

# THE DIAPASON

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

Sixtieth Year, No. 7 — Whole No. 715

JUNE, 1969

Subscriptions \$3.00 a year — 30 cents a copy

## Large Flentrop Tracker in Rotterdam Concert Hall

The new four-manual Flentrop organ in 'de Doelen', the big concert hall in Rotterdam, The Netherlands, is neither a "concert organ" in the sometimes unfavorable meaning, nor a "church organ". It is an instrument based on its surroundings and its uses both for solo performance and in ensemble playing with modern symphony orchestra. Neither the size nor the use of Spanish trumpets is especially unusual in organs for concert halls; but the use of mechanical tracker action is unique in such a large instrument with a predominantly horizontal formation.

Slider chests are used except for the horizontal reeds; stop action is electric. Wind pressures vary from 2 5/8 inches on the positief to 3 3/4 inches on the horizontal reeds. Manual ranks have a compass of 56 notes, pedals, 30 notes.

### POSITIEF (Manuaal 1)

Quintadeen 8 ft.  
Holpijp 8 ft.  
Prestant 4 ft.  
Roerfluit 4 ft.  
Octaaf 2 ft.  
Quint 1 1/2 ft.  
Scherp 4 ranks  
Regaal 16 ft.  
Dulciaan 8 ft.  
Tremulant

### RECHTERWERK (Manuaal 2)

Prestant 16 ft.  
Prestant 8 ft.  
Roerfluit 8 ft.  
Octaaf 4 ft.  
Fluit 4 ft.  
Quint 2 3/4 ft.  
Octaaf 2 ft.  
Sexquialter 2 ranks  
Mixtuur 6 ranks  
Scherp 4 ranks  
Trompet 16 ft.  
Trompet 8 ft.

### LINKERWERK (Manuaal 3)

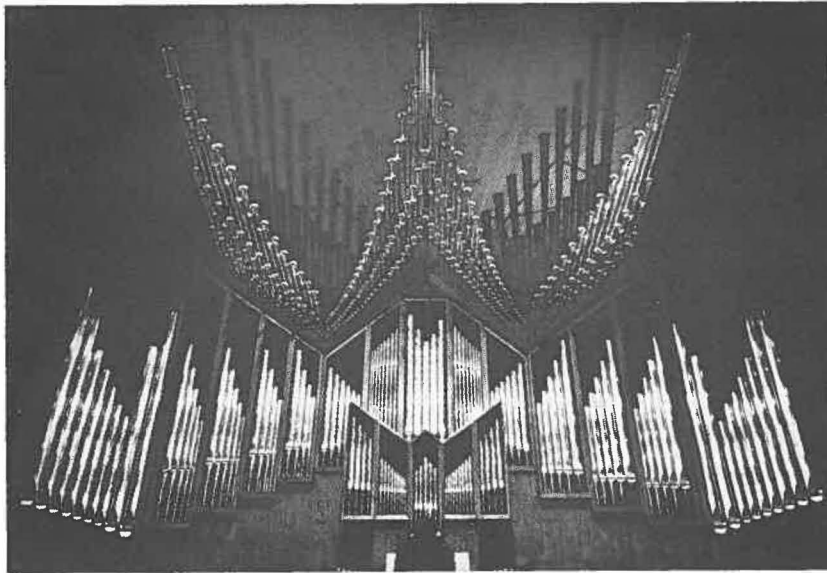
Spitsgedekt 16 ft.  
Prestant 8 ft.  
Baarpip 8 ft.  
Octaaf 4 ft.  
Gedekt fluit 4 ft.  
Quintfluit 2 3/4 ft.  
Woudfluit 2 ft.  
Terts 1 3/4 ft.  
Cymbel  
Mixtuur 6 ranks  
Contrafagot 16 ft.  
Hobo 8 ft.  
Trompete Magna 16 ft.  
Trompeta de Batalla 8 ft.  
Trompeta 4 ft.

### BOVENWERK (Manuaal 4)

Prestant 8 ft.  
Zweving 8 ft.  
Viola 8 ft.  
Gemshoorn 8 ft.  
Octaaf 4 ft.  
Open fluit 4 ft.  
Roerquint 2 3/4 ft.  
Fluit 2 ft.  
Tertian 2 ranks  
Fluit 1 ft.  
Mixtuur 5 ranks  
Basson 16 ft.  
Trompette harmonique 8 ft.  
Clairon 4 ft.  
Tremulant

### GROOT PEDAAL

Prestant 16 ft.  
Baarpip 16 ft.  
Holquint 10 3/4 ft.  
Octaaf 8 ft.  
Gedekt 8 ft.  
Terts 6 3/4 ft.  
Roerquint 5 1/2 ft.  
Octaaf 4 ft.  
Octaaf 2 ft.  
Mixtuur 6 ranks  
Bazuin 16 ft.



LARGE NEW FLENTROP TRACKER IN ROTTERDAM

Trompet 8 ft.  
Schalmci 4 ft.  
Bombarda 16 ft.  
Clarin Fuerte 8 ft.  
Clarin Brillante 4 ft.

### KLEIN PEDAAL

Subbas 16 ft.  
Prestant 8 ft.  
Gedeckt 8 ft.  
Octaaf 4 ft.

## SCHEDULE READY FOR 14TH ORGAN HISTORICAL MEETING

Brooklyn, for generations famed as the City of Churches, and home of some of the early fine pipe organs and organists in America, will be the scene of the 14th convention of the Organ Historical Society, meeting June 25-27.

Brooklyn organs, churches and composers will be featured. Even all the hymns will be by Brooklyn composers. Wednesday at 8:00 p.m. John Ferris, Harvard University organist, will play the "untouched" 1875 Jardine tracker (3M, 37R) in Sacred Heart Church, Claremont St.

Thursday evening, Rollin Smith will play Hutchings #200, 1891, at Union ("Old New York Avenue") Methodist Church, an organ designed by a committee of prominent 19th century organists headed by R. Huntington Woodman. Music of Dudley Buck and other Brooklyn composers will be featured.

Mid-afternoon June 27, Richard S. Hartman will play and an operatic quartet will sing a program of Catholic church music of the 1880's at St. Charles Borromeo Church, Brooklyn Heights. The organ is an 1880 Odell, 3M, 34R.

A final recital will bring the delegates back to Manhattan where Jack Fisher will play Hook and Hastings #576, 1871 at St. Alphonsus Church, West Broadway near Canal St. This instrument was later rebuilt as H & H #2514.

Convention headquarters will be at the Commodore Hotel at Grand Central Terminal. Convention Chairman is James Albert Sparks; address him at 114 Clinton St., Brooklyn, for further information.

As Norman Mailer, campaigning for mayor of New York, promises to bring the Dodgers back to Brooklyn, the Organ Historical Society brings back the organists to the City of Churches.

CLARENCE MADER'S cantata, The Fifth Mystery, had its premiere performance March 23 at First Congregational Church, Pasadena, Calif. under the direction of Dr. Orpha Ochse.

## TWO TOURS, MASTER CLASS GIVE PEETERS BUSY SUMMER

Flor Peeters' activities in the spring and summer of 1969 will keep him busy indeed. In late April and early May he played 10 recitals in England, six in major cathedrals. In the month beginning July 18 he will play a tour of 12 recitals in Holland; these dates will be listed in the recital columns of the July and August issues.

Beginning Aug. 18, Dr. Peeters will offer his second 12-day international master class in his home Cathedral of Saint-Rombaut, Mechelen, Belgium, organized under the Direction of International Cultural Affairs of the Belgian Ministry of Flemish Culture. Write to Dr. Peeters for further information at his home, Adagio, Stuivenbergbaan 123, Mechelen, Belgium.

## BROIDO IS NEW PRESIDENT OF THEODORE PRESSER CO.

Arnold Broido has been elected president of the Theodore Presser Company, music publishers. Following the tradition of Theodore Presser and of succeeding presidents of the company, Mr. Broido has been a musician, a teacher and a businessman. A former teacher of instrumental music, he is a graduate of Ithaca College and Teachers College, Columbia University. He replaces Arthur A. Hauser who is retiring after 60 years in the music publishing industry.

Mr. Broido has been director of publications and sales with the Frank Music Corporation and vice-president of Boston Music Company. He has served as president of the Music Industry Council and a director of the Music Educators National Conference. He is a member of the Publishers Advisory Committee, of ASCAP, secretary and director of the Music Publishers Association and chairman of the joint production committee of the MPA and NMPA. He has co-authored the *Double-day Music Dictionary* and the University Society's *Invitation to the Piano* and was associate editor for the new *International Library of Piano Music*.

LAWRENCE P. SCHREIBER was conductor, Albert Russell guest organist and Ronald Stafford guest conductor when choirs of Christ Church, Georgetown and National City Christian Church, Washington, shared a program featuring Aaron Copland's In the Beginning, Zoltan Kodaly's Missa Brevis and some anthems April 27 at National City Church.

## Open Austin Organ in Port Huron Church

A 50-rank Austin organ of three manual divisions and antiphonal was completed in February in the First Congregational Church, Port Huron, Mich. The original specification was drawn up for the former church building by D. Frederick Elder, former minister of music and now of Tulsa, Okla., in consultation with Burton A. Yeager of the Austin Company. Revisions in the specification and changes in the console required by the plans for the new building, were under the direction of Richard L. Allen, present minister of music in consultation with Donald B. Austin, vice-president of Austin.

Unenclosed great and pedal and enclosed swell and choir-positiv are placed in a wide shallow chamber behind a screen across the entire front of the chancel. The antiphonal, given in memory of William A. Harvey, organist from 1922 to 1949, is over the main doors of the nave.

The entire organ is controlled by a three-manual drawknob console in direct view of the congregation.

Mr. Elder's opening recital April 8 is included in the recital pages.

### GREAT

Gemshorn 16 ft. 12 pipes  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Furniture 4 ranks 244 pipes  
Bombarde 8 ft.  
Zimbelstern  
Chimes

### SWELL

Gedeckt 16 ft. 24 pipes  
Hohflöte 8 ft. 61 pipes  
Viola 8 ft. 61 pipes  
Viola Celeste 8 ft. 49 pipes  
Prestant 4 ft. 61 pipes  
Rohrflöte 4 ft. 61 pipes  
Nasard 2 3/4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Plein Jeu 4 ranks 244 pipes  
Fagotto 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Clairon 4 ft. 61 pipes  
Tremulant

### CHOIR-POSITIV

Nason Flute 8 ft. 61 pipes  
Flauto Dolce 8 ft. 61 pipes  
Dolce Celeste 8 ft. 49 pipes  
Koppelflöte 4 ft. 61 pipes  
Prinzipal 2 ft. 61 pipes  
Tierce 1 3/4 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Cymbel 3 ranks 183 pipes  
Krummhorn 8 ft. 61 pipes  
Bombarde 8 ft. 61 pipes  
Tremulant

### PEDAL

Resultant Bass 32 ft.  
Principal 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Gemshorn 16 ft.  
Gedeckt 16 ft.  
Octave 8 ft. 32 pipes  
Spitzflöte 8 ft. 32 pipes  
Gedeckt 8 ft.  
Choral Bass 4 ft. 32 pipes  
Spitzflöte 4 ft. 12 pipes  
Mixture 3 ranks 96 pipes  
Bombarde 16 ft. 12 pipes  
Fagotto 16 ft.  
Bombarde 8 ft.  
Krummhorn 4 ft.  
Gedeckt 8 ft. 61 pipes

### ANTIPHONAL

Gedeckt 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes

### ANTIPHONAL PEDAL

Gedeckt 16 ft. 12 pipes  
Flöte 8 ft.

## Reuter Organ to Go to Brunswick, Ga. Church

The Reuter Organ Company, Lawrence, Kans., has been awarded a contract to build a three-manual, 32-rank organ for the First Baptist Church, Brunswick, Ga. Pipework will be placed on either side of the chancel area. Negotiations for the sale of the instrument were handled by the Manley-Stiner Company, Atlanta, district representative, who will make the installation in the spring.

### GREAT

Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Mixture 3 ranks 182 pipes  
Chimes (prepared)

### SWELL

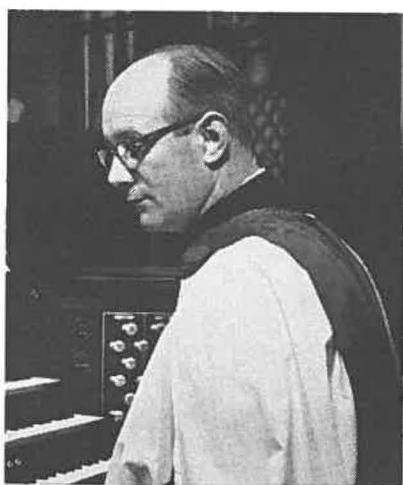
Rohrflöte 8 ft. 61 pipes  
Viole de Gamba 8 ft. 61 pipes  
Viole Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Hohlflöte 4 ft. 61 pipes  
Nasard 2 2/3 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Tierce 1 3/4 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Oboe 8 ft. 61 pipes  
Tremolo

### CHOIR

Gedeckt 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Gemshorn Celeste 8 ft. 49 pipes  
Nachthorn 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Krummhorn 8 ft. 61 pipes  
Tremolo

### PEDAL

Principal 16 ft. 32 pipes  
Bourdon 16 ft. 56 pipes  
Rohrflöte 16 ft. 12 pipes



Gwilym Bevan, St. Peter's Church, Brockville, Ont., returns to his native England in July to play a series of recitals. Among places scheduled are: King's College Chapel, Cambridge; St. Mary's Warwick; St. Margaret's, Westminster; St. Alban's, Tunbridge Wells; and in Wales, St. David's, Heath, and St. Peter's, Blaenavon.

Mr. Bevan has been active in Canadian music since his arrival 13 years ago; much of that time he lived in the Kitchener-Waterloo area.

Octave 8 ft. 32 pipes  
Bourdon 8 ft.  
Rohrflöte 8 ft.  
Choral Bass 4 ft. 32 pipes  
Bourdon 4 ft.  
Mixture 3 ranks 96 pipes

ARDEN WHITACRE, University of Miami, Fla. will make his sixth concert tour of Europe May 24-Aug. 1, with more than 30 recitals and broadcasts scheduled in Italy, Germany, England, Denmark, Sweden and Norway.



## CONTEMPORARY ORGAN MUSIC

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6195	— Performance material on rental — 30 Short Preludes on Well-Known Hymns, Op. 95 (easy)	3.00
6848	PINKHAM — Concertante, Organ, Brass (2 Trps, 2 Trbs), Percussion (2). Set of Parts	6.00
6848A	— Full Score \$3.00	
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6507A	— Full Score \$3.00	
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**New Hymnals**

With the church in such a state of flux as we find it these days, problems confronting committees selecting hymnals for church use and, even more, problems confronting publication committees planning new hymnals seem insurmountable. In previous times the needs and tastes of a generation of church goers could be predicted with a fair chance of accuracy; who would dare predict today?

We have on hand two new hymnals — one for children, the other a sort of general purpose one of the category used often in youth and adult departments of church schools.

Pilgrim Press' *Sing of Life and Faith* is handsome to look at and very well made; and there is a varied and careful use made of folk materials from many lands. Of course a number of the more familiar standard hymns are included too. Though there is nothing really new about this volume, it should do its work well in the hands of a devoted teacher in normal situations. But are there any normal situations left these days?

Westminster Press includes considerable worship material in its *Worship and Hymns for All Occasions*. This useful, fairly low-price general hymnal was the last editorial task of the late W. Lawrence Curry and it is a suitable memorial to him. How well it would serve five years from now is anyone's guess. We would hesitate to hazard one ourselves. — FC

Layten Heckman, Waterloo, Iowa, received fourth prize in the international organ competition held April 14-19 in Bologna, Italy in which organists from Europe, the United States, and Canada participated. Mr. Heckman won the 1968 national organ playing competition in Fort Wayne, Ind. He is a graduate of St. Olaf College and has been studying with Marie-Claire Alain in France since September.

**OSBORNE'S "NEW ENGLAND  
GENTLEMEN" HEARD WIDELY**

William Osborne, Denison University, Granville, Ohio, played his recital of 19th and early 20th century American organ music. Five New England Gentlemen, at three more colleges and universities in the month of April. The list up to now includes Albion, Oberlin, Denison, DePauw, Kenyon, Wittenberg, and the Universities of Indiana and Michigan.

The program includes works of Horatio Parker, George Whitfield Chadwick, Daniel Gregory Mason, Arthur Foote, and John Knowles Paine. Research was carried out with the support of the Humanities Council of the Great Lakes Colleges Association.

**THE DIAPASON**

Established in 1909

(Trademark registered at U. S. Patent Office)

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

FRANK CUNKLE, AAGO  
Editor

JUNE, 1969

DOROTHY ROSER  
Business Manager

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WESLEY VOS, PhD  
Assistant Editor

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An International Monthly Devoted to  
the Organ and to Organists and  
Church Music

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Union Nacional de Organistas of Mexico

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The Diapason  
Editorial and Business Office,  
434 South Wabash Avenue, Chicago,  
Ill.; 60605. Telephone 312-HA7-3149  
Subscription price, \$3.00 a year, in advance.  
Single copies 30 cents. Back numbers more than two years old, 50 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

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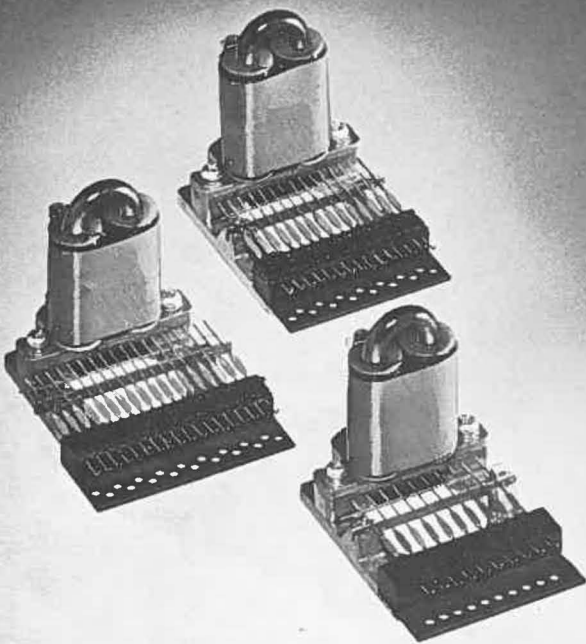
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Routine items for publication must be received not later than the 10th of the month to assure insertion in the issue for the next month. For recital programs and advertising copy, the closing date is the 5th. Materials for review should reach the office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

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

All subscribers are urged to send changes of address promptly to the office of The Diapason. Changes must reach us before the 15th of the month preceeding the date of the first issue to be mailed to the new address. The Diapason cannot provide duplicate copies missed because of a subscriber's failure to notify.

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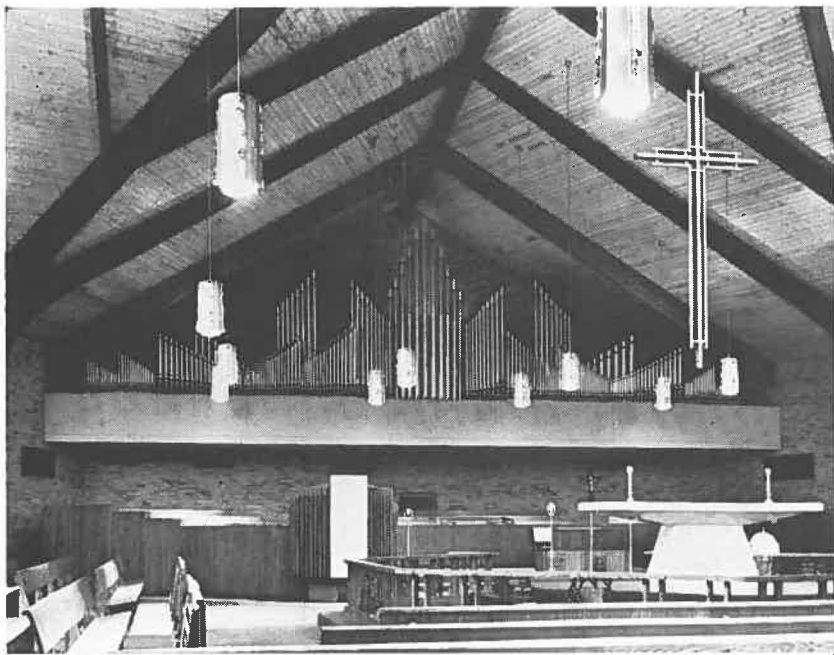


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**Dallas Firm Places  
Organ in Arkansas Church**

The John T. Fort Organ Company, Dallas, Tex. has completed a four-manual organ in the First Baptist Church, Fort Smith, Ark. William Bates, doctoral candidate at the University of Indiana, played the dedicatory recital April 20 which appears in the recital pages. The organ is a memorial to Virginia Miller, for many years organist of the church. The four-manual drawknob console controls three manuals in the chancel area and a gallery division.

**GREAT**  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Superoctave 2 ft. 61 pipes  
Scharf 3 ranks 183 pipes  
Fourniture 4 ranks 244 pipes  
Cymbelstern  
Chimes 25 tubes

**SWELL**  
Rohrbourdon 16 ft. 61 pipes  
Viola Pomposa 8 ft. 61 pipes  
Viola Celeste 49 pipes  
Rohrflöte 8 ft. 12 pipes  
Principal 4 ft. 61 pipes  
Zauberflöte 4 ft. 61 pipes  
Nasat 2 2/3 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Bassoon 16 ft. 61 pipes  
French Trompette 8 ft. 61 pipes  
Hautbois 8 ft. 61 pipes  
Clarion 4 ft. 12 pipes  
Tremulant

**CHOIR-POSITIV**  
Gedeckt 8 ft. 61 pipes  
Erzähler 8 ft.  
Erzähler Celeste 8 ft. 49 pipes  
Prestant 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Nazard 2 2/3 ft. 61 pipes  
Gemshorn 2 ft. 61 pipes  
Tierce 1 3/4 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Siffloite 1 ft. 61 pipes  
Holz Krummhorn 8 ft. 61 p'ipes  
Rohr Schalmei 4 ft. 61 pipes

**PEDAL**  
Principal 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Rohrbourdon 16 ft.  
Gross Quint 10 2/3 ft.  
Prestant 8 ft. 12 pipes  
Bourdon 8 ft. 12 pipes  
Rohrflöte 8 ft.  
Choral Bass 4 ft. 32 pipes  
Bourdon 4 ft. 12 pipes  
Octave 2 ft. 12 pipes  
Rauschquinte 3 ranks 96 pipes  
Contra Bassoon 32 ft. (prepared)  
Bassoon 16 ft.  
Bombarde 16 ft. 32 pipes  
Trompette 8 ft.  
Hautbois 8 ft.  
Bombarde 4 ft. 24 pipes  
Schalmei 4 ft. 32 pipes  
Clarion 2 ft.  
Chimes

**GALLERY**  
Principal 8 ft. 61 pipes  
Holzgedeckt 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Gedeckt 4 ft. 12 pipes  
Nazard 2 2/3 ft.  
Flautina 2 ft. 12 pipes  
Oboe 8 ft. 61 pipes  
Mixture 3 ranks 183 pipes

**GALLERY PEDAL**  
Subbass 16 ft. 12 pipes  
Principal 8 ft.  
Gedeckt 8 ft.  
Octave 4 ft.

**Three-Manual Allen  
in Burlington, N.J. Church**

The First Baptist Church, Burlington, N.J., has installed a three-manual Custom Allen, with an antiphonal-echo division in the rear of the church. The antiphonal includes all stops from the swell and pedal divisions.

**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 2/3 ft.  
Fifteenth 2 ft.  
Waldflöte 2 ft.  
Octave Quint 1 1/2 ft.  
Mixture 4 ranks  
Cymbal 3 ranks  
Trompet Harmonique 8 ft.  
Harp  
Celesta  
Carillon

**CHOIR**  
Quintaton 16 ft.  
Viole 8 ft.  
Viole Celeste 2 ranks  
Aeoline 8 ft.  
Unda Maris 2 ranks  
Quintadena 8 ft.  
Prestant 4 ft.  
Quintade 4 ft.  
Quinte 2 2/3 ft.  
Principal 2 ft.  
Spillflöte 2 ft.  
Larigot 1 1/2 ft.  
Siffloite 1 ft.  
Scharf 3 ranks  
Dulzian 16 ft.  
Krummhorn 8 ft.  
Harmonic Trumpet 8 ft.  
Krummregal 4 ft.  
Tremolo

**SWELL**  
Flute Conique 16 ft.  
Geigen Diapason 8 ft.  
Gamba Celeste 2 ranks  
Gemshorn 8 ft.  
Voix Celeste 2 ranks  
Gedeckt 8 ft.  
Flute Celeste 2 ranks  
Octave Geigen 4 ft.  
Flute 4 ft.  
Nazard 2 2/3 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

**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.  
Gedeckt 8 ft.  
Choral Bass 4 ft.  
Flute 4 ft.  
Piccolo 2 ft.  
Mixture 4 ranks  
Contra Bombarde 32 ft.  
Bombarde 16 ft.  
Posaune 8 ft.  
Clairon 4 ft.

NORBERTO GUINALDO played Handel Concerto 13, Albinoni's Adagio in G minor and continuo for the Handel Utrecht Te Deum May 11 at the United Methodist Church, Garden Grove, Calif.

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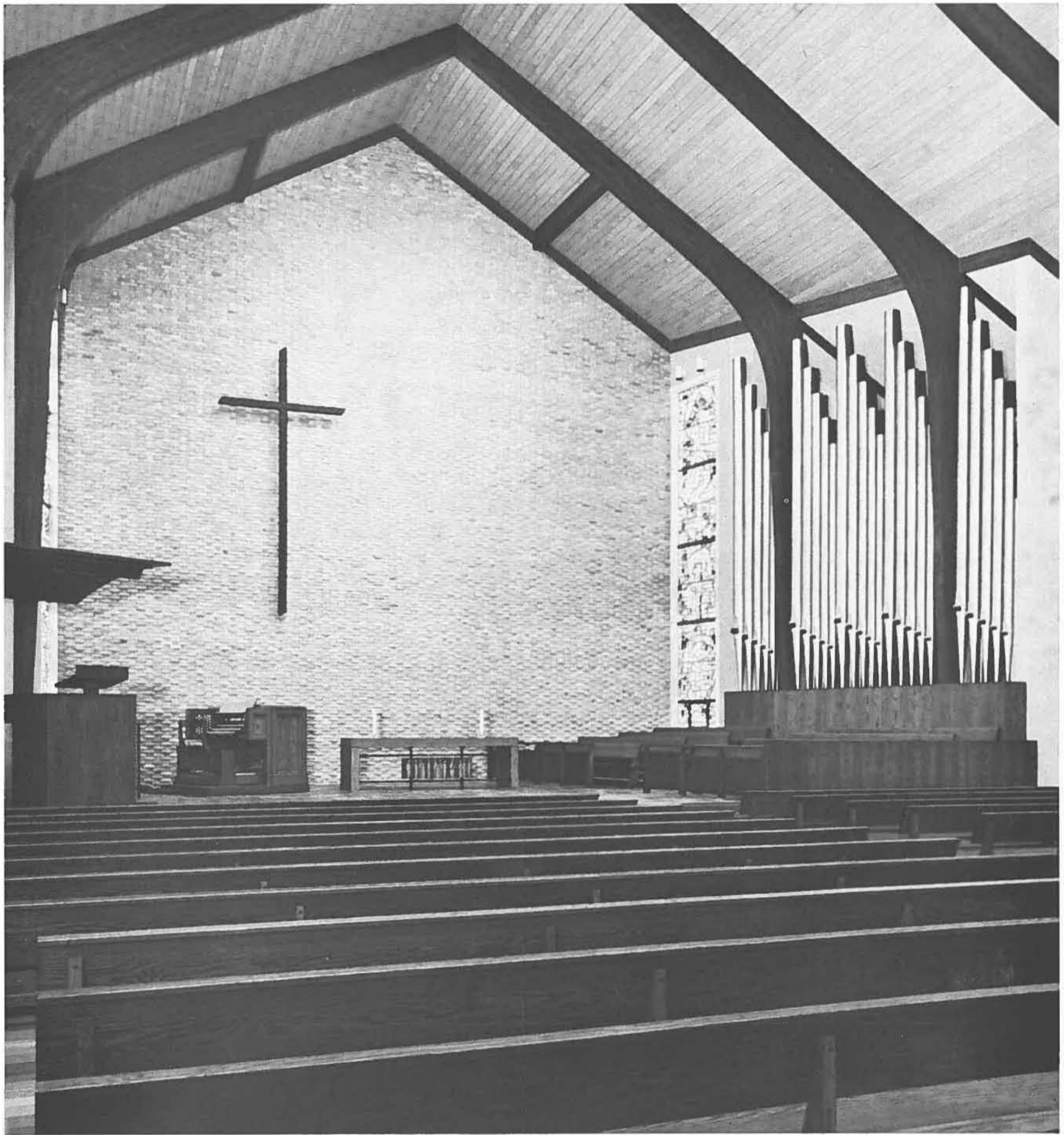
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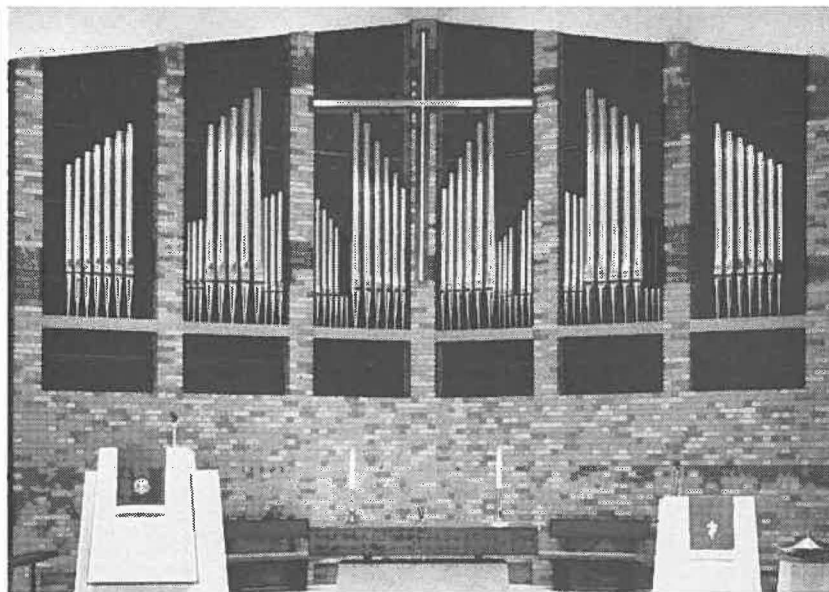
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## Beloit Church Completes New Ruffatti Organ

Fratelli Ruffatti has completed the installation of a 30-rank, 25-stop organ in the First Methodist Church, Beloit, Wis. Consultant for the three-manual instrument was John Wright Harvey, University of Wisconsin. Organist of the church is Mrs. Ken Currier and director of music Raymond Althaus.

The specification was drawn up by Ted Alan Worth in consultation with Mr. Harvey. Installation was made by Francesco Ruffatti and Piero Ruffatti, junior partners of the Italian firm, and Roger Hardesty, service representative for Ruffatti in this country.

The organ is located in chambers above and behind the chancel area of the recently completed church. The movable, solid-state console is in the church choir to the right of the chancel. Exposed pipework includes portions of pedal and great principals.

Mr. Harvey and Mrs. Currier participated in dedicatory recitals and Mr. Worth played a recital April 20.

### GREAT

Quintaton 16 ft. 61 pipes  
Montre 8 ft. 61 pipes  
Flute Harmonique 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Doublette 2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes  
Chimes 21 notes  
Tremulant

### SWELL

Bourdon 16 ft. 12 pipes  
Gedeckt 8 ft. 61 pipes  
Viola Pomposa 8 ft. 61 pipes  
Viola Celeste 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Flute a Cheminee 4 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Trompette 16 ft. 12 pipes  
Trompette Harmonique 8 ft. 61 pipes  
Clairon 4 ft. 61 pipes  
Tremulant

### CHOIR

Principalino 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Gemshorn Celeste 8 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Nazard 2 1/2 ft. 61 pipes  
Tierce 1 1/2 ft. 61 pipes  
Cromorne 8 ft. 61 pipes  
Tremulant

### PEDAL

Flute Acoustique 32 ft.  
Soubasse 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Quintaton 16 ft.  
Principal 8 ft. 32 pipes  
Flute 8 ft. 12 pipes  
Gedeckt 8 ft.  
Octave 8 ft. 12 pipes  
Cor de Nuit 4 ft. 12 pipes  
Bombarde 16 ft. 32 pipes  
Trumpet 8 ft. 12 pipes  
Clairon 4 ft. 12 pipes

## Saville Installation in Pacific Northwest

A three-manual Saville has been installed and dedicated at the College Place, Wash. Seventh Day Adventist Church. It was 45 speaking stops with individual great, swell and choir expression shoes. The main division speaks from the front of the church with the antiphonal in the rear, through a tone radiation system designed for the church.

The dedicatory program was played by John Wright Harvey, University of Wisconsin. Saville is represented in Washington, Oregon and Idaho by Russell Howard.

### GREAT

Principal 8 ft.  
Rohrbourdon 8 ft.  
Gemshorn 4 ft.  
Octave 4 ft.  
Spitzflöte 4 ft.  
Fifteenth 2 ft.  
Fourniture 4 ranks  
Bombarde 8 ft.  
Chimes  
Tremolo

### SWELL

Gemshorn 16 ft.  
Principal 8 ft.  
Rohrflöte 8 ft.  
Viola d'Orchestre 8 ft.  
Viola Celeste 8 ft.  
Principal 4 ft.  
Flute Harmonique 4 ft.  
Blockflöte 2 ft.  
Plein Jeu 3 ranks  
Fagott 16 ft.  
Trompette 8 ft.  
Oboe 8 ft.  
Clairon 4 ft.  
Tremolos

### CHOIR

Doppelgedeckt 8 ft.  
Erzähler 8 ft.  
Koppelflöte 4 ft.  
Nazard 2 1/2 ft.  
Chimney Flute 2 ft.  
Larigot 1 1/2 ft.  
Krummhorn 8 ft.  
Rohrschalmei 4 ft.  
Trompette en Chamade 8 ft.  
Tremolo

### PEDAL

Contra Violone 32 ft.  
Principal 16 ft.  
Violone 16 ft.  
Bourdon 16 ft.  
Lieblichgedeckt 16 ft.  
Octave 8 ft.  
Major Flute 8 ft.  
Choral bass 4 ft.  
Waldflöte 2 ft.  
Mixture 2 ranks  
Contra Bombarde 32 ft.  
Posaune 16 ft.  
Trompette 8 ft.  
Clairon 4 ft.

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Violone 16 ft.  
Lieblichgedeckt 16 ft.  
Octave 8 ft.  
Flute 8 ft.

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## Harpichord News



### OFF THE SOUNDBOARD

Notices of summer festivals and workshops which have arrived since the deadline for last month include: a **Summer Collegium in Early Music**, directed by Joseph Iadone, lutenist, at Windham College, Putney, Vt., Aug. 3-30. Among the other faculty members for this session are Russell Oberlin, Arnold Grayson and Morris Newman (recorder), and Norma Verilli (harpichord). Further information is available from Director of Admissions, Windham College, Putney, Vt. 05346. (802-387-5511) Putney is about 100 miles from Boston.

The **Hilda Jonas Harpsichord Festival** will again be held this year at Put-in-Bay, Ohio, from Aug. 17-23. Write: Dr. Theron McClure, Ohio State University School of Music, Columbus, Ohio 43210.

And the Academy of Art in Prague, Czechoslovakia will hold its first **International Summer Course in Baroque Music** from Aug. 3-15. Dr. Oldrich Kredba and Zuzana Ruzickova will take charge of harpsichord lectures and demonstrations.

**Louis J. Gibson**, harpsichordist, was joined by Mrs. Gibson at the organ in a performance of Soler's Concerto No. 2 at the Los Angeles Heights Presbyterian Church, San Antonio, Tex. on May 4. He also played the Pachelbel Aria Sebaldina and two of his own compositions.

## College in Joplin Installs New Schantz

The Schantz Organ Company has installed a three-manual organ in the new chapel-music building of Ozark Bible College, Joplin, Mo. The specification was designed by Arthur C. Strahle, district manager for Schantz, and Willis Harrison, professor of organ at the college.

Installation is across the front of the rostrum behind open grille work. An antiphonal has been planned for future installation in the balcony. The instrument is planned for use in chapel services and for teaching.

### GREAT

Gemshorn 16 ft. 12 pipes  
Principal 8 ft. 61 pipes  
Hohlflöte 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Super Octave 2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes  
Scharff 3 ranks 183 pipes  
Trompette 8 ft. 61 pipes  
Chimes 25 tubes  
Zimbelstern  
Tremulant

### SWELL

Rohrbourdon 16 ft. 12 pipes  
Rohrflöte 8 ft. 61 pipes  
Viola 8 ft. 61 pipes  
Viole Celeste 8 ft. 49 pipes  
Principal 8 ft. 61 pipes  
Flute Conique 4 ft. 61 pipes  
Flautino 2 ft. 12 pipes  
Quint 1½ ft. pipes  
Plein Jeu 3 ranks 183 pipes  
Basson 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Oboe 8 ft. 61 pipes  
Clairon 4 ft. 61 pipes  
Tremulant

### CHOIR

Holzgedackt 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 49 pipes  
Nachthorn 4 ft. 61 pipes  
Nasard 2¼ ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Tierce 1¾ ft. 61 pipes  
Larigot 1½ ft.  
Zymbel 3 ranks 183 pipes  
Krummhorn 8 ft. 61 pipes  
Rohrschalmei 4 ft. 61 pipes  
Tremulant



Barbara Walz has been appointed assistant professor at the University of Hawaii where she will teach organ and theory beginning in the fall. She is currently working toward her DMA at the University of Kansas where she is a student of James Moeser. She holds bachelor and master degrees from the University of Michigan where she was a student of Robert Glasgow.

### PEDAL

Resultant 32 ft. 32 pipes  
Principal 16 ft. 32 pipes  
Subbass 16 ft.  
Gemshorn 16 ft.  
Rohrbourdon 16 ft. 12 pipes  
Octave 8 ft. 12 pipes  
Flute 8 ft.  
Gemshorn 8 ft.  
Rohrflöte 4 ft.  
Mixture 3 ranks 95 pipes  
Bombarde 16 ft. 32 pipes  
Bassoon 16 ft.  
Trompette 8 ft. 12 pipes  
Bassoon 8 ft.  
Clairon 4 ft. 12 pipes  
Bassoon 4 ft.  
Krummhorn 4 ft.

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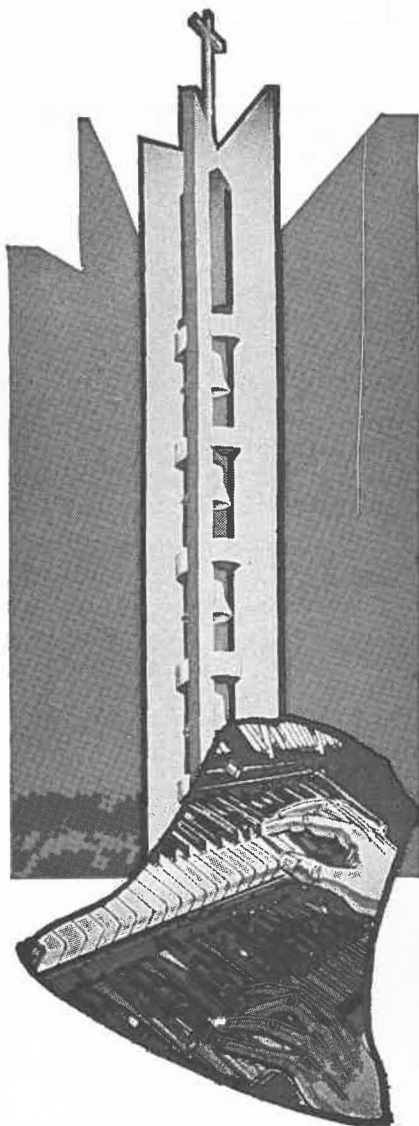
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8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

DEADLINE FOR THIS CALENDAR WAS MAY 10

#### June 10

John Obetz, Carlene Neihart, RLDS Auditorium, Independence, Mo.

Gerre Hancock, West Liberty State College, Wheeling, Va. 1:30

Michael Schneider plus class, Independence Blvd. Christian, Kansas City Mo.

Gerald Near, Christ United Methodist, Rochester, Minn. 12:20

#### 15

John Conner, National Shrine, Washington, D.C. 7:30

R. Wesley McAfee, Christ Church Cincinnati 4:30

16 Catharine Crozier, First Baptist, Chattanooga, Tenn.

Michael Schneider, TCU, Fort Worth, Tex.

#### 17

David Craighead, Broadway Baptist, Fort Worth, Tex.

Michael Schneider workshop, First Baptist, Chattanooga, Tenn. 3:00

Robert E. Scoggin, Christ United Methodist, Rochester, Minn. 12:20

#### 18

Michael Schneider plus workshop, University of South, Sewanee, Tenn.

John and Marianne Weaver, TCU, Fort Worth, Tex.

#### 19

Frederick Swann, Brainerd Baptist, Chattanooga, Tenn.

#### 22

Moravian Music Festival, Riverside Church, New York City 4:00

Wayne Fisher, Christ Church, Cincinnati, Ohio 4:30

#### 23

Clyde Holloway, La Jolla Presbyterian, San Diego, Calif.

Joan Lippincott, First United Church of Christ, Reading, Pa.

#### 24

Robert Thompson, Christ United Methodist, Rochester, Minn. 12:20

Catharine Crozier class, San Diego, Calif.

#### 25

Catharine Crozier class, San Diego, Calif.

John Ferris, Sacred Heart Church, Brooklyn, N.Y. (Organ Historical Society) 8:00

#### 26

Catharine Crozier, St. Paul's Episcopal, San Diego, Calif.

Clyde Holloway, Plymouth Congregational, Seattle, Wash.

Rollin Smith, Union Methodist Church, Brooklyn, N.Y. (Organ Historical Society) 8:00

#### 27

Richard S. Hartman, operatic quartet, St. Charles Borromeo Church, Brooklyn Heights (Organ Historical Society) 4:00

Jack Fisher, St. Alphonsus Church, Manhattan, (Organ Historical Society) 8:00

#### 29

Carl Relyea, Christ Church Cincinnati, Ohio 4:30

Frederick Swann, Trinity Methodist, Newport News, Va. 7:30

#### 30

Arthur Poister workshop begins, Northwestern U, Evanston, Ill.

E. Power Biggs, Nuremberg Organ Week

John Weaver, St. Paul the Apostle, New York City

#### July 1

Delbert Saman, Christ United Methodist, Rochester, Minn. 12:20

#### 2

Ladd Thomas, Grace Church, New York City 4:30

#### 5

Arthur Poister workshop ends, Northwestern U, Evanston, Ill.

#### 6

Ann McGlothlin, National Cathedral, Washington, D.C. 6:00

#### 8

Joyce Talmadge, Christ United Methodist, Rochester, Minn. 12:20

#### 9

Douglas Rafter, Hammond Museum, Gloucester, Mass. 8:30

## No. 214 — Restoring an Organ

Many of the pipe organs used in our churches are poor affairs. The church committee that is vested with purchasing power seems generally to be chosen, like jurymen, on account of entire absence of knowledge of the subject in hand — in this case of music in general and organs in particular. The result is that they are at the mercy of the organ builder in matters of construction, though he is at their mercy in the matter of money; for in many cases the main consideration is to expend as little as possible and get in return not the best action, stop combinations, and material — but the greatest possible quantity of external display.

Consequently we find organs having the tone quality poor, the key action hard and stiff, the stops requiring the muscle of a Sandow for manipulation, the swell slamming like a window blind, the tremulant rattling like a wheezy horse, and the balance of pedal and manual registers such as to make the word "balance" a misnomer, to say nothing of the pipes being generally out of tune.

True, these various ills may not often co-exist in the same organ; but

frequently we find several of them dwelling in discord together.

The cause of this state of affairs is anxiety, when purchasing, to get quantity rather than quality, and afterward allowing the instrument to go for months and years without proper attention. An organ should be regulated, adjusted, and tuned at least once a year, and by a competent man, and not by the "tramp" tuners that leave an instrument in worse condition that they found it.

It is poor economy to try and rebuild or restore an organ. After it reaches a certain age it is best to replace the instrument with a new one, having used in it as many of the old pipes as the builder sees fit. Improvements are constantly being made in mechanism, and the latest and best action should be secured rather than patch up an old one.

Snetzler, an English organ builder, but originally from Germany, once reported to a committee concerning the restoration of an old organ in these words: —

"Gentlemen, your organ be vort von hundert pound just now. Ven you spend von hundert pounds on him to fix him up he will den be vort fifty!"

From: ANECDOTES OF GREAT MUSICIANS  
published by Theodore Presser  
in 1895



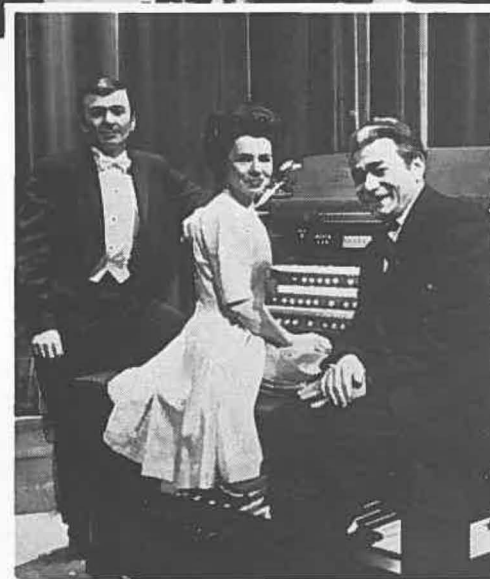
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Thomas Briccetti (left), associate conductor, and Izler Solomon, Conductor and Musical Director of the Indianapolis Symphony, together with organist Wilma Jensen at the dedicatory concert, where Mrs. Jensen and Mr. Briccetti presented works by Bach, Hanson, and Dello Joio.



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## Annual Summary of Lenten and Easter Bulletins

It seems a little like Christmas in July, this preparing a digest of Lenten and Easter music programs for a June issue. Unless Easter is very early, programs cannot arrive in time for the April 10 deadline of the May issue; unless it is very late, there is a very long time-lag between performance and summary. An Easter almost exactly centered, as this year's April 6, has special problems.

Though the quantity and quality of these programs was not notably different from recent years, we shall be as brief as possible in trying to give readers this regular cross-section of Lenten and Easter music in North American churches.

The performance of requiems has become a standard feature of the Lenten season in churches of many persuasions. We noted an increased use of instruments and even orchestras in performances this year, perhaps an indication of more perceptive congregations, perhaps merely a sign of prosperity. In number of performances the lovely little Fauré is again far ahead of all others. We would say the Brahms and the Mozart were about equally in evidence with the Duruflé and the Dvorak also noted. We select some representative performances of each:

Fauré — Christ United Methodist, Fort Lauderdale, Fla. — Geraldine Currey, Kay Strickland; Emmanuel Episcopal, Webster Groves, Mo. — Henry Glass; St. Francis Episcopal, Palos Verdes Estates, Calif. — William Charles Beck, David Smith; First Presbyterian, Fort Wayne, Ind. — Lloyd Pinkerton, Jack Ruhl; James Street United Methodist, Syracuse, N.Y. — Nicholas C. Burke, Robert P. Anderson.

Brahms — Brown University, Pembroke College, RPI, St. Joseph College — Almer M. Hintz, John Doney; Covenant Presbyterian, Columbus, Ohio — Weldon Adams, Julaine Johnson; Fox Chapel Presbyterian, Pittsburgh, Pa. — Bruce P. Bengtson. Mozart — Second Presbyterian Church, Indianapolis — Robert Shepfer, Wilson Luquire; Fourth Presbyterian Church, Chicago, Morgan and Mary Simmons.

Duruflé — All Saints' Episcopal, Atlanta, Ga. — Gregory Colson, Ronald Rice, Atlanta Symphony players. Dvorak — Church of the Ascension, New York City, Vernon DeTar.

Bach, as has been the case for several years, leads all other composers in the survey both as to number of works included and in frequency of performance. The great Passions, of course, lead. Selected examples: St. Matthew — Louisville Bach Society — Melvin Dickinson; La Jolla, Calif. Presbyterian — L. Robert Slusser. St. John — Bryn Mawr Presbyterian, Bryn Mawr, Pa. — Charles and Madelon Maclary; Concordia College, River Forest, Ill. — Carl Waldschmidt.

And of course the B minor Mass had many performances. Two outstanding ones were by the National Chorale, Martin Josman conducting, in Philharmonic Hall, New York City, and that at Rockefeller Chapel, University of Chicago with Richard Vikstrom conducting, Edward Mondello at the organ and members of the Chicago Symphony. Among the many Bach cantata performances here are a few: 78, West Side Presbyterian, Ridgewood, N. J. — John and Joanne Rodland; 26, St. Mark's, Glendale, Calif.; 4, High Point, N.C. Bach Choir, National Shrine of the Immaculate Conception, Washington, D.C.; 137, 54, 41, Trinity Church, Princeton, N.J. — James Litton, Joan Lippincott.

Handel's Messiah was notable this year mainly for its almost complete absence. No doubt it will make a strong comeback next year. A couple we noted were: First Presbyterian, Winnetka,

Man. — Conrad Grimes; First United Methodist, Anderson, Ind. — Earl Scott, David Ramsey.

There seemed fewer works by the contemporaries and predecessors of the Two Giants that we had noted in recent years. Examples: Schütz St. Matthew Passion, Concordia Senior College, Fort Wayne, Ind.; Byrd St. John Passion, Immanuel Lutheran, Seymour, Ind. — David J. Wilson, Diane Brockmeyer; Vivaldi Gloria, St. Mark's, Glendale, Calif.

Haydn scored rather well, with his Seven Last Words on several programs received, including a two-city performance in North Carolina at Centenary Methodist, Winston-Salem and Covenant Presbyterian, Charlotte, with combined choirs — T. Ray Branton, Richard M. Peek, Margaret Sandresky; also, for example, House of Hope Presbyterian, St. Paul, Minn. — Benjamin W. Lehn, Mrs. Louis H. Powell.

19th century music included Schubert's Mass in G at St. Elizabeth, Glen-coe, Ill. and St. Giles, Northbrook, Ill. — Merlin Lehman, James Thomas; and Dvorak's Stabat Mater at Congregational Church, New Canaan, Conn. — Charles E. Moore. Several of the old standbys continued to be sung: Dubois' Seven Last Words at Walnut Hill Lutheran and Greenville Avenue Christian, Dallas, both performances with Mrs. Victor Anderson, James Guinn; also combined choirs of Centenary United, and Central Presbyterian, Hamilton, Ont. — Mrs. Ray D. Pearce, Douglas Scott; Maunder's Olivet to Calvary, United Methodist Church, Bellmore, L.I. — Wesley James.

Among more contemporary works, Leo Sowerby was understandably memorialized often with performances of his Forsaken of Man; examples: Church of the Covenant, Cleveland — Henry Fusner, and Christ Church, Cincinnati — Gerre Hancock. Distler's Dance of Death was on a program from Norfolk, Va., State College Choir — Larry Palmer; Vaughan Williams' Pilgrim's Journey was listed at the Church of the Covenant, Cleveland — Henry Fusner; Travis Grimes' Early in the Morning was heard at First Presbyterian, Winnetka, Man. with her husband, Conrad Grimes, directing. Gordon Young directed his Man of Sorrow's at First Presbyterian, Detroit.

We noted few of the interesting Easter carol services we recorded one recent year but the Tenebrae service seems to be growing in favor. Here were a few: Christ United Methodist, Rochester, Minn. — Robert E. Scoggin; Trinitarian Congregational Church, Concord, Mass. — David Pizarro; Mt. Lebanon United Methodist, Pittsburgh — William Wagner; Fox Chapel Presbyterian, Pittsburgh — Bruce B. Bengtson.

As usual there were many bulletins from churches whose liturgical character make it difficult to categorize them. Here are some: St. Luke's Kalamazoo (Willan, Nicholson) — George N. Tucker, Gordon F. Whitcomb; Church of SS. Augustine and Martin (Titcomb) — Thomas J. Hill, Jr.; Emmanuel Episcopal, Baltimore — Merrill German, Verle Larson; St. Charles Borromeo, Tacoma, Wash.; St. John's Episcopal, Youngstown, Ohio — Ronald Gould; Christ Church, Glendale, Ohio — Parvin Titus.

And as usual there were several uncategorized programs to whose directors we can only send our greetings: Bethel United Church of Christ, Pasadena — Robert H. Pare; Trinity United Church of Christ, Altoona, Pa. — Ruth M. Dilard; St. John's Stamford, Conn. — Charles Everhart; Grosse Point Memorial — Malcolm and Marian Johns, William Felver; Bethesda Lutheran, Ames, Iowa — Charles John Stark.

## The Organists Return to The City of Churches

Brooklyn Shows Its Old Organs  
At the Organ Historical Society Convention  
June 25 - 27

## Compton Installs Large Instrument in Canada

The first large English electronic instrument in Canada has been installed in Gaetz Memorial United Church, Red Deer, Alta. The large four-manual built by Compton Organs, Ltd., London, England, was installed in March by William Hough, designer and chief engineer at Compton. There are 8 mixtures including an 8 rank Plein Jeu on the solo division.

### GREAT

Double Diapason 16 ft.  
Contra Geigen 16 ft.  
First Diapason 8 ft.  
Second Diapason 8 ft.  
Third Diapason 8 ft.  
Waldflute 8 ft.  
Octave 4 ft.  
Principal 4 ft.  
Open Flute 4 ft.  
Twelfth 2 2/3 ft.  
Fifteenth 2 ft.  
Spitzflöte 2 ft.  
Twenty-second 1 ft.  
Sesquialtera 2 ranks  
Fourniture 4 ranks  
Tromba 16 ft.  
Tromba 8 ft.  
Tromba 4 ft.

### SWELL

Contra Salicional 16 ft.  
Violin Diapason 8 ft.  
Lieblich Gedeckt 8 ft.  
Salicional 8 ft.  
Principal 4 ft.  
Lieblich Flöte 4 ft.  
Twelfth 2 2/3 ft.  
Fifteenth 2 ft.  
Flautino 2 ft.  
Cymbale 3 ranks  
Mixture 5 ranks  
Contra Fagotto 16 ft.  
Cornopean 8 ft.  
Trumpet 8 ft.  
Oboe 8 ft.  
Clarion 4 ft.

### CHOIR

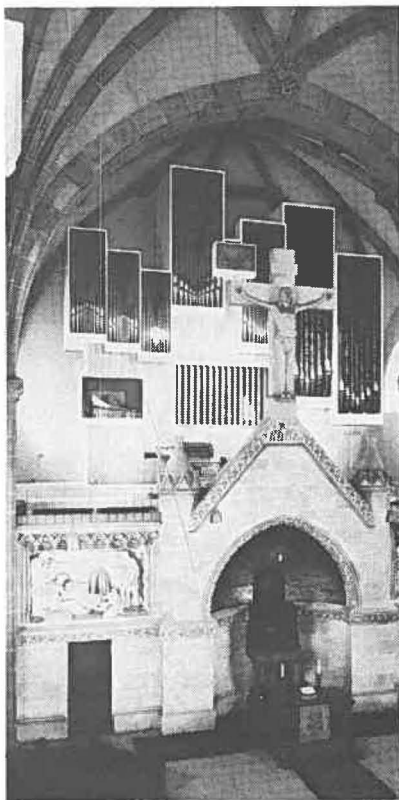
Quintaten 16 ft.  
Spitzflöte 8 ft.  
Rohrflöte 8 ft.  
Dulciana 8 ft.  
Gamba 8 ft.  
Dulcet 4 ft.  
Zauberflöte 4 ft.  
Nazard 2 2/3 ft.  
Dulcet 2 ft.  
Flautino 2 ft.  
Terz 1 1/2 ft.  
Larigot 1 1/2 ft.  
Octavin 1 ft.  
Dulcet Mixture 3 ranks  
Scharf 3 ranks  
Cromorne 8 ft.  
Cromorne Treble 4 ft.

### SOLO

Tibia 16 ft.  
Contra Geigen 16 ft.  
Concert Flute 8 ft.  
Viol d'Orchestre 8 ft.  
Gamba 8 ft.  
Orchestral Flute 4 ft.  
Piccolo 2 ft.  
Plein Jeu 8 ranks  
Contra Tuba 16 ft.  
Bassoon 16 ft.  
Tuba 8 ft.  
Trompette 8 ft.  
Orchestra Oboe 8 ft.  
Clarinet 8 ft.  
Tuba Clarion 4 ft.

### PEDAL

Double Diapason 32 ft.  
Acoustic Bass 32 ft.  
Open Wood 16 ft.  
Open Diapason 16 ft.  
Violone 16 ft.  
Bourdon 16 ft.  
Dulciana 16 ft.  
Octave 8 ft.  
Flute 8 ft.  
Quint 5 1/2 ft.  
Super Octave 4 ft.  
Choral Bass 4 ft.  
Larigot 2 2/3 ft.  
Flute 2 ft.  
Harmonics 4 ranks  
Ophicleide 16 ft.  
Trombone 16 ft.  
Trumpet 8 ft.



## Klais Organ of Interesting Design in Karlsruhe

The new four-manual Klais organ in Evangelische Christuskirche, Karlsruhe, Germany sits in a gallery high above the altar, in an acoustically favorable location. Its design principle is reflected in the stoplist.

High in the center stand two hauptwerk towers and the cornett of the division in its own attached case. Divided into three areas on the left is the positiv and underneath the brustwerk. In the center above the console stands the schwellerwerk. To the right in two large cases is the pedal division with the copper pipes of the 16 ft. principal in front.

The stoplist was drawn up by Hans Gerd Klais and Kantor Hans Joachim Haarbeck. The tonal design was finalized by Mr. Klais. Josef Schäfer of Klais and Arnold K. Lutz of Karlsruhe designed the case.

The manual compass is 58 notes, the pedal 30. The key action is tracker, the stop action electric.

### POSITIV

Principal 8 ft.  
Rohrflöte 8 ft.  
Quintade 8 ft.  
Octav 4 ft.  
Nachthorn 4 ft.  
Nasard 2 2/3 ft.  
Octav 2 ft.  
Waldflöte 2 ft.  
Terz 1 1/2 ft.  
Sifflöte 1 ft.  
Scharff 4-6 ranks  
Holzduclian 16 ft.  
Musette 8 ft.

### HAUPTWERK

Principal 16 ft.  
Principal 8 ft.  
Hohlflöte 8 ft.  
Octav 4 ft.  
Koppelflöte 4 ft.  
Octav 2 ft.  
Cornett 3-5 ranks  
Mixture 5-6 ranks  
Cymbel 3 ranks  
Trompette 16 ft.  
Trompette 8 ft.

### SCHWELLERK

Pommer 16 ft.  
Holzprincipal 8 ft.  
Gemshorn 8 ft.  
Schwebung 8 ft.



## New Books

Molly Malcolmson Gustin. *Tonality*. New York, Philosophical Library, 1969. 100 pp. \$5.95.

*Church Music*, Vol. 2, 28, Ashley Place. Westminster, London, S.W. 1. (monthly ?)

*Faith & Form: Journal of the Guild for Religious Architecture*, Vol. 2, 1346 Connecticut Ave., N.W., Washington, D.C. 20036. (quarterly)

At a time when to be avant garde demands composition in some sort of atonal style, Dr. Gustin argues convincingly that the expressive potential of tonal systems is inherently much greater. The discussion is replete with diagrams, charts, and mathematical tables, but the course of logic is never blocked by them. Chapter III, "Roots," is a particularly valuable one. A definition finally suggested for "tonality" is: "Music is tonal if the majority of its adjacent tones, whether simultaneous or consecutive, form single-rooted sets. Tonal music thus possesses one or more perceptible common measures, or roots, among its tones."

Two relatively new magazines of interest may be noted in passing. *Church Music* is published by the Church Music Association, an English Roman Catholic organization founded in 1955 for the purpose of promoting choirs and good music in general. Some of the articles in this issue are by David Cox, Anthony White, Peter Smedley, and Thomas Pitfield. Mr. Cox's description of Penderecki's St. Luke Passion is an exception to the prevailing conservative tone.

The Guild for Religious Architecture was founded in 1940 on a non-sectarian basis. *Faith & Form* is a handsomely produced and illustrated magazine. Of special interest in the issue for January, 1969 are William L. Gaudreau's "The Religious Facilities Center at Columbia, Md." and "The Eucharistic Building" by Rudolf Schwarz. — WV

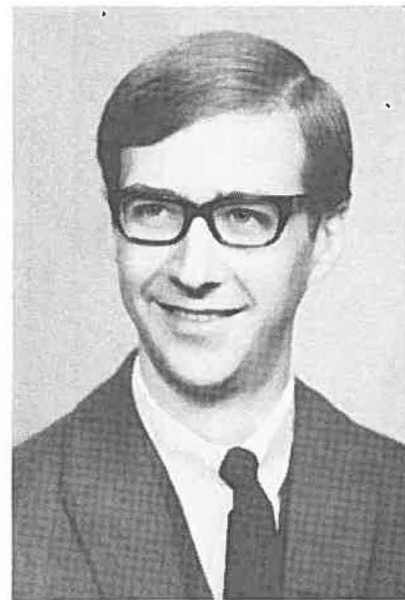
Principal 4 ft.  
Holztraverse 4 ft.  
Querflöte 2 ft.  
Sesquialter 2 ranks  
Oberton 2-3 ranks  
Mixture 5 ranks  
Basson 16 ft.  
Trompette harm. 8 ft.  
Clairon 4 ft.

### BRUSTWERK

Holzgedacht 8 ft.  
Rohrflöte 4 ft.  
Principal 2 ft.  
Larigot 1 1/2 ft.  
Terzcymbel 3 ranks  
Vox humana 8 ft.

### PEDAL

Subbass 32 ft.  
Principal 16 ft.  
Untersatz 16 ft.  
Quinte 10 1/2 ft.  
Barpfeife 8 ft.  
Octav 4 ft.  
Rohrgedacht 4 ft.  
Bauernflöte 2 ft.  
Basszink 4 ranks  
Hintersatz 5 ranks  
Posaune 16 ft.  
Trompette 8 ft.  
Trompette 4 ft.



Randall E. Wagner, formerly of H. D. Blanchard Pipe Organs, has joined the staff of W. H. Reisner Company, Hagerstown, Md., as design engineer. A graduate of Ohio Wesleyan University where he belonged to Phi Mu Alpha music honorary, Mr. Wagner is an active AGO member and on the council of the Organ Historical Society. He brings 16 years of technical and managerial experience with Blanchard and Holtkamp Organ Companies to Reisner, the largest organ supply manufacturer in the United States. Mr. Wagner will provide technical liaison between customers and manufacturing.

WILLIAM WEAVER has added the post of music reviewer for the *Atlanta Constitution* to his heavy schedule at St. Anne's Church.



Jack Olander has been appointed music director of the Ebenezer Lutheran Church, Chicago. He will direct six choirs. This largest LCA church in Chicago has a 35-rank, three-manual Möller organ installed in 1963.

Mr. Olander has a masters degree from the Chicago Conservatory College and teaches theory, keyboard ensemble and chorus at the Maine Township High School, Park Ridge, Ill. He is also organist for the Chicago Sunday Evening Club, viewed weekly on Chicago television.

In 1963 Mr. Olander received a Lutheran World Federation grant to study organ building and church music in Sweden.

## PAUL LINDSLEY THOMAS

F.A.G.O., M.MUS.

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

### Are We Worth It?

A controversy now brewing in a prominent metropolitan church over the matter of making an admission charge for organ recitals brings new attention to a very old question. And as always before some of the reasons advanced on either side are largely irrelevant and neatly skirt the real question.

For example, the organist who is opposing charging an admission fee in this case, uses as a main argument what seems to us a careless if not genuinely spurious reading of scripture. We feel that, as reported briefly in Matthew 25:12, Mark 11:15 and John 2:14, the story of Jesus driving the money changers out of the temple needs to be inflated by many assumptions and prejudices to simulate the slightest relevance to the subject of a recital admission fee. Students of Bible history and of the folkways of near-East countries tell us that the "money changers" were very nearly parallel to today's loan sharks and "juice racketeers" and that Jesus tried, more successfully than our present lawmakers, to disperse these gougers of the poor.

Nor do we feel that the uses to which admission charges are put are exactly pertinent either; would "silver offering" or "thank offering" receipts be put to any other or better use? How can we know?

Historically, the church has nearly always served as a meeting place for many purposes. It has fostered art, music, social and civic causes, welfare and charity. Certainly concerts are not out of line.

And how should such events be financed? If a church can afford it, and many can, should they simply open the doors and invite everyone to enter? We would spout a resounding "Yea, verily!" if our experience with people, stretching far beyond half a century didn't counter with a "Nay! Nay!" Blame our culture, if you must, but we are firmly convinced that in America today most people value most things by *what they cost*, whether in time, effort or tears. "You get what you pay for" is certainly today's universal slogan and not many people believe very deeply that "the best things in life are free." One large university chapel series we know greatly increased not just its intake but its actual numerical attendance by raising its admission charges for events from \$2 to \$4.50. Why does the most expensive private teacher in town always have the longest waiting line? Because he is really that much better? We all know this isn't the main reason.

We believe it cheapens organ recitals or any other kind of musical events to give them away. People will tell you — and they believe! — that "you can't get anything for nothing". It is probably even worse to have them exhorted from the chancel or on the printed program to drop a few clinking coins into the basket to "help defray the costs of this recital."

Churches with so much money that they don't need audience help should perhaps review their budget allocations or, better, provide the money for extra instrumentalists or soloists to give their programs even greater artistic appeal. We know it is heretical to suggest that they even pay their guest organists a few shekels, even if the prestige of the church is so great that many think it professionally sound to play there for free.

Shouldn't we make people aware that we believe the recitals which we sponsor really are worth a little of their *paper* money and not just their jingling change? There is no way of making a declaration of this belief so frank and so direct as to set a suitable price on the ticket of entry.

This is our opinion. What is yours?

### Telling it like it was!

Back in those pre-demonstration days one could safely assume that one's church service would go off with only the usual hazards the organ, choir and clergy could offer, we used to approach the summer as a major challenge to our ingenuity in choir leadership. We used to share two months of union services with two other churches, and there was a healthy rivalry among the three churches in that metropolitan suburb to provide sizable congregations, good music, and even creature comforts (before air-conditioning!)

Our choir would try to plan individual vacations so that we would always have a respectably balanced choir to sing our three union services. We did cheat a little, you might say, by singing music already well-seasoned in our own services; so we managed usually to make a very creditable showing musically before our neighbors and (shall we say?) rivals.

Our minister seemed to warm (no pun intended!) to his subject in a very special way at those union services, and the congregation always gave the warmest (?) kind of welcome to their neighbors from the nearby churches.

Looking back still further, and much farther to the south and west, we remember the union services Sunday evenings on the lawn of First Church which attracted so many ladies in eyelet embroidery dresses and men in white linens, who walked leisurely down B Street and stayed to visit and drink lemonade after the service.

When was that? Just about the time the venerable magazine you are reading was achieving its first national readership.

### Letters to the Editor

#### Restorations!

West Haven, Conn., April 15, 1969 —  
To the Editor:

Although I am in complete agreement with those who advocate the rigid preservation of historical organs, two points raised in their arguments should be clarified.

The statement has been made that "once a flue pipe has been cut to length, the pitch stays." This, unfortunately, is simply not true in practice. The pitch of a flue pipe is affected by the constant metamorphosis of temperature, humidity and barometric pressure. Furthermore, contemporary functional designs subject pipework to air drafts, excessive dust accumulation, direct sunlight and insect problems. Since no two pipes are affected uniformly by these conditions, organs go out of tune.

While cone-tuning may be acceptable for historical instruments which are not expected to meet contemporary standards for tuning, it is not very practical for day-to-day service instruments. Cone-tuning, no matter how gently

done, eventually alters the critical mouth geometry of delicate pipework and therefore changes its speech. To keep organs tuned to the standards demanded by today's organist without changing the original voicing, slide tuners (lapped, of course) are a requisite.

Secondly, the suggestion has been made that the organist tune his own reed stops. Because organ tuning is a complicated, exacting process which depends upon constancy of environment and competency of the tuner for success, such matters are best left to experts. Also there is the ever-present danger to both organ and organist by such encounters. \* \* \* \*

I wish Lady Jeans every success in her efforts to preserve historical organs; perhaps she will be able to slow the destruction of further important and beautiful 19th century instruments as well.

Very sincerely

JOSEPH DZEDA

### Tribute to Reda

Peterborough, Ont., May 8, 1969 —  
To the Editor:

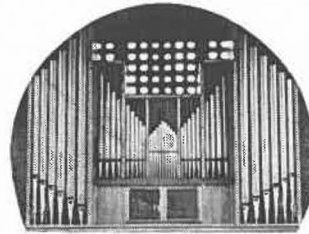
It was a great shock for me to read of the passing of Siegfried Reda. I had had the occasional contact with him by letter since I came back to Canada. Naturally this must have been felt as a great loss to the many musicians that have worked with him.

It was my privilege to attend his lectures and lessons on Modern German Organ Music during the summer of 1964 at Haarlem. \*\*\* Although it is true that his compositions are largely for the Evangelical Church \*\* his well-developed style and sound have and will continue to influence many composers of organ music.

In his conversations with us he was able to communicate his style and one felt touched by his profound musical thinking. \*\*

Siegfried Reda felt a great need to help and develop young musicians. Many Americans who studied with him at the Haarlem Academy were invited to come and spend time with him in Germany. He asked me to come to Muhlheim to study with him at the Church Music Institute. Being a fee-conscious Canadian, I asked him how much this was going to cost me and he answered that I did not need to pay an honorarium.

JACK ABRAHAMSE



### Organ Music

Associated Music Publishers again heads the list this month with two items: Meditation on "St. Michael" by Donald Johns and a reprint in two volumes of Pedrell's Anthology of Classical Spanish Organists, first published in 1905/1908 and long unavailable. The Meditation is competent and conventional. A four movement scheme barely compensates for an overall static quality of rhythm. It is a pity that the Pedrell Anthology, still the most comprehensive in its area, has not been editorially updated. There is not so much as a hint regarding performance practice, registration, stoplists of individual composers' instruments, and so forth. Sixty years ago this may have been too much to expect. It is inexcusable today. Printing quality and legibility, moreover, are decidedly inferior.

Augsburg sends a setting of "O God, O Lord of Heaven and Earth" by Jan Bender. Not surprisingly, it is cast in a neo-baroque texture set in motion, as it were, by a rhythmic gyroscope. A bit of descriptive cleverness on the phrase "That life should be an aimless note" does not pass unnoticed. Psychologists' reports notwithstanding, we find green ink to be an eyestrain.

From J. Fischer & Bro. comes Norberto Guinaldo's Three Litanies for Organ. Just as one cannot serve even a tasty sandwich after a five-course dinner, so these pieces will not survive the inevitable comparison with Alain. Technical demands are considerable.

C. F. Peters provides the most significant new material this month: a two-volume set of Carl Philipp Emanuel Bach's organ works. Volume 1 has the six sonatas written around 1755 for Princess Amalie of Prussia, a sister of Frederick the Great. Bach's comment on these pieces was that they "... were

### Those Were the Days

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

Homer Whitford was appointed organist and director at the Tabernacle Baptist Church, Utica, N.Y.

Charles M. Courboin was organist for the marriage of Pietro Yon and Francesca Adele Pessagno. The report of the wedding, after listing the pre-service musical program, mentioned that during the ceremony, Mr. Courboin held down a perfect fifth while the vows were made.

An article by W. Scott Goldthwaite, condemning the playing of transcriptions, states that an analysis of recital pages in THE DIAPASON indicates transcriptions outnumber original organ works on recitals by 2 to 1.

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

Hugh Porter, Robert Baker, Robert Magin and Robert Griswold were the first to be awarded the SMD degree at Union Seminary commencement. Twelve received the master's degree.

A crowd of more than 2,000 attended the 21st annual presentation of Negro spirituals at St. George's Church, New York City. Harry T. Burleigh was one of the soloists; George W. Kemmer conducted.

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

The Handel bicentennial had a marked influence on the programs and special services listed.

Clarence Mader completed 30 years as organist of Immanuel Presbyterian Church, Los Angeles.

The Canadian College of Organists became the Royal Canadian College with the grant of the "style Royal" by her Majesty Queen Elizabeth II.

written for a Princess who was unable to play the pedals, or any very difficult music, but who nevertheless caused a fine organ with two manuals and pedal to be built for herself, and took great pleasure in playing upon it." Present day organists who may be inclined to rush one or more of these sonatas into their next recital programs would do well to consider first of all the stylistic difficulties involved (particularly in ornamentation), and secondly to bear in mind the circumstances under which the sonatas were composed and performed.

Volume 2 contains a Prelude, Fugue, Fantasie and Fugue, and another Fugue. Again, the problems of interpretation are formidable, and it is surprising that Herr Fedtke (the editor) says not a word on this point. Mention of the use of arpeggiation in long chords would be a start in the right direction.

Also from C. F. Peters are Karl Höller's Improvisation for Cello and Organ on "Schönster Herr Jesu" and Knut Nystedt's Partita on "In Heaven Is Joy." The Höller piece could easily be reduced by half its length and lose little of its effect. A skilled cellist will be required for many excursions into the upper reaches of the treble clef. The general style is that of Hindemith on an off day, and the date of composition is apparently 1949. The Nystedt partita was first performed at Westminster Church, Buffalo, N.Y. by Hans Vigeland in 1958. For a work cast in variations form there is an amazing dearth of inventiveness.

Finally from C. F. Peters is Marius Monnikendam's new Concerto for Organ and Orchestra (1968). Instruments called for are winds and brass, percussion, and double-bass. The basic assumption is that dull ideas, if repeated often enough, will eventually seem inspired. They don't. — WV

A NEW HILL, NORMAN & BEARD console for the United Methodist Church, Clayton, N.Y. was sent across the Atlantic by air freight to avoid the American dock strike.

MARVEL BASILE played the Poulenc Concerto with the Milwaukee Symphony Orchestra April 2; Kenneth Schermerhorn was conductor.

# NUNC DIMITTIS



George Daniel Marshall III, organist and choirmaster at St. James's Episcopal Church, Richmond, Va. died Feb. 7 at his home. Born Aug. 6, 1937 he had his BA from Yale, and his MSM from Union Seminary. In his Yale years he served as organist-choirmaster at St. Andrew's Episcopal Church, New Haven and Plantsville Congregational Church. While at Union he served All Saints Episcopal, Leonia, N.J. and St. John's Episcopal, Far Rockaway, N.Y.

He came to Richmond from First Baptist Church, Pittsfield, Mass. He was an active member of the Organ Historical Society and had lectured and played recitals at several of its annual conventions.

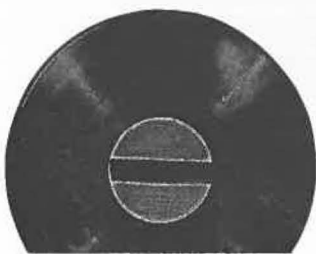
## BOSTON MUSIC PUBLISHER ACTIVE IN POLITICS DIES

William Arthur Reilly, treasurer and general manager of McLaughlin & Reilly Company, publishers of religious and educational music, and a leading figure in Boston politics for many years died April 3. He was born in Boston and educated in Boston schools and at Boston College, where he was president of his class and a champion athlete. He entered his father's business after graduation.

For more than 30 years he served in the city government of Boston, holding posts as Chairman of the School Committee, Fire Commissioner, Finance Commissioner, Traffic Commissioner and Deputy Mayor.

He was a member of most of the trade and professional organizations in the music field, where McLaughlin & Reilly is a major publisher of music for the Catholic church.

ANTON NOWAKOWSKY, noted organist and teacher of many of Germany's leading young organists, died Jan. 3 at the age of 71. Born in Danzig, he studied in Vienna with Max Springer and made his reputation as organist of Emaus Church. He was professor at the German Academy in Prague and after World War 2 at the Stuttgart State Conservatory. He appeared at festivals and congresses throughout Europe, and made several recordings of South German organ music.



Records

The new records to which we listened for this month's column are evenly divided between organ and concerted singing.

The impact of the first so-called Praetorius organ at the University of Freiburg in Breisgau on the whole classic revival in organ design is so well-known as not to require more than mention here. Its destruction by bombing in 1944 and its subsequent replacement with the help of the Mellon Foundation are also well-known. But it is important that we have recordings of the music of Praetorius and his contemporaries and immediate predecessors played on the instrument which follows Praetorius principles as closely as possible. E. F. Walcker, who built both organs has made available a record, Musik an der Praetorius-Orgel, available from the company at Postfach 1148, 7140 Ludwigsburg, Germany. The Walcker Foundation has provided an excellent English brochure with the record, edited by Hans Heinrich Eggebrecht. The two performers, as far as we could judge of equal skill and musicianship, are Klaus-Jürgen Sachs and Andreas Schröder. The music is Kotter, Krakau, Sweelinck, Scheidt, Frescobaldi, Scheide-mann, and of course Praetorius. Exact registrations are given and the historic background notes are admirable. We understand the price in our money is \$5. Whether it can be obtained through American dealers we cannot say.

A recital by Gaston Litaize for the inauguration of the grand orgue at the Abbey of Saint-Pierre of Solesmes, is issued by Société Française du Son (SLX 20.221 A) The instrument is, we believe, the first modern French tracker (Schwenkedel, Strasbourg 1967) we have heard on records and it is a fine sound. M. Litaize's playing is refreshingly free and musical, and the recital of Sweelinck, Clérambault and Bach, with exact registration given, is valuable as well as ingratiating listening. We are not sure where this record can be obtained in this country but we shall try to find out.

In contrast to these new organs of older design, we have a recording at the great 17th century festival organ at the Collegiate Basilica of Klosterneuberg, near Vienna. The excellent organist is Herbert Tachei and the music, mostly late 17th century, is Fischer, Froberger, Kerll, Pachelbel, Speth, Murschhauser and Muffat. This is in Das Alte Werk series of Telefunken number SAWT 9520-BE X. The jacket notes and inserts on all three of these records are profuse and informative with precise registration detail. The last of the three, like the three choral records to follow, can be obtained from McGraw-Hill.

The three choral records are just as unusual and valuable and even more strikingly contrasted. In Das Alte Werk series of Telefunken (SAWT 9517-AE X) is a remarkable realization of music of the early 14th century with restored or copied instruments and some excellent singing by Capella Antiqua of Munich with Konrad Ruhland conducting. We are impressed not just by the valuable scholarship displayed but by the consistently vital, meaningful music which results. Side one is the anonymous Missa Tournai, probably by several composers. Side 2 is a set of motets, about half anonymous, the rest by Phillippe de Vitry. All of this is music with something to say to us after more than 600 years.

Recently we commented favorably on record 2 of the Eton Choir Book. Record 1 has reached us (Argo ZRG 558) and consists of the Passion according to St. Matthew by Richard Davy, written about 1500. Grayston Burgess directs the Purcell Consort and the Choristers of All Saints, Margaret Street. Appeal is much less for the non-scholar than record 2 but the performance could hardly be better.

Das Alte Werk SAWT 9489-B EX is a beautiful recording of Bach cantatas with bass Max van Egmond the most notable performer and with much the most singing to do in Cantatas 27, 118, 158 and 59. Some lovely instrumental playing by members of the Concerto Amsterdam, choral singing by the Monteverdi choir of Hamburg and in Cantata 59 by the Amsterdam Choir make this an exemplary and indispensable record for any Bach collector — FC

KENNETH B. KELLEY conducted the choir of Woodside Church, Flint, Mich. and guest instrumentalists and soloists in Daniel Pinkham's St. Mark's Passion April 20 to close a week-long arts festival.

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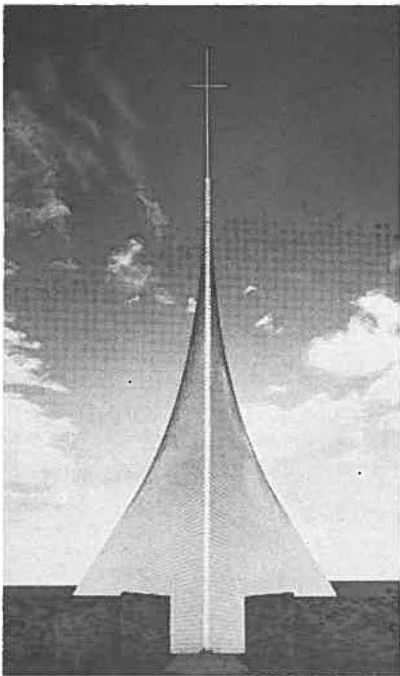
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Despite the extensive discussion of early keyboard fingerings in the February, March and April issues, we feel that the subject is by no means exhausted. Dr. Le Huray has spent this past year at Macalester College, St. Paul, Minn. on sabbatical leave from Cambridge University, Cambridge, England.

In a recent series of articles in THE DIAPASON on using early keyboard fingering. Dr. Babitz has rightly expressed considerable dissatisfaction with the post-Romantic rigidity that characterises so many performances of early (pre-1750) keyboard music. "The modern, objective, as-written style (he writes) in which every subdivision is played mechanically equal, was first introduced about 1920 as part of a reaction against the excessive liberties of post-Romanticism and, far from being something eternal as many believe, is valid only for modern music." Recitalists who lace up Buxtehude's dramatic Preludes and Fugues in stiff metronomic corsets forget that the north Germans were deeply indebted to the Italians, and that the greatest of the Italians, Girolamo Frescobaldi, had insisted upon considerable flexibility of rhythm in the interpretation of his own keyboard compositions: The young Bach is said to have copied Frescobaldi's music, whilst staying at his brother's house in Ohrdruf, and as we all know, he later made the long pilgrimage to Lübeck to experience Buxtehude's own music at first hand.

Straight-jacketed performances of "early" keyboard music clearly will not do. But in what ways are the notated rhythms to be freed? Is the phrase structure of the music to be defined and shaped by the subtle lengthening

and shortening of selected notes within the phrase; as for example, here:

Ex. 1. Accent on the E: play E slightly late and hold it rather more than its proper value, slurring it into the remaining notes of the phrase.



Ex. 2. Accent on the F: detach the 32nd notes, and make a slight accelerando towards the F.



Or is it possible to go a stage further than this, and to deduce from fingering patterns that were currently in use exactly where these lengthenings and

shortenings must come? Dr. Babitz believes that the second, deductive (as opposed to intuitive) approach is possible, and he has uncovered much fascinating material in support of his thesis.

Dr. Babitz' apologises for the "rough draft" form of his article, and indeed it would be unfair to take him to task for failing to provide evidence for all of the assertions that he makes during the course of the three articles, particularly as we may look forward very shortly to a full discussion of the subject in his *Technique as a Key to Eighteenth-Century Style*. It is nonetheless surprising that he has given so little space to an examination of the evidence that conflicts with his basic theory of rhythmic interpretation.

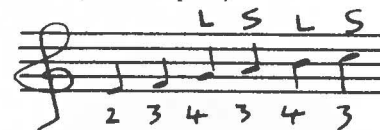
My purpose here is to present some of the "ifs" and "buts" that have puzzled me during my own investigations of the subject. The problems that face us are essentially threefold: 1) to define as closely as possible the fingering system that the composer in question was using 2) to discover what patterns of articulation and rhythm naturally arise from this system, and 3) to apply the system to specific compositions, noting as this is done all the possible ambiguities and contradictions that may arise from viable alternative fingerings.

The 18th century, upon which Dr. Babitz focuses his main attention is particularly full of "ifs" and "buts", since great changes were then taking place in methods of fingering. In England, these changes were well under way during the early years of the century, as a comparison of the following scale fingering will clearly show:



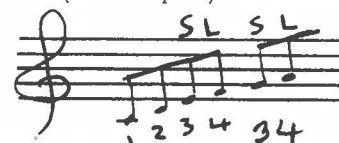
Examples 3 and 4 represent the state of keyboard fingering at the close of the 17th century. Altogether ten scales and their fingerings are given in the preface to Purcell's *Choice Collection of Lessons* (1696): the major and minor versions of C, G, D, A together with F major and E minor. The C major fingering works for all ten. Since very few pieces at that time had key signatures of more than three flats (the key signatures of the flat keys commonly contain one less flat than is required, the additional flat being supplied when necessary), there was little or no need to provide scale fingerings for the remoter keys. Captain Prencourt, the author of Example 4, was for a while organist to the Catholic chapel of King James II, and an exact contemporary of Purcell's. In one basic respect his system is very similar to Purcell's, for scale patterns are for the most part played by paired fingers, 34, 23, and 21. Yet even here, as Dr. Babitz admits, there are important differences: Prencourt's fingerings (if Dr. Babitz's finger phrasing contentions are correct) will articulate in this manner:

Ex. 9. (See Example 4).

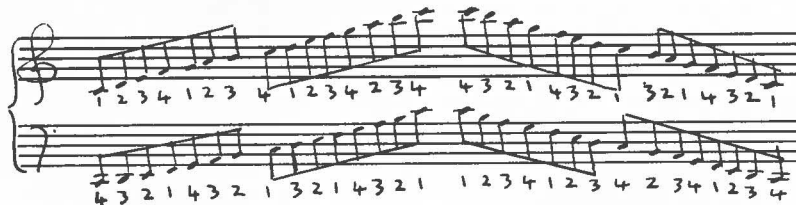


the first of the group of two being long: whereas Purcell's produce the opposite effect, the first note being the shorter, in "scotch snap" fashion (see THE DIAPASON, February 1969, p. 17).

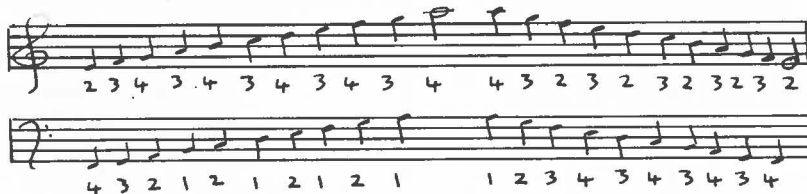
Ex. 10. (See Example 3).



Ex. 3. Purcell, *Choice Collection of Lessons*, 1696.



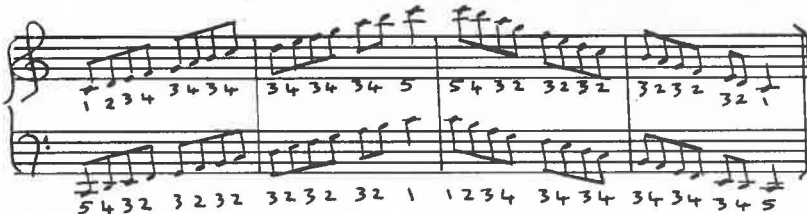
Ex. 4. Prencourt, ca. 1700.



Ex. 5. Anonymous, Kent, ca. 1730.



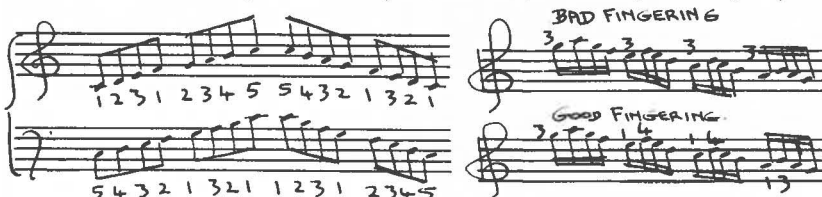
Ex. 6. Prellieur, *The Harpsichord Illustrated and Improved* (second ed., 1731).



Ex. 7. Falkener, *Instructions for playing the Harpsichord* (second ed., 1774).



Ex. 8. Miller, *Institutes of Music or Easy Instructions for the Harpsichord* (1771).



The fingerings in Example 5 come from a small commonplace book that was used by someone living at Cobham Hall in Kent, in the 1730's. A note on the leaf inside the front cover contains a list of the days on which "Mr. Froud came to teach me the Spinett": lessons began on Monday, January 12, 1729 and others followed once or twice weekly for some little time. The book contains practically no formal instruction, but several of the pieces copied into it are liberally fingered, the thumbs of both hands being freely used. The two extracts well illustrate the transition that was then taking place from the "paired-finger" principle of scale fingering to the later "thumbs-under" principle, which is a cornerstone of modern techniques. Example 5A comes from a Minuet in Handel's opera *Rodelinda*. In view of the absence of black notes, paired fingering is perfectly possible, and it is accordingly used, though alternatives involving the use of the four fingers could easily have been devised. In Example 5B, (part of an Allemande by Dr. Greene), there are quite a few black notes, and in one particularly, black notes in *juxtaposition*. Paired fingerings are difficult to manage under such circumstances. Not surprisingly therefore they have been abandoned in favour of a more up-to-date thumbs-under pattern, involving the use of all but the fifth finger.

The fingerings in Example 6 come from Peter Prellieur's *The Harpsichord Illustrated and Improved*, wherein is shown the Italian manner of fingering with "Suites of Lessons for Beginners and those who are already Proficient on that Instrument and the Organ" (the second edition is dated 1731). These suggest that a further stage had been reached in the process of transformation, though unfortunately the author gives only the scale of C major and fingerings to two straightforward pieces in C major. The examples nonetheless show a consistent use of the thumbs-under principle even though paired fingerings would have been more correct by the standards of the previous century. Whether or not the system originated in Italy, as Prellieur claimed, is beside the point. Italian singers and Italian opera were still very much the rage in London when Prellieur published his tutor, and his reference to Italian musicians may have been no more than an attempt to appeal to the Italian snobberies of the times. The fact is however, by the 1720's, the systems of fingering were very much in the melting pot.

The contents of the pot were kept on the boil by the authors of several later 18th century tutors, each advancing a system that differed in some respect or other from its predecessors. One of the more curious of these was Robert Falkener's *Instructions for playing the Harpsichord*, the second edition of which came out in 1774. Falkener makes no attempt to measure out the scales into groups of four (or three notes): the C major scales in Example 7 is printed exactly as it is found in the tutor, a group of seven 8th notes being followed by a group of eight, and vice versa: thus in the lower octave the third and fourth fingers are placed on E and F, while in the upper octave they fall on F and G. The thumbs likewise fall on different notes, and there is a particularly awkward change in the upper octave from the fourth on G to the second on A. The author supplies fingerings to scales requiring up to six sharps and five flats. In the simpler keys the erratic fingerings on the C major scale are closely copied, and it is only in the remote keys, where the thumb positions are dictated by the relative paucity of white notes\* that Falkener's fingering begins to correspond with our own.

One of the most orderly and well developed of the English treatises on keyboard techniques was Edward Miller's *Institutes of Music or Easy Instructions for the Harpsichord*, that made its appearance in 1771. It takes the form of a dialogue between master and pupil, (somewhat in the manner of Morley's *Plaine and Easie Introduction*, 1599). Miller's *Rules for Fingering* are to be

found in the ninth chapter, and take the form of carefully-graded exercises beginning with the "fixed positions" in which all the notes to be played lie under the fingers of the (stationary) hand. By way of preface, the author sets out six basic principles to be observed in the performance of the exercises:

- 1) The ends of the fingers and thumbs must *always* be over the keys (this implies the arching of the second third and fourth fingers)
- 2) The wrists must be turned fractionally outwards, and raised to a level of the knuckles
- 3) Every successive note must have a different finger, unless a pause or rest intervenes
- 4) The thumbs must be used on white keys only, unless an abundance of black notes makes this impossible.
- 5) In ascending scale passages the right hand thumb is best placed on white notes immediately following black notes, and in descending scale passages on white notes immediately preceding black notes
- 6) The reverse to 5 is true for the placing of the left hand thumb.

Elsewhere, Miller agrees with "the best masters," in recommending a legato as the touch most generally appropriate to the harpsichord, a touch that he further defines as "smooth, equal and connected." In this connection he stresses the importance of "contracting the fingers," wherever possible to avoid sudden and ungainly changes of hand position. The alternative "good" and "bad" fingerings in Example 8B will make his terminology clear.

"It may be observed (he writes) that by the (bad) way of fingering the (hand) position is altered at the end of every four notes; consequently the vibration of the strings is interrupted, nor can every note be of an exact length. But in the second way, by contracting the fingers, there appears from the effect to be but one position: the notes *being all of a length*, causes better tone to be produced from the instrument."

Enough will by now have been said to indicate that as far as English music of the 18th century is concerned, no very concrete parallels between finger techniques, articulation and rhythm can be drawn. It would, to begin with, be a bold man who ventured an opinion on the fingering technique used by a particular composer. And as no conclusions are possible on this basic issue there can, of course, be no question of applying fingerings to specific compositions.

Only on the second of the three problems outlined earlier is any progress possible, for one of the six keyboard tutors referred to does indirectly suggest how fingerings may possibly affect rhythms and articulation. The book in question is that by Edward Miller: the passage is that quoted above in which the author refers to hand positioning and the benefits of "contracting the hand" to avoid sudden position changes. Miller's ideal was very obviously a smooth, flowing style in which every note was of an "exact length." There can be little doubt, in view of what follows in the next sentence, that the idea of interpreting successions of equally-valued notes as alternative pairs of longs and shorts or shorts and longs was quite foreign to the author. He obviously held as his ideal, a smooth and even legato.

In this respect Miller's "impossible" fingering is particularly interesting since it involves the paired 23 finger movement (RH) that is to be found in Purcell's descending C major scale (Ex. 3). The use of this fingering, Miller says, involves the "interruption" of the string vibrations, "nor can any note be of an exact length." This at least supports the view that the 17th century paired fingerings did give rise to natural articulations. Unfortunately, none of the early English tutors as much as mention phrasing, nor do they give the slightest hint that paired fingerings result in uneven, short-long sequences of notes. As I hope to show later, German keyboard treatises of the 17th and 18th centuries were equally unhelpful in this respect, and the fingering systems that they proposed were equally diverse and transitional.

(To be continued)

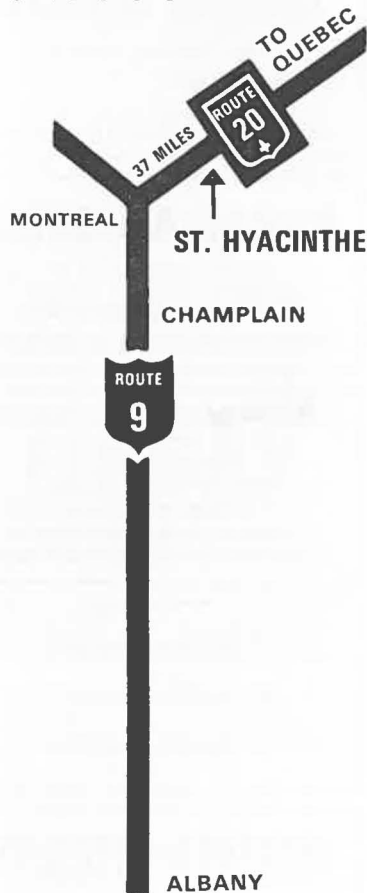
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\*Everyone was agreed, then as now, that thumbs were not normally to be placed on black notes.

# Programs of Organ Recitals of the Month

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

Heinz Wunderlich, Hamburg, Germany — Fantasie and Fugue in G minor, Bach; Prelude in D minor, Pachelbel; Toccata, Adagio and Fugue in C major, Erbarm dich unser, Toccata and Fugue in F major, Bach; Chorale in A minor, Franck; Dieu parmi Nous, Messiaen.

Frances H. Gibson, San Antonio, Tex. — Los Angeles Heights Presbyterian Church May 4: Echo, Scheidt; Le Coucou, Daquin; Bassus et Dessus de Trompette, Clérambault; Concerto 2, Soler (with Louis J. Gibson, harpsichord); Air, Come Holy Spirit, We All Believe in One God, Bach; Schönster Herr Jesu, Schroeder; In Paradisum, Donostia; Acclamations, Langlais. Mr. Gibson played a harpsichord group.

John Conner, Williamsport, Pa. — Christ Church Cathedral, Hartford, Conn.: Komm heiliger Geist, Herr Gott, Nun bitten wir, Buxtehude; Prelude and Fugue in E flat major, Bach.

St. Paul's United Church of Christ, Chicago May 8: same Bach and Buxtehude plus: Chorale in E major, Franck; Postlude pour l'Office de Complies, Alain; Acclamations, Langlais.

Donald Armitage, Flint, Mich. — Fox Chapel Presbyterian, Pittsburgh, Pa. April 30: Toccata 11 in C minor, Muffat; Schmücke dich, Wachtet auf, Bach; Pasticcio, Musette, Te Deum, Langlais; Prelude and Fugue in B minor, Bach; Canons in B major and B minor, Schumann; Prelude and Fugue in G minor, Dupré.

Walter Hillsman, Munich, Germany — St. Thomas Church, New York City May 18: Voluntary 1 in D major, Boyce; Prelude and Fugue in C major, Bach; Chorale in A minor, Franck; Prelude, Scherzo and Passacaglia, Leighton.

Calvin Hampton, New York City — Trinity Church, April 15: 15 Pieces on Antiphons, opus 18, Dupré.

Robert Anderson, Dallas, Tex. — First United Methodist, Glendale, Calif. April 14: Prelude and Fugue in E minor, Buxtehude; An Wasserflüssen Babylon, Bach; Trois Danses, Alain; Invenzioni, Brons; Sonata on Psalm 94, Reubke.

Arthur P. Lawrence, Danville, Ky. — Trinity Episcopal Church, Asheville, N.C. April 6: Fantasie and Fugue in G minor, Bach; Le Banquet Céleste, Messiaen; Mors et Resurrectio, Langlais; O Lamm Gottes, unschuldig, Bach; Sonata 3, Mendelssohn; Offertoire on O Filii, Dandrieu; My Lady Carey's Dompe, Aston's Hornepype, English Renaissance; Toccata, Symphony 5 Widor.

First Christian Church, Danville April 27: same Mendelssohn plus Toccata and Fugue in D minor, Bach; Suite from Sonate d'Intavolatura, Zipoli; Toccata in A major, Kuhnau; Three Canzonas, Taeggio; Epilogue on a Theme of Frescobaldi, Langlais; Grand Chorus Dialogue, Gigout.

Earl Scott, Anderson, Ind. — Park Place Church of God April 27: Processional, Mathias; Aria, Peeters; Sonata pian e forte, Gabrieli; Machs mit mir, Karg-Elert; Prelude and Fugue in B minor, Bach; Sonatas K 244 and K 274, Mozart; Sonata 1 for organ and strings, Pinkham; I am black but comely, How fair and pleasant, Cortège et Litanie, Dupré. Strings and trombones assisted.

Charles E. Moore, New Canaan, Conn. — Congregational Church March 9: Toccata, Adagio and Fugue, Bach; O Sacred Head, Bach, Brahms, Langlais; Con moto maestoso, Sonata 3, Mendelssohn. Trinity Church, New York City April 1: Le Chemin de la Croix, Dupré.

Mary-Louise Brown, Little Neck, L.I., N.Y. — St. Thomas Church, New York City. May 29: Come, Holy Ghost, Trio Sonata 1, Bach; Plein Jeu, Basse de Trompette, F. Couperin; Aria con Variazione, Martini; God Among Us, Messiaen.

Truoke Ameigh, Buffalo, N.Y. — St. Paul's Cathedral April 18: Concerto 5 in F, Handel; Schmücke dich, Bach; Fugue, Sonata on Psalm 94, Reubke.

Jules Zimmer, Irving, Tex. — St. Mark's Episcopal Church April 27: Prelude in C major, Bach; Fugue in C major, Pachelbel; Chromatic Fantasie, Sweelinck.

Marianne Webb, Carbondale, Ill. — Westminster Presbyterian, Lincoln, Neb. April 20: Allegro, Symphony 6, Widor; Tierce en taille, DuMège; Concerto on Es sungen drei Engel, Micheelsen; The Shepherds, Jesus Accepts Sorrow, Eternal Purposes, God Among Us, Messiaen.

H. Winthrop Martin, Syracuse, N.Y. — St. Paul's Episcopal Church May 6: Kyrie, Gott heiliger Geist, Bach; Jig Fugue, Buxtehude; Allegro, Sonata for Trumpet and Strings, Purcell; Aria, Peeters; Ronde Française, Boëllman; Modal Trumpet, Karam. Plymouth Congregational Church for Civic Morning Musicals May 14: Introduction and Toccata, Walond; Siciliano, Bach-Snow; Jig Fugue, Buxtehude; Prelude on Song 46, Sowerby; Scherzo, Titcomb; Elegy, Willan; Trumpet Tune in D, David Johnson. Crouse College, Syracuse University for the Eltinge Guild June 4: Kyrie, Gott, heiliger Geist, Bach; Pastorale (ms.), George Mulfinger; Images, Symphonie de l'Agneau mystique, Maleingreau.

D. Frederick Elder, Tulsa, Okla. — First Congregational Church, Port Huron, Mich. April 8: Allegro Giocoso, Handel; Introduction and Toccata in G major, Walond; Let Heaven and Earth Rejoice, Rejoice, Christians, Sheep May Safely Graze, Prelude and Fugue in G major, Bach; Sonata 1, Mendelssohn; Cantilene, Langlais; Outburst of Joy, Messiaen.

Keith Christian Linney, Mankato, Minn. — First Presbyterian Church April 27: Toccata and Fugue in F major, Buxtehude; O Mensch, Prelude and Fugue in E minor, Bach; Sonata 6, Mendelssohn; Three Choral Preludes, Walcha; Chant de Paix, Langlais; Toccata, Symphony 5, Widor.

Darrell Orwig, Long Beach, Calif. — Covenant Presbyterian April 20: Offertoire sur les Grands Jeux, F. Couperin; Trio Sonata 1, Bach; Drop, Drop Slow Tears, Persichetti; Prelude and Fugue in A minor, Brahms; Concerto in G minor, Poulenc (with strings and timpani).

Lynn Dickensheets, South Hadley, Mass. — Mount Holyoke College student of Myrtle Regier April 24: Epilogue on a theme of Frescobaldi, Langlais; Sonata 2, Hindemith; Six Schübler Chorales, Bach; Musical Clock pieces, Haydn; Introduction and Passacaglia in D minor, Reger.

Margaret McElwain Kemper, Evanston, Ill. — First Baptist Church, Oak Park April 20: Suite on Tone 2, Clérambault; Noël de Saintonge, Dandrieu; Offertoire sur les Grands Jeux, F. Couperin; Ach Herr, mich armen Sünder, Prelude and Fugue in D major, Buxtehude; Ach bleib bei uns, Prelude and Fugue in C major, Bach; Fantasie in F K594, Mozart; Choral Dorian, Alain; Te Deum, Langlais.

Frederick O. Grimes III, New York City — Baylor U, Waco, Tex. March 14: Prelude and Fugue in C, Leiding; Four excerpts, Parish Mass, F. Couperin; Benedictus, Reger; Litanies, Alain; Fugue in E flat, Schmücke dich, Toccata and Fugue in D minor (Dorian), Bach.

Trinity Church, New York City May 1: Same Bach E Flat plus; Auf meinen lieben Gott, Buxtehude; Iam Sol Recedit, Simonds; Finale, Symphony 1, Vienne.

Walter W. Davis, Corpus Christi, Tex. — Lois Perkins Chapel, Southwestern U, Georgetown April 30: Ein feste Burg, Nun komm' der Heiden Heiland, Buxtehude; Toccata in D minor (Dorian), Bach; Rondo for Flute Stop, Rinck; Voluntary in D, Wesley; Fantasie and Fugue on B-A-C-H, Liszt; Air, Hancock; Introduction, Passacaglia and Coda, Brockless.

Michael McGraw, Lafayette, La. — U of Southwestern Louisiana junior recital, student of George B. Brown April 13: Prelude and Fugue in G minor, Buxtehude; Adeste Fidelis, Ives, Karg-Elert; The World Awaiting the Saviour, Passion Symphony, Dupré; Chorale in B minor, Franck; Sicilienne, Durullé; Prelude and Fugue in E minor (Wedge), Bach.

Earl Barr, Minneapolis, Minn. — Falcon Heights Congregational Church, St. Paul April 23: Toccata and Fugue in D minor, All Men are Mortal, Our Father, Bach; Fantasie in G minor K 608, Mozart; Musical Clocks, Haydn; Blessed are Ye who Live in Faith, Brahms; Toccata, Reger.

Theophil M. Otto, New Ulm, Minn. — St. John's Lutheran, Wauwatosa, Wis. April 20: Prelude and Fugue in D minor, Buxtehude; Trio Sonata 6, Bach; Partita on Awake, My Heart, with Gladness, Peeters; Pastorale, Franck; Sonata 2, Schroeder; Toccata and Fugue in D minor (Dorian), Bach.

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# Programs of Organ Recitals of the Month

Charles Brown, Denton, Tex. — St. Stephen United Methodist Church, Mesquite, Tex. April 26: Music Composed since 1960: Orgelstücke I, Fritz Eggermann; Mouvements pour l'orgue, Joep Straesser; Introitus, Aria ed Alleluja, Giselher Klebe; Ecce lignum crucis, Heiller; Fantasie on Herzlich lieb hab ich dich, Reda; Drop, Drop Slow Tears, Persichetti; Tuyaux sonores, Isang Yun.

James W. Good, Louisville, Ky. — Immanuel Baptist, Nashville, Tenn. April 20: Concerto del Sigr. Meck, Walther; O Sacred Head, Bach, Brahms; Prelude and Fugue in D major, Bach; Praise to the Lord, Lo, How a Rose, Praise God from whom All Blessings Flow, Drischner; Serene Alleluias, Outburst of Joy, Messiaen; Cantabile, Franck; Prelude and Fugue in B major, Dupré. Same program Talbot Park Baptist, Norfolk, Va. April 27, First Presbyterian, Danville, Va. April 29.

Richard Cummins, Roanoke, Va. — Virginia Heights Baptist April 22: Chaconne in G minor, L. Couperin; Noël Grand Jeu et Duo, Daquin; Ceremonial Music, Purcell; Preludes on Picardy, Nyland, Cummins; Come God, Creator, Bach; Carillon, Sowerby; Concerto in G minor, Poulenc (with Roanoke Symphony, Gibson Morrissey, conductor).

Kenneth C. Roberts, Jr., Williamstown, Mass. — St. Thomas Church, New York City May 22: Offertoire sur les grands jeux, F. Couperin; Blessed Jesus at Thy Word, Once He Came in Blessing, When in the Hour of Utmost Need, Bach; Chorale in A minor, Franck.

Daniel P. Smith, Commerce, Tex. — E. Texas State U March 10: Toccata in F major, Allegro, Trio Sonata 5, Prelude and Fugue in D major, Bach; Prelude and Fugue in G minor, Dupré; Song of Peace, Langlais; Fast and Sinister, Symphony in G major, Sowerby.

Lucille Peterson, Buffalo, N.Y. — St. Paul's Cathedral May 9: Chaconnes in D minor, G minor, L. Couperin; Dialogue on the Mixtures, Langlais; Adagio, Symphony 6, Widor; Toccata and Fugue in D minor, Bach.

Ellen Robertson, Rumson, N.J. — St. Paul's Chapel, Trinity Parish May 28: O Filii, Dandrieu; Von Gott will ich nicht lassen, Nun, komm', der Heiden Heiland, Bach; Sonata, Persichetti.

Edgar Hilliar, Mount Kisco, N.Y. — Caruth auditorium, Dallas, Tex. April 11: Prelude and Fugue in C minor, Mendelssohn; Pastorale, René Raby; Toccata, Georgi Mushel; Three Chorales, Drischner; Sonata Eroica, Jongen; Toccata in D major, Lanquett; Allegro maestoso, Sonata 1, Rohlig; Quiet Music for Organ, De Nero; Finale, Symphony 1, Langlais.

Paul S. Pettinga, Urbana, Ill. — University Place Christian Church, March 24: Toccata in D minor, Buxtehude; Vater unser, Böhm; A Maggot, Arne; Toccata and Fugue in D minor (Dorian), Bach; Da Jesu an dem Kreuze Stund, Scheidt; Christus der uns selig macht, Bach; Erbarm dich mein, Homilius; Herzlich tut mich verlangen, Brahms; Christe, du Lamm Gottes (3 verses), Distler; Drop, drop, slow tears, Persichetti; Rhythmic Trumpet, Bingham; Passacaglia on a Theme by Hindemith, Tagliavini.

Robert Smart, Swarthmore, Pa. — Upland Baptist Church, Upland, Pa. April 13: Concerto in G major, Walther; Why troublest thou, Scheidt; From the depths of my heart, Bach; O how cheating, Böhm; Christ is arisen, Fischer; Toccata in F major, Bach; Suite Médievale, Langlais; Prelude, Fugue and Variation, Franck; Greensleeves, Wright; Le Jardin Suspendu, Alain; Toccata, Ginastera.

Will Tate, Jackson, Miss. — Baylor U, Waco, Tex. April 16: Prelude and Fugue in F major, Lübeck; Partita on Was Gott tut, Pachelbel; Prelude and Fugue in G minor, Buxtehude; Allein zu dir, Erich; Prelude and Fugue 7, Rohlig; Sonata 2, Hindemith; Sacred Harp Suite, Powell.

Rollin Smith, New York City — St. Alphonsus' Church April 30: Sinfonia: We Thank Thee, God, Trio Sonata in C, Bach; Symphonic Chorale on Jesu, meine Freude, Karg-Elert; Cinq Invocations, Dallier.

Lee Malone, Bound Brook, N.J. — St. Thomas Church, New York City May 11: Te Deum, Dialogue for the Mixtures, Langlais; Chorale in A minor, Franck; Sketch in D flat, Schumann; Pageant, Sowerby.

Fred Tulan, Stockton, Calif. — Cathedral, Santa Rosa, April 6: Introduction to Also Sprach Zarathustra, Strauss; Suite, Hovhanes (first performance); Etudes (Harmonies) Gyorgy Ligeti; Fanfare, Bliss.

Joan Lippincott, Princeton, N.J. — Second Presbyterian Church, Indianapolis, Ind. April 27: Litanies, Alain; Prelude in E flat, Ach bleib bei uns, Fugue in E flat, Bach; Concerto 5 in F major, Handel; Sonata, Persichetti; Canon in B minor, Schumann; Prelude, Duruflé; Fantasie in F minor K 608, Mozart.

Dennis G. Michno, New York City — Trinity Church April 8: Christ lag in Todesbanden, Christ ist erstanden, Bach; Weg mit Sodoms gift'gen Früchten, Telemann (with Ida Faiella, soprano, Katherine Hoover, Flute); Erstanden ist der heil'ge Christ, Bach. April 22: Sonata 1, Mendelssohn; Shalosh Regalim, Berlinski. May 13: Saraband in Modo Elegiaco, Howells; Toccata and Fugue in F major, Buxtehude; Apparition de l'Eglise Eternelle, Messiaen; Fugue in C major, Buxtehude; Master Tallis's Testament, Howells; Petite Suite, Bales. May 22: Prelude and Fugue in A minor; L'Ascension, Messiaen.

Elbert Smith, Grinnell, Iowa — Fisher Chapel, Rockford, Ill. April 20: Chaconne, L. Couperin; Les Cloches, LeBegue; Trumpet Dialogue, Clérambault; Toccata in E minor, Pachelbel; We Pray Now to the Holy Spirit, Praise God Ye Christians, Buxtehude; Aria, Purcell; Excerpts, Parish Mass, F. Couperin; Toccata per l'Elevazione, Frescobaldi; O Man, Bemoan, Sonata, God's Time is Best, Fantasie in G minor, Bach.

Frank A. Novak, Kalamazoo, Mich. — Western Michigan U graduate recital, First Baptist Church April 13: Introduction and Passacaglia, Reger; Sonata 1, Hindemith; Fanfare, Cook; Scherzo, Duruflé; Postlude pour l'Office de Complies, Alain; Prelude and Fugue in A minor, Bach.

Sharon Kleckner, Keuka Park, N.Y. — Keuka College faculty recital April 13: Komm heiliger Geist, Allein Gott in der Höh, An Wasserflüssen Babylon, Prelude and Fugue in D major, Bach; Sonatine, Doppelbauer; Variations on America, Ives; Benedictus, Reger; Prelude and Fugue in B major, Dupré.

Herbert Gotsch, River Forest, Ill. — Grace Lutheran Church April 20: Toccata in D minor, Jacinto; Toccata in G minor, Seixas; Toccata in G minor, Carvalho; Variations on Mein junges Leben, Sweelinck; Four Organ Chorales, Stout; Ricercata for Organ, Hillert; Pastorale, Final, Franck.

Karel Paukert, Evanston, Ill. — Church of the Epiphany, Washington D.C. April 18: Toccata in E minor, Weckmann; Mein Seele erhebt den Herrn, Kommst du nun, Jesu vom Himmel herunter, Prelude and Fugue in D major, Bach; Outburst of Joy, Messiaen; Prelude and Fugue on B-A-C-H, Liszt; Tuyaux Sonores, Isang Yun; Finale, Musica Dominicalis. St. Charles Borromeo Seminary, Lockport, Ill. April 20: Same Bach plus Toccata Adagio and Fugue in C, Ach bleib bei uns; same Liszt and Eben. Improvisation.

Julia Anderson, Wayne, N.J. — First Presbyterian, Chester, Pa. April 13: Five Variants of Dives and Lazarus, Vaughan Williams — Weidensaul; Concerto 6 in B flat, Handel; Jesu, Joy of Man's Desiring, Siciliano, Bach; Paean on Divinum Mysterium, Cook; Aria in Classic Style, Grandjany. Jane Weidensaul, harpist, assisted on the Vaughan Williams, Handel, Bach and Grandjany and played a solo harp group.

John Wright Harvey, Madison, Wis. — College Place, Wash., Seventh Day Adventist Church April 20: Toccata on O Filii, Farnam; Flute Solo, Arne; Trumpet Voluntary, Purcell; Kommst du nun, Nun komm, der Heiden Heiland, Fugue in E flat, Bach; Chorale in B minor, Franck; Built on the Rock, O Jesu Christ, Thou Fount of Grace, Janacek; The Celestial Banquet, Messiaen.

Bruce P. Bengston, Pittsburgh, Pa. — Court Street United Methodist, Flint, Mich. May 7: Maestoso, Vierne; Toccata per l'Elevazione, Frescobaldi; Suite, Near; Andante Sostenuto, Widor; Toccata and Fugue in F major, Bach; Pastorale and Aviary, Roberts; Introduction, Passacaglia and Fugue, Wright.

Rebecca Jean Alexander, Dallas, Tex. — SMU student of James H. Tallis, Caruth auditorium April 22: Noël Etranger, Noël 8, Daquin; Chorale in E major, Franck; Canons in B minor and major, Schumann; Toccata in F major, Bach; Sonatine for pedals, Persichetti; Sonata Mistica, McKay.

Paul Emmons, Appleton, Wis. — St. Norbert Abbey, De Pere, Wis. April 20: Sonata 6, Mendelssohn; Two versets on Annue Christe, Amen, Titelouze; Prelude in D minor, Pachelbel; Le Banquet Celeste, Messiaen; Toccata and Fugue in G, Bach; Suite for the Assumption, Tournemire.

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# Programs of Organ Recitals of the Month

William Weaver, Atlanta, Ga. — St. Anne's Church April 14: All Bach: All Glory be to God on High (three settings); Toccata and Fugue in D minor; Fantasie in G major; Blessed Jesus, at Thy Word (three settings); Trio Sonata 2; Fugue a la Gigue in G major; Fantasie in G minor. April 28, All Bach: In dulci jubilo (two settings); Prelude and Fugue in B minor; Sleepers, Wake, My Soul doth Magnify, Whither Shall I Flee; Pedal Exercitum in G minor; Trio Sonata 1; Come, Saviour of the Gentiles; Prelude and Fugue in A minor.

Steve Empson, Brooklyn, N.Y. — St. Paul Cathedral, Peoria, Ill. April 13: Concerto, Dupuis; Tierce en taille, Marchand; Variations on a Gaillard of Dowland, Scheidt; Prelude and Fugue in G major, Bach; Moderato, Symphonie Gothique, Widor; Andante with Variations, Mendelssohn; How Brightly Shines the Morning Star, Drischner; Prelude to The Blessed Damozel, Debussy; Finale, Symphony 3, Vierne.

Harry H. Huber, Salina, Kans. — Sams Chapel, Kansas Wesleyan U April 29: Prelude, Fugue and Chaconne, Buxtehude; Basse et Dessus de Trompette, Clérambault; Trio Sonata in E flat, Toccata and Fugue in E minor, Bach; Joie et Clarté des Corps Glorieux, Messiaen; Kleine Intraden, Schroeder; Alleluys, Preston.

Carolyn Brooks Purcell, Lafayette, La. — U of Southwestern Louisiana student of George B. Brown April 20: Partita on Gird Thyself, Böhm; Postlude for the Office of Compline, Alain; Toccata, Jongen; Trio Sonata 3, Bach; Adagio for Strings, Barber-Strickland; Prelude and Fugue on B-A-C-H, Liszt.

Mary Ellen Sutton, Lamoni, Iowa — Grace-land College Student, RLDS Church April 27: Unter der Linden, Sweelinck; O Mensch, Toccata in F, Bach; Landscape in Mist, Karg-Elert; Wondrous Love, Barber; Nazard, Langlais; Schönster Herr Jesu, Schroeder; Introduction and Passacaglia in D minor, Reger.

Ann Colbert, Bloomington, Ind. — Trinity English Lutheran, Fort Wayne May 13: Partita on O Gott, du frommer Gott, O Lamm Gottes, unschuldig, Fantasie and Fugue in G minor, Bach; Prelude, Fugue and Variation, Franck; Sonata, opus 18, Distler; Introduction and Fugue on Ad nos, Liszt.

Larry King, New York City — Trinity Church, April 10: Saraband for the Morning of Easter, Howells; Partita on Christ ist erstanden, Purvis; Crucifixion, Resurrection, Symphonie Passion, Dupré. April 17: Sonta 2, Hindemith; Fugue in A flat minor, Brahms; Vater unser, Böhm; Prelude and Fugue in G major, Bach. May 8: Elegie, Peeters; Prelude and Fugue in G minor, Buxtehude; Benedictus, Reger; Carillon de Westminster, Vierne. May 29: Prelude and Fugue in D minor, Dubois; Wer nur den lieben Gott, Valet will ich dir geben, Vater unser, Komm, heiliger Geist, Bach; Resquiescat in Pace, Sowerby.

Kenneth Powell, Urbana, Ill. — Doctoral recital, U of Illinois March 8: Prelude and Fugue in E minor, Bruhns; Variations on Est-ce Mars, Sweelinck; Concerto del Sigr. Torelli, Walther; Passacaglia in D minor, Buxtehude; Prelude and Fugue in E major, Lübeck; Six Chorale Preludes, Pepping; O Traurigkeit, o Herzeleid, Brahms; Partita on Wacht auf, Distler; Suite on Tone 2, Clérambault; La Nativité, Messiaen.

William Bates, Bloomington, Ind. — First Baptist Church Fort Smith, Ark. April 20: Fantasie in G minor K 608, Mozart; Now Praise We Christ, O Whither Shall I Flee, Before Thy Throne, Passacaglia and Fugue in C minor, Bach; Sonata on Tone 1, Lidon; Chorale in B minor, Franck; Dieu parmi nous, Messiaen.

Heinz Arnold, Columbia, Mo. — St. Anselm's Abbey Church, Manchester, N.H. April 19: Quadran Pavan, Byrd; Nun komm der Heiden Heiland, Wo soll ich fliehen hin, Wir glauben all, Prelude and Fugue in G major, Bach; Suite, Duruflé; Majesty of Christ, Serene Alleluias, Outburst of Joy, Messiaen.

Bruce Gustafson, Brockton, Mass. — Holmberg Hall, University of Oklahoma, Norman March 17: Toccata, Villancico y Fuga, Ginastera; Passacaglia and Fugue in C minor, Bach; Prelude and Fugue in G minor, Dupré; Prelude and Fugue in E major, Reger; Variations on a Recitative, Schoenberg.

Karen Albers, Ann Arbor, Mich. — Concordia Lutheran Junior College, May 5: Prelude and Fugue in F minor, Bach; Sonata 3, Hindemith; Meditations on a Passion Chorale, Reda; Trio Sonata 6, Bach; Dieu parmi nous, Messiaen.

John Upham, New York City — St. Paul's Chapel, Trinity Parish May 7: Fugue in G minor, Allein Gott in der Höh sei Ehr' (two settings), Prelude and Fugue in B minor, Bach. May 14: Capriccio sopra La, Sol, Fa, Mi, Re, Ut, Frescobaldi; Variations on a Basso Continuo of Corelli, Walther; Suite Médiévale, Langlais.

W. Arnold Lynch, Wichita, Kans. — St. Christopher's Church April 20: Passacaglia, Frescobaldi; O Sacred Head, Buxtehude; Toccata and Fugue in D minor, Bach; Florentine Chimes, Bingham; Offertoire in D minor, DuBois; Chorale in E major, Franck; Romanze, Purvis; Finale, Symphony 2, Windor. First Congregational Church April 29: Same Bach, Widor plus Voluntary in E minor, Stanley; Cantelina, McKinley; Scherzo in E major, Gigout; O Lord, to Me, Poor Sinner, Buxtehude; Chorale in A minor, Franck; Spiritual, Purvis; Carillon, De Lamarter.

Robert Wight, Watertown, N.Y. — George Street United Church, Peterborough, Ont. April 20: Prelude and Fugue in G major, Deck Thyself, Jesus Christ Our Saviour, Come Holy Ghost, Come Redeemer of the Gentiles, Before Thy Throne, Toccata, Adagio and Fugue in C major, Bach; Prelude, Musette, Alleluia, Bossi; Easter Prelude, Egerton; Elegy, Willan; Partita on Christ ist erstanden, Purvis.

Floyd Gulick, Ithaca, N.Y. — Sage Chapel, Cornell U, student of Donald R.M. Pater-son, April 27: Prelude and Fugue in F sharp minor, Buxtehude; Suite on Tone 1, Clérambault, Schmücke dich, Fugue on the Magnificat, Bach; Pièce Héroïque, Franck; Chants d'oiseaux, Messiaen; Passacaglia and Fugue in C minor, Bach.

Frederick B. Schulze, Seattle, Wash. — University of Washington student of Walter A. Eichinger, University Methodist Temple April 30: Toccata in D minor, Froberger; Schmücke dich, Trio Sonata 3, Bach; Prelude, Fugue and Chaconne in C major, Buxtehude; Sonata 1, Schroeder; Promenade, Air and Toccata, Haines; Naiades, Vierne; Toccata, Sowerby.

Margaret L. Dickinson, Louisville, Ky. — St. Paul United Methodist April 20: Voluntary in G, Walond; Allein Gott in der Höh', Prelude and Fugue in B minor, Bach; Der Mond ist aufgegangen, Auf, auf, mein Herz, Sie Lob und Ehr, Walcha; Fantasie in F minor K 594, Mozart; Pageant, Sowerby.

Norberto Guinaldo, Garden Grove, Calif. — United Methodist Church April 8: Prelude and Fugue on a Theme of Vittoria, Britten; Prière, Litaize; Sonatina, Cundick; Prelude and Fugue in G major, Bach; Passacaglia in G minor, Muffat; Magnificat Primi Toni, Buxtehude; L'Annonciation, Langlais; Fantasie and Fugue for Pedals, Litany 2, Toccata and Fugue, Guinaldo.

Dale G. Rider, Independence, Mo. — RLDS auditorium April 13: Redeemer of Israel, Rider; Spirit of God, Collins; Partita on I Will Not Forsake My Jesus, Walther; If Thou but Suffer God to Guide Thee, Karg-Elert; Prelude for Rosh Hashana, Berlinski; Be Thou My Vision, Young; Fanfare, Rider. April 26: Grand Choerur, Handel; Baroque Suite, arr. Johnson; O God Be Merciful, Bach; Three Latter Day Saint Hymns; Adagio, Sonata 1, Mendelssohn; The Lord of All (Adom Olon), Freed.

James Hejduk, Millbrook, N.Y. — Calvary Baptist, Roanoke, Va. May 5: Chaconne in G minor, L. Couperin; Ciacona in F minor, Pachelbel; Mit Freuden zart, Pepping; Prelude and Fugue in E flat major, Bach; Fantasie in A, Franck; Fantasia, Sonata 1, Hindemith; Postlude for the Office of Compline, Alain; Carillon de Westminster, Vierne.

Stephen Hamilton, Carbondale, Ill. — First Methodist Church, April 9, First United Methodist Church, Boone, Iowa March 23: Prelude and Fugue in G major, Trio Sonata 5, Bach; Litanies, Alain; Kleine Präludien und Intermezzi, Schroeder; Variations on a Noël, Dupré.

James Callahan, St. Paul, Minn. — St. Thomas Church, New York City May 4: Veni Creator, Grigny; Toccata in D minor, Reger; Two Etudes for pedal, Callahan; Chorale Dorian, Alain; Passacaglia and Fugue in C minor, Bach.

Valinda Woods, Spartanburg, S.C. — Converse College student of Rachel Pierce April 17: Toccata, Adagio and Fugue in C, Bach; Pastorale, Franck; Litanies, Alain. Connie Nelson, soprano, shared the junior recital program.

Lawrence Jamison, Waterbury, Conn. — St. Thomas Church, New York City May 15: Passacaglia and Fugue in C minor, Bach; The Word, God among Us, Messiaen.

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# Programs of Organ Recitals of the Month

**Wilma Jensen, Oklahoma City, Okla.** — Oklahoma City U April 13: Te Deum, Langlais; Works for Flute Clock, Haydn; Sonata 1, Hindemith; Concerto in A minor, Vivaldi-Bach; Canon in B major, Schumann; Scherzo, Symphony 4, Widor; Alleluyas, Preston; Passacaglia for Organ and Timpani, Badings (with K. Dean Walker).

**David Fienen, St. Louis, Mo.** — Lutheran Student Center, Carbondale, Ill. April 13: Concerto in A minor, Vivaldi-Bach; Con moto maestoso, Mendelssohn; Toccata, Passacaglia, Pastorale, Fantasie, Das Holsteinische Orgelbüchlein, Micheelsen; Christ Is Arisen, Bach, Walcha; Prelude and Fugue in E flat major, Bach.

**Concordia Seminary, St. Louis April 20:** Same Bach E flat, Micheelsen, Christ ist erstanden settings plus: Toccata, Adagio and Fugue, Bach; Herr Gott, dich loben alle wir, Ach Gott vom Himmel sich darein, Kauffman (with Mark Bangert, oboe, English horn).

**Vincent Verga, Oklahoma City, Okla.** — Christ the King Church April 10: Chorale in A minor, Franck; Have Mercy on Me, O Sacred Head, Christ Lay in the Bonds of Death, O Man Bewail, Bach; Psalm 19, Marcello; Song of Peace, Langlais; Finale, Symphony 1, Vienne.

**John L. Bryant, San Francisco, Calif.** — St. Thomas Church, New York City May 8: Chaconne in E minor, Buxtehude; Blessed Jesus, We Are Here, Prelude and Fugue in B minor, Bach; Fugue in A flat minor, Brahms; Te Deum, Langlais.

**Robert Andrew Cummings, Orange, Calif.** — Holy Family Catholic Church June 1: Prelude and Fugue in D major, Six Orgelbüchlein chorales, Bach; Theme and Variations, Schubert; Prelude and Fugue in C major, Bach; Sonata, Cummings; Improvisation.

**Charles Litaker, Misenheimer, N.C.** — Pfeiffer College April 28: Ein feste Burg, Buxtehude; Concerto 1, Bach; Variations on the Austrian Hymn, Paine; Greensleeves, Wright; Elegie, Peeters; Pastorale and Aviary, Roberts; Variations on a Noël, Dupré.

**Alastair Ross, Norwalk, Conn.** — Cathedral of St. John, Spokane, Wash. May 5: Elegy JFK, Williamson; L'Ascension, Messiaen; Prelude and Fugue in C minor, Bach; Fantasie and Fugue in D minor, Reger.

**Arthur Wills, Ely, England** — Anglican Cathedral of the Redeemer, Calgary, Alta. April 2: Prelude and Fugue in G major, Bach; Scherzo and Toccata, Gigout; Grand Pièce Symphonique, Franck; Adagio, Symphony 3, Vienne; Sonata, Wills.

**Heinz Arnold Pupils, Columbia, Mo.** — Stephens College Chapel April 10: Toccata in F major, Buxtehude; Trumpet Voluntary in D major, Purcell; Psalms 131 and 121, Zimmermann; Fanfare, Lemmens — Stephanie Ann Brown. Concerto Grosso 8, Corelli; Introitus, Carillon, Young — Patricia Bleikamp. Liturgical Suite, Young; Aria, Walter; Fugue in G (Gigue), Bach; Le Banquet Céleste, Messiaen; Fête Joyeuse, Purvis.  
April 24: Fugue in B minor, Bach; Aria, Scherzo, Pastorale, Walter; Holiday for Pedals, Young; Vater unser, Prelude and Fugue in G major, Bach — Dorothy Lorenz. Rigaudon, Campra, Prelude and Fugue in B flat, Bach; Noël with Variations, Balbastre; Voluntary in A major, Selby; Pastorale, Carillon, Vienne — Nancy Heyne.

**Anita Eggert Werling, Ann Arbor, Mich.** — For CCWO, St. Vincent's Church, Chicago April 13: Aus tiefer Not, Herr Jesu Christ, dich zu uns wend', Allein Gott in der Höh, Prelude and Fugue in E minor (Wedge), Bach; Grand Pièce Symphonique, Franck; Sonate en trio, Langlais; Variations sur un Noël angevin, Litaize.

**Linda Beth Duckett, Columbia, Mo.** — Stephens College junior recital March 27: Trio Sonata 6, Bach; Herzlich tut mich verlangen, Herzlich tut mich erfreuen, Brahms; A Lamentation of Jeremiah, Rondo for pedals, Purvis; Rondeau Les Fiftres, Dandrieu; Prelude and Fugue in E flat major, Bach; Kleine Präludien und Intermezzi, Schroeder.

**J. Thomas Strout, Los Angeles, Calif.** — St. Paul's Methodist, San Bernardino April 27; St. Mark's Cathedral, Salt Lake City, Utah May 4: Concerto del Sigr Meck, Walther; Wie schön leuchtet, Buxtehude; Fantasie and Fugue in G minor, Allegro, Sonata 5, Bach; Fantasie in A, Franck; Epilogue for pedals, Langlais; Adagio and Toccata, Symphony 5, Widor.

**Mrs. Robert C. Milham, Aiken, S.C.** — St. Philip's Cathedral, Atlanta, Ga. April 27: Agincourt Hymn, Dunstable-Swann; Concerto in A minor, Vivaldi-Bach; O Filii, Dandrieu, Farnam; Brother James's Air, Wright; Toccata, Symphony 5, Widor.

**Henry Rosevear, Toronto, Ont.** — Murray St. Baptist Church, Peterborough, Ont. April 20: Fanfare for a Festival, Pearson; Prelude and Fugue in B minor, Bach; Chorale in E major, Franck; Fugue in A minor, Cernohorsky; Prelude in F sharp minor, Vienne; Postlude in E minor, Willan; Mollingside, Langlais; St. Paul, Rosevear; Lasst uns erfueren, F.R.C. Clarke; Liebster Jesu, Kruspe; Hyfrydol, Manz; Prelude from Four Sonnets, Ridout; Etude Symphonique, Bossi.

**Charles Kendrick, Chicago** — Epworth United Methodist, Elgin, Ill. April 20: Toccata in E minor, Pachelbel; Rondo for Flute Stop, Rincke; Our Father, In Thee is Gladness, Bach; Ein feste Burg, Walther; Pastorale, Edmundson; Herr Jesu Christ, Hyfrydol, Manz; Canon in B minor, Schumann; Gelobt sei Gott im höchsten Thron, Mit Freuden zart, Gen Himmel aufgefahen, Pepping; Toccata and Fugue in D minor, Bach.

**Robert B. Hofstetter, University, Ala.** — St. Michael Church, Memphis, Tenn. March 9: Diferencias sobre la Gallarda Milanesa, Cabezon; Cláusulas de Tonos I, VIII, Santa Maria; Tiento Llano, Cabanilles; Fantasie on Wie schön leuchtet, Buxtehude; Fantasie in F minor K608, Mozart; Sonata, Persichetti; Passacaglia and Fugue in C minor, Bach.

**John Doney, West Hartford, Conn.** — First Church, Windsor, Conn. April 23: Psalm 19, Marcello; How Brightly Shines the Morning Star, Buxtehude; Benedictus, Couperin; Christ Lay in the Bonds of Death, Blessed Jesus, Prelude and Fugue in G major, Bach; Concerto 5 in F, Handel; Chorale in B minor, Franck; Te Deum, Langlais.

**Mark Guderian, Newington, Conn.** — St. Thomas Church, New York City May 25: Passacaglia and Fugue in C minor, Bach; St. Denio Toccata, Robert W. Jones; Sonata on Psalm 94, Reubke.

**Mary Fenwick, Chalfont, Pa.** — Princeton Theological Seminary, March 13: By the Waters of Babylon, Jesus Christ, Our Saviour, Bach; Prelude, Adagio and Choral with Variations on Veni Creator, Duruffé.

**David Tate, Bridgeport, Conn.** — St. George's Church April 13: Fantasie, Burghardt; Partita on Ah, Holy Jesus, Rohlig; Sonata 2, Hindemith; Passacaglia, Hurford; Sonatina, Distler; Litanies, Alain.

**Gordon Wilson, Columbus, Ohio** — Presbyterian Church, Bound Brook, N.J. April 20: Suite on Tone 1, Clérambault; Andante in F, K 616, Mozart; Ciacona in E minor, Nun komm der Heiden Heiland, Prelude and Fugue in F sharp minor, Buxtehude; Sonata 1, Hindemith; Rondena, Monnikendam (with Grady Wilson); Fugue in C sharp minor, Honegger; Toccata in D minor, Reger.  
First Congregational, Columbus May 4: Same Clérambault, Mozart, Honegger, Reger as above plus Requiescat in Pace, Sowerby as part of a memorial to Byrdie Lindsey.

**Marvel Basile, Milwaukee, Wis.** — Vallejo Drive SDA Church, Glendale, Calif. March 15: Prelude and Fugue in C minor, Ich ruf zu dir, Bach; Concerto in A minor, Vivaldi-Bach; How Blessed Are They, My Heart Cries Out in Anguish, Brahms; Chorale in B minor, Franck; Epilogue, Chant de Paix, Acclamations, Langlais.

**James Dale Lang, Carmichael, Calif.** — First Baptist, Sacramento April 22: Prelude and Fugue in D major, Bach; Toccata for Flutes, Stanley; Fantasie and Fugue on B-A-C-H, Liszt; Toccata, Symphony 5, Widor; Benedictus, Reger; Litanies, Alain.

**Wallace M. Dunn, Hillsboro, Kans.** — First Presbyterian Church, Wichita, April 27: Concerto in D minor, Vivaldi-Bach; Passacaglia and Fugue in C minor, Bach; Sonata 1, Hindemith; Andante sostenuto, Symphonie gothique, Widor; Dieu parmi nous, Messiaen.

**Marlene Miller, Lamoni, Iowa** — Graceland College senior, RLDS church May 1: Fantasie and Fugue in A minor, Bach; Fugue on the Kyrie, F. Couperin; Toccata and Fugue, Guinaldo; Toccata per Elevazione, Frescobaldi; Offertory on O Filii, Guilman.

**James H. Lazenby, New York City** — All Saints Cathedral, Albany May 11: Alleluyas, Preston; Suite, Laudate Dominum, Hurford; Prelude and Fugue on a Theme of Vittoria, Britten; Invocation, Mathias.

**William Hays, New York City** — St. Thomas Church May 1: Suite on Tone 2, Guilain; Fantasie, L. Couperin; Fonds d'Orgue, Marchand; Elevation, F. Couperin; A solis ortus, Grigny.

**Frederick Burgomaster, Buffalo, N.Y.** — St. Paul's Cathedral May 2: Praeambulum, Scheidemann; Echo Fantasie, Sweelinck; Praeludium, Kodaly; Ut Queant Laxis, Bingham.

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## Klais Installs 4-Manual Organ in Rottweil Cathedral

A four-manual organ by Johannes Klais, Bonn, Germany, has been installed in Holy Cross Cathedral, Rottweil, Germany. The console and the manual divisions are centered in the nave. The 4-ft. principal pipes provide the façade of the positiv case. The brustwerk has 2 ft. principal pipes in its façade, and topping the other divisions, the hauptwerk has the 8 ft. principal pipes in its façade. To the left and right are the free-standing pedal pipes.

The key action of the instrument is mechanical tracker with electric stop action. Manuals are 58 notes, pedal 30.

### POSITIV

Holzgedackt 8 ft.  
Quintade 8 ft.  
Principal 4 ft.  
Rohrflöte 4 ft.  
Octav 2 ft.  
Waldflöte 2 ft.  
Sesquialtera 2-3 ranks  
Scharff 4 ranks  
Dulcian 16 ft.  
Krummhorn 8 ft.  
Tremulant

### HAUPTWERK

Pommer 16 ft.  
Principal 8 ft.  
Spitzflöte 8 ft.  
Oktav 4 ft.  
Holztraverse 4 ft.  
Superoctav 2 ft.  
Cornett 5 ranks  
Mixture 4 ranks  
Cymbel 3 ranks  
Trompete 16 ft.  
Trompete 8 ft.  
Clairon 4 ft.

### SCHWELLWERK

Holzprincipal 8 ft.  
Rohrgedeckt 8 ft.  
Octav 4 ft.  
Blockflöte 4 ft.  
Nasard 2½ ft.  
Flachflöte 2 ft.  
Terz 1½ ft.  
Superoctav 1 ft.  
Acuta 5 ranks  
Fagott 16 ft.  
Hautbois 8 ft.  
Tremulant

### BRUSTWERK

Kleingedackt 8 ft.  
Spillpfeife 4 ft.  
Principal 2 ft.  
Larigot 1½ ft.  
Non 8/9 ft.  
Quintcymbel 2 ranks  
Bärpfeife 8 ft.  
Tremulant

### PEDAL

Principal 16 ft.  
Subbass 16 ft.  
Octav 8 ft.  
Gemshorn 8 ft.  
Superoctav 4 ft.  
Trichtergedackt 4 ft.  
Nachthorn 2 ft.  
Rauschbass 3 ranks  
Hintersatz 4 ranks  
Fagott 32 ft.  
Posaune 16 ft.  
Zinke 8 ft.

MARLENE BAVER conducted and Paul Emch was at the organ for a program of choral music by Searle Wright, Benjamin Britten and Gerald Near May 25 at Plymouth Congregational Church, Minneapolis, Minn.

THE ROANOKE COLLEGE Choir, Frank M. Williams director, and the chancel choir of The Virginia Heights Baptist Church, Richard Cummins, organist-director, shared a choral festival at the church May 13.

STEPHEN J. ORTLIP conducted the choirs of Lookout Mountain Presbyterian Church April 27 in a cantata, and Who is my neighbor, by Ronald A. Nelson and Randall Thompson's Peaceable Kingdom.



## Choral Music

A rather wide variety of choral music has reached us within the last month. A number of publishers are represented.

We shall begin Augsburg's list with Gerald Near who contributes two well-contrasted a cappella settings from the Song of Solomon: I Sat Down under His Shadow and Set Me as a Seal upon Thine Heart. Mr. Near also has an accompanied SAB Lord Keep Us Steadfast in Thy Word, well within the scope of an average choir. Wilbur Held has a practical God of a Universe, with no problems. Jan Bender's O God, O Lord of Heaven and Earth is a four-stanza hymn-anthem with trumpets.

Augsburg also sends a number of arrangements, mostly for treble and some with instruments. These include Ronald A. Nelson's unison Under the Eastern Sky, for Lent, with an optional clarinet part; David Johnson's SSA Lovely Child, Holy Child, a pleasing tune simply set for Christmas; Ronald Nelson's Restore unto us, a bit arranged from Lully for two violins and SS. Dale Wood's SAB I Am So Glad Each Christmas Eve is arranged from Norwegian Peder Knudsen. Graham George has done SABs of On Jordan's Banks, on the tune Alstone, and God is Love, on the tune Shipson; both are naive, folk-like tunes. A set of Descants on Six Hymn Tunes by Gerhard W. Cartford makes singable additions to familiar hymns.

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Boosey and Hawkes extensive Moramus Edition of Moravian church music is further enriched by four more editions by Ewald Nolte, two of Christian Gregor — SSAB In Slumber, Peaceful Slumber and SS Lord in Thy Presence — and two by Johann C. Geisler — SS O God, Thou Our Joy and SSTB O That Salvation of Israel Would Come. The original German text is retained and a good singable English translation is provided. Arthur B. Hunkins' prize-winning Libera Nos in Boosey's Brown University series is not easy and frequently divides into eight parts — the kind of thing good college groups can do. Among works for other than SATB are: Robert Chambers' SSA Easter anthem on a French carol, Now Let the Heavens Be Joyful; John Brodwin Kennedy's SAB Rise, My Soul, and Stretch Thy Wings, suitable for a high school group; Gordon Binkerd's Alleluia for St. Francis for SA or TB and piano; and a set of Prayers and Responses by Ned Rorem, also SA or TB.

J. Fischer looks forward to next season with several things for Advent or Christmas. Interestingly enough, not one of the group is for straight SATB and no two are the same voicing. James Boeringer adds a two-part children's choir and three male solos to the SATB choir in his lengthy The King in the Creche. Paul Tonner's SSATB Lord in the Manager is based on a Slavonic melody. Louisa Clothier's SAB Alleluia, Christ is Born, a block harmony hymn-tune idea, is preceded and followed by Alleluias. Richard Monaco's SSA arrangement of the Somersct Carol is straightforward and pleasant. Austin Lovelace has made a TTBB a cappella setting of a poem by Marion Lockhead, Christmas Night. Keith Clark's unison One Wintry Night has an optional descant and a busy organ accompaniment.

For general use from J. Fischer are an unaccompanied How Long Wilt Thou Forget? by Michael Golteson; David Peninger's extended Let All on Earth Their Voices Raise, with brass choir; John Dressler's easy unison Singing Christian Children, with extraordinarily naive use of trumpet and descant. The Licin'o Refice Missa Choralis, with which, in Latin, many Catholic churches were saddled for a generation, is not improved in its new English edition; our opinion will not prevent its wide use.

Much of Oxford's stack is of old music in skilful new editings. These included Peter Le Huray's of Deliver Us, Good Lord, by Christopher Tye; Anthony Greening's of Christ Rising Again by John Amner and Matthew Lock's Turn Thy Face from my Sins; Denis Arnold's of two Monteverdi motets — SSATTB Adoramus Te and Cantate Domino, issued together; and John Morehen's of SSATBB Hosanna to the Son of David by Thomas Weelkes. We are puzzled by the strange setting by Reginald Smith Brindle of a 16th century Spanish text Viso sin vivir. From Canadian publishers, Oxford offers three Christmas works: Jean Coulthard's unisons, The Star Shone Down and Lullaby for Christmas; and Barry Cabena's unison setting of Joseph Dearest, Joseph Mine.

C. F. Peters also sends editings of 16th and 17th century music in Hinrichsen Edition: SATBB O Nata Lux de Lumine by Thomas Tallis; double-choir motet Hacc est Dies by Jacob Handl; SATTB O Bone Jesu by Richard Deering; and SSATB Remember Not Lord Our Offences by Henry Purcell. C. F. Simkins is the able editor and the original Latin texts are supplemented by English translations.

G. Schirmer now acts as American agent for several English choral publishers and much of the stack this month is from these sources. Since they are all available from Schirmer, we shall not burden readers with the names of the several British firms. Four Christmas works of Benjamin Britten are included: SA The Oxen; SSA A Wealden Trio: the Song of the Women; SSAA Sweet Was the Song; and SATB The Sycamore Tree. Eric Rosberry has arranged three carols: unison O Virgin Most Pure,

SATB Unto Us a Boy Is Born; and unison In dulci Jubilo. Imogen Holst has SSAs of three old English Carols; We Have Been a-Rambling, There Was a Pig, and As I Sat under a Holly Tree. A Danish carol, A Child is Born is arranged unison by Carey Blyton. Denis Stevens is SSA arranger of 13th century Verbum Patris Humanatur and Roderick Bliss of The Sussex Carol: On Christmas Night. Peter Sculthorpe is the composer of SATB Morning Song for the Christ Child.

British issues available from G. Schirmer and not for Christmas include: a Missa Brevis by Matyos Seiber with soprano and alto solo; a small O Lord My God by John Rush; an unaccompanied Easter Hills of the North, Rejoice by G. W. Cassler; a Maurice Jacobson SAB arrangement of the Vaughan Williams Let Us Now Praise Famous Men. On Lawson-Gould label from G. Schirmer are SA Libera Me by Monte Tubb, with Latin and English text and

piano accompaniment; Alice Parker's TTBB gospel hymn arrangements, Sweet Hour of Prayer and Just As I Am.

In Schirmer's own label, C. Buell Agey continues his Lasso motet series with an extended SSAATTBB (double choir) Legani oculos meos (psalm 121). Sven Lekberg's a cappella Let All the World in Every Corner Sing divides soprano and bass parts but is decidedly singable. Maynard Kleinz has edited an unaccompanied Brahms O Bone Jesu and provided it with an English text, and Robert Shaw has made an SAB of the Vaughan Williams For All the Saints.

Three long-time top Fred Waring arrangers are represented in Christmas music from Shawnee Press. Roy Ringwald has built Christmas Day in the Morning on a traditional Dutch carol, in an effective and pleasing arrangement; his SA setting of Ballad of the Happy Christmas Wind is for young voices; there is a new SSA voicing of his arrangement of the spiritual, Mary's

Baby. Three of Harry Simcone's Christmas arrangements now appear in new voicings: Go Tell It on the Mountain in SA or TB and TTBB; his O Bambino in TTBB or SAB, and The Carol of the Star in SSA. Hawley Ades' arrangement of Son of Mary by Joseph Raymond comes SATB and SSA.

A single from Waterloo Music — Three Anthems on words from the office of Compline by Leslie Betteridge — offers short simple works also usable for general purpose. Another single from World Library — Noel Goemanne's festive 3-part hymn-anthem on Now Thank We All Our God — uses two trumpets with between-phrase fanfares and descant.

A couple of sacred songs on hand are Wedding Processional and Air arranged by Ulrich Leupold (Augsburg) from a Bach wedding cantata (medium voice); and A Christmas Alleluia by Dwight Gustavson (J. Fischer) for high voice. — FC

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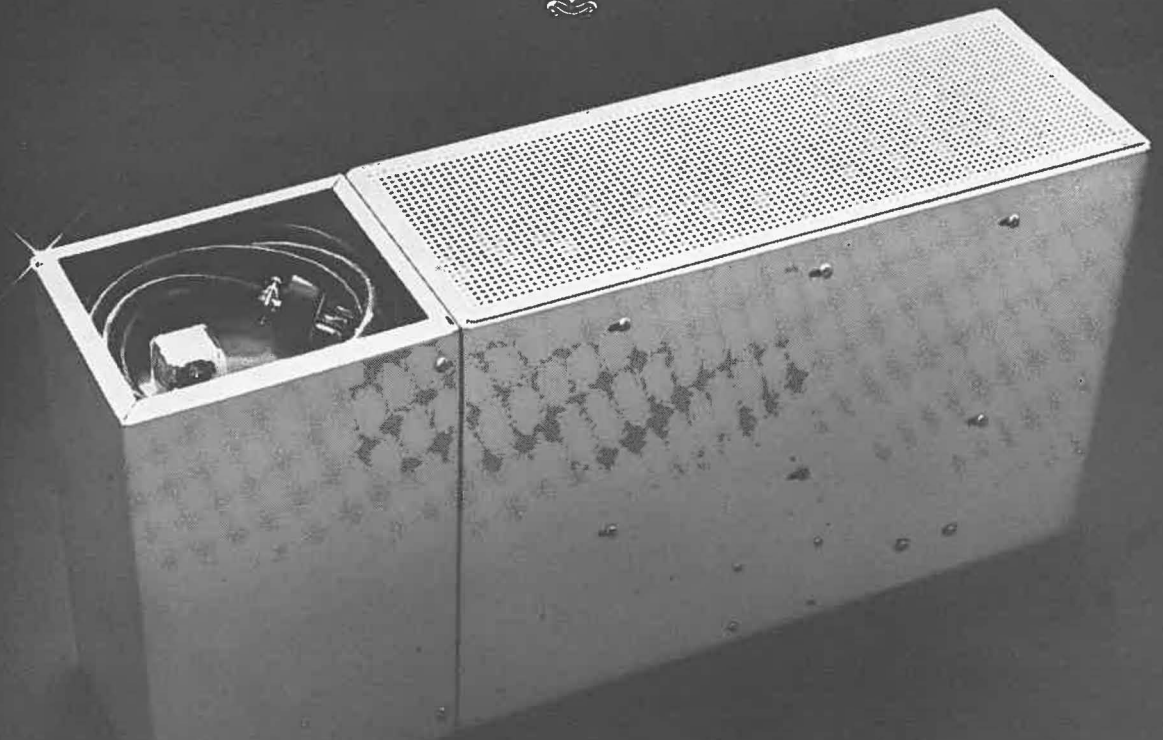
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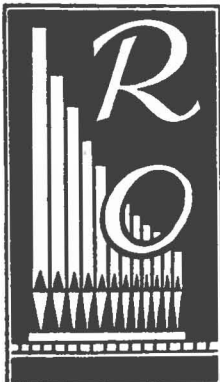
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