

# THE DIAPASON

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

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## Largest Austrian Cathedral Opens Marcussen Organ

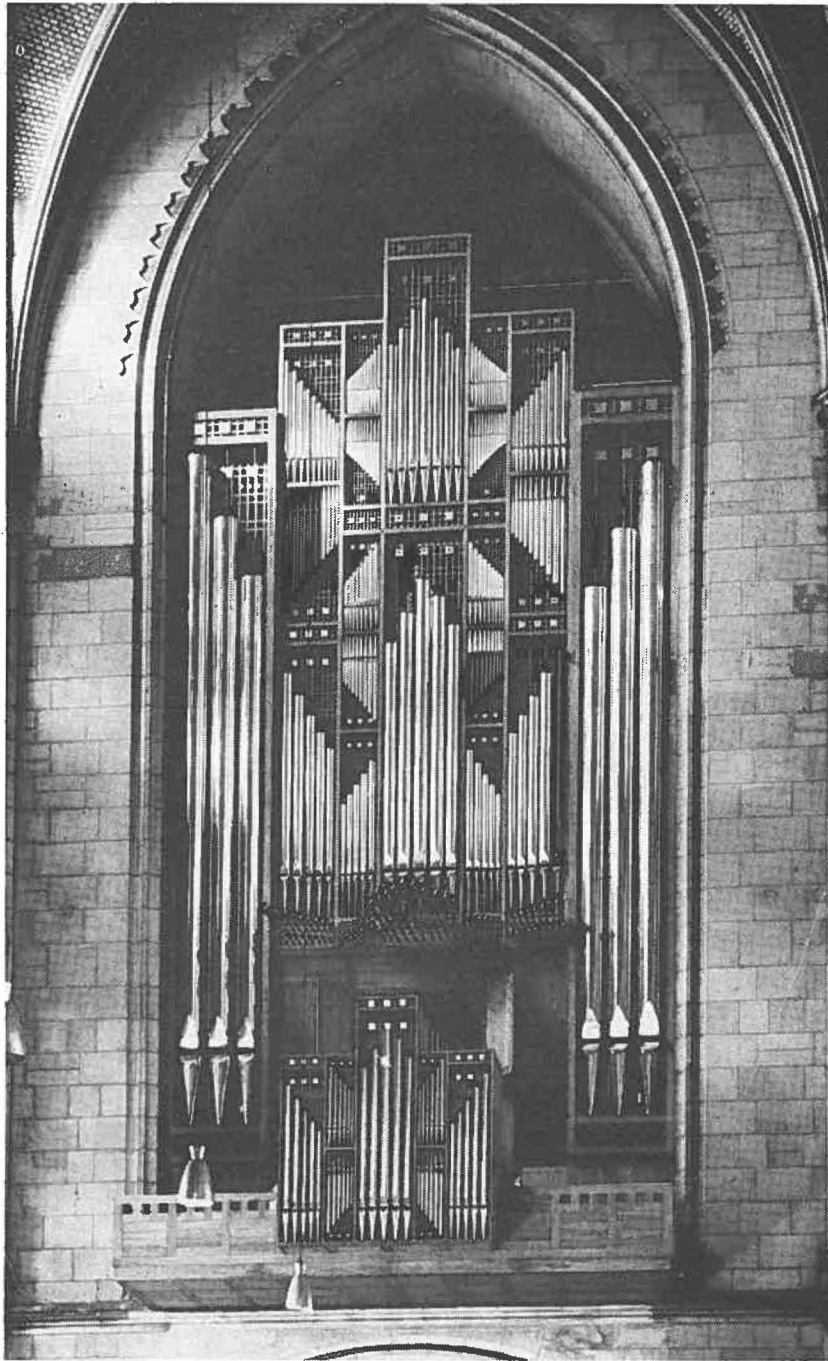
The Cathedral at Linz, Austria, was founded by Bishop F. J. Ridiger in 1862 and the new organ there has been named for him. The neo-gothic style cathedral is the largest church in Austria. Its builder was Vinzenz Statz, also architect for the Cathedral at Cologne.

The interior measurements of the Cathedral are: length 400 feet, height of the main nave 96 feet, floor area 7,200 square feet. The organ case is itself 55 feet in height, and has a maximum depth of six feet. The reverberation period at the crossing of the transept is eleven seconds if the cathedral is empty; with a congregation of 5,000 people, the reverberation period in the same spot is only four seconds.

When plans were made for acquiring a new organ, it was decided that it was more important that the organ should fit perfectly into the vast building with its peculiar acoustical properties, than to aim at an organ with a large number of stops. Egon Krauss, well-known for his work for the protection of old organs, suggested that the work should be entrusted to Sybrand Zachariassen, of Marcussen & Son, eminent Danish builder who had aroused great interest at the International Congresses for Church music in Bern in 1952 and Wien-Klosterneuburg in 1954. After numerous conferences with the builder in which Luigi Tagliavini, Marie-Claire Alain, Anton Heiller and Hans Haselböck also took part, and after visiting various organs in Holland and Germany, the cathedral authorities accepted the specification drawn up by the builder and the experts.

Unfortunately, Sybrand Zachariassen did not live to see the organ built; he died in 1960. The work was not begun for several years. Jørn Sybrand Zachariassen, son of Sybrand, carried out his father's plans and designs. The organ was voiced by Jørn's brother-in-law Olaf Oussoren and Albert Buchholz and was heard first at the Cathedral Festival Dec. 7 and 8, 1968 in recitals by Heiller, Haselböck and Litaize.

The instrument has mechanical action with Barker levers for manual couplers. Manuals have mechanical draw stop action, pedals electrical; there are three free combinations. The cantus firmus pedal has its own windchest.



Rohrflöte 8 ft.  
Viola di Gamba 8 ft.  
Octave 4 ft.  
Traversflöte 4 ft.  
Nasat 2 2/3 ft.  
Flachflöte 4 ft.  
Terz 1 3/4 ft.  
Mixture 7 ranks  
Terzzimbel 3 ranks  
Bombarde 16 ft.  
Trompete 8 ft.  
Oboe 8 ft.  
Clairon 4 ft.  
Tremulant

### BRUSTWERK

Holzgedackt 8 ft.  
Spitzgamba 8 ft.  
Prinzipal 4 ft.  
Blockflöte 4 ft.  
Octave 2 ft.  
Gedackflöte 2 ft.  
Siffelöte 1 ft.  
Terzian 2 ranks  
Zimbel 2 ranks  
Regal 16 ft.  
Vox Humana 8 ft.  
Tremulant

### PEDAL

Prinzipal 32 ft.  
Prinzipal 16 ft.  
Subbass 16 ft.  
Octave 8 ft.  
Gemshorn 8 ft.  
Mixture 8 ranks  
Posaune 32 ft.  
Posaune 16 ft.  
Fagott 16 ft.

Trompete 8 ft.  
Octave 4 ft. 2 ranks  
Koppelflöte 4 ft.  
Nachthorn 2 ft.  
Rauschquinte 4 ranks  
Trompete 4 ft.  
Zink 2 ft.

## NOEHREN RECEIVES PATENT FOR COMBINATION ACTION

Robert Noehren, university organist of the University of Michigan, leading recitalist, and organ builder of Ann Arbor, has received a patent from the United States Patent Office for a combination action with which various combinations are set in advance by punching a data processing card. The punched card, when inserted in the action sets all the combination pistons at once. Each card represents a complete setting of the organ; when the cards are removed the pistons no longer control any combinations until another card is inserted in the action.

The action is already in use in three large Noehren organs: St. John's R.C. Cathedral, Milwaukee; First Baptist Church, Ann Arbor; and First Unitarian Church, San Francisco.

THE TUCSON, Ariz. Boys Chorus began its 1969 cross-country tour Jan. 26 in Meeker, Colo. It will sing in 36 cities in 21 states.

## AEOLIAN-SKINNER, SIPE MAKE AGREEMENT FOR TRACKERS

The Aeolian-Skinner Organ Company has finalized arrangements to associate the firm with Robert L. Sipe, Inc. enabling the company to enter immediately into the tracker action field, in addition to continuing in the production of electro-pneumatic organs.

Mr. Sipe, whose work has been viewed at several conventions and described in this magazine, will also function as full representative of Aeolian-Skinner in the Texas area.

## ORGAN WEEK AT NUREMBERG ADDS COMPETITION, CLASSES

Two new features will be added to the 18th International Organ Week at Nuremberg, Germany, an annual summer event which attracts visitors from North America and runs in 1969 from June 28 through July 6.

For the first time there will be offered a series of Master classes on German organ repertory — Buxtehude, Bach, Reger, David — taught by Heinz Wunderlich June 3 to July 5. The number of active participants (players) in the masterclasses is limited to 12 at a fee of 120 DM, with provisions for auditing at a nominal fee of 50 DM. The list of repertory to be covered is available.

The second new feature is a competition for organ compositions, not previously performed. Prizes of 1,500 DM (about \$400) and 500 DM (about \$130) are offered for works of not more than 10 minutes length "playable on all tracker actions as well as on electro-pneumatic ones."

American organists will be represented in the 1969 Organ Week programs by E. Power Biggs.

For information about the master class, the composition contest and organ week programs write to Waldemar Klink, Musica Sacra Nürnberg, Meuschelstrasse 38, 85 Nürnberg, Germany.

## NORTHWESTERN U DETAILS CHURCH MUSIC CONFERENCE

Northwestern University's annual church music conference will be held in Alice Millar Chapel April 13-15. Under the title, Today's Music and the Urban Church II: Renaissance Old and New, the two and a half day program of concerts, workshops, and panels will focus on key problems. The earlier renaissance will be represented by Peter LeHuray, British musicologist, Margaret Hillis who will offer a two-hour lecture demonstration with a student ensemble, and Constantine Cossolas, tenor from the Waverly Consort, New York City.

The contemporary reawakening will be brought forward by Robert Wykes and his intermedia ensemble from Washington University, St. Louis, by Imagi, a high school group performing The Death of Bessie Smith, and by student and faculty ensembles performing new sacred music. There will be an experimental workshop service, an organ building lecture, a layman's panel and a dinner with Dr. Joseph Sittler, University of Chicago Divinity School. Thomas Willis, *Chicago Tribune* critic and visiting lecturer at Northwestern, is general chairman. Write: Concert Manager, School of Music, Northwestern University, Evanston, Ill. 60201.

THREE DOCTORAL lecture recitals in choral conducting are scheduled at Cincinnati College-Conservatory: C. Harry Causey March 2 (Handel Chandos Anthems), Regis Shalley April 8, and Robert Shewan April 25.

### RÜCKWERK

Prinzipal 8 ft. 2 ranks  
Gedackt 8 ft.  
Quintadena 8 ft.  
Octave 4 ft.  
Rohrflöte 4 ft.  
Octave 2 ft.  
Waldflöte 2 ft.  
Quinte 1 1/2 ft.  
Sesquialtera 2-4 ranks  
Scharf 6-8 ranks  
Zimbel 2 ranks  
Dulcian 16 ft.  
Krummhorn 8 ft.  
Schalmei 4 ft.  
Tremulant  
Zimbelstern

### HAUPTWERK

Prinzipal 16 ft.  
Prinzipal 8 ft. 2 ranks  
Spitzflöte 8 ft.  
Octave 4 ft. 2 ranks  
Hohlflöte 4 ft.  
Quinte 2 2/3 ft.  
Octave 2 ft. 2 ranks  
Mixture 8-10 ranks  
Scharf 5-6 ranks  
Cornett 5 ranks  
Trompete 16 ft.  
Trompete 8 ft.  
Spanische Trompete 8 ft. (chamadewerk)  
Spanische Trompete 4 ft. (chamadewerk)

### OBERWERK

Prinzipal 8 ft. 2 ranks (unenclosed)  
Gedackt 16 ft.

## Möller to Build Two Organs for Famed Heinz Chapel

M. P. Möller, Inc. will install two new organs in the famed Gothic-style Heinz Memorial Chapel of the University of Pittsburgh. The three-manual chancel organ will have a console which also controls the two-manual gallery organ.

The gallery instrument also is playable from its own two-manual console; it will be entirely exposed.

The organs were designed by Russell G. Wichmann, Chatham College and Shadyside Presbyterian Church, consultant, and Dr. Robert Sutherland Lord, university organist, in collaboration with Victor I. Zuck of the Möller staff.

The new instruments replace a four-manual Aeolian-Skinner designed in 1934 but not finally installed until 1938 when the beautiful chapel was dedicated. This installation exceeded the space allotments provided by the architect and thus necessitated a number of compromises.

### Chancel Organ

#### GREAT

Quintaten 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Rohrbourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes  
Cymbale 3 ranks 183 pipes  
Bombarde 8 ft. 61 pipes  
Clarion 4 ft. 12 pipes  
Chimes 25 tubes  
Carillon (console)

#### SWELL

Rohrgedeckt 16 ft. 12 pipes  
Rohrflöte 8 ft. 68 pipes  
Viole de Gambe 8 ft. 68 pipes  
Viole Celeste 8 ft. 56 pipes  
Principal 4 ft. 68 pipes  
Harmonic Flute 4 ft. 68 pipes  
Nazard 2 2/3 ft. 61 pipes  
Flautino 2 ft. 61 pipes  
Plein Jeu 4 ranks 244 pipes  
Basson 16 ft. 68 pipes  
Trompette 8 ft. 68 pipes  
Voix Humaine 8 ft. 68 pipes  
Clairon 4 ft. 68 pipes  
Tremulant

#### CHOIR

Spitzprincipal 8 ft. 61 pipes  
Stopped Flute 8 ft. 61 pipes  
Dolcan 8 ft. 61 pipes  
Dolcan Celeste 8 ft. 49 pipes  
Blockflöte 4 ft. 61 pipes  
Nasat 2 2/3 ft. 61 pipes  
Italian Principal 2 ft. 61 pipes  
Terz 1 3/4 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Zimbel 3 ranks 183 pipes  
Dulzian 16 ft. 61 pipes  
English Horn 8 ft. 61 pipes  
Rohrschalmei 4 ft. 61 pipes  
Tremulant  
Bombarde 8 ft.  
Clarion 4 ft.

#### PEDAL

Grand Cornet 4 ranks 32 ft.  
Principal 16 ft. 32 pipes  
Bourdon Doux 16 ft. 32 pipes  
Quintaten 16 ft.  
Contre Gambe 16 ft. 12 pipes  
Rohrgedeckt 16 ft.  
Rohrquint 10 1/2 ft.  
Octave 8 ft. 32 pipes



Allan J. Willis has been appointed organist-choirmaster of the United Church, Congregational, Bridgeport, Conn., after four years in a similar position at Trinity Presbyterian Church, St. Louis, Mo.

Born in Minneapolis, Mr. Willis received a BA from the University of Minnesota, where he studied with Edward Berryman, Arthur Jennings and Heinrich Fleischer, and an MSM from Union Seminary where his organ study was with Claire Coci.

At United Church he will direct several adult and youth choirs and a young people's handbell group.

Spitzflöte 8 ft. 32 pipes  
Quintaten 8 ft.  
Gambe 8 ft.  
Rohrflöte 8 ft.  
Octavin 4 ft. 32 pipes  
Spitzflöte 4 ft. 12 pipes  
Nachthorn 2 ft. 32 pipes  
Mixture 3 ranks 96 pipes  
Posaune 16 ft. 32 pipes  
Basson 16 ft.  
Trompete 8 ft. 12 pipes  
Hautbois 8 ft.  
Klarine 4 ft. 12 pipes  
Hautbois 4 ft.  
Chimes

### Gallery Organ

#### HAUPTWERK

Hohlflöte 8 ft. 56 pipes  
Gemshorn 8 ft. 56 pipes  
Flöten Prinzipal 4 ft. 56 pipes  
Blockflöte 2 ft. 56 pipes  
Quint 1 1/2 ft. 56 pipes  
Cornet 2 ranks 60 pipes  
Trichter Regal 4 ft. 56 pipes  
Tremulant  
Zimbelstern

#### OBERWERK

Singend Gedeckt 8 ft. 56 pipes  
Koppelflöte 4 ft. 56 pipes  
Weitprinzipal 2 ft. 56 pipes  
Sifflöte 1 ft. 56 pipes  
Scharf 3 ranks 168 pipes  
Krummhorn 8 ft. 56 pipes  
Tremulant

#### PEDAL

Holzgedeckt 16 ft.  
Prinzipal 8 ft. 32 pipes  
Gedeckt 8 ft.  
Oktav 4 ft. 12 pipes  
Trichter Regal 4 ft.



## ORGAN MUSIC WITH OTHER INSTRUMENTS

\*Performance material on rental

WM54	AHRENS — Concerto for Organ and Winds (2 Hrns, 2 Trps, 4 Trbs). * Organ Score .....	\$4.50
WM93	— Sonata. Va, Org (or Positive) .....	3.50
2450	ALBUM FOR VIOLIN AND ORGAN. 11 Pieces .....	3.00
	Bach, Beethoven, Corelli, Handel, Mozart, Nardini, Tartini.	
D173	ANDRIESEN, H. — Concerto for Organ and Orchestra.* Pocket Score .....	5.00
D290	— Pezzo Festivo. Organ, 2 Trps, 2 Trbs. Score and Parts .....	4.00
3183	BACH — Andante (G) (from Flute Sonata No. 5) (Schreck). Violin and Organ .....	1.25
D128	BADINGS — Canzona. Oboe and Organ .....	2.00
D177	— Concerto for Organ and Orchestra.* Pocket Score .....	5.00
D154	— Intermezzo. Violin and Organ .....	2.50
D172	— Passacaglia. Timpani and Organ .....	3.50
A36	BAECHI (ed.) — Memorable Melodies (Unvergaengliche Melodien). V'cello and Organ .....	3.00
	8 Pieces by Bach (2), Bach-Gounod, Handel (2), Mozart, Schubert, Schumann.	
A102	— Sacred Music. V'cello and Organ .....	2.50
	4 Pieces by Bach, Bruckner, Cherubini, Handel.	
3597A	BOSSI — Concerto (a), Op. 100.* Organ Part .....	5.00
C55	BUESSER — Le sommeil de l'enfant Jésus. Berceuse for Christmas. Violin (or V'cello), Harp (or Piano), Organ (original) .....	3.50
6638	CURTIS — Concerto for Organ and String Orchestra.* Pocket Score .....	3.50
D178	DIJK, J. VAN — Music for Organ and Small Orchestra.* Pocket Score .....	2.00
D153	FELDERHOF — Aria. Violin and Organ .....	2.50
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WM1	GRAUN — Concerto for Organ and String Orchestra. Organ Score .....	5.00
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**MANY STARS ARE SCHEDULED  
FOR ST. ALBANS FESTIVAL**

The fifth International Organ Festival at St. Albans, England, will be held June 23-28. Participating in the festival will be Marie-Claire Alain, John Birch, Christopher Bower-Broadbent, Harry Croft-Jackson, Ralph Downes, Anton Heiller, Peter Hurford, Piet Kee, Luigi Tagliavini, Malcolm Williamson and Charles de Wolff.

Lectures will be given by Lawrence Phelps, Casavant Frères, and D. A. Flen-trop. Dr. Heiller will play the new concert organ at the Royal College of Organists in London. Mr. Kee will give a master class on certain works of Sweelinck, Buxtehude and Bruhns.

The two competitions in interpretation and improvisation are limited to 22 competitors and the last date for a completed form is March 27. Successful applicants will be notified by April 10 and given a date for their elimination sessions and a rehearsal time on the cathedral organ.

For schedules, application blanks and further information write: Chairman, International Organ Festival, 31 Abbey Mill Lane, St. Albans, Herts, England.

**USA ORGANIST AWARDED  
BIG COMPOSITION PRIZE**

William Albright, 24-year-old American organist, was awarded the \$2,300 Queen Marie José (former Queen of Italy) prize for his Organbook 1967. He will play the work March 20 at the Cathedral of St. Peter, Geneva, Switzerland. There were 46 entries in the competition.

Mr. Albright, former student at the University of Michigan, is studying in Paris. Among his composition teachers have been Ross Lee Finney, George Rochberg, Aaron Copland, Gunther Schuller and Lukas Foss. He has received two Koussevitsky composition prizes.

HAROLD CHANEY was organist with the Pro Arte Symphony Orchestra, Eleazar de Carvalho conductor, for the world premiere Jan. 20 of Waves by Lukas Foss in Carnegie Hall, New York City.



Herbert D. Bruening and his wife were honored Feb. 2 by the membership and friends of the Evangelical Lutheran Church of St. Luke, Chicago, where he served as organist and director of music from 1937 until his retirement in 1965.

A frequent contributor to THE DIAPASON and other journals, Dr. Bruening has served church music for more than 50 years.

Herbert Gotsch, Concordia Teachers College, River Forest, Ill. honored Dr. Bruening with a testimonial recital of the Bach Klavierübung, book 3, using the large chorales. Dr. Adalbert R. Kretzmann, the pastor, reviewed Dr. Bruening's contributions to the life and music of St. Luke's and spoke a personal tribute to him as well.

A reception in Founders' Hall gave those in attendance opportunity to greet Dr. and Mrs. Bruening.

**MOODY INSTITUTE HOLDS  
16TH ANNUAL CONFERENCE**

Moody Bible Institute, Chicago, holds its 16th annual church music conference March 8. The all-day meeting includes material on volunteer choirs, graded choir programs, song leading and rehearsal techniques.

Lillian Robinson will head an organ panel and other faculty members will lecture and participate in discussion.

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**NEW HORIZONS . . .**

**Research commissioned by AEolian - Skinner has developed a material suitable for pneumatic actions, to withstand the ravages of air pollution prevalent in metropolitan areas.**

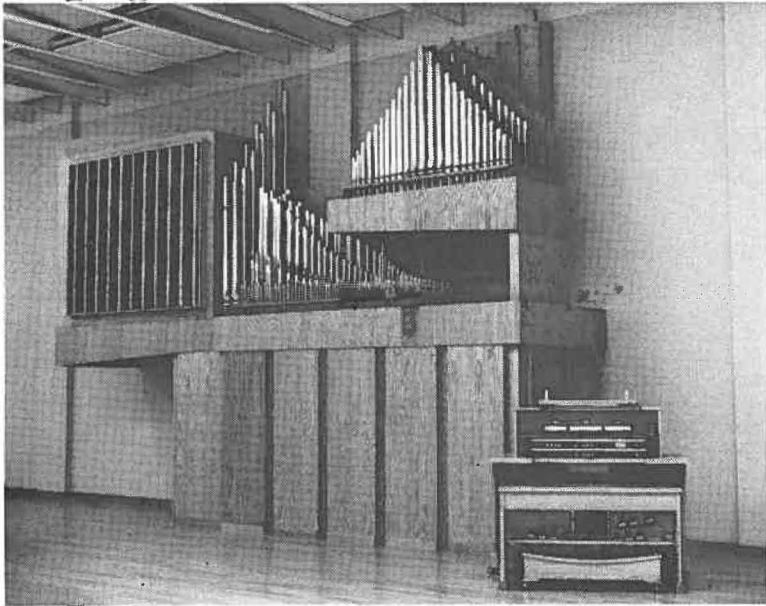
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This is a book of great interest to all organ fans and players. It contains a great deal of scientific data on the physical aspects of producing sound in organ pipes of the reed variety, as well as a careful treatise on the voicing and use of these, the most brilliant members of the organ's galaxy of tone-producing mechanisms. Much information hitherto unpublished and unknown, even to the experts, is furnished and it will certainly repay all students of voicing and all those who wish to know what constitutes good reed voicing to read this fascinating work. \$4.00

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## Gress-Miles Organ for Hartt College Studio

A new Gress-Miles organ of three manuals, 37 ranks, 2192 pipes will be installed early in 1970 in the studio of John Holtz at Hartt College of Music, the University of Hartford, Hartford, Connecticut. Mr. Holtz is chairman of the department of organ and liturgical music at Hartt. His studio has been designed to house an instrument large enough for teaching the entire range of the literature as well as for small recitals.

The organ will be housed in free-standing functional casework of striking contemporary design. To facilitate performance of French literature, the great plays from the lowest manual and the swell is provided with three sub-octave couplers. All other couplers are unison only.



Tom Robin Harris has been appointed college organist and instructor at Augustana College, Rock Island, Ill. Born in Idaho, where he studied organ with C. Griffith Bratt, he obtained his BMus and MMus from Syracuse University where he studied with Will O. Headlee and Arthur Poister. He has served as instructor in organ at Willamette University, Salem, Ore.

In 1966-68 he was a teaching fellow in theory at the University of Michigan while a doctoral candidate studying with Marilyn Mason. The summer of 1968 he was on the staff of the National Music Camp, university division, Interlocken, Mich.

He was awarded a Fulbright-Hayes grant to study with Helmut Walcha in 1965. In 1961 he was a national winner in the student division of the Federation of Music Clubs and played a recital at the AFMC convention in Kansas City.

### COOLEY APPOINTED TO POST TO PLAY HISTORIC JOHNSON

La Verne C. Cooley, Jr., Batavia, N.Y., has been appointed organist of the First United Presbyterian Church, Attica, N.Y., effective Dec. 1, 1968. He left a similar post at St. Paul's United Church of Christ, Attica, where he had served for two years. Prior to that he was organist of Holy Cross Lutheran Church, Clarence, N.Y.

The organ in the Attica Presbyterian Church is historic Johnson opus 744, built in 1893 for the Chicago Exposition and carefully maintained for 75 years.

### COUPERIN MUSIC IS BASIS OF FRENCH BAROQUE MASS

Holy Communion as it might have been done in the French baroque period in the 17th and 18th centuries was celebrated Jan. 12 in Lois Perkins Chapel, Southwestern University, Georgetown, Tex. Dr. Ellsworth Peterson played the Couperin Mass for Convents as service music. Celebrants for the service were Charles A. Neal, university chaplain, and Dr. Norman Spellman of the department of religion and philosophy.

**GREAT**  
Quintaton 16 ft. 58 pipes  
Principal 8 ft. 46 pipes  
Rohrflöte 8 ft. 58 pipes  
Harmonic Flute 8 ft. 46 pipes  
Octave 4 ft. 58 pipes  
Spitzflöte 4 ft. 58 pipes  
Superoctave 2 ft. 58 pipes  
Waldflöte 2 ft. 12 pipes  
Mixture 4-5 ranks 266 pipes  
Trumpet 8 ft. 26 pipes  
Clarion 4 ft. 12 pipes

**POSITIV**  
Montre 8 ft. 58 notes  
Holzgedeckt 8 ft. 58 pipes  
Principal 4 ft. 58 pipes  
Rohrflöte 4 ft. 58 pipes  
Nasat 2 3/4 ft. 58 pipes  
Octave 2 ft. 58 pipes  
Rohrflöte 2 ft. 12 pipes  
Terz 1 3/4 ft. 58 pipes  
Quintflöte 1 1/2 ft. 12 pipes  
Scharf 3-5 ranks 220 pipes  
Cromorne 8 ft. 58 pipes  
Tremulant

**SWELL**  
Bourdon 8 ft. 58 pipes  
Viole de Gambe 8 ft. 58 pipes  
Voix Celeste 8 ft. 46 pipes  
Flute Octaviane 4 ft. 58 pipes  
Quint 2 3/4 ft. 46 pipes  
Principal 2 ft. 58 pipes  
Octavin 2 ft. 12 pipes  
Terz 1 3/4 ft. 46 pipes  
Quint 1 1/2 ft. 12 pipes  
Octave 1 ft. 12 pipes  
Zimbel 2-3 ranks 162 pipes  
Trompette 8 ft. 58 pipes  
Hautbois 8 ft. 58 pipes  
Clairon 4 ft. 12 pipes  
Tremulant

**PEDAL**  
Subbass 16 ft. 12 pipes  
Quintaton 16 ft.  
Quintflöte 10 3/4 ft.  
Principal 8 ft. 32 pipes  
Rohrgedeckt 8 ft.  
Octave 4 ft. 12 pipes  
Harmonic Flute 4 ft.  
Superoctave 2 ft. 12 pipes  
Harmonic Flute 2 ft.  
Mixture 3-5 ranks 36 pipes  
Basse de Cornet 8-9 ranks  
Posaune 16 ft. 32 pipes  
Trumpet 8 ft. 12 pipes  
Hautbois 8 ft.  
Cromorne 4 ft.

NINETEEN high school choirs with 1,300 singers from Dade, Broward, Palm Beach, St. Lucie and Martin counties of Florida participated Feb. 15 in a choral clinic at the University of Miami conducted by Jester Hairston.

## NEW ORGAN MUSIC

**Myron Roberts Pastoral and Aviary** .90  
A bright, colorful concert piece featuring the flute stop. This could be the most talked-about piece on your recital program.

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

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

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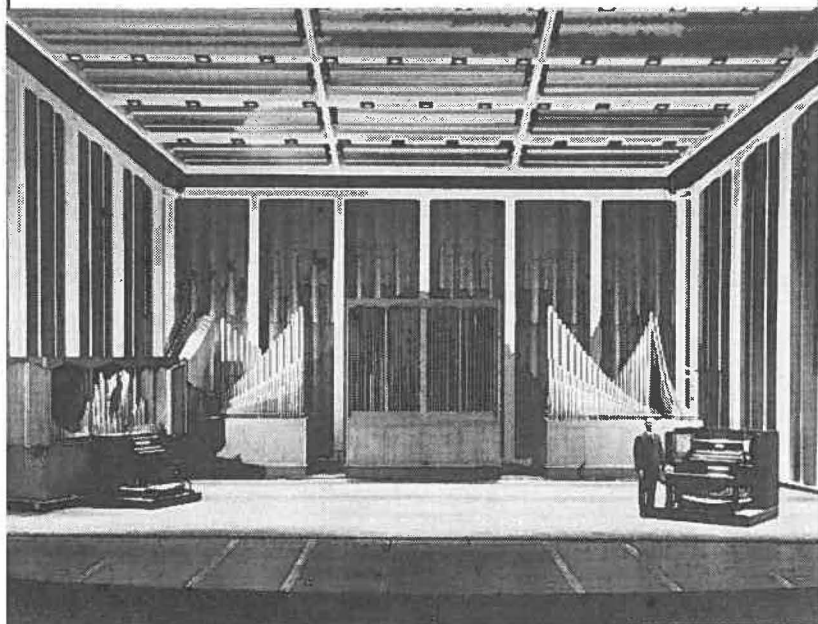
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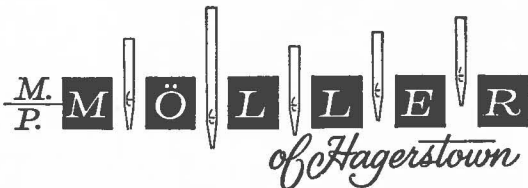


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**Saville Is Installed in Colorado Church**

A three-manual Saville has been installed in the Central Presbyterian Church, Longmont, Colo. The dedicatory recital was played Jan. 19 by Charles Kendrick, Chicago.

The tone radiation system was custom designed for the installation. Tonal design was carried out by Frank Wichlac, tonal director for Saville. Bill Dunbar, Omaha, Neb. represented Saville.

**GREAT**

- Gemshorn (prepared)
- Principal 8 ft.
- Hohlflöte 8 ft.
- Dolce 8 ft.
- Octave 4 ft.
- Spitzflöte 4 ft.
- Fifteenth 2 ft.
- Mixture 4 ranks
- Bombarde 8 ft.
- Chimes (prepared)

**SWELL**

- Geigen Diapason (prepared)
- Rohrflöte 8 ft.
- Salicional 8 ft.
- Viole Sourdine 8 ft.
- Voix Celeste 8 ft.
- Flute Celeste 8 ft.
- Nachthorn 4 ft.
- Chimney Flute (prepared)
- Nazard 2 2/3 ft.
- Piccolo 2 ft.
- Larigot 1 1/2 ft.
- Trompette 8 ft.
- Oboe 8 ft.
- Fanfare Trumpet 8 ft.
- Clarion 4 ft.
- Tremolo

**CHOIR**

- Holzgedeckt 8 ft.
- Gemshorn 8 ft.
- Traversflöte 4 ft.
- Nazard 2 2/3 ft.
- Blockflöte 2 ft.
- Larigot 1 1/2 ft.
- Krummhorn 8 ft.
- Rohrschalmei 4 ft.
- Tremolo

**PEDAL**

- Contra Violone (prepared)
- Principal 16 ft.
- Quintaton 16 ft.
- Violone (prepared)
- Lieblichgedeckt 16 ft.
- Octave 8 ft.
- Rohrbourdon 8 ft.
- Choral Bass 4 ft.
- Contra Bombarde (prepared)
- Posaune 16 ft.
- Trumpet 8 ft.
- Clarion 4 ft.

**College in Nashville Has New Wicks Organ**

The Wicks Organ Company has just installed a 39-rank organ in the new Chapel and Fine Arts Building on the campus of Belmont College, Nashville, Tennessee. The pipework, including the exposed great and positiv, is located in two areas on either side of the auditorium, with the console on the main floor.

Kenneth R. Hartley heads the Music Department. Helen T. Midkiff, college organist, participated in the design of the stoplist together with the factory and Wicks representative R. F. Smith of Memphis, who also handled the installation.

**GREAT**

- Quintaton 16 ft. 61 pipes
- Principal 8 ft. 61 pipes
- Still Gedeckt 8 ft. 61 pipes
- Prestant 4 ft. 61 pipes
- Waldflöte 4 ft. 61 pipes
- Octave 2 ft. 61 pipes
- Mixture 4 ranks 244 pipes
- Festival Trumpet 8 ft. 61 pipes

**SWELL**

- Rohrbordun 16 ft. 12 pipes
- Rohrflöte 8 ft. 61 pipes
- Viole 8 ft. 61 pipes
- Viole Celeste 8 ft. 49 pipes
- Spitzprinzipal 4 ft. 61 pipes
- Koppelflöte 4 ft. 61 pipes
- Nasat 2 2/3 ft. 61 pipes
- Blockflöte 2 ft. 61 pipes
- Terz 1 1/2 ft. 38 pipes
- Acuta 2 ranks 122 pipes
- Bossoon 16 ft. 61 pipes
- Trompette 8 ft. 61 pipes
- Rohr Schalmei 4 ft. 61 pipes
- Tremolo

**POSITIV**

- Holzbordun 8 ft. 61 pipes
- Spillpfeife 4 ft. 61 pipes
- Principal 2 ft. 61 pipes
- Quint 1 1/2 ft. 61 pipes
- Nachthorn 1 ft. 61 pipes
- Krummhorn 8 ft. 61 pipes
- PEDAL

- Resultant 32 ft.
- Contrabass 16 ft. 32 pipes
- Subbass 16 ft. 32 pipes
- Quintaton 16 ft.
- Principalbass 8 ft. 32 pipes
- Lieblich Gedeckt 8 ft. 32 pipes
- Choralbass 4 ft. 32 pipes
- Copula 4 ft. 12 pipes
- Mixture 2 ranks 64 pipes
- Bombarde 16 ft. 32 pipes
- Bassoon 16 ft.
- Festival Trumpet 8 ft.
- Trompette 8 ft. 12 pipes
- Zink 4 ft. 32 pipes

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## Barden Rebuilds Austin in Kalamazoo Church

The C. V. Barden Company has rebuilt the 1929 Austin organ in the First Congregational Church, Kalamazoo, Mich. An entirely new great division has been provided as well as some new stops in each of the other divisions; a new three-manual console has been provided. Mildred Dupon is organist-director-of-music. Claire Coci's dedicatory program Dec. 1 appears in the recital section.

### GREAT

Principal 8 ft. 61 pipes  
Rohr flöte 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Quintadena 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Furniture 4 ranks 244 pipes  
Trompette Harmonique 8 ft. 61 pipes  
Chimes 25 notes

### SWELL

Kleingedeckt 8 ft. 73 pipes  
Muted Viol 8 ft. 73 pipes  
Muted Celeste 8 ft. 61 pipes  
Prinzpal 4 ft. 73 pipes  
Travers Flöte 4 ft. 73 pipes  
Nazard 2 2/3 ft. 61 pipes  
Super Octave 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Trumpet 8 ft. 73 pipes  
Oboe 8 ft. 73 pipes  
Clarion 4 ft. 73 pipes  
Tremolo

### CHOIR

Gemshorn 8 ft. 73 pipes  
Gemshorn Celeste 8 ft. 61 pipes  
Clarabella 8 ft. 73 pipes  
Geigen Octave 4 ft. 73 pipes  
Rohr Flöte 2 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Cor Anglais 8 ft. 73 pipes  
Harp  
Tremolo

### ANTIPHONAL

Chimney Flute 8 ft. 73 pipes  
Principal 4 ft. 73 pipes  
Mixture 2 ranks 110 pipes  
Chimes 25 notes  
Tremolo

### PEDAL

Resultant 32 ft.  
Principal 16 ft. 44 pipes  
Bourdon 16 ft. 44 pipes  
Violon 16 ft. 12 pipes  
Lieblich Gedeckt 16 ft. 32 pipes



John R. Rodland has become minister of music at the West Side Presbyterian Church, Ridgewood, N.J. He will be assisted by his wife, Joanne Harris Rodland. Both are graduates of the school of sacred music, Union Seminary, where Mr. Rodland is pursuing doctoral studies. Among his organ teachers have been Donald Johnson, Alec Wyton, Vernon de Tar, and Helmut Walcha under a German Government Grant in 1965-66. He has served the Presbyterian Church, Rutherford, N.Y. for seven years. Duties at West Side Church include a large adult choir of nearly 70, four youth choirs, bell choir, and an oratorio society.

Octave 8 ft.  
Bourdon 8 ft.  
Viola 8 ft.  
Super Octave 4 ft. 32 pipes  
Dolce Flute 4 ft. 32 pipes  
Trombone 16 ft. 56 pipes  
Trumpet 8 ft.  
Clarion 4 ft.  
Chimes

DAVID WILSON included music of Bender, Schuetz, Bach, Gelineau, Pachelbel and Eberlin in a Transfiguration Choral Vespers Jan. 26 at Imanuel Lutheran Church, Seymour, Ind.

## New Wicks Organ Goes to College Church

Installation has been completed of a new 26-rank Wicks organ at St. John's United Church of Christ on the campus of Defiance College, Defiance, Ohio. The entire instrument is located in the rear gallery, where it is elevated above and behind the choir. The great and positiv pipework is exposed, and the entire instrument is free-standing.

The organist is Mrs. Richard Small. Negotiations for Wicks were by William R. Rozeboom and H. G. Doerfler of Columbus, who also installed the instrument.

### GREAT

Bordun 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Flachflöte 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Trompette 8 ft.

### SWELL

Rohrflöte 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Voix Celeste 8 ft. 49 pipes  
Koppelflöte 4 ft. 61 pipes  
Nasat 2 2/3 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Rohrschalmel 4 ft. 61 pipes  
Tremolo

### POSITIV

Holzgedeckt 8 ft. 61 pipes  
Erzähler 8 ft. 49 pipes  
Spillpfeife 4 ft. 61 pipes  
Spitzprinzpal 2 ft. 61 pipes  
Quint 1 1/2 ft. 61 pipes  
Siffelöte 1 ft. 61 pipes  
Krummhorn 8 ft. 61 pipes

### PEDAL

Contrabass 16 ft. 32 pipes  
Quintaton 16 ft. 32 pipes  
Principalbass 8 ft. 32 pipes  
Waldflöte 8 ft. 32 pipes  
Choralbass 4 ft. 12 pipes  
Hohlflöte 2 ft. 24 pipes  
Posaune 16 ft. 12 pipes  
Trompette 8 ft.

FRED VOGEL, who has been serving as chapel organist at Tau Sun Nyut airport near Saigon, Vietnam, will return the middle of March to his former status as civilian organist. His family home is in Richmond Hill, N.Y.



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A Biblical Oratorio for 5 soloists, mixed chorus, and orchestra

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The literal reference of the title is to the binding of Isaac by his father Abraham before placing him on the sacrificial altar. Text taken from Genesis and post-Biblical Hebrew sources. The composer has dedicated the work "to the 'thousands of sons' who have fallen and will continue to fall, as long as man misunderstands the cry of the 'Living God,' as taught and clarified by this legend, and by the sayings of the Prophets of Israel."

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— *Music—The AGO Magazine*

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## MARCH

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2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

DEADLINE FOR THIS CALENDAR WAS FEBRUARY 10

### March 10

George William Volkel, First Presbyterian, Fort Lauderdale, Fla. 8:00

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

Ladd Thomas, First Presbyterian, Bakersfield, Calif.

Clyde Holloway, Broadway Baptist, Louisville, Ky.

Frederick Swann, First Presbyterian, Laurel, Miss.

Heinz Wunderlich, Central Reformed, Grand Rapids, Mich.

Hamline U choir, Church of the Ascension, New York City

George Markey, Madison Avenue Presbyterian, New York City 8:00

John A. Ditto, Hill Auditorium, Ann Arbor, Mich. 8:00

Rosamond Hearn, Fourth Congregational Church, Chicago 8:00

Billy Nalle, The Kirk, Dunedin, Fla.

Heinz Wunderlich, Lawrence U. Chapel, Appleton, Wis. 8:00

Clarence Ledbetter, U of Arkansas, Fayetteville, 8:00

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

August Maekelberghe, St. John's Episcopal, Detroit 12:15

Clarence Ledbetter class, U of Arkansas, Fayetteville

Marvel Basile, Vallejo Drive Advent Church, Glendale, Calif. 4:00

Frederick Swann workshop, Tenafly, N.J.

Heinz Wunderlich class, St. George's Episcopal, Bridgeport, Conn.

Kenyon College Choir, Church of the Ascension, New York City 11:00

John Weaver, St. Mark's, Frankford, Philadelphia 4:00

Virginia Reinecke, Cathedral of Mary Our Queen, Baltimore, Md. 5:30

Sowerby Forsaken of Man, St. Bartholomew's, New York City 4:00

also Christ Church, Cincinnati, Ohio 5:00

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

Bach St. Matthew, La Jolla, Calif. Presbyterian 4:00

Haydn Seven Last Words, Centenary United Church, Winston-Salem, N.C. 7:30

Julia Anderson, Jane Weidensahl, Methodist Church, Ridgewood, N.J. 4:00

Fauré Requiem, Emory University, Atlanta, Ga.

Dexter Bailey, St. Paul's United, Chicago 4:00

Joseph Armbrust, St. Michael's Church, Charleston, S.C. 4:00

Heinz Wunderlich, St. George's Episcopal, Bridgeport, Conn.

Simon Preston, Zion Lutheran, Sandusky, Ohio 3:00

C. Ralph Mills, First Methodist, Salem, Va. 8:00

Robert Baker, Central Presbyterian, New York City

Jerald Hamilton, Washburn U, Topeka, Kans.

George Markey, Dauphin Way Methodist, Mobile, Ala. 8:00

Simon Preston, Fountain Street Baptist, Grand Rapids, Mich.

Heinz Wunderlich, North Christian, Columbus, Ind.

Handel Athalia, staged, St. Michael and All Angels, Dallas, Tex.

Heinz Wunderlich, Trinity Lutheran, Worcester, Mass.

Handel Athalia, staged, St. Michael and All Angels, Dallas

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

August Maekelberghe, St. John's Episcopal, Detroit 12:15

Klaus Kratzenstein, Rice U. Chapel, Houston, Tex. 8:00

Heinz Wunderlich class, Augsburg Lutheran, Winston-Salem, N.C.

Sacred Music of Contemporary America, St. George's, New York City 4:00

Marilyn Kersh, St. George's New York City 3:30

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

St. Matthew Passion, Riverside Church, New York City 4:00

Durufle Cum Jubilo, Pecters Psalm 99, First Presbyterian, Lancaster, Pa. 8:00

Catholic U a cappella, Cathedral of Mary Our Queen, Baltimore 5:30

Brahms Requiem, St. Bartholomew's, New York City 4:00

also St. Paul's Cathedral, Buffalo, N.Y. 5:00

also First Presbyterian, Germantown, Pa.

Haydn Seven Last Words, Covenant Presbyterian, Charlotte, N.C. 7:30

High Point Bach choir, Shrine of Immaculate Conception, Washington, D.C.

Fauré Requiem, St. Paul's United, Port Arthur, Ont. 7:00

16th century verse anthems, Trinity Church, Princeton, N.J. 7:30

Handel Messiah, Fairmount Presbyterian, Cleveland Heights, Ohio 4:00

Sowerby Forsaken of Man, St. Paul's Church, Falls Church, Va. 4:00

Louise Halley, Christ Church, Cincinnati, Ohio 4:30

Robert Lord, Bach anniversary, Frick Building, U of Pittsburgh 3:00

Carlene Neihart, Cathedral of St. John the Divine, New York City 3:15

Byrd St. John Passion, Mozart Psalm 130, Immanuel Lutheran, Seymour, Ind. 4:00

Bach cantatas and Brandenburgs, Madison Ave. Presbyterian, New York City 3:00

Charles H. Heaton, Second Presbyterian, St. Louis, Mo. 4:00

Vivaldi Gloria, First United Methodist, Elkhart, Ind. 10:15

Heinz Wunderlich, Augsburg Lutheran, Winston-Salem, N.C. 4:00

Robert Baker, Linway United Presbyterian, E. McKeesport, Pa. 7:30

Joan Lippincott, St. Peter's Lutheran, Huntington, L.I.

John and Marianne Weaver, Towson, Md. Presbyterian 8:00

Dvorak Requiem, Church of Ascension, New York City 8:15

Aldis Lagzdins, Temple Buell College, Denver, Colo. 8:15

Robert Anderson, Boulevard Presbyterian, Columbus, Ohio

Heinz Wunderlich class, Raleigh, N.C.

25

Carlene Neihart, Trinity Church, New York City 12:00

Heinz Wunderlich, White Memorial Presbyterian, Raleigh, N.C.

Simon Preston, Port Nelson United, Burlington, Ont.

26

Heinz Wunderlich, Corbett Auditorium, Cincinnati, Ohio

George Ritchie, St. John Episcopal, Youngstown, Ohio

27

Heinz Wunderlich class, Corbett auditorium, Cincinnati, Ohio

Carlene Neihart, Grace Church, New York City 12:00

28

Wareham Chorale, Shrine of Immaculate Conception, Washington, D.C.

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

August Maekelberghe, St. John's Episcopal, Detroit, 12:15

Shirley Springer, Corbett Auditorium, Cincinnati, Ohio

Klaus Kratzenstein, Rice U Chapel, Houston, Tex. 8:00

29

Arthur Poister ends sessions, Morning-side College, Sioux City, Iowa

30

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

Bach Cantata 182, Holy Trinity Lutheran, New York City 5:00

Handel Messiah, Lenten section, St. Bartholomew's, New York City 4:00

also First Presbyterian, Sharon, Pa. 4:00

Marianne Webb, Shryock Auditorium, Carbondale, Ill. 4:00

USNA Catholic Choir, Shrine of Immaculate Conception, Washington, D.C.

Bach St. Matthew, Louisville Bach Society 3:00

Berry Parsons, Christ Church, Cincinnati, Ohio 4:30

George Ritchie, Fifth Avenue Presbyterian, New York City

Simon Preston, St. Paul's Methodist, Green Bay, Wis. 8:00

Durufle Requiem, Resurrection Lutheran, Augusta, Ga.

31

The Judas Tree, Cathedral of Mary Our Queen, Baltimore, Md. 8:30

April 1

Vernon de Tar, Brahms, Church of Ascension, New York City 8:15

Michael Sullivan, Corbett Auditorium, Cincinnati, Ohio 8:30

Robert S. Lord, U of Pittsburgh 12:00

2

Bach St. Matthew, St. Bartholomew's, New York City 8:15

3

Bach cantata 38, Second Presbyterian, Indianapolis, Ind. 8:00

4

Brahms Requiem, Fox Chapel Presbyterian, Pittsburgh, Pa. 8:00

also First Presbyterian, Moorestown, N.J. 8:00

Bach St. Matthew, Emory U, Atlanta, Ga. 12:10

6

Weinberger Way to Emmaus, Riverside Church, New York City 5:00

Bach Cantata 4, Holy Trinity Lutheran, New York City 5:00

Dvorak Te Deum, St. Bartholomew's, New York City 5:00

Briar Cliff College Singers, Shrine of Immaculate Conception, Washington, D.C.

C. Ralph Mills Choral Workshop, Huntington Court United Methodist, Roanoke, Va.

Catharine Crozier, Choate School, Wallingford, Conn. 4:00

Frederick Swann, Riverside Church, New York City

8

E. Power Biggs, Huguenot Church, Charleston, S.C.

Simon Preston, Westminster Choir College, Princeton, N.J.

Michael Radulescu, Emmanuel Lutheran, Seymour, Ind.

9

Joan Lippincott, Methuen, Mass. Music Hall.



# PATENTS

Partial List of Important U. S. Patents Granted to the Allen Organ Company

- 1937 – Stable Audio Oscillator
- 1948 – Gyrophonic Sound Projector
- 1959 – Air Sound with Electronic Organ
- 1961 – Chiff, Integrated Air Sound and Random Motion
- 1961 – Additional Chiff
- 1961 – Presence Producing Audio System
- 1962 – Flexible Chiff
- 1962 – Light Controlled Expression
- 1966 – Acoustic Tremulant

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The list of Allen patents reads like a checksheet on important developments in electronic organs.

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# NUNC DIMITTIS



Everett Titcomb died Dec. 31 at Massachusetts General Hospital, Boston. He was 84. A solemn requiem mass was celebrated in his memory Jan. 4 at the Church of St. John the Evangelist where Dr. Titcomb served as director of music from 1910 until 1960. A choir of 50 of St. John's Schola Cantorum augmented by former Schola members and students of Dr. Titcomb sang the mass in plainsong and the Titcomb anthem Let Us Now Praise Famous Men. Sally Slade Warner directed and as organ voluntaries played Elegy, Requiem and Credo in Unum Deum, all by Dr. Titcomb.

Everett Titcomb was born at Amesbury, Mass. in 1884. He was a prolific composer of music for the organ and the church service, publishing many works in various forms with major American publishers. American churches of every denomination have felt the influence of his clear, essentially lyrical musical style.

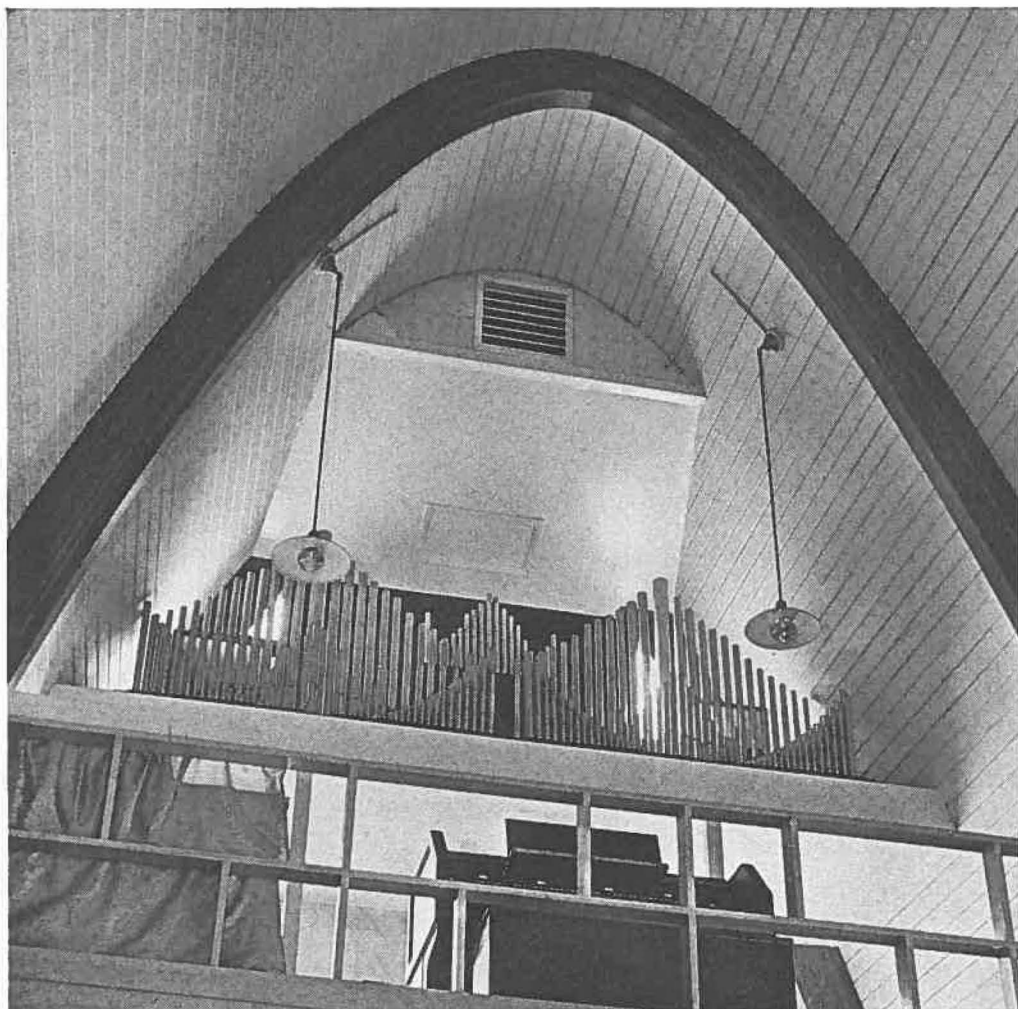


Jeanne Demessieux, the distinguished French organist, died Nov. 11, 1968 at the age of 47 according to delayed word reaching this magazine. She was well known in North America through three extensive tours, in 1953, 1955 and 1958, and several records including a still-available recording of the three Franck Chorales. She was a brilliant technician and improviser.

A student of Marcel Dupré, she made her debut at the Salle Pleyel in Paris at the age of 25 with a series of 12 recitals. She was a popular visitor in London where she was said to have been the first woman invited to play in both Westminster Abbey and Westminster Cathedral.

As a composer for organ Jeanne Demessieux is remembered especially for her Te Deum and a set of studies. She served as organist at L'Eglise du Saint Esprit and of the Madeleine in Paris.

THE CHOIR DIRECTOR played the organ pedals by hand at Pine Street Baptist Church, Richmond, Va., when only a pianist was available to play for the hymns at a mid-week service.

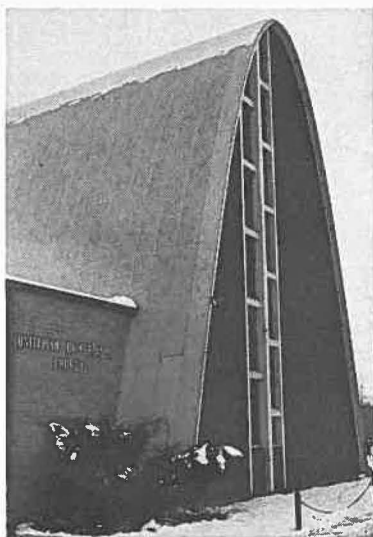


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#### PEDAL

Contra Bourdon 32'  
Diapason 16'  
Bourdon 16'  
Dulciana 16'  
Principal 8'  
Flute 8'  
Octave 4'  
Gedeckt 4'  
Mixture IV  
Contra Bassoon 32'  
Posaune 16'

#### SWELL

Bourdon 16'  
Dulciana 16'  
Geigen Principal 8'  
Hohlfloete 8'  
Geigen Octave 4'  
Flute 4'  
Nazard 2 1/2'  
Flautina 2'  
Larigot 1 1/2'  
Siffloete 1'  
Mixture III  
Regal 8'

#### SOLO

String Diapason 8'  
Salicional 8'  
Vox Humana 8'  
Oboe 8'  
Solo to Swell 16'  
Solo to Swell 8'  
Solo to Swell 4'

#### CHOIR

Diapason 8'  
Melodia 8'  
Dulciana 8'  
Gemshorn 8'  
Octave 4'  
Flute Traverso 4'  
Dulcet 4'  
Nasat 2 1/2'  
Blockflote 2'  
Seventeenth 1 3/5'  
Mixture IV  
Clarinet 8'  
Krumhorn 8'  
Solo to Choir 8'  
Solo to Choir 4'

#### GREAT

Contra Viole 16'  
Open Diapason 8'  
Bourdon 8'  
Dolcan 8'  
Octave 4'  
Gedeckt 4'  
Geigen 4'  
Super Octave 2'  
Grave II  
Furniture IV  
Fagott 16'  
Trumpet 8'  
Clarion 4'  
Solo to Great 16'  
Solo to Great 8'  
Solo to Great 4'  
Chimes

#### GENERALS

Main Tremolo  
Swell—Leslie Fast  
Great-Chorus—Leslie Fast  
Chorus Off  
Swell—Leslie Off  
Great-Chorus—Leslie Off  
Great-Chorus—Flute Reverb  
Great-Chorus—Flute Sustain  
Echo  
Echo & Main } On Swell end panel

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## Harpsichord News



### Historical Collections

By Sister Stephen Marie, R.S.M.

Following last month's discussion of the harpsichord in courses of study at various institutions of higher learning, a further phase may be pursued: collections of famous historical instruments as found in museums both in this country and abroad. Material was collected from articles, books, brochures, interviews, personal correspondence and visits to museums. The following, then, is as clear a picture as possible of titled American collections, foreign collections, and museum pieces.

To meet the ever increasing interest of those seeking information or viewing treasures of the past, several noted exhibits are being renovated. The Victoria and Albert Museum in London has opened a completely new gallery devoted entirely to its collection of ancient musical instruments; the Metropolitan Museum of Art in New York hopes, after the reconstruction in the building is completed, to set up a permanent exhibition of its valued possessions; and the Smithsonian Institution in Washington has designed an exhibit area which was opened to the public in 1966. Reference areas for examination of an instrument are available, and demonstration on restored instruments by qualified musicians is possible.<sup>1</sup>

These facts are sufficient to warrant the conclusion that the public is interested for various reasons in discovering the treasures of the past.

#### TITLED AMERICAN COLLECTIONS

The Crosby Brown Collection housed in the Metropolitan Museum, New York, includes the following harpsichords:

- #1222-Harpsichord. Keyboard front decorated with musical subjects. Italy, ca. 1600. Maker unknown.
- #1221-Harpsichord. Inscribed "Hieronymus de Zentis Viterbiensis. F. Romae. Anno Dom. MDCLVIII." This instrument has been much restored.
- #1231-Harpsichord. Italy, 17th century. Maker unknown.
- #1678-Harpsichord. On the left side a lever, worked by a foot pedal, moves two sliders. This action (which was in general use in late 18th century English harpsichords) is called the "Machine". England, 1781. Makers, Jacobus and Abraham Kirkman.
- #1218-Harpsichord. France, 18th century. Maker, Louis Bellot.
- #2929-Harpsichord. Italy, ca. 1650. Maker, unknown.<sup>2</sup>
- Also, a triple-banked harpsichord of 1779, built by Vincentius Sodi.<sup>3</sup>

The William Howard Doane Collection bequeathed to the Cincinnati Art Museum in 1914 and 1919 includes among its keyboard instruments:

- Virginal, Antwerp, early 17th century; signed on jack bar "Andreas Ruckers me fecit Antwerpiae"; painted floral decoration on soundboard.
- Spinnet, Italy, early 18th century; light wood with boxwood and ebony keys; the typical Italian harpsichord of spinet shape.<sup>4</sup>

The Joline Collection owned by Barnard College, New York, contains a 17th century conductor's harpsichord, two ottavinas and a spinet which are used regularly.<sup>5</sup>

The Belle Skinner and Morris Steinert Collections form today what is known as the Yale University Collection of Musical Instruments. Enlarged over the years through donations and occasional acquisitions, these instruments are maintained in playing condition for both musical and visual reasons.

- Harpsichord, Flemish, 17th century. Made by Hans Ruckers, Antwerp, 1612. Two manuals. No signature, but rose with initials "H.R." and date "1612" on soundboard. On loan from Sibyl Marcuse.

- Harpsichord, Flemish, 17th century. Made by Johannes Ruckers, Antwerp, 162-. Two manuals. Jackrail not original reads "Johannes Ruckers me fecit Antverpiae 16..." (last two digits illegible). Nameboard reads "H. Rukhar/Antwerpiae." Nameboard slip inscribed "Refait par Blanchet Facteur du Roi A Paris c. 1750." (Apparently the last digit formerly read "6".) On loan from the Belle Skinner Collection of Old Musical Instruments.

- Harpsichord, German, 18th century. Made by Johann Adolph Hass in Hamburg, ca. 1750. Two manuals. Soundboard inscribed in ink "J.A. Hass/Hamb. Anno 1710," but third digit of date has been tampered with. On loan from the Belle Skinner Collection.

- Harpsichord, German, 18th century. Made by Pascal Taskin in Paris, 1770. Two manuals. Soundboard inscribed "Pascal Taskin Eleve de Blanchet." Nameboard inscribed "Refait par Pascal Taskin 1770." Wreathplank stamped "Refait par Louis Tomasini en 1900/Paris." Gift of Mrs. Sam B. Grimson in memory of her husband.

- Harpsichord, English, 18th century. Made by Jacob Kirkman in London, 1775. One manual. Nameboard inscribed "Jacobus Kirkman [sic] Fecit Londini 1775." Bronze rose with maker's initials "I.K." Gift of Morris Steinert.<sup>6</sup>

The Stearns Collection of Musical Instruments was accepted by the Board of Regents on January 17, 1899, as a gift to the University of Michigan by a lover of beauty whose only hope was that his valued gift would inspire other successful businessmen to use their financial successes for furthering some worthy pursuit.<sup>7</sup> The following instruments in this collection are especially notable:

- #1332-Gravicembalo, Italy. A rare specimen of this early form. Signed "Johannis Baptista Giusti, Lucensis, faciebat anno 1693."
- #1333-Gravicembalo, Italy. Latin inscription "Corda mulcet tristia." ("It soothes sad hearts.") Signed "Christoforus Regunini Firenze, A.D. 1602."<sup>8</sup>
- Also of special value is item #1334, a harpsichord which has been restored by John Challis.<sup>9</sup>

The Albert M. Steinert Collection of Keyed and Stringed Instruments at the Rhode Island School of Design includes the following:

- Harpsichord, built by Hans Ruckers the Elder, Antwerp, 1613. It is valued at \$100,000.
- An ornate harpsichord, Italian, dated 1722, finished in gold.
- Spinnet, Italian, 1650; belonged to the Amato family of Sicily.
- Harpsichord, English, 1781; built by Christoph.
- Clavichord, English; four octaves with wooden keys.
- Harpsichord, Italian, 1631; belonged to the Medici family. Some practical student has written do, re, me, fa, sol and so forth on the keys.
- Harpsichord, French, 1746; five octaves from F to F. It is lacquered and painted and has brass hinges and corner pieces; two manuals.<sup>10</sup>

The Hugo Worch Collection of nearly 200 keyboard instruments, donated to the Smithsonian Institution in 1914, was included in the collection of musical instruments that already formed part of the Museum's collection at its reorganization in 1879. Keyboard instruments in the collection include 15 harpsichords, some of whose makers are:

- Pasquino Querci, 1613; Horatius Albana, 1643; Jacobus Rodolphus, 1665; Johannes Daniel Dulcken, 1745; Burkat Shudi, 1747 (?); Jacob and Abraham Kirkman, 1776. A program of restoration, in progress since 1957, includes: a Ruckers virginal, 1620; an Italian harpsichord, 1693; an Italian polygonal virginal; a Dulcken harpsichord, 1745. All of these have been restored to playing condition.<sup>11</sup>

- In addition to those already listed are a two-manual Shudi harpsichord, and Italian harpsichord by Nicholaus de Quoco (1694), and an Italian virginal made by Giovanni Battista Boni in 1617. These are also in the process of being restored. Two harpsichords built

in the early part of the 20th century, not long after the revival began, are by Carl A. Pfeiffer (Stuttgart, 1909) — modelled after what he thought was J.S. Bach's harpsichord — and by Pleyel (about 1910). Both have pedals and represent the 20th century interpretation of a harpsichord.<sup>12</sup>

#### FOREIGN COLLECTIONS

A small single harpsichord dated 1793 is in the Conservatory at Brussels, while one of the finest collections of instruments is found in London at Fenton House. Kept in good playing condition, these ancient instruments may be played or rented for practice.<sup>13</sup>

The curator at The Hague also sees to it that the instruments in this collection are kept tuned and in good playing condition.<sup>14</sup>

A collection formerly belonging to Paul de Wit, combined with a legacy of some 1,100 instruments donated by Cesar Snocck and greatly enlarged with the years, opened in its new home in the Joachimsalsche Gymnasium in Bundesallee on January 26, 1963.

- The earliest keyboard instruments are represented by some Italian harpsichords, one by Vitus de Trasuntinis, 1560, with two unison registers and the typical long slender soundboard.

- There is also a variety of Ruckers instruments; one from 1618, single manual, with 8' and 4' registers; another from 1620, two-manual. Both of these are by Andreas Ruckers. Johannes Ruckers is represented by a single-manual harpsichord of 1627, and a double instrument consisting of a one-manual harpsichord (8' 4') and a 4' spinet all built on a large rectangular soundboard.

- Three instruments by Albert Delin are on exhibit: a single-manual harpsichord with two unison stops (1750), and upright harpsichord or clavicytherium (1752), and a spinet (1765).

- Also of the same period is an elegant single manual instrument by Kirckman (1761).

- Silbermann's work is represented by a two-manual harpsichord, possibly by Gottfried, and a hammerclavier (1776) and a clavichord (ca. 1775) by Johann Heinrich.

- There is also the famous "exhibit 316," the so-called "Bach" harpsichord, whose sad history is related by Russell, and at greater length in a study by Friedrich Ernst, who until his retirement in 1962 was chief restorer to the collection. It is tragic that this late 18th century instrument with 19th century modifications, should have been taken uncritically as a model for new instruments.

- By happier contrast the collection recently acquired a Pleyel of the 1880's, a sumptuous instrument in a gilt case decorated with Watteau reproductions.<sup>15</sup>

The Neupert Museum of Music History, Bamberg, contains the following instruments:

- Harpsichord, two manuals, A. Ruckers, Antwerp, 1617.
- Harpsichord, three manuals, B. Cristofori, Florence, 1703.
- Harpsichord, Johann Daniel Dulcken, Antwerp, 1689.
- Harpsichord, Italian, first half of the 18th century.<sup>16</sup>

At the Paris Conservatory there is a double manual harpsichord by Nicholas Dumont, dated 1697.

The Royal College of Music, London, is in possession of three old harpsichords:

- #180-harpsichord, Jacob and Abraham Kirckman, London, 1773. From the collections, successively, of Carl Engel and A. J. Hiplins. Bequeathed to the R.C.M. in 1903.
- #2-harpsichord, Alessandro Trasuntini, Venice, 1531; a gift of Sir George Donaldson in 1896.
- #175-harpsichord, Italian 16th-17th century.<sup>18</sup>

The Heyer Collection of Instruments at the University of Leipzig owns a particularly interesting, though not dated, clavicytherium. The instrument consists of two psalteries placed one on top of the other, and the strings run horizontally, rather than vertically as might be expected. It is proof that the harpsichord did indeed originate from the cymbal and psaltery.<sup>19</sup>

(continued, next page)



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The Raymond Russell Collection of antique instruments has been bequeathed to the University of Edinburgh, Scotland. This group of 28 instruments also includes some grand pianos and chamber organs.<sup>20</sup>

The Schweiz, Landesmuseum, Zürich, has the following instruments:

- IN 173-Spinet, 18th century; origin Lucerne.

- LM 1254-Spinet; inscription "Iacobus Stupanus philosophus chymicus medicinae doctor ardeziensis anno MDCCXXII die 27 Inuarii" 1722; origin Kanton Graubünden.

- LM 1998-Spinet on four legs; origin Zürich.

- LM 2927-Spinet in rectangular wooden case, 18th century; origin Klosterters, Kanton Graubünden.

- LM 3405-Spinet in rectangular wooden case, 17th century; origin Altdorf, Kanton Uri.<sup>21</sup>

An especially fine collection is housed at the South Kensington Museum, London, with the most famous instrument being the oldest existing harpsichord, built by Eriernymous Bononiensis at Rome in 1521. Some of the other famous instruments in this collection include:<sup>22</sup>

- #1079—"Handel's harpsichord"; Andreas Ruckers, Antwerp, 1651.

- #6007-clavicebalo, Italian; signed and dated "Joanes Antonius Baffo, Venetus, 1574".

- #1121-harpsichord, Taskin, Paris, 1786.<sup>23</sup>

Among instruments on exhibition at the Victoria and Albert Museum, London, are the following:

- #13-harpsichord, Thomas Hitchcock, London; second half of the 17th century.

- #30-clavorganum; combination of an organ and a harpsichord. The harpsichord is inscribed "Lodowics. Thecwes. Mc Fecit 1579".

- #31-harpsichord, once the favorite instrument of Handel; built by Andreas Ruckers, Antwerp, 1651.<sup>24</sup>

#### MUSEUM PIECES

George F. Harding, a prominent Chicagoan, began collecting objects of art in the early 1900's. It was his plan that only authentic pieces and those illustrating the historical development of their time be preserved. Thus, the George F. Harding Museum came into existence. The only harpsichord in the collection is #954, an upright harpsichord from the late 18th century.<sup>25</sup>

Harold Warp Pioneer Village, Minden, Neb. is intended to illustrate progress from the 1800's to modern times and includes a harpsichord of the 18th century.<sup>26</sup>

The collection at the Henry Ford Museum, Dearborn, Mich., includes three harpsichords. Two of the instruments are anonymous; the third was built by Jacob Kirkman in London about 1770.<sup>27</sup>

The Moravian Historical Society, Inc., Nazareth, Pa., has a clavicytherium, one of only four thought to be in this country. This instrument was at Whitefield House from 1745 until it was given to the Society in 1870.<sup>28</sup>

Included among the articles of value at the Mount Vernon Museum is a much-travelled instrument, first brought to President Washington for Christmas, 1793. After the marriage of the President's granddaughter, Nelly Custis, it was taken to her drawing room at Woodlawn. When Mount Vernon was

restored in 1860, the harpsichord was the first piece to be returned to the old mansion house.<sup>29</sup>

The Museum of Fine Arts, Boston, contains more than 300 rare instruments in its "one of a kind" collection. The Rev. Canon Francis W. Galpin began collecting old English instruments about 1887. His collection was later purchased by William Lindsey and given to the Museum of Fine Arts in 1917 as a memorial to his daughter. Perhaps the most valuable instrument in the entire collection is a harpsichord by Joseph Kirkman, London, 1798. All that was known about the mechanics of action and tone production was incorporated in this work of art. A rare device is used — a set of louvers over the strings, which can be opened and closed by a foot pedal. There is also a mechanism for producing a chromatic octave of pedals.<sup>30</sup> Through the foresight of Museum officials, this instrument has been kept in perfect condition for concert purposes.

The Musical Museum at Deansboro, N.Y. owns an instrument made by Bartoli in 1547 for Hercules II, first Duke of Chartres. The printing on the instrument is original 16th century Italian. The painting, however, was retouched and redone in France in the 17th century. When brought to the U.S.

#### OFF THE SOUNDBOARD

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

Beryl Price's Three Pieces for Harpsichord was performed by David J. Wilson, harpsichordist, in an ensemble program at Immanuel Lutheran Church, Seymour, Ind. on Jan. 21.

The Catholic University Baroque Ensemble, a newly formed professional group, played its first public concert on Jan. 24 in the Crypt of the National Shrine, Washington, D.C. Howard Brucker is the harpsichordist. The Sonata da Chiesa form was featured in works by Purcell, Albicastro, Locillet, and Veracini.

Southwestern University, Georgetown, Tex. sponsored a symposium entitled "French Music of the 17th and 18th Centuries" from Jan. 6-24. Faculty members and guests were heard in a total of 21 lectures and recitals. The complete series was also offered as a two-semester credit course. Dr. Victor Hill, Williams College, Williamstown, Mass. played three Couperin harpsichord suites on Jan. 21: No. 22, D major, No. 13, B minor, No. 11, C major/minor.

THE HARPSICHORD, Vol. 2, No. 1 (Feb.-Apr., 1969) is now available. It includes a story on what is perhaps the longest harpsichord ever built — an 18th century instrument by Johannes Broman which measures 11' 9½" in length! An extensive listing of contemporary music for solo harpsichord and harpsichord ensemble is also valuable.

for a living room decoration, its purchase price was \$10,000.<sup>31</sup>

The New England Conservatory, Boston, owns a valuable museum piece which is kept in the Harriet Spaulding Library.<sup>32</sup>

In conclusion, the words of Wanda Landowska may well apply to the author of this study: "To me, research . . . has only been a path to beauty."<sup>33</sup>

#### NOTES

<sup>1</sup>Letter from Mrs. Roland A. Hoover, Associate Curator of Musical Instruments, Smithsonian Institution, Washington, D.C., Oct. 13, 1964.

<sup>2</sup>Catalogue of the Crosby Brown Collection of Musical Instruments of all Nations (New York: Metropolitan Museum of Art, 1904), pp. 87, 89, 126.

<sup>3</sup>T. Morris, "Keyboard Aristocrats of earlier days," *Etude*, (Jan., 1933), p. 24.

<sup>4</sup>"Musical Instruments," Brochure from the Cincinnati Art Museum, Cincinnati, Ohio. (privately printed).

<sup>5</sup>Letter from Hubert Doris, Barnard College, New York, Nov. 23, 1964.

<sup>6</sup>Sibyl Marcuse, "Musical Instruments at Yale," (Conn.: Meriden Gravure Co.), Jan., 1960.

<sup>7</sup>Albert A. Stanley, *Catalogue of the Stearns Collection of Musical Instruments* (University of Michigan, 1921), p. 11.

<sup>8</sup>*Ibid.*, p. 209.

<sup>9</sup>Letter from Robert A. Warner, Curator, Stearns Collection of Musical Instruments, Ann Arbor, Mich., Sept. 22, 1964.

<sup>10</sup>"Rare Harpsichords, Spinets Shown at Rhode Island School of Design," *Providence Journal*, Aug. 5, 1941.

<sup>11</sup>"The Musical Instrument Collection of the Smithsonian Institution," Brochure from the Smithsonian Institution, Washington, D.C.

<sup>12</sup>Letter from Mrs. Roland A. Hoover, *op. cit.*

<sup>13</sup>Raymond Russell, F.S.A. *The Harpsichord and Clavichord* (London: Faber and Faber, 1959), p. 50.

<sup>14</sup>Letter from M. Lawther Brown, Notre Dame University of Nelson, British Columbia, Canada, Oct. 23, 1964.

<sup>15</sup>David O. Jones, "The Berlin Instrument Collection," *The Consort*, Summer, 1964, pp. 311-312.

<sup>16</sup>Hanns Neupert, *Harpsichord Manual* (New York: Baerenreiter Kassel, 1960), pp. ix-xi.

<sup>17</sup>Russell, *op. cit.*, p. 55.

<sup>18</sup>Letter from J.R. Stainer, Registrar, Royal College of Music, London, England, Jan. 7, 1965.

<sup>19</sup>Neupert, *op. cit.*, p. 31.

<sup>20</sup>*The Musical Times*, July, 1968, p. 627.

<sup>21</sup>Letter from Max A. Antonini, Schweiz. Landesmuseum, Zurich, Switzerland, Dec. 14, 1964, trans. by John H. Ste'way.

<sup>22</sup>Neupert, *loc. cit.*

<sup>23</sup>Carl Engel, *A Descriptive Catalogue of the Musical Instruments in the South Kensington Museum* (London: George E. Eyre and William Spottiswoode, 1874), p. 279ff.

<sup>24</sup>List of Photographs of Objects in the Museum (London: Board of Education, 1928), Part VIII, Sec. G., p. 2ff.

<sup>25</sup>Letter from Virginia M. Cline, Assistant to the Director, George F. Harding Museum, Chicago, Ill., Sept. 16, 1964.

<sup>26</sup>Letter from T.C. Jensen, Manager, Harold Warp Pioneer Village, Minden, Neb., Sept. 14, 1964.

<sup>27</sup>Letter from Katherine Hagler, Assistant, Henry Ford Museum, Dearborn, Mich., Oct. 26, 1964.

<sup>28</sup>Letter from E.H. Swaney, Moravian Historical Society, Inc., Nazareth, Pa., Sept. 12, 1964.

<sup>29</sup>Eloise Lownsbey, "Nelly Custis' Harpsichord," *Etude*, Feb., 1941, p. 92.

<sup>30</sup>W.L. Johnson, "Return to the Harpsichord," *Christian Science Monitor Magazine*, (June 23, 1937), p. 6.

<sup>31</sup>Letter from Arthur H. Sanders, Musical Museum, Deansboro, N.Y., Sept. 4, 1964.

<sup>32</sup>The New England Conservatory, A College of Music Catalog, 1962-1963. Privately published.

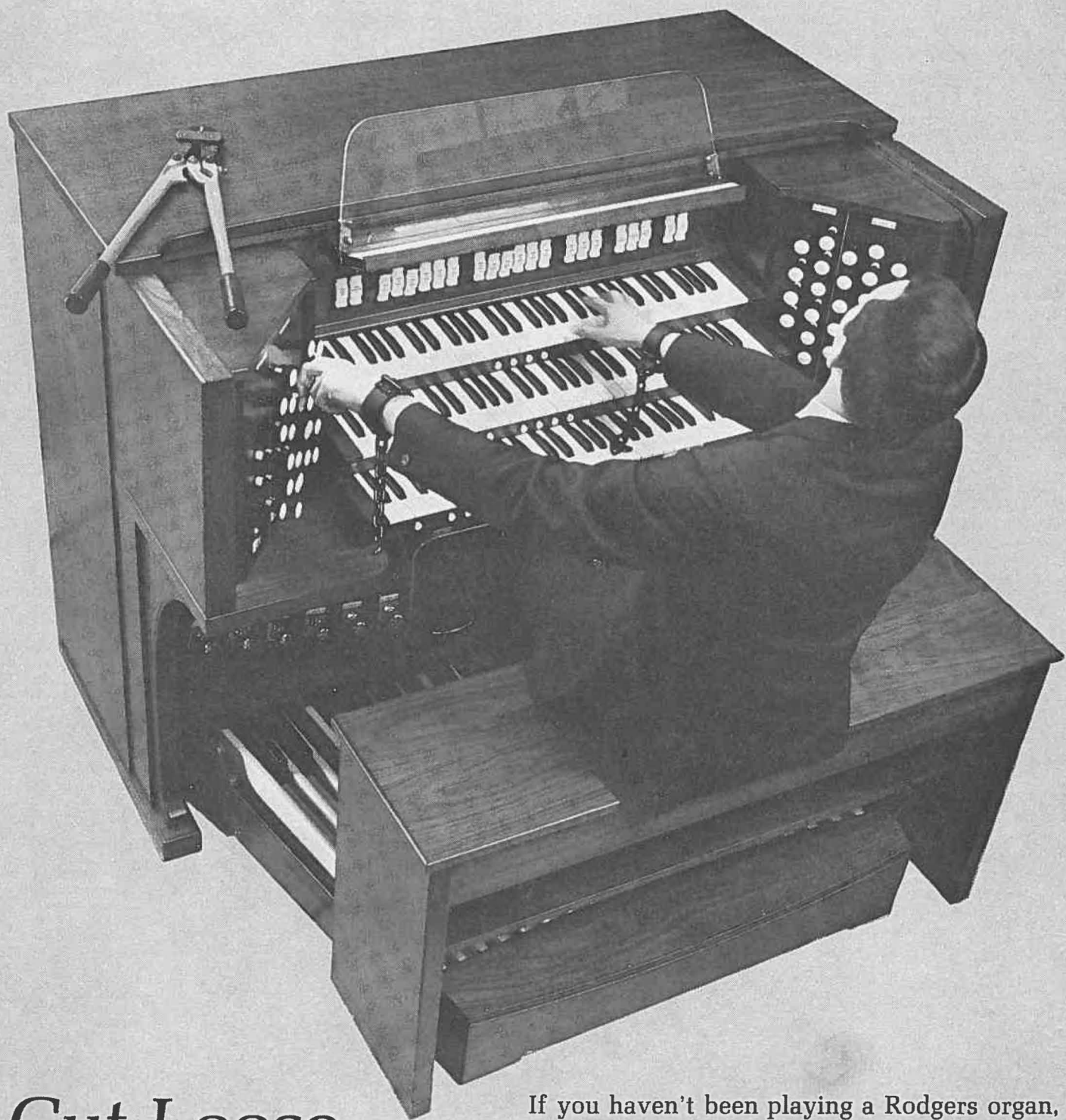
<sup>33</sup>Robert Sabin, "Voyage of discovery; understanding The Well-tempered clavier," *Musical America*, (Feb. 15, 1955), p. 206.

**Vernon de Tar**  
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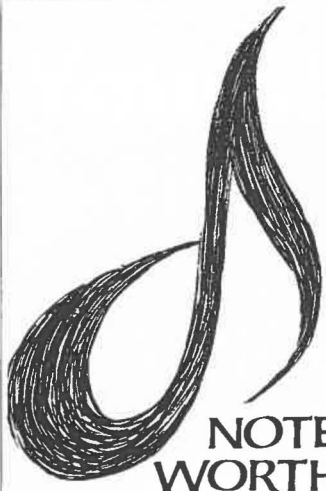


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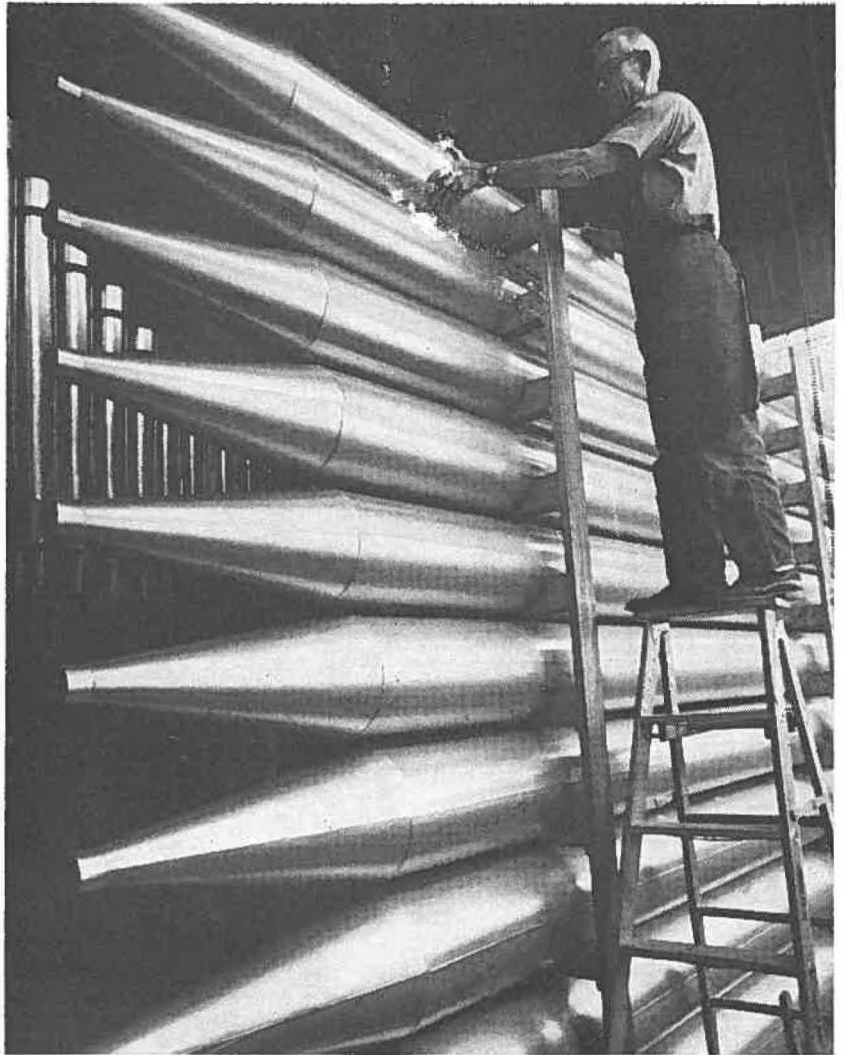
## Reuter Installs Organ at Kansas University

The new organ at Kansas University was built by the Reuter Organ Company, Lawrence, Kansas, to a tonal design by James Moeser, assistant professor of organ and chairman of the organ department, in consultation with Franklin Mitchell, vice-president and tonal director of the firm and visiting lecturer in organ construction at the University of Kansas. Construction began in the summer of 1968 and installation began in mid-November. Final regulation and tonal finishing, personally directed by Mr. Mitchell, took place in late December 1968 and January 1969.

The inclusion of an organ in the Swarthout Recital Hall was anticipated in the original planning and construction of the hall. Space was provided at the rear of the stage behind an open wooden screen. The console is situated on a movable platform so that it may be entirely removed from the stage area when desired. The completion of the organ marks, in a real sense, the completion of the hall itself as well as the entire Murphy Hall performing arts complex of which it is a part.

The organ is of sufficient size and scope to allow one to play with historical accuracy and integrity the various period and national styles of the organ literature. While the basic philosophy underlying the design has been an adherence to classical principles of tonal design, notably the North German ideals of the 17th and early 18th centuries, the importance and validity of other periods and areas of organ building—especially the contributions of the French from the 17th through the 19th centuries and certain aspects peculiar to organs in Spain—have not been overlooked.

A series of recitals opening the new organ started Feb. 5 with a recital by Mr. Moeser. Jerald Hamilton, University of Illinois, played Feb. 16, Piet Kee Feb. 26, and Joan Lippincott will close the dedicatory series March 9. All these appear in the recital pages.



### GREAT

Violon 16 ft. 61 pipes  
Prinzipal 8 ft. 61 pipes  
Bordun 8 ft. 61 pipes  
Spitzflöte 8 ft. 61 pipes  
Oktave 4 ft. 61 pipes  
Rohrgedackt 4 ft. 61 pipes

Quinte 2 3/4 ft. 61 pipes  
Superoktave 2 ft. 61 pipes  
Mixtur 4 ranks 244 pipes  
Scharf 3 ranks 183 pipes  
Dulzian 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Trompeta Real 8 ft. 61 pipes (en chamade)  
SWELL

Bourdon 16 ft. 80 pipes  
Bourdon 8 ft.  
Flute Ouverte 8 ft. 68 pipes  
Viole de Gamba 8 ft. 68 pipes  
Voix Céleste 8 ft. 68 pipes  
Principal Conique 4 ft. 68 pipes  
Flute Harmonique 4 ft. 68 pipes  
Nasard 2 3/4 ft. 68 pipes  
Octavin 2 ft. 68 pipes  
Tierce 1 3/4 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Cymbale 3 ranks 183 pipes  
Bombarde 16 ft. 92 pipes  
Trompette 8 ft. 68 pipes  
Hautbois 8 ft. 68 pipes  
Voix Humaine 8 ft. 68 pipes  
Bombarde-Clarion 4 ft.  
Tremulant

### CHOIR

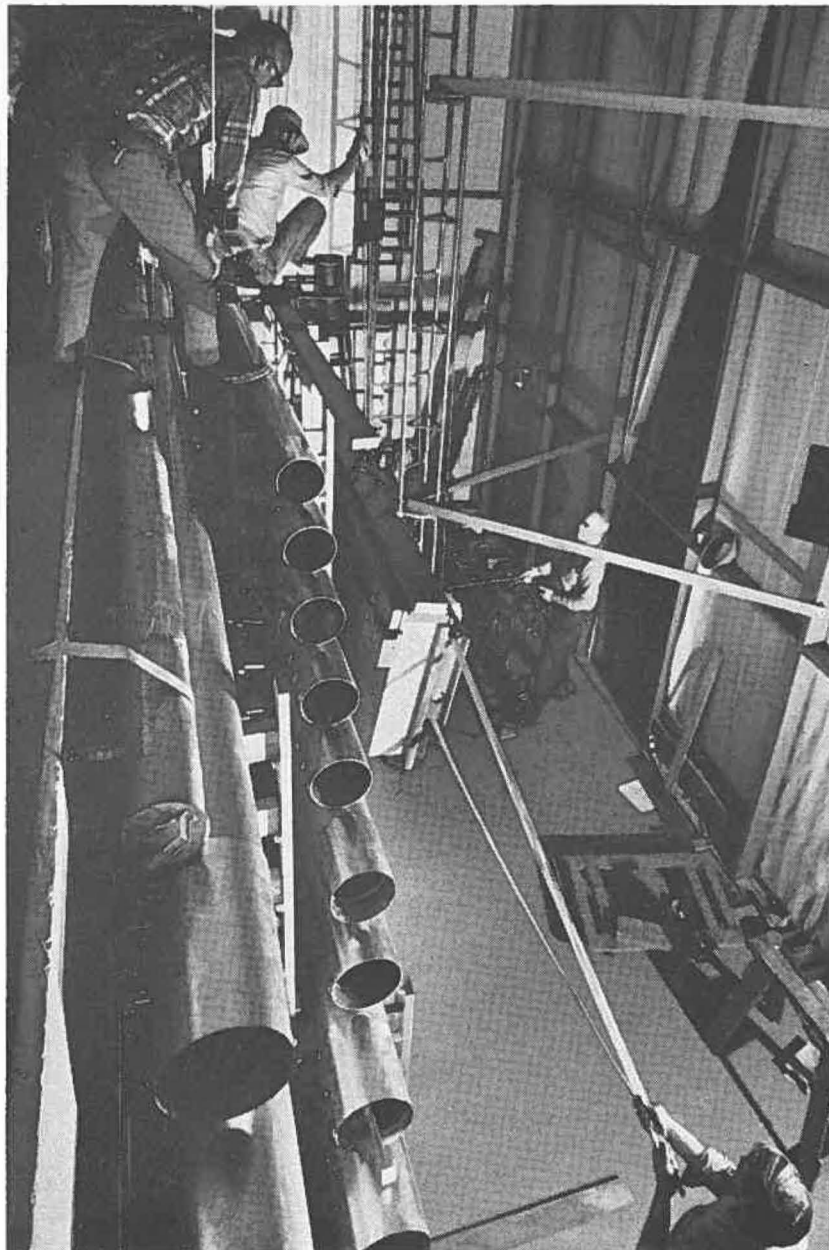
Rohrflöte 8 ft. 68 pipes  
Dolzflöte 8 ft. 68 pipes  
Dolz Celeste 8 ft. 68 pipes  
Koppelflöte 4 ft. 68 pipes  
Nasat 2 3/4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Terz 1 3/4 ft. 61 pipes  
Fagott 16 ft. 68 pipes  
Krummhorn 8 ft. 68 pipes  
Regal 4 ft. 68 pipes  
Trompeta Real 8 ft.  
Tremulant

### POSITIV

Gedackt 8 ft. 61 pipes  
Salizional 8 ft. 61 pipes  
Prinzipal 4 ft. 61 pipes  
Spillflöte 4 ft. 61 pipes  
Oktave 2 ft. 61 pipes  
Quintflöte 1 1/2 ft. 61 pipes  
Scharf 4 ranks 244 pipes  
Zymbel 2 ranks 122 pipes  
Trompeta Real 8 ft.  
Tremulant

### PEDAL

Kontra-Violon 32 ft. 12 pipes  
Prinzipal 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Violon 16 ft.  
Bourdon 16 ft.  
Oktave 8 ft. 32 pipes  
Gedackt 8 ft. 56 pipes  
Choral Bass 4 ft. 32 pipes  
Gedackt 4 ft.  
Gedackt 2 ft.  
Rauschquinte 2 ranks 64 pipes  
Mixtur 3 ranks 96 pipes  
Contre-Bombarde 32 ft. 12 pipes  
Posaune 16 ft. 44 pipes  
Bombarde 16 ft.  
Dulzian 16 ft.  
Fagott 16 ft.  
Trompeta Real 8 ft.  
Trompette 8 ft.  
Rohr Schalmey 4 ft. 32 pipes  
Trompeta Real 4 ft.



## Four Manual Möller Organ for Fort Worth Church

The congregation of St. Stephen Presbyterian Church, Fort Worth, Tex., is building a stone edifice of Gothic design, and Möller was selected to build the organ. Complete co-operation between Elza Cook, minister of music, and the architects, Albert S. Komatsee and Associates, assures ideal conditions for an outstanding organ. The organ and choir will be on the rear gallery with the great and pedal divisions of the organ exposed. The console will be prepared for the future addition of a chancel division for antiphonal choir accompanying.

The stoplist was prepared by Mr. Cook and H. M. Ridgely, of Möller.

### GREAT

Quintaton 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Quinte 2½ ft. 61 pipes  
Doublette 2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes  
Sharf 3 ranks 183 pipes

### SWELL

Rohrgedeckt 16 ft. 12 pipes  
Geigen Principal 8 ft. prepared  
Rohrflöte 8 ft. 61 pipes  
Viole de Gambe 8 ft. 61 pipes  
Viole Celeste 8 ft. 61 pipes  
Flauto Dolce Celeste 2 ranks prepared  
Spitzprincipal 4 ft. 61 pipes  
Blockflöte 4 ft. 61 pipes  
Nasat 2½ ft. 61 pipes  
Octavin 2 ft. 61 pipes  
Tierce 1½ ft. 61 pipes  
Plein Jeu 4 ranks 244 pipes  
Basson 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Basson 8 ft. 12 pipes  
Clairon 4 ft. 61 pipes  
Tremulant

### CHOIR

Erzähler 16 ft. 12 pipes  
Gedeckt 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 54 pipes  
Principal 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Larigot 1½ ft. 61 pipes  
Sifflöte 1 ft. 61 pipes  
Zimbel 3 ranks 183 pipes

Krummhorn 8 ft. 61 pipes  
Tremulant  
Festival Trumpet 8 ft. (en Chamade) prepared  
English Bells — prepared  
BOMBARDE  
Principal 4 ft. 61 pipes  
Harmonics 3 ranks 183 pipes  
Bombarde Harmonique 8 ft. 61 pipes  
English Horn 8 ft. 61 pipes  
Clairon Harmonique 4 ft. 61 pipes  
CHANCEL (prepared)

Bourdon 8 ft.  
Saficional 8 ft.  
Principal 4 ft.  
Mixture 2 ranks  
Trompette 8 ft.

### PEDAL

Bourdon 32 ft. 12 pipes  
Principal 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Quintaton 16 ft.  
Rohrgedeckt 16 ft.  
Erzähler 16 ft.  
Principal 8 ft. 12 pipes  
Bourdon 8 ft. 12 pipes  
Rohrgedeckt 8 ft.  
Erzähler 8 ft.  
Choralbass 4 ft. 32 pipes  
Nachthorn 4 ft. 32 pipes  
Nachthorn 2 ft. 12 pipes  
Mixture 2 ranks 64 pipes  
Acuta 2 ranks 24 pipes  
Basson 32 ft. 12 pipes  
Bombarde 16 ft. 32 pipes  
Basson 16 ft.  
Bombarde 8 ft. 12 pipes  
Clairon 4 ft. 12 pipes  
Basson 4 ft.

### CHANCEL PEDAL

Bourdon 16 ft.  
Bourdon 8 ft.

## Install Wicks Organ in St. Paul Church

A 29-rank, three manual Wicks organ has been in use at the church of St. Rose of Lima, St. Paul, Minnesota, since Christmas, 1967. The unusual church, designed by architects Bettendorf, Townsend, Stolte and Comb of St. Paul, is completely round, with the altar near the center and the organ above and behind it. The windows of the church are an interesting feature: at the back they are an abstract pattern of small pieces of glass in light blues and greens. As they progress to the

front, the sections of glass increase in both size and intensity of color, becoming purple and red when they reach the altar area. The acoustics are excellent, with no sound absorbing material anywhere in the building except for a small amount of carpeting around the altar.

The instrument was dedicated on May 26, 1968, with a recital by Kathryn Ulvilden Moen, organist at Bethel and Bethlehem Lutheran Churches in Minneapolis and St. Anthony Park Lutheran Church in St. Paul. Wicks representatives Alfred T. Bender and Gerald A. Orvold installed the organ.

### GREAT

Principal 8 ft. 61 pipes  
Gedeckt 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Spillpfeife 4 ft. 61 pipes  
Octave 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Chimes

### SWELL

Rohrflöte 8 ft. 61 pipes  
Viole 8 ft. 61 pipes  
Viole Celeste 8 ft. 49 pipes  
Geigen Principal 4 ft. 61 pipes  
Gemshorn 4 ft. 61 pipes  
Nasat 2½ ft. 61 pipes  
Hohlpfeife 2 ft. 61 pipes  
Mixture 2 ranks 61 pipes  
Fagot 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Rohrschalmei 4 ft. 61 pipes  
Tremolo

### CHOIR

Copula 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Viole Celeste 8 ft. 49 pipes  
Nachthorn 4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Quint 1½ ft. 61 pipes  
Sifflöte 1 ft. 12 pipes  
Krummhorn 8 ft. 61 pipes  
Tremolo

### PEDAL

Contrabass 16 ft. 12 pipes  
Subbass 16 ft. 32 pipes  
Lieblich Gedeckt 16 ft.  
Principalbass 8 ft. 32 pipes  
Waldflöte 8 ft. 32 pipes  
Choralbass 4 ft. 12 pipes  
Bass Flute 4 ft. 12 pipes  
Octavin 2 ft.  
Contre Trompette 16 ft. 12 pipes  
Fagot 16 ft.  
Trompette 8 ft.  
Cromorne 4 ft.



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We believe many readers west of the Atlantic will be interested in the polite but sometimes rather bitter controversy which has been going on for some time in letters to the editor of *The Musical Times* and even *The London Times*. The overall subject is the inclusion of old organs among historical objects to be preserved without alteration. The immediate object of discussion is the "Handel Organ" described most recently on page 22 of our January 1969 issue.

On one side, rather lonely among English builders and organists until the recent support of organist Gillian Weir, is Lady Susi Jeans, one of the most avid researchers into old English music.

On the other side are Noel Mander, whose responsibility for the treatment of the "Handel organ" makes him a target for Lady Susi's attack, and a list of prominent English musicians enlisted on his side.

We want to point out the direct parallel this controversy offers to a similar and more bitter argument which has been going on in France, one side of which was included on page 29 of the January issue of *THE DIAPASON*.

With this background, we quote the letters to the editor which we feel tell the story very clearly.

*Musical Times* p. 336, April 1968  
**OLD BRITISH ORGANS**

I would like to draw attention to the fact that we are in dire need in this country of an official body to look after the preservation and restoration of old organs. By 'old' organs I refer not only to the 17th- and 18th-century organs, but also to those from the Victorian and Romantic periods: these instruments should not be 'baroquized' but left in their original state.

Distinguished acousticians such as Dr. Werner Lottermoser and Dr. Jurgen Meyer at the Physikalisch-Technische Bundesanstalt, Brunswick and Berlin, have devoted many years to the scientific study of old organs. With the help of electronic measuring apparatus they have made available to organ builders a great deal of new and important information. Organ builders in this country do not seem to know about this. The British habit of trimming pipes and fixing tuning slides for their preservation goes on undisturbed. Such practices should be stopped; they alter the tone quality, as has been proved by acoustical research (see report by the Comite International des Musees et Collections d'Instruments de Musique — in *Preservation and Restoration of Musical Instruments*, 1967). The reason usually given for fixing tuning slides is that frequent cone tuning damages the pipes. Except for reeds there is surely no need to tune frequently. I can hardly believe that our organ builders have already forgotten the subtle art of cone tuning.

In the USA, in Europe, and even behind the Iron Curtain everyone is anxious to have organs built with tracker actions, but here in Britain, where many Victorian tracker organs have survived, tracker actions are being replaced by electric.

Is it not time that legislation is introduced to put organs under the same kind of protection that is accorded to buildings of national importance or historical interest? Whatever the composition of the proposed body dealing with this matter, it is essential that it should include organologists and scientists specializing in acoustics. It should be possible also to entrust the proposed body with making available the latest scientific information to those responsible for the care of our national heritage of organs. The preservation and restoration of old organs is not just a matter of interest to organists and organ lovers. It concerns the whole nation. Cannot these instruments be allowed the same protection that they receive in other countries.

Cleveland Lodge, Dorking SUSI JEANS

*Musical Times* p. 535, June 1968  
**OLD BRITISH ORGANS**

Lady Jean's letter (April, p. 336) raises two clear points, both of considerable interest.

The proposal for the establishment of a historical commission for old organs raises

a number of problems. For one thing, a church which owns an organ is far more likely to listen to the advice of its own musician than to any outside body. This problem has already arisen in the Church of England, where the Organs Advisory Committee sometimes has great difficulty in ensuring that the right things are done. A more serious problem lies in the membership of such a commission. Without wishing to seem immodest, those organ builders who are interested in historical restoration cannot help, by their extensive experience, but know more about old organs than all but a very few musicians. It will be very difficult indeed to find people with the right qualifications and experience which will ensure the respect that such a body must have in order to be effective. One has only to look to France to see what happens when the direction of such a commission is at variance with generally accepted opinion.

On the more technical point about tuning slides, one has sympathy for Lady Jeans's abhorrence for what is perhaps an inelegant device. The plain truth, however, is that to keep age-softened pipes to the standard of tuning demanded in this country (which is higher than that in Germany) necessitates relatively frequent tuning. Under special conditions where infrequent tuning only is needed one can, and does, retain cone tuning, but frequent cone tuning on pipes with a low tin and high lead content causes changes in the mouths and tips the consequences of which over a period of years far exceed the effect of tuning slides.

London N8 H. JOHN NORMAN  
 (Director, Hill Norman & Beard Ltd)

*Musical Times* p. 726, August 1968  
**OLD AND NEW BRITISH ORGANS**

Two letters (April MT, p. 336) from Lady Jeans and Mr. Robert Lightband make interesting reading. Mr. Lightband is quite right. Instruments of the Elizabeth Hall type are very limited in what they can do in the way of sympathetic accompaniment, and I have every reason to think that many people dislike the 'raw' tone of this class of organ. Surely the real question is 'Is this a musical instrument?' The answer is undoubtedly 'yes' concerning that wonderful 13-stop Arthur Harrison in Holy Sepulchre, Holborn Viaduct, where I have been privileged to give half-a-dozen recitals. Yet today this instrument appears on paper to be capable of nothing but the playing of hymn tunes. The great Bach works can be played convincingly at Holy Sepulchre, as well as the best music of other schools, and it is an accompaniment organ *par excellence*. The Bach programmes BBC 3 is now giving us have had some remarkably convincing, inspiring, and above all musical performances on organs which the 'baroque' school would utterly condemn as being fit only for 19th- and early 20th-century romantic music. The designer of these programmes deserves credit for not limiting the performances to one of the 'new' EH-type instruments, although they are being given their fair share.

When Lady Jeans in her letter deplored the fact that many Victorian tracker actions had been replaced by electric actions, I immediately thought of the dreadful "rattletraps" on which I played as a youth. You couldn't hear the soft stops because of the action noise! Still, I suppose there are trackers and trackers. However, Lady Jeans's most horrifying suggestion is that legislation be introduced to 'protect' organs. (I wonder which political party would put this into an election manifesto?) How dreadful to have to go through a kind of Civil Service procedure to get a rebuild, especially when organologists and acoustic scientists might indulge in a Roman holiday at the church's expense. Cannot we leave these matters to the church's officers and the organ builder? If the instrument is very historical there are specialist advisers who can be called in, but in the general run of things the English organ builder is a craftsman of integrity.

Beckenham, Kent JOHN MEE

*Musical Times* p. 920, October 1968  
**OLD AND NEW ORGANS**

I would like to reply to your two correspondents, John Norman (June, pp. 535-6) and John Mee (Aug. p. 726-7) who have discussed my letter on old British organs (April, p. 336).

# LETTERS TO BRITISH EDITORS REVEAL A CURIOUS STORY

I agree with Mr. Norman that it is not easy to devise machinery for the protection of our old organs, and my object in writing was partly to challenge your readers to produce practicable proposals. I cannot however understand Mr. Norman's statement that 'age-softened' English pipes need more frequent tuning because the English standard of tuning is higher. Surely, once a flue pipe has been cut to its length its pitch stays. Pipes with tuning slides on the other hand go out of tune easily. The widely held belief that old German organ pipes were made of pure tin has turned out to be a fiction spread by over-enthusiastic supporters of the 'Old Organ Movement' in the 1920s. With the exception of the front pipes, old German organ pipes contained just as much lead as old English organ pipes; it was apparently possible to restore them without tuning slides.

To Mr. Mee I would like to point out that an act of Parliament was passed for the protection of historic houses and that this was done without any party political squabbles. Why shouldn't old organs be included in this act which would protect them from similar destruction and bad restorations? Old organs are much rarer than old houses!

There is no doubt that many of the attempts made at the restoration of old organs are done in good faith. They fail, however, because of lack of essential knowledge on the part of the restorer. Would it not be better before cutting down pipes, adding tuning slides and revoicing, to leave these few surviving instruments alone and wait until the restorers avail themselves of scientific methods of tonal analysis? Organ builders and architects are in a position to do endless damage; think of the Father Smith organ at St Paul's and its Wren case which was cut in two by Father Willis, one of England's greatest organ builders; think of the many English organ pipes of 18th-century pitch (a semitone low) which not so long ago were cut down by reputable organ builders so that they would conform to present day pitch. We shall never know their tone, nor shall we know anything about the tuning of these instruments. No, we cannot afford to leave this matter to organ builders; 'integrity and craftsmanship' are not enough to prevent irreparable damage.

Dorking SUSI JEANS

*Musical Times* p. 1119, December 1968  
 three letters which follow:

**OLD AND NEW ORGANS**

I have read with interest the correspondence between Lady Jeans and Mr. John Norman. I do not propose to waste a great deal of space on putting forward my views. I would ask Lady Jeans to produce evidence that all organs of the 18th century were a semitone low. I have restored two Snetzlers which were precisely 540. These had never been altered, one, in fact, was still tuned to unequal temperament. Secondly, if Lady Jeans had seen the ghastly state of some of the cone-tuned pipework on the continent, she would realize that the fitting of tuning slides to ancient pipework is the most sensible thing in the world. If tuning slides had been in use a couple of hundred years ago, I am sure much interesting pipework would have been preserved instead of being put in the melting pot.

St. Peter's Organ Works NOEL MANDER

SUSI JEAN writes:

During the first half of the 18th century Baroque pitch prevailed in England and was approximately a semi-tone lower than modern pitch. This is clearly shown by all surviving fixed-pitch instruments and also Handel's tuning fork. In the second half of the 18th century pitch began to rise until it reached modern pitch about the end of the century. It is therefore possible that the two Snetzler organs which Mr. Mander mentions retain their original pitch. They would be late examples from Snetzler's workshop. If one of them has survived in 'unequal' temperament, this is most valuable information. Would Mr. Mander please publish precise figures for how unequal the temperament is and whether the organ survived with this tuning?

I wonder how many English organs with Baroque pitch have survived to present times. I found only one which had still its original Baroque pitch; that was the organ at Great Packington. I played a programme of English music of the 18th

century on it, which was recorded by the BBC for AVRO (Algemeene Vereeniging Radio Omroep) in Hilversum. This was in 1957, before the pitch of the organ was altered, and at that time the B-flat of the organ corresponded exactly to a tuning fork of 439.

Mr. Mander complains about the very bad state of old cone-tuned pipe work. He and surely every organ builder will agree with me that this could have only been caused by unskilled tuning. The remedy is not tuning slides, but skilled tuners and as little tuning as possible. How could one otherwise account for some old pipework which survived splendidly and without tuning slides?

**CONES AND SLIDES**

Lady Jeans is right in saying (Oct. p. 919) 'once a flue pipe has been cut to its length its pitch stays'. From this it follows that fears of damaging pipes by cone tuning are groundless, provided that such tuning is carefully done. The danger lies in heavy-handed use of the cone, opening the top of a pipe too wide and, over a period of years, working the metal back and forth until it splits.

Tuning slides, on the other hand, are very susceptible to temperature changes. They are usually made of a different metal from that of the pipe and any expansion or contraction is likely to make the slide move, even though it may fit tightly round the pipe.

However, the use of cone tuning has one curious disadvantage (which I do not believe outweighs the advantage of its stability): namely that it requires adjustment so seldom that the reeds may be neglected. The regular visits of tuners in Britain ensure that an organ is kept wholly in tune. The stability of the slideless flue work in many continental organs inhibits such regular visits, with painful results among the reeds.

It occurs to me as an afterthought that any organist worth his salt should tune the reeds himself, anyway.

Keele University GEORGE PRATT

*The Times*, London, December 27, 1968

**RESTORING ORGANS**

From Lady Jeans and Miss Gillian Weir Sir.—May we appeal through your pages for help in preserving the last surviving old organs in Great Britain? Except for those under the care of the Ministry of Works, many of them are at present threatened by unsound methods of restoration.

We all know that there are excellent organ builders in England and that their craftsmanship is unchallenged. But the restoration of ancient organs is different from the building of new ones, and English methods have not caught up with those on the Continent. No attention is paid here to the advice of the Comite International des Musees et Collections d'Instruments de Musique (Preservation and Restoration of Musical Instruments, 1967), nor do organ builders make use of Continental research carried out by acousticians on old organs.

What we want is an amendment of the Statute protecting old buildings to give old organs the same legal protection. A register of historical organs should be compiled and we entreat owners in the meantime not to embark upon any work of reconstruction or restoration. It would further be helpful if funds could be made available to enable some organ builders to study the new scientific methods of organ restoration.

Yours faithfully,

SUSI JEANS

GILLIAN WEIR

Cleveland Lodge, Dorking.

*The Times*, London December 30, 1968

**RESTORING ORGANS**

From Sir William McKie and Mr. Cecil Clutton

Sir.—Lady Jeans and Miss Weir (December 27) have seen fit to question the competence of British organ builders to restore our remaining historically important organs. They ask why we do not subject ourselves to the authority of continental advisory bodies and our organs to the ministrations of German organ builders.

That old British organs have often been mismanaged in the past cannot be denied, but it is now several years since the Council for the Care of Churches set up its organs advisory committee to deal with restoration problems, under the church's faculty jurisdiction, of which Lady Jeans and Miss Weir seem to be unaware.

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British techniques and problems are not the same as those on the Continent, and naturally are imperfectly understood by continental builders, as would be equally true in reverse. It may be that Lady Jeans and Miss Weir are obsessed with doctrinaire minutiae about which we have no evidence that they are in any position to speak with authority. But to informed musicians who are prepared to trust the evidence of their eyes and ears, the restorations at Adlington Hall, Cambridge Great St. Mary, Great Packington, Kilkhampton, St. Mary Ratherhithe, and elsewhere are sufficient proof that we in England are well able to manage our own affairs.

Yours faithfully,  
**WILLIAM McKIE**, Chairman, Organs Advisory Committee, Council for the Care of Churches.  
**CECIL CLUTTON**, Honorary Secretary.  
 Sugar Hill, Groombridge, near Tunbridge Wells, Kent, Dec. 27.

Lady Jeans and Miss Weir wrote the following letter to *The Times* Dec. 31 which has not appeared. To it was attached a statement on Tuning Slides. Sir,

The complacent attitude of your correspondents Sir William McKie and Mr. Cecil Clutton (Dec. 30th) fills us with despair. It was because of the sort of things which were perpetrated at Great Packington, commended by your correspondents, that we were moved to write to you. The original metal pipes there were cut down and fitted with tuning slides to facilitate the making of a commercial record by an American organist; the organ will never be the same again. This affair has aroused such a storm of criticism abroad that Court action resulted.

We never suggested that we "subject ourselves to the authority of continental advisory bodies", of English organs "to the ministrations of German organ builders." In the absence of acoustical research on these matters here it is common sense to have regard to what has been done abroad. The differences between English and continental organ building is not as great as your correspondents make out. From "Father Smith" down to the present time many of our best organs were built by continental builders.

We are fully aware of the activities of the Organ Advisory Committee of the Council for the Care of Churches. They

are in fact responsible for several unsatisfactory restorations, as when they have advised the cutting down of old pipes and fitting them with tuning slides. This device has been condemned by scientists and musicians here and abroad including the eminent acoustician Dr. W. Lottermoser and the Comite International des Musees et Collections d'Instruments de Musique. This method of restoring old organs' pipes changes their tonal quality. We therefore ask once more for legal protection of historical organs before it is too late.

Faithfully,

**SUSI JEANS**  
**GILLIAN WEIR**

#### TUNING SLIDES

Professor Dr. W. Lottermoser of the Physikalisch- Technische, Bundesanstalt in Braunschweig has examined the effect of tuning slides on old organ pipes and has found them unsatisfactory for the following three reasons:

1. Tuning slides made of tinned iron are unsuitable because in the presence of dampness electrolytic action causes corrosion.
2. The gap caused by overlapping of the tuning slides has an unfavourable effect on the tone: an organ pipe sounds best if the upper end of the tube is in a plane at right angles to the pipe-axis. Then the so-called end correction is defined for the harmonics and results in steady standing waves. Otherwise with the gap at the end one obtains an unsteady fluctuating wave pattern. This is probably the main reason for the car's objection to tuning slides.
3. The addition of tuning slides changes the free vibration of the metal pipe because of the gripping of a ring at the end of the pipe. For example, the pipe body in old pipes with a high lead content resonated in the fundamental and lower harmonics with the air column, but with the addition of tuning slides it loses this ability. Therefore the tone with tuning slides sounds more dull and less sonorous.

Pipes damaged by cone tuning should be replaced by cutting off the damaged section and a replacement made out of exactly the same material soldered on. Metal analysis is necessary for this.

Musical Times p. 154, February 1969

#### A HANDEL ORGAN

I read with some interest Mr. Stanley Webb's article 'A Handel organ restored' in your December issue (p. 1154). I would like to point out that Professor Thurston Dart and I had played and made recordings on the organ of Great Packington before Mr. Power Biggs 'discovered' it.

With regard to the contradicting opinions about the changes of pitch of this organ, I cannot do better than quote from an article by Mr. Power Biggs himself, entitled 'Organ designed by Handel stirs a teapot tempest' (*The Diapason*, Jan. 1959). In this, after admitting that 'in England I'm in the doghouse for re-pitching a "Handel" organ', he goes on to say: 'The re-pitching of the Handel organ in England came about from the wish to observe the Handel anniversary of 1959 and from an encounter with a "force-majeure" along the way'.

Mr. Power Biggs then describes the difficulties caused by the low pitch of the organ as follows:

But when the woodwind players practically pulled their instruments apart . . . and the string group played with glum faces and dispirited tone, it became evident that our project was on the rocks unless something drastic could be done. Fortunately something was done, and with the express permission of Lord Guernsey, it was Noel P. Mander, the noted organ builder of London, who pulled the chestnuts from the fire for us.

Forsaking all enticements of the international congress of organists about to meet in London, Mr. Mander and his men drove up, took all the pipes back to St. Peter's Organ Works in London, trimmed them slightly, fitted them with sliders so that the low pitch could later be restored, brought them back, reinstated them and retuned the organ.

Never has an instrument been more perfectly in tune with the orchestra, and perhaps never in history has an organ been specially tuned to the orchestra instead of vice versa.

Dorking

SUSI JEANS

STANLEY WEBB writes:

Lady Jeans quotes Mr. Power Biggs' description of his difficulties in making the Handel recordings at Great Packington in 1959, but she has not taken into account the fact that Mr. Biggs is an organist not

an organ builder. Mr. Mander has made it abundantly clear that the slight flatness of pitch was due to the condition of the pipework and the organ generally. During the recent thorough restoration complete proof came to light that the pitch at which we now hear it is, in fact, that decided upon by the original builder. The trimming of the pipes which disconcerted Lady Jeans is normal procedure when fitting tuning slides.

*Musical Opinion* p. 261, Feb. 1969

from *Autolycus II*:

Reported by Edmund Eyre  
 When Doctors Disagree

• • •

For all these reasons I was sorry to see Sir William McKie and Lady Jeans on opposite sides of the fence in *The Times* correspondence columns. Lady Jeans, backed by Miss Gillian Weir, is anxious for the preservation of such historic organs as remain in this country and would like to see us benefitting by continental research and practice in such matters. Sir William McKie, backed by Mr. Cecil Clutton, is convinced that "British is Best" and that in spite of our very obvious mistakes in the past, English organ builders, backed by Advisory Councils, can, and will, do no wrong. But who is to decide where wrong-doing begins and ends if two such learned and illustrious persons as Sir William McKie and Lady Jeans cannot agree?

We all know that if you take old pipes off slider chests, fit them with tuning slides, increase the wind pressures, take them off a west gallery and cram them into confined organ chambers, they will lose their identity. All these things have been done in the past and surely Lady Jeans is not unreasonable in fearing we shall go on doing them.

Advisory Councils can only advise, and when some of their members are practising organ builders, that may be just as well. I am afraid that if any organ builder wanted to rebuild an historic organ in my charge with electric and tracker action combined (on the manuals), I should certainly disregard the proffered advice. When does a restoration become a rebuild, and when does a rebuild become a mutilation? Who is to decide these things, and who is to judge between the opinions of honored and qualified professionals?

If professors and doctors would have us treat them with the respect they deserve, they should at least treat each other with respect in public.

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# THE DIAPASON

## EDITORIALS

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

### Controversies

We have always believed that democracy thrives in an atmosphere of controversy and at various periods in THE DIAPASON's nearly 60 years of useful existence, a good many controversies have developed within its pages, especially in its Letters to the Editor columns. Not that we have ever achieved a lively state approaching Letters to the Times.

A controversy worthy of the name must have two well-matched sides and both have to be given their chance (cf. the "equal time" provisions of the FCC regulations). This publication has tried to adhere to this policy, too, though upon occasion one side of a controversy has preferred to keep silent and to accomplish its aims through manipulation and subterfuge. But then democracy has never been universal and this era in which we live has been perhaps more regularly subject to violations of its democracy than many others.

In several countries across the Atlantic, lively controversies are being waged on the interesting matter of organ restoration (back to the original or attempt to improve!). Perhaps the most bitter of these has been plaguing France. We recently (January 1969 issue) gave one side of this more than lively quarrel and we hope to offer the other side and a report on the course of battle in future issues.

The controversy in England has been a bit more polite but underneath it all, we suspect, it is just as deep-felt and as much colored by personalities as the minor war in General De Gaulle's homeland. We felt that an interesting way to show the English tug-of-war was to give our readers the actual Letters to the Editor controversy which has been appearing in the *Musical Times* and even in the revered *Times of London* itself (see page 16). Since there are friends of ours in both camps, we feel a bit caught in the middle and are trying very hard, for once, not to take sides.

We wish as well-informed and as interesting a controversy might develop among organists over here. How about it, Organ Historical Society?

### Letters to the Editor

#### Confusion on Christmas II

Boston, Mass., Jan. 27, 1969 —  
To the Editor:

This year, as soon as I noticed a Second Sunday after Christmas included in the liturgical calendar, I said to myself, "Uh-oh . . . I'll bet they're going to do it again." And, lo and behold, they did. Every year that Episcopalians have to plan music for Christmas II, the same choirmasters fall into the same old trap. Christmas II, 1969 was no exception.

The Berlioz *Shepherds' Farewell* ("Thou must leave thy lowly dwelling") from *L'Enfance du Christ* is a charming piece, and it goes with the Gospel for Holy Innocents' Day (Dec. 28) which is the story of the Flight into Egypt. It does not — I repeat, NOT — fit the Gospel for Christmas II, which describes the return of the Holy Family to Israel from Egypt after the death of Herod! Dear choirmasters: every time you perform this piece on Christmas II, you're making the poor shepherds wave 'bye-bye' to the *approaching* Holy Family! Furthermore, Berlioz' *Shepherds* (who are not present in either of the aforementioned readings from St. Matthew's Gospel) are Judeans. If you perform the piece on Christmas II, you automatically turn them into Egyptians or Galileans. This would imply that

1. "The humble crib, the stable bare" (Berlioz, Stanza 1), were collapsible, and had been taken down, folded up, toted all the way to Egypt and set up again. When it came time to leave, the Egyptian shepherds gave the Holy Family a sorrowful send-off. Or perhaps

2. After having crossed into Galilee, local shepherds caught them "squatting" in some body's stable and promptly (but gently!) evicted them.

Anna Russell, in her hilarious analysis of the Ring cycle, might just as well have been referring to the Christmas II-Berlioz Communion Service when she remarked, ". . . you can do anything, so long as you sing it." After all, here we have the First Family of Christendom ushered back into their homeland by the clergy at the reading of the Gospel, only to be turned around and literally booted out again by the choir at the Offertory! Under the circumstances, this seems to be a rather appallingly inhospitable gesture, to say the least . . .

Sincerely yours,

SALLY SLADE WARNER

### The Organ and Voices

Ellicott City, Md., Jan. 29, 1969 —  
To the Editor:

The \* \* \* letters of Mr. O'Brien and Mr. Stone in the November and January issues bring up a matter undoubtedly the most misunderstood and neglected, yet pivotal point in the building and judging of organs. This is the use and suitability of the organ in the accompanying of singing. \* \* \* \*

Without going into a lengthy or detailed critique, most contemporary work can be faulted on three points. First, the overall volume of the organ in the building is generally excessive. Secondly, the upperwork is too strong in proportion to the foundation work, so is the chorus reed tone. Thirdly, the various ranks are voiced with little warmth, especially diapasons. A loud, shrill and coarse tone is the result.

Even if these points were to be observed, and other influential things such as location, projection of tone by a case, blend, action, etc. taken into consideration, an organ might not even then be entirely satisfactory in its musical role. After many years of careful listening to hundreds of American organs from 1770 to the present (I have not yet enjoyed the opportunity of hearing antique European organs) I can say that the most successful and beautiful instruments come not from one time period or builder but have a quality of sound characterized by the one word: refinement. Well proportioned, warm blending tone with character as diverse as the personalities of the builders who made them supports and leads the voice, complements it without merging with it and is richly effective when heard alone.

Unfortunately, instruments of this stature are few in number. More unfortunate is the fact that so few contemporary organists and builders have heard, can recognize, seek after or produce such tone. It cannot be but hinted at in words, and recordings do not generally capture the essence either.

Logic tells us that not all new organs can be equally good, nor that all older organs are equally bad or good. I, too, have heard many programs featuring soloists, choirs and congregations accompanied by good organists on modern, so-called "artistic" organs which were ugly in the extreme. Comparison of organs of many builders and ages against the human voice has led me to this conclusion.

It is the task of the people who have had their ears opened to an appreciation of fine tone to guide others so that the organ can be a vital and growing force in our religious and musical life.

Sincerely,

THOMAS S. EADER

#### Pleasant Memories!

Los Angeles, Calif., Jan. 28, 1969 —  
To the Editor:

Thanks for reminding me that I am in arrears for my DIAPASON subscription. I am no longer active in the Guild of Organists but always enjoy reading THE DIAPASON and am sorry that it is no longer the official magazine of the Guild. \* \* \* \*

Mr. Gruenstein was a good friend of mine and visited me when he came to Los Angeles many years ago. I became well acquainted with him when I was a student at the American Conservatory of Music in 1915 and 1916. I was also an advertiser in THE DIAPASON when I was head of the organ departments at Albion College in Michigan and at Coe College, Cedar Rapids.

When a student of Dr. Wilhelm Middelschulte, I won the Gold Medal in organ playing at the conservatory and played the Guilman Concerto with members of the Chicago Symphony Orchestra at the old Chicago Auditorium. The organ there was a Roosevelt, I believe, of over 100 stops.

THE DIAPASON also printed an article about my activities in the issue of July, 1919, and, I believe, several others. (June 1929, March 1932, October 1942, August 1955 — Ed.)

I do not travel much anymore but if I ever get to Chicago I will certainly try to see you. I am now retired.

Sincerely yours,

OTTO T. HIRSCHLER

#### The Fabulous Quad

Fort Defiance, Va., Feb. 4, 1969 —  
To the Editor:

The article, *The Fabulous Quad*, which appeared in the January issue, omitted an invitation which at the time I had intended to include. And speaking of good intentions, isn't there some place that's paved with them?

Anyway while I modestly admit to being the world's worst letter writer, I will make an endeavor to answer anyone who would either like more information or is just interested. Also, and even more important, if anyone is in this area and would also like to see the perforator, hear the player (I mean hear the organ — the player is inaudible), or better still make a roll, they would be most welcome.

Although usually at home nights and weekends, it would be better to make arrangements beforehand. Following are the vital statistics: William E. Petty, Fort Defiance, Va. 24437; business phone 703-886-0711, home phone 703-886-3272.

Note to would-be roll makers — if you should hit a blooper, don't worry, we can fix it easily with a bit of masking tape.

Sincerely

W. E. PETTY

### Those Were the Days

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

The console of the new four-manual Steere organ at Lawrence College, Appleton, Wis., was pictured on page 1.

George J. Weickhardt, leading organ builder, died at his home in Milwaukee.

The Walcker organ from Boston Music Hall was described in its new home at Methuen, Mass.

Irish Music was the subject of Wesley Ray Burrough's movie organ column.

Warren D. Allen was appointed university organist of Stanford University.

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

Clyde English was appointed to succeed the late Gordon Balch Nevin at Westminster College, New Wilmington, Pa.

The memories of Pietro Yon, Canon Charles Winfred Douglas and R. Huntington Woodman were honored in programs and special services.

Bach festivals in Baldwin-Wallace College and at Bethlehem, Pa. were announced in detail.

Robert Elmore was appointed official organist of the Philadelphia orchestra.

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

Flor Peeters was honored on his 35th anniversary as organist to the Metropolitan Cathedral at Mechelen, Belgium.

Hugh Ross conducted a concert of Moravian music at Hunter College, New York City.

Sixteen Canadian cities were represented with news in the issue.

#### ORGAN REPAIR

When an old timber glowed  
Far up in the pipes, rows and  
stories of them up to the roof,  
The tiny organ man shouted,  
called down notes and orders.  
The organist's arm moved over  
the keys toward each stop,  
each note in turn;  
The flute after the oboe held its  
long breath while he tapped;  
The lonely hours passed, the  
thermostat turned down,  
The great musician at her bench,  
obedient.

JAMES COLE

— *The New York Times*, December 7, 1968

#### DIRKSEN AS CCM CHANCELLOR ADDS BERLINSKY TO FACULTY

Richard W. Dirksen became chancellor of the College of Church Musicians at Washington Cathedral as of Feb. 1. As his first official act, he appointed Herman Berlinski as the first Norman Gerstenfeld Professor of Hebrew Music at the college.

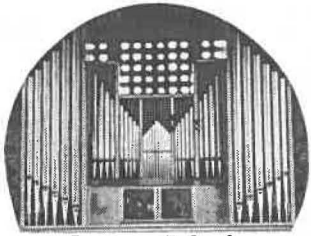
Mr. Dirksen, 47, has served the cathedral, its schools and the Washington community as performer, conductor, teacher, and composer for 25 years. He will continue direction of the college's advance program.

Dr. Berlinski has been director of music and organist at the Washington Hebrew Congregation since 1963. He will take up his work at the college at the start of the 1969 fall term.

#### MARIE-CLAIRE ALAIN TO FLY OVER TO OPEN NEW RIEGER

Marie-Claire Alain will fly to the United States for her only appearance here this season, to play a series of dedicatory recitals on the new four-manual, 60-stop, 95-rank, mechanical action Rieger organ in All Souls Church (Unitarian), Washington, D.C. The dates are April 28, 30, May 2, and 4. The final date will be with a chamber orchestra under the direction of Karl Halvorsen, musical director and organist of the church.

A SYMPOSIUM SERIES for planners of performing arts centers, Theaters, Auditoriums and Concert Halls, is scheduled by the staffs of Bolt, Beranek and Newman, consultants in acoustics and illumination. Dates are: March 14-15 at Sheraton Palace Hotel, San Francisco; April 11-12 at Inn in the Park, Toronto; April 25-26 at Sheraton-Ritz-Hotel, Minneapolis; and May 2-3 at Holiday Inn Downtown, Atlanta.



### Organ Music

Richard Peek has written a piece for violin, harp, and organ called Blessed Is He That Cometh In The Name of The Lord. The theme is unidentified. Sonorities are pleasant, and the instruments are handled well. Everything is of moderate difficulty. Parts are included. Brodt Music Co. (1409 E. Independence Blvd., Charlotte, N.C.) is the publisher.

Two brass ensemble arrangements by Rudy Volkmann are new from Concordia. Lasso's Surrexit pastor bonus requires two trumpets, horn, two trombones, and tuba — the latter actually an optional doubling. This will surely appear at some 1969 Easter services. Sweelinck's Psalm 134 (Old 100th tune) requires trumpet, horn and two trombones. The tune is stated three times in different voices. Score and parts are included in both cases.

Godfrey Schroth's Meditation Songs for Organ: A Lenten Suite will do little to fill the vacuum in present-day Catholic church music. Admittedly, the tired ideas and techniques of these Meditation Songs are suited to Lent, but we cannot yet see beyond the Season.

Julia Smith's Prelude in D-flat (Presser) is a study in syrupy cliches, notably a modulation from D-flat major to C-sharp minor.

And three themes from Dave Brubeck's The Light In the Wilderness are now available from Shawnee Press in an arrangement for organ alone. —WV

### COLLEGE CHOIRS EXCHANGE CONCERTS WITH SYMPHONY

The Cincinnati College-Conservatory chamber choir and chorale join the Atlanta Symphony Orchestra under the direction of Robert Shaw April 30 at Symphony Hall, Atlanta Memorial Arts Center, singing Haydn's Mass in Time of Need and Stravinsky's Les Noces.

Mr. Shaw will reciprocate May 13, conducting the same works at Corbett Auditorium, Cincinnati, with the orchestra of the College-Conservatory replacing the Atlanta Symphony. Elmer Thomas is regular conductor of the choirs.

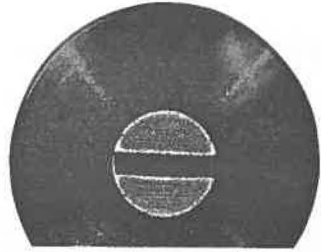
### FIRST COPENHAGEN SEMINAR ON WORKS OF CARL NIELSON

The first Musical Denmark seminar which the Danish Institute for Information is initiating will be held July 7-16 in the environs of Copenhagen. Works of Carl Nielsen will be interpreted with recitals, concerts, workshop groups for rehearsal and several excursions. A workshop on Nielsen's organ music will be held, and on a visit to Frederiksborg Castle at Hillerød, renaissance music will be played on the famed Compenius organ.

Write: Det Danske Selskab, 2, Kultortet DK-1175, Copenhagen K, Denmark.

MARGARET HILLIS conducted works of Stravinsky, Hindemith and Schoenberg Feb. 21 when the Northwestern University Choral Union sang a concert of contemporary choral music at Cahn Auditorium, Evanston, Ill.

ALVIN FETLER was scheduled guest composer-lecturer at the contemporary music festival March 7 - 8 at Sam Houston State College, Huntsville, Tex.



### New Records

We have just three records to report this month.

A Pleiades record P251, issued by Southern Illinois University Press, Carbondale, Ill. has much more than scholarly interest, though it is designed to illustrate a standard text. Early (side 1) and Late (side 2) 15th Century Music gives us solo ensembles from the collegia musica of the University of Chicago and Southern Illinois University, directed respectively by Howard Brown and Wesley K. Morgan in numbers 61 through 81 of the Harvard University Press *Historical Anthology of Music*. The difference in style and texture between side 1 of Dunstable, Power, Dufay, Binchois and de Lantins, and side 2 of Ockegem, Obrecht and Finck is striking and revealing. Many non-scholars will want to avail themselves of this chance to hear this extraordinary music in careful, well-studied performances.

Billy Nalle's record with the rather unfortunate title *The Wizard of the Organ* was recorded in performance on the 4/21 Wurlitzer at Rochester's Auditorium Theater and the 4/34 Wurlitzer at Detroit's Senate Theater plus three numbers on an Allen electronic. The Wurlitzers, as one would expect, come off extremely well and are beautifully engineered. The Allen comes off fairly well. The performance displays skill, zest and taste but has a sure sense of the medium's traditions as well. All but one number played would be classed as pop standards; it (Mendelssohn's On Wings of Song) seems to us the least successful part of the entire disk. All in all this is one of the most enjoyable theatre organ records in a long time and should increase Billy Nalle's already sizable following considerably. (Concert Recording #CR-0043, Lynnwood, California 90262).

Advent and Christmas Liturgy at Corpus Christi Monastery, James Burns director, is not quite of professional quality either in performance or engineering, but like many choir records designed especially for parish distribution is interesting and moving in its own special way. The monastery is at Hunt's Point, Bronx, N.Y. — FC

### SWISS COLLEGE OFFERING UNUSUAL CHORAL PROGRAM

The American College of Switzerland at Leysin has inaugurated a choral music program offering intensive choral training, study-seminar travel, and choir tours to major European capitals. Reuel Lahmer, composer-in-residence, directs the program pursuing choral music training within a liberal arts curriculum.

The choir's first tour in March is through Italy with concerts sung for churches, schools and civic organizations. Daily chorus rehearsals, study of great works, the opportunity to sing in great musical centers of Europe and to hear European musical program are part of the program. A seminar series of 10 trips to major cities will provide opportunities for music and visiting museums.

EDMUND SHAY was heard Feb. 25 in a doctoral lecture recital at Cincinnati College-Conservatory; his subject was Instrumental and Vocal Styles in Bach's Organ Music.

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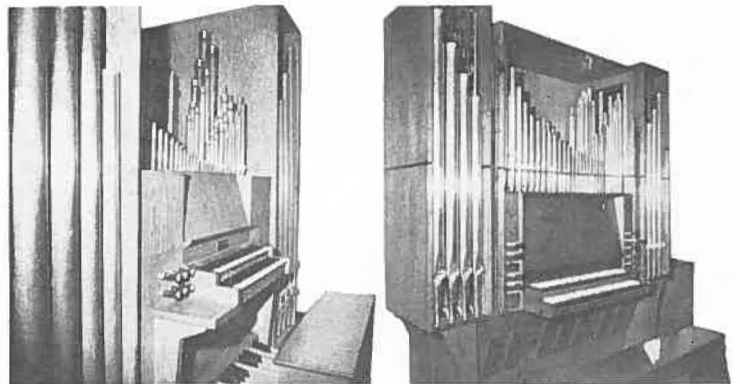
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# On Using Early Keyboard Fingering Part II

by Sol Babitz

## SLURS AND SKIPS

Newman Powell, who has written extensively about unequal notes in his dissertation "Rhythmic Freedom in the Performance of French Music from 1650 to 1735," quotes examples similar to Ex. 3C to show the connection between fingering and inequality.<sup>15</sup> However, he maintains that Diruta's fingering could also lead to "two-note slurs". But it is difficult to see how one can derive two-note equal slurs from this fingering.<sup>16</sup>

(Ex. 14)

Powell also quotes a statement from Quantz (Ch. 12, section 16) to justify his slurring. However, Quantz does not recommend slurring as the *only* manner of performing unequal notes, but as an *alternative*. Furthermore, this is probably the first connection of LS (long-short) inequality with slurs, and since it is corroborated only by Leopold Mozart, one can say that this style is less applicable to music written before ca. 1730 than afterward.

The slurred style is best suited to the SL performance of *descending* notes, and as I have pointed out in other articles, most written SLs are descending, including Quantz's improvised divisions. Because of this treatment of skips Quantz felt obliged to point out clearly that in the case of ascending pairs the performance is LS and the notes may be slurred: (Ex. 15)

Applied to J. S. Bach, this principle works well aesthetically. In the C major Fugue (BWV 564) a LS performance sounds good whether slurred (Ex. 16B) or not (Ex. 16C). SL (Ex. 16D) sounds bad.

It is interesting to note that while Quantz and others recommended that low notes be emphasized because they are weak, the modern performer tends to bring out *high notes* and to make post-Mannheim crescendos to them.

Differing from the problem of performance in Ex. 16 is that of *descending* skips. The LS slurs in Ex. 17B are unvocal and sound bad. However, the *unslurred* LS in Ex. 17C is convincing as is the slurred SL in Ex. 17D. (Possible flute tonguings are shown as well.)

Bach's fingering for different phrasings in a similar passage of ascending skips is shown in Ex. 18.

If slurring were as basic in the pre-Quantz era as Powell believes, Couperin would have replaced the "old" non-slurred fingering of thirds (Ex. 19A) with the slurred fingering of Ex. 19C. Couperin does not do this, but rather introduces the fingering in Ex. 19B with its non-slurred approach and slur *over* the beat, similar to that shown in Ex. 3C. The *only* slurred thirds in Couperin's book are to be found not in passing notes, but in repeated pairs (Ex. 19D) where they have a "Nachschlag" sound.

## THE CONTROVERSY OVER UNEQUAL NOTES

Erwin Bodky defends the status quo in *The Interpretation of Bach's Keyboard Works*, a strange book in which style is rarely discussed, but in which the main attack is on such things as symbolism and how to change harpsichord registration in order to conceal the monotony of modern "sewing machine" rigidity.<sup>17</sup> He says that because of the "richness and flexibility of Bach's articulation . . . the artificial application of unequal playing is unnecessary and unwanted."<sup>18</sup> What about the *non-artificial* application of inequality? He reveals his subjective refusal to understand Quantz when he mistranslates *Welschen* as "French," thus confusing the statements about Italian signatures.<sup>19</sup> In order to "prove" that Quantz is a Frenchman he must ignore his opposition to dotting, which was clearly anti-French. He makes much of the fact that Quantz played passing appoggiaturas before the beat, forgetting that Quantz also played appoggiaturas in the Italian way, and that Tartini, Agricola and Leopold Mozart also use both.

In the second paragraph of his Chapter 17 (vii, section 52) Quantz says that in some French dances notes written with dots are played double-dotted, and then proceeds to list practically

everything *but* a Gigue. After quoting this, Bodky proceeds to "prove" that unequal notes should not be used in Bach because when a double dot is applied to a Gigue (!) it does not work. The reason Quantz did not say that a Gigue is double-dotted is because it was universally composed and played 2:1. (Ex. 20)

Bodky says that in m. 20 of J.S. Bach's Gigue in E minor (Partita VI) the "glorious dotted rhythm comes to a complete standstill."<sup>20</sup> If this is so it is Bach's fault; however, the version which I recommend sounds not like an Overture but like a Gigue. In order to play the 2:1 ratio of the Gigue in the first beat it is necessary to place the bass note "between" the two 16ths whether they are played equal or LS (Ex. 21A, 21C). This sounds aesthetically convincing only if one is accustomed to accepting the principle that notes written one above another were not necessarily played simultaneously in the era of unequal notes, Rückungen, broken chords, etc.

If one plays the first 16ths SL (Ex. 21C) it is possible to play the bass simultaneously with this note (see arrow).

Like Bodky, Frederick Neumann believes that unequal notes were a French monopoly and that Quantz's Remark on unequal notes is typically French. But there are at least a dozen reasons

Ex. 14. Diruta



Ex. 15. Quantz



Ex. 16A. J.S. Bach, BWV 564, m. 7



Ex. 16B. slurred, LS performance



Ex. 16C. unslurred, LS performance



Ex. 16D. SL style sounds bad



Ex. 17A, 17B. J.S. Bach, BWV 543



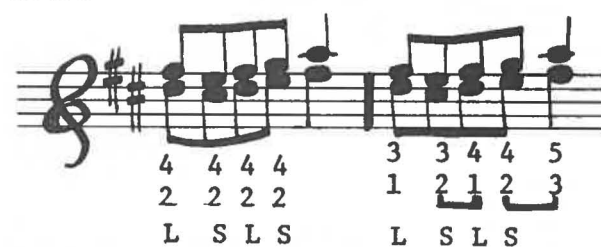
Ex. 17C, 17D. "speaking" style of performance



Ex. 18. J.S. Bach, BWV 870a, m. 3 & 10



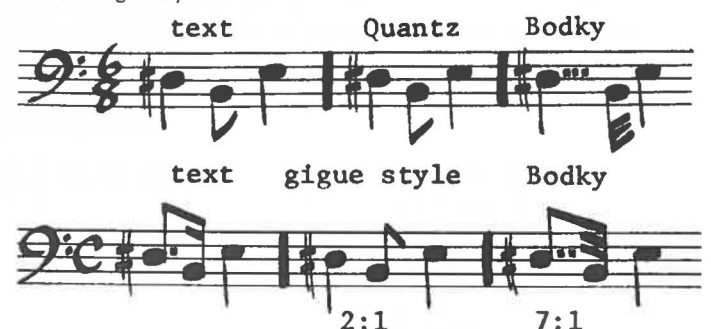
Ex. 19A. Couperin's "old" style non-slurred fingering; 19B. Couperin's slur "over the beat"



Ex. 19C. slurred thirds according to Powell; 19D. Couperin's slurred thirds on repeated pairs.



Ex. 20. Gigue style



why Quantz did not consider inequality exclusively a French trait. 1) He prohibited dotted ratios which many French writers permit. 2) He placed his Remark in the chapter "On Good Performance in General," perhaps the only one in which no national styles are mentioned. 3) It is extremely unlikely that Quantz, who discusses national styles on almost every page, should have forgotten to mention the French nature of inequality on every one of the ten occasions that he mentions it. 4) If inequality were French, Quantz could have taken the examples for his Remark from the chapter on French ornaments (Ch. 8). Instead, he took them all from the chapter on Italian improvised ornaments (Ch. 13). 5) If inequality were French, Quantz might have used a French time signature in his Remark, but he used only Italian signatures. 6) Quantz could have restricted his inequality to stepwise notes to fit light French articulation, but he does not, probably because his milder 3:2 ratios do not need such restrictions. 7) The same factor may explain Quantz's failure to write *croches égales*. 8) Quantz, like North and Mozart, recommends an accent on the first of every

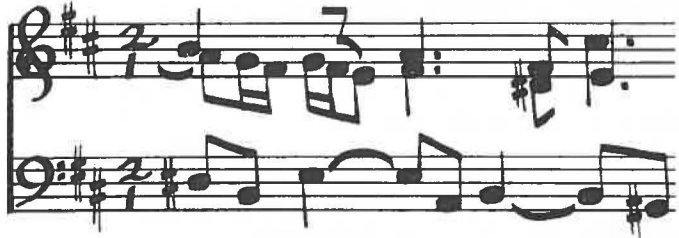
4, 5, or 6 notes, something which no Frenchman does, probably because their lighter style did not need such emphasis. 9) Quantz, like Leopold Mozart, has some slurred LS pairs starting on good notes, something which is not found in French sources where slurring often meant SL. 10) For fast passages Quantz recommends the heavy, mildly unequal *did'll did'll* tonguing whereas the French used *ti tri tri*, which would make their performance sound lighter and more dotted even when they both played the mild 3:2 ratio (which they often did; see flute tonguings in Ex. 23). 11) The only foreign term in Quantz's Remark is "nach Art der Italianer." 12) Quantz's main influences were, with the exception of Buffardin, German and Italian.

Sensing that the as-written approach is wrong, Neumann later wrote that J.S. Bach should be played not with unequal notes but with complete liberty without rules.<sup>23</sup> However, as we have shown here there were indeed metric rules despite the baroque freedom.

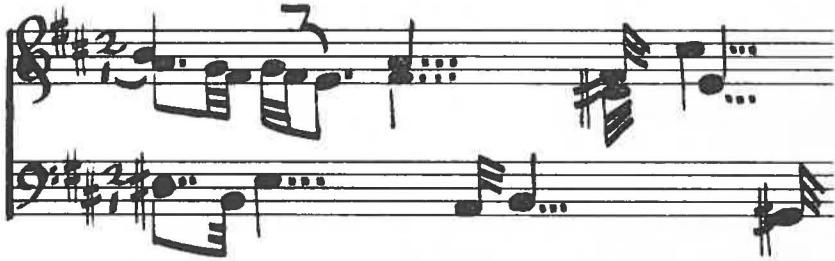
While the French say that only stepwise 8th notes are dotted, they do not restrict unequal 16th notes in this way, since they are less melodic and struc-

(continued, next page)

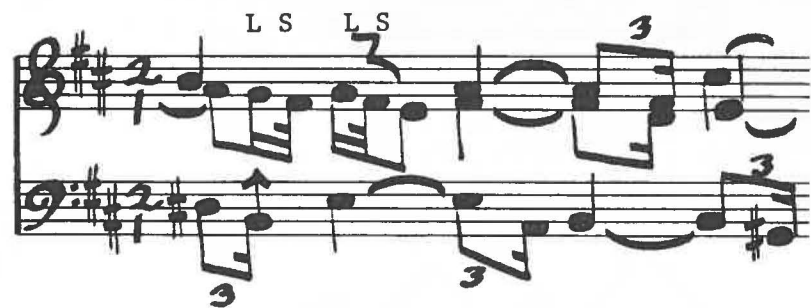
Ex. 21A. J. S. Bach, Gigue (Partita VI), m. 20



Ex. 21B. Bodky interpretation



Ex. 21C. "non-simultaneous" interpretation



Ex. 21D.



110  
Y  
E  
A  
R  
S

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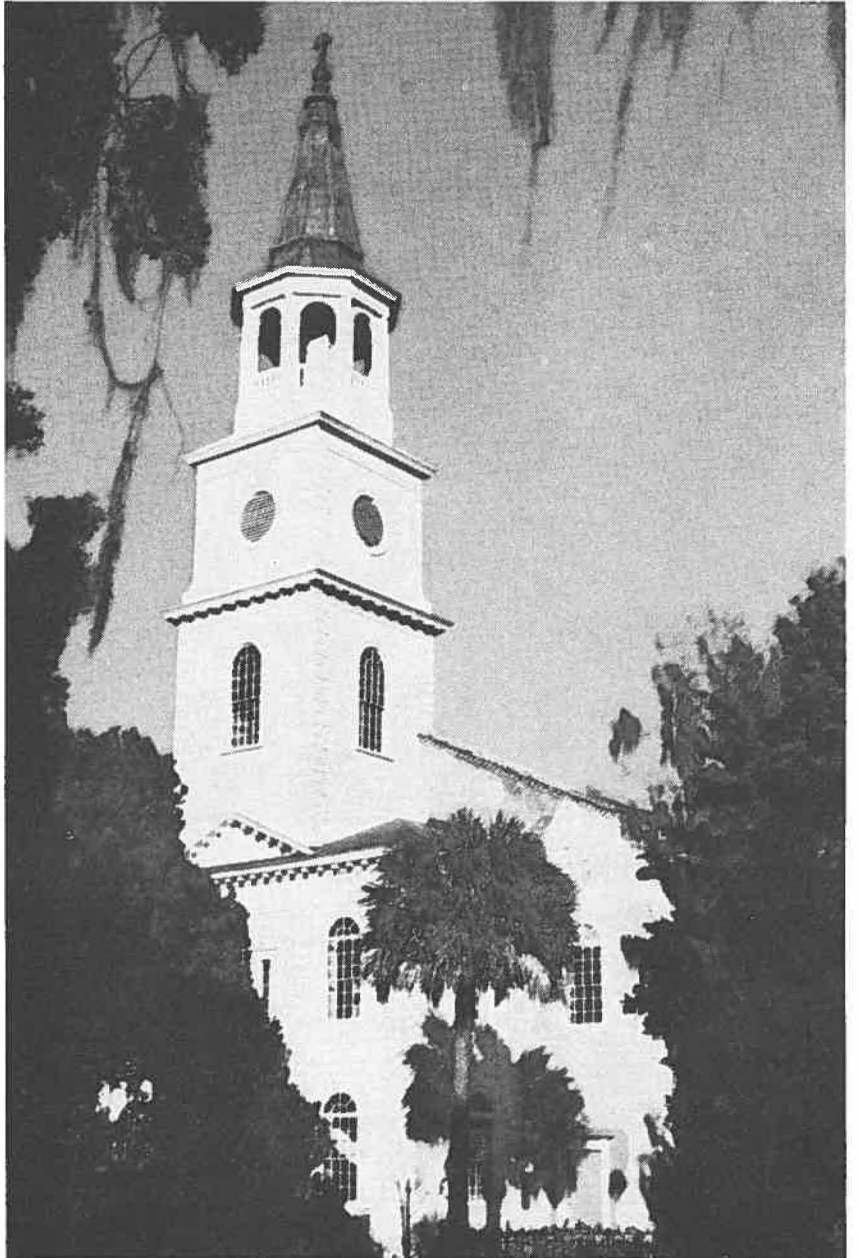
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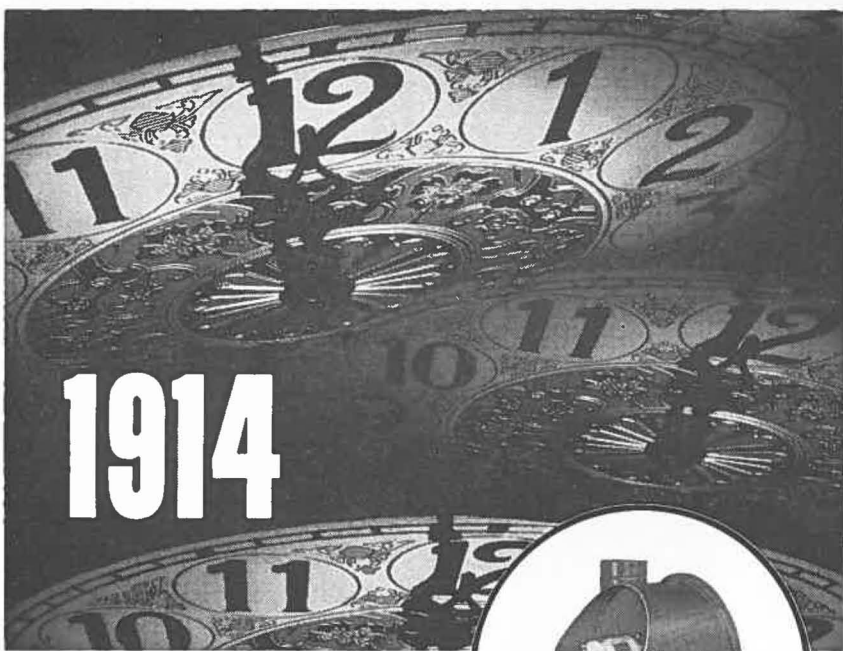


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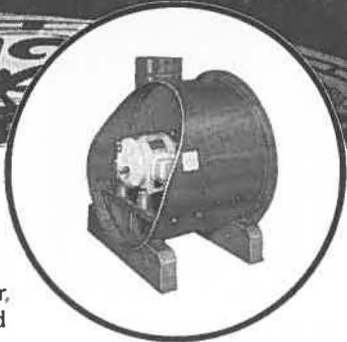
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tural. In the following Allemande, Couperin says that the 16ths should be "ever so little dotted," and while this piece is about 90% stepwise there are some skips and repeated notes.<sup>22</sup>

(Ex. 22)  
The fact that Couperin has some Allemandes with alternate notes dotted might indicate that the sharply dotted ratio which this produced had to be written out, whereas between sharp dotting and the mild inequality suggested here there were various other ratios of inequality — 2:1, 3:1, etc.

The articulations shown below are based not only on flute tonguing, but on other evidence as well. Four important French writers said that the French dot 8th notes, while foreigners play them as written.<sup>23</sup> This means two things: 1) that the French dotting *pointée* was a French monopoly whereas Quantz, who recommended unequal notes, forbade dotting; 2) the French monopoly of dotting extended to 8th notes only. As for 16th notes, some French writers said that music in Italian style is played with unequal notes. The Italians were silent at that time: they wrote practically nothing on performance. However, it is not reasonable to assume that because of the comparative lack of Italian evidence, one is justified in playing Italian music not in the manner suggested by the French

and Quantz, but in a rigid as-written style. After all, the Italians reputedly took more liberties with the notes than anyone else. A comparison of a typical fingering of Diruta compared with one of Ammerbach shows a much lighter and more dotted inequality in Italy as compared with a heavier one in Germany 100 years before Couperin:

(Ex. 24A, 24B)

While C.P.E. Bach does not describe inequality with the same clarity as Quantz, one cannot assume with Neumann that Quantz is the only one in Germany describing it at that period. Bach disagreed with Quantz on details of performance, such as the passing appoggiatura and treatment of fast notes in the bass, and was quite frank about this in his book.<sup>24</sup> If they disagreed on such a basic matter as unequal notes, however, Bach would surely have mentioned this also. Besides, they could hardly have played together if, as Neumann claims, Bach played in the 20th century style and Quantz played with French inequality.

The following examples of inequality in C.P.E. Bach's book are important. In Ex. 25A Bach recommends holding the notes marked with a cross for "affective reasons". Like Quantz, he opposes doing the same with 8th notes (Ex. 25B).

Ex. 22. Couperin, *Pièces de Clavecin*, 2me ordre.



Ex. 23. Keyboard fingerings and flute tonguings compared.



German baroque; fast "speaking" line broken with consonants

DID' 11 did' 11



(Same — slow)

DI di ri di



French baroque; dotting, light articulation

Tu turu tu



Modern; smooth "singing" line like one long "Ah" vowel

TAA TAA TAA TAA



Ex. 24A, 24B, Fingerings by Diruta (A) and Ammerbach (B); left hand

A: 4 3 2 3 2 3 2 1



B: 4 3 2 1 4 3 2 1

Ex. 25A. C.P.E. Bach, Ch. I, section 44



Ex. 25B. C.P.E. Bach, Ch I, section 21



Ex. 25C. Ch. VI, section 15



Ex. 25D. C.P.E. Bach, Ch. VI, section 18



(A modern musician would not have to be told to play Ex. 25B equally!) Concerning Ex. 25C, Bach says that the 16ths sound better dotted. Quantz also suggests dotting for this kind of dactyl, whereas for ordinary playing he preferred mild inequality. For slurred pairs or groups of four Bach recommends slight pressure ("druck") which implies the "slightly unequal" performance recommended by Quantz for slurred and unslurred pairs. In figured bass realization Bach enlivened the performance with dotted 8th notes (Ex. 25D) as did Heinichen.<sup>25</sup>

Bach says that a "person of delicate sensitive insight, who knows the meaning of good performance" can inform the composer "that there is more in his music than he had ever known or believed."<sup>26</sup> This does not sound as if Bach subscribed to the "as-written" principle!

Neumann disposes of other important German evidence such as that of Walther by citing a bad translation and then saying that it is "obscure."<sup>27</sup> He destroys the evidence for Leopold Mozart by saying that his description of slurred inequality does *not* concern

"good" notes, when as a matter of fact the very paragraph which he cites (Chapter 12, section 10) begins with the words, "Other good notes are . . ."

GROUPINGS BEYOND PAIRS

Sancta Maria gives three ways of playing 8th notes: LS, SL, and SSSL. But he gives only one way of playing quarter notes: LS. Although most of his fingerings for quarter notes fit the LS fingering, some of them do not, and since he does not permit the use of SL in these examples we must deduce the following: 1) that fingering A in Ex. 26 was played with the phrasing shown with brackets in AA, 2) fingering B was played with the slur from the long to the short note shown in BB, 3) fingering C was played with the same phrasing as A. We can assume that what Sancta Maria considered quarter notes became 8th notes by 1600, and his 8th notes became 16ths. The slower performance of the long notes made possible the slurring of Ex. 26BB, which in the case of shorter notes would be played of necessity (and with Sancta Maria's permission) SL.<sup>28</sup>

While I have used the succession of 1234 or 4321 as a clue for SSSL in Sancta Maria, this cannot be followed blindly. Things should be considered in their musical context. If one attempts to play the 4321 with a SSSL performance in the following example from Sancta Maria, it will distort the metric intention of the music, which is to have a long rest followed by unequal notes as shown with brackets. (Ex. 27)

What this demonstrates is that while 4321 in Sancta Maria can be used to

play LS or SL or SSSL, a succession of pairs of notes played with the same two fingers over and over is either LS or SL depending upon the context.

The SSSL of Santa Maria is found in Caccini (Ex. 30E, 30L) and resembles (if the first note is held slightly, as is natural in metric performance) the ubiquitous LSSL of Caccini (Ex. 30D, 30F, 30G) and Ganassi (Ex. 29C, 29O). Wherever Quantz and North say that the first of each four should be held the result is approximately LSSL. This phrasing is also implicit in the fingering of J.S. Bach's Preludium & Fughetta in C (BWV 870a) measure 10.<sup>29</sup>

(Ex. 28)

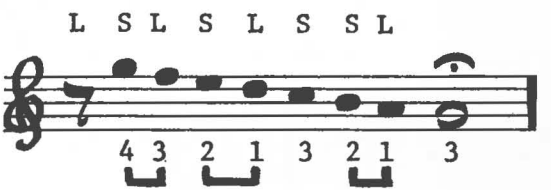
The 3:2 ratio which many jazz and folk musicians use today existed throughout the baroque era and was probably what certain writers, such as Sancta Maria, Quantz, and M.D.J. Engramelle, meant when they said that the performance should be unequal or dotted, but not extremely so. Engramelle, in fact, gave instructions for 3:2 spacing of pins of mechanical instruments in certain movements.<sup>30</sup> J. J. Rousseau in his *Dictionary* (Article, Rhythm) gives both 3:2 and also exceptionally 3:4 (SL). The Italians seemed to specialize in sharp dotting ca. 1600 (Caccini, Bovicelli), which may explain why their music sounded dotted to Mersenne at a time when the French were probably using only the mild 3:2 inequality.<sup>31</sup> The earliest demonstration of irrational ratios and free expressive groupings is to be found in S. Ganassi del Fontego's *Fontenagra* (1535). Ratios and LS indications are added in the following excerpts.<sup>32</sup>

(continued, next page)

Ex. 26. Sancta Maria

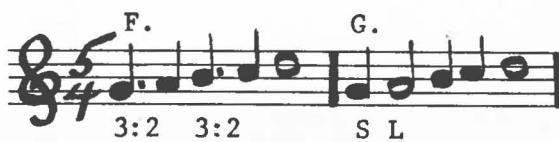


Ex. 27. Sancta Maria



Ex. 28. J.S. Bach, BWV 870a, m. 10

Ex. 29. Ganassi (1535)



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There are here, in addition to the regular LS and SL performance (Ex. 29A, 29B, 29E, 29F), some typical groupings such as LSSL (Ex. 29C, 29K) and SSSL (Ex. 29H). The LSSL can be found in Caccini (Ex. 30D, 30F), while the SSSL can be found in Caccini as an ornamental figure (Ex. 30E) and descending fall (Ex. 30L). It is significant that every descending pair of notes except those marked with asterisks is SL. The predominantly LS nature of ascending pairs is also notable. This characteristic is natural to the voice, and instrumentalists imitated it. Many early writers said that low notes should be emphasized to compensate for their comparative weakness, and this would corroborate Caccini's procedure.<sup>33</sup>  
(to be concluded)

**NOTES**  
<sup>15</sup>Newman Powell, "Rhythmic Freedom in the Performance of French Music from 1650 to 1735," dissertation, Stanford University, 1959, pp. 119ff.  
<sup>16</sup>*Ibid.*, p. 170.  
<sup>17</sup>Erwin Bodky, *The Interpretation of Bach's Keyboard Works*, Harvard, 1960.  
<sup>18</sup>*Ibid.*, pp. 186ff.  
<sup>19</sup>*Ibid.*, p. 187.  
<sup>20</sup>*Ibid.*, pp. 186ff.  
<sup>21</sup>*Journal of the American Musicological Society*, Fall, 1966, p. 435.  
<sup>22</sup>*Pieces de Clavecin*, Vol. 1, 2me ordre.  
<sup>23</sup>E. Loulié, *Elements . . . de musique*, Paris, 1696, p. 38; F. Couperin, *L'Art de toucher le clavecin*, p. 38; M. Corrette, *Methode de la Flute*, p. 4; J.J. Rousseau, *Dictionnaire*, 1765, s.v. "point".  
<sup>24</sup>See William J. Mitchell's translation of the *Versuch*, New York, 1949, pp. 31ff., 97ff.  
<sup>25</sup>J.D. Heinichen, *Der Generalbass*, Dresden, 1728, pp. 27, 282, 288, 316ff.  
<sup>26</sup>Chapter 2, sections 2 & 8.  
<sup>27</sup>Neuman, "The French Inégales, Quantz, and Bach," *JAMS*, Vol. 18, 1965, p. 336.  
<sup>28</sup>In quoting Sancta Maria in my 1952 article I mistakenly put the "pause" on the fifth note (see below) instead of the fourth. Because of this error I used Sancta Maria's fingering in AA to fit the phrasing shown there. Although this application in AA works technically and musically it is not the phrasing intended by Sancta Maria. His fingering "fits" the corrected phrasing in BB even better than it did before.  
(The arrows indicate a slight pause.)

A.   
B.   
AA.   
2 3 2 1 4 3 2 1 2  
BB.   
2 3 2 1 4 3 2 1 2

<sup>29</sup>This is a shortened version of one in the *Well-Tempered Clavier*, Book 2; BG, Vol. 36, pp. 237, 224.  
<sup>30</sup>*La Tonotechnie*, Paris, 1775. ("La Marche du Roi")  
<sup>31</sup>Marin Mersenne, *Harmonie Universelle*, Vol. 2, p. 363.  
<sup>32</sup>Powell, *op. cit.*, pp. 41ff.  
<sup>33</sup>The Caccini excerpts are quoted from Oliver Strunk, *Source Readings in Music History*, New York, 1950, pp. 377ff.  
ERROR: Ex. 11, p. 18 in last month's installment should have been a bass instead of a treble clef.

Ex. 30. Caccini

A.   
B.   
C.   
D.   
E.   
F. trill   
G. trill   
H. "A plain fall"   
I. "A double fall"   
J. "beating of the throat"   
K. "A fall to take a breath"   
L. "Another fall like it" 





David Periconi became full-time organist and music director of the Emmanuel United Church of Christ, Hanover, Pa. Feb. 9. He leaves a similar position at Grace Episcopal Church, Cortland, N.Y. where he has served since Sept. 1964.

The Hanover church, founded in 1765, has been noted for its fine music and organs. The fourth and present organ is a four-manual Aeolian-Skinner of 44 ranks.

Mr. Periconi has his BMus from Westminster Choir College and his MMus from Ithaca College school of music.



James D. Johnson has become organist at St. Paul's Memorial Parish and the Episcopal University Center, Tucson, Ariz. A 20-year old student at the University of Arizona, he began his organ studies with William Partridge at Spartanburg, S. C. and was organist at the First Baptist Church, Greer, S. C.

A CONCERT of baroque and early Moravian music was heard Jan. 26 in Kenan Chapel, First Presbyterian Church, Wilmington, N.C. with Charles Woodward directing three treble soloists and instruments in music of Vivaldi, Kindermann, Antes, Corelli, Purcell and Lattrobe.

ROBERT POWELL and Thomas Cole were organ and choral technique lecturers respectively at the workshop Jan. 25 at Winthrop College, Rock Hill, S.C.

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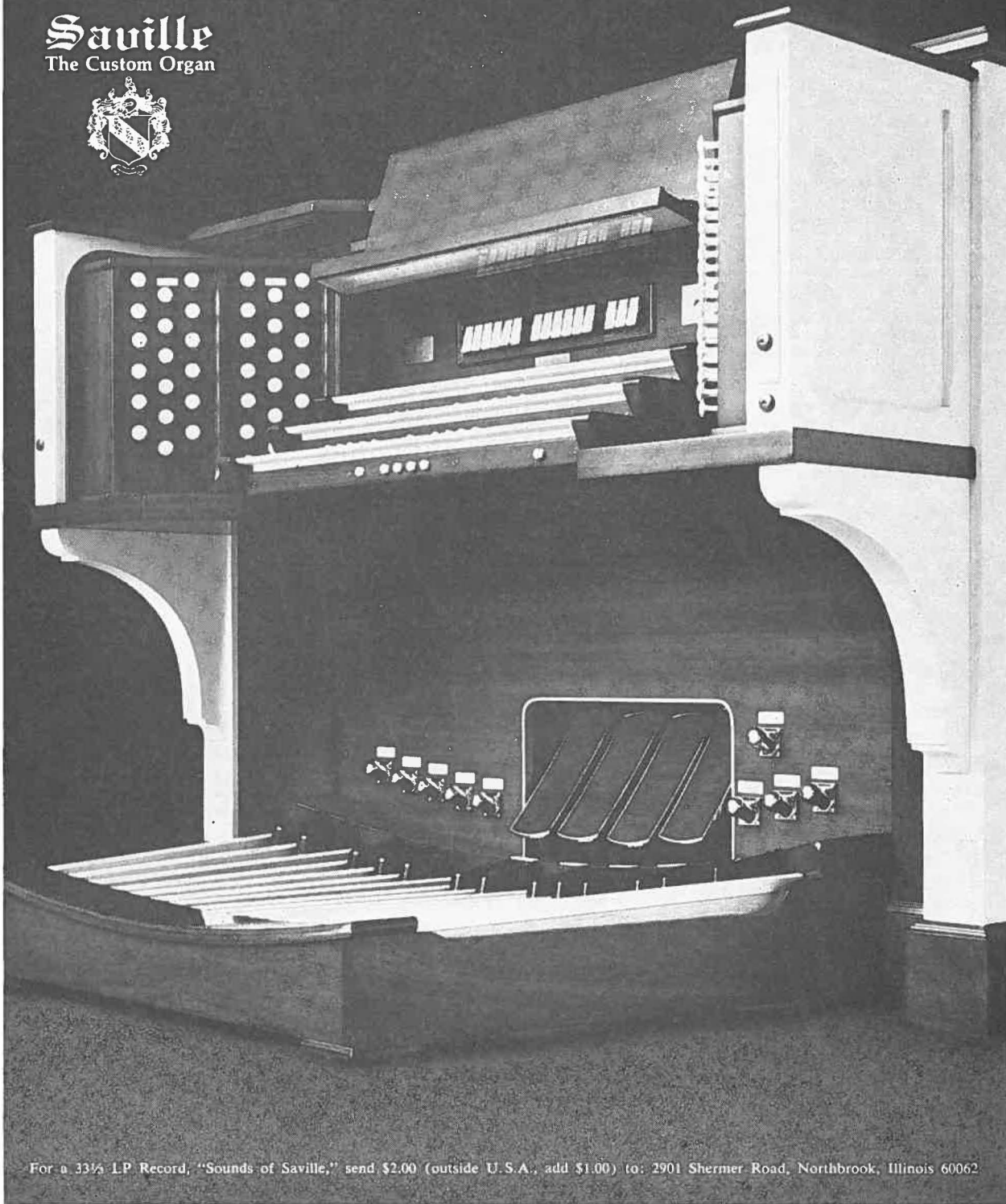
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# Programs of Organ Recitals of the Month

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

Rodney Hansen, New Canaan, Conn. — First Presbyterian Church, Fort Wayne, Ind. Jan. 14: Prelude and Fugue in B minor, Bach; Partita, Doppelbauer; Symphonie Gothique, Widor; Symphony in G, Sowerby.

E. Farrell Dixon, Ponca City, Okla. — Mayflower Community Church, Oklahoma City Jan. 19: Prelude and Fugue in A major, Selby; Adagio, Sonata in E flat, Bach; Flute Solo, Arne; Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; Le Prologue de Jesus, arr. Clokey; A Lovely Rose is Blooming, Brahms; Battle Hymn of the Republic, arr. Wilson; What a Friend We Have in Jesus, arr. Felton; Ajalon, Morwellham; Martyn, Bingham; Carillon, Vierne.

Miriam Clapp Duncan, Appleton, Wis. — Richard W. Daggett residence, West Bend, Wis. Dec. 15: Pastorale and Sarabande, Corelli; Pastorale, traditional; Prelude and Fugue in C, Jesu, Joy of Man's Desiring, Bach; Gavotte and Gigue, Felton; Swiss Noël, Daquin; Sheep May Safely Graze, Bach; Nativity Suite, Held; I Heard the Bells of Christmas Day, traditional; Carillon, Young; Cortège and Litanie, Dupré.

Robert Delcamp, Cincinnati, Ohio — Mitchell Center, Transylvania College, Lexington, Ky. Jan. 14: Prelude and Trumpetings, Roberts; Fantasie and Fugue in G minor, Three Schübler Chorales, Bach; Prelude and Fugue in A minor, Four Chorales, opus 122, Brahms; Dialogue on the Mixtures, Langlais; Fantaisie 2, Alain; Introduction and Fugue on Ad Nos, Liszt.

Roger Nyquist, Santa Clara, Calif. — Paulin Hall Feb. 2: Concerto 2 in B flat, Handel; Noël Etranger; Concerto in A minor, Vivaldi-Bach; Adagio, Nyquist; Concert Piece, Peeters; Offertoire for Epiphany Sunday, Tournemire; Allegro, Symphony 6, Widor; Song of Peace, Fête, Langlais.

Aldis Lagzdins, New York City — St. Thomas Church, New York City Jan. 16: Prelude and Fugue in D major, All Glory Be to God on High, Bach; Introduction and Fugue on Ad nos, Liszt; In Sweet Joy, Pepping; Toccata, Hector Olivera.

Heinz Wunderlich, Hamburg, Germany — Lawrence Conservatory, Appleton, Wis. March 13: Prelude in D minor, Pachelbel; Prelude and Fugue in E minor, Toccata and Fugue in F minor, Bach; Chorale in A minor, Franck; Sonata on Psalm 94, Reubke; Toccata, Wunderlich. Corbett Auditorium, Cincinnati, Ohio March 26: same Pachelbel, Bach, Franck; plus Fantasie and Fugue on B-A-C-H, Reger; Dieu parmi nous, Messiaen.

Pierce Getz, Annville, Pa. — Mount Lebanon College chapel Feb. 9: Prelude and Fugue in F major, Buxtehude; O God, Thou Holy God, Blessed Jesus, We are Here, Krebs (with Douglas Winemiller, trumpet); Fantasie and Fugue in G minor, Bach; Variations on My Young Life, Sweetinck; Chorale and Variations on Veni Creator, Duruffé; Wondrous Love Variations, Barber; Theme and Variations, Langlais; Allegro Vivace, Symphony 5, Widor.

Robert Kee, Spokane, Wash. — St. John's Cathedral Jan. 26: Sinfonia, Cantata 29, Bach-Guilman; Sheep May Safely Graze, Rejoice Christians, Fugue in C (Fanfare), Bach; Flute Solo, Arne; Concerto in F (Cuckoo and Nightingale), Handel; Toccata on O Filii, Farnam; Fantasie in A, Franck; Te Deum, Langlais; Aquarelle, Delius-Murray; Tumult in the Praetorium, Maleingreau; Fantasie for Flute Stops, Sowerby; Finale, Dupré.

Karen McKinney, William P. Crosbie, Los Angeles, Calif. — Hollywood Beverly Christian Church Feb. 3: Trio Sonata 2, Bach; Sonata 2, Hindemith; Toccata, Sowerby — Karen McKinney. Prelude and Fugue in D minor, Reger; Pavane, Elmore; Rhythmic Trumpet, Bingham; Nazard, Langlais; Chromatic Study on B-A-C-H, Piston; Thou Art the Rock, Mulet — William P. Crosbie.

David Ramsey, Anderson, Ind. — First United Methodist Church Jan. 12: Dorian Toccata, He That Suffers God to Guide Him, Come Saviour of the Gentiles, Bach; Pastorale, Guilman; Cantabile, Franck; Prelude on Meditation, Sowerby; Adoration, Purvis; Arabesque, Vierne; Immortal Invisible, Hutson; Miles Lane, Rowley.

John B. Haney, Montclair, N.J. — St. Philip's Cathedral, Atlanta, Ga. Jan. 26: Processional Music, Berliński; Variations on Wondrous Love, Barber; Toccata in F, Bach; Sicilienne, Duruffé; Prelude and Fugue in G minor, Brahms; Abide with us, with Thy Grace, Karg-Elert.

Karel Paukert, Evanston, Ill. — First Congregational Church, Long Beach, Calif. Jan. 31: Caruth Auditorium, SMU, Dallas Feb. 2: Toccata in F minor, Wiedermann; Meine Seele Erhebt, Kommst du nun, Bach; Prelude and Fugue on B-A-C-H, Liszt; Outbursts of Joy, Messiaen, Finale, Musica Dominicales, Eben; First Lutheran Church, Havre, Mont. Feb. 4: same Bach, Liszt, Eben, plus Postludium, Janacek. Noriko Fujii, soprano shared the programs.

Tom Robin Harris, Rock Island, Ill. — Elmhurst, Ill. College Jan. 5, St. John's Lutheran Church, Bloomington, Ill. Jan. 9, First Lutheran Church, Galesburg, Ill. Jan. 10, Augustana College, Rock Island, Jan. 12: Grande Jeu, DuMage; Toccata and Fugue in F, Buxtehude; Prelude and Fugue in E flat, Bach; Prière, Franck; Concerto Study on Salve Regina, Raffaele Manari; L'Ascension, Messiaen.

Robert E. Scoggin, Rochester, Minn. — St. John's Methodist, Lubbock, Tex. dedicatory Jan. 12: Concerto 5 in F major, Handel; Pastorale, Zipoli; Triple Fugue in E flat, Bach; Flute Solo, Hine; Folk Tune, Whitlock; Trumpet Minuet, Hollins; Sarabande, Near; Variations on an American Hymn Tune, Young; Concerto in G minor, Poulenc. Texas Tech Chamber Orchestra assisted on the Handel and the Poulenc.

Norman Maunz, Louisville, Ky. — University of Louisville graduate recital, student of Melvin Dickinson, Calvary Episcopal Church Jan. 18: Prelude and Fugue in C minor, Lübeck; An Wasserflüssen Babylon, Prelude and Fugue in C major, Bach; Pastorale in E major, Franck; Les Mages, Messiaen; Introduction, Fugue, Sonata on Psalm 94, Reubke.

Students of Walter A. Eichinger, Seattle, Wash. — University Methodist Temple Feb. 9: Fantasie and Fugue in G minor, Bach; Scherzo, Symphony 2, Vierne; Macht hoch die Tür, Pepping — Janet Tobiska. Trio Sonata 3, Bach; Andante, Allegro Vivace, Symphony 1, Vierne — Katherine Vennema. Fantasie and Fugue on B-A-C-H, Reger — Norman Cascioppo.

Shirley Sprunger, Cincinnati, Ohio — Graduate student of Roberta Gary, Corbett Auditorium, Cincinnati College-Conservatory March 28: Fantasie in F minor K 208, Mozart; Prelude and Fugue in E major, Lübeck; Two Dialogues, Hurford; Partita on Wachet auf, Distler; Poem of Peace, Langlais; Introduction and Passacaglia in D minor, Reger.

Norberto Guinaldo, Garden Grove, Calif. — Seventh-day Adventist Church, Ukiah, Calif. Jan. 19: Variations on Fortuna My Foe, Scheidt; Kyrie, God the Father, Prelude and Fugue in B minor, Bach; Sonata 2, Mendelssohn; La Nativité, Langlais; Chorale, Symphony 2, Vierne; Three Spanish Carols, Toccata and Fugue, Guinaldo.

Michael Murray, Shaker Heights, Ohio — Heights Christian Church Jan. 19 Bach series: Komm heiliger Geist, O Lamm Gottes, un-schuldig, Canzona in D minor, Fugue in G minor, Ach, Gott und herr, Erbarm' dich mein, Prelude in C major, Prelude in G major, Jesus, unser Heiland; Prelude and Fugue in F major, Allein Gott in der Höh', Wer nur den lieben Gott, Fantasie in G major, Four Orgelbüchlein Chorales, Ein feste Burg, Toccata, Adagio and Fugue in C. Feb. 9: Fantasie and Fugue in C minor, Christe, Aller Welt Trost, Trio Sonata 1, Allein Gott in der Höh', Nun komm der Heiden Heiland, Prelude and Fugue in A major, Nun danket alle Gott, Concerto in G after Vivaldi, Prelude and Fugue in C minor, Durch Adams Fall, Prelude and Fugue in G major, In Dir ist Freude, Es ist das Heil, Vater unser, O Mensch, Ich hab' mein Sach', Fugue in B minor, Lob sei dem Allmächt', Passacaglia and Fugue in C minor.

Donald Wilkins, Pittsburgh, Pa. — National Shrine of the Immaculate Conception, Washington, D.C. Jan. 31: Fugue in E flat, Bach; The Shepherds, God Among Us, Messiaen. Mr. Wilkins also conducted the Carnegie-Mellon University Choir in the full choral program.

Ruth M. Kovach, Buffalo, N.Y. — St. Paul's Cathedral Jan. 17: Fugue in A minor, Cernohorsky; Erbarm' dich mein, Prelude and Fugue in A major, Bach; Schnelle, Gehende, Flinker, Distler; Prelude, Pasticcio, Langlais.

Donald Ingram, Albany, N.Y. — All Saints Cathedral Feb. 23: I call to Thee, Prelude and Fugue in A major, Bach; Canons in F minor, B major, Schumann; I Call to Thee, Abide with us, Walcha; Cortège et Litanie, Dupré.

Robert Delcamp, Cincinnati, Ohio — College Conservatory student of Roberta Gary Feb. 23: Concerto in G, Ernst-Bach; Fantasie and Fugue on Ad nos, Liszt; Chorale in B minor, Franck; Prelude and Fugue in B major, Dupré.

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# Programs of Organ Recitals of the Month

Jerald Hamilton, Urbana, Ill. — University of Kansas, Lawrence Feb. 16: Fantasie and Fugue in G minor, Bach; Suite on Tone 1, Clérambault; Fantasie in F minor KV 608, Mozart; Fantasie in A major, Franck; Prelude, Scherzo and Passacaglia, Leighton.

Charles Kendrick, Chicago — Central Presbyterian Church, Longmont, Colo. Jan. 19: Fanfare, Cook; Flute Rondo, Rinck; I Call to Thee, Lord Jesus Christ, Prelude and Fugue in D major, Bach; Prelude and Fugue on B-A-C-H, Liszt; Fairest Lord Jesus, Edmondson; Three Chorale Preludes, Pepping; Brother James's Air, Wright; Finale, Symphony 1, Vierne. First Church of Christ, Scientist, Lexington, Mass. Jan. 12: same Cook, Pepping, Bach Prelude and Fugue, Edmondson, Vierne plus Nun bitten wir, Buxtehude; Chorale in A minor, Franck; Scherzo, Vierne; Carillon, Sowerby.

Jean L. Thiel, Kansas City, Mo. — University of Missouri graduate recital, St. Paul's Episcopal Church Jan. 26: Et in terra pax, Domine Deus, Benedictus, Parish Mass, F. Couperin; Aria Sebalдина, Pachelbel; Nun freut euch, Prelude and Fugue in B minor, Bach; Fanfare, Castelnuovo-Tedesco; Sonata 2, Hindemith; Herr und Alster deiner Kreuzgemeinde, Karg-Elert; Scherzetto, Vierne; Fugue, Sonata on Psalm 94, Reubke.

James W. Good, Louisville, Ky. — Presbyterian Church, Macomb, Ill. Jan. 14: Concerto del Sigr. Meck, Walter; Elevazione, Zipoli; Toccata, Adagio and Fugue, Bach; Do Not I Love Thee, O My Lord, Powell; Sonata in B minor, Schroeder; Cantabile, Franck; Prelude and Fugue in B major, Dupré.

Clifford Clark, New York City — Trinity Church Feb. 27: Toccata Duodezima, Muffat; Wir glauben all', Bach; Voluntary in G, Heron; Voluntary in A, Selby; The Cuckoo, Daquin; Prière du Christ, Messiaen; Incantation pour un Jour Saint, Langlais.

Ames Anderson, New Ulm, Minn. — Martin Luther College Jan. 12: Sonata 1, Hindemith; O Christ, Thou Lamb of God, Lenel; Suite, Near; Toccata in F, From God Shall Naught Divide Me, Bach; Fantasie on How Lovely Shines the Morning Star, Reger.

Patricia Ann Marek, New Haven, Conn. — St. Thomas Church, New York City Jan. 23: Symphony 6, Widor.

Robert Glasgow, Ann Arbor, Mich. — Washington Avenue Christian Church, Elyria, Ohio Jan. 26: Noël's Etranger, for the Flutes, for the Reeds, Daquin; Pastorale, Aldrovandini; Elevazione, Zipoli; Sonata (The Turtle-dove), Scarlatti; Passacaglia and Fugue in C minor, Bach; Petite Suite, Bales; Chorale in B minor, Franck; Sketch in D flat, Sketch in C, Schumann; Carillon de Westminster Vierne.

Denis Hochhalter, Sioux Falls, S.D. — Student of Merle R. Pflueger, Augustana College Jan. 15: Prelude and Fugue in F, Buxtehude; Prelude and Fugue in G, O Whither Shall I Fly, Bach; Now We Greet the Holy Ghost, Schroeder; Variations on Wondrous Love, Barber; Fantasie and Fugue on B-A-C-H, Liszt; Prelude and Fugue on a Theme of Vittoria, Britten; Française, Nazard, Langlais; Sonata 1, Hindemith; Fantasie on Come, Holy Ghost, Bender (with brass choir, timpani, cymbals).

Richard Herr, Dallas, Tex. — SMU graduate recital, student of Robert Anderson, Caruth Auditorium Jan. 28: Prelude and Fugue in D major, Bach; Voluntary 5 in G, Walond; Prelude and Fugue in G minor, Brahms; Theme and Variations, Hommage à Frescobaldi, Langlais; Psalm Prelude 1, Howells; Prelude, Adagio and Chorale Variations on Veni Creator, Durufé.

Wallace M. Coursen, Jr., Glen Ridge, N.J. — Christ Church Jan. 26: Prelude and Fugue in C (9/8), Bach; Prelude in E flat minor, d'Indy; In dulci júbilo, Orgel Ordinarium, Schroeder; Es ist ein Ros', Brahms; Green-sleeves, Brother James's Air, Wright; A Triptych of Fugues, Near. Same numbers, St. Paul's Chapel, Columbia U Jan. 29.

Jane Cunningham, Dallas, Tex. — SMU junior recital, student of Robert Anderson, Caruth Auditorium Jan. 30: Prelude and Fugue in D minor, Buxtehude; Andante, K 616, Mozart; Allegro vivace, Symphony 5, Widor.

Marvel Basile, Milwaukee, Wis. — Vallejo Drive Advent Church, Glendale, Calif. March 15: Prelude and Fugue in C minor, Ich ruf' zu dir, Bach; Concerto in A minor, Vivaldi-Bach; Chorale in B minor, Franck; Epilogue, Chant de Paix, Acclamations, Langlais.

Patricia Ann Marek, New Haven, Conn. — Trinity Church, New York City Feb. 18: Symphony 6, Widor.

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

Charles Brennan, Honolulu, Hawaii — Central Union Church Jan. 19: Prelude and Fugue in E major, Lübeck; Partita on Jesus My Gladness, Walther; Allegro, Largo, Sonata 5, Credo, Bach; Abends, Means. St. Andrew's Cathedral Feb. 9: Prelude and Fugue in E flat (St. Anne), Canonic Variations on Vom Himmel hoch, Bach; Cantabile, Franck; Prelude Modal, Paraphrase on Salve Regina; Rejoice Greatly, Heartfelt Love Have I for Thee, Karg-Elert; Le Jardin Suspendu, Litanies, Alain.

James Moezer, Lawrence, Kans. — University of Kansas Feb. 5: Toccata and Fugue in F major, Buxtehude; Noël en trio et en dialogue, Noël grand jeu et duo, Daquin; Nun komm der Heiden Heiland, Prelude and Fugue in C major, Bach; Joie et Clarté des Corps Glorieux, Messiaen; Postlude pour L'Office de Complies, Fantasie 2, Alain; Cortège et Litanie, Dupré.

Conrad Grimes, Winnipeg, Man. — University of Manitoba Jan. 15: Quatro Piezas de Clarines, Canción para la Corneta con el Eco, anon. 17th century; Concerto 5, Soler (with Travis Grimes, harpsichord); Magnificat Septimi Toni, Cabezón (with plainsong choir); Concerto 2, Soler (with Travis Grimes).

William French, Baltimore, Md. — Cathedral of Mary Our Queen Jan. 26: Allegro, Concerto 4, Handel; Trio Sonata 6, Adagio Cantabile, Prelude and Fugue in B minor, In dulci júbilo, Bach; In dulci júbilo, Liszt; Grand Pièce Symphonique, Franck.

Charles H. Heaton, St. Louis — Second Presbyterian Church March 23: Concerto in B flat, Walther; Five Schübler Chorales, Bach; Introduction, Passacaglia and Fugue, Willan; Four Plainsong Preludes, Arnatt; Serene Alleluias, Outburst of Joy, Messiaen.

Robert H. Bell, Calgary, Alta. — Cathedral of the Redeemer Jan. 28: Six Schübler Chorales, Bach; Finale, Symphony 1, Vierne.

Peter Hurford, St. Albans, England — Corbett Auditorium, Cincinnati Feb. 14: Sonata 2, Hindemith; Sonata 5, Prelude and Fugue in E flat, Bach; Sonatas, Lidon, Freixanet, Carvalho; Fantasie in F minor, Mozart; Feb. 16: Concerto 4 in C minor, Stanley; Suite Laudate Dominum, Hurford; Sonata 1 in E flat, Fantasie and Fugue in G minor, Bach. Te Deum, Langlais; Chorale in E major, Franck.

Wyatt Insko, San Francisco, Calif. — San Francisco College for Women March 10: Bach series: Allabreve in D major, In dulci júbilo (three settings) Trio in C minor, Fantasie con imitazione in B minor, Fugue in G major (Jig), Blessed be Thou, Jesus Christ, God's Son Is Come, Lord Christ, thou only Son of God, Come now, Saviour of the Gentiles, If thou wilt suffer God to Guide Thee (three settings), Prelude and Fugue in E minor.

Dennis G. Michno, New York City — Trinity Church Feb. 11: Meinen Jesum lass ich nicht, Walter; Fantasie in F minor K 594, Mozart; Mein Jesu, der du mich, Herzliebster Jesu, Schmücke dich, Brahms; Prelude and Fugue in G major, Doppelbauer. Feb. 25: Dialogue sur les Grands Jeux, Clérambault; Fugue on Pange Lingua, Grigny; Fantasie in C major, Franck; Suite Médiévale, Langlais.

Edythe Rachel Grady, Charlotte, N.C. — Johnson C. Smith University Dec. 15: O Hail This Brightest Day of Days, Be Thou Welcome, Gentle Jesus, Bach; Now at the Manger Here I Stand, Walcha; Let All Mortal Flesh Keep Silence, Sowerby; Veni Emanuel, Dressler; Lo How a Rose, Brahms; Patapan, Pasquet.

J. C. Stephenson, III, Spartanburg, S.C. — Converse College graduate recital, student of Rachel Pierce Dec. 9: Warum betrübst du dich, Scheidt; Herzlich tut mich verlangen, O Welt ich muss dich lassen, Brahms; Prelude and Fugue in G minor, Bach; Sonata 1, Hindemith; Sonata on Psalm 94, Reubke.

Walter Marland, Troy, N.Y. — All Saints Cathedral, Albany, N.Y. Feb. 9: Prelude and Fugue in G minor, Buxtehude; Pieces for Four Seasons, Norman Gilbert; Allegro, Sonata on Psalm 94, Reubke.

McNeil Robinson, New York City — St. Thomas Church, New York City Jan. 19: Fifteen Pieces founded on Antiphons, Dupré.

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# Programs of Organ Recitals of the Month

Victor Urbán, Mexico City, Mexico — St. Luke's Episcopal Church, Evanston, Ill. Jan. 5: Mexican Organ Music: Suite Atomo, Gonzalo Ruiz Esparza; Variaciones sobre un Tema Antiguo Italiano, Jesus Estrada; Toccata, Sonata de Navidad, Jimenez; Paisaje, Jesus Villaseñor; Scherzino, Scherzino Mexicano, Tocatina, Allegro Festivo, Noble.

Charles John Stark, Ames, Iowa — Bethesda Lutheran Church Jan. 12: Wake, Wake, Bach; O Come, O Come Emmanuel, Cassler; The Happy Christmas Comes Once More, Nystedt; Lo, How a Rose, Brahms; O Hail This Brightest Day of Days, Bach; Gesu Bambino, Yon; Dialogue on a Noël, Warner; Good Christian Men Rejoice, To Shepherds as They Watched, Bach; Greensleeves, What Star is This, Purvis; What Child is This, Wright; The Nativity, Langlais; Pastorale, arr. Clokey; March of the Magi, From Heaven Above, Edmondson.

Jerry A. Hohnbaum, Columbia, Mo. — Cathedral, Morelia, Mexico Jan. 14: Prelude and Fugue in B minor, Bach; O Lord, to Me Poor Sinner, Buxtehude; Noël sur les Flutes, Daquin; Sonata 2, Mendelssohn; Prelude and Trumpetings, Roberts; Chorale-Poemes 4, 7, Tournemire; Prelude and Fugue in E flat major, Bach.

Margery Sanborn, Castro Valley, Calif. — Temple Hill, Oakland Feb. 2: Wie soll ich dich empfangen, Kommt und lasst uns Christum ehren, Pepping; Prelude and Fugue in G minor, Brahms; Elegie, Peeters; In Terra Pax, Martin; Von Gott will ich nicht lassen, Bach; Triptico del Buen Pastor, Jesus Guridi.

Charles W. Ore, Seward, Neb. — Concordia Senior College, Fort Wayne, Ind. January 19: Fantasia in G minor, Mozart; Improvisation; Echo Fantasy, Sweelinck; Prelude and Fugue in G minor, Buxtehude; Three Works for Flute Clock, Haydn; Von Gott will ich nicht lassen, Bach; Symphony 2, Vienne.

Weldon L. Adams, Columbus, Ohio — Bexley United Methodist Church, Jan. 19: Prelude and Fugue in B minor, Ach blieb uns, Bach; Fantasia in F minor, KV 608, Mozart; Prelude, Fugue and Variation, Franck; Tu Es Petra, Mulet.

Andrew Huntington, New York City — Grace Church Jan. 23: Allegro, Symphony 2; Noël 4, Daquin; Sonata 6, Bach; Sonata, Schroeder.

Searle Wright, New York City — St. Paul's Chapel, Columbia U Jan. 22: Fantasia and Fugue in G minor, Das alte Jahr, Bach; Musette, Maleingreau; Nativity Song, Birmingham; Toccata, Fugue and Hymn on Ave Maris Stella, Peeters.

Earl Barr, Minneapolis, Minn. — Hamline Methodist Church, St. Paul Jan. 5: Toccata and Fugue in D minor, Bach; Fantasia in F minor K 608, Mozart; Prelude and Fugue 1, Badings; Emily Barr, soprano and Jill Barnum, flutist, shared the program. Church Music Clinic, Rapid City, S.D. Jan. 10: same Bach plus: A Lesson, Selby; Concerto 5 in F major, Handel; Adagio, Mozart; Brother James's Air, Wright; All Glory Be to God, Manz; Toccata, Suite Gothique, Boëllmann. Jan. 28: Prelude and Fugue 1, Badings; Two Intermezzi, Andriessen; De Profundis, Arabesque sur les Flutes, Chant de Paix, Epilogue on a Theme of Frescobaldi, Langlais; Chorale Prelude on The Morning Star, Pinkham; A Triptych of Fugues, Near.

Scott S. Withrow, Nashville, Tenn. — Belmont United Methodist Church Jan. 6: Prelude and Fugue in E minor, Buxtehude; Sonata, Heiller; Sonatas in D K 245, in F K 244, in C K 336, Mozart (with strings); Three Casual Miniatures, Sam Batt Owens (first performance); Finale, Symphony 1, Vienne.

Keith Shawgo, New York City — St. Paul's Chapel, Columbia U Jan. 8: Voluntary in C major, Purcell; Plainsong Prelude on O esca viatorum, John Lancaster; In dulci júbilo (three settings), Bach; Joseph est bien marié, Balbastre; Carol, Whitlock; Prelude and Trumpetings, Roberts.

Jack Hennigen, Köln, Germany — St. Thomas Church, New York City Jan. 5: Ricercare a six, Musical Offering, Canonic Variations on Vom Himmel hoch, Bach; Preludes and Fugues in F minor, B major, Dupré.

Marion R. Anderson, New Haven, Conn. — St. Thomas Church, New York City Jan. 2: Allegro, Symphony 6, Widor; Three Noël's, Dandrieu; A Lovely Rose, Brahms; Variations on a Noël, Dupré.

Frederick Burgomaster, Buffalo, N.Y. — St. Paul's Cathedral Feb. 7: All Bach: Toccata in F major, Canzona, Wir glauben all', Wo soll ich fliehen, Fugue in A major.

Larry King, New York City — Trinity Church Feb. 13: Prelude and Fugue in G major, Bach; Essay for Organ, Mader; Cortège et Litanie, Dupré. Feb. 20: Fanfare, Wyton; Arioso, Sowerby; Fantasie and Fugue in G minor, Bach.

Calvin Hampton, New York City — Calvary Episcopal Church Jan. 5: Variations on a Noël, Dupré; In dulci júbilo (two settings), Vom Himmel hoch (two settings), Vom Himmel kam der Engel Schaar, Bach; The World Awaiting a Saviour, Dupré. Jan. 12: Transcriptions: Introduction to Thus Spake Zarathustra, Strauss; Wedding March, Wagner; Peer Gynt Suite, Grieg; The Lost Chord, Sullivan; Minute Waltz, Military Polonaise, Mazurka, Chopin; Wedding March, Mendelssohn. Jan. 19: Echo Fantasie, Toccata in A minor, Toccata in G major, Sweelinck; Toccata in F major, Toccata in G minor, Buxtehude; Offertoires, two masses, Couperin; Toccata, Five Gagliardias, Frescobaldi. Jan. 26: Fantasia in F minor, Mozart; Fantomes, Vienne; Echo Fantasie, Sweelinck; Fantasia in A major, Franck; Fantasia in G major, Bach.

Bruce P. Bengtson, Pittsburgh, Pa. — St. Thomas Church, New York City Jan. 12: Grand Choeur Dialogue, Gigout; Plainte, Dialogue sur les Mixtures, Langlais; Passacaglia and Fugue in C minor, Bach; Noël in G, Daquin; The Angels, God Among Us, Messiaen. St. Paul's Chapel, Columbia U Jan. 15: Complete La Nativité, Messiaen.

Stanley Hanson, Jr., Akron, Ohio — Akron U senior recital, St. Paul's Episcopal Church March 2: Prelude and Fugue in D minor, Lübeck; Trio Sonata 5, Bach; In Festo Corporis Christi, Heiller; Prelude au Kyrie, Langlais; Suite Gothique, Boëllmann.

Jerome C. Kearney, Cincinnati, Ohio — College Conservatory student of Roberta Gary Feb. 12: Sonata 1, Hindemith; Toccata, Adagio and Fugue, Bach; Three movements, Passion Symphony, Dupré.

Robert Gant, Norman, Okla. — Church of the Redeemer, Sarasota, Fla. Jan. 21: Suite, Alain; Prelude and Fugue in B minor, Bach; Sonata on Psalm 94, Reubke; Shimah B'koli, Persichetti; Toccata, Durufle.

Dennis G. Michno, New York City — St. Thomas Church, Jan. 30: Prelude and Fugue in D minor, Bach; Concerto 1 in G minor, Handel; Chorale in A minor, Franck.

Robert Sutherland Lord, Pittsburgh, Pa. — Frick Fine Arts Building, University of Pittsburgh Feb. 4: The Old Year Has Passed, In Thee Is Joy, Bach; Ciacona in E minor, Buxtehude; Sonata in A major, C.P.E. Bach; Prelude and Fugue in G major, J. S. Bach.

Fred Tulan, Stockton, Calif. — Kawaihaeo Church, Honolulu, Hawaii, Jan. 14: Fanfare for Two Trumpets, Stravinsky; Batella Imperial, Cabanilles; Prelude and Triple Fugue in E flat, Bach; Prelude and Fugue on Frederick Tulan and Albert Schweitzer, Castelnovo-Tedesco; Sonatas K 67, K 336, Mozart; Concerto in G minor, Poulenc; Epitaphs for Edith Sitwell, Williamson; Sörgmusik for Alexi Gallen-Kallela, Sibelius; Lucy Escott Variations, Henze; Sonata for Prepared Organ Manuals, Cage; Rhapsodia Breve for pedals, Creston; Get Off My Bach, George Shearing; Fantasia, Brubeck.

James Drake, Alamosa, Colo. — St. Petri Church, Hamburg, Ulm Cathedral both in Germany, Cathedral, Basel, Switzerland, dates omitted; Fantasia and Fugue on B-A-C-H, Liszt; Mass of the Madonna, Frescobaldi; Passacaglia and Fugue in C minor, Come Saviour of the Gentiles, Bach; Chorale in B minor, Franck; Paraphrase on Coeli Regina laetare, Weitz; Brother James's Air, Wright; Prelude and Fugue in G major, Dupré.

Johnyve Egnot, La Grange, Ill. — First United Methodist Church March 9: Toccata avanti la Messa della Dominca, Toccata per l'Elevatione, Frescobaldi; Prelude and Fugue in E flat, Bach; Chant de Paix, La Nativité, Les Rameaux, Langlais; Andante Sostenuto, Symphonie Gothique, Widor; Nun freut euch, Wer nur den lieben Gott, Walcha; Chorale in A minor, Franck.

Helen Henshaw, Albany, N.Y. — All Saints Cathedral Feb. 16: Excerpts, Mass for Convents, F. Couperin; Intermezzo, Symphony 6, Widor; Chant de Joie, Chant de Paix, Langlais; Joie et Clarté, Messiaen.

Rosamond Ernst Hearn, La Grange, Ill. — St. Paul's United Church, Chicago Jan. 26: We All Believe in One True God, Bach; Noël for the Flutes, Daquin; Chorale in B minor, Franck; Te Deum, Langlais.

Henry Hokans, Worcester, Mass. — St. Thomas Church, New York City Jan. 26: Fantasia and Fugue in G minor, Sonata 6, Bach; Allegro-Vivace, Symphony 5, Widor; Cantilène, Finale, Symphony 1, Langlais.

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# Programs of Organ Recitals of the Month

Piet Kee, Heemstede, Holland — University of Kansas Feb. 26: Fantasia and Fugue in G minor, C.P.E. Bach; Schmücke dich, Von Gott will ich nicht lassen, Komm, Gott, Schöpfer, heiliger Geist, Prelude and Fugue in G minor, J.S. Bach; Theme with variations, Sonata da Chiesa, Andriessen; Psalms 91, 45, Reeks-veranderingen in 4 secties, Cor Kee; Toccata, Monnikendam.

Alan Walker, Honolulu, Hawaii — St. Andrew's Cathedral Jan. 26: Prelude, Fugue and Chaconne, Buxtehude; From God I Ne'er Will Turn, Rejoice Christians, Fantasia and Fugue in G minor, Bach; Gavotte, Wesley; Sonata 2, Mendelssohn; La Nativité, Langlais; Allegro Vivace, Finale, Symphony 1, Vienne. Kawaiho Church, Feb. 16: Fantasia K 608, Mozart; Fantaisie in C, Franck; Canon in B minor, Sketch in F minor, Schumann; Elegy, Peeters; Prelude and Fugue in G minor, Dupré.

George W. Tobias, Philadelphia, Pa. — St. Mark's, Frankford Jan. 19: Prelude and Fugue in E minor, Bruhns; Sonata in F minor, Telemann (with Lyle McClellan, trombone); Non Nobis, Domine, Sowerby; Fantasy, Sowerby (with Mr. McClellan); Sonata in E flat, Robert L. Saunders (with Mr. McClellan); Concert Piece, Guilman.

Joseph Armbrust, Sumter, S.C. — First United Methodist Church, Myrtle Beach, S.C. Jan. 26: Prelude and Fugue in F minor, Handel; Noël with Variations, Daquin; Fugue in C major, Buxtehude; Trumpet Voluntary, Trumpet Tune, Purcell; La Nativité, Langlais; Kleine Präludien und Intermezzi 1, 4, 6, Schroeder.

Sam Lam, Ann Arbor, Mich. — Central Union Church, Honolulu, Hawaii, Dec. 29: Prelude and Fugue in E minor, Bruhns; Suite on Tone 2, Clérambault; Prelude and Fugue in D major, Bach; Les Mains de l'Abime, Messiaen; Benedictus, Reger; Chorale in A minor, Franck.

George Edward Damp, Williamstown, Mass. — All Saints Cathedral, Albany, N.Y. Feb. 2: Ave Maria, Ave Maris Stella, Grigny, Langlais; Introduction, Passacaglia and Fugue, Willan.

Timothy Vernon, Buffalo, N.Y. — St. Paul's Cathedral Feb. 14: Variations on Wondrous Love, Barber; Rhapsody, opus 17, number 1, Howells; Komm' süßer Tod, Bach; Mein junges Leben hat ein End', Sweelinck.

Joan Lippincott, Princeton, N.J. — University of Kansas, Lawrence, March 9: Litanies, Alain; Prelude in E flat, Ach bleib bei uns, Fugue in E flat, Bach; Verset pour la Fête de la Dedicace, Les Enfants de Dieu, Messiaen; Fons Amoris, Williamson; Canon 5 in B minor, Schumann; Prelude, Suite opus 6, Duruflé; Prelude and Fugue on B-A-C-H, Liszt.

August Maelberghe, Detroit, Mich. — St. John's Episcopal Church Bach series March 14: Fantasia in G major, Trio in D minor, Duet 2 in F major, Toccata and Fugue in C minor. March 2: Toccata, Adagio and Fugue in C, My Heart Is Filled with Longing, O Whither Shall I Flee, Fantasia and Fugue in A minor. March 28: Prelude and Fugue in E minor, Fugue in G major, Arioso, Duet in E minor, Prelude and Fugue in D major.

Jean Young, Boston, Mass. — Two all-Messiaen recitals: Church of the Advent, Jan. 20: Le Banquet Celeste, Serene Alleluias, Les Mages, Joie et Clarté, Offertoire and Sortie, Pentecost Mass, Les Oiseaux. Feb. 3, Milton Academy: Apparition de l'Eglise Eternelle, Prayer of Christ, Transports of Joy, Dieu parmi Nous, Les Oiseaux et les Sources, Combat of Life and Death.

Phil Simpson, Boulder, Colo. — Temple Buell College, Denver Jan. 14: Dialogue sur la Trompette et Positiv, Benedictus, Offertoire sur les Grandes Jeux, F. Couperin; Chorale in B minor, Franck; Introduction et Variations, Scherzo, Choral, Suite, Jehan Alain; In Paradisum, Daniel-Lesur; Finale, Symphony 1, Vienne.

James F. Morgan, Providence, R.I. — All Saints' Church Jan. 26: Prelude and Fugue in B minor, Ich ru' zu dir, Fantasia and Fugue in C minor, Bach; Vision of the eternal church, Messiaen; Canon, Reger; Sonata for Trumpet and Organ, Hovhaness (with John Pellegrino); Chorale in A minor, Franck; Improvisation on Herzliebster Jesu.

Terence Fullerton, Calgary, Alta. — Cathedral of the Redeemer Jan. 21: In dulci jubilo, Prelude and Fugue in A minor, Bach; Sonata 2, Mendelssohn; Prelude and Fugue 5, Jirak; Voluntary in E minor, Stanley; Nun danket alle Gott, Karg-Elert.

Dennis Elwell, Wilmington, Del. — St. Thomas Church, New York City Jan. 9: Grand Choeur Dialogue, Gigout; Sicilienne, Duruflé; Passacaglia and Fugue in C minor, Bach; Greensleeves, Wright; Toccata, Sowerby.

William Maul, Potsdam, N.Y. — Temple Hill, Oakland, Calif. March 2: Chaconne in G minor, L. Couperin; La Folia Variations, Frescobaldi; Nun bitten wir, Buxtehude; Prelude and Fugue in B minor, Bach; Herzlich tut mich verlangen, Brahms; Chorale in A minor, Franck; Elevation Dupré; Litanies, Alain; Chant de Paix, Te Deum, Improvisation, Acclamations, Alain.

Rainer Lille, Bad Neuheim, Germany — St. John's Lutheran Church, Seward, Neb. Jan. 19: Passacaglia and Fugue in C minor, Bach; Toccata in E minor, Bruhns; Suite Carmelite, Francaix; Toccata in D minor, Reger; Introduction et Variations, Alain; Scherzo from an Improvised Symphony, Prelude and Fugue in A flat major, Dupré; Finale, Symphony 2, Vienne.

Ronald Arnatt, St. Louis, Mo. — First Lutheran Church, Vista, Calif. Feb. 2: Fantasia and Fugue in C minor, Bach; Noël 3 in Musett, en Dialogue et en Duo, Daquin; Partita on Alle Menschen müssen sterben, Pachelbel; Toccata in F major, Bach; Pastorale, Franck; Le Verbe, Messiaen; Fantasy, Darke; Toccata, Sowerby.

Kenneth L. Axelson, Columbus, Ohio — Maple Grove United Methodist Jan. 25: Chaconne in C minor, We Pray Now to the Holy Ghost, God the Father Dwell with Us, Buxtehude; Passacaglia and Fugue in C minor, Bach; El Desembre Congelat, Que li Daem a N'el de la Mare, Guinaldo; Requiescat in Pace, Sowerby; Sonata 8, Rheinberger.

Alice Mumme, Orono, Maine — University of Maine Jan. 10: Canzona, Gabrieli; Toccata avanti la Messa della Domenica, Frescobaldi; Chaconne, L. Couperin; Dialogue, Grigny; Warum betrübst du dich, Scheidt; Prelude, Fugue and Chaconne, Buxtehude; Trio Sonata 1, Nun komm' der Heiden Heiland, Bach; Suite for a Musical Clock, Handel.

E. Alan Wood, St. Louis, Mo. — Resurrection Lutheran Church Jan. 27: all Buxtehude: Toccata and Fugue in F major, Passacaglia in D minor, Ein' feste Burg, Wie schön leuchtet, Partita on Auf meinen lieben Gott, Prelude and Fugue in F sharp minor. Virginia Settle sang two solo cantatas.

Robert G. Osmun, Cuyahoga Falls, Ohio — St. John's Episcopal Church Jan. 26: Prelude and Fugue in C major, Bach; Prière, Franck; Four Advent Chorales, Ten Christmas Chorales, Little Organ Book, Bach; Pastorale, Franck.

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

Grigg Fountain, Lake Forest, Ill. — Alice Millar Chapel, Evanston, Ill. Feb. 18: Six Schübler Chorales, Trio Sonata in E flat, Bach; Pastorale in E major, Fantaisie in A major, Pièce Héroïque, Franck.

Klaus Kratzenstein, Houston, Tex. — Rice U Chapel Jan. 17: Prelude and Fugue in E major, Buxtehude; 6 Couplets from the Gloria, Convent Mass, F. Couperin; Prelude and Fugue in C major, Schmücke dich, Nun komm der Heiden Heiland, Trio Sonata in G major, Toccata in D minor, (Dorian), Bach. Jan. 24: Prelude in D major, Schmidt; Organoedia, Kodaly; O Gott du frommer Gott, Meinen Jesum lass ich nicht, Wie schön leuchtet den Morgenstern, Reger; Three Pieces for a Musical Clock, Haydn; Partita on Ach, was soll ich Sünder machen, Fantasia and Fugue in G minor, Bach.

John McCreary, Honolulu, Hawaii — Kawaihaeo Church Jan. 12: Fantasia in C minor, Bach; Concerto in A minor, Vivaldi-Bach; When in the Hour of Utmost Need, Toccata, Adagio and Fugue, Bach; The Celestial Banquet, God Among Us, Messiaen. Central Union Church, Feb. 2: Chaconne, L. Couperin; Elevation, F. Couperin; Passacaglia and Fugue, Bach; Arabesque, Scherzo, Symphony 2, Vienne; Requiescat in Pace, Sowerby; Allegro, Symphony 6, Widor.

M. Arnold Briggs, Jr. Wilmington, N.C. — First Baptist Church, Jan. 26: Chaconne, L. Couperin; Aria Pastorella, Rathgeber; Toccata in E minor, Pachelbel; My Heart Is Filled with Longing, Fantasia in G minor, Bach; Wo Gott ein Haus nicht gebe, Vom Himmel hoch, Klenz; Een Vaste Burg, Cor Kee; Sketch in D flat major, Schumann; Grand Pièce Symphonique.

Robert Pereda, Palm Beach, Fla. — Bethesda-by-the Sea Episcopal Jan. 26: Kyrie, Messe Solenne, Five Pieces in Free Style, Vienne; Twilight at Fiesole, Bingham; Partita on Ach, was soll ich Sünder machen, Pachelbel; Arioso, Dorian Toccata, Bach.

Ronald A. Hough, Macomb, Ill. — Smith Hall, Urbana, Ill. Dec. 8: Clavierübung part 3, Bach. Jan. 5: Concerto 4, Handel; Symphony in G minor, Sowerby.

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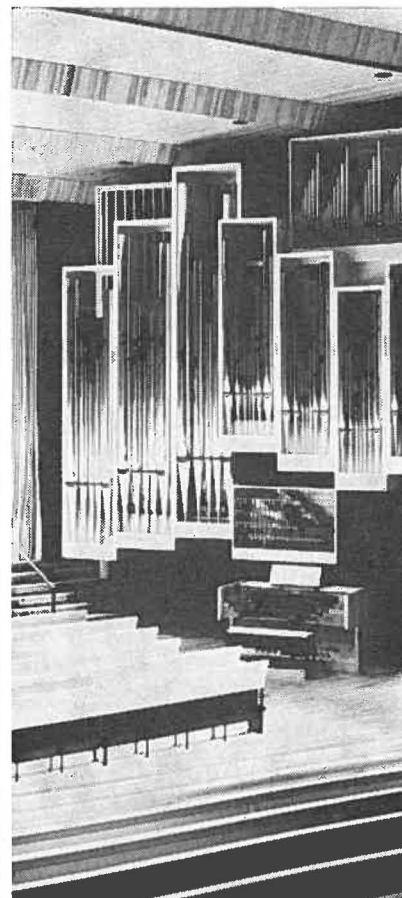
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The baroque principal of placement has been followed in the arrangement of the divisions with the Brustwerk (with glass horizontal shutters), the Hauptwerk and Oberwerk superimposed and flanked by the pedal towers.

All divisions of the organ are surrounded by wooden cases giving good focus and assuring optimal resonance. The four-manual console follows in general the design of stop-placement of the Cavallé-Collis in Notre Dame and St. Sulpice in Paris. The tonal plan follows the classic German-Netherlands high baroque pattern plus some elements of French and romantic design; it is no compromise organ but a work with a character of its own. Manuals are 58-note, pedals 30-note.

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Copula 8 ft.  
Quintade 8 ft.  
Principal 4 ft.  
Rohrflöte 4 ft.  
Nasard 2 2/3 ft.  
Doublette 2 ft.  
Tierce 1 1/2 ft.  
Sifflet 1 ft.  
Scharff 4 ranks  
Cromorne 8 ft.  
Vox Humana 8 ft.

**SCHWELLWERK**  
Flute harmonique 8 ft.  
Spitzgamba 8 ft.  
Unda maris 8 ft.  
Principal 4 ft.  
Flute octaviante 4 ft.  
Octavin 2 ft.  
Larigot 1 1/2 ft.  
Cornett 5 ranks  
Plein jeux 5 ranks  
Glockencymbel 2 ranks  
Dulcian 16 ft.  
Hautbois 8 ft.

**BRUSTWERK**  
Holzgedackt 8 ft.  
Spillpfeife 4 ft.  
Principal 2 ft.  
Quinte 2 2/3 ft.  
Oberton 3 ranks  
Cymbel 3 ranks  
Regal 16 ft.

**PEDAL**  
Principal 16 ft.  
Subbass 16 ft.  
Quinte 10 1/2 ft.  
Octav 8 ft.  
Gemshorn 8 ft.  
Superoctav 4 ft.  
Holztraverse 2 ft.  
Hintersatz 4 ranks  
Posaune 16 ft.  
Zinke 8 ft.  
Clairon 4 ft.

**Fritzsche Builds Organ for Church in Reading**

The Paul Fritzsche Organ Company, Allentown, Pa. has been commissioned to build a new three-manual organ for the Nativity Lutheran Church, Reading. It will replace the present two-manual instrument and is scheduled for installation in the Fall of 1969.

The specification was designed by Paul Fritzsche and Robert Wuesthoff of the Fritzsche firm in consultation with Irvin R. Dohner, music director of the church.

**GREAT**  
Principal 8 ft. 61 pipes  
Gedeckt 8 ft. 61 pipes  
Kleiner Erzähler 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Koppel Flute 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes (prepared)  
Mixture 4 ranks 244 pipes  
Chimes

**SWELL**  
Rohrgedeckt 16 ft. 12 pipes  
Rohrflöte 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Vox Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Spitzflöte 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Nasat 2 2/3 ft.  
Tierce 1 1/2 ft.  
Trumpet 8 ft. 61 pipes  
Oboe 8 ft. 61 pipes  
Oboe Clarion 4 ft. 61 pipes  
Vox Humana 8 ft. 61 pipes  
Tremolo

**CHOIR**  
Gedeckt 8 ft.  
Kleiner Erzähler 8 ft.  
Kleiner Erzähler Celeste 8 ft. 49 pipes  
Koppel Flute 4 ft.  
Nazard 2 2/3 ft. 61 pipes  
Italian Principal 2 ft. 61 pipes  
Krummhorn 8 ft. 61 pipes  
Chimes  
Tremolo

**PEDAL**  
Contra Bass 16 ft. 12 pipes  
Bourdon 16 ft. 32 pipes  
Rohr Bourdon 16 ft.  
Quint 10 1/2 ft. (prepared)  
Principal 8 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Octave 4 ft. 12 pipes  
Mixture 2 ranks (prepared)  
Trumpet 8 ft.  
Clarion 4 ft.  
Super Octave 2 ft. 12 pipes

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## Choral Music

An average supply of choral music arrived this month, though a smaller number of publishers is represented than is usual.

Choristers Guild sends two rather curious items: a unison version of the Tchaikovsky Legend (it was a children's song originally, wasn't it?) with a rather prissy translation and an added Hallelujah ending which seems to us to effectually destroy the whole mood; Philip E. Baker has made this attempt at Easterizing this familiar song; a set of three poems for speech choir with handbell accompaniment is by James V. Salzwedel.

J. Fischer continues its series of masses in English with three more usable but undistinguished items: an English Mass in Honor of the Child Jesus by J. Alfred Schehl (available SAB, SA or TB); Parish Mass 1 in honor of St. Elizabeth by Cyr de Brant (unison or SATB plus congregation); and Carlo Rossini's English Mass for the Dead (unison or two equal voices in photographed manuscript). Gideon, a kind of cantata by Benjamin Dunford, uses guitar, string bass, snare drum and suspended cymbal. We believe good church music needs to be more than clichés or stereotypes, and the fact that these clichés come from jazz instead of Maunder does not, we think, excuse them at all. Since others will not share our opinion, the work should be seen by directors.

Anthems from J. Fischer include some for the Easter season. A set of Three Chorales in Modern Style by Theron Kirk is not in a difficult idiom. His 'Tis Now the Glorious Easter Morn, based on a Netherlands carol, uses triangle and tambourine and might be fun to sing; his O Sons and Daughters uses brass and timpani (parts available).

In the general category from J. Fischer are: James Boeringer's I Will Bless the Lord, in a kind of realized chant sometimes in awkward rhythm; Albert Zabel's Hymn of Dedication, a festival item for combined choirs with much unison; Royal Stanton's Cry Out a Happy Cry, also bright festival material; Joseph Roff's I Cried with My Whole Heart, for Lenten use and not at all difficult. For unaccompanied voices are two by Austin Lovelace. Thanks to God, Whose Word was Spoken and I Sought the Lord. For youth choir (SA or unison with trumpet) is Kathryn Hill Rawls' A Hymn of Glory Let Us Sing; for women's voices SA is Richard Monaco's This Is the Day with bells and tambourine.

Anthems from H. W. Gray include David H. Williams calypso (another cliché?) anthem with maracas, Take My Life and Let It Be; John Fenstermaker's Come Friends and Relations, on a traditional American folksong; Mary E. Caldwell's short Enter This Door; Ruth W. Lines' unaccompanied double-chorus Sanctus, and some Versicles and Responses harmonized by Alec Wyton.

A couple of odd short cantatas from Novello (now available from Edward B. Marks) both use jazz stereotypes but almost transcend them at least somewhat: Herbert Chappell's The Daniel Jazz sets Vachel Lindsay poetry; Michael Hurd furnishes his own text for Jonah-Man Jazz; both of these are strictly for fun. Evening Prayer by Francis Thorne is agreeable meditative writing, largely in block harmony.

Marks also distributes, in Piedmont label, some good editions of old music prepared by Don Malin. This month brings two excerpts from Handel's Jephtha — SATB Theme Sublime of Endless Praise and SSA Welcome as the Cheerful Light — and SSATB O Lord, In Thee Have I Trusted from the same composer's Dettingen Te Deum. In the Madrigali Spirituali series is a di Lasso translated as The Heavy Carcs of Age.

Sacred Songs, Waco, Tex., sends an Easter cantata, The Day of Resurrection by Fred Prentice, for chorus, brass, percussion, two readers and congregation; a teaching record is available. Some of the not very difficult choral part is SATBB; the occasional 5/4, 5/8 and 3/8 measures should not be troublesome.

Some of the anthems from Sacred Songs are for Lent or Easter. A Lenten Motet by Richard Purvis would sound best unaccompanied; it is largely block harmony. Lyn Murray's When I Survey the Wondrous Cross has a very busy accompaniment; chorally it has fewer problems. Eugene Butler's 'Tis Finished, the Messiah Dies uses a kind of choral recitative at its beginning, and goes on to more excitement before its hushed close. Bob Burrough's SSATB An Easter Alleluia is unaccompanied block harmony with few problems. Robert Elmore's My Soul, Awake, Likewise unaccompanied, is good morning service material. Dale Wood's Jesus, the Very Thought of Thee rises to a big climax. Kurt Kaiser's The Plan of God was designed for youth choirs. Mary E. Caldwell's A Carol for Easter is based on a pleasant Dutch carol. John Richardson has arranged Thou, O Lord, Art Great and Righteous from Bruckner; a solo tenor is suggested. Fred Bock's Such Good Things is chromatic enough to suggest some minor tuning problems for the average choir singing without accompaniment.

Shawnee Press sends two highly contrasted cantatas. The Tower of Babel by Nevett Bartow uses various percussion (timpani, snare drum, gong, glockenspiel etc.) and would be effective and interesting with piano at a non-service event. Houston Bright's three-section The Vision of Isaiah, on the other hand, is more conventional and would be useful in more usual surroundings; the orchestra score and parts are available on rental.

Few of the shorter works from Shawnee Press are for Easter. Arthur Franckenpohl's small Hallelujah, Praise the Lord (SATB or SA) might serve, as might two by Clifford McCormick, You Must Be Born Again and In Him Is Life, but these also have general uses. Edward Wetherill has two small works with organ accompaniment — Be Thou My Vision, with mezzo solo, and Hymn of Consecration, with a big ending. Hal Hopson's Canticle of Praise is based on the Vigiles et Sancti tune and is suitable for festival occasions. Theron Kirk's I Will Give Thanks is for unaccompanied singing and divides into as many as eight parts for its big ending. Also unaccompanied are: May I, A Pilgrim, Hope to Tread by E. Bouldin Brown, which while not exactly easy offers few problems; Chorale by O. B. Rozell, for Lent with division in soprano and bass; and partly unison just as I Am by Charles F. Brown. Accompanied D. Duane Blakley's Above the Hills of Time can be adjusted to several voicings. Walter Ehret has edited and arranged SAB, from Cherubini. Gracious, Mighty Sovereign Lord; from Martini, Behold If There Be Any Sorrow; and from John Antes, Sinners Come, the Saviour Sec. Jack Best has an SA of Verse 2 of Bach Easter Cantata 4 titled At God's Right Hand He Doth Stand. Sr. Mary Aloyse's SSA Come, Let Us Sing is straight-forward writing. Harry Simeone has arranged SA two Sunday School songs by Stuart Hamblen — The Lord Is Counting On You and Open Up Your Heart. — FC

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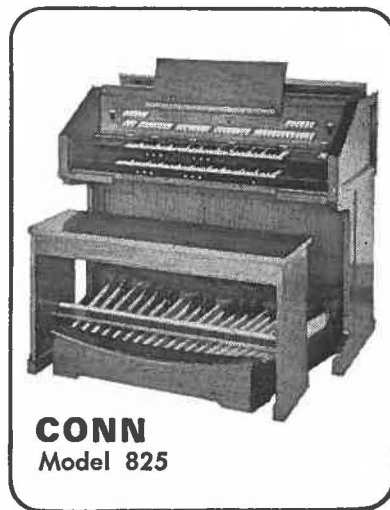
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# Music & Liturgy

By Rember Weakland, O.S.B.

Why is it that Chapter VI of the Constitution on the Liturgy of Vatican Council II found us unprepared? Why is it that several years after its promulgation we are still groping for solutions and must use such labels as right, center, and left to distinguish positions? It would be insincere to say that musicians are not divided on the means of finding a solution; we must also say that liturgists and musicians have not yet come to a method of communicating with each other. If history can teach us anything, it is this: no solution to a problem can be worked out until the problem is clearly stated, and until all of the historical factors which gave rise to the problem are clearly known, and — more especially — until our emotional involvements with those historical factors are clearly perceived within us and clearly communicated to others. My attempt, then, is one of analysis of the historical events that make the present situation what it is in an effort to state more explicitly the problem we now face. If we succeed only in stating the problem in a way that will provoke some new insight into our own position, an insight that we have not been able to express adequately, we will serve a purpose. My use of the history of the relationship between the theology of liturgy and music is thus a pragmatic one: to better understand our postconciliar task.

Pope Paul recently stated that the problem lies in the general area of the relationship between music as art and liturgy. He was making a most profound statement. It is our task to narrow it down. I would like to address myself first to the musicians, later to the liturgists. The following is a summary of my thesis addressed to the musicians. We cannot go backwards in time to find an art-music that will satisfy the liturgical demands of today. Those who seek to solve the problem of participation in this way, by listening or by singing, will fail, regardless of how hard they try to raise the musical tastes of our Catholic laity, priests, and bishops. They will fail because the treasury of church music we are asked to preserve, whether it be chant, polyphony, Mozart, or Bruckner, is the product of a relationship between liturgy and music that is hard to reconcile with the basic premises of the constitution itself. It is even more harmful to think it can be preserved under the false aesthetic judgments that were made about this music during the Romantic period and erroneously propagated by the Caecilian movement and that found their official utterance in the *motu proprio* of Pius X. I thus state also the intrinsic dilemma in which I find myself when faced with all subsequent documents on church music, including Chapter VI of the constitution. Somehow we must have faith to utter these dilemmas if any progress is to be made and if we are to move beyond the present polarities among musicians and between musicians and liturgists.

I might state the problem another way before going into detail: only in the field of music has any official document of the Church selected the art of the past and put a hierarchy of evaluative judgment on it (Gregorian chant — primacy of place; Renaissance polyphony, in particular the Roman school — in second place), but at the same time we cannot ignore the fact that the periods that produced these treasures as they have come down to us are not models of imitation for their

understanding of liturgy. No official church document must tell us that Romanesque architecture or the paintings of Michelangelo are masterpieces of art; nor does any official document tell us that in the liturgical renewal, Romanesque architecture must be preserved in an active liturgical setting; nor that the future of liturgy must find a place for preserving the paintings of Michelangelo in our places of liturgical worship. Chapter VII of the constitution makes no such statement. The reason why music has been so selected lies in the general aesthetics about music in the Romantic period and about church music in particular.

This summary has two different points. The first is that there is no music of a liturgical golden age to which we can turn, because the treasures we have are the product of ages that do not represent an ideal of theological thinking in relationship to liturgy. The second is that the Romantic period made a false aesthetic judgment about the music of the past, a judgment that has found its way into official documents.

I will discuss the first proposition: We have no music of a liturgical golden age, because the treasures we have are the product of ages that do not represent an ideal of theological thinking in relationship to liturgy. The pre-Constantinian period, that is, the period before the fourth century, appeals to us as a golden age. The community gatherings at worship were small and familiar. There was a sense of unity around the single altar and the single bishop, as we read in the letters of Ignatius and Clement. There was a fluidity of ritual that left room for spontaneous adaptation. The mass as sacrifice and as meal, the mass as instruction and proclamation, the mass as a sign of fraternal union — the balance of these elements fills us with a liturgical nostalgia. Music at these gatherings was a natural, spontaneous response that had been a part of the Jewish family and synagogal tradition. There was no question of the relationship between music as art and worship. We have much to learn from this period, but we cannot ignore the fact that we are living in different times with different inherited traditions. More importantly, we have no music from this period, no concrete examples from which to draw conclusions. We will have to continue to probe the meaning of the liturgical synaxis in the New Testament and in this post-apostolic age. Although the musician will not find his total musical solution here, with the help of the liturgist, he can learn much about the spirit of worship in the early Christian community. This spirit must be recaptured, and music has a vital contribution to make to this task. Oscar Culmann has summed it up in these words:

For this reason, he (Paul) is able to allow speaking with tongues, under certain conditions, and at the same time to repeat liturgical formulae, without giving rise to anarchy with the one or lifelessness with the other. It is precisely in this *harmonious combination of freedom and restriction* that there lies the greatness and uniqueness of the early Christian service of worship.<sup>1</sup>

Nor is there any music from the fourth century, the period of the most influential of the Church Fathers. There is, however, much discussion of music and we hear for the first time distinctions that have persisted to this day. The fourth century was dealing with larger worshiping groups, with the

first construction of large Christian edifices for worship. The introduction of the Byzantine court ceremonial into liturgy begins at this time and was fostered by a new triumphalism in the Church and in her worship. As such, for the first time she was competing against the pagan drama and its popular hold on the people. In dealing with church music, the Fathers of this century fall back on the aesthetics of the Greek philosophers — the only aesthetics of music that they knew and one that could hardly be squared with the synagogal, Jewish tradition they had inherited. The influence of Greek thought in contrast to Hebrew experience in the realm of music is one that goes beyond the scope of this paper. Suffice it to say that by accepting the Greek "closed" aesthetic system, expressed so well in Plato's *Timaeus* and taken over especially by St. John Chrysostom, the Church Fathers started us on a never-ending search for musical repristinization, a constant nostalgia for the correct musical combination or number arrangement that would hold man's body and soul together in perfect harmony and be a reflection of the harmony of the spheres. This Platonic transcendentalism has never left us musicians. Johann Metz has contrasted this thinking as follows:

This Hebrew experience and thought stands in contrast to Greek thought, which understands the world not as a history oriented to the future, but as a closed cosmos or as a subsisting world of nature. This Hebrew thought is contained in those important passages of the Old Testament which are impregnated with a pathos for the new (*das Novum*), for the new time and for the coming world, i.e., for the new as that which never was. Greek thought, in contrast to Hebrew thought, considers that which has never been as intrinsically impossible. Since for the Greeks there is "nothing new under the sun." Everything which will come in the future is only a variation of the past and an actualization or confirmation of the *anamnesis*. History is therefore only the indifferent return of the same within the closed realm of the eternal cosmos.<sup>2</sup>

This is also the beginning in Theodore of Mopsuestia of the concept of liturgy as a mimicry of the historical actions of Christ's life that continued into the Middle Ages and found such vogue in Amalarius of Metz and later Durandus.

It had often been erroneously thought that Gregorian chant was the perfect combination that arose in this patristic period and thus must be ever returned to if worship is to be an image of the eternal. But we know very little about the actual music of the patristic period and are on surer ground when we state that chant is a much later product, coming into its present state in the Carolingian period. Liturgists do not speak too flatteringly of the Carolingian period from the standpoint of a theological understanding of worship. The Byzantine court ceremonial was imitated at Rome and in the court at Aachen. The procession became the center of the medieval liturgical pageantry. It is surprising how many of the Gregorian chants were processional in origin. We have no way of contrasting chant with the so-called secular music of the day, but if the

stylized secular music of the troubadours is any indication of what went before, the difference is not great. Gregorian chant must be appreciated aesthetically through the concepts that permeated the 8th to the 12th centuries of Christianity and not by 20th or 19th century contrasts. The inherent beauty of this music is not to be questioned, but one must ask how an age so liturgically confused and so permeated with false ceremonial and with the realistic mimicry of an Amalarius could produce the perfect number. Or are we reading into it something that is not there? One has only to read the comments of Andrieu to his edition of the *Ordines Romani* or the illuminating chapters by Jungmann in his *Missarum Solemnia* on the papal mass and the formation of the Romano-Frankish type to see that the period when Gregorian chant reached its apogee, although filled with intense Christian faith, is no liturgical model for our days.<sup>3</sup> Our sources of information relate to the large cathedral and monastic churches and their practices; we know little of the participation of the body of the faithful.

It is not necessary to treat of the high Middle Ages as different in any way from that which preceded as far as the relationship between liturgy and music is concerned. Let us remind ourselves that polyphony made its way with hesitation into liturgical music, first in the sequence and hymn as shown by the *Musica Enchiriadis*, then in the soloist chants in the St. Martial and Notre-Dame schools. It too was looked upon as secular.

Since the *motu proprio* cites classical polyphony — especially the Roman school — as second only to chant, we must pause to examine its liturgical position in its own day. It is interesting that Anton Mayer in his study, "Renaissance, Humanismus und Liturgie" speaks at length of the aims of Renaissance art, architecture, and poetry and their effects on liturgy, but makes little mention of music.<sup>4</sup> But the same rebirth of Greek thought and the anthropocentric orientation of humanism had their lasting effects on music, as well as the violent reaction against such individualism that resulted in an ossification of rites. The result, as pointed out by Mayer, was that the people sought their chief religious expression outside of the liturgy in what we call paraliturgical services. He writes:

The strong principle of formal structure of the Renaissance divided the areas: on the one side the liturgy — on the other the people's devotion; on one side the liturgical law — on the other daily living. It was not as if the liturgy was to be done away with, as if it no longer sought a connection with life, but rather that the faithful in the liturgy recognized nothing that was proper to them, that was their own, that belonged essentially to them and that would be for them a consciousness of the Church, of their christocentric unity, of their membership in the mystical body.<sup>5</sup>

We can rightly ask about the liturgical propriety of 16th century polyphony in its own day.

Concerning the baroque mentality and liturgy, there is need to say very little. Musicians have gone through their neo-baroque stage. Bouyer has shown, per-

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# In Evolution

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haps better than any other modern liturgical writer, the spirit of the baroque in liturgy, its outgrowth from the Renaissance Greco-Roman rejuvenation, its confusion between superhuman and supernatural, as well as its triumphalism.<sup>6</sup> His judgment at times seems harsh, but it is nonetheless true. There is no attempt here to pass a pejorative judgment on the music of this period as such — or on any of the music of the previous periods cited — but merely to reiterate the position that looking to any of these periods for a musical solution, even in preserving the masterpieces of those ages, ends in a *cul de sac*, even if we try fruitlessly to abstract from the bad theological opinions on the liturgy that gave birth to the music.

My second statement was that the Romantic period made a false aesthetic judgment about the music of the past, a judgment that has found its way into official documents. The Romantic period did not seek, as did the Renaissance, to return to Greek culture and Greek mythology, but it did see in the medieval world an ideal balance between secular and sacred, or a mergence of the two. It sought to find in the medieval the pristine Christian feeling or faith. It saw in medieval art, architecture, and music the height of the Christian aesthetic. The Gothic revival of a Pugin in architecture, the pseudo-Byzantine medieval painting of Beuron and Laach, and the revival of Gregorian chant and Cluniac monasticism are products — at times even most admirable products — of this spirit. Music played an important role in the search for the medieval ethos. The aesthetics of Schopenhauer, Nietzsche, and Wagner show such a seeking as clearly as the statements of church musicians. Music in the Romantic aesthetic, to use Schopenhauer's expressions, is a "mouth-piece of the perseity of things," a "telephone of the beyond," a "ventriloquist of God"; music is therefore by no means, like the other arts, the image of ideas, but the image of the will itself. Music, of all the arts, thus tends to be transcendental; it expresses essences directly. The search of the Romantic for the mystical, the unexpressable, finds its ultimate satisfaction in music. Even under the guise of the massive and the monumental, one finds God. Aestheticians such as Maclair speak of "metamusic." Beyond music there is a highest language. . . . That is the rhythm which proceeds from the universe, and of which we are no more than an echo. And this rhythm alone is metamusic.<sup>7</sup> We find ourselves again, astonishingly enough, before the Platonic aesthetics of Chrysostom! As recent an author as Gerardus van der Lecuw in his *Sacred and Profane Beauty* states that "the highest and best music is that which is more than music; not that which sounds with voice and instruments, but that which our voices and instruments remind us of."<sup>8</sup>

In his search for this objective, transcendental music, the Romantic found the chant and polyphony closest to his ideal. Even such perceptive critics of medieval subjectivism as Dom Herwegen in his search for objectivism in the earlier patristic period falls into

this same aesthetic quest. The handbook, however, for this aesthetic of medieval and Renaissance music that had the greatest influence on church music and the Caccilian movement was Anton Friedrich Thibaut's *Ueber Reinheit der Tonkunst*, written in 1825. Thibaut's judgment about the otherworldly characteristic of Gregorian chant and his premise that it was the product of the earliest Christian communities persisted in subsequent authors. He also likens Palestrina, in turn, to Homer and calls the *Palestrinian a cappella*-style the perfection of church music. One has only to read Richard Terry's *The Music of the Roman Rite* written in 1931 to hear echoes, a hundred years later, of Thibaut's thesis. Chapter two, "The Essential Fitness of the Old Music," begins: "I think we may say that modern individualistic music, with its realism and emotionalism, may stir human feeling, but it can never create that atmosphere of serene spiritual ecstasy that the old music generates."<sup>9</sup> Chant is accepted as coming from a higher world, the world of the divine. It comes the closest, in the Romantic mind, to the transcendental. The Caecilian movement and the *motu proprio* of Pius X express this Romantic yearning for the medieval to the fullest.

Pius X had, for his time, a remarkable appreciation of chant, but he shows that he was accepting the Thibaut hypothesis that chant was the product of the earliest Christian community. Historical research has, since his time, proven otherwise, and the good pontiff is not to be criticized for basing his judgment on the then-known facts. The *motu proprio* was a juridical, not a dogmatic, document — a guideline to musicians at that time, much like the many guidelines to biblical scholars of the same time that have since been superceded. Pius X did not intend a dogmatic decree on musical aesthetics. He reflects the general thinking of the most enlightened musicians of his time. To them, the single line melody of chant or the plastic fluidity of the 16th century polyphony contrasted with the emotion-filled chromaticism of the Romantic harmony. It was thus judged objective. Its rhythmic placidity gave it an ethereal quality in contrast to the heavy meter of the 19th century music. Thus Friedrich Heiler could say: "The solemn tones of the Gregorian hymns, to our present-day musical perception, are sounds from another, higher world, from the world of the divine."<sup>10</sup>

This aesthetic of church music justified music as art in church by describing it as a gift to glorify God — the sublimest creative act of man being given back to God. It was like a package wrapped in a golden cloth with a golden ribbon. Whether the people understood the contents of the gift was secondary. The more aesthetically satisfying the gift, the more pleasing to God. With the old, objective music we are on safe ground; if the new is also objective and aims at transcendentalism, it also is safe. Today this feeling is achieved by musicians through the introduction of modal harmonies, parallelisms and the like. This Romantic aesthetic is a part of the church

musicians' inherited baggage today. He still seeks objectivism, transcendentalism. He sees the holy in the archaic. Many, if not most, of our current problems arise from this assumption.

We must say again: no age was a golden age as far as music is concerned. We cannot preserve the treasures of the past without coming to terms with false liturgical orientations that gave birth to this music; nor can we preserve them according to the false aesthetic judgments of the last century. They can only be preserved for that which they are: beautiful pieces of music that served the past generations of the Church and of which we can be rightfully proud.

I direct myself now to the liturgists by posing a series of questions that demand answers before the musicians can adequately face the future. If the musician gives up the golden-package aesthetic, what is he to substitute for it? The role of music in the liturgy can only be solved by the musician when the basic question concerning the liturgical experience is solved. If one is to participate actively, by listening or singing, then liturgy must be judged an experience. What is this experience to be and what is it to effect? If it is to give man a feeling of infinity or eternity or the world beyond — an experience of man approaching God that is unique to that moment, then a new attempt at transcendentalism will evolve and probably a new archaicism and a neo-archaicism. Or is the experience to be one of just praising God with the finest of man's creation. If so, then a new package-aesthetic results. On the other hand, if the liturgical experience is to be primarily the communal sensitivity that I am one with my brother next to me and that our song is our common 20th century response to God's word here and now coming to us in our 20th century situation, it will be something quite different. We will not expect to find the holy in music by archaicism, but in our own 20th century idiom. We will seek to share our common experience without looking for a false kind of objectivism, a false aesthetic that simulates union with God because it seems superhuman. There is no supernatural music — not of the past, nor of the present, nor of the future.

If history teaches us anything about the conflict we constantly pose for ourselves between sacred and secular in music, it is this: the most fruitful period was that in which such a distinction did not exist. Gerardus van der Lecuw prophetically said this years ago when he wrote:

In the history of church music, new life always unfolds when a strong awareness of being called by God and being bound to him is combined with the determination to go out into the world and praise God. For then the folk song entered the Church, then the world seemingly conquered the altar; in reality the altar conquered the world. Then songs resounded, those "new songs" which ascended to God's throne when he had given them to us in his grace.<sup>11</sup>

Where that sense of community has not been cultivated in our churches, how can a communal music spontaneously arise? In a culture such as ours where the gap between the serious composer and the masses is so large, where so much time and money and effort in our culture is spent on propagating the Romantic idiom, how, in such a culture, can we quickly find the answer to a request for music for the people that will be truly their own? We rightly fear the introduction of an emotional revivalism into our worship;

for, without the restraining control of art in music, the sentimental and the banal soon result. We fear the liturgist who does not sense this problem in seeking a communal experience; but we provide him with no substitute.

If I could sum up why music before the council sounds just like the music after the council, despite a change in language, I would say it is because the aesthetic of music in church has not changed. It is still Romantic. As long as these stereotyped notions of church music persist, we will not close the gap between the serious composer and the people. In the last months I have come to sense that this gap cannot be easily closed because of an innate fear on the part of the traditional church musician of anything new and contemporary as being somehow secular and profane. The old and the imitations of the old are alone sacred. Theologically, the problem for the future revolves around the Church's relationship to the world. Music is but one aspect of the whole. Somehow, sacred music must not be afraid to embrace the 20th century; she must affirm that there is no intrinsic difference in style between sacred and secular in music; she must deny her exalted position of being a "telephone to the beyond" and be satisfied with being herself; she must feel free to create and multiply. If, in the process of learning to walk, she stumbles, we need not fear, since the Spirit will never abandon her in her forward thrust.

I take great consolation in the words of Johann Metz:

The New Testament message does not remove the faith's orientation toward the future or hope in the future as the necessary and essential structure of faith. . . . It would be moreover false to think that in the Christ-Event the future is entirely behind us, as if the future of the history after Christ only plays itself out, but does not realize itself. On the contrary, the Christ-Event intensifies this orientation toward the not yet realized future. The proclamation of the resurrection of Jesus, which can never be separated from the message of the crucifixion, is essentially a proclamation of the promise which initiates the Christian mission. This mission achieves its future in so far as the Christian alters and "innovates" the world toward the future of God which is definitely promised to us in the resurrection of Jesus Christ. The New Testament is therefore centered on hope — a creative expectancy — as the very essence of Christian existence.<sup>12</sup>

If any one of us had all the answers, we would not be holding this gathering. But we should all share that "creative expectancy" in working out the problem of the relationship between music and liturgy, and not succumb to fear or despondency. Continued mutual dialogue in a spirit of hope is needed.

## NOTES

- <sup>1</sup>Early Christian Worship (London, 1953), pp. 32-33.
- <sup>2</sup>"The Church and the World," in *The Word in History* (New York, 1966), pp. 75-76.
- <sup>3</sup>M. Andrieu, *Les Ordines Romani*, I (Louvain, 1931), pp. 467-548; II (Louvain, 1948), pp. xvii-xlix. J. Jungmann, *Missarum Solemnia* (Vienna, 1949), pp. 95-132.
- <sup>4</sup>Jahrbuch für Liturgiewissenschaft, 14 (1938) pp. 123-171.
- <sup>5</sup>Cf. *op. cit.*, p. 171.
- <sup>6</sup>See especially his *Life and Liturgy* (London, 1962), pp. 1-9.
- <sup>7</sup>C. Maclair, *Religion de la musique* (Paris, 1909).
- <sup>8</sup>*Sacred and Profane Beauty*, trans. David E. Green (New York, 1963), p. 261.
- <sup>9</sup>*The Music of the Roman Rite* (London, 1931), p. 10.
- <sup>10</sup>Friedrich Heiler, *Der Katholizismus, seine Idee und seine Erscheinung* (Munich, 1923).
- <sup>11</sup>Cf. *op. cit.*, p. 224.
- <sup>12</sup>Cf. *op. cit.*, p. 77.

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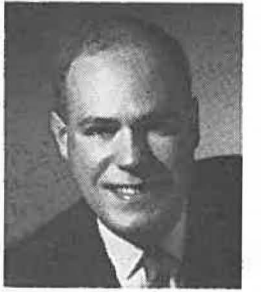
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