

THE DIAPASON

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

Sixtieth Year, No. 3 — Whole No. 711

FEBRUARY, 1969

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St. Louis Suburban Church Orders Sizable Casavant

Trinity Presbyterian Church, University City, Mo., the St. Louis suburb adjoining the Washington University Campus, has commissioned Casavant Frères, Ltée., St-Hyacinthe, Que., to build a new three-manual organ of 38 stops and 48 ranks of pipes. An antiphonal division also will be provided using a Möller chest from the old organ fitted with the best of the old Möller and Kilgen pipework. The instrument will thus have 46 stops and 55 ranks in all. The antiphonal division will play from the great and swell manuals of the new drawknob console.

The choir will be moved from the chancel area to an enlarged rear gallery where the new organ will be placed, while the antiphonal will be set up in one of the existing chancel chambers. The re-arrangement will provide excellent projection for the organ and choir and will yield a more spacious chancel area as well.

The specification of the new instrument was drawn by Lawrence Phelps, vice-president and tonal director for Casavant, with the assistance of S. William Aitken, the church's minister of music, and John F. Shawhan, mid-west representative for Casavant. Ray Scholin, whose father was the late C. Albert Scholin, a leading St. Louis composer of music for choir and for organ and a music publisher for many years organist of Trinity Church, headed the committee which chose the instrument. Mr. Aitken continues the church's long tradition in church music which has included Clarence Ledbetter among its past organists.

The church serves a neighborhood near the university which is undergoing change. Acquisition of an important new organ at this time represents a firm commitment by the church to serve the area well into the future.

GREAT

Quintaden 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompete 8 ft. 61 pipes
Chimes

RUCKPOSITIV

Gedackt 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Quintflöte 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 98 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes

SWELL

Salizional 8 ft. 61 pipes
Vox Coelestis 8 ft. 54 pipes
Gedacktfloete 8 ft. 61 pipes
Spitzprinzipal 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Scharf 4 ranks 244 pipes
Fagott 16 ft. 61 pipes
Oboe 8 ft. 61 pipes
Klarine 4 ft. 61 pipes

PEDAL

Prinzipal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaden 16 ft.
Oktav 8 ft. 32 pipes
Gedacktpommer 8 ft. 32 pipes
Oktav 4 ft. 32 pipes
Rohrpfeife 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Fagott 16 ft.
Trompete 8 ft. 32 pipes
Schalmei 4 ft. 32 pipes

ANTIPHONAL

Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Bourdon 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Flute 4 ft. 61 pipes
Oktave 2 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Pedal Bourdon 16 ft. 12 pipes



Van Denman Thompson, long dean of the school of music at DePauw University, Greencastle, Ind., died New Year's Day at the age of 78.

Born Dec. 10, 1890 at Andover, N.H., he was educated at Colby Academy; New England Conservatory, whose course he completed in one year, entering at age 17 and graduating at 18; and Harvard University. He was awarded an honorary MusDoc from DePauw where he served from 1911 until his retirement in 1956. From 1937 until retirement he was dean of the school of music. He was university organist and organist at Gobin Memorial Methodist Church. A FAGO, he was first dean of the Indiana Chapter, founded at DePauw and later moved to Indianapolis.

Three daughters and three sons survive. The funeral was held Jan. 4 at Gobin Church with Arthur Carkeek as organist and Dr. Thompson's grandson Bruce Berg playing the violin.

A tribute to Dr. Thompson's memory by Charles Huddleston Heaton appears as a letter to the editor, representing the many Thompson students who have made important contributions to America's musical life.

FULL DETAILS AVAILABLE ON HAGUE CHOIR FESTIVAL

Complete information on the International Choir Festival to be held in The Hague, Holland June 23-28 is now available. Competitions will be held for mixed, male, female and youth choirs, military groups and choirs of people above 65 years. Final date for entry is April 15, so interested directors should write at once air mail for information, entry blanks and required music to International Choir Festival, P.O. Box 496, The Hague, Netherlands.

NASM MEETS AT WASHINGTON, 1969 MEET AT LOS ANGELES

The 44th annual meeting of the National Association of Schools of Music (NASM) was held Nov. 25-27 at Washington, D.C.; nearly 500 delegates attended. Robert Hargreaves, Ball State U, Muncie, Ind., was re-elected president. Four Colleges were promoted from associate to full membership, 16 were admitted to associate membership.

Next year's meeting (number 45) will take place Nov. 24-26 at Los Angeles.

COMPETITIONS for sacred operas (\$500 prizes), anthems (\$100 prizes), preludes (\$100 prizes), hymns and hymn arrangements (\$50 prizes) are being held by Christ Congregational Church, Silver Spring, Md. For details write Alfred Neumann at the church, 9545 Colesville Road, Silver Spring, Md. 20901.

HUGH ALLEN WILSON was joined by the Northeastern New York Philharmonia, Edgar Curtis director, in a program Feb. 2 at Union College, Schenectady, N.Y. The program included Symphony in G, Boyce, Concerto 1, Handel, and Concerto in G minor Poulenc.

HIRT, DETAR TO LECTURE AT FURMAN U CONFERENCE

Charles C. Hirt, chairman of the department of church music at the University of Southern California, will be featured lecturer on choral subjects at a church music conference March 6-8 at Furman University, Greenville, S.C.

The Furman U concert choir directed by Milburn Price will sing a concert of contemporary church music including: Magnificat, Halsey Stevens, Easter Cantata, Daniel Pinkham; and Psalmkonzert, Heinz Werner Zimmermann.

Vernon de Tar will play an organ recital and lecture on contemporary organ music for the church.

CANADIAN ORGANIST PLAYS GREAT BRITAIN RECITALS

Richard Birney Smith, organist-choirmaster of St. James' Anglican Church, Dundas, Ont., is making a recital tour of Great Britain between Jan. 17 and Feb. 5. He will play at McEwan Hall, University of Edinburgh; the Cathedral Church of St. Peter, Bradford, Yorks.; Holy Trinity Church, Brompton, London; St. Martin's Teachers' Training College, Lancaster; Parish Church of the Holy Trinity, St. Andrews, Fife, Scotland; Parish Church, Doncaster, Yorks.; and twice at Queen's College Chapel, Oxford.

A CONTEST FOR A HYMN to celebrate its 1971 Centennial Year is being sponsored by the Episcopal diocese of Bethlehem, Pa. The first part of the contest is for a text, with a deadline of Sept. 1. The second part of the contest will be for a setting of the text chosen. There are no requirements as to age, religious affiliation or geographical location. For information write Hymn Contest, 1241 Moffit Ave., Bethlehem, Pa. 18018.

Schlicker in Atlanta Opened by Richard Peek

The three-manual Schlicker organ of 45 stops in the Peachtree Presbyterian Church, Atlanta, Ga. was opened Nov. 24 with a dedication service and a recital by Richard Peek, Charlotte, N.C. Dr. Peek's program appears in the recital section. The instrument was designed by Herman Schlicker. Great and positiv divisions are exposed to the left and right of the Ascension window; pedal and swell are in chambers on the right of the chancel. An antiphonal division playable from great or positiv is prepared for.

GREAT

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Spillflöte 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Oktave 2 ft. 61 pipes
Grossterz 1 1/2 ft. 61 pipes
Mixture 4-6 ranks 220 pipes
Trumpet 8 ft. 61 pipes

POSITIV

Gedeckt 8 ft. 61 pipes
Quintadena 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Oktave 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 1/2 ft. 37 pipes
Klein-Nasat 1 1/2 ft. 61 pipes
Scharf 3-4 ranks 232 pipes
Terzzimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

SWELL

Rohrflöte 8 ft. 61 pipes
Salizional 8 ft. 61 pipes
Vox Coelestis 8 ft. 49 pipes
Gemshorn 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Mixture 4-6 ranks 293 pipes
Fagott 16 ft. 61 pipes
Oboe-Schalmei 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes
Tremolo

PEDAL

Contra-Bourdon 32 ft. 12 pipes
Principal 16 ft. 12 pipes
Subbass 16 ft. 32 pipes
Quintadena 16 ft.
Metalgedeckt 8 ft. 32 pipes
Choralbass 4 ft. 23 pipes
Flachflöte 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Rauschpfeife 2 ranks 64 pipes
Mixture 3 ranks 96 pipes
Contra Fagott 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Fagott 16 ft.
Trumpet 8 ft. 32 pipes
Clarion 4 ft. 12 pipes

LUTHERAN CONFERENCE SET FOR FORT WAYNE COLLEGE

The Twelfth Annual Conference of the Lutheran Society for Worship, Music and the Arts will be held May 1-4 at Concordia Senior College, Fort Wayne, Ind. with Herbert Neuchterlein, Joel Kuznik and Paul W. F. Harms as co-chairmen. New liturgies, new hymns and new musical settings will be discussed and used.

Among the several speakers in various fields will be Krister Stendahl, Harvard Divinity School; Thomas Willis, Chicago Tribune critic; Paul Bunjes, Concordia Teachers College, River Forest, Ill.; and Daniel Moe, University of Iowa.

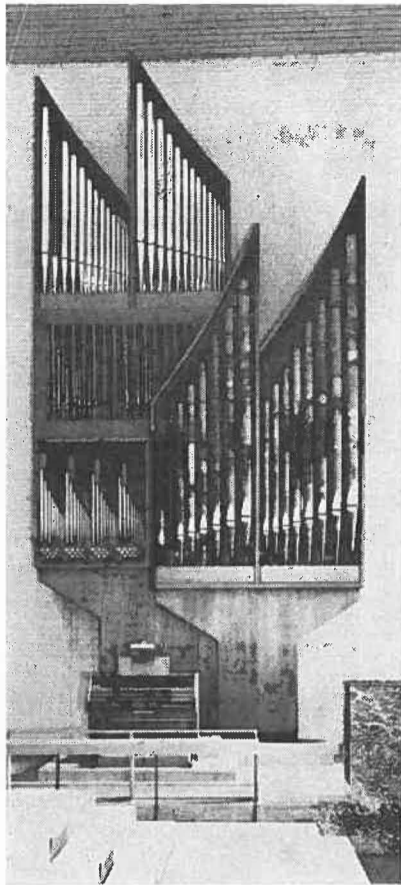
Michael Radulescu will be organ recitalist, featuring contemporary music. Joel Kuznik will be organist at services.

Drama performances, art exhibits and exhibits of new books, records and music will be available.

Klais Organ Installed in Church at Köln-Longerich

The three-manual Klais organ in St. Bernhard's Church, Köln-Longerich, Germany is installed diagonally on the right-hand wall in an asymmetrical case. The design was created in the workshop of Josef Schäfer; the tonal plan was the collaboration of the Cathedral organist Josef Zimmerman and Hans Gerd Klais. The plan of superimposing the divisions makes for a flow of sound and clear lines in polyphonic music.

The choir is placed between the organ and the free-standing console with space for orchestral players as well. The key action is mechanical with electrical stop and coupler action. Manuals are 56-note and pedals 30-note.



HAUPTWERK

Pommer 16 ft.
Principal 8 ft.
Rohrgedackt 8 ft.
Gamba 8 ft.
Oktav 4 ft.
Holzflöte 4 ft.
Quinte 2 1/4 ft.
Superoctav 2 ft.
Mixtur 4 - 6 ranks
Trompete 8 ft.
Clairon harm. 4 ft.

SCHWELLWERK

Spitzflöte 8 ft.
Quintade 8 ft.
Principal 4 ft.
Flötgedackt 4 ft.
Blockflöte 2 ft.
Oktav 1 ft.
Sesquialter 1 - 3 ranks
Scharff 4 ranks
Dulcian 16 ft.
Schalmey 8 ft.
Tremulant

POSITIV

Holzgedackt 8 ft.
Rohrflöte 4 ft.
Principal 2 ft.
Terz 1 1/2 ft.
Larigot 1 1/2 ft.
Cymbel 3 ranks
Vox humana 8 ft.

PEDAL

Principal 16 ft.
Subbass 16 ft.
Oktav 8 ft.
Gedackt 8 ft.
Flachflöte 4 ft.
Rauschpfeife 4 ranks
Posaune 16 ft.
Zink 4 ft.

TWELVE CHOIRS united in a festival concert Dec. 1 in the United Methodist Church, Petaluma, Calif. Stanley Glarum, Lewis and Clark College, Portland, Ore., was guest conductor and Marilyn Thompson organist.



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BRAHMS — *Requiem. Vocal Score: (German) \$2.00; English 2.00
BRUCKNER — Inveni David (TTBB, 4 Trombones)30
— Mass in E minor for SATB, Winds (Wind Set \$20.00)	..... 1.25
— 2 Motets: Offertorium, Ecce sacerdos (3 Trombones)	..... .40
— Te Deum (Score \$10.00; Orch Parts \$15.00; extras, @ \$.75)	..... .90
BUXTEHUDE — Jesu, Joy and Treasure (2 Vns, Bsn (Vc), @ \$.15)	..... .60
— Rejoice, Earth and Heaven (2 Vns, Cb or Vc (Bsn), 2 Trps, Timp: each \$.30)	..... .60
CHERUBINI — *Requiem (C min) (SATB) \$2.00; *Requiem (D min) (TTB)	..... 2.00
FINNEY — *Still Are New Worlds (Speaking Voice, SATB, Orchestra)	..... 2.00
HANDEL — Messiah (English-German) (Organ Score \$7.50)	..... 1.50
Full Score \$20.00; Orch Parts \$20.00; extra Strings, @ \$2.50	
HAYDN — Nelson Mass (Score \$15.00; Orch Pts \$15.00)	..... 2.00
HOVHANNES — *Gloria (Latin-English)	..... .30
— *Glory to God (4 Hrns, 4 Trps, 4 Trbs, Alto Sax, Percussion)	..... .90
— Make a joyful Noise. Cantata (SATB, 2 Trps, 2 Trbs (each \$.50), Organ)	..... .90
MOZART — Requiem (Score \$15.00; Orch Parts \$13.50; extras, @ \$.90)	..... 1.25
PEETERS — Entrata festiva (Organ, 2 Trumpets, 2 Trombones, Unison Chorus ad lib) (extra Choral Scores, @ \$.15) (English-Latin) Set	..... 3.50
PINKHAM — *Easter Cantata (2 Hrns, 4 Trps, 3 Trbs, Perc, Celesta)	..... .90
— *Lamentations of Jeremiah (SATB, 2 Trps, 2 Hrns, 2 Trbs, Cb, Timp, Perc)	..... .90
— Magnificat (Engl) (2 Trps, Hrn (Trb), Trb) (Instr Set \$1.50)	..... .50
— *Requiem (Latin) (2 Trps, 2 Hrns, 2 Trbs, Cb)	..... .90
— *Saint Mark Passion (SATB, Brass, Timp, Perc, Cb, Hp, Organ)	..... 1.50
— *Wedding Cantata (SATB, Organ (Pf) or with 2 Hrns, Celesta, Strings)	..... .90
ROMAN — God is our Refuge (SATB, Org (Pf) or with 2 Obs, 2 Vns, Va, Vc, Cb)	..... .40
TITCOMB — Christ the Lord is Risen Today (2 Trps, @ \$.30)	..... .30
VERDI — Requiem (Score \$25.00; Orch Pts \$35.00; extras, @ \$2.00)	..... 2.00
— Stabat Mater (Score \$6.00; Orch Pts \$10.00; extras, @ \$.50)75
— Te Deum (Score \$6.00; Orch Pts \$10.00; extras, @ \$.50)75

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Rayfield Opens Möller at New Albany, Ind.

A three-manual, 22-rank Möller organ at St. Mark's United Church of Christ, New Albany, Ind. was opened Dec. 15 with a recital by Robert Rayfield, Indiana University, who also served as consultant.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Furniture 3 - 4 ranks 201 pipes
Tremulant

SWELL

Rohrflöte 16 ft.
Rohrflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Spitzprincipal 4 ft. 61 pipes
Scharf 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Rohrschalmel 4 ft. 61 pipes
Tremulant

CHOIR

Nasongedeckt 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nazard 2 1/4 ft. 61 pipes
Principal 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Tremulant

PEDAL

Subbass 16 ft. 32 pipes
Rohrflöte 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Rohrflöte 8 ft.
Octave 4 ft. 12 pipes
Flöte 4 ft.
Super Octave 2 ft. 12 pipes
Double Trompette 16 ft. 12 pipes
Rohrschalmel 4 ft.

ROCKHOLT LEAVES CCM POST; BACK TO AUGUSTA COLLEGE

Preston Rockholt has resigned as director of studies at the College of Church Musicians of the Washington Cathedral to accept reappointment as professor of music at Augusta College, a unit of the university system of Georgia, beginning Feb. 1. He held this position from 1959 to 1964.



E. Power Biggs is visiting Australia in the month of February. He will play two recitals for the Festival of Perth, at the University of Western Australia, and also in Sydney, Adelaide and Melbourne. On his return, Mr. Biggs will play at Grace Cathedral, San Francisco.

COLUMBIA, S.C. HEARS 22ND JUNIOR CHOIR FESTIVAL

Choirs of 16 churches of five denominations took part in the 22nd annual junior choir festival Dec. 8 at Trinity Episcopal Church. Robert L. Van Doren directed with Gordon Beaver at the organ. All the music was sung by the combined choirs.

Twenty of the 23 choir directors listed appended college degrees after their names.

WYATT INSKO has begun playing the complete organ works of Bach in a series of recitals extending over three years; his January and February programs appear in the recital pages; the organ is the Werner Bosch in the San Francisco College for Women.

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FEBRUARY, 1969

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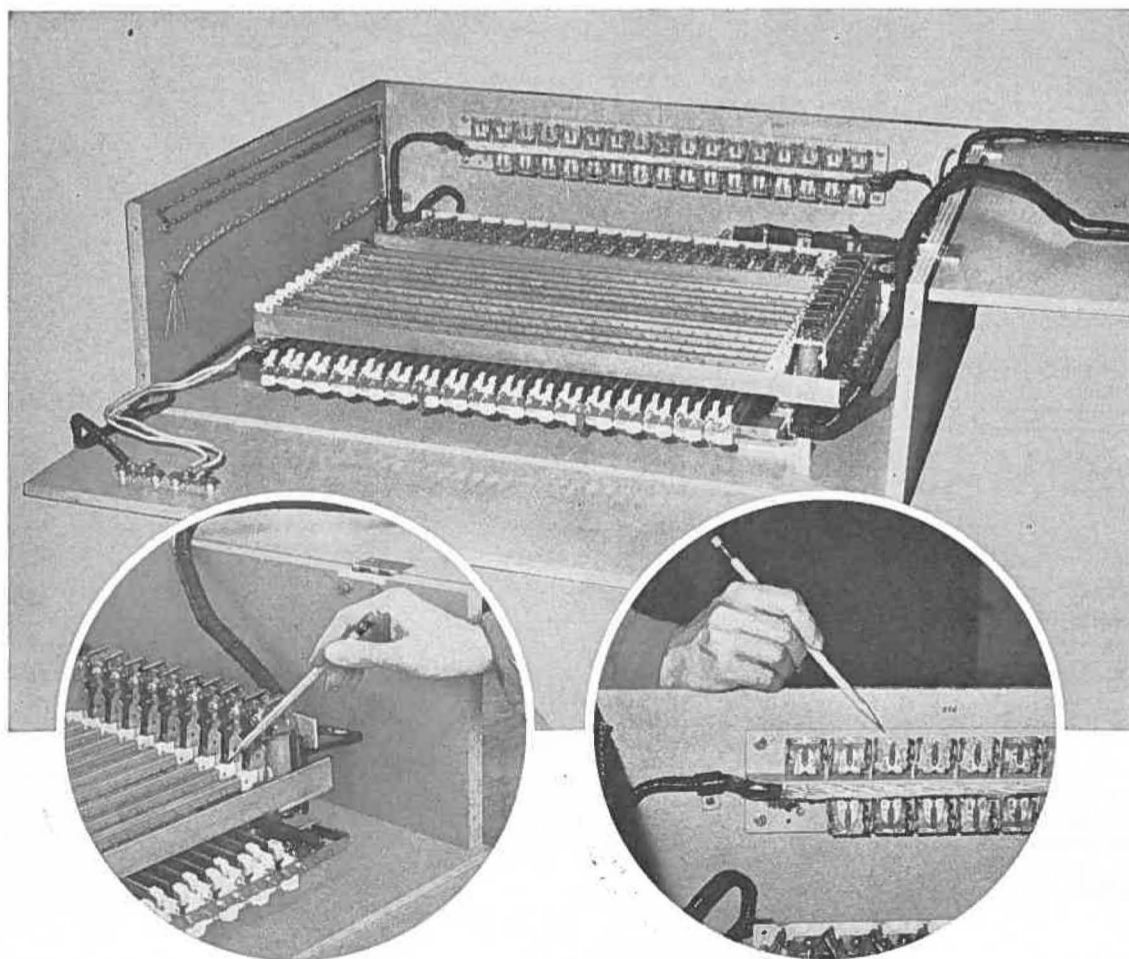
Routine items for publication must be received not later than the 10th of the month to assure insertion in the issue for the next month. For recital programs and advertising copy, the closing date is the 5th. Materials for review should reach the office by the 1st.

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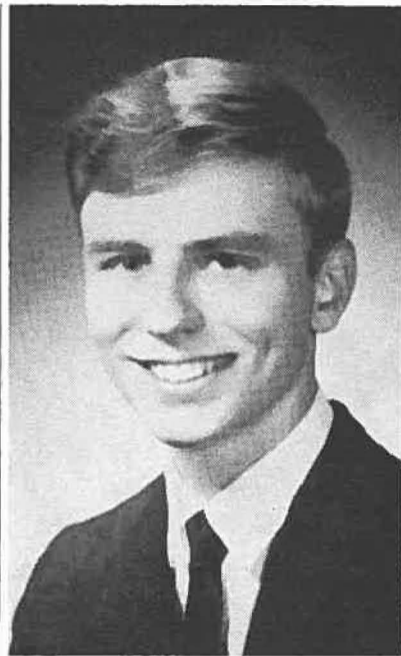
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The new annual Guilmant Organ School awards, announced last spring honoring the memory of the school's first two directors, have been awarded for the first year. Andr w Andela, left, is recipient of the first annual William C. Carl award; Thomas Bohler is winner of the Willard Irving Nevins award. Each prize carries a grant of \$500 toward tuition in the school.

Trinity Church, Wall Street Plans Major Organ Revision

The Aeolian-Skinner company is undertaking a program of revisions to the organs at historic Trinity Church at Broadway and Wall Street in downtown Manhattan. All chests and structure not replaced in the 1961 installation (see p. 1, July 1958 issue) will be new in the chancel organ and the pipework will be completely revoiced.

The gallery organ will have all new chests and structure; 20 new registers will be added and the 1961 pipework will be revoiced. A new four-manual console will be installed in the gallery, which is to be the principal area in which the choristers will perform. The existing console will remain in the chancel; both consoles will control both instruments.

The organ chests in both organs will be fitted with a new material developed by research engineers in co-operation with Aeolian-Skinner. Designed as a substitute for leather, it will be used to combat the ravages of air pollution prevalent in metropolitan areas.

Tonal plans were worked out by Larry King, organist at Trinity Church, in consultation with Phillip Steinhaus and President Donald Gillett of the Aeolian-Skinner Company.

In the chancel organ additional new pipework was provided for the 4-rank Mixture of the Hauptwerk, the Zimbel on the Brustwerk, the Cymbale on the Récit and the 4-rank mixture on the pedal as well as a new 8 ft. principal stop on the pedal.

The gallery organ lists the following new ranks:

GREAT
Flute Harmonique 8 ft.
Sub Trumpet 16 ft.
Trumpet 8 ft.

POSITIV
Quintaten 16 ft.
Prästant 8 ft. (new bottom octave)
Spitzflöte 4 ft.
Rankett 16 ft.
Krummhorn 8 ft.

CHOIR
Spitzgamba 8 ft.
Terz 1½ ft.

BOMBARDE
Grand Fourniture 5-8 ranks 423 pipes
Cornet de Recit 5 ranks 280 pipes
Bombarde 16 ft.
Trompette 8 ft.
Clarion 4 ft.

PEDAL
Untersatz 32 ft. 12 new pipes
Violone 32 ft. 12 new pipes
Principal 16 ft.
Octave 4 ft.
Flachflöte 2 ft.
Sesquialtera 2 ranks 64 pipes
Fourniture 3 ranks 96 pipes
Scharff 3 ranks 96 pipes
Trompette 8 ft. 32 pipes
Clarion 4 ft. 12 pipes

Jacksonville Baptist Church Gets Saville

Donald Hustad played the dedicatory recital on the new three-manual Saville instrument in the First Baptist Church, Jacksonville, Fla. which replaces a four-manual Pilcher organ which had served the church for 45 years. The main installation is located in chambers behind the altar area with an installation under the balconies for use in congregational singing. An antiphonal division is located in the ceiling.

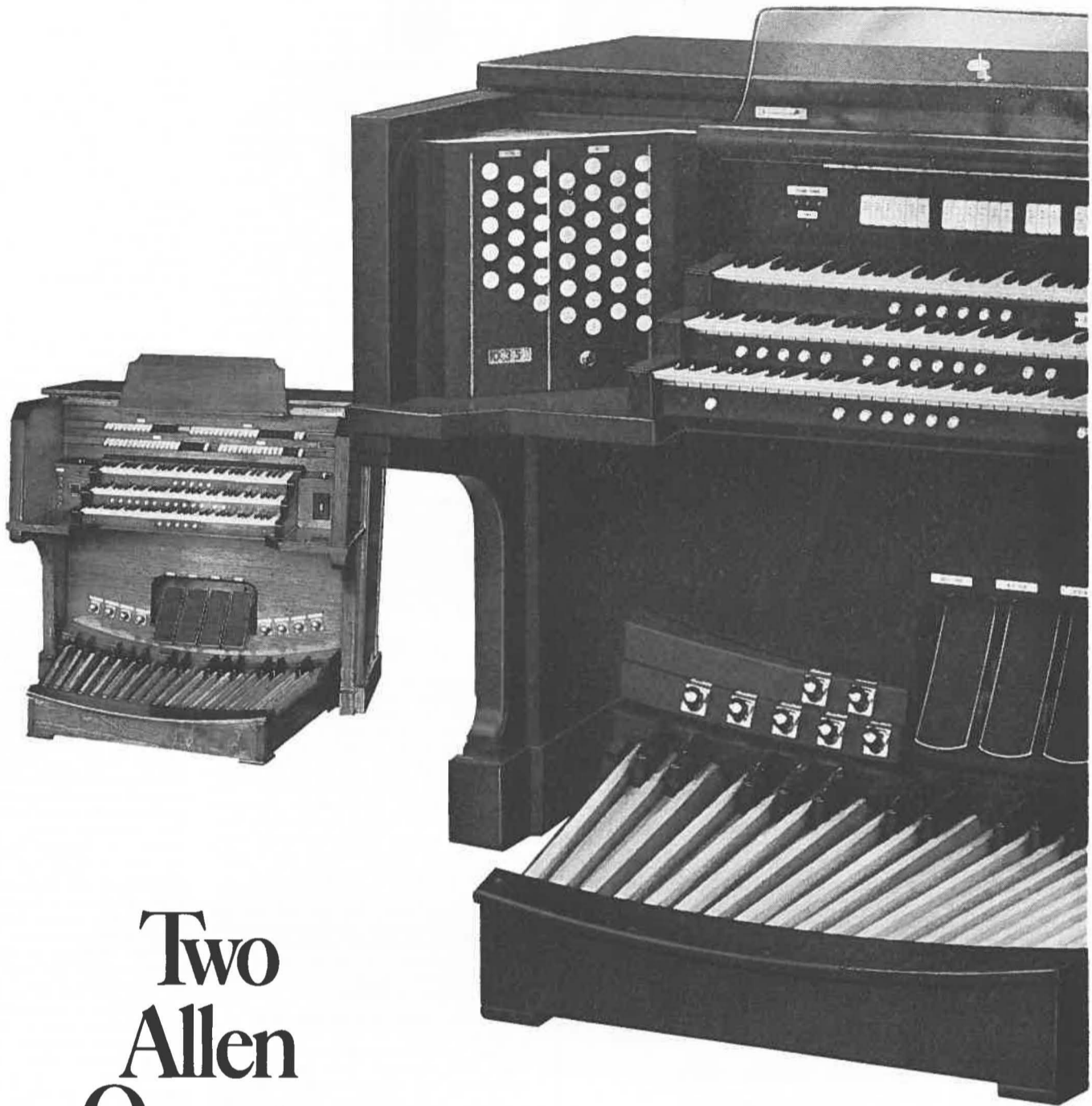
The new console is drawknob, in contemporary style. Design and tonal work were carried out by Frank C. Wichlac, tonal director of Saville, in conjunction with E. Mervin Altman, the church's music director, and Mrs. Sandy Booth, organist. A. W. Rice, Gainesville, represents Saville in Florida.

GREAT
Principal 8 ft.
Hohlflöte 8 ft.
Gemshorn 8 ft.
Octave 4 ft.
Flute Harmonique 4 ft
Super Octave 2 ft.
Fourniture 4 ranks
Bombarde 8 ft.
Chimes
Harp
Tremolo

SWELL
Gemshorn 16 ft.
Geigen Principal 8 ft.
Rohrflöte 8 ft.
Salicional 8 ft.
Voix Celeste 8 ft.
Flute Celeste 8 ft.
Principal 4 ft.
Traversflöte 4 ft.
Principal 2 ft.
Plein Jeu 4 ranks
Fagotto 16 ft.
Trompette 8 ft.
French Horn 8 ft.
Clarinet 8 ft.
Oboe 8 ft.
Clarion 4 ft.
Liturgical Trumpet 8 ft.
Tremolo

CHOIR
Gedeckt 8 ft.
Dolcan 8 ft.
Koppelflöte 4 ft.
Nachthorn 4 ft.
Nazard 2½ ft.
Waldflöte 2 ft.
Larigot 1½ ft.
Siffelöte 1 ft.
Zimbel 3 ranks
Krummhorn 8 ft.
Rohrschalmei 4 ft.
Tremolo

PEDAL
Contra Violone 32 ft.
Principal 16 ft.
Violone 16 ft.
Bourdon 16 ft.
Dulciana 16 ft.
Principal 8 ft.
Salicional 8 ft.
Hohlflöte 8 ft.
Choral Bass 4 ft.
Doublette 2 ft.
Mixture 4 ranks
Contra Bombarde 32 ft.
Posaune 8 ft.
Clarion 4 ft.



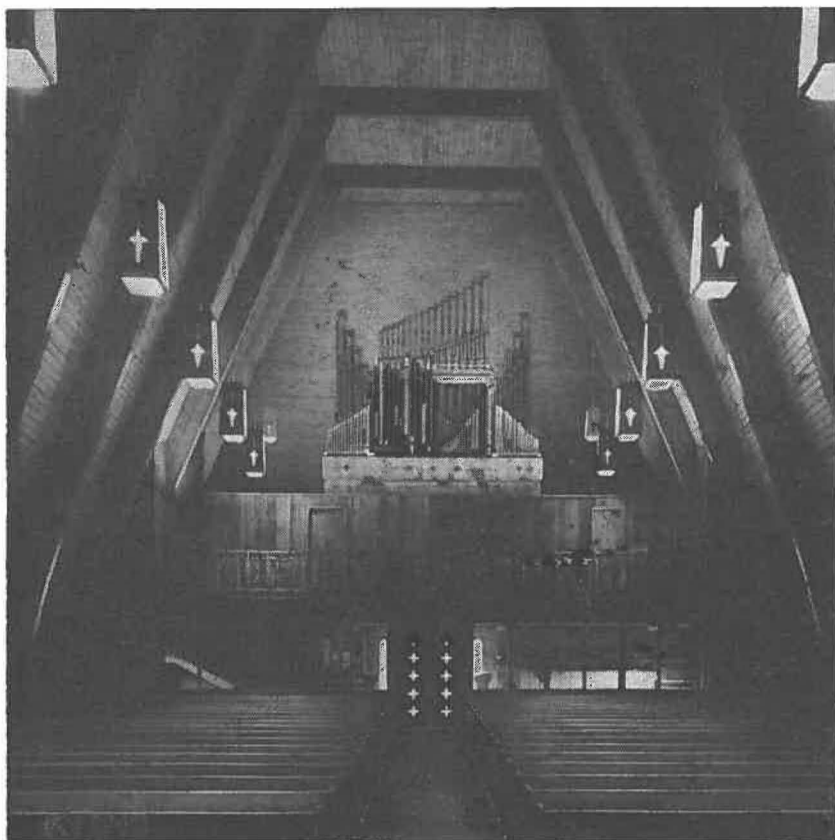
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Harpichord News



Collegiate Use
of the Harpsichord

By Sister Stephen Marie, R.S.M.

"There is no doubt that we are witnessing today a revival of the early keyboard instruments."¹ And according to the words of Denise Restout, a passion has been kindled within us — a taste for retrospection.² These and similar statements were proven true by a study of the use of the harpsichord in institutions of higher learning in the United States and abroad. This data on collegiate use was gathered largely through personal correspondence with various universities, schools of music, and colleges from July 27, 1964 to June 25, 1965. No document could be located with a complete listing of institutions which include the harpsichord in their course of study. The following, then, represents as clear a picture as possible of its international use, divided into three categories: curriculum, demonstration, and performance.

CURRICULUM

The degree of Doctor of Musical Arts in harpsichord is granted by the University of Southern California. Mme. Alice Ehlers, one of Wanda Landowska's first pupils at the Hochschule für Musik in Berlin, and now Professor of Harpsichord, has produced students who are themselves harpsichord teachers throughout the world. Considering herself as the second to pioneer this cause, Mme. Ehlers believes that the harpsichord is acceptable everywhere.

but what I regret, there are still very few people who can judge playing on the harpsichord. In an age of 'piano playing' one

OFF THE SOUNDBOARD

This month's column is an excerpt from the author's *The Reawakening Interest in the Harpsichord in the 20th Century, as Exemplified in the Instruments and Music of Contemporaries*, a thesis written for St. Joseph College, West Hartford, Conn., in 1966.

Charles N. Henderson was harpsichordist in a program of Advent music at St. George's, New York City, on Dec. 1. The J. S. Bach Magnificat was performed at Fox Chapel Presbyterian Church, Fox Chapel, Pa. on Dec. 8 with Bob Whitley at the harpsichord. Nancy Zipay was harpsichordist in a performance of Bach's Cantata No. 140 at St. John's Episcopal Church, Youngstown, Ohio, also on Dec. 8.

Dorothy Lane was harpsichordist in the Chicago Apollo Club's annual performance of Handel's Messiah at Orchestra Hall on Dec. 17 and 26. Recorders and harpsichord were used in a service at First Presbyterian Church, Winnipeg, Manitoba on Dec. 22. Conrad Grimes was in charge.

Theodore W. Ripper and Robert Krause played harpsichord, recorder and percussion in a vesper service at the First United Methodist Church, Decatur, Ill. on Dec. 22.

has to get used to the different tone with all its possibilities. And this is not easy. Organists can, because they think in the same way.³

The University of Washington gives private lessons on the harpsichord and also

a course of performance practices in early keyboard music, principally for piano majors, but with substantial use of the harpsichord. The degrees of Bachelor of Arts, Bachelor of Arts and Bachelor of Music concurrently (a five-year program), Master of Arts, Master of Arts and Music, and Doctor of Musical Arts are granted in this field.⁴

Private instruction in the student's instrument or field of specialization is the core of the Juilliard School of Music's curriculum, with major instruction given on the harpsichord. Choosing another instrument for major emphasis, a student may also study the harpsichord as a secondary instrument. Fernando Valenti, a member of the harpsichord faculty of Juilliard, studied with Ralph Kirkpatrick at Yale and has made numerous solo and ensemble appearances throughout the United States, South America and Europe.⁵

Yale University awards the Master of Music degree to those candidates who complete successfully the graduate professional course, taken in composition and theory or in performance; a performance major is offered in harpsichord. The Collegium Musicum affords many opportunities for the performance of old or new music which is infrequently heard.⁶

Professors of harpsichord are Robert Conant, a solo and ensemble artist, and Ralph Kirkpatrick, one of this country's most active recitalists. A graduate of Harvard, having later pursued the study of the harpsichord in Europe, Mr. Kirkpatrick has for many years directed research toward a greater understanding and appreciation of the music of the masters, and by his unrivalled performances "has found a new world to conquer" and has conquered it.⁷

On the undergraduate level, at the New England Conservatory a four-year program leading to the Bachelor of Music degree in Applied Music and a Diploma in Applied Music is aimed at providing for the general education and professional needs of the student. On the graduate level, a Master of Music degree in Applied Music is also offered in the harpsichord. Daniel Pinkham, teacher of the harpsichord, a composer and recitalist, studied with Wanda Landowska, and is harpsichordist of the Brink-Pinkham Duo.⁸

Also offering a Diploma in harpsichord on the same basis as piano major is the Hartford Conservatory of Music.⁹

Granting a major in harpsichord at all levels is Boston University, with a curriculum basically the same as the other applied music curriculums.¹⁰

Converse College grants the Bachelor and Master of Music with a major in applied music in essentially the same manner. George Lucktenberg, associate professor of harpsichord and piano since 1960 at Converse College, and noted recitalist throughout the South, also played joint recitals at the famous National Music Camp at Interlocken, Michigan in the summer of 1964. With a dearth of harpsichord instruction offered south of the Mason and Dixon Line, it is Mr. Lucktenberg's belief that within the next ten years degree credit will be granted by an increasing number of Southern schools.¹¹

Indiana University, School of Music, offers the Bachelor of Music and Master of Music degree in Applied Music, and Doctoral applicants may use the harpsichord as a minor. As Associate Professor of Music, Marie Zorn, a pianist turned harpsichordist, has achieved an enviable reputation for her highly successful interpretation of 17th and 18th century music during her many recitals in major music centers and universities from coast to coast.¹²

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western University.¹³ Dorothy Lane, Associate Professor of Harpsichord, through an early apprenticeship with Manuel and Williamson, duo harpsichordists from Chicago, began her career as artist, teacher, and researcher.¹⁴

A harpsichord major at the University of Oregon leads to a Bachelor or Master of Music degree. As a candidate for the doctorate at the University of Southern California under Mme. Ehlers, John Hamilton, the Associate Professor of Harpsichord at the University of Oregon has been enthusiastically received on both the East and West Coasts as organist and harpsichordist. Besides these many recitals, he has made radio and television broadcasts, recorded soundtracks for documentary films and played the keyboard compositions designated by composer Bela Bartok as also suitable for harpsichord performance.¹⁵

At the University of Louisville, a harpsichord major is granted and graduate studies are now being pursued. Playing to overflow audiences, Mr. and Mrs. Benjamin Owen, harpsichordists and instructors at the University, have studied Bach interpretation with Mme. Ehlers and interpretation of early music with Robert Donington in London.¹⁶

Bachelor Degrees with a Major in applied music are granted at Bennington College, Vermont; the University of Minnesota, Minneapolis; and Vassar College.

Future plans at the California Institute of the Arts include courses in both the certificate and B.M. curricula.¹⁷

Harpsichord Majors are possible, but rare, at George Washington University and Oberlin College. At the latter, work on this instrument is of a secondary nature: that is, a student who is a piano major will study harpsichord as a second instrument.¹⁸

Instruction in harpsichord is offered at the Cleveland Institute of Music in Ohio; the Peabody Institute in Maryland; the State University College at Potsdam, New York; and Walla Walla College in Washington, on much the same basis as that of a piano major, except for the actual music of the instrument.

At the University of California, Santa Barbara, applied harpsichord courses are offered to upper division and graduate music majors. Most students, however, who evidence some interest in the instrument are piano majors.¹⁹

No applied music degrees are offered at Valparaiso University, Indiana, although all music students must choose a principal instrument for their major emphasis. Dr. Newman Powell, Professor of Music, has done extensive research in the music of the Renaissance, Baroque, and Classical periods. Having studied harpsichord with Putnam Aldrich, his special interest is in performance practices of the 17th and 18th centuries.²⁰

A minor in harpsichord can be earned at Baylor University, Waco, Texas; and at the University of Cincinnati. However, at the latter university it is expected that facilities and faculty will be such to offer undergraduate majors, and to permit students to major in harpsichord at the graduate level.²¹

Harpsichord is recommended to keyboard players as a minor applied study at Hartt College of Music in Connecticut. Majors in music history, particularly on the graduate level, are encouraged to also study the instrument.²²

Applied harpsichord is offered to students at the University of California, Los Angeles; and at the University of Kentucky.

DEMONSTRATION

After tabulating the responses received from colleges, universities, and schools of music, it has been found that while not offering specific degrees in harpsichord, the following institutions do use the instrument for demonstration purposes.

Professors, directors, and heads of music departments are of the opinion that compositions written in the Baroque period require the instrument of that period to produce the proper qualities of that music.

Centre College of Kentucky, Colorado State University, and the Duluth branch of the University of Minnesota, encourage its use for giving pianists first hand knowledge of the music of that age and

also improving the piano technique of their students.

Advanced studies of the harpsichord are possible to students at the University of Florida. However, the principal use of the instrument is as the continuo instrument for chamber works and for orchestral performances.²³

Offering harpsichord lessons for credit are Huntingdon College, the University of the Pacific, and the University of Texas. Instruction on the harpsichord combined with participation in the Collegium Musicum or in chamber music recitals is achieved in Baldwin-Wallace College, Lawrence University, and the University of Arizona. Combining the above with further instruction in courses involving harpsichord music are Brandeis University and Concordia Teachers College, River Forest, Ill. Dr. Natalie Jenne, who studied with Putnam Aldrich, is currently instructor of harpsichord at Concordia. She has played recitals, made recordings, and has written short pieces for the harpsichord in the modern idiom.²⁴

The University of Oklahoma uses the harpsichord in recitals and for continuo parts and accompaniments, but planned for 1965-1966 a two-semester graduate course in early keyboard instruments.²⁵

The harpsichord is given its rightful place in history and literature courses at Ohio State University and Wheaton College.

A better understanding of Baroque keyboard music by way of class demonstration and concerts is given to the students of the combined music departments of Barnard College and Columbia University and to those at Carleton College. In addition to the above, some lessons are also given by the faculty at the Eastman School of Music, with the hope of an organized department in the future.

PERFORMANCE

"The artist's sense of self-expression becomes the immediate criterion of the quality of a work of art."²⁶ Numerous colleges sponsoring recitals have attempted to bring to their music-loving students a greater appreciation of the artist and his endeavors at the keyboard, thus joining the two and their audiences on an intimate plane.

Performing artists have been heard at Saint Joseph College of Connecticut, Southern Methodist University, and the University of Colorado; faculty and student recitals at Roosevelt University and the State University of Iowa. Recitals and ensemble practices are employed by Hamline University, San Jose State College, and Southern Baptist Theological Seminary.

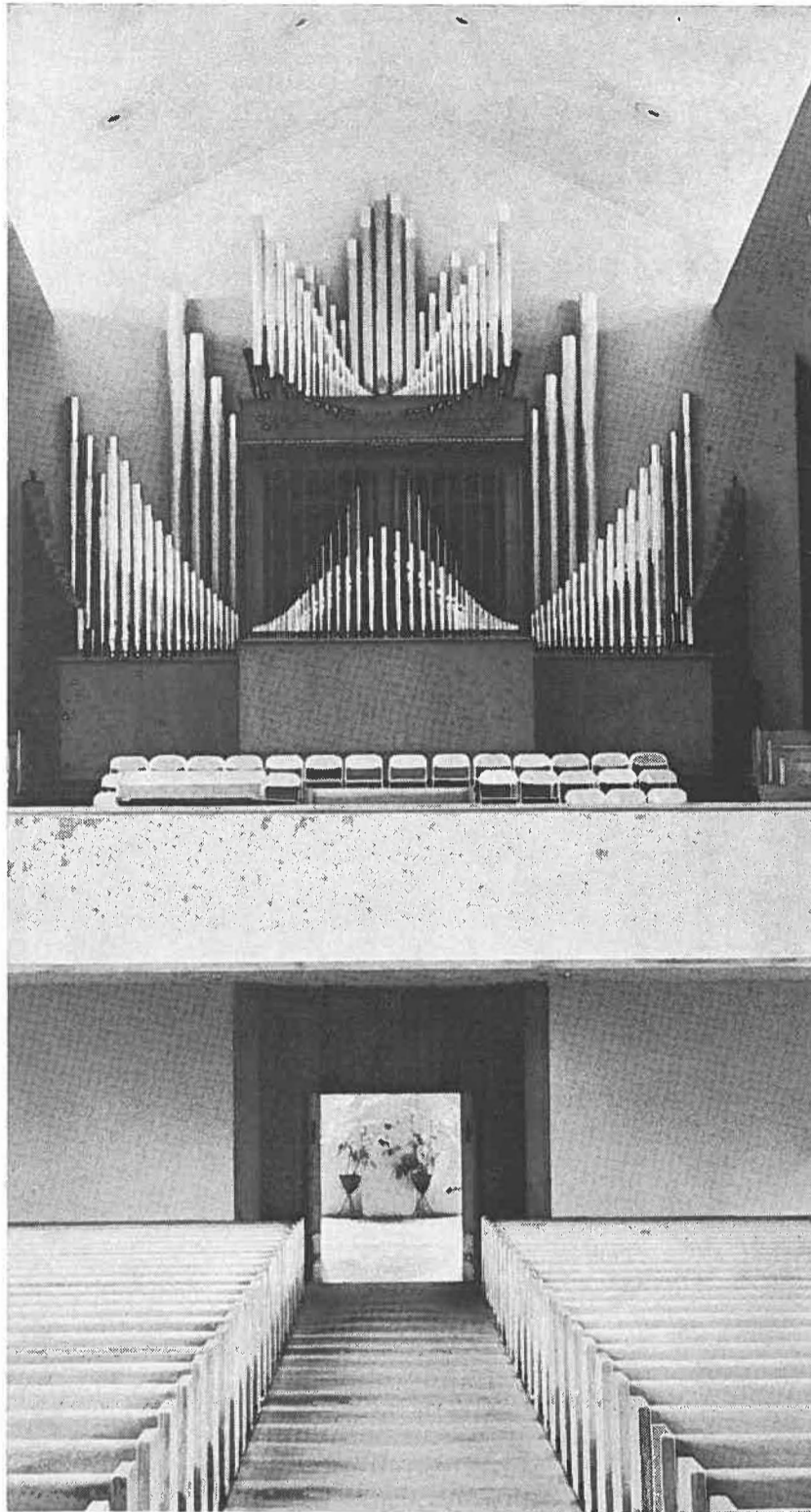
The instrument is used in collaboration with the madrigal groups of the University of Maryland and the William Woods College as well as on their concert tours. Performing on their own campus and throughout the Northwest is the Willamette Baroque Ensemble of Willamette University, which is accompanied by a harpsichord. The Collegium Musicum of Alverno College, Rutgers University, and the University of Missouri employ the instrument in their programs, while the University of South Florida uses it extensively in their chamber music series.

For the correct reproduction of Baroque music, chamber recitals and ensembles have featured this instrument at the American Conservatory of Music, Arkansas State College, Capital University, and Ohio University. Its use as providing continuo has been made at Grinnell College and Kansas Wesleyan University.

The harpsichord, as an accompanying instrument, is used by the choirs of Concordia Teachers College of Nebraska, Louisiana State University, Morningside College, Northeast Missouri State Teachers College, and Quincy College. In addition, the faculty members of Millsaps College and the University of Southern Mississippi jointly present a yearly Ancient Music program.

The Bach Festival of Winter Park, Fla. and Rollins College use the instrument for faculty accompanying purposes, as do Muskingum College, the University of Alabama, and the University of Denver.

(continued on page 8)



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The installation of their first harpsichord is awaiting renovation or building programs at Birmingham Conservatory of Music, De Paul University, Newcomb College, and San Diego State College. The State Teachers College of North Dakota has requested money for the purchase of an instrument. Purchase in the near or distant future is the hope of several colleges: Aspen Music Festival and Music School, Cottey College, and Fresno State College.

FOREIGN INSTITUTIONS

Those who have thought of the harpsichord as an instrument leading towards a concert career have had numerous opportunities presented in the universities and schools abroad.

Teaching the master-class for harpsichord at the Akademie für Musik in Austria is Mme. Eta Harich-Schneider, famous for her far reaching concert tours and her many scientific publications. Teaching for several years in Japan at the Imperial Court, being soloist in 1950 at the "Leipziger Bach" Jubilee Festivals, founding "The Baroque Chamber Music Players" in New York, establishing the Stilkunde-Seminar at the State Academy for Music in Vienna, besides giving numerous concerts, are among her many accomplishments.²⁷

Mme. Marcelle de Lacour is the harpsichord professor at the Conservatoire National Supérieur De Musique in Paris, where many harpsichord degrees are awarded annually.²⁸

Professor of Harpsichord at the Berlin Hochschule für Musik since 1949, is Miss Silvia Kind, a former student at the Konservatorium in Zurich, and of Eta Harich-Schneider. Since her debut at Carnegie Hall on January 30, 1964, harpsichord enthusiasts have added her name to the growing list of expert performers.²⁹

Studies with the harpsichord as the main object of the degree are possible, but rare at the Conservatory of Music in Zürich, Switzerland. Recitals given annually present pieces for the instrument as an ensemble or solo instrument.³⁰

At McGill University in Montreal, two years of harpsichord studies are included in the Bachelor of Music course (performance); and an Associate Diploma in Harpsichord is also granted.³¹ Kenneth Gilbert has been in charge of the harpsichord class since 1957.³² As Assistant Professor is Kelsey Jones, who aside from his teaching career is a member of the Baroque Trio of Montreal, a recitalist, lecturer, and composer.³³

Though the harpsichord is a too newly-acquired acquisition at the University of Cape Town for any graduates with this instrument as the basis of their major study, it is possible for a student to be granted a diploma or a degree in harpsichord.³⁴

Training for the degree "solo performer" is given at the Royal Conservatory in Holland under the professorship of Janny van Wering.³⁵

At the University of Adelaide, Conservatory of Music, in South Australia

instruction in harpsichord playing is given . . . but no certificate or degree has so far been granted. Students who enter the Degree Course (Bachelor of Music) have an option of either Performer, Composer, Musicology, or Music Education, and it would be possible for a student to follow the performer course with harpsichord as the Chief Practical Study.³⁶

The Conservatory of Music of South Brisbane, Australia, grants an Associate and a Master Diploma; the latter covering a five-year course. As instructor of several musicological courses is Mr. Lloyd Vick, whose "Suite for Harpsichord" written for Miss Marcell Kirby of Melbourne was recorded some years ago by the Australian Broadcasting Commission.³⁷

The Geneva Conservatory in Switzerland offers a diploma awarded after a minimum of three years to students who are usually already advanced pianists or organists, and a virtuosity diploma after two further years of study. Founding this class some 20 years ago was Mme. Isabelle Nef, who as a former pupil of Wanda Landowska often accompanied her in Bach's concertos for two or three harpsichords. Now as a member of the committee of the Inter-

national Music Competition held yearly in Geneva, Mme. Nef relates that in 1965 a harpsichord was included.³⁸

The Royal College of Music in London teaches the harpsichord and also offers a diploma in this subject.³⁹

A three years' course issuing a Diploma is awarded to students who fulfill the conditions of the Executant Diploma Course at the University of Auckland, New Zealand. Selected piano students are also given special tuition on the instrument.⁴⁰

Though the University of Bristol, England, does not give lessons in the playing of any musical instruments, the candidate for the various degrees must be able to handle a keyboard with some competence. Concerts and harpsichord recitals using 17th and 18th century music have been given at this University.⁴¹

A similar case is also cited at the University of Cambridge, England, where a candidate for the Bachelor of Music examination may choose the harpsichord on which to show "his keyboard virtuosity and interpretative talent."⁴²

At the Staatliche Hochschule für Musik in Hamburg, Germany, harpsichord lessons are taught and recitals are played throughout the school year.⁴³ Credit instruction is given on the graduate level at the University of British Columbia, in Vancouver, and piano majors on the undergraduate level receive non-credit instruction with many opportunities to perform in the orchestra, in recitals, and in the Baroque Chamber Music Ensemble.⁴⁴

Harpsichord classes given at the Conservatorio Superior Municipal de Musica in Barcelona are in the form of courses, given one day a week "for students in the final courses of piano or that have already finished the career. It does not require a title or a diploma only a certificate of having approved the course."⁴⁵ Sr. Juan Gilbert Camins, professor of harpsichord and piano, is the oldest living pupil of Wanda Landowska. In 1933 Sr. Camins founded an Association of Old Music where he gave numerous recitals of 14th to 18th century music. Because of the Civil War, the Association disappeared in 1936, but he has continued to perform works of the great masters.⁴⁶

The harpsichord is taught and recitals are played in three music academies of Holland: Muzieklyceum of Amsterdam, the Rotterdam Academy, and the Amsterdamsch Conservatorium. The famous Dutch recitalist, Gustav Leonhardt, who has exerted such an influence on the young musicians of our country, is the teacher at the latter Conservatory.⁴⁷

The Department of Music at the University of Sydney presents the harpsichord in chamber and orchestral recitals. Solo pupils are also being taught by Dallas F. Haslam.⁴⁸

Dr. Bernard Rose, the director of the Eglesfield Musical Society at Queen's College, England, uses a harpsichord accompaniment when performing works of the 17th or 18th centuries.⁴⁹

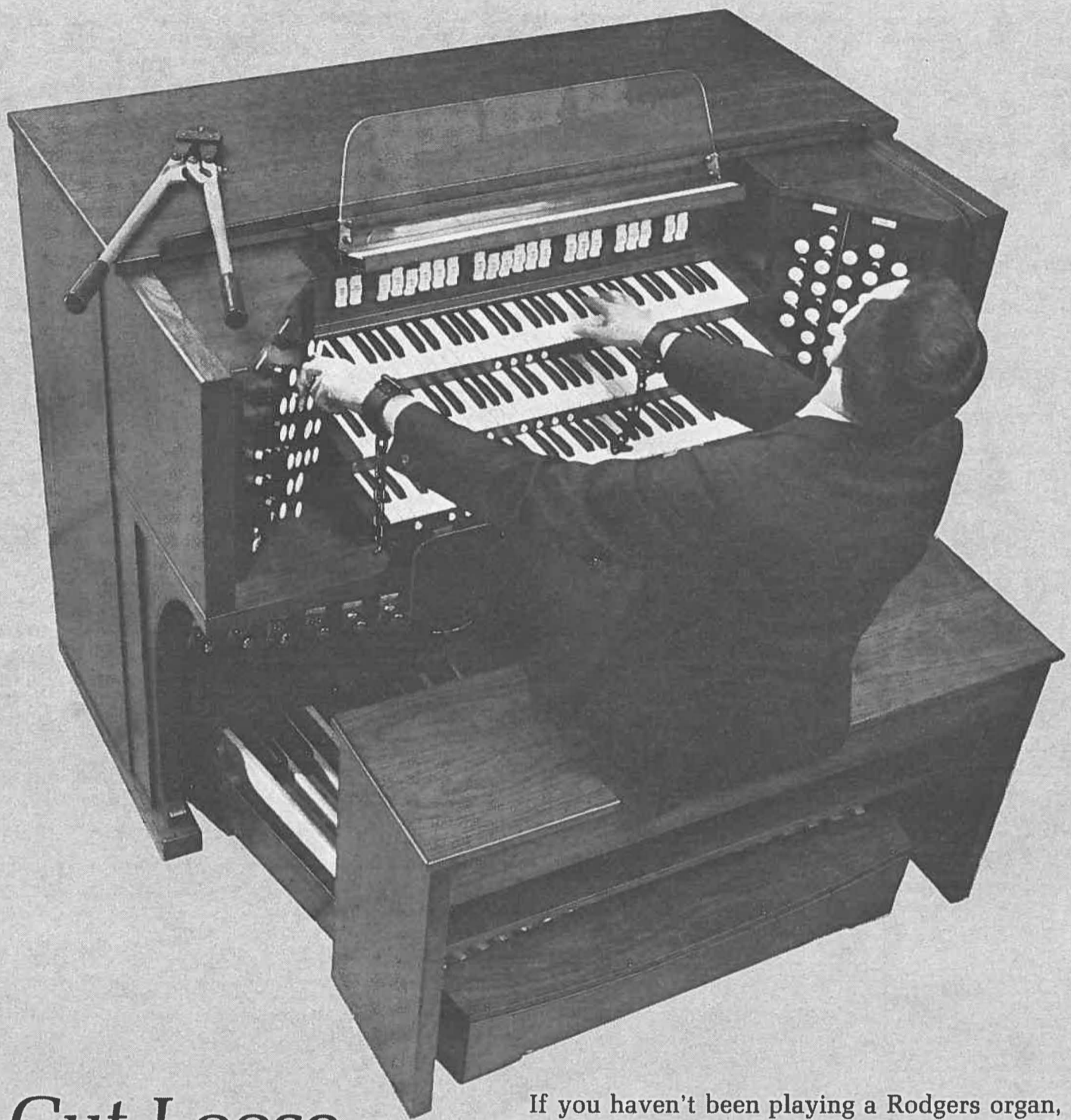
Its use in recital whether solo or ensemble, is known to exist in the University of Otago in New Zealand and in the University of Southampton in England.

A harpsichord recital was to be included at the Summer School of Fine Arts in 1965 at Notre Dame University of Nelson, British Columbia.⁵⁰

Though this research is lacking in completeness, since the field is continually expanding, it is obvious that we are witnessing a revival of this early keyboard instrument. Its inclusion in the courses of study of various institutions of higher learning "fills definite needs in modern life, providing qualities of sound and stimulating deeper musical penetration"⁵¹ which none but this instrument can fill.

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Feb. 10

Larry Palmer, Distler workshop, Columbus, Ohio
Bruce P. Bengtson, Fox Chapel Presbyterian, Pittsburgh, Pa. 8:00
Arthur Poister workshop, Houston, Tex.
Ronald A. Hough, First Presbyterian, St. Petersburg, Fla. 8:00
Jerry A. Hohnbaum, First United Presbyterian, Norfolk, Neb.
Wyatt Insko, Bach series, San Francisco College for Women 8:30
Piet Kee, Shorter College, Rome, Ga.
Marilyn Mason workshop, College of the Desert, Palm Desert, Calif.

11

Charles Brown, First Unitarian, Berkeley, Calif. 8:00
Arthur Poister workshops, Houston, Tex.
Donald E. Clawson, First Congregational, Kokomo, Ind. 12:30
Ronald Hough, Stetson U, Deland, Fla. 8:00
E. Power Biggs, Festival of Perth, Australia
Piet Kee class, Shorter College, Rome, Ga.
Marilyn Mason plus class, College of the Desert, Palm Desert, Calif.
William Teague, First Methodist, Anderson, Ind.

12

George Markey, Holloday Park Church of God, Portland, Ore.
Honegger King David, Riverside Church, New York City 8:00
Piet Kee, Portland, Ore.

13

Paul Callaway, Emmanuel Episcopal, Webster Groves, Mo. 8:00
Arthur Poister workshops, Baldwin-Wallace College, Berea, Ohio
E. Power Biggs, Festival of Perth, Australia
Richard Bouchett, St. Thomas Church, New York City
Peter Hurford lecture-recital, Bluffton, Ohio College 4:00

14

Arthur Poister workshops, Baldwin-Wallace College, Berea, Ohio
Fred Tulan, Roy Harris music, Pioneer Museum, Stockton, Calif. 2:00
James Leland, Hollins College, Va.
Piet Kee, St. Mark's Cathedral, Seattle, Wash.

Peter Hurford, University of Cincinnati

15

E. Power Biggs, Adelaide, Australia
Eileen Coggin, Kenneth Mansfield, instruments, Amphion Club, Oakland, Calif.

Peter Hurford, University of Cincinnati

16

Dennis McCleary, First Baptist, Milledgeville, Ga. 5:30
Bach Magnificat, Cantatas 34, 50, St. George's, New York City 4:00
Lowell Lacy, St. George's, New York City 3:30

Kenneth Landis, First Presbyterian, Lancaster, Pa. 8:00

Durufle Requiem, St. Mark's Frankford, Philadelphia 4:00

Albert Wagner, Cathedral of Mary Our Queen, Baltimore, Md. 5:30

Robert Plimpton, James Halesovsky, First Presbyterian, Moorestown, N.J., 4:00

Bach Cantata 127, Holy Trinity Lutheran, New York City 5:00

Bach Cantatas 104, 112, St. Bartholomew's, New York City 4:00

Frank B. Jordan, Central Presbyterian, Des Moines, Iowa 4:00

Helen Henshaw, All Saints Cathedral, Albany, N.Y. 4:30

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

Marianne Webb, St. Raymond Nonnatus Cathedral, Joliet, Ill. 8:00

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23

David Lowry, First Presbyterian, Wilmington, N.C. 5:00

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

Donald King, Cathedral of Mary Our Queen, Baltimore, Md. 5:30

Mary Orth, instruments, choir. Texas Lutheran College, Seguin, Tex. 8:00

Beach Canticle of the Sun, St. Bartholomew's, New York City 4:00

Bach Mass in F, Christ Church, Cincinnati, Ohio 5:00

Janice Beck, St. Paul's United, Chicago 4:00

Buxtehude, Campra, Schütz, Covenant, Presbyterian, Charlotte, N.C. 4:30

Ronald Hough, RLDS Auditorium, Independence, Mo. 4:00

H. Wellington Stewart, All Saints Cathedral, Albany, N.Y. 4:30

Richard Bouchett, Presbyterian Church, Bound Brook, N.J.

Piet Kee, St. Mark's Episcopal, Shreveport, La. 4:00

Heinz Wunderlich, St. Michael's, New York City 4:00

John Obetz, People's Church, East Lansing, Mich.

24

Bach Cantata 21, Stravinsky Mass, Church of Ascension, New York City 8:00

Arthur Poister sessions begin, Morningside College, Sioux City, Iowa

Carol Wunderle, Christ United Presbyterian, Canton, Ohio

Clyde Holloway, Trinity U, San Antonio, Tex.

Piet Kee class, University of Kansas, Lawrence

25

Heinrich Fleischer, All Saints Episcopal, Richmond, Va. 8:00

Frederick Swann, First Baptist, Charleston, S.C.

26

Philip Manwell, Madison Avenue Presbyterian, New York City 8:00

Adele Haritonoff, First Congregation-

al, Kokomo, Ind. 12:30

Clyde Holloway, Wesley United Methodist, Iola, Kans.

Piet Kee, University of Kansas, Lawrence

28

Heinz Wunderlich, National Shrine of Immaculate Conception, Washington, D.C.

George William Volkel, Trinity Episcopal, Miami, Fla. 12:00

E. Power Biggs, Grace Cathedral, San Francisco, Calif.

Eileen Coggin, all-Brahms, Sacramento, Calif.

Brother Jean Luc, St. Paul's United Church, Chicago

Piet Kee, Trinity Lutheran, Cleveland, Ohio

Robert A. Luther, University of Evansville, Ind. 8:00

March 1

James Mocser, RLDS Auditorium, Independence, Mo. 8:00

Eileen Coggin class, Sacramento, Calif.

2

Gerre and Judy Hancock, two organs, Riverside Church, New York City 5:00

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

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

E. Power Biggs, St. John's, Sacramento, Calif.

Claire Coci for CCWO, St. Paul's United Church of Christ, Chicago 3:00

Clyde Holloway, Orlando, Fla.

Marilyn Mason, Trinity Evangelical Lutheran, Camp Hill, Pa. 8:00

Heinz Wunderlich, Westminster Presbyterian, Dayton, Ohio 8:00

John Obetz, First Presbyterian, Burlington, N.C.

3

Piet Kee, Grace Church, New York City

4

John Obetz, Church of the Ascension, New York City 8:15

Marianne Webb, Cincinnati, Ohio 8:15

E. Power Biggs, Christ Church Cathedral, Victoria, B.C.

Marilyn Mason class, Trinity Episcopal, Asbury Park, N.J.

Heinz Wunderlich, St. Luke's Methodist, Houston, Tex.

6

Clyde Holloway, Fondren Presbyterian, Jackson, Miss.

7

George William Volkel, Trinity Episcopal, Miami, Fla. 12:00

Clyde Holloway class, Fondren Presbyterian, Jackson, Miss.

8

Hamline U a cappella choir, Shrine of Immaculate Conception, Washington, D.C.

Heinz Wunderlich workshop, Baltimore, Md. 10-1

9

Ronald Rice, Georgia College, Milledgeville, 5:00

Stravinsky, Poulenc, St. George's, New York City, 4:00

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

Lloyd Bowers, Cathedral of Mary Our Queen, Baltimore, Md. 5:30

Bach Cantata 21, St. Bartholomew's, New York City 4:00

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

Poulenc, Zimmermann, Bernstein, Grace Episcopal, Elmira, N.Y. 8:00

Richard Bouchett, Eastern Kentucky U, Richmond, Ky.

Heinz Wunderlich, St. Michael and All Angels, Baltimore, Md.

Clyde Holloway, St. Mary's Cathedral, Peoria, Ill. 3:30

Joan Lippincott, University of Kansas, Lawrence 3:30

FEBRUARY

						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	

DEADLINE FOR THIS CALENDAR WAS JANUARY 10

Peter Hurford, U of Cincinnati
Jerald Hamilton, University of Kansas, Lawrence, 3:30

Piet Kee, UCLA, Los Angeles 8:30
Heinz Wunderlich, Rutgers State U, New Brunswick, N.J. 8:30

Gertrude Stillman, Sister Mary Jane Wagner, St. John's Cathedral, Milwaukee, Wis. 3:00

17
Frederick Swann, St. John's Lutheran, Columbus, Pa.

Peter Hurford lecture, Westminster Choir College, Princeton, N.J. 5:00

18
E. Power Biggs, Adelaide, Australia
James Leland, Spellman College, Atlanta, Ga.

Peter Hurford, Westminster Choir College, Princeton, N.J.
Heinz Wunderlich, Birmingham, Ala. Chapter

Jerald Hamilton, Boston Avenue Methodist, Tulsa, Okla.

Piet Kee, Arizona State U, Tempe

19
Verdi Requiem, St. Bartholomew's, New York City 8:15
Heinz Wunderlich class, Birmingham, Ala.

Judith Scholz, First Congregational, Kokomo 12:30

20
Oswald Ragatz, Lawrence U Chapel, Appleton, Wis. 8:00

E. Power Biggs, Sydney, Australia
Piet Kee class, University of Missouri at Kansas City

21
George William Volkel, Trinity Episcopal, Miami, 12:00
Heinz Wunderlich class, Union Seminary, New York City

Piet Kee, University of Missouri at Kansas City

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Choral Music

A somewhat smaller supply of choral music arrived over the holidays than usually reaches the office of THE DIAPASON. Lenten and Easter music does not dominate the offerings, as might have been expected; if there is any trend indicated, it is toward ever shorter, often fragmentary works.

Art Master Studios has one specific Easter issue included — Christ is Risen, Risen Indeed, by Robert Wetzler, with three trumpets. Mr. Wetzler's Lead Us unto Life, arranged from Fauré, is also suitable for Easter. Robert Karlén's setting of Psalm 27 uses speaking choir, flute and percussion. Dale Wood has an easy arrangement of a spiritual entitled Join Hands, Brothers.

Robert Wetzler has also set Lord, Make me an Instrument of Thy Peace, for unaccompanied choir with brief solo for medium voice (Augsburg).

From Bratt Music, Charlotte, N.C., comes a single by Richard Peek, From Thee All Skill and Science Flow, a straightforward, practical anthem for unaccompanied choir.

From Capella Music, 197 Clinton Street, Brooklyn, N.Y., come two by Bob Burroughs, unaccompanied The Gift of Life and accompanied Lo! God is Here, both marred by Mr. Burroughs' obsession with parallels and open intervals. Don McAfee's unison setting of I Will Lift Up Mine Eyes might be useful as a solo for medium voice. Sharon Elery Rogers is represented by two services, SATB Mass to the Glory of God and (Episcopal) The Celebration of the Holy Eucharist.

From Choristers Guild this month are: an Antiphon for Advent or Palm Sunday by Robert C. Bennett, for combined choirs; SAB O' Church of God, Reach Up by Eugene Butler; a unison Rejoice and Sing by Owen Andrew Hatch for Easter; and David Blackburn's unison Two Songs of Praise, with handbells.

In Concordia's Motet Series is a big Laudate Dominum by Hans Leo Hasler for SSAB plus ATTB choirs, and a smaller, more contrapuntal Have Compassion Now on Me by Christian Erbach. There is also an I Will Extol Thee by Erbach. These three have Latin and English Texts and are well edited. A chorus from Bach Cantata 143, Lord Jesus Christ, Thou Prince of Peace, has an extensive solo violin part and a cello continuo; stanza one is unison or solo, stanza 2 SATB. Richard Peek has edited a 17th Walter Porter O Thou to Whose All-Searching Sight;



The third annual organ workshop on the Carbondale campus of Southern Illinois University was held Nov. 9 with Harold Gleason lecturing at the morning session and Catharine Crozier teaching a master class in the afternoon. There was a record attendance of 177, from a five-state area.

In the photograph Miss Crozier stands between Dr. Gleason and Marianne Webb, of the university staff. Others shown are students who participated in the event.

it requires three instruments plus organ or harpsichord and SAB trio or chorus.

S. Drummond Wolff has based his four stanza Draw Us to Thee (still Concordia) on the chorale Ach Gott und Herr. Hugo Distler's motet on Es ist das Heil has been edited by Paul Foelber with the translation Salvation unto Us Has Come. A Sancta Trinita by Antoine de Fevin (died 1512) has been edited by Elizabeth Boos. Theodore Beck's setting of The Lord's My Shepherd has a charming melody and will be pleasant to sing. W. Glen Darst's To God All Praise and Glory is for two-part mixed chorus; most choirs would learn it easily.

The Songs of the Joyful Sisters — Vincent, Vincent, Giving and Taking, Spring Song, Tomorrow Will be a Better Day, I Hear a Song — are only peripherally in our area. They are available in various treble voicings from General Music Publishing Company.

Hope Publishing's Choral Folk Anthem series contains two this month by John F. Wilson — Kum Ba Ya, based on a traditional African song, and Cold, Cold Day, based on a Stephen Leddy Song. Mr. Wilson also has a largely unison Lenten anthem, Cross of Jesus. Allen James has set the chorale tune Lasst uns erfreuen as Sing Jehovah's Praise. Walter Ehret has made SAB arrangements of a Tschaiowsky anthem as Praise Ye the Lord, and the Sanctus from the Haydn Missa Solemnis as Holy, Holy, Holy. Dwight Gustafson's Come, We that Love the Lord is a hymn-anthem on an original tune. For junior choir are David Wehr's unison The Master's Man and Ray

Brumbelow's two-part O Come Let Us Sing.

The material from Oxford University Press is headed by a big unison Communion Service in C by William Mathias available with organ and text in English and Welsh and in voice parts only with English text. The work may be sung by choir, by congregation separately or together. Dennis Wilson's Jubilate Deo requires a fairly experienced choir. Stephen Daw's Hymn to the Trinity has a curious and pleasant TB solo duet for its second stanza and similar SA for stanza 3. John E. Floreen's Arise, Oh Ye Servants of God is a short rousing morning anthem.

Seasonal from Oxford are a Shepherd's Pipe Carol by John Rutter (unison with descant) and SATB unaccompanied Mary Walked through a Wood of Thorn by Philip Radcliffe. W. Leonard Beck's An Easter Carillon might be charming for unison high voices and celesta. Paul Steinetz, conductor of the London Bach Society, has prepared an excellent new edition of a double chorus Unsers Herzens Freude by Johann Sebastian's predecessor, Johann Christoph Bach. It is a pity that the printing of such an important issue should have fallen below the usual standard of Oxford editions.

Music From Sacred Music Press (Lorenz) is for the upcoming season. There is the largely unison The Man on the Cross by Gilbert M. Martin; a rather busy Golgotha by Edward H. Wetherill, with some divisi; An Easter Introit, by Richard W. Slater, with brass quintet; Deep in the Boding Night by Edwin Earle Ferguson, which keeps basses largely at bottom range;

and another Fanfare for a Holy Day by Gordon Young. A stack from Heritage Press, another Lorenz subsidiary, contained only secular material.

Southern Music sends a single by Glen Darst, a conventional, singable Lift Up Your Hearts, Ye People. — FC

Sacred Songs

Periodically we list the sacred songs (church solos) which we have received. We have on hand: Sweet Holy Child by Mary E. Caldwell, a folk-like Christmas song available in high or low voicings; John La Montaine's The Lord is My Shepherd for medium voice, well-made and singable (both H. W. Gray); Max Sinzheimer's Blessed Are Those Who Fear the Lord, a free chorale paraphrase on Erhalt uns, Herr for medium high voice (Concordia); and an arrangement by Norah Ryder of the spiritual Let Us Break Bread Together, available in high, low and medium voicings (J. Fischer). — FC

Fouser Builds New Organ for Washington Suburb

Robert Fouser, Ann Arbor, Mich., has installed a three-manual organ in St. Paul's Lutheran Church, Falls Church, Va. Alvin Gustin, Alexandria, Va., served as consultant. The organ was dedicated Jan. 12. Robert R. Zboray, organist and choir director, played the opening recital assisted by the parish choir and a brass quartet. His program appears in the recital section.

GREAT
Hohlflöte 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 49 pipes
Quint 2 1/2 ft. 61 pipes
Octave 2 ft. 61 pipes
Mixture 3 ranks 171 pipes
Posaune 8 ft.

RÜCKPOSITIV
Gedeckt 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 49 pipes
Nasat 2 1/2 ft. 49 pipes
Flute 2 ft. 12 pipes
Terz 1 1/2 ft. 44 pipes
Scharf 2 ranks 122 pipes

SWELL
Hohlflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Spitzflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 12 pipes
Cimbel 2 ranks 24 pipes
Krummhorn 16 ft. 12 pipes
Trumpet 8 ft. 61 pipes
Krummhorn 8 ft. 61 pipes

PEDAL
Principal 16 ft. 12 pipes
Hohlflöte 16 ft. 12 pipes
Octave 8 ft. 12 pipes
Hohlflöte 8 ft. 12 pipes
Choralbass 4 ft. 32 pipes
Schweigel 2 ft. 32 pipes
Mixture 2 ranks 32 pipes
Posaune 16 ft. 32 pipes
Posaune 8 ft. 12 pipes
Krummhorn 4 ft. 12 pipes

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Annual Summary of Christmas Music

This 28th consecutive summary of Advent and Christmas church bulletins does not differ greatly from its predecessors. Bulletins, on which we had to enforce a deadline of Jan. 10, arrived from almost every state of the union. As usual they came in a variety of guises from expensive and elaborate print jobs to simple mimeographed ones. A large proportion, as usual, was printed within the attractive prepared covers which several large church supply firms have available. This year no single one of these prepared covers dominated the group; in some seasons it has seemed that almost every other bulletin wore the same cover.

There were fewer bulletins this year than usual which omitted the name of the organist, the church, or the city. As usual none we noticed omitted the name of the minister.

The Lessons and Carols service, fairly rare even a dozen years ago, is now almost universal, and where a dozen years ago the Seven Lessons service held its own against the nine, this year the Seven Lesson variety is very rare indeed. These services are beautiful and impressive ones. We did not note enough variation from the usual persons reading lessons this year to justify a listing, as we have sometimes done before, of unusual occupations represented among the readers.

Aside from Handel's Messiah which was unusually prevalent this year, there were fewer large works listed than in some past seasons. We feel sure that Lent with its many performances of Passions and Requiems will provide a balance for this.

As in recent years we have not attempted making a digest of organ music. A study of the recital pages with their many Advent recitals would, we think, duplicate most of the music used as service voluntaries in the Christmas season.

Since the Lessons and Carols far outnumber any other single category, we begin with a listing of a number of the churches which enjoyed this service: St. George's, New York City, Charles N. Henderson; St. Paul's School, Garden City, N.Y., David Krohne; St. Luke's Chapel, Trinity Parish, New York City, Clifford Clark; Northwestern University, Evanston, Ill., Richard Alderson, Grigg Fountain; First Congregational, Palo Alto, Calif., C. Thomas Rhoads; Trinity Episcopal Church, Williamport, Pa., K. Bernard Schade; Christ Church, Cincinnati, Ohio, Gerre Hancock; Emanuel Episcopal, Webster Groves, Mo., Henry Glass; St. Paul's Cathedral, Buffalo, N.Y., Frederick Burgomaster; Stephens College, Columbia, Mo., E. Lyle Hagert; Church of Our Saviour, Akron, Ohio, David Harris; St. Paul's United Church, Port Arthur, Ont., Susan L. Englehorn; Trinity Church, Princeton, N.J., James Litton; Lutheran Church of Peace, Chicago, James H. Gladstone; West End United Methodist Church, Portsmouth, Va., Herbert G. Stewart; Christ United Methodist, Rochester, Minn., Robert E. Scoggin; Westminster Presbyterian, Greenville, S.C., Stephen Farrow; Huntington Court Methodist, Roanoke, Va., C. Ralph Mills; First United Methodist, Elkhart, Ind., Neal Smith; St. Mark's Episcopal, Glen Ellyn, Ill., Franklin G. Coleman; Christ Church Cranbrook, Bloomfield Hills, Mich., Robert E. Bates; Church of the Covenant, Cleveland, Ohio, Henry Fusner; St. John's Episcopal, Youngstown, Ohio, Ronald Gould; First Presbyterian, Greensburg, Pa., Edgar B. Highberger.

Various traditional carol observances were noted, most interesting perhaps the Boar's Head and Yule Log Festival which was featured at Christ Church, Cincinnati (Gerre Hancock) and St. John's Episcopal, Youngstown, Ohio (Ronald Gould). Miscellaneous carol

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A bright, colorful concert piece featuring the flute stop. This could be the most talked-about piece on your recital program.

Louie White Sonata 3.00
A major contemporary work in two movements that will give the player plenty of opportunity to display the resources of his instrument.

Robert Jordahl Festival Prelude on "O for a Thousand Tongues."
A brilliant treatment of a fine hymn tune found in most Hymnals.

Allanson G. Y. Brown Improvisation on "Pange Lingua" .90
For Lent, Communion or general use. A large variety of effects is provided in the registration.

Jeremiah Clarke Trumpet Voluntary 2.00
Arranged for Trumpets and Organ by Chester Kingsbury. A fine, practical arrangement for three trumpets and organ that may also be played as a Trumpet solo, duet, or trio. Formerly attributed to Henry Purcell.

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services, built about many different central themes we shall simply list together. Here are a few: Huntington Court United Methodist, Roanoke, Va., C. Ralph Mills; St. George's, New York City, Charles N. Henderson; Emmanuel Episcopal, Webster Groves, Mo., Henry Glass; University of Redlands, Calif.; J. William Jones; St. Paul's Chapel, Trinity Parish, Wallace M. Coursen, Jr.; Church of Our Saviour, Akron, Ohio, David S. Harris; Emmanuel Episcopal, Baltimore, Md., Merrill R. German, Verle R. Larson; St. Paul's Chapel, Columbia University, New York City, Searle Wright, Keith Shawgo; Christ Church, Fitchburg, Mass., David Hewlett; First Baptist, Newport, Ky., W. Clyde Herndon, Jr., Kenneth E. Boone; First United Methodist, Decatur, Ill., Theodore Ripper, including a program of Spanish carols.

Of course we can't begin to list the many Messiah performances even among those we received, and these included only a few of the college, choral society or community performances. But here are a few. We might head the list with the performance at Riverside Church, New York City in which the gathered congregation itself sang the Christmas section of the masterpiece. Others: Lutheran College, Decorah, Iowa, Weston Noble and chorus of 900; St. Andrew Music Society, Madison Avenue Presbyterian, New York City, George Markey; First Baptist, Alhambra, Calif., Earl Anderson, Marcia Foxgrover; Apollo Club, Chicago with Chicago Symphony members, William J. Peterman; St. Paul's Cathedral, Buffalo, N.Y., Frederick Burgomaster; National Choral Council, Philharmonic Hall, New York City; Maryville, Tenn. College, Harry Harter; St. Kieran's Church, Berlin, N.H., Margaret Ruggles, Audrey Hamlin; La Jolla Presbyterian Church, La Jolla, Calif., L. Robert Slusser; First Presbyterian, Lancaster, Pa.; Reginald Lunt, Luke K. Grubb; Christ Church, Fitchburg, Mass., David Hewlett; First Baptist Church, Newport, Ky., W. Clyde Herndon, Jr., Kenneth E. Boone.

Bach continues to edge up to Handel on Christmas programs with the Magnificat and many seasonal cantatas noted. A couple of outstanding Magnificats were heard at Northwestern University, Evanston, Ill., Margaret Hillis; and Fox Chapel Episcopal and Presbyterian Choirs, Fox Chapel, Pa., Bob Whitley, Bruce P. Bengtson. Cantata 142, Unto Us a Child Is Born was seen very often: Huntington Court United Methodist, Roanoke, Va., C. Ralph Mills; First Presbyterian, Dallas, Tex., Travis L. Shelton, Sarah Jane Baker; United Methodist Church, Bellmore, N.Y., Wesley L. James. Cantata 140 was also noted often, as for example at: National City Christian Church, Washington, D.C., Lawrence Schreiber, Albert Russell; McHenry County College, Crystal Lake, Ill., Marie Ann Vos; First Presbyterian, Winnipeg, Man., Canada, Conrad Grimes; Dana Concert Choir, Youngstown, Ohio, State U, Ronald Gould. Cantatas 65 and 110 were sung at Holy Trinity Lutheran, Lancaster, Pa. by the Bach Society of Baltimore, George R. Woodhead conducting. The Louisville Bach Society sang Cantatas 91 and 110 at North United Methodist, Indianapolis.

Bach predecessors and contemporaries (shall we say "baroque composers?") continue to increase their popularity, though we suspect our cross section may not fairly represent the whole American church music scene in this area. Buxtehude leads the group with four of his fine seasonal works: Rejoice Beloved Christians, House of Hope Presbyterian Church, St. Paul, Minn. Benjamin H. Lehn, Mrs. Louis H. Powell, and St. George's, New York City, James A. Simms; Wake, Awake, Grace United Methodist, Decatur, Ill., Duane H. Werner; In dulci júbilo, Grace Church, Elmira, N.Y., Robert M. Finster; Das Neugeborne Kindlein, McHenry County College, Crystal Lake, Ill., Marie Ann Vos. The Charpentier Messe de Minuit pour Noël appeared, for example at Grace Church, Elmira, N.Y., Robert Finster; The Hammerschmidt O Beloved Shepherds was sung at Chicago Public Library by the Chicago Chamber Choir, George Estevez conducting. Among the several Vivaldi Gloria performances was one at House of Hope Presbyterian Church, St. Paul, Minn., Benjamin W. Lehn, Mrs. Louis H. Powell.

Following Bach's own time the same House of Hope Church in St. Paul

listed C.P.E. Bach's Holy is God, and the Pergolesi Magnificat was heard at First Presbyterian, Evanston, Ill., Richard Enright, Margaret Kemper.

Only two works from the 19th century were often heard: The St. Saëns Christmas Oratorio, First Presbyterian, Greensburg, Pa., Edgar B. Highberger, Mrs. Albert Miller, and Faith Lutheran, St. Paul, Minn., Johannes Riedel, Louise Borak, and the Berlioz L'Enfance du Christ which was included in several symphony series, including that at Indianapolis.

It is good to have so many contemporary works included in this year's Christmas bulletins. Far and away the most often sung work by a living composer is the ingratiating Ceremony of Carols by Benjamin Britten. We noted it, among other places, at: Stephens College, Columbia, Mo., E. Lyle Hagert; St. George's, New York City, Charles N. Henderson; First Presbyterian, Evanston, Ill., Richard Enright, Margaret Kemper; Cathedral of All Saints, Albany, N.Y., Lloyd Cast. Julia Anderson conducted the work at Paterson State College, Wayne, N.J., First Congregational, Westfield, N.J., and Whippany Junior High, Whippany, N.J.; Dana Concert Choir, Youngstown State U, Ronald Gould, also programmed it.

Britten's St. Nicolas was nearly as popular. Among places noted were: Church of the Covenant, Cleveland, Ohio, Henry Fusner; Trinity Church,

Princeton, N.J., James Litton; Christ Church Cranbrook, Bloomfield Hills, Mich., Robert E. Bates; Chicago Chamber Choir, George Estevez.

Daniel Pinkham's Christmas Cantata we noted at St. Mark's Episcopal, Glendale, Calif., Richard Slater; El Camino College Chorale, Jane Skinner Hardester; Christ the King, Oklahoma City, Okla., Vincent Verga, Fred Haley; Concordia Senior College, Fort Wayne, Ind.

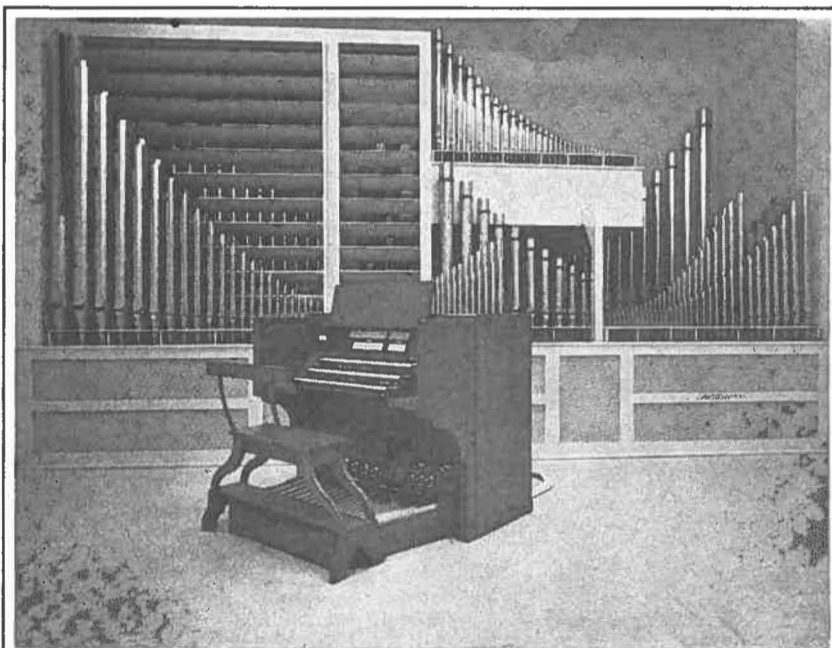
Two works of Distler were seen often: The Christmas Story, Grace Church, Elmira, N.Y., Robert M. Finster; and A Little Advent Music, Westminster Presbyterian Church, Heineme, Calif., Mrs. Lee Tappin. Burns Taft; St. Mark's Episcopal, Glendale, Calif., Richard W. Slater; St. Luke's, Evanston, Ill., Karel Paukert.

Leo Sowerby's Christ Reborn was noted at North United Methodist, Indianapolis, Ind., Robert A. Schilling, and Shadyside Presbyterian, Pittsburgh, Pa., Russell G. Wichmann. The Menotti Amahl, heard almost everywhere a few seasons back, found many fewer performances this year. We note Trinity Episcopal, Williamsport, Pa., K. Bernard Schade, and First Presbyterian, Fort Wayne, Ind., Lloyd Pinkerton, Jack Ruhl.

John La Montaine's Wonder Tidings is showing up more often now; an example is Emmanuel Episcopal, Baltimore. Merrill R. German, Verle R. Larson, Vaughan Williams was repre-

sented by his Magnificat (Stephens College, Columbia, Mo., E. Lyle Hagert) and The First Nowell, Westminster Presbyterian, Greenville, S.C. (Stephen Farrow, Robert J. Powell). Fritz Dietrich's A Little Christmas Cantata was done by Christ Lutheran and First Presbyterian, Winnipeg, Man. with Conrad Grimes directing. Lewis Henry Horton's An Appalachian Nativity was listed at First Presbyterian, Dallas, Tex. (Travis Shelton, Sarah Jane Baker). Peterson's The Wonder of Christmas we noted at Faith Lutheran, St. Paul, Minn. (Johannes Riedel, Louise Borak), Richard Hillert's The Christmas Story according to St. Luke at Grace Lutheran, River Forest, Ill. (Paul Bouman, Carl L. Waldschmidt), and Carl Orff's The Christmas Story at First Congregational, Palo Alto, Calif. (C. Thomas Rhoads).

As usual there are some programs which we find impossible to classify into our set categories. We greet a few of these: St. Mary, Our Lady of Grace Church, St. Petersburg, Fla. (Donald Newman-Endicott); Christ Church, Williamsport, Pa. (John Conner); St. Philip's Cathedral, Atlanta (Ronald Rice); Trinity United Church of Christ, Altoona, Pa. (Ruth M. Dilliard). And so ends our 38th consecutive annual summary of Christmas programs; we suspect it will not be our last and that many of the distinguished names appearing herein will be on hand again a year from now. May we meet again!



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THE DIAPASON

EDITORIALS

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

Standards

We found interesting a program of a junior choir festival at Columbia, S.C. in December. A total of 23 directors entered their choirs in the festival and of that 23, 20 had college degrees. This started us thinking again about changing standards in the area of church music.

The matter of college and university background perhaps emphasizes opportunities provided as much as it means any obvious improvement in performance. How many letters could the choir directors in your home town sport after their names in, say, 1925? In ours, surely not more than one. Yet the best church music in that town four decades ago moved and exalted many more people than the degree-orientated music in the town today. Blame the ears of today for some of this — ears caloused by radio, television and records, as well as the unending din of our less rural existence. But don't sell short the best of those unbaecalaureated musicians of the 1920s; often they played and directed with skill, taste and great insight.

After "preparation", let's consider "time." In the 1920s one could count the number of full-time church musicians in the whole country (making a living out of it!) on one's own fingers and toes. Today an average medium-sized town may have two or three. With all this time invested in it, church music ought to be — well — better than it is. Except that spending five times as much time at something doesn't automatically provide five times the result!

A third area to think about is "money". As we indicated above, many people now make a living as church musicians. Many small churches now pay salaries, even considering the shrinking dollar, which would have attracted a major music maker a generation or so ago. Often these good salaries go today to inexperienced, even student, organists.

So, this improvement in standards which looks so good on paper, needs to be taken, as Grandmother used to say, with a grain of salt. We all need to be on our toes (and this includes the publishers!) to be assured that our lion of progress isn't just a paper lion.

APPLICATIONS are still being received for the 1969 Gruenstein Organ Memorial Contest for young women organists, a competition sponsored annually by the Chicago club of Women Organist. Write Hazel Quinney, 1518 E. 59th St., Chicago, Ill. 60637.

Christmas Summary 1932-1969

For the 38th consecutive year the February issue of THE DIAPASON contains a summary of the Christmas bulletins which have been pouring in from all over North America and which have reached us before our February deadline of January 10.

The first summary, wittily conceived by Harold W. Thompson, appeared in 1932 — a year in which "scores of choir-masters fell back upon the tried and true Messiah of Handel, instead of presenting less familiar and less comforting works."

Things have not changed much in some other details either. Dr. Thompson mentions: "Some choir-masters forget to write in their names, or even the city in which they serve. I have, for instance, some delightful programs from a certain 'Central Church' — denomination, city and organist unknown. Shouldn't all that information be printed on every church calendar?"

Also he noted, back there after the 1931 Christmas season, that "carol services are rapidly taking the place of cantatas."

For several years this magazine has not even needed to issue an invitation to be assured of church bulletins numbering in the many hundreds. Several times within the last few years, we have considered abandoning the time-consuming, rather tedious project of going through pecks of bulletins with a fine-toothed comb and tabulating the findings. But whenever we have mentioned the possibility of abandoning the feature in our columns, we have been flooded with letters favoring, even demanding, its continuance.

We have always bowed to the wishes of our readers and have tried to supply them with services they need and find interesting. This is as true in 1969 as it was in 1932.

Letters to the Editor

Nevada's Oldest Organ Is Dying

Reno, Nevada, Jan. 6, 1969 —

To the Editor:

During a fire in 1875, the congregation of St. Paul's Episcopal Church in Virginia City, Nev., lost their church, and within a year built a beautiful frame edifice nearly twice as large as the previous building. To replace the pipe organ which burned, an 18-rank instrument, complete with 58-note manuals and a 27-note pedalboard, was ordered from Alex Mills of New York. Mr. Mills installed the instrument in time for the Christmas service of 1876, at which time the new St. Paul's was consecrated.

The new organ was pumped by a water motor for nearly 40 years, and was converted to electricity in the 1920's when the gas fixtures were replaced by modern lighting fixtures.

As in the case of most mining towns, Virginia City suddenly died, and the church was left to the mercy of the winds. For nearly 30 years, the doors flapped in the wind, and shingles flew like cornflakes at the slightest breeze. Birds found the larger pipes of the organ ideal spots to raise their young, safe from all predators.

At this time, tourists visited the decaying sanctuary, and found the smaller pipes of the organ to be great souvenirs. After most of the smaller pipes had been removed, a group of vandals broke in and completely dismantled what was left of the instrument. Any pipe within reach was torn down and jumped on. Unfortunately, the Great Trumpet was the first rank within reach, thus, it was entirely destroyed.

In 1956, an organist from Fallon, Nev., repaired the organ to a playable condition; however, none of the missing pipework was replaced.

After 93 years, the bellows have completely rotted, and the organ emits a series of hideous groans as it adjusts to the sadly inadequate wind supply. As organist, I have often wondered if the organ would wheeze its last during the processional hymn.

Even in its pitiful condition, the organ is capable of leading a congregation of 250 in song, and can be heard for a radius of nearly two city blocks. The reverberation period in St. Paul's is nearly five seconds.

At a rough estimate, 365 pipes are missing, and of the remaining 609 pipes, nearly 100 are non-functioning.

The congregation of the church consists of five families, and they are making an heroic attempt to save this pioneer organ, but finances

are not available, and with the passing of each winter, the organ sounds more like a waterfall and less like the glorious instrument it originally was.

Any person interested in helping these stalwart few restore this, Nevada's oldest organ, may obtain more information by writing:

HOWARD D. BENNETT
P.O. Box 8502
University Station
Reno, Nevada 89507

The stoplist follows:

GREAT
Open Diapason 8 ft. 58 pipes
Melodia 8 ft. 58 pipes
Gamba 8 ft. 58 pipes
Dolcan 8 ft. 58 pipes
Octave 4 ft. 58 pipes
Harmonic Flute 4 ft. 58 pipes
Twelfth 2 2/3 ft. 58 pipes
Fifteenth 2 ft. 58 pipes
Trumpet 8 ft. 58 pipes (missing)

SWELL
Bourdon 16 ft. 58 pipes
Open Diapason 8 ft. 58 pipes
Stopped Diapason 8 ft. 58 pipes
Celeste 8 ft. 58 pipes (missing)
Flute 4 ft. 58 pipes
Cornet 2 ranks 90 pipes (missing)
Oboe 8 ft. 46 pipes (missing)

PEDAL
Grand Diapason 16 ft. 27 pipes
Tremolo
The only complete rank in the organ is the 16 ft. Pedal Diapason. All other ranks in the organ have from 5 to 25 pipes missing.

In Memoriam

St. Louis, Mo., Jan. 4, 1969 —

To the Editor:

The death of Dr. Van Denman Thompson, FAGO, on New Year's Day adds another distinguished name to the list of illustrious figures of the organ world who departed this life during the last few months.

His professional career was spent teaching organ at DePauw University, and under his guidance a notable list of church musicians and teachers emerged over the years. While his prime concern in teaching always was for the musical effect of a composition, no one who studied with Dr. Thompson will forget his preoccupation with registration — that artistic side of our craft so often lacking among contemporary recitalists. It was not uncommon to arrive for a lesson and find that every piston on the organ was set to cancel, so that the student was obliged to register every piece by hand.

Dr. Thompson's devotion to a large family and to his home and beloved gardens precluded any interest in touring as a concert artist, but every one of us students was convinced that he was one of the very finest organists in the United States. Personally, some 20 subsequent years of hearing organ recitals played by all sorts and conditions of men have only strengthened the impressions. Anyone who heard him play will affirm this. He was that rarity: a superb musician who happened to play the organ.

Dr. Thompson's whimsical sense of humor had made him a legend on campus. For many years the most popular period at DePauw was the occasion of his annual lecture on The Lost Chord. His playing for Sunday afternoon vespers was once cited in a student body survey as that single feature of campus life that was most religiously inspiring.

Once, when discussing the benefactor of the DePauw organ, Josiah K. Lilly, Dr. Thompson said, "He has since gone to his reward — and nothing is too good for him!" This can be said of Van Denman Thompson himself, whose memory is for a blessing.

Sincerely yours,

CHARLES HUDDLESTON HEATON

Chestnut Harvest!

Atlantic City, N.J., Jan. 11, 1969 —

To the Editor:

Thanks to the benign authority of THE DIAPASON over its readers, I am able to report favorably on my November appeal for 19th century octavo music, an appeal graciously supported by your editorial.

Packages have come from Texas, Missouri, Virginia, Pennsylvania, and Massachusetts together with letters imparting an irreverent wit well becoming the theme. One choir director writes that his church has celebrated its 225th anniversary and thrown away nothing; another offers to ship by freight providing I agree not to return anything. I am offered works by "Oily Squeaks and Budley Duck," as well as by Caleb Simper who, I discover, was a man and not a misprint. A lady organist promises a selection declared by Dr. Ellinwood to be "one of the worst pieces of church music ever written."

There is, I learn, a group in Massachusetts formed for the express purpose of singing this type of music. "A Program of Victorian Anthems by the Dudley Buck Quartet" lists works which I do not want to hear (no Buck), preceded by the Coronation March by Meyerbeer on the organ. Inasmuch as this program was sung on Tuesday morning, one assumes that only the most ardent antiquarians were able to attend. I am reminded of the Stoughton Musical Society, formed 1786, whose annual sing-ins of Billings and psalmody are preceded by a turkey dinner.

Those Were the Days

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

Felix Borowski's paper on Modern Organ Composition at the MTNA in St. Louis started a lively controversy by stating that organ music was "too much wedded to an ancient type of polyphony" and "modern musical demands had so far outgrown the typical serious organ style that the only hope for a rejuvenation rested in the adoption of a style essentially romantic, dramatic and poetic."

Clarence Dickinson played the dedicatory recital Jan. 16 of the new Skinner organ in the Brick Presbyterian Church, New York City.

The moving picture organ column by Wesley Ray Burroughs was devoted to "rural music." The feature picture discussed was Charles Ray in String Beans.

Many organists were returning to their posts after service in the Army or Navy.

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

Searle Wright reported events of the midwinter conclave in New York on page 1.

A picture showed the Möller factory temporarily making airplane wings.

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

The 500th anniversary of the Moravian Church was widely observed in churches of the denomination.

Boston University's music school moved to a remodeled building on the Charles River campus.

Frederick Jackisch was appointed to the faculty of Wittenberg University, Springfield, Ohio.

Vast collections of popular ballads find welcome place in our archives. They have, as a redeeming feature, illustrated covers often superior to their contents. But what can be said for the quality of music? Very little. Probably of greater merit are piano pieces, often adapted from classical sources, which accommodated an insatiable appetite of owners of new upright pianos — one to every well-provided home — which were the center of family life and the object of endless hours of practice. It was not logical that people should sing true in their parlors and false in the choir. Nor did they do so. A strong dominance of oratorios by Haydn, Handel, Mendelssohn, and lesser men led to flattery by sincerest imitation. I find anthems by Shelley, Buck, Rogers, etc., earnest and sincere, frequently moving, and highly appropriate to their time.

Americans were progressive. While German Protestants repeated the old chorales, Americans formulated a new idiom to utilize the wealth of fine English church music from Boyce to Wesley. We have in these anthems subjects well worthy of study. Musicologists will soon evaluate the Protestant anthem with proper awareness to social and religious forces which brought it about and prospered it by generous support of enormous choirs, able soloists, and mighty organs, all to the vast approval of eager congregations at Sunday morning and evening services. There — in the latter — was a fine ecumenical movement. Were these stirring community evenings inferior — socially, intellectually, or as entertaining — to the average Sunday evening television fare of 1969? No; they were not!

Offers of choral material are appreciated. They include works by George Bristow and Faustina Hasse Hodges (whose brother, Johann Sebastian Hodges, was a clergyman). Other than these, however, I have almost nothing from early decades, or of the dozen composers (Shelley and Buck excepted) on my list. These men were known, not only to church-goers, but in secular areas in a day when organist and choir director were civic leaders. I long for Ditson and Schmidt catalogues! These omissions prove the scanty of adequate materials for the scholar.

I am distressed that so few organists of the Eastern seaboard respond, or from Brooklyn, that shining city of Henry Ward Beecher and brilliant music-making. It is in the original States that the valued early materials are most plentiful. Are New England organists so impervious to scholarship that they will not examine their hoardings? I hereby make a second appeal to awaken the complacent church musician, offering as a hope, that future awareness of his work as a wholesome, forceful contribution to the musical well-being of our time, will become his reward.

H. EARLE JOHNSON
20 So. Iowa Ave.,
Atlantic City, N.J. 08401



Records

We found time for some pleasurable listening of the remainder of the box of foreign recordings sent us by McGraw-Hill (see January column).

Argo records remaining include three "choral" records about as different as possible and representing entirely different repertory and approach. It would be difficult to speak too highly of the record of Schubert Part Songs sung by the Elizabethan singers (six genuinely fine voices) under the direction of Louis Halsey (Argo ZRG-527). Largely religious songs and all of great beauty, only the 23rd psalm setting is very familiar. Church musicians deserve the pleasure of hearing these lovely songs often. Even the piano accompaniments are delightful. The jacket notes are adequate and the German words are given; translations and the poets' names would have been helpful.

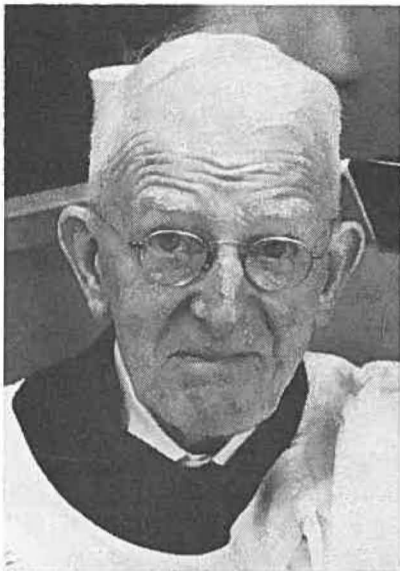
A very good contrast is an unaccompanied record by the John Alldis Choir of four Bruckner motets, Schönberg's Friede auf Erden, three (the only three unaccompanied?) Debussy part songs and five "rechants" by Olivier Messiaen (Argo ZRG-523). The warm romantic simplicity of the Bruckner, the extraordinary complexity and logic of the Schönberg, the clarity and sparkle of the Debussy and the fascinating strangeness of Messiaen give the fine choir an opportunity to show their variety and virtuosity as well as their tonal sheen and color. Words again are given only in their original languages — Latin, German, French and what the jacket notes call "pseudo-hindu."

The third Argo (ZRG-563) is a first-rate performance of the Handel Ode for St. Cecilia's Day recorded in the Chapel of King's College, Cambridge with David Willcocks conducting the choir of King's College, the Academy of St. Martin-in-the-Fields, and a crew of soloists and instrumentalists of top qualifications. The result is fully up to the standard this great choir has set for itself over the years.

Telefunken records received from McGraw-Hill include three "choral" records also. SAWT-9496-A Ex is Bach Cantata 198, the so-called "Funeral Ode" cantata. The resources at the command of Conductor Jürgen Jürgens are staggering: the Monteverdi Choir of Hamburg, the Concerto Amsterdam, four magnificent soloists, and a set of real virtuosi on instruments including Gustav Leonhardt on organ and harpsichord. The overall result fully justifies the effort. One wonders why this great work isn't heard as often as the Magnificat, the Passions, and the B minor Mass. Surely this record is a must.

Religious Music circa 1400 (SAWT-9905-A Ex) is equally valuable. The Capella Antiqua of Munich is directed by Konrad Ruhland. The composers are Ciconia, Grenon, De Lantins, John Forest, Leonel Power, Dunstable, de Limburgia, Brasart and an anonymous pair. Ancient instruments are played expertly. The music is refreshing and decidedly moving, reflecting a full-blown, highly sophisticated musical culture which only incidentally contributed to our own.

The final Telefunken (SLT-43059-Ex) is the only one of the group we can do without. There are other Mozart Requiem records more to our liking, though all the forces at work here are excellent — four top soloists and the Munich Bach Choir and Orchestra.



Albert Osman, 88-year-old tenor, was honored Nov. 24 at a service of Evensong. He has performed church music every year since he was a boy chorister in England at the age of eight. In celebrating his eightieth year of service, the choir of men and boys at Trinity Church, under the direction of Frederick DeHaven, sang choral evensong and in appreciation of long service awarded him with a citation, a silver cross and a purse.

All the choirmasters under whom Mr. Osman had sung at United Church, Bridgeport, and Trinity Church, Southport, attended the event including John Alves, Grace Church, Utica; Albert Earl, Southport; Charles Hickman, Union Seminary; James Litton, Trinity Church, Princeton, N. J., and Mr. DeHaven.

A post-evensong dinner honoring Mr. Osman was given for the choirmasters, choir-men, priests and their wives.

Karl Richter, we feel, is the only factor less than perfect. His tendency to over-romanticize, to whip up climaxes is barely tolerable in Bach and not even that for Mozart. Perhaps the best description of Mr. Richter's work may be "not quite tidy."

While we are listing choral records, certainly two new ones by the Festival Singers of Toronto deserve high mention. This group, heard to such good advantage at the ICO in 1967, has a record (Capitol-EMI ST-6258) of the Poulenc Mass in G and two motets on one side and three contemporary and highly singable Canadian works on the other: Harry Somers' God the Master of This Scene; Welford Russell's Who Is at My Window, and John Beckwith's Sharon Fragments. Elmer Iseler has done wonders with this Toronto group; you will never hear the Poulenc sung better.

The second record by this group is The Choral Music of Dr. Healey Willan, a fine survey of the beloved Canadian's great work. The record is Capitol-EMI ST6248 but for the present this record will be distributed only in Canada. Send \$4.50 by money order (Canadian currency) to The Festival Singers of Toronto, 49 Wellington Street East, Toronto, Ont., Canada.

One parting return to the bottom of our McGraw-Hill bin for mention of two records not strictly in our field but highly worth owning: Thurston Dart directs the Elizabethan Consort in the Consort Music of William Lawes (Argo ZRG-555); and Secular Music circa 1300 (Telefunken SAWT-9504-A Ex) sung and played delightfully by the Early Music Quartet plus the Münchener Marienknaben and several soloists. Plan to spend a dozen summer evenings rehearsing these two gems. — FC

NICHOLAS VAN SLYCK will be pianist and David Pizarro organist for the first performance Feb. 26 of Mr. Van Slyck's Dialogo Concertante in St. John's Chapel of the Episcopal Theological School, Cambridge, Mass.

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On Using Early Keyboard Fingering

by Sol Babitz

While the article which follows is still in rough draft form, two reasons call for publication at this time: 1) keyboard performers should be involved in this research and experimentation as soon as possible, and 2) Frederick Neumann's views as expressed in the Journal of the American Musicological Society (Vol. 18, 1965, pp. 313-358) deserve comment. My original essay on this subject was an article in Music and Letters (Vol. 18, 1962, pp. 123ff.), "On Using J.S. Bach's Keyboard Fingerings." It is part of a book now in preparation, titled Technique as a Key to 18th-Century Style, illustrated with phonograph recordings. Fulbright, Ford Foundation and Council of Learned Societies grants have aided in this work.

INTRODUCTION

If style is based on technique, an essential key to the understanding of the performance styles of Bach and Mozart can be found in studying their keyboard fingerings. Despite the historical importance of fingerings they remain neglected, probably because the subject is considered menial. As a result we have dozens of theses on the composition techniques of Bach and Mozart, but scarcely a word on their respective fingerings, which provide important clues to their actual sonorities. D.G. Türk (1756-1813) justified his rejection of Ammerbach's fingerings (1571) on the ground that they were "uncomfortable."¹ Türk's rejection of these fingerings may be excused, since his book dealt mainly with the performance of the music of his own time. However, modern scholars who play Bach cannot be excused for ignoring Bach's fingerings on the grounds that they are "a matter of choice" (Harich-Schneider) or "old fashioned" (Bodky), or that it would be "ridiculous" to use them (Dart).

It is undeniable that it would be ridiculous for a harpsichordist to give up his modern technique a few weeks before a recital and adopt the early one, since he would then be able to play with neither. At the root of his troubles would be the fact that the modern performer is trained from childhood to play in the "arm-shoulder-weight" impulse school of the 20th-century which is completely different from the finger-wrist control of the early technique. The modern heavy method aims to produce a "singing" legato on an instrument with dynamic control, whereas the earlier lighter technique aims to produce not legato but a broken "speaking" line on instruments, most of which had little or no dynamic control. The attitude toward fingering and its effect upon performance was also completely different; many early writers said that passing notes should be played not as written but with various kinds of swing to make them more "pleasing". The keyboard fingerings for scales with the same two middle fingers playing over and over produced, at gifted hands, this kind of pleasing effect almost involuntarily, whereas the modern principle of playing every note "as written" renders the use of early fingering entirely burdensome.

So great is the gulf which separates early and modern procedure, that comprehension of early technique cannot be attained after a few hours or weeks of practice. Understanding can come only after devoting years to a complete re-education. That this type of work is

needed is attested to by the fact that ordinary research has brought us to the impasse where there has been no improvement other than that in ornamentation during the past 50 years.

Musicologists who can accept objectively medieval evidence to play equal note values with long-short (LS) performance because they have no vested interest in any other style, cannot accept with the same objectivity evidence to play Bach's equally written notes with long-shorts (LSs) because they have been trained from childhood to play Bach "as written". Articles in which I have called attention to the need for reforming the modern performance are resented, and defenders of the status quo have denigrated my writings as "subjective and unscientific". Defenses of the status quo are usually absurd. Frederick Neumann, for instance, maintains that early fingerings did not affect style, and that the average modern musician plays Bach more correctly than did Bach's friend Quantz!²

Despite the massive evidence for unequal notes and the implied evidence in the keyboard fingering, flute tonguing, and violin bowing which I brought out in 1952, Mr. Neumann sincerely believes that technique was independent of style and that the baroque finger-over-finger scale was used because those primitive minds it was the "best . . . that was known at the time" for playing equal notes.³ It is true that when playing a 3434 scale it is possible to produce both a "swinging" performance (which can be played at any tempo) and an "equal" performance (at a slow speed, with special effort). However, this should hardly give us cause to believe, as it does Neumann, that the fingering of Ex. 3C (see below) is as easy as that of Ex. 3B, and that the "acquisition of technical skill at all times aims at the ability to play evenly".⁴

The early performer used the finger-over-finger scale not because he did not know that there was an easier way to play equally — "modern" fingerings abound — but because the built-in imperfections of that technique created the involuntary rubato described by many writers, which, if restored, could make the performance sufficiently expressive today to appeal to the mass audience which at present rejects Bach because the da da da da as-written performance "sounds like exercises".

Bach wrote (notated) notes equally because that was the easiest way to write. However, from the middle ages until the end of the 18th century performers changed note values to imbue them with life. The modern objective as-written style, in which every subdivision is played mechanically equal, was first introduced about 1920 as part of a reaction against the excessive liberties of late romanticism and, far from being something eternal as many believe, is valid only for modern music.

DOLMETSCH'S CONTRIBUTIONS & ERRORS

The leading pioneer in the restoration of early style, instruments, and technique was Arnold Dolmetsch, whose book *The Interpretation of the Music of the 17th and 18th Centuries* (London, 1916) is still, despite some errors, indispensable. Since that time the sole attempts, to my knowledge, to relate early technique to style have been my own articles, beginning in 1952 with "A Problem of Rhythm in Baroque Music".⁵

While Arnold Dolmetsch advocated unequal notes, he could not relate them to the fingering because of a misunderstanding with respect to Couperin's basic octave scale fingering. Because of this misunderstanding Dolmetsch was led to think of inequality as being basically slurred whereas it was in reality mostly detached. In discussing

Mr. Babitz is associated with the Early Music Laboratory, a non-profit organization which sponsors research in early performance practices. A free brochure, listing bulletins and tape recordings prepared by this group, is available by writing to the Laboratory at P.O. Box 2552, Los Angeles, Cal. 90028.

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the performance of a Bach Sarabande (BWV 812), he suggested that the text (Ex. 1A) be played with a 2:1 ratio (Ex. 1B).

Ex. 1A. Bach text



Ex. 1B. Dolmetsch interpretation



Although Dolmetsch's performance in Ex. 1B is an improvement over the square sound of the as-written performance (Ex. 1A), it is nevertheless wrong. The slurs which Dolmetsch introduced in utter disregard for Bach's text make the Sarabande sound not like a stately dance, but merely lugubrious, particularly when played at the slow "early" tempi of today. (Quantz recommended quarter-note=80.) The non-slurred effect of Ex. 1C, with its articulation silence after the long note, makes the Sarabande dance-like at any

Ex. 1C. with articulation silences



Ex. 1D. performance of 3:2 ratio



tempo. (Roger North said that one should be able to dance to every dance movement in a suite as well as to its divisions.) As the brackets show in Ex. 1C, the long-short (LS) effect is not a slur *within* the beat, but rather a semi-slur which flows *over* the beat — a free asymmetric characteristic of many aspects of baroque art.

Albert Schweitzer was probably the first to note this characteristic of Bach. However, he was unable to bring this out in performance because he could not accept early fingering, inequality, accent, etc. Dolmetsch, who could accept inequality, was far in advance of Schweitzer in comprehension of style.

Why did Dolmetsch who was a passionate seeker after historical accuracy indulge in non-historical slurring? The answer is to be found in his failure to connect the early fingering with inequality and is an object lesson on the need for reconstructing the early style on its physical foundation, the early technique. In discussing fingering (pp. 364ff) Dolmetsch quotes the basic octave scale of Couperin (Ex. 2A) and says that it should be played with the "same" phrasing which he believes was used for the "English" fingering a century earlier (Exs. 2B & 2C).

Ex. 2A. Couperin



Ex. 2B. "English"



Ex. 2C. performance suggested by Dolmetsch for Exs. 2A and B. (pp. 380, 398)



I have deliberately placed the Couperin fingering (Ex. 2A) directly over the "English" fingering (Ex. 2B) in order to show how easy it was for Dolmetsch to have been deceived by their outward resemblances. Although they at first look alike they are actually opposites! Had Dolmetsch seriously attempted to practice Ex. 2A with long-shorts (LSs) (Ex. 3A), he would have discovered that it does not work either technically or mathematically, since there are seven notes in this measure. Obviously, what Couperin tried to do was to reproduce the fingering example of G.G. Nivers in his *Livre d'orgue*, 1667 (Ex. 3AA).⁶ In Nivers' example we see that there is a rest preceding the first note. Once Couperin's first note is

also made into a short note (Ex. 3B) the fingering of Couperin fits the long-short (LS) phrasing, and there is no need for Dolmetsch's frantic attempt to make a LS fingering fit a SL scale, resulting in equal notes (Ex. 2C). The "Good" and "Bad" notes (strong and weak notes) are marked "G" and "B" in Ex. 3B.

Ex. 3A. impossible solution



Ex. 3AA. Nivers



Ex. 3B. Couperin solution



Ex. 3C. impossible fingering



Ex. 3CC. "English" (as in Ex. 2B)



Ex. 4. Couperin



In practicing the above fingering (Ex. 3B) one should not attempt to place the fingers *over* one another, but rather to pull the fingers *toward* oneself, sliding off the keys. This aspect of technique explains why the natural keys were much shorter than they are today, and why performers avoided placing the thumb and little finger on raised keys; it would interfere with this sliding motion.

The most difficult thing for the modern performer to understand is that the LS phrasing is produced not by a LS fingering, but by a SL snap on the "Bad" notes (see asterisk in Ex. 3B). Any attempt to reverse this by putting the third finger on the long notes (Ex. 3C) is catastrophic, particularly in fast playing. This fingering, which is recommended by Neumann, cannot be used with the third on a long note. However, if one reversed the LS to SL so that the third is short (Ex. 3CC) one produces the correct performance of the "English" fingering of Ex. 2B, a style which was called the Scots and Lombard Snaps. These snaps, which are recommended by many writers, sound more expressive than the equal pairs of Dolmetsch (Ex. 2C), which are recommended by nobody.⁷

The fact that most of the fingering examples in early treatises start with a rest, as do most of Bach's contrapuntal pieces, is indicative of an upbeat flow. The English virginal music, on the other hand, with its basically SL fingering has practically no music starting with a rest. Why Bach's preludes also start mostly *without* rests is a subject well worth investigating.

It is a measure of the subjectivity of the defenders of the status quo, that when Dolmetsch makes a mistake in failing to connect Couperin's fingering with phrasing, they praise him, and when that mistake is corrected by adding the rest in the Couperin example, there are accusations of bias and irresponsibility in attempting to find a connection between fingering and phrasing. Not surprisingly, the same individuals who praise Dolmetsch for his error have contempt for his courageous pioneering with unequal notes in Bach.

(continued on page 18)



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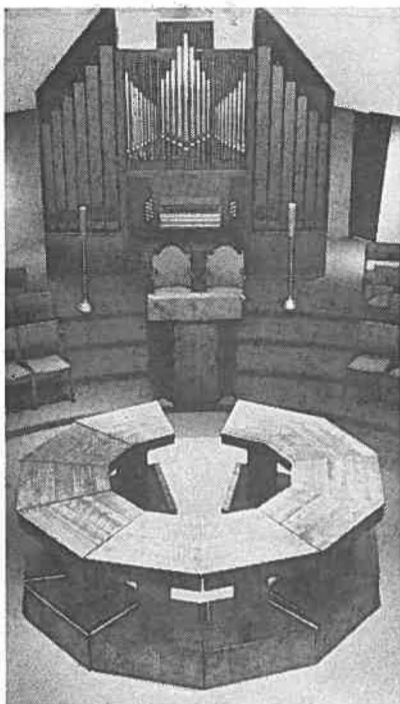
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FINGERING AND METRIC ACCENTS

Frederick Neumann claims to find proof that fingering has nothing to do with inequality and meter in the fact that C.P.E. Bach has some fingerings written without reference to strong and weak position, and that some of his triplets have a 3434 fingering. If it were true, as Neumann says, that the finger-over-finger was used "simply because it was the best fingering for scales, regardless of their rhythm" then the reverse fingerings would be found not only in Ex. 5A and 5B, but also in Ex. 6A and 6B which start on a "Bad" note. However, although one finds examples of fingering 6B, one never finds examples of fingering 6A!

Ex. 5A. Long-Short



Ex. 5B. reverse: Short-Long



Ex. 6A. NEVER found!



Ex. 6B. iambic



The only explanation for the absence of the fingering of 6A throughout the history of keyboard fingering is metrical. It was possible to use 43 and 34 in Ex. 5A and 5B, because when a passage starts on a "Good" note it is equally musical and metrical to play LS or SL, but when a melody starts after a rest on a "Bad" note, it is no longer possible to choose between 34 and 43. The fourth finger in this scale is a long note, and one cannot put a long finger on a "Bad" note, since that would destroy the up-beat iambic effect and create metric confusion. If both fingerings were "always" intended to sound equal (as Neumann says), there would be no reason for the complete avoidance of the fingering in Ex. 6A.

C.P.E. Bach's 3434 for triplets can be explained on the same basis. Whenever a triplet starts on a "Good" note the fingering is that shown in Ex. 7A and 7B. However, in starting after a rest, on a "Bad" note, the SL feeling of Ex. 7C is needed to create the up-beat sound. One will never find 3434 used in triplets starting on a "Good" note (Ex. 7D).

Ex. 7A, 7B. triplets beginning on a "good" note



Ex. 7C. triplets beginning after a rest on a "bad" note



Ex. 7D. never found



Ex. 7E, 7F, 7G. fingerings of Ammerbach (7E, 7F) and C.P.E. Bach (7G)



Ex. 7H. "choppy" non-expressive performance



Ex. 7I. varied "pause" performance



Ex. 7J. performance of holds



Ex. 7K. possible modern sound of equal triplets



Ex. 7L. early performance with pause on first note of group



Ex. 7M. Ammerbach



Ex. 7N. J.S. Bach



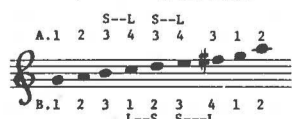
The treatment of broken thirds provides an interesting field for further study. Nicolas Ammerbach's fingering of 1571 (Ex. 7E) seems to slur over from one group of triplets to the next, as shown by brackets. However, the fingering in Ex. 7F (also by Ammerbach) breaks up the triplets into separated groups, with his "x" marking the repeated finger. In order to avoid a choppy non-expressive performance (Ex. 7H), it is necessary to invoke metric accents (indicated with double and single lines in Ex. 7I) the performance of which is notated approximately in Ex. 7J.

The fingering in Ex. 7G, by C.P.E. Bach, is given to show technical development. While it verges on the modern, this does not give us license to play without the expressive holds and accents of that period; it is merely a more advanced way of playing them. Even Türk, some 40 years later, has accents and holds on the first note of each triplet! The modern performance of triplets liberated from the tyranny of the bar line (Ex. 7K) can sound like anything, including groups of four. However, such groups, when notated as in Ex. 7K, were played with a "pause" on the first of each four notes (Ex. 7L).

Ammerbach and Bach (Ex. 7E, 7M, 7N) seem to be the only ones who have repeated fingers in passages. In order to prevent an unmusical hiccough, it is necessary to mold the phrase with something like LS SL (long-short-short-long) with the final L mostly silence. (See Ex. 12 for Couperin's slurred notes with repeated finger.)

Actually, C.P.E. Bach's use of "non-metric" notation does not imply a basically as-written performance, independent of phrasing as Neumann claims. In the following fingering for a G minor scale (Ch. I p. 44) C.P.E. Bach presents two fingerings, each of which "will prove servicable on occasion". If this had no relation to phrasing then there would be no need for different fingerings for different "occasions," since if they both played equal notes there would be no point in using anything but fingering B which makes equality easier.

Ex. 8A, 8B. C.P.E. Bach



Probably the fingering in Ex. 8A, with its SLs in the middle, could be used in a gay piece, while the more flowing style of Ex. 8B would be appropriate for a singing one. Contrariwise, the SL of Ex. 8A could be used to enliven a melancholy piece, and so on.

Although fingering 8B looks "modern" for the first six notes, this does not mean that one suddenly began to play with 20th-century rigidity. The same is true of the following Toccata of A. Scarlatti, in which the ascending section has typical LS and SL fingering, whereas the descending looks "modern".⁸ Actually, the "modern" fingering would have been phrased as shown below and perhaps even wilder, since a Toccata was played with the utmost freedom of rhythm and meter (Ex. 9).

Ex. 9. Toccata by Alessandro Scarlatti with "modern" fingering in the second measure



Mr. Neumann asks, "If 34 34 is short-long and 43 43 long-short, which could have been the even fingering?"⁹ The answer is, nothing! Stepwise progressions, in which these fingerings were used, are the least interesting part of a melody and therefore had the greatest need to be rhythmically enlivened. Equal performance in those days was not the basic manner of performance, as it is today, but a special affect used when spondaic and staccato ideas were expressed.

Fingerings which fit SL are frequent in the history of performance and suggestions to play in this manner are given by many, including Sancta Maria, Frescobaldi, and Caccini. One hundred years after Caccini, Roger North considered the "Iambick" on a par with the LS performance of equal notes.¹⁰ The virginalists seem to be 100% in favor of SL. However, a change took place in England during the 17th century because Purcell and North (Pren-court) have both LS and SL. There are some examples of what might look like LS fingerings in 1212 left hand scales. These, however, can be played either LS or SL because of the nature of the thumb, and since there is no corroboration for LS in this period, I would play the following example SL:¹¹

Ex. 10. Prelude by Orlando Gibbons



The famous engraving from the title page of *Parthenia* (1611) illustrates the early manner of producing unequal notes by sliding the finger off the key, since this clearly shows the third finger playing and the fourth and fifth off the key. Neumann, who considers modern technique as basic, does not believe that this illustrates an actual performance because the fourth must "come immediately into play again . . . this would be a most inappropriate manner of performance."¹² In reality, it is possible to have the finger below the keyboard and return in time to play a scale. The real problem with this example is not the finger slipping off the key, but rather the attempt to reconcile the fourth finger slipping off with the left hand 34 34 descending English SL fingering. Only recently it has been discovered that this engraving is by a German, Goltzius, and since German fingering was 23 23, the position shown would be not that of Ex. 11A, but that of Ex. 11B with the third just placed on the key.

Ex. 11A, 11B. left hand fingering for "English" and "German" styles, respectively



An indication of the gulf which separates early and modern technique is the fact that Couperin suggested that Ex. 12A be considered a "difficult" fingering, whereas his fingering for a descending scale of sevenths with its repeated 43 43 (Ex. 12B) is not called "difficult". (Ex. 11A is considered SL SL because of the dissonance on the "Good" note.)

Ex. 12A, 12B. "difficult" and "not difficult" fingerings according to Couperin



Today it is Ex. 11B which would be considered difficult and Ex. 11A easier. Obviously, the reason for this is that when one is accustomed to playing repeated 43 43 in a scale, any change from this routine is difficult. It goes without saying that the performance of Ex. 11B is as SL as that of Ex. 11A. Monteclair, in a book dedicated to Couperin, said that where a slurred pair is dissonant it should be played SL. The same SL dissonant feeling and fingering occurs in the scale of sevenths (*progrès de septièmes*) which Couperin called "Imperfect Cadences". (Ex. 4)¹³

Dolmetsch must have felt instinctively that the slurred approach (in Ex. 1) was wrong because in the Appendix to his book he gives an excellent example which ignores his own rule about slurring. In the following Bach "Marsche," Dolmetsch treats the stepwise notes differently from the skips, making them LS while the skip is equal. It is this demonstration of the expressiveness of mixed phrasing which first opened my eyes to the possibilities of the flamboyant style of performance.

Ex. 13A, 13B. text of Bach *Marsche*, with Dolmetsch's realization for performance



Since 1916, apart from my own examples of unequal performance in Bach, the only such suggestions are to be found in Arthur Mendel's Preface to the *St. John Passion*, and in A. Geofroy-Dechaume's *Les 'Secrets' de la Musique Ancienne*.¹⁴ If Dolmetsch's 19th century education gave him sufficient romantic freedom to accept unequal notes with greater ease than could his pupils who had a 20th century rigid environment, it also burdened him with post-Wagnerian slurs which made it possible for him to accept the ponderous performance of the Sarabande which he recommended (see Ex. 1B).

(To be continued)

NOTES

¹Türk, *Klavierschule*, Leipzig: 1789, p. 153.

²Neumann, "The French Inégales, Quantz, and Bach," *JAMS*, Vol. 18, 1965, pp. 313-358.

³*Ibid.*, p. 350.

⁴*Ibid.*, p. 346.

⁵Babitz, "A Problem of Rhythm in Baroque Music," *The Musical Quarterly*, Vol. 38, 1952, pp. 533ff.

⁶Nivers, *Livre d'orgue*, Paris: 1667, p. iv.

⁷Sancta Maria also fingers his scale starting after a rest in this LS manner and says that it is used mainly for contrapuntal music.

⁸Roland Häfner, *Die Entwicklung der Spieltechnik*, Munich: 1937, p. 140.

⁹Neumann, "The French Inégales . . ." p. 350.

¹⁰John Wilson, ed., *Roger North on Music*, London: 1959, pp. 223ff.

¹¹Dolmetsch, *The Interpretation of the Music of the 17th and 18th Centuries*, London: 1916, p. 390.

¹²Neumann, "The French Inégales . . ." p. 350.

¹³M.P. Monteclair, *Nouvelle Methode pour apprendre la Musique*, 1709, p. 41.

¹⁴Mendel, *Preface to the St. John Passion*, New York: 1951, pp. ixff. Dechaume, *Les 'Secrets' de la Musique Ancienne*, Paris: 1964, pp. 27, 47.

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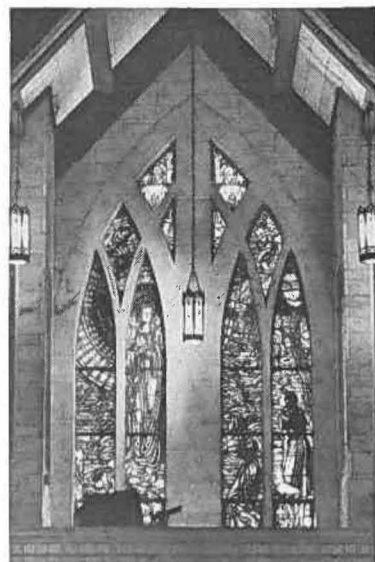
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Recital programs for inclusion in these pages must reach THE DIAPASON within six weeks of performance date.

Bedrich Janacek, Lund, Sweden — St. Thomas Church, New York City Dec. 5: Prelude and Fugue in E minor, Bruhns; Sleepers Wake, My Soul Doth Magnify the Lord, Bach; Fantasie and Fugue on Sleepers, Wake, Reger. Washington Cathedral Nov. 17: same Bruhns, Reger plus: Nun komm' der Heiden Heiland, Nun freut euch, Toccata, Adagio and Fugue in C, Bach; Toccata, Fugue and Hymne on Ave Maris Stella, Peeters; Vigilia, Martinu (completed by Janacek); Fantasie and Fugue, Rosenberg. Bethesda Lutheran Church, Ames, Iowa Dec. 1: Bach Chorales as at Washington plus: Prelude and Fugue in D major, Buxtehude; Passacaglia and Fugue in C minor, Bach; Sonata 2 in D minor, Reger; Fantasy opus 19, Bo Linde; Little Preludes and Fugues 3, 5, Jirak; Toccata, Modale Suite, Peeters.

Gordon Adams, New York City — St. Michael's Church March 3: Toccata 9, Bergamasca, Frescobaldi; Prelude, Andante and Fugue in G major, Bach; Concertante for organ brass and percussion, Pinkham; Three Chorales, John Davison (first performance); Amazing Grace, Three Movements for Organ and brass, Warren Swenson (first performance).

Magdalene York, Albany, N.Y. — All Saints Cathedral Jan. 5: Sonata 2, Arne; Movement 1, Concerto in A minor, Vivaldi-Bach; Annunciation, McGrath; Adeste Fideles, Ives; Zu Bethlehem geboren, Walcha; Ye sons and daughters, Willan; Wacht auf, Bach.

Noel Goemanne, Dallas, Tex. — Church of St. Monica Dec. 12: Prelude, Fugue and Chaconne, Buxtehude; Aria and Giga, Loeillet; Introduction and Trumpet Tune, Green; Toccata and Fugue in D minor, Bach; Lied to the Desert, Peeters; Rhapsody, Goemanne.

William Self, New York City — St. Thomas Church Dec. 15: Symphonie Gothique, Widor.

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

Frances Howell Gibson, San Antonio, Tex. — Central Christian Church Dec. 8: Tiento del Cuarto Tono, Caballero Diferencias, Tiento del Segundo Tono, Cabezon; Nun komm der Heiden Heiland, Von Gott will ich nicht lassen, Fugue in G major, Bach; Interlude 2, Schroeder; Elégie, Peeters; Acclamations, Langlais. Marian choristers, Providence High School Choir and St. John's Seminary Choir shared the program.

Wilbur Russell, San Anselmo, Calif. — First Presbyterian Church Dec. 22: Noël Suisse, Noël Tendre, Noël des Oiseaux, Daquin; In dulci júbilo, Zachau, Schroeder, Dupré, Bach (three settings); Weihnachten 1914, Reger; Vom Himmel hoch, Walcha, Pepping (three settings), Pachelbel; Canonic Variations on Vom Himmel hoch, Bach. Joel Andrews, harpist, shared the program.

Henry T. Abley, Saskatoon, Sask. — Cathedral of St. John the Evangelist Dec. 22: Sleepers wake, All Glory be to God on High, Bach; Une Vierge Pucelle, Lebegue; From Heaven above, Pachelbel; Lo How a Rose, Brahms; Noël Ecossaise, Guilman; Carol, Whitlock; In dulci júbilo, Dupré; Carillon, Vierne.

Lucile G. Beasley, Santa Barbara, Calif. — Beverly Hills Community Presbyterian Church Jan. 6: Prelude, Fugue and Chaconne, Buxtehude; Elevation, Tierce en Taille, Couperin; Toccata in F major, Bach; Pièce Héroïque, Franck; In Praise of Merbecke, Wyton; Tu es Petra, Mulet.

Jay Lovins, Kokomo, Ind. — First Congregational Church Jan. 22: Ciacona in E minor, Buxtehude; Pastorale, Franck; Requiésant in Pace, Sowerby.

Rainer Lille, Bad Nauheim, Germany — First Presbyterian Church, Indianapolis, Ind. Dec. 28: Toccata in E minor, Bruhns; Toccata, Adagio and Fugue in C, Prelude and Fugue in E minor, Bach; Sonata 5, Mendelssohn; Toccata in D minor, Reger; Improvisation; Suite Carmelite, Français; Toccata, Symphony 2, Scherzo from an Improvised Symphony, Dupré; Finale, Symphony 2, Vierne.

Robert Jones, Houston, Tex. — Religion Center auditorium, University of Houston Dec. 9: Prelude and Fugue in C major, Five Orgelbüchlein Chorales, Sonata 2, Bach; Prelude, Suite, Durufflé; Invocation, Sonata 2, Reger; Dieu parmi nous, Messiaen. First Unitarian Church Dec. 17: Same Durufflé, Messiaen plus: Gloria, Mass on Tone 8, Corrette; Chorale in B minor, Franck; Communion, Messiaen.

Michael Corzine, Rochester, N.Y. — Dedicator, First United Methodist Church, Duluth, Minn. Dec. 29: Carillon-Sortie, Mulet; Lobt Gott, ihr Christen, Allzueleich, Bach, Buxtehude, Walther; Fugue in E flat, Bach; Sketch in C minor, Fugue 5 on B-A-C-H, Canon in B minor, Schumann; Four Christmas Chorales, Walcha; Alleluyas, Preston; Variations on a Noël, Dupré.

Cyril Mossop, Calgary, Alta. — Cathedral of the Redeemer Dec. 3: Toccata in E minor, Pachelbel; Basse et Dessus de Trompette, Clérambault; Oboe Tune, William France; Glory to God on High, Bach; Suite for a Musical Clock, Handel; Noël Suisse, Daquin; Pastorale on Forest Green Purvis; Chaconne, L. Couperin.

Judson Maynard, Lubbock, Tex. — First Methodist Church Dec. 15: Toccata in D minor, Froberger; Prelude and Fugue in A minor, Bach; Concerto 3 in G minor, Handel; Ascension Suite, Messiaen; Prelude and Fugue in G minor, Dupré.

Paul V. Long, Princeton, N.J. — St. Thomas Church, New York City Dec. 12: Come Saviour of the Gentiles, Bach; Chorale in B minor, Franck; All Glory Be to God on High, Fantasie and Fugue in G minor, Bach.

Robert H. Bell, Calgary, Alta. — Cathedral of the Redeemer Nov. 12: Toccata and Fugue in D minor, Bach; Le Banquet Céleste, Messiaen; Fantasie and Fugue on B-A-C-H, Liszt. Also Redeemer Dec. 17: Noël sur les Jeux d'anches sans Tremblant, Daquin; Vom Himmel Hoch, Pachelbel; Puer Nobis Nascitur, Le Begue; Quem Pastores, Willan, Walcha; The Angels, Messiaen. Four choristers sang carols.

Fred Tulan, Stockton, Cal. — Cathedral, Honolulu, Hawaii Dec. 24: Fanfare for Two Trumpets, Stravinsky; Toccata in D minor, Bach-Dolmetsch; Prelude and Triple Fugue, Bach; Prelude and Fugue on Frederick Tulan and Albert Schweitzer, Castelnuovo-Tedesco; Trio Sonata, Corelli; Epitaphs for Edith Sitwell, Williamson; Lucy Escott Variations, Henze; Chorale, Harris; Cortège and Litany, Dupré. Elizabeth McCreary, soprano, assisted.

Jan Wubbena, Annville, Pa. — Lebanon Valley College chapel Dec. 15: Concerto in A minor, Vivaldi-Bach; De la Virgen que pario y del Nino que nacio, Cabezon; Quand le Saviour Jesus Christ, ou bon Joseph ecoutez moir, Dandrieu; Prelude and Fugue in B minor, Bach; Partita on Nun komm, Distler; Greensleeves, Wright; La Nativité, Langlais; Toccata, Symphony 5, Widor.

Wilma Ayre, Pat Connor, Port Arthur, Ont. — St. Paul's United Church Dec. 17: Little Prelude and Fugue in F major, Bach — Pat Connor. All Glory Be to God on High, Scheidt; Largo, Sonata 2, O Thou of God the Father, A Child is Born in Bethlehem, Bach; Lo, How a Rose, Brahms; Fugue in C (gigue), Buxtehude — Wilma Ayre.

David Krohne, Garden City, N.Y. — Cathedral of the Incarnation Dec. 24: Trumpet Voluntary in D major, Bennett; A Rose Bursts into Bloom, Brahms; In dulci júbilo, Bach; Or nous dites, Marie, Franck; Puer Nobis Nascitur, Lebegue; Josef est bien marié, Balbastre.

Carl E. Schroeder, Lancaster, Pa. — Holy Trinity Lutheran Nov. 22: Offertory, Mass for Parishes, F. Couperin; Chorale in B minor, Franck.

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Programs of Organ Recitals of the Month

Claire Coci, Tenafly, N.J. — First Congregational Church, Kalamazoo, Mich. Dec. 1: Passacaglia and Fugue in C minor, Bach; Ich steh an deiner Kripp, Wie soll ich dich empfangen, Pepping; Adagio in G minor, Andriessen; Toccata, Strategier; Passacaglia, Bijster; Desseins Eternels, Les Anges, Messiaen; Chorale in B minor, Franck; Fileuse, Variations sur un Noël, Dupré.

Allen Wolbrink, New Haven, Conn. — St. George's Church, Bridgeport Dec. 8: Prelude and Fugue in D minor, Lübeck; Trio Sonata 5, Nun komm' der Heiden Heiland, Wachet auf, Meine Seele erhebt, Bach; Allein Gott in der höh, Pachelbel; Ich steh' an deiner Krippen hier, Den die Hirten lobten sehre, Zu Bethlehem geboren, Walcha; Les Anges, Messiaen; Prelude and Fugue in B minor, Bach.

Kent Hill, Mansfield, Pa. — St. Andrew's Episcopal Church, Tioga, Pa. Nov. 21: Concerto 2 in B flat, Handel; Medio for the Right Hand, Peraza; Prelude in C major (harpichord), Bach; Sonata in E flat for flute and harpsichord, Bach (with Laura Titus); Concerto for Two Keyboard Instruments, Soler (with Linda Weiss); Toccata and Fugue in D minor, Bach.

Mrs. Robert C. Milham, Aiken, S.C. — Augusta Street Presbyterian, Greenville, S.C. Dec. 1, First Baptist, Savannah, Ga. Dec. 22: Psalm 9, Marcello; Come, Saviour of the Gentiles, Sleepers, Wake, Toccata and Fugue in D minor, Bach; Silent Night, Barber; El Desembre Congelat, Guinaldo; Tema con Variazione, Monnikendam; Chant de Paix, Langlais; Toccata, Symphony 5, Widor.

Anne Christine Bard, Rochester, N.Y. — Lake Avenue Baptist Nov. 22: Prelude and Fugue in E minor, Buxtehude; Sonata 6 in G, Bach; Prelude and Fugue in B minor, Bach; Variations on a Noël, Dupré; Le Banquet Céleste, Messiaen; Toccata, Jongen.

John Searchfield, Calgary, Alta. — Cathedral Church of Redeemer Dec. 10: We All Believe in One God, Adagio in C minor (Pastorale), Bach; Sonata 7 in F minor, Rheinberger.

John Schaefer, Oxford, England — Merton College Chapel Nov. 15: Prelude and Fugue in D, Buxtehude; Komm, heiliger Geist, Bach; Sonata in G minor for Oboe (with George Caird), Telemann; Fugue in A flat minor, Brahms; Allegro, Orpha Ochse; Duo concertante, John Overton (with Mr. Caird).

Dale Gene Rider, Lamoni, Iowa — Grand Avenue Temple, Kansas City, Mo. Jan. 5: Festival Voluntary, Peeters; Invocation, Karg-Elert; All Praise to Jesus' Hallowed Name, Bach; Lift Up Your Heads, Dale Rider; Wondrous Love, David N. Johnson; Jesus Shall Reign, H. Alexander Matthews; Triumph Song, Rowley; Meditation on St. Anne, Young; I am black but comely, Dupré; Now Thank We All Our God, Saxton. Grandview RLDS Church, Kansas City, Kans. Dec. 29: Psalm 18, Marcello; All Praise to Jesus' Hallowed Name, Bach; Andante, von Spee; Moderato, Voigtlander; Adagio, Schutz; Allegretto, Scholze; Prelude and Fugue in E minor, Bach (Cathedral); same Rider, Johnson, Mathews, Peeters, Karg-Elert, Dupré, Saxton.

Sharon Kleckner, Keuka Park, N.Y. — Western Presbyterian Church, Palmyra, N.Y. Nov. 24: Von Himmel hoch, Pachelbel; Nun komm der Heiden Heiland, Toccata in F major, Bach; Cortège et Litanie, Dupré; Kleine Präludien und Intermezzi, Schroeder; Chorale in B minor, Franck; Toccata, Symphony 5, Widor.

William J. Catherwood, Cincinnati, Ohio — St. Thomas Church, New York City Dec. 29: Chorale Improvisation on In dulci júbilo, Karg-Elert; In dulci júbilo (three settings), Bach; Concerto in A minor, Vivaldi-Bach; The Shepherds, Messiaen; Variations on a Noël, Dupré.

Carol Wunderle, Canton, Ohio — Christ United Presbyterian Church, Feb. 24: Toccata, Adagio and Fugue in C major, Bach; Symphony 3, Vienne; Carillon-Sortie, Mulet; Sonata on Psalm 94, Reubke.

Sammie S. Hill, Evanston, Ill. — All Soul's Unitarian Church, Indianapolis, Ind. Dec. 30: Cortège et Litanie, Dupré; Trio Sonata 5, Bach; Dieu parmi nous, Messiaen.

Clyde Holloway, Bloomington, Ind. — Second Presbyterian Church, Indianapolis, Ind. Dec. 28: Introduction and Passacaglia in D minor, Reger; Noël en trio et en dialogue, Noël Etranger, Daquin; Combat de la Mort et de la Vie, Messiaen; Sonata, Opus 18, number 2, Distler; Fantasie in F minor, K 608, Mozart.

James E. Derr, Hanover, Pa. — St. Matthew Lutheran Dec. 8: Rigaudon, Campra; Sheep May Safely Graze, Sleepers Wake, Bach; Prelude, Fugue and Variation, Franck, Rhythmic Suite, Elmore; Canon in B minor, Schumann; Chartres, Purvis; Brother James's Air, Wright; Cortège et Litanie, Dupré. Dec. 22: Prelude, Fugue and Chaconne, Buxtehude; Aria in F, Handel; Trumpet in Dialogue, Clérambault; O Blessed Jesu, Behold a Rose, Brahms; Chorale in A minor, Franck; Air with Variations, Sowerby; Greensleeves, Purvis; Trumpet Tune in F, Rohlig; Song of Peace, Langlais; Tu est Petra, Mulet.

Frank B. Jordan, Des Moines, Iowa — Central Presbyterian Church Feb. 16: Hyfrydol, Vaughan Williams; Concerto 4 in F major, Handel; Dialogue sur les Mixtures, Langlais; A Trumpet Minuet, Hollins; Chorale in E major, Franck; Toccata, Monnikendam; You raise the flute to your lips, DeLamarter; Carillon-Sortie, Mulet.

Richard Gehrke, Hopkins, Minn. — Zion Lutheran Church Nov. 24: Prelude and Fugue in F sharp minor, Buxtehude; Partita on In dulci júbilo, Drischner; Prelude and Fugue in D major, Bach; Pastorale, Milhaud; Impromptu, Vienne; Fantasie and Fugue on Ad nos, Liszt.

Bruce Wheatcroft, Calgary, Alta. — Cathedral of Redeemer Nov. 19: Fugue in E flat (St. Anne), Bach; Our Father, Böhm; Prelude and Fugue in F sharp minor, Buxtehude; Movement 1, Sonata 2, Hindemith; Sonata 7 in F minor, Rheinberger.

Dale Peters, Urbana, Ill. — St. Luke's United Methodist Church, Indianapolis, Ind. Dec. 30: Canonic Variations on Vom Himmel Hoch, Bach; Fantasie on Wie schön leuchtet, Reger.

Herman Berlinski, Washington, D.C. — Washington Hebrew Congregation Jan. 31: Cantillation, Song of Songs, Saminsky; Prière Universelle, Sortie de la lois, Milhaud; Pastorale, Adler; Prelude for the Sabbath, Druckman, Cantillation, Song of the Sea, Salamon Rosowski.

Dexter Bailey, Chicago — St. Paul's United Church Dec. 15: Partita on Meinen Jesum lass ich nicht, Walther; Sonata on Tone 1, Lidon; Noël, Grand jeu et duo, Daquin; Good News from Heaven, Pachelbel; Rejoice Christians, Prelude and Fugue in B minor, Bach; What Child is This, Purvis; Suite Médiévale, Langlais.

Jan. 12: Prelude, Fugue and Chaconne, Buxtehude; Diferencias, Cabezon; Toccata for the Elevation, Frescobaldi; O Sacred Head, Kuhnau; Prelude and Fugue in E minor (Cathedral), Bach; Jesu, Bridegroom of Souls, Karg-Elert; Nazard, Langlais; Supplication, Purvis; Cantabile, Franck.

Howard H. Epping, Woodhaven, N.Y. — St. Luke's Evangelical Lutheran Nov. 24: Prelude and Fugue in E minor (Cathedral) Bach; Psalm 20, Marcello; Fugue in G major, Buxtehude; In Paradisum, Dubois; Allegro, Sonata 3, Guilman; Partita on Dundee, Thompson; Jesu, Joy of Man's Desiring, Toccata and Fugue in D minor, Bach.

Terence Fullerton, Calgary, Alta. — Cathedral of the Redeemer Nov. 5: Fantasie and Fugue in G minor, Bach; Petite Suite, Bales; Chorale, Jackson; Carillon-Sortie, Mulet. Nov. 26: Sonata 1, Mendelssohn; Es ist ein Ros' entsprungen, Brahms; Noël Suisse, Daquin; Carillon de Westminster, Vienne.

Donald Wilkins, Pittsburgh, Pa. — Calvary Episcopal Church, Nov. 6: Sonata 6, Nun komm' der Heiden Heiland, Fugue in E flat, Bach; Fantasia in A, Franck; Sonata 1, Hindemith; Les bergers, Dieu parmi nous, Messiaen.

Herndon Spillman, Bloomington, Ind. — All Soul's Unitarian Church, Indianapolis, Ind. Dec. 30: Partita on Christus, der ist mein Leben, Pachelbel; Prelude and Fugue in C minor, Bach; Toccata, Suite opus 5, Durullé.

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Programs of Organ Recitals of the Month

Charles Brown, Denton, Tex. — North Texas State U faculty recital Dec. 20: Magnificat primi toni, Partita on Auf meinen lieben Gott, Buxtehude; Sonata for two keyboards and pedal, Telemann; O Mensch, Prelude and Fugue in G major, Bach; Fantaisie in A major, Franck; Dux danses à Agni Vavishita, Le jardin suspendu, Litanies, Alain.

Richard Litterst, Rockford, Ill. — Second Congregational Church Nov. 24: Fantaisie in F minor, Mozart; Fantaisie in A major, Franck; Symphony 2, Vierne; Festival Procession, Strauss (with brass). Dec. 6: Wake, Awake, Bach; Prelude and Fugue in C minor, Mendelssohn; Adagio molto, Sonata 3, Guillemant; Modale Suite, Peeters. Dec. 13: Andante in F, Mozart; My Soul Doth Magnify, Bach; Pastorale Sonata in G, Rheinberger; Prelude on Psalm 33, Howells. Dec. 20: Deck Thyself, Bach; Sonata 2, Mendelssohn; Prelude on Psalm 130, Howells.

Timothy Kreuger, Saginaw, Mich. — St. Catherine's RC Church, Nicholson Hill, Mich. Jan. 19, St. John's Episcopal, Saginaw Feb. 2: Prelude in E flat major, Glory to God on High, These are the Holy Ten Commandments, We All Believe in One God, Fugue in E flat, Bach; Berceuse, Vierne; Passacaglia, Near; Improvisation; Litanies, Alain.

William French, Baltimore, Md. — Cantonsville, Presbyterian Church Dec. 29: Allegro, Concerto 4 in F, Handel; Trio Sonata 6, Adagio Cantabile, Prelude and Fugue in B minor, Bach; Noël Provençal, Bedell; In dulci jubilo, Bach, Liszt; No Candle was There, Lehman; Variations on Adeste Fidelis, Dethier.

Hedley E. Yost, Morristown, N.J. — St. Thomas Church, New York City Dec. 22: In dulci jubilo in A, Come Saviour of the Gentiles, Bach; Concerto in G major, Ernst-Bach; A Rose Breaks into Bloom, Brahms; Variations on a Noël, Dupré.

John M. Conner, Williamsport, Pa. — Christ Church, Dec. 24: Toccata and Fugue in D minor, Bach; Den die Hirten lobten schre, Zu Bethlehem geboren, Lobt Gott, Walcha; Greensleeves, Purvis; Acclamations, Langlais.

Paul S. Callaway, Washington, D.C. — Emmanuel Episcopal Church, Webster Groves, Mo. Feb. 13: Prelude on Ad Perennis, Sowerby; Sonata 4 in E minor, Bach; Prelude on Urbs Beata, Dirksen; Preludio, Symphony 2, Dupré; Fantaisie on Wachtet Auf, Reger.

Lester H. Groom, Seattle, Wash. — Church of the Epiphany Dec. 1: Sleepers, wake, Krebs; Two Organ Sonatas, D. Scarlatti; Prelude and Fugue in D major, Bach; Lo, How a Rose, Brahms; Fantaisie in C, Franck; Veni Emmanuel, Conditor Alme, Groom; Sonata 3, Hindemith; Three Chorale Preludes, Walcha; Noël Suisse, Daquin; Improvisation. First United Methodist, Seattle, Dec. 19: Same Daquin, Groom, Franck plus Prelude and Fugue in C major, In dulci jubilo, Bach. First Presbyterian Church, Bellevue, Wash. Nov. 24: Rigaudon, Campra, Voluntary in D minor and major, Waloud; Swiss Noël, Daquin; Sonata, God's Time is Best, Passacaglia and Fugue in C minor, Bach; Now Thank We All Our God, Karg-Elert; Song of Gratitude, Marks; Festival Prelude on Kremser, Gothic Fanfare, Groom; Organoedia, Kodaly; Pièce Héroïque, Franck; Improvisation.

Karl Hochreiter, Springfield, Ohio — Immanuel Lutheran, Grand Rapids, Dec. 10: Fantaisie in C minor, Two Chorales from great 18, Nun komm, der Heiden Heiland, Bach; Fantaisie in F minor KV 594, Mozart; Fugue in A flat minor, Brahms; Benedictus, Chorale Fantaisie, Halleluja, Gott zu loben, Reger.

Donald Newman-Endicott, St. Petersburg, Fla. — St. Mary Our Lady of Grace Church Dec. 24: with trumpets and timpani; Trumpet Allemande, Holborne; Ayre, Vivaldi; Ayre, Telemann; Trumpet Corrente, Adagio, Corelli; Trumpet Tune, Purcell.

Betty Valenta, Albany, N.Y. — All Saints Cathedral Jan. 19: Fantaisie and Fugue in G minor, Bach; Duetto, Plaint, Exultemus, Whitlock.

Timothy Vernon, Buffalo, N.Y. — St. Paul's Cathedral Dec. 27: Eternal Purposes, The Word, The Children of God, Jesus Accepts Sorrow, The Wise Men, Messiaen.

Robert Rayfield, Bloomington, Ind. — St. Mark's United Church of Christ, New Albany, Ind. Dec. 15: Tiento Llano in B flat, Cabanilles; Blessed Is He that Cometh, F. Couperin; Fugues 5, 3 on B-A-C-H, Schumann; Fast and Sinister, Symphony in G, Sowerby; The Nativity, Langlais; Scherzo, Symphony 6, Vierne; Pageant, Sowerby.

Betty Fredrickson, Champaign, Ill. — First United Methodist Dec. 1: Toccata in E minor, Pachelbel; Vom Himmel Hoch, In dulci jubilo, Buxtehude; Vom Himmel kam der Engel Schaar, Prelude in E minor, Bach; Chorale in B minor, Franck; Es ist ein' Ros', Brahms; Fröhlich soll mein Herze springen, Walcha; Zu Bethlehem geboren, Wie soll ich dich empfangen, Mach hoch die Tür, Pepping; La Nativité, Langlais; Thou Art the Rock, Mulet.

Gary Zwicky, Charleston, Ill. — First United Methodist Church, Champaign, Ill. Dec. 22: Saviour of the Nations, come, Bach; Prelude and Fugue in G minor, Buxtehude; Benedictus qui venit, Sleepers, wake!, Reger; Prayer, Franck; O Saviour, throw the heavens wide, Gore; A little child is born to us, Bull; Fugue on the Magnificat, Bach; Pastorale, Zipoli; Variations on a Angevin Noël, Litaize.

Parvin Titus, Cincinnati, Ohio — Christ Church, Glendale Dec. 24: Resonet in Laudibus, Corner, From Heaven High, Purvis; Ye Citizens of Chartres, Hastings; Lo, How a Rose, Near; From Heaven High, Pachelbel; Noël, Le Begue; Noël Basque, Benoit; Kyrie and Gloria Tibi, Titus; Praised Be Thou, Walcha. The choir assisted.

Ronald L. Gould, Youngstown, Ohio — St. John's Episcopal Church Nov. 4: Suite on Tone 1, Clérambault; Von Gott will ich nicht lassen, Prelude and Fugue in E flat, Bach; Prelude, Symphony 1, Vierne; Prière du Christ, Messiaen; Fantaisie 1, Alain; Konzert on Es sungen drei Engel, Micheelsen.

Barbe White, Bloomington, Ind. — First Congregational Church, Kokomo Jan. 15: Prelude and Fugue in A minor, Bach; Scherzo: Cats, Langlais; Prelude and Fugue on B-A-C-H, Liszt.

James Litton, Princeton, N.J. — Christ Church, Toms River, N.J. Nov. 3: Chaconne in F minor, Pachelbel; Sleepers Wake, My Soul Doth Magnify the Lord, Prelude and Fugue in C major (9/8), Bach; Carillon, Sowerby; Chorale in B minor, Franck; Adagio, Finae, Symphony 2, Widor.

E. Franklin Bentel, Durham, N.C. — Community Methodist Church, Daytona Beach, Fla. Jan. 31: Chaconne, L. Couperin; O God Be Merciful, My Heart is Filled with Longing, Toccata and Fugue in D minor, Bach; My Gospel I will Teach Thee, Alfred Johnson; Holy, Holy, Holy, Post; Divinum Mysterium, David York; Air, Hancock; The Last Supper, Bentel; Toccata, Gigout. Bethune-Cookman College, Daytona Beach Feb. 3: same Couperin, Bach Chorales, Bentel plus: Prelude and Fugue in E minor, Bach; Fairest Lord Jesus, Edmundson; A Mighty Fortress, Cor Kee; In His Law, Declare His Works, Groom; Now God Be Praised, Willan.

Dana Hull, Toledo, Ohio — Alte Nikolaikirche, Römerberg, Frankfurt am Main, Germany Dec. 19: Toccata, Muffat; Nun komm, der Heiden Heiland, Von Gott will ich nicht lassen, Puer natus in Bethlehem, Bach; Von Himmel hoch, Pachelbel; Ave Maris Stella, Titelouze; Une Vierge Pucelle, Le Bègue; Noël Basque, Theme and Variations, Benoit.

Betty Marshall, Little Rock, Ark. — Second Baptist Church Dec. 20: Mass Movements, F. Couperin; Musical Clocks, Haydn; Fugue in G minor, Bach; Prelude, Fugue and Variation, Franck; What Is This Lovely Fragrance, Lovelace; Carillon de Westminster, Vierne.

Larry Smith, Rochester, N.Y. — Lutheran Church of the Incarnate Word Dec. 2: Three Preludes and Fugues, opus 7, Dupré; O Lamm Gottes, Komm, heiliger Geist, Bach; Fantaisie in A, Franck; Partita on Wachtet auf, Distler.

Donald E. Clawson, Cincinnati, Ohio — First Congregational Church, Kokomo, Ind. Feb. 12: Nun komm' der Heiden Heiland, Bach; Suite in three movements, Clawson; Lamento, Dupré; Fantaisie and Fugue in A minor, Bach.

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Programs of Organ Recitals of the Month

Wyatt Insko, San Francisco, Calif. — San Francisco College for Women all-Bach series: Jan. 13: Prelude and Fugue in D minor, O God Thou Faithful God, Sonata 2, Six Schübler Chorales, Passacaglia in C minor. Feb. 10: Fantasie in G, Farewell I gladly bid Thee, Jesus, priceless treasure, A mighty Fortress, Sonata 4, Variations on Christ, who art the light of day, Prelude and Fugue in C major.

August Mackelberghe, Detroit, Mich. — St. John's Episcopal Church All Bach Feb. 21: To God on High Be honor. Prelude and Fugue in C minor. Feb. 28. Prelude and Concerto 1 in G. The Old Year Is Passed, Fugue in D minor, Partita on O God, Thou Faithful God, Fantasie and Fugue in G minor. March 7: Prelude and Fugue in C major, O Man Bewail Thy Grievous Sin, Concerto 3 in C major.

Don E. Kerr, Springfield, Mass. — Museum of Fine Arts Dec. 15: La Romanesca, Valente; Tiento del Primer Tono, Diferencias sobre el canto del Caballero, Cabezon; Allegro, Carvalho; Obra de 6º Tono, Pruxol; Toccata in G minor, Sexias; La Folia Partita, Pasquini; Sonata on Tone 1, Lidon. A mixed sextet shared the program.

Adele Haritonoff, Kokomo, Ind. — First Congregational Church, Feb. 26: Veni Creator, Grigny; Fugue in E flat, Bach; Toccata for the Elevation, Frescobaldi; Fugue in A flat, Brahms; Litanies, Alain.

Robert Winn, Little Rock, Ark. — Second Baptist Church Dec. 6: Sonata 6. Mendelssohn; Noël 12, Daquin; Prelude and Fugue in G major, Bach; Les Rameaux, Langlais; Pièce Héroïque, Franck.

Robert Gant, Little Rock, Ark. — First Methodist Church Dec. 9: Suite, Alain; Prelude and Fugue in B minor, Bach; Sonata on Psalm 94, Reubke; Shimah B'Koli, Persichetti; Toccata, Duruflé.

Allen R. Mills, Albany, N.Y. — All Saints Cathedral Jan. 26: Passacaglia and Fugue in C minor, Bach; Improvisation upon the Benedictus; Piece in Mode of B, Langlais.

Marianne Webb, Carbondale, Ill. — Trinity Lutheran Church, Moorhead, Minn. Nov. 24: Concerto del Sigr. Meck, Walther; Tierce en Taille, DuMage; Prelude and Fugue in C major, Bach; Concerto on Es sungen drei Engel, Micheelsen; Impromptu, Vierne; God among Us, Messiaen.

Robert R. Zboray, Falls Church, Va. — Dedicatory, St. Paul's Lutheran Jan. 12: Sonata 1, Gabrieli (with brass); Entrata Festiva, Old Year hath passed away, Bach; Vom Himmel hoch, Pachelbel; Schönster Herr Jesu, Peeters; Allegro Pomposo, Roseingrave; The Old Year Hath Passed Away, Bach; Vom Himmel hoch, Pachelbel; Schönster Herr Jesu, Schroeder; Partita on Wie schön leuchtet, Koetsier (with Virginia S. Gifford, English horn); Jesus Christus, unser Heiland, Bach; Chorale-Fantasy on Christ Is Arisen, Peeters (with brass); Very Slowly, Sonata, Sowerby; Pièce Héroïque, Franck; Old 100th, Vaughan Williams. The parish choir and brass quartet assisted.

Richard McPherson, Ann Arbor, Mich. — St. Luke's Methodist Church, Indianapolis, Ind. Dec. 30: Gigue Fugue, Bach; Alleluias sereins, Transports de joie, Messiaen; Prelude and Fugue on A-L-A-I-N, Duruflé.

Dorothy Forbes, Buffalo, N.Y. — St. Paul's Cathedral Jan. 10: Ein' feste Burg, Buxtehude; Das alte Jahr, In dir ist Freude, Bach; Swiss Noël, Daquin; Kleine Präludien und Intermezzo, 6, Schroeder.

Paul Danilewski, Jr., New York City — St. Thomas Church Dec. 26: Noël Suisse, Daquin; Joseph est bien marié, Balbastre; Sleepers, Wake, Toccata, Adagio and Fugue in C minor, Bach.

John David Peterson, Ann Arbor, Mich. — St. Thomas Church, New York City Dec. 19: Concerto in G major, Ernst-Bach; Songs of Birds, Messiaen; Prelude and Fugue in E minor, Bach.

Dale E. Ramsey, Speedway, Ind. — First Congregational Church, Kokomo Feb. 5: Temple Suite, Stanley; Trois Pièces, Langlais; Toccata, Monnikendam.

Hugh Allen Wilson, Schenectady, N.Y. — Union College Chapel Dec. 8: Prelude, Fugue and Chaconne, How Brightly Shines the Morning Star, Pachelbel; Allein Gott in der Höh (3 version), Dies sind die heil'gen zehn Gebot (2 versions), Wir glauben all (two versions), Bach; Sonatina, Persichetti; Adeste Fidelis, Ives; Exultate, Bryan Kelly.

Hedley E. Yost, Morristown, N.J. — Presbyterian Church, Bound Brook, N.J. Nov. 24: Allegro, Symphony 6, Widor; Concerto in B flat, Handel; Aria and Rigaudon, Kirchoff, Soeur Monique, Couperin; Variations on a Noël, Dupré. Jane Weidensaul, harp, shared the program. St. Thomas Church, New York City Dec. 22: In dulci jubilo, Nun komm der Heiden Heiland, Bach; Concerto in G major, Ernst-Bach; Es ist ein Rose, Brahms; Variations on a Noël, Dupré.

David Hewlett, Fitchburg, Mass. — Christ Church Dec. 1: Chorale in A minor, Pastorale, Franck; Noël, Daquin; A Lovely Rose in Blooming, Brahms; In dulci jubilo, Dupré; The Nativity, Langlais; Sleepers, Wake, Come Saviour of the Gentiles, In dulci jubilo (two settings), Bach; Litanies, Alain.

J. P. Colyar, Huntington Beach, Calif. — Beverly Hills Community Presbyterian Church Jan. 6: Movement 1, Sonata in B minor, Guilman; Suite in C, Purcell; Fast and sinister, Symphony in G, Sowerby; Little Fugue in G minor, Bach; Divertamento, Cundick.

John H. Summers, Little Rock, Ark. — Second Baptist Church Dec. 13: Messa della Domenica, Frescobaldi; Water Music, Handel; Iam sol Reccedit Igneus, Simonds; Chorale in A minor, Franck.

Paul Merritt, Earl Stafford, Port Arthur, Ont. — St. Paul's United Church Dec. 10: Fanfare, Cook; Pastorale, In Thee is Gladness Bach — Mr. Merritt; Little Prelude in C, Bach — Mr. Stafford.

Judith Scholz, Bloomington, Ind. — First Congregational Church, Kokomo, Ind. Feb. 19: Prelude and Fugue in E minor, Bach; Sonata, Persichetti.

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

Frederick Burgomaster, Buffalo, N.Y. — St. Paul's Cathedral Dec. 13: Wachet auf, Bach; Prämbeln und Interludien 5, 7, Schroeder; Nun komm' der Heiden Heiland, Buxtehude; Gelobet seist du, Walcha; Chromatic Study on B-A-C-H, Piston. Dec. 20: Intrada, Monnikendam; In dulci jubilo, Buxtehude; Es ist ein' Ros', Brahms; Swiss Noël, Daquin; The Shepherds, God among us, Messiaen. Jan. 3: Vom Himmel hoch, Der Tag der ist so freudenreich, Das alte Jahr, Bach; Greensleeves, Wright; Den die Hirten lobten sehre, O Jesu Christe, wahres Licht, Walcha; Prelude in B major, Dupré.

Philip Keil, Berkeley, Calif. — St. Clement's Episcopal Church Dec. 8: Nun lob mein Seel den Heeren, Buxtehude; Partita on Sei gegrüset, Bach; Sonata 2, Hindemith; Trio on Herr Jesu Christ, dich zu uns wend, Bach; Two Preludes, Bloch; Nun komm, der Heiden Heiland, Macht hoch die Tür, Walcha; Toccata, Gigout. The Repertory Choir sang the chorales.

Walter Hulse, Rego Park, N.Y. — St. Thomas Church, New York City Dec. 8: Sonata in F minor, Mendelssohn; Bergamasca, Frescobaldi; Chaconne in E minor, Buxtehude; Canonic Variations on Vom Himmel hoch, Bach.

Ellen Hood, James Hood, Port Arthur, Ont. — St. Paul's United Church Dec. 3: Fifth Couplet on the Kyrie, F. Couperin — Ellen Hood. Prelude and Fugue in E minor, Bach; Tune for Flutes, Stanley; Sonata 2, Mendelssohn — James Hood.

Charles C. Bradley, Jr., Charlottesville, Va. — St. Thomas Church, New York City Dec. 1: Passacaglia and Fugue in C minor, Bach; Cortège et Litanie, Dupré; Lord Jesus Christ, Be Present Now, Bach; Elegy, Williamson; Prelude, Toccata, Duruflé.

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Since the Abbey has at its disposal no church choir as such, the Rückpositiv is based on an 8 ft. principal and the Hauptorgel on the 16 ft., with the mixtures following this plan. The swell division is more in the French manner and the Oberwerk inclined to the soloistic. The playing action is tracker with slider chests. The stop action is electrical. Manuals have a 58-note compass, the pedals 32-note.

HAUPTWERK

Principal 16 ft.
Octav 8 ft.
Rohrgedackt 8 ft.
Gemshorn 8 ft.
Superoctav 4 ft.
Blockflöte 4 ft.
Rohrflöte 2 ft.
Sesquialter 2 ranks
Mixture 5 ranks
Cymbel 2 ranks
Trompeta magna 16 ft.
Trompeta de batalla 8 ft.

RÜCKPOSITIV

Principal 8 ft.
Spitzgedackt 8 ft.
Octav 4 ft.

Rohrflöte 4 ft.
Quinte 2 1/2 ft.
Schweizerpfeife 2 ft.
Cornett 4 ranks
Mixture 4 ranks
Dulcien 16 ft.
Vox Humana 8 ft.
Tremulant

SCHWELLWERK

Gedacktpommer 16 ft.
Holzflöte 8 ft.
Viola di Gamba 8 ft.
Schwebung 8 ft.
Principal 4 ft.
Koppelflöte 4 ft.
Rohrnasard 2 1/2 ft.
Flachflöte 2 ft.
Scharff 4 ranks
Noncymbel 4 ranks
Schalmey-Oboe 8 ft.
Clairon 4 ft.
Tremulant

OBERWERK

Holzgedackt 8 ft.
Quintadena 8 ft.
Traversflöte 4 ft.
Principal 2 ft.
Terz 1 1/2 ft.
Larigot 1 1/2 ft.
Octav 1 ft.
Acuta 3-4 ranks
Krummhorn 8 ft.
Tremulant

PEDAL

Untersatz 32 ft.
Principal 16 ft.
Subbass 16 ft.
Zartbass 16 ft.
Octavbass 8 ft.
Rohrpommer 8 ft.
Choralbass 4 ft.
Quintade 4 ft.
Nachthorn 2 ft.
Hintersatz 5 ranks
Posaune 16 ft.
Trompette 8 ft.

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New Books

Laurence Elvin, *Forster and Andrews, Organ Builders 1843-1956. A Chapter in English Organ Building*. 10 Almond Ave., Swanpool, England (privately printed), 1968. 78 pp., 37 plates. \$4.50.

Arthur George Hill, *The Organ-Cases and Organs of the Middle Ages and Renaissance*. Hilversum: Frits Knuf, 1966 (London, 1891), reprint. 264 pp. no price listed.

Organa Europae 1969 (calendar), Les Concerts Spirituels de St-Dié, 16 rue Foch, St-Dié, F88, France. \$3.65. Size: 14½ inch by 10 inches; photos, 11 inches x 9 inches.

Calendar, Boston University, School of Fine & Applied Arts. Size: 17 inches x 11 inches; facsimiles, various (about 11 inches x 8 inches).

Two British books, one new and one old, and two unusual calendars are the substance of this month's receipts.

Laurence Elvin evidences typical English thoroughness in his privately published account of the Forster & Andrews Co. There will most likely not be an over-abundant interest in this style of organ building, which has lately gone entirely out of fashion. It is nevertheless a worthy account, and the narrative, stoplists, plates, etc. have been carefully planned and handsomely executed. A warped cover is the only physical defect in our review copy.

A.G. Hill's famous book is now reprinted in a convenient size by Frits Knuf (Broade Bros., N.Y.). Hill emerges again as an expert draftsman, sensitive organ builder, and perfect 19th century English gentleman. But his sarcasm is barely concealed when he remarks on the mania for "restoration" current at the time. Of a church in Bruges, he notes that it had been "modernized and ruined in a most ruthless manner."

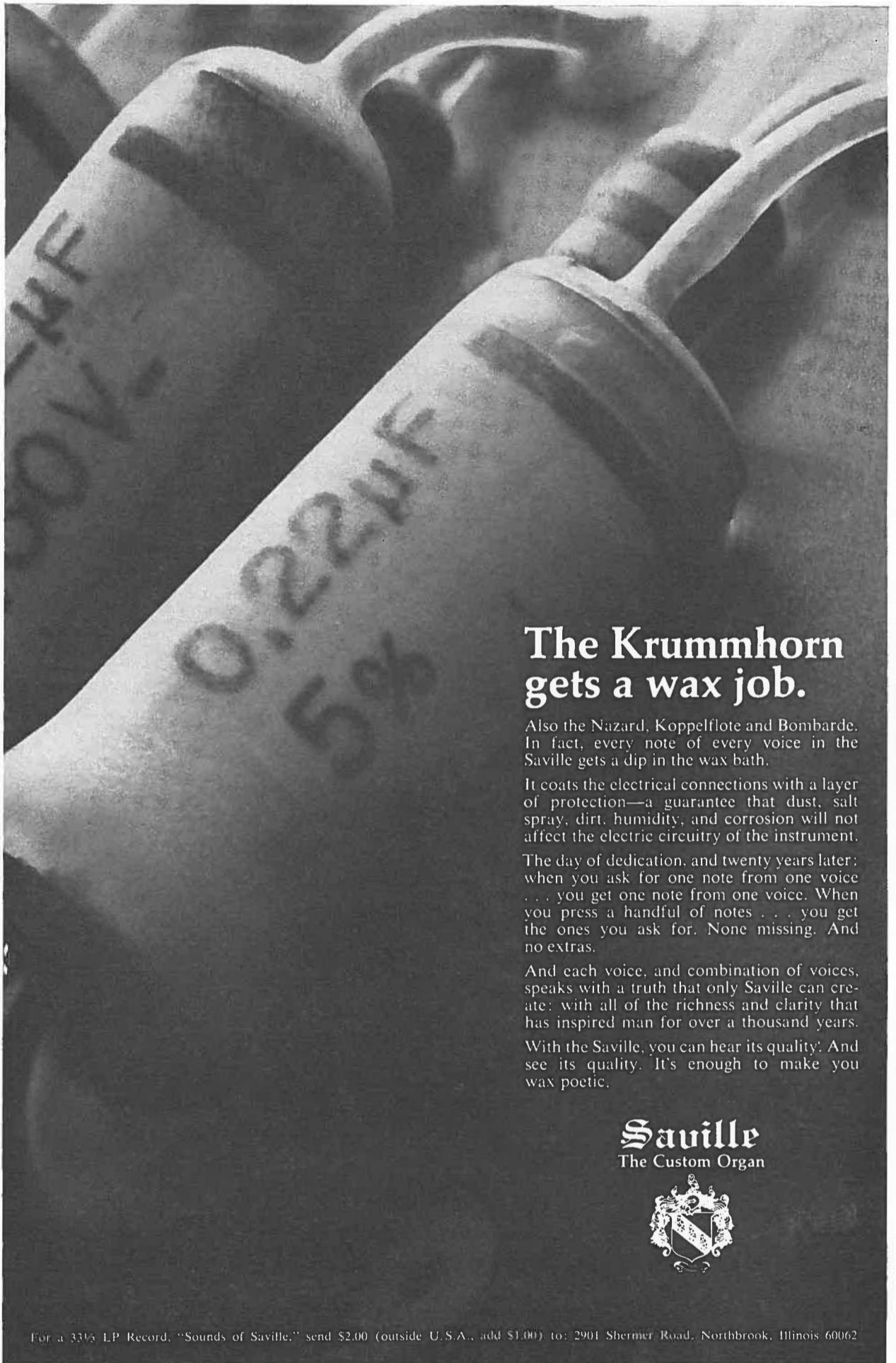
"Most of these excesses have been committed during the last ten or fifteen years, and they are all the results of the restoration mania. Unfortunately the modern French organ-cases are even worse in design than the English, as they are generally loaded with detail of a semi-thirteenth century character, which at once stamps such works as the feeblest of forgeries."

Hill's historical perspective, though fairly naive by today's standards, was far in advance of his contemporaries. His passion for visual detail and his insistence on first-hand observation place him in the company of Praetorius and Dom Bedos.

Two remarkable calendars for the new year have reached us. Even though the year is well on its way and a calendar is only by extension a "book," the attractiveness of these two items demands some notice. "*Organa Europae 1969*" is a lavishly beautiful collection of color photos, showing organs old and new. The individual sheets are secured at the top by a plastic-covered metal clamp, which obviates the dangers of perforation and tearing. The beauty of the instruments chosen and the photographic quality simply must be seen to be appreciated. The complete specification of each instrument is also provided on the reverse side of the sheet.

The School of Fine & Applied Arts, Boston University, has produced an elegant black and white calendar, in which each month has a facsimile of an American composer's autograph score. When matted and framed the facsimiles would make an enviable set of wall-hangings. The price of this calendar is nowhere stated on our copy, nor is it certain that it is for sale. But an inquiry to Boston University (Commonwealth Ave., Boston, Mass.) would certainly be in order. —WV

WILMA JENSEN was organ soloist Dec. 29 with the Indianapolis Symphony Orchestra in Clowes Memorial Hall. Thomas Bricetti conducted the orchestra in a program on which Miss Jensen played: Sinfonia: Wir danken dir, Gott, Bach; Concerto for Organ, Strings and Harp, Hanson; Antiphonal Fantasy, Dello Joio.



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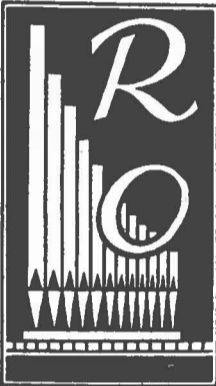
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