

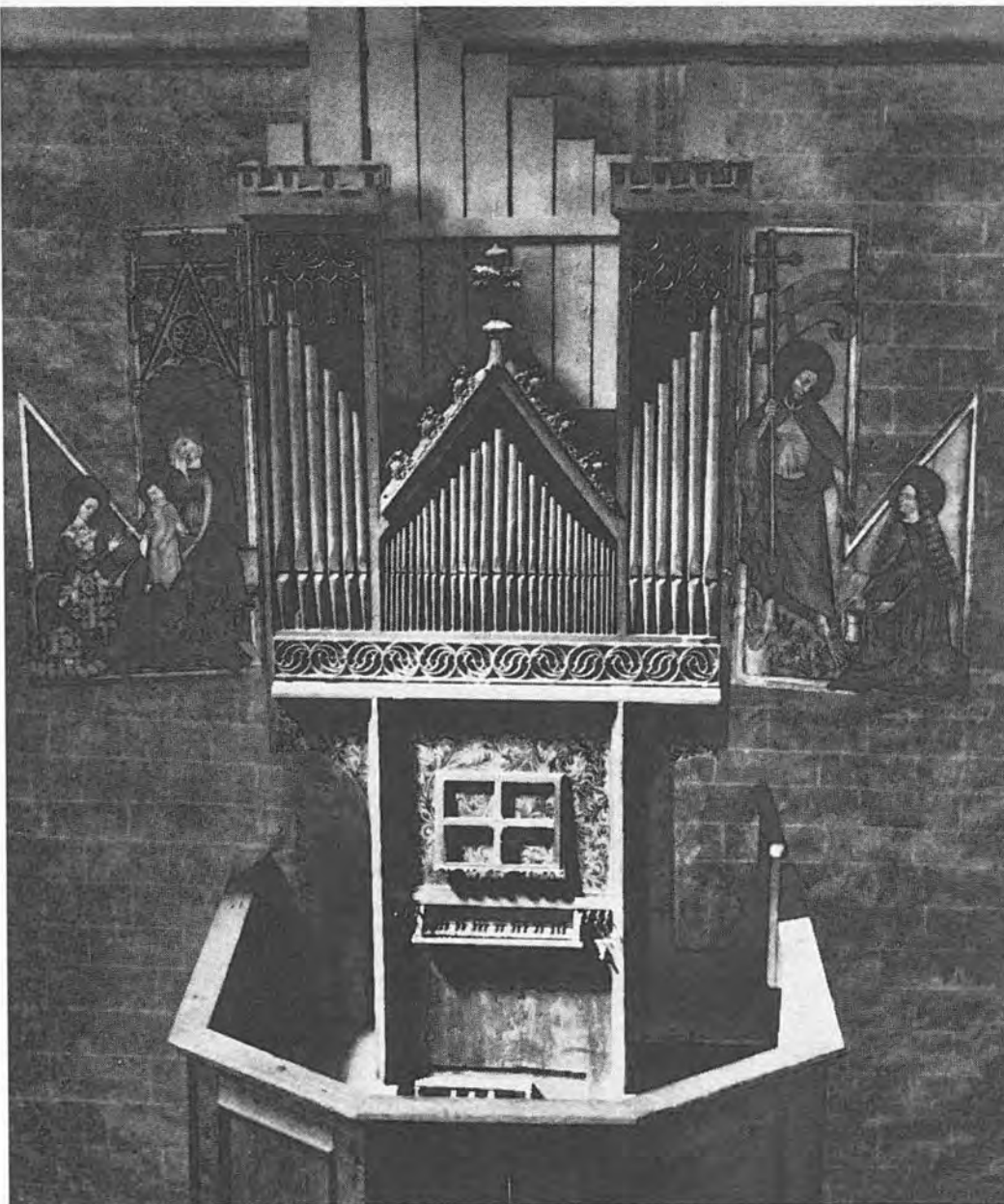
THE DIAPASON

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

Sixty-first Year, No. 12 — Whole No. 732

NOVEMBER, 1970

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OLDEST ORGAN IN SWITZERLAND AT SION

*Old
and
New*

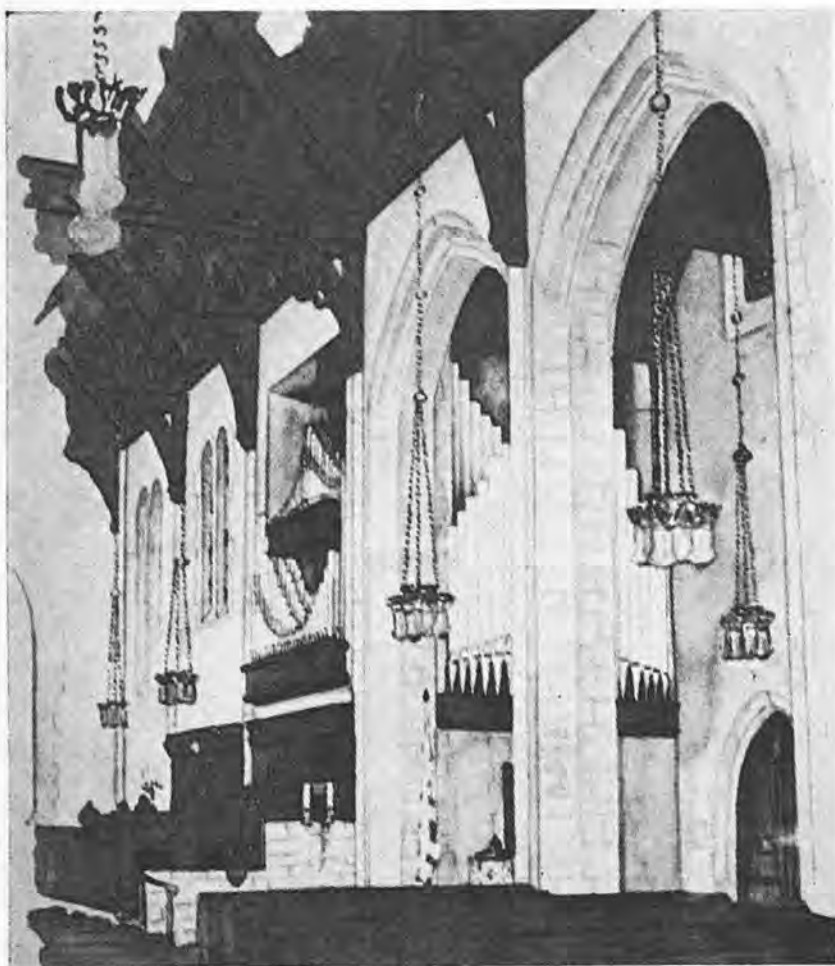
*in
Switzerland*

NEW METZLER AT ST. NIKOLAS IN FRAUENFELD



*1970 Congress
of the
International Society
of Organbuilders*

Horgen October 5-9



New Casavant in La Grange, Illinois

A new three-manual organ by Casavant Frères Limitée, St-Hyacinthe, Quebec, has recently been installed in Emmanuel Episcopal Church, La Grange, Illinois. The tonal design was worked out by Lawrence Phelps, vice president and tonal director of Casavant Frères, John F. Shawhan, Casavant representative, and William H. Murray, organist and choirmaster of the church.

ERNEST WILLOUGHBY has retired as organist and choirmaster of The Church of the Redeemer, Bryn Mawr, Pa., after 30 years of service in that position. Mr. Willoughby was on the executive committee of his AGO chapter, a member of the American Organ Player's Club, The Hymn Society of America, and the diocesan commission on music. He and Mrs. Willoughby will continue to live in their present home at Haverford, Pa.



G. Alex Kevan, FTCL, ARCCO, organist-choirmaster of St. John the Divine Episcopal Church, Houston, Texas, and chairman of the music department at St. John's School was honored recently by a party given by members of his senior choir on Sept. 13. Mr. Kevan observed his 25th year of service at the church on Sept. 2.

Born and educated in England, Mr. Kevan moved to Canada where he held several organ positions at various churches. The last one, before moving to Houston in 1945, was at Robertson United Church, Edmonton, Alberta. He has been active in all forms of musical life in Houston, is a past dean and member of the executive committee of the Houston chapter of the AGO. He became chairman of the music department of St. John's School, a private and independent school adjacent to the church, when it was opened in 1946. He has been active as a composer, and several of his anthems, piano compositions and musical plays have been published. His pupils are active in many parts of the country.

St. John the Divine Episcopal Church is now one of the largest parishes of its denomination in the U.S. Mr. Kevan directs the senior and junior choirs, and is in charge of all musical activities in the parish. St. John's School has a chapel choir, and a glee club. There are three full-time instructors and three private piano teachers on the music faculty.

GREAT
 Quintaden 16 ft. 56 pipes
 Prinzipal 8 ft. 56 pipes
 Rohrflöte 8 ft. 56 pipes
 Oktav 4 ft. 56 pipes
 Spitzflöte 4 ft. 56 pipes
 Oktav 2 ft. 56 pipes
 Blockflöte 2 ft. 56 pipes
 Mixtur 5 ranks 280 pipes
 Trompete 16 ft. 56 pipes
 Trompete 8 ft. 56 pipes

POSITIV
 Erzähler céleste 8 ft. 130 pipes
 Gedackt 8 ft. 56 pipes
 Prinzipal 4 ft. 56 pipes
 Koppelflöte 4 ft. 56 pipes
 Oktav 2 ft. 56 pipes
 Quintflöte 1½ ft. 56 pipes
 Oktavlein 1 ft. 56 pipes
 Sesquialtera 2 ranks 88 pipes
 Scharf 4 ranks 224 pipes
 Zimbel 3 ranks 168 pipes
 Krummhorn 8 ft. 56 pipes
 Tremulant

RECIT (expressive)
 Salicional 8 ft. 56 pipes
 Voix céleste 8 ft. 56 pipes
 Cor de nuit 8 ft. 56 pipes
 Principal conique 4 ft. 56 pipes
 Flute 4 ft. 56 pipes
 Nasard 2½ ft. 56 pipes
 Quarte de nasard 2 ft. 56 pipes
 Tierce 1¾ ft. 56 pipes
 Plein Jeu 5 ranks 280 pipes
 Basson 16 ft. 56 pipes
 Trompette 8 ft. 56 pipes
 Hautbois 8 ft. 56 pipes
 Clairon 4 ft. 56 pipes
 Tremulant

PEDAL
 Prinzipal 16 ft. 32 pipes
 Subbass 16 ft. 32 pipes
 Quintaden 16 ft. (great)
 Oktav 8 ft. 32 pipes
 Spitzgedackt 8 ft. 32 pipes
 Choralbass 4 ft. 32 pipes
 Rohrflöte 4 ft. 32 pipes
 Mixtur 5 ranks 160 pipes
 Posaune 16 ft. 32 pipes
 Basson 16 ft. (récit)
 Trompette 8 ft. 32 pipes
 Rohrschalmei 4 ft. 32 pipes



MUSIC CALENDAR 1971

The twenty-third edition of our annual Peters Edition Music Calendar is dedicated to Walter Hinrichsen and represents a collection of his favorite reproductions from each of the Music Calendars since 1949, which he co-edited.

A most welcome gift combining unusual beauty and usefulness throughout the year, and remaining a permanent record thereafter.

The 29 illustrations for the 1971 Music Calendar (including the cover, title page and each two-week calendar page) are superb reproductions of works of art concerned primarily with composers, musical instruments and manuscripts.

Various countries and many centuries are represented through the widespread media of architecture, crystal, drawing, engraving, illuminated manuscript, medal in bronze, painting, photography, pottery, printing, sculpture (bronze, marble, silver, stone and terracotta), woodcut and woodwork. The traditional Peters Edition green cover (with easel back) encloses superior paper, beautifully printed.

Important musical events associated with each day of the year are listed on the reverse of each page: dates of composers, conductors, concert artists, other musicians, educators, critics and publishers; first performances of various musical classics; founding dates of many leading schools and orchestras—interesting and valuable information in planning anniversary programs, and for many other purposes.

A special list of outstanding anniversaries occurring in 1971 is also included.

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Aeolian-Skinner for Kennedy Center in Washington, D. C.

Work is being completed on an instrument to be installed in the John F. Kennedy Center for the Performing Arts in Washington, D.C. The organ is the gift of Mrs. Jouett Shouse in memory of her parents, Therese and Lincoln Filene. For the opening season of the 2,750-seat concert hall, Mrs. Shouse has commissioned California composer John LaMontaine to write a work for orchestra and organ. The theme of the composition will be taken from Henry Thoreau's four books, Winter, Spring, Summer, and Fall, written while Thoreau lived in seclusion on the shores of Walden Pond.

GREAT

Principal 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Flute Harmonique 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 3-4 ranks 268 pipes
Scharf 4 ranks 244 pipes
Trompette 16 ft. 61 pipes
Trompette 8 ft. 61 pipes

SWELL

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture 3-4 ranks 226 pipes
Cymbel 3 ranks 183 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant

POSITIV

Spitzprincipal 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Octave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes

Nasat 2 3/4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Scharf 4 ranks 244 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

FANFARE

Bombarde 16 ft. 61 pipes
Fanfare Trumpet 8 ft. 61 pipes
Clairon Mixture 6 ranks 366 pipes

PEDAL

Subbass 32 ft. 12 pipes
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft. (swell)
Flauto Dolce 16 ft. 12 pipes (positiv)
Octave 8 ft. 32 pipes
Gemshorn 8 ft. 32 pipes
Spitzgedeckt 8 ft. 32 pipes
Choral Bass 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Hohlflöte 2 ft. 32 pipes
Mixture 4 ranks 128 pipes
Kontra Posaune 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Bombarde 16 ft. (fanfare)
Basson 16 ft. (swell)
Trompette 8 ft. 32 pipes
Schalmei 4 ft. 32 pipes
Tremulant

THE SHALLWAY FOUNDATION, Connelville, Pa., has offered free assistance to American boys' choirs wishing to invite boy choristers from other countries to visit the U.S.A. Foundation representatives interview their choir directors and boy singers abroad and select suitable "exchange" choristers. The American boys' choir issues an invitation for a two-week period with the possibility of extending the invitation for a longer period or an entire school year if desired. Visiting boy's choirs in the U.S.A. this year under the Shallway program are a 12-year-old singer from Saltillo, Mexico; a 10-year-old singer from Würzburg, Germany; and a 9-year-old singer from Strasbourg, France. All are said to be fitting well into their host families and into the public schools which they are attending.

WILLIAM B. TRINKLEY, formerly of Palos Verdes, Calif., has been appointed an assistant professor in the department of music at Pennsylvania State University. He received a BA degree in music and the MA in music composition from Columbia University, after which he served there as director of the Glee Club. Trinkley was a Presser Foundation Fellow while at Columbia, and is currently a member of the American Association of Choral Conductors and the Intercollegiate Musical Council.

THE DIAPASON

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NOVEMBER, 1970

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James Wicher, left, has become director of the Orpheus Choir of Toronto, after the resignation of John Sidgwick, its founder and director for six years. Mr. Wicher, program consultant in music for the Ontario Department of Education, lives in St. Catharines where he is choirmaster of St. Thomas Anglican Church and conductor of the Pro-Arte Chamber Choir.

Mr. Wicher has had considerable experience as a singer; he won top award in CBS's Singing Stars of Tomorrow. Last year he performed with the Orpheus Choir as soloist in The Christmas Oratorio and is acquainted with the singers he will conduct.

With Mr. Wicher above are Peter Hobbs, chairman of the Orpheus Council, and Doreen Uren Simmons, accompanist.

A CELEBRATION OF OUR COMMON LIFE — UNIVERSITY AND CITY was the theme of an academic festival service held at St. John's Episcopal Church, Los Angeles, Calif., on Nov. 1. The event was co-sponsored by the University of Southern California's Office of the Chaplain, Ecumenical Mission, Hillel Center, and the Catholic Center with the Greater University Parishes. The USC chorus and St. John's choir united under the direction of Harold A. Daugherty to sing Paul Fetler's A Contemporary Psalm for soloists, choir, organ and percussion. The recent work is dedicated to the memory of Dr. Martin Luther King, Jr., and was highlighted by a multimedia presentation.



Allan J. Ontko has been appointed minister of music at the United Methodist Church, Leonia, N.J. Mr. Ontko studied organ with Charles Dadsley Walker and Edgar Aufdemberge before beginning undergraduate studies at Westminster Choir College. While at the Choir College, he studied organ with Joan Lippincott, William Whitehead, G. Dene Barnard and George Markey; voice with Ramon Kyser; conducting with Robert Carwithen; and composition with Warren Martin and David Stanley York. During this time, he served as assistant organist at Holy Trinity Lutheran Church, Garfield, N.J. He has held subsequent positions at St. Luke's Episcopal Church, Westville, N.J. and Christ Church Episcopal, Dover, Del.

Since receiving his MusB degree in 1969, Mr. Ontko has been engaged in organ maintenance and rebuilding in the north-central New Jersey area. He is also employed by the Hartman-Beaty Organ Co., Englewood, N.J., as a designer and installer.

At the Methodist Church of Leonia, he will be responsible for developing an active and vital music program in coordination with the pastor and director of education. In addition to his various responsibilities, Mr. Ontko is presently pursuing independent research into the evolution and structure of the American organ, with particular emphasis on the historic interaction of English and American organ builders, organ building trends, and musical tastes from the 19th century to the present.

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HYMN FOR WINTER. Louisa Clothier. Especially for winter, this folk-hymn uses the words from "All Beautiful the March of Days." Moderate. SATB. APM-756. \$.35

JESUS CHRIST IS RISEN TODAY. R. Evan Copley. A thrilling Easter anthem for combined choirs, trumpets, trombones, timpani, and organ. Moderate. SATB. APM-831. \$1.25. Instrumental parts, APM-832. \$1.50

O SING UNTO THE LORD. Josef Alexander. Based on Psalm 98, this dynamic piece demands an accomplished organist. Moderately difficult. SSAATTBB. APM-562. \$.90

ON CHRISTMAS NIGHT. Charles Merritt. A Christmas anthem for combined choirs, organ, and optional handbells. Excellent for children and adult voices. Moderately easy. APM-338. \$.65

WHERE WERE YOU O SHEPHERD? John Burke. Text from a French folk song. It is a sprightly setting using question and answer phrases. Easy. Unison. APM-568. \$.35

COLLECTIONS

RING AND SING. Bob Burroughs. Fifteen familiar hymn tunes arranged for handbells. Several have vocal lines singing the hymn tune. Easy to moderately difficult. APM-853. \$1.25

HYMN DESCANTS, VOLUME I. Eugene H. Bonham. The first of three volumes, this collection contains descants to be used with fifteen hymn tunes for thirty-one different hymns. Unison. APM-763. \$1.25

CANTATA

THE GOOD SHEPHERD. Marie Pooler. May be presented as a cantata or an Easter program by children and one adult. The songs may also be used as separate anthems for services. Easy. Children's voices. APM-553. \$.65

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10 November

John Rose, Sacred Heart Cathedral, Newark, N.J. 8:00.

George Markey, Westminster Choir College, Princeton, N.J. 8:00.

Dennis Michno, Trinity Church, New York, N.Y. 12:45.

Joan Lippincott, Trinity Church, New York, N.Y. 8:00.

Wayne Community Chorus, Wayne Presbyterian Church, Wayne, Pa. 8:00.

Robert S. Lord, Frick Fine Arts Building, U. of Pittsburgh, Pittsburgh, Pa. 12:00.

Gerre Hancock, Albright College, Reading, Pa.

Catharine Crozier, Andrew's U., Berrien Springs, Mich.

William Teague, First United Methodist Church, Magnolia, Ark. 7:30.

Larry Palmer, harpsichord, Caruth Aud., Southern Methodist U., Dallas, Texas 8:15.

11 November

Leroy K. Hanson, Christ Church Cathedral, Hartford, Conn. 12:10.

Catharine Crozier and Harold Gleason, workshop, Andrew's U., Berrien Springs, Mich.

Virgil Fox, Municipal Auditorium, Saginaw, Mich.

Michael Radulescu, St. Paul United Methodist Church, Louisville, Ky.

12 November

Larry King, Trinity Church, New York, N.Y. 12:45.

Gerre Hancock, St. Anselms College, Manchester, N.H.

Catharine Crozier and Harold Gleason, workshop, Andrew's U., Mich.

13 November

Charles Krigbaum, Wheaton College, Norton, Mass. 8:30.

David Craighead, Davidson College, Davidson, N.C.

Ted Alan Worth, Croswell Theater, Adrian, Mich.

Marie-Claire Alain, First Congregational Church, Los Angeles, Calif.

14 November

Frederick Swann, master class, Garden City, L.I., N.Y.

James Brush, All Saints Cathedral, Albany, N.Y. 4:30

Gillian Weir, North Christian Church, Columbus, Ind.

Fred Tulan, Tri-Cities Symphony, Johnson City, Tenn. 8:30.

David Craighead, workshop, Davidson College, N.C.

Catharine Crozier, workshop, Millikin U., Decatur, Ill.

15 November

St. Kilian Boychoir, medieval and contemporary choral music, St. Mary's Abbey, Morristown, N.J. 4:30

Gerre Hancock, Central Baptist Church, Hartford, Conn. 8:00.

Frederick Swann, Cathedral of the Incarnation, Garden City, L.I., N.Y.

Michael Radulescu, Christ Church Cathedral, Ottawa, Ont., Can.

Joan Lippincott, St. Michael's Church, Bridgeport, Conn.

Fred Tulan, National Cathedral, Washington, D.C. 5:15.

Worth-Crow Duo, Junior High School, Bryan, Ohio.

Virgil Fox, U. of Cincinnati, Ohio.

Robert Schaffer, Christ Church, Cincinnati, Ohio.

Michael Clements, Pilgrim United Church of Christ, Cincinnati, Ohio.

Corliss R. Arnold, Peoples Church, East Lansing, Mich. 8:15.

Marilyn Mason, Bushnell Congregational Church, Detroit, Mich. 4:00.

Arthur P. Lawrence, Associated Menonite Seminaries, Elkhart, Ind. 4:00.

Catharine Crozier, Milliken U., Decatur, Ill. 4:00.

NOVEMBER

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

DEADLINE FOR THIS CALENDAR WAS OCTOBER 10

Roger Rozzell, Masonic Temple, Danville, Ill. 4:00

Britten's Ceremony of Carols, Emmanuel Episcopal Church, Webster Groves, Mo. 7:30.

Marie-Claire Alain, First Methodist Church, Wichita, Kansas 8:00.

Carissimi's Jephthah, Bach's Cantata 78, Fourth Presbyterian Church, Chicago, Ill. 6:30.

16 November

David Craighead, Mars Hill College, Mars Hill, N.C.

Marie-Claire Alain, master classes, Wichita, Kansas; and U. of Kansas, Lawrence.

17 November

Albert Russell, Trinity Church, New York, N.Y. 12:45.

George Lamphere, Sacred Heart Cathedral, Newark, N.J. 8:00.

Catharine Crozier, First Baptist Church, Nashville, Tenn.

Virgil Fox, College-Conservatory of Music, Cincinnati, Ohio 8:30.

David Craighead, master class, Mars Hill College, N.C.

Worth-Crow Duo, Junior High School, Madisonville, Ky.

Donald Dumler, Caruth Aud., Southern Methodist U., Dallas, Texas.

Gillian Weir, First Methodist Church, Houston, Texas.

Marie-Claire Alain, master class, U. of Kansas, Lawrence.

18 November

André Manz, Church of the Ascension, New York, N.Y. 8:15.

Herbert Tinney, Christ Church Cathedral, Hartford, Conn. 12:10.

Joan Lippincott, St. Mark's Church, Philadelphia, Pa.

Michael Radulescu, Christ Lutheran Church, Washington, D.C.

Marie-Claire Alain, U. of Kansas, Lawrence.

19 November

Larry King, Trinity Church, New York, N.Y. 12:45.

Virgil Fox, High School, Lancaster, Ohio.

David Craighead, First United Methodist Church, Ashland, Ky.

Michael Radulescu, master class, Lawrence U., Appleton, Wis.

20 November

Gillian Weir, St. Mary's Church, Rochester, N.Y.

Leonard Johnson, tenor, Trinity Church, New York, N.Y. 12:45.

Michael Radulescu, Lawrence U., Appleton, Wis.

Marie-Claire Alain, Knox Metropolitan United Church, Regina, Sask., Can.

Ladd Thomas, First Methodist Church, Palo Alto, Calif.

21 November

Denise Troendle, Christ Church, Cincinnati, Ohio 4:30.

Virgil Fox, Plymouth-Whitemarsh High School, Norristown, Pa.

Lloyd Cast, All Saints Cathedral, Albany, N.Y. 4:30.

22 November

Delbert Disselhorst, National Cathedral, Washington, D.C.

Michael Radulescu, Rutgers U., New Brunswick, N.J. 8:30.

Frederick Swann, U.S. Military Academy, West Point, N.Y. 3:30.

Claire Coci, Phillips-Exeter, Exeter, N.H. 6:45.

Handel's Messiah, Wayne Presbyterian Church, Wayne, Pa. 8:00.

Charles Woodward, First Presbyterian Church, Wilmington, N.C. 5:00.

Gillian Weir, St. Matthew's Episcopal Church, Wheeling, W. Va. 8:00.

Robert Ellis, Christ Church, Cincinnati, Ohio.

Donald Williams and Hugh Gullede, tenor, Zion Lutheran Church, Ann Arbor, Mich. 4:00.

William Murray and Fr. James Riuhimaki, Emmanuel Episcopal Church, La Grange, Ill. 4:00.

Marie-Claire Alain, Concordia College, Moorhead, Minn.

Charles Huddleston Heaton, Westminster Presbyterian Church, Lincoln, Neb.

Carlene Neihart, First Methodist Church, Leavenworth, Kansas 4:00.

23 November

Virgil Fox, High School, Westminster, Md. 8:00.

Gerre Hancock, St. Mark's Lutheran Church, Butler, Pa. 8:30.

Marie-Claire Alain, master class, Concordia College, Moorhead, Minn.

24 November

C. J. Sambach, Sacred Heart Cathedral, Newark, N.J. 8:00.

Samuel Hill, St. Paul's United Church, Minneapolis, Minn.

25 November

Downtown Glee Club, Trinity Church, New York, N.Y. 1:00.

James R. Taylor, Christ Church Cathedral, Hartford, Conn. 12:10.

Marie-Claire Alain, Fr. Flanagan's Boy's Home, Boy's Town, Neb.

26 November

Michael Radulescu, Central Reformed Church, Grand Rapids, Mich.

27 November

Gillian Weir, National Shrine of the Immaculate Conception, Washington, D.C.

Marie-Claire Alain, Trinity Episcopal Church, Miami, Fla.

28 November

Betty Mathis, All Saints Cathedral, Albany, N.Y. 4:30.

29 November

John Rose, St. Patrick's Cathedral, New York, N.Y. 4:45.

Wallace M. Coursen, Jr., all-Bach, Christ Episcopal Church, Glen Ridge, N.J. 4:00.

Robert Baker, Trinity Church, Watertown, N.Y. 4:00.

Ralph Mills, Huntington Court United Methodist Church, Roanoke, Va. 7:30.

Glenn Pride, Cathedral of St. Philip, Atlanta, Ga. 5:00.

Marie-Claire Alain, Independent Presbyterian Church, Birmingham, Ala.

Gerre Hancock, Christ Church, Cincinnati, Ohio.

Robert H. Pletch, Emmanuel Episcopal Church, La Grange, Ill. 4:00.

Haig Mardirosian, Cathedral of Mary Our Queen, Baltimore, Md. 5:30.

30 November

Marie-Claire Alain, master class, Cathedral of St. Philip, Atlanta, Ga. 8:30.

1 December

Frederick J. Imbimbo, Sacred Heart Cathedral, Newark, N.J. 8:00.

James Simms, Trinity Church, New York, N.Y. 12:45.

Robert S. Lord, Frick Fine Arts Building, U. of Pittsburgh, Pittsburgh, Pa. 12:00.

Marilyn Mason, First Presbyterian Church, Fort Wayne, Ind.

Marie-Claire Alain, Cathedral of St. Philip, Atlanta, Ga.

Michael Radulescu, First Presbyterian Church, Hastings, Neb.

John Weaver, Plymouth Congregational Church, Miami, Fla.

2 December

Marie-Claire Alain, master class, Wesleyan College, Macon, Ga.

Larry Palmer and Rolf Ermeler, organ and flute, Southern Methodist U., Dallas, Texas 8:15.

3 December

Virgil Fox, First Baptist Church, Alliance, Ohio 8:15.

Marie-Claire Alain, Wesleyan College, Macon, Ga.

4 December

John Anthony, Wheaton College, Norton, Mass. 8:30.

Michael Radulescu, St. Mary's Cathedral, Calgary, Alberta, Can.

5 December

Marie-Claire Alain, master class, Syracuse U., Syracuse, N.Y. 10:00.

6 December

Virgil Fox, St. Vincent Ferrer Church, New York, N.Y. 8:00.

Marie-Claire Alain, Syracuse U., Syracuse, N.Y. 4:00.

Bach's Cantata 61, Tenth Presbyterian Church, Philadelphia, Pa. 5:00.

Michael McAlvany, Christ Church, Cincinnati, Ohio.

Corliss R. Arnold, Cathedral Church of Christ the King, Kalamazoo, Mich. 5:00.

Bach's Cantata 61, St. Luke's Lutheran Church, Chicago, Ill. 4:00.

Mendelssohn's Elijah, Temple Hill Church, Oakland, Calif. 4:00.

Michael Radulescu, Lakewood Center, Wash.

Distler's Christmas Story, Cathedral of Mary Our Queen, Baltimore, Md.

7 December

Marie-Claire Alain, master class, Mansfield State College, Mansfield, Pa. 2:30.

8 December

T. Ernest Nichols, Sacred Heart Cathedral, Newark, N.J. 8:00.

Wayne Community Chorus, Wayne Presbyterian Church, Wayne, Pa. 8:00.

Handel's Suite from Israel in Egypt, Mennin's The Christmas Story, Vaughan Williams' Fantasia on Christmas Carols, First United Methodist Church, South Miami, Fla.

Michael Radulescu, Fr. Flanagan's Boy's Home, Boy's Town, Neb.

9 December

Gillian Weir, All Saints Church, Pasadena, Calif. 8:15.

Virgil Fox, Old South Church, Boston, Mass. 8:00.

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Ottumwa, Iowa Church To Have Tellers Organ

The First Presbyterian Church, Ottumwa, Iowa, has signed a contract with Tellers Co. of Erie, Pa., for a large three-manual organ to be completed late in October. The console will be on a movable platform and the great and positiv divisions will be exposed on either side of the chancel. The instrument was designed by Gary L. Jenkins, Park Ridge, Ill., in collaboration with Mr. Herman Tellers.

The new instrument replaces a late E. M. Skinner. Several of the better Skinner ranks were rebuilt and revoiced to be incorporated into the new instrument. These ranks are indicated by an asterisk.

The combination action for the new organ will be of the solid-state computer type. Mr. Tom Barker is minister of music and Dr. Herbert Wormhoudt is chairman of the organ committee. Gary L. Jenkins will play the dedicatory recital on Nov. 10.

GREAT

Quintaton 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Quintaton 8 ft. 12 pipes
Oktav 4 ft. 61 pipes
Hohlfloete 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes

SWELL

Bordun 16 ft. * 61 pipes
Klein Violen 8 ft. 61 pipes
Violen Celeste 8 ft. 49 pipes
Bordun 8 ft. 12 pipes
Prinzipal 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Spitz Nazat 2 2/3 ft. 61 pipes
Italian Prinzipal 2 ft. 61 pipes
Terz 1 3/5 ft. 49 pipes
Plein Jeu 3 ranks 183 pipes
Contre Fagott 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Fagott 8 ft. 12 pipes
Rohr Schalmei 4 ft. 61 pipes

CHOIR

Concert Flute 8 ft. * 61 pipes
Flute Dolce 8 ft. * 61 pipes
Flute Celeste 8 ft. * 49 pipes
Spitz Prinzipal 4 ft. 61 pipes
Harmonic Flute 4 ft. * 61 pipes
Blockflöte 2 ft. 61 pipes
Clarinet 8 ft. * 61 pipes



Edmund Shay has been appointed to the music faculty of Pembroke State University, Pembroke, N.C., where he will teach organ, piano, theory, and 18th century counterpoint. He received his BS and MS degrees from Juilliard School of Music, and the DMA from the University of Cincinnati. He has studied with Vernon de Tar, Wayne Fisher, Roberta Gary, and with Helmut Walcha as a Fulbright scholar. Dr. Shay has also taught at Columbia University Teachers College, Madison College, and the University of the Pacific. He has given master classes and lecture-recitals dealing with Baroque performance practices at Colby College and Rutgers State U.

POSITIV

Nason Gedackt 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Quintflöte 1 1/3 ft. 61 pipes
Cymbal 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes

PEDAL

Contre Bass 16 ft. 32 pipes
Sub Bass 16 ft. * 32 pipes
Bordun 16 ft. (swell)
Quintaton 16 ft. (great)
Quint 10 2/3 ft.
Bordun 8 ft. 12 pipes
Prinzipal 8 ft. 32 pipes
Gedackt 8 ft. 32 pipes
Choral Bass 4 ft. * 32 pipes
Oktavflöte 4 ft. 12 pipes
Mixtur 3 ranks * 96 pipes
Raushife 2 ranks * 64 pipes
Bombard 16 ft. 32 pipes
Contre Fagott 16 ft. (swell)
Bombard 8 ft. 12 pipes
Fagott 4 ft. (swell)
Klarine 4 ft. 12 pipes



Earl Miller has accepted the position of music director at All Saints Church (Episcopal), Western Springs, Ill. A graduate of the U. of Montana where he was carillonist, Mr. Miller holds a degree in music education as well as the AGO choirmaster certificate. He is music instructor at Salt Creek School, Elk Grove Village, Ill.

At All Saints Church Mr. Miller will organize and direct a choir of children and adults and begin organizing a community boy-choir. He is active in the work of the Royal School of Church Music and is a change ringer at the University of Chicago. Mr. Miller has served parishes in New Jersey and Montana, and most recently at Emmanuel Church, La Grange, Ill. Assisting Mr. Miller is Mr. James Pickell, organist at All Saints for over 20 years.

SISTER TOBIAS HAGAN, C.S.J., of Fontbonne College, will give a lecture-demonstration of the Carl Orff method of teaching music at 8:00 p.m. on Nov. 23 at Fontbonne College, St. Louis, Mo. The program will be held in conjunction with the regular meeting of the St. Louis Chapter AGO.

THE NASM will hold its 46th annual meeting on Nov. 23, 24, and 25 at the Roosevelt Hotel, New Orleans, Louisiana. Information on the meeting may be gotten from David A. Ledet, Executive Secretary of NASM, Suite 650, One Dupont Circle, Washington, D.C. 20036.



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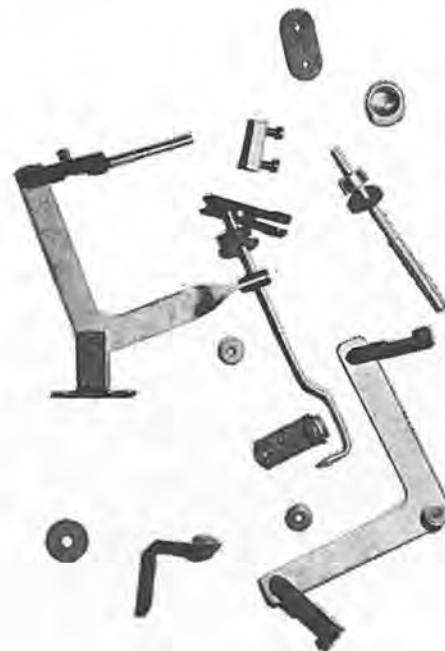
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Samuel Hill has been appointed organist-choirmaster of St. Paul's United Church of Christ, Chicago, Ill. He leaves a similar position at the First United Methodist Church, Des Plaines, Ill. At St. Paul's, he will be in charge of a large music program which includes an annual fine arts series with recitals by many well-known American and European organists. Mr. Hill was a finalist in the 1969 Fort Wayne National Organ Playing Competition, and a finalist in the 1970 First Baptist Church National Organ Competition at Worcester, Mass. He has been an instructor at Carthage College, Kenosha, Wis., and is presently completing the requirements for the DMA degree at Northwestern University where he is a pupil of Grigg Fountain. Mr. Hill was a recitalist at the 1969 AGO midwinter convale in Indianapolis, Ind.



Dean Robinson has been appointed organist and choirmaster at the Church of St. Paul (Episcopal), DeKalb, Ill. A native of Lorain, Ohio, Mr. Robinson has an educational background in piano, violin and organ. He has studied organ most recently with Fred Binckes, Gary, Ind. Mr. Robinson comes to his new position from Geneva Lutheran Church where he was also organist and choirmaster. In addition to his duties at St. Paul's, Mr. Robinson is a free-lance court reporter with his office in Chicago.

St. Paul's is on the campus of Northern Illinois U., and plans are under way for close cooperation with the university's music staff for full use of the church's facilities.



Gwilym Bevan, organist and choirmaster of St. Peter's Anglican Church, Brookville, Ont., has become the first to pass the CHM examinations instituted this year by the Royal Canadian College of Organists. As with the mother college in England, this diploma is available only to Fellows and Associates. Mr. Bevan is also a Fellow of Trinity College, London, England.

Born and educated in England, he has lived in Canada for a number of years, returning periodically for visits and recitals. In 1969 he played a series of recitals in Great Britain including King's College Chapel, Cambridge, and St. Margaret's, Westminster.

St. Peter's Brookville enjoys fully choral services sung by its all-male choir of 24 boys and 14 men under Mr. Bevan's leadership.



Benn Gibson has accepted an appointment at Hiram (Ohio) College as chairman of the music department and assistant professor of music. He will direct the 70-voice college choir as well as teach private organ students. Gibson, who holds degrees from Oberlin and Northwestern, moves to Hiram from Bennett College, Greensboro, N.C., where he served as head of that department. His previous experience includes teaching at Oberlin College, the U. of Georgia, and serving as organist for the Robert Shaw Chorale.



Alfred H. Johnson retired June 30 from his post as organist and choirmaster of the Presbyterian Church, Sewickley, Pa. after serving more than 41 years. Born in Berlin, Pa. he became full-time organist at the Trinity Lutheran Church at the age of 14. His career as an organist spans 57 years.

Among his organ teachers were Harvey B. Gaul, Caspar P. Koch and Daniel Phillippi.

Dr. Johnson headed the music department of Geneva College for nine years. He received the honorary MusDoc in 1953 from Grove City College. He has received many prizes and awards and his compositions have been widely performed.



Bradley L. Hull has been appointed assistant organist and choirmaster at St. Thomas Church in New York City. Mr. Hull is now completing his studies at Syracuse University. He began his work at St. Thomas Church on the first of September.

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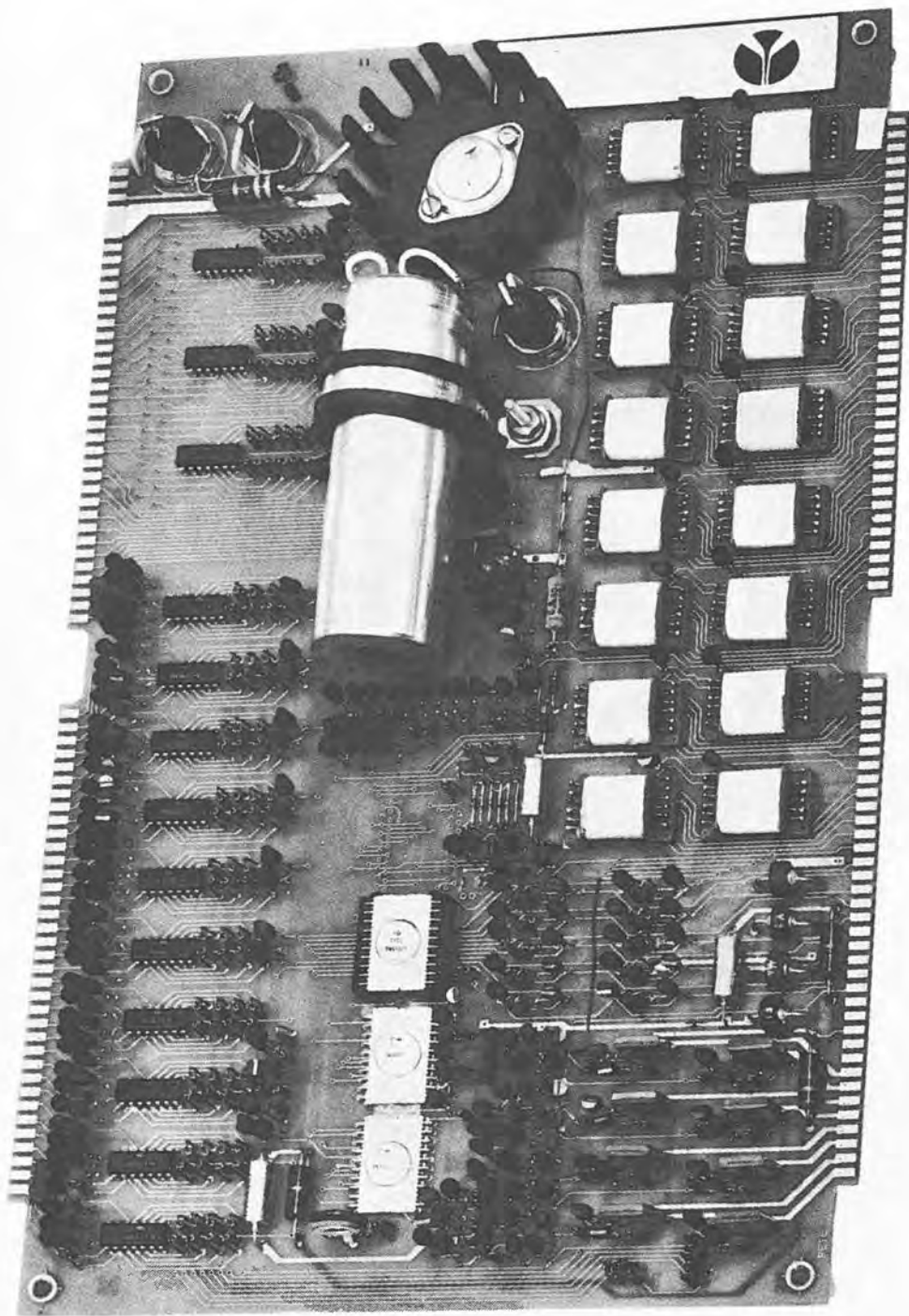
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NUNC DIMITTIS

JAMES McDUGALL CRAVEN DEAD; BROOKLYN ORGANIST AND SECURITIES ANALYST

James McDougall Craven died June 3, 1970 at 76 years of age. Spanning 50 years, he played several of Brooklyn's finest organs including the superior Hutchings instrument at the New York Avenue Methodist Church (now Union Methodist) where he was organist and choir director for 15 years. Mr. Craven majored in composition at Oberlin Con-

servatory. During the 1940's and early 50's he took master lessons sporadically from Edouard Nies-Berger. Mr. Nies-Berger inscribed the following on the frontispiece of Volume VI of the *Organ Works of J. S. Bach* which he edited with Albert Schweitzer: "To James McDougall Craven: Remembering our mutual endeavor in finding the truth in music and especially Bach's great organ works, when we worked together at the organ of the Church of the Messiah and Incarnation in Brooklyn in years past."

Throughout Mr. Craven's active career as a minister of music, he was a member of the New York City Chapter of the American Guild of Organists. Paradoxically, it was only in recent years, in partial retirement, that he affiliated himself with the very impressively active Brooklyn Chapter.

He combined a musical career with one as a securities analyst as was described in the June 1953 issue of THE

DIAPASON. During his lifetime, Mr. Craven produced several compositions: art songs, sacred solos, organ works, anthems and orchestra scores. He was a master harmonist and, though unproclaimed in the world, known and appreciated by musician friends.

EARL ROLAND LARSON DEAD; LONG ACTIVE IN DULUTH

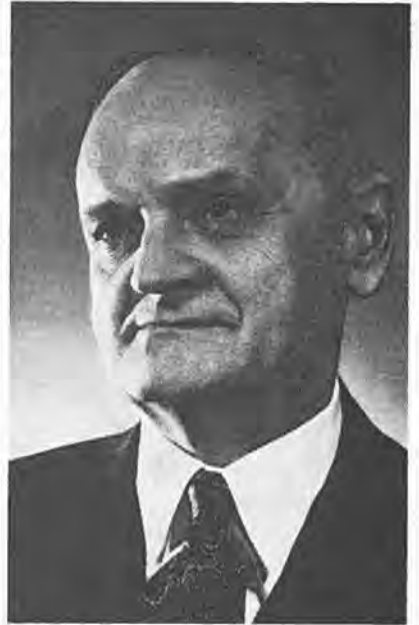
Earl Roland Larson, nationally known composer, organist, and teacher died in Duluth, Minnesota, August 14, 1970. Born in Grand Forks, North Dakota, he had lived in Duluth fifty years.

He retired in 1963 after forty-two years as organist at First United Methodist Church of Duluth. He was also choir master for part of that time. He was a charter member of the Manuscript Section of Matinee Musicale and was

the author of many choral, organ and piano selections. Since 1926 Mr. Larson has had published 160 choral numbers, 12 organ books, 25 piano solos, and works for solo and ensemble voices. Rose Bampton and Richard Bonelli of the Metropolitan Opera Company have used his solos on their programs. Choirs such as the Salt Lake Tabernacle Choir and the Yale Glee Club have programmed his works.

Mr. Larson was associated with the Scottish Rite of AAD Temple units of the masonic fraternity for thirty-five years and had been accompanist for the Shrine Chanters for the same length of time.

A memorial service was held August 18, 1970 at First United Methodist Church, Duluth, Minn., where Mr. Larson was a long time member.



C. Jules Laframboise, who retired in 1961 as president of Casavant Frères, Ltée, after 52 years of service with the firm, died July 10, 1970. He was 83 and began his association with Casavant in 1909. He was general manager from 1920 to 1958 and president from 1958 to 1961. He has since been active in a consulting capacity on various aspects of the business. Mrs. Laframboise was a member of the Casavant family.

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Vineland, N.J., Church gets Mudler-Hunter

The Mudler-Hunter Company has completed its three-manual organ in the Sacred Heart R.C. Church, Vineland, N.J. A 1928 Möller with mostly duplexed ranks in the great-choir division was completely overhauled and rebuilt with 774 new pipes added. The instrument is located straight across the balcony.

GREAT

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

SWELL

Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Gedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Oboe 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Tremulant

CHOIR

Gemshorn 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Flute Harmonic 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Diapason 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Octave 4 ft. 12 pipes
Nachthorn 2 ft. 32 pipes

Sellersville, Pa. Church Awards Contract To Rodgers

The Rodgers Organ Company, Hillsboro, Ore., has been awarded the contract to build a custom three-manual installation for St. Paul's United Church of Christ, Sellersville, Pa. It is scheduled for completion early in 1971. The main divisions are to be installed in the existing organ chambers located on the balcony of this Akron style building. An antiphonal division will be located behind the choir loft in the front of the church. The custom-built three-manual drawknob console will be equipped with AirSound/Activity and Chiff. Console preparations include wiring the present chimes and also for the installation of speakers in the tower for the harp and carillon in the choir division.

St. Paul's Church will be celebrating its 100th anniversary in March of 1971, and plans include a dedicatory recital by Robert Elmore. The Rev. C. F. Billmeyer is pastor of the congregation, and Robert L. Swartz is organist-director. Negotiations for the organ were handled by the Grafton Organ and Piano Co., Hatfield, Pa.

GREAT

Montre 16 ft.
Principal 8 ft.
Bourdon 8 ft.
Gemshorn 8 ft.
Octave 4 ft.
Spitzflöte 4 ft.
Twelfth 2 2/3 ft.
Super Octave 2 ft.
Blockflöte 2 ft.
Mixture 4 ranks
Trumpet 8 ft. (swell)

SWELL

Gemshorn 16 ft.
Diapason 8 ft.
Rohrflute 8 ft.
Viola da Gamba 8 ft.
Viola Celeste 8 ft.
Salicional 8 ft.
Voix Celeste 8 ft.
Prestant 4 ft.

Nachthorn 4 ft. (choir)
Gemshorn 4 ft.
Doublette 2 ft.
Plein Jeu 3 ranks
Fagotto 16 ft.
Trompette 8 ft.
Hautbois 8 ft.
Vox Humana 8 ft.
Clarion 4 ft.
Tremulant

CHOIR

Gemshorn 8 ft.
Gemshorn Celeste 8 ft.
Gedeckt 8 ft.
Flute Dolce 8 ft.
Unda Maris 8 ft. 2 ranks
Principal 4 ft.
Koppelflöte 4 ft.
Gemshorn 4 ft.
Nazat 2 2/3 ft.
Prestant 2 ft.
Nachthorn 2 ft.
Terz 1 3/5 ft.
Larigot 1 1/3 ft.
Siffelöte 1 ft.
Trompette Harmonique 8 ft.
Krummhorn 8 ft.
Harp
Carillon
Tremulant

PEDAL

Contra Principal 32 ft.
Untersatz 32 ft.
Principal 16 ft.
Bourdon 16 ft.
Lieblich Gedeckt 16 ft.
Violone 16 ft.
Octave 8 ft.
Flötenbass 8 ft.
Gemshorn 8 ft.
Choralbass 4 ft.
Spitzflöte 4 ft.
Mixture 3 ranks
Contra Fagotto 32 ft.
Bombarde 16 ft.
Fagotto 16 ft.
Trompette 8 ft. (swell)
Clarion 4 ft. (swell)

LESLIE P. SPELMAN has retired again, this time from his position as dean of the School of Music at the California Institute of the Arts in Los Angeles. He and Mrs. Spelman have left their Nob Hill Towers apartment and live at 5523 Ladybird Lane, La Jolla, Calif. 92037.

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Lovlace, A.	Saw You Never in the Twilight? (2553)20
McAfee, D.	Watchman, Tell Us of the Night (3026)25
Major, D.	O Guiding Star (2164)25
Means, C.	God Anointed Jesus (2618)25
Ossewaarde, J.	Two Short Motets or Introits (2894)25
Sowerby, L.	Now There Lightens (1307)45
Thomson, V.	Morning Star (C.C.S. 7)25
Williams, D. H.	As with Gladness Men of Old (2891)25
Wood, D.	Watchman, Tell Us of the Night (2909)30

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NEWS OF CHAPTERS AND ORGAN GROUPS

Akron

The Akron Chapter began their Fall meetings with a dinner at the First Congregational Church, Monday, Sept. 14. Following the business session, the meeting was adjourned to the chapel and later to the church where a profitable evening was spent sight reading new choral music under the direction of Dr. Richard Warner, organist/director of the host church and also a member of the music faculty at Kent State University.

The October (?) meeting was held at Trinity Lutheran Church. Members of the Canton Chapter were guests. Prof. Carruth from Wooster College presented a most informative, as well as entertaining, program. On his sabbatical leave, he and his family had the opportunity to visit the Orient. While there, he gave a number of recitals in Honolulu, Tokyo, Hongkong, Singapore, Delhi, etc. He played on a great variety of organs ranging from a small reed organ to two, three, and four-manual instruments. Mr. Carruth was warmly received by students and town folk wherever he played. The last four months of his year were spent in London, and he continued his programs in several colleges and nearby towns. A fellowship hour followed.

WILMA MARTIN

Alamo Chapter

The Alamo Chapter and co-sponsor, Trinity University, presented a worship service of hymns and lessons with guest organist and composer Dr. Paul Manz, assisted by clergy and the university choir. Dr. Manz was a featured artist at the 1970 AGO convention and those who attended know of his mastery in the art of free harmonization and extemporization. Eight lessons were read, including works of Dr. Martin Luther King and Soren Kierkegaard. An anthem composed by Dr. Manz, "E'en so, Lord, Quickly Come", was sung by the choir. Alternate verses of carols and hymns were sung by congregation and choir with interludes and introductions by Dr. Manz at the organ, a splendid instrument of 109 ranks, five divisions and state trumpets built by Otto Hoffman in Parker Chapel of the university in 1966. The worship program was presented Oct. 4.

FLO ELLISON

Arrowhead

The Arrowhead Chapter members heard the program, "Dutch Organs: By Sight and By Sound". The program, featuring slides and tape recordings, was presented by Mrs. Henry Woodward, regional chairman and professor of organ at Carlton College, Northfield, Minn. An informal supper followed the Sept. 13 meeting.

CHARLES P. JANTZEN

Brooklyn

The Oct. 13 meeting of the Brooklyn Chapter consisted of an all-Franck organ recital played by Linda Marie Anderson at St. Rose of Lima R.C. Church. She played the Fantaisie in C major, Cantabile in B major, and the Choral in B minor.

MAUDE L. MCKELL

Canton

The Canton Chapter's opening meeting of the year was held Monday evening, Sept. 27. A pre-dinner recital was played by member LeRoy H. White. W. Robert Morrison, FAGO and host at the Church of Our Savior United Methodist, gave the program on new organ music for Advent and Christmas. A recital and workshop by Mr. and Mrs. Gerre Hancock, duo-organists, is planned for October 13 and 14.

ARTHUR L. LINDSTROM

Cincinnati

The Cincinnati Chapter began its 1970-71 season with a dinner meeting and organ recital at the Wyoming Presbyterian Church, Cincinnati, on Monday, Oct. 5. Featured in the recital was John Kuzma, a native of Cincinnati, who played works of Messiaen, Persichetti, and Vierne. The three-manual, five-division organ by Schantz is one of the most recent new instruments in the Cincinnati area.

RUBY STEPHENS

Chicago

On Sunday, Nov. 22, The Chicago Chapter will visit the Sauter Brothers' new shop in Alsip. The slide-tape program, "Early American Organs", will also be shown at this time. The Sauters have graciously invited the Chapter for refreshments, and members are anticipating an informative and delightful afternoon.

PATRICIA MELVILLE

Cleveland

Members of the Cleveland Chapter took a tour of West Side practice instruments on Sept. 20. Four small organs and two harpsichords were demonstrated at the Baldwin-Wallace College Conservatory of Music, Berea, and in the homes of Elmerle Vanderheide, Rocky River, Robert Bray, Parma Heights, and Gratian Nugent, Olmsted Falls.

WILMA SALISBURY

Dallas

The first program of the 1970-71 series of the Dallas Chapter was held at 8:15 p.m., Sept. 14, at the Highland Baptist Church, 4124 Oak Lawn. David Hinshaw, organist/choirmaster at St. Clement's Church, El Paso, lectured on "Four Centuries of Mexican Organs", accompanied by slides of these instruments. Mr. Hinshaw maintains a pipe organ service business in El Paso, and he has done extensive repair and restoration on these old instruments in Mexico. He has appeared as recitalist in the USA and Mexico, and his compositions include works for organ, carillon, chamber ensembles, voice and choral works.

DOROTHY PEOPLES

Fort Wayne

The Fall program began with a recital at Concordia Senior College by Richard Heschke, asst. prof. of organ at Louisiana State University, Baton Rouge, La. on Sept. 20. Following the concert, members and friends met Dr. Heschke at an open house at dean Joel Kuznik's residence.

MARY ANNE ARDEN

Galesburg

The Galesburg Chapter met Sept. 8 in the home of Mrs. Harold Moore. The program consisted of a report of the AGO convention in Buffalo given by Miss Myrna Andersen, Mrs. C. E. Van Norman, and Dr. and Mrs. Charles Farley. James Musolf gave a report of the Choristers' Guild Convention.

MARCELLA THOMPSON

Hartford

The Hartford Chapter held a pastor-organist dinner on Sept. 21 at the Asylum Hill Congregational Church in Hartford, Conn. Mr. Donald Marsh and the Rev. Richard Avery, co-authors of "Hymns Hot and Caro's Cool" from Port Jervis, N.Y., presented a very worthwhile program for the type of problem that the church musician faces today. They themselves are a pastor-organist team. It was one of our liveliest events.

JUNE DAY ANANIKIAN

Houston

The Houston Chapter opened its 1970-71 year with dinner at the Houston Club on Sept. 15. Following social hour and dinner, William Teague, Southwest regional chairman from Shreveport, La., installed new officers: Charles Mosley, dean; George Mims, subdean; Nancy Blair, secretary; Susan Baker, treasurer; Hazel Van Derbur, registrar. Mrs. Jean Kreitzer, soprano, with Charles Mosley, accompanist, sang a program of Schubert, Beethoven, Wolf, Puccini, Quilter, and Bassett songs, an auspicious beginning for the year. Mrs. Lorene Whitley, a former dean, gave us the highlights of the national convention in Buffalo.

HAZEL VAN DERBUR

Huntsville

The Huntsville Chapter had a very informative meeting at the home of Mr. Bob Ives to see, inspect and play his "home-built" pipe organ. Mr. Ives spoke about the history of his instrument, and gave a very warm and human story of how he accomplished the whole project. Both he and members of the chapter played musical selections on the instrument which is built across one end of a special music room with all the pipes exposed. The modern design walnut and black console is on a movable platform and can be played anywhere in the room. Stop controls are European-type tilting tablets, and the pedalboard is standard. The organ is made up of 7 ranks, 22 stops on two manuals and pedal.

MRS. JOHN CHOCHRAN

Indianapolis

The Indianapolis Chapter members reminisced about early 20th century favorites throughout the program of Sunday, Sept. 13, at the home of Mr. and Mrs. Joseph Roberts near Noblesville, Ind., where Mr. Roberts has remodeled his home to accommodate the installation of a Barkhoff tracker organ. Vivian Arbaugh, organist, revived some favorites of those days, long buried, and the Meridian St. United Methodist Quartet diverted from their current repertoire and "rendered" choice selections of Buck, Maunder, and some highly descriptive Easter cantatas of the period accompanied by Dorothy Scott.

ARLINE WARD

Lawrence-Baldwin

The Sept. 21 program consisted of a panel discussion on new trends in music for worship, with two clergymen and two organists participating. A motion to reduce dues from \$15 to \$12.50 by keeping the amount retained by the chapter at \$5 was approved. It was also unanimously voted to censure the national organization for arbitrarily raising the dues.

J. BUNKER CLARK

Montgomery County

The Montgomery County Chapter, Maryland, met at Christ Congregational Church, Silver Spring on Sept. 21. Regular meetings are now on the third Monday of each month. 1970-71 rosters and membership cards were distributed. Mr. Lawrence P. Schreiber, minister of music at National City Christian Church, Washington, D.C., held an anthem reading session. Chapter members Edwin Earle Ferguson, Kenneth D. Lowenberg, and Alfred J. Newmann also presented one published anthem each.

THOMAS A. BAST

Lancaster

The Lancaster, Pa., Chapter began the 1970-71 season with the annual organist-clergy banquet held at St. Peter Lutheran Church on Sept. 21. Mrs. Helen Nuss, subdean of the chapter and organist-director at the church, served as chairman for the evening. Following a delicious meal and introductions, dean Carl Schroeder turned the meeting over to Mr. James Green, director of the Caravan Players, a religious drama organization, and a member of the guild. Mr. Green alternately criticized and encouraged and continually stimulated the group with his thoughts on communication in the church. He said that if the church is to live, we must find every means possible for communicating effectively within it. Describing drama as a most effective and practical communications device, he reminded us that the church is the "cradle" of drama and said that dramatic art is returning to the place of its birth with "grown-up" techniques. He asserted that the "nightgown nightmares" of many churches are coming to an end, and that it is possible for the average church to provide sophisticated, mature dramatic experiences for its parishioners. Mr. Green then introduced two members of the Caravan Players troupe and they brought the evening to an enjoyable and religious end by presenting "It Should Happen to a Dog", a play centering on the biblical story of Jonah.

REBECCA S. HARRISON AND CARL E. SCHROEDER

Lubbock

The Lubbock, Texas, Chapter held its annual guild service at the Second Baptist Church, Sept. 14. Dr. Ella Langston was the minister. Organists were dean Judson Maynard, Cecil Bolton and Jerry Brainard. The service was preceded by a dinner and business meeting in the dining room of the church.

EARL W. MILLER

Metropolitan New Jersey

Two hats — clergy and musician — were worn by the Rev. William K. Burns, subdean of the Chapter and director of music at Morrow Memorial Methodist Church, Maplewood, N.J., when he was guest speaker at the annual organist-clergy banquet of the Metropolitan New Jersey Chapter, Sept. 14 at the Pleasantdale Presbyterian Church, West Orange. With wit and wisdom, Mr. Burns directed attention to the spiritual needs and growth of our parishioners through dedication and communication between clergy and musician.

PHYLLIS VAN NEST

Nassau

On Sept. 20, the members of the Nassau Chapter conducted an organ crawl of five outstanding instruments in their area. A dinner and business meeting at All Saints Episcopal Church in Baldwin, N.Y., ended an eventful day. On Oct. 18, a membership dinner, climaxing a new member drive, was held at the Lutheran Church of the Redeemer, Old Westbury, N.Y. Plans are also in the making for Frederick Swann's recital at the Cathedral of the Incarnation, Garden City, on Nov. 15. All meetings and recitals of this chapter are held on the third Sunday of the month.

GREG FUNFGELD

Pittsburgh

The Pittsburgh Chapter opened its season on Sept. 28 with a dinner at the Episcopal Church of the Nativity, Craiton. Members and guests were welcomed by the newly elected dean, Wayne M. Galbraith. After dinner, Lowell Riley of Columbus gave a slide-lecture on his "Organ Pilgrimage to Europe." Mr. Riley and his wife have made beautiful slides of interiors and exteriors of churches and cathedrals throughout Europe. They include many detailed shots of organ consoles. They are combined with excellent sound reproductions of the various organs, both old and modern.

MARY C. HARDY

Portland, Maine

The Portland, Maine Chapter co-sponsored an organ recital with the city of Portland on Sept. 15 at the City Hall Auditorium. Guest artist was Arno Schoenstedt who began his American tour in Portland after a flight from Germany on Sept. 14. The program consisted of works by Pachelbel, Buxtehude, Mendelssohn, Genzmer and Bach. A reception given by the Chapter for Mr. and Mrs. Schoenstedt was held at the parish house of the First Parish Church following the concert.

ZONA C. KING

Richmond, Va.

The first meeting of the season was held Sept. 15 at the Church of the Holy Comforter. Following dinner and the introduction of new members, the Rev. Ernest A. Bailey conducted the service for installation of officers. The new dean is William James N. Stokes. A short organ recital by Ronald Davis and William Stokes concluded the meeting. Another activity of the month took place when the Richmond Chapter and Cokesbury presented Thomas Dunn and Daniel Pinkham in a choral and organ workshop Sept. 25 and 26 at Ginter Park Presbyterian Church.

ETHEL BAARS

San Joaquin Valley

The first regular meeting of the year was held Sept. 22 at the home of Mr. and Mrs. Paul Moore, Porterville. Following a pot-luck dinner, a Laurel and Hardy silent film was shown with Pete Sweeney at the console of the Moore's home 3-18 Wurlitzer pipe organ. Also, some short reports of the Buffalo national convention were given.

GERALDINE PEARODY

Santa Barbara

Officers and directors for 1970-71 are Ennis Fruhauf, dean; Mrs. John T. Walser, subdean; Brooks M. Davis, treasurer; Stirling R. Price, secretary; Glenn Shields Daun, director; Mrs. Arthur Higgins, director; and Mrs. Robert Murray, historian. Mr. Fruhauf is carillonneur and instructor in organ at the U. of California, Santa Barbara.

STIRLING R. PRICE

Spartanburg

On Tuesday, Sept. 29, the Spartanburg Chapter held a dinner meeting at the home of David Cromer, Tryon, N.C. The program for the evening was a report on the 1970 AGO convention by Miss Rachel Pierce, professor of organ at Converse College. The meeting was concluded with a Victorian Music Party, with several anthems sung by the members. Co-chairmen for the meeting were Mrs. Bryon Brewer and Dr. Ruth Graham.

JUDITH KLASEN

FORT WAYNE CHURCH ANNOUNCES COMPETITION

The First Presbyterian Church of Fort Wayne, Ind., will sponsor its twelfth annual National Organ Playing Competition on March 27, 1971. The competition will be open to all organists who have not reached their 35th birthday by that date.

Interested contestants will be required to submit a tape recording no later than February 20, 1971, to be entered in the preliminary judging. A major work by J. S. Bach, a work by a composer of the Romantic period, and a work by a contemporary composer will be required compositions to be submitted. A panel of judges will choose no more than eight finalists to compete in Fort Wayne on March 27. A separate panel of prominent musicians will do the final judging.

A cash prize of \$500 will be presented to the winner who will also appear as one of five artists on the church's recital series, presenting a recital on April 27. The second place winner will receive a cash award of \$300. Travel subsidation up to \$100 each will be given to the remaining finalists.

During the past 11 years contestants representing virtually every state of the Union as well as several provinces of Canada and foreign countries have participated in the competition. Last year's competition was won by Wolfgang Rübsum of Fulda, Germany. A student of Helmut Walcha, Rübsum was enrolled for a year at Southern Methodist University in Dallas where he was studying with Robert Anderson. Second place was won by Ivy Beard of Chicago, and third place was awarded to Paul Laubengayer of Imperial, Mo., also a student of Robert Anderson at Southern Methodist.

The annual Music Series of First Presbyterian Church, Fort Wayne, was instituted in 1957 upon completion of the 88-rank Aeolian-Skinner organ. A recital series has been held each year since that time, and most of the world's great organists have performed there at least once. Many choral organizations of this country have also been on the series including the Roger Wagner Chorale, St. Olaf Choir, and The Gregg Smith Singers. The annual competition was established in 1959 as an incentive for young organists who were interested in entering the recital field, and to give them the opportunity of appearing in recital with established artists. Other programs on the 1970-71 Music Series will include Jack Ruhl, organist; Westminster Choir; Marilyn Mason; and the Luther College Choir of Decorah, Iowa.

Members of the music staff of First Presbyterian Church include Lloyd Pinkerton, minister of music, and Jack Ruhl, organist. Complete details of the competition as well as entry blanks may be received by writing to First Presbyterian Church, 300 W. Wayne St., Fort Wayne, Ind. 46802.

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Dr. & Mrs. Friedrich Jakob, convention chairmen, Zürich



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Dr. and Mrs. Martin Vente, musicologist and ISO Secretary, Utrecht, Netherlands



Joseph von Glatter-Goetz, Rieger Orgelbau, Schwarzbach, Austria



Rudolph von Beckerath, Hamburg, Germany



Jürgen Zachariassen, Marcussen & Son; Edmund Benzon, Frobenius & Sons, Denmark



Henry V, his mother and Henry IV, House of Willis, Petersfield, England



Joost J.M.F. Vermuelen & Son, Alkmaar, Netherlands



Otto Hofmann, Austin, Tex.; Harvey and Zimmer, Dallas, Tex.



Mr. and Mrs. Walter Holtkamp, Cleveland, Ohio



Messrs. Lhote, Schwenkedel, Colnet, Strasbourg, France; below,

James Rushworth, R. A. son Alastair, Liverpool, England



Barker, Mrs. Rushworth, England

Mr. and Mrs. Ludwig Eisenbarth, Passau, Germany



Mr. and Mrs. G. Brunzema, Leer-Loga, Germany



Wilhelm Laukhuff, Welkersheim, and Mrs. H. S. Klats, Bonn, Germany



Mr. and Mrs. Rudolph Janke, Bovenden, Germany



Mr. and Mrs. R. Van Ruyt, Pels & Van Leeuwen, Alkmaar, Netherlands



Mr. and Mrs. Justin Kramer, Los Angeles, Calif.



1970 Congress

of the International Society

of Organbuilders

reported by FRANK CUNKLE

As I bid goodbye to Poul-Gerhard Anderson at his workshop in Copenhagen, I asked him whether I might be seeing him again at the 1970 Congress of the International Society of Organbuilders in Horgen-Zürich, Switzerland Oct. 5 to 10. No, he told me, he would very much like to attend, but he had just installed two organs which he had to voice, so he simply could not go. Earlier in the day I had asked the same question of Walter Frobenius, who said that he was much too busy to attend, and would have to send his assistant Edmund Benzon to the "Organbuilder's Holiday."

And what an organbuilder's holiday it turned out to be! About 130 of a hoped-for 140 attended, and they represented almost all of the progressive artistic organbuilders of three continents. In my 15 years at THE DIAPASON I have reported a total of at least 30 conventions: 6 AGO biennials, 8 AGO midwinter conclaves, 2 AGO regionals, 9 RCCO annuals, International Congresses of Organists in 1957 in London and in 1967 in Canada, an International Congress on Catholic Music and a few others. But never before had I attended such a meeting as this. Most of the builders brought their wives and in several cases sons who are being groomed or are even already at work carrying on the family tradition in the family workshop. Special sightseeing activities were arranged for the ladies while the men went about the work of the Congress.

The setting was the luxury Seehotel Meierhof with its panoramic views of Lake Zürich and the mountains in the distance. Seehotel Meierhof made me realize sadly how lacking in genuine service, hospitality, and even basic honesty the great hotel chains in America are, at least those that have managed to land some of our conventions. Several American convention hotels come to mind among those which listed one price in publicity but never seemed to have rooms available in the advertised price range. I dislike having to suspect that this is policy. At the Meierhof the price listed from the beginning was the price we paid. The helpful attitude of the people at the reception desk and in the dining rooms showed the difference between a really first-class hotel and the best America seems able to provide for conventions.

Tuesday

Although there was an ISO board meeting Monday, the Congress itself didn't get underway until Tuesday morning. At the official opening, President Herbert Norman's welcoming address was given in English and translated into German. The convention was consistently bilingual, and if a delegate could not express himself in both languages, on-the-spot translations were made by Dr. Martin A. Vente or Rudolph von Beckerath taking turns, the latter sometimes rendering a summation in French as well.

Then followed a short but informative lecture with slides, An Introduction to Swiss Organ Building, by Dr. Friedrich Jakob, Congress Chairman. It covered the period from 1390 to the present day, and showed the major trends of and the outside influences on Swiss building. It is to be hoped the address will appear soon as an article in the exemplary publication *ISO Information*.

After this lecture and a coffee break came the first of several private ISO work sessions. At these conclaves, in the accurate sense of this much-abused word, only members, associate members, and their staffs were allowed. So several of us including Joseph Blanton (*The Organ in Church Design, The Revival of the Organ Case*) were politely but



pointedly shown the door. Joe had some reason for being allowed to stay, for, after all, he has built an organ. But there was no conceivable basis which could have supported my plea to remain. Fortunately, Joe had a small car, and I spent the next two hours with

him and the youthful Texas tracker-building team of Harvey and Zimmer in the breath-taking jewelry stores of Zürich looking for a special gold bracelet for Joe's sister. But you can bet we returned to the hotel in time for the luncheon included in our fee. One cannot afford to miss the kind of food served at this kind of hotel to this kind of gathering.

After luncheon we traveled by bus through Rapperswil, Ricken, Wattwil, and Wil to visit the magnificent Metzler organ in the Church of St. Nikolas in Frauenfeld (see cover). Mr. Metzler himself played a skillful and musical short recital, after which most builders climbed to the gallery, tried out the action, tested stops singly and in combination, and inspected the innards of the organ before the return journey along the Winterthur-Zürich motorway to Horgen and to a delectable dinner. Most of us turned in early because the next day's events were to start at the crack of dawn.

Wednesday

Unless you have traveled in Switzerland or are an avid reader of *The National Geographic* the map of our excursion will not really tell you that the 425-mile trip through the most mountainous country in Europe encompassed more sightseeing than a tourist would ordinarily hope for from five tours. It included every major scenic attraction in the whole of Europe's oldest republic and provided a field day for camera fans. We left Horgen precisely at 6:33 a.m. and returned just as precisely at 8:58 p.m. The train was lightning on wheels on roadbeds that are marvels of engineering genius.

There is nothing that can be said about Zion that has not been said before, except perhaps that what *has* been written, and even the sound on records, fail to convey the mystical experience that Zion is. Never have so few stops been worth such a long journey.

Thursday

... was given over entirely to ISO business, which we expect will be reported in *ISO Information*. For the ladies, a visit to a chocolate factory and shopping. John Shawhan and Ray Philippon, who with Lawrence Phelps made up the Casavant delegation, went with me to the Kunsthaus, the museum of

modern art, in Zürich. We found a handsome collection of impressionists and moderns and a special showing of Giacometti sculptures and drawings.

Friday

In contrast to Thursday, Friday exchanged organization business for what the organization stands for: the best of old and new organs; and compared to Wednesday, the day began at a civilized hour. The bus left for Hausen am Albis at 9:00 a.m. and the first leg of the day's excursion required only half an hour.

The 1751 village church in Hausen was restored in 1969, and was given a new R. Ziegler organ in 1970. This two-manual instrument has its Pedal in one case at the rear of the gallery, and its Rückpositiv as expected. But the Hauptwerk is along the side wall of the gallery in a case which seems more a parade of small cases, a modern treatment of considerable interest.



HAUPTWERK — Manual 2

- Principal 8 ft.
- Spillflöte 8 ft.
- Oktave 4 ft.
- Nachthorn 4 ft.
- Sesquialtera 2 1/2 + 1 1/2 ft.
- Schwegel 2 ft.
- Mixtur 4-5 ranks
- Trompete 8 ft.

RÜCKPOSITIV — Manual 1

- Gedeckt 8 ft.
- Suaival 4 ft.
- Rohrflöte 4 ft.
- Principal 2 ft.
- Larigot 1 1/2 ft.
- Zimbel 3 ranks
- Gemshornregal 8 ft.

PEDAL

- Subbass 16 ft.
- Principal 8 ft.
- Bassflöte 8 ft.
- Oktave 4 ft.
- Quintade 4 ft.

Almost as interesting visually is the unique chandelier, hugging the ceiling, but spreading towards the walls in a delightful geometric pattern.

The next stop was Muri, site of a Benedictine monastery founded in 1027. The present building, now the parish church, dates from 1694, and its interior furnishings from 1744. The exterior was restored in the years 1953-1957, while the interior restoration was begun in 1962 and is continuing. From a lecture by Josef Brühlmann we learned later that the dried and delicate wood traceries are being preserved by a plastic impregnation process demanding infinite skill and patience. We were told that a small side altar and surrounding decorations required 6,000 hours of work to restore.

Because the three organs in the church in Muri would themselves be the object of a complete article, it is enough to report here that we heard first the 8-stop 1743/4 Bossard instrument on the Gospel side of the choir, and then the 16-stop Epistle organ by Bossard of the same date, and finally both organs played antiphonally and together. Both instruments were restored by Metzler and Herr Brühlmann in 1962/3.

After lunch at Hotel Adler we returned to the church to hear Mr. Brühlmann's lecture and remarks by Mr. Metzler on the reconstruction of the main organ undertaken by him in 1969 and now nearly finished. We heard a brief recital on this wonderful instrument.

In the late afternoon we moved on to Zürich, to the Prediger Church, and the nearly completed 3-manual Kuhn organ which graces its gallery. The richly painted case of this instrument is set off by the stark white interior of the church, but is balanced by the colorful Gobelin tapestry on the rear wall of the chancel, a contemporary weaving depicting the 12 apostles and the sacrament. The highly regarded New Zealand organist, Gillian Weir, played a short recital and a few builders improvised briefly. This organ, too, was still incomplete both in appearance and sound but it made a deep impression on the visitors.

The closing event of the day, and the Congress, was a gala banquet at Seehotel Meierhof. Describing the flashing toasts and sparkling glasses needs more words and pictures and space than we have here. Special entertainment was pleasantly regional with Alphorns, a yodelling chorus of men and an amusingly innocent woman's folk dancing group, all this brief enough to leave me wanting more instead of fighting to suppress yawns. The spectacular flambeaued dessert, L'omelette surprise, set aflame and served in a dark room, climaxed the feast.

Some of us will have to learn from experience to save a glass of wine for the toasts. I was embarrassed to have to beg a bit from Mrs. Klais, who sat on my right, so I could drink to our hosts and hostesses and other notables. The bar stayed open until 2:00 a.m. (the usual closing hour in Switzerland is midnight). Some stayed up to dance and celebrate but most of us found the events of the day enough and went to bed after farewells.

Some impressions

The organs were all very well demonstrated — as well, I think, as at any organists' convention I have attended, and for the most part by the local organists of the churches themselves. The music played was appropriate to the individual instrument; the stylish improvisations showed the various colors of the organs briefly but comprehensively.

At every organ we visited time was allowed for all to inspect and play the instrument, but, just as at organists' conventions, the same two or three hogged the bench at each stop as though it were their own private sty. At hogging, the female of the species proved more deadly than the male — forgive me, dear young lady from Austria. Nor did I care for the behavior of those who opened cases of ancient organs without asking, handled the pipes, and stood on the benches to get a better look inside.

Saturday . . . Louis Leibundgut, an old friend of THE DIAPASON, and a long-time Swissair navigator who, like me, retired Oct. 1, came for me at Horgen and took me to Wängen bei Dübendorf, where he plays the organ in the village church. It is a 1969 two-manual J. Neidhart-G. Lhôte which has the most responsive action of any organ I tested on this trip. A lovely day ended with a leisurely walking tour of downtown Zürich.

Standing in the long security check-line at Zürich airport, and during the long flight home, I reflected on the events of the week and could hardly help comparing the ISO Congress with conventions of other organizations I have reported. At Horgen-Zürich a group of professionals met to learn still more, to share what they have learned with each other, and to help one another come

(continued on page 18)

Mr. and Mrs. Stephen J. Laurie, Victoria, Australia



Charles Neill, Brantley Duddy, Austin Organs, Hartford, Conn.



Peter Walker and son, R. H. Walker & Son, Buckinghamshire, England



Th. Elbertse, Pa. Jacq. Stinkens, Zeist, Netherlands



Franklin Mitchell, A. G. Sobol, J. L. Sievert, Reuter Organ Co., Lawrence, Kans.



Mr. and Mrs. B. Pel-D'Hondt, Herselt, Belgium



Mlle. Cecile Stevens, Mr. Lombart, J. Stevens builders, Duffel, Belgium



Watching the swans feed at twilight is a familiar pastime on Zürich's river front, but photographing them is an uncertain gamble at best and calls for patience, time and good luck.



Bottom, left.

Ray Phillipon, John Shawhan, Casavani Freres, St.-Hyacinthe, Canada



Mr. and Mrs. George Rozeman, Noack Organ Co., Georgetown, Mass.



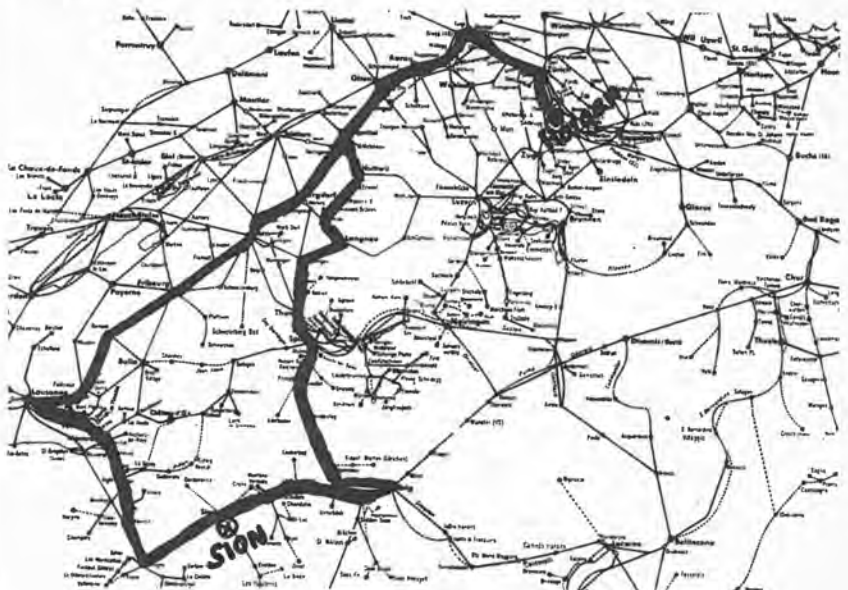
David Cogswell, William King, Covell, Jan Rowland, Berkshire Organ Co., West Springfield, Mass.



Mr. and Mrs. F. Verschuuren, L. Verschuuren C.V., Heythuysen, Netherlands



Map of all-day trip by special train with stop at Sion (below).



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

Definitions From The Think Tank

We have all played the "what's in a name" game at one time or another, and this editor is no exception. As a matter of fact, we keep having the game invade the private domain of our thinking sessions these days. And we suppose that the name of this magazine should arrest our thinking right now.

So we looked up the term "diapason" in the dictionary. Yes, we found all the usual stuff that organist's already know — all about the octave, standards of musical pitch, stops on the organ, etc. One dictionary has an intriguing thought: "a vast and harmonious body of sound." The implications of that definition for us are all too clear, and indeed, they are multitudinous. Perhaps we like the phrasing of another dictionary better: "a swelling burst of harmony." That at least makes the idea a little more spontaneous. A better definition for our purposes would be "the entire range of a musical instrument or voice." Let's insert "ideas concerning" between "range of" and "a musical instrument." That is what THE DIAPASON should be about.

There is indeed a large range of concerns and events in the world of the organ today, and voices in this world are multiplying at a staggering rate. THE DIAPASON has always prided itself in sharing with its readers a very wide range of news, views, events, concerns and opinions relating to the organ. And we are happy to continue sharing all that with you. We also hope that it will not be too vast, but rather harmonious. We will try to let you know ahead of time when a really big "swelling burst" comes along!

A Request

Dr. Jules J. Duga, author of an article on the history of the reed organ in the July, 1968 issue of THE DIAPASON, is still at work on an encyclopedic history of the reed organ. He would appreciate the assistance of anyone who has information such as patents, catalogues, company histories, trade magazines, pictures, etc., relating to the history of the reed organ. All materials loaned will be returned and proper acknowledgement to sources will be made. Dr. Duga may be contacted at 2605 Bryden Road, Bexley, Ohio 43209.

Gloom and Doom in the Church's Song

We would have to be completely hiding our heads as church musicians these days to avoid the prophets of gloom and doom in the churches. Most church musicians are unsettled and worried about the present state of affairs. Some are completely pessimistic, others are confused, and few are happy. Church music is beset today with confusion about the style it should take, and it is bothered with the remains of 19th century historicism and moralism which is still very much alive and with us. There are raging and emotional arguments about the form and content that church music shall have.

As the arguments continue to boil, we notice that few church musicians realize that a lot of the problems exist where music cannot get at them. That is, they seem to be deeply imbedded in the very nature of the 20th century church and its inability to know and cope with itself.

If we assume that church music is the musical expression of the life of the church, then we must also assume that there is something inherently wrong with the view that church music programs poured into or superimposed on the church's life are a disaster in the long run. Music does not produce the church, but the church may produce music. And when the church does produce music, it is the genuine expression of her life and feelings and thoughts. There are two implications to this: 1) the church may not always produce music; and 2) we have to accept whatever it comes out with, when it does, as at least an expression.

There is no doubt that the church is having problems. Even the greatest of contemporary theologians have not found answers to questions asked by contemporary people about the nature of man, the church and society. Contemporary churchmen have not found a way to come to grips with poverty, racism, warfare, brutality, rampant technology, and an exploding population any better than their fellows who are not churchmen. If this be the case, it is therefore no mystery that the church struggles with itself to find itself so that it might find what it has to express. At present, the best the church can do in the way of expression is to be honest to the world and express its confusion. We might not like it, but we must pay attention to it.

Church musicians who would avoid the church's problems with itself, who would return us to "the good old days" (if there were any in that sense), or who hope that music will be the salvation of the church, will be disheartened. The church musician will have to face the church's problem first because he is a church musician, and because it will be the church who will make his music. The good old days will not come back, and the church will be the salvation of church music. The alternative to that is to divorce church from music and music from the church. We rather believe and know that there are few church musicians who would take the last option. The gloom and doom may be with us, but the challenge alone is a happy one and portends lots of hope and good things for the future.

Letters To The Editor

American Anthems

Atlantic City, N.J., Sept. 3, 1970 —
To the Editor:
Your benign courtesies in Nov. 1968 and again in 1969 enabled me to appeal for anthems widely used in American churches during the last half of the 19th century.
A dozen enthusiastic choirmasters and organists responded. There are now 457 titles of which 374 are in duplicate, thus forming two sets. The intent was to stop at 1900 except for composers whose careers, extending into the new century, were established before that

date. These is still wanting more anthems of the 1860's (folio) and 1870's (folio and octavo).

These reveal merely the tip of an iceberg. One longs for more of the thousands of 19th century Ditson publications, more of The Parish Choir, and works of lesser known publishers only hinted at . . .

I acknowledge with pleasure the following donors: Sterling Anderson, Wausau, Wis.; Clark B. Angel, Sandusky, Ohio; Cleveland Fisher, Manassas, Va.; Norman E. Greenwood, Grand Rapids, Mich.; James M. Guinn, Dallas, Texas; Charles H. Heaton, St. Louis, Mo.; Reginald Lunt, Lancaster, Pa.; and Jane Martin, Waynesboro, Pa. Particular thanks are owed three individuals whose involvement went even more deeply. Rev. Geo. Licht Knight of Brooklyn supplied a complete file of John Hyatt Brewer and offered introductions to organists now enveloped by the shadow of abandonment in the great "city of churches". Mr. Larry King of Trinity Church and St. Paul's Chapel, lower Broadway, furnished early folio works by the Hodges family, and Miss Barbara Owen of Gloucester, Mass., sent works earlier than those generally donated. I regret that organists of prestigious New York churches whose predecessors were Chas. Whitney Coombs, J. C. Marks, Homer P. Bartlett, and Richard Henry Warren deigned not to answer my request, which fact indicates a sad want of respect for these illustrious men.

I am suspending this interesting search and have sent one set of 574 anthems to Westminster Choir College, Princeton, N.J., where, according to Mr. John Peck, Jr., works of this generation are in short supply. The other set is given to the Boston Public Library to augment a general selection . . .

I would not prophesy widespread revival for this music, for much of it is embarrassing in its ordinariness. Yet some composers deserve a continuing popularity — as they are even now being sung in parts of the country — for they are fresher, more skillfully composed, warmer in tone and more resolute in message than many anthems published today. May a qualified scholar study these works with the love, respect, and humorous detachment which they deserve.

H. EARLE JOHNSON

Music for the Masses

Argonne, Ill., Sept. 12, 1970 —
To the Editor:

I'd like to respond to your editorial published in the August issue of The Diapason titled "Music for the Masses". You are correct about several pipe organs being in Chicago suburban high schools. However your statement about the organs being in consistently bad repair overlooked one outstanding exception.

In June of this year two organ concerts were presented on the newly installed Wurlitzer theatre pipe organ at the Downers Grove North High School. This organ, a ten-rank unified instrument, was transplanted from Lima, Ohio to its present setting and restored to like new condition by the Chicago chapter of the American Theatre Organ Society. The organ not only allows students of pipe organ to practice at the school but the concerts acquaint the public to the beauty of real pipe organ sounds. The installation is nearly ideal with the chambers speaking without obstructions directly into the auditorium . . .

Sincerely,

TOM YANNITELL
DGNHS Organ Project Leader



Organ Music

Only two publishers are represented in another month of slender receipts. Augsburg sends David N. Johnson's Wedding Music Book I, consisting mostly of arrangements from standard repertory for organ and instrument(s).

Also from Augsburg is a Fanfare for Organ by Richard Proulx, notable for its distinctive rhythmic shapes and genuine excitement. Technical demands are fairly high.

A third Augsburg offering is Peter Skaalen's Processional & Recessional on Lord Jesus Christ, Be Present Now for organ and three trumpets. Parts are included.

Music Before Service: Five Modern Pieces for Organ (Novello) contains compositions by David Barlow, Peter Dickinson, Leighton, McCabe, and Ratcliffe all dating from the period 1963-65. All five pieces are on the introverted, even mournful, side. The rationale for this collection, as such, escapes us, but anyone interested in contemporary British organ literature will want to see it. — WV

Those Were The Days

Fifty years ago the November, 1920 issue published the following news of interest to readers —

John J. McClellan completed 20 years as organist of the Mormon Tabernacle, performing upwards of 4,000 recitals.

Clarence Eddy opened the large Austin organ in St. James' Church, Chicago, the organ for which Leo Sowerby wrote his entire output of organ music.

Lynwood Farnam assumed his new post at New York City's Church of the Holy Communion, succeeding David McK. Williams who moved to St. Bartholomew's.

Harold Gleason returned from a summer studying organs in Europe, visiting factories, studying Gregorian Chant at Quarr Abbey, Isle of Wight, and studying with Joseph Bonnet. He included an account of his studies.

At a meeting of the Illinois Council of NAO, objection was made to organists who "offer to play for nothing and music committees who jump at the opportunity to save their churches money, without realizing the harm they are doing to the professional organist."

Twenty-five years ago this magazine carried these events in the organ world in its November, 1945 issue —

Searle Wright reported on page 1 the brilliant opening dinner of the New York Guild season. Walter Damrosch was guest of honor and Samuel Baldwin was principal speaker.

Announcement was made of Flor Peeters' first American tour beginning the next April.

An editorial on the Chicago printer's strike stated, "THE DIAPASON has gone through two world wars, a prolonged business depression, several blizzards that held up the mails, paper shortages, etc., etc., but it took the post-war style of strike to compel us to disappoint our readers and advertisers."

Caspar Koch began his 42nd season at North Side Carnegie Hall, Pittsburgh, with his 2,252nd recital.

Nadia Boulanger, a refugee from the war in France, who had been playing and conducting throughout the country, was scheduled for classes at the Longy School, Cambridge, Mass.

Ten years ago this magazine reported these events in the organ field in the issue of November, 1960 —

Heart attacks felled two church music leaders — Joseph Clokey, composer of much church music, and Hugh Porter, director of Union Seminary School of Sacred Music.

Albert Russell became university organist of Wesleyan University and faculty member of Hartt College of Music in Hartford, Conn.

Jerald Hamilton joined the staff of the University of Texas.

A picture of the proposed RCCO National Headquarters in Toronto was published on the Canadian page.

James H. Tallis joined the faculty of Hastings College in Nebraska.

GRUENSTEIN MEMORIAL CONTEST PLANS ANNOUNCED

The Chicago Club of Women Organists has scheduled their 1970-71 Gruenstein Memorial Organ Contest to take place at Emmanuel Episcopal Church, La Grange, Ill., on Sunday, May 16, 1971 at 3:00 p.m. Contestants must be women organists between 16 and 30 years of age. The test piece will be the Fugue only from the Fantastic and Fugue in G minor by J. S. Bach. The deadline for applications to be received is May 1, 1971. Further information regarding requirements and application may be obtained from Mrs. Hazel Quinney, 1518 East 59th Street, Chicago, Ill. 60637.

THE GAZETTEER OF VICTORIAN PIPE ORGANS by John Maidment has recently been published by the Society of Organists, Victoria, Australia. It lists and describes over 500 instruments to be found in Victoria, and comes in a handsome binder designed to accommodate forthcoming gazetteers of organs in South Australia and Tasmania. It is hoped ultimately to extend the work to include all pipe organs in Australia. Further information on the volume may be received from Mrs. Joyce Hearne, 38 Barter Crescent, Forest Hills, Victoria 3131, Australia.

**MALCOLM WILLIAMSON 1970-71
COMPOSER-IN-RESIDENCE**

AT WESTMINSTER

Malcolm Williamson, Australian born, British composer, will be the 1970-71 composer-in-residence at Westminster Choir College, Princeton, New Jersey.

Mr. Williamson was born in Sydney, Australia in 1931, and at the age of eleven entered the Sydney Conservatoire to study piano and french horn. While there he also studied composition with Sir Eugene Goossens. In 1953 he emigrated to London, England where he continued his composition studies under Elisabeth Lutyens and Erwin Stein.

His first *Piano Concerto* was premiered at the 1958 Cheltenham Festival under Sir John Barbirolli. It was repeated at a promenade concert in 1959 with the composer as soloist. In 1961 the BBC commissioned an *Organ Concerto* from Mr. Williamson for a promenade concert. At its first performance the composer was the featured soloist. Among subsequent performances was one with the Vienna Philharmonic Orchestra, under Adrian Boult, the composer, again as soloist. The Australian Ballet has performed *The Display*, which it commissioned in 1964, over 250 times. One of his most recent operas, *The Growing Castle*, after several productions in Europe during 1969 and 1970, was premiered in the United States last July at the Caramoor Festival in New York.

The *Violin Concerto*, commissioned by the Bath Festival Society for Yehudi Menuhin, will be recorded next January by Mr. Menuhin with Sir Adrian Boult and the London Philharmonic Orchestra.

Mr. Williamson's interest in music education is evidenced by the fact that he has written a number of works for limited forces as well as children's voices. *The Happy Prince*, a one-act opera which was performed at the Metropolitan at Newport Festival in 1967, and one for amateur forces, *Dunstan and the Devil* will be presented at Westminster during December. The performance of *Dunstan* will be its U.S. premiere.

In 1966 Mr. Williamson, with Ursula Vaughan Williams (Ralph Vaughan Williams' widow), wrote a dramatic work for eight female singers, five female choruses, eight pianists and orchestra, called *The Brilliant and the Dark*. Over 1200 performers gave the premiere at the Albert Hall in London. The work has had about 200 performances in England and Wales since June, 1969. Many of these have been done by country women, who have designed the costumes, sung, played the instruments and done the dramatic direction themselves.

Another children's opera, *Julius Caesar Jones*, was composed in 1966. Williamson has also written three short operas for audience and orchestra: *The Moonrakers*; *Knights in Shining Armour* and the *Snow Wolf*.

During the year Westminster students will give premieres of three new compositions by Mr. Williamson. On October 21, during the inauguration of Dr. Ray E. Robinson as President of Westminster Choir College, an anthem, dedicated to Dr. Robinson, will be sung by the symphonic choir. A festival of Mr. Williamson's music will be given in Washington, D.C. on January 19. Among the works to be performed will be a composition for piano-duet and chorus commissioned by the Kindler Foundation. Performing with Mr. Williamson and English composer Richard Rodney Bennett will be the Westminster chamber singers. The college has also commissioned a church opera which will be premiered on the Westminster campus sometime next Spring.

As well as teaching two classes on contemporary music and tutoring a number of composition students, Mr. Williamson will be responsible for a series of 15 contemporary chapel services. The services will include performances of Mr. Williamson's own music, music for rock and jazz groups and experimentation with modern dance. Throughout the year Westminster students will play the complete organ works of the French composer Messiaen with whom Mr. Williamson has also studied. Alec Wyton, organist and di-



McGill University's tracker-organ summer school, held from August 2 to 14, made extensive use of the large von Beckerath organ in St. Joseph's Oratory, Montreal. Playing is Rosemary Roots, a graduate student at McGill, and seated with her is Raymond Daveluy, member of the faculty and organist at St. Joseph's Oratory. Others in the photo are members of the course on classical French organ music.

rector of the choristers at the Cathedral of St. John the Divine in New York City, will work with Mr. Williamson on certain services that will include electronic music.

Dr. Robinson stated that Mr. Williamson's "formal teaching load will be rather light in that we wish him to make a maximum impact upon the student body. The purpose of establishing a Composer-in-Residence position at Westminster is threefold: 1) to bring to the campus the excitement of a composer who is internationally recognized; 2) to acquaint the student body with as many of a composer's works as possible; and 3) to allow selected students to work with the composer on a one-to-one basis."

AN APPEAL has been made for financial support and contributions toward the repair of the Schulze organ at the Parish Church of St. Mary's, Tyne Dock, South Shields, Durham, England. One of only three organs remaining in England that were built by the Schulze firm in the 19th C., this instrument was built in 1864. It is badly in need of repair, and the financial situation of the parish is such that a great deal more help will be needed beyond the amount that the parish has already raised in a valiant effort to have the work done. The organ will be cleaned and restored by Hill, Norman & Beard Ltd., the firm that did the same work in 1906 that was praised by Bonavia-Hunt, who had a great interest in the instrument. The appeal is being made by the Newcastle upon Tyne and District Society of Organists whose Hon. Secretary is Mr. Davis G. Jones, 7 Esplanade Ave., Whitley Bay, Northumberland, U.K. He will be happy to hear from American correspondents and contributors.

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closer to a clearly defined ideal of craftsmanship and artistry. How different, I think, from some other conventions in this country where ideals and standards have been so clearly lacking. I believe that a group of organists can arise in America as forward-looking, scholarly, and dedicated — in short, as professional — as the group of builders represented in the ISO. But I am not sure this can happen unless there is a profound change in the methods and attitudes of our music schools.

It would be reassuring to discover that others feel as I do. I have always been perhaps too ready to stand up and be counted. It would be even more reassuring to be proved wrong. In any case, to paraphrase a famous quotation from Henry Clay: I would rather be right and retired than be polite and editor.—FC

The clock in the steeple of the Horgen church near the Meierhof conforms to the 24 hour time system now in use throughout Europe only at midnight when it strikes 24, 12 at one pitch, 12 at a narrow 4th below.

I dared to cross the deadly fencing foils of the pun with the terrible and magnificent Henry IV of the House of Willis, the honorary secretary of the ISO. It was a long and loud battle of words aboard the excursion train on our 425-mile one-day tour of Switzerland. Both Prince Hal, I trow, and I will proudly exhibit our scars of combat for some time to come. Mr. Willis



Photographers' paradise

certainly had an edge in points but it was a noble duel applauded daintily by the Ladies and vociferously by the Lords of the organbuilding world. In the finest tradition of British sportsmanship he, shall we say, leaped the net and congratulated me for the good fight. I shall not forget his flattering "I think you and I are perhaps a lot alike. It's just that I have a stronger bellows."

William King Covell, concentrating on photographing the excursion train, was left at trackside as the train, in typical Swiss fashion, departed precisely at 6:33 a.m. As we waved goodbye to him, someone suggested that he wouldn't have liked the Sion organ anyway. But Larry Phelps countered that he would have liked it but would have told us it just wouldn't do for the service. The far-sighted hotel staff handed Mr. Covell a typed sheet of directions; he took regularly scheduled trains and joined the party at Sion.

My first brush with Henry IV was at the ceremonial opening of the Congress where I shared with him my newest pun: to the list of Music to Read By, Music to Bake a Cake By, and Music for Taking a Shower, I added Music to Knit Wit'. Mr. Willis promptly entered it into the official minutes of the Congress dated 9:17, 6 October, 1970 — or so he said.

I asked Lawrence Phelps, as we were passing under a hanging bar and grill sign, if it had struck him as it had me what minimal transposition of letters would be required to make *brasserie* spell the familiar article of women's apparel to which Oberlin Conservatory owes its Warner Concert Hall. He an-



swered: "Whenever I see the sign, I always have to adjust the letters in my mind to make it spell *brasserie*."

Edmund Benzon of Frobenius in Copenhagen, looking in awe at the mountains from the train window, settled back and said quietly: "The highest place we have in Denmark is just 150 meters." A reposte was "Yes, and they built that."

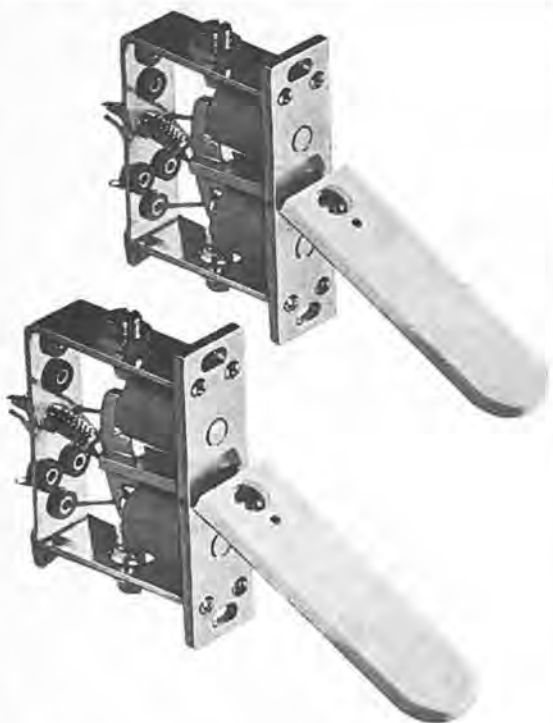
Peter Hamblen and a companion were walking past the entrance of the Hotel Adler outside the Klosterkirche Muri. A gorgeous Maserati car was parked alongside. "An organbuilder's auto, no doubt", quipped the Englishman without slackening his pace.

At luncheon in Muri, Mrs. Jürgen Zachariassen turned for a moment of earnest talk to G. Brunzema. The whippers continued as Swiss builder M. Mathis passed his pocket knife and Mr. Brunzema began to whittle carefully on a pasteboard cylinder found in German cigarette packages.. His luncheon untouched, the East Frieslander builder carved a tiny flue pipe and inserted a block of cork from the wine bottle. I was flattered that it was designed and hand-crafted for me.

Paying his respects to Dr. Friedrich Jakob for all the intricate and perfectly meshed congress arrangements — including the steep climb to Notre Dame de Valère — President Norman said he would ever after think of Sion as "Jakob's Ladder."

The president's wondrous flights of rhetoric in his banquet toasts challenged Herr Beckerath's considerable powers as translator. When Mr. Norman said that "we all can bask in the reflected glory" of Dr. Amazúa's election to the Spanish Academy of Fine Arts, Mr. von Beckerath threw up his hands. Mr. Norman changed it to "The sunshine that falls on him warms us all."

Which stop action magnet is made by Reisner?*



*Actually, both magnets pictured are Reisner C3's, but it takes a sharp eye to detect the differences between a C3 and a cheaper copy. Constructed of heavy-gauge nickle-plated steel, the C3 is available in 28 and 40-ohm coils (special resistances to order), or without coils for manual operation. Bracket angles are 15°, 19°, 32°, or straight armature for tilting tablets.

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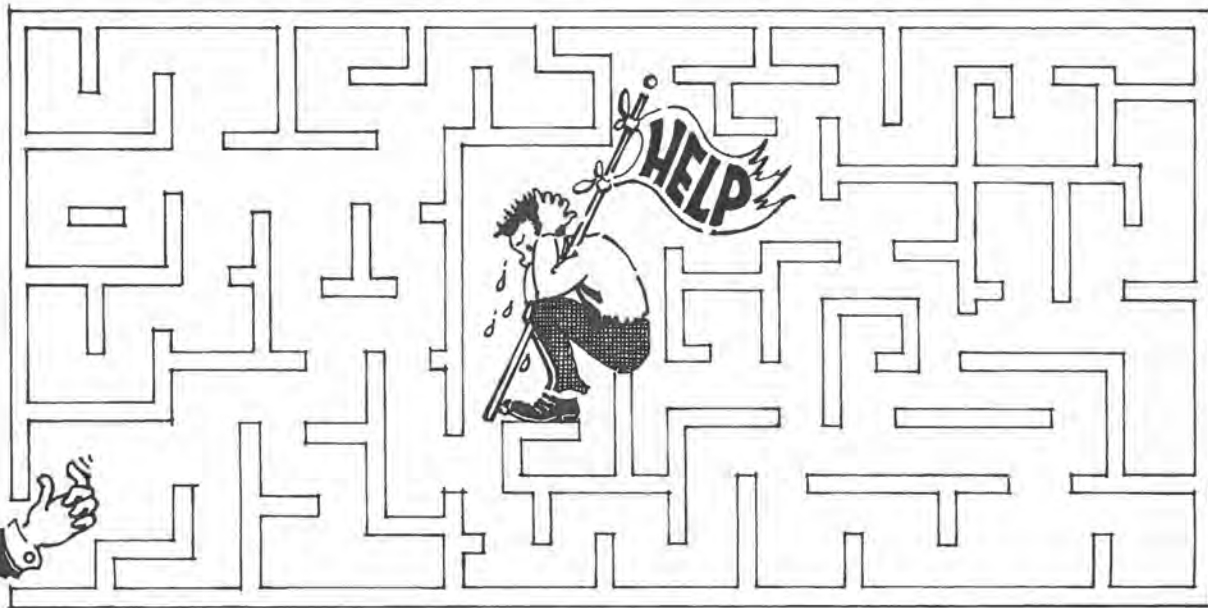
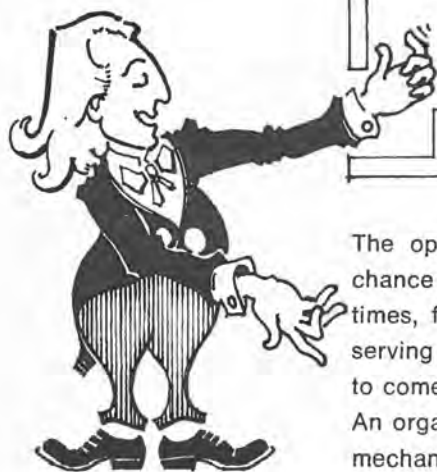
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Harpichord News



The "Eleventh Order" of Francois Couperin — a Study in Performance Practice — Part II

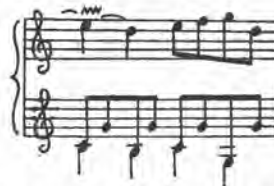
By Victor Hill

The second piece in the *Order*, "L'Étincelante," poses no particular performance problems. The rapid movement precludes the use of *notes inégales* except perhaps if one follows Quantz and groups the notes in fours, with the first slightly prolonged. This idea corresponds merely to imparting a slight accent to the notes on each of the four beats in the bar, which on the harpsichord is accomplished by spacing the notes in time. Any marked inequality in the movement would be precluded by the fact that among the diatonically-moving 16ths (those eligible for unequal treatment) are those in m. 20, where the left hand's motion in 8th notes exempts the right hand from *notes inégales*.

One small note on this piece is that in the left hand of m. 25 both the original edition and l'Oiseau-Lyre have *pincés* [mordents] on beats 1 and 3, but the Augener Edition has erroneously displaced a *pincé* from the first-beat C to the second-beat E.

The musical interpretation of "Les Graces Naturelles" depends somewhat upon the ideas attached to the title and sub-title, as discussed below. An important fact to be noted is that the original edition had the marking *Fin* at the end of the second (C minor) part of the piece, indicating that Couperin did not intend the player to take the customary *da capo* of the first part. Unfortunately, this marking has been suppressed in both Augener and l'Oiseau-Lyre. The player should also note the fingerings provided for the second part of the piece in *L'Art de Toucher* (page 70 of the original, page 38 of the Breitkopf & Härtel Edition), which imply the phrasing to be used for the right hand.

Notes inégales are appropriate in this piece: *louré* (the first note of a pair longer than the second, or the first note overlapping the second) in the last half of m. 4 and of m. 11, and *coulé* (first note shorter than the second) where marked in m. 8 and 12 by the standard notation of a slur-to-a-dot. (The numbering of the measures used here counts the two half-bars around the repeat signs as the first and second halves of m. 5.) In a passage like m. 2



notes inégales in the right hand would interfere with the disjunct movement in the left hand, which must be played *égales*, and so should not be used.

Two of the ornaments in the right hand have been altered by Chrysander in the Augener Edition. The original edition shows a *pincé* [mordent] rather than a trill on the G at the beginning of m. 7 and a trill rather than a *pincé* three measures later.

Several places in the piece offer opportunity for the *appoggiatura* before the beat in the descending third, as dis-

cussed above. The player may apply his own taste in this matter in m. 6, 7, and 9 of the first part and m. 3, 5, and 7 of the second part.

Both modern complete editions write out in full the *Petite Reprises*. These passages appear after the second repeat in each part; each such passage consists of a half-measure, three measures, and a half-measure. The codas do not appear as such in the original edition, but are indicated by the words "Petite Reprise" at the appropriate points in the score. No clear discussion survives from the 18th century as to the practice of observing or deleting repeats, but the *Petite Reprise* is, in structure, an optional or possibly obligatory repeat of the last few measures of the piece (for an exception, see the discussion below of the "Ménéstrandise" pieces). It seems likely that it may be considered as an alternative offered to repeating the entire second half of the piece, but the exception noted in the "Ménéstrandise" could be taken to suggest that the *Petite Reprise* was regarded as obligatory.

The marking "Reprise" at the beginning of the second half of many French pieces in AB form (including, in the original edition, both parts of "Les Graces Naturelles" and also "La Zénobie") is one which has never been convincingly explained. The word, strictly, means *resumption* rather than *repeat*, and in most (if not all) cases it is redundant in the sense that repeat signs have already been inserted. If it meant merely a resumption after a cadence, the "Petite Reprise" would become confusing, since in many instances (such as the second part of "Les Graces-Naturelles") the latter marking does not follow a cadence. The present author suggests that rather than a redundant marking of a repeat (which would presumably require another such marking at the beginning of the piece for the first repeat), the word "Reprise" serves as a flag to catch the player's eye as he comes to the time for a repeat and is glancing back to find the beginning of the section on the page.

"La Zénobie" is a study in shifting rhythms, and a major problem for the player is to convey the four-pulse measure of 12/8 time while observing Couperin's markings for articulation. The clue to the solution lies in the direction at the heading of the piece, "D'une légèreté gracieuse, et liée." The "graceful lightness" allows one to bend the tempo enough to communicate the true pulse through the indicated phrasings, which tend to mask it. *Liée* probably means merely that much overlapping legato should be applied, as the abundant phrasings indicate, but the overlap can also be put to use in that the mere absence of an overlap produces the effect of an accent and can be used to emphasize the written pulse.

The piece begins on the second pulse of the measure.



In order to place accents on the third pulse of the first measure and, in particular, on the first pulse of the second measure, one may delay slightly on the preceding 8th note and pass without overlap to the note to be accented. To be specific, the right hand would let the notes of the first triplet overlap one another, delay imperceptibly on the C, and then pass smoothly but without overlap to the high G. The next six notes would all be played overlapping (the amount of overlap being determined by listening to the sound on the harpsichord being played), and one would again delay slightly on the last 8th note of the measure and move smoothly but without overlap to the trilled B-natural. This treatment is helped if one observes the fingerings supplied for the passage by the composer in *L'Art de Toucher* (page 70 of the original edition, page 38 of Breitkopf & Härtel), as reproduced in the example above. Parallel treatment should be applied throughout the piece, but some practice time must be devoted to restoring a sense of unity and

form when one is so careful about details; otherwise the performance will become fussy and mannered.

The instances of slur-plus-trill in the first measure and elsewhere in the piece should be treated as discussed in "La Castelane" above. The *pincé* on the left-hand B-flat, however, comes on the beat; here the slur merely indicates that overlapping legato should be used from C to B-flat.

The small F in the left hand of the second measure is not explained as a notation in Couperin's table or writings. What is unmistakable is that he did not intend merely a quarter note on G and an 8th on F, since that notation would have been easier to write than the one used. In fact, the simpler notation is used many times in this piece, so the "grace-note" F must be intended to be played off the third 8th of the measure. One may choose to make this small F either longer or shorter than an 8th note in value; both solutions can be defended on historical grounds, and in fact the choice may well have been left to the player. In either event, the slur suggests that the G should overlap the F quite markedly and that the succeeding E-flat should be approached without overlap.

In m. 5-7 both hands shift accent to a pattern of two triplets, the first on the weak (second or fourth) beat of the measure and the second on the strong (first or third) beat.



Here (and in similar passages at m. 10-12, 25-27, and 33-35) one can produce a graceful effect by grouping the triplets and employing overlap exactly as in the discussion above of the first measure. The result will be to point up the interplay between movement on and off the pulse.

The small G before the right-hand trill in m. 7 is another ornament that does not appear in the table. The most reasonable interpretation, in view of Couperin's statement that all trills begin on the upper note, is that the intended execution is a *tremblement appuyé*, in which the first note of the trill is prolonged. The fact that the small G appears here, though not in the notation for the *tremblement appuyé* (shown above) seems to be due to the fact that in the table the trill is preceded by the note above, whereas in m. 7 it is preceded by the same note.

A literal repetition like that in m. 5-6 and 6-7 seems to compel some harpsichordists to produce an "echo effect" by changing manuals for the second of the identical phrases (or by manipulating pedals, a procedure devoid of any historical precedent in Couperin). Certainly the manual-shift is a striking device, but its invariable use is at odds with 17th and 18th-century practice since a great deal of playing was then done on one-manual harpsichords. The player should realize that a more subtle but equally effective contrast (not to mention a less jarring one) can be obtained by a small alteration in articulation. Merely "phasing through" the left hand on the second phrase



produces a more sustained sound and restful effect, hence an "echo" more integral to the piece. It avoids the often drastic effect of a change in timbre for a repetition that is, in fact, of a very small scale.

One peculiarity in ornamentation appears in the first trill after the repeat bar:



The B-flat shown here in the afterbeat of the trill does not appear in either Augener or l'Oiseau-Lyre, but it was quite plain in the microfilm of the original edition consulted by the present author. The flat might be an engraving error or even a flaw in the

plate or microfilm, but it does provide a charming turn at the end of the trill, and it is in keeping with the frequent chromatic shifts in the piece.

Both modern editions write out the "Petite Reprises," which in the original are indicated only by the words in m. 33. The discussion of this problem under "Les Graces-Naturéles" applies.

Notes *inégaies* need not be considered since the convention says that in pieces in 12/8 time they would be applied to 16th and 32nd notes, and no such notes appear in "La Zénobie."

In order to make musical use of the details studied in the four character-pieces, it is helpful to trace (insofar as possible) the references in the titles. Such background information may provide clues for the interpretation of the pieces, and considerations of detail should be re-examined in the light of these clues.

"La Castelane," unfortunately, is one of the more obscure titles in Couperin's work. The word comes from the Provençal word for *castile* and is related to the English *châtelaine*, but the reference itself is probably to some long-forgotten private joke at the Court of Louis XIV.

The second title, "L'Étincelante, ou la Bontemps," was taken by Maurice Cauchie (and subsequently by Wilfrid Mellers) to refer to Charlotte le Vasseur, who in 1693 married Louis-Nicolas-

Alexandre Bontemps, first valet-de-chambre to the king. The piece and its title ("Sparkling") may refer to her wit or conversation. However, no such persons appear either in Saint-Simon's *Memoirs* of the court of Louis XIV or in the exhaustive *Dictionnaire de Biographie Française* of Prévost and D'Amat. Hélène Monod-Cassidy and John Savacool (professors of French at the University of Wisconsin and Williams College, respectively) have suggested to the author that the more likely reference would be Alexandre Bontemps (1626-1701), who was governor of the palace at Versailles as well as first valet to the king. Alexandre was the king's secret messenger and is recorded as one from whom people courted favors. He was also in charge of Louis's Swiss Guard, who spied upon the people in the palace, and he was a witness at the king's secret marriage to Madame de Maintenon. His influence was so great that his father was given the honor of a seat by the fireplace, and it seems not unlikely that Couperin would have composed a piece in honor of Alexandre, or perhaps of his wife or mistress. The use in the title of the feminine article *la* does not indicate that the person referred to was a woman; the construction is merely short for "La pièce de Bontemps," which may refer either to a man or to a woman.

Together with "L'Étincelante" one must consider the third piece in the *Order*. "Les Graces-Naturéles" bears the curious subtitle "Suite de la Bontemps" (literally, that which follows "La Bontemps"), indicating that the two pieces are companions. "Les Graces-Naturéles" is itself in two sections, the first in C major and the second in C minor. Couperin marked the end of the C minor section "Fin," indicating that one should not take the customary *da capo* of the C major part. (This marking has been suppressed in both modern editions.) The result is that the piece closes quietly and sadly.

One possible guess is that "L'Étincelante" and "Les Graces-Naturéles" refer to the same person, presumably a lady, at younger and older times of life. A more intriguing speculation is that the two pieces may be musical portraits of the two wives of Alexandre Bontemps. In 1667 he married a girl of 13 named Claude-Marguerite Bosc. After her death he married in secret an older relative of hers named Jeanne Bosc. The younger and older wives would seem to be portrayed by the sparkling and graceful pieces of the pair. If one follows this speculation,

he would want to play the pieces with very little pause and to try to give the first an air of youth and the second a flavor of maturity. The quiet and sad close of the C minor section would represent Jeanne Bontemps as a widow.

The last of the character-pieces is named for Zenobia, queen of Palmyra, which was the cultural center of Asia Minor until its destruction by the Roman armies under Emperor Aurélian about A.D. 272. Attention was called to Palmyra by the uncovering of its ruins, which included a great temple to Baal, late in the 17th century. Subsequently the character of Zenobia became a popular one in Masques at the French Court. The appeal may have consisted in part of parallels perceived between Zenobia and Elizabeth I of England, both of them woman rulers deeply involved in intrigue at glorious courts.

The author conjectures that the four character-pieces form a unit whose theme is Alexandre Bontemps. The first would be considered as "La Pièce de Castelane," with the castellan being the governor of the palace, Bontemps himself. The second and third pieces refer to his wives, and Zenobia would likely have been a character played by one of the wives in the masques.

(to be concluded)

OFF THE SOUNDBOARD

Violet Severy, Morehead State University, has completed a harpsichord sextet for woodwinds and harpsichord. It will be performed this fall at the University. Those interested in further information about this work should contact Mrs. Severy at Box 834, Morehead State University, Morehead, Ky. 40351.

The Harpsichord, vol. three, No. three, contains the usual complement of informative articles: "Why I Play 'Organ Music' on the Harpsichord" by E. Power Biggs; Victor Wolfram's "Notes from a traveling Harpsichordist;" and a description of a 1909 Pfeiffer harpsichord built in Stuttgart, now owned by the Smithsonian Institution.

Elon College, Elon, N.C., has acquired a two-manual Sperrhake harpsichord for use in the College's music department.

Master classes on Bach's toccatas and fantasies will be conducted by Hilda Jonas in late December at her studio, 3942 Ledgewood Drive, Cincinnati, Ohio. There will also be ensemble classes featuring the works for three harpsichords.

Harpsichordist-organist Fred Tulan continued his imaginative excursions into the repertoire by pre-recording the harpsichord solo part of the Poulenc *Concert Champêtre* and playing the orchestral accompaniment "live" on the Stockton (Calif.) Cathedral organ recently. Using an Ampex sound-on-sound tape deck, it was possible to record the harpsichord with a "click track," as Hollywood soundtracks are dubbed, thus making it possible for the performer to hear both the harpsichord and "click track" (for cues and tacet passages) through stereo earphones, while the listeners heard only the harpsichord and organ on a Fisher sound system installed in the Cathedral. The solo part was recorded in a highly absorbent sound studio, so it would reproduce in the Cathedral's extreme reverberation.

Frank Martin's *Petite Symphonie Concertante* for Harp, Piano, Harpsichord, and double string orchestra, was heard at the opening concert of the Frankfurt (Main) "Church Music Days" on October 9th. The harpsichordist was Jutta Grimm.

John Hamilton of the University of Oregon played a guest recital at the Allen Art Museum, Oberlin College, on September 15th. His program: J. S. Bach: Partita in D Major, Chromatic Phantasy and Fugue; François Couperin: 24th Ordre; Domenico Scarlatti: Four Sonatas (Kirkpatrick 132, 133, 119, 120).

Features and news items for this column are welcome, address: Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas, 75222.

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

Charles Huddleston Heaton, St. Louis, Mo. — Second Presbyterian Church, St. Louis Oct. 4: Variations on Under the Green Linden, Sweelinck; Three settings on Farewell I Gladly Bid Thee, Pepping; Concerto No. 6 in B-flat major, Handel; Prelude (Toccata) and Fugue in F major, Bach; Recitative for the Tierce in the Tenor, de Grigny; Passacaglia from Symphony in G major, Sowerby.

Timothy Zimmerman, Slaton, Pa. — St. Mary's Abbey, Morristown, N.J. Sept. 20: Prelude and Fugue in G minor, Buxtehude; Variations on Mein junges Leben hat ein End, Sweelinck; Dialogue and Offertoire sur les Grand Jeux from Messe des paroisses, Couperin; Lord Jesus Christ Be Present, All Glory Be To God, Prelude and Fugue in C Major, Bach; O World, I Now Must Leave Thee, Blessed Are Ye Faithful Souls Departed, Brahms; Kleine Praeludien und Intermezzi, Schroeder.

Philip Gebring, Valparaiso, Ind. — Chapel of the Resurrection, Valparaiso University Sept. 20: Fantasia Chromatica, Sweelinck; A Voluntary for ye Cornett Stop, Blow; Four Noëls, Dandrieu; Concerto in A minor, Bach-Vivaldi; Prière, op. 20, Franck; Allegretto grazioso from Sonata in G, Bennett; Toccata from Suite, op. 5, Durullé.

John E. Williams, Laurinburg, N.C. — First United Methodist Church, Laurinburg Sept. 20: Plein Jeu, Taille en Taille, Recit from Livre d'orgue, du Mage; Partita on Jesu du bist allzu schoene, Boehm; Passacaglia and Fugue in C minor, Bach; Sonata No. 6 in D minor, Mendelssohn; Maestoso, Allegretto, Poco vivace from Kleine Praeludien und Intermezzi, Schroeder; La Nativite, Langlais; Prelude on Greensleeves, Purvis; Carillon de Westminster, Vierne.

Idabelle Knox Gay, Memphis, Tenn. — Second Presbyterian Church, St. Louis, Mo. Sept. 20: Introduction, Passacaglia and Fugue on B-A-C-H, Karg-Elert; Fantasia in F Minor K. 608, Mozart; Concertino for Positiv, Ahrens; Sonata Eroica, Jongen.

John Barry, Long Beach, Calif. — Cathedral Church of St. Paul, Los Angeles Sept. 25: Prelude and Fugue in C, Boehm; Fantasia No. 9 in A, Telemann; Partita on What God Ordains Is Always Good, Pachelbel; Prelude and Fugue in E, Luebeck.

E. F. Blackmer, Springfield, Ohio — Sacred Heart Cathedral, Newark, N.J. Sept. 15: Agincourt Hymn, Dunstable; Two Organ Hymn Stanzas on Veni Redemptor Gentium, Tallis; Ut re mee fa sol la, Byrd; Voluntary in A on the Old Hundredth Psalm Tune, Purcell; Introduction and Toccata in G, Walond; Air and Gavotte, Wesley; Evening Song, Baird; Bryn Calfaria, Rhosymedre, Hyfrydol, Vaughan Williams; Preludio Sine Nomine, Howells; Prelude and Fugue on a theme of Vittoria, Ecce Sacerdos Magnus, Britten; Alcluyas, Preston. Church of St. Mary the Virgin, New York City Sept. 13: Same Vaughan Williams, Howells, Britten and Preston.

Wayne Cohn, Teaneck, N.J. — Sacred Heart Cathedral, Newark, N.J. Sept. 22: Prelude and Fugue in D minor, Bruckner; Kyrie Eleison and Intermezzo from opus 59, Reger; Sursum Corda from opus 155, Karg-Elert; Introduction to the Passacaglia and Fugue in E-flat minor, Willan; Spring Song, Shelley; Toccata in G major, Weaver.

Wallace M. Coursen, Jr., Glen Ridge, N.J. — Christ Episcopal Church, Glen Ridge Sept. 27: Five Pieces for Violin and Organ, Prelude in C major, Prelude, Kanzona and Rondo for Violin and Organ, Kleine Intraden, Concertino for Violin, Oboe and Organ, all by Schroeder. Assisted by violinist Nancy Clarke and oboist Gennaro Mignola.

Gordon Wilson, Columbus, Ohio — Toledo Chapter AGO, St. Paul's Lutheran Church, Toledo Sept. 22: Toccata in D minor, op. 59, no. 5, Reger; Andante in F major, Mozart; Sonata I, Hindemith; Prelude and Fugue in E minor, Bruhns, Pastorale, Roger-Ducasse; Two Etudes, Lukas Foss; Prelude, Huff; The Burning Bush, Berlinski.

Walter Stiller, Los Angeles, Calif. — Cathedral Church of St. Paul, Los Angeles Oct. 9: Praise to the Lord, Bach; Concerto No. 4 in F, Handel; Now Thank We All Our God, Karg-Elert.

G. Dene Barnard, New York, N.Y. — Sacred Heart Cathedral, Newark, N.J. Sept. 29: Comes Autumn Time, Sowerby; Passacaglia, Near; Symphony III, Vierne.

Steven L. Egler, Ann Arbor, Mich. and Ben Kepner, Bloomington, Ill. — St. Luke's Episcopal Church, Dixon, Ill. Aug. 30: Fanfare in C major, Purcell; Prelude and Fugue in A minor, Toccata and Fugue in D minor, Bach; Canon No. 5 in B minor, Schumann; Chorale No. 3 in A minor, Franck (Mr. Egler); Chorale Prelude on A Mighty Fortress, Peeters; Eclogue, Wagenaar; Hymne d'Action de grâces, Te Deum, Langlais (Mr. Kepner).

Louis Leibundgut, Ruemlang, Switzerland — Basilica dos Salesianos, Niteroi, Brazil Sept. 10: Toccata and Fugue in D minor, Fantasia in G minor, Prelude and Fugue in D major, Jesu bleibet meine Freude from Cantata 147, Nun komm der Heiden Heiland, Liebster Jesu, wir sind hier, Bach; Suite Gothique, Boellmann.

Don L. Simmons, Milligan College, Tenn. — Seeger Memorial Chapel Sept. 10: Prelude and Fugue in C major, Prelude and Fugue in D major, Nun danket alle Gott, Bach; Choral No. 1 in E major, Franck; Wir wollen alle fröhlich sein, Mit Freuden zart, Heut singt die liebe Christenheit, Pepping; Transports de joie from L'Ascension, Messiaen.

Beverly Ratcliffe, Buffalo, N.Y. — St. Paul's Cathedral, Buffalo Sept. 11: Concerto in A minor, Vivaldi-Bach; O wie selig seid ihr Frommen, Brahms; Litanies, Alain.

Frank K. Owen, Los Angeles, Calif. — Cathedral Church of St. Paul, Los Angeles Sept. 11: Choral Prelude on Bryn Calfaria, Vaughan Williams; Rondo da Chiesa, Meditation, and Scherzo from Laudate Dominum, Hurford; Sonata No. 1 in F, Mendelssohn.

Robert Rayfield, Bloomington, Ind. — Egidienkirche, Nürnberg, Germany July 27: Chant de joie, Chant de paix, Langlais; Suite de Deuxieme Ton, Clérambault; Prelude and Fugue in E-flat major, Bach; Toccata II de mã esquerda, Cabanilles; Andante sostenuto from Symphonie Gothique, Widor; Scherzo from Sixth Symphonie, Vierne; Symphony in G major, Sowerby.

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Organ Recitals of the Month

H. Leroy Lynn, Springfield, Ohio — Fourth Lutheran Church, Springfield Sept. 20: Suite for Musical Clock, Handel; Jesus, Joy of Man's Desiring, Fugue in E-flat (St. Anne), Bach; Christmas Concerto, Corelli; Consider and Hear Me, Wooler; Arise, Oh Lord, Hoffmeister; Bells of St. Anne de Beaupre and Song of the Basket Weaver from St. Lawrence Sketches, Russell; Will o' the Wisp, Nevin; Improvisation on Cwm Rhondda, Whitney; Chorale No. 3 in A minor, Franck. Assisted by Mrs. David Needles, soprano.

Kenneth Z. Mansfield, Jr., Walnut Creek, Calif. — Calvary Presbyterian Church, San Francisco Sept. 20: Fantasia I from Sunday Music 1958, Eben; Kleine Intradene, Schroeder; Elegy for a Young Child, Variations on a Ground Bass, Mansfield; Toccata in A minor, Chromatic Fantasia, Sweelinck; Passacaglia from Symphony in G major, Sowerby.

Myron Leet, Wilkes-Barre, Pa. — With student brass and percussion ensemble from Wilkes College, First Presbyterian Church, Wilkes-Barre Sept. 27: The Heavens are Telling the Glory of God, Benedetto Marcello; Sonata No. 2 in G major, Pachelbel; Lesson No. 1 in G major, Long; Wunderbarer König, op. 65, no. 66, Karg-Elert; Three Movements for Organ and Brass, Nelhybel; Concerto for Brass and Organ, Bingham; Fantasia on Wareham, Wright; Fantasia and Fugue on the Name B-A-C-H, Reger; Verdun Poème Héroïque, Dupre.

Robert M. Speed, Des Moines, Iowa — Central Presbyterian Church, Des Moines Sept. 20: Voluntary in D major, Boyce; Toccata (transportata), Frescobaldi; The Cuckoo, d'Aquin; Was Gott tut, Pachelbel; Scherzo-Cats, Langlais; Joie et Clarte des Corps Glorieux, Messiaen; Suite for Organ, Near; Londonderry Air, Irish Folk Melody; Prelude and Fugue in D major, Bach.

Fred Tulan, Stockton, Calif. — Midnight Recital, Cathedral, Stockton Aug. 9: Choral Phantasy, Luening; Quempas Dialogues and Toccata, Badings; La Merle Noir, Messiaen; Concert Piece, Wyton; Concerto for Harpsichord and Organ (harpsichord prerecorded on Hammond X-66), Poulenc; Entrata from Three Orchestral Transcriptions, Orff; Finale from Sym. 3, Kachaturian; Prophecy and Death of Taras Bulba, Janacek; Annunciation, Bingham; Bare November Day, Hovhannes; Three Variations on a Chromatic Theme, Cochereau; Sonata for Cello and Organ, Dupré; Gala Fanfare, Bliss; Overture to The Green Blade Riset, Wright; Aria in Classic Style, Grandjany; Trio in a Style of Bach, Nalle; Laudation, Dello Jolo; Etude for Pedals Alone, Harris; Variations on Shall We Gather At The River?, Thomson; Psalm 150, Sessions; Earth Carol, Purvis; Episode, Copland; Prelude and Burlesca, Piston; Prelude on the Name of Frederick Tulan, Fugue on the Name of Albert Schweitzer, Castelnuovo-Tedesco. Instruments assisted.

Herbert Nanney, Stanford, Calif. — St. Pius Church, Redwood City, Calif. Oct. 11: Prelude and Fugue in D minor, Buxtehude; Dialogue in F major, de Grigny; Partita on My Heart Is Filled With Longing, Pachelbel; O World, I e'en must leave Thee, My Faithful Heart Rejoices, Brahms; Jesu, Joy of Man's Desiring, Prelude and Fugue in F minor, Bach; Suite Médiévale, Langlais; Pieces for Mechanical Clock Organs, Haydn; Benedictus, Reger; Carillon de Westminster, Vierne.

Stephen Farrow, Greenville, S.C. — Westminster Presbyterian Church, Greenville Sept. 20: Passacaglia from Sonata No. 8 in E minor, Rheinberger; Prelude on Brother James's Air, Lyric Rhapsody, Wright; Passacaglia and Fugue in C minor, Bach; Church Sonata in F major, op. 62, no. 1, Haas; Prelude, Canzona, and Rondo for Violin and Organ, Schroeder. Assisted by Jerrie Lucktenberg, violinist.

Douglas Ian Duncan, San Diego, Calif. — Spreckels Outdoor Pavilion, San Diego Aug. 17: Prelude and Fugue in E minor, Brahms; Tenth Organ Concerto, Handel; Andante from Third Concerto, Felton; Fugue No. 1 on B-A-C-H, Schumann; Scherzo Classique, Coker-Jephcott; Suite Gothique, Boellmann. Aug. 24: Sicilienne, Prelude and Fugue in C minor, Bach; Prelude, Fugue and Variation, Franck; Concerto Gregoriano, Yon; Romance and Scherzo from Symphonic Piece, Clokey; assisted by pianist Vera Marie Ramsey. Aug. 31: Toccata and Fugue in D minor, Pastorale in F, Little Fugue in G minor, Bach; Suite in C, Russell; Andante con moto, Boely; Adagio and Toccata from Symphony V, Widor. Sept. 7: Prelude and Fugue in F minor, Bach; Firework Music, Handel; Adagio, Bennett; Scherzo in F, Parry; Spanish Military March, Stewart; Reflective Interlude, Brown; Ave Maria, Smith; Prelude on Maturna, Duncan; Finlandia, Sibelius. Sept. 14: Five Trumpet Tunes, Purcell; Fugue on the Creed, Bach; Adagio from Fifth Sonata, Guilman; Ronde Française, Boellmann; Toccata on O Filii et Filiae, Farnam; Tuba Tune in D Major, Lang; Rhapsody on King's Hymn, Coleman.

Max B. Miller, Newton, Mass. — Southminster Presbyterian Church, Pittsburgh, Pa. Sept. 13: Prelude and Fugue in E major, Lübeck; Ciacona in F, Pachelbel; Prelude and Fugue in C major, Bach; Pièce Héroïque, Franck; The Virgin and Child from La Nativite du Seigneur, Messiaen; Three Preludes on Old Southern Hymns, Read; Allegro Vivace from Fifth Symphony, Widor.

Frederick Burgomaster, Buffalo, N.Y. — St. Paul's Cathedral, Buffalo Sept. 18: Chorale-Fantasia on O heiligste Dreifaltigkeit, Schroeder; Carillon, Sowerby, Communion, Vierne; Prelude and Fugue on B-A-C-H, Liszt. Sept. 25: Combat de la mort et de la vie, Les Corps Glorieux, Messiaen; O Gott du frommer Gott, Brahms; Prelude and Fugue in D major, Bach.

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Wolfgang Rübsam, Fulda, Germany — Trinity Church, New York City Oct. 1: Toccata, Adagio and Fugue in C major, Schmücke dich, Bach; Fantasy for Flute Stops, Sowerby; Final from Première Symphonie, Langlais.

Calvin Hampton, New York, N.Y. — Trinity Church, New York City Oct. 6: Pictures at an Exhibition, Moussorgsky-Hampton.

Larry King, New York, N.Y. — Trinity Church, New York City Oct. 7: Prelude and Fugue in G major, Bach; Sketched Improvisation — Concerto for Rock Ensemble and Pipe Organ, assisted by The Communication Workshop. Oct. 15: Fanfare, Wyton; Chorale in B minor, Franck; Prelude and Fugue in E-flat major, Bach.

Leonard Raver, New York, N.Y. — Trinity Church, New York City Oct. 13: Piece for Organ and Electronic Tape, Ferrerio; Fantasie K. 608, Mozart; Sonata for Pen, Brush and Ruler — A film by Barry Spinello, improvised by Leonard Raver.

Dennis G. Michno, New York, N.Y. — Trinity Church, New York City Oct. 20: Prelude from Suite for Organ, opus 5, Duruffé; Sonata No. 1 in F minor, Mendelssohn.

John G. Morris, New York, N.Y. — Trinity Church, New York City Oct. 22: Allegro from Symphonie VI, Widor; Récit de Tierce en Taille (Gloria), Basse de Trompette (Gloria), Dialogue (Agnus Dei), Dialogue à 2 Tailles de Cromorne et 2 Dessus de Cornet (pour la Communion), Dialogue sur les Grands Jeux (Kyrie), all from Premier Livre d'Orgue, de Grigny; Les Eaux de la Grâce, Joie et Clarté des Corps Glorieux, Le Mystère de la Sainte Trinité from Les Corps Glorieux, Transports de Joie from L'Ascension, Messiaen.

Frederick Tripodi, New York, N.Y. — Trinity Church, New York City Oct. 29: Consécration, Communion from Pentecost Mass, Messiaen; Etude opus 5, Manwell; Two Chorale Preludes on Jesus Christus unser Heiland, Bach.

Frank K. Owen, Los Angeles, Calif. — Cathedral Church of St. Paul, Los Angeles Oct. 2: Rigaudon, Campora; Pastorale, Zipoli; Prelude and Fugue in E minor, Bruhns; Trio, Gigout; Solemn Melody, Davies; Maestoso and Alla Marcia from Sonata in A minor, Harris.

Allan Willis, Bridgeport, Conn. — United Congregational Church, Bridgeport Oct. 7: Postlude for the Office of Compline, Alain; Sonata on the 94th Psalm, Reubke. Oct. 14: Voluntary in D major, Stanley; Prière, Franck; Motet, Exultate, Jubilate, Mozart (with Joyce Erickson, soprano). Oct. 21: Chaconne in E minor, Buxtehude; Liebster Jesu, wir sind hier, Bach; Suite, op. 5, Duruffé; I am Black but Comely, O Ye Daughters of Jerusalem, Dupré; Paean, Leighton.

W. William Wagner, Pittsburgh, Pa. — Amphitheater, Chataqua, N.Y. Aug. 30; Mt. Lebanon United Methodist Church, Pittsburgh Oct. 4; and First Presbyterian Church, Greenville, Pa. Oct. 18: Rhapsody in D, Saint-Saens; Air for the Flute Stops, Arne; Suite for Organ, Stanley; Andante, Mozart; Meditation in the Sistine Chapel, Liszt; An Elfin Dance, Edmundson; Toccata and Fugue in D minor, Bach.

Karen Albers, Ann Arbor, Mich. — DMA recital, University of Michigan Sept. 14: Partita on Wachet auf, Distler; Sonata III, Hindemith; Chorale Partita on Christus ist erstanden, Ahrens; Passacaille pour Orgue, Martin; Duo er Organo, S. G. Schoenberg; Majestatis Divinae, S. E. Johanson; Orgel-psalmen, Zimmermann.

Stephen Farrow, Greenville, S.C. — Salem College, Winston-Salem, N.C. Sept. 29: Passacaglia from Sonata No. 8, Rheinberger; Prelude on Brother James' Air, Lyric Rhapsody, Wright; Noel, When Jesus Christ the Saviour Was Born, Dandrieu; Psalms 130, 70, 46, Powell; Passacaglia and Fugue in C minor, Bach.

Frederick W. Morrison, Jr., Hagerstown, Md. — Trinity Lutheran Church, Hagerstown Oct. 4: Toccata and Fugue in F major, Buxtehude; Benedictus, Reger; Toccata in D minor (Dorian), Bach; Kleine Präludien und Intermezzis, Schroeder; Passiccio from Ten Pieces, Langlais; Toccata in E minor, Nystedt.

Arthur Hills, Ely, U.K. — Hazelwood Christian Church, Muncie, Ind. Oct. 26: Suite du premier ton, Clérambault; Fantasia and Fugue in G minor, Bach; Piece Héroïque, Franck; Les Anges from La Nativité, Messiaen; Menuet, Romance, Final from Symphony No. 4, Vierne; Variations on a Carol, Wills.

John Upham, New York, N.Y. — St. Paul's Chapel, New York City Oct. 7: Prelude, Fugue and Ciaccona in D minor, Aria Sebalaina for Harpischord, Pachelbel; Mit Freuden Zart, Partita on Jesus Christus, unser Heiland, Distler. Oct. 14: Dialogue in C major, Marchand; Voluntary for Double Organ, Purcell; Two Chorale Preludes on Liebster Jesu, wir sind hier, Prelude and Fugue in C minor, Bach. Oct. 21: Prelude and Fugue in G minor, Trio Sonata No. 1 in E-flat major, Prelude and Fugue in F minor, Bach. Oct. 28: Prelude and Fugue in A minor; Three Chorale Preludes on Vater unser, Partita on Jesu du bist allzu schöne, Prelude, Fugue and Postlude in G minor, Böhm.

Larry R. Rootes, Chicago, Ill. — Pilgrim Lutheran Church, Chicago Oct. 18: Prelude and Fugue in D minor, Böhm; Suite on the First Tone, Clerambault; When in the Hour of Utmost Need, Bach; Schönster Herr Jesu, Schroeder; Phantasy on Come Holy Ghost Creator Blest, Peeters. Bethesda Lutheran Church, Chicago Nov. 1: Same Böhm and Clerambault; Second Movement from Sonata No. 2, Hindemith.

William C. Beck, Palos Verdes Estates, Calif. — Cathedral Church of St. Paul, Los Angeles Sept. 18: Sinfonia from Solomon, Handel; Sonata No. 2, Mendelssohn; Sonata on First Tone for Organ with Trumpeta Real, Lidon; Prelude and Fugue in G, Bach.

Buford Goodman, Kinston, N.C. — First Presbyterian Church, Wilmington, N.C. Sept. 27: Processional, Mathias; Wir wollen alle fröhlich sein, Mit Freuden Zart, Gelobt sei Gott, Pepping; Prelude and Fugue in E-flat major, Bach; Choral in E major, Franck; Elévation from Suite Médiévale, Langlais, Toccata in B minor, Gigout.

John Obetz, Independence, Mo. — Carroll College, Waukesha, Wis. Sept. 27 and Hyde Park Union Church, Chicago, Ill. Sept. 29: Litanies, Alain; Vision of the Eternal Church, Messiaen; Four Variations on a Tone Row, Kee; Choral No. 3 in A minor, Franck; Prelude and Fugue in E minor, Buxtehude; Variations on America, Ives; Four Organ Psalms, Zimmermann.

Ruth Kovach, Buffalo, N.Y. — St. Paul's Cathedral, Buffalo Oct. 9: 18 Preludes from 29 Smaa Praeludier for Orgel, Nielsen; Prelude and Fugue in E major, Lübeck.

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Henry Glass, Jr., Webster Grove, Mo. — Emmanuel Episcopal Church, Webster Groves, in memory of Edward A. Grossmann and Dr. Walter Wismar for St. Louis Chapter AGO Sept. 28: Psalm 19, Marcello; Sonata II, Hindemith; Prelude and Fugue in A minor, Bach; Phantasy on Ein feste Burg, Praetorius; Sonata No. 4 in B-flat, Mendelssohn.

Owen W. Brady, Beverly Hills, Calif. — Cathedral Church of St. Paul, Los Angeles Oct. 23: Prelude and Fugue in C (Little Eight), Bach; Komm, Suesser Tod, Bach-Tertis; Poem, Sowerby; Litany for All Souls' Day, Schubert-Primrose (assisted by violist David Cambell); Finale from Symphony I, Vierne.

Gaston Arel, Montreal, Canada — Church of the Immaculate Conception, Montreal Aug. 9: Prelude and Fugue in A minor, Buxtehude; Variations on Herr Jesu Christ dich zu uns wend, Boehm; Trio Sonata No. 1, Toccata and Fugue in F major, Bach; Suite on the First Tone, Nivers; Choral No. 1, Franck; Variations on a Noël, Dupré.

Dorothy Addy, Wichita, Kansas — First United Methodist Church, Tulsa, Okla., Aug. 20: Fantasy in G major, Bach; Mit Freuden zart, Pepping; Lobe den Herren, Walcha; Fantaisie in C major, Franck; Allelujas, Preston; Gammal fabodpsalm, arr. Oskar Lindberg; Pastorale and Aviary, Roberts; Finale from Symphony V, Vierne.

Alice M. Thrall, Worthington, Ohio — Worthington Presbyterian Church Aug. 29: Adagio, Fantaisie in C major, Franck; Green-sleeves, Purvis; Andante, Grand piece Symphonique, Franck; Improvisation, Suite Medievale, Langlais; Ave Verum Corpus, Mozart; Ave Maris Stella, Grieg.

Donald Williams, Ann Arbor, Mich. — Central United Methodist Church, Traverse City, Mich. Aug. 18: Chaconne in G minor, Couperin; Recit de Tierce en taille, de Grigny; A Mighty Fortress, Deck Thyself, My Soul, Sleepers Wake, Prelude and Fugue in E-flat major, Bach; Preludes and Interludes, Schroeder; Postlude for the Office of Compline, Alain; Allegro, Symphony No. 6 in G minor, Widor.

Robert Sutherland Lord, Pittsburgh, Pa. — Frick Fine Arts Building, Pittsburgh Oct. 6; Pastorale, Franck; Toccata per l'Elavazione, Bergamasca from Fiori Musicali, Frescobaldi; Paraphrase on Two Marian Chants, Langlais; Prelude and Fugue in G major, Bach.

Cherry Rhodes, New York, N.Y. — The Anglican Cathedral, Ottawa, Canada Oct. 28: Toccata No. 7, Rossi; Prelude and Fugue in A minor, Bach; Combat of Life and Death, Messiaen; Fantasy and Fugue in D minor, opus 135b, Reger.

Robert Delcamp, Cincinnati, Ohio — Cowan Hall Sept. 22: Prelude and Fugue in G major, Bach; Pavanne, Byrd; Fantasia and Fugue on Ad-Nos, Ad Salutarem Undam, Liszt; Prelude and Trumpetings, Roberts; Berceuse, Dupre; O Golgotha! from Symphonie de la Passion, Maleingreau; Light Motion, Berlinski; Pageant, Sowerby. Hyde Park Methodist Church, Cincinnati Sept. 27: Same Berlinski and Liszt; Concerto No. 7 in B-flat, Handel; Evensong, La Montaine.

Arno Schoenstedt, Herford, Germany — Gloria Dei Church, Iowa City, Iowa Oct. 12: Toccata and Ricercare in C minor, Pachelbel; Prelude and Fugue in E minor, Buxtehude; Sonata VI, Mendelssohn; Tripartita in F, Genzmer; Nun danket alle Gott, Kommst du nun, Jesu, Wachet auf, Prelude and Fugue in E minor, Bach.

Gerhard Krapf, Iowa City, Iowa — Gloria Dei Church, Iowa City Nov. 4: Fantasia super Komm, heiliger Geist, Herre Gott, Concerto in D minor after Vivaldi, Partita on Sei Gegrüßet, Toccata and Fugue in F major, Bach.

Rollin Smith, Brooklyn, N.Y. — St. Thomas Church, New York City Sept. 13: Symphony No. 2 in E minor, opus 20, Symphony No. 5 in A minor, opus 47; Sept. 20: Symphony No. 1 in D major, opus 14, Symphony No. 4 in G minor, opus 32; Sept. 27: Symphony No. 3 in F-sharp minor, opus 28, Symphony No. 6 in B major, opus 59, all by Vierne.

Richard Branch, South Pasadena, Calif. — Cathedral Church of St. Paul, Los Angeles Oct. 30: Salvation Now Is Come to Earth, Trio Sonata No. 2 in C minor, Prelude and Fugue in E minor (Wedge), Bach.

Mrs. Robert C. Milham, Aiken, S.C. — First Baptist Church, Aiken Sept. 12: Rondo in G, Bull; Come, Sweet Death, Bach; Sweet Hour of Prayer, Shall We Gather, Wyton; Jesus and the Children, Lovelace; Toccata, Farnam.

Mrs. Dorinda Cato, Aiken, S.C. — First Baptist Church, Aiken Sept. 14: Trumpet Voluntary, Purcell; Sheep May Safely Graze, Bach; Revive Us Again, I Love Thee, Wyton; There Is a Fountain, Thiman; Toccata, Boellmann.

Mrs. George Kierspe, Aiken, S.C. — First Baptist Church, Aiken Sept. 16: The Agincourt Hymn, Dunstable; Aria, Handel; Toccata in F major, Buxtehude; Aberystwyth, St. Agnes, Peeters.

Henry T. Abley, Saskatoon, Sask., Can. — Cathedral of St. John the Evangelist, Saskatoon Oct. 4: Prelude and Fugue in E-flat, Bach; Chorale in A minor, Franck; Pastorale, Whitlock; Royal Fanfares and Interludes, Bliss.

Richard M. Peek, Charlotte, N.C. — Covenant Presbyterian Church, Charlotte Oct. 4: Offertoire, Cromorne en taille from Mass for the Parishes, Couperin; Prelude and Fugue in B minor, Bach; Andante in F major K 616, Mozart; Choral No. 2 in B minor, Franck; How Brightly Shines the Morning Star, Drischner; Trio and Chorale on Arnsberg, Peek; Cortege et Litany, Dupré.

Robert E. Scoggin, Rochester, Minn. — Christ United Methodist Church, Rochester Oct. 5: Dialogue, sur les Mixtures, Langlais; Le Jardin Suspendu, Alain; Grand Choeur Dialogue, Gigout.

Marilyn Keiser, New York, N.Y. — Emmanuel Lutheran Church, Rockford, Ill. Sept. 27: Concerto No. 2 in B-flat major, Handel; Andante in F major, Mozart; Kyrie, Gott heiliger Geist, Christ, unser Herr, zum Jordan kam, Dies sind die heil'gen zehn Gebot', Bach; Prelude and Fugue in C minor, Mendelssohn; Joie et Clarté des Corps Glorieux, Messiaen; Prelude au Kyrie from Homage to Perotin, Langlais; The Burning Bush, Berlinski; For the Beauty of the Earth, Come, Thou Almighty King, Amazing Grace, Wyton; Impromptu, Finale from Symphony I, Vierne.

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Carlene Neihart, Kansas City, Mo. — First United Methodist Church, Baldwin City, Kansas Sept. 20: Prelude in D minor, Pachelbel; Air Tendre, Lully; Rejoice, Beloved Christians, God Our Father, Abide With Us, Adorn Thyself, Dear Soul, Toccata in F major, Bach; Water Nymphs, Vierne; Incantation for a Holy Day, Epilogue for pedals only, Langlais; Melodia, Reger; Introduction and Fugue on the Chorale Ad Nos Salutarem Undam, Liszt. Ottawa University, Ottawa, Canada Sept. 27: Concerto in A minor, Vivaldi-Bach; Sonata VI, Prelude and Fugue in G major, Bach; The Last Judgement, Van Hulse; Roulade, Bingham; Adagio for Strings, Barber; Epilogue for pedals only, Langlais; Prelude and Fugue on B-A-C-H, Liszt.

Mabel Zehner, Ashland, Ohio — City Hall, Portland, Maine Aug. 7: Prelude, Fugue and Chaconne, Buxtehude; Concerto No. 3 in G major, Soler; Choral in B minor, Franck; Toccata from Oedipe à Thebes, de Méraux; The Hanging Garden, Litanies, Alain; Adagio for Strings, Barber; Pageant, Sowerby.

Morgan Simmons, Chicago, Ill. — Second Presbyterian Church, St. Louis, Mo. Sept. 27: Prelude and Fugue in D minor, Luebeck; If Thou but Suffer God to Guide Thee, Blessed Jesus, We Are Here, O Man, Bemoan Thy Grievous Sin, Bach; Partita on Jesus, My Joy, Walther; Sonata No. 2, Mendelssohn; Homage to Frescobaldi, Langlais; The World Awaiting the Saviour from Passion Symphony, Dupré.

Robert Anderson, Dallas, Texas — National Shrine of the Immaculate Conception, Washington, D.C. Sept. 25: Symphony No. 2, Vierne; Ciacona in C minor, Buxtehude; Prelude and Fugue in E-flat major, Bach; Aria in Classic Style for Harp and Organ, Grandjany; Hoolaulea for Two Organs, Anderson; Verset pour la fête de la Dédicace, Messiaen; Prélude et Danse fuguée, Litaize. Assisted by harpist Karen Goldberg and organist Wolfgang Rübsam.

Ronald Vermillion, Rochester, N.Y. — Student of David Craighead, Lutheran Church of the Incarnate Word, Rochester July 31: Concerto in G minor, Handel; Variations on Mein junges Leben, Sweelinck; Fantasia and Fugue in G minor, Bach; Sonata in A major, Mendelssohn; Prelude and Fugue in F minor, Dupré; Dieu Parmi Nous, Messiaen.

Richard Heschke, Baton Rouge, La. — Concordia Senior College, Ft. Wayne, Ind. Sept. 20: Concerto in A minor, Vivaldi-Bach; Variations on Unter der Linden grüne, Sweelinck; Andante in F major, Mozart; Prelude and Fugue in G major, Bach; Hommage a Frescobaldi, Langlais; Sonata III, Hindemith; Transports de joie, Messiaen.

Vernon Wolcott, Bowling Green, Ohio — Bowling Green State U. Sept. 27: Variation on a Galliard of John Dowland, Scheidt; Sonata No. 6 in G major, Prelude and Fugue in D major, Bach; Sonata No. 1, Hindemith; Sonata in F minor, Mendelssohn.

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

Heinz Arnold, Columbia, Mo. — St. Johannes-Kirche, Ansbach, Germany Sept. 23: Suite for Organ, Near; Creator of the Stars of Night I and II, On Jordan's Bank, The Strife is O'er, Bratt; Promenade, Air and Toccata, Haines; Sinfonia No. 3, Berlinski; Suite for Organ, Walter. Gartenkirche, Hannover, Germany Oct. 4: Dialogue sur les Grands Jeux, Recit de Trompette en Basse, de Grigny; Rondo Les Fífres, Dandrieu; Concerto No. 13 in F, Handel; O Gott, du frommer Gott, Schmücke dich, Herzlich tut mich erfreuen, Brahms; same Walter.

Gillian Weir — Queen Mary Road United Church, Montreal Aug. 2: Toccata Nona, Muffat; Variations on a Recitative, Schoenberg; Passacaglia on a theme of Hindemith, Tagliavini; Fantasia super Salve Regina, Heiler; Herzlich thut mich Verlangen, Herr Jesu Christ dich zu uns wend, Bach; Concerto in D minor, Vivaldi-Bach.

Richard Unwin, Monrovia, Calif. — Cathedral Church of St. Paul, Los Angeles Oct. 16: Introduction and Trumpet Tune, Greene; Antiphon III, Dupré, Suite Gothique, Boellmann.

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Acoustic Space as Environment

Third in a series of lectures from a symposium held at North Shore Congregational Israel, Glencoe, Ill.

By Nils M. Schweizer

The architect is a generalist and deals with a broad scope of concepts, ideas, concerns, functions, which eventually result in a space or spaces for as few as one person to as many as thousands. His art is the art of communication, and, as such, does not simply involve itself with only visual or if you will, aesthetic literacy. He is involved with something much more complex, much deeper in origin than can be simply stated. The broad scope of his talents, not the least of which is his genius in creating an appropriate solution for all levels of beings, demands that he put to use all of the factual knowledge and the minds who are intimate with that factual knowledge and use his own mind to act as a sieve, straining out that which is of no value and accepting priorities for any given piece of work. This becomes an extremely complex set of circumstances.

What we are dealing with, in very broad and general terms, and then with some specific examples, is the relationship of sound in man's total environment briefly, and then specifically the importance of proper acoustical balance in places of worship.

I am one man. I hold certain truths which I have learned to be appropriate to the environment and the practices of this culture as it now exists and what is more important, hopefully, will exist. In all probability you, as organists, will not agree to some of these. Others of you as churchmen and theologians, may also not agree to all premises, but my concern is basically for the whole man. This does not end with a house of worship, nor, however devoutly it may be wished, does it begin there. It begins with a broad spectrum of where we are.

I would like to mention briefly some of Marshall McLuhan's statements which are probably "old hat" to some of you now. But, I think he has uncovered some very basic things, most of which we who deal with form are just beginning to derive for our purposes.

Tribal cultures, even today, simply cannot comprehend the concept of the individual or of the separate and independent citizen.

Oral cultures act and react simultaneously, whereas the capacity to act without reacting without involvement is a special gift of "detached" literate man. Another basic characteristic distinguishing tribal man from his literate successors, is that he lived in a world of acoustic space which gave him a radically different concept of time-space relationships. Acoustic space is defined as a space that has no center and no margin, unlike strictly visual space which is an extension and intensification of the eye.

Acoustic space is organic and integral, perceived through the simultaneous interplay of all the senses, whereas rational, or visual or pictorial space is uniform, sequential, and continuous, and creates a closed world with none of the rich resonance of the tribal echo land. The man of the tribal world leads a complex kaleidoscopic life, precisely because the ear, unlike the eye, cannot be focused and is synesthetic rather than analytical and linear. Speech is an utterance or more precisely, an outerring of all our senses at once. The auditory field is simultaneous, the visual successive.

Into this tribal world the phonetic alphabet fell like a bombshell. . . Literacy propelled man from the tribe, gave him an eye for an ear, and replaced his integral, in-depth, communal interplay with visual linear values and fragmented consciousness. As an intensification, (an amplification of the visual function), the phonetic alphabet diminished the role of the senses of hearing and touch and taste and smell. The whole man became fragmented man: the alphabet shattered the charmed circle

Mr. Schweizer is a director of Schweizer Associates, Winter Park, Fla., an architectural engineering and planning firm. A native of Baltimore, Md., Mr. Schweizer studied at the University of Zürich and in Arizona with Frank Lloyd Wright, holding a Taliesin Fellowship from 1948-1952. He is now also president of The Guild For Religious Architecture.

and the resonating magic of the tribal world, exploding man into an agglomeration of specialized and physically impoverished individuals or units, functioning in a world of linear time and Euclidian space. This achievement . . . thus placed a barrier between men and objects and created a dualism between sight and sound. It divorced the visual function from the interplay with the other senses, and thus led to the rejection from consciousness of vital areas for our sensory experience.

In this, we see that sound and our recognition of it has become a secondary sense in our western civilization and that a reluctantly atrophied unconscious is what reacts to our acoustically organized (or disorganized) environment.

Let's now talk about sound. Sound is used to denote a physical disturbance, an alteration or pulsation of pressure, capable of being detected by a normal ear. Sound travels at 1,130 ft. per second in air at room temperature. Most living organisms not only produce sound but respond to it. In the familiar encounters of primitive man with the cave, the percussion instrument, the stretched string, and the human throat and mouth, lie the elements of all acoustics, for sound is created by materials that vibrate.

Audible sound involves the ear. The nervous system is so sensitive that it responds to a movement of the eardrum equal to only one-tenth the diameter of a hydrogen molecule. The manner in which the ear transforms physical vibrations into recognizable sounds that can arouse understanding and emotions has engaged the attentions of psychologists, physiologists, and physicists, and many of the answers are still being sought. Vibrations differ from low-frequency or low-pitched sounds to high frequency.

An acoustically good space has various terms used to define it: intimacy, liveness, warmth, strength, definition or clarity, brilliance, diffusion, balance, blend, immediacy of response, texture, freedom from echo, freedom from masking noises, dynamic range, tonal quality, uniformity; these are all the attributes of acoustical quality or of a good performing space for music or speech. However, a church might be considered in a different light depending on the theological doctrine adopted by the congregation.

Dr. Edward H. Hall, in a book called *The Hidden Dimension*, discusses visual and auditory space. He says

The amount of information gathered by the eyes as contrasted with the ears, has not been precisely calculated. Such a calculation not only involves a translation process with scientists who have been handicapped by lack of knowledge or of what to count. The general notion, however, of the relative complexities of the two systems can be obtained by the size of the nerves connecting the eyes and the ears to the center of the brain. Since the optic nerve contains, roughly, 18 times as many neurons as the cochlear nerve, we assume it transmits at least that much more information. Actually, in normally alert subjects it is probable that the eyes may be as much as a thousand times as effective as the ears in sweeping up "information".

However, in recent tests it has been determined that persons retain 10% of what they hear, 20% of what they see, and 50% of what they see and hear (which is related) at the same time.

Not only is there a great difference in the amount and type of information that the two receptor systems can process, but also in the amount of space that can be probed effectively by these two systems. A sound barrier at the distance of a quarter of a mile is hardly detectable. This would not be true of

a high wall or screen that shuts out a view. Visual space, therefore, has an entirely different character than auditory space. Visual information tends to be less ambiguous and more focused than auditory information.

However, the English are very sensitive to acoustic interference and feel great annoyance when it is difficult to direct the voice. One sees the sensitivity of the English to acoustic space in Sir Basil Spence's "successful re-creation of the atmosphere of the original Coventry Cathedral" while using a new and visually daring design. Sir Basil felt that a cathedral should not only look like a cathedral but should sound like one as well. Choosing the cathedral at Durham as a model, he tested literally hundreds of samples of plaster until he found one that had all the desired acoustic qualities.

People brought up in different cultures learn, as children, to screen out one type of information while paying close attention to another. The Japanese, for example, screen visually in a variety of ways, but are perfectly content with paper walls as acoustic screens, which is a new sensory experience for the westerner. In contrast, the Germans and the Dutch, depend on thick walls and double doors to screen sound and have difficulty if they must rely on their own powers of concentration to screen out sound. If two rooms are the same size and one screens out sound but the other doesn't, the sensitive German who is trying to concentrate, will feel less crowded in the former because he feels less intruded on. The studies in space (in relation to sound) will, I am sure, continue with interesting results from a cultural definition point of view for many years to come.

Over the past decade, our firm has been involved deeply with religious architecture. Our involvement has been basically with relatively small space and suburban churches. During this time, I have formulated and reformulated various concepts regarding the worship space. The bulk of this formulation has been in Christian spaces, and reveals itself, I believe, by being viable for many kinds of religious spaces. The basic tenets of what I believe are as follows:

1) That worship is a corporate action, and as such requires the involvement of all people in a space that does not partition or divide—in a space that does not fragment either functionally or symbolically the liturgy being performed by the people.

2) I believe that each congregation of people reflect, more or less, a single personality and that this personality must be reflected in the form and spaces of their buildings.

3) That houses of worship, if done well, (and proper acoustics is so great a part of this) through the cultic experience of worshipers gain a patina which actually presents to the building a mystical being, in essence, a worship life of its own.

In a recent issue of "Living Worship", Ed Sövik writes on "Triumphalism — Sacred and Secular" and discusses the word in terms not only of ecclesiastical organization, but in respect to the various other forms of religious life as

well, including architectural expression. Triumphalism asserts the prestige of institutions and, therefore, tends to imply that an institution is more than the sum of the people who compose it. This inherited characteristic of the religious world we are in, is supposedly in decline in the present renewal.

However, is this really so? Is not the extremely beautiful religious space the necessary expression of a lively culture? Is this not what we have here in this space [North Shore Congregation Israel] — a jewel of culture in contemporary civilization?

Sövik goes on to express an alternative to triumphalism.

It seems possible that if we take seriously the possibilities of our times in architectural expression, we need never depend for greatness upon the monumentalizing of institutional prestige. For people will still allow themselves to be dominated by law without justice, order without freedom, power without love, and celebration without joy, and by the architectural forms that represent these it is possible for people to relate to this triumphalistic architecture. *But for more and more people it is becoming less and less possible and there is evidence that people are able to perceive greatness in architecture which is not triumphalism.*

So we come to a kind of architecture which is indigenous, the kind of architecture that is absolutely ingenious, authentic, and real — not disguised, without an intent to impress or manipulate, but only to serve.

This architecture doesn't presume to be symbolic. It doesn't glorify an institution even when it belongs to one. Yet, in the course of time, it may become a real symbol, for real symbols are not contrived, they are found. If a building is a home of a genuine community, and if the community is really nurtured in this home, the building will become a symbol no matter what its form. If there is no genuine community all the crosses, bells, skylights, towers and other devices are irrelevant.

This architecture, too, is sometimes beautiful, not only in its honesty, but in those complex ways through which works of art recall to us the mystery of existence. Characteristically, triumphalist form tends to be static, unitary, and a configuration which cannot be extended or diminished. Something which is complete. Indigenous architecture, on the other hand, is characteristically open-ended, and because of this it is a more faithful reflection of our sense of life and truth.

The following examples of our work are attempts to create an indigenous, appropriate architecture in which acoustics is vital to the performance of the structures.

Branscomb Memorial Auditorium—1964
Physical Data: 1813 seats; prestressed concrete structure, steel studs, plaster skin walls, elevated orchestra to create fore-stage.

Eastminster Presbyterian Church
Data: the church while empty has on the mid-frequency a reverberation time of 1.87 seconds. With full occupancy the reverberation time drops to 1.7 seconds or slightly less. However, deep transverse beams cause a greater ratio of delayed to early-sound energy, causing the church to sound somewhat more live than the measurements may indicate.

Zion Lutheran Church
Data: all finished materials hard and sound-reflecting. Pew cushions are open-weave breathable fabric. Reverberation time is 1.7 seconds.



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Chapel of the Astronauts

Functional Requirements:

- 1) Reinforcement of speech at the pulpit with coverage of the entire main chapel with intelligibility, naturalness, and directional realism.
- 2) Reinforcement of speech at an outdoor pulpit with coverage outdoors with intelligibility, naturalness, and with directional realism for the front area.
- 3) Outdoor coverage of speech and music taking place in the main chapel.
4. Outdoor coverage of recorded music from full track, half track, quarter track stereo, and quarter track four-channel tapes.
- 5) Four channel playback of four track, one-quarter track tapes, stereo playback of stereo tapes and mono; playback of monophonic tapes via loud-speaker surrounding listeners in the main chapel and located above them.
- 6) Coverage of outdoor area and chapel. Pulpit speech, chapel music, and taped music playback for the reception area, the conference rooms, small chapel, the small conference room, two offices and the sound control room. Monophonic recording of live speech at the pulpit or outdoors and a four-channel recording of music in the chapel.

Recommendation is that the basic acoustical design follow the inherent architectural design. The inner surfaces enclosing the actual chapel will be hard and sound-reflecting, with envelope walls surrounding the chapel treated to be sound-absorbing, via the thick carpet treatment. The absorption for the chapel interior, would actually be provided by the openings into the envelope (2,000 sq. ft. recommended) plus the absorption of the people and the organ.

Preliminary reverberation time calculation indicates the following mid-frequency reverberation times: empty; 3.4 seconds, full; (150 people) 2.1 seconds, the six second reverberation time discarded. No adjustable sound absorbing material.

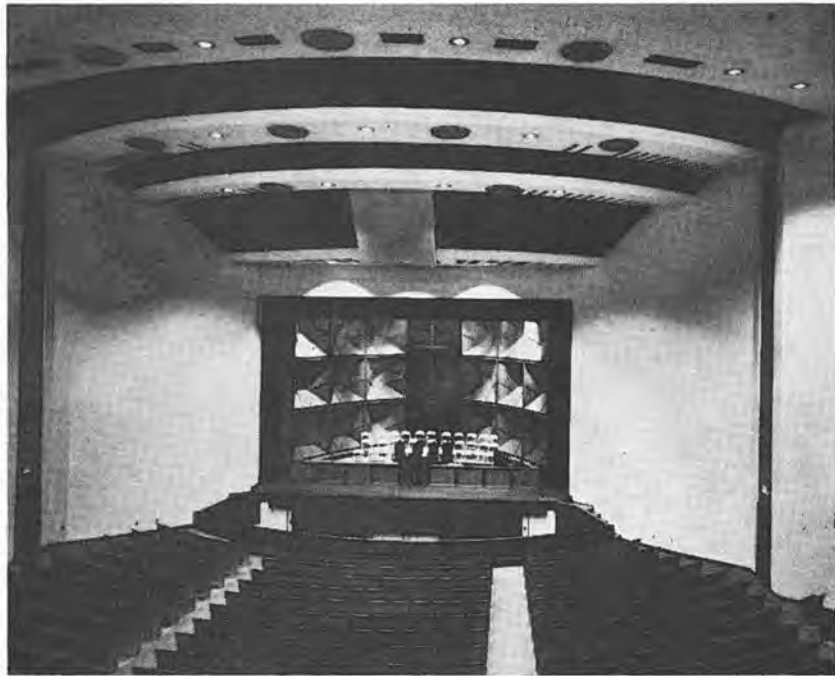
Other elements in the architectural design that assist good hearing conditions are:

A. The sloped canopy over the ministers' speaking position which reduces the amount of sound energy directed upward to the reverberant field and increases the amount of close-in reflected energy.

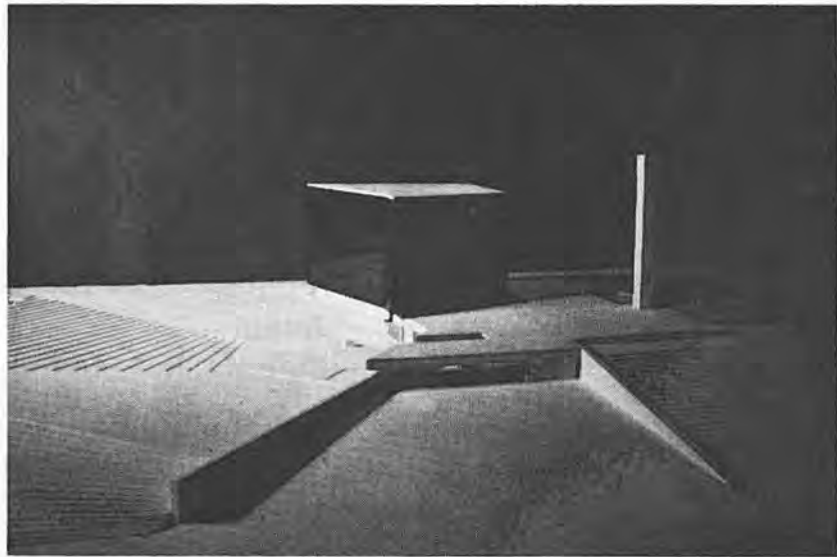
B. The second element is the non-parallel nature of the interior wall surfaces which should control repeating-echo (flutter) phenomenon and direct reverberant energy to the openings to the sound absorbing envelope.

C. The location of the organ on the free-standing interior wall opposite the speaking position should control a potential echo problem from this surface.

D. The ceiling will be splayed as a very shallow pyramid with apex downward to prevent floor to ceiling flutter.



Branscomb Memorial Auditorium
Lakeland, Florida



Chapel of the Astronauts (model)
Cape Kennedy, Florida



Eastminster Presbyterian Church
Indianapolis, Florida



Zion Lutheran Church
Deerfield Beach, Florida

Different use of the senses leads to very different needs regarding space, no matter on what level one cares to consider it.

In the spaces of worship, the most single important element in this space is probably the acoustical definition of that space. This, as we have discussed, relates directly to the assembled congregation of people, their identity, and their needs. These are not the same for every congregation. They are not even the same for every congregation of the same faith or creed.

The eternal questions which exist in our churches and synagogues between choir, organ, speaker and congregation in response to acoustical attitudes may well be resolved by asking the question very simply — "What are we here for?"



Stephen J. Ortlip, MA, MSM, AAGO, director of the Chattanooga Boys Choir and organist-choirmaster for the past 15 years at the Lookout Mountain Presbyterian Church, has accepted the position of organist-choirmaster at the Decatur Presbyterian Church in suburban Atlanta.

Mr. Ortlip, a graduate of Houghton College, N.Y., and of Union Seminary School of Sacred Music, has also studied at Catholic U. where he has done work toward the doctorate. He came to Lookout Mountain from the First Congregational Church of Wakefield, Mass., and was conductor of the Polymnia Choral Society there. In Chattanooga, he served as director of the Baylor School glee club and the Chattanooga Concert Choir, served as dean of the AGO chapter, was a member of the Allied Arts Council, and is now a member of the Tennessee Arts Commission Advisory Panel on Music.

While at Lookout Mountain Presbyterian, Mr. Ortlip developed a graded choir program and presented many choral works. He has been director of the Chattanooga Boys Choir since 1957. This group has toured annually throughout the U.S. and Canada, has appeared on national TV and concertized extensively, both independently and in combination with other choral and instrumental groups. Mr. Ortlip has served on numerous faculties including the Montreat Church Music Conference, U. of Alabama, Massanetta Springs Church Music Workshop, Tennessee Music Educators Assoc., and the faculty of the Sewanee Summer Music Center on the campus of the University of the South where the choristers receive their basic training. In assuming the position at Decatur Presbyterian, he will commute to Chattanooga to continue as director of the Boys Choir.



John H. Payne has been appointed minister of music at First Baptist Church, Detroit, Mich. A graduate of the U. of Michigan, he studied organ with Marilyn Mason and Robert Clark. Prior to this appointment, he was organist-choir director of First Congregational Church, Ypsilanti, Mich.

ALEC WYTON was awarded the honorary degree of Doctor of Music by Susquehanna University's opening convocation on Sept. 13. Organist and master of the choristers at New York's Cathedral of St. John the Divine, Mr. Wyton is also on the faculties of Union Seminary School of Sacred Music and Westminster Choir College. The citation for the degree read in part, "... an artist of flawless technique and profound musical sensitivity, an administrator and diplomat of extraordinary ability, a truly gifted creator, Susquehanna University honors itself in honoring you."

SCHNITGER ORGAN IN CAPPEL EVOKES WIDESPREAD CONCERN

According to various German newspapers in late September, the community of Cappel, a fishing village on the coast between Bremerhaven and Cuxhaven, Germany, has resolved that under no circumstances shall its world-famous treasure be moved: a baroque organ from the workshop of the North German master builder, Arp Schnitger. The instrument was built for the Johannes Cloister in Hamburg, and, at the time of its installation, it filled a seaman's church of more than 400,000 cubic feet with its tone. After the church was gutted by fire in the year 1810, Cappel bought the fine instrument for 600 Reichsthalers and installed it in the village church of some 18,000 cubic feet. About a century ago, organists began to discover its exceptional tonal beauty.

Authorities of the State Church of Hannover ordered the restoration of the

Cappel organ in 1965. At the same time, they installed a hot-air heating plant which has seriously damaged the instrument. Deep cracks have appeared in the windchests and serious damage is apparent in the pedal and rückpositiv divisions.

Church officials have been advised by renowned experts that the 250,000 DM (about \$70,000) required by another renovation would be warranted only if the organ were installed in a much larger room. But the community of Cappel is now getting strong public support from Frankfurt's celebrated organist, Helmut Walcha, the Dutch organist, Lambert Erné, and Wilhelm Evers, organist of Bremen Cathedral. All three have reached the conclusion that the organ should remain in the church in Cappel. If the church officials weigh carefully the cost of restoring the organ a second time, they may decide in favor of Cappel.

THE NEW HAVEN CHAPTER of the AGO announces the H. Leroy Baumgartner Memorial Composition Competition in honor of the late composer. The winner will receive a \$100 prize and there will be a public performance of the composition. The second, third, and fourth place winners will also receive public performances. H. Leroy Baumgartner taught at Yale from 1919 to 1960, influencing many young musicians. As a composer, he wrote for all idioms, but his church anthems were perhaps the best-known, and many were dedicated to choirs in New Haven. Mr. Baumgartner also served as organist-director in several churches in New Haven. The competition is open to all residents and students of the New England states, New York, and New Jersey. The composition is to be written for organ in a contemporary style, no longer than five minutes, and based on an American folk tune or hymn. It should be an unpublished work which has not been performed publicly. Manuscripts must be received by March 1, 1971. Entries and information are being handled by Prof. Charles Krigbaum, School of Music, Stoeckel Hall, Yale University, New Haven, Conn. 06511.

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FOR SALE — 1920 HALL ORGAN. 2- manual, 14-ranks, 868 pipes, no borrowing. In excellent operating condition. To be removed from Trinity Episcopal Church in January. For full description contact Mrs. W. R. Bellatti, 22 Sunset Drive, Jacksonville, Illinois 62650, 217/245-7621.

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