

THE DIAPASON

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

Fifty-Ninth Year, No. 11 — Whole No. 707

OCTOBER, 1968

Subscriptions \$3.00 a year — 30 cents a copy

Möller Will Be Installed in Winston-Salem Church

The First Baptist Church, Winston-Salem, N.C., has selected M. P. Möller, Inc. to build a new organ. This is one of the largest congregations in the south and enjoys an outstanding music program under the leadership of Fred Lee Kelly, Jr.

The organ will be installed on the axis of the building, directly behind and above the choir. An antiphonal division is included at the rear of the church for reinforcement of congregational accompaniment and use with antiphonal choirs. The design was prepared by H. M. Ridgely, of Möller, in consultation with Mr. Kelly and Mrs. L. B. Masters, organist.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Scharf 3 ranks 183 pipes
Trompette 8 ft. 61 pipes

SWELL

Rohrgedeckt 16 ft. 12 pipes
Rohrflöte 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 54 pipes
Principal 4 ft. 61 pipes
Flachflöte 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Basson 8 ft. 12 pipes
Clairon 8 ft. 61 pipes
Tremulant

CHOIR

Gedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Zimbel 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

ANTIPHONAL

Bourdon 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Octave 4 ft. 61 pipes
Mixture 2 - 4 ranks 208 pipes
Trumpet 8 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 12 pipes
Bourdon 16 ft. 32 pipes
Rohrgedeckt 16 ft.
Principal 8 ft. 32 pipes
Spitzflöte 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Spitzflöte 4 ft. 12 pipes
Spitzflöte 2 ft. 12 pipes
Mixture 2 ranks 64 pipes
Acuta 2 ranks 24 pipes
Posaune 16 ft. 32 pipes
Basson 16 ft.
Posaune 8 ft. 12 pipes
Clairon 4 ft. 12 pipes
Basson 4 ft.

ANTIPHONAL PEDAL

Bourdon 16 ft. 12 pipes
Bourdon 8 ft.

ALL THE MUSIC at the Boxhill Festival this year at Cleveland Lodge, home of Lady Susi Jeans, had some historic connection with the Dorking area. Composers were Mendelssohn, whose aunt probably lived at Cleveland Lodge, Purcell, Burney, John Marsh and Stephen Storace.

ANTON HEILLER appeared in a pre-season seminar Sept. 9 at St. Paul's Cathedral, Pittsburgh, Pa., to discuss and play the 18 Great Chorales of Bach.



Eighteen students of Emmett Smith at Texas Christian University, Fort Worth, made a 10-week organ study tour of Europe, visiting Austria, Italy, Switzerland, Germany, Denmark, Holland, Belgium and England. The longest period of study was two weeks in Bonn, Germany with Michael Schneider, where 14 organs were available for practice. Joseph Schafer, of the Klais firm, was host for a tour of historic organs in that area.

Classes were given by Flor Peeters at the Metropolitan Cathedral, Mechelen, Belgium. At Alkmaar, Holland, Cor Kee played a recital and students were given a chance to try the famed Schnitger.

Heinz Wunderlich gave the group an opportunity to hear and try the Schnitger at Jacobikirche, Hamburg, and Greta Krogh Christensen was hostess in Copenhagen for visits to four fine organs.

Timothy Farrell, suborganist at Westminster Abbey, gave a private recital and demonstration. A total of more than 30 organs were played on the tour, most of them with tracker actions.

— and two more summer events of unusual pertinence to our field

Seventeen Americans participated in a summer organ institute which centered at Freiburg, Germany for six weeks beginning June 14. Directors were Klaus Kratzenstein, Rice University and Sam Houston State University, Houston, Tex., his wife Marilou deWall Kratzenstein, and Clarence Ledbetter, Baylor University, Waco, Tex. Lessons with the three and practice filled the morning hours.

At afternoon lectures, Dr. Hans-Berthold Dietz, University of Texas, Hans Ludwig Schilling, Freiburg, Werner Walcker-Mayer, Walcker Organ Company, and Joseph von Glatter-Götz of the Rieger company, Vorarlberg, Austria spoke.

Walter Kraft, organist at the Marienkirche, Lübeck, conducted master classes.

A series of tours into Switzerland, France, South and North Germany gave opportunities for hearing and playing many organs, both old and new. The most extensive tour was a two-day one through South Germany led by Walter Supper, director of the division for preserving and restoring historical monuments in southern Germany. Organs at Biberach, Ravensburg, Weingarten and Ottobeuren were among those heard.

At Konstanz, institute members heard a lecture on improvisation by Konrad Schuba at the Cathedral. At Hamburg, Heinz Wunderlich demonstrated the famous Schnitger at St. Jacobi in Hamburg. Walter Kraft was the informative guide to the organs at Lübeck.

A series of Tuesday evening recitals on the organs of Freiburg was played by Dr. Kratzenstein, Langlais, Verschraegen of Ghent, Lehnrdorfer of Munich, and Radulescu of Vienna. The Kratzensteins gave a recital on the famous Praetorius organ at Freiburg University.

The Freiburg opera company was heard in Berg's Wozzeck, and Strauss' Elektra; the Monteverdi Vespers of 1610 was also scheduled.

The 16th annual music workshop at Boys Town, Neb. Aug. 11-23 indicates the continued determination of this remarkable institution to make itself into a summer music center. The emphasis, of course, is on organ and sacred music, with classes and workshops and lessons in these and related fields, and a series of recitals and concerts.

Michael Schneider was in residence this year for the first time, giving workshops on the larger organ works of Bach and a recital which introduced some unfamiliar contemporary German music by David, Holler and Klebe. Paul Manz, a Boys Town summer fixture by now, was heard in recital featuring the complete Flor Peeters Lied Symphony. Anton Heiller was present only for a recital, identical with one listed in the recital pages.

Choral work and concerts, as previously, were in the hands of Roger Wagner. Members of his chorale provided a sacred solo concert and the group sang another concert of the Bernstein Chichester Psalms, Ginastera's Lamentations of Jeremiah, and excerpts from the Brahms Requiem. Mr. Wagner conducted the workshop registrants in the Bach St. John's Passion, which, with the Bloch Sacred Service, was studied at the choral sessions.

A boy choir demonstration provided a good sampling of service music from Dufay to Sowerby.

Simultaneous Catholic and Protestant services were provided almost daily in the two chapels. The Very Rev. Peter Peacock provided a music history course and the Rev. Charles Dreisoerner one in Form and Analysis. Boy choir rehearsals were directed by Msgr. Francis Schmitt and Francis Szunsky. Lectures were given by Franklin Mitchell, Fr. Peacock, Walter Buszin, Alfred Bichsel, Everett Jay Hilty, Canon Josef Joris, George and Ann Gallos, Regina Fryxell and Myron J. Roberts. Dr. Roberts was the recipient of the 1968 Caecilian Medal.

Church in Waterloo Selects Wicks Organ

A new 34-rank Wicks organ at Westminster Presbyterian Church, Waterloo, Iowa, was dedicated on May 5 with a recital by Philip Hahn, State College of Iowa, Cedar Falls. The organ features an exposed great and positif. Classic voicing and low wind pressures are used throughout.

Negotiations for Wicks were handled by William R. Wannemacher, St. Louis. The stoplist was designed by Mr. Hahn.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Spitzflöte 2 ft. 12 pipes
Mixture 3 ranks 183 pipes
Bombarde 16 ft.
Trompette 8 ft.
Clairon 4 ft.

SWELL

Rohrflöte 16 ft. 12 pipes
Rohrflöte 8 ft. 61 pipes
Gambe 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Octave 2 ft. 12 pipes
Waldflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 9 pipes
Mixture 3 ranks 183 pipes
Bombarde 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 61 pipes

POSITIF

Gedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Octave 2 ft. 12 pipes
Rohrflöte 2 ft. 12 pipes
Larigot 1 1/2 ft. 61 pipes
Bombarde 16 ft.
Trompette 8 ft.
Cromhorne 8 ft. 61 pipes
Clairon 4 ft.

PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Rohrflöte 16 ft.
Principal 8 ft. 32 pipes
Gedeckt 8 ft. 12 pipes
Rohrflöte 8 ft.
Octave 4 ft. 12 pipes
Rohrflöte 4 ft.
Octave 2 ft. 12 pipes
Mixture 3 ranks 96 pipes
Basson 16 ft. 32 pipes
Bombarde 16 ft.
Trompette 8 ft. 32 pipes
Trompette 8 ft.
Clairon 4 ft. 12 pipes
Clairon 4 ft.
Cromhorne 4 ft.

MEXICAN ORGANISTS HOLD COMPETITION FOR STUDENTS

As the major pre-convention event of its third annual congress at Guadalajara, Mexico Jan. 15, 16 and 17, Union Nacional de Organistas will hold its first national student playing competition. Organ teachers all over the republic have been invited to urge their students to compete.

The contest is open to natives of Mexico who will not be more than 25 at the time of the congress. Preliminary judging will be of tapes sent in. These must contain a Bach work — Dorian Toccata, Prelude and Fugue in D minor (Fiddle) or Prelude in F minor — and a Romantic or contemporary work of the contestant's choice.

First and second place winners will participate in a congress program; first winner will be invited to play in the series at the Cathedral of Morelia, second winner a recital in the city of Veracruz.



Dr. Frederick F. Jackisch, left, director of graduate studies at Wittenberg University's school of music, and Dr. Karl Hochreiter, professor of organ at the School of Church Music, Berlin, Germany, will exchange positions for the first term of the academic year 1968-69. Both will teach organ music.

The exchange was made possible by two grants. Dr. Hochreiter comes to Wittenberg under a visiting lecturer grant from the Board of College Education and Church Vocations of the Lutheran Church in America. Dr. Jackisch has a grant from the German Academic Exchange Service of the West German government. Both assumed their respective exchange positions Sept. 24.

SOWERBY LIBRARY FOUNDED BY EVERGREEN CONFERENCE

A Leo Sowerby Memorial Library was established during sessions of the Schools of Church Music at the Evergreen Conference. Named in honor of the late Dr. Sowerby, a faculty member for many years, the reference library will house not only Sowerby's complete works, but also the works of Canon Douglas, David McK. Williams, Thomas Matthews, Jack Ossewaarde and Lester Groom, and others who have been faculty members of the conference. Many of Dr. Sowerby's works were composed while in residence at Evergreen.

A memorial eucharist for Dr. Sowerby was held July 31 at the Church of the Transfiguration, Evergreen, Colo. Sowerby music was used throughout the service. William Teague, Gerre Hancock, and Thomas Matthews were organists and the Rev. William Malotke officiated.

ALBEE HONORED AT YONKERS POSTS: CALLED TO HASTINGS

Allen C. Albee has retired after 25 years as music director of Temple Emanu-El and St. Andrew's Episcopal Church, both of Yonkers, N.Y., becoming music director emeritus at the Temple. He has been appointed organist-choir-master of the First Reformed Church, Hastings-on-Hudson.

Upon his retirement at the Temple, a testimonial dinner was held in his honor at which he received many gifts and a plaque. This was followed by a musical service planned and directed by Mr. Albee. A 20-voice choir from St. Andrew's also participated.

Complete Chapel Organ Plan at National Presbyterian

In its April 1968 issue, THE DIAPASON published the specification for the new organ in the National Presbyterian Church and Center, Washington, D.C. The description concluded: "A chapel organ is being planned". This instrument has now been finalized.

GREAT	
Principal 8 ft. 61 pipes	
Bourdon 8 ft. 61 pipes	
Erzähler 8 ft. 61 pipes	
Octave 4 ft. 61 pipes	
Flachflöte 2 ft. 61 pipes	
Mixture 3-4 ranks 232 pipes	
Krummhorn 8 ft. 61 pipes	
Tremulant	
Coronation Carillon	
Arlington Carillon	
RÜCKPOSITIV	
Gedeckt 8 ft. 61 pipes	
Koppelflöte 4 ft. 61 pipes	
Octave 2 ft. 61 pipes	
Sesquialtera 2 ranks 98 pipes	
Cymbel 2-3 ranks 174 pipes	
SWELL	
Rohrflöte 8 ft. 61 pipes	
Viole 8 ft. 61 pipes	
Viole Celeste 8 ft. 61 pipes	
Spitzflöte 4 ft. 61 pipes	
Nachthorn 2 ft. 61 pipes	
Quinte 1 1/2 ft. 61 pipes	
Plein Jeu 3 ranks 183 pipes	
Trompette 8 ft. 61 pipes	
Tremulant	
PEDAL	
Subbass 16 ft. 32 pipes	
Kontra Erzähler 16 ft. 12 pipes	
Principal 8 ft. 32 pipes	
Gedeckt 8 ft. 12 pipes	
Octave 4 ft. 12 pipes	
Gedeckt 4 ft. 12 pipes	
Fagott 16 ft. 32 pipes	
Chimes	



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Sipe Awarded Contract At Zumbro Lutheran, Rochester

Zumbro Lutheran Church, Rochester, Minn. has begun construction on a new building, a contemporary structure designed by the firm of Thorson, Brom and Broshar, Waterloo, Ia. The church has contracted with the Sipe Organ Co., Dallas, Tex. for a new three-manual mechanical action organ.

The new instrument will be placed in a rear gallery, together with the choir. It will have a detached console with an all electric combination action. The Rückpositiv will be on the gallery rail, and a Trompette en chamade will be featured.

GREAT

Gedecktpommer 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Mixture 4-5 ranks 293 pipes
Trompette en chamade 8 ft. 61 pipes

RUCKPOSITIV

Gedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Quint 1½ ft. 61 pipes
Scharf 3-4 ranks 232 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

SWELL

Holzgedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Spillflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Cymbel 2 ranks 122 pipes
Basson 16 ft. 61 pipes
Schalmey 8 ft. 61 pipes
Regal 8 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Gedeckt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture 4 ranks 128 pipes
Fagott 32 ft. 32 pipes
Posaune 16 ft. 32 pipes
Trompette 8 ft. 32 pipes
Schalmey 4 ft. 32 pipes



Thomas Dunn has become editor-in-chief of the E. C. Schirmer Music Company. A graduate of Johns Hopkins University, Peabody Conservatory, Harvard University and Royal Conservatory, Amsterdam, he is a widely recognized harpsichordist, organist, choral and orchestral conductor, teacher and musicologist. He will be responsible for the firm's expanding publishing program.

WEAGLY TO TEACH, DIRECT IN SCHOOL AT LA JOLLA, CAL.

Richard Weagly, who directed the music at New York's Riverside Church for 20 years, will teach music appreciation and direct the choral work at The Bishop's School, La Jolla, Calif.

Mr. Weagly has his AB from Western Maryland and his MSM from Union Seminary. He studied voice in Paris and has appeared as tenor soloist in many concerts. He is a specialist and a real authority on the music of Vaughan Williams.

Mr. Weagly married the former Anna E. Brandt this summer. They will make their home in La Jolla.

THE DIAPASON

Established in 1909

(Trademark registered at U. S. Patent Office)

S. E. GRUENSTEIN, Publisher (1909-1957)

FRANK CUNKLE, AAGO
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An International Monthly Devoted to the Organ and to Organists and Church Music

Official Journal of the Union Nacional de Organistas of Mexico

The Diapason
Editorial and Business Office,
434 South Wabash Avenue, Chicago, Ill.; 60605. Telephone 312-HA7-3149

Subscription price, \$3.00 a year, in advance. Single copies 30 cents. Back numbers more than two years old, 50 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

Advertising rates on application.

Routine items for publication must be received not later than the 10th of the month to assure insertion in the issue for the next month. For recital programs and advertising copy, the closing date is the 5th. Materials for review should reach the office by the 1st.

Second-class postage paid at Chicago, Ill., and at additional mailing office. Issued monthly. The Diapason Office of publication, 434 South Wabash Avenue, Chicago, Ill. 60605

OCTOBER, 1968

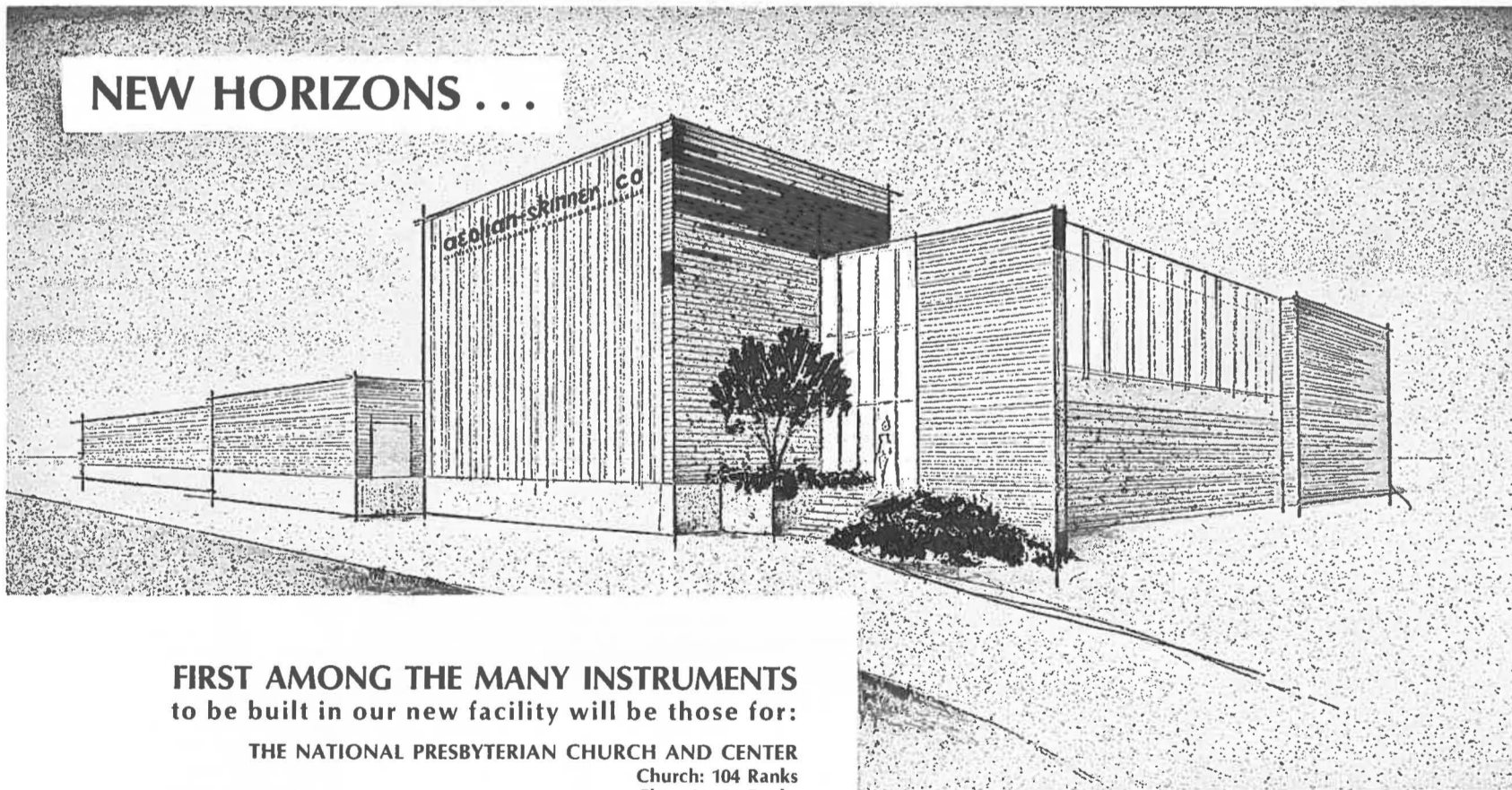
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NEW HORIZONS . . .

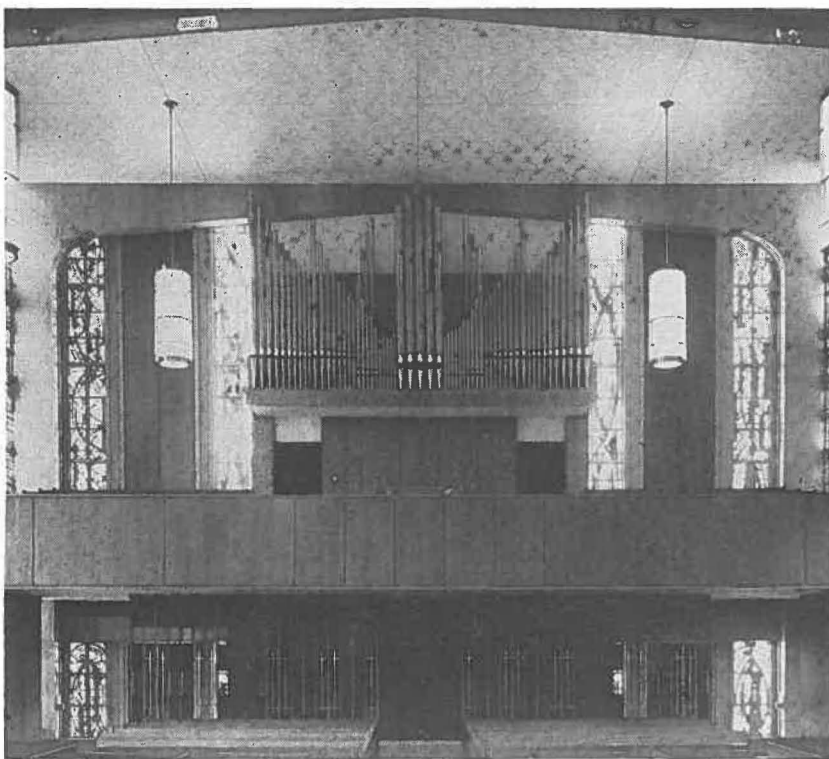
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Richmond Church Orders Large Möller Organ

River Road Baptist Church, Richmond, Va., to be one of the most beautiful churches in the area, has selected Möller to build the organ. The architects, Lee, King & Poole of Richmond, and the committee were co-operative and the results will be excellent conditions as to organ placement and acoustical properties.

The specification was prepared by H. M. Ridgely of Möller, in consultation with Carl Freeman, organist-choir director. The original installation calls for great, swell, choir and pedal divisions, with console preparation for positiv and antiphonal divisions.

GREAT

- Quintaton 16 ft. 61 pipes
- Prinzipal 8 ft. 61 pipes
- Bordun 8 ft. 61 pipes
- Oktave 4 ft. 61 pipes
- Spitzflöte 4 ft. 61 pipes
- Super Oktave 2 ft. 61 pipes
- Fourniture 3-5 ranks 269 pipes
- Scharf 3 ranks 183 pipes
- Chimes (prepared)
- Carillon (prepared)
- Tremulant

SWELL

- Flute à Cheminée 16 ft. 12 pipes
- Flute à Cheminée 8 ft. 61 pipes
- Flute Celeste 2 ranks (prepared)
- Viole Pomposo 8 ft. 61 pipes
- Viole Celeste 8 ft. 54 pipes
- Prestant 4 ft. 61 pipes
- Flute Harmonique 4 ft. 61 pipes
- Nazard à Cheminée 2 3/4 ft. 61 pipes
- Flute à Bec 2 ft. 61 pipes
- Tierce 1 3/4 ft. 61 pipes
- Plein Jeu 4 ranks 244 pipes
- Hautbois 16 ft. 61 pipes
- Trompette 8 ft. 61 pipes
- Hautbois 8 ft. 12 pipes
- Clairon 4 ft. 61 pipes
- Tremulant

CHOIR

- Montre 8 ft. 61 pipes
- Flute Ouverte 8 ft. 61 pipes
- Conteur 8 ft. 61 pipes
- Conteur Celeste 8 ft. 49 pipes
- Principal 4 ft. 61 pipes
- Bourdon 4 ft. 61 pipes
- Flute à Fuseau 2 ft. 61 pipes
- Larigot 1 1/2 ft. 61 pipes
- Mixture 3 ranks 183 pipes
- Cor Anglais 16 ft. 61 pipes
- Cromorne 8 ft. 61 pipes
- Chalumeau à Cheminée 4 ft. 61 pipes
- Trompette de Fete 8 ft. 61 pipes
- Trompette de Fete 4 ft.
- Tremulant
- Chimes (prepared)
- Carillon (prepared)

POSITIV
(prepared)

- Holzgedeckt 8 ft.
- Koppelflöte 4 ft.
- Prinzipal 2 ft.
- Quint 1 1/2 ft.
- Siffelöte 1 ft.
- Cimbel 2 ranks
- Tremulant
- Zimbelstern

ANTIPHONAL
(prepared)

- Principal 8 ft.
- Bordun 8 ft.
- Spitzprinzipal 4 ft.
- Flöte 4 ft.
- Klein Oktave 2 ft.
- Mixture 2-5 ranks
- Trompette 8 ft.

PEDAL

- Untersatz 32 ft. 7 pipes
- Prinzipal 16 ft. 32 pipes
- Subbass 16 ft. 32 pipes
- Quintaton 16 ft.
- Flute à Cheminée 16 ft.
- Oktave 8 ft. 32 pipes
- Bassflöte 8 ft. 12 pipes
- Quintaton 8 ft.
- Flute à Cheminée 8 ft.
- Choralbass 4 ft. 32 pipes
- Blockflöte 4 ft. 32 pipes
- Oktave Flöte 2 ft. 12 pipes
- Mixtur 2 ranks 64 pipes
- Acuta 2 ranks 24 pipes
- Contre Bombarde 32 ft. 12 pipes
- Bombarde 16 ft. 32 pipes
- Hautbois 16 ft.
- Bombarde 8 ft. 12 pipes
- Hautbois 8 ft.
- Clairon 4 ft. 12 pipes
- Chalumeau 4 ft.

ANTIPHONAL PEDAL
(prepared)

- Bordun 16 ft.
- Prinzipal 8 ft.
- Bordun 8 ft.
- Oktave 4 ft.



Lawrence I. Phelps has become vice-president and director of Casavant Frères, Ltée, St. Hyacinthe, Quebec, Canada. Mr. Phelps joined the firm in 1958 and was appointed tonal director later that year. He has since been responsible for the design and execution of some 450 instruments, including 25 mechanical-action organs.

Mr. Phelps has made frequent trips to study organ building in Europe and is an active member of the International Society of Organ Builders. He is a frequent participant in congresses and seminars as speaker and panelist on the organ and its history.

Delaware Builds Organ for Church in Utica

Calvary Episcopal Church, Utica, N.Y., awarded a contract to the Delaware Organ Company, Tonawanda, N.Y., to build a new three-manual organ of 44 ranks. The instrument will be installed on the gospel side of the chancel and will speak into both the nave and the chancel. It will be unobstructed by chamber walls or heavy pipe façades in the new location. The great will be installed in the nave proper.

Many pipes from the present instrument will be tonally rebuilt and revoiced on low pressure. All voicing will be open-toe with no nicking. The specification was achieved through consultation with Alexander Mitchell, the church's director of music, Alastair K. Cassels-Brown, Episcopal Theological School, Cambridge, Mass., the consultant, and Robert C. Colby, president of Delaware Organs.

GREAT

- Pommer 16 ft. 61 pipes
- Principal 8 ft. 61 pipes
- Hohlflöte 8 ft. 61 pipes
- Oktave 4 ft. 61 pipes
- Rohr Gedeckt 4 ft. 61 pipes
- Super Oktave 2 ft. 61 pipes
- Fourniture 4 ranks 244 pipes
- Trompette 8 ft. 61 pipes

SWELL

- Viola 8 ft. 61 pipes
- Viola Celeste 8 ft. 49 pipes
- Gedeckt 8 ft. 61 pipes
- Principal 4 ft. 61 pipes
- Spitzflöte 2 ft. 61 pipes
- Scharf 3 ranks 183 pipes
- Fagot 16 ft. 61 pipes
- Oboe 8 ft. 61 pipes
- Fagot 4 ft. 24 pipes
- Tremulant

CHOIR

- Quintadena 8 ft. 61 pipes
- Dulciane 8 ft. 61 pipes
- Vox Celeste 8 ft. 49 pipes
- Waldflöte 4 ft. 61 pipes
- Sesquialtera 2 ranks 98 pipes
- Blockflöte 2 ft. 61 pipes
- Larigot 1 1/2 ft. 61 pipes
- Cymbel 3 ranks 183 pipes
- Krummhorn 8 ft. 61 pipes
- Tremulant

PEDAL

- Resultant 32 ft.
- Principal 16 ft. 32 pipes
- Subbass 16 ft. 32 pipes
- Pommer 16 ft.
- Principal 8 ft. 32 pipes
- Bourdon 8 ft. 32 pipes
- Choral Bass 4 ft. 32 pipes
- Flute 4 ft. 12 pipes
- Oktave 2 ft. 12 pipes
- Mixture 4 ranks 128 pipes
- Posaune 16 ft. 32 pipes
- Fagot 16 ft.
- Trumpet 8 ft. 12 pipes
- Klarine 4 ft. 32 pipes

Dundee Drive
Winter Park, Florida
September 3, 1968

Allen Organ Company
Macungie, Pennsylvania

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Now that our new custom Allen organ has been in use for awhile, it is about time I wrote to tell you how pleased I am with the instrument and with the fine installation done by the Streep Music Company of Orlando.

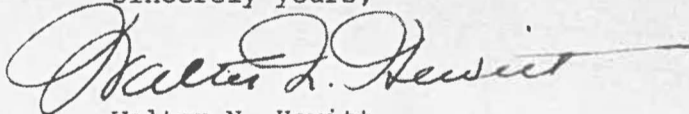
The organ is all I expected and more. It is perfectly beautiful in our lovely sanctuary with its wonderful acoustics and is one of the finest organs I have ever played.

Every remark I have heard from our clergy, the choirs and members of the congregation have been most complimentary and organists in this area are changing their views on electronic instruments, and are expressing amazement at the fidelity of tone and beauty of the solo and ensemble effects.

I am most grateful to your company and to all those that had a part in constructing and working on this fine instrument, as well as to Mr. Streep for his fine handling of the sale and installation. Mr. Eugene Graham, of the Streep Company is so thoroughly qualified as a technician on these instruments and his work for us in regulating and installing the organ was just wonderful.

Dr. George Markey, of New York City, played at the formal dedication of the organ and gave an excellent presentation of the capabilities of this beautiful instrument.

Sincerely yours,



Walter N. Hewitt
A.A.G.O., Ch.M., F.T.C.L.
Organist and Minister of Music
Winter Park Presbyterian Church

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Prelude on "Nyland"	Russell Hayton	.90
Pastorale on "What is this lovely Fragrance?"	Austin Lovelace	.90
Elegy (To Vaughn Williams)	Graham George	.90
Chorale Prelude on "God of Heaven and Earth"	Max Reger	.60

CHORAL

(For S.A.T.B. unless otherwise noted)

Veni, Emmanuel (Advent)	Parke S. Barnard	.25
Run, Shepherds, Run	John Burke	.25
Such a Solitary Star	Mary Caldwell	.20
Watchman, Tell Us (Advent or Epiphany)	Don McAfee	.20
O My Dear Heart (Christmas)	David H. Williams	.20
A Prayer for Christmas	Leo Sowerby	.30
Praise the Lord, All Ye People	Robert Wetzler	.25
Carillon for Christmas	Gordon Young	.25
How Far to Bethlehem? (S.A.)	Mary Caldwell	.20
Make a Joyful Noise	Gordon Young	.20
Shepherd's Carol (S.S.A.)	Wm. Billings, arr. Copes	.20

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Columbus, Ga. Church Orders New Schantzzes

St. Paul Methodist Church, Columbus, Ga. has placed an order with the Schantz Organ Company for two instruments to be placed in its existing building. The main organ consists of forty-four ranks disposed over three manuals and pedal. A second mixture for the great is planned. The instrument features a large independent pedal organ with well-rounded manual divisions.

The instrument for the small chapel is to be a three-rank unit organ intended for use with small weddings and funerals.

Specifications and contractual negotiations were handled by Breck H. Camp, Widener and Company, Inc., Atlanta, for the Schantz Company in consultation with T. A. Mayton, director of music, and Adelyn Sturkie, organist. Jack Fey is chairman of the music committee.



Martin Neary, organist of St. Margaret's Church, Westminster, London, England, will make a recital tour of the USA and Canada in October and November. He will play in Washington, Charlotte, Shreveport, Los Angeles, San Francisco, St. Louis, Kansas City, Cleveland, London, Ont., Toronto and Montreal. He will play the dedicatory recital on the new Reuter at Riviera Methodist Church, Los Angeles. He will broadcast with the Pacific Symphonette at Ensenada, Baja, California, Mexico.

He was organ scholar at Gonville and Caius College, Cambridge where he won his MA. He studied with André Marchal and Geraint Jones. He was a prizewinner at the International Organ Festival at St. Albans in 1963 and in the same year won a scholarship awarded by the Boston Symphony Orchestra to study conducting at Tanglewood. This year he was a diploma winner at the International Bach Competition in Leipzig.

YOUNG OREGON ORGANIST HEARD IN EUROPEAN TOUR

Bruce Bengtson, 14-year-old organist at Central Lutheran Church, Salem, Ore., made a five-week tour of Europe accompanied by his teacher, William Fawk. His schedule included performances at the cathedrals in Mechelen, Belgium, Salzburg, Austria and Copenhagen, Denmark; the University of Sarne, and Einseideln and Engleberg Abbeys in Switzerland; Aegildienkirke, Lübeck, and Ottebeuren Abbey, Germany; Concert Hall, Prague, Czechoslovakia, and Storkyrkan, Stockholm, Sweden.

GREAT

Quintet 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Octave 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Scharff 3 ranks (prepared)
Trumpet 8 ft. 61 pipes
Chimes
Cymbelstern

SWELL

Chimneyflöte 8 ft. 61 pipes
Viola da Gamba 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Contra Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Rohrschalmei 8 ft. 61 pipes
Tremolo

CHOIR

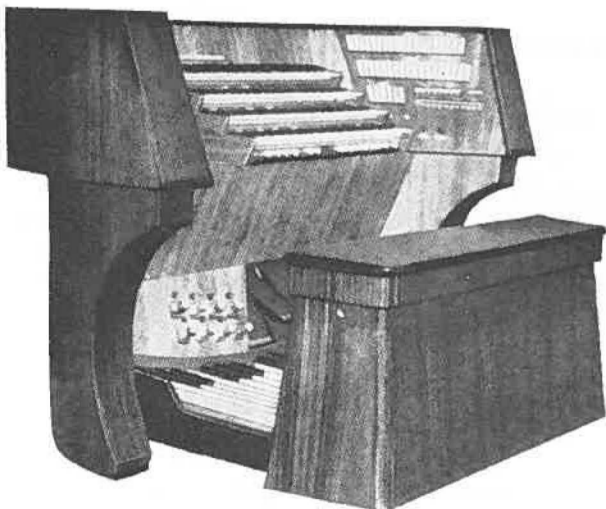
Nasonflöte 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flöte Celeste 8 ft. 49 pipes
Spitzflöte 4 ft. 61 pipes
Nazard 2 2/3 ft. 49 pipes
Principal 2 ft. 61 pipes
Tierce 1 3/4 ft. 49 pipes
Cromorne 8 ft. 61 pipes
Tremolo

PEDAL

Principal 16 ft. 32 pipes
Major Bass 16 ft. 32 pipes
Violone 16 ft. 32 pipes
Rohrgedackt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Rohrflöte 8 ft.
Choralbass 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Flöte 2 ft. 12 pipes
Quinte 5/8 ft. 32 pipes
Mixture 3 ranks 96 pipes
Contra Basson 16 ft.
Contra Posaune 16 ft. 32 pipes
Posaune 8 ft. 12 pipes
Schalmei 4 ft. 32 pipes

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William Riska has received the 1968-69 German Academic Scholarship for 12 months of study in West Germany. He will study with Karl Richter at the Staatliche Hochschule für Music in Munich.

A native of Greenwich, Conn., he has the MS degree from Juilliard School of Music. His organ teachers have been Claude Means and Vernon de Tar. He has performed as piano soloist in the Greenwich Library concert series and toured Europe in the summer of 1961 as accompanist for the Greenwich Senior Chorus. He was a finalist this year in the Fort Wayne National Organ Playing Competition.

MARGARET AND MELVIN DICKINSON, University of Louisville, Ky., made television recordings with the Laubacher Kantorei and played many organs on their summer trip to France, Switzerland and Germany. They visited the various places in East Germany where Bach was most active — Eisenach, Weimar and Leipzig, where they attended the international Bach competition. Their recitals at Männedorf, Switzerland appear in the recital pages.

Marietta Bach Society Has 46th Annual Meeting

The 46th annual meeting of the Marietta, Ohio, Bach Society was held July 30 at Cislter Terrace, the home of the late Thomas H. Cislter, founder of the society.

The program was announced in traditional manner with chorales played by a brass choir, conducted by Dale Holshu. To open the program, all present joined in singing Now Thank We All Our God, accompanied by the brass choir with organ.

From the organ music of Bach, presentations included: O Man, Bewail Thy Grievous Sin, played by William E. Waxler; Jesu, Priceless Treasure, played by John E. Sandt; Toccata in D minor, played by Sarah H. Buchert; We All Believe in One God and the Triple Fugue in E flat (St. Anne), played by James R. Franks. Other instrumental numbers included: from the Musical Offering, three Canons upon the Royal Theme played by violinist Marla S. Holland, violinist David W. Holland, and violoncellist Judith Bjorlie, with Mr. Franks playing the harpsichord.

Sections of cantatas and oratorios arranged in the sequence of the Christian Church Year presented by choir and soloists, with instrumentalists, included: Come, Redeemer of Our Race; the Christmas Oratorio; The Sages of Sheba; the Passion according to St. John; the Passion according to St. Matthew; the Mass in B minor; the Easter Oratorio; Christ Lay in Death's Dark Prison; the Ascension Oratorio; O Light Everlasting; the Magnificat in D; Awake, Awake!

The traditional closing numbers of the program, in observance of the death anniversary of Bach, were his melody Come, Sweet Death, played on the solo violin by David W. Holland, and Bach's last composition, played by Lillian E. Cislter, the chorale prelude Before Thy Throne I Now Appear.

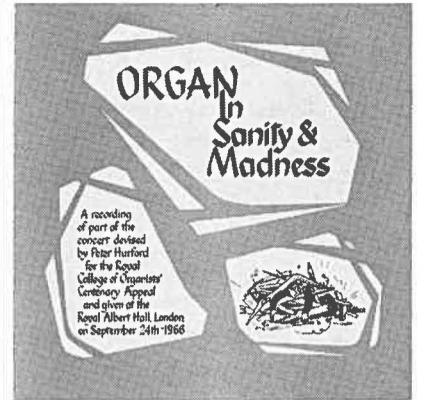
MARSHA GARDNER, Tustin, Calif., was selected as a scholarship student to attend Flor Peeters' master class for two weeks in August at Mechelen, Belgium.



James M. Leland has been appointed to the music faculty at Hollins College, Va. and will serve as chapel organist and choir-master. He comes to Hollins from teaching organ and harpsichord and directing the Collegium Musicum at the University of Georgia.

Born in Minneapolis, Mr. Leland has his BMus from Oberlin College where he studied with Fenner Douglass and his MMus from Northwestern University where his organ study was with Grigg Fountain. He spent his Oberlin junior year at Salzburg, Austria, studying organ with Josef Doppelbauer and harpsichord with Isolde Ahlgrim.

He was awarded a Fulbright grant in 1964 for study in Berlin with Michael Schneider in organ and Sylvia Kind in harpsichord. He has appeared with the Detroit Symphony, the Atlanta Symphony and has toured with the Robert Shaw Chorale. A member of the American Musicological Society and the American Guild of Organists, he is working toward a PhD at Northwestern.



ORGAN IN SANITY & MADNESS

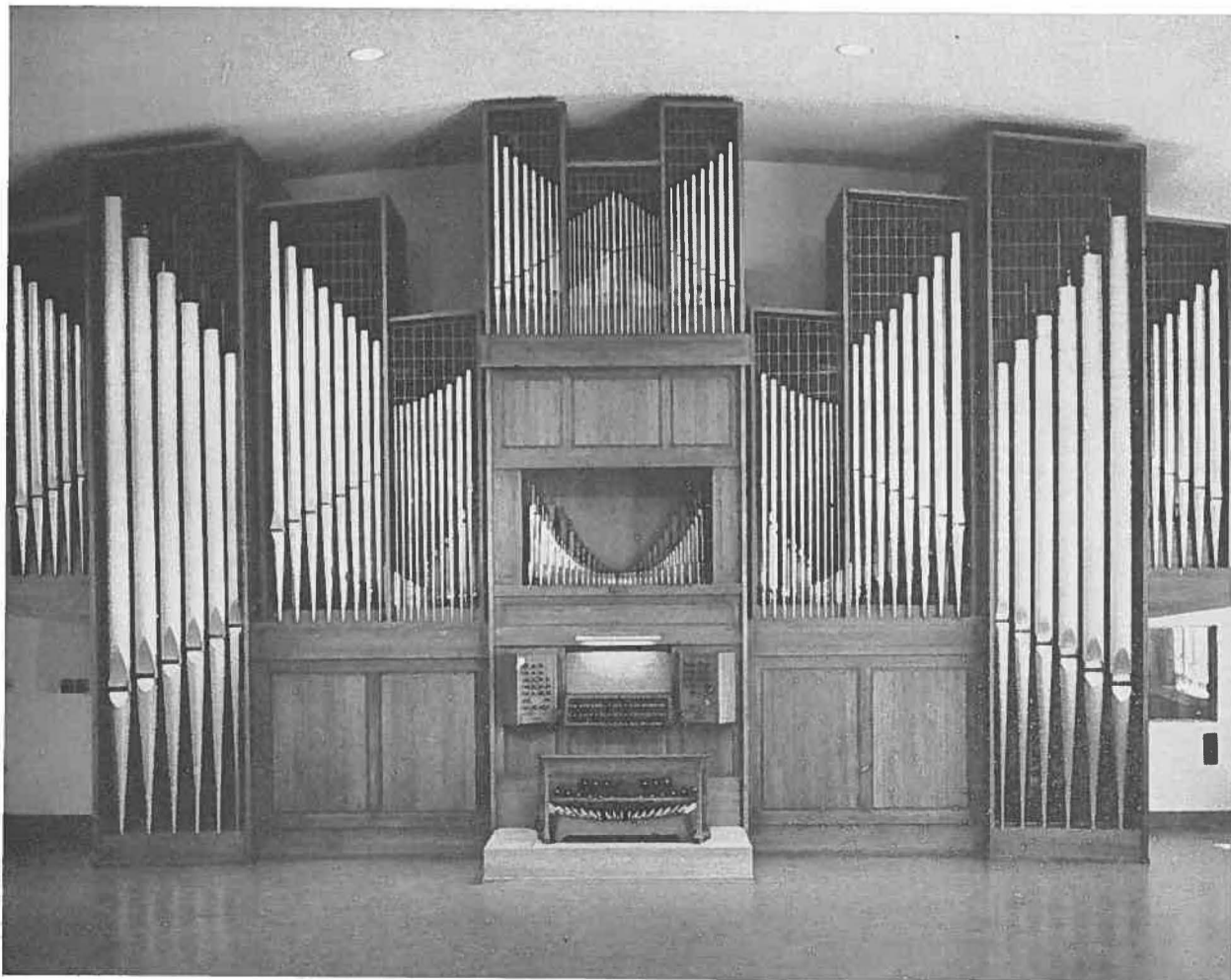
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Holiday in Peterborough



The Canadians again displayed their special genius for small, intimate conventions as the Peterborough Centre entertained some 115 organists at the Ontario regional convention Aug. 28 and 29. Many oldtimers of RCCO conventions were on hand but quite a number were absent. At such meetings there is time and opportunity to become acquainted with almost everyone present and in Canada one does just that, for there is a complete lack of cliquishness and always a general feeling of belonging.

As President Barrie Cabena pointed out, Peterborough was a near-perfect model for the expected growth of regional conventions in each of four areas of the Dominion. Small cities such as Peterborough are ideal for such meet-

ings, for they have no transportation problems yet can often provide ideal living accommodations and enough respectable organs to make a convention practicable.

Events at Peterborough began, as usual, with a pre-convention dinner meeting of the Council Tuesday night at the hosting Holiday Inn. Most conventioners arrived by this time so that there was a big turnout for the annual meeting Wednesday morning at which President Cabena apparently gave members much to think about.

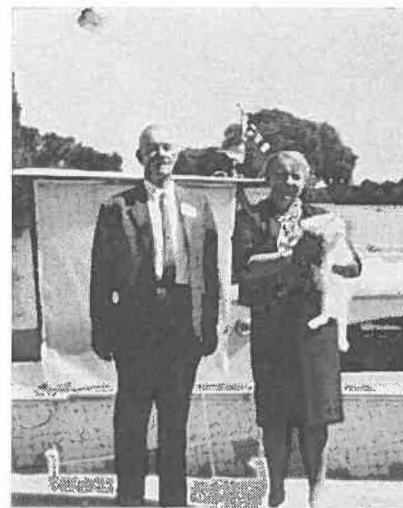
Lansing MacDowell of London, Ont., provided a two-session, down-to-earth choral training session at All Saints' Anglican Church. Wednesday in the acoustically faulty rehearsal room, Thursday in the church itself.



The spark plugs of the convention machinery which functioned so smoothly were, left to right: Gordon Thexton, convention treasurer; Jean Drimmie, convention social convener; Brian Snell, convention chairman; Mary Hinan, convention registration convener; and Howard Jerome, convention publicity convener.



What would any Canadian convention be without Past-Presidents Eric Dowling (1947-49) and Henry Rosevear (1961-63) and their charming wives?



Taking the St. Lawrence seaway in their cabin cruiser, Mr. and Mrs. A. W. Johnstone, Hudson, Que., and their white cat Tanya, tied up at the marina next door to the convention hotel.

Howard Jerome, who served as convention publicity convener, suitably provided the first organ music of the convention in a preludial recital before the College Service at St. John's Anglican Church, giving an enjoyable performance of five Bach chorale preludes on an opaque 1956 Casavant (December 1956 issue). He was also at the organ for the service for which Convention Chairman Brian Snell was choir director. The service enlisted a variety of participants. The Rev. Dr. C. J. Catanzaro, of St. Barnabas Church, formerly precenter for the late Healy William's choir, conducted and sang the service and gave one of the addresses. Lessons were read by Chairman Perry Teale of the Halifax Centre and Mrs. G. K. Drynan of the Oshawa Centre. A second address was read by President Cabena. In addition to the service, the choir sang the W. H. Harris anthem *In the Heavenly Kingdom*.

The first of the convention's two complete organ recitals introduced young Douglas Haas of Kitchener who gave a highly promising account of himself. A first-rate talent, with a genuine gift for communication, he made good use of the Keates instrument (December 1963 issue) at St. Paul's Presbyterian Church. A tendency to slow down from too fast original tempos was the only element of his playing to which we took exception; doubtless this resulted from the excitement of a first convention recital. A pleasant reception followed.

Prelude and Fugue in E minor, Bruhns; Variations on Warum betrübst, Scheidt; Toccata avant la Messa, Canzon dopo l'Epistola, Toccata per l'Elevatione, Capriccio sopra la Girolmeta, Frescobaldi; Trio Sonata 6, Allabreve in D major, Bach; Sonata 2, Hindemith; Mit Fried' und Freud' ich fahr' dahin, David; Fantasie on Ein feste Burg, Regier.

Thursday was as relaxed and enjoyable as Wednesday. It began with Lansing MacDowell's second session. A rather skimpy (by Canadian standards) buffet luncheon at Holiday Inn preceded a bus sightseeing trip in perfect weather and an agreeable concert at George Street United Church featuring some high school age brass and wind players under the direction of Joseph Curran, some from the tower, and Brian Snell and Jack Abahamse in the Wesley Duet for Organ.

A banquet of roast beef and Yorkshire pudding was especially notable for lack of speakers and entertainers, and the minimum of introductions — again a model for future regional conventions.

The final recital by Robert Lodine of Chicago (sporting his third summer beard) found the crowd considerably depleted by departure of those having to drive home Thursday night. Dr. Lodine, especially at home in French music, played a well-planned and sensitively delivered French program which won the high approval of the audience.

Dieu parmi nous, Subtilité des Corps Glorieux, Joie et Clarté, Messiaen; Récit de tierce en taille, Point d'orgue sur les Grands Jeux, Grigny; Liturgical Preludes 23, 20, Litaize; Movements 1, 4, 5, Symphony 3, Vierne; Prelude and Fugue on A-L-A-I-N, Duruflé.

A pleasant reception gave opportunities for farewells.

Vision at St. Mary's

by CLIFFORD McCORMICK

Many years ago, while a student at the Conservatory of Music in Toronto, I sang in Healey Willan's choir at the church of St. Mary Magdalene. Since I am not primarily a singer, I received much more than I was able to contribute. It was there that I heard plainsong for the first time and sang motets by Byrd, Tallis and Gibbons. Much later I had occasion to write Healey about another matter and tried to tell him something of my early impressions. Here is his reply:

I know all you mean about St. Mary Magdalene. I love to hear you say it because it is exactly how I feel about it. Like the little Irish girl who said salt was that stuff which made the praties taste nasty when you didn't have any — when at S.M.M. I feel it is the normal expression and I don't think about it — except when I'm not there and then I miss it badly.

Healey was never at a loss for an Irish anecdote; it is interesting that this one about salt should come to his mind in connection with St. Mary's. If the salt have lost its savour, wherewith shall it be salted?

St. Mary's is an old church, in an old part of town, and Healey often referred to the organ as his "lovely old ruin." In a sense this phrase describes the service itself. Highly ritualistic, with pagantry, candles and incense, it seemed to waken a time out of mind world which rose out of the sea like the legendary cathedral of Ys.

Beginning with a quiet organ prelude, usually extemporized, Healey's music might have been chanting those penetrating lines from Shelley (The Cenci):

Come I will sing you some low sleepy tune
Not cheerful nor yet sad, some dull old thing
Some outworn and unused monotony
Such as our country gossips sing and spin
Till they almost forget they live.

After an hour of accompanied plain-song and unaccompanied part singing, the Bach fugue he was fond of playing as a postlude had a distinctly sophisticated sound. Whether by chance or design the atmosphere of antiquity was sustained by a profoundly simple musical device, namely — the absence of the dominant seventh chord. The plainsong was accompanied in diapason tone by modal harmony and plagel cadences, while the part singing sometimes suggested but never quite established this seemingly innocent chord. Dominant to tonic is innocent enough but dominant seventh to tonic in any form ushers in the harmonic sophistication which began with Bach and ended with Wagner. Thus the dominant seventh becomes the forbidden fruit of romanticism; once tasted, the knowledge of old and new is established and the flaming sword of familiarity guards the gateway to the antique world of sound.

I believe it was the absence of this chord for a little space which prepared the mind. The serene movement of the service with its accompaniment of some outworn and unused monotony lulled the senses till they almost forgot they lived — and the vision came to St. Mary's.

Each Sunday morning Healey Willan invoked and beheld a vision. When he was at St. Mary's, he didn't think about it — except when he wasn't there; then he missed it badly — and he was there for a very long time. Many came and went during his sojourn and to each was imparted some fragment of his vision to be carried away and treasured. All the while he himself captured reflections and, with the alchemy of art, put them on paper.

The ecstasy of youth can be found in his early motets and one of the loveliest of these is a setting of some lines written in the eighth Century.

I beheld her beautiful as a dove
Rising above the water brooks.
And her raiment was filled with perfume
Beyond all price.
Even as the springtime was she girded
With roses and lily of the valley.
Who is this that cometh up from the desert
Like a wreath of sweet smoke
Arising from frankincense and myrrh?

In this miraculous motet, words and music reflect the same vision though they were written 12 centuries apart. The piece was published in 1928 — precisely 40 years before the death of the composer. This is the fragment of his vision which was imparted to me during my stay at St. Mary's and time has not diminished its radiance. For me it was an unforgettable experience. When we sang it, earthly things seemed to fall away like water; the delectable mountains rose out of the mists and the vision remained somewhere in the consciousness.

Whether Healey Willan harmonized a traditional tune or wrote a Mesa Brevis the salt never lost its savour. I happened to return to Toronto when the Willan D minor symphony was performed for the first time. It is a lovely melodic work, neither old nor new, and the vision at St. Mary's can be discovered by those who have ears to hear.

I am sure his vision never faded even toward the end of his life when he rewrote his opera Dierdre. Surely this is a fitting last will and testament for any Irishman and we may be certain that it does not taste nasty for lack of salt. Religion and Art were never strangers; they have walked hand in hand since time began. The Art of Invocation rests with man; the vision remains with God. There are many forms of invocation and there are many visions. They fall, like the gentle rain from heaven, upon the place beneath.

In the beginning was the word, and the word was with God, and the word was God. The music of the church invokes and sustains the vision which lies behind the word. The vision is as constant as the word itself; when the vision fades, it is the invocation that is inconstant.

Church attendance may vary but the fact remains that the music of the church is heard by more people, and heard more consistently, than any other music. The choirs in our churches reach more people, week by week, than any other singing groups.

Does not this imply a large responsibility for those who make the music in our churches? Should not this responsibility be largely concerned with the art of invocation? Do we sometimes feel thwarted by irregular attendance in our choir or the inadequacy of the organ on which we play?

During my stay at St. Mary's there were rarely more than a dozen of us in the gallery choir. The organ was in the chancel and we sang without direction or accompaniment. We often shifted parts at the last minute in an attempt to achieve the best possible balance with the voices that were present; and none of us were actually singers at all.

Yet the vision came to St. Mary's, where a few were gathered together in His name.

WIDE VARIETY SCHEDULED FOR FESTIVAL AT KASSEL

Many Americans in Europe this fall will perhaps take advantage of the festival at Kassel, Germany Nov. 1-3. Kasseler Musiktage this year has a varied schedule. Two programs are given over to old and new Rumanian music and another pair to choral and folk music of Jugoslavia. Dean Dixon will lead the Hesse radio symphony in works of Weber, Glodeanu, Honegger and Berwald.

There will be a recital of four-hand keyboard music and a concert of old works for keyboard instruments; the Vienna Capella Academica will be heard in chamber works of Fux, Haydn and Mozart; the Kantorei Barmen-Gemarke, led by Helmut Kahlhöfer with Gisbert Schneider at the organ will perform works of Krenek and Reger; there will be programs of Handel cantatas. There will also be opera and a variety of Catholic and Evangelical church services.



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Recitals Lectures

Harpichord News



Second International Harpsichord Competition In Bruges, Belgium

by LARRY PALMER

Playing Competition

For the second time in as many competitions, no first prize was awarded this year at the Bruges International Harpsichord Competition, Aug. 17-22. Instead, there were two second prizes; one to Martha Brickman from Montreal, Canada, a student of Kenneth Gilbert, the other to Zsuzsa Pertis from Budapest, Hungary, a student of Isolde Ahlgrimm. Third place went to Anne Gallet from Geneva, Switzerland, who will come to the U.S. this fall as a teaching assistant at Washington University, St. Louis. Fourth place went to Colin Tilney, London; fifth to Johann Sonnleitner, Vienna.

Thirty-four harpsichordists representing 16 countries played in the first eliminating round. Each prepared a prelude and fugue from Book 2 of the WTC, two sonatas by Domenico Scarlatti, and a composition (suite or toccata and canzona) by Froberger, Purcell, Böhm, Frescobaldi; or a group of pieces by the English Virginalists.

The jury — an international celebrity register of the harpsichord world — consisted of Isolde Ahlgrimm (Vienna), Thurston Dart (London), Charles Koenig (Brussels), Gustav Leonhardt (Amsterdam), and Robert Veyron-Lacroix (Paris). Seated at a felt-covered table before the stage in Bruges Concert Hall, this imposing group listened, conferred, laughed, frowned, and suffered (as did the entire audience) through a great amount of poor playing, finally to select 14 of the 34 performers to appear in the second round.

As might be expected, the musical results of the second round were more satisfying. This time each candidate played two movements from F. Couperin's 25th Ordre: "La Visionnaire" and "Les ombres errants," followed by two or three pieces by Rameau, Louis Couperin, or (in one case) d'Anglebert. Names of the five finalists were announced a half hour after the close of the session.

The setting for the final round was the Bruges Opera House (Stadsschouwburg), built in 1868 and resplendent in its traditional decor of gold, red, and white. Even more beautiful (to a harpsichordist, at least) was the sight of three instruments on stage: a Wittmayer, and two exceptional instruments built by Rainer Schütze of Heidelberg. The Schütze harpsichords were no less colorful in tone than in decoration. One was a French-style lacquered instrument in green and gold. The other was black

and red, with contemporary paintings along its sides.

For this last round of competition each of the five survivors played Handel's Prelude, Fugue, & Courante from the F Minor Suite and the last two movements of the Bach A Major Concerto. The final hurdle was provided by the Belgian Radio Chamber Orchestra, under Fernand Terby. This group, too large for the requirements of the music, played woodenly and was consistently out of tune.

None of the contestants distinguished himself in the Handel Suite, but in the Bach Concerto Colin Tilney played a particularly beautiful Larghetto, with a fine sense of style and superb ornamentation, while Miss Pertis, the only contestant to play the Concerto from memory, impressed the audience with her quiet command of the situation and her exuberant rhythmic drive.

Thorough-Bass Competition

As a secondary activity, there was also a competition for continuo playing. Here the field was much smaller — only eight candidates. The whole atmosphere of this competition was one of greater relaxation.

The first session was devoted to sonatas for viol and/or gamba, played by Sigiswald and Wieland Kuijken, with the various contestants. Here there was no elimination, but only six candidates appeared to play in the second round. With only 10 minutes of preparation each player had to create his own continuo from a figured bass. The first and second prize winners of this subsidiary competition were Ton Koopman of the Netherlands and Colin Tilney, Great Britain.

Jury Concerts

As if all this were not enough for six days, a veritable feast of complementary activities kept one occupied constantly. On Saturday evening the "aristocrat" of chamber orchestras, the Leonhardt Consort, played a concert in the Gothic Hall of the Stadhuis. Using a Schütze harpsichord and string instruments built to Baroque dimensions, the perfectly balanced group played:

Canzona "O hochbar Roland", Scheidt; In nomine, Byrd; Passacaglia, Marini; Sonata in G minor, Turini; Suite in G major, Purcell; Overture in G minor, Purcell; Sonata 2 from "Armonico Tributo", Muffat.

Agnes Giebel, soprano, joined the Consort for three arias by Telemann and four by Alessandro Scarlatti.

Sunday's recitalist was Thurston Dart, who played a fine copy of a Ruckers instrument made by Knud Kaufmann, Brussels. The Memling Museum provided a first-rate setting for this concert, both visually and aurally. The program was long and, for this listener, tiresome. Mr. Dart's mannerisms proved annoying; he repeatedly bowed to the harpsichord and held up the music to acknowledge applause. A sarabande by Chambonnières was played as an encore.

Suite in C major, Purcell; Prelude and Fugue in F minor, J.K.F. Fischer; Suite in C minor, L. Couperin; Dances from "Intabolatura Nova", 1551; Suite in D minor, Marchand; Cinquieme Ordre, F. Couperin; The Carman's Whistle, Byrd; Pavanne and Galiard (Earl of Salisbury), Gibbons; Galiard in D minor and Puer nobis nascitur, Bull.

Monday evening Charles Koenig conducted his Ensemble Polyphonies — viols, brass instruments, harpsichord, and tympani. The St. Anna Church possesses a perfect warm and resonant acoustic for music, and much of the program was

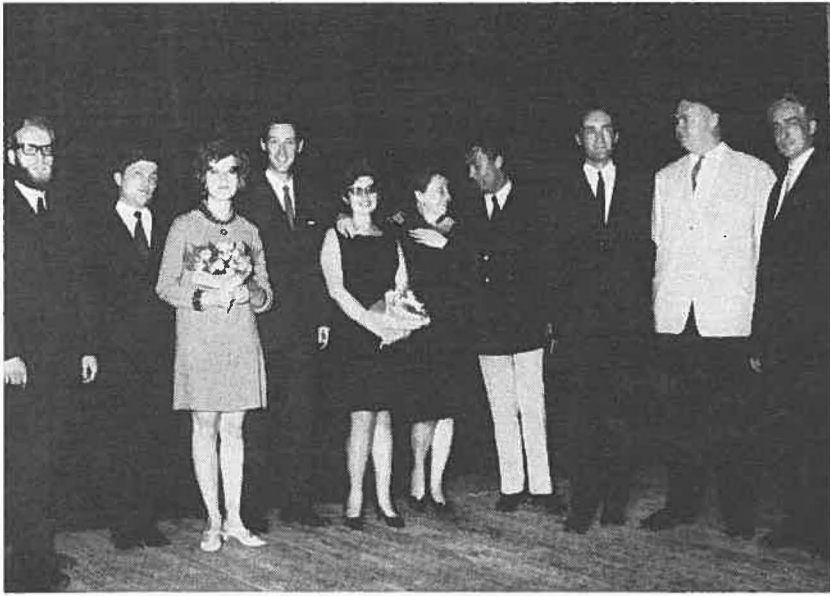
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Recitals Lectures



The winners and the jury. Left to right: Ton Koopman, Johann Sonnleitner, Anne Gallet, Colin Tilney, Zsuzsa Pertis, Mme. Ahlgrimm, Messrs. Veyron-Lacroix, Leonhardt, Dart, Koenig. (Co-second place winner, Martha Brückman, not present for photograph.)

movingly performed. Maria Ceuppens, soprano, in particular captured the dignified, restrained anguish of Purcell's "Elegy on the Death of Queen Mary" (1695). Her performance of the Buxtehude Cantata was equally fine.

Suite for Brass and Intradas, Pezel; Concerto, "Illustres Primitiae", Muffat; Elegy, Purcell; Suite in G minor, L. Couperin; Partita 4 for viols, Pachelbel; Alman for Brass and Tympani, Ferrabosco; Suite in D major, Froberger; O Gottes Stadt, Buxtehude.

Back to the Stadhuis for Tuesday's offering, the recital by Isolde Ahlgrimm which for many was the musical high point of the week. Frau Ahlgrimm played a virginal, a Wittmayer harpsichord, and an original Viennese hammerflügel by Könnicke, restored by Mr. Wittmayer.

Playing from memory with breathtaking virtuosity and constant musicality, she delighted her audience and acknowledged repeated standing ovations. The idea of playing music by Bach's sons on the early piano provided a welcome relief from the deluge of harpsichord sounds to which everyone had been subjected Saturday.

(Virginal) Toccata 1, Frescobaldi; (Harpsichord) Sonatas K. 175, 215, 113, 544, 545, Scarlatti; Aria and Variations, J. C. Bach; Suite in E-flat major, Böhm; Chromatic Fantasy and Fugue, Italian Concerto, J. S. Bach; (Hammerflügel) Three Polonaises, W. F. Bach; Fantasy in C major, C.P.E. Bach; Sonata in D major, J. C. Bach. On Wednesday Gustav Leonhardt and the Kuijken brothers offered a musical feast for harpsichord and viols.

Ritratto dell'Amore, 23rd Ordre (Pieces de Clavecin), F. Couperin; Sonata in F minor for Viol, J. S. Bach; Suite in A major for Gamba, F. Couperin; Sonata in G major for Harpsichord, J. S. Bach.

As is his wont Mr. Leonhardt played with total accuracy, great subtlety and extremely sensitive agogic accents, especially in the final movement of the Couperin Ordre and in the opening Adagio of the Bach Sonata. Responding to insistent applause the trio repeated the concluding movement of the Couperin Gamba Suite.

Lectures

Four subjects in three languages occupied the various lecture periods during the Concours. Isolde Ahlgrimm spoke on Rhetoric in Baroque Music, pointing out the close ties between the teaching of classical speech and musical composi-

tion. She played examples on an Ammer harpsichord.

It was not too difficult to follow Gustav Leonhardt's lecture in Dutch on The Continuo-Player. He displayed a fine sense of humor in his description of the typical chamber orchestra performances and their harpsichordists; the "manly" — too prominent, and the "feminine" — where even the tuning A is so weak as not to be heard. He traced the history of continuo-playing and offered comments backed by quotations from Nivers ("omit the third when tunings between keyboard and other participants are likely to disagree"), Werckmeister ("it is unnecessary for the harpsichordist to double dissonance, such as anticipations, with singers"), and others.

Thurston Dart's The English Virginalists was informative, erudite and witty. Using various Kaufmann copies of period instruments, he demonstrated many facets of this extensive body of music. The large number of questions from the audience showed that he had touched the curiosity of many. They were answered easily with charm and grace. Mr. Dart's closing remark: "Well, these [pieces] are my friends. I hope they either are, or will become, yours."

The only dull period was presided over by Prof. Jan Sykora of Prague, who read in German professional style a paper on Bach's Czechoslovakian Contemporaries with examples by recording and performance on a Sassmann harpsichord. While this music is largely unknown to us, it has charm and musical value, but Prof. Sykora's presentation did not inspire one to "rush right out and try this on your gramophone."

Exhibition of Harpsichords

It is doubtful whether one could see such an extensive collection of harpsichords by various makers at any other place in the world. A spinet by Hans Ruckers (property of the town of Bruges) and other instruments by Ammer (East Germany), Thomas, Beckerleg (England), Jiskoot (Netherlands, but to plans by Frank Hubbard, U.S.A.), Kaufmann (Belgium), Lindholm (Sweden), Maene (Belgium), Merzdorf, Neupert, Sassmann, Schüler, Schütze, Sperrhake, Thierbach, Wittmayer (W. Germany), and Pleyel (France). This collection gave the visitor an unprecedented opportunity to see, hear, play, and price the major instruments made in Europe today.

A general trend toward instruments of greater historical accuracy was noted. The Kaufmann firm, for example, is

specializing in exact copies of early instruments. Wittmayer, Neupert, and Sperrhake are all building more resonant, lighter-constructed models with varying degrees of success.

The influence of Rainer Schütze was strong at this assembly. The instruments provided for the various events were primarily his, and the overwhelming preponderance of the choice for the players was to Schütze, although some preferred the Neupert which was also available.

Publications of Baerenreiter Verlag were on display. A fine selection of recordings of interest to harpsichordists and early music buffs was assembled by Frans Vanagt of the Music Cottage in Bruges.

General Observations

The level of artistic preparation among this year's hopeful harpsichordists was not high. There were unfortunately no artistic personalities which clearly stood forth. Instead, these were students — many of good technical preparation, but all needing time to mature.

The week became really a festival of the jury. From them came the musical rivalries, the interesting surprises. Of course, the town of Bruges provided a seductive setting, a sort of rivalry of its own. One was tempted to leave some of the endless competition and wander beside peaceful canals, to visit beautiful churches, or to sit in the Market Square drinking coffee and indulging in the fine sport of celebrity-spotting.

The isolation of the eastern European countries from current trends was evident in the older, more orchestral or colorful style of playing used by participants from Czechoslovakia, Bulgaria, Poland, and Hungary. Many of these players were intensely musical, but they were clearly at a disadvantage with the jury, which represented a preference for a more historically oriented style of playing.

Personalities seemed to play too great a role in this competition. It would, perhaps, be more fair both to participants and jury if the contestants were to be listed by number instead of name and if they or the jury were placed behind a screen. Also, the total absence of any contemporary music was unfortunate. While it is true enough that the golden age for the harpsichord was centuries ago, many living composers are writing for the instrument and they deserve encouragement. Hopefully in the future one required piece might be from the period after 1900, or a commissioned new work could be a feature.

Among the happy by-products of a gathering such as this is the opportunity to meet new friends. The artists of each evening were re-applauded when they joined the festive crowd at the Café Central on the Market Square.

There are only two harpsichord competitions in the world: one in Geneva and one in Bruges. At Bruges the awards range from a first prize (if given) of 40,000 Belgian francs (\$800) to a fifth prize of 5,000 Belgian francs (\$100). It is hope of prestige rather than great financial gain that attracts a large group of candidates to Bruges. The "triennial" event, then, assumes importance both as a yardstick of taste and ability among emerging musicians, and as a motivation for the assembly of a large and diverse group of players. The exchange of ideas among players, players and builders, and players and judges is of intestimable value. It will be interesting to observe in three years what changes, if any, will have been brought about in this particular area of musical involvement and whether or not the Bruges competition will produce at last a first prize winner.

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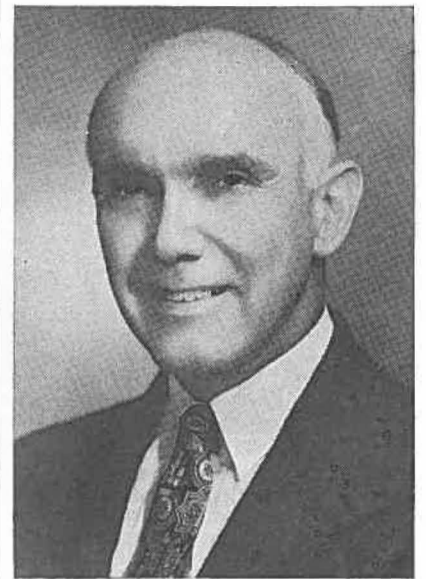
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First United Church of Christ, Fergus Falls, Minn.

NUNC DIMITTIS



William Ripley Dorr, famed as a choral director first in the Chicago area and later in the Los Angeles area, died Aug. 27 at the age of 79. A native of St. Paul, Minn., he graduated in mechanical engineering from the University of Minnesota, earning his way by playing the organ. He earned a BMus from the University of Southern California.

In Chicago Mr. Dorr was organist for the celebrated Paulist Choristers directed by Father William J. Finn. In World War I he acted as a naval bandmaster. He sold organs for the Hall Company and then for the Aeolian Company.

From 1930 to 1950 he was organist of St. Luke's Episcopal Church, Long Beach, and developed the celebrated choir of 60 boys and men, touring under the name of St. Luke's choristers. They recorded four albums for Capitol Records and worked in 89 motion pictures, including the Boys Town pictures and Bing Crosby's *Going My Way*.

Mr. Dorr was said to have been the first non-Catholic to receive the St. Cecilia Medal for distinguished service to Catholic music.

Mrs. Dorr, a son and four grandchildren survive.

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Mary L. Willing, for 35 years director of the Toledo, Ohio, Choral Society and long a prominent organist and conductor, died Aug. 5 in a nursing home at the age of 89.

Within Miss Willing's tenure, membership in the choral society reached more than 400 and many major choral works were sung. She was an honorary member of most of the music organizations in Toledo and was for several years president of the Ohio Music Teachers Association. She served a number of churches.

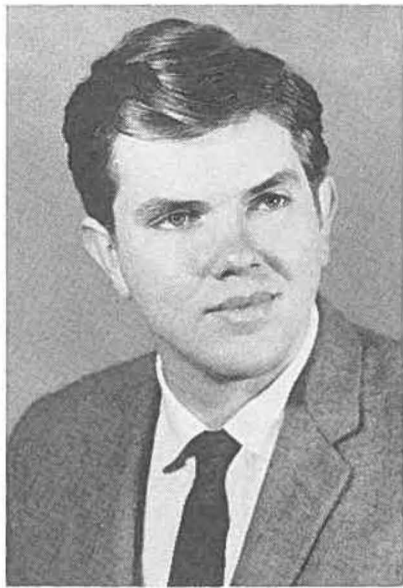
At her funeral Aug. 8 at Trinity Episcopal Church, the organist was Margaret Weber and the choir was made up of former students and people who had sung in her choirs and in the choral society. Music included three of her compositions.

Miss Willing's sister survives her.



Elaine C. Gardner has been appointed assistant organist of Westminster Presbyterian Church, Buffalo, N. Y. She will direct the junior choir and assist Hans Vigeland with services and adult choir work.

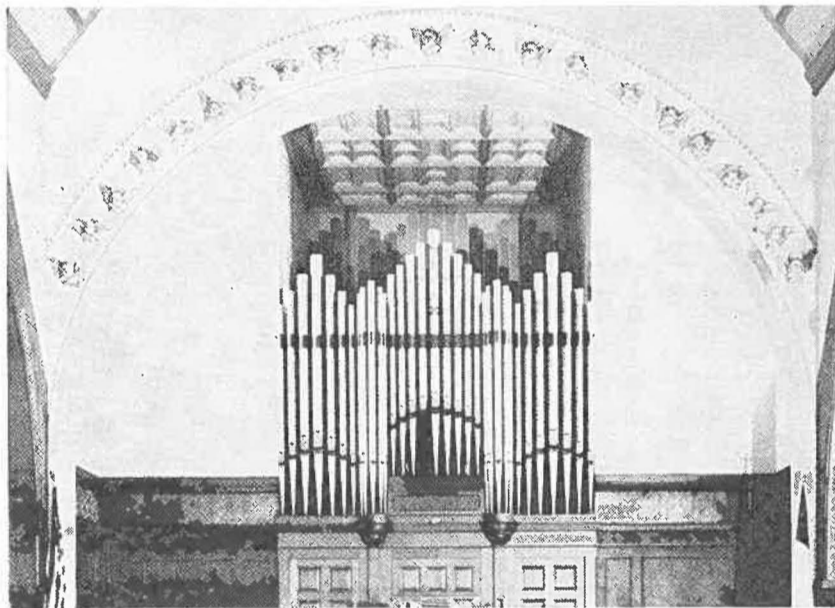
Miss Gardner received her BFA in sacred music in 1965 from the State University of New York at Buffalo where her organ study was with Squire Haskin. She was formerly organist and choir director of North Presbyterian Church, Williamsville, N.Y. and assistant organist at St. Paul's Cathedral and Trinity Episcopal Church, Buffalo. She is a member of the faculty of Villa Maria Institute of Music, and at Community Music School and teaches piano and organ privately. She succeeds Jeanne Lawless in the Westminster position.



Frank C. Brownstead has been appointed organist-choirmaster of the Church of the Blessed Sacrament, Hollywood, Calif., the church served from 1928 until his death by the noted Richard Keyes Biggs.

Mr. Brownstead will be responsible for the training of a boy choir as well as a choir of mixed voices. He holds the BA and BMus from the College of Wooster, Ohio and the SMM from Union Seminary in New York. He is working toward his DMA in church music at the University of Southern California. His organ teachers have been Richard T. Gore, Claire Coci and Irene Robertson.

GORDON TESKE has been appointed representative for the Delaware Organ Company, Tonawanda, N.Y., for the Chicago area.



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Zimbel 3 ranks 183 pipes
Oboe 8 ft. 61 pipes
Tremulant

POSITIV

Gedackt 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Schwegel 2 ft. 61 pipes
Sesquialtera 2 ranks 98 pipes
Scharf 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes

PEDAL

Prinzipal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaden 16 ft.
Oktav 8 ft. 32 pipes
Gedacktpommer 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixtur 3 ranks 96 pipes
Posaune 16 ft. 32 pipes

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11
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12
Robert Baker class, Brevard Methodist Church, Brevard, N.C.
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13
E. Power Biggs, Great Packington, Warwickshire, England
Charles Eve, Temple Buell College, Denver, Colo.
Ted Alan Worth, High School, La Junta, Colo. 8:15
Virgil Fox, First Congregational Church, Detroit, Mich. 4:00
Frederick Swann plus workshop, Westminster Presbyterian Church, Dayton, Ohio

Bach Cantata 96, Holy Trinity Lutheran, New York City 5:00
Ladd Thomas, First Methodist, Inglewood, Calif.
Richard Ellsasser, American Theater, Roanoke, Va. 8:30
Rita Schaeffer, Christ Church, Cincinnati, 4:30

Paul Lindsley Thomas, members Dallas Symphony, St. Michael and All Angels, Dallas 8:15
Robert Baker, Brevard, N.C. Methodist 3:30

Marilyn Mason, Independence, Boulevard Church, Kansas City, Mo.
Anton Heiller, Stanford University, Calif. 3:30

Robert Anderson, First Presbyterian, Burlington, N.C.
Flor Peeters, First Congregational, New Britain, Conn. 8:00
William Teague, Westminster Presbyterian, Lincoln, Neb. 4:00

Joan Lippincott, Edenton United Methodist, Raleigh, N.C.
G. Daniel Marshall, St. James Episcopal, Richmond, Va.
Haydn Mass in Time of War, St. Bartholomew's, New York City 4:00

14
John Dressler workshop, Westminster Presbyterian, Dayton, Ohio
Richard Ellsasser, American Theater, Roanoke, Va. 1:00, 8:00
Frederick Swann, Westminster Presbyterian, Dayton, Ohio

Anton Heiller, Calvary Presbyterian, Pasadena, Calif.
Joan Lippincott, Pfeiffer College, Misenheimer, N.C.

15
John Obetz, First Presbyterian Church, Wichita, Kans. 8:00
Robert Anderson, Mulberry Street Methodist, Macon, Ga.
Anton Heiller plus class, UCLA, Los Angeles, Calif.

Flor Peeters, St. John's Lutheran, Charleston, S.C.
Alexander Schreiner, First Methodist, Rochester, Minn.

16
Kenneth Lowenberg, St. John's Episcopal, Washington, D.C. 12:10
Darwin Leitz, First Congregational, Kokomo, Ind. 12:30
William D. Peters, Christ Church Cathedral, Hartford, Conn.
Melville, Cook, Metropolitan United Church, Toronto 8:00

17
Ted Alan Worth, Christian Church, Marfa, Tex. 8:00
William D. Peters, St. Thomas Church, Grace Church, New York City

OCTOBER						
	1	2	3	4	5	
6	7	8	9	10	11	12
13	14	15	15	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

DEADLINE FOR THIS CALENDAR WAS SEPTEMBER 10

18
E. Power Biggs, London Philharmonic Orchestra, Royal Albert Hall, London
Virgil Fox, Wayland Academy, Beaver Dam, Wis. 8:00
Anton Heiller, St. Mark's Cathedral, Seattle, Wash.

Robert Anderson, First Methodist, South Charleston, W. Va.
Flor Peeters, Sequoyah Hills Presbyterian, Knoxville, Tenn.

19
Thomas Richner, Bob Jones University, Greenville, S.C. 8:00
Joyce Jones, Sims Park Auditorium, Bellflower, Calif. 8:15
Robert Anderson class, South Charleston, W. Va.

Flor Peeters class, Sequoyah Hills Presbyterian, Knoxville, Tenn.
Sowerby memorial service, Washington Cathedral
Martin Neary class, Montreal

20
Bach Cantata 5, Holy Trinity Lutheran, New York City 5:00
Ted Alan Worth, High School Auditorium, Wharton, Tex. 2:15
John Holtz, First Baptist Church, New London, Conn. 3:00
Donald Clawson, Christ Church, Cincinnati 4:30

David Craighead, Lebanon Valley College, Annville, Pa. 3:00
Gerre Hancock, First Methodist Church, Athens, Ohio 4:00
Alexander Schreiner, Belmont Methodist, Nashville, Tenn. 4:00
Frederick Swann, Cobleskill, N.Y. Methodist

Anton Heiller, Colorado State University, Fort Collins 4:00, 8:00
Schubert Song of Miriam, St. Bartholomew's, New York City 4:00
Dexter Bailey, St. Paul's United Church of Christ, Chicago

21
E. Power Biggs, Merchant Taylor's Hall, London
Joyce Jones, Taft Union High School, Taft, Calif. 8:00
Anton Heiller class, Colorado State University, Fort Collins 9:30
Robert Anderson, Grace Church, New York City

Martin Neary, St. Bonaventure Church, Montreal

22
Martin Neary, Anglican Cathedral, Montreal
Flor Peeters, Westminster Presbyterian, Wilmington, Del.

23
Donald Mori, St. John's Episcopal, Washington, D.C. 12:10
Vincent Slater, First Congregational, Kokomo, Ind. 12:30
Robert Anderson, University of Notre Dame, Ind.

David Craighead, Longwood Gardens, Kennett Square, Pa.
Alexander Schreiner, First Congregational, Waterbury, Conn.
Martin Neary, Metropolitan United Church, Toronto 8:30

24
Ted Alan Worth, Canton, Ill., High

School 8:00
Robert Baker lecture, Peachtree Presbyterian, Atlanta, Ga.

25
E. Power Biggs, London Philharmonic, Albert Hall, London, England
Berj Zamkochian, Shrine of the Immaculate Conception, Washington, D.C.
Robert Baker, Peachtree Presbyterian Church, Atlanta, Ga.

Flor Peeters, First Methodist Church, Palo Alto, Calif.
Anton Heiller, University of New Mexico, Albuquerque.
Martin Neary, Central Reformed Church, Grand Rapids, Mich.

26
Thomas Richner class, CSMETA, Denver, Colo.
Richard Ellsasser, Parkside High School, Jackson, Mich. 8:00
Anton Heiller class, University of New Mexico, Albuquerque

27
Martin Neary, St. Paul's Cathedral, Detroit
Byron L. Blackmore, Our Saviour's Lutheran, La Crosse, Wis. 4:00
Bach Cantata 180, Holy Trinity Lutheran, New York City 5:00
Thomas Richner, CSMETA, Denver, Colo. 7:30

Robert Glasgow, Chicago
Ted Alan Worth, St. Benedict Catholic, Detroit 4:00
Virgil Fox, Central Congregational, Providence, R.I. 4:00
Denise Troendle, Christ Church, Cincinnati 4:30

Robert Baker, First Church of Christ, Simsbury, Conn.
Jerald Hamilton, Bushnell Congregational, Detroit 3:30
Anton Heiller, St. Paul's Episcopal, Cleveland, Ohio 8:30
Flor Peeters, First Congregational, Portland, Ore.

Bach Cantata 8, St. Bartholomew's, New York City 4:00

28
Thomas Richner class, CSMETA, Denver, Colo.
Anton Heiller, Alice Millar Chapel, Evanston, Ill. 8:30
Martin Neary, class, University of Wooster, Ohio

29
Catharine Crozier, Trinity Episcopal Church, Miami, Fla.
Anton Heiller Class, Evanston, Ill.
Virgil Fox, Union Baptist Church, New York City 8:00
Robert Glasgow, Indianola Presbyterian, Columbus, Ohio 8:00
Ray Ferguson, First Baptist Church, Royal Oak, Mich.

30
J. Franklin Clark, St. John's Episcopal, Washington, D.C. 12:10
Martin Neary, Queen's College Chapel, Charlotte, N.C.

Thomas Richner, Monticello College, Godfrey, Ill. 8:15
Elizabeth Haynes, First Congregational Church, Kokomo, Ind. 12:30
Frederick Swann, St. Paul's Congregational Church, Nutley, N.J.

Anton Heiller, University of Illinois, Urbana

Nov. 1
Robert Baker, Lawrence University, Appleton, Wis.

2
Flor Peeters workshop, Glendale, Calif. Methodist
Anton Heiller classes, University of Cincinnati

3
Martin Neary, Central Methodist Church, Kansas City, Mo.
Bach Cantata 98, Holy Trinity Lutheran, New York City 5:00
Richard Peck, First United Methodist, Henderson, N.C. 8:00
Virgil Fox, St. John's Episcopal Church, Larchmont, N.Y. 8:00

19th Century German, 20th Century English choral music, Westminster Presbyterian, Greenville, S.C. 4:00
John Holtz, St. John's Episcopal, Brooklyn, N.Y. 5:00
Fauré Requiem, University of Cincinnati 5:00
Anton Heiller, University of Cincinnati

Claire Coci, Central Methodist, Lansing, Mich.
Flor Peeters, Covenant Presbyterian, Long Beach, Calif. 7:30
Robert Baker, First United Presbyterian, Hammond, Ind. 3:30
Britten St. Nicholas, Holst Two Psalms, Metropolitan United, Toronto 8:30

Richard Bouchett, Fifth Avenue Presbyterian, New York City
Kodaly Te Deum, St. Bartholomew's, New York City 4:00
William Maul, Temple Hill, Oakland, Calif.

4
Flor Peeters, Glendale, Calif. Methodist Church
Joan Lippincott, Haddonfield, N.J. Methodist
Anton Heiller, Eastman School, Rochester, N.Y.

5
Anton Heiller class, Eastman School, Rochester, N.Y.

6
Billie Moore, St. John's Episcopal, Washington, D.C. 12:10
Virgil Fox, Kaye Auditorium, Marquette, Mich. 8:15
Harmon Lewis, First Congregational, Kokomo, Ind. 12:30
Anton Heiller class, Harvard Memorial Church, Cambridge, Mass.

Flor Peeters, St. Augustine Catholic Church, Tucson, Ariz.
Frederick Swann, Christ United Methodist, Olean, N.Y.

7
Anton Heiller, First Unitarian Church, Providence, R.I.
Martin Neary, Riviera Methodist Church, Los Angeles

8
Anton Heiller, Harvard Memorial Church, Cambridge, Mass.
Byron L. Blackmore, St. John's University, Collegeville, Minn. 8:30
Virgil Fox, Mayflower Congregational, Grand Rapids, Mich. 8:30
William Teague, Woodland Hills Baptist, Jackson, Miss.
Martin Neary, First Methodist Church, Los Angeles

9
William Teague class, Jackson, Miss.
Anton Heiller class, Syracuse University
Ladd Thomas plus class, First Baptist Church, Philadelphia, Pa.
David Craighead, Plymouth Congregational, Seattle, Wash.
Marilyn Mason class, Simpson College, Indianola, Iowa
John Weaver class, First Methodist Church, Peoria, Ill.
Martin Neary, Balboa Park, San Diego, Calif.

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New Steiner Organ Goes to Ft. Wayne, Ind.

Steiner Organs, Inc., Louisville, Ky. is completing a new three-manual instrument for St. Jude Roman Catholic Church, Ft. Wayne, Ind. The organ will be used in November, when Msgr. Charles F. Girardot, pastor of the church, celebrates his 50th anniversary of ordination.

The façade of the new instrument will contain copper pipework. Details of design were planned by Edward Throm, organist and choirmaster of St. Jude, Richard L. Shannon, architect, and Phares L. Steiner.

A movable console will be installed. Slider windchests will be used in all divisions, except for a few unified stops.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Gedacktflöte 4 ft. 61 pipes
Nasat 2 2/3 ft. 49 pipes
Octave 2 ft. 61 pipes
Mixture 4-6 ranks 282 pipes
Trumpet 8 ft. 61 pipes

SWELL

Gedackt 8 ft. 61 pipes
Viol 8 ft. 61 pipes
Viol Celeste 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Traverse Flute 4 ft. 61 pipes
Spitzoctave 2 ft. 61 pipes
Sesquialtera 2 ranks 98 pipes
Mixture 4 ranks 244 pipes
Dulzian 16 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Dulzian 8 ft. 12 pipes
Schalmel 4 ft. 61 pipes
Tremulant

POSITIV

Holzgedackt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Scharf 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Gedackt 16 ft. 12 pipes



Charles S. Brown has been appointed to the organ faculty of the school of music, North Texas State University, Denton. He leaves the post of university organist and assistant professor at Arizona State University, Tempe.

Mr. Brown holds BMus magna cum laude from Westminster Choir College and MMus from the Eastman School of Music, along with performer's certificate in organ. As a Fulbright scholar in 1961 and 1962 he studied organ with Anton Heiller and harpsichord with Isolde Ahlgrimm at the Vienna Academy of Music. Other teachers include Addie May Jackson, Alexander McCurdy and David Craighead in organ, and John Finley Williamson and Herman Genhart in conducting.

Openbass 8 ft. 32 pipes
Gedacktbass 8 ft. 12 pipes
Metallflöte 4 ft. 32 pipes
Gemshorn 2 ft. 32 pipes
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Dulzian 16 ft.
Trumpet 8 ft.
Schalmel 4 ft.

Broadway Presbyterian Orders Austin Organ

In 1912 when the church was constructed in the neighborhood of Columbia University, Broadway Presbyterian installed a four-manual Austin of 48 stops. At the recommendation of the minister of music, David M. Gehrenbeck, the trustees discussed the problem with several organ companies and a contract was signed with Austin Organs, Inc. for an eventual complete three-manual organ. Available funds have permitted only a partial replacement of the organ with the new console, new Great and Pedal being installed initially. Temporarily the old Swell, Solo and Echo will be reconnected until further funds permit the installation of the Choir, new Swell and Positiv divisions. The organ will be located behind the present organ case which is in the front of the sanctuary at the gallery level.

The specification was worked out by Mr. Gehrenbeck and Charles L. Neill, Austin representative.

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Trumpet 8 ft. 17 pipes
Chimes

SWELL

Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Rohrgedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagot 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Rohrschalmel 4 ft. 61 pipes
Tremulant

CHOIR

Gedeckt 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Spitzflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Larigot 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant



Donald S. Baber has been appointed organist-choirmaster of the Church of the Assumption (Grotto), Detroit, Mich., after five years in a similar position at St. Jerome's Church, Rochester, N.Y.

Mr. Baber's undergraduate study was at Jacksonville University in Florida with graduate study at Peabody Conservatory, Baltimore, and Eastman School of Music, Rochester, N.Y. He plans to rebuild the choir of men and boys, inactive for four years, and establish a choir of women and girls. The parish has a membership of 4,000 families.

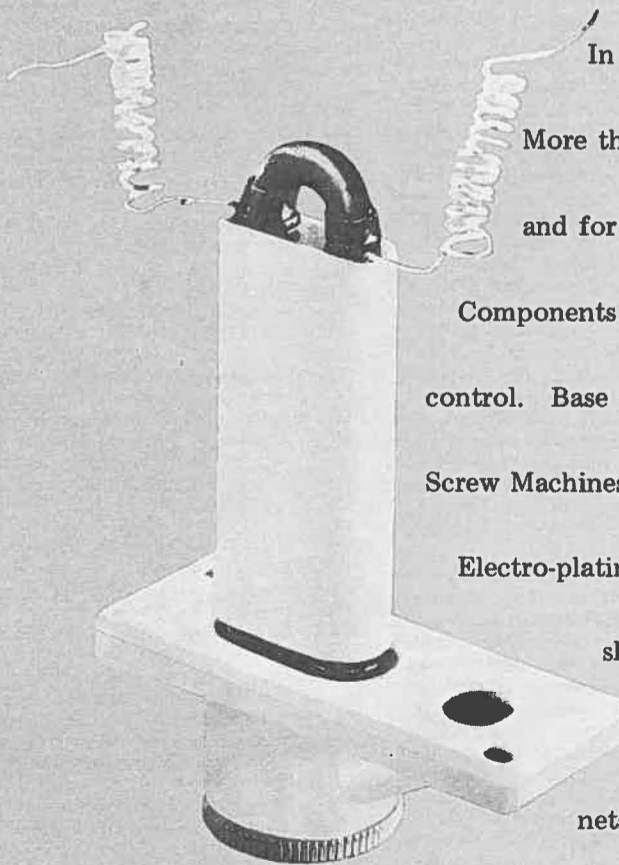
POSITIV

Nasongedeckt 8 ft. 61 pipes
Rohrpfeife 4 ft. 61 pipes
Prinzpal 2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Cymbal 3 ranks 183 pipes

PEDAL

Principal 16 ft. 32 pipes
Quintaten 1 6ft.
Gedeckt 16 ft.
Octave 8 ft. 32 pipes
Gedeckt 8 ft.
Principal 4 ft. 12 pipes
Koppelflöte 4 ft.
Mixture 2 ranks 64 pipes
Posaune 16 ft. 32 pipes
Fagot 16 ft.
Posaune 8 ft. 12 pipes
Krummhorn 4 ft.

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Choral Music

A considerable supply of choral music, some very old, some brand new, reached our desk since last issue. A number of different publishers are represented.

Augsburg sends several works in other than SATB voicing. There is a small, largely canonic SAT Spirit, All Holy by Finn Viderø; Kenneth Jennings has a small TTBB hymn anthem on Rise Up, O Men of God; Richard Proulx's SSA This Is the Day the Lord Has Made is for Easter and its bar-line changes should not be troublesome; Robert Wetzler's SAB Look, Ye Saints, the Sight is Glorious, for Ascension, also has changing meters; Ronald Nelson's SS editing of a Scheidt setting of Good Christians, Now Rejoice has a pleasant antique flavor.

For SATB from Augsburg come: a curious arrangement of a Gregorian Agnus Dei by Paul Christiansen; a 14th century melody arranged into an extended work by Gerhard Krapf as Come, Your Hearts and Voices Raising, with an oboe obbligato. Kenneth Jennings has edited a chorus from Bach cantata 112 to the text The Lord My Faithful Shepherd Is. David N. Johnson has arranged Twelve Folksongs and Spirituals for unison or mixed voices with flute and guitar parts indicated; he has arranged some of the same tunes also for TTBB. A little volume, Hymns in Low Keys contains some three dozen familiar tunes; some will question the wisdom both of the device and of the keys selected. Vocal and trumpet descant editions are available for Dale Wood's New Settings of 20 Well-Known Hymn Tunes.

Boosey sends two large sacred works, a reissue of Benjamin Britten's big A Wedding Anthem, with solos for soprano and tenor; and an even larger (35 minutes) The Revelation of St. John the Divine by Dominick Argento, called a rhapsodie for tenor, male chorus, brass and percussion — material for a college group, perhaps.

Choristers Guild sends an extended Christmas carol anthem, Susanni by Donald F. Jensen, with combined choirs, handbells and viola.

Marks Music sends several skillful editings by Don Malin. Two of a set of "rediscovered madrigals" are SATB Now to the Heavens Are Turning by Arcadelt and SATTB See How Aurora Comes by Marenzio. He has also arranged SATB, SAB, TTBB and SSA the Agnus Dei from Schubert's Deutsche Messe to the text My Gracious Lord and Master, with wind ensemble parts available; and two choruses from Purcell's Queen Mary's Birthday Ode. Ralph Hunter has edited a double chorus (seven-part) motet by Praetorius, Sing Beloved Christians. Norman Dello Joio has arranged his Christmas Song, Bright Star, for two part chorus and piano.

Oxford University Press sends the duplicated manuscript vocal score of Samuel Adler's oratorio The Binding, commissioned for Texas performance. Requiring full orchestra, mixed chorus and soloists, it is conceived along very large lines.

C. F. Peters sends three sections of a large work by Alan Hovhaness. Save Me, O God and Make His Praise Glorious use brass quartet and organ with SATB chorus; Give Ear to My Prayer has baritone or tenor solo. The composer's strong individuality is again in evidence.

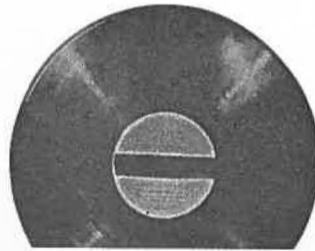
Southern Music Publishing sends a set of 14 motets in a series edited by Walter Ehret called The Renaissance. Directors of groups should ask to see the whole set; texts are in Latin and English. Another set of seven worth seeing is of motets from Mexican Archives; four composers are represented and texts are usually in Latin and English.

Newly-composed music from Southern includes five by W. Glen Darst: Come, Let Us Join, Come, Thou Long-Expected Jesus, and Praise the Saviour, all straight-forward SATBS, and SAB Strong

Son of God, Immortal Love, and SA Father, Hear Us Pray. S. Clarence Trued has two unaccompanied pieces: Give Ear, O Lord, and Save Me, O Lord; both divide voices on their full endings. David H. Williams' O for a Thousand Tongues makes considerable use of unison; his Hallowed and Gracious Is the Time has solos for soprano and contralto.

Southern singles, all sizable works, include: Samuel Adler's Wisdom Cometh with the Years, with small orchestra, and not really church music; Marcel G. Frank's rather dramatic setting of Lord, Make Me an Instrument of Thy Peace, and Donald R. Frederick's setting of the same text as A Prayer of Dedication; Don McAfee's big setting of Psalm 150; Joseph Wagner's long and busy Pastoral Hymn, with division of voices; Roman Palester's Missa Brevis which divides into as many as 10 parts; Harold Shapero's extended Hebrew Cantata, with solos in all divisions plus flute, trumpet, violin, harp and organ and with text in Hebrew and English; and Halsey Stevens' SSA setting of Psalm 98. Charles Ives' Let There Be Light is a curious piece and should be seen. William Grant Still's Christ in the Western World is a set of arrangements of carols from the Americas which can be performed by any combination from mixed quartet and piano to full chorus and string orchestra.

World Library sends three SATB sets of Ten Renaissance Motets in English in a series covering the church year. Most of the pieces are simple and free from problems; the composers are mostly 16th century and the editor is Eugene Lindusky, OSC. Another volume is a set for three equal voices. Noel Goemanne's Songs from the Book of Revelations uses unison choirs, solo and organ, with trumpets, timpani, guitar, flute, congregation and SATB choir optional. — FC



Records

Four new records require our attention this month.

A disk with a special and useful purpose is available from Charles McManis, 1903 North 10th, Kansas City, Kans. 66104. David Mulbury plays Sweelinck, Buxtehude, Lübeck, Bach and Walcha on a small unified instrument. The aim of the record, to show how such a limited organ can handle a variety of literature, is bolstered by minute registration details.

A record by the Choir and Organs of All Saints Church, Worcester, Mass. shows the choir to good advantage in music of Britten, Stanford, Ireland and Byrd, with the Stanford and Ireland sounding remarkably dated at this point. Mr. Hokans comes off to better advantage as leader and accompanist of the choir than in his solo performance of the Franck A minor and a Widor symphony movement, in which an entirely acceptable performance is recorded without much brightness.

The organ sound is registered beautifully in two records issued by Christophorus, Freiburg-im-Breisgau, Germany. Both instruments used are by Klais. Konrad Schuba plays the instrument of Mittelzell Münster on the Island of Reichenau in the Bodensee in the record Norddeutsche Orgelmeister (SCGLX75937). The composers are Bruhns, Lübeck, Buxtehude, Weckmann, Böhm and Kuhnau.

The second Christophorus record is Orgel Barock in Europa (SCGLX75935) with Helmut Tramnitz playing. The organ in St. Peter-im-Schwarzwald is recorded brightly, with pungent reeds. One composer from each of six countries is selected to comprise an interesting record: Heredia, Purcell, A. Scarlatti, Dandrieu, Sweelinck and Bach. — FC

Those Were the Days

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

The Organ Builders' Association of America came into being Sept. 3 at a meeting in Chicago; John T. Austin was the president.

William H. Barnes was driving a five-ton army truck in the wilds of northwestern Washington.

Joseph Bonnet was engaged to play two concerts with the Boston Symphony Orchestra.

Canadian organists were aroused by the use of bogus doctor and bachelor of music degrees.

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

The annual convention of the Canadian College of Organists was held in Toronto Aug. 30 and 31. Eric Rollinson was elected president; principal recitalists were Muriel Gidley and Frederick Silvester. William Byrd's 400th birthday was celebrated.

Despite the war, a full six-week series of summer recitals was played at the city hall at Portland, Maine.

Will R. Cornelius, Los Angeles, celebrated his 84th birthday with a recital in Al Malaikah Shrine Temple.

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

Ralph Vaughan Williams died in his 86th year; many churches honored his memory with programs of his sacred music.

The Canadian College of Organists held its annual convention Aug. 26-28 in Ottawa. Recitalists were Marilyn Mason, Alastair Cassels-Brown, Victor Togni and Gerald Wheeler. Leo Sowerby lectured.

The third conference of NAFOMM attracted 400 delegates.

Fort Wayne Winners Found in Important College, Church Posts

The national organ playing competition sponsored annually by the First Presbyterian Church Foundation, Fort Wayne, Inc., is entering its 10th season. It seems appropriate to review its accomplishments briefly and to do a short "where are they now" on the nine first place winners so far.

The competition has expanded each year, attracting players from all parts of the country. Other competitions in this country and abroad have taken note of this one and several have used it as a model.

All the nine winners have remained active as recitalists and most fill responsible church and college posts.

1960 — John Weissrock since graduation from Cincinnati Conservatory has been organist and choirmaster of St. Paul's Episcopal Church, Milwaukee, Wis.

1961 — Robert F. Wolfersteig studied on a Fulbright grant with Michael Schneider, Ernst Pepping, Gotthold Richter, Theodor Jacobi and Sylvia Kind. He is chairman of the music department of Georgia College, Milledgeville.

1962 — Eugene F. Gmeiner is professor at Acadia University, Wolfville, N.S. He makes frequent appearances on CBC and is in demand as an adjudicator.

1963 — Allan D. Birney joined the faculty of Yale University in 1967 and became organist and choirmaster of Yale Divinity Chapel.

1964 — David Lewis when last reported was teaching at Center College, Danville, Ky.

1965 — William Haller is a member of the faculty of Texas Woman's University, Denton. Among his recitals was one at the AGO Midwinter Conclave in Dallas in 1966.

1966 — John Reilly Lewis was appointed organist and choirmaster of the Holy Family Church (United Nations Church) New York City in 1967.

1967 — Kenneth G. Powell is working for his DMA at the University of Illinois and is organist and choir director of St. Paul's Episcopal Church, Decatur, Ill.

1968 — Layten Heckman is in Paris for a year's study with Marie-Claire Alain.

Hold the Line, Please!

We have touched often, and will again, on the wonders provided by today's unbelievably dismal postal service. It continues to supply us with daily anecdotes, spoonerisms and fluffs, as well as to provide our major communication, such as it is, with our readers and advertisers.

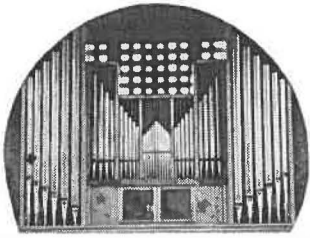
Not quite so wondrous but worthy of a word is the other non-competitive communication service, the telephone. How often a cheery voice picking up the telephone on this end and answering "THE DIAPASON" gets in response some two minutes of silence followed by the click of a receiver returning to its hook! A careless dialer must really be puzzled by a word that even most musicians have no idea how to pronounce.

But, that hurdle past, the questions our telephone brings cover a wide gamut. There are many queries which we — and perhaps only we — can answer: addresses of organists old and young, famous and obscure; the make, size and vintage of organs in churches all over the land; who played what at which convention. There are many — far too many — questions for which the caller could find his answer by looking in the dictionary, Grove's, the telephone book or any recent issue of THE DIAPASON. These last questions, of course, usually reach us just as we are busiest assembling an issue or meeting a deadline.

Many telephone questions, even in our own field, continue to stump us, though by putting three heads together we often surprise even ourselves. It is flattering to know that so many people think of us as a constant source of reliable information. We have certainly learned a lot by trying hard to live up to their opinions.

But there are many questions we receive that we ourselves would very much like to have answered — statistical questions about organ building in our own and other countries, about the numbers of people who play the organ professionally or semi-professionally, about proven useful life spans of organs, about the educational mortality of organ students as compared to students in other areas.

A real stumper arrived this week: "What research has been done on the radiation of electronic instruments and what has it indicated?" Anybody have the answer to that one?



Organ Music

Augsburg this month sends New Settings of 20 Well-known Hymn tunes by Dale Wood. Each tune is furnished both a standard harmonization and a varied accompaniment, the latter having also an optional descant. The varied accompaniment style is chordal and conservative.

The first item in Boosey & Hawkes' list of new publications is Gordon Binkerd's Organ Service (Prelude, Offertory, Postlude). Most of the clichés inherent in such a set are avoided, but the technical demands of these pieces put them beyond the reach of just those organists who might stand to benefit the most from them.

More organ music from Hungary is now available with the publication by Boosey & Hawkes of Imre Sulyok's Sonata (1967). This is an extended piece in three movements. It confirms our earlier impression of the curiously inflated and passé quality of contemporary Hungarian composition for organ. Rhythmic ideas and contours are especially dull. The sum total of the piece could easily have been stated in less than half the space allotted to it.

Boosey & Hawkes' final item is John Weaver's Toccata, a piece which has often been heard as an encore at his own recitals.

Alexander Broude, Inc. makes a rare appearance in this column with a new large-scale Fantasy for Organ by Joseph Goodman. It is in a harmonically updated 19th century French style. There is a promising beginning, but interest dissipates as the several good ideas seem incapable of generating anything but repetition.

Lucien Stark has written communion meditations on Pange Lingua and O Esca Viatorum, published separately by Cumberland Press. The first emphasizes sustained chord clusters and irregular barring, the second, a more conventional harmonic approach. Both require knowledge of chant rhythmic style for adequate performance.

Elkin & Co., Ltd. (Galaxy) sends C. H. Trevor's arrangement of Bach's "Valet will ich dir geben" from Cantata 95. It in no way measures up to Bach's own two organ compositions on the same tune.

New from Flammer are Emma Lou Diemer's Seven Hymn Preludes, Paul Hamill's Advent Wreath (four interludes on Advent hymns), and Samuel Walter's Original Compositions for Organ. The Diemer preludes are competently done, but have a distressing tendency to lapse into pedal-points, ostinatos, and other obvious devices. The Hamill interludes seem merely tedious. The Walter collection has occasional flashes of rhythmic and melodic originality, but it is by and large quite conventional.

H. W. Gray sends Myron Roberts' new version of his Improvisation on God Rest You Merry, Gentlemen (St. Cecilia No. 663). The standard improvisatory techniques are used capably. We never cease to be amazed, though, how improvisations tend to lose their sparkle when reduced to the printed page.

The St. Cecilia series continues with No. 948 — Elegy by Graham George, which goes from counterpoint to chords and back again. Unresolved triads with suspended thirds are a mannerism, and the coming together of two ostensibly contrapuntal voices on the same pitch (in a one-manual registration) is odd and serves no good purpose.

St. Cecilia No. 949 has not reached us.

Jon Spong has arranged Three Pieces By Early American Composers (No. 950). We wish there were some indication of source and original vehicle of performance.

Russell Hayton's quiet Prelude on Nyland (No. 951) is well made. No. 952 is a Pastorale on What Is This Lovely Fragrance by Austin Lovelace. The combination of 9/8 and 3/4 seems unnecessary and the use of diminution is unimaginative.

Also from H. W. Gray is a Passacaglia & Allegro by Jozef de Brabanter, published separately from the St. Cecilia series. An opening pedal solo, 3/4 meter, syncopation, eventual triplet figuration, etc. are stock devices. The idea of passacaglia ought to be rethought.

Kenneth Leighton's Theme, Fantasy & Fugue on Et Resurrexit, Op. 49 (Novello, International Series of Contemporary Organ Music, No. 32), is a long, virtuosic work registered for a four-manual instrument, though feasible on three. It has been recorded by Robert Munns: PYE Virtuoso TPLS 13022.

Wm. Mathias' Invocation is the most interesting item in a group of Oxford University Press offerings this month. The piece was commissioned for an inaugural recital at Liverpool Cathedral and is in a frankly bravura style with a slight flavor of Messiaen. It is an ideal "big" piece for an organ dedication, the only unavoidable requirements being a good trumpet stop and a reverberant room. Despite whole thicketts of accidentals, it is of less than extreme difficulty.

Alan Ridout's The Seven Last Words (Oxford) is a suite of seven pictorial movements. The compositional technique involved is hardly naive, however. Unifying motives are in evidence throughout, and a kind of free serialism also seems to be operative. Fractional meter signatures in the third movement are unnecessary and confusing; the sixth movement is a challenging pedal solo.

Also from Oxford is Peter Le Huray's fine arrangement for organ alone of a Concerto in C minor by John Stanley. Stanley remains, in our opinion, a greatly over-rated composer.

Oxford's Modern Organ Music, Book 2 has five pieces by contemporary composers. The Mushel Toccata has been published before. With the exception of Anton Heiller's Meditation on Ecce Lignum Crucis, the collection is disappointing.

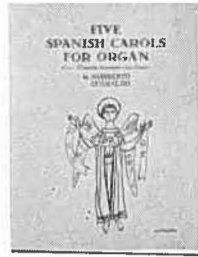
Harald Genzmer, possibly best known in this country for his organ sonatas, has written an Adventskonzert ("Advent Concerto") for organ solo (C. F. Peters). The three movements are: Toccata, Variations on Von Himmel hoch, and Improvisation on Wacht auf. Neo-baroque clashes and virtuosic linear figuration are the norm throughout. The three movements would also stand alone and form worthwhile additions for both service playing and recitals.

Southern Music Publishing Co. sends Joseph Wagner's Liturgy for Organ, transcribed by the composer from a Sinfonietta for Strings. It is undoubtedly more effective in the version for strings. In any case, something more than the addition of a "churchy" title is needed to make a piece liturgically relevant.

Malcolm Williamson's Epitaphs for Edith Sitwell (Josef Weinberger, Ltd. — Theo. Presser) are two short movements of striking originality. Some originality will be needed, too, in order to find enough hands (and feet) to play the second movement.

Finally, World Library of Sacred Music has begun this year to publish two bimonthly organ music magazines — *Manualiere* has mostly manuals-only repertory, and *Consolaire* has pieces for manual and pedal. Both have a strange mixture of standard Baroque literature together with contemporary music of greatly varying quality. Editing of the Baroque material ranges from adequate to inexcusable (e.g. the Clérambault "revision" in *Manualiere*, Vol. 1, No. 4). The flashy op art covers of these collections will do little to ease the eyestrain of already over-worked organists. At the risk of seeming even more negative this month than is our wont, we cannot omit in closing to express two caveats: 1) beware the editor who "revises" standard repertory. 2) beware the composer who prefixes opus numbers to individual pieces of service music. — WV

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4' Clairon (sw)
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4' Great to Pedal
8' Swell to Pedal
4' Swell to Pedal
8' Choir to Pedal
4' Choir to Pedal

Great

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8' Bourdon
4' Octave
4' Spitzflöte
2-2/3' Twelfth
2' Super Octave
2' Blockflöte
Mixture III
4' Great to Great
16' Swell to Great
8' Swell to Great
4' Swell to Great
16' Choir to Great
8' Choir to Great
4' Choir to Great

Swell

8' Geigen Diapason
8' Rohrflöte
8' Salicional
8' Voix Celeste
8' Flute Celeste II
4' Prestant
4' Nachthorn
16' Fagotto
8' Trompette
8' Oboe
4' Clairon
16' Swell to Swell
Swell Unison Off
4' Swell to Swell

Choir

8' Viola
8' Gedeckt
8' Quintade (w/chiff)
8' Dulciana
4' Principal
4' Koppelflöte
4' Quintadena (w/chiff)
2-2/3' Nazard
2' Flachflöte
1-3/5' Tierce
1' Sifflöte
Harp
Carillon
16' Choir to Choir
Choir to Unison Off
4' Choir to Choir
16' Swell to Choir
8' Swell to Choir
4' Swell to Choir

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A FABLE

Once upon a time there lived a rich king in a resplendent palace. This king had a great love for music, so he called for his royal carpenters and had them build a concert hall. When it was completed, the king called for his royal musician and gave him a large purse of gold to hire an orchestra which would perform in the new hall for the pleasure of the king and all his subjects. Many were the persons who came to hear this fine orchestra, and before long the whole country marveled at the splendor of the orchestra's sound and knew the beauty of its music.

Now it came to pass that the citizens of two of the towns in this far away country decided they would like to be able to hear music without having to make the long journey to the king's palace. So each town built a concert hall matching very closely the splendor of the one at the palace. But alas, when the town councils looked into their municipal treasuries, they discovered that funds were running low. So low, in fact, that neither town could afford an orchestra so expensive as the king's.

But the first town had as its town musician a man who was considered by all to be very clever. This man promised the town council he could assemble an orchestra which would play the same great works of music as the king's, even though there was not so much money. The orchestra members were hired at lower salaries, as their skill was not so polished, but they could all play very loud and very soft — just as loud and as soft as the king's. Some of the members were able to play two instruments, so, for instance, the con-

ductor could have either an oboe or a bassoon without having to hire two persons. Others were able to play unusually high or low on their instruments, so the conductor could have his flutist play up an octave instead of hiring a piccolo player. True, sometimes a part was not heard (as when the oboist was busy playing the bassoon), and the lesser-skilled players could not always play so beautifully as the king's. But the orchestra was able to get through the very same masterworks the king heard, and the citizens took pride in this fact. Once in a while someone might journey to the palace and realize, upon hearing the king's fine orchestra, that the town orchestra was not very good, but this happened only rarely.

Now the citizens of the second town were not so fortunate in their town musician. While he was respected for his musicianship, he had never been termed "clever". So when he set about to find performers for his town's new concert hall, he took the small purse of gold he had been given and used it to hire four players of a string quartet. These players were very skilled, and their fee was high — so high, in fact, that the purse was empty after they had been hired. But they played with consummate artistry, and a beautifully rich, warm sound filled the concert hall with the great masterworks of the string quartet repertoire. And the townspeople were moved by the splendor and beauty of the music they heard. When, once in a great while, one of them journeyed to hear the king's fine orchestra, he was invariably moved by the splendor and beauty of the music he heard there, too.

There is no denying that this "fable" carries a not-too-subtle message in support of small but honest organs — organs which adhere to the same standards of craftsmanship and design as their larger counterparts. A unit organ or an electronic can be purchased with a limited amount of money. But that money can also be spent for a small organ which is in the same class, artistically, as a fine large one.

Churches are often faced with the dilemma of having limited funds, and yet wanting to buy an organ which is satisfying in its sound and well suited to the requirements of church services. These churches will often discover their best choice is a one-manual organ.

One-manual organs come in all sizes and shapes. There are hundreds of them, old and new, being played in churches today. Let us begin with a look at one of the smallest — just three stops. This disposition is frequently seen:

Gedackt 8 ft.
Rohrflöte 4 ft.
Principal 2 ft.

This organ would have tracker action. In fact, tracker action comes into the one-manual picture very quickly. The mechanical simplicity of the action and the possibility of a compact chest design recommends its use. It is not merely coincidental that distinct tonal and musical advantages derive from well made, encased organs with tracker action and slider chests. The successful one-manual organ depends on these advantages.

Every stop must count in this small organ. When there are but three stops, one of them cannot be a dud. Because the organist will be pressing each stop's capabilities to the limit, every rank must be perfectly scaled and voiced throughout its register and in complete accord with the rest of the ensemble. Organs which can meet this standard, stop by stop, can come only from the shops of the most skilled organ builders. This kind of organ building is rare, but it does exist.

What has been described — a small organ, one manual, tracker action, built to highest standards — is an instrument which can fairly be compared with the other choices in the limited budget field. Very roughly, all of these cost in the range of \$5,000. It is quite possible to spend considerably less, with generally predictable commensurate result, or much more. Against electronics or unit organs (those small pipe organs

whose few ranks are electrically switched to play at several pitches) the one-manual organ stands up well.

True, a one-manual organ provides far fewer stops. There is no vast panorama of tablets stretching above the top keyboard. But there are also far fewer merely passable sounds. Instead there is a handful of sounds which are beautiful, flexible, and easy to live with — sounds which are not tiresome. This advantage may not be grasped until a person has been spoiled by the regular hearing of truly refined stops. Then he can realize how quality can answer for quantity.

Just why a one-manual organ can be superior to a unit organ, in which the sounds are also produced by pipes, may need to be clarified. One reason, bluntly put, is that unit organs invariably try to do too much. If a builder scales and voices a 4' Gedackt so that it complements and ties in with an 8' Quintadena, it is simply not reasonable to expect to reverse those pitch levels on the second manual (Gedackt 8', Quintadena 4') and achieve anything but a compromise sound. The same holds true for planning a 4' Principal to be used with an 8' Gedackt and then, elsewhere on the organ, using the Principal at 2' against the same 8'. There was a time when this kind of organ building seemed justifiable. But our ears, attuned more and more to examples of fine organs, now reject these compromises.

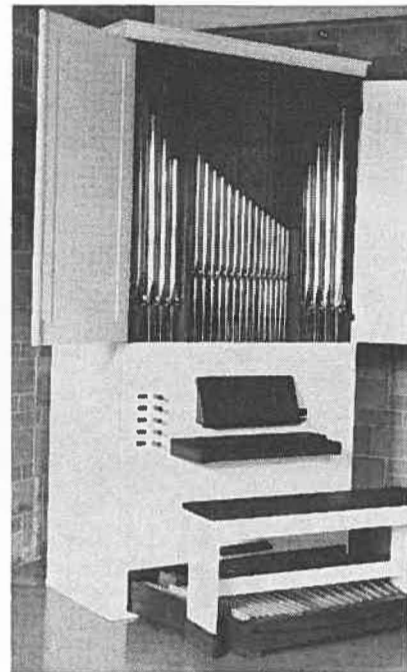
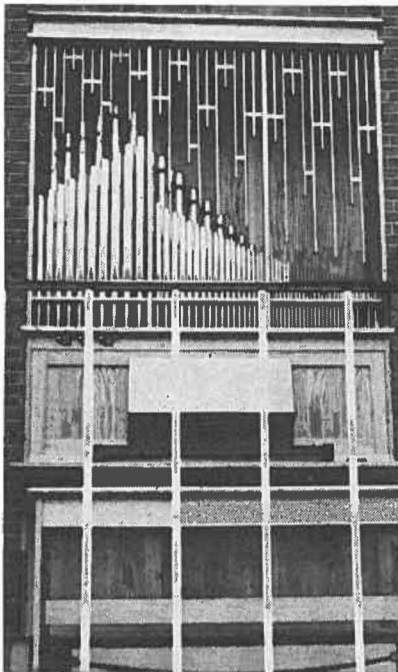
A second reason is that, for unit organs, tracker action is not possible. Far more than simply letting the player govern the amount of "chiff" in pipe speech, tracker action permits a cohesive sound and direct rhythmic control that ultimately allows playing to transcend the limitations always otherwise present.

Two other distinct advantages of one-manual organs will interest church music committees which might not understand the points just raised. A tracker action organ, given reasonable care, is an instrument which can last for many generations. Witness the European organs, large and small, which have been in use for three and four centuries. With a well made tracker instrument there is no question of planned obsolescence, or extensive repairs in a few decades.

A church may be concerned with space requirements, and here again a one-manual organ answers the problem splendidly. Ordinarily they require no more floor space than an organ console, but rise about eight feet high.

One Answer: The One-Manual Organ

by Benn Gibson



Two representative one-manual instruments. Left: A three-stop organ which is serving as a temporary instrument in the large convent chapel of the Sisters of St. Joseph, La Grange Park, Ill. Situated in a high gallery where a larger organ will be later placed, the little organ has been used successfully in leading up to 500 worshippers. (Gedackt 8', Stopped Flute 4', Principal 2'; hook-down pedalboard; Noack Organ Co.) Right: A five-stop organ placed on the floor at the rear of the Community Church, Barrington, Ill. The choir is to the organist's left. The sanctuary holds about 150 people. Plans for a larger church include the use of this organ as a temporary instrument there before moving it finally to a small chapel. Note the cabinet doors on the case. (Gedackt 8', Principal 4', Koppelfloete 4', Blockfloete 2', Mixture III; hook-down pedalboard; Noack Organ Co.)

These organs can also be moved with relative ease, so that one could, for instance, serve secondary use as a continuo instrument. Often a church uses a one-manual organ as a temporary instrument until a larger permanent organ is installed, at which time the small one is moved to a chapel, or sold.

How well can one-manual organs serve in church? There may be suspicions that they are better suited to the recital hall or drawing room. In fact, however, they can serve every Sunday, successfully, as *The Organ*.

This statement remains valid regardless of the size of the church. Although so far we have mentioned only a very small one-manual organ — in any case satisfactory for a small church or as a temporary instrument for a larger one — bigger one-manual organs can take their places as permanent instruments in large churches which haven't money for two or three manuals. We will return to these larger one-manual organs later.

In most church services the organ is heard in three basic functions: in preludes, postludes, and other solo music; as a leader for congregational singing; and as an accompanying instrument for choir or soloist. Even the little three-stop organ can answer to these tasks in an exciting manner. While examining how it does this, the reader may be comforted by assuming that the organ has a pedalboard permanently coupled to the manual. Although not essential, such a "hook-down" pedalboard is the most important of the ac-

cessories discussed later.

For solo organ music, no problem exists. An immense repertoire is available for one manual, in all styles, periods, and composers.* The organist who spends some time looking can find a great variety to draw from with little trouble. An increasing amount of one-manual music is being published, including numerous works by contemporary composers. Early music, which provides a large part of the repertoire, may surprise organists by sounding appealing and convincing for the first time, played on the kind of instrument the composer intended.

With a bit of ingenuity, organists can avoid playing every prelude on 8' and 4', every offertory on 8', and every postlude on 8', 4', and 2'. For example, a 4' Flute alone is an engaging sound for lighter pieces and, played down an octave, can serve as a different 8' sound. Resourceful use of the stops, plus a variety of musical textures and styles, will help to exhibit the manifold possibilities of just a few good stops.

For hymns and other congregational singing there is again no problem. "Full organ" (all three stops) provides a clean bright sound which leads congenially the entire congregation. While there aren't thunderously rolling pedal stops, a sensation we may miss wistfully from time to time, these small organs do have a gratifying ability to lead a large group.

*A comprehensive list of one-manual repertory will be printed in the November issue. — Ed.

Variety for hymn singing can be achieved in several ways. The pedal can play an octave lower; the whole hymn can be played down an octave on 4' and 2'; descants can be sung by the choir or played by obbligato instruments; or varied harmonizations of tunes can be used.

Perhaps accompanying the choir or soloist requires the most imagination and, at the same time, common sense from the one-manual organist. As organists already know, when faced by piano scores and orchestral reductions, one cannot be intimidated. More than ever this is true with a one-manual organ. If a transcription has to be tackled, surely the composer would prefer an appealing end result rather than a faithful, if ludicrous, attempt to include every note at every pitch he wrote. The organist has on his side three (or four, or five) handsome stops, but he must be ready to experiment with the texture, number of voices, and placement of melodic material. Effective accompaniments — ones which enhance the singers and give them support — are quite possible, even for some rather bizarre repertoire, if the organist works at it.

We have said that one-manual organs come in all sizes and shapes, and it is time to examine what those are, at least as practiced by present day builders.

Most new one-manual instruments have from three to seven stops. Until the organ reaches about seven stops, the economic advantage of concentrating one's money into a one-manual organ can be upheld. After that point it begins to seem better to use that amount of money, plus some more, to get a small two-manual instrument.

The three-stop disposition already mentioned — Gedackt 8', Rohrflöte 4', Principal 2' — shows a clear logic in its design. To the flutes at 8' and 4' the Principal 2' adds its dominating color, strengthening the lower pitches and, at the same time, providing a crown to the ensemble. Mathematically, there are seven combinations available from these three stops. Each stop works complementarily with the others and, separately, each is about equally weighted in worth. While other three-stop dispositions are possible, none seem quite so satisfactory in these respects.

Skipping four stops for the moment, let us look at this five-stop plan:

- Gedackt 8 ft.
- Principal 4 ft.
- Rohrflöte 4 ft.
- Blockflöte 2 ft.
- Mixture

Already, at least to those accustomed to three stops, this seems altogether lavish. Mathematically, the number of combinations possible has jumped from seven to 30 (actually 31, if anyone cares to use the Mixture alone). The Principal is now at 4' pitch, and a Mixture provides a separate crown to the ensemble. A 2' flute has been added to the 8' and 4', permitting that much more variation in color. The tonal spectrum of the organ has been broadened and raised, and the instrument is yet more capable of leading congregational singing. To accommodate the 4' Principal, the case will require some additional height, but it is still quite feasible to construct such an instrument for an eight-foot ceiling where necessary.

Returning now to four stops, it is difficult to find a scheme which is nearly so successful for church use as either three or five stops. Among many possibilities, one could have a Principal 4', a Quint 1-1/3', or a Mixture or Cymbel as the fourth stop. However, none of these show quite the logic of the three-stop organ, or the flexibility of the five-stop.

With six stops we come to the privilege of an independent pedal stop, almost certainly a 16' Subbass. The manual stops remain identical to the five-stop disposition, under which the Subbass sits most handsomely. Even though a Subbass requires considerable space and money, this is the time for the addition of it, along with a way to disengage the pedal coupler.

Those who would substitute a 16' short-length reed, at considerable saving in cost and space, will probably be disappointed by its too distinctive na-

ture. As the only 16' on an organ, a successful 16' reed remains an infrequent miracle.

Another possibility for the sixth stop, or as the seventh, is an 8' Principal in the manual. This assumes a large room or dry acoustics, and probably a permanent installation. Otherwise its cost cannot be justified.

Thereafter, additional stops are almost surely luxuries which, nice as they might be, should be examined carefully for their worth. The money is probably better applied to a two-manual organ.

Several other additions besides stops can be considered when a church can spend more than the absolute minimum. First among these is the invaluable aid of a hook-down pedalboard, no matter how small the organ. While in no way necessary for a continuo organ, a church organist will find it nearly indispensable. It multiplies astonishingly the amount of music which can be played, and it gives assistance a hundred times a Sunday in freeing a hand for a choral cue, stop change, or page turn.

Swell shades seem quite indefensible. Their detrimental effect on the tonal character of the organ, along with their complexity and cost, will hopefully discourage builders and buyers. However, a happy compromise can be effected by having doors on the case in the manner of the old cabinet organs or Brustwerk divisions. These are easily closed by the organist, who may wish to do so infrequently for prolonged soft playing, and they protect the pipes from curious fingers when the organ is not in use. Essentially, though, organists should discover the wide dynamic variation possible by increasing or lightening the texture of the music and the number of stops.

Divided keyboards are frequently seen on one-manual organs. With them, each stop is controlled by two stop knobs, one for the bass and one for the treble. Sometimes there are also "half-stops," such as a Sesquialtera or a reed in the treble only. Ideally this might appear to open all sorts of new horizons, except that, among the few composers who ever wrote for this kind of organ, there was never agreement about where the dividing point would be. Flemish builders used Middle C-sharp as the lowest treble note, while Northern builders used C; French harmoniums of the 19th century used F above that. The most profitable use for divided stops will probably be found by organists who improvise extensively, taking advantage of this characteristic. With a fine organ, though, it is revealing to discover how well an individual line sings out without being played on a stronger sound.

The one-manual organ thus provides another answer to the age-old question of what to do when there isn't a lot of money. It surely is no new answer: churches were using them hundreds of years ago. But, in America, the possibility is far too frequently overlooked.

Organists should investigate examples of this kind of organ — hear them, play them, ask about them — to convince themselves of its musical worth and flexibility. Simply to imagine playing a service on one's present organ, but limited to three of its stops on one manual, will conjure up such a hopelessly inaccurate model for comparison as to discourage anyone. Those stops, even on a good organ, were never planned to serve as a total instrument; the scaling, voicing, action, case, placement, and effect will not be right.

Most one-manual organists are used to hearing a remark from shocked colleagues which goes something like this: "Oh! But you're so limited!" Yet is it a limitation to have one fine Gedackt instead of five pallid electronic choices? Is it confining to have a clear, bright, rich chorus instead of a whole row of stops, no combination of which will yield a passable pleno sound?

Here is a kind of organ which many churches will never know about until organists propagandize for it. Inexpensive, long lasting, easily maintained, uncomplicated to play, and able to sing out with a rich, honest, and versatile sound — it's a better answer.

MARILYN MASON
Chairman, Organ Department
The University of Michigan
MONDAY MORNING, APRIL 29, 1968
WINSTON-SALEM, NORTH CAROLINA

Wild Organ Stars At ECU Festival

By Beverly Wolter
Staff Arts Reporter

GREENVILLE — An organ recital that at one point seemed likely to leave the organ in shreds provided an exciting climax Saturday to a day-long program held as part of the Seventh Annual Contemporary Music Festival of East Carolina University.

Marilyn Mason of Ann Arbor, Mich., one of the nation's foremost organists, was the performer.

The piece in which havoc seemed to threaten the school's new Zimmer Organ was "Volumina" by Gyorgy Ligeti, a Hungarian composer. The piece is a wild one, improvisatory in nature, that starts off with the organist shutting off the organ motor and pulling out all the stops.

The score looks like a graph. Miss Mason referred to its style as one of "indeterminate notation."

As she played, two men leaped about the organ, setting stops and turning pages for her.

The Zimmer organ is a classical or baroque instrument, more accustomed to Bach than Bachanalia. When let out, as Miss Mason let it out in the Ligeti, it can howl in the most advanced 20th century manner, musically speaking.

One would not have believed that this type of organ was capable of such thundering, fluttering, chirping and bleeping.

Miss Mason's program involved a good bit of wit and humor, especially in Virgil Thomson's "Variations on Sunday School Tunes." The work is relatively inconsequential, but its parody of well-known hymn tunes is amusing.

Other selections were: "Ein'Feste Burg" (Op. 26, No. 4) by Jan Bender; Choralvorspiel, "Von Himmel hoch da komm ich her" by Ernest Pepping; Variations on a Recitative

(Op. 40) by Arnold Schoenberg; "Threnos; 1966 In Time of War" by Iain Hamilton; and "Verset pour la fete de la Dedicace" by Olivier Messiaen.

Hamilton is composer in residence at Duke University.



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- THREE SHORT ORGAN SOLOS FOR A CHURCH SERVICE, by Wihla Hutson (Prelude, Offertory, Postlude).
- SERVICE SONATA, by Robert J. Powell (Prelude, Offertory, Postlude).
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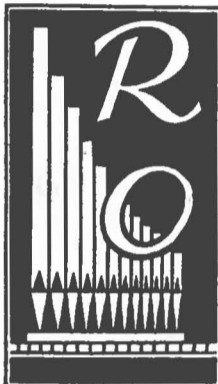
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Morgan Simmons, SMD, has become organist and choirmaster of the Fourth Presbyterian Church, Chicago. He goes to the prominent near North Side church after serving more than five years in a similar position at the First Methodist Church, Evanston. He will continue his post as assistant professor and chapel organist at Garrett Theological Seminary.

A graduate of De Pauw University, with master's and doctorate from Union Seminary, Dr. Simmons was a Fulbright scholar in 1955-56 at the Royal School of Church Music, Croyden, England. He has been a frequent leader at workshops and seminars and has served in various capacities in such organizations as the Hymn Society of America and the AGO. He has written articles for various publications including this one.



Noel Goemanne has taken charge of the music in St. Monica's Catholic Church and at Holy Trinity Seminary, Dallas, Tex. He leaves a similar post at Our Lady Queen of Martyrs Church, Birmingham, Mich.

New Canaan Church to Have Acolian-Skinner Organ

A three-manual organ to be located in the new building of contemporary design is presently being formulated in the Acolian-Skinner shops for the First Presbyterian Church, New Canaan, Conn.

The instrument will be located in one area to the left and rear of the church with pipes of the great and pedal functionally exposed. The trompette en chamade is in the gospel side of the chancel with the resonators 20 degrees up from horizontal.

The specification was developed by members of the Acolian-Skinner staff in co-operation with Dr. Robert Baker and Marilyn Ballentine, organist.

GREAT

Quintade 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Holzbordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Scharf 3 ranks 183 pipes
Trompette 8 ft. 61 pipes

SWELL

Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Sesquialtera 2 ranks 98 pipes
Waldflöte 2 ft.
Plein Jeu 4-6 ranks 305 pipes
Hautbois 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes
Tremulant

CHOIR

Flute Conique 16 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Flute Conique 8 ft. 12 pipes
Flute Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Zauberflöte 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Mixture 3-4 ranks 219 pipes
Krummhorn 8 ft. 61 pipes
Tremulant
Contre Trompette 16 ft.

Trompette en Chamade 8 ft. } 61 pipes

PEDAL

Subbass 32 ft. 8 pipes to EEEE
Cornet 32 ft. (four pitches from pedal bourdon)
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintade 16 ft.
Flute Conique 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Spitzflöte 8 ft. 32 pipes
Choralbass 4 ft. 12 pipes
Spitzflöte 4 ft. 12 pipes
Spitzflöte 2 ft. 12 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Hautbois 16 ft.
Trumpet 8 ft. 12 pipes
Krummhorn 4 ft.

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Patricia Bird has been appointed assistant organist and choirmaster of The Brick Presbyterian Church, New York City, where her duties began on Sept. 1. She has also been appointed assistant to Dr. Earl Ness at the organ department of Temple University, Philadelphia.

Miss Bird received a BMus at the Philadelphia Musical Academy, where she majored in composition with Vincent Persichetti and Joseph Castaldo. She is now in the MMus program at Temple University.



George William Volkel, FAGO, SMD, has become organist and choirmaster in All Saints' Episcopal Church, Fort Lauderdale, Fla. and a member of the faculty of the Drake Junior College there. He leaves his duties as organist and choirmaster of Trinity Methodist Church, Lighthouse Point, Fla. to which he moved several seasons ago from Westfield, N.J.



Dale Wood has become organist and choirmaster at the Episcopal Church of St. Mary the Virgin, San Francisco after 10 years at Eden Lutheran Church, Riverside, Calif. He is contributing editor to the Journal of Church Music and Worship and Arts. He has written numerous articles for both publications and for the Commission on Worship of the Lutheran Church in America.

Saville Installed In Duluth, Minnesota

The Saville Organ Co., Northbrook, Ill. completed an installation in July at the Lutheran Church of the Good Shepherd, Duluth, Minn. The main section of the installation is located at the rear of the balcony. The Positiv, played from the Great manual, is located on the balcony rail; the Echo is located behind the altar and played from the Swell manual. Design and tonal work were carried out by Frank C. Wichlac.

GREAT

Diapason 8 ft.
Hohlflöte 8 ft.
Dulciana 8 ft.
Octave 4 ft.
Koppelflöte 4 ft.
Super Octave 2 ft.
Mixture 4 ranks
Bombarde
Tremolo

POSITIV

Prinzipal 8 ft.
Octav 4 ft.
Koppelflöte 4 ft.
Fifteenth 2 ft.
Mixture 4 ranks
Rohrschalmei 4 ft.

SWELL

Rohrflöte 8 ft.
Salicional 8 ft.
Viola Sourdine 8 ft.
Voix Celeste 8 ft.
Flute Celeste 8 ft.
Prinzipal 4 ft.
Flute Harmonique 4 ft.
Nazard 2 2/3 ft.
Flautino 2 ft.
Larigot 1 1/2 ft.
Contra Fagotto 16 ft.
Trumpet 8 ft.
Oboe 8 ft.
Krummhorn 8 ft.
Clarion 4 ft.
Tremolo

ECHO

Echo Gedackt 8 ft.
Echo Salicional 8 ft.
Echo Voix Celeste 8 ft.
Echo Flute Celeste 8 ft.
Fanfare Trumpet 8 ft.

PEDAL

Contra Violine 32 ft.
Prinzipal 16 ft.
Bourdon 16 ft.
Rohrgedackt 16 ft.
Octave 8 ft.
Major Flute 8 ft.
Choral Bass 4 ft.
Gedackt 4 ft.
Blockflöte 2 ft.
Mixture 4 ranks
Contra Bombarde 32 ft.
Posaune 16 ft.
Trumpet 8 ft.
Oboe Regal 4 ft.



Phillip Steinhaus, MusD, executive vice-president of the Aeolian-Skinner Organ Company, has become organist and choir-master of the Church of the Advent, Boston. Recitalist at several conventions and in many parts of this country, Dr. Steinhaus studied with Robert Noehren and Marilyn Mason at the University of Michigan and has previously served Kirk in the Hills, Bloomfield, Mich., and St. John's Church, Washington, D.C.



John F. Wilson, editor of Hope Publishing Co., has become the minister of music at The Village Church, Western Springs, Ill. He will also continue his editorial position at Hope, where he has been since 1966.

Mr. Wilson leaves First Methodist Church, LaGrange. Before returning to Chicago two years ago, he was the director of the music department at Marion College, Marion, Ind.

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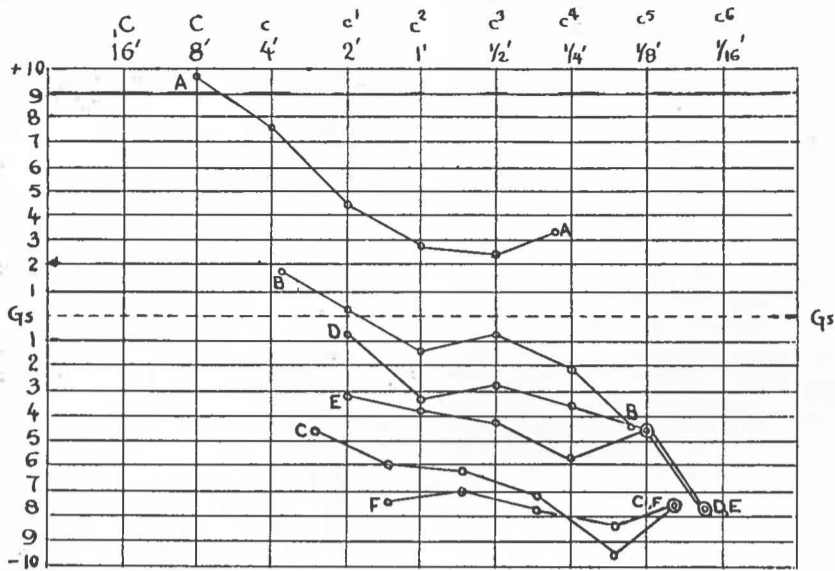


Figure 1

- A — Open diapason 8'
- B — Octave 4'
- C — Twelfth 2-2/3'
- D — Fifteenth 2'
- E — Mixture octaves
- F — Mixture quints

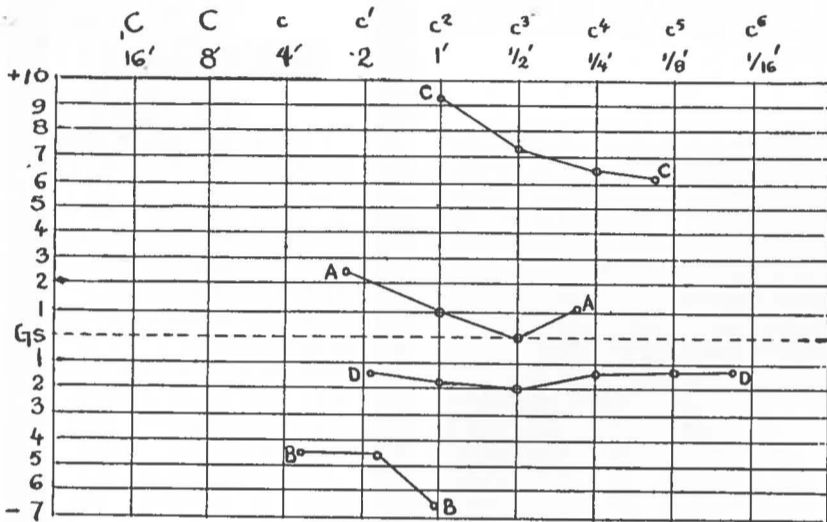


Figure 2

- A — Open diapason 8'
- B — Harmonic flute 4' (wood)
- C — Harmonic flute 4' (metal)
- D — Flautino 2'

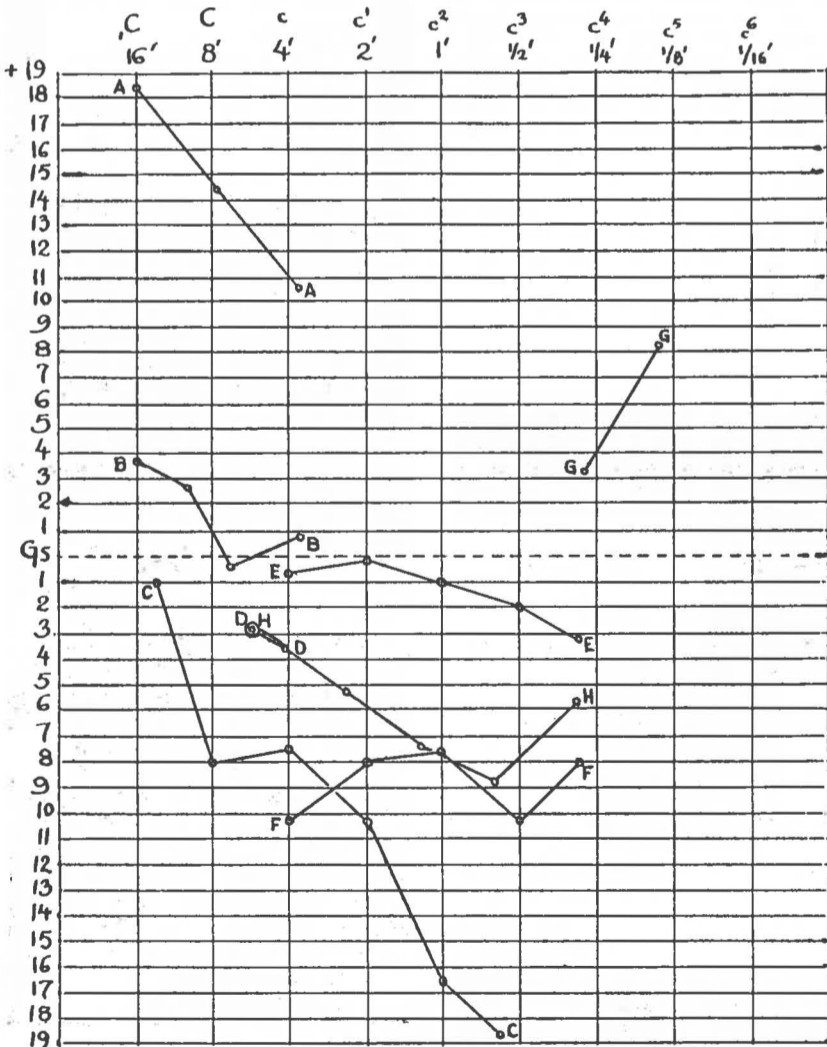


Figure 3

- A — Pedal Open diapason 16' (wood)
- B — Pedal Bourdon 16' (st. wood)
- C — Great Bourdon 16' (st. wood)
- D — Great Melodia 8' (st. wood)
- E — Great Melodia 8' (wood)
- F — Great Flute d'amour (st. wood)
- G — Great Flute d'amour (metal)
- H — Swell Stop'd diapason 8' (st. wood)

The accompanying figures and tables illustrate the relationships among pipe measurements of the 1882 Steere & Turner organ discussed in last month's issue. Figures 1-4 graph pipe circumferences in relation to a "Grundskala" of $c^1 = 161\text{mm}$ circumference, reducing by 7:11 in each octave. The dotted line labelled "Gs" is the "Grundskala" in all the graphs. Stops have been grouped in each graph by type, in order to facilitate comparisons within the organ's various choruses. Thus the Great principals will be found in Fig. 1, the basic Swell flue chorus (equivalent to principals) in Fig. 2, the wooden stops of the entire organ in Fig. 3, and the narrow-scaled stops (strings) of the entire organ in Fig. 4.

Tables 1-7 give related material, allowing comparisons among mouth widths, mouth heights, and foothole diameters. The stop groups are the same as those used for the figures except that foothole diameters for wooden stops are not included. Since the wooden pipes' footholes were adjusted by means of wedges, there is no convenient way to measure the sizes of their openings.

The signs $<$ and $>$ are employed to mean "increasing to" and "decreasing to", respectively. Thus, in Table 1 the mixture octaves are shown to have mouth widths of 1/4 their circumferences in the basses, gradually decreasing to 2/9 in the extreme trebles. Where the progression was found to be irregular a measurement at one or more intermediary stages along the way is given. However, it should be remem-



bered that mouth heights are usually somewhat irregular, since final cutting up of the upper lips is done after the organ is installed, usually with little regard to proportions fixed in advance.

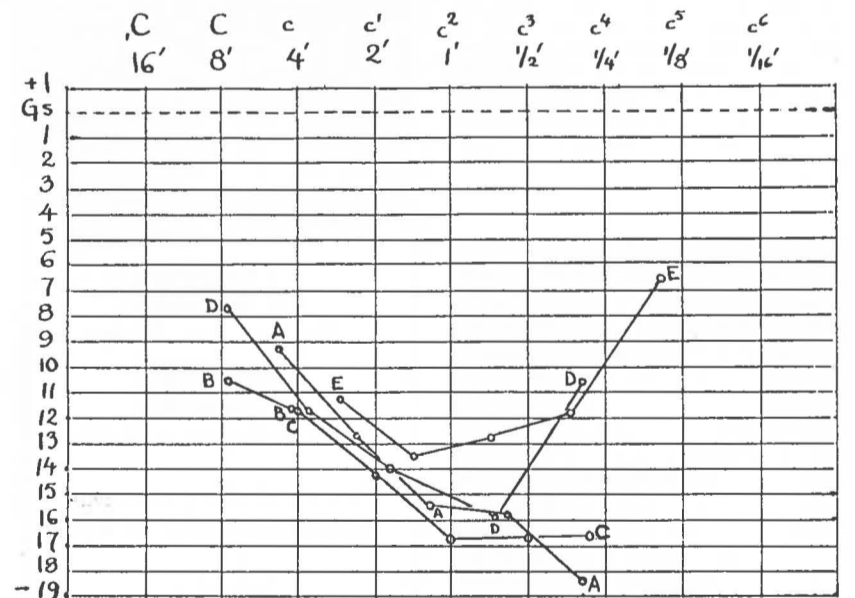


Figure 4

- A — Great Dulciana 8''
- B — Swell Aeoline 8' (st. metal)
- C — Swell Aeoline 8'
- D — Swell Salicional 8'
- E — Swell Violina 4'

TABLE 1

Mouth proportions of Great principals

	Mouth width	Mouth height
Open diapason 8'	$\pm 1/4$	$\pm 2/7 > 1/4$ at c^3
Octave 4'	$\pm 1/4$	$2/7 +$
Twelfth 2 2/3'	$\pm 1/4$	$\pm 2/7 > 2/9$ at c^3
Fifteenth 2'	$\pm 1/4$	$\pm 2/7$
Mixture octaves	$\pm 1/4 > 2/9$	$\pm 2/7$
Mixture quints	$\pm 1/4$	$\pm 2/7 > 1/4$ at $g^2 > 2/11$ at e^5

TABLE 2

Foothole diameters (in mm) of Great Principals

	c1	g1	c2	g2	c3	g3	c4
Open diapason 8'	10		6.5		4.5		
Octave 4'	7		5.5		3		3
Twelfth 2 2/3'		4.5		2.5		2	
Fifteenth 2'	7		4		3		2
Mixture octaves	6		4		3.5		3
Mixture quints		3.5		2.5		2	

TABLE 3

Mouth proportions of Swell flue c'.or..s

	Mouth width	Mouth height
Open diapason 8'	$\pm 1/4$	$1/4 < 2/7$ at $c^2 > 2/9$ at $c^3 < 4/15$ at a^3
Harmonic flute 4' (open wood)	$\pm 2/9$	$2/7$
Harmonic flute 4' (metal)	$\pm 2/7$ at $c^2 > 2/9$	$1/4$ at $c^3 > 1/6$ at $c^4 < 2/9$ at a^4
Flautino 2'	$\pm 2/9 > \pm 1/7$ at c^5	$1/4$ at $c^2 > 1/5$ at c^5

TABLE 4

Foothole diameters (in mm) of Swell flue chorus

	c1	c2	c3	c4
Open diapason 8'	8	6	3.5	
Harmonic flute 4' (metal)		6	4	2.5
Flautino 2'	6	5	3.5	3

TABLE 5

Mouth proportions of wooden stops

	Mouth width	Mouth height
Pedal open diapason 16'	$4/17 > 4/19$	$2/7 < 4/13$ at $c^\# > 4/15$
Pedal bourdon 16'	$2/9 < 4/19$	$\pm 2/3$, arched
Great bourdon 16'	$2/9$	$\pm 2/3$, arched
Great melodia 8' (stopped)	$2/9$	$\pm 2/3$, arched
Great melodia 8' (open)	$2/9$	$2/7 < 2/5$
Great flute d'amour 4' (stopped)	$2/9$	$\pm 2/3 > 2/5$ at $c^3 > 2/7$ at a^3
Swell stop'd diapason 8' (stopped)	$2/9$	$\pm 2/3 > \pm 2/5$

TABLE 6

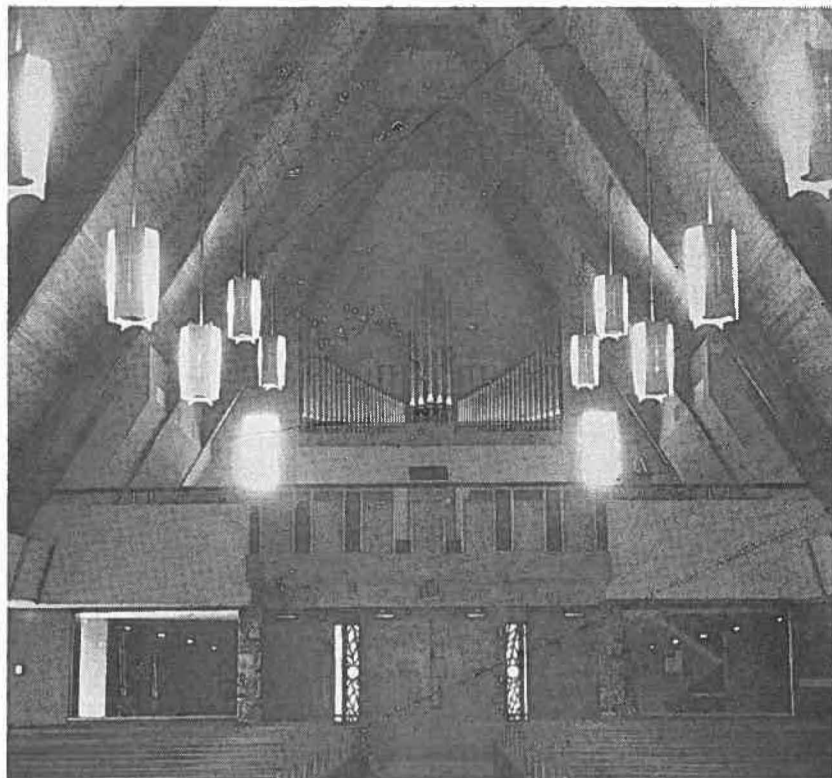
Mouth proportions of narrow stops

	Mouth width	Mouth height
Great dulciana 8'	$1/5 < 2/9$	$1/3 > 1/4 < 1/3$
Swell salicional 8'	$1/4$	$\pm 1/4$
Swell aeoline 8'	$2/9$	$\pm 1/4$
Swell violina 4'	$1/4$	$\pm 1/4$

TABLE 7

Foothole diameters (in mm) of narrow stops

	c1	c2	c3	a3	c4
Great dulciana 8'		2	1	0.8	
Swell salicional 8'	4	2	1	1	
Swell aeoline 8'	2.5	2	1	0.75	
Swell violina 4'	3.5	2	1.7		1.5



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Victor Urbán, Mexico City — La Casa del Lago Aug. 17; Suite atomo, R. Ruiz Esparza; Intermezzo, A. De Elías; Toccata, B. Bernal Jiménez; Paisaje, Villaseñor, Noël, Variaciones sobre un tema antiguo italiano, Estrada; Tema Variado, Tocatina, Allegro Festivo, Noble.

Austin Lovelace, Denver, Colo. — West End Baptist Church, Atlanta, Ga. July 31: Te Deum, Langlais; Introduction and Toccata, Walond; Trumpet in the Bass, Clérumbault; Flute Solo, Arne; Fugue in E flat, Bach; Solemn Melody, Davies; Musical Clocks, Haydn; O God, Thou Faithful God, Karg-Elert; After an Old French Air, Whitlock; Intermezzo, Schroeder; A Mighty Fortress, Cor Kee; If Thou but Suffer God to Guide, Walcha; Praise the Lord, ye Heavens Adore, Manz; My Faith Looks up to Thee, Bingham; Chorale in A minor, Franck.

Steven Lenhart Egler, Dixon, Ill. — St. Luke's Episcopal Church Sept. 1: Introduction and Toccata in G, Walond; Passacaglia in D minor, Buxtehude; When in the hour of utmost need, He who will suffer God to guide him, Bach; Concerto 2 in A minor, Vivaldi-Bach; O World, I now must leave thee, Brahms; Canzona on Liebster Jesu, Purvis; Suite Médiévale, Langlais.

Cherry Rhodes, Paris, France — Hammond Museum, Gloucester, Mass. Aug. 14: Chrom-horne sur la Taille, F. Couperin; Voluntary in D minor, Stanley; Prelude and Fugue in E minor, Abide with Us, Rejoice Christians, Bach; Fantasie and Fugue in D minor, Reger; Combat of Life and Death, Messiaen; Esquisse in E minor, Prelude and Fugue in C major, Dupré.

Nathan Harada, Forest Grove, Ore. — Kawaihau Church, Honolulu, Hawaii Aug. 18: Trumpet Tune, Clarke; Christ lag in Todesbanden, Komm, heiliger Geist, Telemann; Christ wir sollen loben schon, Da Jesus an dem Kreuze stund, Bach; Adagio, Sonata 1, Mendelssohn; Cantabile, Franck; Scherzo, Widor.

Bruce Bengtson, Salem, Ore. — St. John's Cathedral, Spokane, Wash. Aug. 3: Prelude and Fugue in D major, Bach; Sicilienne, Durullé; Schönster Herr Jesu, Schroeder; Finale, Symphony 1, Vierne; Brother James's Air, Wright; Epilogue, Langlais; Prelude and Fugue in G minor, Dupré; In Bethlehem's Lowly Stable, Walcha; Pageant, Sowerby.

Alvin Gustin, Falls Church, Va. — Washington Cathedral Aug. 11: Prelude, Fugue and Chaconne in D minor, Pachelbel; Sonata 6 in G major, Bach; Cantabile, Loret; Variations on Lucis Creator, Postlude pour L'Office de Complies, Alain; Alleluyas, Preston.

Margaret Dickinson, Louisville, Ky. — Reformierten Kirche Mannedorf, Switzerland June 13: Fantasie in F minor K 594, Mozart; Four Chorale Preludes, Book 3, Walcha; Prelude and Fugue in G major, Bach.

Juan Bosco Corroero, Mexico City — Aula Magna George S. Messersmith June 18: Suite on Tone 2, Clérumbault; Prelude and Fugue in E minor, Bach; Litanies, Alain; Pastorale, Jongen; Chorale in A minor, Franck. Templo El Espiritu Santo July 4: Variations on El, du feiner Reiter, Variations on Fortuna my Foe, Scheidt; same Bach, Alain and Franck as above. July 11: Clavecin: Toccata per ogni Modi, Sorge; Werde munter, mein Gemüte, Pachelbel; Soeur Monique, F. Couperin; Sonata in A major, Scarlatti; Organ Concerto in G, Ernst-Bach; Concerto in A minor, Vivaldi-Bach. July 18, Wir glauben, Fantasie and Fugue in C minor, Prelude and Fugue in D major, Bach; Sonata 6, Mendelssohn; Nun danke alle Gott, Karg-Elert; Prelude and fugue in G minor, Dupré.

Madolyn Douglas Swearingen, San Antonio, Tex. — First Methodist Church, Tulsa, Okla. Aug. 8: Prelude, Durullé; Von Himmel hoch, Pachelbel, Zachau, Walcha, Pepping; Nun freut euch, Bach, Walcha; Dreams, Mc-Amis; Variations on America, Ives; Sonata on Tone 1, Lidon; Partita on Auf meinen lieben Gott, Buxtehude; Fantaisie, Theme and Variations, Langlais; Passacaglia and Fugue in C minor, Bach.

William Maul, Potsdam, N.Y. — Temple Hill, Oakland, Calif. Nov. 3: Chaconne in G minor, L. Couperin; Variations on La Folli, Frescobaldi; Nun bitten wir, Buxtehude; Prelude and Fugue in B minor, Bach; Herzlich tut mich verlangen, Brahms; Chorale in A minor, Franck; Elevation, Dupré; Litanies, Alain; Chant de paix, Te deum, Improvisation, Acclamations, Langlais.

Diane Scanlan, Spokane, Wash. — St. John's Cathedral July 20: Te Deum, Buxtehude; Herr Jesu Christ, dich zu uns wend, Fugue in G minor, Jesu, Joy of Man's Desiring, Bach; Fugue a la Gigue, Buxtehude; Prelude on St. Dunstan's, Sowerby; March, Elegy, Scherzetto, Walton; Trompette in Dialogue, Clérumbault; Schönster Herr Jesu, Schroeder; Suite Gothique, Böellmann.

Henry G. Glass, Webster Groves, Mo. — St. Marcus Church, St. Louis Nov. 3: Ein feste Burg, Walther; Noël 10, Daquin; Voluntary in G major, Walond; Wacht auf, Prelude and Fugue in G major, Bach; Trumpet Tune in C, Purcell; Schmücke dich, Brahms; Finale in B flat, Franck.

Ken Stoops, Bloomington, Ind. — First Congregational Church, Kokomo Sept. 4: Prelude and Fugue in F, Lübeck; Fantasie and Fugue in C minor, Bach; Te Deum, Langlais; Pièce Héroïque, Franck.

Robert Delcamp, Cincinnati, Ohio — Christ Church Sept. 1: Partita on What God Ordains, Pachelbel; Allegro, Sonata 5, If Thou but Suffer God to Guide, Fugue in G minor, Bach.

Donald S. Baber, Detroit, Mich. — Church of the Assumption Aug. 15: Solemn Mass for Parishes, F. Couperin; Trumpet Tune, Purcell; Patapan, Pasquet; Prayer to Our Lady, Böellmann.

Frederick Burgomaster, Buffalo, N.Y. — St. Paul's Cathedral Sept. 6: Fanfare, Jackson; Chant de paix, Langlais; Three Chorale Preludes, Pepping; Toccata, Sowerby.

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Recitals of the Month

Wilma Jensen, Oklahoma City, Okla. — First Congregational Church, Santa Cruz, Calif., July 16; Grace Episcopal Church, Providence, R.I., July 29: Te Deum, Langlais; Récit de tierce en taille, Grigny; Prelude and Fugue in G minor, Buxtehude; Works for Flute Clock, Haydn; Chorale in E major, Franck; Joyeux Noël, Van Hulse; Cortège et Litania, Dupré; Scherzo, Symphony 4, Widor; Canon in B major, Schumann; Finale, Symphony 1, Vienne. Riverside Church, New York City Aug. 6: same program with Fugue, Honegger, replacing Dupré, Widor and Schumann.

Charlotte Atkinson students, Carlsbad, Calif. — Army and Navy Academy July 28: Toccata, Muffat — Marcia Davis; Prelude and Fugue in E minor, Bach — Barry Baker; Suite for a Music Clock, Handel — Marcia Davis; Suite Gothique, Böllmann — Georgia Smith; Aria, Peeters — Gaylin Rezek; Fanfare and Tuba Tune, Saxton — Barry Baker; Holiday for Pedals, Young — Georgia Smith; Elegy, Still — Kathleen Ferguson; Toccata, Widor — Gaylin Rezek.

Kristine Lea Kimball, Sacramento, Calif. — North Sacramento United Methodist Church Aug. 29: Telemann Suite, arr. Drummond Wolff; O Hail, this brightest day, I call to Thee, If thou but suffer God to Guide Thee, Bach; Ayre and Gavot, Arne; Fugue in E flat major, Bach; Brother James's Air, Wright; Sketch in C, Schumann; Pavane, Elmore; Fanfare, Cook.

Paul Lindsley Thomas, Dallas, Tex. — St. Michael and All Angels Church Oct. 13: Prelude and Fugue in E flat major, Bach; Prelude, Fugue and Variation, Franck; Sonata on Psalm 94, Reubke; Concerto 5, Handel; Sonata in C, K. 329, Mozart; Variations on Aberystwyth, Thomas; Antiphonal Fantasy, dello Joio. Members of the Dallas Symphony assisted on the Handel, Mozart and dello Joio.

Heinz Arnold, Columbia, Mo. — Grace Cathedral, San Francisco, Calif. July 14: Toccata, Adagio and Fugue in C major, Bach; Sonata on Psalm 94, Reubke; Fantasy for Flute Stops, Sowerby; Rhapsodie sur deux Nöels, Langlais; Joie et clarté, La Misière de la Sainte Trinité, Combat de la mort et de la vie, Les Oiseaux, Messiaen.

Rudolf Zartner, Nuremberg, Germany — Hofkirche, Lucerne, Switzerland July 30: Sonata in D minor, Galuppi; Concerto 4, von Sachen, Partita on Erhalt uns, Herr, bei deinem Wort, Benary; Partita on Komm, Gott Schöpfer, Müller; Prelude and Fugue in G major, Bach.

Jay Lovins, Kokomo, Ind. — First Congregational Church Sept. 18: Prelude and Fugue in D, We Pray Now to the Holy Spirit, Buxtehude; Adagio, Symphony 3, Vienne; Variations sur un Noël, Dupré.

Florence Shafer, Detroit, Mich. — Graduate recital, Wayne State U. Sept. 5: Prelude and Fugue in E flat, Von Gott will ich nicht lassen, Bach; Sonata 2, Hindemith; Grand Pièce Symphonique, Franck.

Guy Bovet, Geneva, Switzerland — Hofkirche, Luzern July 23: Sonata on Psalm 94, Reubke; Suite 6 in A minor, C.P.E. Bach; Trois Dances, Alain.

Michael Schneider, Cologne, Germany — Dowd Memorial Chapel, Boys Town, Neb. Aug. 22: Prelude and Fugue in E flat major, Sonata 6, Prelude and Fugue in D major, Bach; Fantasie super l'homme arme, David; Partita on O wie selig, Holler; Intrositus, Aria et Alleluja, Klebe.

Dennis Dell, Alameda, Cal. — For College of the Holy Names, Oakland, seminar Aug. 11-17: Basse et Dessus de Trompette, Clérambault; Nun bitten wir, Buxtehude; Fugue on the Kyrie, F. Couperin; Von Himmel hoch, Pachelbel; Ten Orgelbüchlein chorales, Bach; Five Chorale Preludes, Brahms; Cantabile, Franck; Fugue and Finale, Sonata 6, Mendelssohn; On a Melody by Gibbons, Willan; Antiphon 3, Magnificat 5, Dupré. For closing mass of session Aug. 17: Litanies, Alain; Lobt Gott, ihr Christen, Bach; Nun danket alle Gott, Karg-Elert.

Barbara Owen, Pigeon's Cove, Mass. — Presbyterian United Church, Schaghticoke, N.Y. July 14: Grand Plein Jeu, Duo, Basse et Dessus de Trompette, Clérambault; Joseph est bien marié, Balbastre; Voluntary in A minor, Stanley; Trumpet Tune Cebell, Purcell; Prelude and Variations on a Moravian Evening Hymn, Litzau; Three Magnificat Fugues, Pachelbel; Pastorale, Kuchar; Three Chorale Preludes, Brahms; Prelude and Fugue in E minor (Cathedral), Bach.

James L. P. Hurd, Topeka, Kans. — American Conservatory master's recital, Second Presbyterian Church, Chicago Sept. 1: Concerto in G major, Soler; Blessed Jesu, at Thy Word, both settings, Bach; Sonata for Flute Stop, Rinck; Fantasie and Fugue in G minor, Bach; Dieu parmi Nous, Messiaen; Variations on an American Hymn Tune, Young; Benedictus, Rowley; Litanies, Alain.

Andrew Andela, Wayne, N.J. — Madison Avenue Presbyterian Church July 21: Introduction and Toccata in G major, Walond; Basse et Dessus de Trompette, Clérambault; Noël Grand Jeu et Duo, Daquin; Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; Prelude on Brother James's Air, Wright; Scherzo, Allegro, Symphony 2, Vienne.

Andrew Huntington, New York City — Trinity Episcopal Church, Plattsburgh Aug. 25: Grand Jeu, du Mage; Fantasie in F minor K. 594, Mozart; Prelude and Fugue in B minor, Bach; Litanies, Alain; Antiphons 2, 3, Dupré; Chorale in A minor, Franck.

David Dunkle, Oberlin, Ohio — DuPont Chapel, Hollins College, Va. Aug. 27: Partita on Nun komm der Heiden Heiland, Distler; Fugue in A flat minor, Brahms; Trio Sonata 4, Bach; Combat de la Mort et de la Vie, Joie et clarté, Chants d'oiseaux, Messiaen.

Charles Moore, Denton, Tex. — Cathedral of St. John the Divine, New York City Aug. 11: Noël, Almand; Chromatic Study on B-A-C-H, Piston; Suite, Near; Roulade, Bingham; Passacaglia, Sinfonia Brevis, Sowerby.

Richard Lee Fleming, Dallas, Tex. — Pupil of Robert Anderson, Caruth Auditorium Aug. 15: Mass for the Parishes, F. Couperin; Resurgence of Fire, Williamson; Prelude and Fugue in B minor, Bach; Fugue in A flat minor, Brahms; Sonata 1, Schroeder.

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David Lumsden, Oxford, England — Hofkirke, Lucerne, Switzerland Sept. 24: Fugue à 5, Duo, Récit de Cromorne, Dialogue sur les Grands Jeux, Livre d'Orgue, Grigny; Prelude and Fugue in B minor, Six Schübler Chorales, Bach; Prelude, Scherzo and Passacaglia, Leighton.

William D. Peters, Latrobe, Pa. — Latrobe Presbyterian Church Oct. ?, Christ Church Cathedral, Hartford, Conn. Oct. 16, Grace Church, St. Thomas Church, New York City Oct. 17: Carillon, Murrill; Sonata in D, William Hayes; Komm heiliger Geist, Bach; Invocation 2, Dallier; Toccata, Monnikendam. First Presbyterian Church, Akron, Ohio Sept 9: same Murrill, Monnikendam plus Partita on two Christmas Songs, Drischner; Wie schön leuchtet, Drischner, Manz, Knab; Partita on Dit is de day, Piet Post; Five Spanish Carols, Guinaldo; Kleine Intradn, Schroeder; Prelude, Offertory and Postlude on Schmücke dich, Casner; Fantasie on Holy, Holy, Holy, Post; Postlude, Matthias.

Donald McPherson, Portland, Ore. — St. John's Cathedral, Spokane, Wash. Aug. 10: La Romanesca, Valente; Partita on La Folia, Pasquini; Trumpet Tune, Ayre for Flute Stops, Purcell; Sonata, Ritter; Heartily I Yearn, Strungk; He Who Will Suffer God, I Call to Thee, Bach; O Holy Spirit, Drischner; A Laden Ship Comes Sailing, Praise to God in Highest Throne, Pepping; Prayer for Peace, Supplication, Purvis.

Ted Alan Worth, Wayne, Pa. — Lake Grove Presbyterian Church, Lake Oswego Aug. 1 and Seventh Day Adventist Church, Eugene, Ore. Aug. 5: Concerto 5 in F, Handel; Concerto in D minor, Vivaldi; Fantasie in F minor K. 68, Mozart; Prelude, Durufle; Sonata in F minor, Mendelssohn; Intermezzo, Delius-Hebble; Romanza, Grieg-Hebble; Toccata, Mulet.

Wesley Vos, Chicago — First Congregational Church, Kokomo, Ind. Oct. 9: Toccata and Fugue in D minor, Walther; Sonata 6, in C, Martini; Largo in E minor, Fugue in F minor, Burney; Andantino in E flat, Eitner; Ah, Dearest Jesus, Deck Thyself, Brahms; Aria, Wellesz.

Laurence Perry, Missoula, Mont. — St. John's Cathedral, Spokane, Wash. Aug. 17: Prelude, Fugue and Chaconne, Buxtehude; My Soul Exalts, O Whither Shall I Flee, Prelude and Fugue in G major, Bach; Partita on In Peace and Joy I Now Depart, Pepping; Eclogue, Wagenaar; Pageant, Sowerby.

Melvin Dickinson, Louisville, Ky. — Reformierten Kirche, Männedorf, Switzerland June 13: Prelude and Fugue in E minor, Bruckhorst; Komm, Gott Schöpfer, Manuallter and Gross Triple Kyries, Klavierübung 3, Bach.

Eddie Franklin, Dallas, Tex. — Westminster Presbyterian Church, Baytown, Tex. Aug. 11: Prelude and Fugue in E minor, Bruhns; Aria Sexta, Pachelbel; Passamezzo, Scheidt; Trio Sonata in C minor, O Gott, du frommer Gott, Fantasie and Fugue in G minor, Bach.

Edmund Shay, Cincinnati, Ohio — doctoral recital, Corbett Auditorium Aug. 15: Jesus Accepts Sorrow, The Wise Men, The Angels, Messiaen; Toccata and Fugue in F major; Bach; Sonata on Psalm 94, Reubke.

Dieter Weiss, Flensburg Germany — Hofkirke, Lucerne Sept. 17: Prelude and Fugue in E minor, Wir glauben all', Bach; Invocation, Baumann; Fantasie on Straf mich nicht in dienem Zorn, Reger.

Frank Lybolt, Portsmouth, Va. — Trinity Church July 21: Fugue on the Magnificat, Now Praise We Christ, Bach; Fantasie in A major, Franck; Matin Provencale, Bonnet.

Anton Heiller, Vienna, Austria — Alice Millar Chapel, Evanston, Ill. Oct. 28: Prelude and fugue in D minor, Partita on Auf meinen lieben Gott, Böhm; Allein Gott in der Höhe sei Ehr, Toccata and Fugue in D (Dorian), Bach; Sonata 3, Hindemith; Introduction and Passacaglia in F minor, Reger, Improvisation.

David Pizarro, Cambridge, Mass. — St. Germans Church, Cornwall, Eng. July 31: Movements from Heroick Musick, Telemann; Voluntary 4, Walond; Fantasie and Fugue in G minor, Pachelbel; Suite in D minor, Krebs; By the Waters of Babylon, Jesu, joy of man's desiring, Bach; Rhosymedre, Vaughan Williams; Suite, Jeremiah Clarke. Hofkirche, Lucerne Aug. 6: Same Walond, Krebs plus: Two Versets on Ave Maris Stella, Titelouze; Concerto 15, Handel; Diferencias sobre La Folia, Van Slyck; Four Versets on Ave Maris Stella, Dupré.

Christopher King, Winchester, Mass. — St. Thomas Church, Camden, Maine, Aug. 23: Air with Variations, Sowerby; Dorian Toccata, Bach; Allegro con brio, Sonata 3, Beethoven; Introduction, Passacaglia and Fugue, Wright. Colby College Institute of Church Music, Waterville, Maine, Aug. 25: Same Sowerby and Wright plus, Toccata, Adagio and Fugue in C major, Bach; Fantasie on If only thou are with me, Seyleren. Christopher Gates, tenor, and Jonathan Ridpath, treble, assisted.

Vincent Verga, Oklahoma City, Okla. — Wedding Music, Christ the King Church, Aug. 1: Rhosymedre, Vaughan Williams; Benedictus, Reger; Sonatas in F, D, E flat, Mozart (with strings); Trumpet Voluntary in D, Voluntary in C, Purcell (with two trumpets); Toccata in F, Buxtehude; Psalm 19, Marcello; My Spirit Be Joyful, Bach (with trumpets); Aria in F, Handel.

Joan Anderson, Vancouver, B.C. — Christ Church Cathedral Aug. 21: Allegro, Concerto, Arne; Partita on Christ, Thou Art the Light of Day, Bach; Three pieces on 16th century Hymn Tunes, McKay. Aug. 14: Pastoral, Bach; Five Chorale Preludes, Brahms; Improvisation on Praise the Lord, O My Soul, Karg-Elert.

Arthur Carkeek, Greencastle, Ind. — Second Presbyterian Church, St. Louis, Sept. 22: Chaconne, L. Couperin; Elevation, F. Couperin; Sven Chorale Preludes, Prelude and Fugue in A minor, Bach; Pièce Héroïque, Franck; Two Chorale Preludes, Brahms; Sarabande, Letestu; Carillon, Sowerby; Toccata in D minor, Reger.

Stanley R. Plummer, Walla Walla, Wash. — St. John's Cathedral, Spokane Aug. 31: Chaconne, Couperin; Overture, Cantata 43, What God Ordains, Sinfonia on As the Rain Falleth, I Bid Thee Farewell, Bach; Fantasie in A major, Franck; Fanfare Française, Langlais; Carillon-Sortie, Mulet.

Paul Manz, St. Paul, Minn. — Dowd Memorial Chapel, Boys Town, Neb. Aug. 11: Prelude and Fugue on B-A-C-H, Liszt; In dulci jubilo, Christ ist erstanden, Schönster Herr Jesu, Schroeder; Fantasie and Fugue in G minor, Bach; Lied Symphony, Peeters.

James Gardner, Dallas, Tex. — Royal Lane Baptist Church Aug. 11: All-Bach: Prelude and Fugue in E flat major, Prelude and Fugue in E minor, Prelude and Fugue in C minor, Prelude and Fugue in B minor; Four Orgelbüchlein Chorales.

Virginia Aubrey, Tulsa, Okla. — First Methodist Church Aug. 13: Dialogue sur les Mixtures, Langlais; Three Schübler Chorales, Prelude and Fugue in B minor, Bach; Cantabile, Franck; Chant de Paix, Langlais; Allegro, Sonata on Psalm 94, Reubke.

David Fiener, Bloomington, Ind. — University of Indiana Aug. 3: Prelude and Fugue in E flat major, Bach; Sonata 2, Schroeder; Introduction and Passacaglia, Reger; Prelude and Fugue on A-L-A-I-N, Durufle.

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Recitals of the month

Larry Palmer, Roanoke, Va. — Trinity Church July 28: Partita on Wake, Awake, Distler; Sonata for Flute in D minor, Frederick the Great (with Donnell Walden, flutist); Night Soliloquy, Kennan (with Mr. Walden); Passacaglia, Symphony in G, Sow-erby.

Harriet S. Richardson, Springfield, Vt. — Cathedral of St. John the Divine, New York City July 21: Te Deum, Langlais; Herr Jesu Christ, dich zu uns wend, Bach; Four Preambels und Interludien, Schroeder; Scherzo, Symphony 2, Vierne; Processional, Milton Gill. St. Michael's College, Winoski, Vt. Aug. 13: Prelude, Fugue and Chaconne, Come Redeemer of Our Race, Buxtehude; From Heaven Above, Pachelbel; Now Praise We Christ, Lenz; In Quiet Joy, Dupré; Fugue a la Gigue, Bach; God Be Merciful, Halther; O Guiltless Lamb of God, Bach; Hail, Mighty Conqueror, With Holy Joy, Praise Be to God, Pepping; Come Holy Spirit, Duruflé; Praise to the Lord, the Almighty, Walther; Concerto 1 in G major, Ernst-Bach.

Herbert B. Nanney, Stanford, Calif. — St. John's Cathedral, Spokane, Wash. Aug. 24: Prelude and Fugue in E minor, Brahms; Dialogue in F major, Grigny; Partita on My Heart is filled with Longing, Pachelbel; Prelude and Fugue in C major, Bach; Deck Thyself, O God, Thou Holy God, Brahms; Suite Médiévale, Langlais; Andante K 616, Mozart; Prelude, Fugue and Chaconne, Buxtehude.

Robert M. Speed, Dallas, Tex. — Kessler Park Methodist Church Aug. 21: Now Thank We All Our God, Bach-Fox; Flute Solo, Arne; Prelude, Fugue and Chaconne, Buxtehude; O Lamb of God, Bach; Rondo for Flute, Rinck; Chorale in A minor, Franck; Even Song, La Montaine; Alleluyas, Preston; Postlude for the Office of Compline, Alain; Finale, Symphony 2, Widor.

Klaus Kratzenstein, Houston, Tex. — Rice University Chapel Sept. 6: Sinfonia, Praetorius; Our Father, Scheidt; Prelude and Fugue in A minor, Buxtehude; Two Chorale Preludes, Toccata, Adagio and Fugue in C major, Bach; Cromorne sur la Taille, Offertoire sur le Grand Jeu, S. Couperin; Deck Thyself, O God Thou faithful God.

David S. Harris, Akron, Ohio — Church of Our Savior Sept. 29: Fugue on B-A-C-H, Krebs; Allegretto, Poco Vivace, Schroeder; Chorale in B minor, Franck; Passacaglia and Fugue in C minor, Bach. Lyn Davis, soprano, and M. Keith Lane, baritone, shared the program.

Esther L. Johnson, Oakland, Calif. — Temple Hill Oct. 6: Ricercare, Pachelbel; Concerto del Sigr. Meck, Walther; Canonic Variations on Vom Himmel hoch, Bach; Chorale Prelude, Sessions; Dawn Hymn, Hovhaness; Suite, Creston.

Lois McHenry Watkins, Tulsa, Okla. — First Methodist Church Aug. 1: Fugue on the Kyrie, F. Couperin; Trio and Fugue on Good News from Heaven, Bach; If Thou Wilt Suffer God to Guide Thee, Karg-Elert, Peeters, Bach; Baroque Suite, Bingham.

Louise Lee, Bloomington, Ind. — First Congregational Church, Kokomo Sept. 25: Prelude and Fugue in E major, Buxtehude; From God I Ne'er Will Turn, Prelude and Fugue in G, Bach; Sonata 2, Hindemith; Fête, Langlais.

David Koehring, Indianapolis, Ind. — First Congregational Church, Kokomo, Oct. 2: Prelude and Fugue in C, Bach; Voluntary in G, Greene; Prelude and Fugue in C minor, Mendelssohn; Rhapsodie 2, Saint-Saëns.

Rudolph Scheidegger, Basel, Switzerland — Hofkirche, Lucerne July 16: Livre d'orgue, Messiaen.

Bernard Lagacé, Montreal, Que. — St. Andrew's Church, Westmount Sept. 15: Diferencias sobre el Canto del Caballero, Cabezon; Canzona Ariosa, Gabrieli; Balletto del Granduca, Sweelinck; Fantasie on Wie schön leuchtet, Buxtehude; Chaconne in F minor, Pachelbel; Offertoire sur les Grands Jeux, Parish Mass, F. Couperin; Prelude in E flat, Ach bleib bei uns, Fugue in E flat, Bach; A rose tree hath arisen, Adorn thyself, Brahms; Concerto 1, Reda.

John Upham, New York City — St. Paul's Chapel, Trinity Parish, Sept. 4: Concerto in D minor, Vivaldi-Bach; Allein Gott in der Höh, Prelude and Fugue in F minor, Bach. Sept. 11: Prelude Fugue and Chaconne in D minor, Pachelbel; Partita on Wer nur den lieben Gott lässt walten, Pepping; Prelude and Fugue in C major, Buxtehude, Sept. 25: Offertoire in A minor, Dandrieu; Von Gott will ich nicht lassen, Prelude in C major (9/8), Bach.

G. Daniel Marshall, Richmond, Va. — Round Lake, N.Y. Auditorium July 31: Prelude in D minor, Pachelbel; Fantasie in Echo Style, Sweelinck; Prelude and Fugue in D major, Buxtehude; Noël Grand jeu et duo, Daquin; Mode of D, Langlais; Carillon, Vierne; Introduction and Bridal Chorus from Lohengrin, Wagner; Pilgrim's March, Scotson Clark; Fantasie in E flat, Rinck; Variations on America, Ives; Overture to William Tell, Rossini; Finale, Symphony 1, Vierne.

Ann Kathleen Sorenson, Northfield, Minn. — St. Olaf College junior recital, Vermont Street United Methodist Church Aug. 11: Prelude and Fugue in G major, Herr Christ, der ein'ge Gottes Sohn, Bach; Herzliebster Jesu, Brahms; Prelude, Fugue et Variation, Franck; Trumpet Tune in C major, David N. Johnson; Sonata 2, Hindemith; Prelude and Fugue in G minor, Dupré.

Bruce Gustafson, Norman, Okla. — Kalamazoo College Aug. 5: Trio and Toccata, Lawrence Rackley; Prelude and Fugue in D major, Reger; Passacaglia and Fugue in C minor, Bach; Toccata, Villancico y Fuga, Ginastera; Cortège et Litanie, Prelude and Fugue in G minor, Dupré.

Jules C. Zimmer, Bonham, Tex. — Seventh and Main Baptist Church Aug. 23: Fantasie in G minor, Bach; Brother James's Air, Wright; Son of Justice, Pepping; Flute Solo, Arne; Fugue in C minor, Bach. Fugue in C major, Pachelbel; A Mighty Fortress, Praetorius.

Charles H. Heaton, St. Louis, Mo. — Second Presbyterian Church Sept. 15: Alleluyas, Preston; Variations on Lord Jesus Christ, Turn Thou to Us, Boehm; Sonata 4, Bach; Prelude, Chorale, Arabesque, Suite Française, Langlais; Variations on America, Ives.

Nancy Kokjer, Dallas, Tex. — SMU graduate recital, Caruth Auditorium July 9: The Burning Bush, Berlinski; Nun komm, der Heiden Heiland, Bach; Concerto in A minor, Vivaldi-Bach; Te Deum Laudamus, Buxtehude; Prelude, Samazeuilh; Fantasie on Ein' feste Burg, Reger.

Joseph Running, Sewanee, Tenn. — All Saints Chapel Aug. 11: Concerto 5 in F, Handel; Sonata 1 in E flat, Bach; Fanfare, John Cook; Solo for Flute Stop, Arne; Toccata, Symphony 5, Widor. Same program Aug. 18 at Decorah, Iowa, Lutheran Church.

Dwight Davis, Gary, Ind. — First Congregational Church, Kokomo Sept. 11: Balletto del Granduca, Sweelinck; Three Schübler Chorales, Bach; Sonata 3, Men'elsohn; Postlude, Grande Masse pour tous les Temps, Litaize.

Susan Dilday, New Haven, Conn. — Toccata in D minor, Buxtehude; Variations on Ach, du feiner Reiter, Scheidt; Fantasie in G major, Bach.

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Anno Domini 1752, den 18 Dezember ist dieses Werk zum ersten Mahle gebraucht worden, und ist gemacht von Herrn Johann Hencke von Wien, gebürtig von Westphalen aus der Stadt Geseike.

Master Builder Johann Henke & His Place In Austrian Organ History

by KIM R. KASLING

The above is a small inconspicuous paper slip glued to the back wall of the Herzogenburg Augustiner Chorherrenstift organ in Lower Austria. Long considered a masterpiece of south-central German organ building, relatively little has been known until recently concerning its creator, Johann Heinrich Hencke (1697-1766). Born in northern Westphalia but pursuing his life work in the Imperial City of Vienna, Hencke represents the high point of mid-18th century Austrian organ building. It is hoped that the following report will help bring recognition and understanding both for Hencke and for the environment of a fascinating chapter in organ history. This environment can best be grasped through a brief summary of the most important historical-musical currents prevalent in the 17th century which laid a ground work for the 18th.

Through the long rich history of Hapsburg rule, particularly for Hapsburg areas constituting present day eastern Austria, the 17th century (Counter-Reformation, Turkish Wars) was a time of crucial importance. Before the artistic achievements of the Baroque could flourish freely in the span between approximately 1600-1750, a period of turmoil, warfare and subsequent consolidation had to be bridged.

The foremost external danger came from Turkish sieges which threatened Vienna itself. Only after Turkish defeat in 1683 could the process of Austria's Counter-Reformation continue relatively unhindered. With the solid re-instatement of Roman Catholicism, the building of suitable organs in churches and monasteries attained great momentum. Coupled with the decisive victory of 1683, an architectural age of joyful "Austrian Baroque" developed under a strong, Jesuit-led Italian influence. Along with untold new buildings, many of the most solid structures from earlier ages were made over in the new spirit. Consideration of much Austrian Baroque art, including church music, should be seen in conjunction with the new influences emanating chiefly from Italy.

Grout says that "church music in this period (1650-1700) was the product of a union of Italian and south German characteristics . . ." Bukofzer states even more plainly that ". . . Catholic church music of southern Germany stood in the shadow of Rome and, to a smaller degree, of Venice."² South German and Austrian posts were held by Valentini, Draghi, Bertali, Caldara and such famed masters of the south-central Baroque as Schmelzer, Biber, Kerll and Fux. A glimpse at these names and their backgrounds shows the extent to which church, instrumental and operatic music intermingled. Church music evolved in the *concertato* style whereby solo vocal, choral, and instrumental sections alternated and combined to form cantata Masses on a splendid scale.³ Operatic devices of a real theatrical nature, including instrumental tremolos and bell imitations, were unhesitatingly used⁴ even if operatic recitative never appeared liturgically and *da capo* aria infrequently.⁵

What of the organ's role in this resplendent south-central style, so differently conceived from that of the chorale-based Protestant north? Unlike northern Europe where organ chorale forms, variation, and fugal forms assumed tremendous development and importance in church and church-related "art" or "pure" music, the function of the organ in Austria remained much more limited. This function was primarily three-fold: 1) continuo and accompaniment, 2) service (Mass) playing, and 3) solo literature playing. The tasks of the organ show the expected Roman Catholic, Italianate direction, but it must be mentioned here that the organ in Hapsburg lands did not (except for minor instances) follow Italian building principles: it developed instead along its own lines. Some general 16th century trends of a more northern nature, notably large principal choruses, remained in Austria while after the Counter-Reformation the southern area turned more

in upon itself. Since the Austrian organists' two chief tasks by the late 17th century were continuo and Roman Catholic service playing, large multi-choired organs, such as developed farther north, never fully evolved in Austria. Accordingly, southern solo literature, modeled chiefly after Italians such as Frescobaldi, Merulo, etc. (but nonetheless showing its own stamp), demands little more than a full principal chorus with secondary 8' and 4' registers. The works of G. Muffat, Froberger, Kerll, Czernohorski, Fischer, Pachelbel, and others do not call for fully independent pedal or full compasses and solo colors, although it seems some organists of the day were fond of theatrical and "galanterie" effects including fashionable dances.⁶ This is entirely in keeping with operatic influences in church music. Such effects had an influential share in some organ builders' works.

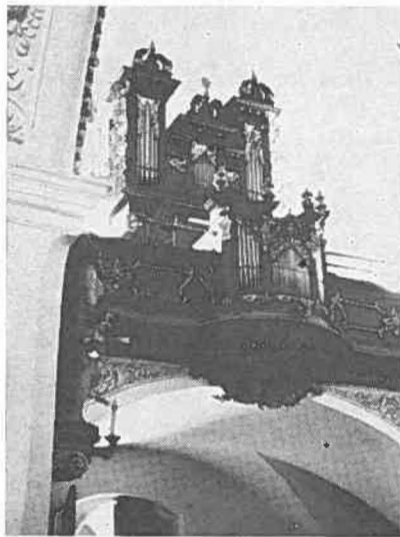
In the rich High Baroque period, particularly after 1683, major religious establishments maintained, at least on a part time basis, choirs and orchestras, thus contributing to the organ's limited continuo role. The organist-director was usually the same person, and—unlike Bach who directed from his position as violinist—the southerner conducted from an organ continuo-keyboard.⁷ This led to some very interesting constructional elements regarding console placement and positiv disposition, to be discussed below. Moreover, from Vienna's St. Stephen's Cathedral to the humblest parishes an organist might be expected to provide, in varying degrees, the necessary liturgical music via *alternatim* forms, interludes, accompaniment, and (perhaps) prelude and postlude improvisations or solo literature. Austrian organs thus came to excel in the provision of gradated 8' and 4' colors suitable for Roman Catholic liturgy and for continuo work as well. Particularly cultivated were 8' registers of Prinzipalflöte, Gamba, Viola and Salzional quality while Dulciana and Fugara types occupied the 4' level. These stops were mildly voiced after a flute or principal-string tone and were never thin or nasal as in the 19th century. Thus, according to the musical fashion and requirements of the time, the picture forms of an organ specializing in principal and soft 8' and 4' tone, but lacking—in the northern sense—color and versatility. In addition, relatively small positiv divisions and short compasses were characteristic.

Manual compasses were usually C-c³ with the short bottom octave C F-D G-E A-B₂ C. Pedal compass was usually C-a with short bottom octave and repeating top octave so that only 12 tones are present for 18 keys; this is found very frequently in the 18th century. Variations in pedal compasses range from a full 18 or 19 chromatic tones (frequent in early and mid-17th century) through partial upper octave repetition and even to a broken bottom octave.⁸

Generally, by the late 17-early 18th centuries, most average-sized Austrian churches had a west-end organ of about 20 stops distributed over Hauptwerk and Pedal with either a Rückpositiv or Positiv, Brustwerk, or rarely, "Kronpositiv" as part of the main case.⁹ In larger churches, extra positivs and *chororgeln* were frequent, even though the main organ was not large by northern standards. Three-manual instruments were rare, and small churches and chapels were often equipped with only a positiv. Certainly, the traditional preference for main cases with Rückpositiv, arising from much earlier organ evolution, was

maintained since a fine west-end appearance resulted, and the increased role of the organ as a continuo supplier enhanced positiv building.

In general, 17th century cases featured a single flat main-case field with straight pipe-mouth lines, darkly stained wood and keyboards, and stops built directly into the main case. Usually, only the Rückpositiv shows rounded or curved lines. A good example is the organ of the former Stiftskirche of Ardagger, Lower Austria, by J. G. Freundt of Passau, 1630 (Rückpositiv added later but visually fitting main case in the 17th century style).



The 18th century was to demonstrate a quite different visual style with divided curved cases and light, highly ornamented color schemes.

Remarkable at the beginning of the 18th century is the change of case and console layout promulgated mainly by the Egedachers, an important Salzburg organ building family. Although its origins are not known exactly, the idea of a divided main case encompassing the central window(s) and separate console placement became very popular throughout all the Hapsburg lands. The Salzburg Cathedral organ of 1703 is undoubtedly an important early milestone in this development.¹⁰ With the organ constructed around light-streaming windows and a console no longer built into the case (although in the Salzburg Cathedral still attached to it), a more than 100-year vogue for divided cases and free-standing consoles received strong impetus. The Salzburg organ did not, however, affect general design by being itself without Rückpositiv. In contrast to the Ardagger design, a divided case example is illustrated in Hencke's instrument of ca. 1760 in the Minoritenkirche (former Trinitarierkirche) in Vienna's Alserstrasse.



Divided Hauptwerk and Pedal cases, free-standing consoles and unique placement of positivs all became hallmarks of the 18th century organ in Hapsburg lands. The new organ (1719, enlarged in 1723-1724)¹¹ by the Prague-born, Viennese builder Panzner in Dürnstein (Lower Austria) had its console integrally attached behind and to the Rückpositiv. The 1730-1731 Johann Ignaz Egedacher (Passau) organ at Zwettl (Lower Austria) has all three manual divisions built into a large "Rückpositiv" on the gallery railing with only the pedal in a divided rear case. In Vienna's Michaelerkirche, Gottfried Sieber (Brno, part of Czechoslovakia today) built in 1738 (?) a large 40-stop three-manual instrument with divided case and no Rückpositiv at all, the four-stop Positiv being built directly into the free-standing, centrally-located console as a continuo-Positiv and speaking through small grilles. The Dürnstein arrangement known as a "Positiv in (with) the Console," was quite common while the Michaelerkirche arrangement, termed "sounding console," was relatively rare and an innovation in organ building history.

Contributing to the new ideas was the "hub" nature of Vienna, Salzburg and the central lands which attracted builders from many areas into the geographical regions of present day Austria. The fine work done earlier in the 17th century by the Freundts (particularly Johann Georg at Klosterneuburg) from Passau, Andreas Putz from Passau, Johann Wockherle from Vienna and many others formed the basis for the oncoming 18th century innovators. Mention of Freundt and Putz above also points to one of the most influential centers — Passau — whose organ builders worked in Austria throughout the 17th century and well into the 18th century's years of Hencke's own activity. Prague, Bohemia, and Moravia constituted another area, e.g., Hencke's contemporary Gottfried Sieber from Brno (Vienna, Michaelerkirche) and others. Very important, too, was the Salzburg (and Passau) Egedacher dynasty. Hencke, himself a German immigrant along with a few other native and immigrant builders, formed the 18th century corpus of the Vienna area. All of these areas, though generally similar in organ building practices, maintained regional degrees of individuality.

Specifications left from the turn-of-the-century period and instruments still remaining show the earlier-mentioned tonal tendencies of developed principal choruses, few mutation and reed stops, as well as the growing tendency toward quiet 8' and 4' registers. When reeds were included, they usually appear only in the pedal at 8' or 16' pitch. Manual reeds are generally quite rare, appearing as an occasional Oberwerk or Positiv 8'. The trend toward continuo-oriented positiv divisions, softer 8' and 4' registers, and really new constructional techniques mounted in the early decades of the 18th century.

A comparison of a fine early 17th century instrument built for an Austrian church by Andreas Putz, a Passau instrument of 1685 by Leopold Freundt, and the first of the influential Egedacher organs for Salzburg's Cathedral illustrates evolutionary and personal differences among builders even though all operated within the Hapsburg milieu:

Stiftskirche in Schlägel, Upper Austria, 1634 by Andreas Putz.¹² The organ is still fundamentally intact.

HAUPTWERK

Prinzipal 8 ft.
Koppel 8 ft.
Oktave 4 ft.
Spitzflöte 4 ft.
Quint 2½ ft.
Oktave 2 ft.
Mixture 8 ranks
Zimbel 4 ranks

POSITIV

Koppel 8 ft.
Prinzipal 4 ft.
Flöte 4 ft.
Quint 2½ ft.
Oktave 2 ft.
Mixture 3 ranks

PEDAL

Prinzipal 16 ft.
Subbass 16 ft.
Prinzipal 8 ft.
Oktave 4 ft.
Mixture 4 ranks

Passau Cathedral, 1685 by Leopold Freundt.¹³ G. Muffat was organist here from 1690-1695.

MANUAL 1

Prinzipal 8 ft.
Flöte 8 ft.
Copula 8 ft.
Oktav 4 ft.
Oktavcopula 4 ft.
Quint 2½ ft.
Superoktav 2 ft.
Mixture 6 ranks

MANUAL 2

Copula 8 ft.
Spitzviolin 8 ft.
Prinzipal 4 ft.
Spitzflöte 4 ft.
Superoktav 2 ft.
Quintadecima 1 ft.

PEDAL

Portun (Bourdun) 16 ft.
Oktav 8 ft.
Puner (Pommer) 8 ft.
Quint 5½ ft.
Superoktav 4 ft.
Mixture 4 ranks
Posaune 8 ft.

Salzburg Cathedral, 1703 by Josef Christof Egedacher.¹⁴

HAUPTWERK

Prästant 8 ft.
Koppel 8 ft.
Quintaton 8 ft.
Holzprinzipal 8 ft.
Oktave 4 ft.
Nachthorn 4 ft.
Flöte 2 ft.
Quint 2½ ft.
Superoktave 8 ranks
Mixture 6 ranks
Horn 4 ranks 1½ ft.
Zimbel (?)

POSITIV

Viola 8 ft.
Salizional 8 ft.
Oktav 4 ft.
Rohrflöte 4 ft.
Quint 2½ ft.
Waldflöte 2 ft.

PEDAL

Der grosse Agges, or,
Infrabass 32 ft.
Bourdon (Prinzipal) 16 ft.
Prinzipal 8 ft.
Oktave 4 ft.
Suboktave 4 ft.
Mixture 8 ranks

Viennese contributions to this list will be more thoroughly examined shortly.

The three examples above show both common ground and wide differences. Although the risk of generalization is always great, these specifications demonstrate, to a large extent, tonal schemes which are completely idiomatic to the growth of the Austrian Baroque organ. The instrument by Putz adheres most strongly to the fully developed principal chorus, well-balanced in all divisions. It shows at an earlier date, however, the south German-Austrian absence of solo mutations (the 2-2/3' Quint is usually of bright chorus principal voicing) and lack of reeds. Not yet in abundance are the softer 8' and 4' registers, but the ubiquitous "Koppel" registers, found throughout the Baroque on almost every organ of south Germany, Bohemia and Austria, are present (the Positiv Koppel probably of wood).

By 1685, however, Freundt's instrument already shows the lessening of manual balance and increase of 8' and 4' registers. The 8' Manual I Flöte is most likely of secondary principal quality as is Egedacher's Holzprinzipal—a frequent tonal feature on Austrian organs. A principal chorus is maintained chiefly in Manual I and Pedal.

By the time of Egedacher's instrument, the Positiv is really reduced to the functions of simple alternation with the Hauptwerk and of continuo playing. Both manual divisions have an abundance of the favored 8' and 4' stops (Koppel, Viola, Salizional, Nachthorn). The Pedal, in spite of the remarkable inclusion of a 32' Untersatz, remains a basic principal division. The

Hauptwerk, too, retains the vital principal chorus. Admittedly, the work of the 18th century Egedachers shows a marked early Romantic tendency, not slavishly followed by all builders in Austria. This is important to remember in reference to Hencke.

Johann Christof Egedacher, son of Josef Christof above, enlarged the Salzburg Cathedral organ by adding two manuals of strange solo reed stops, a celeste effect and all kinds of 4' and 2' special stops (he received much impetus for this by travelling to Trient in 1703 to study Casparini's work).¹⁵ Egedacher influence was very important, however, and undoubtedly much of Hencke's structural and designing ideas stemmed from them. Of later builders contemporary with Hencke's first years in Vienna, such as the Römer brothers (St. Stephen's Cathedral, Stift Heiligenkreuz), Jakob Sippus (Bruck an der Leitha, enlarged by Hencke), Gottfried Sonnholz (Melk, Mariazell),¹⁶ either little is known or a divergent path (Sonnholz) from Hencke's own work is evident.

Thus the major trends in Austrian building during Hencke's formative years show common but varied directions. The master himself, however, showed an eclectic turn following no single direction and developed much of his own style. In order to understand more fully Hencke's work, it is, of course, necessary to summarize biographical data, both before and during his years in Vienna.

Johann Hencke was baptized December 3, 1697, in the Stiftskirche St. Cyriakus in Geseke, Westphalia (near Munster), the son of Johann Hencke, a wood-sculptor.¹⁷ The name "Hencke" (Henke, Henge, Henkel, etc.) appears to have been quite common, at least in Vienna at this time, so that neither the northern 16th century organ builder Henning Henke nor the Viennese carriers of the name are necessarily all part of a common stem. The father of four children in all, Johann-the-elder, in spite of one recorded scrape with the law, was a respected and successful man. In his many church assignments (altar-carving, perhaps organ cases?), he probably had frequent contact with organ builders. In fact, it appears through old patent exchanges concerning Johann-the-elder's workshop, that the Westphalian organ builders Hermann Cappelmann and Heinrich Menck, who participated in taking over the workshop, may well have been Johann-the-younger's first teachers. In addition, we know that as early as 1717, Hencke wrote concerning his career development to Andreas Silbermann and also requested a Vox Humana scaling. Through some preserved correspondence of Silbermann, Hencke is known to have been active in Hamburg, Lübeck, Bremen, Minden, Frankfurt, Braunschweig and Augsburg before he settled in Vienna. His correspondence with Silbermann is traceable at least until 1728 when Silbermann sent him a requested trompette scaling.¹⁸

At any rate, the northern and Alsatian influences seem to have had little effect on Hencke as his work was Austrian in all aspects.

The reasons for Hencke's coming to Vienna, aside from the city's imperial status and the possibility of relatives, are unknown. He is traceable from 1724 and became an official resident from December 12, 1725. His signature in the city "Burgereidbuch" is preserved from this date, and the spelling Hencke (in his own hand) shows his preference as opposed to the many spelling variations mentioned earlier.

In spite of a successful career, Hencke seems to have had a private life marred by misfortune. Of two marriages and nearly 20 children, only three children survived him. It seems likely too, that his second marriage was not harmonious. Of the surviving children, the most important to remember is Ursula, Hencke's first child by his first marriage. She later married the Bavarian-born Anton Pfliegler who took over the shop after Hencke's death. Hencke himself must have succumbed to a rapid disorder as, on the 22nd of September, 1766, he felt so ill he had his will drawn up and was dead by the 24th of September. On the 29th of September Ursula also died, and one of Pfliegler's sons was gone by October 25, suggesting an epidemic.

Of Hencke's many associates, most important were the wood-sculptors, Prechtel, Knecht and Resler and the gold-worker Heinrich Closter. Many of the magnificent Hencke cases still extant are the work of one or more of these masters.

Hencke partook of the new trends in Hapsburg-domain organ building and actually became an influential model for some of them;¹⁹ he maintained an equilibrium, however, which perhaps earned him a building integrity not found in the more "fashionable" builders of the day whose work was often nonetheless excellent. With the already-mentioned development of divided cases and free-standing consoles, Hencke was much in accord. He also followed the mutation-less, reedless, strong principal and secondary 8' and 4' tonal schemes, but in greater proportion and balance than some of his contemporaries. In the general 18th century trend of thinner-walled, high tin content metal pipes he also shows himself up to date. The same must be said for the 18th century tendency to move from functional cases more or less following internal layout to fanciful, sometimes over-crowded displays of pipes having little to do with internal design.²⁰

Hencke, in fact, may be regarded as a real bridge to the visual Rococo. The cases of four of his instruments (Herzogenburg, Minoritenkirche, Marihilfer Kirche and Maria Kirchtür) demonstrate this admirably. When, as with most of his instruments, the main case is divided, the Rückpositiv most often follows a "Y" shape.²¹ This not only serves an esthetic design; the organist facing the altar from his free-standing console can see over the lower middle section for a direct view. When the Rückpositiv case was sometimes too large, a tiny window was placed in its back wall allowing the organist to see through (Herzogenburg). The divided main case either reflects a larger overall "Y" form (Herzogenburg) or builds from the outside in toward the largest towers framing the central window. Almost always, a succession of towers, either round or gently curving increases in height toward or from a central point. This succession is augmented and variegated by smaller single or double level towers which may be round, gently curving or angular and coming to a point. The resultant line of pipe-mouths, though straight, is thus gently undulating and, unlike the previous century, the entire case is kept "in motion" with no flat areas. The crowning glory is most often a colored or golden bow of smaller size over the Rückpositiv and a larger version grandly arching over the central scheme is light green with gold ornamentation or white and gold.

The free-standing console is either mounted integrally with the main case but facing east (Maria Kirchtür, Horn) or—in the large divided main-case instruments—stands centrally between the Rückpositiv and the window space between the main cases (Herzogenburg), receiving maximum light and occupying a good conducting position.



Herzogenburg console

The consoles are usually compact—actually small—with stops located on either side at about keyboard level. Console decorations in a major work like Herzogenburg, consisting of lavish pewter and red tortoise-shell designs along with brass stop-knobs, are works of art in themselves. It should be noted that Hencke, at least in the instruments that survive, did not join console and Rückpositiv as did Panzner at Dürnstein nor did he himself in all probability build a "sounding console" even though one of his rebuilt instruments contained one.²² The consoles are all comfortable and easy to manage

although the pedal keys are quite small. Coupler mechanisms are usually operated by a stop knob. Manual compasses are normal for the period: C-c3, short octave, 45 notes; pedal, usually 18 keys with 12 tones.

On a more detailed level, Hencke produced some subtle constructional effects which show him a master technical craftsman as well as designer. Before the advent of synthetic materials, wooden sliders stuck occasionally due to a "bowing" effect of the wood. Hencke often built a double slider of two separate pieces joined at the ends to avoid this (Herzogenburg Rückpositiv examples still exist). Hencke was also one of the only builders (if not the only) of his area and time who constructed his divided main cases with a C and C# side. Contemporary builders usually put the Hauptwerk on one side, the Pedal on the other. Hencke, however, by dividing these divisions equally, was able to maintain a very shallow case depth so vital to his case style.²³ In addition, though not uniquely, he provided double pallets for the larger pipes, thus keeping to a minimum the sometimes heavier action resulting from a distant console.

It is particularly interesting to note Hencke's tonal schemes in relation to those of his contemporaries. It is here that we see the solid tradition which, aside from plain masterly craftsmanship, marks Hencke as the foremost builder of his era. The new tonal trends already mentioned were not as wholeheartedly accepted by Hencke as were the new visual and placement ideals. Of course, not all builders went as far as the Egedachers, but Hencke's chief Viennese contemporary, Gottfried Sonnholz, showed a definite turn in this direction, as did the Brno builder Sieber in Vienna's Michaelerkirche.

A comparison of specifications of instruments by Johann Ignaz Egedacher, Gottfried Sonnholz and Hencke demonstrates the disparity. All located relatively close to Vienna, the representative organs are of fairly large three-manual design; thus the builders might be expected to include much of what they thought important.

In the Egedacher instrument planned for Zwettl, the Hauptwerk shows the fashionable tendencies of the time (Bifaro 4', Horn 2 ranks), the Positiv is a relatively normal disposition, and the third manual represents the height of early Romanticism. The Pedal is a rather good development with the peculiar addition of a 32' reed (to speak at 16'?). The earlier-mentioned unique placement of all manual divisions in a large "Rückpositiv" on the gallery rail assured maximum sound delivery. Cistercian Stiftskirche in Zwettl, Lower Austria, 1730-1731 by Johann Ignaz Egedacher.²⁴ The organ partially remains.

HAUPTWERK

Prinzipal 8 ft.
Koppel 8 ft.
Gamba 8 ft.
Oktave 4 ft.
Hohlflöte 4 ft.
Bifaro 4 ft.
Quint 2½ ft.
Superoktave 2 ft.
Horn 2 ranks
Mixture 6 ranks
Zimbel 4 ranks

POSITIV

Koppel 8 ft.
Prinzipal 4 ft.
Rohrflöte 4 ft.
Superoktave 2 ft.
Quint 1½ ft.
Mixture 3 ranks

MANUAL 3

"Separate and special 'Galanterie' registers in two divisions" (halves?)

Fagott 8 ft. — Oboe 8 ft.
Flöte 4 ft. Bass und Diskant
Schwegel 4 ft.
Flageolette 2 ft. (?) Bass und Diskant

PEDAL

Bourdon 16 ft.
Subbass 16 ft.
Prinzipal 8 ft.
Nasat 5½ ft.
Suboktave 4 ft.
Quint 2½ ft.
Horn 2 ranks
Mixture 6 ranks
Zimbel 2 ranks
Bombardon 32 ft.
(“32' Schueh Ton, 16' Schueh hoch”)

Gottfried Sonnholz's instrument at the Wallfahrtskirche in Mariazell included a large 14-stop Hauptwerk consisting of little more than a modest

principal chorus (one mixture, no 16' Prinzipal) and a tremendous array of the beloved soft Austrian-south German 8' and 4' colors. He may have been exceptionally luxuriant here; Austrian organ researcher Eberstaller says he used parts from the previous organ. The second manual, probably an Oberwerk, was of more modest design, while Manual III was probably a continuo-Positiv with wooden 8' and 4' registers. The Pedal, though full, shows fashionable naming trends with "Infrabass," "Tubal," and "Basso trombono."

Wallfahrtskirche Mariazell in Karnten, 1737 by Gottfried Sonnholz.²⁵ The organ no longer remains.

MANUAL 1

Quintaton 16 ft.
Prinzipal 8 ft.
Koppel 8 ft.
Gamba 8 ft.
Quintadena 8 ft.
Salizional 8 ft.
Piffero 8 ft. (?)
Oktave 4 ft.
Nachthorn 4 ft.
Dulziana 4 ft.
Fugara 4 ft.
Quint 2 3/4 ft.
Oktave 2 ft.
Mixture

MANUAL 2

Flöte 8 ft.
Prinzipal 4 ft.
Flöte 4 ft.
Quint 2 3/4 ft.
Oktave 2 ft.
Spitzflöte 2 ft.
Mixture
Oboe 8 ft.

MANUAL 3

Koppel 8 ft.
Flöte 4 ft.
Oktave 2 ft.
Mixture

PEDAL

Prinzipal 16 ft.
Infrabass 16 ft.
Oktave 8 ft.
Tubal 8 ft.
Quint 5 1/2 ft.
Oktave 4 ft.
Kornett 8 ft.
Mixture
Basso trombono 16 ft.
Fagott 8 ft.

Hencke's organ for the Wallfahrtskirche of Maria Taferl shows, by contrast, an almost ascetic quality. Though the divided case shows all the busy swirl of the advancing Rococo, the disposition is sparing. Unlike Sonnholz's Hauptwerk, the main division here aims at a large and variegated principal chorus (including the treble-repeating, chorus-voiced mutations) topped with full mixtures. Certainly, Hencke finds room, at least on the Hauptwerk, for a number of soft 8' and 4' registers. Manual II, probably a "Grosspositiv," could still function by means of placement and disposition as a foil to a minor Hauptwerk principal chorus. Manual III was in essence a continuo "Klein-positiv" while the Pedal, though without reeds, could adequately support the Hauptwerk. Both secondary manuals probably shared the Rückpositiv case.

Wallfahrtskirche Maria Taferl, Lower Austria, 1759-1760 by Johann Hencke.²⁶ Only the case remains.

MANUAL 1

Prinzipal 8 ft.
Waldflöte 8 ft.
Quintadena 8 ft.
Salizional 8 ft.
Oktave 4 ft.
Spitzflöte 4 ft.
Quint maior 2 3/4 ft.
Oktave 2 ft.
Quint minor 1 1/2 ft.
Mixture 5 ranks
Zimbel 3 ranks
vorgesehen Gambe 8 ft.

MANUAL 2

Koppel 8 ft.
Prinzipal 4 ft.
Flöte 4 ft.
Oktave 2 ft.
Quint 1 1/2 ft.
Mixture 3 ranks

MANUAL 3

Koppel 8 ft.
Flöte 4 ft.
Oktave 2 ft.
Sedez 1 ft.

PEDAL

Subbass 16 ft.
Quintadena 16 ft.
Prinzipal 8 ft.
Oktavbass 8 ft.
Quint 5 1/2 ft.
Mixture 4 ranks

All three instruments, it should be noted, maintain the essential Rückpositiv "in octave" relationship to the Hauptwerk.

In presenting a list of Hencke's instruments, the unfortunately small number of surviving, tonally intact works is immediately evident. Out of a total of more than 25 built or rebuilt (a good number for that time) only six (and two of these Positivs at that) are still available as even partially sounding monuments to Hencke's art. Many fine cases survive and it is hoped that careful restoration of some of the playable survivors will unite both visual and tonal resources as they once were.

The following outline lists first all the Hencke instruments known to date (though much more research is needed), and concludes with summaries of the most important:

1728 Positiv — with "flügel" doors, consisting of Copula 8', Copula 4', Prinzipal 2', Mixtur 2 ranks (1', 2/3'). Now in private ownership in Vienna.

1736 Vienna — Klosterkirche Barmherzigen Brüder. One-manual organ; Joseph Haydn was organist here in 1755 with a yearly income of 60 florins.²⁷

1738 Horn, Lower Austria — Pfarrkirche St. Stephen (now Friedhofskirche) and St. Georgskirche (now Pfarrkirche). To be discussed.

1740 Bruck an der Leitha, Lower Austria — Stadtpfarrkirche. To be discussed.

1743 Grossrussbach, Lower Austria — Pfarrkirche. Only case (divided with Rückpositiv) remains of original two-manual organ.

1744 Wullersdorf, Lower Austria — Pfarrkirche. To be discussed.

1744 Vienna — St. Dorothea Stift. Organ of 24 ranks played by Johann Georg Albrechtsberger, Beethoven's teacher and first Court Organist and Cathedral Choir Director. After 1787, removed to Pfarrkirche in Baden, Lower Austria where only case remains.²⁸

1746 Tulln, Lower Austria — Stadtpfarrkirche. Nothing remains.

1746 Vienna — Magdalenskapelle in cemetery of St. Stephens Cathedral. Positiv, destroyed in 1781 by fire.²⁹

1749 Hagental, Lower Austria. — Pfarrkirche St. Andrac. Nothing remains.

1749-1752 Herzogenburg, Lower Austria — Stiftskirche. To be discussed.

1750 Maria Kirchbüchl bei Willendorf, Lower Austria — Wallfahrtskirche. To be discussed.

1752 Mödring, Lower Austria — Pfarrkirche. Nothing remains.³⁰

1756 Wieden, Lower Austria — St. Thekla. One-manual, 9-stop organ, nothing of which remains.³¹

1760 Maria Taferl, Lower Austria — Wallfahrtskirche. Three-manual 27(28?) stops already discussed. Case remains. Interesting to note is the comment of Abbot Dominik von Gussmann from Stift Seitenstetten (1747-1777) regarding the new organ. He declared it to be far better than Sonnholz's instrument at Mariazell.³²

1761 Vienna — Neulerchenfeld Pfarrkirche. Nothing remains.

1762 Temesvar (part of Rumania today) — Cathedral. Nothing remains.

1763 Vienna — Wallfahrtskirche Mariahilf (Hencke had his workshop in this area). Fine case remains.



MARIAHILF

In the Latin "Chronik" of this church, Hencke is named as "architectus" and "organarius." The first appellation probably refers only to his creative and building abilities and does not mean, in the modern sense, architect.³³

1763 Vienna — Barmherzigen Brüder Kloster Kirche. Enlargement of 1736 instrument. Only slightly altered case remains.

1765 Vienna-Lainz — Pfarrkirche. Nothing remains.

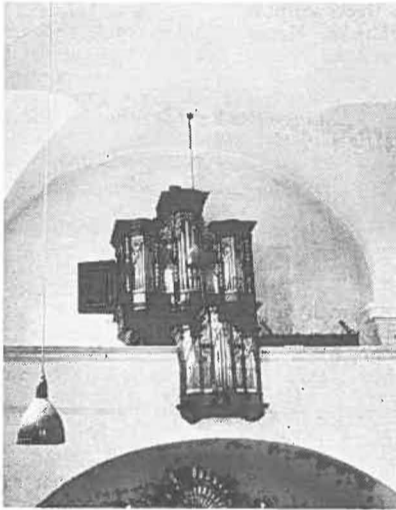
1767 Hafnerberg, Lower Austria —

Wallfahrtskirche. Hencke contract carried out after the master's death by Anton Pfliegler (d. 1805), his follower. Two-manual, 17-stop instrument maintained today in entirety — only the Pedal is nearly unplayable.

Undatable works: Minoritenkirche (then Trinitarier) in Vienna's Alservorstadt³⁴ (Beethoven's funeral here in 1827) where only the case remains, and the no longer extant Schwarzspanierkirche, also in Vienna. The latter was a two-manual (Hauptwerk and "sounding console" Positiv) and Pedal instrument later removed to Vienna's Augustinerkirche where it suffered severe damage in World War 2. It is now in storage and in deplorable condition. Most likely the organ was either a rebuilt by Hencke or someone later rebuilt his original work.

Possible works pending further study: Hencke was active in Vienna's Leopoldstadt Pfarrkirche; Vienna, Kirche Maria Stiegen; Vienna, Burghospitalkirche; Vienna, St. Anna-Kirche. The organ in the last-mentioned church is probably not from Hencke himself, but was under his care after a fire in 1747.³⁵ The case shows little common ground with his own instruments; unfortunately little, if any, idea of the original sound can be obtained today. In addition, anonymous works without any mention of Hencke's name in Vienna's St. Peter Kirche and Leopoldauer Pfarrkirche may actually be by him.

Of the five organs discussed below, those in Horn, Wullersdorf and Maria Kirchbüchl are best described collectively. All three are small single main-case-with-Rückpositiv designs. For many



HORN, ST. STEPHEN



WULLERSDORF, PFARRKIRCHE



MARIA KIRCHBÜCHL

years the Horn and Wullersdorf instruments were ascribed to Hencke even though the cases were markedly different from that of Maria Kirchbüchl's, known without doubt to have been built by the master.

It appears now that the Horn instrument, in a good state of preservation, was originally in the Georgkirche of the same town. It was probably built by Paul Puerl (c. 1580-1625), a composer-organ builder originally from Nürnberg in 1615. Hencke transferred the organ to St. Stephens (Friedhofskirche), fitted it with a free-standing console, new Positiv chest (also new wooden Rückpositiv and rebuilt metal pipes) and erected a new one-manual instrument for the Georgkirche (now long gone). The Hauptwerk or "Manual" pipes follow the placement of the façade according to 17th century practice, and the recessed main-case holes for the original console are still visible from inside. The Hauptwerk pipes seem to be original while the pedal chest and 16' Subbass probably stem from Hencke. Hencke received 396 florins for both jobs, such a small amount explaining the rebuilding rather than new construction. The instrument has an exceptionally fine, silvery principal tone which could even be better if the wind-pressure (motor-supplied) were lower. Due to close proximity and the relatively small Hauptwerk, the Rückpositiv functions as a real secondary manual, not just as a *continuo-werk*. The main case (reflected in the Rückpositiv) is particularly reminiscent of north Germany with its sharply pointed side towers and rounded center tower.³⁶ The specification, reflecting above all the dominant principal chorus, is as follows:

MANUAL

Manual C-c3, short octave. Pedal 18 notes, short, repeating.

Waldflöte 8 ft.
Gedeckt 8 ft.
Prinzipal 4 ft. (case)
Oktav 2 ft.
Quinte 1 1/2 ft.
Oktav 1 ft.
(2 ranks, probably originally a Zimbel)
Mixture

POSITIV

Coppel 8 ft. (wood)
Flöte 4 ft. (wood)
Prinzipal 2 ft. (case)
Superoktav 1 ft.

PEDAL

Subbass 16 ft.
Oktavbass 8 ft.

The organ in Wullersdorf's Pfarrkirche, though not so well preserved as that in Horn, also shows a more reserved case design, probably preceding Hencke's own work by 25-50 years. The instrument was, nevertheless, in Hencke's shop and was probably transferred by him from another church and rebuilt for Wullersdorf.³⁷ He may well have partially remodelled the case and added the free-standing console. The specification, though now altered, shows good manual balance with a dominant principal chorus from 4' and several character stops (Fugara, Bordun, Spitzflöte) so usual in Austrian organs. Very unusual and probably not from Hencke is the principal chorus beginning at 4' in both manuals. The present stop list:

HAUPTWERK

Waldflöte 8 ft. (stopped)
Bordun 8 ft. (open; like secondary principal)
Gamba 8 ft. (new?)
Prinzipal 4 ft.
Fugara 4 ft.
Spitzflöte 4 ft.
Quint 2 3/4 ft.
(both ranks now on one stop knob)
Oktave 2 ft.
Mixture 3 ranks

POSITIV

Gedeckt 8 ft.
Prinzipal 4 ft.
Flöte 4 ft. (stopped)
Salizet 4 ft. (originally 2 3/4 ft. Quinte)
Oktave 2 ft.
Mixture 2 ranks (no longer present)

PEDAL

Subbass 16 ft.
Violon 16 ft.
Oktavbass 8 ft.
Prinzipal 4 ft. (new)

Hencke's original instrument in the Wallfahrtskirche of Maria Kirchbüchl shows at first glance a familiar design. Occupying the west gallery of the beautiful little Gothic, later Baroque reworked church, the main case "Y" design, arched bow, gently undulating main side towers and green-gold color all speak for Hencke. The spirit of late Baroque-early Rococo is here, although the cases belong to an earlier time.

Glued to an inner wall of the main case, as at Herzogenburg, a slip of hand-written paper proclaims Hencke (here "Hencke" without the "c") as the instrument's maker: "Anno 1750 hat Johann Hencke von Wien dieses Werk verfertigt den 17 December." The organ, though still blown by hand, has not escaped alteration. It is, however, tonally intact and a careful restoration would make it the most completely original work still preserved from Hencke. The specification:

HAUPTWERK

Manual Compass: C-c³ short; pedal 18 keys, short, repeating.

Prinzipal 8 ft. (now partially replaced by salicional pipes; lowest C-G pipes wood, 12 metal pipes in facade.)
Bordun 8 ft. (open wood; secondary principal)
Quintadena 8 ft. (either new or old, heavily nicked)
Oktave 4 ft. (29 pipes in facade)
Spitzflöte 4 ft.
Quint 2 2/3 ft.
Oktav 2 ft.
Mixture 4 ranks (now has tierce rank; almost certainly not from Hencke)

POSITIV

Copula 8 ft. (wood)
Flauta 4 ft. (stopped wood)
Prinzipal 2 ft. (wood)
Oktav 1 ft.

PEDAL

Subbass 16 ft.
Prinzipal 8 ft. (wood)
Quintbass 5 1/2 ft. (metal)

The principal chorus again presents the wonderfully bright but silvery tone associated with Hencke; the pedal Quintbass 5 1/2', a much used mutation by builders of this time to obtain a 16' effect, was also included in many of Hencke's no longer extant instruments.

Hencke's 1740 addition of a Rückpositiv for the 1710 Jakob Sippus organ in the Stadtpfarrkirche in Bruck-an-der-Leitha is a curious episode in his building career. He built this division entirely out of his own funds, the grounds for which have never really been determined. Hencke must have been financially sound by this time to have undertaken such a project. However, one constructional element indicates a possible saving of money — a one-rank mixture. If all parts of the Rückpositiv are still original, as they appear to be, then this mixture, indicated as "Mixture II," was certainly his intention. It consists of a 1' 45-pipe rank (short octave) of principal quality which breaks once at middle c and then ascends normally. The full Rückpositiv pleno is nonetheless brightened by this "Mixture" whose peculiar arrangement is scarcely audible to anyone who has not really examined the instrument. (A small Positiv in Vienna's Rochuskirche also has a one-rank mixture which breaks first at c²). Hencke's Bruck-an-der-Leitha Rückpositiv is nonetheless visually fine and is audibly very sweet and mild when heard from below. The specification:

Copula 8 ft. (stopped wood)
Flöte 4 ft. (stopped wood)
Prinzipal 4 ft.
Flöte 4 ft. (stopped wood)
Oktave 2 ft.
Mixture 2 ranks

No account of Hencke's life and work could close without a description



STIFT HERZOGENBURG

of his masterpiece at Stift Herzogenburg. (Interesting to note is a letter from 1600 in the monastery library by organ builder Jonas Faber who carried out repairs on the already old Herzogenburg organ. No trace of this instrument was incorporated into Hencke's.) Aside from its value purely as a tonal and visual art work, the Herzogenburg organ sums up most of Hencke's mature building technique.

The church and its cloister alone are well worth a visit. Founded in 1112 and moved to Herzogenburg in 1244, the present structure dates in appearance from about 1714. Formed in part by Fischer von Erlach and Jakob Praundtner, the Augustiner Chorherrenstift at Herzogenburg is one of the major achievements of late Baroque Austrian building.³⁹ Inside the Bartolomeo Altomonte-decorated church, the crowning piece is undoubtedly Hencke's magnificent west-end instrument.

The great case itself — of green with gold ornamentation, angels and putti — surrounds and focuses kaleidoscopically on the pointed figure of King David. Here is a most successful application of the Hapsburg countries' penchant for divided cases in which something more than the usual window is the focal point. The main cases contain 16' Praestants of nearly pure tin while the similarly-but-differently designed Rückpositiv displays an 8' Prinzipal. The entire case is eminently Baroque with its upward "Y"-shaped surge, but effusive tracery and ornamentation spans the bridge to the Rococo.

Remarkable, especially for Austria, is the Rückpositiv. Hencke has assembled two full manual divisions — the "Grosspositiv" and the "Kleinpositiv," as they are called today — with a total of 177 stops (including six of 8' pitch) in a single case measuring approximately 8'5" x 8', depth 5'. This must certainly be the largest Rückpositiv of its day in Austria proper. It is exceeded in size only by its probable model, Zwitl (also perhaps by Egedacher's St. Polten Cathedral instrument), which was not a real Rückpositiv. The observer, looking straight at the Herzogenburg Rückpositiv case, might place the Kleinpositiv at bottom-center, but it is actually divided and situated at the very top of each main side tower. This arrangement illustrates how Hencke placed so much in one relatively small case and how he maintained such shallow main cases, through his technique of C and C# sides and different chest levels.

Tonally, the high point of the organ is a tremendous principal chorus which floods the church with brilliant, yet mild, silvery tone. Like all Hencke principals, scaling is rather narrow but the tone remains full and open. Present also is a full array of gradated 8' and 4' colors usable for any liturgical or "concerted" music. The following two lists give the organ's original disposition as planned by Hencke and the present arrangement after two rebuilds, one in 1894 by Leopold Breinbauer and another in 1964 by Gregor Hradetsky.

Stift Herzogenburg, original disposition from Hencke, 1749.⁴⁰ Manual compass C-c³ short; pedal 18 keys, short, repeating.

HAUPTWERK

Prestant in frontispicum 16 ft.
Oktav ins gesicht 8 ft.
Prinzipal Fleten 8 ft.
Quintadena 8 ft.
Waldt Fleten 8 ft.
Oktav 4 ft.
Spitz Fleten 4 ft.
Nachthorn 4 ft.
Quint 3 ft.
Superoktav 2 ft.
Rauschquint 3 ranks
Mixture major 8 ranks
Mixture minor 5 ranks

GROSSPOSITIV

Prinzipal ins gesicht 8 ft.
Copel 8 ft.
Salicional 8 ft.
Gamba 8 ft.
Oktav 4 ft.
Dulziana 4 ft.
Fleten gedeckt 4 ft.
Quinta 3 ft.
Oktav 2 ft.
Mixture 5 ranks
Cimbl 2 ranks
Krumm Horn 8 ft.

MANUAL 3

Copel von Holz 8 ft.
Fleten von Holz 4 ft.
Prinzipal 2 ft.
Quinta 1 1/2 ft.
Sedecima 1 ft.

PEDAL

Prinzipal ins gesicht v. zunn 16 ft.
Contra Bass von Holz 16 ft.
Quinta Dena von Holz 16 ft.
Oktav von zunn 8 ft.
Oktav Pass von Holz 8 ft.
Quinta 6-ta von zunn
Mixture 10 ranks
Gross Posaunen von zunn 16 ft.
Oktav Posaunen von zunn 8 ft.

Stift Herzogenburg, present specification after 1964 Hradetsky restoration. Hauptwerk compass C-g³, complete 56 keys; Gross- and Kleinpositiv also C-g³ on console, but actual compass C-c³ short; Pedal C-g, complete 32 keys.

HAUPTWERK

Prästant 16 ft.
Prinzipal 8 ft.
Prinzip.-flöte 8 ft.
Quintadena 8 ft.
Gedeckt 8 ft.
Oktav 4 ft.
Spitzflöte 4 ft.
Rohrflöte 4 ft.
Rauschpfeife 3 ranks
Superoktav 2 ft.
Trompete 8 ft.
Mixture major 5-7 ranks
Mixture minor 4-5 ranks

GROSSPOSITIV

Quintadena 16 ft.
Prinzipal 8 ft.
Nachthorn 8 ft.
Salizional 8 ft.
Oktav 4 ft.
Dulziana 4 ft.
Chorflöte 4 ft.
Nasard 2 2/3 ft.
Superoktav 2 ft.
Mixture 5 ranks
Cymbel 2 ranks
Krummhorn 8 ft.

KLEINPOSITIV

Copula 8 ft.
Gedeckt 4 ft.
Prinzipal 2 ft.
Quint 1 1/2 ft.
Sedecima 1 ft.

PEDAL

Prinzipal 16 ft.
Bordun 16 ft.
Subbass 16 ft.
Oktavbass 8 ft.
Gedacktbass 8 ft.
Nachthorn 2 ft.
Mixture 5 ranks
Posaune 16 ft.
Trompete 8 ft.

It must be noted that after the 1964 restoration, the organ lost its Hauptwerk and Pedal chests, original console and 16' reed. The present rebuilt Hauptwerk mixtures may also be a bit bright for the ensemble. The Rückpositivs are relatively unaltered, and most of the Hauptwerk pipes are original. The Pedal suffered greatly in 1894, its 10 rank Mixture, 16' Quinta Dena and 16' Contra Bass being removed. The new console is, however, a good replica of the old, and the new action includes wooden trackers as before. The organ, then, remains in essence as it was.

All manual pipes are of metal save the wooden Klein-positiv Copula 8' and Gedeckt 4'. This is not uncommon for the period and shows the continuo role of small Positiv divisions such as the one here. In addition, the sides and back of the Rückpositiv case are open (screening) giving tonal access to any choral-instrumental ensemble in the spacious gallery. The console is located centrally but closer to the Rückpositiv than the main cases.

Particularly interesting is the quality of those 8' and 4' registers not in the principal chorus. Although, typically, no solo mutation and perhaps no tierce were ever present (the 2-2/3' Nasard is really a strong quint) and only one manual reed is available, great variety is offered with the colors present. On the Hauptwerk, the Principalflöte is a smaller, slightly narrower principal, the Gedeckt quite wide and dark and the Spitzflöte a real flute. In the Grosspositiv, the Salizional 8' and Dulziana 4' are quiet singing registers while the Nachthorn 8' has a wide, again darkish, tone. The quality may well have been influenced by the metal 8' Nachthorngedack in the Rückpositiv of Freundt's 1742 "Festorgel" in Klosterneuburg (also an Augustinian Chorherrenstift). Notably absent everywhere are the celeste ranks and "Galanterie" specialties of Sieber or Egedacher. The chief glory, an overall principal chorus of great unity and cohesion, is less weighty and relatively sharper in the Rückpositiv than in the Hauptwerk, although the former can fill the church of its own accord. The two uppermost Kleinpositiv registers repeat after c² and function almost as a mixture. The name "Sedecima" or "Sedez" as a 1' stop of principal quality is common in all Austrian organs of

the period. The principal choruses complement one another magnificently and the little Kleinpositiv upper registers, voiced quite penetratingly, function as a final brilliant Zimbel in the full ensemble. The organ is a magnificent example of comprehensive southern design and is capable of the subtlest effects along with the grandest. Fortunate indeed is the visitor who hears it or has the opportunity to play it.

With a monument like the above and a long series of fine instruments in important places to his credit, Johann Hencke was regarded as one of the great builders of his time and area. We may, however, with hindsight, regard him as one of the major late Baroque-early Rococo masters of Europe as a whole. A man of well-rounded and varied apprenticeship, he nonetheless assumed the organ building styles and principles of his adopted country. He maintained, however, an equilibrium and building integrity not always kept by his contemporaries. Hencke's work came at the peak of a great building era whose characteristic monuments of stone and mortar have brought lasting fame to the "Heartland of the Baroque." If Hencke's remaining monuments can be protected and restored as well, then Austria may justly lay claim to having preserved a tonal heritage of equal value.

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- The entire biographical summary given in this report, excepting the Silbermann information, is taken from Herr Biba's longer, documented account on Hencke's life. Hopefully an exhaustive study on Hencke will appear from Herr Biba's pen in the near future.
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- Peter Williams' term, the "Hapsburg organ" is particularly commendable as it emphasizes the overall unity of organ building in Hapsburg lands while pointing out regional differences.
- Karl Schutz, *Der Wiener Orgelbau in der zweiten Hälfte des 17. Jahrhunderts*, Vienna, 1967, p. 31 (unpublished dissertation).
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- For this and much other information concerning Hencke and Austrian organ building, I am indebted to Orgelbaumeister Arnulf Klebel of Vienna.
- Discussion with Mr. Klebel.
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- For historical and technical information on this organ, my thanks again goes to Mr. Klebel.
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