

THE DIAPASON

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DECEMBER, 1968

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Church in Eugene, Ore. Has New Reuter Organ

The Reuter Organ Company has completed the installation and tonal finishing of the new three-manual 49-rank organ for the Central United Presbyterian Church, Eugene, Ore. Pipework is installed on the right side of the chancel area, as one faces the chancel, with choir singers and console on the opposite side. Pipework of the great and most of the pedal is unenclosed, with swell and choir divisions individually expressive. The entire instrument is situated behind a very open screen.

The specification was designed by Franklin Mitchell, vice-president and tonal director of Reuter, in consultation with June Kirlin, organist for the church. Installation was made by William Stephens and Roger Banks, Reuter technicians, with the assistance of Robert Hayes, area representative. Mr. Mitchell did the tonal finishing assisted by Mr. Banks. Mr. Mitchell was asked to serve as guest organist and played for church services on one of the first occasions that the instrument was used.

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Singendecked 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Trompette Harmonique 8 ft.
Chimes (prepared)

SWELL

Spitzflöte 16 ft. 92 pipes
Geigenprincipal 8 ft. 68 pipes
Rohrflöte 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 56 pipes
Spitzflöte 8 ft.
Principal 4 ft. 68 pipes
Hohlflöte 4 ft. 68 pipes
Spitzflöte 4 ft.
Nasard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Scharf 3 ranks 183 pipes
Fagotto 16 ft. 92 pipes
Trompette 8 ft. 68 pipes
Oboe 8 ft. 68 pipes
Clarion Fagotto 4 ft.
Tremolo

CHOIR

Copula 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Spitzprincipal 4 ft. 61 pipes
Koppelflöte 8 ft. 61 pipes
Principal 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Cymbal 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes
Trompette Harmonique 16 ft.
Trompette Harmonique 8 ft. 73 pipes
Trompette Harmonique 4 ft.
Tremolo

PEDAL

Bourdon 32 ft. 12 pipes
Principal 16 ft. 32 pipes
Bourdon 16 ft. 68 pipes
Quintaten 16 ft.
Spitzflöte 16 ft.
Spitzquinte 10 1/2 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft.
Quintaten 8 ft.
Spitzflöte 8 ft.
Choral Bass 4 ft. 32 pipes
Bourdon 4 ft.
Bourdon 2 ft.
Mixture 4 ranks 128 pipes
Bombarde 16 ft. 44 pipes
Fagotto 16 ft.
Bombarde 8 ft.
Fagotto 8 ft.
Clarion Harmonique 4 ft.
Schalmey 4 ft. 32 pipes
Chimes (prepared)

THE AUGSBURG CHOIR, Minneapolis, and its director Leland B. Sateren will take part in a concert in the United Nations General Assembly, New York City on Human Rights Day, Dec. 10.



Daquin's noëls have long been favored by organists at Christmas. The sources, forms, and symbolism of these highly sophisticated pieces are investigated by Conrad Grimes in a story on pp. 24-27 of this month's issue.

AEOLIAN-SKINNER CO. MOVES TO NEW BOSTON SUBURB PLANT

The Aeolian-Skinner Organ Company is moving into its new facilities located on Pacella Park Drive in Randolph, a South Shore suburb of Boston. Factory and parking areas occupy two acres of landscaped grounds overlooking Great Pond.

The plant will provide efficient movement of materials and components into a spacious erecting room, where each instrument will be assembled and tested before shipment. A second floor area houses administrative and engineering offices and a large conference room. Space has also been allocated for research and development work. The entire complex is engineered for maximum comfort and efficiency.

The new quarters permit expansion by the firm into mechanical-action instruments as well as enhance its potential for competitive production of well-established action designs. A more adequate service organization and the rebuilding of older but worthy instruments is being undertaken.

HEAR MESSIAEN, STRAVINSKY IN CONCERT AT ST. GEORGE'S

The first New York performance of Messiaen's *Et Expecto Resurrectionem Mortuorum* featured a concert of contemporary music Nov. 24 at St. George's Church, New York City. Also heard were Stravinsky's *Symphonies for Wind Instruments* and his *Mass for choir and double woodwind quintet*. Henry Schuman conducted St. George's Choir and Canterbury Choir and the Wind Ensemble Workshop.

HAROLD DARKE PLAYS LONDON RECITAL ON 80TH BIRTHDAY

The ever-remarkable Harold Darke played his 80th birthday recital Oct. 27 at the Royal Festival Hall, London. Despite an anti-war demonstration which kept press and radio busy, a very large audience attended to applaud this taxing program:

Fantasia in G, Passacaglia and Fugue in C minor, Trio Sonata 1, Bach; Sonata in G, Elgar; Chorale in B minor, Franck; Allein Gott in der Höh' sei Ehr, Bach; Es ist ein Ros' entsprungen, Brahms; Sonata Eroica, Jongen.

Dr. Darke still teaches a considerable schedule. He was guest of honor Nov. 30 at the dinner of the East Surrey Organists' Association at the Bull Hotel, Leatherhead.

FOUR NEW APPOINTMENTS FOR CCM IN WASHINGTON

Four new appointments have been made to the College of Church Musicians, Washington Cathedral. John Corigliano, composer, has become teacher of composition. Richard Roedel, organist and choirmaster of All Saints' Episcopal Church, Chevy Chase, Md., teaches choir training. Albert Russell, organist and choirmaster of St. John's Episcopal Church, Lafayette Square, will teach organ. Ronald Stalford, organist and choirmaster of Christ Church, Georgetown, is teacher of service playing, improvisation and organ repertory.

DOUBLE TAKE: note in a church bulletin received Oct. 22 at the office of THE DIAPASON lists a "seminar on organ transplantation."

Add New Divisions at Richmond Church

Aeolian-Skinner has just completed installation of a revised and enlarged instrument for St. Stephen's Episcopal Church, Richmond, Va. A new four-manual console replaces the existing three-manual. Tonal changes and supplemental ranks in the main organ and the addition of two new exposed divisions, positiv and antiphonal, complete a program which has been in the planning stages for several years.

One of the new stops is a *Trompette de Fête*, a voice of incisive brilliance and clarity.

The positiv and console are located in the chancel opposite the main organ, the antiphonal occupying a central position in the west end. Aeolian-Skinner built the original instrument some 20 years ago.

The specification was planned by Granville Munson, Jr., organist and choirmaster, and members of the Aeolian-Skinner staff.

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Twelfth 2 2/3 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Cymbale 2 - 3 ranks 157 pipes
Trompette de Fête. 8 ft. 49 pipes
Clairon de Fête 4 ft. 12 pipes
Chimes

SWELL

Geigen Principal 8 ft. 68 pipes
Stopped Diapason 8 ft. 68 pipes
Viola de Gambe 8 ft. 68 pipes
Viola Celeste 8 ft. 68 pipes
Flute Celeste 8 ft. 124 pipes
Principal 4 ft. 68 pipes
Flauto Traverso 4 ft. 68 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Contra Hautbois 16 ft. 12 pipes
Trompette 8 ft. 68 pipes
Hautbois 8 ft. 68 pipes
Clairon 4 ft. 68 pipes
Tremulant

CHOIR

Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 68 pipes
Erzähler 8 ft. 68 pipes
Kleine Erzähler 8 ft. 56 pipes
Singend Gedeckt 8 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Nasard 2 2/3 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/5 ft. 61 pipes
Clarinet 8 ft. 68 pipes
Tremulant

POSITIV

Holzgedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Lieblich Principal 2 ft. 61 pipes
Larigot 1 1/3 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Scharf 3 ranks 183 pipes

PEDAL

Principal Bass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaten 16 ft.
Echo Lieblich 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Flute 8 ft. 12 pipes
Superoctave 4 ft. 12 pipes
Spitzflöte 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Contre Bombarde 32 ft. 12 pipes
Bombarde 16 ft. 32 pipes
Contre Hautbois 12 ft.
Trompette 8 ft. 12 pipes
Clairon 4 ft. 12 pipes
Chimes

ANTIPHONAL

Principal 8 ft. 61 pipes
Praestant 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Mixture 4 - 6 ranks 289 pipes
Trompette de Fête 8 ft.
Clairon de Fête 4 ft.

ANTIPHONAL PEDAL

Sub Principal 16 ft. 12 pipes

**CONCORDIA AT RIVER FOREST
HOLDS FOURTH CONFERENCE**

Concordia Teachers College, River Forest, Ill. held its fourth annual set of Lectures in Church Music Nov. 3-5, with stress on ecumenical relationships. The sessions opened with a lecture by Leonard Ellinwood, Library of Congress, on Anglican Church Music in America, followed by a festival concert in Grace Lutheran Church in which Paul Bouman conducted the church's senior choir in excerpts from Bach cantatas, Purcell and Vivaldi.

Monday opened with a panel on New Directions in Catholic Church Music moderated by Carl Halter and enlisting Sister Nicole, Rosary College, Rhea Felknor, *U.S. Catholic*, and Father Elmer Pfeil, St. Francis Seminary; the overall tone was pessimistic.

Carl Schalk conducted the Concordia chapel choir at Matins before an engaging harpsichord recital by Natalie Jenne, with Lucille Melinat, violinist, assisting.

A high point of Monday was Paul Bunjes' well-organized and informative lecture on fundamental principles underlying organ design which was aided by clarifying charts and explanations. A choral reading session on new materials was conducted by Carl Schalk. Carl Waldschmidt, academic dean at Concordia, was the entertaining banquet speaker.

Karel Paukert, Northwestern University, was guest organ recitalist at Grace Lutheran Church to end Monday's session. His program appears in the recital pages.

Mr. Paukert's lecture demonstration on organ improvisation opened Tuesday's schedule. Thomas Gieschen conducted the Kapelle at Matins preceding a piano recital by Julia Hennig. Dr. Ellinwood was heard again in a lecture on Anglican chant. Thomas Gieschen conducted Tuesday's choral reading session. Carl Schalk was conductor of the final concert at Grace Church featuring the *Musikalische Exequien* by Heinrich Schütz, a work too seldom heard.



Arthur A. Phillips, AAGO, FTCL, ChM, has been appointed organist-choirmaster and director of the sacred music academy of Lafayette Avenue Presbyterian Church, Brooklyn, N. Y. A native New Yorker, he has been organist-choirmaster of St. Albans Congregational Church, St. Albans, L. I. for six years.

A graduate of the Julliard School of Music, his teachers have included Lilian Carpenter, Harold Friedell, David McK. Williams, Ann McKittrick, Edward Margeton, Harold Heeremans, Bronson Ragan and Virgil Fox.

At Lafayette Avenue Church, Mr. Phillips will conduct the choir of the Church and work with the pastor and others in the establishment of a sacred music academy designed to reach church musicians in Brooklyn who have not qualified for advanced musical education. The church recently renovated and rebuilt the 1910 four-manual Austin organ.

MUSIC FOR ORGAN and instruments was featured Nov. 3 at the First Congregational Church, Riverside, Calif. Doris Cadwallader, Lowell Smith, Gerhard Faber, and Dorothy Hester were organists; violin, English horn, two flutes, cello and soprano soloist took part in varied music of Handel, Sowerby, Bach, Augusta Holmes, Haydn and Maurice Greene.

JOHN CLARKS was to be organist and Josephine Dockstader soprano soloist with a string quartet in a program Dec. 9 at Vallejo Drive Seventh Day Adventist Church, Glendale, Calif. The program included Mozart Epistle Sonatas and Cantata Pastoral, A. Scarlatti.

NOTICE

Again this year The Diapason will accept group subscriptions (both renewal and new), sent in by treasurers, at \$2.50 each.

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Motet III (Peters 6103)	Jesus, my great pleasure (25 minutes)90 <i>Jesu, meine Freude</i> (Christ the Redeemer, Christmas, Easter, general use)
Motet IV (Peters 6104)	Be not afraid (10 minutes)90 <i>Fürchte dich nicht</i> (Comfort, general use)
Motet V (Peters 6105)	Come, Jesus, come (10 minutes)90 <i>Komm, Jesu, komm</i> (Advent)
Motet VI (Peters 6106)	Praise the Lord, all ye nations (9 minutes)75 <i>Lobet den Herrn, alle Heiden (Psalm 117)</i> (Worship and Praise, Jubilate Sunday (3rd Sunday after Easter))

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**INDIANAPOLIS PLAYS HOST
FOR MIDWINTER CONCLAVE**

The AGO midwinter conclave, in the past usually omitted in years when Christmas falls mid-week, is trying the experiment this year of a weekend meeting Dec. 28, 29, 30. Recitalists will include Rainer Lille, Clyde Holloway, Wilma Jensen with the Indianapolis Symphony, and doctoral candidates representing four universities — Sammie Hill, Northwestern U, Herndon Spillman, Indiana U, Dale Peters, U of Illinois, and Richard McPherson, U of Michigan.

The principal choral event will be the Louisville Bach Society Dec. 28, directed by Melvin Dickinson and singing Bach and Vivaldi. Lectures and entertainment features will complete the schedule; various churches will have special musical services Sunday morning.

For further information write to Helen Hecht Dorset, 700 N. Alabama St., Apt. 1216, Indianapolis, Ind. 46204.



Peter Le Huray is on sabbatical leave from Cambridge, England, and is spending the year at Macalester College, St. Paul, Minn. as William Barclay Acheson Professor of International Studies. In addition to duties at the college which involve courses on pre-Baroque history and organ repertory, he is playing organ recitals and working upon a study of keyboard technique c.1500-c.1750.

DE PAUL UNIVERSITY will offer two new scholarships in related fields of music: the Father O'Malley Paulist Choir award of \$1,000 in the art of choral training, and the Arthur C. Becker award of \$500 for solo instrument, voice or composition. Write De Paul U School of Music, 25 E. Jackson Blvd., Chicago, Ill. 60604.

SHALLWAY FOUNDATION, Connellsville, Pa., has completed three papers in connection with its study of boy choirs, part of a nationwide research project on The State of the Arts in the USA. Purposes of a Boychoir, How to Start a Boychoir, and Establishment of a Boychoir Camp, are available to choirs at no charge.

**SOWERBY MEMORY HONORED
IN TWO MAJOR CATHEDRALS**

The cathedral choir of men and boys augmented by alumni of the College of Church Musicians was directed by Paul Callaway at an impressive memorial service in honor of the late Leo Sowerby Oct. 21. Three Sowerby anthems plus the communion service in C were heard. The service was preceded by Sowerby's Passacaglia played by Ronald Barnes on the carillon; Ronald Stalford played the first movement of the organ symphony. John Fenstermaker played the accompaniments, and Mr. Callaway closed the service with Requiescat in Pace.

A few days earlier, Oct. 13, C. Harold Einecke directed the choir of the Cathedral of St. John the Evangelist, Spokane, Wash. in a memorial service including four Sowerby anthems, hymns and organ music (Comes Autumn Time and Requiescat in Pace).

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FEATURES

Heinrich Schuetz's Christmas Oratorio by Karl Wienand	4
A One-Manual Organ in the Church Service by Donald R. M. Paterson	12
The Noels of Louis-Claude Daquin by Conrad Grimes	24-27

CALENDAR

HARPSICHORD NEWS	10-11
EDITORIALS	14
LETTERS TO THE EDITOR	15
NUNC DIMITTIS	16
RECITALS	17-23
CLASSIFIED ADVERTISING	28-29

REVIEWS

Choral	6-7
Organ	14
Records	15

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A CHRISTMAS WISH FOR YOU



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Heinrich Schuetz's CHRISTMAS ORATORIO

by Karl Wienand

Do you have any sackbuts, recorders or viols available? These are some of the instruments used last Christmas for a production of Schuetz's Christmas Oratorio in a Boulder, Colorado church. Because there is a tremendous interest in early music in Boulder, we were able to perform the oratorio with essentially the original instrumentation. When the idea first occurred to us of doing this rather large-scale work, I was quite dubious, to say the least. We had no church funds left, and the choir consisted of 10 or 12 faithful members — no more. However, the interest shown by those approached on the subject was overwhelming, and we decided to proceed with it. Several instrumentalists learned to play new instruments for the performance. A former trombone player, for instance, took up the alto sackbut (an early form of trombone in E_b instead of B_b), and two recorder players learned clarino parts on Rauschpfeifen.

Schuetz's Christmas Oratorio is a descriptive setting of the Christmas story, with an Evangelist telling the story and each "tableau" represented by appropriate performers. A choir is used for an introduction and epilogue as well as the angelic host. Herod's high priests are represented by a quartet of basses and the three Wise Men by a trio of tenors. The soloists are Herod (bass) and the angel who appeared to Joseph (soprano). The chorus of shepherds requires three altos or a small chorus.

The various tableaux (called "intermedii" because they appear between parts of the actual narrative) are accompanied by appropriate instruments: the high priests by two trombones (symbols of power and pomp) with pompous music to fit the part. Herod is accompanied by two clarini (trumpets played in high register) or cornetti (wooden instruments with trumpet-like mouthpieces). The three Wise Men appear to a martial strain in bassoon and violins, the shepherds' chorus is accompanied by two recorders ("pastorale" instruments) and bassoon, and the angel is fittingly accompanied by two soprano viols (softer and more mellow than violins) playing "ethereal" music. The choruses are accompanied by the full orchestra.

History

Oratorio had its beginning in the old mystery plays which were spoken, but which also contained sung hymns and choruses. Instrumental music was often played between the acts. This developed into the oratorio, with intermedii between the recitatives which were remnants of the spoken plays. Schuetz's Christmas Oratorio, written in the 1660's, was the first German oratorio to present various situations (intermedii) and tie them together (recitative).

Certain segments of the Christmas story had been set by composers before Schuetz, but no one seems to have conceived the idea of constructing a narrative oratorio of the whole story. Schuetz mentioned that, to the best of his knowledge, *Stylo Recitativo* had not previously been printed in Germany. This points up the reticence of German church musicians to accept the new style; it was already 60 years old in Italy!

Recitative

Schuetz's recitative style is straightforward and to the point, without any disturbing melodic lines or harmonies except in those places that warrant such treatment. The German church musicians of his time were reluctant to use anything so new and "operatic" as the

accompanied recitative. Schuetz therefore gave them the option of performing the recitative without accompaniment, in a pseudo-plainsong manner. The influence of plainsong is evident in Schuetz's melodic patterns and rhythms. There is drama in the music, but of a subdued sort. At some points the character of the recitative is changed to accentuate certain words or ideas.

Word-painting

An example of this changing character is the chromatic harmony on the words "mourning" and "weeping". Minor cadences are followed by major triads at several points where a contrasting thought is introduced. An example is the G minor cadence on the words, "all keeping lonely watch o'er their flocks by night," followed by G major on the words, "Behold then, the angel of the Lord came upon them". Old Testament quotations which occur in the narrative are set off by a change of style, as in Jeremiah's prophecy, "High on the hillside voices were heard lamenting". Here a striding bass in quarter-notes is introduced in place of the whole and half-notes of the preceding measures.

The standard Baroque device of using shorter note values for words of motion is evident at many points: "go," "journey," "flee" are all depicted in this manner. The word "star" has its own motive, a five-note melodic turn which is used quite consistently. The words "peace on earth" are represented in the angel chorus by a falling fifth and octave figure in the bass, obviously signifying the descending of peace over the earth. The rocking of the cradle is represented in each of the angel solos by a half-note whole-note pattern in the bass.

Editions

The basic edition used for our performance was the Baerenreiter New Schuetz Edition, edited by Friedrich Schoeneich. The choral editions available in English are Arthur Mendel's (G. Schirmer) and an anonymous German edition with added English text (Kalmus). The translation in the Kalmus edition is by Henry Drinker, which was also the basis of Mendel's translation. With a few changes, Drinker's translation proved quite effective. The Kalmus score was used partly because it was in the original key of F major (the traditional Christmas pastorale key) and partly because of the translation. Mendel transposed the work up one step, because this supposedly was the pitch at which it sounded in Schuetz's day. G major seemed to be somewhat high for the forces available for our performance.

In the original parts, the opening chorus contains only the text and the basso continuo line. It is therefore realized differently by modern editors in their efforts to make the work complete. The Baerenreiter score has probably the best realization of this chorus. Although the Kalmus is not as good, it is quite usable. Since Kalmus does not include the orchestration of this chorus, the parts have to be written out from the piano reduction, using the Baerenreiter full score as a guide.

The second trombone part for the fifth intermedium contained only the first 12 measures in the only extant copy (and in the Kalmus edition). The remainder was reconstructed by Schoeneich for the Baerenreiter edition.

Since the oratorio was conducted from the keyboard a full score was needed with a continuo skeleton rather than a piano reduction, and the Baerenreiter score fulfilled this perfectly.

Instrumentation

In modern performances of Baroque music various substitutions must often be made. Our performance used many old instruments, but there were still gaps which had to be filled in by modern ones. We used recorders, sackbuts, gamba and harpsichord, and were to have had two soprano viols until one player became incapacitated. Modern violins and bassoon were used, and the clarino parts were played by Rauschpfeifen, a Renaissance capsule instrument (double reed inside a cap) somewhat similar to the krummhorn but louder and "brassier". The parts could be played by trumpets. The two sackbut parts fit the tenor and alto sackbuts perfectly, but both could easily be played by modern trombones. The recorder parts could be played by modern flutes, the gamba part by a cello. We used violins with mutes in place of the soprano viols, and this worked quite well except for one low *f* which was easily played as an *a*. The vibrato should be moderate in keeping with the Baroque musical style. It is effective and authentic to double the violin parts in the choruses with recorders an octave higher. We used a harpsichord because the organ placement in the church made it impossible to conduct from the keyboard. This was also authentic, since one original set of complete continuo parts marked "Cembalo" is extant.

A performance on modern instruments would require two trombones, two trumpets, two flutes, two (or more) violins, cello, bassoon and organ. The vocal forces required could be found in most medium-sized amateur church choirs; one chorus is in six parts, the other two are in four. The four bass soloists can be largely interchangeable with the three tenor soloists, with perhaps one extra high tenor and one extra low bass. The Evangelist is requested by Schuetz to have a "light, clear tenor voice," but we had a high baritone who did the part very nicely. Our choir consisted of two church choirs combined, with a total of about 25 voices. This was quite adequate for the performance.

A modern performance of the Christmas Oratorio can use many historical practices and strive to be completely correct, but certain problems inevitably arise. It would be better to use the organ as an accompaniment to the recitative, but the physical setup of the church where we performed made this impossible. The Evangelist should undoubtedly ornament the recitatives to a degree, but this is difficult in working with amateur forces. It is perhaps a good idea for the work to sound at the pitch it did when it was composed, but we do not know precisely what that pitch was. The key of F major may have had the same extra-musical connotations to musicians of Schuetz's day as it does to those of the present. Transposing the work up to G major may give it a different feeling to musicians of today than was originally intended, even though it may have actually sounded in G major at that time.

The use of English was a prerequisite for the performance, since it was designed to be meaningful to a contemporary American audience. The translation does not lose too much of the original flavor and is therefore not objectionable.

Schuetz's Christmas Oratorio is very gratifying to perform, even with an amateur choir and orchestra. In looking through the list of 1967 Christmas music published in *THE DIAPASON* (February, 1968), I do not remember seeing many performances of this work, and it is hoped that this article will spark at least a few performances of the oratorio at Christmas, 1969. It is a work which deserves many hearings.

Mr. Wienand is interim instructor in organ at Hastings College, Hastings, Neb.

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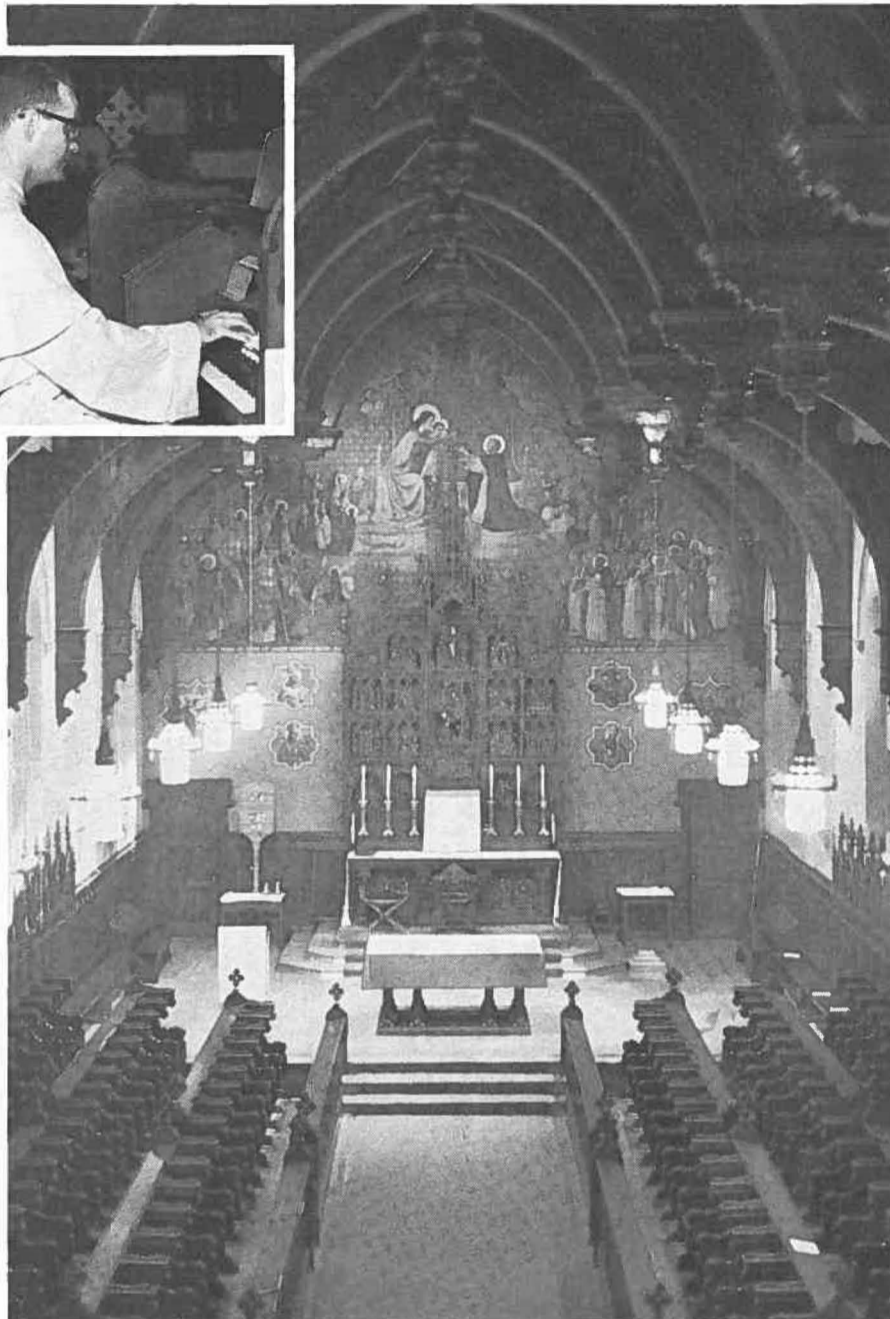
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MUSIC FOR ORGAN AND TRUMPET

Purcell, Henry—SONATA IN D No. 97-4819 1.75
The original was for trumpet and strings.
Arr. by Corliss Arnold.

Kauffmann, G. F.—SIX CHORALES FROM "HARMONISCHE
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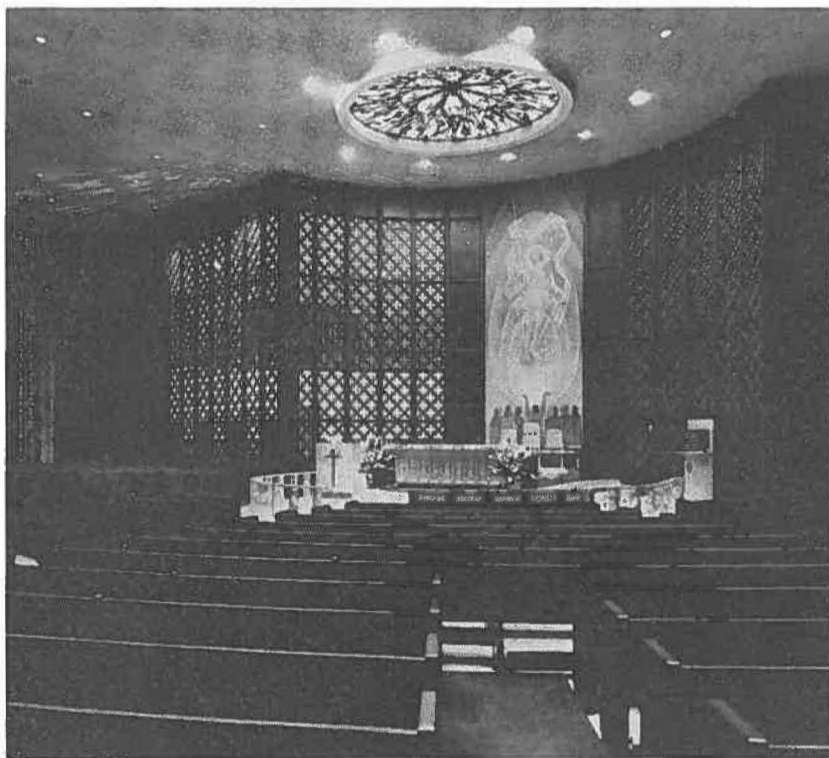
Rohlig, Harald—EIGHT INTRADAS AND CHORALES FOR
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GREAT

Gedackt Pommer 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Singend Gedackt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Hohlfloete 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Nachthorn 2 ft. 12 pipes
Quinte 1 1/2 ft. (prepared)
Mixture 4 ranks 244 pipes
Posaune 8 ft. 29 pipes
Chimes

SWELL

Principal 8 ft. (prepared)
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Rohrbordun 8 ft. 61 pipes
Dolce 8 ft. 61 pipes
Spitz Geigen 4 ft. 61 pipes
Rohrfloete 4 ft. 12 pipes
Nasard 2 2/3 ft. 61 pipes
Flute Harmonique 2 ft. 61 pipes
Scharf 2 ranks (prepared)
Fagott 16 ft. 61 pipes
Trompete 8 ft. 61 pipes
Oboe 8 ft. 61 pipes
Klarine 4 ft. 12 pipes
Tremolo
Harp

CHOIR

Holzgedeckt 8 ft. 61 pipes
Echo Gamba 8 ft. 61 pipes
Spitzfloete 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Prinzpal 4 ft. 61 pipes
Waldfloete 4 ft. 61 pipes

Gemshorn 2 ft. 61 pipes
Octav 1 ft. 12 pipes
Sesquialtera 2 ranks 98 pipes
Cymbel 2 ranks (prepared)
Dulzian 16 ft. 49 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Subbass 32 ft.
Contrebasse 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Gedackt Pommer 16 ft.
Dolce 16 ft. 12 pipes
Spitzprinzpal 8 ft. 32 pipes
Gedeckt 8 ft.
Choralbass 4 ft. 12 pipes
Rohrfloete 4 ft.
Rauschquint 2 ranks 44 pipes
Bazuin 32 ft. (prepared)
Posaune 16 ft. 32 pipes
Fagott 16 ft.
Posaune 8 ft. 12 pipes
Oboe 4 ft.



Choral Music

With most Christmas music selected for this season, publishers would have been expected to return to normal, dividing their lists between newly edited old material and general purpose new works. But this month's crop contains much holiday music.

From Associated Music Publishers come three anthems by Jean Berger with trumpets but without organ. I Will Extol Thee, My God is big in style and uses two trumpets; Blessed Is He has a soprano solo with choral "ahs" and one trumpet; I Will Praise Thee O Lord returns to big style with two trumpets. Trumpet parts for the

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three anthems are available together. Joseph Roff's Walk as Children of the Light has a baritone solo and follows a conventional idiom. Charlene Underwood's Unto Thee, O Lord is short and free of problems. Henry Cowell's a cappella SSATB chorus Ultimo Actio has Spanish and English poetic text. Two Christmas madrigals, Welcome Yule and There Is no Rose of Such Virtue, are useful a cappella program material. Knut Nystedt's Praise to God uses more experimental choral resources and should be seen by college directors. New editions of Mozart's Te Deum KV 141 and Missa Brevis KV 220 complete Associated's stack for this month.

Augsburg sends two works with parts for an extra instrument. E. A. Hovdesven's Lord, Take My Heart uses a C instrument obbligato; Donald Busarow's If You Continue in My Word asks for trumpet. David Johnson has a very easy SAB setting of The King of Love My Shepherd Is to the tune of St. Columba. Also in the hymn-anthem category is Graham George's The Lord Is King. Robert Wetzler's On Calvary's Hill is in a simulated folk idiom. Richard Proulx's Of the Kindness of the Lord uses shifting measure lengths effectively. Both are for unison or SA.

For a future Christmas season are two more of those Contemporary Christmas Carols by Don McAfee and Richard Lamb with piano and guitar. These are Little Town and the Christmas Tree, both with familiar texts set to new music. They are available from Boston Music Company.

Oxford also adds to its vast and distinguished carol list a quantity of treble material: SSAA The Three Kings by Healey Willan arranged by Joseph Running; Shepherd's Pipe Carol by John Rutter; Children, Go Where I Send Thee, arranged by Brian Trant; and How Deep the Snow (French with French and English text) arranged by Phyllis Tate. SSA: When was Jesus Born arranged by Brian Trant. SA or unison: The Excelling Season (Mr. Bradby's Carol) by Dorothy Erhart; and Close to Your Mother, (Alsatian)

and Hurry, Hurry Quickly (French) both arranged by Phyllis Tate. Miss Tate also has done SATB The Shepherd Boy's Song, with optional glockenspiel. Also in this voicing are two settings of 15th century words: Mary the Rose by Elis Pehkonen and Make We Joy Now in This Fest, by William Tamblin. Not for Christmas but another feast is SSATB Mary's Salutation, for Visitation, by 16th century Johann Eddard.

A single from Plymouth Music is The Lord Is My Shepherd by George F. Reynolds, with block harmony and a pianistic accompaniment.

Presser sends two late entries for Christmas. Christmas Spiritual by Charles Higgins (a cappella) and a hymn-anthem. In Bethlehem of Judah, arranged by Joseph Roff from a 17th century melody. Gerald Kechley's setting of Psalm 121 has a more contrapuntal texture; it is unaccompanied.

G. Schirmer's Christmas material covers a broad spectrum. John Corigliano's Christmas at the Cloisters is not usual service material; its heavy piano accompaniment and its self-conscious symbolic text make it seem rather for art programs. E. A. Hovdesven's Nightingale Carol arrangement uses unaccompanied chorus with soprano solo and pleasant little flute decorations. John Jacob Niles adds to his long list The Nativity (SATB or SSA with soprano solo) and SSA Flower of Jesse, also with soprano solo; we would guess that both of these would be more effective solo or unison than in Mr. Niles' rather square arrangements. Alice Parker has arranged Three Mennonite Christmas Hymns rather simply; Robert De Cormier arrangements of The Holly and the Ivy and What Child Is This are slick professional things with divisi in parts and with balance tricks. Darrel Peter has SATB and SSA arrangements of the Vaughan Williams Sweet Baby, Sleep.

For other occasions from G. Schirmer, Alice Parker has TTBB arrangements of two gospel songs, Softly and Tenderly and I need Thee Every Hour. Gregg Smith has an SA version with piano of the Hanukkah song, S'vivan, The

Dreydl Song. Walter Ehret has edited an SAATB Sweet is That Dying from Palestrina. Though Maynard Klein's Sing Me a Little Song, a collection of Italian Madrigals, is essentially secular, we feel directors should see it.

A single from Sheffield Music Corp., 666 Fifth Ave., New York City 10019 is another Christmas anthem by Joseph Roff, I Dreamed It was the Night.

Skidmore has an SAB carol, Sing Baloo, Sing Baloo by Philip Gordon, and four SSAs arranged by Mr. Gordon: Purcell's Thou Knowest, Lord; Schubert's Evening Song (Im Abendrot); Palestrina's O Tree of Beauty (Arbor Decora); and Beethoven's O Lord, Thy Mercy (Gott, Deine Güte). John Sacco has prepared the Inflammatus from the Dvorak Stabat Mater.

Stone Chapel Press, Hanover, Pa. 17331, has two combined choir items by Sharon Elery Rogers, Thanksgiving Harvest Song, on a German tune with three trumpets, and What Star Is This, with handbells. Edward Horsky's Loving Shepherd of Thy Sheep has many awkward features which it seems to us a fuller grasp of the choral medium could have avoided. John R. Scholten's Two Psalm Motets are short and not difficult. Charles A. Lore's Go Ye is so insistently chromatic as to almost guarantee faulty intonation. There are five short works by Gordon Young — I to the Hills, Anthem for a Patriotic Occasion (America), The Triumphant Christ, Droop There, O Sacred Head, and Sing with a Mighty Shout. None of these, we think, meets the standard of Mr. Young's best work. Others from Stone Chapel are O God, the King Eternal by Lois Kadel, Teach Us to Number Our Days by Earl T. Caton, Jr., and a single carol arrangement, Whence Comes This Heavenly Fragrance by Raymond H. Zepp.

The First Seven Words of Our Lord by Cyr de Brant (Ralph Jusko Publications available from Willis) uses narrator-baritone, tenor and SATB or SSA chorus (separate issues). We find the whole religious idea of the text of this work distasteful, with the music doing very little to redeem it. Perhaps our readers will disagree. — FC

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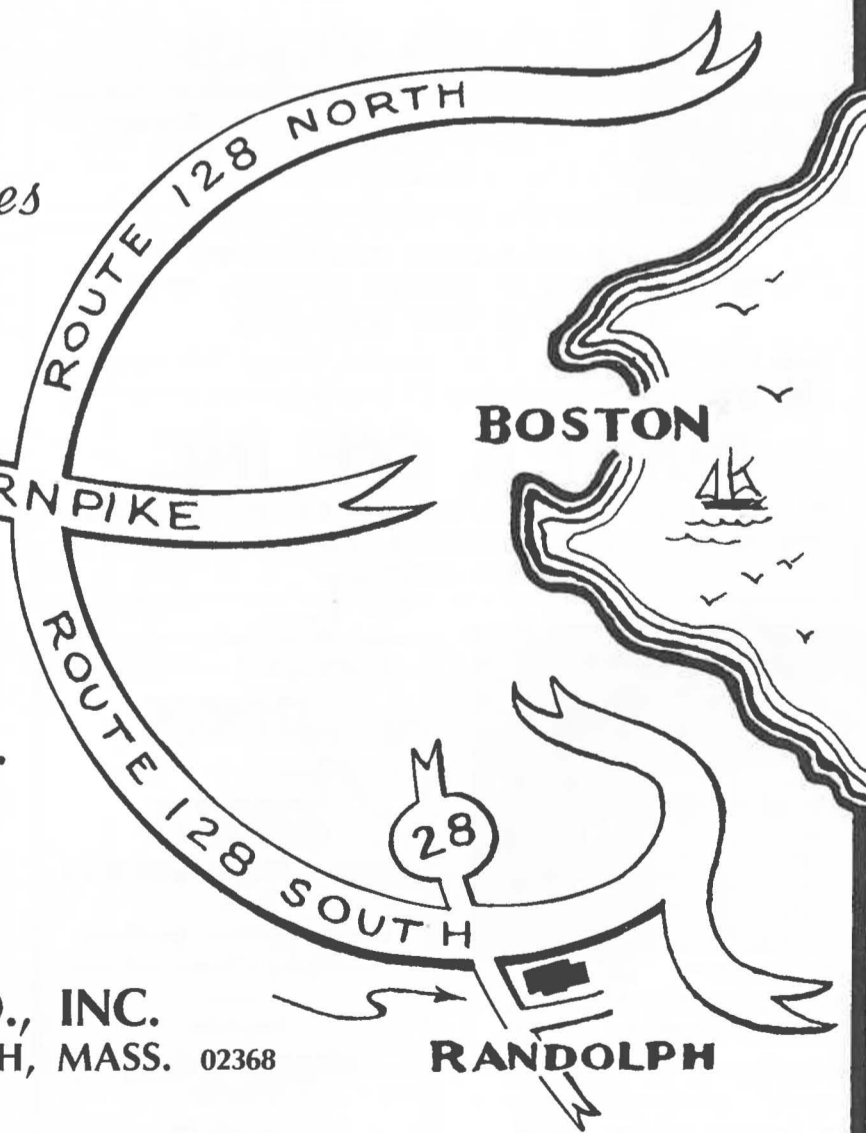
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Do-It-Yourself Project Ends in Complete Rebuild

A tonal program which started as a limited "do-it-yourself" project has resulted in the complete revision and enlargement of the three-manual Skinner organ in Grace Episcopal Church, Lockport, N.Y. Volunteers working under the direction of the organist, Cecil A. Walker, and Gene Burmaster, formerly of the Delaware Organ Company, removed the nicks in the windways and prepared the pipes for revoicing.

The reworked pipes with their open toe voicing were considered the equal in tonal quality of new pipework and it was decided to find sponsors who would underwrite the completion of the project.

While the classical concept of low-wind pressure and open toe voicing with unnicked pipes was used, the scaling was planned to make this a suitable instrument for music of all periods. The origin of much of the pipework is not known but the revoiced pipes are considerably older than the Skinner chests. The two top octaves of the Swell 4-ft. Schalmey were originally part of the Great Cornet of the George Pike England organ built in London in 1902 for St. Paul's Chapel, New York.

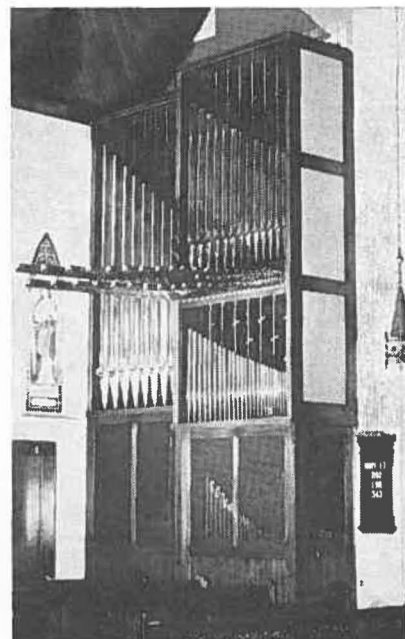
The organ was rededicated in October at a service of Evensong. Several recitals are planned for succeeding months.

GREAT

Principal 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Trompette-en-chamade 56 pipes

SWELL

Lieblich Gedeckt 16 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Flute Celeste 8 ft. 114 pipes
Principal 4 ft. 61 pipes
Bachflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quintflöte 1½ ft. 61 pipes



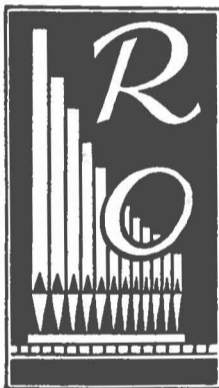
Cymbel 3 ranks 183 pipes
Trumpet 8 ft. 61 pipes
Schalmey 4 ft. 61 pipes

POSITIV

Bordun 8 ft. 61 pipes
Flachflöte 4 ft. 61 pipes
Nasat 2¾ ft. 61 pipes
Weitprincipal 2 ft. 61 pipes
Terz 1½ ft. 61 pipes
Sifflöte 1 ft. 61 pipes
Scharf 4 ranks 244 pipes
Dulzian 8 ft. 61 pipes

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft.
Principal 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Gedeckt 8 ft.
Principal 4 ft. 12 pipes
Principal 2 ft. 12 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Posaune 8 ft. 12 pipes



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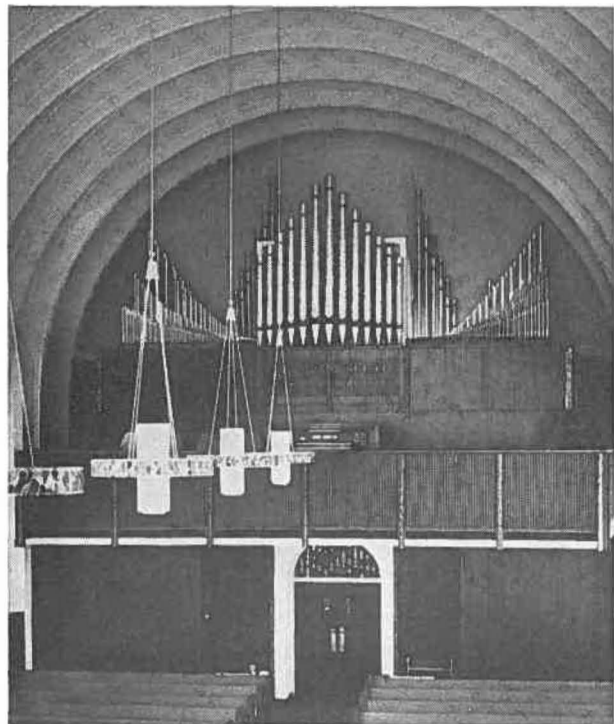
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8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

DEADLINE FOR THIS CALENDAR WAS NOVEMBER 10

- Dec. 10**
 Ted Alan Worth, Aroostook State College, Presque Isle, Maine 8:15
 Virgil Fox, New York Avenue Presbyterian, Washington D.C. 8:30
 John Weaver, City Hall, Portland, Maine symphony
 Paul V. Long, St. Thomas Church, New York City 5:30
- 11**
 Albert Russell, St. John's Episcopal, Washington D.C. 12:10
 Ceremony of Carols, Paterson State College, Wayne, N.J. 8:15
 Marilyn Mason, MIT, Cambridge, Mass.
- 12**
 Noel Goemanne, St. Monica Church, Dallas, Tex.
- 14**
 Otterbein College a cappella choir First Presbyterian, Wilmington, N.C. 8:00
- 15**
 Advent Christmas Vespers, Concordia Senior College, Fort Wayne, Ind. 4:00, 8:00
 Virgil Fox, St. Mary's Episcopal, Wayne, Pa. 8:00
 Bruce P. Bengtson, Messiaen La Nativité, Chatham College, Pittsburgh
 Randall Williams, Christ Lutheran, Bethesda, Md. 8:00
 Poulenc Gloria, Church of the Ascension, New York City 8:15
 St. Raphael's Choir, Potomac, Md., Cathedral of Mary Our Queen, Baltimore 5:30
 Messiah, First Presbyterian, Lancaster, Pa. 7:30, La Jolla, Calif. Presbyterian 7:30, St. Bartholomew's, New York City 4:00
 Bach Cantata 141, Holy Trinity Lutheran, New York City 5:00
 Vaughan Williams First Nowell, Westminster Presbyterian, Greenville, S.C.
 Klaus Kratzenstein, Immaculate Heart of Mary Church, Grand Rapids, Mich.
 William Self, St. Thomas Church, New York City 3:15
 Kenneth Kroth, All Saints Cathedral, Albany, N.Y. 4:30
 La Montaine Wonder Tidings, Fourth Presbyterian, Chicago 6:30
 Joan Lippincott, Zion Mennonite Church, Souderton, Pa.
- 16**
 Billy Nalle, Constitution Plaza, Hartford, Conn. through Dec. 20
- 17**
 Messiah, Apollo Club, Orchestra Hall, Chicago 8:15
- 18**
 William Huckaby, St. John's Episcopal, Washington, D.C. 12:10
- 19**
 John Peterson, St. Thomas Church, New York City 5:30
 Joan Lippincott, Bergenfield, N.J. High School
- 20**
 Larry Palmer, Epworth Methodist, Norfolk, Va.
- 22**
 David Myrick, Christ Lutheran, Bethesda, Md. 8:00
 Roland Shepherd, St. Mark's, Frankford, Philadelphia 4:00
 Williams Pageant of Holy Nativity, St. Bartholomew's, New York City, 4:00
 Bach Cantata 147a, Holy Trinity Lutheran, New York City 5:00
- Mrs. Robert Milham, First Baptist Church, Savannah, Ga.
 Headley Yost, St. Thomas, New York City 3:15
 George Mims, All Saints Cathedral, Albany, N.Y. 4:30
 Vivaldi Gloria, Second Presbyterian, Indianapolis 9:30, 11:00
- 23**
 Billy Nalle, Connecticut Bank, Hartford, Conn. 11:00, 2:00
- 24**
 Billy Nalle, Connecticut Bank, Hartford, Conn. 11:00, 2:00
 Britten Ceremony of Carols, First Congregational, Westfield, N.J. 7:30
- 25**
 Bach Cantata 142, Holy Trinity Lutheran, New York City 5:00
- 26**
 Paul Danilewski, Jr., St. Thomas, New York City 5:30
 Messiah, Apollo Club, Orchestra Hall, Chicago 8:15
- 28**
 Rainer Lille, St. Mary's Episcopal, Wayne, Pa. 11:00
 Clyde Holloway, Second Presbyterian, Indianapolis
- 29**
 Britten Ceremony of Carols, St. Bartholomew's, New York City 4:00
 Bach Cantata 122, Holy Trinity Lutheran, New York City 5:00
 Michael Murray, Bach, Heights Christian, Shaker Heights, Ohio 8:00
 William Catherwood, St. Thomas, New York City 5:30
 Wilma Jensen, Indianapolis, Symphony, Clowes Memorial Auditorium, Indianapolis, Ind.
- 31**
 E. Power Biggs, St. George's Church, New York City 8:00
- Jan. 4**
 Virgil Fox, Johnson High School, Frederick, Md.
- 5**
 Haig Mardirosian, Dorothea De Bello, Catherine Dobbs, Cathedral of Mary Our Queen, Baltimore, Md. 5:30
 Bach Cantata 122, Motet 6, St. Bartholomew's, New York City 4:00
 Part 5, Bach Christmas Oratorio, Holy Trinity Lutheran, New York City 5:00
- 6**
 Virgil Fox, Johnson high school, Frederick, Md. 12:15, 2:00
- 7**
 Marianne Webb, First Congregational, Long Beach, Calif. 8:00
 Vernon de Tar, Church of the Ascension, New York City
- 8**
 David Myrick, Lake Erie College, Painesville, Ohio 8:00
 Britten Ceremony of Carols, Whippany, N.J. High School
- 9**
 Richard Liebert, The Kirk, Dunedin, Fla. 8:15
- RALPH KIRKPATRICK is in the midst of his fourth cycle at Yale, a series entitled Historical Studies in Performance. The harpsichord, clavichord and early piano were discussed in the first lectures of this season, along with the areas of dynamics and tone color. Tempo and rhythm, ornamentation, continuo and concerted music will be considered in January and February.



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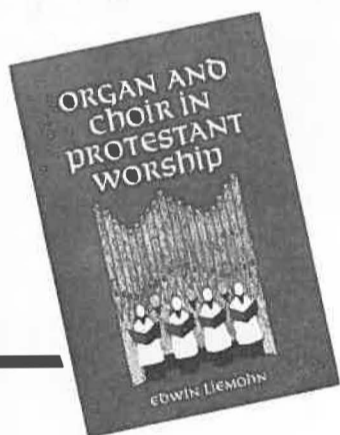
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by Edwin Liemohn

This book presents a historical survey of the use of choirs and organs in Protestant church worship. Beginning with a brief look at pre-Reformation church music, the author devotes a chapter to each century from the Reformation to the present and its particular problems, concluding with a forecast of future church music practices.

The content of each chapter is arranged sometimes according to specific countries, sometimes by denominations. Most attention is devoted to the three major traditions of Protestantism — Lutheran, Anglican, and Reformed. In terms of countries, the author concentrates on Germany, the Scandinavian countries, the Netherlands, Switzerland, the British Isles, Canada, Brazil, and the United States.

These are detailed and lively discussions of such issues as amateur vs. professional choirs, the role of congregational singing in worship, and the establishment of professional standards for church musicians.



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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.

In last month's column we considered Arnold Dolmetsch's life up until the time he was employed by the Chickering Piano Co. in Boston. These prosperous years were brought to an abrupt halt by the world-wide economic slump of 1910. Stringent measures of economy became necessary in everyone's business, and the piano industry was no exception.

Chickering, in order to survive, became one of five companies that banded together to form a trust. Harpsichords, lutes and other early instruments became a luxury in every sense of the word. Dolmetsch no longer enjoyed freedom of design and direction in his work. Production in his department was curtailed so severely as to become almost non-existent.

Seeing the handwriting on the wall, Arnold left for Europe to seek employment there. His journey was fruitful in that it produced several good prospects for work.

His final choice lay between Pleyel and Gaveau, both piano manufacturers in France. He chose the latter because he felt that he would have opportunity there to develop his own ideas, Pleyel already having established models in production. A three year contract was drawn up by Gaveau, and Dolmetsch was again given complete charge of his workshop with choice of his workmen.

It was six months before Dolmetsch and his family left America for France. In this period he worked again at Chickering (who were once more an

Two examples of contemporary English building: right, Garrett & Clayson; below, John Paul.

independent firm) and lectured at Harvard.

It was at concerts in the Fogg Museum that Dolmetsch first used the recorder in his programs. Made of boxwood and ivory they proved a tremendous stimulant which resulted in the wide popularity of the instrument today.

Very shortly after the family's return to France, and Arnold's commencing work at the Gaveau factory, Carl Dolmetsch was born.

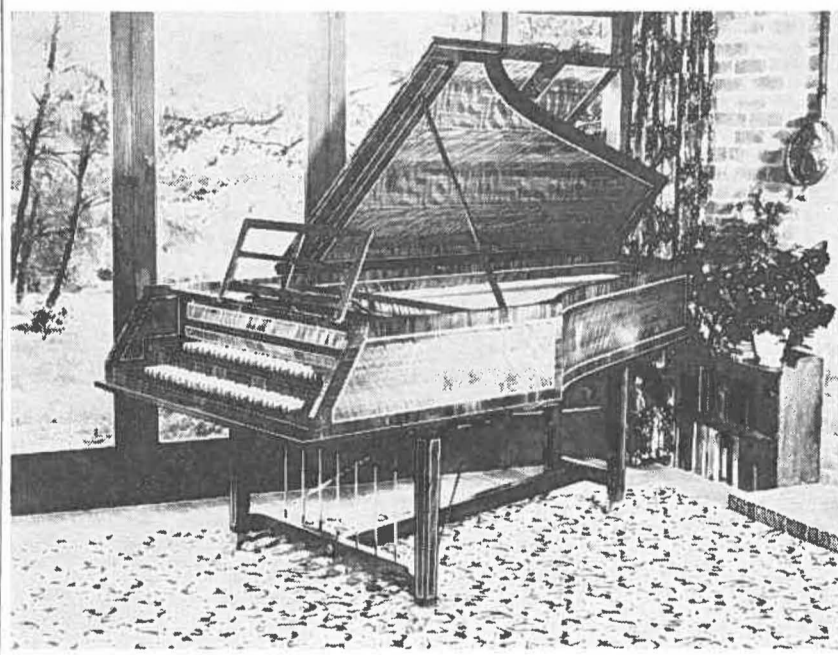
At the factory a number of harpsichords equipped with 16' registers were produced. Their exterior decoration were in the 17th century French style of cabinet work rather than antique lacquered finish.

In addition to the building of instruments, Dolmetsch continued to turn his attention to music making. Many concerts were given and new students were almost more than could be accommodated.

At the expiration of this three year contract, Dolmetsch decided not to renew it but rather to move to England, regarded by him as the country of his adoption and his true musical home.

The Dolmetsch family were greeted upon their arrival, after a stormy Channel crossing, by the most distinguished musicians of England. They immediately set about house hunting in London and soon had a pleasant place at the foot of Parliament Hill.

London became a dangerous and uncomfortable place to be during the air raids of World War I. The Dolmetsch family moved to Surrey, and eventually to Haslemere, where Arnold announced he would remain for the rest of his life.



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Life in Haslemere was rich and rewarding. In 1924, Arnold remarked that he was tired of touring and that henceforth people would have to come to him for his music. Out of this chance remark grew "The Haslemere Festival".

In the last ten years of his life, Dolmetsch made many important contributions to the revival of ancient instruments long in oblivion, as well as to research on old music.

In February 1938 Arnold Dolmetsch celebrated his 80th birthday by cutting an eight-candle cake and enjoying a concert consisting entirely of music which he had composed.

An intimate account of the life of Arnold Dolmetsch has been written by his widow, Mable Dolmetsch. This book is published by Routledge & Kegan Paul, London (1957). The volume has charm and the first hand accuracy of one who was intimately caught up in his life.

* * *

An event which I feel is of great significance in the world of early music has been announced by the Cambridge Society for Early Music. It is their annual competition for the Erwin Bodky Award.

For many years the Society has contributed to the enrichment of musical life in Greater Boston by presenting fine performances of early music at regular concert series.

With the Erwin Bodky Award, the Society has added a new dimension to its mission. The award, named in honor of the founder of the Cambridge Society, offers an unusual performing opportunity to outstanding young artists in the New England area.

The recipient or recipients of the award will perform in a concert for members of the Society on Monday, May 12, 1969, in the Busch-Reisinger Museum in Cambridge, Mass. The honorarium will be \$600 for a single winner, or \$1000 to be divided among multiple winners or performing groups (maximum of three).

Candidates must be under 30 years of age and live in New England. They must give evidence of special interest and competence in the performance of early music (composed prior to 1791). They can be individual instrumentalists, vocalists, or performing groups. Keyboard players performing on the modern piano are excluded.

Details of application may be secured from Professor Harry C. Gatos, competition chairman, 20 Indian Hill Road, Weston, Massachusetts, 02193.

OFF THE SOUNDBOARD

I was not disappointed to learn that the two columns on the Drescher amplifier for harpsichords stimulated many comments. Notable among them, and comments which I think were especially well expressed, are those of Samuel O. Donelson. Mr. Donelson is experienced in the field of harpsichord construction, having for a time worked in the studios of John Challis. Mr. Donelson writes:

"First, Mr. Drescher seems to say that old instruments had a basic fault because of 'extremely short trebles'. Possibly he has some very early Italian instruments in mind, but scalings have varied quite widely over the past three centuries and you can find instruments whose treble strings are as long or longer than those of instruments built today. For the past three centuries c^2 (c above middle c) at 8' pitch has varied all the way from 10 to 15 inches with the average around 13", which is about what it is today — perhaps slightly longer. Beginning in the 17th century, steel wire was drawn and used, as well as iron wire; I leave it to the metallurgists to decide whether it was of poorer quality than what is now available, but it sufficed for the early builders. The only real improvement in music wire has been the stainless steel.

"Secondly, Mr. Drescher is absolutely wrong in 'pushing (amplifying) the high frequencies'. Anyone with a pair of ears, or even one ear, who has ever gone and listened to a harpsichord, has no trouble hearing the treble of the instrument. That is what one always hears. George Bernard Shaw remarked that, while at a concert, he thought he heard someone pulling the bell rope in the next room, and discovered that it was Dr. Perry playing the harpsichord. Exactly so. The higher frequencies always predominate. If you have a band parading around and bellowing out the national anthem at full blast, what can you always hear? The glockenspiel. Or in the full orchestra, a piccolo. No Mr. Drescher had far better concentrate his efforts on doing something for the bass of the harpsichord, and leave the treble alone. What is needed is more overtones in the bass, and more fundamental in the treble, the function of any good mixture in an organ. I am afraid that our Mr. Drescher has gone at this problem from the wrong end.

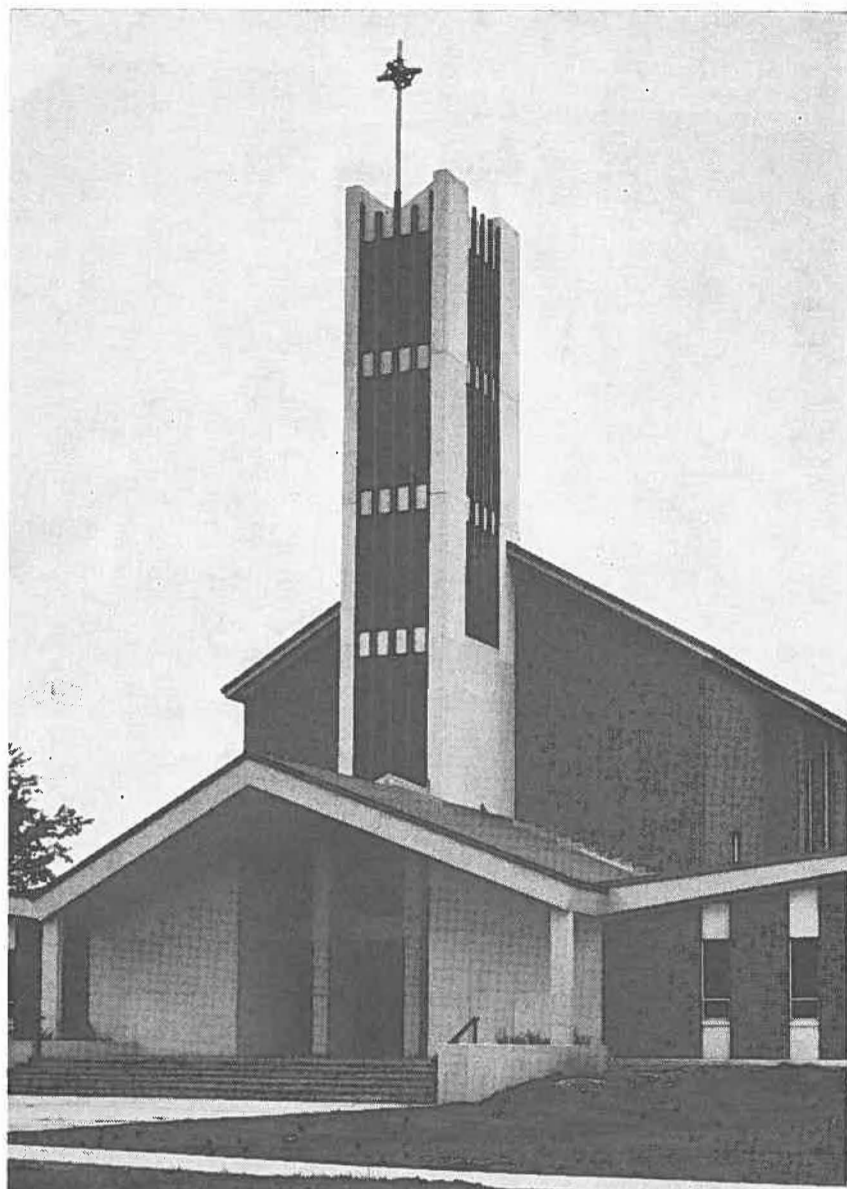
"Thirdly, as to the use of playing the harpsichord with a modern orchestra, I would much rather hear the harpsichord with an orchestra according to the ideas of 17th and 18th century composers. Though I have not read Quantz, as Mr. Drescher would have me do, allow me to quote from someone who had, Wanda Landowska: 'Fortunately, Quantz told us the proportion necessary to form an ideal ensemble. I have chosen among the examples he quoted, one that is average; against eight violins, two altos, two cellos, and one contra-violin there were two oboes, two flutes, two bassoons, and a hunting horn ad libitum.' Were instrumentalists gathered around the harpsichord to hear it only, or because the conductor was playing the instrument and conducting at the same time? The point to be made is that if our modern musical generals will reduce their forces, we might be able to hear not only the harpsichord sans transistors, but even some of the music as well.

"Fourthly, the economic life of harpsichordists will not become any more attractive until they can be assured that wherever they go there will be an instrument for them to play. The harpsichordist is the only professional musician who has to ship his instrument by Railway Express and pray that it isn't totally ruined en route. Concert pianists will find a grand almost anywhere, but the poor harpsichordist must pay for shipping his pet elephant, in which case it will most likely arrive in unplayable condition, or he must drive himself around from place to place and arrive himself in unplayable condition. Under present circumstances, no harpsichordist can make a living from concert tours, and for good but unattractive economic reasons which have nothing to do with amplification.

"Mr. Drescher has brought up a number of questions, but I do not see that the amplified harpsichord is the answer to any of them, nor is it a step in the right direction. Rather, it is a bad answer to music and economic situations now existing in this country for the harpsichordist, an answer which has little to do with the problems at hand, but is rather a clever and ingenious piece of engineering."

James Tallis, harpsichord, and Joan Tallis, soprano, were heard in a program of early Italian music at SMU, Dallas, on Oct. 25. Composers represented were Monteverdi, Domenico and Alessandro Scarlatti, Gabrieli, Frescobaldi, Caccini, and Vivaldi. A string quartet assisted.

The Collegium Musicum of Hastings College, Hastings, Neb., performed medieval, Renaissance, and Baroque pieces in a concert on Oct. 13. Elinore Barber and Karl and Marilyn Wienand were harpsichordists.



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The service of worship in the church has depended for centuries upon music, not only because of its importance as a vehicle for worship itself, but also for the adjunct it has provided to this worship by its contribution of great art — an inspiration to those who worship and an offering of some of the most serious creations of the human mind and soul for the greater glory of God. This dual function of music in the church has often been expressed in lofty proportions, in which large organs and large choirs in large buildings have continued to show forth praise to the Almighty through the most resplendent musical utterances.

But the musical media by which such praise has been shown forth have also included the string basses and bible regals of early colonial America and the harmoniums and pianos of little country churches, often with very small choirs, quartets, or soloists. In fact, history has shown the use of all media that have been possible and desirable within the means and inclinations of mankind, including the contemporary occasional use of the guitar or jazz ensemble.

Regardless of the means by which music has been performed in the church service, history has also shown that men who have been seriously interested in church music have most often striven to provide as fine a medium as their worldly possessions and limitations have allowed, have used this medium as skilfully and artistically as their available talents have permitted, and have sought the finest possible music to fit these conditions. Throughout the ages of attention to church music, then, a continuous factor has demanded respect — the factor of quality. Quality of instrument, quality of performance, and quality of literature have provided the greatest musical vehicles for worship and edification, and have produced a result which both history and our age have described as beautiful.

In view of this situation, therefore, the place of the small organ in this spectrum of media is worthy of the same attention which larger media attract. Concerning the small organ, the same attention to quality of media, performance, and literature must obviously apply. The fine one-manual organ can be considered modest only in terms of size and is capable of functioning entirely adequately in the church service.

HYMNS

The most frequent form of musical worship in America is hymn singing, for which the organ and choir are vital. Their role in this act includes both leading and supporting the congregations, but these two functions demand somewhat different approaches to the technical manipulation of the organ's and choir's resources.

"Leading" implies a technique which will attract the congregation's attention either consciously or unconsciously. This technique, especially as used with a larger congregation in the singing of a hymn, demands a concentration of sound from the organ which emphasizes pitches either higher or lower than those actually sung. In the case of a one-manual organ equipped with no pedal division, and with undivided stops of 8', 4', and 2' pitches, the most obvious possibility for the organist is to play the hymn an octave higher than written. The possibility of the resulting loss of unison pitches might be worrisome to the skeptical, but actual practice will show that this result is not so empty as one might expect. The choir can sing in unison under this higher pitched harmony, or, if no choir is present, the organist can retain the bass line of the hymn at unison pitch while transposing the upper voices an octave higher.

Leading the congregation in a hymn relatively unfamiliar to them can often be accomplished by introducing and playing the tune (at least for one or two verses) in octaves on the organ,

and adding harmony with or without octave transposition in concluding verses. The choir can assist in leading such a hymn by singing in unison, at least initially.

The one-manual organ containing a 16' pedal stop in addition to the resources mentioned above allows the organist to lead by emphasizing the bass line, playing it mostly an octave lower, while playing the upper voices at pitch. He can also play the bass line as written and the upper voices an octave higher.

"Support" of the congregation in hymn singing essentially requires emphasizing the normal range of the human voice, and can be materially strengthened by elaborating the unison line with surrounding harmony. Such a procedure is most helpful, and especially encouraging, to a smaller congregation, some members of which may be afraid to sing because of some unfavorable acoustical characteristics of the building, or because they might be too audible to their neighbors standing nearby. The four voices of the hymn may be increased to five or six by "filling in" the chordal structures, while the available choir can sing the original harmony with soprano line emphasized. Such support, of course, can be achieved by the organist even if no pedal division is present.

In the case of familiar hymns, well known to the congregation, and containing at least three (preferably four or more) verses, the last verse (or more than one of the verses if the hymn has several) can be treated with a reharmonization, elaborated bass, or soprano descant (either by choir or organ). Organ arrangements displaying this technique are often called "free accompaniments". This term is at best an unfortunate one. Hymns are never "accompanied" by the organ and choir. Indeed, they are announced, led, and sustained by them.

The above techniques can be combined in various ways to produce even stronger results. The organist can, even without a pedal, transpose the entire hymn an octave higher and simultaneously fill in the chords as much as possible within a basically *legato* approach. Or, with a pedal, he can retain the bass line at pitch or play it an octave lower while simultaneously playing the other voices an octave higher and filling in the chords. If the bass is played an octave lower on the pedals, the increase in texture can be concentrated in the middle range of the keyboard by the left hand, while the right hand can provide the additional strength and brilliance of the upper parts played in higher ranges, likewise filled in. An organist with a one-manual organ at his disposal should not be afraid to treat the hymn as a thin texture to be expanded in both directions and filled in with added notes.

The strictly contrapuntal-harmonic nature of the four-part hymn is not sacrosanct, especially if the counterpoint and harmony are already essentially simple. Of course, the chorales of J. S. Bach and similar textures must be treated with great care when the possibility of "filling in" is considered, but it must be remembered that the organ is functioning as more than a performing instrument when hymns are involved, and the player of a small organ can well consider the advantage of numerous doublings, added parts, and various transpositions to increase the effectiveness of the purpose. The sensitive musician will combine the perception of his ear with his knowledge of music and his instrument when deciding what additions and alterations of the printed score are appropriate to his functions of leading and supporting the voices of the congregation.

An organist who is fortunate enough to preside at a one-manual organ would do well to consider that the most important of his musical responsibilities is that of hymn playing, or, in more general terms, performing, leading, and supporting music in which the congregation takes part. No serious

A ONE-MANUAL ORGAN IN THE CHURCH SERVICE

by Donald R. M. Paterson

church musician will ever consider hymns less important than organ literature, choral works, or vocal solos, and, of course, it is apparent that some of the suggestions mentioned above are often applicable in the case of larger organs, as well. The applied combination of mind, ear, technique, and imagination may result in many other procedures than those suggested here, and it is impossible to try to predict or enumerate the various results of this happy combination in different individual situations.

CHORAL MUSIC

Because of the limitations of flexibility in tone color inherent in the one-manual organ, it is folly for the organist using such an instrument to attempt to convey the quasi-orchestral qualities demanded by the piano and/or organ reductions of orchestral parts contained in relatively elaborate choral works originally written for chorus and orchestra during the 19th and 20th centuries. The attempt by a small choir and one-manual organ, for example, to render the Brahms *German Requiem*, or anthems in this general style, would be ludicrous, in terms of conveying their inherent breadth and complexities of color and dynamics. (A piano would be a more effective instrument for this purpose.)

Instead, an enormous choral repertoire can be chosen to fit the capabilities of the one-manual organ and small choir. The most obvious choice, of course, is music which demands nothing more than the vocal lines themselves. Such music is often described as a *cappella*. This term, which has been largely interpreted as "unaccompanied", in fact connotes a style which historically shows the possibility of doubling the voice parts on one or more instruments. Furthermore, the use of one or more orchestral instruments in the musical texture, with the organist playing the bass line and the harmony (*continuo*) reveals an ancient and extremely common musical style within which some of the greatest church music has been composed.

Vocal solos and duets with a small organ must obviously be considered in light of the above observations. The Romantic emphasis of elaborate musical textures and colors is antagonistic to the resources of the one-manual organ, no matter how beautiful such literature may be. Simplicity (one of the most profound qualities of many beautiful things in life) will be a more appropriate characteristic of music to be effectively presented by the combination of one or two voices and a small organ.

ORGAN LITERATURE

A reference to pages 17-19 of the November, 1968, issue of THE DIAPASON will reveal an impressive number of works for the one-manual organ, many of which are very fine. The factor of quality can certainly apply here. The musician who will take the time to examine this music will discover numerous treasures, many of which are relatively little known.

• • •

I have been much impressed with Mr. Benn Gibson's article on pages 20-21 of the October issue of THE DIAPASON, and its colorful prelude, "A One-Manual Sampler", on pages 36-37

of the September issue. The general impression of quality can be sensed in these articles, in the general approach, the instrument, the music, and the performance techniques suggested. Mr. Gibson's remarks concern all of these matters, and throughout his article the excellence of medium and excellence within the medium can be felt as an underlying conviction.

These remarks remind me of the organist's dependence upon his instrument. Dependence, in this sense, has often connoted a restriction in the mind of the organist. Actually, it also connotes reliance, and more often than not in the case of the one-manual organ, can imply inspiration, excitement, and challenge. An instrument itself is the point of departure for artistry.

I have never heard an ugly one-manual organ. Instead, I recall the gentle beauty of the one-manual c.1830 Erben organ in St. Paul's Church, Eastchester, Mount Vernon, N.Y., containing 6 ranks and 17 pedal notes ("pull-downs"); the silvery brilliance of the one-manual 1862 Johnson organ in St. Luke's Church, Lanesboro, Mass., containing 11 stops; the fiery little choruses of the one-manual 1869 Johnson in the Church on the Hill, Lenox, Mass., and the 1865 Hook in Orwell, Vt.; and the refined romantic quality of the 1883 5-rank Johnson (containing not even a 2' stop) in the Congregational Church of West Stockbridge, Mass., to mention but a few of the older American instruments still preserved and functioning perfectly after generations of use. In my own city, the finest-toned organ is a one-manual of native manufacture, built about three years ago by John Brombaugh.

The suitability of these beautiful instruments for their surroundings, their adequacy for their purposes, and the resulting artistic unities produced are striking. It is hardly necessary to be reminded that a small organ is best suited to a small building, but it is often forgotten that the musical possibilities of these instruments are not so small as their sizes, acoustical environments, and geographical locations might imply. Furthermore, the age of an instrument does not necessarily limit its use. A Frescobaldi Mass played on an 1852 Hook and a Pachelbel Partita played on an 1825 Goodrich are revelations, even if not historically completely authentic in terms of the instrument.

The quality of the sound and the small tonal design of a one-manual organ will provide the ingredients for the performance of much fine music, regardless of its style of voicing. Such quality can be expected to inspire a congregation to sing, as it often does the organist who plays. Such quality does not come from substitute devices which have an inherent obsolescence.

The "fable" introducing Mr. Gibson's article is not only charming; it is suggestive, provocative, and persuasive. The combination of a one-manual organ and an imaginative and intelligent organist who is willing to study, learn, and listen as much as he may protest or theorize, cannot but provide the prerequisites for the making of beautiful music — music which, in the service of divine worship, may glorify God and elevate the mind and soul of man.

Mr. Paterson is university organist, assistant director of choral music, and assistant professor of music at Cornell University, Ithaca, N.Y., where he joined the faculty in 1964.

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Wim van der Panne, Voorburg, The Netherlands, has completed his second American tour which in October and November took him to many parts of the United States. A student of Feike Asma, Flor Peeters and Arno Schoenstedt, he is currently studying with Jean Langlais.

He is organist and choirmaster of the Vaste Burcht Church in the Hague suburb of Voorburg. His American tour was made in co-operation with the Netherlands Information Service and the Dutch Immigrant Society.

New Möller Organ Goes to Richmond, Ind.

The Central United Methodist Church, Richmond, Ind., has awarded a contract to M. P. Möller, Inc. for a new four-manual instrument. The great, positiv and pedal divisions will be free-standing at the rear of the chancel and the swell division in a chamber at the side of the chancel. The antiphonal division will be free-standing on the rear gallery.

The music program of Central Church, under the direction of Don B. Ryno, minister of music, consists of seven choirs and several instrumental ensembles. The church hosts a weekly

organ recital as well as community oratorical groups.

Mr. Ryno prepared the design in consultation with Möller's representative, Robert Talbert.

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- Spitzflöte 8 ft. 61 pipes
- Octav 4 ft. 61 pipes
- Nachthorn 4 ft. 61 pipes
- Super Octav 2 ft. 61 pipes
- Furniture 4 ranks 244 pipes
- Fanfare Trumpet 8 ft.

POSITIV

- Holzgedeckt 8 ft. 61 pipes
- Erzähler Celeste 2 ranks 110 pipes
- Koppelflöte 4 ft. 61 pipes
- Octav 2 ft. 61 pipes
- Quinte 1½ ft. 61 pipes
- Sifflöte 1 ft. 61 pipes
- Jeu de Clochette 2 ranks 122 pipes
- Dulzian 16 ft. 61 pipes
- Krummhorn 8 ft. 61 pipes
- Regal 4 ft. 61 pipes
- Tremulant

SWELL

- Rohrbass 16 ft. 12 pipes
- Rohrgedeckt 8 ft. 61 pipes
- Viola Pomposa 8 ft. 61 pipes
- Viola Celeste 8 ft. 56 pipes
- Principal 4 ft. 61 pipes
- Lochgedeckt 4 ft. 61 pipes
- Zauberflöte 2 ft. 61 pipes
- Sesquialtera 2 ranks 122 pipes
- Mixtur 3 ranks 183 pipes
- Fagot 16 ft. 61 pipes
- Trompette 8 ft. 61 pipes
- Hautbois 4 ft. 24 pipes
- Tremulant

ANTIPHONAL

- Bordun 8 ft. 61 pipes
- Spitzprincipal 4 ft. 61 pipes
- Gemshorn 2 ft. 61 pipes
- Cymbel 2 ranks 122 pipes
- Fanfare Trumpet 8 ft. 61 pipes

PEDAL

- Grand Cornet 6 ranks 32 notes
- Principal 16 ft. 12 pipes
- Subbass 16 ft. 32 pipes
- Rohrgedeckt 16 ft.
- Octav 8 ft. 32 pipes
- Offenflöte 8 ft. 32 pipes
- Rohrflöte 8 ft.
- Choral Bass 4 ft. 32 pipes
- Flöte 4 ft. 12 pipes
- Flöte 2 ft. 12 pipes
- Rauschpfeife 2 ranks 64 pipes
- Mixtur 2 ranks 23 pipes
- Posaune 16 ft. 32 pipes
- Fagot 16 ft.
- Posaune 8 ft. 12 pipes
- Krummhorn 4 ft.



Pauline Voorhees, for 41 years organist and choirmaster at historic Center Church, New Haven, Conn. until her retirement in 1956, was awarded a certificate of merit Oct. 26 by the Alumni Association of Yale School of Music from which she holds the BM (1912) and MM (1942). A student of Harry Jepson, Horatio Parker and T. Tertius Noble, she also studied in France with Widor and Vierne. Her master's work at Yale was with Luther Noss.

Some Choral Performances

Choral concert programs by the dozen are beginning to cross desks in the office of THE DIAPASON, but space does not permit even an adequate digest for this issue. But here are a few we noted: Fauré Requiem, Christ Church, Cincinnati, Gerre Hancock; Brahms Requiem, St. George's, New York City, Charles Henderson; Schubert Mass in G, First Presbyterian Church, Wilmington, N.C., Charles Woodward; Vivaldi Gloria, St. Francis Episcopal, Palos Verdes Estates, Calif., William Charles Beck, Thomas Murray; Parker Hora Novissima, Church of the Covenant, Cleveland, Henry Fusner; Bach Jesu, meine Freude, Dello Joio To St. Cecilia, Fourth Presbyterian Church, Chicago, Morgan Simmons; Britten Rejoice in the Lamb, All Saints Cathedral, Albany, N.Y., Lloyd E. Cast.

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NOTICE

Again this year The Diapason will accept group subscriptions (both renewal and new), sent in by treasurers, at \$2.50 each.

william whitehead

2344 center street, bethlehem, pennsylvania

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

Ringin' Changes

THE DIAPASON has always been a conservative journal. Changes here come about so gradually and so deliberately that many readers fail to notice that they have taken place at all. And a few people through the years have written to comment pro or con upon this apparent timelessness. We like these letters because we like to have readers feel that they always know where to find us, even if that very reliability of ours sometimes seems a little static.

We like even more another and more frequent type of letter saying something like this: "Until I checked a 1957 story in my precious file of THE DIAPASON, I had assumed that it was as unchanging as the Rock of Gibraltar; comparing that 1957 number with the latest I had received brought home to me how much it has changed and grown."

When we make a change we do a lot of thinking first, to clarify our aims and purposes. Recently we questioned again the purpose of our recital pages. We know how many teachers and players have always relied on those pages as a useful way to keep abreast of new repertory and of the increasing or waning use of standard works. We know that readers in general are interested in the programs their colleagues plan and play, as well as those by noted recitalists.

We feel that even many student recitals have a wider interest. But we wonder if the routine studio recital of eight or a dozen students each playing one or two small pieces is worthy of the space it requires in an international magazine. So, for a long time, we have been a bit selective about including these.

Perhaps we are now ready to ring a complete change on this: As a matter of policy, we shall hereafter not include recitals in which more than three organists participate. This will not affect the average student recital in a professionally conducted department, but it will weed out the category which has occasionally elicited a complaint.

We are grateful to the readers who for almost 60 years have made our recital section one of the popular features of the most widely read magazine for organists in this whole wide world.

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Selling Your Thing

We were mailed in disgust a newsletter of a professional organization. We quote from the official version of a speech given:

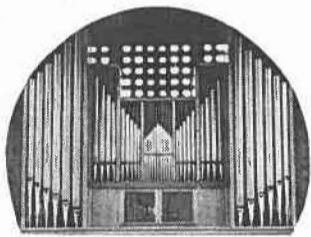
"We've got a fantastic product to sell but it won't be sold if we're not enthusiastic about it."

We wonder if one of the troubles with everything today isn't that everybody wants to *sell* instead of to *give*. Many people in our profession have been all too eager to "sell their thing", not caring that their *thing* is essentially themselves, and that selling oneself, whether in our profession or in the world's oldest, is a dishonorable and vicious thing to do.

We believe that there should be less *selling* — whether hard or soft sell — and much more giving. People who *sell* themselves to the point of milking profits even out of those they pretend to be serving, too often end up nervous wrecks, psychotics, alcoholics. Those who *give* themselves may end up a little further away from the long end of worldly things but they have much more to look forward to — peace, love, usefulness.

"A fantastic product to sell" — your thing in church music? If it requires that kind of salesmanship, it has the kind of planned obsolescence which has made a shambles out of the used car business.

Try giving and watch your interest soar way above that advertised 5½ per cent



Organ Music

First among several items from Associated Music Publishers, Inc. is Joseph Ahrens' *Verwandlungen III* (Schott). This is the third and final part in a set of three pieces built on a single tone row and further explores the same stylistic paths. Parts I and II of the set were described in the August issue of this magazine, p. 14.

Bertold Hummel's *Fantasia* (Associated — Simrock) is another serial piece, this time confined within traditional formal structures. The three movements are *Introduktion*, *Passacaglia*, and *Arioso*. The style is that of the German school which halves or quarters all note values in order to get a fiercely formidable visual effect. The sixteenth note is set at 96 mm.

Also from Associated (Schott) are two newly discovered pieces: an *Allemande* by Scheidt and a set of three variations on *O Mensch beweine* by Sweelinck. Both are edited by Oscar Mischiati. The Sweelinck variations have his typical "phrase by phrase" figuration technique; the long-note cantus firmus first appears in the soprano, then in the tenor, and finally in the bass. A 2' pedal stop for the cantus firmus is possible in the first variation.

Isang Yun's *Tuyaux Sonores* is a graphically notated improvisatory piece dated 1967 (Associated — Bote & Bock). Newly invented symbols are placed on ordinary three-stave systems. A supplemental two- or three-stave system parallels the graphic notation with some hints for realization provided by Gerd Zacher, to whom the piece is dedicated. Herr Zacher's foreword and explanation of symbols in the preface will have most organ students reaching for their German dictionaries.

Once the novelty of this visual conglomeration has worn off, several questions assert themselves. Is a graphic notation of this sort capable of transmitting from the composer's mind to the performer's mind an accurate conception of musical intention? Does *this*

specific piece have an overall form and musical merit? Do not these elegant shapes and symbols become an end in themselves? We are inclined to answer the first two questions in the negative and the third in the affirmative.

A short "Cantus Cancrizans" by Klaus Huber comes from Baerenreiter. Serial technique, thin textures, and complex rhythms characterize this piece, which (as the title implies) is more or less retrograde in the second half.

Two pieces by Mario Castelnuovo-Tedesco derive motives from pitch-alphabet equivalence (McLaughlin & Reilly Co.). *Prelude on the Name of Frederick Tulan* and *Fugue on the Name of Albert Schweitzer* exploit the idea of acrostics rather than serialism, much as Renaissance composers extracted solmisation syllables from their patrons' names. Apart from the motive derivation, however, the two Castelnuovo-Tedesco pieces seem commonplace — almost banal — in their conception.

Theo. Presser sends an *Adagio* for Organ by George Lynn. It shows a pleasantly neo-Guilman mood with an overlay of mild dissonance. We have grave doubts about the mixing of flute and string celestes at 8' and 4' as directed by the composer's registration.

Wilshire Presbyterian Church, Los Angeles, has established a non-profit Music Foundation. The Wilshire Presbyterian Organ Series is one result of this group's activities. Donald Johns' *Triptych on Aberystwyth*, the first publication in the new series, is a vigorous and musically economical partita of moderate difficulty. Number 2 in the series is Keith Weathers' *Prelude & Fugue on Christ Is Risen* (*Christ ist erstanden*). A neo-baroque trio texture is the norm.

Both of these pieces are worthwhile additions to the libraries of organists interested in contemporary American organ music. Western International Music Co. is the publisher. — WV

Heiller at Evanston

Anton Heiller since his American debut at the great International National Convention in Los Angeles County in 1962 has become one of the most popular and beloved players before American audiences. Because of this growing possessive feeling so many of us have come to feel for him, his tours are always booked beyond comfortable capacity. So this almost unique artist is usually heard near the point of physical exhaustion and with far from enough practice time at each stop to explore the possibilities of each instrument as only he can.

Within this frame of reference, the Heiller recital Oct. 28 at Alice Millar Chapel in Evanston was a joy. Unfailing scholarship, an uncanny ability to communicate and a warmth few artists can match brought the capacity audience to a peak of enthusiasm and appreciation.

We have heard Mr. Heiller when his registration was more precisely realized and when the rubato was less insistently evident. But none other of this generation of organists so completely captures the grand style of such Bach masterpieces as the *Dorian Fugue* or is so consistently convincing and moving.

A capacity crowd packed the choir loft at Millar Chapel the following morning for a remarkable Heiller master class. The artist's Evanston program appears in the recital pages. — FC

A FEW ERRORS escaped detection in the feature on Johann Hencke in the October issue. "Hencke" is the builder's own spelling. The short octave mentioned on p. 30, col. 2 should include B-natural. The organ case at Maria Kirchbüchl is later than those at Horn and Wullersdorf. The Rückpositiv at Herzogenburg (p. 33) has 17 — not 177 — stops! And Freundt's "festorgel" at Klosterneuburg is from 1642, rather than from 1742.

A NATIONAL COMPOSITION competition for organ works of not less than five minutes in length is being sponsored by the School of Music, College of the Arts, Ohio State U, Columbus 43210. Write for information and details to that address.

THE TEXAS BOYS CHOIR is sponsoring a college student composers competition. For details, write 1400 Hemphill, Fort Worth, Tex. 76104.

Those Were the Days

Fifty years ago the December, 1918 issue published the following news of interest to readers —

The deaths of several organists and organ builders were listed as a result of the influenza epidemic.

Harry C. Banks, Jr., was appointed organist of Girard College, Philadelphia.

The University of Minnesota purchased an organ and added organ study to its music department curricula with George H. Fairclough appointed instructor.

The subscription rate for THE DIAPASON was raised from 75¢ to \$1 per year to begin Jan. 1, 1919. "Large and continuing increases in the cost of paper, printing and mailing make this slight increase unavoidable."

Twenty-five years ago this magazine carried these events in the organ world in its December, 1943 issue —

Pietro Yon, noted recitalist, died Nov. 22.

Herbert A. Fricker, leading Canadian organist and choral conductor died Nov. 1.

Gordon Balch Nevin, composer of organ music and faculty member of Westminster College, New Wilmington, Pa., died Nov. 17.

Joseph Bonnet started classes in the new Montreal Conservatory of Music.

Ten years ago this magazine reported these events in the organ field in the issue of December, 1958 —

Daniel Pinkham was appointed organist and choirmaster of King's Chapel, Boston.

The famed Flentrop tracker at Harvard's Busch-Reisinger Museum was officially opened.

The 12th organ in the home of Senator Emerson Richards in Atlantic City was completely destroyed when fire gutted his palatial quarters on the boardwalk.

Healey Willan received the award of merit of the City of Toronto.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION OF THE DIAPASON, as required by Act of Oct. 23, 1962; Section 4369, Title 39, United States Code.

1. Date of Filing — Oct. 1, 1968.
2. Title of Publication — THE DIAPASON.
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8. Known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, and other securities — Halbert S. Gillette, address as above.
9. A. Total number of copies printed (net press run) average number copies each issue preceding 12 months, 18,094; single issue nearest to filing date, 13,108.
B. Paid circulation: 1. Sales through dealers and carriers, street vendors and counter sales, average number copies each issue during preceding 12 months, 209; single issue nearest filing date, 195. 2. Mail subscriptions: average number copies each issue during preceding 12 months, 17,449; single issue nearest filing date, 12,511.
C. Total paid circulation: average number copies each issue during preceding 12 months, 17,656; single issue nearest filing date, 12,706.
D. Free distribution (including samples): average number copies each issue during preceding 12 months, 246; single issue nearest filing date, 235.
E. Total distribution (sum of C and D): average number copies each issue during preceding 12 months, 17,904; single issue nearest filing date, 12,941.
F. Office use, left-over, unaccounted, spoiled after printing: average number copies each issue during preceding 12 months, 190; single issue nearest filing date, 167.
G. Total (sum of E & F — should equal net press run shown in A): average number copies each issue preceding 12 months, 18,094; single issue nearest filing date, 13,108.

I certify that the statements made by me above are correct and complete.

DOROTHY ROSER, Business Manager

RICHARD PEEK directed Rossini's *Petite Messe Solennelle*, Michael McGee's *Three Psalms* and his own *When All Thy Mercies, O My God* at Covenant Presbyterian Church Charlotte, N.C. Oct. 6; Betty L. Peek was at the organ.

Letters to the Editor

About Radiation

North Arlington, N. J. Oct. 12, 1968 —
To The Editor:

An editorial in the October DIAPASON asked the question, "what research has been done on the radiation of electronic instruments, and what has it indicated?"

A great amount of research has been done by the military, electronics manufacturers and radiation interference teams to determine how much and what types of radiation are generated by electronic components, instruments and systems. Particular attention has been given to the problem of adverse effects to the health of nearby personnel.

If we assume the question refers only to the electronic instruments used in organs to generate and control the various sounds produced, the answer becomes fairly simple, and the indicated results of radiation research are known by any experienced electronics engineer.

Probably the greatest amount of radiation is in the form of heat. This is injurious to the equipment, but not to the operator-organist.

The next largest amount of radiation is acoustical energy in the form of sound, covering a frequency range of roughly 30 to 9,000 cycles per second. Most of this energy is concentrated in the middle range of 200 to 2,000 Hertz (cycles per second).

While the "peak" power of this acoustical energy may reach levels of 100 to 150 watts from medium to large electronics, the average level in a loud passage is more likely to be in the range of 5 to 10 watts. This is sufficient to impair the hearing ability of the organist — let alone his captive audience! Continued playing at high sound levels is something to be avoided, if one values his ear drums, and his reputation as an organist.

The modern electronic is composed of a tremendous quantity of electronic components and control devices such as: vacuum tubes, transistors, diodes, neon bulbs, resistors, inductors, capacitors, key switches, relays, etc.

Radiation from these devices is in form and of a magnitude too weak to have any short term or long term effect upon the health of the organist.

However, the opening and closing of contacts in keyboard switches and control relays produce minute sparks which generate wide frequency band radiations of electro magnetic energy which are capable of producing noise and clicks in nearby radio and television receivers. Diodes are very small solid-state devices, used in profusion by most electronic organs. These are notorious noise producers in the radio frequency range, and as with sparking contacts, are capable of radiating noise into nearby receivers. A well-designed instrument includes filters and spark absorbers to control unwanted radiation.

Thus, so far as health hazards are concerned, an organist need have no fear. The radiation from the electronic equipment under his control will not produce any injurious effects upon humans, and most of the organists I have met are very human.

Very truly yours,

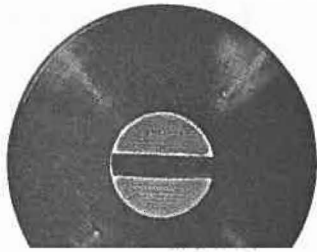
JAMES M. BRUNING

GORDON BETENBAUGHS MOVE TO EL DORADO, ARK. CHURCH

Gordon and Helen Betenbaugh have become ministers of music at the First United Methodist Church, El Dorado, Ark. They left a similar post at the Govans Presbyterian Church, Baltimore, where they served for three years.

Their responsibilities at the 2,600 member El Dorado church include 11 singing choirs, four handbell choirs, a musical apprenticeship and assistantship program, musical vespers, organ recitals and the commissioning of new works by contemporary Americans. They will establish a resident string ensemble to accompany choral works and play chamber works, and a 16-voice camerata choir for performance of early works. The background of Mr. and Mrs. Betenbaugh was summarized in the January 1966 issue.

A CERTAIN CHOIR we know recently programmed a Hammerschmidt cantata with trumpets and "organ continual."



New Records

We know of several organists whose record collections aim at accumulating the most complete range of organ sound available. Two good Christmas presents for such organists are among the records received within the last month.

A recording of the Dupré Stations of the Cross played by Viktor Scholz gives brilliant sound to the large organ by Rieger (Schwarzach, Austria) in the münster at Mönchenglöblich, Germany. (Psallite Records 36/100, 45 PSC). The record is handsomely packaged with, in addition to the stoplist, exact registrations used on each of the 14 stations. An interesting woodcut illustrates each station. This adds up to a genuinely desirable and valuable gift record.

Two records of a large Marcussen organ in Grundvigs Kirke, Copenhagen, Denmark, are available from Svend Bengtsson at the church, Pa Bjerget, Copenhagen 3400 NV, Denmark. A regular 33 rpm record (\$5.50 postpaid) includes the three early Saint-Saëns Rhapsodies on Breton folk tunes played by Johannes Viggo Pederson, and, on the flip side, Bach Wachet auf, Wir glauben and Prelude and Fugue in D major played by Thomas Viggo Pederson. A small 45 rpm has the Buxtehude Toccata and Fugue in G played by JVP and Ich ruf zu dir, Bach and Ein feste Burg, Reger, played by TVP. The playing and engineering are fairly good; the jacket contains fine color photographs of the church and the organ, and the stoplist as well. Worth collecting as an interesting example of still another organ sound.

It would hardly be Christmas without a new Biggs record designed for Christmas giving. What Child Is This (Columbia MS 7164) offers a total of 17 familiar carols in slick professional arrangements by Robert de Cormier, with the Gregg Smith Singers, The Texas Boys Choir and the New York Brass and Percussion Ensemble. Mr. Smith conducts. Mr. Biggs plays the Beckerath in St. Michael's Church, New York City; he is unobtrusive except in the version of a Daquin Noël but one always feels his presence. Rhythmic and tonal precision are always above reproach. The Gregg Smith Singers have color, variety and sheen; the Boys Choir is less to be commended in just those areas. For one's music-loving friends, this is a good choice. Engineering, jacket design, notes etc. are what we have come to expect in Biggs records.

A record of the Brubeck oratorio, The Light in the Wilderness (Decca DXSA7202) has come out in what we assume is a definitive performance. Eric Kunzel directs the Cincinnati Symphony and the Miami University a cappella singers. Baritone William Justus sings the taxing baritone part with fine tone and impeccable musicianship. Gerre Hancock plays the difficult and unrewarding organ part. Some may feel that the only times the ambitious work really comes alive is when Mr. Brubeck improvises; certainly these are the high spots. — FC

E. POWER BIGGS

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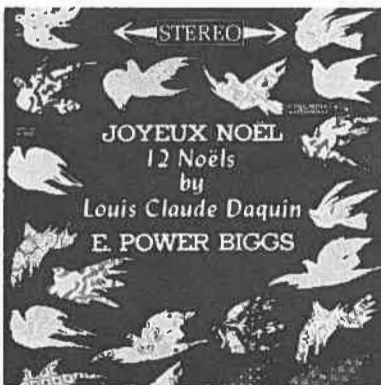


What Child is this?

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Saville Makes Installation in Elyria, Ohio Church

The Saville Organ Corporation, Northbrook, Ill. has installed a three-manual instrument at the Grace Lutheran Church, Elyria, Ohio. Richard Prochazka, the church's regular organist, played the service of dedication.

The first such installation by Saville in the Cleveland area, it features 43 speaking stops, with 2,329 individual voice generators. Located in the choir loft at the rear of the nave, the main section speaks from above the chancel and the antiphonal from the rear, above the choir.

The tonal designer was Frank Wichlac. Saville's representative responsible for the installation was Paul Crowder, Elyria.

GREAT

Prinzpal 8 ft.
Hohlfloete 8 ft.
Gemshorn 8 ft.
Octav 4 ft.
Bourdon 4 ft.
Twelfth 2 3/4 ft.
Fifteenth 2 ft.
Mixture 4 ranks
Bombarde 8 ft.
Liturgical Trumpet 8 ft.
Chimes

SWELL

Geigen Principal 8 ft.
Rohrflöte 8 ft.
Salicional 8 ft.
Voix Celeste 8 ft.
Flauto Dolce 8 ft.
Prinzpal 4 ft.
Gedackt 4 ft.
Nazard 2 1/2 ft.
Chimney Flute 2 ft.
Larigot 1 1/2 ft.
Oboe 8 ft.
Vox Regal 8 ft.
Clarion 4 ft.
Tremolo

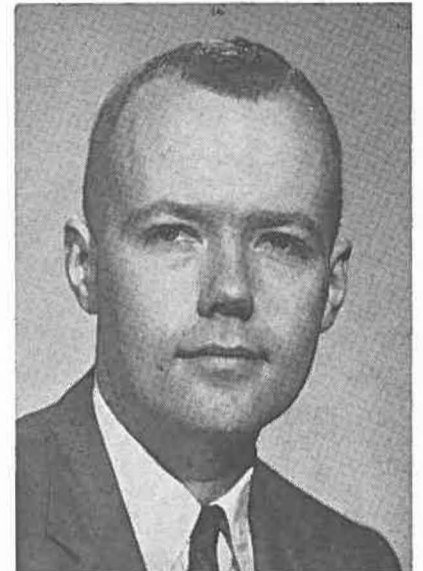
CHOIR

Nason Flute 8 ft.
Erzähler 8 ft.
Erzähler Celeste 8 ft.
Dulciana 8 ft.
Koppelflöte 4 ft.
Nachthorn 4 ft.
Waldflöte 2 ft.
Krummhorn 8 ft.
Tremolo

PEDAL

Contra Bass 32 ft.
Diapason 16 ft.
Sub Bass 16 ft.
Violone 16 ft.
Lieblichgedeckt 16 ft.
Prinzpal 8 ft.
Rohr Bourdon 8 ft.
Contra Bombarde 32 ft.
Bombarde 16 ft.
Trumpet 8 ft.

NUNC DIMITTIS



Milton Gill, chairman of the department of music at Dartmouth College, Hanover, N. H., was killed Oct. 25 in the crash of a Northeast Airlines prop jet on the approach to the Lebanon, N. H. airport. He had been a member of the Dartmouth faculty since he joined it as college organist in 1959.

Mr. Gill completed his graduate work at Princeton in 1959, where he studied composition with Roger Sessions and organ with Carl Weinrich. He had been active in Dartmouth's annual summer Congregation of the Arts. He had played numerous recitals in the New England area and was a composer in many areas of music. His Toccata for Organ won the 1962 AGO National composition contest.

He was awarded a Dartmouth faculty fellowship for 1964-65, studying with Heinz Wunderlich in Hamburg and composing several works.

HANS HICKMANN, professor at the University of Hamburg, Germany, noted musicologist, author of *Das Positiv* and authority on Egyptian music, died of a heart attack Sept. 9 in his hotel bathroom at Blandford Forum in Dorsetshire, England, where he was taking part in a recording session of old English organ music for Archiv records. He was 60. He leaves his widow and two young children.

david m. lowry

college organist

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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.

E. Power Biggs, Cambridge, Mass. — Great Packington Church, restoration of "Handel" organ Oct. 13: Fanfare, Trumpet Tune from Bonduca, Purcell; Canzon Ariosa, A. Gabrieli; Fuga on Tone 9, G. Gabrieli; Four Pieces from the Aylesford Collection, Oboe Sonata 1 in C minor, Handel; The Emperor's Fanfare, Sonata for Clarines, Soler; Chaconne in G minor, L. Couperin; Adagio for a Glass Harmonica, Mozart; March and Three Minuets, Anna Magdalena Book, Fugue in C major, Bach; Suite (oboe and organ) from Orpheus Britannicus, Purcell. Leon Goossens, oboe, shared the program.

John Doney, West Hartford, Conn. — St. Mark's Church, New Britain Oct. 20: Prelude and Fugue in G minor, Buxtehude; Elevation, Tierce en Taille, F. Couperin; Dialogue in F major, Grigny; Passacaglia and Fugue in C minor, Bach; Fantasia in F minor K 594, Mozart; Litanies, Alain. First Congregational, Waterbury Oct. 2: same Buxtehude plus Sonata 3, Robert W. Jones; Prelude and Fugue in A major, Bach.

Henry Abley, Saskatoon, Sask. — Cathedral Church of St. John the Evangelist Oct. 27: Toccata in E minor, Pachelbel; Nun bitten wir, Prelude and Fugue in D major, Buxtehude; Toccata in D minor, Fugue in D major, Reger; Chorale, Symphony 2, Vierne; Saraband, Howells, Le Jardin Suspendu, Alain; Alleluys, Preston.

Terence Fullerton, Calgary, Alta. — Cathedral of the Redeemer Oct. 8: Gaudeamus, Campbell; Concerto in D minor, W. F. Bach; Psalm Prelude 1, Set 2, Howells; Toccata in B minor, Jackson.

Idabelle Henning, Memphis, Tenn. — National Cathedral, Washington, D.C. Oct. 13: Sonata in G major, Robert Russell Bennett; Passacaglia and Fugue in C minor, Bach; Sonata Eroica, Jongen.

William D. Peters, Latrobe, Pa. — St. Thomas Church, New York City Oct. 17: Carillon, Murrill; Sonata in D, William Hayes; Come Holy Ghost, Bach; Invocation 2, Daller; Toccata, Monnikendam.

William Carragan, Menands, N.Y. — All Saints Cathedral, Albany Nov. 24: Ricercar Arioso 4, A. Gabrieli; Gloria tibi Trinitas 4, 5, 6, Bull; Pavan and Galliard, Byrd; Dialogue in C, Marchand; Toccata terza, Merulo.

Ruth Brizius, La Grange, Ill. — First United Methodist Church Nov. 24: A Mighty Fortress, Walcha; Sonata 2 in C minor, Bach; Chorale in B minor, Franck; The Ascension, Messiaen; Suite, Near.

Timothy L. Zimmerman, Allentown, Pa. — Princeton Theological Seminary, Princeton, N.J. Oct. 17: Fantasia and Fugue on Ad Nos, Liszt.

Susan Dilday, New Haven, Conn. — St. Thomas Church, New York City, Nov. 14: Symphony 2, Vierne.

Kenneth Gilbert, Montreal, Que. — Dedicatory, Edith Memorial Chapel, Lawrenceville, N.J. School Oct. 27: Toccata quinta sopra i pedali, Frescobaldi; Variations on Mein junges Leben, Sweelinck; Prelude in G minor, Buxtehude; Two Tientos de medio registro, Arauxo; Et in Terra Pax, Duo sur les Tierces, Dialogue sur la Trompette, Tierce en Taille, Offertoire sur les Grands jeux, Parish Mass, F. Couperin; Fantasia, Otto Joachim; Schmücke dich, o liebe Seele, Passacaglia in C minor, Bach.

Karen Albers, Ann Arbor, Mich. — Concordia Lutheran Junior College Oct. 21: Little Toccata on A Mighty Fortress, Schindler; Prelude on A Mighty Fortress, Hanff; In the Midst Of Earthly Life, Scheidt, Lenel; Jesu, Come, Let Us Praise Thee, Bach (with brass); Cantate Domino, Hassler (with brass); Aus tiefer Not, Bach, Torsten Nilssen; Lord Keep Us Steadfast, Buxtehude, Bender; Organ Psalms on 120, 136, Zimmermann. The Concordia Singers and brass ensemble assisted.

Tom Vernon Ritchie, Kirksville, Mo. — Northeast Missouri State College faculty recital, Trinity Episcopal Church, Dec. 8: Toccata in F, Buxtehude; Come Saviour of the Gentiles, Bach; Vom Himmel hoch, Pachelbel; Es ist ein Ros, Brahms; La Hieronym, Cesare (with trombone); Pastorale, Milhaud; Adagio and Rondo K. 617, Mozart (with instruments). The boy choir of Trinity Church assisted.

Gary Zwicky, Charleston, Ill. — Immanuel Lutheran Church Oct. 29: Very slowly, Sonata, Prelude on Capel, Jubilate Deo in C (with unison men's voices), Toccata, Sowerby; Prelude and Fugue in G major, Bruhns; Verses for the Magnificat, Scheidt; Fugue in G minor; Bach; Les Carillons de Paris, L. Couperin; Prière, Franck; Outburst of Joy, Messiaen.

Arthur Ward, Calgary, Alta. — Cathedral of the Redeemer Oct. 22: Prelude and Fugue in B minor, Bach; Three Chorale Preludes, Oley; Benedictus, Reger; Laudation, Dello Joio.

J. Richard Coulter, Berkeley, Calif. — Temple Hill, Oakland Dec. 1: Pastorale and Fugue on Von Himmel hoch, Pachelbel; Variations on a French Carol, Smilde. Kurt Ericksen, pianist, shared the program.

Robert Schuneman, Glens Falls, N.Y. — All Saints Cathedral, Albany Nov. 3: Voluntary in C major, 18th century English; Six Chorale Preludes, Brahms; Chorale in E major, Franck.

John T. Hoffmann, Buffalo, N.Y. — St. Paul's Cathedral Oct. 18: Concerto in D minor, Vivaldi-Bach; Poem of Peace, Langlais; Allegro, Symphony 6, Widor.

Lawrence Jamison, Waterbury, Conn. — St. Thomas Church, New York City Oct. 24: Suite on Tone 2, Clérambault; Our Father, Prelude and Fugue in E flat, Bach.

Kathryn W. Conner, Kokomo, Ind. — First Congregational Church Nov. 13: Une Vierge Pucelle, Daquin; Scherzo Durufé; Chorale in A minor, Franck.

Wilma Jensen, Oklahoma City, Okla. — Munger Chapel, College of the Ozarks, Clarksville, Ark. Sept. 24: Te Deum, Langlais; Récit de Tierce en taille, Grigny; Prelude and Fugue in G minor, Buxtehude; Suite for Flute Clock, Haydn; Toccata and Fugue in D minor, Bach; Joyeux Noël, Van Hulse; Cortège et Litanie, Dupré; Scherzo, Symphony 4, Widor; Canon in B major, Schumann; Finale, Symphony 1, Vierne.

Richard S. Ruck, New Orleans, La. — Dedicatory, Fourth Church of Christ, Scientist Oct. 27: Chaconne in G minor, L. Couperin; Vision of the Church Eternal, Messiaen; Offertoire, F. Couperin; Rhosymedre, Vaughan Williams; Prelude in C major, Bruckner; Evening Harmonies, Karg-Elert; Adeste Fideles, Karg-Elert; Morcambe, Couper; Fantasia on Ton-y-Botel, Purvis; O Hail This brightest Day of Days, Jesu, Joy of Man's Desiring, Toccata and Fugue in D minor, Bach.

John Upham, New York City — St. Paul's Chapel, Trinity Parish Nov. 6: Partita on Jesus Christus, unser Heiland, Tunder; Ricercar 7, Frescobaldi; Sonata 4, C.P.E. Bach; Fugue in C minor, W. F. Bach. Nov. 13 all J. S. Bach: Partita on O Gott, du frommer Gott, Wir glauben, Prelude and Fugue in D minor. Nov. 27: Concerto in F major, Albinoni-Walther; Three Preludes on Vater unser, Böhm; Two Fugues in C sharp, Pepping.

James J. Hamman, North of Saigon, Vietnam (temporary) — MACV Annex Chapel Oct. 27: Noël with Variations, Balbastre; Concerto 2 in B flat, Handel; Sonata 6 in D minor, Mendelssohn; Toccata, Adagio and Fugue in C, Bach; Prelude on Old 100th, Thomas Schmutzler; The Rhythmic Trumpet, Sarabande, Bingham; Litanies, Alain.

Frederick Burgomaster, Buffalo, N.Y. — St. Paul's Cathedral Oct. 11: Prelude and Fugue in G minor, Bach; Rhosymedre, Vaughan Williams; Sonata 2, Harald Genzmer. Oct. 25: Psalm 19, Marcello; Trio Sonata 6 in G, Bach; Fugue in G minor, Dupré.

Nancy Walker Marchal, Arlington, Va. — Unitarian Church Oct. 13: Prelude and Fugue in D major, Bach; Melcombe, Gibbons Song 24, Willan; Sonata 2, Hindemith; Three Dances, Alain.

Christopher Donges, Short Hills, N.J. — Temple B'nai Jeshurun Oct. 6: Prelude for Rosh Roshanah, Berlinski; Prelude 3, Bloch; Passacaglia, Freed; Gigue-Rondo, J.C.F. Bach; Toccata, Symphony 5, Widor.

Lawrence Jamison, Waterbury, Conn. — St. Thomas Church, New York City Nov. 24: Toccata and Fugue in F major, Bach; Elégie, Peeters; Le Banquet Céleste, Messiaen; Chorale in E major, Franck.

Charles S. Moose, Oneida, N.Y. — All Saints Cathedral, Albany Nov. 10: Carillon, Murrill; Canzona, Langlais; Paeon, Leighton; Chorale, Mathias; Deus Tuorum Militum, Sowerby; Paeon, Howells.

C. Griffith Bratt, Boise, Idaho — St. John's Cathedral, Spokane, Wash. Oct. 27: Clavierübung, book 3 with large chorale settings. Gary Bratt, cantor, assisted.

John Obetz, Independence, Mo. — First Presbyterian Church, Wichita, Kans. Oct. 15: Voluntary 1 in D, Boyce; Grand Dialogue for Three Choirs, Corrette; Dorian Chorale, Alain; Chorale in A minor, Franck; O Man, Bewail Thy Grievous Sin, Prelude and Fugue in A minor, Bach; Four Variations on a Tone Row, Cor Kee; Adagio for Strings, Barber; Outburst of Joy, Messiaen.

G. Leland Ralph, Sacramento, Calif. — First Presbyterian Church, Gridley, Calif. Oct. 13: Trumpet Voluntary, Jeremiah Clarke; Ayre and Gavot, Arne; My Heart Is Filled with Longing, Brahms; Suite for a Musical Clock, Handel; Sleepers, Wake, Toccata in C major, Bach; Heroic Piece, Franck; Minuetto Antico e Musetta, Yon; Prayer, Creston; Humoresque Fantastique, Edmundson; Meditation on Morcambe, Kenneth W. Jewell; Concert Variations, Bonnet.

Curt Schmitt, DeKalb, Ill. — Dedicatory, Zion Lutheran Church, Clinton, Iowa Oct. 13: Toccata and Fugue in F major, Buxtehude; Voluntary in C major, Purcell; Prelude and Fugue in E minor, Christ Doth End in Triumph (Christmas Oratorio), Unto Us a Child is Born, Bach; Old 100th Psalm Tune, Vaughan Williams; Benedictus, Reger; Partita on Christ is Risen, Purvis. The chancel choir and trumpets assisted.

Stephen Farrow, Greenville, S.C. — Westminster Presbyterian Church, Oct. 6: Passacaglia in D minor, Buxtehude; Trumpet Voluntary in D, Stanley; O Lamm Gottes, unschuldig, Bach; Fantasia in C, Franck; Three Psalm Preludes, Robert J. Powell; Concert Variations on the Austrian Hymn, Paine.

Robert Triplett, Mount Vernon, Iowa — Cornell College Oct. 29: Prelude in E flat, Kyrie! Gott Vater, Kyrie! Gott heiliger Geist, Jesus Christus, unser Heiland, Fugue in E flat, Clavierübung, book 3, Bach; Suite, Durufé.

John A. Davis, Jr., West Point, N.Y. — St. Thomas Church, New York City Oct. 10: Concerto 2 in B flat, Handel; Two Pieces for Flute Clock, Haydn-Schmid; Fantasia in A, Franck; Dialogue, Roberts.

Edgar Rebich, Princeton, N.J. — St. Thomas Church, New York City, Nov. 7: Concerto 6 in B flat, Handel; Sonatas in E minor and G major, Soler; Solemn Melody, Davies; Prelude and Fugue in G minor, Bach.

Sharon Kleckner, Keuka Park, N.Y. — Keuka College Nov. 3: Fantasia in G minor K 608, Mozart; Musical Clocks, Haydn; Prelude and Fugue in B minor, Bach; Symphony 5, Widor.

Myrtle Regier, South Hadley, Mass. — Wesleyan University, Middletown, Conn. Nov. 4: Clavierübung part 3, "large" chorales, Bach.

Henry G. Glass, Jr., Webster Groves, Mo. — Emmanuel Church Dec. 24: Noël 10, Daquin; Suite for Epiphany, Tournemire; Variations on a Noël, Dupré.

Squire Haskin, Buffalo, N.Y. — St. Paul's Cathedral Nov. 15: Voluntaries 5, 9, Stanley; Prayer, Franck; Alleluys, Preston.

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Programs of Organ Recitals of the Month

Ladd Thomas, Glendale, Calif. — Trinity Episcopal Church, Galveston, Tex. Nov. 6: Prelude and Fugue in G major; Noel 1 in D minor, Daquin; Fantasia on A Mighty Fortress, Praetorius-Fleischer; Prelude for the Passion of the Lord, Guinaldo; Sonatine, Doppelbauer; Scherzo, Litaize; Pastorale, Adler; Finale, Symphony 6, Vienne.

Arthur P. Lawrence, Danville, Ky. — Harrodsburg Baptist Church Nov. 3: Fantasia in C minor, Nun komm, der Heiden Heiland, Wachet auf, Bach; Variations on Ich hab mein Sach, Strungk; Chaconne in E minor, Buxtehude; Offertory, Parish Mass, F. Couperin; Prelude and Fugue in D minor, Böhm; La Romanesca, Valente; Passamezzo, Scheidt, Ballo Angles, Paix; Gagliarda Nona, Schmid; Fantasia and Fugue in G minor, Bach.

Walter A. Eichinger, JoAnne H. Hunt, Seattle, Wash. — Dedicatory, Green Lake United Methodist Church Oct. 27: Arabesque, Vienne; Ave Maria, Ave Maris Stella, Te Deum, Langlais — Mrs. Hunt. Trumpet Voluntary, Stanley; Ayre and Gavot, Arne; O Man Bewail, O How Shall I Receive Thee, Pepping; Andante Sostenuto, Widor; Westminster Carillon, Vienne — Mr. Eichinger.

Raymond C. Boese, Redlands, Calif. — Chapel of the Abiding Presence, Texas Lutheran College, Seguin, Tex. Sept. 29: Voluntary 5, Stanley; Adagio, Fiocco; Toccata, Adagio and Fugue in C, Bach; Pastorale, Franck; Fantasia in F minor K 594, Mozart; Sonata, Schroeder; Prelude and Fugue in G minor, Dupré.

Ronald Kressman, Detroit, Mich. — First Presbyterian Church, Royal Oak, Mich. Oct. 27: Voluntary in D, Boyce; Passacaglia and Fugue in C minor, Bach; Three Chorale Preludes, Walcha; Carillon, Vienne; Fugue in A flat minor, Brahms; Offertorio, Zipoli; Chromatic Fantasy on B-A-C-H, Piston; Litanies, Alain.

Gilbert Piravano, Salisbury, N. C. — Dedicatory, Christ Church, Greenville, S. C. Oct. 7: Toccata in F major, Bach; Concerto 3 in G, Soler; Arioso, McRae; Carnival Suite, Crandall; Berceuse, Dupré; Scherzo in E major, Gigout; Litanies, Alain.

Robert F. Wolfersteig, Milledgeville, Ga. — Russell Auditorium, Georgia College Oct. 29: Sonata for Trumpet and Organ, Purcell (with William H. Robison); Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; Introduction and Passacaglia in D minor, Reger; Prelude and Fugue in B major, Dupré.

Charles Moore, New Canaan, Conn. — St. Thomas Church, New York City Oct. 20: Noël, Almand; Song for Organ, Gwyneth Walker; Prelude and Fugue in G major, Bach; Fantasia in A, Franck; Prelude and Fugue in G minor, Dupré. Same Bach, Walker, Dupré plus Concerto 1, Handel at Grace Church, N.Y. Oct. 3. Congregational Church, New Canaan Oct. 13: Handel, Franck, Walker above plus Suite, Near; Chromatic Study on B-A-C-H, Piston; Variations on America, Ives.

Paul Rosel, Seward, Neb. — Dedicatory, St. John's Evangelical Lutheran Church Oct. 27: In Thee Is Gladness, O Man Bemoan, We All Believe in One God, Fugue in G, Bach; Come, Holy Ghost, God and Lord, Beck; Soul, Adorn Thyself, Walther; Prelude and Fugue in F minor, Handel; Aria and Toccata, Bender; O Sacred Head, O World 1 Now Must Leave Thee, Brahms; Toccata in D minor, Nevin.

Riverside-San Bernardino Chapter Members — Claremont, Calif. Presbyterian Church Oct. 7: Psalm 19, Marcello; How Brightly shines the morning star, Nun danket alle Gott, Karg-Elert — Carolyn Hertz. Movement 1, Sonata Chromatica, Yon — Lucille Keeler. Andante, Trio Sonata 4, Prelude and Fugue in B minor, Bach — Donald Vaughan.

Herbert L. White, Oak Park, Ill. — Sherwood Music School, Chicago Oct. 30: Prelude and Fugue in G minor, Buxtehude; My Heart Is Filled with Longing, Strungk; Concerto 2 in A minor, Vivaldi-Bach; Pièce Héroïque, Franck; My Heart Is Filled with Longing, Langlais; Toccata in B minor, Gigout.

Cynthia Valukas, Chicago — St. Vincent de Paul Church Oct. 20: Fantasia in Echo Style, Sweelinck; Concerto 10, Handel; Prelude and Fugue in F minor, Bach; Mein Jesu, der du mich, Herzlich that mich erfreuen, Brahms; Prelude and Fugue in G minor, Dupré; Finale, Symphony 1, Vienne.

David N. Johnson, Syracuse, N.Y. — Crouse Auditorium Oct. 13: Grand Jeu, DuMège; Concerto in B minor, Handel; Improvisation in Baroque Style; Chorale in E major, Franck; Improvisation in Romantic Style; Composition for Ring-Modulated Organ Sounds and Organ, Franklin E. Morris (first performance); Improvisation in Contemporary Style.

Klaus Kratzenstein, Houston, Tex. — Rice University chapel Nov. 1: Variations on Under the Linden, Sweelinck; Sonatina, Ritter; Come Let Us All with Fervour, If God had not been at our Side, Hanff; Concerto in C minor, Walter; Adagio in B minor, Mozart; Canon in B minor, Schumann; Sonata 1, Guilman. Nov. 15: Prelude and Fugue in E minor, Bruhns; Partita on O How Futile, Böhm; Two Fugues on the Magnificat, Pachelbel; Prelude in D minor, Fugue in D major, Reger; Improvisation.

Arlyn F. Fuerst, Madison, Wis. — Trinity Lutheran Nov. 3: Flourish and Fugue, Cook; Suite, Near; Sonatina, Distler; Sonata 1 in F minor, Mendelssohn. The senior choir of the church shared the program. Neumann Chapel, Wartburg College, Waverly, Iowa Oct. 13: same program with Le Banquet Céleste, Messiaen replacing Distler. The Waverly-Shell Rock high school chamber choir shared the program.

Timothy Kreuger, Saginaw, Mich. — Zion Lutheran Church, Beaver, Mich. Nov. 26, St. Cyril's Church, Bannister, Mich. Dec. 8: Trumpet Voluntary, Stanley; Rejoice Christians, Prelude and Fugue in G major, Bach; Concerto in B flat, Handel (with members of Saginaw Symphony). Choirs of Zion Lutheran Church, Saginaw, shared the program.

Wallace M. Coursen, Jr., Bloomfield, N.J. — Christ Episcopal Church Oct. 27: Prelude and Fugue in G minor, Von Gott will ich nicht lassen, Buxtehude; O wie selig, Brahms; Introduction and Toccata in G, Walond; Cantabile, Franck; Sonata 2, Schroeder; Berceuse, Toccata in B flat minor, Vienne.

John R. Rodland, Rutherford, N.J. — St. Thomas Church, New York City Oct. 13: Sonata 3, Mendelssohn; Cornet Voluntary 5 in G, Walond; Why Art Thou Cast Down, Scheidt; Jam sol recedit igneus, Simonds; Grand Choeur Dialogue, Gigout.

J. Herbert Springer, Hanover, Pa. — St. Matthew Lutheran Church Nov. 3: Toccata in E minor, F major, Pachelbel; Partita on Meinem Jesus lass' ich nicht, Walther; Passacaglia and Fugue in C minor, Bach; Adagio in E major, Bridge; Chorale 3, Andriessen; Benedictus, Reger; Three Quiet Preludes, Jacobi; Toccata, Symphony 5, Widor.

David Pizarro, Cambridge, Mass. — Liebfrauenkirche, Gelsenkirche-Neustad, Germany Sept. 11: Toccata and Fugue in D minor, Reger; Two versets on Ave Maris Stella, Tite-louze; Diferencias sobre el canto del caballero, Cabezon; Toccata and Fugue in F major, Bach; Auszüge aus Fuge Cycle, Van Slyck; Rhosymedre, Vaughan Williams; Four Versets on Ave Maris Stella, Dupré. Evangelische Stadtkirche, Darmstadt Sept. 20: Same Van Slyck, Bach plus Voluntary in D, Stanley; Fantasia and Fugue in G minor, Pachelbel; Trio in D major, Suite in C minor, Krebs.

Martha Thompson, Michael Collerain, Paul Bentley, Galveston, Tex. — St. Mary's Hospital chapel Oct. 27: How Fair and Pleasant Thou Art, Dupré; Five Intermezzi, Andriessen — Mrs. Thompson; Mater Christi, Muset; Ave Maria, Roger; In Assumptione B.V.M., 1, 4, Tournemire; Immaculate Mary, Larkin; Ave Maris Stella, Kreckel; Ave Maria, Arcadelt-Liszt — Mr. Collerain; Aria, Toccata, Young — Mr. Bentley.

Eugene Hancock, Birmingham, Mich. — Our Lady Queen of Martyrs Church Oct. 20: Kyrie Couplets, Parish Mass, F. Couperin; Paraphrase on Salve Regina, Cantilene, Langlais; Introduction and Fugue, Sonata on Psalm 94, Reubke; Cortège et Litanie, Dupré; Hirten, er ist geboren, Peeters; Toccata 3, Ayo Bankole; Via Dolorosa, Go down Moses, Sowande.

Thomas Harmon, Los Angeles, Calif. — Schoenberg Hall, UCLA Oct. 23: Prelude and Fugue in A minor, Trio Sonata 1, Bach; Four Excerpts, Parish Mass, F. Couperin; Fantasia in F minor K 608, Mozart; Toccata Duodecima, Muffat; Passacaglia, Martin; Litanies, Alain.

Kenneth L. Axelson, Columbus, Ohio — Trinity Episcopal Church Oct. 7: Fourth of July Sonata, Hewitt; Sonata in D major, Hayes; Prelude and Fugue in E minor (Wedge), Bach.

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Programs of Organ Recitals of the Month

Flor Peeters, Mechelen, Belgium — First Methodist Church, Glendale, Calif. Nov. 4: Prelude and Fugue in D minor, Kerckhoven; Two Fantasies on Flemish Christmas Songs, Bull; Four Orgelbüchlein Chorales, Prelude and Fugue in D major, Bach; Pater noster, Ave Maria, Psalm 99, Peeters (with massed choirs); Lied Symphony, Peeters.

Ronald W. Davis, Hopewell, Va. — Ghent Methodist Church, Norfolk, Va. Nov. 3: Grand Jeu, DuMage; Soeur Monique, F. Couperin; Chant de Paix, Langlais; Concerto 5 in F major, Handel; Pazienza, Whitlock; Sonata in D major, D. Scarlatti; Offertorio, Zipoli; Prelude on Malabar, Sowerby; Canzona on Liebster Jesu, Purvis; Prelude in D minor, Pachelbel; Prelude and Fugue in C minor, Bach; Gottes des Himmels und der Erden, Reger; Prelude and Fugue in A minor, Brahms.

Henrietta R. Groenboom, Oak Park, Ill. — Oak Park Christian Reformed Church Oct. 20: Awake, Thou Wintry Earth, Bach; Concerto 5 in F major, Handel; O Sacred Head Now Wounded, Strungk; Toccata and Fugue in D minor, Bach; Dialogue sur les Mixtures, Langlais; Antiphon 3, Ave Maris Stella 4, Dupré; Berceuse, Finale, Symphony 1, Vierne.

James S. Darling, Williamsburg, Va. — St. Thomas Church, New York City Oct. 3: Prelude and Fugue in D minor, Lübeck; Deck Thyself, Bach; Minuet, Peter Pelham; Paterson's Hornpipe, anon.; Trumpet March, Peter Pelham, arr. Darling; Te Deum, Ave Maris Stella, Lenel; Toccata in D minor (Dorian), Bach.

Marilou Kratzenstein, Houston, Tex. — Rice University chapel Nov. 22: La Rolanda, Merulo; Five Versets on Kyrie, Fasolo?, We Now Implore the Holy Spirit, Prelude and Fugue in E minor, Bach; Andante in F minor KV616, Mozart; Partita 2 on Sing, Praise God with Joy, Schilling.

Ansley Fleming, Oklahoma City, Okla. — Grace Episcopal Church, Ponca City Oct. 17: Concerto in B minor, Walthier; Three Schübler Chorale, Prelude and Fugue in G minor, Bach; Sonata, Cundick; Chorale in B minor, Franck; Pavanne, Elmore; Prelude and Fugue on B-A-C-H, Liszt.

Grigg Fountain, Evanston, Ill. — Alice Millar Chapel, Northwestern U Nov. 19: Toccata, Adagio and Fugue in C, Bach; Magnificat in Tone 8, Scheidt; Concerto in A minor, Vivaldi-Bach; Magnificat in Tone 5, Speth; Toccata and Fugue in F minor, Bach. Choir of Lutheran Church of the Ascension, Northfield, assisted in Scheidt and Speth.

Michael Murray, Shaker Heights, Ohio — Heights Christian Church Oct. 20, first recital in complete organ works of Bach series: Nun komm, der Heiden Heiland; Trio Sonata 5; Prelude and Fugue in G minor; Liebster Jesu, wir sind hier, Jesu meine Freude; Prelude and Fugue in C major; Heut triumphieret Gottes Sohn, Alle Menschen müssen sterben; Concerto 2 in A minor after Vivaldi; Vor deinen Thron tret' ich hiermit; Prelude and Fugue in C major; Fantasie and Fugue in G minor.

Robert J. Shepher, Indianapolis, Ind. — Forest Park United Methodist Church, Fort Wayne Oct. 27: Sonata on Tone 1, Lidon; La Folia Partita, Pasquini; Have Pity, O Lord, On Me, He That Suffereth God to Guide, Bach; Pièce Héroïque, Franck; Lo How a Rose, Praetorius, Johnson, Near; Ave Maris Stella, In dulci júbilo, Dupré; Carillon-Sortie, Mulet.

David Stevens, McAllen, Tex. — First United Methodist Church, Edinburg, Tex. Sept. 29: Toccata in C minor, Pachelbel; Sleepers, Awake, Saviour of the Heathen, Toccata and Fugue in D minor, Bach; Nazard, Française, Suite Française, Langlais; Four Chorale Preludes, Brahms; Finale, Symphony 1, Vierne.

Jay Lovins, Kokomo, Ind. — First Congregational Church Nov. 20: Symphony Gothique, Widor. McMillen Chapel, Fort Wayne Nov. 10: Toccata in C major, Bach; Fantasie in G minor K. 608, Mozart. Kokomo Congregational Women's chorus shared the program.

Richard A. Sidey, Knoxville, Tenn. — St. John's Episcopal Church Sept. 29: Two Versets from the Magnificat, Dupré; Toccata, Adagio and Fugue, Bach; Litanies, Alain; Herzliebster Jesu, Ich ruf zu dir, Walcha; Chorale in E major, Franck.

Jerald Hamilton, Urbana, Ill. — Bushnell Congregational Church, Detroit, Mich. Oct. 27: Prelude in E minor, Bruhns; Suite on Tone 1, Clérambault; Fantasie and Fugue in G minor, Bach; Fantasie in F minor, KV608, Mozart; Fantasie in A, Franck; Prelude and Fugue in B major, Dupré.

Jules C. Zimmer, Dallas, Tex. — Fairview Baptist Church, Grand Prairie, Tex. Oct. 13: Fantasie in C minor, Bach; Brother James's Air, Wright; Come Thou Saviour of Mankind, W. F. Bach; Son of Justice, Pepping; We all Believe in One God, J. S. Bach; Fugue in C major, Pachelbel; Fugue in C minor, Bach; Flute Solo, Arne; Prelude and Fugue in D major, Bach.

North Baptist Church, McKinney, Tex. Oct. 27: same Wright, W. F. Bach, Pepping, Pachelbel plus: La Romanesca, Valente; Two Minuets, Praise Be to You, Jesus Christ, Bach.

Claude Means, Greenwich, Conn. — Christ Church Oct. 27: Voluntary on Old 100th, Purcell; We All Believe in One God, Rejoice Christians, Fugue in G minor, Bach; Suite for a Musical Clock, Haydn; I Love Thee, God, Krebs; Antiphon, Means; Requiesscat in Pace, Sowerby; Carol from Cataluna, Guinaldo; Meditation, Hurford; Trumpet Voluntary, Stanley.

William R. Memmott, St. Louis, Mo. — Memorial Presbyterian Church Oct. 6: Rigaudon, Campra; Noël, Daquin; Chorale in D minor, Franck; Pastorale, Sonata in D minor, Guilman; Cantabile, Symphony 6, Widor; Divertissement, Vierne; Chant de Paix, Chant de Joie, Langlais; Prelude, Durullé; Thou Art the Rock, Mulet.

Warren Berryman, Berea, Ohio — Baldwin-Wallace faculty recital Nov. 8, Edgewood Presbyterian Church, Pittsburgh, Pa. Oct. 28: Fantasie and Fugue in C minor, Sonata 4 in E minor, Bach; Fantasie and Fugue on B-A-C-H, Liszt; Sonata 1, Hindemith; The Shepherds, God among us, Messiaen.

John Ferguson, Kent, Ohio — Kent State U Oct. 4 and National Cathedral, Washington D.C. Nov. 3: Offertoire sur les Grands Jeux, F. Couperin; O Lamb of God, Fantasie and Fugue in G minor, Bach; Allegro, Symphony 6, Widor; Toccata, Recitation and Postlude, Adler; Variations on a Noël, Dupré.

Robert Glasgow, Ann Arbor, Mich. — Caruth Auditorium, SMU, Dallas Oct. 8: Suite on Tone 2, Clérambault; Liebster Jesu, Passacaglia and Fugue in C minor, Bach; Petite Suite, Bales; Chorale in E major, Franck; Chants d'oiseaux, Messiaen; Prelude et danse fuguée, Litaize.

Kenneth G. Powell, Urbana, Ill. — St. Luke's Episcopal Church, Jamestown, N.Y. Oct. 15: Prelude and Fugue in E major, Lübeck; Suite on Tone 2, Clérambault; Come, Holy Ghost, From God shall naught divide me, Fantasia on Come, Holy Ghost, Bach; Four Chorale Preludes, Pepping; O Traurigkeit, Brahms; The Shepherds, Messiaen; Partita on Wacht auf, Distler. Also at Trinity Episcopal Church, Buffalo Oct 18, Maple Grove United Methodist, Columbus, Ohio Oct. 20. Second Presbyterian Church, Indianapolis Nov. 3 same program.

Charles John Stark, Ames, Iowa — Bethesda Lutheran Church Sept. 29: Toccata on Tone 10, Gabrieli; Flute Solo, Arne; Introduction and Toccata in G major, Walond; Versos per l'Entrada de la Salve, Lopez; Couplet 5 on the Kyrie, F. Couperin; Deo Gratias, Raison; Concerto in D minor, Vivaldi-Bach; O Sacred Head, Fugue in G (Gigue), Bach.

Carl Gilmer, Bloomington, Ind. — Second Presbyterian Church Nov. 17: Kyrie, Gott heiliger Geist, Bach; Prelude and Fugue in E minor, Bruhns; Récit de Tierce en Taille, Grigny, Fantasie and Fugue in G minor, Bach; Introduction and Pasacaglia in D minor, Reger; Sonata 1, Hindemith; Dieu parmi nous, Messiaen.

Harry W. Gay, Memphis, Tenn. — Memphis State U Oct. 18: Grand jeu, duMage; Come Now, Saviour of the Gentiles, Bach; Prelude and Fugue in F minor, Handel; Variations on Weinen, klagten, Liszt; Symphony of the Mystic Lamb, Maleingreau; Pageant, Sowerby.

Timothy Vernon, Buffalo, N.Y. — St. Paul's Cathedral Nov. 8: Voluntaries in C major, G minor, Handel; Voluntary 13, Greene; Voluntaries in C minor, D major, Boyce; Voluntaries in G minor, E minor, Stanley; Two Short Pieces in F, Wesley.

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Programs of Organ Recitals of the Month

Karel Paukert, Evanston, Ill. — Grace Lutheran Church, River Forest Nov. 4: Phantasy, Miloslav Kabelác; Toccata, Adagio and Fugue in C major, Bach; Prelude and Fugue on B-A-C-H, Liszt; Partita on Es ist ein Schnitter, David; Pastorale, Paukert; Postludium, Msa Glagolskaja, Janáček.

Marie Kremer, St. Louis, Mo. — Priory Oct. 13: Prelude and Fugue in G minor, Buxtehude; Tierce en Taille, Duo, Muzete, Dialogue, Dandrieu; Chorales Dorien, Phrygien, Le Jardin Suspendu, Alain; Prelude and Fugue in A minor, Bach. Oct. 27: Toccata Seconda, Frescobaldi; Prelude and Fugue in G major, Bruhns; Nun bitten wir, Buxtehude; Sonata 2, Hindemith; Concerto in D minor, Bach. Nov. 10: Offertoire sur les Grands Jeux, Couplet, Qui tollis peccata, F. Couperin; Passacaglia, Frank Martin; Ich ruf' zu dir, Herzlich thut mich verlangen, Prelude and Fugue in B minor, Bach.

Roger Heather, Cincinnati, Ohio — Westwood United Methodist Church Oct. 27: Concerto 13 in F major (Cuckoo and Nightingale), Handel; Fantasie in F minor K 594, Mozart; Sonata on Psalm 94, Reubke; Flute Solo, Arne; The Bells of Berghall Church, Sibelius; Battle Hymn of the Republic, arr. Wilson; Londonderry Air, arr. Ellsasser; Toccata, Suite Gothique, Boëllmann.

David Britton, Columbus, Ohio — Pohick, Va. Church Oct. 24: Variations on Unter der Linden Grüne, Sweelinck; Josef est bien marié, Balbastre; Concerto 4 in F, Handel; In dulci jubilo, Christ ist erstanden, Schönster Herr Jesu, Schroeder; Fugue a la gigue, Buxtehude; Allein Gott in der Höh, Fantasie and Fugue in C minor, Bach.

Donald Dumler, New York City — St. Paul's Methodist, Wilmington, Del. Nov. 3: In Thee Is Gladness, Passacaglia and Fugue in C minor, Bach; Prelude and Fugue in G minor, Dupré; Fantasie 2 in F minor, K608, Mozart; In Paradisium, LeSur; Toccata, Durufle.

Larry Palmer, Norfolk, Va. — St. Thomas Church, New York City Nov. 17: Suite du Premier Ton, Clérambault; We All Believe in One God, Krebs; Prelude and Fugue in E major, Buxtehude; Comes Autumn Time, Sowerby.

Robert H. Bell, Calgary, Alta. — Cathedral of the Redeemer Oct. 1: Westminster Suite, Purcell-Whitehead; Apparition de l'Église Éternelle, Messiaen; Prelude and Fugue in D major, Bach.

Roger Roszell, Freeport, Ill. — First Presbyterian Church Oct. 20: Prelude and Fugue in C, Böhm; Choral and Variations, Walther; Nun lob, Wie schön leuchtet, Drischner; Ecce Lignum Crucis, Heiller; Mit Freuden zart, Zeuch ein zu deinen Toren, Pepping; Prelude and Fugue in E flat, Bach. Oct. 27: Voluntary 1 on D. Boyce; Sonata in C, Purcell; Concerto 2 in B flat, Handel; Benedictus, Rowley; Rhosymedre, Vaughan Williams; Paean, Leighton. Nov. 3: 4th of July Sonata, Hewitt; Magnificat, Fanfare on Azmon, Goode; Revelations, Pinkham; Dialogue, Pinkham; Nov. 10: Noël's 9, 12, Daquin; Romance sans Paroles, Bonnet; Nativité, Dupré; Prelude on Coronation, Langlais; Finale, Symphony 1, Vierne.

Ralph S. Holland, Dover, Del. — Delicatory, Concordia Lutheran Church Oct. 13: Ein feste Burg, Walther; Schmücke dich, Walther, Bach, Brahms; Toccata and Fugue in D minor, Lord Jesus Christ, with Us Abide, O Thou of God the Father, Bach; From Greenland's Icy Mountains, Holland; Chorale in B minor, Franck; Tu es Petra, Mulet.

Joel H. Kuznik, Fort Wayne, Ind. — Concordia Senior College Nov. 17: Prelude and Fugue in A minor, Bach; Basse et Dessus de Trompette, Clérambault; Variations on Unter der Linden, Sweelinck; Concerto in D minor, Vivaldi-Bach; Litanies, Alain; Antiphon 3, Dupré; Concerto on Es sungen drei Engel, Micheelsen.

Herbert Hooper, Miami, Fla. — St. Thomas Church, New York City, Nov. 21: Allegro, Concerto in A minor, Vivaldi-Bach; In God, My Faithful God, Come Jesus Now, Bach; Sonata 3, Hindemith; Fidelis, Whitlock; Litanies, Alain; Electa ut Sol, Dallier.

Melvin LeMon, Alfred, N.Y. — Alfred Methodist Center Oct. 27: Toccata and Fugue in D minor, Arioso, In Thee Is Joy, Bach; Suite Gothique, Boëllmann; Improvisation on a Favorite Hymn; Meditation, Sturges; French Rondo, Boëllmann; Toccata, Symphony 5, Widor.

William Weaver, Atlanta, Ga. — St. Philip's Cathedral Oct. 27: Allegro Vivace, Adagio, Allegro, Toccata, Symphony 5, Widor; Wake, Awake, My Soul Doth Magnify, Whither Shall I Flee, Prelude and Fugue in B minor, Bach.

Norberto Guinaldo, Garden Grove, Calif. — Diablo Valley College, Concord, Calif. Oct. 11: Variations on Est-ce mars, Sweelinck; O God, from Heaven Look Therein, Hanff; Prelude and Fugue in D minor, Lübeck; Partita on Oh, How Vain, Kropfreiter; Fantasie and Fugue in C minor, Bach; L'Annonciation, La Nativité, Langlais; Three Spanish Carols, Toccata and Fugue, Guinaldo. St. Alban's Episcopal Church, Westwood Oct. 7: Same Kropfreiter, Lübeck, Langlais plus Prelude and Fugue in G minor, Bach; Toccata in F minor, Seixas; Toccata in D minor, Jacinto; Canzona, Zipoli; Fantasie and Fugue for Pedals, Guinaldo.

Susan Tofte, Salem, Ore. — St. Mary's Episcopal Church, Woodburn, Ore. Nov. 3: Prelude and Fugue in C, Lübeck; Trio Sonata 1 in E flat, Sleepers Wake, Bach; From Heaven High I Come, Pachelbel; Toccata, Baroque Suite, Young; Concerto in F for Two Organs, Soler (with Bruce Bengtson); Petite Suite, Bales; Pastorale, Rowley; Tuba Tunc, Lang; Pièce Modale 6, Langlais; Toccata in Babilone, Purvis.

Herbert Gotsch, River Forest, Ill. — Grace Lutheran Church Oct. 13: Fantasie on Ein feste Burg, Praetorius; Kyrie, Mass for Parishes, F. Couperin; Komm, heiliger Geist, Schmücke dich, Herr Jesu Christ, Bach; Prelude and Fugue in C major, Krebs; Partita on Wachet auf; Chorale in E major, Franck.

Reginald Lunt, Lancaster, Pa. — St. Thomas Church, New York City Nov. 3: Dialogue sur les Grands Jeux, Récit de Tierce en Taille, Grigny; Prelude and Fugue in B minor, Bach; Postlude for the Office of Compline, Alain; Fantasie in F, K 594, Mozart; Incantation for a Holy Day, Langlais.

John Cartwright, New York City — St. Paul's Chapel, Trinity Parish Nov. 20: Fantasie in C, Bach; Missa in Dominicus diebus, Fasolo; Auf, auf, mein Herz, All Morgen ist ganz frisch, Walcha; Fugue sur l'Introit Da Pacem, Litaize.

William Self, New York City — St. Thomas Church, Oct. 31: A Saving Health Is Brought, In Thee Is Gladness, Sonata 1 in E flat, Bach; Noël Etranger, Daquin; Chorale in E major, Franck.

Wim van der Panne, Voorburg, Netherlands — Toledo Museum of Art Oct. 27: Fantasie op de manier van een Echo, Sweelinck; Psalm 22, Van Noordt; Gavotte, Piocco; Aria, Loeillet; Ou S'en vont Des gais bergers, Balbastre; Pastorale, All-Offertorio, Zipoli; Divertimento, Haydn; Voluntary, Stanley; Air and Gavotte, Wesley; Partita on Jesu meine Freude, Walther; Prelude and Fugue in C major, Bach. Unitarian Church of Germantown, Philadelphia Oct. 11. Same Sweelinck, Balbastre plus: Toccata and Fugue in F major, Buxtehude; Basse de Cromorne, Récit de Nazard, Basse de Trompette, Clérambault; Nun komm' der Heiden Heiland, Fantasie in G major, Bach; Fantaisie in A major, Franck; Tema con variazione per la notte di natale, Monnikendam; Passacaglia, koraal en Fugue on Wie maar den goeden God laat zorgen, DeWolf.

Julia S. Anderson, Westfield, N.J. — Paterson State College, N.J. Nov. 25: Music for brass and organ: Psalm 19, Marcelllo; Voluntary on Old 100th, Purcell; Old 100th, Vaughan Williams; Interlude on We Gather Together, Kremser; Now Thank We All Our God, Karg-Elert, Bach; Brother James's Air, Fantasie on Wareham, Wright.

Hugh Allen Wilson, Schenectady, N.Y. — All Saints Cathedral, Albany Nov. 17: Toccata en Do major, Cabanilles; Sonatina en Fa Menor, Viola; Paso en Do Major, Casanovas; Two Kyries, Clavierübung, book 3, Bach; Nocturne, McCabe; Variations on America, Ives.

Gerald D. Frank, Verona, N.J. — St. Thomas Church, New York City Nov. 10: Sonata, Krenek; Toccata, Merulo; Benedictus, Parish Mass, F. Couperin; Prelude and Fugue in E flat major, Our Father Who Art in Heaven, Bach; Finale, Symphony 1, Vierne.

Lucille Peterson, Buffalo, N.Y. — St. Paul's Cathedral Nov. 1: Partita on My Jesus, I will not leave Thee, Walter; Hark! A voice saith, Fantasie and Fugue in C minor, Bach.

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Programs of Organ Recitals of the Month

Robert Anderson, Dallas, Tex. — Lynchburg, Va. College Oct. 11, First Presbyterian Church, Burlington, N.C. Oct. 13, Mulberry Street United Methodist Church, Macon, Ga. Oct. 15, First United Methodist Church, South Charleston, W.Va. Oct. 18: Voluntary on Old 100th, Anderson; Chorale in B minor, Franck; Fantasie and Fugue in G minor, Bach; Voluntary 2 in G minor, Walond; Sonata 2, Schroeder; Scherzo, Duruflé; Passacaglia, Tagliavini, or Preludio, Symphony 2, Dupré. Grace Church, New York City Oct. 21: Fugue in D minor, Bruckner; Walond, Schroeder, Tagliavini, and Bach G minor as above plus, Valet will ich Dir geben, An Wasserflüssen Babylon, Bach; Invenzione, Carel Brons. University of Notre Dame Oct. 23: Bach G minor, Franck, Duruflé, Dupré as above plus Te Deum, Anderson, Variations on a Theme of Paganini, Thalben-Ball.

Allanson Brown, Leamington, Ont. — Leamington United Church Oct. 27: Toccata and Fugue in F, Bach; Adagio, Allegro, Concerto 2, Handel; Minuet 6, Mozart; Les Petits Moulins a Vent, Couperin; Trumpet Voluntary, Purcell; Galiarda, A Maske, Tower Hill, Farnaby; Pequeña Cancion, Urteaga; Three Psalm Voluntaries, Lester Groom; Allegro Brillante, Sonatine, Eugene Hill.

Robert Grogan, Washington, D.C. — Zion Lutheran Church, Johnstown, Pa. Oct. 14: Komm, heiliger Geist, Sehmücke dich, Prelude and Fugue in C major, Bach; Adagio, Allegro, Adagio in F K 594, Mozart; Dialogue, Roberts; Pastorale, Milhaud; Prelude and Fugue on A-L-A-I-N, Duruflé.

Raymond Martin, Decatur, Ga. — Agnes Scott College Oct. 7: Prelude and Fugue in D minor, Buxtehude; Sonata 2 in C minor, Bach; Grand Pièce Symphonique, Franck; Mitten wir im Leben sind, Pepping; Prelude and Fugue on B-A-C-H, Liszt.

Richard L. Fleming, Des Moines, Iowa — Central Presbyterian Church, Oct. 14: Mass for Parishes, Couperin; Resurgence of Fire, Williamson; Prelude and Fugue in B minor, Bach; Fugue in A flat minor, Brahms; Sonata 1, Schroeder.

James A. Simms, New York City — St. George's Church Oct. 27: Chorale in B minor, Franck; Chorale Preludes, Brahms.

Robert Rayfield, Bloomington, Ind. — First United Methodist Church, Mishawaka, Ind. Oct. 13, St. Luke's Episcopal Church, San Francisco, Calif. Oct. 2, First Methodist Church, Fortuna, Calif. Sept. 24: Tiento Llano in B flat, Cabanilles; Blessed Is He that Cometh, F. Couperin; Concerto in D minor, Vivaldi-Bach; Fugues 5, 3 on B-A-C-H, Schumann; Prelude and Fugue on B-A-C-H, Liszt; Fast and Sinister, Symphony in G, Sowerby; Song of Peace, Langlais; Scherzo, Symphony 6, Vierne; Pageant, Sowerby. Adams State College, Alamosa, Calif. Oct. 6, St. Michael's Church, Anaheim, Calif. Sept. 23, Bidwell Memorial Presbyterian Church, Chico, Calif. Sept. 30: program as above less Cabanilles and Couperin plus Song of Joy, Langlais.

Robert M. Speed, Des Moines, Iowa — Central Presbyterian Church Sept. 29: Now Thank We All Our God, Bach-Fox; Flute Solo, Arne; Prelude, Fugue and Chaconne, Buxtehude; O Lamm Gottes, Bach; Rondo for Flute Stops, Rinck; Chorale in A minor, Franck; Evensong, La Montaine; Alleluys, Preston; Postlude for the office of Compline, Alain; Finale, Symphony 2, Widor.

Graham Steed, New London, Conn. — St. James' Church Oct. 13: Prelude and Fugue in E minor (Wedge), Bach; Perpetuum Mobile, Middelschulte; Variations on Durham, Steed; Symphony 6, Widor. Nov. 3: Fantasie in G, Bach. Three Organ Sonatas, Hindemith; Fantasie in G, Bach.

William Gudger, Durham, N.C. — Central United Methodist Church, Asheville, N.C. Oct. 6: A Mighty Fortress, Kee; Prelude and Fugue in A minor, Deck Thyself, Bach; Sonata 2, Hindemith; Chorale in A minor, Franck.

D. Stuart Kennedy, Calgary, Alta. — Cathedral of the Redeemer Oct. 29: Rigaudon, Campra; Les Cloches, LeBegue; Chaconne in G minor, L Couperin; Soeur Monique, F. Couperin; Prelude in D major, Vierne; Chorale in E major, Franck.

Russell Hayton, Upper Montclair, N.J. — Montclair State College Oct. 20: Sonata 1, Hindemith; Litanies, Alain; Carillon, Sowerby; Epilogue, Langlais; Prelude and Fugue on B-A-C-H, Liszt.

George Markey, New York City — West Virginia Wesleyan College, Buckhannon Nov. 19: Fantasie and Fugue in G minor, Jesus Christ our Blessed Saviour, Bach; Gavotta, Sonata 12, Martini; Concerto 10 in D minor, Handel; Variations on Norsk Folketone Eg veit I Himmerik ei borg, Sandvold; Suite, Walker; On a Chant Theme, Servace; Prelude and Fugue in B major, Dupré. Holy Trinity Lutheran, Lancaster, Pa. Nov. 13: Prelude and Fugue in F major, Buxtehude; Quem Pastores, Wer nur den lieben Gott, Lobe den Herren, Drischner; same Sandvold; Prelude and Fugue in B minor, Bach; Suite, Boyce; Sicilienne, Duruflé; Pièce Héroïque, Franck; Melody, Walter; Alleluys, Preston. Miami Shores Presbyterian Nov. 6, same as Nov. 19 with Pièce Héroïque replacing Walter.

Edward G. Mead, Cincinnati, Ohio — Faith Lutheran Church Oct. 20: Suite in F, Corelli-Noble; Dialogue, Clérambault; Prelude and Fugue in A major, Walther; Alle Menschen müssen sterben, Es ist das Heil, Bach; Pastorale, Franck; Chant du soir, Bossi; Meditation on Vulpius, Prelude on Old 124th, Mead; Meditation in B flat, Truette; Cortège Joyeux, McKay.

Philip Olsen, Greencastle, Ind. — First Congregational Church, Kokomo, Nov. 27: Prelude and Fugue in E, Buxtehude; Lord God, Now Open Wide Thy Heaven, Today God's Only-gotten Son, Fugue in G minor, Trio Sonata in C minor, Bach; Mors et Resurrectio, Langlais.

Mary Woolsey, Mitchell, S.D. — First Lutheran Church Oct. 27: Concerto del Sigr. Meck, Walther; Von Gott will ich nicht lassen, Fantasie and Fugue in G minor, Bach; Musical Clocks, Haydn; Pastorale, Franck; Dorian Chorale, Litanies, Alain.

John H. Payne, Ypsilanti, Mich. — First Congregational Church Oct. 20: Prelude and Fugue in G major, Come, Saviour of the Nations, Bach; Movement 1, Sonata 3, Hindemith; Jesus, Lover of My Soul, He Who Would Valiant Be, Near.

Byron Blackmore, La Crosse, Wis. — Our Saviour's Lutheran Church Oct. 27: Prelude and Fugue in E flat major, Trio Sonata 5, Bach; Toccata, Barie; Christmas 1914, Reger; Impromptu, Vierne; Petite Suite, Bales.

To restrict these pages to programs of general interest, recitals engaging more than three organists will hereafter not be included.

Calvin Hampton, New York City — Calvary Episcopal Church Nov. 3: The Celestial Banquet, Messiaen; Four Etudes for Ondes Martenot, Hampton (first performance); Vision of the Eternal Church, Messiaen. Nov. 10: Prelude and Fugue in G minor, Dupré; Come Holy Ghost, Bach; From 24 Pieces in Free Style, Vierne; O Lamb Gottes, Bach; Prelude and Fugue in C major, Dupré. Nov. 17: All Buxtehude; Prelude, Fugue and Chaconne, Now Praise We God, Two Canzonas; Toccata and Fugue in F major; Prelude and Fugue in G minor; Chaconne in E minor; Magnificat Noni Toni.

Lindsay Lafford, Janet Pruitt, Geneva, N.Y. — St. John's Chapel Oct. 26: Chorale in A Minor, Franck; Air, Suite 3, Bach (with Brian Klimkowsky, trumpet) — Miss Pruitt; Choral Song and Fugue, Wesley; Improvisation, Karg-Elert; Three Fancies for Two Trumpets and Organ, Lafford; Mr. Ben Jonson's Pleasure, Milford; Scherzo, Whitlock; Carillon de Westminster, Vierne — Mr. Lafford.

Vernon Walcott, Bowling Green, Ohio — First Presbyterian Church, Sandusky, Ohio Nov. 10: Concerto in G major, Ernst-Bach; Come Saviour of the Nations, Prelude and Fugue in B minor, Bach; Chorale 1, Sessions; The Celestial Banquet, Messiaen; Adagio, Allegro K. 594, Mozart; Chorale in A minor, Franck.

Marion R. Anderson, New Haven, Conn. — St. Thomas Church, New York City Oct. 27: Toccata Prima, Passacaglia, Muffat; Psalm 50, van Noordt; Prelude and Fugue in A minor, Buxtehude; Veni Creator, Grigny; We All Believe in One God, Bach.

Frederick O. Grimes, III, New York City — St. Thomas Church, Oct. 6: Prelude and Fugue in G minor, Buxtehude; Mass for Parishes, R. Couperin; Fantasie and Fugue in G minor, Bach; Finale, Symphony 1, Vierne.

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The Noels of Louis-Claude Daquin

by Conrad Grimes

The French Noël seems to have been largely ignored by English-speaking people, especially those in North America. The hymnals of most denominations include only three or four well-known ones along with an abundant supply of English carols and German chorales for the season. Even those organists familiar with the French organ literature are not always aware of the varied backgrounds of these tunes. Hence we see on many recital programs "Noël in D minor" or "Noël No. 10" by L. C. Daquin, neither of which is very helpful. Perhaps this article will fill in some of these information gaps.

Where does the word "noël" come from? In France the season of Christmas is called "Noël," or "Noel," and hence the carols became "Noëls." (English equivalent is "Nowell.") Variations include "Nuel" (Normandy), "Noé" (Burgundy), and "Nau" (Poitevin). Some have argued that the word "noël" comes from "Yule," which may be traced to the Anglo-Saxon "Gehul," or even to the Latin and Hebrew "Jubilum."

That this derivation has some support is shown by the fact that it does not appear to have been confined originally to Christmas-time, but was used as a cry of joy on many great occasions. At the proclamation of Henry VI, it was used . . . and at the baptism of Charles VI in December 1368; the entry of Philip, Duke of Burgundy, with his sister, to Paris, in 1429; and the entry into Paris of Charles VII in 1437, when the people proclaimed their pleasure by loud cries of 'Noël, Noël'.¹

M. Abbé Arnaud distinguished several kinds of noëls, according to the nature of their various subjects:

1. The religious Noël — consecrated to the celebration of the birth of Jesus Christ.
2. The royal Noël — composed for sovereigns on the occasion of their coronations, marriages, victory, or for their Christmas festivities, or for some significant event of their life or reign.
3. The political Noël — having for its object the praise of a great person, a high public official in the state or church.
4. The playful Noël — concerning private persons, and treating a popular subject.²

Until recently the religious noëls in the vernacular have existed side by side with the Latin mass in French churches. They were originally the songs of the people, stressing the human side of Jesus and his mother, and simplifying the important themes of the Bible. As we shall see, many have secular origins; some were composed for the famous and popular *Bibles des Noëls*, others simply cannot be traced. The following is an interesting account of the use of noëls in the church of St. Peter in Avignon where Nicolas Saboly (1614-1675) was priest and organist:

At the last strike of the clock announcing the Mass, the chanter intones and he intones Noël 25 (Du tempe de l'Empire romain); the recitative finished, the Virgin and St. Joseph enter the church: St. Joseph summons the innkeeper of Bethlehem, and he shouts: 'Open up!' The host responds to the drumming on the church door; he refuses to receive the strangers. Yet, taking pity on the Virgin, he leads them to the creche. The Holy Family takes their place near the high

altar, and the Mass begins. At the Offertory, Noël 28 is sung. This announces the angels. The door opens once more to allow the shepherds to enter. They admire the child during the singing of verses 5 and 6. The Mass continues. After the 'Ite missa est' there is Noël 31 — the entry of the Magi in great appearance. The ceremony is climaxed with a very beautiful meditation on the accomplished mystery.³

Certainly it is not hard for one to imagine the organist playing variations on the familiar noëls during such a service. The same scene was duplicated in rustic and lavish settings all over France, with the favorite tunes and verses of the region sung and improvised upon.

Daquin, too, provided many delightful variations on the noëls at the various church posts in Paris he held simultaneously during his lifetime: St. Antoine en Viennois (appointed when 12 years old and stayed till his death), St. Paul (which he hotly contested with Rameau), the Cordeliers (willed to him by Louis Marchand), and Notre-Dame (by quarter). His audiences were many and varied. In addition to these four church posts, Daquin also served from 1739 till his death at the Chapelle Royale at Versailles under Louis XV. One day at the Chapelle Royale, the Duke of Rochecouart, first gentleman of the chamber, requested Daquin to play noëls "après-dinée." He played for half an hour on the organ of the chapel before the most brilliant assembly. From then on, the court was not content to hear Daquin only at the hour of the offices. Some time later Daquin collected 12 of these popular noëls together and published them in a volume titled *Nouveau Livre de Noëls*. The title page continues:

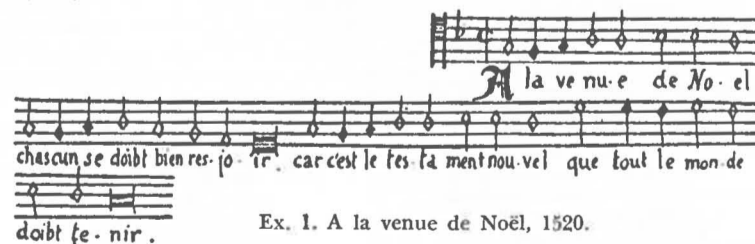
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Organist of the King's Chapel⁴

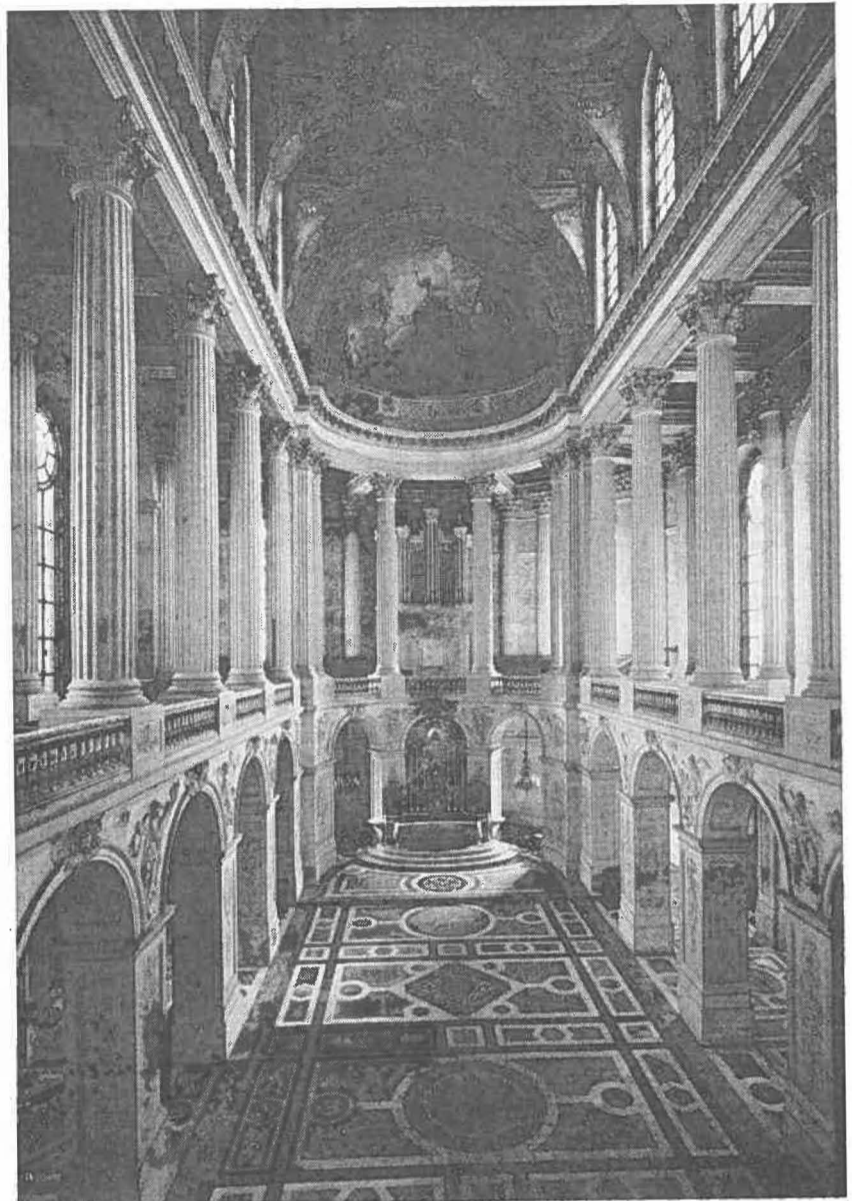
As we look at these noëls we must bear in mind that some are more suited to instrumental ensembles with harpsichord such as Daquin had at his disposal at Versailles for dinner music. Others would only sound well on the Clicquot and similar organs in the churches where he played. Many alternative combinations are possible. These possibilities have often been overlooked.

Now let us look at the noëls themselves. All 12 can more or less be grouped into three categories:

1. Those which are descriptive and seem to follow the Noël text verse by verse.
2. Those with ground basses and similar melody patterns.
3. Those which are strictly musical variations.



Ex. 1. A la venue de Noël, 1520.



PALACE CHAPEL, VERSAILLES

DESCRIPTIVE NOËLS

These would include Nos. 1 and 3 and possibly 6. In 1520 in Paris, Lucas le Moigne published his *Chansons de Noëls nouveaulx*. In this collection of Noël verse (in old Poitevin dialect) is found the poem "A la venue de Noël:"

A la venue de Noël
Chacun se doit bien réjoir:
Car c'est un testament nouveau
Que tout le monde doit tenir.⁵

As Christmas-tide comes once again
Let us rejoice with songs of mirth;
God's covenant with sinful men
Now is revealed to all the earth.

In later editions the last line is repeated. As with most of these popular noëls, other texts were added from time to time. One English version well-known today is the "Carol of the Birds," far removed from the original text! Lucas le Moigne, however, did not write the tune we have here. When

he published his verse, le Moigne specified that the tune "Christe, Rédemptor omnium" be used. With a few variations this is the same melody given on p. 365 of the *Liber Usualis* with the text "Jesu, Redemptor omnium." (See p. 83-84 of Reese, *Music in the Renaissance* for a discussion of old and new plainsong tunes and texts.) Both texts have the same meter. Many of the very early noëls were sung to plainsong melodies, a favorite being the "Conditor." It was an attempt to fit the French language to Latin hymn tunes. However, these attempts did not always work. Other melodies were substituted which were better known and more easily sung by the common people.

In 1535, five years after le Moigne's Noël appeared, a collection of tunes and texts was published in Lyon with the title *La Fleur des Noëls*. In it we find the text "A la venue de Noël" with its traditional tune. (Ex. 1) The origins of this tune probably go back another century; further research may uncover its obscure history. The tune was popular in the 16th century. Lebègue and Dandrieu both wrote variations on it. Marc-Antoine Charpentier used it in a section of the Credo in his "Midnight Mass."

Daquin gives "A la venue de Noël" ten variations which correspond to the ten verses of the text. Verse 1, announcing God's new covenant with man, is stated simply on the *Cromhorne* (sic) of the *Positif*. Lucifer's stubborn

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pride before the Fall, the subject of verse 2, is perhaps shown by the ornamented melody of the Double, played by the right hand on the *Cornet de Récit*, while the accompaniment continues on the *Cromhorne*. The *grand jeu* in the treble announces verse 3 — the birth of the Lord. Antiphonal statements on the *grand jeu* and *petit jeu* tell of the angels and shepherds praising God and singing of peace on earth (verse 4). The long journey of the Wise Men, bringing gifts, told about in verse 5, is shown musically by the left hand in the first Double: triplets denoting the Magi. Obvious contrapuntal devices of inversion are followed in verse 6, since the text speaks of the kings returning home. The rapid scramble of 16th-notes at the deceptive cadence seems to be Herod's unceasing pursuit of the Wise Men for "three days and nights."

Verse 7, beginning at the second double, marks the introduction of 16th-notes into the variation fabric. The lower part seems particularly "obedient" to the leadership of the star mentioned in this verse. The "right way" to Bethlehem may be shown by the ascending F major scale. Verse 8 enjoin the Christian not to depart ("chemin tenir") from the way set forth by the Wise Men. We notice a few staggers as the obedient part shifts to the upper voice. As the cadence is approached, "Hail, Mary" is rendered by the crossing figures in both upper and lower voices. The concluding portion of the second double (verse 9) seems to refer to verse 10 of the text. The cross idea is repeated, with additional reference to the mysterious God the Father, shown by the groping neighboring-tone figure. The F major scale returns, doubled in intensity, as the symbol for the promise of Paradise. The doxological final section (verse 10), with its ecstatic repetitions of "Noël, Noël, Noël," praises the Redeemer with eloquent and passionate chromaticism.

Another descriptive Noël in this collection is No. 3. The text usually associated with this tune is:

Une bergère jolie
Par un matin se leva,
Conduisant sa bergerie,
A la campagne s'en va,
Quand une voix angélique
Dedans l'air retentissait,
Que d'une douce musique
Son oreille ravissait.⁹

Once a shepherdess light-hearted
'Rose one morning bright and fair,
To the field she quickly started
Leading all the sheep flock there;
From above angelic singing
Soon resounded through the sky,
Sweet the music gently ringing
Filled her ears with songs on high.

So far the author remains unknown. Thousands of such Noël's appeared anonymously in numerous collections all over France. This one is an example of the rustic pastoral theme so popular at that time. The melody seems to have several different quirks. Dandrieu in his second book of Noël's varies the beginning quite a bit. However, the remainder of the melody remains the same in all versions, with its distinctive

Ex. 2. Hélas! je l'ay perdue (15th cent.).

descending and ascending scale line.

Daquin treats this Noël in a truly pastoral manner. The registration recipe calls for "en musette, en dialogue et en duc, très tendrement." *Cromhorne* with *bouillon* is specified as an imitation of the musette, a small French bagpipe and ancestor of the oboe.⁷ The drone *Pédalle de Flûtes* (8') completes the bagpipe imitation. The shepherdess plays her pastoral tune on the *musette*, accompanied by a *jeu doux* combination of two 8' flutes. In verse 2 the announcement by Gabriel of the birth of the Lord is heralded by horn calls "en dialogue" on the *musette* combination. The shepherds as a group are persuaded to go to Bethlehem. In verse 3 the shepherdess, now alone, sings her tune on the *Cornet de Récit* and shows some agitation ("in a flutter") but receives fresh courage to proceed to Bethlehem.

The musical setting of verse 4 is definitely instrumental in conception. The lower moving part above the drop⁸ is in the *basse de viole* style and should be played as if one were bowing instead of fingering notes. In the first part of this verse the shepherdess seeks out her friend and companion "Peronelle" (lit. "silly hussy"). The second portion describes the shepherds going *en masse* to Bethlehem, playing on the schalmel as they go. Verse 5 presents another popular theme of Noël writers — the old Adam, who provoked God's wrath by eating of the forbidden fruit. The anger of God and Adam's reaction is shown in the disjunct flourishes on the *Cornet de Récit* in the right hand. The sin of Adam is shown by disjointed 16th-note motion, while the sins of following generations are multiplied in terms of 32nd-notes. The servile bass line of verse 6 shows the state of mankind "imprisoned for 5000 years" un-

der Satan, Prince of evil. In the second section of this verse, the advent of the Christ-child gives mankind new hope, shown by a joyous new treatment of the bass line, still in the *basse de viole* style. The text of the last verse of this Noël commands all Christians together to pay homage to the Christ, "togetherness" here shown by both hands on the *Cromhorne*. God's gentle demand for our hearts is given as an interjection on the *Cornet de Récit*. All join the simple shepherdess in skipping down the *Cromhorne* (musette) on their joyful journey.

Perhaps the sixth Noël could also be included in this group of descriptive Noël's. In 1665, Francois Colletet (1628-1680) published a collection entitled *Noëls nouveaux et cantiques spirituels*. The following was included:

Qu'Adam fut un pauvre homme
De nous faire damner
Pour un morceau de pomme
Qu'il ne put avaler!
Sa femme sans cesse
Le flatte, le presse
D'en goûter un petit
Croyant que la sagesse
Que Satan avait dit
Gisait dedans ce fruit.⁸

A poor creature was Adam
By us condemned to doom
For one bite of an apple
Which he could not consume!
His wife never ending
Deceived him, intending
That he should have a bite
Since true wisdom unending
Would soon be their delight
As Satan said in spite.

Both text and tune were very popular. The origin of the tune is not certain. Perhaps Colletet wrote it himself; but more likely, he took a drinking song

such as was used for his most popular Noël (No. 10) and fit his text to it with its rapid patter-like phrases.

Daquin calls for the following registration to be used: *jeux d'anches* combination on both *Positif* and *Grand Orgue* and *duo* combination on the *Récit* and *Positif*. This Noël does not deal specifically with the events of the Nativity. Its text is confined to the story in Genesis of the Fall which is traditionally used in many Nine Lessons and Carols cycles. Particularly interesting is Daquin's treatment of verse 4, which follows verse 3 *en duo*. God comes down to earth and calls sweetly to the inhabitants of the Garden of Eden: "My Eve, my daughter . . . beloved Adam." Daquin has the voice of God call from every corner of the organ! Verse 5 follows with the trembling and quaking Adam personified by the agitated writing of this *en duo* which culminates in a long trill corresponding exactly to the word "tremble" in the text. No mere coincidence that! Eve passes the blame for her sin to the serpent in verse 6 and protests loudly and at great length against Adam's accusations. But God has the last word and closes the door to the Garden firmly. This is shown by the three measures of undotted chromatic chords. The final section is actually a musical coda repeating the ideas of verse 6.

GROUND BASSES

Now we come to the second group of Noël's. These include Nos. 2, 7, and 11. As we shall see, all three Noël's and Daquin's arrangements seem to be modifications of old Spanish and Italian dances. The second Noël has a very long and varied history. A 15th-century manuscript in the Bibliothèque Nationale in Paris (B.N. MS. fonds fr. 12744-anc. suppl. fr. no. 169) contains over one hundred chansons written during the latter part of the 15th-century. Melodies for these chansons are also included. Chanson No. 108 is "Helas! je l'ay perdue."⁹ (Ex. 2) As one can see, the refrain and verse are in reverse order to the tune as found in the 17th-century and later. It is all a matter of division and repetition in the text. Other secular texts were sung to this tune: "Bergérequé j'adore" and the macaronic "Voulez-vous plaire aux dames? Blande loquimini." About the same time that the aforementioned manuscript appeared, Lucas le Moigne published his *Noëls*. This collection was printed by Marin Daufré in 1500. (As we have noted before, le Moigne published other collections at later dates.) In this early book, the following appears:

Chantons, je vous en prie,
Par exultation,
En l'honneur de Marie,
Plaine de grand renom . . .
(8 lines follow)

Or nous dites, Marie
Qui fut le messenger,
Qui porta la nouvelle
Pour le monde sauver.
Ce fut Gabriel l'ange
Que sans dilation
Dieu envoya sur terre
Par grande compassion.¹⁰

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O sing, ye Christian people,
With glad, exultant sound,
In honor of Maria,
Now full of great renown . . .

"Now tell us, gentle Mary,
What did Gabriel say to thee?
Now tell us of the tidings
That he brought to Galilee.
He told me I was favored,
That I would be the One
God chose to be the mother
Of Jesus, His Own Son."¹¹

The poem continues with 15 or so more verses, each with eight lines. The story of the Nativity is told in dialogue form with Mary. Some call this Noël by the first line of the poem "Chantons, je vous en prie." However, it is better known under the repeated line of the dialogue, "Or nous dites, Marie." This is one of the few Noël's which has a well-known English version. The one given here is actually a condensation of le Moigne's longer French version. Another set of words, "Nous voici dans la ville" is found in a number of sources including *The Oxford Book of Carols*, 1964. However, this is a later addition. Lebègue and Dandrieu both wrote variations on this tune, and Marc-Antoine Charpentier used it in the first "Christe, eleison" of his "Midnight Mass."

Daquin uses a ground bass which is simple in structure. If one leaves out non-essential notes, the bass appears as in Ex. 3. When variations occur they can be fitted into the pattern. The passamezzo, romanesca, folia and other early stock basses seem to be not-too-distant relatives of Daquin's ground. When we examine the melody as used by Daquin, we find that it, too, has simple melodic formulae. Leaving out repeated and non-essential notes it appears as in Ex. 4. As in the other two melodies of this group, the over-all contour follows a descending tetrachord with final cadence reminiscent of the old romanesca or passamezzo melodies. Daquin's setting of this second Noël is descriptive in a general way of the dialogue nature of the text. The Noël is divided into five sections or verses.

Verse 1 uses alternately *Positif* and *Récit* colors in dialogue over a ground bass and accompanied by a *jeu doux* combination. The melodic character of the ground should not be obscured by indiscriminate use of 16' stops. Verse 2 is a trio between the *Récit* and *Positif* as a duo (no pedal). Tonal imitation between the two voices vividly portrays the questions of le Moigne's text and Mary's answers. The duo continues in verse 4. The accompanying voice makes remarkable use of the D minor scale in all its permutations over a wide range. Such an ascending/descending figure is quite evocative of the events as Mary tells us. The last verse is a more ornamented trio over the same ground as heard at the beginning.

Another Noël included in this group is No. 7. It is entitled "Chrétien qui suivez l'Église." The ground bass used

in this Noël is quite short. When the chromatic passing tones are removed the bass appears as in Ex. 5. The second half now resembles the second half of a romanesca bass.¹² In this light the melody becomes more interesting. Daquin's treatment of the Noël melody is very much like a variation of the much-imitated 16th-century passamezzo antico melody.¹³ It, too, is built on a descending tetrachord. (Ex. 6) That the melodies of "Or nous dites Marie" (No. 2) and "Chrétien qui suivez l'Église" (No. 7) are definitely similar, with perhaps obscure common sources, can be seen in Dandrieu's book 1 of *Noëls*. Several variations of his on "Or nous dites Marie" use almost the exact bass, chromatics included, as Daquin uses in "Chrétien qui suivez l'Église." One must also note that Lebègue, quite a few years earlier, also used this ground in beginning his variations on "Or nous ditte Marie" (*Noëls variés*). In other words, the two tunes are essentially interchangeable over such a common and popular ground. Would all three Noël tunes and basses in this group be interchangeable? Structurally "Chrétien qui suivez l'Église" is similar to "Or nous dites Marie," containing both dialogue and trio sections in a trio-sonata texture; there is no duo.

The other Noël in this group is No. 11. This Noël version is a paraphrase of the secular love song "Une jeune fillette de noble cœur." This was published in 1557 by Rigaud and Saugrain of Lyon.¹⁴ No author or melody is given. At a later date a religious text was added which retained the same beginning line:

Une jeune Pucelle de noble cœur
Priant en sa chambrette son Créateur
L'Ange du Ciel descendant sur la terre
Luy conta le mystère
De notre Salvateur.¹⁵

Maria was a maiden of noble worth,
Who worshipped God, Creator of all the earth;
Lo, Gabriel descended in his glory
And told to her the story
Of Christ the Savior's birth.

The simplified ground bass of this Noël is given in Ex. 7. It resembles the ground of "Chrétien qui suivez l'Église" with its descending line. The melodic structure of "Une jeune pucelle" is given in Ex. 8. In certain patterns it is definitely similar to the other two Noël tunes of this group.

Daquin indicates the following registration: "Récit en taille sur la Tierce du Positif, avec la Pédale du Flûte et en duo." Immediately a problem arises. As noted above, the melody is to be played on the *Positif EN TAILLE* — in the tenor. This would seem to indicate the register around middle C, or an octave below that shown in the Dufourcq edition. This registration differs from Nos. 2 and 7; they use the *Cornet* and *Tierce* in dialogue in the same register.

There are six verses with certain repeats. Verse 1 is a narrative telling of Gabriel's announcement to the Virgin Mary of her role as Mother of God. In verse 2, over the same ground bass, Mary entreats Gabriel to explain how this should come to pass. Note the florid ornamentation of the melody. Verse 3, *en duo* between the *Récit* and *Positif*, marks a change in texture and color. Gabriel speaks, "Ne te soucie, Marie . . . Fear not, O Blessed Virgin, your strength He will renew." The duo continues in verse 4 as Gabriel assures Mary that she will bear the King of Heaven "sans douleur et sans peine et sans tourment." The duo ends with verse 5. A triplet figure is employed. Mary ponders Gabriel's message. Verse 6 is a direct paraphrase of the "Magnificat" and employs the *Taille* setting over pedal with its florid ornamentation. The final cadence is prolonged with the most extreme chromaticism found in any of these Noël's. It is a fitting accompaniment to the Dology in praise of Mary, that lowly handmaiden of the Lord.

VARIATIONS

The third and largest group of these Noël's includes Nos. 4, 5, 8, 9, 10 and 12. The fourth Noël is entitled "Noël, cette journée." Several lines of this text are found in the collection *Les Nouvelz faitz a l'honneur de Ihesucrist* published by Mareschal and Chaussard in Lyon in 1506. The text, however, is very defective and incomplete. Another source gives the following text (the old spelling retained):

Noel ceste iournee
Chatons Noel Noel
Car paix nous est donnee
Scavez comment il en alla (Bis)
Lange de dieu si sen vola (Bis)
Tout droit en galilee
Pucellette trouva
De royale lignee.¹⁶

This day of celebration
Sing we Noël, Noël,
Peace comes and true salvation.
Know you the story of His birth? (Repeat)
God's holy angel came to earth, (Repeat)
In Galilee's small nation
Found he a maid of worth,
Royal in generation.

The first three lines become a refrain repeated at the beginning of each successive verse. The story continues with Gabriel's message to Mary, Christ's birth, Simeon and John the Baptist, and ends with a rather naive wish for wealth and riches throughout the coming year. This text by an unknown author was to be sung to the air "Ilz sont en grand pensée." The early sources mentioned included no music, but we can assume the melody to be the one used by Lebègue, Dandrieu and Daquin. Daquin's setting utilizes duo combinations for most sections, occasionally specifying *Cromhorne* or *Cornet de Récit*. Sections three and seven call for

les jeux d'anches on the *Positif* and *Grand Orgue*.

The fifth Noël has a text which is very child-like in its simplicity and content. The following few verses illustrate the French love for rhyming everything; the last line of each couplet becomes the first line of the next:

Je me suis levé par un matinet,
Que l'aube prenait son blanc mantelet;
Chantons Nolet, Nolet, Nolet,
Chantons Nolet encore.

I awoke one morn at the break of day,
When the dawn his cloak wore in white array;
Sing we Noël, Noël, Noël,
Sing we Noël once more.

Que l'aube prenait son blanc mantelet,
J'ai pris ma jaquette et mon haut bonnet;
Chantons etc. . .

When the dawn in white did himself enwrap,
I put on my jacket and tallest cap;
Sing we etc. . .

J'ai pris ma jaquette et mon haut bonnet,
et mon court manteau de gris violet;
Chantons etc. . .¹⁷

I put on my cap and my own jacket,
And my faded mantle of violet,
Sing we etc. . .

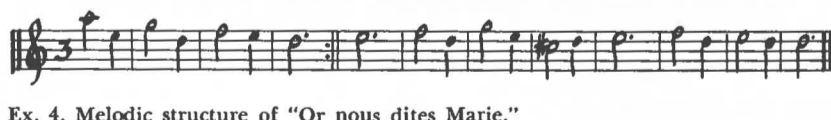
After the little shepherd finally gets dressed, he finds his friend Colin, who tells of the sweet singing of the nightingale. Its song becomes that of the angel telling of the wondrous birth in Bethlehem. They go dancing down the road to the fife, drum, and viol. They are called down for their silliness and proceed to Bethlehem where they find the Babe and his mother. They offer their gifts of milk and cereal, and, joyously singing, they return to their sheep. A delightful shepherd's pageant for your children's choirs! The tune here has probably always been the one used with this text.

With so many pictorial possibilities, Daquin has chosen to capture the unaffected spirit of the Noël generally, and has depended on the taste and imagination of the performer to supplement the lively, capricious inventiveness of each variation. This is the only Noël setting by Daquin completely *en duo* — matching the simplicity of the text. For specific suggestions on registration, see "Interpretation of French Organ Music of the 17th and 18th centuries" by Marilou de Wall, *THE DIAPASON*, April, 1964, and *duo* recipes from Dom Bédos in Sumner, *The Organ*, p. 350.

The eighth Noël so far remains a puzzle. My research is by no means finished, but so far this tune has not been found in other sources. The only clue is the title given by Daquin: "Noël Étranger" — a strange, unknown, or foreign Noël. It could not have been familiar to the people of Paris and its surrounding regions; therefore, it would be from a distant part of France or another country entirely. The rhythm



Ex. 3. Ground bass of "Or nous dites Marie."



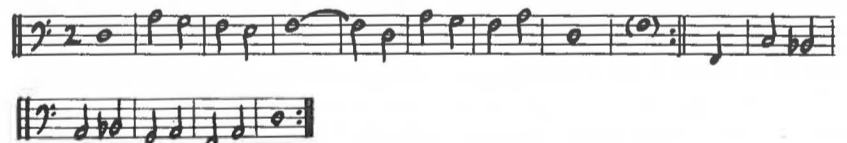
Ex. 4. Melodic structure of "Or nous dites Marie."



Ex. 5. Ground bass of "Chrétien qui suivez l'Église."



Ex. 6. Melodic structure of "Chrétien qui suivez l'Église."



Ex. 7. Ground bass of "Une jeune pucelle".



Ex. 8. Melodic structure of "Une jeune pucelle"



Ex. 9. Noël pour l'amour de Marie, 1535.

and harmonic bass structure remind us of 16th-century Italian and Spanish dance forms. Its character is certainly unlike the others in this collection. Some French Canadians call it a "pastiche." Perhaps Daquin wrote it himself! Whatever its origin, it is enjoyable both to hear and to play. The choral portions call for *les jeux d'anches* on *Grand Orgue* and *Positif*, sometimes employing echo effects. The doubles are *en duo*, and are remarkably good examples of the art of variation by diminution. The arpeggiated chords in the last part were probably *jeu marteler* — strongly detached.

The ninth Noël is unusual in that it makes use of two contrasting Noël melodies within its form. The first melody, which is repeated at the end, is entitled "Noël pour l'amour de Marie." In 1506 this text appeared in the collection of Noëls published by Mareschal and Chausard at Lyon (which has been mentioned previously). With the old French spelling retained, it reads as follows:

Noël pour l'amour de Marie
Nous chanterons joyusement
Quant el' porta le fruyt de vie
Ce fut pour nostre sauvement.¹⁸

Sing we Noël in adoration,
Honor we bring to Mary's name
For she has borne our true salvation,
That fruit of life which we proclaim.

The story continues with Joseph and Mary looking for a place to sleep but being refused by several hotels and inns. Finally they rest in an old stable. The journey is ended. Pray we all to Mary. The air to be used with these words was entitled "Faulce trahyson" ("False treason"). This tune with words underlain is found in old notation in *La Fleur des Noëls*, Lyon, 1535. (Ex. 9) Jean Babelon, in reviewing this volume says: "Note further that the melody . . . adapts itself only to the refrain. It must be thus supposed that each verse of the text was recited rather than sung by a soloist, and that the refrain alone was sung in chorus by the assistants."¹⁹ It is questionable that this practice was continued throughout later centuries. However, the spoken dialogue might have served well for the entrance of Mary and Joseph into the church and their searching for lodging. The congregation could have responded alternately with the refrain "Noël pour l'amour de Marie."

The second melody used in contrast to the first is entitled "Chantons je vous prie." Whereas the first melody is played "très tendrement," this second one is to be played "gaïment." This Noël is to be played on the flute stops of the *Grand Orgue* and *Positif*. For the first section a *jeu doux* combination of two 8' flutes is drawn on the *Grand Orgue* and coupled to the *Bourdon 8'* on the *Positif*. Tasteful use of *notes inégales* is indicated in the alternate duple and triple grouping of 8th notes, particularly since the duple groups move by step. The second section, marked "gaïment," probably employed bright mutations with the flutes already drawn. Perhaps the three sections of this Noël illustrate (1) Joseph and Mary's search for lodging, (2) rejoicing when a resting place is finally found, and (3) a return to the meditative first section as a prayer to Mary.

The tenth Noël is called "Quand Dieu naquit à Noël." The previously discussed "Qu'Adam fut un pauvre homme" (No. 6) and this one are the most famous Noëls of Francois Colletet, appearing in the aforementioned 1665 volume. The first verse reads as follows:

Quand Dieu naquit a Noël
Dedans la Judee,
On vit ce jour solennel
De joie inondée;
Il n'apportat son present
Et n'o, n'o, n'o, n'o,
Et n'offrit, frit, frit,
Et n'o, n'o, et n'offrit,
Et n'offrit sans cesse
Toute sa richesse.²⁰

When at Christmas He was born
In Judea yonder,
We rejoice this solemn morn,
Filled with awe and wonder;
There was neither small nor great
Who did not his present take
And no, no, no, no,
And no one, one, one,
And no, no, and no one,
And no one did offer
But his highest favor.

The other ten verses tell of the shepherds, among them Robin and Guillot, who bring to the Christ-child their gifts of a lamb, milk, bread and cheese. After these are graciously received, the shepherds give a little concert on their pastoral instruments. Later, three kings appear with their gifts of incense, myrrh and gold. We are left with the thought: what can we give to Jesus, who gives us eternal peace? As one notes, the middle section of the text makes use of a repetitious "tongue twister" which just does not translate well into English. Colletet modelled his religious poem on that very famous and popular drinking song "Quand la Mer Rouge apparut." It, too, has the same tongue twister. Colletet himself indicated that his words were to be sung to this drinking song.

It is interesting to note that this tune with a few variations is also found as a villancico in Cataluña. There it is known as "El desembre congelat." The Spanish version also uses the tongue twister in its text.²¹ This would indicate that there must be either an early source common to both Spanish and French versions, or one was copied from the other. Daquin's version for organ is quite lively. The tune is introduced on the *Cromorne* of the *Positif*. Variations *en duo* employing 8th notes, triplets, and 16th notes follow, in alternation with choral sections for *grand jeu*. The final section uses a double echo effect corresponding to the tongue twister of the text.

Daquin entitled the twelfth and last Noël "Noël Suisse." Therefore, we assume that it is from the region of Switzerland. One Noël text which has been used with this tune is entitled "Ô Dieu de clémence":

Ô Dieu de clémence,
Viens par ta présence
Comblant nos desirs,
Apaiser nos soupirs.
Sauveur secourable,
Parais à nos yeux!
A l'homme coupable
Viens ouvrir les Cieux;
Céleste victime,
Ferme lui l'abîme.²²
(Repeat first four lines)

God of love and mercy,
Come to us with pity,
Grant us our delight,
Subdue our fears with might.
Savior full of grace
Appear before our eyes!
To our guilty race
Come, open wide the skies
O Celestial Victim,
Close the deep abyss.

Early versions of this tune appear undotted. The French tendency to dot repeated notes led to the later versions, such as Daquin's, which have the dotted rhythm written in. Note that Daquin indicates at the beginning "pesamment" — heavily, ponderously. Certainly this is in keeping with the Noël text. Of special interest are the low repeated A's in the pedal, third ledger line below the staff. This note is not found on modern pedalboards. The French pedal compass of Daquin's time included this "A" as an extension, *grand ravalement*.²³ Daquin specifies *Pédale de Trompette* (8'). On modern organs, performers must use a full length 16' reed to duplicate the pitch and timbre of the low "A". At the indicated tempo, the low repeated A's in the pedal, reinforced by the manual, become a tolling bell figure. Could Daquin have possibly had in mind the large bell "Emmanuel" of Notre Dame? This Noël, played on Christmas Eve there, perhaps would have coincided with the tolling of the bell for the midnight service. Time is even allowed for the "swing." In a very large resonant nave it becomes truly ponderous. Many organists seem to play it much too rapidly.

The following is a list of Daquin's Noëls as given in the *Orgue et Liturgie* series (Schola Cantorum edition):

1. A la venue de Noël
2. Or nous dites Marie
3. Une bergère jolie
4. Noël cette journée
5. Je me suis levé
6. Qu'Adam fut un pauvre homme
7. Chrétien qui suivez l'Église
8. Noël étranger
9. Noël pour l'amour de Marie and Chantons je vous prie
10. Quand Dieu naquit à Noël
11. Une jeune pucelle
12. Ô Dieu de clémence

Obviously there are still many gaps to be filled. Perhaps others will uncover further information in this field. Anyway, I hope the information given here will prove helpful to those who include these Noëls in their repertoire. A few informative program notes might also acquaint the public with their general history and character. In due time perhaps we will be as well acquainted with these French Noëls as we are with the carols and chorales of other countries.

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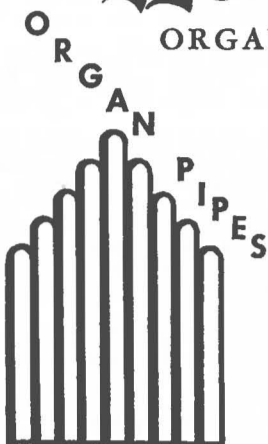
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