

THE DIAPASON

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

Sixty-first Year, No. 11 — Whole No. 731

OCTOBER, 1970

Subscriptions \$3.00 a year — 30 cents a copy

Rushworth & Dreaper Rebuilds Chester Organ

The Liverpool organ building firm of Rushworth & Dreaper, Ltd., was given the responsibility of rebuilding the huge organ in the Chester Cathedral. The instrument was constructed by Messrs. Whiteley Bros., Chester, in 1876 with 63 speaking stops and 10 couplers. The case was designed by Sir Gilbert Scott. Messrs. Gray & Davison carried out certain improvements in 1895 and Messrs. Wm. Hill & Son reconstructed the instrument in 1910, when electric action in the choir and detached pedal organ was installed.

Rushworth & Dreaper Ltd. has now carried out a complete restoration (1969/70) in full consultation with the cathedral organist, Roger Fisher, and Sir John Dykes Bower. This includes replacement of the old electric actions with modern mechanisms operated from new transformer/rectifier units, remodeling of the console with new draw-stop and piston mechanism and new keys in the old renovated frames. The soundboards have been completely restored and all pneumatic motors re-leathered. The wind reservoirs have been completely overhauled and three double-rise reservoirs fully re-leathered. All reed stops have been revoiced and all other pipework has been carefully restored. The pitch of the organ, formerly nearly a semitone sharp, has been re-established at A-440.

GREAT

Gedeckt 16 ft.
Open Diapason 18 ft.
Open Diapason 28 ft.
Open Diapason 38 ft.
Flute à Pavillon 8 ft.
Stopped Diapason 8 ft.
Octave 4 ft.
Principal 4 ft.
Harmonic Flute 4 ft.
Twelfth 2 3/4 ft.
Fifteenth 2 ft.
Spitzflöte 2 ft.
Mixture 5 ranks
Sharp Mixture 3 ranks
Contra Posaune 16 ft.
Trumpet 8 ft.
Clarion 4 ft.

SWELL

Open Diapason 8 ft.
Stopped Diapason 8 ft.
Salicional 8 ft.
Vox Angelica 8 ft.
Principal 4 ft.
Suabe Flute 4 ft.
Fifteenth 2 ft.
Mixture 4 ranks
Sharp Mixture 4 ranks
Bassoon 16 ft.
Double Trumpet 16 ft.
Horn 8 ft.
Trumpet 8 ft.
Oboe 8 ft.
Clarion 4 ft.

CHOIR

Double Dulciana 16 ft.
Open Diapason 8 ft.
Viola 8 ft.
Dulciana 8 ft.
Stopped Diapason 8 ft.
Principal 4 ft.
Gemshorn 4 ft.
Stopped Flute 4 ft.
Hohlfloete 2 ft.
Larigot 1 1/2 ft.
Mixture 3 ranks
Clarinet 8 ft.

SOLO

Viola 8 ft.
Celeste 8 ft.
Bourdon 8 ft.
Koppelflöte 4 ft.
Nazard 2 3/4 ft.
Blockflöte 2 ft.
Tierce 1 3/4 ft.
Larigot 1 1/2 ft.
Cimbel 3 ranks
Regal 8 ft.
Schalmei 8 ft.
Tremulant
Tuba 8 ft.



CHESTER CATHEDRAL ORGAN

PEDAL

Double Open Wood 32 ft.
Open Diapason 16 ft.
Open Wood 16 ft.
Double Open Wood 32 ft.
Violone 16 ft.
Bourdon 16 ft.
Violoncello 8 ft.

Bass Flute 8 ft.
Principal 8 ft.
Fifteenth 4 ft.
Octave Flute 4 ft.
Mixture 4 ranks
Contra Trombone 32 ft.
Trombone 16 ft.
Trumpet 8 ft.

STEINBAUER IS DEPARTMENT HEAD AT KANSAS STATE U

Robert A. Steinbauer has been appointed head of the department of music of Kansas State University, Manhattan. He comes to K-State from the University of Nevada at Las Vegas where he headed the keyboard department; he held a similar post at Wichita State U and administrative positions in Drury College, Springfield, Mo., and South Carolina School for the Blind.

Dr. Steinbauer has BMus and MMus from the University of Michigan and MusDoc from Indiana University.

CROZIER AND GLEASON HEAD MASTER CLASSES AT ANDREWS

Catharine Crozier and Harold Gleason will conduct master classes Nov. 10 and 11 at Andrews University, Berrien Springs, Mich. Dr. Gleason will discuss basic organ techniques and give a first organ lesson to a qualified piano student. Miss Crozier will play a recital and continue the master class, discussing music of the Baroque, Romantic and Contemporary periods. Members of the class will perform, with Miss Crozier and Dr. Gleason instructing in a practical situation. C. Warren Becker will be in charge.

NOTICE

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

Wayland College in Texas Opens New Wicks Organ

A new 58-rank Wicks organ was installed early this year in Herral Memorial Auditorium at Wayland Baptist College, Plainview, Tex. The auditorium, colorfully decorated in blue and gold, has a seating capacity of 1,300, and is the most recent addition to the college's facilities.

The organ is divided on either side of the stage, with the 3-manual console in the center at the edge of the orchestra pit. Pipes of the great and positiv are exposed, with swell and choir enclosures behind the exposed sections. This instrument is reported to be the largest in the Panhandle-Plains area, and it is particularly effective because of the favorable acoustic environment.

A lecture-demonstration in January by Earl W. Miller, assistant professor of music and college organist, marked the first showing of the organ. A formal dedication recital was played Feb. 19 by Clyde Holloway.

Negotiations leading to the purchase involved Dr. W. Neil Record and Mr. Miller for the college, and George G. Chrestenson, Oklahoma City, for Wicks. Installation was by the American Organ Company, Oklahoma City, and finishing was performed by George H. Gibbons and John E. Sperling of the Wicks factory.

GREAT

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

SWELL

Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Geigen Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Tierce 1 3/4 ft. 49 pipes
Scharf 4 ranks 244 pipes
Bassoon 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremolo

CHOIR

Spitzprinzipal 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Rohrquint 2 3/4 ft. 61 pipes
Hohlfloete 2 ft. 61 pipes
Rauschquinte 3 ranks 183 pipes
Cor Anglais 8 ft. 61 pipes
Rohr Schalmei 4 ft. 61 pipes
Tremolo

POSITIV

Holzgedeckt 8 ft. 61 pipes
Spillpfeife 4 ft. 61 pipes
Italian Principal 2 ft. 61 pipes
Quint 1 1/4 ft. 61 pipes
Siffloete 1 ft. 61 pipes
Cymbel 3 ranks 183 pipes
Festival Trumpet 8 ft. 61 pipes
Krummhorn 8 ft. 61 pipes

PEDAL

Resultant 32 ft.
Contrabass 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Principalbass 8 ft. 32 pipes
Gedeckt bass 8 ft. 32 pipes
Erzähler 8 ft.
Choralbass 4 ft. 32 pipes
Spitzflöte 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Contra Bassoon 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Trumpet 8 ft. 12 pipes
Krummhorn 8 ft.
Zink 4 ft. 32 pipes

Rochester, Minn. Gets Aeolian-Skinner Tracker

The Aeolian-Skinner Organ company, Boston, Mass. has completed the installation of a three-manual, encased, mechanical action instrument of 38 stops and 52 ranks for the Zumbro Lutheran Congregation, Rochester, Minn. The 3,200-member parish moved into its large contemporary church last November and used a five-stop Flentrop positiv, now located in the chapel, to lead the congregational singing until the instrument was ready.

The instrument was designed in its entirety by Robert L. Sipe, vice-president of the firm, in consultation with the congregation's director of music and organist, Merrill N. Davis III. The detached console is the utmost in contemporary design with its beautiful hand-polished rosewood, reversed color keys, and electronic combination action. The magnificent reflecting cases (main and rückpositiv) are oak. All principal ranks in the instrument are made from either pure copper or tin; the remainder of the pipes are made from lead, oak, mahogany, tin and copper.

A special effort has been made on the part of the builder to make this instrument an "all around" organ capable of playing the literature of all schools equally well and serving superbly in a liturgical function. Aeolian-Skinner is planning to release several demonstration recordings featuring this instrument. Extensive dedication festivities have been planned: Oct. 18, Dr. Robert T. Anderson, Southern Methodist University, Dallas, Tex., will play the opening recital; Oct. 25, Paul O. Manz, Concordia College, St. Paul, Minn. will be featured organist at a gala hymn festival sponsored by the Southeastern Minnesota district of the American Lutheran Church; Nov. 1, Eve Lynne Joan Reeve, Philadelphia harpsichordist, will play a John Challis double harpsichord and Zumbro's Rutkowski-Robinette continuo harpsichord; and Nov. 8, Merrill N. Davis III, will be heard in recital assisted by a Schola Cantorum of men's voices and electronic tape.

The manuals have a compass of 61 notes, the pedal 32.

GREAT

Gedacktpommer 16 ft.
Principal 8 ft.
Rohrflöte 8 ft.
Octave 4 ft.
Spitzflöte 4 ft.
Blockflöte 2 ft.
Rauschquinte 3 ranks
Mixture 4 ranks
Trompete 16 ft.
Trompete 8 ft.
Tremulant

SWELL

Holzgedackt 8 ft.
Gemshorn 8 ft.
Gemshorn Celeste 8 ft.
Spillflöte 4 ft.
Principal 2 ft.
Cymbel 3 ranks



John Weaver has been appointed director of music at New York's Madison Avenue Presbyterian Church and conductor of the St. Andrew's chorus and orchestra. He comes to Madison Avenue after 11 years at Holy Trinity Lutheran Church in New York where he founded a Bach cantata series and conducted his choir in two seasons of these works with orchestra. In the series he also played most of the major organ works of Bach.

One of the country's most active recitalists, he has played throughout the United States, Canada and Germany and at numerous regional and national conventions. His wife, Marianne, flutist, frequently performs one or two works with organ on his programs.

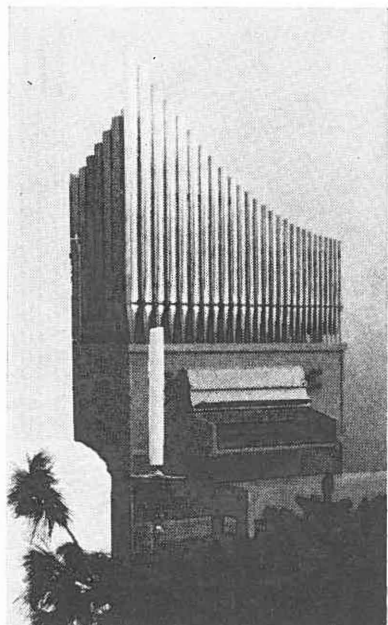
Mr. Weaver's early organ study was with Richard Ross and George Markey at Peabody Conservatory. He studied with Alexander McCurdy for four years at Curtis Institute and with Robert Baker at Union Seminary where he earned the SMM.

Dulzian 16 ft.
Hautbois 8 ft.
Regal 8 ft.
Tremulant
Trompette-Chamade 8 ft.
RÜCKPOSITIV

Gedackt 8 ft.
Principal 4 ft.
Spitzgedackt 4 ft.
Gemshorn 2 ft.
Quinte 1 1/2 ft.
Sesquialtera 2 ranks
Scharff 4 ranks
Krummhorn 8 ft.
Tremulant

PEDAL

Principal 16 ft.
Subbass 16 ft.
Octave 8 ft.
Gedackt 8 ft.
Nachthorn 4 ft.
Mixture 4 ranks
Contre-Posaune 32 ft.
Posaune 16 ft.
Trompete 8 ft.
Rorhschalemi 4 ft.
Tremulant
Zimbelstern



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Prinzipal 4'
Rauschquinte 2 2/3' + 2'

POSITIV
Rohrflöte 8'
Nachthorn 4'
Octave 2'

PEDAL
Subbass 16'
Rohrpommer 8'

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— Let Them Praise the Name of the Lord (New Year) (P6450)30
— Magnificat (English-Latin). Vocal Score (P6108) 1.50
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OSBORNE — On Christmas Eve at midnight (Noel II) (unaccompanied) (P6242)25
PACHELBEL — Magnificat (Latin) (P6087)80
PEETERS — All my heart today rejoices (Hymn-Anthem) (P6347)25
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— Four old Flemish Christmas carols (2 Obs, EH, 2 Bsns, 2 Trps, 3 Trbs, Org [baroque]) (P66160)60
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ROREM — Sing, my Soul, His wondrous Love (Hymn-Anthem) (unaccompanied) (P6386)25
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STOLTZER (1480-1526) — O admirabile commercium (unaccompanied) (P4824)40
TITCOMB — Hymn-Anthem on "Adeste fideles" (English-Latin) (P6399)30
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— O be joyful in God (P6073)30
— O what their joy and their glory must be ("O Quanta qualia") (P6066)20
— Praise to the Lord (Hymn-Anthem on "Lobe den Herren") (P6266)30
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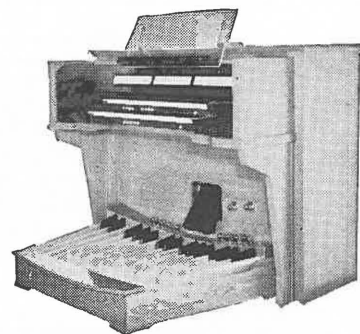
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Suppliers to the organ trade

New Casavant Completed in University City, Mo.

Casavant Frères Limitée, Saint-Hyacinthe, Québec, has completed the installation of a three-manual organ in Trinity Presbyterian Church, University City, Mo. The organ is free-standing in the rear gallery of the church with the positiv placed on the gallery rail, behind the organist.

The tonal design resulted from discussions between Lawrence Phelps, vice-president and tonal director of Casavant, S. William Aitken, organist of the church and John F. Shawhan, Casavant representative.

GREAT

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

POSITIV

Gedackt 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Quintflöte 1½ ft. 61 pipes
Sesquialtera 2 ranks 98 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

SWELL

Salizional 8 ft. 61 pipes
Vox coelestis 8 ft. 54 pipes
Gedackflöte 8 ft. 61 pipes
Spitzprinzipal 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Scharf 4 ranks 244 pipes
Fagott 16 ft. 61 pipes
Oboe 8 ft. 61 pipes
Klarine 4 ft. 61 pipes
Tremulant

PEDAL

Resultant 32 ft.
Prinzipal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaden 16 ft.
Oktav 8 ft. 32 pipes
Gedacktpommer 8 ft. 32 pipes
Oktav 4 ft. 32 pipes
Rohrfeife 4 ft. 32 pipes



Antone Godding has been appointed assistant professor in the school of music of Oklahoma City University. He will serve as organist of the Bishop W. Angie Smith Chapel and will teach organ and courses in theory and music history.

A native of El Dorado, Kans., he received the B.Mus. from Friends University, Wichita, and the MSM degree from Union Seminary. He studied on a Fulbright grant with Helmut Walcha at the Staatliche Hochschule für Musik, Frankfurt am Main, Germany.

For four years he served the First Congregational Church, Waterbury, Conn., as minister of music and was associate faculty member of the Hartt College of Music of the University of Hartford. He is presently completing requirements for the DMA at the Eastman School of Music, Rochester, N.Y. His organ study in this country has been with Dorothy Addy, John Huston, and Russell Saunders, and for brief periods, with Mildred Andrews and Vernon deTar.

Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Fagott 16 ft.
Trompette 8 ft. 32 pipes
Schalmei 4 ft. 32 pipes

THE DIAPASON

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OCTOBER, 1970

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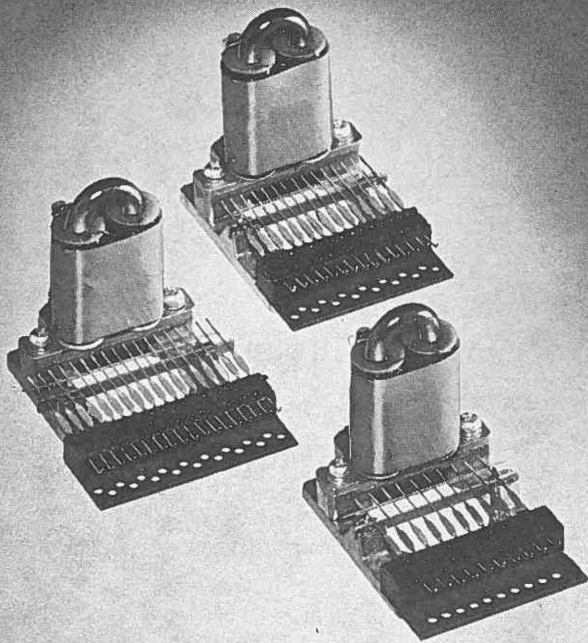
Routine items for publication must be received not later than the 10th of the month to assure insertion in the issue for the next month. For recital programs and advertising copy, the closing date is the 5th. Materials for review should reach the office by the 1st.

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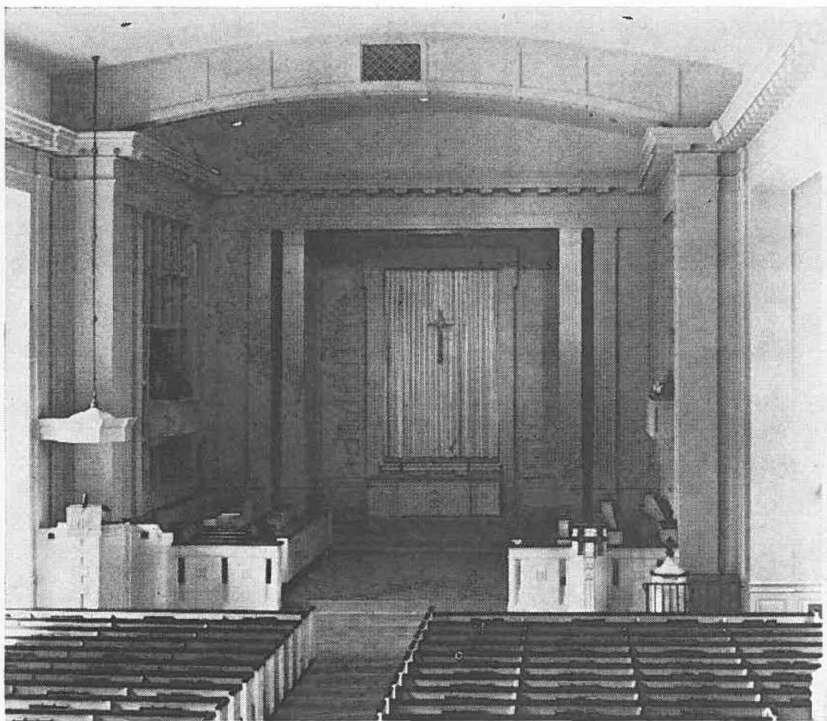
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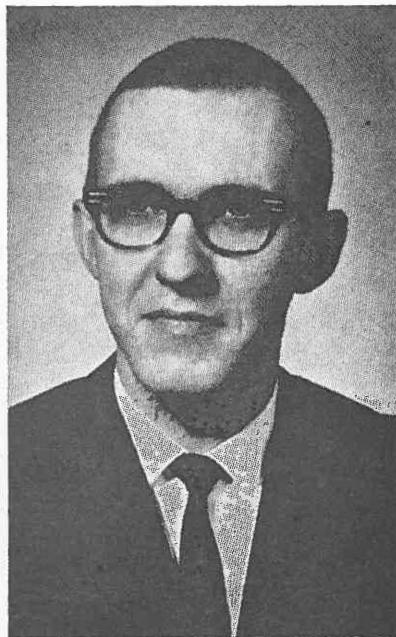
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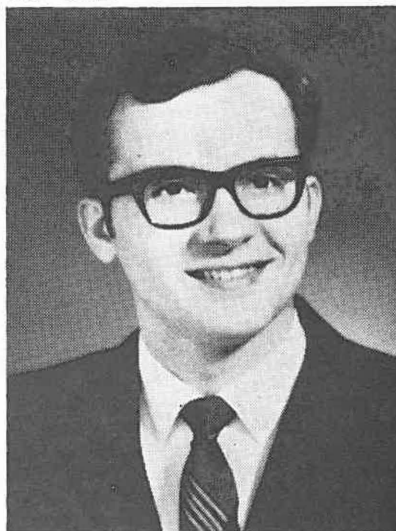


Delbert Disselhorst has been appointed assistant professor of music at the University of Iowa. He has his MusDoc from the University of Michigan where he was a student of Marilyn Mason. His BMus and MMus are from the University of Illinois where he studied with Russell H. Miles and Jerald Hamilton. As a Fulbright scholar to Germany he studied organ with Helmut Walcha and harpsichord with Maria Jäger at the State Academy of Music in Frankfurt am Main, Germany.

Dr. Disselhorst has been a member of the faculty of Hastings, Neb. College and has also taught at the University of Nebraska.



Cherry Rhodes represented the United States playing the opening recital at St. Eustache at the International Organ Week in Paris. Others in the series included Albert de Klerk, Harro Schmidt, Andre Fleury, Nicholas Kynaston and Pierre Segond. This was France's first International Organ Week. Miss Rhodes was assistant to Jean Guillou at St. Eustache from 1967-69. In early summer she played recitals at Notre Dame Cathedral, Paris, and at St. Matthias Kirche, West Berlin.



Theophil M. Otto has been appointed minister of music of the Central Christian Church, Anderson, Ind., its first full-time musician. He holds the SMM from Union Seminary and was a Fulbright grantee to Germany in 1966. He has studied organ with John Wright Harvey, Vernon de Tar, Michael Schneider and David Craighead.



John Grady has been appointed organist and director of music for St. Patrick's Cathedral, New York City. He has just returned from London where he played in Westminster Cathedral and played the first performance outside of France of Tournemire's Poeme for Organ and Orchestra, last performed by Tournemire in 1915. A native New Yorker, Mr. Grady is also organist for the Metropolitan Opera.

Mudler-Hunter Builds for Philadelphia Church

The Mudler-Hunter Company has installed a three-manual organ in the Second Antioch Baptist Church, Philadelphia, Pa. The instrument is free standing for 26 feet across the front of the church. A few pipes from a 1902 Möller tracker were incorporated into the design.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Mixture 3 ranks 183 pipes
Chimes 21 notes

SWELL

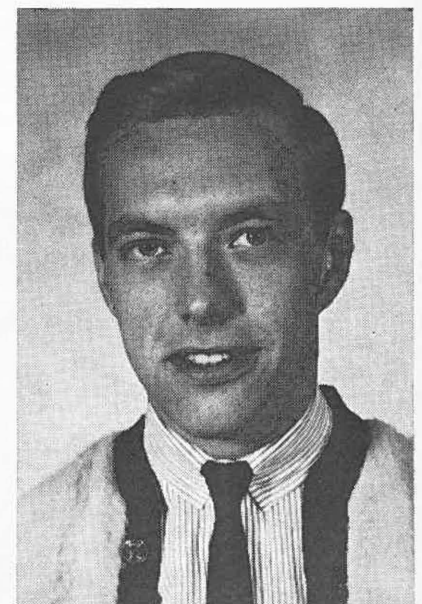
Viola 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Italian Principal 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Oboe 8 ft. 61 pipes
Tremulant

POSITIV

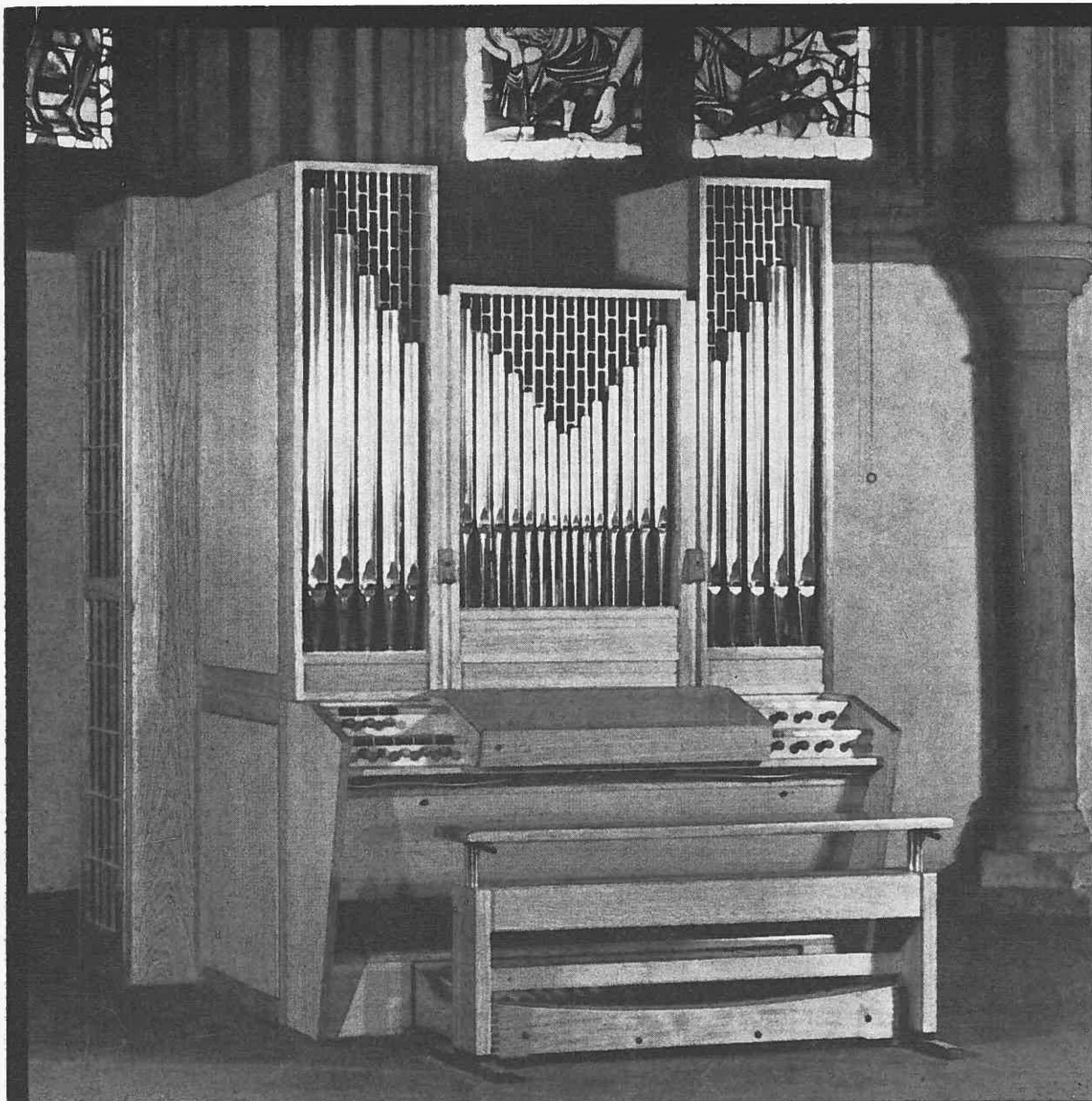
Quintadena 8 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Scharf 2 ranks 122 pipes

PEDAL

Bourdon 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Gedeckt 8 ft. 32 pipes
Octave 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture 2 ranks 64 pipes



E. Thompson Bagley became organist-choirmaster of St. Luke's Episcopal Church, San Francisco, Calif. Aug. 1. He studied with Robert Huhn of Lake Forest College, Barrett Spach and Richard Enright of Northwestern University and choral techniques with Gerald H. Knight, Royal School of Church Music, Croydon, England. Within his tenure at St. Mark's Church, Evanston, Mr. Bagley served in the Bishop's Advisory Commission on church music and on the board of the North Shore AGO Chapter.



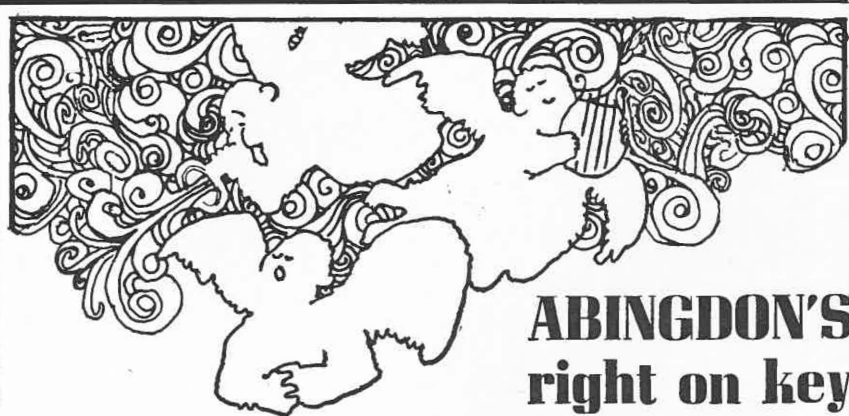
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ON CHRISTMAS NIGHT. Charles Merritt. A Christmas anthem for combined choirs, organ, and optional handbells. Excellent for children and adult voices. Moderately easy. APM-338. \$.65

WHERE WERE YOU O SHEPHERD? John Burke. Text from a French folk song. It is a sprightly setting using question and answer phrases. Unison. APM-568. \$.35

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RING AND SING. Bob Burroughs. Fifteen familiar hymn tunes arranged for handbells. Several have vocal lines singing the hymn tune. Easy to moderately difficult. APM-853. \$1.25

HYMN DESCANTS, VOLUME I. Eugene H. Bonham. The first of three volumes, this collection contains descants to be used with fifteen hymn tunes for thirty-one different hymns. Unison. APM-763. \$1.25

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Betty Olliff Rice became minister of music at St. Peter's Lutheran Church, Miami in August. She will be organist, choir director, and co-ordinator for two children's choirs, brass ensemble, and other music ministries. Undergraduate and graduate music study were at the University of Miami. She formerly served as director of music for Westminster Presbyterian Church and organist for Bryan Memorial Methodist Church. A music teacher at the Academy of the Assumption, she holds membership in AGO, SAI and Pi Kappa Lambda.

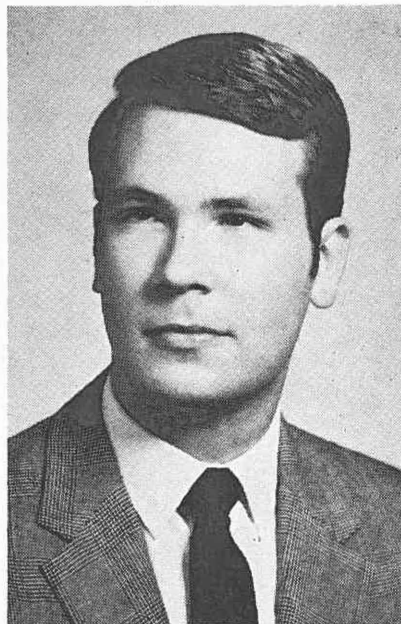


John K. Zorian, FAGO, ARCO, LTCM, retired Aug. 31 after serving since February 1949 as organist and choir-master of St. Matthew's Episcopal Church, Wheeling, West Va. A tribute to him was included in the Aug. 3 church bulletin and the festival service contained words of appreciation. A reception was held for Mr. and Mrs. Zorian in the parish hall immediately following the service.

Mr. Zorian received his early musical training in England with Henry Coleman of Peterborough Cathedral and Harold M. Dawber of St. George's, Stockport. He earned the LTCL degree in 1915 and the ARCO in 1922. He served as organist and choir-master of Mel'or Parish Church, Derbyshire, and then at St. Matthew's Church in Manchester before coming to the United States in 1923.

He resumed his study with T. Tertius Noble of St. Thomas Church, New York City, and through him earned the FAGO in 1929. He served as organist and choir-master at Grace Church, New Bedford, Mass., in Schenectady, N.Y. and Williamsport, Pa. before assuming duties at Wheeling in 1949.

He was instructor at West Liberty State College until retirement in 1966 and also taught at Wheeling Country Day School and Mount deChantal Academy. He has given many organ recitals in the area.



Stephen Hamilton has been granted a graduate assistantship in organ at Southern Illinois University, Carbondale, where he will pursue a master's degree, studying organ with Marianne Webb. He is organist at the First United Methodist Church. Summer study has been with Arthur Poister.



Herbert Manfred Hoffman, cantor of Emmaus-Kirche, Frankfurt, Germany, and member of the faculty of the Mozarteum in Salzburg, Austria, will make a recital tour in the United States in October and November. Something of a specialist in Reger, he has played widely throughout Europe, on German and Austrian Radio and on recordings for the Pelca label. David Gooding, The Temple, Cleveland, is handling the arrangements.



Ruth Pelton Richardson has retired as minister of music at the Tabernacle United Methodist Church, Binghamton, N.Y. after 25 years of service. She is a graduate of the Eastman School of Music, has her MMus from the University of Rochester and her SMD from Union Seminary.

Formerly of Dansville, N.Y., Dr. Richardson has held positions at St. Paul's Lutheran, Dansville, Central Methodist and Union Baptist Churches and Triple Cities College, Endicott, N.Y., Conklin Avenue Baptist in Binghamton and DeWitt Community Church, Syracuse.

A composer, recitalist and workshop lecturer, Dr. Richardson makes her home in Endicott.

ROLLIN SMITH, organist of the Brooklyn Museum and Church of the Holy Name, played the complete organ symphonies of Louis Vierne in three recitals Sept. 13, 20 and 27 at four o'clock in St. Thomas Church, New York City.

Haddon Heights, N.J. Church Will Have Schantz Organ

Schantz Organ Company plans the installation late in 1970 of a new 4-manual pipe organ in St. Mary's Episcopal Church, Haddon Heights, N.J. The instrument will be located across the front of the church with the choir seated in front facing the congregation.

The organ's positiv section will be exposed under a large rose window. The 4-manual console will be movable.

The stoplist was written by the organist, Edgar H. Mangam and Robert Bett, Schantz representatives in the Philadelphia area.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Super Octav 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Scharf 3 ranks 183 pipes
Trompette Harmonique 8 ft.
Chimes (prepared)
Cymbelstern (prepared)

SWELL

Flute à Cheminée 16 ft. 73 pipes
Flute à Cheminée 8 ft.
Viole 8 ft. 61 pipes
Viole Celeste 8 ft. 54 pipes
Prestant 4 ft. 61 pipes
Flute à Bec 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Basson 16 ft. 73 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 61 pipes

CHOIR

Nasonflöte 8 ft. 61 pipes
Flute Douce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Fugara 4 ft. 61 pipes
Nasard 2½ ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Terz 1½ ft. 49 pipes
Krummhorn 8 ft. 61 pipes
Trompette Harmonique 8 ft. 61 pipes
Trompette Harmonique 4 ft.

POSITIV

Gedackt 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Nasat 2½ ft. 61 pipes
Octav 2 ft. 61 pipes
Terz 1½ ft. 61 pipes
Quint 1½ ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Zymbel 3 ranks 183 pipes
Trompette Harmonique 8 ft.



George E. Swanson has become organist and choir director of the Rocky Hill Congregational Church, Rocky Hill, Conn. He came to Rocky Hill earlier in the year after 19 years in a similar post at South Congregational Church, New Britain. He will direct three choirs.

Mr. Swanson is a public school music teacher at Lincoln School, New Britain. He has his BS from the University of the State of New York, Fredonia, and his SMM from Union Seminary where he studied with Hugh Porter.

PEDAL

Resultant 32 ft.
Contrebasse 16 ft. 32 ft.
Contrabasse 16 ft. 32 pipes
Bourdon 16 ft. 56 pipes
Flute à Cheminée 16 ft.
Octav 8 ft. 32 pipes
Bourdon 8 ft.
Flute à Cheminée 8 ft.
Choralbass 4 ft. 44 pipes
Bourdon 4 ft.
Choralbass 2 ft.
Mixture 3 ranks 96 pipes
Cornet 7 ranks
Bombarde 16 ft. 56 pipes
Basson 16 ft.
Bombarde 8 ft.
Krummhorn 8 ft.
Bombarde 4 ft.
Basson 4 ft.

MARIETTA BACH SOCIETY HAS 48TH ANNUAL MEETING

The 48th annual meeting of the Marietta, Ohio, Bach Society was held July 30 at Cisler Terrace, the home of the late Thomas H. Cisler, founder of the society.

The program was announced in traditional manner with chorales played by a brass choir, conducted by Dale Holshu. To open the program, all present joined in singing Now Thank We All Our God, accompanied by the brass choir.

From the organ music of Bach, presentations included: I Call To Thee, Lord Jesus Christ, played by William E. Waxler; Concerto in A minor, played by Marilyn J. Schramm; Prelude in G minor, played by Joseph Bonar. Other instrumental numbers included: from The Art of Fugue, the Canon in the Twelfth, played by William Steffancin; from the Concerto for Violin in E, the Adagio played by Amy Hill, with Jane Hannan playing the Continuo; from the Musical Offering the Six-Part Ricercar, played by instrumentalists Amy Hill, H. Courtney Jones, Sidney Nicholas, and William Steffancin.

From the cantatas and oratorios, presentations in the sequence of the Christian Church Year given by choir and instrumentalists included: Awake, Awake!; Come, Redeemer of Our Race: the Christmas Oratorio; the Magnificat in D; The Sages of Sheba; How Brightly Shines the Morning Star; Come, and Let Us Go Up to Jerusalem; the Passion according to St. Matthew; the Passion according to St. John; the Mass in B minor; the Easter Oratorio; Christ Lay in Death's Dark Prison; Hold in Affection Jesus Christ; the Ascension Oratorio; O Light Everlasting; The Heavens Declare the Glory of God.

The traditional closing numbers of the program, in observance of the death anniversary of Bach, were his melody Come, Sweet Death, played on the solo flute by H. Courtney Jones, and Bach's last composition, played by Lillian E. Cisler, the chorale prelude Before Thy Throne I Now Appear.

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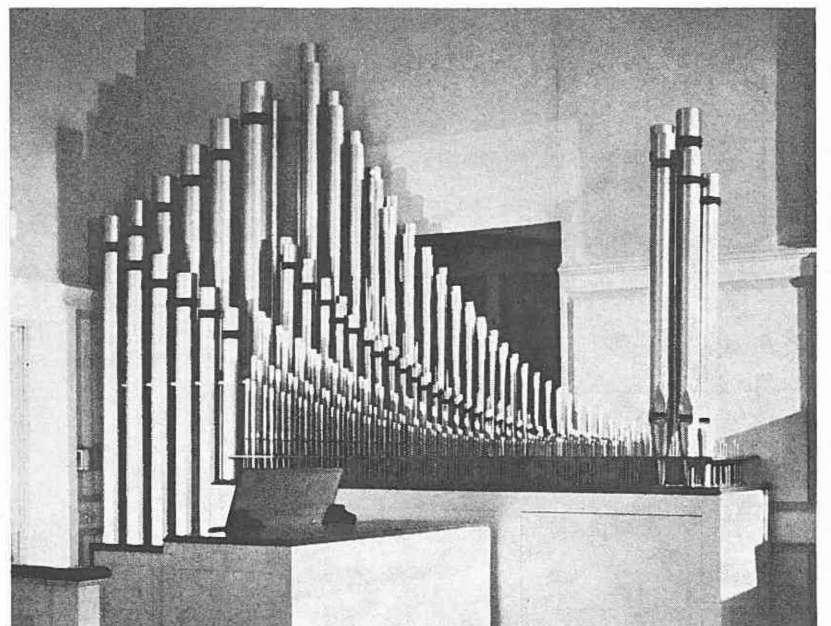
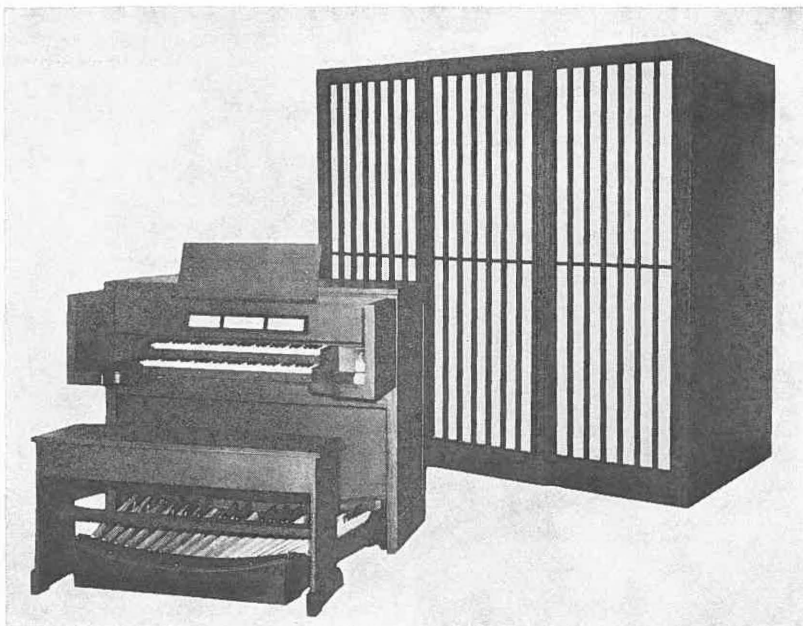


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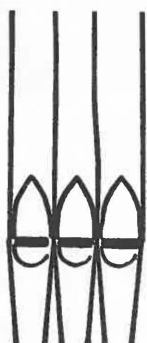
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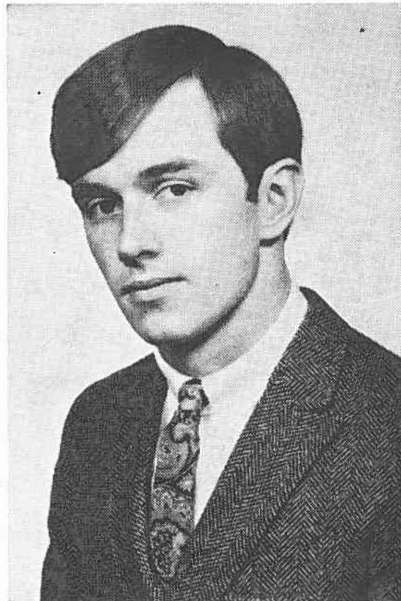
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John Christian has been appointed organist-choirmaster at Lakewood United Methodist Church, Lakewood, Ohio, beginning in September. He has served as organist for five years and now succeeds T. R. Evans, choirmaster, who is retiring. He will continue on the organ faculty of the Cleveland Institute of Music.

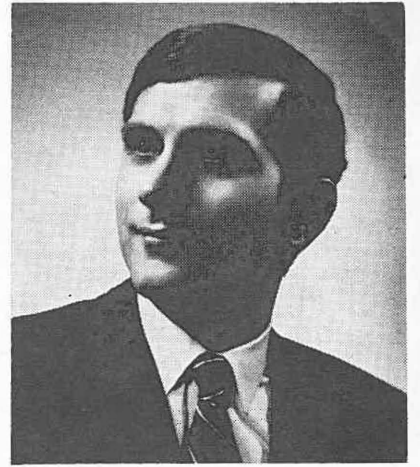
In the past, Mr. Christian has been associated with the First Baptist Church, Asheville, N.C., and Bethany English Lutheran, Cleveland. He has taught organ at Mars Hill College and at Baldwin-Wallace Conservatory and has been heard frequently in recital, oratorio and broadcast performances.



David Britten has been appointed to the music department of Marymount College, Loyola University of Los Angeles. He comes to California from Columbus, Ohio, where he taught at Capital University from 1967 to 1969. His professional and personal background was summarized in the March 1968 issue upon his appointment to Capital University.



James Morris Spearman has become regional manager for Alabama, Mississippi, Louisiana and Arkansas for W. Zimmer and Sons, Inc., organ builders of Charlotte, N.C. He has a BA from the University of North Carolina at Charlotte and has been associated with Zimmer in various capacities. He will provide design consultation as well as service on installed instruments.



Frank A. Novak has been appointed organist and choirmaster of Emmanuel Church, Hanover, Pa. He will direct the four choirs and will play the four manual Aeolian-Skinner organ. A series of choral services and organ recitals is planned.

Mr. Novak holds both his bachelor's and master's degrees in organ from Western Michigan University, Kalamazoo, where he was a student of Alexander Boggs Ryan and Kathryn Loew. Additional study has been with Robert Glasgow, University of Michigan. Choral work has been with Maynard Klein and James McKelvey.

For four years Mr. Novak has been organist and choirmaster of First Baptist Church, Kalamazoo, Mich., where he developed an extensive choral program and instituted a Lenten organ series. He was also part-time instructor of organ at Western Michigan University and had been dean of the Southwestern Michigan Chapter.

Colonial Church at York To Have New Möller Organ

Christ Lutheran Church, York, Pennsylvania, was organized in 1733 and Möller is now building the fourth organ to be installed in the church. In 1804 David Tannenberg installed an instrument on the rear gallery. This was the last organ he built — he died during the installation. In 1893 another organ was installed by Derrick Felgemaker, this time in chambers at the front of the church. In 1926 Möller installed a larger organ in the same chambers, utilizing most of the pipes of the old Felgemaker.

Last summer M. P. Möller, Inc. was selected to build a new organ to be returned to the rear gallery. The great, swell and pedal divisions will be encased, the design of the case being inspired by that of the original Tannenberg. The Rückpositiv division will be installed on the gallery rail.

The stoplist was prepared by Ronald Ellis, Möller representative, in consultation with the Rev. Robert Johnson, consultant for the church.

GREAT

Prinzipal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Weitprinzipal 2 ft. 61 pipes
Mixtur 4 ranks 244 pipes
Trompete 8 ft. 61 pipes

SWELL

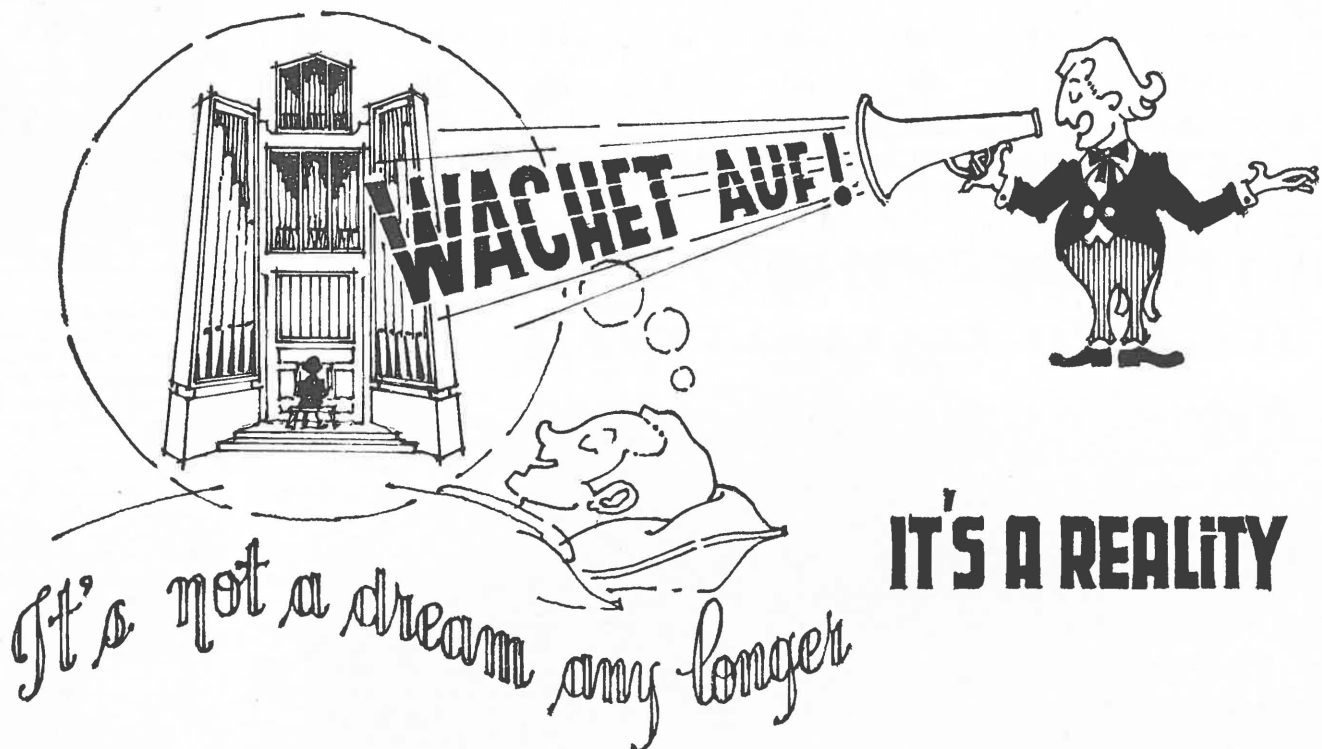
Rohrbordun 16 ft. 73 pipes
Rohrflöte 8 ft.
Gamba 8 ft. 61 pipes
Gamba Celeste 8 ft. 49 pipes
Spitzflöte 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Sesquialtera 2 ranks 98 pipes
Scharf 3 ranks 183 pipes
Schalmei 8 ft. 61 pipes
Tremulant

RÜCKPOSITIV

Holzgedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes (enclosed with swell)
Principal 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Prinzipal 16 ft. 32 pipes
Rohrbordun 16 ft.
Oktave 8 ft. 32 pipes
Rohrflöte 8 ft.
Choralbass 4 ft. 32 pipes
Rauschquinte 2 ranks 88 pipes
Acuta 2 ranks
Posaune 16 ft. 32 pipes
Krummhorn 4 ft.



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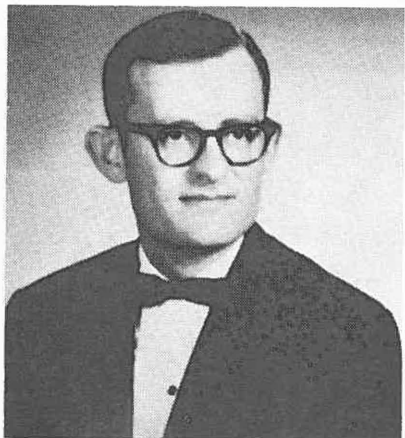
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William Ferris, organist and choral director of the Cathedral of the Sacred Heart, Rochester, N.Y. since 1966, won the Leo Sowerby Memorial Composition Contest sponsored by the Chicago AGO Chapter. His cantata, *Out of Egypt*, was selected for the \$500 prize. A private student of Dr. Sowerby for five years, Mr. Ferris' personal and professional background was summarized in the October 1966 issue.



David Periconi has been named organist and full-time minister of music at the First Baptist Church, Muncie, Ind. beginning in August. The church was organized in 1859 and its present Gothic structure built in 1929. The church has a three-manual 46-rank Wicks organ and four choirs each averaging 40 voices; there are also handbell choirs.

Mr. Periconi's professional and personal background was summarized in the March 1969 issue. He recently served Emmanuel United Church of Christ, Hanover, Pa. and has also held positions in Cortland, N.Y. and South Amboy, N.J.

Wicks at Davidson College Inaugurated in Spring

A new 67-rank Wicks organ was inaugurated at the Davidson College Presbyterian Church, Davidson, N.C., April 13, 1970. The inaugural recital was played by Wilmer Hayden Welsh, associate professor of music and college organist at Davidson College; and featured the premiere performance of Mr. Welsh's newly-commissioned *Sonata 2, Isaiah the Prophet*. The intermission of this recital was punctuated by a thunder and hail storm which delayed the second half of the program.

The building has been renovated, and the acoustics improved thereby so that there is a reverberation time of 2½ seconds. The new organ was built to the specifications of Mr. Welsh in the tonal tradition of Gottfried Silbermann, with classic style, low-pressure voicing and generous, well-blending upperwork. The full battery of reeds

was designed and executed in the German tradition; flutes are lively, distinguished in color, and blend with anything. Tonal finishing in the room was by Ralph E. Blakeley, Jr., assisted by Wicks regional director, Paul Creasman.

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Furniture 4-5 ranks 268 pipes
Cymbel 3 ranks 183 pipes
Welsh Trumpet 8 ft. 61 pipes

SWELL

Gemshorn 16 ft. 61 pipes
Geigen 8 ft. 61 pipes

Celeste 8 ft. 49 pipes
Bourdon 8 ft. 61 pipes
Spitzprinzipal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Nazard 2½ ft. 61 pipes
Principal 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Mixture 4 ranks 244 pipes
Terz Cymbel 3 ranks 183 pipes
Fagott 16 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Clarion 4 ft. 61 pipes

CHOIR

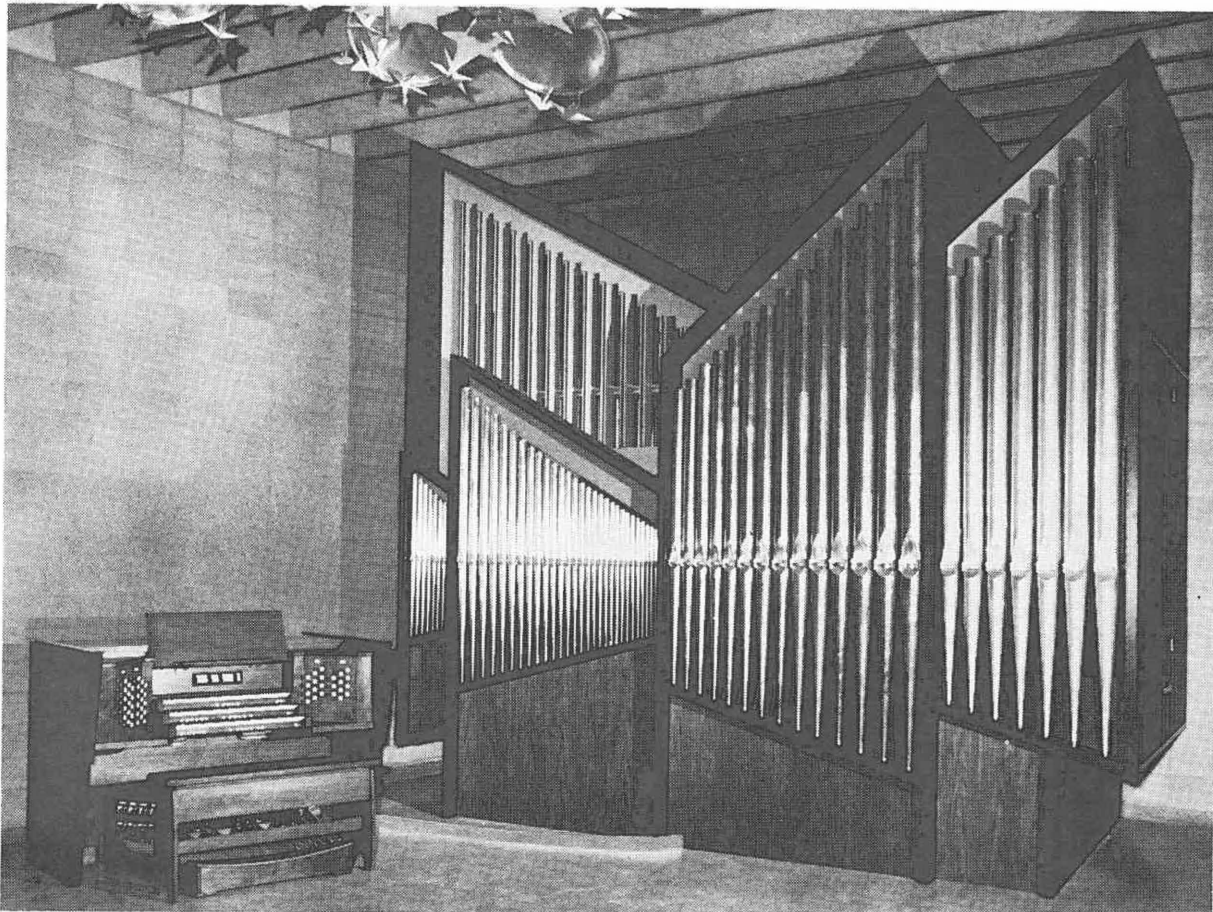
Holzgedackt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Quinte 1½ ft. 61 pipes

Terzian 2 ranks 122 pipes
Scharff 4 ranks 244 pipes
Krummhorn 8 ft. 61 pipes

PEDAL

Resultant 32 ft. 12 pipes
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaten 16 ft.
Gemshorn 16 ft.
Octave 8 ft. 32 pipes
Gedackt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Sifflet 2 ft. 32 pipes
Mixture 4 ranks 128 pipes
Grosskornet 2 ranks 64 pipes
Posaune 16 ft. 32 pipes
Serpent 8 ft. 32 pipes
Welsh Trumpet 8 ft.
Schalmey 4 ft. 32 pipes
Zink 2 ft. 32 pipes

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The "Eleventh Order" of François Couperin— a Study in Performance Practice

By Victor Hill

The stylistic problems of French harpsichord music — ornamentation, *notes inégales*, articulation, and similar matters — have often been discussed in terms of general principles. The thorough studies by E. Borrel and others of *notes inégales*, for example, are of great value to harpsichordists, but the specific application of these studies to individual pieces is usually reserved for conservatory or college seminars in performance practice and is only rarely discussed in the literature. However, when the work presents a wide sample of stylistic problems, as the *Eleventh Order* of François Couperin does, an analysis may serve as a concrete example of how to put the general principles into practice.

This *Order* (or suite) consists of four character-pieces and the popular Ménestrandise satire. The discussion here will consider first the detail problems and then the interpretation of the character-pieces and finally turn to the Ménestrandise drama.

The first piece, "La Castelane," is richly-voiced, set in the lower part of the keyboard. Its highest note, which is only a 16th, is B-flat above middle C, and much of the texture lies entirely below the treble clef. The French clavichordists were the first to explore these low sonorities, and the idea dates back to Chambonnières, founder of the idiomatic keyboard school. French harpsichordists had resonant, luxuriant basses, and "La Castelane" needs a robust but mellow sound. On an instrument of 18th century French or Flemish design the lower 8' will have the requisite sonority; on a "modern" harpsichord a more effective sound will frequently be obtained by playing an octave higher on the 16' register.

The very first measure raises several points of interest, including most of the questions raised in this piece and many of those posed by the entire *Order*.



The first point is the implied fingering of the right hand, which is easily considered. In his instructional manual *L'Art de Toucher le Clavecin*, Couperin explains that the "new fingering" he prefers for appoggiaturas involves (1)

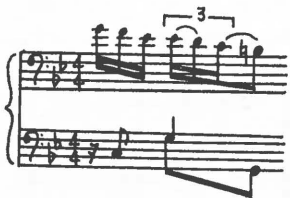
Victor Hill is assistant professor of mathematics at Williams College, Williamstown, Mass., where he also plays an annual concert series of ten performances. He holds a Ph.D. in mathematics (1966) from the University of Oregon, where he was a Danforth Graduate Fellow.

Among his harpsichord teachers were Gustav Leonhardt, Alice Ehlers, James Tallis, and John Hamilton. He has played harpsichord and organ recitals on college and university campuses throughout the U.S. and has served on the music faculty of Carnegie-Mellon University and the University of Oregon. Aside from the French repertoire, he also specializes in the large works of Bach, including the Goldberg Variations and The Art of Fugue.

changing the finger when the appoggiatura is on the same key as the preceding note, and (2) using the same finger on the appoggiatura as on the preceding note when the two are on adjacent keys. Thus if the three 16ths above are fingered 5-4-3, then the E-flat and D should be fingered 4-3 (under case-1) and the C and B-natural should be played 3-2 (under case-2). Similar fingerings should be employed in m. 3, 5, etc. The purpose of this fingering, according to the composer, is to give a better "liaison". In point of fact, a complete legato is out of the question, either on the repeated E-flat or with the shift of the third finger from E-flat to D, but the point is that the appoggiatura wants a slight articulation in order to accent the dissonant note (to be resolved) but not so much of an articulation as to destroy the legato feeling of the whole phrase. Couperin apparently felt that a more controlled differentiation between a useful articulation and a disrupting break in the melodic line was obtained by his method than by the "old fingering" 5-4-3-2, repeating the E-flat with the third finger. He went so far as to say that he could tell without seeing the player's hands which fingering was being used. Many present-day harpsichordists can practice some passages with Couperin's fingering, assimilate in ear and mind the effect on the sound, and then duplicate that sound in other passages while using some other fingering. Were Couperin to hear one of these players, he might not be able to call out the fingering being used, but he certainly could tell whether the aural effect he had in mind was being produced.

The second question to raise about this measure is that of *notes inégales*. According to the principles assembled by Borrel and readily available in the discussions by Wilfrid Mellers, Howard Ferguson, and others, the notes to be considered for unequal treatment in this piece would be 8ths and 16ths since the meter is 4/4. However, any attempt to apply inequality of rhythm to diatonically moving 8ths in this piece impedes the flow or effect of the other voice; for example, in the first bar a *louré* of the left-hand G-F (first note slightly longer than the second) would detract from the dotted rhythm of the right hand, and the other possibilities (*coulé*), the first note shorter than the second, and *piqué*, dotted notes becoming double-dotted) would have to be marked in the score if they were intended. An inequality of articulation, however, is not only possible but desirable on this G-F: the first note should overlap the second in time (by an amount determined from the sound of the individual harpsichord) to produce the illusion of a softer F than G. With respect to the 16th notes in the first beat, a very subtle rhythmic *louré* with the rest and the F very slightly dotted) adds to the graceful motion of the line. The same effect may be applied at the other occurrences of 16ths in downward or upward diatonic motion throughout "La Castelane."

The third problem in this measure is an extremely subtle question, raised by John Hamilton in conversation with the present author. There seems to be some evidence for letting the appoggiatura C come before the left-hand G rather than with it, imitating a vocal ornament used by Purcell. This departure from the usual convention would apply only when the appoggiatura is the middle note of a descending diatonic third. Moreover, the phrasing and articulation must be scrupulously observed, with the C overlapping the B; the effect must be



(The indicated triplet signifies merely that the three notes E-flat, D, C fall in the space of one 8th; one should not expect to make a perfectly even triplet rhythm.) Professor Hamilton's argument is historical and aural. One may add that it avoids a suggestion of parallel ninths in m. 3 and 7 of the second part of "Les Graces-Naturées" (the third piece in this *Order*) and may offer other similar instances in support of the practice. On the other hand, it

does contradict Couperin's rules for playing appoggiaturas in *L'Art de Toucher le Clavecin*, and it would introduce a suggestion of parallel sevenths in "Les Rozeaux" (2ème Couplet, m. 7) from the *Thirteenth Order*. Still, the French placed the ultimate authority for all questions with the player's "good taste," and this before-the-beat appoggiatura does seem to impart a certain freshness to the movement of the musical lines when it is discreetly applied; thus it may be an effect which many players will wish to consider.

The same suggestion has been offered, incidentally, by Howard Ferguson for a "Sarabande" and a "Rigaudon" of Elizabeth Jacquet de la Guerre (*Early French Keyboard Music*, pp. 44, 47). In the latter instance, playing a slide (*coulé*) before the beat avoids weak-sounding "concealed octaves," but in the former example Ferguson's suggestion suppresses a striking dissonance in favor of mere parallel tenths. He gives no details of his reasoning but merely states that "the context suggests" this departure from the usual practice.

Three other details of "La Castelane" merit attention. The first is Couperin's sign for a *suspension*, or delay in attack of a note. It appears first in m. 2:



and again in m. 4. In his explanation of ornament symbols Couperin merely replaces the marked note with an 8th rest (which would likely become a 16th rest in the present context) followed by the written note, shortened by the value of the rest. However, one suspects that had he meant a literal 8th rest, he would have written it in rather than inventing a new sign. The ornament, although not frequently used, is one Couperin evidently regarded as important, for it is about the *suspension* and the *aspiration* (an early release of the note) that he wrote in *L'Art de Toucher*:

The individual sounds of the harpsichord are fixed and hence can neither be augmented nor diminished; thus it has heretofore seemed impossible to impart "soul" [de L'ame] to this instrument. All the same, on the basis of the research to which I have applied the modest gifts heaven has given to me, I shall try to make understood the reasons for my having been able to touch those persons of taste who have done me the honor of listening to me and to produce students who may perhaps surpass me.

The communicable sensation that I propose owes its effect to the cessation and suspension of sound, deliberately done, and fitting the character of the preludes and other pieces. These two embellishments, by their opposition, leave the ear uncertain: in the same way as string players cause their tone to grow in volume, the *suspension* of those [tones] of the harpsichord seems (by a reverse effect) to bring the desired thing to the ear.

To achieve the intended infusion of "soul", one should listen to the effect of various placements of the delayed note in time and arrive at one that suits the context. The length of the delay may well vary with each appearance of the *suspension*.

The absence of a *suspension* on the D in m. 4, where it would parallel that in m. 2, is found in the original edition as well as in the Augener and l'Oiseau-Lyre editions. The player should realize that once the listeners have come to expect a certain ornament, its absence, deliberately executed, becomes another and very refreshing sort of ornament.

Some decision must be made about the appoggiatura at the beginning of m. 14:



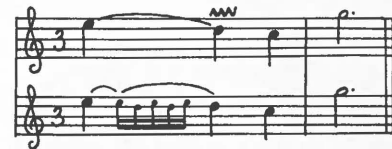
According to *L'Art de Toucher*, the C must come on the beat, but Couperin never makes it clear whether the C (which resolves, as marked, to D) should be played with the B-natural or whether the B should be regarded as a part of the resolution and hence be played simultaneously with the D. Since the pre-

ceding line is a single voice for the right hand), the ear may be better satisfied with the division into two voices at the point of the resolution (i.e., B played with D), but placing the division into two voices on the point of dissonance (B played with C) intensifies the focus on this cadence. The point is that either of these lines of argument is logically tenable, and the decision which is made must inevitably be reached on aural rather than rational grounds.

The final problem considered here in connection with "La Castelane" is the long-standing debate over notes marked with a slur leading to a trill, as in the left hand of m. 14, quoted immediately above. The same combination appears over A-flat and G in the left hand of m. 10. In the original edition (1716-17) it also appears over G and F in the right hand of m. 14, although the marking is missing entirely in Augener and the slur is missing in l'Oiseau-Lyre. Various teachers and writers have argued that in this context the intention is that the trill begin on the principal note (F in the quoted example) rather than on the upper auxiliary (here G). That this procedure is definitively not Couperin's intention may be determined from what he has written in *L'Art de Toucher* and in his table of ornaments (first given on pages 74-75 of the original edition of the first volume, 1713). He distinguished between trills *lié* and *détaché* (with and without the slur, respectively).



Tremblement appuyé, et lié



Tremblement lié sans être appuyé



Tremblement détaché

Since the indicated execution is identical in the second and third examples except for the slur in the second, one must conclude that Couperin intended the two to be played identically except for the tie in the first, which puts the second of the tied notes on the beat. Thus the intended execution of the slur-plus trill from m. 14, quoted above, must be



The number of notes in the trill is, of course, left to the player's discretion, but the first one (on the third 16th of the measure) must be a G tied over.

The question remains as to the designation *appuyé* in the first and second of the quoted examples. It is not resolved by Couperin's table because no execution is written out for the *tremblement appuyé*. However, in *L'Art de Toucher* Couperin did write that "trills of any considerable duration" begin with *l'appuyé*, which is the sustaining of the first upper note. Thus the first note of the *tremblement appuyé* is longer than the succeeding notes of that ornament, and in the *tremblement lié sans être appuyé* the first note (which is tied over) is of approximately the same duration as the others. (In the practice of J. S. Bach the *tremblement appuyé* is indicated by the sign *lww*.)

(To be continued)

OFF THE SOUNDBOARD

Several brochures of interest have been published by S. Sabathil and Son, Ltd. 1084 Homer St., Vancouver, B.C., Canada. The functions of metal frames and other items of Sabathil's philosophy of harpsichord building are covered.

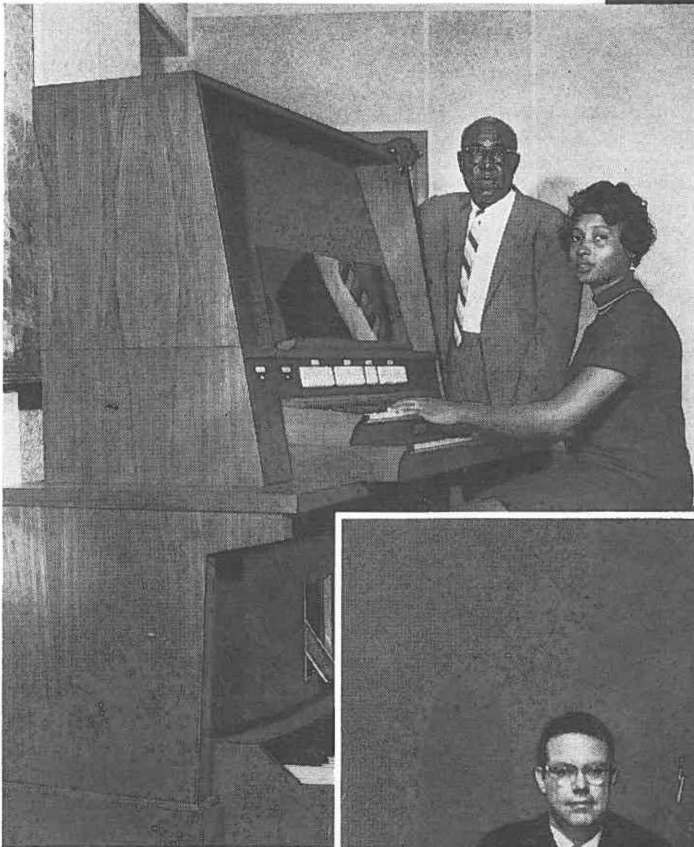
Features and news items for this column are welcome. Address: Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Tex. 75222.

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Succession at The Diapason

As THE DIAPASON approaches its 61st birthday, its second editor in all those years has announced his retirement after 14 years of service to the organ profession via these pages, and his successor has been appointed.

Frank Cunkle joined the staff of The DIAPASON early in 1956 and assumed the position of editor upon the death of Mr. Gruenstein in late 1957. Mr. Cunkle brought with him a wealth of good training, practical experience and fine qualities to these pages. He was awarded Bachelor and Master degrees at Eastman School of Music, and had done previous work at Washington University in St. Louis, Mo., and the University of Illinois. He had also done considerable graduate studies at Columbia University Teachers College in New York. His organ teachers were Charles Gal'oway and Abel-Marie Decaux. After several years of teaching at the Universities of Kansas and Nebraska, Mr. Cunkle joined the Fred Waring organization, writing script and arranging for the morning show. As a member of ASCAP, he has been active as a composer and arranger with over 40 publications. As AAGO, he has long been active in AGO affairs. He is an honorary life member of the Union Nationale de Organistas of Mexico. In his busy retirement in the state of Jalisco, Mexico, Mr. Cunkle will retain his tie with THE DIAPASON, performing special assignments, providing an occasional guest editorial, and acting as roving correspondent in his extensive travels.

With this issue, Robert Schuneman assumes the position of editor of THE DIAPASON. Mr. Schuneman holds the Bachelor of Music degree from Valparaiso University and the Master of Arts degree in musicology from Stanford University. He was an exchange student at the State Conservatory of Music, Freiburg, Germany, and did further graduate studies at Oberlin Conservatory of Music. Among his organ teachers have been Heinrich Fleischer, Grigg Fountain, Walter Kraft, and Herbert Nanney, and he has studied harpsichord with Newman Powell, Fritz Neumeyer, and Putnam Aldrich. Mr. Schuneman has held teaching positions at Oberlin Conservatory of Music, and Concordia Senior College, Fort Wayne, Indiana, and he has held church positions in Ft. Wayne, Brooklyn, N.Y., and Glens Falls, N.Y. As recipient of a grant from the German Academic Exchange Service, he has just returned to this country from a year abroad where he was doing research on 19th century German organs and organ music. Mr. Schuneman is married to the former Cynthia Ferguson, a graduate in music from DePauw University and the Union Seminary School of Sacred Music in New York.

At the End of Summer

by Donald Willing

Summer is a time of introspection, of thinking, of rejuvenation in a sense — of laziness beneath slow-moving cumulus clouds or warm stars at night, all within the wondrous circle of mystical warm summer air, sun, and feeling. At such times we find ourselves re-examining precepts and living patterns, and perhaps thinking up new ones for the coming year of doing. As with New Year's resolutions, most thoughts and plans come to naught, but occasionally one gets through and stays around for the rest of a lifetime; even in those that escape there is some merit in their being examined, considered, and perhaps a little color and texture rub off these to make life a little more full, more exciting.

We in the arts are particularly fortunate, I think, simply because we have the privilege of working with and in the realms of music, art, design, beauty. Yet, instead of insisting on growth both of our art and of ourselves, we all too frequently clamp a lid on both by resisting change and by working all too hard at preserving the status quo. A little thought will remind us that *nothing* is static, ever, and also that no one goes anywhere with the emergency brake on. And things *will* move, no matter what, even if only by gravity and erosion.

Progress in the sense of growth comes from active participation, from trying harder — not from rebellion, criticism, or sit-down strikes.

Music is a remarkably eloquent language, expressing all too clearly what we as a culture are thinking. The negativity, chaos, neuroticism of much of today's music merely reflects what we are generally thinking, and it's pretty accurate. But merely criticizing it won't replace it, nor even do away with it. The only thing that will improve the situation is better thinking, a more positive, attitude toward life and living (they're not the same!), and then the *producing* of better stuff, the writing of stronger music, the painting of stronger paintings, the designing of buildings and homes that are strong statements in design and fun to be in.

Granted, this takes courage in these days of taking the easy way out, of blaming the organization. But it can be done; you don't *have* to be that desperate for the companionship of mediocrity! And I maintain that this *seemingly* tired world *wants* some strong ideas that are sound and not merely greedy.

The church is reaping the rewards of a tepid philosophy, or no philosophy at all. All it takes is the viewing of a typical church service on TV to convince one of the sloppy meaninglessness of its drivel, both verbal and musical. If it ever had meaning it must have been long ago, before present-day imitations of imitations took over and made a mockery of a once-convincing ritual.

And the concert-hall: shall we then perform Beethoven and Brahms forever? Is an occasional musical sentence from today our contribution to greatness? Or going to recitals to see what So-and-so's "interpretation" of the Bach B-minor is? The B-minor is a great work of art, and much of Beethoven and Brahms is great, but I maintain that the shadows of these wonderful masters should not *forever* darken our *own* creative ventures.

We have excellent hi-fi stereo equipment, good tapes, and many excellent recordings of accepted masterpieces. Let us put them *all* in libraries and museums to that we can refresh ourselves from time to time. Then, let us perform *music of today for today's audiences!* No Bach, no Brahms, no Beethoven, not even Wagner. Not for at least ten years; perhaps by then the idea will have caught on!

And in churches: words for today with a strong conviction for today! If religion works — and it does when tried! — it deserves a better and stronger exposition. If there needs to be a ritual, it should be convincing and meaningful. And again, the music (*all music*) for the service, should be written for today. This does *not* mean junk, or negative, neurotic stuff (that is for those *without* convictions) but music that speaks to people, that says what

Those Were the Days

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

The strike of Chicago movie organists was successful and players were to receive increases from \$1.75 to \$2 per hour for their time at the organ.

Ernest Skinner's NAO lecture, *The Organ in the Home*, was reprinted.

All but two of the classified advertisements were "wants." Most of these were for experienced organ builders and pipe makers.

Charles M. Courboin returned to America with word that both Widor and Saint-Saëns were dedicating new works to him.

Dr. Irvin Morgan was to open his second season as Portland's municipal organist.

Twenty-five years ago these events made news in the October, 1949 issue—

The front page picture showed the wreckage of the Henry Willis factory in London.

The Canadian College of Organists had its first post-war convention at London, Ont. Harvey Robb was chairman; Louis L. Balogh and Charles Peaker lectured; Alexander Schreiner and Gordon Jeffrey were recitalists.

Emerson Richards discussed the Classic Organ in a long letter to the editor.

Valparaiso University held the second in what has become a distinguished annual series of church music conferences.

Frank Nelson was retired on full salary for life after serving 50 years as organist and choirmaster of St. John's Episcopal Church, Knoxville, Tenn.

Ten years ago these events made news in the October, 1960 issue—

Appointments listed in this issue included: Robert Anderson to SMU, Dallas; Jack Fisher to Emmanuel Episcopal, Boston; John T. Hofmann to Trinity Episcopal, Buffalo; Gerre Hancock as assistant at St. Bartholomew's, New York City; Lawrence Schreiber to National City Christian, Washington, D.C.; David Johnson to St. Olaf College, Northfield, Minn.; William Tortolano to St. Michael's College, Winooski, Vt.; William Weaver to St. Anne's Episcopal Church, Atlanta.

you *want* it to say. If you want to return to some of the basic premises of so-called Romanticism, there is nothing wrong with it, any more than there was with Stravinsky's returning to an updated Classicism in some of his earlier work.

Do you see? We can only lose by perpetually replaying the past, no matter how glorious, and by letting a pathetic few speak for the rest of us in a language foreign, or at least, incoherent and unacceptable to us.

You would think that we are dead people, letting our churches die, letting our concert-halls die, letting both (and ourselves) become museums. These are perfectly good soundboards, platforms, when used creatively, and they *deserve* our creative best!

How wonderful it would be to find an *excited* church congregation, or an *excited* audience at a recital or concert! Yet isn't this the way it *should* be, naturally? Is life so dull that its religious philosophy is, at best, polite? And are the *arts* of life, the expression of the greatness that is life, so meaningless that ever fewer people attend concerts, and, when they do, give polite "approval" by clapping hand against hand the correct number of times?

Nonsense!

Let us get out into life and contribute our creative best; let us learn to write, improvise, perform today's music, the music you think *should* be written. *Determine* that you will *not* be a museum (which has its own function, but you're not it!), in your thinking, in your living, or in your writing of whatever. This first step may make all the difference in our churches, in our music, in our culture, in the quality of life, in ourselves.

True, music schools may have to re-adjust their thinking and do away with a few pigeonholes and formulas. But then, they, like the churches, are in danger of becoming museums and not the teachers of real creativity.

Do we have the courage?

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

Middleman

Some of us have a kind of native capacity for getting caught in the middle of things. Being one of these people all his life, the retiring editor of THE DIAPASON wouldn't have it any other way. To be in the thick of things, to see all the points of view, looking in all directions, seem to him synonymous with living itself. To have strong convictions and to fight for them when necessary seems to him the very fabric of existence.

Since its founding more than 60 years ago, THE DIAPASON has had just two editors: Siegfried E. Gruenstein who edited and published the magazine from its inception in 1909 until his death 48 years later, and the man whose name this month is being transposed on the magazine's masthead — a man who joined the staff early in 1956 and became editor with the passing of the founder.

As THE DIAPASON approaches its 61st birthday, a new pilot mans the helm, with the responsibility for sailing the sturdy craft through another long voyage with the same tradition of quality, integrity, independence and service which was the lifelong concern of Siegfried Gruenstein.

Mr. Gruenstein was a remarkable man — a man of ideas, enormous energy and complete integrity. He built his magazine from a small paper for organ builders into the largest and most widely-read organ journal ever published in the world.

It was a rare privilege to have worked at Mr. Gruenstein's side even in those waning months of that full and active life — to learn the principles of good journalism and fair play directly from him. It was flattering beyond compare to have been chosen his assistant and later his successor.

We feel we have done our level best to preserve and even add to the tradition Siegfried Gruenstein handed down to us. We are proud to offer this heritage to Robert Schuneman of whom we are confident and certain enough fully to justify our long search for a successor.

There is something pretty fine about being the man in the middle — especially the man between Siegfried Gruenstein and Robert Schuneman.

THE DURUFLÉ REQUIEM was featured in the summer concert of the Teachers College summer choir of Columbia University Aug. 7 at New York's Riverside Church; Grady Wilson was organist.



Choral Music

Because choral receipts this month contain several collections and a couple of large works, we discuss these before going along to the alphabetical listing by publisher of single numbers.

Directors will be glad to know that the celebrated Concord Anthem Books of E. C. Schirmer are now available in paperback (at just how much saving we cannot inform you). The indispensable red first book, the nearly as fine gray second book and the less familiar tan third book are just about the most useful of all collections.

From E. C. Schirmer again is Carols New-Fashioned for mixed chorus and guitar, harp or piano, and optional percussion; Thomas Dunn compiled it into a service of lessons and carols; the composers are Michael Fink, David Carney, Karl Korte and Daniel Pinkham. Many directors should see this. E. C. Schirmer also has a beautifully engraved edition of Randall Thompson's A Psalm of Thanksgiving, an ambitious and successful large work for SATB, SA children's chorus and orchestra (piano or organ). Kirke Mechem's cantata, Songs of Wisdom, is for unaccompanied singing, not overly difficult and of considerable interest.

From Concordia comes another good collection, A Third Morning Star Choir Book, compiled and edited by Paul Thomas. Also of interest is Gerhard Krapf's Rounds for the Christmas Season; these would be pleasant to sing and good to listen to.

Boosey and Hawkes sends four. Two for SATB are Arnold Freed's From Out of a Wood (Carol of the Birds) on a Czech tune, and Cecil Cope's Jubilate, with few problems beyond a little divisi and few high notes. Mr. Freed also has an SSA Where Were You Born, O Holy Child; with tambourine and finger cymbals.

New publications by Choristers Guild this month feature popular instruments. John Ness Beck's unison In Heavenly Love suggests recorder and guitar; John S. C. Kemp's Procession into the World uses handbells or brass with congregation choirs and percussion; and Wilma Jensen's unison Harvest Time of Love uses flute, handbells, organ etc.

A considerable stack comes from H. W. Gray with a number of familiar anthem writers contained in it. There is a fair sprinkling of music for the Christmas season included. Richard Warner has five: his SA The Joyous Christmas Day has optional handbells; his TB Sing Praise to God is based on Mit Freuden Zart; his SA Lift Up Your Heads, Ye Mighty Gates is suitable for Advent or Palm Sunday; his O Love, How Deep is based on Deus tuorum militum. Eric Thiman is represented with a typical strong Rise Up, O Men of God, a unison or SA An Offering of Praise for Thanksgiving on Covenant's Tune, and a pleasant Christmas anthem, Sing, O Sing This Blessed Morn. David H. Williams has a short but strong O How Glorious. T. Charles Lee has arranged a Japanese Christmas Carol with handbells. W. Glen Darst has two: a bright Now Let Every Tongue Adore Thee and a very singable God of the Earth. Jean Pasquet has a useful Let All Mortal Flesh Keep Silence, on Picardy; Gordon Young's Shout Ye is largely unison. Robert J. Powell's unaccompanied Creator of the Stars of Night is quietly contemplative. Robert Van Voorhees Christmas Time might be fun to sing. Joseph Roff's Before the Paling of the Stars has some rather basic melodic imitation. Lynn C. Kingsbury's unaccompanied Christmas morning is easy and fairly characteristic a cappella writing.

Novello issues, available from Belwin, include an extended O Sing unto the Lord by Peter Naylor, with baritone and alto solos, a communion serv-

ice by Anthony Milner "suitable for carols: A Babe Is Born in Bethlehem by Eric H. Thiman and Carol of Praise by Graham Hyslop, and John Jobert's How Are My Foes Increased, Lord. New editions include Watkins Shaw's of John Blow's Lift Up Your Heads, which has extensive instrumental parts, and Anthony Fore's of Bonocini's Aeterna Fac for SSB.

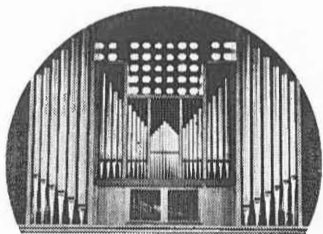
Kendor Music, Delevan, N.Y. sends a setting by Edward L. Horsky of O for a Closer Walk with God.

E. C. Schirmer sends a whole list of interesting short works by Daniel Pinkham: Songs of Peaceful Departure, Sometimes the Soul, Thy Statutes have been my Song, and The Martyrdom of St. Stephen, all for SATB, and Let Us Now Praise Famous Men, The Lamb, and Listen to Me, for women's voices. These should be seen.

From Warner Bros. comes A Christmas Program of Bach Chorales edited, arranged and translated by Philip Gordon, with brass choir; two for Christmas by Willard S. Fast — If Ye would Hear the Angeles Sing and Veni Creator Spiritus — and See the Pretty Baby by Eugenie R. Rocherolle for unison, SA or SAB.

Walton Music Corporation has Psalm 1960 by Robert Wetzler for woodwind quintet and double choir.

Some photographed manuscript items come from Whiting Music Publications, 1739 Lake Ave., Whiting, Ind. A Sanctus, a carol, Maria Walked Through a Forest of Thorns, and Gracious God, Our Heavenly Father are by Darrell G. Church. There are also Christmas Babe for junior choir by Russell McCoy and a di Lasso Kyrie. —FC



Organ Music

New from Associated (Doblinger) this month is J. F. Doppelbauer's Kleine Stücke. This collection of twelve short pieces bears the date 1965/67, and they wear a neo-classical façade with ease and elegance.

Wilbur Held's Six Carol Settings (Concordia) are based on mainline tunes, technical demands are easy to moderate, and there is an attractive diversity of styles. We were surprised, however, at the paper quality, with print-through on many pages.

Oxford University Press sends a Scherzo by Edward C. Bairstow, originally published in 1938 as the second movement of his Sonata in E-flat.

Three Preludes on Gregorian Melodies by Joseph Goodman (Theo. Presser) are fairly ambitious technically. The major seventh and its enharmonic equivalents are much in evidence. These are essentially tone poems with a prevailing linear structure.

E. C. Schirmer Co. has just published Randall Thompson's Twenty Chorale Preludes, Four Inventions and a Fugue. The pieces published here are the result of composition classes under Mr. Thompson's direction between Sept., 1947, and March, 1959. The resulting style is predictably conservative, with little that would have surprised Bach or Krebs. We feel that the inventions and fugues, especially the three-part invention in C major, are more successful than the chorale preludes. In any case, this is a curious collection and worth seeing, if for no other reason than that of the craftsmanship displayed.

Sonata for Worship (No. 3) by Robert W. Jones comes from Shawnee Press. The three movements are freely composed, and the entire effort is of distinctly higher interest than others we have seen in this series. — WV

BYRON BLACKMORE was soloist Aug. 5 with the Coulee Region Symphony Orchestra at Holy Cross Seminary chapel, La Crosse, Wis.; he played the Graun Concerto in F. Francesco Italiano conducted.



ALEXANDER BOGGS RYAN

University Organist

Associate Professor of Music

Western Michigan University at Kalamazoo

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The Cathedral Church of Christ the King

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Wedding Music, Book I (Pre-Nuptial Music) • composed and arranged by David N. Johnson (organ and optional C instrument)	3.00
Wedding Music, Book II (Processionals and Recessionals) composed and arranged by David N. Johnson (organ and optional B \flat instrument)	3.00
Four Concertatos • G. Winston Cassler (SATB, 3-part brass choir and organ)	
Built on a Rock the Church Doth Stand	1.00
Now Thank We All Our God	.75
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Kirstin Synnestvedt has become organist choir-director at St. Michael's Episcopal Church, Cedar Rapids, Iowa; she will organize a junior choir. She holds the BS from Juilliard School and the MM from Syracuse University. Her organ teachers have included Vernon de Tar, Will O. Headlee, Arthur Poister and Gerhard Krapf. She will continue doctoral studies at the University of Iowa where she holds a teaching assistantship.



Charles R. Benbow has been awarded a Fulbright Grant for study with Michael Schneider at the Hochschule für Musik, Cologne, Germany. He holds the BMus with honors from the University of Oklahoma where he studied with Mildred Andrews.

Mr. Benbow was the 1967 national winner of the biennial auditions sponsored by the American Federation of Music Clubs. He served on the 1968 artist-faculty of the Bay View, Mich. Summer College of Music. He was accompanist and organ soloist with the University of Oklahoma Concert Choir on its tour of Europe in 1969. He sailed Aug. 2 on the S. S. Bremen.

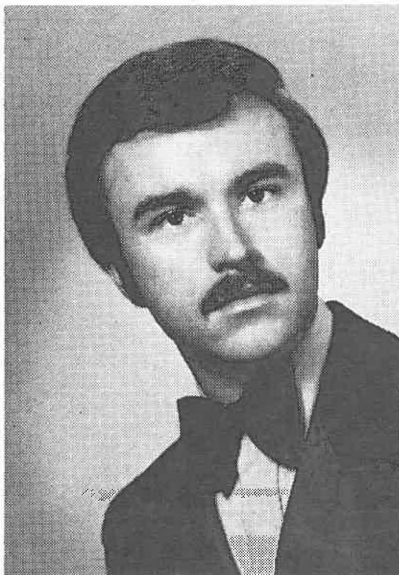


Jack W. Jones, First Baptist Church, Columbus, Ga., and faculty member of Columbus College, becomes assistant organist-choirmaster Sept. 15 at the Cathedral of St. John the Divine, New York City. He will begin postgraduate work at the Juilliard School with Anthony Newman.

He holds the BMus from Stetson University and the SMM from Union Seminary. His teachers have included Paul Jenkins, Alec Wyton, Catharine Crozier, Pierre Cochereau, Jean Langlais and Mildred Andrews.

Historic Lynchburg Church Will House New Schantz

The Schantz Organ Company, Orrville, Ohio, will build a three-manual organ for historic St. Paul's Episcopal Church, Lynchburg, Va. The church was founded in 1822; the present stone, Victorian building dates from 1890. The installation will be in the rear gallery with the positive on the gallery rail at the back of the organist. The great, pedal and enclosed swell will be functionally exposed at the rear of the gallery which is being renovated for exclusive use of the choir and the organ. The new 40-rank instrument will replace a smaller four-manual Kilgen located in a chamber at one side of the chancel. Roger Cole is organist and choirmaster and L. R. Weissert is chairman of the organ committee. The Schantz company was represented by Alfred E. Lunsford in the planning and negotiations.



Joseph Marcus Ritchie has become organist-choirmaster of historic Trinity Episcopal Church, New Orleans, La. beginning Sept. 1. The church with a parish of 2,500 has a Trinity School of nearly 400 in connection.

Mr. Ritchie, native of Tennessee, has his BMus from Greensboro, N.C. College and his MMus from Northwestern University, with organ study, respectively with Harold G. Andrews, Jr. and Grigg Fountain.

He has appeared as organ soloist with orchestras in Greensboro, Nashville, Chattanooga and Oberlin and has done extensive recital work. He comes to Trinity from St. Martin's Episcopal Church, Metairie, La.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 $\frac{1}{2}$ ft. 61 pipes
Super Octave 2 ft. 61 pipes
Terz 1 $\frac{1}{2}$ ft. 61 pipes
Mixture 4 ranks 244 pipes

SWELL

Flute a Cheminée 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Flute 4 ft. 61 pipes
Flute à Bec 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Basson 8 ft. 12 pipes
Clairon 4 ft. 61 pipes
Tremolo

POSITIV

Nasonflöte 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quinte 1 $\frac{1}{2}$ ft. 61 pipes
Scharf 3 ranks 183 pipes
Cromorne 8 ft. 61 pipes

PEDAL

Principal 16 ft. 32 pipes
Gedackt 16 ft. 32 pipes
Quintaton 16 ft.
Octave 8 ft. 32 pipes
Gedackt 8 ft. 12 pipes
Choralbass 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Basson 16 ft.
Trompette 8 ft. 12 pipes
Basson 4 ft.

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Charles Tournemire & the Style of Franck's Major Organ Works

By William Pruitt

I take as a basic premise that in performing music, it is the wishes of the composer that are most important. The performer's task is to reproduce as nearly as possible what the composer has put down. For that reason, the discussion of César Franck's music by Charles Tournemire is important for any organist. Tournemire studied with Franck, observed him play at Sainte Clothilde, and even played the pedal part for the three chorals as Franck played the manual parts on his piano.

Tournemire discusses Franck's works in a short book about him (*César Franck*, Paris: Delagrave, 1931; out of print) and in his two organ methods: the longer *Précis d'exécution, de registration et d'improvisation à l'orgue* (Paris: Eschig, 1936), and a shorter one based on the first, *Petite méthode d'orgue* (Paris: Eschig, 1949). Both are still in print.

I shall give Tournemire's instructions for playing Franck's works; instructions which are "the composer's intentions" according to Tournemire. It should be kept in mind, however, that each organ is different and that the acoustics of each church are different. The organist must therefore use the resources at his disposal to best advantage. If the 16' stops result in a muddy sound, as is often the case, some 4' stops must be added to help bring out inner voices. If the acoustics are dampened, slow tempos must not be exaggerated. For that reason, and also because metronome markings are very tricky, Tournemire's tempo indications should not be adhered to strictly.

A few general remarks may be made on the French manner of performing on the organ before going into each of Franck's pieces. A repeated note in a voice part should be played clearly. For notes of short duration, the first note loses half the value of the unit of the beat. If one voice repeats a note immediately after another voice part leaves it, or if it comes together on a note held in another voice, the note is tied; it is not repeated. The value of a rest may be slightly exaggerated to accent an entry of a voice part. A distinction should be made between legato (all notes smoothly connected), *portamento* (about one fourth the value of each note taken away), and staccato (half the value of each note taken away).

Registrations are indicated by Franck, as by most French organists. They should be reproduced as closely as possible on the organ played. It is necessary to bear in mind that the organ of Ste. Clothilde has exceptionally fine reed stops and that the full swell has a great range of dynamics. It is impossible to imagine Franck on an organ without expression. The dynamic markings indicate the position of the swell-box: *pp* means swell box closed; *p*, one fourth open; *mf*, half-way open; *f*, three-fourths open; *ff*, open; *fff*, tutti.

The following instructions for performing Franck are Tournemire's un-

less otherwise indicated. Tournemire is close to the romantic spirit of Franck, and therefore his remarks may seem somewhat lugubrious to today's organists. Nonetheless, they should be regarded as a valid point of view and read for the insight they can give into the music.

Tournemire divides Franck's organ works into three periods: 1) 1860-1862, six works: *Fantaisie in C*, *Grande pièce symphonique*, *Prélude, fugue et variation*, *Pastorale*, *Prière*, and *Final*; 2) 1878, *Fantaisie in A*, *Cantabile*, *Pièce héroïque*; and 3) just before his death, the three *Chorals*, composed in three weeks. I shall discuss the works in this order.

Fantaisie in C. *Poco lento* quarter = approximately 66; the pastoral section (*Allegretto cantando*) quarter = approximately 76. The *Poco lento* section should be played without dragging the tempo and without being too strict. Tournemire analyses the piece as having a long exposition (*Poco lento*) that is almost entirely diatonic. A canon follows (*A tempo*). A "passage" using diminished seventh chords (*Animez beaucoup*) leads to the central section (*Allegretto cantabile*). The "passage" should be played very freely, with drama, and fairly fast. After the pastoral, the *Quasi lento* serves as a musical repose and should be played simply, the big chords prolonged. The terminal *Adagio* gives a calm ending. It should not be played with metronomic strictness.

Grande pièce symphonique. *Andantino serioso* quarter = approximately 69, *Allegro non troppo* quarter = approximately 80, *Andante* about 60, scherzo (*Allegro*) quarter = about 96, full organ (second *Allegro non troppo*) quarter = about 80, beginning of the fugal exposition (m. 31 after *beaucoup plus largement*) half-note = 60, then faster.

Tournemire calls this work the first romantic sonata for the organ. When Franck first played it at St. Eustache in Paris, it created a scandal. The first *Allegro* should be played freely, with numerous "corners" (i.e., hesitations). The *Andante* should also be free, but flowing. The last section on the Great should be grandiose, and played with firmness. A gradual ritard begins with the solo notes in the pedal near the end (*A tempo*).

Prélude, fugue, variation. *Andantino* quarter = 60, *Lento* "according to the internal feelings of each performer," *Allegretto ma non troppo* quarter = about 88. The first section is played freely, the variation (*allegretto*) without haste, very clearly, and "on the tips of the fingers." This last section is almost Bach. The last three measures should be with a distinct ritard, and the first note in each group of 16th-notes in the left-hand part should be prolonged a little.

Tournemire also mentions in connection with the *Prélude* how to determine which notes to prolong in a melodic passage with a repeated motive. For the right-hand part, mm. 3-5 after the first *A tempo*, the first *c#* should be prolonged somewhat, the high *e* should be prolonged a little more. This principle of prolonging the highest note in a phrase, and prolonging more if the phrase is repeated, can be applied to all Franck's works.

Pastorale. *Andantino* quarter = 58, *Quasi Allegretto* quarter = 100. The exposition of the fugue (*legato e cantabile*) should be a little slower.

The *pastorale*, like the *Fantaisie in C*, has no transitions. The staccato part is generally performed at a tempo that

would make your head spin, Tournemire says. "This completely destroys the equilibrium of the piece."

Prière. *Andantino sostenuto* quarter = 66 (very controlled). The solo in the middle of the piece (*Quasi recitativo*) should be played with great liberty. The section marked *A tempo très mesuré* should go faster, then slower just before the return of the first theme (*très expressif*). The reprise is at the same tempo as at the beginning. In this last section the performer should try to intensify the expressive quality of the piece. "The concluding statement is in the domain of fantasy."

Final Beginning quarter = 132. The tempo changes within the piece are left to the taste of the performer, Tournemire says. The piece should be approached as an *Allegro* movement of a sonata.

Fantaisie in A. *Andantino* quarter = 88. The tempo should be varied within the piece. The section on the choir, after *très largement*, up to the *pp*, should be played with the same tempo as the beginning, but more calmly. At the *rallentando* near the end (before the two *molto rall.*), the end of the measure should be slow. A gradual ritard is used from this point to the end.

The general tempo of the *Cantabile* is quarter = 69. Variations of the tempo are left up to the "inner sentiment of each performer." This piece Tournemire calls a masterpiece. The canon (*molto sostenuto*) is "one of the most beautiful that exists."

The general tempo of the *Pièce héroïque* is quarter = 96. The first time both hands are on the Great (coinciding with adding the reeds of the choir), the notes should be prolonged a little. The 16th-note figure in the left hand (on the choir) should be very even and legato. In this same part with the 16th-note movement, there should be a slight ritard with the descending notes on the choir, before the return of the first theme. The middle section (after the first *Molto rall.*) should be slower. Beginning with the repeated *b-#*'s in the pedal, the tempo should be gradually increased — up to the return of the first theme (coincides with taking 16' stops off the choir). At the *ff* (*très largement*), play with grandeur. "The end is a song of internal triumph."

Tournemire was in a unique position in being able to comment on the three *Chorals*. Franck composed these near the end of his life and never performed them in public. He went back to the organ once to check the registrations. Tournemire heard Franck play these on the piano. Franck played the manual parts, Tournemire the pedal part.

Choral in E Major. *Moderato* quarter = 69, *Maestoso* quarter = 76. The first section is difficult to play without the 8' pedal coupler to the manuals. Tournemire recommends a fermata just before the choral entrance (section on the vox humana) so that it will be set off. The first variation (at first pedal entry) should not be rushed. Beginning with the *Maestoso* section, the style is very free, like a fantasy.

The section after the *Molto rall.* should be lively. This second variation should move more than the first. The choral in G-minor (just after a tempo) should be stressed: Tournemire probably means here to lengthen slightly the 16th-rests. Towards the end of the piece, beginning at the *sempre cresc.*, the music should become more and more exciting, building up to the *fff*. The end should be "radiant with glory."

Choral in B minor. *Maestoso* quarter = about 76. For the first section on the great, the pedal part should be *legato*, the left-hand part should be *non-legato*. The right-hand octaves should be well connected. Jean Langlais points out that this can be done by connecting the lower note of the octaves which descend a fourth to the upper note of the second octave.

The short *divertissement* (swell, *pp*) should be very free, with a slight *rubato*. This is how Franck himself interpreted it, Tournemire adds. The rising figure (8th-note movement in between 16th-note movement) should absolutely be played freely. "Extra-musical interpretation is indispensable here. Throw out the metronome."

Tournemire recommends in the section 1° tempo *ma un poco meno lento*, starting measure 33, that the theme (in the left hand) be played on the great and "all the rest" on the choir. The great on French organs, of course, is the lower manual, the choir the middle one. Tournemire admits this is very difficult to do, but says a really good organist can.

The section in E \flat minor should be penetrating. Then the progressive build-up to the return of the choral theme, *fff*, should be a gradual rise, very dramatic, like a tide at the equinox.

The vox humana at the end is to calm the Jansenists (i.e., little old ladies of the church).

Choral in A minor. *Quasi allegro* quarter = around 100 (both times), *Adagio* (section in A Major) eighth = 76.

This *Choral*, Tournemire says, is the simplest of the three. At the second *Quasi allegro* the tempo should be a little faster, the initial tempo being re-established with the arpeggiated chords. The broken chords on the choir (just before the section of the swell, *f*) should be *sempre largamente* (as at the beginning).

The central section (*Adagio*) should be played with liberty, but without dragging the tempo. Franck played this section *rubato*, Tournemire says. A metronomic tempo would be "heresy and absolutely against the intentions of Franck."

Starting at the *a tempo*, the music should be broadened. The pedal octaves, before the *double plus vite*, should be played like a trombone part in an orchestra. Franck played them that way. The chords should be bold, emphasizing the sonority of the instrument.

At the marking *le double plus vite*, the swell should be coupled to the choir. Tournemire points out that the Ste. Clothilde organ has no expression on the choir, and it was only by coupling the swell that any expression could be had on it. He points out that Franck usually coupled the swell to choir, and must have forgotten to indicate it in this case. The swell box should be three-fourths open exactly when the choral theme comes in (m. 11 of this section).

There is a strong build-up with the part in the left hand on the great, leading up to the section with both hands on the great (when choir reeds are added). This section is played *con fuoco*. The choral (right hand) should be smooth, so it is best to connect the top notes of each chord and break slightly between chords for the lower notes. This choral section should be played grandly. The last part of the piece (probably Tournemire means beginning at the *rit.*) is *piu largo*, aspiring to the ultimate grandeur.

These comments from Tournemire will certainly not convey a complete picture of Franck's organ style. As far back as the 17th century French organists said that the only way to really learn how to acquire the right style was to listen to an accomplished performer. This is no less true for Franck. Jean Langlais says he waited some years before he felt confident enough of his understanding to play Franck in public.

In playing Franck, as in playing Tournemire, knowing the notes is but the first step; then comes the task of penetrating the style.

Dr. Pruitt is a graduate of the University of Pittsburgh with a Ph.D. in music history. He is beginning a second year of study with Jean Langlais in Paris, where he received last year the virtuosity degree at the Schola Cantorum. He is also teaching at the University of Paris.

Programs of Organ Recitals

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

George Faxon, Boston, Mass. — City Hall, Portland, Maine Aug. 17: Concerto 2, Handel; Aria, Early Italian: Allegro, Pescetti; Little Fugue in G minor; Vision, Rheinberger; Study in B minor, Schumann; Ad Nos, Liszt; Rhapsody in Blue, Gershwin-Laub; Moon River, Mancini-Nero-Terry; The Stars and Stripes Forever, Sousa-Snyder.

Douglas Rafter, Boston, Mass. — City Hall, Portland, Maine July 22: Variations de Concert, Bonnet; Menuett, C.P.E. Bach; Toccata and Fugue in D minor, Bach; Passacaglia and Fugato, Young; Reverie on Duke Street, Brinkler; Fantasie and Fugue on B-A-C-H, Liszt; Dawn, Jenkins; Rustic March, Boex; In a Monastery Garden, Ketelby; The Little Bells, Purvis; To the Evening Star, Wagner; The Squirrel, Weaver; Rhumba, Elmore.

Dodd Lamberton, Theodore Gillen, Minneapolis, Minn. — Hope University Lutheran June 29: Outburst of Joy, Messiaen; Ciacona in F minor, Pachelbel; Prelude and Fugue in B minor, Bach — Mr. Lamberton. Toccata, Adagio and Fugue, Bach; The Shepherds, Messiaen; Toccata, Gillen — Mr. Gillen.

Ronald Davis, Richmond, Va. — Bruton Parish Church, Williamsburg July 25: Grand Jeu, du Mage; Tryptyque, Marcel Paponaud; Song of Peace, Langlais; Prelude and Fugue in C minor, Bach; O Lamb of God Unspotted, Reger; Sonata in F minor, Mendelssohn.

Marion Anderson, Lewiston, Maine — City Hall, Portland Aug 21: Prelude and Fugue in A minor, Bach; Three Noëls, Dandrieu; Sonata in A major, Mendelssohn; Grave, Litanies, Alain; Prelude and Fugue in G minor, Dupré.

Roger Heather, Cincinnati, Ohio — Christ Church Aug. 16: Concerto 13 (Cuckoo and Nightingale), Handel; Choral Dorian, Alain; Sonata 1, Mendelssohn.

Larry King, New York City — Trinity Church Sept. 10: Partita on Was Gott tut, Pachelbel; Prelude and Fugue in E minor, Bach; Prelude on Land of Rest, Wyton; Toccata in C, Sowerby. Sept. 22: Prelude and Fugue in C minor, Bach; Iam sol recedit igneus, Simonds; Fugal Piece for Organ, Mader; Homage to Perotin, Roberts.

Timothy Zimmerman, Slatington, Pa. — City Hall, Portland, Maine July 27: Litanies, Alain; Dialogue for the Trompette, F. Couperin; Lord Jesus Christ, Be Present, Prelude and Fugue in C minor, Bach; O Sorrow Deep, Brahms; Fantasie and Fugue on Ad nos, Liszt.

St. Mary's Abbey, Morristown, N.J. Sept 20: Prelude and Fugue in G minor, Buxtehude; Offertoire sur les Grands jeux, Dialogue sur la Trompettes, F. Couperin; Lord Jesus Christ Be Present, All Glory to God, Prelude and Fugue in C (9/8), Bach; Variations on Mein junges Leben, Sweelinck, Blessed are ye faithful souls, O world I now must leave thee, Brahms; Kleine Präludien und Intermezzi, Schroeder. Bruton Parish Williamsburg, Va. Oct. 24: same Buxtehude, Bach, Couperin plus Ad Nos, Liszt; Litanies, Alain.

Lewis Brunn, Hagerstown, Md. — City Hall, Portland, Maine Aug. 19: Chorale in A minor, Franck; Sheep May Safely Graze, Jesus Christ Our Saviour, Fantasie and Fugue in G minor, Bach; Suite, Duruffé; Lamentation of Jeremiah, Fanfare, Purvis; Carillon de Westminster, Vienne.

David Mulbury, Cincinnati, Ohio — St. Paul's Chapel, Trinity Parish, New York City Sept. 16: Toccata, Adagio and Fugue in C major, To God on High be praise, Fugue in D minor (fiddle), Sheep may safely graze (arr. Mulbury), Ricercare à 6, Musical Offering (arr. Walcha), Bach.

David Bowman, Ann Arbor, Mich — Washington Cathedral Aug. 2: Prelude and Fugue in F minor, Bach; Stations of the Cross 1, 6, 10, 11, 12; Introduction and Passacaglia in F minor, Reger.

Thomas M. George, Salem, Ky. — Salem Baptist Church Aug. 23: Fantasie in A, Franck; Antiphon 3, Dupré; Carillon de Longport, Vienne; Aria, Peeters; Fanfare, Cook.

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Organ Recitals of the Month

Harriett Richardson, Springfield, Vt. — City Hall, Portland, Maine July 24: Fugues in D minor, A minor, Cernohorsky; Prelude and Fugue in G minor, Buxtehude; Christ, Turn Thou Toward Us, Bach; God, be Merciful, Concerto of Sgr. Torelli, Walther; Introduction and Passacaglia, Nobel; Soul of the Lake, Karg-Elert; Pasticcio, Langlais; Sonatine for Pedals, Persichetti; Drop, Drop, Slow Tears, Toccatina, Gill.

Lee Erwin, New York City — City Hall, Portland, Maine Aug. 3: Eagle Overture, Erwin; Selections from Gershwin; Caprice Viennois, Kreisler; El Condor Pasa, Robles; I Left My Heart in San Francisco, Corey; Music from Silent Film, My Best Girl, Erwin; Michelle, When I'm 64, Being for the Benefit of Mr. Kite, Lennon-McCartney; Bridge Over Troubled Water, Simon and Garfunkel; What the World Needs Now is Love, Raindrops Keep Falling on My Head, Bacharach; Music of the Twenties.

Kathryn Ulvilden Moen, St. Paul, Minn. — Linzer Dom, Linz, Austria Aug. 2, Pfarrkirche, Iglas, Austria Aug. 6: Chaconne, L. Couperin; Fugue sur la Trompette, F. Couperin; Récit de Tierce en Taille, Grigny; Prelude and Fugue in G minor, Buxtehude; Wir glauben, Kommst du nun, Christ unser Herr zum Jordan kam, Bach; Concerto, Vivaldi, Bach; Litanies, Alain.

Raymond A. Kotek, Urbana, Ill. — U of I doctoral recital, University Place Christian Church Aug. 5: Jubilee, Sowerby; Verwandlungen 3, Ahrens; Sonata Persichetti; diferencias, Rudy Shackelford (first performance); Verset pour la fête de la Dédicace, Messiaen; Prelude and Danse Fuguée, Litaize.

Michael Clements, Cincinnati, Ohio — Pleasant Ridge Presbyterian Church Nov. 8, Pilgrim United Church of Christ Nov. 15: Passacaglia and Fugue in C minor, Bach; Passacaglia and Fugue on B-A-C-H, Karg-Elert; Musette, Dupré; Toccatina, Sowerby.

E. Edwin Godshall, Jr. Charlottesville, Va. — Bruton Parish Church, Williamsburg, Va. July 28, 30: Offertoire sur les Grand jeux F. Couperin; Deck Thyself, Prelude and Fugue in C, Bach; Musical Clocks, Haydn; Movements 1, 5, 6, Symphony 1, Vienne.

Dorothy Addy, Wichita, Kans. — First United Methodist Church, Tulsa, Okla. Aug. 20: Fantasia in G major, Bach; Mit Freuden Zart, Pepping; Lobe den Herren, Walcha; Fantasia in C major, Franck; Allelujas, Preston; Gammal fabocpslam, Swedish arr. by Lindberg; Pastorale and Aviary, Roberts; Finale, Symphonie 5, Vienne.

John Dunn, Cambridge, Mass. — City Hall, Portland, Maine July 31: Grand Chorus Dialogue, Gigout; Noël with Variations, Daquin; Sleepers Wake, Jesu Joy of Man's Desiring, Prelude in D major, Bach; Heroic Music for Trumpet and Organ, Telemann (with Edward Haugh); Sonata in A major, Mendelssohn; Variations on Come, Holy Ghost, Duruffé; La Ronde Francaise, Böellmann; Bugler's Holiday, Leroy Anderson (with Mr. Haugh); Londonderry Air, arr., Dunn; Toccatina, Symphony 5, Widor.

Frank B. Stearns, Greenville, Pa. — First Congregational Church, Royalston, Mass. Aug. 16: Mein junges Leben, Sweelinck; Dialogue sur les Grands Jeux, Grigny; Rigaudon, Campra; Allegro, Concerto 2, Bach; Voluntary in A, William Selby; Prelude, Meditation, Pax Mundi, Louse A. Frye; Interludes on Dominus Regit me, Hamburg, Dundee, Albert Zabel; Kleine Präludien und Intermezzi, Schroeder.

Mabel Zehner, Ashland, Ohio — City Hall, Portland, Maine Aug. 7: Prelude, Fugue and Chaconne, Buxtehude; Concerto 3 in G, Soler; Chorale in B minor, Franck; Toccatina from Oedipe à Thebes, Méraux; The Hanging Gardens, Litanies, Alain; Adagio for Strings, Barber; Pageant, Sowerby.

Michael Korn, Germantown, Pa. — Trinity Church, New York City Sept. 3. Wacht auf, Meine Seele erhebet den Herren, Nun freut euch, Passacaglia and Fugue in G minor, Bach.

R. Cochrane Penick, Georgetown, Tex. — Lois Perkins Chapel Sept. 23: Suite on Tone 2, Clérambault; Symphony 1, Vienne; Nativité du Seigneur, Messiaen.

Samuel Hill, Chicago, Ill. — Trinity Church, New York City Sept. 8: O Mensch, Sonata 5, Bach; Dieu parmi nous, Messiaen.

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John Upham, New York City — St. Paul's Chapel, Trinity Parish Sept. 2: Concerto in G major, Jesu meine Freude, In dich hab' ich gehoffen, An Wasserflüssen Babylon, Prelude and Fugue in C major, Bach. Sept. 9: Mass on the 8th tone, Corrette; Sonata 3, C.P.E. Bach; Petite Suite, Milhaud. Sept. 23: Toccata quinta, Frescobaldi; Voluntaries 6 in D minor, 10 in A minor Stanley; Five Chorale Preludes, Oley; Prelude and Fugue in D minor, Lübeck. Sept. 30: Prelude and Fugue in A major, Partita on Christ, der du bist der Helle Tag, Fantasie and Fugue in G minor, Bach.

Frederick MacArthur, Providence, R.I. — City Hall, Portland, Maine Aug. 5: Introduction and Chorale, Rudinger; Now the Day Endeth, Drischner; Study in B minor, Schumann; Variations on a Theme by Beethoven, Merkel; Voluntary in C major, Travers; Introduction and Pastorale, Pasquini; Toccata and Fugue in G minor, Pachelbel; March, Chadwick; Scherzo in D minor, Parker; Night, Foote; Toccata in B minor, Gigout; Dreams, Sonata 7, Guilment; Finale, Symphony 2, Widor.

Richard Grant, White Plains, N.Y. — City Hall, Portland, Maine Aug. 14: Prelude and Fugue in D major, Trio Sonata 4, Bach; Trumpet Tune in D major, Purcell; Concerto 13 (Cuckoo and Nightingale), Handel; Continental Favorites, arr. Ashley Miller; Bossa Nova USA, Brubeck; The Girl from Ipanema, Corcovado, Jobin; Pavane, Rhumba, Elmore.

Phil Simpson, Boulder, Colo. — Macky Auditorium, Aug. 2, USAFA, Colorado Springs Aug. 9: Suite, opus 5, Duruflé; Fantaisie in A major, Franck; Allegro, Symphony 6, Widor; Prelude, Adagio et Choral Varié, Duruflé.

Richard L. Grill, Cleveland, Ohio — Church of the Covenant July 19: Chorale in E major, Franck; Jesus Christus, unser Heiland, O. Mensch, bewein, Wir glauben all' an einen Gott, Bach; Combat de la Mort et de la Vie, Messiaen; Sixth Symphony, Widor

James S. Darling, Williamsburg, Va. — Bruton Parish Church Aug. 1, 4, 6, 11: Prelude and Fugue in G minor, Partita on Sei gegrüßet, Triple Fugue in E flat, Bach.

John Fay, Portland, Maine — City Hall July 29: (children's program) Rigaudon, Campra; The Cuckoo, Daquin; Little Fugue in G minor, Bach; Musical Clocks, Haydn; Prayer from Hansel and Gretel, Humperdinck; Donkey Dance, Elmore; The Swan, Saint-Saëns; March on Familiar Folk-Tunes, Goldman. Aug. 10: Toccata on O Filii, Farnam; Aria de Chiesa, Old Italian; Prelude and Fugue in E minor, Bruhns; Come Now, Saviour, Bach; Rondo, Flute Concerto, Rinck; Toccata, Monnikendam; Scherzetto, Vierne; Air, Hancock; Canyon Walls, The Little Red Lark, Clokey; Pièce Héroïque, Franck.

Maurice John Forshaw, San Diego, Calif. — St. Joseph's Cathedral, San Diego Aug. 23: Prelude, Fugue and Chaconne, Buxtehude; Maria Zart, Schlick; Trumpet Tune, Purcell; He Who Suffereth God To Guide Him, O Lord, Abide With Us, Prelude and Fugue in B minor, Bach; Benedictus, Couperin; Caprice sur les Grands Jeux, Clérambault; Adagio from Symphony 3, Vierne; Tiento and Acclamations Carolingiennes, Suite Médiévale, Langlais.

Stanley E. Saxton, Saratoga Springs, N.Y. — On 3-manual 1848 Ferris tracker in auditorium, Round Lake, N.Y. Aug. 16: Prelude and Fugue in E minor, Bach; Sonata in D major, Galuppi; Rosymedre, Vaughan Williams; Antiphons 1, 2, 3, 5, Dupré; Spinning Song, Young; Chorale, Variation and Finale on Now Thank We All Our God, Saxton.

Michael Surratt, Welcome, N.C. — Star-mount Presbyterian Church, Greensboro, N.C. Aug. 23: Fantaisie 14, Sweelinck; Nun komm, der Heiden Heiland, Bach (three settings); Prelude and Fugue in F sharp minor, Buxtehude; Sonata 3, Hindemith; Dialogue, Troisième Livre d'Orgue, Marchand.

Henry Glass, Jr., Webster Groves, Mo. — Emmanuel Episcopal Church, Sept. 28: Sonata 2, Hindemith; Prelude and Fugue in A minor, Bach; Fantasie on Ein feste Burg, Praetorius; Sonata 4, Mendelssohn.

Jonny M. Gillock, New York City — Trinity Church Sept. 1: Magnificat Primi Toni, Buxtehude; Sonata 1, Hindemith; Fugue in A flat minor, Brahms; Fugue in E flat major, Bach.

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Organ Recitals of the Month

Larry Palmer, Dallas, Tex. — National Shrine of the Immaculate Conception, Washington, D.C. Aug. 2: Offertoire on Vive le Roi, Raison; Récit de Tierce en Taille; Fantasia in G major, Bach; Veni creator spiritus variations, Ahrens; Pastorale in E major, Franck; Rhythmic Trumpet, Bingham; Prelude and Fugue on a Theme of Vittoria, Britten; Introduction and Passacaglia in D minor, Reger.

Robert Delcamp, Cincinnati, Ohio — Corbett Auditorium Aug. 11: Concerto 7 in B flat, Handel-Dupré; Noël sur les Flutes, Daquin; O Golgotha, Passion Symphonie, Maleingreau; Toccata, Durufé. Christ Episcopal Church, Dayton, Ohio Aug. 23: same Bach, Maleingreau, Pachelbel, Durufé plus: Concerto 7 in B flat, Handel-Dupré; Noël sur les Flutes, Daquin; Chorale-Improvisation on In dulci júbilo, Karg-Elert; Motion and Silence, Contemplation, Light Motion, Sinfonia 3, Berlinki.

Jeanne Gentry Watts, Fairfield, Iowa — First United Methodist, Tulsa, Okla. July 30: Dieu parmi nous, Messiaen; Meditation on Picardy, Sowerby; Concerto 3, Soler; Pieces for a Clock-Organ, Haydn; Toccata and Fugue in D minor, Bach; Scherzo, Durufé; Thou Art the Rock, Mulet; Pastorale, Roger-Ducasse; Finale in B flat major, Franck.

J. Marcus Ritchie, New Orleans, La. — Trinity Episcopal Church Oct. 11: Alleluyas, Preston; Pange Lingua, Grigny; Prelude and Fugue in D major, Bach; Partita on Mocht hoch die Tür, David; O Welt, Schmücke dich, Brahms; Allegro, Symphony 2, Vierne; Antiphons 2, 3, 15 Pieces, Dupré; Chorale in E major, Franck.

John Kolbucar, San Francisco, Calif. — Temple Hill, Oakland Oct. 4: Offertory, Zipoli; Nun bitten wir, Buxtehude; Wir glauben, Bach; Sonata 1, Mendelssohn. The choir of St. Ignatius Church, San Francisco shared the program.

Byron L. Blackmore, La Crosse, Wis. — Our Saviour's Lutheran Church Oct. 11: Finale in B flat, Franck; Concerto 3, Soler; Prelude and Fugue in C major, Bach; Prelude, Kodaly; Rhythmic Trumpet, Bingham; Toccata, Villancico and Fugue, Ginastera.

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

John Doney, West Hartford, Conn. — City Hall, Portland, Maine Aug. 12: Chorale in B minor, Franck; We All Believe in One God, Blessed Jesus, Passacaglia and Fugue in C minor, Bach; Variations on America, Ives Musical Clocks, Haydn; Prelude and Fugue on B-A-C-H, Liszt. Trinity Church, New York City Sept. 27: Same Ives, Bach Passacaglia, Liszt.

John K. Ogasapian, Lowell, Mass. — Edgartown Methodist Church, Martha's Vineyard Aug. 11: Prelude and Fugue in G minor, Buxtehude; Ciacona, Buxtehude; Christ Lay in Death's Bonds, Praised Be Thou, Jesus Christ, Bach; Toccata and Fugue in D minor, Bach; Three Marches from Colonial America, Anon; Voluntaries in D major and A major, Selby; Rondo from The Archers, Carr; Variations on America, Ives.

Carlton T. Russell, Norton, Mass. — Elm Street Congregational Church, Bucksport, Maine Aug. 23: Concerto 2 in A minor, Vivaldi, Bach; Sonata 2, Bach; Brother James's Air, Greensleeves, Wright; Sonata 2, Mendelssohn; Fugue in A flat minor, Brahms; Toccata in F major, Bach.

John A. Halvorsen, Tulsa, Okla. — First United Methodist Church, July 16: Trumpet Tune, David Read; Aria, Benjamin Carr; A Joyous Voluntary, Lowell Mason; Prelude and Fugue in B minor, Bach; Sonata 3, Hindemith; Carillon, Sowerby; Suite on Laudate Dominum, Hurford.

Bruce B. Stevens, Urbana, Ill. — U. of I graduate recital, Smith Music Hall, Aug. 8: Concerto del Sigr. Meck, Walther; Unter der Linden Grüne, Sweelinck; Prelude and Fugue in E flat, Bach; Chorale in B minor, Franck; In Festo Corporis Christi, Heiller.

Dennis Michno, New York City — Trinity Church Sept. 24: Grande Pièce Symphonique, Franck.

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The subject of this symposium is, as you know, organ and church acoustics, and I will address myself primarily to organ acoustics. But, in fact, organ acoustics cannot be divorced from musical acoustics generally, and it is unfortunate that the general principles of designing for good musical acoustics are so seldom applied to those rooms in which organs are used and in which church takes place.

If it is true that the organ and the sanctuary are one instrument (as was implied by whoever selected the name for what I am doing here today), then in the very same sense any container built for listening is also one with the sound source, whatever it may be. The container, in fact, becomes a sound source itself, emitting as it does from all of its surfaces the reflected sound of the primary source. Thus, we can say that to the listener in a lecture hall, the lecturer and the hall are one speaker. That in the concert hall, the orchestra and the hall, or the singer and the hall, or the piano and the hall, or the organ and the hall, are one, and what the listener hears is neither one nor the other, but, hope fully, the sum of the two.

The study and controlling of this summation process is indeed what the science of acoustics is all about. It is also an extremely important part of the art of organ building, and it is here just in this area where art and science mingle, that the problems, which some times produce serious conflicts, exist. It was to help to resolve some of these conflicts between science and art, between acousticians and musicians, in the acoustical design of concert halls, that the firm of Bolt Beranek and Newman initiated the series of intensive studies that were summarized in Leo Beranek's book, *Music, Acoustics and Architecture*, published by Wiley in 1962.

Prior to its publication, just about the only characteristic of the room that was discussed very much, either in the literature or in the actual acoustical planning of rooms, was the reverberation period. This book is one of the first attempts to define other characteristics of rooms which play an important part in the listener's total subjective impression.

In my opinion, this book is extremely successful in setting forth these attributes, and devising a means for measuring them and evaluating concert halls for these subjective effects. It is therefore rather disturbing to me to find that, after eight years, most discussions concerning the acoustics of churches still involve little more than simply evaluating the entire effect in the duration of the overall reverberation period. Organ builders still seem to be virtually unaware that there are more important things about a room than how long it takes a sound to die out in it. Some realize that the rate of decay varies with frequency and that a room will be "bassy" if the low frequencies take longer to die out than the high frequencies, but to most organ builders, a room is either dead or lively. Although there are a few outstanding exceptions, architects in general are even less well-informed about acoustical subtleties than are organ builders.

However, the most surprising thing of all to me is that, even acousticians, and I am sorry to say, even some of Dr. Beranek's close associates, also seem sometimes to be completely unaware that there is anything more to the evaluation of the acoustics of a room (when it is to be used as a church) than the determination of the reverberation period at various frequencies — and this in spite of Dr. Beranek's valiant printed attempt to make us all aware that the total subjective effect has many components, all of which should be taken into account in designing any room that is used for music.

By Lawrence Phelps

Because Dr. Beranek's book refers specifically to concert halls, it seems to have escaped the attention of many that the subjective attributes it sets forth are indeed characteristic attributes of any room in which music is to be made, and churches are in no way an exception. The double standard that sets one group of criteria for evaluating musical performance and acoustical effect for a concert hall and a completely different set of criteria on a completely different level for music in the church has existed long enough. Certainly, there may have been a reason for accepting a somewhat lower standard of musical performance in the church a few years ago when the church was largely dependent upon voluntary, amateur personnel, but this is not the case any longer, since a large supply of well-trained professional musicians is available and growing in number every year.

It is not my purpose here to discuss the standard of musical performance which is continuously improving, but it is time that the conditions for musical performance in the church were brought into line with the standards required by professional musicians elsewhere. This is not to say that the same numerical values or ratings established for the various components of the subjective effect for concert halls must necessarily prevail in the church, but there is certainly no validity whatever for a church continuing to be exempt from the critical requirements of good musical listening.

Since taste is a large component in evaluating musical matters, let us set aside for a moment the purely musical aspects of the problem and consider the strange dichotomy that has existed in the church for years with respect to words spoken, on the one hand, and sung, on the other.

Does it make any sense at all to insist on a high rate of intelligibility for the spoken word while at the same time, in the very same room, no one seems to notice that the intelligibility of the words sung by the choir (blissfully singing to each other from one side of the divided chancel to the other, while their well shaped tones are lost in the cavernous chambers of the divided organ) is often very close to zero. Somehow, it just seems not to occur to people that the choir is sometimes singing words that are at least every bit as important as the text read from the Scriptures. I am sure that there are some places where the choir could go on Sunday after Sunday replacing the words of all sung texts with euphonious vowel sounds, without many who frequent the listening area being any the wiser. Yet, if the same choir were moved to the local concert hall and sang the same anthems, everyone would expect to hear the words clearly and, indeed, would probably be quite critical if they did not. Is there something peculiar about the church that makes it an impossible place to apply the same discerning standards we insist on elsewhere? The only obstacle to applying these same values to the church is the much cherished tradition of indifference. The standards in the concert halls are maintained by the professionals who insist on them, while in the church, even if no one notices that things are not as they should be, there is no one to insist upon their being improved except the listener himself, and this means a lot of hard work.

Fortunately, every now and then, a valiant soul rises to the challenge, and then some great thing happens. It is for us who have to do with the planning and building of new churches and with building organs and making music

in them, to be ready to rise to these occasions, when we are asked — to give the very best possible guidance, and this of course is why we are here today.

When Dr. Beranek's book first appeared, it was my hope that someone would soon show how the essence of its message was in fact a group of universal principles which were equally as applicable to the church as the concert hall, but, to date, so far as I am aware, no one has. Therefore, I would like to take a few minutes to examine some of the concepts set forth in its pages to see what they might mean in designing acoustics for the church.

Well, it only takes 22 pages for Dr. Beranek to get right down to that fundamental point that organ builders have been shouting about for so many years, but for a long time in vain so far as architects and acousticians were concerned. Right in the middle of page 22, he says: "A live room is acoustically superior to a dead room." Now every organ builder knows this is true because it is much easier to sell an organ if you demonstrate one in a lively church than in a dead church.

Dr. Beranek goes on to give us some very definite and more noble reasons, even though in subjective terms, why a live room is better for music.

First of all, he says that a live room has a "more uniform loudness," a more uniform distribution of sound. This is because the direct sound is heard combined with the reverberant sound, producing the impression on the listener that the sound is better distributed even at the rear of the hall where the volume level of the direct sound would actually have fallen off considerably. This is not to say, of course, that the sound would be the same in every seat in the room, but simply that it would be more uniform in a live room than in a dead room where one would hear only the direct sound and thus be much more aware of the decrease in volume level as one moved further away from the source.

A live room enhances the bass and treble, and the balance of the bass and treble can be effected by the suitable choice of surface materials and by placing reflecting surfaces strategically with respect to the original source.

A live room has more "fullness of tone" caused by the blending of one tone with another, but, of course, an overly-live room would tend to obscure the clarity of the music.

A live room makes possible a wider "range of crescendo" because the reflected sound is less apparent when the sound source is at a low level, but as the intensity of sound emitted from the source is increased, the room responds more fully and intensifies the growth of the sound from the source.

In a live room there is good diffusion of sound, and the listener feels that he is more or less in the source rather than observing it from a distance as is the case in a dead room where the sound comes all from one direction.

Now since all of these things — more uniform loudness, enhancement of bass and treble, fullness of tone, range of crescendo and sound diffusion — are acoustically beneficial to the production of and listening to music, and all of them are virtues of a lively room, I suppose there is some justification for those who are only interested in a minimum crash course in acoustics in putting Dr. Beranek's book down at the end of the second chapter, saying: "See? we told you so all the time; all you have to do is make the room live enough and everything will be fine." Indeed, this is what organ builders have been saying as a class for years.

Second in a series of lectures from a symposium on acoustics held at North Shore Congregation Israel, Glencoe, Ill.

However, those who are a little more curious and patient enough to go on to read Chapter 3, will find that lurking in the shadows of that single, simple and generally virtuous attribute of a room which we call "reverberation," there are some untoward attributes that can cause problems for anyone interested in music rather than just in sound effects. For example, there is an attribute of music called definition or clarity which is affected considerably by the acoustics of a room, and definition comes in two kinds: horizontal and vertical. Horizontal definition has to do with how well sounds that follow each other stand apart when heard by the listener and vertical definition is a matter of how well sounds that are played together can be heard separately.

That wonderful virtue of a reverberant place, fullness of tone, Dr. Beranek tells us, is primarily determined by the ratio of reverberant to direct sound energy that reaches the ear of the listener. But horizontal definition is also determined by the ratio of the loudness of direct sound to reverberant sound, but in the inverse relation. So, here already, we find a conflict and we see that too much of a good thing — fullness of tone — is no longer a good thing because it reduces horizontal definition. Vertical definition is also related to the ratio of direct to reverberant sound, but it is also related to several other factors, such as the relative response of the room at various frequencies and the degree to which tones are blended in the area immediately adjacent to the source, (the stage enclosure in a concert hall, for example).

There is a quality of music called intimacy or presence, which is also affected by the acoustics of the room. And Dr. Beranek tells us that acoustical intimacy is determined by something called the initial-time-delay gap which is defined as "the difference in time of the arrival of direct sound and the first reflected sound."

Timbre and tone colour, which we normally attribute to sound sources themselves, that is, instruments or voices, are much affected by the acoustics and are much dependent on the reflective or absorptive characteristics of the room at various frequencies.

Loudness and dynamic range are also much affected by the room acoustics, and while both of these are much affected by the reverberant nature of the room, they are also very dependent upon the reflective efficiency of those surfaces near the source and upon the nature of the main ceiling.

In Chapter 4, Dr. Beranek develops a list of 18 "subjective attributes of musical-acoustic quality to be used in the evaluation of concert halls." This list includes all of those attributes I have mentioned and adds: warmth, brilliance, balance, blend, ensemble, response, texture, no echo, quiet, no distortion.

Warmth is defined as liveness of bass, or the fullness of bass tone relative to that of mid-frequency range. A hall is said to be brittle rather than warm if the reverberation at mid-frequencies is longer than that at low frequencies. He points out that most concert halls that are well regarded have a warm sound, a rich, full bass.

Brilliance is defined as a bright, clear, ringing sound, rich in harmonics, and is affected by: the initial-time-delay gap, the ratio of reverberation time at high frequency to that at mid-frequencies, the distance of the listener from the performer, and the presence in the hall of suitable sound-reflecting surfaces.

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Blend is defined as the mixing of sounds from various sources in such a way that they seem harmonious to the listener. Dr. Beranek says, "Blend is partly a matter of the disposition of the orchestra which should be neither too wide nor too deep. Blend also depends on the design of the ceiling over the stage and on the presence of splayed surfaces that mix the sound before it emerges from the stage enclosure."

The attribute called ensemble is related to the ease of hearing among performers and affects their ability to play, or in the case of a choir, to sing, well together. If the performance area is too wide and shallow, ensemble will be poor. The liveliness of the performance area makes an important contribution to ensemble.

The attribute called texture results from the pattern of reflections in the room and the sequence in which the reflected sounds arrive at the ear of the listener and are superimposed on the total effect of the other attributes.

My reason for presenting all of this material here is to be able to ask all of you just one question, which is this: Are any of the attributes mentioned here exclusively characteristic of a concert hall or do all of them refer equally well to churches? If they do, then I submit that the design of the acoustics of a church is not a separate thing requiring extensive studies and the establishment of a special scale of criteria heavily weighted with elements of mystery and magic, but simply a special case under the general subject of concert hall design. This will, of course, apply only to those churches in which music is performed and thought to be worthwhile. All other cases should be classified as a subtitle under lecture hall design, and it should be agreed from the start that if music is performed in them at all, it should be of the intimate, chamber type, and that the only keyboard instruments used should be the harpsichord or piano, or possibly a small positive organ.

The criteria for judging concert halls as presented in Dr. Beranek's book give us all that we need to work out a system for the acoustical rating of churches. Certainly the factors affecting the intimacy and definition will be somewhat different than in a concert hall, not just because we are dealing with churches but because of the nature of the musical literature used in churches and the conditions that were presumed in its composition. I have long advocated that the tonal design of organs should be based on the requirements of the existing literature, and I propose to be quite consistent and suggest that the acoustical design of churches should also be derived from the requirements of the literature to be performed. But, just as I am no antiquarian where the organ is concerned, neither do I propose a purely antiquarian approach that would have us continue to produce churches that keep repeating the mistakes of our elders just because there happens to exist some music that was first performed under a particular set of conditions. Common sense and good judgment must always prevail if we are to learn the true lessons offered by history.

There are certainly other values to be considered in the building of a church than those affecting the acoustics. It is not just another room for listening or for displaying the virtuosity of musicians and preachers, but, on the other hand, it is not consistent with our age to consider the church as just a very special container for God and other mysteries. If music is to happen in it at all, then those acoustically functional considerations that will make it work well for music must be given much more attention than in the past. This may mean introducing into the church some of the paraphernalia now commonly associated with concert halls, such as stage enclosures and clouds. This has to date been done very rarely, and the only way to make these accessories acceptable to those who pay for them is to persuade them that they have virtues which surpass their strange appearance.

But deciding what should be done and actually getting it done are two different things, and perhaps we should have a special session sometime on the problem of the acoustical education of

the general public. However, it should not be too difficult to successfully point out to the discerning members of any congregation that the intelligibility of their choir standing under a 40' high ceiling in some deep recessed area leaves something to be desired. If this ceiling happens to be covered with acoustical tile, the task is of course infinitely easier. However, a more basic and immediate problem is that the acceptance of the basic concepts involving the effective placement of the choir and organ in a church is far from unanimous among the professionals involved, and there is still a strong divergence of opinion among organ builders and organists as to just what manner of building an organ produces the most effective musical results.

I suppose I was invited here today to expose my views on this subject specifically, since they are well-known to the organizers of this meeting even though they are not shared widely by my colleagues in the field. Since this is primarily an acoustical session, I will dismiss the matter of organ tonal design simply by repeating again that the tonal design of any instrument should be dictated by the literature it is expected to perform. This will mean that smaller instruments will be oriented primarily toward the Classical repertoire under which heading we summarize everything up through and including the baroque era, and that the consideration of the Romantic repertoire is the only justification for building an instrument beyond a certain size. By the time the number of stops in an organ reaches 40, we can begin to think of it as a general-purpose instrument, the major Romantic works requiring an instrument of upwards of 55 stops.

A reform movement began in European organ building in the mid-1920s, motivated by the realization that the new instruments of that time were completely unsuitable for the Classical repertoire. A separate reform movement motivated by similar interests started a little later in North America and developed more or less independently of the movement in Europe until after World War II. Since then, there has been a gradual tendency for the American movement to embrace more closely the aesthetic principles which have produced remarkably successful instruments in Europe. Briefly, these are as follows:

- 1) The organ should be constructed completely within the room it is to serve and should be placed in an open, free position, preferably elevated and on the central axis of the church.
- 2) Each division of the organ should be a complete tonal entity within itself and spatial differentiation among the divisions should be established by placing them one above the other, where possible.
- 3) The principal stop of each division should be placed in front of the other stops, and each division should be separately encased.
- 4) The voicing of the individual pipes should be done in such a way as to encourage free, natural speech on full wind and with a minimum of nicking.
- 5) The wind pressure should be no higher than is necessary to produce the desired result with this type of voicing.
- 6) The scaling of the pipes should be developed for each instrument according to the musical and acoustical requirements of each individual situation.
- 7) The chests on which the pipes stand should be of the key-chambered type generally known as slider chests. And,
- 8) The key action should be entirely mechanical.

It is interesting, I think, that each of these points has implications which are both acoustical and musical. However, aside from the matter of placement, it is probably the casework which is more interesting for our discussion here today because it has a strong acoustical function and because it makes the organ a very strong visual element in the church, and therefore develops important architectural considerations.

The necessity for casework is not something that was imposed upon the movement simply because it was a

prominent feature of the outstanding instruments remaining from the old master builders of the past. Actually, the European movement began with completely encased instruments.

It was the goal of the early builders of the reform movement to produce instruments that were as effective as those of the old masters, but, of course, casework was extremely expensive so they began their work hopefully without it, feeling that the essential effect of the old work was probably due to the scaling and voicing of the pipes rather than the physical arrangement of the instrument. However, this was soon found not to be true. Instruments which were built with identical scaling and voicing to some of the old instruments on a pipe-by-pipe basis did not, in fact, produce anything like the sound of the old organs.

The search for a more effective technique went through several stages involving extensive experimentation with pipe arrangements and partial encasements of various types. However, when organ building was resumed after World War II, complete encasement soon became the order of the day, at least in the work of the more successful builders.

Although I had become disenchanted with the effect of exposed pipework as early as 1949, I did not have an opportunity to build encased instruments until I became tonal director at Casavant in 1958. In 1959, I built several encased instruments, beginning with St. Paul's in Dedham, Mass., where only the Positiv was encased. This was followed rapidly by the large instruments for Eglise des Saints-Martyrs in Quebec City which was entirely encased, and the First Church of Christ Scientist in Denver, Colo., where only the Great, Positiv and part of the Pedal were encased.

In these instruments, I found that the large size of the pitman chests deprived me of some of the benefits I was expecting from the casework. Then, after seeing several new instruments by the European builders, I realized that it was not possible to get the effect I was looking for until I was able to take advantage of the more compact pipe arrangements possible on slider chests.

I built several more encased electro-pneumatic instruments and, in 1961, produced my first completely encased mechanical-action organ. In 1962, I produced my last electro-pneumatic organ with complete encasement — the 72-stop, three-manual instrument for Notre-Dame du Cap in Cap-de-la-Madeleine, Québec. There can be no doubt that a close-fitting case greatly improves even an electro-pneumatic instrument on typical pitman chests, even though the cubic volume inside the case must be a great deal more than the more compact and more efficiently constructed mechanical-action instrument of the same number of stops. A large electro-pneumatic instrument, however, can entail case depths of 10' to 15', and we begin to experience some of the same problems of those encountered when working in a chamber: the rows of pipes near the front mask those further back, and there is not enough reflected sound from the case to enhance the first direct sound from the front pipes. This is partly because the walls are so far away that the energy level of the reflected sound is considerably reduced. Furthermore, the resonances of such deep cases with large cubic content are not so sharply defined and are perhaps too low in pitch to establish the sharp coloration that helps to provide an additional element of tonal differentiation between the divisions in a well-worked-out encased mechanical instrument in which the depth of the case need seldom exceed 3½ ft.

I am often asked just what the difference is in tonal effect between an encased and an unencased instrument, and what causes it. It is one that is easy to hear; many people hear it immediately. The encased sounds win immediate converts. But, at first, some find it difficult to believe that the case can make such a big difference, for after all, a well-designed exposed instrument is built very close to the walls, especially if using compact electric slider chests, and the reflective patterns from the wall around it seem

to be not all that much different from those one would expect from a case. Therefore, there is a tendency to feel that the real difference results from some sort of special technique used by the builder on instruments of this sort — perhaps more tender loving care in the voicing or perhaps in the selection and preparation of the pipe material, or perhaps almost anything except the case. And, is an encased instrument really all that efficient? After all, in an exposed organ, the sound seems to radiate from all around it, whereas in an encased organ, the sound comes out only through the front, or so it seems on superficial inspection. But, what really happens?

Well, first of all, let us take a look at what happens in an exposed instrument. What about the direct sound? Let us stop kidding ourselves about this. An organ has virtually no direct sound except from those few pipes which are in the very front of the instrument. Those at the rear are always masked by those in front and the sound we hear quickly enough to be called direct is what has managed to filter through after surviving an elaborate interference course involving numerous detours and short reflective paths. If the little pipes happen to be at the front and facing directly toward the listening area, they are virtually the only pipes from which we hear any really direct sound. If the organ is built close to the walls, naturally there follows not very far behind the direct and the not-so-direct-but-reflected-from-adjacent-pipes sound, the sound reflected from the walls, in turn followed by the sound from the ceiling, and much later by the reverberant sound from the more remote room surfaces. If the church is large and the organ is far from the listening area, the room considerably enriches the sound and the directness of the little pipes is not particularly apparent — or at least, not disturbing.

In this type of instrument, the organ and the church are literally one instrument, because all of the coloration, resonance, fullness of sound and projection must be provided by the walls and the room itself. The sound of the organ will have no resonant format other than that of the room. Any reverberant room will usually have a few frequencies at which there are definite peaks, and even in quite large rooms, these will usually lie in the mid-range of the keyboard. They can be detected often simply by playing tone clusters and listening to the decaying sound. Those pitches which die last are usually among the pitches at which the room is resonant. Some rooms have extremely sharp resonances at a particular frequency. It is clear that all of this room response is a very important contributor to the general effect of an unencased organ. And since no major stop in this type of instrument projects direct sound of a substantial nature, it is usually quite difficult to detect a difference between the direct and the indirect sound.

With respect to Dr. Beranek's vocabulary of subjective attributes, what does this mean? Well, obviously, it means that those attributes in which the ratio of direct to reverberant sound is important will be quite considerably affected. For example, if the room is quite reverberant, fullness of tone should be quite well developed. But linear definition will not be particularly good because the reverberant sound is high with respect to the direct sound.

There are various means of improving this. For example, if the ceiling is very high above the organ, a reflective panel can be installed that will help to increase the number of early reflections, which will give the impression of increasing the direct sound if the panels can be fitted closely enough, but here we are getting into something very much like casework. Also, we can attempt to improve the definition by increasing the strength of attack by leaving perhaps a little more of the attack transient, called chuff, in the sound of the pipes, but then this chuff is reflected by the closest but still rather distant wall surfaces and the attack effect is somewhat prolonged. Thus the definition again suffers. Or,

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worse still, the chuff, which is high-pitched with non-harmonic components, is so much prolonged that it is heard to clash against harmonics or fundamental notes of higher pitched stops at the same approximate pitch. Sometimes the chuff from bass pipes is prolonged so badly that the beating against higher pitches is actually heard as an out-of-tuneness which disappears only if the chord is held longer than a second. It can also give a shaky effect in the tone, somewhat like the effect of unsteady wind.

What about some of the other subjective attributes, such as blend and balance? If the room is quite lively, very likely the unencased instrument will have good blend. However, many lively rooms, (particularly churches), tend to be more reverberant at the low and mid-range frequencies than in the treble, and the room can still be considered to be quite reverberant even if there is a rather large amount of material such as carpet with a rather high rate of high-frequency absorption. Such a room might be considered to be warm, but what happens to the treble line? In some churches where reverberation is high, the balance required for good vertical definition may not be present. In a four-part fugue, for example, the bass and tenor may be very clear, the alto also, but the treble can sound somewhat recessed, as if it were being played on a separate, rather distant instrument. This is one of the most common shortcomings in organs everywhere, and it is by no means only a condition to be observed in unencased instruments. However, it is generally a more serious problem in unencased instruments because one is completely dependent upon the frequency response of the room.

How does encasing an organ improve all of this?

First of all, and most obviously, the principal stop of each division is placed in the façade. Thus, even if there were no other pipes in the organ at all, the instrument at least has some direct sound throughout the complete range of each division. Of course, not all of the pipes of every principal can be placed directly in the façade, but the smaller pipes of the treble must be placed in an advantageous position, preferably between the feet of the larger pipes, so they also speak directly toward the listening area.

Secondly, it is clear that the case, being very close to the pipes, produces a first reflected sound in a much shorter time than is possible with an exposed instrument where the closest reflecting surfaces are two to three times further from the pipes. Thus, the instrument itself tends to improve the matter of linear definition because the time delay between the direct sound and the first reflected sound is very short. Also, the chuff, that is the attack sound of the pipes, is reflected by very close surfaces rather than by distant surfaces, and thus the attack transients are much shorter than with pipes voiced in a similar manner in a more open position. This shortening of the attack sound tends to produce better articulation, which in itself improves linear definition.

Also, the closeness of the case tends to reinforce treble sound, thus helping to improve the balance of parts and vertical definition.

Then, there is the blending effect caused by the very strong group of early reflections from the case and the resonant format imposed upon the sound by the resonant frequencies of the case itself. The effect of this resonance is to give each section of the organ a distinguishing sound of its

own, superimposed upon the sound of the pipes. In this respect, the pipes are only a means for exciting the resonance of the chamber, which then responds with a tone which is the characteristic of its size and shape. It is of course an oversimplification to compare this effect with the effect of the strings on the sounding-board of a piano or violin, or the reed of an oboe or clarinet on the resonant tubes of those instruments. Nevertheless, there is an effect which is quite similar and which tends to reduce the "pipy" effect of the organ, tends to make each division an independent instrument with a better integrated sound of its own rather than simply a collection of related but highly individual pipe sounds.

There is a further advantage to be gained from the case in those situations which make it physically possible. Normally, we think of making the case of fairly substantial material so that its reflective qualities at rather low frequencies will not be disturbed. That is, we do not want the sound to be dissipated in vibrating the case and producing heat instead of sound energy. However, if the case panels are made of extremely thin materials — solid oak of say half a centimeter thickness — the sound of the pipes at low and mid-frequencies virtually passes right through the case with very little loss in energy and travels on to the walls of the church to be reflected back to the listening area at a rather substantial delay. On the other hand, the panels are thick enough to reflect high-frequency sound directly so that the brilliance and clarity of the direct and early reflected sound remains unchanged. However, the richness of the low-frequency sound passing through the case and returning somewhat delayed to combine with the direct sound at these frequencies, gives an added warmth which is not possible in any other way and which is particularly characteristic of instruments built in this manner.

Of course, there is a certain range of frequencies just between those which are directly reflected by the case and those which pass through the case with very little loss, where attenuation takes place. This can, to a considerable extent, be controlled by the scaling of the pipes themselves. Here rests the argument for the encased organ.

This type of construction also makes the organ an interesting piece of furniture with a functional design that reflects its tonal composition and which will therefore tell us something about how the organ ought to sound even before we hear it. I have provided a collection of examples of encased instruments so that the architects present may see the very large variety of design possible and of which these examples actually present a very small portion. Actually, with this type of instrument, it is possible for the architect to have some considerable influence in the overall appearance of the instrument, which of course is not possible with an exposed organ where only the woodwork at the base presents any possibility for design on the part of the architect.

Another advantage of the mechanical, encased instrument is its considerably smaller space requirements, an advantage which many architects are finding most appealing.

Also, the encased organ, so to speak, carries its own shell around on its back like a turtle, and is thus more independent of the room in matters of blend and balance, warmth and brilliance. And the case goes a long way in providing good horizontal and vertical definition. There can be no doubt that, even in fairly dry acoustics, an encased

organ sounds a good deal better than an exposed one, but, nevertheless, it is still largely dependent upon the room to provide such important attributes as fullness of tone, enhancement of bass and treble, uniform distribution and diffusion; thus it is still necessary for best results, even with an encased instrument, to provide an acoustical environment that is well designed to complement the instrument in every way. This means that the space must be lively and that its reverberant character must be carefully planned to provide those subjective attributes that the organ cannot furnish for itself. And although reverberation is not (as we have seen) the only important characteristic, it is nevertheless important to determine just how long the overall period ought to be.

Many charts and tables have been prepared to attempt to answer this question, based on the conditions prevailing in existing structures generally thought to be good examples. I suggest a much simpler rule of thumb that I think will work out quite well and should be able to be universally applied. I propose that, as an absolute minimum, a fully occupied church should have no less than double the reverberation period normally thought to be ideal for a concert hall of the same seating capacity. A longer period might be tolerable, especially if a high level of direct sound can be achieved, as is usual with an encased instrument. Of course, the high level of reverberation that has in the past been demanded by some organ builders is completely unrealistic, both because of its being impossible in small rooms and because of the lack of clarity, even for organ music, that such long periods normally produce. If we apply the criteria for good musical effectiveness, very few churches of cathedral proportions qualify. Music in such "rolling" acoustics is seldom anything more than sound effects. Except for fullness of tone and warmth, such rooms rate very low on the scale of the subjective attributes of musical-acoustic quality. Of course, to those who prefer the awe-inspiring rumble of the cathedral, no argument in favor of music will have any meaning.

The placing of an organ is, of course, a very critical thing, and it is also closely related to the placing of the choir. The principles governing this whole matter are so obvious that I am amazed at the strange proposals that we are often asked to consider. If we can find some good solution to the problem of projecting the sound and the words of the choir better into the listening area while at the same time placing the organ in such a way that it is easily heard by the choir as well as by the audience, we have accomplished our task. Unfortunately, this is the area where the biggest amount of compromise always seems to be necessary. This is unfortunate because much good that has been done in the design of the building and its acoustics can easily be undone by a poorly arranged performance area for the music. It is astonishing to see the things that are suggested as more important than the effective placement of the organ and choir. Chief among these, of course, is stained glass which for some strange reason is considered to be more holy than an organ case. Years have been spent in the collaborative efforts of architects and acousticians and organ builders and church musicians in attempting to work out co-operative compromises.

I suggest that our efforts might be more fruitfully employed in the working out of co-operative non-compromises. For, after all, what can a compromise produce in a first-class situation except a second-class one?

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New Recordings Records

We have just three records to report this month — all of organ playing.

E. Power Biggs' Historic Organs of France (Columbia MS7438) gives us some delightful French music — the Couperins, the Dandrieux, Le Begue, Balbastre and Clérambault, some fine engineering and the grand Andreas Silberman organ sounds at the Abbey Churches of Marmoutier and Ebermunster. This record is a must, of course, even when you are disagreeing at times with Mr. Biggs' playing and with the inclusion of some music not really organ to show off some reeds.

The surprise record of the month is the latest in the Aeolian-Skinner King of Instruments series (AS 324). Paul Van Veelen plays the little tracker Sipe & Yarbrough we have commented on so favorably before. The recorded sound is crisp and clear and beautiful; the untrite music selection covering several centuries is admirable. Hollander Van Veelen is a free, natural player who takes full advantage of his rare tonal opportunity.

We wish we had not been sent the Feike Asma record (RCA, LSC 10272) to review. This record only confirms our long-held opinion of this strange man's playing. The very first eight bars of side 1 (Franck Chorale in E major) display his utter disregard for rhythm, line and taste. This is we feel, thoroughly bad playing. The organ is fine — in the Grote Kerk, Maassluis, Holland. — FC

New Church in York, Pa. Orders Möller Organ

M. P. Möller, Inc. is building the organ for the new St. Paul's Lutheran Church, York, Pa., which will be completed this fall. The new building is contemporary in design with organ and choir on the rear gallery. The organ will be free-standing with the great and pedal divisions exposed. The stoplist was prepared by Ronald Ellis, Möller representative, in co-operation with Clair Starner, organist and choir-master of the church.

GREAT

Prinzipal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octav 4 ft. 61 pipes
Super Octav 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes
Chimes 21 tubes
Festival Trompette 8 ft. (prepared)

SWELL

Spitzflöte 8 ft. 61 pipes
Gambe 8 ft. 61 pipes
Gambe Celeste 8 ft. 49 pipes
Prinzipal 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Scharf 3 ranks 183 pipes
Basson 16 ft. 85 pipes
Schalmei 8 ft. 61 pipes
Basson 4 ft.
Tremulant

CHOIR

Holzgedackt 16 ft. 73 pipes
Gedackt 8 ft.
Erzähler Celeste 8 ft. 110 pipes
Koppelflöte 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant
Festival Trompette (prepared)

PEDAL

Prinzipal 16 ft. 32 pipes
Holzgedackt 16 ft.
Octav 8 ft. 44 pipes
Gedackt 8 ft.
Choralbass 4 ft.
Gedackt 4 ft.
Rauschquint 2 ranks 64 pipes
Contra Posaune 32 ft. 44 pipes
Posaune 16 ft.

Church Organ Company Rebuilds in Bloomfield

The Church Organ Company, Edison, N.J. has completed the moving and enlarging of the Austin organ in the Presbyterian Church on the Green, Bloomfield, N.J. The newly renovated church and the organ were dedicated April 26 and a short recital was played by William N. Simon, church organist.

The three-manual, 31-rank instrument has 18 new voices and seven voices retained from the old organ. The single universal air chest was scrapped and the three-manual windchests were provided with new bottom frames with glass panels and installed in three

separate chambers across the rear balcony of the church. The swell and choir divisions are under expression.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Quintaton 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Chimes 25 tubes

SWELL

Bourdon 16 ft. 73 pipes
Rohr Gedeckt 8 ft. 73 pipes
Viola Pomposo 8 ft. 73 pipes
Viola Celeste 8 ft. 61 pipes
Principal 4 ft. 73 pipes
Flute Traverso 4 ft. 73 pipes
Octavin 2 ft. 61 pipes

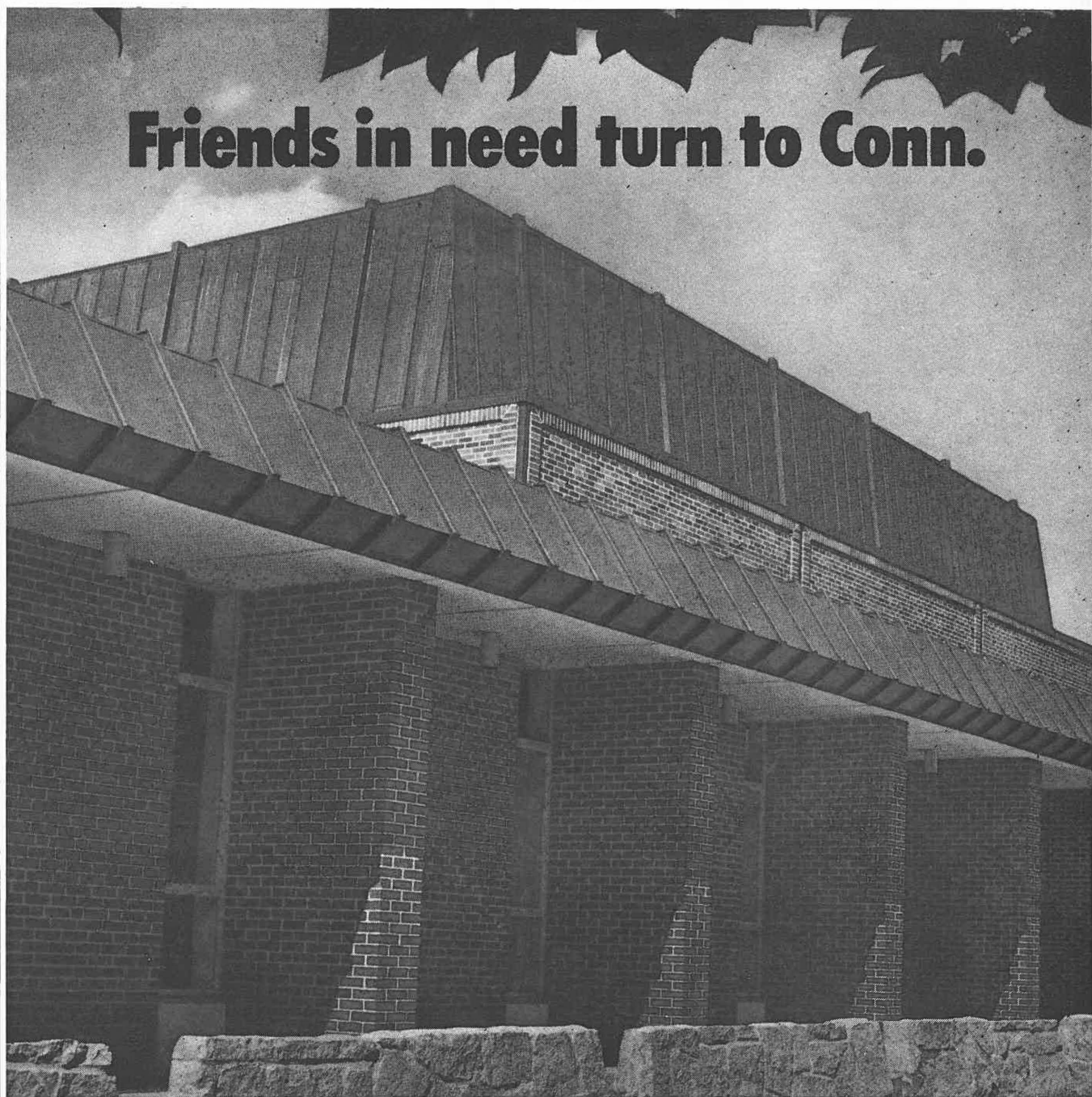
Mixture 3-5 ranks 244 pipes
Trompette 8 ft. 73 pipes
Hautbois 4 ft. 73 pipes
Tremulant

CHOIR

Concert Flute 8 ft. 73 pipes
Dulciana 8 ft. 73 pipes
Unda Maris 8 ft. 61 pipes
Gemshorn 4 ft. 73 pipes
Blockflöte 2 ft. 61 pipes
Krummhorn 8 ft. 73 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft.
Erzähler 16 ft. 32 pipes
Principal 8 ft. 12 pipes
Flute 8 ft. 12 pipes
Erzähler 8 ft. 12 pipes
Principal 4 ft. 12 pipes



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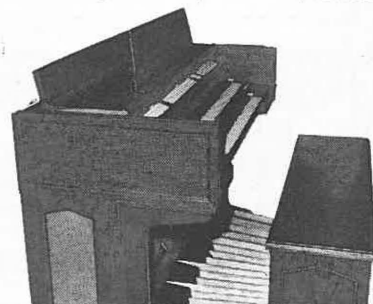
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WANTED — SINGLE MANUAL REED organ in good condition. Must have sub bass. C. H. Gunzinger. Box 276, Williamsville, Vt. 05362.

WANTED — HOBBYIST TO HELP RE-build pipe organ. Small wage. Sacramento. 916-482-1680.

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PROFESSIONAL BOYCHOIR DESIRES for full-time employment young, 25-35 year old, experienced teacher-musician as artist director-accompanist with ability at piano and organ. Knowledge of arranging and orchestral conducting, as well as ear-training, coupled with fine teaching, and all that it implies, will produce the man whom we are seeking to fill this position of Christian and cultural service. Address H-6, THE DIAPASON.

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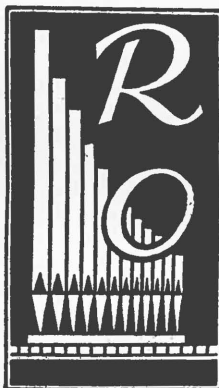
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NITA AKIN



ROBERT ANDERSON



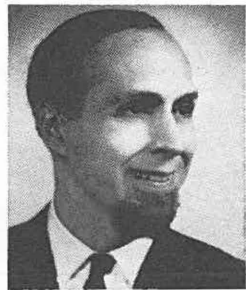
ROBERT BAKER



DAVID CRAIGHEAD



CATHARINE CROZIER



RAY FERGUSON

EUROPEAN ARTISTS

Available 1970-71

MICHAEL RADULESCU

Nov. 1-Jan. 10

HEINZ WUNDERLICH

Feb. 8-April 2

DAVID LUMSDEN

Mar. 20-April 20

GILLIAN WEIR

Throughout Season

(West Coast in November)

Marie-Claire Alain

Michael Schneider

Available
time
filled



JERALD HAMILTON



GERRE HANCOCK



CLYDE HOLLOWAY



WILMA JENSEN



JOAN LIPPINCOTT



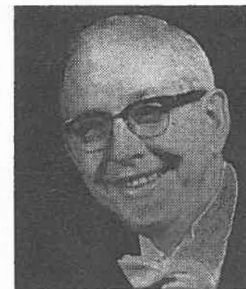
DONALD McDONALD



MARILYN MASON



FREDERICK SWANN



WILLIAM TEAGUE



LADD THOMAS



JOHN WEAVER



WILLIAM WHITEHEAD