

THE DIAPASON

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

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JULY, 1969

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Schantz to Build Organ for Church in Greenwood

Schantz Organ Company, Orrville, Ohio, is to build its third organ for First Baptist Church, Greenwood, S.C. Some 20 years ago a two-manual instrument was installed in the church then located in downtown Greenwood. Five years later the organ was moved into a temporary location which is part of the present contemporary church complex in suburban Greenwood. A two-manual instrument was built and installed in the chapel at that time. Presently, the final building of the plan, a million-dollar sanctuary, is being constructed and the new organ will be installed there. Harold Wagoner, Philadelphia, Pa., is the architect for the church.

The four-manual instrument will have a movable console with all pipes placed in a shallow chamber across the front of the church. A divided chancel arrangement will be used for the choir. The swell, choir, and bombarde divisions will be enclosed with great, positiv, and pedal unenclosed. A open grille will screen the organ and form a reredos behind the centered communion table.

Specifications and details for the construction of the organ were prepared by Dr. A. Elbert Adams, organist of the church, and Alfred E. Lunsford of Schantz. Edgar Davis is minister of music.

GREAT

Gemshorn 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Gemshorn 8 ft. 12 pipes
Flauto Dolce 8 ft.
Octave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Scharf 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Basson 16 ft.
Trompette 8 ft.
Chimes
Celeste

POSITIV

Nasonflöte 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Quinte 1½ ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Cymbel 3 ranks 183 pipes

SWELL

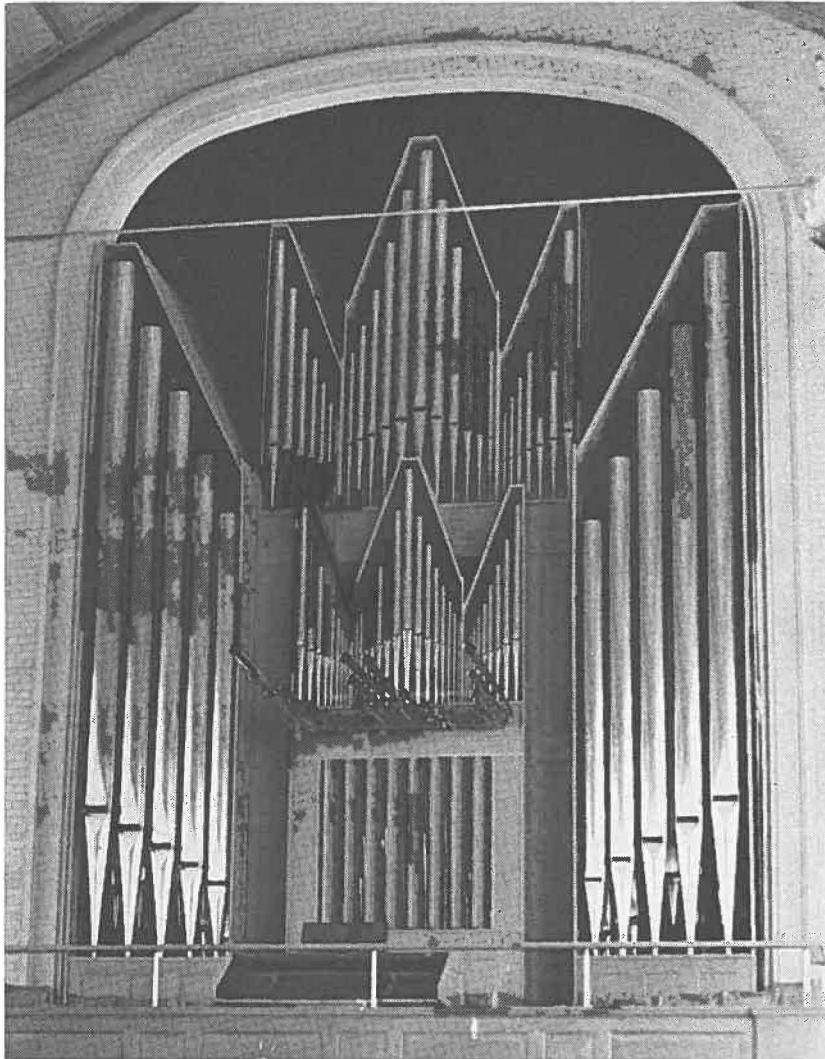
Flauto Dolce 16 ft. 12 pipes
Geigen Principal 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Flauto Dolce 8 ft. 61 pipes
Flauto Celeste 8 ft. 49 pipes
Aeoline 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Spitzflöte 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Basson 8 ft. 12 pipes
Clairon 4 ft. 61 pipes
Celeste
Tremulant

CHOIR

Principal Conique 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Unda Maris 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Fugara 4 ft. 61 pipes
Nasat 2½ ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1½ ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Schalmei 4 ft. 61 pipes
Tremulant

BOMBARDE

Solo Gamba 8 ft. 61 pipes
Octave Gamba 4 ft. 12 pipes
Bombarde 8 ft. 61 pipes
Claron Harmonique 4 ft. 61 pipes
Harmonics 5 ranks 305 pipes
Tower Bells



NOACK TRACKER IN WORCESTER

PEDAL

Untersatz 32 ft.
Principal 16 ft. 32 pipes
Bordun 16 ft. 32 pipes
Gedackt 16 ft. 12 pipes
Flauto Dolce 16 ft.
Gemshorn 16 ft.
Octave 8 ft. 32 pipes
Bordun 8 ft. 12 pipes
Gedackt 8 ft.
Flauto Dolce 8 ft.
Gemshorn 8 ft.
Super Octave 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Nachthorn 2 ft. 12 pipes
Mixture 4 ranks 128 pipes
Kontra Posaune 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Basson 16 ft.
Trompette 8 ft. 12 pipes
Basson 8 ft.
Klarine 4 ft. 12 pipes

BOXHILL MUSIC FESTIVAL HELD AT CLEVELAND LODGE

The Boxhill Music Festival 1969 was held two weekends of June at Cleveland Lodge, Dorking, England. Consisting largely of concerted music, the concerts June 12 and 14 featured 18th century instrumental music with Alena Vesela, Czech organist, Susi Jeans on organ, and harpsichord, Christian Schneider, baroque oboe, Christopher Hogwood, continuo, and an ensemble in works of Stamitz, Gassmann, Haydn, Mozart, Vanhal, Leclair, Wagenseil, Stepan, and Guglielmi.

A program of Elizabethan and Restoration music and poetry June 20 and a Bach recital June 21 saw aforementioned artists joined by Alfred Deller, counter tenor, Eduard Melkus, baroque violin, and Ronald Watkins, poetry reader.

CROZIER SUCCESSOR NAMED AS ORGANIST OF ROLLINS

Alexander Anderson has been appointed organist of Knowles Memorial Chapel and visiting lecturer at Rollins College, Winter Park, Fla. beginning in September. Succeeding Catharine Crozier whose retirement was announced in the January issue, he brings experience as a recitalist in Europe. In 1964 he won second prize at the St. Albans competition and he has appeared as soloist at the Edinburgh Festival, at the National Theatre in Prague, and in solo recitals on the BBC network. He has recently been teaching at the Royal Scottish Academy, Glasgow.

Mr. Anderson has studied in the University Glasgow, at the Conservatory of St. Cecilia in Rome and at the Academia Chigiana, Siena. In the United States he will fill a temporary teaching post arranged in co-operation with the Woodrow Wilson Fellowship Foundation and the English Speaking Union.

BEDRICK JANACEK RETURNS FOR SECOND TOUR OF USA

Bedrich Janacek, Czechoslovak organist now residing in Sweden, returns to the United States for a tour in February and March, 1970. On his first tour in 1968, he played 18 recitals in the East and midwestern United States.

GERALD W. BORDNER became national associate secretary June 1 of Phi Mu Alpha Sinfonia Fraternity, with headquarters in Southern Securities Bldg., Evansville, Ind. 47708.

Noack Tracker Opened in Church at Worcester

The three-manual tracker-action organ built by the Noack Organ Company, Andover, Mass., was completed in the Spring at the Trinity Lutheran Church, Worcester, Mass. Heinz Wunderlich played the opening recital. John Florcen is the organist. J. Franklin Clark, Trinity's former organist, collaborated with Fritz Noack on the stoplist.

The great division is located in the top of the case; the positiv is in the center front. Horizontally protruding from the positiv is the trompette-en-chamade. The swell is behind the shutters in the bottom section. The pedal is on two levels on both sides with the 16 ft. solid tin principal in front.

The keydesk has been placed a comfortable distance from the case to enable the player to see and hear better. Stop action is electric. Manual compass is 56 notes, pedal 32. Dudley Terrill supervised the installation. Metal pipes were made by R. V. Anderson, Brattleboro, Vt., G. Bier, C. Giesecke, and Gebr. Kaes of Germany and by J. Stinkens of Holland. The casework was made by Rushton & Mercier, Salem, N.H. The gallery and chancel were designed by G. Adolf Johnson, architect.

A three-stop Noack tracker one-manual with pull-down pedal is in the chapel of the church.

GREAT

Quintadena 16 ft.
Principal 8 ft.
Spielflöte 8 ft.
Octave 4 ft.
Blockflöte 4 ft.
Nachthorn 2 ft.
Mixture 4-6 ranks
Cornet 5 ranks
Trumpet 8 ft.

POSITIV

Gedackt 8 ft.
Principal 4 ft.
Spitzgedackt 4 ft.
Nazard 2½ ft.
Octave 2 ft.
Superoctave 1 ft.
Tertian 2 ranks
Scharff 5 ranks
Krummhorn 8 ft.
Trompette-en-Chamade 8 ft.

SWELL

Chimney Flute 8 ft.
Gemshorn 8 ft.
Celeste 8 ft.
Principal 4 ft.
Koppelflöte 4 ft.
Flachflöte 2 ft.
Larigot 1½ ft.
Mixture 3 ranks
Cymbal 3 ranks
Bassoon 16 ft.
Schalmei 8 ft.
Clairon 4 ft.

PEDAL

Principal 16 ft.
Bourdon 16 ft.
Octave 8 ft.
Spielflöte 8 ft.
Choral Bass 4 ft.
Rauschpfeife 2 ranks
Mixture 4 ranks
Trombone 16 ft.
Trumpet 8 ft.
Trumpet 4 ft.

THE CHORAL CONDUCTORS GUILD of Los Angeles invited other organizations to their performance May 26 of R. Nathaniel Dett's *The Ordering of Moses*, at First Presbyterian Church, Hollywood; Dr. Charles Hurt was director.

THREE STUDENTS at the University of Oklahoma — Janice Cory, Edwin Rieke and Bruce Gustafson — played a program of the organ works of Maurice Duruflé as part of a Duruflé festival May 11 at the State College of Arkansas, Conway.

CCWO's Gruenstein Contest Attracts Women Players

An organ playing competition for young women players has long been sponsored annually by the Chicago Club of Women Organists; for the last 11 years it has been called the Gruenstein Memorial Contest in memory of the founder and long-time editor of this magazine.

The finals in the contest this year were held May 18 at the Evangelical Lutheran Church of St. Luke, whose Schlicker organ has been a favorite recital instrument for visiting organists. The winner was Californian Janice Cory, student of Mildred Andrews at the University of Oklahoma; second place was won by Karen Albers, student of Marilyn Mason at the University of Michigan. Judges were Gordon Farn-dell, North Central College, Naperville, Ill.; John Leo Lewis, Aurora, Ill.; and Jack Goode of Chicago's American Conservatory. Hazel Quinney and Edna Bauerle were co-chairmen of the contest committee.



The winner, Janice Cory.



The 1969 finalists in the Gruenstein Memorial Competition were, left to right: Johnnye Egnot, Peggy Haas, Jan Carlson, Janice Cory (first place), Karen Albers (second place), and Mary Kay Wallin.

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WM116	AHRENS, S. — 3 Songs on Latin Psalm texts. Bass, Organ	2.00
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66032	— With joyful heart I praise my Saviour. Aria for Alto, with 2 Vns, Org (Vc, Cb ad lib) [from a lost Cantata (No. 200)] (Landshoff) (Eng)	2.50
D151	BADINGS — 3 Sacred Songs on English Texts. Alto, with Oboe, Organ	3.00
D444	— 3 Sacred Songs on texts by Jan Luijkens (Dutch). Alto	3.00
25-011	BRAHMS — Ernste Gesaenge (4), Op. 121 (Ger-Eng). Low (original), Organ (Bornefeld)	3.00
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N253A	HILDACH — Where'er Thou Goest (Wo du hingehst) (Eng-Ger). Wedding song. High	1.25
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SCH121	— Same. Medium	1.25
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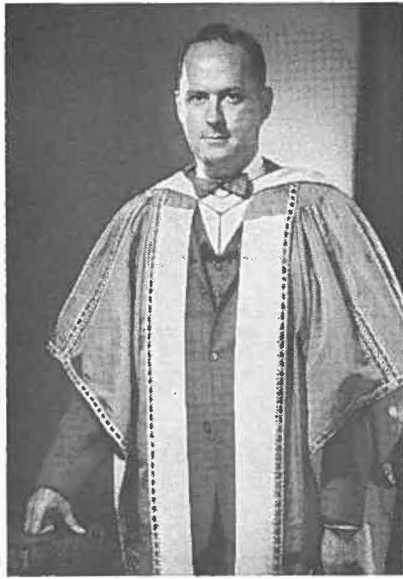
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Reuter Installs Organ at Monmouth, Ill.

The Reuter Organ Company has been awarded the contract to build a three-manual, forty-three rank organ for Faith Presbyterian Church, Monmouth, Ill. Pipework will be installed behind open screening in two free-standing areas, one on each side of the chancel. As one faces the chancel area, the enclosed swell and unenclosed positiv divisions will be situated on the left and the unenclosed great and pedal divisions on the opposite side.

Negotiations for the sale of the instrument were handled by the Reuter Organ Company and their representatives, the Freeport Organ Company, Freeport, Ill. Larry Krusic and Don Diestelmeier of the Freeport company will make the installation scheduled for later this summer.



Lee Hastings Bristol, Jr., became the first executive secretary of the Joint Commission on Church Music of the Protestant Episcopal Church by unanimous vote at a meeting in Spokane in May. He will serve as executive secretary without salary starting in July, when his retirement from the presidency of Westminster Choir College becomes effective.

Dr. Bristol's occupancy of the new post marks the first time that the Episcopal Church in the USA will have had a national music executive.

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 56 pipes
Quintaten 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft.
Quintaten 8 ft.
Choral Bass 4 ft. 32 pipes
Bourdon 4 ft.
Waldflöte 2 ft. 32 pipes
Mixture 3 ranks 96 pipes
Posaune 16 ft. 56 pipes
Fagotto 16 ft.
Posaune 8 ft.
Fagotto 8 ft.
Posaune 4 ft.
Schalmei 4 ft. 32 pipes

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes
Chimes (prepared)

SWELL

Rohrflöte 8 ft. 61 pipes
Viole 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Scharf 3 ranks 183 pipes
Fagotto 16 ft. 85 pipes
Trompette 8 ft. 61 pipes
Oboe 8 ft. 61 pipes
Fagotto Clarion 4 ft.
Tremolo

POSITIV

Gedeckt 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Spitzflöte Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Zimbel 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

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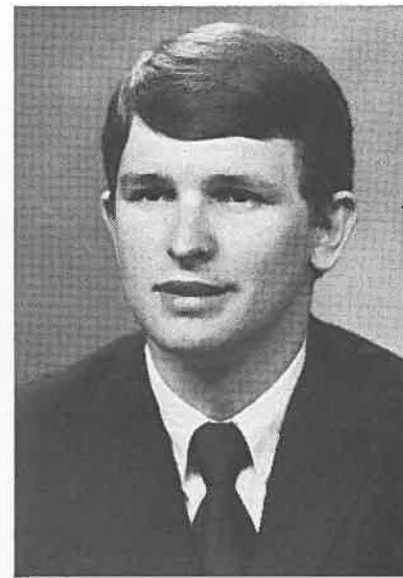
ORRVILLE, OHIO

ROY PERRY KILGORE, TEXAS



David Dyer has joined the staff of Marshall Stone and Company, organmakers, Alexandria, Va., as tonal director. He has organized the company's new pipe shop, producing pipes for Stone instruments as well as for other builders.

IMPROVISATION STUDENTS of Karel Paukert at Northwestern University played a full program of improvisations May 13 at Alice Millar chapel, Evanston, Ill. Many different harmonic styles and separate musical forms were represented in a list of preludes, chorale preludes, ricercar, pastorale, recitative, toccata and elegy. Nine students participated.



Benjamin Van Wye has been appointed assistant professor of music at Skidmore College, Saratoga Springs, N.Y. He has been studying for the DMA at the University of Illinois under terms of a Creative and Performing Arts Fellowship and a graduate assistantship. He holds degrees in organ and musicology from the University of Texas, Ohio State University and the University of London. He was a recipient of a Fulbright grant for organ study in Denmark. His organ teachers have been John Boe, Jerald Hamilton, Wilbur Held and Finn Videreg.

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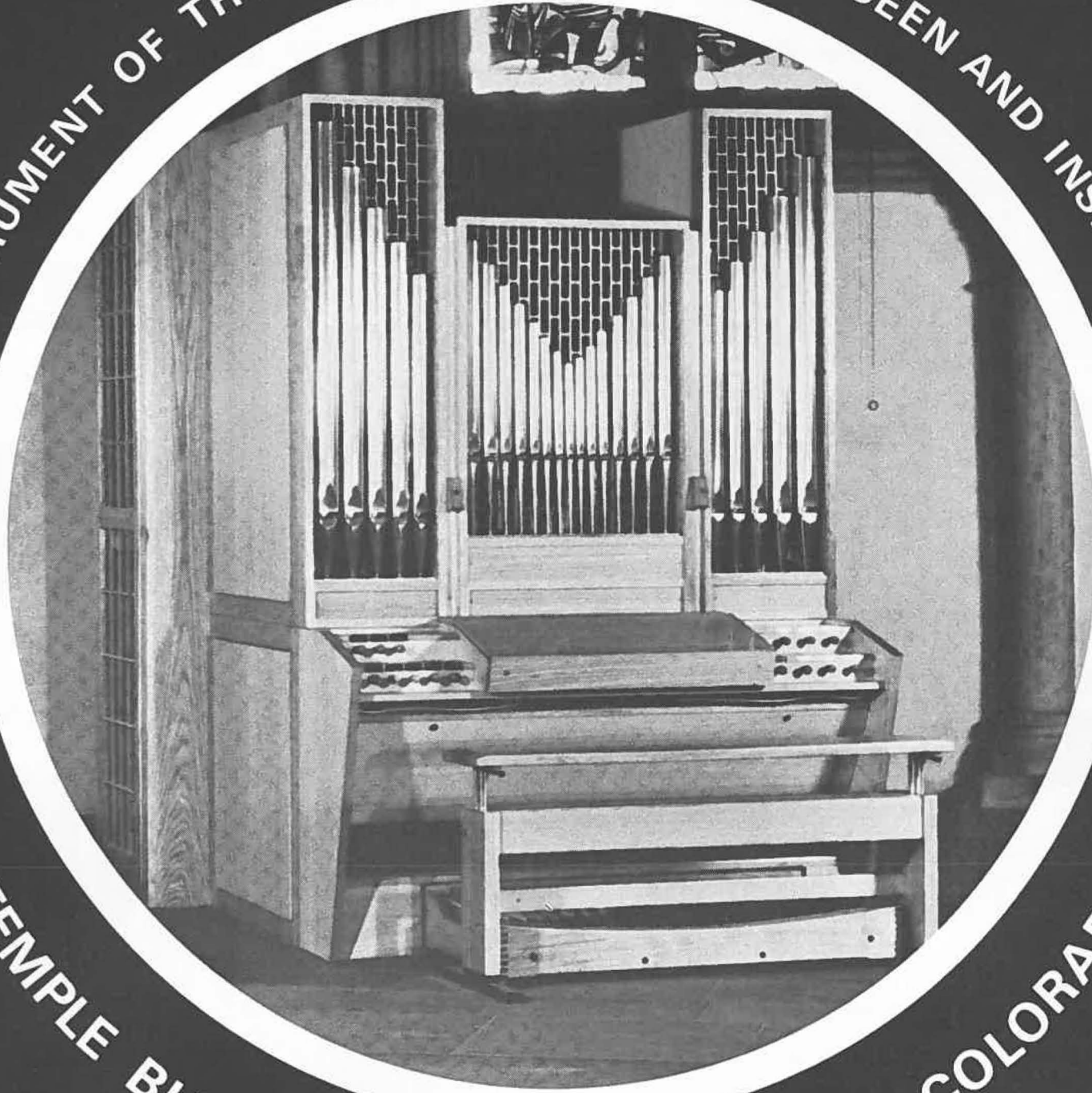
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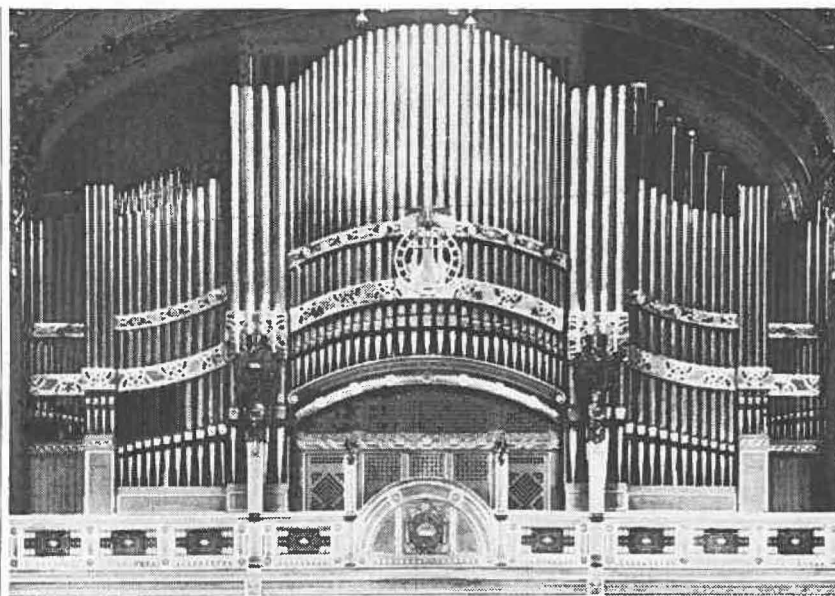


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The new E. F. Walcker organ in the Franz Liszt Conservatory in Budapest, Hungary, is said to be the largest organ built in an Eastern European country (behind the Iron Curtain) since before the second war.

The Ferenc-Liszt-Hochschule was founded in 1875 and Liszt himself was the first director. Hungary's organ history goes back to antiquity.

The first organ in the concert hall of the music school was built in 1907 by Voit, Durlach of Karlsruhe, Germany. It was rebuilt in 1925 by the Hungarian Angster firm. Further rebuilding and repairs occurred in 1946 and 1953.

The new Walcker retains only the case and screen of the old organ, with all new work within.

Professor Sebestyén Pécsi headed the organ commission on which also served Sándor Margittay, conductor and organ, Ferenc Gergly, organ professor, organists Nandor Gonda and Imre Kiss, and János Szidl, organ builder.

The design was intended to serve organ music of many styles and periods. The key and combination actions are electric, with slider chests. Manuals are 61 notes, pedals 32. All stops are real; there is no borrowing. Pipes throughout are copper or tin.

**POSITIV
(Manual 1)**

- Gedackt 8 ft. 61 pipes
- Quintadena 8 ft. 61 pipes
- Prinzipal 4 ft. 61 pipes
- Blockflöte 4 ft. 61 pipes
- Sesquialtera 2 ranks 122 pipes
- Spitzflöte 2 ft. 61 pipes
- Quint 1½ ft. 61 pipes
- Superoctave 1 ft. 61 pipes
- Scharf 6 ranks 366 pipes
- Quintzymbel 3 ranks 183 pipes
- Krummhorn 8 ft. 61 pipes
- Trichterregal 4 ft. 61 pipes
- Tremolo

**HAUPTWERK
(Manual 2)**

- Prinzipal 16 ft. 61 pipes
- Bourdon 16 ft. 61 pipes
- Prinzipal 8 ft. 61 pipes
- Rohrflöte 8 ft. 61 pipes
- Hohlflöte 8 ft. 61 pipes
- Gemshorn 8 ft. 61 pipes
- Oktave 4 ft. 61 pipes
- Nachthorn 4 ft. 61 pipes
- Rauschpfeife 5 ranks 244 pipes
- Quinte 2½ ft. 61 pipes
- Superoktave 2 ft. 61 pipes
- Blockflöte 2 ft. 61 pipes

- Mixtur major 6-8 ranks 452 pipes
- Mixtur minor 5 ranks 305 pipes
- Trompete 8 ft. 61 pipes
- Trompete 4 ft. 61 pipes

**SCHWELLWERK
(Manual 3)**

- Gedacktpommer 16 ft. 61 pipes
- Italian Prinzipal 8 ft. 61 pipes
- Querflöte 8 ft. 61 pipes
- Lieblich Gedackt 8 ft. 61 pipes
- Vox coelestis 2 ranks 110 pipes
- Violoktave 4 ft. 61 pipes
- Koppelflöte 4 ft. 61 pipes
- Nasat 2½ ft. 61 pipes
- Kornett 3 ranks 183 pipes
- Trichterflöte 2 ft. 61 pipes
- Sciarri 3 ranks 183 pipes
- Mixtur 6-7 ranks 415 pipes
- French Trompete 8 ft. 61 pipes
- Oboe 8 ft. 61 pipes
- Vox humana 8 ft. 61 pipes
- Clairon 4 ft. 61 pipes
- Tremolo

**SCHWELLPOSITIV
(Manual 4)**

- Holzprinzipal 8 ft. 61 pipes
- Nachthorn 8 ft. 61 pipes
- Salizional 8 ft. 61 pipes
- Gemshorn 4 ft. 61 pipes
- Konzertflöte 4 ft. 61 pipes
- Gedacktpommer 2½ ft. 61 pipes
- Prinzipal 2 ft. 61 pipes
- Waldflöte 2 ft. 61 pipes
- Terzflöte 1½ ft. 61 pipes
- Larigot 1½ ft. 61 pipes
- Septime 1-1/7 ft. 61 pipes
- Sifflöte 1 ft. 61 pipes
- Acuta 4 ranks 244 pipes
- Terzymbel 3 ranks 183 pipes
- Obertöne 2 ranks 122 pipes
- Rankett 16 ft. 61 pipes
- Dulzian-Schalmey 8 ft. 61 pipes
- Schalmey 4 ft. 61 pipes
- Campanelli (Glockenspiel)
- Tremolo

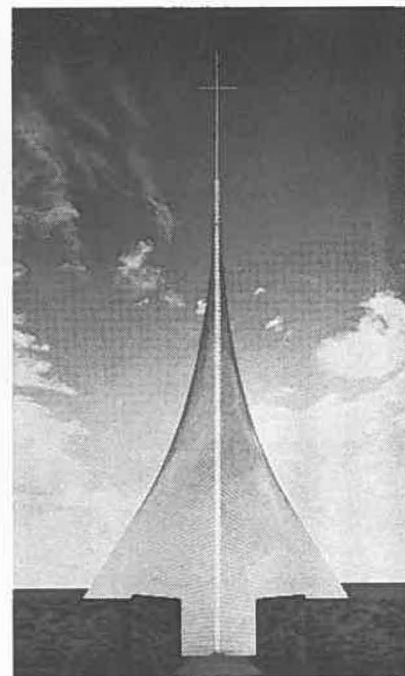
PEDAL

- Untersatz 32 ft. 32 pipes
- Prinzipal 16 ft. 32 pipes
- Kontrabass 16 ft. 32 pipes
- Subbass 16 ft. 32 pipes
- Grossquint 10½ ft. 32 pipes
- Oktave 8 ft. 32 pipes
- Bassflöte 8 ft. 32 pipes
- Rauschbass 7 ranks 244 pipes
- Choralbass 4 ft. 32 pipes
- Bauernflöte 2 ft. 32 pipes
- Hintersatz 6 ranks 193 pipes
- Kleinmixtur 5 ranks 160 pipes
- Kontrafagott 32 ft. 32 pipes
- Posaune 16 ft. 32 pipes
- Dulzian 16 ft. 32 pipes
- Trompete 8 ft. 32 pipes
- Klarine 4 ft. 32 pipes
- Singend Kornett 2 ft. 32 pipes

SCHWELLPEDAL

- Lieblich Gedeckt 16 ft. 32 pipes
- Spitzgedeckt 8 ft. 32 pipes
- Quintadena 4 ft. 32 pipes

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Enterprise, Ala. Church to Have Schantz Organ

Schantz Organ Company, Orrville, Ohio, has been given the contract to build a three-manual organ for First Baptist Church, Enterprise, Ala. The building is being modified extensively to accommodate the new instrument, enlarge the choir loft, and provide additional nave seating. Placement of the organ will be on each side of the choir loft with large openings into both the nave and choir.

Specifications were prepared by Alfred E. Lunsford representing the organ company. James Kerrick is the minister of music.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Hohlfloete 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes

SWELL

Flute a Cheminee 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Flute a bec 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

CHOIR

Bordun 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Koppelfloete 4 ft. 61 pipes
Nasat 2½ ft. 49 pipes
Principal 2 ft. 61 pipes
Terz 1½ ft. 49 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Gedackt 16 ft. 32 pipes
Quintaton 16 ft.
Octave 8 ft. 32 pipes
Gedackt 8 ft. 12 pipes
Quintaton 8 ft.
Super Octave 4 ft. 32 pipes
Mixture 2 ranks 64 pipes
Posaune 16 ft. 32 pipes
Schalmei 4 ft. 32 pipes

Alfred Johnson was honored May 18 on the occasion of his 40 years as organist and director at the Presbyterian Church of Sewickley, Pa. The morning service celebrated the anniversary, with music largely composed or arranged by Dr. Johnson. A reception followed the service.

With BA and MA from Carnegie Institute of Technology, his organ teachers included Harvey B. Gaul, Caspar P. Koch and Daniel Philippi. He taught at Pittsburgh Musical Institute and at Geneva College. Grove City College awarded him the MusD in 1953.

Dr. Johnson has received many prizes and awards and his works have been widely performed. He conducted the Sewickley Orchestra for 20 years.

JOHN ALBERT DAVIS, JR., organist and choir director of the Cadet Chapel, United States Military Academy, West Point, N.Y., and faculty member at Ladycliff College, Highland Falls, N.Y., was awarded an honorary Doctor of Music degree May 30 at commencement ceremonies at Westminster Choir College, Princeton, N.J.

DOUGLAS McEWEN, University of New Mexico, will direct a choral workshop July 21 to 26 at the University of Minnesota's Summer Arts Study Center in Grand Rapids, Minn. He is also lecturer and assistant musical director of Oakland University's Choral Institute at Meadow Brook until July 20.



Mrs. A. R. (Viola) Gustafson retired June 1 and became organist emeritus of St. Luke's Church, Los Gatos, Calif. She was organist and choir conductor there for 39 years.

A reception was held for her June 15 in the parish house following the morning service. Mrs. Jon Bailey, Mrs. Gustafson's successor, played and conducted the service.

WILLIAM OSBORNE has played his Five New England Gentlemen recital (see page 3, June 1969) on three more campuses since the last report: May 15 at Valparaiso University, May 18 at Kalamazoo College, and May 20 for the Lansing Michigan Chapter at the People's Church, East Lansing.

LEE BRISTOL was the Voice of God when Benjamin Britten's Noye's Fludde was performed April 26-27 at Trinity Church, Princeton, N.J. Nearly 200 singers and instrumentalists of all ages took part. James Litton was musical director, Arthur Lithgow, dramatic director.

MARILYN MASON will hold an organ workshop, Alexander Peloquin a choral workshop, Louise Curtis a junior choir workshop and Malama Providakes a voice workshop as part of the second St. Dunstan's College Conference of Sacred Music to be held Sept. 2-5 at St. Stephen's Church, Providence, R.I.

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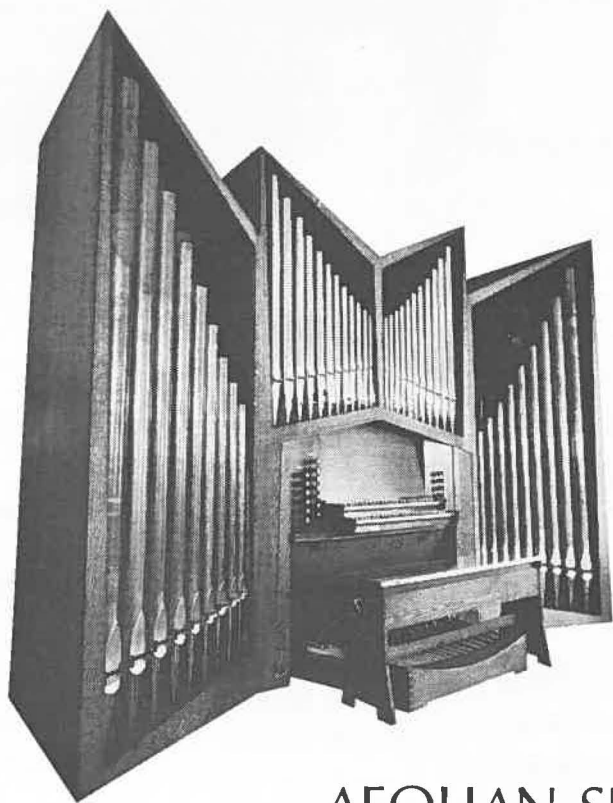
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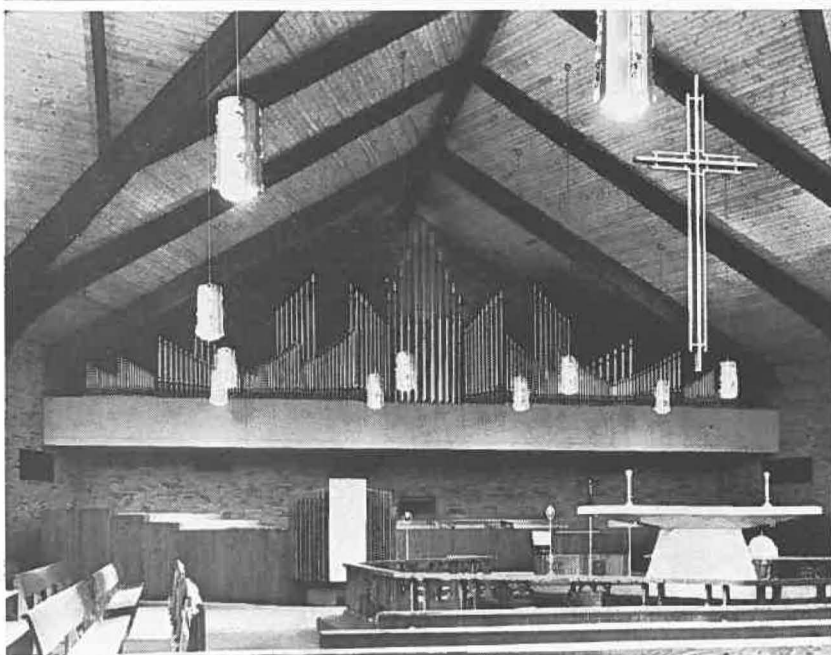
**SINCE
1917**

A great deal has happened since 1917. Wilson was elected to a second term as President, the first United States Savings Bonds were established, Jascha Heifitz made his American debut, the United States purchased the Virgin Islands from Denmark and a 2 H.P. Spencer Orgoblo was installed to supply air power to the organ in the Ravenswood Presbyterian Church in Chicago.

Today, 52 years later, nine more Presidents have served this nation, millions of dollars worth of savings bonds have been purchased, Heifitz and his violin have become the standard of perfection for music lovers and the once primitive Virgin Islands have become a modern vacation paradise complete with jet landing strip.

Many things have changed, but the Spencer Orgoblo in the Ravenswood Church, without ever having to be dismantled, continues to perform as well as on the day it was installed in 1917.

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Kleuker Installed in School in Virginia

A new all-mechanical action organ installed in St. Mary's Chapel, Chatham Hall, Chatham, Va., is the work of Detlef Kleuker, Brackwede, Germany. Arthur Howes was consultant.

The organ is located in the westend gallery, and its case was designed to frame the rose window. This necessitated dividing the Hauptwerk and placing the small Brustwerk, under expression, between the two sides of the Hauptwerk, to keep the profile low. Otherwise the organ is designed and placed in strict accordance with the Werkprinzip.

New action designs and windchest construction patented by Kleuker, have been incorporated to counter adverse effects of atmospheric changes. Lightweight metals and plastics have replaced wood extensively and hard plywood has been used for chestwalls and sounding boards.

Head Kleuker voicer, Nicklaus Rexhausen voiced the pipes in the chapel. Hartmut Rexhausen supervised the installation. Kenneth Whittington, Peabody graduate and former Fulbright scholar, is organist and chairman of the school's music department.



Blockflöte 2 ft.
Sesquialtera 2 ranks
Scharf 3 ranks
Regal 8 ft.

BRUSTWERK

Gedeckt 8 ft.
Genshorn 8 ft.
Spielflöte 4 ft.
Principal 2 ft.
Quint 1 1/3 ft.

PEDAL

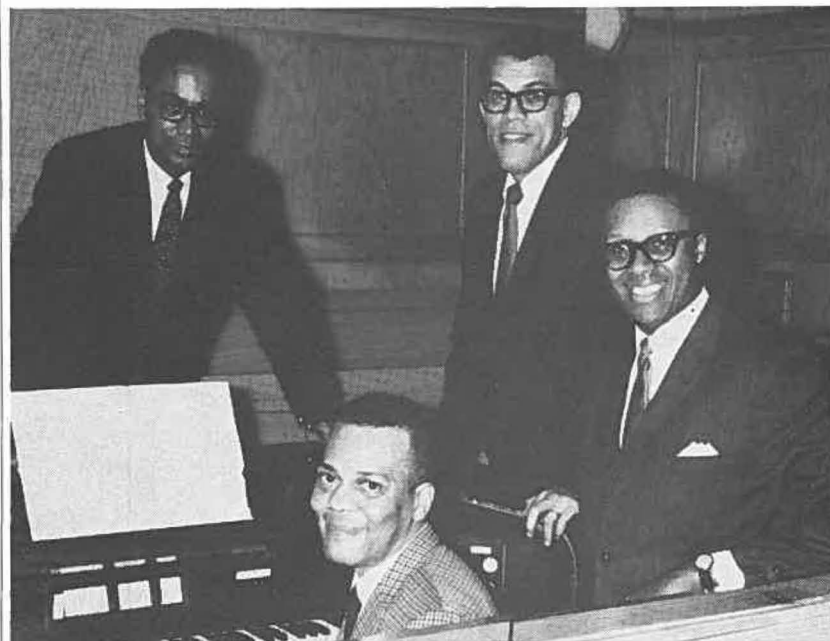
Subbass 16 ft.
Octave 8 ft.
Superoctave 4 ft.
Flachflöte 2 ft.
Mixture 6 ranks
Fagott 16 ft.
Claron 4 ft.

HAUPTWERK

Bourdon 16 ft.
Principal 8 ft.
Rohrflöte 8 ft.
Octave 4 ft.
Spitzflöte 4 ft.
Superoctave 2 ft.
Mixture 5-6 ranks
Trompete 8 ft.

RÜCKPOSITIV

Gedeckt 8 ft.
Principal 4 ft.
Koppelflöte 4 ft.
Nasat 2 1/3 ft.
Octave 2 ft.



Pictured above are directors and organists whose four church choirs sang an interracial, ecumenical massed choir festival May 25 in two performances at St. Mark Methodist Church on Chicago's South Side. Seated at the console is Charles G. Kendrick, of the host church; standing, left to right, are Irving Bunton, Congregation Church of Park Manor (United Church of Christ), Joseph D. La Rue, Metropolitan Community Church, and George M. Williams, Northfield Community Church.

COMING THIS FALL

SATB ANTHEMS BY THE FOLLOWING COMPOSERS

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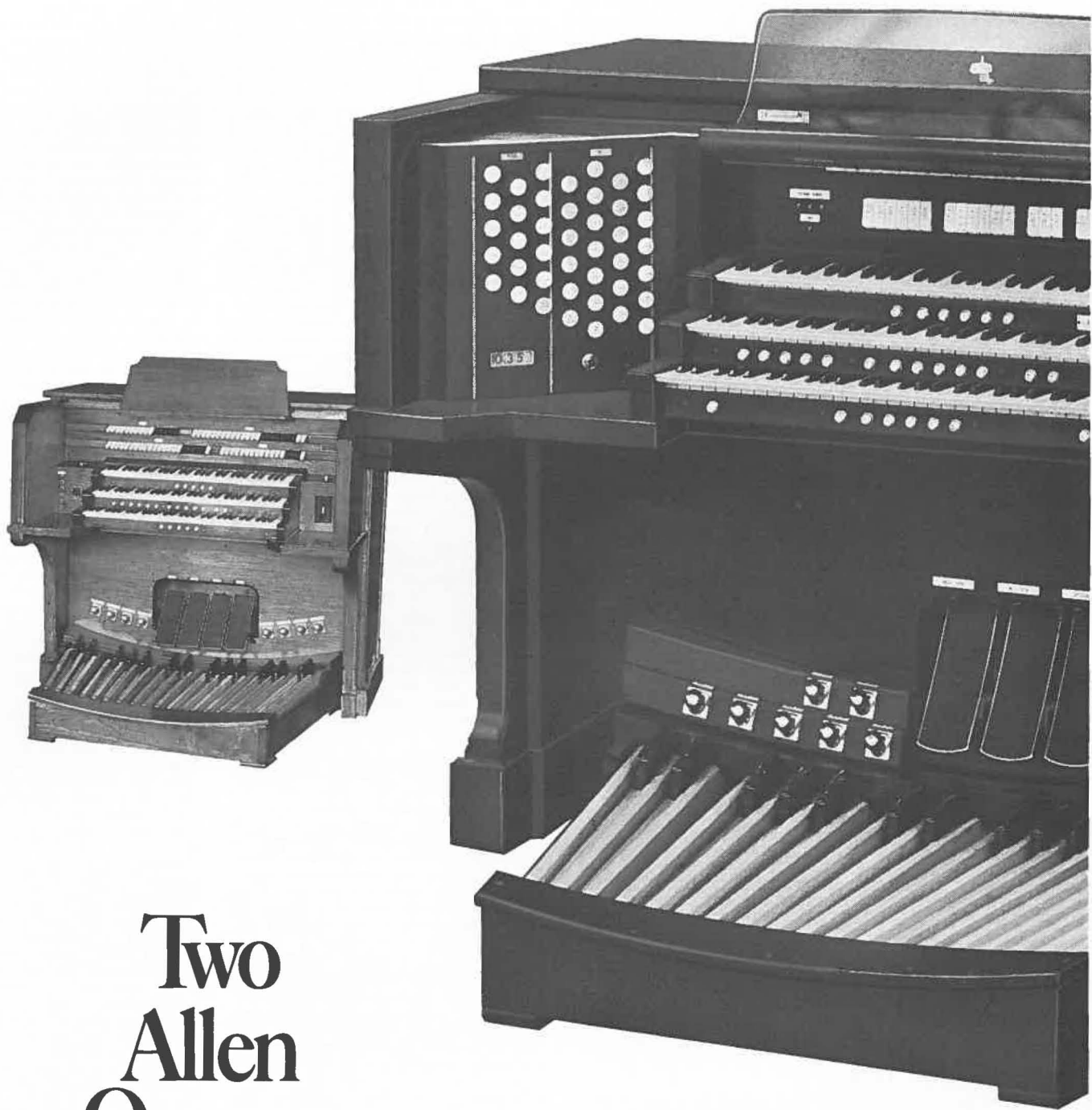
Gordon Young

(Are you still on our Mailing List for the Anthem Quarterly?)

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Two Allen Organs

. . . in the background a 1947 three manual Allen built for St. Paul's Lutheran Church, Catasauqua, Pennsylvania, the world's first three manual electronic, and still in regular service today; in the foreground, a 1968 three manual Allen built for Zion Baptist Church, Brooklyn, New York.

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Ex. 1. Hans Buchner: *Fundamentbuch* early 16th century.

Ex. 2. Nikolaus Ammerbach: *Orgel oder Instrument Tabulatur*, 1571.

Ex. 3. Buchner: *Fundamentbuch*.

*underlined figures presumably played by right hand.

On Using Early Keyboard Fingerings: A Sequel

Part II: Germany

By Peter Le Huray

Some of the very earliest information that has yet come to light on basic keyboard techniques is to be found in a German "fundamentbuch" of the mid-sixteenth century.** The author, "M. Hansen von Constanz," has been identified as Hans Buchner, a pupil of Paul Hofhaimer and organist of the Minster in the Swiss city of Constanz. In his article on the *Fundamentbuch* Carl Paesler surmised that Buchner was born c. 1485, in southern or southwest Germany and that he died c. 1550, that is, a year before the extant manuscript of his treatise was copied out. Subsequent research suggests that Buchner lived from 1483 until 1538, and that the *Fundamentbuch* therefore must be dated some 15 to 20 years earlier than was originally supposed.

The second important treatise dealing with keyboard techniques is Nikolaus Ammerbach's famous *Orgel oder Instrument Tabulatur*, which was published at Leipzig in 1571 and reprinted in 1583 at Nuremberg. Ammerbach was born at Naumburg c. 1530, and he died at Leipzig in January 1597. From 1560 onwards he was organist of St. Thomas's Church in Leipzig.

The finger numberings that the two writers adopted are in themselves very revealing. Buchner chose to number the thumb 5, and the other fingers from the index finger to the little finger, 1-4. Ammerbach chose the system that was to be more widely adopted in later keyboard manuals, the figure 0 representing the thumb, and the fingers 1-4, the index, middle, ring and little fingers. Both systems suggest that the thumb was then considered to be the least useful member of the five, less useful indeed than the weak fifth finger.

The two writers are in substantial agreement on basic technical matters. They admit the impossibility of drawing up rules for every conceivable situation, but they argue that solutions to specific problems may be found by applying certain very general principles. The most important of these relates to the performance of conjunct sequences of notes. Buchner's second, third and fifth rules (Ex. 1) require ascending and descending scale patterns to be played with paired fingerings, as do Ammerbach's first and second rules (Ex. 2).** The two writers also discuss the playing of two notes at a time. They agree that thirds lie most easily under the second and fourth fingers, octaves under the fifth finger and thumb, and sixths, fifths and fourths under the second and fifth fingers. Ammerbach also mentions the intervals of the seventh, ninth and tenth, and suggests that these are playable with the thumb and little finger.

This much is clear and unarguable. But when we attempt to deduce the effects that these fingerings had on phrasing, rhythm and articulation we enter the realms of pure speculation. Can it really be that, as Dr. Babitz would have us believe, the Ammerbach/Buchner paired fingerings produced suc-

cessive short/long rhythms? (THE DIAPASON, April 1969). If so, it is very curious that neither author refers to the phenomena: the art of organ playing was then comparatively young, and instruction books might reasonably have been expected to refer to such a fundamental matter. Curiously too, Ammerbach specifically applied the word "gleich" (equal) to the scale patterns of Examples 2A and 2B, an odd choice of word, indeed, if the passages were to be interpreted as short/long, short/long sequences of notes:

Das 4. Capitel.

Die Erste Regel van der Application in der Rechten Hand.

So ein Gesang ordentlich und gleich hien-auff steigt, als das folgende Exempel anweist, so rürt man den ersten Clauem mit dem fördersten Finger . . .

When a melody ascends regularly and equally, as in the following example, so you press down the first note with the index finger . . .

Nor were the two authors wholly in agreement on the simplest matters, as a comparison of examples 1 and 2B will soon show. Buchner recommended the paired 23 pattern for the left hand (once the first two notes had been played), whilst Ammerbach preferred a repeated 4321 sequence, the thumb being on the black note, oddly enough.

The actual application of the fingerings to specific pieces is especially problematical. Ammerbach supplies some extensive examples of how this might be done, but these cover only a very limited series of possible configurations, and are not therefore especially helpful: extracts from one of these are given in example 2C.

Buchner goes further than this in supplying a complete piece, duly fingered. This takes the form of a chorale prelude, in which the "choral" melody, somewhat ornamented, is accompanied by two lower voices, the statements of the successive phrases of the "choral" being separated by interludes in the accompanying two voices. Buchner's fingerings, however, are so odd, and the piece is so difficult to play on manuals only (all problems are solved if the lowest part is transferred to the pedals) that the evidence supplied by the piece should be treated with considerable caution.

Several passages (see Ex. 3) for instance, can only be played if note values are drastically shortened, thereby producing a choppy disconnected texture. The tenth measure (Ex. 3) is playable only if the first note of the "choral" is reduced to the value of an 8th note, whilst in m. 25 (Ex. 3C) the first note of the middle voice is quite unplayable, given that the outer fingers are both 4. Again, the fingering supplied for the first half of m. 27 makes absolute nonsense of the music; it cannot work, under any circumstances. Too much reliance cannot, therefore, be placed upon the evidence supplied by this particular manuscript. Certainly, if Buchner's fingerings were characteristic of the early 16th century, we might feel justified in taking considerable liberties with the written note values, shortening half notes to quarter notes and 8th notes (bars 10^l, 15^l, 17^{r&v}) and quarter notes to 8th notes (left hand m. 9, 23, 24, 25 et passim: Exs. 3A - C). These shortenings seem to reflect no ordered

*See Carl Paesler, "Fundament buch von Hans von Constanz" in *Vierteljahrsschrift fuer Musikwissenschaft*, V (1889).

**The fingering in the examples has been modernized: 1=thumb, 5=little finger.

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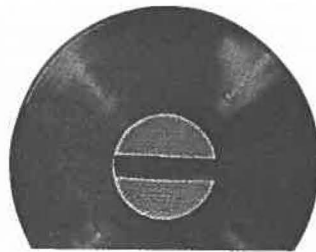
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New Records

We are extremely favorably impressed with just about every possible aspect of the new Das Altwerk (Telefunken) recording of Bach's Mass in B minor (SKH20/1-3). The project of recreating the intended vocal and instrumental colors according to the most complete and recent research has produced beautifully light and transparent vocal and instrumental textures, extremely alive articulation and a kind of optimism which is somehow much more moving than the lugubrious approach common in our youth. The conductor is Nikolaus Hanoncourt, the soloists Rotraud Hansmann, soprano 1, Emilio Iihama, soprano 2, Helen Watts, alto, Kurt Esquiluz, tenor, Max van Egmond, bass.

The choir is of male voices — the famed Vienna Boys Choir and men of the Chorus Viennensis. The instrumentalists the Concentus musicus Wien play instruments of authentic design in ways which research indicates they may have been played in Bach's time. The familiar and beloved music occupies five sides; the sixth side, gratefully, is blank — no rehearsal excerpts, no hurriedly added filler. The enclosed brochure gives rehearsal pictures but only after some valuable notes on traditions, research and details about performance practices, and pictures of the instruments — 20 pages of consistent interest. Put this one on your very special Christmas list — not just everybody deserves it.

The soprano 1, tenor and bass above plus the same conductor with the same fine Concentus musicus make a delightful pair of sides (SAWT 9515-B Ex) of Bach's Peasant Cantata (212) and Coffee Cantata (211). From the reproduction of the bawdily amusing Jan Steen picture on the cover to the text itself (sung in German, with text provided in German and English) this record makes delightful listening. No museum pieces these!

Another valuable Das Alte Werk which would make an ideal Christmas gift for a serious organist or organ student is SAWT 9521-B Ex). The Historic Organ — Holland, with Gustav Leonhardt playing the Christian Müller Organ in the Waalsekerk in Amsterdam and the Arp Schnitger in the Hervormde Kerk in Noordbroek (Groningen). The jacket has fine pictures of both instruments and an insert has the stoplists and the exact registrations which Mr. Leonhardt uses in Grigny, F. Couperin and C.P.E. Bach on the Müller, and Scheidemann, Reinken and an anonymous Resonet in laudibus on the Schnitger. The playing is absolutely top-drawer and the record is a must for an organ collection.

Almost as far from strict church music as the Bach cantatas mentioned above but still of special interest to most of our readers are two other Das Alte Werk records: Ceremonial Music of the Renaissance (SAWT 9524-B Ex) and the Paris Quartets of Telemann (SAWT 9523-A Ex). On the first, Konrad Ruhland conducts the Capella Antiqua of Munich in late 14th and 15th century works of Ciconia, Feragut, Dufay, Encina, Isaac and Mouton — remarkably vital, exciting music lovingly played and sung. On the second disk, The Quadro Amsterdam (flute, violin, cello and Mr. Leonhardt on the harpsichord) show why Telemann was the most popular composer in his own century; this is music worth this kind of elegant revival, even if it is not Bach by any means. We look forward to time to listen to these two disks at leisure and repeatedly. McGraw Hill Book Company distributes the Das Alte Werk series in the United States. — FC

HOW TO START TOURING, a research paper prepared for boys choirs, is available free from Shallway Foundation, Box 677, Connelville, Pa. 15425.

NUNC DIMITTIS



Helen Townsend Garretson, wife of De-witt C. Garretson, died April 30 after a long illness. She held the AAGO and ChM and had served several terms as dean of the Buffalo Chapter and as sub-dean of the Fort Lauderdale, Fla. Chapter.

A graduate of the Royal Conservatory of Music, Toronto, she was a student of Healey Willan. She also studied with Pietro Yon in New York. In recent years she has been organist and choir director at St. John's Episcopal Church, Hollywood, Fla., St. Martin's, Pompano Beach, and St. Paul's Delray Beach. In former years she held important church positions in Buffalo and East Aurora, N.Y.

In addition to Mr. Garretson who was for 36 years organist and choirmaster at St. Paul's Cathedral, Buffalo, she leaves a sister living at Schenectady.

Funeral services and burial were at Perth Amboy, N.J.

Carlson Is Builder of New Organ in Massachusetts

Roy E. H. Carlson, Magnolia, Mass., was the builder of a 32-rank, three-manual organ in the Centre Congregational Church, Lynnfield Center, Mass. The Rev. David R. Gallagher, Stigmantine Fathers, Washington, D.C., played the opening recital April 27, which appears in the recital section. Bruce Her-rick is organist of the church.

GREAT

Spitzflöte 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Spitzflöte 8 ft. 12 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 12 pipes
Principal 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes

SWELL

Viole de Gambe 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Metal Bourdon 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Rohr Flute 4 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Scharff 3 ranks 183 pipes
Fagotto 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant

CHOIR

Gedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nasard 2 2/3 ft. 61 pipes
Spitz Principal 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Spitzflöte 16 ft.
Octave 8 ft. 12 pipes
Flute 8 ft. 12 pipes
Spitzflöte 8 ft.
Choral Bass 4 ft. 12 pipes
Spitzflöte 4 ft.
Posaune 16 ft. 12 pipes
Fagotto 16 ft.
Fagotto 8 ft.
Fagotto 4 ft.

July 10

Gillian Weir, St. James Church, Toronto, Ont.

12

Suzanne Gibson, Frederick Carter duo-organ, St. John's Cathedral, Spokane, Wash. 2:00

13

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

15

Byron Blackmore, Christ United Methodist, Rochester, Minn. 12:20

William D. Stone, St. Mary's College, Calif. 8:30

James Moeser, Riverside Church, New York City 7:00

17

E. Power Biggs, London Symphony Orchestra, Royal Festival Hall, London

Marilyn Mason, Hiram College, Hiram, Ohio

18

Flor Peeters, Pieterskerk, Leiden, Holland

Marilyn Mason class, Hiram College, Hiram, Ohio

19

George Fiore, St. John's Cathedral, Spokane, Wash. 2:00

Marilyn Mason class, Hiram College, Hiram, Ohio

20

H. David Herman, Christ Church, Cincinnati, Ohio 4:30

21

Flor Peeters, St. Laurenskerk, Rotterdam, Netherlands

Catharine Crozier classes begin, Stanford U, Calif. to Aug. 3

22

Earl Barr, Christ United Methodist, Rochester, Minn. 12:20

William T. Stone, St. Mary's College, Calif. 8:30

Charles Eve, Riverside Church, New York City 7:00

23

Romette Headley, City Hall, Portland, Maine 8:15

24

Flor Peeters, Grote Kerk, Dordrecht, Holland

25

Fred Tulan, St. Paul's Cathedral, London, England 8:15

26

Flor Peeters, Eusebiuskerk, Arnhem, Netherlands

George Scott, St. John's Cathedral, Spokane, Wash. 2:00

27

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

28

Donald McDonald, Indiana U, Bloomington, Ind.

29

Sue Fortney, Christ United Methodist, Rochester, Minn. 12:20

William T. Stone, St. Mary's College, Calif. 8:30

Eugene Hancock, Riverside Church, New York City 7:00

30

Flor Peeters, St. Michielskerk, Zwolle, Netherlands

Jerald Hamilton, Indiana U, Bloomington, Ind.

Aug. 1

Flor Peeters, Mozes en Aaronkerk, Amsterdam, Netherlands

2

Flor Peeters, Waalsekerk, Amsterdam, Netherlands

William MacGowan, All Saints Cathedral, Spokane, Wash. 2:00

3

Gail de Voss, Christ Church, Cincinnati, Ohio 4:30

4

Richard Gehrke, Temple Hill, Oakland, Calif. 4:00

5

Fred Tulan, Winchester Cathedral, England 2:00

6

John Weaver, Arts Foundation, Newport, R.I.

7

Flor Peeters, Martinikerk, Bolsward, Netherlands

8

Douglas Rafter, City Hall auditorium, Portland, Maine 8:15

9

Richard Howell, Christ United Methodist, Rochester, Minn. 12:20

10

Frederick Swann, Riverside Church, New York City 7:00

11

Byron Blackmore, Coulee Region Symphony, St. Paul's Lutheran Church, La Crosse, Wis. 8:00

12

Wilma Jensen classes, NAFOMM, Sioux City, Iowa to Aug. 13

13

Flor Peeters, Grote Kerk, Alkmaar, Netherlands

14

Wilma Jensen, NAFOMM, Sioux City, Iowa 8:30

15

Flor Peeters, Petrieskerk, Leens, Netherlands

16

Bruce Bengtson, St. John's Cathedral, Spokane, Wash. 2:00

17

Frederick Swann plus workshop, Burlington, Vt.

18

Flor Peeters, Grote Kerk, Dordrecht, Holland

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Flor Peeters, Grote Kerk, Dordrecht, Holland

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Flor Peeters, Grote Kerk, Dordrecht, Holland

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Flor Peeters, Grote Kerk, Dordrecht, Holland

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Flor Peeters, Grote Kerk, Dordrecht, Holland

JULY

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DEADLINE FOR THIS CALENDAR WAS JUNE 10



OFF THE SOUNDBOARD

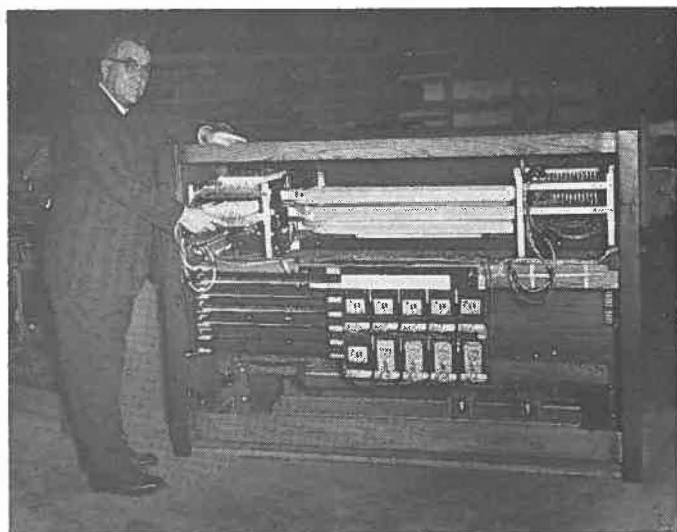
A communication from Calvary Lutheran Church, San Diego, Cal. describes the **Festival Consort**, directed by Lawrence Selman. The members play early instruments and give programs of 13th-15th century repertory in the San Diego area.

Another group which has come to our attention is the **Trio da Camera** — Paul Jordan, recorder; Grace Fellman, viola da gamba; and Edward Brewer, harpsichord. They are based in the New York City area. On May 26 they performed a program of Telemann, Marais, J. C. Bach, Sweelinck, Boismortier, Morley, and Couperin in Carnegie Recital Hall.

James Wilson was harpsichord soloist with the New Brunswick, N.J. Chamber Orchestra in a performance of Bach's Concerto in F minor on May 28.

Trinity Church, Princeton, N.J. was the scene of an "Abendmusik" on May 21. **James Lytton**, a senior at Westminster Choir College, played organ and bass recorder. **John Lytton**, a freshman at Princeton University, played harpsichord and soprano recorder. And **James Litton**, organist and choirmaster at Trinity Church, played the harpsichord. The program was Sonata in C major for organ & harpsichord, Soler; Sonata in G major for recorder & continuo, Telemann; Sonata in G major for organ & harpsichord, Soler.

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Another Distaff Victory

The recent announcement that Barbara Kolb of New York and Hartford is the first woman to receive the American Prix de Rome reminds us again of the great strides women have made in our day toward equality of acceptance in all artistic fields.

Miss Kolb is no Jenny-come-lately, having won first prize in the Mu Phi Epsilon composition contest in 1963, three Tanglewood scholarships, an Austrian government award, a grant from the National Institute of Arts and Letters and a MacDowell Colony fellowship. She has also been granted a Guggenheim fellowship.

All those honors are important ones, but most important, it seems to us, are the ones not heretofore awarded to a woman. As winner of the Prix de Rome Miss Kolb joins the list which contains Leo Sowerby, Howard Hanson, Samuel Barber, Randall Thompson and, among others, her teacher Lukas Foss — an imposing group indeed.

In our own field, of course, women have received more recognition than in many others. We do not need to list the American women organists who year after year have been among our most successful recitalists. French women, since the youth of Nadia Boulanger, have led the field and, in the person of Marie-Claire Alain, still do. Even England and Germany, traditional last bastions of "masculine superiority," have begun to capitulate, though Nuremberg, as far as we know, still limits feminine participation in Orgelwoche to one woman organist.

All of which leads us to another note of congratulation: to the Chicago Club of Women Organists on its 41st birthday. Founded for the very purpose of gaining recognition for the women in our field, it has for all those 41 years sponsored recitals by women organists, for quite a segment of that time has staged its annual Gruenstein memorial playing contest for women and has engaged in a variety of other professional activities. No other group of woman organists has such a long and distinguished record.

ROBERT SHEPHER was organist and Michael Semanitsky conducted members of the Indianapolis Symphony April 13 at Second Presbyterian Church, Indianapolis. Works of L. Couperin, Haydn, Peeters, Mozart, Marriot and Poulenc were heard.

WYNDHAM G. WILLIAMS, FTCL, has been conducting the annual examinations in the United States for Trinity College, London.

Letters to the Editor

Sir William re. the Handel Organ

Groombridge, Sussex, England, May 15, 1969 —
To the Editor:

With reference to the correspondence printed in your March issue under the heading Letters to British Editors Reveal A Curious Story, the organ in Great Packington Church has been inspected independently by two eminent organ builders.

After an inspection made July 1, 1967 Mr. Dirk Flentrop reported that;

1. the pitch of the organ is still somewhat below normal orchestral pitch (C=523.5)
2. the change of pitch made in 1957 is only a minor change. Evidence of the pipes certifies that the organ was never so much as a semitone low.
3. With the English method of tuning sliders, which have been put on the pipes by Mr. Mander, the pitch could easily be restored to its previous low pitch.
4. The organ is in good general condition and the steps taken ten years ago have kept the organ in its original condition with the exception of the minor change in pitch.

After a visit to Great Packington on June 6, 1968 Mr. Cuthbert Harrison wrote as follows:

"I found:

That no transposing of the pipes had been made.

That the 1957 tuning was little sharper than immediately preceding it.

This was revealed by the position of the stoppers;

the position of the tuning tongues of the front pipes and those cylindrical pipes (in the bass) which have no slides; and by the very small amount that has apparently been taken off the chimneys of the Rohr Flutes.

That the rounding out and trimming of the open cylindrical pipes now fitted with slides had been properly done and would have normally formed part of any similar restoration in England.

I conclude:

That the pitch prior to 1957 can easily be restored, but recommend that before any further changes are made, accurate evidence be obtained on the pitch at which the organ was originally voiced and tuned and at what wind pressure.

I doubt if this can be done".

I am informed that the church authorities at Great Packington do not wish for any change of pitch. They are entirely satisfied with the integrity of the treatment given to the organ and with the way in which the work has been carried out.

Yours sincerely,

WILLIAM MCKIE
Chairman, Organs Advisory Committee,
Council for the Care of Churches
of the Church of England.

Some Choral Performances

A surprising number of late-season performances of major choral works has been reported to us these last few weeks. Among big Bach performances in late May we note the Plainfield Choral Society (Louise Hooker) of the B minor Mass, and the St. Matthew Passion by an Evanston-Northwestern U group at the First United Methodist Church (Margaret Hillis) and La Jolla, Calif. Presbyterian Church (Robert Slusser).

Some other performances of interest were: the Vaughan Williams Dona Nobis Pacem at Chicago's Fourth Presbyterian Church (Morgan Simmons); the Fauré Masse Basse at First Presbyterian, Wilmington, N.C. (Charles Woodward); Britten's Rejoice in the Lamb at Westminster Presbyterian, Greenville, S.C. (Stephen Farrow); Heinz Werner Zimmermann's Psalmkonzert at New York's Church of the Ascension (Vernon de Tav); the Mozart Missa Brevis with the Bolton High School Choir at St. James' Episcopal, Alexandria, La. (Dorman Clayton, Judy Johnson) and at First Presbyterian, La Grange, Ill. (Walter Horsley); the Durufle Requiem as part of a Durufle festival at the State College of Arkansas at Conway (Robert McGill, Robert Gant); Bach Cantata 26, Beethoven Elegischer Gesang, Vivaldi Gloria at St. Mark's Episcopal, Glendale, Calif. (Richard Slater); Rossini Stabat Mater at Universalist-Unitarian Church, Brockton, Mass. (Harold Heeremans); and, believe it or not, a couple of big performances of Mendelssohn's Elijah — at St. Michael's College, Winooski, Vt. with the Marymount College Glee Club joining it (Wolfgang Schanzer, William Tortolano), and at the First Baptist Church, Alhambra, the latter one staged.



Organ Music

New offerings this month are as varied and uneven in quality as previously. From Brodt Music Co. (1409 E. Independence Blvd., Charlotte, N.C.) comes a Chorale & Toccata for string quartet (or string orchestra) and organ by Richard Peek. The Chorale (apparently on an original theme) is finely textured and is on the whole more successful than the Toccata. But the piece is certainly representative of a worthy conservative idiom.

Concordia sends Theodore Beck's Intonations for the Hymn of the Week. These *vorspiele* are in 3-4 parts, printed on individual sheets of heavy paper. They are conservative, but imaginatively done and imminently useful. Some have the complete tune, others are only partial statements.

S. Drummond Wolff further delves into the Baroque repertory for a collection of Baroque Composers of the 'Chapels Royal'. Instrumental parts are included. Also from Concordia are some brass numbers arranged from Bernardi (d.1636) and Palestrina by Rudy Volkman. Eunice Lea Kettering's Fifteen Carols arranged for Two Instruments will be a handy collection come next Christmas. Our only reservation is that general of the tunes are not generally familiar. On the other hand, this provides an excellent opportunity for congregational education.

Galaxy Music Co. has published Manual Miscellany for Organ: Book 2, edited by C. H. Trevor. This forms a fine sequel to the volume published last year. Here is delightful music from various periods, always technically accessible.

Oxford has several interesting new releases. Alun Hoddinott's three-movement Concerto for Organ & (full) Orchestra (1967) has an attractive rhythmic vitality. The 2/4 — 6/8 meter signature of the third movement is ambiguous. Apparently it should read 2/4 — 5/8, or 2/4 — 5/8 — 6/8. Perhaps this is clarified in the orchestra parts.

William Mathias' Toccata Giocosa recalls snatches of his magnificent "Invocation" for organ. The Toccata is a bouncy, semi-serious concoction which makes only moderate technical demands. A third item from Oxford is Peter Le Huray's edition of John Stanley's Concerto in A Major. It consists of an Allegro (Adagio) and Minuet. Both movements are in relatively simple binary forms. This is a piece to be tossed off ever so lightly.

Arnold Cooke's Fugal Adventures (Hinrichsen — C. F. Peters) are distinctly unadventurous. Once again, the axiom asserts itself: technique *per se* (in this case, fugue) is no guarantee of success. In the Fugal Adventures even the technique lapses occasionally (No. 1, m. 6-7, m. 14, etc.).

Seventeen of Orlando Gibbons' keyboard pieces have been reprinted from the complete Musica Britannica edition by Stainer & Bell. These are Nos. 1-3, 5-7, 10, 11, 17-19, 21, 26, 30, 32, 33, and 49 of the complete set. The reprint titles and code numbers are Nine Organ Pieces (S.&B. 5410b) and Eight Keyboard Pieces (S.&B. 5410a) — the latter being more suitable for harpsichord/virginal than for organ. — WV

BIGGS GABRIELI RECORDS RECEIVE GRAMMY AWARDS

Two "Grammy" awards from the National Academy of Recording Arts and Sciences, cited the volumes 1 and 2 of *The Glory of Gabrieli* as the best recordings of their class of 1968. Volume 1 was also voted the best classical record of 1968 in the recent Schwann Catalogue reader poll. E. Power Biggs was joined on these records by the Texas Boy Choir under George Bragg, the Gregg Smith Singers, and an orchestra directed by Vittorio Negri.

Those Were the Days

Fifty years ago the July, 1919 issue contained these matters of interest —

Charles M. Courboin was made an honorary Master of Music at commencement exercises at Syracuse University.

George Ashdown Audsley's *The Organ of the Twentieth Century*, just published, was reviewed.

The Spencer Turbine Company's new plant at Hartford, Conn. was pictured. Also pictured was the 1919 graduating class and faculty of the Guilman Organ School.

Wurlitzer was taking extensive advertising space to promote its "Hope-Jones Unit Orchestra."

Twenty-five years ago these events made news in the July, 1944 issue —

Albert Cotsworth, dean of Chicago organists, died at 92.

The Associated Organbuilders of America (now APOBA) met in Chicago with a spirit of optimism over the future of organ building in America.

Ten years ago the following occurrences were brought to the attention of readers of the July, 1959 issue —

Edwin Arthur Kraft retired as organist and choirmaster of Trinity Cathedral, Cleveland, Ohio.

Robert Noehren headed for Europe for recitals in Germany, Holland, Denmark and England.

Laurens Hammond retired from head of the electronic instrument company he founded.



Choral Music

A large stack of choral music has accumulated since the deadline for last month's issue. This is not unexpected at this time of year when directors find more convenient time for study and planning.

BMI Canada, Ltd. sends two by Carl Tapscott, an easy unison God Who Made the Earth and an SA arrangement of the familiar tune variously called Spanish Hymn or Spanish Chant, to be found in most hymnals, to which he has set Come Children, Join to Sing.

Alexander Broude sends a setting of The Beatitudes by Lawson Lunde, with some of the kind of "chance" music being tried successfully by instrumentalists these days. We should like to hear the results which these essentially simple devices would produce; we believe many directors will want to try it.

A single from Broadman Press is John Leo Lewis' bright morning anthem Make Known the King of Heaven.

Concordia sends a comprehensive stack this month. Of particular interest both historically and practically are four additions to the Motet Series: two SSATBs by Sweelinck edited by Donald Colton with Latin and English text — Venite, Exultemus Domino and Cantate Domino — and two edited by Carl Schalk with English text — SATB Hassler Dear Christians One and All Rejoice and double chorus Praetorius Sing with Joy, Glad Voices Raise, for Christmas.

Which leads us naturally into Concordia's Christmas music: Theodore Beck's A Little Christmas Concert is for two- or three-part children's choir, with recorders and organ (or other instruments) used pleasantly; it is based on a familiar chorale. Also based on a familiar tune is S. Drummond Wolfe's SS O Jesus So Sweet. Dolores Hruby has arranged the Quempas carol with xylophone, glockenspiel and untuned percussions; the text is He Whom Joyous Shepherd's Praised. Max Sinzheimer's The Coming Child uses singable canons to good effect. M. Alfred Bichsel has edited, with German and English text, Hassler's And Mary Said to the Angel. Ralph C. Schultz has based his The Star Proclaims the King Is Here on a chorale; the second stanza is imitative counterpoint.

One of Jan Bender's two SAs in this month's Concordia stack is for Christmas, an extended Fear Not, for Behold I Bring Good Tidings. The other is a smaller Son, Why Have You Treated Us So. Richard Hillert's The Magnificat has a feel of chant. Paul Bouman's festival anthem Jesus Christ, the Lord of Joy uses brass quartet and timpani for a strong, simple effect. William Hermann has set the Vigiles et Sancti tune (SATB or SSAA) as a hymn anthem with the text Ye Saints and Servants of the Lord. S. Drummond Wolff has made an SAB hymn anthem of Dundee in Almighty God, Thy Word is Cast. Robert Wunderlich has arranged Five Psalms of Schütz for TTBB. Carl Schalk's Second Crown Choir Book is extremely easy material for use in churches with limited musical means; much of the material is familiar and the foreword is helpful.

H. W. Gray is represented by some familiar names. There is a three-stanza setting by Leo Sowerby (his tune Rose-dale); Edward G. Mead's useful unaccompanied O God of Love; and two by W. Glen Darst in his familiar idiom — Blest Are the Pure in Heart, and Christ Is Our Corner-Stone. Susan Calvin's I Will Lift Up Mine Eyes has a brief solo for middle voice. George Black has made Our God, to Whom We Turn from a Bach chorale harmonization. Leopold Stokowsky and Jack Ossewarde are represented in Two St. Bartholomew Amens. Kenneth Lowenberg's unison The Liturgy of the Lord's Supper gives the organ some interesting work.

From Hope Publishing Company come various voicings. A "choral folk anthem" by Phillip Landgrave, God is Our Strength and Refuge, uses a narrator with unison voices singing. Don McAfee's A Psalm for Today has an optional second part and suggestions for free singing. W. Glen Darst's All Creatures of Our God and King gathers to a big climax before a unison statement of the tune; his O Worship the King uses two trumpets. Donald E. Matthews' Real Joy can be sung in several ways. We question whether Bob Burroughs' tune for his SSAB O Come, All Ye Faithful will make a dent in the popularity of the familiar tune. Dolores Hruby's Sweet It Is to Praise the Lord has optional handbells.

Marks has reissued an old SA patriotic Lift Ev'ry Voice by James Weldon Johnson and J. Rosamund Johnson. Six Hymns from the recording Rejoice are now arranged SATB by Frank Metis; perhaps they were better in their original unison form. Theron Kirk's Sing for Joy uses four trumpets; there is a minimal division in the soprano. Henry Woodward has edited a sizable Pachelbel Deus in Adjutorium, supplying an English text and an organ reduction of the score, which itself can be rented along with instrumental parts.

For Christmas Mills has Eunice Lea Kettering's And Above Singing Angels for SSA and organ. Thomas Booth's Alleluia is long and vocally demanding; soprano and alto parts divide. The purpose or use of Martin Mailman's setting of Emerson's Concord Hymn escapes us. Another arrangement of Jesu, Joy of Man's Desiring, this one SAB, is by Robert H. Klotman.

Gordon Young has two from Oxford — O Clap Your Hands, and Praise ye the Lord.

C. F. Peters sends a good Günter Graulich editing in Hänssler edition of SATB Unser Herr Jesus Christ in der Nacht, one of Twelve Sacred Songs by Heinrich Schütz. Daniel Pinkham's Magnificat, for women's voices, has soprano solo and uses oboes, bassoons and harp effectively; this is for expert groups and not without problems, but directors should see it. Alan Hovhaness has two new ones with much of his individual flavor: I Will Rejoice in the Lord, and Let Us Love One Another, the latter with a male solo.

Mary E. Caldwell has a Christmas opera just issued by Theodore Presser, The Night of the Star. With detailed production notes, costume and prop suggestions, stage plans etc., this may well be something of considerable interest to churches with extensive music departments. Various instruments are used.

Sacred Music Press (Lorenz) sends several. Anthem for All Saints' Day by the late Milton Gill has an extended

soprano solo. Robert Powell's I Will Sing of the Mercies of the Lord also has a soprano solo and is rather fresh in flavor. Samuel Walter's not very original O Thou in All Thy Might So Far has no problems. Gordon Young's block harmony Grant Us Thy Peace has some division. Mary E. Caldwell's All Praise to God has some simple imitation and moves well. Eugene Butler's The Lord Reigns is full of fanfarish accompaniment; it combines with eight other anthems, some previously listed in this column, in a volume called The Choral Psalmist. Another volume, Six Anthems with Brass, also contains anthems previously listed.

John Leo Lewis has two small pieces for children — I Can't Spin a Web and Mother, I Didn't Bring Home the Fish.

From Heritage Music Press (also Lorenz) all the music this month is for the Christmas season. Gilbert Martin's Melchior, Caspar, Balthazar has optional drum and finger cymbal and is largely unison. Kent Newberry's Christ Is Born is unaccompanied and divides into six parts. Robert W. Thygeson's Little Star on the Christmas Tree uses string bass, drums and guitar. Norman Auerbach has two unaccompanied trebles — SSAA Bells Ring Out Joyfully and SSA Prince Of Peace Is Born Today.

Most of the material from G. Schirmer is new editings of older music. C. Buell Agcy has made a new English version of the Victoria Mass for the Dead, surely one of the great monuments of linear counterpoint. Don Smithers has prepared a version of the Monteverdi Magnificat for six voices, a work only seven years later than the Victoria, but of an entirely different era in style. Maynard Klein has edited the Brahms Psalm 13 for SSA and organ. The Frank Damrosch version of the Des Pres Ave Verum Corpus has been reissued.

Contemporary music from G. Schirmer includes Virgil T. Ford's block harmony, unaccompanied Lost in Wonder, Love and Praise, and three by Carl F. Mueller, hymn anthems on Once to Every Man and Nation and All Hail the Power, and a simple That They All May Be One.

Most of the non-secular music from W-7 Music Corporation (Warner Bros.-Seven Arts) is for Christmas. Phillip Gordon's A Tribute of Carols contains five familiar carols. Eugénie Rocherolle's Saviour Child is a Christmas spiritual for trebles. Thomas Hart's Christmas Fanfare is strictly an attention-getter for a program. Florence Jolley's Swing Low, Sweet Star is usual. Katharine K. Davis has two non-Christmas items — an SA of In Thee Is Gladness and a three-part Thanksgiving Song.

A number of works involving solo voice came to our desk this month. From Concordia comes Distler's Three Sacred Concertos, opus 17, edited with English text by Larry Palmer, for high voice and keyboard. Also from Concordia is a Buxtehude Sing to the Lord a New Song edited by Natalie Jenne; soprano, violin and continuo are involved in this baroquely ornamented work.

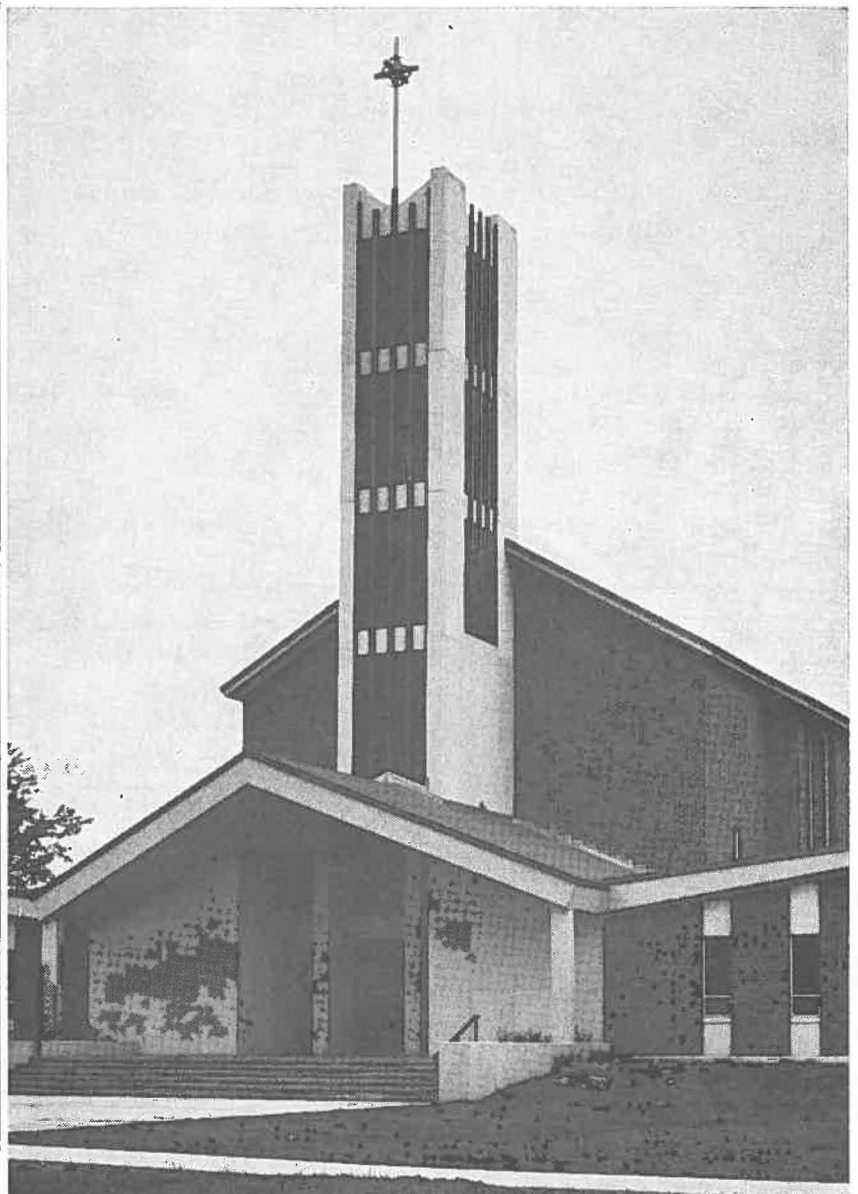
H. W. Gray sends a reissue of Bach's Twenty Sacred Songs for voice and piano arranged by Robert Franz; perhaps the inferior printing and paper is justified by the low price.

The Solo Psalmist from Sacred Music Press is made up of solo versions of the anthems included in the Choral Psalmist mentioned above.

Herbert Fromm's Seven Prayers for medium voice (in Hebrew and English) are interesting music in a contemporary vein, worthy of the attention of any good singer. — FC

INVITE MICHAUD AND KOCH TO ROME FOR HONOR MASS

Joseph Michaud, National Shrine of the Immaculate Conception, Washington, D.C., went to Rome at the invitation of John Cardinal Wright of Pittsburgh to play May 2 for the Cardinal's Acceptance Mass of his titular church in Rome, the new modern Chiesa di Gesu Divini Maestro. Mr. Michaud played a brief prelude recital of Bach, Handel and Dupré, and accompanied the parish choir for music of the mass. Paul Koch, organist of St. Paul's Cathedral, Pittsburgh, played the postlude.



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Graham Steed, FRCO, organist of St. James' Church, New London, Conn. has been appointed organist of Immanuel Congregational Church, Hartford, Conn. He will direct the 40-voice adult choir and supervise the choral program of the church including two youth choirs and a bell choir.

Born in England, Mr. Steed served several Canadian posts — cathedrals at Saskatoon and Victoria and All Saints', Windsor, Ont. — and was active as a recitalist, adjudicator and in radio. Before moving to New London he spent a year in his native England at Leamington Parish Church. He has played recitals in several European countries.



Clark H. Kelly has been awarded a Fulbright grant to the Academy of Music in Vienna for the 1969-70 academic year. He will study the organ with Anton Heiller and harpsichord with Isolde Ahlgrimm.

Mr. Kelly began his organ study with John H. Summers and was his assistant at First Methodist Church, Little Rock, Ark. He received his BM with honors this spring at Henderson State College, Arkadelphia, Ark., where he was a student of Robert Y. Ellis. He is presently organist and choirmaster of Westminster Presbyterian Church, Hot Springs, Ark. He and his wife will leave for Austria in September.

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GREAT

Gemshorn 16 ft.
Principal 8 ft.
Dulciana 8 ft.
Bourdon 8 ft.
Lieblichflöte 8 ft.
Octave 4 ft.
Flute Harmonique 4 ft.
Twelfth 2 3/4 ft.
Fifteenth 2 ft.
Waldflöte 2 ft.
Octave Quint 1 1/3 ft.
Mixture 4 ranks
Cymbal 3 ranks
Trompet Harmonique 8 ft.
Harp
Celesta
Carillon

SWELL

Flute Conique 16 ft.
Geigen Diapason 8 ft.
Gamba Celeste II 8 ft.
Gemshorn 8 ft.
Voix Celeste II 8 ft.
Gedeckt 8 ft.
Flute Celeste II 8 ft.
Octave Geigen 4 ft.
Flute 4 ft.
Nazard 2 3/4 ft.
Doublette 2 ft.
Blockflöte 2 ft.
Tierce 1 3/4 ft.
Plein Jeu 4 ranks
Contra Fagotto 16 ft.
Hautbois 8 ft.
Trompette 8 ft.
Clairon 4 ft.
Tremolo

CHOIR

Quintaton 16 ft.
Viole 8 ft.
Viole Celeste 8 ft.
Aeoline 8 ft.
Uncl'a Maris 8 ft.
Quintadena 8 ft.
Prestant 4 ft.
Quintade 4 ft.
Quinte 2 3/4 ft.
Principal 2 ft.
Spillflöte 2 ft.
Larigot 1 1/3 ft.
Siffilöte 1 ft.
Scharf 3 ranks
Dulzian 16 ft.
Krumnhorn 8 ft.
Harmonic Trumpet 8 ft.
Krummregal 4 ft.
Harpsichord
Tremolo

PEDAL

Contre Basse 32 ft.
Contre Dulciana 32 ft.
Principal 16 ft.
Gemshorn 16 ft.
Bourdon 16 ft.
Lieblich Gedeckt 16 ft.
Octave 8 ft.
Choral Bass 4 ft.
Gedeckt 8 ft.
Flute 4 ft.
Piccolo 2 ft.
Mixture 4 ranks
Contra Bombarde 32 ft.
Bombarde 16 ft.
Posaune 8 ft.
Clairon 4 ft.

CONCORDIA GROUP MAKING TWO-MONTH TOUR OF WORLD

The Kapelle of Concordia Teachers College, River Forest, Ill., left in early June for a two-month world tour. Dates include: San Francisco; Honolulu; Sapporo, Tokyo and Osaka, Japan; Seoul, Korea; Taipei and Chia Yi, Taiwan; Hong Kong and Bangkok; Delhi, Madras, Vellore, Bangalore and Bombay, India; Beirut, Jerusalem and Athens; Berlin, Cologne and Heidelberg, Germany. Thomas Geischen is conductor of the 62-voice choir.

ROBERT JONES was organist and Jeffrey Lerner conducted the orchestra in a program of 20th century music with organ May 12 at the University of Houston, in the auditorium-chapel of the Religion Center.



Reuter's New Affiliate Builds for German City

The Abdinghofkirche (Lutheran) in Paderborn, Germany, houses one of the more distinctive contemporary German mechanical action pipe organs. The instrument was built by the Emil Hammer firm, Hannover, Germany, which has recently affiliated with the Reuter Organ Company, Lawrence, Kans. Reuter will supplement its line of electro-pneumatic organs with Hammer mechanical action organs for distribution throughout North America.

The Paderborn church is basically of Roman design and dates from the 12th and 13th centuries. Having no gallery,

both organ and choir are located behind the altar in the sanctuary area. The organ case is painted a combination of white, green, and gray, with the console natural walnut. The blower is located in a small cabinet at the lower right of the organ with a similar size music cabinet on the opposite side at the lower left.

The larger pipes are constructed of electrolytic zinc, with 8 ft. and 4 ft. pipes of the façade of polished tin. Both the key action and stop action are fully mechanical. The three-manual organ contains 34 stops, and 50 to 53 ranks of pipes. The manual compass is 56 notes, pedal 30.

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Eickhoff, president of the Hammer firm, and grandson of Emil Hammer for whom the firm is named. The company was originally founded as Philipp Furtwängler, clockmaker and organbuilder, in 1838. It was subsequently named Furtwängler and Son, Furtwängler and Hammer, and in 1937 Emil Hammer, Orgelbau.

HAUPTWERK

Quintade 16 ft.
Principal 8 ft.
Metallgedackt 8 ft.
Oktave 4 ft.
Rohrflöte 4 ft.
Nasat 2 3/4 ft.
Oktave 2 ft.
Mixture 6-8 ranks
Trompete 8 ft.

OBERWERK

Holzflöte 8 ft.
Quintade 8 ft.
Principal 4 ft.
Gemshorn 4 ft.
Sesquialtera 2 ranks
Waldflöte 2 ft.
Oktav 1 ft.
Scharf 4-5 ranks
Dulzian 16 ft.

BRUSTWERK

Holzgedackt 8 ft.
Blockflöte 4 ft.
Principal 2 ft.
Quinte 1 1/2 ft.
Zimbel 3 ranks
Vox Humana 8 ft.
Tremulant

PEDAL

Principal 16 ft.
Subbass 16 ft.
Oktave 8 ft.
Gedackt 8 ft.
Oktave 4 ft.
Holzflöte 4 ft.
Nachthorn 2 ft.
Hintersatz 6 ranks
Posaune 16 ft.
Clarine 4 ft.

A CONTEST for new works for the organ is being held in Aosta, Italy. For information and regulations write: Assessorato al Turismo ed alle Belle Arti, Regione Autonoma Valle d'Aosta, Segreteria dei Concorsi d'Organo, 11100 Aosta, Italy.



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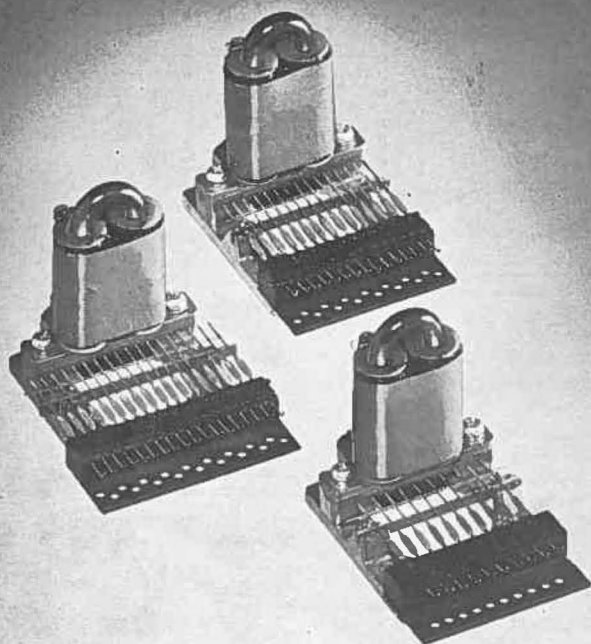
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Programs of Organ Recitals of the Month

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

William Osborne, Granville, Ohio — Denison U, June 1: Prelude and Fugue in G major, Bach; Duet, Wesley (with Susan Rumer); Two Dances to Agni Yavishta, The Suspended Garden, Litanies, Alain; Sonata in E flat, Parker; Toccata and Fugue in D minor, Bach.

William Lee Elliott, Louisville, Ky. — St. Paul United Methodist, May 4: Grand Plein Jeu and Fugue, Clérambault; Tierce en Taille, F. Couperin; Basse de Trompette, DuMège; Fonds d'Orgue, Marchand; Chaconne, L. Couperin; Christ, du Lamm Gottes, O Lamm Gottes, unschuldig, Liebster Jesu, Wenn wir in höchsten Nöten sein, Prelude and Fugue in G minor, Bach; Kleine Präludien und Intermezzi, Schroeder; Voluntary 5, Stanley; Fantasia and Fugue in B flat, Böely.

George C. Baker, III, Dallas, Tex. — Student of Robert Anderson, Caruth Auditorium, May 16: Prelude and Fugue in G major, Wer nur den lieben Gott lässt walten, Prelude and Fugue in D major, Bach; Chorale in E major, Franck; Prelude and Fugue in F sharp minor, Buxtehude; Impromptu, Vierne; Prelude and Fugue on A-L-A-I-N, Durullé.

Craig Rifel, Wausau, Wis. — Zion Lutheran Church May 4: Pastorale, Thiman; A Mighty Fortress, Bender; Toccata and Fugue in D minor, Bach; Two Chorale Preludes, McKinley; Finale, Symphony 1, Vierne; Blessed Are Ye Faithful Souls, O World, I Must Leave Thee, Brahms; Chorale in A minor, Franck.

William David Taylor III, Berrien Springs, Mich. — Andrews U senior recital, Pioneer Memorial Church May 24: Suite on the Magnificat, Dandrieu; Chorale in B minor, Franck; Le Jardin Suspendu, Litanies, Alain; Requiescat in Pace, Sowerby.

Lee Yarbrough, Forsyth, Ga. — Tift College senior student of James R. Davidson, Roberts Auditorium May 23: Wacht auf, Bach; Sonata 5, Mendelssohn; Rhythmic Trumpet, Bingham; Te Deum, Langlais.

Alexander Schreiner, Salt Lake City, Utah — First Congregational Church, Sonoma, Calif., April 29: Toccata, Adagio and Fugue in C major, Bach; Fantasia in A major, Franck; Meditation Religieuse, Mulet; Woodland Flute Call, Dillon; Star of Hope, Thanks Be to God, R. K. Biggs; Water Nymphs, Clair de Lune, Vierne; Finale in B flat, Franck. Sonoma Community Center May 1: If Thou but suffer to God to Guide Thee, My Hearts Years for Thee, Fantasia in G major, Bach; Sonata in F minor, Mendelssohn; Communion in E major, Maestoso in C sharp minor, Naiades, Clair de Lune, Carillon de Westminster, Vierne.

Edward Neidle Kaufman, New York City — Trinity Episcopal Church, Williamsport, Pa. April 27: Prelude and Fugue in G minor, Buxtehude; Benedictus, Reger; Sonata 2, Hindemith; Pièce Héroïque, Franck; Fugue in E flat major, Christ, du Lamm Gottes, Gelobet seist du, Erstanden ist der heilige Christ, Nun komm der Heiden Heiland, Bach; Toccata in D minor, Froberger; Prelude au Kyrie, Langlais; Variations on Veni Creator, Durullé.

Gary C. O'Neal, Buckhannon, W. Va. — Wesley Chapel, senior student of Robert E. Shafer April 13: Psalm 19, Marcello; Prelude and Fugue in G minor, Buxtehude; Pastorale and Allegro, Concerto 1, Handel; Toccata in F, Bach; Fantasia in F minor K. 608, Mozart; Blessed Jesu, Edmundson; Epilogue, Langlais; Prelude and Fugue in G minor, Dupré; Toccata, Symphony 5, Widor.

Gayle Burch, Oklahoma City, Okla. — Messiah Lutheran Church May 4: Offertoire sur les Grands Jeux, F. Couperin; O Mensch, Alle Menschen müssen sterben, Fantasia and Fugue in G minor, Bach; Carillon de Westminster, Vierne; Adagio, Symphony 5, Widor; Chorale in A minor, Franck; Magnificat 1, Dupré; Fête, Langlais.

William Krape, Dalton, Ga. — Evangel Baptist Church, Springfield, N.J. June 1: Prelude and Fugue in C minor, Allein Gott (three settings), Bach; Variations on Ei, du feiner Reiter, Scheidt; Sonata 3, Mendelssohn; Toccata, Durullé.

Alastair Ross, Norwalk, Conn. — St. Thomas Church, New York City June 5: Prelude and Fugue in C major; Ascension Suite, Messiaen.

Karel Paukert, Evanston, Ill. — For U of Wisconsin, Washington County Campus, Immanuel United Church of Christ, West Bend May 16: Fantasia in G minor, Kuchar; Toccata, Adagio and Fugue in C major, Bach; Chorale in A minor, Franck; Finale, Eben. Noriko Fujii, soprano, assisted. For Muncie, Ind. Chapter May 26: Same Kuchar, Bach, plus Prelude and Fugue on B-A-C-H, Liszt; Postludium, Janacek; Improvisation. St. Luke's Church, Evanston May 25: Flourish, Paukert; Toccata in F minor, Wiedermann; Legend in D major, Klicka; Excerpts, Organ Mass, Corrette; Chorale in A minor, Franck. Miss Fujii assisted.

James H. Laster, Beirut, Lebanon — Beirut College for Women May 26: Canzona, Frescobaldi; Maria zart, Schlick; Fantasia in Echo Style, Sweelinck; Ich ruf zu dir, Wer nur den lieben Gott, Passacaglia and Fugue in C minor, Bach; Festal Flourish, Jacob; Schönster Herr Jesu, Christ ist erstanden, Schroeder; Dawn Hymn, Hovhanness; Mein Leben ist ein Pilgrimstand, Sei Lob und Ehr, Walcha; Variations on Mit Freuden zart, Withrow.

Laurene Wenstrand, Spencer, Iowa — Trinity Lutheran Church April 27: Variations in D minor, Daquin; We Pray Now to the Holy Spirit, Buxtehude; Prelude and Fugue in A major, Bach; Benedictus, Rowley; Villancico y Fuga, Ginastera; Good Christian Men Rejoice, Holy Spirit Truth Divine, Willan; Glorious Majesty before Thee, Walther; Fantasia on Glorious Majesty, Piet Kee.

David F. Gallagher, Washington, D.C. — Centre Congregational Church, Lynnfield Centre, Mass. April 27: Maestoso in C sharp minor, Vierne; Concerto 11, Handel; Ruhig bewegt, Sonata 2, Hindemith; Prelude and Fugue in A minor, Bach; Toccata, Arslanian; Roulade, Bingham; Woodland Flute Call, Dillon; Finale, Franck.

Lydie Augsburg, Berrien Springs, Mich. — Andrews U student, Pioneer Memorial Church May 31: Carillon de Westminster, Vierne; Fantasia and Fugue in G minor, Bach; Petite Pièce 7, Alain; Sonata 1, Hindemith; Final, Franck.

Robert Wolfersteig, Milledgeville, Ga. — Cathedral of St. Philip, Atlanta, Ga. May 25: Passion Symphony, Dupré.

John Upham, New York City — St. Paul's Chapel, Trinity Parish June 4: Concerto 3, Handel; Six Chorale Preludes, Oley; Prelude and Fugue in E minor, Buxtehude, June 18: Fantasia on Komm, heiliger Geist, Bach; Sonata 2, C.P.E. Bach; Prelude and Fugue in C major, J. S. Bach. June 25: Veni Creator, Grigny; Passacaglia and Fugue in C minor, Bach. Trinity Church June 19: Suite Médiévale, Langlais; Four Chorales, Walcha; Prelude and Fugue in E flat major, Saint-Saëns.

Arthur A. Phillips, Brooklyn, N.Y. — Lafayette Avenue Presbyterian Church May 11: Toccata in F, Lobet den Herren, Bach; Suite for a Musical Clock, Handel; Pièce Héroïque, Franck; Andante Sostenuto, Symphonie Gothique, Widor; Outburst of Joy, Messiaen; The Squirrel, Weaver; Fantasia in F minor KV 608, Mozart; Joshua Fit de Battle, Sowande; Nobody Knows the Trouble, arr. Phillips; Concert Study, Yon.

Nell Annett Price — Centre College senior student of Arthur P. Lawrence May 18: Echo Fantasia in Dorian Mode, Sweelinck; Cantabile, Franck; Wer nur den Lieben Gott, Jesu meine Freude, Wenn wir in höchsten Nöthen sein, Fugue in G minor, Bach; Le Banquet Céleste, Messiaen; Herzlich tut mich verlangen, Herliebster Jesu, Brahms; Prelude and Fugue in C minor, Bach.

Robert Winn, Little Rock, Ark. — First United Methodist Church May 8: Voluntary in D major, Croft; Variations on My Young Life, Sweelinck; Chaconne in G minor, L. Couperin; Sonata 5, Mendelssohn; Prelude and Fugue in G major, Bach; Te Deum, Langlais; Voluntary in D, Boyce; Postlude for the Office of Compline, Alain; Fanfare, Cook.

Richard Litterst, Rockford, Ill. — Second Congregational Church April 13: Prelude and Fugue in F major, Bach; Procession, Mulet; Reverie, Sarabande, Debussy; Chorale in B minor, Franck; Concerto 13, Handel; Allegro vivace, Symphony 1, Vierne; Prelude and Fugue in G minor, Dupré.

Kenneth Starr, Boston, Mass. — Boston University recital, Church of the Advent April 22: Cantique Spirituel, Aria, Symphonie Dominicale, Saint-Martin; Prelude and Fugue in E flat, Bach; Symphonie 3, Vierne.

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Programs of Organ Recitals of the Month

Elmer F. Blackmer, Springfield, Ohio — Weaver Chapel, Wittenberg University May 25: Voluntary in G, Stanley; La Romanesca con cinque mutanze, Valente; Magnificat on Tone 2, Scheidt; Prelude and Fugue in G minor, Bach; Veni Creator, Sowerby; Petite Pièce, Alain; Pièce Héroïque, Franck; In Praise of Merbecke, Wyton; The Joy of the Redeemed, Dickinson.

James R. Paxton, Mobile, Ala. — University of South Alabama senior student of David Witt, Seventh Day Adventist Church May 28: Toccata per l'Elevezione, Frescobaldi; Prelude and Fugue in E minor, Wenn wir in höchsten Nöthen, Bach; Andante for a Mechanical Organ K 616, Mozart; Prelude in Classic Style, Young; Chorale, Prière, Suite Gothique, Boëllmann; Capriccio, LeMaigre; Benedictus, Karg-Elert; Prelude on Old 124th, Willan.

William H. Remele, Jr. Harrodsburg, Ky. — Centre College senior student of Arthur P. Lawrence, May 20: Prelude and Fugue in D minor, Buxtehude; An Wasserflüssen Babylon, O Lamm Gottes, O Mensch, Prelude and Fugue in G major, Bach; Schmücke dich, Es ist ein' Ros', Brahms; Noël, Grand jeu et Duo, Daquin; The Nativity, Te Deum, Langlais.

Andrew Soll, Oberlin, Ohio — Oberlin Conservatory senior student of Haskell Thomson, Warner Concert Hall April 21: Dialogue sur les Grands Jeux, Grigny; Canzona 4, Froberger; Balletto del Granduca, Sweelinck; Toccata, Adagio and Fugue in C, Bach; Premier Prélude Profane, Fantaisie 1, Alain; Chorale in A minor, Franck.

Joseph Kline, Farmingdale, L.I. — Student of Vernon deTar, Church of the Ascension, New York City May 18: Prelude and Fugue in D major, Buxtehude; Trio Sonata 1, Prelude and Fugue in E minor, Bach; Prière, Franck; Fantasy for Flute Stops, Sowerby; Fantasia on Wie schön leucht', Reger.

Karen Saathoff Walter, Arlington, Va. — National Shrine of the Immaculate Conception, Washington, D.C. May 11: Partita on Wake Awake, Distler; Concerto in C major, Vivaldi-Bach; Force and Agility of the Glorious Bodies, Joy and Clarity, Mystery of the Holy Trinity, Messiaen.

Ludwig Altman, San Francisco, Calif. — First Presbyterian Church, San Anselmo May 25: Four movements, Mass of the Apostles, Frescobaldi; Fugue in D major, Allegro, Adagio and Scherzo for an Organ Clock; Two Preludes through the major keys, Beethoven; Prelude in D minor, Mendelssohn (American premier); Three quiet chorale preludes, Altman; Entrée, Milhaud; Contrapunctus 8, Art of Fugue, Bach.

Gwylm Bevan, Brockville, Ont. — St. Mary's Cathedral, Kingston May 11: Chaconne, L. Couperin; Basse et Dessus de Trompette, Clérambault; Qui tollis, F. Couperin; Prelude and Fugue in B minor, Bach; Arioso, Fiocco (with Andre Coulombe, oboe); Chorale in B minor, Franck; Oboe Concerto in F major, Vivaldi (with Mr. Coulombe); O God, thou faithful God, Now rest beneath night's shadow, Peeters; Theme and Variations, Andriessen.

Stephen A. Steely, Hastings, Neb. — Hastings College senior recital, First Presbyterian Church April 21: Heroic Song of Peace, Langlais; Aria con Variazione, Martini; Passacaglia and Fugue in C minor, Bach; Prelude and Fugue in F sharp minor, Buxtehude; Introduction and Trumpet Voluntary, Boyce; Chorale in B minor, Franck; Outburst of Joy, Messiaen.

Richard DeLong, Mansfield, Ohio — St. John's Church May 4: Trumpet in Dialogue, Clérambault; Church Sonata in C, K 336, Mozart; Nun bitten wir, Buxtehude; Jesu Joy of Man's Desiring, Fantasia and Fugue in G minor, Bach; Carillon, Sowerby; Suite Médievale, Langlais; Blessed Jesu, Edmundson; Toccata, Symphony 5, Widor.

Theophil M. Otto, New Ulm, Minn. — Dr. Martin Luther College May 18: Prelude and Fugue in D minor, Buxtehude; Suite in Mode 2, Clérambault; Prelude and Fugue in C minor, Bach, Chorale in E major, Franck; Sonata 2, Schroeder; Communion, Epilogue, Langlais.

Letitia Lowe, Decatur, Ga. — Agnes Scott College senior student of Raymond J. Martin, Presser Hall, April 10: Toccata, Muffat; Toccata and Fugue in D minor (Dorian), Bach; Fantasia in A major, Franck; Le Jardin suspendu, Alain; Variations sur un Noël, Dupré.

Barbara Owen, Pigeon's Cove, Mass. — First Congregational Church, Collinsville, Conn. April 20: Offertorio e Pastorale, Zipoli; Ach Gott! erhor mein Seufzen, Krebs; Vous qui desirez sans fin, Dandrieu; Suite on Tone 1, Guilain; Variations on Vor Herres Jesu Mindefest, Videra; Trio in C minor, Chadwick; Pastorale on The Morning Star, Pinkham; Kleine Präludien und Intermezzo, Schroeder.

John L. Schaefer, Columbus, Ohio — St. James' Church, Dursley, Gloucestershire, England April 11: Homage to Perotin, Roberts; Récit de Tierce en Taille, Grigny; Prelude and Fugue in D, Buxtehude; Fugue in A flat minor, Brahms; Partita on Nun komm der Heiden Heiland, Distler; Even Song, La Montaine; Allegro, Ochse; Fantasia and Fugue opus 135b, Reger. June 7, New College Chapel, Oxford June 7: Prelude and Fugue in E flat, Bach; Grand Pièce Symphonie, Franck.

Charles Walker, Toronto, Ont. — St. Paul's RC Church April 27: Introduction and Toccata in G, Walond; Erscheinen ist der Herrliche Tag, Bach, Buxtehude, Walther; Preludes on St. Venantius, Christ ist erstanden, Willan; Jesus Christus, unser Heiland, Christ ist erstanden, Bach; Voluntary in C major, Purcell. St. George's Choir, Lloyd Bradshaw directing, shared the program.

Mrs. Ivan Moyer, Jr., Columbus, Ohio — Park Forest Village United Methodist Church, State College, Pa. May 18: Chorale in A minor, Franck; Come Saviour of Our Race, Buxtehude; Prelude and Fugue in E flat, Bach; Sonata 2, Hindemith; Nativity Suite, Held; O Sacred Head, Bach, Brahms; Te Deum, Langlais.

Jerry Smith, Seminole, Tex. — North Texas State U senior, Denton, May 13: Pièce Héroïque, Franck; Schmücke dich, o liebe Seele, Brahms; Prelude and Fugue in B minor, Bach; Offertoire sur les Grands Jeux, F. Couperin; Le Banquet Celeste, Messiaen; Petite Suite, Bales.

Thomas Llewellyn, Dallas, Tex. — SMU graduate student of Robert Anderson, Caruth Auditorium, April 27: Prelude and Fugue in G minor, Lübeck; Orgelstücke 1, Eggermann; Pastorale, Roger-Ducasse; Six Schübler Chorales, Bach; Finale in B flat, Franck.

Michael Radelescu, Vienna, Austria — Immanuel Lutheran Church, Seymour, Ind. April 8: Toccata prima, Apparatus musico-organisticus, Muffat; Four sections, Convent Mass, F. Couperin; Jesu Christus, unser Heiland, Prelude and Fugue in E minor, Bach; Herzlich tut mich verlangen, Herzlich tut mich erfreuen, O Welt, Brahms; Fantasia on Salve Regina, Heiller.

Jack Hennigan, Scranton, Pa. — Park Cities Baptist Church, Dallas, Tex. April 18, St. Mark's Episcopal Church, Beaumont, Tex. April 28, Central Presbyterian Church, Houston May 5: Ricercare for 6 voices, Musical Offering, Bach; Fantasia on Hallelujah! Gott zu loben, Reger; Prelude and Fugue in G minor, Dupré; Suite on Tone 2, Guilain; Offertoire sur les Grands jeux, Parish Mass, F. Couperin; Suite, Durullé. First Presbyterian Church, Kilgore, Tex. April 20, First Presbyterian, Midland April 25: same program minus Couperin.

William T. Stewart, Columbus, Ohio — Ohio State U student of Gordon Wilson, Overbrook Presbyterian Church May 25: Promenade, Air and Toccata, Haines; Wer nur den lieben Gott, Dies sind die heiligen zehn Gebot, Nun komm, der Heiden, Heiland, Bach; Prelude and Fugue in E minor, Buxtehude; LeBanquet Céleste, Messiaen; Chorale in A minor, Franck.

Roger Roszell, Chicago, Ill. — St. Richard's Episcopal June 1: Chaconne, L. Couperin; Fugue on the Magnificat, Pachelbel; Duet, Wesley (with Daniel Apyan); Prelude and Fugue in E flat, Bach; Zeuch ein zu deinen Toren, Pepping; Rejoice Greatly, Dearest Immanuel, Dupré; Prelude on Coronation, Langlais; Paean, Leighton.

Patricia Huffmann, Oberlin, Ohio — Oberlin Conservatory senior student of Fenner Douglass, Warner Concert Hall, May 10: Three Canzoni alla Francese, Frescobaldi; Jesu Christus, unser Heiland, Passacaglia in C minor, Bach; Suite on Tone 1, LeBegue; Fantasia on Hallelejah! Gott zu loben, Reger.

James Carr, Lewisburg, Pa. — Bucknell University senior, Rooke chapel May 11: Prelude, Fugue and Chaconne, Buxtehude; Noël, Grand Jeu et Duo, Daquin; Chorale in A minor, Franck; Folkloric Suite, Langlais; Comes Autumn Time, Sowerby.

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Programs of Organ Recitals of the Month

William F. Eifrig, Jr., Valparaiso, Ind. — Epiphany Lutheran, Detroit May 4; Come, Holy Ghost, Bach; Gentle Mary of Noble Mien, Schlick; Recitative, tierce in tenor, Grigny; Bass and soprano of the trumpet, Clérambault; Fantasia in G major, Bach; Chorale in B minor, Franck; I am black but comely, Dupré; Christ is arisen, Lenel; Wondrous Love variations, Barber; Fast and sinister, Symphony, Sowerby.

Julia S. Anderson, Wayne, N.J. — St. Paul's Lutheran, Teaneck, N.J. May 18: Five Variants of Dives and Lazarus, Vaughan Williams; Concerto in B flat, Handel; Jesu, Joy of Man's Desiring, Siciliano, Bach; Autome, Grandjany; Au Matin, Tournier; Paean on Divinum Mysterium, Cook; Aria in Classic Style, Grandjany. Interchurch Center chapel, New York City May 19: same Vaughan Williams, Bach Siciliano, Grandjany. Jane Weidensaul, harpist, shared both programs.

Esther Johnson, Columbus, Ohio — Ohio State U senior student of Gordon Wilson, Mershon auditorium May 28: Prelude and Fugue in E major, Lübeck; Benedictus, F. Couperin; Trio en Passacaille, Raison; Passacaglia and Fugue in C minor, Bach; Partita on Nun komm der Heiden Heiland, Distler; Fantaisie in A major, Franck; Les Enfants de Dieu, Dieu parmi Nous, Messiaen.

Jerry Lynn Bullock, Little Rock, Ark. — Little Rock U student of Glenn Metcalf, Christ Episcopal Church May 4: Rigaudon, Campra; Trio Sonata 2, Bach; Prelude and Fugue in D major, Buxtehude; Arabesque, Vierne; Fanfare, Cook; Fantaisie in A major, Franck; Voluntary in D, Boyce; Magnificat 5, Dupré; Te Deum, Langlais.

Susan Marrier, Port Arthur, Ont. — St. Paul's United Church May 11: Offertoire sur les grands jeux, F. Couperin; Pange Lingua, Grigny; Wie schön leuchtet, Pachelbel; Fantaisie and Fugue in C minor, Bach; Suite for a Musical Clock, Handel; Pastorale, Franck; Flutes, Chant de joie, Langlais.

John Holtz, Hartford, Conn. — St. Thomas Church, New York City June 22: Prelude and Fugue in E minor, Buxtehude; Three Inventions, Stockmeier; Eight excerpts, Book of Organ, Du Mage; Toccata, Intermezzo, Fugue, Reger.

Conrad Grimes, Winnipeg, Man. — All Saints' Anglican Church May 25: Fantaisie in Echo Style, Sweelinck; Toccata for the Elevation, Frescobaldi; Voluntary for Double Organ, 17th century English; Voluntary in G, Stanley; Recit de Tierce en Taille, Grigny; Chaconne, L. Couperin; Prelude in D minor, Pachelbel. The choir of men and boys directed by Donald Hadfield shared the program.

Arthur Lawrence, Danville, Ky. — Christ Church, Cincinnati, Ohio May 11: All Bach; Come Holy Spirit, Lord God, Deck Thyself, Canonic Variations on From Heaven High. Sacred Heart Church, Notre Dame, Ind. May 16: Sonata 3, Mendelssohn; Variations on Mein junges Leben, Sweelinck; Elevation, offertoire, Convent Mass, F. Couperin; Chaconne in E minor, Buxtehude; Chorale 1, Sessions; Schmücke dich, Prelude and Fugue in B minor, Bach.

Norman Gary Johnson, Louisville, Ky. — St. Matthew's United Methodist Church May 25: We Pray Now to the Holy Spirit, Buxtehude; Prelude, Fugue and Chaconne, Buxtehude; I Leave All Things to God's Direction, If Thou But Suffer God to Guide Thee, Bach; Benedictus, Reger; Prelude, Fugue and Variation, Franck; Meditation, Suite Médiévale, Langlais; Toccata and Fugue in D minor, Bach.

Dennis G. Michno, New York City — St. Thomas Church June 15: Fantaisie in C, Fugue and Variation, Grand Pièce Symphonique, Franck. Trinity Church June 26: Triptyque, Langlais; Le Jardin Suspendu, Alain; Veni Creator Spiritus, Pange Lingua, Te Lucis ante Terminum, Placare Christe Servulus, Dupré.

Allan Slovenkay, Painesville, Ohio — Lake Erie College faculty recital May 21: Ciacona in G minor, Buxtehude; Trios in G major, C minor, Prelude and Fugue in A minor, An Wasserflüssen Babylon, Valet will ich dir geben, Bach; Fantaisie in A major, Franck; Sonata 1, Hindemith; Tu es petra, Mulet.

Aldis N. Lagzdins, New York City — St. Thomas Church July 2: Grand Jeu, Du Mage; All Glory be to God on High, Toccata, Adagio and Fugue in C major, Bach; The Hanging Garden, Alain; Fantaisie and Fugue on Ad nos, Liszt.

William Self, New York City — St. Thomas Church June 30, Notre Dame Cathedral, Paris July 6: Reverie, Bonnet; Magnificat, Langlais; Symphonie Romane, Widor.

Clarence Jones, Tarrytown, N.Y. — Randolph-Macon Academy, Front Royal, Va. May 12: Chaconne in G minor, L. Couperin; Air and Variations, Handel; Toccata and Fugue in D minor, Boyce; The Fifers, Dandrieu; Adagio for Strings, Barber; Dialogue on the Mixtures, Langlais; Ach blieb mit deiner Gnade, Karg-Elert; Fanfare, Cook; Greensleeves, Brother James's Air, Wright; Toccata Festiva, Purvis. James Mortensen home, North Tarrytown: Grand Jeu, du Mage; Aria Quarta, Pachelbel; Prelude in G, Song Tune, Peasant Cantata, Fugue in C, Bach. Maud Fluchere, pianist, played a piano group and joined in: Excerpts, Water Music, Handel; Dialogue, Sowerby; Concerto, opus 74, Peeters.

Dale Peters, Urbana, Ill. — Smith Music Hall, doctoral recitals U of Illinois April 27: Les choses visibles et invisibles, Messiaen; Organ Fantasy, Merrill Ellis; Variations on a Recitative, Schoenberg; Passacaille, Martin; Sonata, Persichetti. May 25: All Reger; Toccata in E minor; Seelenbräutigam; O Lamm Gottes, Lobe den Herren; Fantaisie on Wie schön leuchtet; Trauerode; Scherzo in D minor; Fantaisie and Fugue in D minor.

Evelyn Robbins, Atlanta, Ga. — First United Methodist, College Park, Ga. June 1, Fantaisie and Fugue in G minor, Bach; Rondo for Flute Stop, Rinck; Au Cenacle, Benoit; Chorale 3, Andriessen; Fantaisie and Fugue on B-A-C-H, Liszt; Paean on Divinum Mysterium, Cook; Rhosymedre, Vaughan Williams; Carillon Sortie, Mulet.

Sister Elaine Satterwhite, Webster Groves, Mo. — Emmanuel Episcopal Church, May 18: Komm, Gott, Schöpfer, Wir glauben all', Bach; Mein junges Leben variations, Sweelinck; Fugue in E flat, Bach; Herzliebster Jesus, Brahms; Postlude pour l'Office de Complies, Alain; Incantation, Langlais.

Frederick O. Grimes, III, New York City — St. Thomas Church July 1: Prelude and Fugue in C major, Leiding; Mass for Parishes, F. Couperin; Fugue in E flat major, Bach; Litanies, Alain; Pastorale, Franck; Finale, Symphonie 1, Vierne.

Arnold Ostlund, Jr., New York City — Cathedral of the Incarnation, Garden City April 20: Grand Choeur Dialogue, Gigout; Chant de Mai, Jongen; Prelude and Fugue in C major, Bach; Fantaisie and Fugue on Ad nos, Liszt; Scherzo, Symphony 2, Vierne; Dieu parmi Nous, Messiaen.

Tom Robin Harris, Rock Island, Ill. — Zion Lutheran, Marinette, Wis. April 6: Grand Jeu, Du Mage; Toccata and Fugue in F major, Buxtehude; Lamb of God, Come God Creator, When in the Hour of Utmost Need, Prelude and Fugue in E flat, Bach; Song of Peace, Langlais; Three Chorale Preludes, Pepping; Salve Regina, Manari; Force and Agility of the Glorious Bodies, Messiaen; Prelude and Fugue in G minor, Dupré. First Lutheran, Rock Island May 18: same Bach Lamb of God, Pepping, Messiaen, Dupré plus: Prelude and Fugue in D, Once He Came in Blessing, In Death's Strong Guise, Bach; Introduction and Passacaglia in D minor, Reger; Fantaisie in A, Franck.

Peter Davenport, Samuel Swartz, Oakland, Calif. — Temple Hill July 6: Prelude and Fugue in G minor, O Man, Bemoan, Lord God, Now Open Wide Thy Heaven, Bach; Chorale in B minor, Franck; Sonata, Krenek — Mr. Davenport. Prelude and Fugue in F sharp minor, Buxtehude; Chorale Preludes 7, 10, Brahms; Movements 1, 3, 5, Symphony 5, Widor — Mr. Swartz.

Carl Proctor, Berrien Springs, Mich. — Andrews U senior recital, Pioneer Memorial Church May 18: Fanfare, Jackson; Prelude and Fugue in G minor, Dupré; Jesus Christus, unser Heiland, Wir glauben all', Bach; Sonata 1, Mendelssohn; Sketch 4 in D flat, Fugue 3 on B-A-C-H, Schumann; Fast and sinister, Symphony in G, Sowerby.

William Partridge, Baltimore, Md. — St. Thomas Church, New York City June 29: Alleluys, Preston; Malabar, Sowerby; Sonata 2, Hindemith; Variations on Veni Creator, Durullé; Adagio Molto, Sonata, Dirksen; Ritual, Grove.

Idar Karevold, Greencastle, Ind. — St. Thomas Church, New York City June 1: Prelude and Fugue in A minor, Buxtehude; Trio Sonata in E flat, Bach; Sonata 2, Hindemith, Deck Thyself, O Blessed Faithful Spirits, Brahms; Prelude and Fugue in C major, Bach.

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Programs of Organ Recitals of the Month

Allan Birney, Bethlehem, Pa. — Church of the Ascension, New York City May 13: Prelude and Fugue in A minor, Allein Gott in der Höh (two versions), Bach; Joie et clarté, Les choses visibles et invisibles, Les Mains de l'Abime, Messiaen; Grand Pièce Symphonique, Franck.

Brian Jones, Boston, Mass. — First Unitarian Church, Bedford, Mass. May 18: Concerto 2, Handel; Tierce en taille, Dandrieu; Introduction and Trumpet Tune, Boyce; Nun komm der Heiden Heiland, Prelude and Fugue in C minor, Bach; Sonata 3, Mendelssohn; Partita on Kirken den er et gammelt, Videra; Prelude and Fugue in G minor, Dupré. Methuen Memorial Music Hall July 9: Same Bach Prelude and Fugue, Mendelssohn, plus: Toccata and Fugue, Reger; Fantaisie in A major, Franck; Gigue, Arne; Les Oiseaux et Les Sources, Messiaen; Le Berger d'Husquy, Bonnal; Carillon de Westminster, Vierne.

Robert Crone, Louisville, Ky. — Our Mother of Sorrows Church May 25 for archdiocesan music committee: Toccata avanti il Missam, Kyries, Elevation, Frescobaldi; Jubilante omnes, Riccio (with Jean Mansfield Cassidy, soprano, trumpet and strings); Recitativ en taille, Marchand; Prelude and Fugue in B minor; Sonata in A major, Mozart (with strings); How fair and how pleasant, So as we journey, Dupré; Offertory on Alleluia, DeKlerk; Voluntary, Bingham.

Margaret Gibbs, Berrien Springs, Mich. — Andrews U graduate recital, Pioneer Memorial Church May 25: Partita on Our Father, Sweelinck; Prelude and Fugue in F sharp minor; Prelude Fugue and Variations, Franck; Le Banquet Celeste, Messiaen; Fantaisie on Holy, Holy, Holy, Post. Patrick Stevenson, baritone, shared the program.

Rosalind Mohnsen, LeMars, Iowa — Westmar College, May 14: Von Himmel hoch, Pachelbel; Trio Sonata 5, Bach; Chorale in B minor, Franck; Movement 1, Symphony, Sowerby; Three Improvisations, Smith Brindle; Te Deum, Langlais.

Stephen Schaeffer, Cincinnati, Ohio — St. Thomas Church, New York City June 12: Toccata, Villancico and Fugue, Ginastera; Come, Redeemer of Our Race (two settings), Bach; Chorale in E major, Franck.

Roberta Gary, Cincinnati, Ohio — Church of the Ascension, New York City, May 27: Prière, Franck; Prelude and Fugue in B minor, Bach; Three Sketches, Donald E. Clawson (first performance); Passacaglia in D minor, Buxtehude; Partita on Wacht auf, Distler; Sonata in E flat major, Bach; Toccata, Durullé.

Phil Jessup, Provo, Utah — Adams State College Alamosa, Colo. April 26: Toccata, opus 59, Reger; Song of Peace, Langlais; Prelude and Fugue in D major, Bach; Now Pray We to the Holy Ghost, Buxtehude; Carillon, Dupré; Fairest Lord Jesus, Schroeder; Tumult in the Praetorium, Maleingreau; In Paradisum, Lesur; Finale, Franck. St. Ambrose Catholic Church, Salt Lake City April 2: same program with Sketch in D flat, Schumann, replacing Schroeder. Same program May 18, Provo Tabernacle.

Arthur Carkeek, Greencastle, Ind. — St. Thomas Church, New York City June 8: Chaconne, L. Couperin; Elevation, Tierce en Taille, F. Couperin; A Saving Health, Prelude and Fugue in F sharp minor, Buxtehude; Seven Chorale Preludes, Prelude and Fugue in A major, Bach; My Heart Abounds with Pleasure, My Heart is ever Yearning, Brahms; Prelude 2, Milhaud; Toccata in D minor, Reger.

David Hewlett, Fitchburg, Mass. — Church of St. Paul, New York City, May 14; Liebster Jesu, wir sind hier, Passacaglia and Fugue in C minor, Bach; Trumpet Voluntary, Stanley; Elevation, tierce en taille, F. Couperin; Grand Jeux, Plainte, Dialogue sur les Mixtures, Langlais; Litanies, Alain; Ite Missa Est, Kodaly; Chorale in A minor, Franck.

LaDonna Sumner Bowers, Pensacola, Fla. — First Presbyterian Church May 11: Fanfare, Wyton; Hyfyddol, Tallis' Canon, Manz; Forest Green, Purvis; Prelude and Fugue in A minor, Bach; Carillon de Westminster, Vierne; Andante con moto, Boëly; Fugue in G minor, Dupré.

Donald Rolander, Chicago — Sherwood Music School student of Herbert White May 27: Sonata 1, Hindemith; Yield, ye mountains, Shepherds came, Walcha; Prelude and Fugue in B minor, Bach; Toccata, Vierne; Green-sleeves, Wright; Litanies, Alain.

Frederick Burgomaster, Buffalo, N.Y. — St. Paul's Cathedral May 25: Toccata, Burgomaster; Revelations, Pinkham; Partita on O Heiland, Eder.

William D. Stone, Walnut Creek, Calif. — St. Mary's College Chapel July 1: Prelude and Fugue in C minor, Vaughan Williams; Symphony 3, Vierne; Three Chorale Preludes, Sessions. July 8: Sonatina, Fantasy for Flute Stops, Pageant, Sowerby; Three Quiet Preludes, Jacobi; Passacaglia and Fugue Bach. July 15: Roulade, Bingham; Neuf Preludes, Sonata, Milhaud; Fugue on B-A-C-H, Schumann; Prelude and Fugue in G, Bach. July 22: Chorale 1, Sessions; Six Preludes, Block; Sonata, Krenek; Variations on a Theme of Jannequin, Le Jardin suspendu, Litanies, Alain. July 29: Prelude and Fugue on B-A-C-H, Piston; Pastoral, Milhaud; Preludes and Fugue in B major, F minor, G minor, Dupré.

Mrs. R. A. Unkenholz, Valley City, N.D. — Epworth United Methodist May 11: Incantation pour un jour Saint, Langlais; Sonata 4, Mendelssohn; Open Now Thy Gates of Beauty, Peeters; Weichat ihr Berge, Walcha; Neander, Manz; In Paradisum, Bedell; Contemplative Canzone, Peeters; Christ ist erstanden, O Mensch, Toccata and Fugue in D minor, Bach.

Louise Borak, St. Paul, Minn. — St. Edwards Episcopal Church, Mount Dora, Fla. May 2: Rondo in G, Bull; A Lesson, Selby; Pastoral, Bach; Largo, Three Messiah Excerpts, Handel; Toccata, Symphony 5, Widor; To a Wild Rose, An old Trysting Place, MacDowell; Claire de Lune, Debussy; The Sun Dance, Borak.

Joseph D. LaRue, Chicago — Metropolitan Community Church June 8: Echo Voluntary for Double Organ, Purcell; Trio Sonata 3 in D minor, Toccata in F, Bach; Prelude, Fugue and Variation, Franck; Wondrous Love Variations, Barber; Lyric Piece, Ivy Beard; Toccata 3 on a Nigerian Theme, Ayo Bankole.

Joanne and John Rodland, Ridgewood, N.J. — Trinity Church, New York City June 12: Kleine Präludien und Intermezzi, Schroeder; Wie schön leuchtet, Wer nur den lieben Gott lässt walten, Walcha; Wie soll ich dich empfangen, Pepping; Konzert on Es sungen drei Engel, Micheelsen.

Richard Peck, Charlotte, N.C. — Raeford Presbyterian Church May 11: Suite on Tone 7, Nivers; Toccata in F major, Mein Seele erhebt den Herren, Fugue in A major, Bach; Suite for a Mechanical Clock, Beethoven; Partita on St. Paul, Peck; Schönster Herr Jesu, Schroeder; Pièce Héroïque, Franck.

Wim van der Panne, Voorburg, Netherlands — Vaste Burchkerk May 20: Grand Jeu, Du Mage; Sarabande e Canon, Chaconne in G minor, L. Couperin; Votre Bonté Grand Dieu, Balbastre; Ich ruf' zu dir, Herr Christ, der ein'ge Gottes Sohn, Bach; Toccata and Fugue in F, Buxtehude; Andantino, Franck; Pasticcio, Pastoral Song, A Mighty Fortress, Langlais; Pastoral, Micheelsen; Toccata on Psalm 87, Van der Berg. June 3: Fantaisie in Echo Style, Sweelinck; Christus, der ist mein Leben, Walther; Prelude and Fugue in G minor, Bach; Dialogue, F. Couperin; Voluntary, Stanley; Chorale in A minor, Franck; Berceuse, Vierne; Toccata, Andriessen; Jesus, Lover of My Soul, Bingham; Open Now Thy Gates, Manz.

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

Joylin Campbell, Berrien Springs, Mich. — Andrews U graduate recital, Pioneer Memorial Church May 17: Obra de Octavo Tono Alto, Heredia; Pastoral, Roger-Ducasse; Prelude and Fugue in C major, Lübeck; Prayer of Christ Ascending, Messiaen; Introduction, Passacaglia and Fugue, Willan.

Anita Eggert Werling, Ann Arbor, Mich. — St. Paul's Lutheran Church, Toledo, Ohio May 25: Aus tiefer Not, Herr Jesu Christ, Allein Gott in der Höh, Prelude and Fugue in E minor (wedge), Bach; Nazard, Française, Voix céleste, Langlais; Grande Pièce Symphonique, Franck.

Billy J. Christian, Memphis, Tenn. — Idlewild Presbyterian Church May 18: Prelude and Fugue in G, Wacht auf, Bach; Toccata on Leoni, Bingham; Rejoice, Ye Pure in Heart, Sowerby; Sonata 1, Mendelssohn. Carole Wilson, dancer, and Marilyn Carlton, mezzo-soprano, shared the program.

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Calvin Hampton, New York City — Calvary Episcopal Church April 13: Westminster Carillon, Vierge; Prelude and Fugue in G, Gigue Fugue, Buxtehude; Carillon Sortie, Mulet. April 20: All Widor: Finale and Allegro, Symphony 6; Andante and Pastorale, Symphony 2; Adagio and Finale, Symphony 4; Andantino and Toccata, Symphony 5. April 27: Prelude and Fugue in D, Buxtehude; Four Selections, Mass for Parishes, F. Couperin; Gigue Fugue, Buxtehude; Variations on Soll es sein, Toccata, Sweelinck; Pastorale, Bach. May 4: Preambule, Prelude, Scherzetto, Meditation, Cortège, Pastorale, Divertissement, Canzona, Carillon, Vierge; Toccata and Fugue in D minor, Bach; Variations on a Noël, Dupré. May 18: Pièce Héroïque, Pastorale, Fugue in C, Franck; Passacaglia and Fugue in C minor, Toccata and Fugue in F major, Bach. Choate School, Wallingford, Conn. May 16: Vierge and Dupré above plus: Pictures at an Exhibition, Moussorgsky-Hampton.

Hector Julio Olivera, New York City — St. Paul's Chapel, Trinity Parish June 11: The Trophy, Couperin; The Fifers, Dandrieu; Wenn wir in höchsten Nöthen sein, Toccata, Adagio and Fugue in C major, Bach; Adagio, Mozart; Toccata, Olivera.

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

Jane Bradley, Forsyth, Ga. — Tift College senior student of James R. Davidson, Roberts Auditorium, May 19: In Dir ist Freude, Bach; Cantabile, Franck; Trio Sonata 1, Bach; Litanies, Alain; Brother James's Air, Wright; Suite Gothique, Boëllmann.

Carl Gilmer, Bloomington, Ind. — Indiana U graduate recital May 14: Offertoire sur les Grands Jeux, Parish Mass, F. Couperin; Récit de Tierce en Taille, de Grigny; Triple Kyrie, Fantasie and Fugue in G minor, Bach.

Eugene Hancock, Detroit, Mich. — St. Paul's Cathedral, Detroit May 18: Psalms 130, 120, 121, 136, Zimmermann; Sinfonia 3, Berliński; Sonata 1, Ralph Schultz; Pastorale and Aviary, Roberts; Dithyramb, Wyton.

John Erickson, Dallas, Tex. — St. Thomas Church, New York City June 19: Konzert, Micheelsen; In Paradisum, Daniel-Lesur; Charterhouse, Sowerby; Variations on Veni Creator, Duruflé.

Richard Gehrke, Hopkins, Minn. — Temple Hill, Oakland, Calif. Aug. 3: Fantasie in G major, Three Schübler Chorales, Bach; Prelude and Fugue in B major, Dupré; Jesus Lead Thou On, Manz; Fantaisie 2, Alain.

Charles John Stark, Ames, Iowa — Bethesda Lutheran Church May 11: Music for the Mass, Langlais; Concerto for Organ and Brasses, Lockwood. Iowa State University groups shared the program.

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

Michael Murray, Shaker Heights, Ohio — Heights Christian Church, Bach series April 27: Valet will Ich dir geben, Vater unser, Trio Sonata 6; Hilf Gott, Herzlich thut mich verlangen, Herr Gott, nun schliess den Himmel auf, Fugue in G minor, O Lamm Gottes, Wir Christenleut, Wenn wir in höchsten nothen sein, Allabreve in D major, Jesus Christus, unser Heiland, Fantasie on Jesu, meine Freude. May 11: Allein Gott in der Höh, An Wasserflüssen Babylon, Aus tiefer Noth, Christ lag in Todesbanden (two settings), Little Harmonic Labyrinth, Herr Jesu Christ, Ich hab mein Sach, In dulci jubilo, Fugues in G minor, C minor, D major, G major, G major. May 25: Fantasie con imitazione, Ach Gott, von Himmel sich darien, Auf meinen Lieben Gott, Das Jesulein, Herr Jesu Christ, dich zu uns wend', In dulci jubilo, Fantasies in C minor, D major; Sinfonia from Cantata 29; Pastorale, Gott der Vater, Gottes Sohn ist kommen, Aria, Prelude and Fugue in E minor, Liebster Jesu wir sind hier.

June Miller, University Park, Pa. — Pennsylvania State U April 28: Komm, heiliger Geist, An Wasserflüssen Babylon, Trio Sonata 4, Bach; Sonata 1, Hindemith; Chorale in E major, Franck; Sonata, Distler; Allegro, Symphony 6, Widor.

Dell Wilson, Forsyth, Ga. — Tift College senior student of James R. Davidson, Roberts Auditorium, May 5: Prelude, Prayer, Creston; Chorale in B minor, Franck.

D. Stacy Carpenter, Palm Desert, Calif. — College of the Desert June 4: Toccata and Fugue in D minor, Bach; Chorale in E major, Franck; Lied Symphony, Peeters.

Vernon De Tar, New York City — Church of the Ascension April 1: 11 Chorale Preludes, Brahms. Gwendolyn Belle, mezzo, sang the Four Serious Songs.

Robert E. Gant, Conway, Ark. — St. Thomas Church, New York City June 26: Suite, Alain; Prelude and Fugue in B minor, Bach; Toccata, Duruflé.

William Smith, Buffalo, N.P. — St. Paul's Cathedral June 13: Prelude, Suite Médiévale, Langlais; Trio Sonata 4, Bach; Chorale in A minor, Franck.

Donald Books, New Haven, Conn. — Trinity Church, New York City June 5: Sonata 3 in D minor, Bach; Sonata 2, Hindemith; Prelude and Toccata, Alvin Etlér.

Dorothy Forbes, Buffalo, N.Y. — St. Paul's Cathedral May 16: Prelude and Fugue in B minor, Bach; Sonata 1, Mendelssohn.

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An Historical Approach Toward the Interpretation of Johann Sebastian Bach's Organ Works

By Rosamond Drooker Brenner

Dr. Brenner is professor of music history and form & analysis at the Boston Conservatory of Music and is dean of the Boston chapter, American Guild of Organists.

The goal of an interpreter of music should be to make others as well as himself aware of the aesthetic value of the works he performs or criticizes. In order to achieve his purpose he must take the composer's intentions into serious consideration. He must not allow the penetration of his own personality to interfere with the thought or mood expressed in the work by the composer. But this presents a major problem to a performer or critic of Bach's organ works: how is he able to give a faithful portrayal of Bach's intentions in these compositions?

An historical approach provides a performer or critic with valuable information about the conditions affecting the interpretation of Bach's organ works. Knowledge of the technical advantages and limitations of the organs in Germany during the late Baroque era and about the development of the composer in question can be helpful in bringing to light some of the ideas and emotions Bach was trying to depict in his organ music.

By studying several of these instruments, it is possible to discover some of the technical advantages and limitations of the organs with which Bach came into contact. Let us begin this investigation by considering the instrument at the Bonifaciuskirche in Arnstadt, where Bach, at the age of 18, held his first position as organist. The specification of this organ is as follows:

OBERWERK (Great) (now called the Swell)

Principal 8 ft.
Viola da gamba 8 ft.
Quintation 8 ft.
Gedackt 8 ft.
Quinte 6 ft.
Octave 4 ft.
Mixture 4 ranks
Gemshorn 8 ft.
Cembal 3 ranks
Trompete 8 ft.
Tremulant
Glocken-Accord

BRUSTWERK (Swell)

Principal 4 ft.
Gedackt 8 ft.
Spitz-Floete 4 ft.
Quinte 3 ft.
Sesquialt.
Nachthorn 4 ft.
Mixture 4 ranks
Octave 2 ft.
Glocken-Accord
Manual-Copp.

PEDAL

Principal Bass 8 ft.
Sub-Bass 16 ft.
Posaun-Bass 16 ft.
Violon-Bass 16 ft.
Hohl-Floete 8 ft. von g — d
Pedal-Copp.

Immediately impressive are the variety of 8 ft. registers in the Oberwerk and the predominance of higher-pitched stops for the upper manual. Though there were only two reed stops on this organ, fundamentals could be combined with upper work to produce other reed-sounding tones. Further diversity of manual resources would result from the use of the coupler on the Brustwerk, as well as the addition of special effects; for example, the Tremulant or Glocken-Accord. The latter, also called Cymbelstern, is a stop that is now available once again on modern organs. When drawn, this register causes a wooden star with bells attached at its points to revolve.²

The pedal ensemble, however, is much less outstanding. It has, as was the norm, fewer stops than the manuals and only 16 and 8 ft. registers. If the coupler were used to add upper sonorities, the pedal's independence from the manuals would unfortunately be sacrificed.

Some of the fundamental differences that the console of Bach's Arnstadt organ possessed in comparison with the console of a modern organ are graphically revealed in Illustration No. 28 of Terry's Bach biography. The stop knobs on Bach's console were placed in four vertical rows, two on each side of the keyboards. Considerable effort would be required by a seated musician to reach the upper-most knobs. An organist at this console, therefore, would not be

changing his registration frequently during his performance. He would prepare his stops in advance and achieve differences in tone-color by playing the two manuals and pedal individually or in combination.

Further peculiarities about the Bach organ console appear when one tries to count the number of keys on the manuals and pedal. The manuals extend from CDF to d''' and the pedal, from CDE to d'.³ Low C's and D's were omitted from all the claviers of this console, owing to the cost and effort to make large pipes that would not be often played in the "restricted keys dictated by mean-tone temperament."⁴

In addition to the limitation in range of the keyboards and manuals, and the inconsistency of the short-octave arrangement whereby a black note served for low D in the pedal, while a white key sounded D on each of the manuals, the small size of the manual keys and the straight shape of the pedal-board in the picture of the Arnstadt organ con-

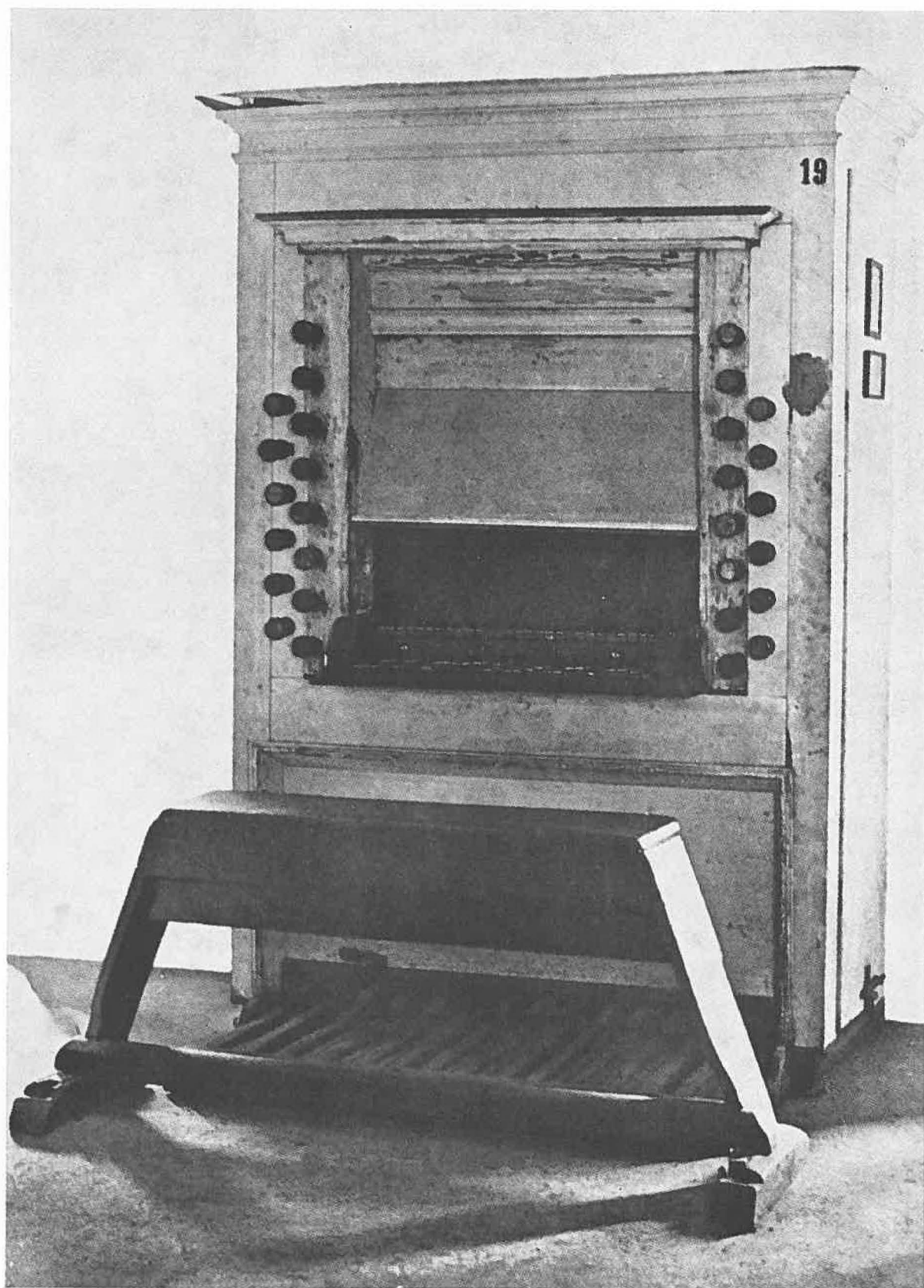
sole are especially noteworthy. To a modern organist the miniature keys and non-radiating and non-concave pedal-board might be considered disadvantages to performance technique. Information is available, however, that Bach liked short keys, because they made manual changes easier, especially on instruments of more than two manuals.⁵ Anyone who has played on Continental pedal-boards will remember that a straight pedal clavier does not present any serious technical difficulties, even though one may be accustomed to those conforming to AGO specifications. But it takes some adjustment of our playing habits to adapt to organ-consoles of different sizes and shapes. This lack of standardization in the dimensions of the keys and the contour of the pedal-board was also a technical limitation of Bach's organs.

Mechanical action caused organists of Bach's time to put more physical effort into their playing. Not only was it a strain to pull out the heavy stop knobs,

but greater strength was also needed to depress the keys, especially when more stops were engaged. Some keys required a heavier touch than others.⁶ To an organist accustomed to conveniently placed stop levers, electrical action, and even depths of touch, a Baroque organist must have been either super-strong or constantly fatigued. But a statement by Sumner that "no electric or pneumatic action, however well made, can rival tracker action, applied to organs of moderate size working with low pressures, for allowing subtleties of touch and phrasing"⁷ brings out an important advantage of the Baroque organ that more than compensates for its limitations. Fortunately "tracker-backers" now have their day again.

Before leaving the Arnstadt organ, one important point about this instrument that will concern other organs in Baroque-period Germany remains to be discussed: the lack of expression pedals.

(continued, next page)



Console of Bach's organ at the Bonifaciuskirche in Arnstadt.
(Courtesy, Oxford University Press)

According to Geer, "a swell pedal was said to have been introduced in Leipzig [in 1742,] but there is no evidence that Bach took any notice of it."¹⁹ The swell pedal was not something entirely new to the Baroque period. It had been used in the second half of the 17th century in Toledo, Spain,¹⁸ in Seville in 1703,¹⁹ and in London in 1712.¹¹ It did not catch on early in Germany, however, since music composed there for the organ did not need it. Bach's music contained sudden as well as gradual dynamic changes independent of this mechanical contrivance that was popular in other lands. Examples of the former — sudden dynamic changes — are too numerous to mention; for a splendid instance of the latter — gradual changes that were a much rarer feature of this music — we need only play measures 31-36 of the G-Minor Fantasia (BWV 542). Here the crescendo becomes even more effective with manual changes.

A special document prepared by Bach, when he was organist at Mühlhausen following his Arnstadt position, revealed his recommendations for improvement of the organ in St. Blaise's Church.¹² He was most preoccupied with details concerning the wind pressure, voicing, and registration. Particularly important were his proposals about replacing or adding stops that will "permit new combinations of tone" and provide a "more delicate accompaniment of figural music."¹³ Not only did Bach recommend additional registers, but he proposed that a new keyboard, the Brustwerk, be added.¹⁴ The following was the specification of the resulting three-manual instrument:¹⁵

OBERWERK

Quintadena 16 ft.
Prinzipal 8 ft.
Viola da Gamba 8 ft. (neu)
Oktave 4 ft.
Gedackt 4 ft.
Nasat 2 2/3 ft. (neu)
Superoktave 2 ft.
Sesquialtera zweifach
Mitur vierfach
Zimbel zweifach
Fagott 16 ft. (neu)

BRUSTWERK (neu)

Hölzernes Stillgedackt 8 ft.
Zartflöte 4 ft.
Quinte 2 2/3 ft.
Prinzipal 2 ft.
Terz 1 1/2 ft.
Mitur dreifach
Schalmel 8 ft.

RÜCKPOSITIV

Gedackt 8 ft.
Quintadena 8 ft.
Prinzipal 4 ft.
Salicional 4 ft.
Oktave 2 ft.
Spitzflöte 2 ft.
Sesquialtera (Terz)
Quintflöte 1 1/2 ft.
Zimbel dreifach

PEDAL

Untersatz 32 ft. (neu)
Prinzipal 16 ft.
Subbass 16 ft.
Oktave 8 ft.
Oktave 4 ft.
Rohrflöte 1 ft.
Mitur vierfach
Posaune 16 ft. (mit neuen, größeren Körpern)
Trompete 8 ft.
Kornett 2 ft.

Note that the "new carillon of 26 bells of 4' tone on the pedals" that Bach recommended was not included.¹⁶ Comparing this specification with that of the Arnstadt instrument, one finds some noteworthy changes. The organ at Mühlhausen contained far more reeds and mixtures than did the instrument at Arnstadt. The registers on the three-manual organ covered a much wider pitch range, i.e., the Oberwerk contained stops going from 16' to 2'; the Brustwerk, for 8' to 1 1/2'; the Rückpositiv, from 8' to 1 1/2'; the pedal from 32' to 1'. Here was an ideal instrument, an organ capable of allowing the most subtle varieties of timbre for concert as well as for figural music. The greatest change from the Arnstadt instrument was the impressive array of stops in the new Mühlhausen organ pedal. The feet were entitled to as large a degree of independence as the hands on this instrument.

It is surprising to discover that Bach, oddly enough, never had an organ with more than two manuals constantly at his command. The instrument at St. Blaise's — which later contained three manuals — was renovated only after

Bach had started his position at Weimar.

As the following specification shows,¹⁷ Bach's organ in the Weimar chapel of Duke Wilhelm Ernst did not even have the wide spectrum of sonorities of the Mühlhausen organ before it was repaired.

OBERWERK

Prinzipal 8 ft.
Quintaton 16 ft.
Gemshorn 8 ft.
Gedackt 8 ft.
Quintaton 4 ft.
Oktave 4 ft.
Mitur VI
Cymbel III
Tremulant
Cymbelstern

BRUSTWERK

Prinzipal 8 ft.
Viol da Gamba 8 ft.
Gedackt 8 ft.
Trompete 8 ft.
Kleingedackt 4 ft.
Oktave 4 ft.
Waldflöte 2 ft.
Sesquialtera

PEDAL

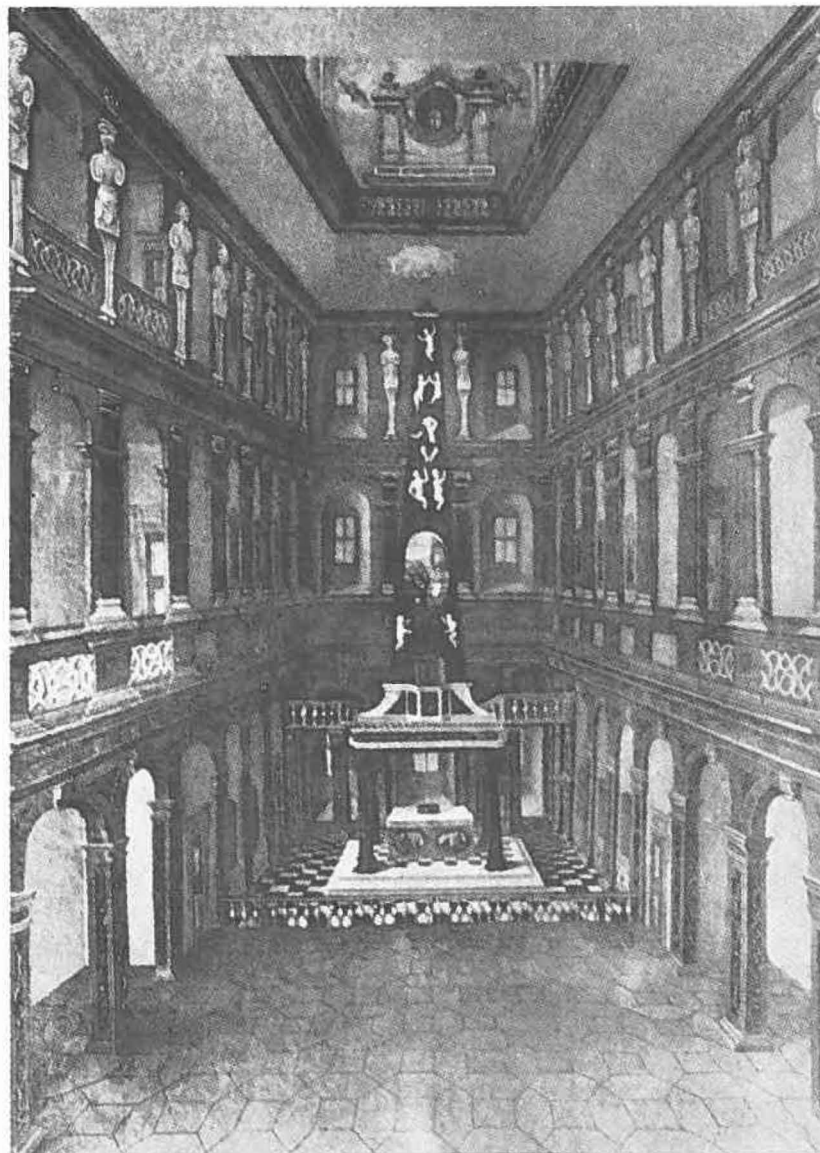
Gross Untersatz, 32 ft.
Sub-Bass 16 ft.
Posaune 16 ft.
Violon 16 ft.
Prinzipal 8 ft.
Trompete 8 ft.
Kornett 4 ft.

At the end of Bach's residence at Weimar, a Glockenspiel stop was added to the organ.¹⁸ The pedal division of the Weimar organ was much more independent than the one that we have already seen on the Arnstadt instrument. Fewer stops were available, however, on this Weimar instrument. Although the organ was located in a curious setting, as Illustration No. 46 in Terry shows, it was in a spot that fulfilled one favorable condition of acoustics — that it be placed high.¹⁹ But it would appear that the setting of this instrument in an aperture above the chapel ceiling would cause the organ tone to be irregularly dispersed to the audience below. Also the placement of the organ "against the south wall"²⁰ and in front of a window would make the instrument more susceptible to radical temperature changes. Apparently these difficulties at Weimar castle did not prevent Bach from composing some of his finest organ works there. Perhaps this is owing to the fact that at this time he had access to a large instrument of no less than 63 speaking stops at the Liebfrauenkirche in Halle.²¹

Bach probably had access to an organ with an unusual pedal range 2 1/2 octaves up to f#'. At St. Agnuskirche in Cöthen.²² This opinion is disbelieved by Klotz, who makes known the lack of standardization of ranges of organs Bach played.²³ Some of the ranges Klotz deduces from Bach's avoidance of certain notes in his music; others, from written evidence of the period. The following ranges of some representative organs are included in the article:

PLACE OR BUILDER OF ORGAN	RANGE
	M — manual; P — pedal (The pedal's pitches are one octave below the manual's)
St. Boniface, Arnstadt	M: CDE — d''' P: CDE — d'
Divi Blasii, Mühlhausen	M: CD — d''' P: CD — d'
Chapel, Weissenfels	M: CD — c''' P: CD — f'
Compenius organ — Weimar (?) (before restoration in 1711 by Trebs)	M: CD — c''' P: CD — c', c#, d', e' (no d#')
St. Agnuskirche, Cöthen	P: ? — d', e', f' (no d#', or f#', probable)
Leipzig organs in general	M: CD — c''' P: CD — d'
Weimar Chapel	M: C — c''' P: C — d'

Two things seem to have been standardized: the limit of the low pedal range was C, of the manuals, C. Klotz makes a reference to the *Fantasia in G major* (BWV 572) as the only work of Bach's that goes beyond the C boundary to low B-natural.²⁴ Though instruments in Germany did not go beyond the low C in the pedal, organs with an extended lower pedal range existed in France during this period and even earlier.²⁵ From the information about ranges of the organs listed above, the greatest discrepancies concern the presence or absence of the low C# in the manuals and pedal, and of the existence or non-existence of notes above c''' in the manuals and c' in the pedal.



Bach's Organ in the Weimar Chapel
(Courtesy, Oxford University Press)

Two important organs from the point of view of number of manuals and specification are those of the Catharinenkirche and the Jakobikirche in Hamburg. Both these instruments were rebuilt by the noted German organ-maker Arp Schmitzer and both of them had four manuals, the one in the Catharinenkirche dating from 1670.²⁶ Bach was highly pleased with the large number (16) and excellent quality of the reeds and the even speech of the 32' Principal and Pedal Trombone on the Catharinenkirche organ.²⁷ The following specification of the Jakobikirche instrument²⁸ shows the division of stops into three groups — narrow scale, wide scale,

Oktave 2 ft.²⁹
Quinte 1 1/2 ft.³⁰
Sesquialtera II
Scharf VI-VIII
Gedackt 8 ft.
Quintadena 8 ft.
Blockflöte 4 ft.
Querflöte 4 ft.
Dulzian 16 ft.
Bärpfeife 8 ft.
Schalmel 4 ft.

²⁹Upper octaves very wide, like flutes

OBERWERK

Prinzipal 8 ft.
Oktave 4 ft.
Oktave 2 ft.
Scharf IV-VI
Zimbel III
Holzflöte 8 ft. (much tapered)
Rohrflöte 8 ft.
Spitzflöte 4 ft. (moderately tapered)
Nasard 2 2/3 ft. (slightly tapered)
Gemshorn 2 ft. (cylindrical)
Trompete 8 ft.
Vox humana 8 ft.
Schalmel 4 ft.

BRUSTWERK

Prinzipal 8 ft.
Sesquialtera II
Scharf IV-VI
Holzprinzipal 8 ft.
Rohrflöte 4 ft.
Waldflöte 2 ft.
Dulzian 8 ft.
Trichterregal 8 ft.

PEDAL

Prinzipal 32 ft.
Oktave 16 ft.
Oktave 8 ft.
Oktave 4 ft.
Rauschpfeife II
Mitur VI-VIII
Subbass 16 ft.
Nachthorn 2 ft.
Posaune 32 ft.
Posaune 16 ft.
Dulzian 16 ft.
Trompete 8 ft.
Trompete 4 ft.
Kornett 2 ft.
Couplers: Rückpositiv to Hauptwerk;
Oberwerk to Hauptwerk.

Though specific rules concerning the use of stops in the above groups had been formulated in the early 17th century,³⁰ and it was generally forbidden to mix clear-sounding narrow chorus registers with wide scaled ones, Bach was inclined toward unusual combinations of stops.³⁰ Besides showing the three groupings of registers, the above

and reeds — characteristic of Renaissance and early Baroque organs:

HAUPTWERK

Prinzipal 16 ft.
Oktave 8 ft.
Oktave 4 ft.
Oktave 2 ft.
Rauschpfeife II
Mitur VIII-X
Quintadena 16 ft.
Spitzflöte 8 ft.
Gedackt 8 ft.
Rohrflöte 4 ft.
Flachflöte 2 ft.
Trompete 16 ft.

RÜCKPOSITIV

Prinzipal 8 ft.*
Oktave 4 ft.

specification exhibits the variety of reeds available on this north German instrument, as well as the absence of salicional and gamba registers that were found on organs previously discussed. At least one independent, full chorus of stops was present on each of the four manuals, and the pedal, in addition to the full diapason chorus, had a group of reeds that ranged from 32' to 2'. No wonder that there was not a coupler to the pedal! The independent choruses were noteworthy resources for a clear performance of contrapuntal music.

The large three-manual organ by Johann Scheibe in Leipzig's Paulinerkirche that Bach examined in 1717 had far fewer reeds than the Hamburg organs. The same was true of the two-manual organ of Scheibe at Leipzig's Johanniskirche. Instead of reed choruses, these organs possessed such colorful, romantic stops as the *viola da gamba* or *viola d'amour*. The three-manual Scheibe organ in the Thomaskirche, however, had several reeds on the Brustwerk, Choir, and Pedal. Independent choruses were present on these instruments, but not necessarily of diapason quality.²¹

Bach's report on the conditions of the large organ in the Paulinerkirche shows his concern about the contracted space in which the instrument was set up. The small amount of room made repairs difficult and forced the manuals to be set down too low. Besides his recommendations to equalize the wind-pressure and adjust the speaking of the pipes, Bach favored the change to three uniform manuals without the "old-fashioned short octave,"²² and the protection of the instrument from bad weather by covering up the window directly behind it with a strong metal plate.²³

In order to complete this study of the important organs that Bach played, in the quest of information about technical advantages and limitations, I shall now touch briefly on the resources of two instruments by Gottfried Silbermann: the organs in the Sophienkirche and the Frauenkirche in Dresden.²⁴ The specification of these instruments was treated as a "rich homogeneous ensemble in which the upper ranks contributed to the quality and power without asserting their own pitches."²⁵ The tendency is toward overall beauty of tone as a result of the blending of stops rather than toward independence of choruses or solo registers. As a result of this attempt toward homogeneity, Gottfried Silbermann's organs present an array of mixtures of different numbers of ranks ranging from II to VI. These mixtures brought about a blending of tone between the fluework and reeds, and probably increased the brilliance of the ensemble. I might add that Scheibe's large organ in the Leipzig Paulinerkirche also boasted of a considerable number and variety of mixtures.

Gottfried Silbermann's organs had some disadvantages, however. First, their upper pedal range was relatively short. Dähnert claims that Gottfried Silbermann remained conservative in his pedal range of C — c', although there were some organs of the time that went as high as f' in the pedal.²⁶ Another disadvantage from the point of view of inconvenience during performance was the sliding manual coupler. In order to connect the other manuals to the Great (the Great was the middle keyboard of a three-manual Silbermann instrument, the lower one in an organ of two-manuals), the Swell and the Choir had to be pushed in. Obviously this could not be done during a performance.

Finally, a very serious disadvantage of the two above-mentioned Silbermann organs was the relatively small number of registers in the pedal. The Sophienkirche had 14 speaking stops on the Great, 13 on the Swell, and only 4 on the pedal; the Frauenkirche, 14 (Great), 11 (Swell), 10 (Choir), and 8 (Pedal). Dähnert writes that the pedals of Silbermann's one- and two-manual organs were poorly provided with registers, probably a carry-over from the traditions of old French organ-building.²⁷ In some cases this pedal weakness was compensated for by automatic coupling with the lower octaves of the manuals. This coupling was brought about by means of valves, never by controllable

mechanical switches. The Dresden organs each had a Bass Ventil, a register that opened or closed one of the two valves to the windchests of the Great. The stop acted as a Great-to-Pedal coupler only when the pedal notes were depressed to allow the opening of the second valve.²⁸

Before taking up the consideration of Bach's development as an organ composer, it is important to draw up a balance sheet of the credits and debits of some of the organs fortunate enough to have been played by this master. The assets include the immense variety and pitch range of clear, beautiful-sounding registers; the subtlety of touch and expression; the independence of pedal divisions; colorful special effects; and favorable acoustical placement (most of the organs were situated high, "against a solid reflecting wall").²⁹ Disadvantages noted are the dependence of the pedal division on the manual coupler for strength of tone; the inconvenient arrangement of stop knobs; the lack of standardization of the number of keys on the manuals and pedals, or the size and shape of the pedalboard, and of the dimensions of the manual keys; the inconsistency of the short octave; the restriction of mean temperament on the number of keys used; non-existence of electricity, causing physical exertion from pulling heavy stop knobs and depressing keys at different depths; the absence of expression pedals (not a disadvantage for the performance of German late Baroque music); the improper voicing of pipes; the poor placement of some organs in a contracted space, against a southern wall, in front of a window; no definite agreement on the range of the manuals and pedals; and the awkwardness of the sliding manual coupler.

It would seem that the balance weighs more heavily on the negative side. Some of the faults, however, were able to be improved upon in their day and most of the disadvantages involved adjustment of one's habits to meet the inconveniences of the situation. No one will deny that the opportunities for Bach to express his feelings were possible on most of the instruments to which he had access.

An awareness of the physical conditions of Bach's organs furnishes the 20th century organist with information helpful in his performance of the noted Baroque composer's music. Another useful guide for a modern performer of Bach's organ repertory is a knowledge of the development of Bach the composer through his organ music.

Ideally a chronological ordering of Bach's organ works would be an excellent way to determine Bach's development as a composer. By putting the organ works in their proper historical perspective, one could watch the gradual maturing of Bach's compositional techniques and the influence of various circumstances on the forms and styles of his works. One's awareness of Bach's development would make one more conscious of the composer's intentions. One might come closer to understanding why Bach desired a definite thought or mood in a certain work and a different idea or emotion in another.

But this chronological ordering of the works is easier said than done. It is difficult to determine with certainty when most of the organ works were written, although definite criteria have been used to help furnish this information in connection with other works of Bach, ranging from a scientific to a subjective approach. What have been some of these criteria? They include dates and places cited in original manuscripts or copies thereof; contemporary reports about original printing of texts or about other occasions on which music was composed; of local conditions reflected in the compositions, such as liturgical *termini*, certain types of chorale melodies and variations used in a definite locality; different types of notation for certain instruments depending on the variations in pitch (Kammer-ton for strings; Chorton, a second or minor third higher for the organ); the ranges of the instruments; the type of paper and watermark used; the changes in handwriting; and the stylistic development of the music.³⁰

Some of these criteria have been most instructive for arranging the organ

works in some sensible order, notably the handwriting changes and suitability of certain compositions to definite ranges of organs. Other hints have been Bach's positions mentioned on the title pages of an autograph or an original edition, i.e., the words *Joanne Sebast. Bach p.t. Capellae Magistro S.P.R. Anhaltini-Cotheniensis* appeared on the title-page of the *Orgelbüchlein*³¹ and *Johann Sebastian Bach. Koenigl. Pöhlmschen, und Churfürstl. Saechs. Hoff-Compositeur Capellmeister, und Directore Chori Musici in Leipzig*, on the title-page of the original edition of the *Clavierübung*, Part III;³² and internal evidence of a composition that suggested a certain historical event, i.e., the theme of the G minor Fugue (BWV 542) being a Dutch folk-song would connect it to Bach's journey in 1720 to Hamburg to play for the organist Reinken, who had close ties to Holland.³³

Another method useful in bringing to light Bach's development and intentions is the observation of his treatment of certain forms, notably the chorale (i.e., its setting in a trio form, in the style of Pachelbel, as a descriptive movement, as a coloratura melody with accompaniment, as a *cantus firmus* in the bass with the upper voices weaving the melodic figure in diminution),³⁴ the prelude, the fugue, and the concerto. This involves analysis and historical research on such collective works as the *Orgelbüchlein*, the *Clavierübung*, Part III, the Schübler Chorales, the Eighteen (actually Seventeen) Chorales, the Organ Concerti, and the Preludes and Fugues, works that reveal Bach as a creator, organizer, and transcriber. Through study of this music, one may discover the intimate connection that Bach's organ works had with his own compositions in other media as well as with the music of other composers. For example, the Schübler Chorales were organ arrangements of parts of his cantatas; the Organ Concerti were transcriptions and elaborations of works by Vivaldi and Herzog Johann Ernst.

Bach left us very few directions concerning registration or other aspects of performance of the organ works. Most of the hints he gave us regarded the placement of the *cantus firmus* (for example, *Cantus Firmus in Tenore* in the Chorale "Allein Gott in der Höh' sei Ehr", BWV 663), the tempo (for example, "Très vitement," "Gravement," "Lentement," in the Fantasia in G major, BWV 572); and which manuals to use and whether to include the pedal (examples in the *Clavierübung*, Part III, BWV 669-689). Some noteworthy registration directions were those of the Chorale "Ein Feste Burg," BWV 720. Bach probably played this on the renovated Mühlhausen organ in 1709, owing to the designations "Sesquialtera" and "Fagotto" in the music.³⁵

Even though direct hints from Bach regarding the interpretation of his organ works were few, the modern organist equipped with knowledge about the physical qualities and characteristics of the organs Bach played, and familiar with the development of Bach's compositional techniques, has many advantages in deciding what the composer's intentions probably were. The modern performer, for example, would choose tracker action for clearer articulation of the music. He would consider the registration as fixed throughout the piece. Instead of suddenly adding or subtracting stops in the course of the performance, he would carefully choose his registration before beginning to play. If he is acquainted with the chronology of a given piece, he would attempt to use the registration similar to that of the particular organ(s) to which Bach had access at that time in his life, without being afraid of blending narrow scale, wide scale, and reed stops.

Because Baroque music contained built-in dynamic changes by means of adding or dropping out of melodic lines, and the stop-knobs on Bach's organs were hard to reach and pull during a performance, the 20th century player would rely on manual changes for alteration of timbre. The short keys on the organs in Bach's time actually facilitated these manual changes. For gradual dynamic changes, the modern performer would not use expression pedals; rather he would utilize manual changes and/or rely on the thickening or thinning out of the textures of the

music to produce the *crescendo* or *diminuendo*. These are some of the ways in which the modern organist may use the wealth of information about German Baroque organs and Bach's development as a composer to help bring into clearer focus the thought and mood expressed in Bach's organ works.

NOTES

¹C. S. Terry, *Bach, a Biography*, 2nd ed. (London: Oxford University Press, Geoffrey Cumberlege, 1933), p. 61.

²W. L. Sumner, *The Organ, Its Evolution, Principles of Construction and Use*. (London: Macdonald and Co., 1952), p. 283.

³H. Klotz, "Bachs Orgeln und seine Orgelmusik," *Die Musikforschung*, 1950, p. 193.

⁴Sumner, p. 87.

⁵H. T. David and A. Mendel, editors, *The Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*. (New York: W. W. Norton and Co., 1945), pp. 258-259; Sumner, p. 352. Both these sources reprint information contained in J. F. Agricola's "Treatise on the Organ and Other Instruments."

⁶Sumner, p. 87.

⁷*Ibid.*, p. 93.

⁸E. H. Geer, *Organ Registration in Theory and Practice*. (Glen Rock, New Jersey: J. Fischer and Bro., 1957), p. 273, footnote 50.

⁹*Ibid.*, pp. 239 and 279.

¹⁰Sumner, p. 95.

¹¹Geer, pp. 239 and 279; Sumner, p. 96.

¹²Terry, p. 79.

¹³*Ibid.*

¹⁴*Ibid.*, p. 80.

¹⁵G. Frotzcher, *Geschichte des Orgelspiels und der Orgelkomposition*. (Berlin: Max Hesses Verlag, 1936), Vol. 2, pp. 961-962.

¹⁶Terry, p. 79.

¹⁷*Ibid.*, p. 97.

¹⁸*Ibid.*, p. 98.

¹⁹Sumner, p. 240.

²⁰Terry, p. 97.

²¹He was offered a position at this church, but could not accept it owing to its insufficient financial return and Wilhelm Ernst's reluctance to part with him. *Ibid.*, pp. 101 and 103.

²²*Ibid.*, p. 117, footnote 2. Klotz (*Die Musikforschung*, 1950, p. 195) does not believe that the f# was probable.

²³Klotz, p. 189 ff.

²⁴*Ibid.*, p. 199.

It is curious that some editions do not contain this low B-natural, notably J. S. Bach's *Werke. Orgelmusik*. Vol. V. (Leipzig: Breitkopf und Hartel, 1901), p. 19 and *Oeuvres Completes pour Orgue de J. S. Bach. Annotations et doigtées par Marcel Dupré*. Vol. 5. (Paris: S. Bornemann, 1939), p. 79.

Editions that do contain the low B-natural include J. S. Bach: *Organ Works*, edited by Ch. M. Widor and A. Schweitzer. Vol. 1: Preludes and Fugues of the Youthful Period. (New York: G. Schirmer, 1912), p. 49; *Johann Sebastian Bach's Werke*. Hrsg. von der Bach-Gesellschaft in Leipzig. Photographic reprint by J. W. Edwards. (Ann Arbor, Michigan; 1947), Vol. 38, p. 78; and *J. S. Bachs Compositionen für die Orgel*. Kritische-korrekte Ausgabe von F. C. Griepenkerl und F. Roitzsch. (Leipzig: C. F. Peters, 1845), Vol. 4, p. 61.

²⁵Geer, p. 246, has specifications of the organ at St. Louis des Invalides in Paris. The pedal goes down to A, a minor third below low C.

²⁶*Ibid.*, p. 253, footnote 8; one of the earliest four-manual organs on record.

²⁷David and Mendel, p. 258.

²⁸Geer, pp. 267-268.

²⁹Sumner, pp. 88-89.

³⁰David and Mendel, pp. 223, 276, and 314.

³¹The registration of the organs of the Paulinerkirche and Thomaskirche are listed in A. Pirro, *Johann Sebastian Bach the Organist and his works for the Organ*, translated by Wallace Goodrich. (New York: G. Schirmer, 1902), pp. 85-86 and pp. 86-87, respectively; that of the Johanniskirche (Leipzig), in Sumner, pp. 360-361.

³²Terry, pp. 125-126.

³³*Ibid.*, p. 126.

³⁴The registration for these organs may be found in E. Flade, *Der Orgelbauer Gottfried Silbermann. Ein Beitrag zur Geschichte des deutschen Orgelbaues im Zeitalter Bachs*. (Leipzig, 1926), pp. 109 and 132 respectively.

³⁵Geer, p. 270.

³⁶U. Dähnert, *Die Orgeln Gottfried Silbermanns in Mitteldeutschland*. (Leipzig: Koehler und Amelang, 1953), pp. 78-79. According to Flade, p. 132, the pedal of the organ in the Frauenkirche goes up to d'.

³⁷Dähnert, pp. 81-82.

³⁸*Ibid.*, p. 82.

³⁹Sumner, p. 240.

⁴⁰G. von Dadelsen, *Beiträge zur Chronologie der Werke Johann Sebastian Bachs*. (Trossingen: Hohner-Verlag, 1958), pp. 20-45. *Tübinger Bach-Studien*, Heft 4/5.

⁴¹W. Schmieder, *Thematisch-Systematisches Verzeichnis der Musikalischen Werke von Johann Sebastian Bach, Bach-Werke-Verzeichnis (BWV)*. (Leipzig: Breitkopf und Hartel, 1950), p. 446.

⁴²*Ibid.*, p. 454.

⁴³Terry, pp. 132-133.

⁴⁴H. Grace, *The Organ Works of Bach*. (London: Novello and Company, [1922]), p. 263.

⁴⁵Terry, p. 84. *Oeuvres Completes pour Orgue de J. S. Bach*, annotations et doigtées par Marcel Dupré. (Paris: S. Bornemann, Editeur, 1941), Vol. XI, pp. 34-37.

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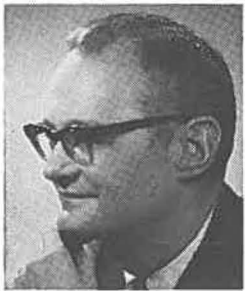
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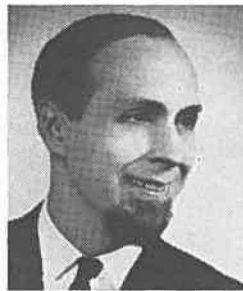
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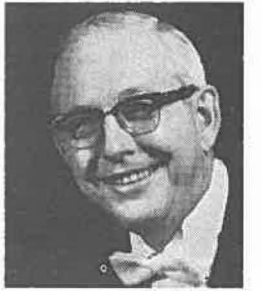
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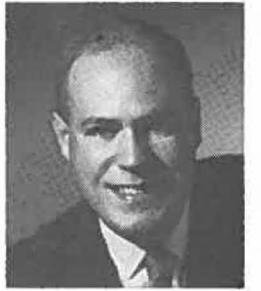
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