

THE DIAPASON

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

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NOVEMBER, 1969

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PAUL CALLAWAY HONORED ON HIS 30TH ANNIVERSARY

Paul Callaway, completing 30 years as organist and choirmaster of National Cathedral, Washington, D.C., was honored Sept. 1 by a joint organ recital at the cathedral by his colleagues, Richard Dirksen and John Fenstermaker. Mr. Callaway was present to receive congratulations and well-wishes from the hundreds in attendance.

In the recital Mr. Dirksen and Mr. Fenstermaker chose their music from Mr. Callaway's first recital at the cathedral, played some months before he was named to the post Sept. 1, 1939. The program is listed in the recital pages.

SCHLICHER IN LOS ANGELES CHURCH HEARD IN 8 EVENTS

The double organ of the First Congregational Church of Los Angeles, of 213 ranks (see page 1, June, 1965) is being heard in an eight-event series of recitals and concerts which began Oct. 26 with the world premiere of Rayner Brown's Concerto for Two Organs, Brass and Percussion. In the work commissioned for the event, organist Lloyd Holzgraf and Marian Reiff Craighead were joined by the Los Angeles Brass Ensemble conducted by Lester Remsen.

David Craighead plays a Bach recital Nov. 14; Alexander Schreiner plays Dec. 14; Catharine Crozier Jan. 18; Lloyd Holzgraf Feb. 2; Robert Baker March 7; Donald McDonald April 17; and Virgil Fox May 10.

Large Austin in Famed Church is Reworked

Austin Organs, Inc. has been doing some work on the large Austin organ in the historic First Church in Hartford, popularly known as Center Congregational Church.

The congregation was "gathered" in 1632 in Newtown, Mass., probably being the eighth church established in New England. In 1636, the congregation, led by their pastor, Thomas Hooker, moved to the banks of the Connecticut River and founded Hartford. The present large building on Main Street in the center of town was built in 1807 and is the fourth Meeting House for that congregation.

Significant dates in the organ history of the church are:

1822 The first organ in Center Church, being the first organ in Hartford.

1835 The Thomas Appleton Organ, from which the present case remains.

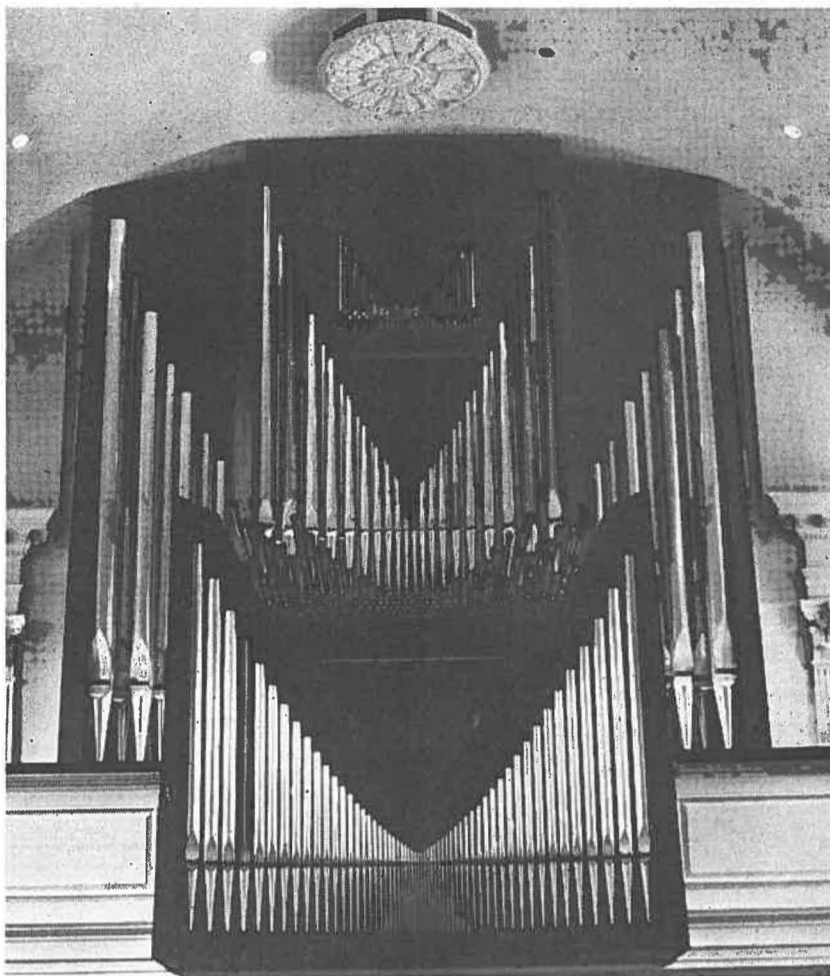
1883 The Hilbourne Roosevelt Organ, given in memory of Leonard Church.

1907 4-Manual Austin Organ (#189) given by the congregation on the 100th anniversary of the building.

1954 Present 4-manual Austin installed, utilizing some of the 1907 structure and the 16' wood diapason from the 1883 organ.

The present work will replace a few ranks of pipes and re-work several others, re-regulating much of the rest of the organ to bring the instrument right up-to-date and put it in first-class condition.

Carpets and pew cushions have been taken out of the rear and side galleries. Case panels have been replaced with open metal grillework. Reflective housings have been provided over the great, swell, choir, and positiv. Swell and choir shades now open wide with new more powerful Austin swell engines. All manual contacts have been re-regulated and the pedalboard rebuilt. The tonal



NEW RIEGER TRACKER IN NATION'S CAPITAL

see page 8

finishings will be completely reviewed in the light of the greatly improved acoustics and tonal projection of the organ.

The organ has seen much use, and will continue to do so. In 1822 the congregation voted to allow "sacred music" concerts in the church "with open doors and liberty of a contribution, but without sales of tickets," a tradition continued to this day.

Many noted organists have served Center Church through the years including Nathan H. Allen, Carl McKinley, John Spencer Camp, and Clarence Waters. The present organist-choirmaster is John Holtz, who served as consultant on the present project on behalf of the church, working with Richard J. Piper, vice-president & tonal director, and Frederick L. Mitchell, vice-president of Austin.

Several programs are scheduled for this fall. A program for organ, instruments, and voice, featuring John Holtz and Darlene Gayles, soprano, will be heard Nov. 2. Clyde Holloway will play Nov. 23rd. The Center Church cantata choir, under Mr. Holtz, will sing a Christmas program, Dec. 14. Part of this program will be televised Dec. 21.

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Flute Harmonique 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes
Chimes

SWELL

Lieblich Gedeckt 16 ft. 12 pipes
Spitz Principal 8 ft. 68 pipes
Rohrflöte 8 ft. 68 pipes
Viole de Gambe 8 ft. 68 pipes
Voix Celeste 8 ft. 68 pipes

Principal 4 ft. 68 pipes
Waldflöte 4 ft. 68 pipes
Rohr Nasat 2 1/4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Cymbale 3 ranks 183 pipes
Basson 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Basson 8 ft. 12 pipes
Clairon 4 ft. 68 pipes
Vox Humana 8 ft. 61 pipes
Vox Tremolo
Tremolo

CHOIR

Montre 8 ft. 68 pipes
Bourdon 8 ft. 68 pipes
Dolce 8 ft. 68 pipes
Dolce Celeste, T.C. 8 ft. 56 pipes
Koppelflöte 4 ft. 68 pipes
Nasard 2 1/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Cromorne 8 ft. 68 pipes
Rohr Schalmey 4 ft. 68 pipes
Trompette Harmonique 8 ft. 68 pipes

POSITIV

Holzgedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Zimbel 3 ranks 183 pipes

PEDAL

Resultant 32 ft.
Diapason 16 ft. 32 pipes
Contrebasse 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaten 16 ft.
Lieblich Gedeckt 16 ft.
Principal 8 ft. 32 pipes
Cello 8 ft. 12 pipes
Bourdon 8 ft. 32 pipes
Lieblich Gedeckt 8 ft.
Octave 4 ft. 12 pipes
Flute 4 ft. 12 pipes
Flautino 2 ft. 12 pipes
Mixture 3 ranks 96 pipes
Basson 16 ft.
Basson 8 ft.
Bombarde 16 ft. 32 pipes
Trompette 8 ft. 12 pipes
Clairon 4 ft. 12 pipes

New Casavant to Concord College, Athens, W. Va.

Casavant Frères, Ltée., St. Hyacinthe, Quebec, has completed the installation of a three-manual organ in the auditorium of the Art Center at Concord College, Athens, W. Va. The instrument is exposed in an open chamber at the right-hand side of the auditorium, close to the stage area. The console is on a platform which may be moved about on the stage.

Lawrence I. Phelps, vice-president and tonal director of Casavant, designed the organ; Lawrence Walker, local Casavant representative, installed it.

GREAT

Prinzipal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Superoktave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes
Chimes

SWELL

Viola 8 ft. 61 pipes
Vox coelestis 8 ft. 54 pipes
Rohrflöte 8 ft. 61 pipes
Fugara 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Scharf 4 ranks 244 pipes
Oboe 8 ft. 61 pipes
Tremulant

POSITIV

Gedackt 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Quintflöte 1 1/3 ft. 61 pipes
Sesquialtera 2 ranks 12 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Zimbelstern

PEDAL

Prinzipal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Oktav 8 ft. 32 pipes
Pommer 8 ft. 32 pipes
Superoktav 4 ft. 32 pipes
Mixture 3 ranks 128 pipes
Posaune 16 ft. 32 pipes
Schalmey 4 ft. 32 pipes

SECOND ORGAN FESTIVAL HELD IN ROME IN SEPTEMBER

The second international organ festival was held in Rome Sept. 15-24. Ten soloists were heard on organs of 10 different churches. Organ music of all periods and from most Western European countries was heard. The schedule included:

Sept. 15 — Guiseppe Zanaboni, Italy at SS. John and Paul

Sept. 16 — Wijnand Van de Pol, Holland at St. Charles on the Corso

Sept. 17 — Montserrat Torrent Serra, Spain at St. Anselmo

Sept. 18 — Verena Lutz, Switzerland at SS Cosco and Damian

Sept. 19 — Luigi Celeghin, Italy at St. Mary in the Garden

Sept. 20 — Viktor Lukas, Germany at Christ the King

Sept. 21 — Marie-Claire Alain, France at St. Francis the Roman

Sept. 22 — Ferdinand Klinda, Czechoslovakia, at St. Pancrazio

Sept. 23 — James Dalton, England at St. Sabina

Sept. 24 — André Marchal, France at St. Mary over Minerva

The Associazione Musicale Romana, which sponsors the annual organ event also sponsors a harpsichord festival in the Spring. Miles Morgan, an American conductor living in Rome, is the association's musical director.

LUNCHEON IS SERVED in Pilgrim Hall following each program, reads the Allan Willis recital program for the United Church, Bridgeport, Conn.



Ronald A. Hough has become assistant professor of organ and church music and university organist at Hardin-Simmons University, Abilene, Tex. He will also be organist of the First Baptist Church there. In June he graduated from the University of Illinois, where he earned the DMA and studied with Jerald Hamilton.

SPANDAUER CHOIR MAKES SHORT US TOUR IN OCTOBER

The Spandauer Kantorei of the Berlin School of Church Music made a two-week tour of the United States in October with concerts sung in New Haven, Boston, Rochester, Chicago and Washington and at New York's Church of the Ascension. The choir is well known for its concerts in Berlin and West Germany, its radio programs and recordings for Bärenreiter, Camerata, Columbia and Vox.



Arthur P. Lawrence has joined the music faculties of St. Mary's College and the University of Notre Dame, South Bend, Ind. as assistant professor of music. He will be choral director for St. Mary's and co-ordinator for Notre Dame's Church of the Sacred Heart. This is one of the first of a number of appointments made jointly between the two adjoining institutions in all academic areas.

Dr. Lawrence earned the DMA at Stanford University, is a graduate of Davidson College and Florida State University, and has also attended the University of Calif. at Berkeley. He has held a number of church positions and has appeared widely as a recitalist. He taught at Centre College, Ky., last year.

DAVID LOWRY discussed and played French organ music Oct. 23 in Byrnes auditorium, Winthrop College, Rock Hill, S.C.



Carl E. Stout has been appointed organist and choirmaster of St. Paul's Cathedral, Erie, Pa. He will also teach on the faculty of Mercyhurst College at Erie and will continue to conduct the Warren, Pa., Civic Orchestra.



Ronald Wyatt has been named organist-choirmaster of University Presbyterian Church, adjacent to the campus of Trinity University, San Antonio, Tex. The appointment is effective September 1.

Mr. Wyatt studied organ at the University of Texas with Dr. James Moeser and in New York City with the late Dr. Hugh Giles.

University Presbyterian has two organs, a Holtkamp recently rebuilt and enlarged by Rubin S. Frels and a positiv built by D. A. Flentrop.

GORDON AND HELEN BETENBAUGH led the Schubert Mass in G Oct. 5, Peeters and Randall Thompson Oct. 26 and Haydn, Mozart, Bechler, Schuber and Stanley Nov. 9 at First Methodist Church, El Dorado, Ark.



VOICE AND ORGAN

SCH111	FRANCK, C. - Ave Maria (Lat). High	\$1.25
SCH112	-- Same. Medium	1.25
SCH113	- Panis Angelicus (Lat). High in B	1.25
SCH114	-- Same. High in A	1.25
SCH115	-- Same. Medium in G	1.25
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	-- Flute I, II (for the Mueller songs), each30
6345A	PEETERS - Ave Maria (Hail Mary) (Lat-Eng). High, Op. 104a90
6345b	-- Same. Medium, Op. 104b .....	.90
6345C	-- Same. Low, Op. 104c .....	.90
6343	-- Same. Duet (Soprano, Alto; or Tenor, Bass), Op. 104d .....	.20
6147	- Ivory Tower, Op. 47. 6 Sacred Songs (Marienlieder) (Eng-Flemish)	2.00
6201A	- The Lord's Prayer. High, Op. 102a .....	.60
6201b	-- Same. Medium, Op. 102b .....	.60
6201C	-- Same. Low, Op. 102c .....	.60
6202	-- Same. Duet (Soprano, Alto; or Tenor, Bass), Op. 102d .....	.20
6342A	- Pater Noster (Our Father) (Lat-Eng). High, Op. 102f .....	.90
6342b	-- Same. Medium, Op. 102g .....	.90
6342C	-- Same. Low, Op. 102h .....	.90
6341	-- Same. Duet (Soprano, Alto; or Tenor, Bass), Op. 102i .....	.20
6053	- Speculum Vitae (Mirror of Life), Op. 36. Tone Poem (Eng-Ger)	2.50
	1. Night; 2. Morning; 3. Midday; 4. Evening.	
6244A	- Wedding Song (Wo du hingehst) (Eng-Ger). High, Op. 103a .....	.90
6244b	-- Same. Medium, Op. 103b90
6244C	-- Same. Low, Op. 103c90
6371	ROREM - The Lord's Prayer60

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NOTICE

Again this year The Diapason will accept group subscriptions (both renewal and new), sent in by Treasurers, at \$2.50 each.



Dr. Charles Peaker and Mrs. Peaker cut the cake at the 25th anniversary celebration of his appointment as organist and choirmaster of St. Paul's Church, Bloor Street, Toronto. Hundreds of former soloists, choir members, students and fellow organists attended.

Dr. Peaker received many volumes of Shakespeare, musicological works and other gifts, while Mrs. Peaker was given a tray of silver goblets and red roses.

AUGUST J. HUYBRECHTS, Belgian-born organist of Petoskey, Mich. and instructor at the Interlochen Arts Academy, returned to his native Belgium in the summer for organ recitals in The Cathedral of Our Lady, Antwerp, and St. Bavon's Cathedral, Ghent. He included American composers Copland, Piston and Session and Flemish-Americans Louis and August Huybrechts, Noel Goemanne and Camil Van Hulse in his programs.

THE ANNUAL MEETING of the National Association of Schools of Music (NASM) will be held Nov. 24, 25 and 26 at the Los Angeles Hilton Hotel.

PEDTKE NAMED AS DE PAUL ORGAN DEPARTMENT HEAD

Herman J. Pedtke, faculty member of the school of music of De Paul University, Chicago, since 1946, has been named head of the organ department. He has bachelor and master degrees in music from De Paul.

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FRANK CUNKLE, AAGO
Editor

NOVEMBER, 1969

DOROTHY ROSER
Business Manager

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Assistant Editor

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

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	Pipes
16' Quintade	56
8' Prinzipal	56
8' Rohrflöte	56
4' Oktav	56
4' Spitzflöte	56
2' Oktav	56
1-1/3' Mixtur VI	336
8' Kornett V (TC-37 notes)	185
16' Fagott	56
8' Trompete	56

— BRUSTWERK — (enclosed)

	Pipes
8' Holzgedackt	56
8' Salizional	56
4' Rohrflöte	56
2' Prinzipal	56
1/3' Zimbel III	168
16' Rankett	56
8' Vox humana Tremulant	56

— RÜCKPOSITIV —

8' Gedackt	56
4' Prinzipal	56
4' Koppelflöte	56
2-2/3' Nasat	56
2' Blockflöte	56
1-3/5' Terz	56
1-1/3' Quinte	56
2/3' Scharf IV	224
8' Krummhorn Tremulant	56

— PEDAL —

16' Prinzipal	32
16' Subbass	32
8' Oktav	32
8' Gedackt	32
4' Choralbass	32
2' Nachthorn	32
2-2/3' Mixtur V	160
16' Posaune	32
8' Trompete	32
4' Schalmel	32
Tremulant (2 needed)	



Casavant Frères

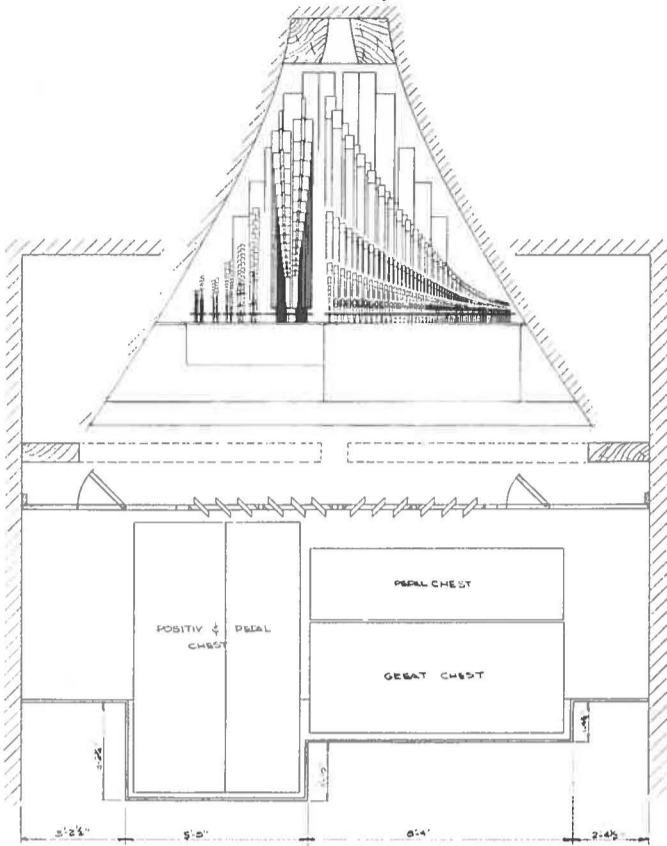
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**Open New Schlicker Organ
in Dallas, Tex., Church**

The three-manual Schlicker organ in the Zion Lutheran Church, Dallas, Tex. was opened June 29 but the official dedicatory recital by Paul Manz was planned for autumn. The 47-rank instrument uses electric action with slider chests. The stop-tablet console has combinations adjustable at the console. Donald O. Rotermund is the minister of music.

GREAT

- Quintadena 16 ft. 61 pipes
- Principal 8 ft. 61 pipes
- Spillflöte 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Hohlflöte 4 ft. 61 pipes
- Octave 2 ft. 61 pipes
- Mixture 3-4 ranks 237 pipes
- Dulzian 16 ft. 61 pipes
- Schalmei 8 ft. 61 pipes
- Tremolo

SWELL

- Rohrflöte 8 ft. 61 pipes
- Salicional 8 ft. 61 pipes
- Voix Celeste 8 ft. 49 pipes
- Principal 4 ft. 61 pipes
- Koppelflöte 4 ft. 61 pipes
- Nasat 2 1/2 ft. 61 pipes
- Waldflöte 2 ft. 61 pipes
- Terz 1 1/2 ft. 49 pipes
- Mixture 3-4 ranks 237 pipes
- Dulzian 16 ft. 61 pipes
- Schalmei 8 ft. 61 pipes
- Tremolo

POSITIV

- Holzgedackt 8 ft. 61 pipes
- Rohrflöte 4 ft. 61 pipes
- Principal 2 ft. 61 pipes
- Nachthorn 2 ft. 61 pipes
- Klein-Nasat 1 1/2 ft. 61 pipes
- Siffelöte 1 ft. 61 pipes
- Scharf 3-4 ranks 232 pipes
- Krummhorn 8 ft. 61 pipes
- Tremolo

PEDAL

- Principal 16 ft. 12 pipes
- Subbass 16 ft. 32 pipes
- Octave 8 ft. 32 pipes
- Metalgedackt 8 ft. 32 pipes
- Labialer Dulzian 4 ft. 32 pipes
- Gemshorn 2 ft. 32 pipes
- Mixture 3 ranks 96 pipes
- Posaune 16 ft. 32 pipes
- Kornett 4 ft. 32 pipes
- Tremolo



James H. Vail assumed the position Sept. 1 of organist and choirmaster at St. Alban's Episcopal Church, Westwood, Los Angeles. He leaves St. John's Episcopal Church, also Los Angeles, where he has held a similar post for 15 years. He will continue as associate professor of church music and conductor of the concert choir at the University of Southern California where he has been a faculty member since 1961.



John Schaefer became organist-choirmaster of the First Congregational Church, Columbus, Ohio as of Aug. 1. He comes to Columbus after a three-year residence in England where he was assistant to David Lumsden at New College and organist-choirmaster of St. Margaret's Church, both in Oxford. Prior to his study at Oxford he attended Ohio State University, Union Theological Seminary and, as a Fulbright scholar, at the Royal Academy of Music in London. He holds ARCO, AAGO, and ChM diplomas.

THE AMERICAN LISZT Society's next festival will be held Jan. 23-25 at the University of California at Santa Barbara with Erno Daniel as local chairman. Tapes of performances at previous festivals are available. Write John R. Hitchings, Box 648, Radford College, Radford, Va. 24141.

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On its 25th anniversary the Gaudeamus competition for interpreters of contemporary music will be held April 1-6 in Rotterdam. It is open to vocalists and instrumentalists not older than 25 years of age, to ensembles not exceeding nine performers of an average age below 35.

The international Gaudeamus composers' competition will include works for choir, chamber groups and orchestra, and electronic works. Entries are acceptable until Jan. 31. Write Foundation Gaudeamus, P.O. Box 30, Bilthoven, Netherlands.

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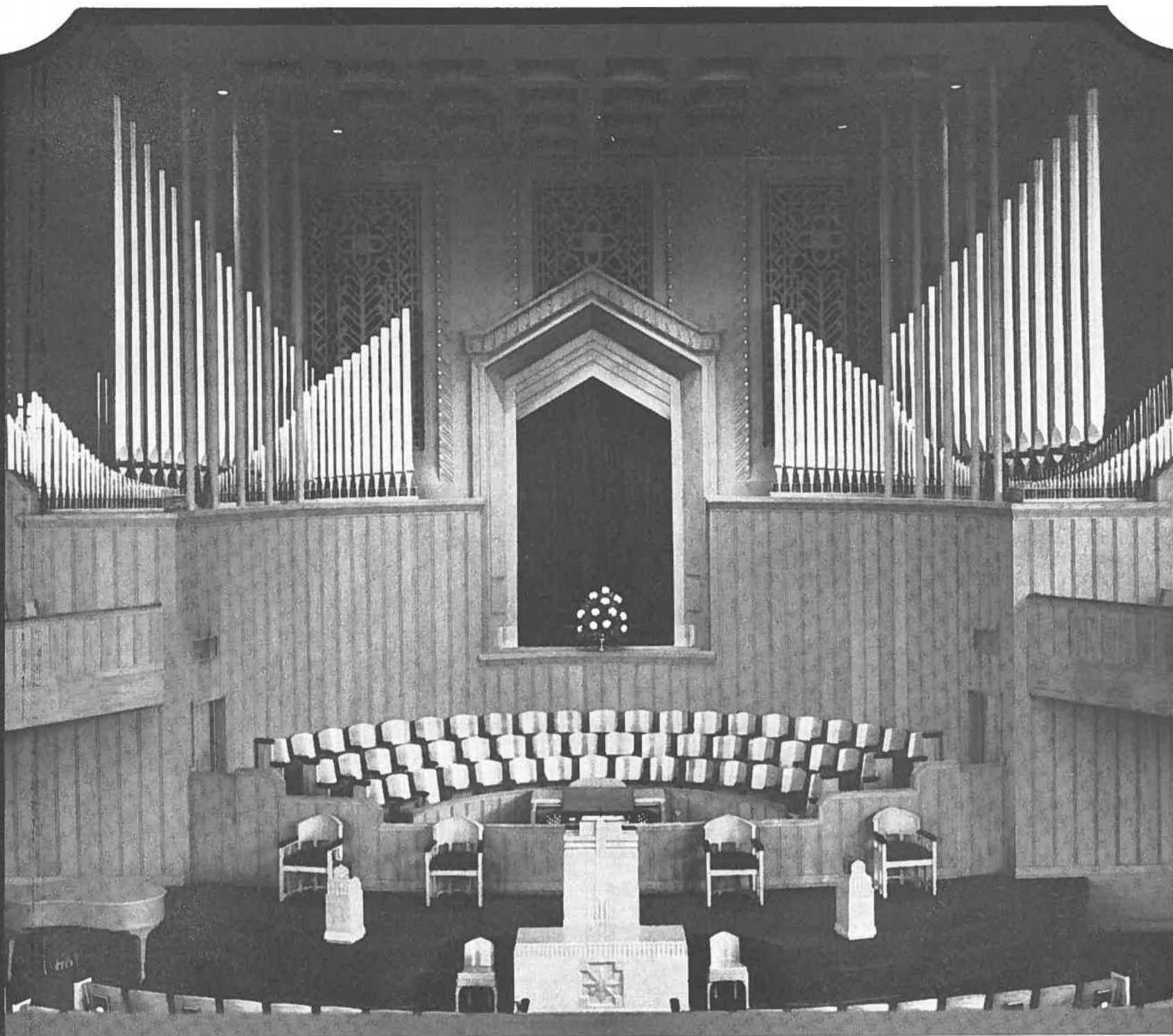
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Today, 54 years later, income tax is a way of life, traffic light networks are controlled by remote electronics, our business world depends on the long distance telephone, Mother's Day is an American institution and the Orgoblo at St. Adalbert's, used for daily masses, continues to serve without having been dismantled.

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JACK OSSEWAARDE	Sing We Merrily	.40

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Parsons Rebuilds Old Johnson in Rochester, N.Y. Church

The organ in the Rochester, N.Y., First Presbyterian Church was originally a Johnson two-manual tracker built in 1872 and subsequently enlarged to a three-manual and converted to pneumatic action in 1893 by Hutchins. Bryant G. Parsons & Son, Penfield, N.Y., has taken a new approach. The original reeds and mixtures have been replaced with more satisfactory ones and the entire organ re-regulated to overcome, as far as possible, the slow speech and "bottom-heaviness" which previously characterized the instrument. A nazard and tierce were added to the choir to provide a cornet. Various flute ranks were switched to provide lighter and clearer sounds. Adequate independent pedal is lacking, but the organ is remarkably successful as a church and recital instrument.

- GREAT**
- Violone 16 ft.
- Principal 8 ft.
- Bourdon 8 ft.
- Viola 8 ft.
- Octave 4 ft.
- Flute 4 ft.
- Fifteenth 2 ft.
- Mixture 4 ranks
- Trumpet 8 ft.
- SWELL**
- Bourdon 16 ft.
- Geigen 8 ft.
- Gedeckt 8 ft.
- Gambe 8 ft.
- Gambe Celeste 8 ft.
- Spitz Principal 4 ft.
- Flute Harmonique 4 ft.
- Quintadena 4 ft.
- Octavin 2 ft.
- Scharf 3 ranks
- Posaune 16 ft.
- Trompette 8 ft.
- Oboe 8 ft.
- Vox Humana 8 ft.
- Tremolo
- CHOIR**
- Rohr Flute 8 ft.
- Dolce 8 ft.
- Unda Maris 8 ft.
- Hohl Flute 4 ft.
- Nazard 2 2/3 ft.
- Block Flute 2 ft.
- Tierce 1 3/4 ft.
- Larigot 1 1/2 ft.
- Clarinet 8 ft.
- PEDAL**
- Principal 16 ft.
- Violone 16 ft.
- Bourdon 16 ft.
- Octave 8 ft.
- Violon Cello 8 ft.
- Gedeckt 8 ft.
- Posaune 16 ft.
- Trompette 8 ft.
- Clarion 4 ft.

JOHN GREEN IS APPOINTED TO CALIFORNIA POSITION

John Powell Green has been appointed organist of the 2,600 member First United Methodist Church, Fullerton, Calif. Earlier this year he served as organist for the Southern California-Arizona Conference of the United Methodist Church held at the University of Redlands.

He leaves a similar post at St. Matthew's United Methodist Church, Hacienda Heights, Calif. He has served other churches in Inglewood, Calif. and Scottsdale and Winslow, Ariz. His teachers include Charles S. Brown, Robert Prichard, Nadine Dresskell and C. Eugene Harris.



Richard P. Barry has become choir director and his wife Nicola organist of St. George's Episcopal Church, Hempstead, Long Island, N. Y. They replace Mr. and Mrs. Elwood Schwan who retire after 25 years of service. Mr. Barry is a graduate of Hofstra College and a choral student of Peter Wilhousky; Mrs. Barry is a student of Frederick Baldwin and Sophy Toppin. Their new duties include a 36-voice choir. Mr. Barry also directs the Festival Chorus of Brooklyn.

The Barrys leave posts after seven years at the Unitarian Universalist Church, Garden City. St. George's is the oldest Episcopal church in Nassau County. The parish dates back to 1684, five years after the Hempstead community was founded.

RICHARD PEEK conducted the Purcell Te Deum in D, Zimmermann's Psalm Concert and two motets by Bruckner Oct 19 at the First Presbyterian Church, Rock Hill, S.C. and Oct. 26 at Covenant Presbyterian, Charlotte, N.C.

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Readers who were distressed by the spectacular fire which destroyed Aeolian Hall, London, Ont., pictured on page 1 of the July, 1968 issue, will be happy to see this photograph of the opening concert at the new Aeolian Town Hall Sept. 27, 1969. Betty-Jean Hagen played the Bach E. major violin concerto on the program.

The newly reconstructed music hall is situated several miles east of the old hall. It will house a new concert organ in October, 1970. The high gallery site for it is already being prepared.

DIRECTOR OF VENEZUELAN INSTITUTE HEARD IN MIAMI

Jesús Ignacio Pérez Perazzo, director of the National Institute of Cultural and Fine Arts, Caracas, Venezuela, was guest conductor of the University of Miami Chamber Singers in an all-Venezuelan program Oct. 1. He was assisted by Oscar Eduardo Mejiás, guitarist-singer who gave a typical Creole presentation. The program included: Himno Nacional de Venezuela, Juan Jose Landaeta-V. Salias; Una Paloma Blanca, El Rosal de la Huerta, Ho Es tu Día and Cantico, arranged by B. Emilio Sojo; a Adorar al Niño, San Juan Se Va, Dormite mi Niño, Sancocho E Guesito and El Moscon, all traditional Venezuelan; Sendas de la Tarde, Juan Sta. Plaza; Gota de Breve Rocio, Inocente Carreno; El Tarututu, Miguel Angel Calcano; Balada de Grandó Verde, Eduardo Plaza.

SHARON OLLISON APPOINTED TO CHURCH IN NEW HAVEN

Sharon Mason Ollison has been appointed organist-choirmaster of the Parish Church of St. Luke, New Haven, Conn. Previously she has held similar positions at Epiphany Episcopal, Walpole, Mass. First Congregational, Hawthorn, N.J. and First Congregational, Hackensack, N.J. She holds a BMus from the University of Texas and an SMM from Union Seminary where she studied organ with Vernon de Tar and harpsichord with Eugenia Earl. Her conducting study has been with Morris J. Beachy, Earl Berg, and Abraham Kaplan.

THE 49-BELL Taylor carillon in the Cathedral of St. John the Evangelist, Spokane, Wash., was dedicated Aug. 26. C. Harold Eicke, cathedral organist and master of the choristers, and now also carillonneur, played the dedicatory program.

Schlicker Organ Opened in Church at Tacoma

A recital by David Dahl Sept. 7, which appears in the recital pages, opened the three-manual Schlicker organ in the Trinity Lutheran Church, Tacoma, Wash. The instrument is placed in the gallery in a free-standing wooden case. Its 30 stops of 40 ranks are on slider windchests, with variable scaling of pipes, low wind-pressures and no nicking of the languids.

Installation was supervised by John DeCamp; tonal finishing was completed by John Obermeyer and Bernard Cavellier of the Schlicker company.

GREAT

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Spillflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Mixture 4-5 ranks 292 pipes
Trompette 8 ft. 61 pipes

POSITIV

Holzgedeckt 8 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Klein-Nasat 1 1/2 ft. 61 pipes
Scharf 3-4 ranks 232 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

SWELL

Rohrflöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Flachflöte 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Italian Principal 2 ft. 61 pipes
Terz 1 1/2 ft. 49 pipes
Mixture 3 ranks 183 pipes
Schalmel 8 ft. 183 pipes
Tremolo

PEDAL

Principal 16 ft. 12 pipes
Subbass 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Metal Gedeckt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture 3 ranks 96 pipes
Fagott 16 ft. 32 pipes
Claron 4 ft. 32 pipes



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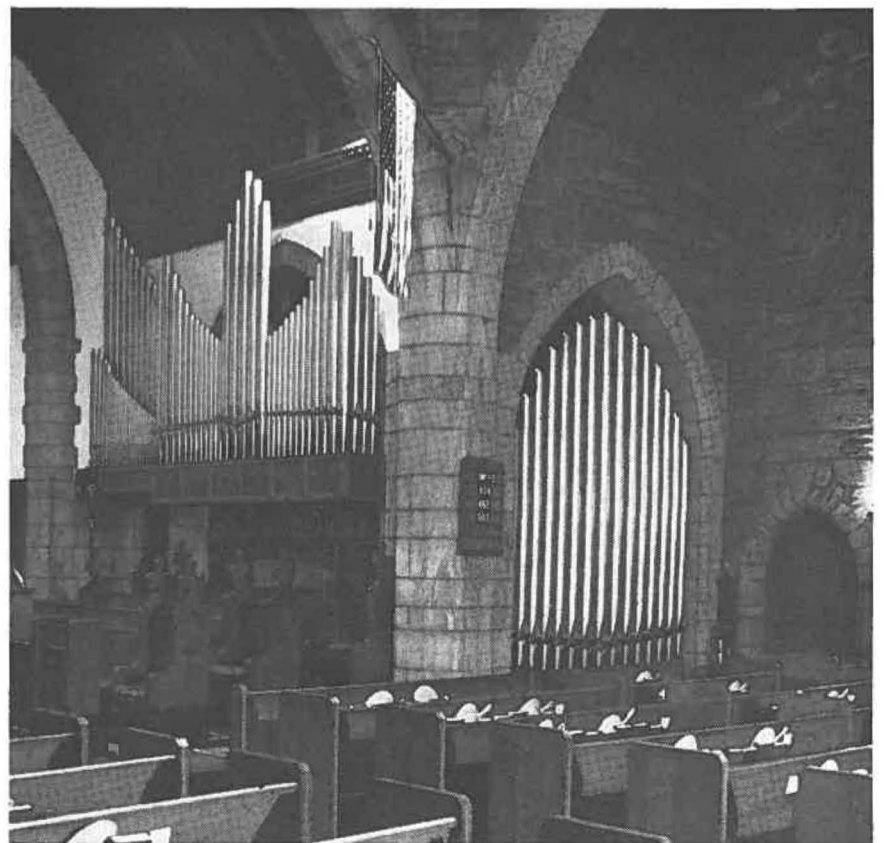
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"Peace O Lord"

Phillip M. Stales. Good for volunteers with mature voices. Christmas. Medium. SATB. APM-471 40¢

"Where Shall I Find the Christ Child?"

Max Exner. Contemporary with drums. Teenagers—adults. Moderate. Cantic. APM-852 65¢

"How Amiable Are Thy Tabernacles"

Jean Berger. A major work. Optional handbells. Difficult. SATB and Youth Choir. APM-695 \$1.25

"Today in Bethlehem"

Robert J. Powell. Three Christmas anthems for mixed voices. Moderate. SATB. APM-511 60¢

❖ Cantatas & Collections

"The Words from the Cross"

Jeanne E. Shaffer. Familiar text. May be used with Scripture. Moderate. SATB. APM-658. \$1.25

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❖ Organ

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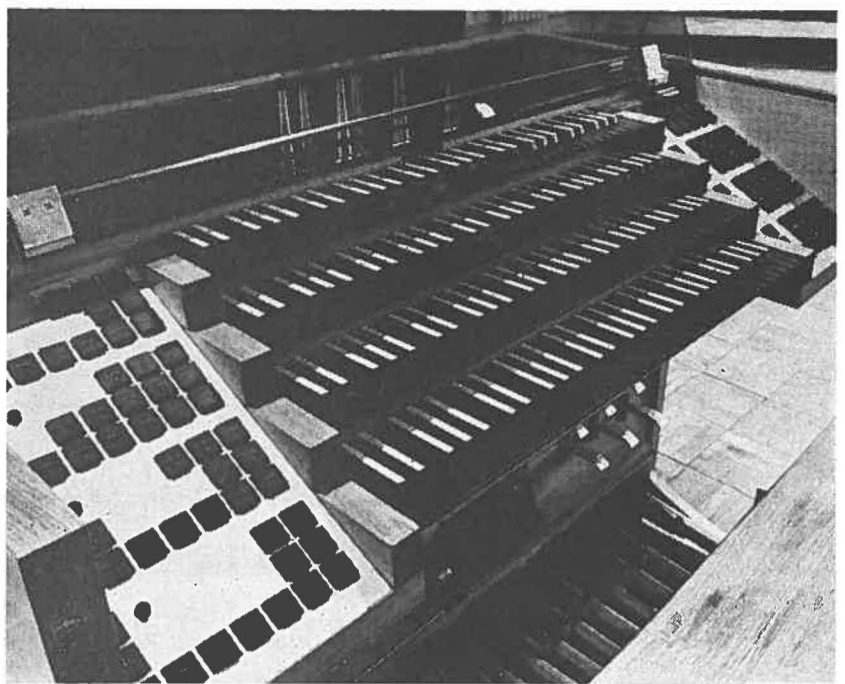
Capital Church Opens Large Rieger Tracker

All Souls Church (Unitarian) in Washington, D.C. has long been familiar to music lovers in the Capital for the quality of its music under the former Lewis Atwater, and its present music director Karl Halvorson. The church has recently added a 60-stop, 95-rank tracker organ built by the Austrian firm, Riegerorgelbau, to support this program.

It is an instrument of 4 manuals and pedal, of the Werkprinzip type, so that each division has its own reflecting case. The free-standing console is low and very compact for so large an organ and the 61/32 compass is relatively rare for a tracker organ. Other unusual features are the 5-rank mounted cornet, supplemented by two *cornets décomposés*, the Brustwerk with its hinged and transparent shutters at console level, and a modern electronic memory system to control all the stops, couplers and combinations. Instead of draw-knobs or tilting tablets, this console has a panoply of push-keys with names that light up when in use.

The display pipes are the 16 ft. pedal prinzipal, the 16 ft. gemshorn in the Hauptwerk and the 8 ft. salicional in the Ruckpositiv and all are of tin.

The All Souls organ will be introduced to the public in a series of three recitals by Marie Claire Alain, Nov. 30, Dec. 5 and Dec. 7.



RUECKPOSITIV

- Salicional 8 ft.
- Rohrflöte 8 ft.
- Prinzipal 4 ft.
- Koppelflöte 4 ft.
- Gemshorn 2 ft.
- Quinte 1 1/3 ft.
- Sesquialter 2 ranks
- Scharff 4 ranks
- Krummhorn 8 ft.
- Schalmei 4 ft.

BRUSTWERK

- Quintade 8 ft.
- Holzgedeckt 8 ft.
- Spitzgambe 4 ft.
- Holzrohrflöte 4 ft.
- Prinzipal 2 ft.
- Sifflöte 1 ft.
- Cymbel 2 ranks
- Terzsept 4 ranks
- Baerpfeife 16 ft.
- Musette 8 ft.
- Regal 4 ft.

SCHWELLWERK

- Pommer 16 ft.
- Prinzipal 8 ft.
- Spitzflöte 8 ft.
- Schweburg 2 ranks
- Octave 4 ft.
- Hohlflöte 4 ft.
- Nasat 2 3/4 ft.
- Flöte 2 ft.
- Terz 1 3/8 ft.
- Mixtur 7 ranks
- Buntcymbel 4 ranks
- Dulzian 16 ft.
- Trompette 8 ft.
- Clairon 4 ft.

PEDAL

- Prinzipal 16 ft.
- Subbass 16 ft.
- Octave 8 ft.
- Spillflöte 8 ft.
- Quinte 5 1/2 ft.
- Dolkon 4 ft.
- Basszink 3 ranks
- Nachthorn 2 ft.
- Mixtur 6 ranks
- Sordun 32 ft.
- Fagott 16 ft.
- Posaune 8 ft.
- Zink 4 ft.

HAUPTWERK

- Gemshorn 16 ft.
- Prinzipal 8 ft.
- Holzflöte 8 ft.
- Octave 4 ft.
- Quinte 2 3/4 ft.
- Superoctave 2 ft.
- Mixtur 6 ranks
- Quint Cymbel 3 ranks
- Cornet 5 ranks
- Spanische Trumpete 16 ft.
- Trompette 8 ft.
- Spanische Trumpete 4 ft.



Ledlova Kopecky, Czechoslovakian-born organist now living in Toronto, has joined the Richard Torrence management. She studied at the Conservatory at Brno, Czechoslovakia, at the Liszt Academy in Weimar, East Germany, and at the Prague Academy of Musical Arts, where she also taught. She won first prize in the Prague Academy's organ competition in 1961.

Miss Kopecky has played recitals in Czechoslovakia, Holland and Germany. She was the first woman organist from a foreign country to tour the Soviet Union. Mr. Kopecky's wedding gift to her was a three-manual, 33-stop Rieger-Kloss organ in the concert hall in their Toronto home.



William Lee Elliott has been appointed organist-choirmaster at the Mayflower Congregational Church, Grand Rapids, Mich. He holds his BA from Union College, Barbourville, Ky., and his MMus from the University of Kentucky. He attended the International Summer Organ Academy, Haarlem, in 1969; he was chosen to play on the Muller organ of the St. Bavo Church. In 1967-68 he studied with André Marchal in Paris.

Mr. Elliott's duties at Mayflower consist of directing an adult choir, two youth choirs and a handbell choir and playing the new 71-rank organ. He leaves a similar position at St. Mark's Episcopal Church, Louisville, Ky.



Diane Bish, Wichita, Kans., has received a French Government scholarship to study the 1969-70 year in Paris with Marie-Claire Alain and Jean Langlais. She is a former Fulbright scholar at the Amsterdam Conservatory with Gustav Leonhardt. While a student at Oklahoma University with Mildred Andrews, she was winner of the National Federation of Music Clubs' national organ competition, winner of the regional AGO competition and of the national composition contest of Mu Phi Epsilon. She has played recitals in the United States and in Europe and in September made radio recordings for Dutch radio in Haarlem. She taught harpsichord for two years at Friends University, Wichita.

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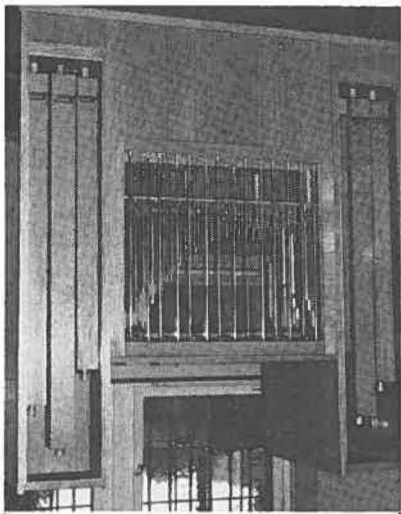
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Church in Wheaton, Ill. To Have Rodgers Installation

A new three-manual drawknob Rodgers instrument is on order for Wheaton Evangelical Free Church, Wheaton, Ill. With antiphonal installation at the rear of the church all will be solid state throughout and will use seven channels of amplification.

Donald P. Husted, Southern Baptist Seminary, former organist of the church, will play a dedicatory recital Jan. 4. Jack Schrader is music director and organists are Mrs. Arne Evensen and Gunther Knoedler.

GREAT

Gemshorn 16 ft.
Principal 8 ft.
Bourdon 8 ft.
Gemshorn 8 ft.
Octave 4 ft.
Spitzflöte 4 ft.
Twelfth 2 2/3 ft.
Super Octave 2 ft.
Blockflöte 2 ft.
Mixture 3 ranks

SWELL

Violone 16 ft.
Geigen Diapason 8 ft.
Rohrflöte 8 ft.
Salicional 8 ft.
Voix Celeste 8 ft.
Flute Celeste 2 ranks
Prestant 4 ft.
Nachthorn 4 ft.
Gemshorn 4 ft.
Doublette 2 ft.
Plein Jeu 3 ranks
Fagotto 16 ft.
Trompette 8 ft.
Oboe 8 ft.
Vox Humana 8 ft.
Clairon 4 ft.
Tremulant

CHOIR

Viola 8 ft.
Viola Celeste 8 ft.
Gedeckt 8 ft.
Quintade 8 ft.
Unda Maris 2 ranks
Aeoline 8 ft.
Koppelflöte 4 ft.
Principal 4 ft.
Quintadena 4 ft.
Nazard 2 2/3 ft.
Flachflöte 2 ft.
Tierce 1 1/2 ft.
Nineteenth 1 1/2 ft.
Siffelöte 1 ft.
Schalmei 8 ft.
Harp
Carillon
Tremulant

PEDAL

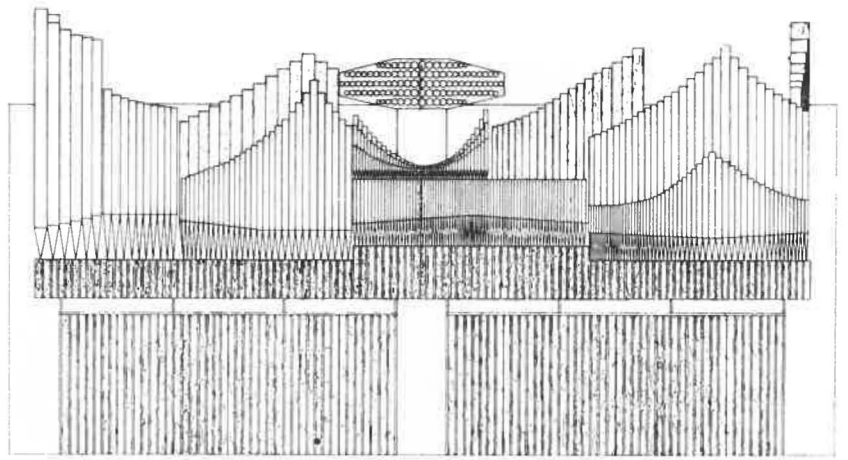
Contra Violone 32 ft.
Principal 16 ft.
Bourdon 16 ft.
Lieblich Gedeckt 16 ft.
Violone 16 ft.
Octave 8 ft.
Flute 8 ft.
Gemshorn 8 ft.
Choralbass 4 ft.
Mixture 2 ranks
Bombarde 16 ft.
Trompette 8 ft.
Clairon 4 ft.

FLORIDA WOMAN ORGANIST RETIRES AFTER 30 YEARS

Helen McClellan Mangan has retired as organist of the Fifth Avenue Baptist Church, St. Petersburg, Fla. after more than 30 years of service. She was elected organist emeritus and will return from her new home in New Port Richey, Fla. to play for special occasions.

A graduate of Beaver College, she did graduate work at the University of Colorado. Among her organ teachers were Everett Jay Hilty, Claude Murphree and George William Volkel. She served the AGO in many capacities.

JOHN LEMAN, former faculty member of the University of Illinois has become assistant professor of choral music and music education at the University of Cincinnati College—Conservatory of Music.



Spanish Firm Completing Organ at Lourdes, France

Organeria Española, Madrid, is completing a three-manual organ for the large new underground basilica of St. Pius X at Lourdes, France. The tonal designer was Dr. Ramon de Amezcua, head of the firm.

The instrument has slider windchests, electric action. All 53 stops are straight, with a total of 3,884 pipes. The battery of trumpets en chamade is playable from claviers 1 and 3. Each of the manuals extends 56 notes, the pedal 30 notes. Frontal metal pipes are all of 75% tin.

GRAND ORGUE

Montre 16 ft.
Bourdon 16 ft.
Montre 8 ft.
Principal italien 8 ft.
Bourdon 8 ft.
Flute harmonique 8 ft.
Prestant 4 ft.
Flute douce 4 ft.
Doublette 2 ft.
Cornet 9 ranks
Fourniture 5 ranks
Cymbale 4 ranks
Bombarde 16 ft.
Trompette 8 ft.
Clairon 4 ft.

POSITIV

Principal 8 ft.
Bourdon 8 ft.

Prestant 4 ft.
Flute 4 ft.
Quarte de Nasard 2 ft.
Nazard 2 2/3 ft.
Tierce 1 3/5 ft.
Cymbale 4 ranks
Trompette 8 ft.
Cromorne 8 ft.

RECIT

Flute crueuse 8 ft.
Bourdon 8 ft.
Gambe 8 ft.
Voix Celeste 8 ft.
Flute à cheminée 4 ft.
Doublette 2 ft.
Plein jeu 4 ranks
Sesquialtera 2 ranks
Douçaine 16 ft.
Trompette 8 ft.
Clairon 4 ft.
Hautbois 8 ft.

CHAMADE

Trompette impériale 16 ft.
Trompette 8 ft.
Clairon de bataille 8 ft.
Clairon 4 ft.
Clairon brillant 2 ft.
Orlos 8 ft.

PEDALE

Bourdon 32 ft.
Contrebasse 16 ft.
Soubasse 16 ft.
Bourdon 16 ft.
Principal 8 ft.
Prestant 4 ft.
Mixture 4 ranks
Bombarde 16 ft.
Trompette 8 ft.
Clairon 4 ft.



William B. Kuhlman has joined the music department of Luther College, Decorah, Iowa as instructor of organ and theory. He leaves Jamestown College, Jamestown, N.D. where he was instructor for two years. He received his MusB cum laude from St. Olaf College and his MMus from Syracuse. His initial study in Chicago was with Gerhardt Becker, Reginald Foort and Paul Bouman. His undergraduate study was with David N. Johnson and his graduate study was with Arthur Poistar. He has done summer work with David Craighead at Eastman School of Music.



David P. Dahl has been appointed assistant professor of music and university organist at Pacific Lutheran University, Tacoma, Wash. He holds a BA from the University of Washington and the AAGO. For five years he was a member of the faculty at Whitworth College, Spokane, Wash.

Mr. Dahl's organ studies have been with Frederick L. Newnham, Hugo Gerhke, Walter Eichinger and Arthur Howes. He will teach organ and courses in church music and will appear in recitals in the Pacific Northwest area.

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George Ritchie has been appointed chapel organist and assistant to the director of chapel music of Duke University, Durham, N.C. He will teach organ in the department of music of the university.

He has BA and MM degrees from the University of Redlands where his study was with Leslie Spelman and Raymond Boese. After teaching for a year at Graceland College, Lamoni, Iowa, he studied organ on a German Government grant in 1964-65 with Helmut Walcha in Frankfurt, Germany. In 1967 he received his SMM degree, summa cum laude, from Union Seminary, studying organ with Robert Baker and Vernon DeTar. He has completed residence requirements for the DMus degree at Indiana University where his studies have been supported by a National Defense Education Act Fellowship and his organ study has been with Clyde Holloway. He has played recitals in New York and New Jersey, in several midwestern states and in Colorado and California.

FRED BOCK, director of publications for Sacred Songs, was clinician for a one-day music workshop Sept. 22 at Cheney Hall, Riverside, Calif.

Aeolian-Skinner Building for Famed Florida Church

A four-manual organ comprising 90 ranks in 60 registers is presently being built for the Flagler Memorial United Presbyterian Church in St. Augustine, Fla. The existing edifice was the gift of Henry M. Flagler in memory of his daughter who died at sea in 1889. The unusual monolithic building contains many memorials, among which are a four-manual Roosevelt in the west transept, a solo organ in the north end and an echo in the south. In keeping with the spirit of perpetuating these memorials, the church has designated that certain appropriate portions of these organs be retained for use in the present work.

Installation will begin in early 1970. The specification was drawn up by F. Everett Eubanks, Jr., and members of the Aeolian-Skinner staff.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Superoctave 2 ft. 71 pipes
Mixture 4-6 ranks 305 pipes
Scharf 2 ranks 183 pipes
Fagott 16 ft. 61 pipes
Trompete 8 ft. 61 pipes
Chimes 25 tubes

SWELL

Bourdon Doux 16 ft. 61 pipes
Viole de gambe 8 ft. 61 pipes
Viole Céleste 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Flute Harmonique 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 5 ranks 205 pipes
Hautbois 16 ft. 61 pipes
Clairon 4 ft. 61 pipes
Trompette 8 ft. 61 pipes
Tremulant

POSITIV

Gemshorn 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes

Sifflöte 1 ft. 61 pipes
Scharf 4-6 ranks 305 pipes
Krummhorn 8 ft. 61 pipes
Cimbeistern 4 bells
Tremulant

CHOIR

Erzähler 8 ft. 61 pipes
Erzähler Céleste 8 ft. 49 pipes
Gedeckt 8 ft. 61 pipes
Spitzprincipal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Nazard 2 3/4 ft. 61 pipes
Spitzflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Basson 8 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Tremulant

BOMBARDE

Bombarde 16 ft. 61 pipes
Trompete Harmonique 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Mixture 6-8 ranks 404 pipes

ANTIPHONAL

Gedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes

ANTIPHONAL PEDAL

Gedeckt bass 16 ft. 12 pipes

PEDAL

Untersatz 32 ft. (5 resultant notes with independent quints; 7 pipes down to FFFine.)
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Bourdon Doux 16 ft.
Octave 8 ft. 32 pipes
Gedeckt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Hohlflöte 4 ft. 32 pipes
Querflöte 2 ft. 32 pipes
Mixture 5 ranks 160 pipes
Kontre Posaune 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Hautbois 16 ft.
Trompete 8 ft. 12 pipes
Schalmey 4 ft. 32 pipes
Chimes

WILLIAM BEST has joined the faculty of the Kennedy-King College of the Chicago City College System. A graduate of the American Conservatory, he previously taught at Bethune Cookman College, Daytona Beach, Fla., and Bishop College, Dallas, Tex. He is organist at the Monumental Baptist Church in Chicago.

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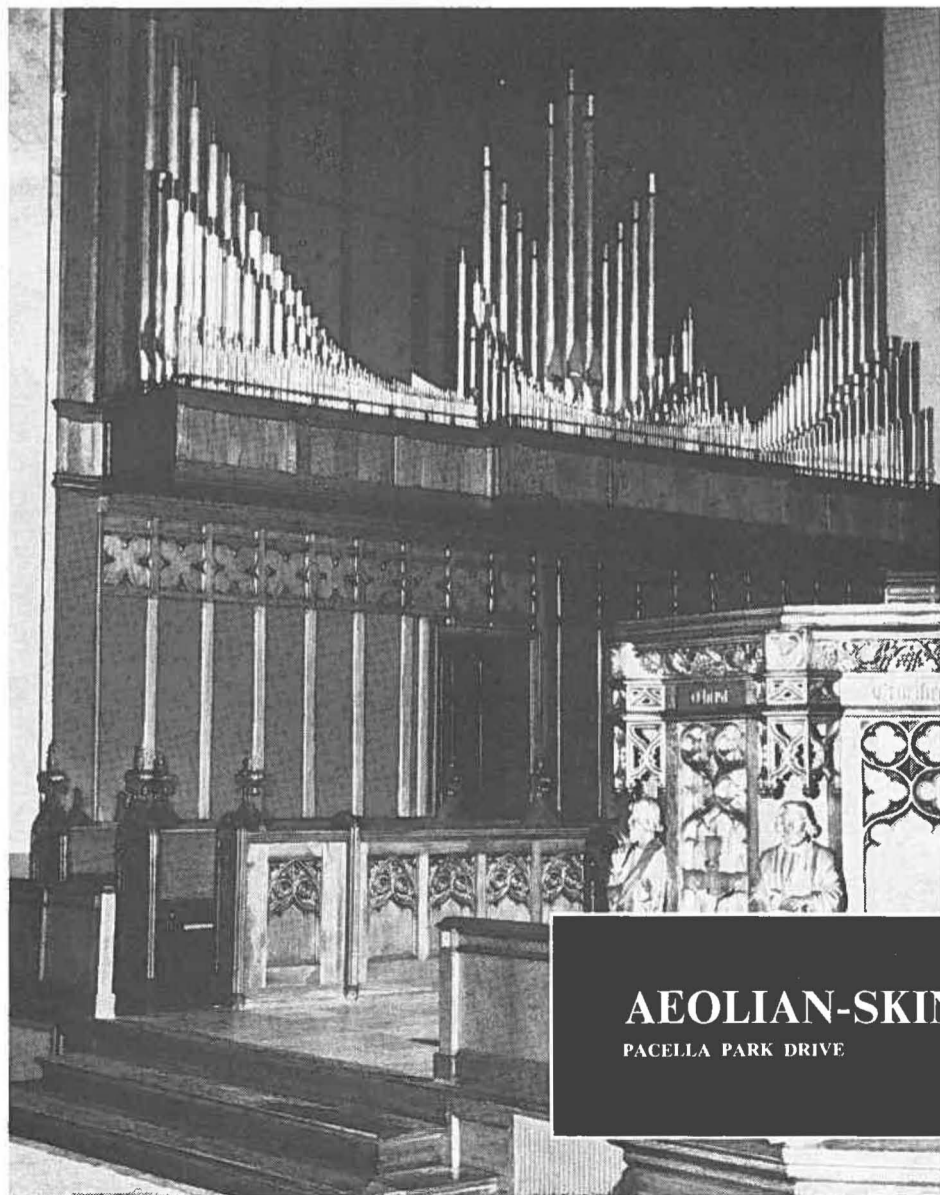


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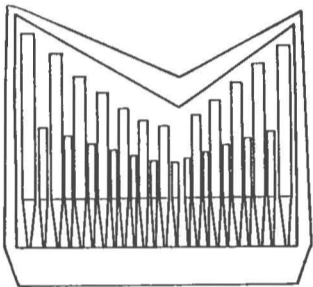
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GREAT

Contra Viole 16 ft.
Open Diapason 8 ft.
Bourdon 8 ft.
Dolcan 8 ft.
Octave 4 ft.
Gedeckt 4 ft.
Geigen 4 ft.
Super Octave 2 ft.
Grave 2 ranks
Furniture 4 ranks
Fagott 16 ft.
Trumpet 8 ft.
Clarion 4 ft.
Chines

SWELL

Bourdon 16 ft.
Dulciana 16 ft.
Geigen Principal 8 ft.
Hohlfloete 8 ft.
Geigen Octave 4 ft.
Flute 4 ft.
Nazard 2 3/4 ft.
Flautina 2 ft.
Larigot 1 1/2 ft.
Siffloete 1 ft.
Mixture 3 ranks
Regal 8 ft.

CHOIR

Diapason 8 ft.
Melodia 8 ft.
Dulciana 8 ft.
Gemshorn 8 ft.
Erzahler Celeste 8 ft.
Octave 4 ft.
Flute Traverso 4 ft.
Dulcet 4 ft.
Nasat 2 3/4 ft.
Blockfloete 2 ft.
Seventeenth 1 3/4 ft.
Mixture 4 ranks
Clarinet 8 ft.
Krummhorn 8 ft.

SOLO

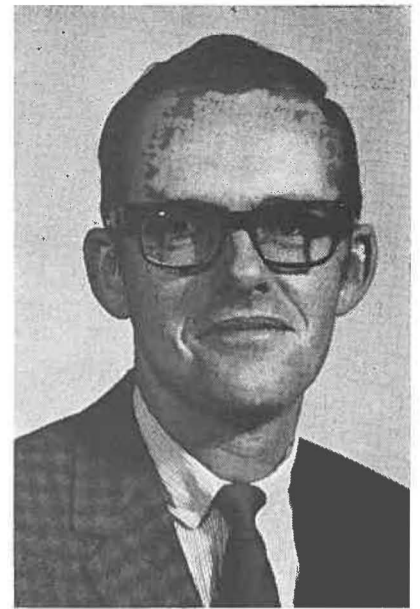
String Diapason 8 ft.
Salicional 8 ft.
Vox Humana 8 ft.
Oboe 8 ft.

PEDAL

Contra Bourdon 32 ft.
Diapason 16 ft.
Bourdon 16 ft.
Dulciana 16 ft.
Principal 8 ft.
Flute 8 ft.
Octave 4 ft.
Gedeckt 4 ft.
Mixture 4 ranks
Clarinet 8 ft.
Krummhorn 8 ft.



Karl Wienand has been appointed assistant professor of music at Adams State College, Alamosa, Colo. His duties will include the teaching of organ and theory. His organ study has been with Luther T. Spayde, Helmut Walcha, Howard Kelsey, Karel Paukert, Anton Heiller, Everett Hilty and Susi Jeans.



Robert L. Hendrickson has been appointed professor of organ at Mount Vernon Nazarene College, Mount Vernon, Ohio. His position includes teaching music theory. He has his MMus from Wichita State University where he studied organ with Robert Town. He has been organist for four years at Eastminster Presbyterian Church, Wichita, and is presently organist at Gay Street United Methodist Church, Mount Vernon.

Church in St. Paul Installs Allen

A custom three-manual Allen has been installed in the new Trinity Baptist Church, St. Paul, Minn. Richard Dahlquist is organist.

GREAT

Gemshorn 16 ft.
Principal 8 ft.
Dulciana 8 ft.
Spitzgedeckt 8 ft.
Octave 4 ft.
Rohrquintade 4 ft.
Twelfth 2 3/4 ft.
Fifteenth 2 ft.
Flute 2 ft.
Mixture 4 ranks
Chiff
Harp
Celesta
Carillon

SWELL

Geigen Diapason 8 ft.
Gamba Celeste 2 ranks
Gemshorn 8 ft.
Voix Celeste 2 ranks
Gedeckt 8 ft.
Flute Celeste 2 ranks
Octave Geigen 4 ft.
Flute 4 ft.
Nazard 2 3/4 ft.
Doublette 2 ft.
Blockfloete 2 ft.
Tierce 1 3.5 ft.
Plein Jeu 4 ranks
Contra Fagotto 16 ft.
Hautbois 8 ft.
Trompette 8 ft.
Clairon 4 ft.

CHOIR

Viole 8 ft.
Quintadena 8 ft.
Flute 8 ft.
Prestant 4 ft.
Quintade 4 ft.
Quinte 2 3/4 ft.
Principal 2 ft.
Spillfloete 2 ft.
Larigot 1 1/2 ft.
Siffloete 1 ft.
Scharf 3 ranks

PEDAL

Contra Basse 32 ft.
Contra Dulciana 32 ft.
Principal 16 ft.
Gemshorn 16 ft.
Bourdon 16 ft.
Lieblich Gedeckt 16 ft.
Octave 8 ft.
Gedeckt 8 ft.
Choral Bass 4 ft.
Flute 4 ft.
Mixture 3 ranks
Bombarde 16 ft.
Posaune 8 ft.
Clairon 4 ft.

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Below is a partial listing of the 1969-70 concert season schedule:

1969

NOV. 1 CONCORDIA, KANSAS
Ted Alan Worth
Community Concert

NOV. 3 HOLDREDGE, NEBRASKA
Virgil Fox
Community Concert

NOV. 6 ROCHESTER, MINNESOTA
Virgil Fox
Hospital Benefit

NOV. 9 NAPOLEON, OHIO
Ted Alan Worth
Community Concert

NOV. 12 COATESVILLE, PA.
Virgil Fox
Community Concert

NOV. 15 CODERICH, ONTARIO
Ted Alan Worth
Community Concert

NOV. 18 FAIRMONT, WEST VIRGINIA
Virgil Fox
Fairmont Concert Assn.

NOV. 20 LEWISBURG, WEST VIRGINIA
Ted Alan Worth
Community Concert

NOV. 22 GALLIPOLIS, OHIO
Worth/Crow Duo
Community Concert

NOV. 24 DYERSBURG, TENNESSEE
Ted Alan Worth
Community Concert

DEC. 7 MADISON, NEW JERSEY
Virgil Fox
Drew University

DEC. 11 WALTHAM, MASSACHUSETTS
Ted Alan Worth
Community Concert

1970

JAN. 7 DOUGLAS, GEORGIA
Virgil Fox
South Georgia College

JAN. 8 TIFTON, GEORGIA
Virgil Fox
Abraham Baldwin College

JAN. 12 NORMAN PARK, GEORGIA
Virgil Fox
Norman Park College

JAN. 13 COCHRAN, GEORGIA
Virgil Fox
Middle Georgia College

JAN. 29 HUNTSVILLE, ALABAMA
Virgil Fox
Oakland College

FEB. 13 SANTA ROSA, CALIFORNIA
Virgil Fox
Santa Rosa Junior College

FEB. 18 PASADENA, CALIFORNIA
Virgil Fox
Pasadena Symphony

FEB. 21 LOMA LINDA, CALIFORNIA
Virgil Fox
Loma Linda University

MAR. 6-7-8 UPLAND, INDIANA
Thomas Richner
Taylor University

MAR. 16 BLOOMSBURG, PENNSYLVANIA
Virgil Fox
Continental Concert

MAR. 18 SPRINGFIELD, PA.
Virgil Fox
Community Concert

MAR. 31 CARIBOU, MAINE
Ted Alan Worth
Community Concert

APR. 3 ST. JAMES, MARYLAND
Virgil Fox
St. James School

APR. 7 SHEBOYGAN, WISCONSIN
Virgil Fox
Lakeland College

APR. 16 STERLING, ILLINOIS
Virgil Fox
Community Concert

APR. 19 LEXINGTON, NEBRASKA
Ted Alan Worth
Community Concert

APR. 21 NORTH PLATTE, NEBRASKA
Worth/Crow Duo
Community Concert

APR. 23 HOT SPRINGS, S. DAKOTA
Ted Alan Worth
Community Concert

APR. 26 OGDEN, UTAH
Virgil Fox
Weber State College

APR. 29 EPHRATA, WASHINGTON
Worth/Crow Duo
Community Concert

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John Ditto has been appointed director of music at the First Presbyterian Church, Evansville, Ind., in charge of the total music program for a large two-location church, directing the choirs and serving as organist for both locations. He received his BMus from Drake University, and his MMus from the University of Michigan. Organ teachers include Jack Ralston, Russell Saunders and Robert Glasgow.



Kenneth L. Axelson has been appointed director of music at Mount Lebanon United Presbyterian Church, Pittsburgh, Pa. where he will play the organ and direct seven choirs. He comes from Maple Grove United Methodist Church, Columbus, Ohio, where he served four years. He has BMus from Illinois Wesleyan University and SMM from Union Seminary. His organ teachers have included Lillian Meherle McCord and Alec Wyton. He has studied voice with Henry Charles and Earl Berg and conducting with Lewis Whitehart, Earl Berg and Abraham Kaplan.



Robert S. MacDonald has been appointed associate organist-choirmaster to work with Frederick Swann, director of music and organist, in expanding the program at New York's Riverside Church.

Mr. MacDonald is a native of Massachusetts and holds degrees from Boston University and the New England Conservatory of Music. He has had nearly 20 years of experience and comes to his new post from four years at First Baptist Church, Beverly, Mass. Prior to that he was for seven years at Grace Episcopal Church, Salem. He has wide experience as an oratorio accompanist and recitalist and extensive experience in public school music. He is active in the American Guild of English Handbell Ringers.



Weston E. Brown has been appointed assistant organist to Jack H. Ossewaarde at St. Bartholomew's Church, New York City. He received his BA from the University of Michigan where he studied with Marilyn Mason. Within the academic year 1968-69 he studied at the Conservatory of Music in Hamburg, Germany, with Heinz Wunderlich and gave recitals in Germany, Switzerland and Italy. He also attended the 1968 Summer Academy at Haarlem, Holland, studying with Marie-Claire Alain and Anton Heiller. He is working toward the SMD at Union Seminary.

French Baroque

Organ Registrations

By Edmund Shay

Baroque organ registrations, as we know them through contemporary documents, are very colorful and imaginative. The French, especially, have left us many such documents in the prefaces to their organ music publications.¹ These documents reveal how organists explored the potential color characteristics of every stop, and how they were combined with others in a way that today might evoke comments from teachers and performers like the following: "Unheard of! — Bad taste! — It's never used that way! — You can't do that!"

No stronger plea for a more creative and imaginative use of the organ could be presented than the testimony of the French Baroque masters themselves. Accordingly, translated registrations given by Nivers (1675), Lebègue (1675), Raison (1688), and Boyvin (1689), are arranged in categories below.²

Terms like *grand jeu*, *plein jeu*, *jeu doux*, etc., were names given to various stop combinations by French organists, who described them in numerous music editions. There are, of course, slight differences in some of the definitions, but these are minor, and only reflect the possible variances within each characteristic combination, as well as the taste of the author. Of more importance is the *agreement* of the authors about the numerous registration suggestions, because it provides general principles which can be applied to all French Baroque organ music. For example, the reeds (with the occasional exception of the Cromhorne and pedal reeds) were never used by themselves, but were usually combined with an 8' flute and 4' principal, or with just a 4' principal or 4' flute, or with only the nasard stop.

The tremulant, used a great deal more in this music than we feel comfortable in admitting, is invariably recommended for expressive solo (*récit* movements), and is occasionally even recommended for full combinations like the *grand jeu* by Nivers, Lebègue, Raison, Boyvin, and others. (French organs had two tremulants, one strong, the other mild.)

The cornet consists of five ranks (8', 4' 2/3', 2', & 1 1/2') and was one of the most frequently used combinations. The 8' was usually a *flûte à cheminée* (chimney flute, or *rohrflöte*), and the other ranks were always widely scaled open pipes. The tone of this combination was assertive and penetrating.³ The makeup of the cornet is not described by the above authors because all five ranks were automatically drawn with a single draw knob, which made a description unnecessary.

Before proceeding to the translations themselves, a brief description of the French Baroque organ is necessary if one is to gain a proper perspective regarding the suggestions and the music for which they were intended.⁴

The organ in France differed greatly from its German counterpart. Although both had three or four manuals and pedal, the French organ was basically a smaller instrument. Unlike the German organs, where every manual controlled a complete division, the French instruments had several manuals (*Echo*, *Récit*, *Bombard*) which were devoted exclusively to one or two solo stops. These solo divisions had a limited range, beginning from middle *c'* or the *g* or *c* below, and extended to *c'''*. French composers generally used these stops for either a *cantus firmus*, or a *récit* movement, and often referred to them by name in the titles of their pieces.

The only complete divisions of the French organ were the *Grand Orgue* or *Grand Clavier*, and the *Positif*. They both had about the same number of stops, but the *Positif* was scaled smaller than the *Grand Orgue*.

The Pedal, which often extended one or two notes below *C*, customarily had only four stops, two flutes (8' and 4') and two reeds (8' and 4'). The flutes were used in trios and in *récit* movements, and the reeds to play *cantus firmus* solos in the tenor range. The latter solos were usually accompanied on the *Grand Orgue* with the stops which comprise the *Plein Jeu* combination. The pedal division also contained one coupler, the *Grand-Orgue-to-pedal*. This enabled the pedal to assist in the playing when the texture thickened at cadences, and in other places to facilitate the execution of awkward stretches and difficult passages.

A careful study of the definitions and suggestions given below will prove valuable to the performer who desires to interpret French Baroque organ music with the richly imaginative, but *authentic*, registrations it so rightly deserves.

PLEIN JEU

The *Plein Jeu* is composed of the prestant, the bourdon, the doublette, the cymbale and the fournoise. One adds to this the 8' and 16' if there is one. If there is no prestant, put on the flute [4'].

—Nivers

The Prelude and *Plein Jeu* must be played slowly, and the *Plein Jeu* of the positif must be played lightly.

—Lebègue

The *Plein Jeu*, on an organ of 4', consists of the *montre* [4'], bourdon, doublette, cymbale and fournoise. If there is an 8' and 16' [montre] on the grand orgue, add them to the others. The *Petit Plein Jeu* is composed of the same [stops] as the *Plein Jeu* on an organ of 4'.

—Raison

For the *Plein Jeu*, on full size organs where there is a positif, couple the manuals together, and put on the positif the *montre*, which is either at 8' or 4', if there is a 4' it will be a prestant; if there is an 8' it is necessary that there be a separate prestant: one puts the bourdon, the doublette, the fournoise, and the cymbale with it. On the grand orgue put on the same stops and add to them the 8' open [montre], the 16' bourdon, and the 16' *montre*, if there is one.

—Boyvin

GRAND JEU

The *Grand Jeu* is composed of the *Jeu de Tierce* — one must also understand all of its continuation — with which one puts the trompette, the clairon, the cromhorne, the cornet and the strong tremulant, if there is one. The rest is left to discretion, of which the combination of stops is arbitrary.

—Nivers

THE GRAND JEU AND PETIT JEU IN DIALOGUES

For the *Grand Jeu* use the small bourdon, the prestant, the trompette, and the cornet. For the *Petit Jeu* use the bourdon, the *montre* [4'], and the cromhorne.

Another *Grand Jeu*: the small bourdon, the prestant, the trompette, and the clairon.

Another [*Grand Jeu*]: the small bourdon, prestant, doublette, nazard, quarte [2' flute], grosse tierce [3 1/5], trompette, clairon, cornet, and the strong tremulant. The *Petit Jeu*: the *montre*

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4', bourdon, nazard, tierce, and cromhorne. —Lebègue

The Dialogue is played on all the keyboards. On the grand orgue [the Grand Jeu consists of] the bourdon, the 4' [prestant], the tierce, the nazard, the [cornet, the trompette, the clairon, and the strong tremulant.] One the positif, the bourdon, montre [4'], nazard, tierce, and cromhorne. If there is a *cornet séparé* [usually found on the récit] and an Echo [division], you use them when there are four keyboards [called for]. If there are only three, play the repeats on the third. It can also be played on two keyboards, but then one subtracts the tierces and nazards: on the large and small organ use the tremulant. —Raison

For the Petits Dialogues, on the positif draw the cromhorne with the foundations [bourdon 8' and montre 4']; on the grand orgue, the trompette, clairon, and the cornet with the foundations [8' and 16' montre]. The tremulant is not used here.

For the Grand Dialogues use the same thing as above, but add to the grand orgue the nazard, quarte, tierce, and likewise the cromhorne, if there is one. On the positif add the nazard; some use the tierce here. The strong tremulant is necessary here. They are played on four choruses: the third chorus is the *cornet séparé* [of the récit], and the fourth is the cornet of the Echo. —Boyvin

JEU DE TIERCE

The Jeu de Tierce consists of the prestant, the bourdon, the tierce and the quinte; one adds the doublette when one wishes, and the 8' [montre] also, even the 16', if there is one.⁵ —Nivers

DUOS: THE USE OF VARIOUS TIERCE AND REED COMBINATIONS

The duos are played on the treble of the small tierce [of the positif], and the bass on the large tierce [of the grand orgue]; or else on the cornet [of the récit], and the trompette [of the grand orgue]. —Nivers

The Duos [are played] very boldly and lightly. On large organs, the treble is played on the tierce of the positif, and the bass on the grosse tierce with the 16' bourdon [of the grand orgue]. On moderate and small organs, [play the left hand] on the tierce or the trompette, and [the right hand on] the cornet; [or else, play] the treble with the cromhorne, tenderly and agreeably, in imitation of the singing style, and the bass on the small bourdon and prestant of the grand orgue; or else the 8' [montre] by itself, and the cromhorne alone, or with the bourdon or flute [4'] on the positif; [or else], the cornet very boldly and gayly [for the treble], and the bass on the bourdon and the montre [4'] of the positif. —Lebègue

The Duo is played on two tierces: the right hand on the positif with the bourdon, the montre, the tierce and the nazard; the left hand on the grand orgue with the bourdons 8' and 16', the flute, tierce, nazard and gros nazard [5 1/3'], with the double tierce [3 1/5'], if there is one. One can also play on the *cornet séparé* [of the récit], or the tierce stop of the positif [for the right hand]; [or else] the cornet is played with the right hand, accompanied by the left hand on the small bourdon and the flute [4'], or the 4' [montre]. —Raison

The Duo is played on two tierces. For the small Tierce, draw the bourdon, prestant, nazard, and tierce. On the grand orgue draw the same thing, and add the 16' bourdon, and the quarte, or lacking a quarte, put on the doublette. —Boyvin

ON THE USE OF REED STOPS AND SLOW FUGUES

With the reed stops one usually draws only the bourdon, but the cromhorne can be played well by itself. However, with the trompette one draws the bour-

don and the prestant, and the clairon, if one desires it, sometimes also the cornet.

The slow fugues [are played] on the large *Jeu de Tierce* with the tremulant, or on the trompette without the tremulant. —Nivers

Slow Fugue: Bourdon, prestant, trompette and clairon of the grand orgue; on small organs [or positifs, use the] bourdon 4' and cromhorne. —Lebègue

The slow fugues are played on the trompette with its foundation, this being the bourdon and the prestant. Draw the cromhorne alone on the positif, and couple the manuals together. Or else, one may play them on the positif alone; on the cromhorne with its foundation, which is the bourdon and the 4' [montre].

In the *Quatuor*, which is a fugal movement where the voices are more active and more singing than in the fugue, the left hand is played on the *Jeu de Tierce* of the grand orgue, which is comprised of the bourdon, prestant, nazard, quarte, and the tierce. The right hand is played on the positif on the cromhorne with its foundation, as above, and the mild tremulant. Or else, one may yet play the *Quatuor* thusly; the bass and treble on the tierce of the grand orgue with its usual combination [of other stops], and the middle voices, the tenor and alto, on the cromhorne of the positif with its foundation. This way is more beautiful and more difficult, unless one is aided with a pedal coupler [i.e., a grand orgue to pedal coupler].

One can also play the *Quatuor* thusly; having a pedal coupler [grand orgue to pedal], put the bourdon, the 8' [montre], prestant, and nazard on the grand orgue; on the positif the *Tierce en Taille*, [tierce in the tenor], namely, the bourdon, prestant, nazard, doublette, tierce and larigot; play the other two voices of the right hand on the trompette of the récit; this, however, requires an organ with four keyboards. This way of playing is extremely beautiful, but it is necessary that the four voices sing equally well, particularly the tenor, which is played on the tierce of the positif, which is more moving, and more easily grasped by the ear. But there are only a few who are capable of composing these kinds of pieces, and who can perform them; that is why I have put very few in my organ book. —Boyvin

JEU DOUX

The *jeu doux* consists of the bourdon and the flute [4'], or of the bourdon and the 8' montre. For a little louder [*jeu doux*] put with the bourdon the prestant; for an even louder one, add the doublette to this, sometimes also the 8' [montre], likewise the 16'. —Nivers

VARIOUS SOLOS AND THEIR ACCOMPANIMENTS

With the voix humaine one can add the bourdon, the flute [4'], and the mild tremulant.

With the cornet put on the soft stop of the bass [register]. —Nivers

The tierce or cromhorne en taille [is played] slowly. It is accompanied on the small bourdon, prestant, and the 16' bourdon or montre of the grand orgue. [Play the tenor on] the tierce, bourdon, montre, flute, doublette, nazard, and the larigot of the positif; [use] pedal. Or else [play the tenor on] the cromhorne, montre, bourdon, and the nazard of the positif. Another accompaniment [for the above is the] small bourdon, prestant and 8' [montre] of the grand orgue; or else, the small bourdon and 8' [montre], according as the organ may achieve the effect.

The voix humaine [is played] somewhat slowly, in imitation again of the singing style. It is accompanied on the bourdon, the flute [4'] or montre [4'] of the positif. On the grand orgue draw the small bourdon, the prestant or the 4' flute, the voix humaine, and the mild tremulant with the nazard, if one desires it.

The Basse de Trompette [is played] boldly, and is accompanied on the bourdon and the montre of the positif. On the grand orgue [draw] the small bourdon and prestant with the trompette. Or else [play] the bass on the cromhorne with the montre, the nazard and the tierce of the positif. [Play] the accompaniment on the small bourdon and prestant of the grand orgue.

The Echo [is played] boldly and quickly, and is accompanied on the bourdon and montre [4'] of the positif. On the grand orgue [draw] the cornet, the small bourdon, and the prestant, or the cornet alone if it is strong enough. The repeats [are played] on the cornet of the Echo, or on the accompaniment, [here], the 8' [montre] alone of the grand orgue. The second repeat is played on the flute alone of the positif. —Lebègue

The Récit de Cromhorne is played by the right hand without foundation [stops], and is accompanied with the left hand on the bourdon and flute [4'] of the grand orgue.

The voix humaine goes with the bourdon and the flute, or the 4' [prestant], and the mild tremulant. When it is played as a solo, it is necessary to put on the positif [for the accompaniment], the bourdon, the flute, and the nazard.

The Basse de Trompette or Cromhorne goes with the bourdon and 4' [prestant] for the left hand, [and is accompanied by] the right hand on the bourdon and 4' [prestant]. The clairon is also played in the bass, adding to it only the 16' bourdon, [and is accompanied on] the bourdon and flute of the positif. The Basse de Tierce is played by the left hand on the positif. It is composed of the montre [4'], bourdon, doublette, flute, nazard, tierce, and the larigot, if there is one. The right hand plays [the accompaniment] on the bourdon and 4' [prestant] of the grand orgue. This registration is also appropriate for the Tierce en Taille, except that it is then necessary to add the 16' bourdon to the grand orgue with the pedal flute. The Cromhorne en Taille is accompanied on the same [stops] as the Basse [de Cromhorne], adding to it the pedal flute. —Raison

The solos are played diversely, their accompaniment on the grand orgue is always the bourdon and the prestant. The cromhorne is accompanied on the 8' open alone of the grand orgue. Some solos are played on the small tierce [of the positif], as in a Duo; or else on the nazard without the tierce, and with the foundations; or on the trompette, or the cromhorne alone, or on the *cornet séparé* [of the Récit or Echo]. As for the chorus of flutes, couple the keyboards, and on the grand orgue put the 8' bourdon, and the flute [4'], and on the positif, the bourdon, the flute, and the mild tremulant.

With the voix humaine one needs only the bourdon and flute, as much above as below [i.e., at 8' and 4'], and the mild tremulant.

As for the basses, they are more often played on the cromhorne of the positif than on the trompette. The prestant or montre, nazard, doublette, tierce and larigot are drawn with it [the cromhorne], as in the Tierce en Taille, with the exception of the bourdon, because the bourdon coupled with the cromhorne slows it down [in the bass registers].

If one wishes to play the basses on the trompette, it is necessary to put the prestant and nazard with it. Some use, instead of the nazard, the bourdon, but the bourdon is sluggish.

One also plays the trompette basses [Basses de Trompette] with the strong tremulant, but then they are combined with the same stops used in the Dialogue, which I am going to discuss below, with the exception that at no time are the keyboards coupled, and

on the positif, for the accompaniment, put on the bourdon and larigot. —Boyvin

SUGGESTIONS FOR TRIO REGISTRATIONS

The trio for two trebles: [play] the bass on the tierce of the grand orgue, with the small bourdon, prestant, nazard, quarte, and mild tremulant; on the positif [draw] the cromhorne alone, or if it is not strong enough, put in the bourdon or flute [4'], or the montre.

Another registration for the trio with two trebles; [play] the bass on the trompette alone of the grand orgue; the upper [voices] on the montre [4'], bourdon, nazard and tierce of the positif.

The trio for three keyboards: the first treble on the cromhorne, the bourdon, and the prestant of the positif; the other [treble] voice on the tierce, small bourdon, prestant, nazard, quarte, and the mild tremulant of the grand orgue, and the pedal flute [for the bass]. Or else, the first treble on the tierce of the positif, the other on the voix humaine, the small bourdon, the prestant, and the mild tremulant of the grand orgue, and the pedal flute [for the bass]. Or else, the first treble on the cornet, the other on the cromhorne, the bourdon, and the prestant of the positif, and the pedal flute [for the bass]. Or else, the first treble on the trompette, the second treble on the tierce of the positif, and the pedal [flute in the bass]. —Lebègue

The trio is played with the cromhorne in the right hand without [its] foundation, and the left hand [is played] on the bourdon, the 4' [prestant], the flute, the nazard, the tierce, and the mild tremulant [on the grand orgue]. One can also use the same registration given above for the duos. On the grand orgue, one combines with the voix humaine, the bourdon and the flute for the left hand, and the right hand [plays] on the bourdon, flute, and nazard with the mild tremulant [on the positif]. The trio for three keyboards is the same as the others [i.e., uses the same registration], adding the pedal flute to it. —Raison

For the trios with two trebles, put the grosse tierce [of the grand orgue] above, as in the Duo, except that a 16' is not at all necessary; on the positif, [draw] the cromhorne by itself, and the mild tremulant.

The other trios are played on the cromhorne with its foundation [stops on the positif]; the *cornet séparé* [of the Récit for the second treble], and the pedal flute; or else, using the pedal coupler, put on the grand orgue the bourdon, prestant, and the nazard. —Boyvin

NOTES

¹German Baroque registrations can be seen in Georg Friedrich Kauffmann's *Harmonische Seelenlust* (Merseburg, 1733; ed. by Pierre Pidoux, Bärenreiter, 1951).

²Guillaume-Gabriel Nivers, *Troisième livre d'orgue* [Publications de la Société Française de Musicologie, 1. série, Tome XIV] Paris: Heugel et Cie, 1958), p. [xi]. Nicholas Lebègue, *Livre d'orgue* ([Archives des maîtres de l'orgue, publiées par Alexandre Guilmant et André Pirro] London: Schott and A. Durand, 1898-1907), Vol. 9, pp. 4-5. André Raison, *Livre d'orgue* (Archives des Maîtres . . .), Vol. 2, pp. 8-9. Jacques Boyvin, *Premier livre d'orgue* (Archives des maîtres . . .), Vol. 6, pp. v-vi.

³Cf. Peter Williams, *The European Organ 1450-1850* (London: B. T. Batsford, 1966), p. 273.

⁴Cf. Marilou De Wall, "Interpretation of French Organ Music of the 17th and 18th Centuries," *The Diapason*, LV, No. 5 (1964), 42-45. Robert Noehren, "The French Organ of the 17th Century," *The Diapason*, LVIII, No. 1 (1966), 28. Peter Williams, *The European Organ 1450-1850* (London: B. T. Batsford Ltd., 1966).

⁵Another description of the Jeu de Tierce is given by Boyvin in the section on slow fugues.

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RYAN

CONCERT ARTIST

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Organ Consultation

Cathedral Church of Christ the King
Western Michigan University at Kalamazoo

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

Back to School 2

We are told by some authorities that the day of the organ's usefulness in American churches is past. Whether this is true or not I do not know. If the profile of the church changes completely, it may very well be true.

Shall we accept this judgement, or should we try to restore the organ to a place of esteem and relevance, whereby it may offer a genuine contribution, especially to young people, in the worship service?

If we organists are being phased out, let us try to decide whether this trend is good or bad. If it is good, let us accept it, and try to co-operate, attempting to find a replacement for the organ which does indeed speak satisfactorily to the church of the future — to its members, young and old. Who knows yet what the new sound might be — piano, guitar, combo, flute, percussion, or even a combination of these with organ? Perhaps it might even be our obligation to train young church musicians in this new sound. If, however, the new trend is false, inadequate, or a passing fad, (even a harmful fad), it is necessary that we use our talents to the fullest in an attempt to help the organ speak the language and idioms of the 21st century — or else help our parishioners to understand its present vocabulary. In any case, our ultimate purpose is to help our people worship the Lord to their "maximum potential for praise", regardless of their age, economic status, or race.

As I see it, although college organ teachers have many activities (such as recitals, research, perhaps, composing etc.) their primary aim is to train serious, dedicated young organists (1) to perform recitals; (2) to teach organ themselves later; and (3) to go into church work. Considering only the third category at this time, I do not wonder that the number of students is decreasing. Surely they are as bewildered over the state of the church as everyone else. How can a young man or woman of 18 commit lifetime career ambitions to an institution which is, according to some, in the last stages of "caving in"?

But has the church really failed, and, if so, how has this come about? The theory offered by some is as follows: in earlier days, people lived somewhat on the brink of continual potential disaster. At any time, family, shelter, food supply, or life itself could be threatened. The church could offer solace for their condition and hope for life hereafter. But our lives, this theory continues, are spent in an "insured" society — we are

apparently much more sheltered from immediate harm — and the bait held out by the church of the past is no longer enticing. The theory concludes that mankind simply does not need the church any longer.

My feeling is that human beings need something which only the church can offer, but that they will not, cannot, respond to the methods and approach of a bygone era. Men's questions of today are relevant and urgent: how can the church fail to hear them? The new goals of the church in America should be the same as our earnest searching and yearning: (1) How can I relate to other people? (2) How can I relate to myself, become aware of my identity and what I really want to be? (3) How can I relate to God. It is up to the church the reveal to men the importance of this third area and how to cope with it. ****

Church music has a difficult and complex task, of a psychological as well as spiritual and aesthetic nature. Many adults of our generation, as well as more culturally sophisticated young people, who are artistically literate, do not seem to want the church to "sell out" its heritage, traditions and standards of art, even though they want its message to be immediate, pertinent in a personal sort of way, and timely. One supposes that music, for them, must sound hallowed. On the other hand, many whom the church needs, and who need the church, require that it speak their language, musically as well as in every other way, or they will have nothing to do with it.

The ideal solution would be to offer as many different formats of worship and styles of music as there are individuals, for maximum impact upon each person. Although it would be ridiculous for a church to offer several hundred worship services each Sunday morning, one for each worshipper, the idea of total individual impact is psychologically sound. The obvious but difficult compromise is for the churches to offer as many different types of services as necessary to reach the different broad segments of society who will allow the church to reach them. Let the organ, then, be used for all who will hear its voice tolerantly.

But here is a word of warning: we church musicians must love the people we are trying to serve, more than any of our private "pet" ideas or theories or philosophies of church music. Our aim is to help them worship, and worship gloriously, with the highest spiritual ecstasy. If our music causes them to become antagonistic, we have failed, and failed dangerously. At the same time, when it can be done properly and charitably, let us be ready to educate them and to raise their aesthetic standards: by so doing we "add more strings to their harps" and enable them to worship more richly and with greater vitality and breadth.

The church is one of the few institutions I believe in. Maybe it has temporarily lost its way. Nevertheless we in America must depend on the ability of churches to find themselves and their mission, so that somehow a spiritual frame of reference may be restored to the center of our thinking. It is not impossible.

DAVID N. JOHNSON
Arizona State University
Tempe, Arizona

We felt that Dr. Johnson's reaction to our Back to School editorial in the October issue represented the thought of a wide segment of church musicians. So we invited him to provide a guest editorial for this November issue.

Letters to the Editor

Pro

Grinnell, Iowa, Sept. 18, 1969 —
To the Editor:

I was delighted to read Charles Fisk's perceptive article on wind systems in your September issue. Like many people who have heard and played old organs, I have observed and admired the effect he describes; unlike Mr.

Fisk, however, I had never taken the trouble to analyze carefully what might be causing it with an eye toward reviving it in modern organ building. It is good to hear from an organ builder who follows to its logical conclusion what his ears tell him is a good effect, even though that conclusion violates currently accepted canon law. I hope Mr. Fisk will soon find time to contribute more articles to your columns.

Sincerely

JAMES WYLY

Con

Philadelphia, Pa. Sept. 11, 1969 —
To the Editor:

In regards to Mr. Charles Fisk's article, and after having played several of his organs, I say PHOOEY. First it's back to trackers, now flexible wind! Soon we'll all be tracker-clacking organ beaters.

What has ever happened to the organ as a musical instrument capable of the grand sound which has inspired and awed people? Soon we will be left with boxes containing a collection of odd whistles absolutely incapable of any expression. Where is G. Donald Harrison? We need some steady thinking and sound principles along with a lot of musical feeling.

Sincerely

THOMAS R. THOMAS

Positiv or Portativ?

New York City, Sept. 22, 1969 —
To the Editor:

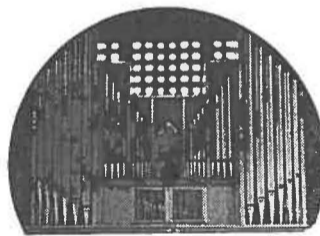
The current issue of THE DIAPASON in which mention is made of a "portativ" organ brings to mind a problem of nomenclature that has disturbed me for some years. It is a mistake, I feel, to use the term *portativ* indiscriminately for any small organ that can be transported, as is commonly done today by some builders and others. There is rather clear historical precedent for the use of the terms *portativ* and *positiv*. The *portativ* was a tiny organ carried while being played. This was the professional instrument and was carried by the player with a strap around the neck, or carried on the back of the person in front of the player. It had one rank of pipes, with a primitive keyboard and probably in most cases with pin action. It was in Italy the "organetto", supposedly the favored instrument of Orlando.

The *positiv*, as opposed to the *portativ*, was "positioned", or remained in place while being played. It was essentially of two basic forms. The "positief de table" rested on a table of some sort, had a larger keyboard than the *portativ* and often contained several ranks. The "positief a pieds" was an instrument with built-on legs and a lower section that contained the bellows. It rested on the floor and the wind was usually pumped from the side, as opposed to the table *positiv*'s weighted bellows at the rear.

Those of us specializing in the building of small instruments of these types find potential customers confused as to the meaning of *positiv* and *portativ*. Why not call these modern portable instruments that can be moved about on casters "continuo positifs" or just "positifs" or something, and reserve the name "portativ" for the true miniature instrument that it is.

Yours truly

P. P. STEARNS



Organ Music

Only two publishers are represented in this month's receipts, but the music involved is of some interest. Concordia continues to handle an important German series, Die Orgel. Latest additions are Reihe I: No. 19, Chorale Preludes and Variations by Wolfgang Stockmeier (1967/68). Here is serial technique applied to conventional structures.

Reihe II: No. 22 is a delightful Sonata by Cherubini. Composed for a flute-clock around 1805, it is quiet and unassuming and will surely find a place with similar pieces by Handel, Haydn, and Mozart. J. G. Walther's Concerto in A is Reihe II: No. 23, and Reihe II: No. 24 consists of chorale preludes by Melchior Schildt.

Reihe II: No. 25 contains five works left unfinished by J.S. Bach. Wolfgang Stockmeier has provided a completion in each case. Work of this kind is difficult at best, and Herr Stockmeier lists the problems involved in a preface.

H. W. Gray departs from its standard format in No. 958 of the St. Cecilia Series, an arrangement of Soler's The Emperor's Fanfare by E. Power Biggs. An attractive cover photo is provided. This will need an organ with exceptionally good reed stops. — WV

Those Were the Days

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

Charles M. Courboin's series at the Wanamaker store in Philadelphia was attracting audiences of 4,000 to 5,000.

Joseph Bonnet arrived Nov. 15 for his 3rd American tour.

Irving Morgan assumed his position as city organist of Portland, Maine, succeeding Will C. Macfarlane.

Joseph Clokey added the organ and theory teaching at Western College, Oxford, Ohio to that at Miami University.

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

Corporal E. Richard Wissmueller and Corporal Arthur Carkeek were keeping the colossal Midmer-Losh organ at the Atlantic City auditorium busy while the Army occupied the building.

E. Power Biggs opened the season for the Casavant Society of Montreal.

The Associated Organ Builders of America was taking advertising space to urge young men to learn the art of organ building.

Word from occupied Paris reported the safety and good health of Marcel Dupré.

Ten years ago the following occurrences made news in the November, 1959 issue —

Heinrich Fleischer joined the faculty at the University of Minnesota.

A Camil Van Hulst festival honored 36 years of the composer's residence in Tucson, Ariz. Charles Shaffer played a recital of his works.

Franklin Perkins was appointed minister of music at Ladue Chapel, St. Louis; Paul E. Koch succeeded him at First Methodist Church, Springfield, Ill.

James Hopkirk was elected president of the RCCO at the Golden Jubilee Convention at Toronto.



New Books

Christmas: An American Annual of Christmas Literature and Art, Minneapolis: Augsburg Publishing Co., 1969. Vol. 39. 68pp. \$1.75 (soft cover), \$3.50 (hardbound).

Paul Rosel, Silent Night! Holy Night!, Minneapolis: Augsburg Publishing Co., 1969. 55pp. (no price listed)

Acta Organologica, Vol. 3, 1969. Published by Verlag Merseburger, Berlin, for the Gesellschaft der Orgelfreunde. 206pp. plus inserts.

Fenner Douglas, The Language of the Classical French Organ. A Musical Tradition Before 1800, New Haven, Conn.: Yale University Press, 1969. vii, 235pp. (Yale Studies in the History of Music, No. 5) \$12.50.

Augsburg's Christmas annual for 1969 has features on stained glass, Danish china, and Christmas customs. The calligraphy in this year's selection of carols is outstanding.

Paul Rosel's research on the origins of "Silent Night" has reached a conclusion in a small book from Augsburg. Some of his material was included in last year's Christmas annual. The book is attractively printed and bound, and may well answer in many cases the "what to give" question.

Acta Organologica, Vol. 3 (No. 36 in the complete list of publications by the Gesellschaft der Orgelfreunde) contains five studies of historical interest, four on contemporary building techniques, and one on the symmetrical structure of Bach's C minor Passacaglia. Photos and illustrations are interspersed throughout.

Fenner Douglas has written a thorough and scholarly account of the Classical French organ tradition. Many sources unknown to Rokseth and other earlier commentators are listed and analyzed. Several substantial appendices consist of source material both in the original French and in translation. Here is still another standard book on the organ in an age of definitive studies. — WV



New Records

With hi-fi equipment now so widely owned and record collecting such a well established bent of musicians of every stripe, it goes without saying that hardly any Christmas gift can be more suitable than carefully selected records. Certainly among this month's receipts are possible gifts for almost all one's music-lover friends from the dilettante to the specialist. First let's look at organ records, always a safe guess for an organist.

We take particular note of the new Bach series which Peter Hurford is making on contemporary trackers in several countries. We have so far heard only the first two releases in Bach Around the World. The first is Abbey PHB 671, recorded on the Casavant tracker which many of our readers heard Mirielle Lagacé play in Montreal at ICO 67. The two-manual organ without expression shutters records beautifully and Mr. Hurford selects music which emphasizes its good balance and tonal qualities — a fine first record in the series, we think. Record 1 includes Toccata, Adagio and Fugue in C, Ernst Concerto 1, Canonic Variations on Vom Himmel hoch and Sonata in E flat.

Record 2 in the series, Abbey PHB 672, is recorded on the large Beckerath at St. Andreaskirche, Hildesheim, Germany. The size of the organ and the room give an entirely different sound which works to good advantage on some of the broader numbers. This record contains the Sei gegrüßet partita, the Pastorale and the Prelude and Fugue in B minor. The Walter Emory notes are first-rate. It will be interesting to see what builders in other countries will have for their records in the series. We have no announcement of number 3 in the series. Peters International, Inc., 600 Eighth Ave., New York 10018 is importing these records.

Friends and former students of Lilian Carpenter will be delighted to learn that she has a new record. Made on the big old Austin at Lafayette Presbyterian Church, Brooklyn, it shows clearly that Miss Carpenter has retained much facility, accuracy, good rhythm and musicality in her playing. Address Miss Carpenter at 160 West 73rd St., New York, N.Y. 10023. The record number is LIRS R7815. It contains Bach — Hark a Voice, Passacaglia, Prelude and Fugue in D, We All Believe in One God — Franck Prelude, Fugue and Variation, and an excerpt from the Handel Water Music.

That exemplary Historical Organ series is Das alte Werk for Telefunken continues with another fine Swiss record, taped at the Monastery Church of St. Urban (SAWT 9534-B Ex). Siegfried Hildenbrand is organist and provides the informative insert notes with registration details. The jacket contains several pictures. Composers represented are Bach (two of the great 18), Scheidt, Buxtehude and Hanff. Engineering is good; the organ is not as bright and transparent in tone as one would hope;

perhaps, as Mr. Hildenbrand indicates, the restorer is responsible. The series continues indispensable to any school or personal record collection.

For the musicologist and medievalist — and there are many among organists — Das alte Werk's new Ars Antiqua two-record set (SAWT 9530/31) would be a "gift that keeps on giving". The Munich Capella Antiqua gives genuine vitality to 25 extraordinary examples of church music of the early centuries of this millenium. Just listening to these is a real joy but the extensive brochure adds immeasurably with all kinds of source information, pictures of the authentic instruments used, manuscripts and texts in original Latin and English and German translation. No music history course, we should think, could do without this pair but we can't imagine any music lover not finding it fascinating.

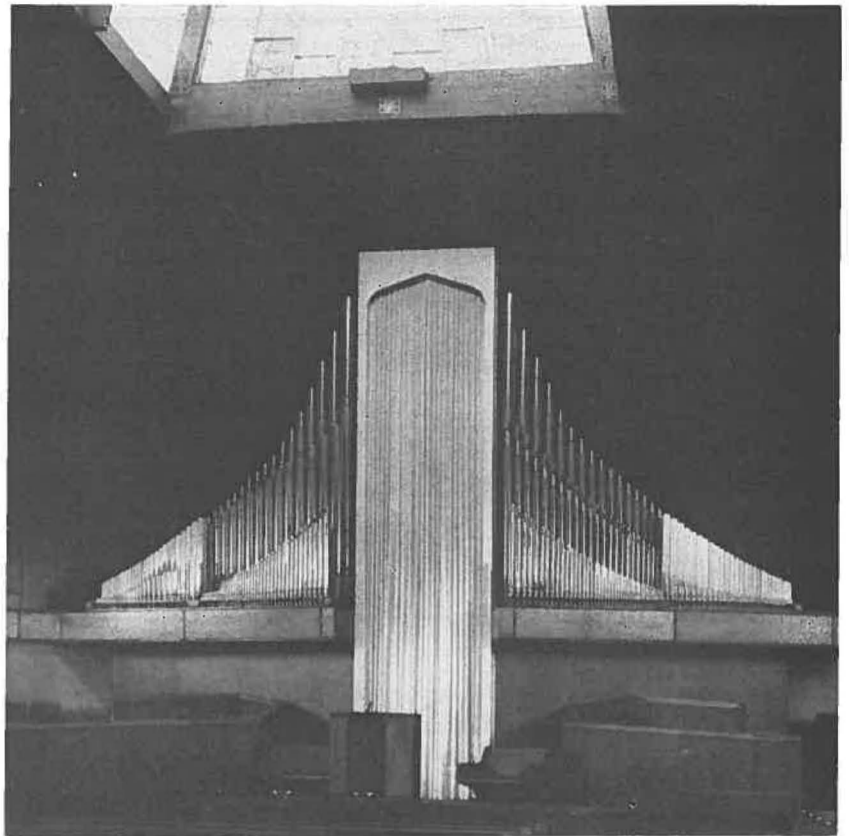
For somewhat less specialized scholars with sound background we recommend Argo record ZRG 590, Glad Tidings — Baroque Christmas Music from England, Germany, Italy, France and Spain, with the Heinrich Schütz choir, London String Players, Philip Jones Brass Ensemble, Camden Wind Ensemble, and Charles Spinks at the organ. Roger Norrington directs the extraordinarily varied 17th century music with texts in their original languages. Performance and engineering are exemplary on music of Schütz, Purcell, Hamerschmidt, Bouzignad, G. Gabrieli, Monteverdi, Praetorius, Hassler and an anonymous Spanish work. Most of this music could fit comfortably into the music programs of many churches. There are adequate liner notes.

Argo ZRG 550 is A Meditation on Christ's Nativity, a program of carols and readings almost in the character of a service. The carols and even the arrangements of them are to be found in many choir libraries (by Martin Shaw, Joubert, Woodward, Willcocks and others.) We should think this program would be widely copied in American churches. We can only hope the fine tone and balance of the singing, the unforced speech in the reading and especially the chanting will also be copied. The Choir of St. John's College, Cambridge is singing beautifully these days under George Guest's leadership. This disk would be suitable under the Christmas tree of any practical church musician.

With a little less general appeal, perhaps, but with a good deal of beauty to offer is Argo ZRG 5497 in which Imogene Holst conducts vocal and instrumental music of her father, Gustav Holst. With Peter Pears and Norbert Brainin as vocal soloists and some fine instrumentalists as well as the Purcell Singers, the performance quality is very high. Side 1 is sacred music — Four Songs for voice and violin, and carols; side two is of equally interesting secular material.

The widening interest in the harpsichord as an ensemble instrument justifies our inclusion of Das alte Werk SAWT 9536 — A Ex, The Gamba Sonatas of J.S. Bach played with impeccable skill and fine spirit by Nikolaus Harnoncourt on the gamba with Herbert Tachezi at the harpsichord. The Sonata in G major is also included in its other version for two flutes and continuo. This disk is for a more specialized musician and perhaps not exactly indispensable to most collectors, but it is endearing music worth frequent re-hearing.

McGraw-Hill is USA agent for Das alte Werk and Argo records. — FC



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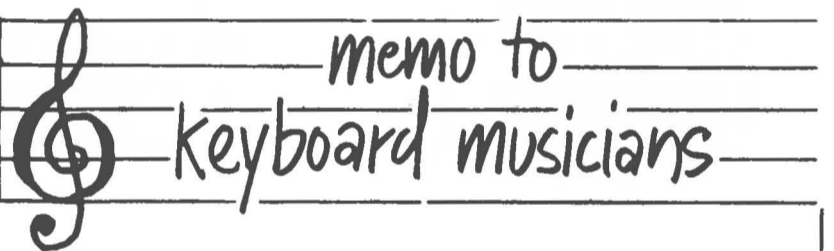
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NUNC DIMITTIS

VETERAN ORGAN MAN DIES
AT ASHEVILLE, N.C. AT 81

Alfred Kargaard, native of Copenhagen, Denmark and resident of Asheville, N.C. for 24 years died Sept. 1 in an Asheville hospital. He received his medical degree in Denmark. Interested in musical instruments, he served his apprenticeship as a piano technician with Steinway in Hamburg, Germany and with organ builders in Germany and Denmark. He lived in Lexington, Mass. for 35 years before moving to Asheville. He was a honorary member of Boston Pops and was technician for Harvard University and the Boston Symphony.

After moving to Asheville, he rebuilt and serviced many organs in the Carolinas, Georgia and Tennessee.



James H. Tallis, organist and harpsichordist and assistant professor of music at Southern Methodist University, Dallas, Tex., died Sept. 23 after an operation for a brain tumor. He was 37.

Mr. Tallis taught previously at Hastings College, Neb. and at Hope College, Holland, Mich. On a Fulbright in 1963-64 he studied harpsichord with Gustav Leonhardt and improvisation with Cor Kee. He had completed course requirements for the SMD at Union Seminary where he had previously earned his SMM. His undergraduate work was at the Eastman School of Music. Mrs. Tallis and two children survive.



Roland Pomerat, organist and carillonneur in residence at Rice University, Houston, Tex., died Sept. 15 after an illness of several weeks. A native of Massachusetts, he spent all but the last 10 years of his professional life in Springfield, Mass. He first studied organ and piano with Arthur Turner, Springfield municipal organist; later he studied with Ernest White and others. His instructor in carrillon was Kamiel Lefevre, Riverside Church, New York City.

After many years at the Paramount Theater in Springfield, Mr. Pomerat was for 15 years organist at Christ Church Cathedral, Springfield, and carillonneur at Trinity Methodist Church there and at Trinity College, Hartford, Conn. At Houston he helped design Rice University's electronic carillon. He recorded numerous albums of religious music on the instrument.

Funeral services were held Sept. 19 in the Memorial Chapel at Rice University and Sept. 27 in the Springfield cemetery where his ashes are inurned.

BRITTEN'S WAR REQUIEM Oct. 26 at St. Bartholomew's Church, New York City, combined the choir and soloists of the church with the boy choir from the Church of the Transfiguration (Little Church Around the Corner), chamber orchestra, brass, timpani and percussion; Jack Ossewaarde conducted.



Richard L. Harper, director of placement and member of the faculty at Union Seminary school of sacred music and organist and director of music at the Crescent Avenue Presbyterian Church, Plainfield, N.J., died Sept. 15 of a malignancy.

Mr. Harper received his undergraduate organ training with Francis Hopper at the University of Louisville, Ky. His MMus degree from the University of Michigan included organ study with Robert Noehren. While in Europe his teachers included Nadia Boulanger and Rolande Falcinelli. Graduate work at Union Seminary included organ study with Hugh Porter.

He leaves his widow and one child.

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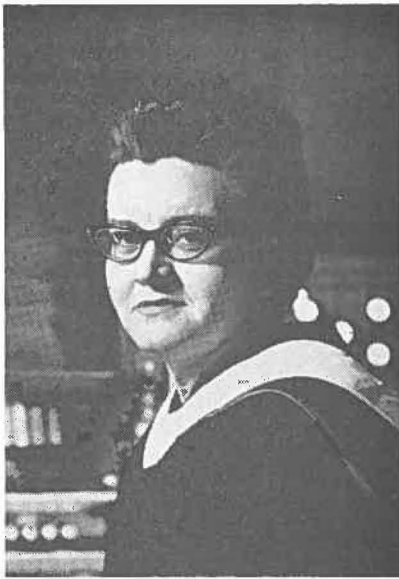
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Julia S. Anderson has become organist and choirmaster of Grace Episcopal Church, Orange, N.J. She leaves a similar position at the First Congregational Church, Westfield. She will also continue as college organist at Paterson State College, Wayne. Miss Anderson will again this year perform in a series of organ-harp recitals with Jane Weidensaul, a member of the faculty at the Juilliard School of music and the Manhattan School of Music, New York City.



Rollin Smith has been appointed to the staff of Brooklyn Museum. A graduate of Butler University, Indianapolis, Mr. Smith is also organist of the Church of the Holy Name. He has twice been recitalist for the national convention of the Organ Historical Society and has broadcast live organ recitals over stations WFUV and WNYC in New York City. He will play weekly recitals Sunday afternoons in the museum's Sculpture Court throughout the season.



Earl Eyrich has been appointed organist and director of music of the First Church and Parish in Dedham, Mass. (Unitarian). The historic parish was gathered Nov. 8, 1638 and now occupies its third building, erected in 1761. The organ dates from 1921.

Mr. Eyrich leaves St. Peter's Episcopal Church, Beverly, Mass. He is an instructor at New England Conservatory and in the Waltham public schools and is conductor of the choruses. This summer he was involved in Waltham's Project Mainspring and was music director of a cultural enrichment program. He is working toward a master's degree at State College Of Boston. He has his BMus from New England Conservatory and has done graduate work at the University of Minnesota.



Choral Music

A considerable proportion of the choral music received this month is, not unexpectedly, for the Christmas season.

Joseph Roff has arranged one Christmas number and composed another for Alfred Music, 75 Channel Drive, Port Washington, N.Y. SA In a Manger is based on a Polish carol; the Shepherds' Hymn on a 17th century text is simple and straightforward. Mr. Roff has also set Psalm 67 in God Be Merciful unto Us; there is a solo for high voice.

From Boosey and Hawkes come: Eric Thiman's unaccompanied The Carol of the Birds, with some division of voices; Elis Pehjonen's A Boy is Born, extended and with a considerable organ part; and Clare Grundman's Three Noëls, made up of simple setting of While By My Sheep, Christmas Eve Is Here and Noël Nouvelet and available for SA, SSA, SAB and SATB. Boosey also sends the Te Deum of Sándor Sik by Kodaly for unaccompanied chorus with some division.

Only one of H. T. FitzSimons' Acolian Series this month is for Christmas. Most Holy Night (Heiligste Nacht) by Albert Franz is edited by Donald F. Mohr; it is a pleasant melody. In the same series are: a bright, not difficult Praise the Lord, O My Soul by Thomas Matthews; Come, Ye Disconsolate by Joseph Roff, a hymn anthem with unison and block harmony; and an arrangement by Mr. Roff of a chorale, Take Up Thy Cross; and, finally, a Nordin arrangement of an unaccompanied How Lovely Is Thy Dwelling Place by Bruckner.

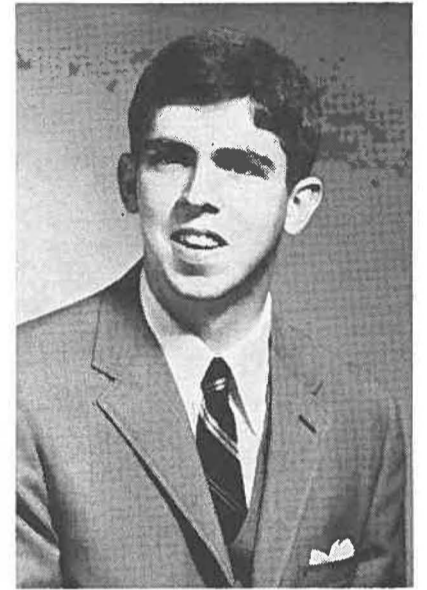
Two Thanksgiving anthems come from H. W. Gray: Roberta Bitgood's The Glory is Thine, with few problems, and Grover Oberle's hymn anthem on O Jesus, Crowned with All Renown. David Johnson's largely unison All-knowing God, All-loving God is a practical general anthem.

Hope Publishing's new numbers are largely for Lent and Easter rather than Christmas. Max Sinzheimer's To Share the Cross is a two-part Canon (men vs. women). Sharon Elery Rogers has a block-harmony setting of the familiar O Come and Mourn with Me text. Walter Ehret has arranged a Vulpus choral for double chorus with optional brass — Jesus, Our Lord, Is Risen Today. For general use are Donald Hustad's On Christ the Solid Rock I Stand, for SAB with some unison; two by Carlton Young — an arrangement of a chorale O Lamb of God and Psalm 139 with choir, congregation, solo voice, oboe and speech; and Austin Lovelace's setting of I've Found a Friend to a Norwegian folk tune. Somerset Press, a Hope subsidiary, has a Ziemer arrangement of Three Liturgical Prayers on music of Gretchaninoff, Kalinnikoff and Tschaiakowsky; these are for unaccompanied singing and parts are divided.

Oxford adds to its unique carol collection. A set of medieval and renaissance carols in three volumes has been prepared by Frank Harris under the title Now Make We Merthe. Book 1 is centuries 12-14, book 2, 14 and 15, book 3, 15 and 16; texts are Latin and early English; translations are included. Carols published individually in Oxford's series include: Greek carol To a Baby arranged SSA by Malcolm Sargent and adapted by Laurence Davies; Hark, How All the Welkin Rings and Behold a Silly Tender Babe by Betty Roe; If you Had Gone to Bethlehem by B. M. Simms; Goday, Sire Christemas by Ian Kellam with an independent organ part; Christmas Motet (SSAA or SSAT) by Vulpus edited by John Parkinson; Goday, My Lord Sir Christemas by Brian Longthorne; and an Epilog, Ring Out, Ye Crystal Spheres from Vaughan Williams' Hodie. Oxford's fondness for ancient texts is matched by its interest in older English music. This month in the Tudor Church Music Series are SSATBB cantate Domino by William Byrd and SAATB In Ieunio et Fletu by Thomas Tallis, both with the careful editing usual in this series.

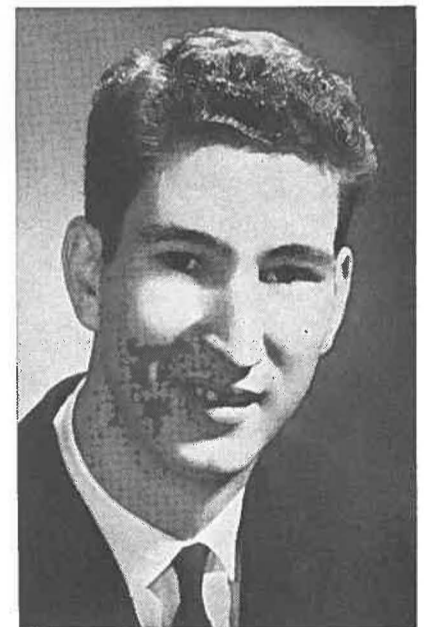
Most of the stock from Theodore Presser this month is secular — Whit-Losingers arrangements for example — not in the restricted field this magazine tries to serve. A Little Church Year is a junior choir collection by George Lynn, original settings of texts from various sources. John Leo Lewis has a setting of Unto Thee, O Lord. Two settings from Victoria are SSA O Magnum Mysterium arranged by Robert Hallagan and Blessed Are All Men arranged by Elwood Coggin.

W-7 choral library's stock was also largely secular. Service music included two unaccompanied numbers by Kent Newbury: May You Be Strengthened and Rejoice in the Lord (SATB or SSA); two by James Wood: SATBB World, Farewell arranged from a Sacred Harp tune, and Bless O My soul the Living God arranged from Southern Harmony. Eugene Butler's SSATBB Sound Over All Waters sets a Whittier poem. — FC



James Robert Metzler has become music director of St. James Church, New London, Conn., the seat of Samuel Seabury, America's first bishop. He will also be a member of the associate faculty at Mitchell College, New London.

Mr. Metzler is a former choir boy of All Saint's Church, Worcester, Mass., where his organ study was with Henry Hakans. He graduated this year from Westminster Choir College, having studied organ with Robert Carwithen; he was also a member of the Westminster touring choir.



Richard Grant has been appointed organist and choir director of Memorial Methodist Church, White Plains, N.Y. He has his BMus from New England Conservatory and his MM from Boston University where he studied with George Faxon, Everett Ticombe and Francis Snow. He has served churches in New England and the midwest and is an active recitalist. He is vice president of Allen Organ Sales, White Plains and Garden City, N. Y. and directs studios in Hartford, Conn.

Nov. 10

Langlais Mass premiere, National Shrine, Washington, D.C.

Choir, organ, percussion, St. Thomas Church, Hollywood, Calif. 8:15

11

Robert Noehren, St. John's Church, Washington, D.C. 8:30

Jean Langlais, Christ and St. Luke's Church, Norfolk, Va. 8:30

Alexander Schreiner, The Forum, Harrisburg, Pa. 8:15

Frederick Swann, Mayflower Congregational, Grand Rapids, Mich. 8:00

Gillian Weir, Christ Church, Cincinnati, Ohio

12

Albert Russell, St. John's Church, Washington, D.C. 12:10

Virgil Fox, Coatesville, Pa. Senior High 8:00

Jean Langlais class, Norfolk, Va., State College

Lionel Rogg, Christ Church Cathedral, Ottawa, Ont.

Gillian Weir, Mershon Auditorium, Ohio State U. Columbus 8:00

Robert Baker, University of Texas, Austin 8:15

13

Joyce Jones, High School, Rockland, Maine

Robert Baker class, University of Texas, Austin

14

Herbert M. Hoffmann, Lawrence University, Appleton, Wis.

David Craighead, First Congregational Church, Los Angeles

Alexander Schreiner, First Presbyterian, Youngstown, Ohio

Jean Langlais, University of New Mexico, Albuquerque, N.M.

Bach instrumental and choral, Emory University, Atlanta, Ga.

15

Jean Langlais class, University of New Mexico, Albuquerque

Preston Rockholt, St. Paul's Chapel, Columbia U, New York City 12:00

Ted Alan Worth, Goderich, Ont. Collegiate Auditorium 8:15

Marilyn Mason class, Kansas State Teachers College, Emporia

Frederick Swann class, Peoria, Ill.

Bach Festival, First Congregational Church, Los Angeles 4:00

16

George E. Tulwiler, First United Methodist, Pittsburgh, Pa. 4:00

Herbert M. Hoffmann, Christ United Presbyterian, Canton, Ohio

Robert Sutherland Lord, University of Pittsburgh 3:00

William Osborne, Denison U, Granville, Ohio

Marilyn Mason, Kansas State Teachers College, Emporia

Virgil Fox, Fanwood, N.J., Presbyterian 8:00

Frederick Swann, First Methodist, Peoria, Ill. 3:30

Robert Baker, North Christian Church, Columbus, Ind. 8:00

Gillian Weir, Christ Lutheran, Pacific Beach, San Diego, Calif.

Bach Cantata 26, Holy Trinity Lutheran, New York City 5:00

Robert Plimpton, St. Thomas Church, New York City 5:15

Beth Karp, harpsichord, First Congregational Church, Los Angeles 8:00

Robert Schaffer, Christ Church, Cincinnati, 4:30

Bach Art of Fugue, Emory U. Atlanta, Ga. 4:00

Richard M. Peek, Independent Presbyterian, Birmingham, Ala. 4:00

Curtis Pierce, Mershon Auditorium, Ohio State U, Columbus 3:00

George Ritchie, St. Mary's Abbey, Morristown, N.J. 4:30

Alexander Boggs Ryan, brass, Western Michigan U, Kalamazoo, inaugural Handel Psalm 112, Schutz Magnificat, Purcell Rejoice in the Lord, Fourth Presbyterian, Chicago 6:30

Gordon and Helen Betenbaugh, First Methodist, El Dorado, Ark.

Mendelssohn Elijah, First Presbyterian, Sharon, Pa. 4:00

17

Joyce Jones, Independence Boulevard Christian, Kansas City, Mo. 8:00

Richard Birney Smith, orchestra, St. Thomas, Thorald, Ont. 8:15

Robert Sutherland Lord, U of Pittsburgh 8:30

Jerald Hamilton, University of Illinois recital hall, Urbana 8:00

18

Virgil Fox, Fairmont, W. Va. Theatre 8:15

NOVEMBER

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23	24	25	26	27	28	29
30						

DEADLINE FOR THIS CALENDAR WAS OCTOBER 10

DePaul U Choir, St. James Cathedral, Chicago 8:15

Gillian Weir, Portland, Ore.

Edgar Hilliar, St. Mark's Cathedral, Minneapolis, Minn. 8:15

Jean Langlais, First Presbyterian, Oklahoma City

Bach Sonatas, Emory U, Atlanta, Ga. 8:15

19 Albert Russell, St. John's Church, Washington, D.C. 12:10

Herbert M. Hoffmann, Lake Eric College, Painesville, Ohio

Gillian Weir, Portland, Ore.

Joyce Jones, Faribault, Minn. Junior High 8:30

20 Jean Langlais, University of Wisconsin, Madison 2:00, 8:00

John Weaver, St. Paul's Lutheran, Aberdeen, Md.

Joyce Jones, Grand Theatre, Keokuk, Iowa 8:15

Ted Alan Worth, Greenbriar College, Lewisburg, W. Va. 8:00

21 Clyde Holloway class, Hartt College, Hartford, Conn.

Gillian Weir, St. Mark's Cathedral, Seattle, Wash.

Britten Noye's Fludde, Trinity Episcopal, Swarthmore, Pa. 8:00

22 Worth-Crow duo, Gallia Academy, Gallipolis, Ohio 8:00

Jean Langlais class, Independent Presbyterian, Birmingham, Ala.

Clyde Holloway class, Hartford, Conn.

Britten Noye's Fludde, Trinity Episcopal, Swarthmore, Pa. 4:30

Play of Daniel, New York Pro Musica, Emory U, Atlanta, Ga. 8:15

23 Herbert M. Hoffmann, Central Baptist, Springfield, Ill.

Timothy L. Zimmerman, St. Paul's Lutheran, Fountain Hill, Pa. 4:00

Clyde Holloway, Center Church, Hartford, Conn.

Catharine Crozier, Temple Buell College, Denver, Colo.

Gerre Hancock, First United Methodist, Hamilton, Ohio

Jean Langlais, Independent Presbyterian, Birmingham, Ala. 4:00

Bach Cantata 140, Holy Trinity Lutheran, New York City 5:00

Britten Noye's Fludde, Trinity Episcopal, Swarthmore, Pa. 9:15

David Spicer, Wayne, Pa. Presbyterian Church 8:00

Mildred L. Hendrix, St. Thomas church, New York City 5:15

Bach Mass in B minor, First Congregational, Los Angeles 8:00

John Rose, Sacred Heart Cathedral, Newark, N.J. 4:30

Raymond J. Martin, St. Philip's Cathedral, Atlanta, Ga. 5:00

Cabena Sinfonia Sacra, First-St. Andrew's United, London, Ont. 4:00

Richard M. Peek, Covenant Presbyterian, Charlotte, N.C. 7:30

Wilbur Held, violin, soprano, harp, trumpet, chamber orchestra, Mershon Auditorium, Ohio State U, Columbus 3:00

24 Richard Birney Smith, orchestra, St. Andrew's, Thorald, Ont. 8:15

NASM meeting, Hilton Hotel, Los Angeles, Calif.

25 Paul Callaway, St. John's Church, Washington, D.C. 8:30

Allan Birney, General Seminary, New York City 8:00

Virgil Fox, Philharmonic Hall, New York City 8:30

Thomas Richner, Voorhees Chapel, New Brunswick, N.J.

NASM meeting, Hilton Hotel, Los Angeles, Calif.

26 Albert Russell, St. John's Church, Washington, D.C. 12:10

Gillian Weir, Anglican Cathedral, Calgary, Alt. 8:00

NASM meeting, Hilton Hotel, Los Angeles, Calif.

28 E. Power Biggs, First Methodist, Palo Alto, Calif.

Joan Lippincott, National Shrine, Washington, D.C.

29 Herbert M. Hoffmann, RLDS Auditorium, Independence, Mo.

30 Distler Advent Music, St. James', Dundas, Ont. 7:30

Robert Glasgow, Independent Presbyterian, Birmingham, Ala. 7:30

Robert Baker, Christ Church, Cincinnati, Ohio 5:00

Jean Langlais, First Methodist, Springfield, Ill. 5:00

Marie-Claire Alain, All Soul's Church, Washington, D.C.

Carol Teti, Washington Cathedral, 5:00

Bach Cantata 36, Holy Trinity Lutheran, New York City 5:00

David Hewlett, St. Thomas Church, New York City 5:15

Dec. 2 Robert Sutherland Lord, University of Pittsburgh 12:00

Thomas Richner, Kirkpatrick Chapel, New Brunswick, N.J.

Gerald Near, Beth Bales, St. Mark's Cathedral, Minneapolis, Minn. 8:15

3 Virgil Fox, First Methodist Church, West Palm Beach, Fla. 8:30

Marie-Claire Alain, St. Thomas Church, New York City

5 Preston Rockholt, Longwood Gardens, Kennett Square, Pa. 8:30

Marie-Claire Alain, All Soul's Church, Washington, D.C.

Gillian Weir, Harvard University Church, Cambridge, Mass.

7 W. Elmer Lancaster, First Presbyterian, Orange, N.J. 4:00

Frances Benjams, Robert R. Douglas, Temple Hill, Oakland, Calif. 4:00

Webster College Choruses, Emmanuel Episcopal, Webster Groves, Mo.

Virgil Fox, Drew University, Madison, N.J. 8:00

Marie-Claire Alain, All Soul's Church, Washington, D.C.

Gerre Hancock, Baptist Temple, Charleston, W. Va. 7:00

Joan Lippincott, Abington, Pa. Presbyterian (oratorio)

Gillian Weir, St. Paul's Cathedral, Detroit, Mich. 4:00

Bach Cantata 70-a, Holy Trinity Lutheran, New York City 5:00

Kuhnau, Hammerschmidt, Vivaldi, Mozart, First United Methodist, El Dorado, Ark. 5:00

Messiah, First Congregational, Los Angeles 4:00

Messiah, part 1, Doylestown, Pa. Presbyterian 4:00

Rosalind Mohnson, First Central Congregational, Omaha, Neb. 8:00

Premier Bernstein Warm Up, Philharmonic Hall, New York City

Ted Alan Worth, Kathwood Baptist, Columbia, S.C.

8 E. Power Biggs, Cedar Rapids Symphony

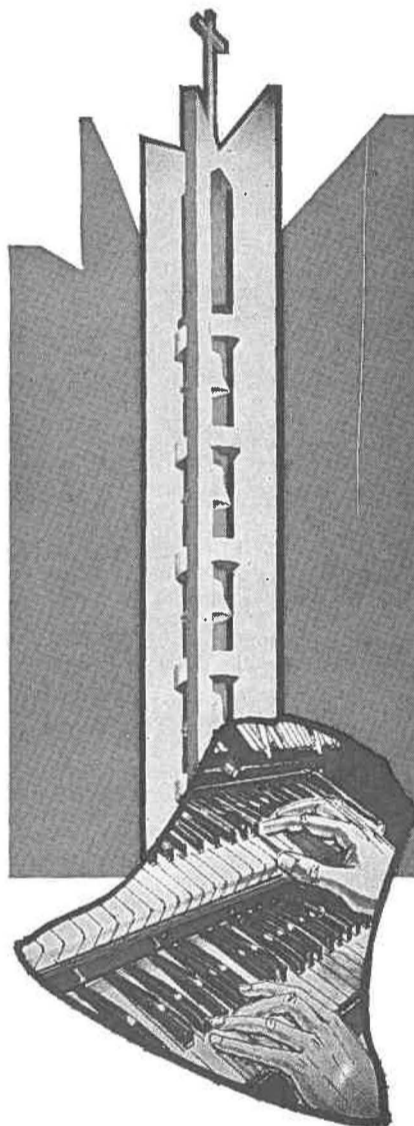
La Canada Madrigal Singers, Pasadena Jewish Temple, Pasadena, Calif. 8:15

9 Frederick Swann, Melrose United Church, Hamilton, Ont.

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key to the special *ostinato* of derived and selected formulae. We will investigate now the derivation of new formulae from the original ones, first by the addition of new chords, then by the insertion of new tones.

THE HARMONIC DERIVATION OF THE FORMULAE

The original harmonic pattern of the ciaccona phrase involves a leap from I to V, the insertion of another chord, and then a return to V. It is somewhat difficult to determine which chord appeared originally between the two V chords. In the early guitar books one finds both IV and vi, but the latter is usually preferred. In a set of ciaccona variations for lute by Nicolas Vallet²³ the favored progression seems to include the II chord at this point. These three chordal schemes are shown in Ex.6 as formulae Cl a, b and c. In any event the early guitar books show that the original phrase of four chords is on occasion expanded to include a fifth chord (C2 in Ex.6) or a sixth (C3). These two harmonically derived formulae are used in the ciaccona phrases shown as Ex.4. These examples also exhibit the typical phrase structure and rhythm of the ciaccona. In the history of the variation forms based on the passacaglia and ciaccona, however, rhythm plays a far less consistent role than the formulae in differentiating the two forms. Although one composer may make a rhythmic distinction between his passacaglia and ciaccona phrases, no specific rhythmic feature is applied often enough from composer to composer that it can act as a reliable mark of identity.

The original harmonic scheme of the passacaglia also undergoes some changes in the guitar books. Example 5 shows some early experiments in which a VII chord is inserted within the basic I-IV-V-I pattern. Sometimes VII alone is added as in Ex.5a. Colonna in his book of 1620²⁴ gives a number of passacaglie with the general form of Ex.5b. Neither of the formulae of Ex.5 is used extensively in guitar music. However, they are important for two reasons: first, they point toward the formula shown in Ex.6 as P2, which is one of the principal passacaglia formulae in keyboard music; and also they suggest the influence of a special concept of mode in guitar music.¹⁶ Since the passacaglia and the ciaccona become the subjects of a common technique of variation in the guitar books beginning in the 1620's, composers are careful to differentiate between them in various ways. One way is to favor the minor mode for the passacaglia. However, this is not exactly the tonal minor mode as it develops later, but a mode based on the relationship between III (+ VII) and i (+ V). This chordal relationship is embodied in three chordal schemes that derive from the 16th century and are ordinarily identified as the *romanesca*, the *passamezzo antico* and the *folia*. The scheme used by the *romanesca* is given as Ex.5c to illustrate the possible influence of these schemes in the formation of the passacaglia patterns in Ex.5a and 5b.

THE MELODIC DERIVATION OF THE FORMULAE

The principal ciaccona formulae to be encountered in keyboard music are the ones designated in Ex.6 as Cl a, C2, and C3; the favored original pattern, along with the two harmonically derived versions. The passacaglia, however, develops some additional patterns through a process of melodic expansion. During the second quarter of the century the guitar gradually incorporates the *punteado* style (the playing of selected notes on separate courses), resulting in a style half chordal and half contrapuntal. Thus in guitar music as well as in keyboard music a linear influence is brought to bear on the formulae. Therefore the patterns, which were originally exclusively chordal, now become melodic bass-lines. For example, in formula C3 of Ex.6 each note represents in *rasgueado* guitar music the root of a triad. When the same formula appears in later guitar music or in keyboard music, however, the same notes constitute a melodic bass-line, so that the fourth note might support a I6 harmony, for example, rather than a iii chord. This can be seen by

Ex. 2. The Dance of the Ciaccona: early harmonic pattern, showing the guitar chords and refrain text.

Ex. 3. Girolamo Montesardo, *Nuova inventione d'intavolatura* (Florence, 1606). (a) *Prima passacaglia, o ritornello del primo modo sopra la lettera, A.*

(b) *Del secondo modo.*

Ex. 4. The Dance of the Ciaccona: harmonically derived patterns.

(a) Insertion of IV in the pattern of Ex. 2.

(b) Insertion of iii.

Ex. 5. The Passacaglia: harmonically derived patterns that include the VII chord.

(a) Insertion of VII.

(b) Insertion of III & VII.

(c) Scheme of the *romanesca*.

Ex. 6. The principal formulae of the Passacaglia-Ciaccona *ostinato*.

<p>Passacaglia Forms (usually minor)</p> <p>P1</p> <p>P2</p> <p>P3</p> <p>P4</p> <p>P5</p> <p>P6</p> <p>P7</p>	<p>Ciaccona Forms (usually major)</p> <p>Cl a</p> <p>Cl b</p> <p>Cl c</p> <p>C2</p> <p>C3</p> <p>C4</p> <p>Neutral Forms (major or minor)</p> <p>N1</p> <p>N2</p> <p>N3</p> <p>N4</p>
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comparing the first phrase of Ex.1a with Ex.4b.

The formulae discussed so far have all displayed leaps in their root progressions. This is characteristic of harmonically conceived music, for a basic relationship exists between two chords whose roots lie a fourth apart. In later guitar and keyboard music the horizontal force of melody acts upon the formulae, resulting in the stepwise filling-in of non-scalar intervals. This process leads to the formation of a central passacaglia formula in keyboard music: P2 in Ex.6. This pattern may have been partly influenced by the VII chord insertions described previously. It also reveals in its first three notes the stepwise movement characteristic of a melodically conceived line. This formula almost never occurs in chordal guitar music, since it would have produced a series of three root-position triads moving by step. P2 does emerge later in the guitar music of Foscari (around 1640), but it is also found in 1627 in Frescobaldi's *Partite sopra passacagli*.¹⁰

Variants of P2 are then developed. P3 is a further melodic expansion of P2, with the interval of the third filled in. P4 is another important passacaglia formula, originating possibly as a sort of combination of P2 with a minor version of C2.¹⁷ P5 and P6 are then melodically derived from P4, filling in first one downward third interval, then the other. A number of other formulae appear from time to time, derived by combining two of those already shown or by filling in disjunct intervals. Some neutral forms also appear — forms that might occur in either a passacaglia or a ciaccona piece, but are not usually identified with either. The most important of these are shown in Ex.6 as N1, the descending tetrachord (associated sometimes during the second half of the century with the passacaglia), and N2, the opposite movement from 1 up to 5. N3 is a variant of the latter. P7 is also related to N2, but appears to be associated with the passacaglia. The concluding three notes of P7 (6-4-5) seem to constitute a melodic fragment that becomes a special mark of the passacaglia. It occurs in P2, P4, P5, and, with its downward third filled in, also in P3 and P6.

This completes, for the most part, the catalog of formulae that operate in the passacaglia-ciaccona *ostinato*. Example 6 shows the principal ones: Cl a, C2 and C3 for the ciaccona; P1, P2 and P4 for the passacaglia. Also shown in Ex. 6 are representative examples of other, less frequently occurring formulae that derive from the main ones. Thus C4, even though it omits the third note of C3, still retains enough characteristic features to occasionally represent the ciaccona. N4 derives no doubt from C3, but rarely represents the ciaccona since it no longer contains the distinctive initial leap from 1 to 5. The derivation

of these formulae was a continuing process during the 17th century. Each composer might, if he wished, add some new variant of the old patterns. As the list of familiar formulae increased, however, the earlier ones were not necessarily discarded. There are examples of keyboard pieces from the late Baroque that reach back to the earliest forms: P1 for the passacaglia and Cl a for the ciaccona.

THE SELECTION OF THE FORMULAE

Having seen the process by which the formulae were derived for the passacaglia-ciaccona *ostinato*, we will turn now to the various ways in which the formulae were selected.

First of all, selection occurred simultaneously with the derivation of the formulae in early guitar music. The formulae are all descendants, in a sense, of a few original patterns. The original passacaglia form P1 is completely distinct from the favored Cl a form of the ciaccona. Cl a may have been selected because of its contrast with P1, since Cl b differs from P1 only in the presence of an additional V chord. Also, the emergence of C2, either as a harmonic expansion of Cl a or as a combination of Cl a and Cl b, created problems of identity. Like Cl b, C2 ends with IV-V.

(continued, page 24)

This means that the passacaglia cannot be identified with all harmonic expansions of its basic I-IV-V pattern, because the ciaccona formulae C2 and C3 are both possible results of such an expansion. Therefore the process of derivation from original patterns had to be guided carefully by a process of selection. There was, in addition, a growing tendency to select the minor mode for the passacaglia, leaving the ciaccona free to be identified with major. This modal distinction is usually, but not always observed also in the Italian keyboard music of the 17th century.

Selection of the formulae also takes place in other ways. When a composer creates a variation form, he is free to choose or reject any of the formulae that have developed historically. This selection may be mere whim, or may be a reflection of some contemporary musical idea. For example, in the highly linear but only vaguely tonal music of Frescobaldi, P1 never occurs. In his later works Frescobaldi even abandons C2 as a ciaccona formula and in general rejects all the formulae that have leaps. Bernardo Storace, on the other hand, writing in the second half of the century, frequently selects both P1 and C2. His style is just as contrapuntal as Frescobaldi's, but it is now firmly rooted in the tonal system. Therefore, through the process of selection the passacaglia-ciaccona patterns can, in a sense, mirror the thoughts of the composer and the times in which he lives.

The formulae are sometimes selected for reasons connected with the musical medium. In early guitar music, due to the limitations of the chordal style in fashion at that time, the selection was confined to those formulae that possessed an acceptable progression of triads in root position. Keyboard music, on the contrary, utilized a style largely contrapuntal and hence inclined toward the more melodic formulae. Vocal music seems to have favored the use of the same formula for each phrase, resulting in a *basso ostinato*. This highly restricted use of the passacaglia-ciaccona *ostinato* was probably preferred in early Baroque monody because it imparted a sense of musical structure in a way that interfered to a minimum extent with

the freedom of the vocal line to continually express the meaning of the text. There is considerable interest in vocal music at this time in all sorts of *basso ostinato* figures, as can be seen, for example, in the works of Monteverdi.¹⁸

The *ostinato of derived and selected bass formulae* is seldom applied in such a restricted manner, however, in the Italian keyboard music of this period. Later in the century Storace uses a *basso ostinato* occasionally for a single section of a larger piece, but the Italian keyboard composer is generally interested in constant variation. The process of selection is thus continually in operation during the course of a composition. Hence, formula selection plays an intimate part in the building of formal structure. At the simplest level there appears a tendency to associate phrases in pairs. Sometimes larger groups of phrases are united by some common bond, such as a rhythmic drive or the presence of chromaticism. Formulae might be selected so that one is emphasized by repetition at some strategic spot in the form. The works of Storace represent the successful union of the Italian love of continual variation with the typically French preference for sectional structure. The French often join several phrases together and treat this unit as a refrain. Sometimes the *coup-lets* (the sections between refrains) modulate and even abandon the *ostinato* phrase length. The French treatment of the passacaglia and ciaccona¹⁹ illustrates the wide variety of formal structures that can emerge through the process of formula selection. The *ostinato of derived and selected bass formulae* thus allows, in spite of its rather detailed limitations, considerable freedom for creative variation.

(to be concluded)

NOTES

- ¹Unfortunately these pieces are not available, as far as I know, in a modern printed edition. They were omitted from the 1637 edition of *Il secondo libro di toccate*, which is the edition used by Pierre Pidoux in *Girolamo Frescobaldi, Orgel- und Klavierwerke*, Vol. IV (3rd ed.; Kassel: Bärenreiter, 1963). I have transcribed them both in *The Development of Italian Keyboard Variation of the Passacaglia and Ciaccona from Guitar Music in the 17th Century*,

Ph.D. dissertation, University of California, Los Angeles, 1967 (Ann Arbor: University Microfilms, No. 68-219).

²See Richard Hudson, "The Folia Dance and the Folia Formula in 17th Century Guitar Music," unpublished article.

³This distinction in terminology is especially important in the case of the passacaglia, which has continued to exist as a ritornello up to the present day. In Argentina it is still a guitar ritornello for songs. In Cuba it is an instrumental interlude between two sung parts of the *bolero*. See *Enciclopedia universal ilustrada*, XLII, 450.

⁴In Italian the spelling is *ciaccona* in the singular, *ciaccone* in the plural; in Spanish: *chacona* and *chaconas*.

⁵Printed in *Rosas de Oquendo y otros*, ed. Rubén Vargas Ugarte ("Clasicos peruanos," Vol. V [Lima, 1955]).

⁶For a description of the development of the *zarabanda* and its special harmonic pattern, see my article "The *Zarabanda* and *Zarabanda Francese* in Italian Guitar Music of the Early 17th Century," to appear in *Musica Disciplina*, XXIV (1970).

⁷See Thomas Walker, "Ciaccona and Passacaglia: Remarks on Their Origin and Early History," *Journal of the American Musicological Society*, XXI (1968), 300-320.

⁸Upper case Roman numerals indicate major triads; lower case, minor triads.

⁹Girolamo Montesardo, *Nuova inventione d'intavolatura*, 3rd unnumbered page of the preface (A lettori): "le passacaglie così chiamati a lingua Spagniola; o vero ritornelli in lingua nostra."

¹⁰Luis de Briçeno, *Metodo muy facilissimo* (Paris, 1626), fol.14 verso: "pasacalles para comencar a cantar."

¹¹Juan Carlos Amat, *Guitarra española*. A reproduction of the copy at Sibley Music Library, Eastman School of Music is available on microcard (Rochester, New York University, Library: Microcard Publications in Music, *Collection of Early Music Books*, Microcard UR-54 2977). This copy was published in Valencia; it has no date on the title page, but contains a letter which is dated 1639 and which makes reference to the first publication of the work in 1586 at Barcelona. Excerpts are printed in Felip Pedrell, *Catalech de la Biblioteca Musical de la Diputacio de Barcelona* (Barcelona, 1908), I, 181-188.

¹²Keyboard *riprese* starting around 1530 are described in Willi Apel, *Geschichte der Orgel- und Kaviermusik bis 1700* (Kassel: Bärenreiter, 1967), p.234 and elsewhere as indicated in the index. For lute *riprese* around mid-century see Gerald Lefkoff, *Five Sixteenth Century Venetian Lute Books* (Washington D.C.: Catholic University of America Press, 1960). See also Manfred Schuler, "Zur Frühgeschichte der Passacaglia," *Die Musik-*

forschung, XVI (1963), 121-126; and Giorgio Mainiero, *Il primo libro de balli* (Venice 1578), ed. Manfred Schuler ("Musikalische Denkmäler," Vol.V [Mainz: B. Schott's Söhne, 1961]).

¹³*La chacona a 7*. A facsimile of this piece from the 1618 edition of *Paradisus musicus testudinis* is printed in Georg Reichert, "Chaconne," *Die Musik in Geschichte und Gegenwart*, Vol.II, col.1011. The first edition of Vallet's work in 1615 was entitled *Secretum musarum* and most likely also contains the *Chacona*. Both editions have on the pages of music the title *Le secret des muses*.

¹⁴Giovanni Ambrosio Colonna, *Intavolatura di chitarra alla spagnuola* (Milan, 1620).

¹⁵This concept is described in Richard Hudson, "The Concept of Mode in Italian Guitar Music During the First Half of the 17th Century," to appear in a future issue of *Acta Musicologica*.

¹⁶P2 also occurs as a ritornello in a number of Monteverdi hymn settings. See *Tutte le opere di Claudio Monteverdi*, ed. G. Francesco Malipiero (Asolo, 1926-42), XV, 606-638.

¹⁷P4 and variants thereof are found as continuo passacaglie in *Chi soffre spera* (1639) by Virgilio Mazzocchi and Marco Marazzoli, and in *Dal male il bene* (1654) by Abbatini and Marazzoli. See Wolfgang Osthoff, *Monteverdi-studien I: Das dramatische Sbaetwerk Claudio Monteverdis* ("Münchner Veröffentlichungen zur Musikgeschichte," Vol.III [Tutzing: Hans Schneider, 1960]). Concerning the use of the same formula in a manuscript *ariette* collection of 1666, see Helga Spohr, *Studien zur italienischen Tanzkomposition um 1600* (unpublished dissertation, Albert-Ludwigs-Universität, Freiburg i. Br., 1956).

¹⁸Monteverdi designates as a ciaccona the vocal piece "Zefiro torna" from *Scherzi musicali* (Venice, 1632), printed in *Tutte le opere*, ed. Malipiero, IX, 9-20. This work uses C3 as a *basso ostinato*. Monteverdi, as well as other composers, also has a number of works using the descending tetrachord (major or minor) as a *basso ostinato* (N1 in Ex.6). Such works are usually labelled neither passacaglia nor ciaccona and may belong to a separate line of development.

¹⁹See, for example, the works of Louis Couperin, printed in his *Oeuvres complètes*, ed. Paul Brunold (Paris: Editions de l'Oiseau Lyre, 1936). His well-known G minor *Chaconne* is printed in an *Anthology of Early French Organ Music*, ed. Joseph Bonnet (New York: H. W. Gray, 1942), pp.16-19. See also the chaconnes of Chambonnières, printed in his *Oeuvres complètes*, ed. Paul Brunold and André Tessier (New York: Broude Brothers, 1967). One of them is included in A. T. Davison and Willi Apel, *Historical Anthology of Music* (Cambridge, Mass.: Harvard University Press, 1950), II, no.212.

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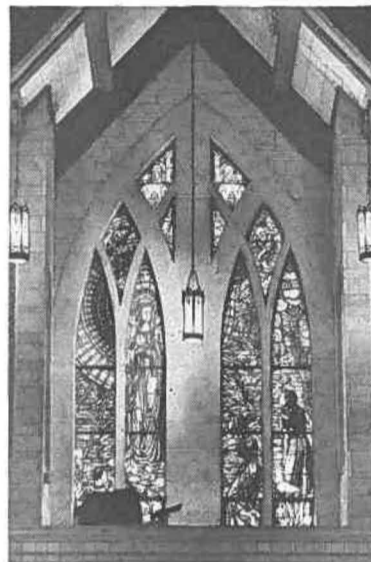
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Recital programs for inclusion in these pages must reach THE DIAPASON within six weeks of performance date.

Robert Rayfield, Bloomington, Ind. — Moody Bible Institute, Chicago Nov. 8: Song of Joy, Song of Peace, Langlais; Suite on Tone 2, Clérambault; Prelude and Fugue in E flat major, Bach; Comes Autumn Time, Sowerby; Mass for Pentecost, Messiaen; Scherzo, Symphony 6, Vierne; Fast and Sinister, Symphony in G, Sowerby.

David Ulrich, Philadelphia, Pa. — Vaste Burchtke, Voorburg, Netherlands Aug. 5: Chaconne in G minor, Sarabande in Canon, L. Couperin; Tambourin, Rameau; Fugue in G minor, Charpentier; Sinfonias to Nach dir, Herr, Wir danken dir, Bach; Chorale, Jongen; La vallée du Béhorléguay, Bonnal; Sonata 2, Genzmer. Aug. 13: Psalm 18, Marcello; Aria, Offertorio, Zipoli; Psalm 18, Marcello; Ich ru' zu dir, Prelude and Fugue in E minor, Bach; Sonata 2, Hindemith; Intermezzo 13, Andriessen; Fantasia on Een Vaste Burg, Zwart.

William Maul, Potsdam, N.Y. — National Shrine of the Immaculate Conception, Washington, D.C. Sept. 26: Chaconne in G minor, L. Couperin; Variations on La Folia, Frescobaldi; Nun bitten, Buxtehude; Prelude and Fugue in G minor, Bach; Claire de Lune, Movement 1, Symphony 2, Vierne; Elevation, Dupré; Litanies, Alain; Chant de Paix, Acclamations, Langlais.

Frederic W. Homan, Warrensburg, Mo. — Hendricks Hall, Central Missouri State College Sept. 22: Five Movements, Deuxième Livre, Marchand; Noël Grand jeu et duo, Daquin; Schmücke dich, Crüger, Brahms, Bach; Chorale 1, Sessions; Reed-Grown Waters, Karg-Elert; Impromptu, Vierne; Prelude and Fugue in E flat (St. Anne), Bach.

Ronald Hough, Abilene, Tex. — Dedicatory, Union Avenue Baptist Church, Memphis, Tenn. Sept. 21: Prelude and Fugue in E flat, Praise to the Lord, the Almighty, Bach; Paso en do major, Casanovas; Fantasia in F minor K 608, Mozart; Andante Sostenuto, Symphonie Gothique, Widor; Noël, Grand Jeu et Duo, Daquin; Serene Alleluias, Outburst of Joy, Messiaen.

Vernon de Tar, New York City — Dedicatory, First Presbyterian Church, Wilkes-Barre, Pa. Sept. 21: Voluntary 1, Boyce; Recits de Cromhorn et de Cornet Separé; Bergamasca, Frescobaldi; Elevazione 2 in C, Zipoli; Passacaglia and Fugue in D minor, Bach; Sonata, Louie White; Chorale in E major, Franck.

Gordon and Helen Betenbaugh, El Dorado, Ark. — First Methodist Church Sept. 7: Fantasia and Fugue in C minor, Bach; Prelude and Fugue in F major, Lübeck; Prelude, Fugue and Variation, Franck; Prelude and Fugue in E minor, Bruhns. Sept. 14: Tiento lleno por B cuadrado, Cabanilles; Nun bitten wir, Buxtehude; Fugue in G minor, Bach; Basse et Dessus de Trompette, Clérambault; Chaconne in G minor, L. Couperin; Toccata in C, Sweelinck; Toccata in E minor, Pachelbel; Canzona in D minor, Bach; Toccata and Fugue in F major, Buxtehude; Toccata per Elevazione, Frescobaldi; Toccata in C, Seixas; Toccata on O Fili, Farnam. Sept. 28, Partita on Werde munter, Pachelbel; Ricercare, Palestrina; Partita on Warum sollt, Walther.

E. Franklin Bentel, Durham, N.C. — First Presbyterian Church Sept. 28: Trumpet Voluntary, Stanley; Nun bitten wir, Buxtehude; Nun danket alle Gott, Erbarm dich mein, Bach; Air, Hancock; Prelude—Pastorale on a 12th Century Melody, Edmundson; The Last Supper, Bentel; Chorale Concertato on a Mighty Fortress. Mrs. Robert Frazier, soprano, assisted; trumpets and choir joined in the Bunjes.

Henry T. Abley, Saskatoon, Sask. — Cathedral of St. John the Evangelist Oct. 5: Toccata and Fugue in D minor, Bach; Fantasia and Fugue on B-A-C-H, Liszt; Rhapsody in D flat, Howells; Aria, Peeters; Toccata Giocosa, Mathias.

Barbara Marquart, Dallas, Tex. — Graduate student of Robert Anderson, Caruth Auditorium Aug. 31: Toccata 3 in A minor, Muffat; Prelude and Fugue in G major, Bach; Suite, Alain; Prière, Franck; Partita on Nun komm der Heiden Heiland, Distler.

Daryl C. Kemerer, Pittsburgh, Pa. — Frick Fine Arts Building Nov. 4: All Sowerby; Meditation on Picardy; Fantasy for Trumpet and Organ; Requiescat in Pace; Toccata.

Programs of Organ Recitals of the Month

Maurice and Marie-Madelein Duruflé, Paris, France — First Presbyterian Church, Fort Wayne, Ind. Sept. 16: Concerto in A major, Handel — M. Duruflé; Trio in G, Bach; Le coucou, Daquin — Mme. Duruflé; Dialogue sur la trompette, F. Couperin; Etudes in C and B minor, Schumann; Fantaisie in A major, Franck — M. Duruflé. Scherzo, Duruflé; Fantaisie-improvisation on Ave Maris Stella, Tournemire; Deux esquisses, Dupré — Mme. Duruflé.

Roger Wischmeier, Philadelphia, Pa. — Great Valley Presbyterian Church, Malvern, Pa. Sept. 28: Thanks Be to Thee, Handel; Wake, Awake, Passion Chorale, Bach; The Trophy, F. Couperin; The Fifers, Dandrieu; Trumpet Tune in D major, David Johnson; Song of Peace, Langlais; Prelude and Fugue in D major, Bach. Joanna, Penick; Aberstwyth, Cwm Rhondda, Whitney; Divertissement, Vierne; Pavanne, Elmore; Prelude and Fugue in G minor, Dupré. Joan A. Kerr, soprano, assisted.

Roger W. Roszell, Chicago, Ill. — Calvary Lutheran Sept. 14: Chaconne, L. Couperin; Double Fugue on the Magnificat, Pachelbel; Voluntary in D, Boyce; Sheep May Safely Graze, Rejoice Christians, Jesu, Joy of Man's Desiring, Sleepers Wake, Bach; Kyrie, Communion, Elevation, Langlais; Rhosymedre, Vaughan Williams; How Brightly Shines, Drischner; Coronation, Langlais; Prelude and Fugue in E flat, Bach.

Vernon Wolcott, Bowling Green, Ohio — Recital Auditorium, Bowling Green State U Sept. 28: Offertoire sur les Grands Jeux, F. Couperin; Sonata 1 in E flat, Prelude and Fugue in C major, Bach; Reprises par intervention, Pièce en trio, Les Mains de l'Abîme, Chants d'Oiseaux, Messiaen; Pièce Héroïque, Franck.

Gilbert Mead, Chicago — Moody Bible Institute Oct. 19: Air, Purcell; Wacht auf, Bach; Prelude, Fugue and Chaconne, Buxtehude; Prière du Christ, Messiaen; Allegro, Symphony 2, Vierne. David Mead, pianist, shared the program.

John Rose, Newark, N.J. — Church of St. Mary the Virgin, New York City Oct. 5: Sonata 2, Mendelssohn; Wacht auf, Bach; Cloister Garth, Muro; Carillon, Vierne.

Karel Paukert, Evanston, Ill. — Dedicatory, Covenant United Methodist Church Sept. 21: Toccata in D minor, Reger; Meine Seele erhebt, Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Fantaisie in G minor, Kuchar; Finale, Musica Dominicalis, Eben. Noriko Fujii, soprano, assisted.

Austin C. Lovelace, Denver, Colo. — Dedicatory, Calvary Baptist Church, Columbia, Mo. Sept. 23: Prelude, Fugue and Chaconne, Buxtehude; Introduction and Toccata, Walond; Trumpet in the Bass, Clérambault; Flute Solo, Arne; Fugue in E flat (St. Ann), Bach; Solemn Melody, Davies; Musical Clocks, Haydn; O God, Thou Faithful God, Karg-Elert; After an Old French Air, Whitlock; Intermezzo, Schroeder; A Mighty Fortress, Copley; If Thou but Suffer God to Guide, Walcha; Praise the Lord, Ye Heavens Adore, Manz; What Is This Lovely Fragrance, Lovelace; My Faith Looks Up to Thee, Bingham; Fairest Lord Jesus, Edmundson; Chorale in A minor, Franck.

J. Thomas Strout, Los Angeles, Calif. — Pomona College Nov. 17: Prelude and Fugue in F sharp minor, Buxtehude; Sonata 5 in C, Fantaisie and Fugue in G minor, Bach; Carillon de Westminster, Vierne; Chorale in B minor, Franck; Dieu parmi nous, Messiaen. Whittier Methodist Church Nov. 23: Same program with Concerto for Brass and Organ, Bingham, replacing Franck.

David Spicer, Wayne, Pa. — Wayne Presbyterian Church Nov. 23: Prelude and Fugue in G, Jesus Christ our Saviour, Bach; Greensleeves, Wright, Vaughan Williams; Joseph est bien marié, Balbastre; Fantaisie on A Mighty Fortress, Reger; In dulci júbilo, Bach; Fantaisie and Fugue on B-A-C-H, Liszt; Cantabile, Franck; Vivace, Trio Sonata 6, Bach.

Sharon Mason Ollison, Waterbury, Conn. — First Congregational Church Oct. 2: Voluntary in D, Boyce; Voluntary in C, Stanley; Voluntary in G, Walond; Sonata in D minor, Bach; Chorale in B minor, Franck; Prelude and Fugue in D major, Bach.

Frank K. Owen, Los Angeles, Calif. — St. Paul's Cathedral Sept. 12: Prelude and Fugue in E minor (Cathedral), Bach; Arabesque, Vierne; Mein Jesu, der du mich, Brahms; Prelude, Chorale and Variations, Nieland.

Richard M. Peek, Charlotte, N.C. — First Presbyterian Church, Greenwood, S.C. Oct. 5: Prelude and Fugue in G major, Bohm; Récit de Tierce en taille, Grigny; Passacaglia and Fugue in C minor, Bach; Sonata for Mechanical Flute Organ, Cherubini; Rondo Ostinato, Peek; Mit Freuden Zart, Pepping; Prelude and Fugue on B-A-C-H, Liszt.

Frederick A. Snell, Williamsport, Pa. — Dedicatory recital, United Methodist, Catawissa, Pa. Nov. 8: Trumpet Tune, Voluntary 5, Stanley; Basse de Trompette, Marchand; Sonata in D, Scarlatti; Scherzo for a mechanical organ, Beethoven; The Primitive Organ, Yon; Prelude and Fugue in F minor, Simon; Prelude and Fugue in E minor, Bach; Adagio, Fiocco; O Sacred Head, Pepping; Land of Rest, Near; Deep River, Parmentier; Greensleeves, Purvis; The Last Supper, Weinberger; Bells of Berghall Church, Sibelius; Song of the Basket Weaver, Russell; Chant of Peace, Langlais; Little Preludes and Intermezzi, Schroeder.

Joyce Garrett Farrow, Greenville, S.C. — North Greenville Junior College Oct. 6: Trumpet Voluntary, Purcell; Once in Royal David's City, Cowell; Silent Night, Barber; Greensleeves, Wright; Come Saviour of the Gentiles, Rejoice Christians, Now Thank We All Our God, Bach; Chorale in E major, Franck; Epilogue, Langlais; Cortège et Litanie, Dupré; Finale, Symphony 1, Vierne.

Charles Parham, Milan, Tenn. — Clarke Memorial College, Newton, Miss. Oct. 7: We All Believe in One God, Come Saviour of the Gentiles, Sleepers Wake, In Thee Is Gladness, Bach; Benedictus, Reger; Prelude, fugue and Variation, Franck; Carillon, Lied, Divertissement, Vierne; Cortège and Litanie, Dupré; Litanies, Alain; Pageant of Autumn, Sowerby.

Barbara Ann Coffey, Charlotte, N.C. — Dedicatory, Pritchard Memorial Baptist Church Oct. 5: Passacaglia and Fugue in C minor, Bach; Chorale in E major, Franck; Chant de Paix, Langlais; Dieu parmi nous, Messiaen.

Ken List, Buffalo, N.Y. — St. Paul's Cathedral Sept. 28: all Bach: Prelude and Fugue in C minor (Arnstadt). Partita on Was soll ich Sünder machen, Allegro, Concerto in A minor after Vivaldi.

Carlene Neihart, Kansas City, Mo. — Independence Boulevard Christian Church Oct. 5: Fanfare, Cook; Air Tendre, Lully; Rejoice Christians, God Our Father Abide with Us; Adorn Thyself, Prelude and Fugue in G major, Bach; Incantation for a Holy Day, Epilogue, Langlais; Water Nymphs, Ode to A little Child, Vierne; Pageant, Sowerby.

John Upham, New York City — St. Paul's Chapel, Trinity Parish Oct. 1: Suite on Tone 1, DuMage; Pieces in Mode de la, de fa, de mi, Langlais. Oct. 8: Gloria tibi Trinitas, William Blitheman; Sonata in F minor, Pergolesi; Prelude and Fugue in E minor (Wedge), Bach; Oct. 15, all Bach: Concerto in A minor from Vivaldi; An Wasserflüssen Babylon, Jesus Christ unser Heiland; Fugue in C minor on a theme of Legrenzi. Oct. 22: Canzon, Gabrieli; Partita on Jesus Christus unser Heiland, Tunder; Variations on a Basso Continuo of Corelli; Walthier; Three Pieces for Mechanical Organ, Beethoven; Two Fugues, Pepping.

Rollin Smith, Brooklyn, N.Y. — Brooklyn Museum Oct. 5: Toccata and Fugue in D minor, Bach; Concerto 5 in F major, Handel; Symphony 5, Widor. Oct. 12: Prelude and Fugue in B major, Dupré; Pastorale, Franck; Symphony 6, Widor. Oct. 19: Psalm 19, Marcella; Autumn Sketch, Brewer; Papillons Noirs, Jepson; Fugue in C major (fanfare), Bach; Acclamations, Langlais; Suite Gothique, Böellmann.

Lester Berenbroick, Madison, N.J. — Presbyterian Church Oct. 19: Grand Jeu, DuMage; Toccata per l'Elevazione, Frescobaldi; Wie schön leuchtet, Buxtehude; Voluntary in C major, Purcell; Basse et Dessus de Trompette, Clérambault; Prelude and Fugue in E flat major, Bach; Baroque Suite, Young; Adagio, Nyquist; Toccata, Monnikendam.

Hedley Yost, Morristown, N.J. — Trinity Church, New York City Oct. 5: Prelude, Fugue and Chaconne in C major, Buxtehude; Trio on Lord Jesus Christ, Be Present Now, Bach; Choral Dorian, Alain; Prelude and Fugue on B-A-C-H, Liszt.

Michael Fisher, Milwaukee, Wis. — St. John Cathedral, Sept. 7: Prelude and Fugue in E minor, Buxtehude; Trio Sonata 6, Prelude and Fugue in C major (9/8), Bach; Sonata 1, Hindemith; Passacaille, Frank Martin.

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Programs of Organ Recitals of the Month

Wilma Jensen, Oklahoma City, Okla. — Central United Presbyterian, Omaha, Neb. Sept. 30: Te Deum, Langlais; Elevation, F. Couperin; Basse et Dessus de Trompette, Clérambault; Works for Flute Clock, Haydn; Concerto in A minor, Vivaldi-Bach; Suite, Edmund Haines; Scherzo, Symphony 4, Widor; Canon in B major, Schumann; Prelude and Fugue on B-A-C-H, Liszt.

H. Taylor Riegel, Philadelphia, Pa. — Great Valley Presbyterian Church, Malvern, Pa. Sept. 21: O Hail This Brightest Day of Days, Our Father, I Call to Thee, Bach; Basse et Dessus de Trompette Clérambault; Prelude and Fugue in E minor (Cathedral), In Faith I Calmly Rest, Bach; Musical Clocks, Haydn; O Blessed Jesu, O God, Thou Faithful God, O World I Now Must Leave Thee, Brahms; Benedictus, Reger; O God Thou Good God, Nun danket alle Gott, How Do I Fare, Harmonies du Soir, Karg-Elert. Jean S. Shimer, soprano, assisted.

Paul Fleckenstein, Bakersfield, Calif. — St. Paul's Episcopal Church Sept. 21: Alle Menschen müssen sterben, Christ du Lamm Gottes, Es ist das Heil, Prelude and Fugue in G major, Bach; Suite Gothique, Boëllmann; Duet for two flutes, Benoit; All depends on God's blessing, Karg-Elert; Song of Peace, Purvis; Capriccio on notes of the cuckoo, Purvis; Toccata, Symphony 5, Widor.

Elmer F. Blackmer, Springfield, Ohio — Christ Church, Cincinnati Oct. 5: Toccata in E minor, Pachelbel; A Mighty Fortress, Hanff; Prelude and Fugue in G minor, Bach; Trio, Krebs; Deck thyself, Brahms; Harmonies du Soir, Karg-Elert; Toccata on Praise to the Lord, Micheelsen.

Karen Albers, Ann Arbor, Mich. — Concordia Lutheran Junior College Sept. 21: La Romanesca, Valente; Variations on Mein junges Leben, Sweelinck; Christ, unser Herr, zum Jordan kam, Toccata, Adagio and Fugue in C, Bach; Prière, Franck; Partita on Wacht auf, Distler.

Robert Delcamp, Cincinnati, Ohio — St. Peter in Chains Cathedral Oct. 7: Allegro, Symphony 6, Widor; Ave Maria, Ave Maris Stella, Langlais; Carillon, Chaconne, Berceuse, Esquisses in B flat minor and E minor, Allegro deciso, Evocation, Dupré.

Charles Huddleston Heaton, St. Louis, Mo. — Bonhomme Presbyterian Church, Chesterfield, Mo. Oct. 5: Paeon, Leighton; Canon in B minor, Schumann; Magnificat in D minor, Dandrieu; Concerto in A minor, Stanley; Fantasie in F minor K.594, Mozart; Fantasy for Flute Stops, Sowerby; Nocturne, McCabe; Prelude and Fugue in G minor, Dupré.

Wim van der Panne, Voorburg, Netherlands — Vaste Burchtkerk Aug. 12: Variation on Allein Gott, Sweelinck; Basse de cromorne, Caprice, Clérambault; Prelude and Fugue in A minor, Bach; Was Gott tut, Kellner; Andante, Sonata 3, Mendelssohn; Prelude and Fugue 2, Badings; Improvisation, Acclamations, Langlais. Aug. 26: Dialogue, Grigny; Récit de Nasard, Clérambault; Noël étranger, Daquin; Gott, durch deine Güte, Bach; Prelude and Fugue in G minor, Buxtehude; Wie schön leuchtet der Morgenstern, Pachelbel; Prelude sur les grands jeux, Nazard, Française, Langlais; Fantaisie in A major Franck; Praise, my soul the King of Heaven, Ulrich; The Cathedral at night, Marriott; He Who Would Valiant be, Sowerby. Sept. 9: Voluntary in D minor, Stanley; Schmücke dich, Christus der ist mein leben, Walther; Fantasie and Fugue in C minor, Bach; Variations on a Noël, Balbastre; Marche funèbre et chant séraphique, Guilmant; Pastorale, Berceuse, Vierge, Final, Franck. Sept. 23: Prelude, Fugue and Chaconne, Buxtehude; An Wasserflüssen Babylon, Bach; Sonata 1, C.P.E. Bach; Chaconne in F, L. Couperin; Three Excerpts, Livre de Noël, Balbastre; Lamentation, Guilmant; Pastorale, Symphony 2, Widor; Fête, Langlais.

Mary Fenwick, Philadelphia, Pa. — Great Valley Presbyterian Church, Malvern, Pa. Sept. 14: Trumpet Voluntary, Purcell; Jesu, Joy of Man's Desiring, Bach; Fugue in C major (Gigue), Buxtehude; Ach bleib' mit deiner Gnade, Peeters; Fantasie and Fugue in G minor, Bach; Scherzo, Symphony 2, Vierge; Meditation, Sowerby; Epilogue, Langlais; Quem Pastores, Walcha; Variations on a Noël, Dupré.

Wallace Coursen, Glen Ridge, N.J. — Christ Episcopal Church Sept. 28: Prelude and Fugue in G major, Schmücke dich, Bach; Voluntary in A minor, Robinson; Prelude in E minor, Schönster Herr Jesu, Kleine Präludien und Intermezzi, Schroeder; Prelude Fugue and Variation, Franck; Triptych of Fugues, Ne r.

Robert Sutherland Lord, Pittsburgh, Pa. — Frick Fine Arts Building Oct. 7: Canzon, Scheidemann; Prelude in C, Tunder; Prelude and Fugue in E minor, Bruhns; Nun komm der Heiden Heiland, Fugue in C major, Prelude, Fugue and Chaconne, Buxtehude. Frick Fine Arts Building Dec. 2: Noël, le petit nouveau né, Lebègue; Noël Gran Jeu et Duo, Daquin; La Nativité, Langlais; Variations on a Noël, Dupré.

Peggy Marie Haas, Selinsgrove, Pa. — Tully Memorial Presbyterian Church, Sharon Hill, Pa. Oct. 18: Canzona in G major, Nun bitten wir, Prelude and Fugue in E minor, Buxtehude; Deo gratias, Cromborne sur la Taille, Fugue sur la Trompette, F. Couperin; Prelude and Fugue in C major, Bach; Rhythmic Suite, Elmore; The Burning Bush, Berlinski. Susquehanna University Nov. 16: same as above with Dieu parmi nous, Messiaen, replacing the Berlinski.

Oskar Peter, Salzburg, Austria — Stadtpfarre, Salzburg-Gneis Aug. 23: Bläser-Fanfare, Franz Strasser; Prelude and Fugue in F sharp minor, Buxtehude; Four Magnificat Versets, Pachelbel; Ich ruf zu dir, O Mensch, Bach; Ich will den Herren loben allezeit, Schütz (with Margaret Nessel, soprano); Komst du nun, Bach; Noël, Daquin; Toccata and Fugue in F major, Bach. Der Kirchenchor Salzburg-Gneis, directed by Josef Mayr, shared the program.

David Hogue, Sharon, Pa. — First Presbyterian Church Oct. 12: Introduction and Toccata in G, Walond; Toccata in D minor (Dorian), Largo, Sonata 2, Fugue in E flat, Bach; Partita on Nun komm, der Heiden Heiland, Distler; La Nativité, Langlais; The Burning Bush, Berlinski.

Mariam Clapp Duncan, Appleton, Wis. — Carroll College, Waukesha Sept. 28: Pièces d'Orgue, Dandrieu; Communion, Mass for Pentecost, Messiaen; Meditation on Ecce Lignum Crucis, Heiller; Trio Sonata 5 in C major, Passacaglia and Fugue in C minor, Bach.

Gerald F. McGee, St. Louis, Mo. — Second Presbyterian Church Sept. 21: Trumpet Tune, Peeters; Prelude and Fugue in B minor, Aria, Peters; Praise the Almighty, My Soul, Bender; Fantaisie in A major, Franck; Finale, Symphony 1, Vierge.

Frederick Burgomaster, Buffalo, N.Y. — St. Paul's Cathedral Sept. 12: Fantasie on O heiligste Dreifaltigkeit, Schroeder; Song of Peace, Langlais; My heart is filled with longing, Brahms; Toccata, Sowerby. Sept. 26: Prelude and Fugue in C, Bach; Carillon, Sowerby; Echo Fantasie, Sweelinck; Te Deum, Langlais. Oct. 10: Trumpet Voluntary, Clarke; Adagio, Liszt; Pastorale, Milhaud; Sonata 2, Genzmer.

David Dahl, Tacoma, Wash. — Dedicatory, Trinity Lutheran Church, Sept. 7: Chaconne in G minor, L. Couperin; Tierce en Taille, F. Couperin; Basse et Dessus de Trompette, Clérambault; Fantasie in F minor and major K. 594, Mozart; Chorale in E major, Franck; Concerto 1 in G, Ernst-Bach; Jesus, Priceless Treasure, Marburg; O Sacred Head, Brahms; How Bright Shines the Morning Star, Drischner; Ah, Holy Jesus, Walcha; Praise to the Lord, the Almighty, Manz; Toccata in F major, Bach.

Stephen Farrow, Greenville, S.C. — Westminster Presbyterian Sept. 14: Lord Jesus Christ, be present now, Bach; Flutes, Basse et dessus de trompette, Clérambault; Prelude, Fugue and Chaconne in C, Buxtehude; Elegie, Peeters; Praise to the Lord, Manz; Sing praise to God, who reigns above, Pepping; Crown Him with many crowns, Wyton; O God, our Help in ages past, Copley; Canon in B minor, Schumann; God of Heaven and of Earth, Reger; Pièce Héroïque, Franck.

Charles H. Finney, Houghton, N.Y. — Wesley Chapel, Houghton College Sept. 2: Echo, Scronx; Toccata and Fugue in D minor, Bach; Prelude on Nettleton, William T. Allen; Comes Autumn Time, Sowerby; Aria Pastorella, Rathgeber; Tritych, Bender; Intermezzo, Finale, Symphony 3, Vierge.

Richard Branch, South Pasadena, Calif. — St. Paul's Cathedral, Los Angeles Sept. 19: Toccata and Fugue in F major, Buxtehude; Jesus' sorrows, pain and death, Jesus Christ, my sure defense, Jesu priceless treasure, Praise to the Lord, the almighty, Reger; Fantasie and Fugue in G minor, Bach.

John Barry, Long Beach, Calif. — St. Paul's Cathedral, Los Angeles Sept. 26: Prelude and Fugue in D major, Bach; Concerto 5, Handel; Te Deum, Langlais.

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Organ Recitals of the Month

Richard Dirksen, John Fenstermaker, Washington, D.C. — Recital to honor Paul Callaway 30th anniversary, National Cathedral Sept. 1: Prelude and Fugue in G major, Bach; Chorale Prelude on a Calvinist Hymn-Tune, Sowerby; Concerto 11 in G minor, Handel; Chorale in E major, Franck.

Douglas Ian Duncan, San Diego, Calif. — Balboa Park, Aug. 4: Suite in F, Corelli; Fugue in C (Fanfare), Jesu, meine Freude, Sheep May Safely Graze, Adagio (flute sonata 6), Bach; Four Dubious Concepts, Purvis; Finlandia, Sibelius. Aug. 11: Pavanne, Earl of Salisbury, Byrd; Allegro, Concerto in F, Albinoni-Walther; Jesu, Joy of Man's Desiring, Bach; Prelude, Gavot, Ayre, Trumpet Tune, Minuet, Boyce; Barcarole, Concerto 4, William Sterndale Bennett; Aria, Peeters; Carillon, Ashfield, Aug. 18: Concerto Grosso 8, Corelli; Prelude in G major, Bach; Andante, Concerto in F, Handel; March Funebre et Chant Seraphique, Guilmant; Entree, Offertoire, Sortie, Messe Basse, Vierne; Jagged Peaks in the Starlight, Wind in the Pine Trees, Canyon Walls, Clokey, Aug. 25: God Be Praised and Blessed, Scheidemann; Passacaglia, Buxtehude; Minuet, Handel; Largo e Spiccato, W. F. Bach; Spanish Military March, Stewart; Reflective Interlude, Fanfare, Royal Albert Brown; Ave Maria, Harry D. Smith; Variations on America, Ives. Sept. 1: Caprice, Roberday; In dulci júbilo, Zachau; Prelude and Fugue in E minor, Bruhns; Concerto 5, Handel; Musical Clock Pieces, Haydn; Choral Song, Wesley; Prelude, Bloch; Adagio, Toccata, Symphony 5, Widor. Sept. 8: Prelude and Fugue in F minor, Bach; Fountain Reverie, Fletcher; Noël with Variations, Bedell; Prelude on a Scottish Melody, Bigood; Bouree in the Style of Handel, Percy MacDonald; Six Preludes of Praise, John Dressler; Five Improvisations on Negro Spirituals, Virginia C. Thomas.

Bruce Gustafson, Mishawaka, Ind. — Bethel College Oct. 24: Sonata on Tone 1, Lidon; Passacaglia and Fugue in C minor, Bach Variations on a Recitative, Schoenberg; Prelude, Adagio et Chorale Varié sur Veni Creator, Duruflé.

Ronald C. Rice, Atlanta, Ga. — St. Philip's Cathedral Sept. 28: In Dir ist Freude, Bach; Andante Sostenuto, Symphonie Gothique, Widor; Suite, Stanley; Four Casual Brevities, Leach; Trio Sonata 1, Bach; Carillon de Westminster, Vierne.

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

Virgil Fox, New York City — Philharmonic Hall Oct. 21, All Bach: Prelude and Fugue in A minor, Prelude and Fugue in B minor, Fantasia and Fugue in C minor, Toccata and Fugue in D minor; Prelude and Fugue in E minor (Wedg), Toccata in F major; Fantasia and Fugue in G minor. Nov. 25: Noël 10, Daquin; Grande Pièce Symphonique, Franck; Prelude and Fugue in G minor, Dupré; Dieu parmi nous, Messiaen; Symphony 2, Vierne.

Allan Willis, Bridgeport, Conn. — United Church Oct. 1: Modal Trumpet, Karam; The Meek Shall Inherit the Earth, Howells; Prelude in C major, Bach; Three pieces for Flute Clock, Haydn; Prelude for the Office of Compline, Alain; Carillon de Westminster. Oct. 8: Voluntary in D major, Stanley; Concerto 13 in F, Handel; Adagio, Allegro, Symphony 6, Widor. Oct. 15: Voluntary in D major, Boyce; Chaconne in E minor, Buxtehude; Fantaisie in A major, Franck; Adagio for Strings, Barber; Te Deum, Langlais.

Harriette S. Richardson, Springfield, Vt. — Vassar College chapel, Poughkeepsie, N.Y. Sept. 24: Chaconne in E minor, Buxtehude; Prelude and Fugue in G major, Bach; Suite, Duruflé; Chorale in E, Jongen; Prelude on the Kyrie, Theme and Variations, Epilogue, Langlais; Air with Variations, Sowerby; Toccata, Milton Gill.

William Eifrig, Valparaiso, Ind. — Kramer chapel, Concordia Senior College, Fort Wayne, Sept. 28: Prelude and Fugue in G minor, Bach; Aria Detto Balletto and Quattro Corrente, Frescobaldi; Passacaille, Frank Martin; Fantasia on How Bright Shines the Morning Star, Reger.

Hector Julio Olivera, New York City — St. Paul's Chapel, Trinity Parish Oct. 29: Est-ce Mars Variations, Sweelinck; Ach Herr, mich armen Sünder, Buxtehude; Prelude and Fugue in D major, Bach; Movement 4, Sonata 1, Hindemith; Allegro, Madina; Finale, Suite 3, Olivera.

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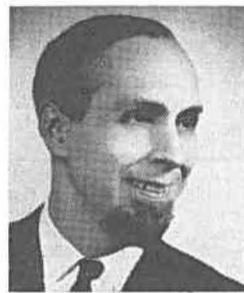
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