

THE DIAPASON

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

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MARCH, 1968

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Schlicker Organ Goes to New Ithaca Campus

A new three-manual, 80-rank organ is being installed at the Ithaca College school of music by the Schlicker Organ Company. The college is celebrating its 75th year by dedicating an excitingly new campus which accommodates 3,500 undergraduates. Constructed at a cost of nearly \$38 million, the campus overlooks the city of Ithaca, Cayuga Lake and neighboring Cornell University.

Included in the special anniversary events is a series of three dedicatory organs at Walter B. Ford Hall: Robert Noehren March 1, Bernard Legacé March 29, and Catharine Crozier April 19.

Ithaca College was founded as a conservatory of music in 1892. It has expanded into a fully accredited college. The school of music has grown from 125 students and eight teachers to a student body of 450 and a faculty of 41. Modern air-conditioned Walter B. Ford Hall accommodates 94 practice rooms, 150 pianos, three practice pipe organs and a 755-seat auditorium designed exclusively for music.

The organ is being erected at the rear of the large stage, with direct tonal focus to the body of the auditorium. The console, installed in a specially constructed room at stage level, can be moved anywhere on stage, and from the stage when not in use. Low wind pressures will assure optimum blend.

The design was drawn up by Herman L. Schlicker in consultation with Frank L. Eldridge, college organist.



SCHLICKER AT ITHACA COLLEGE

Choralbass 4 ft. 32 pipes
Dolcan 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Rauschpfeife 3 ranks 96 pipes
Mixture 4 ranks 128 pipes
Kontrabombarde 32 ft. 32 pipes
Bombarde 16 ft. 12 pipes
Fagott 16 ft.
Trompete 8 ft. 32 pipes
Klarine 8 ft. 32 pipes
Kornett 2 ft. 32 pipes
Tremolo
Chimes

Zimbelstern (toe stud)

ORPHA OCHSE ON UNUSUAL SABBATICAL SEA VOYAGE

Orpha Ochse embarked on a different sabbatical Jan. 30 from her duties at California Institute of Technology and the Pasadena Congregational Church. As one of 38 faculty members, she is responsible for music courses aboard the SS Ryndam where Campus Afloat, sponsored by Chapman College, will take 503 students from Los Angeles around South America to Africa, Europe and Russia before the semester's end in June.

Dr. Ochse's music appreciation courses are correlated to such itinerar stops as Peru, Chile, Argentina, Uruguay, Brazil, Spain, Greece, Turkey, Yugoslavia, Italy, Portugal, Holland and England. She will make tape recordings for the college of the indigenous music of the countries visited.

ORGAN DESIGN CONFERENCE AT UNIVERSITY IN TEXAS

An organ design conference Feb. 17 at North Texas State University, Denton, had as speakers Robert Anderson, SMU, Dallas, Joanne Cornutt, NTSU, Robert Sipe, Dallas organ builder, and Finn Viderø, Danish organist presently visiting professor at NTSU. Church officials (pastors, organists and choir directors, board and committee members) were invited from the area to discuss the specifics of problems of designing organs, especially for small churches.

AUGSBURG TO HOLD THREE MUSIC CLINICS IN AUGUST

Three church music clinics will be sponsored this summer by Augsburg Publishing House. They will feature lectures, demonstrations and readings of new choral and organ music under the leadership of outstanding musicians.

The Midwestern clinic is scheduled for Aug. 12 and 13 at the First Congregational Church, Minneapolis. It will feature George Markey and Kenneth Jennings, director of the St. Olaf College choir. The Eastern clinic will be held Aug. 19 and 20 at Old Trinity Lutheran Church, Columbus, Ohio. Daniel Moe, University of Iowa will be featured. The West Coast clinic will be held at Gethsemane Lutheran Church, Seattle, Wash. Aug. 26 and 27 with Weston Noble, Luther College, Decorah, Iowa, leading sessions.

PIET KEE FLIES ATLANTIC FOR GRAND RAPIDS SERIES

Piet Kee, noted Dutch organist who plays the historic Schnitger at Alkmaar, flew to Grand Rapids, Mich. especially to play Feb. 20 in the recital series opening the two-manual Schlicker organ in the new Fine Arts Center Auditorium at Calvin College. Other recitals in the opening series were Catharine Crozier and the college organist, John Hamersma. All three programs appear in the recital pages.

ALBERTO GINASTERA, Easley Blackwood and Niels Viggo Bentzon will be composers in residence at the 1968 Hopkins Center Congregation of the Arts festival at Dartmouth College, Hanover, N.H. June 30 to Aug. 24. Erst Krenek, Walter Piston and Andrew Imbrie will be visiting composers.

AN ORGAN PLAYING COMPETITION is being sponsored April 27 by the Organ Players Club of Philadelphia. Closing date for applications is April 1. For information write Emily Klaus, Apt. 2005, The Rittenhouse Savoy, 1810 S. Rittenhouse Square, Philadelphia 19103.

Church in Kinston, N.C. to Have Aeolian-Skinner

A three manual Aeolian-Skinner organ is presently being installed in the First Presbyterian Church, Kinston, N.C. The instrument is located in the gallery. Flanked by two separate swell enclosures, the great occupies a central location against the rear wall. Exposed pedal work stands in front of the great, and the positiv is located in front of all three divisions, nearer the console. The console is centrally located near the gallery rail.

Buford Goodman, organist of the church, planned the specification with William F. Brame, Aeolian-Skinner representative, and John Tyrrell of the home office. E. T. Mickey handled the installation.

GREAT

Gemshorn 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrbordun 8 ft. 61 pipes
Gemshorn 8 ft. 12 pipes
Octave 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Hooded Trumpet 8 ft. 61 pipes
Chimes

SWELL 1

Flute Ouverte 8 ft. (prepared)
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Plein Jeu 3-5 ranks 257 pipes
Hautbois 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Rohr Schalmel 4 ft. 61 pipes
Tremulant

SWELL 2

Gedecktbas 16 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Gedeckt 8 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Krummhorn 8 ft. 61 pipes

POSITIV

Holzgedeckt 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Prinzpal 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Cymbale 3 ranks 183 pipes
Tremulant
Cymbelstern 6 bells

PEDAL

Resultant 32 ft.
Contra Bass 16 ft. 32 pipes
Sub Bass 16 ft. 32 pipes
Gemshorn 16 ft.
Gedecktbas 16 ft.
Octave 8 ft. 32 pipes
Gemshorn 8 ft.
Gedeckt 8 ft.
Choralbass 4 ft. 32 pipes
Gedeckt 4 ft.
Mixture 3 ranks 96 pipes
Contre Hautbois 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Hautbois 16 ft.
Trumpet 8 ft. 12 pipes
Krummhorn 8 ft.
Krummhorn 4 ft.
Krummhorn 2 ft.

CHOIR PROVIDES CLARION STOP FOR TOLEDO CHURCH

A rededication of the organ at St. Mark's Episcopal Church, Toledo, Ohio Jan. 21, after rather extensive restoration, featured the choir in works of Batten, Thompson, Davis, Distler, Vulpinus and Titcomb. The choir felt a personal interest in the occasion for it had provided a new clarion stop for the organ, donating \$1,148.86 for the purpose.

JOAN OF ARC, an opera by Henry Humphreys, will receive its world premiere March 17 at Christ Church Cincinnati.

GREAT
Principal 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Kupfergedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Höhlflöte 4 ft. 61 pipes
Quint 2 3/4 ft. 61 pipes
Octave 2 ft. 61 pipes
Mixture 5-7 ranks 396 pipes
Scharf 4 ranks 237 pipes
Fagott 16 ft. 61 pipes
Trompete 8 ft. 61 pipes
Chimes 25 tubes

POSITIV
Holzgedeckt 8 ft. 61 pipes
Quintadena 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Klein-Nasat 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Terzzimbel 3 ranks 183 pipes
Mixture 4-5 ranks 293 pipes
Bärpfeife 16 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Regal 4 ft. 61 pipes
Tremolo

SWELL
Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Celeste 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Mixture 4-6 ranks 333 pipes
Dulzian 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Oboe-Schalmel 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremolo

PEDAL
Untersatz 32 ft. 12 pipes
Principal 16 ft. 12 pipes
Subbass 16 ft. 32 pipes
Gemshornbass 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Gemshorn 8 ft. 12 pipes
Metallgedeckt 8 ft. 32 pipes



Lauren B. Sykes is shown with Mrs. Sykes at a dinner in his honor celebrating his 50 years as organist, musician and teacher in Portland, Ore. A committee of friends and students planned the event as a complete surprise to him.

At the dinner, greetings were read from prominent organists from all over the world including the Marcel Duprés, Clarence Dickinson and Harold Darke. Portland's mayor, Terry Schruck, Governor Tom McCall and Senator Mark Hatfield also sent greetings.

The dinner celebration ended with presentation of a scrapbook for holding the many letters and telegrams and a check for a hi-fi set to be installed in the Sykes home.

Born in 1905, at Newberg, Ore. Mr. Sykes began playing the organ at the age of 12 and has played many of the organs in the Northwest. He has served Hinson Memorial Baptist, First Christian and First Methodist Churches in Portland and is associate professor of music at Warner Pacific College. He has served as organist of the Portland Symphonic Choir and with the Portland Symphony Orchestra.

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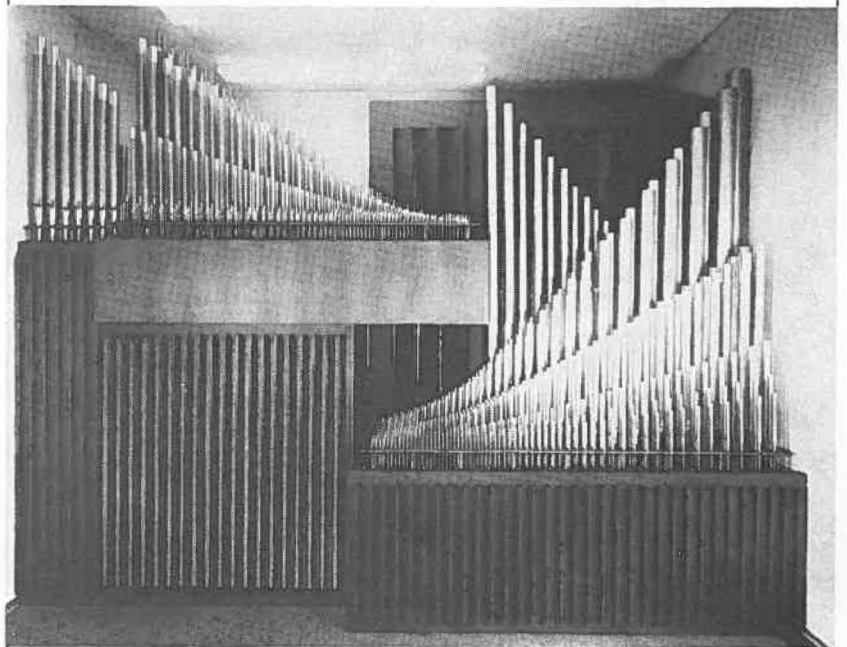
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- VIII Peters Edition No. 247: Allabreve (D); 4 Concerti (G, a • [Vivaldi], C [Vivaldi], c); Fantasy (C); 2 Fugues (C [Hexachord], g); 3 Preludes (C, C, G); 8 Short Preludes and Fugues (C, d, e, F, G, a, Bb).
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Zimmer Organ Ordered by Germantown Church

Trinity Lutheran Church, Germantown, Pa., has ordered a new three-manual Zimmer organ for installation in the summer of 1968. Voicing will be along classical lines on low wind pressure and without nicking.

The organist of Trinity Church is John Hancock and the chairman of the organ committee Lewis H. Zimmermann.

GREAT

Principal 8 ft. 61 pipes
Gedecktpommer 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Mixture 3-4 ranks 232 pipes
Fagott 8 ft. 61 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Gamba 8 ft. 61 pipes
Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes
Tremolo

CHOIR

Singend Gedackt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Subbass 16 ft. 32 pipes
Quintaton 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Bourdon 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Rauschpfeife 2 ranks 64 pipes
Posaune 16 ft. 32 pipes
Trompette 8 ft. 12 pipes
Claron 4 ft. 12 pipes

DAVID WEHR has been appointed lecturer in music at the College of Idaho, Boise, for the winter session and spring semester while Dr. Richard Skyrn, head of the music department, is on sabbatical.



André Mérineau, organist of St. Vincent Ferrier Church, Montreal, and professor of the Conservatory of the Province of Quebec in Quebec City, will tour the USSR in a series of seven recitals this month of March. He will play in Moscow, Leningrad, Tallin, Tiflis, Erevan and Baku, the first Canadian organist to receive such an invitation from the Ministry of Culture.

Mr. Mérineau won the first Casavant prize and the Joseph Bonnet prize in 1949, the first prize in organ playing from the Conservatory of the Province of Quebec in 1950, and a first prize in harmony there in 1952.

He was awarded a scholarship of the Province of Quebec in 1953 to continue his studies at the Conservatory Santa Cecilia in Rome with Fernando Germani. The same year he was named assistant organist at St. Peter's. The Vatican awarded him the Croix de Latran. He received diplomas from the Conservatory of Santa Cecilia in 1957; during summers he studied and taught at the Chigian Institute, Sienna.

In 1959 he returned to Rome on a Canada Council grant to study Bach's organ works with Germani.

The music Mr. Mérineau will play in Russia appears in the recital pages.

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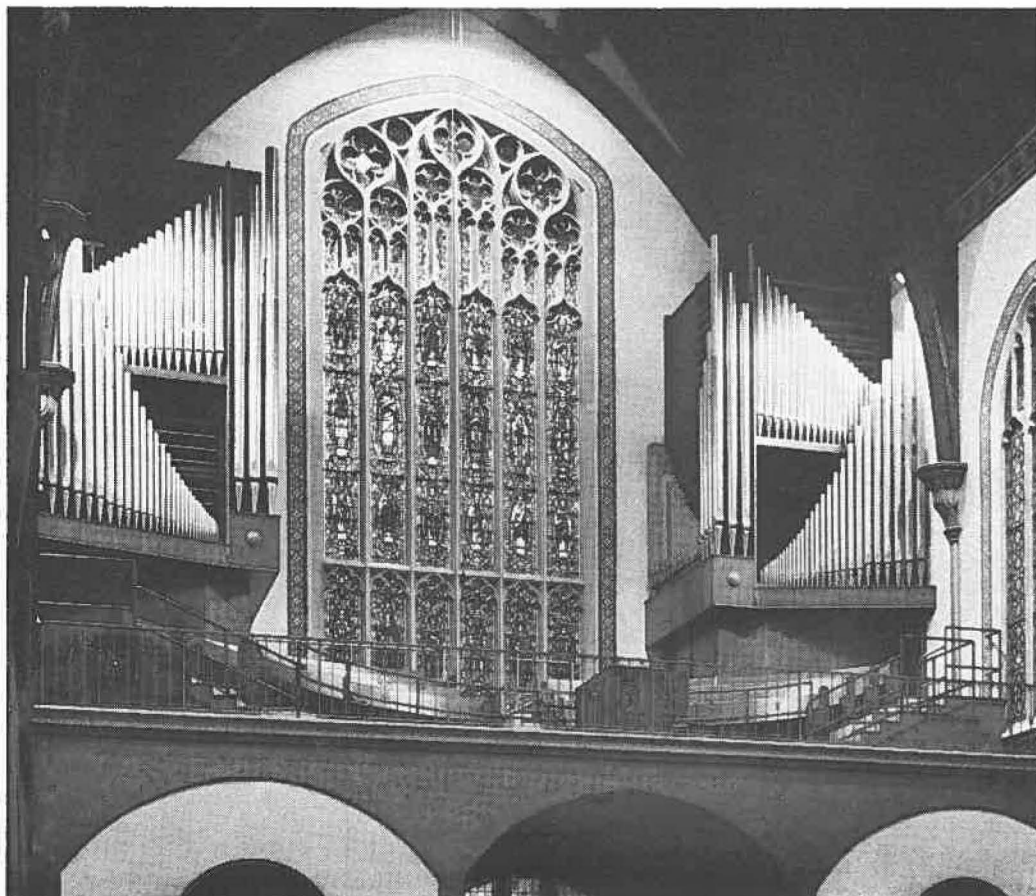
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Dr. O. M. J. Wehrley has retired as organist of the Redeemer Lutheran Church, Milwaukee, Wis., a position he occupied for almost 43 years. The church honored him when his setting of Psalm 24 was sung. Dr. Wehrley, a practicing dentist with a life-long love for the organ, is a life member of the Milwaukee AGO Chapter and a familiar figure at conventions for two generations.



Robert Grogan has been appointed associate organist of the National Shrine of the Immaculate Conception, Washington, D.C. He has been carillonneur of the Shrine since 1964; his recital before the wedding of Luci Johnson Nugent was televised.

Mr. Grogan earned the MMus from the University of Kansas. He is a Fellow of the College of Church Musicians, a member of the Guild of Carillonneurs and serves on the music commission of the archdiocese at Washington, D.C.



W. David Lynch has joined the faculty of Centenary College for Women, Hackettstown, N.J. as college organist, director of the chapel choir and instructor of organ.

A graduate of Oberlin College, spending his junior year at the Akademie Mozarteum, Salzburg, Austria, he has his MMus from Eastman School of Music and is a candidate for the DMA degree there. Last spring he was acting head of the organ department at Eastman for the sabbatical leave of David Craighead. Among his teachers have been André Marchal, Anna Speckner, Arthur Poister, Robert Noehren and Joseph Doppelbauer.

Gress-Miles to Build for "Church of Presidents"

A new Gress-Miles organ of three manuals, 61 ranks, 3508 pipes will be installed in St. John's Episcopal Church, Lafayette Square, Washington, D.C. in the spring of 1969. St. John's is nationally famous as the Church of the Presidents and over its 150-year history has been attended by every United States president since James Madison was a communicant in 1815. Considered a masterpiece of Federal architecture, the church is directly across Lafayette Park from the White House. Albert Russell is organist and choirmaster; he is a member of the faculty of Peabody Conservatory, Baltimore.

Unusual versatility characterizes the design of the organ, which will be located at the Gospel side of the chancel.

GREAT

- Violon 16 ft. 58 pipes
- Quintaton 16 ft. 58 pipes
- Principal 8 ft. 58 pipes
- Bordun 8 ft. 58 pipes
- Harmonic Flute 8 ft. 46 pipes
- Violoncelle 8 ft. 12 pipes
- Octave 4 ft. 58 pipes
- Spitzflöte 4 ft. 58 pipes
- Grosse Tierce 3 1/2 ft. 12 pipes
- Nasard 2 3/4 ft. 58 pipes
- Superoctave 2 ft. 58 pipes
- Waldflöte 2 ft. 12 pipes
- Tierce 1 1/2 ft. 58 pipes
- Mixture 5-7 ranks 370 pipes
- Trumpet 16 ft. 46 pipes
- Trumpet 8 ft. 12 pipes
- Trompette-a-Pavillon 8 ft. 58 pipes
- Clairon-a-Pavillon 4 ft. 12 pipes
- Tremulant
- Zimbelstern
- Chimes

POSITIV

- Gedecktpommer 16 ft. 46 pipes
- Spitzprincipal 8 ft. 58 pipes
- Holzgedeckt 8 ft. 12 pipes
- Flute-a-Fuseau 8 ft. 46 pipes
- Flauto Dolce 8 ft. 58 pipes
- Flute Celeste 8 ft. 58 pipes
- Principal 4 ft. 58 pipes
- Rohrflöte 4 ft. 58 pipes
- Flauto Dolce 4 ft. 58 pipes
- Quintflöte 2 3/4 ft. 58 pipes
- Octave 2 ft. 58 pipes
- Koppelflöte 2 ft. 24 pipes
- Terz 1 1/2 ft. 58 pipes
- Nasat 1 1/4 ft. 12 pipes
- Siffelöte 1 ft. 24 pipes
- Scharf 3-5 ranks 254 pipes
- Bärpfeife 16 ft. 58 pipes
- Trompette 8 ft. 58 pipes
- Cromorne 8 ft. 58 pipes
- Bärpfeife 8 ft. 12 pipes
- Clairon 4 ft. 12 pipes
- Tremulant

SWELL

- Lieblich Quintade 16 ft. 58 pipes
- Rohrflöte 8 ft. 58 pipes
- Salicional 8 ft. 58 pipes
- Voix Celeste 8 ft. 70 pipes
- Quintadena 8 ft. 12 pipes
- Traversflöte 4 ft. 58 pipes
- Viole 4 ft. 12 pipes
- Quint 2 3/4 ft. 46 pipes
- Octave 1 ft. 12 pipes
- Principal 2 ft. 58 pipes
- Hohlflöte 2 ft. 12 pipes
- Terz 1 1/2 ft. 46 pipes
- Quint 1 1/2 ft. 12 pipes
- Zimbel 3-4 ranks 220 pipes
- Basson 16 ft. 12 pipes
- Trompette 8 ft. 58 pipes
- Hautbois 8 ft. 58 pipes
- Vox Humana 8 ft. 58 pipes
- Clairon 4 ft. 12 pipes
- Tremulant

PEDAL

- Untersatz 16 ft. 32 pipes
- Subbass 16 ft. 32 pipes
- Violonbasse 16 ft.
- Quintaton 16 ft.
- Lieblich Quintade 16 ft.
- Quintflöte 10 1/2 ft. 7 pipes
- Principal 8 ft. 12 pipes
- Gedeckt 8 ft. 5 pipes
- Octave 4 ft. 12 pipes
- Nachthorn 4 ft. 12 pipes
- Nachthorn 2 ft. 12 pipes
- Mixture 5-6 ranks 180 pipes
- Posaune 32 ft. 12 pipes
- Posaune 16 ft. 32 pipes
- Basson 16 ft.
- Bärpfeife 16 ft.
- Trumpet 8 ft. 12 pipes
- Basson 8 ft.
- Clairon 4 ft. 12 pipes
- Cromorne 4 ft.
- Cornett 2 ft. 12 pipes

LUKAS FOSS was guest composer and lecturer at the Fourth Annual Fine Arts Festival Week Feb. 12-15 at Northern Illinois University, DeKalb; university choral and instrumental resources participated.



Marie-Claire Alain is shown on her arrival at Orly Field from her three-month American tour. She was greeted by directors of Erato Records, who congratulated her on the award of the Grand Prix de la plus Grande Realisation Phonographique Mondiale for her recording of the complete organ works of Bach. This great honor has never previously been awarded to a solo artist. In December alone 10,000 of these Bach recordings were sold.

Since mid-January, Miss Alain has resumed an active season in Europe with recitals scheduled in France, England, Switzerland, Austria, Italy and Morocco. Her Feb. 14 recital in Grenoble, France took place at the time of the Winter Olympics and on Feb. 27 she played the first performance of a new concerto by Charles Chaynes, recorded with Orchestra Philharmonique de Paris.

NORTHWESTERN CONFERENCE STRIKES OUT ON NEW PATHS

The traditional church music conference held annually at Northwestern University's Evanston, Ill. campus, will this year head out into fields of thinking quite outside its former associations. Its theme, Today's Music and the Urban Church, pinpoints its emphasis on contemporary trends and even experiments in the field.

With Thomas Willis, music critic of the Chicago *Tribune* as chairman, guests from afar will include Dave Brubeck, who will appear both as composer of the new oratorio, *The Light in the Wilderness*, (to be performed in part by the Alice Millar Chapel Choir) and as a panel member for a session on *The Composers' Dilemma*; Lawrence Phelps, Casavant's tonal director; R. Murray Schaefer, Simon Frazer University, Burnaby, B.C., who will appear as composer of *From the Victims of Hiroshima* and as a panelist on *What Is Sacred?*; Ludwig Lenel, Muhlenberg University; Helen Boatright, soprano, who will appear in the musical programs and be a panel member in a discussion group.

From a more immediate area will come Sister Theophane Hytrek, chairman of the music department, Alverno College, Milwaukee, Wis.; James I. Mack, Chicago baritone; Benjamin Hadley, Church of the Ascension, and several clergymen of varying creeds. University staff taking part, in addition to Chairman Willis, will include: Grigg Fountain, Alice Millar Chapel organist, Theodore Lams, chairman, and Richard Enright and Karel Paukert of the church music department, and others.

An experimental Eucharist in Alice Millar Chapel Tuesday at 4:30 will include the chapel choir, members of the oral interpretation department, University School of Speech, members of the university orchestra and Chaplain Ralph Dunlap.

For additional information write: Concert Manager, School of Music, Northwestern University, Evanston, Ill. 60201.



Dave Brubeck, long in the avant-garde of jazz, who as a pianist and composer has made valuable contributions to new directions in American music, will appear as composer, pianist and speaker at Northwestern University's Church Music Conference described at the left. A substantial portion of his new oratorio, *A Light in the Wilderness*, will be heard with Mr. Brubeck at the piano.

MARILYN MASON RETURNS TO BRAZIL FOR FESTIVAL

Marilyn Mason spent the period from Jan. 22 to Feb. 3 in Brazil, teaching at the International Festival of Music at Curitiba, capital city of the state of Parana. She lectured on Baroque music, taught organ and harpsichord, played an organ recital and was harpsichordist with various ensembles.

B. M. SCHNITGER, direct descendent of the great organ builder Arp Schnitger, was on hand Jan. 17 as well as the Governor of Caracao for E. Power Biggs' recital at the Fort Kerk in Williamstad, capital city of the island in the Netherlands Antilles group.

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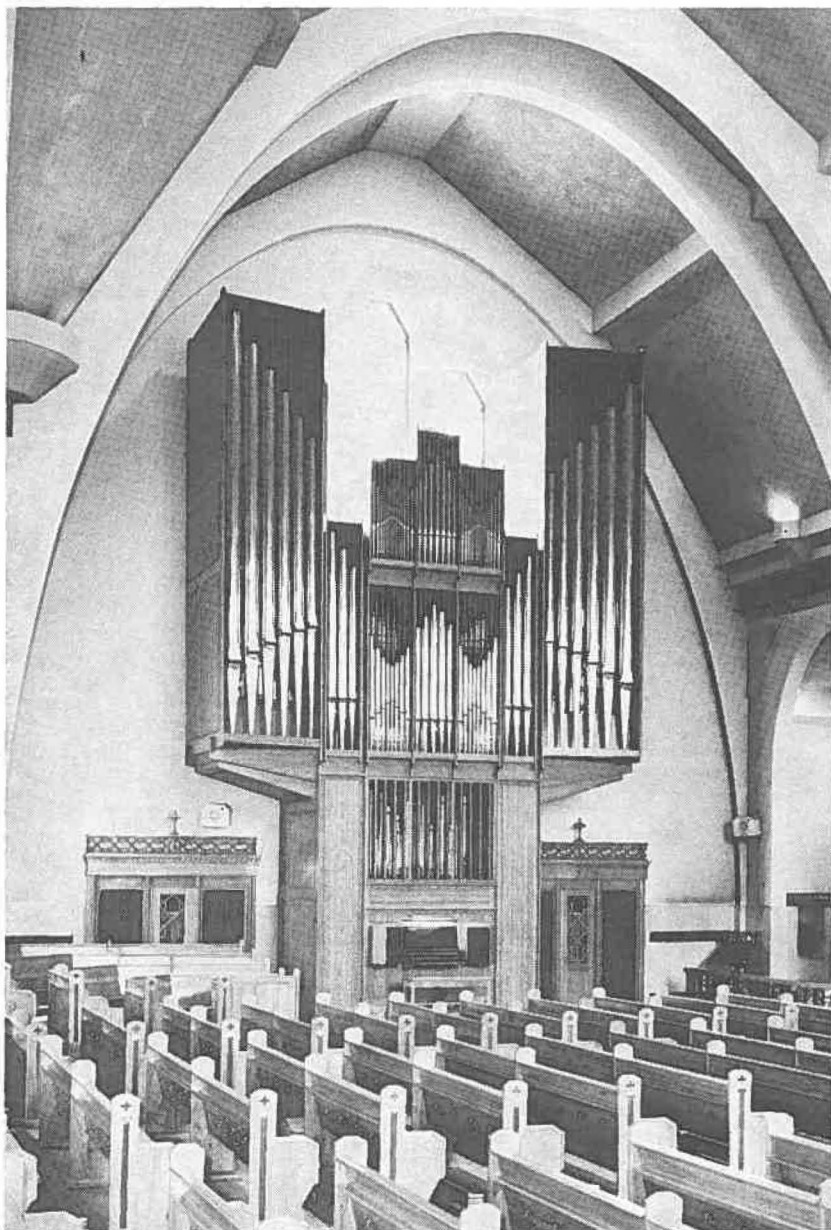
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1 Quintaton	16'	20 Bourdon	8'
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3 Flute a cheminée	8'	22 Flute	4'
4 Prestant	4'	23 Nasard	2 2/3'
5 Nasard	2 2/3'	24 Doublette	2'
6 Doublette	2'	25 Tierce	1 3/5'
7 Tierce	1 3/5'	26 Larigot	1 1/3'
8 Fourniture VI	1 1/3'	27 Cymbale IV	2/3'
9 Cornet V	8'	28 Doucaine	16'
10 Trompette	8'	29 Cromorne	8'
11 Clairon	4'		
RÉCIT		PÉDALE	
12 Flute bouchée	8'	30 Montre	16'
13 Salicional	8'	31 Soubasse	16'
14 Céleste	8'	32 Prestant	8'
15 Flute conique	4'	33 Bourdon	8'
16 Flute a bec	2'	34 Octave	4'
17 Sesquialtera II	2 2/3'	35 Fourniture IV	2'
18 Cymbale III	1/3'	36 Bombarde	16'
19 Hautbois	8'	37 Trompette	8'
Tremblant		38 Clairon	4'

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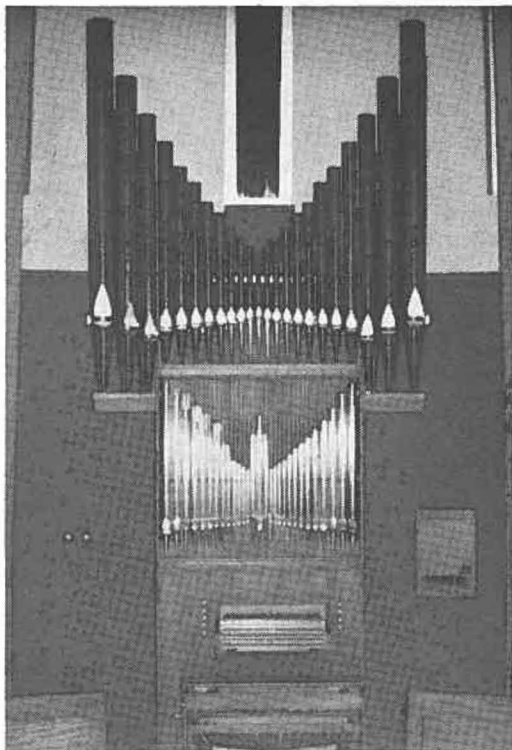
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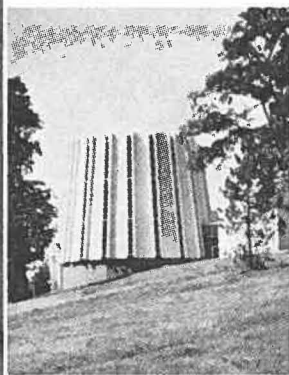
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Ocean Grove Church Orders Austin Organ

St. Paul's Methodist Church, Ocean Grove, N.J., has contracted with Austin Organs, Inc. for a new three-manual organ to be installed late in 1969. When the church, dating back to 1885, was enlarged and a new chancel built a few years ago, adequate space for a comprehensive organ was provided on each side of the chancel. The great and positiv are to be unenclosed on the right and left sides of the chancel, flanked by the pedal. The choir and swell will be situated in chambers behind the visible pipes. Preparation will be made for a seven-rank and pedal antiphonal to be installed later.

The design was worked out by Dr. Dan Yaffa, minister of music, and Linda Shadel, associate organist and choir-master, with Charles L. Neill, Austin representative.



Walter Buszin has left St. Louis, Mo. after 21 years to take up new duties at Boys Town, Neb. He will write a book, edit music and reorganize the music library at Boys Town. Mrs. Buszin will teach piano there.

Dr. Buszin has retired as professor of liturgics, church music and hymnody at Concordia Seminary, St. Louis. He has lectured extensively in America and Europe, played organ recitals, organized and conducted choirs. He has earned the MSM from Union Seminary and the STM from Concordia Seminary; he holds honorary doctorates from Valparaiso University, Concordia Seminary, Springfield, Ill., and Waterloo Lutheran University, Waterloo, Ont.

He was chairman of the Committee on Liturgics and Hymnology of the Synodical Conference of the Lutheran Church and a member of the music editorial board of Concordia Publishing House, and has served as editor of Response and of countless compositions for choir and the organ. His articles have appeared in scholarly and religious journals in this country, in Europe and in Australia.

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Furniture 4 ranks, 244 pipes
Scharff 3 ranks 183 pipes
Trumpet 8 ft. 61 pipes
Chimes 25 tubes

SWELL

Rohrgedeckt 16 ft. 12 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Rohrflöte 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Mixture 4 ranks 61 pipes
Fagot 16 ft. 61 pipes
Hautbois 8 ft. 12 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant

CHOIR

Nason Gedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Rohrpfife 4 ft. 61 pipes
Prinzial 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Larigot 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Cymbal 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Quintaten 16 ft.
Gedeckt 16 ft.
Principal 8 ft. 32 pipes
Spitzflöte 8 ft. 32 pipes
Gedeckt 8 ft.
Spitzprincipal 4 ft. 32 pipes
Spitzflöte 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 12 pipes
Fagot 16 ft.
Trompette 8 ft.
Krummhorn 4 ft.

SOLO CANTATAS by Bach and Buxtehude were sung Jan. 21 at Lookout Mountain, Tenn. Presbyterian Church, with Stephen Ortlip conducting from the harpsichord.

ROSZELL ASSUMES NEW POST AT OLD FREEPORT CHURCH

Roger W. Roszell has become minister of music at the First Congregational Church, Freeport, a congregation observing its 125th anniversary and the 100th of its edifice. Mr. Roszell leaves a post at the First Church of Christ, Scientist, Highland Park, north shore Chicago suburb. He will join the staff of Highland Community College teaching piano and organ, and will work with the college's Royal Scots choral group and serve as accompanist for the Freeport Choral Society.

He received his master's degree from Bradley University, Peoria and is currently pursuing his doctorate at the American Conservatory, Chicago, where he studies with Robert Lodine. He studied with Grace Scatterday Bone at Bradley and was a pupil of Clarence Dickinson in New York and with Lillian Mecherle McCord at Illinois Wesleyan, Bloomington, Ill.

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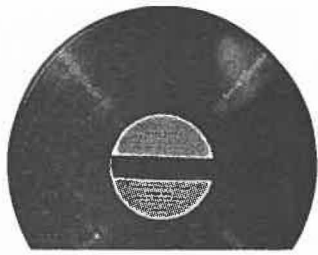
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Records

Records received include a wide variety of organs, players, buildings and music, as well as different tastes in the recording of organ sound.

To please almost any serious musician is David Craighead's recording on the Schlicker at Herrick Memorial Chapel, Occidental College in Los An-

geles. This is obtainable from the Schlicker Company. The organ sound is well recorded with enough building sound to give it warmth and life, and Mr. Craighead's playing is exemplary. Fastidiously clean, accurate and crisp, it contains abundant lyric warmth where the music asks it and virtuoso brilliance where this is needed. We can think of no first recording which gives a better account of its artist. The music includes the Messiaen L'Ascension, full of insights, the Franck Fantaisie in A, with more cohesion than we knew it had, and a warm and appealing treatment of the Mendelssohn Sonata 3.

It was interesting, after the Craighead, to hear the Supraphon record (SUA ST 50750 stereo or SUA 10750 mono) of the Messiaen La Nativité. The organ was a Baroque Czech instrument rebuilt and electrified in St. Nicolas Church in Prague. The recording has

great mellowness, the resonance of the old building was thrilling to us and the organ sound is good too. The playing, by Ferdinand Klinda, is not quite that good. But except for some noticeable fluffed notes and some apparently deliberate violations of Messiaen's registration directions, it is acceptable. No jacket notes on the organ are given, an unfortunate omission for potential collectors, especially in the case of an organ and a church of such historical interest.

Neither the organ nor the building sounds are quite so exceptional in Mr. Klinda's Liszt record (Supraphone SUA ST 50620 stereo, SUA 10620 mono). The organ in Smetana Hall, Prague, is well suited to the three big Liszt organ pieces (Ad nos, B-A-C-H, and Weinen Klagen). Unfortunately Mr. Klinda's playing on this music is far below the standard of accuracy most record collectors expect; it just isn't good enough

to compete with what is available.

Lawrence Moe's record entitled Frescobaldi, Sweelinck, Bach (Cambridge CRS 2513 stereo) gives two entirely different organ sounds. The Bach is on the Holtkamp in Hertz Hall at Berkeley (Prelude and Fugue in A, Canonic Variations on Vom Himmel Hoch). The organ is well recorded and gives a consistently pleasant sound. The chamber organ on the other side is of historic interest. Mr. Moe uses it interestingly in Frescobaldi and Sweelinck, the latter, we thought, coming off the better. In all, this is a valuable, well-made record.

Favorite Episcopal Hymns is the title of a record obtainable from the Episcopal Society of Christ Church, Cincinnati. Gerre Hancock leads considerable choral and instrumental resources through rich arrangements of 11 familiar hymns. Well-engineered and effective, this record should please many listeners. Jacket notes emphasize the Episcopal origins of the hymns but all of them appear in hymnals of almost every faith. Brass, descants and percussion add to the festive character. Most of the blend, balance and tuning is quite good.

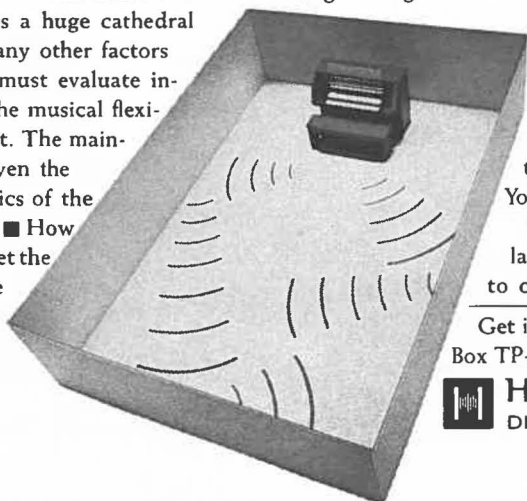
We were not very favorably impressed by the record, Hear Our Voice, Jewish music composed and directed by the KAM Temple concert choir. Mr. Janowski heavily overlays 19th century harmonic and accompanimental devices over some more traditional vocal lines. He consistently requires tessitura that forces voices and shows them in their least beauty. The quartet and chorus when singing within normal vocal and dynamic ranges have good tone and blend but there is a much more authentic quality to Cantor Maurice Levy's work than to any other part of this record designed for a very special audience. Write KAM Temple, 930 E. 50th, Chicago.

We have received a record of a Demonstration of Dr. Eivind Groven's Organ with Just Intonation. It clarifies considerably some of the controversial article, The Promise of Meantone by John W. Link, Jr. in our January issue. The use of Dr. Groven's instrument, with its many divisions within the octave, in musical excerpts ranging from Norwegian folk songs to twelve-tone material, is interesting and revealing to hear. Hearing in such a case seems to us to have great advantages over just hearing about. Dr. Groven's address is Røhrts vei 2, Simensgråten, Oslo Norway. — FC

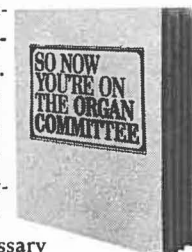


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Patchell Builds Organ for Hickory, N.C. Church

William Patchell, Malden, Mass. has installed a three-manual organ in the First Presbyterian Church, Hickory, N.C. The entire instrument is enclosed. Robert Triplett, organist of the church, co-operated in the design.

GREAT

Open Diapason 8 ft. 61 pipes
Major Flute 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Twelfth 2 1/2 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Chimes 21 tubes
Tremolo

SWELL

Principal 8 ft. 49 pipes
Gedeckt 8 ft. 61 pipes
Gamba 8 ft. 61 pipes
Gamba Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Fagotto 8 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Scharf 2 ranks 122 pipes
Tremolo

CHOIR

Open Flute 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Unda Maris 8 ft. 49 pipes
Rohrflute 4 ft. 61 pipes
Clarinet 8 ft. 61 pipes
Tremolo

PEDAL

Resultant 32 ft. 32 notes
Contra Bass 16 ft. 56 pipes
Bourdon 16 ft. 44 pipes
Principal 8 ft. 32 pipes
Flute 8 ft.
Principal 4 ft. 32 pipes
Flute 4 ft.
Double Trumpet 16 ft. 12 pipes

Plans to Restore Erben Organ in New York City's Old St. Patrick's

What is probably the last large Henry Erben organ remaining in practically its original state — in Old St. Patrick's Cathedral, Mott and Prince Streets, New York City — will be renovated.

Despite a century of dirt and decay which made tuning virtually impossible, all the divisions of the 1868 instrument are operating and are regularly in use for both Sunday and weekday services. The instrument is a tracker and this action will be replaced by a new tracker action. The manuals and pedals will be recovered and re-bushed, and pallets and bellows re-leathered. The pipes will be taken out and washed, slide tuners added, and necessary repair work undertaken by Samuel O. Donelson and some fellow members of the Organ Historical Society.

No tonal changes are planned, other than the addition of a new three-rank mixture and a gamba more like the original than its later replacement. The ideal is to restore the instrument to its original condition, not to "modernize" it.

The organ was built by Henry Erben for the just rebuilt St. Patrick's Cathedral, which was burned in 1866. The present building is the first cathedral of the Roman Catholic Diocese of New York. The organ had remained virtually untouched for a century; it was still pumped by hand until 1950. The pipework is intact except for the substitution of a soft 4 ft. flute for the original great 3-rank mixture and a narrow-scaled modern gamba in place of the old great gamba; both of these will be replaced. Manuals are 58 notes, pedal 30.

GREAT

Open Diapason 16 ft.
Open Diapason 8 ft.
Stopped Diapason 8 ft.
Melodia 8 ft.
Gamba 8 ft.
Principal 4 ft.
Waldflute 4 ft.
Twelfth 2 $\frac{2}{3}$ ft.
Fifteenth 2 ft.
Sesquialtera 3 ranks
Trumpet 8 ft.
Claron 4 ft.
Flute 4 ft. (replaces original Mixture)

SWELL

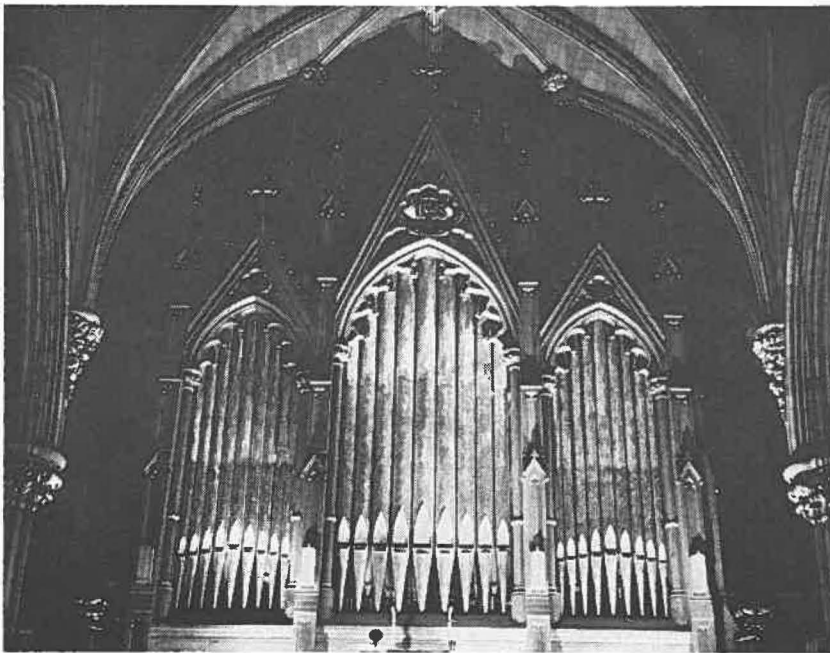
Bourdon 16 ft.
Open Diapason 8 ft.
Stopped Diapason 8 ft.
Viol d'Amour 8 ft.
Dulciana 8 ft.
Principal 4 ft.
Flute Harmonique 4 ft.
Piccolo 2 ft.
Cornet 3 ranks
Cornopean 8 ft.
Oboe 8 ft.
Tremolo

CHOIR

Pyramid Diapason 8 ft.
Stopped Diapason 8 ft.
Keraulophon 8 ft.
Dolce 8 ft.
Flautina 4 ft.
Flageolet 2 ft.
Clarinet 8 ft.
Bass of Clarinet 8 ft.
Tremolo

PEDAL

Double Open Diapason 16 ft.
Bourdon 16 ft.
Gamba 16 ft.
Violon-cello 8 ft.
Claribel Flute 4 ft.
Trombone 16 ft.



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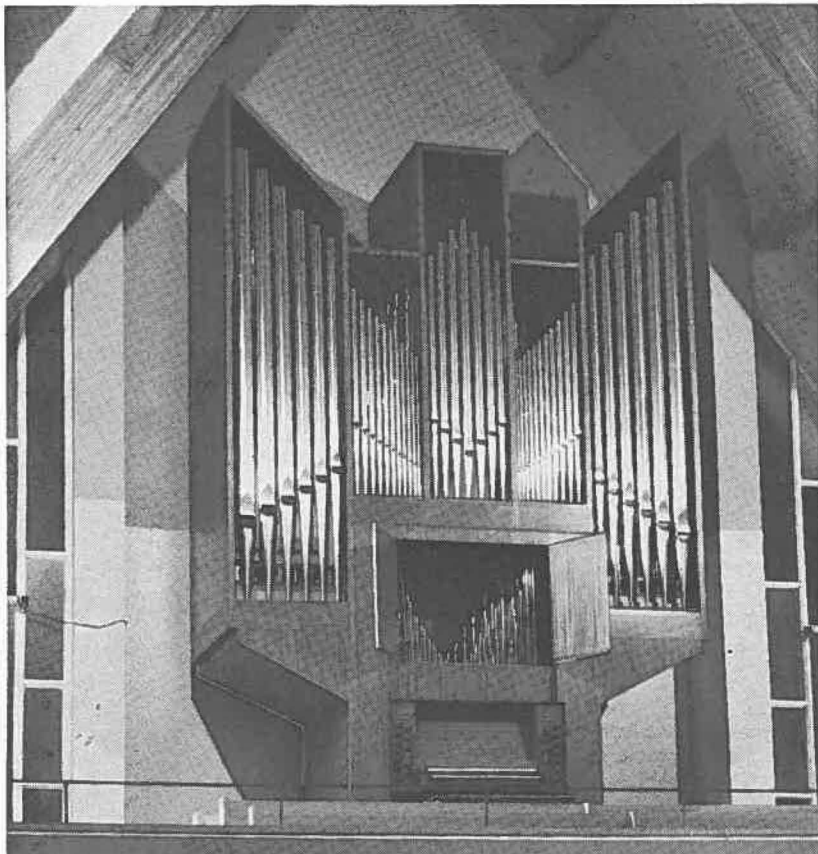
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The New York Times

Klais Builds Organ for St. Konrad, Freiburg

Johannes Klais Orgelbau of Bonn, Germany has built a three-manual organ of classic design for St. Konrad's Church, Freiburg, Germany. The instrument is installed in the west gallery. The design layout follows the classic principles for the placing of the manuals: Rückpositiv on the gallery rail, Schwellwerk in the center of the main case and the Hauptwerk above it, pedal in towers divided to the right and left into C and C₂ sides.

The disposition and scaling were developed by Hans Gerd Klais in collaboration with the organist, Dr. Hans Musch. The alternating low principals are visible in the case. A gilded, carved grating over the mouths of the pipes affects the sound egress chiefly in permitting a desired blend within the single case, in the church's difficult acoustics, before the tone goes out to the listener. From the rich decoration of the Hauptwerk the Trompeta Batale is installed horizontally. This stop crowns the plenum in an impressive way.

Immediately behind the Rückpositiv, about two meters from the main case, the free-standing console is placed. This gives the organist the possibility of good rapport with singers.

The case is constructed of massive oak. The instrument has tracker action, slider chests and electric stop action. There are 56 notes on the manuals and 30 on the pedal.

RÜCKPOSITIV

Holzgedackt 8 ft.
Quintade 8 ft.
Praestant 4 ft.
Rohrflöte 4 ft.
Principal 2 ft.
Larigot 2 ranks
Sesquialter 3 ranks
Scharfmixtur 4 ranks
Dulcian 16 ft.
Krummhorn 8 ft.
Tremulant

HAUPTWERK

Pommer 16 ft.
Principal 8 ft.
Bourdon 8 ft.
Octav 4 ft.
Blockflöte 4 ft.
Superoctav 2 ft.
Cornett 5 ranks
Mixture 5 ranks
Cymbal 3 ranks
Trompeta de batale 8 ft.
Vox humana 8 ft.
Trompeta 8 ft.
Clairon 4 ft.
Tremulant

SCHWELLWERK

Rohrgedackt 8 ft.
Viola di Gamba 8 ft.
Schwebung 8 ft.
Principal 4 ft.
Holztraverse 4 ft.
Nasard 2 1/4 ft.
Waldflöte 2 ft.
Terz 1 1/2 ft.
Sifflet 1 ft.
Acuta 5 ranks
Fagott 16 ft.
Hautbois 8 ft.
Tremulant

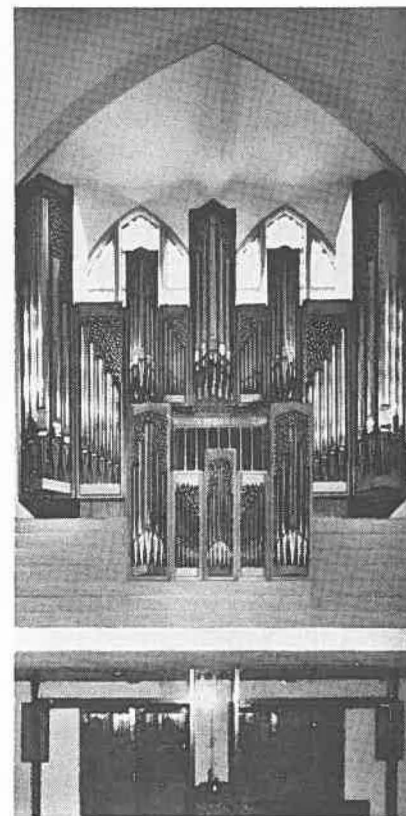
PEDAL

Principal 16 ft.
Subbass 16 ft.
Octav 8 ft.
Nachthorn per'ackt 8 ft.
Superoctav 4 ft.
Spillpfeife 2 ft.
Zink 3 ranks
Hintersatz 4 ranks
Posaune 16 ft.
Holztrompeta 8 ft.



Rainer Lille, Bad Neuheim, Germany, will be visiting assistant professor in the music department of the University of Iowa, Iowa City the first semester of the 1968-69 academic year. He will fill a leave for Gerhard Krapf, teaching several courses, playing recitals under the auspices of the university and recording a series of monthly radio broadcasts.

Mr. Lille's organ teachers have included Gunther Ramin and Karl Richter and his musical education was completed at the Hochschule für Musik in Munich. During his stay in the United States he will play a limited number of recitals.



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All correspondence should be directed to the general secretary

Saskatoon

The Saskatoon Centre met Jan. 21 in Knox United Church. Before a representative audience of members and visitors, Margaret Nelson, University of Saskatchewan, gave an illustrated lecture-recital demonstrating parallels between the changing styles of the Renaissance and Baroque periods in music, painting and sculpture. Members were able to study many albums of photographs of paintings and sculpture from the Florentine and Flemish schools. The recital of organ music by Izaak Willaert and Cabezon was analyzed in an informative manner. The recital was rounded off with Miss Nelson's exhaustive study of the Bach St. Anne Fugue, demonstrating how climax and growth of ideas had achieved significance. Members gathered to talk with Miss Nelson after the occasion. Refreshments were provided by Mrs. Hart and Mrs. R. Green. Harry Abley thanked the speaker for the way the subject was presented.

RUSSELL GREEN for MARGARET MORRIS

Montreal

The Montreal Centre met Dec. 2 in St. Andrew and St. Paul's Presbyterian Church. Chairman Georges Lindsay welcomed about 45 members and guests. Two films were seen: *And Places Where They Sing*, from the CBC Heritage series showing some of the life of the late Vancouver organist, Leonard Wilson; and *Coventry Cathedral* produced by the John Laing Construction Co., its builders. A large portion is included of the service of consecration, with organ, choir and brass. Mr. Lindsay expressed a vote of thanks to Gerald Wheeler who procured the films and operated the projector. Refreshments were served afterwards.

DAVID HUDDLESON

Oshawa

Members of the Oshawa Centre met Jan. 16 at the home of Mrs. G. K. Drynan to hear a stimulating talk by Dr. Richard Johnston, University of Toronto. In speaking of Music in Hungary, he told of his two visits to that country in 1964 and 1966, and of his amazement and admiration for the music education in the schools there. He described the methods of teaching and of training teachers as demonstrated to him by Zoltan Kodály, who devoted much of the latter part of his life evolving courses and writing music for children. Dr. Johnston pointed out that the system is being adopted in many countries. The speaker was introduced by Alan Reesor and thanked by Chairman Clifford Evans.

MARGARET DRYNAN

Toronto

Toronto Centre members gathered at the Park Ballroom of the Inn-on-the-Park Jan. 8 for the annual hilarious New Year's dinner and party. After the usual excellent food, members were spoofed in turn by those participating in a series of clever skits ranging from Salvation Army women singers to a witty monologue by Chairman Frederick Geoghegan reflecting his harrowing experiences as a recitalist on the road. The evening concluded with beautiful slides of different aspects of ICO '67 by the kingpin of that unforgettable event, Everett Roseborough.

KENNETH DAVIS

Windsor

The Windsor Centre held its annual Christmas Carol Service Dec. 17 at Emmanuel United Church, with Dorothy Seaby in charge. The Windsor Centennial Choir, organized and directed by Percy Bradbury sang works of Thiman, Shynne and Bach with Mr. Bradbury directing from the organ. The Metrotones, Detroit, sang Butler, Willan and Ehret with Tillis Butler directing and Mrs. Seaby accompanying. The Essex Christian Choral Society, directed by Lenore Wright, sang Wright and Smart accompanied by Fred Numan. The Emmanuel United Church Choir, directed by Mrs. Seaby, sang music of Kruspe and Maltzoff. Chairman David Shanks opened the program with *Nun komm, der Heiden Heiland*, Bach, and *Cradle Song*, Hollins. For the Postlude, Mr. Bradbury played his own *Fantasia on Christmas Carols*.

EVELYN R. DIXON

Calgary

A panel discussion was the main attraction of the Jan. 15 meeting of the Calgary Centre. Robert Hooper took over as chairman for the discussion, in which Stuart Kennedy and Lawrence Moon took part. A third member, Robert Blanchard, had been called out of town. Three points were discussed: organ design, maintenance, and voicing and rebuilding. Stuart Kennedy talked about design, considering the church, the space and the budget. He read excerpts from an article by Robert Noehren from *THE DIAPASON*.

Lawrence Moon looked at the problem of maintenance, pointing out the conflict between highlights of the liturgical year and Calgary's climate, citing the dryness and dust of the prairie provinces. He stated that good maintenance starts with good design and installation. Both speakers stressed that insurance should be kept up to date. The usual pleasant coffee hour followed.

M. SEARCHFIELD

Ottawa

The annual organist-clergy banquet of the Ottawa Centre was held Jan. 6 in the Riche-lieu room of the new Skyline Hotel. At a four-course meal, 80 members and guests dropped small change into a box passed for the USC Cup of Milk fund. Past-chairman Arnold Earl introduced the speaker, K. A. Murchison, Q.C., retiring chairman of the Ottawa Public School Board. He was forthright in his views and challenged listeners to make education their concern by encouraging good candidates to run for office. The speaker was thanked by Mrs. K. B. Williamson who organized the banquet. The Rev. D. Stewart introduced a trilogy ("Tricycle") by Vladimir Not-So-Hotski (Harry Hill). Dr. Peter Harker thanked all those who had made the evening so enjoyable.

MARGARET PIPPY

Vancouver

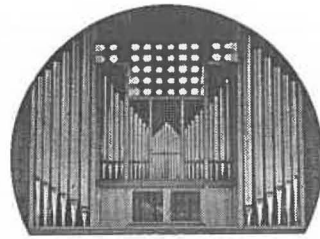
The Vancouver Centre held its annual organ students' competition Jan. 25 in St. Philip's Anglican Church. Richard Proudman, Christ Church Cathedral, Victoria served as adjudicator. Most of the day was required for hearing a record number of 13 entrants. In the evening some of the more outstanding players were heard in a recital open to the public with a good number of interested visitors. At the end of the recital, prizes were awarded. In the "three years of study and under" group, Duncan Gray and Jeremy Wilkins tied; each received a cheque. Erika Voth qualified in the "three years and over" competitions and also received a well-earned cheque. The Andrew Chapman Shield for the best all-round performance was awarded to Mr. Gray. This was the fourth organ students' competition and its outstanding success augurs well for the future.

D. KING

Kitchener

The Jan. 26 meeting of the Kitchener Centre was an organ recital by Douglass Haas, kantor and organist at St. Andrew's Presbyterian Church; it is listed in the recital pages. The organ was the new Hallman organ at Zion Church before a crowd of fellow organists, choir members and others. Mr. Haas has recently returned from 10 years of study in Europe. After the programme, he played the Bach *Gigue Fugue* as an encore. An informal reception followed the recital under the sponsorship of Mrs. E. Mecklinger with Mrs. Mervin Roth pouring coffee.

ALICE DILLON



Organ Music

With only a few exceptions, the quality of new organ music this month leaves a good deal to be desired.

The California Organist, No. 49 (Avant Music) is a prelude on *In God and Love We Trust* by Jon Polifrone. The composer's apparent unfamiliarity with keyboard style is reflected in consistently awkward passage work. This might be expected in a more novel harmonic style, but the piece is quite diatonic throughout.

George Fox's *Kaleidoscope* (BMI Canada, Ltd.) creates an atmosphere of picturesque variety through the exploitation of chromaticism within a basically conservative frame of reference. Technical demands are high, though not excessive.

Wilbur Held's *A Suite of Passion Hymn Settings* (Concordia) consists of easy, attractive preludes on five familiar hymns, and a more ambitious toccata on *Vexilla Regis*.

Also new from Concordia is an arrangement by Corliss R. Arnold of a Purcell D major Sonata for trumpet and organ. Organists will be more pleased with this arrangement than will B-flat trumpeters, who must grapple with four sharps in a consistently high tessitura. B-flat trumpet part is included.

Howard D. McKinney's *Easter Organ Album* (J. Fischer) contains 19 pieces, divided almost equally into Lenten and Easter material. There is little here that is not already available elsewhere, and the anthology as a whole seems dated.

Another J. Fischer item is *Norris L. Stephens' Short Service Pieces for Organ*. This leaves the same general impression as the foregoing collection, except that no specific liturgical seasons are evoked. Both collections have pipe and electronic registrations.

Select *Organ Works for Lent and Easter*, compiled by Gordon Young and published by H. Flammer, is an incongruous juxtaposition of old and new. The pieces of value are available elsewhere.

By far the most engaging item in this month's accumulation of new music is Derek Healey's *Variants for Organ* (Novello). The familiar Coventry Carol forms the basis for a highly original set of variations. The work was premiered by Barrie Cabena at the RCO Centenary in July, 1964. Variants is sure to become a favorite recital showpiece.

Herbert Bielawa's *Fantasy on Nicca* (Shawnee Press) seems to us to represent the sort of empty virtuosity which went out of style years ago. This is seven minutes worth of technically difficult music, all to little purpose.

Also new from Shawnee Press is *Wihla Hutson's Hymn Tune Voluntaries for the Worship Service*. A straightforward, almost "homely" style prevails, yet these pieces are not without interest and with careful registration will be useful in many situations. — WV

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Baltimore Bach Society, Goucher College, Baltimore 8:30

George Ritchie, RLDS Auditorium, Independence, Mo. 8:00

Doris Sutherland, Gruenstein winner, Wheaton, Ill. College 3:30

Vivaldi, Schütz, Union Methodist, Washington, D.C. 8:00

William Teague, Trinity Presbyterian, Milwaukee, Wis. 4:00

Mozart Requiem, St. Bartholomew's, New York City 4:00

Flying Scotsmen, Bethesda-by-the-Sea, Palm Beach, Fla. 4:00

Bach Cantata 78, Christ Church Cathedral, Indianapolis 7:30

Thomas Richner, Church of Resurrection, New York City 8:00

Catharine Crozier, First Methodist, Orlando, Fla.

John Weaver, Zion Lutheran, Sandusky, Ohio 3:00

Humphrey, Purcell, St. Andrew's Church, Toronto 7:00

Haydn Creation, Church of Covenant, Cleveland, Ohio and St. Paul's Episcopal, Augusta, Ga.

G. Nicholas Bullat, Grace Episcopal Church, Oak Park, Ill.

Donald E. Steele, St. George's, Durham, N.H.

Delbert Samon, First Methodist, Rochester, Minn. 4:00

Choir of Men and Boys, St. Luke's Chapel, Trinity Parish, New York City 4:00

Purcell's Funeral Music for Queen Mary, St. James' Cathedral, Chicago 4:30

George Faxon, Central Congregational Church, Newton, Mass. 4:00

11 E. Power Biggs, First Presbyterian, Fort Lauderdale, Fla.

Clarence Ledbetter, St. Francis Catholic Church, Bakersfield, Calif. 8:00

William Whitehead, Central Presbyterian, New York City

Donald McDonald, Brainerd Methodist, Chattanooga, Tenn.

12 Gerre Hancock, Transylvania College, Lexington, Ky.

Peter Hurford, St. Luke's Episcopal, Atlanta, Ga.

Frederick Swann, St. Paul's United, Chicago

Linus Ellis III, Christ Church Methodist, New York City 12:30

Ronald Hough, Woodland Hills Baptist, Jackson, Miss.

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

Phillip Steinhaus, Central Congregational, Providence, R.I.

Ted Alan Worth, St. Mary's Episcopal, Wayne, Pa. 8:00

13 Marilyn Mason workshop 3:00, recital 8:15, Cornell College, Mount Vernon, Iowa

David Koehring, Christ Church, Cincinnati, 12:30

14 Linus Ellis III, Trinity Episcopal, New York City 12:45

Handel's Saul, dramatized, St. Michael and All Angels Episcopal, Dallas, Tex.

15 Catharine Crozier, University of Redlands, Calif.

Ray Ferguson, Detroit Women's Symphony, Wayne U, Detroit

Madeline Ingram workshop, Our Saviour Lutheran, Milwaukee, Wis.

Marilyn Mason, First Methodist, Phoenix, Ariz.

Handel's Saul, dramatized, St. Michael and All Angels, Dallas, Tex.

Sharon Jones, Moody Bible Institute, Chicago 8:00

James Moeser, First Baptist, Abilene, Tex. 8:00

16 Marilyn Mason conference, College of the Desert, Palm Desert, Calif.

Madeline Ingram workshop, Our Saviour Lutheran, Milwaukee, Wis.

Handel Saul, dramatized, St. Michael and All Angels, Dallas, Tex.

17 Haydn Passion, First Presbyterian, Durham, N.C. 11:00

Henry Humphreys' Joan of Arc at Reims, Christ Church, Cincinnati 5:00

Kodaly Psalmus Hungaricus, St. Bartholomew's, New York City 4:00

Vernon de Tar, Church of Ascension, New York City 8:00

Jeanne Demessieux, Concertgebouw, Amsterdam, Netherlands 11:00

Harriette Dearden, Concert Brass Quartet, West Side Presbyterian, Ridgewood, N.J. 4:00

Palmer Singers, Bethesda by-the-Sea, Palm Beach, Fla. 4:00

Marilyn Mason, College of the Desert, Palm Desert, Calif.

Peter Hurford, St. Mary's Cathedral, Peoria, Ill.

DeLalande De Profundis, St. Andrew's, Toronto, 7:00

Gilbert Pirovano, Catawba College, Salisbury, N.C.

Bruce P. Bengtson, Fox Chapel Presbyterian, Pittsburgh, Pa. 4:00

G. Nicholas Bullat, St. Rose Priory, Dubuque, Iowa

Madeline Ingram festival, Our Saviour's Lutheran, Milwaukee, Wis.

James Moeser, St. Alban's Episcopal, Waco, Tex. 7:30

Nesta L. Williams, St. George's, Durham, N.H.

William Whitehead, Pine Shores Presbyterian, Sarasota, Fla. 7:30

Schubert Mass in G, First EUB, Elkhart, Ind. 10:45

Sue Fortney, First Methodist, Rochester, Minn. 4:00

Poulenc Sept Repons des Tenebres, Calvary Church, New York City 4:00

Virgil Fox, St. Augustine Presbyterian, Bronx, N.Y. 8:00

Richard Cummins, Fifth Avenue Presbyterian, New York City

Mrs. Robert C. Milham, Trinity Parish Church, St. Augustine, Fla. 4:00

18 Arthur Poister AGO class, Houston, Tex.

Rodney Hansen, Central Methodist, Kansas City, Mo. 8:00

Oswald Ragatz, Christ Church Cathedral, Indianapolis

Linus Ellis III, First Baptist, Philadelphia 8:30

James Moeser, Good Shepherd Episcopal, Austin, Tex. 8:00

John Weaver, Trinity Church, Boston

19 Arthur Poister, AGO class, Houston, Tex.

Marilyn Mason plus workshop, Portland, Ore.

Catharine Crozier, Walla Walla College, College Place, Wash.

Donald McDonald, Christ Lutheran, Pacific Beach, San Diego, Calif.

Linus Ellis III, Grace Methodist, Wilmington, Del. 12:30

Kathleen Thomerson, Carl Staplin duo-organs, brass, chorus, Drake University, Des Moines, Iowa 8:15

20 Catharine Crozier class, Walla Walla College

Temple University Glee Club, Thomas Hall, Philadelphia 8:15

Robert Parkins, Christ Church, Cincinnati 12:30

21 Robert S. Lord, All Bach, Frick Fine Arts Building, Pittsburgh, Pa.

22 Donald McDonald, First Presbyterian, Columbia, Mo.

Gerre Hancock, Cincinnati Symphony

Peter Hurford class, Union Seminary, New York City 11:00

Richard Ellsasser, Civic Auditorium, Jacksonville, Fla.

Britten Noye's Fludde, Christ Episcopal, Whitefish Bay, Wis.

23 Mildred Andrews classes, Valparaiso U, 10:00, 2:00

Gerre Hancock, Cincinnati Symphony

Catharine Crozier, Harold Gleason class, San Anselmo, Calif.

Richard Ellsasser workshop, Civic Auditorium, Jacksonville, Fla.

Britten Noye's Fludde, Christ Episcopal, Whitefish Bay, Wis.

Community Chorale, Buxtehude, Schubert, Britten, Lorain County, Ohio Community College

Virgil Fox, Christ Episcopal, Rockville, Md. 8:00

24 Robert S. Lord, All Bach, Frick Fine Arts, Philadelphia, Pa.

Ecumenical Hymn Festival, Westminster Presbyterian, Sacramento, Calif. 8:15

Rossini Stabat Mater, St. Bartholomew's, New York City 4:00

Vernon de Tar, Church of Ascension, New York City 8:00

Bach St. Matthew Passion, Madison Avenue Presbyterian, New York City 3:00

Frank McConnell, First Presbyterian, Lancaster, Pa. 8:00

MARCH

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31						

DEADLINE FOR THIS CALENDAR WAS FEBRUARY 10

Edward Tibbs, Valparaiso University 4:00
 Catharine Crozier, First Presbyterian, San Anselmo, Calif. 8:00
 Peter Hurford, Cathedral of Incarnation, Garden City, N.Y. 8:00
 Joan Lippincott, First Presbyterian, Bound Brook, N.J. 8:00
 G. Nicholas Bullat, Grace Episcopal, Oak Park, Ill.
 Peter Waring, St. George's, Durham, N.H.
 Catholic University Choir, Cathedral of Mary Our Queen, Baltimore
 Britten Noye's Fludde, Christ Episcopal, Whitefish Bay, Wis. 4:00
 25
 Phillip Steinhaus, Trinity Church, Boston
 Virgil Fox, Chapel Center, Fort Meade, Md. 8:00
 26
 Thomas Schmidt, Valparaiso University 8:15
 Linus Ellis, Grace Methodist, Wilmington, Del. 12:30
 Robert E. Scoggin, St. Paul's Episcopal, Duluth, Minn.
 27
 John Weaver, Christ Church, Corn- ing, N.Y.
 Roger Heather, Christ Church, Cincinnati 12:30
 28
 Charles Eve, Temple Buell College, Denver, Colo. 4:00

Peter Hurford, Southwestern University, Georgetown, Tex.
 Joyce Jones, Memorial Auditorium, Harlingen, Tex. 8:15
 Virgil Fox, Park Congregational Church, Norwich, Conn. 8:00
 29
 Peter Hurford class, Southwestern University, Georgetown, Tex.
 30
 Joyce Jones, Del Rio, Tex. High School 8:00
 31
 Duruflé Requiem, La Jolla, Presbyterian 4:00
 Bach St. John Passion, Concordia Senior College, Fort Wayne, Ind. 8:00 and Louisville Bach Society
 Brahms Requiem, St. Bartholomew's New York City 4:00 and West Side Presbyterian, Ridgewood, N.J. 7:00
 Fauré Requiem, Brahms Alto Rhapsody, St. Paul's Cathedral, Buffalo 5:00
 Vernon de Tar, Church of the Ascension, New York City 8:00
 Mendelssohn Hymn of Praise, Bethesda-by-the-Sea, Palm Beach, Fla. 4:00
 Catharine Crozier, orchestra, First Congregational, Fresno, Calif. 8:00
 Gerre Hancock, Cincinnati Symphony, Athens, Ohio
 Peter Hurford, Elon, N.C. College 4:00
 Alexander Schreiner, First Methodist, Albuquerque, N.M.
 Schütz Seven Last Words, St. Andrew's, Toronto 7:00

College-Conservatory Chamber Singers, Cincinnati 8:30
 Haskell Thomson, instruments, West Shore Unitarian, Cleveland
 Ruth Harris, Plymouth Congregational, Des Moines, Iowa
 Phillip Steinhaus, Church of the Epiphany, Washington, D.C.
 Robert K. Hale, Richard Kinneburgh, St. George's, Durham, N.H.
 Denis A. Des Rosiers, Cathedral of Mary Our Queen, Baltimore
 John Thomas, First Methodist, Rochester, Minn. 4:00
 Robert Glasgow, St. Paul the Apostle R. C. Church, Springfield, Mass. 8:00
 Donald Dumler, WNEW-TV, New York City
 Virgil Fox, Senior High School Auditorium, Tullahoma, Tenn. 3:00
 Peeters Entrata Festiva, Vaughan Williams Dona Nobis Pacem, Skycrest Methodist, Clearwater, Fla.
 Victoria St. Matthew, Bach Cantata 38, First Congregational, Western Springs, Ill. 9:00, 11:00
 Haydn Creation, Hammerschmidt Now is Death Devoured, Central Presbyterian, St. Louis 5:00
 April 1
 Music For All Fool's Day, Old Brick Church, Marlboro, N.J. 8:00
 Richard Ellsasser, Band, University of Southwestern Louisiana, Lafayette
 Marilyn Mason, Susquehanna University, Selinsgrove, Pa.
 Joyce Jones, Borger, Tex. H.S. 8:00
 2
 Preston Rockholt, American University, Washington, D.C. 8:30
 Brahms, Duruflé, Army and Navy Academy, Carlsbad, Calif.
 Linus Ellis, Grace Methodist, Wilmington, Del. 12:30
 Marilyn Mason class, Susquehanna University, Selinsgrove, Pa. 9:30
 Catharine Crozier, Stanford University, Calif.
 Peter Hurford, Bach Sonatas, Cincinnati
 Robert Glasgow, St. Mary's Episcopal, Wayne, Pa. 8:00
 Robert Town, Zion Lutheran, York, Pa. 8:15

3
 Richard Ellsasser, Baton Rouge, La. Wayne Fisher, Christ Church, Cincinnati 12:30
 4
 Linus Ellis III, Grace Episcopal, New York City 12:30
 Peter Hurford, Bach Sonatas, Cincinnati
 Marilyn Mason, RCCO, Halifax, Nova Scotia
 Virgil Fox, Fort Myers, Fla. High School, 8:30
 5
 Peter Hurford, Christ Church, Cincinnati 8:30
 6
 Robert Baker class, Susquehanna University, Selinsgrove, Pa. 9:30
 William J. Ness, Battle Creek, Mich. Seventh-Day Adventist Tabernacle 4:00
 7
 Messiah, Lenten section, St. Bartholomew's, New York City 4:00
 Bach St. John's Passion, Church of Ascension, New York City 8:00
 Brahms Requiem, First Presbyterian, Lancaster, Pa. 8:00
 Williams On the Passion of Christ, Hayes Barton Baptist, Raleigh, N.C. 5:00
 Handel St. John Passion, Church of Resurrection, New York City 8:00
 Bach St. John Passion, Christ Church, South Hamilton, Mass.
 Haig Mardirosian, Cathedral of Mary Our Queen, Baltimore
 Robert Baker, Susquehanna University, Selinsgrove, Pa. 8:00
 Catharine Crozier, Eastern Kentucky University, Richmond 4:00
 Elsie Naylor, First Methodist, Rochester, Minn.
 Virgil Fox, USNA Chapel, Annapolis, Md. 3:00
 James C. Stith, Palace of Legion of Honor, San Francisco, Calif.
 8
 James Moeser, Grace Episcopal Cathedral, Topeka, Kans. 8:00
 9
 James Moeser lecture recital, Topeka, Kans.
 Linus Ellis III, Grace Methodist, Wilmington, Del. 12:30

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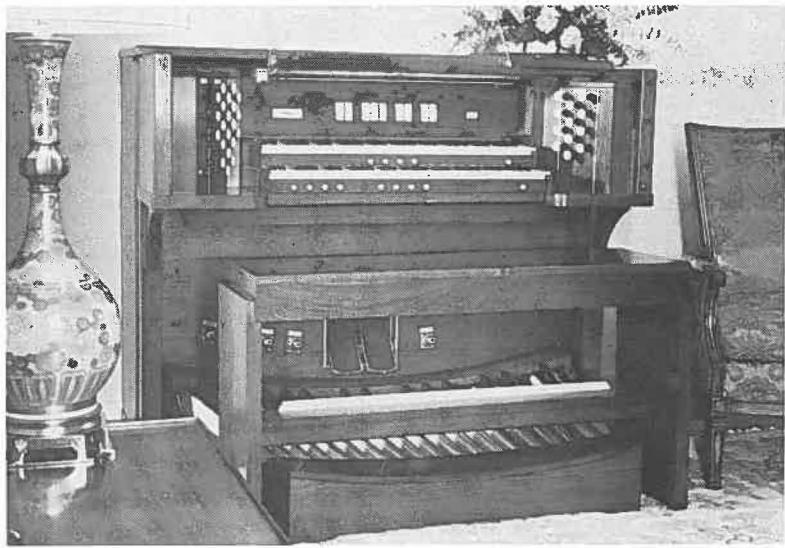
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NUNC DIMITTIS

HUGH ALEXANDER PASSES; LONG ACTIVE ON EAST COAST

Hugh Alexander, for 60 years an organist in the Boston and New York City areas, died suddenly Aug. 26 at the age of 79. He had played in many Protestant churches, for High Holidays in synagogues, and in museum recitals. He served several Christian Science churches, for the last 18 years of his life at Second Church, Brooklyn, N.Y.

Mr. Alexander dedicated many organs and was well acquainted with builders and outstanding organists. His wife, Caroline Hudson Alexander, was a prominent oratorio and concert singer.



Dr. Joseph J. McGrath, FAGO, former dean of the Syracuse chapter, died at his home Jan. 23 after a prolonged illness. Before retiring, he had been organist and choir director for 40 years at the Cathedral of the Immaculate Conception, Syracuse, and a member of the Syracuse Diocesan Music Commission. He also taught for many years at Syracuse University and at the Catholic University of America in Washington, D. C.

In 1956, he received an honorary Doctorate of Humane Letters from Le Moyne College, Syracuse. He received a Papal Award upon his retirement in 1966.

Dr. McGrath composed more than 500 compositions consisting of masses, organ and piano compositions, motets, and hymns. In the spring of 1965, he won first prize in a national competition for Masses in English sponsored by the National Catholic Music Educators; there were more than 100 entries.

The Most Rev. Walter A. Foery, bishop of the diocese, was principal concelebrant of a Solemn Pontifical Requiem Mass Jan. 27 in the Cathedral of the Immaculate Conception. The Most Rev. David F. Cunningham, bishop coadjutor, was present in the Sanctuary. The Rt. Rev. William J. Shannon delivered the eulogy.

On Feb. 3, in the Motherhouse Chapel, the Sisters of the Third Order of St. Francis paid tribute to Dr. McGrath who had written many Masses, motets, and hymns for their choir. The Rt. Rev. James E. Callaghan, former supervisor of music for the diocese of Syracuse, celebrated a special mass. Music was taken from the many masses Dr. McGrath had composed for women's voices.



Belated reports from the Washington area tell of the passing Oct. 24 of Adolph Torowsky at the age of 73. He was for 48 years organist and choirmaster of the Church of the Epiphany and was a prominent figure in Washington musical circles.

A native of Annapolis, Md., he was the son of the head bandmaster at the United States Naval Academy. He began his organ study at the age of 9, was a choir boy at St. Anne's Church, Annapolis, and held his first church post at the age of 14. He served on the faculties of Hood College, Mount Vernon Seminary, the King-Smith studios, the Institute of Musical Art and the American University. He was conductor of many choir festivals.

He graduated from Peabody Conservatory with honors. He won his AAGO at the age of 25 and served the District of Columbia Chapter twice as dean. He left a son, two brothers and five grandchildren.

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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.

Recently, I enjoyed a pleasant visit with Denise Restout in the Lakeville, Connecticut home of Wanda Landowska, outstanding harpsichordist who lived and worked there until her death in August, 1959.

Situated high on a hillside, the large frame house is approached by a narrow, winding driveway which begins by encircling a mammoth oak tree near the foot of the hill. As my car labored up the incline, my first reaction to this formidable driveway was that it must have been extremely difficult to transport Landowska's harpsichords to and from her house, especially Pleyel instruments which are neither small nor light.

Denise Restout, who was for 26 years her disciple, assistant and constant companion, has preserved the instruments, library and momentos bequeathed to her by Landowska in such a way that there is no museum atmosphere about the place. Instead, since she continues to teach in the same studios and on the same instruments, a lived-in feeling of vitality and warmth pervades.

I was greeted cordially and conducted to the main studio of the house where Landowska had made many of her recordings. The walls of this room are laden with shelves filled with books and music, while everything is enhanced by large photographs of Landowska in many moods and settings. Her large Pleyel harpsichord shares space with a Challis clavichord.

My curiosity about the Pleyel, whether it was the original concert and recording instrument of Landowska's preference, prompted Denise Restout to explain its presence.

"We don't know what became of much of her library. It was taken out of the country by the Nazis. She had a collection of old instruments, many of which were also removed by the military. Some of them were found after the war. They had been kept in a salt mine in Austria. They were found in terrible condition. Strings, actions and other parts had been removed.

"The Pleyel harpsichord which Madame Landowska had used in her Lakeville home, also had been missing during the war but found after it. It was found in a private home. It had not been badly damaged and was sent back to the factory to be rebuilt before being sent here to Lakeville.

"This instrument was one of the Pleyels that had been longest in Landowska's possession. Pleyel started to make these large instruments in 1912. As each instrument was made, it was sent to Landowska for approval or changes. Hence, she always had new instruments passing through her hands. However, this particular harpsichord was kept upstairs in her home in France where she used it for personal practice. Consequently, she was so very happy to have it back.

"When we came from France in 1941 we had brought a different instrument with us. It was a very complicated story . . . to bring it out of France during the war . . . this was very, very difficult as you can imagine.

"We had to leave St. Leu-La-Forêt, where she had her school, in June, 1940. We moved to southern France where we lived for about a year and a half. Of course, during this time the Germans had invaded northern France. She did not have any instruments with her at this time. She had lost every-

thing she had. A student of hers loaned her the money to buy a Pleyel — the last Pleyel available during the war. We had to get permission to have it sent to the south of France. Another student went, very bravely, to the commandant in Paris and asked for a pass to send the instrument (she called it a piano) to the south. The commandant asked her what kind of piano it was, and the student confessed that it was a harpsichord.

"The German officer then asked for whom the instrument was intended. Upon hearing the name Wanda Landowska, he exclaimed warmly about her great artistry. He was an Austrian officer as it turned out. So he gave the student a pass and the instrument was sent. At this time we decided that Landowska must come to this country. We took the new harpsichord with us, through Spain to Portugal where we embarked for the United States. On the way, disaster nearly struck. One evening the steward came to our quarters and said that a large metal beam had given way in the storage compartment damaging some goods. He asked us to come to check on our instrument. Imagine our concern, and our relief, to find that the piece of iron had missed our harpsichord by only six inches. Just a miracle. Finally, we arrived safely in New York. She gave most of her recitals on this instrument of which we are speaking, as well as recording — some of her early records that is.

"It was difficult for her to concertize, practice and record with only one instrument. If something went out of adjustment or broke for example, there was no other instrument which could be substituted. Thus we were thrilled when her own instrument was discovered, and could be sent to her. It had been found by an American officer of Polish descent. His mother and Landowska had been students together in Berlin when they were only fifteen years old. The officer was in the Munich area checking over loot that the Germans had left behind. He had been alerted to watch for an instrument which looked like a piano, but had two keyboards and seven pedals. Sure enough, a small house had been confiscated in the suburbs and in it was an instrument fitting this description. He went immediately to view the instrument and checked it with serial numbers with which he had been provided. As further proof of the instrument's authenticity, he discovered Wanda Landowska's name engraved inside the instrument."



Above: Wanda Landowska's house in Lakeville, Conn., now known as the Landowska Center.

Below: Wanda Landowska at her Pleyel harpsichord in Lakeville, 1950. (Photo by Denise Restout.)



Wanda Landowska was born in Warsaw where she received her early music education at the Conservatory under Michalowski, a specialist in the music of Chopin. As a young girl she was sent to Berlin for further study, not in keyboard technique, but in composition. While in Berlin she met young Henri Lew who persuaded her to leave Berlin for Paris where they were promptly married.

In Paris (c. 1900) she became connected with a group of musicians whose principal interest was centered in the restoration of early music to the repertoire of the day. This activity stimulated a keen interest on the part of Landowska in the music of Bach. Realizing that his music should be played upon the instruments for which it had been composed, Landowska began a fruitless search for good harpsichords.

The early reconstructions of harpsichords by Erard and Pleyel, while not entirely satisfactory, were the instruments readily available to her, and thus her task of popularizing harpsichord music with the Paris audiences was doubly difficult. Previously, poor playing on poorer instruments had in no way endeared the harpsichord to Parisian music lovers.

In spite of these discouraging difficulties, Landowska persevered and made her debut as a harpsichordist by playing one piece on that instrument in a piano recital. She continued to build an interest in the instrument by offering it in small doses. Audiences were, at first, merely tolerant of these interruptions in their piano recitals. Gradually, however, the music itself, the fine artist playing it, and the authentic sound of the harpsichord found greater and greater favor with audiences in Paris and throughout Europe.

A small but important beginning had been made. In time, this progressed to the tremendous revival of interest in early music that we enjoy today.

(This is the first in a series of three articles on Landowska)

OFF THE SOUNDBOARD

CECILE DOLMETSCH of Haslemere, England has announced an eighth release of Chantry Recordings of early music played on the instruments for which it was written and in the authentic style inspired by the teaching of Arnold Dolmetsch. This limited edition of 99 copies is available from Chantry House, Grays Close, Haslemere, Surrey, England. It includes "Musick of Sundry Kyndes from the 16th, 17th and 18th Centuries."

IRVING DEATON of LaGrange Park, Illinois, has written to express his interest in this column and to say he has constructed a clavichord from "scratch." The plans, by Paul Brandt of Virginia, had appeared in a woodworking magazine and proved too great a temptation to Mr. Deaton who reports that the instrument turned out very well tonally.

A TIP for those who tune their own harpsichords: greater stability will be realized if the strings are first pulled slightly above pitch and then returned gently to true pitch.

ROBERT JONES, composer in residence in the West Hartford school system, will play the harpsichord in a program of music for keyboard and viola de gamba. His wife, Anne, will play two unaccompanied sonatas on the gamba. The concert will be given on the campus of Saint Joseph's College in West Hartford, April 1.

As part of a weekend lecture program, "Musical Instruments in Their Time," March 22-24 in Hertz Hall, University of California at Berkeley, Lawrence Moe, organist, and Alan Curtis, harpsichordist, will share a concert in which the music will be performed on an 18th century Dutch organ, a Flemish virginal, an Italian spinet, and a two-manual harpsichord.

The International Harpsichord Week, beginning Aug. 17, 1968, in Bruges, Belgium, will feature competitions in repertory and thorough-bass. Prizes totalling \$2,200 are being offered. For details write: Secretariat of the International Music Days, Gistelsteenweg 285, Bruges 3, Belgium.



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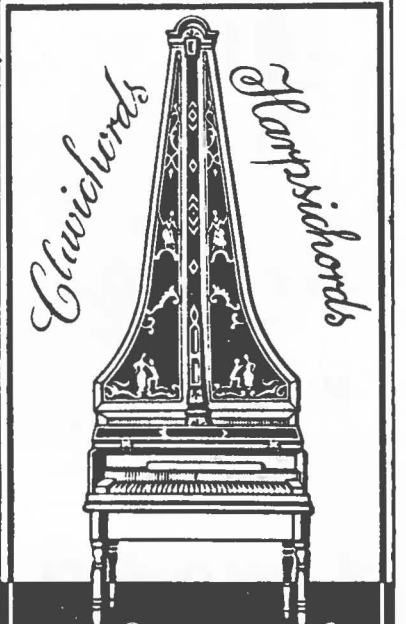
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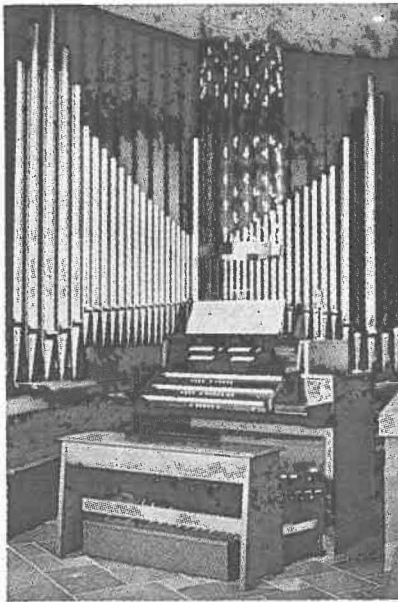
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**Doney Recital Opens
College Chapel Austin**

The three-manual Austin organ in the Connor Chapel of Our Lady, St. Joseph College, West Hartford, Conn., was dedicated Jan. 8 with John Doney, college organist, playing the inaugural recital. His program is listed in the recital pages.

The instrument was completed just in time for the Christmas Eve mass. A stopkey console controls a total of 30 sets of pipes. Mr. Doney drew up the design in co-operation with Richard J. Piper and Frederick Mitchell of Austin.

GREAT

Principal 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzprincipal 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Fourniture 4 ranks 244 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Spillflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Tremulant

POSITIV

Gedeckt 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Cymbal 2 ranks 122 pipes
Regal 8 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 12 pipes
Gedeckt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Gedeckt 8 ft.
Choralbass 4 ft. 32 pipes
Rauschquint 2 ranks 64 pipes
Trompette 16 ft. 12 pipes
Regal 4 ft.

GREAT

Bourdon 16 ft.
Open Diapason 1 8 ft.
Open Diapason 2 8 ft.
Hohl Flute 8 ft.
Octave Diapason 4 ft.
Principal 4 ft.
Flute 4 ft.
Twelfth 2 1/2 ft.
Fifteenth 2 ft.
Mixture 3 ranks
Tromba 8 ft.
Octave Tromba 4 ft.

SWELL

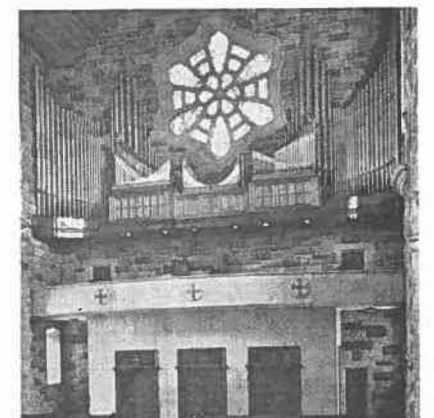
Principal 8 ft.
Gedeckt 8 ft.
Gamba 8 ft.
Gamba Celeste 8 ft.
Principal 4 ft.
Gedeckt 4 ft.
Gemshorn 4 ft.
Octave Gemshorn 2 ft.
Mixture 3 ranks
Contra Oboe 16 ft.
Trumpet 8 ft.
Octave Trumpet 4 ft.

POSITIV

Gedeckt 8 ft.
Koppelflöte 4 ft.
Principal 2 ft.
Larigot 1 1/2 ft.
Sesquialtera 2 ranks
Crummhorn 8 ft.
Tromba 8 ft.

PEDAL

Resultant Bass 32 ft.
Open Diapason 16 ft.
Violine 16 ft.
Bourdon 16 ft.
Diapason 8 ft.
Bass Flute 8 ft.
Octave Diapason 4 ft.
Octave Flute 4 ft.
Super Octave 2 ft.
Mixture 3 ranks
Trombone 16 ft.
Clarion 8 ft.
Octave Clarion 4 ft.



**Casavant Builds Organ
for Church in Charlotte**

Casavant has been awarded a contract to build a three-manual organ for the Westminster Presbyterian Church, Charlotte, N.C.

The organ will be free-standing in the rear gallery of the church and will speak directly into the nave. The specification was drawn by Lawrence I. Phelps, tonal director of Casavant, in co-operation with Dr. George A. Stegner of Queens College. Negotiations were handled by Charles M. Schleigh, district representative for Casavant. A five-rank chancel division is prepared for.

GREAT

Quintaden 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Rohrgedeckt 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Rauschquinte 2 ranks 122 pipes
Mixture 4 ranks 244 pipes
Trompette (en chamade) 8 ft. 61 pipes

SWELL

Salizional 8 ft. 61 pipes
Vox coelestis 8 ft. 54 pipes
Rohrflöte 8 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes

Nachthorn 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Scharf 4 ranks 244 pipes
Fagott 16 ft. 61 pipes
Oboe 8 ft. 61 pipes
Klarine 4 ft. 61 pipes
Tremulant

POSITIV

Gedeckt 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Koppelflöte 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
Gedecktpommer 8 ft. 32 pipes
Oktav 4 ft. 32 pipes
Rohrflöte 4 ft. 32 pipes
Blockflöte 2 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Trompette 8 ft. 32 pipes
Schalmei 4 ft. 32 pipes

**Galway Cathedral Organ
by Liverpool Builder**

Rushworth & Dreaper, Liverpool organ builders, have installed a Grand West End organ in the recently consecrated notable new Cathedral of Galway on the west coast of Eire. The instrument is a three-manual with 45 speaking stops; its detached console stands centrally in the gallery forward of the organ platform.

The specification was drawn up by the builders in consultation with the Cathedral authorities and their advisors working in collaboration with the architects, Robinson, Keep & Devane of Dublin.

Henri Mulet

Paris, 1878 ♦ 1967, Draguignan

Henri Mulet, composer of the famous Byzantine Sketches and Carillon Sortie, is dead at the age of 88. He succumbed on Sept. 20 to injuries suffered in a fall.

In response to frequent enquiries from its readers, THE DIAPASON published in the July, 1958 issue all the information then available on Mulet and his music. Many aspects of this story are still incomplete and may never be known in full, but it is now at least possible to sketch an outline of Mulet's life and work.

In the early spring of 1967, while preparing program notes for the dedicatory recital of the rebuilt organ at St. Rose of Lima Church, Short Hills, N.J., Dr. James Monaghan and Mrs. Richard Kenney, organist of St. Rose, encountered the usual "enigma" of Mulet. Determined investigation produced almost nothing, except the report that Mulet was last known to be living in Draguignan, France.

Last summer, however, Mrs. Marian Houlihan volunteered to visit the Mulets while in Europe. After great difficulty she finally located Mr. and Mrs. Mulet at the Convent of the Little Sisters of the Poor in Draguignan. In consideration of Mulet's illness and advanced age, Mrs. Houlihan arranged several interviews with Madame Mulet. As a result of these interviews and subsequent correspondence, it was possible to piece together the following story.

Henri Mulet

1878 Henri Mulet was born in Paris on October 17, the son of Gabriel Mulet, choirmaster at the Basilica of Sacre Coeur.

1888— Henri frequently substituted for his mother at the harmonium of Sacre Coeur, playing for Benediction. (The Grand' Orgue had not yet been installed.)

ca. 1890 Admitted to the Paris Conservatory.

1893 Won first prize for cello in the class of Delsart (d. 1900). This was a significant honor. Delsart was generally regarded as the greatest French cellist of the time. Mulet was apparently not recognized as a professional cellist, however, since Edmund Van Der Straeten's monumental *History*

of the *Violoncello* (1914) contains no mention of him.

1896 Won first prize for harmony, having studied with Pugno and Leroux; studied organ and composition with Widor and improvisation with Guil-mant.

1899 Won second prize in organ and improvisation; left the Paris Conservatory. After leaving the Conservatory, Mulet was interested in the construction of the organ and published a series of articles in *La Tribune de St. Gervais*, opposing the evil tendencies of the "modern organ."

ca. 1900— Taught organ at l'École Niedermeyer.

1910 Married Jacqueline (?) Mulet; was organist successively at St. Pierre and Ste. Marie des Batignolles, and choir organist at St. Eustache and St. Roch.

1922 Titular organist at the Grand' Orgue of St. Philippe du Roule.

1937 Came to Draguignan with Madame Mulet and her mother and sister. (Draguignan is in Provence, southern France, midway between Marseille and Nice.) The Mulets had no children and lived in a small house with a beautiful view of the Mediterranean Sea and the beach at Fréjus. On Sundays, Mulet played the organ in the Cathedral of Draguignan.

When he retired to Draguignan, Mulet burned all his manuscripts with the exception of the orchestral works which he gave to Félix Raugel.

1958 The Mulets went to live at the Convent of the Little Sisters of the Poor, because of poor health and their inability to find anyone to care for them at home.

1967 Died on Sept. 20 at 11 a.m.

Compositions

Orchestral

Des Poèmes Symphoniques: La Tous-saint (All Saints), Dans la Vallée du Tombeau (In the Valley of the Tomb), and Paysage (Landscape).

Fantaisie Pastorale
Petite Suite sur des aires populaires français

Le Talion: for voice and orchestra, with text by LeConte de Lisle.

Organ
Recueil de Pièces d'Orgue
Carillon Sortie
Esquisses Byzantines

The Carillon Sortie was composed before 1912, when Mulet was organist at St. Roch. Madame Mulet has written that it was sold in 1912 to the Abbot Delepine at Arras, the Religious Procurator there.

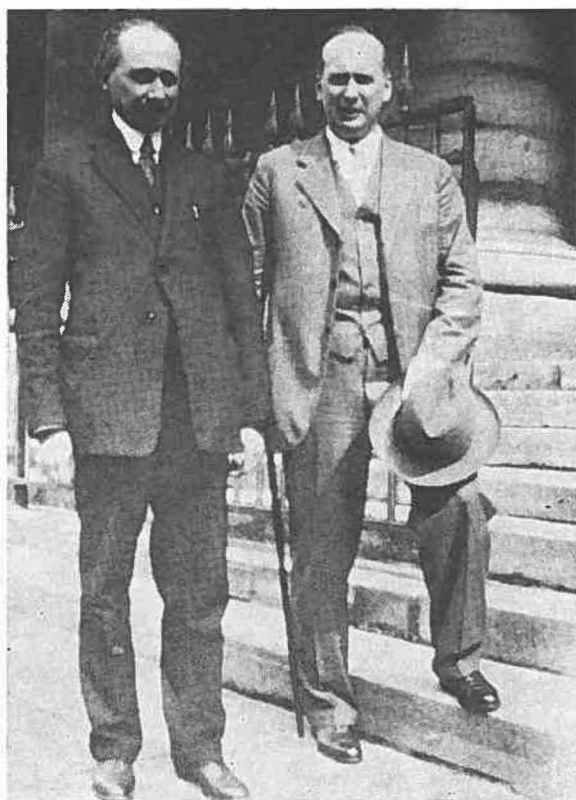
The Byzantine Sketches, a set of ten pieces dedicated to the memory of the Basilica of Sacre Coeur, seems to have been written around 1920. The construction of this church was begun in 1876, two years before Mulet was born, and was completed in 1910 when the bell tower was added. It was consecrated on Oct. 16, 1919. The near coincidence of this occasion with Mulet's birthday may possibly be of some significance in the composition of the Sketches, although there is no direct evidence to support such a conclusion.

The dedication of the Byzantine Sketches mentions the dates 1914-1919. The first five sketches relate to physical features of the Basilica: the Nave, Stained Glass, Rose Window, Chapel of the Dead (situated in the crypt) and the Bell Tower. The remaining five seem to be without particular significance as far as Sacre Coeur is concerned.

Mulet's contemporaries have little to say about his compositions and organ performance. Charles Tournemire's remarks in *Le Monde Musical*, April 30, 1930, are probably the most detailed commentary available on this elusive personality.

"Henri Mulet, étrange et grand artiste, épris d'idéal mystique. Improvisateur calme, parfois vif, religieuse. Artiste digne de la grande époque des Maitres du Moyen-Age, ce qui, chez lui, ne saurait exclure le sens de la compréhension de l'art actuel. Penseur mystérieuse." (Henri Mulet, strange and great artist, smitten by a mystical ideal. Calm improviser, sometimes lively, sometimes religious. Artist worthy of the great epoch of the masters of the middle ages, which, in his case, would not exclude an understanding of present day art. Mysterious thinker.)

Madame Mulet would almost certainly appreciate hearing of organists' esteem for her husband's works. She can be reached c/o La Mère Supérieure, La Maison des Petites Soeurs des Pauvres, Draguignan, Provence, France.



Photographs of Henri Mulet are rare. The one at upper left is undated, but the pose at lower left was taken in 1936. Mulet and Lynwood Farnam are shown standing on the steps of St. Philippe du Roule in the photograph above. This was probably taken in the mid-1920's.

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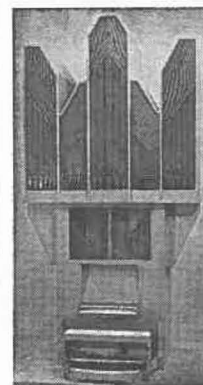
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Gedeckt	8
Rohrflöte	4
Principal	2
Quint	1-1/3
Cymbel	II
Tremulant	
I Great	
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THE INTENT OF LENT

The athletes of the soul
now have their day
Seeking the drearier,
Leaving the cheerier
Showing their piety
By their sobriety
Conduct restrictively,
Almost vindictively
Guilefully,
Wilefully,
Skillfully,
Willfully seeking salvation
for all the nation.

A. B. STARRATT, Ph.D, Rector
Emmanuel Church, Baltimore

Pro

It seems to us that a young person starting out in our field should concentrate considerable of his attention toward becoming a "pro". This rather amusing abbreviation of the rather stodgy word *professional* had its beginnings, we suppose, in the sports pages — pro golf, pro tennis, pro football, pro hockey — but it has long since come to express something more like an attitude or point of view.

A "pro" makes the best of things and in so doing gives of his best every time "at bat". A "pro" among organists does not alibi a bad performance and blame it on the instrument. He does not say "how can you expect me to play Franck — or Bach — or Messiaen — or Frescobaldi — on such an instrument." He will have learned ahead of time what organ he is to play and will have adjusted at least his mind to the conditions. He will keep his opinions of it to himself until or unless a qualified person asks; his answer will be honest but tactful.

A "pro" will not "milk" his audience for applause in order to play the encores he has planned all along to play. He will not keep audience waiting outside closed doors, regardless of the weather. He will not malign newspaper critics who take exception to something he does but will be flattered that they bothered to come at all, and to report what they heard. Usually they don't have to.

A "pro" will respect the policies of the church or auditorium in which he is to play in matters of applause, dress, accouterments, etc., for he is a guest, to whom facilities are cheerfully provided, usually at no cost.

Finally a "pro" will be more interested in projecting music than in displaying his own personality. He will realize that he owes Music much more than Music owes him.

Go ahead and make your own additions to the list. Isn't it heart-warming and wonderful to see and hear a real "pro" at work?

Beginnings

Some of the pleasantest things in most people's lives are anniversaries — of births, marriages and appointments — all memories of *beginnings!* Every issue of this magazine has carried mention of some of these events and two of our regular features based on the past (the *Those Were the Days* column and the Annual Summary in each January issue) seem to be equally popular and meaningful to both the young and the old. We always take several hours to prepare each month's *Those Were the Days*, for we become fascinated reading old issues.

We saluted TAO on its recent golden anniversary, observed by a beautiful issue, and now we have received the memorable 40th anniversary issue of *L'Orgue*, France's brilliant and scholarly organ review. Its 236 pages of type are supplemented by 23 pages of photographic reproductions, plus a list of nearly 400 sponsors whose contributions made the issue possible, and 20 pages of advertising.

How happy it makes us to see our long-time confreres prosper in their fine service to their readers!

Incidentally this is the 700th issue of *THE DIAPASON*. Would you believe it if we told you that literally dozens of organists the world over have complete files of at least the last 600 of these? That's what they write to tell us!

First Check List of Summer Workshops for 1968

Following its long practice, *THE DIAPASON* lists workshops, institutes and conferences for the summer months, of particular relevance to our fields. Each month we will add events not previously listed, with principal staff and addresses for information. The next three months should provide a fairly comprehensive listing of this important and pertinent feature of American professional life.

Trinity College, Burlington, Vt. Biblical Institute June 16-21. William and Martha Tortolano. Write Sister Miriam, chairman, Trinity College, Burlington, Vt. 05401.

Concordia Seminary, St. Louis, Schola Cantorum June 18-July 18. Jan Bender, Hugo Gehrke, Robert Bergt, Leslie Chabay, Mark Bangert. Write Mr. Bangert at the seminary, 801 De Mun Ave., St. Louis, Mo. 63105.

Montreat Music Conference July 18-25. Mildred Andrews, Morris Beachy, Albert Raymond, Mabel Boyter, Alec Wyton. Write Box 1176, Richmond, Va.

Peabody Conservatory, Baltimore, Liturgical Music Workshop July 15-19. Austin Lovelace, Donald Hustad, Max Lyall, Mabel Boyter. Peabody staff. Write Director of Admissions, Peabody Conservatory, Baltimore, Md. 21202.

Stanford U, Stanford, Calif. Carl Weinrich master class. Write Department of Music, Stanford U, Stanford, Calif. 94305.

Namarata Summer Choir Workshop, Namarata, B.C. Aug. 3-10. John and Helen Kemp. Write Douglas Parnham, 2819 12th Ave. NW, Calgary, Alta., Canada.

St. Michael's College, Winooski, Vt. Liturgical Music Workshop. Aug. 12-16. William Tortolano, Harriet Slack Richardson, Theodore Marier. Write Dr. Tortolano at the college as above, zip code 05404.

Paul Christiansen Choral Workshops. July 28-Aug. 2, Southeastern Louisiana College, Hammond, La.; Aug. 4-9, University of Denver, Denver, Colo.; Aug. 11-16, Bemidji State College, Bemidji, Minn.; Aug. 18-23, Chataqua Institution, Chataqua, N.Y.

As to what recent presidential statements on European travel will do to the several workshops in Europe or to the usually popular organ tours, we are not prepared to speculate. We list two European summer workshops sponsored by Americans:

North Carolina School of the Arts, session in Siena, Italy, selection by audition. Write: Director, Siena Session.

P.O. Box 4657, Winston-Salem, N.C. 27101.

Baylor University, Waco, Tex. Summer Organ Institute in Freiburg, Germany. Write Clarence Ledbetter, School of Music, Baylor U, Waco, Tex. 76703.

Letters to the Editor

Mean or Well-Tempered?

La Mesa, Calif., Jan. 18, 1968 —

To the Editor:

The article describing *The Promise of Meantone* by John W. Link, Jr. was read with mounting amazement. One may admire his apparent scientific thoroughness and tender awareness of "exquisite intonations." But his contempt for the "practical" or "simple", his lack of a consistent evaluation of the products of meantone tuning versus the monumental achievements under equal temperament, and his failure to define unfamiliar acoustical terms does not engender ready sympathy in the reader — even in one who has also attended Union!

The greatest factor in liberating music from its medieval diatonic strait jacket and expanding harmonic and melodic subtleties was the use of enharmonic tones — absent in meantone — and free modulation throughout the 12 keys. All music from Bach's time onward would be impossible without the slight compromise between the demands of Art and Science represented by "well-tempered" equal tuning.

How then can Mr. Link assume that "composers were inclined toward extreme styles of writing in an increasingly desperate effort to extract something more from it?" Mozart, Beethoven, Brahms — desperate? Yet, by implication, their works have not sounded beautiful since "equal temperament is a vulgarism" and "results in music that is remarkably ugly."

Mr. Link does concede that "conventional music is tied to equal temperament" and believes "there is no way that singers or anyone else can improve upon a particular intonation" and it "is better to use the piano for control." He urges that we learn to tune our own organs, harpsichords and pianos "constantly — at least once a week" — if we are to "venture into the realm of exquisite music." Of course "meantone would afford only six major tonalities." So we should have another instrument tines ready for our less "exquisite" repertoire. Any converts?

Lest I be accused of insufficient delving, I enclose 40¢ for the author's booklet on *Meantone Calculations and Tuning Procedures*.

In the "mean" time I say that what we need is more equal temperament, plus a revision of our "accidental" system of staff notation that would give to each of these "simple" twelve tones its own name and place on the staff, as well as facilitate microtonal variants. May we hear others' reactions?
CONSTANCE VIRTUE

Not Pirates!

Orange, Conn., Feb. 9, 1968 —

To the Editor:

Under an unfortunate title, with equally ill chosen words, Mr. Bennett speaks of "pipe pirates" in your February issue.

That letter does basically indicate some distinct event involving some definite organ and some specific enthusiasts, but more than that, it appears that the gentleman is not really corresponding with the editor, but in a convenient manner speaks directly to the persons he chooses to call pirates and nuts.

Basically, Mr. Bennett is obviously uninitiated in his estimate of old organ pipes being worth any intrinsic value as metal salvage. On the other hand, pipes acquired by organ enthusiasts, under any conditions provided that these acquisitions are with the consent of the church involved, go into the making of some sort of musical instrument which perpetuates the interest in pipe organs much to the enjoyment of the people, in far greater measure than could be garnered from the sale of organ pipes to the junk man.

Reference to members of organ clubs as "nuts" should not have been dignified in publication, neither does it merit even an objection. Perhaps Mr. Bennett has not had the advantage of being aware that these clubs all over America include in the executive and within the rank and file, presidents of banks, famous doctors, board chairmen of billion dollar industrial organizations, fine men and women who come together to keep a fine hobby alive, and more than that, augment the cultural level of the community in which they work.

A fine example of this statement is the performance of the Connecticut Valley Chapter of the ATOE, which most recently reclaimed a 40 year old Wurliizer at the Paramount theatre in New Haven. Men and women alike, folded up their sleeves and completely rebuilt all of these chests and console, now almost equal to brand new, and invited Eddie Weaver to relive the brightest era of that theatre with a thrilling concert to overflowing capacity. We are certain that membership in one of those organ clubs would improve Mr. Bennett's outlook and thinking.

Sincerely yours,
GARO W. RAY

Those Were the Days

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

Wesley Ray Burroughs' movie organ column discussed American Indian Music for use in accompanying films.

The Möller company celebrated the building of 2,500 instruments.

Lynnwood Farnam played the dedicatory recital on the huge Casavant at Emmanuel Church, Boston, playing: And They Shall See his Face, from Life, Horace Wadham Nicoll; Berceuse in A major, Vierne; Toccata in D minor (Dorian), Bach; Improvisation Caprice, Jongen; Symphony 6, Widor; Les Heures Bouguignonnes, Jacob; Toccata in E minor, Krieger.

Wartime is reflected in the H. W. Gray advertisement "For Patriotic Occasions", the Arthur P. Schmidt one "One Hundred Years of the Flag" and the M. P. Möller "War is the great refiner."

Gordon Balch Nevin was author of an article on Program Music for the Organ and Why I Believe in It.

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

An estimated 1,000,000 people per week were listening to Charles M. Courboin's broadcast recitals over NBC.

A letter from Arthur Scott Brook describes the \$2,913-pipe Atlantic City organ, often called the world's largest.

A two day festival of organ music at Brigham Young University, Provo, Utah, featured Leslie P. Spelman and Carl Weinrich.

Organ recitals by the light of the moon were heard in Honolulu as wartime blackouts prevented use of church lights. Programs were printed on dark blue paper with white ink. R. Kenneth Holt was the organist of the story.

Corp. Charles McManis was appointed official organ instructor for chaplains' assistants at Camp Roberts, Calif.

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

Many deaths were reported, among them Alec Rowley, Harold Friedell and E. Harold Geer.

Ottawa was announced as the site of the 1958 convention of the Canadian College of Organists (since 1959 the Royal Canadian College).

Northwestern University church music conference honoring the Peter Lutkin centennial featured Theodore Schaefer, National Presbyterian Church, Washington, D.C., and Earl E. Harper, University of Iowa.

Marcel Dupré played the 2,000th recital of his career Jan. 31 — a program of Widor works at St. François in Lyon, France, for which church Widor's father and brother served as organists.

PHILADELPHIA ORGAN PLAYERS' CLUB HONORS WILLOUGHBY

Ernest Willoughby, organist and choirmaster of the Church of the Redeemer, Bryn Mawr, Pa., was honored in a testimonial by the American Organ Players' Club for his contribution to the musical life of the greater Philadelphia area, on January 6th. A dinner at the Deanery of Bryn Mawr College preceded a musical program in the Church of the Redeemer. An instrumental ensemble under the direction of William Reese of the music department of Haverford College played works of Handel, Mozart and Davies. Harry Wilkinson was at the organ. Also included in the program were some of Mr. Willoughby's own choral compositions, sung by members of the church choir.

Ernest Willoughby was presented with a hand illuminated citation making him a life member of the American Organ Players' Club.

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.



Holtkamp for Episcopal Cathedral at Salt Lake City

The three-manual Holtkamp organ in St. Mark's Episcopal Cathedral, Salt Lake City, Utah, was formally dedicated Sept. 17, with members of the Utah Symphony conducted by Maurice Abravanel and with Jeann Rugg Clark at the organ. Alexander Schreiner played the opening recital Oct. 1.

The organ and choir are located in a new rear balcony. The swell is in the center behind the pedal 16-ft. principal tower, with the great and pedal cantilevered to the right and left, respectively. The rückpositiv is centered on the balcony rail behind the organist.

The new organ is part of the centennial celebration of the cathedral. The firm of Carpenter and Stringham was responsible for the architectural changes. Walter Holtkamp, Jr. was designer of the tonal concept.

GREAT

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

SWELL

- Gamba 8 ft. 61 pipes
- Bourdon 8 ft. 61 pipes
- Celeste 8 ft. 56 pipes
- Principal 4 ft. 61 pipes
- Füllflöte 4 ft. 61 pipes
- Nachthorn 2 ft. 61 pipes
- Quinte 1 1/2 ft. 61 pipes
- Fourniture 3 ranks 183 pipes
- Fagott 16 ft. 61 pipes
- Oboe 8 ft. 61 pipes

RÜCKPOSITIV

- Copula 8 ft. 61 pipes
- Rohrflöte 4 ft. 61 pipes
- Principal 2 ft. 61 pipes
- Blockflöte 2 ft. 61 pipes
- Octave 1 ft. 61 pipes
- Sesquialtera 2 ranks 122 pipes
- Scharf 3 ranks 183 pipes
- Cromorne 8 ft. 61 pipes

PEDAL

- Principal 16 ft. 32 pipes
- Quintadena 16 ft.
- Octave 8 ft. 32 pipes
- Flauto 8 ft. 32 pipes
- Choralbass 4 ft. 32 pipes
- Rauschpfeife 3 ranks 96 pipes
- Posaune 16 ft. 32 pipes
- Trumpet 8 ft. 32 pipes
- Schaltraey 4 ft. 32 pipes

ADDENDA LIST #60 to the Organ Literature Foundation's catalog E will be sent to readers upon receipt of a stamped addressed envelope mailed to the foundation at Nashua, N.H. 03060.

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Some participants:

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James L. Mack, baritone

Dave Brubeck, Ludwig Lenel, R. Murray Schafer

Lawrence Phelps, Hans G. Wurman

Benjamin Hadley, Sister Theophane Hytrek

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APM-543. FOUR PRELUDES ON HYMNS OF THE CHURCH, by *Herbert Bielawa*. *O Sacred Head Now Wounded* (Passion Chorale); *Dundee* (French); *Lord, Keep Us Steadfast in Thy Word* (Erhalt Uns, Herr); and *Pange Lingua*. Meditative pieces for church or recital use. **Moderately difficult.** \$2

APM-508. FOUR PSALM PRELUDES, SET II, by *Robert J. Powell*. *Out of the Depth I Cry to Thee, O Lord* (Psalm 130); *God Is Our Hope and Strength* (Psalm 46); *Haste Thee, O God, to Deliver Me* (Psalm 70); and *I Will Magnify Thee, O Lord* (Psalm 30). For church or recital use. **Moderately difficult.** \$1.25

APM-709. INTRODUCTION, FUGUE AND VARIATIONS ON "KREMSER," by *Jan Bender*. A well-known tune from Holland usually associated with the hymns *We Praise Thee, O God, Our Redeemer, Creator and/or We Gather Together to Ask the Lord's Blessing*. **Moderately difficult.** \$1.50

APM-569. PICARDY SUITE, by *William K. Burns*. Based on the traditional French tune associated with the words "Let All Mortal Flesh Keep Silent," the movements are: 1. Meditation, 2. Fugato, 3. Ostinato, and 4. Toccata. Contemporary sounds have been projected into a framework of older forms. For church or recital use. **Moderately difficult.** \$1.50

ANTHEMS

APM-683. GOD SEND US MEN, by *David L. Strickler*. Unison. A straight-forward setting of the hymn of the same name in the 1966 edition of *The Methodist Hymnal*. Utilizes the old tune "Kedron." For general use. **Easy.** 20¢

APM-570. HARK! A THRILLING VOICE, by *Eugene Butler*. SATB. Suitable for Advent or general use. Strong melodic and rhythmic content set to an excellent text translated from Latin by Edward Caswell. **Moderately easy.** 25¢

APM-393. PUT FORTH, O GOD, THY SPIRIT'S MIGHT, by *David A. Wehr*. SAB. For general use by youth or adult choirs. A short anthem utilizing an excellent new text by Mary S. Robbins. **Moderately easy.** 25¢

APM-606. SINGER OF THE UNIVERSE, by *Eugene Butler*. SATB. Commissioned by Southwestern College, Winfield, Kansas, for the opening of their Fine Arts Center. Text is by Dr. J. Lester Hankins, Associate Pastor at First Methodist Church in Wichita, Kansas, and was heretofore unpublished. **Moderate.** 25¢

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ABINGDON PRESS

HISTORIC ORGAN MOVES TO NEW LOCATION

By Edwin A. Ohl

Prior to 1743 German Lutherans in the area of Spring City, Pa., attended the then established Augustus Lutheran Church in Trappe. Because of the difficulty in fording the Schuylkill River and the ever increasing number of women and children who were often unable to make the trip, a preaching point was established in 1743 on the west bank of the Schuylkill. This congregation became known as "Zion" and was served by Henry Melchior Muhlenberg, who served also the congregations at Trappe, New Hanover, Philadelphia (St. Michael's) and others as far south as Virginia.

The first known church building of the newly formed congregation was erected in 1751 just south of the present building. It was a log structure which stood until 1775 when a stone building replaced it. In the winter of 1777-78 Zion Church was used as a military hospital for Washington's troops.

Following the war the church was redecorated and an organ of six stops was built by David Tannenber at a cost of 150 pounds. The organ, completed in 1791, caused Zion to be known as the "Organ Church" since it was the only church in Chester County to contain an organ.

In 1862 the present building was completed. The organ was installed in the west gallery. Some years later it was moved to its present location in the chancel. Once each year, on the Sunday nearest Oct. 9, the organ is played in a special service, commemorating its dedication on Oct. 9, 1791.

Tannenber, a student of Klemm who in turn had studied with the great Andreas Silbermann of Germany, constructed an instrument consisting of one 54-note manual controlling 324 pipes:

- Principal 8 ft. (metal)
- Dulciana 8 ft. (metal)
- Gedeckt 8 ft. (wood)
- Hohlflute 4 ft. (wood)
- Octave 4 ft. (metal)
- Super Octave 2 ft. (metal)

The scaling of the principal pipes follows closely the scales used by Silbermann and other South German builders of the period, thus giving the instrument a distinctive South German sound. The full organ sound is brilliant with a slight crescendo as one ascends the keyboard. The 8' principal is quite alive in speech and can be used alone successfully, giving a very pleasing rich sound initiated with a very mild "chiff." The 4' principal is strong, with the second partial (the octave) quite prominent. When used with the 8' principal it gives a very brilliant sound, leading one to believe that a 2' stop is also sounding. The 4' principal also has the distinction of being mounted in the casework. The 2' principal is of wider scale though more softly voiced so as to blend well with either principals or flutes. It possesses a "crystalline" sound and adds a real sparkle to the full organ.

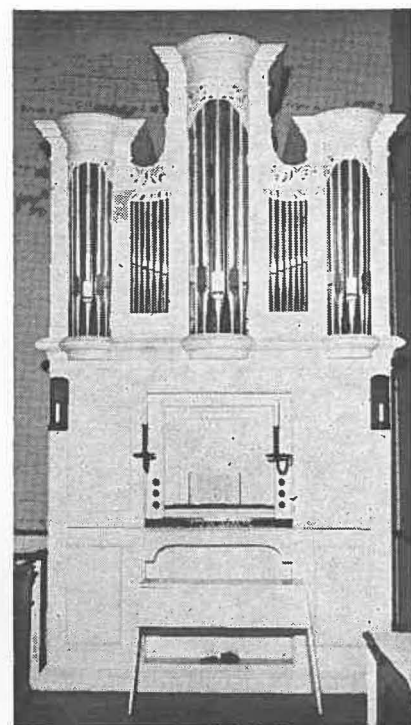
The 8' gedeckt is a stopped wooden rank of medium scale, possessing a quiet "chiff" which is controllable by the action. An interesting feature of Tannenber's wood pipes is that they are not supported by rack boards above tenor C, but rather have tapered feet which are pressed into tapered holes in the top boards of the chest.

The 4' hohlflute is an open wood rank having a transparent tone of a quality not unlike an orchestral flute of German (wide) bore in its middle range. The hohlflute also has a mild chiff.

Perhaps the most interesting feature of this instrument to a person concerned with the development of organ stops is the 8' dulciana. It is one of the earliest examples of the stop built in this country. The scaling is just under that of the 8' principal with a smaller toe hole opening. The sound is rich, just bordering on being thin, but voiced with a quick attack which allows it to come through clearly in the organ's reverberant setting. (The reverberation period at Zion is 3 to 4 seconds.) Because of the dulciana's quick attack it can be used with any other rank — an important consideration in a small instrument where every combination counts.

The over all power of the instrument is amazing upon first hearing. While the flutes are softer, the principal chorus is penetrating due to the strength of the voicing at the 4' and 2' levels. A congregation of 400 can quite adequately be led in singing.

Tannenber's playing action is entirely original, save only the keys. Examination of older pictures seems to indicate reverse color keys (white sharps, black naturals) at one time. The present keys are ivory naturals with ebony sharps which someone several years back decided to "make more original" by generously applying some paint. Other than this minor mishap and a



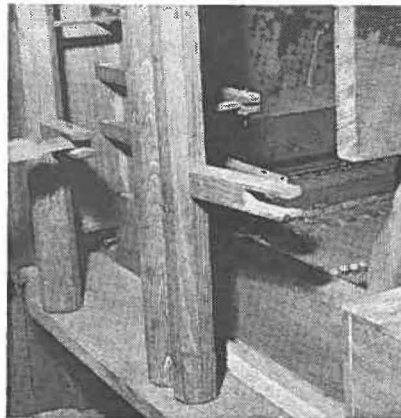
A front view of the Zion Tannenber.

few dented pipes, the organ is in excellent playing condition.

The action was built, it seems, to last forever, being made of much heavier construction than would seem necessary. But it must be remembered that Zion was a frontier parish in 1791 and far away from an organ service man. It is fortunate for us that this was the case. Only the leather covering on the pallets and the leather of the bellows has needed replacement in 176 years.

The congregation which owns the organ merged with the Spring City Lutheran Church on May 29, 1966 to form Zion Lutheran Church of Spring City, Pa. The merged congregation is now the owner of the instrument. Plans for a new church building, parish house and fellowship hall are still incomplete, but the Tannenber will be given a place of prominence, and every care is being taken to provide good acoustics.

Left: Stop trundles with action slack adjustment nuts just visible on the backs of the key levers. The stop drawbars come through the front plate of the case and connect with the trundles. Right: 4 ft. Octave from the casework, showing the "G" inscribed in Tannenber's own hand.



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Kitchener Hallman Organ Heard by Centre

The three-manual Hallman organ in Zion Evangelical Church, Kitchener, Ont. was heard Jan. 26 in a recital by Douglas Haas co-sponsored by the Kitchener RCCO Centre. The instrument has a double swell division and is installed in the chancel area of the church, with pipes of the positiv division functionally exposed.

GREAT

Open Diapason 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohr Flute 4 ft. 61 pipes
Italian Principal 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Spanish Trumpet 8 ft. (prepared)
Chimes

SWELL 1

Geigen Principal 8 ft. 61 pipes
Gamba 8 ft. 61 pipes
Celeste 8 ft. 49 pipes
Spitz Principal 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Contra Fagotto 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Oboe Clarion 4 ft. 61 pipes
Tremulant

SWELL 2

Spitz Flute 8 ft. 61 pipes
Spitz Flute Celeste 8 ft. 49 pipes
Singend Gedackt 4 ft. 61 pipes
Rohr Nazard 2 3/4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Terzflöte 1 1/2 ft. 61 pipes
Tremulant

POSITIV

Gedackt 8 ft. 56 pipes
Koppelflöte 4 ft. 56 pipes
Prestant 4 ft. 56 pipes
Spillflöte 2 ft. 56 pipes
Larigot 1 1/2 ft. 56 pipes
Spillflöte 1 ft. 12 pipes
Cymbel 2 ranks 112 pipes
Krummhorn 8 ft. 56 pipes
Tremulant

PEDAL

Contra Bass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Spitz Flute 16 ft. 12 pipes
Octave 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Spitz Flute 8 ft.
Choral Bass 4 ft. 32 pipes
Bourdon 4 ft.
Nachthorn 2 ft.
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Fagotto 8 ft.
Posaune 8 ft. 12 pipes
Oboe Clarion 4 ft.

GERMAN MUSIC with brass ensemble was heard Feb. 11 in St. James' Cathedral, Chicago; composers represented were Schein, Bach, Hindemith, Scheidt, Würz and Pezel. Beverly Ward directed.

GORDON YOUNG was resource leader of a church music workshop Jan. 20 at North Central College, Naperville, Ill. He also premiered his new Liturgical Suite for organ.

Buena Vista College To Have Reuter Organ

The Reuter Organ Company, Lawrence, Kans. has been awarded a contract to build a three-manual, 35-rank organ (not including an antiphonal) for Buena Vista College, Storm Lake, Iowa. The instrument will be installed in Schaller Memorial Chapel with the pipework located in two areas situated on either side at the front of the chapel.

The pipework of the swell and positiv sections will be to the left and that of the great and pedal divisions to the right as one faces the front of the chapel. Some of the great and positiv pipework will be exposed to view and cantilevered within the room proper. The console will be located on a movable platform. The two-manual, nine-rank antiphonal prepared for in the console, will be installed at a future date.

The stoplist of the instrument was prepared by Frank R. Green, Home Office Sales Representative for Reuter, in consultation with Frances Heusinkveld, organist. The organ is a gift from a friend of the college. Installation is scheduled for late this year.

GREAT

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Full Mixture 4 ranks 244 pipes
Chimes 25 notes

SWELL

Gedackt 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 54 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
Kontra Fagot 16 ft. 85 pipes
Trompette 8 ft. 61 pipes
Fagot 8 ft.
Fagot Klarion 4 ft.
Tremulant

POSITIV

Spitzgedackt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 54 pipes
Prestant 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quint 1 1/4 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Zimbel 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Quintbass 32 ft.
Bourdon 16 ft. 44 pipes
Quintadena 16 ft.
Gedackt 16 ft. 12 pipes
Oktav 8 ft. 56 pipes
Bourdon 8 ft.
Gedackt 8 ft.
Twelfth 5 1/2 ft.
Choral Bass 4 ft.
Gedackt 4 ft.
Choral Oktav 2 ft.
Mixture 3 ranks 96 pipes
Kontra Fagot 16 ft.
Fagot 8 ft.
Fagot 4 ft.

Möller Provides Organ in Hattiesburg Church

A new Möller organ has been installed in the Main Street Baptist Church, Hattiesburg, Miss. The instrument has 29 stops comprising 34 ranks and a total of 2,073 pipes.

The church's 1948 Möller was used as part of the new organ. The new instrument is in the new church, a Georgian structure seating 2,300. The furnishings are in walnut and white and there is, unfortunately, wall-to-wall carpeting in gold.

The specification was determined largely by the Möller staff in consultation with Robert P. Roubos and Donald Winters of William Carey College. The Rivé company, New Orleans, Möller representative, was responsible for making the installation.

GREAT

Diapason 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flute Harmonic 4 ft. 61 pipes
Twelfth 2 3/4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 3 ranks 183 pipes
Tremolo
Chimes

SWELL

Lieblich Bourdon 16 ft. 12 pipes
Geigen Diapason 8 ft. 73 pipes
Stopped Diapason 8 ft. 73 pipes
Salicional 8 ft. 73 pipes
Vox Celeste 8 ft. 61 pipes
Principal 4 ft. 73 pipes
Koppel Flöte 4 ft. 73 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 73 pipes
Schalmei 4 ft. 73 pipes
Tremolo

CHOIR

Gedackt 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Unda Maris 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Nazard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremolo
Chimes

PEDAL

Contre Bass 16 ft. 12 pipes
Bourdon 16 ft. 32 pipes
Lieblich Bourdon 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Stopped Flute 8 ft.
Super Octave 4 ft. 12 pipes
Nachthorn 4 ft. 32 pipes
Nachthorn 2 ft. 12 pipes
Mixture 2 ranks 64 pipes
Contre Trompette 16 ft. 12 pipes
Trompette 8 ft.
Trompette 4 ft.

HAROLD HEEREMANS conducted the choir of the Universalist Unitarian Church, Brockton, Mass. and soloists in the choir's midwinter concert Jan. 21 with works of Charpentier, Purcell and Mozart included.

EUROPEAN ORGAN TOUR WITH ARTHUR HOWES

Since 1955 Arthur Howes has been conducting European organ tours. This year the tour will fly from New York to Geneva on August 4, and after a circle tour of Holland, Sweden, Denmark, Germany (including the Eastern Zone) and Austria, will return from Zurich on August 25. They will hear, examine and play famous old organs built by Arp Schnitger, Gottfried Silbermann, and other master builders of the Baroque and Renaissance, as well as outstanding examples of contemporary work.

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Choral Music

The somewhat heavier than usual choral receipts this month contain a considerable seasoning of works for Lent and Easter. Even a promptly delivered March issue is rather late for this year's performance of larger works.

J. Fischer sends a not difficult and probably effective cantata by Don McAfee, *The Sermon on the Mount*. No

solo work is required and most of the choral tessitura is reasonable. Theron Kirk's *Easter Cantic* calls for soprano and baritone solos, divides the choir sections and asks for brass and percussion, and utilizes somewhat more contemporary harmonic devices. Certainly Licinio Refice's *Missa Choralis*, arranged and edited by H. D. McKinney, is not the answer to any need of Roman Catholic music. Melodically, harmonically and creatively far below, say, Irving Berlin, the work keeps the sopranos at uncomfortable heights; inept is perhaps the kindest word to describe it.

Camil Van Hulse's *Lord, Our God, unto Thee* is well put together and singable by any good choir. Finally from J. Fischer is *Festival of Hymns*, set for unison junior choir with descants and interchangeable instrumental parts. The hymns are strong favorites arranged according to the church year.

Several from Flammer reflect the im-

pending season. Paul Hamill has made an SAB of his *O Love How Deep* and also of his arrangement of *Lord Jesus, Think on Me*. Frances Williams has both SAB and SATB of her small *Forty Days He Tarried There* and also an *Easter He Lives Forever*, with soprano solo. There is a *Weep, O My Soul* by Gordon Young and a new SAB of his *Drop, Drop, Slow Tears*. Austin Lovelace has a combined Palm Sunday *Welcome* arranged from a French carol. For general use is Beatrice Fraser's *Sing Praise* for combined choirs and handbells, Alec Wyton's *King Jesus Hath a Garden* and Henry Pfohl's *Exhortation to Faith*.

Most of the H. W. Gray group is for Easter. It includes a short *Sing Today with One Accord*, SA or SATB by David Williams; a practical *Most Glorious Lord of Life* by Robert J. Powell, with a big ending; *That Easter Day with Joy was Bright*, an attractive sort

of hymn-anthem by Henry Kihlken; and Joseph Roff's SA or unison *Easter Is a Garden*.

Marks sends three more in the Manhattanville College series edited by Ralph Hunter: *Erebach's five-part Give Us Joy for This New Year*, a unison *Jesus Tot* (Lament of the Blessed Virgin) by Emperor Leopold, with strings and continuo; and a big *Zuchino Ave Maria* for a capella double chorus. Don Malin's series of *Madrigali Spirituali* is extended this month by a De Monte SSATBB motet, translated as *Once I Had Hoped from Thee*, an Andreas Pevernage SSATB *I Would, O Lord*, and an Ingegneri SATB *Blessed Mother of Heaven*. Mr. Malin also has arranged an Easter anthem with three trumpets, *Let the Song Be Begun*, on the tune *Piae Cantiones*. Also with trumpets is Theron Kirk's bright setting of *Psalm 33, Rejoice in the Lord*. For those who are interested, we mention *Celebration*, a unison mass with rock beat, with guitar chord letters above the single voice line; Herbert B. Draescl, Jr. wrote it.

From Mercury comes a single, Herman Berlinski's *It Hath Been Told Thee, O Man*, with short solos in treble parts and an independent organ part.

Novello sends John Joubert's *O Praise God in His Holiness*, a more obvious bit of writing than we expect of Joubert.

Ross Lee Finney's major *Still Are New Worlds*, premiered so successfully at the 70th annual May Festival at the University of Michigan, is now available in vocal score from C. F. Peters. Since new works of this scope happen rarely, this work should spark much interest and several performances in the near future. Alan Hovhaness' *O Lord, Rebuke Me Not* is suggested for Ash Wednesday and has the flavor and singable devices we know from his other works. A Tcherpnin's *Mass for three equal voices* is simple, strong and interesting, worth the immediate attention of liturgical directors. Daniel Pinkham's motet, *How Precious is Thy Loving Kindness*, is short and singable with a strong individuality.

Peters also has new editions with new English texts by Jean Lunn of some Brahms choral music. These include the motets 1 and 2 of opus 29 and number 1 of opus 74, and *Three Sacred Choruses for Women's Voices*, opus 37, all fine music in a good issue.

From Presser comes a Hymn for Easter Day, John Ness Beck's hymn-anthem on the most familiar Easter hymn, with trumpets, congregation and choir, and a busy organ part. Walter Aschaffenburg's setting of *The 23rd Psalm*, for SATB, tenor solo, oboe and organ, explores a comparatively unfamiliar idiom but should sound. Walter Ehret's edition of an SSATBB *Hammer-schmidt* motet, *Note Well My Heart*, would be good material for a college choir.

From Remick comes a collection of SSA anthems, *Worship and Adore*, compiled and arranged by Katherine K. Davis; original melodies share with tunes from many lands. In the Katherine K. Davis series are *Shepherds, Awake* for SA and for combined SA and SATB, *Come, Singing Noel* for SATB and descant, *SAB Heavenly Father and SAB God is in His Temple*. Salome Clary has made a little fugue of the spiritual *I Want to Live with God*. Elwood Coggin has arranged three: *SA God of Love, Who Hearest Prayer* by Friedrich Filitz, *SATB C.P.E. Bach Sing to the Lord with Cheerful Voice*, and *SAB Blessed are They* by S. S. Wesley. And there is a Ross Hastings SSA of H. R. Evans' setting of *The Beatitudes*.

A package from *Sacred Songs, Waco, Tex.* contains a simple *Set Thy Love* by Fred Bock; two by Gordon Young, a largely unison *Praise Ye the Name of the Lord* and a wholly unison *All Hail the Power of Jesus' Name*, which unnecessarily complicates a very simple tune by bar-line changes; Bob Burroughs' *Take Me As I Am*, with reading problems which could have been avoided by a different choice of keys; and folk-like *A Carol for Lent* by Mary E. Caldwell with flute obbligato, available SATB and SA.

The list from *Shawnee Press* has little emphasis on the season. An exception is Emilie Kirkwood's setting of the *Come and Mourn* hymn, simple and practical. George Brandon has made a

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hymn-anthem of Lift Up Your Heads. Maxine Posegate has set a Pennsylvania Dutch melody in The Still Prayer of Devotion; Edward M. Goldman's Some Day Lord, with accompaniment for piano, seems intended as a kind of "protest song" for high school groups. In God We Trust was apparently a world war 2 patriotic song; Harry Simeone has arranged it with a decorative piano accompaniment. Houston Bright's text from Job for his Now Deck Thyself with Majesty seems to us not the most appropriate possible for "dedications, convocations, baccalaureates"; the arrangement with brass ensemble or band would no doubt make a big effect. George F. McKay has an SSA setting of William Blake's The Shepherd. Make a Joyful Noise is a set of a dozen 18th century anthems arranged for SAB by Walter Ehret — a practical and useful collection, all accompanied.

Ivan Trusler has a collection for M. Witmark called the SAB Chorister. His selection covers a broader but more familiar range and is intended to be unaccompanied. We are not in sympathy with some of his changes of keys. John Zaumeyer's SSATB Holy Father is block harmony for unaccompanied singing. Theron Kirk's Create in Me a Clean Heart is also for a cappella use; once a choir has learned the tuning of his first phrase the rest should be easy; there is some division to as many as seven parts. Eugénie Rocherolle's Joyous Alleluia is probably suitable for Easter. Katherine K. Davis' little cantata for junior choir, SA Easter Is a Song, tells the Easter story in simple terms.

Rayner Brown's setting of O Sacred Head makes the most of an extremely spare style to create a strong mood. Western International Music publishes it; the address is 2859 Holt Ave., Los Angeles, Calif. 90134. — FC

MICHAEL KORN, First Methodist Church, Germantown, Philadelphia, was soloist in the Poulenc Concerto Jan. 27 at a Young People's Concert of the New York Philharmonic, with Leonard Bernstein conducting; it was televised over CBS.



David Britton has been appointed to the faculty of Capital University conservatory of music, Columbus, Ohio. He assumed the position in September 1967.

Mr. Britton holds a BMus from Oberlin Conservatory. He studied at the Mozarteum Akademie, Salzburg, Austria with Joseph Doppelbauer on the Oberlin junior year abroad program. He holds MMus from the Eastman School of music and has completed course work for the DMA. He also received the performers diploma. He was a student of David Craighead.

He has played in several Eastern and Midwestern areas and was heard in June, 1967 at the Southern New England AGO regional.

HANDEL'S SAUL, in a fully dramatized version will be staged March 14, 15 and 16 at Michael and All Angels Episcopal Church, Dallas, Tex. under the direction of Paul Lindley Thomas, music director and organist.

GORDON FARNDLELL gave a paper on the History of Hymnody in the Western Church and led the group in an ecumenical hymn-sing Jan. 24 at the Roman Catholic Cenacle Retreat House, Warrensville, Ill.

Organ Visitors to Chicago Area

There is always one ten-day or two-week period in the Chicago area's season when interested organists are kept nearly constantly on the go trying to attend even a share of events in their own field. Those of us with series tickets for the symphony, chamber concerts and various solo performance schedules find this annual period an exhausting if often rewarding season.

We shall attempt here to mention only visiting organists; several of our most competent area players were also scheduled within this period. There were the inevitable conflicts, sometimes resolved by nothing more reliable than the flip of a coin.

The first in the parade was David Craighead sponsored Jan. 16 by the North Shore Chapter at Alice Millar Chapel, Northwestern University. No previous player has used the chapel's Aeolian-Skinner to better effect. Mr. Craighead was in complete control of the situation, impeccable technically, satisfyingly authentic in style, and constantly stimulating and communicative.

Catharine Crozier playing the anniversary recital Jan. 28 on the Casavant at Glencoe's magnificent edifice of the North Shore Congregation Israel, got off to somewhat less than her best start, with neither the Handel nor the Bach reaching her standard of technical perfection nor musical communication. By the Hindemith, though, she was her artistic self again and the French music and Sowerby were expectedly flawless.

Clyde Holloway made his Chicago area debut Jan. 30 under the aegis of the Chicago Chapter on the Schantz at Oak Park's First Baptist Church. Playing the romantic music of Liszt and Reger perhaps better than almost any other of his generation, his performance of various styles was musicianly, clearly defined, free and rhythmically convincing. Watching this talented young player's rapid growth is proving rewarding to many of us.

Virgil Fox played the Allen installa-

tion in Orchestra Hall Feb. 2 before a far from capacity audience. Acceding to this player's apparent preference that we not review his appearances in person, we quote the critics of Chicago's two morning newspapers:

In the *Sun-Times* Robert Marsh used most of his space to deplore Chicago's lack of adequate recital organs. (AGO politicians please note!) He went on to say: "Fox is a good showman, perhaps too much so. He does not hesitate to break the line of a work to change registration when he could get the desired musical effect instantaneously by making fuller use of the devices available on the console."

Thomas Willis in the *Tribune* wrote: "Virgil Fox gets around, and has been getting around for quite a while. As a concert performer whose present-day activities would have gratified the Chautauqua bookers of yore, he has long since learned to take instruments and halls in his stride.

"Being primarily a virtuoso, his concerns are with himself and his audience. Maximum effect with the resources at hand is his goal and this end justifies a far from standard assortment of means.

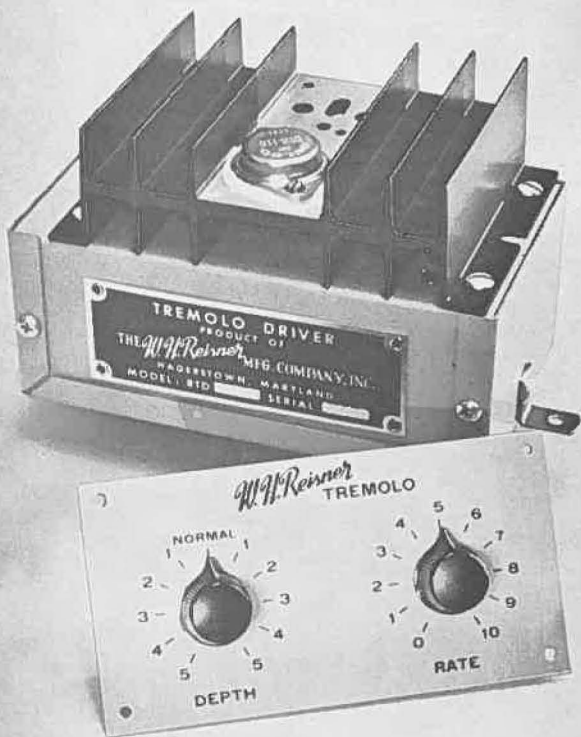
"In a day when precision, restraint, rhythmic accuracy and carefully layered sound patterns are part of the prevailing taste, he comes on like Gang-Busters — forgive the historical allusion — for good old-fashioned hoke. At this he is a master."

The Craighead, Crozier and Holloway programs appear in the recital pages; the Fox recital appeared in the February issue.

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.

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Bach In Our Time

A Tribute In the Month of His Birth

By Paul A. Pisk

In the person of Johann Sebastian Bach we see the center of the crossroads of musical development in Western civilization. His music represents the fusion of the stylistic elements of the Baroque in Germany, France and Italy. But his creative genius summarized also fundaments and attitudes of earlier centuries. St. Augustine's view of music as "Laudatio Dei" (Praise of God) and its role in the medieval plan for liberal arts education — the four-fold way (quadrivium) as "Recreatio Cordis" (the regeneration of the heart) — applies equally well to Bach. In his youth he studied the masterworks of both the more distant and the immediate past, and legend has it that his eyesight failed because he spent many days and nights copying music as the best means to absorb it. We know of Bach copies of the early Italian baroque master Frescobaldi whose counterpoint he admired, and of later composers such as Albinoni, Bonporti, and foremost Vivaldi, whose new architecture of the concerto he applied and elaborated upon. French composers such as de Grigny, and Germans such as Froberger were among his models. He commemorated them by using their themes or arranging their works, imbuing them with his own consummate technique and forceful individuality.

But Bach's music also points forward. The creation of new ways of musical expression, the intellectual approach, and, foremost, the absolute spirituality of his music have effect in our time and will dominate the future.

It is characteristic, however, that Bach in his philosophy was rooted in earlier generations and adhered to the theocentric ideas of the Reformation. He did not accept the anthropocentric thought of the Enlightenment. His symbolism, esoteric mysticism, and even numerological speculations were shared by many of his contemporaries. That the divine image of man could be mirrored in music, was proclaimed by several baroque writers.

The outer life of Bach reveals almost nothing about his thoughts and beliefs, nothing about his art. He was very reticent. In his personal letters, there is hardly any remark about non-ephemeral matters. There are recommendations for students, organ specifications, business items, dedications and, of course, personal polemics, complaints and recriminations. Bach lived as an inconspicuous member of the middle class. He was devoted to his family, though he was not too happy. Death deprived him of his first wife and many of his children in infancy. Even the surviving sons did not all turn out as he had hoped. One was mentally retarded. Another, his beloved Wilhelm Friedemann, did not meet the moral standards of society. Bach had business acumen in dealing with superiors and employees, but due to his strong, even stubborn personality, he often got into arguments and antagonized important people. It is evident that in most of the cases, his greatness was not recognized and he was not treated fairly, but objectively he cannot be totally absolved from aggravating the conflicts. The difficulties for the composer, however, were only in part created by his opponents. Many of these difficulties originated in the clashes of religious and philosophical ideas of the time which disturbed his sensitivity.

It may be useful to appraise Bach's position in relation to those various trends. One cue is offered by his personal library. After Bach's death his musical works were distributed among his sons. Whereas Philipp Emanuel guarded his portion carefully, Wilhelm Friedemann and the others did not pay attention to their treasures, so many works are irretrievably lost. Bach's library, however, stayed intact. Nobody cared for the old books. So we are able to study the composer's literary and philosophical background, especially

since he wrote many marginal remarks into his books. Religious writings, of course, are the most numerous, partly dogmatic but also polemics against other denominations, especially Calvinism. There were also many pedagogical works. Bach was always interested in education and we find purely didactic treatises, and apologetic and exegetic books. Works aimed at edification of the reader constitute the rest of the collection. Bach never attended a university, but he was well-versed in Latin and other languages and had the humanistic approach concerning culture and history.

Lutheranism in its orthodox form dominated his thinking. Both the christocratic faith and the intellectual pursuit of biblical exegesis were at the root of his reasoning, especially since the Lutherans supported "figural" (i.e., polyphonic) vocal and instrumental church music. To develop the church music to consummate perfection was his ideal. He called it "well-regulated church music." The Pietists stressed more the emotional aspect of their religion; their goal was practical Christianity. The church music they preferred was simple, even sentimental songs, not great art works. Bach opposed this group for spiritual and artistic reasons, but he studied the books of Arndt and Spener, and we must admit that the strong emotional qualities of Bach's music can be traced to this source.

We have already mentioned the humanistic side of Bach. The classic writers and poets of antiquity were known to him; even more so, the writers who revived the study of this epoch in the Renaissance and proclaimed a new conception of man's destiny. Erasmus of Rotterdam and the gentle Comenius (Komensky), founder of the principles of modern education, are represented in Bach's library. In his later years, when the era of enlightenment became the leading philosophical school, Bach could neither accept its deism (colorless and general) nor its representation in the arts. He withdrew into metaphysics. The great Leibnitz provided a mathematical basis for occult philosophy. Music was for him part of philosophical education. The cause for the sensuous effect of music was the unconscious realization of its mathematical proportions. Its position ranked near to theology. Kepler in his "Harmony of the World" had already applied astronomic laws to those of music, in a certain sense reconciling the audible and inaudible; the physical and metaphysical, intellect and senses.

"The symbolism in Bach's thinking and music was also actually experienced as parallelism between divine and human order," as Manfred Bukofzer formulated it. The complete abstraction, a visionary symbol of perfection, was reached only in the last years of Bach's life when he realized that the ultimate goals for practical realization of his musical ideal could not be reached. In earlier periods of his life he tried in various ways to implement reality to his art, as organist in Weimar, and as court conductor in Coethen, where he reached the peak of his career.

His position as Thomas-cantor in Leipzig was already a reverse. He accepted the appointment in the hope for the creation of the highest type of Protestant church music and, indeed, wrote his immortal works for this end: the cycles of cantatas for the individual Sundays, the grandiose oratorios for the feasts, Jesus' birth, Passion, Resurrection, Ascension and the ecumenical monuments for the whole Christian church, the B Minor Mass and the Magnificat. But the greatness of these works was not recognized. Bach was misunderstood, even persecuted. So he increasingly withdrew into the spiritual world, the transcendental realm of metaphysics. He even ceased to struggle against rationalism and relinquished

liturgical reforms and his militancy for his faith.

The visit with Frederick the Great in Potsdam takes on symbolic meaning. Bach did not want to go, since the king represented the enlightenment. But Frederick was great enough to respect the artist's faith and Bach compromised with the king's ideas, the fruit of which was the "Musical Offering," one of the great manifestations of his all-encompassing genius. He returned to Leipzig and found the peace which passes all understanding.

In his solitude, full of what Hindemith called "the melancholy of the highest ability," he wrote his testament "The Art of Fugue." This is not only the epitome of contrapuntal technique, but living, absolute music, without definite sound characteristics; a parable of the divine order of life (incarnation of the spirit and return to its maker). He could not complete the last fugue — no human being ever can record its own transfiguration. The mystical relation between numbers and melodies became identified in his last melody, the chorale, "Before Thy Throne, O God." The opening phrase contains 14 notes. According to their relation to the alphabet — 2 (B) plus 1 (A) plus 3 (C) plus 8 (H) — they spell his name. The entire melody, 41 notes, adds to the above 9 (J) and 18 (S). His personality is mirrored in his music.

How did the miracle of history happen, that Bach's image changed and that he is today a living force in our musical thinking and an epitome of musical creation in general? When he lived, he was recognized only as a learned composer and a great organist. His music was considered too complicated, conservative and not outstanding. He was only third choice for the position in Leipzig. Shortly after his death, he was almost totally forgotten. The classic era had either none or only very fragmentary knowledge of his work. When, however, one of his pieces was heard, as at the occasion of Mozart's visit in Leipzig, the great classic genius grasped Bach's greatness, as also did Beethoven later.

But the actual Bach revival had to wait until the Romantic era. Zelter's efforts in the Berlin Sing Academy and Mendelssohn's famous re-discovery of the St. Matthew Passion in 1829 are well-known, as are the efforts of Wesley and Crotch on behalf of Bach in England. But this was the era of "cultural Christianity" and emotional individualism. Therefore Bach's true message was hidden or distorted. It is true that Goethe saw in Bach a "divine phenomenon, clear but inexplicable," and he must have felt the truth when he spoke of the composer's "eternal harmony, conversing within itself as in the bosom of God before the creation of the world."

Only toward the middle of the century did the search for Bach's genuine stature gain momentum. The religious spirit, newly kindled by the German Cecilia Society, especially in Frankfurt, found ideal expression through the cantatas. Historical research began, as did the publication of the collective edition by the Bach Gesellschaft. The monumental biography by Philipp Spitta opened the field for scientific Bach literature. Other famous books dealt with various aspects of his personality; Dilthey with the mysticism, placing Bach in the succession of Paul Gerhard and Frederick, Count Spee. Albert Schweitzer in his intuitive conception, stressed dramatic emotion and psychology.

But it was not until the 20th century that the true scope of Bach's personality and his historical position were finally recognized. His religious, spiritual and philosophical image now assumes the right perspective. Definite performance practices are established. The Bach research at German universities, especially Goettingen and Tuebingen, and also in the United States, yields remarkable results, and a new Bach edition is in progress.

Bach is not of the past; he is with all of us who live with true music. Arnold Schoenberg formulated this thought: "There is no greater perfection in music than in Bach. This perfection is one of idea, of basic conception, not one of elaboration. This latter is only the natural consequence of the profundity of the idea and this cannot be imitated, nor can it be taught."

Winston-Salem Church Orders New Casavant

Casavant Frères Limitée of St. Hyacinthe, Quebec, Canada, has been awarded a contract to build a three-manual organ for the Augsburg Lutheran Church in Winston-Salem, North Carolina.

The specification was drawn by Lawrence I. Phelps, tonal director of Casavant, in co-operation with Dr. Richard M. Peek, Charlotte, N.C. P. L. Schmidt was chairman of the organ committee; Mary Louise Shore is church organist. Negotiations were handled by Charles M. Schleigh, district representative for Casavant.



NEW TELLERS AT OIL CITY

Tellers Organ Installed in Oil City, Pa. Church

Tellers Organ Company, Erie, Pa. has built a three-manual organ for Christ Episcopal Church, Oil City, Pa. Several ranks of a 1920 Tellers-Kent were revoiced for use in the new instrument. James H. Laster, now teaching at Beirut, Lebanon, played the dedicatory recital. Mrs. John J. Boland is regular organist of the church.

Flute Harmonic 4 ft. 61 pipes
Principal 4 ft. 61 pipes
Nazard 2 3/4 ft. 61 pipes
Harmonic Piccolo 2 ft. 12 pipes
Spitzquinte 1 1/2 ft. 7 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Oboe 8 ft. 61 pipes
Clarion 4 ft. 12 pipes
Tremolo
Harp
Chimes

POSITIV
Nason Flute 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes

PEDAL
Violone 16 ft. 12 pipes
Bourdon 16 ft. 32 pipes
Gedeckt 16 ft.
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Gedeckt 8 ft.
Viola 8 ft. 32 pipes
Choral Bass 4 ft. 12 pipes
Gedeckt 4 ft.
Octavin 2 ft. 12 pipes
Trompette 16 ft. 12 pipes
Trompette 8 ft.
Krummhorn 4 ft.

GREAT
Quintaden 16 ft. 61 pipes
Prinzpal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Superoktav 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompete 8 ft. 61 pipes
Chimes

SWELL
Gedackt 8 ft. 61 pipes
Salizional 8 ft. 61 pipes
Vox coelestis 8 ft. 54 pipes
Gemshorn 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Zimbel 3 ranks 183 pipes
Oboe 8 ft. 61 pipes
Tremulant

POSITIV
Gedacktpommer 8 ft. 61 pipes
Prinzpal 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Quintflöte 1 1/2 ft. 61 pipes
Scharf 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL
Prinzpal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Oktav 8 ft. 32 pipes
Gedackt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Schalmei 4 ft. 32 pipes

GREAT
Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Celeste 8 ft. 49 pipes
Octave 4 ft. 61 pipes
Rohr Flöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Fourniture 3 ranks 183 pipes
Harp
Chimes

SWELL
Bourdon 16 ft. 61 pipes
Diapason 8 ft. 61 pipes
Bourdon 8 ft. 12 pipes
Salicional 8 ft. 61 pipes
Vox Celeste 8 ft. 49 pipes

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

Part I
By Edmund Shay

The music of Johann Sebastian Bach is not designed to appeal to the uninitiated, but — quite the contrary — to those who are well versed in the esthetic principles which govern music. How can it be otherwise? Great music has always been written on a lofty plane, with the highest and noblest ideals of the composer the prime source of creation. Music which does not originate from this source is subject to the changing whims of fashion and thus to a short life. Does this mean that it is not possible for the musically uneducated listener to enjoy Bach's music? Of course it is possible, as many know from personal observation and experience.

Bach's music is just as complex esthetically as it is technically, if not more so. That is, it is capable of stimulating the senses on many different planes simultaneously or singly, depending on the amount of knowledge the listener has and on the quality of the performance. That is why even a bad performance, in which the powers of communication and stimulation are considerably diminished, can nevertheless be enjoyed by some.

The more one is able to hear Bach's music on simultaneous planes (emotionally and intellectually) the more involved one becomes with the creative process itself, and consequently, the more one is moved or stimulated by it. A good performer is aware of the creative force and its changing expressive forms within a piece, and seeks to communicate this knowledge to his audience — not to obscure it. The performer who is not involved with the music in this way is either ignorant or insensitive and is most likely using the organ not as an artistic instrument, but as a machine, in order to exhibit his personal prowess as a technician.

Once an organist has learned to play the notes correctly, he then makes use of many techniques simultaneously in order to convey expressive musical thoughts; techniques such as phrasing and articulation (the sharpening and clarification of the melodic contours within a phrase), the selection of appropriate tempi and flexibility within one tempo, registration (dynamics) and registration contrasts (stop pulling and manual changing), etc. The main concern here is with manual changes. Of the techniques just mentioned, this is perhaps the one least amenable to grossly subjective interpretations.

The technique of changing manuals is a characteristic feature of organ playing which commonly results in abrupt dynamic contrasts. Bach exploited this technique in his music for the organ. In order to employ it expressively in his music, an organist should make manual changes within a movement only to convey the structure. To do this he must make a thorough formal analysis of the music to determine whether it progresses through well-defined sections, and if so, where they begin and end. The shape of a section may be determined in a number of ways; through the use of similar thematic material (a new section is very often introduced by new material), by maintaining a similar texture, harmonically (key scheme), and through the use of similar compositional techniques such as the employment of various contrapuntal devices, etc. Once a section has been defined, it should be conveyed to the listener through the use of a unified and characteristically different sound than the one immediately preceding or following it. If Bach's preludes and fugues are performed in this manner, an important aspect of the musical form will be conveyed to the listener, appealing simultaneously to his intellectual as well as emotional capabilities.

It cannot be emphasized strongly enough that a careful analysis of the music will heighten its emotional im-

pact for the listener as well as for the performer, and will reveal new expressive potentialities to the latter. This is not to imply that it is necessary, when listening to Bach, to make a conscious mental record of the evolving form in order to enjoy his music. The total impression received from a musical performance is as dependent on the purely sensuous sound of the music, as on the recognition of its structural principles. The recognition of structural principles may occur unconsciously as well as consciously, a concept not alien to Baroque theorists, who felt, as many do today, that these two factors complemented each other.¹

Before proceeding to the music itself, it is necessary to say something about the size of the instrument involved. Since the six great preludes and fugues were either written or revised by Bach while in Leipzig, they were most likely played on a three manual instrument.² In discussing manual changes and registration of Bach's music, one should always bear in mind the well documented accounts of his playing. These accounts make it quite clear that Bach, in addition to being a technical wizard, was also an extraordinarily imaginative master of registration; so extraordinary in fact, that his listeners were often shocked by the combination of stops he drew, only to become convinced of its beauty when he began to play.³ In other words, when he desired, Bach fully exploited the capabilities of the instrument on which he played.

Prelude and Fugue in C Minor, BWV 546

The prelude is written in the concerto style, that is, it makes use of concerto grosso (tutti) and concertino (solo) alternation effects.⁴ It presents an unusually clear picture of the complementary functions of expressive content and logical structure, and in this case the structure is so logically conceived that it may have been mathematically determined.

In many concertos of the Baroque Era, the tutti appears five times, between which solo passages are interspersed. In Bach's C minor prelude the tutti does indeed appear five times, presented in the following order of keys: tonic — dominant — dominant — subdominant — tonic. The tutti is massive and solemn and is primarily written in a homophonic style, while the solo sections, contrastingly, are written in a somewhat agitated contrapuntal style and follow a fugal procedure.

In the outline below, "A" represents the tutti, and "B" the solo sections. A glance at the outline reveals that the number 144, and its division by 24, was important in determining the shape of this prelude.⁵ What symbolic significance, if any, these numbers had for Bach is of no real interpretive importance. It is important, however, to realize that they are structure-determining factors, and as such suggest manual changes.

A: c minor 24 m.
B: c minor 24 m.

A: g minor, 4 m.
B: g minor, 17 m. A = 24 m.
A: g minor, 8 m.
B: g — c minor, 7 m. B = 24 m.
A: f minor, 12 m.

B: f minor, 8 m. 24 m.
c minor, 15 m. (16 m.)
A: c minor, 25 m. (24 m.) 24 m.
144 m.

The prelude can be played on two manuals in the following way: *A* is played on manual I, and at the beginning of *B* (the first beat of m. 25), the tenor (fugue subject) begins on manual II, while the soprano (counter-subject) follows on the last 16th-note of the first beat. In order to avoid covering the entrance of the new material, the half note in the pedal may be released early. Contemporary evidence leads one to the conclusion that a note of this type (a final note of a section whose long value may obscure the beginning of a new section) was not necessarily meant to be held for its entire value.⁶

Section *A* returns at m. 49. Here, the left hand returns to manual I at the beginning of the measure, and the right hand follows on the third beat. Notice, in the next four measures, the treatment of *A* in double counterpoint, i.e., material formerly in the upper voice is now in the lower, and vice versa. The progress of *A* is suddenly interrupted by *B* (also in double counterpoint) at m. 53; the soprano and alto (subject) jump to manual II on the first beat followed by the tenor (counter-subject) on the last 16th-note of the same beat. Both hands return to manual I together on the second 8th-note of m. 70, when *A* begins exactly where it left off in m. 53, as if no interruption had taken place! The continuation of *B* breaks into *A* at m. 78. Here, the right hand should go to manual II on the second 8th-note of the first beat, followed by the left hand on either the second beat or on the second 8th-note of the third beat. The second complete statement of section *B* arrives at m. 85, when *A* continues from the point at which it was previously interrupted (m. 78), unexpectedly turning, however, to the key of F minor. In this measure, the soprano must return to manual I on the second beat, and the tenor on the second 8th-note of the first beat.

After the second statement of *A* at m. 97, *B* begins a third repetition continuing the four-voiced texture established by *A* (rather than two voices as previously), and in F minor until a modulation to C minor (tonic) is completed at m. 105. In a concerto grosso these eight measures would correspond to a place where the tutti and solo instruments join in the development of the material. Therefore, instead of going to manual II at m. 97, it is best to remain on manual I until the tonic key is reached. *B* continues in C minor at m. 105, and here the alto should jump to manual II on the second beat, and the tenor on the second 8th-note of the first beat. The third statement of *B* is completed at m. 120, where the uninterrupted third and final repetition of *A* begins. In this measure the right hand must go to manual I on the first beat, followed by the left hand on the third.

These manual changes will communicate the concerto structure of the movement to the listener, as well as to heighten and clarify its expressive content. For those who may object to the mutual interruptions of the tutti and solo being clarified by manual changes (independent sounds), perhaps a word from Quantz concerning the first movement of a concerto may help to reassure us of the desirability of these contrasts. He advises that the solos be broken in upon by "... short, animated, and splendid sections of the tutti, so that the ardor of the movement will be maintained from beginning to end."⁷

Since it will be necessary to change the volume of the pedal so that it matches the dynamic level of the manual with which it is used, several ideas concerning this registrational complication are here offered. First, the difference in dynamic level between the manuals should not be too pronounced,

and will more accurately represent Baroque organ characteristics if the contrast be more one of timbre than of dynamics. This will minimize the extent of pedal adjustment between sections, making it possible for the organist to execute the change easily — often unaided by mechanical assistance. Second, on many German Baroque organs and on some modern instruments whose design is based on similar esthetic concepts (the work of Von Beckerath is a notable example), a feature of the voicing allows the pedal principals to speak with a penetrating but undominating clarity, and at the same time to mysteriously adjust themselves to fit with several dynamic levels. Third, the use of mechanical aids on American organs in effecting a change of pedal dynamics is partially justified by the latter statement, but even more by the fact that registration assistants were not unusual in Bach's time, nor are they in present day Germany.

The C minor fugue is a large three-part form, and would be considered a true double fugue, were it not for the fact that the free entrances of the subject, introduced in the middle section (beginning at m. 59) do not follow textbook requirements for the exposition of a fugue. Nevertheless, the effect of the material is exposition-like because of its position and length, and episodic because of the imitative freedoms employed. The first fugue subject moves in proud and noble assurance through a five-voiced exposition which, at m. 59, closes with an authentic cadence in C minor.

This first section should be played with a full sound, including mixtures, for two reasons; first, because it will help to keep the five-voiced texture clear; second, the return of the first subject in the third section gives the fugue a definite ABA character. Therefore, the structure is best expressed if the registration remains the same for both A sections, and certainly the climactic third section would not be convincing on a quiet sound without mixtures.

At m. 59 then, the tenor is the first voice to go to manual II when it introduces the new and more agitated subject on the second half of the first beat. The other two voices follow (the lighter three-voiced texture presents a very distinct contrast to the heavier-textured outside sections) in m. 60 and 63, respectively. At m. 86 the soprano returns to manual I, followed by the tenor (first fugue subject) on the first beat of m. 87. From m. 86 to the end of the fugue constitutes one section, in which the first subject is heard in various combinations with a shortened version of the contrasting theme. The entire section may be played without changing the sound. However, because an internal division of the section is suggested by an episode beginning in m. 121 and continuing until m. 140, a manual change may be desired. If one decides to change manuals, it should not be to the same sound used for the middle section, but to a new sound on a third manual, since the material of the middle section is not at all related to that of the episode. However, this episode is so striking, with completely new thematic material relating to nothing in either the prelude or the fugue, that it is unnecessary to lend it more prominence with a sound of its own. Instead, it is more appropriate

to add to the sound when the pace of the fugue resumes at m. 140 with the final statement of the first subject in the bass. The addition to both manuals and pedal may be made at the up-beat to m. 140 (m. 139 on the second half of the first beat). The gradual increase in the number of voices, from m. 157 (after the pedal-point) to the end, has the effect of a crescendo. One may or may not, therefore, wish to increase the dynamic level still further at this point.

*Prelude and Fugue in A Minor,
BWV 543*

The form of this prelude is entirely different from that of the C minor. It is divided into three sections by two cadences, occurring at m. 25 and 35, which cause the complete standstill of the musical movement. The first section is based throughout on a chromatic idea, which has for centuries been associated with the expression of grief or sorrow. It is not necessary to go into

an involved discussion of the Baroque "affections," for this has been done by many competent authors, but it is important for a performer, if he is indeed to interpret music, to be aware of the power of musical figures in certain contexts to evoke various states of mind.⁹

The well-known descending chromatic figure, which is here woven into an arpeggio fabric (ex. 1), immediately defines the contemplative and melancholy atmosphere of the first section.⁹ With the exception of one measure just before the half close in m. 25, the pedal takes no part in the rhapsodic unraveling of what is basically a single line, but remains in the background with an unassertive pedal-point on the tonic. At m. 25, however, the pedal begins to take a more active rôle, as it uses the chromatic theme (this time in the dominant) to introduce the next section.

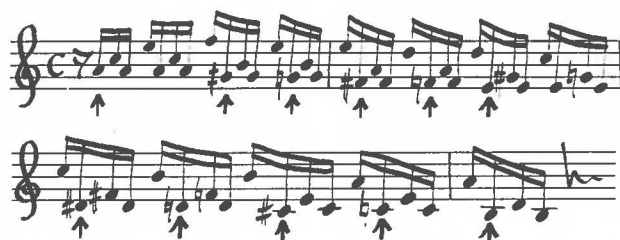
The middle section is transitional, its primary function that of modulating to the brighter key of C major (relative major), the arrival of which coincides with the beginning of the third section. Compared with the first section, it is more agitated and toccata-like. This effect is produced rhythmically by a greater use of 32nd-notes and a more assertive pedal part, melodically by a less linear motion, and harmonically by the fact that it is no longer pinned down by a tonic pedal-point and is modulating. At m. 28 then, the hands are taken to another manual, and remain there until the end of m. 35.

In contrast to the melancholy and quasi-improvisational qualities of the first section, the last is triumphant and bold in its melodic assuredness and forward driving rhythms. The arpeggio figure is here reduced to an assertive four-note motive which dominates all the voices, and is accompanied with hammer-like strokes in both the upper and lower parts. Also, in this section, the pedal becomes an equal partner with the other voices in presenting the material (ex. 2). A third manual change is then necessary at m. 36.

The fugue contains three sections of nearly equal length, which place progressively greater emphasis on the improvisatory style, and are then crowned with a coda that altogether abandons counterpoint in a burst of brilliant passage work for manuals and pedal. The emphasis on the improvisatory element is increased by various factors. First, the exposition is extended by a fifth entrance of the subject, which is separated from the fourth by a rather long episode. Second, each section contains one less statement of the subject than the preceding one, and therefore requires an increased amount of purely episodic material between statements. Third, in the first section a counter-subject accompanies the subject three out of five times, but never appears in the other sections. Fourth, the subject appears rhythmically and melodically unaltered in the first section (except where necessary in the pedal statement), only in an altered form in the second section (once even with the entire first measure missing), and in both altered and unaltered forms in the final section (in fact, one statement is begun in one voice and concluded in another, an uncommon occurrence in Bach's organ music). Fifth, the combination of all these elements is brought to a logical climax in a brilliant and virtuosic coda.

(Continued on page 28)

Ex. 1. Prelude in A minor, m. 1-4.



Ex. 2. Prelude in A minor, m. 35-38.



Ex. 3. Fugue in A minor, m. 50-51.



Ex. 4. Prelude in C major, m. 4-5.



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The exposition closes just after the completion of the fifth statement (m. 50) with an authentic cadence in the minor dominant. One should change manuals with the up-beat to the following measure (the second 16th-note of the second beat), this being the beginning of the middle section (ex. 3). The subject is stated almost immediately in the tenor voice in E minor (second half of m. 52), lacking the first two measures. After this abbreviated statement, it is heard three more times in keys in the circle-of-fifths relationship: C major, G major and D minor.

The primary concern of the middle section is obviously key exploration. Therefore, with the return of the subject to A minor, a manual change is again necessary. This occurs in the tenor voice (unaltered form of subject) on the second beat of m. 96 (the alto and soprano should not join the tenor until m. 101, where the imitation in 16th-notes begins). It is interesting to see how the return of the subject to

A minor is announced by the pedal (which has no part in the middle section) one measure early (m. 95), and to compare this with the final A minor statement of the first section (m. 44 and 45), where the order of imitation is reversed.

The fugue gains in excitement with a stretto effect beginning in m. 113. Spaced one measure apart, the alto, the soprano, and the tenor announce the first measure of the subject (altered form) in E minor. In m. 116 the soprano picks up the subject from the tenor and carries it to completion. The final A minor entrance appears in the tenor in m. 131, and the bravura coda begins with the entrance of the pedal in m. 139. The pedal should here be strengthened, and the hands either taken to a louder manual on the second beat of the measure, or an addition on the same manual should be made. This last increase of sound will define the proportions of the coda, as well as enhance the brilliance of the fiery pas-

sage work. An examination of the following chart reveals an interesting harmonic aspect of the fugue's beautifully balanced proportions.

Section I — a* e a e a
 Section II — e C G d
 Section III — a e a
 Coda
 (*key of each fugal entrance)

Prelude and Fugue in C Major,
 BWV 545

The prelude, a festive and jubilant sounding piece, begins with an introductory three measures firmly establishing the C major tonality.¹⁰ Appearing in the fourth measure is a short theme comprising two motives (ex. 4). With the exception of the first three measures, and a slight variation of them with which the piece symmetrically ends, there is only one measure which does

not contain one of these motives. A short counter-theme, introduced in m. 7 and given to the pedal throughout, gains importance by appearing six times with the theme. This one theme (motives a & b) completely dominates the brief prelude (only 31 measures), spinning itself out in a seemingly endless variety of combinations, while proceeding from the tonic to the dominant and back again. In a sense, this is the type of Baroque piece one often reads about but rarely actually encounters — a piece governed entirely by one basic "Affekt." It is a piece which constitutes one thought, one section, and one cohesive unit, representing one joyful burst of energy captured in a few measures of music. Therefore, any change of manual or registration is unnecessary, and would only obscure the organic unity so consistently and powerfully asserted in every measure.

The fugue is built on a simple ricercare-like subject around the first five notes of the key. It is treated in a straightforward manner throughout, without employing complicated technical devices such as augmentation, diminution, canonic imitation, or stretto. (An unrealized stretto occurs at m. 100 between the bass and tenor voices.) There is no counter-subject, nor is strikingly new material introduced to compete with the subject. The episodes are short, and instead of carrying out intensive development, serve more as simple connecting links between statements of the subject. They also often continue the predominantly four-voiced texture of this fugue (the pedal is only allowed to rest twice), and for the most part are based on simple sequential patterns. The structure of the fugue then, like that of the prelude, lacks well-defined sections, and therefore precludes any change of manual.

(To Be Concluded)

Mr. Shay is a graduate of the Juilliard School of Music and studied with Helmut Walcha on a Fulbright grant. He has taught organ at Columbia University and at Madison College, Harrisonburg, Va., and is now a graduate assistant at the Cincinnati College-Conservatory of Music, working toward a DMA in organ.

NOTES

¹Manfred F. Bukofzer, *Music In the Baroque Era*. New York, 1947, pp. 390-393. The following books will be helpful for a general review of fugal procedures. Alfred Mann, *The Study of Fugue*, New Brunswick, N.J., 1959. James Hiffs, *Fugue*, London, 1878. George Oldroyd, *The Technique and Spirit of Fugue*, London, 1948.

²Werner David, *Johann Sebastian Bach's Orgeln*, Berlin, 1951, pp. 49-54, 94-97. Concerning the origin of the six great preludes and fugues see Philipp Spitta, *Johann Sebastian Bach*. New York, 1951, p. 209, Vol. III, and Albert Schweitzer, *J. S. Bach*, New York, 1962, pp. 275-276.

³Hans T. David and Arthur Mendel, *The Bach Reader*, New York, 1945. Spitta, p. 492, Vol. I.

⁴Cf. Karl Geiringer, *Johann Sebastian Bach*, New York, 1966, p. 241.

⁵The reversal of A and B necessitates the addition of one measure in order that the final note occupy a whole measure. Formerly, this note was a half note, above which B entered in an overlapping fashion. It is interesting that Bach preferred to subtract one measure from the final B section, rather than have 145 measures. (All measure numbers refer to volume II of C. F. Peters edition of Bach's organ music.)

⁶R. Donington, *The Interpretation of Early Music*, London, 1963, pp. 373-374.

⁷Johann J. Quantz, *Versuch einer Anweisung die Floete traversiere zu spielen*, Berlin 1752. The translation of this passage is taken from *Vivaldi: Genius of the Baroque*, by Marc Pincherle, New York, 1957, p. 149.

⁸Bukofzer, pp. 388-390. Hans Lenneberg, "Johann Mattheson on Affect and Rhetoric in Music," *The Journal of Music Theory*, Vol. II/1, 1958, Yale University.

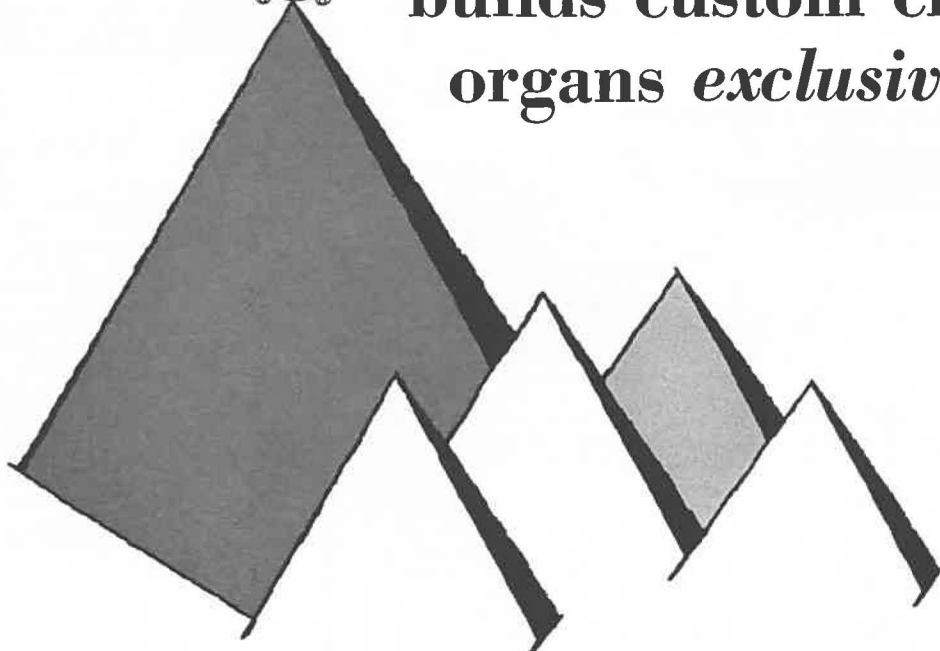
⁹André Pirro, *J. S. Bach*, translated from the French by Mervyn Savill, London, 1957, pp. 133-134. Schweitzer, Vol. II, pp. 64-65.

¹⁰According to Keller (*The Organ Works of Bach*, translated by Helen Hewitt, C. F. Peters, 1967, p. 145) the autograph of 1730 places the Largo from the fifth trio sonata between the prelude and the fugue.

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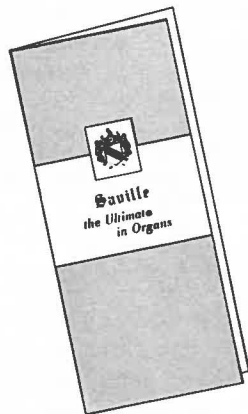


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Programs of Organ Recitals of the Month

Charles Brown, Tempe, Ariz. — Texas Women's U, Denton Jan. 8: Toccata 12, Muffat; Toccata per l'Elevatione, Frescobaldi; Concerto del Signor Torelli, Walther; Sonatas in D major K 287 and K 288, Scarlatti; Fantasie and Fugue in G minor, Bach; Pièce Héroïque, Franck; Verset pour la fête de la Dedicace, Messiaen; Prelude and Fugue on B-A-C-H, Liszt.

Fred Tulan, Stockton, Calif. — Pioneer Museum and Haggin Galleries, Feb. 11: Toccata in F, Bach; Apparition de l'Eglise Eternelle, Messiaen; Il Sogno, Catalani; Pavanne, Byrd; Chromatic Study on B-A-C-H, Piston; Prelude on T-U-L-A-N and Fugue on Albert Schweitzer, Castelnuovo-Tedesco; Lamentation of Jeremiah, Purvis; Homage to Franck, Bingham; Toccata, Widor; Fantasie from The Light in the Wilderness, Brubeck; Music for four taped electronic soundtracks and organ; Passacaglia and Fugue in C minor, Bach; Etudes for Pedals, Harris.

W. David Lynch, Hackettstown, N.J. — Whitney chapel, Centenary College for Women Jan. 30: Dialogue sur les Grands Jeux, Récit de Tierce en Taille, Basse de Trompette, Grigny; Allein Gott in der Höh', Bach; Allegro maestoso, Symphony 2, Vierne; Wondrous Love Variations, Barber; Fantasie in F minor K 608, Mozart. March 1: Fantasie and Fugue in G minor, Bach; Fantasie in F minor K 594, Mozart; Sonatine, Doppelbauer; Grand Pièce Symphonique, Franck.

Herbert Burtis, Red Bank, N.J. — Memorial Church, Harvard University Feb. 19: Ave Maris Stella, Grigny (with University Choir); Messe des Pauvres, Satie (with choir and Marion Ruhl on 19th century gallery organ); Scherzo, Symphony 2, Vierne, Le Banquet Celeste, Messiaen; Suite on Tone 2, Clérambault; Berceuse sur deux notes qui cornet, Alain; Te Deum, Langlais.

Herndon Spillman, Bloomington, Ind. — First Methodist Church Jan. 30: Partita on Christus, dir ist mein Leben, Pachelbel; Prelude and Fugue in C minor, O Lamm Gottes, unschuld'g, Bach; Toccata in D minor, Reger; L'Ascension, Messiaen; Carillon-Sortie, Mulet; Christ Church Cathedral, Indianapolis Feb. 2: Same Bach, Reger, Pachelbel, Mulet plus Alleluia sercins, Messiaen.

Mary Esther Higgs, New York City — North Presbyterian Church Feb. 4: Prelude and Fugue in G minor, Buxtehude; Dorian Toccata, My Soul Doth Magnify, Sleepers, Wake, Bach; Concerto in G, Ernst-Bach; Toccata, Haines; Rhosymedre, Vaughan Williams; Four Chorale Preludes, Pepping; Song of Peace, Langlais; Fantasie on B-A-C-H, Reger.

Roger Heather, Cincinnati, Ohio — Pleasant Ridge Presbyterian Church Jan. 21: Concerto 13 in F, Handel; The Trophy, The Awakening, F. Couperin; The Fifers, Dandrieu; Arabesque for the Flutes, Langlais; Fantaisie in C, Franck; Sketch in D flat, Schumann; Toccata, Symphony 5, Widor.

Kenneth Kroth, Albany, N.Y. — All Saints' Cathedral Feb. 4: Prelude and Fugue in E minor (Cathedral), Bach; Chorale in E major, Franck; Moderately fast; lively, Sonata 1, Hindemith.

Lucille Peterson, Buffalo, N.Y. — St. Paul's Cathedral Feb. 9: Sonata 3, Mendelssohn; Toccata in F major, Bach.

Kenneth Powell, Urbana, Ill. — Smith Music Hall, U of Ill. Feb. 8: The Nativity of Our Lord, Messiaen.

August Maekelberghe, Detroit, Mich. — St. John's Episcopal Church March 1: Concerto 10 in D minor, Handel; Ave Maria, Suda; Fantasie and Fugue in G minor, Bach. March 8: Impromptu Etude, Maekelberghe; Symphony 2, Widor. March 15: Theme and Variations, Angelelli; Roulade, Near; Let All Mortal Flesh, Maekelberghe; Prelude and Fugue on B-A-C-H, Liszt. March 22: Marche Triomphale, Lemmens; Andante, String Quartet, Debussy-Guilman; Sonata 1, Mendelssohn. March 29: Grande Pièce Symphonique, Franck; April 5: Prelude and Fugue in D, O Sacred Head, Concerto in A minor, O Man Bewail, Toccata and Fugue in D minor, Bach.

K. Bernard Schade, Williamsport, Pa. — Grace Episcopal Church, Hartford, Conn. Jan. 14: Voluntary, Payne; Noël 8, Daquin; Introduction and Toccata in G, Walond; Fugue in F flat major, Bach; The Fifers, Dandrieu; Allegro in A minor for flutes, Stanley; We Pray Now to the Holy Spirit, Buxtehude; Deck Thyself, Brahms; Now My Tongue, the Mystery Telling, Kodaly; Chorale in A minor, Franck; Theme and Variations, Langlais; Triptych for Christmas, Maleingreau.

Richard N. Peek, Charlotte, N.C. — Dedicatory, Oakland Avenue Presbyterian, Rock Hill, S.C. Jan. 14: Prelude in D minor, Pachelbel; Echo Fantasie in the Dorian Mode, Sweelinck; Tierce en taille, Couperin; Prelude and Fugue in D major, Bach; Chorale in E major, Franck; Greensleeves, Wright; Jesus Accepte La Souffrance, Messiaen; Prelude on a Theme by Tallis, Peek; Grand Choeur Dialogue, Gigout.

Marjorie Rasche, Carbondale, Ill. — For Morning Etude Club, Chapel of St. Paul the Apostle, Jan. 11: Praise to the Lord, the Almighty, Manz; Zu Bethlehem geboren, Walcha; Macht hoch die Tür, David; Concerto in A minor for two violins, Vivaldi; Sonata for Flute and Organ, Hovhaness; Prelude and fugue in A minor, Bach. Two flutes, two violins and Joyce Englund, soprano, assisted.

Sister M. Theophane Hytrek, OSF, Milwaukee, Wis. — First Congregational Church, Eau Claire, Wis. Jan. 21: Prelude and Fugue in F sharp minor, Buxtehude; Capriccio CuCu, Kerll; Concerto in D minor, Vivaldi-Bach; Prelude, Fugue and Variation, Franck; Elevation, Fantaisie, Hommage à Frescobaldi, Arabesque for Flutes, Langlais; Modal Trumpet, Karam; Partita on Old 100th, Hytrek.

Ronald A. Hough, Columbus, Miss. — Mississippi State College faculty recital, Carrier Chapel Jan. 8: Allegro, Concerto 4, Handel; These are the Holy Ten Commandments, All Glory be to God on High, Prelude and Fugue in E flat major, Bach; Epilogue for Pedal Solo, Langlais; Symphony 5, Vierne. Same program Southwestern Baptist Theological Seminary, Ft. Worth, Tex. Jan. 29.

Norberto Guinaldo, Norwalk, Calif. — First Congregational Church, Riverside Feb. 5: Variations on Est-ce Mars, Sweelinck; Magnificat Primi Toni, Buxtehude; O God, from Heaven Look Therein, Hanff; Prelude and Fugue in B minor, Bach; Sonata de Primer Tono, Lidon; Sonata 2, Mendelssohn; Three Spanish Carols, Toccata and Fugue, Guinaldo.

Sue Lombardi, Tempe, Ariz. — Gammage auditorium, Arizona State U Jan. 18: Church Sonata 1, Haas; Aria, Felderhof; Prelude, Canzona and Rondo, Schroeder, all with Eugene Lombardi, violinist.

John Upham, New York City — St. Paul's Chapel, Trinity Parish, Feb. 21: Concerto in C minor, Telemann-Walther; Partita on Lobt Gott, Partita on Wer nur den lieben Gott, Toccata and Fugue in C major, Walther.

Jack Ossewaarde, New York City — St. Bartholomew's Church Jan. 10: Fireworks Music, Handel; How Lovely Shines the Morning Star, Manz; Cantabile, Franck; Prelude and Fugue in G minor, Dupré. Feb. 7: Prelude and Fugue in A minor, Bach; Sonata 2, Hindemith; Sicilienne, Duruflé; Allegro, Symphony 6, Widor.

Arthur Lawrence, Stanford, Calif. — Stanford U Jan. 9: all Bach: O Lamm Gottes, Schmücke dich; Canonic Variations on Vom Himmel hoch; Concerto in G after Ernst; Wenn wie in höchsten Nöten sein, Nun komm, der Heiden Heiland; Four Duets, Clavierübung, part 3; Prelude and Fugue in B minor, Bach. All Souls' Parish, Dec. 17: Nun komm der Heiden Heiland, Bach; Wie schön leuchtet, Buxtehude; Canonic Variations on Vom Himmel hoch, Bach; Variations on Uns ist ein Kindelein, Sweelinck; Es ist ein Ros', Brahms; Eternal Purposes, Messiaen; Pastorale, Zipoli; Swiss Noël, Noël for Flutes, Daquin; Concerto in G after Ernst, Bach.

Walter Grzyb, Manchester, Conn. — Center Congregational Church Jan. 21: Grand Jeu, Du Mage; Basse et Dessus de Trompette, Clérambault; Trumpet Tune in D, Purcell; Nun bitten wir, Prelude, Fugue and Chaconne, Buxtehude; Ich ruf' zu dir, Liebster Jesu, Jesu meine Freude, Wer nur den Lieben, Bach; Suite Gothique, Boëllmann; I am Black but Comely, Dupré; Ton-y-botel, Purvis; Toccata, Adagio and Fugue in C, Bach.

Richard Ellsasser, Hollywood, Calif. — For Long Beach Chapter, First Congregational Church Jan. 9: Concerto del Sigr. Albinoni, Walther; Chaconne in D minor, Pachelbel; Noël in D minor, Daquin; Concerto 1 in G, Handel; Toccata, Adagio and Fugue in C, Bach; Cortège et Litanie, Dupré; Le Fifre, Dandrieu; Thou art the Rock, Mulet; Scherzo on Mendelssohnian Themes; Allegretto, Sonata 4, Mendelssohn; Study in D minor, Yon.

Thomas Curtis, Elyria, Ohio — First Congregational Church, Feb. 4: Rigaudon, Campara; Air Tendre, Lully; Voluntary in E major, Walond; Toccata for the Elevation, Frescobaldi; Canzona, Gabrieli; Sonata 1, Mendelssohn; Preludes for Rosh Hashana and Yom Kippur, Berlinski; Gothic Prelude, DeLamarter.

Janice Moore, Chicago, Ill. — Student of Lillian Robinson, Moody Bible Institute Feb. 3: Prelude in C minor, Bach; The Primrose, Pearson; Fantasie in F minor, KV 608, Mozart; Song of Peace, Langlais; Italian Hymn, Gardini-McKinley; Thou Art the Rock, Mulet. David Edwards, tenor, shared the program.

Robert King, Burlington, N.C. — RLDS Auditorium, Independence, Mo. Jan. 20: Concerto in G minor, Ernst-Bach; Fantaisie in A, Franck; Two Orgelbüchlein Chorales, Bach; Divertimento, Cundick.

Thomas Henry Barker, Tempe, Ariz. — Gammage auditorium, Arizona State U. Jan. 10: Settings of Wie schön leuchtet der Morgenstern, Scheidt; Pachelbel, Buxtehude; Bach, Karg-Elert; Dupré; Walcha; Distler, Barl w.

Lewis Bruun, Hagerstown, Md. — Princeton Seminary chapel Jan. 25: God among Us, Messiaen; Prelude, Adagio and Variations on Veni Creator, Duruflé.

Ritter Werner, Cincinnati, Ohio — College Conservatory graduate recital Jan. 28: Toccata, Adagio and Fugue in C, Bach; Evocation, Liszt; Ascension Suite, Messiaen.

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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.

André Mériteau, Montreal, Canada — Moscow, Leningrad, Tallin, Tiflis, Erevan and Baku on March tour of USSR: Have Mercy upon Me, Prelude and Fugue in A minor, Sonata 6, Toccata and Fugue in D minor, Passacaglia and Fugue in C minor, Prelude and Fugue in D major, Bach; Pièce Héroïque, Cantabile, Grande Pièce symphonique, Chorale in B minor, Franck; Chaconne, L. Couperin; Concerto, Albinoni; Es ist ein Ros', Brahms; Saetas, Torres; Le Banquet Céleste, Messiaen; Studio da Concerto, Manari; Toccata 1, Frescobaldi; Prelude, Pierné.

Beal Thomas, Vancouver, B.C. — Christ Church Cathedral Jan. 10: Dialogue for the Trumpet Stop, Clérambault; I Call to Thee, He who will Suffer God to Guide him, O Sacred Head, Bach; How bright appears the morning star, Bach, Buxtehude, J. C. Bach, Karg-Elert; Psalm 20, Marcelllo. Jan. 24: Chorale, Jongen; Royal Fireworks Music, Handel; Trumpet Voluntary, Bennett; Antiphon 3, Dupré; Vexilla Regis, Titcomb. Jan. 31: Prelude on Gibbons' Song 22, Stanford; Lamb of God, O Man bewail, When on the Cross the Saviour hung, Bach; Preludio, Sonata 9 for violin, Corelli; Fairest Lord Jesus, Schroeder; Processional, M. Shaw.

Douglas Haas, Kitchener, Ont. — For Kitchener ROCO Centre, Zion Evangelical United Brethren Church Jan. 26: Prelude and Fugue in E minor, Bruhns; Variations on Warum betrübst du dich, Scheidt; Contrapuncti 1 and 2, Art of Fugue, Trio Sonata 6, Prelude and Fugue in E minor (Wedge), Bach; Toccata on Lobe den Herren, Michaelssen; Variations on Frisch auf, Distler; O Lamm Gott, unschuldig, Fantasie and Fugue in D minor, Reger.

Winnifred Sim, Winnipeg, Man. — University of Manitoba Jan. 31: Prelude and Fugue in D major, Bach; Prelude Fugue and Chaconne, Pachelbel; Musical Clocks, Haydn; Trio Sonata 1, Bach; All My Heart This Day Rejoices, O Dearest Jesus, I Cry to Thee, A Mighty Fortress, Walcha.

Piet Kee, Heemstede, Netherlands — Calvin College, Grand Rapids, Mich. Feb. 20: Prelude and Fugue in D major, Buxtehude; Ciaronna in F minor, Pachelbel; O Mensch, Auf meinen lieben Gott, Ich ruf zu dir, Wir glauben all, Prelude and Fugue in B minor, Bach; Fantaisie 2, Alain; Improvisations.

David Hinshaw, El Paso, Tex. — San Antonio College, San Antonio Feb. 4: Dic Nobis, Maria, Cabezon; Five Kyries on Tone 1, Coelho; Canción para la Corneta con el Eco, Quatro Piezas de Clarines, anon. 17th century; Canzona en sol menor, Zipoli; Paso en do, Casanovas; Toccata en sol menor, Carvalho; Sonata on Tone 1, Lidon; Arrullo de Pastorcito, Final, Sonata de Navidad, Jiménez; En un Templo Churrigueresco, Cortés; Canzonetta, Torres; Desolación, Vega Nuñez; Toccata, Villancico y Fuga, Ginastera.

Howard Don Small, La Jolla, Calif. — Dedicatory, First Presbyterian, Selma, Ala. Jan. 14: Concerto del Signor Meck, Walther; O God, Thou Faithful God, Brahms; Introduction and Trumpet Tune, Boyce; Fantasie and Fugue in G minor, Bach; Pastorale, Roger-Ducasse; Sketch in F minor, Schumann; Flute Solo, Arne; Fantasie in F minor K. 604, Mozart.

John Ditto, Fort Wayne, Ind. — First Presbyterian Church, Jan. 28: Prelude and Fugue in F sharp minor, Buxtehude; Vor deinen Thron, Fantasie and Fugue in G minor, Bach; Prelude and Fugue 4, Badings; Blessed Ye who Live in Faith, Deck Thyself, My Heart Is Ever Yearning, Brahms; Prelude et Danse Fugue, Litaize.

Gwen Gould, New York City — St. Bartholomew's Church Jan. 24: Toccata in E minor, Pachelbel; Passacaglia, Raison; O God, thou faithful God, Brahms; We All Believe in One God, Bach; Three Intermezzi, Schroeder.

Suzanne Gibson, Vancouver, B.C. — Christ Church Cathedral Jan. 17: Fugue on the Kyrie, Soeur Monique, F. Couperin; Fugue alla Gigue, Bach; Apparition of the Church Eternal, Messiaen; Finale, Symphony 1, Vierne.

James Burchill, Hamilton, Ont. — All Saints' Anglican Church Jan. 14: Komm Gott, Schöpfer, heiliger Geist, Bach; Sonata, Howells; Sonata 12, Rheinberger.

Catharine Crozier, Winter Park, Fla. — North Shore Congregation Israel, Glencoe, Ill. Jan. 28: Concerto in B flat, Handel; By the Waters of Babylon, Passacaglia and Fugue in C minor, Bach; Sonata 3, Hindemith; Psalm 130, Persichetti; Arabesque for Flutes, Langlais; Sinfonia Movement, Berlinski; Toccata, Sowerby. Calvin College, Grand Rapids, Mich. Jan. 13: Chaconne in E minor, Come Redeemer of our race, Fugue in C, Buxtehude; same Bach as Evanston plus Come God, Creator, Rejoice Christians, We All Believe, Bach; same Hindemith, Langlais, Sowerby plus Ave Maria, Ave maris Stella, Langlais.

Oswald G. Ragatz, Bloomington, Ind. — Buncombe Street Methodist, Greenville, S.C. Jan. 19: Trumpet Tune and Air, Purcell; Capriccio Cucu, Kerll; Pastorale and Fugue on Vom Himmel hoch, Pachelbel; Concerto 5 in F, Handel; Kommst du nun, Prelude and Fugue in G, Bach; Chorale in A minor, Franck; Divertissement, Vierne; Air with Variations, Sowerby; Carillon-Sortie, Mulet.

Kenneth Axelson, Bloomington, Ill. — Illinois Wesleyan U Jan. 23, Maple Grove Methodist, Columbus, O. Jan. 26: Concerto in F, Handel; Wake, Awake, When in the Hour of Utmost Need, We All Believe in One God, Prelude and Fugue in A minor, Bach; Musical Clocks, Haydn; Chorale in E major, Franck; The Nativity, Langlais; Westminster Carillon, Vierne.

Dorothy Riley, Columbus, Ohio — Christ Lutheran Church Feb. 18: Tu es Petra, Mulet; Two Chorales, Two Sketches, Dupré; Sonata for two strings, guitar and organ, Ruggieri; Symphony 7, Widor. John McCormick, guitar, Andrew Lisko and Elaine Davies, violins.

Robert E. Fogal, Bellmore, N.Y. — St. Bartholomew's Church Jan. 31: Deck Thyself, Bach; Fugue in A flat minor, Brahms; Three Pieces, Walton; Passacaglia, Symphony in G, Sowerby.

Joyce Corbett, Buffalo, N.Y. — St. Paul's Cathedral Jan. 19: Chaconne in F minor, Pachelbel; Toccata, Adagio and Fugue in C, Bach.

David Fuller, Buffalo, N.Y. — St. Paul's Cathedral Feb. 2: Fantasie and Fugue on Ad Nos, Liszt.

Robert Glasgow, Ann Arbor, Mich. — For St. Louis Chapter, Christ Church Cathedral Jan. 15: Passacaglia and Fugue in C minor, Bach; Sonatas in C and D, Scarlatti; Passacaille del Seig' Louigi, Rossi; Pastorale, Al-drovandini; Fantasie in F minor, K 608, Mozart; Fantaisie in A, Franck; Chants d'oiseaux, Messiaen; Lied, Prelude et danse fuguée, Litaize.

Herbert Gotsch, River Forest, Ill. — Concordia Teachers College faculty series, Grace Lutheran Church Feb. 4: Toccata en Do Major de Ma Esquerra, Cabanilles; Fuga en Sol Menor, Oxinagas; Prelude and Fugue in C major, Bach; Sonata 1 in D, C.P.E. Bach; Concerto 1, Reda; All My Heart This Night Rejoices, Bunjes; All Praise to God, Hillert; Take Thou My Hands and Lead Me, Gieschen; Litanies, Alain; Prelude and Fugue on A-L-A-I-N, Duruflé.

Anita Bridges, Anderson, S.C. — First Presbyterian Church Jan. 21: The Old Year Has Passed, In Thee Is Gladness, Bach; Prelude and Fugue in C major, Böhm; Concerto 3 in G, Soler; Sonata 3, Mehdelssohn; Eternal Purposes, Messiaen; Now at the Manger, Now we Implore God, My Life is but a Pilgrim-stand; Now in the Name of God, Walcha; Dorian Toccata, Bach.

John Hamersma, Grand Rapids, Mich. — Calvin College Fine Arts Center, Dec. 31: Toccata in E minor, O Man Bewail, Pachelbel; Partita on Psalm 118, Sweelinck; Litanies, Alain; Noël, Grand Jeu et Duo, Daquin; O Man Bewail, Toccata and Fugue in D minor, Bach.

William MacGowan, Pasadena, Calif. — St. Luke's Church, Evanston, Ill. Feb. 11: Prelude, Fugue and Chaconne in C, Buxtehude; Trio Sonata 4, Bach; Sonata 2, Mendelssohn; Suite for Epiphany, l'Orgue Mystique, Tour-nemire; Cortège et Litanie, Dupré-Farnam.

James McKinnon, Buffalo, N.Y. — St. Paul's Cathedral Jan. 12: Overture, Baroques, Bingham; Blessed Jesus, we are here, O whither shall I flee, Bach; Sarabande, Baroques, Bingham; Prelude and Fugue in F minor, Bach; Voluntary, Baroques, Bingham.

Roy Johnson, Tempe, Ariz. — Gammage auditorium, Arizona State U Jan. 4: All Glory be to God on high (three settings), Fantasie and Fugue in G minor, Bach.

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Programs of Organ Recitals of the Month

George Markey, New York City — First Presbyterian, Fort Lauderdale, Fla. Jan. 8: Grand Choeur, Prelude and Fugue on B-A-C-H, Liszt; O Mensch, Prelude and Fugue in E flat, Bach; Prelude and Fugue on A-L-A-I-N, Duruflé; Pastorale, Roger-Ducasse; O Heart Subdued, Brahms; How Brightly Shines the Morning Star, Reger. Holy Trinity Lutheran, Buffalo Jan. 23: Same program with Gigout and Liszt replaced with Chaconne, L. Couperin; Good News from Heaven, Pachelbel; Sonata on Tone 1, Lidon.

Charles Eve, Denver, Colo. — Whatley Chapel, Temple Buell College Feb. 4: Pièce Héroïque, Franck; Concerto in B minor, Walther; In dulci jubilo, Schönster Herr Jesu, Schroeder; Movement 1, Sonata 5, Prelude and Fugue in D major, Bach; Toccata, Sowerby; Venite Adoremus, Gehrenbeck; Pavane, Rhythmic Suite, Elmore; Trio on Alles was du bist, Kern-Nalle; Prelude, Toccata, Suite, Duruflé.

Robert D. Setzer, St. Petersburg, Fla. — Rollins College, Winter Park Jan. 24: Partita on Mein Jesum lass' ich nicht, Walther; Voluntary in D, Boyce; The Old Year has Passed, In There is Gladness, Fugue in E flat, Bach; Sonata 6, Mendelssohn; La Nativité, Langlais; Mors et Resurrection, Langlais.

Herbert Tinney, Elizabeth, N.J. — St. John's Episcopal Dec. 17: Prelude and Fugue in G minor, Buxtehude; Sleepers, Wake, Bach; Come, Saviour of the Nations, Buxtehude, Bach, Reger; Introduction and Toccata, Walond; Le banquet celeste, Messiaen; Pièce Héroïque, Franck.

Sharon Jones, Chicago, Ill. — Student of Gilbert Mead, Moody Bible Institute March 15: Fantasie and Fugue in G minor, Bach; Scherzo, Symphony 2, Vierne; Musical Clocks, Haydn-Biggs; Love Divine, Zundel-Hustad; Allegro, Symphony 2, Vierne. Barbara Ross, pianist, shared the program.

Gary L. Zwicky, Charleston, Ill. — First Methodist Church, Casey, Ill. Jan. 21: Deck Thyself, Bach; Prelude and Fugue in G minor, Buxtehude; Psalm 6, Van Noordt; Noël Grand Jeu et Duo, Daquin; Benedictus, Reger; Toccata, Symphony 5, Widor.

Ardyth Lohuis, Cincinnati, Ohio — Doctoral lecture-recital, College-Conservatory Feb. 12: Grosses Orgelbuch, Pepping.

Wilma Jensen, Oklahoma City, Okla. — First Methodist Church, Anderson, Ind. Jan. 16: Passacaglia and Fugue in C minor, Bach; Works for a Flute Clock, Haydn; Chorale in E major, Franck; Scherzo, Symphony 4, Widor; Alleluys, Preston; Cortège et Litanie, Dupré; Carillon, Sowerby; Finale, Symphony 1, Vierne. First Methodist Church, Texarkana, Ark. Jan. 21: Same program with Bach Toccata and Fugue in D minor replacing Passacaglia and Fugue.

Robert Rayfield, Bloomington, Ind. — Spring Arbor, Mich. College Jan. 5, Hyde Park Methodist, Tampa, Fla. Jan. 24, First Presbyterian, St. Petersburg, Fla. Jan. 26: Tiento Llano in B flat, Cabanilles; Blessed Is He that Cometh, F. Couperin; Concerto in C minor, Vivaldi-Bach; Fugues 5, 3 on B-A-C-H, Schumann; Prelude and Fugue on B-A-C-H, Liszt; Comes Autumn Time, Sowerby; The Nativity, Langlais; Scherzo, Symphony 6, Vierne; Pageant, Sowerby.

Haig Mardirosian, Baltimore, Md. — Cathedral of Mary Our Queen Jan. 14: Adagio for Strings, Barber-Strickland; O Gott du frommer Gott, Herzliebster Jesu, Brahms; Herr Jesu Christ, dich zu uns wend', Prelude and Fugue in B minor, Bach; Sonata 1, Hindemith.

Jack Levick, Forest Hills, N.Y. — St. Bartholomew's Church, New York City Feb. 7: Prelude and Fugue in G major, Bach; Récit tendre pour le nazard, Corette; Pièce Héroïque, Franck; Chant de Paix, Langlais; Finale, Symphony 1, Vierne.

James McGregor, Newark, N.J. — St. Paul's Chapel, Trinity, Parish, New York City Feb. 14: Quattro Versi e Canzone in G minor, Zipoli; Prelude and Fugue in D major, Buxtehude; Toccata in C major, Seixas; La Folia Partita, Pasquini; In dir ist Freude, Bach.

Ann Colbert, Bloomington, Ind. — First Presbyterian Church, Joliet, Ill. Feb. 18: Suite du Premier Ton, Clérambault; Prelude and Fugue in A minor, Bach; Adagio and Allegro for a Clock Organ, Mozart; Fugue, Holloway; Suite, opus 5, Duruflé.

Norman Allen, Charlottesville, Va. — Salem Baptist Church, Roanoke, Va. Feb. 13: Prelude and Fugue in E flat major, Bach; Concerto in G, Soler; Seven Chorale Preludes, Brahms; Carillon Sortie, Mulet.

David Craighead, Rochester, N.Y. — For North Shore Chapter, Alice Millar Chabel, Northwestern U., Jan. 16: Sonata 3, Mendelssohn; Four Orgelbüchlein Chorales, Sonata 4, Bach; Three Choral Preludes, Walcha; Fantasie on Wie schön leuchtet, Buxtehude; Fantasie on Wie schön leuchtet, Reger.

Galloway Methodist Church, Jackson, Miss. Feb. 1: Pastorale, Bach; Fantaisie in A, Franck; Dialogue pour Basse et Dessus de Trompette, Clérambault; Elevation, Tierce in Taille, F. Couperin; Noël Etranger, Daquin; Pastorale, Roger-Ducasse; Concerto 3 in G, Soler; Prelude and Fugue in G minor, Dupré.

Sandra Peichert, Judith Heiman, Springfield, Ohio — Students of Jan Bender, Wittenberg U. Jan. 30: Nun bitten wir, Buxtehude; Praise, My Soul, Thy Maker, Christians Rejoice, Bender; Prelude in D major, Micheelsen; Prelude and Fugue in C major, Bach — Miss Peichert, Ricercare, Froberger; Prelude and Fugue in C major, Boehm; Three Pieces, 20 Little Organ Pieces, Bender; Gelobet seist Du, Buxtehude; Fugue in B minor, Bach.

Joel H. Kuznik, Fort Wayne, Ind. — Kramer Chapel, Concordia Senior College Jan. 14: Chaconne in G minor, L. Couperin; Chorale in B minor, Franck; Greensleeves, Wright; Concerto 4 in F major, Handel; Piece in Free Form, Langlais; Noël Etranger, Daquin; Fantasie and Fugue in G minor, Bach. The Fort Wayne Philharmonic Quartet assisted in the Handel and the Langlais.

Richard Nussbaumer, Pittsburgh, Pa. — Carnegie Hall Jan. 7: Prelude, Elias; Introduction and Toccata, Walond; The Old Year Is Passed, Prelude and Fugue in D major, Bach; Air, Galuppi; Les Petites Cloches, Purvis; Vision of the Church Eternal, Messiaen; Toccata, Suite Gothique, Böellmann.

Thomas Murray, Los Angeles, Calif. — Grace Episcopal Church, Tucson, Ariz. Feb. 4: Toccata, Adagio and Fugue in C, Bach; Sonata 6, Mendelssohn; Suite: In Praise of Merbecke, Wyton; Grande Pièce Symphonique, Franck.

John M. Hodgins, Albany, N.Y. — All Saints' Cathedral Feb. 18: Lobe den Herren, Walther; Bist du bei mir, Adagio e dolce, Trio Sonata 3, The Walk to Jerusalem, Prelude and Fugue in D minor, Brahms; The Primitive Organ, Yon; Toccata in G, Dubois.

E. Power Biggs, Cambridge, Mass. — Fort-kerk, Willemstad, Curaçao, Netherlands West Indies Jan. 17: Balletto del Granduca, Sweelinck; A Westminster Suite, Purcell; The Emperor's Fanfare, Concerto 6, Sonata for the Trumpets, Sonata 3 in G, Soler; Passacaglia and Fugue in C minor, Bach; Sonata 1, Hindemith; Pièce Héroïque, Franck.

Long Beach AGO Chapter members — First Baptist Church, Long Beach, Calif. Feb. 6: Wacht auf, Bach; Toccata on Christ ist erstanden, Purvis — Michael W. Secour, Chaconne, Couperin; How Brightly Shines, Buxtehude; Come Now, Saviour of the Heathen, Bach — Diana Wilson, Vivace, Sonata 3, Bach; Prelude for the Passion of Our Lord, Guinaldo — Joan Nilson, Prelude in C minor, Bach; Harmonies du Soir, Karg-Elert; Adagio for Strings, Barber; Finale, Symphony 1, Vierne — Sam Posthuma.

Richard P. Dan Lyon, Syracuse, N.Y. — Syracuse U graduate recital, student of David Johnson, Crouse auditorium, Dec. 18: Prelude and Fugue in G, Christ, unser Herr, zum Jordan kam, Bach; Concerto del Sigr. Meck, Walther; Chorale in B minor, Franck; Cortège et Litanie, Dupré; Postlude pour l'Office de Complies, Alain; Veni Creator variations, Duruflé.

Charles H. Oldland, Springfield, Ohio — Wittenberg U. Jan. 9, student of Frederick Jachsch: Excerpts, Parish and Convents Masses, F. Couperin; Sonata 2, Hindemith; Prelude and Fugue 7, Rohlig; Von Gott will ich nicht lassen, Prelude and Fugue in C major, Bach.

Heinz Arnold, Columbia, Mo. — Stephens College faculty series, First Presbyterian Church Feb. 4: Toccata, Adagio and Fugue in C, Bach; Sonata on Psalm 94, Reubke; Fantasy for Flute Stops, Sowerby; Rhapsody on Two Carols, Langlais; Mass for Pentecost, Messiaen.

John Bullock, Oakland, Calif. — Interstake Center Jan. 18: The Shepherds, God Among Us, Messiaen; Passacaglia and Fugue in C minor, Bach; A Fantasy, Darke; Sonata, Krenek; Scherzo, Symphony 2, Vierne; Litanies, Alain.

Betty Valenta, Albany, N.Y. — All Saints' Cathedral Feb. 11: Sonata on Psalm 94, Reubke.

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Programs of Organ Recitals of the Month

Peter Hurford, St. Albans, England — Cincinnati College-Conservatory Jan. 16, 23, 30: Complete Orgelbüchlein, Bach, chamber singers assisting. Feb. 25: Concerto in D minor, Handel; Concerto 2 in G, Bach; Concerto in F, Buxtehude; Concerto 5 in D minor, Vivaldi; Concerto in B flat, Handel. Chamber orchestra assisted in the Handel and the Buxtehude.

Linus M. Ellis, III, Wilmington, Del. — Grace Methodist Church Jan. 2: Prelude and Fugue in D major, Bach; Noël 4 in G, Daquin; Pastorale, Franck; The World Awaiting the Saviour, Dupré. Jan. 9: Chaconnes in G minor and D minor, L. Couperin; Prelude and Fugue in D major, Buxtehude; Intermezzo, Westminster Carillon, Vierne; Jan. 16: Trio en Passacaille, Raison; Passacaglia and Fugue in C minor, Bach; Chorale in E major, Franck; Jan. 23: Prelude and Fugue in G major, Bach; Sonata 2, Hindemith; Sonata 2, Mendelssohn. Jan. 30: Grande Pièce Symphonique, Franck.

Lawrence Moe, Berkeley, Calif. — Hertz Hall March 22: All Buxtehude on 18th century Dutch organ: Toccata and Fugue in D minor, Partita on Auf meinen lieben Gott; Fantasie on Wie schön leuchtet; Prelude and Fugue in G minor; Chaconne in E minor; Prelude, Fugue and Chaconne in C major. Alan Curtis, harpsichordist, shared the program.

George Guest, Cambridge, England — St. John's College Chapel Jan. 21: Variations on Mein junges Leben, Sweelinck; Sonata 3, Mendelssohn; Chorale, Mathias; Te Deum, Langlais. Feb. 18: Prelude and Fugue in A major, Bach; Fugue and Chorale, Honnegger; Elegy, McCabe; Postlude in B minor, Fleury.

Stephen Cleobury, Cambridge, England — St. John's College Chapel, Jan. 28: Triple Kyrie, Bach; Introduction, Passacaglia and Fugue, Willan. March 3: Prelude and Fugue in E minor, Bach; Diptych, Messiaen; Fantasie in F minor and major K. 594, Mozart.

Michael Nicholas, Northampton, England — St. John's College, Cambridge March 10: Prelude and Fugue in D, Buxtehude; Prelude, Scherzo and Passacaglia, Leighton.

Christopher Robinson, Worcester, England — St. John's College Chapel, Cambridge Feb. 25: Fantasie and Fugue on Ad nos, Liszt.

Robert Baker, New York City — St. Bartholomew's Church Feb. 21: Pièce Héroïque, Franck; Voluntary for Diapasons and Cornet, Travers; Pastorale, Charles Wesley; Voluntary for Diapasons and Trumpets, Boyce; Dialogue, Roberts; Prelude for Rosh Hashonah, Berlinski; Prelude and Fugue in B minor, Bach.

C. Warren Becker, Barrien Springs, Mich. — Southern Missionary College, Collegedale, Tenn. Jan. 7, Oakwood College, Huntsville, Ala. Jan. 8: Prelude, Fugue and Chaconne, Buxtehude; Dialogue sur la voix humaine, Elevation, Tierce en taille, F. Couperin; Comest Thou, Jesus, Passacaglia and Fugue in C minor, Bach; Voluntary 8, Stanley; Kleine Praludium und Intermezzo, Schroeder; Litanies, Alain; Lo How a Rose, Brahms; Brother James's Air, Wright; Finale, Symphony 1, Vierne.

Grigg Fountain, Evanston, Ill. — Alice Millar Chapel Feb. 5: Two Canzoni alla Francese, Frescobaldi; Three Excerpts, Mass for Parishes, F. Couperin; Prelude, Toccata and Chaconne, Brockless. The chapel choir, soloists and instrumentalists shared the program.

William C. Beck, Alhambra, Calif. — First Baptist Church Jan. 21: Sinfonia, Solomon, Handel; Voluntary in C, Purcell; Prelude and Fugue in D major, Bach; Andante, Grande Pièce Symphonique, Franck; Concerto 4 in F, Handel; Prelude and Fugue in G minor, Dupré.

Carole A. Berg, Marie J. Porterfield, Seattle, Wash. — Students of Walter A. Eichinger, University Methodist Temple Feb. 11: Sonata 2, Mendelssohn; Symphony 2, Vierne — Miss Berg. Prelude and Fugue in C minor, Bach; Macht hoch die Tür, Walcha, Pepping; Suite Brève, Langlais — Miss Porterfield.

John Siler, Cincinnati, Ohio — Senior recital, student of Wayne Fisher, College-Conservatory Feb. 20: Offertoire sur les grands jeux, Couperin; Sonata 2, Bach; Concerto 5 in F, Handel; Chorale in A minor, Franck; Berceuse, Suite Bretonne, Carillon, Dupré.

Robert Wells, Albany, N.Y. — All Saints' Cathedral Feb. 25: Prelude, Fugue and Chaconne in D minor, Pachelbel; Sonata for Glass Harmonica, Naumann; Fantasie in C minor, Bach; Evensong, La Montaine; Toccata, Monnikendam.

Clyde Holloway, Bloomington, Ind. — First Baptist Church, Oak Park, Ill. Jan. 30: Introduction and Passacaglia in D minor, Reger; Noël en trio et en dialogue, Noël étranger, Daquin; Fantasie and Fugue in G minor, Bach; Prelude, Fugue and Variation, Franck; Sonata, opus 18, Distler; Prelude and Fugue on B-A-C-H, Liszt.

First Presbyterian Church, Fort Wayne, Ind. Feb. 13: Same Bach, Daquin, Distler plus: Joie et Clarté des Corps Glorieux, Messiaen; Sonata on Psalm 94, Reubke.

Douglas Rafter, Boston, Mass. — Soldiers and Sailors Memorial Hall, Melrose, Mass. Jan. 28: Allegro vivace, Concerto in A minor, Vivaldi-Bach; The Fifer, Dandrieu; Rondo in G, Bull-Ellsasser; Air for G string, Awake, Thou Wintry Earth, Bach; Menuet, Concerto in B flat, Handel; Sketch in F minor, Schumann; Toccata, Gigout; Holiday for Pedals, Young; The Kettle Boils, Clokey; Rhumba, Elmore; Pomp and Circumstance 1, Elgar; The Lost Chord, Sullivan; Finlandia, Sibelius.

Frederick F. Jackisch, Springfield, Ohio — Wittenberg U Jan. 28: Offertoire du Ton 5, Raison; Récit de Tierce en taille, Récit de Basse de Trompette, Dialogue a 2 Tailles de Cromorne and 2 dessus de Cornet, Grigny; Pièce Symphonique, Tournemire; Prière, Petite Suite, Milhaud; Scherzo, Symphony 2, Vierne; Desseins éternels, Messiaen; Rhapsodie Gregoienne, Langlais.

E. Alan Wood, St. Louis, Mo. — Stephens College, Columbia, Mo. Feb. 15: Triple Kyrie, Glory to God on High, Christ, Our Lord, to Jordan Came, Jesus Christ, Our Saviour, Fugue in E flat, major, Bach; Chant de Paix, Langlais; Prelude and Fugue in F minor, Dupré; Sketch in D flat major, Schumann; Sonata on Psalm 94, Reubke.

Ruth Updegraff, Springfield, Ohio — student of Elmer F. Blackmer, Wittenberg U Feb. 6: Prelude and Fugue in E flat, Bach; Partita on Christus, der ist mein Leben, Pachelbel; Rhapsody 1, Howells; Greenleaves, Wright; Prelude and Fugue on A-L-A-I-N, Duruffé.

John Cartwright, New York City — St. Paul's Chapel, Trinity Parish Feb. 7: Toccata e Ricercare, Pasquini; Morgenglanz der Ewigkeit, Ich ruf zu dir, Walcha; Cantilène, Symphony 3, Vierne; Prelude and Fugue in F major, Buxtehude.

Paul Manz, Minneapolis, Minn. — Glendale, Wash. Evangelical Lutheran Church Dec. 3: Andante, Concerto 7, Handel; Erscheinen ist der herrliche Tag, O Mensch, Fantasie and Fugue in G minor, Bach; Fantasie in F minor, K 608, Mozart; Partita on St. Anne, Manz; Concerto on Es sungen drei Engel, Micheelsen; Aria, Peeters; Finale, Symphony 2, Widor.

Donald Warner, Winter Park, Fla. — Rollins College Jan. 17: Prelude and Fugue in E major, Lübeck; La Romanesca, Valente; Allegro, Carvalho; Sonata on Tone 1, Lidon; All Praise to Jesus' Hallowed Name, From Heaven Above, Rejoice Christians, Prelude in C minor, Bach; Deck Thyself, Behold a Rose, O World I Now Must Leave Thee, Brahms; Apparition de l'Eglise éternelle, Messiaen; dialogue sur les Mixtures, Langlais; Le Banquet Céleste, Messiaen; Carillon, Vierne.

Joseph Coutret, Englewood, N.J. — First Presbyterian Church Feb. 4: Concerto in G, Ernst-Bach; If Thou but Suffer God to Guide Thee, Rejoice Christians, Fantasie and Fugue in G minor, Bach; A Lovely Rose, Brahms; Introduction and Passacaglia, Reger; Twilight at Fiesole, Primavera, Bingham; Prelude for Rosh Hashonah, Berlinski; Carillon de Westminster, Vierne.

Jerry W. Elmgren, Springfield, Ohio — graduate recital, student of Frederick Jackisch, Wittenberg U Feb. 25: Ensalada obra de Octavo Tono alto, Heredia; Sonata 3, Bach; Prelude and Fugue in E minor, Reger; Allegro Vivace, Symphony 1, Vierne; Partita on Wie soll ich eich empfangen, Pepping.

J. Samuel Hammond, Durham, N.C. — Duke U senior recital, student of Mildred Hendrix, Duke Chapel Feb. 11: All Bach: In dulci jubilo, Partita on O Gott, du frommer Gott, Concerto 1, Sonata 1, Prelude and Fugue in G major.

Ronald C. Rice, Atlanta, Ga. — St. Philip's Cathedral Jan. 28: Variations on Mein junges Leben, Sweelinck; Sonatina, Sowerby; Dasse et Dessus de Trompette, Clérambault; Scherzo, Gigout; Suite Médiévale, Langlais.

Ronald Gould, New York City — Church of the Ascension Dec. 24: From Heaven High, Pachelbel; O Lovely Child, Hoogewoud; Quem Pastores, Walcha; Song of Peace, Langlais; In dulci jubilo, Bach.

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Programs of Organ Recitals of the Month

Carl Weinrich, Princeton, N.J. — Emmanuel Episcopal Church, Webster Groves, Mo. Feb. 9: Sonata 1, Mendelssohn; Sonata 1 in E flat, Hindemith; Concerto in A minor, Vivaldi-Bach; How Brightly Shines the Morning Star, Buxtehude; Noël, Daquin; Cantabile, Symphony 2, Vienne; God Among Us, Messiaen.
Same program, Army and Navy Academy, Carlsbad, Calif. Jan. 31.

Stanley E. Walker, Berrien Springs, Mich. — Pioneer Memorial Church Jan. 27: Now Thank We All, Karg-Elert; Prelude on Old 100th, Pachelbel; Now Thank We All, Bach; Noël, Grand Jeu et Duo, Daquin; La Nativité, Langlais; Pastorale Dance, Milford; Tidings of Joy, Jesu, Joy of Man's Desiring, O Hail this Brightest Day of Days, In Thee Is Gladness, Bach; How Brightly Shines, Nicolai, Pachelbel, Drischner; Introduction and Fugue, Sonata 6, Merkel.

Robert Jones, Houston, Tex. — For Houston Bach Society, University of Houston Religion Center Jan. 7: All Bach: Prelude and Fugue in B minor, Canonic variations on Vom Himmel hoch, An Wasserflüssen Babylon, Trio on Herr Jesu Christ, Von Gott will ich nicht lassen; Fuga on the Magnificat. Pauline Stark, soprano, oboe and strings shared the program.

John E. Williams, Laurinburg, N.C. — First Presbyterian Church, Wilmington, N.C., Jan. 28: First Baptist Church, Laurinburg Jan. 30: Sonata 4 in F, C.P.E. Bach; Musical Clocks, Haydn; Fantasie in F minor, K 594, Adagio for Glass Harmonica, Fantasie in F minor, K 608, Mozart.

David Schaub, Bellingham, Wash. — Christ Church Cathedral, Vancouver, B.C. Jan. 3: Kyrie, God the Father, Allegro, Sonata in E flat, In dulci jubilo, Wir glauben (Giant Fugue), Bach; Communion, The Birds and the Brooks, Messiaen; Litanies, Alain.

Eileen Coggin, Alameda, Calif. — Coggin home Jan. 20: Prelude and Allegro, Piston; Sonata for two organs, Cherubini; Piece in Free Form, Langlais; String quartet, Anna Carol Dudley, soprano, and Eileen Klatsky, piano, shared the program.

Ronald E. McEntire, Buffalo, N.Y. — St. Paul's Cathedral Feb. 16: Toccata and Fugue, Guinaldo; Vivace, Sonata 2, Bach; Allegro vivace, Symphony 5, Widor.

Ludwig Altman, San Francisco, Calif. — Trinity Methodist Church Feb. 4: Fantasie on How Beautiful the Morning Star, Buxtehude; Suite for an Organ Clock, C.P.E. Bach; Voluntary in G major, Walond; Prayer of Christ, Messiaen; Toccata, Creston; Sonata 2, Hindemith; Andante with Variations, Mendelssohn; Lord Jesus Christ, be present now, Fugue in E flat, Bach.

Elaine S. Bliss, New York City — Wedding recital, United Church, Walpole, Mass. Dec. 30: Variations on Vom Himmel hoch, Pachelbel; Les Bourgeoises de Chartres, LeBegue; In dulci jubilo, Bach; Chorale and Variation, Sonata 6, Mendelssohn; Es ist ein Ros', Brahms; Zu Bethlehem geboren, Walcha; Divinum Mysterium, Candlyn; St. Columba, Willan; Wie schön leuchtet, Karg-Elert; St. Anthony Chorale, Brahms; Fantasie on In dulci jubilo, Bach.

Vicki Baldwin, Vermillion, S.D. — U of S.D. graduate recital, student of Jack Noble, First Congregational Church Feb. 4: Prelude and Fugue in E minor, Bruhns; Sonata 5, Bach; Chorale in B minor, Franck; Les Bergers, Les Enfants de Dieu, Messiaen; Toccata, Adagio and Fugue in C, Bach.

Louise Ankeny Halley, Cincinnati, Ohio — St. Thomas Episcopal Church March 12: Concerto in F major, Handel; Ach, bleib bei uns, Meine Seele erhebt, Wir glauben all', Bach; Canons in B major and B minor, Schumann; Elégie, Peeters; Three Preludes and Fugues, opus 7, Dupré.

Richard Moore, Princeton, N.J. — Princeton Seminary chapel Jan. 4: Noël, Daquin; Brother James's Air, Wright; Prelude and Fugue in C minor, Bach; Communion on Mode 4, Van Hulse; Finale, Symphony 5, Widor.

Edward Higginbottom, Cambridge, England — St. John's College Chapel, Feb. 11: Jesus Christus unser Heiland, Trio Sonata 4 in E minor, Bach; Prelude and Fugue on A-L-A-I-N,

Michael Fleming, London, England — St. John's College Chapel, Cambridge Feb. 4: Wir glauben all, Bach; Chorale in B minor, Franck; Introduction, Passacaglia and Coda, Brockless.

William Weaver, Atlanta, Ga. — Brainerd Baptist Church, Chattanooga, Tenn. Jan. 30: Chaconne in D minor, L. Couperin; Prelude and Fugue in A minor, Bach; Concerto 11 in G minor, Handel; Even Song, La Montaine; Trio Sonata 2, Bach; Adagio, Toccata, Symphony 5, Widor; Five Pieces for Musical Clock, Haydn; Toccata and Fugue in G minor, Bach.

William Haller, Denton, Tex. — For Galveston AGO chapter, Trinity Episcopal Church Jan. 23: Canzona, Frescobaldi; Récit de Tierce en Taille, Grigny; Prelude and Fugue in D major, Buxtehude; Canonic Variations on Vom Himmel hoch, Bach; Fantasie on B-A-C-H, Reger; Partita on Nun komm der Heiden Heiland, Distler; Canons in B major and B minor, Schumann; Prelude on St. Dunstan's, Sowerby.

John Conner, Williamsport, Pa. — Christ Church Dec. 24: Prelude and Fugue in G major, Sheep May Safely Graze, Vom Himmel hoch, Bach; Quem Pastores, Willan; In dulci jubilo, Bach; Greensleeves, Purvis; Chorale in E major, Franck; American Organ Mass, Purvis; Carillon on Adeste Fideles, Quignard.

Wallace M. Coursen, Jr., Bloomfield, N.J. — Christ Episcopal Church, Jan. 28: Prelude and Fugue in C major (9/8), Bach; The Star Proclaims the King is Here, Peeters; In dulci jubilo, Schroeder; Greensleeves, Wright; Wie schön leuchtet, Pachelbel; In dir ist Freude, Bach; Sonata 2, Hindemith; Berceuse, Carillon de Westminster, Vienne.

Roberta Gary, Cincinnati, Ohio — College Conservatory Jan. 9: Prelude and Fugue in B minor, Bach; Suite on Tone 2, Clérambault; Grande pièce symphonique, Franck; Offertoire (Les choses visibles et invisibles), Messiaen; Sonata 1, Bach; Toccata Durullé.

Suzanne Lane, Princeton, N.J. — Princeton Seminary chapel Jan. 18: Prelude and Fugue in C minor, Bach; Andante sostenuto, Symphonie Gothique, Widor; Fantasie in F minor, K 608, Mozart.

Cynthia Hayward, Princeton, N.J. — Princeton Seminary chapel Jan. 11: Fugue on the Kyrie, F. Couperin; O wie selig, Brahms; Prelude in E minor, Bach; Finale, Symphony 1, Vienne.

Edgar Hilliar, Mount Kisco, N.Y. — Grace Church, Providence, R.I. Feb. 5: Concerto in D minor, Stanley; Trumpet Voluntary, Heron; Flute Piece, Hine; Voluntary in G, Walond; Prelude and Fugue in C major (8/9), Bach; Three Chorale Improvisations, Karg-Elert; Meditation a Sainte Clotilde, James; Intermezzo, Symphony 1, Widor; Adagio, Nyquist; Sonata Eroica, Jongen. St. Andrew's Episcopal, Kansas City, Mo. Jan. 23: Same Heron, Hine, Walond, Nyquist plus: Concerto 5, Handel; Prelude and Fugue in G major, Bach; Präludien und Interudien, Schroeder; Sonata 1, Rohlig; Toccata, Peeters.

John Doney, West Hartford, Conn. — Connor Chapel of Our Lady Jan. 8: Prelude and Fugue in A major, By the Waters of Babylon, Bach; Prelude and Fugue in G minor, Buxtehude; Sonata 3, Robert Jones (first performance); Praised be God in heaven, With quiet joy, Today sing the beloved Christians, Pepping; Chorale in G minor, Franck; Fanfare — Gaudeamus, Diemente (dedicated to Mr. Doney).

Gary Jenkins, Park Ridge, Ill. — First Baptist Church, Kalamazoo, Mich. Feb. 11: Chaconne, L. Couperin; Josef est bien marié, Balbastre; Prelude and Fugue in A major, Selby; Pastorale, Kuchar; Prelude and Fugue in D major, Bach; Chorale with Variations, Walther; Suite, Telemann; Aria, Peeters; Prelude and Fugue on B-A-C-H, Liszt.

John G. Marberry, Marion, Ala. — Kessler Park Methodist Church, Dallas, Tex. Jan. 23: Five couplets of Kyrie, Mass for Parishes, F. Couperin; Four Chorale Preludes, Drischner; Lo, How a Rose, Near; Pasticcio, Langlais; Concerto in G major, Ernst-Bach; O Whither Shall I Flee, My Soul Doth Magnify, Abide with Us, Prelude and Fugue in C minor, Bach.

Jane Deakynne Brown, Hays, Kans. — Fort Hays State College Jan. 14: Prelude and Fugue in G minor, Buxtehude; Canonic Variations on Vom Himmel hoch, Bach; Concerto 1 in G minor, Handel; Sonata 2, Hindemith; Scherzo, Symphony 2, Vienne; Dieu parmi nous, Messiaen.

Karl Wienand, Boulder, Colo. — U of Colorado graduate recital, St. Andrew's Presbyterian Jan. 16: Echo Fantasie, Sweetlinck; Prelude and Fugue in E minor, Bruhns; Sonata 5, J. S. Bach; Sonata 4, C. P. E. Bach; Sonata 1, Hindemith.

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