

# THE DIAPASON

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

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NOVEMBER, 1968

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## UNIVERSITY OF OREGON WILL ACQUIRE SIX NEW TRACKERS

The University of Oregon, in Eugene, has completed contracting for six new organs to accommodate students in its undergraduate and recently established doctoral programs in organ, harpsichord and church music. The new instruments will all be tracker action and of classic tonal design.

A Flentrop of eleven ranks, for student practice, will arrive late this autumn. Olympic Organ Builders of Seattle is building four instruments for delivery in early winter 1969. Three of these will be for student practice; the fourth will be a two-rank portativ for the University's Renaissance Consort.

A major new instrument for the University's recital hall in the school of music complex is the result of a bequest totalling about \$225,000 by the late Robert Vinton Beall. The four-manual instrument, for teaching and recitals, will be built by Ahrends and Brunzema, of Loga, Ostfriesland, North Germany, for delivery in 1973. The Oregon instrument will be the largest by these builders and their first major instrument in America.

The new organs will supplement the present Schlicker and Reuter instruments at the university. The school also has harpsichords by Dowd, Wittmayer and Sperrhake, and numerous reproductions of historical instruments in its Collegium Musicum and Renaissance Consort — zinks, cornetti, krummhorns, lutes, sackbuts, trumpets, viols, recorders, and keyboard instruments.

John Hamilton, organist and harpsichordist at Oregon, has in his home an organ by Rudolf von Beckerath of Hamburg, and has ordered a variety of other keyboard instruments by Martin Skowranek, Klaus Ahrend, Franz Lengemann, and Rainer Schütze.

## SACRED MUSIC CONFERENCE HELD AT PROVIDENCE, R.I.

St. Dunstan's College conference on sacred music was held Sept. 8-13 at St. Stephen's Church, Providence, R.I. Marilyn Mason conducted a three-day organ workshop and was featured recitalist Sept. 12. Sonya Garfinkle and Elaine Brown of Singing City, Philadelphia, conducted choral workshops, and Malama Providakes, Worcester, conducted the junior choir workshop.

Jack Fisher, Boston University, played a recital at St. Stephen's Church. His recital and Miss Mason's appear in the recital section.

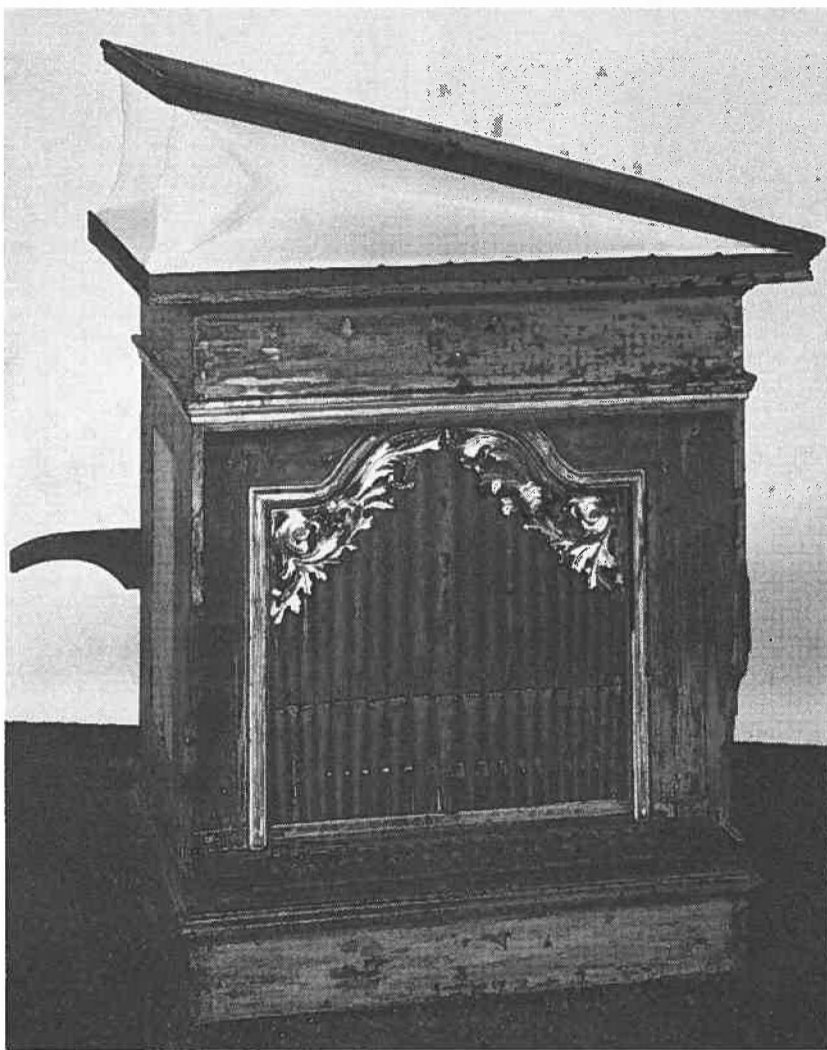
George Faxon, Trinity Church, Boston, and Boston University, conducted the Trinity Church choir in a performance of Magnificat, Andriessen, Stabat Maters by Palestrina and Poulenc, and a setting of Romans XII by Nancy Plummer Faxon. Albert Russell, Washington, D.C., accompanied the choir and played Preludio, Symphony 2, Dupré.

William Dinneen, Brown University played a recital of American music for harpsichord in the Lady Chapel: Partita, Pinkham; Suite, opus 100, Tcherenin; Bare November Day, Hovhanness.

Alexander Pelouquin chose the theme Joy Music in Praise of God for a lecture with musical illustrations from all periods by the Pelouquin Chorale. Included were four selections from Mr. Pelouquin's Mass for Joy and Christ the Light of the Nations with organ and instrumental accompaniment.

The conference closed with sung evensong Sept. 13.

FRANK MUSIC CORPORATION has acquired Boston Music Company and Morris Music Company.



An old four rank positive organ owned by the Boston Museum of Fine Arts has been completely restored by Carl Fudge and Jeremy Cooper. Mr. Cooper describes the process of restoration in an article on pp. 24-25 of this issue. The photograph above was taken when only the final refinishing of the outer case remained to be done.

At the top is the reservoir in its re-leathered and inflated glory. Above the pipes are the newly gilded pipe shades. One of the two carrying staves appears at the back left corner of the case. Using these, two fairly muscular men may carry the instrument.

## ROGG FOLLOWS BUSY SUMMER WITH ACTIVE FALL SEASON

Lionel Rogg, University of Geneva, Switzerland, writes about his busy summer. It included a Prom Concert at Albert Hall, London, recitals at the Festival de Musique Française in St. Maximin, France, at the organ festival at Magadino, Switzerland, on the new Metzler at the Cathedral of Geneva, at the Menuhin festival at Gstaad, and at the Festival of Montreux.

The fall season started with recitals in France, Italy, Belgium and Switzerland, a tour of England with recordings for EMI on the Royal Festival Hall organ and the Art of Fugue at Queen Elizabeth Hall Nov. 25.

## ANNOUNCE PRIZE WINNERS IN COMPOSERS' COMPETITION

Vinko Globokar of Yugoslavia was awarded first prize of 3,000 guilders in the International Composers' Competition of the Gaudeamus Foundation. Second prize of 2,000 guilders was won by an American, Anthony Falaro; third prize of 1,000 guilders went to Brian Ferneyhough of England and encouragement prize of 750 guilders to Heinz Martin Lonquich of Germany.

Judges were Klaus Huber, Switzerland, Hans Ulrich Engelmann, Germany, André Laporte, Belgium, and Ton de Leeuw, Netherlands.

## OBERLIN ORGAN SCHOLARSHIP WILL HONOR HAROLD TOWER

Classmates, former students, and friends of Harold Tower, have established the Harold Tower Scholarship Fund in his honor at the Oberlin Conservatory of Music. The scholarship will be awarded annually to an organ student on the basis of demonstrated ability plus need for financial assistance.

Mr. Tower retired in 1958 from his post as organist and choirmaster of the Church of Our Savior, Akron, Ohio. He served previously in two churches in Grand Rapids, Mich. He is living at Rockynol in Akron and confines his playing these days to a funeral home; he writes he has played for 130 so far in 1968. He spent three weeks in Portugal and Spain in May and a year ago visited Switzerland and Italy.

## DEXTER BAILEY APPOINTED TO LARGE CHICAGO CHURCH

Dexter Bailey has been appointed organist and choirmaster of St. Paul's United Church of Christ, Chicago. He began his responsibilities Sept. 1. A student of Janice Milburn and Bethel Knoche, he comes from a similar post at Granville Avenue Methodist Church, Chicago.

He succeeds David Thorburn who served St. Paul's for a decade at the large four-manual Aeolian-Skinner organ.

## Mexican Convention Plans Begin to Take Shape

Further plans for the Congreso of the Union Nacional de Organistas to be held Jan. 15, 16, and 17 at Guadalajara, Jalisco, "the city of roses," are rapidly taking shape. Besides mid-January weather hardly to be matched anywhere else in the world, the convention will offer a varied program. Padre Manuel Arcehiga, long-time organist of the Guadalajara Cathedral, will be convention organizer and chairman, and his deputy, Hermilio Hernández, and Fco. Javier Hernández of the School of Sacred Music will assist him.

Hermilio Hernández will be one of four Mexican recitalists heard, along with President Victor Urbán, Roberto Oropeza, of Morelia's Conservatory of the Roses, and, finally, the winner of the student competition.

Karel Paukert, Czech organist on the faculty of Northwestern University, Evanston, Ill. will be guest recitalist, lecturer and chairman of the judges of the competition.

The official hotel will be the new Hotel de Mendoza, next to the beautiful Teatro Degallado, and very near the cathedral and the famous market in the principal shopping area. Prices at the de Mendoza are 60 pesos per person (slightly less than \$5 per day) in double or triple rooms, and 97 pesos (less than \$8) for singles, including breakfast. Prices at the Guadalajara Hilton, European plan, are 100 pesos single, 130 double and 160 triple (about \$8, \$10.50 and \$13). Visitors should make their own hotel reservations promptly, sending one night's fee in advance; January is at the height of the tourist season.

The registration fee of 350 pesos includes admission by badge to all musical events, the meals and banquets which are scheduled parts of the congreso and transportation within the city of Guadalajara and to any official programs. Registration should be made in advance by writing to Sra. Dorothy Gullette, Santa Catarina 143, México 20, D.F.

## CONCERTS IN AEOLIAN HALL SERIES TO BE CONTINUED

Readers who recall the tragic fire which destroyed Aeolian Hall, London, Ont. and its famous organ (July 1968 issue), will be pleased to learn that its concert series will be continued.

Gordon Jeffrey, owner of the hall, has purchased the old building which was the Town Hall of old East London before its merger with its larger neighbor. Appropriately it will be named Town Hall.

The hall proper on the second floor is being refurbished for use for musical events and will seat some 300. Gabriel Kney is assembling a three-manual organ for the concert room.

In the meantime, plans are being formulated for the restoration of Aeolian Hall. A new concrete roof is being constructed and plans call for completely fireproof reconstruction.

An arson confession is being investigated.

THE ANNUAL GRUENSTEIN Memorial Organ Playing Competition will be sponsored again in 1969 by the Chicago Club of Women Organists. Young women organists between the ages of 16 and 30 should write at once for detailed information on rules and repertory to Hazel Quinney, 1518 E. 59th Street, Chicago, Ill. 60637.

LARRY PALMER directed the choirs of Norfolk State College and of the hosting Eastern Shore Chapel, Virginia Beach, Va. Oct. 13; James Justice was organist.

## Casavant Builds Organ for Wichita Church

Installation of a new three-manual Casavant has recently been completed in the Church of the Magdalen, Wichita, Kans.

The new instrument is located above and behind the altar, to one side, and the console is next to the choir, to the left of the altar. In conformity with Casavant practice, the organ is conceived along traditional lines and the pipes are voiced on low-wind pressure. Lawrence I. Phelps, vice-president and tonal director of Casavant, designed the instrument.

The organist of the church is Mrs. Francis P. Dunn. Robert Town, Wichita State University, played the dedicatory recital.

### GREAT

Quintade 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bordun 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Superoctave 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Trompete 8 ft. 61 pipes  
Chimes

### SWELL

Viola 8 ft. 61 pipes  
Viola Céleste 8 ft. 54 pipes  
Rohrflöte 8 ft. 61 pipes  
Spitzgeigen 4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Scharf 4 ranks 244 pipes  
Fagott 16 ft. 61 pipes  
Oboe 8 ft. 61 pipes  
Tremulant

### POSITIV

Gedackt 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Spitzflöte 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

Principal 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Quintade 16 ft.  
Octave 8 ft. 32 pipes  
Pommer 8 ft. 32 pipes  
Superoctave 4 ft. 32 pipes  
Rohrpfeife 4 ft. 32 pipes  
Mixture 4 ranks 2 ft. 128 pipes  
Posaune 16 ft. 32 pipes  
Schalmei 4 ft. 32 pipes  
Chimes



J. Herbert Springer, organist and choir-master at St. Matthew's Lutheran Church, Hanover, Pa., since January 1917, will retire effective Oct. 31.

Readers of this journal are familiar with the story of what is one of America's largest church organs (231 ranks, 14,365 pipes) installed through Mr. Springer's efforts over a period of years. In addition to thousands of church services, he has played 217 recitals on the mammoth instrument.

Mr. Springer's piano study with Constantin von Sternberg and Tobias Matthay prepared him for his 15 years as faculty member of Gettysburg College, from which he retired in 1966.

Among his many interests are nature photography and the sciences. His slides have illustrated lectures before many garden clubs and nature groups.

Mr. Springer will continue to live in Hanover and to teach piano.

DUBERT DENNIS was to conduct the Brahms Requiem Nov. 3 at Crown Heights Christian Church, Oklahoma City; organist was Jerry Whitten.

### NOTICE

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

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

A special list of outstanding anniversaries occurring in 1969 is also included.

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**SEARLE WRIGHT DEDICATES  
ORGAN PLAYED AT AGE 12**

Searle Wright played the dedication recital Sept. 4 of a theater organ now permanently installed in the Roberson Center for the Arts and Sciences, Binghamton, N.Y. At the age of 12 Mr. Wright had played a recital on the same organ then installed in Binghamton's Capitol Theater.

The console of the three-manual, 17-rank instrument is now in place in Sears-Harkness Hall of Roberson. Mounted on a hydraulic lift, it can be lowered into a chamber below the theater floor when not in use. On the third story of the Center is a glass enclosed loft for the 17 ranks of pipes. Visitors may observe the intricacies of the organ in action.

**SERIES ENLISTS STUDENTS  
OF THREE UNIVERSITIES**

The Second Presbyterian Church, Indianapolis, Ind. has inaugurated an experimental series of recitals by organ students of universities. This first showcase series included recitals by Donald Hinkle, Wittenburg University, Oct. 24; Kenneth Powell (1967 Fort Wayne winner), University of Illinois, Nov. 3; and Carl Gilmer, Indiana University, Nov. 17.

According to plans, Indiana University will be represented each year but various other universities and colleges will be invited to provide the other two recitals.

**AREA IN COLUMBIA BASIN  
ENJOYS A BACH FESTIVAL**

Six Lutheran Churches of Kennewick, Pasco and Richland, Wash., were sponsors of a Tri-City Bach festival Sept. 7 at the First Lutheran Church of Kennewick. A festival chorus of more than 40, plus seven solo voices and a 23-piece chamber orchestra combined to perform Bach cantatas 61, 137 and 140. Bruce W. Wachholz conducted. A brass ensemble played chorales preceding the concert.



Victor Urbán, professor of organ in the National School of Music of the Autonomous University of México and in the School of Sacred Music, will play recitals in Europe in the months of November and December. He will be heard, among other places, at Peterhouse Chapel, Cambridge and the Italian Church and Holy Trinity Church in London; at Regensburg and Stuttgart, Germany; at the Pontifical Institute in Rome and in Barcelona, Spain.

On his return trip he will be heard at St. Luke's Church, Evanston, Ill.

A native of Tultepec in the state of Mexico where he began his study with his father, and a graduate of the Conservatio Nacional in Mexico City and the Pontifical Institute in Rome, Sr. Urbán is organist of the Church of St. Ignacio de Loyola in Mexico City and second organist of the Auditorio Nacional. He is president of Union Nacional des Organistas, the Mexican professional organization, and will be a recitalist at its congreso in Guadalajara in January.

He has just recorded five recitals for Radio Universidad de México, three of them of Mexican music. The Mexican organization of music and theater critics has honored him with a special diploma for his work.

**THE DIAPASON**

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**FEATURES**

Music for One Manual	17-19
Restoration of a 16th Century Positive by Jeremy Cooper	24-25

**CALENDAR**

HARPSICHORD NEWS	12
------------------	----

EDITORIAL	14
-----------	----

LETTERS TO THE EDITOR	14
-----------------------	----

NUNC DIMITTIS	16
---------------	----

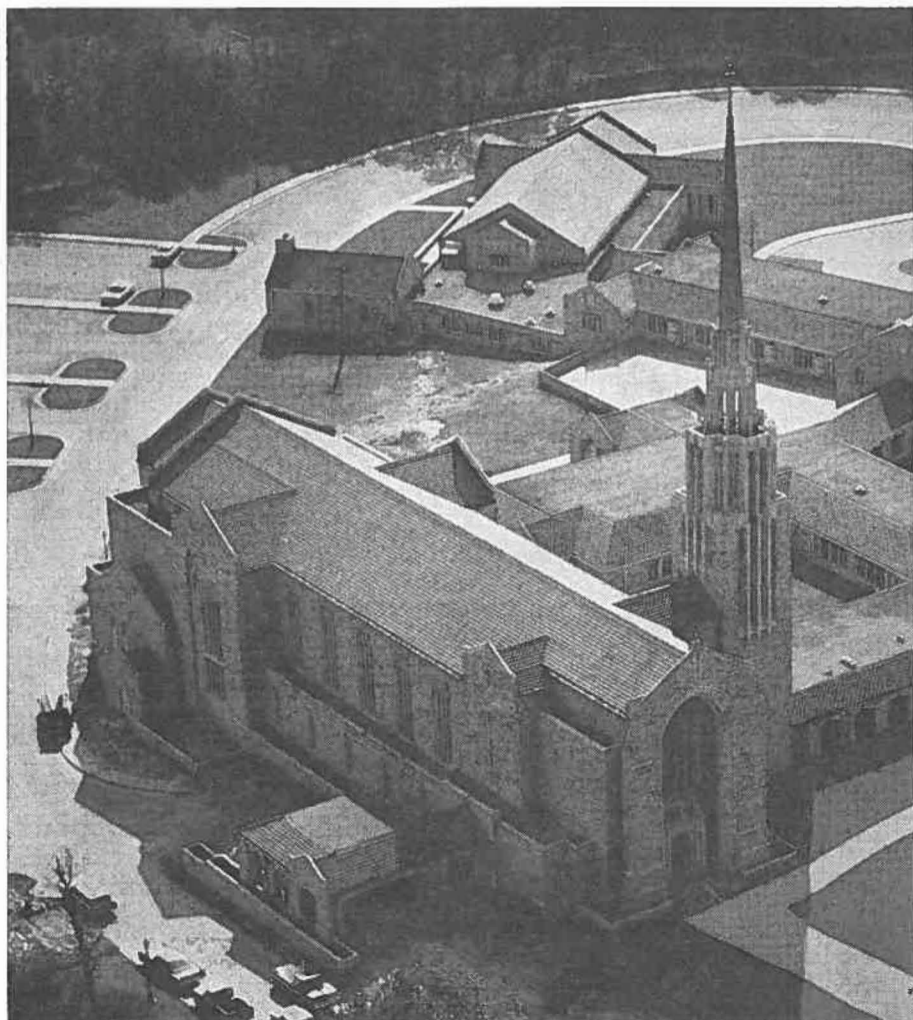
RECITALS	20-23
----------	-------

CLASSIFIED ADVERTISING	26-27
------------------------	-------

**REVIEWS**

Books	14
Choral Music	14-15
Organ Music	15

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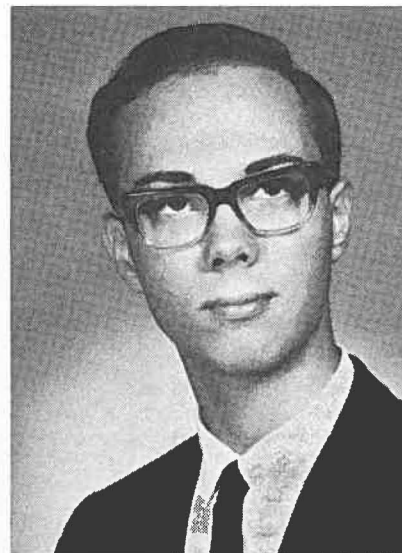
James H. Tallis has been appointed assistant professor of music at Southern Methodist University, Dallas, Tex. His duties include teaching organ, harpsichord and improvisation.

He has taught at Hastings College, Neb., and at Hope College, Holland, Mich. For the academic year 1963-64 he received a Fulbright grant to study harpsichord with Gustav Leonhardt and improvisation with Cor Kee in Amsterdam. He was on leave the last academic year to complete course requirements for the SMD degree at Union Seminary.

MICHAEL MURRAY is playing the organ works of Bach in a series of 12 recitals at Heights Christian Church, Shaker Heights, Ohio. The first of the Sunday evening series took place Oct. 20 and included Preludes and Fugues in F minor and C major, Fantasie and Fugue in G minor, Trio Sonata 5 and some chorale preludes.

ROBERTA GARY is acting chairman of the organ department of the University of Cincinnati College-Conservatory while Wayne Fisher is on his sabbatical leave studying and performing in North Germany and Holland.

EDITH HO returned to the Baltimore area in September from a tour of 13 recitals in Germany and England.



Jerry Paul Brainerd will spend the coming year at the Royal College of Music, London, England, on a newly initiated exchange program between the Eastman School of Music, Rochester, N.Y., and the RCM.

Mr. Brainerd is a master's candidate at Eastman. His organ study has been with David Gooding, Cleveland, and Norman Peterson and David Craighead at Eastman. For two summers he has studied harpsichord with Daniel Pinkham.

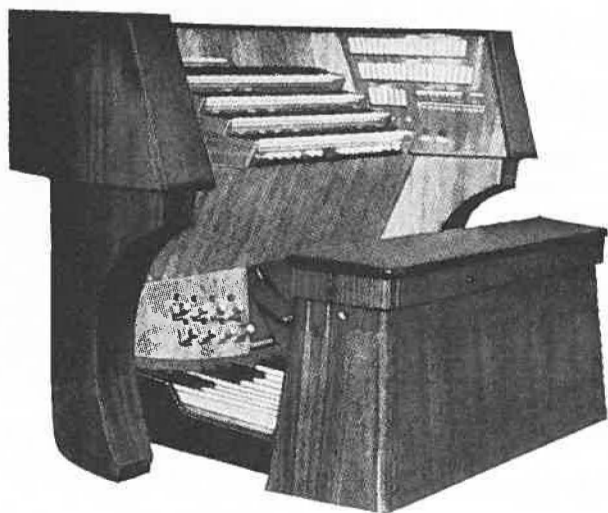
**PROULX MOVES TO TACOMA  
POST FROM TWIN CITIES**

Richard Proulx has been appointed organist-choirmaster at St. Charles Borromeo Parish, Tacoma, Wash. effective Oct. 1. He has been director of music at Holy Childhood Church, St. Paul, Minn. for 10 years. Under his direction the Holy Childhood boychoir achieved a reputation for performances with the Minneapolis Symphony and the Center Opera Company, recordings, telecasts and tours throughout the area.

Mr. Proulx attended the University of Minnesota, MacPhail College, the Columbus Boychoir School, and has studied organ with Ruth Dindorf, Rupert Sircom, Gerald Bales and Anton Heiller. In 1967 he made a tour of the classic organs of Holland and Germany, and the British choir schools. Many of his compositions have been published by the Augsburg Publishing House.

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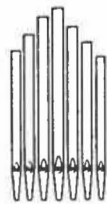
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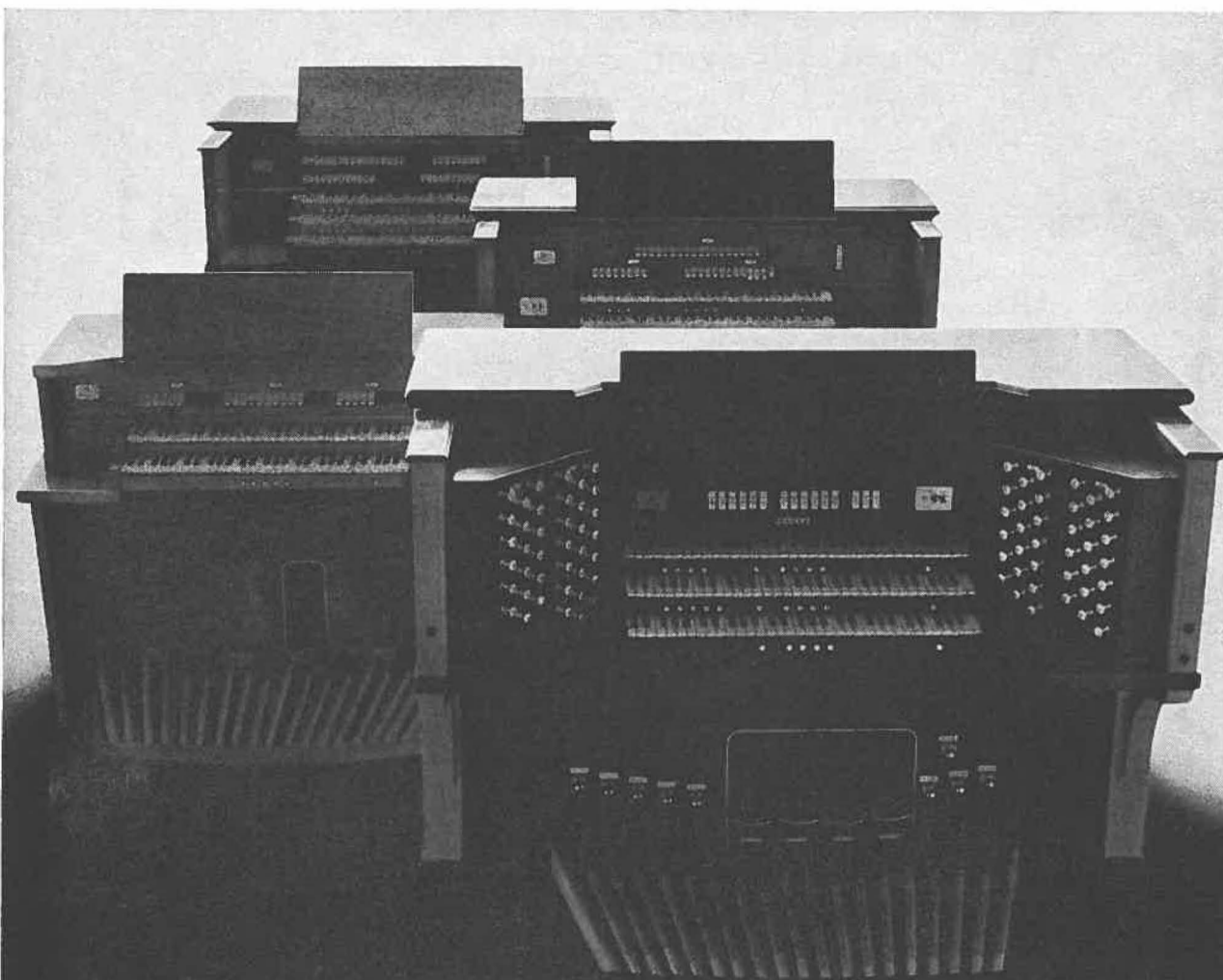
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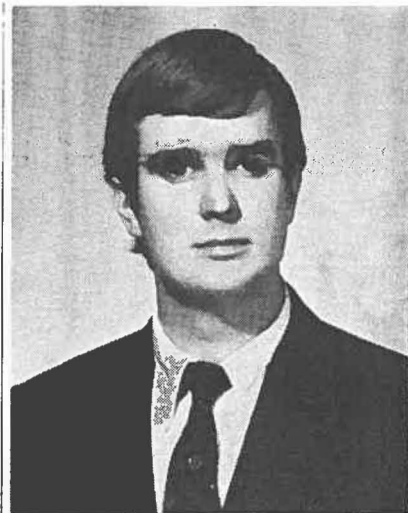
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C. Lynn Bailey has been appointed organist-choirmaster at All Saints Episcopal Church, Harrison, N.Y. A master's candidate at Union Seminary, he is graduate of Texas Technological College where his organ studies were with Judson Maynard. He returned this summer from a year's organ study in Europe with Grethe Christensen in Copenhagen and Jean Langlais in Paris.

### MOORESTOWN CHURCH HOLDS ITS THIRD ARTS FESTIVAL

The First Presbyterian Church, Moorestown, N.J. held its third annual festival of art Oct. 26 and 27. A fine arts exhibit included photographs, paintings, sculpture and works in other media by amateur and professional artists from the entire Delaware Valley.

The festival concert for organ, strings and tenor Oct. 27 featured Robert Plimpton at the organ with William Rogers, tenor and string ensemble in a varied program of rarely performed classical and contemporary music.

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Ennis Fruhauf has been appointed assistant professor at the University of California at Santa Barbara. He will teach organ and theory and will serve as consultant on the installation of a cast-bell carillon, later becoming university carillonneur in addition to his teaching duties.

He received both BMus and MMus from the University of Michigan where he was a student of Robert Glasgow. He was organist-choirmaster at St. Peter's Episcopal Church, Tecumseh, Mich.

LEE HASTINGS BRISTOL, JR., president of Westminster Choir College, was awarded the LL.D degree Sept. 13 at the opening day convocation of his alma mater, Hamilton College, Clinton, N.Y. This was Dr. Bristol's 10th honorary degree.

## Wicks Installs 47-rank Organ in Dallas Church

The installation of a new three-manual Wicks organ has been completed in St. Monica's Catholic Church, Dallas, Tex., the largest Catholic parish in the city. The instrument is located in the church of contemporary architecture designed by the firm of Thomas E. Stanley. It is circular in design and all walls are constructed of stained glass.

The new 47-rank Wicks is situated above the choir area, behind the main altar; the enclosed swell division is in the center, the exposed great is on the left and the unenclosed positiv on the right. The specification utilizes variable scaling for the pipework and low wind pressures.

Negotiations were handled by the factory with Martin Wick, president, and George Gibbons, vice-president, doing the final finishing. Dedication will be held later in the year. Noel Goemanne became choirmaster and organist Sept. 1.

### GREAT

Quintaton 16 ft. 61 pipes  
Prinzipal 8 ft. 61 pipes  
Gedeckt 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Waldflöte 4 ft. 61 pipes  
Oktav 2 ft. 61 pipes  
Mixture 4 ranks  
Trompette 8 ft. 61 pipes

### SWELL

Rohrflöte 8 ft. 61 pipes  
Viole 8 ft. 61 pipes  
Viole Celeste 8 ft. 49 pipes  
Spitzprincipal 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Nasat 2 1/2 ft. 61 pipes  
Hohlflöte 2 ft. 61 pipes  
Sifflöte 1 ft. 12 pipes  
Scharff 3 ranks 183 pipes  
Basson 16 ft. 61 pipes  
Trumpet 8 ft. 61 pipes  
Rohrschalmel 4 ft. 61 pipes

### POSITIV

Holzgedeckt 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Spillpfeife 4 ft. 61 pipes  
Gemshorn 4 ft. 61 pipes  
Flachflöte 2 ft. 61 pipes  
Quint 1 1/2 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes



Lloyd Davis has been appointed organist and choirmaster of the Episcopal Church of Our Saviour, Elmhurst, Ill., beginning Sept. 1. He succeeds Dr. James Wyly. He will direct the St. Dunstan's Girls Choir and an adult mixed group. He is an organ student of Benjamin Hadley; previous study was with Leo Sowerby, Gerald Crawford and Gladys Christensen.

Klingende Cymbel 3 ranks 183 pipes  
Krummhorn 16 ft. 61 pipes  
Cor Anglais 8 ft. 61 pipes  
Holz Regal 8 ft. 61 pipes  
Tremolo

### PEDAL

Resultant 32 ft.  
Contrabass 16 ft. 32 pipes  
Bordun 16 ft. 32 pipes  
Quintaton 16 ft.  
Prinzipalbass 8 ft. 32 pipes  
Gedecktbass 8 ft. 32 pipes  
Erzähler 8 ft.  
Choralbass 4 ft. 32 pipes  
Copula 4 ft. 12 pipes  
Octave 2 ft. 12 pipes  
Mixture 3 ranks 96 pipes  
Posaune 16 ft. 32 pipes  
Basson 16 ft.  
Trompette 8 ft. 12 pipes  
Cromorn 4 ft.

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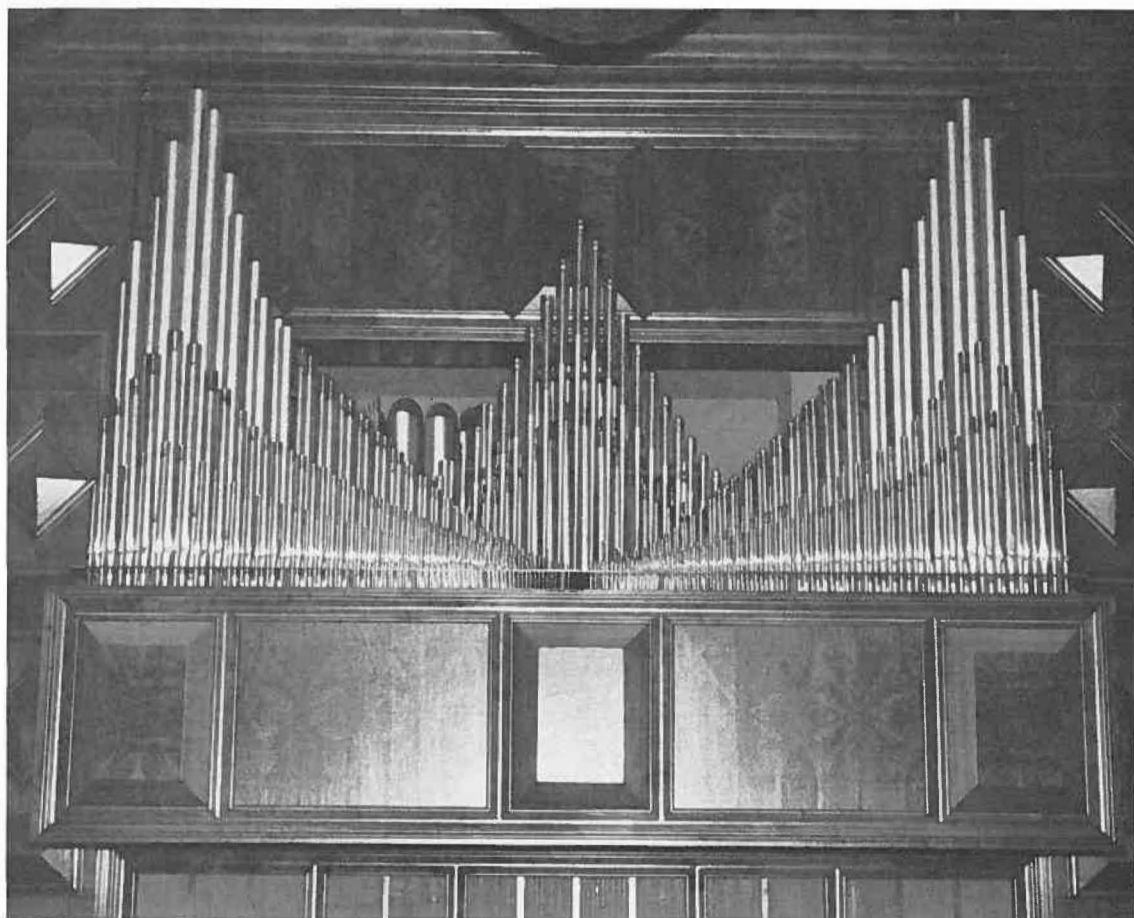
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- CHESTER KINGSBURY**  
Meditation on "God rest you merry." For Violin I, Violin II, Cello and Organ 2.50
- FRANZ LISZT** (arranged by Clarence Dickinson)  
March of the Magi. For Violin, Cello, Harp and Organ. 2.50  
Shepherds at the Manger. For Violin, Cello, Harp and Organ 2.50

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**Casavant Builds for Large Church in Atlanta, Ga.**

Casavant Frères, Ltée, has been awarded a contract to build a three-manual organ for the Friendship Baptist Church, Atlanta, Ga., the oldest Negro congregation in Atlanta.

The specification was drawn by Lawrence I. Phelps, vice-president of Casavant, in co-operation with Wendell P. Whalum, of the music faculty of Morehouse and Spellman Colleges in Atlanta. Negotiations were handled by Charles M. Schleigh, district representative for Casavant. Installation is in progress.



The Rev. Richard M. Babcock has been appointed curate-organist and choirmaster of St. Andrew's Episcopal Church, Lawton, Okla. He comes from the Church of the Resurrection, Baltimore, Md. where he was vicar. Prior to his ordination in 1961, Fr. Babcock was active as an organist and choirmaster in the Baltimore and Philadelphia areas. He studied with John H. Eltermann of Baltimore and at the Peabody Conservatory and the University of Maryland.

**RHOADS ASSUMES NEW POST  
AT CHURCH IN PALO ALTO**

C. Thomas Rhoads has become organist-choirmaster at the First Congregational Church, Palo Alto, Calif., as of Sept. 1. He leaves a similar post at St. Mark's Episcopal Church where he has served for 12 years.

He studied at the Jordan Conservatory, Indianapolis, with Richard Purvis, Richard Jesson, Nita Akin and Walter Koerner, Nuremberg, Germany, and at the Royal School of Church Music, and York Minster in England. He has played recitals in San Francisco, Los Angeles, Oklahoma, Kansas, Missouri, New York and Canada. He is viceprincipal at the Las Lomitas Elementary School in Atherton, Calif.

**GREAT**

Quintaden 16 ft. 61 pipes  
Prinzipal 8 ft. 61 pipes  
Bordun 8 ft. 61 pipes  
Oktav 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Oktav 2 ft. 61 pipes  
Mixtur 4 ranks 244 pipes  
Trompete 8 ft. 61 pipes  
Chimes

**SWELL**

Viole 8 ft. 61 pipes  
Vox coelestis 8 ft. 54 pipes  
Rohrflöte 8 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Geigendprinzipal 4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Scharf 3 ranks 183 pipes  
Oboe 8 ft. 61 pipes  
Dulzian 16 ft. 61 pipes  
Tremulant

**POSITIV**

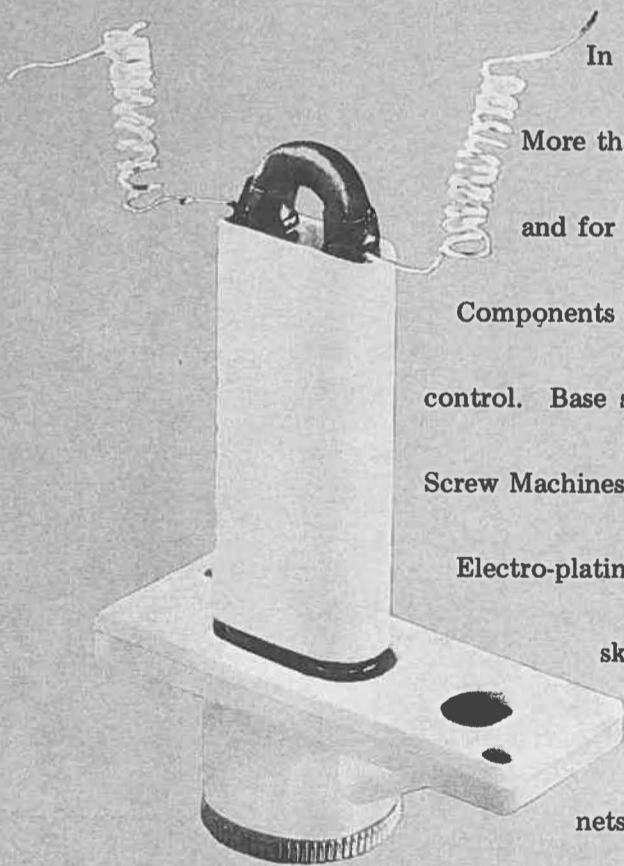
Gedackt 8 ft. 61 pipes  
Prinzipal 4 ft. 61 pipes  
Quintflöte 1½ ft. 61 pipes  
Zimbel 3 ranks 183 pipes  
Krummhorn 8 ft. 61 pipes

**PEDAL**

Subbass 16 ft. 32 pipes  
Quintaden 16 ft.  
Prinzipal 8 ft. 32 pipes  
Choralbass 4 ft. 32 pipes  
Mixtur 4 ranks 128 pipes  
Posaune 16 ft. 32 pipes  
Schalmei 4 ft. 32 pipes

THE CHOIR of the Mulberry United Presbyterian Church, Wilkesburg, Pa. sang its 35th Bach cantata (number 81) at its Sept. 29 services; Homer Wickline is minister of music.

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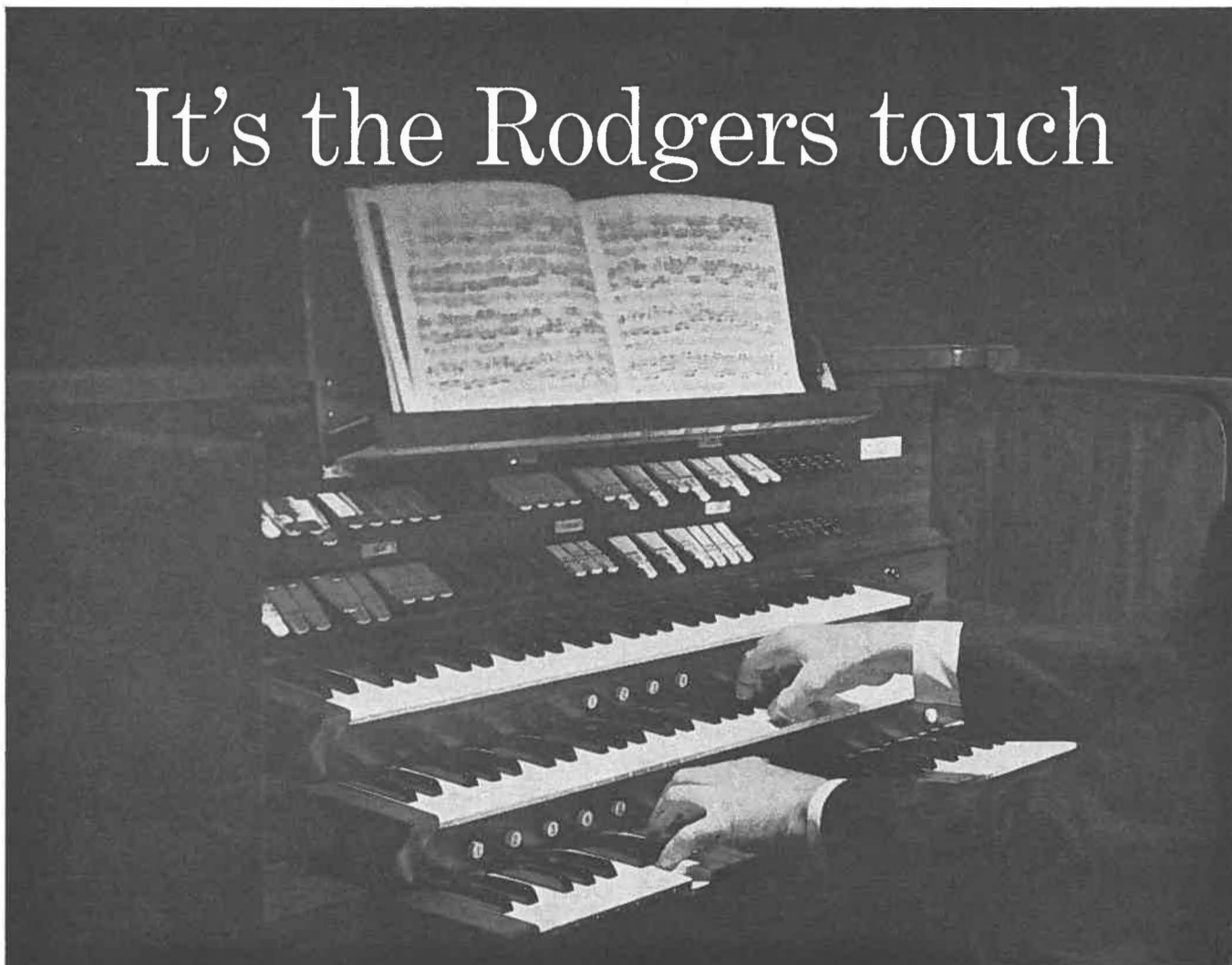


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**NOVEMBER**

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

**DEADLINE FOR THIS CALENDAR WAS OCTOBER 10**

Nov. 10

Bach Cantata 115, Holy Trinity Lutheran Church, New York City 5:00  
Richard Peck, Covenant Presbyterian Charlotte, N.C. 7:30  
Virgil Fox, Mayflower Congregational, Grand Rapids, Mich. 8:30  
Ted Alan Worth, Waverly, Ohio High School 3:00

Thomas Richner, Rutgers University, Camden, N.J. 3:00  
Phyllis Tremmel, Temple Buell College, Denver, Colo. 4:00

John Holtz, Christ Episcopal Church, Watertown, Conn. 8:00

Edmund Shay, Christ Church, Cincinnati, Ohio 4:30

Schütz, Mozart, Schubert, Haydn, Bach, Union Methodist Church, Washington, D.C. 8:00

Carol Teti, Fifth Avenue Presbyterian Church, New York City 3:45

John Obetz, Air Force Academy chapel, Colorado

Martin Neary, Pacific Symphonette, Ensenada, Baja California

Marilyn Mason, Simpson College, Indianola, Iowa

John Weaver, First Methodist Church, Peoria, Ill. 3:30

Anton Heiller, Crouse Auditorium, Syracuse, N.Y. 4:00

Wilma Jensen, East Kentucky University, Richmond 4:00

Donald McDonald, Carroll College, Waukesha, Wis. 4:00

Flor Peeters, Texas Lutheran College, Seguin, Tex. 4:00

Frederick Swann, Rutgers University, New Brunswick, N.J. 8:30

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

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

Charles Kendrick, Good Shepherd Lutheran Church, Duluth, Minn.

Harry Gay, St. Matthew's Church, Memphis, Tenn. 4:00

11 David Craighead, Church of Our Savior, San Gabriel, Calif.

Anton Heiller Class, Church of the Ascension, New York City

Ladd Thomas, First Presbyterian Church, Allentown, Pa.

Flor Peeters, University of Texas, Austin

12 Thomas Richner, Westminster Choir College, Princeton, N.J. 8:00

Jerald Hamilton, Christ Lutheran Church, Pacific Beach, Calif.

Marilyn Mason, Carruth Auditorium, SMU, Dallas, Tex.

Wilma Jensen, Concordia Seminary, St. Louis, Mo.

Anton Heiller, Church of the Ascension, New York City

13 Billie Moore, St. John's Episcopal Church, Washington, D.C. 12:10

Ted Alan Worth, Logan High School,

Lewiston, Pa. 8:15

George Markey, Holy Trinity Lutheran, Lancaster, Pa. 8:00

Kathryn W. Conner, First Congregational Church, Kokomo, Ind. 12:30

David Craighead, Arden Christian Church, Sacramento, Calif.

Anton Heiller, Wayne Methodist Church, Wayne, Pa.

Flor Peeters, First Presbyterian Church, Pompano Beach, Fla.

Frederick Swann, Christ United Methodist Church, Olean, N.Y. 8:00

14 Ashley Miller, The Kirk, Dunedin, Fla. 8:15

Joyce Jones, Hazard, Ky. High School

15 Martin Neary, First Presbyterian Church, San Anselmo, Calif.

David Craighead, Morningside College, Sioux City, Iowa

Wilma Jensen, Texas Christian University, Fort Worth, Tex.

Anton Heiller, Les Saints Martyrs Canadiens, Quebec

Flor Peeters class, First Presbyterian, Pompano Beach, Fla.

Robert Baker, Davidson College, Davidson, N.C.

John Weaver, Ohio State University, Columbus

Klaus Kratzenstein, Rice University chapel, Houston, Tex. 8:00

Wim van der Panne, St. Luke's Episcopal, Birmingham, Ala. 8:00

16 Robert Baker class, Davidson College, Davidson, N.C.

Flor Peeters class, New Orleans, La.

Ted Alan Worth, George Wythe High School, Wytheville, Va. 8:00

Virgil Fox, Knox United Church, Winipeg, Man. 8:00

17 Bach Cantata 139, Holy Trinity Lutheran, New York City 5:00

Bach Cantata 11, Magnificat, Brandenburg Concerto, Metropolitan United Church, Toronto 8:30

Edgar Hilliar, St. Mark's Church, Mount Kisco, N.Y. 8:30

Robert Triplett, Fifth Avenue Presbyterian, New York City

Joel Kyznik, Concordia Senior College, Fort Wayne, Ind. 8:00

Honegger King David, Presbyterian Church, Madison, N.J. 4:30

Eastern Michigan University students, First Congregational Church, Ypsilanti, Mich. 4:30

Carl Gilmer, Second Presbyterian Church, Indianapolis, Ind.

Robert Schaeffer, Christ Church, Cincinnati, Ohio 4:30

William Whitehead, Old Greenwich Presbyterian Church, Phillipsburg, N.J. 2:00

Flor Peeters, New Orleans, La.

Robert Anderson, First Congregational Church, La Crosse, Wis. 8:00

Joyce Jones, East Campus High School, Pekin, Ill. 3:00

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Thomas Richner, Gideon-Putnam Hotel, Saratoga Springs, N.Y. 8:00  
 Bach Cantata 150, St. Bartholomew's Church, New York City 4:00  
 Schubert, Fleming, La Montaine, Huguenot Memorial Church, Pelham Manor, N.Y. 4:30  
 Larry Palmer, St. Thomas Church, New York City 3:15  
 James Leland, Cathedral of Mary Our Queen, Baltimore, Md.

18  
 Martin Neary, Goshen, Ind. College  
 Robert Baker, Trinity University, San Antonio, Tex.  
 David Craighead, Asylum Hill Congregational Church, Hartford, Conn.  
 Gerre Hancock, Huntington, West Va.  
 Thomas Richner class, Saratoga Springs, N.Y.

19  
 George Markey, West. Va. Wesleyan, Buckhannon, W. Va.  
 Marilyn Mason, Erskine College, Due West, S.C.  
 Flor Peeters, Andrews University, Berrien Springs, Mich.  
 Frederick Swann, All Saints' Episcopal Church Richmond, Va.  
 Ted Alan Worth, Howard Payne campus, Broonwood, Tex. 8:00  
 Wim van der Panne, Great Bend, Kans.  
 Singers Guild Concert, Hanes Auditorium, Winston-Salem, N.C.

20  
 Robert Anderson, Park Place Church of God, Anderson, Ind.  
 Joseph Miranda, St. John's Episcopal Church, Washington, D.C. 12:10  
 Jay Lovins, First Congregational Church, Kokomo, Ind. 12:30  
 Robert Baker, St. John's Lutheran Church, Denver, Colo.

22  
 Martin Neary, St. Paul's Cathedral, London, Ont.  
 Robert Anderson, First Methodist Church, Marion, N.C.  
 Marilou Kratzenstein, Rice University chapel, Houston, Tex. 8:00  
 Nesta L. Williams, St. George's Church, Durham, N.H. 8:00

23  
 Virgil Fox, symphony, Municipal Auditorium, San Antonio, Tex.  
 24  
 Bach cantata 140, Holy Trinity Lutheran Church, New York City 5:00  
 Messiah, Metropolitan United Church, Toronto 8:30  
 Bucknell University choir, Presbyterian Church, Basking Ridge, N.J. 4:00

Martin Neary, Christ Church Cathedral, St. Louis, Mo.  
 Honegger King David, Christ Church, Cincinnati, Ohio 5:00  
 Robert Baker, First Presbyterian Church, Lancaster, Pa.  
 Flor Peeters, St. Paul's Cathedral, Detroit, Mich. 4:00  
 Frederick Swann, First Baptist Church, Phoenix, Ariz.  
 Bernstein Chichester Psalms, St. Bartholomew's Church, New York City 4:00

25  
 Ann McClothlin, First Methodist Church, Springfield, Ill. 5:00  
 Wim van der Panne, First Presbyterian Church, Topeka, Kans.  
 David Myrick, Bishop Cronyn Church, London, Ont. 8:00  
 Donald Hustad, First Baptist Church, Jacksonville, Fla. 7:15  
 Bach Jesu meine Freude, Dello Joio To St. Cecilia, Fourth Presbyterian Church, Chicago.  
 Marianne Webb, Trinity Lutheran Church, Moorhead, Minn. 4:00

26  
 Michel Chapuis, Alice Millar Chapel, Evanston, Ill. 8:15  
 Martin Neary, Hotchkiss School, Lakeville, Conn.  
 Flor Peeters, Boys Town, Neb.  
 Schubert Mass in E flat, St. Mary's Episcopal Church, Wayne, Pa. 8:00  
 Virgil Fox, Jacksonville, Ala. State University

27  
 Albert Russell, St. John's Episcopal Church, Washington, D.C. 12:10  
 Michel Chapuis classes, Alice Millar Chapel, Evanston, Ill. 10:00, 2:00

Dec. 1  
 Bach Cantata 62, Holy Trinity Lutheran Church, New York City 5:00  
 Richard Coulter, Temple Hill, Oakland, Calif. 4:00  
 Martin Neary, National Cathedral, Washington, D.C.  
 Joseph V. Horton, Christ Church, Cincinnati, Ohio 4:30  
 Catharine Crozier, Second Baptist Church, Birmingham, Ala. 8:00  
 Claire Coci, First Congregational Church, Kalamazoo, Mich. 4:30  
 Virgil Fox, Parma, Ohio High School 8:00  
 Mendelssohn Hymn of Praise, St. Bartholomew's Church, New York City 4:00  
 Al Wagner, Christ Lutheran Church, Bethesda, Md. 8:00

Virginia Cox, Celeste Broomfield, First Presbyterian Church, San Diego, Calif.

2  
 Catharine Crozier class, Samford University, Birmingham, Ala.  
 Claire Coci class, First Congregational Church, Kalamazoo, Mich.  
 Clyde Holloway, Mayflower Congregational Church, Grand Rapids, Mich.

3  
 Robert J. Shepfer, Defiance, Ohio, College 8:00  
 Martin Neary, Church of the Ascension, New York City  
 Flor Peeters, Mount Olive Lutheran Church, Minneapolis, Minn.  
 Virgil Fox, Forum Auditorium, Harrisburg, Pa. 8:15  
 Edgar Hilliar, Louisville, Ky.

4  
 Harold Ash, St. John's Episcopal Church, Washington, D.C. 12:10

5  
 Virgil Fox, Danielson, Conn. High School 8:15

6  
 Missa Rex Pacificus, Noel Goemanne, premiered by Texas Boys Choir  
 Marilyn Mason, symphony, Houghton College, Houghton, N.Y.  
 Flor Peeters, Sacred Heart cathedral, Rochester, N.Y.

8  
 Bach Cantata 70 a, Holy Trinity Lutheran, New York City 5:00  
 E. Power Biggs, string quartet, Walnut Street Baptist, Louisville, Ky.  
 Lester Berenbroick, Presbyterian Church, Madison, N.J. 4:30

Vivaldi Magnificat, Union Methodist Church, Washington, D.C. 8:00  
 Messiah, Madison Avenue Presbyterian Church, New York City 3:00  
 Michael Clements, Christ Church, Cincinnati, Ohio 4:30

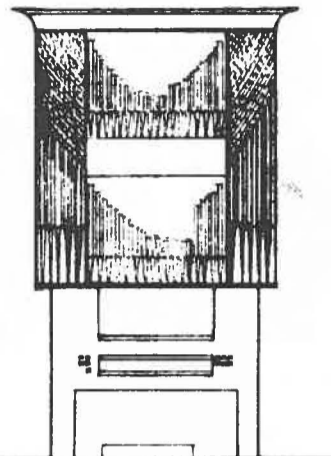
Joan Lippincott, Church of the Communion, South Orange, N.J.  
 Flor Peeters, St. Paul's Church, Springfield, Mass. 4:00  
 Ted Alan Worth, Seton Hall University, South Orange, N.J. 8:00  
 Bach Magnificat, St. Bartholomew's Church, New York City 4:00

Bach Magnificat, Vaughan Williams, Fox Chapel Presbyterian Church, Pittsburgh, Pa. 4:00  
 Advent Concert, First Presbyterian Church, Moorestown, N.J. 4:00  
 Geoffrey Simon, Christ Lutheran Church, Bethesda, Md. 8:00  
 Stanton God's Son Is Born, First Presbyterian Church, Dan Diego, Calif.

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Wald Flute	2	Principal	2
Mixture	II-III	Nasat	1 1/2
Krummhorn Regal	8	Cymbel	1
		Tremulant	

<i>Pedal</i>		<i>Couplers</i>	
Schalmei	16	I + II; P + I; P + II.	

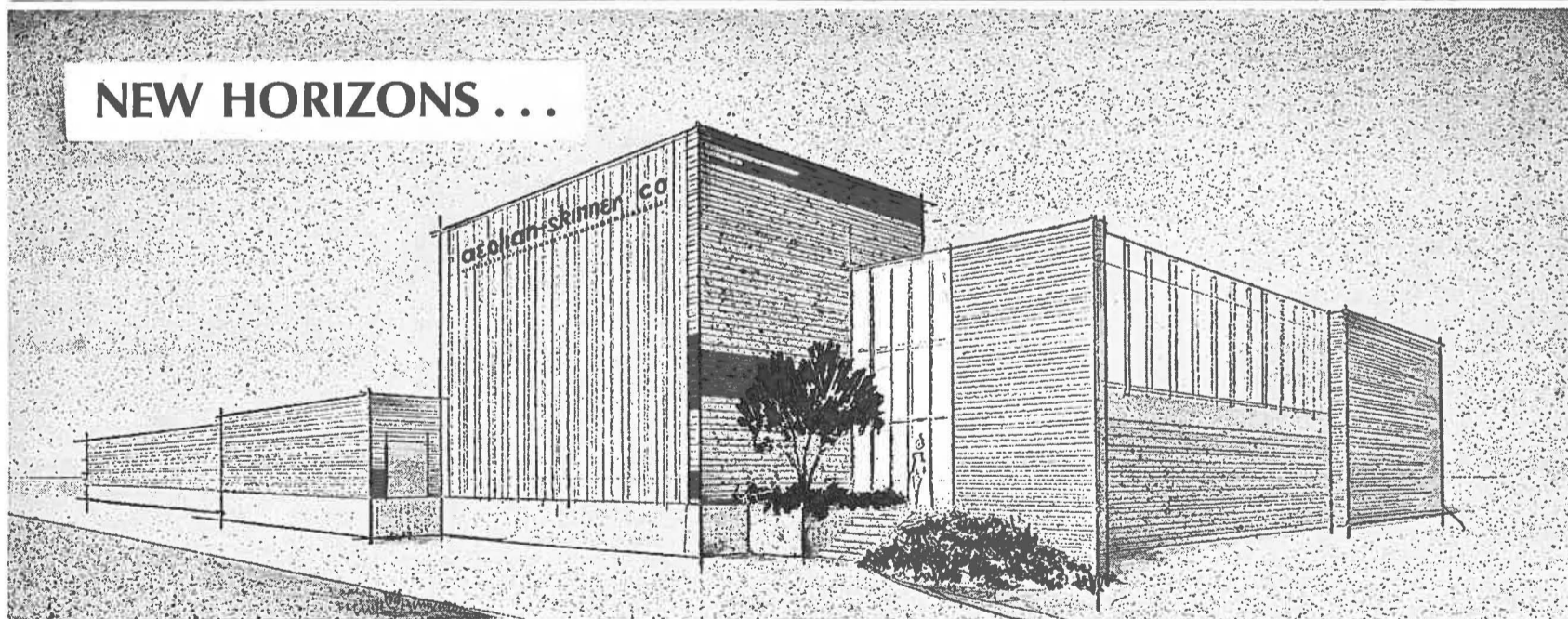
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## Harpsichord News

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. 06550.

It was a most pleasant experience for me to visit several harpsichord builders in England this summer.

Among the many fine instruments made there are those built at the Dolmetsch factory in Haslemere, where there is a new and large building with all kinds of modern techniques for building ancient style instruments. While visiting Dolmetsch, I was able to obtain some good color slides of the workshop as well as some taped interviews with Leslie Ward and Carl Dolmetsch.

To many people, the Dolmetsch name is synonymous with the recorder. And if you could have stood there in one of the large workrooms and seen the huge piles of recorders in various stages of completion, you would have readily understood why! I was informed of the various destinations for these instruments and learned that their distribution is global.

Arnold Dolmetsch's contribution to today's acceptance of early music as a living art form was a huge one, equalled only by Wanda Landowska.

Because he is so universally accepted one frequently wonders about his own nationality. Active and almost equally at home in France, England, Spain or Cambridge, Mass., Dolmetsch was born and raised in Le Mans. He felt a great loyalty to France throughout his life.

Music entered his life at an early age. While his first instruction was in piano he soon chose the violin for his chief instrument. In addition to his musical talent he developed considerable skill as a craftsman and artisan. The wedding of these two interests quite naturally resulted in the beautiful viols, recorders and harpsichords from his hands.

Arnold's father worked for the organ builder Amand Guillaudard of Le Mans and it was in his father's workshop that he learned many of the necessary skills for instrument building.

It was music making itself, however, that appealed most strongly to Dolmetsch. As he grew older he took part in many concerts, playing in both operatic and chamber orchestras. Perhaps feeling confined in Le Mans, Arnold married a local girl and set out for England. There he earned a modest living by tuning and regulating pianos while his bride gave piano lessons.

Later, Dolmetsch found himself in the Conservatoire in Brussels where he received a first-rate musical training on full scholarship. After his four years in Brussels he returned to England where he sought some pedagogical experience at the Royal College of Music. While there, three of his associates presented programs of 18th century music on old instruments borrowed from the British Museum. Arnold became totally enthralled with this music and his life-

long interest in it was the direct result of this fortunate exposure.

Soon he had gathered a fine chest of viols of assorted design and quality and was seeking a harpsichord when it was suggested to him that he might restore a double manual Broadwood instrument available to him. This he did and later restored a Kirkman double, an Italian virginal, and a large clavichord. It is reported that he restored his first lute on a kitchen table. However, in time he had a small workshop established at Dulwich.

In addition to restoring and building instruments, Dolmetsch continued to arrange and perform early music. His concerts became very popular and well attended. Gradually he found that he was able to tour with his concerts to such far away countries as Italy and the U. S. He was enthusiastically acclaimed by leading musicians in New York and Boston during his tour of 1902. When the consort returned for another tour some years later, he found that his projected stay of seven weeks became seven years. Their tour now included such important cities as Baltimore, Pittsburgh, Chicago, San Francisco and many others along the way.

I have always been intrigued with the idea that Boston, and more specifically the Chickering Piano Co., was for a time the scene of Dolmetsch's adventures in harpsichord building. It was at Chickering's that Dolmetsch was offered the opportunity to head a department to be devoted to the manufacture of harpsichords, clavichords, large oblong virginals, triangular spinets, small octavina virginals, lutes and viols. He was offered complete freedom in this enterprise. After fulfilling remaining concert engagements, the Dolmetsch family gathered itself on Arlington Street in Cambridge where the company had secured a house for them.

In the first month of his tenure, Dolmetsch spent much of his time working on designs for a new model of harpsichord based primarily on the French system, a la Taskin. He added a pedal action for increased tonal resource.

He was able to choose his own staff from among the workers at Chickering and assembled a fine group of skillful artisans. The work proceeded happily with many buyers for the instruments ever ready.

It is interesting to note that many of the so-called "contemporary" designs for harpsichord cases are really only copies of Chickering-Dolmetsch instruments. He frequently used dark green exteriors combined with Chinese vermilion inside the lids. The whole was decorated with gold bands and sometimes further adorned with classical mottos. Other instruments relied upon the natural beauty of the wood for effect together with large, ornate silver hinges. Some clavichords were painted entirely in ivory-white with gold banding. A few oblong virginals were produced after an ancient Flemish model with traditional scroll patterns. They were felt to be somewhat cumbersome compared with the triangular spinets.

The Chickering firm proved to be generous in many ways, one of which was to allow Dolmetsch ample time to pursue his concert engagements which frequently meant his absence from their workshop. Not all of the Dolmetsch concerts were on the road, touring. Many were given right in Boston, in a new house they had built that included the possibility of accommodating a small audience of music lovers. On one occasion this included the sister of the poet, Longfellow. At another time, the great Madame Blanche Marchesi appeared unexpectedly in the audience, having come to America for a countrywide tour.

This was a peak period in the life of Arnold Dolmetsch; a period in which he exercised an important influence upon the renaissance of early music, and one in which he lived with comfort and security.

As a kind of intermission in this account of the Dolmetsch family, I would like to mention two young builders in England today who live in the village of Lyminge. The village itself is a charming one in Kent where one feels "English" to the bones.

I had some difficulty locating them and had to enlist the aid of the local postmaster who very kindly left his work to lead me on foot across the village to their shop.

Located in an old barn it was spacious, light and altogether pleasant. The builders, Andrew Garrett and Richard Clayton work under the name Early Keyboard Instruments. In addition to building new harpsichords and clavichords, they are restoring old instruments including rare pianos.

They employ a full time cabinet maker who does very fine work along historical lines. But they employ a pedal action, rather than hand stops, even on their single manual instruments. Traditional materials are used for the most part, with modern synthetics kept to a minimum.

Although the workshop was on holiday, Mr. Clayton came from his home to show me the instruments and the shop layout. He spoke openly about his views on modern harpsichord building and devoted considerable time to detailing the constructional aspects of their instruments.

### OFF THE SOUNDBOARD

Herbert Hannan, Blue Point, N.Y. is a retired teacher who has enjoyed assembling a spinet kit. Instead of leaving the wood in natural finish, he studied Russell's book and painted the casework in line with traditional findings.

Edward Brewer is the harpsichordist with the Manhattan Baroque Ensemble. He studied one year at Salzburg, had a two-year Fulbright at Frankfurt, and is now an instructor at Teachers College, Columbia University.

Carl Helmick, Jr., a graduate student in physics at the University of Arizona, has assembled a harpsichord which might be considered of "inner-outer" design, since the outer case work has not been completed although the instrument is played regularly. In addition, he and his wife play another instrument at the University which was modeled after a 1617 Ruckers. This instrument was built by a former faculty member who was a zoologist. Both Mr. and Mrs. Helmick play viols and recorders in addition to their keyboard work.

Julian Bream noted lutenist and guitarist, premiered a new work for guitar by the English composer Richard Rodney Bennett in a concert at New York's Town Hall.

The Baroque Ensemble of the Schola Cantorum Basiliensis, Basel, Switzerland played a program at Roosevelt University, Chicago on Nov. 6.

Klaus-Christhart Krutzenstein played an all-Bach harpsichord program at Rice University, Houston on Sept. 13. Included were the Suite in A minor, pieces from the W. F. Bach and Anna Magdalena Bach Notebooks, and the Concerto in D minor after Marcello. On Oct. 4 he was joined by Endre Granat, violinist, in a concert sponsored by the Houston Harpsichord Society. The program consisted of sonatas by Bach, Handel, and Porpora, a chaconne by Vitali, the Bach solo chaconne, and the Suite in A minor for harpsichord.

Geraint Jones, harpsichord, and Winifred Roberts, violin, played a program of sonatas by Handel, Bach, Mozart, and Joseph Gibbs at St. Luke's Church, Evanston, Ill. on Oct. 9.

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

### Nostalgic Collection

In Letters to the Editor is a plea for copies of the 19th and early 20th century anthems that so many of us grew up on. The need for an adequate collection of these is certainly obvious; like the many collections of popular music, this can be a faithful reflection of the tastes and practices of a long and important period in American church and music history.

Those of us who grew up on Dudley Buck, the Warrens and others are genuinely grateful for the improvement in the general level of taste in church music. But each of us can look back with some nostalgia to at least a few separate anthems which touch some special facet of our lives and memories. (He Shall Come Down Like Rain or The Silent Sea?)

The resurgence of some 17th and 18th century music has been an altogether wholesome development in our church music. Much strong, simple, expressive music of these days has replaced the sentimental, overblown music of our childhood.

But we believe that the younger generation should know for itself exactly the type and quality of the music which ambitious, well-rehearsed choirs used to sing to packed congregations. It is as much a part of any personal background as the outdated styles in any other area. And the collection should be completed now, before any further housecleanings in church choir libraries decimate the available supply any further.

As for the music itself, old-fashioned and even maudlin as so much of it is, is it really any less worthy, considered purely as music, than the bulk of the new material foisted upon us these days? Have a good look at typical examples of both categories before you answer.

We trust readers who serve older churches with unweeded choir libraries will co-operate fully and promptly with the founders of this interesting collection. And please read the plea carefully.

THE 44TH ANNUAL meeting of the National Association of Schools of Music will be held Nov. 25, 26 and 27 at the Statler-Hilton Hotel, Washington, D.C.

#### NOTICE

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

### Those were the Days

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

The Organ Builders Association won a major victory: the proposed 10 per cent tax on pipe organs was eliminated from the federal revenue bill.

Edwin Stanley Seder was appointed assistant to Eric DeLamarter at Chicago's Fourth Presbyterian Church; DeLamarter was selected as temporary conductor of the Chicago Symphony Orchestra.

Joseph Bonnet, on an extended tour, was booked as soloist with the Boston and Chicago Symphony Orchestras.

The influenza epidemic cancelled all public gatherings.

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

Charles M. Courboin became organist and choirmaster of St. Patrick's Cathedral, New York City, succeeding Pietro Yon who suffered a stroke.

Edouard Nies-Berger was appointed official organist of the New York Philharmonic.

Paul Allen Beymer was appointed organist and choirmaster of the new Christ Episcopal Church, Shaker Heights, Ohio

The long-awaited *Hymnal 1940* of the Episcopal church was finally issued.

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

Harold Tower retired as organist and choirmaster at the Church of Our Savior, Akron, Ohio. Many honors were tendered him in Akron and at Camp Roger where 240 choir boys from his long tenure in Grand Rapids came to express their appreciation.

Lawrence I. Phelps was appointed tonal director for Casavant Frères.

### Letters to the Editor

#### Addition and Subtraction

Prince Albert, Sask., Sept. 14, 1968 —  
To the Editor:

An organ may be said to be expanded by the addition of a manual. THE DIAPASON is expanded this month by the subtraction of a manual! Congratulations on this fine issue, a more than worthy 10th anniversary number in the two-manual dedicatory.

JOHN V. HICKS

Pittsburgh, Pa., Sept. 14, 1968 —  
To the Editor:

I was amused at the fact that the some 3000-word article by Walter Holtkamp on The Two Manual Limited did not contain a single word about the fact that the organ is primarily used with the human voice.

Of the total number of hours of music made by organs other than when the player is alone with his instrument, at least half, if not more, is in conjunction with the art (hopefully, not just the act) of singing.

While this does not invalidate the concepts espoused by Mr. Holtkamp, it could suggest an expanded sphere of warranted variables that might not violate integrity.

Sincerely,

J. E. O'BRIEN

#### Old Chestnuts Wanted!

Atlantic City, N.J., September 13, 1968 —  
To the Editor:

Recent efforts to locate copies of church anthems by the following and other composers of their period (ca. 1860-1914) have been almost futile. Older churches, often in rural communities, or in sections of cities now under redevelopment have cleaned out their choir rooms and destroyed unused music without estimating the needs of future scholars. Libraries have never made a point of assembling anthems which, though often (usually) in question as works of art, were known to every choirsinger and every parishioner. A. P. Schmidt and Oliver Ditson were among the most active publishers. Among the composers are: Wm. H. Neidlinger, W. S. B. Matthews, George F. Root, James H. Rogers, Samuel P. Warren, Harry Rowe Shelley, Homer Newton Bartlett, George Wm. Warren, Richard Henry Warren, John Hyatt Brewer, Raymond Huntington Woodman, Samuel B. Whitney and Dudley Buck.

It is my plan to assemble a representative collection for deposit in a library, a collection which will, in its way, parallel that of our well-preserved popular song literature. Organists and choir masters, to whom these works are redundant, will appreciably abet this plan by sending me two copies of such works. If the response is great, I shall be happy to return duplicates; or they may send lists of what is available.

H. EARLE JOHNSON  
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Atlantic City, New Jersey 08401



### New Books

Richard A. Crawford. *Andrew Law, American Psalmist*. Evanston, Illinois: Northwestern University Press, 1968. xix, 424 pp. \$12.00.

Wilhelm Ehmann. *Choral Directing*, trans. George D. Wiebe. Minneapolis, Minnesota: Augsburg, 1968. xi, 214 pp. \$5.95.

Daniel Moe. *Problems in Conducting*. Augsburg, 1968. ii, 19 pp. \$1.25, paperback.

Leland B. Sateren. *Focus On Mixed Meter Music and Line In Choral Music*. Augsburg, 1968. 16 pp. \$.50, paperback.

Thomas Jaski. *Understanding Electronic Organs*. New York: Hayden Book Co., 1968. viii, 207 pp. \$4.95, paperback.

Michael Wilson. *The English Chamber Organ. History and Development, 1650-1850, With a Foreword by W. L. Sumner*. Columbia, S.C.: University of South Carolina Press, 1968. xix, 148 pp., 49 plates, \$6.95.

*L'Orgue en France. Construction, Restauration, Relevage. L'Etat des Questions. La Verite*. Paris: July, 1968. 62 pp., paperback. (Available from "Les Amis de l'Orgue" 37 Avenue Lowendal, Paris XV, France.)

*Christmas. An American Annual of Christmas Literature and Art*. Augsburg, 1968, Vol. 38. Paper bound \$1.75, Cloth bound \$3.50. 68 pp.

*Music Calendar 1969*. New York: C. F. Peters Co., 1968. Heavy paper with cardboard back. \$3.00.

The story of Andrew Law (1749-1821), an intellectual and financial opportunist of the first order, is written with compassion in this definitive study by Richard A. Crawford. The desperate condition of present-day American church choral music is easily traced to the last decade or two of the 18th century, when a native American choral tradition of great originality and potential was overwhelmed by imitations of the "correct" European style.

Possibly the most significant point of this entire book is made in the Epilogue: "By emphasizing the pre-eminence of an acquired taste over an innate one, Law and other reformers contributed to the formation of what has been called the 'genteel tradition' in American music . . . The effect of a genteel orientation upon music is to restrict its range of expression by discouraging originality in the creator and indoctrinating the performer and listener to accept only works which fall within . . . prescribed limits."

Readers who have patience and some background in colonial history will enjoy this novel-like story of the man who may or may not have invented shape-note notation.

Wilhelm Ehmann's *Die Chorführung*, originally published in 1949, has been brought out as *Choral Directing* in a translation by George D. Wiebe. Prof. Ehmann is probably best known in this country as the conductor of the Westfälische Kantorei.

This book cannot be recommended too highly for every sort and condition of choral conductor. Both basic and advanced ideas are set forth with uncommon clarity. Prof. Ehmann's humaneness is evident at every turn as, for instance, when he remarks, "a rehearsal should not be a painful experience endured for the sake of a final glorious purpose."

Augsburg has also published the two conducting pamphlets listed above. Both would make fine supplemental material for any choral conducting class. Moe's "analytical comments and performance suggestions" are especially helpful.

Thomas Jaski's *Understanding Electronic Organs* has an incurable confusion of purpose. The general reader, the kit-builder, the prospective buyer, and others are given passing nods, but none will be satisfied. The author would have done well to understand pipe organs more thoroughly before attempting to write on electronics. One notable

faux pas is the equating of organ "celeste" with the orchestral "celesta" — in a footnote yet!

Readers interested in the electronic field should know of the standard book now available: Alan Douglas, *The Electronic Music Instrument Manual*, London: Pitman, 1968 (5th edition).

We were especially pleased to receive Michael Wilson's study of the English chamber organ. By this term is meant the small organ, often of one manual without pedal, which for centuries has held an important place in affluent English homes, chapels, and the like. The renewed interest in such instruments has come about, as Mr. Wilson points out, because ". . . the small organ with its quiet, transparent tone, its sense of intimacy, its sensitivity to the refined touch of the player has pointed the way back to an organ which is poetical and refined as a music medium." Further, "another contributory factor in the chamber organ's rise from obscurity has been the discovery, since the last war, that a restored organ of this type, or its modern equivalent, is very often the right answer for a new or rebuilt place of worship whose authorities are looking for a pipe organ which suits both the size and the purse of their church."

The greater part of this book is taken up with an excellent descriptive catalogue of extant chamber organs, arranged alphabetically by builder. Forty-nine plates are also furnished. *The English Chamber Organ* is an absolute must for organ enthusiasts.

The "Commission des Orgues des Monuments Historiques" (Commission on Organs as Historical Monuments) has had a long and proven record of achievement in the restoration and rebuilding of old French organs. Within the last few years, however, a remarkable combination of personal intrigue, amateurism, and outright slander has brought the integrity of the Commission into question. Now a new and well-organized pamphlet — *L'Orgue en France* — has unofficially summarized the case for the Commission.

This controversy, with its numerous ramifications and subtleties, is a fascinating tale of musical politics and would take far more space than is available here for even a general outline. Prof. Norbert Dufourcq, eminent French musicologist and well-known editor of organ music, has agreed to write a short history of the Commission for publication in an early issue of THE DIAPASON.

Finally, two attractive items designed for Christmas giving have reached us. "Christmas: An American Annual of Christmas Literature and Art" is in its 38th year from Augsburg — as always, a beautifully made sampler of music, stories, paintings, and photographs.

"Music Calendar 1969" from C. F. Peters Co. again lists relevant musical dates together with reproductions of famous paintings, old and new. It will surely find a place on many music desks and office walls. — WV



### Choral Music

Fewer publishers than usual were represented in our choral receipts this month, but in each instance the publisher sent a sizable stack of anthems. Several publishers included secular material outside the scope of this column.

In Boosey and Hawkes Moramus edition, Ewald Nolte has edited two anthems by Johann C. Geisler: a big double chorus (two SSAB groups, usable as SATB) *Glory to God in the Highest*, and a smaller *Blessed the People for single SSAB*. Both have the original German and an English text.

For Christmas from Boosey there are: *Shine Lovely Christmas Star* by Mary E. Caldwell, SSA with descant in a rather too standard idiom; and *Three*

Shepherd Carols by Arnold Freed, settings of familiar texts to not very attractive music full of choral tricks of rhythm, accent and syllabification. Not for Christmas but for some general festive occasion is Ron Nelson's God, Bring Thy Sword, which combines much unison and some percussion for a big effect.

Carl Fischer has two psalm settings by Howard Hanson, a big 150th Psalm with a pianistic accompaniment and a quieter 121st Psalm which is largely a substantial solo for high voice, both have division of parts. Virgil Ford's O, the Christmas Morning is for children's unison voices and a two-octave set of handbells. Leland Forsblad's Echo Carol for double chorus a cappella should be fun for choirs.

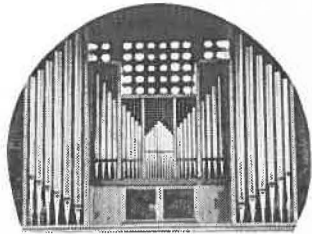
Carl Fischer's general anthems carry familiar names as their composers. W. Glen Darst has two short ones, Be Still My Soul and Sing Pray and Keep His Ways; David H. Williams a bright The Eternal God Is Thy Refuge; Marcel G. Frank an SAB Our God and a strong Choral Salutation; L. Stanley Glarum two unaccompanied ones — Let Them Shout for Joy and Dearest Jesus Draw Thou Near Me; Haydn Morgan a block-harmony Blessed are They; and Edward G. Mead a small unaccompanied In Thee, O Lord. Henry Kihlken's O Saving Victim and Scott Wilkinson's Song of Simeon are a cappellas within the abilities of most choirs. D. Duane Blakley's Shepherd of Souls is a kind of hymn-anthem; Edward A. Pedrette's O Lord, We Beseech Thee is short enough for an introit. Two by Joseph Green — Jesus Calls Us and Purer in Heart O God are highly routine hymn anthems for SA. Warren Angell's Glorious Things of Thee are Spoken is short and in a festive style; much of it uses unison women vs. unison men. Bill Littleton's Bless the Lord, My Soul is for unaccompanied choir. Our quarrel with the volume entitled Cathedral Anthems is not with the standard early music it contains but with the inferior printing and paper. Charles Cronham's Opening Sentences, Responses and Amens, and Alec Wyton's Introits for the Church Year are rather routine entries in their categories.

J. Fischer has three rather extended works for the Christmas season. God's Son Is Born by Royal Stanton uses solos in all divisions and mixed quartet as well as full chorus; there are no problems. Don McAfee's little unison cantata, Song of the Shepherds, is easy, pleasant and unpretentious, within the capabilities of many junior groups. Robert Graham's Candles for Christmas is designed for a candlelighting service; the tuneful music, largely pentatonic, is tailored for children's voices and should provide material for a colorful service.

Many of J. Fischer's other numbers this month are for Christmas. Margrethe Hokanson has arranged Song of the Madonna from the Czech; George Brandon's SAB Hail, All Hail the Joyful Morn is based on a hymn; Lawrence E. Tagg's Personent Hodie is largely unison, with Latin text, and has parts for 10-part brass choir available from the publisher; Robert Scandrett's SA I Sing of a Maiden uses chimes throughout; David H. Williams' In Terra Pax, largely unison, calls for a solo baritone. William A. Jurgens' The Canticle of Mary is largely solo chant; it could be a generally usable magnificat setting.

Robert Scandrett's modal setting of Adam Lay I Bounden for J. Fischer is scored for unison voices, two flutes, percussion, guitar and piano. Mahlon Balderston's SA Oh, Guard Us As We Do Thy Will is largely a middle-voice solo. Robert Phillips' God's Grandeur has a text which the choir, not to mention the congregation, might need explained; the setting goes into as many as eight parts. Jan Arthur's How Abundant Is Thy Goodness also divides sopranos and tenors, to no apparent advantage. Charles Schirrmann's In Quiet Confidence sets a prayer text perhaps a little over-brightly.

Carl Fischer is American representative for Monumenta Liturgiae Polychoralis published by Societas Universalis Sanctae Ceciliae — the authentic and valuable publication of great masterpieces of Catholic church music. Latest to reach us is Vidi Speciosam of Ingegneri, number 1 in Series 4. — FC



### Organ Music

Abingdon Press sends a collection of eight Early American Compositions for Organ, arranged by Jon Spong. Two of these are original organ pieces; the remaining six are arranged from piano, choral, and instrumental works.

Gerhard Krapf's manualiter prelude on Come, Your Hearts & Voices Raising (Quem Pastores) is published by Augsburg and brings a little fresh air to this month's generally musty heap of new organ music. The style is entirely tonal (less severely neo-baroque, however, than some earlier pieces from this same composer), yet everything is handled with imagination and clarity. Apropos of the one-manual listing elsewhere in this issue, it may be noted that the piece is equally effective on a one or two-manual instrument. A choral score for SATB, organ, oboe obbligato, and optional congregational participation is available separately from the publisher.

We were sorry to receive the following communication regarding *The California Organist*: "Last April the three metropolitan AGO chapter boards met at Wilshire Presbyterian Church to discuss the problems of the *California Organist*. Robert Bruce's motion was seconded and passed, that the three chapters cease subscribing and instruct the publisher to phase out the present program as of May 31, 1968, and further, that the *California Organist* continue as a yearly publication consisting of one volume of collected organ works by contemporary composers."

The series reached its 52nd installment earlier this year. While individual numbers were occasionally disappointing, the existence of a regular outlet for honest-to-goodness contemporary organ composition was of great value. We hope that the new yearly publication materializes. Organists wishing to fill gaps in their own collections of the whole series should write without delay to Avant Music, 2859 Holt Ave., Los Angeles, Calif. 90034.

New items from Carl Fischer include T.F. Candlyn's Three Organ Preludes, representative of this composer's quietly conservative style. Russell Hayton's Prelude on "Petersen," on the other hand, seems devoid of any stylistic sense and lurches along on forced counterpoint. Paul C. Van Dyke's Festival March in D is a study in clichés. A Nineteenth Century Organ Sampler, edited by Alec Wyton, has little of interest not already available elsewhere in standard editions.

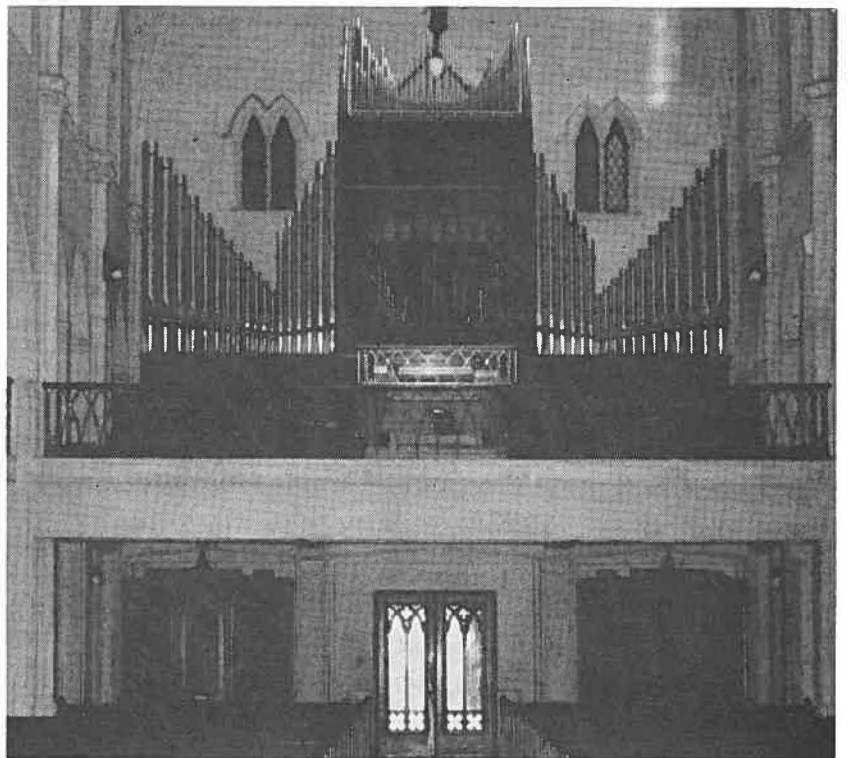
J. Fischer & Bro. sends two Christmas releases: Noel Symphonique by Mahlon Balderston, and Christmas at the Organ arranged by H.D. McKinney. The former churns through several familiar carols in three movements. "Christmas at the Organ" is subtitled "Favorite Christmas Carols for the Advancing Player to Play and Sing." It seems a pity that originality and musical substance are so often dispensed with in the Christmas season. Modest technical demands should act as a stimulus to musical quality.

A third item from J. Fischer is an arrangement by Gordon W. Pappas of Wm. Billings' "Chester" for brass quintet, organ, and optional choir. A chordal, off-the-beat style predominates.

Gordon Young's Preludes on Hymn Tunes from Hope Publishing Co. aim at — and reach — a low common denominator.

Rayner Brown's Sonata No. 22 is an ambitious fantasia in three sections (Western International Music Co.). The whole conception is energetic and bold — no cozy stereotypes here. It is a piece calculated to make both performer and listener think twice . . . at least. — WV

DONALD W. WILLIAMS, doctoral candidate at the University of Michigan, was organ soloist for the Saint-Saëns Symphony 3 Aug. 11 with the World Youth Symphony Orchestra at Interlochen, Mich.



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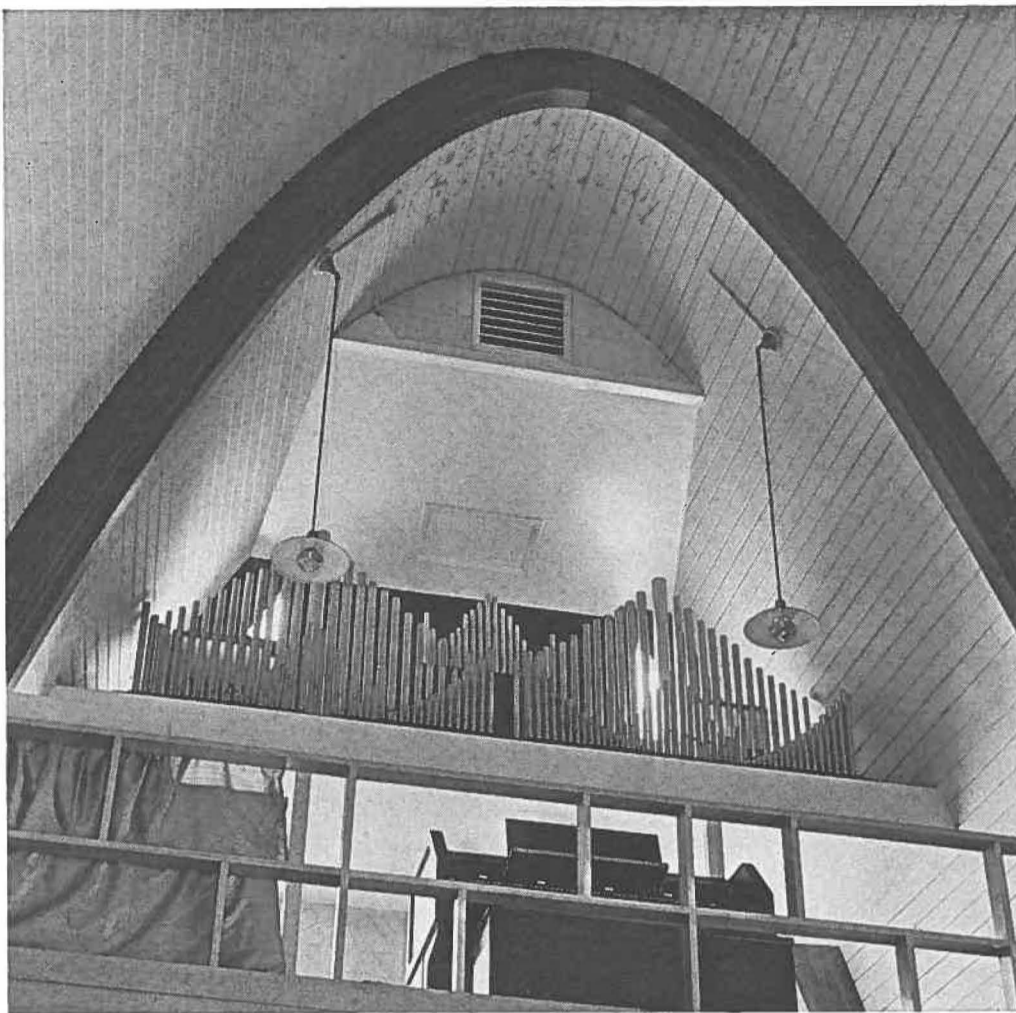
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## NUNC DIMITTIS



Winslow Cheney, prominent recitalist and New York area organist, died Aug. 12 at the age of 65, according to delayed reports reaching The Diapason. The picture above was one he used throughout the height of his recital career.

Born in Colorado, Mr. Cheney studied with John J. McClellan in Salt Lake City, with Marcel Dupré, Lynnwood Farnam, Frank Wright and R. Huntington Woodman. He played many recitals on both sides of the Atlantic in the 1930s and early 1940s.

Well-known for having committed the complete organ works of Bach to memory, Mr. Cheney was widely known as a teacher, on the faculty of the Mannes School in New York for 15 years, the Packer Institute in Brooklyn for 11 and for several years in the Juilliard Summer School.

He was organist for a number of years at the Church of the Neighbor in Brooklyn. He was awarded an honorary doctorate by the University of Wisconsin.

He leaves his wife and two daughters who reside in Gilmanton Iron Works, New Hampshire. Mr. Cheney was buried there among the hills he loved.

#### WALTER RYE IS DEAD AT 55; ORGANIST OF TOLEDO, OHIO

Walter Rye, organist and choirmaster at St. Mark's Episcopal Church, Toledo, Ohio, for the last 12 years, died Sept. 24 at the age of 55.

Born in Sewickley, Pa., Mr. Rye had his BMus from the Eastman School of Music where he studied organ with Abel Decaux, and his SMM from Union Seminary where his teacher was Ernest White.

Funeral services were held at St. Mark's Church Sept. 27; burial was in Sewickley. Mrs. Rye, a brother and a sister survive him.

Mr. Rye was just beginning his second year as dean of the Toledo AGO Chapter.

#### KATE ELIZABETH FOX ENDS LONG, BRILLIANT CAREER

Kate Elizabeth Fox, well-known woman organist, died July 25 in New York City. Mrs. Fox retired from professional activity in 1948. A native of Warwickshire, England, she played her first church services at the age of 11. She came to America with her parents at the age of 12.

Mrs. Fox was one of the first women to win the FAGO, earning it in 1910. She was recitalist for the NAO convention in Ocean Grove, N.J. in 1909 and at AGO conventions at Springfield, Mass in 1916 and at Buffalo in 1926. A graduate of Guilman Organ School, she served churches in Cleveland, Morristown, N.J., Watertown, N.Y. and Dalton, Mass.

## Music for One Manual

With the help of many music publishers, THE DIAPASON is able this month to offer an extensive list of music for one-manual organ. The list is divided by country for the period from 1600-1800. General anthologies, pre-1500, 19th century, and contemporary material have separate sections. Individual composers are listed alphabetically within these basic national-stylistic groups. Titles are given in the original language only when this might help in ordering the music. When it is definitely known that an optional or independent pedal part exists, this is mentioned at the end of the entry. Further explanations and general comments are printed at the head of each section.

THE DIAPASON will appreciate being informed of possible errors or omitted items in the present list. Corrections and a supplemental list will appear in the January, 1969 issue if response warrants it. Deadline for the January issue is Dec. 10.

### GENERAL ANTHOLOGIES

Many anthologies of music for small organs have at least a few pieces which require a two-manual instrument. It would be foolish, however, to omit from a one-manual list every anthology which contains a few pieces for two manuals. Therefore, the following anthologies may be assumed to be largely for one-manual organ, together with the possible inclusion of a few two-manual pieces.

*Anthology of Organ Music. Works for One Manual & Pedals, from the 16th-20th Centuries*, ed. G. Phillips. C.F. Peters H 1061, H 1062, H 1063, H 1064, H 1065, H 1066 (6 vols.); each volume contains detailed introductory notes.

*Bach's Contemporaries: 48 Organ Chorales*, ed. G. Frotscher. C.F. Peters 4668.

*The Church Organist*, ed. P. Thomas. Concordia 97-4736, 97-4770, 97-4817 (3 vols.); 17th & 18th century material; optional pedal.

*Classic & Modern Gems: 58 Pieces*, Theo Presser Co.; optional pedal.

*Eighty Chorale Preludes of the 17th & 18th Centuries*, ed. H. Keller. C.F. Peters 4448; optional and/or independent pedal.

*Free Organ Preludes of Pre-Bach Masters*, ed. M. Seiffert. Concordia 97-3937, 97-3938 (2 vols.).

*International Christmas: 138 Easy Arrangements*, arr. C. Ware. Theo. Presser Co.

*Laudamus Dominum: Chorale Preludes for Organ*, ed. P. Rosel & M. Bangert. Concordia 97-1239; 17th-18th century material.

*Manual Miscellany*, ed. C.H. Trevor. Galaxy.

*Manuals Only*, ed. D. N. Johnson. Augsburg 11-9290.

*Music of Faith: Hymns, Carols & Songs*, arr. K. Baum. Theo. Presser Co.

*Old Masters*, ed. Schuitema. C.F. Peters HU 559, HU 574, HU 642, HU 675, HU 704, HU 1365 (6 vols.).

*Orgelmeister*, ed. M. Seiffert. Concordia 97-4334, 97-4337, 97-4339, 97-4353 (4 vols.).

*Old Masters for the Small Organ*, ed. W. Auler. C.F. Peters 4527a, 4527b (2 vols.); 16th-18th century material.

*The Parish Organist*, ed. H. Fleischer & others. Concordia, 12 vols. I. 97-1145, II. 97-1151, III. 97-1154, IV. 97-1157, V. Advent & Christmas 97-1382, VI. Christmas & Epiphany 97-1391, VII. Lent, Palm Sunday, Holy Week 97-1403, VIII. Easter, Ascension, Pentecost, Trinity 97-1404, IX. Wedding Music 97-1445, X. Funeral & Memorial Services 97-1446, XI. 97-4758, XII. 97-4749.

*Read Organ Selections for Church Use: 30 Arrangements*, Theo. Presser Co.

### PRE-1500

The three most important organ collections before 1500 are the Robertsbridge Codex (French or English, late 14th century), the Italian Faenza Codex (ca. 1400), and the German Buxheimer Orgelbuch (ca. 1460-80). Only a photographic facsimile of the Faenza Codex is now available; an edition is planned from the American Institute of Musicology.

*Buxheimer Orgelbuch* (selections), ed. A. Booth. C.F. Peters H 585A, H 585b (2 vols.).

Paul Hofhaimer, *Salve Regina* (ca. 1495), C. F. Peters H 584.

*Keyboard Music of the 14th & 15th Centuries*, ed. W. Apel. American Institute of Musicology, CEKM I. Contains the complete Robertsbridge Codex and many other short pieces and fragments.

**ITALY**  
A tradition of one-manual organs has probably been stronger in Italy than anywhere else. Consequently, there is a vast repertory.

Costanzo Antegnati, *Intavolatura de Ricercari d'organo* (1608), C.F. Peters, ZA 4728. The same, ed. W. Apel, American Institute of Musicology, CEKM IX.

Jacques Buus, *Ricercari III & IV* (1549), C.F. Peters HU 1185.

G. Cavazzoni, *Organ Works*, ed. O. Mischiati. Associated, Ed. Schott 4991-4992 (2 vols.); I. Ricercars, Canzonas, Hymns, Magnificats. II. Masses, Hymns.

G. B. Fasolo, *Annale* (Venice, 1645), ed. R. Walter. C.F. Peters WM 71; cantus firmus and free pieces for the whole Church Year.

G. Frescobaldi, *Organ & Harpsichord Works* (complete), ed. P. Pidoux. Baerenreiter BA 2201, 2202, 2203, 2204, 2205 (5 vols.).

A. Gabrieli, *Four Volumes of Selected Organ Works*, ed. Pidoux. Baerenreiter BA 1780, 1781, 1782, 1783.

G. Gabrieli, *Composizioni per organo* (Organ Works), ed. S. dalla Libera. Ricordi E.R. 2573, 2598, 2612 (3 vols.); Ricordi E.R. 2573, 2598, 2612 (3 vols.).

*Keyboard Works*, ed. G. S. Bedbrook. Baerenreiter BA 2819; 11 pieces and the 12 intonations.

G. B. Martini, *Six Sonatas* (1747), ed. L. Hoffmann-Erbrecht. Breitkopf & Haertel 5835; 3 are for organ, 3 for harpsichord.

Claudio Merulo, *Canzonas* (1592), ed. P. Pidoux, Baerenreiter BA 1759.

*Toccate d'intavolatura d'organo* (Organ Toccatas), ed. S. dalla Libera. Ricordi E.R. 2626, 2638, 2629 (3 vols.).

A. Padovano, *Organ Compositions*, ed. Benetti. C. F. Peters ZA 4435; 3 toccatas, 2 ricercars.

Bernardo Pasquini, *Collected Works for Keyboard*, ed. M. B. Haynes. American Institute of Musicology, CEKM V, nos. 1 & 5.

Ercole Pasquini, *Collected Keyboard Works*, ed. W. R. Shindle. American Institute of Musicology, CEKM XII.

(continued, next page)

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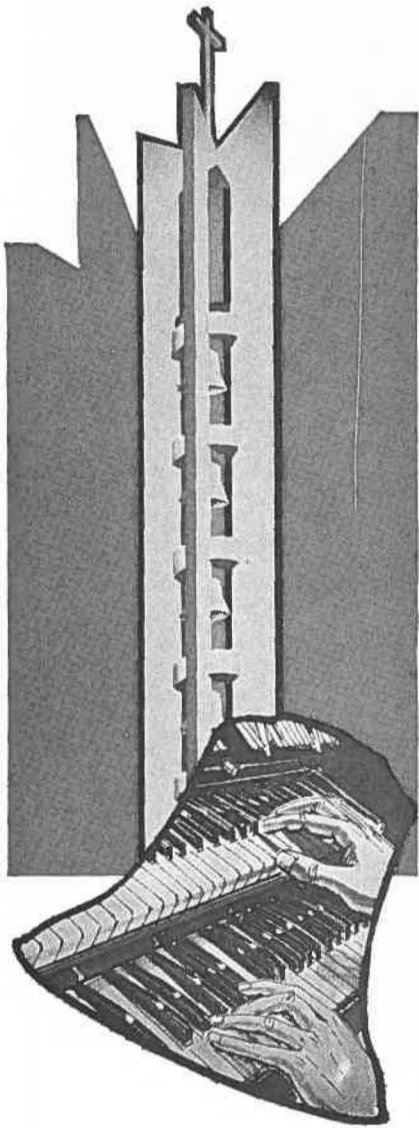
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Rocco Rodio, *Five Ricercars, One Fantasia* (1575), ed. M. S. Kastner. C. F. Peters ZA 4162.

Michelangelo Rossi, *Works for Keyboard*, ed. J. R. White. American Institute of Musicology, CEKM XV.

Giovanni Salvatore, *Collected Keyboard Works*, ed. B. Hudson. American Institute of Musicology, CEKM III.

Gregorio Strozzi, *Capricci da sonare cembali et organi* (1687), ed. B. Hudson. American Institute of Musicology, CEKM XI.

Antonio Valente, *Versi Spirituali*, ed. I. Fuser. C. F. Peters ZA 4175.

Domenico Zipoli, *Organ Sonatas* (1716), ed. L. F. Tagliavini. C. F. Peters WM 19; some pedal.

#### Italian Anthologies

*Antologia Organistica Italiana* (Italian Organ Anthology), ed. S. dalla Libera. Ricordi E.R. 2546; 16th-17th century material.

*Classici Italiani dell'organo*, ed. I. Fuser. C. F. Peters ZA 4039; represents 30 composers, from Antico and Cavazoni to G. B. Martini; some optional pedal.

*Italian & South German Organ Works of the 17th Century*, ed. Lydia Schierning. Concordia 97-4462.

*Old Venetian Dances*, ed. Knud Jepsen. Wilhelm Hansen Verlag; these are for harpsichord but come off well on a small organ.

*L'organo Italiano*, 1567-1619, ed. G. Frotscher. Hansen Edition No. 4037.

*Ten Organ Sonatas from G. C. Aresti's "Organ Sonatas By Various Composers"* (Bologna, 1687), ed. A. Reichling. C. F. Peters EM 881; composers represented are Pollaroli, Kerll, Bassani, Giustiniani, Schiava, Colonna, anon., Aresti; some pedal.

#### SOUTH GERMANY

Organbuilding in southern Germany was strongly influenced by Italian ideals during the 17th and 18th centuries. A similarly strong Italian influence is evident in organ literature. The practice of composing alternate organ verses for the Magnificat was especially common. These sets of short pieces are attractive and useful for present day service playing.

Wolfgang Carl Briegel (1626-1712), *Eight Fugues in the Church Tones*, ed. W. Krumbach. Concordia 97-4646.

Christian Erbach (ca. 1570-1635), *Eight Canzonas*, ed. A. Reichling. C. F. Peters EM 844 (on special order only).

*Three Intros with Verses*, ed. W. Krumbach. Concordia 97-4471.

J.K.F. Fischer, *Ariadne Musica* (1702), ed. E. Kaller. Associated, Ed. Schott 2267; 20 short preludes and fugues in various keys; some pedal.

*Musikalischer Blumenstrauß: Praeludien, Fugen & Finali in den acht Kirchentonarten*, ca. 1733 (Musical Bouquet: Preludes, Fugues and Finales in the Eight Church Tones), ed. R. Walter. Musikverlag Alfred Coppenrath, Altoetting, Germany; some pedal.

J. J. Froberger, *Selected Organ Works*, ed. K. Matthaeci, Baerenreiter BA 381; 12 pieces, no toccatas.

*Selected Keyboard Works*, C. F. Peters 4407A.

*Ten Organ Works*, ed. M. Seiffert. Concordia 97-4343.

Joseph Haydn, *Pieces for Mechanical Clock*, ed. E. F. Schmid. Carl Fischer R 8068 (Nagel Edition No. 802).

J. K. Kerll, *Modulatio Organica super Magnificat* (1686), E. F. Kalmus; organ versets on the Magnificat tones.

Karlmann Kolb, *Certamen Aonium* (1733), C. F. Peters WM 22; preludes, fugues, & finales in the 8 Church Tones.

Johann Krieger, *Preludes & Fugues*, ed. F. W. Riedel. Concordia 97-4407.

*Selected Organ Works*, ed. M. Seiffert. Concordia 97-4349.

Georg Muffat, *Apparatus Musico-organisticus* (1690), E. F. Kalmus; 12 toccatas, a chaconne, & a passacaglia; optional pedal.

ditional pedal.

Gottlieb Muffat, *Seventy-Two Versets & 12 Toccatas* (1726), ed. W. Upmeyer. Baerenreiter BA 1922.

*Six Fugues*, Concordia 97-4553.

*Three Toccatas & Capriccios*, ed. F. W. Riedel. Concordia 97-4460.

*Three More Toccatas & Capriccios*, Concordia 97-4515.

*Toccatas, Fugues & Capriccio*, Concordia 97-4442.

*Twelve Little Preludes*, Concordia 97-4552.

Johann Pachelbel, *Selected Organ Works*, ed. K. Matthaeci. Baerenreiter BA 238, 239, 287, 1016 (4 vols.); independent pedal; this edition gives spurious 2-manual registrations, but everything is playable on one manual and pedal.

*Selected Keyboard Works*, C. F. Peters 4407b.

*Chaconnes, Fugues & Ricercars*, ed. M. Seiffert. Concordia 97-4345.

*Magnificat Fugues*, ed. H. Huebsch. C. F. Peters WM 55; some optional and/or cantus firmus pedal.

*Magnificat Fugues*, Concordia 97-4346.

*Preludes, Fantasias & Fugues*, Concordia 97-4344.

*Twelve Pieces*, ed. Schuitema. C. F. Peters HU 1050.

Allesandro Poglietti, *Twelve Ricercars*, ed. F. W. Riedel. Concordia 97-4424, 97-4425 (2 vols.).

Joseph Seeger, *Eight Toccatas & Fugues*, ed. H. Albrecht. Concordia 97-4354.

Joh. Speth, *Preludes, Versets, and Finales in the 8 Church Tones*, C. F. Peters WM 23.

#### SPAIN & PORTUGAL

Antonio de Cabezon, *Tientos & Fugen aus den Obras de Musica* (Ricercars & Fugues from the "Obras de Musica"), ed. M. S. Kastner. Associated, Ed. Schott 4948.

*Four Tientos*, ed. M. Drischner. C. L. Schultheiss, C.L.S. 192; optional pedal.

Antonio Carreira, *Three Fantasias*. C. F. Peters HU 1695.

P. Manuel Rodrigues Coelho, *5 Tentos* (i.e., tientos), ed. M. S. Kastner. Associated, Ed. Schott 2506.

Tomas de Santa Maria, *Selections from "L'arte de taner fantasia"* (1565), ed. P. Froidebise. Schola Cantorum, Orgue & Liturgie, No. 49.

#### FRANCE

Jehan Titelouze, *Hymnes de l'eglise* (1624), ed. N. Dufourcq. Bornemann. Most of these Latin hymn settings have optional pedal with an independent 8' cantus firmus stop.

(Titelouze) *Pange Lingua*, C. F. Peters 4301E.

#### French Anthologies

*L'organiste Liturgique: Noël* (The Service Organist: Pieces for Christmas), ed. J. Bonfils. Schola Cantorum, L'organiste liturgique, no. 3.

*L'organiste Liturgique: Ascension, Pentecote* (The Service Organist: Pieces for Ascension and Pentecost), ed. J. Bonfils. Schola Cantorum, L'organiste liturgique, no. 14.

#### ENGLAND

A tradition of one-manual organs in England is second only to that of Italy and southern Germany. Michael Wilson's new "The English Chamber Organ, History and Development" (reviewed elsewhere in this issue) is an excellent introduction to the English tradition.

John Bennett, *Voluntaries IX and X*, ed. H. D. Johnstone. Novello, Early Organ Music No. 15.

John Blow, *Complete Organ Works*, ed. W. Shaw. Associated, Ed. Schott No. 10595; a few two-manual.

Wm. Boyce & Maurice Greene, *Voluntaries for Organ and Harpsichord*, Galaxy.

Wm. Byrd, *Eight Organ Pieces*, ed. Ledger. C. F. Peters H 1543A.

Benjamin Cosyn, *Three Voluntaries*, ed. J. Steele. Novello, Early Organ Music No. 14.

Maurice Greene, *Three Voluntaries*, ed. G. Phillips. C. F. Peters H 1695A.

G. F. Handel, *Six Fugues or Voluntaries*, ed. G. Phillips. C. F. Peters H 1685A.

*Six Little Fugues*, Concordia 97-4626.

Matthew Locke, *Organ Voluntaries*, ed. T. Dart. Galaxy.

*Seven Pieces*, ed. G. Phillips. C. F. Peters H 1630A.

Thomas Roseingrave, *Ten Organ Pieces*, ed. P. Williams. Galaxy.

Thomas Tallis, *Complete Keyboard Works*, ed. D. Stevens. C. F. Peters H 1585.

*Pieces from the Mulliner Book*, C. F. Peters H 1585b.

*Three Organ Hymn Verses & 4 Antiphons*, ed. D. Stevens. C. F. Peters H 1585A.

Thomas Tomkins, *Nine Organ Pieces*, ed. T. Dart. Galaxy.

*The Wesleys*, ed. G. Phillips. C. F. Peters H 1757A; some pedal.

#### English Anthologies

*Altenglische Orgelmusik* (Old English Organ Music), ed. D. Stevens. Baerenreiter BA 385; 16th century material of unusual interest.

*Contemporaries of Purcell*, C. F. Peters H 9; 16 pieces.

*Early Tudor Organ Music*, ed. J. Caldwell. Galaxy.

*English Virginalists: Vol. I, Ten Pieces by Hugh Aston & Others*, ed. F. Dawes. Associated, Ed. Schott. This earlier 16th century repertory is equally at home on the virginal and organ.

*The Fitzwilliam Virginal Book*, Dover Publications (reprint), 2 vols. Much of this early 17th century repertory is suited to both virginal and organ. Composers represented include Wm. Byrd, John Bull, Giles Farnaby, etc.

*The Mulliner Book*, ed. D. Stevens. Galaxy. A collection of 120 pieces made by an English organist around 1560-1590.

*Five Pieces from the Mulliner Book*, C. F. Peters N 3076.

*Old English Organ Music for Manuals*, ed. C. H. Trevor. Oxford U. Press, 4 vols.; a few pieces require two manuals.

*Ten 18th Century English Voluntaries*, ed. R. Peck. Concordia 97-4669.

#### NORTH GERMANY, LOW COUNTRIES & SCANDANAVIA

Johann Christoph Bach, *44 Choräle zum Präambulieren* (44 Chorale Settings for "Preludizing"), ed. Martin Fischer. Baerenreiter BA 285; optional pedal.

Johann Sebastian Bach. Many chorale preludes, the Pastorale in F major, etc. are entirely suitable for one-manual organ with pedal. The "lesser" settings from the *Clavieruebung*, Part III form the largest single group of pieces for one manual without pedal.

J. L. Krebs, *Klavieruebung*, C. F. Peters 4178.

Johann Kuhnau, *Two Preludes & Fugues and a Toccata*, Concordia 97-4351.

Vincent Luebeck, *Four Preludes & Fugues*, ed. M. Seiffert, Concordia 97-4341. *Klavieruebung* (1728), C. F. Peters 4478.

F. W. Marburg, *Twenty-One Chorale Preludes*, ed. R. M. Thompson. Augsburg 11-9506; some two-manual and/or pedal.

Michael Praetorius, *Complete Organ Works*, ed. K. Matthaeci. Moeseler Verlag, reprint of the 1930 Kallmeyer Verlag edition. Most of these pieces need an independent pedal with an 8' cantus firmus stop.

Heinrich Scheidemann, *Fifteen Preludes and Fugues*, ed. M. Seiffert. Concordia 97-4333.

Samuel Scheidt, *The Goerlitzer Tablature Book* (1650), C. F. Peters 4494; 100 four-part chorale settings.

*Variations on When Jesus on the Cross Was Bound*, Concordia 97-1339.

Paul Seifert (1586-1666), *Thirteen Fantasies*, ed. M. Seiffert. Concordia.



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G. P. Telemann, *Organ Works: I. Chorale Preludes, II. Short Fugues & Free Organ Pieces*, ed. T. Fedtke. Baerenreiter BA 3581, 3582 (2 vols.); some two-manual and/or pedal.

*Twelve Easy Chorale Preludes*, ed. H. Keller. C. F. Peters 4239; some optional pedal.

*Twenty Little Fugues*, Nagel Verlag Ed. No. 13.

J. G. Walther, *A Collection of Chorale Preludes*, ed. T. Beck. Concordia 97-1462.

*Partita on Praise God the Lord Ye Sons of Men*, Concordia 97-3860.

*Prelude and Fugue in A major*, Concordia 97-3863.

*Prelude and Fugue in D minor*, Concordia 97-3864.

*Selected Organ Works*, ed. M. Seiffert. Concordia 97-4347.

Matthias Weckmann, *14 Preludes, Fugues & Toccatas*, ed. M. Seiffert. Concordia 97-4335.

F. W. Zachow, *Chorale Preludes*, ed. A. Adrio. C. F. Peters EM 806; some two-manual and/or pedal.

*Three Fugues*, ed. M. Seiffert. Concordia 97-4348.

**North German, etc. Anthologies**  
*Anonymous Composers of the North German School: 6 Preludes & Fugues*, ed. M. Seiffert. Concordia 97-4342.

*Early German Organ Music*, C. F. Peters H 500.

*The Free Organ Compositions of the Lueneburg Organ Tablatures*, ed. J. Shannon. Concordia 97-1414, 97-1419 (2 vols.).

*Frühmeister der deutschen Orgelkunst (Early German Organ Masters)*, ed. H.-J. Moser. Breitkopf & Haertel, E.B. 5510; some two-manual and/or pedal.

Wilhelm Merian, *Der Tanz in der deutschen Tabulaturbüchern (Dances in Old German Tablature Books)*, Breitkopf & Haertel, 314 pp. This book, published in 1927, is unfortunately out of print. The appendix contains the largest collection of 16th century German keyboard dances ever printed.

*Pro Organo: 298 Chorale Preludes by Scandinavian Composers*, C. F. Peters LY 191A, LY 191b, LY 191c, LY 191d, LY 191e (5 vols.).

**THE 19th CENTURY**

Johannes Brahms. Several of the chorale preludes are suitable for one manual with pedal; various editions.

Heinrich Bunte, *Prelude Album: Preludes, Interludes and Postludes in all major and minor keys*, C. F. Peters T2, T3 (2 vols.).

Cesar Franck, *L'Organiste*, C. F. Peters HU 933, HU 938, HU 957, HU 965 (4 vols.); 59 pieces.

S. Karg-Elert, *Seven Idyls*, Op. 104, C. F. Peters 3812.

Franz Liszt, *Christmas Tree*, C. F. Peters H 88A, H 88b (2 vols.); 12 pieces on carols.

**CONTEMPORARY**

Joseph Ahrens, *Concertino for Positive*, C. F. Peters WM 50.

H. Andriessen, *Advent to Whitsuntide: 6 Hymns for the Great Festivals*, C. F. Peters H 741A.

Jan Bender, *30 Short Chorale Preludes*, Baerenreiter BA 2431, 2434 (2 vols.).

*20 Short Organ Pieces*, Concordia 97-3948; some two-manual and/or pedal.

Dom Paul Benoit, *Forty-One Elevations*, J. Fischer 8984.

Eberhard Bonitz, *Partita on Herzlich tut mich erfreuen*, C. F. Peters EM 813 (on special order only); a good example of a contemporary piece specifically composed for positive with divided keyboard.

Myran Caine, *A First Book of Hymns*, Concordia 97-4647.

G. Winston Cassler, *Hymntune Preludes for the Organ*, Augsburg 4 vols. I. Advent, Christmas, Epiphany 11-9205; II. Lent, Palm Sunday, Easter 11-9206; III. Ascension, Pentecost, Trinity, Special Services 11-9207; IV. Communion and General Hymns 11-9208.

Joseph W. Clokey, *Ten Pieces for Organ or Piano*, J. Fischer & Bro., No. 9203.

Vincent Gambau, *Plaisir de l'Orgue*, Galaxy.

Albert de Klerk, *Variations on "O Jesu Soet"*, Annie Bank.

Hugo Distler, *Dreissig Spielstücke (30 Short Pieces)*, Baerenreiter BA 1288.

Max Drischner, *57 Chorale Preludes for Village Organists*, C. F. Peters VP 148.

*Partiten über zwei Weihnachtslieder (Variations on Two Christmas Songs)*, C. L. Schultheiss Verlag.

Robert Groves, *Six Scottish Hymn Tune Preludes*, Galaxy.

*Twelve Hymn Tune Preludes*, Galaxy (in 2 vols.).

Ervin Henning, *Five Short Pieces*, Cambridge, Mass.: The Brown Study.

Egil Hovland, *100 Psalm Preludes*, C. F. Peters LY 333.

Herbert Howells, *Lambert's Clavichord. Twelve Pieces for Clavichord Op. 41*, Oxford U. Press, 1928; Limited edition; very effective also on one-manual organ.

A. E. Floyd, *Three Voluntaries or Extemporisations*, C. F. Peters H 1877A.

David N. Johnson, *Prelude on "Wonderous Love"*, Augsburg 11-0821.

Jean Langlais, *Douze petites pièces (12 Short Pieces)*, Schola Cantorum.

*24 Pieces for Harmonium or Organ*, Elkan-Vogel 2 vols.

Gaston Litaize, *24 Préludes Liturgiques pour orgue sans pédale (24 Service Preludes for Manuals Only)*, Schola Cantorum, L'organiste liturgique Nos. 1, 4, and 9 (3 vols.); some two-manual and/or optional pedal.

Georges Migot, *Three Pieces*, Galaxy.

Henry Mollicone, *Three Preludes*, E. C. Schirmer.

Gaby Moortgat, *Pieces for Organ or Harmonium*, C. F. Peters SCH 124.

Carl Nielson, *29 Smaa Proeludier (29 Short Preludes)*, Skandinavisk Musikforlag.

Ernst Pepping, *Kleines Orgelbuch (Little Organ Book)*, Associated, B. Schott's Söhne, Ed. 3735; some pedal.

*12 Chorale Preludes*, Baerenreiter BA 2654.

G. Phillips, *Advent to Whitsuntide: 6 Hymns for the Great Festivals*, C. F. Peters H 742A.

Daniel Pinkham, *Five Voluntaries*, E. C. Schirmer.

*Four Short Pieces*, E. C. Schirmer.

Bernard Rövenstrunck, *Sonata (with Bonitz above)*.

H. Strategier, *Thirty Short Inventions*, McLaughlin & Reilly 2421; some two-manual.

Charles Tournemire, *Variae Preces*, Galaxy.

Finn Viderø, *Organ Chorales and Psalm Preludes*, C. F. Peters EN 7, EN 8 (2 vols.).

*Ten Chorale Preludes and 10 Organ Chorales*, C. F. Peters EN 6; some pedal.

*Three Chorale Partitas*, C. F. Peters EN 5.

Louis Vierne, *24 Pièces en style libre pour orgue ou harmonium, Op. 31 (24 Pieces in Free Style for Organ or Harmonium)*, Durand 2 vols.; optional pedal.

René Vierne, *10 Pieces in Different Styles*, Schola Cantorum.

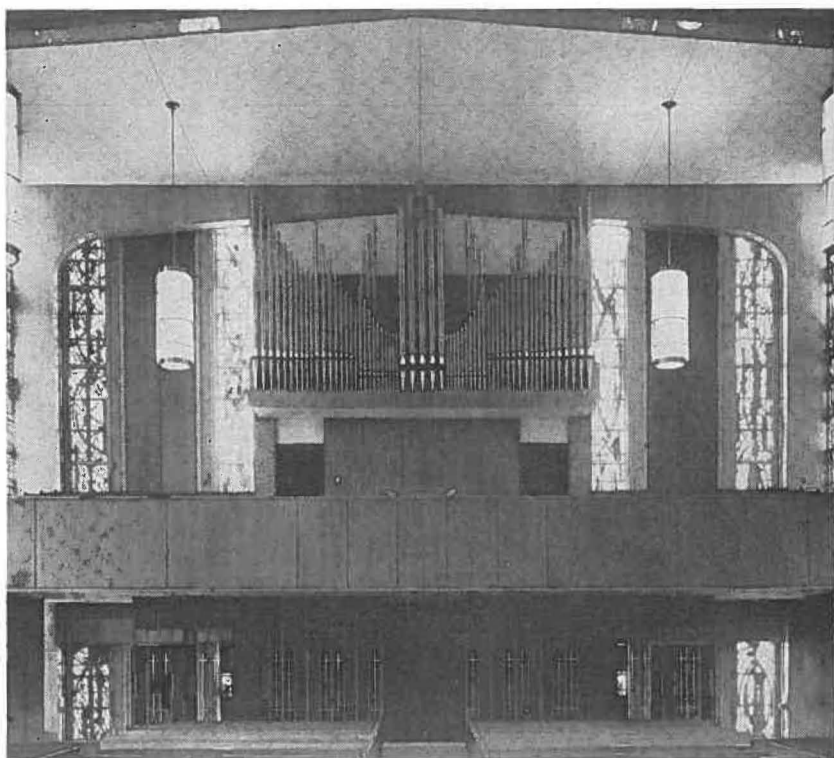
**BOOKS**

In addition to the Merian and Wilson books already mentioned, several others deal specifically with the one-manual organ.

Eberhard Bonitz, *Das Positiv und die Orgel der Zukunft*, Dresden, 1944. Second edition, Ellwangen, 1951.

Helmut Bornefeld, *Das Positiv*, 1941. Second edition, Kassel, 1947.

Hans Hickmann, *Das Portative*, Kassel, 1936.



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

Anton Heiller, Vienna, Austria — RLDS Auditorium, Independence, Mo. Oct. 5: Prelude and Fugue in D minor, Partita on Auf meinen lieben Gott, Boehm; Et in terra Pax, Tierce in taille, Dialogue, Grigny; Allein Gott in der Höh', Toccata and Fugue in D minor (Dorian), Bach; Sonata 3, Hindemith; Introduction and Passacaglia in F minor, Reger; Improvisation on a submitted theme.

Roger Wischmeier, Philadelphia, Pa. — Wharton Baptist Church, Glenside, Pa. Oct. 6: Carillon, Talmadge; Allegro Moderato e serioso, Sonata 1, Mendelssohn; Flute Solo, Arne; Thanks Be to Thee, Handel; Jesus, Priceless Treasure, Bach; Aria, Peeters; Trumpet Voluntary, Clarke; Wake, Awake, Bach; Pastorale on Adeste Fideles, Adams; Hosanna, The Last Supper, Weinberger; Passion Chorale, Kirnberger; Finale, Symphony 1, Vienne.

Tom V. Ritchie, Kirksville, Mo. — Trinity Episcopal Church Oct. 20: Toccata in E minor, Pachelbel; Praeludium, Praeambulum, Scheidemann; Sonatas 25, 22, Hora Decima, Pezel (with trumpets); I Call to Thee, Salvation Now Is Come, Bach; Basse et Dessus de Trompette, Clérambault; Pastorale, Franck; Prelude, Improvisation, Suite Médiévale, Langlais; Sonatas K 224 and 274, Mozart (with strings).

Norberto Guinaldo, Norwalk, Calif. — St. Alban's Episcopal Church, West Los Angeles Oct. 7: Prelude and Fugue in G minor, Bach; Toccata in F minor, Seixas; Toccata in D minor, Jacinto; Canzona, Zipoli; Partita on Oh, How Vain, Kropfreiter; Prelude and Fugue in D minor, Lübeck; L'Annunciation, La Nativité, Langlais; Fantasie and Fugue for pedals, Venid Niños, Toccata and Fugue, Guinaldo.

Rosamund Ernst Hearn, La Grange, Ill. — St. Paul Lutheran Church, Michigan City, Ind. Sept. 22: Chaconne in G minor, L. Couperin; Noël for Flutes, Daquin; Wir glauben, Sonata 1, Bach; Chorale in A minor, Franck; Dorian Chorale, Alain; Toccata, Sowerby.

Mark Smith, San Francisco, Calif. — Trinity Methodist Church Oct. 6: Suite on 16th Century Hymn Tunes, McKay; Voluntary 8, Stanley; Variations on Come Ye Disconsolate, Thomson; Two Modal Pieces, Langlais; Was Gott tut, Ein' feste Burg, Marpurg; Fantasie in G major, Bach.

Jerry McDonald, Vancouver, B.C. — Christ Church Cathedral Aug. 28: Chaconne in F major, Purcell; Sonata 1, K 61, Mozart; Moment Joyeux, Michael Baker; Vision of the Eternal Church, Messiaen; Gavotta, Martini; Variations on Veni Creator, Durullé.

Dennis G. Michno, New York City — Trinity Church Sept. 3: Passacaglia, Buxtehude; Bryn Calfarria, Rhosymedre, Hyfrydol, Vaughan Williams. Sept. 17: Grande Pièce Symphonique, Franck.

Vincent Slater, Fort Wayne, Ind. — First Congregational Church, Kokomo Oct. 23: Fugue a la Gigue, Bach; Andantino, Vienne; Adagio, Vivaldi; Theme and Variations, Peeters.

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Marilyn Mason, Ann Arbor, Mich. — St. Dunstan's College Conference, St. Stephen's Church, Providence, R.I. Sept. 12: Flourish and Fugue, Cook; Sonata de Clarines, Soler; Sonata on Tone 1, Lidon; Komm, heiliger Geist, Herr Jesu Christ, Nun danket alle Gott, Nun komm' der Heiden Heiland, Bach; Trois Danses, Alain; Verset pour la Fête de la Dédicace, Messiaen; Four Variations on Sunday School Tunes, Thomson; Concert Variations on the Austrian Hymn, Paine.

Lorene Banta, Andover, Mass. — Phillips Academy Oct. 6: Agincourt Hymn, Dunstable; The White Rock, Vaughan Williams; Voluntary on Old 100th, Purcell; Greensleeves, Wright; Diferencias sobre el Canto del Caballero, Cabezon; Folk Song, Torjussen; Fantasy on a Nursery Tune, Elmore; Noël Gran Jeu et Duo, Daquin; Variations on My Young Life, Sweelinck; Movement 1, Sonata 3, Hindemith; Fugue in G minor, Bach; Mon ame cherche une En paisible, Langlais; Pastorale and Chorale Fantasie, Pachelbel.

Jack L. Noble, Vermillion, S.D. — Salem Mennonite Church, Freeman, S.D. Sept. 29: Chaconne, L. Couperin; Ach blieb bei uns, Kommt du nun, Bach; Elevation, Zipoli; Capriccio CuCu, Kerll; Prelude and Fugue in E flat; Sketch in D flat, Schumann; A Rose Breaks into Bloom, Brahms; Do Not I Love Thee, On Jordan's Stormy Banks, Read; Elegie, Peeters; Allegretto and Finale, Symphony 1, Vienne.

Jeremiah F. Johnson, Winston-Salem, N.C. — First Baptist Church, Mount Airy, N.C. Oct. 6: Concerto 4, Fugue in G minor, Wachet auf, Alle Menschen, Bach; Fanfare in C major, Purcell; Ye Sweet Retreat, Voluntary in D major, Boyce; Chaconne in G minor, Couperin; Legende, Bedell; Prelude on the Spanish Chant, Edmundson; Sabbath Reverie, Peery; Suite Gothique, Boëllmann.

Robert Wight, Watertown, N.Y. — George Street United Church, Peterborough, Ont. Sept. 23: Toccata, Farnam; Musical Clocks, Haydn; Folk Tune and Scherzo, Whitlock; Deck Thyself, Lord Jesus Christ Turn to Us, Prelude and Fugue in B minor, Bach; Chorale in E major, Franck; Berceuse, Dupré; Trumpet Tune, Ouchterlony; Toccata, Grison.

Carlton T. Russell, Norton, Mass. — United Church of Christ, Keene, N.H. Oct. 6: Prelude in C minor, Allegro, Sonata 5, Wachet auf, Prelude and Fugue in G major, Bach; Andantino, Sortie, Poco allegretto, Quasi allegro, Tres lent, Chorale in A minor, Franck.

Carol Teti, Harrisonburg, Va. — Fifth Avenue Presbyterian Church, New York City Nov. 10: Nun komm', der Heiden Heiland (3 settings), Bach; Concerto in D minor, Vivaldi-Bach; Combat de la Mort et de la Vie, Messiaen; Chant Héroïque, Langlais.

Kathleen Harper, New York City — Trinity Church Sept. 24: Three Pieces on Huguenot Psalter Tunes, Henri Gagnebin; Impromptu, Etrole du Soir, Vienne; Fantasie in F minor 2, Mozart.

Marinette Extermann, Geneva, Switzerland — Basilika, Seckau, Austria Aug. 4: Te Deum, Buxtehude; Fantasie on Valet will ich Dir geben, Vater unser, Vor Deinern Thron, Bach; Ave Maris Stella, Grigny; Trois danses, Alain.

Elizabeth Haynes, Kokomo, Ind. — First Congregational Church Oct. 30: Prelude and Fugue in G major, Bach; Sonata 2, Mendelssohn; Kleine Präludien und Intermezzi, Schroeder.

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# Recitals of the Month

Karel Paukert, Evanston, Ill. — For Czechoslovak Society of Arts and Sciences, National Cathedral, Washington, D.C. Aug. 30: Toccata in C major, Fugue in A minor, Cernohorsky; Fantasie in G minor, Kuchar; Legend in D major, Klicka; Toccata in F minor, Wiedermann; Moto Ostinato, Eben; Two Little Preludes and Fugue, Jirak; Fantasie, Kabelac; Aria, Concerto, Zibber; Postludium, Glogolitic Mass, Janacek.

Eileen Coggin, Alameda, Calif. — US Air Force Academy Aug. 4: Fanfare, Leighton; Introduction and Allegro, Stanley; A Tove, Farnaby; Concerto 13, Handel; Fugue in E flat major, Bach; Nazard, Pasticcio, Langlais; O Traurigkeit, Five Chorale Preludes, Prelude and Fugue in G minor, Brahms. Shrine of Immaculate Conception, Washington, D.C. Aug. 11; same Leighton, Brahms except Prelude and Fugue, plus Bach Prelude and Fugue in E flat major, Bach; Very Slowly, Sonata, Sowerby; Allegro, Symphony 6, Widor.

Richard Peck, Charlotte, N.C. — Dedicator, Augsburg Lutheran Church, Winston-Salem Sept. 22: Grand Jeu, Fugue Grave, Récit de Cromhorne, Suite on Tone 7, Nivers; Toccata in G major, Meine Seele erhebt den Herren, Fugue in F major, Bach; Suite for a Mechanical Organ, Beethoven; Dieu parmi Nous, Les Bergers, Messiaen; Prelude on The Race that Once in Darkness Pined, Peck; Allegro, Symphony 6, Widor.

Layten Heckman, Waterloo, Iowa — Westminster Presbyterian Church Sept. 8: Te Deum, Langlais; Voluntary in D, Boyce; A Deux Coeurs, Nivers; Toccata cromatica per l'Elevazione, Frescobaldi; Allegro, Sonata 5, Fantasie and Fugue in G minor, Bach; Cantabile, Franck; Nun komm der Heiden Heiland, Walcha; Fantasie in F minor K 608, Mozart.

Doris McCaffrey and Students, Dubuque, Iowa — Church of the Nativity Sept. 22: Prelude and Fugue in A, Bach — Emily Schreiber; Choral Varié on Veni Creator, Duruffé — Doris McCaffrey; Macht hoch die Tur, Die Tor macht weit, David — L'Illian Stager; Praise the Lord with Drums and Cymbals, Karg-Elert — Rosena Fahrion.

Richard Proulx, Minneapolis, Minn. — Cathedral Church of St. Mark Sept. 24: Marche, Two Elevations, Cortège et Litanie, Dupré; Pastorale, Franck; Sonatas in E flat K 61 and C K 336, Mozart; Toccata in D minor (Dorian), Bach; Four Pieces, Proulx.

Charles E. Moore, New Canaan, Conn. — Trinity Church, New York City Sept. 12: Noël, Almand; Chromatic Study on B-A-C-H, Piston; Suite, Near; Brother James's Air, Wright; Roulade, Bingham; Passacaglia, Sinfonia Brevis, Sowerby.

Robert Knox Andrews, Anderson, S.C. — Central Presbyterian Church Sept. 19: Fugue in C major, Buxtehude; Berceuse, Vierne; Chant de paix, Langlais; Suite Gothique, Böllmann.

Leopold Christian Peyr, Graz, Austria — Basilika, Seckau Sept. 15: Fugue on B-A-C-H, Schumann; O Traurigkeit, Four Chorale Preludes, Brahms; Chorale in B minor, Franck; Morgenglanz der Ewigkeit, Kaminski.

Don Franklin, San Francisco, Calif. — St. Luke's Church Sept. 29: Kyrie, Gloria, Offertoire, Parish Mass, F. Couperin; L'Ascension, Apparition de l'Eglise éternelle, Messiaen.

Frederick Swann, New York City — Village United Presbyterian Church, Prairie Village, Kans. Sept. 8: Fanfare, Jackson; Fantasie in D minor, Pachelbel; Cantabile, Franck; Prelude and Fugue in G major, Bach; Fantasie 2, Alain; Chorale and Variations on Veni Creator, Duruffé.

Beal Thomas, Vancouver, B. C. — Christ Church Cathedral Sept. 4: We all believe in one God, From God naught shall divide me, Come Saviour of the Gentiles, Come God, Creator, Holy Spirit, Bach; Deck Thyself, Now Thank We All Our God, Karg-Elert; Christos Patterakis, Perry; Largo, Handel. Sept. 11: Rondeau, Abdelazer, Purcell; If God were not upon our side, Now pray we to the Holy Ghost, Buxtehude; Liturgical Improvisation, Oldroyd; Voluntary in E flat, Horne; Prelude on Ave Verum, Mozart; Trumpet Voluntary, Stanley. Sept. 18: Adagio, Sonata 1, Mendelssohn; Allegro, Carvalho; Rhosymedre, Vaughan Williams; Praise the Lord with Drums and Cymbals, Karg-Elert; Dreams, McAmis; Elegy, Thalben-Ball. Sept. 25: Partita on Jesus I will never leave, Walther; Prelude on a theme of Gibbons, Stanford; Credo, Titcomb; Soliloquy, Rowley; Processional, M. Shaw.

Haig Mardirosian, Baltimore, Md. — Holy Family Church, New York City Oct. 4: Fanfare, John Cook; Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; Concerto 5 in F major, Handel; Postlude for the Office of Compline, Alain; Toccata, Duruffé.

Hans Trummer, Graz, Austria — Basilika, Seckau Aug. 15: Prelude and Fugue in E minor, Wie schön leuchtet der Morgenstern, Buxtehude; Toccata in F major, Meditation on a Bach Sacred Song, Grabner; Concerto in A minor, Vivaldi-Bach; Prelude and Fugue in G major, Bach.

Theophil Otto, New Ulm, Minn. — Wisconsin Lutheran High School, Milwaukee, Wis. Oct. 6: Prelude and Fugue in D minor, Buxtehude; Psalm 140, Sweelinck; Introduction and Passacaglia in D minor, Reger; Fantasie and Fugue in C minor, Bach; Pastorale, Franck; Sonata, Schroeder.

David Mulbury, Cincinnati, Ohio — Corbett Auditorium Oct. 13: Prelude and Fugue in E major, Lübeck; Fugue in C major, Pachelbel; Three Choral Preludes, Fantasie and Fugue in G minor, Bach; Three Chorale Preludes, Walcha; Fugue on B-A-C-H, Schumann; Prelude and Fugue on B-A-C-H, Liszt.

Franklin E. Perkins, St. Louis, Mo. — Lindenwood College, St. Charles Oct. 8: Suite on Tone 1, Clérambault; Wie schön leuchtet, Buxtehude; Andante in F, K 616, Mozart; Ach, was soll ich Sünd' machen, Pachelbel; Toccata, Trio in Fuga on Psalm 150, Schuurman.

Henry von Hasseln, Anderson, S.C. — Central Presbyterian Church Sept. 19: Toccata in E minor, Pachelbel; Six Chorales on Old German Sacred Folk songs, Schroeder; Fugue in E flat major, Bach.

Carl Motley, Richmond, Va. — St. Paul's Episcopal Church Sept. 29: All Bach: Trio Sonata in E flat, Fantasie and Fugue in G minor, Concertos in G major and D major, Prelude and Fugue in A minor.

Robert Sutherland Lord, Pittsburgh, Pa. — Frick Fine Arts Building Oct. 1: Kommst du nun, Bach; Chorale in B minor, Franck; Fantasie and Fugue in G minor, Bach.

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Larry Palmer, Norfolk, Va. — Trinity Lutheran Church Oct. 6: Fanfare, Whitlock; Master Tallis' Testament, Howells; Cortège et Litanie, Dupré; Partitas on Jesus Christus unser Heiland, Tunder, Distler; Jesus Christus, unser Heiland, Toccata in F major, Bach.

Wim van der Panne, Voorburg, Holland — First Presbyterian Church, Oklahoma City Oct. 4 and First Presbyterian, Greenville, Tenn. Oct. 1: Toccata and Fugue in F, Buxtehude; Three Excerpts, First Book of Organ, Clérambault; Echo Fantasia, Sweelinck; Ou S'en vont ces gais bergers, Balbastre; Nun komm', der Heiden Heiland, Fantasie in G, Bach; Fantaisie in A, Franck; Fête, Langlais; Passacaglia, Chorale and Fugue on Wie Maar den goeden God, Cornelis de Wolf. First Methodist, Kalamazoo, Mich. Sept. 25, Central Reformed Church, Grand Rapids, Mich. Sept. 20, Flossmoor, Ill. Community Church Sept. 22; same Buxtehude, Clérambault, Sweelinck; Balbastre, Bach, Franck, Langlais plus: Variations on Merck Toch hoe Sterck, Westering. First United Methodist, Park Ridge Ill., Oct. 6, Christ Church Cathedral, Louisville, Ky. Sept. 29: Balbastre, Bach, Sweelinck, Wolf from program 1 plus: Prelude and Fugue in D major, Buxtehude; Psalm 22, van Noordt; Prelude and Fugue 2, Badings; Tema con variazione per la notte di natale, Monnikendam.

Prentice E. Whitlock, Mineola, N.Y. — First Presbyterian Church October 27: Prelude for Shabuoth, Berlinski; Wir glauben, Krebs; Church Sonatas 10, 15, 17, Mozart; Les Enfants de Dieu, Les Bergers, Jésus Accepte la Souffrance, Messiaen; Piece in Free Form, Langlais; Cortège et Litanie, Dupré. A string quartet assisted in the Mozart and the Langlais.

Lynn Bailey, Lubbock, Tex. — First United Methodist Church Sept. 3: Prelude and Fugue in F sharp minor, Buxtehude; Chorale in B minor, Franck; Fantasia and Fugue in G minor, Bach; My God, My God, Why has Thou forsaken me, Tournemire; Speculum Vitae, Peeters (with Jack E. Williams, tenor); Suite Médiévale, Langlais.

G. Daniel Marshall, Richmond, Va. — St. James's Church Oct. 13: Pièce Héroïque, Franck; Toccata in C major, Pachelbel; Echo Fantasia, Sweelinck; Noël, Grand Jeu et Duo, Daquin; Toccata in C major, Bach; Modal Pieces 1,8, Langlais; Berceuse, Carillon de Westminster, Vierne.

Irmengard Knitl, Vienna, Austria — Basilika, Seckau, Austria Aug. 18: Toccata 12, Muffat; Six Versetten, Zipoli; Concerto del Sigr Gentili, Waltherr; Prelude and fugue in B minor, Bach; Drei Stücke uas der Flötenuhr, Haydn; Impromptu, Vierne; Litanies, Alain.

Richard Giltner, Gainesville, Ga. — St. Joseph's Chapel, Tacoma, Wash. Sept. 8: Four Chorale Improvisations, opus 65, Karg-Elert; Sonata in D minor, Schneidt; Deck Thyself, Bach; Sonata 12 in D flat, Rheinberger.

Wesley McAfee, Cincinnati, Ohio — Christ Church Sept. 13: Prelude and Fugue on a Theme of Vittoria, Britten; Variations on Mein junges Leben, Sweelinck; Toccata and Fugue in D, Reger; Air with Variations, Sowerby; Passacaglia in C minor, Bach.

Thomas Foster, Buffalo, N.Y. — St. Paul's Cathedral Sept. 27: Voluntary in A major, Selby; Jesus Christ, Our Saviour, Come Holy Ghost, When We are in Deepest Need, Bach; Roulade, Near; Saraband, Howells.

Jack Fisher, Boston, Mass. — St. Dunstan's College Conference, St. Stephen's Church, Providence, R.I. Sept. 11: Fantasia and Fugue in G minor, Bach, Fantasie, Alain; Symphony 6, Widor.

Edward Mondello, Chicago — Rockefeller Chapel Oct. 22: Mit ganzem Willen, Paumann; Maria zart, Schlick; Toccata in F, Fantasie in G, Bach; Sonata 2, Hindemith.

Richard Enright, Evanston, Ill. — Union Methodist Church, Washington, D.C. Oct. 13: Kyrie, Nivers; Chromatic Study on B-A-C-H, Piston; Sonata 1, Hindemith; Three Organ Chorales, Alan Stout; Prelude and Fugue in A minor, Bach; Adagio, Symphony 5, Widor; Carillon de Westminster, Vierne.

Same program Alice Millar Chapel, Evanston Oct. 4.  
Jack Abrahamse, Peterborough, Ont. — Trinity Episcopal Church, Watertown, N.Y. Sept. 22: Prelude in F major, Ricercar brevis in A major, Sweelinck; Quattro Corrente, Toccata in D, aeolian, Frescobaldi; Fantasia in Echo in G, dorian, Banchieri; Giga in G minor, Havingha; Vater unser, Pachelbel; Concerto del Sigr. Gentili, Waltherr; Toccata and Fugue in E major, Krebs; Trio Sonata 6, Bach; Improvised partita on a Geneva Psalm; Offertoire sur les grands jeux, F. Couperin; O wir armen Sünder, Pepping; Introduction and Fugue, Graham George.

Franz Haselböck, Krems, Austria — Basilika, Seckau, Austria Sept. 8: Toccata dell'ottavo tono, Ricercar del sesto tono alla terza, Padovano; Canzona in G major, Pfendner; Harpeggio e Fuga in G major, Aria passeggiata in C major, Suite 2 in F major, Fux; O Heiland reiss die Himmel auf, O du liebes Jessukind, Brunner; Four Meditations, Skolaude; Fantasia über das liturgische Paternoster, Grabner.

Yvonne Bonneau, Claremont, N.J. — First Methodist Church Sept. 29: Credo in Unum Deum, Titcomb; Crossing the Bar, Diggle; Marche and Chorus of Angels, Guilmant; Sanctus, Gounod; Prelude and Fugue in G major, Bach; Romance sans Paroles, Bonnet; Prelude and Fugue in A minor, Bach; Musical Clocks, Haydn-Biggs; Postludium Trimphale, Ferrata.

Rudolf Walter, Stuttgart, Germany — Basilika, Seckau, Austria Aug. 25: Passacaglia in G minor, Muffat; Six Magnificat Versets on Tone 1, Freinsberg; Toccata in D minor and Fugue in D major, Reger; Partita on Lobe den Herren, Ahrens; Sonatine, Doppelbauer; Variations on Ave Regina caelorum, Schroeder; Toccata, Suite breve in D minor, Doppelbauer.

Lucy Anne McCluer, Due West, S.C. — Erskine College faculty recital, Lesesne auditorium Oct. 1: Fantasia, Otto Luenig; Prelude and Fugue, Henk Badings; Greensleeves, Wright; Variations and Fugue, Felix Bauer (with Hans Engler, piano and Douglas Vaughan, violin); Hommage à Frescobaldi (complete), Langlais.

Johanna and Bernhard Handel, Innsbruck, Austria — Basilika, Seckau, Austria Sept. 1: Tiento de setimo tom natural, Coelho; Salve Regina, Hofhaimer; Allein zu Dir, Pachelbel; Toccata septima, Muffat; Wir glauben, Aria, Bach; Sonata 1, Hindemith; Toccata francese, Kropfreiter.

Frederic Errett, G. Leland Ralph, Sacramento, Calif. — North Sacramento United Methodist Church Sept. 27, music for two organs: Concerto 6, Soler; Sonata 6, Handel; Chorale in E major, Franck. Marilyn Errett, flutist, and Lestelle Manley, soprano, shared the program.

Gordon Jones, New York City — St. Paul's Chapel, Trinity Parish Oct. 2: Fuga prima, Canzon seconda, Canzon prima, Gabrieli; Sonata 2 in G minor, C.P.E. Bach; Schmücke dich, O Welt, ich muss dich lassen, Brahms; Prelude on Psalm Tune 122, Willen Vogel.

David Crawford Stills, Atlanta, Ga. — St. Philip's Cathedral Sept. 29: Sonata 1, C.P.E. Bach; A Fancy, Stanley; Prelude and Fugue in G major, Mendelssohn; Festal Liturgical, Jacob; Three Liturgical Preludes, Oldroyd; Grand Jeux, Langlais.

Darwin Leitz, Fort Wayne, Ind. — First Congregational Church, Kokomo, Oct. 16: Suite, Prelude on Luise, Fantasy on Lauda Zion, Leitz.

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# Recitals of the month

Edgar Hilliar, Mount Kisco, N.Y. — St. Luke's Church, Atlanta, Ga. Sept. 24: Prelude and Fugue in C minor, Mendelssohn; Pastorale, Rabe; Toccata, Muehl; Three Chorales, Drischner; Sonata Eroica, Jongen; Toccata in D major, Languetuit; Allegro maestoso, Sonata 1, Rohlig; Adagio, Nyquist; Finale, Symphony 1, Langlais.

Klaus Kratzenstein, Houston, Tex. — Rice Memorial Chapel Sept. 8: Sinfonia, Praetorius; Two versets on Our Father, Scheidt; Prelude and Fugue in A minor, Buxtehude; The Old Year Has Passed, Lord God Now Open Wide Thy Heaven, Toccata, Adagio and Fugue in C major, Bach; Cromorne sur la Taille, Offertoire sur les Grands Jeux, F. Couperin; Deck Thyself, O God Thou Faithful God, Brahms; Improvisation. Sept. 20: Introduction and Passacaglia in D minor, Reger; Partita on Ave Regina Coelorum, Kropfreiter; Sonata 1, Hindemith; Lord Keep Us Steadfast, Lord Thee I Love, Salvation Now has Come, David; Fughetta, Janacek; Toccata and Fugue in D minor, Fortner. Sept. 27: All Bach. Prelude and Fugue in C minor, Hark A Voice, O Man Bewail; Trio Sonata in E flat; Jesus My Pleasure, In Thee Is Gladness; Passacaglia and Fugue in C minor.

Henry G. Glass, Jr., Webster Groves, Mo. — St. Marcus E & R Church, St. Louis, Nov. 3: Prelude on A Mighty Fortress, Walther; Noël 10, Daquin; Voluntary in B major, Walond; Wake, Awake, Fugue in G major, Bach; Trumpet Tune in C major, Purcell; Soul, Adorn Thyself, Brahms; Finale in B flat, Franck.

Gordon M. Betenbaugh, El Dorado, Ark. — First Methodist Church Sept. 15: All Bach: Fantasie and Fugue in C minor; Ich ruf' zu dir, Wachet auf, O Mensch; Canzona in D minor; Wo soll ich fliehen, Erbarm dich mein, Vater unser, Herzlich thut mich verlangen, Alle Menschen müssen sterben, Wenn wir in höchsten Nöten sein; Fugue in E flat major.

Frank B. Jordan, Des Moines, Iowa — First United Methodist Church, Ankeny, Iowa Nov. 3: Rigaudon, Lully; Adagio, Allegro, Concerto 4 in F, Handel; Trumpet Minuet, Hollins; Erbarm' dich mein, Fantasie in G minor, Bach; Te Deum, Langlais; Elegy, Carnival Suite, Crandell; Prelude and Fugue on B-A-C-H, Liszt.

Raymond C. Boese, Redlands, Calif. — Dedicator, Trinity United Methodist Church Oct. 6: Voluntary 5, Stanley; Adagio, Fiocco; Toccata, Adagio and Fugue in C major, Bach; Pastorale, Franck; Fantasie in F minor K 594, Mozart; Sonata, Schroeder; Prelude and Fugue in G minor, Dupré.

Karl Hochreiter, Berlin, Germany — Rice University chapel, Houston, Tex. Oct. 13: Toccata in D minor, Ich ruf' zu dir, O Mensch, Bach; Fantasie in F minor, KV 594, Mozart; Fugue in A flat minor, Brahms; Toccata in D minor, Benedictus, Halleluja! Gott zu loben, Reger.

Ronald Hough, Macomb, Ill. — First United Presbyterian Church, Galesburg, Oct. 8: Prelude and Fugue in E flat major, Triple Kyrie, Bach; Larghetto, Symphony 5, Vierne; Fast and Sinister, Symphony, Sowerby; Serene Alleluias, Outburst of Joy, Messiaen.

Robert Thompson, Northfield, Minn. — Hill Auditorium, Ann Arbor, Mich. Sept. 29: Force et Agilité, Joie et Clarté, Messiaen; Messe pour les Couvents, F. Couperin; Fileuse, Dupré; Andante sostenuto, Symphonie gothique, Widor; Chorale in A minor, Franck.

Harmon Lewis, Bloomington, Ind. — First Congregational Church, Kokomo, Nov. 6: Grand Jeu, DuMage; What God Ordains is Good, Pachelbel; Come Thou, Jesus, Blessed Jesus We are Here, Bach; Concerto in G, Ernst-Bach.

John Doney, West Hartford, Conn. — Trinity Church, New York City Sept. 10: Prelude and Fugue in A major, Bach; Sonata 3, Robert Jones; Prelude and Fugue in G minor, Buxtehude.

Larry King, New York City — Trinity Church Sept. 5: Carillon in B flat, Vierne; Les Cloches, LeBegue; Adoration, Purvis; Toccata and Fugue in D minor, Bach. Sept. 19: Voluntary in A minor, Gibbons; Sketch in C, Schumann; Psalm Prelude 2, Set 2, Howells; Prelude and Fugue in C minor, Bach. Sept. 26: Symphony in G, Sowerby.

John Upham, New York City — St. Paul's Chapel, Trinity Parish Oct. 9: Suite on Tone 1, DuMage; Miniature, Dialogue sur les mixtures, Langlais. Oct. 16: Partita on Christ der du bist der helle Tag, Liebster Jesu, Ein' feste Burg, Toccata and Fugue in D minor (Dorian), Bach. Oct. 23: Passacaglia in E minor, Partita on Nun lob' mein Seel, Fugue in B flat major, Partita on Vater unser, Prelude and Fugue in A major, Buxtehude. Oct. 30: Concerto in B flat major after Taglietti, Freu dich sehr, Erscheinen ist der herrlich Tag, Ach schönster Jesu, Walther; Prelude in D major, C.P.E. Bach; Double Fugue in D minor, Kellner.

Frederick Burgomaster, Buffalo, N.Y. — St. Paul's Cathedral Sept. 13: Prelude and Fugue in D major, Ich ruf' zu dir, Es ist das Heil, Toccata and Fugue in D minor, Bach. Sept. 20: Fantasie on O heiligste Dreifaltigkeit, Schroeder; Pastorale, Fricker; Carillon, Sowerby; Partita on Vater unser, Doppelbauer.

Oct. 4: Toccata in F, Buxtehude; Communion, Vierne; Prelude and Fugue on B-A-C-H, Liszt.

William Eifrig, Valparaiso, Ind. — Memorial Chapel Sept. 29: Fantasie in G major, Bach; Récit de Tierce en taille, Grigny; An Wasserflüssen Babylon, Bach; Dialogue à 2 Tailles de Cromorne, Grigny; Vater unser, Bach; Offertoire sur le grands jeux, Grigny; Pièce héroïque, Franck; I am Black but Comely, Dupré; Sonata 1, Hindemith; Rhosymedre, Vaughan Williams; Fast and sinister, Symphony, Sowerby.

Hawaii Chapter Organists, Honolulu, Hawaii — First Christian Church Sept. 9: Now Thank We All Our God, Karg-Elert — Charlotte Myers; Jesus Comforts the Women, Dupré — Donald Matsumori; Carillon, Sowerby — Bettie Downing, Gilbert Chu; Cradle Song, Sumsion — Charles Brennan; Toccata on O Filii, Farnam — Gloria Moore.

Walter Whipple, Rexburg, Idaho — Ricks College Sept. 18: Sonata 1 in E flat, Nun komm, der Heiden Heiland, Fugue in E flat, Bach; Chorale in E major, Franck; A Mighty Fortress, Peeters; Rhosymedre, Vaughan Williams; Introduction and Passacaglia in D minor, Reger.

Jules C. Zimmer, Irving, Tex. — First Baptist Church, Breckenridge, Tex. Sept. 25: In Thee Is Gladness, Bach; Brother James's Air, Wright; Fugue in C major, Pachelbel; Come Thou Saviour of Mankind, W. F. Bach; I Call to Thee, Fugue in C minor, Fantasie in C minor, Bach.

Wallace Coursen, Jr., Bloomfield, N.J. — Christ Episcopal Church Sept. 29: Prelude and Fugue in A major, Wir glauben all', Wo soll ich fliehen, Bach; Sonata 1, Schroeder; Chant de Paix, Langlais; A Triptych of Fugues, Near; Intermezzo, Vierne; Pièce Héroïque, Franck.

Fred Tulan, Stockton, Calif. — With Stockton Symphony members, Pioneer Museum Sept. 22: Diversions for Seven Percussions and organ, Wyton; Festliche Präludium, Nielsen; Liebestod, Tristan and Isolde, Wagner; Pièce Héroïque, Franck.

Reginald Lunt, Lancaster, Pa. — First Presbyterian Church Oct. 6: Dialogue sur les Grands Jeux, Grigny; Fantasie K 594, Mozart; Herliebster Jesu, O Haupt voll Blut, Lunt; Prelude and Fugue in A minor, Bach; Suite, Durullé. The chancel choir assisted.

Johannes Karácsonyi, Graz, Austria — Basiliika, Seckau, Austria Aug. 11: Sonata, Imre Sulyok; Prelude and Fugue, Zoltán Gardonyi; Sonata, Frigyes Hidas.

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While Boston lay frozen early in 1968, Miss Narcissa Williamson, Keeper of the Musical Instruments Collection, chose a restorer to work on an old positive which had been stored for some years in the basement of the Museum of Fine Arts. At the suggestion of Frank Hubbard, noted harpsichord maker, the job was entrusted to Carl Fudge. It was evening and icy underfoot when we carried the organ into his home in Winchester and set it on a table for examination. The case stood about 3 2/3' high, 3' wide, and 1 2/3' deep. The dark green paint which covered old fake graining on the wooden front and sides was flaking off; two of the four sets of pipes, as well as their rack boards, were completely missing; a slider pull (drawknob) was gone; and everything, inside and out, was musty and dirty. The wind system was so full of leaks that the organ was unplayable, so that we were not able to determine the condition of the windchest which, however, appeared repairable when disassembled the next day. Moreover, the key and stop actions were constructed in a very simple way, so that there were no problems due to malfunctioning sophisticated gadgetry. And, no matter how terrible some of the pipework looked, it worked surprisingly well, as we found when we tooted assorted ill-tasting pipes by mouth.

Dissection of the instrument revealed that the pallet box was fed from the bellows through a rectangular wind trunk (W in the drawing) at the treble end of the chest. Another trunk was at the bass end, but closed off at the back of the pallet box. Holes had been cut in the back of the case directly behind these two trunks; the reason for their existence was not immediately obvious to us. The top board of the reservoir (i.e., the outside of the roof) was not painted with the same water-insoluble dark green that covered the rest of the case, but was stained with an almost black water-soluble substance under which none of the old fake graining was found. From this evidence and from Galpin's opinion,<sup>1</sup> one surmises that the present feeder and reservoir are not original, and that the wind was once supplied through the two trunks from two bel-

## Restoration Of A 16th-Century Positive

by Jeremy Cooper

lows placed side by side behind the organ. These would have been similar to what we know today as fireplace or forge bellows. Their top boards would have been weighted and the organ winded by raising them alternately, the weights compressing the air to the desired degree and forcing it into the chest. Such bellows can be seen in Praetorius' *Theatrum Instrumentorum*, published in 1620. Possibly the original system was discarded because it was susceptible to damage and rendered the positive less portable.

Because it is of historic interest and seemed to admit of complete renovation when placed in our hands, we had no problem deciding our guiding principle, which was to restore the instrument to its original condition (with exception of the bellows, which were repaired in their present position), using the materials at hand. A few changes were made: it would have been inexpedient not to have made the new bottom board of the windchest removable, thus requiring interested persons to break a glue joint, as we had to, in order to examine or work in the interior of the pallet box. Some new items, such as pipes, were of course required. But no part of the positive was discarded unless it was irrevocably past usefulness. Many wooden parts had been attacked by worms or beetles, although only the back of the pallet box was eaten into so badly that it had to be disposed of. Wood-eating pests are still not uncommon in Europe.

The construction of the windchest is practically identical to that of the modern barred ("slider") chest. In the past, this type of chest has been prone to two faults: the leaky-sticky slider of winter and summer, and the cracked tableboard. The builder solved the former problem by the use of leather gaskets between the grid and sliders, and the sliders and toeboards. (A similar procedure is followed by Olaf Hammarberg in his construction of modern organs, with "Swedish baby blanket" material substituting for soft leather.)

As for the latter problem, the tableboard had not cracked but had become partly unglued and subsequently warped. As it was necessary to plane the top surface of the grid, upon which the sliders run on their gaskets, the old tableboard was chiseled off and replaced with a copy. It was also necessary to plane the bottom surface of the grid, upon which the pallet valves seat. In order to accomplish this, we had to saw and break away the entire structure of the pallet box and wind trunks under the grid. The alternative was to steam the chest apart, necessitating total re-fabrication. Since several parts of the pallet box were beyond practical repair, and because even without tearing the chest down into its elementary components a restoration of the kind we carried out consumes as much time as would the building of an entirely new identical copy of the positive, we chose to remake the entire wind system under the grid anew. With the exception of the bass end wind trunk, which serves no purpose in conjunction with the present bellows, the old structure was carefully copied. The old bottom board of the chest was used for stock and provided a new bung and parts of the rebuilt wind trunks.

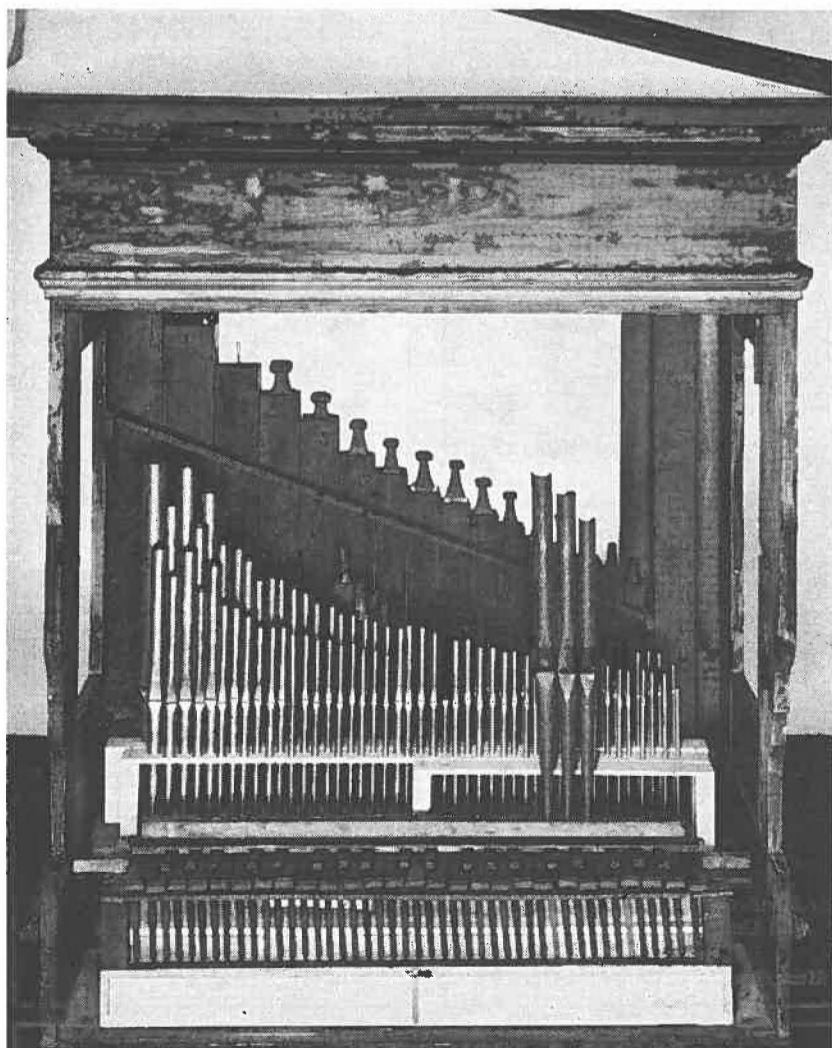
Much of the wood used by the original builder was of very poor quality. No attention was paid to the nature of the grain in selecting wood for specific purposes. The present feeder and reservoir, if not original, contained pieces of parchment seemingly original with them. These pieces had been used as patches over potential trouble spots (knots and cracks, through which wind might leak). Most of these pieces were

scraps of German manuscripts. Other pieces were found on the chest. Some were parts of a lease dated 1801 and in English; some had music written on them. Despite hopes of finding something of interest, all turned out to be waste paper. Parchment had also been used decoratively in covering the folds of the reservoir, which are exposed when it is inflated. We replaced this parchment with white leather.

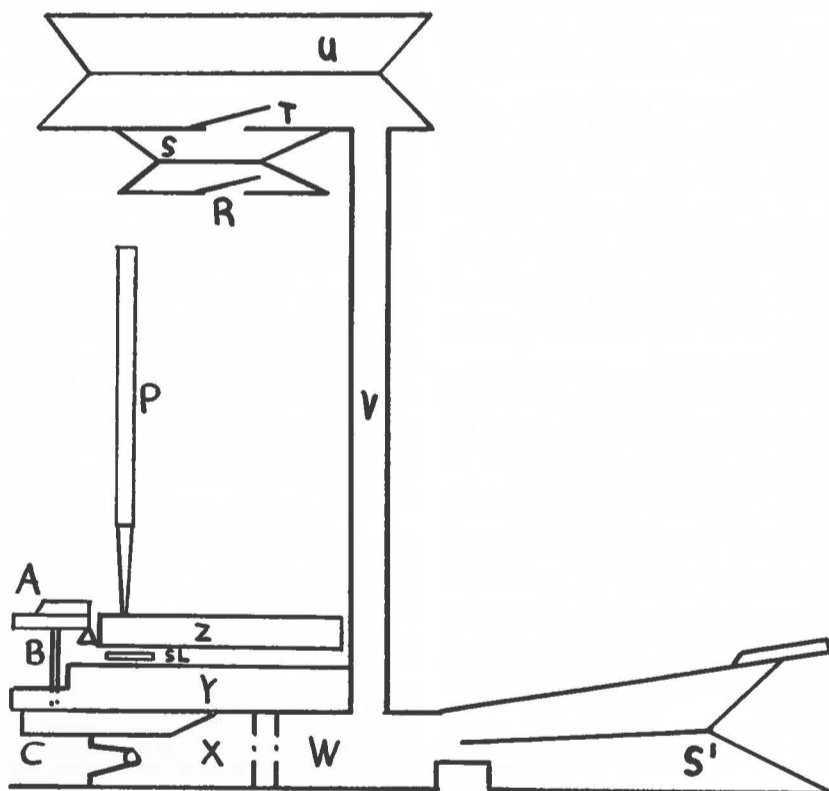
The keyboard, made from pear wood, has a compass of four octaves, from C to c<sup>3</sup>, the bass octave being short (no C<sup>3</sup>, D<sup>3</sup>, F<sup>3</sup>, or G<sup>3</sup>). Since the short octave indicates the positive was tuned in meantone we hoped to do that too, but because meantone practically precludes the use of the positive with other instruments we were forced to tune in equal temperament. The keyboard suggests that the organ was built not earlier than 1550.

The extant pipes are a 2' Praestant and a 4' Gedackt. The front pipes of the former were made from iron, tinned over, and the inside treble pipes of this rank were made from common metal of about 20% tin content. C, D and E are open wood pipes. The iron pipes have pliable lead languids with a 90-degree angle. Most of the Gedackt pipes have softwood walls, with oak fronts. A few pipes in this rank are not original.<sup>2</sup>

The only clue to the composition of the missing ranks is given by the spacing of the toeholes at the bass end of the toeboards. This showed that the missing ranks almost certainly began at 1' and at 2/3' pitch. It is not possible to judge from the toeboards whether (or where) these ranks broke back to lower pitches in the treble, but comparison with similar organs<sup>3</sup> makes this extremely likely. Ranks in old Italian



Front view, with some casework and all but three pipes of the Praestant rank removed. The vertical wind trunk "V" is clearly visible in the right rear corner. The C pipes of the two new ranks have been cut short for cone tuning. The inside pipes of the Praestant have not yet been racked; they go in the short rack board. The three iron front pipes show almost no trace of their original tin plating. The keyboard is still in need of leveling and the case requires refinishing. The bung, which forms the front of the pallet box, is at the bottom of the illustration.



- |  |   |
|--|---|
| <p><b>Key Action</b><br/> A key<br/> B sticker<br/> C pallet valve</p>   | <p><b>Windchest</b><br/> X pallet box<br/> Y grid<br/> Z toeboard</p>   |
| <p><b>Wind System</b><br/> R intake valve<br/> S feeder<br/> T reservoir valve<br/> U reservoir<br/> V wind trunk<br/> W wind trunk (one each at bass and treble ends of windchest before restoration)</p> | <p><b>Stop Action</b><br/> sl slider</p>  |
|  | <p>P pipe<br/> S' the most likely location of the original bellows. The wind flow through the organ follows the route R S T U V W X Y sl Z P.</p> |

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organs broke back in pitch rather than contain pipes shorter than  $1/8'$  c (i.e., an open pipe whose resonator is an inch and half long). So, in addition to the 2' Praestant and the 4' Gedackt, the organ now contains a 1' Octave (which breaks to 2' on  $c^2$ ) and a 2/3' Quint, which breaks to 1 1/3' on  $c^1$  (middle C). These new principal ranks were made to the same scale as the 2' Praestant. The emphasis is thus placed on providing plenum elements rather than mutation stops not specifically designed to work in a principal chorus.

The new pipes were made by R. V. Anderson Sons, Inc., Brattleboro, Vt. They are similar to the inside treble pipes of the Praestant in every respect save the languid. The old languid form was not adhered to because it made good voicing extremely difficult, as was found when re-regulating old pipes and working with test pipes made by Anderson with the old style languid. Sometimes restorers, since they have benefitted from technological advances, make old crocks better than they ever were to begin with. If critics pronounce us guilty of this "sin" I suppose we must admit to it, but only in a very small degree. The tonal work of the restoration is probably as close to the original as one may hope to come. Workmanship in general was fine enough that we had no ideas about altering it.

Indeed, the restored instrument ought to be good for another four centuries, and we foresee little need for maintenance in addition to occasional re-leathering of the bellows and, perhaps, the pallet valves. The latter sealed so well on the re-planed grid that there are no ciphers. A few very minor runs are present due to a very dangerous toeboard construction and have to be bled off. Because of too-small toeboard channeling, some front pipes have to speak on precious little wind. (Observe that these pipes are arranged in a diatonic sequence, while the channels in the windchest grid follow the order of the keyboard.) We have regarded this as an original deficiency and let it stand. Higher wind pressure would alleviate this problem. However, judging from the size of the weights placed on 16th century positive bellows, similar instruments must have been voiced on quite low pressure. The positive now speaks on 30 mm (water gauge).

We have not been able to trace the history of the positive very far back. It appears in the Galpin collection, and is referred to in writing for the first time in Galpin's *Old English Instruments of Music*, published in 1910. Canon Galpin collected from about 1880 to 1917, at which time the collection was transferred to Boston. So far as we are aware, the positive has never been publicly exhibited at the Museum of Fine Arts, having always been in storage, first in the attic, and more recently in the basement. At this writing, the work of restoration is almost finished. The refinishing of the case is the largest project remaining. We expect that the Museum will want to have the artificial graining found under the subsequent layer of dark green paint reproduced. This type of finish was common about 1600, although the positive had none of the pronounced grain that is considered characteristic. The rather smooth effect seems to have been attained by laying a red-brown paint over white and then marking with some fine tool. If so, the task will no doubt be given to Donald Warnock of Boston, who has previously been engaged by the Museum to gild the foliate carved pipe shades, which now appear quite splendid.

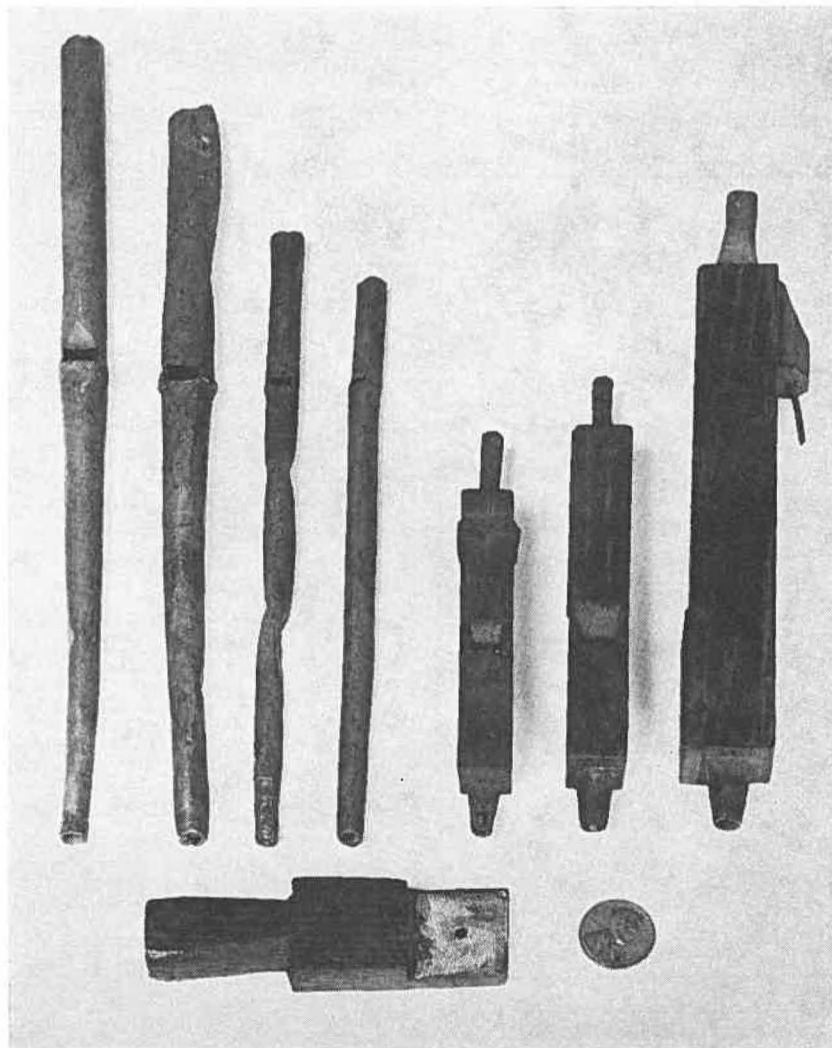
We can only speculate on what uses the positive has been put to through the years. Writing about Renaissance

instruments, Winternitz states:

The enormous popularity of these small organs is evidence of the fact that organ music in the Renaissance was largely house music rather than church music. The positive especially was a common piece of furniture, used at home together with the other keyboard instruments of the time, the harpsichord and clavichord. Only with this in mind can we understand why the organ tablatures of the great Renaissance organists contained elaborations and arrangements of dances and sometimes extremely worldly songs, as well as compositions for the church. Instruments of these modest worldly songs, as well as compositions for the subtle new experiments of 16th century organ literature in Italy and Spain, culminating in the ricercari, canzone, and toccate of Cavazzoni and Merulo, and the tientos of Antonio Cabezon, the court organist at Madrid.<sup>4</sup>

There are a number of old depictions of positives being used with various stringed and wind instruments and with singers. Sixteenth century churches might contain several organs, including positives which were used to accompany voices, as portatives and regals had accompanied plainsong in earlier eras. The Museum instrument is equipped with two staves which, being inserted through iron staples in the front and back of the case, allow it to be carried for sacred use and moved from place to place in the church as it was needed. Although it could have been carried in a procession, it would be awkward to play if not placed on a table or stand. Even with the present bellows arrangement, playing is best accomplished by two people, one of whom pumps the feeder.

We hope that the positive will soon be in use again, perhaps serving some of the functions it did formerly, and giving pleasure to persons of musical sensitivity.



Lead pipes of the Praestant and wood Gedackt pipes. Terrible as they appear, most of these pipes sound quite good. At the bottom is an oak slider pull. Comparison with the penny indicates relative sizes.

## NOTES

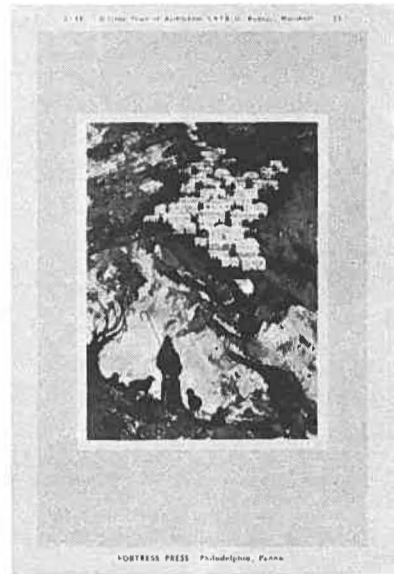
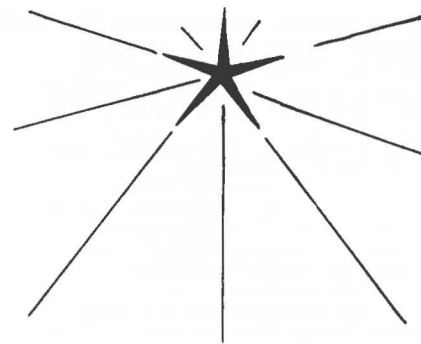
<sup>1</sup>Francis W. Galpin, *Old English Instruments of Music, Their History and Character*, London: Methuen & Co., 1910 (rev. ed. by T. Dart, 1965). The organ is referred to on page 168, and is shown placed on a table in Plate 45.

<sup>2</sup>Compare the above with the description given on page 210 in Nicholas Bessaraboff, *Ancient European Musical Instruments, An Organological Study of the Musical Instruments in the Leslie Lindsey Mason Collection at the Museum of Fine Arts*, Boston: Boston Museum of Fine Arts, 1941.

<sup>3</sup>See R. Bragard & J. De Hen, *Les Instruments de Musique dans l'Art et l'Histoire*, Brussels: Cobeledi, 1968. This book contains a color plate, facing page 151, of a table positive from the epoch of Louis XIII (King from 1610-1643) very similar to the Boston instrument. The feeder and reservoir system of this organ, which have probably not been altered, are identical in arrangement to the present system of the Boston positive. Both instruments are now blown by pulling a lanyard on the bass side of the case which pumps the feeder. The French organ displays a multi-ribbed reservoir (typically French) instead of the simpler single-fold arrangement. The 1' rank breaks to 2' at  $c^1$ .

<sup>4</sup>Quoted from Dr. Emanuel Winternitz's article in the Columbia album, *The Organ*, DL 5288.

Mr. Cooper was associated with Mr. Fudge during much of the restoration and has carried out a major portion of the work. He is now associated with John Brombaugh & Co., Organ Builders, Middletown, Ohio and is also building positive organs of his own. Gratitude is expressed here to Miss Williamson of the Boston Museum who read the manuscript and supplied helpful comments, some of which have been included in this article as the author's own material.



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