

THE DIAPASON

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

Sixtieth Year, No. 9 — Whole No. 717

AUGUST, 1969

Subscriptions \$3.00 a year — 30 cents a copy

Schuke is Builder of Organ in Russian City

The new, large organ in der Philharmonie in Vilnyus, USSR, was built by Alexander Schuke, Potsdam, Germany. The 52-stop, 82-rank instrument has mechanical key action with electrical stop action, the most usual practice of contemporary European builders. This allows a number of free combinations for both manuals and pedals. The pedal and hauptwerk principals and the rohrlöte of the brustwerk are displayed in the case which was designed by Baurat Richter, Berlin. The instrument is widely used for recitals. Manuals are 56-note, pedals 30-note.

HAUPTWERK

Principal 8 ft.
Bordun 16 ft.
Koppelflöte 8 ft.
Viola di Gamba 8 ft.
Oktave 4 ft.
Gedackt 4 ft.
Spitzflöte 4 ft.
Nassat 2 2/3 ft.
Oktave 2 ft.
Waldflöte 2 ft.
Mixture 6 ranks
Scharff 4 ranks
Fagott 16 ft.
Trompete 8 ft.

SCHWELLWERK

Rohrflöte 8 ft.
Gemshorn 8 ft.
Quintadena 8 ft.
Principal 4 ft.
Nachthorn 4 ft.
Sesquialtera 2 ranks
Oktave 2 ft.
Hohlflöte 2 ft.
Quinte 1 1/3 ft.
Septime 1 1/7 ft.
Siffelöte 1 ft.
Mixture 6-7 ranks
Cymbel 3 ranks
Dulcian 16 ft.
Haut Bois 8 ft.
Schalmei 4 ft.
Tremulant

BRUSTWERK

Holzgedackt 8 ft.
Rohrflöte 4 ft.
Principal 2 ft.
Terz 1 3/5 ft.
Quinte 1 1/3 ft.
Oktave 1 ft.
Scharff 4 ranks
Vox humana 8 ft.
Tremulant

PEDAL

Principal 16 ft.
Offenbass 16 ft.
Subbass 16 ft.
Oktave 8 ft.
Gedacktbass 8 ft.
Oktave 4 ft.
Rohrpommer 4 ft.
Bass-Alquote 4 ranks
Rauschpfeife 4 ranks
Mixture 6 ranks
Posaune 16 ft.
Trompete 8 ft.
Clairon 4 ft.
Singend Cornet 2 ft.

MEXICO CITY ORGAN SERIES INCLUDES THREE FROM USA

Following the pattern of last year's Cultural Olympics, Mexico City is again staging a major series of 12 public organ recitals in July and August, using its two largest organs, the Tamburinis in the Auditorio Nacional and in the Conservatorio Nacional.

July recitals included Victor Urbán, Javier Hernández and Alfonso Vega-Núñez. Hermilio Hernández opened the August portion of the series on which two women from Mexico City are scheduled: Consuelo Fernández and Dorothy Gullette. Three men from the United States also play in August: Clyde Holloway, Indiana University; Lawrence Robinson, Virginia Commonwealth University, and Karel Paukert, Northwestern University, who closes the series Aug. 22.



The ornate and ancient console of the famed organ in Klosterneuberg, on the Danube just outside Vienna, is shown here to alert readers to the article on pages 18-21, An Organ Tour Through Vienna, written for this magazine by Kim R. Kasling. Use it to help plan that trip to Europe in the summer of 1970.

Next Month

Our 11th Annual Two-Manual Issue!

The most popular regular issue of any organ magazine in the world!

New Tracker at Oxford Built by London Builder

Grant, Degens and Bradbeer, Ltd., London organ builders, have completed an organ in the chapel at New College Oxford. The completion of the instrument is perhaps a unique event in England: for the first time the genuine Werkprinzip with full mechanical action has been achieved. Further, it is the only organ with a complete 16 ft. tin front that has been made in England for nearly 100 years.

All the pipework is entirely new with the exception of the salicional and celeste on the swell, and all the scales are specially prepared for the acoustics of the building. The design, while largely based on classic lines, is by no means a slavish copy of the type but includes necessary tonalities for the performance of contemporary organ music.

Mechanical action is used on all three of the 56-note manuals and on the 30-note pedals. The slider windchests have inbuilt regulators. The stop action is electric.

Recitalists for forthcoming recitals include Lionel Rogg, Michael Schneider, Robert Baker and others. Peter Hurford will include the organ in his recently announced series of recordings on modern trackers.

GREAT

Quintade 16 ft.
Prinzipal 8 ft.
Spitzflöte 8 ft.
Oktave 4 ft.
Spitzgedackt 4 ft.
Terz 3 1/2 ft.
Quint 2 2/3 ft.
Oktave 2 ft.
Mixture 4-6 ranks 1 1/3 ft.
Messing Regal 16 ft.
Trompete 8 ft.
Cornet 5 ranks
Tremulant

RÜCKPOSITIV

Holzgedackt 8 ft.
Quintadena 8 ft.
Praestant 4 ft.
Rohrflöte 4 ft.
Prinzipal 2 ft.
Quintaton 2 ft.
Oktave 1 ft.
None 8/9 ft.
Scharfzimbäl 3 ranks
Holzregal 16 ft.
Schalmei Krummhorn 8 ft.
Tremulant

SWELL

Flute-a-Cheminée 8 ft.
Salicional 8 ft.
Celeste 8 ft.
Prinzipal 4 ft.
Flute Conique 4 ft.
Nazard 2 2/3 ft.
Quarte 2 ft.
Tierce 1 3/5 ft.
Larigot 1 1/3 ft.
Teint 2 ranks
Fourniture 5 ranks
Trompette 16 ft.
Hautbois 8 ft.
Trompeta Real 8 ft.
Tremulant

PEDAL

Prinzipal 16 ft.
Subbass 16 ft.
Oktave 8 ft.
Rohrflöte 8 ft.
Oktave 4 ft.
Nachthorn 2 ft.
Mixture 4 ranks
Fagot 32 ft.
Fagot 16 ft.
Kulper Trompete 8 ft.
Rohrschalmei 4 ft.
Tremulant

(picture on page 2)

LEEN 'T HART, distinguished carillonneur and teacher at the carillon school at Delft, The Netherlands, was the first guest recitalist to play the new carillon of the Cathedral of St. John the Evangelist, Spokane, Wash.

**SWISS ORGANIST PLAYING
AMERICAN RECITAL DATES**

Arwed Henking, Swiss organist and husband of Elizabeth Van Horne, is playing several recitals within a short visit to America. He played July 29 at Rockefeller Chapel, University of Chicago, plays Aug. 6 at St. Joseph Oratory, Montreal, and at the National Cathedral in Washington Aug. 10.

Mr. Henking is organist and kantor in Tuttlingen, Germany. He studied with Anton Heiller in Vienna and Gaston Litaize in Paris. He has recorded for radio in Berlin, Paris, Zurich and Stuttgart and has made several records.

**GRUENSTEIN WINNER JOINS
HOUGHTON COLLEGE STAFF**

Janice Cory, whose winning of the CCWO's Gruenstein Memorial award was reported in the July issue, will join the faculty of Houghton College, Houghton, N.Y. She becomes instructor in organ in September. A graduate of Wheaton, Ill. College, with a master's from the University of Oklahoma, she served in the latter school as graduate assistant to Mildred Andrews.

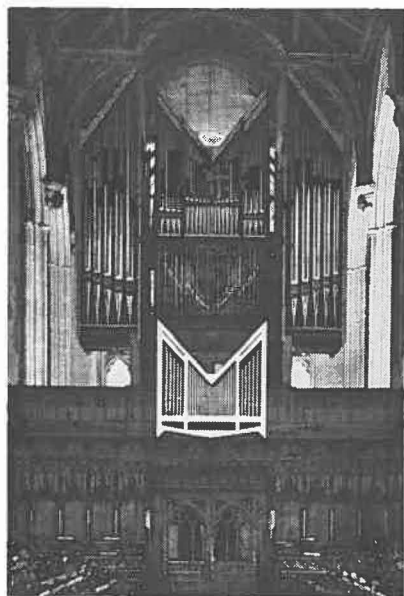


Adolph Steuterman was honored June 15 on the completion of 50 consecutive years as organist and choirmaster of Calvary Episcopal Church, Memphis, Tenn. A Thanksgiving Sunday was held to honor him. The church was packed and even with chairs in the aisles, many had to stand. The hymns and anthems used 50 years ago were sung again. At the reception in the Great Hall, many had to be turned away from the huge room.

Some 300 letters of appreciation were sent Dr. Steuterman by friends and clergy throughout the United States. Mayor Henry Loeb of Memphis gave him a Key to the City. Among many other gifts was a commission by the vestry for a three-quarter length portrait painted by the artist of his choice and the honor of having it hung in the Great Hall with former clergy and bishops.

The city's two newspapers noted his anniversary with an editorial in each and some 20 articles and pictures. Dr. Steuterman was also interviewed on television.

Adolph Steuterman became a member of the boy choir at Calvary at the age of 8 and was soon playing for children's Lenten services. He became organist and after two years he went to New York for study with T. Tertius Noble, where after three years he became organist and choirmaster of All Saints' Episcopal Church, New York City. After two years service in World War I he became organist and choirmaster of the Memphis church playing his first service June 15, 1919.



New tracker at New College, Oxford, England described on page 1.



VOICE AND ORGAN

WM116	AHRENS, S. — 3 Songs on Latin Psalm texts. Bass, Organ	2.00
6281	BACH — Wedding Cantata (No. 202) (Vanish now, ye gloomy shadows) (Eng). Soprano Solo	2.00
66032	— With joyful heart I praise my Saviour. Aria for Alto, with 2 Vns, Org (Vc, Cb ad lib) [from a lost Cantata (No. 200)] (Landshoff) (Eng)	2.50
D151	BADINGS — 3 Sacred Songs on English Texts. Alto, with Oboe, Organ	3.00
D444	— 3 Sacred Songs on texts by Jan Luijkens (Dutch). Alto	3.00
25 011	BRAHMS — Ernste Gesaenge (4), Op. 121 (Ger-Eng). Low (original), Organ (Bornefeld)	3.00
6310	BRUCKNER — Jesus, Redeemer, Our Loving Saviour. High (Ab)90
6311	— Same. Low (F) (original key)90
C53	BUESSER — Le sommeil de l'enfant Jésus (Fr). Berceuse for Christmas. High, with Organ, Piano (Harp)	3.50
C54	— Same. Medium or Low	3.50
R82	CHERUBINI — Ave Maria (Lat-Ger). High and Medium Voices, with Vn (Vc), Org	1.50
N253A	HILDACH — Where'er Thou Goest (Wo du hingehst) (Eng-Ger). Wedding song. High	1.25
N253b	— Same. Medium	1.25
N253C	— Same. Low	1.25
N357	— Same. Duet (Soprano, Baritone)	1.50
6465	HOVHANESS — Christmas Song. Sopr90
6045	— Out of the Depths (Psalm 130). High90
SCH120	MOZART — Alleluia (Lat). High	1.25
SCH121	— Same. Medium	1.25
6832	REGER — 12 Sacred Songs, Op. 137 (Eng)	2.00

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Mr. Noel Mander, having successfully completed the installation of the new 2 manual tracker organ which has been given to Westminster College, Fulton, Missouri in memory of Sir Winston Churchill, would like to hear from those interested in acquiring all tracker organs of moderate proportions. He will be in the U S A during the Fall. Preliminary communications should be addressed to him at St. Peter's Organ Works, London E 2 or after September 12th until September 25th at The Windsor Hotel, MONTREAL or after September 30th at Westminster College, Fulton, Missouri.



Arthur Croley has retired from his post as university organist and associate professor at Fisk University, Nashville, Tenn., where he has served since 1938. He has also been chairman of the university's concert series.

Mr. Croley has BMus and MMus from Oberlin Conservatory where his organ study was with Dr. George Andrews; he taught at Oberlin 1927-28 and 1936-38. He studied in Paris with Joseph Bonnet and Nadia Boulanger and was organist-director at the American Church. He served the First Congregational Church, Toledo, Ohio 1929-36 also being recitalist at the Toledo Museum of Art. He was recitalist at the Temple of Religion at the first World's Fair in New York and played at a Guild national convention in Indianapolis.

Mr. Croley was honored at a dinner given for him and Arno Bontemps, librarian. Among the gifts he received were a typewriter, a fireplace screen and tools, a clock, a watch and a framed citation of thanks from the famed Fisk University Choir. At a farewell concert April 27 he played the Poulenc Concerto with the university orchestra.

He expects to teach privately in his home studio and to continue his travels. He received a Emeritus certificate from the university on commencement day.

Norma Stevlingson was awarded second prize in the interpretation competition at the Fifth International Organ Festival at St. Albans, England. There were 22 competitors representing 11 countries. First prize went to David Sanger of England and a special third prize was awarded to three finalists: Monique Gendron, Canada, Monika Henking, Switzerland, and Maria-Theresa Martinez, Spain. Miss Stevlingson and Mr. Sanger will play a broadcast recital with the BBC as part of their award.

Judges included Anton Heiller, Luigi Tagliavini, Marie-Clarie Alain, Piet Kee, Ralph Downes and Harry Croft-Jackson. No prize was awarded in the improvisation competition.

Miss Stevlingson holds BMus and MMus degrees from the University of Michigan where she studied with Robert Glasgow. She studied in Paris with Marie-Claire Alain from 1965-67 and since 1967 has been working on a doctorate at North Texas State U where she is an organ student of Charles S. Brown.



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FEATURES

WESLEY VOS, PhD
Assistant Editor

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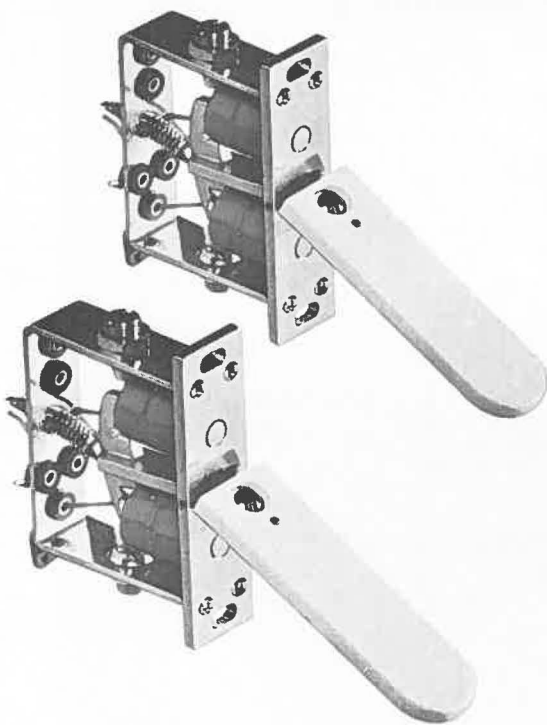
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*Actually, both magnets pictured are Reisner C3's, but it takes a sharp eye to detect the differences between a C3 and a cheaper copy. Constructed of heavy-gauge nickle-plated steel, the C3 is available in 28 and 40-ohm coils (special resistances to order), or without coils for manual operation. Bracket angles are 15°, 19°, 32°, or straight armature for tilting tablets.

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

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Mary Is A Lady Bright	Claude Means	.25
All My Heart This Night Rejoices (S.A.)	Eric Thiman	.25
Lo, How A Rose	Jean Pasquet	.20
Jesus Christ Was Born This Day	James Traver	.20

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Holdens Rebuild Möller in Detroit

The Lutheran Church of the Epiphany, Detroit, Mich. dedicated its rebuilt and enlarged organ May 4 with the recital by William F. Eifrig, Jr. listed in the recital columns. The 1928 Möller was re-leathered and 12 ranks of pipes were added by Kenneth and Dorothy Holden, K & D Pipe Organ Service Co., Ferndale, Mich. Several pitch changes and relocation of pipe-work between the various divisions were carried out. The specification was drawn up by Mr. Holden in consultation with Louis A. Beer, organist of the church, and Douglas W. Craw, chairman of the organ committee.

GREAT

Diapason 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Rohrgedeckt 8 ft.
Dulciana 8 ft.
Octave 4 ft. 61 pipes
Rohr Flute 4 ft.
Super Octave 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Tuba 8 ft.
Chimes
Harp

SWELL

Bourdon 16 ft. 12 pipes
Diapason 8 ft. 73 pipes
Gedeckt 8 ft. 61 pipes
Salicional 8 ft. 73 pipes
Voix Celeste 8 ft. 61 pipes
Principal 4 ft. 73 pipes
Traverse Flute 4 ft. 73 pipes
Quinte Flute 2 3/4 ft.
Flautino 2 ft. 24 pipes
Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. 12 pipes
Trumpet 8 ft. 61 pipes
Oboe 8 ft. 73 pipes
Clarion 4 ft. 12 pipes
Tremolo

CHOIR

Rohrgedeckt 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Unda Maris 8 ft. 61 pipes
Principal 4 ft.
Rohr Flute 4 ft. 12 pipes
Rohr Nazard 2 3/4 ft.
Piccolo 2 ft. 12 pipes
Tierce 1 3/4 ft.
Clarinet 8 ft. 73 pipes
Harp
Tremolo

ECHO

Fernflute 8 ft. 61 pipes
Echo Salicional 8 ft. 61 pipes
Echo Celeste 8 ft. 49 pipes
Geigen Principal 4 ft. 61 pipes
Flautino 2 ft. 61 pipes
Tuba 8 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Tremolo

PEDAL

Resultant 32 ft.
Diapason 16 ft. 32 pipes
Lieblich Gedeckt 16 ft.
Octave 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Gedeckt 8 ft.
Choral Bass 4 ft. 32 pipes
Octave 2 ft. 12 pipes
Contra Trumpet 16 ft. 12 pipes
Fagotto 16 ft.
Trumpet 8 ft.
Clarion 4 ft.

ECHO PEDAL

Gedeckt 16 ft. 12 pipes

APPOINT PIZARRO TO POST IN CHURCH AT CAMBRIDGE

David Pizarro has been appointed director of music at the First Congregational Church, Cambridge, Mass. to begin Sept. 1. He succeeds David Campbell Johnson who goes to Toronto.

The church has contracted for a Frobenius organ to be installed in 1971. Mr. Pizarro is a member of the faculty of the Longy School of Music.

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NUNC DIMITTIS



Edward A. Grossmann, organist and businessman, died May 31 of a heart attack at his home in Jennings, Mo. He was 73 and would have completed 50 years as a church organist next Sept. 17.

An ardent organ devotee, he was dean of the Missouri AGO Chapter in 1949-50 and was chairman of the committee in charge of the AGO national convention in 1948. Following Army service in World War I, he was organist of Zion Evangelical Church for 30 years. In 1950 he became organist of St. Stephen United Church of Christ, serving almost 20 years. He was president of a contracting company, served on the Jennings board of education for 12 years and as its president for 8 years.

His widow Mary, two sons, a daughter and 10 grandchildren survive.

FAMED BOSTON ORGANIST OF PAST GENERATION DIES

Edith Lang, long prominent organist and composer of the Boston area died in a Foxboro nursing home July 7 after a long illness.

Miss Lang was a resident of Weymouth for 35 years; Ohio was her birthplace. Her organ study was with Wallace Goodrich and George Chadwick in Boston and with Josef Schmid in Munich.

She was a prominent theater organist of the silent movie days, being featured at Boston's Exeter Street Theater. She broadcast a weekly radio program from the Boston City Club over Station WBZ from 1926 to 1930.

Miss Lang had served as organist and choir director for the Old Ship Church and New North Church in Hingham, Mass. She wrote many anthems and sacred solos. She was a founder of the Woman Organists Club of Boston in 1924 and served many years on the board of the Boston AGO chapter.

Burial was in Pawtucket, R.I.

NEW HAMPSHIRE ORGANIST DIES IN MANCHESTER HOME

Roger R. Barrett, organist and organ installation man, died in his Manchester, N.H. home Feb. 19, after several months' illness, according to belated word reaching this office. He was 54.

Mr. Barrett was active as pianist, organist and accompanist in church, theater, radio and television. He had been on the staff of organists at the Springfield, Mass. (Eastern States) Exposition. He was responsible for organ installations in churches and chapels of various denominations. He was a licensed airplane pilot and had served on municipal and state aeronautics boards and committees.



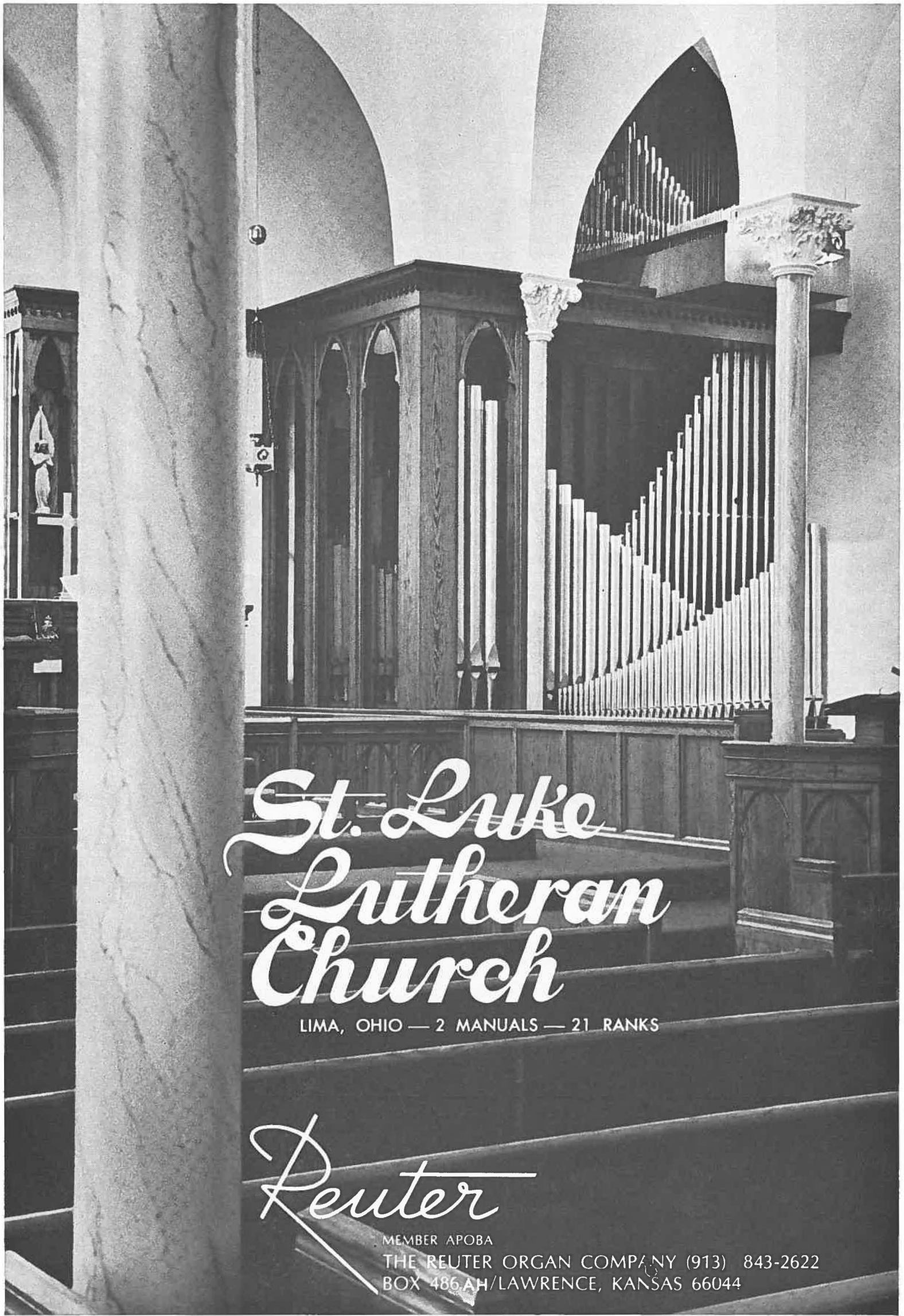
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Robert H. Hieber, former minister of music of Mayflower Congregational Church, Grand Rapids, Mich., and assistant professor of organ at Aquinas College has been appointed minister of music of the Peace Memorial Presbyterian Church, Clearwater, Fla. Dr. Hieber will assume duties Aug. 15 which include a reorganization of the choir program and the supervision of organ building plans.



John J. Tyrrell has become sales representative for the Aeolian-Skinner Organ Company, Inc. in the South. His headquarters will be in Florida. He has held posts of president and chairman of the board, as well as having direct engineering for Aeolian-Skinner.

Mr. Tyrrell was formally trained as a registered architect and as an organist and has 17 years of design experience in the pipe organ field. Among major Aeolian-Skinner installations in which he collaborated as designer were those for Lincoln Center, Philadelphia Academy of Music, Milwaukee Center, National Presbyterian Church, First Baptist of Chattanooga, New Orleans Baptist Theological Seminary, Mars Hill College, Christ Church in St. Petersburg, St. Phillip's Cathedral in Atlanta, Seventeenth Church of Christ, Scientist in Chicago and Northwestern University.

WILBUR RUSSELL was organist as the brass of the Oakland, Calif. Symphony joined the choir of the First Presbyterian Church, San Anselmo June 8 in music by Monnikendam, Felix McGuire, Telemann, Handel; Gabriell, Altman and Lockwood.

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Alexander Boggs Ryan, Western Michigan University, Kalamazoo, has been appointed organist-director of music-carillonneur of the newly opened Cathedral Church of Christ the King. Dr. Ryan has co-operated in the planning of the new Aeolian-Skinner for the cathedral as well as the new Schlicker for WMU auditorium. The cathedral's carillon consists of 47 Flemish cast bells.

AOSTA CATHEDRAL in Italy is holding a series of organ recitals in July and August. Recitalists include Germani, Wolff, Volienwider, Rotier, Mancha, Deleghin, Alain and Radulescu.

ORGAN LITERATURE FOUNDATION has just issued two new addenda lists to its Catalog E; they are free upon receipt of a self-addressed stamped envelope addressed to 45 Norfolk Road, Braintree, Mass. 02184.

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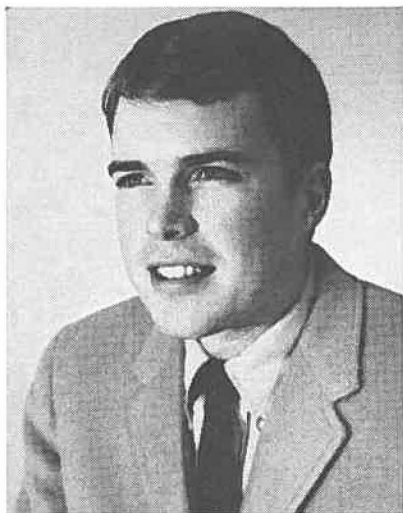
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offers choral and instrumental music for use in schools. Lorenz Printing Company is the newest of major printing plants in the Dayton area; it has expanded to handle printing for other music publishers in the United States, with all new equipment — specialized machines built especially for the production of music. Walter Bussell manages this division. A new department does music engraving for new publications; Victor Gumma supervises this.

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YOUTH FROM OREGON PLAYS EUROPEAN RECITAL TOUR

Bruce Bengtson, 15-year-old Salem, Ore. organist, played recitals in June in Morocco, Spain and France. His recital June 22 at the Cathedral of Notre Dame, Paris, was attended by nearly 8,000 including Pierre Cochereau and Jean Langlais. In May the Oregon State Legislature invited him to appear before it. His teacher, William Fawk, accompanied him on the European tour.

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Lester Berenbrock, Drew University, Madison, N.J., played six recitals in Holland in the month of July — Elburg, Gronningen, Leens, Middleburg, Ede, and Aalsmeer. His program included Du Mage, Frescobaldi, Buxtehude, Clérambault, Bach, Young, Nyquist and Monnikendam.

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24	25	26	27	28	29	30
31						

DEADLINE FOR THIS CALENDAR WAS JULY 10

Aug. 10

Anne Robertson, Christ Church, Cincinnati, Ohio 4:30

Henry Glass, Grace & Holy Trinity Cathedral, Kansas City, Mo.

Virgil Fox, Grace Methodist, Atlanta, Ga. 7:30

Berkshire Boy Choir, St. Joseph's Church, Sockbridge, Mass. 10:15

Anton Heiller workshop begins, Boys Town, Neb. 8:22

12 Tom Hennessey, Christ United Methodist, Rochester, Minn. 12:30

Consuelo Fernández, Conservatorio Nacional, Mexico City, 8:30

Berkshire Boy Choir, The Cloisters, New York City 3:00

13 Flor Peeters, Domkerk, Utrecht, Holland

14 Flor Peeters, Grote der AA Kerk, Amsterdam

15 Dorothy Gullette, Conservatorio Nacional, Mexico City 8:30

Berkshire Boy Choir, St. Mark's, New Canaan, Conn. 8:30

Fred Tulan, Sybil Leck, TV, Southampton, England

17 R. Wesley McAfee, Christ Church, Cincinnati, Ohio 4:30

Berkshire Boy Choir, St. Mark's, New Canaan, Conn. 10:00

Fred Tulan, Notre Dame Cathedral, Paris, France

Frederick Swann, Plymouth Congregational, Minneapolis.

19 Lawrence Robinson, Conservatorio Nacional, Mexico City 8:30

Evangeline Mitchell, Christ United Methodist, Rochester, Minn. 12:20

21 Fred Tulan, French TV, Paris, France

22 Karl Paukert, Conservatorio Nacional, Mexico City 8:30

23 Arthur Lawrence, St. John's Cathedral, Spokane, Wash. 2:00

24 Cleveland Fisher, Auditorium, Round Lake, N.Y. 8:00

Jerald Hamilton, Air Force Academy, Colorado Springs, Colo.

Ted Alan Worth, Grace Cathedral, San Francisco, Calif. 8:30

Edward Mead, Christ Church, Cincinnati, Ohio 4:30

25 Wilma Jensen, St. Andrew's Wesley United, Vancouver, B.C.

26

Merrill N. Davis, Christ United Methodist, Rochester, Minn. 12:20

Anton Heiller, Ryerson United, Victoria, B.C.

27 Gillian Weir, Christ Church Cathedral, Victoria, B.C.

30 Marion Walsler, St. John's Cathedral, Spokane, Wash. 2:00

31 Richard Webb, Christ Church, Cincinnati, Ohio 4:30

Sept. 2 Marilyn Mason, St. Dunstan's College, Providence, R.I. — (recital, workshops to 9/5

3 Douglas Rafter, Methuen, Mass. Music Hall 8:30

7 Marilyn Mason, First Baptist, Anderson, S.C.

8 Marilyn Mason, class, Anderson, S.C.



David L. Rutherford, Ridgwood, N. J., 16-Year-old student of Claire Coci won the Jana E. Whitmore award in an organ playing competition. A junior in high school he serves as assistant organist of two area churches.

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On Using Early Keyboard Fingerings: A Sequel

Part III: Conclusion

By Peter Le Huray

Ex. 1. Diruta.

Ex. 1. Diruta. Musical notation showing three staves with fingerings and letter annotations (B, C) below the notes.

Ex. 2. Diruta.

Ex. 2. Diruta. Musical notation showing two staves with the titles "Primo essemplio buona" and "Secondo essemplio cattivo" above the staves.

Ex. 3-5. Santa Maria (1565).

Ex. 3-5. Santa Maria (1565). Musical notation showing three staves of musical notation.

Ex. 6. (top to bottom; left to right) John Bull: Fantasia No. 11, Thomas Tomkins: Prelude, Anonymous: A Voluntary (RCM ms 2093), John Bull: A Ground, John Bull: Variations on "Go from my window"

Ex. 6. (top to bottom; left to right) John Bull: Fantasia No. 11, Thomas Tomkins: Prelude, Anonymous: A Voluntary (RCM ms 2093), John Bull: A Ground, John Bull: Variations on "Go from my window". Musical notation showing four staves of musical notation with fingerings and letter annotations.

The practice of interpreting sequences of equally-valued notes as successions of longs and shorts or shorts and longs has a complex history that can be traced back into the 16th century. On this basic point there is no disagreement. There is, however, considerable disagreement as to the extent to which the practice should be applied. Some scholars believe that it has universal application, whilst many others believe that it relates only to certain very specific kinds of music.

In a highly technical and complex argument of this kind, it is not always easy (or indeed possible, owing to space limitations) to present the evidence in its proper perspective. My purpose in this concluding article, therefore, is to examine in some detail a single document relating to inequality, in an attempt to show how easily misconceptions may result from the quotation of "evidence," without due regard to the wider context in which that evidence is set. The work in question is Santa Maria's *Libro llamado*, one of our earliest and most valuable sources of information on the subject.

Before doing so, however, it may be useful to summarize one or two of the more general arguments that have been advanced against a theory of consistent inequality: readers wishing to acquaint themselves with the arguments in greater depth cannot do better than consult Neumann's excellent article "The French Inégales, Quantz and Bach" in the *Journal of the American Musicological Society* (Vol. 18, 1965). The subject may usefully be examined from three main standpoints, involving 1) a survey of instruction books relating to keyboard techniques; 2) a study of fingerings in these and other musical sources; and 3) a survey of other more general theory books, with particular reference to concepts involving "good" and "bad" notes.

As far as the first approach is concerned, it is very evident that the French referred more frequently to "inequality" than did the writers of all other nationalities put together. Neumann lists some 45 French documents dating from the mid-16th century to the latter half of the 18th century in which there is unequivocal reference to inequality as a desirable attribute of performance. On this point there can be no fundamental disagreement.

But there is considerable disagreement as to the precise significance that can be attached to the few non-French documents in which the principles of inequality are discussed. The documents in question include Thomas de Santa Maria's *Libro llamado* (Valladolid 1565), Giulio Caccini's *Nuove Musiche* (Florence, 1602), Pedro Cerone's *El Moloepa y Maestro* (Naples, 1613), Girolamo Frescobaldi's preface to his *Toccate... e partite d'intavolatura* (Rome 1614), Muffat's prefaces to his *Florilegium Primum* (Augsburg, 1695) and *Florilegium Secundum* (Passau, 1698), and a hotly debated passage from the 11th chapter of Johann Quantz's *Ver-such einer Anweisung die Flöte traversière zu spielen* (Berlin, 1752).

This is an awkward list. The early sources are by Italian and Spanish writers, but not Germans, whilst the two later ones are by Germans, one of whom spent no less than six years in Paris and who was for a while a pupil of Jean Baptiste Lully. The peculiar composition of this list and its extreme brevity give rise to some perplexing questions. If, as Dr. Babitz argues, inequality is to be applied very generally to the music of the 16th and 17th centuries and to much of the music of the 18th century as well, be it Spanish, Italian, English, French or German, 1) why do so few German writers of the period refer to it? 2) Why do not English writers of the period refer to it? 3) Why are there no further references to it in Spanish and Italian documents of the late 17th and 18th centuries?

Dr. Babitz believes that a study of fingering systems will at least do something to fill the gaps in our knowledge. His argument in its simplest terms is this: 1) the inequalities described by the writers of the late 16th and early 17th centuries were closely allied to the fingering systems that they used; 2) the fingering systems remained essentially unaltered through the 16th, 17th and early 18th centuries 3) it is therefore reasonable to suppose that the associated rhythmic inequalities remained intact. Moreover, since paired fingerings of

various kinds are the foundation of scalewise configurations, and since keyboard music is largely composed of such configurations, it follows that "authentic" performances of such music will be characterized by rhythms that are predominantly unequal. Dr. Babitz writes:

Mr. Neumann asks, "If 3/4 3/4 is short/long, and 4/3 4/3 long/short, which could have been the even fingering?" The answer is nothing! Stepwise progressions, in which these fingerings were used, are the least interesting part of the melody and therefore had the greatest need to be rhythmically enlivened. Equal performance in those days was not the basic manner as it is today, but a special effect used when staccato and staccato ideas were expressed.

The argument however has serious snags. To begin with, it assumes that fingering patterns were sufficiently standardized for us to be able to deduce likely fingerings in any given circumstance. Enough has probably been said in the two preceding articles to suggest that this is indeed far from the case; further evidence on this point may be found in the following *precis* of Santa Maria's *Libro llamado*. A further snag lies in the fact that so many of the "early" fingerings are associated with "didactic" teaching pieces, rather than with fully-developed musical compositions. As Neumann points out: "A fingering must be in a musical setting and be identified as an 'expressive' one before it can be presumed to yield any interpretative information."

Perhaps the most complex piece of "evidence" that has been cited in connection with this theory of general inequality is the one involving the concept of "good" and "bad" notes (described in such ways as "gute und schlimme Noten", "Notes nobles et viles", and "Note buone e cattive"). Dr. Babitz draws attention to the fact that Diruta (see Ex. 1) links the concept of "good" (B) and "bad" (C) notes to "good" and "bad" fingers, (the "good" fingers being the second, and fourth of both hands, the "bad" being the first, third and fifth). He thus equates "good" and "bad" notes with the unequal rhythms that he believes spontaneously arise from paired fingerings.

But Diruta makes no such connection between fingerings and rhythms, for he is almost certainly doing no more here than modern teachers do in recommending that strong fingers (in our case, thumb and third) are placed on strong beats. Most players find that they can achieve greater rhythmic precision and control in this way, for they too have "strong" and "weak" fingers. Yet it would clearly be absurd to suggest that these inequalities must result in involuntary rhythmic modifications. The musical examples that Diruta provides (see Ex. 2) to illustrate the difference between "good" and "bad" organ touch confirm that it was then wholly possible and indeed normal to play scale passages as successions of equally measured sounds (Diruta mentions not only half-note scales in this context, but also scales of quarter notes). Neumann points to the fact that theorists invariably kept the "good/bad" theory quite apart from the theory and practice *notes inégales*, and he shows beyond any reasonable doubt that the terms "good" and "bad" refer to nothing more than the relative upbeat and downbeat positions of successions of notes. He quotes many authors in support of this argument and amongst them Johann Samuel Petri, who specifically warns against confusing the two: "the player should observe the "good" and "bad" parts of the measure, which some musicians choose to call, long and short although without reason. For the duration is not changed . . ." (*Anleitung zur Praktischen Musik*, 2nd Edition, 1782).

Of all writers, Quantz is the only one to confuse the two, and yet his very inconsistent and fragmentary evidence is one of the mainstays of the argument for the general application of inequality to the music of the high Baroque. And proponents of the inequality theory have yet to explain why there are no references to such a practice in the German treatises and music of the time, and why French theorists are so insistent on the exclusively French quality of *notes inégales*.

One of the earliest and easily the most thorough and informative source that Dr. Babitz quotes in support of his thesis is Santa Maria's *Libro llamado* of 1565. Here in conclusion is a detailed *precis* of its contents as they relate to the playing of keyboard instru-

ments (and in particular to the clavichord): readers may judge for themselves the nature of the "evidence" that it presents: here to begin with are the relevant chapter headings:

Chapter 13 Of the conditions that are necessary in order to play with absolute perfection. f 36v

Chapter 14 The best way of placing the hands on the keys. f 36v

Chapter 15 The method of striking the keys. f 37v

Chapter 16 The way of playing clearly and distinctly. f 38v

Chapter 17 The way of moving the hands to the upper part (of the keyboard) f 38v

Chapter 18 The method of playing with convenient fingers. f 39

Chapter 19 (i) The method of playing with grace (con buen ayre). f 45v

(ii) The way to make redobles and quiebros (ornaments). f 46v

The seven chapters occupy some 26 pages, of which only three (45v-46v) mention the subject of rhythmic inequality. It is important to note that these three pages are not to be found in the very long section on fingerings (ff.39-45v) but in the concluding section dealing with ornaments. A closer study of ff.45v-46v suggests, still more strongly, that Santa Maria considered inequality to be a form of ornament, and by no means a fundamental characteristic of performance. The author begins: (Chapter 19)

There are three ways of applying inequalities to runs of 8th notes, and just one way to runs of quarter notes. As far as quarter notes are concerned, you may lengthen the first, hurry the second, lengthen the third, and so on. Take care however not to contrast the longs and shorts too much. The actual note values should not really be as sharply differentiated as dotted quarter note, 8th note. I have set it out in this manner simply to make my meaning clear.

As far as 8th notes are concerned, the three possible kinds of inequality are set out in Exs. 3-5. The first is to be used in contrapuntal music. The second (Ex. 4) is most suitable for fantasia-like compositions; it is used for short *Glosas* (i.e. short passages of ornamentation) and is much more elegant than the first method. Take care, as before, that the notated rhythms are only approximate, and that they are not played exactly.* The third kind of inequality (Ex. 5) involves hurrying three 8th notes as if they were 16th notes and holding the fourth as if it were a dotted note, in such a way that the first 8th of the succeeding group of four marked with a dot in the example is played exactly on time. The first three 8ths however should not be played too quickly, nor the last one too slowly. This third way is the most elegant of all, and is useful for both short and long ornamented passages.

Significantly, Santa Maria's examples are of clearly defined cadential points, where the player would most naturally have added some improvised ornamentation of his own.

*Neumann points out that this kind of inequality was extremely rare: the only other recorded instances being in Frescobaldi, *loc. cit.*, and in Etienne Loulie's *Elements ou Principes de Musique* (Paris 1696 and Amsterdam 1698).

In the discussion of fingerings that precedes this section, the author makes no attempt to link specific fingerings with specific articulations. Nor does he even refer in passing either to articulation or rhythm. Indeed so varied and numerous are his suggested fingerings (see the Table below for a selection of these) that it is quite impossible to deduce any consistent theory of rhythm and articulation from them:

The author goes on to say that these fingerings are by no means the only ones that are usable, and he stresses the impossibility of enumerating all the many variants. Unfortunately, the musical examples that he supplies are comparatively unhelpful since they do not relate to specific points in the text. Nor does he define the circumstances under which one fingering would be preferable to another. Interestingly enough, however, he makes use of a variety of accidentals in his examples and it may well be for this reason (and not as Dr. Babitz believes for some intangible rhythmic theory) that the fingering alternatives are supplied. The examples most closely associated with fingering (iv) for instance, make use of B \flat ; those with fingerings (v)-(vii), F \sharp and C \sharp ; and those with fingerings (xiv) - (xvii) B \flat and E \flat .

If any conclusions are to be drawn, therefore, from Santa Maria's work they can only be these:

- 1) that rhythmic inequality forms a very minor part of the discussion.
- 2) that it is included in a much larger section devoted to the correct interpretation of ornaments.
- 3) that the author envisages inequality as applied to sections (*glosas*) of compositions and not to compositions in their entirety.
- 4) that at no point in the treatise are fingering and rhythmic inequality linked.
- 5) that Santa Maria nowhere relates fingerings to downbeat and upbeat stresses.
- 6) that Santa Maria's fingering patterns are in any case too diverse to permit any firm conclusions as to the exact fingerings that he might have used in specific instances.

The concluding examples (taken from English music of the early 17th century) suggest a possibly more fruitful line for future research. In specifically musical contexts such as these (see Ex. 6) there can be no two opinions as to the relationship between articulation and fingering. The material for study is not extensive, nor indeed should too much be expected of it. For as the musical sources themselves all too clearly show, there was then far less respect for the written and printed note than is the case today. It was, after all, the age of extemporisation in which the elements of improvisation and composition were closely intertwined. Even today there are as many varied interpretations of a work as there are performers: it would be absurd to imagine that it has ever been otherwise.

LEFT HAND

Upward scales - quarter notes

1) 2 1 2 1 2 1

2) 3 2 1 2 1 2

3) 4 3 2 1 2 1

Long upward scales - 8th notes & 16th notes

4) 4 3 2 1 4 3 2 1 etc.

Downward scales - quarter notes

8) 3 4 3 4 3 4

9) 2 3 4 3 4 3

10) 1 2 3 4 3 4

Long downward scales - 8th notes & 16th notes

11) 1 2 3 4 1 2 3 4

"a very good and necessary rule, and to be observed"

RIGHT HAND

Upward scales - quarter & 8th notes

5) 3 4 3 4 3 4

6) 2 3 4 3 4 3

7) 1 2 3 4 3 4

"this rule has no exception"

Downward scales - quarter notes

12) 3 2 3 2 3 2

13) 4 3 2 3 2 3

14) 3 2 1 3 2 1

15) 4 3 2 1 3 2 1 } 8th notes

16) 1 3 2 1 3 2 1

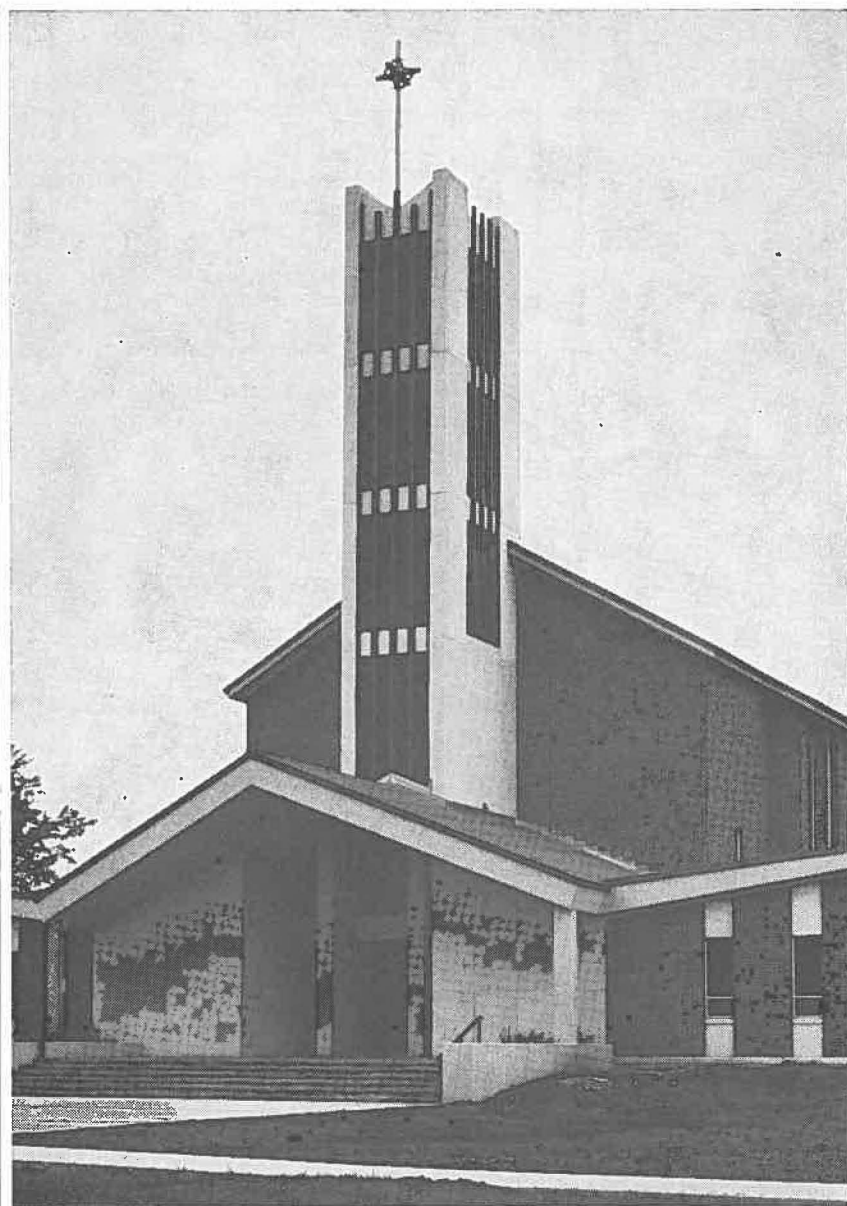
17) 1 2 1 3 2 1

18) 4 3 2 1 4 3 2 1 } long runs & 8th notes

19) 4 3 2 1 3 2 1

20) 4 3 2 1 2 1

sometimes the lower notes of the runs are played by paired fingers: 32 32, etc.



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The 10-page choral and organ music section of this issue begins as usual with a short section of news of the Royal College of Organists, a listing of a few appointments, and a bit of news from organ builders.

The principal organ article is the first of a projected series on organ music, *The Organist's Repertory*. Article 1 is *Organ Music or Music for Organ?* by Ivor Keys. This is readable and intended for average organists.

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Choral Music

A certain proportion of our review stock this month is, not surprisingly, for Advent and Christmas, for which many directors are already planning and which will engage choirs themselves in early autumn.

From Art Masters Studio come three for the Christmas season: Jeffrey Richard's arrangement of *He Whom Joyous Shepherds Praised*, with suggested treble and solo voices added to SATB, and two by Camil Van Hulse: a setting of *Rejoice, Salvation Now Is Near*, on the Veni Emmanuel text, and *Far It Was to Bethlehem*, which also has fragmentary solos. Not for the season is J. Bert's Carlson's *Can Anybody Tell Me?*, a bit of protest, and Robert Wetzler's unison *For the Blessings of the Field*, perhaps for Thanksgiving.

Augsburg sends several with the calendar in mind. We have remarked about the great growth in popularity of the *Service of Lessons and Carols*. A new compilation by David N. Johnson and so entitled seems to us a convenient and useful presentation designed for the average choir situation. Dr. Johnson's feel for this kind of thing has always been unerring. The carols come from many sources. Tableau use is also projected.

Other Christmas items from Augsburg are mostly original tunes with the exceptions of Dr. Johnson's SSA *Sweet was the Song the Virgin Sang*, from the Sacred Harp, and Herbert Beuerle's *The Shepherd's Virgil* for unison plus flute, from a Dutch folk song. Originals include: Christopher Schaefer's *Wise Men*, on *Your Lonely Journey*; Marie Pooler's *The Little King of the World*, unison of a tune by Norman and Margaret Mealy; Richard Kent's *In the Bleak of Midwinter*, with a piano accompaniment; Wilbur Held's unison *A Message Came to a Maiden Young*; and Richard Proulx's *Advent Anthem*.

For other occasions from Augsburg comes a variety. Knut Nystedt's *The Path of the Just* makes use of some contemporary repetition techniques which look more complex than they are; if you have enough young blood in your choir, think about this one. Paul Parthun's small Adoramus *Te Christe* is conventional block a cappella writing but should make a good sound. Walter L. Pelz's *Day of Rejoicing* is a bright Easter piece with trumpet. David Johnson's setting of the familiar *We Gather Together* (title used: *We*

Praise Thee, O God) uses trumpet and substitutes a new interlude for the familiar Kremser. Daniel Moe's *Stranger, Share Our Fire* is called a contemporary hymn; we trust its words and music find more positive reaction in others. Paul Fetler's *A Contemporary Psalm* for large mixed choir, organ and various percussion, with solos for soprano and Baritone, is a large-scale work to which there may well be diametrically opposite reactions. See it and do your own reacting.

Choristers Guild sends four carols: John Blackwell's SA *Annunciation Carol* with finger cymbals, tambourine, guitar and piano; Ray Davidson's SSA *Glory Be to God*, easy but, we think, pretty dull. Sue Page's SA *Shepherds Play Your Melody* is more folk-like and uses harpsichord and recorder. Austin Lovelace's *Winter Carol* pits young females against males. Not for Christmas are George Brandon's hymn anthem, *Come, Kingdom of Our God* for SAB, Eugene Butler's unison *A Joyous Psalm*, and V. Earle Copes's unison *Lift Up Your Heads*. This publisher also sends a chancel play by Josephine Haywood, *The Parable of the Kidron Valley*. In our opinion the Choristers Guild needs to surpass the level of these things to justify its existence.

Concordia sends a setting of *The Lord's Prayer* by Heinz Werner Zimmermann, in an English version by Thomas Gieschen. For seven-part chorus with plucked string bass it should please a good many choirs and congregations, though its novelty may wear thin quickly. Paul Manz's *E'en So, Lord Jesus, Quickly Come* is available SATB, SA, SSA, and TTBB.

Since Franco-Colombo has become US representative for Novello, we have had few contributions to our review columns. This month more than makes up for this drought. We are amused at the new dressing up of this choral music with color and art covers. Inside are the old reliable Novello editing and the familiar and often rather small music type, so long an old friend. We shall not list the many secular items sent us. John Steel has edited two Alessandro Scarlatti works, the big *St. Cecilia Mass* for SSATB soli and chorus, strings and organ, and the *Audi Filia*, gradual for *St. Cecilia's Day*. By far the largest group of anthems received from Colombo are in the *Novello Church Music* series. These include four numbers from Sebastian Forbes' *First Sequence of Carols: Veni, Redemptor puenicium; Wolcum, Yole; Suddenly Afraid; and Te Deum Laudamus*, all worth seeing; a short SA *Communion Service* by Peter Dickinson with some contemporary devices; useful settings of *Magnificat* and *Nunc Dimittis* by Bernard Rose and Ivor Keys; and *O Praise the Lord* by Arthur Wills. In the *Early Church Music* series are Jonathan Battishill's *O Lord, Look Down from Heaven*, edited by Watkins Shaw, and Christopher Tye's *Give Alms of Thy Goods*, edited by John Langdon. Bernard Rose has also edited a Benjamin Rogers *Magnificat* and *Nunc Dimittis*. Originals by contemporary British are: a short festival anthem, *Let All the World* by F. C. Bishop; Herbert Howells' impressive but not easy *Benedictus es, Domine*; and Lennox Berkeley's *The Windhover*, requiring experienced singers. A set of *Preces and Responses* by John Gardner will be useful. Anthony Lloyd Webber's *Joseph* and the amazing technicolor dream coat is for youth groups and looks practical and fun.

In Colombo's own edition are two by Jean Berger — *Psalm 113* with added brass quartet and timpani, and *SSA Thy Light Is Come*, with soprano, solo flute and percussion — both practical and sound — and Robert Dvorak's unaccompanied *Psalm 70*, with long contrapuntal lines.

H. W. Gray has a couple of useful December anthems: Henry Kihlken's *A Christmas Plainsong*, and Don McAfee's *Watchman, Tell Us of the Night*. Familiar names furnish the non-seasonal: Claude Mearns' *Put Forth, O God, Thy Spirit's Night*; W. Glen Darst's *Praise, My Soul, the King of Heaven*; Austin C. Lovelace's *Loving-Kindness*; and Gordon Young's *Ho, Everyone That Thirsteth*.

Theodore Presser sends two for Christmas in Universal edition, for which it is new agent in this country: *What Sweeter Music* and *Flower Carol*, both

Those Were the Days

Fifty years ago the August, 1919 issue published the following news of interest to readers —

The United States Naval Academy was searching for a male choirmaster and organist.

The John Wanamaker stores in Philadelphia and New York announced a 1919-1920 Cycle of Organ Music, with Charles M. Courboin as honorary guest soloist and Alexander Russell as coordinator.

Pietro Yon's US concert tour was announced to include 100 cities.

Edwin Stanley Seder was appointed head of the organ department of Northwestern University.

A "Professional School of Picture Playing" promised to teach organists "what theatre men are calling for and . . . willing to pay big salaries" for.

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

M. P. Möller, Inc. bought the organ business, good-will and inventory of Henry Pilcher's Sons, Inc., Louisville, Ky.

The Kilgen Organ Company, St. Louis, occupied its large new plant.

E. Power Biggs played his 100th broadcast Aug. 27 in his series over the Columbia Broadcasting System.

An advertisement advises, "Save Up War Bonds Now: Buy a Hall Organ Later."

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

THE DIAPASON published an issue with special emphasis on the upcoming 50th anniversary of the RCCO.

The memory of the founder of THE DIAPASON was honored with a plaque on the organ of the First Presbyterian Church, Lake Forest, Ill. which Siegfried Gruenstein served for almost half a century.

by Richard Rodney Bennett. In its own Choir Loft series are an *SAB Holy, Holy*, *Holy* adapted by Elwood Coggin from Haydn's *Third Mass*, and the same adapter's version of an anonymous *tenebrae, All The Earth Hid Itself*.

Charles Cleall's well-conceived *Plain-song for Pleasure* (Gospel Music Publishers, Ltd., 381 London Road, Ewell, Surrey England) should be seen. We don't know whether its contents are as adaptable and practical in American churches but many of our readers will know.

G. Schirmer's offering for the mid-winter season includes a set of four carols arranged by Sven Lckberg and bound together as *Four Carols for a Holy Night* (*Sing Noel, Earth So Lovely, The Little Boy Jesus, and These Are the Blossoms*); Lloyd Pfautsch's arrangement of a French Carol, *Sing to the Newborn King*, with piccolo, trumpets and drum; and two arranged by Robert de Cormier: *Patapan* and *Twelfth Night Song*. Arranged or edited from older sources are *Prayer for Peace* arranged SSAATTBB from a Schubert *Stabat Mater*, and Ingegneri's *Tenebrae Sunt* (*Darkness Was O'er the Earth*), both arranged by Maynard Klein; William Crotch's *Bless Now, O Lord* arranged by Elwood Coggin; Handel's *I Will Extol Thee* arranged SA, and Liszt's *But I Have Trusted in Thy Mercy* arranged SAB, both done by Robert S. Hines. Virgil T. Ford has two small unaccompanied anthems: *All Praise to our Redeeming Lord* and *Thy Will Be Done*.

Handbellers will want to know of *Bell Jubilee* by Ellen Lorenz and *Dialoué* by Albert Zabel, Jr., both published by Choristers Guild. — FC

Letters to the Editor

We Can Dream, Can't We?

Lincoln, Neb., June 9, 1969 —
To the Editor:

Just what is the "real question" concerning the matter of an admission price at organ recitals? Is it possible, as June's editorial seems to assert, that the ultimate value of any recital or concert is determined by its price of admission? Does the artist perform more capably and is the audience more amenable to his music-making in proportion with the admission fee?

As the editorial further suggests, are we able to include those in attendance at musical programs among the countless legions who

"value most things by what they cost" and who believe that "you get what you pay for?" Moreover, what kinds of people regularly attend and genuinely appreciate organ recitals? Are we individuals who are ignorant and status-conscious enough that we feel we must pay top prices in order that we receive "the very best" in return; or, rather, aren't we for the most part intelligent, sophisticated musicians, music lovers, and organ connoisseurs whose very spirits and intellects are greatly uplifted by each valid musical experience?

And, do we find the organist playing for the 200 individuals who have paid well for a splendid virtuoso performance; or for that one person who is moved beyond descriptions by the abilities of instrument and performer?

Finally, are we to reduce the excellent, noble, esthetic qualities of organ and organ literature to a matter of "paper" money, to a matter of "a suitable price on the ticket of entry?" Let our motivation toward setting admission prices concern relevant, pragmatic issues: extra musicians and soloists; supplements to organ and choir; additional salaries to performers, *et al.* Let us not choose to vulgarize the instruments, composers and performers of music, all of which are oft ascribed: *Ad Majoram Dei Gloriam!*

MICHAEL J. LOGAN

—but We Awake to Reality

Connellsville, Pa., June 19, 1969 —
To the Editor:

Shallway Foundation agrees with you that organ recitals, like anything else of value in our present-day society, should be paid for by the listeners.

In our work as advisors and researchers of boys' choirs, we have concluded that people value what they pay for. We urge secular boys' choirs to collect fees at two levels, at least: tuition by boy choristers for the musical training they receive, and fees for concerts. Only in funerals or in church services at host churches should gratis appearances be permitted.

As you acknowledge, gratis concerts attract smaller audiences that those for which tickets are sold. In the minds of modern Americans, a free performance can hardly be worth the effort of leaving the house.

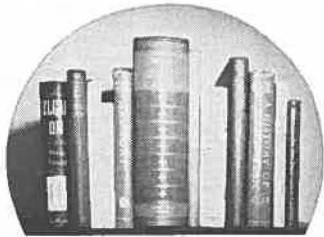
This research foundation once offered a valuable research report gratis to 500 interested companies, and only 20 companies requested it. We then offered the same report to the same 500 companies at a price of \$8.50 each, and received orders for 232 copies.

Yours very truly,

JOHN B. SHALLENBERGER

Also from Sacred Music Press comes Gordon Young's 14 Pieces for Organ. We are surprised once again at the lack of stylistic awareness evident here. It is one thing to mishandle or underdevelop an interesting motive or theme, but when the basic material itself is characterless one can only register dismay. Pedalpoints abound.

Rayner Brown's portfolio of organ compositions is newly augmented by an Organ Sonata for Two Players (Western International Music, Inc., 2859 Holt Ave., L.A., Calif. 90034). A linear approach is emphasized. We had almost hoped for experimental tone clusters and the like upon first seeing the title, but the style lies within an entirely traditional framework. The three movements are Allegro, Passacaglia, and Fugue — the latter being a tour de force with subject derivation and virtuosic technical demands. Each player is given a share of the pedalling (sometimes even double pedal). Great care will be needed in registration, since extreme ranges are in use much of the time. Are there any takers for a premiere performance? — WV



New Books

Hans Klotz (trans. Gerhard Krapf), *The Organ Handbook. Structure, Design, Maintenance, History, and Function of the Organ.* St. Louis: Concordia, 1969; 225 pp., \$7.50. (Originally published as *Das Buch von der Orgel*)

George Laing Miller, *The Recent Revolution in Organ Building.* Vestal, New York: Vestal Press, 1969; reprint of the second edition of 1913; 192 pp., \$5.95.

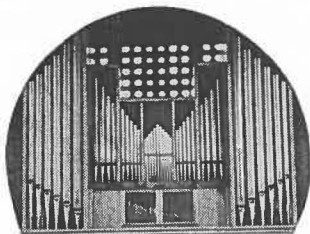
I.S.O. (International Society of Organbuilders) Information: No. 1, February, 1969. For subscriptions write: *I.S.O. Information, Geschaeftsstelle, D 7128 Lauffen/Neckar, Postfach 234, West Germany.*

Dr. Klotz's *Das Buch von der Orgel* needs no introduction or review. However, organists who lack facility in German should take this opportunity to re-acquaint themselves with standard work. Pastors, music committees, and others can profit from it as well, and it would make a fine addition to any church library.

Mr. Miller's book seems faintly amusing now some 60 years after its publication. We wonder if the current neothis or that will seem as dated in another 60 years. Miller gives good first-hand accounts of Willis, Barker, Hope-Jones and others. The Vestal Press reprint quality is excellent.

I.S.O. Information promises to be an outstanding forum of organbuilding opinion. The format is interesting in that the saddle-stitched pages are perforated and punched for easy filing. Annual subscription is \$6.00. For another \$5.00 a large sturdy binder and index sheets can be had. Issues come out three times each year and are doubly paginated. All but two of the world's major organbuilders belong to *I.S.O.*, and *I.S.O. Information* will certainly grow into a definitive textbook of organbuilding.

Josef von Glatter-Götz is the chief editor, and there are six co-editors. All articles are in both German and English *plus* another language if the author happens to write in neither of the first two. A listing of the first issue's contents is of some interest: Why *IS/O*-Information? — Josef von Glatter-Götz; Who's Who? — The Editors; On the Judgment of Organs — Poul Gerhard Andersen; Thoughts on the Future of the Organ — Lawrence I. Phelps; Current Organ Building — Sybrand Zachariassen; Scaling Slide Rule for Organ Pipes — Richard Rensch; The Covering of Organ Pipes with pure Tin Foil Using Epoxy Resin Cement — Gerhard Brunzema; Remarks on the French Organ — Georges Lhote; Recent Publications — Marten A. Vente. We extend our very best wishes to this new compatriot in the organ world. — WV



Organ Music

Augsburg sends three items of interest. Jan Bender's Partita on Vater unser is doggedly neo-baroque, yet has attractive features. Motives and accompanimental figuration seems underdeveloped at times; sequence chains and scalar runs lack distinction.

David N. Johnson's Music for Worship for Manuals is a set of 12 manualiter pieces on significant hymn tunes; some demand two-manual registration. The style is uncluttered and refreshing. As is the case with many of his previous compositions of this same general purpose, these hymn preludes offer excellent hints for basic improvisation technique.

Finally from Augsburg is Gerald Near's Preludes on Four Hymn Tunes. A large organ and a flexible performance approach are needed for these somewhat densely textured and continuous pieces.

Flammer has published In Quiet Joy: Organ Preludes "compiled and arranged" by Paul Hamill. Nineteenth-century ideals and literature predominate. Considering the above average technical demands of some numbers, we are surprised to read in the preface that the collection is intended for the beginning organist.

Organ Music from Grace Cathedral by Richard Purvis (Sacred Music Press) is in his unabashedly romantic vein. Organists familiar with his Seven Hymn Preludes, for instance, will recognize essentially the same styles here. Titles include: Cortège, Three Novelettes, Undulato, Toccata Marina, and A Retospection. An ideal performance vehicle would be an organ of more than 50 ranks, built at least 30 years ago.

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

Lionel Rogg, Geneva, Switzerland — Chiesa Parrocchiale de Magadino, Italy July 20: The Art of Fugue, Bach.

Lillian Carpenter, New York City — Lafayette Avenue Presbyterian, Brooklyn June 7: Fantasie and Fugue in G minor, Deck Thyself, We all believe in One God, Blessed Jesus, at Thy Word, Fugue in E flat, Bach; Chorale in B minor, Franck; Fugue a la Gigue, If Thou Wilt suffer God to guide thee, When in the hour of utmost need, Bach; Finale in B flat, Franck.

Steven L. Egler, Dixon, Ill. — St. Luke's Episcopal Church June 22: Tierce en taille, Dialogue sur les trompettes, Fugue sur les Jeux d'Anches, Parish Mass, F. Couperin; Fanfare-Improvisation on Azmon, Wyton; Prelude and Fugue in B minor, Bach; Musical Clocks; Haydn; Kleine Präludien und Intermezzi, Schroeder; Adagio for Strings, Barber; God Among Us, Messiaen.

Dexter Bailey, Chicago — First Presbyterian Church, Wilmington, N.C. June 6: Credo, When in the Hour of Deepest Need, From Heaven Above, Rejoice Christians, Trio Sonata in E flat, Prelude and Fugue in B minor, Bach; Chorale in B minor; Berceuse on Two Notes that Cypher, Ballade on the Phrygian Mode, Alain; Cortège and Litanie, Dupré.

Janie Duran Allen, Brenau, Ga. — Brenau College senior student of Richard Giltner, Pearce auditorium May 11: Schmücke dich, Bach; Noël 9, Daquin; Straf mich nicht, Karg-Elert; Marcia Religiosa, Sonata 6, Rheinberger; Preces, Gruenewald; Roulade, Near; Pieta, Nystedt; Sinfonia, Cantata 29, Bach.

James Drake, Alamosa, Colo. — Temple Hill, Oskland, Calif. Sept. 7: Prelude and Fugue in B major, Dupré; Brother James's Air, Wright; Toccata in F major, Bach; Paraphrase on Regina Coeli Laetare, Weitz.

Preston K. Larson, Oakland, Calif. — Temple Hill Sept. 7: Fantasie in F minor; Mozart; Fantasie on Wachet auf, Regér.

Luigi Ferdinando Tagliavini, Bologna, Italy — Chiesa Parrocchiale de Magadino June 15: Toccata avanti la Messa della Madonna, Conzon dopo l'Epistola, Ricerare dopo il Credo, Toccata per l'Elevazione, Bergamasca, Frescobaldi; Capriccio cromatico, Intonazione cromatica, Canzona in Do, Merula; Pastorale, Passacaglia, Aric, Pasquini; Alla breve, Canzona, Fugue on a Theme of Corelli, Bach; Concerto in D minor, Vivaldi-Bach.

John Upham, New York City — St. Paul's Chapel, Trinity Parish July 2: Concerto in C minor after Telemann, Walther; Capriccio sopra un soggetto, Frescobaldi; Hommage á Frescobaldi, Langlais. July 9: Voluntary in D. Minor, Stanley; Partita on Freu dich sehr, Böhm; Prelude and Fugue in C minor, July 23: Fantasie in C minor, Partita on Sei gregüset, Toccata in E major, Bach.

Michael Surratt, Oberlin, Ohio — Student of Fenner Douglass, Salem College Fine Arts Center, Winston-Salem, N.C. June 10: Suite on Tone 6, Boyvin; Dialogue, Marchand; Schmücke dich, Jesus Christus unser Heiland, Herr Jesu Christ, dich zu uns wend, Prelude and Fugue in B minor, Bach; Allegro, Symphony 6, Widor.

Gordon M. Betenbaugh, El Dorado, Ark. — First United Methodist June 20: Toccata and Fugue in F major, Buxtehude; Vater unser, Bach; Schaffe in mir, Walther; Toccata in E minor, Pachelbel; Cantabile in B major, Franck; Chant de paix, Langlais; Chorale in E major, Jongen.

Ellsworth Peterson, Georgetown, Tex. — Lois Perkins Chapel, Southwestern U July 8: Sonata 3, Hindemith; Song of Peace, Langlais; Chromatic Study on B-A-C-H, Piston; Improvisation with Dwight Adair and Bill Hooper, guitarists; Volumina, Ligeti; Outburst of Joy, Messiaen.

John Cartwright, New York City — St. Paul's Chapel, Trinity Parish July 16: Dialogue, Tierce en taille, Cromorne entaille, Basse de trompette, Anon. 18th century French; Sonata 2, Arnell; Sonata: Elevazione sopra il Pange Lingua, Aresti; Prelude and Fugue in C major, Buxtehude.

Frederick Burgomaster, Buffalo, N.Y. — St. Paul's Cathedral June 22: Prelude and Fugue on a Theme of Vittoria, Britten; Matines, Triptyque, Vierne; Variations de Concert, Bonnet.

Christopher Dearnley, London, England — Westminster Cathedral June 11: Prelude, Byrd; Variations, Iteborgh; Two Trumpet Tunes, Purcell; Prelude and Fugue in E minor, Bach; Psalm Prelude, Howells; Two Preludes, Milhaud; Variations on America, Ives.

Susan Peel, Kerry Leyden, Moraga, Calif. — Students of William T. Stone, St. Mary's College Chapel July 24: Prelude and Fugue in E minor, Nun freut euch, Ach Gott und Herr, Allein Gott in der Höh' sie Ehr, Bach — Miss Peel. Sei gegrüset partita, Bach; Cantilene Pastorale, Guilment — Mr. Leyden. Andantino in G minor, Franck — Miss Peel. Sonata 2, Hindemith; Toccata and Fugue in D minor, Bach — Mr. Leyden.

John W. Neely, Jr., Washington, Pa. — First Presbyterian Church June 8: Trumpet Voluntary, Clarke; Pastorale and Aviary, Roberts; Chorale in A minor, Franck; O How Blest Are Ye, Lo How a Rose, Brahms; Toccata and Fugue in D minor, Saviour of the Nations, Bach; Scherzo, Symphony 2, Vierne; Song of Peace, Langlais; God Among Us, Messiaen.

Dana Sloan, Columbus, Ohio — Senior student of Gordon Wilson, Mershon auditorium June 18: Dialogue, Tierce en Taille, Suite on Tone 1, Marchand; Wir glauben, Nun komm, der Heiden Heiland, Bach; Prelude and Fugue in E minor, Bruhns; Les Anges, Les Enfants de Dieu, Messiaen; Prelude and Fugue on B-A-C-H, Liszt.

Delbert Saman, Austin, Minn. — Christ United Methodist, Rochester, Minn. July 1: Fantasie, Adagio and Fugue in G minor, Bach; O Morning Star, Pachelbel; Jesus Priceless Treasure, Karg-Elert; We Come unto Our Father God, Bach; All Praise to Thee, Manz; Pièce Héroïque, Franck.

Dennis C. Michno, New York City — Trinity Church July 17: Prelude and Fugue in C minor, Lübeck; Vater unser, Buxtehude; Est-ce Mars variations, Sweelinck; Variations on Wondrous Love, Barber; Prelude and Fugue on a Theme of Vittoria, Britten.

William Ferris, Rochester, N.Y. — Trinity Church, New York City July 10: Intrada and Sörgmusik, Sibelius; Pastorale, Vierne; Partita on Awake, my heart, with Gladness, Peeters; Soliloquy, Ferris; Holiday Trumpets, Sowerby.

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Programs of Organ Recitals of the Month

Pierre Cochereau, Paris, France — Westminster Cathedral, London June 4: Symphony 2, Vienne; Symphonie Gothique, Widor; Improvisation.

Bruce Bengtson, Salem, Ore. — St. John's Cathedral, Spokane, Wash. Aug. 9: Prelude and Trumpetings, Roberts; Toccata in F, Lord Jesus Christ, Turn Thou to Us; Prelude and Fugue in D major, Bach; Cantabile in B minor, Franck; Epilogue for Pedals, Langlais; March Grotesque, Purvis; Pavanne, Elmore; Sonata on Psalm 94, Reubke. Cathedral, Tangiers, Morocco June 14, Cathedral of Notre Dame, Paris June 22: same Roberts, Bach, Reubke plus: Schönster Herr Jesu, Schroeder; Fantasie, Langlais; Sicilienne, Duruffé. Salem Stake, LDS July 13: Roberts, Bach, Walcha, Franck, Langlais, Purvis, Reubke above.

Carroll Heath, San Francisco, Calif. — Ascension Lutheran Church June 26: Wo soll ich fliehen hin, Nun komm der Heiden Heiland, Herr Jesu Christ, dich zu uns wend, Prelude and Fugue in E flat, Bach; Offertoire, Mass for Parishes, F. Couperin; Chorale and Variations, Peeters; Magnificat, verses 4, 5, 6, Dupré.

David Harris, Akron, Ohio — Church of Our Saviour July 20: Allegro, Concerto in A minor, Vivaldi-Bach; O bide with us, My soul doth magnify, Toccata in D minor (Dorian) Bach; Canon in B minor, Schumann. Ruth Butler and Lyn Davis, sopranos, and M. Keith Lane, baritone, shared the program.

George Scott, Pullman, Wash. — St. John's Cathedral, Spokane, July 26: Canon in B major, Schumann; Starlight, Karg-Elert; Prelude in B minor, Bach; Andante Sustainuto, Symphonie Gothique, Widor; Pièce Symphonique, Tournemire; Finale in B flat, Franck.

Byron Blackmore, La Crosse, Wis. — Christ United Methodist, Rochester, Minn. July 15: Homage to Perotin, Roberts; What God Ordains, Manz; Concerto del Sigr. Meck, Walther; Trio, Triptyque, Langlais; Eternal Purposes, Messiaen; Toccata, Barie.

Robert E. Scoggin, Rochester, Minn. — Christ United Methodist June 17: Sonatina, Ritter; Jesus, Joy of Man's Desiring, Bach; Concerto in G, Ernst-Bach; Chant du May, Jongen; Rondo Française, Boëllmann; Prelude and Trumpetings, Roberts.

Clyde Holloway, Bloomington, Ind. — La Jolla Presbyterian Church, La Jolla, Calif. June 23: Prelude and Fugue in E major, Lübeck; Prelude and Fugue in A minor, Bach; Variations on a Recitative, Schoenberg; Fantasie in F minor K 607, Mozart.

George Fiore, Seattle, Wash. — St. John's Cathedral, Spokane, Wash. July 19: Prelude and Fugue in E minor, Bach; Flute Solo, Arne; God Gave to Us This Glorious Day, Jesus Christ Our Saviour, We Now Implore God the Holy Spirit, In dulci jubilo, Buxtehude; Passacaglia and Fugue in C minor, Jesus, My Joy, Valet dir ich geben, Bach; Adagio and Fugue, Sonata on Psalm 94, Reubke.

Charley Ann Peele, James Russell Brown, Williamston, N.C. — Church of the Advent June 8: Toccata in F, Buxtehude; Cantabile, Franck — Mr. Brown. Variations on Felli, Walczynski; Largo in F Sharp minor, Bottazzo; Four Chorale Preludes, Dupré; Prelude and Fugue in C major, Bach — Miss Peele. Four Orgelbüchlein Chorales, Toccata and Fugue in D minor; Bach — Mr. Brown.

John Conner, Williamsport, Pa. — National Shrine of the Immaculate Conception, Washington, D.C. June 15: Komm, heiliger Giest, Bach; Nun bitten wir, Buxtehude; Prelude and Fugue in E flat major, Bach; Prière du Christ, Messiaen; Acclamations, Langlais; Postlude pour l'office de Complies, Alain; Finale, Symphony 1, Vienne.

Carol Ann Bradley, Milwaukee, Wis. — U. of Wisconsin-Milwaukee master's recital, student of Marvel Basile, Capitol Drive Lutheran June 29: Suite Médiévale, Langlais; Herzlich thut mich verlangen (both settings), Brahms; Toccata, Adagio and Fugue in C major, Bach; Chorale in B minor, Franck; Finale, Symphony 1, Vienne.

Richard Howell, Dallas, Tex. — Christ United Methodist, Rochester, Minn. Aug. 5: Prelude and Fugue in E major, Buxtehude; Pavane, Byrd; Rondo in D major, Purcell; If Thou but Suffer, Haste Thee, O God, Howell; Variations on Veni Creator, Duruffé.

Diane Scanlon, Spokane, Wash. — St. John's Cathedral June 28: Toccata in F major, Trio Sonata 2, Bach; Benedictus, Reger; Carnival Suite, Crandall; Le Jardin suspendu, Litanies, Alain.

Wilma Jensen, Oklahoma City, Okla. — First Presbyterian Church June 24: Sonata 6, Mendelssohn; Sonata 1, Hindemith; Fantaisie 2, Alain; Suite, Haines; Motet in memory of three voices, Robert Moore; Allegretto Grazioso, Sonata in G, Bennett; Prelude and Fugue on B-A-C-H, Liszt.

John Skelton, Andover, Mass. — Methuen Music Hall, June 25: Chaconne in G minor, L. Couperin; Prelude and Fugue in F sharp minor. Buxtehude; From God I ne'er will turn me, Lord Jesus Christ, be present now, Now thank we all our God, Bach; Paean, Leighton; Toccata in B flat minor, Adagio, Symphony 3, Vienne; Variations on Lucis Creator, Alain; Fantasie on Straf mich nich in deinem Zorn, Reger.

Charles Kendrick, Chicago — Pullman United Methodist Church June 24: In Thee Is Gladness, Our Father, Prelude and Fugue in G major, Bach; A Mighty Fortress, Walther; Two Chorales, Pepping; Toccata in E minor, Pachelbel; Brother James's Air, Wright; Lead Me O Eternal Light, Hyfrodol, Manz; Finale, Symphony 1, Vienne.

Fred Tulan, Stockton, Calif. — St. Paul's Cathedral, London, England July 25: Gala Fanfare, Bliss; Overture, Bach; Chromatic Study on B-A-C-H, Piston; Hymn, Copland; Cadence Perlee pour Pedale, Poulenc; Gorgy-les for organ and two Music-Concrete tapes, Tulan; Lamentation, Bernstein; Suite, Hovhanness; Solo, Organ Symphony, Khachaturian.

Suzanne Gibson, Frederick Carter, Vancouver, B.C. — St. John's Cathedral, Spokane, Wash. July 12: Processional, Mathias; Fancy for Two to Play, Tomkins; Aus tiefer Noth, Christ unser Herr zum Jordan kam, Bach; Sonatina, Cundick; Fugue, Duet for Organ, Wesley; Lied to the Sun, Peeters.

George P. Schner, Spokane, Wash. — St. John's Cathedral, June 14: Agincourt Hymn, Dunstable; Prelude and Fugue in D major, Bach; Herzliebster Jesu, Es ist ein' Ros', Brahms; Chorale in B minor, Franck; Te Deum, Chant de paix, Langlais; Rustic Wedding, Boex; Toccata, Dubois.

Tom Hennessey, Dallas, Tex. — Christ United Methodist, Rochester, Minn. Aug. 12: Prelude, Suite opus 5, Duruffé; Sonata 3, Hindemith; Chants d'Oiseaux, Messiaen; Incantation pour un Jour Saint, Langlais.

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Larry Palmer, Norfolk, Va. — All Saints' Episcopal Church, Richmond June 16: Prelude and Fugue on a Theme of Vittoria, Britten; Symphonie Gothique, Widor.
Neustadter Kirche, Erlangen, Germany June 26: Prelude and Trumpetings, Roberts; Variations on Be Still My Soul, Arthur Griesel; Toccata on In dich hab' ich gehofft, David; Variations on Wondrous Love, Barber; Partita on Herzlich tut mich erfreuen, Bonitz; Ein Lämmlein geht und trägt dir Schuld, Pepping; Partita on Nun komm, der Heideu Heiland, Distler; Passacaglia, Symphony in G, Sowerby, Christuskirche Overursel, Buxtehude; Wir glauben, Krebs; Prelude and Fugue in E flat, Bach.

Sue Fortney, La Crosse, Wis. — Christ United Methodist, Rochester, Minn. July 29: Praise to the Lord, Bender; Allegro, Concerto 2, Vivaldi-Bach; Fantaisie in A major, Franck; Pageant, Sowerby.

Kamiel D'Hooghe, Brussels, Belgium — Chiesa Parrocchiale de Magadino, Italy June 21: (Compositions on the name B-A-C-H) Six Fugues on B-A-C-H, Schumann; Fantasia Chromatic, Sweelinck; Fugue in F major on B-A-C-H, J. Christian Bach; Integration B-A-C-H, Schilling; Fugue on B-A-C-H, Krebs; Fantasia and Fugue on B-A-C-H, Reger.

Arnold Ostlund, Jr., Jamaica, N.Y. — Church of the Epiphany, Washington, D.C. June 5: Concerto in D minor, Vivaldi-Bach; Allegro, Trio 6, Passacaglia and Fugue in C minor, Bach; Prelude, Durullé; Naiades, Vierné; Very slowly, Sonatina, Sowerby; Prelude and Fugue in B major, Dupré.

Earl Barr, St. Paul, Minn. — Christ United Methodist, Rochester, Minn. July 22: Prelude and Fugue in A minor, Bach; Two Organ Sonatas, Scarlatti; Triptych of Fugues, Near; Blessed Are Ye, Faithful Souls, Brahms; Introduction and Fugue on Ad Nos, Liszt.

Lee Malone, Bound Brook, N.J. — Trinity Church, New York City July 3: Te Deum, Dialogue for the Mixtures, Langlais; Pastorale, Roger-Ducasse; Sketch in D flat, Schumann; Pageant, Sowerby.

Evangeline Mitchell, Rochester, Minn. — Christ United Methodist Aug. 19: Prelude and Fugue in F major, Christ Our Lord to Jordan Came, Fugue in G minor, In dulci Jubilo, Bach; Fantasia and Fugue on B-A-C-H, Liszt.

George Wright, Pasadena, Calif. — Victorian program as farewell to Neighborhood Church building June 9: Marche Militaire Francaise, St.-Saëns-Lemare; Andantino in D flat, Lemare; Melody of Love, Englemann; Romance, Tannhauser, Prelude to Act 3, Lohengrin, Wagner; Within a Chinese Garden, Stoughton; Poet and Peasant Overture, von Sappe-Delmar; A Church Service interrupted by a Thunderstorm, Clegg; The Magic Harp (Pedal Study), Meade; Pilgrim's Song of Hope, Batische; Serenade, Moszkowski-Boyce; Home, Sweet Home, Bach; Fugue in D minor, Bach. The Victorian Singers shared the program.

Raffi Ourgandjian, Paris, France — Chiesa Parrocchiale de Magadino, Italy July 13: Pange lingua, Grigny; Variations on a Theme of Jannequin, Le Jardin suspendu, Alain; Hommage à Josquin des Prés, Grünwald; Verset pour la Fête de la Dédicace, Messiaen; Musique Rituelle after Bardo Thödol, Elsa Barraine.

Wayne B. Burcham, Minneapolis, Minn. — Prelude and Fugue in E minor, Bruhns; Ciacona in F minor, Pachelbel; Magnificat primo toni, Scheidt; Three Chorale Preludes, Walcha; Sonata 2, Hindemith; Prelude and Fugue on O Traurigkeit, Brahms; Prelude and Fugue in G minor, Bach.

Joyce Talmadge, Albuquerque, N.M. — Christ United Methodist, Rochester, Minn. July 8: Ciacona in D minor, Pachelbel; O Man Bewail, Bach; Prelude on Coronation, Langlais; Land of Rest, Near; Suite Breve, Doppelbauer.

Gerald Near, Rochester, Minn. — Christ United Methodist June 10: Prelude and Fugue on a Theme of Vittoria, Britten; Prelude, Suite opus 5, Durullé; Allegretto Grazioso, Bridge; Prelude on Eisenach, Near; Fanfare, Hewitt-Jones.

Robert Thompson, Northfield, Minn. — Christ United Methodist, Rochester, Minn. June 24: Prelude and Fugue in G minor, Allein Gott in der Höh, Bach; Sonata 2, Hindemith.

Gertrude M. Ortner, Hampden-Sydney, Va. — College Church June 8: Sonata 3, Mendelssohn; Meditation on Slane, Thiman; Rejoice Christians, Bach; Three Liturgical Preludes, Oldroyd; Suite, Boyce.

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Organ Recitals of the Month

Catharine Crozier, Winter Park, Fla. — St. Paul's Church, San Diego, Calif. June 26: Suite on Tone 1, Clarambault; Sonata on Psalm 94, Reubke; Sonata 5, Bach.

Harrison Oxley, St. Edmundsbury, England — Chiesa Parrocchiale de Magadino, Italy July 17: Fancy, Verse in Three Parts, Voluntary, Tomkins; Fantasia of Four Parts, Gibbons; Cornet Voluntary 3 in G, Walond; Prelude and Fugue in G, Bach; Larghetto in F sharp minor, S. S. Wesley; Rhapsody in E flat minor, Vaughan Williams; Three Preludes on Religious Themes, Gardner; Passacaglia and Fugue in C minor, Joubert.

James McPherson, Gary, Ind. — St. Paul's Episcopal Church, Akron, Ohio June 8: Fanfare, Jackson; Requesat in Pace, Sowerby; Jesus Christ Our Redeemer, Once he Came in Blessing, He Who Will Suffer God to Guide Him, Bach; Harmonies du Soir, Karg-Elert; Flute Solo, Arne; Allegro assai, Sonata 1, Mendelssohn.

Eugene W. Hancock, Detroit, Mich. — Trinity Church, New York City July 31: Partita on What shall I, a sinner, do, Pachelbel; O God, hear my sighing, Prelude in D minor, Krebs; From the deep have I called, Punish me not, Deck Thyself, Karg-Elert; Prelude and Fugue on Christ lay in death's bonds, Schroeder.

Susan Tofte, Salem, Ore. — St. Paul's Chapel, Columbia U, New York City July 2: Prelude and Fugue in G major, Trio Sonata 1, Sleepers, Wake, Bach; Petite Suite, Bale; Deck Thyself, Brahms; Toccata in Babilone, Purvis; Trumpet Tune, Peeters; Piece Modale 6, Langlais; Rhumba, Elmore.

Gordon Jones, New York City — St. Paul's Chapel, Trinity Parish July 30: Sonata in E minor, Haydn; sie schön leuchete, Ach wie flüchtig, Mit Freuden zart, Jesus Christus unser Heiland, Distler; Melodia, Te Deum, Reger.

Lloyd R. Holzgraf, Los Angeles, Calif. — St. Andrew's Church, San Diego June 24: Symphonic Passion, Dupré; Song of Peace, Langlais; Prelude and Fugue in E minor, Bach.

Merrill N. Davis, Rochester, Minn. — Christ United Methodist Aug. 26: O God Be Merciful, anon; Trio Sonata 6, Prelude and Fugue in E minor, Bach.

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

Barry Rose, Guildford, England — Westminster Cathedral June 18: Toccata Giocosa, Mathais; Partita, Walther; Voluntary, Wesley; Postlude and Prelude, Stanford; Variations, Peeters; Clair de Lune, Vierne; Prelude and Fugue on B-A-C-H, Liszt.

John Brock, Knoxville, Tenn. — University Presbyterian Church, Tuscaloosa, Ala. June 15: Concerto del Sigr. Meck, Walther; Partita on Nun komm, der Heiden Heiland, Distler; Prelude and Fugue in E minor, Bruhns; Ciacona in E minor, Buxtehude; Ricercar brevis, Sweelinck; Kommst du nun, Nun komm, der Heiden Heiland, Prelude and Fugue in A minor, Bach.

Carlene Neihart, Kansas City, Mo. — RLDS Auditorium, Independence June 10: Prelude in D minor, Pachelbel; Partita on Meinen Jesum lass ich nicht, Walther; Toccata in F, Bach; Fugue in A flat minor, Brahms; Allegro moderato, Sonata 1, Mendelssohn; Melodia, Reger; Toccata on B-A-C-H, Ahrens.

Mrs. Jordis Larson, Spokane, Wash. — St. John's Cathedral June 21: Toccata and Fugue in D minor, Trio Sonata 3, Bach; Chorale in E major, Franck; The Celestial Banquet, Messiaen; Fantasia on Ton-y-Botel, Purvis; The Fifers, Dandrieu; Toccata, Symphony 5, Widor.

Wilhelm Krumbach, Mainz, Germany — Chiesa Parrocchiale de Magadino, Italy July 8: Sonata 6, Mendelssohn; Weinen, Klagen, Sorgen, Zagen, Liszt; Grand Piece Symphonique, Franck; Fantasia and Fugue on Wie schön leuchtet, Reger.

Georges Athanasiaides, San Moritz, Switzerland — Chiesa Parrocchiale de Magadino, Italy June 28: All Brahms: Prelude and Fugue in A minor; Chorale and Fugue on O Traurigkeit; Prelude and Fugue in G minor; Fugue in A flat minor; Eleven Chorales opus 122.

Klaus Speer, Rochester, New York — Lutheran Church of the Incarnate Word July 25: Klavierübung book 3, large chorales, Bach.

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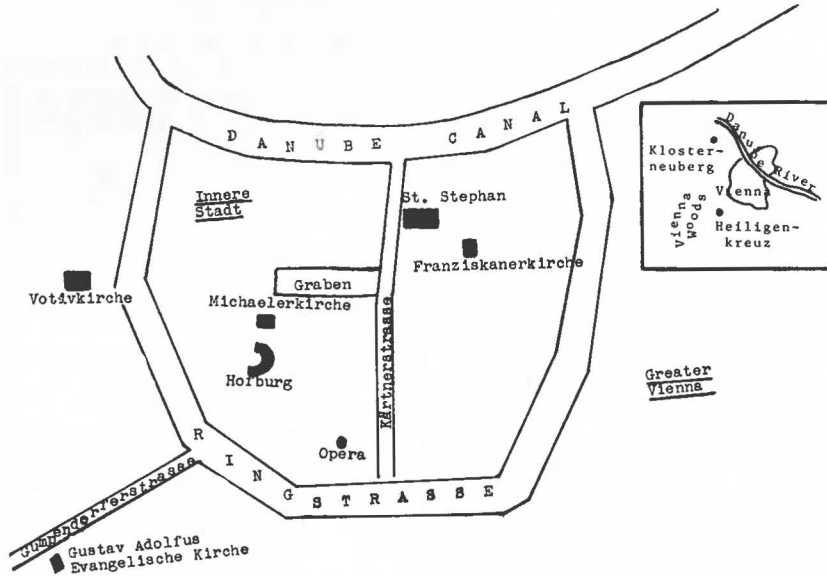
An Organ Tour Through Vienna

By Kim R. Kasling

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Vienna, no longer capital of an empire, remains nonetheless a capital of music. The monumental wealth of music composed, performed and generally cultivated for centuries in the old Hapsburg city makes it to this day a world center for professional musicians, students and music-lovers. Besides the famed opera, Vienna Philharmonic and innumerable concerts of more-or-less standard repertoire, a great variety of lesser-known music of both earlier and more recent periods is available to the listener. Extensive performance use is made of carefully-maintained old instruments and original manuscripts; scores and editions are in abundance. Music students abound, and young organists vie for entrance to the State Academy where they can receive the finest possible training in a city environment so conducive to music.

Unfortunately for most organists, however, Vienna remains almost unknown as an historical center of organ building



and organ literature. Since the earlier part of the 20th century when the German *Orgel Bewegung* (among other causes) began stimulating study-travel to reacquaint organists with older European instruments and traditions, many cities of Europe have come to be known as virtual "organ-Meccas". This has not been the case with Vienna or of Austria as a whole. The lack of greater interest and information concerning organ history throughout much of what once comprised the central European Austro-Hungarian Empire is at once unfortunate yet understandable.¹ The reasons for this can be discerned through even a brief survey of traditions regarding the organ's place in Austrian musical history from the onset of the Baroque. Geographical position helped place Austria under considerable Italian cultural domination in the 17th and 18th centuries. Thoroughly entrenched

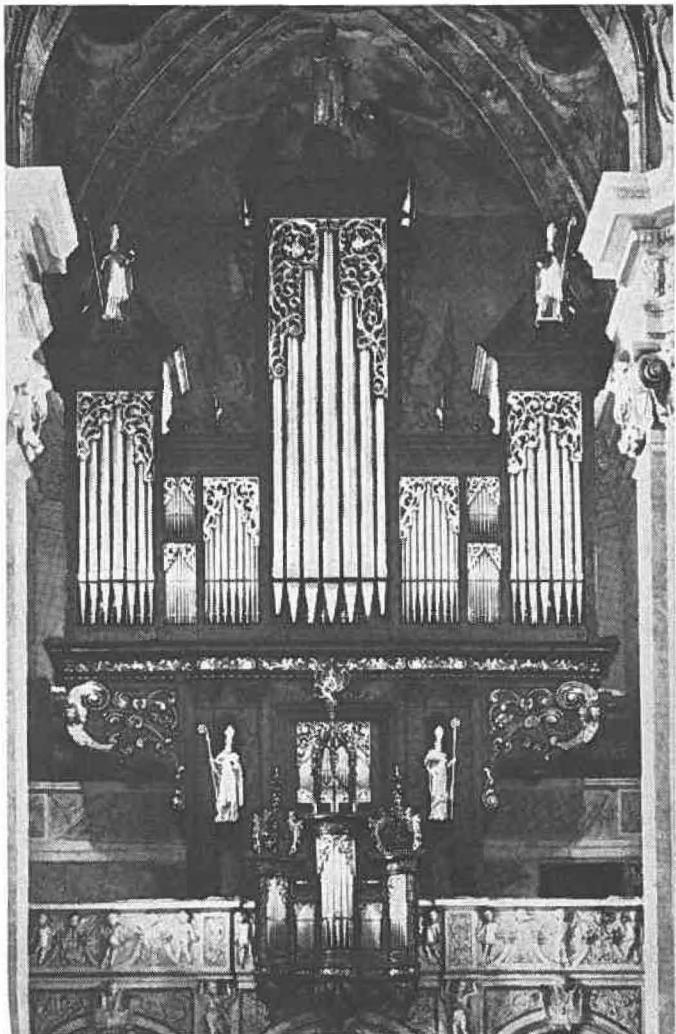
Roman Catholicism also owed much of its position and form to Austria's southern neighbor. Nevertheless, as a German-speaking country bordering on Germany, Switzerland and Slavic states as well as Italy itself, Austria formed a composite picture.

The study of Austrian organ history, particularly from ca. 1600-1800 thus assumes a more understandable role when it is compared with the more glamorous schools of organ building and composition cultivated elsewhere in Europe. It should be remembered how strongly Italian operatic and instrumental influence affected Austrian church music. The Austrian church organist, operating under Italianate musical guidance, dealt very frequently with instrumental ensembles and had little reason to develop a really complex solo literature as did his peers in Protestant-influenced northern Europe. His role was more

that of a supplier of continuo for concerted church music and of musical provision for Roman Mass playing with solo responsibilities occupying a secondary position.

The Austrian organ evolved chiefly out of southern Germany, but under Italianate-directed usage adhered more to the vocally-inspired purity of basic organ tone and did not develop along such strongly colorful lines as was the case in France or Spain. The instrument's size and capabilities understandably accommodated themselves to the above-mentioned functional order of use. Relatively small size, short and broken octaves and somewhat limited specifications (in the sense of strong color) sufficed for the tasks at hand. The Austrian organ concentrated on very complete and beautiful principal choruses along with an abundance of quiet accompanimental 8' and 4' registers of Principalflöte (metal), Salizional and Dulciana quality ideally suited for liturgical use. Aside from 2 2/3' Hauptwerk and Pedal 5 1/2' quints (which were really chorus voices), solo mutations were nearly always absent. Reeds, too, were seldom present except for a Pedal 16', or 16' and 8' of Posaune quality. Ensemble brilliance depended upon large mixtures and a profusion of high single-rank stops of principal quality such as the Oktav 1' and Sedecima 1 1/2' (1 1/3') which broke back in the upper octaves. Because of heavy demand for continuo purposes, Austrian organs up to the early 19th century almost always had a Positiv division including 8', or 8' and 4' wooden gedeckts called "Koppels". The Positiv was seldom a match for the Hauptwerk in size and was sometimes reduced to four or five stops for use merely as a *continuo-werk* or in simple manual alternation.

Case design became one of the truly major features of Baroque Austrian organs with a growing penchant beginning around 1700 for divided window-enclosing cases. Concurrently, Austrian con-



Klosterneuburg (left) with Brustwerk detail (above) showing Regal 8 ft. in front of 2 ft. case superoctav and console detail (right)



soles became free-standing and often remote (by as much as 10 feet) from the main cases, affording a central conductor-player's position. Positiv placement was traditionally "im Rücken"; however, the Rückpositiv and console might be joined (the organist thus facing east) or rarely, a small *continuo-werk* Positiv was even placed *inside* the console.

Through the 17th and most of the 18th centuries, both foreign and indigenous organ builders constructed many fine organs in and around Vienna. The work of builders like Freundt, Wöckherl, Römer, Hencke, Sonnholz, Sieber, Pflieger and others certainly deserves our greater attention. By the closing years of the 18th century, however, decadence in design had already begun, and the older Austrian delight in a profusion of soft 8' and 4' stops grew into an overbearing dominance. Interesting to note, however, is the concurrent persistence in Austria well into the 19th century of older, more classic schemes.

With this very brief description of the Austrian organ in hand, the otherwise-unprepared visitor might be less surprised at what he finds on a Viennese organ search. Although the organs he will encounter might indeed appear comparatively less glamorous on paper than contemporaneous instruments in other European areas, the visitor will be rewarded with very fine principal choruses, beautifully mild accompanimental voices, unique cases and placement, and ingenious mechanical arrangements. Fortunately, the Vienna area as a one-time Imperial center still contains some of Austria's oldest and largest historically important extant organs. This report will survey six Viennese organs which remain today as representative monuments of organ building practices spanning 300 years — from the early 17th to the late 19th centuries.

Chronologically, the best place to begin the tour would be in suburban Klosterneuburg, just north of Vienna and easily reached by city transportation within a few minutes. The tremendous Augustinian monastery of Klosterneuburg occupies a commanding hilltop position with a view over the Danube below. The basilica itself was begun in 1114 and has been in the hands of the Augustinians since 1133. Among the many treasures within the church, including the famed "Verdun altar," perhaps the most impressive is the great gallery Festorgel (Festival organ) dating in its present form from Johann Georg Freundt's 1636-1642 rebuild and enlargement of a previous organ.

Manuals: short, C-c², 45 notes
Pedal: short, C-b flat, 19 notes

HAUPTWERK (middle manual)

Prinzipal 8'
Prinzipalflöten 8'
Copl 8'
Quintadena 8'
Octav 4'
Offne Flöten in der Octav 4'
Octavcopl 4'
Dulcian in der Octav 4'
Quint über der Octav 2 3/4'
Superoctav 2'
Mixture XII-XIV (4')
Cimbel grob, doppelt II (1/2')
Sub-Pusaun 16'
Pusaun 8'

RÜCKPOSITIV (bottom manual)

Nachthorngedackt 8'
Prinzipal in der Octav 4'
Spitzflöten in der Octav 4'
Kleincopl 4'
Octav 2'
Superoctav 1'
Cimbl Scharff doppelt II (1/4')
Krummhorn 8'

BRUSTWERK (top manual)

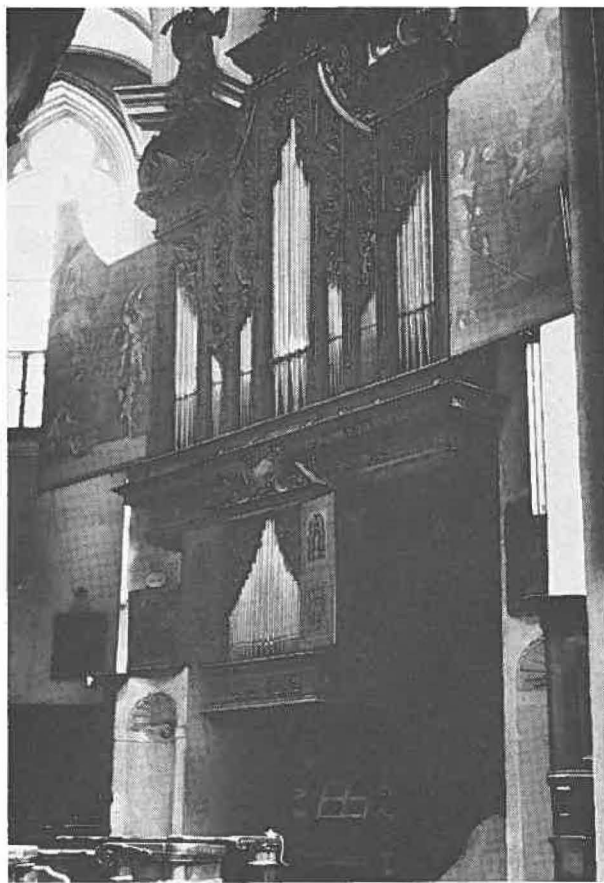
Regal 8'
Coplflöten in der Octav 4'
Prinzipal in der Superoctav 2'
Spitzflöten 2'

PEDAL

Portunprinzipal 16'
Subbass 16'
Octav 8'
Choralflöten 8'
Superoctav 4'
Mixture VII-VIII (4')
Rauschwerk III (2')
Gross-Pusaun 16'
Octavpusaun 8'

HW/Rp coupler

The instrument is unique in many ways for this area, having three manuals, four manual reeds, "Hintersatz" Hauptwerk *Mixtur* and a genuine Brustwerk. However, the profusion of 8' and 4' stops on the Hauptwerk, lack of solo mutations, short octaves and size of



Franziskanerkirche

Hauptwerk relative to Rückpositiv are distinctly regional. Undoubtedly much of the instrument's singularity derives from Freundt's retention of earlier pipework. Particularly interesting is the large Hauptwerk *Mixtur* which duplicates ascending pitches instead of breaking back.² This stop is a partial retention from a 16th century predecessor and, as such, preserves a good example of a large antique mixture. Unfortunately, the organ's only original remaining reed is the Brustwerk *Regal* which sits almost hidden, directly in front of the main Brustwerk facade. However, almost all the rest of the pipework and even some of the mechanism is original, making this a well-preserved organ. Low pressure and wide scaling in lower registers together with narrower scales in the trebles and in the treble registers give the instrument a wonderfully singing fullness.³ The case is made of darkly-stained oak and all pipes are of metal, including several ranks of tin. The 16' Portunprinzipal main case housing Hauptwerk, Pedal and Brustwerk is still quite Renaissance in appearance, while Freundt's Rückpositiv, Baroque in style, is in definite visual contrast. The console is lavishly sculptured and embellished, with large wrought-iron levers activating the stop mechanism.

The instrument is robust and powerful and must certainly be considered one of the finest late-Renaissance — early Baroque organs of central Europe.

Coincidentally, another extant organ, this one in Vienna proper, was completed in the same year as Freundt's masterpiece at Klosterneuburg. This is a smaller instrument built in 1642 by Johann Wöckherl for the Franziskanerkirche in the heart of Vienna's Innere Stadt. The Franziskanerkirche's present appearance dates mostly from the first two decades of the 17th century, although portions of a 15th century church are included. The building admirably represents late Italian Renaissance style in physical structure, but the interior is lavishly decorated with effusive Baroque statuary, paintings and altars.

Upon entering, the visitor could search for an ancient organ case in vain unless he knew that Wöckherl's instrument stands out of sight in the Presbyterium, located behind and hidden by the high altar. Originally the organ rose above the main altar as a focal point but during a later renovation of the church interior the altar was extended, completely hiding any view of the instrument.

This is an artistic loss as the case with its painted "flügel" doors is a magnificent display of wood-carving. Like Klosterneuburg the flat-front main case (here containing the Hauptwerk 8' Principal) is still a stylistic carry-over from the late Renaissance. The Franziskaner Positiv (or Brustpositiv), however, is visually an integral part of the entire case. The console, directly below the Positiv has wrought-iron stop levers like those just seen in Klosterneuburg.

Tonally, as well as visually, this two-manual and pedal organ is much more modest than Klosterneuburg's but at the same time more representative of the usual Austrian organs of the period.

Manuals: short (original, C-c²)
Pedal: short, C-b

HAUPTWERK

Principal 8'
Waldflöte 8' (gedeckt)
Quintaden 8'
Octav 4'
Kleingedackt 4'
Quint 2 3/4'
Superoctav 2'
Mixture VI 1 1/3'

BRUSTPOSITIV

Copl 8' (wood)
Principal 4'
Spitzflöte 4'
Octav 2'
Sedezim 1'
Mixture III 3/5'

PEDAL

Portun 16' (wood; open)
Octav 8'
Superoctav 4'
Quint 2 3/4'
Mixture IV 2'
Octavpusaun 8'

It is composed primarily of three principal choruses, all in the proper "octave" relationship to one another and a modest selection of secondary 8' and 4' voices including a wooden *Copl* on the Positiv. The 8' Pedal Posaun was provided, no doubt, for extra cantus firmus support. Scaling of the 8' Copl and several other secondary 8' and 4' stops indicates their probable use as continuo registers.⁵ The ensemble has, in part, the same type of glittering fullness present in Klosterneuburg, although the organ's state of preservation is not as good. The original 16' pedal flue has been replaced as well as the original short octave keyboards; the original 8' reed is a replacement and several pipe feet have been mutilated.⁶ Still, the organ

is totally playable and a good idea of the original sound can be obtained. A careful restoration would insure Wöckherl's instrument a place second only to Freundt's Klosterneuburg Festorgel among the earlier 17th century instruments still extant in eastern Austria.

Since the Franziskanerkirche literally stands in the shadow of St. Stephen's Cathedral, the visitor interested in organ as well as architectural history would do well to pause in this truly magnificent church. Aside from myriad artistic treasures, some of which date back 800 years, the musician would notice immediately the two beautiful galleries facing one another just west of the crossing. Both once supported organs of moderate size and their locations are indicative of the Venetian alternate choral and instrumental performances popular in the 17th century. Among numerous renowned southern organists active at St. Stephen's, Johann Pachelbel apprenticed there a few years under J. K. Kerll. It is known that some of the Cathedral's instruments were built by Römer in the 17th century, but the last traces of these disappeared in the devastation of WW 2.

Moving into the 18th century we find, unfortunately, little left in Vienna proper aside from numerous fine cases and partially extant organs; several of these could probably be restored without great alteration. Instruments played by Mozart and Haydn still exist, but 19th century alteration and voicing modifications render them characterless in their present conditions.

The one great exception to this general state is to be found in the Michaelerkirche located on the Michaelerplatz, just minutes by foot from St. Stephen's. Behind an exterior Italianate facade, St. Michael's dimly lighted interior reveals a Gothic church superficially redone during the Baroque. The only major source of light issues from a large window in the west gallery; in the same gallery stands the great divided case of one of the largest organs built in Austria in the 17th and 18th centuries.

Constructed by Gottfried Sieber of Moravia sometime between approximately 1700-1730, the instrument comprises 40 stops and 58 ranks distributed throughout three manuals and pedal.⁷ Both Charles Burney and John Snetzler knew the St. Michael's organ personally, acknowledging its uniqueness even during their own time.⁸ The case photograph reproduced here shows only the right side of the identically split case-halves. Although such case division throughout Hapsburg lands is more the rule than the exception for the period, the various pipe flats, cornices and bases here are more representative of styles to the north of Austria. In addition, no Rückpositiv can be seen from the nave floor. Regrettably, very little is known about Sieber's life and activities and it is even possible the organ is a rebuild of a much earlier instrument.⁹



Michaelerkirche: right wing of case

Upon reaching the gallery itself, a quick inspection of the console and chambers indicates two things: 1) the organ is a rarity among extant historic instruments, and 2) it is in deplorable but salvageable condition. At least two major wars have taken a heavy toll of the instrument; all the original case pipes were melted down for ammunition in WW 1, while in WW 2 bombing caused considerable interior damage. However, with the exception of the replaced case pipes, missing pedal reeds, and a modern pedalboard (old short compass with dummy keys making up the difference) the organ seems to be completely intact and playable. Even a thorough tuning, clean-

(continued, next page)

ing and wind regulation would "restore" the instrument to a state considerably above its present condition.

The detached console, occupying a central position in the gallery, still has its original keys with inlaid floral ornamentations at the end of each manual. The compactness of the console becomes truly impressive after discovery is made that it contains a complete five rank Positiv speaking through closeable grills. Adjusting to Austria's extensive use of the organ as a continuo supplier, Sieber has built here a small *continuo-werk* in the form of a *klingende Spieltisch* ("sounding console"). Not often found even during its heyday, the Michaelerkerche organ has preserved a unique specialty which survives today in only a handful of Europe's historic old organs. It is interesting to note that although this small Positiv with its wooden 8' and 4' registers is mild and intimate it can easily be heard from the nave below. Thus, its functional value is increased as an *Echowerk* or small-scale chorus for alternating manual passages.

Although the organ's poor condition makes judgment difficult, the ensemble seems thin but quietly brilliant; much of this is probably due to poor wind supply. Sieber has, however, put together a disposition decidedly in vogue for its day in Austria. The growing 18th century Austrian trend toward soft 8' and 4' character stops is overwhelmingly represented here.

Manuals: short, C-c³

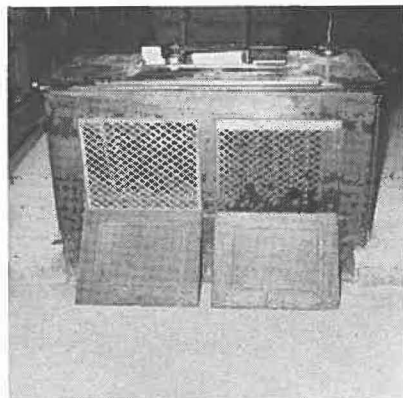
Pedal: 12 tones, 25 keys (new pedal-board)

HAUPTWERK (middle manual)

Bordun 16'
Principal 8'
Quintadena 8'
Gemshorn (cylindrical!)
Salicional 8'
Biflöte 8'
Piffares 8' (Celeste to Biflöte)
Oktave 4'
Fugara 4'
Quintatön 4' (labelled "Nachthorn")
Quinte 2 2/3'
Superoktave 2'
Feldflöte 2'
Quintdecima 1 1/3'
Sedecima 1'



Michaelerkerche: front view of console



Michaelerkerche: rear view of console, showing positiv grills

Sesquialter 2 2/3' and 1 1/3'
Mixtur 6 fach
Cymbel 4 fach

OBERWERK (bottom manual)

Coppel 8' (metal)
Offene Flöte 8' (wood)
Principal 4'
Coppel 4' (metal)
Offene Holzflöte 4'
Quinte 2 2/3'
Oktave 2'
Oktave 1'
Mixtur 1 1/3', 6 fach

POSITIV (top manual)

Coppel 8' (wood)
Coppel 4' (wood)

Principal 2'
Mixtur 1' and 3/8', 2 fach

PEDAL

Principal bass 16'
Subbass 16'
Bordunbass 16' (open; wood)
Oktavbass 8' (open; wood)
Principal 8'
Oktavbass 4'
Cornett 4 fach
Posaune 16' (missing)
Trompete 8' (missing)

COUPLERS

Pos/HW
HW/OW

The Hauptwerk, even with 18 stops, presents a rather weak tonal picture dominated as it is by flutey "strings" of gemshorn-like quality and other solo labial registers. Lacking an Oberwerk or Hauptwerk 8' gedeckt and being based on an 8' instead of 16' Hauptwerk Principal, the total coupled pleno is dominated by 20 mixture ranks (counting the repeating 1' and 1 1/3' chorus stops) all based on the solitary Hauptwerk 8' Principal — hence a rather thin result. It is interesting to compare the Michaelerkerche disposition with the Herzogenburg Abbey organ built by Sieber's more conservative (and perhaps better?) contemporary, Johann Hencke. With the latter, a great principal chorus of weight and brilliance was paramount, although some popular character stops were certainly included.¹⁰

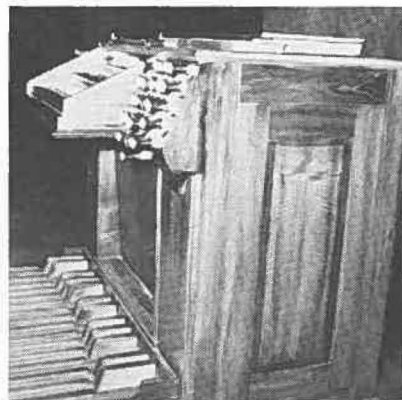
The Michaelerkerche organ is virtually the only remaining 18th century Austrian organ of large size (excepting St. Florian's) which represents the most popular trends of the day and area. The study of early forerunners of later Romantic strings can well be undertaken here. The *klingende Spieltisch* makes the organ an even more unique survivor, and it is seriously hoped a restoration can someday be made.

The next instrument to be seen continues the same line of development and is just as remarkable as Sieber's Michaelerkerche creation. This is an organ of 52 stops and 60-odd ranks on 2 (!) manuals and pedal, located in Stift Heiligenkreuz, slightly southwest of Vienna.

Heiligenkreuz, Austria's oldest Cistercian Abbey, dates from 1135 and is a fascinating amalgam of architectural styles. The main church lies amid a great Baroque complex of monk's quarters, libraries, etc., and is itself crowned by a large Baroque onion-dome steeple. The church's own structure, however, is primarily Romanesque and Gothic with the Romanesque west facade still intact. Inside, an original plaque on the organ console carries the following:

Ignatz Kober
K:K: Hof-Orgelbauer in Wien
den 1sten April 1804

Court organ builder Kober's instrument, upon which Schubert played, stands at floor level to the left of the central choir. The organ was originally a gallery instrument with overhanging Rückpositiv but only because the entire choir and earlier organ were removed from their original central position in 1803.¹¹ Today, thanks to conscientious restoration, the organ sounds and plays practically as it did when new, even though its location is not the best. The Rückpositiv has been placed in the center of, but slightly protruding from the main case and the whole effect is of classic restraint with a lingering Baroque touch. This is probably because the Römer case of 1721 was kept but modified by Kober.



Heiligenkreuz: Kober console

The instrument well represents two sides of Austrian organ building at the close of the 18th century. The century-

long drive toward profusion of 8' and 4' labial colors, including celestes and "strings" of highly individualistic construction is very evident here. In addition, by this time, Kober's mixtures are lower-pitched, reeds of a more Romantic inclination are included and a general profusion of solo stops is intended. The Romantic tendencies of the organ with its fashionably Latinized stop-names are of course obvious yet a complete break with the past has not been made.

Manuals: C-d³

Pedal: C-f (originally 12 notes, short) (There may be certain inaccuracies in this stoplist due to defaced and missing stop labels)

HAUPTWERK

Quintit 16'
Regula primaria 8' (principal)
Quintit 8'
Salicional 8'
Viol di gamba 8'
Coni 8' (Spitzflöte)
Tibia Sylvestris 8' (wood)
Unda Marina 8'
Diapason 4'
Piffaro 4'
Flauto Traverso 4' (8'?)
Tibia 4'
Cor Northurnum 4' (wood)
Diapente 2 2/3'
Disdiapason 2'
Cimpal II, 4'
Miscella acuta IV, 2'
Miscella acuta V, 2'
Sesquialter III, 2'
Tuba 16' (new)
Vox Humana 8'

POSITIV

Pileata major 8' (gedeckt)
Quintit 8'
Avena (Aeoline) 8' (4'?)
Flauto Traverso 8'
Regula primaria 4'
Dulciana 4'
Fugara 4'
Pileata minor 4'
Diapason 2'
Gamba duplex 4' and 2'
Diapente 1 1/3'
Miscella V, 2'
Fagott 8'
Oboe 8'

PEDAL

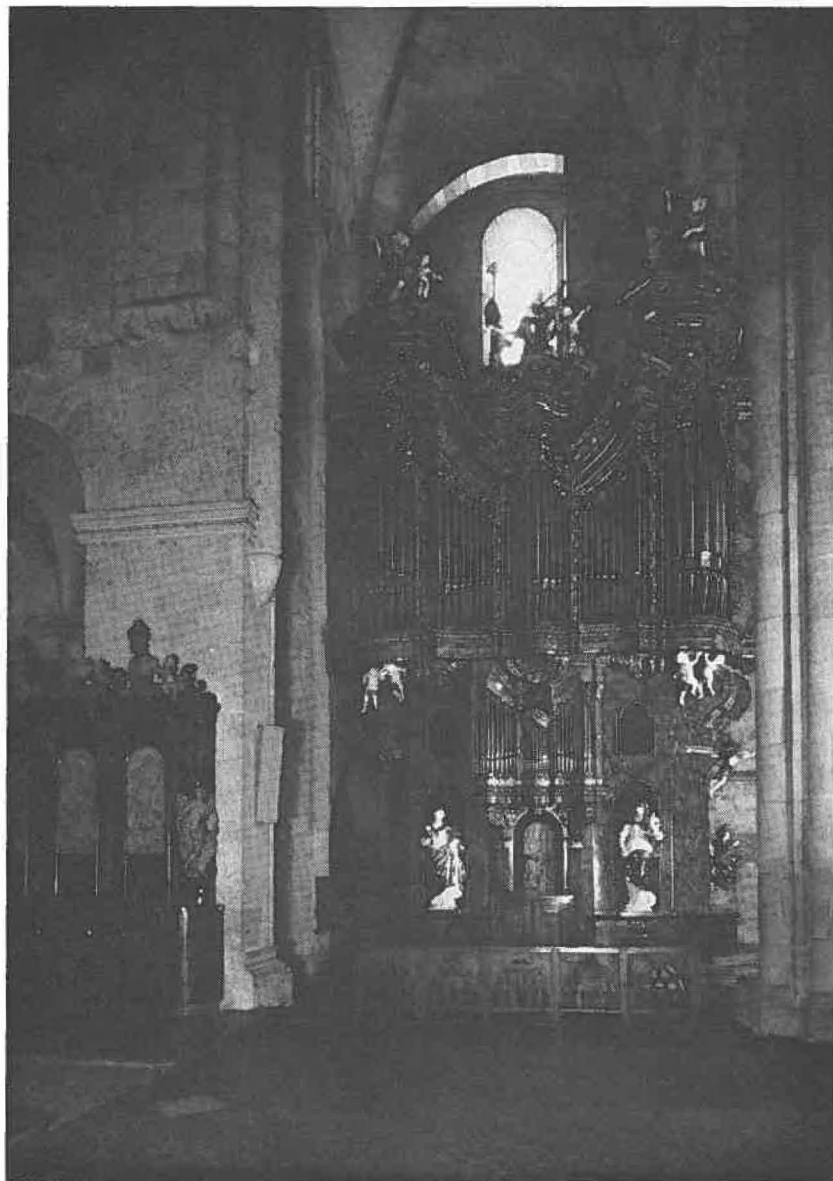
Pileata maxima 32' (wood)
Regula primaria 16'
Pileata major 16' (wood)
Violon 16'
Diapente major 10 2/3'
Diapason 8'
Violone principal 8'
Violoncello 8'
Diapente 5 1/3'
Disdiapason 4'
Cor Northurnum 4' (wood)
Cornett III, 2 2/3'
[Miscella Major? 4']
Buccina 32' (disconnected)
Buccina 16'
Buccina 8'
Tuba 8'
Corno 8'
Tuba 4' (new)

Manualkoppell
2 ventils
2 tremulants

In keeping, perhaps, with traditionally Austrian conservatism, Kober maintained full principal choruses in all divisions. The unenclosed Positiv is in traditional octave relation to the Hauptwerk; the original pedal compass was short and repeating and only two manual mutations were provided. The organ's pleno, although no longer tremendously brilliant and telling in the Baroque sense is full and bright with the same mild, silvery tone associated with Austrian organs for 150 years. In essence, Kober fancifully and greatly expanded a basic scheme peculiar to Austria for some time. The organ is neither truly Baroque or Romantic but can be used for much of the literature of both periods.

In its restoration of 1947-1951, the instrument received a new, extended pedal chest of 30 notes; many wood pipes in all divisions had to be repaired or replaced due to worm damage. Most of the organ is original, however, preserving one of the last, albeit somewhat decadent, large representatives of the long traditions of Austrian organ building. A contemporaneous organ of 45 stops by Kober can be found in downtown Vienna's Schottenkirche although it has been greatly altered through the years.

A visitor to the Heiligenkreuz organ would surely notice the quaint gallery *chororgel* directly opposite the Kober. This is a one-manual instrument from the first half of the 18th century, probably built by Wimmola of Moravia.¹²



Stift Heiligenkreuz

Because of the organ's fine tonal quality, the stoplist is given here.

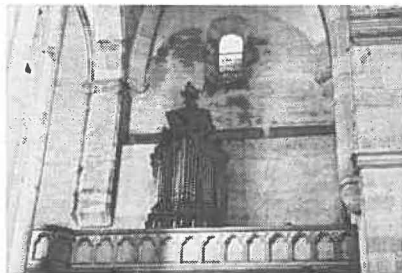
Manual: short, C-c³
Pedal: 12 tones, C-a

MANUAL

Prinzipal 8'
Copula 8'
Oktav 4'
Flöte 4' (open)
Quint 2 2/3' (replaced by 4' aeoline)
Superoktav 2'
Mixtur III, 1'

PEDAL

Subbass 16'
Oktav 8'
Superoktav 4'

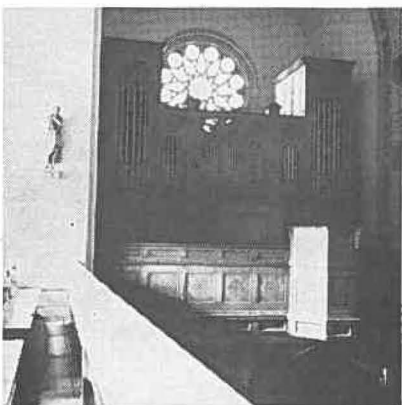


Heiligenkreuz: Chororgel

Although many local and foreign builders continued to construct new organs in and around Vienna, the real character of the Austrian organ, developed over two centuries, faded by the second quarter of the 19th century. There are a few rather good instruments to be found in the city built during the period ca. 1825-1880 but only two of special interest will be described here.

On Vienna's Gumpendorferstrasse is located Austria's largest Protestant church, the Gustav Adolfus Evangelische Kirche. Built around 1845-1848 the church is plainly functional in both exterior and interior design with a style approaching neo-Renaissance. High walls, small ceiling and a long nave create an acoustical environment very favorable for the organ located in the main rear gallery.

The two-manual and pedal instrument, although rather nondescript in appearance, is unique in a number of ways. It was built in 1848 by Carl Hesse of Triest, a builder whose instruments were apparently in some demand as at least two others by him still exist in eastern Austria. The organ of the Gustav Adolfus church is, however, the only remaining sizeable Hesse in good condition known to the writer in the Vienna area.



Gustav-Adolfus Kirche

Although Hesse is a Germanic name and the organ's drawknob labels are Germanized, the whole concept of the instrument is Italianate. Furthermore, except for the common zinc pipe material and larger scaling of a few stops, the organ's construction and disposition follow centuries-old Italian building practices similar to the 19th century instruments built by Serassi of Bergamo.

The old ripieno concept is present here with individually-drawn chorus upperwork. The organ is chiefly based on the old Italian scheme of a vocally-inspired principal chorus but here enlarged through a complete flute chorus and some smaller accompanimental voices. A few registers, the Hauptwerk 8' Principal, 8' Gamba and to some degree the Oberwerk 8' Principal, are voiced too broadly or aggressively in the 19th century manner to be of real beauty. The full ripieno is, however, exceedingly bright with the many upper registers starting high in the bass and

repeating as they ascend. All manual stops are of metal, another unusual characteristic for the period. The Hauptwerk cornet is bright and powerful, and the Oberwerk 8' Vox Celest plus 8' Flauto Traverso sound very similar to the old Italian Voce Umana. The Pedal voices, although mainly of wood, are small-scale supporters of the manual choruses. Hesse in the manner of so many old Italian organs included no reeds even though reed voices were less foreign to Austria after ca. 1780.

Manuals: C-c³
Pedal: C-c (now f, 30 notes)

HAUPTWERK

Bordun Bass 16': Bordun
Diskant 16' (one stop) Principal Bass 8':
Principal Diskant 8' (one-stop)
Bordun 8'
Viola di Gamba 8'
Oktav 4'
Flauto 4'
Flauto 2 2/3'
Superoktav 2'
Waldflöte 2'
Oktavin Diskant 1 1/3' (1 1/3' to middle c)
Quinta 1 1/3'
Oktavin 1'
Quinta piccolo 3/4'
Oktavin piccolo 1/2'

OBERWERK

Principal Bass 8' (1 stop)
Principal Diskant 8' (1 stop)
Flauto Traverso 8'
Salicional 8'
Vox Celest 8' (middle c)
Oktav 4'
Salicional 4'
Superoktav 2'
Violini 2'
Quinta 1 1/3'
Oktavin 1'

PEDAL

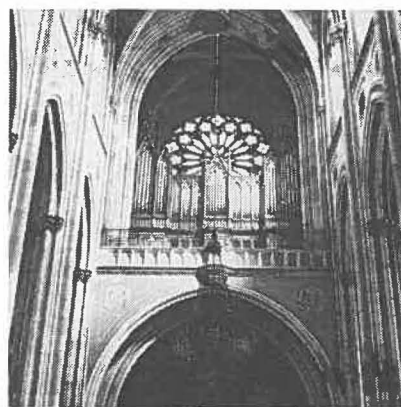
Principal 16'
Violine 16'
Subbass 16'
Quinta 10 2/3'
Oktavbass 8'
Cello 8'
Quinta 5 1/3'
Oktav 4'

Perhaps the most remarkable feature of the organ is not its disposition but in its chest construction. Here, in the mid-19th century, is preserved an ancient Italian way of chest making. Rather than constructing chests out of several pieces, Hesse continued the old practice of carving and chiselling the manual chests out of a single, solid piece of wood. This practice was ideal for the small Italian organs whose disposition consisted chiefly of upperwork requiring little chest space and needing the cushioning provided by hand-chiselled chest channelling. Hesse's instrument, made louder and more strident by motor-driven wind and more modern scalings and materials does not, of course, sound like a 16th century Italian organ. It does, however, fill the large church with pleasing, brilliant principal tone and at no time is it guilty of excess or over-specialization in the Romantic sense.

Finally, Vienna can boast of at least one large Romantic organ of good quality, an 1878 Walcker in the *Votivkirche*. Most tourists to the city see at least two churches, St. Stephen's Cathedral and the *Votivkirche*, a 19th century neo-Gothic creation often confused with the Cathedral because of its imposing grandeur. Located on Rooseveltplatz, the lofty church was built in 1856-1879 to commemorate the escape of Emperor Franz Josef I from an assassination attempt.

Walcker's Opus 306 occupies a very high gallery under the main rose window at the rear of the nave. The case, comprised of flat pipe-fields, is relatively tasteful without the excesses often found in neo-Gothic cases of the period. Below the display pipes in the accompanying photo, six darkly-shaded squares can be seen; these are tonal openings for registers on a lower chest level. This arrangement may have something to do with the organ's only real deficiency — a certain lack of power short of the impressive *tutti* itself. The reversed console, with Barker lever to the Hauptwerk (Manual I) is convenient and easy to play. The stop-action must be pneumatically aided, since the organist can operate the stop controls with only a flick of the finger. In addition, six pedal ventsils and three pedal coupler-reversibles are available. Two swell shoes operate: 1) the *Schwellwerke* (Manual III, formerly known as Echowerk), and 2) the Manual II 8' Fagott and Oboe, a

free reed capable of a *mf forte* to a complete fade-out *pianissimo*. This effect was created by regulation of wind, not shutters and was called, logically, the *Windschweller*.



Votivkirche



Votivkirche: console

The *Votivkirche* organ, in almost 100% original condition, is one of the very few Walckers of its age left practically untouched.¹⁴ As such, it is a valuable study of Germanic organ building just previous to the era of decay in which gigantic over-blown machines became the order of the day. Although 19th century in voicing, disposition and construction, the choruses are remarkably clear, even small in quality. There are no huge solo stops, though many are voiced with distinction. Chorus reeds of the beating type (see stoplist) are fiery, penetrating registers supposed to have been imported from French voicers. Two full manual principal choruses of a rather mild geigen quality are available along with a great array of softer 8' and 4' accompanimental registers. The mixtures, however, all contain tierces and remain low in pitch by repeating often to lower octaves. Their effect is thus more a filling out rather than completing of the principal choruses. The 32' Grand Bourdon is a resultant stop consisting of its own 16', 8' and 4' registers, borrowing only the 10 2/3' Quintbass and the 6 2/5' Terzbass.

Manuals: C-c³
Pedal: C-d, 27 notes

MANUAL I (Hauptwerk)

Principal 16'
Flautomajor 16'
Principal 8'
Floetenprincipal 8'
Hohlfloete 8'
Viola di Gamba 8'
Gemshorn 8'
Bordun 8'
Quintatön 8'
Quinte 5 1/3'
Oktav 4'
Rohrfloete 4'
I man. Floete 4'
Terz 3 1/2'
Nasard 2 2/3'
Oktav 2'
Cornett V, 8'
Mixtur VI, 2 2/3'
Scharff III, 1'
Fagott 16' (free)
Posaune 8'
Clairon 4'
Cornettino 2'

MANUAL II

Bordun 16'
Salicional 16'
Principal 8'
Gedeckt 8'
Salicional 8'
Aeoline 8'
Oktav 4'
Hohlfloete 4'
Spitzfloete 4'
Superoktav 2'
Mixtur V, 2 2/3'

Fagott and Oboe 8'
(free windschweller)
Trompete 8'
Corno 4'

MANUAL III (Schwellwerke)

Geigenprincipal 8'
Spitzfloete 8'
Lieblich Gedeckt 8'
Concertfloete 8'
Dolce 8'
Fugara 4'
Gemshorn 4'
Traversfloete 4'
Piccolo 2'
Clarinette 8' (free?)

PEDAL

Grand Bourdon 32' (cornet)
Principal Bass 16'
Violonbass 16'
Subbass 16'
Quintbass 10 2/3'
Terzbass 6 2/5'
Oktavbass 8'
Violoncello 8'
Bordun 8'
Floetenbass 8'
Oktavbass 4'
Bombarde 16'
Trompete 8'
Clarin 4'

Inter-Manual couplers
Manuals to Pedals
Ventsils
2 Tremulants

By adhering to many traditional building concepts and keeping wind pressures and novelties to a relative minimum, this organ remains a fine musical instrument, particularly as opposed to what occurred in the following 50 years or so. For those interested in how organ music of composers such as Brahms, Rheinberger, Reger and Schmidt can be made to sound warm, yet clear and solid, the *Votivkirche*'s "Golden Age" Walcker is highly recommended.

For the interested visitor with extra time to spend in the city, several old positives exist (Rochuskirche, Salvatorkapelle); the musical instrument collection in the Hofburg housing harpsichords, hammerclaviers and pianos owned by Haydn, Mozart, Beethoven, Chopin, Brahms, Liszt and others is highly recommended. Some new Walcker and Hradetzsky organs of moderate size have also been installed in churches and concert halls.

Perhaps the preceding description of six representative Viennese instruments from different periods of organ building will help induce a bit more interest in a fascinating area of organ history. It is particularly rewarding to play the proper literature on these instruments and to study them from their relevant points in music history. Far from being deficient in the preservation of historically and musically important old organs, Vienna proves to be a potential center of past south-central examples of the organ builders art. True, much needs to be done towards proper restoration, but a great wealth of priceless original material is available. Perhaps in years to come, the old Hapsburg city may again become a focal point for students of organ history tradition.

NOTES

¹For one of the most complete English language accounts of organ history in this part of Europe to date, see: Peter Williams, *The European Organ 1450-1850*, London, B. T. Batsford, Ltd., 1966, pp. 57-95.

²My thanks is here expressed to Professor Josef Mertin of the Akademie für Musik und darstellende Kunst in Wien for information given me on the Klosterneuburg organ.

³Oskar Eberstaller, *Orgeln und Orgelbauer in Oesterreich*, Graz-Köln, Hermann Böhlau Nachf., 1955, pp. 44-46.

⁴Photographs of Klosterneuburg organ from Bundesdenkmalamt, Vienna.

⁵Further discussion with Professor Mertin.

⁶*Ibid.*
⁷Hans Heiling, *Die Orgelwerke der Stiftskirche zu Herzogenburg und der Michaelerkirche zu Wien in Orgels Monographien*, Mainz, Rheingold-Verlag, 1958.

⁸Williams, p. 88.

⁹Discussion with Orgelbaumeister Arnulf Klebel of Vienna.

¹⁰For further information on Hencke and Austrian organ history see K. R. Kasling, "Master Builder Johann Hencke and His Place in Austrian Organ History," *The Diapason*, October, 1968.

¹¹Further discussions with Professor Mertin.

¹²Photograph from Bundesdenkmalamt, Vienna.

¹³Information from organ researcher Otto Biba of Vienna.

¹⁴Information from Professor Walter Pach, *Votivkirche* organist.

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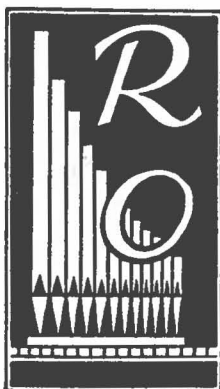
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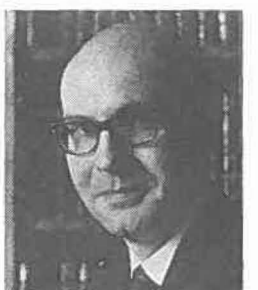


Next American Tour
OCTOBER-NOVEMBER 1969

Available for recitals
and master classes



MARILYN MASON



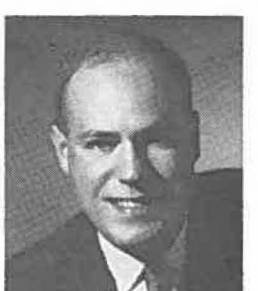
FREDERICK SWANN



WILLIAM TEAGUE



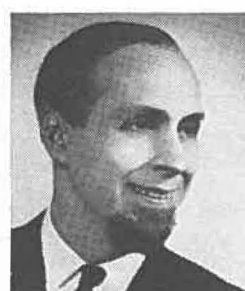
LADD THOMAS



JOHN WEAVER



WILLIAM WHITEHEAD



RAY FERGUSON



CLYDE HOLLOWAY



JERALD HAMILTON



WILMA JENSEN



GERRE HANCOCK



JOAN LIPPINCOTT



DONALD McDONALD