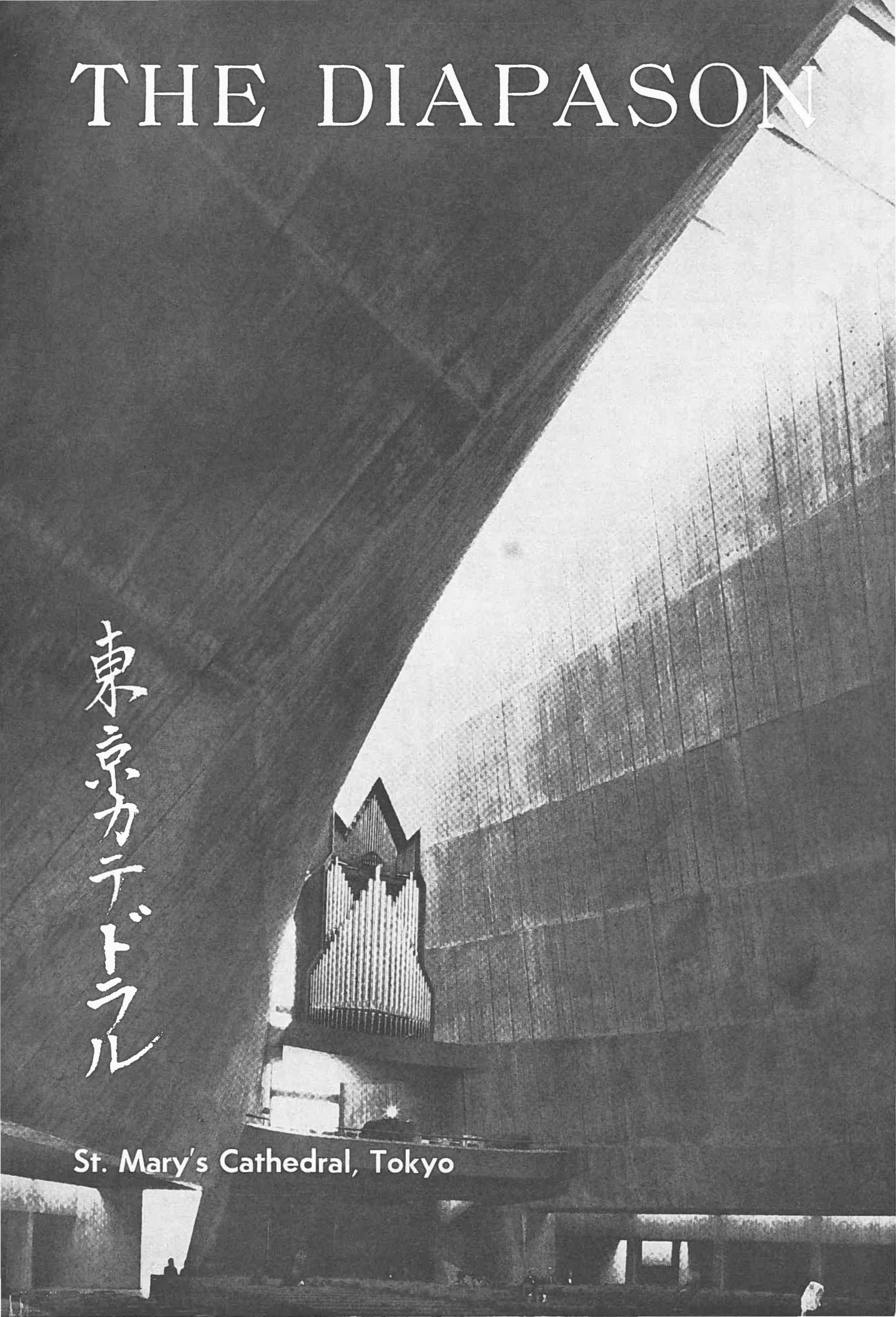


THE DIAPASON

東京カテドラル

St. Mary's Cathedral, Tokyo





D. Robert Smith (left) will be on sabbatical leave from Bates College, Lewiston, Maine, beginning Jan. 1; John P. Anthony will serve as lecturer in music, assuming Professor Smith's duties for the winter semester.

Mr. Smith's leave will enable him to visit various colleges to observe their music programs.

Mr. Anthony has a BA in French and a BMus from the University of Arkansas. He was awarded a Woodrow Wilson fellowship for graduate study and has completed his course work in the doctoral program at the graduate school of Yale University. As accompanist for the Schola Cantorum at the University of Arkansas, Mr. Anthony toured Europe in 1962 when the Schola won the International Polyphonic Competition at Arezzo and in 1964 when it was a scheduled attraction at the Aix en Provence festival.

Reuter Installed in Atlanta Church

The Reuter Organ Company, Lawrence, Kans. has been awarded a contract to build a three-manual, 47-rank organ for the West End Baptist Church, Atlanta, Ga. The pipework of the instrument will be situated across the rear and to either side of the chancel area. The individually expressive swell and choir sections will be located to the right and left sides of the chancel respectively as one faces that area. Pipe-work of the unenclosed great and pedal sections will be situated across the rear of the chancel above and behind the baptistry. The console and choir singers will be located immediately in front of this area. An antiphonal section will be situated in the back of the church.

Negotiations for the sale of the instrument were handled by the Manley-Stiner Company, area representatives for Reuter. The Manley-Stiner Company also will make the installation scheduled for early in 1968.

GREAT

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

SWELL

Geigen Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes

Hohlflöte 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Scharf 3 ranks 183 pipes
Fagotto 16 ft. 85 pipes
Trompette 8 ft. 61 pipes
Oboe 8 ft. 61 pipes
Fagotto Clarion, 4 ft.
Tremolo

CHOIR

Nasonflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Spitzprincipal 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/4 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Zimbel 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

ANTIPHONAL

Gedeckt 8 ft. 61 pipes
Dolcan 8 ft. 61 pipes
Flötenprincipal 4 ft. 61 pipes
Spitzflöte 2 ft. 61 pipes
Tremolo

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Bourdon 16 ft. 56 pipes
Quintaten 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft.
Quintaten 8 ft.
Choral Bass 4 ft. 32 pipes
Bourdon 4 ft.
Mixture 2 ranks 64 pipes
Bombarde 16 ft. 56 pipes
Fagotto 16 ft.
Bombarde 8 ft.
Fagotto 8 ft.
Clarion 4 ft.
Krummhorn 4 ft.

ANTIPHONAL PEDAL

Flötenbass 16 ft. 12 pipes
Gedeckt 8 ft.



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Owing to the unusual difficulties surrounding publication of the original German book, errors crept in unavoidably. Dr. Keller has been very helpful concerning any changes in the text. He has rewritten some passages and has brought the bibliography up to date. The present book is, then, a *revised edition* as well as a translation of the original.

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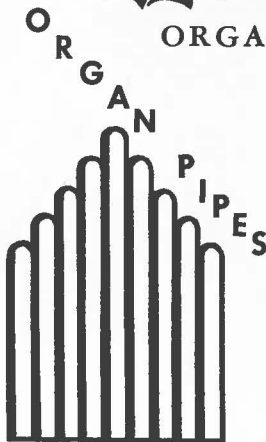
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H. Royce Saltzman, associate professor of church music and choral organizations at the University of Oregon, Eugene, will serve as director of the German Center for International Music Education in 1968-69.

The center is jointly sponsored by the University of Oregon and the Society for International Music Education. Approximately 35 students will spend the academic year in Oldenberg, Germany, studying church and choral music. The group will have as guest lecturers some of Europe's finest choral directors and church musicians. In addition, the students will travel about 8,000 miles in Europe observing choral organizations, hearing and studying many organs, and attending about 65 concerts and recitals and 25 operas.

Mr. Saltzman is a graduate of Goshen College, has MMus degrees from Northwestern University, and DMA from the University of Southern California. Before coming to the University of Oregon, Mr. Saltzman taught as USC serving as assist-

ant to Dr. Charles Hirt in church and choral music. He also served as minister of music at the First Methodist Church, Santa Monica, and interim director of music at First Presbyterian Church, Hollywood. At the present time, Mr. Saltzman is choirmaster at St. Mary's Episcopal Church, Eugene.

DISCIPLES MUSICIANS MEET IN ST. LOUIS CONVENTION

The International Convention of the Disciples of Christ (Christian Churches) was held in St. Louis Oct. 13-18. Union Avenue Christian Church, long a prominent church in the metropolitan area, arranged special music for the Sunday morning service Oct. 15 as part of the convention, under the direction of Lyle Hagert.

The Association of Disciples Musicians held a banquet Oct. 16 at the Second Presbyterian Church. Following dinner Lawrence Schreiber, National City Christian Church, Washington, D.C., played the program listed in the recital pages. After the recital Dr. Charles Huddleston Heaton, organist of Second Church and editor of the new hymnal being prepared by the Disciples, spoke about the hymnal and several of the new hymns to be included. The Union Avenue choir under the direction of Mr. Hagert was used to demonstrate. Congregational participation was included in four of the 10 hymns selected. New tunes to old texts, old tunes to new texts, and hymns with newly composed music and texts were used. A large turnout was present for the demonstration.

WRIGHT MOVES TO PASADENA CHURCH; PURVIS PREMIERE

George Wright assumed duties Sept. 1 as organist and choirmaster of the Church of St. Mary the Assumption, Whittier, Calif. His choir will sing the first performance of the new Richard Purvis Mass in Honor of St. Francis in English at the midnight mass on Christmas Eve.

THE DIAPASON

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Editor

DECEMBER, 1967

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COVER: An interior view of the Tokyo Cathedral. Japanese brush lettering by Noriko Fujii

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

Have A Truly Joyful Christmas!

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The new organ in the Organ Room at the Royal College of Organists in London was inaugurated Oct. 7 with a recital in the afternoon by the RCO president, David Willcocks, a reception and party and an evening recital by the organ's designers, Harold Darke and Peter Hurford. The two recitals are included in the usual pages. We quote exactly the account from *The Times* of London for Oct. 9 by Stanley Sadie:

First recital on the new RCO organ

By Stanley Sadie

In some quarters the Royal College of Organists is regarded as a bastion of traditionalism; in others, as a hotbed of radicalism. Organists are not famous for agreeing over matters like style in organ design. So the instrument inaugurated at the R.C.O. on Saturday represents something of a triumph in that it satisfies all but the extremists on either flank.

It was designed by Harold Darke and Peter Hurford, and built by Hill Norman and Beard. The design presented special problems: it is not primarily a recital organ, but a working one, for examining, teaching, and practising. And the acoustic of the Organ Room is, I gather, greatly affected by the presence of an audience (a screen can be drawn across the open pipe-work to compensate when no audience is present). With 37 stops the organ is only barely of a scale sufficient to be equally adaptable to all kinds of music. Bach's, of course, is the heart of the organ repertoire, and the instrument's design suits it admirably. Both earlier and present-day music, too, should sound well.

Three recitals were given on Saturday. David Willcocks, the college's president, inaugurated the instrument with Mozart's F minor fantasy—just as one of his predecessors, Sir Walter Parratt, had done with the previous organ 63



years ago — and he used it to demonstrate something of its tonal range (no time, this, for purism over stop changes). The peroration of the fugue was particularly fine, with a clean, brilliant sound. He then played short pieces by the instrument's designers: a contemplative prelude by Darke, a sprightly Dialogue by Hurford. Then came a new *Toccata Giocosa*, written for the occasion by William Mathias, whose sharp chords and rapid scale passages had a suitably ringing festive character. and finally Bach's A minor Prelude and Fugue (BWV 543), in a finely shaped reading, with beautifully glittering sound in the opening arpeggios, and admirably clear counterpoint.

In the evening the designers themselves played. Harold Darke offered music by Elgar and Howells, which sounded a shade cramped in this moderate-sized room — both pieces call for a spacious acoustic — as his own Fantasy of 1931, a quietly expressive piece for

which he found appropriately gentle colouring. Peter Hurford started with movements by Giulaian, dating from 1706: there were some splendid reed sounds in the "Basse de trompette" (done with superb phrasing and timing), and a wide range of characteristically French colours in the "Dialogue". He ended with Bach, showing a nice balance of tone qualities at different volume levels in a (possibly apocryphal) concerto, and typically bright, vivid tone in a strong and clearly projected performance of the G minor Fantasy and Fugue.

All stops of full independent compass of 61 notes on manuals and 32 on pedals except Viole Celeste (49 pipes). Both swell and choir under expression.

GREAT

Bourdon 16 ft.
Open Diapason 8 ft.
Stopped Diapason 8 ft.
Octave 4 ft.
Chimney Flute 4 ft.
Wald Flute 2 ft.
Mixture 4 ranks
Trumpet 8 ft.

SWELL

Flute a Cheminée 8 ft.
Viole de Gambe 8 ft.
Viole Celeste 8 ft.
Principal 4 ft.
Flute ouvert 4 ft.
Nazard 2 2/3 ft.
Quarte de Nazard 2 ft.
Tierce 1 1/2 ft.
Mixture 3-4 ranks
Basson 16 ft.
Hautbois 8 ft.
Trompette 8 ft.
Tremulant

CHOIR

Salicional 8 ft.
Singend Gedackt 8 ft.
Spitzflute 4 ft.
Principal 2 ft.
Larigot 1 1/2 ft.
Sesquialtera 2 ranks
Scharf 4 ranks
Krummhorn 8 ft.

PEDAL

Principal 16 ft.
Sub Bass 16 ft.
Contra Gamba 16 ft.
Octave 8 ft.
Gedackt 8 ft.
Choralbass 4 ft.
Mixture 3 ranks
Posaune 16 ft.
Rohr Schalmey 4 ft.

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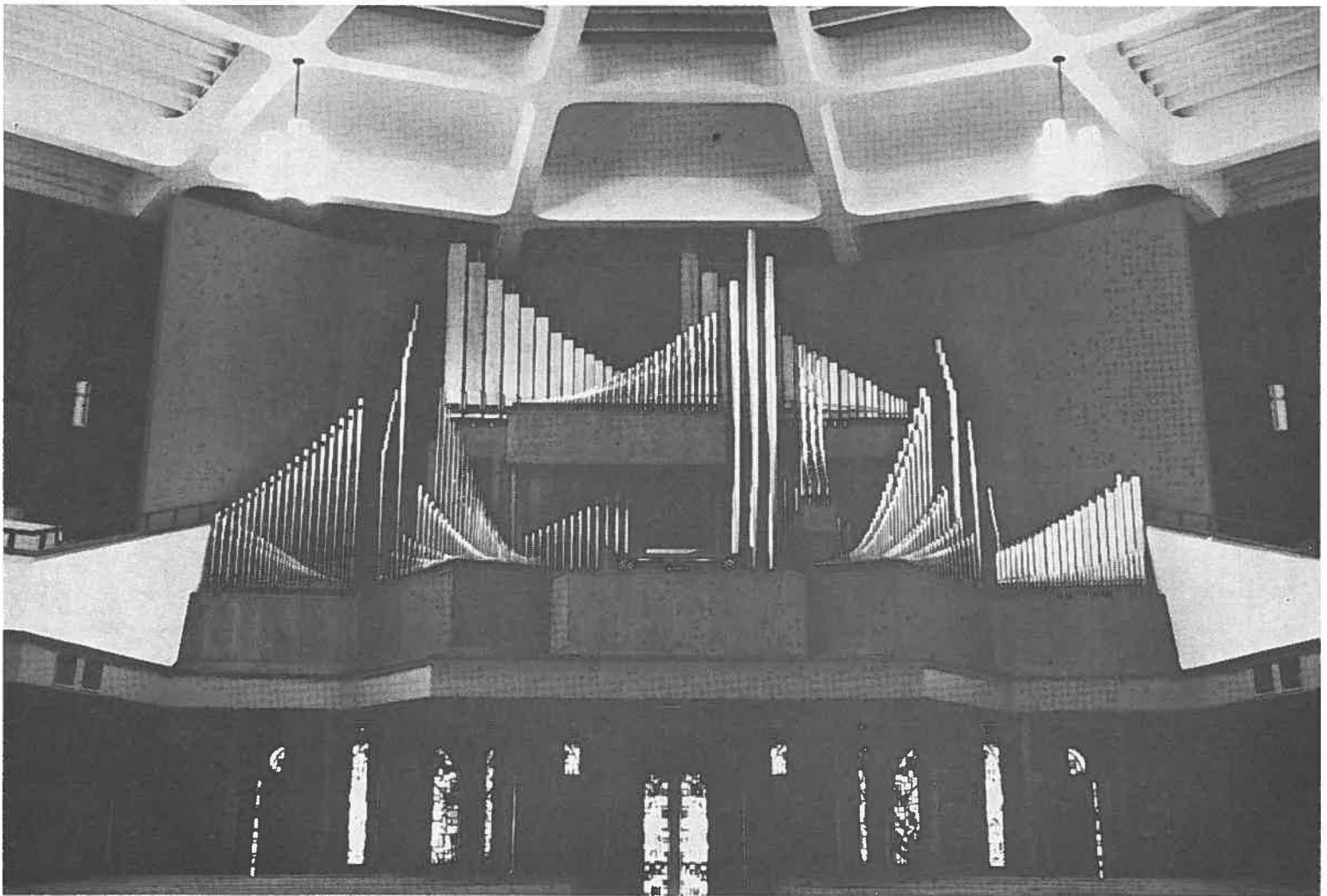
The 1966-67 season saw 540 School of Music performances, not including numerous multiple presentations. Of these 33 were organ recitals.

For information write: Dean Wilfred C. Bain
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Dedicatory Recital, December 3, 1967—Dr. Paul Manz



GREAT ORGAN (Unenclosed and Exposed)

Quintade	16'	61 pipes
Principal	8'	61 pipes
Holzgedeckt	8'	61 pipes
Octav	4'	61 pipes
Quintade	4'	24 pipes
Octave Quint	2-2/3'	61 pipes
Doublette	2'	61 pipes
Fourniture	IV Rks	244 pipes
Trompeta Real	8'	61 pipes
Chimes		21 tubes

SWELL ORGAN

Rohrflöte	8'	61 pipes
Viole de Gambe	8'	61 pipes
Viole Celeste G.G.	8'	54 pipes
Principal	4'	61 pipes
Nachthorn	4'	61 pipes

Nazard	2-2/3'	61 pipes
Waldflöte	2'	61 pipes
Tierce	1-3/5'	console only
Plein Jeu	III Rks	183 pipes
Bassoon	16'	61 pipes
Trompette	8'	61 pipes
Hautbois	4'	61 pipes
Tremulant		

POSITIV ORGAN (Unenclosed and Exposed)

Gedeckt	8'	61 pipes
Erzähler	8'	61 pipes
Principal	4'	61 pipes
Koppelflöte	4'	61 pipes
Principal	2'	61 pipes
Blockflöte	2'	61 pipes
Larigot	1-1/3'	61 pipes
Sesquialtera	II Rks	122 pipes

Cymbal	II Rks	122 pipes
Krummhorn	8'	61 pipes
Tremulant		

PEDAL ORGAN

Contrebass	16'	12 pipes
Bourdon	16'	32 pipes
Quintade	16'	from Great
Octave	8'	32 pipes
Bourdon	8'	12 pipes
Choralbass	4'	32 pipes
Quintade	4'	from Great
Rauschquinte	II Rks	64 pipes
Acuta	II Rks	24 pipes
Trumpet	16'	32 pipes
Bassoon	16'	from Swell
Bassoon	32'	console only
Trumpet	8'	12 pipes
Trumpet	4'	12 pipes
Krummhorn	4'	from Positiv

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3. Adeste Fideles		
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2. Caprice: "God Rest You Merry"		

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2. Duo for Flutes and Cromorne	5. Lyrical Canticle	
3. Contemplative Canzona	6. Trumpet Tune	
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Variations on "Alles ist an Gottes Segen"	J. Cook	2.00

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Jesu, Joy of Man's Desiring (arr. for 3 Trumpets and Organ by F. Campbell-Watson)	J. S. Bach	2.00
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Install Aeolian-Skinner in Claremont, Calif. Church

The Aeolian-Skinner company has just installed a three-manual organ in the Claremont, Calif. Presbyterian Church, a new building in contemporary idiom. The instrument consists of the great, exposed on the chancel wall, with swell, choir and pedal grouped on the opposite side.

Installation and tonal finishing were the responsibility of Robert Sproule, Aeolian-Skinner representative. The specification was planned by Mr. Sproule and Douglas Carrington, minister of music.



August Maekelberghe observed his 20th anniversary Oct. 22 as organist and choir-master of St. John's Episcopal Church, Detroit, Mich. A week later the church enjoyed its 17th annual music festival with Mr. Maekelberghe conducting the festival choir, string orchestra, soloists and Kent McDonald at the organ. The program included: O Praise the Lord, Telemann (choir, organ, strings); The Childhood of Christ, J. C. Bach (choir, soloists, organ, strings); Adagio and Allegro for organ and strings, Mozart; Be Appeased, O God, Maekelberghe, first performance (choir and strings); Rejoice Earth and Heaven, Buxtehude (choir, organ, strings).

Mixtur 3 ranks (prepared)
Kontra Trompete 16 ft. 12 pipes
Contre Hautbois 16 ft.
Trompete 8 ft. (prepared)
Trompete 4 ft. (prepared)
Schalmei 4 ft.
Chimes

METHODIST, Christian, Presbyterian, Catholic, Episcopal and Mormon churches in the Columbia, Mo. area joined for two performances of Noye's Fludde Oct. 28 and 29 at Missouri Methodist Church. Heinz Arnold was producer and music director and Patricia Williams was at the organ.

GREAT
Prinzipal 8 ft. 61 pipes
Holzbordun 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Mixtur 4 ranks 244 pipes
Trompete 8 ft. (prepared)
Chimes

SWELL
Viola Pomposa 8 ft. 61 pipes
Viola Céleste 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Spitzprinzipal 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Larigot 1 1/3 ft. 61 pipes
Plein Jeu 3-4 ranks 226 pipes
Contre Hautbois 16 ft. 61 pipes
Hautbois 8 ft. 12 pipes
Schalmei 4 ft. 61 pipes
Tremulant

CHOIR
Erzähler 16 ft. 61 pipes
Cor de Nuit 8 ft. 61 pipes
Erzähler 8 ft. 12 pipes
Erzähler Céleste 8 ft. (prepared)
Prestant 4 ft. (prepared)
Koppelflöte 4 ft. 61 pipes
Nasard 2 1/2 ft. 61 pipes
Octave 2 ft. 61 pipes
Tierce 1 1/2 ft. (prepared)
Cymbale 3 ranks (prepared)
Trompete 8 ft. (prepared)
Krummhorn 8 ft. (prepared)
Tremulant

PEDAL
Principal 16 ft. 32 pipes
Bordun 16 ft. 12 pipes
Erzähler 16 ft.
Oktav 8 ft. 32 pipes
Rohrflöte 8 ft.
Choral Bass 4 ft. 32 pipes
Rohrflöte 4 ft.

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Pensacola Church Orders New Reuter

The Reuter Organ Company, Lawrence, Kans. has been awarded a contract to build a three-manual, 22-rank instrument for the First Presbyterian Church, Pensacola, Fla. The pipework of the organ will be located in the chancel area of the church with the swell resources on the left and the great and choir pipes on the right as one faces the chancel area.

Negotiations for the sale of the instrument were handled by F. E. Norwood, area representative for Reuter, who will make the installation of the organ in December of this year.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 2 ranks 122 pipes
Chimes (prepared)

SWELL

Rohrgedeckt 16 ft. 97 pipes
Rohrflöte 8 ft.
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Hohlflöte 4 ft. 61 pipes
Nasard 2 1/2 ft. 61 pipes
Rohrflöte 2 ft.
Tierce 1 1/2 ft. 61 pipes
Trompette 8 ft. 61 pipes
Tremolo

CHOIR

Nasonflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Italian Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Bourdon 16 ft. 44 pipes
Rohrgedeckt 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft.
Rohrflöte 8 ft.
Choral Bass 4 ft. 32 pipes
Rohrflöte 4 ft.
Fagotto 16 ft. 44 pipes
Fagotto 8 ft.
Krummhorn 4 ft.

THE SIX SCHÜBLER CHORALES of Bach were played by Beal Thomas, Frederick Carter and Suzanne Gibson in a noonday recital Oct. 11 at Christ Church, Vancouver, B.C.



Ronald C. Rice, FCCM, has been appointed organist-choirmaster of the Cathedral of St. Philip, Atlanta, Ga. His duties include the direction of the men and boys choir, the adult mixed choir, supervision of the cathedral music program and use of the 95-rank Aeolian-Skinner organ.

Mr. Rice comes to Atlanta from Christ Church, Georgetown, Washington, D. C., where, within his tenure of four years, he developed the first full-time music program for that parish.

He has his BMus and MMus from the Cincinnati College-Conservatory as a student of Parvin Titus. He was one of the first seven students at the College of Church Musicians at the National Cathedral and one of the first four graduates to receive the title FCCM (Fellow of the College of Church Musicians). His studies were with Leo Sowerby, Paul Callaway and Richard Wayne Dirksen.

Mr. Rice has played recitals in Washington, New York City, Williamsburg and Richmond, Va., was accompanist-associate conductor of the Washington Choral Arts Society, a member of the organ faculty of George Washington University and a member of the executive committee of the D.C. AGO Chapter. He also conducted choir camps for the diocese of Virginia.

Catawba College Will Have Casavant

Catawba College, Salisbury, N.C. has contracted with Casavant Freres for an organ to be installed in the campus chapel in March 1968. The swell and positiv will be located on the left side of the chancel, with the great and pedal on the right. The tonal openings are very large allowing full egress of sound. The acoustics of the large Gothic chapel are considered ideal for the instrument.

The specification was drawn by Lawrence Phelps, tonal director of Casavant, in co-operation with Gilbert C. Pirovano, college organist. Negotiations were handled by Charles Schleigh, district representative for Casavant.

GREAT

Quintaden 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes

SWELL

Salizional 8 ft. 61 pipes
Schwebung 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Scharf 4 ranks 244 pipes
Schalmel 8 ft. 61 pipes
Tremolo

POSITIV

Gedackt 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Quintflöte 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes

PEDAL

Prinzipal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Oktav 8 ft. 32 pipes
Pommer 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
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NOEHREN



Changes at Christ Church Cathedral, Indianapolis, Ind. on Jan. 1 will involve James Litton and David Koehring. Mr. Litton will take on the duties of organist and choirmaster at Trinity Church, Princeton, N.J. He has been named visiting instructor in organ at Westminster Choir College and will also teach a boy choir seminar.

Mr. Litton leaves Christ Church Cathedral, where he has been organist and choirmaster since 1964. The Cathedral Choir of men and boys has continued and expanded its activities under his direction.

David Koehring leaves St. John's Episcopal Church, Stamford, Conn. to take over the post at Christ Church Cathedral. Mr. Koehring previously served as assistant organist and choirmaster of the cathedral while a student at Butler University, where he graduated in 1962 with a major in theory. In 1964 he was a member of the first graduating class at Washington Cathedral's College of Church Musicians.

481st Noonday Recital at Christ Church, Indianapolis

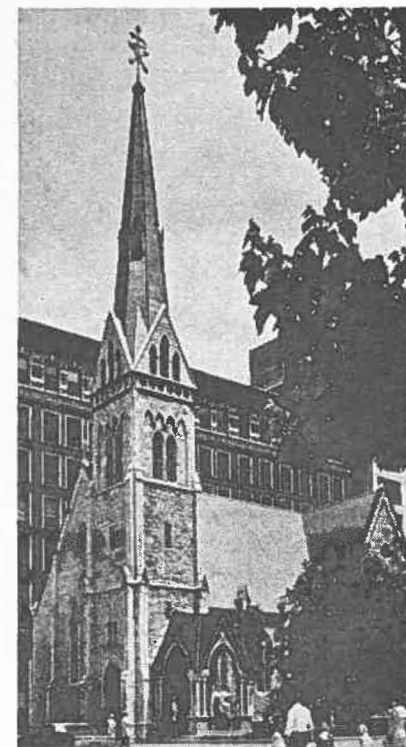
Friday, Dec. 29 will mark the 481st consecutive noonday recital at Christ Church Cathedral, Indianapolis. The weekly series began in 1954 as a series of organ recitals in Advent and Lent, and was later expanded to include alternate months throughout the year. Since 1959, a recital has been played every Friday from 12:30 to 1:00.

Recitalists have included students and faculty from Indiana, Butler, and DePauw Universities, local and visiting organists, and members of the cathedral staff. The four-manual organ was installed by Möller in 1954. Recital attendance has been found to reach its height in the summer months when the cathedral is air-conditioned. An innovation in the Friday series this year is the inclusion of chamber music and dance groups, early instrument ensembles, folk singers, small groups of choir boys and several men from the Cathedral choir, performing solo programs.

A separate series of musical events is scheduled for one Sunday evening each month at the cathedral. These events are either incorporated in a service of Evening Prayer or are given as independent concerts. The choir of men and boys often joins forces with orchestra in the presentation of major choral works during the Sunday evening programs.

The 50 member professional choir of men and boys consists of 25 boy trebles, 13 teenage altos, five tenors and seven basses. About half of the men commute from the Indiana University School of Music, with the remainder of the choir coming from the immediate area. Although the chief purpose of the choir is to sing at Sunday services, it occasionally travels for special services and concerts.

Christ Church was established as the Cathedral for the Indianapolis Diocese in 1954. The present building was erected in 1857 and was the first Episcopal church in central Indiana. At one time, Christ Church was only one of seven churches on Monument Circle. It is today the only downtown church left in Indianapolis.



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Kent Hill has been appointed associate professor of organ at Mansfield State College, Mansfield, Pa. Dr. Hill is the first full-time organ instructor at the college and will be in charge of developing the curriculum in organ. A new two million dollar music building is under construction at the college and a concert organ to supplement present facilities is being designed for the 500-seat concert hall.

Before going to Mansfield, Dr. Hill was a member of the music faculty at Texas Technological College for four years and organist at St. Paul's Church, Lubbock, Tex. He has his DMA degree from Eastman School of Music. In his four years in Texas, Dr. Hill performed widely on the organ and harpsichord in several states.

BATES COLLEGE CHOIR SINGS THOMPSON MASS FOUR TIMES

The Bates College Choir, Lewiston, Maine, sang Randall Thompson's Mass of the Holy Spirit in four choral services in the month of October. The first performance was on home ground at Bates College Chapel Oct. 15. The following evening the Portland, Maine AGO Chapter sponsored a service in Trinity Episcopal Church.

The following Sunday the choir sang the mass at a morning service at Colby College Chapel, Waterville, Maine, and at vespers at the Bowdoin College Chapel, Brunswick, Maine. D. Robert Smith was director.



Robert A. Camburn became director of music Aug. 1 at the 3200-member St. Paul's Evangelical Lutheran Church, Philadelphia, one of the largest Lutheran churches on the eastern seaboard. He has a BA degree from Temple University and is currently enrolled in the MMus program there. Before going to St. Paul's, Mr. Camburn was organist-choirmaster at the Episcopal Church of the Advent, Hatboro, Pa., and the Summerfield Methodist Church, Philadelphia.

At St. Paul's, Mr. Camburn will be responsible for the music at all services and will direct four of St. Paul's six choirs.

POISTER ORGAN FESTIVAL ATTRACTS FROM 5 STATES

Organists from a five-state area convened at Hollins College, Va. the weekend of Oct. 13-14 for a festival featuring Arthur Poister, artist in residence, who played a recital of major works of Bach, Franck, Milhaud and Widor and conducted a master class devoted to Bach, Franck and Dupré.

Six assisting organists were heard in a second program: Gilbert Pirovano, Catawba College — Concerto 5, Handel; Variations on America, Ives. Suzanne Kidd, University of Richmond — Wenn wir in höchsten Nöten sein, Bach; Jesu, meine Freude, Walther. Oscar McCullough, Hollins College baritone and Jeryl Powell, Roanoke — Mystical Songs, Vaughan Williams. John Mueller, Salem College — Parish Mass, Couperin; Canonic Variations, Bach. Richard Peek, Charlotte — Prelude and Fugue in G major, Bach; Schmücke dich, Brahms; Fantasie and Fugue on St. Anne, Peek.

ALAN STOUT'S Solemn Prelude for Trombone and Organ was featured Oct. 23 at Alice Millar Chapel, Evanston when Grigg Fountain, chapel organist and choir-director, played Preludes and Fugues by Bach in D minor and D major and the Franck Chorale in A minor, and the chapel choir sang settings of Laudate Dominum by Hassler, Róvetta and Mozart.



Jacqueline Scheid, student of Dr. George Markey at the Guilman Organ School, has been appointed organist and choir-master at St. John's Lutheran Church in Bloomfield, N.J. A former student at the University of Michigan, Miss Scheid was organist at Trinity Lutheran Church, Ann Arbor.

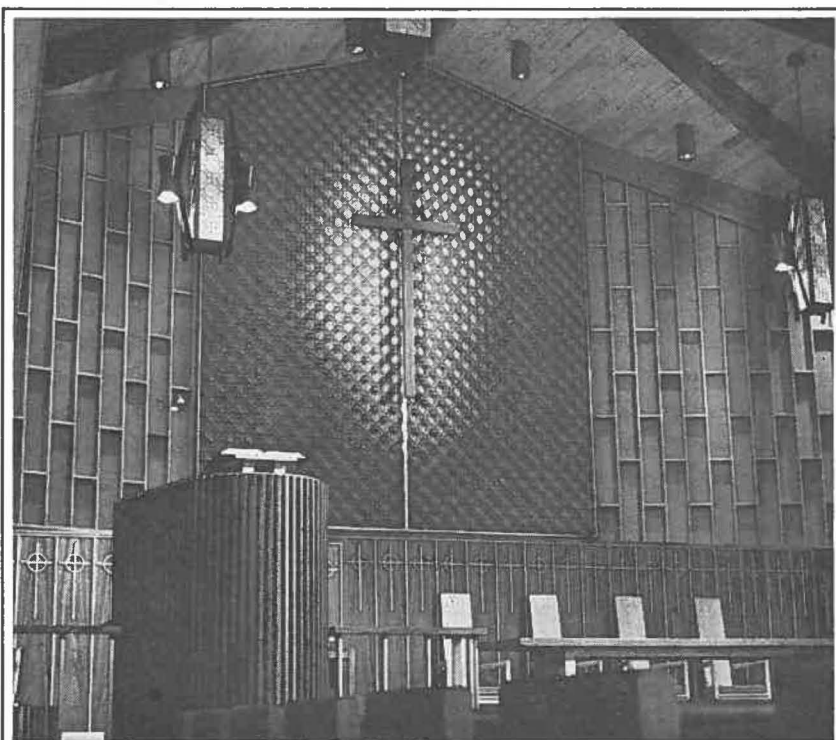
ORGANIST IN ANN ARBOR IS 25 YEARS IN POSITION

Mary McCall Stubbins was honored Oct. 15 on the occasion of completion of 25 years of service as organist at the First Methodist Church, Ann Arbor, Mich. Mrs. Stubbins played an organ program, listed in the recital columns, and was entertained following it at an informal reception in the Wesley Lounge.

A native of Chicago, Mrs. Stubbins started playing piano recitals while in elementary school. She became a church organist at the age of 16 in a Chicago suburb. She has her AB degree from the University of Chicago; her MMus is from the University of Michigan where she studied with the late Palmer Christian. She has served the University Musical Society as its organist for 20 years.

Prof. William H. and Mrs. Stubbins are parents of two daughters, both currently students at the University of Michigan.

EARLY REFORMATION HYMNS in contemporary settings by David, Lenel, Pepping and Wienhorst were heard at the choral vespers observing the 450th Reformation Anniversary at Concordia Senior College, Fort Wayne, Ind. Bach's cantata on A Mighty Fortress and Bender's on Salvation unto Us Has Come and Psalm Settings by Hasler and Daniel Moe were also heard.



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31						

DEADLINE FOR THIS CALENDAR WAS NOVEMBER 10

Dec. 10

Joan Lippincott, Church of the Holy Communion, South Orange, N.J. 8:00
Frederick Swann, Brooks Memorial Methodist, Jamaica, N.Y. 4:00
Marie-Claire Alain, Christ Episcopal, Bronxville, N.Y. 4:00

Richard Ellsasser, orchestra, Waterloo, Iowa

Britten St. Nicolas, La Jolla, Calif. Presbyterian 4:00

C.P.E. Bach Magnificat, Union Methodist, Washington, D.C. 8:00

Advent-Christmas Choral Vespers, Concordia Senior College, Fort Wayne, Ind. 4:00, 8:00

E. Power Biggs, United Church on the Green, New Haven, Conn.

Handel Messiah, First Presbyterian, Germantown, Philadelphia, Presbyterian Church, White Plains, N.Y. and Moody Bible Institute, Chicago 3:00

Bach Sleepers Wake, Madison Avenue Presbyterian, New York City 3:00

Bach Come, Redeemer, First Methodist, Wichita, 11:00

Bach Cantatas, Grace Church, New York City 4:30

Vivaldi, Distler, Handel, First Presbyterian, Lancaster, Pa. 8:00

William Self, St. Thomas Church, New York City 3:15

Marilyn Keiser, Cathedral of St. John the Divine, New York City 3:30

Bach, Vivaldi, Church of Our Saviour, New York City 4:00

Vivaldi Gloria, Fifth Avenue Presbyterian Church, New York City 4:30

Saint-Saëns, Schubert, St. Albans, L.I. Congregational Church 5:00

Berlioz L'Enfance du Christ, Metropolitan-Duane Methodist, New York City 8:00

Music for Small Ensembles, Grace Methodist, Kokomo, Ind. 5:00

Charpentier, Bach, Buxtehude, St. Andrews Music Society, Madison Avenue Presbyterian Church, New York City 3:30

Warren Hutton, First Methodist Church, Pensacola, Fla. 3:00

Bach Magnificat, St. Bartholomew's Church, New York City 4:00

11 Richard Westenburg, Central Presbyterian, New York City

Marie-Claire Alain, St. John's Parish, Waterbury, Conn.

Bach aria group, Northern Illinois U, DeKalb 8:00

12 John Upham, Church of the Ascension, New York City 8:00

13 Marie-Claire Alain, West Shore Unitarian, Cleveland, Ohio

Choir Christmas Concert, Northern Illinois U, DeKalb 8:00

J. Clark, St. John's Church, Washington, D.C.

15 Menotti Amahl and the Night Visitors, First Methodist, Wichita, Kans. 8:00

Liszt Festival, Radford College, Radford, Va.

16 Liszt Festival, Radford College, Radford, Va.

Chicago Chamber Choir, Chicago Public Library 12:15

Marie-Claire Alain class, Syracuse U, 2:00

17 Bach Cantata 140, All Saints Church, Pasadena, Calif. 11:00

C. Ralph Mills, First Methodist Church, Cookeville, Tenn.

Young-Williams Pageant of the Holy Nativity, St. Bartholomew's, New York City

Bach Magnificat, Church of the Ascension, New York City 11:00

Menotti Amahl, First Methodist Church, Wichita, Kans. 8:00 and West Side Presbyterian, Ridgewood, N.J. 5:00, 7:00

Arnold Ostlund, Jr., St. Thomas Church, New York City 3:15

Britten Ceremony of Carols, St. Thomas, New York City 4:00

Copland, Bach, Church of the Heavenly Rest, New York City 4:00

Messiah, Fifth Avenue Presbyterian, New York City 4:30 and First Presbyterian, New York City 4:30

Liszt Festival, Radford College, Radford, Va.

St. Luke's Hospital nurses choir, St. Louis 7:30

Saint-Saëns Christmas Oratorio, Calvary and Grandale Presbyterian Churches, Detroit 7:30

Harold Rohlig, First Methodist Church, Pensacola, Fla. 3:00

Schütz Christmas Oratorio, St. John's Episcopal, Boulder, Colo.

Marie-Claire Alain, Syracuse University 4:00

18 Clyde Holloway, Phoenix Symphony, Gammage Auditorium, Tempe, Ariz.

19 Marie-Claire Alain, First Presbyterian, Lancaster, Pa. 8:00

Clyde Holloway, Phoenix Symphony, Gammage Auditorium, Tempe, Ariz.

21 Virgil Fox, Choristers of St. Mary's Episcopal Church, Wayne, Pa. Rockefeller Center Plaza, New York City 12:00

24 Daniel Keller, St. Thomas Church, New York City 3:15

Britten Ceremony of Carols, Central Presbyterian Church, New York City 10:15

Virgil Fox, Ed Sullivan Show, CBS-TV 8:00

Messiah, First Presbyterian Church, Danville, Ill. 8:30

Henry Glass, Emmanuel Church, Webster Groves, Mo.

26 Albert de Klerk, Concertgebouw, Amsterdam, The Netherlands 11:30

27 Catharine Crozier, First Church of Christ, Scientist, Boston

28 Anton Heiller, Harvard Memorial Chapel, Cambridge, Mass.

31 Boar's Head and Yule Log Festival, Christ Church, Cincinnati 3:30, 5:30

Messiah Part 1, St. Bartholomew's Church, New York City 4:00

John Rodland, St. Thomas Church, New York City 3:15

Frederick Swann, strings, Riverside Church, New York City 10:45

Bach Cantata excerpts, Brick Presbyterian Church, New York City 10:00

Jan. 7 Bach Christmas Oratorio, St. Bartholomew's Church, New York City 4:00

Robert Huddleston, St. Michael's Church, New York City 4:00

Orchestra and chorus, Northern Illinois U, DeKalb, Ill. 3:00

Virgil Fox, Ann Arbor, Mich. High School

John Fenstermaker, Cathedral of Mary Our Queen, Baltimore 5:30

Handel Te Deum, Bruckner Psalm 150, Temple University Choir, First Presbyterian Church, Germantown, Philadelphia

8 Henry Hokans, All Saints, Pasadena, Calif. 8:15

George Markey, First Presbyterian Church, Fort Lauderdale, Fla.

Joan Lippincott class, Haddonfield, N.J.

9 Preston Rockholt, Church of the Ascension, New York City

Virgil Fox, St. Henry's Church, Lincoln Park, Mich. 8:45

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All correspondence should be directed to the general secretary

Saskatoon

The Saskatoon Centre met Oct. 15 at St. Paul's Roman Catholic Cathedral. Rene Charrier, organist and choirmaster was host and opportunity was given to inspect the two-manual Casavant now partially dismantled and in the process of being rebuilt by Dr. H. D. Hart. At the business meeting plans were finalized for the Gillian Weir recital Oct. 27. Sister Carmen Marquis was hostess for the social hour.

The chapter sponsored Gillian Weir Oct. 27 at Knox United Church. The program appears in the recital section. Following the performance Miss Weir was entertained by members of the centre at a buffet supper at the home of Dr. and Mrs. Alan Kirby.

MARGARET MORRIS

Stratford

The fall activities of the Stratford Centre began Sept. 30 with a potluck supper in St. John's United Church. The business meeting followed with Mrs. H. Easun as chairman. Officers for this year are: chairman, Gordon Scott; vice-chairman, Ernest Harley; secretary, Mrs. C. L. Tough; treasurer, Mrs. H. Easun; DIAPASON secretary, Miss Vera Zwicker. Mrs. Easun spoke on the highlights of her visit to the ICO in Toronto, talking interestingly about the many organ recitals and tours of the city.

VERA ZWICKER

London

The London Centre held its members' recital as its October meeting at St. Martin's Church. Four members — Peter Cass, Pat Wilgust, Ted Winter and Gabriel Kney — played the program listed in the recital pages. Following the recital, members met for refreshments and a business meeting.

The centre opened its season with a dinner meeting Oct. 7. Following dinner, Chairman Pat Ironside welcomed new members and thanked those responsible for arranging the evening. Mrs. Poole introduced the guest speaker, Fr. Palmer, SSJE, priest in charge at Christ Church, who spoke of the changes which have taken place in church music in his lifetime. He recalled seeing a church orchestra on its way to the Methodist Church, having been ousted from the west gallery of the parish church. He referred to the many changes in the church hymnals and hoped the time would come when all denominations could use the same hymnal, with perhaps an appendix containing hymns with a specifically denominational appeal. Gordon Atkinson thanked Father Palmer.

H. M. POOLE

Victoria

The Sept. 22 meeting of the Victoria Centre was held in the Oak Bay United Church. Several members explored the organ recently rebuilt and added to by Hugo Spilker. Jack Lenaghan, organist and choirmaster of St. Andrew's Cathedral, gave a brief introduction to the organ followed by a short recital. After a meal in the church basement, an informal business meeting was held. Dr. Walter Barss, center chairman, awarded Frank Tupman, choirmaster of the Metropolitan United Church, an honorary life membership. Mrs. Eltringham, daughter of the original owner of the organ, gave a detailed history of the instrument, originally built by R. Spurdon Rutt, Leyton, London, England. Ann Van der Voort and Charles Palmer concluded the evening with reports on the ICO.

The Vancouver Centre visited Victoria Oct. 21. Various events appear in the Vancouver Centre report.

PETER BISHOP

Pembroke

The Oct. 15 meeting of the Pembroke Centre was held at the home of Vice-chairman Max A. Discher, who conducted the meeting in the absence of the chairman. Much of the evening was given over to plans for future happenings. Time out was found to enjoy a Dutch film showing the playing of carillons and the making of bells in Holland.

F. C. CHADWICK

Calgary

The Calgary Centre gathered Oct. 23 at Knox United Church. After the business had been dealt with, Robert Bell took over and spoke concerning the ICO held in August in Toronto, Ottawa and Montreal. His talk was so informative and interesting that members were left feeling envious of Mr. Bell, the only one from the Calgary Centre to attend the Congress. The second part of the programme consisted of a panel discussion prepared and executed by four younger members. The Place of Music in the Church was the title and, as one may guess, it became another of the many unfinished discussions. "What is the purpose of hymns?", "Is there a place for electronic instrument in the church?", "What is the church doing musically for its younger members to assure them it is keeping in tune with modern times?" — these were some of the questions put to the Rev. David Tatchell, Robert Bell and Mrs. John Searchfield. It was a heated discussion, sometimes turning too personal, but all in all very interesting.

Sarnia

The Sarnia Centre's centennial project, a member's recital of organ music by Canadian composers, was held Oct. 24 at Devine Street United Church. Works by Cabena, France, Karam and Willan were played by five members of the center. Of particular interest was the performance by Joyce Trapp of three pieces from Cabena's Homage.

DAVID YOUNG

Vancouver

Some 35 members and friends of the Vancouver Centre visited Vancouver Island Oct. 25. First they viewed and played a three-manual mechanical action organ built by Conacher's of Huddersfield, England, well before the turn of the century, at the Garrison Church of St. Paul, Esquimalt. At Christ Church Cathedral, Victoria, Richard Proudman welcomed the visitors and played a recital on the four-manual Hill, Norman and Beard. He was assisted by Peter Bishop, cathedral sub-organist, who played the one-manual 105-year-old gallery organ, and by Jeffrey Finch, boy soprano. At a sumptuous lunch, the hospitable Victoria Centre was host. At St. John's Anglican Church, Donald Woodworth played a recital to demonstrate the many facets of the new four-manual Casavant. At St. John the Baptist Church in Duncan the center of attention was a one-manual organ built by J. W. Walker in 1859 and transported around Cape Horn by sailing ship. It was restored in 1960 and is used for services.

DONALD KING

Toronto

The annual Toronto Centre organist-clergy dinner was held Oct. 23 at the Old Mill, probably the best attended in many years. Excellent cuisine, general good fellowship and a well-chosen panel with a lively topic all contributed to this memorable evening. Dr. Edgar Bailey and Father Edgar Bull, for the clergy, and Derek Holman and Dr. Charles Peaker, for the organists, with Giles Bryant as moderator, were challenged to discuss the changing role of church music in the 20th century. The clergy were quicker to recognize not only the tremendous pressure to make changes, mostly from the younger church-goers, but that a need exists. The organists did go along with this up to a point but were cautious enough to stress that change must be wise and not indiscriminate. Many expressions of thanks concluded the evening.

Centre members and their friends were treated to two excellent organ recitals in October, by John Dedrick Oct. 3 at the Fifth Church of Christ, Scientist and by Gillian Weir Oct. 30 at Grace Church on-the-Hill. Both programs appear on the recital page.

KENNETH DAVIS

Hamilton

The Sept. 24 meeting of the Hamilton Centre was held in the garden of Dorothy Pettigrew in the form of a potluck supper. John Taylor reported on the ICO and Thomas Shilcock showed slides of Spain and Portugal.

For its Oct. 7 meeting the centre sponsored James Burchill in recital. He played: Mein junges Leben hat ein End, Sweelinck; Prelude Scherzo and Passacaglia, Leighton; Symphony 4, Vierne.

LYLA HERDMAN

Peterborough

A Centennial recital Oct. 29 at St. Paul's Presbyterian Church featured the gallery choir directed by Mrs. William Piercy with Howard W. Jerome at the organ. The choir sang works of Russell, Silvester, Anderson, Piercy, Drynan and Willan. Mr. Jerome played five sections of Cabena's Homage and works of William France, Gerald Bales and Healey Willan.

THE RE-OPENING and dedicatory observance at the Leamington, Ont. United Church Oct. 15 included three services: a festival morning service, an afternoon dedication service and an evening service featuring the Leamington Choral Society directed by Helen Law. Allanson G. Y. Brown is organist.

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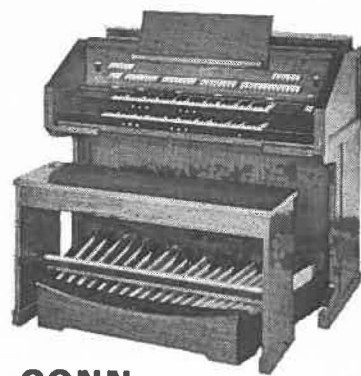
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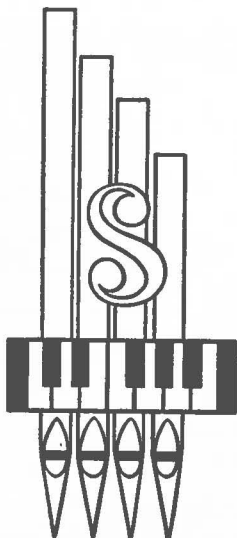
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Report on the First Annual I.C.A.O.

by DON E. KERR

The first annual International Congress of Anglican Organists opened this year in Toronto with an address by Sir Hillary Birdbath-Bumbottom, A.R.C.O., F.R.C.O., R.Y.S., F.T.C.L., Q.A.I.M.N.S., G.C.M.G., A.B., Ph.D., F.G.C.M., (and, more recently, L.S./M.F.T. and F.B.A.), the new director of the Royal School of Church Music (Croydon, Surrey, England). Sir Hillary announced that the RSCM has after long debate decided to allow its member choirs to chant the psalms to plain-song twice every year, with the condition that a double selection of psalms to Anglican Chant is done the following Sunday. Although the decision has precipitated four suicides on the RSCM executive staff, Sir Hillary felt sure, he said, that it was a good one.

The first recital of the congress took place in the Parish Church of Saint Etheldreda-near-the-Shopping Centre, on the newly-rebuilt and restored E. M. Skinner organ. The organ was purchased from a parish in the American Provinces, where several years ago it had been trackerized by the Underbid Organ Company, and all stops of eight-foot pitch were replaced with mixtures, with the exception of the Erzähler on the Great Organ, which was kept to provide good foundation tone for congregational singing. A Canadian firm has recently restored the instrument, including the very fine Great Open Diapason (scale 11), and the instrument is the only surviving example of Mr. Skinner's art. The former tracker action mechanism was purchased by the Organ Historical Society for inclusion in their time capsule, which is buried under the Tigers' cages in the Bronx Zoo. Derek Holman played the dedication recital, which includes the organ works of Parry, Stanford, and Howells. At the close of the program, Mr. Holman electrified his audience with a six and one-half hour improvisation on a theme of a single note, submitted by

a member of the audience. The work is being transcribed from a tape recording and will be soon published by Oxford University Press.

The following day opened with a lecture-demonstration by Alan Wicks, in which Mr. Wicks revealed that a pill has been developed which keeps a boy's soprano voice indefinitely in the same condition that it is when he is twelve to thirteen years of age. The pill was discovered quite by accident in a science laboratory experiment at the Canterbury Cathedral Choir School. Doctors and leading specialists have confirmed that the pill has no effect other than to keep the singing voice at soprano, while the speaking voice matures in the usual way. (Mr. Wicks has recently been acquitted of charges concerning alleged conspiracy with a local veterinarian.) The choir of Canterbury Cathedral now has a soprano section of eighteen boys of ages eighteen to twenty-three, and it is most impressive. The only difficulty Mr. Wicks foresees is the visual effect in future years of a soprano section consisting entirely of men aged sixty-five. This possible drawback was recently remedied by a new regulation passed by the Cathedral Chapter which specifies compulsory retirement of sopranos at age forty-five. The pill has passed all United States health requirements and will be on the market in two months' time.

The Toronto Festival Singers closed the congress with a stunning program of choral literature old and new. The opening selection was the anthem "Lord, for thy tender mercies' sake," by Giles Farnaby. This work, formerly attributed to Richard Farrant and then to John Hilton, has in more recent years been thought the work of Roger Mudd. Research by graduate students at Magdalen College, Oxford, in a joint project with the music department of Harvard University, traced this anthem to a lute transcription in *My Lady Rush-*

feather's Lute-Booke (the now-celebrated Cambridge MS DdStyZc.45. 7295. 00127b), where it was entitled "Master Pilkington's Morning Song." The work was then attributed to Francis Pilkington, until it was discovered that it appeared in no less than five continental tablatures for bass cittern, consistently bearing the title "Giles Farnaby's Misery." (It was in the course of this exciting research that the students accidentally discovered conclusive proof that the *Trumpet Tune* of Jeremiah Clarke, formerly attributed to Purcell, was in fact written by William Shakespeare, whose entire dramatic works were in turn found to have been written by Roger Mudd.)

The Festival Singers performed to a full house (yesterday's performance by the choir of Bristol Cathedral, which sang the entire Psalter to Chant 47 in the *Novello Chant Book*, was sparsely attended), and the program was concluded with the first performance of Healey Willan's new setting of the Revised Liturgy (*Kyrie eleison* is now translated, "God, how you turn me on"), and a new anthem by the same composer, commissioned for the congress, in which Dr. Charles Peaker read hippie poetry while the Festival Singers chanted "Flower Power, Flower Power," against which a semichorus sang Stanford's *Mag in G* in Sprechstimme.

At the final meeting it was voted unanimously to start a trust fund to help provide for the twenty-three cathedral organists (six American, five Canadian, and twelve British) who will next year be replaced by IBM-programmed tape recorders.

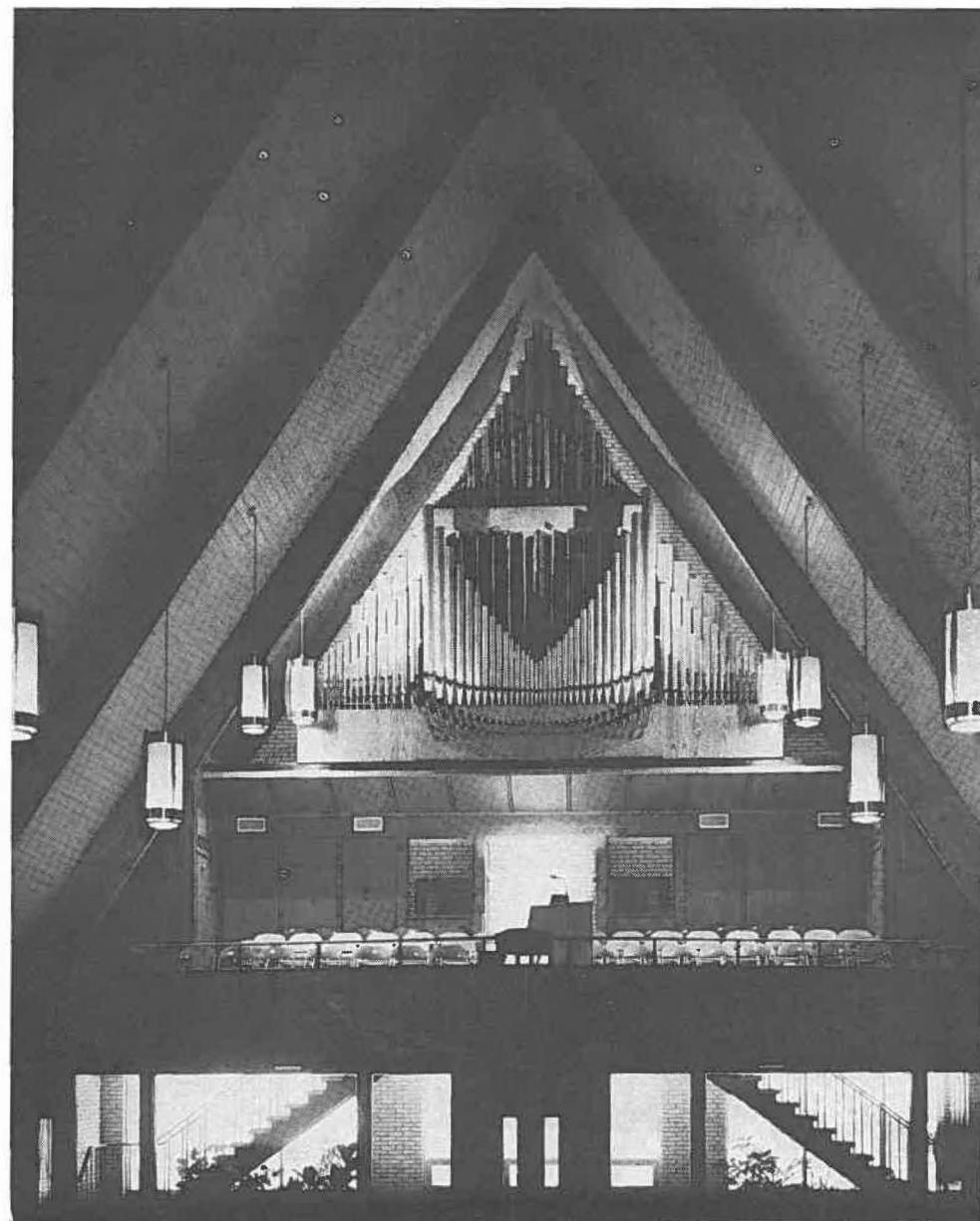
ORPHA OCHSE and Robert Prichard played a program for organ and harpsichord Oct. 22 at Covina, Calif. Methodist Church. Two Soler concertos, four Scarlatti Sonatas and a Rayner Brown Passacaglia were augmented by F. Couperin and Dupré.

MARILYN MASON headed a workshop Oct. 11 at the College of Church Musicians, Washington Cathedral. The session included an illustrated lecture on the organ in the church service, another on recent organ composition and a panel discussion.



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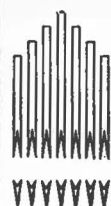
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Choral Music

A much leaner stack of choral music reached us this month. Publishers probably rightly decided that December is hardly the month most choir directors will have the time to select and study new music. Very little holiday music, understandably, appears in this month's collection.

For Augsburg, Elwood Coggin has arranged a Schütz excerpt with the text What Pain Our Master Didst Endure. Morten Lauridsen has set the 150th Psalm in a short bright Praise Ye the Lord.

Alexander Broude sends three: an unaccompanied Requiem aeternam by Peter Cornelius, edited by Clifford Richter, a treble double chorus setting of I Sing of a Maiden by Peter Schickele, and a Kurt Stone editing of a pleasant Mendelssohn motet, Surrexit Pastor Bonus with Latin and English text.

From Choristers' Guild come two for treble choir: John Burke's What Is Man's Chief Purpose, for SA and soprano solo, and John Ness Beck's Sing unto Him, SA but largely unison. The styles of these are virtually untouched by the 20th century.

Joseph Roff has done an extensive setting for H. W. Gray of a St. Francis text in The Song of the Creatures. There are solos in each division but the demands are modest.

Hope Publishing has a small unison excerpt from Handel with the text Sweet Is the Name of Jesus; Dennis Weber has made an SA, largely unison setting of the Wesley text, Gentle Jesus, Meek and Mild, with two flutes and piano.

Marks sends a few for the Christmas season. A series for young voices, two part chorus and piano, is arranged by Walter Ehret and includes: an American carol On the Very First Christmas Morning, with an oboe descant; a French It Is Christmas Anew, with obbligato for two violins; a Polish Bright Star; a Czechoslovakian Rest Thou, My Child; and a German Christ Is Born to You Today, with violin descant. Also for treble voices is a big SSAA Porpora Magnificat edited by Ralph Hunter. Parts for a string orchestra are available on rental. Some suggestions or opinions on the ornamentation might have been included.

In Marks' Madigali Spiritual series prepared by Don Malin are three new additions this month: Come, Then O Holy Breath of God and City of God, both for SSATB by Palestrina, and SSAATB The Rising of the Sun by de Monte.

Novello's new list is headed by two cantatas by Bernard Naylor. A short setting of The Resurrection according to St. Matthew (SATB, soloists, variable orchestra) is not too difficult for any good group. An Advent cantata, The Armour of Light, commissioned by the University of Manitoba, requires

only organ and piano accompaniment; the attractive text is assembled from 16th and 17th century sources. Both of these should be seen by directors of good choirs. Brian Kelly's setting of William Dunbar's poem Done is a Battell on the Dragon Blak is vigorous and interesting. There is a new printing of the Harvey Grace editing of the Purcell An Evening Hymn on a Ground; most choirs would enjoy singing this unison work.

Three come from Sacred Songs, Waco, Tex. — See, my Soul by Robert Elmore is hardly up to this writer's standard in imagination or craftsmanship; Gordon Young's Forth to Thy New Year is in a simple, highly conventional idiom; and Advent and Christmas set of Responses for Worship by Paul Sjolund includes a fanfarish Gloria and four smaller block harmony bits.

Experimenters in the vineyard will wish to see a folk mass, Misa Criolla by Ariel Ramirez based on Argentine rhythms and melodies (G. Schirmer). Mixed chorus and soloists are accompanied by percussion, guitar and piano or harpsichord; text is given in both Spanish and English. This contrasts sharply with a new Maynard Klein edition of the Schütz Deutsches Magnificat for double chorus which appears with English and German text and with the title My Soul Doth Magnify the Lord. We wonder how effective Samuel Barber's transcription of his Adagio for Strings will prove chorally. With division in most sections, a soprano solo line up to high C flat and basses growling down to low D flat, it would require a remarkably flexible group even to sing all the notes. It is published separately as Latin Agnus Dei and English Lamb of God.

G. Schirmer includes only two for Christmas, unaccompanied Olive Tree Lullaby by Hovdesven and a Maynard Klein editing of Paul Vidal's SSA Chanson des Angles, which has a soprano solo and harp or piano accompaniment (text in French and English). For a cappella singing are: Sven Lekberg's Bow My Head, O Lord, with division and a climax; Virgil Ford's Agree with God and Be at Peace, largely block harmony but with some division; Bain Murray's Winds of Truth on a vaguely familiar but unidentified text; and Alice Parker's arrangement for Robert Shaw of Come and Taste, on the tune Farahee. Accompaniment is required for Jean Pasquet's bright and singable Alleluia! Hearts and Voices, Samuel Adler's difficult, changing-meter Psalm 96, and Gregg Smith's Spirit, from Four Concord Chorales. This last accompaniment can be either for organ or piano duet.

Of Skidmore's three offerings, Ivan Langstroth's Ring, Ring, Ring Ye Bells is the only one with likely service possibilities. Robert Maxwell's Christmas All Year Round is essentially a Christmas pop tune and his Little Pine Tree is what one might expect to find on a holiday radio program. Two general anthems by Joseph Roff, Thou Hast Made Us for Thyself and Art Thou a King, Then? are well-made and singable.

Noël Goemanne's SSA Song of the Universe has a middle voice solo and an accompaniment for guitar and flute. The composer does not seem at ease in the idiom he has selected. — FC

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Large Wicks Goes to Detroit Suburb

A 58-rank, three-manual Wicks organ has been installed in the large and unusual church building of Our Lady Queen of Peace Parish, Harper Woods, Mich. The building, designed by Richard Fleischman and Associates of Cleveland Heights, Ohio, has attracted national attention. The organ is located above the altar and has a large façade of exposed pipes of the great, positiv and pedal divisions. The swell is enclosed in a wood enclosure behind the façade.

The organ is completely "straight", having no borrowed or duplexed stops. The lofty ceiling contributes to the acoustic setting, and the organ can be seen and heard clearly everywhere in the room. Installation was by James Aebel of Detroit; Paul Hotin is the organist.

GREAT

Quintade 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Quinte 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Posaune 16 ft. 61 pipes
French Trompette 8 ft. 61 pipes
Clarion 4 ft. 61 pipes

SWELL

Gedacktfloete 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Vox Coelestis 8 ft. 54 pipes
Nachthorn 4 ft. 61 pipes
Erzähler 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quintflöte 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Zimbel 3 ranks 183 pipes
Fagotto 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Regal 4 ft. 61 pipes
Tremolo

POSITIV

Gedackt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Sifflöte 1 ft. 61 pipes
Terzian 2 ranks 122 pipes
Scharf 4 ranks 244 pipes
Krummhorn 8 ft. 61 pipes

ROBERT R. CLARKE HONORED FOR 25 YEARS AT CHURCH

Robert R. Clarke, organist-choirmaster of First Methodist Church, Fort Worth, Tex., was honored by the church choir of the church on the 25th anniversary of the beginning of his tenure there. At the rehearsal a church attendant entered the room bearing a three-tiered cake celebrating his arrival at the church Oct. 15, 1942. Words of tribute were given by several members of the choir and a silver cup given; the choir adjourned to the church parlor for a reception. Within his tenure, 45 major choral works have been sung, a number several times, in a total of 95 performances. He is a past-dean of the Fort Worth AGO Chapter and a former president of the Fort Worth Music Teachers' Association.

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PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Pommer 8 ft. 32 pipes
Octave 4 ft. 32 pipes
Spitzflöte 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture 6 ranks 192 pipes
Posaune 16 ft. 32 pipes
Trompette 8 ft. 32 pipes
Schalmey 4 ft. 32 pipes
Chimes

Chicago Church to Have 3-Manual Aeolian-Skinner

A three-manual organ of some 60 ranks is being built in the plants of the Aeolian-Skinner Company in Boston for the Seventeenth Church of Christ, Scientist, Chicago. When installed it will enjoy a virtually free-standing position in the front of the edifice.

Visual aspects of the instrument have been designed to harmonize with the contemporary style of the new church. The specification was planned by officials of the Aeolian-Skinner company and Olga Sandor, organist. Installation will be in early 1968.

GREAT

Violone 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Cymbal 3 ranks 183 pipes
Fagott 16 ft. 61 pipes
Trompette 8 ft. 61 pipes

SWELL

Viola Pomposa 8 ft. 61 pipes
Viola Céleste 8 ft. 61 pipes
Flute à Cheminée 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Céleste 8 ft. 49 pipes
Montre 4 ft. 61 pipes
Bourdon Harmonique 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Hautbois 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Rohrschalmey 4 ft. 61 pipes
Tremulant

CHOIR

Gedeckt 16 ft. 61 pipes
Prestant 8 ft. 61 pipes
Pommer Gedeckt 8 ft. 12 pipes
Erzähler 8 ft. 61 pipes
Erzähler Céleste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Sifflöte 1 ft. 61 pipes
Mixture 4 ranks 244 pipes
Krummhorn 8 ft. 61 pipes
Regal 4 ft. 61 pipes
Trompette 8 ft.
Tremulant

PEDAL

Soubasse 32 ft. 32 pipes
Principal 16 ft. 32 pipes
Soubasse 16 ft. 12 pipes
Violone 16 ft.
Gedeckt 16 ft.
Octave 8 ft. 32 pipes
Spitzflöte 8 ft. 32 pipes
Gedeckt 8 ft.
Choral Bass 4 ft. 32 pipes
Blockflöte 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Kontra Fagott 32 ft. 12 pipes
Bombarde 16 ft. 32 pipes
Hautbois 16 ft.
Fagott 16 ft.
Trompette 8 ft. 12 pipes
Clairon 4 ft. 12 pipes
Fagott 4 ft.

KAREL PAUKERT played what may have been the first American performance of the D major organ concerto by Franz Xaver Brixi, as part of the chapel choir concert Nov. 12 at Alice Millar Chapel, Northwestern University. The choir sang Solemn Mass in B flat, Haydn under the direction of Grigg Fountain and the chapel string quartet played the Mendelssohn Quartet in A minor.



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A Method For Comparing Pipe-Scales

By James Wylly

Practical discussion of pipe-scale is certainly of utmost importance to the study of old and new organs. Unfortunately, such discussion has usually been handicapped by the stubborn refusal of existing organ-stops to conform to the systems we have had at hand for analyzing them. Recently, however, a workable system has been developed which deserves wide employment in order that pipe-scales be more generally understood and more logically devised in new organs.

Before explaining this system, a few conventions for the discussion must be set up. First, pitch notations to be used are: $c=16'$, $C=8'$, $c=4'$, $c_1=2'$, etc. Further, all pipe-dimensions are given in millimeters in order to avoid clumsy calculations and fractions. Finally, pipe-circumferences are employed rather than diameters. Diameters are hard to measure accurately in old organs, as more often than not the pipes are cone-tuned and bent out of round. It is regrettable that so many sources of old pipe-measurements employ them. Another advantage of circumferences is that there is a somewhat safer margin for error since the figures obtained are larger. One must only remember that measured circumferences (outsides of pipes) are very slightly larger than calculated ones (insides of pipes). If one wishes one may compensate by approximating the metal's thickness and the resultant error. However, circumferences calculated by multiplying measured diameters by 3.14 are not usually accurate enough in the first place to benefit by such compensation.

In the United States it has been usual to speak of the note upon which a scale "halves" as the factor determining its rate of reduction. For example, an 8' Principal can have a 500mm circumference at 8' C, its scale halving on the sixteenth note above. Thus c will have a circumference of 250mm, $g\sharp_1$ a circumference of 125mm, etc. From this kind of analysis can come a way of discussing stops which in theory allows us to compare ranks and the different rates at which their pipe-circumferences diminish. As long as the pipes proceed in an orderly manner following a constant rate of reduction the discussion can be meaningful. Unhappily, few sets of pipes do this.

Suppose that we consider an old and important organ — the sixteenth-century instrument in the *Silberne Kapelle*, Innsbruck, Austria.¹ We decide to determine the halving-ratio of the 8' Principal. We begin easily enough; the circumference of C is 338mm and that of d is 168 — almost exactly half of 338. We assume the stop halves on the fourteenth pipe. Pushing on, we would expect a circumference of about 84 on c_1 ; and so we find it. But $f\sharp_1$, which we confidently expect to have a circumference of 42, actually measures 50. Something like half of 84 is not found until b_2 (43.2mm), 19 pipes distant from c_1 . Disturbed, we check back and soon discover irregularities throughout the stop — for example, half of c (168mm) occurs not on d_1 , which measures 94mm, but on e_1 , the sixteenth pipe up. By now it is evident that the halving-points are not constant throughout the stop. We can, of course, laboriously calculate the variations; but this is an unattractive task, and the resultant statements about the scale are cumbersome at best. We begin to wish for an easier way to compare this set of measurements with those of other organs, and to look dourly upon most great organ builders who, measurements of their work soon tell us, paid shockingly little attention to halving ratios and built stops with most irregular scales.

Of course it is possible to use sets of raw measurements. Measurements of C's of given stops often appear in books. But they do not immediately reveal differences in rate of reduction of scale when the starting circumferences are different. The following sets of figures will make this clear (Table I).

These are circumferences of the C's of the *Grand Orgue* principals of 8', 4', and 2' of the 1648 LeRoyer organ at L'Isle-sur-les-Orgues, France. They are calculated from diameters.² Suppose we wish to compare them with some other similar stops — an American set such as the following, measured by the writer in the 1884 Hook-Hastings organ in the Church of Our Saviour, Chicago (Table II).

The lists of bare numbers are somewhat revealing. It is clear that surviving equivalent parts of LeRoyer's 4' and 2' stops are similar, for example. But turning to the Hook-Hastings 4' and 2', we note that the 2' begins larger than the 4', but at c_1 it is smaller. Is this a mistake or part of a trend carried on through the rest of its range? And just how close are LeRoyer's stops to the American examples? We are hard put to say whether the Hook-Hastings 8' is much larger than LeRoyer's, or only a little larger. Comparing the two 4' stops, one notes a difference of about 4mm at both c and c_1 ; but due to the larger overall circumferences at c, the 4mm difference is surely more significant in the upper regions. But how much more? And what are we to make of the 21mm gap between the same two stops at c_1 ?

Clearly there are complicated relationships here which do not reveal themselves as easily discernible proportions, capable of adoption in new organs. In order to put them in an orderly and useful form some constant system of analysis is needed. A partial solution for the problem has existed in the so-called *German Normalmass*; recent alterations in this system by Prof. Dr. Hans Klotz of Cologne have made it entirely workable for pipe-scale analysis.

Prof. Klotz's system is best approached through the *Normalmass*. This was an

agreement among German organ builders to use a standard hypothetical pipe-scale as a basis for measure of actual stops. The standard reduction agreed upon was 1 : 2.83 (also stated as, one to the square root of eight), or a constant halving-ratio upon the sixteenth step. The scale was based upon an A of 333mm circumference.

With the *Normalmass* stops can be compared to a standard which reduces somewhat as pipe-circumferences reduce without the embarrassing complications mentioned above in connection with the bare circumferences. For example, if we measure a stop and find that at A it has a circumference of 333, we can say it is "normal scale at A"; if 333 falls on $G\sharp_1$ the stop is said to be one pipe smaller than normal; if on c, three pipes larger; etc. For convenience, the units used — pipes — are divided into tenths. Thus an A of 302 mm circumference is said to be 2.3 pipes smaller than normal. One needs a table of circumferences of tenths of pipes according to the *Normalmass*. Then, speaking in units of pipes, one can make meaningful comparisons among stops of the most irregular scales. The unit employed — the pipe — is easy to visualize if one imagines tuning any pipe one-half step sharp or flat. If, for example, we tune the c_1 pipe of a Principal to $c\sharp_1$, in effect we have in-

creased the scale at $c\sharp_1$ by one pipe. There is a discernible change in quality, but it is certainly not large. Differences of three or four pipes give large changes within tone-families; differences of six pipes or more can turn principals into flutes. Tenths of pipes are useful for calculations, but are inaudible as changes of color.

Below (Table III) are the deviations from the *Normalmass*, stated in pipes, of the LeRoyer and Hook-Hastings stops, the circumferences of which were given above (Tables I & II). The improvement in the form of the figures is obvious. All proceeds in equivalent units. Furthermore, similarities among the stops begin to be clear. For example, we can see that the middle ranges of all the stops have the narrowest pipes; both 8' stops have their widest points at c; etc. Such things are immediately clear when we have compared our figures to a constantly reducing standard and note the degree of deviation.

The difficulty in the *Normalmass* system lies with the standard itself. The reduction 1 : 2.83 is too dissimilar to actual pipe-scales. Measurements from many organs shows that it is normal to have trebles which are exceptionally wide compared to the *Normalmass*. Thus, though we have a constant to which we can compare stops, our constant is not all that we might desire.

Prof. Klotz has introduced a new standard reduction for a *Grundskala* to replace the *Normalmass*. He suggests a standard based on $c_1=161$ mm circumference, reducing by 7:11 in each octave.³ This gives a more realistic standard in comparison with actual measurements of organ pipes of all periods. The reduction in the *Grundskala* is slower, halving between the eighteenth and nineteenth pipes. Tables of circumferences divided into tenths of pipes can be made, just as for the *Normalmass*; the results permit us to compare stops without allowing mentally for exaggerated trebles. Below are deviations above and below the *Grundskala* for our six stops (Table IV).

The improvement over the *Normalmass* is best seen in the Hook-Hastings figures. We know that their 8' Open Diapason basses of the 1880's were larger than those of many other builders and periods, and they emerge high above the *Grundskala*. (Genuinely wide-scaled stops, such as 8' open flutes, will emerge higher as a matter of course.) Similarly, the wide treble of the Fifteenth stands out just as it did in the *Normalmass*; but it shows better in relation to the LeRoyer Doublette, for there is no increase to be discounted as a common feature of all ordinary stops.

As a final aid to analysis, it is most helpful to graph the curves of pipe-scales converted to pipe-units above and below the *Grundskala*. Such a graph appears below. The dotted line Gs represents the *Grundskala*; the numbers above and below it are our pipe units, or semitones' deviation from it. The three Hook-Hastings stops are identified as H8, H4, and H2; those of LeRoyer are L8, L4, and L2. By connecting the points representing pitches for which we have circumferences we can get a general idea of the total curve of any stop's deviation from the *Grundskala*.

Now it is possible to see exactly how much one stop does or does not resemble another, regardless of differences of pitch or beginning circumference. We are immediately struck by the wide 8' octaves employed by both builders, the narrow middle ranges, and the expanding treble scales. We see that the middle ranges of LeRoyer's 4' rank are about one pipe wider than his 8'; the Hook-Hastings 2' bears about the same relationship to its 4' for the first two and a half octaves, but both are considerably narrower than their 8' throughout. Here, then, one can read relationships and transfer whatever as-

TABLE I

	C	c	c_1	c_2	c_3	c_4	c_5
Montre 8'	455	302	157	81.6	53.3	—	—
Prestant 4'	—	245	166	84.8	47.1	—	—
Doublette 2'	—	—	—	84.8	50.3	34.6	22.0

TABLE II

	C	c	c_1	c_2	c_3	a_3	c_4	a_4	c_5	a_5
Open Dia- pason 8'	498	325	165	97	61	41	—	—	—	—
Octave 4'	—	241	145	85	51	—	33	27	—	—
Fifteenth 2'	—	—	151	91	53	—	32	—	23	20

TABLE III

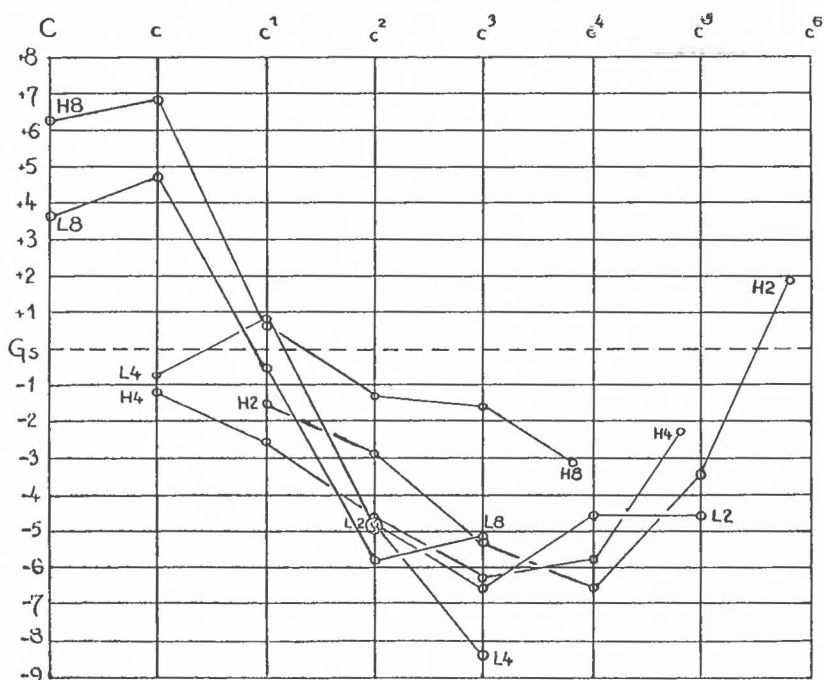
	C	c	c_1	c_2	c_3	a_3	c_4	a_4	c_5	a_5
Montre 8'	—1.6	+0.7	-2.7	-5.1	-4.2	—	—	—	—	—
Prestant 4'	—	-4.6	-1.3	-5.2	-6.9	—	—	—	—	—
Doublette 2'	—	—	—	-5.2	-5.5	—	-2.2	—	-0.8	—
Open Dia. 8'	+0.4	+2.4	-0.5	-1.9	-0.9	-1.2	—	—	—	—
Octave 4'	—	-4.6	-4.5	-5.1	-5.2	—	-3.3	+1.0	—	—
Fifteenth 2'	—	—	-3.6	-3.5	-4.2	—	-4.0	—	+0.2	+5.9

TABLE IV

	C	c	c_1	c_2	c_3	a_3	c_4	a_4	c_5	a_5
Montre 8'	+3.7	+4.7	-0.6	-5.8	-5.1	—	—	—	—	—
Prestant 4'	—	-0.8	+0.8	-4.8	-8.4	—	—	—	—	—
Doublette 2'	—	—	—	-4.8	-6.6	—	-4.6	—	-4.6	—
Open Dia. 8'	+6.2	+6.8	+0.7	-1.3	-1.6	-3.1	—	—	—	—
Octave 4'	—	-1.2	-2.6	-4.7	-6.3	—	-5.8	-2.3	—	—
Fifteenth 2'	—	—	-1.6	-2.9	-5.2	—	-6.6	—	-3.4	+1.9

TABLE V

C	$C\sharp$	D	$D\sharp$	E	F
398	383	368	354	341	328
396	381	366	353	339	326
395	380	365	351	338	325
393	378	363	350	337	324
392	377	362	349	335	323
390	375	360	347	334	322
389	374	359	346	333	320
387	372	358	345	331	319
386	371	357	343	330	318
384	369	355	342	329	317
$F\sharp$	G	$G\sharp$	A	$A\sharp$	B
316	305	294	283	273	263
315	304	293	282	272	262
314	303	292	281	271	261
312	302	291	280	270	260
311	300	290	279	269	259
310	299	289	278	268	258
309	298	288	277	267	257
308	297	287	276	266	256
307	296	285	275	265	255
306	295	284	274	264	254



pects of them one likes to new organs. Furthermore, such graphs afford instant and reliable comparison among any organs for which pipe-measurements can be had.

Incidentally, it is well to note that scales which reduce by halving circumferences on a constant ratio throughout emerge on such graphs as straight lines. Thus it is easy to see how far removed they are from scales actually employed in organs.

Of course there are factors other than scales which determine the sounds of pipes and which are not accounted for here. The importance of such things as mouth width, cutup, windpressure, pipe-material, etc., cannot be overemphasized. Figures for these and other factors should be considered along with scales; without them a true picture of an organ cannot be composed. But they give relatively little trouble in analysis since they are stated in terms of proportions of the pipes' circumferences when they are not constants (as are windpressure, pipe material, acoustics of the room, etc.). It is the analysis of the circumferences themselves for which a system has been needed.

Readers wishing to adopt this system for their own work will need sets of pipe-circumferences based on the *Grundskala*, divided into tenths of semitones. Below are figures for the 8' octave of the *Grundskala*. Circumferences for the notes of the octave appear beneath the note names. The columns beneath these give circumferences for the nine fractional pitches between pipes (Table V). Figures for other octaves can easily

be projected from those given; figures for the 4' octave will be 7/11 of the 8' octave, etc. One only need calculate the whole pitches in this manner; once they have been found the fractional pitches can be distributed smoothly enough between them. Sufficient accuracy is achieved when circumferences smaller than 100mm are carried to one decimal place. It is well to have a table of figures for each octave in common use for organ pipes — at least 16' through 1/16'. Occasionally the range 64' to 1/32' is required. Graphs of the stop curves are most successful when laid out on a grid of rectangles three times as wide as they are high.

With such a system it is possible to identify certain curves as characteristic of particular stops. A characteristic curve for principals can be discerned in the graph given here. It is then possible to identify outstanding deviations from it, such as the Hook-Hastings 8' from c1. It is also possible to see distances between various members of choruses. Thus one can lay out new pipe scales fully cognizant of how much or how little they resemble those of great instruments of the past. Awareness of this can only lead to improvement in contemporary organ design.

¹The measurements of all its pipes appear in: Egon Krauss, "L'Organo della 'Silberne Kapelle' di Innsbruck," *L'Organo*, June 1967, pp. 20ff.

²Peter Williams, *The European Organ* (B. T. Batsford Ltd., London, 1966), pp. 186-187.

³Hans Klotz, *Das Buch von der Orgel* (7th edition, Bärenreiter Verlag, Kassel, 1965), pp. 82-83.

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TWO LUTHERAN MUSIC CONFERENCES

Valparaiso

The 27th annual International Church Music Seminar was held Oct. 12-15 at Valparaiso University. This year it coincided with the 450th anniversary of the Protestant reformation and carried the title: Church Music: A Turbulent Musical Heritage. The special importance of this year's conference can be emphasized by an attendance figure of more than 150 from foreign lands, especially Germany and Holland, and an extremely wide representation from other than Lutheran church groups, including a sizeable delegation of Roman Catholics. We were able to be present for nearly half the events and here outline briefly the complete conference.

A series of lectures included: Dr. M. Geerink Bakker, Hilversum, Holland on Word and Tone in Three Different Musicae Novae; Joseph F. McCall, Valparaiso U., on Renewal in Catholic Church Music; Dr. Martin J. Naumann, Springfield, Ill. on The New Song; Dekan Friedrich Hofmann, Neumarkt, Germany on Musica Sacra est Musica Resurrectionis; Dr. Willem Mudde, Utrecht, Holland, on Ecumenical Cooperation in Church Music; and Heinz Werner Zimmermann, Berlin, Germany on New Concepts of Hymnody and Polyphony.

Panels rediscussed most of the matters brought forward and we found a session on solo and ensemble improvisation in the church particularly stimulating. Some first-rate group improvisation by Dr. Ruth Shaw Wylie, Wayne State U., Detroit and her group combined with some more conventional organ improvisation on hymns by Gerhard Krapf, University of Iowa.

Musical programs were of a high order with two extraordinary choral societies, Spandauer Kantorei, Berlin, Martin Behrmann, conductor, and the Barmen-Gemarke Kantorei, Helmut Kahlhöfer, conductor. The Utrecht Motet Society also sang, this latter directed by William Mudde.

The choirs of the host university took part in the several services and four organists played. The only full organ recital was played by Gisbert Schneider, who did not completely solve the problems of the rather difficult, widely-spread-out Schlicker in Memorial auditorium but had many interesting points of style to offer, both in the familiar Bach Fantasia and Fugue in G minor, the still familiar Fantasia and Fugue in D minor by Reger and the much less familiar Choralkonzert 3 (Christ unser Herr zum Jordan kam) by his teacher, Siegfried Reda.

It would be hard to overestimate the influence which "Valpo's" annual seminar has had on the music not only of Missouri Synod Lutheranism but of the music of many faiths. Conceived 17 years ago by the chairman of the university's church music department, Dr. Theodore Hoelty-Nickel, and still under his direction, it has provided stimulation and guidance for a whole generation of church musicians. — FC.

Concordia at River Forest

The third annual series of Lectures in Church Music was offered Nov. 2-5 at Concordia Teachers College, River Forest, Ill. Some 125 were registered, non-participants coming from as far as Texas and California.

The college's unusually complete equipment for the teaching of church music was put to good use throughout the session.

The first event was a lecture by Dr. Lincoln B. Spiess, Washington University, St. Louis, on Church Music and Church Music Practices of the 16th century, illustrated by a following music program by the college's chapel choir and instrumentalists conducted by Carl Schalk. At the other end of the spectrum, Dr. Edgar S. Brown, Jr., Lutheran Church commission on worship, spoke on Lutheran worship in the 20th century with a vesper of contemporary musical settings sung by the Kapelle with Thomas Gieschen conducting.

Friday began with a lecture demonstration by Arno Schoenstedt, Hereford, Germany, on organ improvisation. Basing his approach wholly on the Luther-

an chorale, his lecture high-lighted both the strengths and the limitations of this approach.

A short festival chapel service introduced the massed high school bands who were to play later for the community Reformation Rally on Sunday at the International Amphitheatre.

Musically, the harpsichord recital by Natalie Jenne of the college faculty was easily the high point of the meeting, displaying imagination, delicacy and depth of understanding.

Suite pour clavessin, Chaconne, Chansonnettes; Sonata in A major, no. 26, Haydn; Partita 6 in E minor, Bach.

Many found the lecture Larry Phelps gave on the Current State of the Organ Revival in America the most stimulating and thought-provoking hour of the three-day session. The Casavant tonal director was frank and positive and called forth by far the best question and answer period of the series.

Thomas Gieschen's choral rehearsal clinic with the Kapelle was specific and practical with much emphasis on tonal color and variety.

A dinner meeting was particularly notable for the famed Paul Bunjes wit which had spiced most of the sessions of this whole meeting.

Arno Schoenstedt's recital at Grace Church Friday evening had the assistance of Barbara Groth-Braatz in music of Handel, Bach and Reger. We enjoyed most of all the good playing of the several instrumentalists under the direction of Carl Schalk.

Toccata prima, Frescobaldi; Prelude and Fugue in F sharp minor, Buxtehude; Meine Seele hört in Sehen, Handel; Trio Sonata in G, My Heart Ever Faithful, Prelude and Fugue in B minor, Bach; Three Songs for Soprano, Introduction and Passacaglia in D minor, Reger.

Hugo Gehrke's not very stimulating recital which began the Saturday sessions was devoted largely to chorale and hymn preludes. The organ, very up-to-date at its installation 10 years ago, impressed many listeners of today as dull, thick and heavy — a remarkable commentary on the rate at which ideas of organ design have been moving.

Komm, heiliger Geist, Scheidt, Buxtehude; Fantasia in Echo Style, Sweelinck; Nun komm' der Heiden Heiland, Schmücke dich, Bach; Wie schön leuchtet, Buxtehude; Toccata and Fugue in D minor (Dorian) Bach; Wie schön leuchtet, Jesu, geh voran, Tut mit auf die schöne Pforte, Manz; Mit Freuden Zart, Gelobt sei Gott, Pepping; lobt den Herren, Wie schön leuchtet, Erhart' uns, Bender; Kleines Toccata über Ein' feste Burg, Schindler.

A panel on New Patterns in Church Music was well-prepared and intelligently organized; to us it was disappointing for its failure to make any real contact with the significant musical trends of our day. Participants were: Carl Halter, moderator, Jan Bender, Gerhard Krapf, Richard Hillert and Daniel Moe.

Herbert Gotsch led the Concordia College chorus in a festival concert Saturday evening. Sunday events included a festival service at Grace Church in the morning, the aforementioned community Reformation Rally at the International Amphitheatre and finally a Reformation Concert at Grace Church with choirs and orchestra directed by Paul Bouman and with Arno Schoenstedt playing the organ and the harpsichord. — FC

NUNC

DIMITTIS



Dr. Henry Overley, 73, veteran organist and nationally known conductor of the Kalamazoo Bach Festival, died Oct. 25 after a lingering illness. A life-long resident of Kalamazoo and a member of St. Luke's Episcopal Church, his career of 40 years covered areas of teaching, conducting, organ design and administrative duties.

From 1919 to 1944 he was organist and choirmaster of St. Luke's Church where he founded St. Luke's Choristers of some 100 voices. He led the Choristers' programs at Chicago's Century of Progress in 1934. His Troubadours, later known as the Singing Lads, of especially trained and talented boys, accompanied Dr. Overley to Evanston to demonstrate choral techniques to a class at Northwestern University.

He was director of the Kalamazoo Male Chorus for several years and founded the Southwest Michigan AGO Chapter, twice serving as its dean. He was also Michigan state chairman.

One of the outstanding achievements of Dr. Overley's career was the founding of the Kalamazoo Bach Festival in 1946, while serving as head of the music department of Kalamazoo College. He conducted the festival until his retirement in 1961, building its artistic renown throughout the mid-west. Following his retirement he served as music critic of the Kalamazoo "Gazette".

Throughout his career Dr. Overley was accorded many honors along with his wife Mabel, who taught with him at the college for many years. Last year a plaque honoring him was installed in Stetson Chapel of Kalamazoo College. In 1959 he was awarded the honorary doctor of music by Hillsdale College.

Among his more distinguished students are three former Kalamazoo choir boys: John Dexter, director of the Mid-America Chorale; Jack Ossewaarde, organist-choirmaster, St. Bartholomew's Church, New York City; and Thomas Schippers, internationally known conductor of the Metropolitan Opera and the Festival of Two Worlds, Spoleto, Italy.

Dr. Overley studied at Calvin College, the University of Michigan and Columbia University. He was recognized nationally for his contributions to the vitality of church music programs, for his knowledge of the organ and its function in the church music program, in the training of church organists; and in the use of chorales as a contributing factor in the life of the church.

The widow, Mabel Pearson Overley, a son, a brother and a sister survive.

PHILADELPHIA ORGAN MAN

DIES SUDDENLY AT AGE 84

Frederick A. Burness, veteran Philadelphia organ man, died suddenly Sept. 22 at the age of 84. He was the owner of Owen J. W. Burness' Son, an organ maintenance firm established in Germantown, Philadelphia in 1880. Early in his career he spent a number of years selling and installing for the Estey company. He returned to work with his father and about 1949 took over the representation of Casavant Frères Ltée. In this capacity he was responsible for a number of fine organs in the Philadelphia, Baltimore and Washington area.

He is survived by his wife, Florence Booth Burness, a brother, a daughter and six grandchildren.

In his will he left the business to two friends, Howard L. Gamble and Charles E. Hallman, who are organizing under the name of Burness Associates, as a token of affection for Mr. Burness.

DEATH CLAIMS FIRST DEAN

OF CHATTANOOGA CHAPTER

Carl D. Scheibe, 65, organist, choir and youth director of the First Presbyterian Church, Chattanooga, Tenn. since 1927 died Aug. 17. He was also organist and music director at Ochs Memorial Temple and director of the glee club and teacher of English at Baylor School. He was a charter member and first dean of the Chattanooga AGO Chapter.

A native of Litchfield, Minn., he came from a musical family. He attended the University of Minnesota and studied organ with Pietro Yon and voice with Herbert Witherspoon in New York City.

He is survived by his widow, Evelyn Coleman Scheibe, a daughter, two grandchildren and several brothers and sisters. The funeral was held in the chapel of the First Presbyterian Church. Burial was in Harrodsburg, Ky.

EARL MORGAN, MILWAUKEE

ORGANIST AND TEACHER, DIES

Earl P. Morgan, Milwaukee area organist and choir director, died of cancer Oct. 16 at the Lutheran Hospital at the age of 71. He had been a longtime member of the Milwaukee AGO Chapter, serving as its dean in 1932-34.

Mr. Morgan served as organist and boys' choir director for 36 years at St. Paul's Episcopal Church, moving to Faith United Church in 1957. Since 1949 he has also served as organist of Congregation Emmanu-El B'ne Jeshurun.

Born in Scranton, Pa., Mr. Morgan graduated from the New England Conservatory and taught at the Wisconsin College of Music. His widow and a sister survive him.

MUSIC FOR BRASS AND ORGAN featuring the first performance of the Cathedral Brass Ensemble followed evensong Nov. 12 at Chicago's Cathedral of St. James. Organist-choirmaster Beverly Ward served as organist with the ensemble in works of Dahl, Pezel, Hindemith, Lully, Speer and Hovhanness.

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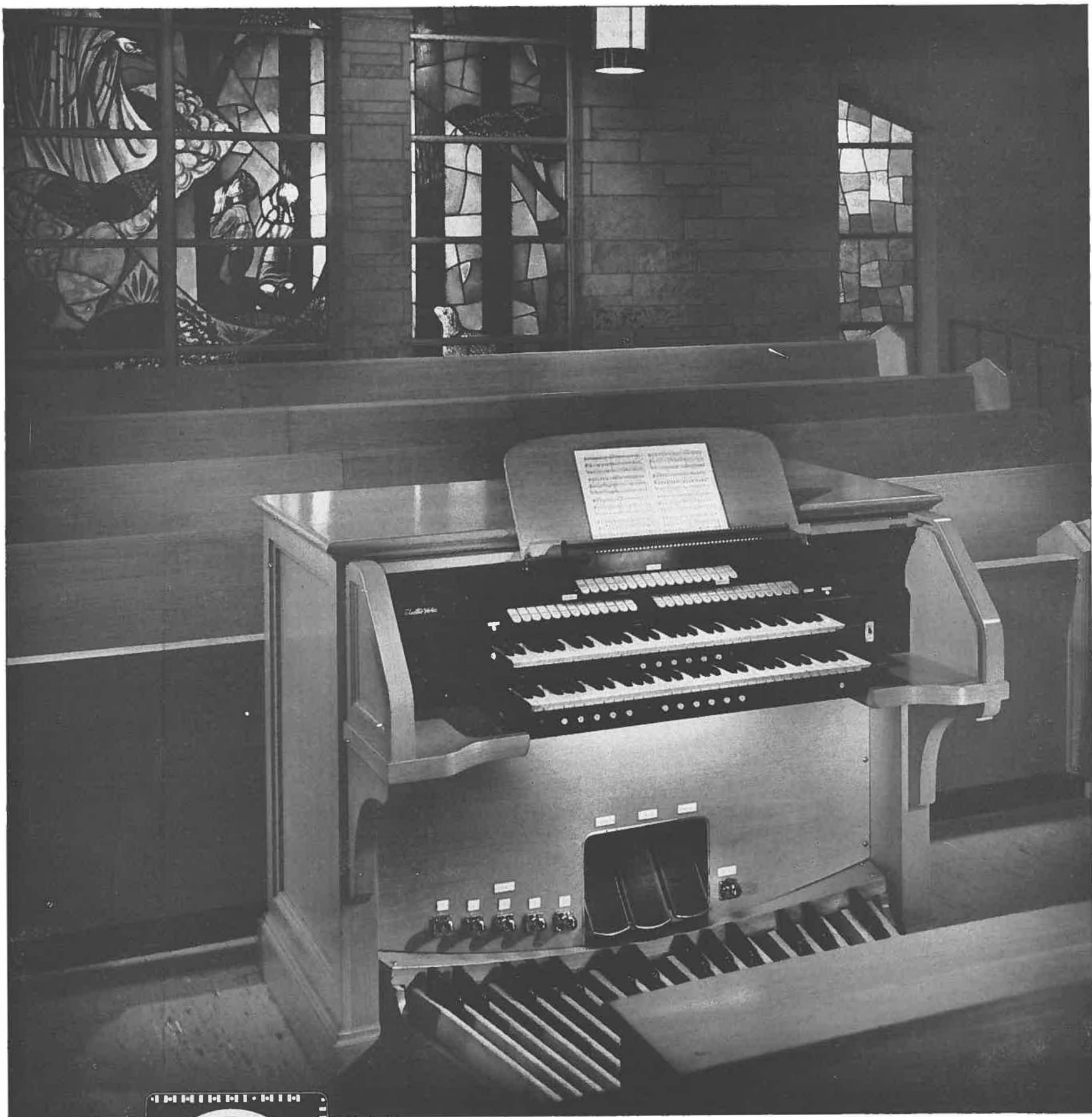
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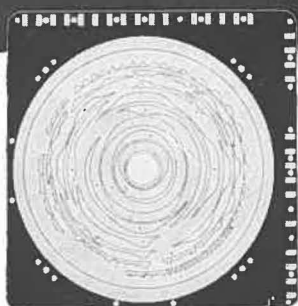
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POSTLUDE

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JOHN V. HICKS

Love Letters

The yellow envelopes which have been streaming into the office of THE DIAPASON since the rather late advent of our October issue have been, in themselves, something to warm the cockles of one's heart. Amusingly, the stream greatly accelerated the few days immediately following delivery in most parts of the country of a certain new magazine brilliantly and imaginatively renamed since its original prospectus was widely dispersed.

The yellow envelopes, and their shocking pink successors in the November issue, have been most remarkable of all because of the large proportion of them which contained not just an address and a check for three dollars but also a phrase or sentence of encouragement and cheer.

Here are a few excerpts, by state, from envelopes and notes: From Pennsylvania: "Beyond a doubt THE DIAPASON will continue the leading organ periodical."

From Massachusetts: "It is hard for me to see the wisdom of the present action."

From Minnesota: "I do not wish to end this association of over 45 years."

From Maryland: "I am resigning my membership in the American Guild of Organists as a protest."

From Virginia: "The services you have rendered organists from all over the world for 58 years will not be forgotten."

From New Jersey: "This household wouldn't be the same without this regular, friendly and informative visitor."

From Michigan: "I am behind you 100%. Thanks for calling a spade a spade."

From Texas: "We urge you to pursue further your policy of objectivity and calling the plays as you see them. We shall remain loyal readers."

From California: "I am simply burned up about the AGO being so silly as to try to publish their own magazine, after half a century of splendid service to the Guild by THE DIAPASON."

From Illinois: "My original reason for joining the AGO was to read THE DIAPASON."

To those few Powers that Be who apparently assumed that the change signalled the imminent death of the

magazine which had a lusty adolescence of 26 years before the Guild membership voted individually and overwhelmingly to adopt it in 1935, we address a little question: Do you wonder what such an honest plebescite would show today? We believe we know and that you know too.

But how we appreciate the wonderful people who keep those envelopes coming to us and who bother to write those words of cheer on the flaps and the margins of so many yellow and pink missives. These, we feel, are love letters indeed!

A Way with Presidents

Organists all over North America no doubt welcome the election of Barrie Cabena as president of the Royal Canadian College of Organists. It was good to see Mr. Cabena with his sleeves rolled up ready for action on the front page of last month's issue of the magazine which, like the RCCO, has stood for the best in organs, organists and organ music for all of 58 years.

The College and THE DIAPASON are the same age. Both celebrated their golden anniversaries in 1959. The Canadians have over the years elected their leading musicians as presidents of their organists' national group. Such men as Sir Ernest MacMillan, Dr. Healey Willan and Dr. Charles Peaker have served. The RCCO was the first — and so far the only — national organist group to elect a woman its president, selecting Muriel Gidley Stafford 10 years ago.

Barrie Cabena fits admirably into the RCCO's tradition of professional and creative leadership. Like Sir William McKie, he was born in faraway Australia and like Sir William he speedily became a naturalized citizen of his new homeland. Both set a model for all to follow.

Mr. Cabena is, first of all, a practicing church musician. As a recitalist he has been gratefully received in England and in the States as well as in Canada. As a composer he shows originality and craftsmanship — enough to defeat all Statesiders for their own AGO anthem prize in 1963.

THE DIAPASON congratulates the Royal Canadian College of Organists on its wisdom, its perspicacity and its common sense in selecting Barrie Cabena to lead its progress for the next two years — the maximum term an RCCO president can serve.

Midwinter Conclave: The Facts You Need Are Here

Contemporary composers will receive due regard at the AGO midwinter conclave in Boston Dec. 27-29. The Chorus Pro Musica will feature compositions by Hoiby and Kraehenbuehl at its pre-convention Christmas concert Dec. 26. The Handel and Haydn Society will sing music of Felciano and La Montaine. Catharine Crozier's recital will include works by Heiller, Alain and Sowerby.

Anton Heiller will play Bach's Vom Himmel hoch variations, Reger's Fantasie on Wachet auf! and will improvise on a submitted theme. The rarely-heard viola da gamba, played by Alfred Zighera, will be a feature of E. Power Biggs' concert at Busch-Reisinger Museum.

Non-members of the Guild may register for the conclave. The fee is \$25 for the whole meeting; for one day it is \$10. Headquarters will be the Somerset Hotel, 400 Commonwealth Avenue.

For the convenience of its readers, THE DIAPASON provides a registration blank in an adjoining column. Fill it in and mail it with your check for registration to Richard Griffin, 1029 Main Street, Hingham, Mass. 02043.

A total of 17 outstanding artists will take part in the conclave. Exhibits, workshops and social events will round out three refreshing and inspiring days.

NOTICE

A return envelope is enclosed in your Diapason again this month. If you are a member of the RCCO, a direct subscriber or an AGO member who has already sent in his renewal, please disregard further envelopes.

The Game according to the Rules

Several of our readers have been alert and kind enough to call our attention to another of those breaches of good faith and of common honesty to which the too ambitious and ego-centric performer has always subjected his potential audience and the periodicals kind or rash enough even to report his activities. The lurid orange and purple handbill quotes THE DIAPASON to this effect: "... this most fantastically talented of all organists ..."

First we want to say bluntly that the quotation is not only accurate as far as it goes, but represents exactly one of the opinions about this player about which we have not changed since our first hearing of the player perhaps 35 years ago.

But since we feel it is "dirty pool" to quote anything completely out of context, we take this opportunity (1) to quote it in context and (2) to add to it a later sentence from the same review which we invite this player's manager to quote far and wide.

(1) "By (the player's name) standards, this most fantastically talented of all organists was in less than top technical form, missing many notes and even several effects."

(2) "The major musical tragedy of our time seems to us the psychological quirk which makes the man who should be the great artist of our time prefer to be merely a spectacular bit of show business — a kind of Liberace of the organ."

We are reminded of an ambitious young lady who a few years ago quoted us thus: "A truly breathtaking manual and pedal dexterity . . . An original and genuine feeling for color". This came from a review paragraph which read: her "greatest virtues seem to us at this stage of her career also her greatest liabilities. A truly breathtaking manual and pedal dexterity just now lures her into tempos fast enough to destroy the beauty and even the sense of some of the music she plays. An original and genuine feeling for color betrays her into some jarring and tasteless contrasts of sound."

We can state unequivocally that the young lady did not profit from this clear breach of good faith. We are sure the international virtuoso can hardly expect any different results.

After all, to coin a phrase, Honesty is the Best Policy.

Those Were the Days

Fifty years ago the December 1917 issue published the following news of interest to readers —

Willard I. Nevins, Guilman Organ School, enlisted in the aviation corps and departed for Texas with his company

Plans for a national Guild convention at the College of the City of New York Dec. 26-28 were outlined

Formal dedication of the Kimball organ in the new Kimball Hall in Chicago took place Nov. 9 with Allen Bogen as organist and Mme. Frances Alda, famed opera singer and recording artist, as guest soloist

The American Organ Players Club of Philadelphia arranged a series of recitals for the benefit of "our boys, and the other boys, over there." January organ recitalists represented four of the "Allies" — England, T. Tertius Noble; Italy, Pietro Yon; Belgium, Fernin Swinnen; America, Charles Heinroth

Church programs were full of recognition of the 400th anniversary of the Protestant Reformation

Twenty-five years ago this magazine reported these events in the organ world in its December, 1942 issue —

Organists in military service were invited to a "10th Night" party Jan. 4 by the Guild New York headquarters

An article by Joseph Bonnet described the procedure of selecting an organist for a church in France — or how he became organist at St. Eustache

The Music Teachers National Association cancelled its convention due to transportation difficulties caused by the war

Ten years ago this magazine reported these events in the organ world in its December, 1957 issue —

Alexander McCurdy completed 30 years as organist and choirmaster of the Second Presbyterian Church of Philadelphia, now combined with First Presbyterian

Arthur Carkeek was granted leave to study organ design in Hamburg with Rudolph von Beckerath and organ with Charles Letestu

The Chicago AGO Chapter celebrated its 50th anniversary with an extensive month-long display in the Chicago Public Library

Gaston Litaize was in the midst of an extensive American tour

DAVID N. JOHNSON'S God of All Nations was first prize winner in this year's anthem competition sponsored by the Church of Our Saviour, Episcopal, Akron, Ohio. There was a cash award and the anthem, set to a contemporary text by Ernest Emurian, will be published by H. W. Gray.

THE LOUISVILLE BACH Society sang Nov. 11 and 25 for the Kentucky Arts Commission, the first date in the mountains of Eastern Kentucky, the second in Princeton.

FRANK CAMPBELL-WATSON has been appointed director of educational and standard publications for Carl Fischer, Inc.

PETER HURFORD addressed the annual clergy-organist dinner Oct. 23 at the Baptist Temple, Charleston, W. Va.

Mr. Richard Griffin

1029 Main Street

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I wish to register (1) for the whole midwinter conclave
(2) for December _____ only

I enclose my check for (circle one) \$25 \$10

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Harpsichord News

By Philip Treggor

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

What distinguishes the professional harpsichord builder from the amateur? This interesting question is not easily answered. When attempting to answer it, one runs into all kinds of ramifications which tend to obscure a clear definition.

For practical purposes, Charles Mould has worked out a definition for the Galpin Society of England which comes closest to the heart of the matter. Quoted from the organization's Journal, the definition reads: "A professional builder is one who builds his instruments primarily for sale to the general public, or a builder whose instruments have been used and acclaimed by performers of international rank."

The reason this definition is so excellent is that it eliminates no builder on the basis of sales output, assuming he is able to build an instrument of high quality. Although it is possible for a skillful builder to create an outstanding instrument, if it is neither sold nor endorsed by an internationally famous performer, he must be classed as an amateur regardless of the quality of his work.

Lest I push too far and we end up splitting hairs, let's accept the Galpin Society's definition at face value and proceed to other things. The reason for bringing up this question at all is because this column is devoted this month to the amateur . . . the do-it-yourself builder.

This amateur builder may be a man who has had considerable woodworking experience, or may be a person whose experience has been limited to the assembly of a redwood picnic table from some mail-order firm. Fortunately, there are kits to fit both extremes of ability.

For illustration, there is the authentic reproduction of an antique French harpsichord that was built on the campus of Southern Illinois University from specifications and materials supplied by the well-known professional builder, Frank Hubbard, of Boston. The music department of the university, unhappy because delivery of the concert-size instrument it had ordered was delayed indefinitely, commissioned

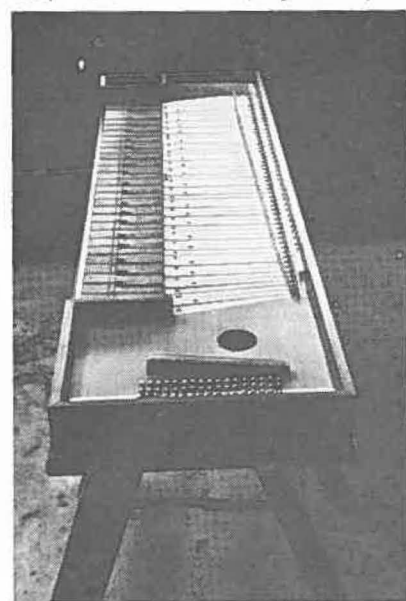
Curtis Price, then a senior student, to build one. The department had confidence in Price because previously he had built a smaller harpsichord for himself and one each for two faculty members.

Mr. Price, assisted by Dean Brown, the university's piano technician, spent many hours during a summer building the instrument which has been installed in Professor Wesley Morgan's campus studio for instructional purposes.

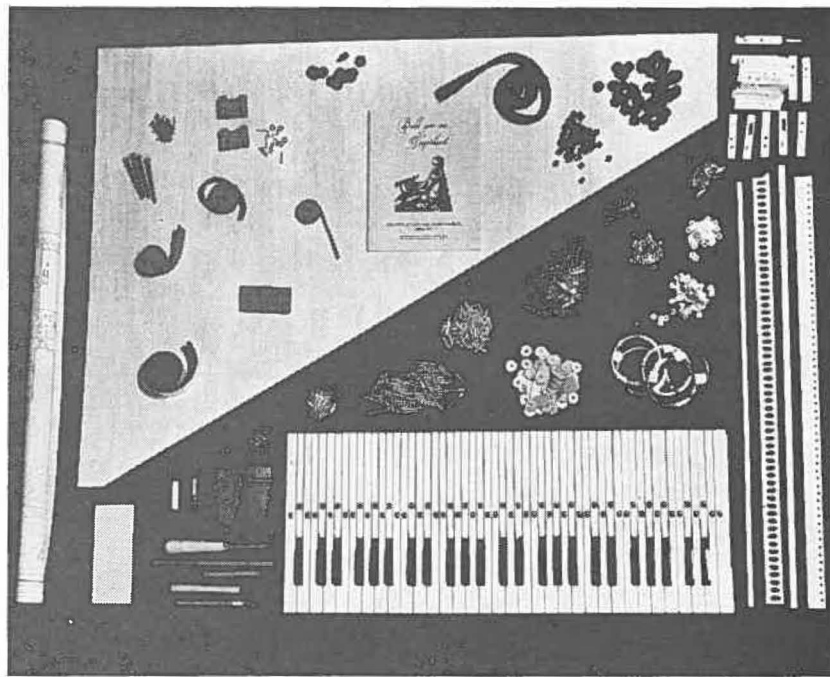
Professor Morgan has this to say about the instrument: "Our harpsichord was hardly a 'kit'. The design and most of the essential materials are from Frank Hubbard, though some of the lumber, veneer, etc. had to be supplied locally. Curtis Price was one of our bright students who had put together three Zuckermanns prior to attempting a larger instrument. He has made a study on his own of the harpsichord and its history . . . he knows Hubbard's book by memory. Dean Brown, who has had a great deal of experience building pianos, is also an excellent cabinet maker. It took the two of them more than six weeks, working a minimum of eight hours a day, six days a week, to build the Hubbard."

"The instrument turned out beyond our wildest expectations. It is a superb harpsichord, tonally and visually. It has engendered a good deal of student interest, and this year we have one harpsichord major, a graduate student who shows considerable promise."

Clavichord, traverse-spinet, and harpsichord kits which require considerably less expertise than was demonstrated by Price and Brown at Southern Illinois University are prepared in the Greenwich Village workshop of Wallace Zuckermann. Mr. Zuckermann, a former child psychologist from California who switched to the field of instrument building via a piano technician's school in the East, has experienced a high interest in kit building from people from all parts of the world (a spinet is pres-



A clavichord near completion.



The components of a harpsichord kit before assembly.

ently headed for Saigon). The result has been that he no longer finds time to build completed instruments and devotes his entire time to kit preparation and servicing of instruments in the New York city area.

Ross Shirer, a practicing musician and teacher in the school system of Pennsylvania, was encouraged to tackle what seemed to be a most formidable undertaking by two factors: he wanted an authentic sound for Baroque music and, at the time, he was unable to afford the relatively high price of a finished instrument.

When the Zuckermann kit arrived and was spread about on the living room rug, Mr. Shirer confesses he was certain he had made a grave error in thinking he could put the seemingly unrelated bits and pieces together into a harpsichord.

Encouraged by his wife, he did not push the panic button, but instead studied the enclosed step-by-step instruction manual with great care. Soon the mysteries of the assorted parts began to unravel and before long his original enthusiasm and confidence returned.

After some of the initial work had been completed, the structure began to take on the form of a familiar instrument. Spurred on by this, Mr. Shirer completed the inner case, installed the strings and action, and had the harpsichord playable at last. His estimate of time for bringing the project to this point is about 110 hours of part time work.

At this stage of assembly, Mr. Shirer took time off for a short intermission. Since the instrument was playable he found himself practicing rather than building. In fact, he also used it in this uncompleted stage, during a Christmas concert, by placing it on two saw horses.

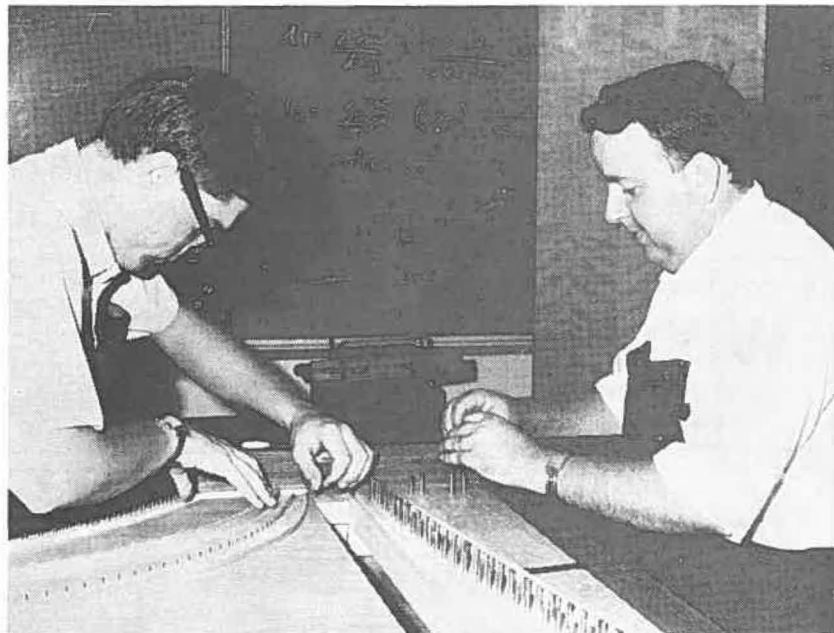
After this respite, Mr. Shirer was ready to tackle the outer case. He

found suitable hard woods extremely difficult to obtain locally. To have the wood milled presented even greater difficulties. Through good fortune, he found a sufficient quantity of solid walnut to complete the entire outer case. Working slowly and cautiously, largely with hand tools and a miter box, he completed this final stage of construction. Desirous that the instrument be both beautiful in tone and appearance, he decided to give the wood a French polish, which is roughly 10 percent boiled linseed oil and 90 percent perspiration.

When asked what he found to be the most challenging aspect of the building, he stated that the angles for the case joints and inner ribs were difficult to make true using hand tools only. Another difficulty was the setting of pins neatly parallel. Mr. Shirer has remained emphatic in his praise of kit-building. He feels that the value of the resulting instrument far exceeds the outlay of time and money.

Clavichord kits are the specialty of E. O. Witt of Three Rivers, Mich. He offers two basic models (one fretted) in three stages of completion. For the courageous, there is one which contains much of the necessary materials but requires the kit-builder to cut his own keys which is a very critical task. A second kit has this work done but requires that the case be made from bare lumber. Finally, a third-stage kit has an assembled case, with keys in place and all holes finish-drilled. Here the builder is required to complete such things as the stringing, adjusting, and general finishing.

In summation: it would seem that an extremely valuable opportunity is offered the musician, who possesses some modest woodworking skill, to advance his knowledge of early keyboard instruments while enjoying the unquestionable pleasure of seeing an instrument develop under his own hands.



Curtis Price and Dean Brown install the strings in the harpsichord.



Registers being inserted into the harpsichord frame.

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Organ Music Conference at Ann Arbor

The Seventh Annual Conference on Organ Music sponsored by the University of Michigan School of Music and Extension Service opened October 16, for a well-planned two-day session under the capable leadership of Marilyn Mason, chairman of the organ department of the university.

Activities were centered in Hill Auditorium: a fine choice because of the large Aeolian Skinner organ available there, but also fortunate in the light of the steady two day rain which did not greatly trouble the 200 or more conferees busily engaged in the fascinating work of thinking, breathing, sharing, hearing organ music.

The pre-conference recital given at 8:30 Sunday evening by doctoral student Samuel Lam was being spoken of most favorably by other delegates as we registered Monday morning at 9:00 o'clock. The first session, appointed for 9:30 was titled Early French Organ Music and was taught by Marie-Claire Alain with all the grace, charm and musicianship I had heard attributed to her. Seated on the organ bench, sometimes rather precariously perched there in her absorption, she alternately read from her papers, spoke extemporaneously, or whirled about to play a passage in point while the people closely seated in chairs about the organ, and those clustered in the auditorium seats at the base of the platform gave their finest concentration. Copious notes are my reward, both in notebook and on margins of the scores from Couperin, Daquin, and Clérambault, and along with this the sure impression that I have heard an authority on the subject of early French organ music, its unequal notes, ornamentations, and allied subjects.

Dr. Preston Rockholt, Associate Director of the College of Church Musicians, National Cathedral, Washington, D.C., was the first speaker of the afternoon; his paper was titled Building a Philosophy of Church Music. The importance of this man's post surely added weight to a ponderous subject to which he also brought some interesting observations. He mentioned visiting the choir rehearsal room at Salisbury Cathedral in England to find it a really shabby place by today's standards of physical equipment, then remembered the fabulous music that has come from that place. He noted that in all fine musicians he has found an integrity that prepares as carefully for a service attended by 50 people as by 500. In personal equipment, he placed at top of the list the ability to get along with people, adding to that technique, talent, church repertoire, sense of vocation, and a seeking after knowledge. Arts in the church have led a varied existence, but Dr. Rockholt pled that to equate worship with dullness is unfair to the Creator of beauty. Dr. Rockholt feels that since World War II there has been a new spirit in organ composition: that organists do well to ride no hobbies in their choice of materials, that there are real opportunities for change, in better poems, better music, better organs, and better things expected of organists. His parting advice: don't fight change, ride it.

The 2:30 session was assigned to Robert Glasgow, University of Michigan, on the subject Organ Music of Franck. "I am awed by Mozart, but I love Franck" was the launching statement, followed by a quick resumé of the composer's 13 works for the Grand Orgue, and then a finely sensitive performance of the Fantasia in A major.

Following this interpretation, the teacher came to the fore, Mr. Glasgow playing through the composition once more, but this time phrase by phrase, explaining nuance, line, sweep, registration, possible programme, total concept. A fine contribution to the total conference program.

No organ conference is complete without the real thing — the organ recitals, so at 4:15 this kind of fun began. Marilyn Mason and the University Symphony Orchestra with Josef Blatt conducting performed the C.P.E. Bach Concerto in E flat major for organ and strings, a refreshingly uncomplicated sort of music properly done in the spirit of its time. This was followed by the exciting, rhythmically intricate, big and colorful Norman Dello Joio Antiphonal Fantasy on a Theme of Vincenzo Albrici, for organ, brass and strings. The fine resources of a state university were apparent in the size and quality of the instrumentation, and this performance was very well received.

Dr. Rockholt's second half of the program was more or less clouded by the brilliance and impact of the first part with its exciting sounds and many performers, by a sense of haste imposed by the unexpected lateness of the hour, and by a minimum of preparatory time on the organ.

Immediately after the late afternoon recital, university buses were waiting outside Hill Auditorium to take the conferees to the open house at the home of Marilyn Mason. This seems to be a standard item on affairs held for organists at the University of Michigan, and it is a charming bit, always well attended, catered elegantly, and even on this rainy day a spot of personal and warming welcome. One cannot help but hold admiration for a lovely woman who could so capably manage the conference, so ably perform in recital, and so graciously put all this aside to receive the guests as personal friends in her own home.

The 8:30 p.m. organ recital was played by Dr. Robert Clark, Associate Professor of Music (Organ) at The University. Dr. Clark played entirely from memory, and with exceptionally fine musicianship, warmth, expressiveness and communication. The Bach Passacaglia and Fugue was beautifully registered in a cumulative fashion, the light trio Chorale Prelude a good foil for the Wedge Prelude and Fugue which was played brilliantly on a clear mixture combination with no changes except to add reeds for the fugue. The second half of the program was equally well planned and balanced, ending with the Sowerby Festival Musick for organ, brass and kettledrums in its first Ann Arbor performance. Dr. Clark was given an overwhelming ovation, with many returns to the platform to bow to a most enthusiastic audience. A reception sponsored by the Guild Student group was held immediately following the recital.

Tuesday brought a continuance of the gloomy rain and drizzle, but inside Hill Auditorium, the delegates again gathered closely around Marie-Claire Alain, this time to live not only in the days of early French organ music, but in the times of her brother composer Jehan Alain, young, gay, moody, sensitive, and tragically killed in the war.

"So that you may better know my brother, I must tell you something of our strange family." Thus began the narrative, without notes or papers, spoken straight from the heart with tenderness and understanding. The

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story of the home-built tracker organ growing into a four-manual instrument was not only interesting, but helpful in the later interpretation of works.

Jehan was very moody. He could be gay and he could be sad. He was married at 23 while still a student. He wrote music often, keeping a musical diary in which he would jot down ideas, along with sketches of maidens and cows — a hilarious combination which Marie-Claire felt to be proof that he did not take himself too seriously. He did complain that rhythmically he could not get his music down quite as he heard it. This, she feels, indicates one should treat the values freely in the manner of the French music. The dance fascinated him — he listened much to music from North Africa. He wrote fast and furiously, but it was hard to decipher — it took his father a year to transcribe some of his work left in manuscript. Alain studied with Dukas but hated the usual musical forms and so annoyed his teacher. Most of the organs were deplorable — all loud. He would have enjoyed the organs we now have. He was always complaining he could not get the right sounds in registration that he was hearing — brighter and clearer than any he had at the time. "The main thing," declared Marie-Claire, "is to feel and like his music. Don't be careful to keep a strong beat: he liked to improvise."

Miss Alain then registered, interpreted, made pertinent comments on Postlude, vol. III, Variations sur un Theme de Clement Jannequin, Litanies, Intermzzo, Tome II, Second Prelude Profane, Tome III, and Trois Danses, Tome I. Miss Alain received fully as enthusiastic an ovation as on the preceding day, and the gathering broke up for luncheon at the Michigan League.

The conference luncheon was held in a lovely dining room where well-prepared food was served and an opportunity given to meet those at the speaker's table and the other guests who had come to the conference. Dr. Mason took this occasion to announce next year's conference for September 23 and 24 with Anton Heiller as the guest attraction.

Dr. Rockholt spoke at 2:00 p.m. to the subject Professional Problems in Church Music. His first statement was simply that the only aim is good music. He then plunged into completely practical details: 1. The application for the job (only if there is a vacancy!) 2. The job interview — a critical time when much should be understood: duties, compensation, music budget, practicing policy, teaching policy, use and care of organ, office help, wedding and funeral policies, number and kinds of choirs wanted, kind of music, equipment, and so on. 3. Getting started — set up an industrious schedule: it will look good, and you might even live up to it. Study the church's history. Have rehearsals perfectly prepared — don't learn on the choristers: teach them. Know the church people: enter into the whole church program. 4. Making contacts — with clergy, children, adults. Here were hints on keeping books for expenditures, vestments, organ music, choir music. Write an annual report showing failures, successes, hopes. Make out an annual calendar, choir standards and awards, all in writing, and done in time to give to the parents in June the schedule for the next year's work. Final admonition: demand twice as much of yourself as of the children.

The 3:00 panel on The Organist and Church Music was moderated by Dr. Mason, and moved in a lively fashion right through the hour, answering many questions with specific sugges-

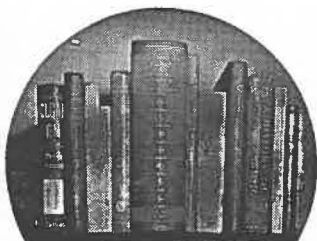
tions for the right music, the right attitude or the right retort, whatever the case demanded.

The 4:15 organ recital was played by organ majors, all playing from memory, some more advanced than others, all good.

The last event of the conference was the 8:30 organ recital by William Albright, candidate for MMus, whose program included a first performance of his own composition, *Organbook* (1967). His playing of the Mozart Fantasias K. 594 and 608 was not on a level one could wish; the contemporary works were where his interest lay. The *Organbook* starting with the Benediction and ending with the Chorale Prelude was satirical, rebellious, sometimes angry, memorable (probably due to shock) and perhaps open to question as serious music. His friends found it enormously delightful.

The whole conference? A most worthwhile adventure in learning.

LILLIAN ROBINSON



New Books

Willi Apel. *Geschichte der Orgel- und Klaviermusik bis 1700*. Baerenreiter Verlag, 1967. 784 pp. 871 music examples. DM 150 (about \$37.50).

Peter Le Huray. *Music and the Reformation in England 1549-1660*. Oxford, 1967. 454 pp. \$12.50.

Stella Roberts and Irwin Fischer. *A Handbook of Modal Counterpoint*. The Free Press (Macmillan), 1967. 120 pp. \$3.95.

Willi Apel's long-awaited history of keyboard music before 1700 is now in print. The cost of the book and the fact that it is in German will discourage many from buying a copy. But the wealth of detailed information, analysis and music examples — an average of more than one per page — make this life-long study a truly definitive work. Adventurous readers will find that Dr. Apel's syntax is noticeably anglicized, probably as a result of his many years' residence in the United States.

A significant addition has been made to Oxford's series on studies in church music by the publication of Peter Le Huray's *Music and the Reformation in England, 1549-1660*. Le Huray has accomplished a minor miracle in the creation of an effortless prose style which moves easily through biographical material, lists of individual compositions and analyses. This is one of those all too infrequent historical studies which brings to life the era which it describes.

The mysteries of Species Counterpoint have been resolved once and for all by the publication of *A Handbook of Modal Counterpoint*. The authors have designed a textbook which can be used either by advanced students or by those having only the prerequisite of a first-year harmony course. Music examples are generously supplied. It is a happy coincidence that Miss Roberts' defense of the cantus firmus and five species also appears in this issue. — WV

150 VOICES of the choir and choral society of St. George's Church, New York City, sang the Vaughan Williams *Dona Nobis Pacem* Nov. 12 with Charles N. Henderson conducting choir, soloists and orchestra.

BIGGS PLAYS EIGHT DAILY RECITALS AT PORTLAND, ORE.

Something of a first in organ recital series took place on the Werner Bosch organ in St. Mark's Episcopal Church, Portland, Ore. (page 6, August 1966 issue) as E. Power Biggs played two recitals each four times for a total of eight consecutive daily recitals between Oct. 29 and Nov. 5. Tickets for all eight recitals were sold out well before the series began. The Portland newspapers were lavish in their approval.

The first recital played Oct. 29 and 31, and Nov. 2 and 4 included:

A Sequence of early music — Hec dies, Leoninus, organum from Codex Wolfenbützel; Motets for Hec dies, Perotinus; Organ Estampie, Robertsbridge Codex; Agincourt Hymn, attributed to Dunstable; Mit ganczen Willen. Paumann; Verses from the Te Deum, Anonymous; Chaconne in F, Purcell. Spanish music: The Emperor's Fanfare, Sonata for the Clarines, Sonata 3 in G, Soler; Air in D minor, Angles; Battalla Imperial, Cabanilles. Sonata 1, Hindemith; Six Schübler Chorales, Concerto in A minor after Vivaldi, Bach.

The second (or part 2) played Oct. 30 and Nov. 1, 3 and 5 was:

Concerto in G after Ernst, Fugue in D minor (fiddle), Fugue on the Credo, Prelude and Fugue in C minor (Arnstadt), Bach; Sonata 2, Hindemith; Toccata, Variations and Fugue on the Raphael song, Hans Richard Stracke; Pièce Héroïque, Franck; Variations on America, Ives.



Walter Hillsman, Dallas, Tex., has been awarded a Fulbright grant for study with Karl Richter in Munich. He has been Organ Scholar for three years at New College, Oxford, studying with Dr. David Lumsden. He played several recitals in the London-Oxford area, including two at Westminster Abbey.

Among Mr. Hillsman's American teachers have been the late Dora Poteet Barclay in Dallas, and Alexander McCurdy at Curtis Institute, Philadelphia.

He served as organist-choirmaster at old Christ Church in Philadelphia.

A program which he played August 30 at Westminster Abbey and repeated Sept. 24 at Church of the Incarnation, Dallas, appears in the recital columns.

THE FOURTH International Webern Festival to be held at Dartmouth College July 29 to Aug. 4 will include performances of a number of recently discovered Webern works and of a new Ernst Krenek work commissioned for the festival.

CHOIRS of Christ Church, All Saints' and St. Mary's Churches, Williamsport, Pa. combined under the direction of John Conner, organist-choirmaster of Christ Church, for a solemn evensong Oct. 29.



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C. Ralph Mills has been appointed choir-master-assistant organist of the First Methodist Church, Cookeville, Tenn. as of Aug. 1. He will direct five choirs at this 1200-member church as well as the Wesley Singers of the Wesley Foundation, Tennessee Technological U. A graduate of George Peabody College for Teachers, Nashville, he served both First Lutheran and Vine Street Christian Churches within his student days. He was an assistant professor of music at the Free Will Baptist College, Nashville, and college organist and assistant choir-master at Scarritt College, Nashville in 1966-67. A member of the Nashville AGO Chapter, he was president of the Peabody GSG last year. He studied organ with George Perry, East Carolina College, Greenville, N. C. and with Scott Withrow, Peabody.



Margaret Smull has been appointed to the music staff of the First Presbyterian Church, Fort Wayne, Ind., serving as director of music education. A native of Bethlehem, Pa. she was graduated cum laude from Syracuse University. In her senior year she was named the outstanding student in the school of music. She received her MMus in 1967 from Syracuse where she was an organ student of Dr. Arthur Poister.

Prior to her college days, Miss Smull was organist of West Side Moravian Church in Bethlehem for five years. She was a member of the Hendricks Chapel choir for four years at Syracuse and served as chapel organist in her years of graduate study.

Miss Smull will assist in all phases of the music activities of the church, and will serve as regular organist in the services held in McMillen Chapel. Other members of the music staff at First Church are Lloyd Pinkerton, minister of music, and Jack Ruhl, organist.

THE CANTATA SINGERS of Grace Episcopal Church, Elmira, N.Y. sang a program of 17th and 18th century English church music Oct. 22. Robert M. Finster directed the Purcell Magnificat and Let My Prayer Come up, and the Handel Dettingen Te Deum.

"Ask counsel of both times: of the ancient time what is best; and of the latter time what is fittest."

Francis Bacon, "Of Great Place," *Essays* (1612)

One comes upon the term *cantus firmus*, "fixed song," in academic studies both of music history and of counterpoint. A *cantus firmus* is a melody, already composed, chosen from chant, secular song, chorale, or art work, around which a composer weaves other melodies, to build up his many-voiced texture. In history the *cantus firmus* is significant because of the leading part it played in the early development of polyphonic composition, where it is a voice always present, functioning somewhat as a guide or regulator for the composer. During the fifteenth and sixteenth centuries this melody was placed in the tenor, the succession of tones kept intact, but their durations stretched out into long values, so that the slow movement of the *cantus firmus* stood out in contrast to the rapid movement in the other voices. Then, toward the end of the era, the use of a *cantus firmus* in composition declined more and more as composers chose to create the total score.

Not only in courses in history, but probably also in counterpoint, the student has made first-hand acquaintance with a *cantus firmus*. But here it is provided as the given basis for exercises, similar in purpose to the given basses and melodies for exercises in harmony. The melody is still adapted from chant, or at least is similar in style. The note values are still long and equal, usually whole notes. Against this rhythm-less row of notes, the student constructs counterpoints, first one note in the counterpoint to each note in the *cantus firmus* (First Species), then two (Second Species), then four (Third Species), then two in syncopation (Fourth Species), and finally in mixed note values (Fifth Species). This is all done according to rules which are concerned mainly with the relation of consonant and dissonant intervals to metric accent, but which also prescribe melodic movement. These five arrangements of note values, called the Species System, have formed the predominant educational method for early studies in counterpoint since the sixteenth century.

In our century, however, the method has been called into question. It has been criticized as obsolete, tedious, stifling to creative talent, and unrelated to any artistic style. Among the dissenters, moreover, are some highly respected musicologists, theorists, and educators — men of authority and well-thought-out opinions.

Here is the opinion of R. O. Morris, one of the most influential writers:

The *Canto Fermo* (in the sense in which the textbooks take it) was, even in those days [the sixteenth century] an obsolete survival . . . As for the Five Species, it needs a more skillful advocate than the present writer to find any plausible defense for them.¹

Here are the views of Arthur T. Merritt, who is somewhat more respectful of the time-honored method, but equally in favor of discarding it:

One took a *cantus firmus* and put other voices through the hoop around it, being careful only not to fall into any traps or disobey any rules . . . The rules of counterpoint were (and unfortunately are still for the most part) second-, third-, or fourth-hand, being originally derived from a textbook by Fux. Fux's method was a synthesis of former methods, and consisted of a careful and logical arrangement of the whole study of counterpoint into five species . . . His perception was keen, however, and his method was good at the time; it was systematic, and although his book was arbitrary, as most elementary textbooks have to be, he constantly drew attention in it to actual music and cited examples from musical literature. It was not positively non-musical or anti-musical as some of his followers have become.²

And here are the remarks of Gustave Soderlund, in a work of respectable scholarship and considerable originality:

The teaching of counterpoint has for centuries past been confined to the system called Academic Strict Counterpoint, embodied in the Five Species, first organized by Fux in his *Gradus ad Parnassum* (published 1725) . . . The rigid adherence to a *cantus firmus* in even note values (already obsolete in the

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In Defense of the *Cantus Firmus* and Five Species

By Stella Roberts

sixteenth century), and the exclusion both of the ecclesiastical modes and the rhythmic diversity of voice leading in the vocal polyphony, gives a highly artificial and misleading picture of the contrapuntal practice of the sixteenth century.³

These are three of the leading authorities in Renaissance techniques, and three of the most influential among the several writers who are dissatisfied with the educational method generally attributed to Fux. Although comparatively recent, these objections simply bring into sharp focus a discontent that has been long in the making, and can be made accountable by a brief historical survey.

During the Renaissance, counterpoint was the whole technique of composition and the sole discipline for learning the art. That discipline was based entirely on the *cantus firmus* of uniform note values, and this pedagogical usage was continued long after composers had given up the *cantus firmus* in artistic composition. Gioseffo Zarlino, the greatest theorist of the Renaissance, in his monumental work *Le Institutioni harmoniche* (1558), after illustrating note-against-note (First Species), continues with explanations and illustrations of what we would call half notes, quarter notes, eighth notes, and syncopation; then he shows the mixed values (Fifth Species) against *cantus firmi* of uniform values. Girolamo Diruta, in *Il Transilvano* (1597) introduces, in order, note-against-note, half notes, syncopated half notes, quarter notes, and mixed values — our Five Species in a slightly different order. Thomas Morley, in a *Plaine and Easie Introduction to Practicall Musicke* (1597), after note-against-note, shows two, four, five (yes! five) against each note of the *cantus firmus*, and speaks of six and seven — all illustrated with correct examples contrasted with some that he "mislikes," such as "hitting the eight on the face," several of these followed by the same example "bettered."⁴ Adriano Banchieri, in *Cartella musicale* (1614) uses exactly the same arrangement as Fux. Ludovico Zacconi, whose treatise *Prattica di musica* (1622) is one of the most valuable sources in musicology, presents the note values in the exact order used by Fux, to which he adds several other species. Yet one present-day author says there never was a Third Species! He means, I suppose, that he does not find long strings of quarter notes in Renaissance composition, as indeed he does not. Why, then, do these sixteenth century writers include it? Perhaps one answer may be found in the elaborate improvised coloraturas illustrated in E. T. Ferand's remarkable history of improvisation, in which rapid and continuous motion is emphasized as an essential feature of the technique.⁵

During the seventeenth century teachers invented a large number and variety of species, in addition to the basic Five. None of these writers, nor those of the previous century, claims any originality or novelty for the method, apparently accepting it without question as common property.

Jeppesen traces its development during these centuries:

It is quite significant that contrapuntal practice in the Renaissance is in the process of changing from a discipline concerned with describing a style as best it can to one emphasizing pedagogical ends. Contrapuntal theory is not content merely to formulate the rules . . . ; it begins to consider methods which will lead growing composers quickly and thoroughly to the mastery of techniques of music, methods particularly useful to them in practice. It is no longer sufficient to describe the techniques of the great composers and then let the student imitate these as best he can. Special exercises involving

special difficulties are devised, which are not taken from actual music, but are designed to attain the goal more quickly. These attempts appear most clearly in the system of 'species'.⁶

What could be more practical than attacking one rhythmic problem at a time? And what more useful than a *cantus firmus*, since there is as yet no theory of root progression to guide the student's early efforts? Clearly, this is the method by which the masters of the Renaissance learned to compose; and in view of the artistic output of the era, we must conclude that it did not stifle creative ability.

By the time of the Baroque the method has become traditional and is the basis of J. J. Fux's *Gradus ad Parnassum* (1725), in which the author selects from earlier writers the five species that seem to him most valuable; five already over a century in use. It can hardly be said that Fux originated or organized any feature of the Species System. He simply followed the Italian tradition, consonant with his Italian style of vocal composition.⁷

That Johann Sebastian Bach did not use Fux's Species System in his teaching is interpreted by some authors as evidence that he disapproved of it. This view is supported by a letter to Forkel, in which Carl Philipp Emmanuel Bach remarks that his father "omitted all the dry species of counterpoint given by Fux and others."⁸ This is Emmanuel's wording, of course, and doubtless his opinion. But of the father's opinion we gain an altogether different impression from Spitta's biography of Bach. The author speaks of Bach's "full recognition of the method of Fux," but emphasizes that Bach also recognizes its limitations. It was suitable to vocal polyphony, but not to the polyphonic textures for organ or clavier that were the center of Bach's training for pupils. "Hence, notwithstanding his approval of Fux's method," says Spitta, "it was only natural for him to prefer another style of instruction."⁹

Nevertheless the Species System remained predominant. It is succinctly presented in *Esemplare o sia fondamentale pratico di contrapunto sopra il canto fermo* (1774-76) by Giovanni Battista Martini, who is generally considered the most erudite musician of his day. His views are close to those of Fux. Haydn and Mozart likewise used this method in their teaching. The *Attwood-Mozart Studies*, recently published, offers a fascinating revelation of Mozart's teaching. The book contains the exercises assigned to Thomas Attwood, a young Englishman who studied with Mozart, and later became a well-known composer. Attwood's exercises are printed in black ink, Mozart's instructions, comments, and corrections in red. We find there the same old modal *cantus firmi*, species, and rules of the Fux technique.¹⁰ Apparently the method was accepted by masters and students without question; and again, or rather yet, genius flourished and talent produced a prodigious amount of viable music.

But one senses immediately that the examples provided by Mozart, in spite of the modal *cantus*, have not a modal style. They are, rather, a training discipline for composing in major and minor keys, and they typify a trend that grows into a common practice. By the nineteenth century the modal *cantus* were discarded altogether and replaced by successions of whole notes in major and minor keys, with modern signatures. Some authors still insisted that their rules were based on Palestrina, but there was little resemblance in them to six-

teenth century practice. Other authors, Cherubini for example, made no claims for a style-basis, but regarded the discipline as a technique-builder, necessary to the composer, just as vocalises and finger exercises are necessary to the performer.¹¹ For her students Mlle. Boulanger defined the discipline as "a preparatory *gymnastique*, controlled by arbitrary rules, through which the student learns to manage the movement of many voices."

This is the discipline called Academic Strict Counterpoint. The pedagogical purpose is no different from that of the Renaissance writers — to train future composers. But there is a striking difference in artistic purpose. The success of the sixteenth century rules lay in their direct relationship to the style of artistic composition of that day. The failure of the rules of Academic Strict Counterpoint lies in their lack of relationship to any style. Each author put into his book what he thought was good for students. Comparison of dozens of texts of this type reveals obscurities and contradictions that amount nearly to chaos. Rules are sometimes amusing, sometimes unaccountable, always rigidly authoritarian, arbitrary, and over-applied. This was the anti-musical regime that nineteenth century students resented as dreary, profitless effort, and it is the regime that is responsible for the disaffection of the next generation of writers.

With the breakdown of tonality in the twentieth century, and consequent loss of absolute criteria, a great many teachers have become convinced that theory courses must be taught as descriptions of styles, the historical position of each style made clear to the student, the technical features of each style presented as valid for that style, and illustrated by examples from masterworks.

These views have become the philosophy of twentieth century theory teaching. Counterpoint must now be presented in two separate disciplines, one based on the techniques of the late Renaissance, the other on the late Baroque. Jeppesen's text is a good example of the former, Piston's of the latter, one of its many good points being methods similar to those of J. S. Bach.

Charles Kitson was among the first to advocate a return to sixteenth century practice, though unfortunately his insight was superior to his information. Inclusion of a few modal *cantus* and examples from Palestrina in his *Art of Counterpoint* only add confusion, since his rules are largely those of Academic Strict Counterpoint, more often refuted than supported by his quotations from Renaissance masters.¹²

With the brilliant treatise *The Style of Palestrina and the Dissonance* by Jeppesen, and the text *Counterpoint* that followed it, the air rapidly cleared and the ground beneath the teacher's feet became firm.¹³ Palestrina's technique is perhaps the most consistent and reducible to rules to be found in the works of the Renaissance. In addition to Jeppesen's treatise, those of Morris, Merritt, and Soderlund have contributed abundant knowledge of the era.

All these authors agree as to the major features of the technique, and on the value to the student and professional musician of thorough knowledge of the style. But there is a sharp cleavage of opinion among them as to the method of imparting this knowledge to the student. Morris is vehement in his rejection of the Species System, but he offers no assignments or method in its place. Merritt pays his respects to Fux, but rejects *in toto* the *cantus firmus* and species, and he, too, provides no method for gaining the technical command that would be needed to carry out his somewhat advanced assignments. Soderlund, on the other hand, arrives at a workable method. No *cantus firmus* is employed; rather, the student composes all parts; and the exercises are carried out in a step-by-step process only slightly different from the Five Species.

But the most thorough scholar of them all, Jeppesen, presents the six-

teenth century technique by the sixteenth century method — the *cantus firmus* and Five Species. He gives his reasons:

In general I am firmly convinced that, if the polyphonic worth of the examples given as models by Fux and his followers is slight, the fault lies not in the system itself but rather in inadequate application of its powers. For in reality an almost entirely untapped mine of linear possibilities lies hidden there.

I therefore consider it unnecessary to abandon the system. I feel impelled to preserve what parts of it seem to me valuable — among other things, the "species" so frequently and energetically attacked. For, in spite of apparent pedantry, they are based on an idea that is sound and excellent.¹⁴

In the above quotation, I believe, we find both the "more skilful advocate" and the "plausible defence" of the Species System.

Two vital points remain to be stated. First: the Species System is designed to gain control of *harmonic rhythm*, the underlying metric effect of the consonance-dissonance relation to accent. In the masterworks this is steady, consistent, and balanced, by no means misrepresented in the Species. Over this stabilizing harmonic rhythm the melodic rhythms move in graceful, unsymmetrical, vivacious complexity, not fully to be realized, certainly, but possible to some degree in Fifth Species studies. The available resources admit plenty of rhythmic diversity, as Jeppesen suggests. What the present-day student needs, and academic courses all too often fail to give him, is continuation into free composition in the style, just as the sixteenth century student would have continued, discarding the *cantus firmus* and species, setting verbal texts, and studying masterworks for form and choral treatment in complete movements.

Second, and perhaps most important of all: the *cantus firmus* and species provided the method by which the masters of the Renaissance learned to compose, and it must have moulded their thought as well as their technique. As he relives their experience in learning, the present-day student may gain insight into that thought, may grasp a technique free from theories of chords and root progression, may sense the spirit that brought into being an art unsurpassed in majesty of dimension, refinement of detail, and clarity of expression.

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Gustavo Adolfo Becquer was born in 1836 in Seville, Spain, and died 36 years later after a childhood of sickness and an unsuccessful marriage. Although known today chiefly for his poetry, Becquer also wrote mystical prose in the form of legends. "Maese Perez the Organist," perhaps the most beautiful of these legends, is written in a musical language full of poetic devices. It captures all the romanticism and superstition of baroque Spain at the time of Philip II.

PROLOGUE

In Seville, in the courtyard of St. Ines' Church, while waiting for the Christmas Eve Mass to begin, I heard the following legend from the convent gatekeeper.

As was natural, after hearing her tale I was impatient for the mass to begin, anxious to be present during a miracle. However, I heard only the less miraculous cadences of the dull motets which the organist presented us that night. Upon leaving I couldn't help joking with the gatekeeper.

"Why does Maese Perez's organ sound so badly tonight?"

"Ah," the old woman answered. "The organ you heard wasn't his."

"Not his? Well, what happened to it?"

"It fell to pieces a few years back.

"And the soul of the organist?" I inquired jokingly.

"It hasn't appeared since they installed the new organ," she replied.

If it should occur to any of my readers to ask me the same question, he should already know why the miracle of St. Ines' Church doesn't continue to this very day.

I

(Two women are gossiping in the church courtyard.)

"Do you see that man with the white feather in his hat, the one who seems to be wearing all the gold of the Spanish galleons on his waistcoat, that one over there, getting out of his coach? Well, that's the Marquis of Moscoso, suitor of the widow-countess of Villapineda. They say that before setting his sights on her he had proposed to the daughter of some rich landowner. But the girl's father, who they say is slightly miserly. . .

"Oh, well, let sleeping dogs lie. I'll shut up. Do you see that man walking under the archway, the one in the black cape, preceded only by one servant with a lantern? Now he's standing under the stained glass window. As he takes off his muffler to genuflect, notice the large military jewel on his chest. Were it not for that distinction, anyone would believe him to be the neighborhood grocer. Well, he's the miserly father I was talking about. See how the crowd makes way for him?"

"All Seville knows him because of his wealth. He alone has more gold ducats in his chests than His Majesty King Philip II has soldiers, and with his armada he could hold back the Turkish fleet.

"Look at that group of stern-looking men. They're the Town Council. Over there is that Andalusian fellow whom they haven't arrested yet due to his influence in Madrid. I have a feeling he has an ulterior motive for coming to church. . . Well, if Maese Perez can't wrest tears from him with his organ, you can be sure he has no tears to be wrested and that his soul is boiling in the devil's cauldron. Ah neighbor, things look bad. The way things look, swords are going to prevail over Paternosters tonight. See? The followers of the Duke of Alcala are rounding the corner of the plaza, and down the street I can see the followers of Medina Sidonia. Didn't I tell you there was going to be a scuffle?"

"They've already seen each other. . . some of them are halting dead in their tracks. The groups are breaking file and the constables, who on occasions like this are attacked by friend and foe alike, are taking cover. Even the marshal is taking cover. And they say there's justice!"

"For the poor people. . ."

"Let's go. The battle has already begun. God help us! The blows have already commenced. Hurry, before they shut the gates. Wait! What's this? They've hardly begun to fight and already they're stopping. What's that glaring light? Burning torches and a throne chair? Ah, the archbishop has arrived.

Maese Perez the Organist A Christmas Story

By Gustavo Adolfo Becquer

Translated by Bryan Wilson

"The Blessed Virgin brought him in answer to my prayers. Look how handsome he is in his purple habit and red miter. God bless him! If it weren't for him, Seville would already be burned to the ground with the quarrels of these nobles. Look at them, the hypocrites. Look how they approach his coach and kiss his ring. Oh, how they trail after him, mingling with his assistants. Who would think that these factions which seem so close now would meet in combat on some dark street! God save me from thinking them cowards, for they have fought the enemies of the church. But the truth is that if they would seek each other out with the desire to really fight, they could meet and put an end to these disputes, in which the only ones to really suffer are their relatives, followers, and servants.

"Oh, well, let's go inside before it gets crowded. On occasions like tonight it tends to become packed. Those nuns really have a jewel of an organist. Have you ever seen the church so crowded? I can tell you that other towns have made Maese Perez magnificent offers. Even the archbishop has offered him mountains of gold to get him to play at the cathedral. But, he'll never accept. He'd give up his life rather than leave his beloved organ. You don't know Maese Perez? My, my, you are new in the neighborhood. Well, he's a saint, poor but more charitable than anyone I've ever known. With no family other than his daughter and no close friends except his organ, he spends his entire life guarding the innocence of the former and tuning the stops of the latter, as it's extremely old. That, however, matters little, since he is able to repair and maintain it so that it sounds miraculously. Of course, he knows the organ only by touch. I don't know whether I've told you that he has been blind since birth. And he bears his misfortune with such patience! When they ask him what he would pay to be able to see, he replies, 'a lot, but not as much as you might think, because I have hope.' 'Hope of seeing?' they ask. 'Yes, and very soon,' he adds, smiling like an angel. I'm 76 years old; however long my life may be, I'll soon see God."

"Poor man! See God he will, because he's as humble as the stones in the street, trampled on by all the world. He always says he's nothing more than a poor convent organist. (The truth is that he could give music lessons in God's own Chapel.) He 'cut his teeth' on the job; his father held the position before him. I myself don't know him, but my mother said that he always accompanied his father to the organ loft, where he served as bellows boy. Later on, the boy showed considerable talent, and, as was customary, he inherited the position at the death of his father. . . what hands he has, God bless them! They should be immortalized in bronze. He always plays well, always; but on an occasion such as this, he's a prodigy. . . So great is his devotion to the Christmas Eve Mass that, when the priest raises the Host in his hands at exactly twelve o'clock, the pipes in his organ become the voices of angels.

"Dear me, why must I tell you what you'll hear tonight? Suffice it to say that the elegant of Seville, even his holiness the archbishop, come to this humble convent to hear him play. And don't think that only the learned and cultured know his playing; even the common people understand and appreciate it. All these groups which you see carrying torches, shouting Christ-

mas carols to the beat of tambourines, rattles, and drums, become as still as death when Maese Perez puts his hands on the organ; and when he raises them you can hear a pin drop. . . From every eye fall huge tears, and when he's finished there can be heard an immense sigh, which is really nothing more than the breathing of the congregation — suspended during the music. But let's hurry inside; the bells are ringing and mass is about to begin.

"Christmas Eve is for all the world, but for nobody more than us."

With this, the good woman who had served as guide for her neighbor crossed the courtyard of the convent of Santa Ines, and elbowing here, shoving there, she got inside the church, losing herself in the multitude crowding the door.

II

The church was aglow with wonderful lavishness. The torrent of light spreading from the altars and illuminating the surrounding areas sparkled on the lavish jewelry of the ladies, who, kneeling on velvet cushions offered by pages and taking the prayer books from the handmaidens, formed a brilliant circle around the railing of the chancel.

Next to the railing, standing, wrapped in gold-trimmed capes, their red and green military decorations showing with studied casualness, their felt hats in one hand, the other clasped over the polished hilts of rapiers or caressing the handles of engraved daggers, the Town Council seemed to form a wall to protect their wives and daughters from any contact with the plebians. The latter, gathered in a corner of the nave and making a rumble comparable to a stormy sea, broke into cries of excitement, accompanied by discordant drums and rattles, upon seeing the archbishop, who after seating himself in the sedilia next to the main altar, administered his blessing three times to the crowd.

It was time for the mass to begin.

Minutes passed and the organist didn't appear. The multitude began to stir, demonstrating its impatience; the Town Council whispered among themselves, and the archbishop ordered one of his assistants to the sacristy to inquire as to the reason for the delay.

"Maese Perez has taken sick, very sick, and it will be impossible for him to attend tonight's mass," replied the assistant.

The news spread instantly among the crowd. To describe the disagreeable effect which it caused would be impossible. I suffice it to say that such a tumult broke out in the temple that the marshal stood up and the constables entered to enforce silence, only losing themselves in the surging waves of humanity.

At that moment a scurrilous-looking man — dry, bony, and squint-eyed — approached the bishop's chair.

"Maese Perez is sick," he said. "The ceremony can't begin. If you want, I'll play the organ in his place. Maese Perez is not the only organist in the world and after he dies the organ will not remain unused for lack of skilled players."

The archbishop nodded his approval. Some of the faithful who knew this strange personality for what he was — a jealous organist and an enemy of their church — had already begun to break out in exclamations of disgust when they heard a dreadful racket in the courtyard.

"Maese Perez is here! Maese Perez is here. . . !"



Bryan Wilson, a native of Waco, Texas, is currently a student at the University of the Americas in Mexico City. He attended Baylor University and plans to return there in 1968 to complete work on his B.A. degree work with a major in Spanish.

Last summer, Mr. Wilson worked with Dr. Robert Markham of the Baylor School of Music in the construction of a small Baroque organ for the university recital hall.

The whole congregation turned to face the door of the church.

Maese Perez, pale and pallid, entered the church, carried in an armchair for which everyone fought for the honor of supporting.

The advice of his doctors, the tears of his daughter — neither had been enough to keep Maese Perez in bed.

"No," he has said. "This is the last; I can tell. I can tell. I can tell and I don't want to die without seeing my organ, and on this night, Christmas Eve, in particular. To the church! I order you."

They had complied with his wishes. Those present carried him in their arms to the organ loft, and the mass began.

At that moment the cathedral clock struck twelve. The Introit, Gospel, and Offertory passed and the solemn moment arrived at which the priest, after consecrating it, touches the Host with the tips of his fingers and begins to raise it.

A cloud of incense spreading in blue waves filled the church. The bells rang with a vibrant sound, and Maese Perez put his clenched hands over the keys of the organ.

The many voices of its metal pipes resounded in a majestic and prolonged chord that faded away little by little, as if a gust of wind had carried off its last echo.

After this first chord, which seemed to be a voice reaching from earth to heaven, there followed another, distant and soft, that increased in volume until becoming a torrent of thundering harmony. It was the voice of angels, who, crossing the heavens, had arrived on earth.

After this could be heard music like the distant hymns of seraphim. A thousand hymns at once, running together, forming a single hymn, which, in turn was the accompaniment of a strange melody, which seemed to float over an ocean of mysterious echos like a cloud of mist over the waves of the sea.

Gradually some of the melodies died away. The harmony became simpler. Now there were only two voices, whose notes mingled together. Now there remained only one isolated voice and a brilliant pedal point like a thread of sheer light. The priest bent over and above his grey-headed countenance, the Host appeared to the eyes of the faithful through the blue veil of incense. At that moment, the note that Maese Perez had been trilling burst forth and a giant explosion of harmony shook the church, in whose corners the constrained air resounded, and whose stained glass windows shook in their narrow frames.

From each one of the notes forming that magnificent chord, there developed separate themes — some close, some far away, some brilliant, some muffled. Each one told the waters and

the birds, the winds and the forests, man and angels. Heaven and Earth, to sing, each in his own way, a hymn to the birth of the Saviour.

The multitude listened, astonished and amazed. In every eye, tears; in every soul, a deep devotion.

The celebrating priest could feel his hands trembling, because He who was raised in them, He whom men and archangels glorified, was his God. He was his God and he seemed to have opened up the Heavens and transfigured the Host.

The organ sounded, but its voices diminished gradually, like a voice which loses itself from echo to echo, which fades away and becomes weaker, when suddenly there was heard a cry — sharp and heartbreaking — the cry of a woman.

The organ emitted a strange, discordant sound, like a sob, and then was quiet.

The multitude rushed to the stairway of the organ gallery, toward which, jolted from their religious ecstasy, they gazed anxiously.

"What has happened? What is the matter?" some asked. No one knew what to answer, and everyone persisted in guessing. The confusion grew and began to reach a climax, threatening to upset the order and the devotion necessary for a church.

"What is this?" asked the ladies of an assistant, who preceded by the constables, was one of the first to reach the gallery. Pale and with signs of profound sorrow, he returned to the archbishop, who, like everyone else, was anxious to know the cause of all the disorder.

"What is it?" he asked.

"Maese Perez has just died."

In effect, when the first of the faithful clamored up the stairway to the gallery, they saw the poor organist fallen head first over the keys of his old instrument, which still resounded deafeningly. Meanwhile, his daughter, down on her knees, called to him in vain between sighs and sobs.

III

(One year later)

"Good evening, Mrs. Baltasara. So you've come for the Christmas Eve mass. As for me, I had planned to attend the other church tonight, but To tell the truth, since Maese Perez died there seems to be a weight on my heart whenever I come to St. Ines' Church. Poor man! He was a saint! I don't mind telling you that I keep a piece of his jacket as a relic . . . and it is. In God's name, I swear that if the archbishop could get his hands on it, our grandchildren would see his image on the altars. Dear me. The dead and gone have no friends. Oh well, what's important now is the latest news if you know what I mean. What? You don't know what happened? The truth is, we always go to and from church, never listening for what's said and what isn't said. Only lately I picked up a word here, a word there, without wanting to pry, of course. I seem to have hit upon some juicy tidbits. It seems certain that the organist at St. Roman's Church, that squint-eyed thing that's always criticizing other organists, that scoundrel who seems more like a butcher than a musician, is going to play tonight in Maese Perez's place. You'll hear about it soon enough; it's public knowledge in Seville. It's just that nobody else wanted the job . . . not even his daughter, the teacher, who entered a convent after the death of her father. You can't blame her: accustomed to hearing such marvels, anything less would seem inferior, no matter how hard we might try to avoid comparisons. Well, it seems that after the community had decided that the organ should remain silent tonight in memory of Maese Perez, our man presented himself, saying he would dare to play it. 'Fools rush in where angels fear to tread.' Of course, the blame doesn't rest on him, but on those who consented to this sacrilege. But, that's life

"Look at the crowd gathering. Nothing seems to change from year to year. The same people, the same trappings, the same shoves through the doorway, the same confusion in the courtyard, the same crowd in the church. If Maese Perez should see this! He would return to the dead from hearing his organ played by such a buffoon. What's

going to happen, if I've heard correctly, is that the townspeople are preparing a fitting welcome for the intruder. When he places his hands over the keys, such a din of rattles, tambourines, and drums is going to commence that nothing else can be heard. Shh! Here he is. Heavens! What a gaudy doublet, what a horrid pleated ruffle, what an ego. Let's go on in, as the archbishop is about to arrive and the mass will begin. Let's go. This is going to be a night to remember."

With that the good woman, known by our readers for her talkativeness, entered St. Ines' Church, opening a path in front of her with shoves and elbows, as was her custom. The service had begun.

The church was just as brightly lit as the year before. The new organist, after stepping over half the congregation to kiss the bishop's ring, mounted the bench, where he played the organ with a seriousness so affected as to be ridiculous.

Among the common people, crowded in the nave, was heard a muffled rumor, an omen that the tempest was brewing and would not be long in making itself heard.

"He's a buffoon that can't do anything right," said some.

"He's an ignoramus who, having wrecked the organ in his own church, is profaning ours," said others.

And while this one took off his cape to get to his tambourine, and that one got his rattles ready, and everyone got ready to make all the noise they could, no one dared come to the aid of the new organist, whose proud and pedantic demeanor clashed so horribly with the modest appearance and affable good will of Maese Perez.

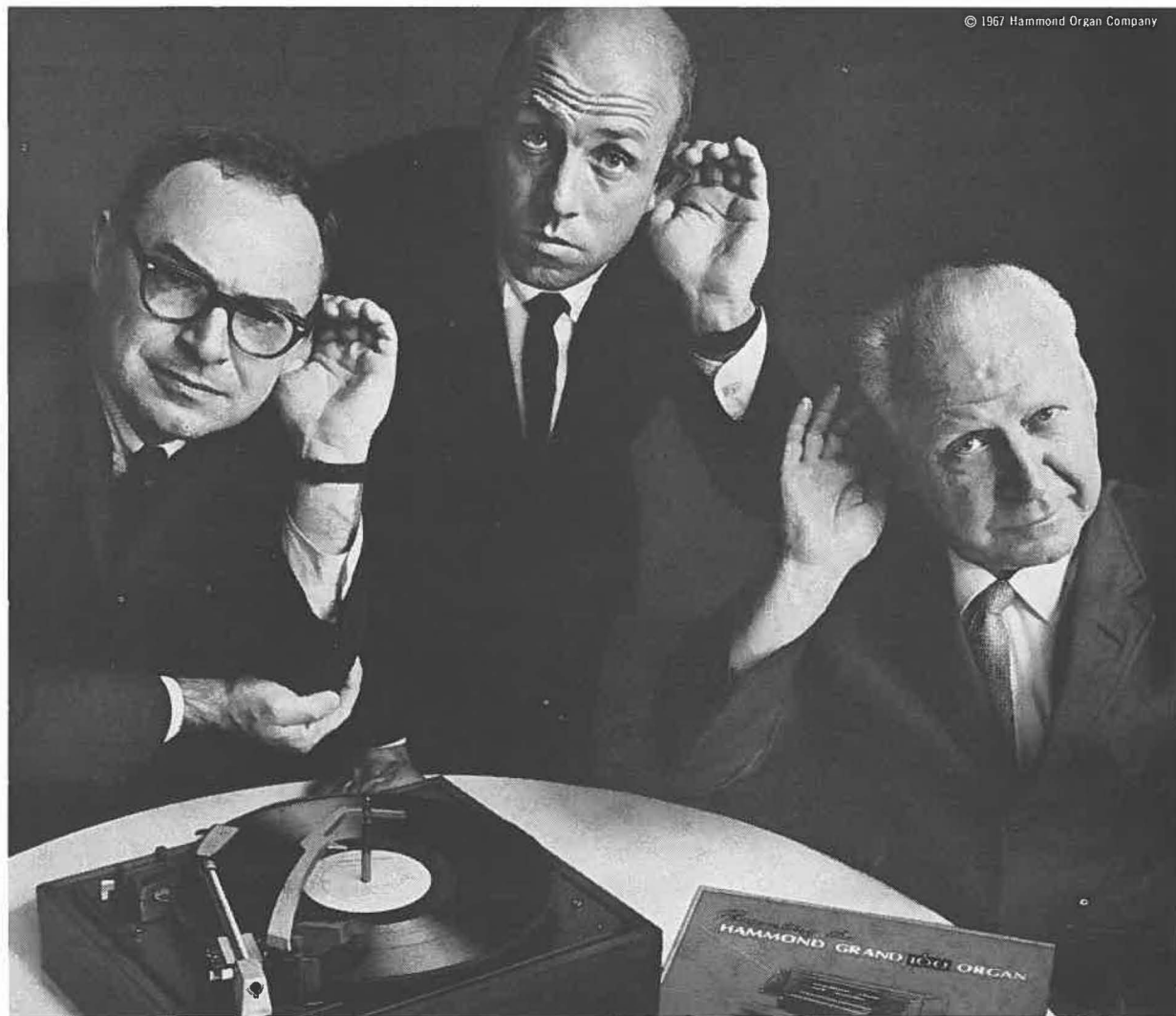
At last the awaited moment arrived, the solemn moment at which the priest, after mumbling a few holy words, takes the consecrated Host in his hands. The bells rang, tinkling like a rain of crystal notes. The clear waves of incense floated upward and the organ began

to sound. A noisy din filled the church and drowned out his first chord.

Flutes, bagpipes, rattles, tambourines — all the instruments of the rabble — raised their discordant voices at once. But, the confusion and deafening noise lasted only a few seconds. Suddenly everyone grew quiet.

The second chord, full, valiant, magnificent was still sounding, gushing forth from the metal pipes like a cascade of sonorous, inexhaustible harmony.

Celestial sounds that delight the senses in moments of ecstasy, sounds the soul hears but the lips can't repeat; the soft notes of a far-away melody heard at intervals, as if carried on a gust of wind; the swishing of leaves as they hiss in the trees with a murmur like rain; songs of larks flying among the flowers like arrows sent from clouds; indescribable sounds, as powerful as the roaring of a tempest; choirs of seraphim singing without rhythm, without cadence; strange music from heaven



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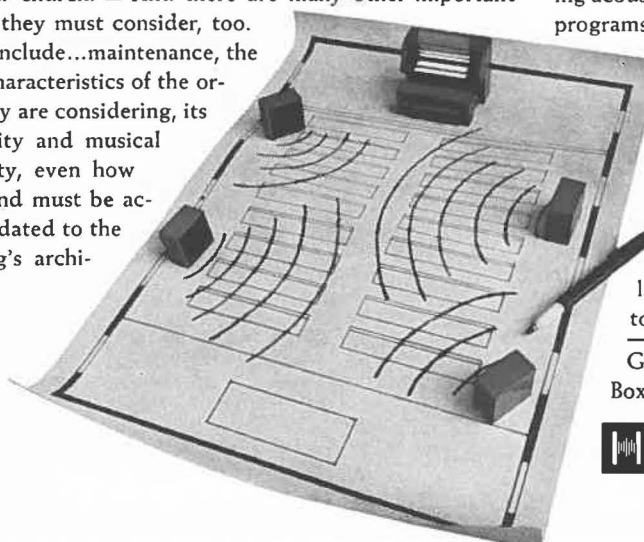
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which only the imagination comprehends; winged hymns which seem to soar to the throne of God like a whirlwind of light and sound . . . All this did the hundred voices of the organ express with more force, more mysterious poetry, with more fantastic color than had ever been expressed before.

When the organist came down from the gallery, the crowd gathered at the stairway was so big, and so great was their eagerness to see him and congratulate him, that the constable, fearing he might be crushed in the throng, ordered his men, sticks in hand, to open a path to the main altar, where the archbishop was waiting.

"My goodness," said the prelate when the organist was presented to him. "I came all the way from my palace to hear you play. Surely you won't be as cruel as Maese Perez, who never spared me the trip, never playing the Christmas Eve Mass at the cathedral."

"Next year," responded the organist,

"I promise to do your bidding; I wouldn't play this organ again for all the gold in the world."

"Why?" interrupted the bishop.

"Because," added the organist, trying to overcome the emotion revealed in his palid face, "because it is old and bad and can't express all that I require of an organ."

The archbishop left, followed by his retinue. One after another, the coaches of the nobility disappeared into the streets, carrying the faithful in different directions. The gatekeeper was shutting the courtyard gates when she saw the two women who, after crossing themselves and murmuring a prayer before St. Philip's altar, made their way down the alley.

"What do you think, Mrs. Baltasara? I'm convinced that that man couldn't have played what we just heard. I've heard him play many times at St. Bartholomew's Church, his parish, from which the priest fired him for incom-

petence. (It was either that or plug his ears with cotton.)

"All you have to do is look him in the eye. They say the face is the mirror of the soul. I remember just as if I were looking at him now — I remember Maese Perez's face when, on a night like this, he would come down from the organ loft after having astounded the congregation with his virtuosity. What a friendly smile, what an excited complexion! He was old and looked just like an angel. Not tonight's performer, however. Stumbling down the staircase, as if a dog was chasing him, and with such a deathly odor. Let's go, Mrs. Baltasara. Believe me with all your heart: there is a mystery here.

With this comment, the two women turned the corner and were out of sight.

Yet another year had passed. The abess and Maese Perez's daughter were talking in whispers, half-hidden among the shadows of the choir loft. A bell

high in the tower was summoning the faithful, while a stranger crossed the courtyard, now silent and deserted. After crossing himself at the door, he chose a pew in a corner of the nave, where a few townspeople were passively awaiting the beginning of the Christmas Eve Mass.

"You'll see," said the mother superior. "Your fears are very childish; hardly anyone is in the church. All Seville is gathering at the cathedral tonight. Play the organ tonight; play it without fear. What? You're deathly silent. What's the matter with you? What is it?"

"I'm afraid," exclaimed the daughter in a voice which was profoundly moved.

"Afraid, of what?"

"I don't know . . . of something supernatural. Last night I heard you say you wanted me to play for the mass; thrilled by the honor, I planned to arrange the registration and tune the organ. I wanted to surprise you. I went to the choir loft all alone. I opened the door to the organ gallery. The cathedral clock was striking the hour . . . I don't remember which one, but the bells were very, very sad. I stood there in the threshold while they sounded. It seemed an eternity.

"The church was deserted and dark. In the dim recesses a light shone like a star lost in the nighttime sky: a deathly light, the light of the lamp burning on the main altar. Through its weak reflections, which served only to accentuate the profound horror of the shadows, I saw . . . I saw, Mother please believe me, I saw a man with his back toward me stroking the keys of the organ with one hand while selecting stops with the other. The organ was sounding, but in an indescribable manner. Each note seemed to be a choking sob within its metal pipe, which vibrated with the rushing air and produced a deaf-like tone, almost inaudible, but true.

"The cathedral clock continued to strike the hour, and the man continued running up and down the keys. I could even hear him breathing.

"Horror had frozen the blood in my veins. I felt an icy cold grip me, and in my temples there was fire. I tried to scream, but couldn't. The man had turned around and seen me. No, that's not quite right; he hadn't seen me because he was blind . . . It was my father!"

"Bah, sister, forget these fanciful tales with which evil has clouded your feeble imagination. Say a Paternoster and an Ave Maria to the Archangel Michael, head of the heavenly hosts. Ask him to guard you against evil spirits. Wear a scapulary from the relics of St. Pacomio as insurance against temptations. Go on, go on to the organ loft; the mass is about to begin, and the faithful are impatiently waiting. Your father is in Heaven, and from there, instead of scaring you, he will be present to inspire his daughter in this solemn ceremony, which was always such a special occasion for him."

The abess went to occupy her armchair in the middle of the congregation. With trembling hands Maese Perez's daughter opened the door to the organ loft. She sat down at the bench and the mass began.

The mass began and proceeded normally until the consecration of the Host. At that moment the organ sounded there was a scream from the daughter. The mother superior, the other nuns, and the congregation hurried to the gallery.

"Look at him! Look at him!" shrieked the girl, fixing her glassy stare on the organ bench which she had abandoned only to grip the railing with trembling hands.

Everyone fixed his gaze on the organ. No one was at the organ itself, but, nevertheless, it continued to play . . . sounds comparable only to archangels in raptures of mystical joy.

"Didn't I tell you, Mrs. Baltasara, didn't I tell you? There's a mystery here. What? Weren't you there last night at the midnight mass? Oh well, you'll soon find out what happened. All Seville is talking of nothing else. The archbishop is in a fury, understandably, at not being present for the miracle. And what *did* he do last night? He heard a mediocre serenade from that so-called organist at the cathedral, nothing more. That shifty-eyed cathedral organist could never have played what we heard last night. There is a mystery here, and the mystery is, in effect, the soul of Maese Perez."

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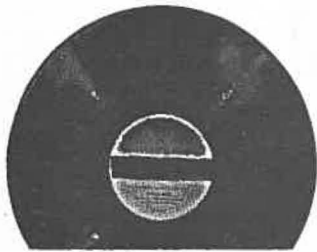
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Records for Christmas

There is hardly any Christmas gift so suitable and welcome to the average organist as good recordings. So we are grateful to have a real collection of goodies to place under the Christmas tree for organists of our acquaintance with a wide variety of tastes. We imagine most of this month's record listing will have a better than average chance of finding its way under the green boughs on Christmas morning.

It simply would not be Christmas without a new record or two by E. Power Biggs, whose unmatched library of recordings has added to the joy of at least a score of Christmases. This year he plays his new pedal harpsichord, rather than the organ, in an interesting performance of the Bach trio sonatas and two of the concertos (Ernst and Vivaldi). The Columbia record is stereo M2S764 and mono M2LS64. The engineering and jacket notes are all up to the high standard of Biggs records and all that exuberance, infectious rhythm and freshness are also there, along with some inconsistency of articulation. Few organists could fail to enjoy and profit from this two-record set.

With the increasing interest in the small organ, a pair of records on the Renaissance records (Oakhurst, Whatlington Road, Battle, Sussex, England) should make welcome gifts. Especially our younger generation of organists increasingly feel that if the organ *sound* and projection are good enough, the instrument need not have an infinite number of ranks for the satisfactory performance of most of the great organ literature. On RN-OR-01-2, Music for Positive Organ, Robert Munns plays an R. H. Walker and Son positive, with divided keyboard and coupled pedal, in a highly satisfactory recital ranging from Muffat to Michaelaelsen — 17th to 20th centuries. The clarity of the sound and the crispness of the playing make this record something to rehear often.

Renaissance record RN-OR-03-4, Music for the Two-Manual Organ, is recorded on the new Frobenius organ in Queen's College, Oxford. This fine sounding instrument is ideal for Bach, Buxtehude, Hindemith and Telemann. James Dalton gives a lively performance but there will be considerably exception taken to his concept of the ornaments and he should be prepared to answer it. Both these records are well-engineered and the jacket notes are extremely informative and useful.

On Canadian Victor CC/CCS-1019, number 13 in the Centennial Edition of Music and Musicians of Canada, available in the United States, a large and famous organ is heard in a way we were not able to hear it live. We understand the record was made before recent redecorating increased the reverberation beyond ready intelligibility. There is hardly a more thrilling sound on records than the great five-manual Beckerath in Montreal's St. Joseph Oratory and Kenneth Gilbert's playing could hardly be improved upon. The three works included are not available on any other recording as far as we know and are of far more than passing interest. Raymond Daveluy's Sonata 3 in G is clever writing for the organ, with perhaps too obvious preoccupation with the fugato device. Otto Joachim's Fantasia should be heard on many programs; it has real audience appeal in a fairly advanced idiom. (BMI Canada is the publisher). The big John Bull In Nomine will come as a surprise to many organists. The jacket notes are minimal. This record would seem a must for any extensive collection.

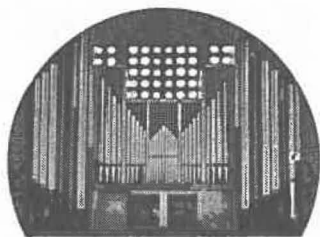
A record released several months ago but not previously noted here would also make a good Christmas gift for yet another segment of organists. Much more familiar music, well-played by

the chairman of the organ department of our nation's largest school of music, on the previously discussed studio organ at the Wicks factory, has many points in its favor. Oswald Ragatz combines a Pachelbel partita and a Handel concerto on side 1; on the reverse side are the Milford Pastoral Dance, Chorale 3 of Andriessen, the Duruflé and the Mulet Carillon-Sortie. The jacket notes are beamed at a somewhat more popular level, for which this Wicks series is presumably intended. It is available from Wicks.

The theatre organ buffs of Rochester have done yeoman duty and spent a great deal of time, energy and money moving and restoring the old Palace Theatre Wurlitzer to the Rochester Auditorium. Front and Center, played by Allen R. Mills and sponsored by the Rochester Theatre Organ Society, would make an ideal Christmas gift for any of that numerous and often rabid group of enthusiasts. Considerably above the level of most of that Organ of the Month series, this playing still seemed to us a bit below what we consider top quality in this specialized field. To confirm our judgement, we replayed our George Wright and Raymond Shelley records. So we must say "Don't expect the Mills record to approach this standard; it doesn't." But it will still serve very well under Christmas trees equipped with horseshoe consoles. The Rochester Theatre Organ Society's address is P.O. Box 53, Fishers, N.Y. 14453.

We still have some records awaiting review, all of interest but none with what seems to us special Christmas gift potential. We will get to those in an early issue.

Instead we end with a real Christmas item: The Boar's Head and Yule Log Festival, as staged annually at Christ Church, Cincinnati. There is plenty of holiday flavor here, with some spirited singing under the direction of Gerre Hancock. The record number seems to be RR4M-3066-7, 54503066, but we doubt if you will need that in ordering from The Episcopal Society of Christ Church, Cincinnati. The handsome jacket will look well under a Christmas tree, even without holiday wrapping. — FC



Organ Music

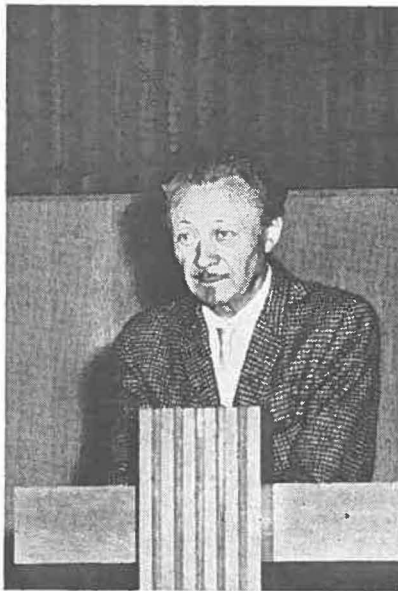
S. Drummond Wolff has arranged a Suite for Organ from Purcell's incidental music and a set of Trumpet Tunes and Ayres from some Telemann compositions. Both are published by Concordia and are quite adequately arranged. We sense, however, a definite point of diminishing returns in the arrangement for organ of music from the baroque ensemble repertory.

Hope sends Sharon Elery Rogers' Contemporary Organ Settings of Familiar Hymns, a thoroughly elementary collection with conventional harmonies and undistinctive rhythms.

Richard Drakeford's Three Carol Preludes from Novello are short, of moderate difficulty and show some attractive musical ingenuity.

Thirty organ voluntaries of John Stanley, Op. 5-7, have been edited by Gordon Phillips in Hinrichsen's Tallis to Wesley series, available through C.F. Peters. This edition is of the same high quality as the previous items in the series, but we cannot refrain from the opinion that Stanley is a greatly over-rated composer and that his better voluntaries are already available in various modern editions. Partisans of Stanley should know that the 30 voluntaries have also been available for some time in a facsimile edition, published by Oxford University Press. — WV

REQUIEMS began turning up on programs before mid-Autumn: the Fauré at First Presbyterian Church, Burlington, N.C., the Brahms at Christ Church, Cincinnati, the Mozart at the House of Hope Presbyterian Church, St. Paul, Minn.,



Camil Van Hulse, for 45 years resident of Tucson, Ariz. and now an American citizen, was honored in connection with the celebrations of the 750th anniversary of his birthplace, the small Belgian city of St. Nicolas (Sint-Niklaas). The observances also honored his 70th birthday Aug. 1. They included a town hall carillon rendition of a Van Hulse composition and an entire concert of his works. They were climaxed by a presentation on behalf of the king of Belgium, naming Mr. Van Hulse an officer of the crown, with the right to wear decorations pertinent to the title.

An official reception preceding the concert was attended by many Belgian notables, including the minister of culture, two ministers of state, the burgemeesters of Sint-Niklaas and of other cities, and many Belgians distinguished in music, art and literature.

Mr. Van Hulse was guest of honor at all official lunches and dinners. He was asked to play an organ recital in the little church where, as a teenager, he had played the organ and conducted a boys' choir. The organ proved inadequate and the church too small, so he played the recital in the largest church in the city, repeating it to accommodate the overflow.

At the conclusion of the festivities, a Belgian TV company spent two and a half days filming an hour-long telecast of Mr. Van Hulse's life.

WHITTLESEY RESIGNS POST; KEMP TAKES CHORISTER JOB

Dr. Federal L. Whittlesey has resigned as executive director of the Choristers Guild and will be succeeded Jan. 1 by Dr. John S. C. Kemp.

Dr. Whittlesey has been at the helm of the Choristers Guild since 1963 when he succeeded A. Leslie Jacobs. Previously he served as minister of music at Highland Park Methodist Church, Dallas, Christ of the Covenant, Erie, Pa. and churches in Detroit. He will remain on the board of directors and has become secretary-treasurer.

Dr. Kemp has been minister of music at the First Presbyterian Church, Oklahoma City, for 17 years. He has been an instructor in numerous seminars and workshops. His wife, Helen, is on the staff of the organization as director of workshops and festivals and as a writer for the Choristers Guild Letters.

Edward H. Johe, Columbus, Ohio, was elected to the board of directors. Headquarters will remain at 440 Northlake Center, Dallas, Tex.

ECUMENICAL SPIRIT NOTED IN REFORMATION PROGRAMS

Reformation Sunday was widely observed this year in churches of many denominations and co-operation between churches of differing creeds was very common. At the St. Louis Cathedral, the Catholic organist, Mario Salvador, shared a program with the cantata chorus of Concordia Lutheran Seminary directed by Robert R. Bergt in works of Gallus, Melchior Franck, Pachelbel, Hammerschmidt, Hassler and Schelle.

Many churches sent in programs of special Reformation Day vespers. The overall emphasis was on the music of the early German baroque period.



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Programs of Organ Recitals of the Month

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

Maurice and Marie Madeleine Duruflé, Paris, France — For St. Joseph Valley AGO Chapter, First Presbyterian Church, Elkhart, Ind. Sept. 21: Concerto in A major, Handel (Cadenza and Adagio by Duruflé); Trio in G major, Bach; Dialogue sur la Trompette, F. Couperin; Etudes in C, B minor, Schumann; Fantaisie in A major, Franck; Variations on Veni creator, Prelude and Fugue on A-L-A-I-N, Duruflé; Fantaisie-Improvisation on Ave maris stella, Tournemire; Two Sketches, Dupré.

Frederick Burgomaster, Los Angeles, Calif. — First Baptist Church, Van Nuys Nov. 6: Fantaisie on O heiligste Dreifaltigkeit, Schroeder; Toccata and Fugue in F, Bach; Variations on Veni Creator, Duruflé; Sinfonietta, Guillon; Pastorale, Fricker; Prelude and Fugue on B-A-C-H.

Ron Lemmert, Milwaukee, Wis. — student of Esther Jepson, U of Wisconsin at Milwaukee, St. Mark's Episcopal Church Nov. 5: Voluntary 8, Stanley; An Wasserflüssen Babylon, Sonata 6, Bach; Hommage a Frescobaldi; Langlais; Toccata and Fugue, Fortner; Toccata, Symphony 5, Widor.

Warren Schmidt, Waverly, Iowa — Concordia Senior College, Fort Wayne, Ind. Nov. 12: Aria, Quint; Christus, der ist mein Leben, Pachelbel; Six Schübler Chorales, Bach; Toccata, Monnikendam; Chromatic Study on B-A-C-H, Piston; Fanfare, Cook; Thanksgiving Suite, Improvisation, Schmidt.

Paul W. Gunzelmann, New York City — St. Paul's Chapel, Trinity Parish Nov. 8: Prelude and Fugue in E minor, Bruhns; Schönster Herr Jesu, Nun bitten wir, Schroeder; Hymnus: A solis ortus cardine, Scheidt; Prelude, Fugue and Chaconne, Buxtehude.

Charles Finney, Houghton, N.Y. — St. Paul's Cathedral, Buffalo, Oct. 20: Triptych, Psalm 86, Kee; Ein feste Burg, Peeters; Brother James's Air, Wright.

Marie-Claire Alain, Paris, France — First Presbyterian Church, Fort Wayne, Ind. Oct. 24: Prelude and Fugue in D minor, Lübeck; Liebest Jesu (two settings), Trio Sonata 3, Fantaisie and Fugue in G minor, Bach; In Festo Corporis Christi, Heiller; Fantaisie in A, Franck; Variations on a theme of Janquin, Le Jardin Suspendu, Litanies, Alain; Improvisation. St. John's Cathedral, Milwaukee Oct. 29: Suite on Tone 2, Clérambault; Fantaisie in G, Schmücke dich, Herr Jesu Christ, Wachet auf, Bach; Pastorale, Franck; Trois Danses, Alain; Improvisation on Ein feste Burg. Alice Millar Chapel, Evanston, Ill. Oct. 30: Dialogue, Récit de Tierce en taille, Grigny; Basse de Trompette, Guilain; Dialogue sur les grands jeux, Du Mage; Joseph est bien marié, Dandrieu; Chorale in B minor, Franck; Poem of Life, Langlais; Choral Dorian, Choral Phrygien, Alain; Dieu parmi nous, Messiaen; Improvisation.

V. Earle Copes, Birmingham, Ala. — McCoy Memorial Methodist Church; Toccata and Fugue in D minor, Trio Sonata in G, Passacaglia and Fugue in C minor, Bach; Chromatic Study on B-A-C-H, Piston; Roulade, Bingham; Te Deum, Lenel; Elegie, Peeters; Finale, Symphony 1, Vierne.

Rosalind Mohrnsen, Le Mars, Iowa — Westmar College faculty recital Dec. 13: Fantaisie and Fugue in G minor, Das alte Jahr, Bach; Prelude on the King's Majesty, Sowerby; Epilogue, Langlais; Schönster Herr Jesu, Schroeder; Scherzo Finale, Symphony 6, Vierne.

Ruth Harris, Des Moines, Iowa — For Central Iowa Chapter, Plymouth Congregational Church Oct. 16: Variations on Ei, du feiner Reiter, Scheidt; Durch Adams Fall, Prelude and Fugue in G minor, Buxtehude; Capriccio Cucu, Kerll; Acclamations, Langlais.

Jonathan Watts, Calgary, Alta. — Cathedral of the Redeemer Oct. 11: Suite Gothique, Böellmann; Prelude au Kyrie, Langlais; Prelude from Prelude, Fugue and Variation, Franck; Finale, Sonata on Psalm 94, Reubke.

James Burchill, Hamilton, Ont. — For Hamilton RCO Centre, All Saints' Church Oct. 15: Mein junges Leben, Sweetlinck; Prelude, Scherzo and Passacaglia, Leighton; Symphony 4, Vierne.

Arnold Schoenstedt, Herford, Germany — First Methodist Church, Santa Barbara, Calif. — Toccata 1, Canzona, Frescobaldi; Prelude and Fugue in F sharp minor, Buxtehude; Ich ruf zu Dir, Vater unser, Es ist das Heil, Fantaisie and Fugue in G minor, Bach; Prelude, Fugue and Variation, Franck; Sonata in D minor, Mendelssohn; Triptychon, Bender; Partita on Wachet auf, Distler.

Heinz Arnold students, Columbia, Mo. — Stephens College chapel Nov. 2: Warum soll ich mich denn grämen, Walther — Virginia Osborn. Minuet, Peeters — Nancy Woodside. Andante, Renner — Von Ceil Emberton. Versus Tone 6, Kerchoven — Kathryn Stolte. Prelude in C, Bach; Wide schön leuchtet, Buxtehude — Ann V. Anderson. Prelude in F major, Bach — Janet Carmack. Allein Gott in der Höh, Zachau; Invention in E flat, Peeters — Nancy Heyne. Toccata in E minor, Pachelbel — Barbara Hollis. Suite Médiévale, Langlais — Linda Duckett.

London Centre members recital, London, Ont. — St. Martin's Church Oct. 2: Liebest Jesu, wir sind hier, Prelude and Fugue in D minor (little) Bach — Peter Cass, Chorale Prelude on St. Peter, Darke; Le Prie-Dieu, Oldroyd; Alla Marcia, Battishill — Pat Wildgust. Andantino, Langlais; Magnificat 5, Dupré — Ted Winter. Mir nach spricht Jesus, Kittel; Toccata and Fugue in F, Buxtehude — Gabriel Kney.

Lynn Ware, Glasboro, N.J. — Trinity Methodist Church, Millville, N.J. Nov. 11: Prelude-Toccata on With the Lord Begin Thy Task, Stelhorn; Hark, A Voice Saith, In Death's Strong Grasp, Prelude and Fugue in E minor (Cathedral), Bach; Elegy, Willan; Prelude Modal, Langlais; Adoration, Purvis; Prayer, Langlais; Flute Solo, Arne; Grand Choeur, Guilman. Grace Whiting, pianist, shared the program.

John H. Payne, Ypsilanti, Mich — First Congregational Church Oct. 22: Toccata and Fugue in D minor, Bach; Vision of the Church Eternal, Messiaen; Partita on Praise to the Lord, Krapf.

Richard Carlson, Fort Wayne, Ind. — Christ Church Cathedral, Indianapolis Nov. 17: Schmücke dich, Telemann, Brahms, Bach; Sonata Eroica, Jongen.

Pierre Cochereau, Paris, France — St. Michael and All Angels Church, Baltimore for Chesapeake Chapter Nov. 3: Four Sonatas, Seixas; Symphony 2, Vierne; Prelude and Fugue in B minor, Bach; Improvisation.

Klaus Kratzenstein, Houston, Tex. — Trinity Lutheran Church, Cleveland, Ohio Oct. 22: Sinfonia, Praetorius; Ein feste Burg, Ach Gott vom Himmel, Hanff; Ciacona in E minor, Erhalt uns Herr bei Deinem Wort, Es ist das Heil, Buxtehude; Toccata in E minor, Pachelbel; Jesu meine Freude partita, Walther; Wachet auf, Kommst Du nun, Prelude and Fugue in E flat, Bach; Improvisation on Ein feste Burg. St. John Vianney Seminary, East Aurora, N.Y. Oct. 25: Same Bach chorales plus: Toccata and Fugue in F major; Voluntary in G, Walond; All' Elevazione, Zipoli; Partita alla Lombarda and Fugue, Scarlatti; O Welt, Brahm; Toccata in D minor, Reger; Partita on Maria durch ein Dornwald, Kropfreiter; Improvisation.

John Ferguson, Kent, Ohio — Kent State U Oct. 6: Prelude and Fugue in E major, Lübeck; Prelude and Fugue in C major, Bach; Introduction and Fugue, Sonata on Psalm 94, Reubke; Concertante for organ, celesta and percussion, Pinkham (with Lydenne Hovance, William Long and Walter Watson); The Nativity, Langlais; God Among Us, Messiaen.

W. Arnold Lynch, Wichita, Kans. — St. Christopher's Church Oct. 29: Allegro, Concerto 4, Handel; If Thou but Suffer God, Bach; Three Little Preludes and Intermezzi, Schroeder; Pice Héroïque, Franck; Adagio, Intermezzo, Symphony 6, Widor; Cantilena, McKinley; Thou Art the Rock, Mulet.

Jerry Bircher, Hutchinson, Kans. — Trinity Methodist Church Oct. 31: A Mighty Fortress, Walther; Psalm, Prelude on Quebec, Young; Wondrous Love, Johnson; Andante con moto, Rheinberger; Prelude on a Southern Folk Hymn, Young; Land of Rest, Dale Wood; Toccata in St. Anne, Young.

Arthur Ward, Calgary, Alta. — Cathedral of the Redeemer Oct. 18: Fantaisie on Tone 8, Cornet; Elevation, Zipoli; Kyrie, Gott heiliger Geist, Bach; Cantilene, Sonata 11, Rheinberger; Rhapsody 1 in D flat, Howells; Two Preludes on old Southern hymns, Read.

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Gillian Weir, London, England — Knox United Church, Saskatoon, Sask. Oct. 27, Grace Church on the Hill, Toronto, Oct. 30: Prelude and Fugue in E minor, Bruhns; Herr Jesu Christ, O Mensch, Prelude and Fugue in C, Bach; Verset pour la Fête de la Dédicace, Alleluia Sereins, Transports de Joie, Messiaen; Prelude and Fugue in G minor, Brahms; Fantasia K 594, Mozart; Fileuse, Symphony 2, Dupré. Caruth Auditorium, Dallas Oct. 20: Modus ludendi pleno Organo, Scheidt; Concerto in D minor, Vivaldi-Bach; Canonic variations on Vom Himmel hoch, Bach; Combat de la mort et de la vie, Messiaen; Voluntary in D minor, Purcell; Variations on a Welsh Hymn Tune, Mathias; O Traurigkeit, Brahms; Sontata Eroica, Jongen.

U of Michigan Organ Majors, Ann Arbor, Mich. — Hill Auditorium Oct. 17: Fantasia and Fugue in G minor, Bach — John Ditto. Pièce Héroïque, Franck — James Musolf. Trio from Triptyque, Langlais — David Palmer. Chorale and Variations, Sonata 6, Mendelssohn — Thomas DeWitt. Three Schübler Chorales, Bach — Beverly Williams. Cortège et Litanie, Dupré — Marlene Brewbaker.

Bruce Bengtson, Pittsburgh, Pa. — Fox Chapel Presbyterian Church Nov. 5: Fantasia and Fugue in G minor, Bach; Prelude on Venite Adoremus, Gehrenbeck; Fantasia in A, Franck; La Vierge, Les Bergers, Les Mages, La Nativité, Messiaen; Variations on a Noël, Dupré.

Richard Benedum, Portland, Ore. — Concordia College Oct. 29: Fantasia and Fugue in G minor, Bach; Echo Fantasia, Mein Junges Leben, Sweetinck; Sonata 1, Mendelssohn; Four Clavierübung Chorales, Bach; Kleine Toccata on Ein feste Burg, Schindler.

Ann Colbert, Bloomington, Ind. — CCWO award recital, St. Chrysostom's Church, Chicago Nov. 12: Suite on Tone 1, Clérambault; Prelude and Fugue in A minor, Bach; Adagio and Allegro K 594, Mozart; Fugue, Clyde Holloway; Suite, opus 5, Durullé.

Delores Wiens, Hillsboro, Kans. — Tabor College Senior recital Nov. 19: Concerto 5 in F, Handel; Nun komm der Heiden Heiland, Fantasia and Fugue in G minor, Bach; Sonata 1, Hindemith; Chorale in A minor, Franck.

Peter Hurford, St. Albans, England — opening of new organ at RCO, London Oct. 7: Suite on Tone 2, Guilain-Freinsberg; Wondrous Love Variations, Barber; Allegro Gigue, Concerto 6 attributed to Bach; Fantasia and Fugue in G minor, Bach.

Allanson G. Y. Brown, Leamington, Ont. — Organ music in connection with reopening and dedication of Leamington United Church, Oct. 15: morning service: A Mighty Fortress, Luther; Fantasia with Imitation, Bach; Sweet Hour of Prayer, Hughes; Aria da Chiesa, Muffat; Choral Song, S. S. Wesley. Dedication service: Präambulum Festivum, Karg-Elert; Fantasia, Sonata 1, Alan Gray; Preludes on Well Known Hymn Tunes; Prelude and Fugue in C, Bach. Evening service with Leamington Choral Society: Fantasia on Lässt uns erfreuen, Peeters; Londonderry Air, traditional; The White Rock, Vaughan Williams; Andante, Largo and Fugue in G, Keeble; Sarabande, Grieg; Chorale, Gothic Suite, Böellmann.

Stanley R. Scheer, Misenheiner, N.C. — Dedication recital, Pfeiffer College Sept. 24: Chaconne, L. Couperin; Liebster Jesu, Wen nur den lieben Gott lässt walten, Herzlich tut mich verlangen, Lobe den Herren, Walther; Noël Grand Jeu et Duo, Daquin; Prelude and Fugue in A minor, Bach; Supplication, Purvis; Beautiful Saviour, Peeters; Wondrous Love, Johnson; O God Our Help in Ages Past, Fleischer; Suite, Creston.

Bruce Eicher, Baltimore, Md. — Dedication, Trinity Evangelical Lutheran, Joppa, Md. Oct. 29: Trumpet Tune, Purcell; From God I ne'er will turn, Buxtehude; Now thank we all our God, Lord Jesus Christ be present now, Prelude and Fugue in E minor, Bach; Very Slowly, Sonatina, Sowerby; Postludium, Monnikendam; Divertimento, Karam; Green-sleeves, Purvis; Finale, Symphony 2, Widor.

James Winship Lewis, Baltimore, Md. — First Presbyterian Church Oct. 29: Magnificat Primi Toni, Buxtehude; O Mensch, bewein' dein' Sünde, Bach; Prelude, Fugue and Variation, Franck; Mit Freuden zart, Erscheinen ist der herrlich Tag, Gottes Sohn ist kommen, Pepping; Litanies, Alain.

Gary Zwicky, Charleston, Ill. — Immanuel Lutheran Oct. 30: Klavierübung book 3, Bach.

David Willcocks, Cambridge, England — opening of new organ at RCO, London Oct. 7: Fantasia in F minor, Mozart; Chorale Prelude on a theme by Tallis, Darke; Dialogue 1, Hurford; Toccata giocosa, Mathias (first performance); Prelude and Fugue in A minor, Bach.

Stephen Farrow, Greenville, S.C. — Westminster Presbyterian Church Oct. 23: Toccata and Fugue in D minor, Bach; Fröhlich soll mein Herz, Den die Hirten lobten, Herzliebster Jesu, Ein feste Burg, Walcha; Sonata 2, Mendelssohn. First Presbyterian Church, Bennettsville, S.C. Nov. 1: Same Bach Toccata and Mendelssohn plus: Introduction and Fanfare on the Westminster Peal, Farrow; Jesu, Joy of Man's Desiring, Arioso, Cantata 156, Bach; Musical Clocks, Haydn; Call Jehovah Thy Salvation, Manz; The King of Love, Willan; Abide with Me, Rowley; Rise up, O men of God, Birmingham.

Alan Walker, Honolulu, Hawaii — Central Union Church Oct. 15: Rigaudon, Campra; Sonata 6, Mendelssohn; Now Thank We All Our God, Kaufmann; Andante, Serenade for Wind Instruments, Mozart; Prelude and Fugue in A major, Bach; Melodia, Reger; All My Heart This Night Rejoices, In Bethlehem's Lowly Stable, Wake, Ye Shepherds, Walcha; Song of Peace, Langlais; Scherzo, Titcomb; Fanfare, Wyton.

Raymond Martin, Decatur, Ga. — Agnes Scott College faculty recital, Presser Hall, Oct. 16: Concerto 2 in B flat, Handel; Allein Gott in der Höh, Schmücke dich, Vater unser, Telemann; Prelude and Fugue in C minor, Bach; Passacaglia for timpani and organ, Badings (with Russell Moore); Sonata in A major, Mendelssohn; God Among Us, Messiaen.

Timothy Farrell, London, England — Westminster Abbey Aug. 23: Fanfare, Jackson; Schmücke dich, Bach, Brahms; Ad Nos, Liszt; In Paradisum, Bedell; Cortège et Litanie, Dupré; Finale Capriccioso, Bijster.

Wayne Fisher, Cincinnati, Ohio — Corbett Auditorium Oct. 10: Concerto 10 in D minor, Handel-Guilman; Ad nos, Liszt; Chorale in A minor, Franck; Prelude and Trumpetings, Roberts; Gigue, Bossi; Exultate, Bryan Kelly.

Harold Darke, London, England — opening of new organ at RCO, London Oct. 7: Movement 1, Sonata in G, Elgar; A Fantasy, Darke; Rhapsody 3, Howells.

Charles Brown, Tempe, Ariz. — Gammage Auditorium, Arizona State U Oct. 5: Mass of the Apostles, Fiori musicali, Frescobaldi. Oct. 12: Chaconne in E minor, Prelude and Fugue in E major, Passacaglia in D minor, Prelude and Fugue in D major, Prelude Fugue and Chaconne in C major, Buxtehude. Oct. 19: We now implore God the Holy Ghost, A mighty fortress is our God, Partitas on In God, my faithful God and In peace and joy I now depart, Magnificat on Tone 1, Buxtehude. Oct. 26: Fugues 4, 5, 15, Twenty Little Fugues, Lord Jesus Christ, be present now (two settings), Sonata for two keyboards with pedal, Telemann. Pasadena, Cal. Presbyterian Church Oct. 22: Toccata duodecima, Muffat; Toccata per l'Elevation, Messa delli Apostoli, Frescobaldi; Concerto in A minor, Torelli-Walther; Sonatas in D major, K 287, 288, Scarlatti; Fantasia and Fugue in G minor, Bach; Pièce Héroïque, Franck; Verset pour la fête de la Dédicace, Messiaen; Prelude and Fugue on B-A-C-H, Liszt.

Constance Baur, Fayette, Mo. — Central Methodist College senior recital, Linn Memorial Church Oct. 29: Prelude and Fugue in A minor, Bach; Prelude, Fugue and Variation, Franck; Divertissement, Vienne; Toccata, Villancico and Fugue, Ginastera. Randall R. McFarland, saxophonist, shared the program.

Samuel Carter, Crawfordsville, Ind. — Christ Church Cathedral, Indianapolis, Dec. 15: From Heaven Above, Pachelbel; Partitas on Lo, How a Rose and Good Christian Men Rejoice, Drischner; Prelude and Fugue in D minor, Bach.

Thomas Foster, Buffalo, N.Y. — St. Paul's Cathedral Nov. 3: Arise my heart, We will all be merry, With tender joy, Now sing all ye Christian Folk, Pepping; Pavane, Elmore; Partita on My Jesus hangs on the cross, Bijster; Homage to Purcell, Peloquin.

Olga Schmidt, Berrien Springs, Mich. — Pioneer Memorial Church, Andrews University Oct. 14: Suite Evocatrice, Tournemire; O Filii, Dandrieu; Prelude and Fugue in G major, Bach; Sonata on Psalm 94, Reubke.

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Montebello, California

Programs of Organ Recitals of the Month

Orpha Ochse, Pasadena, Calif. — First Congregational Church Oct. 8: Offertoire sur les grands jeux, Elevation, Couperin; Toccata prima, Frescobaldi; Con moto maestoso, Sonata 3, Mendelssohn; Prelude and Fugue in C major, Bach; Variations on a Ground, Ochse; Resurrection, Passion Symphony, Dupré. Lecture recital First Methodist Church, Houston, Tex. Oct. 10: Offertoire sur les grands jeux, Elevation, Tierce en Taille, F. Couperin; Toccata prima, book 2, Frescobaldi; Sonata in B flat major, C.P.E. Bach; Variations on a Ground, Ochse; Resurrection, Passion Symphony, Dupré.

Mary Fenwick, Chalfont, Pa. — St. Paul's Methodist Church, Wilmington, Del. Nov. 5: Prelude and Fugue in G major, Bach; O wie selig, Brahms; Wir glauben all', Bach; The Fifers, Dandrieu; Pastorale, Roger-Ducasse; Scherzo, Symphony 2, Vierne; Te Deum, Langlais; Wir wollen all fröhlich, Pepping; Choral and Variations on Veni Creator, Duruflé; Variations on a Noël, Princeton Theological Seminary Nov. 16: Langlais, Pepping, Duruflé and Dupré above.

Harrison Walker, Wilmington, Del. — Red Clay Creek Presbyterian Church Sept. 24: Prelude, Elevation, Suite Médiévale, Langlais; Majesty of Christ, Prayer from Christ ascending, Messiaen; Deck Thyself, If Thou but Suffer God, Bach; Trumpet Minuet, Hollins; Sonata 2, Mendelssohn; Jesus makes my heart rejoice, What offering shall I bring, Look up, my soul, Elmore; Abide, O dearest Lord, A mighty fortress, Reger; Processional, Martin Shaw.

Edmund Sereno Ender, St. Petersburg, Fla. — Gunton-Temple Memorial Presbyterian Church, Bethesda, Md. Oct. 8: Toccata and Fugue in D minor, Air for G string, Bach; Andante Cantabile, Symphony 4, Widor; Canon in B minor, Schumann; Scherzando, Pierne; Legend, Thatcher; Menuet, Beethoven; Cavatina, Bohm-Lemare; Will o' the Wisp, Nevins; The Swan, Saint-Saëns; Toccata in E, Bartlett.

Robert Clark, Ann Arbor, Mich. — Hill Auditorium Oct. 16: Passacaglia and Fugue in C minor, 'An Wasserflüssen Babylon, Prelude and Fugue in E minor, Bach; O Traurigkeit, Brahms; Scherzo, Duruflé; Festival Music, Sowerby (with brass and timpani).

Idar Karevold, Bergen, Norway — Christ Church Cathedral, Indianapolis Dec. 1: Prelude, Fugue and Chaconne, Buxtehude; Los Bergers, Messiaen; Chorale in A minor, Franck.

Kenneth L. Axelson, Columbus, Ohio — Maple Grove Methodist Church Oct. 23: King's Lynn, Werde munter, Whitlock; Prelude and Fugue in D major, Bach; Hanging Gardens, Litanies, Alain.

Robert Anderson, Dallas, Tex. — RLDS Auditorium, Independence, Mo. Sept. 30: Voluntary on 100th Psalm Tune, Anderson; Prelude and Fugue in E major, Lübeck; Wachet auf, Ach bleib bei uns, Kommst Du nun, Fantasie and Fugue in G minor, Bach; Sonata on Tone 1, Lidon; Prière, Franck; Scherzo, Duruflé; Variations on a Theme by Paganini, Thalben-Ball. Caruth Auditorium, SMU Oct. 30 — Anderson, Lübeck, Bach as above plus: Variations on a Recitative, Schönberg; Sonata 2, Schroeder; Shimah, B'koli, Persichetti.

Eugene Hancock, Detroit, Mich. — New Calvary Baptist Church Oct. 15: Introduction and Fugue, Sonata on Psalm 94, Reubke; Aus tiefer not, Karg-Elert; Consummatum est, Tournemire; Movements 1 and 2, Sonata 1, Ralph Schultz; Magnificat, Hancock; Partita on Ach was soll ich Sünder machen, Pachelbel; Trio Sonata in C minor, Bach; Solera Toccata, Sharon Ellery Rogers. Gloria Harris Dillard, soprano, and Joseph Kertesz, violin, shared the program.

Karen Albers, Ann Arbor, Mich. — Chapel of the Holy Trinity, Concordia Lutheran Junior College Oct. 10: Praise to the Lord, the Almighty, Bender; Variations on Wake, Awake, Raphael; Toccata and Fugue in D minor (Dorian), Bach; O Jesus Christ, Thou Fount of Grace, Built on the Rock, Janacek; Theme and Variations, Epilogue, Langlais; Variations on Mein junges Leben, Sweetlinck; Prelude and Fugue in G minor, Dupré.

Margaret Kitto, Sylva, N.C. — First Methodist Church Nov. 5: Toccata, Conzona, Kerll; Basse et Dessus de Trompette, Clérambault; Fugue on the Kyrie, F. Couperin; Toccata in D minor, Froberger; Pastorale, Bach; Deck Thyself, My Faithful Heart Rejoices, Brahms; Three Preludes, Bloch; Canzona, Langlais.

Herman Pedtke, Evanston, Ill. — De Paul Center Theatre, Chicago Nov. 3: Mein junges Leben hat ein End, Sweetlinck; Passacaglia and Fugue, Bach; Sonata 2, Hindemith; Canzona on Tone 1, Gabrieli; Chaconne, L. Couperin; Concerto, Monnikendam; Fantasy for Organ, Brass and Timpani, Harris.

Robert Wolversteig, Milledgeville, Ga. — Russell Auditorium, Georgia College Oct. 24: Prelude and Fugue in F major, Lübeck; Partita on Was Gott tut, Pachelbel; Prelude and Fugue in A minor, Bach; Fast and Sinister, Symphony in G, Sowerby; Meditation, Langlais; Toccata in D flat major, Jongen.

Arthur Birkby, Laramie, Wyo. — University of Wyoming Oct. 15: Prelude and Fugue in C major, Pastorale, Fantasie in G, Fugue in G minor, Bach; Variations on Weinen, klagen, Liszt; Joie et Clarté, Messiaen; L'Ange à la Trompette, Charpentier.

Margaret McElwain Kemper, Evanston, Ill. — Trinity Lutheran, Kenosha, Wis. Nov. 5: Offertoire sur les Grands Jeux, F. Couperin; Tierce en Taille, Guilain; Prelude and Fugue in D major, Buxtehude; Lord Jesus Christ with us abide, Come God Creator, Holy Ghost; Lord God be merciful, Toccata and Fugue in D minor, Bach; The Cuckoo, Daquin; Prelude, Fugue and Variation, Franck; Choral Dorian, Alain; Toccata, Symphony 5, Widor.

Andrews U Organ Students, Berrien Springs, Mich. — Pioneer Memorial Church Oct. 28: Incantation for a Holy Day, Langlais — David Taylor; Toccata in A minor, Sweetlinck; Trumpet in Dialogue, Clérambault — Margaret McFarland; We Now Petition the Holy Ghost, Fairest Lord Jesus, Schroeder — Ruth Ann Plue; Fantaisie in C, Franck — Joyce Yeager; Sonata 1 in E flat, Mozart; Psalm 18, Marcello — Linda Lee; Cantabile, Franck; Deus tuorum militum, Sowerby — Carl Proctor.

Jack Ossewaarde, New York City — St. Mark's Episcopal Church, Islip, N.Y. Oct. 18: Introduction and Trumpet Voluntary, Stanley; Come Saviour of the Gentiles, Lord Jesus Christ turn thou to us, Passacaglia and Fugue in C minor, Bach; Cantabile, Franck; Toccata, Symphony 5, Widor; Communion, Langlais; March, Elegy, Scherzetto, Walton; Carillon, Sowerby; Improvisation on Hyfrydol.

Lucy Anne McCluer, Due West, S.C. — Erskine College Sept. 29: Variations on Fortuna My Foe, Scheidt; The Earle of Salisbury, Byrd; Trio and Fugue on Good News from Heaven, Pachelbel; Aria con Variazione, Martini; Fugue in E flat (St. Anne's), Bach; Two Sketches, Schumann; Berce se, Vierne; Pièce Héroïque, Franck; Chorale Prelude 1, Sessions; Scherzo-Cats, Langlais; Litanies, Alain.

Seattle, Wash. scholarship winners — For Tacoma Chapter, Glendale Lutheran, Burien, Wash. Oct. 9: Open Now Thy Gates of Beauty, Shepherds Came, their Praises Bringing, Walcha; O World, I Now Must Leave Thee, Brahms; Prelude and Fugue in C minor, Bach — Roger Sherman Sonata 2, Hindemith; Pièce Héroïque, Franck — Fred Gramann.

Charles Echols, Santa Monica, Calif. — First Methodist Church Oct. 1: Kyrie, Gott heiliger Geist (both Kalvierbung settings), Wenn wir in höchsten sein, Toccata in F major, Bach; Suite in Mode 2, Clérambault; Prelude, Fugue and Variation, Franck; Litanies, Alain.

Donald Ingram, Buffalo, N.Y. — St. Paul's Cathedral Nov. 17: Prelude and Fugue in A major, Bach; Chorale in B minor, Franck.

Warren Berryman, Berea, Ohio — Unity Lutheran Church, Cleveland Sept. 24: Modal Trumpet, Karam; Chaconne in E minor, Buxtehude; What God Ordains, Kellner; We all Believe in one God, From God naught shall divide me, Prelude and Fugue in G, Bach; Flute Solo, Arne; Carillon, Sowerby; Sonata 3, Mendelssohn; Cantabile, Franck; Four Chorale Preludes, Pepping, Cortège and Litany, Dupré. Oct. 22, Baldwin Wallace Conservatory faculty recital: Same Buxtehude, Kellner, Bach Prelude and Fugue, Mendelssohn, Pepping and Dupré plus Pastorale, Roger-Ducasse; Prelude and Fugue on a theme of Vittoria, Britten; Flourish and Fugue, Cook.

Theodore W. Ripper, Decatur, Ill. — Douglas Avenue Methodist, Springfield Oct. 23: Concerto del sig. Torelli, Walther; Partita on Lobe den Herren, Krapf; Passacaglia and Fugue in C minor, Bach; Six Inventions, Monnikendam; Prelude and Bell Allegro, Stanley; Capriccio, Kohs. First Methodist Oct. 8. Same Kohs and Bach plus, Sonata in D for flute and harpsichord, Vinci (with Pebe Belford); Trumpet Tune, Purcell; Two Early American Hymns; Pastoral Air with Variations, Murschhauser; Sonata in F for flute, Handel (with Pebe Belford).

Robert Capen, Durham, N.C. — Duke University Chapel Nov. 5: Concerto 5 in F, Handel; Adagio and Ronde K 617, Four Organ Sonatas, Mozart; Concerto 3 in C major, Haydn; Triptyque, Dupré; the Ciampi String Quartet assisted. St. Philip's Church, Nov. 19: Passacaglia and Fugue in C minor, Bach; Fantaisie in F minor K 594, Mozart; Chorale in B minor, Franck; Triptyque, Dupré.

Allister Barter, Lethbridge, Alta. — First Baptist Church Oct. 1: Psalm Preludes 1, 2, Set 1, Howells; Awake, a voice sayeth, Reger; Prelude and Offertory, Rheinberger; Sonata 5, Mendelssohn; Prelude and Fugue in B minor, Bach.

Jack Hennigan, New York City — Church of the Ascension Oct. 8: Prelude and Fugue in B minor, Sonata 2, Bach; Kyrie, Offertoire sur les grands jeux, F. Couperin; Drop, drop slow tears, Persichetti; Suite, Opus 5, Duruflé.

Philip Jessup, Indianapolis, Ind. — Christ Church Cathedral Dec. 29: Benedictus, Reger; Prelude and Fugue in D major, Bach; Intermezzo, Symphony 3, Vierne; Cortège and Litanie, Dupré.

William M. Brittenback, Bloomington, Ind. — Christ Church Cathedral, Indianapolis Nov. 24: Prelude and Fugue in C minor, Bach; Prelude, Fugue and Variation, Franck; Epilogue, Langlais.

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Programs of Organ Recitals of the Month

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

Benjamin Hadley, Chicago — Church of the Ascension Nov. 15: Toccata, Adagio and Fugue in C, Sei gegrüßet partita, Bach; Sonata on Psalm 94, Reubke.

G. Leland Ralph, Sacramento, Calif. — North Sacramento Methodist Church, Oct. 8: Prelude and Fugue in E minor, Bruhns; Capriccio Cucu, Kerll; The Earle of Salisbury, Byrd; Concerto 5 in F, Handel; Adagio, Nyquist; Rhythmic Trumpet, Bingham; Jesus and the Children, Lovelace; Pasticcio, Langlais. Louis O. Clayson, tenor, shared the program.

Union Baptist Church, Rio Vista, Calif. Nov. 5: Trumpet Voluntary, Stanley; Noël, Grand Jeu et Duo, Daquin; Sicilienne, Paradis; Capriccio Cucu, Kerll; Now Thank We All Our God, Bach-Means; Toccata and Fugue in D minor, Bach; Concerto 5 in F, Handel; Greensleeves, Purvis; Improvisation on familiar hymns; Suite Gothique, Boëllmann.

First Presbyterian Church, Gridley, Calif. Oct. 15: same Byrd, Kerll, Handel, Bingham, Nyquist plus Praise the Lord with Drums and Cymbals, Karg-Elert, Noël, Daquin; Toccata and Fugue in D minor, Bach; The Little Bells, Purvis; Fanfare, Cook.

William E. Saul, Washington, Pa. — Washington and Jefferson College Oct. 11: Trumpet Voluntary, Stanley; The Fifers, Dandrieu; Our Father, In the Hour of Utmost Need, Passacaglia and Fugue in C minor, Bach; Prelude and Trumpetings, Roberts; Song of Peace, Incantation for a Holy Day, Langlais; Carnival Suite, Crandell; Prelude and Fugue on B-A-C-H, Liszt.

Donald Woodworth, Victoria, B.C. — St. John the Divine Oct. 21 for Vancouver and Victoria RCOO Centres: Dos Versillos de Segundo Tone, Moreno; Prelude and Fugue in C major, Lübeck; Works for Flute Clock, Haydn; Passacaglia, Stanley G. Finn; Pastorale on a Christmas Plainsong, Thomson; Fugue in G major (Jig), Bach.

Gordon Flesher, Goldsboro, N.C. — First Baptist Church Oct. 15: Air with Variations, Martini; Fugue in G (Gigue), Bach; Pastorale, Franck; Fairest Lord Jesus, Edmundsen; Aria, Peeters; Carillon-Sortie, Mulet.

Bonnie Beth Blank, Buffalo, N.Y. — St. Paul's Cathedral, Oct. 7: Prelude and Fugue in G minor, Buxtehude; Deck Thyself, Prelude and Fugue in F minor, Bach; Trois Danses, Alain; Finale, Symphony 1, Vienne.

Wallace M. Dunn, Wichita, Kans. — First Presbyterian Church, Hutchinson, Kans. Oct. 22: Ascension Suite, Messiaen; Passion Symphony, Dupré.

G. Nicholas Bullat, OP, Dubuque, Iowa — St. Rose Priory Nov. 5: All Bach: Komm heiliger Geist, Prelude and Fugue in C minor, Trio Sonata in G, Jesu, Joy of Man's Desiring, Nun komm' der Heiden Heiland, Prelude and Fugue in D, Ein feste Burg, Wenn wir in höchsten Nöhen, Fugue in B minor, An Wasserflüssen Babylon, O Mensch, Fantasie and Fugue in G minor, Nov. 26: Concerto 2, Handel; Fugues in G minor, F sharp minor, F sharp minor, C major, Telemann; Fugue in A minor, Czernohorsky. Herzlich lieb hab' Walthers; Ite, missa est, Albrechtsberger; Duet for Flute Stops, Krebs; Komm Gott, Schöpfer, Wachet auf, Walthers; Alla Marcia, Battishill; Voluntary in A minor, Boyce; Concerto 3, Handel; Concert Fugue, Fasch; Introduction and Toccata in C, Walond; Fantasie in F minor, K 594, Mozart; Prelude and Fugato, Van den Gheyn; Concerto for the Flute Stop, Rinck; Fantasie in F minor, K. 608, Mozart.

Reginald Lunt, Lancaster, Pa. — First Presbyterian Church Oct. 15: Chaconne in G minor, L. Couperin; Récit de Tierce en taille, Grigny; Ein feste Burg, Gronau; Flute Sonata in C, Handel (with Carolyn Bulson); Prelude and Fugue in B minor, Bach; Lobt Gott, ihr Christian allzugleich, Buxtehude; Voluntary 8 in D minor, Stanley; Trois mouvements pour flute, Alain (with Carolyn Bulson); Passacaglia, Sowerby.

Orrin Clayton Suthern II, Lincoln University, Pa. — Brown Memorial Chapel Oct. 29: Voluntary in A minor, Allegro for Flutes, Stanley; Prelude and Fugue in A minor, Bach; Chorale in A minor, Franck; Meditation à Ste. Clothilde, James; Te Deum, William Vogel; March Grotesque, Purvis; Finale, Symphony 1, Vienne.

Robert R. Cornelison, Grove City, Pa. — Harbison chapel, Grove City College Oct. 29: Prelude in E flat, Five Chorales, Fugue in E flat, Klavierübung book 3, Bach; Prelude, Fugue and Chaconne in C, Buxtehude; Pièce Héroïque, Franck; Suite, Near.

Eleanor Pankow, Chicago — For CCWO meeting October 15: Suite for a Musical Clock, Handel; Pastorale, Plain, Whitlock; Preludio, Sonata 3, Guilman. Mr. and Mrs. Scott Buss, Violins and Bernice Skooglund, pianist, shared the program.

Eleanor Bush, Vancouver, B.C. — Christ Church Cathedral Oct. 25: Prelude and Fugue in C minor, Gelobet seist du, Bach; Prelude on Darwall's 148th, Allegretto, Folk Tune, Andante Tranquillo, Whitlock; Brother James's Air, Darke; Modal Trumpet, Karam.

Robert Rayfield, Bloomington, Ind. — Community Methodist Church, Milwaukee, Wis. Nov. 12: Tiento Llano in B flat, Cabanilles; Benedictus (Chromorne en Taille), F. Couperin; Concerto in D minor, Vivaldi-Bach; Fugues 5 and 3 on B-A-C-H, Liszt; Comes Autumn Time, Sowerby; The Nativity, Langlais; Scherzo, Symphony 6, Vienne; Pageant, Sowerby.

Tom Norman, Honolulu, Hawaii — Central Union Church Oct. 9: Psalm 18, Marcello; Variations on Chartres, Canzona on Liebster Jesu, Purvis; Christ lag in Todesbanden, Have Mercy Upon me, Sinfonia, Cantata 156, Bach; Herzliebster Jesu, Brahms; Adagio, Chorale in A minor, Franck; Divinum Mysterium, Communion, Purvis; In Quiet Joy, Dupré; Meditation, Hurford; Silent Night, Carol Rhapsody, Greensleeves, Forest Green, Purvis; Night of the Star, Elmore; Rhosymedre, Vaughan Williams; Prelude in E minor, Bach.

Conrad Grimes, Winnipeg, Man. — Dedication of Casavant in Eva Clare Hall, University of Manitoba Sept. 23: Suite on Tone 2, Clérambault; Two Preludes on Herzlich tut mich verlangen, Brahms; Concerto in D minor, Vivaldi-Bach. October 23: same Clérambault plus: Prelude and Fugue in E flat major, Bach; Trio Sonata in F, Travis Grimes; Sonata in G, Daveluy; Variations on Der Mond der steht am höchsten, Driessler.

Jan Bender, Springfield, Ohio — University of Wyoming, Laramie Oct. 31: Prelude and Fugue in A major, Buxtehude; Variations on Now let us come before Him, Lübeck; Prelude and Fugue in G major, Bruhns; Six Variations on a Psalm-anthem of Daniel Moe, A Mighty Fortress, Christians Rejoice, Lord, Keep Us Steadfast, Bender; Fantasie in G major, Bach.

John M. Dedrick, Toronto, Ont. — Fifth Church of Christ, Scientist Oct. 3: Toccata and Fugue in F, Buxtehude; Musical Clocks, Haydn-Biggs; Larghetto in F sharp minor, Wesley; Trio Sonata 2, Bach; Quem Pastores, Song 13, Willan; Sonata 1, Rheinberger; Capriccio on the notes of the Cuckoo, Greensleeves, Purvis; Toccata, Symphony 5, Widor.

Richard Giltner, Gainesville, Ga. — Pearce Auditorium, Brenau College Oct. 11: Alas and Did My Saviour Bleed, Read; Three Chorale Improvisations, Karg-Elert; Toccata on Veni Creator, Schroeder; Liebster Jesu, Bach; Sonata in D minor, Hanns-Martin Schneidt.

Samuel Lam, Ann Arbor, Mich. — Hill Auditorium Oct. 15: Prelude and Fugue in E minor, Bruhns; Suite on Tone 2, Clérambault; Prelude and Fugue in C major, Bach; Les mains de l'abîme, Messiaen; Introduction, Passacaglia and Fugue, Willan.

Jerald Hamilton, Urbana, Ill. — U of Ill. faculty recital, Smith Music Hall Nov. 7: Prelude in E minor, Bruhns; Suite on Tone 1, Clérambault; Variations on Mein junges Leben, Sweelinck; Fantasie and Fugue in G minor, Bach; Fantaisie in A major, Franck; Fantasie in F minor K 608, Mozart.

Charles Mosley, Houston, Tex. — First Methodist Church, Pasadena, Tex. Sept. 17: Fanfare, Cook; Adagio, Mozart; Von Himmel hoch, Pachelbel; Come Sweet Death, Prelude and Fugue in G minor, Bach; Epilogue, Willan; Solemn Melody, Davies; The Last Supper, Weinberger; Toccata in D major, Lanquetuit. St. Ambrose Catholic Church, Houston Oct. 8: same Pachelbel, Davies, Lanquetuit plus Chaconne, Couperin; Adagio, Mozart; O Lord Hear My Suffering, Krebs; Ah Jesus Dear, Brahms; Toccata and Fugue in D minor, Bach; Pièce Héroïque, Franck; Suite Medievale, Langlais.

Herman Berlinski, Washington, D.C. — Church of the Reformation Dec. 3: Conte Hébraïque, Saminsky; Hebrew Melody, Achron; Hasidic Dance, Engel; Nigun, Ball Shem Suite, Bloch; Yemenite Wedding Dance, Lavry; Pastorale, Paul Ben Haim; Variations on Mo Ox Tzue, Ellis Kohs; Orgelsalm, Psalm 136, Zimmermann; Litanies for the Persecuted, Berlinsky (with alto solo and narrator).

John Upham, New York City — St. Paul's Chapel, Trinity Parish, Nov. 1: Fantasie in D minor (aeolian), Sweelinck; Vater unser (3 verses), Böhm; Fugue in D, Pepping. Nov. 15: Partita on Allein Gott in der Höh, Toccata, Adagio and Fugue in C, Bach; Nov. 22: Concerto 2 in B flat, Handel; Voluntary on Old 100th, Purcell; Andante in G K 616 and Fugue in G minor K 401, Mozart.

William Albright, Ann Arbor, Mich. — Hill Auditorium Oct. 17: Fantasies K. 594, K. 608, Mozart; Benediction, Melisma, Fanfare, Recessional, Chorale prelude, Albright; Sinfone Guerriere et Ambrose, Niccolò Castiglioni (with Thomas Warburton) last two, first performances; Variations on America, Ives.

Donald W. Bogaards, Burlington, Iowa — First Presbyterian Church Oct. 22: Een Vaste Burg, Cor Kee; Fugue on the Credo, Bach; Flute Solo, Arne; Prelude and Fugue in G major, Bach; Prelude au Kyrie, Elevation, Epilogue, Langlais; Pièce Héroïque, Franck.

Henry R. Abley, Lethbridge, Alta. — First Baptist Church Oct. 22: Trumpet Tune Cebell, Purcell; Prelude and Fugue in G minor, Buxtehude; Sonatas in D and G, Scarlatti; Fantasie in G, Bach; Alleluyas, Preston; Aria, Peeters, Le Jardin Suspendu, Alain; Toccata in D minor, Reger.

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Madison Avenue Presbyterian Church
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ST. PAUL'S CHURCH
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Programs of Organ Recitals of the Month

Gerald Bales, Minneapolis, Minn. — First Lutheran Church, Fargo, N.D. Oct. 15: Variations and Fughetta on Jesu, meine Freude, Walther; Jesu, Joy of Man's Desiring, Bach; Concerto 5 in F, Handel; Prelude and Fugue in A minor, Bach; Modal Trumpet, Karam; Chorale in A minor, Franck; Petite Suite, Bales; Carillon de Westminster, Vienne.

Richard Proudman, Victoria, B.C. — For Vancouver and Victoria RCO Centres, Christ Church Cathedral Oct. 21: Fantasia a 4, Gibbons; Chaconne in G minor, L. Couperin; Voluntary in D minor, Blow; Fugue in C minor, Bach; Air and Variations, Martini; Sonata on Tone 1, Lidon; Pie Jesu, Fauré (with Jeffrey Finch); Sketch 1, opus 58, Schumann; Movement 3, Divertimento, Cundick; Preludio al vespro di Monteverdi, Tippett; Toccata and Fugue in D minor and major, Reger.

John Stuart McIntosh, London, Ont. — Bethany Presbyterian Church, Rochester, N.Y. Oct. 29: Grand Jeu, du Mage; Flute Voluntary, Hine; Trumpet Voluntary, Dupuis; Cornet Voluntary, Walond; Sonata 1, Hindemith; Fugue in E flat, Bach; Sonatina 2, Barrie Cabena; Partita on Jesu, meine Freude, Walther; Resonet in Laudibus, Down Ampney, Alan Reesor; Chorale in A minor, Franck.

Fred Thorpe, Bangor, Maine — St. John's Church Nov. 6: Prelude and Fugue in C minor, Zech; Alma Redemptoris Mater, Dufay; Maria zart, Schlick; Introduction and Toccata, Frescobaldi; Two Epistle Sonatas, Mozart (with strings); Voluntary 5, Stanley; Praeludium, Kodaly; Divinum Mysterium, Meek; Bishop's Promenade, Coke-Jephcott. String players and singers assisted.

Donald Kitchen, Skokie, Ill. — Ravenswood United Methodist, Chicago Nov. 5: Psalm 19, Marcello; Chorale Prelude, Bach; Chorale Improvisation, Karg-Elert; Rhapsody, Rowley; Rhythmic Trumpet, Bingham; Canzona, Purvis; Divertissement, Vienne; Toccata, Symphony 5, Widor. Madalene Schreiber, soprano and Richard Schreiber, baritone assisted.

C. Harold Einecke, Spokane, Wash. — St. John's Cathedral Oct. 22: Prelude and Fugue in E minor (Cathedral), Bach; Durch Adams Fall, Homilius; Ayre and Gavot, Arne; In Praise of Merbecke, Wyton; Bible Poems, Weinberger; Invocation, Ross; Fantasy on Wareham, Wright. The choir, brass and percussion assisted in the Wright.

Walter Hillsman, Dallas, Tex. — Westminster Abbey, London, England April 30 and Church of the Incarnation, Dallas Sept. 24: Prelude and Fugue in E flat, Bach; Voluntary 5 in G major, Walond; Chorale in A minor, Franck; Sonata 3, Hindemith; Variations on Veni Creator, Duruflé.

Suzanne Gibson, Vancouver, B.C. — Christ Church Cathedral Oct. 4: Passacaglia and Fugue in C minor, Bach; Trumpet Tunes Bonduca and Cebell, Purcell; Toccata, Symphony 5, Widor.

E. Frederick Blackmer, Springfield, Ohio — Redeemer Lutheran Church, Fort Wayne, Ind. Oct. 1: Prelude and Fugue in D, Buxtehude; Lord, keep us steadfast, Pepping; Magnificat quinti toni, Scheidt; Voluntary in A, Selby; Trio, Krebs; Noël Etranger, Daquin; Flute Tune, Arne; Benedictus, Reger; The Modal Trumpet, Karam; Partita on the Lord's Prayer, Post; Song of Peace, Langlais; Wake, awake, If thou but suffer God to Guide, Prelude and Fugue in G, Bach. St. Matthew's Lutheran Church, York, Pa. Oct. 29: same Buxtehude, Pepping, Post, Langlais and Bach Chorale plus: Credo, From Heaven High, Bach; How Brightly Shines the Morningstar, Bender; All Glory Be to God, Arnsdorf; O How Shall I Receive Thee, Reger.

Elisabeth Hamp, Champaign, Ill. — Pre-wedding recital, First Presbyterian Church, Danville, Ill. Oct. 21: Fanfare in A, Thiman; Concerto 5, Handel; A Wedding Tune for Ann, Vaughan Williams; Jesus, Joy of Man's Desiring, Lord Jesus Christ, be present here, Bach; Come down, O Love divine, Means; Now do we pray the Holy Ghost, Buxtehude; Trumpet Voluntary in D, Clarke; Toccata in D minor, Bach.

Emily Beaman, Fort Wayne, Ind. — McMillen Chapel, First Presbyterian Church Nov. 5: Chaconne, L. Couperin; Prelude and Fugue in E major, Lübeck; Aria with Variations, Martini; Concerto 2 in A minor, Vivaldi; Bach; Prelude and Fugue in C minor, Mendelssohn; Impromptu, L. Vienne; Elegie, Peeters; Promenade, Air and Toccata, Edmund Haines.

Bruce R. Eicher, Baltimore, Md. — Catonsville Methodist Church, Sept. 24: Concerto 3 in G, Soler; Now Thank We All Our God, Come, Saviour of the Gentiles, Whither Shall I Flee, Toccata and Fugue in D minor; Chorale in A minor, Franck; Roulade, Bingham; Te Deum, La Nativité, Langlais; Carillon-Sortie, Mulet.

Edward B. Mead, Cincinnati, Ohio — Faith Lutheran Church Oct. 8: Suite from Water Music, Handel-McKinley; Pavane, Earl of Salisbury, Byrd; Prelude in G major, Bach; Romance sans paroles, Bonnet; Meditation on Wareham, Fantasy on Sine Nomine, Mead.

William D. Peters, Kokomo, Ind. — Grace Methodist Church Oct. 29: Trumpet Tune in D, Stanley; Concerto 3 in G minor, Handel; Toccata in F, Bach; Vision, Rheinberger; Fanfare, Cook; 5 Kleine Intraden, Schroeder; Air, Hancock; Finale, Symphony 1, Vienne.

John Weaver, New York City — Southminster Presbyterian Church, Mount Lebanon, Pa. Sept. 24: Sonata 1, Hindemith; Flute Sonata 2, Bach (with Marianne Weaver); Toccata and Fugue in F major, Bach; Finale in B flat, Franck; Suite Modale, Bloch (with Marianne Weaver); Scherzo, Symphony 2, Finale, Symphony 6, Vienne.

Helen R. Henshaw, Albany, N.Y. — First Presbyterian Church Oct. 22: Nun danket, Karg-Elert; Andante, Grande Piece Symphonique, Franck; Caprice, Guilman; March of the Medici, Twilight at Fiesole, Bingham; Dieu parmi Nous, Messiaen; Will-o-the-Wisp, Vienne; Solitude on the Mountain, Bull; Tu es Petra, Mulet. St. James Church Nov. 5, All Bach: In Three Is Gladness; Fugue in E flat; Rejoice Christians; Arioso, Cello Sonata; Now Thank We All Our God; Passacaglia and Fugue in C minor; Jesu, Joy of Man's Desiring; Sheep May Safely Graze; Prelude and Fugue in G.

Byron L. Blackmore, La Crosse, Wis. — Our Savior's Lutheran Church Nov. 5: Paeon on Divinum Mysterium, Cook; Noël 7 in D minor, Daquin; Prelude and Fugue in E minor (Wedge), Bach; Praise to the Lord, From Heaven above, All Praise to God who Reigns above, Walcha; Pastorale, Franck; Rondo, Dandrieu; Suite, Near; Carillon de Westminster, Vienne.

Robert Knox Chapman, Springfield, Mass. — Christ Church Cathedral Oct. 25: Suite for Organ, Telemann; Passacaglia and Fugue in C minor, Come, Saviour of the Gentiles, "Fanfare" Fugue in C major, Bach; Chorale in A minor, Franck; Legend, Fantasy on Leoni, Noble; Fugue in C sharp minor, Honnegger; Finale, Symphony 1, Vienne.

Charles E. Moore, New Canaan, Conn. — Congregational Church Oct. 29: Introduction and Passacaglia in D minor, Reger; Convent Mass, F. Couperin; Passacaglia and Fugue in C minor, Bach; Roulade, Bingham; Prelude and Fugue on B-A-C-H, Liszt; Passacaglia for timpani and organ, Badings (with Samuel Nock).

Thomas Wikman, Chicago — Church of the Ascension Nov. 8: Introit (Assumption), Triptyque (Trinity), Tournemire; Fugue in D minor, Roberday; Canzona, Cavazzoni; Three Offertories, Charpentier; Prelude and Fugue on O Traurigkeit, Brahms; Fantasie, Komm heiliger Geist, Wenn wir in höchsten Not, Fantasie in G, Bach.

Earl Barr, Minneapolis, Minn. — Hamline Methodist Church, St. Paul Oct. 15: Concerto 5 in F major, Handel; Chorale Prelude on Our Father, Schidt; Passacaglia and Fugue in C minor, Bach; Scherzo, Dance and Reflection, Cook; Cantabile, Franck; Introduction and Fugue on Ad Nos, Liszt.

Jack Fisher, Boston, Mass. — Central Congregation Church, Newtonville Oct. 29: Chaconne in E minor, Buxtehude; Gigue, Concerto 1 in B flat, Arne; Toccata, Adagio and Fugue in C, Bach; Modal Trumpet, Karam; Pasticcio, Te Deum, Langlais; Prelude, Fugue and Variation, Chorale in E major, Franck.

Robert Hilf, Pittsburgh, Pa. — St. Susanna Church, Penn Hills, Sept. 29: Toccata in G minor, Fantasie in G minor, Pachelbel; Fugue in G minor, Mozart; Sonata 5 in D minor for Violoncello and organ, Galliard (with Patricia Kelly); A Fancy, A Fancy for two to play, Tomkins; Trumpet Tunes Bonduca, Cebell, Purcell; Fugue in Four parts for two keyboards, Art of Fugue, Bach; Concerto 3 in G, Soler; Prelude in Classic Style, Psalm, Toccata, Young. Antoinette Hilf played duet part on Mozart, Tomkins, Bach and Soler.

Gordon Farndell, Naperville, Ill. — Moosehart Chapel Nov. 12: Cantus del primero, Bermudo; Jesu, Joy of Man's Desiring, Prelude, Bach; Fantasie on Veni Emmanuel, Statham; Silent Night, Barber; How brightly shines the Morning Star, Distler; Passion Chorale, Ratcliffe; Fantasie on Easter Hymn, Harris; Prayer of Christ, Messiaen; L'organo primitivo, Yon; Pièce Héroïque, Franck.

David Hewlett, Hamilton, Mass. — Bridge Street AME Church, Brooklyn, N.Y. Nov. 19: Adagio for Strings, Barber-Strickland; Noël, Daquin; Cortège et Litanie, Dupré; Basse et Dessus de Trompette en Dialogue, Clérambault; Prelude and Fugue in C minor, Bach; Litanies, Alain; A Rose breaks into Bloom, Brahms; Chorale in A minor, Franck.

Joan Anderson, Vancouver, B.C. — Christ Church Cathedral Oct. 18: Allemande, Greene; Musette, F. Couperin; Minuet and Gavotte, Handel; Pastorale, Franck; Basson en Taille, Bliss Schneewlin; Intermezzo, Nancy Faxon; Variations on a Cornish Folk Tune, Ruth Barrett Phelps.

Joseph Stephens, Baltimore, Md. — Cathedral of Mary Our Queen Oct. 22: Fantasie and Fugue in A minor, Whither Shall I Flee, Blessed Jesu We Are Here, How Brightly Shines the Morning Star, Bach; Three Choral Preludes, Alan Stout; Fantasie and Fugue on Ad Nos, Liszt.

Graham Steed, New London, Conn. — St. James' Church Nov. 5: Trio Sonata 5, Bach; Voluntary in E minor, Stanley; A Maggot, Arne; Larghetto, Bourrée, Concerto 7, Handel; Fantasie in F minor K 594, Sonatas 13, 10, 15 (with strings), Fantasie in F minor K 608, Mozart.

Herbert Burtis, Red Bank, N.J. — St. Paul's Chapel, Trinity Parish, New York City Nov. 29: Suite on Tone 2, Clérambault; March, Elegy, Scherzetto, Walton.

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San Francisco Theological Seminary
San Anselmo, California

Programs of Organ Recitals of the Month

David N. Johnson, Syracuse, N.Y. — Crouse Auditorium Oct. 15: Zurückhaltende, Distler; Fanfare, Mark Otterstad; Fast and Sinister, Sowerby; Divinum Mysterium, Johnson; Before Thy Cradle, O Savior Open Heaven Wide, Pepping; Little Prayer to the Holy Spirit, Falcinelli; Majesté du Christ, Messiaen; Een Kint gheboren in Bethlehem, Peeters; a brief moment in the life of lewis antti, Antti; Eucharistia, Cassler; Ein feste Burg, Walcha; Variations on Stuttgart, Lonnie Liggett; Toccata, George Mullinger; Composition for organ and tape, Franklin Morris; Beautiful Savior, A Christmas Carol, Four Serene Contemplations on the Death of Our Lord (First Performance), Fugue à la Gigue, Johnson.

Franklin Watkins, Pittsburgh, Pa. — Carnegie Music Hall Oct. 22: Chaconne in G minor, L. Couperin; Dialogue in F major, Grigny; Fugue in E flat major, Bach; Magnificat Primi Toni, Buxtehude; Meine Seele erhebt den Herren, Bach; Mon Ame Exalte le Seigneur, Dupré; Three Welsh Airs; Finale in B flat, Franck; In Memoriam, Homer Wickline; Tu es Petra, Mulet.

Earl W. Miller, Plainview, Tex. — First Baptist Church, Borger, Tex. Oct. 8: Prelude and Sarabande, Corelli; Basse et Dessus de Trompette, Clérambault; God Be Merciful, If Thou But Suffer God to Guide Thee, Bach; Three Improvisations, Rowley; Divinum Mysterium, John Blackburn; Melody in G minor, York Bowen; Toccata, Titcomb; Chant de May, Jongen; Ton-Y-Botel, Purvis.

Lawrence Schreiber, Washington, D.C. — For Association of Disciples Musicians, Second Presbyterian Church, St. Louis, Mo. Oct. 16: Prelude and Trumpetings, Roberts; Sehr langsam, Sonata 1, Hindemith; Leoni, Bingham; O Traurigkeit, Brahms; Prelude and Fugue in C minor, Bach; Even Song, La Montaine; Te Deum, Langlais.

John Conner, Williamsport, Pa. — Christ Episcopal Church, Oil City, Pa. Nov. 2: Komm, heiliger Geist, Bach; Nun bitten wir den heiligen Geist, Buxtehude; Fugue in E flat (St. Anne), Bach; Incantation pour un jour Saint, Langlais; Prière du Christ, Messiaen; Two Postludes on Ite Missa Est, Russell Woolen; Chorale in E, Franck.

Ray Urwin, Toledo, Ohio — Trinity Episcopal Church Oct. 17: Toccata and Fugue in D minor (Dorian), Sonata 5, Bach; Scherzo, Suite in E, Titcomb; Prelude and Fugue in B major, Dupré; Song of Peace, In Quiet Joy, Langlais; Fantasia on Vigiles et Sancti, Urwin (in memory of Wesley Hartung); Toccata, Symphony 5, Widor.

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

George Markey, New York City — Second Presbyterian Church, Knoxville, Tenn. Oct. 9: Grand Choeur, Gigout; Prelude and Fugue on B-A-C-H, Liszt; O Man, bewail, Prelude and Fugue in E flat, Bach; Prelude and Fugue on A-L-A-I-N, Duruflé; Pastorale, Roger-Ducasse; O Heart Subdued with Grieving, Brahms; Fantasia on How Brightly Shines, Reger.

Robert H. Bell, Calgary, Alta. — Cathedral of the Redeemer Oct. 4: Kyrie, Elevation, Agnus Dei, Grigny; Jesu, Joy of Man's Desiring, Bach-Grace; Scherzo, Miniature Suite, Willan; Recessional on Lasst uns erfreuen, F. R. C. Clarke; Elegy, Procession, Wills. Oct. 25: Voluntary 2 in C, Handel; Toccata and Fugue in D minor, Bach; 6 in A minor, 8 in F, 9 in F, Twelve Short Pieces, Wesley; Psalm Prelude 1, Howells; Procession 1 on Urbs Hierusalem Beata, Willan.

Carlene Neihart, Kansas City, Mo. — St. Andrew's Episcopal Church Nov. 5: Praise the Lord with Drums and Cymbals, Karg-Elert; The Trophy, F. Couperin; Be Thou Near, Prelude and Fugue in D major, Bach; Prelude and Trumpetings, Roberts; Water Nymphs, Vierne; Epilog, Langlais; Adagio, Nyquist; Thou Art the Rock, Mulet. Same program First Presbyterian Church, Hastings, Neb. Oct. 30.

Gerald Greeley, Mankato, Minn. — United Church of Mapleton Oct. 15: Jesu meine Freude, In Dulci Jubilo, How Brightly Shines the Morning Star, Prelude in G major, Bach; Beneath the Pines, Mathews; The Star, Roberts; The Twilight Moth, Clokey; Jesu Bambino, Yon; Lyric Interlude, Schreiner; Benedictus, Rowley, Chorale 1, Andriesen. Harry Fallmuth, tenor, assisted.

Naomi Orth, Brookings, S.D. — South Dakota State U faculty recital United Presbyterian Church Oct. 13: Prelude and Fugue in A minor, Wachtel auf, Mein Seele, erhebt den Herrn, Wo soll ich fliehen hin, Bach; Concerto 5 in F, Handel; Prelude, Fugue and Variation, Franck; Apparition de l'Eglise Eternelle, Transports de joie, Messiaen.

Richard Heschke, Rochester, N.Y. — Concordia Teachers College, Seward, Neb. Oct. 22: Prelude and Fugue in G major, Bach; Partita on Nun lasst uns Gott, Lübeck; Preludes on Music of the Deutsche Messe, Bach; Sonata 2, Hindemith; Pastorale, Franck; Prelude and Fugue in B major, Dupré.

Carl E. Stout, Warren, Pa. — Dedication of Delaware organ, Christ Episcopal Church, Jordan, N.Y. Oct. 15: Preludes 1, 2, 4, 5, 6, Schroeder; Suite Médievale, Langlais; Fantasia in G minor, We All Believe in one God, From God I will not turn, Jesus Christ our Saviour, Bach.

Corliss R. Arnold, East Lansing, Mich. — Dedicator, Peoples Church Oct. 29: Wake, awake, My Soul Doth Magnify, Praise to the Lord, Fantasia and Fugue in G minor, Bach; Concerto 5 in F major, Handel; Concerto in G minor, Poulenc; Scherzo, Symphony 2, Vierne; Chant de Paix, Langlais; Pageant, Sowerby. A chamber orchestra conducted by Harold Brown assisted on the Handel and Poulenc.

James Strand, Winfield, Kans. — Southwestern College Oct. 10, First Methodist Church, Dodge City Oct. 8, Fort Hays State College Oct. 22, First Methodist Church, Lawrence Oct. 29: Offertoire sur les Grands Jeux, Benedictus, Dialogue, F. Couperin; We All Believe in One True God, Prelude and Fugue in D major, Bach; Fantasia, Epilogue, Langlais; Prelude, Fugue and Variation, Franck; Prayer from Christ, Outburst of Joy, Messiaen.

Robert J. Shepfer, Indianapolis, Ind. — Pioneer United Presbyterian Church, Marinette, Wis. Sept. 28: Echo Voluntary, Purcell; Pastorale, Zipoli; Have Pity, O Lord God, He that suffereth God to Guide Him, Prelude and Fugue in D major, Bach; Pastorale, Franck; Behold a Rose, Brahms; Carillon, In Dulci jubilo, Dupré; Introduction, Fugue and Three Hymn Settings on We Praise Thee, O God, Bender.

Richard Cummins, Roanoke, Va. — Second Presbyterian Church, Petersburg, Va. Oct. 17: Prelude, Fugue and Chaconne, Buxtehude; Chorale in B minor, Franck; Introduction and Allegro (harp and organ), Ravel. Corkey Christman, harpist, shared the Ravel and played a harp group and joined Rita Cummins in a group for soprano, harp and organ.

Hans G. Wurman, Chicago, Ill. — First Presbyterian Church, Wilmington, Ill. Nov. 5: Toccata and Fugue in D minor, Jesu Joy of Man's Desiring, Bach; Trumpet Voluntary, Purcell; Concerto 5. Handel; Wachtel auf, Krebs; O wie selig, Brahms; Nun danket, Karg-Elert; Pastorale, Franck; Bless this House, Brahe-Wurman; Now Praised Be God, Willan.

Helene Pratt, Dubuque, Iowa — Westminster Presbyterian Church Oct. 1: Kyrie en Taille, Dialogue a 2 Tailles de Cromorne et 2 dessus de Cornet, Recit de Tierce en Taille, Dialogue sur les grands jeux, Livre d'orgue, Grigny; Pastorale, Franck; Symphonie Romane, Widor; Les Bergers, Dieu parmi Nous, Messiaen.

Jack Burnam, Buffalo, N.Y. — St. Paul's Cathedral Nov. 10: Prelude and Fugue in G, Bach; Wondrous Love Variations, Barber; Chorale, All Saints Day, L'Orgue Mystique, Tournemire.

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

Robert F. Triplett, Mt. Vernon, Iowa — Cornell College Nov. 14: Introduction, Passacaglia and Fanfare, Harry Harter (first performance); Four Etudes for Organ with Two Assistants, Lukas Foss (first performance); Offertorio, Zipoli; Recits de Cromorne et de Cornet Separé, Basse de Trompette, Suite on Tone 1, Clérambault; Toccata, Adagio and Fugue, Bach; Pastorale, Roger-Ducasse; Impromptu, Vierne; Prelude and Fugue in E minor (wedge), Bach.

Beatrice Collins, Atlanta, Ga. — 25th anniversary recital, Beecher Hills Baptist Church Oct. 1: Diferencias sobre Gallarda Milanese, Cabezon; Trumpet Voluntary in D, Purcell; Concerto 13 in F, Handel; Plein Jeu, Basse de Cromorne, Caprice sur les Grands Jeux. Suite on Tone 2, Clérambault; Fugue in E flat, Bach; Es ist ein Ros' entsprungen, Brahms; Rhosymedre, Vaughan Williams; Prelude on Coronation, Langlais; Desseins Eternels, Messiaen; Finale, Franck.

Mary McCall Stubbins, Ann Arbor, Mich. — 25th anniversary recital, First Methodist Church Oct. 15: Prelude and Fugue in C minor, Ich ruf zu dir, Bach; Chorale in A minor, Franck; The Snow Lay on the Ground, Sowerby; Cantilene, Dialogue sur les Mixtures, Langlais; St. Francis Suite, Purvis; Prelude and Fugue on B-A-C-H, Liszt.

Harro Schmidt, Washington, D.C. — Church of the Reformation Oct. 12: Vesper-Ternion, Schmidt; Magnificat on Tone 9, Scheidt; Bergamasca Variations, Sweelink; Our Father, Prelude and Fugue in G minor, Buxtehude; Leave God to Order All Thy Ways, Prelude and Fugue in A minor, Bach; O Sacred Head, Toccata in D minor, Reger.

Arthur Bower, Columbus, Ind. — Christ Church Cathedral, Indianapolis Nov. 10: Partita on O Gott, du frommer Gott, Bach; The Cuckoo, Daquin; Grande Jeu avec le Tonnerre, Corrette; Toccata, Sowerby.

Leonid Milius, Watertown, Mass. — Perkins School for the Blind Oct. 24: Toccata and Fugue in D minor, Bach; Concerto in A minor, Vivaldi-Bach; Pictures at an Exhibition, Moussorgsky-Milius.

Wesley Vos, Chicago — Christ Church Cathedral, Indianapolis Nov. 3: Two and Three Part Inventions in F major, E minor, A minor, B flat major, Prelude and Fugue in B minor, Bach.

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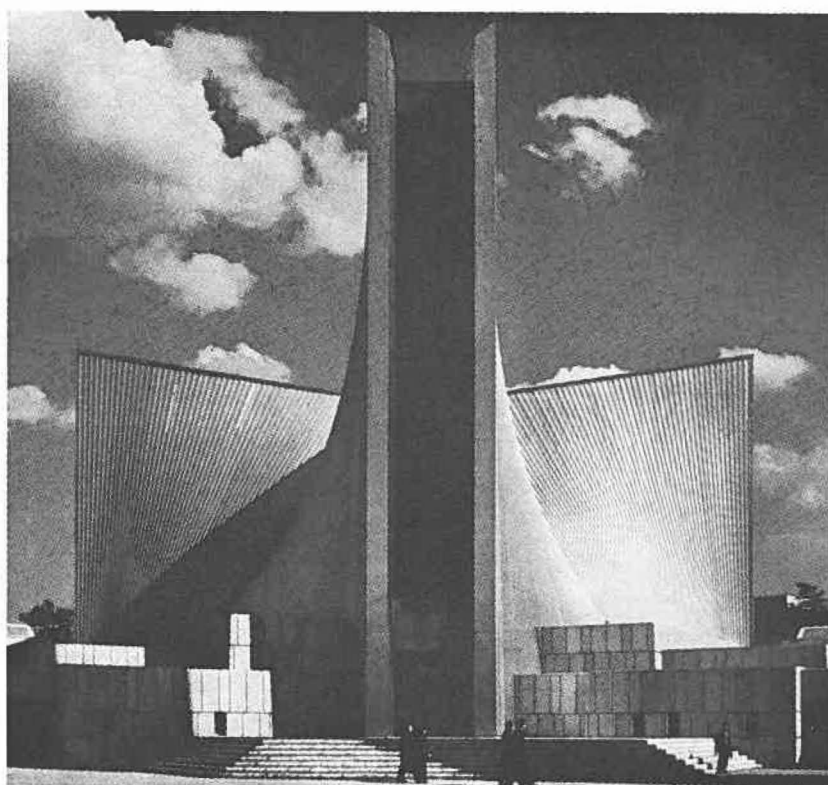
A return envelope is enclosed in your Diapason again this month. If you are a member of the RCCO, a direct subscriber, or an AGO member who has already sent in his renewal, please disregard further envelopes.

東京カテドラル聖マリア大聖堂

METROPOLITAN CATHEDRAL

of SAINT MARY

TOKYO, JAPAN



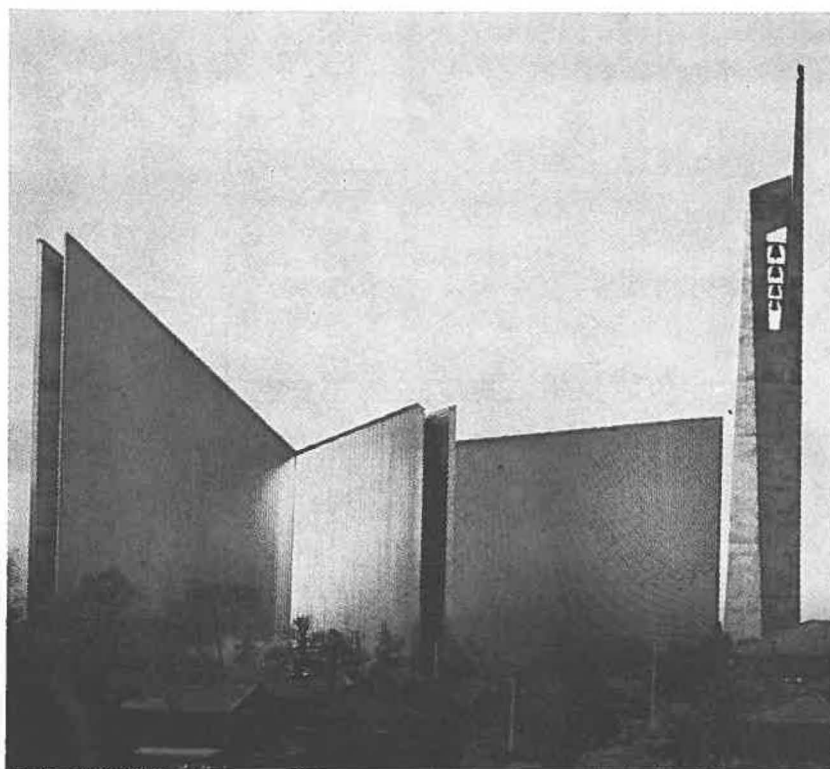
FACADE VIEW FROM THE EAST

The great new Metropolitan Cathedral of St. Mary in Tokyo, Japan, is another indication of the leadership in architectural design Japanese architects have assumed since World War 2. The pictures give an idea of its size, its setting, its spectacular beauty and the feeling of lightness and elevation which it gives.

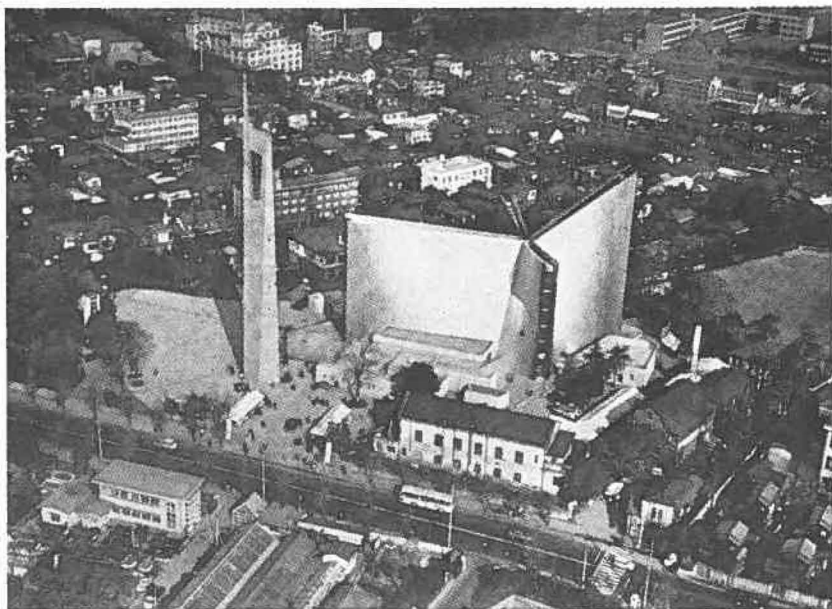
The architect, Kenzo Tange, was responsible for the design. The actual construction required less than two years. The new cathedral is on the old site of the Church of the Immaculate Conception which became the Tokyo Cathedral in 1920; it was destroyed by fire in 1945.

The design is an attempt to bring to life in modern terms the medieval European cathedral tradition — a tall vertical emblem in the city skyline, expressing the harmony of the community.

The swelling curved surfaces of the walls are intended to harmonize with the traditional curving roofs of the houses in the surrounding Japanese urban environment. Though the scale of the cruciform frame both externally and in its interior spaces is superhuman, that of the side aisles is human. As attached structures, these aisles blend with the rows of houses nearby.



VIEW FROM THE NORTHEAST



EDIFICE AS SEEN FROM THE AIR

In Europe, streets lead to the square in which the church stands. Variation in the axial streets develops the field of vision of the churchgoers as they are led to the church. This street to the church also deepens the spiritual attitude of the people passing along it to the exalted church building.

Though the neighborhood of the Tokyo Cathedral is a quiet residential one with Chinzanso Gardens and Dokkyo College nearby, the traffic on the road that passes in front of the church promises to grow heavier and heavier. To solve this difficulty, the designer arranged the plot so that churchgoers pass from the street into a small square where their entire field of vision is filled with the towering figure of the south side of the church itself. To the left of this small square is the bell tower. Turning to the left between the tower and the cathedral, one enters the small square that overlooks the grotto to Our Lady of Lourdes, which is separated from the congestion of the outside world. Another turn and one is on what might be called the approach to the cathedral itself. The arrangement provides both openness to the people of the city and separation from the traffic noise.

The interior space of the medieval cathedral constituted a spiritual microcosm, a transcendental world. The spaces have a sublimity that seems to mount to heaven.

The intention in the Tokyo Cathedral was to make full use of the maximum in modern concrete techniques to create a sublime spiritual microcosm.

The organ in the Metropolitan Cathedral was built by Fa. L. Verschueren, Heijthuijsen, The Netherlands, and installed by Eisaburo Kioka. The three-manual instrument of 48 stops has an electro-pneumatic action. Provision has been made for adding an echo-positiv division, with a fourth manual provided. The manuals are 61-note and the pedals 32-note. A full complement of coupler and combination actions is also included.

GREAT
Gedacktpommer 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Geigenprinzipal 8 ft. 61 pipes
Lieblich Gedackt 8 ft. 61 pipes
Viola de Gamba 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Nasard 2 1/2 ft. 61 pipes
Rauschpfeife 2 ft. 61 pipes
Mixture 4-5 ranks 293 pipes
Trompete 8 ft. 61 pipes
Helle Trompete 4 ft. 61 pipes

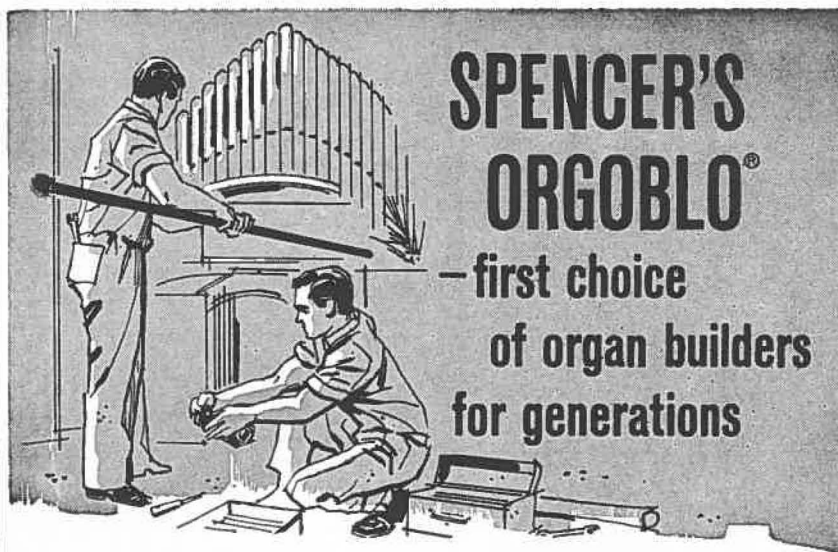
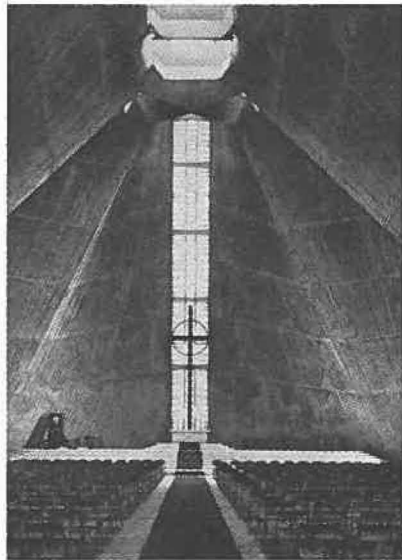
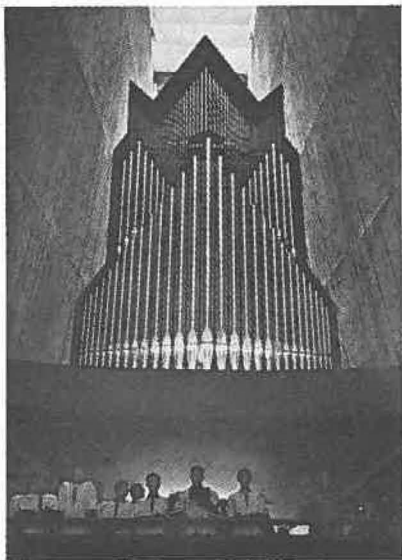
CHOIR
Singend Holzgedackt 8 ft. 61 pipes
Rohrflute 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Aeoline Celeste 3 ranks 49 pipes
Koppelflute 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Rohrnasat 2 1/2 ft. 61 pipes
Octavin 2 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Clairon 4 ft. 61 pipes

SWELL
Quintaden 16 ft. 61 pipes
Stillgedackt 8 ft. 61 pipes
Melodia 8 ft. 61 pipes
Aeoline 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Flute Traversiere 4 ft. 61 pipes
Rohrflute 4 ft. 61 pipes
Geigen Octave 4 ft. 61 pipes
Schwegel 2 ft. 61 pipes
Sifflöte 1 1/2 ft. 61 pipes
Sesquialter 2 ranks 122 pipes
Scharf 4 ranks 244 pipes
Clarinet 8 ft. 61 pipes
Schalmey 4 ft. 61 pipes

PEDAL
Contrabass 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Zartbass 16 ft.
Pommergegackt 8 ft. 12 pipes
Prinzipal 8 ft. 12 pipes
Choralbass 4 ft. 12 pipes
Mixture 3-4 ranks 116 pipes
Posaune 16 ft. 32 pipes
Trompete 8 ft. 12 pipes
Helle Trompete 4 ft. 12 pipes

(The Diapason is grateful to Henry Lorn Porteous for providing the pictures, the information and the cathedral brochure which made this article possible; and to Dutch organist Piet Kee for obtaining the organ specification.)

Two views from the nave: left, looking backward to the choir and organ, right, looking forward to the chancel and the altar.



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Gracious, Mighty Sovereign Lord (General)	Luigi Cherubini (1760-1842)
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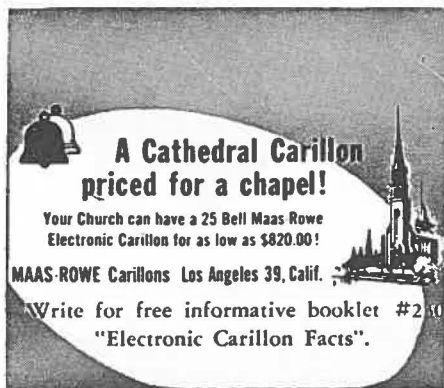
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FOR SALE — WURLITZER ITEMS: 16' concert flute 97 pipes, \$100. 8' diapason, 73 pipes, \$100. 5 HP Orgoblo, 3 phase, \$250. Fred Hermes, 616 Sixth St., Racine, Wisc. 53403.

FOR SALE — 3 MANUAL, DRAWKNOB Möller console and pedals. Contact Dr. Edwards, Christ Church Cathedral, 2919 St. Charles Ave., New Orleans, La. 70100.

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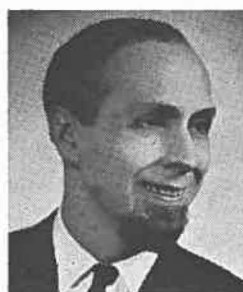
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