

THE DIAPASON

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

Sixty-first Year, No. 7 — Whole No. 727

JUNE, 1970

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Flentrop Tracker in Breda Scene of Many Recitals

The new Flentrop tracker organ in the Grote Kerk Onze Lieve Vrouwekerk (Dutch Reformed Church) in Breda, the Netherlands, has been in use for about one year. Jaap Hillen, the church's organist, played the dedicatory recital in mid-May, 1969. Since that program more than 30 other recitals have been played there by visiting organists including Charles de Wolff, Albert de Klerk, Anton Heiller, Heinz Wunderlich and Gaston Litaize.

The Rückpositiv case of the organ is from the 17th century. The main case is entirely new, and was designed in close co-operation between Mr. Rovers, of the Government Commission on Dutch Monuments, and Dirk Flentrop, the builder.

The history of the organ is long and involved. Many builders have worked in Breda but the organ as it now stands is mainly Flentrop work.

Old parts have been used in the Rückpositiv and the Brustwerk. A limited number of old pipes have been used from the 17th, 18th and 19th centuries. The dedicatory program speaks of the "geheel gerestaureerde en uitgebreide orgel" — "the completely restored and enlarged organ."

Throughout the work on the organ Jaap Hillen and Dr. M. A. Vente were in consultation as well as Dr. H. L. Ousoren and Cor Edskes of the Government Commission on Dutch Monuments.

HOOFWERK

Prestant 16 ft.
Octaaf 8 ft.
Roerfluit 8 ft.
Octaaf 4 ft.
Quintadeen 4 ft.
Quint 2 2/3 ft.
Octaaf 2 ft.
Mixtur 4-5 ranks
Scherp 4 ranks
Cornet 5 ranks
Trompet 16 ft.
Trompet 8 ft.

RUGWERK

Prestant 8 ft.
Holpijp 8 ft.
Octaaf 4 ft.
Fluit 4 ft.
Octaaf 2 ft.
Quint 1 1/2 ft.
Mixtur 4 ranks
Sesquialter 2 ranks
Dulciaan 8 ft.
Tremulant

BOVENWERK

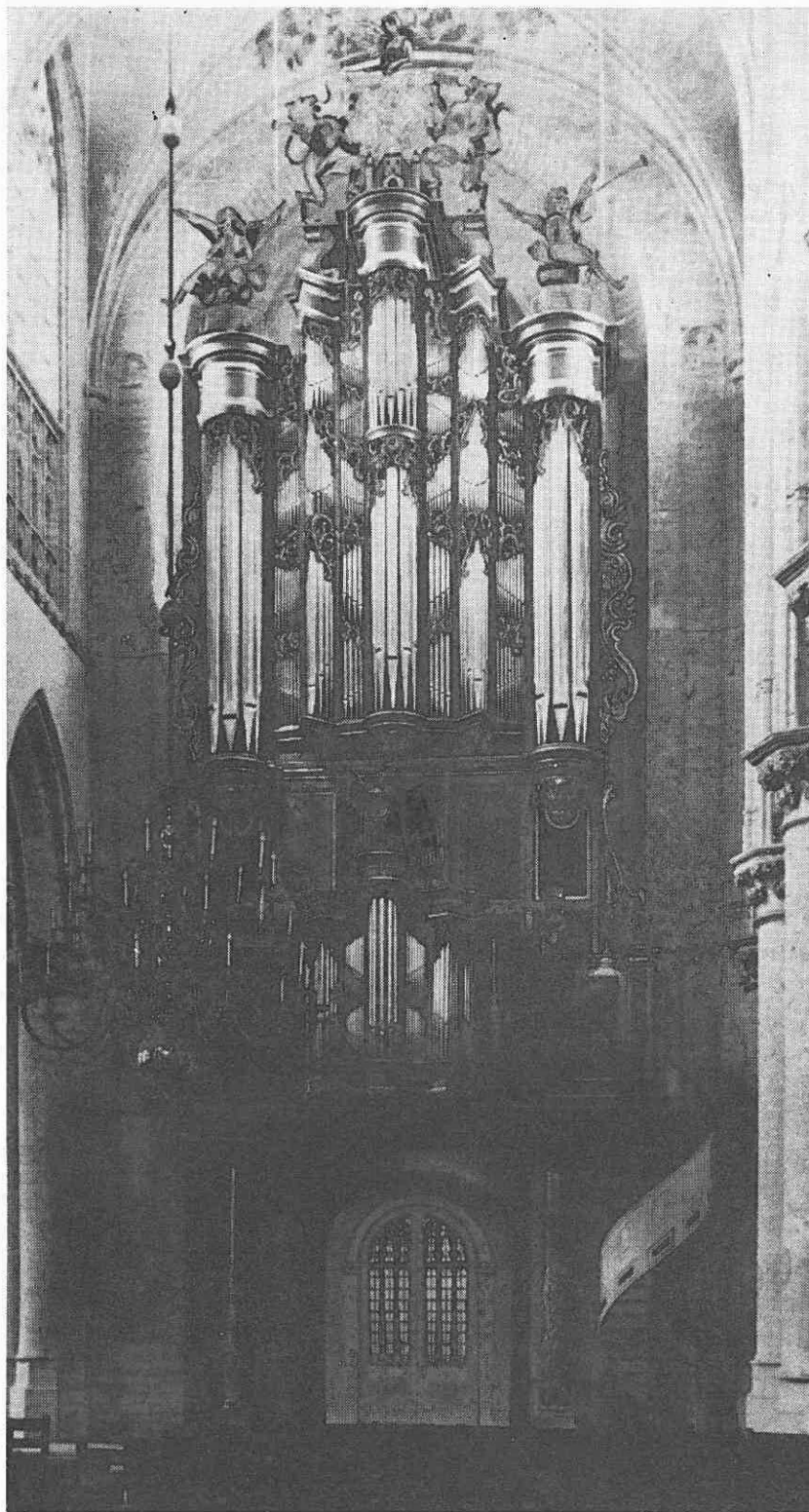
Gedekt 16 ft.
Prestant 8 ft.
Holpijp 8 ft.
Viola 8 ft.
Octaaf 4 ft.
Open fluit 4 ft.
Nazard 2 2/3 ft.
Fluit 2 ft.
Terz 1 3/4 ft.
Flageolet 1 ft.
Mixture 4 ranks
Schalmey 8 ft.
Hobo 8 ft.

BORSTWERK

Gedekt 8 ft.
Quintadeen 8 ft.
Prestant 4 ft.
Roerfluit 4 ft.
Gemshoorn 2 ft.
Quint 1 1/3 ft.
Cornet 5 ranks
Vox Humana 8 ft.
Tremulant

PEDAL

Prestant 16 ft.
Subbas 16 ft.
Octaaf 8 ft.
Gedekt 8 ft.
Roerquint 5 1/2 ft.
Octaaf 4 ft.
Nachthoorn 2 ft.
Mixture 5 ranks
Bazuin 16 ft.
Trompet 8 ft.
Klaroen 4 ft.



NEW FLENTROP TRACKER AT BREDA

FRANCIS ALBACH COMPLETES HALF CENTURY OF SERVICE

Francis A. Albach has completed 50 years of service in the Episcopal diocese of Chicago. He began in 1920 as accompanist in the church school at St. Chrysostom's Church and served 22 years at the Church of the Epiphany. He has completed 18 years as organist and choirmaster of Grace Church, Oak music and junior choir festivals and Park. He has directed a number of has conducted musical programs for many service and organizational occasions.

A CONSORT OF VIOLS, recorders and other ancient instruments were heard in a program of music of the Renaissance May 17 at the Lutheran Church of St. Luke, Chicago.

FUSNER LEAVES CLEVELAND FOR CHURCH IN NASHVILLE

Henry Fusner moves Aug. 31 from his post as organist and choirmaster of Church of the Covenant, Cleveland, to a similar position at First Presbyterian Church, Nashville, Tenn. Dr. Fusner succeeded Robert Stofer at Covenant in 1956.

A graduate of Juilliard School and for five years a member of its faculty, and with the SMD from Union Seminary, Dr. Fusner's study was with Dethier and Dickinson in organ, David McK Williams in church music. Gianini and Lockwood in composition, and Peter Wilhousky and Fritz Mahler in conducting. He came to Cleveland after 11 years at Emmanuel Baptist Church, Brooklyn.

Aeolian-Skinner Builds for Wisconsin State U

An instrument of 48 ranks in four divisions is being constructed at Aeolian-Skinner's Randolph facility for installation in the recital hall of the Fine Arts Building of Wisconsin State University, Eau Claire. The console and positiv (with its slider chest) form a movable unit which can be used independently of the balance of the organ for special purposes or stored off-stage.

Jerry A. Evenrud of the department of music and members of the Aeolian-Skinner staff collaborated on the design.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedekt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Nasat 2 2/3 ft. 61 pipes
Octave 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Mixture 5-6 ranks 286 pipes
Trompette 8 ft. 61 pipes

POSITIV

Holzgedekt 8 ft. 56 pipes
Spillflöte 4 ft. 56 pipes
Principal 2 ft. 56 pipes
Quinte 1 1/2 ft. 56 pipes
Cymbel 3 ranks 168 pipes
Krummhorn 8 ft. 56 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Scharf 4-5 ranks 269 pipes
Basson 16 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Regal 8 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Subbas 16 ft. 32 pipes
Quintaton 16 ft.
Octave 8 ft. 32 pipes
Gedekt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Pasaune 16 ft. 32 pipes
Schalmei 4 ft. 32 pipes

SHORT TOUR TAKES MASON TO OXFORD, PARIS, EGYPT

Marilyn Mason, University of Michigan, played in three foreign countries in a quick tour in April and early May. She was heard April 26 at Notre Dame Cathedral, Paris and she lectured May 8 at Oxford University, playing a recital May 9 at New College.

Miss Mason was a guest of the Egyptian Ministry of Culture in Cairo, played recitals sponsored by the Ministry of Culture and the American University. In conjunction with these events, she was a guest of the Department of Antiquities and visited University of Michigan research projects at the Cairo Museum, Sakkarah, and Giza.

Near the great pyramid of Giza is the new Sayyid Darwish concert hall with the only concert pipe organ in Egypt. Miss Mason was the first American organist to play a solo recital there. A concert with the National Philharmonic included the first Egyptian performance of Normal Dello Joio's Antiphonal Fantasy.

LAST MINUTE NEWS: Searle Wright, the incumbent, was re-elected AGO president, defeating Larry King. Vernon DeTar is new vice-president, Ruth Milliken, secretary, George Powers, treasurer, and Marilyn Keiser, registrar. AGO dues are definitely to be increased to \$15 per year. For information about this increase see MUSIC for May 1970, page 44. See also the editorial on page 14 of this issue of THE DIAPASON.

Final Listing of American Conferences and Workshops for the Summer of 1970

So many extra workshop listings reached us after our second batch in the May issue that we offer a third and final installment.

Macalester College, St. Paul, Minn. June 22-27. Workshop in modern choral idiom. Dale Warland, Kenneth Gaburo. Write the college music department, St. Paul, Minn. 55101.

Concordia Seminary, St. Louis, Mo. Workshop for Liturgy and Church Music. June 28-July 2. David Schuller, Adalbert Kretzmann, Victor Gebauer, Ronald Arnatt, Robert Schulz. Write Registrar's Office, Concordia Seminary, 801 DeMun, St. Louis, Mo. 63105.

Occidental College, Los Angeles. Organ Seminar July 13-26. Arthur Poister, Clarence Mader, Orpha Ochse, Howard Don Small, Robert Prichard. Write college music department, 1600 Campus Road, Los Angeles 90041.

University of Notre Dame, South Bend, Ind. July 13-17. Choral Workshops. Arthur P. Lawrence. Zip code 46556.

University of Wisconsin. Four workshops for musical leadership in small churches. Arthur Cohrs, Edward Huggdahl. July 13-14, Shell Lake; July 16-17, Fort Atkinson; July 20-21, Mineral Point; July 23-24, Rhineland. Write U W Extension Arts, 606 State, Madison, Wis. 53706.

University of Southern Mississippi. Robert Baker, staff. July 15-17. Write Paul Andersen, Southern Station, Box 168, Hattiesburg, Miss. 39401.

Colorado State University, Fort Collins. Organ workshop July 20-24. Lienel Rogg. Write Robert Cavarra, Department of Music, CSU, Fort Collins, Colo. 80521.

California State College, Long Beach. Paul Manz Workshop July 6-10. Write



Edward A. Hansen, Ph.D., has been appointed associate professor of music at the University of Puget Sound, Tacoma, Wash. He will continue his work as organist of Plymouth Congregational Church, Seattle.

Paul Stroud, college music department, 6101 E. Seventh, Long Beach, Cal. 90804.

Augsburg Clinics. Aug. 17-18, Boulevard Presbyterian, Columbus, Ohio — Dale Wood, Roberta Gary, Lohn Loessi. Aug. 24-25, Plymouth Congregational, Seattle, Wash — Austin Lovelace, David Dahl, Rodney Eichenberger, J. William Clarke. Write Augsburg Publishing House, 426 S. 5th, Minneapolis, Minn. 55415.

St. Dunstan's College Conference on Sacred Music. Aug. 31-Sept. 4. Gerre Hancock, Alexander Peloquin, George Faxon, others. Write Hollis Grant, 114 George Street, Providence, R.I. 02906.



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 - V (P6405) All Saints' and Memorial Day — Apostles and Evangelists — Holy Innocents — Martyrs' Days
 - VI (P6406) Worship — Adoration — Praise
 - VII (P6407) Matins — Laude — Sext — None — Vespers — Compline
 - VIII (P6408) Holy Scriptures and Propagation of the Word
 - IX (P6409) Holy Baptism — Holy Communion
 - X (P6410) The Church — The Ho'y Ministry, Ordination — Installation, Commissioning
 - XI (P6411) The House of God — Dedication and Anniversary
 - XII (P6412) The Lord's Day — Beginning and Close of Worship
 - XIII (P6413) Repentance — Faith and Redemption
 - XIV (P6414) The Kingdom of God — Missions
 - XV (P6415) Confirmation — Christian Education
 - XVI (P6416) Sanctification and the Christian Life
 - XVII (P6417) Christian Stewardship and Service
 - XVIII (P6418) Contemplation — The Inner Life — Comfort — Trust
 - XIX (P6419) Prayer, Intercession and Supplication
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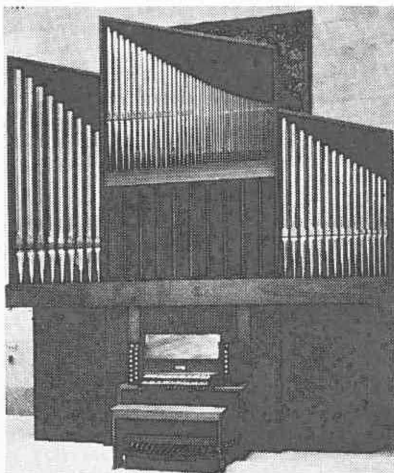
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The Austin organ in the Newberry Methodist Church, Williamsport, Pa. has been completely renovated and enlarged under the direction of J. Bertram Strickland, sales representative, who installed and finished the new pipework.

The three-manual, 28-rank instrument has considerable new upper work. The swell and choir are enclosed in expression chambers.

GREAT

Principal 8 ft. 61 pipes
Melodia 8 ft.
Viola da Gamba 8 ft.
Dulciana 8 ft.
Octave 4 ft. 61 pipes
Harmonic Flute 4 ft.
Twelfth 2½ ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Chimes 25 tubes

SWELL

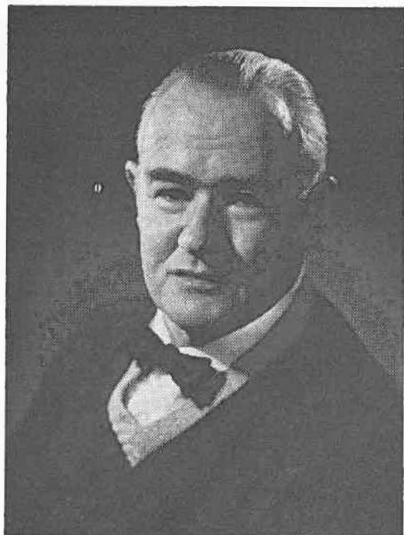
Holz Gedeckt 8 ft. 73 pipes
Viola 8 ft. 73 pipes
Vox Celeste 8 ft. 61 pipes
Principal 4 ft. 73 pipes
Flauto Traverso 4 ft. 73 pipes
Octavin 2 ft. 61 pipes
Trumpet 8 ft. 73 pipes
Hautbois 4 ft. 73 pipes
Vox Humana 8 ft. 61 pipes
Tremolo

CHOIR

Melodia 8 ft. 73 pipes
Viola da Gamba 8 ft. 73 pipes
Dulciana 8 ft. 73 pipes
Spitzprincipal 4 ft. 61 pipes
Harmonic Flute 4 ft. 73 pipes
Blockflöte 2 ft. 61 pipes
Sifflöte 1 ft. 122 pipes
Tertian 2 ranks 122 pipes
Clarinet 8 ft. 73 pipes
Tremolo

PEDAL

Diapason 16 ft. 32 pipes
Violone 16 ft. 12 pipes
Bourdon 16 ft. 32 pipes
Octave 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Bourdon 4 ft. 12 pipes
Trumpet 8 ft.
Trumpet 4 ft.



E. Power Biggs has been honored by a decoration from the government of Spain. In recognition of his interest and the recordings made of historic Spanish organs and Spanish organ music, he was awarded the Order of Encomienda de Isabel a la Catolica. The decoration was presented by the Consul General of Spain in Boston, the Honorable Jose Maria Campoamor, at a reception March 26.

NUREMBERG ORGAN WEEK LISTS VARIETY OF CONCERTS

The Nineteenth International Organ Week at Nuremberg occurs this year from June 12 through 21 and as usual offers a very full schedule. Among the organists to play are Heiller, Verschraegen and Lehrendorfer. Ralph Kirkpatrick will be heard in harpsichord recital. The St. Olaf choir from Northfield, Minn. is scheduled for a concert. Among the large choral works to be heard are Schönberg's Moses and Aaron and the Beethoven Missa Solemnis. The Bach choir of Würzburg and the Vocal Ensemble of Hilversum are also programmed.

THE DIAPASON

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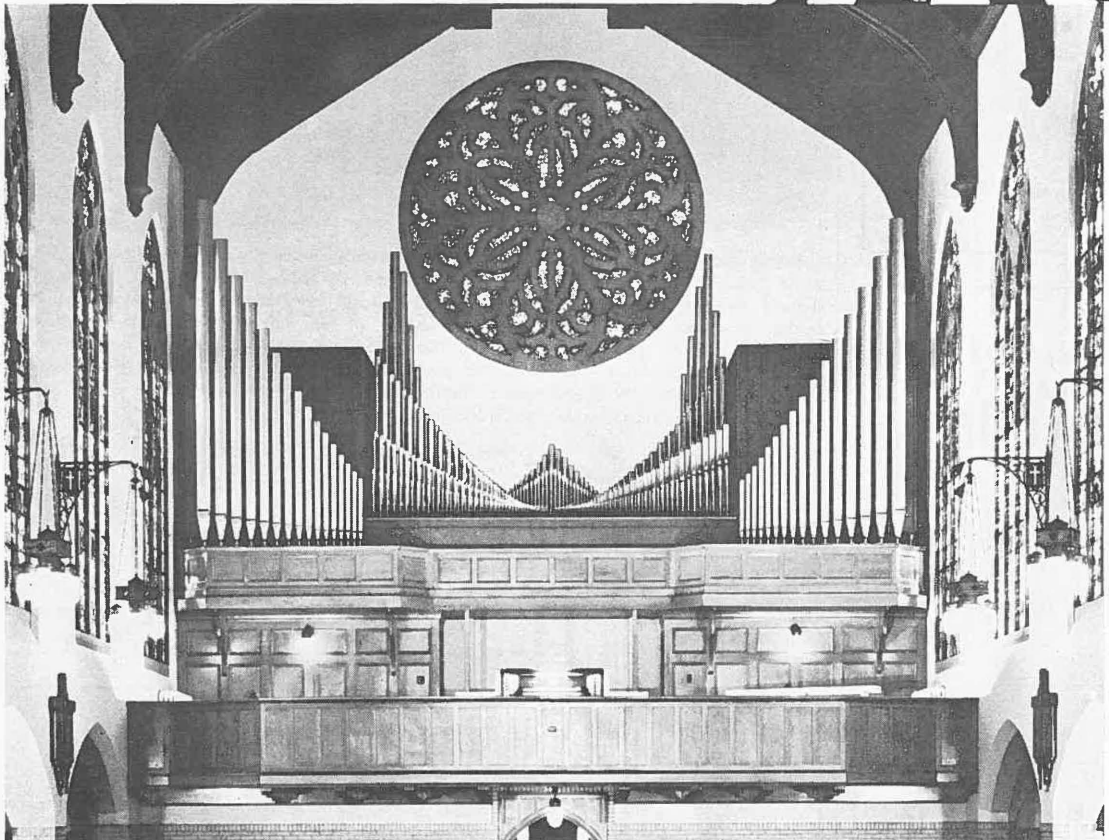
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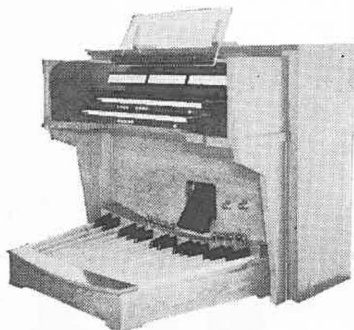
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Northwestern University's Conference on Church

Music Shifts Gears for 1970

Northwestern University did an abrupt about-face for its 1970 Conference on Church Music April 12-14, making the decision that the details of the future of American church music are far too vague for general predictions and affirming that the role of a university is first of all to preserve what it believes the best of the past and the present in order to provide the future with some roots to grow on.

This change of direction after two seasons of violent experimentation attracted a much larger attendance than a year ago and left those who came generally more refreshed and stimulated. Perhaps we still fear the unknown and find comfort in getting to know the known better.

The opening concert by the University Chapel Choir combined some familiar Brahms (motets opus 29, no. 2 and opus 30) with some less familiar Hindemith (soprano motet Cum natus est and a mass) and some totally unfamiliar work by Northwestern faculty member Alan Stout (four organ chorales played by Roy Kehl and the first complete performance of Stout's Mass 2). Grigg Fountain and Thomas Brantigan conducted.

Much of the conference centered about the Bach St. John Passion, with two highly informative and inspiring lectures by Julius Herford and a performance by the University Chamber Chorus with Margaret Hillis conducting.

The other major elements of the conference were organ-centered. Kurt Roderer, the university's organ builder, gave a lecture demonstration on The Mechanics and Materials of Mechanical Action Organs which drew a standing room crowd and caused much comment. Mr. Roderer's restoration

of the E. and G. G. Hook organ in Vail Chapel was given a workout by six students of the school of music in a Monday afternoon recital preceding the lecture demonstration.

The guest organ recitalist was Robert Noehren who gave one of his careful, impeccable and individual performances of the program listed in the recital pages. Dr. Noehren lectured Tuesday morning on Tonal Problems in Organ Playing, giving clear outlines of what he considers the three basic periods of organ design and their application to the registration of three great categories of organ music.

At the student convocation April 14, an ensemble from the University Chapel Choir and instrumentalists were heard in Psalm 117, Telemann, baroque settings of Es ist das Heil, and the Schütz St. John Passion. Dr. Herford tied this performance neatly into his second lecture which came between the Schütz performance and the Bach in the evening. Like several with whom we talked, we found Dr. Herford's exposition of the Bach passion more moving and gripping than Miss Hillis' performance, but the two filled out a fine design and complemented each other admirably.

There was some question among those attending concerning the aptness of the title "Conference on Church Music", for either this year's meeting or those of 1968 or 1969 — an interesting question of semantics. One also wondered whether the young people were being reached this year any more than most of them were with last year's circus atmosphere; that question is concerned with something more serious than semantics. — FC



People active in the leadership of Northwestern University's Conference on Church Music pose in the court outside the chancel window of Alice Millar Chapel. Left to right: Richard Enright, head of the department of organ and church music; Margaret Hillis, visiting professor of choral music and conductor of the university chamber chorus; Karel Paukert, associate professor of organ; Kurt Roderer, university organ builder; Grigg Fountain, Alice Millar Chapel organist and professor of organ; Julius Herford, director of graduate studies in choral music, Indiana University; Robert Noehren, organ builder and university organist, University of Michigan.



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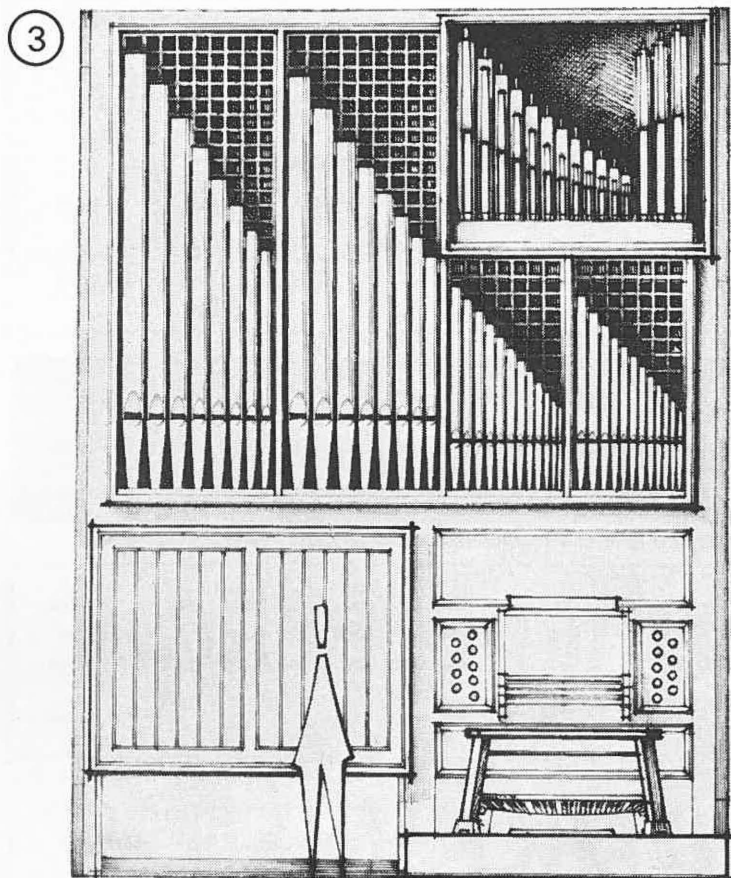
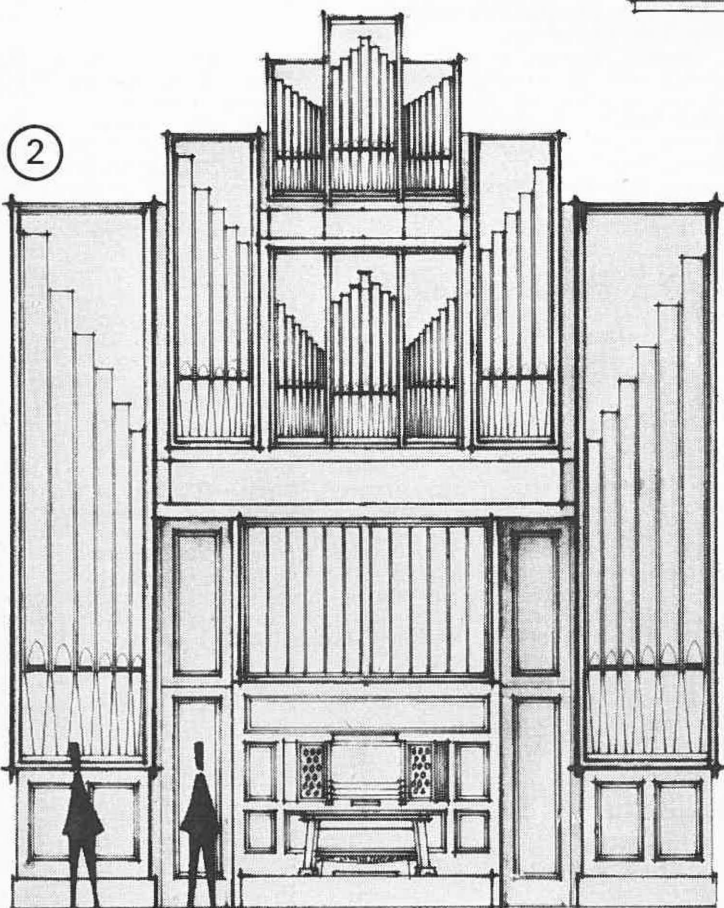
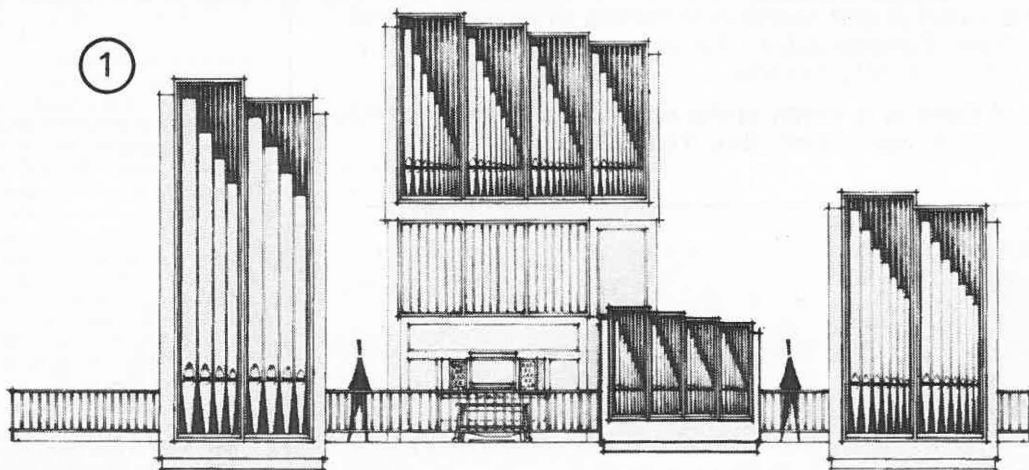
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1970's Spring Roundup of Church Bulletins

When Easter comes very early, we are able to do our annual digest in time for the May issue. When it comes well into April just the right amount of time elapses before the May 10 deadline for the June issue. But when it comes just too late for the May issue as this year, it seems very old-hat by the June issue. So we have compromised by adding material which reached us before deadline even when it has actually been performed well after Easter.

In line with the decline so many churches are reporting, our usual unsolicited crop of church bulletins was not quite so overwhelming as some years in the past, but it still shows the usual variety and quality, indicating that American church musicians are continuing to give their best in an effort to keep the fine music of the past alive against whatever odds.

The interesting trend toward Easter carols which we noted in recent seasons does not continue in the bulletins we received, though we did spot several uses and even a few programs labelled "candlelight". The more usual programs enlisting candles, though, are the moving services of Tenebrae which we noted rather often: First English Lutheran, Syracuse, N.Y., H. Winthrop Martin; First Presbyterian, Oceanside, Calif., William and Charlotte Atkinson; Church of the Covenant, Cleveland, Henry Fusner, for example.

Requiems continue to dominate the Lenten church music scene with the Fauré and Duruflé giving Mozart and Brahms strong competition and with the Dvorak and Verdi appearing too. Fauré — First English Lutheran, Syracuse, N.Y., H. Winthrop Martin; Kenmore Presbyterian, Buffalo, Warren Leist; First Presbyterian, Orange, N.J., W. Elmer Lancaster; Church of the Covenant, Cleveland, Henry Fusner. Duruflé — First Presbyterian, Buffalo, Squire Haskin; St. James Episcopal, Jackson, Miss., Donald Kilmer, Robert Gant. Mozart — Emmanuel Episcopal, Alexandria, Va., Robert R. Zboray; Christ United Methodist, Rochester, Minn., Robert E. Scoggin; Christ Church, Cincinnati, Gerre Hancock; St. Bartholomew's, New York City, Jack Ossewaarde. Brahms — First Presbyterian, Atlanta, Ga., Herbert Archer; First Baptist, Philadelphia, Earl Ness; Oneonta Woman's Choir, Williams Choral Society, orchestra, Kenneth Roberts. Dvorak — Church of the Ascension, New York City, Vernon de Tar. Verdi — St. Bartholomew's, New York City, Jack Ossewaarde.

Handel's Messiah is a favorite and always will be. Among many doing various amounts of the masterpiece: Grace United Church, Chicago, J. Max Krewel; Christ Church, Grosse Pointe, Mich., Edgar Billups; Church of Covenant, Cleveland, Henry Fusner; Beverly Heights United Presbyterian, Mt. Lebanon, Pittsburgh, Pa. Wayne E. Lenke; St. Clement's El Paso, Tex., David Hinshaw; St. Bartholomew's New York City, Jack Ossewaarde. There were many other Handel works listed: St. John Passion, Westminster Presbyterian, Greenville, S.C., Stephen Farrow; Psalm 112, Emmanuel Episcopal, Alexandria, Va., Robert R. Zboray; Judas Maccabaeus, Church of the Covenant, Cleveland, Henry Fusner; St. Cecilia Ode, Coronation Anthem, Wellesley choir, Williams Choral Society, Kenneth Roberts; Samson, St. Bartholomew's, New York City, Jack Ossewaarde.

This year was Bach St. John Passion year, apparently, and we saw far more of it this year than the St. Matthew as at: Bryn Mawr Presbyterian, Bryn Mawr, Pa., Charles and Madelon McClary; Northwestern University, Margaret Hillis; Christ Church, Fitchburg, Mass. David Hewlett. We saw several mentions of the Magnificat as at First

Congregational, Palo Alto, C. Thomas Rhoads. Among cantatas, selected from random programs we note: 131, Athol, Mass. Congregational, Diana H. Fansom, Yella Pessl Sobotka; 4, University of Pittsburgh, Paul Anderson, Robert S. Lord; 78, First Presbyterian Oceanside, Calif., William and Charlotte Atkinson; 38, St. Clement's, El Paso, Tex., David Hinshaw.

Of Bach predecessors and contemporaries, quite a number appeared in 1970 programs, with Buxtehude perhaps making the strongest showing. For example, Jesu meine Freude at First United Methodist, El Dorado, Ark., Gordon and Helen Betenbaugh; Lord Keep Us Steadfast at First Presbyterian, Winnipeg, Conrad Grimes and at University Place Christian, Champaign, Ill. along with Ich suchte des Nachts. There were many performances of the Schütz Passion as at Emmanuel Episcopal, Webster Groves, Mo., Henry Glass; St. Luke's Evanston, Karel Paukert. We'll represent Pachelbel with his Magnificat by the Unitarian Choir, Arlington, Va., Vera Tilson, Nancy Marchal.

Early Italians include Vivaldi — Magnificat, Second Presbyterian, Indianapolis, Ind., Robert Shepher; Gloria, St. James Episcopal, Alexandria, La., Dorman Clayton, and Pergolesi — Stabat Mater, First Presbyterian, Wilmington, N.C., Charles Woodward.

Aside from the Requiem, Mozart was not widely listed, though we did note the Solemn Vespers, by the Chicago Chamber Choir, George Estevez. Haydn masses were very popular: St. Theresa at St. Paul's Cathedral, Pittsburgh, Paul Koch, and the House of Hope Presbyterian, St. Paul, Minn., Benjamin W. Lehn, Don Michael Dicie; Lord Nelson at St. Bartholomew's, New York City, Jack Ossewaarde and also the Creation a little later.

The lovely little Schubert Mass in G has become a perennial favorite. Examples: First United Methodist, El Dorado, Ark., Gordon and Helen Betenbaugh; Second Presbyterian, Rahway, N.J., Ronald L. Miller; Covenant Presbyterian, Charlotte, N.C., Richard and Betty Peek.

In addition to the Brahms Requiem the Song of Destiny was found in several programs including First Presbyterian, Oceanside, Calif., William and Charlotte Atkinson.

Of course Mendelssohn was not forgotten though the big oratorios weren't exactly service fare. We noted St. Paul at Mt. Lebanon United Methodist, Pittsburgh, W. William Wagner, and Elijah at St. George's, New York City, Charles Henderson.

We were surprised at the few performances of the Stainer Crucifixion reported. Perhaps the fine new recording will see a return of that hardy perennial next year. The main other ones in the category were seen. Examples: Dubois Seven Last Words — First Methodist, Elizabeth, N.C., E. Rodney Trueblood; Mid City Choral Society, Chicago, George Rico; First Baptist, Philadelphia, Earl Ness. Gaul Holy City — Greenville Avenue Christian, Dallas, Mrs. Victor Anderson, James Quinn.

To lump choral works into a 20th century category is a dangerous act. When the century bridges from Vaughan Williams to Penderecki, some kind of further classification is probably needed but we will do our best. To start with Vaughan Williams — Song of Thanksgiving, First Congregational, Palo Alto, Calif., C. Thomas Rhoads. Britten — Te Deum in C. First Presbyterian, Buffalo, Squire Haskin; Missa Brevis, Trinity Church, Princeton, N.J., James Litton; Michael Wise — The Ways of Zion Do Mourn, Covenant Presbyterian, Charlotte, N.C., Richard and Betty Peek; Sowerby — Forsaken of Man, La Jolla

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Calif., Presbyterian, L. Robert Slusser. Searle Wright — The Green Blade Riseth, Second Presbyterian, Robert Shepfer; Bernstein — Chichester Psalms, St. Bartholomew's, New York City, Jack Ossewaarde; Kodaly — Missa Brevis, Unitarian Choir, Arlington, Va., Vera Tilson, Nancy Marchal, and Norfolk, Va. State College, Larry Palmer; Weinhorst — Christ Lay in Death's Strong Bonds, Redeemer Lutheran, Fort Wayne, Ind., David Fiene, and Seven Words of Christ, Concordia Senior College, Fort Wayne, Ind. Distler — Dance of Death, Norfolk, Va. State College, Larry Palmer, Church of the Ascension, New York City, Vernon DeTar, and Covenant Presbyterian, Charlotte, N.C.; Richard and Betty Peek. Schönberg Friede auf Erden, Williams College, Mt. Holyoke College, Kenneth Roberts, Tamata Knell; same forces also Lutoslawski Trois Poèmes d'Henri Michaux, latter work also done by the Chicago Symphony Choir, Margaret Hillis. Poulenc — Stabat Mater, St. Bartholomew's, New York City and Mass in G, Chicago Symphony Chorus, Margaret Hillis, Ronald Sweitzer. Andriessen Cantica Sacra, Immaculate Conception Church, Peterborough, Ont., Jack Abrahamse, Pederecki Stabat Mater, Norfolk State College, Larry Palmer. Richard Peek's O Sacred Head at Covenant Presbyterian, Charlotte; David H. Williams Jesu, Word of God, St. Clement's, El Paso, Tex., David Hinshaw.

The strict liturgical service necessarily gets less than its due in such a survey as this. Our salute to a few: St. Philip's Atlanta, prayer book, Ronald Rice; Church of Our Saviour, Akron, Drynan Missa Brevis, David Harris; St. Luke's Episcopal, Kalamazoo, Willan, George Norman Tucker; Emmanuel Episcopal, Webster Groves, Mo., Merbeck, Willan, Henry Glass; St. Clement's, El Paso, prayer book, David Hinshaw.

The number of bulletins we could not fit into any category this year was small, nor were there any in which city, state and organists' names were missing — the first year this has not happened. The few "no category" people deserve mention here: First Presbyterian, De-



Corliss R. Arnold, Michigan State University, East Lansing, is on a sabbatical leave in Europe with his family. Besides extensive driving in Italy, Spain and Portugal, Dr. Arnold will find time for coaching with Marie-Claire Alain and Luigi Fernando Tagliavini.

YOUNG ALABAMA U. STUDENT WINS STUDY WITH VIDERO

Robert B. Hofsteffer, organ major at the University of Alabama, has received a grant of \$3,000 from the George C. Marshall Memorial Fund in Denmark for a year's study in Copenhagen with Finn Viderø. He is to spend 12 months in 1970-71 carrying through a study program in the field of organ music.

troit, Gordon Young; Immanuel United Church of Christ, Kaukaua, Wis.; Trinity Lutheran, Norfolk, Va., Larry Palmer; Trinity United Church of Christ, Altoona, Pa., Ruth M. Dilliard.

We did not find ourselves as fascinated by the art covers as usual. There was, we felt, less striking originality than usual, sometimes with almost trite approaches to the mysteries and beauties of Lent and Easter. But we are hopeful for next year.

Downtown Atlanta Church Orders Schantz Organ

All Saints' Church (Episcopal) in downtown Atlanta has placed an order with the Schantz Organ Company for an instrument of 34 ranks plus three existing ranks of pipes which will be utilized in the new scheme. A completely equipped three manual console will be provided.

The organ installation is being planned in connection with a large expansion program under way at the church. Plans include exposing the new positive and great divisions on either side of the chancel and taking full advantage of total egress from the existing chamber.

Negotiations were handled by Widener and Company, Inc. of Atlanta, area representatives for Schantz, in consultation with Gregory Colson, organist-choirmaster of All Saints' Church.

GREAT

Principal 8 ft. 61 pipes
Gemshorn 8 ft. (prepared)
Gemshorn Celeste 8 ft. (prepared)
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixtur 3 ranks 183 pipes
Trumpet 8 ft. 61 pipes
Chimes (prepared)

SWELL

Flute Couverte 16 ft. 61 pipes
Flute à Cheminée 8 ft. 12 pipes
Viole de Gambe 8 ft. 61 pipes
Voix Céleste 8 ft. 49 pipes
Gemshorn 8 ft. (prepared)
Gemshorn Celeste 8 ft. (prepared)
Prestant 4 ft. 61 pipes
Flute Harmonique 4 ft. 61 pipes
Flute à Bec 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Contra Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Basson 8 ft. 12 pipes
Hautbois 4 ft. 61 pipes
Tremolo

POSITIV

Nason Gedackt 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nazat 2 3/4 ft. 49 pipes
Principal 2 ft. 61 pipes
Terz 1 1/2 ft. 49 pipes
Quinte 1 1/2 ft. 61 pipes



Samuel Eliezer, Fair Lawn, N.J., was honored April 3 on completion of 50 years as organist of the Broadway Baptist Church, Paterson, N.J. In recognition of this unusual achievement, the congregation gave a testimonial dinner in his honor. Some 175 were in attendance and many tributes of appreciation were offered. At the conclusion of the program Mr. Eliezer was asked to play the piano. When he opened the cover, he found \$10 bills inserted between each of the white keys — a total of \$500.

Siffloite 1 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Brummbass 16 ft. 32 pipes
Flute Couverte 16 ft.
Violone 16 ft. (prepared)
Octave 8 ft. 12 pipes
Bordun 8 ft. 12 pipes
Flute à Cheminée 8 ft.
Violone 8 ft. (prepared)
Super Octave 4 ft. 12 pipes
Flöte 4 ft. 12 pipes
Rauschquinte 2 ranks 64 pipes
Quartane 2 ranks 64 pipes
Posaune 16 ft. 32 pipes
Contra Basson 16 ft.
Basson 8 ft.
Schalmei 4 ft. 32 pipes

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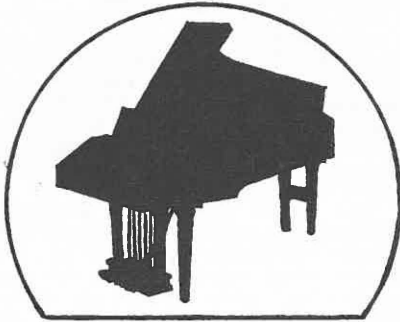


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Harpsichord News



Some Summer Thoughts

By Larry Palmer

This is the season when we as musicians, like poet Don Marquis' proverbial English teacher "think what we oughtn't to shouldn't and do what we shouldn't to ought." The main teaching and concert season behind us, most of us take some much-longed-for leisure, try to refuel for the coming fall, and, if we are sensible, begin planning the coming year's work. (At least that is always the plan at the outset of the summer; strangely how lacking in sensibility most of us prove ourselves as the "vacation" progresses.)

We would suggest a few items of interest to our fellow harpsichordists. Summer would be a good time to do the adjusting of your instrument that you have been putting off all year; a good time to replace worn leathers, quills, or plastics, to be sure the voicing is even throughout. Be sure to make an attempt to control the humidity in your instrument's vicinity. Rapid or extreme changes of humidity have proven far more detrimental to our instruments than temperature changes. If you live (as we do) in near-tropical conditions, a dehumidifier is a very fine investment for your instrument's health and well-being. A medium-priced apparatus may be purchased at most hardware stores for \$75-\$100, or even less.

Thinking ahead to the following winter, we might also suggest that a humidifier (even less expensive than the de-humidifier) is also an excellent investment for most centrally-heated rooms. We have noticed humidity variations from a count of less than 10% to more than 90% where we live; humidity control has enabled us to keep a constant humidity at 40 to 50%. Adjustment of our instruments has been minimal and even the necessity for tuning has been reduced from a nearly weekly basis to once every month, or even less often.

Summer is such a good time for catching up on the reading one has missed throughout the concert season! We suggest of course, a careful reading of all those DIAPASON articles that looked so interesting at a fleeting glance. Writing a letter to the Editor might also prove interesting when you agree or disagree with what is printed.

We would suggest several additional articles of interest. CHURCH MUSIC 70-1 (Concordia Publishing House) offers an article by Natalie Jenne, Concordia Teachers' College, River Forest, Ill., concerning "An Introduction to Baroque Music: Performance and Sources." Dr. Jenne writes clearly and interestingly about notation, the performance of ornaments, rhythmic alteration and tempo fluctuation, intensification of dotted notes, added ornamentation, the use of dance rhythms in Baroque music, the playing of figured bass, and the performance of Baroque ensemble works.

February's CLAVIER includes an article by R. Bedford Watkins, "New Life for the Harpsichord." Dr. Watkins has listed a considerable number of contemporary solo works for the harpsichord — three pages, in fact. For most items publishers are given. A perusal of this list emphasizes the point of our article for last month, that a considerable corpus of modern music is available for our instrument. In the fall we will plant to list some further pieces

omitted by Dr. Watkins, and we hope that our readers will have sent us further listings, both solo and ensemble, of contemporary harpsichord music. Why not choose some exotic titles now for inclusion in the recital program planned for next season? This is the time for ordering scores.

We trust that all harpsichordists are aware of Ralph Kirkpatrick's unsurpassed book on Domenico Scarlatti (Princeton University Press, 1953). We wonder, however, if all are aware that this splendid volume is now available in paperback form from Apollo Editions (number A-200) of the Thomas Crowell Company. For \$3.95 rather than the original \$10 one can now have this volume handy for reference in studying the Scarlatti Sonatas. What better summer project than to read (or re-read) this book, and spend some hours in serious study of one of the harpsichord's most distinguished masters? (and one, incidentally, whose reputation, like Chopin's for the piano, rests almost entirely on his output for our own instrument.)

For musicians, of course, reading is not the only form of studying. Listening is perhaps the most important way to learn in our art. Recordings are a mixed blessing; undesirable if one tries slavishly to copy the interpretation of any particular artist, but fascinating and helpful if one listens to many interpretations, judges what is good in each, and then turns to the music to find his own solutions to its intricacies.

A few favorite records are these: for a truly historic insight into the first lady of the harpsichord revival and her ever-musical performances one might listen to Wanda Landowska's THE ART OF THE HARPSICHORD (Victor LM-2194). Here Mme. Landowska plays the Bach *Partita in C minor*, his *Capriccio on the Departure of the Beloved Brother*, and the *Fantasia in C minor*, and the hauntingly lovely *Passacaglia in D minor* of J. K. F. Fischer. A particularly charming disc is the Veritas Recording (VM 104) devoted to Landowska — an interview with her as well as a varied program of shorter works.

So many great teachers have told their students to listen to fine singers for instruction in phrasing that it probably needs no repetition. A beautifully-sung disc of unusual selections in FOUR FRENCH CANTATAS performed by Gérard Souzay, baritone (Epic BC 1383). Our particular favorite, from works by Boismortier, Camptra, Rameau, and Courbois, is the latter's *Don Quichotte*, a whimsical work of nearly 15 minutes' duration. One can see that Ravel was definitely not the first Frenchman to set Cervantes' character on a musical route. Closer to our didactic purposes is a disc of HANDEL ARIANS sung by countertenor Russel Oberlin (Decca DL 9407). Accompanied by a chamber orchestra in which Albert Fuller is harpsichordist, Mr. Oberlin gives stylistic and musical performances that are tremendously exciting. For a lesson in improvised cadenzas, listen to his ending of "Ombra cara" from *Radamisto*.

Handel's early opera ACIS & GAL-ETA must have been one of the composer's favorite works, for he reworked it several times. Even Mozart found it of interest, and he, too reworked the score, adding clarinets and changing other parts of the scoring. To hear the work in one of the Handel versions, the recording starring Joan Sutherland, Peter Pears, and (to our ears) Thurston Dart at the harpsichord is highly recommended (London OL 50179/80). When Miss Sutherland throws in a trill, Mr. Dart echoes it at the harpsichord, resulting in a performance which serves well as a lexicon of artistic singing and superlative continuo-playing. This is better and certainly a hundred-fold more enjoyable than reading a treatise on the subject.

We never tire of rereading and re-quoting Robert Schumann's "House Rules and Maxims for Young Musicians" for we find them to contain great pearls of wisdom. "Never play bad compositions and never listen to them when not absolutely obliged to do so. Lose no opportunity for making music in company with others, in duos, trios, etc. This will render your playing more fluent and sweeping. Accompany singers oftentimes. Never miss an op-

portunity of hearing a good opera. Rest from your musical studies by industriously reading the poets. Often take exercise out in the open."

We have noticed that many keyboard musicians seem to spend too many hours sitting at their instruments. We suggest, especially for summer, more thought about the music, more mental practice — away from the confines of practice rooms; take Schumann's advice whenever possible — hear music in other media, read in other subjects, enjoy nature.

Marquis' short verse, with which we began, ends with the line, "and my mind is as frail as a lily that would break with the weight of a thought!" We leave you for a month or two with this charming word-picture, and hope to rejoin all our readers in the fall, mind strengthened beyond the lily stage, repertory chosen, harpsichord tuned, and fingers practiced. (It costs nothing to dream, at least!)

OFF THE SOUNDBOARD

An experimental honors course entitled "The Harpsichord" is being offered this semester at the University of North Carolina, Chapel Hill. Rudi Kremer, member of the music faculty, is in charge of the class consisting of 15 students (non-music majors) who meet three times weekly. Dr. Kremer has also supervised a class project of constructing an instrument from a kit. When finished the harpsichord will become the property of the music department.

Ruth Nurmi, teacher of harpsichord at the Firestone Conservatory, University of Akron, and at Kent State University, played a recital at Maple Grove United Methodist Church, Columbus, on April 19: Two-part Inventions, Italian Concerto, Bach; pieces by Bull, Farnaby, and F. Couperin; Three Sonatas, Scarlatti; Gavotte and Variations, Rameau.

Violet Cavell Severy played a faculty recital at Morehead State University, Morehead, Ky., on April 2, including: pieces by Byrd, Farnaby, L. Couperin, A. Scarlatti, F. T. Richter, and Rameau; Les Folies Françaises F. Couperin; Sonata in D major, Galuppi; Prelude and Fugue WTC II/22, French Suite No. 6, Bach; pieces by W. F. Bach, C.P.E. Bach, Mateo Albeniz, and D. Scarlatti.

A concert with the Wiener Solisten in Salzburg on May 15 included Isolde Ahlgrim in the Bach D minor Concerto. On May 17 she played the Goldberg Variations in the Residenz.

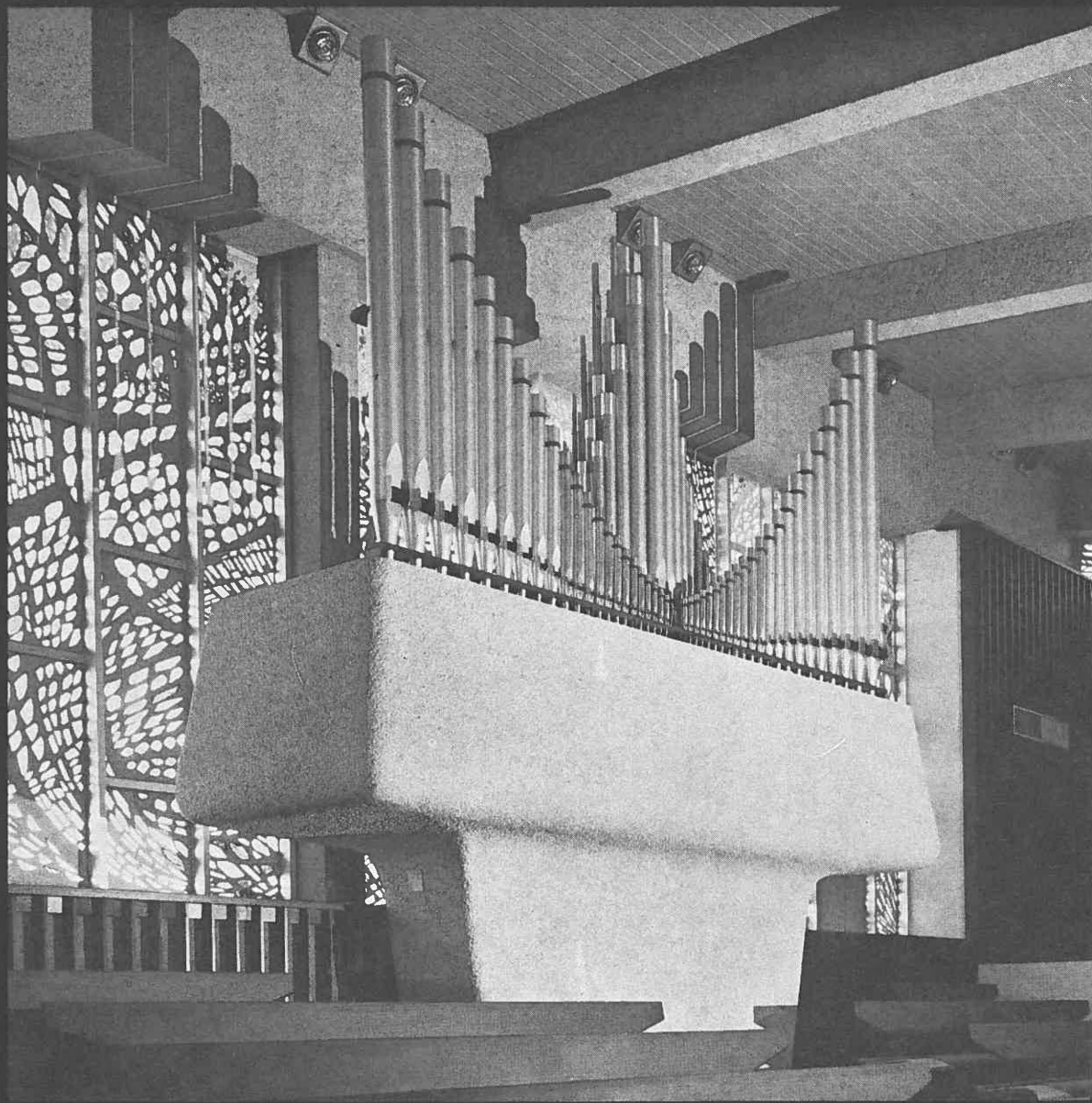
Linda Marshall and Heinz Arnold were harpsichordists in a performance of the Bach Concerto No. 1 at Stephens College, Columbia, Mo. on April 5. Mr. Arnold also was featured in the fifth Brandenburg Concerto on the same program.

Old Dominion University, Norfolk, Va., was the scene of a recital by R. Bedford Watkins (Illinois Wesleyan University) on April 13: Loth to Depart, Farnaby; Tombeau sur la mort de M. Blancrocher, Froberger; three Sonatas, Scarlatti; Italian Concerto, Bach; Les Folies Françaises, Couperin; Gavotte & Variations, Rameau; Two Pieces for Musical Clock, Haydn; Perpetual Motion (1958), John Lessard.

Also at Norfolk, on May 17, Larry Palmer and Lloyd Bowers played two Dowd harpsichords in a performance of Bach's Concerto in C major with the Norfolk Museum Chamber Orchestra.

Kenneth Gilbert played a varied program at Wigmore Hall, London, on April 6: Suite in C. Buxtehude; Suite in E-flat, Boehm; Lamentation on the death of Ferdinand III, Froberger; Passacaglia in G, Muffat; Adagio in G, Concerto in C, Bach; Chaconne & Rondeau, Chambonnières; Suite in D, Marchand; La Felix, La Forqueray, Chaconne, Du Phly.

Communications regarding this column should be addressed to Dr. Larry Palmer, Norfolk State College, Dept. of Music, 2401 Corprow Ave., Norfolk, Va. 23504. Features and news items are invited.



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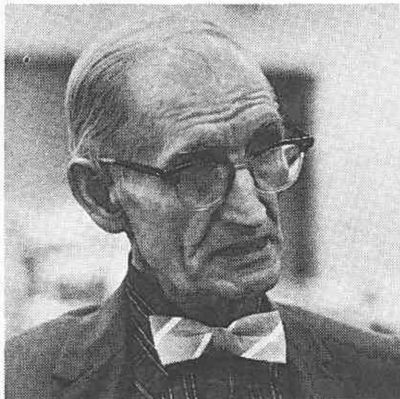


On completing 10 years of service, Dr. George Markey is resigning his post as organist and choirmaster of the Madison Avenue Presbyterian Church effective June 30. He will continue with his other activities as director of the Guilman Organ School and as professor of organ at the Westminster Choir College, Princeton, N.J. He will devote the balance of his time to his recital schedule and to recordings.



Mae Hurst Jackson (Mrs. William) was honored by the First Methodist church, New Philadelphia, Ohio, upon her retirement as organist after 41 years of service. At a reception she was given a certificate naming her organist emeritus and musical consultant for the church.

Mrs. Jackson held her first organ position at the age of 15 and has been a church organist for 61 consecutive years. She is a graduate of Washington State University and has a degree from the Chicago Musical College where she studied organ with Clarence Eddy. Her daughter, Marjorie Jackson Rasche, is also an organist.



Walter J. Barron has retired as church and recital organist at the age of 72 after more than 50 years in the profession. His most recent church position, for the last five years, has been at the Church of SS. Peter and Paul, Miami, Fla., and previous to that at the Church of the Little Flower, Coral Gables.

Born in Washington, Pa., he attended Carnegie Institute. Among his organ teachers were Charles Heinroth and Edward Napier, the latter of whom Mr. Barron assisted both at Pittsburgh's Church of the Ascension and at the Liberty Theater.

After service in World War I, Mr. Barron returned to the Church of the Ascension as assistant to Daniel R. Phillippi. He served as private organist to Joseph Riter in Pittsburgh and Palm Beach. In 1930 he became organist at Trinity Church, St. Augustine, Fla. where he met Mrs. Barron.

Casavant Installed at Choir College

A new three-manual organ by Casavant Frères Limitée, St. Hyacinthe, Québec, has been installed at Westminster Choir College, Princeton, N. J. Temporarily located in a studio, the organ will eventually be installed in a new music building.

The windchests throughout the instrument are of the key-chambered type with electrically operated slide stop action. The combination action is entirely electronic in operation, using solid-state circuitry and a magnetic core memory unit. Wind pressure is 40mm in all divisions except for the positiv which speaks on 30mm.

The tonal design was worked out by Lawrence Phelps, vice-president and tonal director of Casavant Frères, in consultation with Joan Lippincott, head of the organ department.

GREAT
 Quintaden 16 ft. 61 pipes
 Prinzipal 8 ft. 61 pipes
 Bordun 8 ft. 61 pipes
 Oktav 4 ft. 61 pipes
 Waldflöte 4 ft. 61 pipes
 Flachflöte 2 ft. 61 pipes
 Mixtur 4 ranks 244 pipes
 Trompete 8 ft. 61 pipes

SWELL
 Viole 8 ft. 61 pipes
 Vox coelestis 8 ft. 49 pipes
 Rohrflöte 8 ft. 61 pipes
 Spitzflöte 4 ft. 61 pipes
 Prinzipal 2 ft. 61 pipes
 Mixtur 4 ranks 244 pipes
 Oboe 8 ft. 61 pipes
 Tremulant

POSITIV
 Gedackt 8 ft. 61 pipes
 Prinzipal 4 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Gemshorn 2 ft. 61 pipes
 Quintflöte 1 1/2 ft. 61 pipes
 Sesquialtera 2 ranks 98 pipes
 Scharf 4 ranks 244 pipes
 Krummhorn 8 ft. 61 pipes
 Tremulant

PEDAL
 Subbass 16 ft. 32 pipes
 Quintaden 16 ft. 32 pipes
 Oktav 8 ft. 32 pipes
 Gedacktpommer 8 ft. 32 pipes
 Choralbass 4 ft. 32 pipes
 Mixtur 4 ranks 128 pipes
 Posaune 16 ft. 32 pipes
 Schalmel 4 ft. 32 pipes

Large Austin Organ for Springfield, Mass.

Austin Organs, Inc., Hartford, Conn. is under contract to build a new three-manual organ for South Congregational Church, Springfield, Mass. The new organ will replace the church's E. M. Skinner organ, in use since 1926.

The congregation was gathered in 1842 and in the ensuing 128 years the church has only had five pastors. The present Gothic style stone edifice was built in 1875 and has what are said to be the two largest rose windows in New England. At the time of its construction, the church had the highest stone walls built without buttressing.

The church has two choirs, under the direction of David E. Margeson, organist and choirmaster.

The new organ will be located as was the old, across the front of the church. The present façade and casework will be retained.

GREAT
 Prinzipal 8 ft. 61 pipes
 Holz Bourdon 8 ft. 61 pipes
 Oktave 4 ft. 61 pipes
 Nachthorn 4 ft. 61 pipes
 Spitz Fifteenth 2 ft. 61 pipes
 Fourniture 4 ranks 244 pipes
 Trompete 8 ft. 61 pipes
 Chimes

SWELL
 Lieblich Gedackt 16 ft. 12 pipes
 Rohrflöte 8 ft. 61 pipes
 Viola 8 ft. 61 pipes
 Viola Celeste 8 ft. 61 pipes
 Dolce 8 ft. 61 pipes
 Dolce Celeste 8 ft. 49 pipes
 Prinzipal 4 ft. 61 pipes
 Waldflöte 4 ft. 61 pipes
 Blockflöte 2 ft. 61 pipes
 Sesquialtera 2 ranks 122 pipes
 Scharf 3 ranks 183 pipes
 Fagotto 16 ft. 61 pipes
 Trompete 8 ft. 61 pipes
 Hautbois 8 ft. 12 pipes
 Vox Humana 8 ft. 61 pipes
 Tremolo

CHOIR-POSITIV
 Nacon Flute 8 ft. 61 pipes
 Erzähler 8 ft. 61 pipes
 Erzähler Celeste 8 ft. 49 pipes
 Prestant 4 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Prinzipal 2 ft. 61 pipes
 Quint 1 1/2 ft. 61 pipes
 Sifflöte 1 ft. 61 pipes
 Cymbal 3 ranks 183 pipes
 Krummhorn 8 ft. 61 pipes
 Tremolo
 Harp (prepared)
 Celeste (prepared)
 Cymbalstern

PEDAL
 Resultant 32 ft.
 Prinzipal 16 ft. 32 pipes
 Bourdon 16 ft. 32 pipes
 Erzähler 16 ft. 42 pipes
 Gedeckt 16 ft.
 Oktave 8 ft. 32 pipes
 Bourdon 8 ft. 12 pipes
 Rohrflöte 8 ft.
 Choralbass 4 ft. 12 pipes
 Mixture 3 ranks 96 pipes
 Trompete 16 ft. 12 pipes
 Fagotto 16 ft.
 Krummhorn 4 ft.
 Chimes

Vanderbilt University Orders Allen

The Allen Organ Company has been commissioned to build a large three-manual instrument for Benton Chapel, Vanderbilt University, Nashville, Tenn. Specifications drawn by University Organist Scott Withrow in consultation with Allen personnel, include drawknob console, capture action. Installation is planned for September 1970.

GREAT
 Subprincipal 16 ft.
 Prinzipal 8 ft.
 Bourdon 8 ft.
 Gemshorn 8 ft.
 Still flöte 8 ft.
 Oktave 4 ft.
 Rohrflöte 4 ft.
 Superoktave 2 ft.
 Waldflöte 2 ft.
 Mixture 4 ranks
 Cymbal 3 ranks
 Posaune 16 ft.
 Trumpet 8 ft.

SWELL
 Flute Conique 16 ft.
 Prinzipal 8 ft.
 Viole de Gambe 8 ft.
 Viole Celeste
 Flute Courte 8 ft.
 Flute Celeste 8 ranks
 Oktave 4 ft.
 Flute Bouchee 4 ft.
 Nazard 2 1/2 ft.
 Doublette 2 ft.
 Flute a Bec 2 ft.
 Tierce 1 1/2 ft.
 Plein Jeu 4 ranks
 Contre Hautbois 16 ft.
 Trompette 8 ft.
 Hautbois 8 ft.
 Clairon 4 ft.

POSITIV
 Quintaton 16 ft.
 Prinzipal 8 ft.
 Gedeckt 8 ft.
 Viol 8 ft.
 Oktave 4 ft.
 Spillflöte 4 ft.
 Quinte 2 1/2 ft.
 Superoktave 2 ft.
 Blockflöte 2 ft.
 Larigot 1 1/2 ft.
 Sifflöte 1 ft.
 Scharf 3 ranks
 Dulzian 16 ft.
 Krummhorn 8 ft.
 Regal 4 ft.
 Harmonic Trumpet 8 ft.

PEDAL
 Violon 32 ft.
 Prinzipal 16 ft.
 Gemshorn 16 ft.
 Sub Bass 16 ft.
 Quintaton 16 ft.
 Oktave 8 ft.
 Gedeckt 8 ft.
 Choralbass 4 ft.
 Flute 4 ft.
 Piccolo 2 ft.
 Mixture 4 ranks
 Contre Bombarde 32 ft.
 Bombarde 16 ft.
 Trompette 8 ft.
 Clarion 4 ft.
 Harmonic Trumpet 8 ft.

PHILIP JAMES was given an award of merit by the National Association for American Composers and Conductors for outstanding service to American music; the presentation was Feb. 15 in Alice Tully Hall, Lincoln Center, New York.

GEORGE GANZ has been appointed chairman of the department of music and conductor of choral and instrumental organizations at Guilford College, Greenville, N.C.

JUNE 1970

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

DEADLINE FOR THIS CALENDAR WAS MAY 10

June 10

M. Searle Wright workshop, Drake University, Des Moines, Iowa
Nancy Marchal, St. John's Episcopal, Washington D.C. 12:10

11

M. Searle Wright workshop, Drake University, Des Moines, Iowa
Larry King, Trinity Church, New York City 12:45

Heinz Werner Zimmermann program, band, orchestra, choral union, Grosse Pointe, Mich., South High Auditorium 8:00

Heidrun Decker, Stiftskirche zu Wilten, Innsbruck, Austria 8:30

14

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

John Rose, Holy Cross Church, Crediton, Devon., England 3:00

Graham Steed, Immanuel Congregational Church, Hartford, Conn. 4:00

Anton Heiller, Meistersingerhalle, Nuremberg, Germany 8:00

15

John Rose, Bristol Sinfonia, Bristol, England

Edward H. Tarr, trumpet, Peter Schwarz, organ, St. Lorenz, Nuremberg 8:00

17

John Rose, St. Mary's Church, Launceston, Cornwall, England

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

Hans Pichter, Pfarrkirche, Igls, Austria 8:30

Hermann Verschraegen, St. Lorenz, Nuremberg, Germany 8:00

18

Larry King, Trinity Church, New York City 12:15

Kurt Neuhauser, Stiftskirche zu Wilten, Innsbruck, Austria 8:30

Vokaalensemble Hilversum, St. Sebald, Nuremberg 8:30

19

John Rose, St. Mary's Church, Bridgewater, Somerset, England 8:00

Franz Lehrndorfer, St. Lorenz, Nuremberg, Germany 8:00

20

Schönberg Moses und Aaron, Meistersingerhalle, Nuremberg 8:00

Patricia Huffman, St. Thomas Church, New York City 5:15

Claire Coci, instruments, St. Paul the Apostle, New York City 8:00

John Rose, St. John's Church, Taunton, Somerset, England

Handel Saul and David, First Congregational Church, Los Angeles

Konnie K. Stark, 8th Army Chapel, Seoul, Korea

Beethoven Missa solemnis Meistersingerhalle, Nuremberg, Germany 8:00

22

Virgil Fox master class, Englewood, N.J. to June 26

23

Graham Steed, St. Mary's Cathedral, Edinburgh, Scotland 7:30

24

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

Catharine Crozier workshop, Ohio State U, Columbus through June 26

25

Lloyd Holzgraf, Trinity Church, New York City 12:45

John Rose, St. Peter's Church, Dorchester, England

Michael Mayr, Stiftskirche zu Wilten, Innsbruck, Austria 8:30

Graham Steed, St. Nicholas Cathedral, Newcastle-on-Tyne, England 7:30

28

William Evans, St. Thomas Church, New York City 5:15

Lloyd Holzgraf, St. John the Divine 3:30

Rollin Smith, Brooklyn Museum 3:15

Anita Werling, Andrews University, Berrien Springs, Mich.

John Rose, St. Mary's Church, Bristol, England 8:00

Graham Steed, St. Peter's Church, Harrogate, Yorks., England 8:15

29

Graham Steed, St. James Church, Trowbridge, Wilts., England

30

John Rose, Emmanuel Church, Weston-super-Mare, Somerset, England

Virgil Fox, Hammond Museum, Gloucester, Mass. 8:30

Wilma Jensen plus workshop, U of Alabama, Tuscaloosa

July 1

Luigi Celeghini, Pfarrkirche, Igls, Austria 8:30

John Rose, St. Bride's Church, London 12:45

Wilma Jensen workshop, U of Alabama, Tuscaloosa

Graham Steed, Exeter Cathedral, England 7:30

2

Virgil Fox, Hammond Museum, Gloucester, Mass. 8:30

Luigi Celeghini, Stiftskirche zu Wilten, Innsbruck, Austria 8:30

Richard Birney Smith, Trinity Church, New York City 12:45

Marilyn Mason, AGO convention, Buffalo

Dora H. Schwely, Trinity Church, New York City 12:45

3

Virgil Fox seminar, Harrison House, Glen Cove, N.Y. thru July 5

4

John Rose, Diocesan Youth Festival, Gloucester Cathedral, England

Graham Steed, Salisbury Cathedral, England 6:30

Virgil Fox, Harrison House, Glen Cove N.Y. 8:00

5

Curtis Lesell, Gary Schultz, Temple Hill, Oakland, Calif. 4:00

John Rose, Gloucester Cathedral, England

Joan Lippincott, Trinity United Methodist, Newport News, Va.

6

Paul Manz Workshop, California State College, Long Beach through July 10

Wilma Jensen workshop, Wichita, Kans., to July 11

Lionel Rogg workshop, Northwestern University, Evanston, Ill. to July 17

7

Virgil Fox, Grace United Methodist, Atlanta, Ga.

John Rose, Blackpool, Lancashire, England 8:00

Frederick Swann, Riverside Church, New York City

Lionel Rogg, Alice Millar Chapel, Evanston, Ill.

8

Herbert Paulmiche, Pfarrkirche, Igls, Austria, 8:00

Graham Steed, Hereford Cathedral, England

Arthur Poister workshop, Michigan State U, Lansing

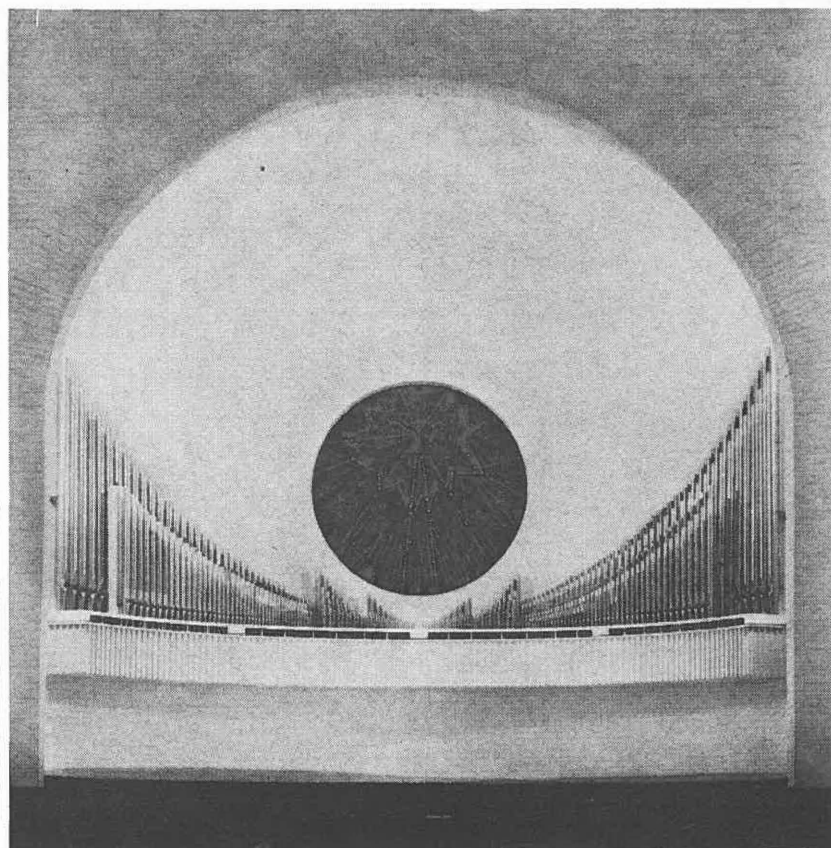
9

Herbert Paulmiche, Stiftskirche zu Wilten, Innsbruck, Austria 8:30

Stephen Cleobury, Trinity Church, New York City 12:45

**HOMER WHITFORD HONORED
IN CHURCH HE ONCE SERVED**

Homer Whitford was honored April 12 at his former church, First Congregational, Cambridge, Mass., by a celebration of Whitford Sunday. All choral and organ numbers were his published compositions. David Pizarro, incumbent, conducted and played and Dr. Whitford was guest of honor at the coffee hour following the service.



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NEWS OF CHAPTERS AND ORGAN GROUPS

Central Florida

The Central Florida Chapter met April 7 at the Emmanuel Episcopal Church, Orlando, with Robert Eshenaur as host. Following a brief business meeting, Ward Woodbury, Rollins College, took members to Vienna by means of pictures, music and biographical material on several composers.

WALTER N. HEWITT

Central North Carolina

The May 4 meeting of the Central North Carolina Chapter was held at Edenton Street Methodist Church, Raleigh. It was a student recital on which the following each played one work: Don George, Ethel Creech, Jeanette Hassell, Craig Barfield, Wanda Poole, Debbie Batten, Mary Elizabeth Bradley, and Carl Ann Callahan. New officers are: David Lynch, dean; Barbara Clark, sub-dean; Nancy Burroughs, secretary; Kenneth Kerr, treasurer; Charles Jones, registrar.

ROBERT B. KING

Chambersburg

The new Chambersburg, Pa. Chapter held its second meeting April 18 at Solomons Lutheran Church, Grindstone Hill. Each member submitted a few of his favorite Christmas anthems for the group to hear and sing. Enthusiasm has been shown; there is a membership of 24.

The first meeting held March 24 at St. Paul United Methodist where election of officers was conducted by Ferec LeFevre, instrumental in organizing the chapter. He was elected dean, Charles Farris sub-dean, Helen Sheller treasurer, Mrs. Marvin McKenzie secretary.

Cincinnati

The Cincinnati, Ohio, Chapter held its annual dinner meeting and election of officers May 5 at Mt. Washington Presbyterian Church. The clergy were guests for the evening. Following the business session, Louise Ankeny Halley played the program listed in the recital pages.

RUBY STEPHENS

Corpus Christi

The April 14 meeting of the Corpus Christi, Tex., Chapter was held at the First Baptist Church. The first part of the program consisted of selections by the senior high handbell choir of the host church under the direction of Lloyd Lott. This was followed by contemporary organ pieces played by members Mrs. Jack Powers, Jr., Mrs. Charles Russ, Mrs. Joe Long, Walter Davis and Roland Steele. A listing of solo materials was distributed by Mr. Lott and discussed by the group.

PATRICIA POWERS

Dallas

The Dallas, Tex. Chapter, held its April 21 dinner meeting at Zion Lutheran Church. The program, open to the public, included students from Dallas Baptist College and Southern Methodist University, Dallas, from East Texas State University, Commerce, and from Texas Christian University, Fort Worth.

DOROTHY PEOPLES

DePaul Student Group

A new Guild student group has been formed at the school of music of DePaul University, Chicago. Officers are Jerome Butera president; Mary Marquardt, secretary; and J. Clancy Weilandt, treasurer. Herman J. Pedtke, head of the organ department, will serve as sponsor and Dr. Arthur C. Becker, dean emeritus and Rene Desogne, head of the church music department, will serve as moderators.

Erie

The April meeting of the Erie, Pa. Chapter was held at Wayside United Presbyterian Church. The program stressed utilization of available and differing talents within a choir, which in this instance included a dramatic reading, an original musical setting, a brief biographical sketch of a composer and singing.

HOWARD P. LYON

Freeport

The Freeport, Ill. Chapter sponsored a program of music for organ and harpsichord, and for harp solo April 19 at Faith United Methodist Church. Velma Wachlin played organ and Mrs. Robert Randolph harpsichord in two Soler concertos and three Bach Brandenburg concerto movements. Faye Seeman played an extensive harp group. The program was open to the public.

ROBERT BAKER

Fort Wayne

The Fort Wayne, Ind. Chapter recognized its own talent and sponsored Darwin Leitz, Trinity Episcopal Church, April 14 at St. Vincent's R. C. Church. Mr. Leitz, a former student of Leo Sowerby, shared many of his compositions with the group — anthems, a concerto, a cantata.

MARY ANNE ARDEN

Galesburg

The Galesburg, Ill. Chapter heard Charles Farley, Knox College, play several numbers on the Pleyel harpsichord at the March ? meeting.

A highlight of a tour of churches in Knoxville by the chapter was at St. Mary's Chapel where James MacC. Weddell, professor emeritus of Knox College, played his Agnus Dei written for the Episcopal church centennial and improvised on an original tune on the 1885 Pilcher organ.

RUTH TRYON

Houston

Francis Jackson, organist-choirmaster of York Minster, England, was April 28 recitalist for the Houston, Tex. Chapter. Playing the First Presbyterian Church organ he programmed selections by Nares, Bach, Orr, Brockless, Wesley, Dupré and one of his own compositions. At the reception following, Mr. Jackson proved as interesting as his program.

HAZEL VAN DERBUR

Lakeland

Betty Louise Lumby, Alabama College, Montevallo, and St. Luke's Episcopal Church, Birmingham, Ala., lectured with tapes, slides and a model Flentrop organ to demonstrate organ construction in America and Europe for the well-attended April ? meeting of the Lakeland, Fla. Chapter.

NANCY CONNER

Lancaster

The April ? meeting of the Lancaster, Pa. Chapter was a tour of historic 19th century organs in the Baltimore area. Under the guidance of Thomas Eader, Organ Historical Society, the group examined an 1808 Diffenbach, a handpumped 1850 Berger, an 1875 Roosevelt with Jardine action, and other instruments by Niemann, Erben and Pomplitz. Brief demonstrations were given of their use for congregational singing and organ literature.

The chapter held its biennial senior choir festival April 26 at Trinity Lutheran Church. Guest conductor was Ifor Jones, retired director of the Bethlehem Bach Choir. Participating organists were Terry Madeira, JoAnn Wolfe, and Joseph Rader.

MARY B. CHOPLOSKY

Lincoln

The Lincoln, Neb. Chapter met May 4 at the First Lutheran Church for its annual picnic and installation of officers. State Chairman Myron Roberts installed the following officers: Dean, Victor Balla; sub-dean, Russell Blackmer; secretary, Sandra Tinggaard; treasurer, Lillian Slaughter; board members, Marjorie Smith, Michael Veak, Richard Burner, Marjorie Clements, Lanny Collins, Bruce Bengtson.

MRS. RICHARD COLLISTER

Lorain

Most students of the Lorain, Ohio, Chapter were students of an 11-week course in church music history just completed at Lorain County Community College.

The chapter's first attempt at a music workshop was held in Elyria April 12. The day's many events were highlighted by an evening recital by Wilbur Held, Ohio State University. His program appears in the recital pages.

ALLAN T. SPENCER

Martinsville

The Martinsville, Va. Chapter met April 28 at the First Baptist Church. A choral reading session was directed by H. Caleb Cushing, Virginia State Chairman.

JUDITH R. STRICKLAND

Merrimack Valley

The choir of men and boys from Christ Church, Andover, Mass, directed by John Skelton, and the brass ensemble of the University of New Hampshire gave a concert April ? at St. George's Ebenezer Methodist Church, Methuen, Mass. Donald Olson played the 1889 James E. Treat organ, retrackered by Andover Organ Co. in 1962. Music heard was by Peeters, Hooper, Langlais, Schroeder, G. Gabrieli, Clérambault, Joubert, Bach, Buxtehude and S. Drummond Wolff.

DONALD E. GAGNON

Montgomery County

The April 14 meeting of the Montgomery County, Md. Chapter was held at Chevy Chase United Methodist Church. The host organist, Karlian Meyer Alde, played the Brahms 11 chorale preludes, interspersing them with remarks on interpretation. She finished the program with the Brahms Prelude and Fugue in A minor.

THOMAS A. BAST

Nashville

At the April ? meeting of the Nashville, Tenn. Chapter, three organ builders and service men formed a panel to answer questions: members Alex Hoellein and Dennis Milnar, and Alfred Lunsford, Knoxville. The meeting was held in the First Baptist Church where, after the discussion, Mr. Lunsford described the new Schantz organ and Sharon Lyon, organist and assistant choir director, demonstrated it.

The May meeting featured children's choirs which joined together for an afternoon practice session and sang a program in the evening.

BETTY K. HARTER

New Hampshire

The New Hampshire Chapter sponsored a workshop-recital April 18 at St. Paul's Episcopal Church, Concord, under the direction of Sub-Dean Elisabeth Vasa. The workshop included: junior choir techniques with the children's choir from the host church; adult choir members from St. Paul's and from South Congregational Churches, Concord, in practice session; talk by the Rev. Alan Carpenter, Hillsboro, chapter chaplain, on music in the church; a display of published anthems composed by member Herbert A. Fisher, Manchester; organ recital by James A. Wood, Nashua, listed in the recital pages.

EVELYN FISHER

Northern Virginia

Guest speaker at the April 13 meeting of the Northern Virginia Chapter was William Parsons, Library of Congress Music Division. He briefly review the history of the division, discussed various collections and the concert series. He suggested ways that organists and choir directors can use the library facilities for research. A question-answer session followed.

ANN ZIPP

Pasadena

The Pasadena and Los Angeles Chapters joined forces April 13 at the First United Methodist Church, Glendale, Calif. to pay homage to two of their own, composers Clarence Mader and Rayner Brown. Organist Ladd Thomas, mezzo-soprano Consuelo Smith, and the Los Angeles Saxophone Quartet was heard in a concert including first performance of Mader's Fanfare for Organ and Brown's Quintet for Four Saxophones and Organ, along with other works of the two composers.

RICHARD W. SLATER

Portland

The Portland, Maine Chapter held a Guild Sunday service April 12; 25 churches in the greater Portland area sent more than 220 choir members to the First Parish Church for an ecumenical service. The massed choir sang two anthems as well as several hymns. Stewart Shuster directed; organists were Ronald D. Cole, Patricia Newman, John E. Fay, Malcolm W. Cass, Alexis J. Cote, Zona C. King and Phyllis Cobb. Six ministers participated in the service as well as three trumpeters from Gorham State College. Phyllis Cobb was chairman of the event.

ZONA C. KING

Portland

The Portland, Ore. Chapter met May 11 at the Concordia College Chapel. The evening included a recital by Richard Benedum (see recital pages), election of officers and a refreshment hour.

Members and students attended the Catharine Crozier recital April 12 at Linfield College and some 60 participated in her master class the following day.

CARL E. FISCHER

Richmond

The Richmond, Va. Chapter sponsored its annual junior choir festival April 12 at Reveille United Methodist Church.

Dinner at River Road Baptist Church April 14 was followed by the annual business meeting and election of officers. John Hose of M. P. Möller Company gave a lecture-demonstration on organ construction.

The chapter's last recital in the season's Organ Repertoire series was played by Dr. John S. Mueller April 21 at Canon Memorial Chapel.

ETHEL B. BAARS

Spartanburg

The Spartanburg, S.C., Chapter held a joint dinner meeting with the Western North Carolina Chapter April 27 at All Souls' Episcopal Church, Biltmore, N.C. The choir of the host church directed by Robert Rich, sang: Four Psalms, Mozart; Eastern Cantata, Wienhorst; Jubilate Deo, Britten. A short talk was given by Richard Peek, Charlotte, state chairman.

JUDITH KLASEN

Springfield

The Springfield, Mass. Chapter sponsored a senior choir festival May 3 in the Springfield Municipal Auditorium, as a climax of a series of choral workshop-rehearsals, all conducted by Tamara Knell, choral director at Mount Holyoke College. Some 100 singers representing 17 churches from the Greater Springfield, Holyoke, Easthampton, Amherst, and some Connecticut areas, sang motets of Schuetz, Arcadelt, Tallis, and Mozart and Excerpts from Mendelssohn's Elijah, Bloch's Sacred Service, Bernstein's Chichester Psalms, and Handel's Israel in Egypt. Percussion, harp, piano and organ provided the accompaniment. The new Berkshire portable organ of three voices, loaned by the University of Massachusetts, was used for accompaniments and for solo organ numbers by Pachelbel and Walther, played by Charles E. Page.

MARGARET RYAN

Williamsport

William McRae, Bucknell University, Lewisburg, showed slides and played recordings of his trip to Europe at the April 3 meeting of the Williamsport, Pa. Chapter in the university's Fine Arts building. The meeting was preceded by dinner at the Colonial Crest restaurant.

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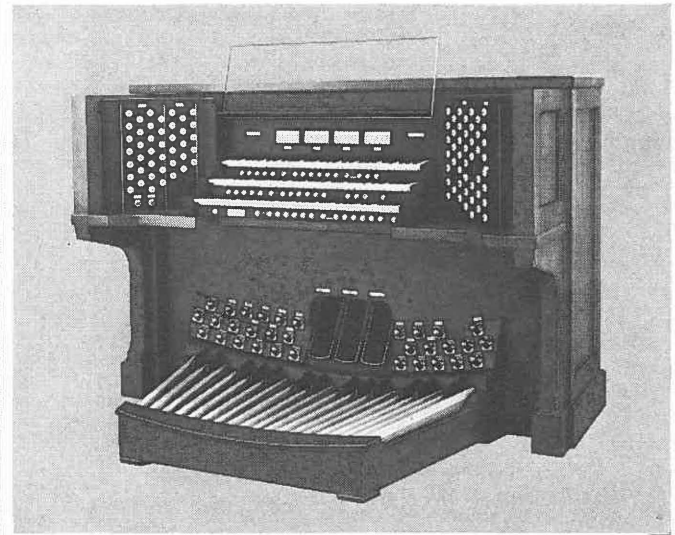
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8' Spitzflöte
8' Bordun
4' Oktave
4' Rohrflöte
2-2/3' Quinte
2' Prinzipal
2' Flachflöte
V Kornett
IV Mixtur
IV Scharf
16' Posaune
8' Trompette

POSITIV ORGAN

8' Holzgedeckt
8' Quintade
4' Prinzipal
4' Koppelflöte
2-2/3' Nasat
2' Oktave
2' Blockflöte
1-3/5' Terz
1-1/3' Quintlein
1' Kleinprinzipal
IV Zimbel
16' Dulzian
8' Krummhorn
4' Krummregal
Tremulant

SWELL ORGAN

16' Bourdon Doux
8' Montre
8' Flûte Couverte
8' Flûte Harmonique
8' Viole
8' Viole Celeste
4' Prestant
4' Flûte à Pavillon
2' Doublette
1-1/3' Larigot
V Plein Jeu
16' Basson
8' Trompette
8' Hautbois
4' Clairon
Tremulant

CELESTIAL ORGAN

16' Gamba
8' Viola Pomposa
8' Viola Celeste
8' Flauto Dolce
8' Flauto Celeste
8' Dulciana Celeste II
4' Violina Celeste II
4' Flauto Amabile
4' Piffaro Celeste
2' Piccolo
III Dolce Cornet
8' Scialumo

BOMBARDE ORGAN

16' Bombarde
8' Trompette
8' Trompette Héroïque
4' Clairon

PEDAL ORGAN

32' Untersatz
16' Prinzipal
16' Subbass
16' Violone
16' Gemshorn
16' Erzähler
16' Lieblich Gedeckt
10-2/3' Grossquinte
8' Oktave
8' Spitzflöte
8' Gedeckt
4' Choralbass
4' Nachthorn
2' Hellflöte
II Sesquialter
IV Mixtur
IV Scharf
32' Bombarde
32' Dulzian
16' Bombarde
16' Rankett
16' Basson
8' Trompette
8' Hautbois
4' Schalmel
2' Zink

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Allen

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

In the News

Probably the two areas most in the news these days are inflation and pollution.

Those of us whose memory goes back even two score years will recall with justifiable nostalgia when people in Kansas City paid only 1¢ for their daily paper, people in Des Moines paid only 20¢ a pound for steak, people in Chicago went to the "first show" (a feature movie, two shorts and five acts of vaudeville) for 25¢, and people in New York thought 50¢ for a haircut was highway robbery. Perhaps indeed "Those Were the Days."

We are glad that we can still say that THE DIAPASON is one thing that has not had to double and redouble its price within a few years in order to maintain its quality. We think at least the older generation of our readers may enjoy reviewing with us the history of 60 years of our subscription costs; we promise it won't take long:

The original cost beginning December 1909 was 50¢ a year, single copies 5¢. In January 1916, with much of the world at war, the cost was raised reluctantly to 75¢ per year, with single copies 10¢, and only three years later the annual rate skyrocketed to \$1 per year (single copies still 10¢).

In October 1920 foreign subscribers were charged an extra 25¢ a year (total of \$1.25) to balance a raise in postal rates.

The big raise, to \$1.50 a year, single copy 15¢, took place on the magazine's 16th birthday, December 1925. When the AGO adopted THE DIAPASON officially in January 1935 (after the total membership, polled in a nation-wide plebescite, voted more than 3 to 2 for our journal) the price remained firm at \$1.50 for nearly 20 more years, though single back issues were upped to 25¢ as the supply dwindled.

In 1954, over the protest of the publisher of THE DIAPASON, the subscription went up to \$1.75, because Warden Elmer felt a raise in dues was necessary and "that members would object if THE DIAPASON got less than half the dues sent in to headquarters." The final raise to \$2.50 per year for group subscriptions, \$3 for single ones, went into effect in July 1959.

Since 1959, several "class" magazines have gone up from 30¢ to 75¢ or even \$1 per copy, and all the old "nickel magazines" — *Colliers*, *Liberty* and *The Saturday Evening Post* — first raised their rates and then sputtered out of business.

Though the "competitor" of THE DIAPASON, founded in 1967, advertises its "membership rates" at \$2.50, the same as the group rate of THE DIAPASON, treasurers have been obliged to remit \$5 to national headquarters for each member. For this \$5, members received *nothing but the magazine*. All conventions cost individual members a lot of extra money (how much was that last one?); all local activities are financed by home chapters.

President Searle Wright announced at the AGO annual meeting May 18, just as this issue of THE DIAPASON was going to press, that individual AGO annual dues were definitely to be raised to \$15. Of this, \$7.50 will go to national headquarters to provide additional funds for the support of the AGO publication. (See publication committee report, *MUSIC* for May, 1970, page 44, column 2). This means AGO members cannot receive that publication without paying a total of \$15 each year, half to national headquarters. From HQ, members will continue to receive those 12 copies and *nothing else*.

Perhaps we will have something to say about "pollution" later.

Letter to the Editor

Who Owns What?

Great Barrington, Mass. May 1—
To the Editor:

I read with interest your editorial "Who Owns What," in the April issue of THE DIAPASON. Since reading this article, I have thought of another way in which the "disregard for the traditional American system of private and public ownership" can be related to the organ profession.

Our church owns a rather large and historically significant Roosevelt pipe organ. Recently, the name-plate has mysteriously disappeared from the console and has evidently found its way into the possession of some proud collector.

I wonder if there is an effective way of protecting our churches from the collectors and organ nuts who like to obtain souvenirs of their visits.

Sincerely,

LAWRENCE E. BISHOP, JR.



Choral Music

An unusually large stack of choral music reached us within the last month but as we did our preliminary sorting we discovered that perhaps a third of it was on secular texts and intended for school and college programs, not for use in church. Since we must limit ourselves to music which has at least peripheral connection with our field of sacred choral music, the sorting process got us down to a normal supply of choral music for a month this time of year. As usual we shall proceed with publishers in alphabetical order.

Perhaps the largest work from Augsburg is a three-division Psalm Concertato by Daniel Moe for SATB, two trumpets, two trombones and string bass — another of those many choral works attempting "relevance." Directors will be able to assess their own situations in regard to this work, well-done according to Mr. Moe's lights and more convincing, we feel, than Knut Nuystedt's *Lord by Whose Breath* for SATB, trumpet and congregation, which is technically easy and a fairly satisfactory three-stanza hymn anthem; the congregational part is available in quantity printing. Gerald Near's *Four Selections* from the Mass uses none of the "pop" touches of the foregoing but Mr. Near's special gifts show through.

Paul Christiansen's *Vidi Aquam* is an arrangement of a Gregorian melody with Latin text.

A few from Augsburg are for next Christmas season: Leland Sateren's *SATB Love Walks the World in Flesh*, on a curious text; David N. Johnson's easy arrangement of a Southern tune in *Lovely Child, Holy Child*; J. Bert Carlson's unison *Mary's Lament*, undemanding in a narrow vocal range; Christopher Schaefer's two-part mixed *A Christmas Carol*.

Finally from Augsburg is *SAB Sing Hosanna* by Ellen M. Armitage, with unison choir, three trumpets and organ, for a festival occasion; George Huessenstamm's *SSA In Thee, O Lord, Do I Hope*, which divides at times into five voices; Dale Woods' unison *I Am the Good Shepherd*, short enough for an introit; Richard Proulx's *The Just Man Shall Flourish*, in which a flute and an oboe have a pleasant dialogue.

In Boosey and Hawke's *Moramus* edition, Ewald Nolte has edited two by John Gambold, with original German and English translation of texts; these are for use either SSAB or SATB: *One View, Lord Jesus, of Thy Passion*, and *Unto Jesus' Cross*; both are short and practical. Gordon Binkerd has three unaccompanied sacred settings in this month's group as well as several secular numbers outside our province: *Memorial*, on a poem by Richard Cranshaw, *Salutis Humanae Sator* on a *Liber Usualis* text, and *Jesus Weeping*, on a Henry Vaughan poem. Mr. Binkerd's style of writing requires an experienced choir with good pitch sense. The nature poem *Emma Lou Diemer* has set in *Now the Spring Has Come Again* is pretty far from typical service material; her piano accompaniment verifies the number as school chorus program material.

Capella Music's musical revue *Like It Is!* by Helen Kromer and Frederick Silver no doubt has its uses in today's church situations and we blame ourselves for the completely negative reaction we have for it. Most of the youngsters we know, at whom it is aimed, would scorn it as vulgar, contrived and insincere. But there must be many young people who are of a different ilk. Quite a bit more palatable than that, and also from Capella, is *Seven Psalms for Contemporary Living* by Bob Burroughs. After all, Psalms give a composer something to live up to. Mr. Burroughs's choral ideas are not very original nor very strong, but the brass quartet and organ should help.

It is a special pleasure after that "musical revue" to mention Robert Graham's hardly sacred *Barefoot School*, a cantata for children and teacher commissioned to honor the 150th anniversary of the coming of the missionaries to the Hawaiian Islands. Most children would like the tunes, the idea, and the Hawaiian instruments. Chorister Guild publishes this as well as *A Christmas Triptych* by Dorothy Kosanke Elder for children's choir and Orff instruments, which looks like fun.

By far the major work received this month is Persichetti's *The Creation*, commissioned by Juilliard School and requiring what we suppose should be called maximum musical resources — symphony orchestra, large chorus, soloists etc. It is hardly the province of this column to undertake works of this scope. Such a score belongs in the library of serious musicians whether there may ever be an opportunity to consider its use. Elkan-Vogel has brought out an attractive vocal score with piano reduction of the orchestra part.

A considerable stack from Marks Music Corporation had only one piece with possible relevance to this column; this is Anita Kerr's arrangement of an Arthur Herzog-Billie *Holiday God Bless the Child*, with piano, percussion and guitar parts indicated.

Another single is John Leo Lewis' *God Has Ears to Listen*, naive enough for pretty small children (Sacred Music Press — Lorenz).

The largest work from G. Schirmer is Sven Lekberg's cantata, *Lord of the Earth and Sky*. Well constructed in a conservative idiom, it asks for soprano and baritone solos. Choral parts offer no problems except the frequent division. Most of the poetry set is familiar and of high quality.

Several in the G. Schirmer list are for the Christmas season: SSA arrangement

Those Were the Days

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

Charles M. Courboin began using an airplane to travel between engagements — a real innovation in 1920.

More than 100,000 tickets were sold for the season of organ recitals at Portland, Maine City Hall, a record for a municipal organ recital series.

Lynnwood Farnam was appointed organist and choirmaster of New York's Church of the Holy Communion, leaving Fifth Avenue Presbyterian.

The Organ Builders Association was concerned about labor problems, as the wartime freight and express embargos were finally eased; "raiding" by some builders of the employers of others was considered a serious problem and was generally deplored.

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

St. Paul's Cathedral, London, suffered heavy loss in bombing; the organ alone was estimated to have suffered \$60,000.

Toronto organists played a series of Wednesday evening recitals to benefit the British organ restoration fund.

Ernest White was appointed to the faculty of Peabody Conservatory.

Albert Riemenschneider conducted his 13th annual Bach festival April 27 at Baldwin-Wallace Conservatory.

A letter from Marcel Dupré reported that L'Union des Maitres de Chapelle et Organistes was resuming its activities.

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

International Organ Week in Nuremberg, Germany, announced Marchal, Schneider and Germani as featured recitalists for 1960.

Arthur Poister was awarded an honorary MusDoc by Southwestern College, Winfield, Kans.

Frederick Marriott was selected by the U. S. Department of State to represent this country at the International Competition of Carillonners at Hilversum, Holland.

by Joyce Barthelson of the spiritual *Rock-a My Soul*; unaccompanied SSA *This Day* by Elizabeth Maconchy on a 15th century text; David Matthews' *Christ is Born of Maiden Fair*, unaccompanied SATB; Gregg Smith's SA arrangement of the Welsh carol, *Suogan*; and four from the catalog of Faber in London; SATB *Make We Joy Now in This Feast* by John Emery, an Old English text; Imogen Holst's SSATTB *Out of Your Sleep Arise and Wake*; SATB unaccompanied *Man's Redemption* by Christopher Headington; and Hymphrey Searle's pleasant, quaint *A Little Hymn to Mary*, for unaccompanied SATB. For Advent is a big *Prepare the Way of the Lord* by Kent A. Newbury, whose accompaniment will require some adjusting at the organ.

For general use from G. Schirmer are a typical *Thiman Praise the Lord*, His *Glories Show*, and unaccompanied *Kent Newbury Save Us, O Lord*, and Gregg Smith's a capella setting of *Set Me as a Seal*.

In the Schirmer-Faber Baroque Choral Series edited by Jerome Roche are: an SATTB *O Maria Mater Gratiae* by Crivelli, an SATTB *Exaudi Deus* by Grandi, and an SATB *Dixit Dominus Meo* by Bernardi. These are well edited and useful; all have Latin and English texts. Schirmer editings from familiar masters include a Tallis *O nata lux de Lumina* edited by George Lynn; a Schubert *O Lord God of My Salvation* edited by Robert S. Hines; and a *Handel Soul, Array Thyself with Gladness*, arranged for TTBB by Elwood Coggin.

Shawnee Press sent more voicings of its Alfred Burt Carols transcribed by Hawley Ades, which we suggested earlier should be seen in their entirety. A largely block harmony unaccompanied *Jesus, Saviour* by James Ferris Traver offers no problems. Roy Ringwald has made a rather fancy arrangement with guitar of the spiritual *Amen*, and Edward Goldman's TTBB *Some Day Lord* has a tricky rhythmic accompaniment. — FC

NUNC DIMITTIS

ORGAN BUILDER RAYMOND DEAD IN PRINCETON

Chester A. Raymond, president-treasurer of Chester A. Raymond, Inc., pipe organ builders of Princeton, N.J., died April 12 at the age of 72. He had built and serviced pipe organs since 1924.

Born in Odell, Ill. he was a student at Butler University in World War I, he interrupted his studies to enlist in the Navy. Later he operated a pioneering radio station in Wenatchee, Wash. He joined the Gottfried Company and in nine years rose from apprentice to first vice-president and plant superintendent.

He launched into the organ service business in 1933 at the bottom of the depression but by 1939 he was flying his own plane from state to state to meet a tight schedule in an area bounded by New York and Georgia.

Mr. Raymond was technical advisor on the West Point Chapel organ. A few of his organs were: Coast Guard Academy, New London, Conn.; Church of the Good Shepherd, Germantown, Pa., and First Presbyterian Church, Merchantville, N.J.

Survivors are his widow, a son and his mother. The Raymond company will continue the business of building and maintaining organs.



DeWitt C. Garretson, veteran organist much of whose career centered in Buffalo, N.Y., died April 2 at Pompano Beach, Fla., slightly less than a year after the passing of his organist wife, Helen Townsend Garretson. He would have been 85 April 9.

Born at Perth Amboy, N.J., he was a choir boy at St. Peter's Episcopal Church, the oldest church in New Jersey. At the age of 15 he advanced to the organ bench of the church. Among churches he served before going to Buffalo were Trinity Church, Parkersburg, W. Va., Trinity Church, Pottsville, Pa. and Grace Church, Utica, N.Y. In 1918 he went to St. Paul's Cathedral, Buffalo where he served until his retirement in 1954. He was the founder of the Central New York and the Buffalo AGO chapters and the first dean of each.

Mr. Garretson's study was with J. Warren Andrews, Homer Norris and Father William J. Finn. More than 500 boys came under his direction at St. Paul's Cathedral. In 1954 Mr. and Mrs. Garretson retired to Pompano Beach, Fla. Both thereafter served several Florida churches.

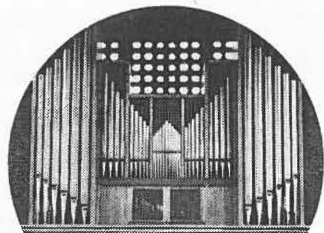
Mr. Garretson was buried at Perth Amboy, N.J., his birthplace, boyhood home, and the site of his first professional engagement.

ERNEST M. IBBOTSON DIES IN FLORIDA RETIREMENT

Ernest Mellor Ibbotson, organist and choirmaster of Howe Military Academy from 1945-1957 and before that at Grace and St. Peter's Episcopal Church, Baltimore 1934-45 and at Church of the Messiah, Detroit 1924-34, died March 28 in Leesburg, Fla. at the age of 72.

Born in Meriden, Conn., he had his BMus from the University of Michigan where he studied with Palmer Christian. He spent the year 1927 in Paris study with Marcel Dupré. He also worked with Arthur Priest and Albert Riemenschneider.

Mr. Ibbotson retired in 1957 to raise oranges and grapefruit in Florida. He leaves a son and four grandchildren.



New Records

Among our records this month are two examples of choral music 400 years apart and about as different as works for a single general medium can be. Both Heinrich Isaac and Hector Berlioz were men of fabulous talent and both were extraordinarily responsive to the ideas and surroundings of their times.

The Isaac disk in the Das alte Werk Music und Ihre Zeit (SAWT 9544-A Ex) for Telefunken includes the Missa super O praeclara on one side and a set of motets and chansons on the other. Konrad Ruhland conducts the Capella Antiqua of Munich with original instruments, making the music thoroughly alive and convincing.

The Berlioz Songs for Chorus (Argo ZRG 635) are sung by the Heinrich Schütz choir and chorale directed by Roger Hornington. The accompaniments are on piano and a very reedy harmonium. The settings are of patriotic, religious and regional poems. In our present curious musical generation, lesser works of the 19th century seem to most of us to sound almost more dated than the works of any other period. But it is good to have this set of representative small choral works of Berlioz and to have them so well sung.

It is also good to have the John Stanley Concertos from opus 2 available (Oiseau-Lyre stereo SOL 315) as excellently played by the Hurwitz chamber Orchestra directed by Emmanuel Hurwitz with Charles Spinks at the harpsichord. These works are more familiar as organ concertos, flute sonatas, etc. in the familiar 18th century practice, but they seem to us to come off better in this form. We are less enthusiastic about Stanley than many of our English friends, feeling that at best he is a very minor-league Handel, but he seems to us to come off better on this disk than any we have heard previously.

It is about time we had a new E. Power Biggs record and we have: Volume 4 of his Bach Organ Favorites series (Columbia MS 7424). The organ is the Flentrop at Busch-Reisinger museum at Harvard where Mr. Biggs feels particularly at home. The works are the "great" D major and C minor Preludes and Fugues and a varied helping of chorale Preludes: Nun komm' der Heiden Heiland (great 18), Nun freut euch, Jesu, meine Zuversicht, Liebster Jesu, wir sind hier (miscellaneous) and Ein feste Burg. It is pleasant to hear Mr. Biggs playing so well and with such obvious zest. We trust this record like so many in the long series of this player's disks will be universally popular.

As we predicted in our enthusiastic review of the Leonhardt Consort, there are separate records now being made available. This month we have the C major concerto for two harpsichords and the so-called Triple Concerto in A minor. On Das Alte Werk SAWT 9552 - B Ex) this series continues to have our heartiest endorsement. — FC

Organ Music

Associated Music Publishers sends only Donald Johns' Introduction & Passacaglia this month. Neo-baroque form and texture are apparent throughout.

Ten Short Intonations on Well-Known Hymns by Paul Manz (Augsburg) is an extremely useful addition to the rather limited repertoire of hymn introductions. Although the varied accompaniment has long been a standard feature of the American service music scene, hymn introductions (in the sense of the German *vorspiel*) have not. Dr. Manz has gauged well both technique and psychology in these intonations, and we hope that this collection of ten will ultimately form only a small portion of a considerably larger effort.

Also from Augsburg comes David N. Johnson's Wedding Music, Book II: Processionals and Recessionals. These are mostly adaptations from Baroque and Classical repertory, and Dr. Johnson has contributed five original compositions as well. Seven pieces have optional trumpet, the part for which is included.

Laszlo Kalmar's Due Fughe are available from Boosey & Hawkes. Serial influences are at work in both fugues, and the overall effect is one of obscured tonality. Richard Stoker's Partita (Boosey & Hawkes) is a considerably more imaginative use of serial devices. Technical demands are high. The five movements are: Prologue, Scherzo I, Fughetta, Scherzo II, and Finale.

Edith R. Hoffman's The Latin American Organist (Kenyon Publications) will be found most appropriate for the parties, banquets and satirical revues. Besides some folk and popular arrangements, there are several incredible bowdlerizations of Bach, Debussy, MacDowell and others.

Sacred Music Press (Lorenz) has several new releases. Fifteen Chorale Prelude by Robert J. Powell contains tastefully selected hymn tunes from many sources, and the preludes are cast in various forms and styles reflecting the nature of the tunes. The total effect is firmly within conventional limitations. Dale Wood's Organ Book of American Folk Hymn works with tunes from The Sacred Harp (1859), and considering the stylistic consistency of the source material the resulting quasi-modal blandness is not surprising. Preludes for Christian Praise for Any Keyboard Instrument by Alec Wyton has a surprising number of slight tunes (Pilot, Sweet Hour, Hanson Place, Marching to Zion, etc.), and individual settings generally expect far too much from a single shop-worn accompaniment device, be it rhythmic or melodic.

Four Rayner Brown Sonatinas (Nos. 5, 11, 16, & 23) are now published in a single volume by Western International Music Co. From the same publisher comes a new Sonata for Flute & Organ (1970). This is a rising-falling one-movement scheme with an emphasis on conjunct motion. — WV

SOPHIE RICHTER IS DEAD; WELL-KNOWN IN CHICAGO

Sophie M. P. Richter, long a well-known organist of the Chicago area died suddenly May 3 at her home. Miss Richter had been active in the Illinois AGO Chapter even before it became the Chicago Chapter and was also active in the NAO group in Chicago.

She was particularly active in the Chicago Club of Women Organists, in which she held several offices and served on many committees. She was made an honorary life member of the CCWO at the annual meeting and banquet in June 1961. She had a consuming historical interest in the organs and organists of Chicago.

A graduate of the Chicago Musical College, Miss Richter served many years as a church organist and was especially devoted to work with junior choirs. She served the Ravenswood Evangelical Church for 19 years and before that 16 years at the Humboldt Park EUB Church. She retired from the Ravenswood church in 1964. Earlier she had played in several theaters.

MEMORIAL SERVICE HELD IN HONOR OF MACK EVANS

The memory of Mack Evans, choral director at Rockefeller Chapel, University of Chicago, from 1925 to 1945, was honored May 9 with a commemorative service at the First Unitarian Church of Chicago which he served as organist and choirmaster from 1950 to 1963. Mr. Evans died March 23 at the age of 75. He had been completely disabled after a stroke which preceded his retirement at First Unitarian Church.

Mr. Evans was widely known as a choral editor, teacher and choral conductor. A sister survives him.

WAYNE FISHER

College-Conservatory of Music
University of Cincinnati

MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN
UNIVERSITY OF MICHIGAN
ANN ARBOR

"Miss Mason played with austerity and reserve, demonstrating anew

JOHN HOLTZ

Faculty: HARTT COLLEGE, University of Hartford

Organist: CENTER CONGREGATIONAL CHURCH, Hartford

LARRY PALMER

Norfolk State College
Trinity Lutheran Church
Norfolk, Virginia

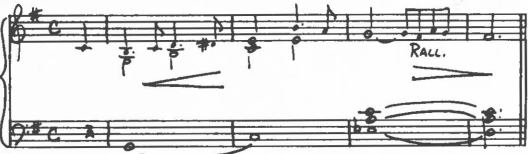
Ex. 450. ROSSINI.



Ex. 454. MEYERBEER. ROBERT.



Ex. 455. WEBER. OBERON.



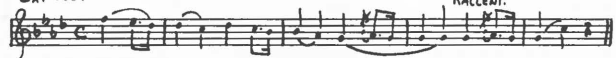
Ex. 457. DOVIZETTI. FAVORITA.



Ex. 458. CZERNY. OP. 139



Ex. 460. CHOPIN. OP. 55, 1.



Ex. 461. CHOPIN. OP. 7, 2.



Ex. 463. BEETHOVEN. OP. 13



Playing Around With Tempo

By Robert A. Schuneman

(Conclusion)

11. On descending notes at the end of the pneumatic measure. (Ex. 450).
12. On the last note of a rhythmic motif ending with a deceptive cadence. (Ex. 454)
13. At the end of a phrase that presents, by exception, more voices, a complicated harmony, resolution of dissonances, extensions, or counterpoint. (Ex. 455).
14. On connecting notes, the last note that form a connection to a melody, when the figure has a neighboring peak note, repeated notes, or rocking notes. (Ex. 457. Ex. 458).
15. On Fermatas, syncopations, and notes of long time value which are found at the end of an ornamented running passage or a cadenza *Ad libitum*.
16. At the end of an expressive phrase of rhythmic repetitions, that is, on figures and groups of notes which are repeated after each other several times. (Ex. 460. Ex. 461).
17. On cadential notes which are formed by chords separated by rests. (Ex. 463).

It can be seen from all of the preceding information that "playing around with tempo" is not as easy as it sounds. What one person calls *tempo rubato* may be something entirely different from what another means by the term. Furthermore, *tempo rubato* cannot be categorized easily into a set of rules that can be used consistently in all music, nor can it be taught well except by example. For this reason we believe that it is best not to attempt any further notation of *rubato* in music

than what is already contained in this article. Such an attempt simply becomes caricature of the real affect. Beyond this even, *tempo rubato* cannot be discussed apart from style, form, rhythm and phrasing in music. Much less is it an unchanging technique over and against the varieties of these structures in music. Playing around with tempo is no different than playing music. The "play" takes care, sensitivity, flawless technique, and sharp intelligence.

NOTES

- 1) Riemann, Hugo, *Musiklexikon*. 12. völlig neu bearb. Aufl. hrsg. von Willibald Gurlitt. Mainz: Schott, 1959-67. 3 Vols. See article *Tempo rubato* in Vol 3. The terms *bound tempo rubato* and *free tempo rubato* and their distinctions are borrowed from this article.
- 2) *Ibid.*
- 3) *Ibid.*
- 4) Bach, Carl Philipp Emanuel, *Versuch ueber die wahre das Klavier zu spielen*. Facsimile reprint of 1st edition of 1753 & 1762 with 3rd edition additions of 1787, ed. by Lothar Hoffmann-Erbrecht. Leipzig: Breitkopf & Härtel, 1957. pp. 99-100. Transl. by R. A. S.
- 5) Türk, Daniel Gottlob, *Klavierschule*. Facsimile reprint of the 1789 edition, ed. by Erwin R. Jacobi (Documenta musicologica No. 1, 23). Kassel, Basel, London. New York: Bärenreiter, 1962. p. 370 (\$63), and pp. 374-375 (\$72). Trans. by R. A. S.
- 6) Knecht, Justin Heinrich, *Allgemeiner musikalischer Katechismus*. Freyburg: Herder, 1816. pp. 29-35.
- 7) Bach, C. P. E., *Versuch . . .* p. 254 (\$20) and pp. 99-100 (\$28 Addition).
- 8) Türk, D. G., *Klavierschule*. p. 369 (\$60), pp. 370-371 (\$64), p. 371 (\$66), p. 372 (\$68), p. 372 (69), and p. 373 (\$71).
- 9) Schindler, Anton, *Biographie von Ludwig van Beethoven*. Münster Aschendorf, 1840. p. 228. Transl. by R. A. S.
- 10) Czerny, Carl, *Grande methode de Piano*. Paris Richault. As reported in *Traite de l'Expression* by Mathis Lussy. p. 181. Transl. by R. A. S.
- 11) Bie, Oskar, *Das Klavier und seine Meister*. Munich: F. Bruckmann, 1898. p. 236. Transl. by R. A. S.
- 12) Hugo Riemann has written several works on this subject. The term *metric rubato* is used in *Der Ausdruck in der Musik* (1884) and was abandoned in favor of *agogic* in *Musikalische Dynamik und Agogik* (1884). A very fine critical analysis of Riemann's works can be found in Gerd Sievers' *Die Grundlagen Hugo Riemanns bei Max Reger*; Wiesbaden: Breitkopf & Härtel, 1967, pp. 475-533.
- 13) Hauptmann, Moriz, *Die Natur der Harmonik und der Metrik*. Leipzig: Breitkopf & Härtel, 1853.
Westphal, Rudolph, *Allgemeine Theorie der musikalischen Rhythmik seit J. S. Bach*. Leipzig: Breitkopf & Härtel, 1880.
- 14) For instance, Adolph Kullak in *Die Aesthetik des Klavierspiels*; Berlin Brachvogel & Ranft, 1889, pp. 26-40.
- 15) Klauwell, Otto, *Der Vortrag in der Musik*. Berlin & Leipzig: Guttentag, 1883. pp. 8-51. Transl. by R. A. S.
- 16) Lussy, Mathis, *Die Kunst des musikalischen vortrags (Traite de l'Expression* übersetzt u. bearbeitet von Felix Vogt.) Leipzig: Leuckart, 1886. pp. 185-213. Transl. by R. A. S.
- 17) Lussy's word is "rhythmé" or "Rhythmus" (rhythm). He means by this a group of notes that form a rhythmic unity or whole, i.e., what others were calling "figure", "phrase", "colon", or "motive". For purposes of translation, we have adopted the term "rhythmic motive" to describe Lussy's thinking.
- 18) Lussy's "note voisine aigüe", a note that is a half-tone higher than a peak note (the highest principal note of a motive or phrase).
- 19) "Aufschwungnoten" — "those which are found in the last measure of a rhythmic motive and which belong to the following phrase. Hauptmann and Westphal call them "Anacrusis" (Anacrusen).

New Schantz Goes to Cincinnati Church

The new three-manual Schantz organ in Forest Chapel Methodist Church was dedicated at the morning services April 19 and Roger Heather, who assisted in its design, played the opening recital in the evening. His recital is listed in the recital pages. The swell and choir divisions are enclosed. Provision is made for the addition of a number of stops.

GREAT

- Flute Conique 16 ft. (prepared)
- Principal 8 ft. 61 pipes
- Gedackt 8 ft. (prepared)
- Octave 4 ft. 61 pipes
- Flute Conique 4 ft. (prepared)
- Super Octave 2 ft. (prepared)
- Furniture 4 ranks 244 pipes
- Festival Trumpet 8 ft. (prepared)
- Chimes

SWELL

- Rohrflöte 8 ft. 68 pipes
- Viole de Gambe 8 ft. 68 pipes
- Viole Celeste 8 ft. 56 pipes
- Prestant 4 ft. 68 pipes
- Flute Traversiere 4 ft. 61 pipes
- Piccolo 2 ft. (prepared)
- Plein Jeu 3 ranks 183 pipes
- Fagott 16 ft. (prepared)
- Trompette 8 ft. 68 pipes
- Oboe 8 ft. (prepared)
- Schalmei 4 ft. 68 pipes
- Tremulant

CHOIR

- Gedacktbass 16 ft. 12 pipes
- Gedackt 8 ft. 68 pipes
- Erzähler 8 ft. 68 pipes
- Erzähler Celeste 8 ft. (prepared)
- Koppelflöte 4 ft. 68 pipes
- Nasat 2 3/4 ft. 61 pipes
- Principal 2 ft. 61 pipes
- Terz 1 1/2 ft. (prepared)
- Quint 1 1/2 ft. (prepared)
- Vox Humana 8 ft. (prepared)
- Tremulant

PEDAL

- Resultant 32 ft.
- Principal 16 ft. 32 pipes
- Bourdon 16 ft. 32 pipes
- Flute Conique 16 ft. (prepared)
- Octave 8 ft. 12 pipes
- Bourdon 8 ft. 12 pipes
- Flute Conique 8 ft. (prepared)
- Gedeckt 8 ft.
- Choralbass 4 ft. 12 pipes
- Bourdon 4 ft. 12 pipes
- Bourdon 2 ft. 12 pipes
- Mixture 3 ranks (prepared)
- Contre-Trompette 16 ft. 12 pipes
- Fagott 16 ft. (prepared)
- Trompette 8 ft.
- Oboe 8 ft. (prepared)
- Oboe-Clarion 4 ft. (prepared)

Austin Enlarges 1952 Organ in Atlanta Lutheran Church

The 1952 Austin organ in the Lutheran Church of the Redeemer, Atlanta, Ga. has been rebuilt and considerably enlarged. The completed instrument, a three-manual of 42 ranks was rededicated March 18 with a performance of the Brahms Requiem. Richard J. Piper, tonal director of Austin was responsible for both the original design on which the late C. W. Dieckmann collaborated, and the present one on which Raymond Martin, present organist and choirmaster, was consultant.

GREAT

- Quintaten 16 ft. 61 pipes
- Diapason 8 ft. 61 pipes
- Bourdon 8 ft. 61 pipes
- Erzähler 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Koppelflöte 4 ft. 61 pipes
- Twelfth 2 3/4 ft. 61 pipes
- Fifteenth 2 ft. 61 pipes
- Furniture 4 ranks 244 pipes
- Chimes

SWELL

- Geigen 8 ft. 73 pipes
- Gedeckt 8 ft. 73 pipes
- Viole de Gamba 8 ft. 73 pipes
- Viole Celeste 8 ft. 61 pipes
- Principal 4 ft. 73 pipes
- Chimney Flute 4 ft. 73 pipes
- Octavin 2 ft. 61 pipes
- Plein Jeu 3 ranks 183 pipes
- Fagotto 16 ft. 73 pipes
- Trumpet 8 ft. 73 pipes
- Oboe Horn 8 ft. 73 pipes
- Clarion 4 ft. 73 pipes
- Tremolo

CHOIR

- Concert Flute 8 ft. 73 pipes
- Dulciana 8 ft. 73 pipes
- Unda Maris 8 ft. 61 pipes
- Cor de Nuit 4 ft. 73 pipes
- Nazard 2 3/4 ft. 61 pipes
- Blockflöte 2 ft. 61 pipes
- Terce 1 1/2 ft. 61 pipes
- Quint 1 1/2 ft. 61 pipes
- Cymbel 3 ranks 183 pipes
- Clarinet 8 ft. 73 pipes
- Chimes 25 tubes
- Tremolo

PEDAL

- Diapason 16 ft. 32 pipes
- Quintaten 16 ft.
- Bourdon 16 ft. 12 pipes
- Lieblich Gedeckt 16 ft. 12 pipes
- Dulciana 16 ft. 12 pipes
- Principal 8 ft. 32 pipes
- Bourdon 8 ft.
- Gedeckt 8 ft.
- Super Octave 4 ft. 12 pipes
- Rauschquint 2 ranks 64 pipes
- Bombarde 16 ft. 32 pipes
- Fagotto 16 ft.
- Chimes



Aaron G. Olmsted, Bradbury, Calif. has been appointed factory representative for Austin, Organs, Inc. for California, Arizona and Nevada. A choir boy at Christ Church, Rye, N.H., he continued singing as a hobby. He studied the organ with Margaret Pease, Somers, Conn., Jessie Soule, Monson, Mass. and the late Harry Kellogg, Springfield, Mass. He played the organ at many military bases during military service. More recently he was organist for organizations in Hartford, Conn.

An ardent traveler, he has played and inspected pipe organs from coast to coast. His family of a wife and four children have flying and photography as hobbies and are avid horsemen and breeders of Pinto horses.

HEINZ ARNOLD was granted a sabbatical leave for 1970-71 for study and travel. He plans to use his leave in the fall semester to become better acquainted with contemporary European church composing. He will travel five or six months in Europe before returning to Stephens College, Columbia, Mo.

LEO SOWERBY's memory was honored at morning services May 3 at St. Mark's Episcopal Church, Glendale, Calif. Richard W. Slater played Requiesscat in Pace and the choir sang the anthem And They Drew Nigh and the Communion Service in D.

CARL MUELLER was honored May 30 with a program of his works sung by the college choir and glee club of Elmhurst College, Elmhurst, Ill. Dr. Mueller was guest of honor for the occasion.

The foregoing article was done on research facilitated by a grant from the German Academic Exchange Service under the auspices of the Institute for International Education.

Programs of Organ Recitals of the Month

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

Francis Jackson, York, England — First Presbyterian Church, Orange, N.J. April 14: Voluntary in A minor, Boyce; Prelude and Fugue in E flat, Bach; Tierce en Taille, Parish Mass, F. Couperin; Toccata, Chorale and Fugue, Jackson; Prelude in F, Stanford; Prelude in the form of a Toccata, Stanford; Sonata 3, Hindemith; Freu dich sehr, O meine Seele, Karg-Elert; Final, Franck.

David Johns, Winfield, Kans. — Trinity Episcopal Church, Arkansas City April 19: Fanfare, Prelude and Fugue in A minor, Buxtehude; Mit Freuden zart, Bornefeld, Dstler, Pepping; Fantasie on Christ ist erstanden, David; Brother James's Air, Wright; Bryn Calfaría, Rhosymedre, Hyfrydol, Vaughan Williams; Partita on Lobe den Herren, Ahrens; Benedictus, Introduction and Passacaglia, Reger.

Carl Moehlman, Mount Pleasant, Iowa — Dedicatory, First Presbyterian Church May 3: Suite on Tone 1, Clérambault; Echo, Scheidt; Vater unser, Böhm; Toccata and Fugue in D minor, Bach; Epistle Sonatas in F major K 244, E flat major K 67, C major K 336, Mozart; Partita on Ach wie flüchtig, Pepping; Greensleeves, Brother James's Air, Wright; Prelude and Fugue in G minor, Dupré.

James F. Hejduk, Millbrook, N. Y. — Old Dutch Church, Kingston, N. Y. April 5: Prelude and Trumpetings, Roberts; My Young Life, Sweelinck; Sonata on Tone 1, Lidon; Blessed Jesus, we are here, Passacaglia and Fugue in C minor, Bach; Pièce Héroïque, Franck; Carillion, Sowerby; Choral Varié on Veni Creator, Duruflé.

Ritter Werner, Cincinnati, Ohio — Corbett Auditorium, doctoral student of Wayne Fisher May 10: Prelude and Trumpetings, Roberts; Sonata, Persichetti; Concertante for Percussion and Organ, Pinkham; Festival Music for Brass, Organ, Timpani, Sowerby; Scherzo, Dance and Reflection, Cook; Variations on America, Ives.

Larry King, New York City — Trinity Church May 28: Toccata in D minor, Bach; Prelude and Fugue in E major, Saint-Saëns; Laudation, Dello Joio.

Eileen Coggin, Alameda, Calif. — St. Mary's College April 19: Complete organ works of Brahms.

Michael Radulescu, Vienna, Austria — Stiftskirche Wilten, Innsbruck May 17: Prelude and Fugue in G minor, Bruhns; Ich ruf zu dir, Lübeck; Mensch, willst du leben seliglich, Prelude, Fugue and Chaconne in C major, Buxtehude; Fugue in A flat minor, Brahms; Fantasie and Fugue on B-A-C-H, Reger. Silberne Kapelle der Hofburg, Innsbruck May 19: All Bach: Prelude and Fugue in F minor, An Wasserflüssen Babylon, Concerto after Vivaldi in D, Trio Sonata 2, Toccata and Fugue in D minor (Dorian).

Russell Green, Regina, Sask. — Knox Metropolitan United Church April 12: Concerto in G major, Rejoice Christians, Kyrie God Holy Ghost, Bach; Suite for a mechanical organ, Beethoven; Voluntary in F, Stanley; Symphony 5, Boyce-Green; Pastorale-Prelude, Interlude, Bells, Langlais; Le Banquet Céleste, Messiaen; Psalm Prelude 2, Set 3, Howells; Divertimento, Karam; Caprice for Oboe, Ratcliffe; Fantasy on St. Theodulph, Green.

C. Harold Einecke, Spokane, Wash. — Central Lutheran Church, Yakima April 14: Sonata 4, C.P.E. Bach; The Walks of Jerusalem, Prelude and Fugue in E minor, Bach; Flute Solo, Arne; Rondo in C, Bull; Adagio for Mechanical Organ, Beethoven; March, Elegy, Scherzetto, Walton; Air, Gerre Hancock; Intermezzo, Nancy Faxon; Toccata in G minor, Pierné.

Herndon Spillman, Rock Island, Ill. — Centennial Lutheran Church, Yakima April 14: Lidon; Prelude and Fugue in A minor, O Lamm Gottes, Bach; Noël Etranger, Daquin; Fantaisie 2, Alain; Rejoice Christians, Bach; Suite, Duruflé; Chaconne in G minor, L. Couperin.

Kay McAfee, Magnolia, Ark. — First United Methodist, April 14: Fantasie in F minor, Mozart; Suite on Tone 2, Clérambault; Prelude and Fugue in G major, Bach; Flute Solo, Arne; Prelude, Adagio and Choral Varié on Veni Creator, Duruflé.

Jerry Paul Brainard, Rochester, N.Y. — Master's student of David Craighead, Eastman School May 8: Fantaisie in A, Franck; Toccata Prima, Bergamasca, Toccata per l'Elevazione, Frescobaldi; Partita on Sei gegrüset, Bach; Trois Danses, Alain.

John Barry, Long Beach, Calif. — St. Paul's Cathedral, Los Angeles May 15: Grand Choeur Dialogue, Gigout; Allegro Vivace, Symphony 1, Vienne; Sonata on Tone 1, Lidon; Pièce Héroïque, Franck.

William H. Smith, Buffalo, N.Y. — St. Paul's Cathedral April 17: Fantasie and Fugue in G minor, Bach; Prelude and Fugue in G minor, Dupré.

Kenneth Gilbert, Montreal, Que. — Saint-Ambroise de Loretteville April 15: Toccata Quinta sopra i pedali, Canzona Seconda, Frescobaldi; Fantasie, Byrd; Deux tientos de medio registro, Arauxo; Prelude and Fugue in G minor, Partita on Auf meinen lieben Gott, Chaconne en E minor, Buxtehude; Toccata in E major, Schmücke dich, Passacaglia in C minor, Bach.

H. David Herman, Kettering, Ohio — St. John's United Church of Christ, Chambersburg, Pa. April 12: Concerto in G major, Ernst-Bach; Suite on Tone 2, Clérambault; Voluntary in D, Boyce; Messe pour les Couvents, F. Couperin; Partita on Auf meinen lieben Gott, Chaconne en E minor, Buxtehude; Toccata in E major, Franck; Postlude for the Service of Compline, Alain; Alleluyas, Preston. St. John's Church, Washington, D.C. April 8: Same Clérambault, Ernst-Bach, Preston plus, Sonata on Tone 1, Lidon.

Gordon Wilson, Columbus, Ohio — Mer-shon Auditorium April 7: Fanfare, Jackson; Sacrae Symphoniae, Gabrieli (with brass); Toccata avanti il Ricercar, Ricercar Cromatico post il Credo, Frescobaldi; Fugue in E flat, Bach; March Triomphale, Vienne (with brass); Pastorale, Roger-Ducasse; Two Etudes, Lukas Foss; Prelude, Jay Huff; The Burning Bush, Berlinski.

Stanley Hanson, Jr., Akron, Ohio — Akron U senior recital, St. Paul's Episcopal Church April 12: Prelude and Fugue in E minor, Bruhns; Dialogue, Tierce en Taille, Parish Mass, F. Couperin; Prelude and Fugue in A minor, Bach; Concerto 13 in F, Handel (with strings); Partita on Veni Creator Spiritus, Schroeder; Adagio, Finale, Symphony 3, Vienne.

Myron Leet, Wilkes-Barre, Pa. — First Presbyterian Church May 2: Trumpet Tune, Stanley; Concerto 2, Vivaldi; Schübler Chorales 4,5,6, Prelude and Fugue in D major, Bach; Movement 1, Symphony 2, Vienne; Variations on America, Ives; Brother James's Air, Wright; Veni Creator, Duruflé; Prelude and Fugue in B minor, Dupré.

Douglas S. Risner, Worcester, Mass. — Chestnut Street Congregational Church May 3: Miami U, Oxford, O. April 17; Milligan College, Tenn. April 13: Fantasie and Fugue in G minor, Trio Sonata 3, Bach; Fantasie in F minor 608, Mozart; Sonata, Persichetti; Fantasie and Fugue in How Brightly Shines, Reger.

Edna Parks, Norton, Mass. — Wheaton College March 14: Toccata and Fugue in D minor, Sheep May Safely Graze, Come, Saviour of the Gentiles, Jesu Joy of Man's Desiring, Fantasie and Fugue in C minor, Bach; Variations on a Recitative, Schoenberg; Adagio, Toccata, Symphony 5, Widor.

Richard Bouchett, New York City — Church Street United Methodist, Knoxville, Tenn. April 10: Toccata in E minor, Pachelbel; Trumpet in Dialogue, Suite on Tone 1, Clérambault; Prelude and Fugue in B minor, Bach; Cortege and Litany, Dupré; Chorale in B minor, Franck; Fantasie 2, Alain; Impromptu, Vienne; God Among Us, Messiaen. Memorial Chapel, Emory & Henry College, Emory, Va. April 8: Same program plus Two Pieces for Flute Clock, Haydn.

Joyce Jones, Waco, Tex. — Baylor U faculty recital March 31: Voluntary in G major, Corelli; Toccata and Fugue in D minor, Bach; Homage to Breughel, Van Hulse; Fileuse, Variations on a Noël, Dupré. Valley Presbyterian Church, Scottsdale, Ariz. March 20: same Van Hulse plus: Toccata on Lobe den Herren, David; Jesu, Joy of Man's Desiring, Rejoice Christians, Passacaglia and Fugue in C minor, Bach; Aria and Giga, Loeliliet; Fantasie and Fugue on Ad nos, Liszt.

Allan J. Ontko, Leonia, N.J. — St. Andrew's R.C. Church, Westwood, N.J. March 8: Joseph est bien marié, Balbastre; We now implore the Holy Spirit, Buxtehude; O Man, bewail, Prelude and Fugue in E minor, Bach; Andante, Charles Wood; Berceuse, Cortège, Vienne; Little Preludes and Interludes, Schönster Herr Jesu, Schroeder; Antiphon 3, Magnificat 5, Dupré; Prelude on a Theme of Vittoria, Britten.

Linda Felton, Dallas, Tex. — SMU graduate student of Robert Anderson, Caruth Auditorium April 19: Suite on Tone 2, Friensburg; Concerto 1, Soler; Passacaglia and Fugue in C minor, Bach; Variations on a Recitative, Schoenberg; Verset pour la fête de Dédicace, Messiaen; Prelude and Fugue in G minor, Dupré.

Louise Ankeny Halley, Cincinnati, Ohio — Mt. Washington Presbyterian Church May 5: Concerto in D minor, Vivaldi-Bach; Jesus nahm zu sich die Zwölfe, Wir glauben all', O Lamm Gottes, Bach; Chorale in A minor, Franck; Jesus comforts the Women of Jerusalem, O Christ, forgive thy Servants, Dupré; Le Jardin Suspendu, Litanies, Alain.

John Kiser, New Haven, Conn. — Christ Cathedral, Hartford May 6: Passacaglia in D minor, Buxtehude; From God Will I Ne'er Depart, These are the Holy Ten (two settings), Bach; Prelude and Fugue in G minor, Buxtehude.

Martha Sobaje, San Francisco, Calif. — Temple Square, Oakland May 3: Prelude and Fugue in E minor, Buxtehude; Partita on was Gott tut, Pachelbel; Trio Sonata 6, Bach; Prelude and Fugue on B-A-C-H, Liszt; Finale, Symphony 1, Vienne.

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Programs of Organ Recitals of the Month

Robert Noehren, Ann Arbor, Mich. — Alice Miller Chapel, Evanston, Ill. April 13: Diferencias sobre el Canto del Caballero, Cabezón; Toccata per L'Elevazione, Canzona quarti toni per il Postcommunion, Messa degli Apostoli, Frescobaldi; Chaconne in E minor, Buxtehude; Fantasie on Christ lag in Todesbanden, Toccata in F, Bach; Tierce in taille, Dialogue sur les Grands jeux, Dialogue on the Vox Humana, F. Couperin; Carillon, Dupré; Hommage a Josquin des Pres, Grünwald; Arabesque sur les Flutes, Langlais; Improvisation, Saint-Saëns; Stèle pour un enfant défunt, Vierne; Prelude and Fugue on B-A-C-H, Liszt. St. Andrew's Episcopal Cathedral, Jackson, Miss. April 17: same Saint-Saëns, Langlais, Vierne plus: Prelude, Fugue and Chaconne, Buxtehude; Concerto 5 in F, Handel-Seiffert; O God have mercy, In dulci jubilo, Sleepers wake, Toccata and Fugue in D minor, Bach; Prelude, Fugue and Variation, Franck; Melodia, Reger; Postludium, Missa Glagoliticá, Janacek; Joie et Clarté des Corps Glorieux, Messiaen; Carillon de Westminster, Vierne.

Robert Knox Chapman, Springfield, Mass. — Christ Church Cathedral April 12: Fantasie and Fugue in G minor, Our Father, O Whither shall I fly, Bach; Trumpet Voluntary, Stanley; Prelude on Malabar, Sowerby; Capriccio on the notes of the Cuckoo, Purvis; Tus es Petra, Mulet. Katherine M. Chapman, contralto, shared the program.

Stanley E. Tagg, Pittsburgh, Pa. — Eastminster United Presbyterian Church March 15: Kyrie, Fugue, Dialogue sur les grands jeux, Pange lingua, Grigny; Chorale in E major, Franck; Entrée, Communion, Messe de la Pentecote, Messiaen; Drop, drop slow tears, Persichetti; Herr Jesu Christ, An wasserflüssen Babylon, Prelude and Fugue in B minor, Bach.

Lornalee Curtis Chernus, Cedar Grove, N.J. — St. John's Church, Elizabeth March 26: Joy and Brightness, Prayer of Christ, Messiaen; If Thou but suffer God to guide thee, Christ lay in Death's bonds, Salvation unto us has come, Jesu, priceless treasure, Bach.

Charles Page, Springfield, Mass. — Christ Church Cathedral, Hartford, Conn. April 22: Sonata da Chiesa, Andriessen; Scherzo, Symphony 2, Vierne; Concerto in A minor, Vivaldi-Bach.

Richard Benedum, Portland, Ore. — Concordia College Chapel May 11: Prelude and Fugue in C minor, Trio Sonata in D minor, Bach; Chorale in E minor, Franck; Fantasie on Ein' feste Burg, Reger; Ricarcetta, Hillert.

John M. Bart, New York City — Trinity Church May 12: Sonata 2, Hindemith; Schönster Herr Jesu, Schroeder; Trio Sonata 3, Fugue a la Gigue, Bach.

Susi Jeans, Dorking, England — St. Andrew's Episcopal Church, Kansas City Mo. March 19; Kalamazoo Bach Festival, Kalamazoo College March 8; Hyde Park Union Church, Chicago April 19; Washington University at Ethical Society, St. Louis March 15 included: Prelude and Trio, Balbastre; Fantaisies pour le Jeu des Hautbois, L. Couperin; Prelude and Fugue in B minor, Prelude and Fugue in C major, Prelude and Fugue in G major, Sei gegrüßet Partita, Dies sind die heilgen zeh'n Gebot, Allein Gott in der Höh', Aus tiefer Noth, Bach; Upon la, mi, re, anon. 16th century; Christe qui lux, Luge; Voluntary on Old 100th, Purcell; Trumpet Voluntary, Hartfield; The Microcosm, John James; Trumpet Aire, Reading; Voluntary for single organ, Blow; Variations, Rinck; Noël, LeClerc; Concerto del Signor Albinoni, Walthers; Partita on O unbesiegter, starker Held, Walter Poch; Prelude and Fugue in A major, Franx Schmidt; Partita on Ich wollt dass ich daheim war, Toccata Francesa, Kropfreiter.

John Rose, Newark, N.J. — St. Matthew's Lutheran Church, Charleston, S.C. April 28: Prelude and Fugue in C minor, Wachtet auf, Bach; Adagio for Strings, Barber; Vision of the Church Eternal, Messiaen; Divinum Mysterium, Muro; Sonata 2, Mendelssohn; Old 100th Psalm Tune, Vaughan Williams; Prelude and Fugue in B, Saint-Saëns; Carillon, Vierne.

Roger Heather, Cincinnati, Ohio — Forest Chapel United Methodist April 19: Offertoire sur les Grands Jeux, F. Couperin; Come Sweet Death, Prelude and Fugue in C minor, Bach; Musical Clocks, Haydn; Battle Hymn of the Republic, Roger C. Wilson; Praise to the Lord, Walcha; Holy Spirit, Truth Divine, Purvis; A Mighty Fortress, Walcha; Clair de Lune, Debussy; Sonata on Psalm 94, Reubke.

Tom Robin Harris, Rock Island, Ill. — Augustana College faculty recital May 6: Mit ganzem Willen, Paumann; Magnificat Noni Toni, Scheidt; Toccata and Fugue in F, Buxtehude; Fantasie in G, Bach; Sonata 3, Mendelssohn; Three Chorale Preludes, Pepping; Sonata 1, Hindemith.

Allen G. Brown, New York City — Trinity Church May 14: Alleluys, Preston; Kleinen Präludien und Intermezzi 2, 5, Schroeder; Pastorale and Aviary, Roberts; From God Shall Nought Divide me, Toccata and Fugue in F major, Bach.

John Palmer, Washington, D.C. — Trinity Church, New York City May 5: Partita on Auf meinen lieben Gott, Buxtehude; Prelude and Fugue in E minor, Bach; Prelude, Adagio and Choral varié on Veni Creator Spiritus, Duruffé.

Luigi Ferdinando Tagliavini, Bologna, Italy — Stiftskirche zu Wilten, Innsbruck, Austria May 16: Toccata e Ricercar dopo il Credo, Toccata per L'Elevazione, Canzon quarti toni per il Postcommunion (Messa degli Apostoli) Bergamasca, Frescobaldi; Toccata 3, Rossi; Pastorale, Passacaglia, Drei Arien, Pasquini; Concerto in C minor, Vivaldi-Bach; Prelude in A minor on Ich hab mein Sach heigestellt, Prelude in D minor, Respighi. Silberne Kapelle der Hofburg's Innsbruck May 18: Jesu Redemptor Ave Maris Stella, Cavazzoni; Intonazione, Ricercare nel VII tono, A. Gabrieli; Toccato dopo l'Epistola, Ricercare dopo il Credo, avanti la Messa della Madonna; Canzon Toccata per l'Elevazione, Capriccio sopra la Girolmetto, Frescobaldi; Capriccio cromatico, Intonazione cromatico, Canzona in C, Merula; Four Magnificat Fugues, Pachelbel; Canzona in G minor, Postcommunion, Offertorio, Zipoli.

Eileen Turnidge, Salem, Ore. — St. John's Cathedral, Spokane, Wash. April 26: Petite Suite, Bales; Trio Sonata 1, Prelude and Fugue in G major, Bach; The Fifers, Dandrieu; Deck Thyself, Brahms; In Babilone, Toccata, Purvis; Pièce Modale 1, Langlais; Capriccio on the Notes of the Cuckoo, Purvis; Ode for the New Year, Selby; Andante, Carr; Easter, Billings; Rhumba, Elmore.

Shelly McGehee, Spartanburg, S.C. — Converse College senior student of Rachel Pierce April 12: Prelude and Fugue in E major, Lübeck, Adagio and Allegro in F minor K 594, Mozart; Prelude and Fugue in C major, Bach; Partita on Wachtet auf, Distler; Choral, Honegger; Introduction and Passacaglia in D minor, Reger.

Jane Cunningham, Dallas, Tex. — SMU senior student of Robert Anderson, Caruth Auditorium April 11: Chaconne in D minor, Pachelbel; Wir glauben all', Toccata, Adagio and Fugue in C, Bach; Deux Préludes Profanes, Alain; Canon in B minor, Schumann; Grande Pièce Symphonique, Franck.

Robert Smart, Cherry Hill, N.J. — St. Andrew's United Methodist Church April 26: Concerto in G major, Walthers; Sonata 1, Hindemith; Aria da Chiesa, anon.; He Remembering his mercy, Dupré; Rondé Française, Boëllmann; Prelude and Fugue in E flat major, Bach.

Anton Voigt, Innsbruck, Austria — Stiftskirche zu Wilten May 28: Fugue 15, Art of Fugue, Bach; Partita on B-A-C-H, David; Fantasie and Fugue on B-A-C-H, Reger.

Andrew L. Clarke, Pittsfield, Mass. — Christ Church Cathedral, Hartford, Conn. April 1: Prelude and Fugue in A minor, Trio Sonata 5, Bach; Improvisation.

Calvin Hampton, New York City — Calvary Episcopal Church March 1, 8, 15, 22, 29 Music of Dupré: Prelude and Fugue in B major, Fifteen Pieces on Antiphons, Cortege and Litany, Variations on a Noël, The Word Awaiting the Saviour, Passion Symphony. Peggy Cicersko improvised dances to Fifteen Pieces.

April 5, 19: All Bach: Prelude and Fugue in C (9/8); Passacaglia in C minor; Pastorale; Prelude and Fugue in G, Nun komm der Heiden Heiland (two settings); Cranwell School, Pittsfield, Mass. April 12: Prelude and Fugue in G, Bach; Variations on a Noël, Dupré; Prelude and Fugue in C (9/8), Bach; Cortege and Litany, World Awaiting the Saviour, Dupré.

Bruce Gustafson, South Bend, Ind. — First Methodist Church, Des Plaines, Ill. April 26: Sonata, Lidon; Chaconne in D minor, L. Couperin; Prelude and Fugue in G major (9/8), Bach; Toccata, Villancico and Fugue, Ginastera; Trio and Toccata, Lawrence Rackley; Prelude, Adagio and Variations on Veni Creator, Duruffé. Rockefeller Chapel, Chicago April 30: Same Couperin, Bach and Duruffé.

Gretchen Irene Beutler, Portland, Ore. — Redeemer Lutheran Church April 5: Forest Music, Handel; Sheep May Safely Graze, Fantasie and Fugue in G, Bach; A Lovely Rose, Brahms; Sketch in D flat, Schumann; Dialog, Sowerby; Gavotte, Thomas; O Ye Daughters of Jerusalem, Dupré; Toccata in C, Young.

Karin Gustafson, Glens Fall, N.Y. — Bethany Lutheran Church, Cranston, R.I. April 22: Trumpet Voluntary, Stanley; Flute Solo, Arne; Fantasie in G major, Vater Unser, Prelude and Fugue in A minor, Bach; Sonata 2, Mendelssohn; Deck Thyself, O World I now must leave Thee, Brahms; Cantabile, Franck; Outburst of Joy, Messiaen.

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

Herbert Tinney, Elizabeth, N.J. — Christ Church Cathedral, Hartford, Conn. April 15: Variation on Jesus I Shall Ne'er Forsake, Walthers; Voluntary for Double Organ, Luge; Carillon de Westminster, Vierne; Soeur Monique, F. Couperin; Litanies, Alain.

Richard M. Unfried, La Miranda, Calif. — St. Paul's Cathedral May 22: Prelude, Fugue and Chaconne in C, Buxtehude; Dialogue in G, Grigny; Allegro Cantabile, Symphony 5, Widor; Sonata 2, Mendelssohn.

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Organ

Programs of Organ Recitals of the Month

Clyde Holloway, Bloomington, Ind. — Alice Millar Chapel, Evanston, Ill. April 27: Prelude and Fugue in E major, Lübeck; Prelude and Fugue in A minor, Schmücke dich, Bach; Fantasie in F minor K 608, Mozart; Fantasie 2, Alain; Sonata on Psalm 94, Reubke.

Second Presbyterian Church, Indianapolis. Ind. with Robert Shepher, for two organs March 15: Concierto de Dos Organos, Blanco; Concerto A Due Organi, Lucchinetti; Concerto 3, Soler; Canzona Noni Toni, Gabrieli-Slates (with brass); Signs in the Sun, Pinkham; Messe Solennelle for Two Organs and Chorus, Vierne (with Motet Choir).

Klaus-Christhart Kratzenstein, Houston, Tex. — St. John's Episcopal Church, Los Angeles, Calif. April 5: Prelude and Fugue in F sharp minor, Buxtehude; Suite on Tone 2, Clérabault; Prelude and Fugue in E minor, Bach; Introduction and Passacaglia in D minor, Mein Jesum lass ich nicht, Reger; Partita on Von Himmel hoch, Schilling; Incantation pour un Jour saint, Langlais; Improvisation.

May Van Auker Sinclair, Glenview, Ill. — St. Thomas the Apostle Church, Crystal Lake, Ill. April 9: Toccata in E minor, Pachelbel; Balletto del Granduco, Sweelinck; Couplets 4, 6, Parish Mass, F. Couperin; Toccata and Fugue in D minor, Bach; Prelude, Interlude and Toccata, Sowerby; In Quiet Joy, Heroic Song, Langlais; Carillon de Westminster, Vierne.

Rodney Gehrke, Terry O'Connor, Palo Alto, Calif. — Junior Bach Festival Winners, Temple Square, Oakland May 3; Partita, Chorale and Variations, Bach — Mr. Gehrke; Concerto in A minor, Bach — Miss O'Connor. Violin, flute and harpsichord from the Palo Alto Chamber Orchestra assisted.

Larry Jenkins, Lawton, Mich. — First Baptist Church, Kalamazoo Feb. 19: Variations on Ach, was soll ich Sünder machen, Pachelbel; Cantabile, Franck; Herzliebster Jesu, Brahms, Walcha, Pepping; Maestoso in C sharp minor, Vierne.

John D. Kiser, New Haven, Conn. — St. Paul's Chapel, Trinity Parish, New York City May 13: Passacaglia in D minor, Buxtehude; Vom Gott will ich nicht lassen; Dies sind die Heiligen Zehn Gebot' (two settings), Bach; Prelude and Fugue in G minor, Buxtehude.

James Higdon, Evanston, Ill. — Graduate student of Karel Paukert, Alice Millar Chapel April 21: Prelude and Fugue in B minor, Bach, Trois Danses, Alain; Communion, Sortie, Messe de Pentecote, Messiaen.

Frederick Swann, New York City — Independent Presbyterian Church, Birmingham, Ala. Feb. 16: Choral and Variations on Veni Creator, Durullé; Fantaisie 2, Alain; Prelude and Fugue in G major, Bach; Chorale in E major, Franck; Suite: Laudate Dominum, Hurford; Clair de Lune, Vierne; Variations on Wondrous Love, Barber; Entry of Jesus into Jerusalem, Langlais.

Linda Browning, Karen Kuespert, Conway, Ark. — State College of Arkansas students of Robert Gant, First Methodist Church May 4: Offertoire sur les Grands jeux, Parish Mass, F. Couperin; Fantasie and Fugue in C minor, Bach; Fantasie in F minor K 594, Mozart; Transports de Joie, Messiaen — Mrs. Browning. Prelude and Fugue in C minor, Lübeck; Toccata in F major, Bach; Toccata, Villancico y Fuga, Ginastera; Prelude and Fugue in G minor, Dupré — Miss Kuespert.

Thomas R. Granzow, Milwaukee, Wis. — Student of Esther Jepson, U of Wisconsin-Milwaukee, Capitol Drive Lutheran Church April 12: Fantasie in Echo Style, Sweelinck; Magnificat sexti toni, Pachelbel; Wacht auf, Meine Seele erhebt, Bach; Chorale, Le Jardin suspendu, Alain; Sketch in D flat, Schumann; Prelude and Fugue in E flat major, Bach. Carlene McMonagle shared the program.

Carlene Neihart, Kansas City, Mo. — University Methodist Church, St. Louis April 22: Allegro, Concerto in A minor, Vivaldi-Bach; Rejoice Christians, God Our Father, Adorn Thyself, Prelude and Fugue in G major, Bach; Roulade, Bingham; Incantation for a Holy Day, Langlais; Water Nymphs, Ode to a Little Child, Vierne; Introduction and Fugue on Ad Nos, Liszt.

Heinz Arnold, Columbia, Mo. — St. John's Episcopal Church, Quincy, Ill. April 19: Pavan: The Earl of Salisbury, Byrd; Concerto 1, Vivaldi-Bach; Fugue in A flat minor, Brahms; Five Chorale Voluntaries for the Church Year, Bratt; Sonata 1, Mendelssohn; Majesty of Christ, Serene Alleluias, Outburst of Joy, Messiaen.

Fred Gramann, Syracuse, N.Y. — Syracuse University student, Crouse Auditorium April 21: Toccata in D minor, Reger; Sonata 3, Hindemith; Prelude and Fugue in D minor, Bach; Majesty of Christ, Serene Alleluias, Outburst of Joy, Prayer from Christ, Messiaen.

Beverly R. Howerton, Grand Rapids, Mich. — First Baptist Church, Kalamazoo March 5: Rigaudon, Campra; Gymnopedies, Satie; Pavane, Elmore; God among us, Messiaen; Song of Peace, Langlais; Prelude and Fugue in A minor, Bach.

Konnie K. Stark, Seoul, Korea — 8th Army Memorial Chapel June 21: Voluntary in D minor, Stanley; Prelude and Fugue in B minor, Bach; Prelude, Fugue and Variation, Franck; Freut euch, ihr Christen alle, Jesus Christus herrscht als König, Sollt' ich meinem Gott nicht singen, Pepping; Le Jardin suspendu, Litanies, Alain.

Frank A. Novak, Kalamazoo, Mich. — First Baptist Church March 26: Le Banquet Celeste, Messiaen, Fantaisie in A major, Franck; This Day Shalt thou be, Tournemire. Blessed Sacrament Church, Midland, Mich. April 26: Suite, Near; Prelude and Fugue in E minor, Bruhns; Come, Holy Ghost, God and Lord, Buxtehude; Alleluias, Preston; Fantaisie in A, Franck; Postlude pour L'Office de Complies, Alain; Choral varié on Veni Creator, Durullé.

Carl E. Stout, Erie, Pa. — First Covenant Church, Jamestown, N.Y., May 3: Prelude and Fugue in F minor, We All Believe in One God, Father, We All Believe in One God, Creator, Bach; Suite Médiévale, Langlais. Ascension and St. Agnes Episcopal Church, Washington, D. C. May 6: Bach as above plus From God I Will not Turn, Jesus Christ, Our Saviour, Passacaglia and Fugue in C minor, Bach — part of Washington Bach festival.

Robert E. Shafer, Buckhannon, W. Va. — Wesley Chapel, West Va. Wesleyan College March 31; Elevation, Couperin; In the Hour of Utmost Need, Prelude and Fugue in G major, Bach; (for harpsichord: Suite 11, Handel; Scarlatti Sonatas K, 426 K, 132, 430); Chorale in A minor, Franck; Rhosymedre, Vaughan Williams; Hymn, Largo, Final, Peeters.

Joseph D. La Rue, Chicago — Metropolitan Community Church April 26: Song of Joy, Song of Peace, Langlais; Partita on O God, Thou Faithful God, My Soul Doth magnify (two settings), Bach; Chorale in B minor, Franck; I am Black but Comely, Dupré; I need Thee Every Hour, Bingham; Angel with Trumpet, Charpentier.

Roger La Cross, Springfield, Mass. — Christ Church Cathedral April 26: Introduction and Allegro, Stanley; Rondo, Marair; Prelude and Fugue in E flat, Bach; Concerto 5 in F, Handel; Three Antiphons, Dupré; Benedictus, Young; Allegro Vivace, Finale, Symphony 1, Vierne.

Robert B. Hofstetter, University, Ala. — West End Methodist Church, Nashville, Tenn. April 12: Trio Sonata in D minor, Seigergüssert partita, Bach; Canons in B major and B minor, Schumann; Les Anges, Desseins Eternels, Dieu parmi Nous, Nativité, Messiaen.

Norberto Guinaldo, Norwalk, Calif. — Temple Square, Oakland March 20: Prelude and Fugue in E minor, Bruhns; Variations on Est-ce Mars, Sweelinck; Fantasie and Fugue in C minor, Bach; O God from Heaven Look Therein, Hanff; Finale, Symphony 2, Vierne; Prière, Litaize; L'Annonciation, Langlais; Paraphrase on Sine Nomine, Guinaldo; Song of Peace, Alain.

Dan Yaffa, Ocean Grove, N.J. — Dedicator St. Paul's Methodist Church April 8: Little Preludes and Fugues in C major, G minor, A minor, Bach; Magnificat in D minor, Buxtehude; Lo, How a Rose, In dulci júbilo, Drischner; Ach bleib mit deiner Gnade, Karg-Elert; Rhosymedre, Vaughan Williams; Introduction and Toccata, Frescobaldi; Communion Mystique, Tournemire; Requiesscat in Pace, Sowerby; Paean on Divinum Mysterium, Cook; Toccata and Fugue in D minor, Bach.

Doreen Kurr, Seattle, Wash. — Doctoral student of Walter A. Eichinger, U of Washington, University Methodist April 14: Prelude and Fugue in F sharp minor, Buxtehude; Nun komm, der Heiden Heiland, Sonata 2, Bach; Sonata 1, Mendelssohn; Chaconne in A minor, David; Alléluias sereins, Transports de joie, Messiaen.

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

Anita Eggert Werling, Ann Arbor, Mich. — St. Paul Lutheran, Melrose Park, Ill. May 3: Chaconne in E minor, Buxtehude; Sonata 1, Hindemith; Prelude and Fugue in C minor, Mendelssohn; Canonic Variations on Vom Himmel hoch, Wir glauben all', Bach; Fantasie on Ein feste Burg, Reger.

Robert Delcamp, Cincinnati, Ohio — Christ Church April 12: Concerto in D minor, Vivaldi-Bach; Flute Solo, Arne; Sinfonia 3, Berliński; Choral-Improvisation on In dulci júbilo, Karg-Elert.

Linda Duckett Marshall, Columbia, Mo. — Stephens College senior April 16: Toccata, Adagio and Fugue in C major, Bach; Pageant, Sowerby; La Nativité du Seigneur (complete), Messiaen.

Frederick Burgomaster, Buffalo, N.Y. — St. Paul's Cathedral April 24: Sollt ich meinem Gott nicht singen, Karg-Elert; Psalm Prelude 2, Set 1, Howells; Benedictus, Reger; Toccata, Symphony 5, Widor.

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Programs of Organ Recitals of the Month

Robert Triplett, Mount Vernon, Iowa — Cornell College, March 4, RLDS Auditorium, Independence, Mo. March 7: Symphony 6, Widor; Fantaisie in A, Franck; Prelude and Fugue in D major, Bach; Entrée, Offertoire, Communion, Messe de la Pentecôte, Messiaen; Sonata 1, Hindemith; Prelude and Fugue in G minor, Dupré.

Ann Colbert, Bloomington, Ind. — Doctoral recital Indiana U March 24, all Bach: Partita on O Gott, du frommer Gott; Liebster Jesu, wir sind hier, Wir glauben all, O Lamm Gottes, Fantaisie and Fugue in G minor. North Christ Church, Columbus, Ind. April 5, St. Paul United Methodist Church, Louisville, Ky. April 14: Same Bach minus O Lamm Gottes plus: Prelude, Fugue and Variation, Franck; Fugue, Holloway; Sonata opus 18, 2, Distler; Introduction and Fugue on Ad nos, Liszt.

Tom Jones, Wilkes-Barre, Pa. — First Presbyterian Church May 3: Introduction and Toccata, Walond; Basse et Dessus de Trompette, Clérambault; Fugue on Kyrie, Couperin; Partita on Herzlich tut, Pachelbel; Fantaisie and Fugue in G minor, Bach; Sonata 3, Mendelssohn; Variations on an Original Theme, Peeters; Three Meditative Moments on Moravian Hymn Tunes; Elmore; Toccata, Symphony 5, Widor.

Don L. Simmons, Chapel Hill, N.C. — First Presbyterian Church, Salisbury, N.C. April 19: Prelude and Fugue in B minor, Schmücke dich, Bach; Concerto in A minor, Vivaldi-Bach; Variations on the Austrian Hymn, Paine; Sonata 6, Mendelssohn; Preludes 7, 9, Milhaud; Finale, Symphony 1, Vierne. Hill Hall, U of N.C. April 29: Same Vivaldi-Bach, Mendelssohn, Milhaud.

Janice R. Gust, Milwaukee, Wis. — University of Wisconsin-Milwaukee junior student of Esther Jepson, Kenwood Methodist Church, May 3: Chaconne, L. Couperin; Qui Tollis, F. Couperin; Von Himmel hoch, Was Gott tut, Pachelbel; Prelude, Siciliano and Ricercare, Miner; Clown of Calabria, Carnival Suite, Grandell.

Sandra Fletcher, Columbia, Mo. — Stephens College Chapel April 26: Passacaglia and Fugue in C minor, Bach; A Mighty Fortress, Seek where ye may, Walcha; Crucifixion, Passion Symphony, Dupré; Noël Grand Jeu et Duo, Daquin; Majesty of Christ, Serene Alleluias, Outburst of Joy, Messiaen.

Gale Raymond Kramer, Ann Arbor, Mich. — Doctoral recital, Hill auditorium April 5: Prelude and Fugue in F sharp minor, Buxtehude; Trio 2, Bach; Prelude and Fugue on B-A-C-H, Liszt; Nine Preludes, Milhaud; Prelude and Fugue in G minor, Dupré.

Hans Vollenweider, Zürich, Switzerland — Stiftskirche zu Wilten, Innsbruck, Austria May 18: Prelude and Fugue in A minor, O Welt, Brahm; Pastorale, Franck; Toccata opus 8, Armin Schibler; Improvisation; Dreifaltigkeits-Triptychon, Kropfreiter.

William D. Peters, Latrobe, Pa. — Latrobe Presbyterian Church April 27: Canzona Septimi Toni a 8, G. Gabrieli; Tompette, Stanley; Allegro, Concerto 13, Handel; Four Festive Ensembles, Bach; Chorale in A minor, Franck; Christ the Lord Has Risen, Peeters; Sonata 3, Hindemith; Festival Prelude on Old 113, Pfautsch. The Indiana University Brass Quintet assisted. March 9 First Presbyterian, Wilkes-Barre, March 8, Fanwood, N.J. Presbyterian: Prelude and Fugue in G minor, Buxtehude; Liebster Jesu (two settings), Sonata 5, Bach; Chorale in A minor, Franck; Sonata 3, Hindemith; Alleluys, Preston.

Marianne Webb, Carbondale, Ill. — Bonhomme Presbyterian, St. Louis April 27: Chaconne in F major, L. Couperin; Noël Etranger, Daquin; Herzlich tut mich verlangen, Kellner; Prelude and Fugue in C, Bach; Concerto on Es sungen drei Engel, Micheelsen; Canon in B major, Schumann; Impromptu, Vierne; Prelude and Fugue in B major, Dupré.

Lee Garrett, Fort Collins, Colo. — Colorado State U April 8: Variations on Mein junges Leben, Sweelinck; Christ lag in Todesbanden, Scheidt; Ach blieb bei uns, Toccata, Adagio and Fugue in C major, Bach; Récit de Chromhone, Offertoire sur les Grands jeux, F. Couperin; Allelulas sereneis, Transports de joie, Messiaen.

Wallace M. Coursen, Jr., Glen Ridge, N.J. — Christ Episcopal Church April 26: Toccata, Adagio and Fugue in C, Bach; Christ lag in Todesbanden, Scheidt, Zachau, Bach; Prelude and Fugue on Christ lag in Todesbanden, Schroeder; Air, Gavotte, Wesley; Folk Tune, Whitlock; Pièce Héroïque, Franck.

Mary Frances Lewis, New York City — Union Seminary master student of Vernon de Tar, Church of the Ascension April 29: Dialogue sur les Grands Jeux, Veni Creator, Grigny; Bergamasca, Fiori Musicali, Frescobaldi; Wachtet auf, Toccata, Adagio and Fugue, Bach; Sonata 2, Hindemith; Prelude, Durullé; Dieu parmi nous, Messiaen.

Wolfgang Rübsam, Dallas, Tex. — First Presbyterian Church, Fort Wayne, Ind. April 7: Ricercare for 6 voices, Musical Offering, Trio Sonata 2, Bach; Concerto in D minor, Vivaldi-Bach; Fugue in A flat minor, Brahms; Intermezzo, Alain; Prelude and Fugue on A-L-A-I-N, Durullé.

Carlton T. Russell, Norton, Mass. — Wheaton College April 23, University of Maine, Orono April 27: All Bach: Three Orgelbüchlein chorales, Fughettas on Non komm' der Heiden Heiland, Kyrie, Gott heiliger Geist; Trio on Herr Jesu Christ, dich zu uns wend'; Fugue on Wir glauben; Wenn wir in höchsten Nöten sein, Aus tiefer Not, Nun komm, der Heiden Heiland, Wachtet auf, Jesus Christ, unser Heiland, Fantaisie on Komm, heiliger Geist.

Harlan Laufman, Corpus Christi, Tex. — Church of the Good Shepherd April 12, St. Mark's Episcopal, San Antonio April 19: Grand Jeu, DuMège; Lord God, the Thee we all give praise, Lord God, now open wide Thy heaven, Deal graciously with me, Walther; Prelude and Fugue in B minor, Bach; The Suspended Garden, Alain; Maestoso in C sharp minor, Arabesque, Vierne; Dialogue on the Mixtures, Langlais; Transports of Joy, Messiaen.

Marilyn Rohrbach, Warrensburg, Mo. — Central Missouri State College April 12: Prelude, Fugue and Chaconne in C major, Buxtehude; O Gott, du frommer Gott, Herzlich tut mich verlangen, Brahms; Sonata 5, Bach; Prelude and Fugue in D minor, Saint-Saëns; Sonata 2, Hindemith; Trumpet Tune for Advent, Daniel Read; Aria, Benjamin Carr; Christmas Voluntary, Billings.

Hazel Bailes, Douglas Zeller, New York City — Union Seminary students of Vernon de Tar, Church of the Ascension May 10: Prelude and Fugue in C major, Bach; Sicilienne, Durullé; Chorale in B minor, Franck — Mr. Zeller. Passacaglia and Fugue in C minor, Bach; Choral Phrygien, Litanies, Alain — Miss Bailes.

Robert Gant, Conway, Ark. — First Presbyterian, Charlotte, N.C. April 1, Maryville, Tenn., College April 5: Prelude and Fugue on B-A-C-H, Liszt; Noël Grand Jeu et Duo, Daquin; Fantaisie and Fugue in G minor, Bach; Fantaisie in F minor, Mozart; O Welt, Est ist ein Ros', Brahms; Impromptu, Vierne; Dieu parmi Nous, Messiaen.

Paul Sifler, Hollywood, Calif. — St. Paul Cathedral, Los Angeles May 29: Original works of Sifler: Three Preludes on Hebrew Hymns; Spring Idyll; Despair and Agony of Dacha as Envisioned in Psalm 24, with Keith Molstad, reader; Toccata on A Mighty Fortress.

D. Stuart Kennedy, Calgary, Alta. — Redeemer Cathedral April 14: All Bach: Wir glauben; Nun komm' der Heiden Heiland; Adagio, violin Sonata in G minor; Jesu Joy, Vater Unser, In dulci Jubilo, Christ lag in Todesbanden (two settings).

Melville Cook, Toronto, Ont. — St. John's United Church, Georgetown, Ont. March 24: Choral Song and Fugue, Wesley; Concerto 5 in F, Handel; A Little Tune, Felton; Trumpet Tune and Air, Purcell; Fantaisie and Fugue in G minor, Bach; Nazard, Langlais; Processional, Mathias; Evening Song, Birstow; Scherzo, Bossi; Suite Gothique, Boëllmann.

W. Elmer Lancaster, Orange, N.J. — broadcast March 27: Prelude on Credo, Titcomb; Prelude, Kodaly; Aria, Peeters; O Sacred Head, Zachau; As Jesus Stood before the Cross, Scheidt; Have Mercy on Me, Bach; Celestial Banquet, Messiaen, Pièce Héroïque, Franck. Cathedral of Sacred Heart, Newark April 12: Chaconne in G minor, L. Couperin; Elevation in E major, Dupré; Chorale in A minor, Franck; Song of Peace, Langlais; Carillon de Westminster, Vierne.

Theodore W. Ripper, Decatur, Ill. — First Methodist Church, Springfield April 12: Aria with Variations, Martini; Concerto in A minor, Torelli-Walther; Et Resurrexit, Leighton; El Desembre Congelat, Guinaldo; Dance-Carol, Ripper; Prelude and Fugue in E minor, Bach.

Millikin U faculty recital May 3: Same Walther, Leighton, Bach plus Fantaisie in D minor, Sweelinck; Pange Lingua, Kodaly.

Edward E. Clark, Hartford, Conn. — Christ Church Cathedral April 7: Voluntary in D minor, Stanley; Prelude, Robert Jones; Offertoire on O Fili, Dandrieu; Christ Lay in the Bonds of Death, Bach; Praise be God on His Highest Throne, Pepping; Up, up my Heart, Walcha; Arisen is the Holy Christ, Bach; Incantation for a Holy Day, Langlais.

William Evans, Philadelphia, Pa. — Frankford High School April 20; Prelude and Fugue in D major, Wo soll ich fliehen, Nun komm', der Heiden Heiland, Wachtet auf, Fugue in G major, Carillon de Westminster, Vierne; Very slowly, Sonata, Sowerby; Prelude and Fugue in G minor, Dupré.

Kirby Koriath, Rochester, N.Y. — Doctoral student of Russell Saunders, Eastman School May 3: Prelude and Fugue in D major, Sonata 4, Bach; L'Ascension, Messiaen; Chorale in A minor, Franck.

Bruce Wheatcroft, Calgary, Ala. — Redeemer Cathedral March 30: Le Banquet Celeste, Messiaen; Two Fugues on the Magnificat, Pachelbel; Fantaisie and Fugue in G minor, Bach.

Edwin Rieke, Barrington, Ill. — St. Paul United Church of Christ April 12: Chaconne in G minor, L. Couperin; Liebster Jesu, Prelude and Fugue in E flat, Bach; Chorale in E major, Franck; Suite, Durullé.

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Programs of Organ Recitals of the Month

John Lock, Dorchester, England — Sacred Heart Cathedral, Newark, N.J. May 3: Prelude and Fugue in D major, Buxtehude; What God Ordains, Kellner; Partita on Jesu, meine Freude, Walther; Lord, Jesus Christ be present now, Come, saviour of the gentiles, Prelude and Fugue in C minor, Bach; The good shepherd, Guridi; A Fancy, William Harris; Le Jardin Suspendu, Alain; Toccata Giocosa, Mathias; Benedictus, F. Couperin.

James Hejduk, Millbrook, N.Y. — Grace Church April 12: Magnificat noni toni, Scheidt; Ciacona in F minor, Pachelbel; Partita on Praise to the Lord, Ahrens, Ruhig bewegt, Sonata 1, Hindemith; Toccata in F, Bach; Pentecost Sunday, Felciano; Choral Dorien, Alain; Moto perpetuo on B-A-C-H, Weintz. The Hillbrook School Chapel Choir sang plainchant on the Scheidt and assisted in the Felciano which also used electronic tape.

John Upham, New York City — St. Paul's Chapel, Trinity Parish May 20: Komm, Gott, Schöpfer, heiliger Geist, Bach; Veni Creator, Grigny; Komm heiliger Geist, Zeuch ein zu deinen Toren, Gen Himmel aufgefahen ist, Komm, Gott Schöpfer, Heiliger Geist, Pepping. May 27: Fantasie on Komm, heiliger Geist, Trio Sonata 4, Prelude and Fugue in B minor, Bach.

Edward Mondello, Chicago — Rockefeller Chapel May 5: Prelude, Fugue and Variation, Franck; Kyrie, Convent Mass, F. Couperin; Prelude and Fugue in C (9/8), Bach; Toccata, Villancico and Fugue, Ginastera, Magnificat Quinti Toni, Scheidt. Donald Doig, tenor, assisted.

John Searchfield, Calgary, Alta. — Redeemer Cathedral April 21: Valet will ich dir geben, Bach; Prelude 1, opus 77, Jirak; Prelude and Fugue in D minor, Buxtehude; Chant de Mai, Jongen; Allegro, Sonata in G major, Elgar.

Valinda Woods, Spartanburg, S. C. — Senior student of Rachel Pierce, Converse College April 25: Fantasie and Fugue in G minor, Bach; Sonata 2, Hindemith; Herzlich that mich verlangen (both settings), Brahms; Variations on a Noël, Dupré.

Linda Sue Welch, Decatur, Ill. — Milikin U junior student of Theodore W. Ripper, First United Methodist Church April 19: Prelude and Fugue in C minor, Bach; Sonata in G K, 328 Scarlatti; Trio Sonata 1, Bach; Sonata, Rohlif.

William Thaanum, Buffalo, N.Y. — St. Paul's Cathedral May 1: Ye Watchers and Ye Holy Ones, Diercks; Now Praise the Lord, Arioso, Sowerby; Triptych of Fugues, Near.

Roberta Bitgood, Battle Creek, Mich. — First Baptist Church, Kalamazoo Feb. 12: Forty Days and Forty Nights, O Sacred Head (two settings), Prelude and Fugue in E minor (Cathedral), Bach; God Himself is with us, On an Ancient Alleluia, Covenanters Tune, Bitgood; Pavane, Elmore; Homage to Perotin, Roberts.

Walden E. Cox, Millville, N.J. — First United Methodist Church April 5: Rigaudon, Campra; Introduction and Toccata in G major, Walond; Prelude and Fugue in E minor (Cathedral), Sheep May Safely Graze, Largo, Concerto for Two Violins (with Ernest Roemer and John Elmer, Sr.), Bach; Intermezzo, Bizet; Basse et Dessus de Trompette, Clérambault; Adagio, Nyquist; The French Clock, Bornschein; Six Sonatas, Mozart (with strings); Chorale in A minor, Franck.

John Marberry, Marion, Ala. — Southside Baptist Church April 26, First Baptist Church, Talladega, Ala. April 19: Toccata in E minor, G minor, C major, Seixas; Toccata in D minor, Reger; Study in B minor, Schumann; Chorale in A minor, Franck; Battalla Imperial, Cabanilles; O Man Bemoan, Bach; Variations on America, Ives; Song of Peace, Langlais; Litanies, Alain.

Glynda Kautz Hartmann, Georgetown, Tex. — Southwestern U student of R. Cochrane Penick April 26: Danket dem Herrn. Ich dank dir, Buxtehude; L'Immaculee Conception, Orgue Mystique, Tournemire; Voluntary and Fugue, Double Fugue, Roseingrave; Fantasie and Fugue in G minor, Bach.

Rick Erickson, Kaukama, Wis. — United Methodist Church March 29: Sanctus, Requiem Mass, Liszt; Christ lag in Todesbanden, Erscheinen ist der Herrliche Tag, Erstanden ist de heil'ge Christ, Christ ist erstanden, Bach; While the King sitteth at his table, Dupré.

Frank K. Owen, Los Angeles, Calif. — St. Paul's Cathedral May 1: Prelude in A minor, Bach; Prelude in D minor, Clérambault; Sketch 2 in C, Schumann; Prelude on Malabar, Sowerby; Intermezzo, Symphony 6, Widor.

Delbert Disselhorst, Ann Arbor, Mich. — First Baptist Church, Kalamazoo March 12: Prelude and Fugue in E minor, Bruhns; Herzlich that mich verlangen, Brahms; Herzliebster Jesu, Walcha; Prelude and Fugue in G minor, Dupré.

Edward Hansen, Seattle, Wash. — Church of the Ascension, New York City April 12: Prelude and Fugue in C major, Three Orgelbüchlein Preludes, Bach; Prelude and Fugue in G minor, Buxtehude; Psalms for Organ, Max Baumann; Chorale in E major, Franck.

Wilbur Held, Columbus, Ohio — First Methodist Church, Elyria, April 12: Voluntary 20, Stanley; Deck Thyself, Toccata in F, Bach; Sonata 6, Mendelssohn; I bid her then, Sonata 3, Hindemith; Reflections on an Irish hymntune, Paul Schwartz; Allegro Vivace, Symphony 6, Widor; Chant de May, Jongen; Pièce Héroïque, Franck.

Charles Walker, Toronto, Ont. — St. Paul's R.C. Church March 1: Prelude and Fugue in E major, Lübeck; Passacaglia in D minor, Buxtehude; O Welt, ich muss dich lassen, Brahms; Wir glauben all', Allein Gott, Bach; O heiligste Dreifaltigkeit, Schroeder. April 12: Cortège Académique, MacMillan; Two Preludes, Bissell; Five Liturgical Inventions, Togni; Prelude on Aberystwyth, Prelude on Gibbons Song 24, Prelude on O Filii, Willan. The University of Toronto Chorus and the University of Toronto Singers conducted by Lloyd Bradshaw shared the programs.

Linda van Nierkerk, Berrien Springs, Mich. — Andrews U graduate student, Pioneer Memorial Church, April 11: Voluntary 8, Stanley; Passacaglia and Fugue in C minor, Bach; Tierce en Taille, Duo, Basse de Trompette, Marchand; Chorale in B minor, Franck; Suite Breve, Cantilene, Plainte, Incantations pour un Jour Saint, Langlais; Carillon de Westminster, Bieire.

David Lowry, Rock Hill, S.C. — First Presbyterian Church, Wilmington, N.C. April 12: Prelude in E flat, Bach; Was Gott tut, Kellner; Wie schön leuchtet, Buxtehude; Prelude, Fugue and Chaconne, Pachelbel; Paeen, Leighton; Variations on Wondrous Love, Barber; Iam sol recedit igneus, Simonds; Cortège et Litanie, Dupré.

James Taylor, Valparaiso, Ind. — Senior student of Philip Gehring, Valparaiso U April 16: Obra do Octavo Tono Alto, Heredia; Prelude and Fugue in A minor, Buxtehude; O Lamm Gottes, unschuldig, Bach; Four Organ Psalms, Zimmermann; Passacaglia and Fugue in D minor, Read.

Cherry Rhodes, Nyack, N.Y. — USMA Chapel, West Point April 5: Prelude and Fugue in C minor, Bach; Fantasie and Fugue in D minor, Reger; Ave Maria Stella, Fugue, Duo, Dialogue sur les Grands Jeux, Grigny; Pour le Tombeau de Colbert, Guillou.

Allan Slovenkay, Warren, Pa. — Trinity Memorial Church May 10: Concerto del Sigr. Torelli, Walthers; Suite on Tone 1, DuMage; Prelude and Fugue in M minor, Bach; Sonata 2, Hindemith; Chorale in A minor, Franck.

Francis Angelo, Simsbury, Conn. — Christ Church Cathedral, Hartford May 27: Prelude and Fugue in B major, Dupré; Theme and Variations, Symphony 5, Widor.

Verena Lutz, Zürich, Switzerland — Stiftskirche zu Wilten, Innsbruck, Austria June 4: Prelude and Fugue in E minor, Wenn wir in höchsten Nöthen sein, Trio Sonata 3, Bach; Toccata and Fugue in E minor, Jesu, meine Freude, Reger; Final, Wehrle; Trio on Veni creator spiritus, Kropfreiter; Fantasie and Chorale on Ein feste Burg, Willy Burkhard.

Robert W. Turner, Jr., Mineola, N. Y. — First Presbyterian Church March 23: Toccata in C major, Bach; Nun bitten wir, Buxtehude; Chorale, Jongen. March 24: Little Preludes and Fugues in F major, G minor, Sonatina from Gottes Zeit ist der allerbeste Zeit, Bach. March 25: Prelude and Fugue in E minor (Cathedral), Bach; Adagio, Sonata 1, Mendelssohn; Fugue on the Kyrie, F. Couperin. March 26: Prelude and Fugue in A minor, Bach; Berceuse, Vierne.

Patricia Bleikamp, Valerie Anderson, Columbia, Mo. — Stephens College May 5: Wer nur den lieben Gott lasst walten, Jesu, Meine Freude, Bach; Pastorale, Toccata, Walter; Toccata and Fugue in D minor — Miss Bleikamp. Das alte Jahr, Prelude and Fugue in G, Bach; Herzliebster Jesu, Herzlich that mich verlangen, Brahms, Liturgical Suite, Young — Mrs. Anderson.

Mary Grace Cross, Erie, Pa. — Mercyhurst College senior student of Carl E. Stout, St. Paul's Cathedral, April 18: Chaconne, L. Couperin; Come Saviour of the Heathen, The Old Year Hath Passed, Lamb of God, Hark! a voice saith, Toccata and Fugue in D minor, Bach; Baroque Suite, Young; O World I Now Must Leave Thee, O God Thou Faithful God, Brahms; Litanies, Alain.

Karen Carsrud, Durham, N.H. — U of New Hampshire senior student, Phillips Church, Exeter, N.H. May 8: Toccata in E minor, Pachelbel; Prelude and Fugue in D major, O Mensch, Bach; Sonata 3, Mendelssohn; Chorale in A minor, Franck; Variations on a Theme of Jannequin, Litanies, Alain.

Allan Slovenkay, Warren, Pa. — St. Paul's Cathedral, Erie March 15: Concerto del Sigr. Torelli in A minor, Walthers; Prelude and Fugue in B minor, Bach; Chorale in A minor, Franck.

Charles Page, Springfield, Mass. — Christ Church Cathedral, Hartford, Conn. April 22: Sonata da Chiesa, Andriessen; Scherzo Symphony 2, Vierne; Concerto in A minor, Vi-valdi-Bach.

Ruth M. Kovach, Buffalo, N.Y. — St. Paul's Cathedral May 15: Rigaudon, Campra; Fugue in C major (Jig), Nun bitten wir, Buxtehude; Orgelkonzert, Micheelsen.

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Programs of Organ Recitals of the Month

Janice Beck, Ann Arbor, Mich. — Brentwood Presbyterian Church, Pittsburgh, Pa.: Postlude pour l'Office de Complies, Alain; Toccata in D minor (Dorian), Bach; Nazard, Arabesque sur les Flutes, Dialogue sur les Mixtures, Langlais; Berceuse, Vierne; Sonata 4, Bach; Air with Variations, Sowerby; O Lamm Gottes, Meine Seele erhebt, Fugue in E flat major, Bach.

Allan Willis, Bridgeport, Conn. — United Congregational Church May 6: Agincourt Hymn, Dunstable; Prelude and Fugue in C major, Bach; Le Banquet Céleste, Messiaen, Fantaisie in M major, Franck. May 13: Toccata and Fugue in C minor, Bach; Chorale in B minor, Franck (Nancy Ibsen, contralto, shared the program). May 20: Kyrie, Parish Mass, F. Couperin; Sonata in B flat, Marcello (with Betty Fitch, recorder); Adagio, Allegro, Symphony 6, Widor.

C. Warren Becker, Berrien Springs, Mich. — Dedicatorial recital First United Methodist, St. Joseph, Mich. April 12: Prelude, Fugue and Chaconne, Buxtehude; Noël in Duo, Daquin; Three Schübler Chorales, Bach; Symphonic Chorale on Jesus, Still Lead On, Karg-Elert; Litanies, Alain; Dialogue on the Mixtures, Langlais; Brother James's Air, Wright; Prelude and Fugue on B-A-C-H, Liszt.

William B. Kuhlman, Decorah, Iowa, — Grace Lutheran, River Forest, Ill. March 1: Fugue in C minor, Mozart-Dupré; O Lamm Gottes unschuldig, Bach; Variations on Wondrous Love, Barber; Chorale Variations on Veni Creator, Duruflé; Theme and Variations, Langlais; Berceuse, Dupré; Tu es Petra, Mulet.

James A. Wood, Nashua, N.H. — St. Paul's Church, Concord, N.H. April 18: Alleluys, Preston; O Whither Shall I Flee, Sleepers Wake, Prelude and Fugue in C minor, Bach; Passacaglia and Fugato, Young; Larghetto in F sharp minor, Wesley; Toccata in D minor, Maily.

Ruth Harris, Des Moines, Iowa — Plymouth Congregation Church Feb. 15: Nun komm, der Heiden Heiland, Gott der Vater, Buxtehude; Nun komm, der Heiden Heiland, Bach; Suite on Tone 2, Clérambault; Chorale in B minor, Franck; Suite Médiévale, Langlais.

Thomas Saterlee, Oberlin, Ohio — Senior student of Garth Peacock, Warner Concert Hall April 14: Prelude and Fugue in F sharp minor, Buxtehude; Sonata in D minor, Prelude and Fugue in B minor, Bach; Fantasia on Ein feste Burg, Reger.

Ray Ferguson, Detroit, Mich. — Second Presbyterian Church, Indianapolis April 19: Toccata, Adagio and Fugue in C, Trio on Alein Gott in der Hoh, Bach; Landscape in the Mist, Karg-Elert; Chorale in A minor, Franck; Scherzo in E major, Gigout; Fantaisie 1, Alain; Carillon-Sortie, Mulet.

E. Frederick Blackmer, Springfield, Ohio — Weaver Chapel, Wittenberg U April 12: Agincourt Hymn, Dunstable; Veni Redemptor Gentium, Tallis (two stanzas); Ut re me fa sol la, Byrd; Voluntary on Old 100th, Purcell; Introduction and Toccata in G, Walond; Air and Gavotte, Wesley; Evening Song, Birstow; Three Preludes on Welsh Hymns, Vaughan Williams; Sine Nomine, Howells; Prelude and Fugue on a Theme of Vittoria, Britten; Alleluys, Preston. First Baptist Church, Kalamazoo, Mich. March 19: Prelude and Fugue in G minor, Bach; O Sacred Head, Buxtehude; Passion, Reger; Wondrous Love, Barber; Saraband in Modo Elegiaco, Howells.

Rosalind Mohnsen, LeMars, Iowa — Westmar College May 6: Prelude and Fugue in E major, Lübeck; Das alte Jahr, Herr Gott, nun schleuss den Himmel auf, Prelude and Fugue in G major, Bach; Symphonic Chorale: Ach bleib mit deiner Gnade, Karg-Elert; Fantaisie on A, Franck; Canon in B minor, Schumann; Fast and sinister, Symphony Sowerby.

John Corrie, Oberlin, Ohio — Senior student of David Boe, Warner Concert Hall April 11: Five Excerpts, Convent Mass, F. Couperin; Canzona 2, Froberger; Sonata 1, Hindemith; Liebster Jesu, wir sind hier (two settings), Prelude and Fugue in E minor, Bach.

George Y. Wilson, Bloomington, Ind. — St. Philip's Cathedral, Atlanta, Ga. April 26: Suite on Tone 2, Clérambault; Chorale in E major, Franck; Variations on a theme of Jannequin, Alain; Prelude and Fugue in B major, Dupré.

Calvin Taylor, Oberlin, Ohio — Senior student of Haskell Thomson, Warner Concert Hall March 3: Fantasia and Fugue in G minor, Nun komm der Heiden Heiland (two settings), Vor deinen Thron, Bach; Sonata 1, Hindemith; Toccata, Duruflé.

Elizabeth Gearhart Farr, DeLand, Fla. — Memorial Church, Harvard University, Cambridge, Mass. May 4: Sonata 3, Hindemith; Récit de tierce en taille, Grigny; Fugue in C minor, Fugue in G major, Bach; Fantasia in F minor K 594, Mozart; Suite, Duruflé.

Samuel Lam, Ann Arbor, Mich. — First Baptist Church, Kalamazoo Feb. 26: Grand Jeu, DuMage, Chorales in B minor and A minor, Franck.

John Obetz, Independence, Mo. — First Presbyterian Church, Marshall, Mich. April 19: Litanies, Alain; Cantabile, Franck; Gloria, Convent Mass, F. Couperin; Fantaisie in G major, Bach; Variations on America, Ives; Benedictus, Reger; Four Organ Psalms, Zimmermann.

James Good, Louisville, Ky. — Raley chapel, Oklahoma Baptist U, Shawnee March 17: Concerto del Sigr. Meck, Walther; Noël Etranger, Daquin; Fantaisie and Fugue in G minor, Bach; Sacred Harp Suite, Robert Powell; Prelude, Fugue and Variation, Franck; Roulade, Bingham; Serene Alleluys, Outburst of Joy, Messiaen. Leavell Chapel, New Orleans Baptist Seminary April 30: same program. Simpson United Methodist Church, Fort Wayne, Ind. April 12: Concerto del Sigr. Meck, Walther; Noël Etranger, Daquin; Fantaisie and Fugue in G minor, Bach; Do Not I Love Thee, Robert Powell; Prelude, Fugue and Variation, Franck; Roulade, Bingham; Serene Alleluys, Outburst of Joy, Messiaen.

Carol Nohling Hawkinson, Davenport, Iowa — St. Paul Lutheran Church April 12: Six Schübler Chorales, Prelude and Fugue in D major, Bach; Diferencias sobre el Canto del Caballero, Cabezón; Chorale in A minor, Franck; Variations on Wondrous Love, Barber; Transports of Joy, Messiaen.

Donald Sears, San Leandro, Calif. — Grace Cathedral, San Francisco June 14: Fanfare, Purvis; O Man, Bewail Thy Grievous Fall, Prelude and Fugue in B minor, Bach; I Cry to Thee, In Bethlehem's Low Stable, A Mighty Fortress Is Our God, Walcha; Pavane, Elmore; Pièce Héroïque, Franck.

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

Nana Eubanks, Spartanburg, S.C. — First Presbyterian Church April 19: Variations on Soll es sein, Sweelinck; Nun komm, der Heiden Heiland, Toccata and Fugue in F major, Bach; Chorale in E major, Franck; Sonata in C major K 336, Mozart (with strings); Dieu parmi Nous, Messiaen.

Audrey Jeanne Bartlett, Los Angeles, Calif. — St. Paul's Cathedral May 8: Te Deum, Langlais; Sonata 2, Hindemith; Le Jardin suspendu, Litanies, Alain.

Albert Sly, Lakeville, Conn. — Christ Church Cathedral, Hartford May 13; Trio Sonata 3, Bach; Nave, Stained Glass, Rose Window, Thou Art the Rock, Mulet.

Terence Fullerton, Calgary, Alta. — Redeemer Cathedral April 4: Passacaglia and Fugue in C minor, Bach; ICON for organ and tapes, Burritt.

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

James Litton, Princeton, N.J. — Christ Church Cathedral, Hartford, Conn. May 20: Magnificat on Tone 5, Scheidt; Suite on Tone 1, DuMage; Chromatic Study on B-A-C-H, Piston; Prelude and Fugue in B minor, Bach.

Donald P. Hustad, Louisville, Ky. — Grace Bible Institute, Omaha, Neb. April 26: Prelude in D minor, Pachelbel; O Sacred Head. Buxtehude; Flute Tune, Arne; Toccata and Fugue in D minor, Bach; Litanies, Alain; The Nativity. The Palms, Langlais; Six Hymn Tune Preludes, Hustad; Scherzo, Symphony 2, Vierne; Chorale and Variations, Sonata 6, Mendelssohn.

Heidemarie Garbe, Oberlin, Ohio — Senior student of Garth Peacock, Warner Concert Hall April 18: Toccata, Adagio and Fugue in C major, Bach; Church Sonatos in F and C, K. 244, K 328 (with strings,) Mozart; Sonata in D minor, Bach; Concerto in G minor, Poulenc (with instrumental ensemble).

Carl E. Schroeder, Lancaster, Pa. — Holy Trinity Lutheran April 19: Fantaisie in G major, Bach; Larghetto, Clarinet Quintet in A, Mozart (with Edwin Cook III); Capriccio on the Notes of the Cuckoo, Purvis; Finale, Symphony 1, Vierne.

Charles Dirr, Aurora, N.Y. — Aurora Presbyterian April 12: Fanfare, Virgil Thomson; Kleine Präludien und Intermezzi, Schroeder; Rhapsodie, Folkloric Suite, Langlais; Passacaglia, Near; Suite, Creston; the Wells College Chamber Singers shared the program.

Terry Van Nelson, Oberlin, Ohio — Senior student of Fenner Douglass, Warner Concert Hall April 24: Ricercare 7, Toccata 23, Capriccio 12, Froberger; Fantaisie and Fugue in G minor, Bach; Chants d'Oiseaux, Messiaen; Variations on a Noël, Dupré.

Fred Tulan, Stockton, Calif. — Cathedral April 16: From 2001: Space Odyssey, Strauss; Fanfare, Wyton; Ricercare for Five Voices, Frescobaldi; Collage on Pange Lingus for organ and synthesizer, Tulan; Finale, Symphony 1, Vierne.

Roger Evans, New Haven, Conn. — Mount Calvary Church, Baltimore, Md. April 10: Canzona in D minor, Sonata 1, Prelude and Fugue in B minor, Canonic Variations on Vom Himmel hoch, Bach; Sonata 3, Hindemith.

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Vierne & His Six Organ Symphonies: Part I

By Page C. Long

VIERNE'S LIFE AND MUSICAL TRAINING

On June 2, 1937 Louis Vierne, who had been the organist at Notre Dame de Paris since 1900, died there while playing a recital of his own compositions. He had just finished playing the *Triptyque* when he was stricken. Although he was rushed to the hospital, it was too late; his end had come at the age of 67.

This remarkable French organist and composer was born blind on Oct. 8, 1870 in Poitiers. Nothing was done about his blindness until Nov. of 1877, when two operations by a Dr. de Wecker of Paris resulted in giving young Louis partial sight — enough vision at least to enable him to recognize people and to read large type at close range. He began lessons in Braille, however, in addition to his lessons in piano and solfège, which he had undertaken two years earlier at the age of five.

Vierne's uncle, Charles Colin, an organist and a professor of oboe at the Paris Conservatoire, recognized his nephew's musical gifts and entered him in the Institute Nationale des Jeunes Aveugles (National Institute for the Young Blind) in 1881, when Louis was 11. Here Vierne continued his musical training and general studies for nine years. In addition to his lessons in harmony, solfège, piano, and violin, Vierne began his first serious organ study at the Institute with Louis Lebel, who initiated him into the organ works of Bach and the art of improvisation. Vierne took several first prizes in organ and composition during his final years at the Institute.

In 1889, during his last year at the Institute, Vierne was admitted as an auditor to César Franck's organ class at the Conservatoire. The relationship with Franck, which greatly influenced Vierne's compositional style, did not last long, however, for Franck died as a result of a carriage accident in the fall of 1890, the year in which he wrote his famous *Three Chorals* for organ.

Five of the six weekly hours of Franck's organ classes were devoted to improvisation, for Franck assumed that his pupils already had received considerable instruction in organ technique and repertory. The training of organists in France has always stressed the art of improvisation, for the Roman Catholic mass as practiced in French churches and cathedrals gives the organist maximum opportunity to improvise during the services. Hence, the examinations in fugal and free improvisation at the Paris Conservatoire are strict and exacting. Both Franck and Vierne were reputed to be among the greatest improvisers in their respective lifetimes.

Charles Marie Widor was appointed as Franck's successor of the Conservatoire organ class. Widor, who was 25 years older than Vierne, was to become the latter's lifelong friend and mentor. It is curious that Widor died at the age of 92 on March 12, 1937, just a few months before Vierne collapsed at the organ console of Notre Dame.

In 1891 Widor made Vierne an instructor of plainsong at the Conservatoire and a year later made him his assistant organist at the church of Saint Sulpice, where Widor had been chief organist since 1870, the year of Vierne's birth. Widor, the "Grand Old Man of the Organ," as he was fondly called, was noted for his impeccable organ playing and his sensitive and colorful registration. One of Widor's organ teachers had been Nicholas Jacques Lemmens, a Belgian who had studied with the famous German organist, Adolf Hesse. The "authentic" tradition of



LOUIS VIERNE

playing the J. S. Bach organ works was transferred from Hesse to Lemmens to Widor, and ultimately to Vierne and many other students of Widor. In 1893 Widor's organ pupils, including Vierne, each played a Bach chorale prelude in an examination-recital on the famous Cavallé-Coll organ at Notre Dame. This was seven years before Vierne was to become the official organist there. In 1894 Vierne won the first prize in organ playing at the Conservatoire. Vierne absorbed from Widor's teaching and friendship a lifelong passion for the organ music of Bach as well as an acute sense of organ registration and an almost flawless organ playing technique.

In 1896 Widor was promoted to the professorship of composition. Alexander Guilmant succeeded him as professor of organ, Vierne becoming Guilmant's assistant in his organ classes. A virtuoso organist himself, Guilmant also possessed a keen sense of organ tone color, and composed hundreds of organ compositions, including eight sonatas for organ. Guilmant's influence was widespread; many European and American organists studied with him. The Guilmant Organ School in New York City is named after him. A serious scholar also, he was co-editor, with André Pirro, of the ten volumes of selected French classic organ works entitled *Archives des maîtres de l'orgue* (Paris: Durand et Cie., 1895-1910).

On April 20, 1898, Vierne married Arlette Taskin, the daughter of a famous baritone of the Opera-Comique. Their only child, Jacques, born two years later, was killed in 1918 in the action of the First World War, as was Vierne's younger brother, René.

It was while he was at Notre Dame that Vierne wrote five of his six organ symphonies, the First Symphony having been written in 1898-99, just prior to his appointment there. The Second Symphony was completed in 1902, the Third in 1911, the Fourth in 1914, the Fifth in 1924, and the Sixth in 1930. Vierne's total output of compositions is remarkably large for a man who possessed such limited eyesight. From 1912 until his death in 1937 Vierne taught organ at the Schola Cantorum in Paris. His many pupils included Marcel Dupré, Nadia Boulanger, and Maurice Duruflé.

From 1934 until his death Vierne wrote his autobiography, entitled "Souvenirs de Louis Vierne." This writing appeared in installments of the *Bulletin* of Les Amis de L'Orgue, an association in France which somewhat resembles our AGO. An English translation of Vierne's entire text by Esther Jones Barrow appeared in 13 monthly issues of *THE DIAPASON*, from Sept., 1938 to Sept., 1939. The last paragraph of his "Souvenirs," written just before his death, beautifully expresses his musical aesthetic and his personal philosophy:

Here closes the chapter of my reminiscences as organist of Notre Dame. The splendid instrument whose happy title I have held for thirty-seven years has played a preponderant role in my artistic and intellectual life. In its shadow I wrote what I have written and formulated for myself the aesthetics of a 'cathedral organist,' working to adapt myself to its majestic sound, to the grand frame of the basilica, to the great religious and national memorials connected with it. To the high mission which was entrusted to me I have brought, for want of anything better, all the fidelity and sincerity of my heart as an artist and a believer.¹

THE ORGAN AT NOTRE DAME

The organ at Notre Dame was built in 1868 by Aristide Cavallé-Coll (1811-99), a French organ builder who was also an acoustician and engineer. His first masterpiece was the organ in the Basilica of St. Denis, completed in 1841. This instrument was the first to use the Barker lever, a pneumatic device which removed from the manual keys the resistance of the couplers and of the heavy wind pressure. This organ was also the first to use the divided wind chest, which made possible a variation in wind pressure to suit the requirements of different pipes.

Église Métropolitaine (Cathédral) de Notre-Dame (Paris)

Organ built by Cavallé-Coll, 1868; restored, 1894; Récit altered, 1899.

GRAND CHOEUR

Principal 8 ft.
Bourdon 8 ft.
Prestant 4 ft.
Quinte 2½ ft.
Doublette 2 ft.
Tierce 1½ ft.
Larigot 1½ ft.
Septième 1-1/7 ft.
Piccolo 1 ft.
Tuba magna 16 ft.
Trompette 8 ft.
Clairon 4 ft.

GRAND-ORGUE

Violon-basse 16 ft.
Bourdon 16 ft.
Montre 8 ft.
Flute harmonique 8 ft.
Viole de gambe 8 ft.
Bourdon 8 ft.
Prestant 4 ft.
Octave 4 ft.
Doublette 2 ft.
Fourniture 2 — 5-ranks
Cymbale 2 — 10-ranks
Basson 16 ft.
Basson-Hautbois 8 ft.
Clairon 4 ft.

BOMBARDE

Principal-basse 16 ft.
Sous-basse 16 ft.
Principal 8 ft.
Flute harmonique 8 ft.
Grosse quinte 5 ½ ft.
Octave 4 ft.
Grosse tierce 3½ ft.
Quinte 2½ ft.
Septième 2-2/7 ft.
Doublette 2 ft.
Cornet 2 — 5-ranks
Bombarde 16 ft.
Trompette 8 ft.
Clairon 4 ft.

POSITIF

Montre 16 ft.
Bourdon 16 ft.
Flute harmonique 8 ft.

(continued, page 24)

Dr. Long is minister of music at First Congregational Church, Saginaw, Michigan.

Salicional 8 ft.
Bourdon 8 ft.
Unda maris 8 ft.
Prestant 4 ft.
Flute douce 4 ft.
Doublette 2 ft.
Piccolo 1 ft.
Plein-jeu 3 — 6-ranks
Clarinete-basse 16 ft.
Cromorne 8 ft.
Clarinete aiguë 4 ft.

RÉCIT

Quintaton 16 ft.
Diapason 8 ft.
Viola de gambe 8 ft.
Voix céleste 8 ft.
Flute harmonique 4 ft.
Flute octaviante 4 ft.
Prestant 4 ft.
Quinte 2½ ft.
Octavin 2 ft.
Plein-jeu 4 — 7 ranks
Cornet 3 — 5 ranks
Bombarde 16 ft.
Trompette 8 ft.
Basson-Hautboise 8 ft.
Voix humaine 8 ft.
Clairon 4 ft.

PÉDALE

Principal-basse 32 ft.
Contrebasse 16 ft.
Soubasse 16 ft.
Grosse quinte 10½ ft.
Flute 8 ft.
Violoncelle 8 ft.
Grosse tierce 6½ ft.
Quinte 5½ ft.
Septième 4-4/7 ft.
Octave 4 ft.
Contre Bombarde 32 ft.
Bombarde 16 ft.
Basson 16 ft.
Trompette 8 ft.
Basson 8 ft.
Clairon 4 ft.

Cavaillé-Coll rebuilt the century-old Henri Cliquot organ at Saint Sulpice in 1862. Vierende always thought highly of this instrument, which he regularly played for eight years as Widor's assistant. This organ and the Notre Dame organ are perhaps the most representative of the many organs built by Cavaillé-Coll, and perhaps typify best the tonal disposition of the 19th-century French organ, which has been described as follows:

The French organ is designed for ensemble. Both the specifications and the voicing of the individual stops are planned with reference to the effectiveness and variety of combinations. Solo stops are an added luxury. In large instruments each division contains a complete ensemble

The *montres* are less heavy and aggressive than our diapasons, having some of the warmth but not the thinness of string quality. The *gambes* (strings) are mild and effective in combination. The flutes, commonly made of metal, are brighter than ours The *anches* (reeds) are brilliant, having a comparatively weak fundamental and a high development of upper partials. The mixtures are so designed and balanced that they merge with the other stops, contributing to the quality without thickening the ensemble or protruding above it.²

The most distinguishing feature of the romantic French organ is the inclusion of a full chorus of reed stops — 16 ft., 8 ft., and 4 ft. — on each manual and in the pedal. The Notre Dame organ, having over 90 stops, is no exception to this (see stop list above). The full organ is truly dominated by the reeds, the mixtures merely enriching both the flues and the reeds, rather than dominating them, as is the case with the classic Germanic organs.

While superoctave couplers (*octaves aiguës*) are rare on French organs, suboctave couplers (*octaves graves*) are rather common, especially on the Récit (swell). Sixteen-ft. stops on all the manuals are also common. Franck, Widor, Vierne, and their followers frequently write the manual parts high on the keyboard, but specify 16 ft. stops and couplers in their registration indications. The indication "Fonds (flues) et Anches 16, 8, 4" on all manuals is frequently seen in the registration markings of these composers. This indication is found in almost all of the large sonata-allegro or "sonata-toccata" movements of the Vierne symphonies. (These movements will be discussed in Part III of this article.) In the *Final* of the Sixth Symphony, however, Vierne calls for only the 8- and 4-ft. *Fonds et Anches* on the Récit and on the Positif, while the 16-ft. stops are required in the other divisions of the organ. One notes in this movement, however, that the general tessitura is rather low, as compared with the *Final* of the First Symphony, for instance, which uses the low-pitched

stops throughout, but with the hands high up on the keyboards.

Another feature of the French organ, which directly influences the music written for it, are the ventill pedals, or levers, which when depressed admit air into the wind chests of the reed and mixture stops. Thus the reeds and mixtures of any keyboard can be drawn in advance and added by means of a ventill pedal when needed. The terms *Anches Préparées* or *Mixtures préparées* indicate such a procedure, as in the registration indications of the first movement of Vierne's Sixth Symphony. The organ at Notre Dame had four such *Ventils de combinaison* just above the group of three sharp keys in the second octave of the pedal-board.⁴ The French organist, therefore, usually makes few actual changes of stops during the course of a movement. Instead, he draws at the beginning all the stops which he will use, controlling their selection during his playing by the adjustment of the ventill pedals.

In a similar fashion the French organist controls his couplers by means of foot levers placed just above the pedalboard. The original Cavaillé-Coll console at Notre Dame had five accouplement (superoctave couplers), five tirasses (manual-to-pedal couplers), four *Ventils de combinaison* (discussed above), and five levers marked *Octaves Graves* (suboctave couplers). Two more levers marked *Tremulant Récit* and *Expression Récit* (a swell pedal having two notched positions) completed the accessories of the original console's ventill system. The *accouplement* were all of the intra-manual type (e.g., Récit to Récit, 4-ft.) until Cavaillé-Coll's successor, Charles Mutin, added a unison Récit to Positif coupler, an inter-manual type, in his alterations to the organ in 1931. At this time he also added six general pedal pistons operated from the keyboards. He also improved the action of the swell pedal and moved it from the extreme right of the pedalboard to the center. His alterations in the organ's tonal disposition will be discussed later.

The ventill system enables the organist to effect a gradual crescendo by the successive addition of louder reed and mixture stops to the foundation stops. Then the organist adds the suboctave couplers, and finally the superoctave couplers, if the latter are available. The registration indications of the *Final* of Vierne's Sixth Symphony is an example of this procedure. A French registration change like "G [Grand Orgue] + 16 Fonds et Anches" would have to be effected by means of general or manual pistons on a German, English, or American organ which does not have ventill levers. Wallace Goodrich, in *The Organ in France*, attempts "to show how the spirit of these [French] compositions may be attained in performance upon our American instruments . . ."⁵

While the lack of inter-manual couplers on so large an instrument as the Notre Dame organ would indicate that each of its five manuals was an independent unit, the same could also be said of its pedal organ, even though each of the manuals could be coupled at the unison with the pedal by means of the *tirasses*. Goodrich maintains, nevertheless, that the Pédale was voiced in such a way that it needed no aid from the manuals.⁶ A look at the Pédale specification of the Notre Dame organ would seem to support this view, at least as far as this organ is concerned.

Vierne's registration indications in the 31 movements from his six organ symphonies are rather typical of the registration practices of the French School of his teachers — Franck, Widor, and Guilmant. The large sonata-allegro and toccata movements usually call for the same types and pitches of stops on all the manuals. The familiar *Final* of the First Symphony gives a model registration:

G. Fonds et Anches 16, 8, 4.
P. Fonds et Anches 16, 8, 4.
R. Fonds et Anches 16, 8, 4.
Péd. Fonds 32, 16, 8, 4.
Anches 16, 8, 4.

This combination makes it possible for the organist to change intensity rather than tone color in going from one manual to another. If striking changes of *timbre* were desired, they were effected by bringing into play the

reeds or mixtures by means of the ventill pedals. This type of registration is ideal for movements in which the intrinsic musical ideas take precedence over special or exotic tone colors. Many of the organ compositions of Karg-Elert, for example, require numerous soloistic or impressionistic effects with frequent changes of registration.

Some of the slow, lyrical movements of Vierne's organ symphonies do, however, require solo stops. The *Pastorale* of the First Symphony specifies 8-ft. flutes in the pedal and on the accompanying manuals, with the Hautbois-Bourdon combination — both 8-ft. — on the Récit. The registration for the *Aria* of the Sixth Symphony is only slightly more elaborate:

R. Trompette et Flûte 8.
P. (*expressif*) Principal, Salicional et Bourdon 8.
G. Flûte 8.
Péd. Soubasse 16, Bourdon 8.

The above registration plans are so simple in their demands that they could be carried out on French organs one quarter the size of the Notre Dame organ. This large organ, which inspired Vierne for almost 40 years, did have a variety of solo stops, to be sure, but these were voiced in such a way that they could find their way into the total organ ensemble without asserting their soloistic qualities when used in large combinations of stops. In this respect the Notre Dame organ, which even today is one of the largest organs in the world, typifies the character of the French 19th-century organ.

One of the most elaborate, but still practical, registration schemes is found in the *Scherzo* of the Sixth Symphony, a movement having sonata-allegro form:

R. Flûtes 8-4, Quinte, Octavin et Basson-Hautbois.
P. (*expressif*) Bourdon 8, Flûte 4, Nazard, Tierce, Quarte de nasard.
G. Bourdon et Flûte 8.
Péd. Flûtes 16-8.

Solo stops are almost never changed during the course of a movement in French music. The lack of manual and general pistons on French organs may account for this, although it must be remembered that European organists for centuries had an assistant — frequently a student — on the organ bench with them. These assistants turned pages and helped the organist manage his stops. Marcel Dupré, as a young student of Vierne, often aided him in this way. In the retranscription of the *Pastorale* of the First Symphony, however, Vierne allows the texture of the music to thin down to a single melodic line, played with the right hand. This allows the left hand to make the stop changes necessary for the recapitulation in m. 59. César Franck, in his organ music, often indicates elaborate manual stop changes during a pedal solo.

In 1910 the Seine River overflowed its banks and covered part of the floor of the Notre Dame basilica with water. The resulting dampness in the church had a devastating effect upon the wind chests and action of the organ. In December of 1914 the German air force mistakenly thought that Notre Dame had become a military observation post, and they dropped two bombs on the church, one bomb damaging the roof near the organ and the other breaking one of the two giant rose windows of the nave. The resulting dust nearly ruined the organ. For the next 17 years only the most urgent repairs were made on the instrument; it was only in 1931 that Charles Mutin, Cavaillé-Coll's successor, was able to do a thorough job of repair to the action, the chests, and the console, which had also shown signs of attrition. In addition to the repairs and the improvements of the console (mentioned earlier), Mutin, working with Vierne's suggestions about tonal changes in the organ, added a Flûte 8 to the Grand-Choœur and substituted the Clarion 4 on the Grand-Orgue for a reed called Soprano 4. On the Positif he removed the Piccolo 1 and added a Nazard 2-2/3. To the Récit he added a three-rank Cymbale and to the Pédale a Bourdon 8 and a Violoncelle 16.⁷

Vierne, in his "Souvenirs," speaks of Franck and his pupils as The French Organ School, which brought new life into French organ music, and which owed much to the innovations in organ

construction made possible by such organ builders as Cavaillé-Coll and Mutin:

But while our ancestors had been paralyzed by the rudimentary mechanism of their instruments and therefore were obliged to draw a good deal upon the technique of the harpsichord both in their writing and in their playing, the tremendous advances in our modern construction were to allow our school to become much more specialized and to liberate the organ from its bondage to 'pianism.' The new couplers of one keyboard to another, the perfecting of the bellows, the enriching of the tonal pallet, etc., opened up to composers a new pathway, that of the symphony.⁸

THE ORGAN SYMPHONY BEFORE VIERNE

Cavaillé-Coll's tracker-pneumatic organs, with their light key action, steady wind pressure, and rich choruses of harmonic flutes, trumpets, and foundation stops, were destined to inspire composers to write symphonic music for organs of this type during the second half of the 19th century. In addition to the organs at Notre Dame, Saint Sulpice, and Saint Denis, Cavaillé-Coll constructed organs in Paris at the churches of Saint Clothilde, Saint Vincent de Paul, Saint Augustin, and La Trinité. His outstanding instruments outside Paris included organs at Saint Michel, Havre; the Palais d'Industrie, Amsterdam; the Town Hall, Sheffield, England; and the Conservatory of Music in Moscow. Toward the end of his life he planned a large, 100-stop organ for Saint Peter's in Rome, but this plan never materialized.

According to Geer, the first significant compositions written for these instruments were César Franck's Six Pieces, 1862. "They contained, in the first movement of the *Grande Pièce Symphonique*, 'Priere', and 'Final', the first successful adaptation of the sonata form to the organ idiom."⁹ The *Grande Pièce Symphonique* was the first organ composition of symphonic type and the first to utilize the resources of the French romantic organ. Absent in these pieces were the polyphonic forms and textures of the baroque organ composers. Also absent was the banal and frivolous nature of the organ pieces written by George Vogler, Lefébure-Wély, and Edouard Batiste during the first half of the 19th century. Vogler's composition, *The Fall of the Walls of Jericho*, which had musical imitations of thunder storms and the like, is typical of much of the organ music between the lifetimes of J. S. Bach and César Franck.

Felix Mendelssohn, in his *Six Sonatas for Organ*, shows a great predilection for polyphonic forms, especially the fugue, which is the form of the larger movements of the Second, Fourth, and Sixth Sonatas. The principal movement of the Third Sonata contains a double fugue, against which the pedal gives the phrases of the chorale, "Aus tiefer Not." Geer states: "It is significant that not a single movement of these sonatas is in the classical first-movement form — although the pigeon-hole analyst might force the first movement of the *Sonata in F Minor* into that category."¹⁰

The eight organ sonatas of Alexandre Guilmant, a skillful composer and one of Vierne's Conservatoire teachers, have not found much favor among present-day organ recitalists. While some of the movements of these works exhibit sonata-allegro design (for example, the first movement of the First Sonata), many of the movements are developed along individual lines. Perhaps their most significant characteristic is the great detail of the registration indications. Vierne once called Guilmant a "colorist of the first water."¹¹ Guilmant's First Sonata was originally a symphony for organ and orchestra, a composition which he later transcribed for organ solo. Many of Guilmant's shorter organ pieces, which he had composed for church service playing, were collected into several large volumes called *The Practical Organist*. Most of these shorter compositions also have rather detailed registration plans.

The complete organ works of Franz Liszt have been published in two volumes by the C. F. Peters Co. Although some of these pieces tend to resemble the composer's orchestral tone poems in their free, rhapsodic form and chromatic harmony, they, nevertheless, revert to

the older polyphonic forms such as the chorale variation and the fugue for the underlying basis of their formal construction. The very titles of the longer pieces acknowledge the debt to pre-romantic organ music: *Phantasie und Fugue ueber den Chorale "Ad nos, ad salutarem undam"*; *Praeludium und Fuge ueber B-A-C-H*; and *Messe fuer den Gottesdienstlichen Gebrauch*.

A programmatic organ sonata entitled *The Ninety-fourth Psalm* by Julius Reubke, a pupil of Liszt, brought fame and historical importance to its composer, who died at the age of 24. According to Geer:

Reubke was perhaps the only composer ever to achieve immortality through a single composition; his *Ninety-fourth Psalm* is the most isolated work in the whole realm of organ literature. He appropriated the romanticism of Liszt's orchestral music, borrowing also from Wagner, and applied it to organ composition more completely and effectively than Liszt himself; and he accomplished this without doing violence to the essential organ idiom. This sonata was the first program work of the nineteenth century type to be written for the organ, and it remains unmatched.¹²

Widor's ten organ symphonies represent an attempt by the composer to bring the spirit of the romantic symphony to the medium of the French organ. These works, which exploit both the tonal resources of the organ and the playing skill of the organist, seldom use the sonata-allegro design, however. They are, for the most part, merely a collection of up to six independent movements: marches, variations (usually on a plainsong melody), and movements having song-form design and descriptive titles (the *Meditation* of the First Symphony, for instance). The popular *Tocatta in F Major* from the Fifth Symphony is an extended movement built almost entirely upon a sprightly toccata figuration.

Harvey Grace, speaking about the Widor organ symphonies, maintains:

The title 'symphonies' is perhaps hardly suitable for works which are really collections of pieces. As some of the movements — especially in the earlier sets — are of slender proportions, and as we now associate the term with music on a big scale, the works might be more fairly called suites.¹³

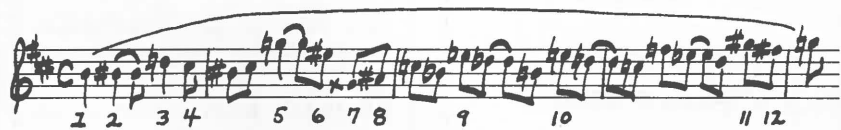
Widor's Ninth Symphony (the *Symphonie Gothique*, op. 70) and the Tenth Symphony (the *Symphonie Romane*, op. 73) are largely based upon Gregorian melodies. An Eleventh Symphony, for organ and orchestra, was entitled *Sinfonia Sacra*, Op. 81. Goodrich, commenting on these works, which were written toward the end of Widor's long life, says:

... Widor believed that true organ music should be inspired by religious melodies, and thereby consecrated to the Church. . . . Vierne concerned himself more with progressive tendencies in harmonization and melodic inventiveness characteristic of the 'modern French school.'¹⁴

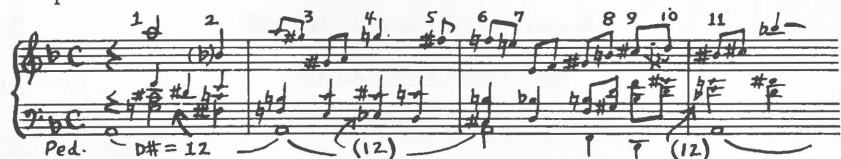
VIERNE'S SIX ORGAN SYMPHONIES

The tonal complexity of the themes in Vierne's Sixth Symphony would give firm support to the above quotation, which speaks of Vierne's "progressive tendencies in harmonization and melodic inventiveness." While Widor's last works for organ use modal chant themes, Vierne's last symphony uses two themes in which either eleven, or all twelve, chromatic notes appear (Exs. 1 & 2).

Ex. 1. Symphony VI, first movement, m. 24-27.



Ex. 2. Symphony VI, second movement, m. 6-9. Note that in this excerpt the D-sharp (or E-flat), the 12th note of the chromatic scale, while not appearing in the melody, occurs three times in the left hand harmonies, as if by way of compensation.



The predominantly chromatic melodies in the last three Vierne symphonies tend to produce a more chromatically complex harmony than the harmonies found in most of the Widor symphonies, although Widor did sometimes apply a chromatic harmonization to a diatonic — or even modal — melody, as in the last movement of the *Symphonie Gothique*, for example, which uses a chant theme for a series of variations.

Norbert Dufourcq expressed a belief in 1939 that 20th-century French organ compositions were influenced by two factors: "le monde symphonique" (the symphonic style) and "le monde chrétien et grégorien" (the chants of the Roman church).¹⁵ There is little doubt that the romantic orchestral symphony of the 19th century has influenced French organ composers since Franck and French organ builders since Cavallé-Coll. The contribution of Gregorian chant to the major French organ works of this century, however, is significantly evident, in this writer's opinion, only in the organ symphonies of Widor, especially the Ninth, Tenth, and Eleventh. Certainly Franck, Guilmant, and Vierne were thoroughly steeped in the chant traditions during their training and in their careers as organists; Vierne, who had taught a Conservatoire class in plainsong in his student days, almost never uses so much as a modal (lowered) seventh in his symphonies.

The dominance of the symphonic style has brought about a partial secularization of French organ music since Franck. Perhaps one could argue that the essential flamboyance of the Romantic, first-movement sonata form is inherently incompatible with the liturgical spirit and traditions of plainsong. One might even argue that this basic incompatibility explains, in part, Widor's avoidance of sonata-allegro form, at least in his movements having plainsong themes. The variation form, which is the design of the last movement of Widor's *Symphonie Gothique*, for example, seems much more suited to the musical development of a Gregorian melody than the sonata form, which demands thematic contrast and interplay rather than the continuous development of a single theme.

The symphonic style has pervaded many of the organ works of the present generation of French composers. Even compositions with religious titles such as Olivier Messiaen's *L'Ascension Suite* and *La Nativité Suite* (which attempt to portray musically several episodes in the life of Christ), reflect the symphonic textures and contrasts of the Widor and Vierne organ symphonies. Marcel Dupré's *Variations sur un Noël*, Op. 20, treats a carol in the dorian mode in a manner resembling Widor's variations on a plainsong in the last movement of his *Symphonie Gothique*.

The six organ symphonies of Vierne bring to the organ repertoire both the classic sonata-allegro form and the romantic spirit and color of the 19th-century orchestral symphony. Vierne was at once a classicist and a romanticist; from his teachers he absorbed the compositional forms and techniques of both the 18th and 19th centuries. More than any of his contemporaries Vierne utilized the sonata-allegro form in his multi-movement works for the organ. Fourteen of the 31 movements from his six organ symphonies employ either the sonata-allegro or the "sonata-tocatta" forms. (This latter form, which superimposes a toccata figuration over sonata design, will be discussed in Part III of this article.)

Vierne took from Widor the idea of the organ symphony itself. From Widor's instruction and friendship he developed his prodigious organ technique and his love for Bach's organ works. Vierne mastered chromatic harmony and organ improvisation by a study of Franck's music and by a year's attendance in Franck's organ class at the Conservatoire. From Franck he adopted the idea of writing short canons, which occur frequently in Vierne's symphonies, and of writing cyclic themes, which are found in his last three symphonies. From Guilmant, the colorist of organ registration, Vierne learned to adapt the symphonic style to the medium of the organ. In so doing he made the church organ a true concert instrument, whose only rival in the range of its musical expression was the symphony orchestra itself.

The organ symphonies of Vierne and Widor, however, have inspired only a few other composers to write large-scale organ compositions of this genre. Vierne's pupil, Dupré, who substituted as organist at Notre Dame for Vierne during the latter's illness from 1916 to 1922, has written a *Symphonie-Passion* and a *Second Symphony*, neither of which is widely played, at least in this country. Dupré has also written a *Symphony in G Minor for Organ and Orchestra*.

Camil Van Hulse, the Flemish-American composer who now lives in Tucson, Arizona, has written two organ symphonies for organ solo. The first, entitled *Symphonia Mystica*, dedicated to Alexander Schreiner, an American organist who studied with Vierne, is referred to by the composer as a "suite" in a note to the performer on page seven of the score. The five movements are entitled *Prelude, Meditation, Scherzo, Intermezzo*, and *Finale*. Van Hulse's *Second Symphony (Elegiaca)* was written as a memorial to Bernard R. LaBerge, who had directed the Bernard R. LaBerge Concert Management before his death.

Perhaps the solo organ symphony which most closely resembles both the form and the spirit of the Vierne symphonies is the *Symphony in G Major* (1932) of the American composer, the late Leo Sowerby, who was the first winner of the American Prix de Rome in composition in 1921. Written two years before Vierne's last symphony, Sowerby's work in three movements contains a curious mixture of traditional 19th-century harmonies and more extreme harmonies having polychords, chords built on fourths, chords with added tones, and chords of the ninth. These are often connected by chromatic lines in one or more parts. The first movement is in sonata-allegro form with an introduction and coda. The middle movement, marked "Fast and Sinister," is in rondo form (ABACA) with an introduction and coda. The final A section of this movement contains rhythmic and melodic elements of the B and C themes. The last movement is a passacaglia of tremendous proportions, having 33 variations on an eight-measure theme. Becoming ever more powerful and dissonant, this movement effectively uses the contrapuntal devices of inversion, canon, retrograde motion, and pedal point. The passacaglia form was used by Vierne in the first movement of his Fifth Symphony — the only instance of the use of this form in Vierne's symphony movements.

The fate of the organ symphony as a musical form is inevitably bound to the vicissitudes of organ building and voicing. The Cavallé-Coll organs played by the late 19th-century French Organ School composers were the inspiration for the transference of the symphonic ideal to the medium of the organ. This transference would probably not have taken place if the classic ideals of organ tone had been retained by French organ builders during the second half of the 19th century.

The revival of interest in Bach's music during the 19th century, however, had stimulated an interest in the Leipzig Cantor's organ masterpieces. During the lifetimes of Vierne and Widor this enthusiasm for Bach's organ music and other keyboard works of the past brought with it a concern for the authentic traditions of the performance of this older music. Around the turn

of the century Albert Schweitzer was raising funds and promoting an interest in the restoration of many ancient organs throughout Europe. In 1921 an organ was installed in the University of Freiburg, built by Walcker under the supervision of the musicologist, Willibald Gurlitt, according to the specifications given by Praetorius in his *Syntagma Musicum*. More recently, the almost universal concern of musicians and musical public with the problems of "Auführungspraxis," or performance-practice of ancient music, has been furthered by the tremendous advances in musicological knowledge and in the widespread manufacture and sale of recordings of music played on authentic old instruments or modern reproductions of them.

In the organ field this interest in the music of the past has affected both contemporary organ building and contemporary organ composition. Organ builders, while seldom constructing an instrument along wholly classic lines, often give their organs a tonal ensemble resembling that of the baroque ideal. Contemporary composers for the organ frequently cast their compositions into the musical forms of the polyphonic periods of music history; the fugue, the suite, and the chorale-type variation are often favorite musical designs. The tendency of today's composers and organ builders to look to the distant past for their musical inspiration has all but dealt a death-blow to the "symphonic style" of organ composition of Franck and his students. Whether this essentially homophonic, symphonic style of organ composition will ever again find favor among composers is uncertain, but it would seem doubtful.

While the longer organ works of Franck are often played in their entirety by today's recitalists, the complete symphonies of Vierne and Widor are seldom played *in toto* during a single concert. The extreme length and the technical difficulties of these symphonies put great demands upon the organ and organist alike. The technical difficulties of execution in the first and third movements of Vierne's Sixth Symphony places these movements among the most difficult in the organ literature. The tonal disposition and resources of many of our contemporary smaller instruments are unequal to the registration demands of the French symphonic organ repertory. Performers today tend to build their programs from a selection of a wide range of shorter organ pieces from the baroque, romantic and modern periods of organ composition. Occasionally a movement from one of the Vierne or Widor symphonies will find its way into their programs. Probably the three most frequently chosen from these works are the *Tocatta* from Widor's Fifth Symphony, the *Final* from Vierne's First Symphony, and the *Scherzo* of his Second.

In all the French symphonic organ literature, Vierne's six organ symphonies most successfully bring the 19th-century symphonic ideal over to the medium of the organ. Having built upon the foundations provided by the Widor symphonies and the symphonic organ works of Franck and Guilmant, Vierne's symphonies have an individuality and a certain breadth of vision which is distinctly unique.

(To be continued)

NOTES

- ¹Louis Vierne, "Reminiscences of Louis Vierne; His Life and Contacts with Famous Men," *THE DIAPASON*, (Sept., 1939), p. 9.
- ²E. Harold Geer, *Organ Registration in Theory and Practice*. (Glen Rock, New Jersey: J. Fischer and Bros., 1957), p. 298.
- ³Wallace Goodrich, *The Organ in France*. (Boston: The Boston Music Co., 1917), pp. 116-117.
- ⁴*Ibid.*, p. xiii.
- ⁵*Ibid.*
- ⁶*Ibid.*, p. 31.
- ⁷Vierne, *Op. cit.*, (Sept., 1939), p. 8.
- ⁸*Ibid.*, p. 9.
- ⁹Geer, *Op. cit.*, p. 292.
- ¹⁰Geer, *Op. cit.*, p. 286.
- ¹¹Vierne, *Op. cit.*, (Jan., 1939), p. 9.
- ¹²Geer, *Op. cit.*, p. 287.
- ¹³Harvey Grace, *French Organ Music, Past and Present*. (New York: H. W. Gray Co., 1919), p. 132.
- ¹⁴Goodrich, *Op. cit.*, p. 11.
- ¹⁵Norbert Dufourcq, "Panorama de la Musique d'orgue Française au xxe siècle," *La Revue Musicale*, No. 189, p. 105.

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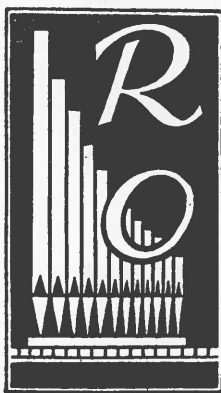
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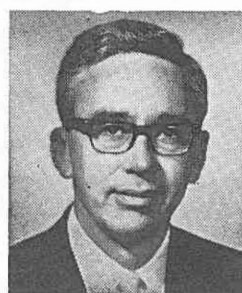
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