

THE DIAPASON

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

Sixty-first Year, No. 5 — Whole No. 725

APRIL, 1970

Subscriptions \$3.00 a year — 30 cents a copy

HONOR HUGO GRIMM FOR 60 YEARS IN CHURCH MUSIC

C. Hugo Grimm was honored on his retirement after a life-time of religious music in Cincinnati. Now in his 80th year, Dr. Grimm began playing in church at the age of 14, playing his first Temple services in Reading Road Temple before his long tenure at Plum Street Temple began. He also served several Protestant churches in Cincinnati over the years.

As well known as a composer as a service musician, Dr. Grimm has won many prizes for composition including \$1,000 prizes in National Federation of Music Clubs and McDowell Club competitions. He has written several cantatas, Sabbath services, sacred and secular songs, anthems and other works. He was one of the first American composers to utilize Hindu scales.

In honor of Dr. Grimm and his long service, the Isaac M. Wise Temple commissioned a cantata by Scott Huston, Cincinnati College-Conservatory. The Song of Deborah will be performed at Plum Street Temple April 24 with narrator, combined church choirs, soloists and members of the Cincinnati Symphony. Dr. Huston will conduct.

Handy Check List of Summer Workshops for 1970

Following its long custom, THE DIAPASON again begins its listing of spring and summer workshops, conferences and institutes so far called to our attention. Regular college and university summer sessions are not included. This list will be augmented in following months as additional listings are received.

The list is roughly chronological. Dates, locations, principal guest staff and address information are included.

APRIL

Northwestern University Conference on Church Music April 13-14, Alice Millar Chapel, Evanston, Ill. Julius Herford, Kurt Roderer, Robert Noehren, Margaret Hillis. Write School of Music, Northwestern University, Evanston, Ill. 60201.

Valparaiso University Church Music Seminar April 2-5, Westfalian Kantorei, other choirs. Write: Director of Church Music, Valparaiso U, Valparaiso, Ind. 46383.

JUNE

Peabody Conservatory Church Music Workshop June 22-26. Arthur Rhea, James Litton, David Poist. Write: Director of Summer Session, Peabody Conservatory, Baltimore, Md. 21212.

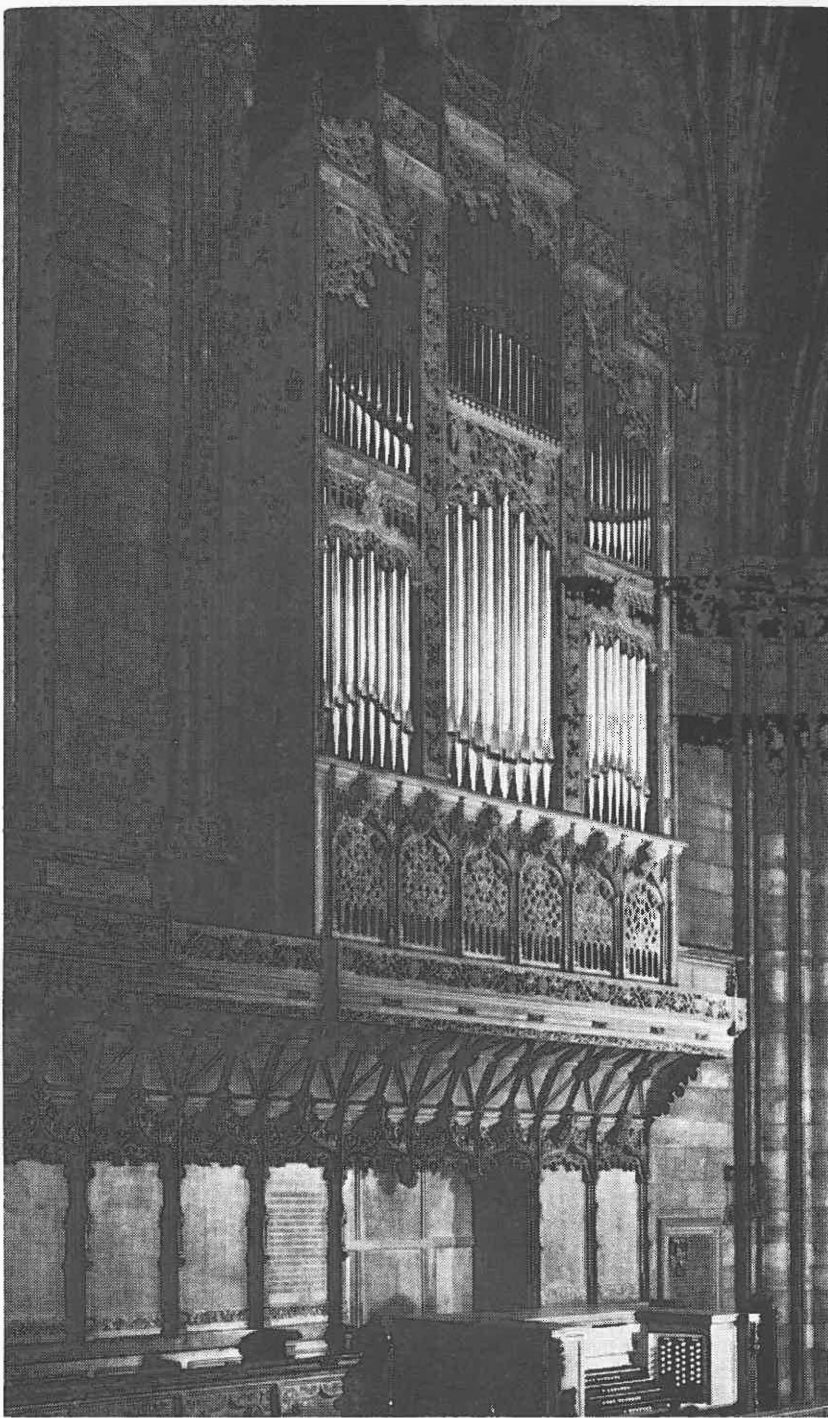
University of Miami Choral Workshop June 22-26, Brock McElheran, Lee Kjelson. Write Mr. Kjelson, School of Music, University of Miami, Coral Gables, Fla. 33124.

JULY

Wa-Li-Ro Choir School, Middle Bass Island, Ohio June 29-July 3, July 6-10. Roy Massey, Birmingham Cathedral, Lee H. Bristol, Jr. Write: Warren C. Miller, Christ Church, 3445 Warrensville Center Road, Shaker Heights, Ohio 44122.

Northwestern University Summer Workshop on Organ Works of Bach July 6-17. Lionel Rogg, staff. Write: Concert Manager, School of Music, Northwestern University, Evanston, Ill. 60201.

Choate School Organ Seminars, three one-week July 6-11, Aug. 2-8, Aug. 9-15, one six-week. Bernard and Mireille Lagacé, Calvin Hampton. Write Duncan Phyfe, Choate School, Wallingford, Conn. 06492.



THE ORGAN IN PAISLEY ABBEY

Westminster Choir College Church Music Workshop July 12-17. Daniel Pinkham, Thomas Dunn, Mabel Boyter, James McKeever. Choral Seminar July 20-25. Roger Wagner. Organ Institute July 26-Aug. 1, Lionel Rogg, staff. Write: Charles Schisler, Director Summer Session, Westminster Choir College, 62 Hamilton Ave., Princeton, N.J. 08540.

Montreat Church Music Conference July 22-28. Marilyn Mason, Haskell Boyter, others. Write Mrs. Robert E. Brusch, 1120 Vista Circle, Decatur, Ga. 30033.

Michigan State University Church Music Workshop July 6-9. Arthur Poister, Alice Parker, others. Write Margaret Pegg, Kellogg Center, Michigan State U, East Lansing, Mich. 48823.

St. Olaf College Organ and Choir Workshop July 19-24, Kenneth Jennings, Robert Scholz, Alec Wyton. Write: Robert Kendall, St. Olaf College, Northfield, Minn. 55057.

AUGUST

McGill University Organ Summer

School Aug. 2-14. Donald Mackey, Raymond Daveluy, Kenneth Gilbert. Write Organ Summer School, Faculty of Music, McGill University, Montreal 110, Canada.

Westminster Choir College Training Course for Boy Choristers and Choirmasters Aug. 2-7. Francis Jackson, York Cathedral, 14 others. Write Lee H. Bristol, Jr., 210 Mercer Street, Princeton, N.J. 08540.

Calvin College Summer Institute for Fine Arts and Arts Festival Aug. 3-7 jointly sponsored by Bolt, Beranek and Newman. Write Harold Geerdes, Calvin College Fine Arts Center, Grand Rapids, Mich. 49506.

Boys Town 18th Annual Music Workshop Aug. 9-21. Michael Schneider. Write: Music Department, Boys Town, Neb. 68010.

MARIE-CLAIRE ALAIN will be the organ recitalist for the Lucerne Festival, which extends from Aug. 15 through Sept. 8; her recital of Clérambault, Alain and Bach will be played Sept. 3. American Express, Thomas Cook and Mayfair Travel Service handle reservations for the Lucerne Festival.

Visitors to Scotland Can Hear New Organ in Paisley

Americans and Canadians visiting Scotland this summer will have more reason than the famed Paisley prints for visiting the city of Paisley, not far from Glasgow.

The new organ in Paisley Abbey will be attracting tourists for its second summer. Built by J. W. Walker & Sons Ltd., London, it is a sizable four-manual with a beautifully carved case. Ralph Downes was the consultant designer and George McPhee is the organist.

The Abbey Band (or choir) was founded in 1795, when the Abbey was saved from total destruction. The history of music in the abbey and its "Sang Scule" date back much farther. The Abbey's first major organ was installed a century ago by Cavaillé-Coll and has been restored, rebuilt and enlarged several times. The French material, which by now constituted about one-third of its resources, was all saved and incorporated into the new instrument.

The action is electro-pneumatic with wind pressure from 2 3/4" to 5 1/2", and slider soundboards are used.

GREAT

Bourdon 16 ft.
Montre 8 ft.
Spitzflute 8 ft.
Bourdon 8 ft.
Prestant 4 ft.
Stopped Flute 4 ft.
Quint 2 3/4 ft.
Octave 2 ft.
Block Flute 2 ft.
Mixture 4-6 ranks
Cornet 4 ranks
Bassoon 16 ft.
Trumpet 8 ft.

SWELL

Chimney Flute 8 ft.
Gambe 8 ft.
Celeste 8 ft.
Principal 4 ft.
Flute Octave 4 ft.
Nazard 2 3/4 ft.
Gemshorn 2 ft.
Tierce 1 3/4 ft.
Plein Jeu 4-6 ranks
Cimbel 3 ranks
Corno-Di-Bassetto 16 ft.
Hautboy 8 ft.
Voix Humaine 8 ft.
Trumpet 8 ft.
Clarion 4 ft.

POSITIVE

Bourdon 8 ft.
Traverse Flute 8 ft.
Salicional 8 ft.
Unda Maris 8 ft.
Principal 4 ft.
Chimney Flute 4 ft.
Nazard 2 3/4 ft.
Doublette 2 ft.
Wald Flute 2 ft.
Larigot 1 3/4 ft.
Sesquialtera 2 ranks
Mixture 4 ranks
Cremona 8 ft.

BOMBARDE

Principal 16 ft.
Octave 8 ft.
Harmonic Flute 8 ft.
Prestant 4 ft.
Quartane 2 ranks
Plein Jeu 6 ranks
Cornet 5 ranks
Bombarde 16 ft.
Trumpet 8 ft.
Clarion 4 ft.

PEDAL

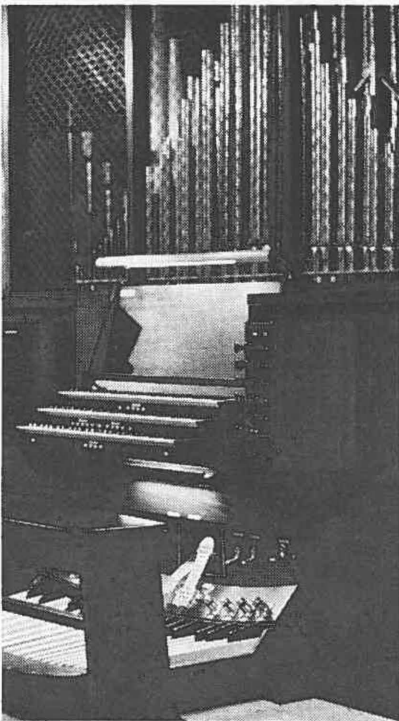
Contre-Basse 32 ft.
Contre-Basse 16 ft.
Principal 16 ft.
Sub Bass 16 ft.
Salicional 16 ft.
Octave 8 ft.
Gedackt 8 ft.
Choral Bass 4 ft.
Open Flute 2 ft.
Mixture 6 ranks
Bombarde 16 ft.
Bassoon 16 ft.
Trumpet I 8 ft.
Trumpet II 8 ft.
Shawm 4 ft.

Westminster Choir College Has Casavant

The new three-manual Casavant on the campus of Westminster Choir College, Princeton, N.J., was designed by Lawrence I. Phelps, vice-president and tonal director of Casavant, in collaboration with Joan Lippincott, head of the organ department at the college.

The windchests are of the key-chambered type, using electrically operated slide stop action. The adjustable combination is entirely electronic in operation, using solid-state circuits and a magnetic-core memory unit. The attached console is walnut with black side jambs and rosewood stopknobs.

The new Casavant is the second major organ on the campus for teaching and recitals. It is located on the lowest level of the new women's residence hall, which houses 12 of Westminster's 28 pipe organs. New practice organs include two by Holtkamp, two by Schantz, and mechanical action organs by Beckrath and Noack.



- GREAT**
 Quintaden 16 ft. 61 pipes
 Prinzipal 8 ft. 61 pipes
 Bordun 8 ft. 61 pipes
 Oktav 4 ft. 61 pipes
 Waldflöte 4 ft. 61 pipes
 Flachflöte 2 ft. 61 pipes
 Mixture 4 ranks 244 pipes
 Trompete 8 ft. 61 pipes
- POSITIV**
 Gedakt 8 ft. 61 pipes
 Prinzipal 4 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Gemshorn 2 ft. 61 pipes
 Quintflöte 1½ ft. 61 pipes
 Sesquialtera 2 ranks 98 pipes
 Scharf 4 ranks 244 pipes
 Krummhorn 8 ft. 61 pipes
 Tremulant
- SWELL**
 Viole 8 ft. 61 pipes
 Vox Coelestis 8 ft. 49 pipes
 Rohrflöte 8 ft. 61 pipes
 Spitzflöte 4 ft. 61 pipes
 Prinzipal 2 ft. 61 pipes
 Mixture 4 ranks 244 pipes
 Oboe 8 ft. 61 pipes
 Tremulant

- PEDAL**
 Subbass 16 ft. 32 pipes
 Quintaden 16 ft. 32 pipes
 Oktav 8 ft. 32 pipes
 Gedacktpommer 8 ft. 32 pipes
 Choralbass 4 ft. 32 pipes
 Mixture 4 ranks 128 pipes
 Posaune 16 ft. 16 pipes
 Schalmey 4 ft. 32 pipes

FINALISTS in a competition for new church music sponsored by Christ Congregational Church, Silver Spring, Md. will have their works performed in a series of three services each on May 3 and 10, called A Festival of New Music for Worship. Choral publishers have been invited to attend.

ROBERT SPROULE has become factory sales representative for Fratelli Ruffati, pipe organ buliders of Padua, Italy. Though he will be centered in Southern California, he will travel throughout the United States.



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 The Choate School, Wallingford, Connecticut 06492 (203) 269-7722

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Mississippi College Dedicates New Möller

A new three-manual Möller organ in Provine Chapel, Mississippi College, Clinton, Miss., was dedicated Jan. 18. Following the dedicatory service, Billy R. Trotter, head of the organ department, was heard in recital.

Mississippi College is one of the oldest and largest Baptist Colleges in the United States and is the oldest institution of higher learning in the state of Mississippi. In the past decade the number of graduates with a major in music has increased threefold. Approximately 540 students are involved in music classes, applied music and music activities with over one hundred majoring or minoring in music. The new organ will be a great adjunct to this department.

The design of the new organ was prepared by Mr. Trotter in consultation with Herbert M. Ridgely, Jr., and John Worrel of the Möller company. It is installed on the axis of the building at the rear of the worship center. The Hauptwerk, Positiv and Pedal divisions are exposed.

HAUPTWERK

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompete 8 ft. 61 pipes

SCHWELLWERK

Bordun 8 ft. 61 pipes
Gambe 8 ft. 61 pipes
Gambe Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Klein Nasat 1½ ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

POSITIV

Holzgedeckt 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Principal 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Sesquialtera 2 ranks 98 pipes
Scharff 4 ranks 244 pipes
Tremulant



Philip James, well-known American composer of music for the organ, will be honored May 17, his 80th birthday, when Rollin Smith, organist of the Brooklyn Museum, will play a recital of his organ works. The featured work will be the first performance of Mr. James' latest work, Variations on a Theme of Schubert. Also on the program will be the composer's Fete, Dithyramb and Meditation a Sainte Clothilde, composed when he was 26 and popular among organists every since. The program will begin at 3:15 in the Sculptor's Court of the museum and will be broadcast later in the week over WNYC.

PEDAL

Principal 16 ft. 32 pipes
Quintadena 16 ft.
Bordun 16 ft. (prepared)
Quintadena 8 ft.
Octave 8 ft. 12 pipes
Choralbass 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Krummhorn 4 ft.

MARCEL DUPRÉ will teach organ at the Paris American Academy July 1-Aug. 12. Write 269 Rue St.-Jacques, Paris 5, France.

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APRIL, 1970

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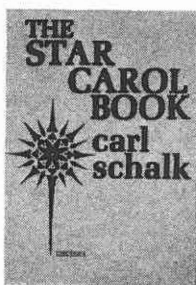


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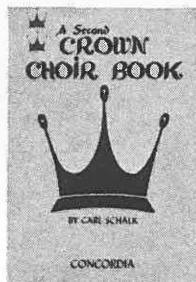


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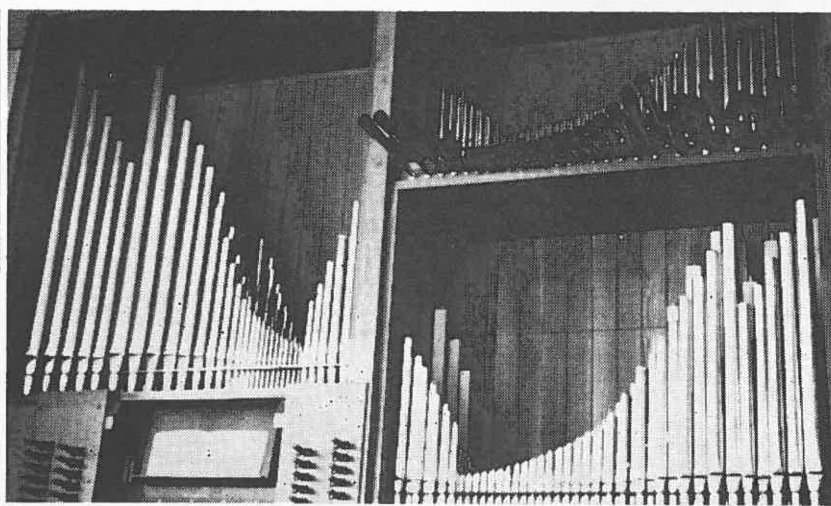
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Tamburini Builds Tracker for "Gruppo" Founder

Tamburini, Crema, Italy, has installed a three-manual organ, fully mechanical, at the home of Vittorio Bonotto, Torino, Italy. Mr. Bonotto is the founder of the Gruppo Instrumentale Concertistico, organized to perform, to record and to publish rare music, old and new, not previously published or played. The variety of repertoire covers, besides the organ, other keyboard, string and wind instruments in all combinations.

The organ, voiced by Agostino Rodini of Tamburini, is of a typical Italian idiom, tonally clear and well articulated. The Grand'Organo and the Positivo are open, the Recitativo and Pedale are under expression. Mr. Bonotto designed the adjustable mechanical combinations, one for each section; the three general mechanical combinations are of exclusive Tamburini design. The tuning of the flue pipes is done a *tondo*, that is, with the precise cut of the pipe. All metal pipes are made of a high variable percentage of tin.

Lugi Ferdinando Tagliavini inaugurated the organ Feb. 1. Other recitals are scheduled for the near future by Radulescu, Schuba, Klinde and others.

GRAND'ORGANO

Manual 1

Principale 8 ft. 61 pipes
VIII 4 ft. 61 pipes
XV 2 ft. 61 pipes
XIX 1 1/2 ft. 61 pipes
XXII 1 ft. 61 pipes
XXVI-XXIX 2/3-1/2 122 pipes
Flauto 8 ft. 61 pipes
Voce Umana 42 pipes
Tremolo 1

POSITIVO

Manual 2

Principale 4 ft. 61 pipes
VIII 2 ft. 61 pipes
XV 1 ft. 61 pipes
XIX-XXII 2/3-1/2 61 pipes
Flauto 8 ft. 61 pipes
Flauto XII 2 2/3 ft. 61 pipes
Flauto XV 2 ft. 61 pipes
Flauto XVII 1 1/2 ft. 61 pipes
Tremolo 2

RECITATIVO

Manual 3

Principale 2 ft. 61 pipes
Cimbalo 2 ranks 122 pipes
Bordone 8 ft. 61 pipes
Flauto 4 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Principalino 8 ft. 61 pipes
Tromba 8 ft. 61 pipes
Cromorno 16 ft. 61 pipes
Tromba Orizzontale 4 ft. 61 pipes
Tremolo 3

PEDALE

Principale 16 ft. 32 pipes
VIII 8 ft. 32 pipes
XV 4 ft. 32 pipes
Fagotto 16 ft. 32 pipes

JOHN FAY COMPLETES 50 YEARS AT PORTLAND CHURCH

John E. Fay has completed 50 years of service at St. Joseph's Church, Portland, Ore. A native of Lynn, Mass., he moved to Portland at age 12 and studied with Frank L. Rankin. Later he worked in Paris with Joseph Bonnet.

Mr. Fay became Portland's municipal organist in 1952 and has played more than 150 recitals in the City Hall series. He is also in charge of programming guest organists and is official organist for the Portland Symphony.

WORKSHOPS in Comprehensive Musicianship for School Music Teachers are being held July 6-17 at Wichita State U; July 20-31 at George Peabody College, Nashville; and Aug. 10-21 at San Jose State College. The Contemporary Music Project is sponsor.



David Fienen has been appointed director of music at the Redeemer Lutheran Church, Fort Wayne, Ind. He comes to this newly created post from graduate study towards the MA in Religion at Concordia Seminary, St. Louis. Prior to that he received both the BMus and the performer's certificate in organ from Indiana University.

His organ study has been with Carl Staplin at Evansville University and with Oswald Ragatz at Indiana University. At Concordia Seminary he studied conducting with Robert Bergt, chant with Mark Bangert and service improvisation with Jan Bender. He has served as organist-choirmaster at University Lutheran Church, Bloomington, Ind. and as organist of Trinity Lutheran, St. Louis. He has appeared in recitals in Indiana, Illinois, Missouri and Kentucky.

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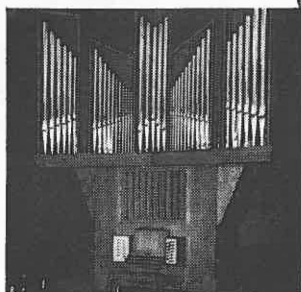
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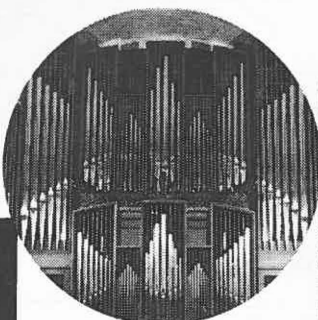
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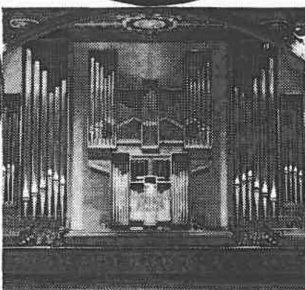


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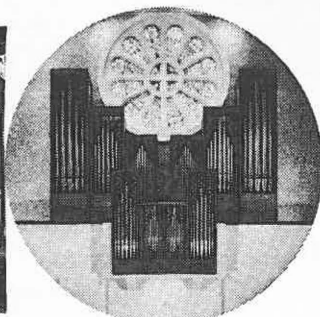
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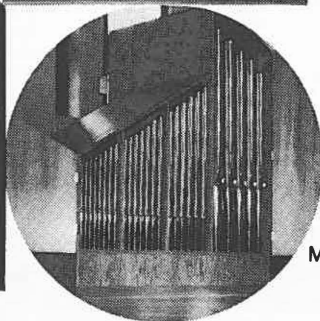
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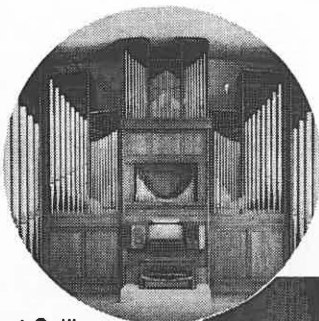
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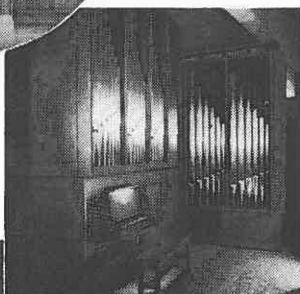
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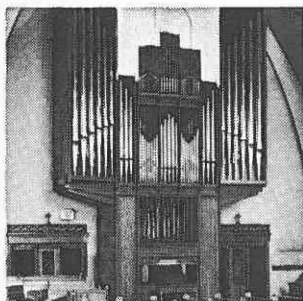


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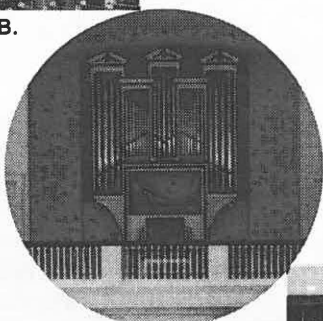
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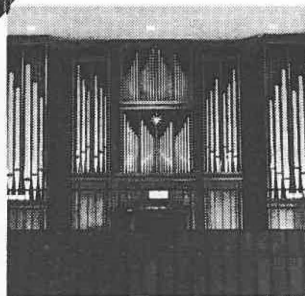
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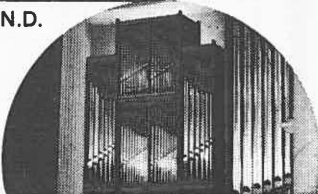
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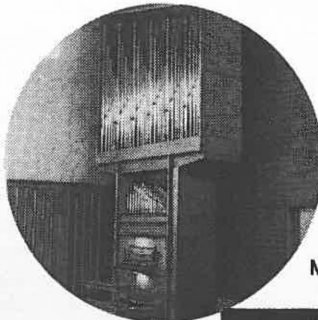
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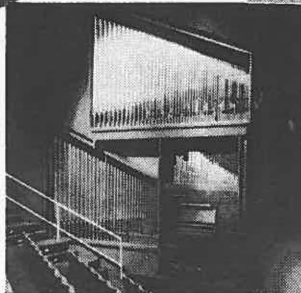
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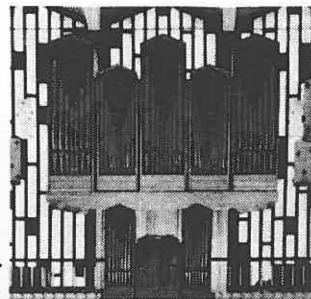
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April 10
 Klaus-Christhart Kratzenstein, Rice U Chapel, Houston, Tex. 8:00
 Fenner Douglass, Harvard Memorial Church, Cambridge, Mass. 8:30
 Arthur Poister workshop, Cincinnati
 Virgil Fox, Brethren Church, Winona Lake, Ind. 8:00
 Richard Bouchett, Church Street United Methodist, Knoxville, Tenn.
 David Craighead, All Saints Chapel, Sewanee, Tenn.

11
 USC Concert Choir, First Presbyterian Church, Fort Wayne, Ind. 8:00
 Arthur Halbardier, Joanne Koerber, two organs, St. Luke's Lutheran, Chicago 4:00
 Arthur Poister workshop, Cincinnati
 Joyce Jones, North Idaho Jr. College, Coeur d'Alene 8:00
 Joan Lippincott workshop, Bangor, Maine
 Susi Jeans lecture recital, Reformed Church, Oradell, N.J.
 Carol Teti, First Presbyterian, Germantown, Pa. 8:00

12
 Bach Cantata 104, Holy Trinity Lutheran, New York City 5:00
 David Lowry, First Presbyterian, Wilmington, N.C. 5:00
 Lee Dettra, First Presbyterian, Sharon, Pa. 4:00
 Jack Vogelgesang, Fairmount Presbyterian, Cleveland Heights 4:40
 Wilma Jensen, St. Paul's United Chicago 4:00
 W. Elmer Lancaster, Sacred Heart Cathedral, Newark, N.J. 1:00
 Bach Cantata 4, Catalina United Methodist, Tucson, Ariz. 4:00
 Gerald F. McGee, St. Thomas Church, New York City 5:15
 Messiah, Crane Singers, orchestra, St. Mary's Cathedral, Ogdensburg, N.Y. 7:30
 Charles Walker, St. Paul's Church, Toronto 3:00
 C. David Herman, St. John's United, Chambersburg, Pa.
 Robert Glasgow, Des Moines, Iowa
 Ted Alan Worth, St. Benedict Church, Highland Park, Mich. 4:00
 Richard Bouchett, Trinity Episcopal, Little Rock, Ark.
 Joan Lippincott, All Soul's Church, Bangor, Maine
 Claire Coci, First Presbyterian, Englewood, N.J.
 David Craighead, Eastern Michigan U, Ypsilanti, Mich. 3:00
 Catharine Crozier, Linfield College, McMinnville, Ore.
 Ray Ferguson, Second Presbyterian, Indianapolis, Ind.
 Francis Jackson, Elon College, N.C. 4:00
 Marilyn Mason, Peachtree Presbyterian, Atlanta, Ga.
 Donald McDonald, St. John Cathedral, Wilmington, Del. 8:00
 Gillian Weir, St. Mary's Cathedral, Peoria, Ill. 3:30
 Theodore Ripper, First Methodist, Springfield, Ill. 5:00
 Fred Blackmer, Wittenberg U, Springfield, Ohio 4:30
 Robert Delcamp, Christ Church, Cincinnati 4:30

John Weaver, St. Mary's Cathedral, Palm Beach, Fla. 3:30

13
 Ladd Thomas, First United Methodist, Glendale, Calif. 8:15
 Arthur Poister workshop, Atlanta, Ga.
 John Rose, Fanwood, N.Y. Presbyterian Church 8:00
 Joyce Jones, Western Montana College, Dillon
 Virgil Fox, First Baptist, West Palm Beach, Fla.
 Catharine Crozier workshop, First Unitarian, Portland, Ore. 7:00
 Frederick Swann workshop, Hollis, N.Y.
 Gillian Weir, Choate School, Wallingford, Conn.

14
 Choir, organ, orchestra, electronic tape, St. Mark's Episcopal, Minneapolis, Minn. 8:15
 Arthur Poister workshop, Atlanta, Ga.
 Russell Saunders, Indianapolis, Ind.
 Kay McAfee, First Methodist, Magnolia, Ark.
 Robert Parkins, Christ Church, Cincinnati 8:30
 Ann Colbert, St. Paul Methodist, Louisville, Ky.
 Francis Jackson, First Presbyterian, Orange, N.J.
 Joan Lippincott, First Congregational, Port Huron, Mich.
 Susi Jeans class, University of Kansas, Lawrence
 Stuart Kennedy, Redeemer Cathedral, Calgary, Ont. 12:00

15
 William Self, St. Thomas Church, New York City 8:00
 Choir of Plattsburgh State U, Redeemer Lutheran, Old Westbury, N.Y. 8:15
 Joyce Jones, Fox Theater, Centralia, Wash. 8:15
 Albert Russell, St. John's Church, Washington, D.C. 12:10
 Susi Jeans class, University of Kansas, Lawrence
 David Craighead, Riverside Church, New York City
 Carl Staplin, Macky Auditorium, Boulder, Colo. 8:00

16
 Larry King, Trinity Church, New York City 12:45
 Virgil Fox, Colosseum, Sterling, Ill. 8:00
 Susi Jean class, University of Kansas, Lawrence
 Carl Staplin workshop, University of Colorado, Boulder

17
 Donald McDonald, First Congregational Church, Los Angeles, Calif. 8:00
 Klaus-Christhart Kratzenstein, Rice U Chapel, 8:00
 Marilyn Mason, U of Evansville, Ind. 8:00
 Joyce Jones, United Church of Christ, Sebastopol, Calif. 8:15
 Robert Glasgow, First Methodist, Santa Barbara, Calif.
 Robert Baker, Pittsburgh Theological Seminary, Pittsburgh, Pa.
 David Craighead, Plymouth Church, Shaker Heights, Ohio
 Catharine Crozier, St. Mark's Cathedral, Seattle, Wash.
 Wilma Jensen, American Lutheran Church, Billings, Mont.

APRIL					
	1	2	3	4	
5	6	7	8	9	10
11	12	13	14	15	16
17	18	19	20	21	22
23	24	25	26	27	28
29	30				

DEADLINE FOR THIS CALENDAR WAS MARCH 10

Joan Lippincott, TCU, Fort Worth, Tex.
 Marilyn Mason class, U of Evanston, Ind.
 Choral concert, U of Evansville, Ind. 8:00
 Eileen Coggin class, St. Mary's College, Maraga, Calif. 2:00
 Robert Glasgow class, U of Calif. at Santa Barbara
 Wilman Jensen seminar, Billings, Mont.

19
 Bach Cantata 12, Holy Trinity Lutheran, New York City 5:00
 Howard Vogel, St. Mary's Abbey, Morristown, N.J. 4:30
 Gardner Hymns in Popular Style, Christ Church, Cincinnati 4:30
 Donald Armitage, Hart Hall, Michigan State U, E. Lansing 8:15
 Hugh Allen Wilson, Union College, Schenectady, N.Y. 4:00
 Bruce P. and Ruth Anne Bengston, Westminster Presbyterian, Lincoln, Neb. 4:00
 Richard A. Barrows, Sacred Heart Cathedral, Newark, N.J. 1:00
 John Schaefer, St. Thomas Church, New York City 5:15
 Heinz Arnold, St. John's Episcopal, Columbia, Mo.
 Eileen Coggin, Brahms, St. Mary's College, Maraga, Calif. 5:00
 George Markey, First Baptist, Winston-Salem, N.C. 6:00
 Ted Alan Worth, Lexington, Neb. St. High 3:00
 Francis Jackson, Garden City, N.Y.
 Susi Jeans, Hyde Park Union Church, Chicago
 Joan Lippincott, Air Force Academy, Colorado Springs
 Frederick Swann, Temple Emanu-El, New York City
 Gillian Weir, Milwaukee, Wis.
 James Gladstone, Grace Lutheran, River Forest, Ill. 3:30
 Roger Heather, Forest Chapel Methodist, Cincinnati
 Carl Staplin, U of Wyoming, Laramie, 8:00
 Kim and Theresa Kasling, St. Paul, Minn. 8:00
 Joyce Jones, Paso Robles, Cal. High School 8:15
 Virgil Fox, First Presbyterian, Wichita, Kans. 8:00
 Catharine Crozier class, Calgary, Alta.
 Francis Jackson class, Union Seminary, New York City
 Carl Staplin workshop, U of Wyoming, Laramie

John Obetz, First Presbyterian, Marshall, Mich.

21
 Allan Birney, General Seminary, New York City 8:00
 Phillip Brunnel, Christ Methodist, Rochester, Minn. 8:00
 Worth-Crow duo, Adano Jr. High, North Platte, Neb. 8:15
 Catharine Crozier, St. Mary's Cathedral, Calgary, Alta.
 Francis Jackson, Sacred Heart Church, Notre Dame, Ind.
 Gillian Weir, St. Paul's Cathedral, Pittsburgh, Pa.
 Clyde Holloway, Interfaith Chapel, West Liberty, W. Va.
 John Searchfield, Redeemer Cathedral, Calgary, Alta. 12:00

22
 Carlene Neihart, University United Methodist, St. Louis 8:00
 Melvin Butler, St. John's Episcopal, Washington D.C. 12:10
 Clyde Holloway seminar, West Liberty, W. Va. State College

23
 Carlton T. Russell, Wheaton College, Norton, Mass.
 Larry King, Trinity Church, New York City 12:45
 Ted Alan Worth, Case Hall, Hot Springs, S.C. 8:00
 Kim R. Kasling, First Presbyterian, Menominee, Mich. 8:00

24
 Virgil Fox, Biola College, La Mirada, Calif. 8:00
 Joan Lippincott, United Presbyterian, Seattle, Wash.
 Frederick Swann, National Shrine, Washington, D.C.
 Scott Huston Song of Deborah, premiere, Plum Street Temple, Cincinnati 25
 Mildred Andrews Workshop, Berea College, Berea, Ky.
 Brahms Requiem, North County Chorus, United Church of Christ, Bradford, Vt. 8:00

26
 Bach Cantata 108, Holy Trinity Lutheran, New York City 5:00
 Distler Dance of Death, Church of Ascension, New York City 11:00
 Henry Glass, Jr. Emmanuel Episcopal, Webster Groves, Mo.
 Handel Psalms, Trinity Church, Princeton, N.J. 7:30
 Honegger King David, Cathedral of Mary Our Queen, Baltimore, Md. 8:00
 Eileen Turnidge, St. John's Cathedral, Spokane, Wash. 4:00

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WHITSUNDAY ANTHEMS (SATB)

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Attwood, T.	Come, Holy Ghost (170)	.20
Dickey, M.	Let Not Your Heart Be Troubled (1191)	.25
Francis, W. D.	Come Down, O Love Divine (2605)	.20
Fryxell, R. H.	O Come, Creator Spirit (2609)	.30
MacFarren, G. A.	O Holy Ghost, Into Our Minds (1769)	.20
Palestrina, G. P.	Come, Holy Ghost (50)	.20
Schuetky, J.	Send Out Thy Spirit (1483)	.30
Sowerby, L.	Come, Holy Ghost (2093)	.30
	Like The Beams That From The Sun (726)	.25
Tallis, T.	If Ye Love Me (1629)	.20
Turner, R.	Peace I Leave With You (2298)	.20
Webbe, W. Y.	Come, Holy Ghost (219)	.20
	Lord, Let Thy Spirit (615)	.30
Whitney, M.	When God of Old Came Down (2291)	.25
Wyton, A.	Come, Holy Ghost (2585)	.20
	Go Ye Therefore (2755)	.25

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 George Markey, Pleasant Hills United Presbyterian, Pittsburgh, Pa. 4:00
 Greg Funfgeld, instruments, Redeemer Lutheran, Old Westbury, N.Y. 4:00
 Virgil Fox, Fine Arts Auditorium, Ogden, Utah 3:00
 Glynda Hartmann, Southwestern U. Georgetown, Tex. 4:00
 Gerre Hancock, Rutgers State U., New Brunswick, N.J. 8:30
 Jean Lippincott, Abington, Pa. Presbyterian
 Brahms Requiem, North Country Chorus, United Church of Christ, Littleton, N.H. 8:00
 Carl Staplin, Iowa Central Community College, Webster City 8:00
 William Montgomery, Christ Church, Cincinnati 4:30
 Kim R. Kasling, Trinity United Methodist, Highland Park, Mich.
 27
 Bruce P. Bengtson, St. Peters R. C. Reading, Pa. 7:30
 Harriette Slack Richardson, Baptist Church, Hyannis, Mass.
 Rosalind Mohnsen, Westmar College, Le Mars, Iowa 8:00
 Ted Alan Worth, Park Jr. High, Livingston, Mont. 8:15
 Thomas Richner, College, Club, Boston, Mass. 10:00
 Clyde Holloway, Alice Millar Chapel, Evanston, Ill. 8:15
 Francis Jackson, Caruth Auditorium, SMU, Dallas, Tex.
 Gerre Hancock class, Union Seminary, New York City
 Alexander Anderson, Culver, Ind. Military Academy
 Marianne Webb, Bonhomme Presbyterian, St. Louis, 8:00
 28
 Handel Judas Maccabaeus, Plymouth Congregational, Minneapolis 8:00
 Russell Saunders, U of Southern Mississippi, Hattiesburg
 Choir of St. George's School, Trinity Church, New York City 12:45
 Gerre Hancock, First Presbyterian, Jamestown, N.Y.

Francis Jackson, First Presbyterian, Houston, Tex.
 29
 William Hays, St. Thomas Church, New York City 8:30
 Russell Saunders class, University of S. Mississippi, Hattiesburg
 Worth-Crow duo, Lee Theatre, Ephrata, Wash. 8:15
 John Rose, St. Matthew Lutheran, Charles, S.C.
 St. John's Church, Washington, D.C. 12:10
 30
 Dennis Michno, Trinity Church, New York City 12:45
 Marion Reddick, Anderson, Fort Myers, Fla.
 May 1
 Chorus and Orchestra, N.C. School of Arts, Winston-Salem 8:00
 Francis Jackson, Grace Cathedral, San Francisco
 Frederick Swann, First Baptist, Worcester, Mass.
 2
 Dolores Bruch, RLDS auditorium, Independence, Mo.
 Noye's Fludde, St. Mark's Church, New Canaan, Conn. 5:00
 Carol Teti, Bruton Parish Church, Williamsburg, Va. 8:00
 Marion Reddick Anderson, Catham Hall, Catham, Va.
 Ray Ferguson, Village Bach Festival, Grosse Pointe Farms, Mich.
 3
 Preston Rockholt, National Shrine, Washington, D. C. 7:00
 Bach Cantata 97, Holy Trinity Lutheran, New York City 5:00
 Orpha Ochse, Occidental College, Los Angeles 4:00
 John Lock, Sacred Heart Cathedral, Newark, N.J. 7:00
 James Little, St. Thomas Church, New York City 5:15
 Marcel Dupré's 84th Birthday
 Virgil Fox, St. John the Baptist R.C., Minneapolis, Minn.
 Richard Bouchett, Washington, D.C. Cathedral
 Arthur P. Lawrence, Howe Military School, Howe, Ind. 4:30
 Kenneth Hart, Seventh Presbyterian, Cincinnati 4:00

Junior Choir Festival, First United Methodist Church, Evanston, Ill. 4:30
 Noye's Fludde, St. Mark's, New Canaan, Conn. 5:00, 7:00
 Walter Baker, St. Paul the Apostle Church, New York City 8:00
 Samuel Hill, St. Clemen's Church, Philadelphia, Pa. 4:00
 Marianne Webb, First Community Church, Columbus, Ohio 3:00
 Francis Jackson, Christ Lutheran, Pacific Beach, San Diego, Calif. 8:00
 Ladd Thomas, First Baptist, Santa Ana, Calif. 4:00
 4
 Alexander Boggs Ryan, Hart Hall, Michigan State U., E. Lansing 8:15
 Samuel Hill, St. Mark's Methodist, Easton, Md. 8:00
 Clyde Holloway, First Baptist Church, Austin, Tex.
 5
 Robert Sutherland Lord, Frick Fine Arts Bldg. Pittsburgh, Pa. 12:00
 Robert Scoggin, Plymouth Congregational Church, Minneapolis, Minn. 8:00
 Robert Ellis, Corbett Auditorium, Cincinnati 8:30
 Donald McDonald, Christ Church, Georgetown, Washington, D.C.
 6
 Walter Baker, St. Paul the Apostle, New York City 8:00
 Samuel Hill, St. Paul's Chapel, Columbia U 12:30
 Francis Jackson, West Vancouver United, Vancouver, B. C.
 7
 Ted Alan Worth, McKinley School, Susanville, Calif. 8:15
 8
 Paul Manz, Pacific Lutheran U, Tacoma, Wash. 8:00
 Britten Noye's Fludde, Ingomar United Methodist, Pittsburgh, Pa. 8:00
 William Whitehead, Bethlehem Bach Choir, Bethlehem, Pa.
 9
 Russell Saunders class, Kent State U, Kent Ohio
 Virgil Fox, Gentry Gymnasium, Loma Linda, Calif. 8:00
 Britten Noye's Fludde, Ingomar United Methodist, Pittsburgh, Pa. 8:00
 William Whitehead, Bethlehem Bach Choir, Bethlehem, Pa.



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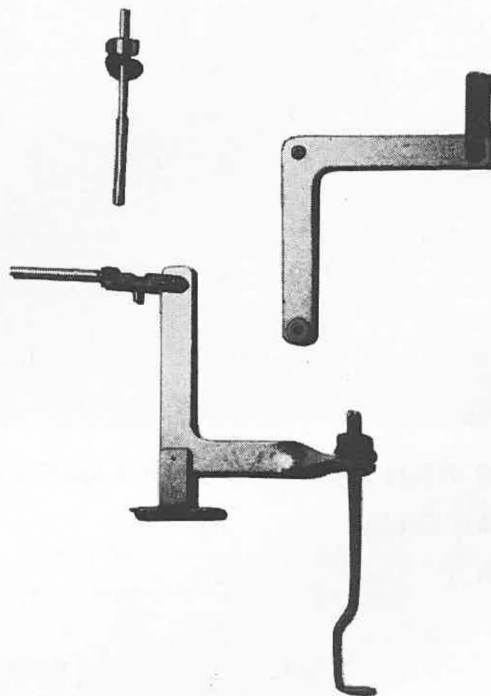
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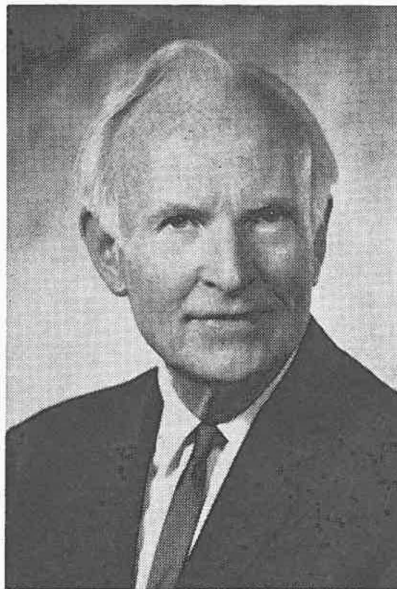
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Leslie P. Spelman has retired from his post as dean of the school of music at the California Institute of the Arts in Los Angeles; he and Mrs. Spelman left March 1 for three months in the Orient. Dr. Spelman will lecture at several colleges and act as music consultant for music departments in these schools. He will also serve as correspondent on musical conditions for the San Bernardino Sun.

The Spelmans will visit Expo 70 and also visit Dr. Spelman's sister Lillian Frank, on leave from her post at Otterbein College, Westerville, Ohio, teaching art for a year at Kobe College near Osaka. Dr. and Mrs. Spelman will return to their Los Angeles home in early June.

GEORGE HANSLER was guest conductor for a youth choir festival March 1 at the United Methodist Church, Hempstead, N.Y. sponsored by the Long Island Council of Churches. Choirs from 13 churches of six denominations participated. Prentice E. Whitlock was festival chairman.

A series of practical articles on The Organ and Church Acoustics, based on lectures in a symposium by Bolt, Beranek and Newman held Feb. 17 at Glen-coe, Ill., will begin in an early issue.



Arthur Becker will observe his 52nd anniversary April 5 as organist and choirmaster of St. Vincent de Paul Church, Chicago, by leading the church's annual concert, a regular Spring occasion in the church for 30 years. This year's concert lists the Fauré Requiem, four Renaissance motets and Marcello's Concerto in C minor for oboe and organ.

Dr. Becker is dean emeritus of De Paul University School of Music which he founded.

GAUDEAMUS MUSIC WEEK TO BE HELD IN SEPTEMBER

International Gaudeamus Music Week will take place Sept. 9-18. Young composers will meet at Bilthoven, Netherlands. Concerts will be held in many centers with works selected in competition becoming eligible for performance. An analysis course will be based on the works played and there will be lectures on contemporary music. There will be a congress on new music and its criticism.

The 7th annual competition for interpreters of contemporary music is being held April 1-6 in Rotterdam.

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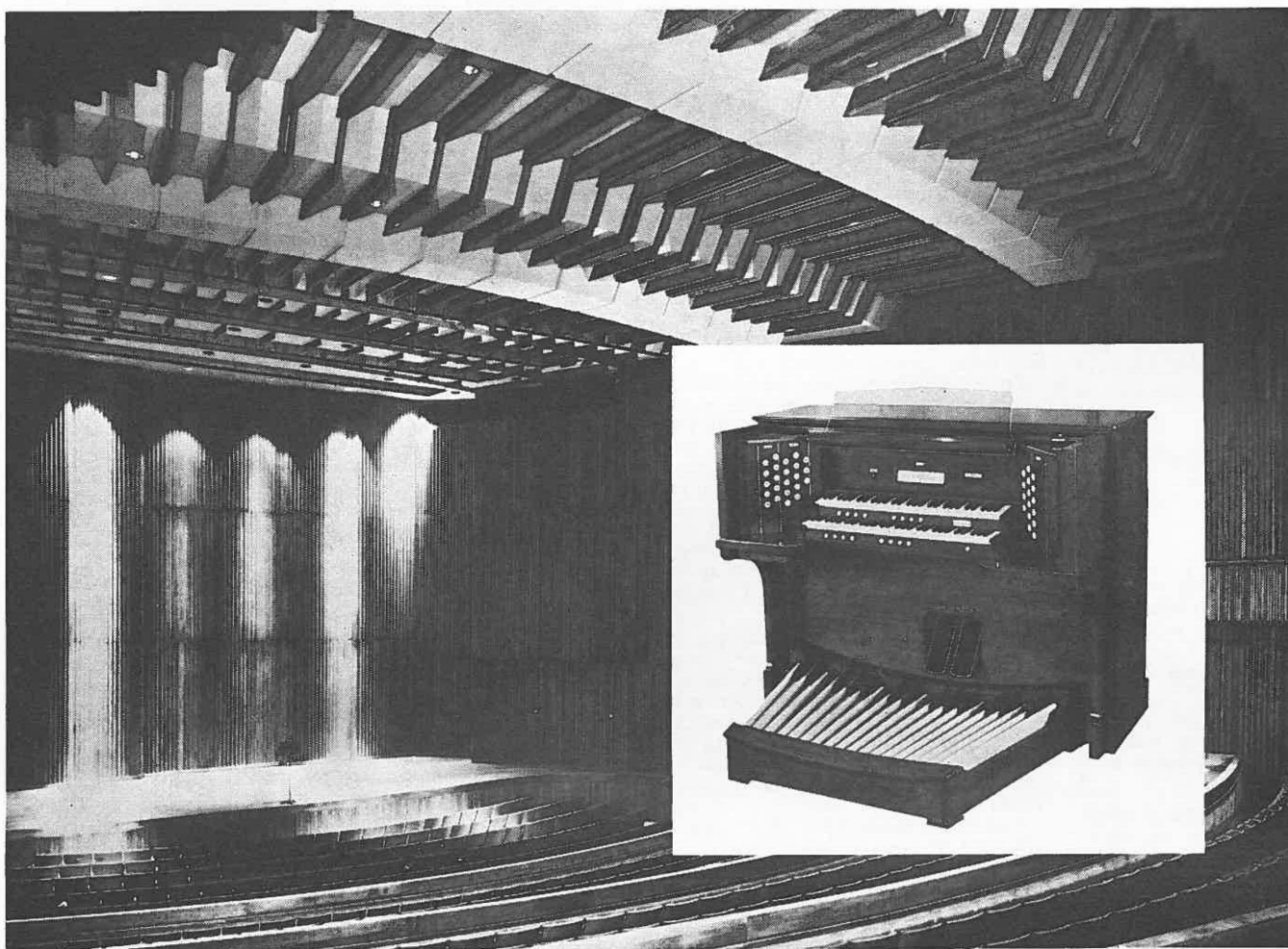
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The Cross Relation & Elizabethan Music: Causes & Classification

By Nathan Bergenfeld

One of the stylistic features which distinguishes the musical output of Elizabethan England is the use of the cross relation. While Van den Borren calls the cross relation "an harmonic anomaly,"¹ he is still cognisant of the Elizabethans' relish for this device.

Ex. 1. John Bull, *Galiarda to my Lord Lumley's Pavan*, FVB, I, 54. (m. 2)

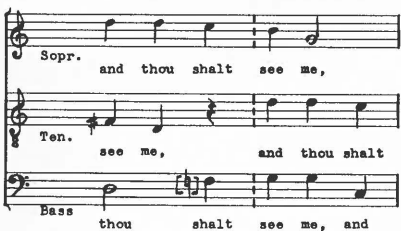


The above example from the Fitzwilliam Virginal Book is described by Van den Borren as being

contrary to the rules of classical harmony, the chromatic descent F-sharp — F-natural takes place not in a single part, but is carried through two different parts. The theorists of classic harmony see in these false relations² an unacceptable element of harshness and roughness.³

Van den Borren's definition is broadened by Walker to include chromatic motion in the same register as long as two different parts are involved.⁴ An example of this form of the cross relation occurs in John Bartlet's *Whither Runneth My Sweetheart* (Ex. 2).⁵

Ex. 2. John Bartlet, *Whither Runneth My Sweetheart*. (m. 15-16)



The characteristic use of the cross relation in all forms of music produced at that time causes problems for modern performers and editors. Though their music was predominantly consonant, Glyn tells us that "they revelled in discords that make some of us writhe."⁶ However she does not mention differences of intonation between the Elizabethans and our own time which may serve to modify the severe tone of her statement.

Nineteenth-century editors frequently red-penciled cross relations. They felt that such outrages to the ears could only have been copyists' errors. We now realize that such passages were intentional in most cases. For the textual chaos of 16th century music, resulting from the lack of the systematic use of written accidentals, is still further compounded by occasional misprints and manuscript errors.⁷

Refraining from alteration of the text for puristic reasons is not a practical solution, since the result is often

untenable from any viewpoint. Clearly, such work must be the result of scholarship and an intuitive sensing of the idiom.

The subject of intonation during the Elizabethan era is covered by Maitland and Squire in a rather contradictory fashion:

It is always taken for granted that keyed instruments of all classes were tuned in just intonation in such a way that while the key[s] nearly related to C major were more or less exactly in tune, those keys which are represented by a great number of sharps or flats were execrably discordant. In just intonation, there is no doubt that the disagreeable effect of what are called 'false relations' was far less than it is in our ears; . . .⁸

But if we take it for granted that just intonation was the almost universal rule, it is not less clear that some method, possibly a very rough and ready one, of obtaining something like temperament was in use at the time . . .⁹

Lloyd,¹⁰ on the other hand, graphically describes the dilemma of a hypothetical organist of the 16th century attempting to tune by just temperament.¹¹ He refers to the problems posed by the difference in the size of whole tones and the resultant dissonant fifth (D — A) when he surmises that the system would have landed him in insoluble difficulty compelling him to temper his intervals.

From all the evidence presented by Lloyd, we can assume with some assurance that among the areas in which just temperament actually functioned, a *cappella* vocal music was most prominent.¹² The tuning system for instruments of fixed pitch intimated by Maitland and Squire and fully described by Lloyd was actually the mean-tone system which between 1500 and 1700 "was the only one to attain practical significance."¹³

The problem of the comma, i.e., the difference in size between the large and small tones found in just intonation, is obviated by the substitution of a new tone which is their average or mean. This results in fifths which are a quarter comma flatter than true but (and this is most significant) thirds which are true.

Just how practical is this compromise can be gleaned from Lloyd:

The most remarkable thing about mean-tone temperament is that it maintained its position in preference to equal temperament for so long a period. Originally devised to suit the modal music of 400 years ago, it survived in England — sometimes with a little adjustment . . . — until well into the nineteenth century for the pianoforte.¹⁴

Assuming then that two salient types of intonation were in practical use during the Elizabethan period, i.e., mean-tone temperament for instruments of fixed pitch and just intonation for a *cappella* vocal music, it might be instructive to compare both of these systems with equal temperament (Ex. 3).

The simultaneous use of C-natural and C-sharp in Ex. 3 would have produced a slightly different effect during the Elizabethan era. Had this anthem been sung a *cappella*, the use of just intonation would have given a C-sharp distinctly lower in pitch from equal temperament. Its pitch would have been closer to that of C-natural which also would have been altered.

Most probably though, this anthem was sung with organ accompaniment. In that case, the mean-tone temperament of the organ would have modified the above results somewhat: the thirds would be true; the fifths would be flatter. This small compromise meanwhile renders the chromatic notes, C-sharp and B-flat, in tune.¹⁵

In either case the aural effect of the intonation used would have been the same. That is, the cross relation between C-natural and C-sharp would not have produced as intense a clash as it does today when the anthem is sung accompanied by an equally tempered instrument (Ex. 4).

Ex. 4. Thomas Tallis, *Antiphon: Clari-fica me Pater*. (m. 5)



This example illustrates a common practice in Tallis' time: as Walker puts it, "the specially English feature (though by no means unknown on the Continent) is the very frequent simultaneous employment of . . . the major and minor thirds of the same root sounded together."¹⁷

It is in just such instances that our equally-tempered instruments betray us so badly today. For the difference between a pure third and an equally-tempered third is appreciable.¹⁸ Even with numerous systems of adjusting mean-tone temperament to overcome some of its considerable handicaps, the size of the pure third never approached the unwieldy large third of equal temperament. The importance of the third above other intervals at the time is expressed by Sargent:

That Renaissance tuners were willing to sacrifice the purity of the fifth to that great an extent to keep the richness of the major third argues well for the importance the pure third must have had to their musical sense.¹⁹

Experimentally tuning the harpsichord according to directions for quarter-comma mean-tone temperament offered by Sargent yields some corroboratory results.²⁰

The dominance of the system of equal temperament has served to change our perspective on the music of the Elizabethan age. Music for the keyboard tends to suffer most, but singers are also unconsciously influenced. Perhaps returning to the use of mean-tone temperament for instruments of fixed pitch in performing Elizabethan music as Sargent suggests would clarify the true nature of the cross relation.

It is curious that no theoretical treatise of the time ever stricture the use of the cross relation. In fact, no mention of the practice is made at all. In criticizing the following example, Thomas Morley in *A Plaine and Easie Introduction to Practicall Musicke* (1597) mentions the seventh in the top two voices and the fourth in the bottom two voices but makes no reference to the cross relation, E-flat to E-natural (Ex. 5).

It is likely that this relationship, which Boyd finds crude in sound today, calls for no special attention by Morley due to both the modifying influence of intonation and the free currency of its usage.

The overriding factor responsible for the characteristic use of accidentals of the period was the state of flux that existed in the scalar system. Speaking of the virginalists, Hilda Andrews summarizes:

The diatonic system on which this virginal music was based may be said to bridge the gulf between modality and modern tonality . . . but in this transitional, wholly experimental period there was no divorce between the major and the minor, resulting in a freedom from constraint that made for rapid progress.²²

Glyn is more specific and derives from virginal music a well-developed principle of scale inflection. Although at first glance major and minor thirds, sixths and sevenths seem to be arbitrarily mixed, her theory seems to bring order to the apparent chaos. She finds the virginalists almost consistently employing "a scale, major in its rise, minor in its fall. It has three normally inflected tones, the third, sixth, and seventh, of which the seventh is the note most generally affected; in rare cases the fourth and second may also be inflected."²³

This explanation serves well for virginal music but is too restrictive when applied to vocal music. Walker, who

first suggests that English composers of the 16th century used false relations as one of several methods for obviating the enervating effect of the continuous euphony of the Palestrina style, also views false relations as resulting from each voice part adhering to its own independent scale scheme²⁴ (Ex. 6).

The alto and the first bass parts form a cross relation in m. 2 due to factors not mentioned in either theory: the first bass avoids the G-sharp because of the resulting augmented second with the preceding note and the augmented fifth with the following note; the alto supplies the necessary G-sharp for the *clausula vera*.

Walker comes closer to the mark when he states emphatically, "The ultimate origin of it all is what is known as *musica ficta*."²⁵ This conglomerate practice of avoiding written accidentals arose because if the accidental was obviously necessary (according to contemporary performance practice) then by writing it in the score the intelligence of the performer was being impugned. Conventional usage during the 16th century dictated that a note be raised a semitone if it were the seventh note of the scale and rose to the tonic at a cadence (except in the Phrygian mode). Alterations were also made to avoid objectionable intervals, particularly the tritone.²⁶

In the music under present discussion, although accidentals were used rather freely when compared to 15th century Flemish music, to state that all the accidentals necessary were written in the score would be inaccurate.

Another conventional practice, the *tierce de Picardie* (the substitution of a major third for a minor third at the cadence) accounts for the cross relations found in William Byrd's *Pavana: The Earle of Salisbury*. The following, extracted from a companion piece, a *Galiardo* is particularly characteristic in its piquancy (Ex. 7).

The natural basis for the use of the *tierce de Picardie* is found in the harmonic series: the fifth and tenth partials which are both the major third of the fundamental clash quite audibly with the minor third of a prolonged minor triad. This somewhat painful concurrence may have suggested the alteration of the third especially at the normally sustained final cadence.

For a related acoustical reason, the musician of today should find the wide acceptance of the cross relation by the Elizabethans as perfectly credible; the equally-tempered minor third of present keyboard intonation clashes far more violently with the fifth and tenth partials of the harmonic series than ever did that of the mean-tone system.²⁸

Van den Borren cites a further source: English popular music of the period abounded in cross relations.²⁹ The profound influence of popular melodies on the music of the virginalists in particular is well known.³⁰

The present study suggests the complexity of reasons for the use of the cross relation. Its present currency in contemporary music merely brings it full circle.

None of the sources examined delves very deeply into the analysis of the aural effect of the cross relation. Van den Borren avers, ". . . the false relation of the virginalists none the less produces . . . effects which are very curious and seldom unpleasant."³¹ Glyn finds that the cross relation "leads to interesting and original effects."³²

More insight is shown in Walker's statement that ". . . when the passage is got over at a good speed, the effect is only transient and anyhow it is less noticeable on voices than on instruments . . ."³³

A system of classifying the effect of the cross relation might be useful. The factor of dissonance is most easily tabulated though the system might be extended to include the reasons for the confluence of the differently inflected tones (Ex. 8).

The arrows after the abbreviations

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Norfolk State College

Trinity Lutheran Church

Norfolk, Virginia



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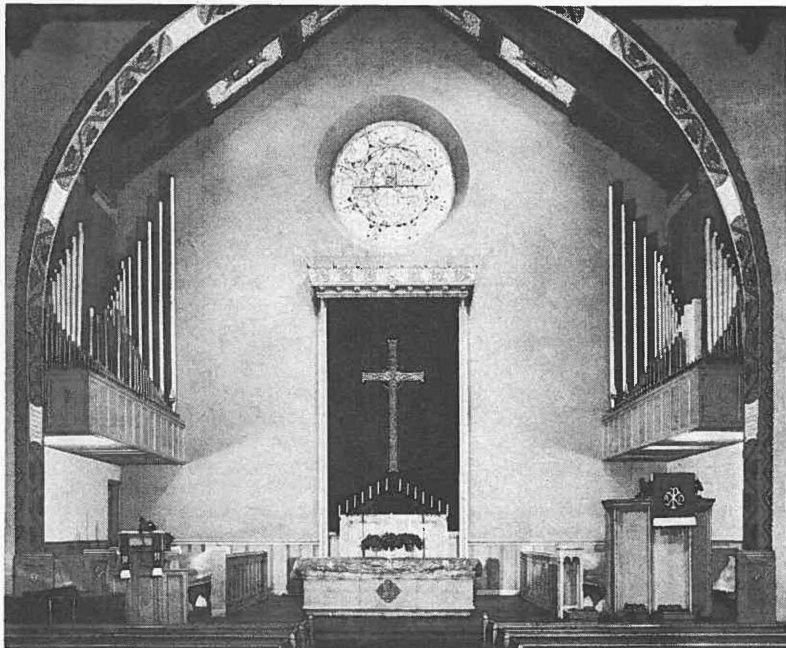
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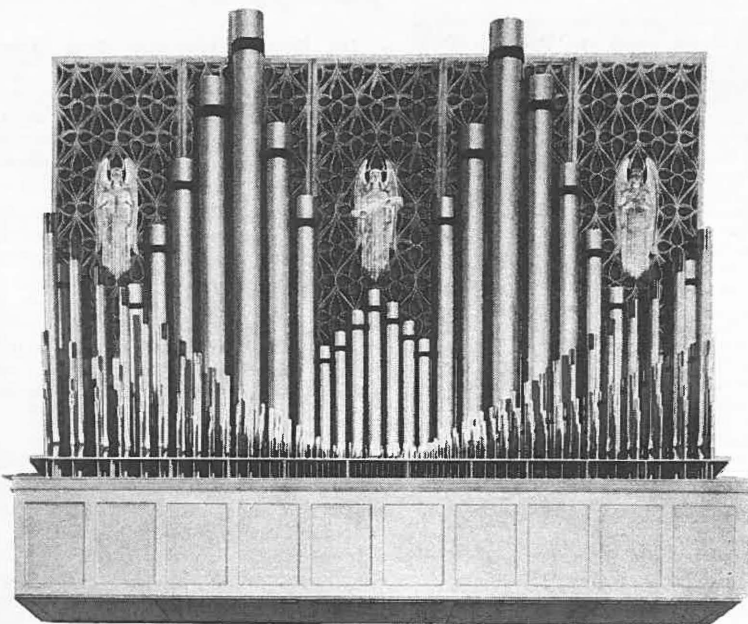
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NEWS OF CHAPTERS AND ORGAN GROUPS

Akron

The March 2 meeting of the Akron, Ohio, Chapter was held at the "Church in Silver Lake", Congregational. Joan McCandless, organist of First Christian Church, Kent, played a recital followed by a dinner at which the ministers of members' churches were guests. After dinner, Theodore Price, music critic of the Akron *Beacon Journal* addressed the large assemblage of members and guests; his subject was Turning Back to Turn Forward.

LOUISE INSKEEP

Arrowhead

The Arrowhead Chapter met Feb. 15 at the Lutheran Church of the Good Shepherd, Duluth, Minn. Members listened to a recording of a folk mass, watched a group of young women from the host church in some liturgical dance numbers and then participated in a contemporary vesper service written for the chapter by Susan Wegner, Berkeley, Calif.

ISABELLE B. JOHNSON

Bridgeport

A Bridgeport, Conn. Chapter members' recital was heard Feb. 2 on the newly installed Casavant organ at St. John Nepomucene Church. Kenneth Dorsch, Allan Willis and Gerald Morton played the program listed in the recital pages.

LOIS BELTZ

Chattanooga

Hugh Thomas, Birmingham Southern College, led a choral workshop Jan. 26 for members of the Chattanooga Chapter of the Cumberland Presbyterian Church. A dinner and a business meeting preceded the workshop.

JANET SMITH

Chicago

William Shepard, student of Gladys Christensen at Wheaton College, and organist of the First Presbyterian Church, Glen Ellyn, won the Chicago Chapter's student competition held Feb. 7 at the Church of the Ascension.

EDNA M. BAUERLE

Central Carolina

For its March? meeting, the Central Carolina Chapter investigated some possibilities of instrumental and vocal solos and ensembles and combinations. About 200 heard performers from churches, local college faculties and members in works which ranged from Bach to Creston. Vernon de Tar's masterclass and recital April 7 at First Presbyterian Church, Burlington, were the next events on the chapter schedule.

CHARLES I. JONES

Chicago Club of Women Organists

The Chicago Club of Women Organists held its annual American Music program Feb. 1, as part of the NFMC Parade of American Music. The program was held at the Pilgrimage Lutheran Church. Performers were Rosamond Hearn and Johnnye Egnot, organists, Elaine Russell, soprano and Donna Harrison, accompanist. Works of Near, Pelouquin, Creston, Hovhaness, Barber, Ives, Pinkham and Roberts were heard. Ellen Lofberg was program chairman.

Cincinnati

The Cincinnati Chapter met March 10 in of the Fellowship Room of the First Unitarian Church. Lewis E. Whitehart, University of Cincinnati College-Conservatory, lectured on Contemporary Church Music and directed the choir of the host church in commissioned works of Berger, Pinkham, Takacs and Whitehart. Following the presentation, a rehearsal was held for the annual Guild service to be held May 10.

RUBY STEPHENS

Cleveland

The Cleveland Chapter's Feb. 23 dinner meeting was held at the Old Stone Church. Elinore Barber, director of the newly-established Riemenschneider Bach Institute at Baldwin-Wallace College, gave an illustrated lecture on Albert Schweitzer at Günsbach. Members of the clergy were special guests and John Landrum, state chairman in Ohio, was master of ceremonies.

WILMA SALISBURY

Corpus Christi

Some 40 choir directors, ministers and their husbands or wives were guests of the Corpus Christi Chapter members at the annual choir-clergy dinner Feb. 10 at the First Christian Church. Hostesses were Marcia Caravantes and Mrs. A. T. Nicholas. Following dinner, the group moved to the church for a recital by Gary Zwicky, Eastern Illinois University, Charleston. Dr. Zwicky was organist at the host church several years ago.

PATRICIA POWERS

Dallas

A dinner meeting of the Dallas Chapter was held Feb. 17 at the White Rock Methodist Church. Following the business session, Jody Peters Johnson played a recital of Ernst-Bach, Walond, Franck, Persichetti and Langlais.

DOROTHY W. PEOPLES

Erie

The Erie, Pa. Chapter's Feb. 1 meeting included a program on chancel drama. Following a prepared example some members read through another play. Dean Carl Stout played a recital Feb. 8 at St. Paul's Cathedral for about 400; it was included in the recital pages for March.

The chapter was officially recognized at the March? meeting at the Tellers Organ Company. Dean Stout informed the members of the resumption of their national association. Herman Tellers, president, Paul Fischer, shop foreman, and Henry Tellers took members through the organ factory and explained the construction right up to the finished program in the erecting room which members were invited to play. All 35 members stayed late to examine and ask question.

Susan Dennison, one of the chapter's youngest members, won a local concerto contest and played the first movement of the Mozart A major K 488 with orchestra. Members have been featured in weekly Lenten recitals at St. Paul's Episcopal Cathedral.

HOWARD P. LYONNS
CARL E. STOUT

Franklin

The Franklin Chapter of Upper East Tennessee held its January 27 meeting at ? ? ? ? Students from East Tennessee State University, Johnson City, gave a lecture-recital of chorales from the Little Organ Book.

The chapter heard Paul L. Anderson, Chattanooga, dedicate the new Möller organ at Central Baptist Church, Johnson City. (date not given)

E. JANE LAPELLA

Galesburg

The Galesburg, Ill. Chapter met Feb. ? at the First Christian Church. James Musolf played works of Pachelbel, Bach, Frescobaldi, Franck and Langlais. Mrs. A. B. Rosine reported on her trip to the Scandinavian counties the summer of 1969 and showed color slides of churches visited and organs she was able to play.

RUTH TRYON

Hartford

The mid-winter annual meeting of the Hartford Chapter was held at the First Church of Christ, Congregational, Farmington, Conn. Jan. 26 after dinner in the parish house. A program followed with Phillip Isaacson at the Holtkamp organ and Edward Clark at the harpsicord.

The chapter sponsored four Sunday night seminars in February in four different areas. A member going to the same church for the four Sunday nights heard four different programs: Improvisation, Organ and Instruments, Organ Literature, and Choral Repertoire and Techniques.

JUNE DAY ANANIKIAN

Houston

The Houston, Tex. Chapter held its annual Guild service Feb. 17 at the Palmer Memorial Episcopal Church. The Rev. Charles Wyatt-Brown of the host church and the Rev. John Fellers, Clear Lake Methodist Church, officiated. Charles Lively played Sonata 2, Hindemith, as prelude and Charles Honeycutt played Fugue on the Magnificat, Bach, as postlude. The University of St. Thomas choir, directed by Herff Applewhite, with Mary Schoettle as accompanist sang Psalm 114, Caamano; Regina Coeli, Mozart; Trois Chansons, Debussy, and Cantique de Jean Racine, Fauré.

HAZEL VAN DERRUR

Huntington

The Huntington, W. Va. Chapter met Jan. 19 at the Seventh Avenue United Methodist Church. The dinner meeting honored ministers of churches served by members. Entertainment was furnished by the Tam O'Shanter, high school musical group.

HANNAH W. HENSLEY

Joliet

Some three score members and guests attended the organ workshop, Creative Organ Playing in the Church by Carl Staplin, Drake University, held Feb. 7 at St. Charles Borromeo Seminary, Lockport. Recent collections and individual pieces useful for service playing were on display.

Members gathered Feb. 15 to honor Dean Robert W. Johnson and his wife, who moved from Joliet the end of February to Fox Chapel Presbyterian Church, Pittsburgh, Pa.

MRS. SAM H. HILLOCK

Lancaster

The Lancaster, Pa. Chapter met Jan. 12 at the Redeemer Lutheran Church, the first of a series of three meetings dealing with quality of text, music and editions. Luke Grubb, St. John's Lutheran Church, Columbia, lectured on Editions — Good and Bad. With an opaque projector, he showed examples of editorial markings on choral and organ music. He discussed basic criteria for judging quality of editions and passed out outlines dealing with the subject.

The Feb. 9 meeting was held at the First Presbyterian Church, the second in the series. Reginald Lunt, of the host church, lectured on Music — Good and Bad. He distributed lists of criteria for judging quality. Examples of choral literature were demonstrated using members as a choir; organ literature was demonstrated by Mr. Lunt at the organ.

MARY B. CHOPLOSKY

Lincoln

Local dealers in men and women's formal apparel and in flowers, sororites and fraternities and various civic and university groups cooperated with members of the Lincoln, Neb. Chapter Feb. 8 for a public program, A Wedding Preview, at the First Presbyterian Church. The program folder contained style predictions, helpful hints, exact descriptions of what each member of each of the three "wedding parties" actually wore in each of the three kinds of wedding shown — informal, semiformal and formal. Michael Veak was organist for the informal wedding, Bruce Bengtson for the semi-formal and C. Richard Morris for the formal, in which the University of Nebraska Brass Sextet also took part. Various soloists and a string quartet were also part of the music program. Myron Roberts provided the music commentary and was consultant for the music program.

For the March 2 meeting at First Plymouth Congregational Church, members of student groups at Nebraska Wesleyan U, U of Nebraska and Union College participated in a student recital.

MRS. RICHARD COLLISTER

Lorain

Dean Terry Woodings led the Lorain County, Ohio, Chapter in two meetings devoted Chamber Music in the Church, on Dec. 2, the other Jan. 16. Musicians from area high schools and colleges provided musical demonstrations from baroque to contemporary music suitable for the service. Both sessions held at St. John's United Church of Christ.

Wilbur Held will lead an organ workshop April 12 at the First Methodist Church, Elyria and Paul Reynolds will conduct the choral session.

ALLAN T. SPENCER

Martinsville

The Martinsville, Va. Chapter met Feb. 24 at the First United Methodist Church. The program of the Ferrum College Concert Choir was conducted by William E. Fitzgerald and accompanied by Erma L. Rose.

JUDITH STRICKLAND

Los Angeles

The Los Angeles Chapter was host to the Pasadena and Long Beach Chapters for annual Tri-Chapter held March 7 at the First Congregational Church. The meeting began with a masterclass by Robert Baker, Union Seminary, at which five students acted as guinea pigs in music of Langlais, Bach, Franck and Heiller. After a coffee break Frank Owen, St. Paul's Cathedral, gave a session on Organizing Your Piano Scores, with special emphasis on the Messiah, Brahms' Requiem and the Dubois Seven Last Words. Clarence Robinson followed with Handbell Playing in One Easy Lesson, with general participation. After dinner Owen Brady conducted an after-dinner sing around the tables. The meeting ended with the Robert Baker program listed in the recital pages.

ADLAIDE C. KINNEY

Merrimack Valley

Merrimack Valley Chapter members heard a lecture-demonstration by Wilson Barry Feb. 2 on The Use of the Harpsichord in Church Music. Three harpsichords were featured, one tuned in mean tone to illustrate what the instrument originally sounded like. The program at the First-Calvary Baptist Church, Lawrence, Mass. included music by Soler for two harpsichords played by Donald Olson and Richard Hedgebeth. Books on harpsichord construction were on display.

DONALD E. GAGNON

New Hampshire

The New Hampshire Chapter sponsored a Young Organists Recital March 1 in the First Congregational Church, Manchester. Recitalists were Karen Carsrud, Barbara Smith, Joel McKay, Charles Batchelder and Steven Lee. Irving Bartley, Durham, was chairman of the program. The hostess committee was Clara Bartley and Nesta Williams, Durham, Toni Tift, Hooksett, Dorothy Bigelow, Goffstown, and Romette Headley, Manchester. The young organists played music of Bach, Franck, Mendelssohn, Hindemith, Reger, Alain and John Huston.

EVELYN FISHER

Northern Virginia

The Feb. 9 meeting of the Northern Virginia Chapter was held at St. Paul's Episcopal Church, Alexandria. Jack Edward, Howard Wolvington and J. Franklin Clark played the recital which appears in the recital pages.

ANN ZIPP

New London County

Following the New London County Chapter's dinner meeting Jan. 11 at St. Patrick's Cathedral, Norwich, Conn. Godfrey Tomanek played a recital of music by Czech composers from the 18th century to the present.

James Dendy, Connecticut College, gave a lecture-recital Feb. 16 in Dana recital hall at the college. His subject was baroque music. Afterwards, members toured the new Cummings Arts Center which houses the hall and the departments of music and fine arts.

RICHARD W. HYDE

North Shore

The North Shore Chapter sponsored a lecture on organ construction by Kurt Roderer, curator of organs at Northwestern University, Feb. 24 at Alice Millar Chapel, Evanston, Ill. A good turnout made the event one of the Chapter's most successful of the season. Future events include the Clyde Holloway recital April 27 and the junior choir festival May 3 at the First United Methodist Church, Evanston.

MARGARET BUDD

Portland

The Portland, Maine Chapter met Feb. 16 at the Cathedral of the Immaculate Conception. Dr. Dwight Leighton spoke on the rebuilding of the cathedral organ.

ZO KING

Portland

Portland, Ore. Chapter members enjoyed following the Old Organ Trail by film and recording Feb. 16 at the Bethlehem Lutheran Church. Eleanor and Rolla Crick were the trail-blazers.

David Nicholson, OSB, Mt. Angel Abbey, talked on Church Music, Today and Tomorrow Jan. 19 at the annual ministers' banquet at the Westminster Presbyterian Church.

Gale Enger gave a lecture-recital for the March 16 meeting at the Trinity Episcopal Church.

FREDA L. BEACH

Richmond

A panel discussion on 20th Century Trends in Music and Worship followed the Richmond, Va. Chapter's dinner meeting Feb. 10 at St. Paul's Episcopal Church. The panel included Ardyth Lohuis, Virginia Commonwealth University, Sister Frances Marie Reif, St. Gertrude's Music School, Dr. James R. Sydnor, Presbyterian School of Christian Education, with Sub-dean William J. Stokes as moderator. Discussion was concerned about how to preserve the traditional while giving contemporary folk music a place.

ETHEL B. BAARS

San Diego

The Feb. 2 meeting of the San Diego Chapter was held at the home of Marietta Gath, LaJolla, Cal. Catharine Crozier and Harold Gleason showed color slides of European organs which Miss Crozier played on a recent tour.

VIRGINIA COX

St. Joseph Valley

The St. Joseph Valley Chapter met March 9 in the Church of the Sacred Heart, Notre Dame, Ind. The program, Music for the Organ by American Composers, was planned by C. Warren Becker, Andrews University, Berrien Springs, Mich. Arthur P. Lawrence was host for the public meeting.

ALBERT P. SCHNAIBLE

Southeastern Minnesota

The Southeastern Minnesota Chapter met Jan. 27 at Christ United Methodist Church, Rochester, Minn. Robert Thompson, St. Olaf College, gave a lecture-demonstration on The Organ Music of Paul Hindemith.

Spartanburg

The Spartanburg, S. C. Chapter met Feb. 24 at the Memorial Methodist Church, Greer, with Mrs. Edward D. Dobson host organist. Judith Klasen was chairman of the program, a series of reports on summer workshops and an informal recital by several members. Rachel Perce reported on workshops at Craigville, Mass. featuring Marilyn Mason and at Alfred University with David Craighead. John Williams reported on the Union Seminary workshops and Judith Klasen on the church music school, Lutheridge, Arden, N. C. Miss Klasen, Mary Louise Miller, John Bullard and Miss Pierce played on the informal recital.

JUDITH KLASEN

Tulsa

The Tulsa, Okla. Chapter has inaugurated an annual scholarship program to assist organists of high school age to plan a career in church music. Paula Toney was winner of the first audition March 7.

JEANNETTE MAXFIELD

Williamsport

The newly rebuilt Austin organ at the Newberry United Methodist Church was featured at the Feb. 15 meeting of the Williamsport, Pa. Chapter. Robert Hinkelman arranged a three-part program of works by Bach and Franck played by Wayne Webster and Arnold Sten II, the church's children's handbell choir, and portions of the folk mass Rejoice, led by Harold Pysher.

The chapter sponsored a recital Feb. 24 by Audrey Jeanne O'Connell, Los Angeles, Calif., at First United Methodist Church.

CAROL A. WALTZ

Western North Carolina

The Western North Carolina Chapter met Feb. 23 at the Central United Methodist, Asheville. Mrs. Walter Wells and her harp students played a program using different kinds of harps. Dean Lewis Fisher presided.

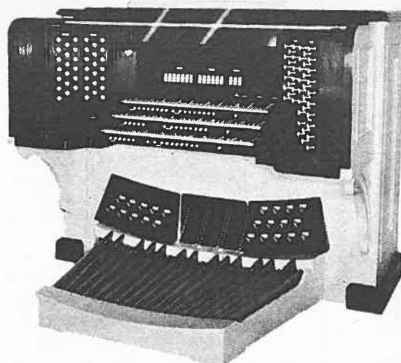
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Letters to the Editor

Another Look at Wind Supply

West Springfield, Mass. Dec. 15, 1969—
To the Editor: 1969

In the September issue of THE DIAPASON, Mr. Charles Fisk presented a beautifully-written and interesting paper promoting the concept of unsteady wind in a pipe organ as enhancing the musical expressiveness and authenticity of 18th century organ music. He presented a case to show that unsteady wind effectively added a kind of ornamentation to the music and went on to show that this type of unsteadiness was a design practice of no less than Arp Schnitger, the presently accepted leader of German organbuilding in that era. The paper has an air of scholarly scientific and musicological synthesis, convincing and seemingly very *avant-garde*, to say the least! Further, those of us in New England familiar with Mr. Fisk's work know that his instruments certainly are modern-day examples of this idea, while those of us who are also organbuilders know how easy it is to "leave" an organ with unsteady wind, it being difficult and expensive to achieve *steady* wind in any organ, particularly those with slider windchests and mechanical action.

With all due respect to Mr. Fisk, the undersigned feels that true scholarship is best served, and the truth most faithfully sought, when an opinion that runs completely contrary to well-established and accepted practice is carefully checked and evaluated by others who are equally interested in the objective truth. Since the writer is also an organbuilder very devoted to the organbuilding arts of the 18th century and who has spent thousands of dollars installing wind-steadying devices in organs at the expense of extra profit, the concepts advocated by Mr. Fisk's article became most important. This resulted in an informal survey of opinion from respected teachers, musicians, historians and organbuilders, plus the notation that extant organs and organ music recordings are almost wholly devoid of significantly shaky wind effects. We learned, for example, that exactly 100 "winkers" (concussion bellows) were installed in the organ at the Mother Church in Boston to steady the wind, in an already grandly-built and carefully designed organ. The cost of that was equal to the price of several more stops in the organ! Some of the people, then, who have contributed to the information here presented include Mr. Lawrence Phelps (ISO Member and Vice President and Tonal Director of Casavant Freres, Ltd.), Mr. Calvin Hampton, Organist and Choirmaster of Calvary Episcopal Church, New York, N.Y., Mr. Charles Page, Organist and Choirmaster of Old First Church, Springfield, Mass. and Mr. Don E. Kerr, Organist and Choirmaster of Hope Congregational Church, Springfield, Mass. In addition, German-trained organbuilders in my own employ and others' have been consulted about their experience with restored instruments in Europe, plus a considerable number of contemporary European-built organs by such famous organbuilders as Rudolph vonBeckerath, Dirk Flentrop, Ahrend & Brunzema, Frobenius, Marcussen and Metzler, all of whom have great experience in restoring 18th-century organs and in simulating the effects of these organs in modern-day organbuilding.

As a result of this research, I can truly state that I have not found one person nor a single instrument which either supports Mr. Fisk's view or illustrates his thesis.

Not being yet satisfied with this experience, I then examined Mr. Fisk's own examples and musical claims with care, to see if these would develop a similar conviction on my part. (Ignoring the musical "correctness," it would be at least gratifying to find that one could lower prices for new organ construction by the simple expedient of leaving out all of the expensive arrangements to achieve steady wind!) I think that this examination takes on two aspects — the musical needs and the technical organbuilding precedents.

Certainly Bach and his works would deserve a first consideration in a question of this kind. Bach advocated and made use of

tremolos in organs, which would hardly seem necessary if organ wind was already unsteady, or could be easily made unsteady by particular note combinations, as mentioned by Mr. Fisk. Early French organs had three degrees of tremolo action — which also would seem superfluous and confusing if the wind was already naturally "shaky." To return to J. S. Bach: I find that Bach wrote, at least on one occasion, of the importance of having "steady wind pressure" in an organ, and was also known to have tested organs much the way Mr. Fisk suggests, building up to Full Organ with heavy "chords" to test the pressure. All of this would seem to be rather over-fussy if organs were *expected* to have unsteady wind. Then is the matter of Bach's and other composers' very elaborated *written* ornaments which would seem confusing if applied over already "naturally created" ornamentation from wind shake.

Finally, one can imagine the effect of shaky wind on the fanfare-like chords in the Toccata of the *Toccata, Adagio and Fugue in C* of Bach where the figured pedal passage would easily shake the wind supplying the manual fanfare? It would seem very difficult to believe that Bach or anyone in that era would find the results very musical.

19th Century music would appear to be much more intolerant of shaky wind, than 18th century music would be intolerant of steady wind, if one feels there is any value at all in shaky wind. But a solution is possible: organs could be supplied with inexpensive means to destroy instantly the stability of pressure regulation, which the organist could select, much like he can draw the tremolo if he wants such an effect.

Turning to the practice of the ancient builders, it would appear that it should be first noted that much of the organbuilding of the 17th and 18th centuries was, in reality, rebuilding of earlier organs from the renaissance period. Renaissance organs had very limited volume in their bellows, and the limited volume was adequate for the music of the period. When the music developed into the baroque style, however, larger note clusters and heavier pedalling required organs to have considerably enlarged wind systems; and they did. Mr. Fisk mentions the Steinkirchen organ as supportive of his theory, yet Steinkirchen was a rebuilding by Schnitger of a much earlier organ with small bellows and wind conveyances. Mr. Fisk knows as well as any organbuilder that customer finances often have more to do with the technical design and quality of the organ than purely musical requirements. Arp Schnitger must have been under such a limitation at Steinkirchen, because he also rebuilt another early organ at Ludingsworth where he enlarged the wind system and the pressure is steady. Further, his new organs at Norden, Nuenfelde and Cappel have larger wind systems with quite steady wind. Finally, the great instrument at Alkmaar, which still has its original wind system, has steadier wind than some modern-day tracker organs I have heard in this country! I must take exception, therefore, to Mr. Fisk's intimation that it was a standard Schnitger practice to deliberately produce organs with unsteady wind.

Actually, all of the better builders in Europe during the baroque era invariably produced quite well regulated wind systems in their organs. While it is true that many restored organs have completely re-designed wind systems, there are a sufficient number of old organs with their original winding to be sure of these practices. The famous Copenius organ in Fredericksborg has hand-lifted feeder bellows, just as Mr. Fisk describes, but they are of sufficient size to produce acceptably steady wind under most playing conditions.

In any organ, old or new, the amount and location of wind shake varies with temperature, humidity, playing techniques, registration and voicing styles. The design of the windchest also influences wind stability. It is unthinkable that composers would have intended to make use of such unpredictable and inconsistent "effects" which were also completely unrecognized in musical and technical trade "journals" and diaries.

DAVID W. COGSWELL, Member
International Society of Organbuilders

Casavant Completes Organ In Syracuse

Casavant Frères Limitée, St-Hyacinthe, Québec, has completed the installation of a three-manual organ in University Methodist Church, Syracuse, N.Y. The new instrument is located in the rear gallery of the church; it is free-standing and speaks directly into the nave.

The tonal design resulted from consultations between Lawrence Phelps, vice-president and tonal director of Casavant, the organ committee of the church, and Edwin D. Northrup, Casavant representative. Bradley Hull is organist.

GREAT

Quintaden 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Rohrgedackt 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes

SWELL

Viola 8 ft. 61 pipes
Vox celestis 8 ft. 49 pipes
Bordun 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Scharf 4 ranks 244 pipes
Fagott 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Klarine 4 ft. 61 pipes
Tremulant 4 ft. 61 pipes

POSITIV

Gedackt 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Prinzipal 1 1/2 ft. 61 pipes
Siffelöte 1 ft.
Sesquialtera 2 ranks
Mixture 4 ranks
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Prinzipal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaden 16 ft.
Oktav 8 ft. 32 pipes
Gedackt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Fagott 16 ft.
Trompette 8 ft.
Schalmei 4 ft. 32 pipes



Frank H. Godley, Windsor, Ont. is celebrating 40 years as a church organist. He began his career at the age of 13 as assistant organist of St. Catherine's Methodist church, Lincoln, England, later serving Welbourn Parish Church, Lincolnshire and as solo organist of the Savoy Cinema in Lincoln.

In World War 2 he served six years with the RAF in England, Canada and India, meanwhile serving as organist in St. Barnabas Anglican, Medicine Hat, Alta., Canada and St. Martin's Anglican, New Delhi, India.

Since the war he has served St. Andrew's United, Moose Jaw, Sask., Metropolitan United, Victoria, B.C., George Street United, Peterborough, Ont., Third Avenue United, Saskatoon, Sask., and Westminster United, Windsor.

His training was entirely in England and he holds certificates from the Royal Academy and Royal College of Music. He has been music master in a high school for many years and is now supervisor of music in the Leamington, Ont. public schools. He is president of the newly-formed Windsor Theatre Organ Club and played a program Feb. 22 on the Mighty Wurlitzer in the Senate Theatre, Detroit, listed in the recital section.

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Gress-Miles Being Built for Middlebury College

A new Gress-Miles organ of three manuals, 48 ranks, 2624 pipes is under construction for Mead Chapel, Middlebury College, Middlebury, Vt. Emory Fanning is college organist and directs the music of the chapel.

The organ will be installed in a classic organ case across the end of the chancel, with the swell above the great and the positive below, and the pedal at the sides. Except for a few registers typical of the romantic era, classic scaling and voicing will be used throughout.

This console, of all-electric drawknob construction, will be separated from the organ enough for the player to hear balance, and will be movable to the center of the chancel for recitals. The design of the organ is characterized by great versatility for literature of all periods and styles without unwieldy size.

GREAT

Rohrgedeckt 16 ft. 58 pipes
Principal 8 ft. 58 pipes
Rohrflöte 8 ft. 12 pipes
Harmonic Flute 8 ft. 46 pipes
Octave 4 ft. 58 pipes
Spitzflöte 4 ft. 58 pipes
Superoctave 2 ft. 58 pipes
Waldflöte 2 ft. 12 pipes
Cornet 2 ranks 78 pipes
Mixture 4-6 ranks 312 pipes
Trumpet 8 ft. 26 pipes
Claron 4 ft. 12 pipes
Tremulant

POSITIV

Quintaton 16 ft. 58 pipes
Montre 8 ft.
Gedeckt 8 ft. 58 pipes
Quintadena 8 ft. 12 pipes
Principal 4 ft. 58 pipes
Rohrflöte 4 ft. 58 pipes
Nasat 2 1/2 ft. 58 pipes
Octave 2 ft. 58 pipes
Rohrpfeife 2 ft. 12 pipes
Tierce 1 1/2 ft. 58 pipes
Quintflöte 1 1/2 ft. 12 pipes
Scharf 3-5 ranks 254 pipes
Cromorne 8 ft. 58 pipes
Tremulant

SWELL

Holzgedeckt 8 ft. 58 pipes
Viole de Gambe 8 ft. 58 pipes
Viox Celeste 8 ft. 58 pipes
Octave Viole 4 ft. 12 pipes
Traversflöte 4 ft. 58 pipes
Quint 2 1/2 ft. 46 pipes
Principal 2 ft. 58 pipes
Hohlflöte 2 ft. 12 pipes
Terz 1 1/2 ft. 46 pipes
Quint 1 1/2 ft. 12 pipes
Octave 1 ft. 12 pipes
Zimbel 3-4 ranks 220 pipes
Basson 16 ft. 12 pipes
Trompette 8 ft. 58 pipes
Hautbois 8 ft. 58 pipes
Claron 4 ft. 12 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Rohr Bordun 16 ft.
Quintaton 16 ft.
Quintflöte 10 1/4 ft.
Principal 8 ft. 12 pipes
Rohrgedeckt 8 ft.
Octave 4 ft. 12 pipes
Superoctave 2 ft. 12 pipes
Harmonic Flute 2 ft.
Harmonic Flute 4 ft.
Mixture 5-6 ranks 180 pipes
Basse de Cornet 32 ft. 8-9 ranks
Posaune 16 ft. 32 pipes
Basson 16 ft.
Trumpet 8 ft. 12 pipes
Basson 8 ft.
Cromorne 4 ft.



New Records

All our records this month are squarely within our principal fields of interest and provide items for a wide variety of tastes in organ design and sound, in repertory and playing style. All the organs except one this month are in North America, two by American builders played by two Americans, and two by leading European builders played by Canadians. All these organs are well known and each has his own claim to fame.

The one organ record from overseas is a genuinely curious one. The disk, *Organ in Contrast*, is played by Stanley Curtis on the organ at Westminster Chapel, Buckingham Gate, London, on a Father Willis rebuilt and enlarged by Rushworth and Dreaper. Mr. Curtis has chosen to play some music which will have nostalgic appeal for some of this writer's generation. Side 2 with Lemare Summer Sketches and Borowsky pieces is, frankly, a little much even for nostalgia, but the record is a valuable exhibit of what organ recitals used to be. Mr. Curtis illustrates the style well, and the jacket notes show his exact registrations to make the whole thing quite a collector's item. The record, Apollo Sound AS1004/Stereo is issued by Audio Impact, Ltd., 11 St. George St., Hanover Square, London W. 1.

A famed example of Donald Harrison's designs for Aeolian-Skinner, albeit altered a bit through the years is the organ at the Church of St. Mary the Virgin in New York City. McNeil Robinson uses it to excellent advantage on a complete recording of the so-called *Vepres du Commun* of Marcel Dupré — the 15 Pieces on Antiphons. These are standard and popular repertory and it is good to have them so well played on such a suitable instrument. The disk is obtainable from Long Island Recording Studios, 72 Orange St., Brooklyn, N.Y. 11201.

Frederick Swann's record on the two Möllers at the National Shrine in Washington is Westminster Stereo WST-17154. The record is designed as a typical recital to appeal to a general public and it performs this function admirably with pieces by Bach, Couperin, Franck, Alain, Reger and John Cook, all of which appear very frequently on our monthly recital pages. We have a slight preference for the sound of the smaller instrument used in the first three numbers.

Some very distinctive organ sounds and consistently satisfying playing characterize the welcome record by Fenner Douglass on the big Flentrop tracker at St. Mark's Cathedral, Seattle. It will surprise no one that the Bach (*Fantasia in C minor*, *Kommst du nun*, *An Wasserflüssen Babylon*, and *Prelude and Fugue in A major*) sounds so exactly right on

NUNC DIMITTIS



Wilfrid Greenhouse Allt, organist, conductor and administrator died in December at the age of 80. Trained at Edinburgh University, he was Master of the Music at St. Giles Cathedral from 1923. In 1944 he was appointed principal of Trinity College of Music, remaining until 1965. He had served as president of the RCO and of the IAO. He also had been chairman of both the Central Music Advisory Committee of the BBC and chairman of the Musicians' Benevolent Fund. Already a CBE (Commander of the Order of the British Empire) he was to have become MVO (Member of the Victorian Order) in the New Year's (1970) honour's list.

this organ, but some will be surprised how warm and romantic the Franck E major sounds. Four DuMage pieces complete the disk which is available from the cathedral, 1229 10 Avenue East, Seattle 98102 for \$5 postpaid.

More specialized than any of the other records of the month are two on the huge Beckerath at St. Joseph Oratory, Montreal. Raymond Daveluy, Oratory organist, plays the Kyrie, Gloria and Offerte from the Corrette Mass on Tone 8 on Oryx Collectors Series Stereo 1736. Kenneth Gilbert plays the more familiar Clérabault Suites on Tones 1 and 2 on record 1737. The organ sounds on the whole are very exciting, and students will be highly interested in the way these two fine musicians handle the French style with its many and varied ornaments, inegal, etc. These records are very pertinent to the summer tracker organ session to be held at McGill University in early August, at which these two men will be teaching.

Record 7 this month is the single non-organ one. It is entitled *Harpsichord Encores*, not a particularly fortunate title since some of the music included is much more substantial than one usually associates with encore material. James Bonn is a nimble and musical harpsichordist and his Bach, Scarlatti, Paradies, Arne, Old Spanish and French make a highly enjoyable disk. This record is available from S. Sabathil & Son, 1084 Homer Street, Vancouver, B.C., Canada. — FC

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Memory

Psychologists have had some of their greatest field days on matters of memory — Pavlov's dogs, the rat mazes, etc. Apparently length of memory has some real correlation with animal intelligence. Elephants, they say, never forget; dogs and sometimes cats display amazing feats of memory; and what an indispensable folk tale is Androcles and the Lion!

We have never been quite sure what bearing a good memory has on recital performance, and this is a question which comes up again and again in meetings of music faculties in just about every place where music is taught. Some feel that playing from memory is essentially a stunt which has little to do with really knowledgeable playing; others are just as firmly convinced that the very processes which enter into intelligent memorization are the most fruitful techniques for learning.

Some feel that the organ for special reasons (registration detail which differs from instrument to instrument, the often hidden console, a need to listen to sometimes distantly placed sections of the organ, etc.) is the special instrument not to be played from memory. Others are just as positive that these are additional reasons that one should be freed from the printed page and from the problem of having it turned at just the right split second.

The most complete advocate of memorization we ever knew used to play his entire church service, hymns, anthems and all, from memory. This seemed to us carrying a good thing a bit too far. But we have yet to hear another service so perfectly controlled, so free from the slightest lapses. There is something wonderfully at one in the sight of a fine organist playing an organ he knows well, without the intercession of printed pages, stop pullers, miniature scores or lists of registration notes; and one can't help admiring it and warming to it.

Yet one of the greatest organists we ever knew personally believed in using his time to learn new music and in so doing developed perhaps the most comprehensive repertory of his generation. But if his page turner goofed, this great man would need to stop by measure 3 of the next page, even if he were playing

the Toccata and Fugue in D minor.

There are other facets of memory which some organists display. One of the most talented players of our generation has been known to remember the face, the name and the home town of people he has not seen for a decade; his memory for music is just about parallel, and both have served him well. A European organist we know has a faultless memory for details of music literature and can come up with the name, composer and available editions of just about anything. We have seen other musicians who pretend to this kind of memory fall flat on their faces when a real test has to be faced.

Several organists, Marcel Dupré in particular, have a fascinating memory for people and events and can make hours speed by as they relate the most curious and delightful anecdotes. We have been needling that dean of French organists for years to get those stories on paper or on recording tape, so the whole world can share them. When readers send M. Dupré birthday greeting (he will be 84 May 3), they might urge him to get going on that project.

There is one facet of memory which all of us have had to endure and which for some reason seems rather common among organists: the holding of grudges. We know one, who, enraged because the series of chapter programs he had carefully arranged were poorly patronized, pulled out of the chapter and formed a rival chapter in the same area, and from then on never spoke to the officers of the first one. And another whose letter to an editor was not published because it seemed to contain a personal attack and who never again spoke to that editor, formerly a good friend! Neither of these men is normally small or petty; it's just that their elephantine memories got out of control.

One of our favorite tasks at THE DIAPASON is preparing the monthly Those Were the Days columns. What memories they uncover, what meaningful pictures of days gone by! They make one want to tune up on Bob Hope's Thanks for the Memory, don't they?

CONGRATULATORY cards to Marcel Dupré on his 84th birthday May 3 should be addressed to him at 40 Boulevard Anatole France, Meudon, S & O, France.

Who Owns What?

We have been very much surprised that THE DIAPASON should join so many other institutions in reflecting a curious trend of our time: a disregard for the traditional American system of private and public ownership.

The practice of purloining library books is an old one. The New York Public Library's main building, many large college libraries, and countless public and private ones in cities of every size have long since adopted the policy of checking brief cases and packages of all departing visitors. We have often wondered how many people are actually intercepted in attempts to turn public property into private.

Faculty members of a major local university tell us that the music division of its library lacks hundreds of the books listed. Some of these books have not been legally removed ("checked out") in more than 30 years. The obvious change in rules here has been made but the man-hours needed to re-check shelves, and the money needed for replacements would be a substantial beginning toward much needed music library expansion.

The Chicago Public Library reports that more than 30% of its complete inventory has been stolen over the years. We think this does not include the many over-due books never returned, even on the annual "free day."

Most of our readers know how many homes of their acquaintances have copies of hymnals borrowed from church

and never returned. We would like to have figures on the average percentage of copies of a hymnal remaining at the average church when it is replaced by the more recent version.

How does THE DIAPASON fit into all this? More than a score of music divisions of college and university libraries have reported they do not have their copies of THE DIAPASON for December 1969. We wonder just how many of those covers picturing the St. Thomas tracker are gracing dormitory walls these days.

How many other organ magazines can make this wonder?

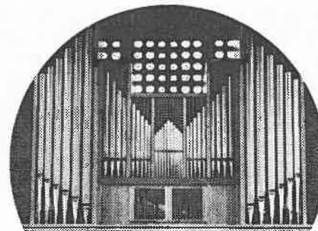
Nunc Dimittis

It is not often that we editorialize on the passing of an individual member of our profession. The few exceptions have been not just men of stature but men who somehow had special meaning for us.

Wilfrid Greenhouse Allt (for all his eminence widely known as Willie Allt) was such a man. We encountered him first at the International Congress of Organists in London in 1957 where he gave most Americans their first hearing of Geoffrey Beaumont's 20th Century Folk Mass—and a devastating and unforgettable solo performance it was.

British musicians will remember him best as principal of Trinity College of Music and as president of the Royal College of Organists, but we remember him best driving his tiny car at breakneck speed through the maze of London traffic to deliver RCO Centenary programs in person to Buckingham Palace and to the Queen Mother at Clarence House.

Here, we think, was a fine specimen of the great breed of English musicians—thorough, conscientious, skillful, but never at the expense of living a full and joyous life.



Organ Music

The organ catalogue of Harold Flammer, Inc. is hardly enhanced with Easy Organ Pieces by Various Composers, Book One, a miscellany of slight pieces and questionable transcriptions. Also from Flammer is Gordon Young's Collage for Organ, which gives no evidence for justification of its arty title.

We were pleased to receive Edward H. Tarr's new edition of G. B. Viviani's two extant Sonatas for trumpet and organ (Musica Rara, Rubank, Inc. 16215 N.W. 15th Ave., Miami, Fla. 33169). Originally published in 1678, these are fine representatives of middle Baroque Italian instrumental writing. Both B-flat and C trumpet parts and a continuo part are included in this edition. The trumpet line is consistently gratifying to the performer, and the technical demands (by modern standards) are moderate. Suggestions for ornamentation are also provided.

The organ solo from Janacek's Festival Mass (Missa "Gagolskaja") is now published separately by Universal Edition (UE 12653).

Western International Music Co. (2895 Holt Ave., Los Angeles, Calif. 90034) sends Rayner Brown's new Sonata for Oboe and Organ. There is an unmistakable classic orientation here in the three movement scheme, thematic shapes, and harmonic stability. A modal flavor predominates.

Theodore Presser Co. handles a new release from Josef Weinberger, Ltd. — Jubilate for Organ by Paul Patterson. Commissioned in 1969 for the 600th anniversary of the completion of Exeter Cathedral, this is a brilliant and extroverted sound-piece which needs a large organ and lots of space. Technical demands are less than might appear at first glance. — WV

Those Were the Days

Fifty years ago the April, 1920 issue contained these matters of interest—

New organs described included the four-manual Austin in St. James Episcopal Church (now Cathedral), Chicago, four-manual E. M. Skinners for New England Conservatory and for the Auditorium at St. Paul, Minn., and the three-manual Hook and Hastings for St. Paul's Cathedral, Boston.

The subject for Wesley Ray Burrouhs' movie organ column was "Mysteriosos."

Plans for the third annual AGO convention to be held at Oberlin, Ohio, included these recitalists: Lynnwood Farnam, Charles Heinroth, William E. Zeuch, Eric DeLamar, and Frederick Schlieder.

An operation was reported to have restored the eyesight of Louis Vienne, blind since birth, and a move was afoot to persuade him to come to Cincinnati to teach.

Twenty-five years ago these events made news in the April, 1945 issue—

Dr. Hamilton C. Macdougall, a founder of the AGO, for 27 years professor of music at Wellesley College and for 25 years author of a column, "The Free Lance" in THE DIAPASON, died March 16.

The Associated Organ Builders of America met March 20 and 21 in Washington to discuss ways and means of resuming work as the war needs were reduced.

Hope for the safety of Richard I. Purvis, missing in action in Luxembourg, was fading as no word was received.

Edwin Northrup wrote from France that "virtually all the organs in Paris are in playable condition and are in use when the electricity situation permits."

J. Frank Bates observed his 60th anniversary as organist of the First Congregational Church, Turners Falls, Mass.

Ten years ago these events made news in the April, 1950 issue—

Four-manual organs by Casavant and Möller and three-manual organs by Austin, Reuter and Keates were described.

Ray Ferguson joined the Colbert-Larber management (now Lilian Murtagh).

Gerald H. Knight, director of the Royal School of Church Music was meeting with their choir groups in the United States.

CHOIR COURSES OFFERED

IN ENGLISH CATHEDRALS

Residential courses in April, July and August are being offered at three centers in England for boys in Anglican choirs aged 8-13. Groups not to exceed 30 will spend mornings with music, afternoons at games and sightseeing. Two great cathedrals, St. Albans and Lincoln, are involved; the third location is the country home where Izaak Walton wrote *The Compleat Angler*. A \$15 fee covers residence and music charges. Write Secretary, Choir Courses, 96 Bustleholme Lane, West Bromwich, Staffs, England.

UNUSUAL MUSIC FEATURED IN RAYNER BROWN PROGRAM

The Feb. 27 faculty recital at Biola College, LaMirada, Calif. by Rayner Brown featured some unusual music, all involving the organ. The first half of the program featured works of Augustinus Franz Kropfreiter, young Austrian composer. These were an Introduction and Passacaglia for organ, Three Sacred Songs for baritone and organ (with William Lock), and Concerto Responsoriale for harpsichord and organ (with Sharon Davis).

After the intermission came two first performances: Mr. Brown's own Sonata for Flute and Organ (with Martha Aarons), and William Schmidt's Chamber Music for Organ and Brass Quintet (with the Fine Arts Brass Quintet).

A MOZART program March 10 at St. John's Church, Washington, D.C. included Harold Ash playing the Fantasia in F minor K 594, Joseph Miranda the Fantasia K 608 and Albert Russell directing the Requiem in D minor.

German Student Wins Fort Wayne Competition



Wolfgang Rübsam, first place winner, who was awarded the cash prize of \$500; he will play a recital April 7 on the artist series sponsored by the Fort Wayne church.

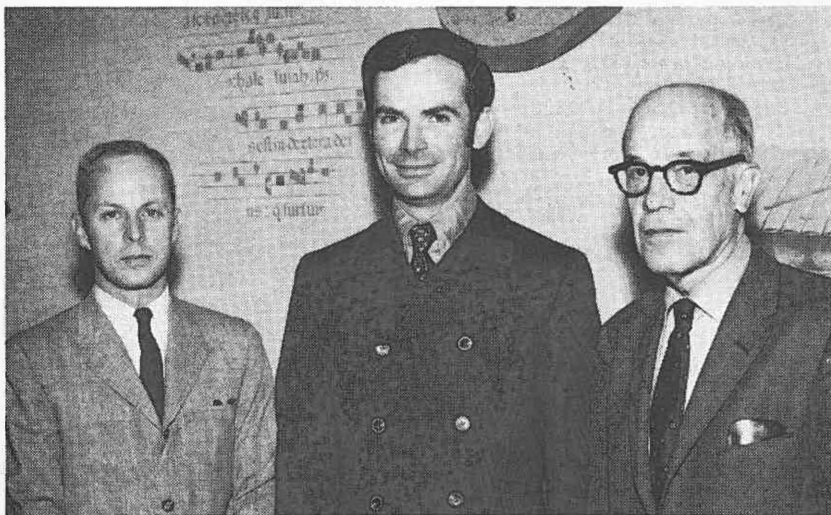
The 11th annual National Organ Playing Competition was held March 7 at the First Presbyterian Church, Fort Wayne, Ind. The winner was Wolfgang Rübsam, 23, of Fulda, Germany, student at Southern Methodist University, Dallas, Tex. where he is working for the MMus degree as a student of Robert Anderson. He has a music education degree from Pedagogische Fachinstitut in Fulda and has entered the Hochschule für Music in Frankfurt-am-Main where he will return in October to complete his studies with Helmut Walcha.

Runner-up was Ivy Beard, First Unitarian Church and Meadville Theological School, Chicago. Third place winner was Paul Laubengayer, Imperial, Mo., also a student of Robert Anderson at SMU.

The contestants were chosen from taped entries from young organists in 24 states and two foreign countries. This was the first time a student from abroad has been a winner.



Finalists in the competition were: back row: Wolfgang Rübsam, first place winner; Ivy Beard, second place winner; Robert Parkins, Cincinnati; and Fred Bramann, Syracuse, N.Y. Front row: Paul Laubengayer, third place winner; Sue Fortney, Viroqua, Wis.; Constance Krinke, Chicago; and Brian Jones, Dedham, Mass.



Judges for the competition were (left to right): Albert Russell, St. John's Church, Washington, member of the organ faculty at American University; Clyde Holloway, Indiana University; and Clarence Walters, St. John's Church, Hartford, Conn.

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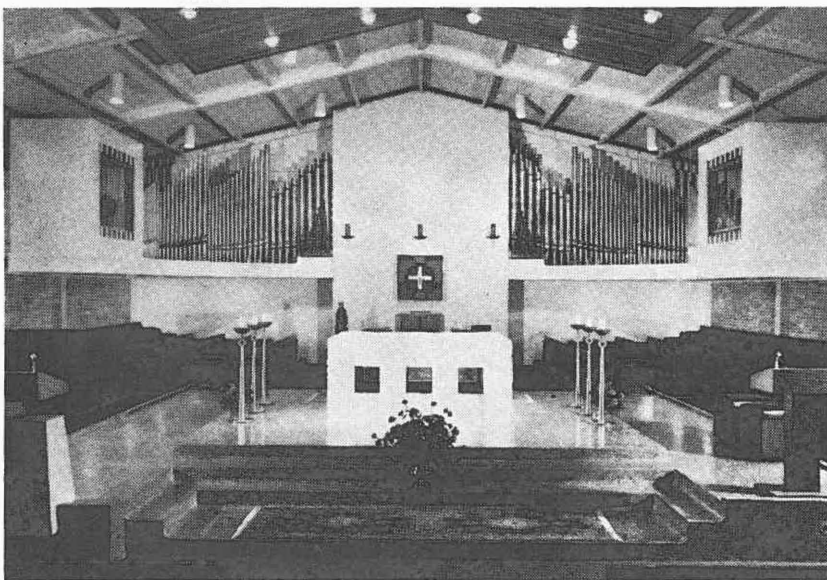
A concise but comprehensive exposition of the traditions of European organ building from the Middle Ages to the present, this study is both an historical and a technical survey.

In chapters on organ history, the author discusses the tonal design and characteristics of organs from different countries and periods. He explains how the technical parts of the organ determine its tonal character and general structure. There is an abundance of organ specifications, supplemented by full-page illustrations which show the close connection between tonal and optical architecture, including illustrations of the major achievements in organ building in the past ten years.

"Its many virtues stand out: the fine physical presentation; the absolutely invaluable historical overview, with specifications, geographically arranged and chronologically sub-arranged; the concentration on information otherwise hard to come by (scaling, mixture breaks); the unstuffy opinionatedness. Strongly recommended."

— Library Journal

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Wicks Organ Completed in Large Houston Church

A three-manual Wicks organ has been enlarged and completed at St. Ambrose Church, Houston, Tex. The original installation was entirely unenclosed, on either side of the altar at the front of the church. Subsequent additions, including the divided swell and the 32 ft. contra posaune, have increased the number of ranks to 46, apportioned among three manuals and pedal.

The tonal design which was achieved through the latest additions is by Klaus-Christhart Kratzenstein, organist at St. Michael's Roman Catholic Church, Houston, Tex. The negotiations were by Jack M. Wyatt, Houston. The church is of contemporary architecture, and the acoustic setting is favorable.

GREAT

Quintaton 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Blockflöte 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Mixtur 4 ranks 244 pipes
Trompette en Chamade 8 ft. 61 pipes

SWELL

Hohlflöte 8 ft. 61 pipes
Weidenpfeife 8 ft. 61 pipes
Unda maris 8 ft. 49 pipes
Prinzipal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Nazat 2 3/4 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Plain Jeu 4 ranks 244 pipes
Fagott 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremulant

POSITIV

Singend Gedackt 8 ft. 61 pipes
Spitzprinzipal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Quintflöte 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Zymbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Prinzipal 16 ft. 12 pipes
Subbass 16 ft. 32 pipes
Bordun 16 ft. 32 pipes
Quintaton 16 ft.
Oktav 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Rauschpfeife 3 ranks 96 pipes
Contra Posaune 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Posaune 8 ft. 12 pipes
Regal 4 ft. 32 pipes



Choral Music

This month's choral music showed some decrease in the early floods of Spring. Fewer publishers were represented too. A few stray Easter holdovers were noted.

Two came from Choristers Guild — a unison Prayer for Children (in 5/4 meter with the first word "heavenly" on two syllables!) and a much better SAB Ah, Holy Jesus by Robert J. Powell, with a small bass solo.

From J. Fischer comes A Gaelic Easter Carol (title not explained!) by Alfred H. Johnson, simple and fanfare-like. Benjamin C. Dunford's Christ Suffered for Us has a short medium-voice solo. Joseph Roff's Almighty and Everlasting God is conventional and without problems. Don Standen's Blest Be the Lord, God of Israel is a small unaccompanied work with a big climax and minimal division. For next Lent is Robert H. Young's meditative O Mortal Man, also unaccompanied, with some division. C. Richard Morris's Statement of Faith is effective writing well within average choral abilities. John Morehen has edited two 16th century English pieces: Thomas Lupo's O Give Ear to My Complaint and SSAATTBB Merciful Lord, We Beseech Thee by John Geeres, both good examples of thorough English editing. Howard D. McKinney made a translation of Gabriel Fauré's Cantique de Jean Racine. This is for program use with piano accompaniment.

Flammer, too, sends us Lenten and Easter material, and to exclusion of all else. For Lent are: (1) A Lenten Carol by Richard Purvis for two-part chorus (various combinations suggested) with organ plus harp, piano, celeste or harpsichord; some directors will have a good time with this; (2) These Forty Days by Paul Hamill with sustained largely soft solo trumpet; (3) There Were Two Thieves, unaccompanied, by Harry Robert Wilson, with basses and sopranos often divided; (4) for Palm Sunday, unaccompanied, Stanley Saxton's Hosannah, with brass choir, and Ruth M. Schaefer's two-part Sing Hosanna to the King. For Easter: Merrill Knighton's Overture for Easter, naive and musically elementary; He Arose, adapted by Alfred H. Johnson from a Negro spiritual; Welcome Happy Morning by David H. Williams, not difficult and eminently singable; Theron Kirk's Easter Antiphon with much variety and with brass parts included; and Sharon Elery Rogers' Easter Triumph, also with optional brass parts included, but shorter and more compact.

A single from GIA Publications, 2115 W. 63rd, Chicago, is a pair of Hymns of Thanksgiving by Noel Goemanne, for the Mass of Thanksgiving with optional trumpets and congregational participation.

Theodore Presser this month sends three arrangements; two are by Elwood Coggin, both Colonial American, one arranged as an a cappella Alleluia and the other Rise, My Soul and Stretch Thy Wings. Robert H. Hallagan has arranged Darkness Was on the Earth from Handel as a block harmony unaccompanied piece.

G. Schirmer sends a considerable stack covering a wide gamut. We find it hard to visualize a congregation so bereft of abilities and tastes as to require such a thing as Robert Sherlaw Johnson's Congregational Mass (Faber Music, available from G. Schirmer) but

we suppose there are such. By comparison William Billings' The Mariner's Anthem, edited by Ray More seems downright sophisticated and even John Jacob Niles Little Brother Jesus, which replows the old furrows, seems forward looking. Three little a cappella anthems by Virgil Ford — O Jesus, King of Gentleness, God of the Strong, and Let Earth Rejoice — seems to us to exploit annoying harmonic mannerisms; we trust others will be more receptive to them. J. Stanley Sheppard's Benedicite, Omnia Opera Domine, partly chanted, is in a big style. Alfred Neumann's Truly, We Shall Be in Paradise with Him has optional brass and timpani, with parts included; it is for a festive occasion. The familiar Frank Damrosch editing of a Palestrina double-chorus Hodie Christus natus est is for experienced singers at Christmas time. C. Buell Agey adds further to his Palestrina series with an SSATB Gloria, SATB Magnificat anima mea Dominum, SATB (with soprano solo) Laudate pueri, and SSATB Alleluia, Alleluia. All are well edited and have Latin and English texts.

In Lawson-Gould edition available from G. Schirmer are: Doreen Droste's Ride on!, Ride on in Majesty, for Palm Sunday, and Kent A. Newbury's Christ is Risen, Alleluia, to be sung unaccompanied. Arrangements include Walter Barrie's Praise Him, from Bach, and his SSA Glory to God, from Handel; an Ave Verum Corpus arranged from Saint Saëns by Abraham Kaplan; and Ralph Hunter's unison arrangement of the spiritual Mary Wore Three Links of Chain. And there are two for TTBB, a Cherubini Pie Jesu edited by Robert Hines and Wilbur F. Russell's arrangement of The Garden Hymn.

Shawnee Press sends a curious The Lord Will Come, arranged on a Scottish Melody by Marion Vree; Wihla Hutson's SAB The King's Highway, pleasant and rather easy; and the same arranger's A Hymn of Trust, based on a Swedish folk song. — FC

Cannarsa To Build Organ for Lebanon, Pa. Church

Cannarsa Organs, Inc., Hollidaysburg and Duncansville, Pa., has been awarded the contract to build an organ for the Messiah Lutheran Church, Lebanon, Pa. The church is being built in two steps. The three-manual organ will be installed in the first unit to be completed this year. It will later be moved to the second unit and enlarged. The listed specification describes the projected complete instrument. Some pipework from the old organ will be rescaled, revoiced and redesigned to blend with new ranks.

GREAT

Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Flöte 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Mixtur 3-4 ranks 220 pipes
Trompette 8 ft. 61 pipes
Clarion 4 ft. 12 pipes

SWELL

Holz Gedeckt 8 ft. 61 pipes
Viol d'Gamba 8 ft. 61 pipes
Viol Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Nazard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Plain Jeu 3 ranks 183 pipes
Hautbois 8 ft. 61 pipes
Tremulant

POSITIV

Hohlflöte 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Clarinette 8 ft. 61 pipes
Tremulant

PEDAL

Bordun 16 ft. 32 pipes
Gedeckt 16 ft.
Principal 8 ft. 32 pipes
Flöte 8 ft.
Rohrflöte 4 ft.
Choral Bass 4 ft. 32 pipes
Fagott 16 ft. 12 pipes
Hautbois 8 ft.
Hautbois 4 ft.

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SPECIFICATIONS

PEDAL

Diapason 16'
Bourdon 16'
Octave 8'
Flute 8'
Principal 4'
Flute 2'
Posaune 16'
Trumpet 8'
Great 8' to Pedal 8'

GREAT

Bourdon 16'
Open Diapason 8'
Flute 8'
Gamba 8'
Dulciana 8'
Octave 4'
Flute 4'
Dulcet 4'
Super Octave 2'
Block Flute 2'
Quint 1 1/2'
Trumpet 8'
Clarion 4'

SWELL

Bourdon 16'
Contra Viole 16'
Geigen Diapason 8'
Concert Flute 8'
Gedeckt 8'

Salicional 8'
Geigen Octave 4'
Orchestral Flute 4'
Violina 4'
Nazard 2 2/3'
Flautina 2'
Fagott 16'
Trompette 8'
Oboe 8'
Clarinet 8'
Vox Humana 8'
Clarion 4'
Chimes

TREMOLO

General Tremolo L
General Tremolo F

GENERALS

Flute Sustain
Flute Reverb
Chorus Off/On
Chorus Full/Light
Diapason P
Flute P
Flute Celeste
(Slow Leslie)
Flute Tremolo
(Fast Leslie)
Console On/Off
External Off/On

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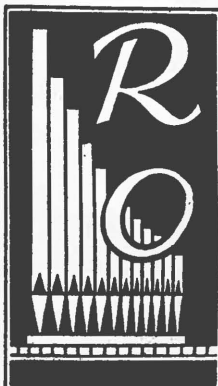
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Acoustic Device Maintains Clarity of Enclosed Pipes

By Edward J. Henley

Enclosure of organ pipes has always been controversial because there are disadvantages as well as advantages in the usual arrangements. The associated swell shades enable the performer to vary the dynamic range and thereby add "expression" to the performance, but this is gained at the loss of clarity in tone. Individual preferences range from enclosure of all divisions of the organ to complete exposure, but the usual compromise is to place one or more divisions under expression and to leave one or more free-standing so that the tone will be clear and articulate.

In order to overcome the principal objection to enclosed pipework, methods of acoustic compensation have recently been developed so that the upper partials will not be lost when the swell shades are enclosed. In addition, high-frequency transient sounds associated with true organ "chiff" are projected in proper proportions regardless of the position of the swell shades. Since the compensator is entirely mechanical in design and acoustic in its action, there are no parts to deteriorate or fail, and there is no intermodulation distortion generated within the device. It is obvious, of course, that electronic counterparts can be constructed, but these do not have the inherent simplicity and advantages of the mechanical acoustic compensator.

Loss of transient sounds and upper partials occurs because these are absorbed more than lower tones by the walls of the organ chamber and by passage through closed or partially closed swell shades. In addition, multiple reflections within the chamber diffuse the sound so much that a clearly defined point of origin, so essential to clear articulation, is lost. Acoustic correction of this high-frequency absorption has now been achieved by permitting a portion of the sound to pass through the swell shades or through the wall of the chamber via one or more openings that are frequency-sensitive, i.e. they will pass only the very high frequencies. In a trial demonstration, this was accomplished by fitting the opening with a small exponential horn having the wide mouth directed inward toward the treble pipes and the small throat of the horn facing outward. By mounting the horn in this manner, advantage is taken of the directivity of the mouth while the small throat radiates a hemispherical pattern for full coverage of the audience. Transmission of high frequencies through the horn is dependent upon the horn's dimensions and rate of flare.

There is no possibility of overcompensation when the shades are open because the total effective area of the horns is such a small percentage of the open area of the shades that the effect is not measurable, much less audible. It is when the swell shades are closed, and thereby reducing the radiation of middle and higher frequencies about 20 decibels (to 1% of the total available sound power), that the horns become effective in maintaining clarity and a correct tonal balance.

Although the initial trial employed an exponential horn, other types of frequency-sensitive elements, such as conical horns or other shaped acoustic filters, may be employed. Even a simple aperture of the proper dimensions is partially effective but not nearly as efficient as a horn. The transmission characteristics may be shaped by selecting the optimum size and shape horn for a particular application or by using several horns of different sizes. With split-chest arrangements, it is advantageous to use at least two horns in order to preserve the "stereo" spatial distribution of pipe sounds.

The widespread preference for "open" pipework and the results of this development confirm earlier studies reported by Dr. Harry F. Olson in his book "Musical Engineering." These studies indicated an overwhelming preference for a full frequency range when listening to an acoustic sound source and considerable intolerance when listening to reproduced music because of

the various types of distortion that occur in electronic systems. Use of acoustic compensators overcomes the acoustic "filtering" that restricts free egress of high-frequency tones from organ chambers and restores the full frequency range without adding objectionable distortion.

The acoustic compensator was developed by Edward J. Henley, 13707 Sloan St., Rockville, Md. 20853, under the sponsorship of M. P. Möller, Inc., Hagerstown, Md. Rather than file an application for a patent to restrict use of the device, the Möller company has decided to donate the invention to the public in the interest of advancing the state of the organ art. Mr. Henley will be pleased to answer queries concerning the application of the device. There is no obligation.

New Schantz Organ to Kansas City Suburb

The Schantz Organ Company has completed the installation of a three-manual organ in the Old Mission United Methodist Church, Shawnee Mission, Kans. Installed on both sides of the chancel of this Colonial church, the organ's great, positiv and upperwork of the pedal are exposed in front of the chambers.

Kenneth Tebow is minister of music and Gloria Slagle is organist. Negotiations were handled by A. C. Strable, district manager for Schantz in the mid-west area.

GREAT

Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Super Octave 2 ft.
Fourniture 4 ranks 244 pipes
Cymbelstern 5 bells
Chimes 25 bells
Scharff 3 ranks (prepared)
Pommer 16 ft. (prepared)
Twelfth 2 2/3 ft. (prepared)

SWELL

Rohrbordun 16 ft. 80 pipes
Geigen Principal 8 ft. 80 pipes
Rohrflöte 8 ft.
Viole 8 ft. 68 pipes
Viole Celeste 8 ft. 56 pipes
Principal 4 ft.
Koppelflöte 4 ft. 73 pipes
Flöte 2 ft.
Quinte 1 1/3 ft.
Plein Jeu 4 ranks 244 pipes
Fagot 16 ft. (prepared)
Trompette 8 ft. 80 pipes
Fagot 8 ft. 68 pipes
Clairon 4 ft.
Tremulant

POSITIV

Holzgedackt 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Nasat 2 2/3 ft. 61 pipes
Principal 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Zymbel 3 ranks 183 pipes

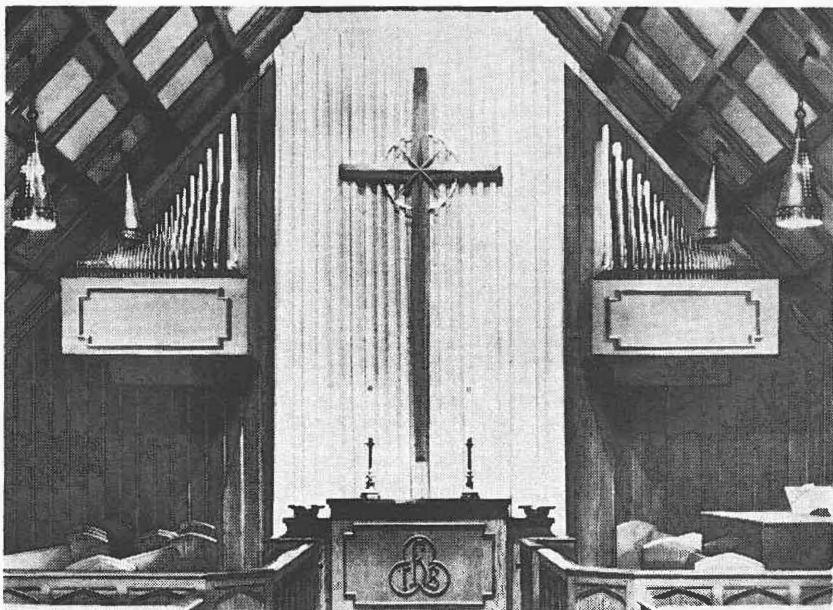
CHOIR

Hohlflöte 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Flute Harmonique 4 ft. (prepared)
Waldflöte 2 ft. (prepared)
Krummhorn 8 ft. 61 pipes
Rohrschalmel 4 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 44 pipes
Subbass 16 ft. 56 pipes
Rohrbordun 16 ft.
Octave 8 ft.
Flute 8 ft.
Rohrflöte 8 ft.
Choralbass 4 ft. 32 pipes
Flute 4 ft.
Mixture 3 ranks 96 pipes
Posaune 16 ft. 56 pipes
Fagot 16 ft. (prepared)
Trompette 8 ft.
Fagot 8 ft.
Klarine 4 ft.
Krummhorn 4 ft.
Pommer 16 ft. (prepared)

FLOR PEETERS will conduct his annual international master class at the Cathedral of Saint-Rombaud, Malines, Belgium Aug. 3-14. Write Administration for International Cultural Relations, Ministry of Education, Kortenberglaan 158, 1040 Brussels, Belgium.



Kney Organ Is Completed in Long Island Church

Gabriel Kney and Company, London, Ont., has completed a three-manual and pedal organ for the Community Church of East Williston, N.Y. The specification was drawn up by J. Donald DeLong, the organist, with Mr. Kney. Space was a problem and only essential stops were incorporated in order to have a tonally complete organ. The great is divided and hung on both sides of the altar and large cross. The twelve lowest pipes of the subbass 16 ft. were hung on the organ chamber ceiling. Eight ranks from the 1962 organ improvement were used in the swell section. The entire instrument speaks directly into the church.

The mutations were so scaled that there are numerous solo combinations yet they blend well in ensemble. A dozen men of the church were organized for a dismantling party to remove the old organ. This developed interest when the new organ was being installed.

GREAT

Principal 8 ft. (prepared)
Holzbordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Quint 2 1/2 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trumpet 8 ft. (prepared)
Chimes (prepared)

SWELL

Pommer 16 ft. 12 pipes
Gedeckt 8 ft. 61 pipes
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Flute Harmonique 4 ft. 61 pipes
Spitzflöte 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Fagotto 16 ft. 12 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

POSITIV

Gelindegedeckt 8 ft. 61 pipes
Quintadena 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Principal 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Cymbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Contra Bass 16 ft. (prepared)
Subbass 16 ft. 32 pipes
Pommer 16 ft.
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Choralbass 4 ft. 12 pipes
Pommer 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Bombarde 16 ft.
Trompette 9 ft.
Clarion 4 ft.
Chimes (prepared)

NOEL GOEMANNE, Dallas, Tex., has been commissioned to write two works for the Texas Boys Choir — a Solemn Overture on the Te Deum for organ brass and timpani and a Missa Internationalis with organ, three trumpets and oboe. Alexander Schreiner will introduce his Rejoice April 19 over CBS.

Install 3-Manual Schantz in Church at Omaha

A new three-manual Schantz has been installed in the Pacific Hills Lutheran Church, Omaha, Neb. The entire organ is installed in the rear gallery with exposed great and parts of the pedal in front of the swell and choir divisions and with all divisions speaking directly forward.

Dennis Underwood is minister of music. Negotiations were handled by A. C. Strahle, mid-west district manager for Schantz.

GREAT

Principal 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Chimes

SWELL

Geigen Principal 8 ft. 80 pipes
Rohrflöte 8 ft. 68 pipes
Viole 8 ft. 68 pipes
Viole Celeste 8 ft. 56 pipes
Principal 4 ft.
Flute Harmonique 4 ft. 68 pipes
Waldflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Contra Fagot 16 ft. 85 pipes
Trompette 8 ft. 61 pipes
Fagot 8 ft.
Fagot 4 ft.
Tremulant

CHOIR

Holzgedackt 8 ft. 61 pipes
Dolcan 8 ft. 61 pipes
Dolcan Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 44 pipes
Subbass 16 ft. 56 pipes
Quintaton 16 ft. 12 pipes
Principal 8 ft.
Flute 8 ft.
Rohrflöte 8 ft.
Choral Bass 4 ft. 32 pipes
Flute 4 ft.
Mixture 3 ranks 96 pipes
Posaune 16 ft. 56 pipes
Contra Fagot 16 ft.
Trompette 8 ft.
Fagot 8 ft.
Clarion 4 ft.
Krummhorn 4 ft.

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Programs of Organ Recitals of the Month

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

John Weaver, New York City — St. Stephen's Episcopal Church, March 3: Suite Breve, Langlais; Trio Sonata 4, Fantasie and Fugue in C minor, Bach; Toccata, Weaver; Roulade, Bingham; Prelude Scherzo and Passacaglia, Leighton.

Ivan R. Licht, Cleveland, Ohio — Borromeo College Chapel March 1: Allegro in G for flutes, Allegro in D for Trumpet and Flutes, Stanley; Fantasie and Fugue in G minor, Bach; O World, I now must leave thee, O God, Thou Faithful God, My heart is filled with longing, Brahms; Prelude and Fugue in C minor, Mendelssohn; Prelude and Variation, Franck; Variations de Concert, Bonnet.

Karl Wienand, Alamosa, Colo. — Adams State College faculty recital Feb. 22: Prelude and Fugue in E major, Lübeck; Nun komm, der Heiden Heiland, Trio Sonata 4, Bach; Concerto 2 in A minor, Soler (with Marilyn Wienand, harpsichord); The Fourth of July, Hewitt; Choral, Scherzo, Allegro, Symphony 2, Vienne.

Carlene Neihart, Kansas City, Mo. — John Brown U, Siloam Springs, Ark. Feb. 2: Fanfare, Cook; Air Tendre, Lully; Rejoice Christians, God Our Father Abide with Us, Adorn Thyself, Prelude and Fugue in G major, Bach; Toccata on B-A-C-H, Ahrens; Ode to a Little Child, Vienne; Sonata 1, Mendelssohn; Melodia, Reger; Pageant, Sowerby.

Arthur P. Lawrence, South Bend, Ind. — First Presbyterian Church Jan. 25: Chaconne in D minor, Pachelbel; Fantasie on How Brightly Shines, Buxtehude; Variations on Wondrous Love, Barber; Three Organ Psalms, Zimmermann; Prelude, Fugue and Variation, Franck; Prelude and Fugue in E flat major, Bach.

Gregory Colson, Atlanta, Ga. — St. Philip's Cathedral Feb. 22: Prelude and Fugue in C minor, Bach; Voluntary on Old 100th, Purcell; Incantation for a Holy Day, Langlais; Chorale, Bossi; Three Organ Psalms, Zimmermann.

Ludwig Altman, San Francisco, Calif. — Christ Church, Sausalito, Calif. Jan. 4: The Old Year Has Passed Away, Contrapunctus 11, Art of Fugue, Bach; Suite for Organ Clock, CPE Bach; Awake, Awake, The Night Has Come, Praise and Honor, Altman; Variations on America, Ives; Prelude in D minor, Andante with Variations in D major, Mendelssohn; Allegro and Scherzo for an Organ Clock, Beethoven; When in the Hour of Direst Need, Prelude and Fugue in G major, Bach.

Robert Jones, Houston, Tex. — University of Houston faculty recital, Bruce Religion Center Feb. 15: Prelude on The King's Majesty, Sowerby; Three Chorale-Preludes, Thomas Benjamin; Fantasy, Joseph Goodman; Etudes for Organ, Lukas Foss (Richard Jackson and Paul Wey, assistants); Pneuma, William Albright.

William D. Peters, Latrobe, Pa. — Latrobe Presbyterian Church Dec. 28: Fanfare, Cook; Noël 10, Daquin; Concerto 13, Handel; Three Chorale Preludes, Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Pastoral Dance "On Christmas Night", Milford; Partita on Fairest Lord Jesus, Driscoll; Carillon, Sowerby; Alleluia, Preston.

Stephen Schaeffer, Cincinnati, Ohio — Graduate student of Gerre Hancock, Christ Church April 6: Offertoire sur les Grands jeux, Benedictus, Mass for Parishes, F. Couperin; Prelude and Fugue in E minor (wedg), Bach; Verset pour la Fete de la Dedication, Messiaen; Sonata on Psalm 94, Reubke.

Kim L. Cannon, Greenville, S.C. — Bob Jones U, Rodeheaver auditorium Feb. 5: Improvisation on Miles Lane, Whitney; Dorian Toccata, Two Orgelbüchlein Chorales, Bach; Aria Pastorella, Rathgeber; Flute Solo, Arne; Rondo in G, Bull; Chorale in A minor, Franck.

Arlin C. Jansen, Iowa City, Iowa — University of Iowa graduate recital, Gloria Dei Church Feb. 6: Prelude and Fugue in C minor, Bach; Partita on Da Jesus an dem Kreuze stund, David; Chorale in A minor, Franck.

Herbert Gotsch, River Forest, Ill. — Grace Lutheran Church Feb. 15: The Little Organ Book (complete), Bach.

Catharine Crozier, La Jolla, Calif. — St. George's Church, New York City Feb. 8: Passacaglia, Sowerby; O man, bewail, We all believe in one God, Bach; Three Dances, Alain; Prelude on Placare, Verschraegen; Passacaglia, Sokola.

Henry T. Abley, Saskatoon, Sask. — McDougall United Church, Edmonton, Alta. Feb. 22: Toccata in E minor, Pachelbel; Prelude and Fugue in G minor, Buxtehude; Fugue sur les jeux d'anches, recit de cornet, Dialogue, Plein Jeu, Parish Mass, F. Couperin; Fantasie in G, Lento Espressivo, Fugue in E flat, Bach; The Emperor's Fanfare, Soler-Biggs; Marche Triomphale, Karg-Elert; Air, Gavotte, Wesley; Chorale in A minor, Franck; Saraband, Howells; Le Jardin Suspendu, Alain; Toccata, Mushel.

D. Frederick Elder, Tulsa, Okla. — Boston Avenue Methodist Feb. 10: Te Deum, Langlais; Canzona, Gabrieli; Noël Suisse, Daquin; Postlude for the Office of Compline, Alain; Toccata in F major, Bach; Scherzo, Duruflé; Litanies, Alain; Fantasie on Christ the Lord Has Risen, Peeters. The Brass Choir of Oral Roberts U assisted.

Gerald Near, Minneapolis, Minn. — Christ United Methodist, Rochester, Minn. Feb. 15: Choral, Jongen; Musette, Ibert; Postlude pour l'Office de Complies; Offertoire sur les Grands jeux, Tierce en Taille, Dialogue sur les Grands jeux, Parish Mass, F. Couperin; Prelude, Duruflé; Nazard, Voix Céleste, Langlais; Chorale in E major, Franck.

Northern Virginia Chapter Members — St. Paul's Episcopal Church, Alexandria Feb. 9: Four Orgelbüchlein Chorales, Bach — Jack Edwards; Chorale and Variations on Jesu, meine Freude, Walther — Howard Wolington; Sonata 1, Mendelssohn; Variations on America, Ives — J. Franklin Clark.

Jeannette Isaacs Hassell, Elon College, N.C. — First Presbyterian Church, Burlington Feb. 22: Voluntary 1, Walond; Toccata, Adagio and Fugue in C major, Bach; Chorale in E major, Franck; Prelude in E flat minor, Duruflé; Jubilee, Sowerby.

Lawrence Harris, New York City — St. Peter's Church Feb. 2, 6: Four Preludes on Gregorian Hymns, Peeters; Prelude and Fugue in B minor, Bach.

John Upham, New York City — St. Paul's Chapel, Trinity Parish March 4: Aus tiefer Noth, Dies sind die heiligen zehn Gebot (two settings), Christ unser Herr, zum Jordan kam (two settings), Bach. March 25: Valet will ich dir geben, Bach; Partita on Herzlich tut mich verlangen, Walther; O Taurigkeit, Brahms; O Lamm Gottes unschuldig, Bach.

W. Elmer Lancaster, Orange, N.J. — First Presbyterian Church March 8: Grand Jeu, DuMège; Pastorale, Sonata 1, Guilman; Pièce Héroïque, Franck; Andante Sostenuto, Gothic Symphony, Widor; Allegro Vivace, Symphony 1, Vienne; Celestial Banquet, Messiaen; Toccata, Mulet; Song of Peace, Langlais. Marshall Jones, tenor, shared the program.

William Carragan, Menands, N.Y. — All Saints Cathedral, Albany March 8: Echo Fantasie, Sweetinck; Christe, qui lux es, Valet will ich dir geben, Bach; Pange lingua gloriosi, Charpentier; Audi benigne conditor, Nicholas Carleton; Precatus, Redford; Ex more docti mystico, Tallis; Christe qui lux es, Heath; Voluntary, Allwood.

Velma Wachlin, Freeport, Ill. — St. John's United Church Jan. 25: Ode for the New Year, Selby; Andante, Benjamin Carr; Fugue in E flat, Bach; Prelude, Robert Powell; Canzona, Langlais; Lantana, Plymouth Suite, Whitlock; Prelude on St. Michael's, Peek; Carillon, Vienne. Robert Baker shared the program with a lecture.

Robert A. Ivey, Red Bank, N.J. — Latrobe, Pa. Presbyterian Jan. 11: In Thee is Gladness, O God Be Merciful, Rejoice Christians, Bach; Toccata for the Flutes, Stanley; Chorale in E major, Franck; Song of Peace, Langlais; Christ is Risen, Praise Be to God, Pepping; Finale, Symphony 1, Vienne.

Charles Hickman, New York City — United Church Bridgeport, Conn. March 4: Cortège et Litanie, Dupré; Chaconne in E minor, Buxtehude; Prelude and Fugue in F minor, O Lamm Gottes, unschuldig, Bach; Te Deum, Langlais.

Frederick Bell, Allendale, N.J. — St. Peter's Church, New York City Feb. 23, 27: Prelude and Trumpetings, Roberts; Chorale in B minor, Franck.

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Programs of Organ Recitals of the Month

George Markey, New York City — Pleasant Hills Community United Presbyterian, Pittsburgh, Pa. April 26: Prelude and Fugue in E minor, Bruhns; Von Gott will ich nicht lassen, Buxtehude; Prelude and Fugue in G major, Bach; Fantasie in F minor K 608, Mozart; Prelude on Ut Queant Laxis, Bingham; Benedictus, Reger; Toccata, Duruflé.

Allan Willis, Bridgeport, Conn. — United Church Feb. 25: Triple Kyrie, Bach; Fugues 5, 3 on B-A-C-H, Schumann; Prelude and Fugue on B-A-C-H, Liszt. March 11: Prelude and Fugue in A minor, Bach; Arioso, Sowerby; Folk Tune, Whitlock; Carillon de Westminster, Vienne. March 25: Voluntary in D major, Boyce; Herzlich tut mich verlangen, Walther; Le Jardin suspendu, Alain; Chorale in E major, Franck.

Thomas Miles, Boulder, Colo. — Concert Hall, U of Colorado Jan. 25: Litanies, Alain; Sonata 2, Hindemith; Elevazione, Offertorio, Zipoli; Introduzione e Pastorale, Toccata, Pasquini; Schmücke dich, Herr Jesu Christ dich zu uns wend, Wenn wir in höchsten Nöthen sein, Prelude and Fugue in D minor (Dorian), Bach.

June Miller, University Park, Pa. — Rice U chapel, Houston, Tex. March 8: Prelude and Fugue in C minor, Bach; Vater unser im Himmelreich, Böhm; Trio Sonata, Distler; Three Chorale Preludes, Lenel; Sonata 3, Hindemith; Kleine Partita on Wenn mein Stündlein vorhanden ist, Kropfreiter; Prelude and Fugue in E minor, Bach.

Roberta Hunter, Alameda, Calif. — Temple Hill, Oakland Feb. 1: Prelude and Fugue in D major, Bach; Tiento de quarto tono, Araujo; Prelude and Fugue in F sharp minor, Buxtehude; Sonata 6, Mendelssohn; Toccata, Villancico and Fugue, Ginastero; Le Banquet Céleste, Messiaen; Concert Piece, Peeters.

Carol Ann Bradley, Springfield, Ill. — First Methodist Church Feb. 1: Suite Médiévale, Langlais; Herzlich tut mich verlangen, Brahms; Toccata, Adagio and Fugue in C major, Bach; Chorale in B minor, Franck; Finale, Symphony 1, Vienne.

George Scharl, Los Angeles, Calif. — St. Paul's Cathedral March 20: Three Chorales, Walther; Four Chorales, Karg-Elert; Toccata in B minor, Gigout.

Joan Lippincott, Princeton, N.J. — Dedicator, Westminster Choir College Feb. 8, 9, 10: Prelude, Fugue and Chaconne, Buxtehude; Three Schübler Chorales, Prelude and Fugue in E flat, Bach; Fons Amoris, Williamson; Dialogue, Tierce en Taille, F. Couperin; Les Enfants de Dieu, Messiaen; Prelude and Fugue on B-A-C-H, Liszt.

Robert Cavarra, Boulder, Colo. — Concert Hall, U of Colorado Feb. 11: Verset on Gloria Patri, Verset on Tone 2, Moreno; Pièce Héroïque, Franck; Da Jesus an dem Kreuze stund, O Mensch, Christ lag in Todesbanden, Bach; Captain Sargent's Quick March, The London March, The Unknown, anon. from Colonial America; The President's March, Phile; Sonata in D, Moller; Trip to Pawtucket, Shaw; Variations on America, Ives.

Karen Albers, Ann Arbor, Mich. — Our Redeemer Lutheran Church, Wauwatosa, Wis. March 1: La Romanesca, Valente; Variations on Mein junges Leben, Sweelinck; Aus tiefer Not, Toccata, Adagio and Fugue in C major, Bach; Partita on Wachet auf, Distler; Rhythymedre, Vaughan Williams, Dieu parmi Nous, Messiaen.

R. Jay Williamson, San Francisco, Calif. — Grace Cathedral Jan. 18: Chaconne in G minor, L. Couperin; Introduction and Toccata in G major, Walond; Chorale in B minor, Franck; Modal Trumpet, Karam; Scherzo, Folk Tune, Whitlock; Litanies, Alain; I am Black but Comely, Prelude and Fugue in B Major, Dupré.

Corrine Boellnitz, George Noser, Princeton, N.J. — Westminster Choir College Feb. 17: Prelude and Fugue in G minor, Lübeck; Canonic Variations on Vom Himmel hoch, Bach; Allegro moderato e serioso, Sonata 1, Mendelssohn; Sonata for Two Players, Rayner Brown.

Robert Pitman, Oberlin, Ohio — senior recital, student of Fenner Douglass, Warner Concert Hall Feb. 23: Prelude and Fugue in C major, Bach; Verses on the Te Deum, Buxtehude; Suite on Tone 2 for the Magnificat, Guilain; Grande Pièce Symphonique, Franck.

Wallace Wiese, Erie, Pa. — St. Paul's Cathedral Feb. 22: Messe pour basse les defunts, Vienne; Partita on Ah, Holy Jesus, Rohlig; Cortège et Litanie, Dupré.

Larry King, New York City — Trinity Church March 5: Prelude and Fugue in C minor, Bach; Three English Song-Preludes, Alan Bush; Chorale in E major, Franck. March 19: O Mensch, O Lamm Gottes, Passacaglia and Fugue in C minor, Bach.

Jack L. Noble, Vermillion, S.D. — U of S.D., faculty recital, First Congregational Church March 1: The Emperor's Fanfare, Soler; Fantasie and Fugue in G minor, Bach; Benedictus, Chromorne en Taille, F. Couperin; Basse et Dessus de Trompette, Clérambault; Andante with Variations K 616, Mozart; Christmas Music for Flute and Organ, Rohlig (with Diana Cherry); Variations on Wondrous Love, Barber; Prelude and Fugue on the name A-L-A-T-N, Duruflé.

Bridgeport Chapter Members' Recital — St. John Nepomucen Church, Feb. 2: Prelude and Fugue in G major, Six Schübler Chorales, Fugue in D major, Bach — Kenneth J. Dorsch, Fantaisie in A major, Franck; Fugue 5 on B-A-C-H; Prelude and Fugue on B-A-C-H, Liszt — Allan J. Willis, Litanies, Alain; Les Enfants de Dieu, Les Bergers, Dieu parmi Nous, Messiaen — Gerald W. Morton.

Allen Sever, New York City — St. James Episcopal, Ridgefield, N.J. March 8: Introduction and Toccata, Walond; Soeur Monique, F. Couperin; Toccata and Fugue in C minor, Bach; O wie selig, Schmücke dich, O Welt, Brahms; Sonata 6, Mendelssohn; Cantabile, Franck; Humoresque, Yon; Suite Gothique, Boëllmann.

Roger Nyquist, Santa Clara, Calif. — Loma Linda University March 1: Concerto in A minor, Vivaldi-Bach; Noël Etranger, Daquin; Toccata, Adagio and Fugue in C major, Bach; Concert Piece, Peeters; Adagio, Nyquist; Fete, Song of Peace, Langlais; Fantasia and Fugue on B-A-C-H, Liszt.

Margaret Anne Kautz, Buffalo, N.Y. — St. Paul's Cathedral Feb. 27: In dir ist Freude, Ach blieb bei uns, Bach; Prelude, Fugue and Variation, Franck; Schöner Herr Jesu, Schroeder; Prelude and Fugue in F sharp minor, Buxtehude.

Rudolph Inselmann, New York — Trinity Church March 12: Partita on O Gott, du frommer Gott, Bach; Prière du Christ, Messiaen; Sonata, Heiller.

Fenner Douglass, Oberlin, Ohio — faculty recital Warner Concert Hall Jan. 20: Selections from Premier Livre d'Orgue, Lebègue; Sonata in C minor, Bach; Fantasie in F minor K 608, Mozart; Grande Pièce Symphonique, Franck.

Gordon M. Betenbaugh, El Dorado, Ark. — First United Methodist Feb. 18: Organ Introitus, Missa Brevis, Kodaly; Partita on Werde munter, mein Gemute, Pachelbel; Auf meinen lieben Gott, Hanff; Prelude and Fugue in F major, Lübeck; Variations on Warum sollt ich mich denn gramen, Walther; Le Banquet Céleste, Messiaen; O wie selig, Brahms; Prelude, Fugue and Variation, Franck; Wo soll ich fliehen, Prelude and Fugue in E minor, Bach.

Marianne Webb, Carbondale, Ill. — First Congregational Church, Long Beach, Calif. Feb. 3: Chaconne in F major, L. Couperin; Noël Etranger, Daquin; Herzlich tut mich verlangen, Kellner; Prelude and Fugue in C major, Bach; Concerto on Es sungen drei Engel, Micheelsen; Canon in B major, Schumann; Improptu, Vienne; Prelude and Fugue in B major, Dupré.

Mary Lorna Foulks, Canton, Ohio — Crouse auditorium, Syracuse U senior recital Feb. 14: Concerto 13 in F major, Handel; Das alte Jahr, Ach wie flüchtig, Mit Freuden zart, Distler; Passacaglia and Fugue in C minor, Bach; Prelude and Fugue in G minor, Dupré; Apparition de L'Eglise Eternelle, Messiaen; Miniature, Epilogue, Langlais.

Leander C. Claffin III, Susquehanna, Pa. — First Presbyterian Church, Germantown, Philadelphia March 29: Christ lay in the bonds of Death, O Man, bewail, Little Fugue in G minor, Toccata and Fugue in D minor, Bach; Suite Gothique, Boëllmann; Toccata, Symphony 5, Widor.

John van den Beld, Calgary, Alta. — Redeemer Cathedral Feb. 24: Toccata and Canon, Frescobaldi; Alle menschen müssen sterben, Toccata in C, Bach; Reverie, Macfarlane; Regina Coeli, Schroeder; Liturgical invention, Togni.

Terence Fullerton, Calary, Alta. — Redeemer Cathedral Feb. 17: Sonata 1 for glass harmonica, Naumann; Caprice, Ratcliffe; Introduction, Passacaglia and Fugue, Willan.

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Programs of Organ Recitals of the Month

Jack Ruhl, Fort Wayne, Ind. — McMillen Chapel, First Presbyterian Church Feb. 22: Offertoire sur les Grands eux, F. Couperin; Aria con Variazione, Martini; Trio, Krebs; Carnival Suite, Crandell; Pavane, Elmore; March from Ruins of Athens, Beethoven-Dickinson-Lockwood (with Richard Carlson); Shall We Gather at the River, Thomson; Wilan's Whim, Cabena; Fugue a la Gigue, Bach.

Susan Tofte, Salem, Ore. — St. Mary's Episcopal Church, Woodburn, Ore. March 1: Prelude and Fugue in G major, Trio Sonata in E flat, Bach; Rejoice Greatly, Pachelbel; Deck Thyself, Brahms; Epilogue, Langlais; Greensleeves, Purvis, Te Deum, Langlais; Rhumba, Elmore; Petites Cloches, Purvis; Trumpet Tune, Peeters; Arabesque for Flute Stops, Langlais; Finale, Symphony 1, Vienne.

Larry D. Cook, Iowa City, Iowa — U of Iowa graduate recital, Gloria Dei Church Feb. 25: Prelude and Fugue in G major, Bach; Fröhlich soll mein Herze springen, O Lamm Gottes, Gelobt sei Gott im höchsten Thron, Walcha; Fantasie in F minor K 594, Mozart; Serene Alleluias, Messiaen; Passacaglia in C minor, Bach.

Dorothy Onisko, Erie, Pa. — St. Paul's Cathedral March 8: O Sacred Head, Buxtehude; All Men Must Die, Bach; O World, I now Must Leave Thee, Brahms; O Dearest Jesus, Walcha; Piece 3, Willan; Fugue in A minor, Cernohorsky; Thou Art the Rock, Mulet.

Robert E. Scoggin, Rochester, Minn. — Central Methodist Church, Kansas City, Mo. Feb. 16: Te Deum, Chant de Paix, Langlais; Suite for an Organ Clock, C.P.E. Bach; Prelude, Fugue and Variation, Franck; Rondo Francaise, Boëllmann; Adagio, Nyquist; Fugue-Finale, Sonata on Psalm 94, Reubke.

Steven Cooksey, St. Louis, Mo. — Graduate recital, Washington U, Emmanuel Episcopal Church Feb. 8: Concerto in D minor, Vivaldi-Bach; Partita on Was Gott tut, Pachelbel; Prelude and Fugue in C major, Bach; Sonata 2, Hindemith; Sonata 1, Mendelssohn.

Donald Ingram, Albany, N.Y. — All Saints Cathedral March 1: Kyrie, Gloria, Parish Mass, F. Couperin; Prelude and Fugue in D major, Bach; Variations on America, Ives.

Margaret McElwain Kemper, Northfield, Ill. — North Shore Congregation Israel, Glencoe, Ill. Feb. 17: Plein Jeu, Duo, Caprice sur les Grands Jeux, Clérambault; Flute Solo, Arne; Psalm 130, Langlais; Prelude and Fugue in C major (9/8), Bach; Choral Dorien, Litanies, Alain.

Carol Teti, Harrisonburg, Va. — Madison College March 5: Magnificat Primi Toni, Fantasie on How Lovely Shines, Buxtehude; O Man Bewail, Christ Lay in Bonds of Death, Prelude and Fugue in B minor, Bach; Chorale in E major; The Hanging Gardens, Two Fantaisies, Litanies, Alain. Ithaca College Jan. 21: Seven Organbüchlein Chorales, Concerto in D minor after Vivaldi, Five Chorales, Passacaglia and Fugue in C minor, Bach.

Adele Dieckmann, Atlanta, Ga. — First Presbyterian Church, Feb. 15: Prelude and Fugue in E flat, Bach; Deck Thyself, O God Thou Faithful God, Brahms; Rejoice Christians, Pepping; Praise Ye the Lord, Wayne Barlow, Bach, Walcha; Fantasie in F minor K 594, Mozart; Prayer from Christ, Messiaen; Roulade, Near; Elevation 1, Cortège and Litanie, Dupré.

Fred Haley, Oklahoma City, Okla. — Pfeiffer College, Misenheimer, N.C. Feb. 9: Fantasie and Fugue in C minor, My Soul Exalts the Lord, Abide with Us, Lord Jesus Christ, Comest Thou Now, Jesus, Bach; Chorale in E major, Franck; Pastorale, Roger-Ducasse; Dialogue on the Mixtures, Langlais; Air with Variations, Sowerby; Prelude and Fugue in G minor, Dupré.

Judson Maynard, Lubbock, Tex. — Christ Lutheran Church Feb. 2-5, First United Methodist Jan. 16: Concerto in G, Ernst-Bach; Passacaglia and Fugue in C minor, Bach; Fantasie in F minor KV 608, Mozart; Sonata 1, Hindemith; the Hanging Gardens, Litanies, Alain.

Helen Ellerman, Erie, Pa. — St. Paul's Cathedral Feb. 15: Variations on Ich ruf zu dir, Sweelinck; Lamb of God, Bach; O Sacred Head, Andriessen; Hymn improvisation of Llangloffan, H. Ellerman; Elegy, R. Ellerman; Kyrie, Langlais.

Beverly Ratcliffe, Buffalo, N.Y. — St. Paul's Cathedral Feb. 13: Jesu, Lead Thou onward, Karg-Elert; Scherzo, Vienne; Prelude and Fugue in E minor, Bach.

James Moeser, Lawrence, Kans. — Swarthout Recital Hall, K.U. Feb. 2, Broadway Methodist, Kansas City Mo. Feb. 22, Baker U, Baldwin, Kans. March 1, Cathedral of the Risen Christ, Lincoln, Neb. March 8: Das alte Jahr, Toccata in F major, Sonata 6, Toccata and Fugue in D minor, Bach; Chorale in B minor, Franck; Preludes 3, 4, 5, 7, 9, Milhaud; Tu es petra, Mulet (replaced at Kansas City by Litanies, Alain).

Ruth Marie Cheffey, Fayette, Mo. — Senior recital, Central Methodist College, Linn Memorial Church Feb. 22: Allegro, Concerto del Sigr. Albinoni, Walther; My Soul Doth Magnify, Abide with Us, Comest Thou, Jesus, down from Heaven; Fugue in E minor (Wedge), Bach; Sonata 1, Mendelssohn; Iam sol recedit igneus, Simonds; Rhythmic Trumpet, Bingham; Pièce Héroïque, Franck.

Julia S. Anderson, Jane Weidensaul, Wayne, N.J. — Albright College, Reading, Pa. Feb. 14: Five Variants of Dives and Lazarus, Vaughan Williams-Weidensaul; Concerto in F major, Handel; Psalms 120, 121, Zimmerman; Pacan on Divinum Mysterium, Cook; Siciliano, Bach; Etude: Au Matin, Tournier; Fantaisie 2, Alain; Sonatina for Harp, Natra; Aria in Classic Style, Grandjany.

Dewey Layton, Boulder, Colo. — Concert Hall, U of Colorado March 8: Prelude and Fugue in F sharp minor; An Wasserflüssen Babylon; Christus, der uns selig macht, Trio Sonata 3, Bach; Sonata 1, Hindemith; Berceuse, Fileuse, Prelude and Fugue in B major, Dupré.

Frank Olsen, Port Colborne, Ont. — St. Paul's Cathedral, Buffalo, N.Y. March 13: Prelude in E flat major, Bach; Tune for the Flutes, Stanley; Song of Sunshine, Hollins; Leoni, Martyrdom, Burrows; Recessional, Trevor.

David Mulbury, Cincinnati, Ohio — All Saints Cathedral, Albany, N.Y. March 15: Sonata 3, Mendelssohn; Etude in B minor, Schumann; Fugue in A flat minor, Brahms; Fantasie in D minor, Reger.

Clarence J. Nielsen, Hempstead, N.Y. — United Methodist Church March 1: Fantasie Pachelbel; Erbarm dich mein, Ein' feste Burg, Bach; Rhosymedre, Vaughan Williams; Benedictus, Reger.

Wallace M. Coursen, Jr., Glen Ridge, N.J. — Christ Episcopal Church Feb. 22: Prelude and Fugue in B minor, Ich ruf' zu dir, O Lamm Gottes, Bach; Durch Adams Fall, Homilius; Cortège et Litanie, Dupré; O Traurigkeit, Orgel-Mosaiken, Schroeder; Chorale in B minor, Franck.

C. Harold Einecke, Spokane, Wash. — Lewis-Clark Normal College, Lewiston, Idaho Feb. 10: Sonata 4, C.P.E. Bach; O God be Merciful, The Walk to Jerusalem, Fugue in C major, God's Time is Best, I Stand at the threshold, Prelude and Fugue in E minor (Cathedral), J. S. Bach; Rejoice Christians, J. Bernad Bach; Jesu Priceless Treasure, Wm. Friedemann Bach; We Thank Thee God, J. S. Bach. Stuart Churchill, tenor, shared the program.

Richard W. Dower, Dallas, Pa. — First Presbyterian Church, Wilkes-Barre Feb. 16: Chaconne, L. Couperin; Pastorale, Zipoli; Meine Seele erhebt, Wachtet Auf, Prelude and Fugue in F minor, Bach; O Welt, Herzlich thut mich verlangen, Brahms; Chorale in A major, Franck; Andante Sostenuto, Symphonie Gothique, Widor; Carillon de Westminster, Vienne.

James W. Good, Louisville, Ky. — First Baptist Church, Jefferson City, Tenn. March 3: Concerto del Sigr. Meck, Walther; Noël Etranger, Daquin; Fantasie and Fugue in G minor, Bach; Prelude Fugue and Variation, Franck; Roulade, Bingham; Serene Alleluias, Outburst of Joy, Messiaen.

Helen Tuntland, Rochester, N.Y. — Student of Russell Saunders, Twelve Corners Presbyterian Church Feb. 15: Prelude and Fugue in D minor, Lübeck; Allein Gott in der Höh, Fantasie in G, Bach; Prière, Franck; Combat de la Mort et de la Vie, Messiaen; Toccata, Jongen.

Robert Hoare, Neepawa, Man. — St. Matthew's Cathedral, Brandon, Man. March 1: Flute Solo, Gavotte, Arne; Chorale in A minor, Franck; Claire de Lune, Bonnet; Suite Gothique, Boëllmann; Processional, Longthorne; Two Miniatures, Copley; Benedictus, Now Thank We All our God, Karg-Elert.

Arnold Olstand, New York City — St. Ignatius Church March 7: Toccata, Sowerby; Concerto 5, Handel; Herzlich thut mich verlangen (two settings), Brahms; Three Preludes and Fugues, opus 7, Dupré.

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Programs of Organ Recitals of the Month

Garth Peacock, Oberlin, Ohio — faculty recital Warner Concert Hall Feb. 6: All Bach: Partita on O Gott, du frommer Gott; Concerto after Vivaldi in D minor; Trio Sonata in C minor; Fantasie and Fugue in G minor.

H. Wells Near, Cleveland Heights, Ohio — Latrobe, Pa. Presbyterian Church, Feb. 8: Agincourt Hymn, Dunstable; Lord Jesus Christ I Turn to Thee, To God Alone be Glory, Telemann; Psalm 19, Marcello; Voluntary in C, Stanney; Trumpet Tune and Air, Purcell; Our Father, Jesus Joy of Man's Desiring, Now Thank We all Our God, Bach; Pavane, Musette, Pagan, Young; Partita on Lord Jesus Christ, I Turn to Thee, Hyfrydol, Sleepers, Wake, Manz; Suite Gothique, Boëllmann.

Harold E. Stover, New York City — Latrobe, Pa. Presbyterian March 1: Toccata in D minor, Reger; Prelude and Fugue in G major, Bach; Trio, Basse et Dessus de Trompette, Grand Jeu, Suite on Tone 1, Clérambault; Fantasie in F minor K 594, Mozart; Les Oiseaux et les Sources, Messiaen; Adagio, Symphony 5, Widor; Fast and Sinister, Symphony, Sowerby.

Mrs. Robert C. Milham, Aiken, S.C. — First Presbyterian Church March 1: Old 100th, Vaughan Williams; Meine Seele erhebet, Wachtel auf, Toccata and Fugue in D minor, Bach; Fantasie on Holy, Holy, Holy, Post; Jewels, B'tgood; Variations de Concert, Bonnett; Chant de Paix, Langlais; Tu es Petra, Mulet.

Joan Ringerwale, Sioux City, Iowa — American Lutheran Church, Huron, S.D. Jan. 23: Concerto 1 in F major, Walthers; Mein junges Leben, Sweelinck; O Lamm Gottes, Bach; Te Deum, Langlais; Sonata 2, Mendelssohn; Mit Freuden zart, Pepping; Dieu parmi Nous, Messiaen.

Kirstin Synnestvedt, Iowa City, Iowa — U of Iowa doctoral, Gloria Dei Church March 2: Four sections, Parish Mass, F. Couperin; Prelude and Fugue in A minor, Bach; Chorale in E major, Franck; Partita on Nun komm der Heiden Heiland, Distler.

Robert Bell, Calgary, Alta. — Redeemer Cathedral Feb. 3: Trumpet Voluntary, Clarke; O Man Bewail, Bach; Pastorale, Franck; Vision of the Eternal Church, Messiaen; Litanies, Alain.

James Litton, Princeton, N.J. — St. Mary's Abbey, Delbarton, N.J. Feb. 16: Magnificat on Tone 5, Scheidt; Plein Jeu, Fugue, Basse de Trompette, Récit, Duo, Grand Jeu, Du-Mage; Six Schübler Chorales, Prelude and Fugue in B minor, Bach. Choristers of Trinity Church, Princeton shared the program.

Robert Burns King, Burlington, N.C. — Church of the Redeemer, Sarasota, Fla. Feb. 10: Chaconne in G minor, L. Couperin; Bassus et Dessus de Trompette, Clérambault; Subdue Us with Thy Goodness, Bach; Concerto 5 in F major, Handel; Meditation, Rowley; Scherzo — Cats, Te Deum, Langlais; Grande Pièce Symphonique, Franck. The Manatee Junior College String Ensemble assisted in the Handel and the Rowley.

Donald J. Vaughan, Loma Linda, Calif. — Hole Memorial Auditorium Feb. 16: Prelude and Fugue in F major, Buxtehude; Variations on My Young Life, Sweelinck; Prelude and Fugue in D major, Bach; Fantasie in F minor K 698, Mozart; Sonata 6, Mendelssohn; Variations on a Noël, Dupré; Concerto in B minor, Poulenc (with strings directed by Alfred Waters).

Audrey Jeanne O'Connell, Los Angeles, Calif. — First United Methodist Church, Williamsport, Pa. Feb. 24: Suite Médiévale, Langlais; Suite on Tone 2, Clérambault; Grand Choeur Dialogué, Gigout; Prelude, Fugue and Variation, Franck; Prelude and Fugue on B-A-C-H, Liszt.

Frederick Burgomaster, Buffalo, N.Y. — St. Paul's Cathedral Feb. 20: Fantasie and Fugue in C minor, Bach; Durch Adams Fall, Buxtehude; Prelude and Fugue on B-A-C-H, Liszt. March 6: Prelude and Fugue in C minor, Bach; Herzliebster Jesu, Ich auf' zu dir, Walcha; Movement 1, Symphony 2, Vierne.

Charles Wilson, Pontiac, Mich. — First Congregational Church March 1: Aria, Toccata in D minor (Dorian), Bach; Grand Choeur Dialogué, Gigout; For Patrick, Wilson; Litanies, Alain. Doralene Davis, soprano, shared the program.

Frederick Bell, Hollis, N.Y. — Interchurch Center Chapel, New York City Jan. 26: Toccata and Fugue in D minor, Nun komm, der Heiden Heiland, Bach; Prelude and Fugue on B-A-C-H.

Clyde Holloway, Bloomington, Ind. — National Shrine, Washington, D.C. Feb. 27: Fantasie 2, Alain; Passacaglia and Fugue, Bach; Two Noëls, Daquin; Sonata on Tone 1, Lidon; Sonata on Psalm 94, Reubke; Variations, Schoenberg.

Frank Godley, Windsor, Ont. — Senate Theatre, Detroit, for Windsor Theatre Organ Club Feb. 22: Blaze Away, Holzmann; A Brown Bird Singing, Wood; Doll Dance, Brown; Policeman's Holiday, Ewing; In a Monastery Garden, Ketelby; The Snake Charming, Powell; Spanish Eyes; Londonderry Air; There's Something about a Soldier, Gay; The Lost Chord, Sullivan; Medley of Song Hits from 1929 to 1960 arr. Godley; Air Force March, Walford Davies; Knightsbridge March, Coates.

Helen R. Betenbaugh, El Dorado, Ark. — First United Methodist Feb. 25: Prelude and Fugue in E minor, Bruhns; Christ lag in Todesbanden, Wenn wir in höchsten Nothen sein, Bach; Psalm 18, Marcello; Adagio in C major, Mozart; Rigaudon in A major, Campra; Schönster Herr Jesus, Schroeder; Processional in G, Warren Martin; Herzliebster Jesu, Brahms; Toccata on O Filii, Farnam.

Jerry W. Elmgren, Warren, Pa. — St. Paul's Cathedral, Erie March 1: Ensalada obra de octavo tono alto, Aguilera de Heredia; Dialogue trio, Parish Mass, F. Couperin; Gloria in Excelsis, Benedictus, Reger; Veni, Creator Spiritus, Elmgren; Elegy, Ireland; Wie schön leuchtet, Bender.

Gary Zwicky, Charleston, Ill. — First Christian Church, Corpus Christi, Tex. Feb. 10: Voluntary on Old 100th, Purcell; Sonata in F minor, Rheinberger; Four Preludes on Old Southern Hymns, Gardner Read; Prelude and Fugue in D major, Bach; Out of the deep, Persichetti; Prière, Franck; Litanies, Alain.

Benjamin Van Wye, Saratoga Springs, N.Y. — Skidmore College March 6: Toccata, Adagio and Fugue in C, Awake, for night is flying, He who will suffer God to guide him, Abidè with us, Bach; Sonata 1, Hindemith; Rhapsody 3, Howells.

David Boe, Oberlin, Ohio — Faculty recital Warner Concert Hall Feb. 17: Prelude and Fugue in M major, Buxtehude; Ballo del Granduca, Sweelinck; Sonata 1, Hindemith; Sonata 4, Passacaglia and Fugue in E minor, Bach.

Marilyn Keiser, New York City — Presbyterian Church, Bound Brook, N.J. Feb. 22: Prelude and Fugue in C minor, Mendelssohn; Andante in F major K 616; Mozart; Ach bleib bei uns, O Mensch, Fantasie and Fugue in G minor, Bach; The Burning Bush, Berlin-ski; Passion Chorale, Brahms, Alan Stout; Impromptu, Finale, Symphony 1, Vierne.

K. Bernard Schade, East Stroudsburg, Pa. — Newberry United Methodist Church, Williamsport, Pa. Jan. 11: Concerto in G major, Ernst-Bach; Noëls 8, 10, Daquin; Triptyque for Christmas, Maleingreau; Concerto in A major, Payne; Sonata, Pergolesi; The Fifers, Dandrieu; Prelude to the Kyrie, Theme and Variations, Langlais; Toccata, Monnikendam. John Paulhamus, 12-year-old soprano, shared the program.

Frederick B. Schulze, Seattle, Wash. — U of Washington doctoral candidate, student of Walter A. Eichinger, First Presbyterian Church March 3: Prelude in D minor, Durch Adams Fall, Wie schön leuchtet, Pachelbel; Prelude and Fugue in E minor, Bruhns; Trio Sonata 6, Bach; Partita on Wachtel auf, Distler; Introduction and Passacaglia in D minor, Reger.

Stephen Heaven, Jr., Baltimore, Md. — Northwestern U senior recital, Alice Millar chapel, Evanston, Ill. March 3: Variations on Ei, du feiner Reiter, Scheidt; Prelude and Fugue in E minor, Bruhns; Trio Sonata 6, Bach; Partita on Wachtel auf, Distler; Introduction and Passacaglia in D minor, Reger.

Charles W. Jordan, Alexandria, La. — St. James Episcopal Church March 5: All Praise and Thanks Be to God, Walcha; Sonata 3, Hindemith; O Whither Shall I Flee, We all Believe in One God (two settings), Bach; Fête, Langlais.

Martha Sobaje, Stockton, Calif. — Temple Hill, Oakland April 5: Prelude and Fugue in E minor, Buxtehude; Was Gott tut, Pachelbel; Trio Sonata 6, Bach; Prelude and Fugue on B-A-C-H, Liszt; Finale, Symphony 1, Vierne.

Kenneth Dorsch, Norwalk, Conn. — United Church, Bridgeport, Conn. March 18: Suite on Tone 1, Clérambault; Ave Maris Stella, Dupré; Le Petit Berger, Debussy-Choismel; Pièce Héroïque, Franck.

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Programs of Organ Recitals of the Month

Allan Birney, Bethlehem, Pa. — General Seminary, New York City Complete Bach series: March 10: O Lamm Gott, unschuldig, Herr Jesu Christ dich zu uns wend, Herzlich tut mich verlangen; Concerto 2 in A minor; Prelude and Fugue in C; Partita on Christ, der du bist der helle Tag, O Mensch, bewein' dein' Sünde gross; Prelude and Fugue in C minor. March 31: Fantasia in G; Christ lag in Todesbanden (three settings); Trio Sonata 3; Valet will ich dir geben (two settings); Prelude and Fugue in F minor; Christ ist erstanden, Jesus Christus unser Heiland, Erstanden ist der heil'ge Christ, Erschienen ist der herrliche Tag, Heut triumphiret Gottes Sohn; Prelude and Fugue in D.

Dorothy Addy, Wichita, Kans. — First United Methodist Feb. 8: Concerto 2 in G minor, Camidge; Aria con Variazioni, Martini; My Heart is Ever Yearning, Brahms; Fantasia in G major, Bach; Quartet, opus 52, Dupré (with strings); Aria and Toccata, John Biggs; Pastorale and Avary, Roberts; Allelujas, Preston; Gammal Faböpsalm, Lindberg; Finale in G flat, Franck. Feb. 16: Fantasia for Double Organ, Gibbons; Voluntary on Old 100th, Purcell; Voluntary in C minor, Greene; Concerto in G minor, Camidge; Fantasia in D minor, Stanford; Chorale, Francis Jackson; Allelujas, Preston. (With slides of organs and cathedrals in England.)

Charles L. Dirr, Aurora, N.Y. — Presbyterian Church Feb. 22: Prelude and Fugue in E minor, Bruhns; Sonata, Pergolesi; Herr Gott nun schleuss den Himmel auf, Toccata in F major, Bach; Pastorale, Roger-Ducasse; Scherzo, Duruflé; Carillon de Westminster, Vierne.

Douglas Brown, Baldwin City, Kans. — First United Methodist Church Feb. 8: Suite on Tone 1, Clérambault; Pièce Héroïque, Franck; Trio Sonata, Distler; Concertante, Pinkham (with brass and percussion); Passacaglia and Fugue in C minor, Bach.

Dennis Michno, New York City — Trinity Church March 10: Prelude and Fugue in C minor, Bach; De Profundis, Langlais; Da Jesu an dem Kreuze stund, Scheidt; Partital on Jesus Christ, unser Heiland, Distler.

James Parry, Evanston, Ill. — St. Luke's Episcopal March 15: Prelude and Fugue in G minor, Buxtehude; Herzlich tut mich verlangen, Alan Stout, Brahms (first setting); Herzliebster Jesu, Walcha.

Jerry D. Glasser, Omaha, Neb. — First Lutheran, Omaha, Neb. Feb. 19: Fugue 5 on the Kyrie, Grigny; Durch Adams fall, Bach; Prelude, Fugue and Variation, Franck; Pastoral, Monnikendam; Herzlich tut mich verlangen (three settings), Walther; Adagio in C minor, Bach. Feb. 26: Mein junges Leben, Sweelinck; O Lamm Gottes, unschuldig, Telemann; Vater unser, Bach; Fugue in D minor, Buxtehude; Wenn wir in höchsten Nöthen sein, Bach; Herzlich tut mich verlangen, Buxtehude; Dialogue sur les Grand Jeux, Clérambault. March 5: Prelude and Fugue in E minor, Bach; O Gott du frommer Gott, Reger; Elevation, Couperin; Alle Menschen müssen sterben, Bach; Chant de Paix, Langlais; Herzlich tut mich verlangen, Telemann; Mein Jesu lass' ich nichts, Walther. March 12: Benedictus Te, Couperin; Herzliebster Jesu, Brahms; Erbarm dich mein, Bach; Toccata cromatica per l'Elevazione, Frescobaldi; O Mensch, Bach; Herzlich tut mich verlangen, Reger; Dialogue sur le Plein Jeu, Clérambault. March 19: Récit du Chant de l'Hymne Præcedent, Grigny; Toccata avanti la Messa delli Apostoli, Frescobaldi; Ich ruf zu dir, Bach; Jesus Christus herrscht als König, Pepping; Litanies, Alain; Herzlich tut mich verlangen, Toccata and Fugue in D minor, Bach.

James E. Derr, Hanover, Pa. — St. Matthew Lutheran Church Feb. 22: Processional, Jubilate Deo, Stanley; Passion Chorale, Bach, Brahms, Langlais; Fantasia in F minor, Mozart; Prelude, Duruflé; Romanza, Purvis; Brother James's Air, Wright; Carillon de Westminster.

James R. Davidson, Forsyth, Ga. — Roberts Auditorium, Tift College Feb. 17: Prelude, Fugue and Chaconne, Buxtehude; Toccata, Adagio and Fugue in C major, Bach; Epilogue on a theme of Frescobaldi, Langlais; Andante sostenuto, Symphonie gothique, Widor; Introduction and Passacaglia in D minor, Reger.

Lee Garrett, Boulder, Colo. — Concert Hall, U of Colorado Feb. 24: Prelude and Fugue in C major, Böhm; Suite on Tone 2, Clérambault; Sonata, opus 18, Distler; Prelude and Fugue in B minor, Bach; Les Berges, Messiaen; Introduction and Passacaglia in D minor, Reger.

Gordon Jones, New York City — St Peter's Church Feb. 9, 13: Canzon in F, A. Gabrieli; Canzon 2, G. Gabrieli; Concerto in D minor, Vivaldi-Bach. Feb. 16, 20: Offertoire sur les grands jeux, F. Couperin; Clair de lune, Sortie in D minor, Vierne.

Norberto Guinaldo, Norwalk, Calif. — St. Andrews Presbyterian Church, Redondo Beach Jan. 25; Sonoma Community Center Jan. 11; First Presbyterian Church, Casper, Wyo. Feb. 8; First Presbyterian Church ?, Jan. 18 included: Prelude and Fugue in E minor, Bruhns; Voluntary 5 in G, Walond; O God from Heaven, Hanff; Fantasia in G major, Bach; Sing Praise to God, Prelude for the Passion of the Lord, Guinaldo; Prière, Litaize; Song of Peace, Langlais; Finale, Symphony 2, Vierne; Variations on Est-ce Mars, Sweelinck; Sonata on Tone 1, Lidon, Fantasia and Fugue in C minor, Bach; Scherzino Mexicano, Noble; En las pajas de belen, Jimenez; Primero Tiento on Tone 1, Coelho; Partita on Oh, How Vain, Kropfreiter; Toccata and Fugue, Two Spanish Carols, Guinaldo, Sonata 2, Mendelssohn; L'Annonciation, La Nativité, Langlais; Litany 3, Guinaldo.

Hugh Allen Wilson, Schenectady, N.Y. — Union College April 19: Sinfonia, Cantata 29, Bach; Herr Jesu Christ, ich weiss gar wohl, Von Gott will ich nicht lassen, Prelude and Fugue in F sharp minor, Buxtehude; Concerto 10, Handel; Prelude, Thomas Endrich; Adagio espressivo, Meyer Kupferman; I am Black but Comely, Prelude and Fugue in C minor, Dupré.

James Strand, Winfield, Kans. — First United Methodist Church, Baldwin City Feb. 15: Concerto in B minor, Meck-Walther; Prelude and Fugue in G major, Bach; Fantasia in F minor, K 698, Mozart; Three Dances, Alain; Sonata on Psalm 94, Reubke.

Frank K. Owen, Los Angeles, Calif. — St. Paul's Cathedral March 6: Prelude and Fugue in F minor, Bach; Herzlich tut mich verlangen, Kellner; Prelude, Concerto 4, Vierne; Trumpet Tune in G, David Johnson.

Frank Mulheron, Midford, Conn. — United Congregational, Bridgeport Feb. 18: Paeon, Leighton; Ecce Lignum Crucis, Heiller; Dialogue, Roberts; Prelude on Coronation, Langlais; Toccata, Mushel.

William Crosbie, Los Angeles, Calif. — St. Paul's Cathedral March 27: Prelude and Fugue in C minor, Mendelssohn; Adagio, Symphony 5, Widor; Nasard, Langlais; Passion Chorale settings, Bach, Brahms, Peeters.

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

Bedrich Janacek, Lund, Sweden — Madison Avenue Presbyterian Church, New York City Feb. 15: Prelude and Fugue in D major, Bach; Symphonie de la Passion, Maleingreau; Intrada festiva, Lentando, Gunnar Thurestan; Notturmo, Wiedermann; Finale in B flat, Franck. St. Michael and All Angeles Church, Baltimore, Md. March 2: Toccata and Fugue in F major, Buxtehude; O Mensch, Herzlich tut mich verlangen, Prelude and Fugue in E minor (Wedge), Bach; Chorale in E major, Franck; Poso misterioso, Risoluto, 10 Little Preludes, Stig Gustav Schonberg; Moto ostinato, Eben; Benedictus, Reger; Dieu parmi nous, Messiaen. St. Luke's Episcopal, Evanston, Ill. March 8: Maleingreau from above, Fantasia and Fugue in G minor, Passacaglia and Fugue in C minor, Bach.

John Christian, Cleveland, Ohio — Glenn Auditorium, Emory U, Atlanta, Ga. March 1: All Bach: Prelude and Fugue in E minor (Cathedral); Liebster Jesu, wir sind hier; Prelude and Fugue in B minor (great); Nun freut euch; Fantasia and Fugue in G minor; Wachet auf, Fugue in C minor; Prelude and Fugue in A minor (Great). North Olmsted, Ohio Feb. 1: Prelude and Fugue in E minor, Bach; The Emperor's Fanfare, Soler-Biggs; Variations on Jesu, Priceless Treasure, Walther; Fantasia and Fugue in G minor, Bach; A Mighty Fortress, Cor Kee; Offertory in D minor, Batiste; Pasticcio, Heroic Song, Langlais; Finale, Symphony 1, Vierne.

John O'Donnell, Cincinnati, Ohio — Christ Church Feb. 15: Trio Sonata 2, Bach; Dialogue, Récit de Tierce en taille, Grigny; Arabesque sur les flutes, Kyrie, Orbis Factor, Langlais.

Robert Hinson, Van Nuys, Calif. — St. Paul's Cathedral, Los Angeles March 13: Sonata 3, Mendelssohn; Cantabile, Franck; Christus, der ist mein Leben, Pachelbel; Pange Lingua, David H. Williams.

Delbert Disselhorst, Ann Arbor, Mich. — Baldwin-Wallace College Feb. 13: All Bach: Prelude and Fugue in G major; Sonata 4; Meine Seele erhebt; Fuga sopra il Magnificat; Sonata 6; Toccata and Fugue in F major.

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According to philosophy of the Baroque era, heaven was mirrored on earth. Since the trumpet symbolized celestial power, the instrument served also, in those days when kings still ruled by divine right, as an outward manifestation of the terrestrial splendor of earthly rulers. Sometimes both aspects of this symbolic way of thinking ran together. A particularly striking example in musical terms is provided by the bass aria and final chorale of Part I of Bach's *Christmas Oratorio*. In the aria, which features a solo trumpet, the Christ child is referred to as a mighty king ("Grosser Herr und starker König"). The following chorale, the text of which is a kind of lullaby to the newborn child, is accompanied by noble fanfares of three trumpets and timpani, symbolizing the Savior's power to come.

It should be stated at the outset that the modern valve trumpet hardly resembles the trumpet as it was known during the Baroque period. The Baroque trumpet was twice as long as its present-day counterpart, producing solely through the performer's judicious adjustment of lip tension the notes of the harmonic series (Ex. 1). The harmonic series does not present anything approaching a diatonic scale until its fourth octave. For this reason, Baroque composers writing melodically for the trumpet had to make use of this highest register. In comparison with today's valve trumpet, the Baroque trumpet possessed a richer, sweeter tone; the modern trumpet is louder and more brilliant. The tone of the Baroque instrument was wonderfully capable of blending with the timbre of other instruments, whereas the modern trumpet is known for its ability to penetrate the sound of an entire orchestra. The illustration below shows a Baroque trumpet as printed by Michael Praetorius in his *Theatrum Instrumentorum* of 1620.¹



Ex. 1. Harmonic series of the Baroque trumpet.



Readers of this journal as organists will certainly be better informed than the present writer, a trumpeter, about the specifications of old organs, particularly Italian ones. We will only call attention to the fact that the specifications of old Italian organs consisted predominantly of flue stops. Reed stops were used infrequently, except in the case of the small portable organ composed entirely of reeds known as the *regal*, which was favored for underworld scenes in early opera. We would doubtless be better informed about Italian organs were it not for the regrettable state of disrepair in which beautiful old instruments are to be found in many Italian churches today.

The trumpet, the instrument of celestial power, and the organ, the king of instruments — a predestined combination? One would think so. And yet, there is not much original literature for trumpet and organ. The few existing pieces, nevertheless, are interesting enough, either from the musical or historical point of view, to merit closer scrutiny.

Mr. Tarr, an American-born musical-organist and performer, now lives in Switzerland. Together with George Kent, organist, he will tour the United States in October, 1970.

Original Italian Baroque Compositions For Trumpet and Organ

By Edward H. Tarr



Mr. Tarr demonstrating the Baroque trumpet.

Original compositions of the Baroque period for trumpet and organ known to the present writer at this time are the following:

- 1) Girolamo Fantini, 8 sonatas
- 2) Giovanni Bonaventura Viviani, 2 sonatas
- 3) Prenzl, 1 sonata (including an obligato bassoon)
- 4) Johann Ludwig Krebs, certain chorale preludes (most of his chorale preludes for organ with an obligato instrument, however, as well as similar pieces by Homilius, Kaufmann, and others, call for oboe, not trumpet.)

The present study, concerned with the Italian production, will limit itself to a discussion of the first two composers, Fantini and Viviani.

In 1638, Girolamo Fantini published in Frankfurt the first trumpet method ever written, the *Modo per Imparare a sonare di Tromba Tanto di Guerra Quanto Musicalmente in Organo, con Tromba Sordina, col Cimbalo, e ogn'altro istrumento* ("Method for learning to play the trumpet, in a warlike way as well as musically, with the organ, with a mute, with the harpsichord, and every other instrument"). From the fine engraved portrait of Fantini whose age is given in the portrait frame as 36, we deduce that he was born around the year 1600 and in Spoleto, as the inscription in the frame further states. Fantini was not a composer by profession, but rather a trumpeter, having served from 1630 onwards as "*trombetta maggiore*" (chief court trumpeter) to the Grand Duke of Tuscany, Ferdinando II. He must have been highly gifted as a performer, for laudatory poems included at the beginning and end of his method are lavish in their praise. In addition, we know that he once performed in Rome with Frescobaldi; we will return to this historic performance later.

Fantini's method contains a short but important preface, tonguing exercises, battle signals, "*ricercate*" for trumpet solo, a number of dance movements for trumpet and basso continuo (probably harpsichord) including one movement "*Sonate*," seven duets for two trumpets, and at the end, preceding two final exercises in tonguing and "*passaggi*," eight sonatas for trumpet with organ accompaniment ("*di Tromba, et Organo insieme*"). All bear titles doubt-

less referring to important families, and all are in C major, the key of the Italian natural trumpet of Fantini's time. The sonatas, together with their time signatures (there are no movement titles such as *Allegro* or *Adagio*) and measure numbers, are the following:

All the sonatas are very short, ranging from 30 to 70 measures in length. Only two parts are written out: an upper part for the trumpet, and a bass for the organ. One can hardly speak of a "figured bass," for only three times in all

(Continued, next page)

1. Sonata detta del Colloredo:	C	(2),	3/4	(3),	C	(26) = 31 meas.
2. " " del Gonzaga:	C	(11),	3/4	(16),	C	(8) = 35 "
3. " " del Niccolini:	C	(16),	3/2	(24),	C	(4) = 44 "
4. " " la Saracinielli:	C	(32),	3/2	(21),	C	(10) = 63 "
5. " " dell'Adimari:	C	(18),	3/2	(10),	C	(5) = 33 "
6. " " del Morone:	C	(30)				= 30 "
7. " " del Vitelli:	C	(29),	3/2	(28)		= 57 "
8. " " del Nero:	C	(35),	3/2	(25),	C	(13) = 73 "



GIROLAMO FANTINI

eight sonatas do we find the figures 4 3. In accompanying, the organist was expected to fill in chords and various embellishments with his right hand.

Fantini seems to have a predilection for opening his sonatas with the melodic pattern (g') c'' d'' e'' in the trumpet. Example 2 shows the beginning of Sonata No. 2; four other sonatas (No. 1, 3, 5, and 7) begin in a similar manner. Besides the opening motif, we should also notice the long note values, with which many of Fantini's sonatas begin; the simple accompaniment in the organ of tonic and dominant; and the initial rhythm of long-short-short, derived from the canzona.

Let us examine Fantini's sonatas for their form. As the above table suggests, a tripartite structure is the rule. The three parts, moreover, are often subdivided into still shorter sections — another heritage of the canzona, from which, as we know, the sonata itself evolved.

The first of the three sections, for example, is usually broken down into a slow introduction and a faster-moving section. In the slow introductions, as in the beginning of Sonata No. 2 shown as Ex. 2, long note values predominate; in the second sub-sections, quarters and 8ths prevail, and the derivation from the canzona is clearer. Of the 30 measures in Sonata No. 6, for example, the first 11 consist exclusively of half and whole notes, followed by a section dominated by a rhythmic pattern of four 8ths and two quarters. Most strongly reminiscent of the canzona is the second sub-section of Sonata No. 8: after an introduction, the bass line of which consists solely of half and whole notes, the bass starts a new motif, consisting of a broken chord in 8th notes (see Ex. 3). Several measures later, we find the best example in all of Fantini's sonatas of the "classical" canzona rhythm together with the fast tempo we associate with the canzona (Ex. 4).

The passages in triple meter which form the middle section of the tripartite pieces begin, with but one exception, in the organ, with a motif which the trumpet imitates a few measures later. A two-measure rhythmic pattern recurs, consisting of three half notes, then a dotted half, a quarter, and a half note (Ex. 5). It is to be found in Sonatas No. 3, 4, 5, and 8. Sonata No. 7 has a related one-measure pattern:



The final section of most pieces is generally a short conclusion in the character of an Adagio, often with a majestic cadential flourish in the trumpet. One of the most ornate conclusions is presented by Sonata No. 4 (Ex. 6). Despite the elaborate trumpet part, the organ bass consists merely of long supporting notes.

As far as Fantini's rhythm is concerned, the above examples will have shown the composer's use of lively, albeit somewhat schematic rhythmic groupings. In many places, as well, he uses elements of contemporary trumpet style, consisting in the 4/4 passages of 8th notes interspersed with 16ths. Such patterns as in Ex. 7 will be used to good advantage in the second half of the 17th century by the composers of the Bologna school. Dotted and syncopated rhythms are also to be found, one of the most striking passages occurring with echo effects in Sonata No. 6 (Ex. 8).

This example is fairly typical in another respect: as in the case of 6, it demonstrates that Fantini's bass lines, apart from a rare anticipation or imitation, do not participate in the melodic and rhythmic activity of the trumpet. The comparative rhythmic immobility and harmonic timidity of his basses can be explained by Fantini's particular training — in the contemporary trumpet ensemble. At this period in musical history, Italian trumpeters had not yet become associated with the string orchestra, but played instead in closed trumpet ensembles. In these ensembles, the rhythmic and melodic interest declines to nil as one descends from the upper to the lower parts. We are all familiar, for example, with Monteverdi's toccata for five trumpets sounded before the curtain is raised on his opera, *L'Orfeo* (1607): in this short composition, the fourth and fifth trumpeters each play a single tone, in incessantly

recurring whole notes, on low g and c respectively. (Indeed, these were the only notes allowed by the harmonic series in that register). Fantini's trumpet sonatas display a remarkably similar structure. As in the contemporary trumpet toccata, although not carried through quite as severely, tonic and dominant predominate, and these usually in root position. Sonata No. 2, for example, has cadences only on C and G. Of the 20 last notes of the above Sonata No. 6, starting in m. 20, we find 11 notes on c, seven on G, but only one F and one d. Fantini, as a result of his training in the trumpet ensemble, assigned the melody of his sonatas to the upper part, the trumpet, and restricted the lower part, the organ, to a purely supporting role, both melodically and rhythmically.

Fantini's melodic writing, dependent of course on the solo instrument for which he was writing, is completely diatonic, never chromatic. The organ bass, too, is drawn into the diatonic style. Wide skips are hardly ever to be found in the trumpet parts; skips of a fourth or fifth are more common in the bass, which often progresses in root position. And as we have already noticed, there is almost no imitation between trumpet and bass; Fantini doubtless expected contrapuntal interest to be supplied by the organist's right hand.

Two further elements of Fantini's melody are worth particular mention: certain recurring melodic formulae, and the use of tones in the trumpet part foreign to the harmonic series.

Some melodic formulae call particular attention to themselves, since they occur time and time again, in the course of the eight sonatas, in virtually identical form. The most common is a cadence shown above as Ex. 6, from Sonata No. 4. In this cadential formula, the final trill is prepared by notes of steadily increasing velocity, beginning with a twice-repeated Lombard rhythm and progressing through eight 16th notes into the trill itself. The most frequent cadential formula is to be found leading into g'' (Ex. 8, from Sonata No. 2). This two-measure pattern is interpolated, with only the slightest of modifications, into Sonatas No. 4 (m. 10-12), No. 5 (m. 7-9), No. 7 (m. 27-29), and with a shorter preparation is employed in several other places as well. In addition the Lombard and 16th note preparation is used for trills on other pitch levels, so as to elevate this particular motif to a position of great conspicuousness. We find it on c''-d'' (No. 1, m. 21-22), even c#''-d'' (No. 5, m. 17-18), d''-e'' (No. 4, m. 14-16), and g''-a'' (No. 4 m. 60-61, see Ex. 6). Without the trill, we find the Lombard rhythm once more, introduc-

ing the final cadence of Sonata No. 8.

Aside from cadential formulae, which seem to be used and re-used, Fantini repeats other portions of melody in more than one sonata. One of the most extended examples is furnished by Sonatas No. 2 (m. 12-17, Ex. 10) and No. 4 (m. 33-39, see Ex. 5). Not only are the melodies basically similar, but the last three measures are practically identical, the only differences consisting in the octave transposition of the penultimate measure in the trumpet and in the use of two different inversions of the bass in the last measure. Although this is admittedly the most extreme case of borrowing in all eight sonatas, Fantini repeats himself in a similar manner in other pieces as well. The result is a patchwork effect which constitutes a definite weakness in Fantini's compositional technique.

Careful readers will have noticed the presence of an a' in the last measure of both trumpet parts of Ex. 5 and 10, a note not present in the harmonic series and therefore presumably impossible to play on the trumpet. In actual fact, however, this note can be "lipped" downwards from a b' since B_h itself is already too low in pitch in the harmonic series. Fantini himself allows for this possibility, writing in the preface to his trumpet method: "*Si troveranno alcune note, che nel principio dell' opera non sono accennate, che a voler fermavisi sono imperfette, ma perche passano presto possono servire.*" (Certain notes will be found which have not been listed at the beginning of [this method], which, if you were to hold them, would be imperfect, but, since they go by rapidly, can be accepted.) The two A's in question, being passing notes, fall into this category.

In this connection we are reminded of the occasion on which Fantini was accompanied, on the organ of Cardinal Borghese in Rome, by no less a personage than Girolamo Frescobaldi. His performance stirred up a controversy, for it was reported that he sounded notes impossible to attain on the trumpet, notes which were described as "*spurii*" and "*inordinati*." Although this incident has been misinterpreted by some writers to the effect that Fantini must have played a full chromatic scale, or even on a special, coiled instrument, so as to stop the bell with the hand, thus producing the "spurious" tones in question, the true explanation is provided by familiarity with Fantini's preface and his sonatas. To be sure, Fantini did have a gift for producing tones foreign to the harmonic series, but by the simple means of "lipping," and concerning only passing notes such as the A's mentioned above.

"Lipping," or pulling out-of-tune notes into pitch (generally downwards, which is considerably easier than upwards), was then and is now a perfectly normal trumpet technique. Measure 13 of the Sonata No. 5, however, shows that Fantini's gifts for lipping must have been quite well developed (Ex. 11). The second, fifth, and eighth notes, an f', d', and b respectively, are not present in the harmonic series. The low B is not hard to produce from c', but the F and D pose greater difficulties: since they lie midway between possible notes of the harmonic series, they tend to "crack" into the lower note. Nonetheless, if Fantini wrote these notes, he must have been able to play them, without recourse to any fantastic instrument or special technique other than a particularly refined cultivation of the art of "lipping."

The musical examples already cited render it unnecessary to go into a prolonged discussion of Fantini's harmonies. The basic elements have already been mentioned: diatonic progressions; a favoring of tonalities extremely close to C major with an overwhelming preponderance of tonic and dominant; chords in root position; a relatively static bass line tending to support the melody in sustained notes rather than indulging in more than the most rudimentary contrapuntal activity.

Girolamo Fantini was probably better as a trumpeter — by all testimonies an excellent one — than as a composer. Although he was capable of producing good works, his compositions as a whole display certain weaknesses, in particular, harmonic timidity and the too-frequent recurrence of fixed melodic patterns. Whereas two or three of his sonatas deserve to be performed today, such as No. 3 and No. 8, both of which are formally well-balanced and otherwise quite good, the majority of his compositions arouse our interest more on historical than on musical grounds.

* * *

By contrast, the two sonatas for trumpet and organ by Giovanni Bonaventura Viviani, printed 40 years later, claim our interest for a variety of reasons.²

Little is known about Viviani's life. Fétis states that he was born in Verona, while Eitner calls him a Florentine. His activity can be followed with certainty only between the years 1672 (or 1673) and 1693, during which time he served as *maestro di cappella*, first in Innsbruck, then in Pistoia. Walter Senn, in his *MGG* article, "Innsbruck,"³ declares Viviani to have been court composer at the Imperial Court of Innsbruck from 1672 to 1676. We know that he was there in 1673, for the title page of Viviani's Opus I of that year mentions him in this position. In 1677 and 1678 two of his operas (*Astias* and *Scipione Africano*, the latter a revision of Cavalli) were performed in Venice. The title page of Viviani's Opus IV, which appeared in 1678, mentions him as still being in Innsbruck. Either Senn's indication of 1676 as being Viviani's last year in Innsbruck will have to be corrected, or else we must assume that Viviani's position of court composer there had become an honorary one by 1678. Between 1678 and 1688 we have no trace of him. In 1688 and 1690, we find him mentioned on the title pages of his Opus V and VI as *maestro di cappella* at the cathedral of Pistoia. In 1692 his oratorio, *Le Nozze di Tobia*, was performed in Florence. We find Viviani mentioned for the last time in 1693. At this time, on the title page of his Opus VIII, also published in Florence, Viviani is called a *Nobile del Sacro Romano Imperio*.

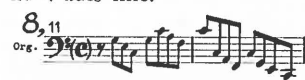
Viviani's sonatas for trumpet and organ are contained within his Opus IV of 1678, published simultaneously in Rome and Venice. The collection consists of two symphonias, two toccatas, six arias, four chamber sonatas (always consisting of an "Introduttione" followed by various dance movements), several dance movements more loosely organized, a sinfonia with an aria, and the two trumpet sonatas. All of the above, except for the trumpet sonatas, were written for "violino solo" with the accompaniment of "organo, o gravicembalo." The solo instrument of the concluding trumpet sonatas, however, is designated expressly in the part-book and on the title page as "trombetta sola."

As opposed to Fantini's brief works, Viviani's trumpet sonatas, although still

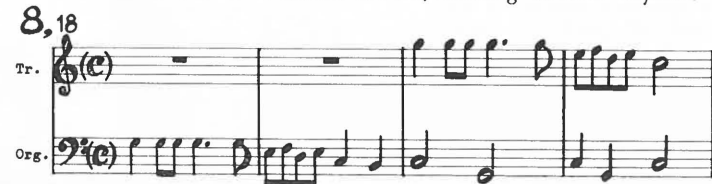
Ex. 2. Fantini: Sonata 2, m. 1-3.



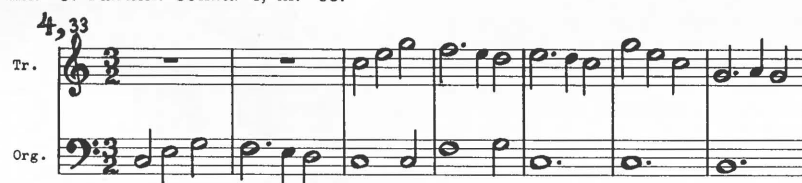
Ex. 3. Fantini: Sonata 8, second section, bass line.



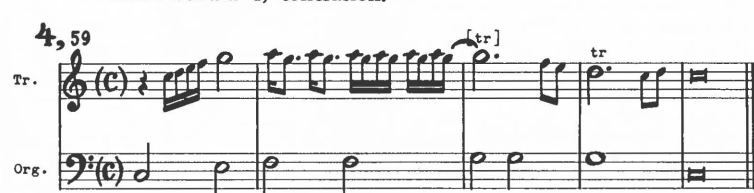
Ex. 4. Fantini: Sonata 8, second section, showing canzona rhythm.



Ex. 5. Fantini: Sonata 4, m. 33.



Ex. 6. Fantini: Sonata 4, conclusion.



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