

THE DIAPASON

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

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JULY, 1970

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Trinity Church at Columbus Installs New Casavant

Casavant Frères Ltée, St. Hyacinthe, Quebec, has completed the installation of a three-manual organ in Trinity Episcopal Church, Columbus, Ohio. Although the new instrument does not have either tracker action or complete encasement for each of its divisions, it conforms to the other precepts of the current phase of the universal organ reform movement.

The tonal design was developed with particular requirements of the music used in this church; it is a result of the close collaboration of Wilbur Held, director of music for Trinity Church, and Lawrence Phelps, technical and tonal director for Casavant.

The entire instrument is voiced on a wind pressure of two inches.

GREAT

Quintaden 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Kornett 5 ranks 185 pipes
Mixture 4 ranks 244 pipes
Trompete (German) 8 ft. 61 pipes
Spanische Trompete 8 ft. 61 pipes

SWELL

Viola 8 ft. 61 pipes
Vox coelestis 8 ft. 54 pipes
Rohrflöte 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Nasat 2½ ft. 61 pipes
Geigendprinzipal 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Terz 1½ ft. 61 pipes
Scharff 4 ranks 244 pipes
Dulzian 16 ft. 61 pipes
Trompete (French) 8 ft. 61 pipes
Oboe 8 ft. 61 pipes
Regal (Vox humana) 8 ft. 61 pipes
Klarine 4 ft. 61 pipes
Tremulant

RÜCKPOSITIV

Holzgedackt 8 ft. 61 pipes
Prästant 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Quintflöte 1½ ft. 61 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

CHOIR

Dulziana 8 ft. 61 pipes
Unda Maris 8 ft. 54 pipes
Gedackflöte 8 ft. 61 pipes
Rohrgedackt 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Englisch Horn 8 ft. 61 pipes
Tremulant

PEDAL

Prinzipal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Stillgedackt 16 ft. 32 pipes
Oktav 8 ft. 32 pipes
Gedackt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Rohrflöte 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Fagott 16 ft. 32 pipes
Trompete 8 ft. 32 pipes
Schalmei 4 ft. 32 pipes

FRENCH GROUP HOLDS ORGAN INSTITUTE AT SAINT-DIE

L'Académie d'Orgue de Saint-Dié, France is holding sessions July 3 through 17 under the direction of Pastor Vallotton. Among the faculty are Marie-Louise Girod, Paris; Marinette Extermann, Geneva and Vienna; Aulette Hendron, Paris, Rouen; and Bert Matter, Utrecht. Students are lodging at Grand-Séminaire and in addition to their classes in organ, accompaniment, improvisation and interpretation are visiting a number of organs in Alsace and in Germany.

L'Académie is the organization which issues the beautiful organ calendars each year.



HISTORIC CHURCH IN SAVANNAH

Historic Savannah Church to Have English Organ

Old Christ Church (Episcopal) in Savannah, Ga., colonial parish of the 13th colony, has signed a contract with Harrison and Harrison, Ltd., Durham, England for a new organ. The church was founded with the new colony in 1733 and the present building finished in 1838. John Wesley served as rector in 1736, and the first Sunday School in America was founded here.

The specification and tonal scheme of the new instrument were planned by Conrad Morgan and Dale Fleck, directors of music, together with C.T.L. Harrison, president of the organ firm who came to Savannah to work out final details.

Handsome carved mahogany casework of classic style has been designed to complement the elaborate decorations in plaster in the ceiling and at the heads of columns, all from original moulds of Sir Christopher Wren for St. Paul's Cathedral in London. The organ will stand in the west gallery.

GREAT

Gemshorn 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Open Flute 8 ft. 61 pipes
Stopped Flute 4 ft. 61 pipes
Oktave 4 ft. 61 pipes
Twelfth 2½ ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Cornet 2-5 ranks 245 pipes
Festival Trumpet 8 ft. 61 pipes
Tremulant

SWELL

Stopped Diapason 16 ft. 61 pipes
Violine 8 ft. 61 pipes
Violine Celeste 8 ft. 61 pipes
Spire Flute 8 ft. 61 pipes
Spire Flute Celeste 8 ft. 49 pipes
Stopped Diapason 8 ft. 12 pipes
Prinzipal 4 ft. 61 pipes
Stopped Flute 4 ft. 61 pipes
Open Flute 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Mixture 4 ranks 244 pipes
Contra Fagotto 16 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Claron 4 ft. 61 pipes
Tremulant

CHOIR

Flute 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Nason 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Twentysecond 1 ft. 61 pipes
Mixture 4 ranks 244 pipes
Cimbel 3 ranks 183 pipes
Clarinete 8 ft. 61 pipes
Festival Trumpet 8 ft.
Tremulant

PEDAL

Resultant Bass 32 ft.
Prinzipal 16 ft. 32 pipes
Stopped Wood 16 ft. 32 pipes
Gemshorn 16 ft.
Stopped Diapason 16 ft.
Oktave 8 ft. 12 pipes
Stopped Flute 8 ft. 12 pipes
Stopped Diapason 8 ft.
Flute 4 ft. 32 pipes
Fifteenth 4 ft. 12 pipes
Mixture 4 ranks 18 pipes
Bombarde 16 ft. 32 pipes
Contra Fagotto 16 ft.
Bombarde 8 ft. 12 pipes
Bombarde 4 ft. 12 pipes

CATHARINE CROZIER, HAROLD GLEASON ON EUROPEAN TOUR

Catharine Crozier and her husband, Dr. Harold Gleason, will leave Aug. 6 for Europe. They will be away until Oct. 19 during which time Miss Crozier will play recitals and Dr. Gleason will collect material for a book on the history of organ literature, on which they have been working for some time.

Miss Crozier will play her first recital at the Cathedral of St. Pierre, Geneva. Other engagements are at the Gurzenich Hall, Cologne, the Cathedral of St. Jacques, Prague, Vor Frelsers Church, Copenhagen and the Church of St. Jocabi, Hamburg. Her last recital will take place at London's Royal Festival Hall.

AN ALL-BRITTEN evening at the Cathedral of All Saints, Albany, N.Y. May 10 included the Prelude and Fugue on a Theme of Victoria, the Missa Brevis, Rejoice in the Lamb, The Ballad of Little Musgrave and Lady Barnard, and the Golden Vanity, vaudeville for boys and piano. Lloyd Cast conducted.

Aeolian-Skinner Installs Organ in Phoenixville, Pa.

The Aeolian-Skinner Company is installing a three-manual, 51-rank organ this month in St. John's Evangelical Lutheran Church in Phoenixville, Pa. The chairman of the organ committee was A. David Deery. The instrument will be installed in the gallery area near the choristers. The great, positif and part of the pedal will be functionally exposed.

GREAT

Quintade 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Flachflöte 4 ft. 61 pipes
Mixture 4-6 ranks 301 pipes
Trompete 8 ft. 61 pipes
Chimes
Cymbelstern

POSITIV

Gedeckt 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Oktave 2 ft. 61 pipes
Quinte 1½ ft. 61 pipes
Scharf 4 ranks 244 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

SWELL

Bourdon 8 ft. 61 pipes
Viole de Gamba 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Prinzipal Conique 4 ft. 61 pipes
Flute Harmonique 4 ft. 61 pipes
Flute Ouverte 2 ft. 61 pipes
Cornet 2 ranks 98 pipes
Plein Jeu 4 ranks 244 pipes
Basson-Hautbois 16 ft. 61 pipes
Hautbois 8 ft. 12 pipes
Schalmei 4 ft. 61 pipes
Tremulant

PEDAL

Prinzipal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintade 16 ft.
Bourdon 16 ft. 12 pipes
Prinzipal 8 ft. 12 pipes
Gedeckt 8 ft. 12 pipes
Oktave 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Nachthorn 2 ft. 12 pipes
Mixture 4 ranks 128 pipes
Grosskornett 7 ranks 192 pipes
Posaune 16 ft. 32 pipes
Basson-Hautbois 16 ft.
Trompete 8 ft. 12 pipes
Klarine 4 ft. 12 pipes

CECIL LAPO IS NEW MEMBER OF CHORISTERS GUILD STAFF

Cecil E. Lapo will join the executive staff of the Choristers Guild Sept. 1. As field director he will work with John S. C. Kemp, executive director, in expanding the organization's activities and services.

Dr. Lapo comes from the post of director of the ministry of music of the division of the local church, Board of Education of the United Methodist Church, with offices in Nashville, Tenn.

WESTMINSTER CHOIR COLLEGE HONORS FELCIANO AS FELLOW

Composer Richard Felciano was honored as a Fellow of Westminster Choir College at commencement exercises May 29. He is associate professor at the University of California at Berkeley and co-director of the Electronic Music Study there. He is currently living in New York City on a Guggenheim Fellowship.

ORGAN LITERATURE FOUNDATION has just released a new addenda list #6. Readers may have it free by sending a self-addressed, stamped envelope to the Foundation at Braintree, Mass. 02184.

Greenwood Rebuilds Estey for Church in Greer, S.C.

The three-manual Estey organ installed in the First Baptist Church Greer, S.C. has been rebuilt by the Greenwood Organ Company, Charlotte, N.C. A new three-manual drawknob console has been installed with several tonal changes to brighten up the organ. Installation is in three separate chambers with just the swell under expression.

GREAT

Principal 8 ft. 61 pipes
Flôte Harmonic 8 ft. 61 pipes
Viole d'Amour 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Prestant 4 ft. 61 pipes
Mixture 2 ranks 122 pipes
Chimes 21 tubes

SWELL

Gedeckt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Octave 4 ft. 61 pipes
Flageolet 2 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Trompette 8 ft. 61 pipes
Oboe 4 ft. 61 pipes
Tremolo

CHOIR

Hohlflöte 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Unda Maris 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Clarinet 8 ft. 61 pipes
Tremolo

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft. 32 pipes
Violone 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Flöte 8 ft. 12 pipes



Robert M. Finster, director of music at Twelve Corners Presbyterian Church, Rochester, N.Y., has been named organist and choirmaster at St. John's Episcopal Cathedral, Denver, Co.o. beginning July 15. St. John's, organized in 1859, is one of the largest Episcopal congregations in the country with a membership of 3,200 served by five clergy. Dr. Finster will direct the 65-voice cathedral choir of men and boys, a large girls choir and a cathedral-based oratorio society. He will replace Dr. David Pew, who retires after 31 years at St. John's.

Dr. Finster won his doctorate in church music and organ from the Eastman School of music. He has been recitalist in New York, Pennsylvania and California. In 1968 he was granted the Presiding Bishop's Award in music and the liturgy by the Joint Commission on Church Music of the Episcopal Church. Dr. and Mrs. Finster have two children.



ORGAN SOLO

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Converse College Orders Schantz for Recital Hall

Converse College, Spartanburg, S.C., is building a new music building which will have a recital hall seating 400 people. Schantz Organ Company, Orrville, Ohio has been given the contract to build a three-manual organ in a functional, exposed, position across the back of the stage. The swell and choir will be enclosed in expression boxes with the pipes of the great and pedal arranged in a symmetrical placement between and in front of the boxes. The drawknob console will be movable on the stage.

The contemporary building was designed by architects Perry, Dean, and Stewart, Boston, with the interior design by Otto Zinke, Inc., Greensboro, N.C. The specification was prepared by Rachel Pierce, head of the organ department of the college, and Alfred E. Lunsford of the Schantz staff. Henry Janiec is the dean of the school of music.



Alfred Brinkler, who became organist and choirmaster of St. Luke's Cathedral, Portland, Maine in 1905 and retired in 1952, celebrated his 90th birthday May 2 by playing a full-scale organ recital at the Cathedral. Born in Ramsgate, England and trained in London, Dr. Brinkler began his career as organist in 1898 at St. Mary's Minster, near Ramsgate. He came to America in 1902 as organist and choirmaster of St. Matthew's Cathedral, Dal'as, Tex.

He is ARCO and FAGO; Bowdoin College awarded him a MusDoc in 1952. He served as Portland municipal organist from 1933 to 1952; he played a recital celebrating the 50th anniversary of the City Hall recitals in 1962.

Dr. Brinkler was appointed Warden of the Cathedral in 1956 and named Warden Emeritus last January for the rest of his life. He refers to his 90th birthday recital as his "swan song."

PEDAL

Principal 16 ft. 32 pipes
Bordun 16 ft. 32 pipes
Quintaton 16 ft.
Octave 8 ft. 32 pipes
Bordun 8 ft. 12 pipes
Quintaton 8 ft.
Super Octave 4 ft. 32 pipes
Bordun 4 ft. 12 pipes
Mixture 2 ranks 64 pipes
Posaune 16 ft. 32 pipes
Trompette 8 ft. 12 pipes
Hautbois 4 ft.

GREAT

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

SWELL

Flute a Cheminée 8 ft. 61 pipes
Viola de Gamba 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Flute a bec 2 ft. 61 pipes
Plein Jeu 3 ranks
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

CHOIR

Gedackt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 3/4 ft. 49 pipes
Principal 2 ft. 61 pipes
Terz 1 1/2 ft. 49 pipes
Quinte 1 1/2 ft.
Krummhorn 8 ft. 61 pipes
Tremulant

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JULY, 1970

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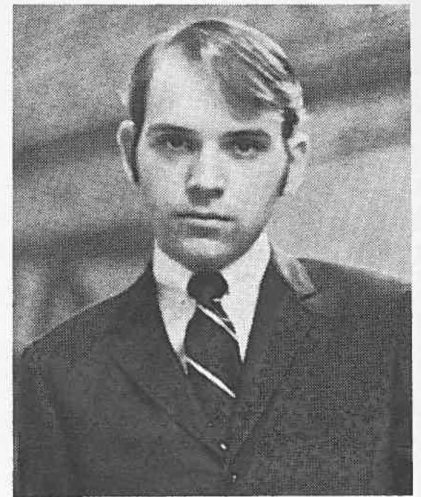
HAUPTWERK	BRUSTWERK	PEDAL
Holzgedeckt 8'	Quintadena 8'	Subbass 16'
Prinzipal 4'	Spitzflöte 4'	Prinzipal 8'
Blockflöte 2'	Prinzipal 2'	Koppelflöte 4'
Mixtur III 1/3'	Terz 1-3/5'	
	Krummhorn 8'	MECHANICAL ACTION

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Suburban Reuter Prepares for Antiphonal Division

The Reuter Organ Company has completed the installation of a new three-manual, 37-rank instrument (with an antiphonal prepared for) at St. Michael and All Angeles Episcopal Church, Mission, Kan., Kansas City suburb. The instrument is installed in a free-standing manner in the balcony area of the church where it is situated immediately to the rear of the choir singers.

The Rev. Benjamin Harrison is curate, organist-choirmaster for the church, and he in consultation with members of the Reuter staff planned the specification for the organ. The organ is a gift to the church in memory of John W. Sentic.



John R. Strege has been appointed organist-choirmaster of St. Mark's Episcopal Parish, Portland, Ore. The church has a Werner Bosch tracker described in *The Diapason* for August, 1966. A native of Fond du Lac, Wis., Mr. Strege has his BA from Concordia Teachers College, River Forest, Ill., where his organ study was with Paul Bunjes; at River Forest he assisted Paul Bouman at Grace Lutheran Church. He has his MMus from Syracuse University where his study was with Arthur Paister and David N. Johnson; at Syracuse he was organist-choirmaster of Calvary Episcopal Church.

In addition to his duties at St. Mark's, Mr. Strege is instructor at Concordia College, Portland. He has continued the concert series at St. Mark's and has been heard on the St. Mark's organ on radio.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Trumpet 8 ft.
Clarion 4 ft.
Chimes (prepared)

SWELL

Rohrgedeckt 16 ft. 85 pipes
Viola 8 ft. 61 pipes
Viole Celeste 8 ft. 54 pipes
Rohrflöte 8 ft.
Spitzprinzipal 4 ft. 61 pipes
Rohrflöte 4 ft.
Nasard 2 2/3 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/5 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Basson 16 ft. 85 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft.
Clairon 4 ft.
Tremulant

CHOIR

Copula 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 54 pipes
Nachthorn 4 ft. 61 pipes
Italian Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Cymbel 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes
Posaune 16 ft.
Trumpet 8 ft.
Clarion 4 ft.
Tremulant

PEDAL

Resultant 32 ft.
Principal 16 ft. 44 pipes
Bourdon 16 ft. 56 pipes
Principal 8 ft.
Rohrgedeckt 16 ft.
Bourdon 8 ft.
Rohrgedeckt 8 ft.
Choralbass 4 ft. 32 pipes
Bourdon 4 ft.
Mixture 3 ranks 96 pipes
Posaune 16 ft. 85 pipes
Basson 16 ft.
Trumpet 8 ft.
Clarion 4 ft.
Krummhorn 4 ft.

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3 Flute a cheminée	8'	56
4 Prestant	4'	56
5 Flute a fuseau	4'	56
6 Flute conique	2'	56
7 Cornet II (TC)	2 2/3'	88
8 Fourniture IV	1 1/3'	224
9 Trompette	8'	56

—POSITIF—

10 Salizional	8'	56
11 Bourdon	8'	56
12 Flute conique	4'	56
13 Doublette	2'	56
14 Petite quinte	1 1/3'	56
15 Cymbale III	1/2'	168
16 Cromorne Tremolo	8'	56

—PEDALE—

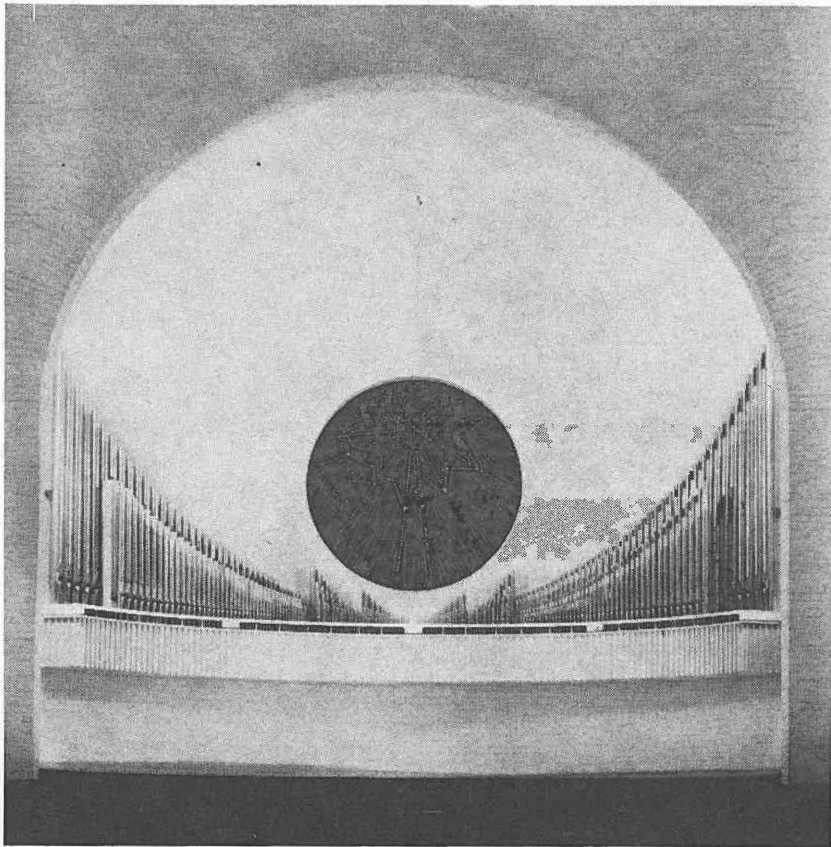
17 Soubasse	16'	32
18 Flute	8'	32
19 Principal	4'	32
20 Mixture IV	2'	128
21 Basson (L/2)	16'	32

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JULY

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DEADLINE FOR THIS CALENDAR WAS JUNE 10

- July 11**
Graham Steed, King's College Chapel, Cambridge, England 6:30
- 12**
Fred Tulan, Cathedral of St. John the Divine, New York City 3:00
John Weaver, Indiana University, Bloomington 8:00
- 13**
John Rose, Glasgow Cathedral, Scotland
Gerre Hancock workshop, Alfred, N.Y., University to July 17
- 14**
Gerre Hancock recital, Alfred, N.Y. University
Munich Capella Moncensis, Schloss Ambras, Innsbruck, Austria 8:00
Robert MacDonald, Riverside Church, New York City 7:00
- 15**
Billy Nalle, Long Island University Downtown Center, Brooklyn 8:00
Monika Henking, Pfarrkirche, Igls, Austria 8:30
Robert Baker workshop, University of South Mississippi, Hattiesburg to July 17
- 17**
Graham Steed, Dom, St. Gallen, Switzerland 8:15
Albert Russell, St. John's Episcopal, Washington, D.C. 12:10
- 16**
John Rose, St. Andrew's, Plymouth, England
Monika Henking, Stiftskirche zu Wilten, Innsbruck, Austria 8:30
John M. Roberts, Trinity Church, New York City 12:45
- 19**
Graham Steed, Church of The Ascension, Caddenabia, Italy 9:00
- 20**
Anita Werling, Hill Auditorium, Ann Arbor, Mich. 8:00
Lionel Rogg workshop, Colorado State University, Fort Collins to July 24
Arthur Poister workshop, Occidental College, Los Angeles to July 24
- 21**
Ladd Thomas, Bach Festival, Carmel-by-the-Sea, Calif.
James Simms, Riverside Church, New York City 7:00
- 22**
Johann Sonnleitner, Pfarrkirche, Igls, Austria 8:30
Harold Wills, St. John's Episcopal, Washington, D.C. 12:10
- 23**
Johanna Handel, Stiftskirche zu Wilten, Innsbruck, Austria 8:30
Dennis Michno, Trinity Church, New York City 12:45
Lionel Rogg, Colorado State University, Fort Collins
Marilyn Mason conference, Montreat, N.C. to July 29
- 24**
Marilyn Mason recital, Montreat, N.C.
- 26**
Larry Palmer, Trinity Lutheran Church, Norfolk, Va. 7:30
- John Rose, Notre Dame Cathedral, Paris, France
William Teague, USAF Academy, Colorado
Samuel Walter, St. Michael's College, Winooski, Vt.
- 27**
Robert Baker class, Westminster Choir College, Princeton, N.J.
Lionel Rogg, Lawrenceville, N.J. School
- 28**
Clyde Holloway, Riverside Church, New York City 7:00
Munich Capella Antiqua, Schloss Ambras, Innsbruck, Austria 8:00
- 29**
Anton Voigt, Pfarrkirche, Igls, Austria 8:30
Clyde Holloway class, Westminster Choir College, Princeton, N.J.
Robert Baker conference, University of Wisconsin, Madison
Graham Steed, Westminster R. C. Cathedral, London, England 8:00
Harold Wills, St. John's Episcopal, Washington, D.C. 12:10
- 30**
Bernhard Handel, Stiftskirche zu Wilten, Innsbruck, Austria 8:30
Richard Alexander, Trinity Church, New York City 12:45
Larry R. Rootes, Christ Church Cathedral, Montreal 12:00
- 31**
Gerre Hancock, St. Dunstan's College conference, Providence, R.I. to Sept. 4
- Aug. 2**
Esther L. Johnson, Temple Hill, Oakland, Calif. 4:00
Russell Saunders, USAF Academy, Colorado
Francis Jackson, training course for boy choristers, Westminster Choir College, Princeton, N.J. to Aug. 7
Larry Palmer, National Shrine, Washington, D.C. 7:00
College Community Chorus, St. Michael's College, Winooski, Vt.
Gillian Weir, Queen Mary Road United Church, Montreal, Canada
- 3**
Russell Saunders Workshop, Temple Buell College, Denver, Colo.
William Teague at Evergreen Conference to Aug. 22
- 4**
Gustav Leonhardt, Frans Brügggen, Annei Bulsma, Schloss Ambras, Innsbruck, Austria 8:00
Gordon Wilson, Riverside Church, New York City 7:00
- 5**
Herbert Preisenhammer, Pfarrkirche, Igls, Austria 8:30
Byron Blackmore, orchestra, Holy Cross Seminary, La Crosse, Wis. 8:15
- 6**
Herbert Preisenhammer, Stiftskirche zu Wilten, Innsbruck, Austria 8:30
- 9**
John Rose, Stockholm, Sweden, Festival

VIERNE'S PROGRESSIVE
USE OF CHROMATICISM

As a general statement it is safe to say that Vierne's harmonic style in his six organ symphonies is a chromatic one. The plethora of sharps, flats, and accidentals in the printed score would seem at once to bear this out. In all six organ symphonies one can find numerous examples of chromatic, rather than diatonic, nonharmonic tones, that is, appoggiaturas, passing tones, auxiliaries and suspensions. An attempt to classify and to catalog all these chromatic non-chord tones would be both difficult and unrewarding, for such a classification would reveal little of Vierne's use of tonality, or key-centeredness in his symphonies. In general, however, Vierne's harmonic style, as revealed in his organ symphonies, progresses from a clearly-defined — albeit chromaticised — use of tonality, as found in his First and Second symphonies, to a more obscure use of tonality, as found in his Fifth and Sixth symphonies. More specifically, the first two symphonies possess the "functional harmony" of the classic-romantic tradition; the many chromatic, non-harmonic tones and chromatic chords do not alter the functional harmonic progressions of "common-practice" music, or music of the 18th and 19th-centuries.

At the other extreme, Vierne's last two symphonies, notably the Sixth, are much less stable tonally, the key centers being constantly shifted. These symphonies have many passages where a definite feeling of tonality is obscured or delayed by a highly chromatic bass line or general chromatic texture.

THE CENTENARY OF VIERNE'S birth was honored in London concerts of this year's English Bach Festival. All six organ symphonies were heard: Symphony 1 — Martin Neary at St. Margaret, Westminster, April 24; Symphony 2 — Fernando Germani at St. Paul's Cathedral April 23; Symphony 3 — Marie-Madeleine Durullé at Westminster Abbey April 22; Symphony 4 — André Marchal at Westminster Cathedral April 27; Symphony 5 — Ralph Downes at Festival Hall April 28; and Symphony 6 — Chorzempa at St. Margaret Westminster April 21.

Vierne & His Six Organ Symphonies:

Part II

By Page C. Long

The middle two symphonies, the Third and Fourth, bridge the gap between the two extremes of harmonic styles. These works are characterized by many more chromatic non-chord tones and chromatic progressions than the first two symphonies, but they nevertheless retain the strong functional harmonic progressions of classical tonality.

Thus the six symphonies fall into three groups of two, each pair showing a noticeable harmonic consistency. The first two symphonies, which reflect the harmonic idiom of Franck, were written at the ages of 29 and 32 respectively.

The Third and Fourth symphonies were written at the ages of 41 and 44, while the Fifth Symphony was written at age of 54 and the Sixth at age 60. The symphonies represent about 30 years of Vierne's creative life and almost half of his actual lifetime.

MELODY IN THE VIERNE ORGAN SYMPHONIES

The melodies of the first three Vierne symphonies are, for the most part, diatonic and relatively devoid of chromatic alterations. The accidentals appearing on the pages of these works are usually

chromatic non-chord tones, or such common accidentals as the leading tone to the dominant or the leading tone of the minor scale. The chromaticism of these first three symphonies is caused more by the harmony than by the melody itself. In other words, Vierne applies a chromatic harmony to his diatonic melodies. In the Fourth Symphony, however, one notes an increase in the use of accidentals in the melodies themselves, especially in a theme of the first movement, which appears in various disguises in the last two movements. The cyclic themes of the Fifth Symphony (Ex. 3, 4, and 5) likewise use both the diatonic and the chromatically altered tones of the scale in their melodic structure.

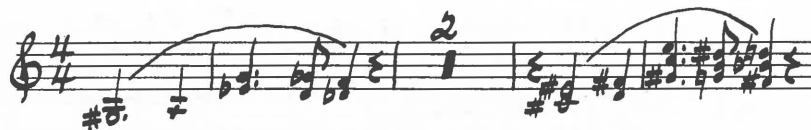
The Sixth Symphony is in a class by itself in regard to the abundance of chromatic tones in its melodies and harmonies. The secondary theme of the first movement (Ex. 1) uses all 12 chromatic tones, while the main theme from the second movement, the *Aria*, uses 11 out of 12 chromatic tones (Ex. 2). The first ten notes of the *Adagio* contain seven chromatic tones, and the first eight notes of the first movement's introductory theme — which later becomes the toccata figuration in the same movement — contain eight different tones, three of which have an accidental. In the whole symphony the only themes which can be called predominantly diatonic are B themes of the *Scherzo* and of the *Final*. The final cadence of the second movement of this work has one of the rare instances of a modal seventh (C-natural progressing to the D tonic in the soprano in m. 85-86). The main theme of the *Final* of the Third Symphony, however, gives prominence to the E-natural in the key of F-sharp minor.

Only rarely does Vierne make use of the melodic interval of the augmented second, the principal characteristic of the harmonic minor scale. One instance of this occurs in the 11th measure of the *Allegro* of the Fourth Symphony (G-sharp to F-natural).

If one were to look at all the themes of the Vierne's six symphonies, one would be impressed by the great numbers of tied notes, which usually bring about strong syncopations. Practically every other theme has at least one ex-

(Continued, next page)

Ex. 3. Symphony V, first movement, m. 4-9.



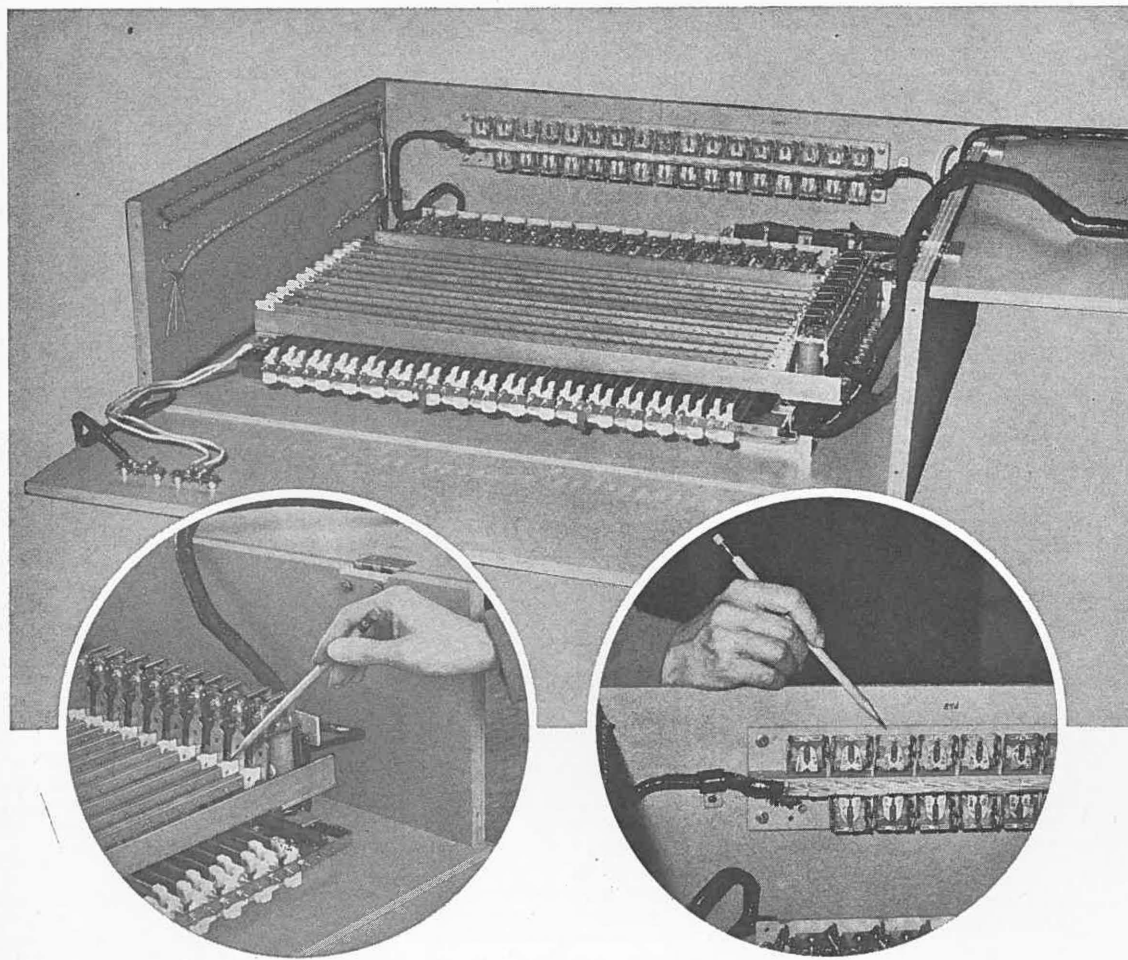
Ex. 4. Symphony V, second movement, m. 39-42.



Ex. 5. Symphony V, third movement, m. 1-3.



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ample of tied notes or syncopated rhythmic patterns, such as the 8th-quarter-8th combination. Noteworthy also is the high incidence of themes which begin with an anacrusis, although for some reason this is less true of the second and last symphonies than of the other four.

Although Vienne often changes key signatures and tempo markings within the course of a single movement, he never changes the meter during a movement, a frequent practice among many of his contemporaries such as Tournemire. The classic spirit of Vienne found ample rhythmic variety within a constant metric scheme.

In all the Vienne symphony movements the phrase lengths would seem to be as often irregular as regular, Vienne frequently electing to build his musical sentence from chains of phrases, or from phrases having an odd number of measures. The opening nine-measure period of the *Prelude* to the First Symphony, for instance, groups itself by measures into the following scheme: 1 + 1 + 2 + 2 + 1 + 2. The opening 28 measures of the *Final* to the Sixth Symphony fall into this phrase pattern: 4 (introduction), 4 + 4 + 4 + 6 + 4. Vienne's usual melodic compositional process is that of the continuous derivation of small initial melodic units. The *Prelude* to the First Symphony (Ex. 22 — Part III of this article) is a case in point; the entire movement is derived from the motives in the first four measures.

In the last three symphonies this continuous derivation of melody manifests itself in the cyclic — or transmovement — themes common to each of these works. In the Fourth Symphony the "germinal" theme of the *Prelude* (first movement, m. 3) is altered to become the B theme of the *Romance* (m. 43) and the main theme of the *Final*.

The Fifth Symphony has two cyclic themes. Examples 3, 4, and 5 show one of these germinal themes and two of its transformations. In a similar fashion, the main theme of the first movement (Ex. 25, Part III) appears, slightly disguised, in the third and fourth movements. In this symphony the various transformations of the two cyclic themes are easily discerned by the ear. The Sixth Symphony also contains two germinal themes which are common to two or more movements.

If Vienne emulated Franck by adopting the cyclic principle in his last three symphonies, he also copied his teacher by making use of short octave canons in all but his Second Symphony. Since the literal canonic treatment usually does not last for more than six to eight notes, perhaps one might better call these passages "short imitations" of two or more voices at the octave, rather than "canons." At any rate, the B theme of the fourth movement of the First Symphony is typical of this technique as used by Vienne (Ex. 6).

In the *Fugue* of the same work the four-voiced imitations in m. 38 to 49 are exemplary. The B theme in the last movement (m. 49) is an extended canonic passage in which nine notes of the theme are imitated at the octave between the soprano and the pedal. The time lapse between voices is only one beat. This nine-note canonic figure is developed into a sequential section covering 16 measures (m. 49-65).

Other examples of octave canons are found in the *Romance* of the Fourth Symphony (last five measures) and in the first movement of the Fifth Symphony (m. 23-26). In the first movement of the Sixth Symphony the first six notes of the "T", or toccata theme, are imitated at the octave in m. 103-106.

In the *Final* to the Fifth Symphony there are two short examples of canon at the 11th in m. 38-40 and 45-47. In the same movement the B theme is imitated at the ninth — after a two-measure time lapse — in m. 73-80. A less strict canon of the B theme at the interval of a tenth occurs in m. 75-86 of the *Final* of the Third Symphony.

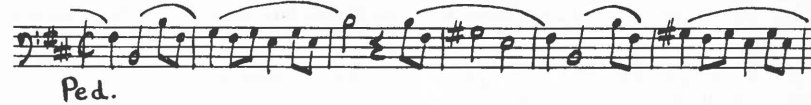
MAJOR-MINOR THIRD CONFLICT AND CROSS RELATIONS

Cross relation, or false relation, denotes the appearance in different voices of two tones which, owing to their mutually conflicting character — for instance the major and minor third of the same triad — are best placed as a melodic progression in one voice. Throughout the history of the major-

Ex. 6. Symphony I, fourth movement, m. 85-90.



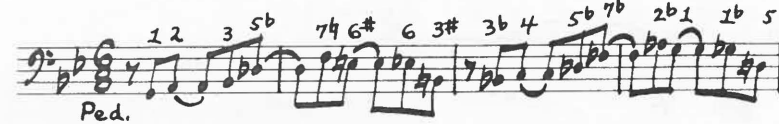
Ex. 7. Symphony I, *Finale*, m. 13-17.



Ex. 8. Symphony III, fourth movement, m. 3-4.



Ex. 9. Symphony IV, first movement, m. 3-6.



Ex. 10. Symphony I, first movement, m. 3-5.



Ex. 11. Symphony VI, first movement, m. 23-24.



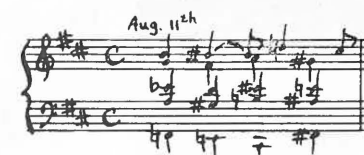
Ex. 12. Symphony I, last movement, m. 217ff.



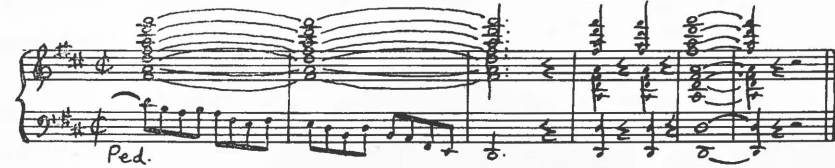
Ex. 13. Symphony VI, second movement, m. 5.



Ex. 14. Symphony VI, first movement, m. 20.



Ex. 15. Symphony I, last movement, final cadence.



minor scale system there have been composers who have employed this "diagonal" chromatic alteration with great effect. Gesualdo in the renaissance period and Frescobaldi in the early baroque are two composers whose music abounds with conflicts of major and minor thirds (and sixths). J. S. Bach gives us a striking sequence of cross relations of major-minor thirds in his well-known C Minor Prelude from the first volume of the *Well-Tempered Clavier* (m. 17-20). The first movement of the Brahms Third Symphony highlights this device in its first theme. Many composers of our own century have used cross relations extensively, some composers even allowing a triad's major third to

sound *simultaneously* with its minor third.

In all six of Vienne's organ symphonies the major-minor third (or sixth) conflict is apparent. In the *Final* to the First Symphony the main theme, in the pedal, sets up a momentary conflict between G-natural and G-sharp. (Ex. 7, 8)

When the conflict of thirds occurs between *two* voices — for instance, between soprano and alto parts — it becomes a real cross relation, or false relation. The *Adagio* of the Third Symphony presents a simultaneous cross relation between A and A-sharp (m. 4). The A natural could be considered as an appoggiatura to the G. Notice also the D-sharp and D-natural conflict in the tenor voice (m. 3).

The continuously developed theme in the opening movement of the Fourth Symphony uses a number of diatonic and chromatically altered notes of the G minor tonality. This is introduced under an octave G tonic inverted pedal point in the manuals. (Ex. 9)

CHROMATIC SCALE SEGMENTS WHICH OBSCURE TONALITY

A descending or ascending chromatic scale segment of six notes (half the 12 tones available) or more can momentarily obscure a feeling of tonality, especially if the chromatic segment appears in the bass part. In the chronological order of his symphonies, Vienne increasingly employs chromatic segments which delay a definite key feeling. In the *Prelude* to the First Symphony the ear accepts the melody, based upon a chromatic scale segment, as belonging to the D minor tonic, since the D pedal point remains firmly tonic-bound for the first five measures. (Ex. 10)

In the introduction to the first movement of his Sixth Symphony, Vienne allows chromaticism to hide completely the tonality of D major. (Ex. 11)

SPECIAL CHORDS AND PEDAL POINTS USED BY VIENNE

The harmonically elusive nature of the diminished seventh chord was attractive to Vienne, who frequently used it as a modulatory or embellishing chord in his symphonies. In the *Prelude* of the First Symphony he uses it to embellish the tonic of D minor in the coda, which begins at m. 82. In the following movement, the *Fugue*, he outlines the diminished seventh chord in the first measure of the subject. As a result, various forms and transpositions of this chord appear throughout the movement. An unashamed sequence of these chords appears in the coda (which starts at m. 99) over a dominant pedal.

Vienne frequently embellishes the diminished seventh chord with an appoggiatura taken a whole step from above, as in m. 152 of the second movement of the Fourth Symphony. (Ex. 12)

Vienne makes some use of augmented triads. In the *Prelude* of the First Symphony he uses the G-B-E-flat triad to precede the G minor triad, the subdominant of the key (m. 69). The first movement of the Fifth Symphony makes frequent use of three augmented triads in succession.

One of the most unusual and memorable final cadences in all the symphony movements is the one at the end of the second movement of the Fourth Symphony. Here the augmented mediant chord directly precedes the tonic with a raised third. Similarly, the last eight measures of the third movement of the Sixth Symphony employ a sequence of augmented triads.

The augmented six-five chord, sometimes called the "German sixth" chord, appears often in the symphony movements. In the introduction to the first movement of the last symphony, it appears in inversion, prolonged for four measures just prior to the first statement of the A theme.

The coda of the *Allegro vivace* movement of the First Symphony employs the augmented six-five chord in alternation with the tonic chord (m. 189 to the end). The final cadence of the last movement of the Second Symphony uses this chord to precede the tonic.

In the *Final* of the last symphony, the augmented six-five chord precedes the tonic just before the coda (m. 298-303).

The less sonorous augmented six-three chord, the "Italian sixth" chord, does not appear in the symphonies. The "French sixth", or augmented six-four-three chord, appears for the first time in the *Adagio* of the Third Symphony (m. 77), and is used several times in the Fifth Symphony (fourth movement, m. 29, and last movement, m. 37, 42, 173, and 224). In the last symphony the introduction of the *Aria* ends with a French sixth chord in m. 5. (Ex. 13)

The augmented eleventh chord, always easily identified by the ear, appears in the Fifth Symphony, first movement, m. 39 and 41, and in the first movement of the Sixth Symphony, m. 20 and 49. (Ex. 14)

Vienne adds the sixth degree of the scale to the final tonic chord in four symphony movements. In the closing measures of the *Final* of the First Symphony the B-natural embellishes the arpeggiated D major tonic chord in the pedal solo. (Ex. 15)

In this example Vierne repeats the final tonic chord three times. This threefold tonic chord repetition in the final cadence is found in at least one movement of all the symphonies except the Second. In the First Symphony he uses this idiosyncrasy in the last two movements, while in the Fourth Symphony it is found in the first, third, and last movements. In the Third Symphony it is found at the end of the second movement, and in his last two symphonies he closes the first movements with this device, which might be termed a "mannerism" peculiar to Vierne. In the final cadence of his last symphony movement, the *Final* from the Sixth Symphony, the added sixth tone is allowed to sound boldly in the threefold tonic chord repetition.

One of the chief earmarks of Vierne's symphony movements is his frequent and consistent use of pedal points of all kinds — tonic, dominant, mediant, or inverted pedals found in a top or middle voice. The capacity of the organ to hold tones for long periods without pause for a breath has inspired many composers of organ music to use this device, which is also called "organ point." The sustained tone, especially if it is in the bass, eventually draws all the supporting harmonies to itself, but nevertheless creates new harmonic combinations during the course of its duration. In the Example 16, for instance, the manual parts would sound rather commonplace and unarresting if played without the pedal point on F.

In the third movement from the Fifth Symphony the mediant pedal point appears in several keys throughout the movement. (Ex. 17)

The long sustained dominant B-flat pedal point in the *Adagio* of the Sixth Symphony is typical of Vierne's use of inverted pedal point in a top or middle voice. (Ex. 18)

ISOLATED EXAMPLES OF UNUSUAL HARMONIC EFFECTS

The following musical examples must be regarded as unusual rather than typical features of Vierne's harmonic style, although they demonstrate at the same time Vierne's willingness to use

any device of harmony which suits his creative purpose.

The five-measure introduction which precedes the highly chromatic theme of the *Aria* of the Sixth Symphony (Ex. 2) reminds one of the "chord-planing" effects found in some of Debussy's mu-

sic. In this introduction a sequence is formed on the resolution of a ninth chord into a seventh chord. (Ex. 19)

The following example is the opening of the *Cantilène* of the Third Symphony. The right hand features the B-F tritone while the left hand sounds a

chord of fourths, using a conflict between D and D-sharp. The movement is in A minor. (Ex. 20)

CONCLUSIONS REGARDING VIERNE'S USE OF HARMONY

Vierne's chromaticism grows increasingly more complex from his first to his last organ symphonies. The simple chromatic alteration of scale tones, characteristic of the chromaticism of the first three symphonies (Ex. 7 and 8), yields to a more complicated chromaticism of the last three symphonies (Ex. 11 and 14). In these last two examples one senses that the dissonant clashes present in the harmonies are a product of contrapuntal movement of the individual voices.

In his last three symphonies Vierne sometimes uses familiar chords in a non-traditional way. Compare the traditional use of seventh chords in the first two symphonies with the more progressive use of the same type of chord in the last two symphonies (Ex. 13 and 19). Compare also the use of the conventional tonic and dominant pedal points in the First Symphony with the use of the highly dissonant pedal points throughout the first movement of the Fifth Symphony (Ex. 6). Mention has been made in this discussion of the use of special chromatic chords in the last three symphonies — ninth chords, augmented elevenths, augmented sixths, and added sixth chords.

The melodies themselves in Vierne's symphony movements become increasingly more chromatic from the First Symphony to the Sixth. The melodies of the First Symphony are fairly diatonic (Ex. 6 and 7), while the melodies of the last symphony (Ex. 1 and 2) use many chromatic tones; these last two examples, in fact, use all, or most, of the 12 chromatic notes, as was pointed out.

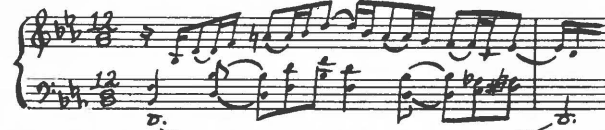
Continuous derivation of melody from small, initial melodic units is a fairly consistent feature of all the symphony movements. This compositional process tends to produce many instances of irregular phrase length in the Vierne symphonies.

(To be concluded)

Ex. 16. Symphony V, first movement, m. 13-15.



Ex. 17. Symphony V, fourth movement, m. 35.



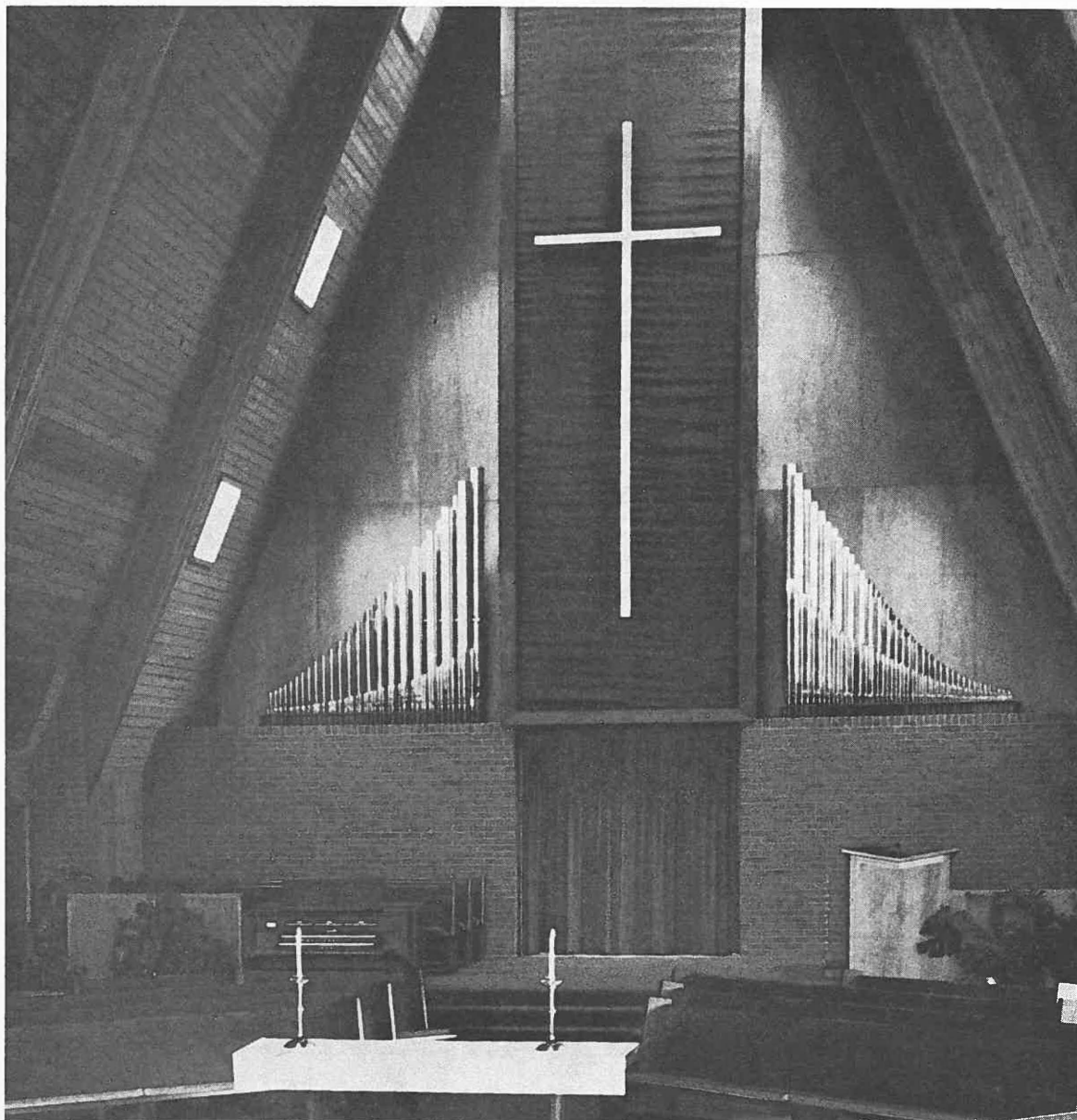
Ex. 18. Symphony VI, fourth movement, m. 15-19.



Ex. 19. Symphony VI, second movement, m. 1-2.



Ex. 20. Symphony III, second movement, m. 1-3.



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Harpsichord News



More Chamber Music With Harpsichord

By Larry Palmer

In response to our request that readers submit additional titles of contemporary chamber music with harpsichord, we have the following additions to our list: (from Carl Helmick, Jr. of the University of Arizona):

- Wolfgang Fortner: New-Delhi Musik (flute violin, 'cello, harpsichord) Schott 5064.

- John Joubert: Sonata a Cinque for recorder (flute), 2 violins, 'cello, harpsichord. Novello.

- Edmund Rubbra: Fantasia on a theme of Machaut, opus 86, for recorder, string quartet, harpsichord. Alfred Lengnick, London.

- Heinrich Kaminski: Music for 2 violins and harpsichord. Peters 4183.

- Henri Pousseur: Madrigal Two, for flute, violin, gamba, harpsichord. Universal Edition 13803.

- Siegfried Borris: Trio for harpsichord, recorder, gamba. Sirius Verlag, Berlin.

- Alan Hovhaness: Duet for violin and harpsichord, opus 122. Peters 6439.

- Darius Milhaud: Sonata for Clavecin and Violin. Elkan-Vogel.

- Ferenc Farkas: All' Antica for gamba and harpsichord. Editio Musica, Budapest, 1965. (a sonata in three movements)

- Daniel Pinkham: Duet for soprano recorder (or oboe) and harpsichord. E. C. Schirmer 2092.

- Eclogue for flute, harpsichord, and offstage handbells. E. C. Schirmer 2098.

- Concerto for celesta and harpsichord soli. E. C. Schirmer 237.

- Richard Arnell: Sonata da Camera (harpsichord, violin, gamba). Hinrichsen 1310.

- Harpsichord Concertino with strings. Hinrichsen 911.

- Robin Orr: Sonata for Violin and harpsichord. Hinrichsen 1321.

- Jürg Bauer: Divertimento for harpsichord and percussion. Associated.

- Peter Benary: Sonatine for harpsichord and percussion. AMP.

- Alvin Etler: Sonata for viola and harpsichord. AMP.

- Reinhold Finkbeiner: Triologue for harpsichord and percussion. AMP.

Features and news items for this column are welcome. Address: Dr. Larry Palmer, 1031 Bolling Ave., Apt. 61, Norfolk, Va. 23508. (After Aug. 1: Southern Methodist University, Division of Music, Dallas, Tex. 75222.)

- Klaus Huber: Noctes intelligibilis lucis (oboe and harpsichord). AMP.

- R. Kelterborn: Esquisses for harpsichord and percussion. AMP.

- Bernard Krol: Reminiscenza (flute and harpsichord). AMP.

- A. F. Kropfreiter: Concerto Responsoriale (organ and harpsichord). AMP.

- Peter Mieg: Concerto for harpsichord and chamber orchestra. AMP.

- Music for flute, oboe, violin, viola, 'cello, bass, and harpsichord. AMP.

- R. von Oertzen: Lyric Concerto for harpsichord and strings. AMP.

- Quincy Porter: Duo for Viola and harpsichord. AMP.

- Janö Takács: Partita, opus 55, harpsichord and orchestra. AMP.

(from Helen Keane of the New England Conservatory)

- Carlos Surinach: Tientos for harpsichord, English horn, and tympani. AMP.

- Daniel Pinkham: Serenade for Violin and harpsichord. R. D. Row.

- G. Petrassi: Concerto for four winds, strings, and harpsichord.

Mr. Helmick also suggests several catalogs — a "Music for Harpsichord" available on request from Associated Music Publishers and the listings of Pioneer Editions (formerly Composers' Facsimile Edition) at 170 West 74th St., New York 1023.

OFF THE SOUNDBOARD

Travis Grimes was harpsichordist in an all-Couperin program at the University of Manitoba, School of Music, on May 19. She played the 27th Ordre and, together with Peggie Sampson, gamba, accompanied Phyllis Thomson in the Première Leçon de Ténèbre. Organ portions of the program appear in this month's recital pages.

Gustav Leonhardt, Frans Brüggen, and Anner Bijlsma played this concert in the Hall of the German Bank, Frankfurt-am-Main, Germany, on March 8: Suite in G major for recorder and continuo, Dieupart; Ricercar for 'cello, Gabrieli; Ricercar, degli Antonii; two Sonatas in A major for harpsichord, Scarlatti; Sonata in D minor for recorder and continuo, Telemann; The Nightingale in Love, Couperin; Engels Nagtegaeltje, J. J. van Eyck; La Folia, Corelli.

The Harpsichord vol. III No. 2, features articles by George Sargent and Helen R. Hollis. George Huber, Swarthmore College, lists "More Contemporary Music for Harpsichord." Letters to the editor from Wallace Zuckermann and John Challis present interesting viewpoints concerning Mr. Zuckermann's new book.

For its final concert of the season, the Norfolk Chapter Consort programmed 20th-century music since 1950. Larry Palmer was harpsichordist for Ned Rorem's "Lovers" (harpsichord, oboe, 'cello, and percussion), a narrative in ten scenes.

Cynthia Hoover's booklet, Harpsichords and Clavichords, is now available from the Smithsonian Institution Press (U.S. Government Printing Office) for

40 cents, postpaid. This 44-page bargain is filled with beautiful photographs of representative instruments from the Smithsonian collection. Here is an excellent and inexpensive gift for students, friends, or anyone.

Music from the 15th through the 20th centuries was performed at the Mission San Xavier del Bac, Tucson, Arizona, on March 6. Shirley Helmick, Roy Johnson, and Janet Adolphson were harpsichordists, and the program included: Ricercar, Ortiz; Sonata in A minor for Viol and Continuo, Telemann; pieces by Wm. Byrd and Durante; Organ Trio Sonata No. 1 (in a transcription for flute, violin, and continuo), Sheep May Safely Graze, Bach; Two Interludes for Flute, Violin, and Harpsichord, Ibert.



Larry G. Palmer has been appointed associate professor of harpsichord and organ at Southern Methodist University, Dallas, beginning in September. He will continue the program in harpsichord begun by the late James H. Tallis. The University has been given two new harpsichords, one a Dulken model built by Rainer Schütze in Heidelberg. Two new graduate programs have been established — a master of music with a major in harpsichord and a double major in harpsichord and organ.

Dr. Palmer comes to SMU from Norfolk State College, Norfolk, Va., where he has taught since 1965. He previously taught at St. Paul's College, Lawrenceville, Va. At Norfolk he conducted the concert choir, the Collegium Musicum, the opera workshop and taught organ, harpsichord, advanced music history and advanced conducting. He conducted the Norfolk Chamber Consort and was organist-choirmaster at Trinity Lutheran Church. He is active as organ and harpsichord recitalist, having played both in Europe and in the USA. He is author of Hugo Distler and His Church Music and has edited some Distler choral works with English text.

A graduate of Oberlin Conservatory in 1960, where he was an organ student of Fenner Douglass, Dr. Palmer's junior year was spent in Salzburg where he studied harpsichord with Isolde Ahlgrimm. He has the MMus and DMA in church music from Eastman School of Music where he was an organ student of David Craighead. He has spent two summers in Haarlem, The Netherlands, studying harpsichord with Gustav Leonhardt. He edits the monthly harpsichord column for THE DIAPASON.

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The Ella Leona Gale organ, named in memory of the long-time Olivet Nazarene College organist and teacher, was dedicated May 17 with a program under the direction of Ovid Young with assisting vocal and instrumental musicians. The three-manual Reuter is in the College Church of the Nazarene, Bourbonnais, Ill. Brass and timpani were heard on Peeters' Entrata Festival and the Concert Singers sang the Vivaldi Gloria. Mr. Young's organ numbers are listed in the recital pages.

GREAT

Open Diapason 8 ft. 61 pipes
Melodia 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Twelfth 2 2/3 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Festival Trumpet 8 ft. 61 pipes
Chimes

SWELL

Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Flute 4 ft. 61 pipes
Nasard 2 2/3 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Fagotto 16 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremolo

CHOIR

Nasonflöte 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Larigot 1 1/3 ft. 61 pipes
Tremolo

PEDAL

Contrabass 16 ft. 12 pipes
Bourdon 16 ft. 58 pipes
Lieblichgedeckt 16 ft. 32 pipes
Quint 10 2/3 ft. 32 pipes
Diapason 8 ft.
Bourdon 8 ft.
Choral Bass 4 ft.
Bourdon 4 ft.
Bourdon 2 ft.
Fagotto 16 ft.
Fagotto 8 ft.

Church in Norwich, N.Y. Installs New Allen

The Broad Street Methodist Church, Norwich, N. Y. has installed and three-manual Allen instrument. The plan includes a processional installation projecting all stops of the choir division. The organist is Jean Spang.

GREAT

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

CHOIR

Viole 8 ft.
Aeoline 8 ft.
Quintadena 8 ft.
Flute 8 ft.
Prestant 4 ft.
Quintade 4 ft.
Quinte 2 2/3 ft.
Principal 2 ft.
Spillflöte 2 ft.
Larigot 1 1/3 ft.
Siffelöte 1 ft.
Scharf 3 ranks
Dulzian 16 ft.
Krummhorn 8 ft.
Krummregal 4 ft.

SWELL

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



Arthur Birchall has become service director in the United States for Casavant Frères, Ltée, St-Hyacinthe, Quebec. Mr. Birchall gained his early training in organ building with Rushworth and Dreaper, Liverpool, England. He joined the staff of Aeolian-Skinner in 1951 and became vice-president ten years later. He brings to Casavant wide experience in every aspect of organ building.

PEDAL

Contra Basse 32 ft.
Contre Dulciana 32 ft.
Principal 16 ft.
Gemshorn 16 ft.
Bourdon 16 ft.
Lieblich Gedeckt 16 ft.
Octave 8 ft.
Gedeckt 8 ft.
Choral Bass 4 ft.
Piccolo 2 ft.
Mixture 3 ranks
Contra Bombarde 32 ft.
Bombarde 16 ft.
Posaune 8 ft.
Clairon 4 ft.

WILLIAM SELF and the Boys Choir of St. Thomas Church, New York City were guests of the Chapel of the United States Naval Academy at Annapolis for the May 17 service.

Some Choral Performances Noted

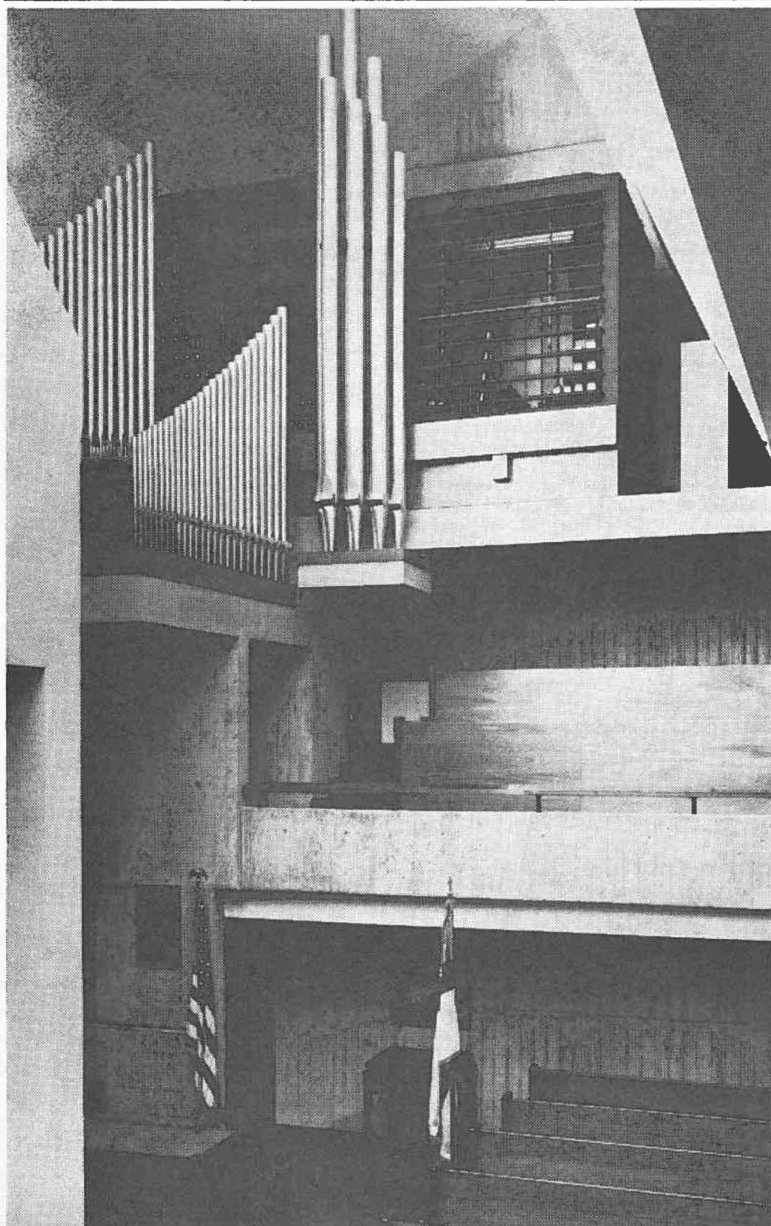
A number of choral programs have reached our desks within the weeks of High Spring. We glean from them an interesting if not at all comprehensive list:

Buxtehude Jesu, Joy and Treasure — Huntington Court United Methodist Roanoke, Va. (C. Ralph Mills); Church of Our Mother of Sorrows, Louisville, Ky. (Robert Crone); Twelve Corners Presbyterian, Rochester, N.Y. (Robert Finster); First Methodist, El Dorado, Ark. (Gordon & Helen Betenbaugh). Debussy L'Enfant Prodige, Trinity Church, New York City (Frank Cedric Smith). Distler Choral Motets, Little Advent Music, St. Mark's Church, Glendale, Calif. (Richard W. Slater). Distler Totentanz, Church of the Ascension, New York City (Vernon DeTar). Schubert Mass in E flat. First Presbyterian Church, Niles, Mich. (Walter R. Ginter, Doris Blackmun). Haydn Lord Nelson Mass, Christ Church Cathedral, Hartford, Conn. (Raymond F. Glover, Eleanor L. Taylor). Haydn Creation, First Baptist, Alhambra, Calif. (Earle Anderson); Haydn Missa Solemnis, Universalist-Unitarian Church, Brockton, Mass. (Harold Heeremans). Mozart Missa Brevis, Pinkham Wedding Cantata, Kansas City Chamber Choir (William Bliem, Jean Thiel). Handel Dixit Dominus, Trinity Parish, Princeton N.J. (James Litton). Bach Praise to God on High, Concordia Senior College, Fort Wayne, Ind. Bach Jesus Priceless Treasure, First Presbyterian, Burlington, N.C. Robert B. King.

FREDERICK L. GRIMES, III and William Hays were at the two organs in St. Thomas Church, New York City for a performance May 18 of the Vierne Mass in C sharp minor for choir and two organs. William Self conducted the performance.

LOYOLA UNIVERSITY Men's Chorus and Mount St. Mary's College Singers were directed by Paul Salamunovich May 18 at a program at St. Andrew's Presbyterian Church, Redondo Beach, Calif.

THE MAASTRICHT EASTER PLAYED by W. W. Hollman was given May 10 at St. Mary's Abbey, Delbarton, Morristown, N.J.



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Conscientious choral conductors have been dissatisfied for many years with editing standards in publications of choral music that are in the public domain. No other kind of music except the solo song has suffered the editorial abuses that are daily heaped upon choral masterworks from Dufay to Debussy. There are, for example, at least nineteen performing editions of Mozart's *Ave verum corpus* (K.618) on the market, not one of which accurately represents the composer's intentions — or informs the user that it does not do so!

In the first place, the source that the editor or arranger uses to prepare his version of the piece rarely appears, not to mention a complete list of authoritative sources. Plagiarism of earlier editions of popular works is nearly universal. Secondly, giving the original title, opus number, performing forces, or verbal text seldom occurs. Wrong notes, unmentioned cuts or additions, and inappropriate and unidentified performance indications are more the rule than the exception; even the composer is sometimes incorrectly identified. Finally, the simple honesty of distinguishing between the composer's and the editor's musical property has become rare.

As a result, conductors who cringe with embarrassment when their choruses sing an incorrect note or word in public, unknowingly perform editions full of them. It is as if *Hamlet* were always present in colloquial modern English (or the *Mona Lisa* shown with a mustache) without any indication that these were not the original forms of these masterworks.

If accurate editing of music were entirely a matter of scholarly practice, only the musicologist would need to concern himself with the question; but it is crucial to the performer's realization of the composer's work. Surely Mozart's understanding of his lovely little motet is more important to the final musical result than are the opinions of arranger X or famous conductor Y on how Mozart should have written his piece. Such opinions should not be suppressed, but one must know what the composer wrote in order to be able to perform the work with understanding and conviction. If a conductor knew exactly what the composer wrote and chose to neglect the composer's intentions, he could do so and bear the critical consequences — good or bad. With most editions of choral music, however, he cannot even make this choice because he does not know what the composer wrote.

Furthermore, because of inconsistent terminology used by publishers and arrangers, the choral conductor cannot be sure of what he is buying in a score. A transcription, an edition, and an arrangement are quite different versions of the same piece. Yet these three terms are used so loosely that the producer and consumer cannot possibly agree about the nature of the merchandise. The conductor is like a housewife who must buy all her canned goods with their labels torn off.

Suggestions for remedies are apt to elicit condescending smiles from some publishers of choral music. As one leading publisher commented in a recent

The American Choral Directors Association now has a membership of nearly 4,000. Its official publication is The Choral Journal, with headquarters in Tampa, Florida.

Choral Editing Standards: A Report

By Walter S. Collins

Reprinted from the *American Choral Review*, January, 1970, with the permission of The American Choral Foundation, Inc.

exchange of letters, "... most conductors are frightened by anything that appears different," and "... editorial marks make the edition look forbidding or even archaic." While such a statement reveals ignorance of modern editing practices and lack of confidence in choral conductors (unjustified especially in the case of those trained since World War II), it indicates at the same time the direction that efforts for improving editing standards must take: A great number of purchasers of choral music will have to begin demanding accuracy and clarity in what they buy and, in effect, invalidate the excuse that quality will not sell. As long as choral conductors buy any version of Lasso's *Echo Song* or accept any changes inflicted upon Brahms's *How lovely is Thy dwelling place*, there is no incentive for many publishers to change their ways.

In a noteworthy attempt to make the buying public aware of this problem and to exert an influence upon the publishing industry, the American Choral Directors Association several years ago appointed their Committee on Choral Editing Standards. After two years of deliberation, this committee produced a resolution on terminology and editing practices that was passed by the membership of the American Choral Directors Association at its National Convention in Seattle in March, 1968. Subsequently it appeared in *The Choral Journal*, the official organ of the Association, and was sent to every publisher of choral music in the United States and Canada. It has also been used in a number of choral clinics and classes.

Since the widest possible distribution of the resolution is desirable, it is also reprinted below. The committee welcomes suggestions for the resolution's improvement so that it may be revised and strengthened over the years.

Resolution

Choral Editing Standards Committee

Presented at the Seattle ACDA Convention by Walter S. Collins, Chairman of the Choral Editing Standards Committee, the following resolution was discussed and approved unanimously by the meeting of all ACDA Officers and Board Members:

Whereas the chief purpose of the *American Choral Directors Association* is the improvement of all phases of choral music in the United States, and

Whereas much choral music — especially that of earlier periods — is published in a manner which does not accurately represent the composer's intentions nor render maximum service to the needs of the conscientious choral director,

Therefore Be It Resolved that the Association offer the publishers of choral music the following editorial suggestions and standards, the adoption of which it believes will materially improve editing practices without excessive cost to the publisher and the purchaser, and

Be It Resolved that the Association membership support the recommended standards wherever possible by purchasing publications which exemplify the best editing practices and by avoiding those which do not.

TERMINOLOGY

Each of the three major types of choral publications which are not original compositions — arrangements, transcriptions, and editions — requires different publishing procedures. The use of these terms should be standardized and publications labeled according to this standard. We urge all publishers and purchasers of choral music to adopt as standard the following definitions and methods of presentation for each type of publication:

ARRANGEMENTS

An arrangement is a deliberate alteration of the composer's original intention, such as occurs in the rewriting of a *mixed chorus* for some other choral combination; the adapting of a new text to the music; or the harmonization for chorus of a preexistent melody such as a folk or popular song. Arrangements should include information concerning the original version, its composer, its performing forces, title, text, and opus number. The identification of the source of the music used by the arranger is also desirable.

The common practice of publishing "arrangements" which are simply reprints of pieces for the same performing forces with someone's ideas of interpretation and/or a translation of the text should be strongly discouraged. Such publications are more properly termed "editions," and should follow the standards for editions which are given below.

TRANSCRIPTIONS

A transcription is the literal reproduction of an original source in a different notation. Normally this is useful to the scholar only, and it is falling into disuse in earlier music because it requires editorial interpretation, and because it is easily confused with the use of the word in later instrumental music where it signifies the rewriting of a composition for a new medium — what is defined as an arrangement above. It is suggested that the term no longer be utilized in choral publications.

EDITIONS

An edition is a transcription which is made ready for modern performance. Its goal is to provide a version of the music as close as possible to the composer's intentions in a form which easily permits the performer to realize those intentions if he chooses to and can. It must include everything left by the composer (or the sources closest to him) and must identify any deviations from or additions to the original made by the editor. The editor may provide as many suggestions for performance as he wishes — indeed, he should indicate fully, on the basis of his knowledge of the performance practices of the time, his opinion of how the composer would have expected the piece to be performed; but in simple honesty, he must always differentiate between editorial opinion and original material.

MINIMUM STANDARDS OF EDITORIAL PRACTICE

As minimum and immediate standards of practice for all published editions of choral music, the *American Choral Directors Association* urges that:

- 1) The sources used in preparing the edition should be identified. If the source is a recognized scholarly edition — such as the collected works of a composer — many of the following procedures may be eliminated, providing always that it is identified as such and changes from it are specified.
- 2) All original material, including the original composer, title, opus number, and instrumentation of the composition should be supplied, as well as such matters as figured bass numbers and original realizations. Where piano-vocal score format is necessary, a description of the original instrumentation should be included.
- 3) The original text should be provided with the music, as well as any translations or

adaptations, and the author, translator, source, and liturgical use of the text should be identified wherever possible.

4) All editorial changes in and additions to the original sources must be clearly distinguishable. There are several recognized methods for doing so simply (see below).

5) Where necessary, rhythmic values, rhythmic grouping, accents, pitch levels, clefs, time signatures, key signatures, and other notation should be modernized. When such changes are made, an incipit showing the original notation should be included, and a description of the alterations not shown by the incipit be supplied in an editorial note. Anachronistic notation should be avoided at all costs.

6) Where two different editions must be used together — as in the case of separate choral and instrumental parts — every effort should be made to assist the performer and to identify and rectify differences between them. A full score usually eliminates such problems and is usually preferable to separate parts, though, admittedly, it is not always practical.

7) The composer's dates and the date of the composition should be given where known. It is more desirable to provide musical and historical information about the piece itself and its performance than biographical information about the composer, which is easily obtainable elsewhere.

8) Measure numbers or rehearsal letters should be provided to assist the rehearsal. In order to stimulate more musical rehearsing, such markings should be placed at convenient stopping and starting points in the music, rather than by some arbitrary system such as every fifth measure or the beginning of each staff, provided that they are frequent enough to eliminate any necessity for extensive counting in rehearsal.

9) The entire text and any translation should be printed straight through in easily readable form before the piece in order that it may be read and understood as a whole.

10) An estimated time of performance should be provided.

ULTIMATE STANDARDS FOR EDITORIAL PRACTICE

As a maximum goal, publishers should eventually adopt a recognized, detailed and unified standard of editorial practice in earlier music. For excellence, practical availability, and unity of international practice, the *American Choral Directors Association* suggests as this standard the pamphlet entitled *Editing Early Music; Notes on the Preparation of Printer's Copy*, published by Novello and Co., Oxford University Press Music Department, and Stainer & Bell. In order to begin immediate progress toward that goal, we urge that this pamphlet be provided now by each publishing company to its editors. Useful discussions of editorial problems also appear in Emery's *Editions and Musicians* (Novello, 1957) and Dart's *The Interpretation of Music* (Harper and Row, 1963).

Respectfully proposed by the Choral Editing Standards Committee of the ACDA:

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Oakland University
Jacklin Stopp
State University of New York
at Buffalo
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Scarsdale Public Schools
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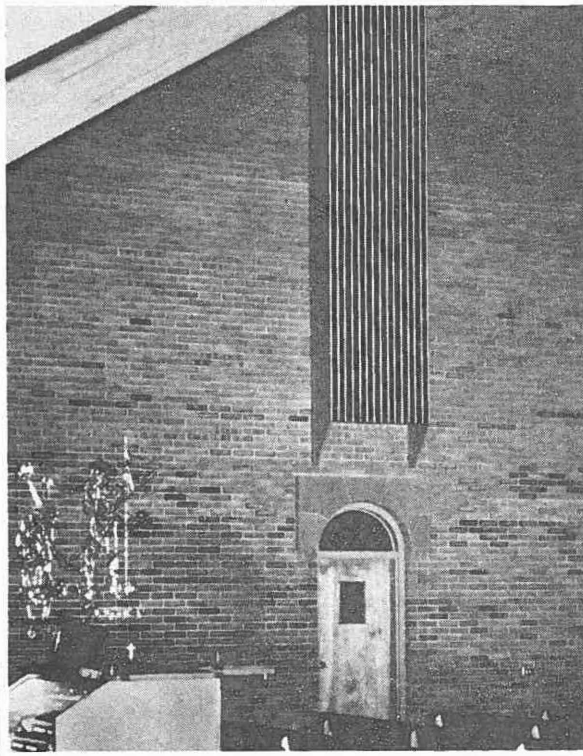
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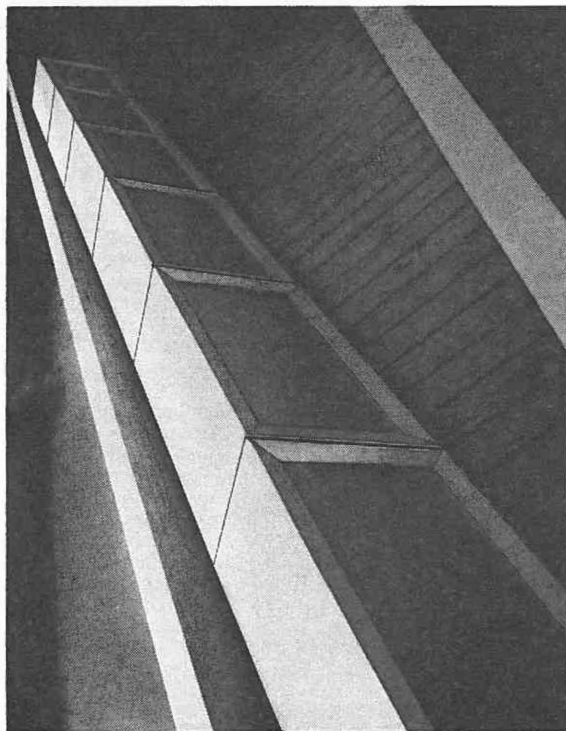
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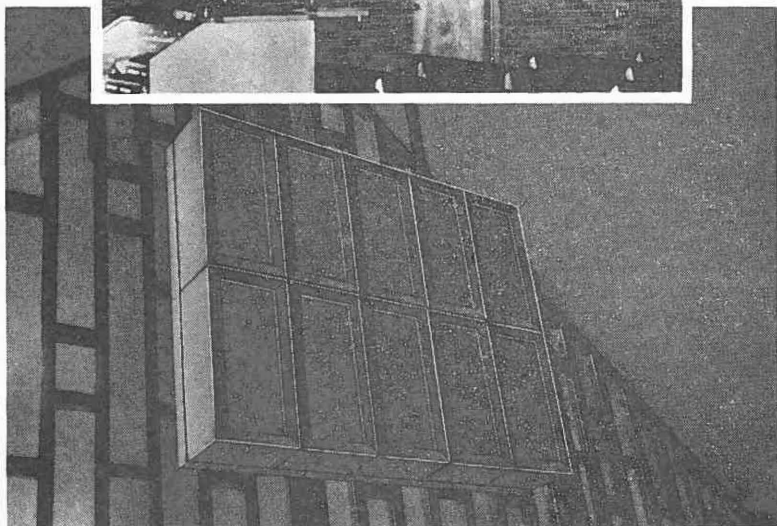
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The opinions, ideas and suggestions on the editorial page are the responsibility of the editors of this publication.

Tu es petra

We have certainly commented before not only on the frequent longevity of church musicians but on their long usefulness and influence. All of us who once marvelled at the apparent indestructibility of the great Widor at Saint-Sulpice are just as astonished at the continued intimations of immortality in the genial genius of his successor, Marcel Dupré, who turned 84 just a month before these lines were written.

This very issue of this not exactly Johnny-come-lately organ magazine contains two current reports which are even more fascinating than the 50-year-old golden anniversary events which appear regularly in *Those Were the Days*.

In the *Nunc Dimittis* column we note the passing of George Harrison, for 75 years organist of St. George's Anglican Church in Dublin, Ireland. At 92, he played the services at the church up to one Sunday before his death.

Closer to home and just as astounding, Alfred Brinkler celebrated his 90th birthday by playing a recital at St. Luke's Cathedral in Portland, Maine; a glance at his program in the recital pages indicates the durability of the art of Portland's long-time municipal organist.

It is good, in these times of change and violence, to have such reminders of the underlying permanence and continuity we have begun to question.

How to Do it

In our issue for February 1967 we published an editorial on the "how to" subject. Not inappropriately for that difficult period, it was pointedly aimed at the promises which a projected magazine was then circulating. (To check our prescience, see *MUSIC*, November 1969, page 9, column 2.)

Is merely stepping up the amount of money individual members must pour into national headquarters any long-term solution to the really serious crisis which exists there? Will raising salaries of staff actually balance the miniscule benefits the average member gets from the services which this staff performs? Isn't Parkinson's Law in operation there? These are questions many members are likely to be asking when the executive branch, without a vote of membership, decides on the increase.

"Follow the leader" is a delightful child's game. But "When I became a

man, I put away childish things" is a verse of Scripture vital to the operation of democratic thinking. Child's games need to be left behind.

One chapter simply sent its charter back to National Headquarters last year and became an "organ club". It charges individual members no more dues than needed to finance the modest program of recitals and meetings which it has always sponsored; so its total per-member annual outlay is less than \$5, instead of \$15. Perhaps this chapter's simple solution may become a model for many small chapters, all of them willing and ready to return to the fold whenever they are convinced that the membership itself is again running its own organization.

After losing some members (what was the mortality in your chapter after that last \$5 raise in dues?) most larger chapters will continue as at present. Will any of them be brave enough to refuse to pay the raise they didn't want? Would that raise have been necessary if the membership had been consulted in 1967 instead of being told that "Father knows best"?

This is an era when many children are asserting their rights, painful as this often seems to all of us. Perhaps Guild chapters will have the courage to stand up to their parent "home office" and demand their rights, too.

If this be treason, make the most of it.

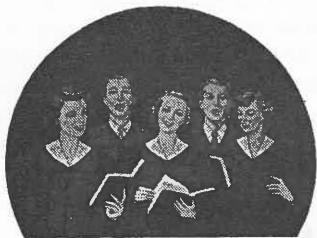
NUNC DIMITTIS

COMPOSER-ORGANIST WEITZ
DEAD AT LONDON AT AGE 86

Guy Weitz, composer of several large-scale organ works which have had many performances, died in London March 23 at the age of 86. He was born in Verviers, Belgium and studied at the Liege Conservatory and in Paris with D'Indy at the Schola Cantorum. He went to England in 1914 where he built a wide reputation as a recital organist and composer for the organ and chorus. He was considered one of the pioneers of the Organ Reform Movement in England. Much of his composition has liturgical roots.

IRISH ORGANIST DIES AFTER
75 YEARS AT SINGLE POST

George Harrison, president of the Leinster Society of Organists, Dublin, Ireland, died March 20 at the age of 92. The last surviving pupil of Sir Robert Stewart and winner of the Coulston prize, he was organist for 75 years of St. George's Anglican Church where he played up to the Sunday before his death.



Choral Music

A fair quantity of choral music reached us for review in the July issue, not usually one of the heavy months for choral music. With churches reporting from many parts of the country on their difficulty in meeting budgets and with the consequent pinch the music budgets are feeling in so many churches, we are frankly a little encouraged to see so much new choral music. There is still a little optimism left.

Not unpredictably there is a showing of some Advent and Christmas music. Associated Music Publishers sends two SSA unaccompanied choral songs for Christmas by Roger C. Hannahs: Man-

ger Song and Nowell.

Boosey & Hawkes has a work many will wish to see, since it is a composition of some scope by a highly regarded composer: Alberto Ginastera's setting of the Latin text of Psalm 150. Requiring a large orchestra and sometimes dividing the chorus into as many as 12 parts, this obviously is not for use by average choirs. But most serious musicians will want to own at least the vocal score.

Broadman has made a good selection of its unison and two-part anthems and has put 16 of them into its Easy Anthems for Children's voices. Most of the anthem writers listed will be familiar to all our readers.

Choristers Guild also provides junior material: unison or SSA Sing We to Our God Above by Charles Knox and SA Fanfare for an Infant King by Stanley Smith. Also from this source is a Prelude and Etude for Handbells by Eugene Butler.

From H. W. Gray comes some service music by Arthur J. Pritchard, a very singable *Missa Seaburiensis* and a rather rousing *Te Deum Laudamus*. Jean Pasquet also has a pair: a short, strong *We Praise Thee*, which begins with a bass solo, and a quiet, expressive *Lord, Make Thy Word a Lantern*. Also from Gray is a choral hymn *Trinity* by Alec Wyton.

Hope Publishing continues its experiments with "young" idioms. Two-part *O Master, Let Me Walk with Thee* by John O. Schroeder has a stock accompaniment, lowered 7th, upward modulations etc. Carlton Young's two-part mixed *God Is Working His Purpose Out* is marked "medium rock" and suggests addition of guitar, drums and bass. James C. Cram's *I Love Thy Kingdom*, Lord calls for pairs of trumpets and trombones and a tuba. Perhaps choirs and congregations may like these. Not trying such new directions are Florence Jolley's largely unison *SATB O Splendor of God's Glory Bright*, two by Austin Lovelace, *SATB Breaking of the Bread* and unison *How Wonderful This World*; and Lois Land's *SA Alleluia*.

Lorenz sends music from two of its subsidiaries. From Heritage Music Press a Christmas Fanfare by Cardon Burnham asks for triangle, cow bells, suspended cymbal, bongos, tom-toms and timpani; the choral parts are elementary.

There is a piece titled *What Color is God's Skin*, and a pleasant Brazilian carol, *The Lambs also Love Thee* arranged by Albert Ream.

From Lorenz's Sacred Music Press comes a small SA Christmas cantata *Come Now to Bethlehem* by Robert Graham, easy but not trite, which children will almost certainly like. Also for children's voices are a unison Huron Indian Carol by T. Charles Lee, with tom-toms; SA *Saviour, Like a Shepherd Lead Us* by Sharon Elery Rogers, Bob Burroughs' SA *O Christ, I Look to Thee*, and Austin Lovelace's *Giver of All, We Thank Thee*.

Most of the Sacred Music Press stack is for SATB. Designed to be sung without accompaniment are: *To the Work* by D. Duane Blakely; *Great and Wonderful Are Thy Deeds* by Kent A. Newbury; *O Praise the Lord* by Lynn Corbitt; *The Word Was God* by Gary Lanier; *Sleep Little Jesus* by William G. Blanchard, with hums; *Jesus, My Lord, My God, My All* by Robert J. Powell, who also has an SAB *Let Thy Love Flow Down*; and Gerhard Schroth's *Holy Night*, based on a Tyrolean folk song, with divisions in all sections except tenor.

Sacred Music Press anthems with organ accompaniment include: *O Men of God, Be Strong* by Eugene Butler; Richard W. Slater's hymn-anthem on *A Mighty Fortress*, with brass quartet and cymbals; George Beverst's *Gloria in Excelsis Deo*, with lots of unison; Dexter Morrill's *Lay Not Up Treasures*; David Peninger's *Open Now Thy Gates of Beauty*, in block harmony; two by Gordon Young — *Almighty and Everlasting God*, and *Bless the Lord, O My Soul*, the latter with a baritone solo; Kent Newbury's *Awake, Thou that Sleepest*, which can be sung unaccompanied; and Don McAfee's *God Ye Therefore*, with a big ending. Mr. McAfee also authors 14 Choral Responses for Sacred Music Press.

An excellent volume of Renaissance Choral Music is edited by Don Malin

Those Were the Days

Fifty years ago the July, 1920 issue published the following news of interest to readers—

The first International Congress on Music of the Roman Catholic Church to be held in America took place June 1 and 2 at St. Patrick's Cathedral, New York City. Dom Gatard and Dom Mocquereau directed chant and Joseph Bonnet presided at the organ.

Harry Benjamin Jepson of Yale won the \$100 DeLamarter prize for the best American organ sonata.

The AGO and NAO agreed to a joint convention for the summer of 1921. The AGO convention at Oberlin featured Charles Courboin, Lynwood Farnum, Edwin Arthur Kraft, William E. Zeuch and Rollo Maitland. Victor Baier was elected AGO warden.

Twenty-five years ago this magazine carried these events in the organ world in its July, 1945 issue—

Despite the war, graduation continued at many schools. The issue reported the BMus and MMus winners at Westminster Choir College and the diploma winners at Guilman Organ School.

George Mead, Jr. received the honorary MusDoc at the Columbia University commencement.

George William Volkel began his 14th season as summer organist at Chautauque, New York.

E. Power Biggs was runner-up to Alec Templeton as the most popular serious music program on radio in the poll conducted by *Musical America*.

Ten years ago this magazine reported these events in the organ field in the issue of July, 1960—

Ruth Krehbiel Jacobs, founder of the Choristers Guild, died at a rehearsal for a choir festival.

Eastman School of Music announced its doctorate in church music.

Walter Piston retired from Harvard University after 30 years.

Herman Berlinski received an honorary SMD at the commencement ceremonies at Jewish Theological Seminary, New York City.

for Marks Music Corporation. French, English, German and Italian composers are represented in largely secular pieces. College choral directors will be especially attracted to this. Ralph Hunter's Manhattanville College series for Marks adds two SSATBs this month: a Buxtehude *Blessed Lord Jesus* and a Hieronymus Praetorius *How Long, O God*; and Mr. Hunter's own *SSAA O Lord of Hosts*. A couple of secular items complete the Marks list.

From Warner Brothers Music come three arrangements by Katherine K. Davis: unison with optional trumpet and timpani. *The Wonders of Earth*, on an English tune; *Ye Sons and Daughters of the King*, SATB on the familiar Leising; and SATB *How Excellent Thy Name* from Handel's *Samson*. There is a *Prayer for the United Nations* by Ross Hastings and a *Prayer for Outer Space* by Joseph Roff to keep us "relevant", and *Twelve Responses and Sentences for SAB* by Maurice C. Whitney — FC

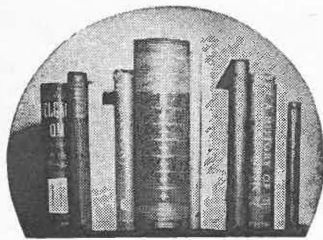
EUGENE YOUNG GOES TO NEW POST AT NEW ROCHELLE, N.Y.

Eugene Young has been appointed organist and choir-master of the Church of the Holy Name of Jesus, New Rochelle, N.Y. He comes to New Rochelle from the Church of St. Joseph Patron, Brooklyn. His organ study has been with Godfrey Tomanek and Walter Baker.

APPOINT MRS. KEIM TO POST IN U OF I CAMPUS CHURCH

Mrs. James E. Keim (Donna) has been appointed organist of the University Baptist Church on the campus of the University of Illinois, Champaign. She has studied with Myron J. Roberts, Charles Wilhite and Elaine Warner Chard.

EDMUND SERENO ENDER, for 32 years organist of St. Paul's Church, Baltimore and now a resident of St. Petersburg, Fla., married Mrs. Nelle N. Oram May 1.



New Books

William H. Barnes & Edward B. Gammons, *Two Centuries of American Organ Building*, Glen Rock, N.J.: J. Fischer & Bro., 1970. 142 pp. \$5.50.

Charles Cleall, *Voice Production in Choral Technique*, London: Novello, revised & enlarged edition, 1970. 155 pp. paperback 20s.

ISO Information (International Society of Organ-Builders), No. 2, Dec., 1969.

Lyndesay G. Langwill, *Church & Chamber Barrel-Organs*, Edinburgh: published by the author, revised & enlarged edition, 1970. 125 pp.

Bernarr Rainbow, *The Choral Revival in the Anglican Church, 1839-1872*, New York: Oxford University Press, 1970. (*Studies In English Church Music*) xiv, 368pp. \$8.50.

Although a definitive history of organbuilding in America will have to wait for the completion of other specialized studies such as the present one, Dr. Barnes' experiences and reminiscences offer interesting insights. Theatre organ fans will be pleased to find an entire chapter on this uniquely American phenomenon.

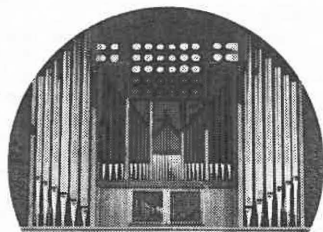
Mr. Cleall's little guide to choral technique was first published in 1955, and it has become quite popular in England. The present edition includes the whole of the original besides extensive information on the characteristics and training of children's voices. Readers on this side of the Atlantic have only to beware occasional Britishisms among the pronunciation techniques.

This second issue of ISO Information continues the high standards of the initial effort. Technical and historical material are both included as before. Josef Mertin's "The Old Italian Organ" is a

particularly fine contribution to the latter category.

The first edition of Mr. Langwill's *Church & Chamber Barrel-Organs* (1967) has apparently aroused a good deal of interest, and the second edition has considerably augmented lists of extant instruments as well as reports of some restorations.

Tractarianism and the liturgical innovations consequent to it are well known to anyone acquainted with English church history. Yet the musical issues involved have until now been rather more obscure. Mr. Rainbow's sense of personal involvement and painstaking investigation are happily expressed in a very agreeable prose style. Although it is clear that his sympathies lie with the "Gregorians," there is a thorough exposition of all opinions and developments in this (at times) astonishing era of church music. — WV



Organ Music

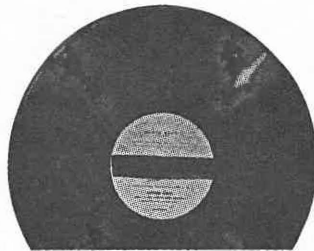
From Broadman Press we have two new releases. Christmas Pastorales for the Organ is a collection for which Jon Spong is responsible, including both familiar favorites and excerpts (Lebegue, Daquin) and original compositions. Two pieces by Thomas Adams (1785-1858) are possibly the most interesting of the lot.

Gordon Young: *Organ Music* (Broadman) is a collection of preludes based on well-known hymn tunes.

The St. Cecilia Series (H. W. Gray) continues with No. 959 — Grand Choeur by Henry Kihlken. There is a remarkable amount of chordal doubling, which leads us to surmise that the registration intended will have less upper work than is popular in some quarters now-

adays. St. Cecilia No. 960 is a set of three hymn preludes by August Maekelbergh: Veni Emmanuel, Hursley, and Rendez a Dieu.

"Semana Santa" (Holy Week), a "Suite para gran organo" by B. Frison, c.m.f., is published by Tesoro sacro musical, Madrid, and has reached us indirectly. No U.S. dealer is given. The four movements depict Palm Sunday, Holy Thursday, Good Friday, and Easter. Thematic material is drawn in each case from a relevant chant source, and the idiom is a consistently romantic one. Overall playing time would likely be around 25 minutes. — WV



Records

The German Psallite Records company has just released three records played by George Markey on an excellent Alfred Führer tracker organ in the Lutheran Church at Dattelin, Westphalia. The organ is well recorded with some very attractive room sound which adds a welcome dimension. The three records, under a meaningless overall title of *Das Orgelportrait*, cover three centuries. Dr. Markey has good fingers and an impressive command of the organ. Number 84/030 969F has one side of Bruhns Preludes and Fugues in E minor, G major and another in E minor; the reverse side is Buxtehude: Prelude, Fugue and Chaconne in C major, Von Gott will ich nicht lassen, Prelude and Fugue in F major and the familiar Jig Fugue in C. Number 85/040 969F consists of four big Bach Preludes and Fugues in B minor, G major G minor and D major. Number 86/050 969 has the Reubke Sonata on one side and Mozart 594 and 608 on the reverse.

By far the best performance is the Reubke. A real service is performed here in showing how an ultra-romantic work, played by an essentially romantic player can take on new dimensions of clarity and communication on an instrument which makes counterpoint something to be heard instead of something to be seen on paper.

Mr. Markey's approach to the earlier music is essentially virtuosic. The Bach is so opposite to the approach on several fine recent complete Bach recordings that it requires an adjusted point of view; perhaps a good many will find adjustment difficult to the performance of, say, the G minor. We could not always make our adjustment to many details of rhythm, phrasing and registration; this was most of all true in the Mozart 608.

Music in the Pews is a record and 35-mm filmstrip distributed by Television, Radio and Audio-Visuals, Presbyterian Church U.S., 341 Ponce de Leon Ave., NE, Atlanta, Ga. 30308. Created and narrated by James R. Sydnor, it could be a useful tool to have on hand for any church with this equipment. We predict it would be played before a half a dozen separate organizations and get a uniformly favorable response. Whether it would produce any results is another matter. — FC

INTERNATIONALE ORGELTAGUNG will be staged at Ulm, Germany Aug. 2 through 9 by the Gesellschaft der Orgelfreunde; many organs will be seen and heard.

PAUL HUME, Washington, D.C. music critic was speaker for commencement exercises May 29 at Westminster Choir College, Princeton, N.J.

RONALD ARNATT was awarded the honorary MusDoc degree at commencement exercises May 29 at Westminster Choir College, Princeton, N.J.

DALE E. WILLOUGHBY, founder and conductor of the All-Miami Youth Chorus, has been appointed director, division of Musical Arts, University of Miami School of Music. He succeeds Lucas Drew who returns to full-time teaching in the department of applied music.

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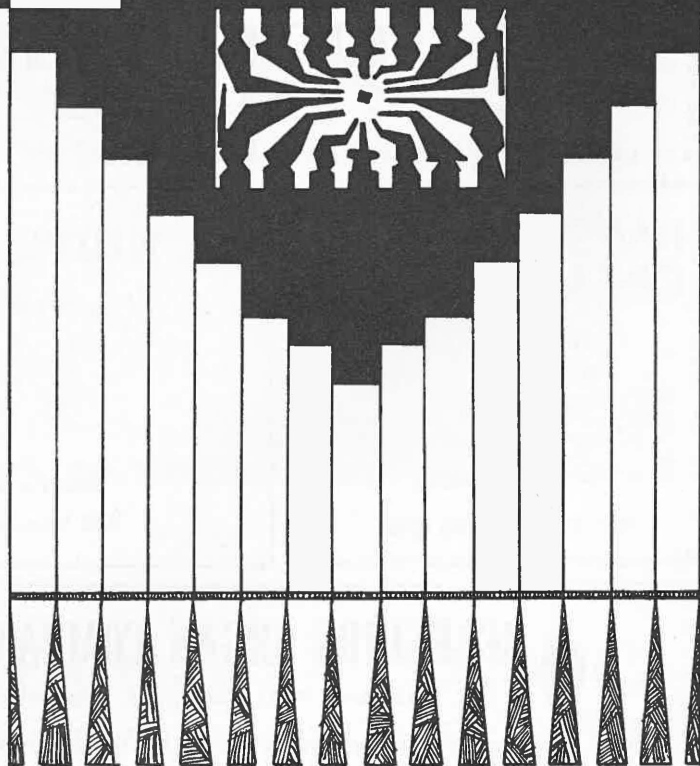
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NEWS OF CHAPTERS AND ORGAN GROUPS

Arrowhead

The April 19 meeting of the Arrowhead Chapter was held at Pilgrim Congregational Church, Duluth, Minn. A film on the construction and installation of a pipe organ, furnished by the Casavant Company, was shown.

ISABELLE B. JOHNSON

Chattanooga

Dr. and Mrs. George M. Cannon hosted the annual picnic for the Chattanooga Chapter May 25 at their home on Signal Mountain. Members explored and played the old two-manual Möller organ recently rebuilt and installed there. These officers were elected: Joseph Running, dean; Paul Louis Anderson, sub-dean; Mrs. James Hall, secretary and registrar; Janet Keese Smith, corresponding secretary; Mrs. Jimmie De Friese, treasurer; Evelyn Gibbs, librarian; James Greasby and Jack Kay, auditors.

JANET KEESE SMITH

CCWO

The Chicago Club of Women Organists celebrated the completion of its 42nd year with the annual banquet meeting June 1 in the Clouds room of the Allerton Hotel. Anamay Owen Wales was elected 21st president and Aurora Iverson new treasurer; new directors are Linnea O. Anderson, Lillian Bouska and Ellen Losberg; other officers are elected in alternate years. The principal speaker was Kenneth Sanson, associate music critic of *Chicago Today* who opened his discussion to questions from the floor. Suzanne Johnson sang two groups. Past presidents and guests from several related organizations were introduced.

Central Arizona

The Central Arizona Chapter held its annual Guild service May 7 at Central United Methodist Church. Gordon McMillan, assisted by the sanctuary choir, led the worship. Chalma Frost and Hazel Smith were at the organ. The last meeting was held May 7 at the home of Bill Brown. Tom Hazelton, San Jose, Calif. played pop music on the Mighty Wurlitzer made famous by George Wright records.

MARJORIE PSALMONDS

Corpus Christi

The last meeting of the season for the Corpus Christi, Tex. Chapter was held May 7 at the First Presbyterian Church. Deanne Denman Leonard and Tommy Wray, students of Roger Hauenstein at Texas A & I University played a recital. A reception and brief business meeting followed.

PATRICIA POWERS

Dallas

The last meeting of the season proved one of the highlights for the Dallas, Tex. Chapter. The 150-voice oratorio chorus of the Park Cities Baptist Church sang the Poulenc Gloria May 19 accompanied by symphony orchestra. Charles H. Worley conducted the performance and Doris Worley was soprano soloist. Judy Johnson, organist of the church, played the Poulenc G minor organ concerto with the orchestra.

DOROTHY W. PEOPLES

District of Columbia

The June 1 meeting of the District of Columbia Chapter was held at the First United Methodist Church, Hyattsville, Md. Neal Campbell, student of William Watkins, was the winner of the scholarship competition. Retiring Dean Marietta Clayton was delegated to represent the chapter at the Buffalo convention. A program of music for choir, organ and instruments was provided by the choir of the host church plus that of Christ Lutheran Church, Washington, D.C. Geoffrey Simon conducted and Dale Krider was organist.

EVERETT W. LEONARD

East Central Illinois

The Central Illinois Chapter met May 17 for the annual spring banquet at Allerton Park near Monticello, Ill. This was the final meeting of the chapter's 25th anniversary year. Following dinner the 18-member bell choir of Grace Methodist Church, Decatur, directed by Duane Werner, played Handel, Abbey, Livingston and Elgar. These new officers were elected: dean, Karen Heinz; sub-dean, Donna Keim; secretary, Betty Hull; treasurer, Paul Pettinga executive committee, Sarah Marquardt, LeRoy Hamp, Jerald Hamilton, Gary Zwicky, Jim Oden, Mike Richardson.

DONNA KAY KEIM

Fort Wayne

The Fort Wayne, Ind. Chapter sponsored a hymn festival May 17 in Kramer Chapel, Concordia Senior College. It featured a wide variety of hymns from throughout the history of Christian hymnody, and reflected the church year from Advent through Pentecost. The Concordia Cantata Chorus and the College Choir under the direction of Herbert Neuchterlein participated. Guest organist for the festival was Paul Manz, Concordia College, St. Paul. Dean Joel Kuznik served as liturgist.

MARY ANN ARDEN

Martinsville

The Martinsville, Va. Chapter met May 26 at Stanleytown United Methodist Church. A recital was played by students of members with seven young people participating.

JUDITH R. STRICKLAND

Erie

The May 7 dinner meeting of the Erie, Pa. Chapter held at was the largest yet. Each member brought a clergyman and the discussion was opened on organists' gripes on clergymen and vice versa. This might have caused apoplexy in some older members but the discussion worked. Each person got into the brawl. The further the discussion went the more it turned into a seeking for the direction of music in church today and the groups became one group. The formal discussion ended about 10:00 and the informal session continued until midnight in the parking lot.

HOWARD P. LYON

Lancaster

The Lancaster, Pa. Chapter met May 11 in the parlor of Grace Lutheran Church, with Abram Longenderfer as chairman. Election of these officers took place: dean, Carl Schroeder; sub-dean, Helen Nuss; secretary, Mary Choplosky; registrar, Rebecca Harrison; treasurer, Dorothy Westermann; auditors, John Bowman, Kenneth Lowry. The speaker for the evening was Dr. James Boeringer, Susquehanna University, who discussed Recordings for Fun and Profit and played excerpts of organ records to demonstrate his ideas.

Members of the chapter went to Washington, D.C. May 10 to hear Donald Capp play the two-manual Beckerath organ at Christ Lutheran Church.

MARY B. CHOPLOSKY

Lorain County

The Lorain County Chapter held its annual installation dinner at Oberlin Inn May 18. Teddy Woodings was re-elected dean. After the meeting members were conducted on a tour of the organ practice studios at Oberlin Conservatory by Randy Bourne, senior student.

ALLAN T. SPENCER

Martha's Vineyard

The Martha's Vineyard Organ Club, formerly the Martha's Vineyard Chapter, wound up its first independent season May 19 with a discussion and demonstration of electronic instruments at the home of Kathleen McDonough. The group, former home chapter of the late S. Lewis Elmer, voted unanimously at the end of last season to return its AGO charter to national headquarters and to continue its existence as an independent organ club.

AGNES R. BUTLER

Galesburg

The Galesburg, Ill. Chapter met May 7 at the Central Congregational Church. New officers are: Charles Farley, dean; James MacC. Weddell, sub-dean; Marcella Thompson, secretary; James Musolf, treasurer. John Near played the Reubke Sonata.

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volume VII

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Lynchburg

The current season of the Lynchburg, Va. Chapter ended with a dinner meeting May 25 at which Jim Anderson and Linda Ellinwood were elected, respectively, dean and corresponding secretary, Madeline Ingram and Norman Blake, members-at-large. Ideas were exchanged for future activities in planning for next season.

EUNICE LEEBRICK

Merrimack Valley

At the May 18 meeting of the Merrimack Valley Chapter at Georgetown, Mass. Congregational Church, new officers were elected: dean, Donald H. Olson; sub-dean, Walter V. Hawkes; secretary, Thomas Sargent; treasurer, Minnie Waitt; registrar, Alberta R. Mathieson; librarian, Bertrand T. Muller; auditor, Wilson Barry; executive committee, Beverly B. Caldon; Carl E. Krumpke, Jr., Norma J. Reich. Edward Gammons spoke on his experiences and on the book on which he has just collaborated with William H. Barnes. Carl Krumpke, Jr. was host for this final dinner meeting of the season.

Montgomery County

The Montgomery County, Md. Chapter held its annual meeting June 7 at Officers: dean, Barbara Goodnight; sub-dean, Kenneth Lowenberg; treasurer, Eleanor Rippon; registrar, Thomas Bast; secretary, Beryl Elwood; historian, Gratia Woods. The subject of the evening's program was Choir Camps and Choir Retreats and how to organize them. A panel of experienced directors were: Lawrence P. Schreiber, Fred Monks, Alfred Newmann, and Stephen Prussing. They gave an encouraging talk.

THOMAS A. BAST

New Hampshire

These new officers were installed by Regional Chairman William Tortolano, St. Michael's College, Winooski, Vt., at the annual dinner meeting May 22 at Grace Episcopal Church, Manchester: dean, The Rev. Alan Carpenter; sub-dean, Ronette Headley; secretary, Dudley Terrill; treasurer, Richard Kinniburgh; registrar, Margaret Powers; board members to 1971, Robert Hale, James Wood; to 1972, William McAllister, Ralph Pugh, Jr.; to 1973, Marilyn Bastian, Louise Audette. R. Gilman Stockwell, Newport, will be general chairman of the northern New England regional convention in Keene in August, 1970. A group of Scottish dancers furnished the entertainment.

Spartanburg

The Spartanburg Chapter held a joint dinner meeting with the Greenville, S.C. Chapter May 6 at the Cabana Inn in Spartanburg. Clergy were honored guests. Speaker was Preston Rockholt, Augusta, Ga. who spoke on Creative Tensions in Church Music. Chairman for the program was William Bradley.

Nassau

New officers for the Nassau Chapter are Ruth M. Lavery, dean; Thelma E. Combes, sub-dean; Greg Fungfeld, corresponding secretary; Eunice G. Crawford, recording secretary; J. Hjalmar Kober, treasurer.

Northern New Jersey

Becky Rosendahl, Jamestown, N.Y. won the annual scholarship competition sponsored by the Northern New Jersey Chapter. She graduated in May from State University College, Fredonia, N.Y. In September she will study at Eastman School of Music, majoring in organ.

At Fredonia Miss Rosendahl served as secretary and treasurer of the Fredonia Chapter and secretary of the concert series. Her organ study at Fredonia was with John I. Hofman.

HAZEL V. SNELL

Redwood Empire

The Redwood Empire Chapter held its first contest for young organists May 5 in Sonoma, Calif. Only one contestant qualified for an award. She was Sharon Moller, Napa, second prize. Elected on that same date were: E. Helen Pendleton, dean; G. Franklin Morris, sub-dean; Mrs. Richard Johnson, secretary.

The chapter sponsored a festival evensong May 17 at the Church of the Incarnation, Santa Rosa, in memory of Clarence Dickinson. Several familiar Dickinson anthems were sung and Gordon Dixon, host organist-director, played Joy of the Redeemed as postlude. Dean Pendleton gave some reminiscences about Dr. Dickinson and directed handbell choirs. Carrie Buller played the flute.

E. HELEN PENDLETON

Richmond

The Richmond, Va., Chapter's annual organist-clergy banquet was held May 19 at River Road United Methodist Church. William F. Summers, minister of Grace Covenant Presbyterian Church was guest speaker, Catherine Spencer arranged a musical program with Irma Wiley, soprano; Kerry Benson, violin, Clifford Langlois, block flute; and Catherine Spencer, harpsichord and piano.

ETHEL BAARS

St. Louis

Newly elected officers of the St. Louis Chapter installed at the May 25 meeting at the Cathedral of St. Peter, Belleville, Ill. are: dean: Elizabeth B. Buck; sub-dean, Franklin E. Perkins; secretary, Henry Glass, Jr.; treasurer, Marie Kremer; registrar, Harry W. Daum; auditors, Oscar H. Jekel, David Nelson.

HENRY GLASS, JR.

Portland

New officers of the Portland, Ore. Chapter elected at the May 20 meeting are: dean, Gale Enger; sub-dean Charles Charman; secretary, Gladys V. Edgar; treasurer, Reba Payne; auditor, Grace Hager; board member, Alice Kreidler. The members expressed thanks to retiring officers, to Richard Benedum for his recital and to Dale Fisk and John Strege for hosting the meeting at Concordia College.

San Joaquin Valley

A potluck dinner and recital of organ and instrument music by members Dick Cenci-baugh and Zella Woods plus two violinists and brass choir, preceded the annual business meeting May 12 at the San Joaquin Valley Chapter, Fresno, Calif. Newly elected officers are: H. R. (Dell) Fishback, Jr., dean; Richard Cenci-baugh, sub-dean; Geri Peabody, secretary; Susie Nakagawa, registrar; James Cabagnaro, treasurer; Teresa Critz and Esther Frankian, auditors.

The last meeting for the season was held at the United Methodist Church, Visalia, June 2 with a picnic supper hosted by Visalia members and held in the church Fellowship Hall. A student organ recital, listed in the recital pages, followed which featured Jim Hollender, student of Jame Keene, Janet Lynch, student of Zella Woods, and David Christensen, student of Richard Galloway. A brief executive board meeting followed the recital.

GERRI PEABODY

Southern Arizona

The Southern Arizona Chapter's organist-clergy dinner was held May 18 at Trinity Presbyterian Church, Tucson, with Margery Long as hostess. After dinner installation of officers was held. Dr. A. Johnson is the newly elected dean. Members and guests heard a program of organ music played by these members: Mrs. Russell Wright, Margery Long, Shirley Helmich and Mrs. Carroll Rinehart. Roy Duran played Commotio, Nielsen.

V. LOUISE PATTERSON

Springfield

The Springfield, Mass. Chapter held its annual meeting and banquet May 26 at Christ Church Cathedral with Robert Knox Chapman as host. Guest of honor was National President M. Searle Wright who gave a lecture demonstration on improvisation. The chapter's annual scholarship for organ study was awarded to Gary LaPlant, student of George Hart. Permelia Singer, Junior at Smith College and student of Vernon Gotwals, received honorable mention.

Officers re-elected are: Myrtle Regier, dean; Dwight Killam, sub-dean; Alan Dickinson, treasurer; Margaret Ryan, secretary; board of directors, Mrs. Nevin Kirk, Kenneth Licht.

MARGARET RYAN

Vermont

The annual meeting of the Vermont Chapter was held May 24 in the library of St. Paul's Cathedral, Burlington. New officers are: James G. Chapman, dean; Caroline Carpenter, sub-dean; Sister Mary Costello, secretary; Romaine S. Farnham, treasurer; Katherine Dopp, registrar; Stanley Orcutt, auditor; the Rev. John W. Norris, chaplain; Fred Metcalf, historian; Dale Carr, William Rugg, John Russell, Kedra Greaves, William Tortolano and Mildred Whitcomb, executive committee. Following a ham dinner served by ladies of St. Paul's, Robert Glasgow played a recital at the First Congregational Church listed in the recital pages.



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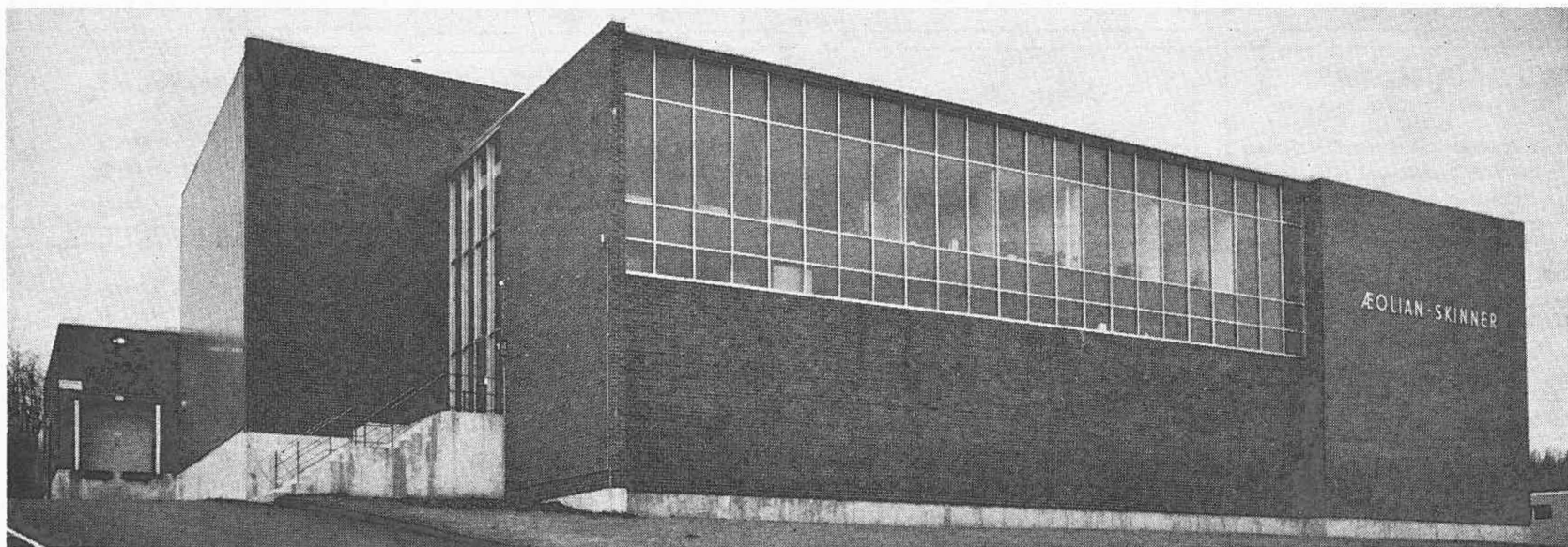


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Programs of Organ Recitals of the Month

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

Robert S. Baker, New York City — St. Paul's Chapel, Columbia University May 13: Sonata 2, Mendelssohn; Chaconne in E minor, Buxtehude; Fantasie on Panis Angelicus, Joseph Goodman; Pastorale and Aviary, Roberts; Prelude and Fugue in E major, Bach.

Lornalee Curtis Chernus, Elizabeth, N.J. — St. John's Church, April 30: I cry to thee, In Thee is gladness, Bach; A mighty fortress, Walther; In the midst of earthly life, Scheidt; Prelude, Adagio, Bach; Antiphon 1, Dupré. May 14: Two preludes, Scheidemann; Variations on My Young Life, Sweelinck; Lo, how a rose, Brahms; Prelude and Fugue in A minor (little), Bach.

Peter Long, London, England — Holy Trinity Church, Brompton May 12: Offertoire sur les Grands Jeux, Dialogue sur la Voix Humaine, Chromhorne sur la Taille, Fugue sur la Trompette, Convent Mass, F. Couperin; Pièce Héroïque, Franck; Fugue on the Magnificat, Bach; Prelude, Adagio and Choral Varié on Veni Creator, Duruffé; Litanies Alain.

Thomas George, Murray, Ky. — Murray State U senior, Price Doyle Building May 24: Grand Choeur Dialogue, Gigout; Antiphon Dupré; Carillon de Longpont, Vierne; Offertoire sur les Grands jeux, F. Couperin; It Missa Est, Kodaly; Air, Hancock; Prelude 6 Schroeder; Suite, Creston.

Delbert Saman, Austin, Minn. — Chris United Methodist Church, Rochester July 14: Te Deum, Buxtehude; Three Liturgical Dances, Nelhybel; Variations on Wondrous Love, Barber; Pasticcio, Epilogue, Langlais

Robert Kendall, Northfield, Minn. — Chris United Methodist Church, Rochester, Minn June 9: Prelude and Fugue in C major, Buxtehude; Partita on Jesus Priceless Treasure Walther; Chorale in A minor, Franck.

Susan L. Ritz, Mansfield, Pa. — Student of Kent Hill, Mansfield State College April 27: Offertoire sur les Grands jeux, F. Couperin; Sonata 4, Bach; Prelude, Duruffé; La Nativité, Te Deum, Langlais.

Robert Noehren, Ann Arbor, Mich. — St. Paul's Cathedral, Buffalo, N.Y. May 29: Prelude and Fugue in E minor, Bruhns; Variations on Lucis Creator, Alain; Nazard, Langlais; Eternal Purposes, Messiaen; Finale on the Magnificat, Dupré.

Kim R. Kasling, Mankato, Minn — First Presbyterian Church, Menominee, Mich. April 23; Trinity Methodist Church, Detroit, Mich. April 26: Grand Jeu, Recit, Basse de Trompette, Du Mage; Concerto in A minor, Vivaldi-Bach; Prelude and Fugue in F sharp minor, Buxtehude; Fantasie on B-A-C-H, Reger; Prelude and Fugue on O Pain and Sorrow, Brahms; Fantaisie 1, Postlude for Compline, Alain; Outbursts of Joy, Messiaen. With Theresa Kasling, St. Clement's Church, St. Paul, Minn. April 19: Grand Jeu, Du Mage; same Buxtehude, Vivaldi-Bach, Reger, Alain plus: Schmücke dich, Bach; O Welt, ich muss dich lassen, Herzlich tut mich erfreuen, Brahms; Final, Symphony 1, Langlais.

Mary Frances Lewis, New York City — Master recital, Union Seminary, Church of the Ascension April 29; Dialogue sur les Grands Jeux, Grigny; Bergamasca, Frescobaldi; Wachet auf, Toccata, Adagio and Fugue, Bach; Sonata 2, Hindemith; Prelude from Prelude, Adagio et Choral Varié, Duruffé; Dieu parmi nous, Messiaen.

Michelle Graveline, Springfield, Mass. — Christ Church Cathedral May 17: Passacaglia and Fugue in C minor, I call to Thee, Rejoice Christians, Bach Concerto 2 in B flat, Handel; Stained Glass, Mulet; Pièce Héroïque, Franck; Air, Hancock; Toccata, Symphony 5, Widor.

Donald Books, New Haven, Conn. — Trinity Church, New York City June 4: Nun komm' der Heiden Heiland (3 settings), Bach; Sonata 3, Hindemith; Fantasie and fugue in G minor, Bach.

Lloyd Holzgraf, Los Angeles, Calif. — Trinity Church, New York City June 25: Prelude and Fugue in A minor, Bach; October Interlude, Mader; L'Ange à la Trompette, Charpentier.

Arthur P. Lawrence, Notre Dame, Ind. — All Saints Chapel, Howe Military School May 3: Concerto 1, Ernst-Bach; Deck thyself, Fantasie in G major, Trio Sonata 2, Prelude and Fugue in E flat major, Bach.

Conrad Grimes, Winnipeg, Man. — University of Manitoba May 19: Kyrie, Et in Terra pax, Parish Mass, Elevation, Offertoire sur les Grands Jeux, Convent Mass, F. Couperin. Travis Grimes, harpsichord, Peggie Sampson, gamba, and Phyllis Thomson, soprano, shared the all-Couperin program.

Roger Heather, Cincinnati, Ohio — Front Street Presbyterian Church, Hamilton, Ohio June 7: Fantasie in Echo Style, Sweelinck; Basse et dessus de trompette, Clérambault; Bells of Arcadia, F. Couperin; The Fifers, Dandrieu; Prelude and Fugue in E flat, Bach; Rondo for Flute Stop, Rinck; Londonderry Air, Ellsasser; Fantasie in C major, Franck; Sine Nomine, Peek; Brother James's Air, Ellsasser; He Leadeth Me, Van Hulse; Lobe den Herren, Walcha; Divinum Mysterium, Hebble; In Babilone, Purvis

Kent Hill, Mansfield, Pa. — Mansfield State College faculty recital, Steadman Theater April 28: Acclamations, Langlais; Prelude and Fugue in F sharp minor, Buxtehude; In dulci jubilo, Jesus Christus, unser Heiland, Komm, heiliger Geist, Prelude and Fugue in D major, Bach; Reflections, Husted; Variations on Lucis Creator, Postlude for Compline, Alain; Dieu parmi nous, Messiaen.

Howard W. Vogel, Summit, N.C. — St. Mary's Abbey, Delbarton April 19: Chaconne in E minor, Buxtehude; Prelude and Fugue in G minor, Bach; Sonata 2, Mendelssohn; Toccata, Monnikendam. Mary Louise Diehl, soprano, and James B. Hays, clarinet, shared the program.

Gary Zwicky, Charleston, Ill. — Immanuel Lutheran Church May 7: Prelude and Fugue in D major, Bach; Three Ascension Chorales, Pepping; Sonata in F minor, Rheinberger; Chromatic Study on B-A-C-H, Piston, Carol; Den Lustelijcken mej, Bull; Chant de May, Jongen; Litanies, Alain.

Lucy Anne McCluer, Due West, S.C. — Erskine College May 12: Sonata 1, Kropfreiter; Variations on America, Ives; Five Pieces, Schroeder; Fantasie, Hoeller; Prelude and Fugue, Rayner Brown; Prelude and Fugue in D major, Bach. E. Douglas Vaughan, violinist, assisted in Schroeder, Hoeller, Brown.

Raymond Glover, Hartford, Conn. — Christ Church Cathedral June 3: Chaconne in D minor, Pachelbel; Introduction and Passacaglia in D minor, Reger. Adam La Zarre, tenor, shared the program.

Robert Glasgow, Ann Arbor, Mich. — Memorial Presbyterian Church, Midland, Mich. May 26: Petite Suite, Bales; Pastorale, Aldrobandini; Sonata in C, K. 255, Scarlatti; Canon in B major, Sketch in D flat, Schumann; Chorale in E major, Franck; Four Noël's, Daquin; Passacaglia and Fugue in C minor, Bach.

Harry Kelton, Salem, Mass. — Grace Church April 12: Offertorio, Canzona, Elevazione, Pastorale, Zipoli; Toccata and Fugue in D minor; Bach; Aria con Variazione, Martini; Elegie, Peeters; Prelude, Fugue and Variation, Franck; Three Antiphons, Finale, 15 Pieces, Dupré. Busch-Reisinger Museum, Cambridge April 30: Same Franck plus; Carillon, Murrill; Partita on Jesu, meine Freude, Walther; Voluntary in D major, Boyce; Toccata on Mitten wir in Leben sind, Pepping.

David Britton, Los Angeles, Calif. — First Unitarian Church, San Diego April 5, United Methodist Church, Tujanga April 12: Paean, Leighton; Concerto 4 in F, Handel; Deux Danses a Agni Yavishita, Aria, Alain; Chorale, Symphony 2, Vierne; Triptych of Fugues, Near; Von Gott will ich nicht lassen, Fantasie and Fugue in C minor, Bach; Partita on Nun komm der Heiden Heiland, Distler.

Charlie Davis, Galveston, Tex. — Senior recital North Texas State U May 3: Prelude and Fugue in G minor, Buxtehude; Schmücke dich, Prelude and Fugue in A minor, Bach; Jubilee, Sowerby; Joie et clarté, Le Mystère de la Sainte Trinité, Messiaen; Finale, Symphony 1, Vierne.

Theodore J. Talbert, Philadelphia, Pa. — graduation recital, student of J. Earl Ness, St. Mark's Church May 11: Prelude and Fugue in A minor, Nun bitten wir, Bach; Nun bitten wir, Buxtehude, Böhm, Schroeder; Sonata 2, Hindemith; Grande Piece Symphonique, Franck.

David Hurd, Jr., Oberlin, Ohio — St. Paul's Chapel, Trinity Parish, New York City June 24: Sonatina, Ritter; Concerto in D minor, Vivaldi-Bach; Prelude and Fugue in C minor, Bach.

Kurt Rapf, Vienna, Austria — Stiftskirche zu Wilten, Innsbruck Aug. 27: Toccata and Fugue, opus 59, Reger; Chaconne in C sharp, Schmidt; Partita on Ach, wie flüchtig, David; Aphorismen, Rapf.

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Programs of Organ Recitals of the Month

Rafael de Castro, Mexico City, Mexico — Sala Chopin May 22: Noël Grand Jeu et Duo, Daquin; Prelude, Fugue and Chaconne, Buxtehude; Concerto 6, Soler-Castro; Fantasia and Fugue in A minor, Bach; Nun danket alle Gott, Karg-Elert; Chorale in A minor, Franck; Berceuse, Vierne; Toccata, Symphony 5, Widor.

Gordon Zeller, Salem, Ore. — Trinity Methodist Church May 17: Prelude and Fugue in F major, Buxtehude; Hark a Voice Saith, Concerto in C, Bach; In Bethlehem's Lowly Stable, Walcha; Ode for the New Year, Selby; Cortège, Mouquet; Prelude and Fugue in G major, Sleeper's Wake, Bach; My Heart Is Filled with Longing, Kirnberger; Earth Carol, Purvis; Antienne, Acclamations, Epilogue, Langlais.

James Moeser, Lawrence, Kans. — National Shrine, Washington, D.C. May 10: Litanies, Postlude pour l'Office de Complies, Alain; Grand Jeu, DuMage; Three Noël's, Dandrieu; Fantaisie in G major, Bach. Oklahoma City University April 19: same DuMage, Dandrieu, Alain plus: Chorale in B minor, Franck; Toccata in F major, Sonata 6, Toccata and Fugue in D minor, Bach.

Larry R. Rootes, Chicago — Christ Church Montreal July 29: Prelude and Fugue in C minor, Böhm; When in the Hour of Utmost Need, Bach; Schönster Herr Jesu, Schroeder; Celestial Banquet, Messiaen; Eternal Purposes, Messiaen; Dies Irae, David; Fantasia on Come Holy Ghost, Pecters.

David J. Hurd, Jr., Huron, Ohio — Christ Episcopal Church May 17: Prelude and Fugue in E minor, Bruhns; Concerto 5 in D minor, Vivaldi-Bach; Fantaisie in C major; Franck; Fantasia and Fugue in G minor, Bach. Grace Sung-En Wong, harpist, shared the program.

Paul Vander Weele, Evanston, Ill. — Graduate student of Karel Paukert, Alice Millar Chapel May 19: Concerto in G major, Ernst-Bach; Passacaglia in C minor, Bach; Benedictus, Fantasia on How Brightly Shines, Reger.

Cherry Rhodes, Washington, D.C. — All Souls Unitarian Church June 7: Prelude and Fugue in C minor, Bach; Fantasia and Fugue in C minor, Reger; Four Excerpts, Grigny; Pour le Tombeau de Colbert, Guillou.

George Thalben-Ball, London, England — Holy Trinity Church, Brompton April 28: Concerto in D, Avison; Partita on Lord Jesus Christ, Thou Prince of Peace, J. Bernhard Bach; Prelude and Fugue in G minor, J. S. Bach; L'Etourdine, D'Agincourt; Les Fifres, Dandrieu; Chorale in E major, Franck; Imagery in Tableaux, Edmundson; Pastorale, Philip James; Finale, Suite, Dupré.

Linda Birkley, Cedar Rapids, Iowa — Coe College Senior, Sinclair Auditorium May 12: Prelude and Fugue in A minor, Bach; Chorale, Variations 1, 2, Herr Jesu Christ, dich zu uns wend', Walther; Jesu, Joy of Man's Desiring, Bach; Vater Unser, Dupré, Mendelssohn; Canon in B minor, Schumann; Tu es petra, Mulet; La Nativité, Langlais; Toccata, Symphony 5, Widor; Le Jardin Suspendu, Litanies, Alain.

Herbert Paulmichl, Bozen, Switzerland — Stiftskirche zu Wilten, Innsbruck July 9: Toccata in E minor, Pachelbel; Partita on Allein Gott, Bach; Prelude and Fugue in E minor, Bruhns; Wer nur den lieben Gott lässt walten, Bach, Concerto, Meck-Walther; O Traurigkeit, Paulmichl; Prelude in C minor, Schroeder; Meditation and Toccata on Christ ist erstanden, Paulmichl.

Robert Gant, Conway, Ark. — First United Methodist Church May 14: Concerto del Sigr. Albinoni, Walther; Nun komm, der Heiden Heiland, Sei gegrusset partita, Bach; Canzon primi toni, Gabrieli; Fanfare, Sowerby; Suite, opus 5, Duruflé. The State College of Arkansas brass ensemble assisted.

Eugene Hancock, Detroit, Mich. — Outer Drive Faith Lutheran Church May 17: Organ Psalms, Zimmermann; Schübler Chorales, Prelude and Fugue in C minor, Bach; Sonata 1, Schultz; Pastorale and Aviary, Roberts; The Fifers, Dandrieu; The Burning Bush, Berlinski.

Claire Coci, Tenafly, N.J. — St. Paul's Chapel, Columbia University May 20: Prelude and Fugue on B-A-C-H, Liszt; Scherzetto, Vierne; Chorale in B minor, Franck; Improvisation for Pedals, Robert; Joie et Clarté, Messiaen.

Fred Tulan, Stockton, Calif. — Central Methodist Church May 10: Concerto in G minor, Poulenc; Andante Cantabile, Concerto, Purvis; Passacaille, Satie; Sinfonia in E major, Bach.

Alfred Brinkler, Portland, Maine — 90th birthday recital, St. Luke's Cathedral May 10: Prelude, Borowski; Angelus, Karg-Elert; Sonata in E flat minor, Rheinberger; Variations on a Ground Bass, Brinkler; Serenade, Evening Bells and Cradle Song, MacFarlane; Chorale in A minor, Franck.

Richard W. Slater, Glendale, Calif. — St. Mark's Episcopal Church May 17: All Hugo Distler: Orgel-partita on Nun komm der Heiden Heiland; Drei geistliche Konzerte für Sopran und Orgel; Orgelsonate (trio); Wie der Hirsch schreiet, Selig sind die Toten, from Der Jarhkreis; Lobe den Herren, no. 3 from Drei kleine choralmotetten; Kleine Adventsmusik. Penny Forbes Hix, soprano, Charles Hubbard, flute, John Clarke, oboe, Marilyn Baker, violin, and Keith Molstad, narrator, assisted.

James Claude Richardson, Louisville, Ky. — Southern Baptist Seminary April 28; First Baptist Church, Martinsville, Va. April 14; First Baptist Church, Statesville, N.C., April 15: Sonata 1, Rohlig; Prelude and Fugue in E flat major, Bach; Concerto 3 in G major (with James Good, harpsichord); Pastorale in E major, Franck; Prelude and Danse Fuguée, Litaize.

Margaret Kautz, Williamsville, N.Y. — Prelude and Fugue in F-sharp minor, Buxtehude; In Thee Is Gladness, Bach; If Thou wilt Suffer God to Guide Thee, Marpurg; Built on the Rock, B. Janacek; Carillon de Westminster, Vierne; Cantabile, Franck; Te Deum, Langlais.

Rosamond Ernst Hearn, La Grange, Ill. — Pilgrim Lutheran Church, Chicago May 24: Prelude and Fugue in B minor, Bach; Chorale in A minor, Franck; Chorale Dorien, Alain; Introduction and Passacaglia in D minor, Reger.

Roland Steele, Kingsville, Tex. — First Presbyterian Church May 17: Prelude and Fugue in F-sharp major, Buxtehude; Toccata and Fugue in F major, Bach; Sonata 4, Mendelssohn; Partita on Wacht auf, David; Variations on a Theme by Daniel Moe, Bender.

Steven M. Denmark, Glendale, Calif. — First Baptist Church, Van Nuys May 11: Prelude and Fugue in E flat major, Bach; Sonata 2, Heiller; Symphonie-Passion, Dupré.

Richard M. Peek, Charlotte, N.C. — Chestnut Street United Methodist Church, Lumberton, N.C. May 10: Grand Jeu, Récit, Basse de Trompette, DuMage; Prelude and Fugue in D major, Bach; Flötenuhr, Haydn; Prelude 3 in D minor, Mendelssohn; Schmücke dich, Brahm; Sketch in F minor, Schumann; Gigue, Peek; Desseins Eternels, Dieu parmi nous, Messiaen.

Curtis Lasell, Martinez, Calif., Gary Schultz, San Bruno — Temple Hill July 4; Chaconne, Buxtehude; Sketch, Schumann; Born in Bethlehem, He Whom Shepherds Greatly praised, Praised be Thou, Walcha; Chorale in E minor, Pasticcio, Langlais; Prelude and Fugue in C major, Böhm — Mr. Lasell. Prelude and Fugue in E minor, Bach; Banquet Celeste, Messiaen; Prelude and Fugue on A-L-A-I-N, Duruflé — Mr. Schultz.

William Evans, Philadelphia, Pa. — Frankford High School April 20, Church of the Advent, Boston, May 3, Summit Presbyterian Church May 12: Prelude and Fugue in D major, Wo soll ich fliehen, Nun komm' der Heiden Heiland, Wacht auf, Fugue in G major (Gigue), Bach; Carillon de Westminster, Vierne; Very Slowly, Sonatina, Sowerby; Prelude and Fugue in G minor, Dupré.

Richard P. DeLong, Ashland, Ohio — Freshman student of Mabel Zehner, Ashland College Chapel April 26: Prelude, Fugue and Chaconne in C, Jig Fugue in C, Buxtehude; O Mensch, Toccata and Fugue in F major, Bach; Sonata 1, Mendelssohn; Deck Thyself, Brahm; Chorale in A minor, Franck; Le Jardin Suspendu, Litanies, Alain.

John Rose, Newark, N.J. — Sacred Heart Cathedral May 10: Prelude and Fugue in C minor, Have Mercy on me, Lord God, Bach; Homage to Perotin, Roberts; Adagio for Strings, Barber-Strickland; Vision of the Church Eternal, Messiaen; Processional for Plymouth, Muro; Prelude and Fugue in B major, Saint-Saëns; Sonata 1, Mendelssohn.

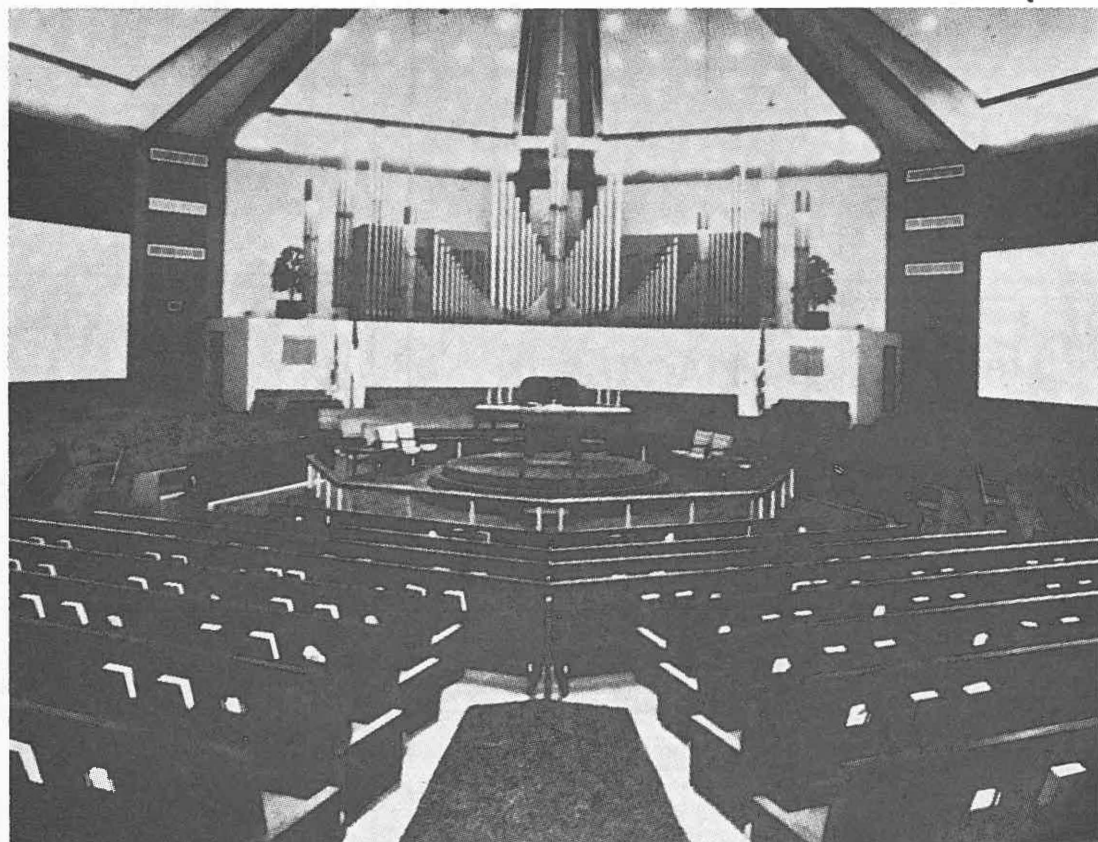
Fred Binckes, Gary, Ind. — Graduate recital, Valparaiso University May 21: Chorale in E major, Franck; Prelude and Fugue in D minor, Buxtehude; Partita on Unüberwindlich starker Held, David; Toccata and Fugue in F major, Bach; Sketch in B flat minor, Dupré.

Robert Cundick, Salt Lake City, Utah — St. Thomas Church, New York City May 18: Sonatina, Cundick; Tryptique, Vierne; Prelude and Fugue in C major, Bach.

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Programs of Organ Recitals of the Month

Michael Mayr, Innsbruck, Austria — Stiftskirche zu Wilten June 25: Variations on a theme of Jannequin, Fantaisie 2, Litanies, Alain; Wir glauben all, Trio Sonata in E flat, Prelude and Fugue in B minor, Bach; Improvisation.

Richard Litterst, Rockford, Ill. — Second Congregational Church, April 12: Prelude and Fugue in C major (9/8), Bach; Two Trumpet Tunes and Air, Purcell; Prelude on B-A-C-H, Liszt; Prelude on Psalm 139:11, Howells; Funeral Song, Christmas Song, In Paradise, Toccata, Mulet. Kathryn Litterst, dancer, shared the program. Dedicatory, Goshen, Ind. College April 18: Nun danket alle Gott, Kark-Elert; Sonata in D minor, William Dawes (with Lon Sherer, violin, Mary Oyer, cello); Concerto 13 in F, Handel (with Goshen College orchestra); Prelude and Fugue in B minor, Bach; Chorale in E major, Franck; Epilogue, Langlais in Ecclesiis, Gabrieli (with college chamber choir).

A. Robert Chapman, Lakewood, Ohio — Lakewood Congregational Church April 26; Prelude and Fugue in G major, Allegro, Trio Sonata in G, Bach; Rondo, Rinck; Concerto 4 in F, Handel; Christ ist erstanden, Peeters; Jesus and the Little Children, Lovelace; Piece for Little Bells, Purvis; Le Banquet Celeste, Messiaen; Carillon-Sortie, Mulet.

Richard Gehrke, Walter Kreuger, Oakland, Calif — Temple Hill June 7: Prelude and Fugue in G major, Bach; The Ascension, Messiaen — Mr. Kreuger. Song of Peace, Langlais; Impromptu, Vierne; Fantasia and Fugue on Ad nos, Liszt. — Mr. Gehrke.

George L. Jones, Jr., Potsdam, N.Y. — Mater Dei College, Ogdensburg, N.Y. May 3: Chaconne in G minor, L. Couperin; Flute Solo, Arne; Prelude and Fugue in F minor, Bach; Adagio, Fantasia in F minor, Mozart; Pastorale, Franck; Pastorale, Milhaud; Chorale in B, Jackson; Cantique, Canzona, Langlais.

John Cartwright, New York City — St. Paul's Chapel, Trinity Parish: Prelude and Fugue on a theme of Victoria, Britten; Grand jeu, Récit en taille, Basse et dessus de Trompette, Cromorne en taille, Dornel; Triple Kyrie, Bach.

Susan K. Marchant, Buffalo, N.Y. — St. Paul's Cathedral June 5: Sonata 1, Hindemith; Communion, Vierne; Sonata 3, Bach.

Heidrun Decker, Vienna, Austria — Stiftskirche zu Wilten, Innsbruck June 11: Preambulum in D major, Krieger; Warum betrübst du dich, Scheidt; Allein Gott in der höh, Bach; Concerto in C major, Vivaldi-Bach; O wie selig, Brahms; Chorale in A minor, Franck.

Earl Barr, St. Paul, Minn. — Christ United Methodist Church, Rochester July 28: Prelude and Fugue in D major, Bach; Scherzo, Gigout; Adagio, Symphony 3, Vierne; Improvisation on Victimae Paschali, Tourne-mire. Dedicatory, All Saints Lutheran, Minnetonka, Minn. May 17: Toccata and Fugue in D minor, Bach; Musical Clocks, Haydn; Fantasia in F minor, K. 608, Mozart; Toccata, Reger; Blessed are Ye who Live in Faith, Brahms; Petite Suite, Bales.

C. Harold Einecke, Spokane, Wash. — Vermont Street United Methodist Church, Quincy, Ill. April 30: Sonata 4, C.P.E. Bach; Walk to Jerusalem, Prelude and Fugue in E minor, Bach; Flute Solo, Arne; Rondo in G, Bull; Adagio, Beethoven; Three Pieces for Organ, Walton; Air, Hancock; Voluntary on The King's Majesty, Sowerby Intermezzo, Nancy Faxon; Toccata in G minor, Pierne.

Harry Huber, Salina, Kans. — Sacred Heart Cathedral May 12: Prelude and Fugue in E flat, From God naught shall divide me, Bach; Jesu, Priceless Treasure, Walther; Chorale in B minor, Franck; Joie et clarté, Priere du Christ, Messiaen; Veni Creator Spiritus, Veni Redemptor Gentium, Pepping; Pastorale, Chorale 1, Andriessen.

Kenneth K. Livingston, Ridley Park, Pa. — Sacred Heart Cathedral, Newark, N.H., May 24: Fanfare, Cook; Chorale, Jongen; Prelude and Fugue in G minor, Bach; Chaconne, L. Couperin; Sonata 3, Mendelssohn; Cantabile, Finale in B flat, Franck.

Alice Bancroft Damp, Spokane, Wash. — St. John's Cathedral June 6: Prelude and Fugue in F sharp minor, Buxtehude; Gloria, Mass for Parishes, F. Couperin; Fantasia in G major, Bach; Fantasia in C major, Franck; Allegro, Symphony 6, Widor.

Frederick Burgomaster, Buffalo, N.Y. — St. Paul's Cathedral May 8: Fantasia Chromatica, Sweelinck; Three Short Preludes, Halsey Stevens; Chorale in A minor, Franck.

Noel Rawsthorne, Liverpool, England — Holy Trinity Church, Brompton May 19: Fantasia and Fugue in G minor, Partita on O God, Thou faithful God, Bach; Toccata Giocosa, Mathias; Psalm Prelude 1, Howells; Symphony 1 in D minor, Guilmant.

William Marcellus, Emporia, Kans. — Free Methodist Church May 10: Psalm 19, Marcello; Herr Jesu Christ, dich zu uns wend', Bach; Herzlich tut mich verlangen, Buxtehude; Lobe den Herren, Walther; O Mensch, Bach; Verses from the Te Deum, Anon. Benedictus, Reger; Mon ame cherche, Langlais; Glorious Things of These Are Spoken, Van Hulse; Prelude on Were You There, Sowerby; Straf mich nich in deinem Zorn, Karg-Elert; A Mighty Fortress, Mueller.

Free Methodist Church, McPherson, Kans. May 24: Prelude, Fugue and Chaconne in C major, Buxtehude; Andante, Trio Sonata 4, Prelude and Fugue in A minor, Bach; Chorale in A minor, Franck; Prelude and Fugue in G minor, Dupré; Le Jardin Suspendu, Alain; Rhapsodie gregorienne, Langlais.

Students of Charles S. Brown, Denton, Tex. — Wayland Baptist College, Plainview, May 11: Prelude and Fugue in C minor, Buxtehude; Schmücke dich, Bach — Charlie Davis. Partita on Auf meinen Lieben Gott, Böhm; Prelude and Fugue in C major, Bach — Victor Schaper, Jr. Livre d'orgue, five excerpts, DuMage; Prelude et danse fugée, Litaize — James Gardner.

James Norwood, Salina, Kans. — Kansas Wesleyan U senior student of Harry Huber, Sams Chapel April 26: Prelude and Fugue in E major, Lübeck; Wie schön leuchtet der Morgenstern, Buxtehude; O Mensch, Prelude and Fugue in A minor, Bach; Introduction and Passacaglia, Reger; Sonata 2, Hindemith; Chorale in A minor, Franck.

James H. Laster, Beirut, Lebanon — Beirut College for Women faculty recital, Community Church May 12: Epilogue, Norman Gilbert; Variations on Jesu meine Freude, Walther; Prelude and Fugue in E flat, Bach; Blessed ye who live in Faith, Brahms; Sonata 2, Hindemith; Chorale in A minor, Franck.

Grover C. Foehlinger, Columbia, Pa. — Trinity Lutheran Church, Milton, Pa. May 10: Majesté du Christ, Transports de joie, Priere de Christ, Messiaen; Allein Gott in der Hoh, Fantasia in G major, Bach; Hommage a Frescobaldi, Prelude au Kyrie, Langlais; Finale, Symphony 1, Vierne.

Luigi Celeghin, Bozen, Switzerland — Stiftskirche zu Wilten, Innsbruck July 2: Ava maris stella, Cavazzoni; Intonazione tono 7, Ricercare, A. Gabrieli; Canzone undicesima, L'Organista bella in Echo; Toccata terza Pasquini; Sonata terza a cura di S. Dalla Libera, Pescetti; Excerpts, Parish Mass, F. Couperin; Prelude and Fugue in E flat, Bach.

James Good, Louisville, Ky. — Southern Baptist Seminary faculty recital May 12: Concerto del Sigr. Meck, Walther; Noël Etranger, Daquin; Fantasia and Fugue in G minor, Bach; Prelude, Fugue and Variation, Franck; Roulade, Bingham; Serene Alleluias, Outburst of Joy, Messiaen. Dedicatory, Our Lady of Perpetual Help Catholic Church, New Albany, Ind. May 24: same Walther, Bach plus: Offertorio, Zipoli; Chromhorne sur la Taille, Dialogue sur les Grands Jeux, Convent Mass, F. Couperin; Sonata 1, Hindemith; Ein feste Burg, Walther, Reger, Walcha.

Frederick Bell, New York City — Broadway United Methodist, Paducah, Ky. April 24, Brick Presbyterian Church, Rochester, N.Y. May 8: Concerto in G major, Ernst-Bach; Jesu, Joy of Man's Desiring, Toccata and Fugue in D minor, Bach; Chorale in B minor, Franck; Joshua fit de Battle of Jericho, Sowande; Were you There, Sowerby; Prelude and Fugue on B-A-C-H, Liszt.

Steven Lenhart Egler, Livonia, Mich. — Rosedale Gardens United Presbyterian Church April 19: Chaconne in G minor, L. Couperin; Musical Clocks, Haydn; Prelude and Fugue in A minor, Bach; Sonatas 2,1,17, Mozart (with string trio); Kleine Präludien und Intedmezzi, Schroeder; Chorale in A minor, Franck.

Christopher Ramsey, Belmont Abbey, N.C. — St. Mary's Abbey, Delbarton, N.J. May 17: Prelude and Fugue in D, Buxtehude; Komm Gott Schöpfer, Bach; Fantasia, Pachelbel; Fugue in B minor on a theme of Corelli, Bach; Offertorio, Zipoli; Kleine Präludien und Intermezzi, Schroeder. David Tharp and Eric van Leewen, trumpets, assisted.

William Maul, Potsdam, N.Y. — National Shrine, Washington, D.C. June 7: Fanfare in C major, Purcell; Concerto in A minor, Vivaldi-Bach; Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; Paraphrase, Langlais.

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Programs of Organ Recitals of the Month

Johanna Handel, Innsbruck, Austria — Stiftskirche zu Wilten July 23: Toccata in C major, Variations on Meinen jungen Leben, Sweelinck; Praeambulum in D major, Scheidemann; Aria quarta, Hexachordum Apollinis, Pachelbel; Manual chorales, Clavierübung part 3, Prelude and Fugue in C minor, Bach.

Samual S. Hill, Evanston, Ill. — St. Paul's Chapel, Columbia University May 6: Chorale in E major, Franck; Sonata 5, Bach, Dieu parmi nous, Messiaen. St. Clement's Church, Philadelphia, Pa.: above plus: Jesus comforts the women of Jerusalem, Jesus dies upon the Cross, Dupré; Communion, Mass of Penecost, Messiaen. Doctoral recital, Northwestern U June 8: All Liszt: Adagio; Messe für die Orgel; Zur Trauung (with Susan Burge, contralto); Fantasie and Fugue on Ad Nos.

Connie L. Crans, Syracuse, N.Y. — Graduate Student of Will O. Headlee, Crouse auditorium May 13: Offerte du 5me Ton, Le Vive Le Roy, Raison; Wir glauben all', Krebs; Prelude and Fugue in D major, Bach; Introduction and Passacaglia in D minor, Reger; Deuils, Luttès, Trois Danses, Alain; Cantabile, Finale, Franck.

Connie Smith Melgaard, Kingsville, Tex. — First Presbyterian Church June 7 and Immanuel Lutheran Church, Alice, Tex. June 14: Offertoire sur les grands Jeux, F. Couperin; O Mensch, Prelude and Fugue in D minor (Dorian), Bach; Es sungen drei Engel, Michelsen; Elevation, Dupré; Te Deum, Langlais.

Ann Labounsky, Pittsburgh, Pa. — St. Mark's Lutheran Church May 20: Sonata 4 in B flat, Mendelssohn; Trio Sonata 5, Passacaglia and Fugue in C minor, Bach; Three Preludes on Hebrew Hymns, Siffer; Scherzo, Durullé; Poem of Happiness, Langlais; Improvisation.

Dexter Bailey, Chicago — St. Paul's United Church of Christ May 10: Trio Sonata 1, Three Schübler Chorales, Prelude and Fugue in G, Bach; Pastorale, Roger-Ducasse; Postlude from the Office of Compline, Fantasie 2, Alain; Prelude and Fugue in G minor, Dupré.

Dennis Espeland, Iowa City, Iowa — graduate recital, U of Iowa, Gloria Dei Lutheran Church, May 10: Partita on Was Gott tut, Pachelbel; Prelude and Fugue in A minor, Bach; Sonata 4, Mendelssohn; Sonata 3, Hindemith; Transports de joie, Messiaen.

Annemarie Zehnder-Frühling, Frauenfeld, Switzerland — Stiftskirche zu Wilten, Innsbruck, Austria Aug. 20: Toccata 6, Turiner Manuskripts, Toccata 4, Canzona 3, Book 2, Frescobaldi; Trois Danses, Alain; An Wasserflüssen Babylon, Prelude and Fugue in B minor, Bach.

Herbert Tinney, Elizabeth, N.J. — St. John's Church May 7: Voluntary 5, Stanley; Melcombe, Parry; Flute Solo and Gigue, Handel; Prayer of Christ, Messiaen; Prelude and Fugue in E minor (Cathedral), Bach. April 23: Rigaudon, Campra; Toccata in A minor, Sweelinck; Toccata in G major, W. H. Pachelbel; Toccata in E minor, Johann Pachelbel; Deck Thyself, Brahms; Rhosymedre, Vaughan Williams; Celestial banquet, Messiaen; Psalm 19, Marcello.

Kim Heindel, York, Pa. — Student of Theodore C. Herzel, First Presbyterian Church May 24: Chaconne in D minor, L. Couperin; O Whither Shall I Flee, Praise to the Lord, Bach; Prelude and Fugue in B minor, Bach; Chorale in A minor, Franck; Fanfare, Cook; Preludes and Interludes, Schroeder; Pastorale, Milhaud; Litanies, Alain.

Monika Henking, Thalwil, Switzerland — Stiftskirche zu Wilten, Innsbruck, Austria July 16: Fantasie in A minor, Sweelinck; Suite on Tone 1, Clérambault; Liebster Jesu, wir sind hier (two settings), Toccata, Adagio and Fugue in C major, Bach; Le Jardin suspendu, Deux danses a Agni Yavishta, Litanies, Alain.

Ovid Young, Bourbonnais, Ill. — College Church of the Nazarene, dedicatory May 17: If Thou but Suffer God to Guide Thee, Bach; Sonata K 263, Mozart; Concertino, Rohlig; Prelude and Trumpeting, Roberts; Improvisation on Lasst uns erfueren, Young. Gerald Greenlee, tenor, and Linda Dunbar, soprano, assisted.

Stephen Hamilton, Carbondale, Ill. — Senior student of Marianne Webb, Southern Illinois U May 18: Fantasie and Fugue in G minor, Wacht auf, Toccata in F major, Bach; Chorale in E major, Franck; Prelude and Fugue in B major, Dupré.

Beverly Ratcliffe, Buffalo, N.Y. — St. Paul's Cathedral May 22: Sonata 1, Hindemith; Come Holy Ghost, Wyton; Prelude on Leoni, Lang.

Kurt Neuhauser, Kufstein, Austria — Stiftskirche zu Wilten, Innsbruck, June 18: Batalla Imperial, Cabanilles; Toccata 6, Nove Toccate inedite, Frescobaldi; Preambulum et Fuga Tone 4, Metsch; Sonata, Battista; Concerto in A minor, Bach; Fantasie and Fugue, Reger; Improvisation.

C. Stanley Williamson, David Hines, Wilmington, N.C. — First Presbyterian Church May 24: Toccata, Langlais; Tambourin, Rameau; Tiento para Harpa u Organo, Mudarra; Himno a 3 de Tono 1, Cabezon; La Romanesca Variations, Valente; Galharda on Tone 1, Anon. 16th century; Original work, Williamson — Mr. Williamson. Pasticcio, Langlais; Kleine Präludien und Intermezzi 2, 6, Schroeder; Prelude and Fugue in B flat, Fantasie and Fugue in A minor, Bach.

Sue Fortney, Viroqua, Wis. — Christ United Methodist Church, Rochester, Minn. July 21: Toccata on Praise to the Lord, David; Sonata 1, Hindemith; Allegro, Sonata 5, Bach; Cantabile, Franck; Toccata, Near. May 24: Toccata, Adagio and Fugue, Bach; Pièce Héroïque, Franck; Prelude and Fugue in B, Dupré.

David S. Bowman, Ann Arbor, Mich. — St. John Evangelical Lutheran Church, Fort Wayne, Ind. April 26: Toccata in D minor, Reger; We all Believe in one God, All Glory be to God in high, Prelude and Fugue in F minor, Bach; Eight Choral Preludes, Walcha; Introduction and Passacaglia in F minor, Reger.

Herman J. Pedtke, Evanston, Ill. — Ss. Faith Hope and Charity Church, Winnetka May 24: Batalla Imperial, Cabanilles; Meinen jungen Leben, Sweelinck; Prelude and Fugue in E flat, Bach; Claire de Lune, Karg-Elert; Ich ruf zu Dir, Walcha; Trois Elevations, Dupré; Grande Pièce Symphonique, Franck.

John Mueller, Winston-Salem, N.C. — Cannon Memorial Chapel, Richmond, Va. April 21: Selections, Premier Livre d'Orgue, Grigny; Concerto in A minor, Vivaldi-Bach; Prelude and Fugue in G major, Bach; Pièce Héroïque, Franck; Partita on Nun komm, der Heiden Heiland, Distler; Litanies, Alain.

Jan Furlow, Rochester, Minn. — Christ United Methodist Church June 30: Improvisation; Finale, Sonata, Reda; Adagio, Toccata, Symphony 5, Widor.

Bernhard Handel, Innsbruck, Austria — Stiftskirche zu Wilten July 30: Toccata 9, Nove Toccate inedite, Aria detto Balletto, Frescobaldi; Toccata 1, Muffat; Prelude and Fugue in A major, Buxtehude; Four Large Chorales, Clavierübung part 3, Prelude and Fugue in A major, Bach; Sonata 2, Heiller.

William E. McCandless, Warrensburg, Mo. — St. Paul's Lutheran, California, Mo. May 17: Prelude and Fugue in E major, Lübeck; Nun bitten wir, Komm, heiliger Geist, Buxtehude; Prelude and Fugue in E minor (Wedge), Bach; Basse et Dessus de Trompette, Clérambault; Chorale in B minor, Franck; How Fair and How Pleasant, Lo, the Winter is Past, Dupré; Toccata, Suite Gothique, Boëllman.

Earl W. Miller, Plainview, Tex. — Wayland College faculty recital April 28: Toccata in E minor, Pachelbel; Gavotte, Martini; If Thou but suffer God to Guide Thee, Sleepers Wake, Fugue in G major, Bach; Pastorale, Franck; Dialogue sur les Mixtures, Langlais; Clair de lune, Vierne; Fourth of July Sonata, Hewitt; Allegro vivace, Symphony 5, Widor.

Ramona C. Beard, Tallahassee, Fla. — First Presbyterian Church, Quincy, Ill. dedicatory April 17: Prelude, Pachelbel; Offertorio, Pastorale, Zipoli; La Romanesca, Valente; Noël's, Daquin; Passacaglia in C minor, Bach; La Nativité, Langlais; Tumult in the Praetorium, Maleingreau; Carillon, R. K. Biggs; Les Enfants de Dieu, Messiaen.

Richard Collman, St. Cloud, Minn. — Christ United Methodist Church, Rochester July 7: Lord God We All To Thee Give Praise, Pachelbel; Prelude and Fugue in D major, Bach; Flute Tune, Arne; Two Chorale Improvisations, Manz; To Thee, Jehova, Will I Sing, Drischner; Finale, Symphony 1, Vierne.

Merrill N. Davis III, Rochester, Minn. — Christ United Methodist Church June 2: Fantasie on B-A-C-H, Joachim; Magnificat Noni Toni, Scheidt; Adagio for Strings, Barber; Toccata in F, Bach. The Men's Schola Cantorum sang in the Scheidt.

Robert Munns, London, England — Holy Trinity Church, Brompton, May 5: L'Ascension, Messiaen; Symphonie-Choral, Tournemire; O man, beinoan, Bach.

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Programs of Organ Recitals of the Month

Robert S. Lord, Pittsburgh, Pa. — Basiliqne Sainte Clotilde, Paris, France: Toccata avanti la messa, Kyrie della Domenica, Christe alio mode, Kyrie ultimo, Toccata cromatica per l'Elevazione, Messa della Domenica, Toccata per l'Elevazione, Bergamesca, Messa della Madona, Frescobaldi; sei Fioretti, Dominica Resurrectionis, Tournemire.

St. Mark's Lutheran Church, Pittsburgh May 6: Song of Peace, Langlais; Toccata for the Elevation, Frescobaldi; In Thee is Joy, Come Saviour of the world, Prelude and Fugue in E minor (Wedge), Bach; Concerto 4 in F major, Handel; Prelude, Fugue and Variation, Franck; Allegro Vivace, Finale, Symphony 1, Vienne; Prelude and Fugue in G minor, Dupré. National Shrine, Washington, D.C. June 14: Langlais, Bach Prelude and Fugue, Franck, second Tournemire and Dupré above.

Harlan Laufman, Corpus Christi, Tex. — St. Thomas Church, New York City May 10, Cathedral, Morelia, Mex. May 19: Grand Jeu, duMage; Lord God, to Thee we give praise, Lord God now open wide Thy Heaven, Deal graciously with me, Walther; Prelude and Fugue in B minor, Bach; Suspended Garden, Alain; Dialogue on the Mixtures, Langlais; Majesty of Christ, Serene Alleluias, Outburst of Joy, Prayer of Christ, Messiaen.

Henry T. Abley, Saskatoon, Sask. — Cathedral of St. John the Evangelist May 31: Prelude and Fugue in E minor (Wedge), Bach; Dialogue, Récit de Cornet, Plein Jeu, Parish Mass, F. Couperin; Toccata in D minor, Fugue in D major, Reger; Psalm Prelude, Abley; Fantasy on Babylon's Stream, William H. Harris.

Wallace M. Coursen, Glen Ridge, N.J. — Christ Episcopal Church May 24: Prelude and Fugue in G minor, Nun bitten wir, Buxtehude; Prelude on Tallis Canon, Noble; Trio Sonata 4, Bach; Chant de Paix, Nazard, Langlais; Primavera, Bingham; Triptych of Fugues, Near.

Arnold Ostlund, Jr., Jamaica, N.Y. — First Presbyterian Church May 3: Fantasie on A Mighty Fortress, Reger; Concerto in D minor, Vivaldi-Bach; Trois Preludes et Fugues, opus 7, Dupré. Richard Luby, violinist, assisted.

Nancy Marchal, Arlington, Va. — National Shrine, Washington, D.C. June 21: Organodia, Kodaly; L'Ascension, Messiaen.

Robert Rayfield, Bloomington, Ill. — Salle du Conservatoire, Strasbourg, France April 17, Santa Maria dei Servi, Bologna April 29: Chant de paix, Langlais; Concerto in D minor, Vivaldi-Bach; Prelude and Fugue in E flat, Bach; Scherzo, Symphony 6, Vienne; Andante sostenuto, Symphonie Gothique, Widor; Fast and sinster, Symphony, Sowerby. Holy Trinity Church, Brompton, London May 26: same program. All Saints Church, Blackheath May 27: same Langlais, Vienne, Sowerby plus: Suite on Tone 2, Clérambault; Toccata per l'Elevazione, Frescobaldi; Prelude and Fugue in E flat, Bach.

Rainer Lille, Bad Nauheim, Germany — Dankeskirche June 3: Trumpet Tune, Purcell; Prelude, Adagio and Fugue in C major, Bach; Consolation, Reger; Allegro maestoso, Symphony 3, Vienne. June 7: Prelude and Fugue in C major, Bach; Mysterien-Sonate 2: Die Anbetung des Herrn, Biber; Sonata 5, Mendessohn; Prelude and Fugue in G minor (with Alfred Breith, violin), Fantasie and Fugue on B-A-C-H, Reger.

Herbert Preisenhammer, Stuttgart, Germany — Stiftskirche zu Wilten, Innsbruck, Austria Aug. 6: Toccata and Fugue in A major, Kuhnau; Herr Christ, der einig Gottes Sohn, Komm, Heiliger Geist, Buxtehude; Passacaglia in G minor, Muffat; Sonata 1, Hindemith; Toccata and Fugue in D minor (Dorian), Bach.

William Beck, Hollywood, Calif. — St. Andrew's Presbyterian Church, Redondo Beach, May 18: Prelude and Fugue in C major (9/8), Bach; Grand Pièce Symphonique, Franck. The Loyola University Men's Chorus and Mount St. Mary's College Singers shared the program.

Robert M. Finster, Rochester, N.Y. — Twelve Corners Presbyterian Church, May 19: Prelude and Fugue in G minor, Buxtehude; Liebster Jesu, Allabreve in D major, Bach; Elegie, Peeters; Two Monograms, Mader, Ochse; Gift of God, Joe Masters; Laudation, Dello Joio.

Robert E. Scoggin, Rochester, Minn. — Christ United Methodist Church June 16: Fireworks Suite, Handel; Adagio, Fiocco; A Mighty Fortress, Marpur; Ten Inventions, DeKlerk; Trumpet Tune in D, David Johnson.

Searle Wright, New York City — St. Paul's Chapel, Columbia University May 27: Prelude and Fugue in C, Bach; Benedictus, Cromhorne en taille, F. Couperin; Chorale in A minor, Franck; Black Cherries, Bingham; Carillon, Sowerby; Carillon de Westminster, L. Vienne. April 29: Prelude, Fugue and Chaconne in C, Von Gott will ich nicht lassen, Buxtehude; Fantasie in G major, Bach; Fidelis, Whitlock; Primavera, Bingham; L'Orgue Mystique 35, Tournemire.

San Joaquin Valley students — Visalia, Calif. United Methodist Church June 2: Elevazione, Zipoli; Concerto in A minor, Vivaldi-Bach; original — James Hollender. Der Tag der ist so, Freudenreich, Komm, heiliger Geist, Bach; Divertimento, Monnikendam — Janis Lynch. Toccata in D minor, Froberger; Prelude and Fugue in C minor, Bach; Litany 1, Guinaldo — David Christensen.

John Christian, Lakewood, Ohio — Lakewood United Methodist Church, May 10: The Emperor's Fanfare, Soler-Biggs; What God Does, Kellner; Fugue in C minor on a theme of Legrenzi, Sleepers Wake, Prelude and Fugue in A minor, Bach; Sonata in F major, Cherubini; Pasticcio, Langlais; Drop, Drop Slow Tears, Persichetti; Offertory in D minor, Batiste; O Sons and Daughters, Demessieux; Finale, Symphony 1, Vienne.

Christoph Wartenweiler, Winterthur, Switzerland — Stiftskirche zu Wilten, Innsbruck, Austria Aug. 13: Canzon Francese del 3 tono, Canzon del 4 tono, Erbach; Plein Jeu, Fugue à 5, Récit du Chant de l'hymne précédent, Pange lingua, Grigny; Vater unser, Bach; In memoriam Willy Burkhard, Huber; Sonata a in D minor, Reger.

Enid Woodward, Northfield, Minn. — Christ United Methodist Church, Rochester June 23; Larghetto and Allegro, Concerto 13, Handel; Aria, Böhm; Chorale Prelude on Old 100th, Pachelbel; Consolation, Reger; Chorale variée, Duruflé; Interlude, Woodward; He Who Would Valiant Be, Near; Souvenir, Dupré; Toccata on O Filii, Farnam.

Larry King, New York City — Trinity Church, June 11: Trio Sonata 5, Bach; Suite Gothique, Boëllmann. June 18: Chaconne, L. Couperin; Elevation, F. Couperin; Fugue on the Magnificat, Bach; Gavotte, Wesley; Kleine Präludien and Intermezzi, Schroeder.

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

John Upham, New York City — St. Paul's Chapel, Trinity Parish June 3: Concerto per la Chiesa, Telemann-Walther; Herr Jesu Christ, dich zu uns wend, Wenn meine Sünd mich kränken, Ein feste Burg, Walther; Fantasie in D major, Telemann; Prelude and Fugue in C major, Walther. June 10: Praeambulum tertii toni, Kyrie, Canzon francese detta Le Bergier, Gabrieli; Sonata 1 in D major, C. P. E. Bach; Prelude and Fugue in C minor, Vaughan Williams.

Kenton W. Stellwagen, Richmond, Va. — National Shrine, Washington, D.C. June 28: Suite on Tone 2, Clérambault; Toccata and Fugue in D minor, Nun komm, der Heiden Heiland, Prelude and Fugue in G major, Bach; Finale in B flat, Franck; Pieces 6, 7, Langlais; Prelude and Fugue in B major, Dupré; Litanies, Alain; Improvisation.

Marjorie Psalmonds, Phoenix, Ariz. — Grand Canyon College, Orangewood Presbyterian Church, April 19: Toccata in E minor, Pachelbel; Chorale Prelude, Buxtehude; Toccata in C major, Bach; Prelude and Fugue on B-A-C-H, Liszt; Minuet, Musical Clocks, Haydn; Les Bergers, Messiaen; Joshua Tree, Leach; Litanies, Alain.

C. Ralph Mills, Roanoke, Va. — St. John's Episcopal Church May 31: Concerto 6. Soler; Concerto 4, Handel; Chorale in E major, Franck; Passacaglia and Fugue in C minor, Bach; Five Preludes on Old Southern Hymns, Reed; Trumpetings, Roberts.

Paul Emmons, De Pere, Wis. — All Saints' Church, Appleton, May 10: Veni Creator, Grigny; Komm, Gott Schopfer, Bach; Symphony 9 (Gothique), Widor; Les Eaux de Grace, Les Corps Glorieux, Messiaen; Variations on a Hymn Tune, Mathias.

Edward G. Mead, Cincinnati, Ohio — Cathedral May 3: Canzona in G minor, Kerll; Pavane, The Earl of Salisbury, Byrd; Adagio, Bach-Grace; Prelude on Winchester New, Meditation on Federal Street, Toccata on Ye Watchers and Ye Holy Ones, Mead.

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Although the keyboard composers of early 17th century England are usually referred to as the Virginalist School, many of them were also organists, among them John Bull, William Byrd, John Farmer, Orlando Gibbons, Thomas Morley, Francis Pilkington, Thomas Weelkes, and Thomas Tomkins. The bulk of their keyboard music was apparently composed primarily for the harpsichord or its favorite English form, the virginals. Some of it, however, is much more suited to the organ, though compositions specifying it by name are rare indeed.¹ The Elizabethans themselves seem not to have been overly concerned about idiomatic differences between the two instruments. In many instances, the music could have been played equally well on either one.

In attempting to sort out those pieces better suited to the organ, one might be tempted to be guided by titles, that is, to assume that sacred pieces were for the church organ and secular ones for the virginals or harpsichord. While this was often true, the distinction has little value, because organs were found in secular institutions and private households as well as in churches.² Furthermore, some seemingly liturgical compositions, those based on some of the same *cantus firmi* used by the old Tudor organists, are clearly idiomatic to the harpsichord. The best determinants seem to be style and texture: the organ is suggested where there is more polyphonic strictness, where held notes need to sound their full length for the sake of melodic continuity; the harpsichord is suggested where there is more of the newer spirited figuration like fast repeated notes or wide leaps (Ex. 1), or where the texture is more broken (Ex. 2).³ Unfortunately, the two tendencies are sometimes found in the same pieces. When they are not, however, it seems fairly safe to draw conclusions about suitability to the organ, bearing in mind the freedom with which musicians of

The Organ Music of Thomas Tomkins

By Donald H. Foster

the time approached the subject.

One aspect of the question about which there is little agreement is the absence or presence of pedal boards on English organs. It was formerly believed that no English instruments had pedal boards before the 18th century, but, in recent years, the argument for their existence as early as the 16th century has been advanced. In 1953, Edward Lowinsky offered as proof the many wide intervals between the two bottom voices in the music of *The Mulliner Book* (c. 1550).⁴ Then, in 1960, a brief article appeared in an English journal conjecturing that terms like "basses" and "playne keyes" in descriptions from the period referred to pedals.⁵ The article triggered an exchange of opinion pro and con during the next year or so.⁶ The proof for an independent pedal division in pre-18th century England does seem extremely slight, but the existence of "pull-down" pedals — foot keys capable of operating the manual keys — is almost certain, at least on some instruments. Thus, all use of the pedals in performing this music cannot be ruled out.

Thomas Tomkins (1572-1656) came from a family of musicians comparable to the Couperins or the Bachs. He went to London in his early twenties to study with the celebrated William Byrd, and, in 1596, was appointed to the post at Worcester Cathedral that he continued to hold until its services were

later, all organs were removed from the church and services discontinued for 14 years. For the first ten of these years, the aged Tomkins continued to live in Worcester and compose keyboard music. He died in 1656 and was buried in a neighboring village. Somewhat like J. S. Bach a century later, he had outlived his school and has since become known as the last of the Virginalists. Besides the keyboard music, his works comprise services and other liturgical pieces, full and verse anthems, madrigals, and consort music. His publication, *Songs of 3, 4, 5, and 6 Parts*, 1622, is the source of all of his known madrigals but one, which had been published in Thomas Morley's *Triumphs of Oriana* in 1601. Tomkins' son Nathaniel published a posthumous monument to him in 1668 entitled *Musica Deo Sacra*, a compilation of nearly all of his services and anthems. It was issued in part books and a separate book for the organist, the only such printed organ part in 17th century England.⁷

Nine manuscripts constitute the known sources of Tomkins' solo keyboard music, none of it having been published in his day. Five pieces were copied into the famous *Fitzwilliam Virginal Book*, which dates from early in the century. Of the other 60-some pieces, 33 were composed during his last ten years of life. All but one of these and a good number of the others are found in a remarkable manuscript in his hand written in part during this decade, and full of revisions and sections crossed out, often to the point of near-illegibility. His complete keyboard works were collected and transcribed by the late Stephen Tuttle and published as Volume V of the series *Musica Britannica* (hereafter referred to as *MB V*).⁸ Three voluntaries were later discovered and published by Denis Stevens under the title *Three Hitherto Unpublished Voluntaries*.⁹ Additional sources of Tomkins' music may yet be found, because he lists in his holograph other manuscripts in his possession that have not since come to light. The keyboard works include three preludes; 18 plainsong-based pieces; 15 pieces entitled fancy, voluntary, or verse; eight pieces based on ostinato patterns; five pavan-galliard pairs, seven single pavans, and three single galliards; five sets of variations on popular songs; "The Perpetual Round"; and fragments and miscellaneous compositions.

Tomkins had a wide-ranging knowledge of English keyboard music of up to a hundred years before him, as evidenced by the music he is known to have copied and owned. His own compositions often bear striking witness to the influence of older music, sometimes to the point of being truly anachronistic in their frequency of fauxbourdon-

like writing, strict three-voice texture, proportional complexities, and *cantus firmi* in long notes. This is particularly the case in his plainsong compositions, which are based on chants that had had a liturgical significance to composers like Tallis and Redford, but that to Tomkins were only names of tunes. Thus, "Clarifica me pater" (*MB V*, No. 4) he mistitled "Glorifica me pater," apparently not knowing that the *cantus firmus* was the same one formerly set by Tallis (*Liber Usualis*, p. 1101). Tomkins' seven pieces entitled *Miserere* (*MB V*, Nos. 13-20) are based on the *cantus firmus* "Miserere mihi Domine" (*Liber Usualis*, p. 266), also used by some of his predecessors, such as Redford and Shelbye. The eight *In Nomine* (*MB V*, Nos. 5-12) are examples of that venerable genre that originated with the popularity of the "In nomine" section of John Taverner's Mass on "Gloria tibi trinitas," which spawned a host of English non-liturgical instrumental pieces, all based on the part of the chant used in that section. Another composition by Tomkins (No. 68) may also use a Gregorian melody, but it has yet to be identified.

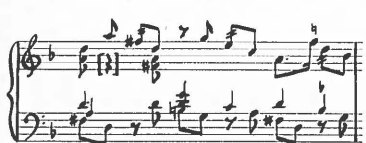
The pieces called fancy, voluntary, or verse all consist of one or more points of imitation, sometimes giving way to freer figuration (*MB V*, Nos. 22-33; *Three Hitherto Unpublished Voluntaries*). Like "sinfonia" and "sonata," the terms were all fairly vague, except that "fancy" suggests a secular setting and "voluntary" or "verse" a churchly one. All of these compositions are somber and ricercar-like but one, which begins with the repeated notes more reminiscent of the canzona (see Ex. 10 below). One fancy is a keyboard arrangement of a piece for viols (*MB V*, No. 33). Another is for two players (No. 32), employing the sort of echo treatment familiar from the music of composers like Sweelinck and Scheidt. (Other examples of four-hand music had been written by Englishmen, perhaps designed for the double virginals — two instruments built into the same case — that were in existence at the time.)

In the category of ostinato pieces, there are two entitled *Ground* (Nos. 39-40); five on patterns taken from the hexachord, such as "Ut, re, mi, fa, sol, la" (Nos. 34-38); and an *Offertory* (No. 21). All of these, except for three fragmentary hexachord pieces, are formidable in length. The *cantus firmus* passes from voice to voice, even in the grounds, perhaps to help prevent monotony. In their demanding and ever-changing figuration, all of these pieces seem to favor technique more than musicality. The *Offertory*, the longest of all, differs from the others in that the subject is first treated as a point of imitation before becoming an ostinato figure. Like many offertories by the Tudor organists, it is based on "Felix namque" (*Liber Usualis*, p. 1271), with the exception that, instead of the entire melody, only the first notes are quoted.¹⁰ Dated 1637, the piece is Tomkins' only keyboard work that seems definitely intended for his own church use, because it is his only dated non-secular piece known to have been composed before the closing of Worcester Cathedral. Other such music has either been lost, or — more probably — Tomkins' church playing (Continued, next page)

Ex. 1. "Barafostus' Dream," *MB V*, No. 62, m. 45-48.



Ex. 2. "Pavan: Earl Strafford," short version, *MB V*, No. 41, m. 16.



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suspended at the time of the Puritan Revolution. Tomkins received the Bachelor of Music degree from Oxford in 1607. Having later been made a Gentleman of the Chapel Royal, he became one of its organists in 1621, which caused him to divide his time between Worcester and London. He had been instrumental in having a new organ built in Worcester Cathedral by Thomas Dallam in 1613-14. It met the fate of so many other organs of the day when it was damaged by the parliamentarian army's first siege of the city in 1642, and, after the final siege four years

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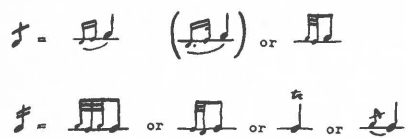
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was largely improvised. Of the other pieces with titles suggestive of church use, many were clearly not so intended, since they are dated after the suspension of services. Even with the cathedral organs gone, however, he had available to him the chamber organ in his son Nathaniel's house,¹¹ where he may well have spent hours composing and playing during his last years.

Tomkins' contribution to the literature of the stylized dance consists entirely of pavans and galliards (*MB V*, Nos. 41-60), the favorite English keyboard dances of the day. In some of them, each of the two or three strains is followed by a variation, while in others, each strain is simply repeated. Some dances have subtitles, such as those from 1647 memorializing the Earl of Strafford (Nos. 41-44) and Lord Canterbury (No. 57) after their executions, or the one from 1649 entitled "A Sad Pavan for These Distracted Times" (No. 53). There are also five popular songs with variations (Nos. 61-65), another favorite virginalist form, and "The Perpetual Round" (No. 66), Tomkins' last dated keyboard composition, which is similarly followed by a variation.

In its casual alternation between modality and tonality, this music is squarely in the tradition of 16th century England, but a trait even more English is the persistence of the false relation (Ex. 3), so dear to Tomkins' teacher Byrd. Both characteristics only serve to intensify the problem of *musica ficta*. Although the editor of *MB V* often suggests the addition of accidentals, other ones will still need to be inserted at the discretion of the performer. The mysterious Elizabethan ornaments / and // are present in abundance, the latter by far more common. While the final word has yet to be said about their performance, they are usually interpreted in something like the following manner:



They should probably be played with a certain amount of freedom, lengthening, shortening, or otherwise adapting them to their context. Tomkins' occasional fingering indications (as in No. 3) are less baffling than the ornaments once it is realized that the fingers of the left hand are numbered in reverse.

In its figuration (Ex. 4), as well as its frequent changes of rhythmic movement (Ex. 5), Tomkins' most backward-looking music could be mistaken for Tallis, Blietheman, or Redford. One of their traits also particularly characteristic of Tomkins is the use of close, overlapping imitation of motives, which he extends from time to time into a full-fledged canon. Elsewhere, however, the lavish figures that were new to the Virginalist School — although they clearly arose from techniques of the Tudor organists — are in evidence, sometimes rivalling the music of Bull himself in virtuosity.

Authors who have written about Tomkins' keyboard music are not in complete agreement about which pieces seem intended for the organ. In summarizing Tomkins' output, Willi Apel assumes that all 18 plainsong-based works are,¹² an assumption not borne out by the music itself. Thurston Dart, in a prefatory note on instruments in *MB V* (p. xvi), feels that "Clarifica me pater" (No. 4), four Misereres (Nos. 14, 15, 19, and 20), the Offertory (No. 21), eight of the fancies (Nos. 23-28 and 30-31), and the untitled piece (No. 68) "were almost certainly intended pri-

marily for the organ," and adds that one In Nomine (No. 12) and a ninth Fancy (No. 22) might also have been. Denis Stevens accepts this numbering (with the addition of the three voluntaries he later published) except for "Clarifica me pater," because since it "is non-liturgical, it was doubtless intended for virginals or harpsichord just as much as the In nomine pieces were."¹³ Nevertheless, this piece is eminently playable on the organ. There is only one slightly awkward moment, involving a 16th-note chord (Ex. 6), which is easily improved by sustaining the low

Ex. 3. In Nomine, *MB V*, No. 6, m. 61.



Ex. 4. Offertory, *MB V*, No. 21, m. 186-187.



Ex. 5. Miserere, *MB V*, No. 19, m. 12.



Ex. 6. "Clarifica me pater," *MB V*, No. 4, m. 19.



Ex. 7. "A Verse of Three Parts," *MB V*, No. 26, m. 1.



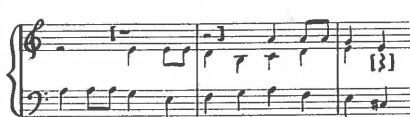
Ex. 8. "A Verse of Three Parts," m. 13-17.



Ex. 9. Voluntary, *MB V*, No. 28, m. 1.



Ex. 10. Fancy, *MB V*, No. 29, m. 1-2.



A on the third beat slightly longer than written. Similar slight adjustments will be helpful in playing certain of the other pieces on the organ, the kinds of changes that musicians have undoubtedly made in whatever period.

Of the two pieces regarded as doubtful candidates for the organ by Prof. Dart, the In Nomine (No. 12) is possible until the last four measures, when it becomes extremely ill-suited to it without major revision. The Fancy (No. 22), on the other hand, is completely at home on the organ except for a hint of a harpsichord-like flourish at the end.

Nearly all of the other fancies, as both Dart and Stevens agree, are most appropriate to the organ. No. 23, like much English 16th century organ music, is one of those pieces with several reaches of a tenth that have been offered as proof of the existence of pedal boards. In this case, the piece is admirably suited to the organ *only* if pedals are used, unless the performer has hands of Lisztian dimensions. The pedal voice can easily be made to enter and exit at several points throughout the piece, making it as idiomatic to the instrument as anyone could desire. The work has a single subject, like the monothematic ricercar, and thus stands in the line of descent leading from it to the fugue.

The Voluntary (No. 24) that follows it is slightly less comfortable on the organ. While pedals are not essential, a coupler would help in permitting a note here and there to be played by the feet. The same is true of No. 25, another fancy.

The brief but expressive piece called "A Verse of Three Parts" (No. 26) is in two sections, the designation "three parts" referring to the number of voices. The subject of the point of imitation in the first half has a Gregorian flavor (Ex. 7). In the second half, all three voices soar upward in a sequential passage (Ex. 8), then gradually move back into the usual range. The piece is certainly organ music, and playable without pedals. This is also the case with "A Short Verse," No. 27.

No. 28, a Voluntary, begins with a subject worthy of a Bach fugue (Ex. 9), which is then maintained, fugue-like, in a point of imitation that lasts for

most of the piece. Two briefer points follow, and a Bach-like dominant pedal appears near the end. It can be played fairly easily on the manuals, with an occasional assist from the pedals, if desired.

The next piece, a Fancy (No. 29), is not counted among the organ works by Prof. Dart, but it is perfectly suited to the instrument, including the final short-octave AA, which would of course be played by pedal. The piece commences with a canzona-like point of imitation (Ex. 10), which dissolves into a cascade of sequential patterns, all

voices moving up and down together as in "A Verse of Three Parts."

A single point of imitation is kept throughout the next piece, another Voluntary (No. 30). The false relation is particularly prominent here, as well as an occasional unexpected dissonance. The pedals are unnecessary. Another monothematic composition, "A Substantial Verse, (No. 31)" seems less successful, perhaps because of its greater length. Due mainly to its shifts in register, it also has a curious awkwardness of sound and touch, even when aided by the feet, but this is not to say that it is difficult or unrewarding. The two remaining fancies, the one for two players and the one arranged from viol music, are probably better left to the harpsichord.

The three voluntaries published by Prof. Stevens are all obviously for organ. The first and third are slight in length and substance and playable on the manuals alone. The first is one of the few with original fingerings, perhaps indicating its use as a teaching piece. The middle one is another monothematic composition, but one with the unique feature of two-part form. Whether by coincidence or not, it is the form found in suite movements from a little later in the century:

tonic dom. or dom. or tonic
//: → :://: → :://
key rel. key rel. key key

although here the halves are not repeated. The form-giving movement from tonic to relative minor and back is also fundamentally different from Tomkins' usual tonal vagueness. The division into halves may also serve another function: beginning in the second half, a clear-cut pedal part stands out in a way that is seldom seen in Tomkins' music. Whether he himself played it in this manner can probably never be known, but it is natural for the modern organist to do so, and m. 58, at least, is impossible for normal hands without the aid of the feet. The cadence at the end of the first half also gives an opportunity for a change of registration, something that rarely suggests itself in this music.

In the area of chant-based compositions, it is this writer's opinion that all eight Misereres, not four, are appropriate to the organ, although this is only true of some if the pedals are used. In the Misereres, the cantus firmus is found in the tenor-alto range all but three times — once in the bass and twice in the soprano. This hints strongly of pedal cantus-firmus performance, as was the practice in Continental music of the period. Indeed, what sometimes appears highly unorganistic in these pieces is neatly ironed out when this solution is applied, whether authentic or not. Unlike the In Nomine, which, apart from its sacred origin, had always been a secular form, the Miserere had a liturgical history. In the Sarum rite, the organists of the previous century had to play a short composition on the appropriate antiphon after each of the three or four Psalms sung at Compline.¹⁴ Tomkins seems to have been influenced by this practice, because in the manuscript he has indicated two groupings or suites, one marked by numbers in the margin, the other by a list of page numbers where the compositions are found, their order denoted by the figures 1, 2, 3, and 4. In *MB V*, the first group is Nos. 17, 13, and 18, and the second, Nos. 17, 15, 18, and 13. (No. 18 is actually two pieces, since it consists of two statements of the cantus firmus.) Three other Misereres, Nos. 14, 19, and 20, are grouped together in the manuscript and are of similar length and treatment, so it seems likely that they too were meant to be played to-

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gether. The one remaining Miserere, No. 16, is itself a kind of suite in that the cantus firmus is stated three times, first in the tenor, next in the soprano, and again in the tenor.¹⁵

Of Tomkins' two variant numberings, the sequence 17-13-18 will be found to be more satisfactory, because all three pieces are of comparable length and treatment, whereas No. 15 is shorter and simpler. All three contain some of the livelier figuration usually more at home on the harpsichord, but which lies well under the hands when the cantus firmus is played on a solo 4' or 8' pedal stop. What may also be done in each piece — although this cannot be documented — is to sustain the final note of the cantus firmus on the pedal until the end (Ex. 11). Then the manual figuration is easily played and the total effect most pleasing. The first part of No. 18, where the cantus firmus is in the soprano, should be played on the manuals alone, the pedals entering at the double bar for the statement in the tenor. If this Miserere is divided into two, the chord after the double bar must do double duty, ending the first piece and starting the second.

The suite consisting of Nos. 14, 19, and 20 is quite different from the previous one. Each piece is shorter and the figuration less showy. All three are playable on the manuals alone, although the last one is greatly improved when the cantus firmus, which is in the bass, is given to the pedals. No. 15 might well be added to these three, since it is similar in length and style. Here again, the cantus firmus, in the tenor, is more effective when played by the pedals.

No. 16 is the least organistic of the Misereres, and yet it too can be played with good results if a few minor revisions are made. The figuration is particularly reminiscent of harpsichord music, abounding in repeated notes and wide leaps. In fact, it is closer to Tomkins' more academic pieces, such as his hexachord settings and In Nomines. Of the three cantus-firmus statements, the pedals should be given the first and last. This Miserere is probably better played as one tripartite piece than as three separate ones, since no provision is made for cadences between them.

Similar figural patterns — broken sixths, repeated notes, and Alberti-bass figures — are found in the monumental Offertory (No. 21), side by side with more sober writing. In its great length, this is a most unwieldy composition; indeed, an uncut performance, lasting 20 or 25 minutes, would be unthinkable. There are several fermatas, which have been interpreted to mean either that Tomkins wrote it in segments, coming back to it from time to time; that he indicated by them where he left off; or that he was showing where it could be terminated. The latter seems the most plausible explanation. In fact, the Offertory might better be viewed as a collection of shorter pieces, the length of which would be determined by the time available in a service.¹⁶ Tomkins must have seen his lengthy "Ut, re, mi, fa, sol, la" (No. 35) in the same light, because he wrote at the beginning of it, "Use as many, or as Few/as you will, of these many wayes/upon this playnesong." The modern service organist would be advised to take the Offertory in short doses, as the composer himself no doubt did.

One final composition should be included in a discussion of Tomkins' organ music, the untitled No. 68. In it, a cantus firmus in the soprano is elaborated in much the same way as those in the Misereres. Here, however, there is an especially noticeable increase in rhythmic motion from beginning to end, from half and quarter notes to 16ths and 32nds. With only minor exceptions, a three-voice texture is maintained throughout, with the cantus firmus in the soprano. The piece is meant for manual performance.

In this composition, as in some of the others in *MB V*, Stephen Tuttle has doubled the original note values. In his preface, he cautions against the "inappropriately rapid tempi" that might be suggested by the resulting shorter notes. A valuable hint pertaining to tempos in Tomkins' music is found in *Musica Deo Sacra*, where a note states that a semibreve (whole note) should equal two heartbeats.¹⁷ If this rule of thumb is applied to the keyboard music — where it works extremely well — one will need to check the list of pieces with halved note values (*MB V*, p. xiv) in order to know how to apply it.

It is fortunate that the specification of the organ built in Worcester Cathedral by Dallam in 1613-14 has been preserved, making it one of the few documented pre-Commonwealth instruments. While Tomkins could not have played his late works on it, he might well have had it in mind when composing them. As in other English stoplists from the period, there is no pedal division, but this does not rule out the possibility of

pull-down pedals. Even without them, its two manuals and 13 stops were sufficient to rank it among the larger English instruments of its time. The specification was as follows:¹⁸

The Particulars of the Great Organ		
2 open diapasons of metal		[8]
2 principals of metal		[4]
2 small principals, or fifteenths, of metal		[2]
1 twelfth, of metal		[2-2/3]
1 recorder, of metal — a stopt pipe		[8]

In the Choir Organ		
1 principal, of metal		[4]
1 diapason, of wood		[4]
1 flute, of wood		[4]
1 small principal, or fifteenth, of metal		[2]
1 two-and-twentieth, of metal		[1]

Its pitch was apparently about a minor third higher than that of the modern organ,¹⁹ which, if generally true, would tend to explain the frequent low, thick writing found in English organ music of that day.

Pieces by Tomkins other than those discussed here might also be played successfully on the organ, with or without minor adaptations. The In Nomine, No. 9, is an example. The choice will vary with taste and enterprise. No attempt has been made here to say the last word on the subject — the very nature of most Virginalist keyboard music precludes that — but merely to suggest to the organist how he can more profitably use this fascinating body of music, guided by its appropriateness to the instrument and his own musical sense.

NOTES
¹See, for example, Bull's "Laet ons met herten reijne," which includes some indications for organ registration, in *John Bull — Keyboard Music*, I, ed. John Steele and Francis Cameron, *Musica Britannica* (London: Stainer and

Ex. 11. Miserere, *MB V*, No. 17, m. 12-16.

Bell, Ltd.), XIV (1960), 151-53; and Gibbon's "Fantasia for Double Organ," in which manual changes are indicated ("ten[or]" meaning choir and "base" meaning great, according to the editor), in *Orlando Gibbons — Keyboard Music*, ed. Gerald Hendrie, *Musica Britannica*, XX (1962), 8-11.

²Michael Wilson, *The English Chamber Organ, History and Development, 1650-1850* (Columbia, S.C.: Univ. of S. Carolina Pr., 1968), p. 27.

³The low A in Ex. 1, while below the compass of the keyboard of the day, was usually playable from another key, such as the bottom C#. This method of diatonically extending the range a note or two below the keyboard by replacing the bottom sharp keys with these pitches was called the "short octave."

⁴Edward Lowinsky, "English Organ Music of the Renaissance," II, *Musical Quarterly*, XXXIX (1953), 545-48. Cecil Clutton and Austin Niland explain away the ungainly reaches in this music by suggesting that the *cantus firmi* might have been played on another instrument, in *The British Organ* (London: B. T. Batsford, Ltd., 1963), p. 61.

⁵Benjamin J. Maslen, "The Earliest English Organ Pedals," *The Musical Times*, CI (1960), 578-79.

⁶Letters to the editor of *The Musical Times* were written in 1960 by Denis Stevens and Peter R. J. Walker (Vol. CI, pp. 717-18) and in 1961 by Thurston Dart, Susi Jeans, and others (Vol. CII, pp. 107-109 and 248-49). The matter is also touched upon in John Caldwell's article, "Duddyngton's Organ: Another Opinion," *The Musical Times*, CVIII (1967), 254-55.

⁷Information in this paragraph from Denis Stevens' admirable monograph, *Thomas Tomkins, 1572-1656*, 2nd ed. rev. (New York: Dover, 1967), *passim*.

⁸*Thomas Tomkins — Keyboard Music*, ed. Stephen D. Tuttle, *Musica Britannica*, V (1955).

⁹*Tallis to Wesley*, No. 17 (New York, etc.: Peters and Hinrichsen, 1959).

¹⁰Pointed out by Stevens in *Tomkins*, pp. 139-40.

¹¹Stevens, *Three Hitherto Unpublished Voluntaries*, p. 3.

¹²Willi Apel, *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel, etc.: Bärenreiter Verlag, 1967), p. 310.

¹³Stevens, *Tomkins*, p. 135.

¹⁴*Ibid.*, p. 139.

¹⁵*Ibid.*; and *MB V*, 173-74.

¹⁶*MB V*, 175; and Stevens, *Tomkins*, pp. 140-41.

¹⁷Stevens, *Tomkins*, pp. 73-74.

¹⁸Taken from Stevens, *Tomkins*, pp. 33-34. Thurston Dart also gives the specifications in *MB V*, xvi, where the pitch of the diapason on the choir is given as 8' instead of 4'. Peter Le Huray, in *Music and the Reformation in England, 1549-1600* (London: Herbert Jenkins, Ltd., 1967), pp. 112-15, places the entire stoplist an octave lower, basing his conclusion on the rather confusing notions of "choir pitch" and "organ pitch" in effect at the time.

¹⁹Stevens, *Tomkins*, p. 33, n. 2, and Le Huray, p. 112.

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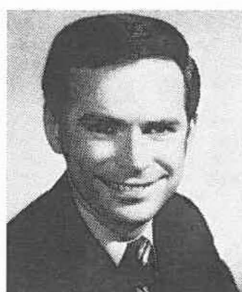
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