prelude in Classic Style, Young; Aria, Peeters; Toccata in D minor, Nevin.

Kathleen Thomerson, St. Louis, Mo., Carl Staplin, Des Moines, Iowa — Two-organ recital, Boys Town, Neb. March 12: Canzoni Noni Toni, Gabrieli; Sonata for Two Organs, Cherubini — both players. Come Holy Ghost, Bach — Mr. Staplin. O Sacred Head, Reger; Noël, Daquin; Grand Jeu, Guilain; Variations on Veni Creator, Duruflé — Mrs. Thomerson. Benedictus, Reger — Mr. Staplin; Suite for two organs and brass, Robert Powell (first performance). Also University Christian, Des Moines, March 19.

Andrew Huntington, New York City — Grace Church March 14: Fantasia in F minor, K 594, Mozart; Prelude and Fugue in G minor, Dupré; O Sacred Head, Buxtehude, Brahms; Prelude and Fugue in B minor, Bach.

Jack L. Noble, Vermillion, S.D. — U of South Dakota faculty series, First Congregational Church March 10: Prelude and Fugue in E flat, Bach; Musical Clocks, Haydn; Sonata on Psalm 94, Reubke; Postlude for the Office of Compline, Litanies, Alain.

Naomi Woll Howell, Dixon, Ill. — St. Luke's Episcopal Church March 10: Sonata da Chiesa, Andriessen; Herzliebster Jesu, Walcha; Pieta, Nystedt; Variations on America, Ives; Prelude for Rosh Hashana, Berlinski; Elegie, Peeters; Een vaste Burgt, Cor Kee.

Harold Heeremans, Brockton, Mass. — First Congregational Church, Wellesley Hill, Mass. March 3: My Jesus, leave me not; How brightly shines the morning star, Pachelbel; Now rejoice, Have mercy on me, Fugue in B minor, Bach; Suite of 16th century hymn tunes, McKay; Postlude on Divinum Mysterium, Martin; Improvisation.

H. Wells Near, Ridgewood, N.J. — West Side Presbyterian Church Feb. 11: Chaconne in F, L. Couperin; Toccata, Muffat; Fugue in C, Buxtehude; Prince of Denmark's March, Clarke; Largo, Voluntary 9, Stanley; Trumpet Tune, Purcell; Jesu, Joy of Man's Desiring, Come, Sweet Death, Now Thank We All Our God, Bach. Louise Fuller, soprano, assisted.

James Strand, Winfield, Kans. — St. John's College March 31: Litanies, Alain; Offertory for the Feast of All Saints, Charpentier; Prelude and Fugue in B major, Dupré; Three Chorale Preludes for Holy Week, Strand; God among Us, Buxtehude; Prelude and Fugue in F sharp minor, Buxtehude; Offertory on O Filii, Dandrieu; Prelude and Fugue in B minor, Bach.

Jolene Dial, Winfield, Kans. — Southwestern College junior recital, Richardson Auditorium March 19: Prelude and Fugue in C major, Böhm; Alma Redemptoris Mater, Dufay; Noël, Grand Jeu et Duo, Daquin; Vater unser, Prelude and Fugue in G major, Bach; Schmücke dich, Brahms; Greensleeves, Wright; Praymer of Christ, Outburst of joy, Messiaen.

Robert Jones, Houston, Tex. — North Texas State U, Denton March 8: Warum betrübst du dich, Scheidt; An Wasserflüssen Babylon, Herr Jesu Christ dich zu uns wend, Von Gott will ich nicht lassen, Fugue on the Magnificat, Canonic variations on Vom Himmel hoch, Prelude and Fugue in B minor, Bach.

David Dunkle, Oberlin, Ohio — Virginia Intermont College, Bristol, Va. March 27: Partita on Nun komm der Heiden Heiland, Distler; Schmücke dich, Trio Sonata 4, Toccata, Adagio and Fugue in C major, Bach; Fugue in A flat minor, Brahms; Communion, Sortie, Messe de la Pentecôte, Messiaen.

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Programs of Organ Recitals of the Month

Wallace Coursen, Bloomfield, N.J. — Christ Episcopal Church Feb. 25: Chorale in B minor, Franck; Durch Adams Fall, Homilius; Gregorianische Miniaturen, Schroeder; Alle Menschen, O Lamm Gottes, Erbarm' dich mein, Prelude and Fugue in B minor, Bach.

Richard Litterst, Rockford, Ill. — Peca-tonica, Ill. Methodist Feb. 25: Epithalame, Willan; Toccata and Fugue in D minor, Bach; Psalm Prelude, Howells; Chorale in E major, Franck; Distant Chimes, Snow; Pastorale, Guilman; Sonatine for Pedals, Persichetti; Rose Window, Mulet; Carillon de Westminster, Vierne. Glenwood Moravian Church, Madison, Wis. March 17: Same Willan, Franck, Mulet, Howells plus: Trio Sonata 1, Prelude and Fugue in G minor, Bach; Epilo-gue, Langlais.

Second Congregational March 31: Bach and Franck as at Madison plus: Celestial Banquet, Messiaen, Kammennoi Ostrow, Rubinstein; Sarabande, Debussy. April 8: Fantasia in G, Bach; Absolute, Gigout; Sleepers Wake, Krebs; Prelude, Fugue and Variation, Franck; Finale, Symphony 2, Widor. April 9: Passacaglia and Fugue in C minor, Bach; Andante Cantabile, Symphony 4, Widor; Communion, Gigout; Toccata Festiva on In Babilone, Purvis. April 10: Adagio, Symphony 6, Widor; Prelude and Fugue in B minor, Bach; Andante Religioso, Gigout; Elegie, Peeters.

Arizona State U students, Tempe, Ariz. — First Methodist Church March 6: Prelude and Fugue in F major, Lübeck; Three Chorales Schroeder — Judith Zemble. Three Chorales, Dupré — Bonnie-Lynn Aultman. Prelude and Fugue in A minor, Bach — John Stever. March 13: Jesus meets his mother, Dupré; Three Chorale Preludes, Brahms — Susan Barclay. Adagio, Symphony 4, Vierne; Quietly moving, Sonata 2, Hindemith — Thomas Barker, March 20: O whither shall I flee, Bach; Celestial Banquet, Messiaen — Douglas Benton. Three Chorale Preludes, Walcha — Beth Gourley. Two Chorales, Bach — Dorothy Hook. March 27: Toccata in D minor, Bach — Carol Williams. Preamble, Vierne; Sonata in G major, Scarlatti — Richard M. Anderson. Epithalamium, Pasticcio, Langlais — Kinga Szakats. April 3, with Bill Dresskill, tenor: To thee, Lord Jesus, Bach; Chaconne in E minor, Buxtehude — Herb Halvorson. In death's strong grasp, Bach — Margaret Ramp. Christ is arisen, Bach; Acclamations, Langlais — David Donaldson.

Enid Woodward, Northfield, Minn. — First Methodist Church, Rochester, Minn. March 3: Fugue in C major, Buxtehude; Vivace, Sonata 2, O Man Bewail, Rejoice Christians, Bach; Tierce en taille, Fugue, F. Couperin; Trumpet Tune Cebell, Purcell; Pièce Héroïque, Franck; Legend, Carillon, Vierne. The St. Olaf College String Ensemble assisted.

Gary Jenkins, Park Ridge, Ill. — First Methodist Church March 3: Balletto de Granduca, Sweelinck; Brother James's Air, Darke; Rise My Soul, Walther; Movement 1, Concerto 2, Bach; Pièce Héroïque, Franck. March 10: Adagio, Sonata on Psalm 94, Reubke; From Depths of Woe, Peeters; Blessed Is He, Couperin; Land of Rest, Near; Prelude and Fugue in D major, Bach. March 17: Prelude au Kyrie, Langlais; Voluntary in A major, Selby; Angelus, Dupré; Adagio, Golden Sonata, Purcell; God Is Our Hope, Rowley; St. Dunstan's, Sowerby. March 24: O Mensch, Cathedral Fugue, Bach; Communion, Purvis; My Jesus I will never leave Thee, Walther; Sonata 2, Mendelssohn; Toc-cata, Symphony 5, Widor. March 31: Let us walk with Jesus, Hillert; Christ lag in Todes-banden, Bach; Nun bitten wir, Buxtehude; Ah, Jesus Dear, Brahms; Passion Chorale, Reger; Chorale in A minor, Franck. April 7: Suite, Telemann; O God, Thou Holy God, Karg-Elert; The Standards of the King, Dupré; Adagio, Mozart; Prelude and Fugue in G major, Bach; Prelude and Fugue on B-A-C-H, Liszt.

Andrews University Students, Barrion Springs, Mich. — Pioneer Memorial Church, Feb. 10: Prelude and Fugue in G major, Bach — Faith Boelter; Pastorale, Franck — Michael Fillman; Prelude, Fugue and Variation, Franck — Eloise Sager; Fantasia, Saint-Saëns — Donna Larson; Sonatina, Sowerby — Wayne Johnson; Finale, Franck — Jacqueline Collins. Feb. 17: Grand Jeu, DuMège — Joyce Yeager; Fantasia in C, Bach — Thomas Lant; My Heart is Filled with Longing, Bach; Trumpet in Dialogue, Clérambault — Janice Kershner; Prelude, Fugue and Chaconne, Buxtehude — Donna Larson; Prelude and Fugue in G minor, Bach — Sheryl Craig; Dialogue on the Mixtures, Langlais — Wayne Johnson; Prelude and Fugue in E minor, Bach — Linda Lee; From Heaven Above, Pachelbel — Ruth Ann Plue; Pièce Héroïque, Franck — Rae Lee Cooper; Brother James's Air, Wright — Darrell Booth; Finale, Sym-phony 1, Vierne — David Taylor.

Clyde English, Morgantown, W. Va. — First Methodist Church, Clarksburg, W. Va. March 4: Prelude, Fugue and Chaconne, Buxtehude; Komm heiliger Geist, Bach; Son-ata on Psalm 94, Reubke; Prelude and Fugue in G minor, Dupré. Marlene Udell, soprano, assisted.

Alvin Gustin, Falls Church, Va. — St. Thomas Church, New York City March 24: Prelude and Fugue in F sharp minor, Buxte-hude; Lamento, Dupré; Sonata 2, Hinde-mith; Jesus Christ, Our Lord and Saviour, Bach; Incantation for a Holy day, Song of Peace, Langlais.

Michael F. Foerstel, Fayette, Mo. — Stu-dent of Luther T. Spayde, Central Metho-dist College March 10: Prelude and Fugue in B minor, Bach; Kleine Präludien und Intermezzi, Schroeder; Carillon de Westmin-ster, Vierne. A senior trumpet major shared the program.

Richard Grant, White Plains, N. Y. — St. Thomas Church, New York City March 17: Prelude and Fugue in G major (9/8), Lord Jesus Christ, turn Thou to us, From God shall naught divide me, Bach; Combat de la mort et de la vie, Messiaen; Introduction and Allegro, Sonata on Psalm 94, Reubke.

Charles Jordan, Texarkana, Tex. — St. James' Church April 8: All Bach: Fantasia in C minor, Four Chorales, Prelude and Fugue in A minor. April 13: Choral Dorian, Alain; Ah Jesus Dear, Brahms; O Traurigkeit, Schroeder; Garden Hymn, Pfautsch; Vexilla Regis, Willan.

George Powers, New York City — Metho-dist Church, Caldwell, N.J. May 26: Six Chorale Preludes, Bach; Two Chorale Preludes, Brahms; Fugue, Honegger; Serene Alleluias, Messiaen; Song of Peace, Langlais; Prelude and Fugue in G minor, Dupré.

David Dean, Texarkana, Ark. — St. Joseph Church, Texarkana, Tex. April 9: Les Ram-eaux, Langlais; O Sacred Head, Peeters, Langlais; Toccata and Fugue in F major, Bach.

Squire Haskin, Buffalo, N.Y. — St. Paul's Cathedral March 29: Organ Mass for Use in Convents, F. Couperin.

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The phrase begins on D, the final of the transposed Aeolian mode, and moves to F, its mediant. The tempo must be quick enough, regardless of interpolated ornamentation, to sustain the listener's awareness of these progressions. The *ricercar* sections should be related to the tempo of the initial *tactus*, but may fluctuate from it to some extent, depending on the character of the subject or subjects. Once these basic concepts are understood, the performer must treat tempo in relation to the *tactus* with abandon where the affective quality of the music demands rhythmic freedom, such as in fantasy sections, and where cadences occur. In regard to the first point, Frescobaldi says in the prefaces to *Toccate e partite* (1616) and *Fiori musicale* (1635):

First, this manner of playing ought not to be subjected to a strict beat. Rather it is like the style of performing modern madrigals, which, though difficult, can be facilitated by a changing beat, now languid, now fast, and sometimes held suspended in the air, according to the affect or the meaning of the words. (1616)

When the right or the left hand has a trill and at the same time the other hand has a *passage* (or division), you must not divide the trill exactly note for note but only seek to make the trill rapid and let the passage flow less quickly and with expression; otherwise there will be confusion. (1616)

In the toccatas, when some trills or expressive divisions are found, they are to be played slowly; when a series of eighth notes come together in the different parts, they are to be taken rather fast; and (when eighth notes appear) against trills, they are to be played more slowly, with a broadening of the beat. However, in general, the toccatas ought to be played according to the pleasure and taste of the performer. (1635)

On how to play cadences, Frescobaldi says the following:

Cadences, even though written in rapid note values, should be played very sustained, and as the end of the passage or cadence is approached, the time should be retarded still more. (1616)⁴

Ornamentation

The ornaments used by Merulo fall into two types: 1) *groppi* and *tremoli*, 2) *tirate* and *passaggi*. These ornaments are discussed in detail by both Diruta in *Il Transilvano* and Praetorius in the *Syntagma musicum*. According to Diruta, the *gropo* is found in two basic contexts: ornamenting a cadence (ex. 7) or filling in the notes of an interval, usually the third (ex. 8).

Merulo frequently uses each of these *gropi*. *Tremoli* (very short ones are often called *tremoletti*) are alternations of the main melody note with its upper or lower neighbor. Merulo uses these in two ways: some anticipate a harmony note or passing note (ex. 9) and others begin on a harmony note (ex. 10).

Concerning *tirate* and *passaggi* Praetorius says,

Tirate are long, fast scalewise runs up or down the keyboard. The faster and more sharply these are executed, the better and more agreeable is the effect, but one must be able to hear every note clearly.

Passaggi are fast runs which are employed over longer notes, both stepwise and in skips of any size, ascending as well as descending.⁵

Only through an awareness of these ornamental figures and their function in the music can a performer attain a stylistically satisfying result.

Fingering

Diruta distinguishes between good notes and bad notes, and good fingers and bad fingers. Notes in a strong metrical position are to be played with the second and fourth fingers (good fingers), and notes in a weak metrical position, with the first, third, and fifth fingers (bad fingers). This method of fingering would group the notes into twos and fours, depending on the effect desired. Ideally, the performer should attempt this system of fingering. To judge the validity of a performance on the grounds of authentic or unauthentic fingering, however, is questionable. Apropos of this statement, Praetorius says,

Many think it is a matter of great importance, and despise such organists as do not use this or that particular fingering, which in my opinion is not worth the talk; for let a player run up or down with first or middle or third finger, ay, even with his nose,

if that could help him, provided everything is done clearly, correctly, and gracefully. . .⁶ If the performer uses conventional techniques, he must at least be cognizant of the fact that such groupings of twos and fours are an inherent property of the style, and therefore a simple legato reading of the music is inadequate.

Medium of Performance

Although Merulo, in the title of his two volumes of toccatas, has specified that they be performed on the organ, it is not historically inaccurate to play them on the harpsichord. There are several reasons for such a conclusion. First, it is common knowledge that keyboard instruments were used interchangeably, depending on the availability of one instrument over another. Secondly, in the light of the following statement by Diruta, Merulo may well have intended these toccatas for performance on the harpsichord as well as the organ:

The player ought to adorn his performance with *tremoli* and *accenti*, so that the prolonged sound which is peculiar to the organ may in measure be reproduced. For example; if you play a breve or a semi-breve on the organ the sound will continue so long as you hold down the key; but on a quilled instrument the sound will disappear before you have done with half the value of the note. It is therefore necessary to make up for this loss by vivacity and dexterity of hand; and also by lightly touching the key several times in succession. In a word, if you want to play with taste and dexterity, study the works of Signor (Claudio) where you will find everything needful.⁷

Whether the performer plays these toccatas on the harpsichord or the organ, he should acquaint himself with the stylistic elements necessary for an accurate and musical presentation of the music.

NOTES

⁴Erich Valentin, *The Toccata*, (Anthology of music, edited by K. G. Fellerer), Cologne: Arno Volk Verlag, 1958, p. 4.

²Otto Gombosi, "Zur Vorgeschichte der Tokkate," *Acta Musicologica*, VI-VII (1935-1936), pp. 49-53.

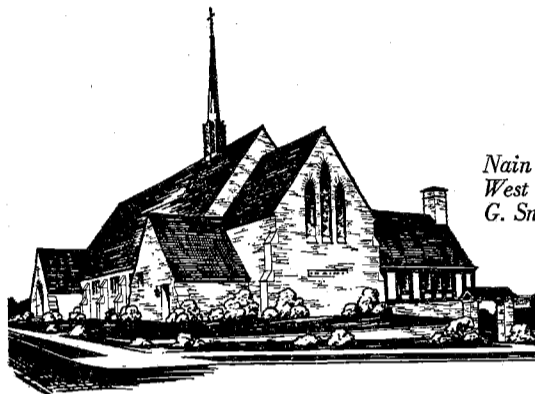
³Suzanne Clercx, "La toccata, principe du style symphonique," *La musique instrumentale de la Renaissance*, Paris: Editions du Centre National de la Recherche Scientifique, 1955, pp. 313-326.

⁴Frescobaldi quotes translated by Newman Powell, "Rhythmic Freedom in the Performance of French Music from 1650-1735" (unpublished Ph.D. dissertation, Stanford University, 1958), pp. 224, 226, 227.

⁵Michael Praetorius, *Syntagma musicum*, Vol. III, Wolfenbuettel: 1619, trans. Hans Lampl (unpublished D.M.A. dissertation, University of Southern California, 1957).

⁶*Ibid.*, quoted in Gerald Bedbrook, *Keyboard Music from the Middle Ages*, (London: Macmillan & Co., 1949), p. 139.

⁷Girolamo Diruta, *Il Transilvano* (Venice, 1625), quoted by Edward Dannreuther, *Musical Ornamentation*, Part I (New York: Kalamus, n.d.), p. 3.



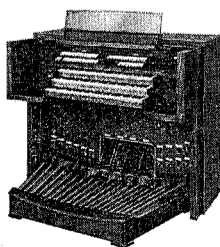
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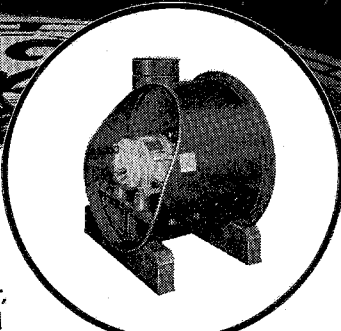
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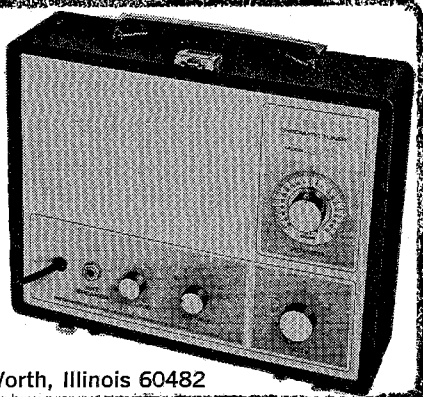
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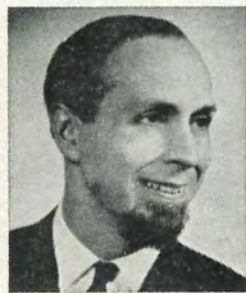
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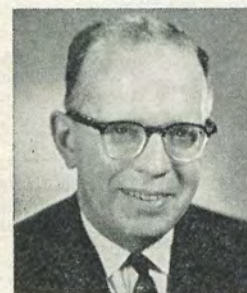
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