

# THE DIAPASON

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

Sixtieth Year, No. 5 — Whole No. 713

APRIL, 1969

Subscriptions \$3.00 a year — 30 cents a copy

## Wicks Encased Organ Goes to Dallas Suburb

Tonal finishing has been completed on the new 39-rank Wicks organ in the First Methodist Church, Richardson, Tex., a suburb of Dallas. The new organ's massive facade reaches a height of 35 ft. and was inspired by the cases of the Baroque era. It is located high in the rear balcony, and from this commanding position the sound is projected unhindered throughout the nave. The swell division is enclosed, as is the choir; the great, with its 70% tin principals, and the pedal are unenclosed.

Pipework is of classical design, utilizing low wind pressure, variable scaling and open toe voicing.

Negotiations for the sale of the new organ were handled by Weldon Flanagan, Wicks Dallas representative. Gene Jacob, Jr., serves as organist. Tonal consultant was William P. Haller, North Texas State University, Denton, Tex. Tonal finishing was under the personal direction of Wicks tonal director, John Sperling. Installation of the new organ was completed in time for its use during the Christmas season, with dedication in February.

### GREAT

Quintaton 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Singendgedackt 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Spillpfeife 4 ft. 61 pipes  
Octave 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Chimes

### SWELL

Rohrflöte 8 ft. 61 pipes  
Gambe 8 ft. 61 pipes  
Gambe Celeste 8 ft. 49 pipes  
Spitzprincipal 4 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Nasat 2 3/4 ft. 61 pipes  
Flachflöte 2 ft. 61 pipes  
Scharff 3 ranks 183 pipes  
Dulzian 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Hautbois 4 ft. 61 pipes  
Tremolo

### CHOIR

Holzgedeckt 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Italian Principal 2 ft. 61 pipes  
Tierce 1 1/2 ft. 61 pipes  
Quinte 1 1/2 ft. 61 pipes  
Krummhorn 8 ft. 61 pipes  
Tremolo

### PEDAL

Bourdon 32 ft. 12 pipes  
Kontrabasse 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Quintaton 16 ft.  
Principal 8 ft. 32 pipes  
Bordun 8 ft. 32 pipes  
Choral Bass 4 ft. 32 pipes  
Copula 4 ft. 12 pipes  
Mixture 2 ranks 64 pipes  
Quinte 1 1/2 ft. 32 pipes  
Dulzian 16 ft.  
Posaune 16 ft. 32 pipes  
Trumpet 8 ft. 12 pipes  
Krumhorn 4 ft.

## KALAMAZOO BACH FESTIVAL HEARD FOR 23RD SEASON

The Kalamazoo Bach festival was held for the 23rd time March 2-5. The major work this year was the Mass in B minor given at Stetson Chapel, Kalamazoo College, by the festival chorus and orchestra with Russell A. Hammar conducting.

Music of the Bach family was the opening program sung by the festival chorus and orchestra, with Johann Bernhard and Johann Christoph joining Johann Sebastian. Wednesday evening's program of Bach offered a series of young musicians selected by a series of auditions.

Albert Fuller was heard in a harpsichord recital one evening.



Michael Radulescu, young Rumanian student of Anton Heiller and his assistant at the Academy of Music in Vienna, makes his first visit to America in the month of April. His extensive tour takes him as far west as Boys Town, Neb. and gives him the opportunity to be heard on several of the most-discussed new organs in the country.

In addition to recitals he will participate in the annual church conference of the Lutheran Society of Worship, Music and the Arts held at Concordia Senior College, Fort Wayne, Ind. May 1-4. He will play two all Bach programs.

Mr. Radulescu's complete recital listing as this issue goes to press is included in the calendar pages.

## COLLEAGUES OF SOWERBY ARRANGE MEMORIAL PROGRAM

A concert to honor the memory of Leo Sowerby will be heard May 4 at St. James Cathedral, Chicago, where he was organist and choir director for 35 years. Organized by Stella Roberts and William Browning of the American Conservatory faculty on which Sowerby served for many years, the program will include some Sowerby music less often heard: the clarinet sonata, the piano sonata, a number of songs and the quartet.

A chorus of members of two sponsoring chapters — Psi of Delta Omicron and Rho of Phi Mu Alpha — will sing. Proceeds will go to establish a memorial scholarship in Dr. Sowerby's name at the American Conservatory.

SHALLWAY FOUNDATION, Connellsville, Pa. (15425) has prepared a draft proposal available on request, for the establishment of a public boychoir school, for submission by interested parties. It would follow the pattern of government-sponsored boychoir schools in some European cities.

## CHOIR SCHOOL OF ST. THOMAS HAS GOLDEN ANNIVERSARY

The choir school of St. Thomas Church, New York City, celebrated its 50th anniversary in two services March 2. Randall Thompson was commissioned to write *The Place of the Blest* for treble voices and chamber orchestra, and George Bragg, founder and conductor of the Texas Boys Choir, came to New York to conduct the premier performance at the evensong festival service. An attack of bronchitis prevented Dr. Thompson's flight from Switzerland for the occasion.

A number of works sung at the two services were by T. Tertius Noble, who served as organist and master of the choir from 1913 to 1943 and who was instrumental in the founding of the choir school half a century ago.

George Decker, St. Paul's Church, Syracuse, formerly assistant to William Self at St. Thomas, was preservice recitalist at the festival evensong. Many musicians of the metropolitan area as well as alumni and friends of the choir school were in attendance at the services.

## More Details on Annual Northwestern U Conference

The annual church music conference at Northwestern University April 13-15 bears the general title *Today's Music and the Urban Church II: Renaissance Old and New*. Thomas Willis, music critic of the *Chicago Tribune*, will again be general chairman, and a number of specialists in related fields will appear as guests.

Peter Le Huray, musicologist from Cambridge, England, spending a sabbatical at Macalaster College, St. Paul, Minn., will be heard in lecture recitals of old and new British music. Robert Wykes, Washington University, St. Louis, and his six-member Studio for New Music will participate.

Margaret Hillis will conduct a workshop and lecture demonstration and Dirk Flentrop, famed Dutch organ builder will talk on the Relations of Renaissance organs to contemporary ones.

Special events will include an experimental worship service, panel discussions with a wide variety of panelists, a concert of Renaissance and contemporary music for chamber ensemble and small chorus, another of contemporary church music for soloists, instruments, narrator and film, and an experimental high school workshop featuring the Albee play, *The Death of Bessie Smith*.

Among faculty and other participants will be Grigg Fountain, Richard Alderson, Karel Paukert, Noriko Fujii, Kurt Roderer, Chaplain Ralph Dunlop, Dr. Joseph Sittler, the Alice Millar Chapel Choir and student ensembles.

Those attending the conference have been invited by St. Paul's United Church of Christ, Chicago, to attend Catharine Crozier's recital Tuesday evening April 15 and the workshop April 16 with Miss Crozier and Harold Gleason.

## MANY GUESTS IN MONTH LONG FESTIVAL AT SUMMIT CHURCH

A number of distinguished guests will take part in a month-long festival at St. John's Lutheran Church, Summit, N.J., which begins with a dedication ceremony May 4 of the new Holtkamp organ. Philip Gehring, Valparaiso University, will play the dedicatory recital in the evening and include a piece by Johannes H. E. Koch commissioned for the occasion.

Lectures and exhibits of visual art and architecture will be scheduled throughout the month.

The weekend of May 23-25 will be a Distler Festival with Larry Palmer as guest lecturer, recitalist and conductor. He will direct a concert May 23 by the Norfolk State College Choir. Dr. Palmer will also play Distler organ music and give two lectures on Distler the following day.

David Krachenbuehl's *Prayers from the Ark* will be sung May 23 by the St. John's Chorale for which it was commissioned. Settings of matins and vespers by Richard Weinhorst will be heard at the two services. The St. John's choir will sing in a special Distler choir concert. In the evening Vernon deTar will conduct a concert by the choir of New York's Church of the Ascension with the youth choir of St. John's. Roberta Gary, Cincinnati Conservatory, will share the program. Dr. Gary will play pre-service recitals before the services May 25.

THE 14TH ANNUAL convention of the Organ Historical Society will be held this year June 25-27 in the New York Metropolitan area. James Albert Sparks is convention chairman; details will be announced soon.

## Hill Norman & Beard Organ Goes to Watertown Church

Hill, Norman and Beard, Ltd., London, England, has been awarded the contract for a four-manual organ of 60 ranks for Trinity Church, Watertown, N.Y. A considerable portion of the present E. M. Skinner organ will be used in the new organ. The church has a history of high standards in music dating back 75 years. Robert E. Wight is organist and choirmaster.

The present Skinner was installed in 1924 replacing a three-manual Johnson. Most of the chorus reeds were revoiced with more drive and brilliance ten years ago.

The specification was prepared by Hill, Norman and Beard in consultation with John Elsworth, consultant for the church. It will occupy the present organ chamber on the right side of the chancel. A transept tone opening arch closed for many years will be opened up and new grill work installed. The main casework in the chancel will be projected forward to gain space for expansion of the great organ. The case will expose several ranks of the great division of polished tin. The positive will be on the left side above and behind the present console. The three cases are the work of Herbert Norman and are designed to harmonize with the ornate chancel. Installation will take place early in 1970.

### GREAT

Open Diapason 8 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Harpfeife 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spitzprincipal 4 ft. 61 pipes  
Chimney Flute 4 ft. 61 pipes  
Twelfth 2 3/4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Festal Trumpet 8 ft. 73 pipes

### SWELL

Quintade 16 ft. 68 pipes  
Geigen Principal 8 ft. 68 pipes  
Gedeckt 8 ft. 68 pipes  
Salicional 8 ft. 68 pipes  
Flute Celeste 2 ranks 120 pipes  
Principal 4 ft. 61 pipes  
Lieblich Flute 4 ft. 61 pipes  
Super Octave 2 ft. 61 pipes  
Quint Mixture 3 ranks 183 pipes  
Scharf 3 ranks 183 pipes  
Oboe 8 ft. 61 pipes  
Fagotto 16 ft.  
Trompette 8 ft. 68 pipes  
Claron 4 ft. 61 pipes

### CHOIR

Viol di Gamba 8 ft. 61 pipes  
Hohlflöte 8 ft. 61 pipes



Aubrey Thompson-Allen has just completed his 16th year as curator of organs at Yale University. A pupil of Henry Willis III, Mr. Thompson-Allen came to America to assist the late G. Donald Harrison in the Aeolian-Skinner company. He had served as a managing director of the Willis firm. The Woolsey Hall organ, one of the largest in the world and a fine example of American Romantic organbuilding, is one of the four major instruments at Yale in Mr. Thompson-Allen's care. He also cares for a large number of instruments throughout Connecticut.

Principal 4 ft. 61 pipes  
Clear Flute 4 ft. 61 pipes  
Nazard 2 3/4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Terz 1 3/4 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Quartane 2 ranks 122 pipes  
Schalmei 8 ft. 61 pipes  
Festal Trumpet 8 ft.  
Festal Trumpet 4 ft.

### POSITIV

Rohrflöte 8 ft. 56 pipes  
Principal 4 ft. 56 pipes  
Koppelflöte 4 ft. 56 pipes  
Spitzflöte 2 ft. 56 pipes  
Sesquialtera 2 ranks 112 pipes  
Cymbel 3 ranks 168 pipes

### PEDAL

Resultant 32 ft.  
Principal 16 ft. 56 pipes  
Sub Bass 16 ft. 56 pipes  
Quintade 16 ft.  
Octave 8 ft.  
Bass Flute 8 ft.  
Quintadena 8 ft.  
Super Octave  
Mixture 4 ranks 128 pipes  
Fagotto 16 ft.  
Trombone 16 ft. 56 pipes  
Trumpet 8 ft.  
Claron 4 ft.

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## Reuter Completes Organ in San Angelo, Tex. Church

The Reuter Organ Company has completed the installation of a new three-manual, 23-rank instrument in Emmanuel Episcopal Church, San Angelo, Tex. The instrument is installed in the chancel area of the church with the enclosed swell and choir sections situated on the left-hand side of the chancel as one faces the area. Pipework of the great and the pedal octave is exposed and placed on wind chests on either side of the chancel area.

Negotiations for the sale and also the installation were handled by R. A. Geisler, Reuter representative.

### GREAT

Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Chimes (prepared)

### SWELL

Rohrflöte 8 ft. 61 pipes  
Viole de Gamba 8 ft. 61 pipes  
Viole Celeste 8 ft. 49 pipes  
Hohflöte 4 ft. 61 pipes  
Nasard 2 3/4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Tremolo

### CHOIR

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

### PEDAL

Bourdon 16 ft. 56 pipes  
Rohrflöte 16 ft. 12 pipes  
Octave 8 ft. 44 pipes  
Bourdon 8 ft.  
Rohrflöte 8 ft.  
Twelfth 5 1/2 ft.  
Super Octave 4 ft.  
Bourdon 4 ft.

DAVID LOWRY played the Poulenc Concerto Feb. 24 with the Piedmont Chamber Orchestra in Byrnes auditorium, Winthrop College, Rock Hill, S.C.



Richard Enright has been appointed chairman of the department of church music and organ at Northwestern University, effective Sept. 1.

Associate Dean Theodore Lams has resigned the position as chairman of the department to allow the university administration to appoint his successor a year prior to his retirement in August, 1970.

Dean Lams has served as chairman of the department of church music since 1946 and as chairman of the consolidated church music and organ departments since the death of Barrett Spach in 1963.

Dr. Enright, associate professor at the university, has been a member of the department since 1949, earning the MusDoc degree from Northwestern in 1961. He pursued additional study at the Royal School of Church Music in England and in Frankfurt, Germany. He serves as organist and choirmaster of the First Presbyterian Church of Evanston.

THE AMERICAN LISZT Society holds a three-day festival May 14-16 at Boston University. For information write: Dr. Bela B. Nagy, Music Division, Boston University, Boston, Mass. 02215.

# THE DIAPASON

Established in 1909

(Trademark registered at U. S. Patent Office)

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

FRANK CUNKLE, AAGO  
Editor

APRIL, 1969

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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

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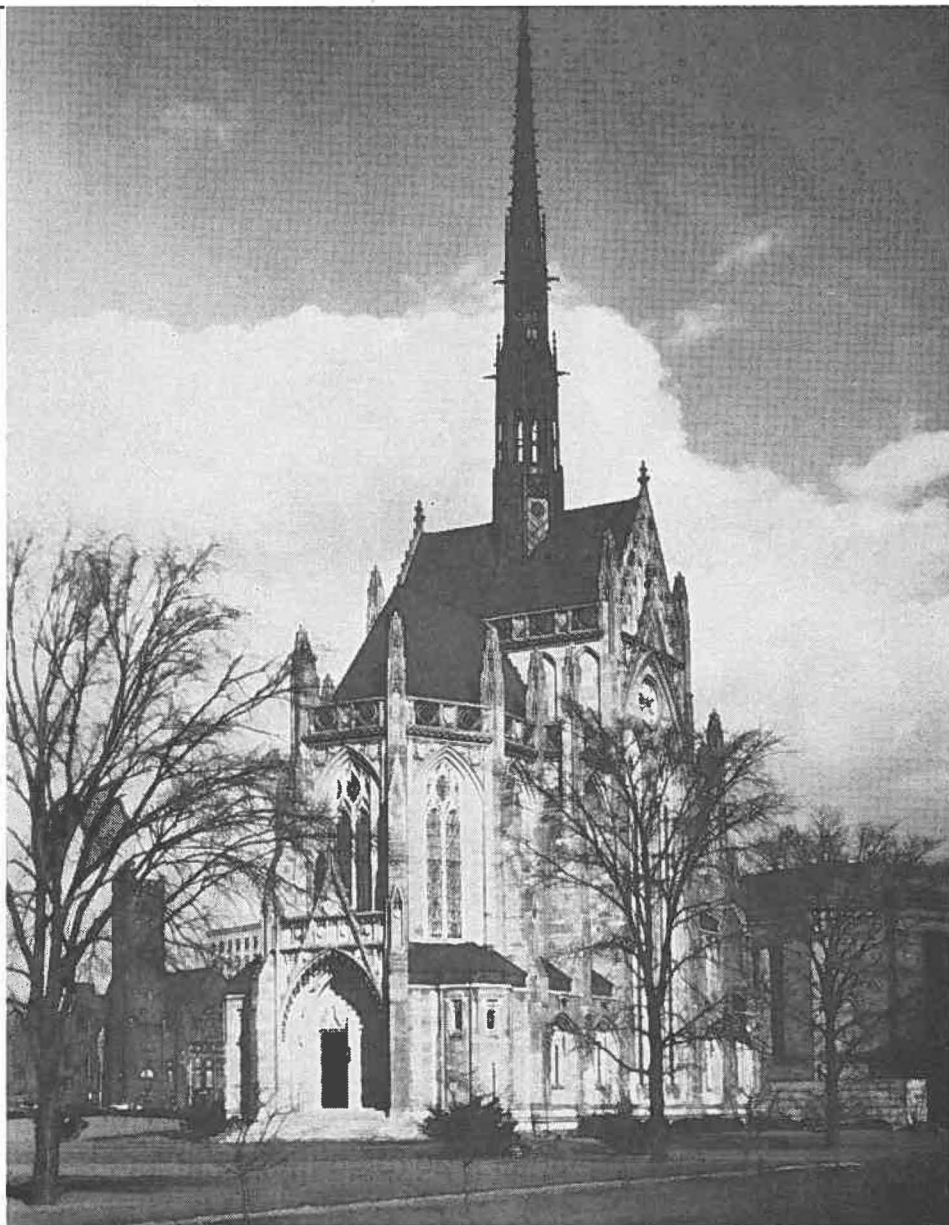
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**Church in Bloomington, Ill. to Have New 3-Manual**

St. Matthew's Episcopal Church, Bloomington, Ill., has commissioned Father James M. McEvers of the Episcopal Diocese of Springfield to build a three-manual instrument of five divisions and 52 ranks. The organ will incorporate several ranks of the 1900 Auguste Prante organ now in use in the church. The great, brustwerk, and part of the pedal divisions will be exposed. Swell and choir divisions will be installed behind a redwood screen. The entire organ will be placed behind and above the choir in the rear gallery of the church. All exposed pipework will be voiced on low pressure with open-toe voicing. The Trompette Rex, mounted en chamade and of polished copper, will be of special interest. Eight ranks of the exposed principal chorus will be of 80% tin. The choir division will be playable from the great and brustwerk manuals. Installation is scheduled to begin in October.

The design was prepared by Father McEvers. Steven Egler is organist.

**GREAT**

Quintaten 16 ft. 49 pipes  
Principal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Dulciana 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Dulciana 4 ft. 12 pipes  
Twelfth 2 1/2 ft. 61 pipes  
Octave 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Trompette Rex 8 ft. 61 pipes  
Clairon Rex 4 ft. 12 pipes  
Chimes

**SWELL**

Gedeckt 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Voix Celeste 8 ft. 49 pipes  
Geigen Principal 4 ft. 61 pipes  
Hohlflöte 4 ft. 61 pipes  
Nazard 2 1/2 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Fagot 16 ft. 12 pipes  
Trompette 8 ft. 61 pipes  
Hautbois 8 ft. 61 pipes  
Clairon 4 ft. 12 pipes  
Tremulant

**BRUSTWERK**

Nasonflöte 8 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Italian Principal 2 ft. 61 pipes  
Quinte 1 1/2 ft. 49 pipes  
Sesquialtera 2 ranks 61 pipes  
Zimbel 3 ranks 183 pipes  
Krummhorn 8 ft. 61 pipes  
Rohr Schalmel 8 ft. 61 pipes  
Zimbelstern  
Tremulant

**CHOIR**

Viola d'Gambe 8 ft. 61 pipes  
Flute Celeste 2 ranks 110 pipes  
Spitzprincipal 4 ft. 61 pipes  
Piccolo 2 ft. 61 pipes  
Flageolet 1 ft. 12 pipes  
Trompette Rex 8 ft.  
Clarinete 8 ft. 61 pipes  
Voix Humaine 8 ft. 61 pipes  
Tremulant

**PEDAL**

Contrabourdon 32 ft. 12 pipes  
Contrebasse 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Gedeckt 16 ft. 32 pipes  
Quinte 10 3/4 ft.  
Principal 8 ft. 12 pipes  
Flute 8 ft. 12 pipes  
Octave 4 ft. 12 pipes  
Rohrflöte 4 ft. 32 pipes  
Octave 2 ft. 12 pipes  
Mixture 5 ranks 160 pipes  
Contrafagot 32 ft. 12 pipes  
Bombarde 16 ft. 32 pipes  
Fagot 16 ft.  
Trompette 8 ft. 12 pipes  
Clairon 4 ft. 12 pipes  
Chimes

**Allen Installed in Home of Indianapolis Symphony**

Clowes Memorial Hall, home of the Indianapolis Symphony, has completed installation of a three-manual concert model Allen. Organist Wilma Jensen and the Indianapolis Symphony, Thomas Briccetti conducting, performed works by Hanson, Dello Joio and Bach in a dedicatory concert Dec. 29.

Two complete sound projection systems are employed, one "fixed" in position and located high above the acoustical "clouds" of the main auditorium; a second for use on the stage, comprising four portable sound panels which can be moved about to suit the requirements of the particular situation. Controls at the console allow either system to sound separately or both together. When not in use the console is taken by elevator for storage three levels below the stage where the electronic "heart" of the instrument (tone generation equipment, amplifiers and remote combination action) is located.

**GREAT**

Quintaten 16 ft.  
Principal 8 ft.  
Bourdon 8 ft.  
Gemshorn 8 ft.  
Octave 4 ft.  
Quintadena 4 ft.  
Super Octave 2 ft.  
Spillflöte 2 ft.  
Mixture 4 ranks  
Harmonic Trumpet 8 ft.

**SWELL**

Lieblich Gedeckt 16 ft.  
Geigen Principal 8 ft.  
Gedeckt 8 ft.  
Viola 8 ft.  
Viola Celeste 8 ft.  
Flute Celeste 8 ft.  
Octave 4 ft.  
Flute 4 ft.  
Octavin 2 ft.  
Flute 2 ft.  
Larigot 1 1/2 ft.  
Plein Jeu 3 ranks  
Fagott 16 ft.  
Trompette 8 ft.  
Hautbois 8 ft.  
Clairon 4 ft.

**CHOIR**

Viola 8 ft.  
Spitzflöte 8 ft.  
Aeoline 8 ft.  
Prestant 4 ft.  
Koppelflöte 4 ft.  
Nazard 2 1/2 ft.  
Principal 2 ft.  
Blockflöte 2 ft.  
Tierce 1 1/2 ft.  
Siffelöte 1 ft.  
Scharff 3 ranks  
Dulzian 16 ft.  
Harmonic Trumpet 8 ft.  
Krummhorn 8 ft.  
Krummregal 4 ft.

**PEDAL**

Contre Basse 32 ft.  
Principal 16 ft.  
Bourdon 16 ft.  
Quintaten 16 ft.  
Lieblichflöte 16 ft.  
Principal 8 ft.  
Gedeckt 8 ft.  
Choral Bass 4 ft.  
Mixture 3 ranks  
Contre Bombarde 32 ft.  
Bombarde 16 ft.  
Dulzian 16 ft.  
Trumpet 8 ft.  
Clairon 4 ft.  
Krummregal 4 ft.

MARGARET HILLIS conducted the Northwestern University Choral Union and an instrumental ensemble Feb. 21 in the Mass, and Symphony of Psalms, Stravinsky; Apparebit Repentina Dies, Hindemith; and Friede auf Erden, Schönberg at Calhoun auditorium, Evans-ton, Ill.



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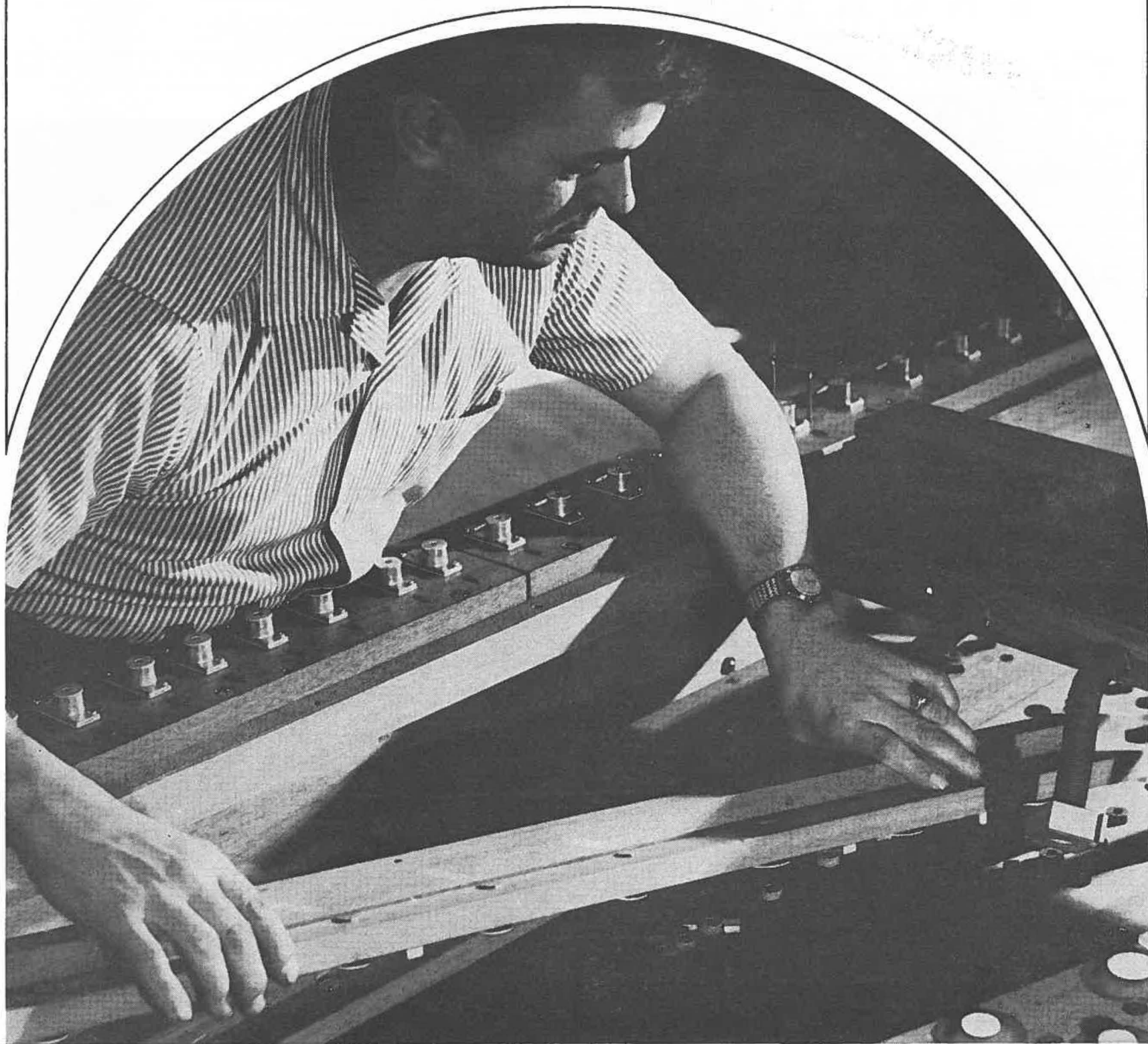


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**Fort Wayne Competition  
Begins Second Decade**



The eight finalists in Fort Wayne's 1969 National Organ Playing Competition, left to right, standing: James Drake, Adams State College, Alamosa, Colo.; Richard Unfried, La Mirada, Calif. (second place winner); Paul-Martin Maki, Eastman School of Music, Rochester, N.Y.; Robert Delcamp, Cincinnati College-Conservatory. Seated, left to right: Sammie Hill, Northwestern University; Elizabeth Gearhart, Miami, Fla. (first place winner); William Neil, Syracuse University; James Campbell, Eastman School of Music.

For the first time in its ten year history, a young woman has won the National Organ Playing Competition sponsored by the First Presbyterian Church, Fort Wayne, Ind. And she had to win over unusually competent competition. A total of 65 young organists from 26 states sent in tapes for the preliminary judging. The eight finalists themselves represented seven states, with the winner from Florida and the runnerup from California. Nothing very local about that!

Elizabeth Gearhart, 21, of Miami, Fla. won the cash prize of \$300 and played the award recital March 25 on the Church music series at the sponsoring church. She is a junior student of Paul Jenkins at Stetson University, DeLand, Fla. She has done summer study with Robert Noehren and last year won the college advanced division organ competition at Davidson College. She will study this summer at the Haarlem Academy with Anton Heiller and Cor Kee. She is organist of Trinity Methodist Church, DeLand.

Richard Unfried, 34, is a faculty member of Biola College, La Mirada, Calif. Student of Robert Prichard, Irene Robertson and Clarence Mader, he is organist of the Garden Grove Community Church. He graduated magna cum lauda from the University of Southern California and has his mas-

ter's from that university. He has won the Bank of America cup for outstanding achievement in the fine arts.



A solo shot of winner Gearhart, with a bit of the Fort Wayne console showing. As winner number 11 she has quite a tradition to uphold (see October, 1968 issue, page 16).



The three judges are well-known recitalists and teachers and represent large schools: Jerald Hamilton, University of Illinois; Joan Lippincott, Westminster Choir College; Robert Glasgow, University of Michigan.



M. Ethel Beyer has retired after half a century as organist and choir director of the Druid Hills United Methodist Church, Atlanta, Ga. She is a charter member and past dean of the Atlanta AGO Chapter and a member of the Hymn Society of America.

Born near Baltimore, Miss Beyer came south with her parents in 1905 and to Atlanta two years later. She studied music at Wesleyan College, Mason, Ga., and was the school's second post-graduate student. She began playing at St. Paul Methodist Church, Atlanta in October 1908 and after two years went to Central Congregational Church, where she stayed eight years. In 1918 she moved to Druid Hills Methodist.

Until 1945 Miss Beyer provided music for the church on Sundays and accompaniment for professional singers on tour in the South during the week.

Druid Hills church with some 2,000 members held a reception in honor of her long service Jan. 19 and hundreds of her friends were on hand.

CLARENCE WATTERS played the Dupré Le Chemin de la Croix March 16 at Westminster Presbyterian Church, Lincoln, Neb.; March 23 at Christ Church Cathedral, Hartford, Conn., and March 26 at the Church of St. Mary the Virgin, New York City.

## Wicks Builds Organ For Stonington Church

A 26-rank Wicks organ has been installed at Calvary Episcopal Church, Stonington, Conn. It is located in a small gallery at the rear of the church, which is constructed of stone and seats about 250. The pipework is unlicked and on low wind pressure. The great division is exposed, and the console is in the gallery adjacent to the organ.

Byrle Appley is the organist. Installation was by Robert Morel.

**GREAT**  
 Quintaton 16 ft. 61 pipes  
 Principal 8 ft. 61 pipes  
 Bourdon 8 ft. 61 pipes  
 Octave 4 ft. 61 pipes  
 Spillpfeife 4 ft. 61 pipes  
 Octave 2 ft. 61 pipes  
 Mixture 3 ranks 183 pipes

**SWELL**  
 Gedeckt 8 ft. 61 pipes  
 Erzähler 8 ft. 61 pipes  
 Erzähler Celeste 8 ft. 54 pipes  
 Principal 4 ft. 61 pipes  
 Koppelflöte 4 ft. 61 pipes  
 Nazard 2½ ft. 61 pipes  
 Kleinflöte 2 ft. 12 pipes  
 Terz 1½ ft. 49 pipes  
 Chalmereau 16 ft. 61 pipes  
 Trompette 8 ft. 61 pipes  
 Hautbois 4 ft. 61 pipes  
 Tremulant

**CHOIR**  
 Gedecktpommer 8 ft. 61 pipes  
 Viola 8 ft. 61 pipes  
 Prestant 4 ft. 61 pipes  
 Nachthorn 4 ft. 61 pipes  
 Nazard 2½ ft. 61 pipes  
 Blockflöte 2 ft. 24 pipes  
 Larigot 1½ ft. 7 pipes  
 Siffelöte 1 ft. 12 pipes  
 Chalmereau 8 ft.  
 Tremulant

**PEDAL**  
 Resultant 32 ft.  
 Sub Bass 16 ft. 32 pipes  
 Quintaton 16 ft.  
 Principal 8 ft. 32 pipes  
 Bourdon 8 ft. 12 pipes  
 Pommer 8 ft.  
 Choralbass 4 ft. 12 pipes  
 Octavin 2 ft. 12 pipes  
 Trombone 16 ft. 12 pipes  
 Trompette 8 ft.  
 Chalmereau 4 ft.



Jack Miller has become the new vice president of the W. H. Reisner Manufacturing Company to succeed Walter F. Smith, Sr. who retired after more than 20 years with the company as sales manager and vice president. Mr. Miller has been with the Hagerstown, Md. firm for 19 years where his responsibilities have included supervision of the console department and design engineering.

A graduate of the University of Maryland, Mr. Miller has been in the organ building business for 25 years. Married and the father of three, his favorite spare-time activity is drag and track racing his specially-built automobiles.

MUSIC of Porter, Campra, Scheidt, Schütz and Buxtehude was sung and played in a program of Baroque music Feb. 23 at Morrison chapel of Covenant Presbyterian Church, Charlotte, N.C. Richard Peek directed; Betty Peek was at the organ.

MOZART'S Vesperae Solennes de Confessore will be the principal work heard when the Chicago Chamber Choir and the Chicago Chamber Orchestra join in a concert April 20 at the Museum of Science and Industry.

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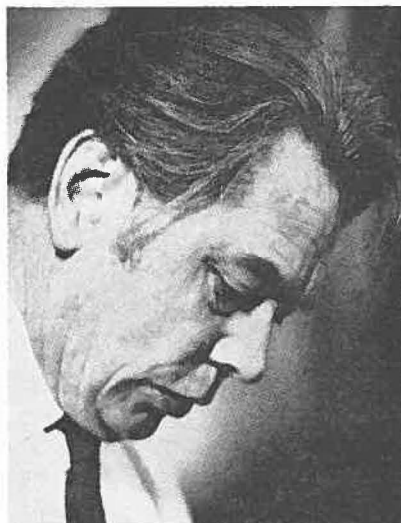
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## NUNC DIMITTIS



Siegfried Reda, well-known German organist and church music composer, died Dec. 13 on the way to Mülheimer Petrikirche where he has served as music director since 1953. He was in his 53rd year.

A student of Pepping and Distler, his compositions are largely for the Evangelical Church and are often chorale-based. Organ works include three Orgelkonzerte, a Triptych on O Welt, and a number of chorale preludes. It is perhaps significant that his last two large choral compositions, the Requiem of 1963 and his Psalm 8 dealt with death and the vanity of man.

A member of the faculty of the Haarlem Summer Institute for a number of years, he was familiar to many Americans who studied contemporary German organ music under his guidance.

### WILLIAM BARCLAY DIES DAY BEFORE PLANNED HONORS

William A. Barclay, 61, widely known Fort Worth, Tex. musician, died Jan. 28 at his home. He was to have been honored the following day as he began his 27th year as organist and minister of music of the First Presbyterian Church. The church membership and local musical groups in which he had been active had planned a reception to honor his contributions to music in the city.

In a musical career that spanned 41 years, Mr. Barclay had been motion picture pianist, radio feature performer and program director, college teacher and music critic for the *Fort Worth Press*.

A native of Temple, Tex. he graduated from Baylor University, Waco, and also studied at the American Conservatory in Chicago and at Columbia University and Juilliard School in New York City. He taught for 20 years at the Southern Baptist Seminary. He was married to Dora Potect Barclay, noted recitalist and teacher, who died in 1961.

A charter member and dean of the Fort Worth AGO chapter, he was a board member of the First Presbyterian Church, the Fort Worth Symphony Or-

chestra, Van Cliburn International Piano Competition and the Civic Music Association.

A memorial fund has been established at First Presbyterian Church for Mr. Barclay. His widow and a sister survive.

### BALTIMORE ORGANIST DIES AFTER TWO-MONTH ILLNESS

Mrs. Karl Schamberger, 59, organist of Second Presbyterian Church, Baltimore, Md., died March 3 after an illness of two months. A public school English teacher since 1934, Ernestine Leitheuser Schamberger was a graduate of Goucher College. Throughout her life she was active in music. She studied organ at the Peabody Conservatory and had served as dean of the Chesapeake AGO Chapter. Interested in civic affairs she was a member of the Walters Art Gallery and the Maryland Academy of Science.

Before her appointment to Second Presbyterian Church in 1946, she had served Calvery Presbyterian, Our Saviour Lutheran and University Baptist Churches.

Mr. Schamberger survives her.

### VETERAN ORGAN BUILDER PASSES AT KANSAS CITY

Peter E. Nielsen, Kansas City, Mo., organ builder, maintenance man and sales representative for more than 60 years, died Dec. 31, 1968 at the age of 81. A native of Aarhus, Denmark, he came to this country at the age of four and lived in Boston and Hartford. His first organ work was with the Austin Company; he came to Kansas City in 1927 as Austin representative. In 1937 he became representative for Aeolian-Skinner, from which post he retired shortly before his death. He was responsible for the installation of many fine instruments in colleges and churches throughout the country.

His widow, five children and three grandchildren survive him.

### ORGANIST AND SERVICE MAN DIES AT GLENDALE, CALIF.

Edward Pierce Tompkins, South California organist, organ builder and service man, died Feb. 20 in the Glendale Memorial Hospital. Born in Chicago July 5, 1905, he spent most of his adult life in the Los Angeles area and for 34 years was organist and choirmaster at St. Steven's Episcopal Church, Hollywood. An organ builder and technician for 23 years, Mr. Tompkins had an extensive maintenance service route in the Los Angeles metropolitan area. He was tonal consultant for Landon Pipe Organs, Temple City.

A charter member and first dean of the Pasadena AGO Chapter, Mr. Tompkins is survived by his widow.

### Gress-Miles Builds for University Studio

A new three-manual Gress Miles organ of 15 ranks, 892 pipes, will be installed in the summer in the studio of Dr. Clyde English at the new Creative Arts Center, University of West Virginia, Morgantown. Designed for teaching and small recitals, the instrument will have its own free-standing case-work of classic design with built-in keydesk.

#### HAUPTWERK

Principal 8 ft. 46 pipes  
Octave 4 ft. 58 pipes  
Superoctave 2 ft. 12 pipes  
Mixture 3 ranks 174 pipes  
Dulzian 8 ft. 58 pipes

#### OBERWERK

Rohrflöte 8 ft. 58 pipes  
Spitzflöte 4 ft. 46 pipes  
Waldflöte 2 ft. 46 pipes  
Sesquialtera 2 ranks 92 pipes  
Tremulant

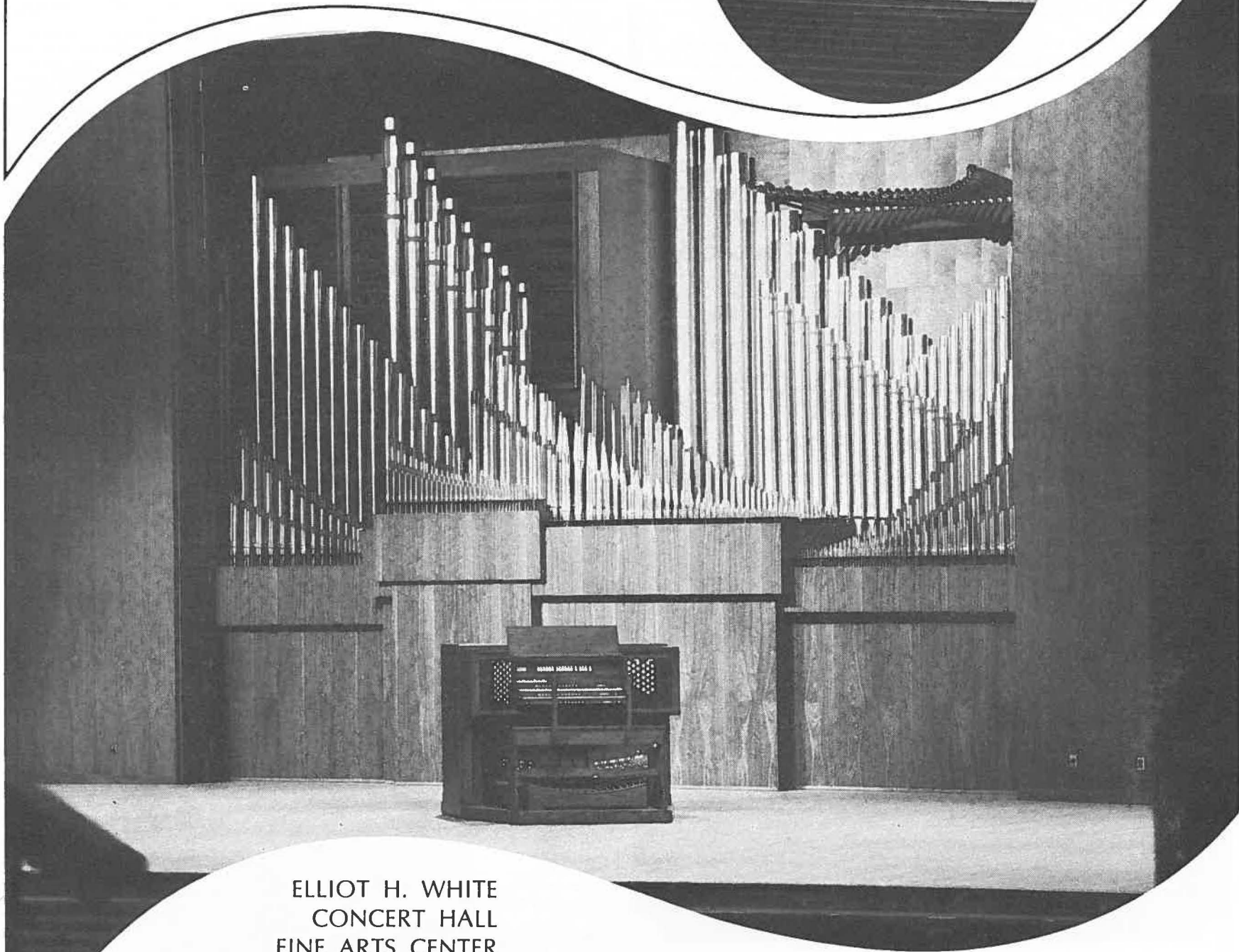
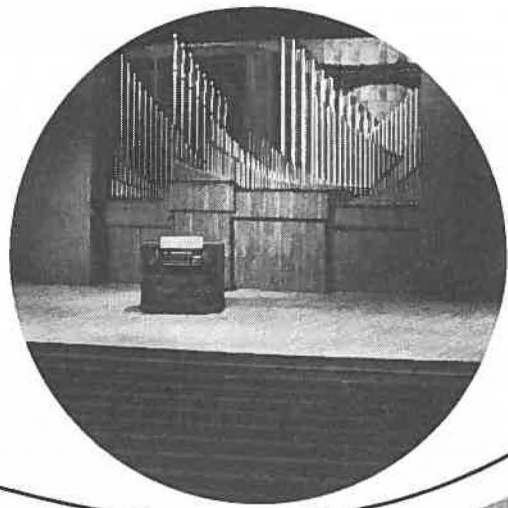
#### BRUSTWERK

Holzgedeckt 8 ft. 46 pipes  
Rohrflöte 4 ft. 58 pipes  
Octave 2 ft. 58 pipes  
Nasat 1½ ft. 58 pipes  
Oktavlein 1 ft. 12 pipes  
Tremulant

#### PEDAL

Untersatz 16 ft. 12 pipes  
Principal 8 ft. 32 pipes  
Octave 4 ft. 12 pipes  
Schweigel 2 ft. 12 pipes  
Mixture 2-3 ranks 24 pipes  
Dulzianbass 16 ft. 12 pipes  
Dulzian 8 ft.  
Dulzian 4 ft.





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## Michael, Tobias — Lift Up Your Heads, O Ye Gates

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## Zimmermann, Heinz Werner — Psalmkonzert

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DEADLINE FOR THIS CALENDAR WAS MARCH 10

### April 10

Catharine Crozier, Broadway Baptist Church, Knoxville, Tenn.

Simon Preston, St. James Church, New London, Conn.

Michael Radulescu, class University of Michigan, Ann Arbor

Thomas Williams, St. Thomas Church, New York City 5:30

### 11

Colgate U glee club, Shrine of Immaculate Conception, Washington, D.C.

E. Power Biggs, St. Andrew's United, London, Ont.

Edgar Hilliar, Caruth Auditorium, Dallas, Tex. 8:15

### 12

Michael Radulescu, RLDS Auditorium, Independence, Mo. 8:00

### 13

Lynnwood Murray, Georgia College, Milledgeville, 5:00

Michael Murray Bach series, Heights Christian, Shaker Heights, Ohio 8:00

Greenwich Choral Society, Church of Ascension, New York City 5:00

Joseph Stephens, Cathedral of Mary Our Queen, Baltimore, Md. 5:00

Bach Cantata 67, Holy Trinity Lutheran, New York City 5:00

Robert Shepher, Indianapolis Symphony, Second Presbyterian, Indianapolis, Ind. 8:00

Hugh Allen Wilson, Union College, Schenectady, N.Y. 4:00

Robert A. Luther, Trinity Lutheran, Mason City, Iowa 4:00

Julia Anderson, Jane Weidensaul, First Presbyterian, Chester, Pa. 4:30

Anita Eggert Werling, Gruenstein winner, St. Vincent's Church, Chicago 3:00

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

Phillip Steinhaus, Congregational Church, South Amherst, Mass. 4:00

Catharine Crozier, St. Michael's, New York City 4:00

Wilma Jensen, Oklahoma City University

Simon Preston, Elon College, N.C. 4:00

Paul Lindsley Thomas, First Presbyterian, Morristown, N.J. 7:30

Mrs. Robert C. Milham, St. Thaddeus Episcopal, Aiken, S.C.

Frederick Grimes, St. Thomas Church, New York City 3:15

### 14

E. Power Biggs, McGill Chamber Orchestra, Christ Church Cathedral, Montreal

Wyatt Insko Bach series, San Francisco College for Women, 8:30

Robert Anderson, Glendale, Calif. Methodist Church

John and Marianne Weaver, Rochester, N.Y.

### 15

Catharine Crozier, St. Paul's United Church, Chicago 8:00

Simon Preston, First Presbyterian Church, Organe, N.J.

Michael Radulescu, Boys Town, Neb.

### 16

Simon Preston, Riverside Church, New York City 8:00

John Conner, Christ Church Cathedral, Hartford, Conn. 12:00

E. Power Biggs, Eglise des Saints-Martyrs, Quebec

Lée Dettra, First Presbyterian Church, Sharon, Pa. 4:00

Jay Lovins, First Congregational Church, Kokomo, Ind. 12:30

Catharine Crozier-Harold Gleason workshop, St. Paul's United Church, Chicago

### 17

John Meszar, St. Thomas Church, New York City 5:30

### 18

Catharine Crozier, Baldwin-Wallace Conservatory, Berea, Ohio

Marilyn Mason, University of South, Sewanee, Tenn.

Simon Preston, Hollins College, Va.

### 19

Heinz Arnold plus workshop, St. Anselm's College Church, Manchester, N.H. 3:30

Opening of Krannert Center for Performing Arts, U of Ill., Urbana

Catharine Crozier class, Baldwin-Wallace, Berea, Ohio

### 20

Maryvale Glee Club, Cathedral of Mary Our Queen, Baltimore, Md. 5:30

Bach Cantata 112, Holy Trinity Lutheran, New York City 5:00

Marianne Webb, Westminster Presbyterian, Lincoln, Neb. 4:00

Mozart Requiem, Second Presbyterian, Indianapolis, Ind. 8:00

Timothy Kreuger, Zion Lutheran, Saginaw, Mich. 7:30

E. Power Biggs, St. Paul's Lutheran, Ardmore, Pa.

Julia Anderson, Jane Weidensaul, St. Mark's, Frankford, Philadelphia, Pa. 4:00

Margaret Dickinson, St. Paul Methodist, Louisville, Ky. 3:00

Karel Paukert, St. Charles Borromeo, Lockport, Ill. 8:00

Schuyler Robinson, Maple Grove United, Columbus, Ohio 4:00

Sacred Choruses, Christ Church, Cincinnati 5:00

Opening of Krannert Center for Performing Arts, U of Ill., Urbana

Charles Eve, St. Mark's Episcopal Church, Jackson Heights, N.Y.

Jay Lovins, Cathedral of All Saints, Albany, N.Y. 4:30

Chicago Chamber Choir, chamber orchestra, Museum of Science and Industry, Chicago 3:30

Robert Baker, Eastern Kentucky U, Richmond

Marilyn Mason, New Orleans Baptist Seminary

Simon Preston, Rutgers U, New Brunswick, N.J. 8:30

Michael Radulescu, St. Paul's Cathedral, Detroit

John Weaver, USNA, Annapolis, Md.

McNeil Robinson, St. Thomas Church, New York City 3:15

### 21

Aldis Lagzdins, Christ and St. Luke's Norfolk, Va. 8:00

Donald McDonald, Our Lady Queen of Martyrs, Birmingham, Mich.

Ladd Thomas, St. Joseph College, West Hartford, Conn.

Gillian Weir, First St. Andrew's United, Ondon, Ont.

### 22

Joseph Horton, Christ Church, Cincinnati, Ohio 7:00

Richard Cummins, Roanoke Symphony, Virginia Heights Baptist, Roanoke, Va. 8:00

James Lang, First Baptist, Sacramento, Calif. 8:00

Catharine Crozier, Westminster College, New Wilmington, Pa.

Simon Preston, Trinity Episcopal, Miami, Fla.

Michael Radulescu, St. Paul's Cathedral, Pittsburgh, Pa.

### 23

Bach Christ lag in Todesbanden, Madison Ave. Presbyterian, New York City 3:00

Louise Lee, First Congregational

Church, Kokomo, Ind. 12:30  
 Timothy L. Zimmerman, Westminster Choir College, Princeton, N.J.  
 Catharine Crozier class, Westminster College, New Wilmington, Pa.  
 24  
 Jay Lovins, St. Thomas Church, New York City 5:00  
 25  
 Simon Preston, Shrine of Immaculate Conception, Washington D.C.  
 Britten Noye's Fludde, Trinity Church, Princeton, N.J. 8:30  
 Charles Brown, St. Stephen's Methodist, Mesquite, Tex. 8:15  
 Michael Radulescu, Harvard Memorial Church, Cambridge, Mass.  
 26  
 Britten Noye's Fludde, Trinity Church, Princeton, N.J. 4:00, 8:30  
 Charles Brown, St. Stephen's Methodist, Mesquite Tex. 8:15  
 Catharine Crozier class, Westminster Presbyterian, Oklahoma City  
 27  
 Michael Murray Bach Series, Heights Christian, Shaker Heights, Ohio 8:00  
 Vaughan Williams, Elmore, First Presbyterian Church, Mooretown, N.J. 4:00  
 Bach Cantata 146, Holy Trinity Lutheran, New York City 5:00  
 Mendelssohn Christus, Emmanuel Episcopal, Webster Groves, Mo.  
 Charles Eve, Temple Buell College, Denver, Colo. 4:00  
 DelaLande, Milhaud, Madison Avenue Presbyterian, New York City 3:00  
 John Lippincott, Second Presbyterian, Indianapolis, Ind. 8:00  
 Timothy Kreuger, St. Anne's Church, Harrisville, Mich. 7:30  
 Upsala College Choir, Holy Trinity Lutheran, Lancaster, Pa. 4:00  
 Choir Concert, St. Paul's Cathedral, Buffalo, N.H. 5:00  
 David Mulbury, Christ Church, Cincinnati, Ohio 4:30  
 Choral Concert, National City Christian, Washington, D.C. 8:00  
 Geraldine Maria Wells, All Saints Cathedral, Albany, N.Y. 4:30  
 Timothy Zimmerman, St. John's Lutheran, Slatington, Pa.

Catharine Crozier, Westminster Presbyterian, Oklahoma City  
 Simon Preston, Grace Methodist, Baltimore, Md. 8:00  
 Michael Radulescu, Christ Church, Westerly, R.I. 8:00  
 Alexander Schreiner, First Presbyterian, San Jose, Calif. 8:00  
 Mrs. Robert C. Milham, St. Philip Cathedral, Atlanta, Ga.  
 Wayne Leupold, St. Thomas Church, New York City 3:15  
 28  
 Ladd Thomas, TCU, Fort Worth, Tex.  
 29  
 Michael Radulescu, Church of Ascension, New York City 8:15  
 John B. Haney, St. Stephen's Episcopal, Richmond, Va. 8:00  
 Simon Preston, St. Paul's Cathedral, Buffalo, N.Y.  
 Alexander Schreiner, Congregational Church, Sonoma, Calif.  
 Catharine Crozier, Church of Magdalene, Wichita, Kans.  
 30  
 Billy Nalle, Longwood Gardens, Kennett Square, Pa. 8:30  
 Cincinnati College-Conservatory choirs, Atlanta Symphony, Robert Shaw, Atlanta Memorial Arts Center  
 Donald L. Armitage, Fox Chapel Presbyterian, Pittsburgh, Pa. 8:00  
 Carl Gilmer, First Congregational, Kokomo, Ind. 12:30  
 Catharine Crozier class, Church of Magdalene, Wichita, Kans.  
 May 1  
 Simon Preston, Christ Episcopal Church, Corning, N.Y.  
 Michael Radulescu, Concordia Senior College, Fort Wayne, Ind.  
 2  
 Russell P. Saunders plus class, church music clinic, University of Evansville, Ind. 8:00  
 Hedley Yost, Interchurch Center, New York City  
 3  
 Corliss Arnold, RLDS auditorium, Independence, Mo. 8:00  
 Russell P. Saunders class, Evansville, Ind. U

4  
 Post Easter Choral Vespers, Concordia, Senior College, Fort Wayne, Ind. 8:00  
 James Carmichael, Georgia College, Milledgeville, Ga. 5:00  
 Bach Cantata 108, Holy Trinity Lutheran, New York City 5:00  
 Hugh Allen Wilson, Union College, Schenectady, N.Y. 4:00  
 Robert A. Luther, Robert Rapp, Choir, University of Evansville, Ind. 4:00  
 Haydn Harmony Mass, Emory University, Atlanta, Ga. 7:30  
 William Eifrig, Epiphany Lutheran, Detroit 7:30  
 Robert Wells, All Saints Cathedral, Albany, N.Y. 4:30  
 Sowerby Memorial Concert, St. James Cathedral, Chicago 4:00  
 Robert Baker, First Presbyterian Church, Ithaca, N.Y. 7:00  
 Catharine Crozier, St. John's Cathedral, Wilmington, Del. 8:00  
 Clyde Holloway, First Methodist, Springfield, Ill.  
 Simon Preston, North Shore Presbyterian Church, Milwaukee, Wis. 4:00  
 Frederick Swann, First Presbyterian Church, Germantown, Philadelphia 8:00  
 Philip Gehring, St. John's Lutheran, Summit, N.J.  
 5  
 Distler, Zimmermann, Pepping, Church of Ascension, New York City 8:15  
 John Weaver, First Baptist, Los Angeles, Calif.  
 6  
 Simon Preston, St. John's Episcopal, Mankato, Minn.  
 7  
 Elgar Dream of Gerontius, Riverside Church, New York City 8:00  
 Eddie Weaver, The Kirk, Dunedin, Fla. 8:15  
 Bruce Bengtson, Court Street Methodist, Flint, Mich. 8:00  
 Peter Beardsley, First Congregational, Kokomo, Ind. 12:30  
 9  
 Simon Preston, St. Mark's Cathedral, Seattle, Wash.

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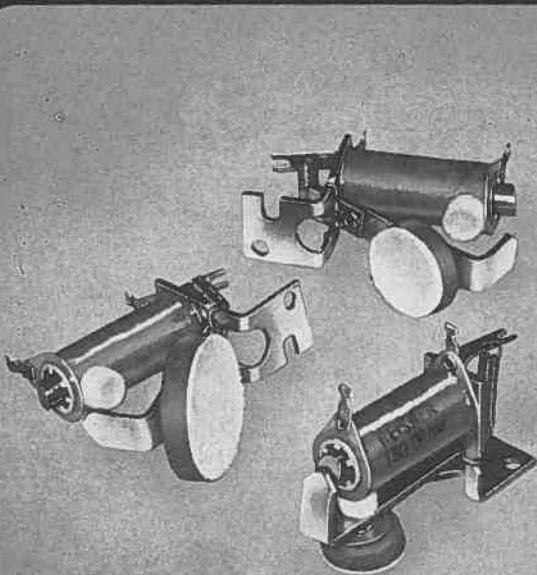
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## Harpsichord News

Charles Burney is remembered mainly as the author of some delightful travel diaries and one of the earliest "modern" music history books. It is less well known that during much of his life he was chiefly occupied as a teacher of organ and harpsichord.

In 1777 he published *Four Sonatas or Duets For Two Performers on One Piano Forte or Harpsichord* . . . Price 10.6. These duets are apparently the earliest four-hand keyboard pieces to appear in print, although examples of this type of music existed much earlier in England.

Burney's four-hand pieces are quite agreeable musically. He is obviously anxious that his set of sonatas show a net profit, yet his observations on ensemble technique remain as valid today as they were nearly 200 years ago.

"As the following pieces are the first that have appeared in print, of this kind, it may be necessary to say something concerning their utility, and the manner of performing them.

That great and varied effects may be produced by *Duets upon Two keyed-Instruments*, has been proved by several ingenious compositions, some of which have been published in Germany; but the inconvenience of having two Harpsichords, or two Piano-Fortes, in the same room, and the short time they remain exactly in tune together, have prevented frequent trials, and even the cultivation of this species of music, notwithstanding all the advantages which, in other respects, it offers to musical students. The playing *Duets by two persons* upon One instrument, is, however, attended with nearly as many advantages, without the inconvenience of

crowding a room, or of frequent and double tuning; and so extensive is the compass of keyed-instruments, that the most full and elaborate compositions must, if played by one person, leave many parts of the scale unemployed; which, perhaps, first suggested the idea of applying Pedals to the Organ. And though, at first, the near approach of the hands of the different performers may seem awkward and embarrassing, a little use and contrivance with respect to the manner of placing them, and the choice of fingers, will soon remove that difficulty.

Indeed, it frequently happens, that when there are two students upon the same keyed-instrument, in one house, they are in each other's way; however, by compositions of the following kind, they become reciprocally useful, and necessary companions in their musical exercises.

Besides the *Amusement* which such experiments will afford, they may be made subservient to two very useful purposes of *improvement*, as they will require a particular attention to *Time*, and to that *clair-obscur* which is produced by different degrees of *Piano* and *Forte*. Errors committed in the *Measure*, by either of the performers of these pieces, who may accelerate, retard, or otherwise break its proportions, will be sooner discovered, and consequently attended with more disagreeable effects, than if such errors were committed by a single player, unaccompanied; as the harmony, and consent of the parts will be totally destroyed by the least deviation from strict time of either player, unless the other give way, and conform to the mistakes that are made. And with respect to the *Pianos* and *Fortes*, each Performer should try to discover when he has the *Principal Melody* given to him, or when he is only to *accompany* that Melody; in order, either to make it more conspicuous, or merely to enrich its harmony. There is no fault in accompanying, so destructive of good melody, taste, and expression, as the vanity with which young and ignorant Performers are too frequently possessed, of becoming *Principals*, when they are only *Subalterns*; and of being heard, when they have nothing to say that merits particular attention. If the part which would afford the greatest pleasure to the hearer be suffocated, and rendered inaudible, by too full, and too loud an accompaniment, it is like throwing the capital figure of a piece into the

back-ground, or degrading the master into a servant.

It is hoped, however, that the great strides which the executive part of music, at least, makes towards perfection, in this metropolis, abounding at present in a greater number of capital performers, of almost every kind, than any other in Europe, will soon render such remarks as these useless; and that something analogous to *Perspective*, *Transparency*, and *Contrast* in painting, will be generally adopted in music, and be thought of nearly as much importance, and make as great a progress among its students, as they have lately done in the other art."

St. Martin's-street, Jan. 1777

## OFF THE SOUNDBOARD

Karl and Marilyn Wienand played the Concerto in A minor for two harpsichords by Johann Ludwig Krebs in a concert at Hastings College, Hastings, Neb. on March 23.

Robert Conant, Roosevelt University, was harpsichordist in the Brandenburg Concertos Nos. 2 & 5, and Frank Martin's "Petite Symphonie Concertante" in a Chicago Symphony Orchestra program on March 1.

News of other universities offering majors and minors in harpsichord supplements the list published in this column in the February issue. Drake University, Des Moines, Ia. has adopted a major in harpsichord for the B.Mus degree. It is under the direction of David Harris, assistant professor of music history and harpsichord. The University of Manitoba, Winnipeg, Canada has offered harpsichord as both a major and minor instrument since 1966. There is also a comprehensive course in continuo playing. Conrad Grimes, lecturer in music, is in charge of the harpsichord program.

Just received is Wood, Wire and Quill: an introduction to the harpsichord by Jan H. Albarda (Toronto: The Coach House Press, 1968). This is a handsomely produced book, but its effort to provide both a popular account and technical information does not succeed. The author's discussion of organ construction and history is at best ill-informed.

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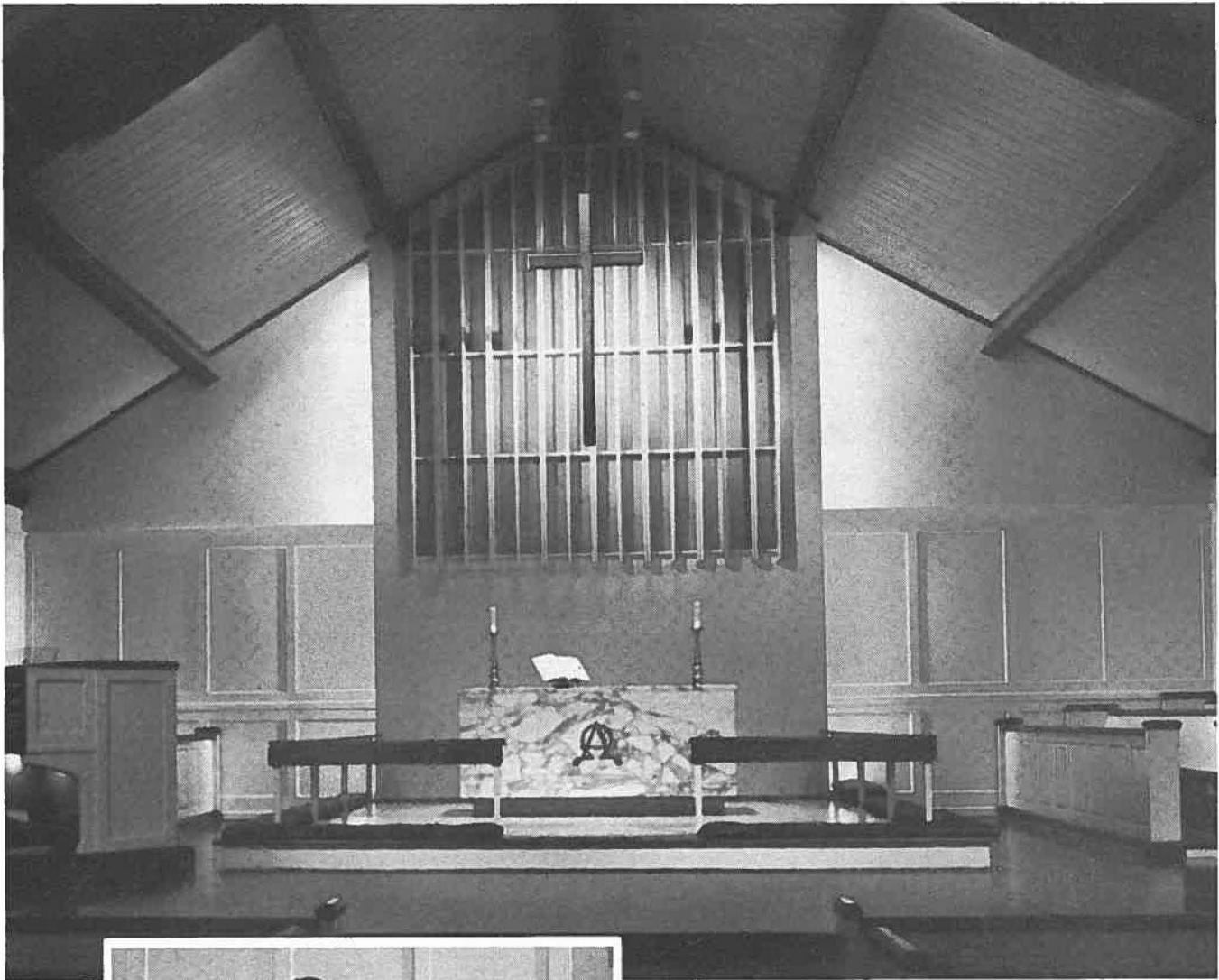
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The Rev. J. Bert Carlson, AAGO  
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The large new three manual Allen Organ built for St. John's Lutheran Church of Highland, Pittsburgh, was installed without major structural changes to the church, despite the fact that the existing organ chamber was deemed unusable. By moving the altar slightly closer to the congregation (a move favored by everyone), sufficient space was obtained to project the full resources of a comprehensive specification. The new "chamber" is not really a chamber at all. It is a construction just 12 inches deep, and attaches directly to the chancel wall. The sound is very much in the "open," and has great clarity.

The organ at St. John's articulates a concept of great importance: Organ chambers that are inadequately designed and/or poorly placed should be vacated, or relegated to the role of projecting low pedal tone only. The full beauty of an organ is heard best when it is produced in the open, and speaking from the correct location.

A word of caution, however. Good "open" organ sound requires extreme subtlety in voicing. Ordinary electronic "voices" simply will not work. It requires the technical equipment and experience that Allen alone, among electronic organs, can provide.

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## Pels & Van Leeuwen Builds for Historic Church

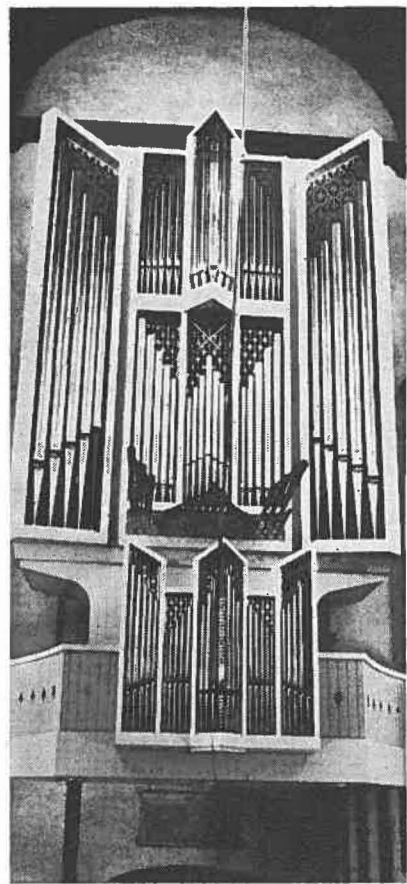
The large three-manual Pels & Van Leeuwen organ has been completed in the oldest church in Utrecht, the Netherlands. The construction of the Waals Hervormde Pieterskerk was begun in 1054 A.D., and it has been the subject of much interest and writing regarding church architecture. It is of Romanesque design, and is now in the process of restoration, which is to be finished in 1970.

During the Reformation the church became a predominately French Huguenot congregation, whose members had fled the cruel persecutions of the French monarchy. Hence the church is still called the Waloon or Waalse Kerk.

The new organ of 37 registers and 54 ranks was planned as a part of the restoration, and was erected in a newly built rear gallery from which it speaks directly into the nave of the church. The tonal specification and the case design were the cooperative effort of the organ advisor, I. P. Kluyver, and the Pels and Van Leeuwen staff.

The Hoofdwerk and Rugwerk are classic in tonal design. The Bovenwerk principal and Mixtures are in the exposed front case. The remainder, French in orientation, is in the swell box behind.

All the principals and mixtures are 75% tin throughout. Manuals have 61 notes; the pedal has 32 notes. Both key and stop actions are mechanical, with slider chests in all divisions. The organist of the church is the J. D. Oost. A series of recitals is planned.



### HOOFDWERK

Holquintadeen 16 ft. 56 pipes  
Prestant 8 ft. 56 pipes  
Roerfluit 8 ft. 56 pipes  
Octaaf 4 ft. 56 pipes  
Gemshorn 4 ft. 56 pipes  
Quint 2 1/2 ft. 56 pipes  
Octaaf 2 ft. 56 pipes  
Mixtuur 6 ranks 336 pipes  
Trompet 8 ft. 56 pipes  
Schalmey 4 ft. 56 pipes

### BOVENWERK

Prestant 8 ft. 56  
Octaaf 4 ft. 56 pipes  
Mixtuur 6 ranks 336 pipes  
Bourdon 8 ft. 56 pipes  
Salicional 8 ft. 56 pipes  
Koppelfluit 4 ft. 56 pipes  
Nasard 2 1/2 ft. 56 pipes  
Nachthoorn 2 ft. 56 pipes  
Bombarde 16 ft. 56 pipes  
Trompette 8 ft. 56 pipes  
Violregaal 8 ft. 56 pipes

### RUGWERK

Holpijp 8 ft. 56 pipes  
Salicet 8 ft. 56 pipes  
Prestant 4 ft. 56 pipes

Roerfluit 4 ft. 56 pipes  
Speelfluit 2 ft. 56 pipes  
Tertiaan 2 ranks 112 pipes  
Scherp 4 ranks 224 pipes  
Kromhoorn 8 ft. 56 pipes  
PEDAAL  
Prestant 16 ft. 30 pipes  
Subbas 16 ft. 30 pipes  
Baarpijp 8 ft. 30 pipes  
Octaaf 4 ft. 30 pipes  
Mixtuur 4 ranks 124 pipes  
Bazuin 16 ft. 30 pipes  
Trombone 8 ft. 30 pipes  
Klaroen 4 ft. 30 pipes

## SAMUEL PORTER APPOINTED TO MISSISSIPPI POSITION

Samuel Porter has been appointed to the organ faculty of the University of Mississippi, Oxford, and as organist at St. Peter's Episcopal Church. His duties will consist of teaching organ and piano and serving as resident accompanist.

## Steiner Builds Organ for Fort Wayne Church

Steiner Organs, Inc., Louisville, Ky., has installed a three-manual 45-rank organ in the St. Jude Catholic Church, Fort Wayne, Ind. The instrument was opened Jan. 26 with a recital by Jack Ruhl. Edward Throm is organist-director.

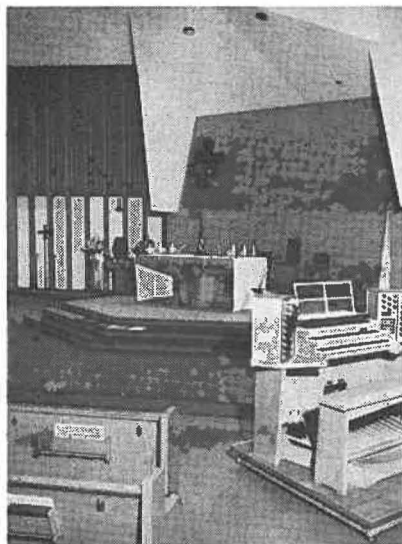
The console is on a movable platform. The swell and positiv are located above the choir to the right of the altar; the great and pedal are to the left. Phares Steiner was tonal designer and John Yonkman and Edward Throm were consultants. Slider chests were used except for stops borrowed.

**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 1/2 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  
Schalmey 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  
Scharff 3 ranks 183 pipes  
Krummhorn 8 ft. 61 pipes  
Tremulant

**PEDAL**  
Subbass 16 ft. 32 pipes  
Quintaton 16 ft.  
Gedackt 16 ft. 12 pipes  
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.  
Schalmey 4 ft.



## New Casavant Organ in Kansas City Church

A new Casavant organ has been installed at the Independence Boulevard Christian Church, Kansas City, Mo. It is located behind and above the choir and speaks directly into the church. Clifford J. Bennett, local Casavant representative, assisted by Edwin D. Northrup of the parent company, handled the negotiations for Casavant.

The organist of the church is Blanche Gangwere. Marilyn Mason played the dedicatory recital last Oct. 13.

HEINZ ARNOLD was harpsichordist and organist in a chapel concert March 2 at Stephens College, Columbia, Mo. when works of Torelli, Byrd, Bach, Buxtehude, Piston and Nagel were heard.

## Saville at Elyria, Ohio Opened by Glasgow

A three-manual Saville has been installed at the Washington Avenue Christian Church, Elyria, Ohio. The instrument was dedicated Jan. 26 with a recital by Robert Glasgow. Paul Crowder of Elyria represented Saville. Frank Wichlac was tonal designer.

**GREAT**  
Quintaton 16 ft. 61 pipes  
Montre 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Flute conique 4 ft. 61 pipes  
Doublette 2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes  
Trompette 8 ft. 61 pipes

**SWELL**  
Principal étroit 8 ft. 61 pipes  
Flute à cheminée 8 ft. 61 pipes  
Viole de gambe 8 ft. 61 pipes  
Voix céleste 8 ft. 54 pipes  
Octave 4 ft. 61 pipes  
Flute ouverte 4 ft. 61 pipes  
Nasard 2 1/2 ft. 61 pipes  
Quarte de nasard 2 ft. 61 pipes  
Tierce 1 1/2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes  
Basson 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Clairon 4 ft. 61 pipes  
Tremblant

**CHOIR**  
Cor de nuit 8 ft. 61 pipes  
Viole conique 8 ft. 61 pipes  
Unda maris 8 ft. 49 pipes  
Principal conique 4 ft. 61 pipes  
Flute d'accouplement 4 ft. 61 pipes  
Cor de chamois 2 ft. 61 pipes  
Petite fourniture 3 ranks 183 pipes  
Cor anglais 8 ft. 61 pipes  
Tremblant

**POSITIF**  
Flute bouchée 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Flute à cheminée 4 ft. 61 pipes  
Flute de bois 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Cymbale 3 ranks 183 pipes  
Cormorne 8 ft. 61 pipes  
Tremblant

**PEDAL**  
Soubasse 32 ft. 12 pipes  
Contrebasse 16 ft. 32 pipes  
Soubasse 12 ft. 32 pipes  
Prestant 8 ft. 32 pipes  
Flute bouchée 8 ft. 32 pipes  
Basse chorale 4 ft. 32 pipes  
Flute à fuseau 4 ft. 32 pipes  
Fourniture 3 ranks 96 pipes  
Bombarde 16 ft. 32 pipes  
Trompette 8 ft. 32 pipes  
Chalumeau 4 ft. 32 pipes  
Quintaton 16 ft.  
Basson 16 ft.

**GREAT**  
Principal 8 ft.  
Hohlflöte 8 ft.  
Gemshorn 8 ft.  
Prestant 4 ft.  
Waldflöte 4 ft.  
Gedecktpommer 4 ft.  
Super Octave 2 ft.  
Fourniture 4 ranks  
Waldhorn 8 ft.  
Bombarde 8 ft.  
State Trumpet 8 ft.  
Chimes  
Tremulant

**SWELL**  
Contra Dolce 16 ft.  
Geigen Principal 8 ft.  
Rohrflöte 8 ft.  
Viol de Gamba 8 ft.  
Viole Celeste 8 ft.  
Geigen Octave 4 ft.  
Flute Harmonique 4 ft.  
Doppelgedeckt 4 ft.  
Nasard 2 1/2 ft.  
Blockflöte 2 ft.  
Larigot 1 1/2 ft.  
Plein Jeu 3 ranks  
Fagotto 16 ft.  
Trompette 8 ft.  
Oboe 8 ft.  
Doppel Kegel Regal 8 ft.  
Festival Trompette 8 ft.  
Clairon 4 ft.  
Tremolo

**CHOIR**  
Nason Gedeckt 8 ft.  
Spitzflöte 8 ft.  
Dolcan 8 ft.  
Unda Maris 8 ft.  
Flute Celeste 8 ft.  
Prinzpal 4 ft.  
Traversflöte 4 ft.  
Gemshorn 4 ft.  
Spitzquint 2 1/2 ft.  
Koppelflöte 2 ft.  
Terz 1 1/2 ft.  
Larigot 1 1/2 ft.  
Siffelöte 1 ft.  
Zymbel 3 ranks  
Krummhorn 8 ft.  
Schalmey 4 ft.  
Tremulant

**PEDAL**  
Sub Bass 32 ft.  
Contre Violone 32 ft.  
Principal 16 ft.  
Bourdon 16 ft.  
Gemshorn 16 ft.  
Quintadena 16 ft.  
Lieblichgedeckt 16 ft.  
Octave 8 ft.  
Rohrbourdon 8 ft.  
Choral Bass 4 ft.  
Flute D'Amour 4 ft.  
Doublette 2 ft.  
Mixture 3 ranks  
Contre Bombarde 32 ft.  
Posaune 16 ft.  
Trompette 8 ft.  
Cornett 4 ft.

ALICE LOEWEN, Diane Bish, Dorothy Addy and Robert Town were soloists with members of the Friends University Community orchestra Feb. 18 at the College Hill Methodist Church, Wichita, Kans., playing, respectively, works of Graun, Bach, Rowley and Lockwood.

## Louisville Bach Society In Fifth Season

On a hot August night in 1964 the first rehearsal of the Louisville Bach Society was held at Calvary Episcopal Church. From its modest beginning, the group in less than five years has come to stand in the front rank of musical organizations in Louisville and the entire Midwest.

Reception by the critics has grown from a cautious comment in the *Courier-Journal*: "Obviously . . . the Louisville Bach Society is a group worthy of support," to a recent review: "It is no wonder musical Louisville is responding with capacity attendance to the opportunity currently being provided us by Dickinson and his handsomely trained chorus."

Melvin Dickinson majored in organ at the University of Kentucky and was a Fulbright scholar in 1959 and 1960, studying with Helmut Walcha in Frankfurt. One of his most valuable resources is his wife, Margaret Leupold Dickinson, whom he met when she was a fellow Fulbright scholar and student of Walcha. Mrs. Dickinson plays continuo for the Society's five annual concerts, and, more importantly, serves as rehearsal accompanist at the group's two and a half hour Monday evening work-outs.

Together, the Dickinsons conceived the idea of a Bach Society in 1959. Following vesper services at the Dreikönigs-kirche, they, along with a group of Walcha's students, read through several Bach cantatas. The evening was so rewarding that they determined to make performances of Bach cantatas available on a regular basis in Louisville.

Careful recruiting is one of the Society's hallmarks. Singers are auditioned stringently before their entrance into the group. An organization of 70 singers has been built up, more than two-thirds of whom are teachers or students of music. The rest have extensive experience in choral singing although they now are housewives and business or professional men. It is doubtful that the chorus will expand beyond its present size, since one of the prime considerations in their performance is authenticity. Bach, of course, never had tremendous choruses or orchestras at his disposal.

Selection of soloists and orchestra personnel is not a serious problem, since the University of Louisville and the Louisville Orchestra can be drawn upon. Occasionally, a soloist must be imported.



The repertory covered by the Society in less than five years is astounding. In addition to three performances of the B Minor Mass (to capacity crowds in Christ Church Cathedral), the St. Matthew Passion likewise attracted standing room only turn-outs at St. John's Evangelical Church in February. The group has also performed the entire Christmas Oratorio, the Magnificat, all six motets, the St. John Passion, and 40 Bach cantatas, the majority of them in the original German, as well as the Vivaldi Gloria, Brahms motets, and works by Schein, Scheidt, Distler, Mozart, Beethoven, and Handel.

In the past two years the Society has made a number of tours through the state of Kentucky and has everywhere been warmly received. Reception by the

community of Louisville has been especially rewarding. Off to a precarious start in 1964, financed by the contributions of a few interested friends, the Society now has 67 patrons and more than 300 season ticket holders. Admission to the roster of Louisville Fund organizations came in 1967, bringing with it increased financial support. (The Louisville Fund, the city's "Community Chest of the arts," holds an annual subscription drive and parcels out monies to its member organizations, most of which receive approximately 25% of their budgets from it.)

The final concert in the Society's fifth season will be given on May 17 at the Cathedral. The program will include Handel's Dixit Dominus, Bach's Cantata 21, and the Second Brandenburg Concerto.

PATRICIA ROPKE UPDEGRAFF

## SPOKANE TO HOST MEETING OF CATHEDRAL ORGANISTS

The fourth annual conference of the American Cathedral Organist Choir-master's Association will be held May 4-6 in Spokane, Wash. Registration fee is \$10 with provision for meals for an additional fee. The meetings will take place at the Cathedral of St. John the Evangelist. Dr. C. Harold Einecke host, with headquarters at the Ridpath Hotel.

Events will include a festival service in the cathedral, a seminar on Musical Settings for the Trial Liturgy of the Episcopal church; a report on a survey taken by parishes on the trial liturgy; and a joint meeting with the joint commission on church music. Special programs will include a recital by Alaister Ross, Norwalk, Conn., and a lecture demonstration on Trends in Contemporary Music for the Church by Richard Feliciano.

## Church in Ohio Installs Saville

A three-manual Saville electronic instrument has been installed at the Hope Lutheran Church, Ottawa Hills, Ohio, near Toledo. The console is in a traditional style matched to the interior woodwork of the church.

Charles Kendrick, Chicago, played the opening recital Dec. 1, 1968 which is listed in the recital section.

### GREAT

Principal 8 ft.  
Hohlflöte 8 ft.  
Gemshorn 8 ft.  
Octave 4 ft.  
Spitzflöte 4 ft.  
Twelfth 2½ ft.  
Fifteenth 2 ft.  
Furniture 4 ranks  
Bombarde 8 ft.

### SWELL

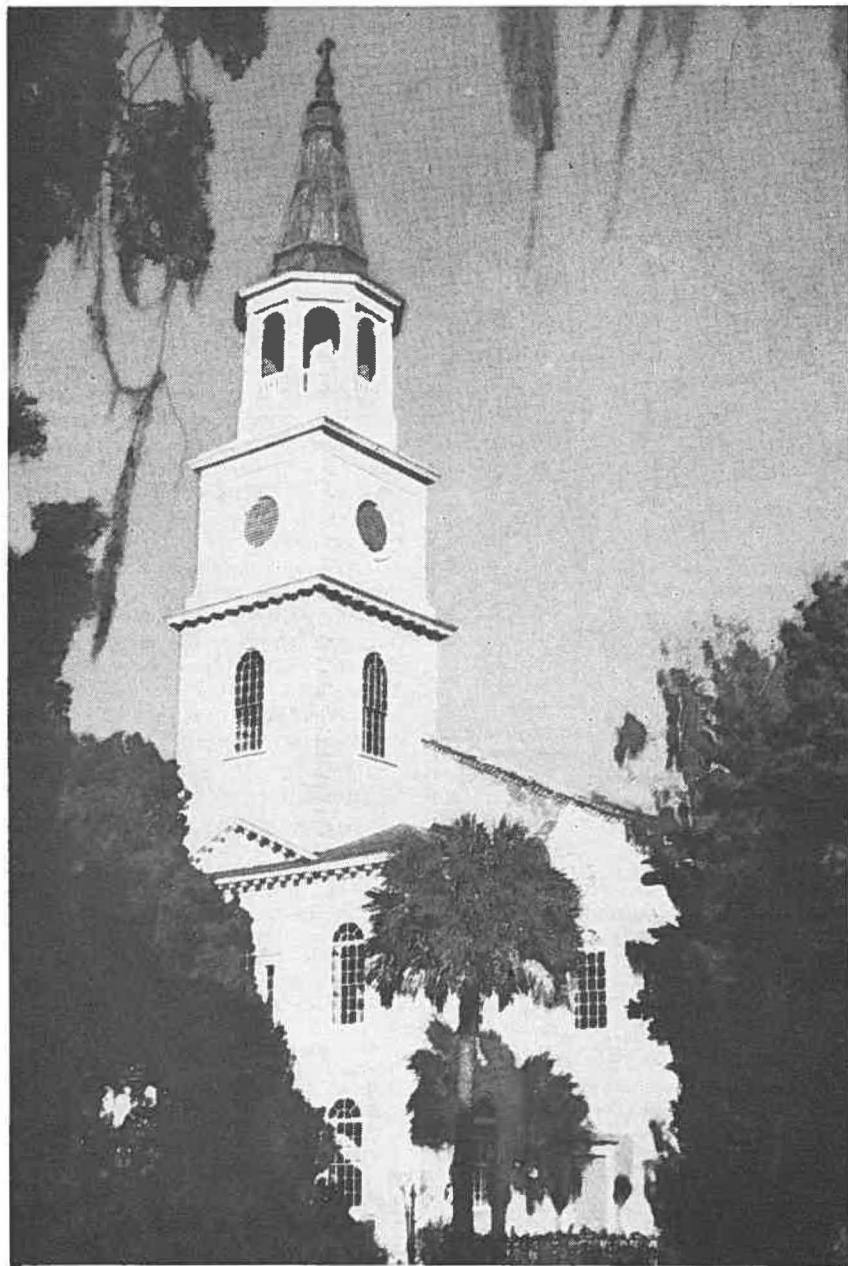
Geigen Principal 8 ft.  
Tibia Clausa 8 ft.  
Rohrflöte 8 ft.  
Salicional 8 ft.  
Viole Celeste 8 ft.  
Flute Celeste 8 ft.  
Principal 4 ft.  
Flute Harmonique 4 ft.  
Nazard 2½ ft.  
Blockflöte 2 ft.  
Plein Jeu 3 ranks  
Fagott 16 ft.  
Trompette 8 ft.  
Oboe 8 ft.  
Vox Regal 8 ft.  
Clarion 4 ft.

### CHOIR

Nason Flute 8 ft.  
Spitzflöte 8 ft.  
Dulciana 8 ft.  
Unda Maris 4 ft.  
Koppelflöte 4 ft.  
Nazard 2½ ft.  
Flautino 2 ft.  
Tierce 1½ ft.  
Larigot 1½ ft.  
Siffelöte 1 ft.  
Major Trumpet 8 ft.  
Clarinet 8 ft.  
Rohrschalmei 4 ft.

### PEDAL

Violone 32 ft.  
Principal 16 ft.  
Bourdon 16 ft.  
Salicional 16 ft.  
Lieblighgedeckt 16 ft.  
Octave 8 ft.  
Doppelgedeckt 8 ft.  
Salicional 8 ft.  
Dolce Flute 8 ft.  
Choral Bass 4 ft.  
Hohlflöte 4 ft.  
Doublette 2 ft.  
Mixture 3 ranks  
Contra Bombarde 32 ft.  
Posaune 8 ft.  
Trompette 8 ft.  
Clarion 4 ft.



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tra, gives us (should we say *presents?*) the Misa Criolla.

Because the First United Methodist Choir and the Morning Choral Club have to find relevance of *their own*, and not reflected relevance! Perhaps all of us are most of all concerned with finding relevance — of our very own. Perhaps most of us will never find it. Certainly little of the new choral music indicates much progress in the search. Little of it is even relevant to him who writes it, let alone to him who directs it, to them who sing it, or to them who sleep through it.

We have heard several "experimental" services with guitars and percussion and "natural" singers, which came surprisingly close to real communication. We have been present for others at which the titters of the congregation indicated that nothing was really coming through at all.

Do we have to choose between something that tries and fails, or the deadly average service which doesn't even try but goes on with the same old tired clichés? Surely you can guess our choice! There is something wonderfully relevant about good tries that fail: most of our lives are brimful of them!

### Some European Dates of Interest in Our Field

Though it is late for summer planning for Europe, we list a few tours and events of interest:

**Andrews University** summer session in Vienna June 16 — Aug. 14. Write Paul Hamel, Department of Music, Andrews University, Berrien Springs, Mich. 49104.

**American Organ Institute**, Freiburg, Germany July 19 — Aug. 1. Kraft, Marchal, Mueller. Write Professional Travel Service, 4525 Lemmon Ave., Dallas, Tex. 75219.

**Arthur Howes European Organ Tour**. Write to Organ Tour, Box 505, Baltimore, Md. 21203.

**Paris American Academy**, with Dupré. For Information: 269 Rue St. Jacques, Paris 5, France.

**Haarlem Improvisation Week** June 30-July 5, followed by three weeks of **Haarlem Summer Organ Institute**. Write J. Padt, Town Hall, Haarlem, The Netherlands.

**Hague Choir Festival**, June 23-28. Write International Choir Festival, P.O. Box 496, Hague, Netherlands.

**Nuremberg International Organ Week**, June 28-July 6, Heinz Wunderlich master classes, Competition. Write Waldeemar Klink, Musica Sacra, Meuschelstrasse 38, 85 Nürnberg, Germany.

**Festival of Renaissance and Baroque Music**, International Music Days, Bruges, Belgium Aug. 18-31. Write Secretariat, Collaert Mansionstraat 30, Bruges, Belgium.

### Handy Check List of Summer Workshops for 1969 Season

Following its long custom, THE DIAPASON lists again some of the summer workshops in our field which are an integral part of music education and church music in our country. We will provide further listing if enough additions are received.

**University of Evansville, Ind.** Church Music Clinic May 2-3, Russell Saunders, Robert Luther, Robert Rapp. Write Community College of the university.

**Concordia Senior College**, Fort Wayne, Ind. May 1-4. Conference of Lutheran Society for Worship, Music and the Arts. Michael Radulescu, Paul Bunjes, Thomas Willis, Daniel Moe. Write the college 6600 North Clinton, Fort Wayne, Ind. 46905.

**University of Iowa**, Iowa City Sacred Music Conference May 16-17. Raver, Lamann, Moe. Write U of Iowa Conferences, Memorial Union, Iowa City 53340.

**Concordia Teachers College**, River Forest, Ill. June 16 — July 18. Write Paul Bunjes at the college 60305.

**Grove City, Pa. College**, Festival of English Handbell Ringers June 24-28. Write The Flanagans, 250 West 7th Street, Erie, Pa. 16501.

**Northwestern University**, Evanston, Ill. Summer Organ Workshop June 24 — July 5. Mildred Andrews, Arthur Poister. Write Summer Session office, 1740 Orrington Ave., Evanston 60201.

**Michigan State University**, East Lansing July 7-10, Fleischer, Kemp, Jewell others. Write Margaret Pegg, Continuing Education Service, Kellogg Center, Michigan State U. East Lansing 48823.

**Montreat, N.C.** Church Music Conference July 24-30, Moe, Lynn, Kemp, Marshall, Jensen, Routley. Write Box 1176, Richmond, Va. 23209.

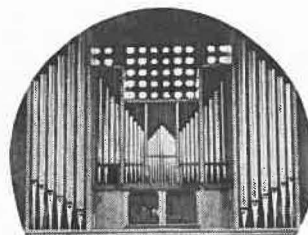
**Craigville Inn, Mass.** Conference Center 02636 Ecumenical Church Music Conference July 6-11. Marilyn Mason, Charles Schilling, Albert Ronander.

**Stanford University**, Stanford, Calif. Catharine Crozier Master Classes July 21 — Aug. 1. Write Music Dept. zip 94385.

**Indianhead Area Arts Center**, Shell Lake, Wis. 54871 July 14-18. Music in the Small Church. Write Darrell Aderman.

**Boys Town, Neb.** Church Music Workshop Aug. 10-22. Heiller, Bichsel, Maesch, Wagner others.

**Ithaca College**, Ithaca, N.Y. Master classes in conducting and lieder, Felix de Noble. Aug. 11-22. Write Division of Graduate Studies.



### Organ Music

Bornemann sends Jean Langlais' new *Livre Oecuménique*, consisting of 12 pieces on six gregorian tunes and six chorales. Technical demands range from easy to difficult, but there is a distinctly "non-grandiose" approach throughout. Those who have heard Langlais improvise will recognize immediately that the success of these pieces lies in their fresh, unlabored style. The effects are always pleasant, sometimes even beautiful.

H. W. Gray sends a number of new issues. Chester Kingsbury has arranged the Clarke Trumpet Voluntary for three trumpets and organ. Organists in need of a loud piece for a thronged occasion may find it useful.

Sonata for Organ by Louie L. White (Gray) gives one the uncomfortable feeling of being pushed along by a note on every subdivision of every beat. Thematic repetitions, cadences and sequences are dull. There are two movements, the second of which is a set of variations, recalling the first movement theme at the end.

Allanson G. Y. Brown's *Improvisation on Pange Lingua* (St. Cecilia No. 953) uses stock techniques, but they are competently handled. *Pastorale and Aviary* (St. Cecilia No. 954) by Myron J. Roberts has been turning up in recital programs lately. "Aviary," of course, means "birdhouse" (of the type found in a zoo), and the middle section of the piece has bird sounds *à la* Messiaen. It is a light, fun piece, and the element of satire lurks nearby. Satire is also suggested (though probably not intended) in Robert Jordahl's *Festive Prelude on O For A Thousand Tongues to Sing* (St. Cecilia No. 955). This piece reaches new depths of stereotyped thinking, and we are (irreverently) reminded of Ives' *Variations on America*.

Sacred Songs (Waco, Texas) has published Fred Bock's Variants on Hymn Tunes for Congregational Singing. The basic approach seems to be a compulsive filling-in of all chordal and rhythmic interstices.

R. Evan Copley's *Fifteen Minatures for the Organ* (Sacred Songs) has inexcusably inferior printing. Beyond this initial hindrance, some pieces prove to churn quietly through familiar routines, others, loudly.

We defer comment on Gordon Young's *Music for Worship: A Quality Collection of Shorter Pieces for Worship, Concert, or Study* (Sacred Songs). — WV

### Those Were the Days

*Fifty years ago the April, 1919 issue published the following news of interest to organists —*

10,000 invited guests assembled at the Wanamaker store in Philadelphia to hear Charles M. Couboin play Widor's Sixth Symphony with the Philadelphia Orchestra under the baton of Leopold Stokowski.

Joseph Bonnet played for 10,000 in Denver, for 2,500 at the Mormon Tabernacle in Salt Lake City, and for 5,000 at Ann Arbor.

An organ recital series at Wellesley College featured Francis W. Snow, Everett E. Truette, E. Harold Geer and Benjamin Whelpley.

Full houses greeted each of a series of historical organ lecture recitals by Clarence Dickinson in the chapel of Union Seminary.

*Twenty-five years ago this magazine carried these events in the organ world in its April, 1944 issue —*

Stories and pictures of many organists in various posts in the armed services were included.

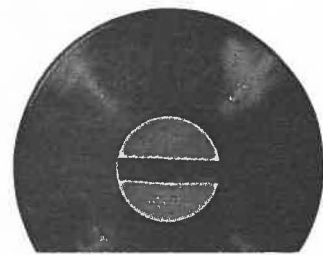
Extensive tour dates were listed for Hugh Porter, Charlotte Garden and Alexander Schreiner.

*Ten years ago this magazine reported these events in the organ field in the issue of April, 1959 —*

A variety of summer workshops was announced.

Joseph Blanton in an article, *The Organist as Missionary to the Architect*, pointed out the typical architect's avoidance of the problems of planning proper organ placement.

The sudden death of Theodore Schaefer, organist and choirmaster of the National Presbyterian Church, Washington, D.C., was reported.



### New Recordings

A few new recordings provided us with some pleasurable listening this month. We looked forward to hearing a record of an Australian organ — a modern tracker in the War Memorial Chapel of Knox Grammar School, Wahroonga, by Ronald Sharp. The instrument has a warm clear sound suggesting some contemporary European builders. The pressing by Concert Recordings, Lynwood, Calif. is #CR-CO40. The player, young Italian-born Sergio de Pieri, is sometimes rather interesting in slow movements but he is not accurate enough either in notes or in rhythm in fast movements to make his record of five concertos transcribed by Bach a real contender in works already so widely recorded. The confusion of the record title — *The Five Vivaldi-Bach Concertos* — and the notes in the brochure which continue this error are unfortunate. The engineering is good except for an over-stepped-up bass sound. The whole undertaking is good enough that we wish it were better; it deserved to be.

From McGraw-Hill we have some more Argo recordings of choral works, all of the same high quality as those we reviewed in the first two issues of 1969. David Willcocks leads the choir of Kings College, Cambridge and instrumentalists of the Academy of St. Martin-in-the-Field in two Handel Chandos Anthems (Argo ZRG 541), the extended *The Lord is my light* and the shorter *As pants the hart*. Soloists are April Cantelo, soprano and Ian Partidge, tenor. These works with such a typical Handel flavor are very welcome in Mr. Willcocks' fine conception; his strong hand is felt clearly throughout.

George Guest is the conductor in a beautiful recording by the choir of St. John's College, Cambridge, of Victoria's



six-voice Requiem Mass and four motets. It is not hard to agree with the jacket notes that this requiem mass is the finest of all liturgical settings. And the motets — Gaudent in Coelis, O Magnum Mysterium, Ave Maris and Ascendens Christus — are wonderful examples of one of the greatest periods in all choral music (Argo ZRG 570).

From the previous century comes the music of the Eton Choirbook, record 2 of which the Purcell Consort of Voices and the Choristers of All Saints, Margaret Street sing on Argo ZRG 557. Grayston Burgess directs. This is some of the most complex music imaginable and as sung on this fine record some of the most beautiful. The precision of these singers in intonation and rhythm illumines these intricate textures in a way we have seldom heard. Composers represented are Lambe, Browne, Nesbitt, Wylkynson, Cornysh and Fawkyner; the record is a must for a complete library.

George Malcolm is harpsichordist and the Academy of St. Martin-in-the Fields is directed by Neville Marriner in an interesting record with Thomas Arne on one side (Concerto 5 in G minor, Sonata 1 in F, Overture 1 in E minor), and C.P.E. Bach on the other (Symphony 2 in B flat, La Folia Variations, Concerto in C minor). The high quality of all this music may surprise some listeners. Both these composers deserve major attention and on this record (Argo ZRG 577) Mr. Malcolm and his collaborators give it. Stanley Sadie's jacket notes are particularly valuable on this one, but all these Argo records have scholarly, helpful, readable notes. — FC



### Choral Music

We are surprised at the small amount of choral music received in the last month but perhaps publishers feel that directors are too busy in late Lent and at Easter to have time to consider new music.

Augsburg sends several originals and some editings as well. In the first category are: a four-stanza, simple Prayer for Peace by Paul Fetler; a largely unison The Praises of a King by Austin Lovelace; a small Christmas O Shepherds by Herbert Beuerle; and Awake Psaltery and Harp by Gordon Young. Editings include: a not difficult Schütz Out of the Depths edited by Elwood Coggin; Sanctus from Bach Mass in B minor with accompaniment by G. Winston Cassler; a Christian Erbach Sing Aloud to God (Jubilate) edited by William Haldeman; and F. Melius Chris-

tiansen's My God, How Wonderful Thou Art, edited by Olaf C. Christiansen. Regina H. Fryxell's Volume 3 of Introits and Graduals covers the season from Trinity Sunday to the 18th Sunday after Trinity. A Christmas Concertato by Jan Bender, based on two German Christmas songs, uses two choirs, three soloists and several instruments. A set of Three Wedding Solos by G. Winston Cassler are useful but usual; the same composer's Sacred Duets are for equal voices on general purpose texts. A hymn, Earth and All Stars, is published separately from David Johnson's Twelve Folksongs and Spirituals.

Oxford University Press sends two psalm settings in contemporary idiom by Samuel Adler, Psalm 40 and Awake! Do Not Cast Us Off. Anthony Greening has edited John Amner's SSATB I Will Sing unto the Lord, with tenor solo, and Thomas Tallis' SATB Verily, Verily I Say unto You; both are accompanied.

Oxford is selling agent for the Huron Press, London, Ont. and sends some music by Canadian composers. Barrie Cabena has a big Jubilate Deo and two youth choir unisons: Loving Shepherd of Thy Sheep, on the tune Orientis Partibus, and O Lord of Life, based on a shape-note melody. Violet Archer has an SA version of her Sweet Jesus, King of Bliss. Bert van der Hoek has a simple unison setting of Love Divine, All Loves Excelling, and Jean Coulthard A Child's Evening Prayer, unison with optional divisi.

Sacred Music Press (Lorenz) sends a stack containing names of several familiar anthem writers. Jane M. Marshall's SAB Alleluia experiments fairly successfully with a mixture of styles — a 13th century motet melody plus string bass and rhythm percussion. Eugene Butler uses a good deal of unison and an independent organ part in his Out of the Depths. Robert W. Thygerson's Crown Him with many crowns is a big hymn anthem with brass and percussion. Robert Elmore's Hail, Alpha and Omega gains nothing from nine key changes within 46 measures; even a nine-bar soprano solo is in two keys. Bob Burroughs' O Lord of Life is unaccompanied and conventional. Mary E. Caldwell has arranged a Russian carol, Welcome, Gay Kolyada. Two by Don McAfee — How Excellent is Thy Name and O Clap Your Hands — are practical and unpretentious. Edwin Earl Ferguson's A Christmas Exultation has parts for brass sextet. Emma Lou Diemer's A Babe is Born adds brass quartet and tambourine to a melody in folksong idiom. Gordon Young's Now Praise We Great and Famous Men is a kind of hymn-anthem with much unison.

Numbers 3 and 5 in the Wilshire Presbyterian Choral Series are: a big chorale cantata, So gehst du nun by Boris Pillin, for choir, soloists and organ in a not too difficult style; Clarence Mader's The Fifth Mystery, for the same resources plus a narrator. The poem and the music, both by Dr. Mader, have a good deal of style and flavor. Both these works should be seen by directors of competent choirs. — FC

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One of the most difficult terms to define in music is "melody." A standard music dictionary does not help very much, for melody, by its very nature, cannot be separated from rhythm. The *Harvard Dictionary of Music* says:

*Melody.* In the general sense, a succession of musical tones, as contrasted with harmony, i.e., musical tones sounded simultaneously. Thus, melody and harmony represent the horizontal and vertical elements of the musical texture.<sup>1</sup>

It is surprising, as well as deplorable, that in the past 50 years, hundreds of books have been written on harmony and orchestration, yet the study of melody is almost completely neglected.

Harmony, orchestration and rhythm are subject to certain rational premises which make them capable of being learned systematically; many composers of mediocre rank have been extremely adept at such studies and their practical application. Only the great artists, however, possess that power of imagination and creation which goes into the making of a great melody.<sup>2</sup>

A study of melody in 20th century Mass settings can be divided into three basic categories: 1) *Monophonic music* contains no additional element of texture. Gregorian Chant makes up the one truly great Western World contribution to monophonic sacred music. Composers have incorporated these melodies both literally and in a fragmentary fashion in contemporary Masses. To a lesser extent, folk music, (which is essentially monophonic) has been used in sacred compositions. 2) *Polyphonic music* in its most simple definition can be described as the art of combining several melodies. This method can be handled in a strict, imitative manner (e.g. a fugue by J. S. Bach) and based on systematic study, or it can be used in a free but functional manner. Some of the best examples in this study fall in the latter category. 3) *Homophonic music* is dependent upon harmonies. The 19th century often considered melody subservient to harmony, or a result of harmonic progressions (e.g. Wagner's *Tristan und Isolde*). Of the three categories, this is perhaps the most challenging to a composer's imagination. The dangers of making the melody subservient to the harmony are so great, that this aspect has been the downfall of many Masses.

To begin with, there are almost no monophonic sacred Masses being written today. Gregorian Chant was the last great body of unison melody written. Practically all unison Masses written today are dependent on an accompaniment.

The three unison Masses in this study are:

1) Lou Harrison — *Mass to the Glory of God*, for male and female voices, trumpet, harp and strings. This Mass uses a type of melody akin to the unison sacred music sung by the Indians of California when they were under Spanish colonization. It is simple, almost naive. The orchestral writing is discreet, but supports the vocal lines with imagination. This is one of the truly great (and unpretentious) Masses of our day.

2. Roger Sessions — *Unison Mass with Organ*. Written for the Episcopal (Anglican) service, this English Mass reflects Anglican plainsong. There is a happy marriage of music and speech with paramount concern for word accents. The organ accompaniment is very difficult.

3) Jean Langlais — *Missa in Simplicitate* for unison chorus (or solo) and organ. Simple, its essentially modal language is chosen by Langlais to express the liturgical text. Although there is no intention to develop a cyclical

Dr. Tortolano is chairman of the Fine Arts Department at St. Michael's College, Winooski, Vt. This study of melody is part of a thesis, "The Mass & The Twentieth-Century Composer," 1964 (Copyright).

# Melody In 20th-Century Masses

By William Tortolano

form, two short motives recur in several parts of the Mass. A burning poetic fervor is revealed throughout the Mass with an intimacy of expression quite rare in religious music.

The Langlais Mass is completely liturgical. The strength of the Sessions lies in its solid relationship between the accentual subtleties of the text and the melodic line.

It can be said, categorically, that the Harrison Mass, after a few small changes, is also completely liturgical. Its unsophisticated charm lies in its unaffected primitive simplicity.

Besides the organ, other instruments can be called upon to give great help in attaining the lofty purpose of sacred music, so long as they play nothing profane, nothing clamorous or strident and nothing at variance with the sacred services or the dignity of the place. Among these the violin and other musical instruments that use the bow are outstanding because, when they are played by themselves or with other stringed instruments or with the organ, they express joyous and sad sentiments of the soul with an indescribable power.<sup>3</sup>

There is no specific regulation forbidding the harp. The trumpet, in Harrison's score, is not called upon for majestic, virile sounds. It is part of the quiet fabric, and does not draw attention to itself. If the choir-master has difficulty in obtaining a live trumpet player in church, he should simply ask the organist to use the trumpet stop on the organ.

If the composer wishes to draw his melodic inspiration from Gregorian Chant, he is following the exhortation of the Church — "the more closely a church composition approaches plainchant in movement, inspiration, and feeling, the more holy and liturgical it becomes; and the more out of harmony it is with the supreme model, the less worthy it is of the temple."<sup>4</sup>

The revival of interest in Gregorian Chant in the Church has known, and still knows, several schools of thought.

One extreme group wished to establish Gregorian Chant as the only music to be used in worship, assigning parts to the chanters, the schola, and the congregation, even though in Christian antiquity and in the Middle Ages musical tasks of this proportion were not expected of the people. Another group wished to include suitable vocal polyphony together with Gregorian Chant, suggesting that the Ordinary be assigned to the congregation, while the church choir undertook the Proper in a polyphonic setting.<sup>5</sup>

The view of the extremists, especially among the youth who sought to exclude all music except Gregorian Chant and congregational singing, thus diminishing the liturgical importance of polyphony and the artistic work of the church choir, has been countered by the broad comprehensiveness of the liturgical and artistic views expressed in the papal pronouncements, especially the *Musicae Sacrae Disciplina* of 1955 and the directives of the Sacred Congregation of Rites of September 3, 1958.<sup>6</sup>

But this is clearly not the approach of the majority of composers who believe that one either has an ability and predilection for assimilating Gregorian melody as part of his personal musical language, or he does not. The more successful Masses in this group utilize a brief Gregorian motif for the thematic development rather than an extended section of plainsong.

Two composers have shown unqualified success in their handling of this type of melody. The only Mass from the pen of Persichetti and three out of five Masses by Langlais (*Ancient Style*, *Solennelle*, and *Salve Regina*) all give

an impression of objective functionality. The melody "works" in context.

Persichetti's Mass is quite clever. One has the impression that textual inflections and flowing independent vocal lines take priority over harmonic structure. The Mass shows the articulate use of only one Gregorian motif; it is taken from *Gregorian Mass III, Kyrie Deus Sempiternus*.

There are enjoyable, practical and unpretentious works by Britten and Creston. Their purpose is a functional and practical one. Written for boys' choir, the Gloria from Britten's Mass uses a constant reiteration of the intonation for *Gregorian Gloria XV*. The practicality is not questioned, but the constant, tiresome motif is.

Creston's Mass was also written for a specific group — the amateur choir. Skillful use of two Gregorian melodies, the *Adoro Te* and *Jesu Dulcis Memoria*, are found on almost every page. Again, the premise is not questioned, but the conclusion is. The result is pleasant and useful, but mundane.

Clearly these two experienced composers, both sympathetic to liturgical music and admirers of plainsong have not, so far, found their niche in an affinity between themselves and this borrowed art, through the medium of using of plainsong themes and contemporary Mass. Creston's *Second Symphony*, however, achieves a miraculous blend of contemporary compositional techniques. Very few other contemporary works based on plainsong have been as successful.

Extended plainsong quotations have not been too popular or effective. In this case, the composer usually alternates a Gregorian melodic phrase with a harmonized one.

Flor Peeters does this in three of his Credo: 1) *Missa Brevis* (Credo I), 2) *Missa Choralis* (Credo II), 3) *Missa Reginae Pacis* (Credo III). Hermann Schroeder also shows a fondness for this style, in two settings: 1) *Missa Lux et Origo* (each movement based on the corresponding Gregorian movement), 2) *Missa Gregoriana*; Kyrie based on *Gregorian Kyrie XVI*; Gloria based on *Gregorian Gloria XV*; Sanctus, Benedictus, Agnus Dei based on *Gregorian Sanctus, Benedictus, Agnus Dei X*.

The main problem seems to be one of reconciliation between plainsong, which is devoid of harmony (or should be), and the harmonic or polyphonic language of the composer.

In the *Missa Gregoriana* is found one of the more successful attempts to unite these two diverse techniques. Schroeder's success seems to lie in his ability to carry over into the harmonized section melodic fragments of the preceding Gregorian section. One also has the feeling of an absence of bar lines, with a syllabic treatment of the words.

Congregational participation is understandably popular in Germany, the home of Lutheran Protestantism. Schroeder is a living part of this land of people who have a long heritage of community singing. It is only natural that his Masses strive for a singing "Volk".

Most of his other non-Gregorian Masses are quite simple, but devoid of innovations. They are neither unique nor exciting. Melodic lines are diatonic and simple.

A list of non-Gregorian Masses by Schroeder includes: *Missa Psalmica*, SATB a cap.; *Missa Brevis*, SATB a cap.; *Marienmesse*, 3 pt. women's chorus, a cap.; *Missa Simplex*, SATB a cap.; *Pauliner Orgelmesse*, SATB and organ; *Missa Regina Coeli*, SATB and organ.

Besides Gregorian motifs, the one

other source of thematic borrowing is from the realm of folk music. Here again we have a very personal idiom that few have been happy and successful with. Only a few composers have attempted to incorporate nationalistic melodies into the confines of a liturgical Mass. Most have been disastrous monstrosities. Again, this style either "works" for a composer or it does not.

Only one Mass has been written that successfully incorporates Negro Spirituals. Sister Elaine's *Blessed Martin de Porres Mass* is both unique and a resounding triumph. No fancy musical tapestry here, but rather a deceptively simple harmonic language beneath the expressive cantilenas of the Negro. These melodies are skillfully woven into the Mass.

Two other Masses, by Kodaly and Villa-Lobos, contain scale patterns that are worthy of mention. They also have brief sections with nationalistic idiosyncrasies.

Hungarian folk music has exerted an influence in the tonal order of the Kodaly Mass. The Kyrie uses a scale pattern distinctive to Hungarian melodies:

D E $\flat$  F $\sharp$  G A B $\flat$  C D

According to Hungarian usage, the scale is often employed only as far as the sixth degree, which is exactly what Kodaly has done in the second section of the Kyrie.

The second example is found in the Sanctus of the Villa-Lobos setting. It is in the lyrical style of the old religious song of Brazil, and the melody of the "et sepultus est" in the Credo is inspired by certain motifs of the religious folk-song of the *Macumbas*.

All of these nationalistic examples are novel, but they do not represent a definite stylistic trend.

Modality, for many composers, has proved to be the best approach to church music. The archaic modes give an impression of impersonality and rapprochement to the movement, inspiration, and feeling of plainsong. By this technique, literal borrowing from chant is not necessary. There is also the freedom of harmonic development. According to Henri Potiron, "the idiomatic tendencies of classic music fade away and allow seventh and ninth chords without preparation and resolution, parallel intervals especially the fifth, minor and major seventh chords, as well as ninths and elevenths which move from mode to mode without change of key or within the same mode but transposed by common chord procedures into another tonal level."<sup>7</sup>

Usually, the composer has added several functional foreign tones to the particular modes he uses. Some of the most artistic Masses use the modes. They are novel to our ears and give the illusion and sensation of an objective art that belongs to the church rather than the subjective concert hall. This distinction is not always successful, but the following list represents a selection of the better examples of contemporary Masses that feature the modes:

*Dorian*: Poulenc, Gloria m. 1-8; Vaughan Williams, Kyrie m. 4-18; Vaughan Williams, Benedictus m. 1-6.

*Phrygian*: Langlais, *Ancient Style Mass*, all movements.

*Lydian*: Peeters, *Missa Festiva*, Gloria m. 1-11.

*Mixolydian*: Stravinsky, Credo m. 148-153; Poulenc, Benedictus m. 1-4; Vaughan Williams, Gloria m. 57.

*Aeolian*: Villa-Lobos, Kyrie m. 1-20, 40-59.

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The most intentionally consistent modal setting is the complete *Mass in Ancient Style* by Langlais. Its easy diatonicism is so perfect that there is not one solitary accidental in the Kyrie. But then, it was consciously intended to be within the grasp of the average parish choir. The remainder of the movements use very few accidentals. In the space of seven measures, the Gloria clearly uses three different modes: m. 1-3 Aeolian; m. 4-5 Phrygian; m. 6-7 Dorian.

One characteristic is obvious; pure major and minor tonality is seldom used. Gregorian influence, modality, and some significant alterations to modality or tonality, make the pure forms of the minor scales and particularly major scales a definitely secondary mode of expression.

Masses by Villa-Lobos and Vaughan Williams are the best examples of melody dependent upon a polyphonic structure.

A harmonic structure is the backbone of practically all Peeters' melodies. Without the harmony, the melody seems weak. What further aggravates the problem is excessive harmonic parallelism bordering on the trite.

Although Poulenc's Mass is non-imitative, we find not only much harmonic variety, but also explicit terminology that gives a coloristic hue with an expressive qualification. Melodies are defined as to their dynamic control and speed, and unusual vocal effects, such as falsetto, produce novel qualities. Among the more unusual subjective terms called for in this Mass are: *très sec et scandé, a peine cédé, très doux, très allant et doucement joyeux, très pur, très clair et modéré, très sourd, très calme mais sans tristesse, sans aucune nuance très égal.* These terms are very subjective and cannot be precisely defined. They all try to achieve unusual vocal effects. This Mass is clearly a good example of a composer's success in preventing harmonic submersion of the melody.

A single twelve-tone Mass cannot give us any characteristic trends, but one can find in Krenek's *Missa Duodecim Tonorum* an impression of the phrases being too short. The long architectural arch and the surging growth of a melodic line seem stunted and forced into functionality. This specific technique evidently needs to be tempered to become practical. Although Krenek is skillful in this respect, the Credo in particular seems to be fragmented into very short phrases. He is most effective with emotional words such as "et sepultus est. Et resurrexit," "iudicare vivos, et mortuos".

Schroeder resorts to either an absence of bar lines or unusual measure lengths, without the control of time signatures, to aspire to melodic and rhythmic independence. These melodies are usually modal. The combination is pleasant, but because of little subtilization of the text, this tickling sensation becomes rather tiresome. Although the aural impression is one of objective church sound based on conservatism within modality and placid rhythms, melodic dynamism appears as a secondary by-product.

Certain words imply an expressive character to some composers. This is a matter of personal taste. Their technique is sometimes manifested in "senza misura" or "libera" sections. Vaughan Williams surprises us by giving the traditionally dynamic words "Quoniam Tu solus sanctus, Tu solus Dominus, Tu solus altissimus" to a soprano soloist. It is a pleasant, quiet surprise.

A pseudo psalm-tone, highly dependent on coloristic harmony, is used by Flor Peeters (*Missa Festiva*, Gloria; *qui tollis peccata mundi, miserere nobis*).

A straight pitch is found in Stravinsky's Credo from his Mass. Without resorting to melodic or harmonic ingenuity, this becomes a tremendous challenge. The only significant change in the placidity of this Credo is in

Stravinsky's personal conviction of the words: *Ecclesiam, peccatorum, mortuorum.* A conductor's major problem rests between the subtle text accentuation and the straight pitch line.

But any separate effects must be part of the over-all textual continuity. Dividing the text into distinct musical entities is at best problematical.

Although there is no concrete comparison possible between the Villa-Lobos setting and many typical 18th and 19th century Masses that resort to separate movements within one text, one is nevertheless struck with his profuse division of the Credo. He resorts to many tempo and key changes, but the problem really rests in each subdivision being imitative as one unit. In other words, one textual phrase is one complete imitative thought; what follows is different. Add to this the possibility of a key or tempo change. However, one must admit that the style is consistent. A length of 255 measures makes this the longest Credo under study.

Impassioned cries of "Lord have mercy" dominate the concluding Kyrie section of the Langlais *Messe Solennelle*. A functionally dissonant harmony pervades this dramatic section.

Liturgical propriety of the melodic lines of the Masses under consideration rests not so much with melody per se, but with the expressive terminology qualifying the melodies. Objectively, the dependence on harmonic parallelism in many Peeters' Masses might make the passage musically dull, but it does not make the melody any less liturgical, though qualifying terminology might.

The final consideration of melody is its practicality in relation to the performers. Several Masses are clearly written for some sort of "average" choir, as difficult as this is to define. But the music "comes off", liturgically, qualitatively and in practice in Masses by Langlais (*Ancient Style*, modality), Sr. Elaine (Negro Spirituals), and Creston (Gregorian Chant). The ranges, phrases, pitches and style are comfortable.

Full vocal technical control, which is seldom found in non-professionals, is demanded in the Masses by Poulenc, Stravinsky, Villa-Lobos and Vaughan Williams. These are the most difficult, with the first place going to Poulenc. Although Kodaly's *Missa Brevis* is harmonically quite simple, the soprano tessitura is extremely high and the qualitative markings are demanding. It takes a good soprano to sing high C's "piano", with no loss of quality!

The finest melodic lines in 20th century Masses are those that are conceived polyphonically. The settings by Vaughan Williams, Persichetti, Langlais and Harrison manifest a combination of vocally complete melodic entities. The initial test regarding the success of the melodies in these Masses is to extract a line and see if it is aesthetically and musically satisfying. The concluding test is to combine the lines and discover if they make a coherent and satisfying complete musical thought. There is no question that these settings are melodically interesting because of their polyphonic involvement.

The weakest melodies are generally those that are dependent almost exclusively upon a harmonic background. Perhaps the greatest single fault in the settings by Flor Peeters is his non-involvement with polyphonic independence. When the harmonic background predominates it often becomes stagnant, a series of clichés, or repetitions. The *Messe* by Poulenc is dependent upon an overworked harmonic scheme.

The outstanding exception to success with harmonic involvement is the *Blessed Martin de Porres Mass*. This work shows that melodies, regardless of whether or not they are borrowed from a pre-conceived source, must be vocally satisfying and physically practical to the people that sing them. Although many of the Masses mentioned here are

vocally satisfying, the major fault of most contemporary composers is their ignorance of the accentual flow of the text and its relation to a musical line that has an ability to carry a growing melodic thought that rises, grows and then rests with satisfaction.

#### NOTES

<sup>1</sup>Willi Apel, *Harvard Dictionary of Music* (Cambridge: Harvard University Press, 1955), p. 435.

<sup>2</sup>*Ibid.*, p. 436.

<sup>3</sup>*Musicae Sacrae Disciplina*, 1955, art. 59.

<sup>4</sup>*Motu Proprio on Sacred Music of Pope St. Pius X*, 1903, art. 3.

<sup>5</sup>Gustav Fellerer, *The History of Catholic Church Music* (Baltimore: The Helicon Press, 1961, translated by Francis A. Brunner), p. 200.

<sup>6</sup>*Ibid.*, p. 201.

<sup>7</sup>Henri Potiron, "Harmony and Modal Composition," *The Gregorian Review*, III, No. 2, 1956, p. 47.

#### LIST OF MASSES

● Britten, Benjamin — *Missa Brevis in D for Boys' Voices and Organ*, op. 63. (no Credo) New York: Boosey and Hawkes 1959.

● Creston, Paul — *Missa Adoro Te*, op. 54. Unison, two equal voices or SATB with organ. Glen Rock, N.J.: J. Fischer and Bro., 1953.

● Elaine, Sister Mary — *Mass in Honor of Blessed Martin de Porres*. SATB and organ. San Antonio: Our Lady of the Lake College, 1945.

● Harrison, Lou — *Mass for Male and Female Voices, Trumpet, Harp, and Strings*. New York: American Composer's Alliance, 1952.

● Kodaly, Zoltan — *Missa Brevis*. Mixed chorus and organ or orchestra. New York: Boosey and Hawkes, 1944.

● Krenek, Ernst — *Missa Duodecim tonorum*. 3 equal voices and organ. Toledo: Gregorian Institute of America, 1958.

● Langlais, Jean — *Mass in Ancient style*. SATB and organ. Boston: McLaughlin and Reilly Co., 1952. *Messe Solennelle*. 4 Voix mixtes et orgue (no Credo). Paris: Editions Musicales de la Schola Cantorum, 1953. *Missa in Simplicitate*. Solo voice or unison chorus, organ. Paris: Editions Musicales de la Schola Cantorum, 1953. *Missa Salve Regina*. Men's 3 part chorus, people's unison chorus, 3 trumpets, 5 trombones, and 2 organs. Paris: Editions Costellat, 1955.

● Peeters, Flor — *Missa in Honorem Reginae Pacis*, op. 30. 2 equal voices, organ. Boston: McLaughlin and Reilly Co., 1933. *Missa Brevis in Honorem Sanctae Godelievae*. SAB and organ. Boston: McLaughlin and Reilly Co., 1940. *Missa Festiva*, op. 62. SATBB and organ. Dusseldorf: Musikverlag Schwann, 1947. *Missa Choralis*, op. 91. SATB, Populus and organ. Boston: McLaughlin and Reilly Co., 1959.

● Persichetti, Vincent — *Mass for Mixed voices*. A cap. Philadelphia: Elkan-Vogel, 1961.

● Poulenc, Francis — *Messe en Sol Majeur*. Choeur Mixte, a cap. (no Credo). Paris: Editions Salabert, 1937.

● Schroeder, Hermann — *Missa Brevis*, op. 17. SATB. A cap. Dusseldorf: Musikverlag Schwann, 1953. *Marienmesse*. für dreistimmigen Frauenchor mit orgel. Dusseldorf: Musikverlag Schwann, 1953. *Missa Regina Coeli*. SATB and organ. Dusseldorf: Musikverlag Schwann, 1953. *Missa Psalmica*. SATB. A cap. Dusseldorf: Musikverlag Schwann, 1954. *Pauliner Orgelmesse*. SATB, organ, brass. Dusseldorf: Musikverlag Schwann, 1954. *Missa Simplex*. SATB. A cap. Dusseldorf: Musikverlag Schwann, 1958. *Missa Lux et Origo*. 3 equal female voices, people, and organ. Altötting: Musikverlag Copenrath, 1959. *Missa Gregoriana*. SATB, people, organ. Altötting: Musikverlag Copenrath.

● Sessions, Roger — *Mass for Unison Choir and Organ*. New York: Edward B. Marks, 1955.

● Stravinsky, Igor — *Mass for Mixed Voices and Wind Instruments*. (2 oboes, English Horn, 2 Bassoons, 2 Trumpets, 3 Trombones). New York: Boosey and Hawkes, 1948.

● Vaughan Williams, Ralph — *Mass in G Minor for Soli (SATB) and double Chorus*. A cap. New York: G. Schirmer, 1962.

● Villa-Lobos, Heitor — *Mass in Honor of St. Sebastian*. A cap. 3 equal voices. New York: Associated Music Press, 1937.



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Behind the rückpositiv and the trompeteria divisions (the latter with only horizontal trumpets — see "sunburst" in picture) lies the five manual console on its own platform, placed for optimal hearing for the player. To the right and left are positiv cases. The pedal is contained in the four large pedal towers with the tin pipes of the 32 ft. praestant in front.

Behind the clock dial are the pipes of the big schwellowerk. Over and above this, the hauptwerk is placed in the acoustically most favorable position along the stone walls, with the 16 ft. praestant showing in the front of the case. The manuals are each 58 notes, the pedal 32. Both instruments have mechanical tracker action and are independent of each other. Stop action is electric.

The total weight of the main organ is about 45 tons.

### RÜCKPOSITIV

Rohrflöte 8 ft.  
Spitzgedackt 8 ft.  
Quintatön 8 ft.  
Praestant 4 ft.  
Koppelflöte 4 ft.  
Rohrnasard 2 3/4 ft.  
Principal 2 ft.  
Blockflöte 2 ft.  
Terz 1 3/4 ft.  
Quinte 1 1/4 ft.  
Octave 1 ft.  
None 8/9 ft.  
Terzcymbel 4-5 ranks  
Rankett 16 ft.  
Krummhorn 8 ft.  
Vox humana 8 ft.

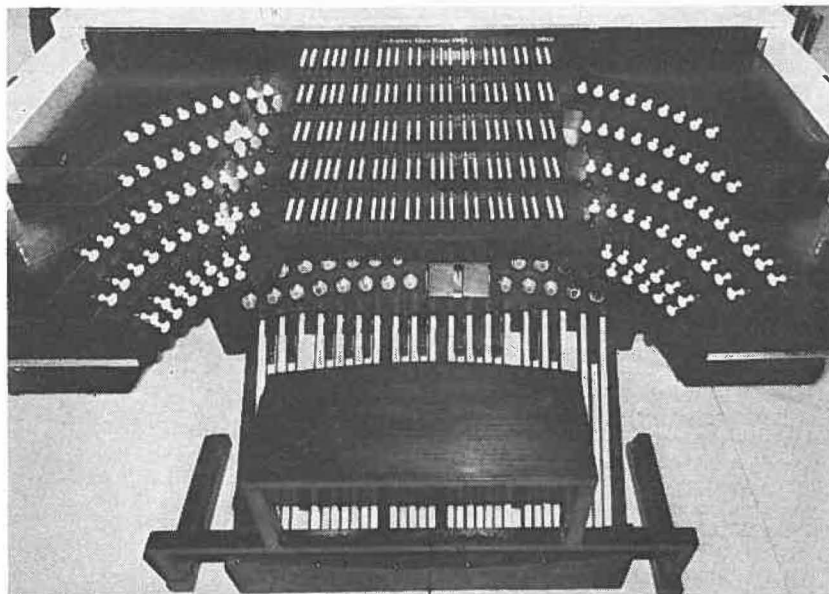
### HAUPTWERK

Praestant 16 ft.  
Doppelprincipal 8 ft.  
Flöte 8 ft.  
Quinte 5 1/2 ft.  
Octave 4 ft.  
Nachthorn 4 ft.  
Terz 3 1/2 ft.  
Quinte 2 3/4 ft.  
Superoctave 2 ft.  
Cornett 5 ranks  
Grossmixture 5-7 ranks  
Acuta 4 ranks  
Trompete 16 ft.  
Trompete 8 ft.  
Trompete 4 ft.

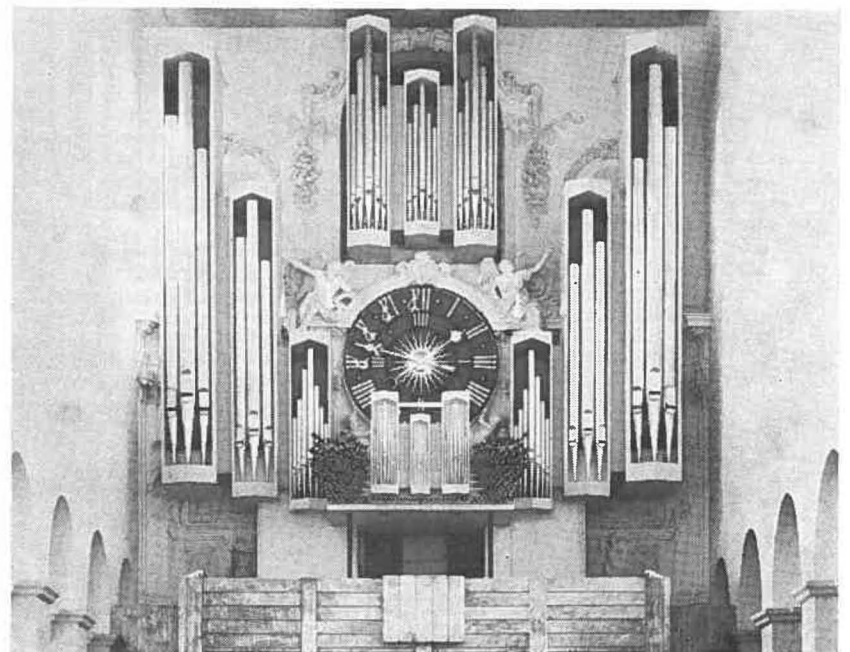
### POSITIV

Quintadena 16 ft.  
Praestant 8 ft.  
Gemshorn 8 ft.  
Holzgedackt 8 ft.  
Principal 4 ft.  
Rohrflöte 4 ft.

The view above shows both organs in their relations to the large cathedral. The console below seems to us unusual enough—a five-manual, tracker key-desk—to warrant our departing from our usual feeling that console pictures rarely have news value.



A closer view of the main organ below shows the placement of the divisions. Note the en-chamade reeds.



Dolcan 4 ft.  
Octave 2 ft.  
Hohlflöte 2 ft.  
Sesquialtera 2 ranks  
Siffelöte 1 1/2 ft.  
Septime 1/15 ft.  
Mixture 5 ranks  
Cymbel 3 ranks  
Holzdulcian 16 ft.  
Schalmey 8 ft.

### SCHWELLWERK

Rohrbourdon 16 ft.  
Holzprincipal 8 ft.  
Metallgedackt 8 ft.  
Gamba 8 ft.  
Vox coelestis 8 ft.  
Principal 4 ft.  
Querflöte 4 ft.  
Spitzquinte 2 3/4 ft.  
Doublette 2 ft.  
Waldflöte 1 ft.  
Scharff 6 ranks  
Oberton 4 ranks  
Fagott 16 ft.  
Trompette harmonique 8 ft.  
Hautbois 8 ft.  
Claron 4 ft.

### TROMPETERIA

Trompeta imperial 8 ft., 32 ft.  
Trompeta magna 16 ft.  
Trompeta real 8 ft.  
Banjoncillo 4 ft.  
Clarin brillante 2 ft., 8 ft.

### PEDAL

Praestant 32 ft.  
Principal 16 ft.  
Subbass 16 ft.  
Pommer 16 ft.  
Quinte 10 3/4 ft.  
Octave 8 ft.  
Nachthorngedackt 8 ft.  
Superoctave 4 ft.  
Spitzflöte 4 ft.  
Holztraverse 2 ft.  
Aliquotbass 5 ranks  
Rauschpfeife 4 ranks  
Mixture 3 ranks  
Bombarde 32 ft.  
Posaune 16 ft.  
Dulcian 16 ft.  
Holztrompete 8 ft.  
Zink 4 ft.

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### HAUPTWERK


Holzprincipal 8 ft.  
Spillpfeife 8 ft.  
Octav 4 ft.  
Schweizerpfeife 4 ft.  
Flachflöte 2 ft.  
Sesquialtera 2 ranks  
Mixture 4-5 ranks  
Trompete 8 ft.

### OBERWERK

Gedackt 8 ft.  
Salicional 8 ft.  
Rohrflöte 4 ft.  
Principal 2 ft.  
Nasard 1 1/2 ft.  
Cymbel 3 ranks  
Holzkrummhorn 8 ft.

### PEDAL

Subbass 16 ft.  
Principal 8 ft.  
Pommer 8 ft.  
Piffaro 2 ranks  
Fagott 16 ft.



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# Programs of Organ Recitals of the Month

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

Ludwig Altman, San Francisco, Calif. — United Church of Christ, Petaluma Feb. 4: Dossa degli Apostoli, Frescobaldi; Suite for an Organ Clock, Beethoven; Andante with Variations in D major, Mendelssohn; Prelude Liturgique, Litaize; Partita on How Futile, Pidoux; Suite for an Organ Clock, C.P.E. Bach; St. Anne Fugue, Bach.

Ronald Hough, Macomb, Ill. — Stetson University, Deland, Fla. Feb. 11: Chaconne in G minor, L. Couperin; Tierce en Taille, F. Couperin; Concerto 4, Handel; Christ, Our Saviour, to Jordan Came, Our Father, Kyrie God the Holy Ghost, Bach; Andante Sostenuto, Symphonie Gothique, Widor; Epilogue, Langlais; Prelude and Fugue in E flat, Bach. First Presbyterian Church, St. Petersburg, Fla. Feb. 10: same program with Movement 2 and 3, Symphony in G major, Sowerby, replacing Bach Prelude and Fugue.

John Kuzma, Cincinnati, Ohio — Frue Kirke, Copenhagen, Denmark Feb. 16: Prelude and Fugue in E minor, Bruhns; Andante, Rameau (with Niels Peters, oboist); Sonata for oboe and organ, Telemann (with Mr. Peters); Toccata, Adagio and Fugue in C, Bach; Benedictus, Romance for oboe and organ, Reger (with Mr. Peters), Sonata 1, Hindemith.

H. Max Smith, Wake Forest, N.C. — First Presbyterian Church, Wilmington, N.C., Feb. 23: Prelude and Fugue in F major, Lübeck; Echo Fantasie, Sweelinck; By the Waters of Babylon, Come, Saviour of the Heathen, O Lamb of God, Bach; Three Preludes on Gregorian Themes, Joseph Goodman; In Paradisum, Lesur; Fantasie and Fugue on B-A-C-H, Liszt.

Alan G. Cook, Clinton, S.C. — Presbyterian College faculty recital, First Baptist Church, Jan. 29: Sonata in A major, Mendelssohn; Ciaccona in F minor, Pachelbel; Chorale in E major, Franck; Prelude and Fugue in E minor (wedge), Bach; Pastorale, Roger-Ducasse; Impromptu, Vierne; Incantation pour un jour saint, Langlais.

Heinz Wunderlich, Hamburg, Germany — Lawrence University Chapel, March 13: Prelude in D minor, Pachelbel; Prelude and Fugue in E minor, Toccata and Fugue in F major, Bach; Chorale in A minor, Franck; Sonata on Psalm 94, Reubke; Toccata, Wunderlich.

Calvin Hampton, New York City — Calvary Episcopal Church Feb. 2: All Bach: Prelude and Fugue in G minor, Trio on Allein Gott, Fughetta on Dies sind die heil'gen zehn Gebot, Fantasie in G major, Christ lag in Todesbanden; Nun komm der Heiden Heiland, Prelude and Fugue in D major. Feb. 9: Peer Gynt Suite, Grieg; Suite, opus 5, Durullé; Mazurka, Minute Waltz, Chopin; Pictures at an Exhibition, Moussorgsky. Feb. 16: repeat of Moussorgsky; Grand Pièce Symphonique, Franck. Feb. 23: Prelude and Fugue in E flat, Bach; Grand Choir Dialogue, Gigout; Sonata, Canzonas, Pastorale, Zipoli; Tu es petra, Mulet.

Stephen J. Rosolack, La Crosse, Wis. — St. Joseph the Workman Cathedral Feb. 23: Agincourt Hymn, Dunstable; Variations on Jesu Priceless Treasure, Walther; Variations on My Young Life, Sweelinck; Prelude and Fugue in G minor, Buxtehude; Modal Trumpet, Karam; Suite, Near; Adagio, Nyquist; Litanies, Alain.

Philip K. Clemens, Harrisonburg, Va. — Asbury United Methodist Church Feb. 23: Toccata, Adagio and Fugue in C, Bach; Christ is born, Then the shepherd piped and sang, Ah, holy Jesus, Walcha; O Lord, when shall I see Thee (two settings) Pepping; Suite: Laudate Dominum, Hurford; Pastorale, Franck; Te Deum, Langlais.

Linda Netz, Gary Erickson, Cedar Falls, Iowa — University of Northern Iowa church music workshop, music of Gordon Young Feb. 14: Three Liturgical Preludes — Linda Netz; Variations on an American Hymn Tune — Gary Erickson. The Concert Chorale and Dr. Young shared the program.

W. Lindsay Smith, Jr., Greenville, S.C. — Westminster Presbyterian Church March 30: Partita on O God, Thou faithful God, Bach; Elevation, F. Couperin; Allegretto, Symphony 4, Mendelssohn; Fugue, Honegger; Sing praise to God, Distler; Fairest Lord Jesus, Schroeder; Toccata, Villancico y Fuga, Ginastera.

Simon Preston, London, England — First Congregational Church, Oakland, Calif. May 11: Komm, heiliger Geist, Sei gegrüßet partita, Bach; Sonata 1, Hindemith; Prelude and Fugue in G minor, Dupré; specially commissioned pieces by Harren and Forbes; Finale, Symphony 1, Vierne.

Larry Palmer, Norfolk, Va. — St. Paul's Episcopal Church, Suffolk, Va. Feb. 16: Prelude and Fugue in E major, Buxtehude; Jesus Christ, our Saviour, Bach; We All Believe in One God, Krebs; Rhythmic Trumpet, Bingham; Carillon, Sowerby; Concerto on Three Angels Sang, Micheelsen; Symphony Gothique, Widor; Prelude and Fugue in B major, Dupré. First Community Church, Columbus, Ohio Feb. 9: same Buxtehude, Bach, Krebs, Micheelsen, Widor plus: Three Miniature Preludes on From Heaven High, Pepping; Prelude and Fugue on a Theme of Vittoria, Britten.

Jack L. Noble, Vermillion, S.D. — U of S.D. faculty recital. First Congregational Church Feb. 23: Concerto del Sigr. Meck, Walther; Fugue sur les jeux d'anches, Mass for Parishes, Basse de Trompette, Chromhorne sur la Taille, Mass for Convents, F. Couperin; Rondo for flute stop, Rinck; Prelude and Fugue in A major, Bach; Prelude and Variation, Franck; L'Ascension, Messiaen.

Susan Tofte, Salem, Ore. — St. John's Cathedral, Spokane, Wash. March 23: Prelude and Fugue in G, Trio Sonata 1, Sleepers Wake, Bach; From Heaven High, Pachelbel; Petite Suite, Bales; Pastorale, Rowley; Toccata, In Balilone, Purvis; Trumpet Tune, Peeters; Pièces Modales, Langlais; Rhumba, Elmore.

David W. Goold, Sacramento, Calif. — First Baptist Church March 4: Prelude, Air, Gavotte, Wesley; Sleepers Wake, Rejoice Christians, Bach; Pièce Héroïque, Franck; Concerto 6, Soler (With Diana Goold, harpsichordist); Aria, Peeters; Rhythmic Trumpet, Bingham; Cantilena, McKinley; Aria de Chiesa, Hamill.

Freeman R. Orr, Jr., Greenville, S.C. — Westminster Presbyterian March 16: Kyrie, Elevation, Deo Gratias, F. Couperin; Fantasie in G minor, Pachelbel; Elegy, Thalben-Ball; Contemplations, McKay; Suite of Passion Hymn Settings, Held.

Searle Wright, New York City — St. Paul's Chapel, Columbia U Feb. 19: Three Chorales, Franck. March 26: Agnus Dei, Bach; Mater Dolorosa, Symphony 1, Weitz; Scherzetto, Vierne; Herzlich thut mich verlangen, Brahms; L'Orgue Mystique, 35, Tournemire.

William T. Stone, St. Mary's College, Calif. — Chapel Feb. 26: Carillon de Westminster, Vierne; Variations on the Milanese Galliard, Cabezon; Fugue in G minor (little), Bach; Sonata 6, Mendelssohn; Symphony 5, Widor. March 2: Toccata and Fugue in D minor, Three Chorale Preludes, Bach; Sketch in D flat, Canon in B major, Schumann; Pièce Héroïque, Prelude, Fugue and Variation, Chorale in A minor, Franck. March 9: Prelude and Fugue in E flat, Concerto in C major, Bach; Five Antiphons, Dupré; Symphony 1, Vierne. March 16: Prelude, Fugue and Chaconne, Buxtehude; Aria, Handel; Sonata 1, Bach; Prelude and Fugue in C minor, Mendelssohn; Three Chorale Preludes, Brahms; Chorale in E major, Franck. March 23: Concerto in A minor, Bach; Prelude and Fugue in F minor, Handel; Cycle of Eight short Pieces, Karg-Elert; Melody, Reger; Suite Gothique, Böellmann. March 30: Prelude and Fugue in D major, Bach; Cortège and Litany, Dupré; Ten Byzantine Sketches, Mulet.

John Thomas, Stevens Point, Wis. — St. Paul's United Church, Wausau March 23: A Mighty Fortress, Bender; Trio Sonata 2, Bach; Cantilena, Langlais; Carillon, Sowerby; Prelude and Fugue in D major, Bach; Alleluia sereins, Messiaen; Scherzo in D minor, Reger; Andante Cantabile, Symphony 4, Widor; Christ ist erstanden, Schroeder.

Linus Ellis III, Wilmington, Del. — St. Paul's Chapel, Columbia U Feb. 26: Prelude and Fugue in D major, Trio Sonata 6, Bach; Benedictus, Elevation, Mass for Convents, F. Couperin; Inventions 18, 17, 20, Prelude and Fugue in C major, Dupré.

George W. Decker, Syracuse, N.Y. — St. Thomas Church, New York City March 2: Toccata in F major, Bach; Divertissement, Vierne; Prelude, Adagio, and Chorale Variations on Veni Creator, Durullé.

William Lemonds, Atlanta, Ga. — St. Philip's Cathedral Feb. 26: Kyrie, Gott heiliger Geist, Bach; Five Chorale Preludes, Brahms.

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# Programs of Organ Recitals of the Month

Jerald Hamilton, Urbana, Ill. — Boston Avenue Methodist Church, Tulsa, Okla. Feb. 18: Toccata in E minor, Bruhns; Suite on Tone 1, Clérambault; Fantasic and Fugue in G minor, Bach; Fantasic in F minor, KV 608, Mozart; Fantaisie in A major, Franck; Prelude and Fugue in B major, Dupré.

Norberto Guinaldo, Garden Grove, Calif. — St. Luke's Episcopal, Monrovia, Calif. Jan. 12: Prelude and Fugue on a Theme of Victoria, Britten; Toccata in D minor, Frei Jacinto; Sonata de Primer Tono, Lidon; Canzona, Zipoli; Magnificat Primi Toni, Buxtehude; Fantasic and Fugue in C minor, Bach; L'Annouciation, Langlais; Sonatina, Cundick; Chorale, Symphony 2, Vierne. Ukian, Calif., Seventh Day Adventist Church Jan. 19: Same Vierne plus: Cantilena Anglica Fortunae, Scheidt; Kyrie, God the Father, Prelude and Fugue in B minor, Bach; Sonata 2, Mendelssohn; La Nativité, Langlais; Three Spanish Carols, Toccata and Fugue, Guinaldo.

Carlene Neihart, Kansas City, Mo. — John Brown University, Siloam Springs, Ark. Feb. 7: Prelude in D minor, Pachelbel; My Young Life, Sweetinck; Fugue in A flat minor, Brahms; Toccata in F, Bach; Incantation for a Holy Day, Langlais; Pastorale, Rabey; Introduction and Fugue on Ad nos, Liszt. Trinity Church, New York City March 25; same Pachelbel, Sweetinck, Langlais, Liszt.

Helen Garvey, Westport, Conn. — St. George's Church, Bridgeport Jan. 19: Toccata in D minor (Dorian), Bach; Mein junges Leben, Sweetinck; Magnificat primi toni, Buxtehude; Two Noëls, Dandrieu; Benedictus, Offertoire, Parish Mass, F. Couperin; Wachet auf, Kommst du nun, Prelude and Fugue in C major, Bach.

Wallace M. Coursen, Jr. Glen Ridge, N.J. — Christ Episcopal Church Feb. 23: Prelude and Fugue in B minor, Alle Menschen müssen sterben, Bach; Durch Adams Fall, Homilius; Cortège et Litanie, Dupré; Chant de Paix, Langlais; Primavera, Bingham; Berceuse, Wright; Chorale in B minor, Franck.

Jack Ruhl, Fort Wayne, Ind. — St. Jude R.C. Church Jan. 26: Concerto 5 in D minor, Bach; Adagio, Fiocco; Sonata 2, Mendelssohn; Kyrie, Karg-Elert; Lobe den Herren, Walthner, Reger, Bender; Pavane, Elmore; Triptyque, Trio, Langlais; Finale, Symphony 1, Vierne.

Claire Coci, Tenafly, N.J. — For CGWO, St. Paul's United Church, Chicago March 2: Concerto in D minor, Vivaldi-Bach; Herzlich thut mich verlangen, Brahms; Music Clock Pieces, Haydn; Sinfonia 1, Berlinski; Adagio, Symphony 3, Vierne; Incantation pour un Jour Saint, Langlais; Fantasic and Fugue on Ad nos, Liszt.

Kenneth Mansfield, Eileen Coggin, Alameda, Calif. — Home of Mrs. Coggin for Amphion Club Feb. 15: Sonatas K 278, K 329, Mozart (with string quartet) — Mr. Mansfield. Concerto in A major, Handel; Piece in Free Form, Langlais (both with strings), Mrs. Coggin. Fred Beardsley, tenor, assisted. Mrs. Coggin, First Baptist Church, Sacramento Feb. 28: All Brahms: Chorale Preludes, opus 122, Prelude and Fugue in A minor, Fugue in A flat minor, O Traurigkeit, Prelude and Fugue in G minor.

Oswald Ragatz, Bloomington, Ind. — Lawrence University chapel, Appleton, Wis., Feb. 20: Grand Jeu, DuMège; Capriccio Cucu, Kerll; Fantasic on Wie schön leuchtet, Buxtehude; Concerto 5 in F, Handel; Wachet auf, Von Gott will ich nicht lassen, Lobe den Herren, Wir glauben all, Bach; Chorale 3 in D minor, Andriessen; Scherzo, Symphony 2, Vierne; Air with Variations, Sowerby; Toccata in D flat major, Jongen.

David L. Mitchell, Springfield, Ill. — Central Baptist Church Feb. 9: Four Pieces, Mass on Tone 8, Corette; Ten Chorales on German Christmas Hymns, Rayner Brown; Prelude and Fugue in C major, Bach; A Mighty Fortress, Buxtehude, Marburg, Pachelbel; Sonatina 18, Rayner Brown; Chorale in A minor, Franck.

Claire Hendrix, Provo, Utah — St. Luke's Episcopal Church, Monrovia, Calif. Feb. 2: Chaconne in E minor, Buxtehude; Basse et Dessus de Trompette, Clérambault; Ach Gott! erhöhr mein Seufzen, Krebs; Prelude in E flat Major, Bach; Sonata 6, Mendelssohn; Fugue, Honegger; Macht hoch die Tür (two settings), Pepping; Toccata in D minor, Reger.

Richard Carlson, Fort Wayne, Ind. — St. Thomas Church, New York City Feb. 2: Fantasic, Micheelsen; Partita on What God Ordains, Pachelbel; Prelude and fugue in C minor, Bach; Recitative and Aria, Fantasic on Slane, Leitz.

Phillip Steinhaus, Boston, Mass. — Trinity Church, New York City March 11: Prelude and Fugue in B minor, An Wasserflüssen Babylon, Bach; Chorale in E major, Franck.

Gordon M. Betenbaugh, El Dorado, Ark. — First United Methodist Church Feb. 26: Toccata and Fugue in F major, Buxtehude; Schaffe in mir, Walthner; Partita on Werde munter, Pachelbel; Herzlich thut mich verlangen, Christ lag in Todesbanden, Bach; Adagio in G major K 356, Mozart; Deseins Eternels, Messiaen; Ballade en Mode Phrygien, Alain; O wie selig, Brahms; Suite Médiévale, Langlais. March 5: Prelude and Fugue in F major, Lübeck; Variation on Warum sollt, Walthner; Alle Menschen, Vater unser, Bach; Toccata in E minor, Pachelbel; Liebster Jesu, Bach; Cantabile in B major, Franck; Berceuse, Vierne; Chant de paix, Langlais; Brother James's Air, Wright. March 12: Fantasic and Fugue in C minor, O Mensch, Bach; Partita on Herzlich thut mich verlangen, Pachelbel; Wenn wir in höchsten Nothen, Bach; Pastorale in G, Milhaud; O Welt (setting 2), Brahms; Le Banquet Céleste, Messiaen; Prelude, Fugue and Variation, Franck; Mon ame cherche, Langlais; Chorale in E major, Jongen. March 19: Fugue in E flat, Bach; Ach Gott, vom Himmel siehe darcin, Hanff; Tiento lleno por B cuadrado, Cabanilles; Erbarm dich mein, Wo soll ich fliehen hin, Bach; Agincourt Hymn, Dunstable; Pastorale Song, Langlais; Herzlich thut mich verlangen (setting 1), Brahms; Fugue in C sharp minor, Honegger.

Richard W. Slater, Glendale, Calif. — St. Paul's Episcopal Cathedral, Los Angeles, Jan. 31: Prelude and Fugue in C minor, Bach; Earth Carol, Purvis; Sonata 2 in C minor, Mendelssohn.

Thomas Foster, Williamsville, N.Y. — St. Paul's Cathedral, Buffalo March 14: O Lamm Gottes, Wenn wir in höchsten Nothen sein, Prelude and Fugue in F minor, Two Leipzig Chorales, Bach.

John Becker, Buffalo, N.Y. — St. Paul's Cathedral March 21: Five Antiphons, Dupré; Two Chorale Preludes, Brahms; Partita on O Welt, Kessenberg.

John Hofmann, Buffalo, N.Y. — St. Paul's Cathedral March 28: Chaconne, L. Couperin; Scherzo, Duruffé; Two Stations of the Cross, Prelude and Fugue in G minor, Dupré.

Clarence Watters, West Hartford, Conn. — Woolsey Hall, Yale, New Haven Jan. 8: Fantasic and Fugue in G minor, Trio Sonata 1, Bach; Concerto 5 in F, Handel; Six Verses on Veni, Creator Spiritus, Watters; Jesus is Stripped of His Garments, Prelude and Fugue in B major, Berceuse, Variation on a Noël, Dupré. Longwood Gardens, Kennett Square, Pa. Jan. 29: Same program with Franck Chorale in A minor replacing Watters Verses.

Bruce P. Bengtson, Pittsburgh, Pa. — Fox Chapel Presbyterian Feb. 10: Grand Cheour Dialogue, Gigout; Nazard, Contrepoint sur des Jeux d'Anche, Plainte, Dialogue sur les Mixtures, Langlais; Fugue, Kanzone und Epilog, Karg-Elert (with women's choir, baritone and violin); Prelude and Trumpetings, Roberts; Fantasic on Tone 6, Gabrieli; Noël 10, Daquin; Passacaglia and Fugue in C minor, Boyce; Carillon, Sowerby; Dieu parmi Nous, Messiaen.

Helene S. Pratt, William B. Knaus, Dubuque, Iowa — Westminster Presbyterian Church March 2: Prelude and Fugue in A minor, Bach; Two Pastels, Donato; Movement 2, Sonatina, Sowerby; Toccata, Villancico y Fuga, Ginastera — Mr. Knaus. Sonata 1, Hindemith; Introduction and Trumpet Tune, Boyce; Nazard, Langlais; Carillon de Westminster, Vierne — Dr. Pratt.

Fred Tulan, Stockton, Calif. — First Methodist Church, Modesto, Calif. Feb. 23: Duversions for organ and percussions, Wyton; Four Etudes, Foss; Two Chorale Preludes on Bach, Feliciano; Prelude and Fugue on T-U-L-A-N and S-C-H-W-E-I-T-Z-E-R, Castelnovo-Tedesco; Sculptural Relief for organ and four soundtracks, Ton Bruynel.

Carl Haywood, Portsmouth, Va. — Trinity Lutheran Church, Norfolk, Va., Feb. 9: Excerpts, Mass for Convents, F. Couperin; Allegro, Sonata 1, Nun komm der Heiden Heiland, Bach; Variations on Veni Creator, Duruffé; Lambert of Columba, Clowns of Calabria, Carnival Suite, Crandell; Le Banquet Céleste, Messiaen; Carillon du Westminster, Vierne.

George Y. Wilson, Bloomington, Ind. — All Saints Cathedral, Albany, N.Y. March 16: Prelude and Fugue in E minor (Wedge), Bach; Grande Pièce Symphonique, Franck; Scherzo, Symphony 5, Vierne; Variations on a Theme by Jannquin, Alain; Prelude and Fugue in B major, Dupré.

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# Programs of Organ Recitals of the Month

James Moeser, Lawrence, Kans. — RLDS Auditorium, Independence, Mo. March 1: Theme with Variations, Kennan; Noël en trio et en dialogue, Noël grand jeu et duo, Daquin; Toccata and Fugue in F major, Buxtehude; Nun komm, der Heiden Heiland, Prelude and Fugue in C major, Bach; Two Fantaisies, Alain; Joie et Clarté des Corps Glorieux, Messiaen; Cortège et Litanie, Dupré.

David Hinshaw, El Paso, Tex. — St. Clement's Church Feb. 11: lecture with slides and tapes plus: Canción para la Corneta con el Eco, Anon. 17th century Spanish; Sonatas in B major and C major, Soler; Desolación, Vega Nuñez; Scherzino, Noble; En un Templo Churriguersco, Valencia Cortés; Dic Nobis, Cabezón; Paso en Do, Casanovas; Andante Cantabile, Toccata en Sol menor, Carvalho; Quatro piezas de Clarines, Anon. 17th Century; Toccata, Villancico y Fuga, Ginastera.

Sally Gould, San Francisco, Calif. — First Unitarian Church Jan. 20: Concerto 4 in F major, Handel; Sonata da Chiesa, Frank Martin (with Anne Sheedy, flute); Prelude and Allegro, Piston; Fugue in E flat, Bach. Members of the San Francisco State College, orchestra conducted by Stephen Deutsch, collaborated in the Handel and Piston.

Andrew Huntington, New York City — First Presbyterian Church, Feb. 16: Toccata, Adagio and Fugue in C major, Bach; Noël in duo, Daquin; Sonata 6, Bach; Sonata, Schroeder; Prelude and Fugue in F minor, Dupré; Allegro, Symphony 2, Vierne.

Dennis Mc Cleary, Milledgeville, Ga. — First Baptist Church Feb. 16: Grand Chorus Dialogue, Gigout; My Soul Exalts the Lord, Sleepers Wake, Bach; Greensleeves, Diemer, Wright; Introduction, Passacaglia and Fugue, Willan.

Parvin Titus, Cincinnati, Ohio — Christ Church Chapel March 9: Symphony in B flat, LeBegue; Prière, Franck; Prelude on Aberystwyth, R. Cochrane Penick; Carillon Sortie, Mulet.

William Bates, Bloomington, Ind. — First Congregational Church, Kokomo, Ind. April 2: Prelude and Fugue in B minor, Fantasia in G, Bach; Dieu parmi nous, Messiaen.

Janice Beck, Ann Arbor, Mich. — St. Paul's United Church, Chicago Feb. 23: Mein Seel erhebt den Herren, Wo soll ich fliehen hin, Prelude and Fugue in D major, Bach; Washington's March, Anon.; Minuette and Gavotte, Reinagle; Nahant Waltz, Hewitt; Fugue in C minor, Parker; Wondrous Love Variations, Barber; Andante K 616, Mozart; Sonata 4, Bach; Postlude pour l'Office de Complies, Alain; Prelude and Fugue in G minor, Dupré.

Timothy Kreuger, Saginaw, Mich. — Zion Lutheran April 20, St. Anne's R.C. Church, Harrisville April 27: Trumpet Concerto in D, Torelli; Concerto for Torelli, Walthers; Dearest Jesus We Are Thine (with oboe), Krebs; Dearest Jesus, We Are Thine, Prelude and Fugue in B minor, Bach; Prelude, Fugue and Variation, Franck; Berceuse, Vierne; Improvisation; Sonata for Two Trumpets in C, Purcell. Instrumental soloists from the Saginaw Symphony Orchestra assisted.

Jerry D. Glaser, Omaha, Neb. — St. Paul's Lutheran Church, Wayne, Neb. April 13: Concerto del Sigr. Meck, Walthers; Basse de Cromorne, Récit de Nazard, Clérambault; Three Orgelbüchlein Chorales, Toccata and Fugue in D minor, Bach; Three Chorale Preludes, Pepping; Pastorale, Monnikendam; Fugue in D minor, Reger; Carillon-Sortie, Mulet.

Lillian Mecherle McCord, Bloomington, Ill. — Illinois Wesleyan U faculty recital Feb. 9: Now Thank We All Our God, Bach; Toccata per l'Elevazione, Frescobaldi; Concerto in C minor, Telemann; Toccata, Triptich, Bender; La Nativité, Langlais; Cunctipotens genitor Deus, Schroeder; Adagio for Strings, Barber; Fantasia, Sonata 12, Rheinberger.

Haig Mardirosian, Baltimore, Md. — First Methodist Church, Hyattsville, Md. March 3, Church of the Ascension and St. Agnes, Washington D.C. March 7: All Bach: Prelude in E flat, Canonic Variations on Vom Himmel hoch; Fugue in E flat, Toccata in D minor (Dorian), Three Schübler Chorales, Prelude and Fugue in G major.

Herbert Burtis, Red Bank, N.J. — St. Paul's Chapel, Columbia U Feb. 12: Toccata and Fugue in D minor (Dorian), Bach; Orgelpsalmen 131, 120, 121, 136, Zimmermann; Prelude on Adeste Fidelis, Variations on America, Ives.

Rayner Brown, La Mirada, Calif. — Biola College faculty recital, Crowell Hall March 7: Magnificat, Strungk; Psalm 38, Van Noordt; L'Orgue Mystique 11, Tournemire; Triptych on Aberystwyth, Donald Johns; Triptych on O Welt, ich muss dich lassen, Reda. The Carillons choral group concluded the program with Mr. Brown's cantata on Aus tiefer Not.

Julia S. Anderson, Wayne, N.J. — Inter-church Center chapel, New York City Feb. 3: Fugue in E flat, Bach; Variants of Dives and Lazarus, Vaughan Williams-Weidensaul; Bourée et Musette, Kark-Elert; I Will Lift Up Mine Eyes, I Call to Thee, Lord, in my Distress, Zimmermann; Paeon on Divinum Mysterium, Cook. Presbyterian Church, Basking Ridge, N.J. Feb. 16: same Vaughan Williams, Bach, Zimmermann plus Concerto 6 in B flat, Handel, with Jane B. Weidensaul, harpist.

Denise Lee Culleton, Sacramento, Calif. — First Baptist Church March 11: Prelude in G major, Sheep May Safely Graze, Bach; Voluntary on Old 100, Purcell; Variations on the Doxology, James Dale Lang; Flute Solo, Arne; Fugue in C major, (fanfare), Bach; Pastorale, Milhaud; Trumpet Tune 2, Rohlig; Greensleeves, Purvis; Variations de Concert, Bonnet.

George Ritchie, Bloomington, Ind. — Indiana University Feb. 17: Prelude and Fugue in C major, Partita on Sei gegrüset, Allein Gott in der höh, Prelude and Fugue in D major, Bach. St. John's Episcopal Church, Youngstown, Ohio March 25; Fifth Avenue Presbyterian, New York City March 30: Bach partita and prelude and fugue above plus Three Preludes, Goodman.

Thomas H. Barker, Mrs. Barker, Phoenix, Ariz. — First Presbyterian Church Jan. 26: Lobe den Herren, Walthers; Wie schön leuchtet, Wayne Barlow; Prelude and Fugue in B minor, Bach; Basse et dessus de trompette, Clérambault; Chorale in A minor, Franck; Epilogue for Pedals, Langlais; Finale, Symphony 1, Vierne.

Jeanne Campbell, Scarsdale, N.Y. — St. Paul's Chapel, Columbia U March 12: Prelude and Fugue in D major, Bach; Ciacona in F minor, Pachelbel; Rhythmic Trumpet, Bingham; Fugue in C sharp minor, Honegger; Variations on Veni Creator, Durufle.

Conrad Grimes, Winnipeg, Man. — Knox United Church Feb. 9: Three verses from the Te Deum, Anon.; Fugue, Dialogue in F major, Grigny; Le Banquet Celeste, Messiaen, Passacaglia and Fugue in C minor, Bach; Herzlich tut mich verlangen, Bach, Brahms, Langlais; Le Verbe, Jesus accepte la Souffrance, Dieu parmi Nous, Messiaen.

Florence Aldridge, Winter Haven, Fla. — Beymer Methodist Church Feb. 16: Prelude, Fugue and Chaconne, Buxtehude; Echo Fantasia, Sweelinck; Prince of Denmark's March, Clarke; In Dir ist Freude, Fugue in G minor, Bach; Lo, A Rose, My heart is filled with longing, Brahms; Lamento, Dupré; Litanies, Alain; Carillon, Sowerby; Dialogue on the Mixtures, Langlais; Wondrous Love, Johnson; Intermezzi, Schroeder; Chorale and Fughetta on A Mighty Fortress, Rogers; Adagio, Nyquist; Chorale in A minor, Franck.

James E. Derr, Hanover, Pa. — St. Matthew Lutheran March 2: Toccata and Fugue in D minor, Air, Suite in D, Bach; Sonata 6, Mendelssohn; Prelude, Improvisation, Langlais; Sicilienne, Durufle; Chorale, Jongen; Toccata on O Fillii, Farnam. March 16: Introduction and Toccata in G major, Walond; Passion Chorale, Bach, Brahms, Langlais; Allegro, Symphony 6, Widor; Rhosymedre, Vaughan Williams; Le Banquet Celeste, Messiaen; Partita, Purvis.

Edgar B. Highberger, Greensburg, Pa. — First United Methodist, Clarksburg, W. Va. Feb. 16: Fanfare-Procession on Amsterdam, William Withrup; Come Now, Saviour of the Gentiles, I Believe in One God, Bach; Chorale in E major, Franck; March and Minuet, Musical Clocks, Haydn; The Angel with the Trumpet, Charpentier; Carillon de Westminster, Vierne. Wilson Saul, baritone, assisted.

Robert Capen, Syracuse, N.Y. — Syracuse U graduate recital, student of David Johnson, Crouse Auditorium Feb. 14: Prelude in E flat, Four Duettos, Fugue in E flat, Clavierübung part 3, Bach; Fantasia in F minor, K 594, Mozart; Sonata 1, Hindemith; Outburst of Joy, Messiaen.

Mary Ruth Yates, Indianapolis, Ind. — First Congregational Church, Kokomo, Ind. March 12: Toccata for the Elevation, Frescobaldi; Four Stations of the Cross, Dupré; Fugue in E flat, Bach.

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# Programs of Organ Recitals of the Month

Larry King, New York City — Trinity Church, March 6: Fantasia on B-A-C-H, Van Hulse; Adagio, Sonata 1, Mendelssohn; Passacaglia, Rheinberger. March 13: Canzona in D minor, Fantasia in C major, Bach; Prelude and Fugue in A flat, Koetsier; Chorale in B minor, Franck. March 27: O Lamm Gottes, Herzlich tut mich verlangen, Passacaglia and Fugue in G minor, Bach.

Dennis G. Michno, New York City — Trinity Church, March 4: Introduction and Fugue, William Ferris; Elegy, John McCabe; Lord Jesus Christ, be present now, Manz; Adagio, Nyquist; Paean, Howells. March 20: Unter der Linden variations, Sweelinck; Alle Menschen, Durch Adams Fall, Da Jesus an dem Kreuze, Christus, der uns selig macht, Ach wie nützlich, Bach; Prelude and Fugue in D major, Buxtehude.

Gustav Bittrich, Summit, N.J. — Calvary Episcopal Church Feb. 7: Toccata in A minor, Variations on Mein junges Leben, Sweelinck; Partita on La Folia, Pasquini; Allegro, Carvalho; Prelude and Fugue in G minor, Buxtehude; O Mensch, Prelude and Fugue in D major, Bach; Sarabande, Howells; Three Preludes, Milhaud; Toccata, Jürg Baur.

Robert H. Bell, Calgary, Alta. — Cathedral of the Redeemer Feb. 18: Grand Jeu, DuMège; Basse et Dessus de Trompette, Clérambault; O Sacred Head, Alrens; Prelude and Fugue in B flat, Koetsier; Mystery of the Holy Trinity, Messiaen; Toccata and Fugue in D minor, Bach.

Nana Belinda Eubanks, Spartanburg, S.C. — Converse College junior recital student of Rachel Pierce Feb. 6: Cortège et Litanie, Dupré; Jésus accepte la souffrance, Messiaen; Toccata and Fugue in D minor, Bach; Choral Varié on Veni Creator, Duruflé.

David Dunkle, Oberlin, Ohio — St. Thomas Church, New York City March 30: Suite on Tone 4, Guilan; Piece en trio, Les mains de l'Abime, Chants d'Oiseaux, Messiaen; Trio Sonata 4, Bach; Fantasia on Sleepers Wake, Reger.

Alastair Ross, Norwalk, Conn. — St. George's Church, Bridgeport, Conn. Feb. 9: Prelude and Fugue in E minor, Buxtehude; O Lamm Gottes, O Mensch, Sonata 3, Bach; Voluntary in C major, Stanley; Prelude and Fugue in C major, Bach.

William Teague, Shreveport, La. — St. Mark's Church Feb. 11: Postlude pour l'office de Complies, Alain; Sonata de primo tono, Lidon; Nun komm der Heiden Heiland, Prelude and Fugue in E flat, Bach; The Burning Bush, Berlinski; Serene Alleluias, Messiaen; Scherzo, Dance and Reflection, Cook; Toccata, Duruflé.

Robert A. Luther, Evansville, Ind. — U of Evansville faculty recital, Wheeler Concert Hall Feb. 28: Chaconne in G minor, L. Couperin; Elevation, Messe pour les Convents, F. Couperin; Concerto del Sigr Meck, Walther; Fantasia and Fugue in G minor, Bach; Chorale in E major, Franck; Fantaisie 2, Alain; Dialogue sur les Mixtures, Langlais; Transports de Joie, Messiaen.

Fumi Nozawa, Portland, Ore. — Faith Lutheran Church Feb. 16: Kyrie, God the Holy Ghost, Come Saviour of the Heathen, Jesu, Joy of Man's Desiring, Rejoice Christians, Toccata and Fugue in D minor, Bach; Green-sleeves, Ton-Y-Botel, Purvis; Now Thank We All Our God, Edmundson; In dulci jubilo, Dupré; Chorale in A minor, Franck.

Billigene Reynolds, Fort Smith, Ark. — St. John's Episcopal Church Jan. 12: Nun komm der Heiden Heiland, O Mensch, Bach; Fugue a la Gigue, Buxtehude; Toccata, Adagio and Fugue in C major, Bach; Sonata 1, Hindemith; French Noël, Quef; Morning Prayer, Jongen; Postlude, Low Mass, Vierne; three Bible Poems, Weinberger.

Tom Vernon Ritchie, Kirksville, Mo. — Trinity Episcopal Church Feb. 19: Prelude and Fugue in E minor (Cathedral), O Man Bewail, Jesus Christ Our Redeemer, Christ Lay in the Bonds of Death, Bach; Musical Clock pieces, Haydn; Jesus Comforts the Women of Jerusalem, Dupré; Toccata in F, Buxtehude.

Terence Fullerton, Calgary, Alta. — Cathedral of the Redeemer Feb. 25: Toccata and Fugue in C minor, Bach; Prelude on Song 13, Willan; Toccata in G, John Weaver; Elevation, Wills; Toccata, Symphony 5, Widor.

Lou Ann Smith, Bloomington, Ind. — First Congregational Church, Kokomo, Ind. March 26: Magnificat Primi Toni, Buxtehude; Passacaglia in C minor, Bach; Dieu parmi nous, Messiaen.

Richard Bouchett, New York City — St. Thomas Church Feb. 13: Veni Creator, Grigny; Fantaisie 2, Alain; Cortège and Litany, Dupré. First Presbyterian Church, Bound Brook, N.J. Feb. 23: Fire Work Music, Handel-Biggs; When in the Hour of Utmost Need, Prelude and Fugue in B minor, Bach; Dupré as above; Chorale in B minor, Franck; Impromptu, Vierne; God among Us, Messiaen.

Mrs. Robert C. Milham, Aiken, S.C. — United Methodist Church, Williston, S. C. Feb. 9: Rondo, Bull-Ellsasser; My Heart Is Filled with Longing, Toccata and Fugue in D minor, Bach; St. Anne and St. Peter, Willan; Fantasia on Holy, Holy, Holy, Post; Jesus and the Children, Lovelace; Toccata, Symphony 5, Widor.

Robert M. Speed, Des Moines, Iowa — Hoyt Sherman Place Feb. 19: Voluntary in D major, Boyce; Flute Solo, Arne; Concerto in G minor, Camidge; Pastorale, Kuchar; Toccata and Fugue in D minor, Bach; Evensong, LaMontaine; Pasticcio, Langlais; London-derry Air, arr. Ellsasser; Suite Gothique, Böellmann.

Robert J. Powell, Greenville, S.C. — Westminster Presbyterian March 9: A Mighty Fortress, Buxtehude; Prelude and Fugue in D minor (violin), Bach; The Star proclaims the King is here, Peeters; O Christ, Thou Lamb of God, Lenel; Fight on, my soul, Powell; Abide with us, DeLamarter; Scherzo, Vierne; Chaconne, L. Couperin.

Judy Barnes, Greensboro, N.C. — Odell auditorium Jan. 14: Toccata in F major, Bach; A la Venue de Noël, Balbastre; Partita on Wacht auf, Distler; Scherzetto, Berceuse, Vierne; Prelude Adagio and Choral Varié on Veni Creator, Duruflé.

Steve Empson, Brooklyn, N.Y. — St. Thomas Church, New York City March 13: Pange Lingua Gloriosi, Gr'gny; Have Mercy of Me, From the Depths I Call, Bach; Salve Regina, Widor; Adagio, Finale, Symphony 3, Vierne.

John Searchfield, Calgary, Alta. — Cathedral of the Redeemer Feb. 4: Prelude and Fugue in B minor, Bach; Partita on Ach, was soll ich Sünder machen, Pachelbel; Introduction and Passacaglia, Reger.

Charles Brown, Denton, Tex. — First Unitarian Church, Berkeley, Calif. Feb. 11: Magnificat primi toni, Partita on Auf meinen lieben Gott, Buxtehude; Sonata, Telemann; O Mensch, Prelude and Fugue in G major, Bach; Fantaisie in A major, Franck; Deux danses a Agni Vavishita, Le Jardin suspendu, Litanies, Alain.

Charles Eve, Denver, Colo. — First Presbyterian Church, Englewood, N.J. Feb. 2: Chorale in A minor, Franck; Noël Grand Jeu et Duo, Daquin; Lo, How a Rose, In dulci jubilo, Drischner; Prelude and Fugue in D major, Bach; Carillon, Murrill; Concerto in B minor, Walther; Pavane, Elmore; Dialogue sur les Mixtures, Langlais; Adagio for Strings, Barber; God among Us, Messiaen.

Gary L. Jenkins, Park Ridge, Ill. — First United Methodist, Evanston Feb. 23: Emmanuel Baptist, Des Plaines March 2: Noël and Variations, Balbastre; Chromhorne en Taille, F. Couperin; The Fifers, Dandrieu; Tema con Variazione per la Notte di Natale, Monnikendam; Partita, Mathias; Aria, Peeters; Chorale in A minor, Franck.

Heinz Arnold, Columbia, Mo. — First Presbyterian Church Feb. 16: Quadran Paven, Byrd; Nun komm der heiden Heiland, Wo soll ich fliehen hin, Wir glauben all', Prelude and Fugue in G major, Bach; Suite, opus 5, Duruflé; Aria, Scherzo, Samuel Walter; Majesté du Christ, Alleluias sereneis, Transports de joie, Christ qui est la sienne, Messiaen.

Patricia Bird, New York City — St. Thomas Church Feb. 20: Sonata 1, Hindemith; Pastorale, Robert Hebble. St. Paul's Chapel March 5: Apparitions de L'Eglise Eternelle, Messiaen; The Fifers, Dandrieu; La Nativité, Te Deum, Langlais.

Walker Evans Cunningham, Oberlin, Ohio — Student of Fenner Douglass, Warner Concert Hall Feb. 22: Premier Livre d'Orgue, Marchand; Ricercar 2, Hassler; Sonata 1, Hindemith; Invenzione, Brons; Fantasia and Fugue in G minor, Bach.

Enita Eggert Werling, Ann Arbor, Mich. — First Congregational Church, Kokomo, Ind. April 9: Aus tiefer not, Herr Jesu Christ dich zu uns wend', Allein Gott in der Höh', Prelude and Fugue in E minor (wedge), Bach.

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# Programs of Organ Recitals of the Month

Wyatt Insko, San Francisco, Calif. — College for Women Bach series April 14: Prelude and Fugue in C major, Farewell I gladly bid Thee, My Soul doth magnify the Lord, Rejoice Christians, We All Believe in one God, Toccata and Fugue in D minor (Dorian), Pastorale, Variations on Hail to Thee, Toccata, Adagio and Fugue in C major.

John K. Ogasapian, Lowell, Mass. — First Baptist Church, Wakefield, Mass. Feb. 23: Variations on My Young Life, Sweetlinck; The Trophy, F. Couperin; The Fifers, Dandrieu; Prelude and Fugue in G minor, Buxtehude; Sonata in C, Seixas; Partita on Built on a Rock the Church doth stand, Viderø; Scherzo for Mechanical Organ, Beethoven; Adagio K 356, Mozart; Toccata in F, Bach.

Nancy Marchal, Washington, D.C. — Unitarian Church, Arlington, Va. Feb. 23: Prelude, Fugue and Chaconne, Buxtehude; Andante K. 616, Mozart; Trio Sonata 6, Bach; Church Sonatas K 144, K 67, K 241, Mozart. Strings assisted on the Mozart and on two solo works by Vera Tilson, soprano.

William Neil, Syracuse, N.Y. — St. Thomas Church, New York City Feb. 6: Prelude and Fugue in D major, Bach; Sonata, Persichetti; Concerto in D major, Torelli (with George Coble, trumpet); Concerto for Organ and Brass, Monnikendam (with Syracuse University Brass Ensemble).

Alfred Ashburn, Oakland, Calif. — Temple Hill April 6: O Fili, Willan; Christ lag in Todesbanden, Bach; Allein Gott in der Höh, Doppelbauer; Drop, Drop Slow Tears, Persichetti; Speculum Vitae, Peeters (with Lenoir Hosack, mezzo-soprano); Epiphania Domini, Tournemire.

Robert Prichard, Pasadena, Calif. — Grace United Methodist Church, Long Beach Feb. 4: Variations on Psalm 140, Sweetlinck; Six Schübler Chorales, Bach; Fantasia in F minor, K 608, Mozart; Prelude, Fugue and Variation, Franck; Three Villancicos, Guinaldo; Finale, Symphony 6, Vienne.

Roy Kehl, Houghton, N.Y. — St. Paul's Cathedral, Buffalo Feb. 21: Prelude and Fugue in F major, Buxtehude; Settings of Frankfort, Tysk, St. Patrick, Kehl; Toccata and Fugue in F major, Bach.

Robert Anderson, Dallas, Tex. — Caruth Auditorium, SMU Feb. 25: Laudation, Dello Joio; Ricercare, Musical Offering, Bach; Concerto 6 in D for two organs (with James Tallis), Soler; Passacaglia on a Theme by Hindemith, Tagliavini; Invenzione, Brons; Sonata on Psalm 94, Reubke, Julia Louise Herrmann, harpist, shared the program.

Michael Murray, Cleveland Heights, Ohio — Bach series, Heights Christian Church Feb. 23: Prelude and Fugue in C minor, Auf meinen lieben Gott, Komm, Gott, Schöpfer, Prelude and Fugue in C major, Five Orgelbüchlein Chorales, Prelude and Fugue in G minor, Prelude and Fugue in D major, Der meinen lieben Gott, Womm, Gott, Schöpfer, Tag der ist so Freudenreich, Prelude and Fugue in A minor, Kyrie, Gott heiliger Geist, Gelobet seist du, Herr Gott dich loben wir, Prelude and Fugue in B flat.

Francis Sutton, Toronto, Ont. — San Miguel y todos los Angeles, Guernavaca, No., Mexico Feb. 19: Sheep shall safely grace, I Call to Thee, My heart is filled with Longing, Christ lay in the bonds of death, All men are mortal, Today is the day, Prelude and Fugue in G, Bach; Chorale in A minor, Franck. Vocal and violin music completed the program.

Elizabeth Adles Miller, Moorestown, N.Y. — First Baptist Church, Philadelphia, Pa. Feb. 2: Chorale in A minor, Franck; Concerto 2, Handel; Prelude and Fugue in G minor, Bach; Vision of the Eternal Church, Messiaen; Fantasia 2, Suspended Garden, Litanies, Alain.

Idar Karevold, Greencastle, Ind. — First Congregational Church, Kokomo, Ind. March 5: Prelude and Fugue in A minor, Buxtehude; Trio Sonata in E flat, Bach; Sonata 2, Hindemith.

Dennis Elwell, Wilmington, Del. — St. Thomas Church, New York City Feb. 27: Grand Choeur Dialogue, Gigout; Sicilienne, Durulfé; Passacaglia and Fugue in C minor, Bach; Greensleeves, Wright; Toccata, Sowerby.

Rainer Lille, Bad Nauheim, Germany — St. Thomas Church, New York City Feb. 9: Symphonic Fantasia and Fugue, Reger; Introduction and Variations, Suite 1, Alain; Passacaglia and Fugue, Bach.

Marianne Webb, Carbondale, Ill. — Cathedral of St. Raymond Nonnatus, Joliet, Ill. Feb. 16: Concerto del Sigr. Meck, Walther; Tierce en Taille, DuMège; Prelude and Fugue in C major, Bach; Concerto on Es sungen drei Engel, Michelsen; Song of Peace, Langlais; Impromptu, Vienne; God Among Us, Messiaen.

Sterling Anderson, Wausau, Wis. — St. Paul's United Church March 9: Toccata, Byrd; Trumpet Voluntary and Bell Symphony, Purcell; Voluntary in E minor, Stanley; Andantino in D flat, Lemare; Exultemus, Whitlock; Chorale in B minor, Franck; Passacaglia, Near; Fanfare on America, Goode; Rock of Ages, Bingham; Come Thou Almighty King, Husted; Elevation on Christians to the Paschal Victim, Anderson; Easter Alleluia, Woodward. Mrs. Anderson, soprano, assisted.

Richard Schumacher, Wausau, Wis. — St. Paul's United Church Feb. 23: Rhosymedre, Vaughan Williams; If Thou but Suffer God to Guide Thee, Walcha; Renew Me, O Eternal Light, Hyfrydol, Manz; Partita on Ah Dearest Jesus, Rohlig; Sleepers, Wake, Krebs; Variations on Arfon, Balbastre; Toccata, Adagio and Fugue in C major, Bach; Le Jardin Suspendu, Alain; Chorale in A minor, Franck.

Ralph Simpson, Montgomery, Ala. — Kentucky State College dedicatory, Bradford Hall, Frankfort, Ky. Feb. 6: Voluntary in A major, Selby; Sleepers Wake, Prelude and Fugue in D major, Bach. Noël, Daquin; Fountain Reverie, Fletcher; Joshua Fit de Battle of Jerico, Sowande; Ronde Française, Boëllmann; Improvisation; Finale, Vienne.

Frederick Burgomaster, Buffalo, N.Y. — St. Paul's Cathedral March 7: Prelude and Fugue in G minor, Bach; Partita on Vater unser, Doppelbauer; Mon âme cherche une fin paisible, Langlais; Allegro, Symphony 2, Vienne.

Stephen Schaeffer, Cincinnati, Ohio — Christ Church Feb. 9: Prelude and Fugue in F sharp minor, Buxtehude; Canon in A flat, Schumann; Fantasia and Fugue in G minor, Bach.

Pamela Noah, Albany, N.Y. — All Saints Cathedral March 9: Fugue in G minor (little), Partita on O God, thou faithful God, Bach; Finale, Symphony 1, Vienne.

Klaus Kratzenstein, Houston, Tex. — Rice Chapel March 24: Echo Fantasia, Sweetlinck; Nun bitten wir, Vater unser, Böhm; Prelude and Fugue in E minor, Buxtehude; Voluntary 2 in G, Walond; Voluntary 1 in D, Boyce; Toccata 11 in A, Scarlatti; Toccata and Fugue in F major, Bach. March 28: Clavierübung part 3, Bach (large chorales).

Timothy L. Zimmerman, Allentown, Pa. — Westminster Choir College, Princeton, N.J. April 23: Sonata on Tone 1, Lidon; O Mensch beweine, Wachtet auf, Prelude and Fugue in G major, Bach; Fanfare, Cook; Fantasia in F minor K 594, Mozart; O Traurigkeit, Brahm; Finale, Symphony 6, Widor. St. John's Lutheran, Slatington, Pa. April 27: Same Lidon, Bach, Brahm, Widor, Cook plus, Ein feste Burg, Buxtehude; Musical Clock Pieces, Haydn; Adagio, Sonata 1, Mendelssohn. Methodist Church, Boonton, N.J. May 11: same Bach, Lidon, Cook, Widor.

John Wright Harvey, Madison, Wis. — St. Peter's Evangelical Lutheran, Milwaukee Feb. 23: Prelude and Fugue in C, Krebs; Flute Solo, Arne; Trumpet Voluntary, Purcell; Rondo in G, Bull; Minuet and Gigue, Rameau; Built on a Rock the Church Doth Stand, O Jesu Christ Thou Fount of Grace, Janacek; Grand Choeur Dialogue, Gigout; The Celestial Banquet; Fugue in E flat, Bach.

Susan Ferre, Ft. Worth, Tex. — Association Valeni Haiy, Paris, France March 3: Caballero Variations, Cabezon; Voluntary, Stanley; Sonata 3, Bach; Poem of Peace, Trio, Dialogue sur les mixtures, Langlais; Etoile du Soir, Vienne; Trois Pièces Liturgiques, Litaize; Prelude and Fugue in C major, Bach.

Ann McGlathlin, Bloomington, Ind. — First Congregational Church, Kokomo, Ind. March 19: Prelude and Fugue in B major, Dupré; Prelude and Fugue in B minor, Bach; Chorale in A minor, Franck.

Stephen Farrow, Greenville, S.C. — Westminster Presbyterian Church March 23: Meditations on the Seven Last Words of Christ, Huston.

Russell Field, Albany, N.Y. — All Saints Cathedral March 2: Toccata, Mediaeval Poem (with Charles Moose and Ray Kaplan), Sowerby.

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# Programs of Organ Recitals of the Month

Paul Manz, Minneapolis, Minn. — Good Shepherd Lutheran, Duluth, Feb. 16: Chaconne, Buxtehude; Allegro, Sonata 4, Prelude and Fugue in A minor, Bach; Concerto on Es sungen drei Engel, Mischeisen; Three Chorale Preludes, Manz; Variations and Finale on an Old Flemish Song, Peeters.

John E. Williams, Laurinburg, N.C. — Brownson Memorial Presbyterian Church, Southern Pines, N.C. Feb. 23: Five Chorale Preludes, Brahms; Passion Choral, Kuhnau, Bach, Brahms, Reger, Langlais, Ahrens; Entry of Jesus into Jerusalem, Langlais; The Last Supper, Weinberger; Tumult in the Praetorium, Malcingreau; Toccata on O Filii, Farnam.

Phillip Caddy, Lake Charles, La. — First Presbyterian Church Feb. 16: Prelude and Fugue in E major, Lübeck; O Man Bewail, I Call to Thee, If Thou but Suffer God to Guide Thee, Prelude and Fugue in B minor, Bach; Fantasie in F minor K 594, Mozart; Six Chorale Preludes, Schroeder.

Keith Shawgo, New York City — St. Paul's Chapel, Columbia U March 19: Trumpet Tune in C major, David Johnson; Benedictus, Parish Mass, F. Couperin; Sonata in E minor (with Peter Joseph, oboe), Handel; Fantasie and Fugue in C minor, Bach; Homage to Perotin, Roberts. Janis Peri, soprano, assisted.

James Brush, Albany, N.Y. — All Saints Cathedral March 23: Mode de sol, Mon âme cherche une fin paisible, Chant de paix, Langlais; Fugue sur le Kyrie, Elévation, F. Couperin; Choral dorian, choral phrygien, Litanies, Alain.

Paul Louis Anderson, Chattanooga, Tenn. — St. Thomas Church, New York City March 6: Voluntary in C, Tomkins; Sleepers Wake, Prelude and Fugue in B minor, Bach; Canon in F, Salomé; Finale, Symphony 6, Vierne.

Kim Kasling, Ann Arbor, Mich. — St. Paul's Cathedral, Buffalo Feb. 28: Concerto in A minor, Vivaldi-Bach; Adagio, Allegro K 594, Mozart; Benedictus, Reger; Toccata, Reger.

James Bigham, New York City — St. Thomas Church March 9: Fantasie and Fugue in G minor, Six Schübler Chorales, Bach; Concerto 9 in B flat, Handel.

Paul S. Callaway, Washington, D.C. — Emmanuel Episcopal Church, Webster Groves, Mo. Feb. 13: Prelude on Ad Perennis Vitae Fontem, Sowerby; Sonata 4, Passacaglia and Fugue in C minor, Bach; Prelude on Urbs Beata, Dirksen; Preludio, Symphony 2, Dupré; Fantasie on Wachet auf, Reger.

Alvin Gustin, Alexandria, Va. — Dedicatory, St. Paul's Lutheran, Falls Church, Jan. 12: Sonata 1, Gabrieli (with brass); Entrata Festiva, Peeters; Allegro Pomposo, Roseingrave; The Old Year Hath Passed, Bach; Von Himmel hoch, Pachelbel; Schönster Herr Jesu, Schroeder; Partita on Wie schön Leuchtet, Kotsier (with Virginia S. Gifford, English horn); Jesus Christus, unser Heiland, Bach; Fantasie on Christ Is Arisen, Peeters (with brass); Very Slowly, Sonatina, Sowerby; Pièce Héroïque, Franck; Old 100th, Vaughan Williams (with brass, choir, congregation).

Jean Canfield Jones, Katonah, N.Y. — St. Paul's Chapel, Columbia U Feb. 5: Prelude and Fugue in C minor, Wenn wir in höchsten Nöthen sein, Bach; Chorale in A minor, Franck; Twilight at Fiesole, Primavera, Bingham; Chromatic Study on B-A-C-H, Piston; Fantasie, Creston.

Marsha Foxgrover, Alhambra, Calif. — First Baptist Church, Feb. 16: How Brightly Shines the Morning Star, Buxtehude; My Jesus Leadeth Me, Deck Thyself, My Soul with Gladness, Brahms; Symphony 2, Vierne.

James Litton, Princeton, N.J. — St. Thomas Church, New York City Feb. 16: Chaconne in F minor, Pachelbel; Prelude and Fugue in C major (9/8), Bach; Chorale in B minor, Franck.

Betty Mathis, Albany, N.Y. — All Saints Cathedral March 30: O God, hear thou my sighs, Krebs; Prelude and Fugue in E minor (wedge), Bach; Saraband in modo elegiaco, Howells; Te Deum, Langlais.

Bradley Louis Hull, Syracuse, N.Y. — St. Thomas Church, New York City March 27: Kyrie, Mass for Convents, F. Couperin; Chorale in B minor, Franck; Variations on a Noël, Dupré.

Robert E. Hopkins, Youngstown, Ohio — St. Thomas Church, New York City Feb. 23: Three Chorales, Franck.

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

Herbert Taylor, New Brunswick, N.J. — Second Reformed Church, Somersfield, N.J. March 2: Trumpet Voluntary, Stanley; Concerto 5 in F, Handel; We Now Implore the Holy Spirit, Buxtehude; Prelude and Fugue in D major, Bach; Dolcessa, Whitlock; Toccata in B minor, Gigout; Ballade en Mode Phrygian, Alain; Shabooth, Berlinski; Miserere Mei, Dupré; Intermezzo, Bonnet; Finale, Symphony 2, Widor.

Edward A. Wallace, St. Louis, Mo. — St. Thomas Church, New York City March 16: Trumpet Tune in C major, David Johnson; My Heart is Filled with Longing, Brahms; Sonata 3, Mendelssohn; Prelude on Dundee, Noble; Prelude on In Sweet Joy, Candlyn; Finale, Symphony 2, Widor.

Karl Wienand, Hastings, Neb. — First Presbyterian Church Feb. 28: Chromatic Fantasie, Sweetinck; Prelude and Fugue in F major, Reger; Sonata 1, Hindemith; Speculum Vitae, Peeters (with Marilyn Wienand, soprano); Sonata, Pergolesi; Prelude and Fugue in A minor, Bach.

Kenneth C. Roberts, Jr. Williamstown, Mass. — St. Thomas Church, New York City, March 20: Offertoire sur les Grands Jeux, F. Couperin; O Man Bemoan, Bach; The Celestial Banquet, Messiaen; Volumina, Ligeti.

Shelley McGehee, Spartanburg, S.C. — Converse College junior recital student of Rachel Pierce Feb. 13: Chaconne in E minor, Buxtehude; Prelude and Fugue in C minor, Bach; Movement 1, Sonata 6, Mendelssohn.

Paul Danilewski, Jr. Princeton, N.J. — St. Thomas Church, New York City March 23: Spotless Lamb of God, Bach; Sonata 1, Mendelssohn; Prelude, Durufé; Carillon de Westminster, Vierne.

Bruce Wheatcroft, Calgary, Alta. — Cathedral of the Redeemer Feb. 11: Prelude and Fugue in A major, Bach; Sonata 2, Hindemith; Movement 1, Sonata 3, Mendelssohn.

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# On Using Early Keyboard Fingering

Part III

by Sol Babitz

## APPLICATION OF PHRASING INSTRUCTIONS

Caccini's phrasing (Ex. 30C), in which an 8th note is followed by a dotted 8th and then a SL, can be used to enliven a passage from *Le forze d'hercole* (anon. 1551).<sup>34</sup> The LSSL in the last two quarters follows the suggestion of Caccini (Ex. 30F, 30G) for similar phrases. Ganassi also has it (Ex. 29C).

Ex. 31. "Le forze d'hercole" (anon., 1551).



The fast turn in Caccini (Ex. 30E) can be applied in a piece by Buchner (1525).<sup>35</sup>

Ex. 32. H. Buchner, 1525.



In a *Preambulum* by Kleber (Ex. 33) a SSSL creates a *Cascata* (Caccini), while the LSSL in the third measure enlivens longer note values.<sup>36</sup>

Ex. 33. L. Kleber, "Preambulum in re".



A *Cascata* is also useful in Sweelinck (Ex. 34B). Example 34C is an attempt to describe in notation the note-fringing of Roger North. This is done by small delays and anticipations which were not notated except as syncopations (*Rückingen*), and then only in a too precise way to describe the free performance which actually occurred.<sup>37</sup>

Ex. 34A. Sweelinck, theme of "My Young Life" Variations.



Ex. 34B. Varied performance using a *Cascata*.



Ex. 34C. (Variation 6) Rubato performance using *Rückingen*; the second f' could alternatively be e', as an anticipation to the following note.



The difference between literal and expressive *Rückingen* can be seen in the following:

Ex. 35A. Text; 35B. with *Rückungen* ("driving notes") sounds too equal and dry; 35C. performance of "driving notes" with Long-Short inequality.



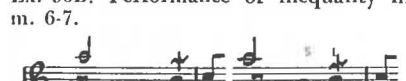
## BACH FINGERING AND THE NON-SIMULTANEOUS ATTACK

Original fingerings of J. S. Bach can be found in an *Applicatio*, a *Preambulum* and a *Praeludium and Fughetta in C*, a shortened version of one in *The Well-Tempered Clavier*, II (BWV 870a). While the authenticity of the latter example has recently been questioned, the fact that it was accepted by the editors of the Bach Gesellschaft as original (and is by its very nature either by Bach or of his circle) indicates that it is a valid subject for study.

In the *Applicatio* which Bach wrote for Wilhelm Friedemann (Ex. 36) we find in the opening two measures a fingering in which the unequal phrasing is SL. While it is true that Quantz and others of his period did not play 8th notes unequal in common time, the fact remains that many earlier writers from Sancta Maria to Buxtehude show evidence of unequal 8th notes. Because of the unexpected intrusion of the skip on the fourth quarter, it seems fitting to sharpen the SL ratio from 2:3 to 1:3.

The answering entry of the scale in the left hand (third measure) finds Bach providing an LS fingering to contrast with the opening SL, and to help emphasize this contrast he puts a mordent on the second quarter for the first time. In m. 7 the repeated C must be played equally, according to the rule of Quantz and others, so the notes here are marked equal: EEEE. At the same time the left hand must play LS while the other voice in the right hand may go with either the upper or lower part. The remarkable effect of independence of voices and staggered attack is infinitely more exciting to hear than is the effect of all voices being played LS or equal. This independence conforms with C.P.E. Bach's instructions that the hands should not play together.<sup>38</sup> If one continues Bach's phrasing pattern of the first three measures (SL in right hand and LS in left hand), the result at the end of m. 6 is a simultaneous SL and LS on the final quarter.

Ex. 36A. J. S. Bach's "Applicatio".

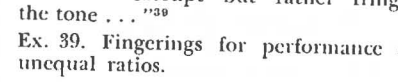
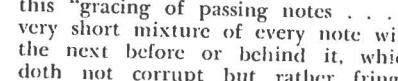
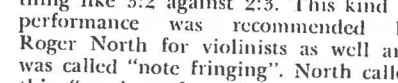
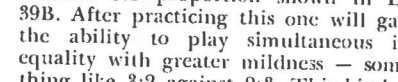
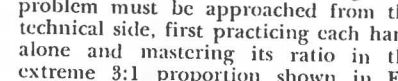
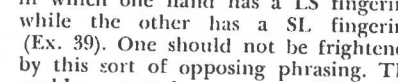
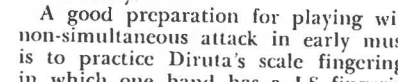
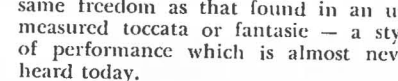
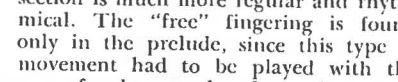
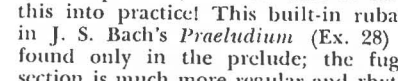
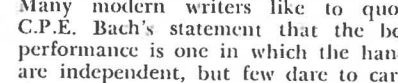
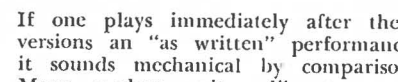
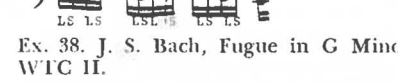


The result of this procedure is to give

more time for the cadential trill on the final B and to give a subtle rubato effect through the delay of the final D in the left hand. Playing these final notes simultaneously, even with *notes inégales*, does not sound as expressive or as improvisatory as the non-simultaneous attack.

In the C major Fugue, WTC II (Ex. 37) and the G minor Fugue, WTC II (Ex. 38) we can see how simultaneous SL and LS help the ear to distinguish clearly the fugal entrances and different voices. (The slight holding at the beginning of each group of four notes is not feasible where it starts with an SL.)

Ex. 37. J. S. Bach, Fugue in C Major, WTC II.



MOZART FINGERING  
AND PHRASING

The subject of Mozart fingering is treated in some detail in "Modern Errors in Mozart Performance."<sup>39</sup> Only

the most obvious differences between early technique and that of the late 18th century will be mentioned here.

In the last half of the century the organ and harpsichord were gradually being replaced by the pianoforte which could make dynamic accents, while the clavichord (which could make accents) also had a final blossoming. Whereas writers before mid-century speak of holding the first of a group of four, three or six notes, this was gradually replaced by dynamic accents, and while the fingering and melody earlier tended to flow across the beat, the Classic style tended to stay within the beat. The following example from the *Methode* of J. C. Bach and F. P. Ricci (179-) shows 4321 which would tend to insulate the beats from one another and would also tend to confirm Beethoven's appraisal of Mozart's playing as "choppy". (Franz Schubert mentions the "accursed chopping in which even important pianoforte players indulge.")<sup>41</sup>

Ex. 40. J. C. Bach & E. P. Ricci, *Methode* (179-), p. 160, m. 5.



While Türk had 4321 4321 fingerings, he also had many approaching the modern type; however, this does not necessarily mean that he played without an accent on the first of every four, three or six notes.

Leopold Mozart is the first to speak of using dynamic accents rather than quantitative ones on long notes. This is because the violin could produce them. The following example shows a group of quarter notes performed with the "good notes" quantitatively long as recommended by many Baroque writers (41B) and with the good notes strong as recommended by writers only after L. Mozart (41C). (Not surprisingly, Frederick Neumann cites post-Mozart sources to support his position that music of the Bach and pre-Bach period should be played with dynamic accents. How an organist could play with dynamic accents is not explained.)<sup>42</sup>

Ex. 41. Text; performance with "long" good notes; performance with dynamics recommended by Leopold Mozart.



Modern performers who do not accent or hold anything because they have been liberated from the "tyranny of the bar line" by Wagner are distorting the music.

The holding of "good notes" also extended to multiples of notes, half-measures and measures which were sometimes alternately played with strong and weak emphasis. Good notes could be brought out in a passage of 16th notes by holding longer the first 16th in a group on a good beat than that on a bad beat. By giving greater emphasis to the first 16th in a good measure than that in a bad one, the same alternation of good and bad could be achieved.

### THE PROBLEMS OF FIGURED-BASS ACCOMPANIMENT

The harpsichord, although ostensibly incapable of dynamic accents, can nevertheless achieve it to some degree by strength of attack — by increasing the number of voices and/or varying the length of the chord through alterations in the length of the arpeggiation — and introduction of a non-chordal passing tone — *acciaccatura*. In the following example from Quantz (Tab. XXIV) we see dynamics which he has directed be used to intensify the volume of certain chords, dissonances being the strongest. Arnold Schering, in his realization of this bass for his edition of Quantz (Leipzig, 1906) did not follow a method which could bring out the dynamics but simply maintained a steady three and four voice line as in a harmony lesson. The accompaniment suggested here (Ex. 42B) brings out the dynamics and is justified by the fact that in the few surviving realizations of J. S. Bach the number of voices also changes constantly, ranging from one or two to as many as eight on certain chords.<sup>43</sup>

Ex. 42A. Quantz (Tab. XXIV) with realization by Schering.



Ex. 42B. Realization by Babitz.



The little line marked through the chord in the second measure indicates an *acciaccatura*, a swiftly touched non-chordal tone (here, B-flat), which may be introduced *ad libitum* to add sparkle to the chords. The chords should not be crashed simultaneously in the modern pianoforte style, but arpeggiated in imitation of the plectrum across the strings of a lute, cittern or guitar with the bass note usually on the beat. An organist did not have to do this; dynamics could be produced by thinning sound through elimination of notes, which would be appropriate here on the third beat of the first measure, etc. On the other hand, *forte* is aided by the use of trills, a widely recommended device which is almost completely missing from the realizations today because it is noisy on the modern piano.

The harpsichord arpeggiation should be constantly varied to bring out a "speaking" performance, that is, speaking in a metric manner. The alternating long and short markings in the bass help to produce this in Ex. 42B. It is also achieved in Ex. 43 by constantly varying the length of the arpeggiation to the "approximate value"

shown under the staff. This Bach flute sonata (BWV 1030 m. 4) when played "as written" is boring. Only by bringing out the meter in a rising and falling strong-weak effect is it possible to make the accompaniment enjoyable. This may have been one of the ways in which Bach made his music "speak".

Ex. 43. J. S. Bach, Sonata for Flute (BWV 1030) m. 4.



### CONCLUSION

Those interested in pursuing this study further might consider the following important lessons in the early sources:

- The arm-and-shoulder impulse generally used today was unknown before the late 19th century, and the early hand-wrist control should be restored for earlier music.

- The hand should not be falling through the air, but rather caressing the keys and sliding off toward the edge of the key. With such a position one will naturally be inclined not to use the thumb and little finger on the raised key, rather than avoiding it merely because of the "rule".

- The modern harpsichord with its metal frame, strong leather or plastic quills, etc. has little resemblance to the early instrument in tone, touch or anything else. If one uses the soft quills recommended by many early writers — using quills from birds rather than plastic — one will find that this in conjunction with the direct lever action of the early key makes it possible to produce different types of attacks *within the same dynamic range*, something which is impossible on the pianoforte.

- One should approach every piece of early music in an honest manner, saying "I do not know how to play one note of this piece correctly". Once this is done and acted upon to find out how every note value should be changed, ornamented, etc. it will be possible to get some inkling of the vast gulf which separates the early and the modern styles.

Keyboard pedagogy up to now has been a process of discovering the "one best way" of performance for each individual. It is time to recognize that there are many good ways of playing the music of the past — each a completely different style in which the hands, arms, etc. have other functions than those used today. To rediscover this important road it is necessary for some performers to become real specialists, playing for years or even a lifetime nothing but the music of one period, with the technique and style of that period. Once we have developed a generation of musicians, some of whom understand and play only in the *Diruta* style, the *Virginalists'* style, etc. we shall begin to hear what early music actually consisted of.

The Early Music Laboratory is the only organization working along these lines. It invites the participation of those interested in exploration.

### NOTES

- <sup>41</sup>Willi Apel, ed., *Musik aus Früher Zeit fuer Klavier*, Vol. 1, B. Schott.
- <sup>42</sup>Arnold Schering, ed., *Geschichte der Musik in Beispielen*, 1931; no. 83.
- <sup>43</sup>Apel, *Musik aus Früher Zeit*.
- <sup>44</sup>J. P. Sweelinck, *Keyboard Works*, ed. Max Seiffert, Amsterdam: G. Alsbach & Co., 1943, pp. 219-222.
- <sup>45</sup>C.P.E. Bach, *Versuch*, Chapter 3, section 28.
- <sup>46</sup>John Wilson, ed., *Roger North on Music*, London: 1959, pp. 27, 83, 151-158.
- <sup>47</sup>Sol Babitz, "Modern Errors in Mozart Performance," *Mozart Jahrbuch*, 1967. Early Music Laboratory Bulletin No. 5.
- <sup>48</sup>J. C. Bach and F. P. Ricci, *Methode . . . Forte Piano ou Clavicin*, Paris, 179-.
- <sup>49</sup>Frederick Neumann, "The French *Inégales*, Quantz, and Bach," *JAMS* Vol. 18, 1965, pp. 339ff. See also Babitz, "Concerning the Length of Time that Every Note Must be Held," *Music Review*, Vol. 28, 1967, pp. 21-37.
- <sup>50</sup>J. S. Bach's realization of "Amore Traditore" BWV 203.

### HISTORICAL CHART OF STEPWISE FINGERING IN PAIRS

(all fingerings LS except those marked SL)

	LEFT HAND		RIGHT HAND	
	Ascending	Descending	Ascending	Descending
1551 Buchner	23,23SL	23,23SL	23,23SL	23
1571 Ammerbach		23SL,12SL	23SL	23
1565 Sancta Maria	34,23SL	34,34SL	34	23SL
1578 Cabezon	34	34SL	23	23SL
1597 Diruta	23	23SL	34	23SL
1600 Sweelinck		23SL	34SL	23SL
c.1600 Virginalists	12	34SL,12SL	34SL	23SL,34SL
1606 Erbach	23	23	34	23
1624 Scheidt			34SL	
1657 Prencourt	12SL	34SL	34	23
1692 Speer	23	34SL	34SL	23SL
1696 Purcell	23SL	23SL	34SL	23SL
1701 Nivers	12	34	34	23SL
1717 Couperin	12	34,34SL	34,34SL	23,23SL
c.1720 J.S. Bach	12	34	34SL	23
1725 Mattheson	12	23SL	34SL	23SL
1753 C.P.E. Bach	12SL	34SL	12SL,34SL	12SL,23SL
1754 Marpurg	12	34	12	12
1763 Löhlein		12		12,12SL,23SL

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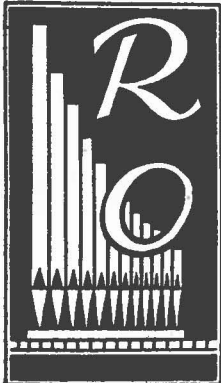
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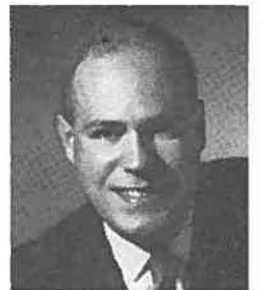
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