

THE DIAPASON

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

Sixty-second Year, No. 9 — Whole No. 741

AUGUST, 1971

Subscriptions \$4.00 a year — 40 cents a copy

ORGAN HISTORICAL SOCIETY CONVENTION

Baltimore, Md.

June 23-25

"That the present may learn from the past" was the theme of this year's convention of the Organ Historical Society held at Baltimore, Md., June 23-25. With Baltimore as home-base they roamed from Southern Maryland to within a few miles of the Pennsylvania border and saw and heard both old and new. An excellent article, "Baltimore Organs and Organ Building," by Thomas S. Eader, reprinted from the *Maryland Historical Magazine*, Fall 1970, set the background for their studies.

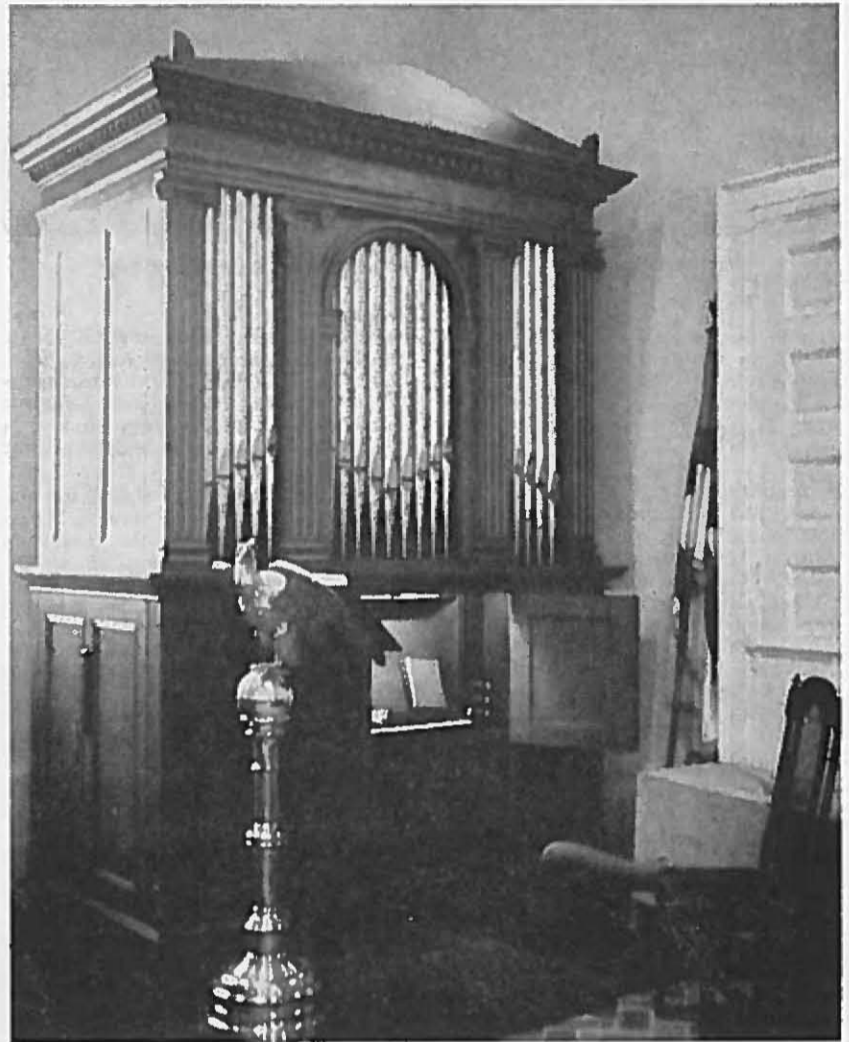
Wednesday opened at the Unitarian Church, designed by Maximilian Godefroy in 1818. The original Thomas Hall organ, built in the shape of a lyre, was replaced in 1895 by a Henry Niemann organ. After a hymn-practice session the group visited the organs at Peabody Conservatory.

The afternoon started with a walking tour to see the 1819 Thomas Hall case at the Old Cathedral, the 1848 Schwab case at St. Alphonsus and the 1859 Odell case at Old St. Paul's.

The first concert was at St. Mary's Seminary, designed in 1808 by Godefroy — the first Gothic revival building in the U.S. The chapel has an old organ by Jardine ca. 1894 with Roosevelt pipework supplemented and re-

vised in 1968. It is a one-manual and pedal organ. The second organ is a Möller Artiste. The program of music for two organs, performed by Haig Mardirosian and Daniel Myer, was: Bach, *Concerto in D Minor*, first movement; Handel, *Concerto V in F Major*; Soler, *Concerto in D Major*; Christian Wolff, *Snowdrops*. This was followed by Mr. Mardirosian's playing a *Ricercare* by Gabrieli on the old organ. Given the locations of the organs, it was not surprising that the tutti passages were not always together in the Bach. The Handel, being more antiphonal, minimized this difficulty. The first movement revealed the lovely flute stop on the old organ and the second movement showed the clarity and brightness of its tone. The Soler came off very nicely and spiritedly.

Snowdrops, by Christian Wolff, is a contemporary piece dealing with bodies of sound densities, durations and timbres, clusters of tones and high and low register contrasts. As explained by Mr. Mardirosian, the score gives considerable freedom to the performer in interpreting the composition. Many musicians compare this modern freedom with the baroque practice of leaving the interpretation of ornaments up to the performer, or to the later free-



St. Paul's Church, Baden, Md.; Pomplitz organ, ca. 1865

St. Barnabas Church, Upper Marlboro, Md.; Pomplitz & Rodewa'd organ, ca. 1855



dom in interpolating cadenzas. But the modern trend goes much further — more like a teacher's assignment in composition than a composition itself. The performer is given so much leeway in interpreting and improvising that one wonders who is really the composer.

Wednesday night a service modeled on those of Bach at St. Thomas was presented at St. Luke Evangelical Lutheran Church. The choirs of Christ Lutheran Church (Bethesda) and the Lutheran Church of the Holy Comforter (Washington) and the orchestra were under the direction of Lawrence Savage. Edith Ho, of the organ faculty at Peabody, was at the 1963 Walcker organ. Following the Leipzig custom, there were no "Amens" except after the hymn on the Creed, the sermon hymn was unaccompanied, all hymns were preceded by chorale preludes on the tune to be used, and the Gospel was read twice, once in a foreign language and once in the vernacular (Latin and German in Bach's service, German and English in this service). Miss Ho played the *Prelude and Fugue in B minor* as prelude, the *Prelude and Fugue in C major* as postlude and the chorale preludes *Kyrie Gott Vater in Ewigkeit*, *Allein Gott in der Höh'*, *Christ unser Herr zum Jordan kam*, *Wir glauben all' an einen Gott Schöpfer*, *Herr Jesu Christ dich zu uns wend* and *Aus tiefer Not*. She was beautifully at home on the Walcker organ and played with dignified tempo, clear line and a sense of enjoying what she was playing.

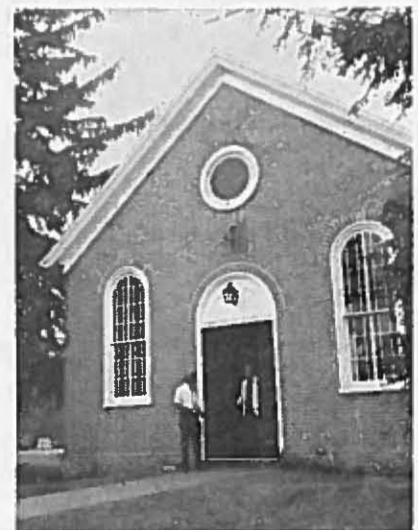
The cantata, *Freue dich, erlöste Schaar*, No. 30, in honor of St. John the Baptist, whose festival is June 24, was carefully and clearly presented. Of particular beauty were the alto aria and the chorale, *Freue dich sehr*, at the

close of the first part. One could have wished for more variety of tempo in the recitatives, but the whole evening was one of solid enjoyment in recreating the beauties of the past.

Thursday started with a visit to Old Otterbein United Methodist Church, 1785, the oldest church in constant use in Baltimore. The Henry Niemann organ, installed in 1897, has two manuals and pedal, 13 stops and 3 couplers. In spite of the organ being out of tune in the hot Baltimore weather, Robert B. Whiting demonstrated the organ's and his capabilities by playing Bach's *Ertödt uns durch Dein Güte* from Cantata 22, Edmundson's *Fairest Lord Jesus*, Guilman's *Lift Up Your Heads*, and concluded with a resounding rendition.

(continued on page 2)

St. Paul's Church, Baden, Md.





Maryland Hospitality at lunch, St. Alban's Church, Glen Burnie, Maryland

tion of Dudley Buck's *Grand Triumphal March in D*, which showed there was still life in the old works.

The next trip took us to Glen Burnie and St. Alban's Episcopal Church, which has a one manual and pedal organ by Gebrüder Spaeth, 1961, with a beautiful mahogany case and silver stops. The Communion Service, except for one hymn and the Merbecke *Sanctus*, used entirely 20th century music. Composers represented were Clokey, Cindlyn, Nystedt, Moser, Bender, Bouman, Kretschmar, Markworth and Peeters. The modern hymns were *Assisi* (Smith), *St Keverne* (Lang), and *Ora Labora* (Noble). Thomas Eader, at the organ, showed how very effective a small but clear and bright-toned organ can be. Of particular beauty were the five short chorale preludes, all from *The Parish Organist*, that he played during the Distribution.

The sumptuous luncheon prepared for us at St. Alban's was a true example of Maryland hospitality, and the occasion was made even more festive by the "unveiling" of an organ built by James F. Akright in 1962. It is a gem, both visual and tonal! Stopped Diapason 8', Flute 4', Bells, Regal 8' (missing at present), Sharp Mixture and Fifteenth 2'. Everyone had to try it, which kept the organ pumpers busy.

After the Annual Meeting we piled into cars again to find St. Barnabas Church in Upper Marlboro and then St. Paul's at Baden. St. Barnabas has a Pomplitz and Rodewald organ, ca. 1855, and St. Paul's a Pomplitz, ca. 1865. At St. Barnabas, Cleveland Fisher played the earliest known organ composition (see Apel and Davison's book) showing the combinations of Stopped Diapason 8' and Principal 4', Dulciana 8' and Flute 4', and Stopped Diapason 8' and Fifteenth, and we all sang the hymn *Winchester New*. By this time the wind supply failed to function but, undismayed, we sang *Happy Birthday* to St. John the Baptist, and went on to St. Paul's. On the tiny instrument there Mr. Fisher played a set of six dances found pinned on the cylinder of a Samuel Bidermann (1540-1622) mechanical spinet now in the Vienna Kunsthistorisches Museum. This was followed by Bach's *Christ, unser Herr, zum Jordan kam* (Clavierübung III) and David Johnson's chorale prelude *Werde munter*, after which we all sang the hymn.

That evening at St. Alban's David Hinshaw, of the Smithsonian Institution, gave a slide-lecture on *Old Organs of Mexico*. He discussed the three periods of development since 1500: the organs in the monasteries, the cathedral organs, and those in the parish churches. The early Spanish organs had no pedal, no string stops, but many reed stops. He illustrated some interesting odd stops such as the pajaros (bird warble) and tambor (drone bass). It is research such as the Smithsonian is doing that will help to give us a fluent understanding of the development of Mexican organ building and its influence on organ composition and interpretation.

Friday morning brought us back to the 20th century to hear the Andover-Flentrop (1961) organ at Mt. Calvary Church in Baltimore. James Houston

gave an excellent presentation of its tonal capabilities through Bach's *Fugue in E minor* (Wedge), two movements from Couperin's *Mass for the Convents* and Reger's *Toccata*. It is indeed a very brilliant organ with prominent reed tone.

I wish I could have stayed for the afternoon and evening events. From reports I have received, the concert at St. Joseph's Church, Taneytown, an all-Bach program by Donald King, organist, and Mrs. King, vocalist, was charming. The organ is a G.P. England (1804), rebuilt by Niemann in 1875 and renovated again in 1966. Then a program for organ and recorder was given at Thomas Eader's home in Ellicott City (the organ is an 1808 Dieffenbach); after this a program at Old Salem Lutheran Church, Catonsville, (1849), on an 1850 one-manual and pedal organ.

After the closing dinner at Hausner's, the final event was a Candle Light Concert at the Carroll Mansion (1812). The organ is a Richard Ferris, ca. 1845, the piano by Joseph Hisbey, ca. 1841, and the clavichord by Robert Romoser, 1956. The program was devoted to "Music in the Home" by Bach, Mendelssohn, Bayly, Himmel, Clifton and Pleyel.

Although I wasn't present, I can imagine that the atmosphere of this last concert was typical of the whole convention: a small, congenial group, more interested in learning from the past and applying it to the present than in mere competition and showmanship; a group that realized that beauty often comes in small gems — a refreshing attitude in our "bigger is better" society. The Organ Historical Society is not a large organization, but influence does not always depend on numbers. They are reminding us that what we have now has come through the development of what was, and that much of what was still contains beauty.

—Jean Slater Edson



Old Otterbein United Methodist Church, Henry Niemann organ, 1897



J. S. BACH — MOTETS FOR MIXED VOICES New Urtext Edition (German/English)

by Werner Neumann and Walter E. Buszin
continuo realization by Fritz Oberdoerffer
instrumental parts edited by Hugh Ross

- MOTET I: Sing ye to the Lord a new song (Singet dem Herrn ein neues Lied)
Vocal Score (P6101) \$1.50
Set of Instrumental Parts \$7.50
- MOTET II: The Spirit also helpeth us (Der Geist hilft unsrer Schwachheit auf)
Vocal Score (P6102) \$.90
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- MOTET III: Jesus, my great pleasure (Jesu, meine Freude)
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Set of Instrumental Parts \$9.00
- MOTET IV: Be not afraid (Fürchte dich nicht)
Vocal Score (P6104) \$.90
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- MOTET V: Come, Jesus, come (Komm, Jesu, komm)
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- MOTET VI: Praise the Lord, all ye nations (Lobet den Herrn, alle Heiden)
Vocal Score (P6106) \$.75
Set of Instrumental Parts \$5.00

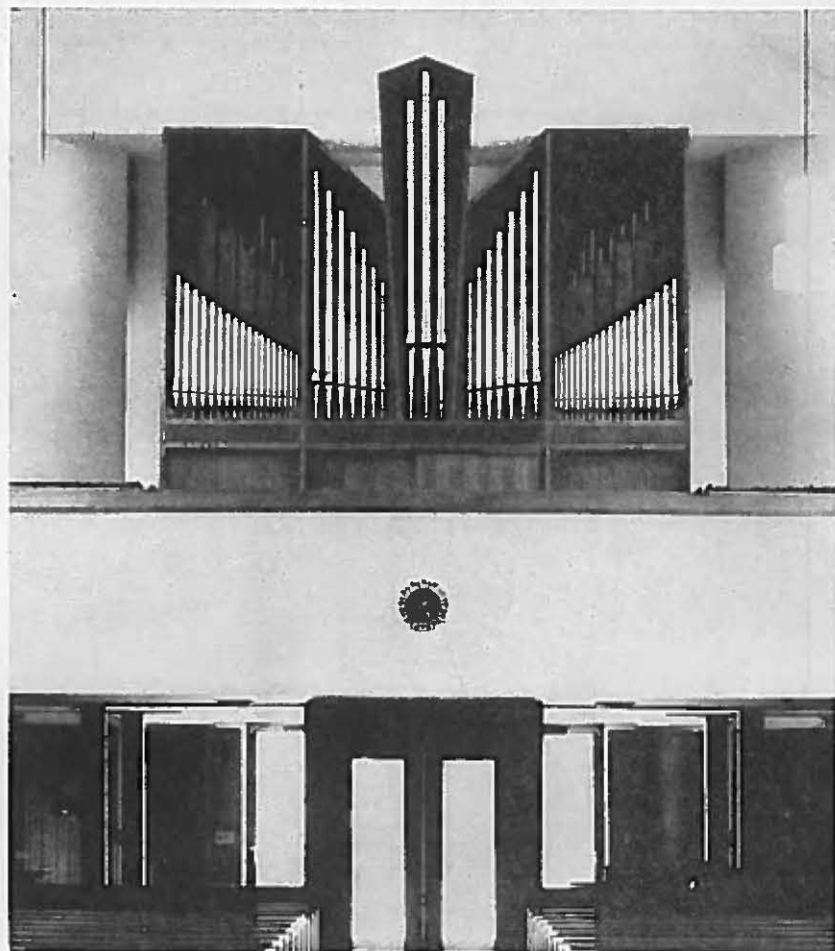
The instrumentation is: MOTETS I, II, IV, V: 2 Violins, Viola, Violoncello, Double Bass, 2 Oboes, English Horn, Bassoon, Cembalo; MOTET III: 3 Violins, Viola, Violoncello, Double Bass, 3 Oboes, English Horn, Bassoon, Cembalo; MOTET VI: 2 Violins, Viola, Violoncello, Double Bass (or: 2 Oboes, English Horn, Bassoon), Cembalo.

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**JOSEPH R. FLUMMERFELT
NAMED TO WESTMINSTER POST**

Joseph R. Flummerfelt has been named director of choral activities at Westminster Choir College, Princeton, N.J., filling a vacancy that has existed at Westminster for almost two years. He comes to Westminster from Florida State University, Tallahassee, where he has been director of choral activities since 1967. In his new position, Mr. Flummerfelt will conduct both the Westminster and Symphonic choirs and train the Westminster touring choir for Roger Wagner.

Mr. Flummerfelt received the MusB degree in organ and church music from Depauw University. Following graduation, he joined the staff of Purdue University as assistant to the director of Purdue musical organizations and university organist. He received his Master's degree in choral music from the Philadelphia Conservatory. While there, he was also an apprentice to Dr. Elaine Brown at Singing City. In addition to his work with Dr. Brown, Mr. Flummerfelt was also a student of Dortha and Vincent Persichetti and was asked by Dr. Brown to conduct the Singing City Chorale in the Philadelphia premiere of the Persichetti Mass.

In June of 1971, he received the DMA degree from the University of Illinois. While on the University faculty in 1963, he conducted the madrigal singers and concert choir while Harold Decker was on sabbatical leave. During the summer of 1964 Mr. Flummerfelt was a student of Nadia Boulanger and conductor of the Fountainebleau summer choir. The next fall he became director of choral activities at DePauw University and conductor of the opera theater. While there, he conducted the DePauw choir in the world premiere of Daniel Pinkham's *Lamentations of Jeremiah*, a work commissioned by the American Choral Directors National Association. His choir at Florida State sang twice with Robert Shaw and the Atlanta Symphony. In 1968 they performed the Haydn *Schöpfung Messe* and Charles Ives' *Psalm 90*. On the same program Mr. Flummerfelt conducted

Ives' *Harvest Home Chorales*. As a result of this performance Shaw asked the choir to give the Southeastern premiere of Penderecki's *Saint Luke Passion*, which took place in March, 1970. In April, 1970, Gian Carlo Menotti was on the Florida State Campus and heard a performance by Mr. Flummerfelt and the choir of his *Unicorn, Gorgon and Manticore*. Menotti lauded the performance as the finest he had heard of this work, and immediately invited the choir to the Spoleto Festival. From mid-June to mid-July the Florida State University Chorus was in Spoleto as the resident chorus, and Flummerfelt served as Chorus master for all festival events and gave four performances with the choir during the festival.

**DONALD A. MATTRAN TO HEAD
HARTT COLLEGE OF MUSIC**

Donald A. Mattran assumed the post of acting head of Hartt College of Music, University of Hartford, Connecticut as of July 1, Mr. Mattran and Hartt College dean Elizabeth Warner, who will continue in her present position, will be responsible for professional and academic programs at Hartt. Moshe Paranov, president and co-founder of Hartt College 50 years ago, will become president emeritus, but will remain active at the school as consultant on all musical affairs, and a music director of Hartt opera-theater, which celebrates its 30th anniversary in the 1971-72 season. Mr. Mattran has been assistant to the president and associate professor of conducting and music education. He holds bachelor and master of music degrees from the University of Michigan where he has also been a faculty member previous to his appointment at Hartt College.

LAUREN B. SYKES, organist of St. Bartholomew's Episcopal Church, Beaverton, Oregon, was the recipient of an honorary doctor of music degree at commencement ceremonies of Warner Pacific College, Portland, Oregon. The citation read: "Mr. Sykes has distinguished himself as organist, director, and teacher, and has long been recognized, not only by students and colleagues, but by the community and church at large for his contribution to excellence in church music."

THE DIAPASON

Established in 1909

(Trademark registered at U. S. Patent Office)

S. E. GRUENSTEIN, Publisher (1909-1957)

ROBERT SCHUNEMAN
Editor

DOROTHY ROSER
Business Manager

WESLEY VOS
Assistant Editor

AUGUST, 1971

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An International Monthly Devoted to the Organ and to Organists and Church Music

Official Journal of the Union Nacional de Organistas de Mexico

The Diapason
Editorial and Business Office
434 South Wabash Avenue, Chicago, Ill.; 60605. Telephone 312-HA7-3149
Subscription price, \$4.00 a year in advance. Single copies 40 cents. Back numbers more than two years old, 75 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

Advertising rates on application.

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.

Second-class postage paid at Chicago, Ill., and at additional mailing office. Issued monthly. The Diapason Office of publication, 434 South Wabash Avenue, Chicago, Ill. 60605

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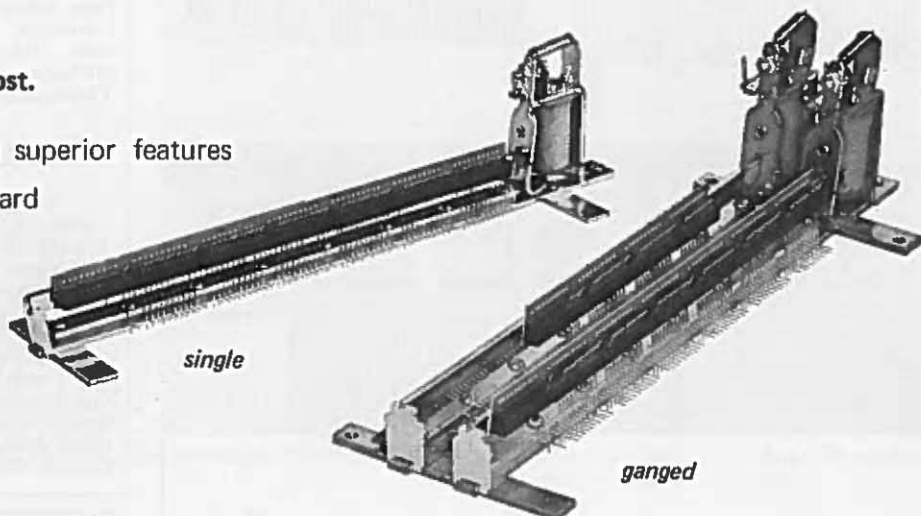
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THE REV. THOMAS CURTIS
HONORED IN JUNE

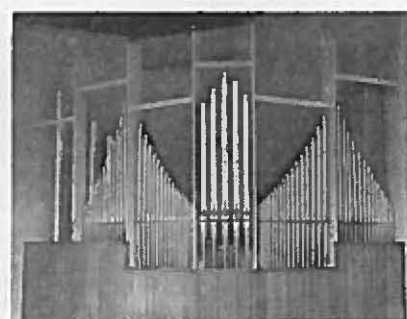
The Rev. Thomas Curtis, associate minister and minister of music at First Congregational Church, Elyria, Ohio, since 1949, was honored at a surprise reception following morning services on June 27 in observance of the 25th anniversary of his ordination to the ministry. Mr. Curtis was ordained in June, 1946, at First Congregational Church in Boxford, Massachusetts, which he served while a student at Boston University School of Theology. Following this, he was a member of the staff of Washington Congregational Church, Toledo, Ohio, before coming to the Elyria church. Mr. Curtis was presented with a new pulpit robe and with a check representing the appreciation and good will of many friends. A tribute was read from the Rev. B. Kenneth Anthony of the Board for World Ministries of the United Church of Christ, former pastor in Elyria. Mr. Anthony wrote, in part: "The record shows an able preacher, a superlative musician, a sensitive pastor, a loyal teamworker, a lucid handler of language, the servant of just causes, and a leader in community and interchurch affairs . . . Thank you for these things . . . And praise be for a church which has had the good sense to support so remarkable and many-faceted a ministry."

In addition to his church activities, Mr. Curtis was for 13 years a part-time instructor in organ at Bowling Green State University, and he has given many recitals in churches and on college campuses in eastern and southern states. He has served as conductor of the Elyria Community Chorale, member of the Elyria City Charter Commission, dean of the Toledo and Lorain County Chapters, AGO, president of the Community Welfare Council, the Ministerial Association, Council of Churches, Community Concert Association, Musical Art Society, and Lorain County Arts Council, and as moderator of the Western Reserve Association, United Church of Christ.

Among Mr. Curtis's teachers have been Edward Hall Broadhead at Duke University, Palmer Christian and Marshall Bidwell at the University of Michigan, and Alec Wyton at Union Theological Seminary.

PARVIN TITUS BECOMES ORGANIST EMERITUS

After a year of ill health, Parvin Titus, FAGO, has been named organist-choirmaster emeritus by the vestry of Christ Church, Glendale, Ohio. He will associate occasionally with Virginia Banfield Bollinger, a former pupil, who will succeed him as official organist and choirmaster. Mr. Titus will continue teaching at the University of Cincinnati College-Conservatory of Music. Until 1962, he had served at Christ Church, Cincinnati, for 35 years.



Geddes Builds Unit Organ for Norwich, Conn., Church

Richard M. Geddes Pipe Organs, Winsted, Conn., has recently completed installation of a small unit organ for the Church of the Resurrection, Norwich, Connecticut. Father Charles Hocking is rector of the congregation. The new organ is free standing in the rear of the church and is entirely unenclosed. The new, small building of modern design has excellent acoustics. The scaling and voicing were designed to fit the congregation's most important musical function—leadership in hymn singing, and this was especially important because the church has no adult choir. The manual compass is 61 notes, and the pedal 32 notes.

SUMMARY

Bourdon 16 ft. 12 pipes
Bourdon 8 ft. 85 pipes
Gemshorn 8 ft. 85 pipes
Principal 8 ft. 85 pipes
Mixture III 219 pipes

GREAT

Gemshorn 16 ft. (t.c.)
Principal 8 ft.
Bourdon 8 ft.
Gemshorn 8 ft.
Bourdon 4 ft.
Principal 4 ft.
Gemshorn 2 3/4 ft.
Fifteenth 2 ft.
Mixture III

SWELL

Bourdon 8 ft.
Gemshorn 8 ft.
Principal 4 ft.
Gemshorn 4 ft.
Gemshorn 2 3/4 ft.
Flute 2 ft.
Principal 2 ft.
Quinte 1 1/2 ft.

PEDAL

Bourdon 16 ft.
Bourdon 8 ft.
Principal 8 ft.
Gemshorn 8 ft.
Gemshorn 5 1/2 ft.
Bourdon 4 ft.
Mixture III

FRED H. PARKER RETIRES, 44-YEAR TENURE IN COLUMBIA

Fred H. Parker, organist-choirmaster at the historic First Presbyterian Church, Columbia, South Carolina, played his last service Sunday, June 6. Mr. Parker became organist-choirmaster at First Presbyterian Church on January 1, 1927, and served continuously since that time.

Mrs. Parker, the former Carolyn Patterson, directed the youth and junior choirs which sang for the Evening Vesper services for many years. She also served as the soloist and music director at Ebenezer Lutheran Church until 1955 when she came to First Presbyterian as conductor for the adult choir for the morning service.

Mr. & Mrs. Parker retired from the music department at Columbia College in 1965 after serving there for many years. Mr. Parker was head of the music department and professor of organ, and Mrs. Parker was associate professor of voice and director of choral organizations.

The Parkers studied with internationally-known teachers in America and Europe, taking advantage of every opportunity to study with distinguished teachers in their specialized fields. For many summers the Parkers and the octet of First Presbyterian Church led the music for the summer church conferences at Montreat, North Carolina.

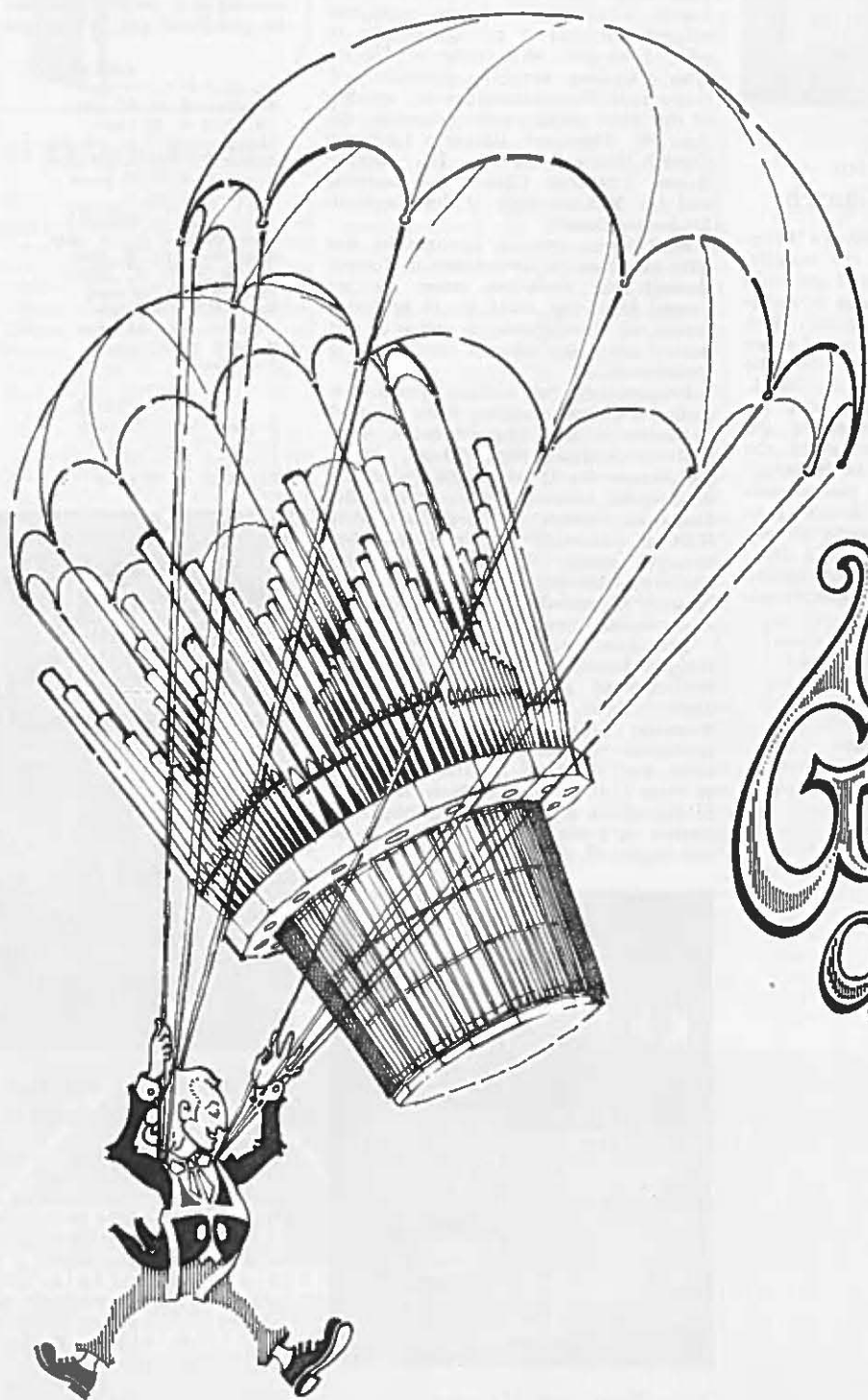
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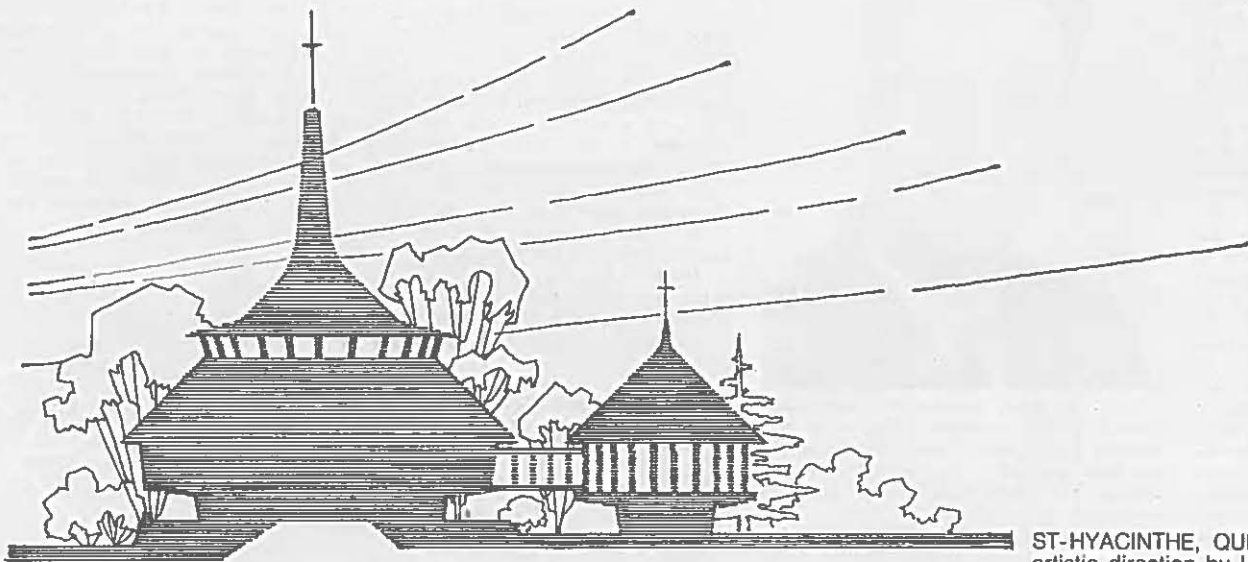


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The dedication recital was on April 11.



ST-HYACINTHE, QUEBEC, CANADA
artistic direction by Lawrence Phelps



Dan S. Locklair of Charlotte, North Carolina was the winner of the 1971 Elizabeth Utley Fletcher Scholarship on May 29. The competition for the scholarship is held annually in Raleigh, N.C. and is sponsored by the Raleigh Music Club. The competition is open to all North Carolina organists who are entering an SMM degree program, and a \$200 prize is awarded to the winner.

Mr. Locklair graduated cum laude from Mars Hill College, Mars Hill, N.C., on May 16 and has been an organ student of Donna Robertson for the past four years. In 1969, he was the winner of the state-wide MTNA organ competition. This year at Mars Hill, he received the Crisp Award, an award presented annually by the music faculty to the most outstanding senior music student.

Mr. Locklair is now Organist-Choirmaster at The Church of St. John in the Wilderness in Flat Rock, N.C. and will continue at that position until late August, when he will enter Union Theological Seminary, New York City.



Edward Tarr, trumpet virtuoso from Basel, Switzerland, will be in the United States in August, when he and George Kent, organist, will be featured artists at the National Trumpet Symposium in Denver. The Symposium, an annual gathering of distinguished performers on this instrument from all over the world, will be held at the Lamont School of Music of the University of Denver from August 9 through August 13. Mr. Tarr will fly to the United States on August 4th and prior to their commitment in Denver, he and George Kent will present a recital at the Hammond Museum in Gloucester, Massachusetts on August 6. On August 14, Mr. Tarr must return to Europe to take part in the International Festival in Lucerne. In Denver, the schedule for Edward Tarr and George Kent includes a recital for trumpet and organ and a workshop devoted to the study of performance practice and technique of original literature for keyboard and the valveless baroque trumpets.

George Kent, organist and choirmaster of Christ Church, Westerly and professor of music at the University of Rhode Island, is also a trumpet performer, a former student of Roger Voisin, and the collaboration of these artists began four years ago when Mr. Kent went to Switzerland to study the performance of the baroque valveless trumpets with Edward Tarr. Since that time they have toured in the U.S. for several weeks each fall. Next fall's tour will extend from Oct. 19-Nov. 18.



New Roche Organ for Fairhaven, Mass., Church

The Roche Organ Company of Taunton, Mass., has completed the installation of a two-manual organ of ten ranks for the French-speaking parish of Eglise des Sacres Coeurs in Fairhaven, Mass. The instrument is a unit organ of seven voices with a drawknob console. The specifications were drawn up by F. Robert Roche in consultation with Fr. Alexis Wygers, S.S.C.C., pastor of the church and formerly director of the Catholic University Choir in Washington, D.C. The semi-retired pastor-musician plans a number of musical programs in this beautiful country church which seats 300. The organ was dedicated May 24 with a program played by Michel Labens and Davis Balestracci.

SUMMARY

Montre 85 pipes
Bourdon 73 pipes
Flute a Cheminee 73 pipes
Viole 85 pipes
Voix Celestes 65 pipes
Soubasse 32 pipes
Fourniture (19-22-26-29) 244 pipes

GREAT

Bourdon 16 ft.
Montre 8 ft.
Bourdon 8 ft.
Viole 8 ft.
Prestant 4 ft.
Flute Convertte 4 ft.
Gambe 4 ft.
Nazard 2 3/4 ft.
Doublette 2 ft.
Fourniture IV

REGIT

Flute a Cheminee 8 ft.
Viole 8 ft.
Voix Celestes 8 ft.
Gambe 4 ft.
Flute de Bois 4 ft.
Nazard 2 3/4 ft.
Octavin 2 ft.
Quarte de Nazard 2 ft.
Sifflet 1 ft.
Tremblant

PEDALE

Soubasse 16 ft.
Bourdon 16 ft.
Montre 8 ft.
Violone 8 ft.
Flute 8 ft.
Quinte 5 1/2 ft.
Choralbass 4 ft.
Flute a Cheminee 4 ft.
Plein Jeu IV



David A. Wehr, organist-choirmaster-carillonist at the Methodist Cathedral of the Rockies, Boise, Idaho from 1958 to 1968, has been granted a Ph. D degree in conducting and choral literature at the University of Miami School of Music, Coral Gables, Florida. He earned the Bachelor of Music and Master of Music degrees from Westminster Choir College, Princeton, New Jersey. One result of his doctoral research is the historical account, "John Finley Williamson (1887-1964): His Life and Contribution to Choral Music." Mr. Wehr, who has authored more than fifty published compositions, has been appointed assistant professor of choral music and voice, Eastern Kentucky University, Richmond, Kentucky. He begins his duties in August.

LSWMA CONFERENCE ATTRACTS LARGE ATTENDANCE

More than 150 Lutheran musicians, artists, students, clergy and lay people recently attended the 14th annual conference of The Lutheran Society for Worship, Music, and the Arts held at Concordia Teachers College, River Forest, Illinois. The 3-day conference offered participants an opportunity to select from some 46 available workshops. Also attending were the executive secretaries of the commissions on worship of the three major Lutheran bodies: the Rev. E. Theodore Delaney, Lutheran Church-Missouri Synod; Dr. Eugene Brand, Lutheran Church in America; and Dr. Mannus Egge of the American Lutheran Church.

In between sessions, opportunity was afforded those in attendance to browse through the workshop store, the art gallery featuring works by 15 mid-west artists, or viewing one or more of the nearly 100 short films selected for the conference.

Performances by musical groups included repertory ranging from classical to contemporary. The Christian Minstrels of Walther High School, Chicago, directed by Melvin Block, presented a luncheon concert of folk music; the Lutheran Singers, directed by Victor Hildner, presented a concert featuring baroque music; and the Lutheran Choir of Chicago, directed by William Schnell, presented a concert of sacred music old and new.

The Rev. Paul F. Bosch, Lutheran campus pastor at Syracuse, N.Y., was re-elected to a 2-year term as president; Carlos Messerli of Concordia Teachers College, Seward, Neb., was re-elected vice president for a 2-year term, and the Rev. Charles Anders of St. Olaf College and Dr. Normal Habel of Concordia Seminary, St. Louis, were elected to 3-year terms as members of the board of directors.



Two New Small Organs in Germany by Freiburger

The firm Freiburger Orgelbau, Freiburg i.Br., Germany, has recently installed two small organs, one in a church and the other at a school in Germany. An 11-stop organ was installed in June, 1970, in a seminar room for practice purposes at the State Conservatory of Music in Freiburg. The pipework of both manuals stand together on one windchest with the 4-ft. principal in front. The sesquialter is erected above and at center of the case, and the organ is flanked by the pedal gemshorn. A third manual on the console is a coupler manual on which both the first and second manuals are always coupled together.

MANUAL I

Rohrflöte 8 ft. 56 pipes
Principal 4 ft. 56 pipes
Sesquialter II 2 3/4 ft. + 1 3/4 ft. 72 pipes
Mixture III 1 1/2 ft. 168 pipes

MANUAL II

Holzgedeckt 8 ft. 56 pipes
Rohrflöte 4 ft. 56 pipes
Oktävlein 2 ft. 56 pipes
Larigot 1 1/2 ft. 56 pipes

PEDAL

Subbass 16 ft. 30 pipes
Gemshorn 8 ft. 30 pipes
Pommer 4 ft. 30 pipes

The second organ was installed in late 1970 in the parish church of St. John in Berlin. The 17-stop, fully me-

chanical-action organ is erected in three sections due to the low ceiling of the room, and the windchest is located behind the middle portion with the 8-ft. principal in three flots of front pipes. The positiv division is directly above the console with the 4-ft. spitzflöte in the front and the brass Regal mounted en chamade. The third manual on the console is a coupler manual for both the great and positiv manuals.

GREAT

Principal 8 ft. 56 pipes
Rohrflöte 8 ft. 56 pipes
Oktave 4 ft. 56 pipes
Metallgedeckt 2 ft. 56 pipes
Mixture IV 1 1/2 ft. 224 pipes
Trompette 8 ft. 56 pipes

POSITIV

Holzgedeckt 8 ft. 56 pipes
Spitzflöte 4 ft. 56 pipes
Nazard 2 3/4 ft. 56 pipes
Principal 2 ft. 56 pipes
Terz 1 3/4 ft. 56 pipes
Oktävlein 1 ft. 56 pipes
Regal 8 ft. 56 pipes
Tremulant

PEDAL

Subbass 16 ft. 30 pipes
Pommer 8 ft. 12 pipes
Hohlflöte 4 ft. 30 pipes
Fagott 16 ft. 30 pipes



Grand Rapids, Minn., Church Gets New Holtkamp Organ

It is unusual for a corporation to wish to memorialize one of its employees with a pipe organ in a church. This is, in fact, what took place in Community Presbyterian Church in Grand Rapids, Minnesota. Mr. C. Kirk Andrews, who worked for the Blandin Paper Company for 41 years, was memorialized with a gift of a new Holtkamp organ by the Blandin Paper Company to the Community Church. The organ is placed directly in the front of the chancel with the choir seating in front of the organ case. The console is dropped slightly below choir level and faces the organ. The swell division is located below the great division and is flanked by the divided pedal towers. The entire instrument is within a case of plain sliced red oak with green enamel trim. The key action is mechanical and the stop action electro-pneumatic. Sara Kwakenat is the organist of the church, and dedication services and a recital by Heinrich Fleischer were held on Nov. 1, 1970.

GREAT

Principal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture IV 1 1/2 ft. 244 pipes

SWELL

Copula 8 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes

PEDAL

Subbass 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Flute 8 ft. 12 pipes
Superoctave 4 ft. 12 pipes

A MEMORIAL CONCERT devoted to the organ works of Marcel Dupré was played June 7 at the First Presbyterian Church, Lancaster, Pa. Roger Graybill, Frank A. McConnell, Carl E. Schroeder, and Reginald Lunt were the four performing organists.



Off The Soundboard

The fifth annual Bach Festival at Washington's Church of the Ascension and St. Agnes featured two events with harpsichord. Chamber music on Wednesday, May 19, was presented by Joanne Cohen, violin; Caroline Hopkins, cello; Clinton Arrowood, flute; and Lloyd Bowers, harpsichord. The program: *Trio Sonata in G, BWV 1038*; *Sonata in A major, BWV 1015* (Violin); *Sonata in E-flat major, BWV 1031* (Flute); *Suite in C minor, BWV 1011* (Cello unaccompanied); and *Trio, BWV 1079* (from "The Musical Offering"). On Friday, May 21st, Joseph Stephens, harpsichordist of the Baltimore Bach Society, presented this program: *Suite in E minor, BWV 996*; *Fantasia and Fugue in A minor, BWV 904*; *Preludes and Fugues in F-sharp minor and major from the WTC, Book II*; *Toccata in G major, BWV 916*; *Three Minuets, BWV 841-3*; and the *Italian Concerto, BWV 971*.

Max Yount, associate professor of music at Beloit College, presented a recital of organ and harpsichord music on Thursday, June 3, at the Wisconsin college. At the harpsichord Dr. Yount played two sonatas by Soler and two sonatas by Domenico Scarlatti. On June 10 he was heard with flutist Sue Lucas in a performance of the *Bach Flute and Harpsichord Sonata in A Major*.

At the First-Park Baptist Church of Plainfield, New Jersey, Mrs. Patricia Maimone played a harpsichord group in her program of June 27. Included were *Passacaglia*, *Frescobaldi*; *Preludes I and II* from *L'Art de toucher le*

clavecin, Couperin; *Sonata in G minor for Flute and Harpsichord*, Handel (with Beverly Morse, flute); and the *Gigue* from *Partita in B-flat major*, Bach.

Each evening during the harpsichord workshop at Texas Christian University, Fort Worth, a member of the workshop faculty was heard in a solo harpsichord recital. On June 29, Joseph Payne, Boston University, played a program devoted to J. S. Bach and his French precursors: *Chambonnières, Pavane l'Entretien des Dieux*; D'Anglebert, *Allemande*; Louis Couperin, *La Piémontoise, Sarabande, Menuet de Poitou, Chaconne, Tombeau de M. de Blancrocher, Passacaille*; Bach, *English Suite in D minor, BWV 811*; François Couperin, *La Superbe (ou La Forqueray)*; *La Petite Pince-sans-rire, Les Petits Moulins à Vent, Les Lis-Naïssans, Les Rozeaux, L'Engageante, Le Dodo (ou L'Amour au Berceau), Les Charmes, L'Évaporée, La Diligente, L'Artiste, La Sophie, Les Bagatelles, Les Amusemens*.

On June 30, Larry Palmer, Southern Methodist University, Dallas, played a program of 20th century harpsichord music: Busoni, *Sonatina* (1916); Bach, *Partita in E minor, BWV 830*; Rochberg, *Nach BACH* (based on the sixth Partita); Pinkham, *Toccata, Andante, and Fugue from Partita* (1964); Ligeti, *Continuum* (1968); Martinu, *Sonate pour clavecin* (1958); Howells, *Dart's Sarabande (Howells' Clavichord)* and *Hughes' Ballet (Lambert's Clavichord)*.

Dale Peters, North Texas State University, was heard on July 1 in a program of Italian and German music: A. Gabrieli, *Ricercar Arioso*; Frescobaldi, *Toccata Seconda (The Second Book)* and *Balletto Terzo (First Book of Toccatas)*; Zipoli, *Suite in B minor*; Froberger, *Tombeau composed in Paris on the death of Mr. Blancheroche* and *Suite in E minor*; Krieger, *Fantasia and Partita in C Major*; J.K.F. Fischer, *Chaconne in G Major*; and Kuhnau, *Biblical Sonata I "The Battle Between David and Goliath"*.

The workshop was attended by twenty-six participants from fourteen states.

Larry Palmer repeated the contemporary program listed above on July 8 for the Comprehensive Musicianship Workshop at Southern Methodist University.

Isolde Ahlgrim, professor of harpsichord at the Akademie in Vienna, will spend the week of February 21st, in residence at Southern Methodist University, Dallas. Mme. Ahlgrim will play a solo recital in the University's Connoisseur Series, appear in a program of Bach Concerti with students and faculty members, and give a master class. She may be available following this week for a limited number of further engagements. For information, please contact the editor of this column.

Features and news items are always welcome for these pages. Address: Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas 75222.

HARTT WORKSHOP INCLUDES NEW WORKS IN CONCERTS

The Contemporary Organ Music Workshop at Hartt College of Music, Hartford, Conn., held from June 14-18, included four concerts of contemporary music covering the whole field of contemporary works for the organ. Under the chairmanship of faculty member John Holtz, the programs were the backbone of the four-day meeting. The programs for the concerts are as follows:

June 14, Hartt College organ faculty performing: *Toccata Villancico y Fuga*, Ginastera; *Bagatelles* 1961, Rudolf Maros; *Partita*, Richard Stoker; played by Elizabeth Sollenberger. Two Preludes for Organ 1968, Edward Diemante; *Drei Inventionen*, Wolfgang Stockmeier; *L'Ange a la Trompette*, Jacques Charpentier; played by John Holtz. *Paeon* 1967, Leighton; *Praise God in the Dance - A Prelude for Organ* 1968, Robert Jones; *Prelude and Fugue No. 1*, 1952, Henk Badings; played by Edward E. Clark.

June 15, Hartt College organ students performing: *Passacaille* 1944, Frank Martin; played by Dianne Kyrz. *Drop Drop Slow Tears* opus 104, Persichetti; *Three Meditations for Organ* 1970, Joseph Mulready; played by Bruce Henley. *Joie et Clarte des Corps Glorieux from Les Corps Glorieux*, Messiaen; *A Triptych of Fugues* 1965, Gerald Near; played by Robert Papineau. *Towers*, David Cope; *One for*

Two 1971, Stuart Smith; played by Patrick Lydick. *Priere du Christ, Transports de joie* from *L'Ascension* 1933, Messiaen; played by Rebecca Matteson.

June 17, U. of Hartford Electronic Music Studio in a concert of contemporary chamber works: *Fugue 15*, WTC Bk. 2, Bach, in a computer realization by Gustav Ciomaga; *Seven Last Days* 1970, Edward Miller; *For 1, 2, or 3 People* 1964, Christian Wolff; *Four Track Tape Piece* 1971, Edward Miller; *The Eagles Gather* 1971, Edward Diemante; *God of the Expanding Universe*, Richard Felciano; *73 of My Closest Friends Projected on Me* 1971, Robert Gregson; *Lights* 1970 (film with improvisation, film by John Riley); *Organasm* 1968, Sydney Hodkinson.

June 18, Marilyn Mason, organist, and an instrumental ensemble conducted by Daniel Pinkham: *Fantasy: Advice Which the Hours of Darkness Give* 1961, Ross Lee Finney; *Concertante for Organ, Celesta and Percussion* 1962, Pinkham; *Verset pour la fete de la dedicace* 1961, Messiaen; *Variations on a Recitative*, Schoenberg; *The Other Voices of the Trumpet for trumpet, organ and electronic tape* 1971, Pinkham; *Volumina* 1961, Ligeti; *Pneuma* 1966, Albright; *Concerto for Organ and Brasses* 1953, Lockwood.

1971 LISZT SOCIETY FESTIVAL TO FLORIDA IN OCTOBER

The American Liszt Society will hold its 1971 Festival at the University of Florida, Gainesville, Fla., from October 29 through Oct. 31. Participants in the festival will include Joseph Banowetz, Marie-Aimée Varro, Ozan Marsh, Erno Daniel, Milton Sutter, Alan and Nancy Mandel, Arthur R. Tollefson, George Lucktenberg, Maurice Hinson, Antonia Iavanne, Don L. Roberts, Elyse Mach, Nancy Gay Coles, the University of Florida choir, glee clubs and symphonietta. Further information may be obtained from Dr. David Z. Kushner, Dept. of Music, U. of Florida, Gainesville, Florida 32601.

ROBERT RIST has joined the staff of Lillenas Publishing Company, Kansas City, as of June 1, 1971. He is serving as director of marketing for the company's rapidly growing music publishing operations.

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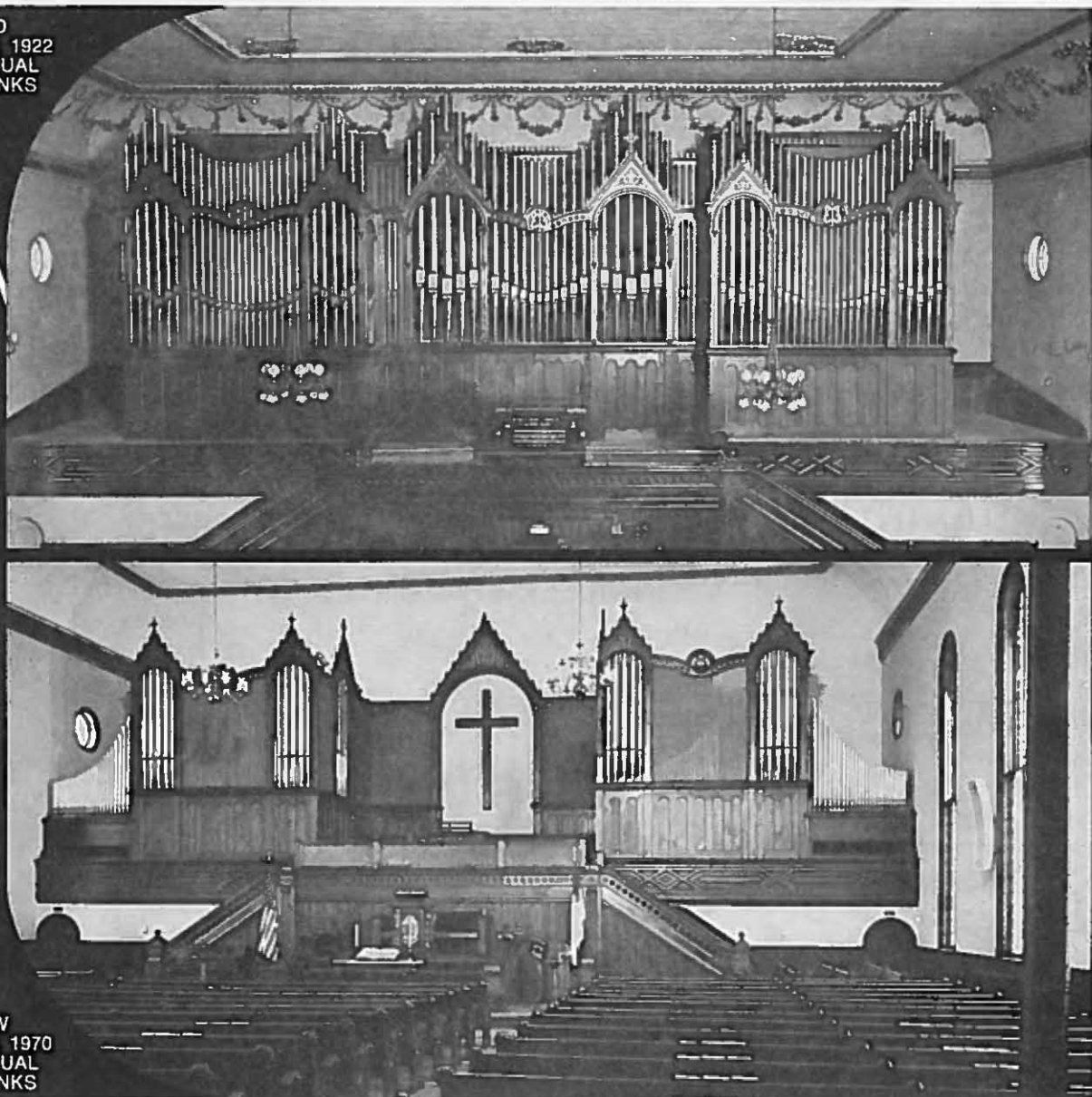
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CLARENCE AND RUTH MADER

Clarence Mader, prominent organist and teacher for many years in the Los Angeles area, and his wife Ruth were victims of a fatal automobile accident on a Los Angeles freeway Wednesday, July 7. The Maders were returning to their home in Laguna Hills when their auto was struck head-on by a truck which had blown a tire and crossed the center divider.

Clarence Mader was born in Easton, Pa., the son of a minister. He spent his boyhood in the organ loft of his father's church, and at the age of 13 became organist of the congregation. His first musical training was with Charles Davis. Other church positions followed until his father retired and the family moved to California in 1920. Further study was with Homer Grunn and Henry Levy in piano, and with P. Shaul Hallett and Lynnwood Farnam in organ. Mr. Mader won the AAGO certificate in 1924, and spent the years 1926-27 at study in New York.

Mr. Mader was appointed organist and choirmaster at Immanuel Presbyterian Church in Los Angeles in 1926. He held the post for 37 years until his retirement in 1966. His tenure at the church was a distinguished one, the musical program being an active and fruitful one. He was also head of the organ department at Occidental College for 13 years, and many of his pupils went on to distinguish themselves in the profession. Among his better known pupils were Robert Smart, Ladd Thomas, and David and Marian Craighhead.

Mr. Mader was one of the most active members of the AGO on the West Coast. A frequent recitalist at Guild conventions, he was a past dean of the Los Angeles Chapter, regional chairman for Southern California, chairman of the 1962 national convention held in Los Angeles, and a member of the national council. He was a frequent soloist in many Bach festivals

in Los Angeles, and the first president of the Southern California Conductor's Guild.

As a composer, Mr. Mader was always active. His full-length sacred opera, *Vision of St. Stephen*, was performed in 1953 and received notice in an article in *THE DIAPASON* in April of that year. He wrote several cantatas, the most well-known of which is *The Fifth Mystery*, and he also wrote many organ works.

Mrs. Mader was also an accomplished organist. The two met shortly after Mr. Mader moved to California in 1920, and they were married a few years later. Mrs. Mader filled his post while Mr. Mader went to New York to study in 1925. Later, she was organist of Westwood Presbyterian Church for many years. The Maders had two sons, William and George.

Memorial services were held on August 1 at Immanuel Presbyterian Church, Los Angeles. The family has requested that memorial gifts be in the form of contributions to a scholarship fund that has been established. These may be sent to: The Ruth and Clarence Mader Scholarship Fund, c/o Janet Beers, Occidental College, Los Angeles, Calif. 90041.



ANEURIN BODYCOMBE

Aneurin Bodycombe, prominent musician and organist and choirmaster of the First Presbyterian Church, Pittsburgh, Pa., for over 35 years, died June 20 in Pittsburgh.

Born in South Wales the son of a steelworker, Dr. Bodycombe took up the piano at seven years of age, showing early talent in music. He was also a choirboy in the local Episcopal church. In high school, he won a music scholarship to Cardiff University, but his studies were interrupted when he enlisted at the age of 18 in the British Navy. He saw combat in World War I. Upon returning to England after the war, he resumed his studies at Cardiff, but only for one year. He enrolled as a ministerial student at St. David's College, but after two years he began to realize that the ministry was not his desire vocationally. Upon the urging of

his grandfather, who lived in Wilkinsburg, Pa., he sailed for America in 1922 in order to seek career opportunities that were not available in Wales at that time. His first job in Pittsburgh was as the organist in a movie house, accompanying silent films.

After selling pianos for a time, Dr. Bodycombe became organist and choirmaster of the First Presbyterian Church of Wilkinsburg, Pa., in 1924 and held that post for ten years. It was during these years that he also became an active accompanist for singers on radio station KDKA, Pittsburgh, and his association led him to be appointed to the station's staff in 1929. His musical activities with KDKA lasted 20 years until radio began to use totally recorded music.

In 1936 Dr. Bodycombe was appointed organist and choirmaster of the First Presbyterian Church, Pittsburgh, and he held the position for the rest of his life. At First Church, he directed a professional choir of eight singers, and the musical program became well-known, both for the wide repertory which was used, and also because of regular broadcasts of the services over KDKA.

Dr. Bodycombe was an active composer. He was honored on his 25th anniversary at First Church in 1961, and many of his compositions were performed at a special service. Over 20 of his anthems have been published.

Waynesburg College in Waynesburg, Pa., honored Dr. Bodycombe in 1954 when he was awarded the honorary doctorate. He wrote special music for a music convocation that year, the first year that Waynesburg offered music as a major course.

He is survived by his wife, Esther Bothwell Bodycombe, whom he met at the First Presbyterian Church in Wilkinsburg and married in 1930. A memorial service was held at the First Presbyterian Church, Pittsburgh, on June 23, and many of Dr. Bodycombe's compositions were performed in the service.

JOHN LEO LEWIS

John Leo Lewis, formerly organist of Trinity Episcopal Church, Aurora, Ill., and instructor of organ at Elmhurst College, Elmhurst, Ill., died Wednesday, May 11, in Long Beach, California. He was 60 years old.

Mr. Lewis was born in Chicago in 1911 and did his early studies in organ at the American Conservatory of Music with Frank Van Dusen and Edward Eigenschenk. He also studied choral conducting and composition with Leo Sowerby. After having sung in the choir at St. Martin's Episcopal Church from the time he was 8 years old, he became assistant organist there in 1926. Between 1930 and 1948 he held positions at various Chicago area churches and was choral advisor on the staff of Clayton F. Summy Company.

The BA degree was awarded Mr. Lewis in 1919 by DePaul University and he received his master's there in 1950. He was made a fellow of the AGO in 1948. He was a member of the

American Society of Composers, Authors and Publishers, the Hymn Society of America, the Bishop's Music Commission of the Chicago Diocese of the Episcopal church.

An active composer, Mr. Lewis received four national awards for his choral works, and over 46 of his works were published. He was commissioned by the Bishop's Commission on Church Music to compose music for the mass for the forthcoming enthronement of the Rt. Rev. James Montgomery in Chicago.

Mr. Lewis is survived by a brother, Eugene R. of Tracy, Calif., and two nephews. Funeral services were held July 10 at St. Augustine's-by-the-Sea Church, Santa Monica, Calif., and a requiem mass was celebrated at Trinity Episcopal Church, Aurora, Ill., on July 10.

T. J. WILLIAMS

T. J. (Jack) Williams, widely known throughout the South in the field of organ maintenance, sales and installation, died at his home in New Orleans, La., on May 23 at the age of 76. Mr. Williams entered the organ business in 1916 as an apprentice to Jim Lilly of Memphis, Tennessee. He served during 1918-19 in the AEF in World War I. In 1922 he moved to New Orleans as the area representative for M. P. Möller Company. Later, in 1949, he became associated with the Aeolian-Skinner Organ Company. His many maintenance contracts kept him on the road and made him a host of friends. He is survived by his wife, Sally, and two sons, T. J. Williams, Jr., and James C. Williams. The latter is also an organ builder with headquarters in New Orleans.



GERHARD J. BEISECKER

Gerhard J. Beisecker died Tuesday, June 15 in Ray, Indiana at the age of 58. Born in Ubach, Germany, he learned the art of organ pipe making at the age of 16. He was plant manager at Stinkens Organ Pipe Co. in Zeist, The Netherlands until 1953 when he emigrated to the U.S. In 1961 he established his own pipe shop and became known in the organ world as a master craftsman. He made the first patented organ pipes of aluminum. He is survived by his wife, Tose.

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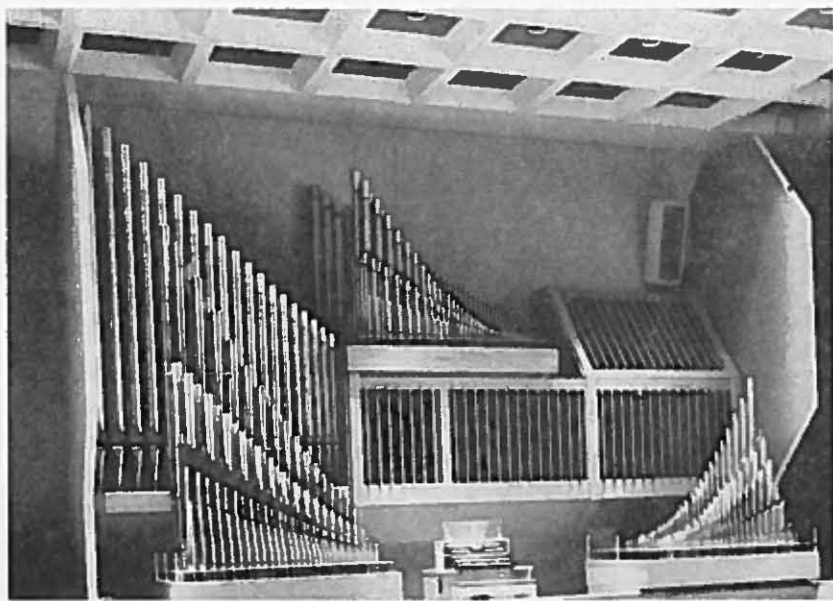
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New Holtkamp Organ at Carleton College

The Holtkamp Organ Company, Cleveland, Ohio, has installed a new organ in the new Fine Arts Center at Carleton College, Northfield, Minnesota. The large 3-manual and pedal instrument of 42 stops was designed by Walter Holtkamp Jr. in collaboration with Dr. and Mrs. Henry Woodward, organists at the college, and Ben Weese of the firm Harry Weese & Associates, architects of the building. Werner Zimmermann of Germany was the acoustical consultant for the building. Early in the planning, it was determined that the width of the hall was too great for a good reflection of the organ sound into the hall from the front location, and sound reflecting side wing panels were designed to project the sound directly into the hall. There is a minimum of absorbent material in the room. The great division is built high and on center, with the entire pedal organ to the left. The swell division is built in one continuous box beneath the great, and the positifs project over the rail on the right side. The console is movable and placed on center, and the woodwork is entirely of white oak. The action is electro-pneumatic. David Craighead played the dedicatory recital for the new instrument on Feb. 28, 1971.

GREAT

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Mixture IV 2 ft. 244 pipes
Scharf III 1/2 ft. 183 pipes
Trumpet 8 ft. 61 pipes

SWELL

Gamba 8 ft. 61 pipes
Voix Celeste 8 ft. 56 pipes
Bourdon 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Füllflöte 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Fourniture IV 1 ft. 244 pipes
Dulzian 16 ft. 61 pipes
Fagott 8 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremolo

POSITIV

Spitzflöte 8 ft. 61 pipes
Copula 8 ft. 61 pipes
Praestant 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Nazard 2 3/4 ft. 61 pipes
Principal 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Cymbale III 1/2 ft. 183 pipes
Cromorne 8 ft. 61 pipes

PEDAL

Principal 16 ft. 32 pipes
Quintadena 16 ft. (great)
Subbass 16 ft. 32 pipes
Oktave 8 ft. 32 pipes
Flute 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Hohlflöte 4 ft. 32 pipes
Rauschbass IV 2 3/4 ft. 128 pipes
Posaune 16 ft. 32 pipes
Trumpet 8 ft. 32 pipes
Schalmey 4 ft. 32 pipes

MICHEL CHAPUIS has been awarded the Grand Prix International du Disque (Académie Charles Cros) for his performances of the complete works of J. S. Bach on 20 LP discs on the French Valois label.

CALVIN HAMPTON FEATURES OWN WORKS IN MAY

Calvin Hampton, organist and choir-master of Calvary Episcopal Church, New York City, featured his latest compositions for organ and other instruments in his Sunday afternoon concerts during the month of May. *Transformation of Despair* is a major work featuring percussion and organ, and was commissioned by New Dimensions in Music for that organization's Contemporary Music Festival held in Seattle, Washington, on April 1. *Transformation of Despair* is in four sections: "Injury to the Ego," "Self-Pity," "Masks," and "The Phenomenon of Grace." All sections except "Self-Pity," which is organ solo, utilize many percussion instruments in parts so complex that three players are required to perform the work.

God Plays Hide-and-Seek is a shorter work combining a taped part on Moog synthesizer with live organ. The Moog part was composed and executed by Edward Kalchof. The piece was written especially for the installation of the Rev. Thomas Pike as the new rector of Calvary Episcopal Church which took place on April 29. Both new works plus Erik Satie's *Mass for the Poor* were performed at Calvary Church on May 2, 9, 16, 23, and 30.

Cannarsa Installs Organ in Scottsdale, Pa., Church

Cannarsa Organs, Inc., Hollidaysburg, Pa., has completed a two-manual, 22-rank organ for the Calvin United Presbyterian Church, Scottsdale, Pa. The dedicatory recital was played on the new instrument Sept. 20, 1970 by Dr. Donald D. Kettering, organist and choir director of the East Liberty Presbyterian Church, Pittsburgh, Pa. The new organ is located in the chancel facing the central axis of the auditorium. It is voiced on low wind pressures, with direct-electric manual key action, and electro-pneumatic actions for the pedal chests.

GREAT

Principal 8 ft. 61 pipes
Hohl Flöte 8 ft. 61 pipes
Dulziana 8 ft. 61 pipes
Salicional 8 ft. (swell)
Unda Maris 8 ft. 49 pipes
Oktave 4 ft. 61 pipes
Rohr Flöte 4 ft. 61 pipes
Wald Flöte 2 ft. 61 pipes
Mixture III 183 pipes

SWELL

Still Gedackt 16 ft.
Holz Gedackt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Vox Celeste 8 ft. 49 pipes
Aeoline 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Flöte Harmonic 4 ft. 61 pipes
Block Flöte 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Tremolo

PEDAL

Contra Bass 32 ft.
Bourdon 16 ft. 52 pipes
Still Gedackt 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Flöte 8 ft. (great)
Choral Bass 4 ft. (great)
Mixture III 12 pipes
Contra Fagott 16 ft. 12 pipes
Fagott 8 ft. (swell)
Clairon 4 ft. (swell)

ANTON HEILLER MAKES FOURTH AMERICAN TOUR

Anton Heiller arrived in this country on July 31 to start his fourth American transcontinental tour. During August he will again lecture and give classes at the second summer session at Washington University, St. Louis, where he will be heard in one recital on Aug. 15. On Aug. 23 he will be one of the featured recitalists at the national convention of the RCCO in Kitchener, Ontario.

The tour, which will open at Boys Town, Neb., on Sept. 14, will include many universities and colleges throughout the country, including Iowa State University, Oberlin Conservatory, Hope College, Sweet Briar College, Westminster Choir College, Madison College, Brandeis and Harvard Universities, the University of California at Berkeley and Los Angeles, the University of Kansas, Southern Illinois State University and Northwestern University. At a number of these master classes also will be conducted and the complete list of dates will appear in the calendar page.

Mr. Heiller will also appear for AGO Chapters in Indianapolis, Toledo, and Canton. In Seattle he will play at St. Mark's Cathedral, in Washington, D.C., he will be heard on the new Rieger organ at All Souls Church, and in the Philadelphia area he will give a recital and workshop at First Presbyterian Church, Moorestown, N.J. He is also scheduled for a recording session on the Fisk organ at Harvard University.

DAVID HURD APPOINTED ASSISTANT AT TRINITY CHURCH

David Hurd has been appointed assistant organist of Trinity Church, New York City, effective August 1. Mr. Hurd graduated from Oberlin College this spring with a major in organ. Born in Brooklyn in 1950, he started his organ study at age 12, attended Music and Arts High School, assisted at St. Gabriel's Church in Hollis, and served a year as organist and choir-master at St. John's Church in South Ozone Park, N.Y., before going to Oberlin. Mr. Hurd studied organ at Oberlin with Garth Peacock, and he was a member of the Oberlin College Choir for which he played harpsichord continuo. He was organist and choir-master at Christ Church, Huron, Ohio. Mr. Hurd will have double duties at Trinity by assisting Larry King and also John Upham at St. Paul's Chapel, the oldest of Trinity Parish's five chapels. This position is the first of several anticipated joint efforts by the neighboring churches and replaces the position of assistant organist of Trinity Church formerly held by Dennis G. Michno.

Dyer Builds for Jellico, Tenn., Church

Randall S. Dyer, Jefferson City, Tenn., has recently completed the building of a 2-manual and pedal organ in the First Baptist Church, Jellico, Tennessee. Many pipes of the old organ were used in the new because of the desire of the congregation to retain some of the sound of the former instrument. These were all examples of excellent voicing done in 1929, and were arranged so as not to interfere with the new ensemble. The organ has new action throughout, and was rearranged in the organ space to provide better projection of the sound.

GREAT

Principal 8 ft.
Holzgedackt 8 ft. 61 pipes
Dolce 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Spitzflöte 2 ft.
Mitur III 183 pipes
Fagott 8 ft. 61 pipes

SWELL

Hohlflöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Spitzflöte 4 ft. 73 pipes
Principal 2 ft. 61 pipes
Spitzquinte 1 1/2 ft.
Krummhorn 8 ft.

PEDAL

Subbass 16 ft. 32 pipes
Lieblich Gedackt 16 ft. 12 pipes
Principal 8 ft. 56 pipes
Gedackt 8 ft. (great)
Oktave 4 ft.
Super Oktave 2 ft.



Edmund Shay has been appointed visiting assistant professor of music at Beloit College, Beloit, Wisconsin. He received the BS and MS degrees from the Juilliard School of Music, New York, and the DMA degree from the University of Cincinnati College-Conservatory of Music. As a Fulbright scholar, Dr. Shay studied with Helmut Walcha in Germany. Other teachers have included Roberto Gary, Vernon de Tar, Wayne Fisher, and John Ferris. In addition to being an active recitalist, Dr. Shay has written several articles about baroque interpretation, and held master classes and lecture-recitals on Bach's organ music. He has taught previously at Madison College, Va., the University of the Pacific, Calif., and at Pembroke State University in North Carolina.

BOESE, POISTER, SPELMAN TO HEAD SEMINAR IN TEXAS

Texas Lutheran College will offer an organ seminar from Jan. 3 through Jan. 24, 1972, in the field of registration and performance practices. A 3-manual tracker-action organ will be utilized. Studies in baroque music will be led by Raymond Boese of the University of Redlands and R. Cochrane Penick of Northwestern University. Arthur Poister, formerly of Syracuse University, will conduct a workshop on the organ compositions of Franck and Reger. Leslie P. Spelman will present classes on the chorale preludes by Brahms and contemporary Dutch organ music. He will also lecture on aesthetics. Several days will be devoted to service playing, music for small organs, and other contemporary organ compositions. Mr. Otto Hofmann will lead a discussion on organ building. Organ recitals will be played by Raymond Boese, Robert Anderson, and Mary Orth, and a carillon concert will be presented by George Gregory in San Antonio. Further information may be obtained from Miss Mary E. Orth, Texas Lutheran College, Seguin, Texas 78155.



Nancy Osborne of Murray Hill, New Jersey, is the winner of the Jane Whitmore Award sponsored by the Metropolitan New Jersey Chapter AGO on April 26 at Trinity Cathedral, Newark, New Jersey. A student of Claire Caci, Miss Osborne is a senior at Governor Livingston High School in Murray Hill. She also plays other instruments and is very active in her school music programs as well as in the choirs of her church. Her program in the competition included the Fugue in G minor BWV 578, Bach; Adagio from Symphony 3, Vierns; and Chorale 1, opus 122, Brahms. Miss Osborne has been accepted at the Eastman School of Music, Rochester, N.Y., where she will major in organ beginning next Fall.

WESTMINSTER STARTS NEW CHURCH MUSIC CURRICULUM

At a time when many colleges are dropping their undergraduate church music programs, the board of trustees at Westminster Choir College in Princeton, New Jersey, has recently approved an innovative curriculum to begin next fall.

Since the institution of the music education department at Westminster, the curriculum for the bachelor of music degree (church music major) has gradually dissolved into a series of relatively unrelated courses. During this same period of time, the 1960's, the practice of music in the church has changed to the point that the young musician who will serve it is faced with a situation of transition and vast change during the last decades of the twentieth century. It became obvious that Westminster must revise the professional core of the bachelor of music curriculum in order to prepare students better for service in the future church.

The results of the symposium "Tomorrow — the Evolving Church and Its Relation to Music," planned by the Church Music Study Committee, were greatly responsible for the final form of the curriculum.

In addition, the committee planned a series of extracurricular concerts, lectures and services during 1969, 70 and 71, a series of three Saturday seminars for the 1970-71 academic year and has been active in planning and arranging the Thursday chapel services being directly responsible for the contemporary creative services. All of these activities had their influence on the new curriculum.

James Litton, head of the church music department, explained, "The difficulty that the department has faced during the past two years has been the necessity of including innovative programs and services into an inflexible curriculum. The result is that, for the most part, it has had to operate an extracurricular program. From this experience it became obvious that the new curriculum must be able to include these currently extracurricular church music programs, and, therefore, must be as flexible as possible."

Church Music Curriculum Freshman

Music and the Church: choral repertoire (children, smaller SATB works, hymns, liturgical music); history of liturgies, worship.

Introduction to teaching: covers teaching in school, home, church.

Church Music Practicum: laboratory for chapel services (all students in church music program meet together weekly to plan and rehearse).

Sophomore

Music and the Church: improvisation (required of organ principals); choral repertoire (required of voice principals); recorder, guitar methods; choral works of Middle Ages, Renaissance, early Baroque, twentieth century.

Choral Conducting.

Church Music Practicum.

Junior

Music and the Church: electronic music workshop; advanced recorder, guitar; larger choral works and twentieth century developments; theology of music and church, organization of church music program, public relations.

Literature of Organ or Literature of Voice.

Intermediate Conducting.

Church Music Practicum.

Senior

Music and the Church: choral arranging or AGO exams or advanced improvisation or advanced conducting; advanced children's choir training, boy choir techniques, junior high and senior high choral studies; current liturgical directions, church architecture, organ design.

Internship: supervised work in church with full-time minister of music.

Church Music Practicum.

J. EARL NESS has been appointed assistant professor of music and head of the organ department at Temple University's College of Music, Philadelphia, Pa. Previous to this year, Dr. Ness has been a part-time member of the Temple faculty.



James Parry has been appointed organist and choir director of Saint Thomas Episcopal Church in Washington, D.C. He is also associate director of the Washington Bach Festival, a position he has held since its beginning in 1967. Prior to his appointment to St. Thomas, Mr. Parry held posts at the Church of the Ascension & St. Agnes, Washington, D.C.; Saint Luke's Chapel (Trinity Parish), New York; and Saint Luke's Church in Evanston, Illinois. Mr. Parry studied organ with Grigg Fountain, Richard Purvis and Lowell Enoch; theory and composition studies have been with Alan Stout, Russell Woollen and Leo Sowerby.

Degner Rebuilds Tracker for Sioux City, Iowa

Rodney Leslie Degner of Mankato, Minn., has recently rebuilt, enlarged and installed a 41-rank organ in the rear gallery of St. Paul Lutheran Church, Sioux City, Iowa. The original organ was a 23-rank John Brown instrument from Wilmington, Delaware, originally built in 1903 for the Augustana Lutheran Church, Omaha, Nebraska. This organ was removed just before the building was razed in the first month of 1970. The original action, which was tracker-pneumatic for the most part, has been replaced with direct tracker action, and the pedal action was replaced with electro-pneumatic action to enable unification from 4 basic ranks of pipes. The case pipes are of polished copper with tin mouths, and the pedal principal, quint, and fagott are all full length.

HAUPTWERK

Prinzipal 8 ft.
Klein Gedeckt 8 ft.
Prinzipal 4 ft.
Rohrflöte 4 ft.
Prinzipals 2 1/2 ft. + 2 ft.
Kornettino 2 1/2 + 1 1/5 ft.
Mixture III-VII 1 ft.

POSITIVWERK

Kleinprinzipal 8 ft.
Kleinprinzipal Schwebung 8 ft.
Grossgedeckt 8 ft.
Kleinprinzipal 4 ft.
Koppelflöte 4 ft.
Sesquialtera 2 1/2 ft. + 1 3/5 ft.
Kleinprinzipal 2 ft.
Hohlflöte 2 ft.
Kleinprinzipal 1 1/2 ft. + 1 ft.
Kleinmixture III-VII 1/2 ft.
Krummhorn 8 ft.

PEDALWERK

Prinzipal 16 ft., 8 ft., 4 ft.
Quint 10 1/2 ft., 5 1/2 ft., 2 1/2 ft., Mixture IV
Bordun 16 ft., 8 ft., 4 ft., 2 ft., 1 ft.
Fagott 16 ft., 8 ft., 4 ft., 2 ft.

J. WILLIAM ANDERSON has been appointed to the newly created position of vice president and manager, commercial products division of the Saville Organ Corporation, Northbrook, Illinois. Mr. Anderson previously was employed by Allen Organs, Rodgers Organ Company, and, most recently, with the Hammond Organ Company as assistant to the president for planning and development.

ANTONIO RUFFATTI, senior partner of Fratelli Ruffatti, pipe organ builders of Padua, Italy, and LAURENCE A. MORIN, president of Rodgers Organ Company, Hillsboro, Oregon, have jointly announced the appointment of the Rodgers Organ Company as exclusive representative in the U. S. for Fratelli Ruffatti pipe organs.

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The Gloria Patri Complex by the Rev. Alfred B. Starratt, Ph.D

The cartoon shows a picture of a man dressed in a cowboy outfit sitting on the edge of a psychiatrist's couch and talking to the doctor. "Well, let me put it this way, Doc," says the patient. "On my ranch the deer and the antelope don't play, and I very often hear a discouraging word."

The humor in that, at least in my opinion, is the contrast between the lyrics of a song and the reality of human experience. The truth is that any rancher who thinks that "Home on the Range" is an accurate description of life in the west is due for a rude shock which may well bring him to the psychiatrist's couch. But the same romantic disparity between lyrics and life is found in many other fields. The song "America the Beautiful" which speaks of our nation as a place where "alabaster cities gleam undimmed by human tears!" presents a beautiful idealistic image, but it is a poor guide to the actualities of our landscape. Almost all of our popular love songs speak of intense physical attraction as if that is all there is to love. People who take them seriously quite naturally head for the divorce court as soon as they feel any decrease in such attraction.

The misleading quality of songs we sing is found in religion as much as anywhere else. The hymnal of the Episcopal Church contains hymns that express a longing for death, or feelings of guilt and repentance, or assurances that we have a monopoly on God's love, or assertions that we are the most loving of all people on earth, or affirmations that all Christians are one happy family, and many of these words are so far from reality as to be laughable. People brought up in the church don't notice the lack of realism because they like the tunes and are familiar with the words. But outsiders are aware of it. The verses stick in their throats as pious nonsense, and they go out to try to find their religion outside the church.

Those of us who are aware of this problem can expect little help from the official church committees authorized to deal with reform of the Hymnal. We've suffered through years of attempting to reform the Prayer Book — a process so slow that the final product has to be out of date by the time it comes creeping into print. And no one has even talked about reforming the Hymnal. By the time that we have an official version of up to date worship

there will be no one in our churches to read the prayers and sing the hymns.

Our church is so slow in reforming worship because the people in charge imagine that they are living in conditions that were present three or four hundred years ago. They think they are writing a book of worship that will be used for the next one hundred years or so and they want credit for having produced a masterpiece. They are blind to the speed of contemporary cultural transformation. In an age of jet planes they are anxious to create a truly beautiful Model T Ford.

Would that someone who had the power to do something about it could see that what we need is a looseleaf prayer book and a looseleaf hymnal, both of them put out by a small committee which represents the wide variety of churchmanship and theological opinion in the Episcopal Church — a committee that aims, not at uniformity, but at diversity — a committee that aims to meet the need for contemporary expression in worship for all varieties of our people.

Looseleaf material makes reformation a continuous reality in a culture where change is the only way to be relevant. Congregations would then be free from having to buy a whole book and junking it as a whole when a new book comes out. Clergy could select what is relevant to their own congregation. Hymns that have just been written can be bought as a single page, tried, and discarded if they prove unpopular.

The time has come for the Episcopal Church to give up its *Gloria Patri* complex — "As it was in the beginning, is now, and ever shall be, world without end." Let's stop kidding ourselves. We aren't writing worship for the ages. We're doing an excellent job if we can write something relevant to the next ten years.

Dr. Starratt is rector of Emmanuel Episcopal Church, Baltimore, Maryland, and the above guest editorial is reprinted from Emmanuel's weekly parish publication, The Pelican. Although Fr. Starratt speaks from the point of view of his own specific denomination, we believe that his remarks are both needed and relevant among churches of other denominations.

Organ Music

Associated (Deutscher Verlag f. Musik #8021) sends *Orgelmusik 1965* by Erhard Anger (\$2.00). These pieces are vaguely reminiscent of Distler's *Spielstuecke*, though lacking the latter's conciseness and intensity.

Also from Associated (dvfm #8022) is Lotte Backes' *In Sacratissima Nocte* (\$2.50). This is a programmatic Christmas piece, with sections depicting the angels, the shepherds, and the manger scene. Although technical demands are only moderately high, a large and tonally varied organ will be necessary to achieve an optimum effect. The idiom as a whole is conservative.

There are also two releases this month from E. C. Schirmer. *Wedding March* by Michael Fink (\$.75) is a curiously disjointed piece. The neomodern progressions are insipid, and the advantages of beginning in A-flat/D-flat and ending in E major are not immediately obvious. In the realm of wedding marches, however, the rational faculty must at times cease and desist.

Three Preludes by Henry Mollicone (\$1.25) are powerfully understated. Technical demands are moderate; musical comprehension and feeling are of a high order. These pieces have the further advantage of being playable on almost any kind of organ.

G. H. Trevor's *A Bach Organ Book for Students* (Elkin, Ltd., about \$3.60) contains mostly chorale preludes together with a few easy fugues and free pieces. The pieces are discussed, but not everyone will agree with the sug-

A NOTICE TO SUBSCRIBERS OF THE DIAPASON

Inflation has finally caught up with THE DIAPASON. We are sorry to have to do it, but we now find that we must raise our subscription price in order to keep pace with rising cost and spiraling inflation. Effective May 1, 1971, our new subscription price is \$4.00 per year, 40 cents for a single copy, and 75 cents for a back number more than two years old.

In order to show our present subscribers how much we value their readership, we are making a

Special Offer to Present Subscribers Only:
Renew your present subscription for two years for \$7.00 before October 31, 1971. If you send us your renewal before Oct. 31, this will save you \$1.00 on a two-year subscription renewal. A one-year renewal will be accepted at the regular price of \$4.00 per year. So — make your renewal for two years before the end of October!

gested phrasings and registrations. It would seem that the non-serious organ student will have little interest in this collection, whereas the serious student will surely invest in the complete Bach organ works.

J. Fischer & Bro. sends *Eighteen Short Pieces & Modulations* (\$2.50) by James Conely. It is probably inevitable that pieces intended to fill awkward moments in the liturgy will rely on ostinatos and pedalpoints.

Also from Fischer is Garth Edmundson's *Three Organ Preludes* (\$2.00), all quiet and pleasantly effective.

Passacaglia on a 12-tone Theme (\$1.50) by Paul Koch is also from Fischer. The theme itself has some potential, but the piece soon lapses into clichés — altogether an untenable alliance of serial theme and conservative variation.

A final item from Fischer is Homer Whitford's *Bach Organ Album* (\$2.50). Consisting mainly of arrangements by Mr. Whitford, this will appeal to organists interested in the chestnuts.

H. W. Gray (Belwin/Mills) sends still more editions of pieces commissioned for the ICO, London, 1957. Robert Elmore's *Meditation On An Old Covenant's Tune* (\$1.00) allows the tune "There Is A Land of Pure Delight" to speak for itself, and the result is pleasantly folksy. Jack Ossewaarde's *Improvisation For A Requiem* (\$1.50) is a fine piece, combining the mass incipit and the tune "O quanta qualia". A large and tonally complete organ will be a necessity. *A Solemn Music* (\$1.50) by Richard Purvis is over-long and is one of his less-inspired efforts. *Prelude, Interlude & Postlude* (\$2.00) by Erkki Salmenhaara is No. 37 in the Gray Contemporary Organ Series. The style is more adventurous than it seems at first glance. Great care will be needed in registration, especially in the pedal, and a large organ will be advantageous.

New releases from Lorenz-Sacred Music Press include *Eight New Trumpet Tunes for Organ* (\$2.00) by Gilbert Martin, *Organ Sounds for Worship* (\$3.50) by Fred Bock, *Joy: A Suite for Organ* (\$3.50) by C. Alexander Pelouquin, and *Ted Alan Worth in Concert* (\$3.50 arr. by Robert Hebble).

From Oxford University Press comes *Ceremonial Music For Organ* (\$2.30), containing original fanfares by Willcocks, Hurford, and Jackson in addition to familiar pieces by Purcell, Clarke, and Stanley. Peter Hurford's *Fanfare on Old 100th* will be especially useful. One either needs fanfares and the like, or one does not — there is little middle ground. For those in the former category we recommend this edition. It has, incidentally, a color photo on the cover of the organ case at Westminster Abbey.

Iain Hamilton's *Aubade* (Presser, \$1.00) is the kind of piece in which coherence and structural relationships become apparent only through repeated hearings. It was composed for a wedding and would also be a worthwhile addition to recital repertory. Technical demands are moderate.

A new release from G. Schirmer is Richard Warner's *The Wedding Ceremony* (\$2.50), consisting of processionals, recessionals, and music before the wedding, the latter section drawing heavily on arrangements. —WV

A Look into the Past

50 years ago, in the August, 1921 issue — Edwin H. Lemare opened the new 80-stop Robert-Morton organ at the University of Southern California.

H. Chandler Goldthwaite was named municipal organist in St. Paul, Minnesota.

A report of the NAO convention held in Philadelphia was enthusiastic, and three papers read at the convention by John Hammond, M. P. Möller, and Frank Stewart Adams were published.

Articles included "Some Original Developments in Organ Tone" by William E. Haskell, and "An Organ Student in France: An Informal Talk" by Edward Shippen Barnes.

25 years ago, in the August, 1946 issue — Marcel Dupré's six recitals at Rockefeller Memorial Chapel in Chicago drew record breaking crowds and occasioned the headline on page 1: "Marcel Dupré takes Chicago as by Storm."

Lewis Corning Atwater completed 35 years at All Souls' Unitarian Church and Washington Hebrew Congregation, Washington, D.C.

The Washington, D.C. regional convention of the AGO attracted 200 to the meeting which was called a great success.

Plans were announced for the rebuilding of the old Boston Music Hall Walcker organ which was bought by a group of citizens and placed in a specially built hall for it in Methuen, Mass.

10 years ago, in the August, 1961 issue —

The program for the forthcoming RCCO convention in St. Catharines, Ontario, was announced in detail.

Regional conventions of the AGO were reported in detail from Evanston, Ill., Boston, Toledo, Des Moines, Washington, D.C., Memphis, San Francisco, and Syracuse, N.Y. In addition, there were reports from 38 individual chapters and the information for Guild Examinations.

Grigg Fountain was appointed organist and director of chapel music at Northwestern University, Evanston, Ill.

Articles featured were "Some Practical Values of a Knowledge of Theory" by Tom V. Ritchie, and "To Sing or to Mumble" by Vernon de Tar.

THE ORGANS OF FIFTH AVENUE PRESBYTERIAN CHURCH is the title of a new recording released recently by Richard Bouchett. Mr. Bouchett plays works by Buxtehude, Bach, Franck, Sowerby, Langlais, Messiaen, and Francis Jackson on the 125-rank organ in the church, and the recently installed Austin organ in the chapel. The recording has been released by Mirosonic Records, Ltd., New York. Mr. Bouchett, who has been organist of Fifth Avenue Church since 1962, has recently completed work for the DSM degree at Union Theological Seminary School of Sacred Music, where the subject of his dissertation was the organ music of Jehan Alain.

BLOOPER OF THE YEAR — A local Illinois newspaper carried the following item in its write-up of commencement activities at the local County College (names omitted to protect the innocent): "The processional organ music will be played by Dr. . . . He will also play the recessional, on a hornpipe. Dr. . . . is a music teacher in the college."

Record Review

G. Donald Harrison, narrator. *The American Classic Organ*. Reissue, "The King of Instruments" Series, AEolian-Skinner, AS 301.

Since this record was first issued, many changes have taken place in American organ building. Nevertheless, much of the content of the record is still valid and useful today. As a historical record, it is irreplaceable, and we must thank A-S for making it available once again. There can be no doubt that the organ reform movement has brought us to where we are today, and that G. Donald Harrison was the person who most brought focus to the movement in the period 1930-50. The philosophy around which the "American Classic Organ" was founded is clearly contained in the extensive jacket notes by Tyler Turner and Joseph Whiteford, and summed up in the following passage: "Artistic effect is, of course, relative. Grandeur of effect from the organ stems more from har-

monic richness and control than from gigantic roaring loudness echoed by comatose whispers . . . Organ literature from the several periods, encompassing five hundred years, makes almost mutually exclusive demands on one instrument in one acoustical setting. The light, clear transparent flue ensembles for polyphony, the dramatic reeds for the French literature, the massive sound for romantic music must all co-exist. To the spirit of each of these demands is the life of the American Classic Organ dedicated."

With hindsight, it is clear that the "American Classic Organ" was an eclectic instrument, all-purpose in its pursuit of performing all of the various styles in organ literature. It was also still seen and heard in the imagination of those who built it as a harmonic instrument. It is interesting that few of the musical examples on the recording are contrapuntal in nature, but rather conceived as harmonic texture. The movement toward a contrapuntal conception of the nature of the organ has strengthened and gone a far way since G. Donald's death. There was no

way for him to know during his days, given his background and way of thinking, more than was given to him to find out with his extraordinary abilities. And thus, we are impressed with our distance from him today. His concept of tonal architecture (both as to the placement of stops in divisions, particularly the large reeds and reed choruses which are probably better *not* in the swell as he and the English advocated), the whole concept of *Werkprinzip* and its implications from a tonal, musical, and acoustical viewpoint, his knowledge of voicing (which was restricted to that which can be obtained on electric action chests with stop channels rather than key channels), the advocacy of an unenclosed organ without casework (which was the opposite extreme from the totally enclosed and "chambered" organ), and his clear advocacy of electric key action seem to us very old-fashioned.

But then, one listens to the recording again. Those comparisons which he points out by example between the tubby orchestral organ and his ideal use of the "American Classic Organ" are

revealing. For we know, to our dismay, that there are literally hundreds of instruments being built and played today that are little better than the ones which make those awful, grumbling, tubby, opaque, and overbearingly loud noises in those bad examples on the recording. Worse yet, some modern organs are caricatures of his ideal, aping with grotesque amplitude what some misguided builders think should be the "American Classic Organ." These "screaming" monsters aren't much better than the old "tubs." Perhaps we haven't gone as far as we think we have. G. Donald Harrison was showing signs of enlightenment already in the late 1920's. Would that others might become more enlightened today, fully 50 years and many new organs later. We have the benefit of even more experiments, developments, knowledge, and evaluations than G. Donald Harrison had in his day. We should be doing better (and are in places) than he did. But all those monsters called organs around today still testify to the fact that this record and its ideal might yet have a practical use in our day. —RS

Letters to the Editor

Lowestoft, Suffolk, England, June 21, 1971 — To the Editor:

May I draw your attention to a recording, just issued, of English Church Music sung by the choir of All Saints Church, Margaret Street, London, directed with organ accompaniment by Michael Fleming.

As you are doubtless aware, just before its 120th anniversary and by reason of the ever-increasing costs of our affluent society and the current educational ideologies, this great tradition of boys' voices singing to the glory of God came to an untimely end at Easter 1968.

The recording includes music by Charles Wood, G. V. Stanford, Basil Harwood, Herbert Howells and Edward Bairstow, and has been issued in response to the many requests of admirers of the choir, which had achieved an international reputation. The performances are movingly beautiful and serve to recapture vividly the unique atmosphere of a famous English parish church which was founded in the mid-nineteenth century with a view to providing only the finest in architecture, liturgy and music. The technical quality of the recording is of the highest standards. Copies of this record (SWP 11201 — Stereo) are obtainable from Dr. Eric Arnold, All Saints' Vicarage, 7 Margaret Street, London, W.1., England.

It is interesting to note that in a short period before the closing of the Resident Choir School, as much of the repertory as possible was recorded and it is hoped that further selections will be issued in due course. More

important still, profits from the sale of these records will be applied to a fund for the re-establishing of a boys' choir — an objective which is deserving of every possible form of support and encouragement.

I sincerely hope that you will feel moved to bring to the notice of your readers this fine recording of English Church Music and the inestimably great cause which it is intended to serve — the re-establishing, with as short a break as possible, the incomparable tradition of one of the finest Anglican choirs in the world.

Yours truly,

Leonard M. Crowe

Pompano Beach, Fla., June 10, 1971 — To the Editor:

Your provocative editorial in last issue's Diapason questioning why Stravinsky did not write for the organ should result in a flutful of likely answers.

There is no doubt many tributary reasons for this seeming lack of opera for organ by Stravinsky, but basically there is but one real reason, and that is the temperament of the man himself.

Your article throws the whole gamut of reasons into the forefront since it is not Stravinsky alone who was seemingly remiss but dozens upon dozens of other first-rate composers of many generations whose other creations in the field of song, symphony, string quartet and oratorio have made them immortal.

Take the whole Russian School starting as far back as Glinka — Moussorgsky, Rimsky-Korsakov, Tchaikovsky, Borodin — to mention a few. Who, in that whole list wrote anything for organ? None. And it is not to

their discredit. None of them was particularly "church minded". But they sure knew their orchestra. Rimsky-Korsakov can make orchestra sound like an organ in his "Russian Easter" Overture.

There's not much organ music to be found in most of the European countries. What could be written when the organ, for the most part, was but an accompaniment to the choir and orchestras of the leading churches. Organ music as such only commences to be known and thrived to when we get to Bach and his contemporaries. Then we have to wait a century until Mendelssohn comes on the scene with his Six Sonatas. The organ gradually assumes more and more importance with the performances of his oratorios. Mendelssohn's own orchestral "feel" is imbedded in the Sonatas so that we get a romantic-orchestral trend which was missing heretofore. True, Brahms wrote his Eleven Chorale Preludes at the close of his wonderful life, but curiously enough, the pieces all sound as good if not better on the piano where clarity and control are necessary. Now we get to the point where transcriptions of these men's organ music appear.

Karg-Elert caught this wonderful musical fire with his prolific output of music for his beloved instrument. More of his works should be played.

Then comes the immortal Cesar Franck with his symphonic concept of organ music. Can't you hear his Grande Piece Symphonique in orchestral garb? If you do, you're playing his music with the rhythm and life that so few organ virtuosos of today give it.

Beethoven wrote nine symphonies, but nothing for the organ. What about Gustav Mahler, Richard Strauss with their titanic

symphonic concepts — but nothing for the organ. To them, organ was a special instrument which needed special knowledge which did not fascinate them enough to bother. And they were right — the organ IS a special instrument the specifications of which increase according to size, space and money. Add to these considerations baroque versus romantic, electric versus tracker, and the composer is sufficiently confused to call it quits.

Even Sir Edward Elgar's fiery Sonata in G could easily and effectively be played as a solo violin piece. Who knows but what it was conceived first in that idiom and then extended later for organ. The prolific Franz Schubert with a thousand songs to his credit not to mention his nine symphonies never bothered with writing for the organ. If you mention Mozart's two Fantasias in F minor you have to admit that they were especially written for the barrel organ. Anything Mozart ever wrote would sound well on the organ. In fact, church organists who present Haydn's "Creation", Mozart's "Requiem", etc., would do well to use the slow movements of these two composer's string quartets as preludes to the church service (Incidentally, they'd be good exercises for score reading.)

One strong reason for this lack of composition for the organ by these mighty geniuses is that the organ, for the most part, was heard only during the Sunday services . . . so there was no incentive. Buxtehude, Bach, Mendelssohn and Franck, Couperin, Widor, Vierne, Gigout and Dupré still stand at the forefront of the list of important composers who were virtuosos at the organ as well as composers for it.

Cordially,

Dr. George Wm. Volkel, FAGO

C.S.U. ORGAN WORKSHOP TO INCLUDE ORGAN DESIGN SYMPOSIUM

In conjunction with the Summer Organ Workshop, conducted by Marie-Claire Alain, August 15-20, at Colorado State University, Fort Collins, Colorado, Asst. Professor Robert Cavarra has announced a "bonus" for those attending: a Symposium on Organ Design.

The distinguished panel of experts will be Marie-Claire Alain, Lawrence Phelps, Joseph Blanton, James Moeser, Deway Layton, and Robert Cavarra. The open discussions, planned for three evenings during the workshop, will center around informal dialogue between the panel and those in attendance.

The week-long organ Workshop will open with a recital by Marie-Claire Alain at 8:00 p.m., Sunday, August 15, on the C.S.U. 3-manual, mechanical action organ. Works to be discussed throughout the workshop include those of Couperin, Clérambault, J. S. Bach, Franck, and Jehan Alain. Those interested in further information should contact Robert Cavarra, Department of Music, Colorado State University, Fort Collins, Colorado 80521.

CHURCH MUSIC INTERESTS is the name of a new agency in Stevens Point, Wisconsin, to manage artists, consultants and workshop-pers available to churches for festivals, lectures, workshops, classes, recitals, or as consultants. Founded and directed by John M. Thomas, the agency will also represent Jerry Evenrud, the Rev. Richard Waggoner, Richard Shumacher, Tom Wegener, and the Rev. Robert Scoggin.

INTERNATIONAL LUTHERAN ORGANIZATION FORMED

"Ecclesia Cantans" is the name of a new international group organized for the furtherance of Lutheran church music. The event took place during the international Lutheran Church Music Congress held in the early part of June in The Hague, Holland. The group will bring into close association three established organizations: The Lutheran Society for Worship, Music, and the Arts (located on the campus of Valparaiso University); Nordiska Kyrkomusikradet (Scandinavian countries); and Mitteleuropäische Kontakte für Evangelische Kirchenmusik (continental Europe). The new organization will include the exchange of news, discussion of common problems, and the furtherance of personal acquaintances across national boundaries. Dr. Wilhelm Mudde, organist, conductor and composer from The Hague, was elected president, and Dr. Philip Gehring, Valparaiso University organist, was elected vice president. Ulrich Teuber of Copenhagen, Denmark, was elected secretary. Other American delegates who were elected to the nine-man board of directors are Dr. M. Alfred Bichsel, Eastman School of Music, and Dr. Gerhard Cartford of Texas Lutheran College, Seguin, Texas.

MUSICA ANTICA is the name of a new gallery recently opened at 108 E. Ohio St., Chicago, Ill. The gallery is devoted to the harpsichord of the 17th and 18th centuries, and the pianoforte from 1760 through 1830, as well as string instruments. The gallery also handles a fine selection of quality clocks, furniture and porcelains of those periods.

SACRED MUSIC CONFERENCE ANNOUNCED FOR PROVIDENCE

The Saint Dunstan's College Conference on Sacred Music will be held at St. Stephen's Church, Providence, R.I., from Aug. 30 through Sept. 3. Alexander Peloquin, composer in residence at Boston College and director of Music at the Cathedral of SS. Peter and Paul in Providence, will be the featured lecturer. The conference will also feature an organ workshop led by Gerre Hancock, and a choral workshop led by George Faxon. The Trinity Church Choir of Boston under the direction of George Faxon will again be the featured choir for the closing concert, and Gerre Hancock will play a recital. More information may be obtained from Hollis E. Grant, Director, 114 George St., Providence, R.I. 02906.

DAYTON CHURCH MUSIC WORKSHOP PLANNED FOR OCTOBER

The 16th Annual Church Music Workshop sponsored by the Dayton Chapter AGO, the Dayton Choirmaster's Club, and the Church Federation of Dayton, will be held on October 10 and 11 at Westminster Presbyterian Church, Dayton, Ohio. The faculty for this year's event will include Lloyd Pfautsch working with adult choir problems, Virginia Cheesman in the area of Children's choir work, and George Markey, who will be in charge of organ repertory and also the featured recitalist. Further information may be obtained from Eleanor McCann, Publicity Chairman, 635 Belmonte Park N., Dayton, Ohio.

REGER FESTIVAL SCHEDULED FOR SEPTEMBER IN FRANKFURT

The "Frankfurt Reger Festival, 1971" will be held in Frankfurt a/M, West Germany from September 22 through October 3. The event will be sponsored by the Max Reger Institute, Bonn, and will include six concerts of works by Reger and his contemporaries. Each concert will include detailed stylistic and musicological discussion of the works. The opening concert will include two piano quartets by Reger performed by members of the Musicology Institute of the Johann Wolfgang Goethe University and the Conservatory of Music, Frankfurt. The lecture at the opening concert will be presented by Dr. Ludwig Finscher. A choral concert under the direction of Hermann Unger will include motets and cantatas by Reger, and Rainer Hoffmann and Rita Oelsner will perform one concert of piano and vocal works by Reger, Brahms, Pfitzner, and Schönberg. Three organ concerts performed by Herbert Manfred Hoffmann, Rosalinde Hass, and Peter Krams will be included in the festival. Wolfgang Sandner will be in charge of discussions. Further information may be obtained by writing: Frankfurter Reger-Tage, Herbert M. Hoffmann, Ziegenhainer Str. 48, 6-Frankfurt am Main, West Germany.

THE INTERNATIONAL GAUDEAMUS MUSIC WEEK 1971 will be held in Rotterdam, Amsterdam, Utrecht, and Hilversum, The Netherlands from September 10-17. The festival includes new music concerts, composers' and performers' workshops, an analysis course, and experiments in new music. For information write: Gaudemus Foundation, P.O. Box 30, Bilthoven, The Netherlands.

AUGUST

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

DEADLINE FOR THIS CALENDAR WAS JULY 10

1 August
Grady Wilson, New York Cultural Center, New York City 3 pm
Cantatas by Buxtehude, W. Wm. Wagner, R. Ocock, Chatauqua, NY 8 pm
Albert Meyer, Christ Church, Cincinnati, OH 3 pm
James Moeser, U.S. Air Force Academy Chapel, CO 7:30 pm
Baroque Festival, U. of Oregon, Eugene (thru Aug. 6)
Preston Larson, Interstake Center, Oakland, CA 4 pm
International Organ Days, Höxter, Westphalia, W. Germany (thru Aug. 7)

3 August
Berkshire Boy Choir, Fox Lane H.S., Bedford, NY 8 pm
Mrs. William Furlow, Christ United Methodist, Rochester, MN 12:20 pm

4 August
McNeil Robinson, Methuen Mem. Music Hall, MA 8:30 pm
Berkshire Boy Choir, Hammond Museum, North Salem, NY 8 pm

5 August
Larry King, Trinity Church, New York, NY 12:45 pm

6 August
Edward Tarr, George Kent, baroque trumpet and organ, Hammond Museum, Gloucester, MA 8:30 pm
Joan Lippincott, Indiana U., Bloomington, IN

7 August
Gordon Zeller, Cathedral of St. John the Evangelist, Spokane, WA 2 pm

8 August
Allen Sever, New York Cultural Center, New York City, 3 pm
Margaret McKinley, Christ Church, Cincinnati, OH 4:30 pm
The Creation Pt. I by Haydn, W. Wm. Wagner, R. Ocock, Chatauqua, NY 8 pm

9 August
Wilma Jensen, workshop, Mo-Ranch, Texas (thru Aug. 14)

10 August
Frederick Swann, Riverside Church, New York, NY
Berkshire Boy Choir, Washington Cathedral, Washington, DC 8 pm
Tom Hennessey, Christ United Methodist, Rochester, MN 12:20 pm

11 August
John Russell, Methuen Mem. Music Hall, MA 8:30 pm
Donald Spies, Byron Hanson, 2-harpichord concert by Bach, Gibraltar H.S., Fish Creek, WI 8 pm

12 August
Frederick Swann, Trinity Church, New York, NY 12:45 pm
Carlene Neihart, First United Methodist, Tulsa, OK 8 pm

14 August
Richard J. Unwin, Cathedral of St. John the Evangelist, Spokane, WA 2 pm

15 August
Berkshire Boy Choir, Boston Symphony Orch., Berkshire Music Festival at Tanglewood, Lenox, MA 2:30 pm
Jeanne Lowe, New York Cultural Center, New York City 3 pm
David Herman, Washington Cathedral, Washington, DC
Raymond H. Ocock, Chatauqua, NY 3:15 pm
The Creation Pt. II by Haydn, W. Wagner, R. Ocock, Chatauqua, NY 8 pm
Missa Brevis in B-flat, Litany of the Blessed Virgin Mary by Mozart, St. Mary's Church, Cincinnati, OH 12:30 pm
Robert Mollard, Christ Church, Cincinnati, OH 4:30 pm
Anton Heiller, Washington U., St. Louis, MO
Marie-Claire Alain, Colorado State U., Fort Collins, CO

17 August
Berkshire Boy Choir, Medieval Sculpture Hall, Metropolitan Museum of Art, New York City 7 pm
Henry Woodward, Christ United Methodist, Rochester, MN 12:20 pm
Fred Tulan, master class, St. Mary's Cathedral, San Francisco, CA

18 August
Karen Laycock Leonard, Methuen Mem. Music Hall, MA 8:30 pm
Fred Tulan, St. Mary's Cathedral, San Francisco, CA 8 pm

19 August
Calvin Hampton, Trinity Church, New York City 12:45 pm
Fred Tulan, master class, St. Mary's Cathedral, San Francisco, CA

20 August
Berkshire Boy Choir, Cathedral of All Saints, Albany, NY 8 pm

21 August
Berkshire Boy Choir, Saratoga Performing Arts Center, Saratoga, NY 8:30 pm
Frank Owen, Cathedral of St. John the Evangelist, Spokane, WA 2 pm

22 August
Berkshire Boy Choir, Amherst College, Amherst, MA 8 pm
Frederick Swann, Cathedral of St.

John the Divine, New York City
Philip Manwell, New York Cultural Center, New York City 3 pm
Raymond H. Ocock, Chatauqua, NY 3:15 pm
Seven Last Words of Christ by Dubois, W. Wm. Wagner, R. Ocock, Chatauqua, NY 8 pm
Mrs. Robert Schaeffer, Christ Church, Cincinnati, OH 4:30 pm

23 August
Anton Heiller, Kitchener, Ontario

24 August
Ralph S. Holland, Christ United Methodist, Rochester, MN 12:20 pm

25 August
Donald H. Olson, Methuen Mem. Music Hall, MA 8:30 pm

26 August
John Huston, Trinity Church, New York City 12:45 pm

28 August
Quentin Lane, Cathedral of St. John the Evangelist, Spokane, WA 2 pm

29 August
John Rose, New York Cultural Center, New York City 3 pm
W. Wm. Wagner, Chatauqua, NY 3:15 pm
By the Waters of Babylon — On Singing the Lord's Song in Uncertain Times, W. Wm. Wagner, R. Ocock, Chatauqua, NY 8 pm
Keith Shafer, Christ Church, Cincinnati, OH 4:30 pm
Robert E. Jacoby II, First Presbyterian, Topeka, KS

31 August
Sue Fortney, Christ United Methodist, Rochester, MN 12:20 pm

1 September
Donald Dame, Methuen Mem. Music Hall, MA 8:30 pm

5 September
John Bullough, New York Cultural Center, New York City 3 pm
James Drake, Interstake Center, Oakland, CA 4 pm

8 September
Carroll Hassman, Methuen Mem. Music Hall, MA 8:30 pm

NEWS OF CHAPTERS AND ORGAN GROUPS

Redwood Empire Chapter AGO, Calif.
... installed the following officers at the June (?) meeting: dean, E. Helen Pendleton; sub-dean, Mrs. Frederick Brunton; secretary, Mrs. Richard Johnson; and treasurer, Mrs. Walter Tischer. — E. Helen Pendleton.

District of Columbia Chapter AGO
... sponsored Billy Nalle at its June 7 meeting, which was the official opening concert of the 4-manual, 28-rank Wurlitzer pipe organ in the residence of Mr. Richard Kline, Thurmont, Maryland, a past vice-president of the American Theatre Organ Society. 96 Chapter members attended. — Dale Cornor

Portland Chapter AGO, Maine
... met at the Country Way Restaurant, South Paris, Maine, on May 16 and elected the following officers: dean Ronald D. Cile; sub-dean, Phyllis Cobb; registrar, Virginia Douglass; secretary, Pauline Bogh; treasurer, Ralph Duso; and directors, Robert Renwick, John E. Fay, Marita Gould, and Alexis Cote (ex-officio). The City Council failed to budget funds for free summer concerts on the famous Kretschmar Mem. Organ in Portland City Hall, and the Chapter undertook the task of raising funds for this purpose and are happy to say that a free series will be forthcoming. Many thanks are due our venerable confrere, Dr. Alfred Brinkler, the oldest living Fellow of the AGO, who at the age of 91 gave a thrilling concert in City Hall, May 18, and thereby helping to make this possible. — Virginia K. Douglass

Springfield Chapter AGO, Mass.
... elected the following officers at the annual meeting and banquet on May 25: dean, Franklin P. Taplin; sub-dean, David

W. Cogswell; secretary, Mrs. Roy A. Scott; and treasurer, John L. Karalekas. Following the banquet, Lowell Riley of Columbus, Ohio, showed his stunning slides with stereo tapes of the "Organs of Europe." — Margaret Ryan

Metropolitan New Jersey Chapter AGO
... had a full evening at the annual dinner meeting at the Park United Methodist Church, Bloomfield, on (?). Following dinner, the following officers were elected: dean, the Rev. William K. Burns; sub-dean, Joseph Neglis; secretary, Kenneth Rapp; treasurer, David Adamson; chaplain, the Rev. Dr. William F. B. Rodda. The Teaneck-Bergen Chorus and various soloists provided after-dinner entertainment, and Nancy Osborne, the winner of the Chapter's Jane Whittemore Award, played a short recital. — Phyllis Van Nest

New York City Chapter AGO, N.Y.
... held their annual dinner meeting on June 2 at Stouffer's Restaurant on Fifth Ave. with another exceptional turnout. The main event for the evening was a talk by Robert Noehren in which he brought his skill as both an organist and an organ builder to bear on his subject. Prior to the annual dinner, the officers and executive committee met. The principal portion of this meeting was dedicated to discussing the relationship of church music which uses instrumental accompaniment with chorus for presentations of sacred music in churches. It was reported that Local No. 802 of the AFM had in their plan to watch church concerts much more closely in the future; and the feeling was that within one year no union member will be able to afford to play in a church concert for less than union scale lest he subject himself to disciplinary action by the trial board of the union. Therefore it seemed to us wise to put into motion negotiations with Local 802 to obtain a lower union scale — one that would pertain to churches and to the performance of sacred music. An ad hoc

committee was appointed to meet with officers, representatives and members of Local 802 to work out such negotiations. Several meetings have already been held and a great deal of progress has been made. In addition to several meetings of the committee, we have met with one of New York's major orchestral contractors to obtain his advice. Also we have met with the president of the union and other high officials and we are now at the point where we anticipate a direct negotiating session with the union.

Also it was brought up at the meeting that the American Guild of Musical Artists (AGMA) had expressed an interest in certain professional singers' activities in New York. It was discussed and the following came from our discussion: "Resolved by the officers and executive committee of the New York City Chapter, American Guild of Organists, that it is our strong recommendation to the American Guild of Musical Artists that it involve itself in the activities of professional singers who perform in church concerts only when admission is charged." While AGMA has not finalized its deliberations we have been led to believe that they are not interested in church services of any kind or even getting into the area of church concerts unless there is an admission fee and the chorus is largely professional.

The following officers were elected for the coming year: dean, Frederick Swann; sub-dean, John Weaver; secretary, John Meszar; co-treasurers, Charles Henderson and Frank Smith; registrar, David Greer; librarian, Frederick O. Grimes III; auditors, Gordon Jones and Richard Boucsett; new members to executive committee, William Hayes, Jack Jones, Rollin Smith, and Grady Wilson. — Richard Westenbury

Toledo Chapter AGO, Ohio
... held a workshop on "Contemporary celebration" led by Kent Schneider on May 18 at the Sylvania United Church of Christ. A variety of new techniques in music and visual media was experienced with emphasis on the creative potential of every member of a congregation. — Susan Craig

was the Southwest Regional Convention held in Oklahoma City June 21-24. — Elizabeth Banks

Nashville Chapter AGO, Tenn.
... elected the following officers for the coming year: dean, H. Myron Braun; sub-dean, Hal Hopson; secretary, Dottie Jo Sage; registrar, Sarah Baker; and treasurer, J. Alex Koellein. — Dottie Jo Sage

Franklin Chapter AGO, Tenn.
... presented Dr. Betty Louise Lumby in recital at the Seegar Mem. Chapel at Milligan College on April 23. Dr. Lumby played works by Lübeck, Corrette, Walthers, Bach, and Liszt. Dr. Lumby conducted a service playing workshop on April 24 for Chapter members, students, and guests.

The May (?) meeting was a dinner honoring clergy and their wives at Raymond's Restaurant, Elizabethtown. Dr. Marquis Triplett spoke on the subject "Celebration." The following officers were elected: dean, Robert W. Andrews; sub-dean, Mary Ellen Cowles; secretary-treasurer, Rose Slonaker; and registrar, Ray Rhea. — Robert W. Andrews

Alamo Chapter AGO, Texas
... was favored at the annual Guild Service, May (?), with music by the Texas Lutheran College Choir, harpsichord, tambourine, guitar, finger cymbals, and organ during Vespers at St. John's Lutheran Church. The choir sang from various locations of the church under the direction of Peter D. Tkach with Mary E. Orth accompanying. The sermon was preached by Guild chaplain James Giddings; the lesson consisted of Carissimi's oratorio *Jephthah*, and other works by Berger, Schuetz, Tkach, Stravinsky, Feltler, and Bach were sung. The following officers were elected: dean, Dale Bench; sub-dean and program chairman, John Life; secretary-registrar, Flo Ellison; treasurer, Lorene Rossman; librarian, Frances Gibson; and chaplain, the Rev. Vernon Breitkreutz. — Flo Ellison

Northern Virginia Chapter AGO
... held its final meeting of the year on June 14 at Fairfax Presbyterian Church, Fairfax, Va. Robert McCord, director of music of the host church, used his choir in an enjoyable and informative demonstration of "Keeping Teenagers Interested in Choir," which was followed with discussion between the choir and Chapter members. — Ann Zipp

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New Schlicker Organ in Albert Lea, Minnesota

The Schlicker Organ Company, Buffalo, New York, has finished the installation of a new 3-manual, 38-rank mechanical action organ in Grace Lutheran Church, Albert Lea, Minnesota. The free-standing main case is placed in the rear gallery with the Rückpositiv projecting from the gallery railing. The instrument replaces one lost in a fire in August of 1966. The Rev. Roald Kindem, senior pastor of the church, began the negotiations for the instrument and was singularly instrumental in raising the additional funds necessary for the installation. Grace Church has a large multiple choir program with over 100 people in six choirs, and also an instrumental ensemble of high school and junior high school youth. The organ was designed by Herman Schlicker in consultation with the organ committee of the congregation and Gene Janssen, minister of music. The tonal voicing and finishing were done by John Obermeyer, midwest representative for the Schlicker firm, and Donald Bohall. Dedicatory services and a concert played by Gerhard Krapf of the University of Iowa were held on May 2. The key action is mechanical, and the stop action is electric.

GREAT

Quintadena 16 ft. 56 pipes
Principal 8 ft. 56 pipes
Spillfloete 8 ft. 56 pipes
Octave 4 ft. 56 pipes
Waldfloete 2 ft. 56 pipes
Mixture V 1 1/2 ft. 267 pipes
Trompette Real 8 ft. 56 pipes
Chimes

SWELL

Rohrfloete 8 ft. 56 pipes
Principal 4 ft. 56 pipes
Koppelfloete 4 ft. 56 pipes
Nasat 2 3/4 ft. 56 pipes
Nachthorn 2 ft. 56 pipes
Terz 1 3/4 ft. 44 pipes
Principal Mixture IV 1 ft. 212 pipes
Schalmel 8 ft. 56 pipes
Tremolo

ROCKPOSITIV

Holzgedeckt 8 ft. 56 pipes
Rohrfloete 4 ft. 56 pipes
Italian Principal 2 ft. 56 pipes
Quint 1 1/2 ft. 56 pipes
Scharf III 3/4 ft. 168 pipes
Krummhorn 8 ft. 56 pipes
Tremolo

PEDAL

Principal 16 ft. 12 pipes
Subbass 16 ft. 30 pipes
Flachfloete 8 ft. 30 pipes
Choralbass 4 ft. 30 pipes
Rauschpfeife III 2 3/4 ft. 90 pipes
Fagott 16 ft. 30 pipes
Kornett 4 ft. 30 pipes
Tremolo

New Austin for Historic New Jersey Church

The summer of 1971 will see the installation of a new 2-manual Austin organ in the First Presbyterian Church, Cranbury, New Jersey. Founded in 1734 by Presbyterians of the Church of Scotland, the historic church also welcomed "others who were steadfast believers in a Free Church and the privileges of Civil Liberty." A royal charter of incorporation was granted by King George II in 1750. The present colonial building was constructed about 1830.

The new organ will be installed in a shallow space behind grilles at the front of the church, and is a gift to the congregation from Mrs. Gladys S. Barclay in memory of her husband. The organ was designed by Austin Organs, Hartford, Conn., and the specifications were developed by Charles N. Neill, Austin representative. Marie Cooper is organist of the church.

GREAT

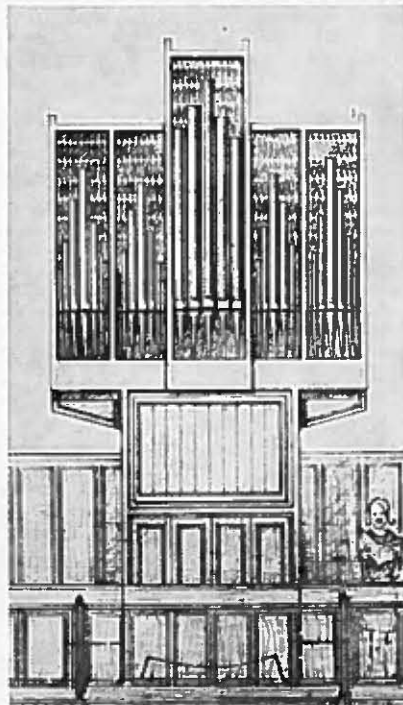
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Mixture II-IV 183 pipes
Bells 25 bells
Chimes 25 tubes

SWELL

Rohrgedeckt 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Sesquialtera II 122 pipes
Trompette 8 ft. 122 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Gedeckt 16 ft. 12 pipes
Octave 8 ft. 12 pipes
Gedeckt 8 ft. (swell)
Superoctave 4 ft. 12 pipes
Koppelflöte 4 ft. (great)
Trompette 16 ft. (prepared)



New Wolff Organ for Cornell University

Cornell University, Ithaca, New York, has signed a contract with Hellmuth Wolff, organ builder of Laval, Quebec, for a new organ to be installed in Anabel Taylor Chapel. The instrument, designed in the French classical tradition, will contain mechanical key and stop action and will be free standing in the rear gallery of the chapel. It will replace Estey's opus 3178 of 1952, which was ruined by an interior fire in the spring of 1968. Installation will be completed in April, 1972. The case design is by Hellmuth Wolff, and the stoplist was prepared by Mr. Wolff in consultation with Prof. Donald R. M. Paterson, university organist. The manual compass is 56 notes, the pedal 30 notes.

GRAND-ORGUE

Montre 8 ft.
Flûte à cheminée 8 ft.
Prestant 4 ft.
Flûte à fuseau 2 ft.
Doublette 2 ft.
Fourniture IV
Cromorne 8 ft.

RÉGIT EXPRESSIF

Bourdon 8 ft.
Flûte à cheminée 4 ft.
Nazard 2 3/4 ft.
Tierce 1 3/5 ft.
Doublette 2 ft.
Larigot 1 1/2 ft.
Cymbale II-III
Voix humaine 8 ft.
Tremblant doux

PEDALE

Soubasse 16 ft.
Flûte en montre 8 ft.
Prestant 4 ft.
Cromorne 8 ft. (grand-organue)



Jack Hennigan, 27, of Fairfield, Conn., is shown receiving the first place award from Barclay Wood, chairman of the 3rd annual Worcester National Organ Playing Competition sponsored by the Worcester, Mass., Chapter of the AGO, following the award recital at First Baptist Church. The Award was a cash prize of \$300. A native of Scranton, Pa., Mr. Hennigan was a 4-year scholarship student under Vernon de Tar at Juilliard School of Music, during which time he served as assistant organist at Grace Episcopal Church, New York City. In 1966 he began three years of study as a Fulbright scholar under Michael Schneider in Cologne, Germany, and one year later he was the second prize winner in the 1967 international organ competition at Bruges, Belgium. Presently he is a doctoral candidate at Yale University as a student of Charles Krigbaum. He is the organist of First Congregational Church, Fairfield, Connecticut.

Second place winner was Jay Peterson, 27, a doctoral candidate at the U. of Illinois under Jerald Hamilton. Peterson's teachers have been Henry Fusner, David Craighead, and Anton Heiller.

Other finalists were Sammie S. Hill, Jr., 26, of Northwestern University, Evanston, Ill., and Stephen Egler, 21, of the University of Michigan, Ann Arbor.

Judges for the final competition were Jack Osseward, organist and choir-master of St. Bartholomew's Episcopal Church, New York City; Daniel Pinkham, faculty member of the New England Conservatory of Music, Boston, Mass.; and Albert Russell, organist and choir-master of St. John's Episcopal Church, Washington, D.C.

Greenwood Builds for North Carolina Church

The Greenwood Organ Company, Charlotte, North Carolina, has recently installed a new unit organ at the First Presbyterian Church, Rockingham, North Carolina. The organ is divided on each side of the chancel in organ chambers, and ample space has been left for future expansion of the instrument. The windchests are electro-pneumatic unit-type.

SUMMARY

Principal 8 ft. 61 pipes
Bourdon 16 ft. 97 pipes
Prestant 4 ft. 80 pipes
Salicional 8 ft. 73 pipes
Oboe 8 ft. 73 pipes
Cathedral Chimes 21 tubes

GREAT

Principal 8 ft.
Bourdon 8 ft.
Salicional 8 ft.
Prestant 4 ft.
Bourdon 4 ft.
Salicet 4 ft.
Doublette 2 ft.
Nineteenth 1 1/2 ft.
Mixture III (prepared)
Krummhorn 8 ft. (prepared)
Cathedral Chimes

SWELL

Bourdon 8 ft.
Salicional 8 ft.
Voix Celeste 8 ft. (prepared)
Principal 4 ft. (prepared)
Bourdon 4 ft.
Salicet 4 ft.
Nasard 2 3/4 ft.
Flageolet 2 ft.
Larigot 1 1/2 ft.
Oboe 8 ft.
Octave Oboe 4 ft.
Tremolo

PEDAL

Bourdon 16 ft.
Contra Salicional 16 ft. (prepared)
Principal 8 ft.
Bourdon 8 ft.
Salicional 8 ft.
Quint 5 1/2 ft.
Prestant 4 ft.
Bourdon 4 ft.
Salicet 4 ft.
Doublette 2 ft.
Oboe 8 ft.
Octave Oboe 4 ft.

R. HAROLD CLARK, organist and choir-master of Old St. Mary's Church, Cincinnati, Ohio, has been granted a leave of absence effective Aug. 1 to do graduate study at Southern Methodist University. Frederick A. Foegler, director of music at Holy Trinity Church, Kenwood, Ohio, has been appointed interim choir-master and organist. William Coscarelli, a junior student of Roberta Gary at the College-Conservatory of Music, Cincinnati, has been appointed assistant organist.

Toronto, Ohio, Church Contracts for New Organ

The Humpe Organ Company, Richmond, Ohio, has been contracted to install a 3-manual and pedal organ in the First United Presbyterian Church, Toronto, Ohio in the fall of this year. All new chestwork will be provided for the organ, although the present console and some pipework of the present instrument will be used in the new one.

GREAT

Diapason 8 ft. 61 pipes
Harmonic Flute 8 ft. (choir)
Dulciana 8 ft. (choir)
Octave 4 ft. 61 pipes
Bourdon 4 ft. (choir)
Mixture II 122 pipes
Chimes 20 bells
Tower Chimes 25 bells

SWELL

Gedeckt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Trompette 8 ft. 61 pipes
Tremolo

CHOIR

Bourdon 8 ft. 85 pipes
Dulciana 8 ft. 61 pipes
Harmonic Flute 4 ft. 73 pipes
Nazard 2-2/3 ft.
Piccolo 2 ft.
Tierce 1-3/5 ft.
Clarinet 8 ft. 49 pipes
Tremolo

PEDAL

Bourdon 16 ft. 44 pipes
Lieblich Gedeckt 16 ft. 12 pipes
Principal 8 ft. 44 pipes
Dolce Flute 8 ft.
Principal 4 ft.

TIMOTHY E. ALBRECHT, a senior in the Oberlin Conservatory of Music, Oberlin, Ohio, was named winner of the AGO regional competition held in Canton, Ohio, on June 13. He received a \$100 prize and became eligible to enter the national competition to be held in Dallas, Texas, in 1972.

C. HAROLD EINECKE, organist, master of the choristers and carillonneur of the Cathedral of St. John the Evangelist, Spokane, Washington, was elected recording secretary of the American Cathedral Organists and Choirmasters Association at its May meeting in Los Angeles. Dr. Einecke was also adjudicator for the Rocky Mountain region of organ competitions for the RCCO held in Nelson, BC, in July. He also travelled eastward to play four carillon concerts at Washington Cathedral, Arlington National Cemetery, Valley Forge, and at the Luray Caverns in Virginia during July.

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Organ Recitals

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

F. C. J. Swanton, Dublin, Ireland — Lord Mayor's Chapel, Bristol, England June 5: Fantasia and Fugue in C minor, C.P.E. Bach; Andante with Variations, Mendelssohn; By Adam's Fall, Bach; Postlude on Miles Lane, Webber; Prelude on Ancient Irish Melody, Munster, Swanton; Fantasia in A, Franck; Idyll 5 on Let all the world in every corner sing, Gray; Rigaudon, Lully-Best; Misere mei opus 45, Two Modal Fugues opus 63, Final in G minor opus 27, 7, Dupré. Broadmead Baptist Church, Bristol, England June 8: Fantasia in G, Bach; Intermezzo on an Irish Air opus 189, Stanford; Scherzo symphonic opus 55, 2, Guilmant; Three Versets from opus 18, Dupré; Fantasia on Ad nos, Liszt; Improvisation on a submitted theme, Swanton.

Ronald Wyatt, San Antonio, TX — Trinity Episcopal, Victoria, TX May 1: Sonata 1 in F minor, Mendelssohn; I call to Thee, Prelude and Fugue in D, Bach; Fantasia in F minor K 608, Mozart; 6 Pieces for the Flötenuhr, Haydn; Suite Médievale, Langlais; First Baptist, Austin, TX June 8: same Bach Mendelssohn, Mozart, Haydn, and Langlais; Finale from Symphony 1, Vienne, Trinity U., San Antonio July 6: same Bach, Mendelssohn, Mozart, and Langlais; Litanies, Alain.

Fred Tulan, Stockton, CA — Studio, San Francisco May 16: Prelude and Fugue in B, Dupré; Berceuse, Tansman; Aria for harp and organ, Grandjany; Epitaphs for Edith Sitwell, Williamson; Harmonies, Ligeti; God of the Expanding Universe, Felciano; Emily Dickinson, Bacon; Concert Piece for organ and bongo drums, Lindholm; Pastorale, Rorem; Slow movement from Organ Concerto, Purvis; Flourish, Wyton; Lyric Rhapsody, Wright; Cadenza, Fugue and Finale, Variations on a Recitative, Schoenberg.

Harold A. Daugherty, Los Angeles, CA — Cathedral of St. John the Evangelist, Spokane, WA June 19: Prelude and Fugue in D, Buxtehude; 3 Schübler Chorales, Prelude and Fugue in E-flat BWV 552, Bach; Majesté du Christ demandant sa Gloire à son père from L'Ascension, Messiaen; Choral-Improvisation sur le Victimae Paschali, Tournemire; Poem of Peace, Te Deum, Langlais.

David Burton Brown, Princeton, NJ — student of Joan Lippincott, Church of St. Paul the Apostle, New York City May 9: 3 pieces from Messe pour les couvents, Couperin; Prelude and Fugue in A minor BWV 543, Bach; Ein feste Burg, Buxtehude; Soll' ich meinen Gott nicht singen, Pepping; Joie et Chréti des Corps glorieux, Dessains éternels, Messiaen; Sonata 2, Hindemith; Choral in E, Franck.

J. Reilly Lewis, New York, NY — Church of St. Paul the Apostle, New York City May 16: Prelude and Fugue in C, Trio Sonata 5 in C, Fantasia and Fugue in C minor, Bach; Fantasia and Fugue on Ad nos, Liszt.

Bruce Gustafson, Ann Arbor, MI — First English Lutheran, Mishawaka, IN May 2; St. Thomas Church, New York City May 30; Monroe St. Methodist, Toledo, OH May 9: Veni Creator, de Grigny; To God alone be praise BWV 677, Our Father who art in heaven BWV 683, These are the holy ten commandments BWV 678, Prelude and Fugue in G BWV 547, Fugue in E-flat BWV 552, Bach; 2 Pieces opus 18/1, 1, 2, Theme and Variations opus 18/1, 25-30, Distler; Prelude, Adagio and Chorale Variations on Veni Creator, Duruffé.

John D. O'Donnell, Strathfield, NSW, Australia — St. Mary's Cathedral, Sydney, Australia June 29: Toccata 2, Froberger; Toccata avanti la Messa degli Apostoli, Reger; Cromatico post il Credo, Toccata per l'Elevazione, Canzona quarti toni dopo il post-communio from la Messa in Festis Duplibus I, Frescobaldi; Trio Sonata 4 in E minor, 6 Schübler Chorales, Bach; Fantasia Chromatica, Sweelinck; Canzona in F minor, Pachelbel; Fugue in C, Buxtehude.

Eugene W. Hancock, New York, NY — New York Cultural Center, May 16, All-Bach: Liebster Jesu wir sind hier, Canzona in D minor, Schmücke dich, Fugue on the Magnificat, Dies sind die heiligen zehn Gebot, Prelude and Fugue in B minor, St. Martin Episcopal, New York City May 30: Jéhova fit de Battle oh Jericho, K'A Mo Rosko, Kvirie, Via Dolorosa, Go Down Moses, Sowande; Toccata, Cooper; Preludium, Hayes; Magnificat, White; Lyric Piece, Beard; Toccata 3, Bankoli.

C. Randall Williams — Memorial Chapel, U. of Maryland May 3: Prelude, Fugue and Chaconne in C, Buxtehude; Voluntary and Trumpet Tune in D, Boyce; Variations on Mein junges Leben, Sweelinck; Lobe den Herren, Wenn wir in höchsten Nöten sein, Prelude and Fugue in D, Bach; Suite for a Musical Clock, Haydn; Maestoso in G-sharp minor, Vienne; Schmücke dich, O Welt ich muss dich lassen, Brahms; Dessains éternels from La Nativité, Messiaen; Litanies, Alain.

Cynthia Bickel, Altoona, PA — student of Mrs. Robert Dillard, Trinity United Church of Christ, Altoona June 13: Toccata and Fugue in D minor, Bach; Improvisation on Azmon, Wyton; O God Thou faithful God, Peeters; Prelude on Hankey, Elmore; The moon shines forth in splendor, Walcha; Prayer, Sowande; Prelude on Venite adoremus, Gehrenbeck; Carillon de Westminster, Vienne.

Devon Hollingsworth, Skokie, IL — Pilgrim Lutheran, Chicago June 16: Prelude and Fugue in A minor, Bach; Alleman'le à deux clavecins, Couperin; Sonate pour deux clavecins, Pasquini; Passacaglia from Symphony in G, Sowerby; Chromatic Study on BACH, Piston; Variations on America, Ives. Assisted by Gladys Christensen.

Charles Moore, Evanston, IL — Faith United Presbyterian, Galesburg, IL May 17: Prelude and Fugue in D, Bach; Concerto 1 in G minor, Handel; Adagio, Nyquist; 3 Chorale Preludes, Near; Revelations, Pinkham; Grand pièce symphonique, Franck.

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Organ Recitals

Homer Wickline, Wilkensburg, PA — St. James Church, Wilkensburg May 20: Grand Choeur, Two Compositions on Plainchant, Priere on Salve Regina, Fanfare and Gothic March, Weitz; Praeludium in A minor, 2 settings Miserere, Gloria tibi Trinitas, Sellinger's Round, 2 settings Veni Creator Spiritus, Byrd. May 27: Mass on the Second Tone, Raison; Nos. 5, 6, 7 from L'Orgue Mystique Vol. 25, Tournemire. Mulberry United Presbyterian, Wilkensburg June 3: Offertoire in G, Allegretto cantabile, Pastorale, Lefebure-Wely; Offertoire in D minor opus 3, Two Communions opus 4, Batiste; Suite Gothique, Boellmann.

George Ritchie, Durham, NC — Duke U., Durham June 6: Fantasy in F minor K 608, Mozart; Voluntary in D, Boyce; Threnos, Hamilton; Fantasy and Fugue in D minor opus 135b, Reger. Union Theological Seminary, New York City June 20: same Mozart, Hamilton, and Reger; Allein Gott in der Höh, Bach; Three Preludes on Gregorian Melodies, Goodman.

Carolyn Day Skelton, Andover, MA — Methuen Mem. Music Hall, Methuen, MA June 16: Suite of Pieces in D minor, Dandrieu; Toccata, Adagio and Fugue in C BWV 564, Bach; Arabesque sur les lutes from Suite Française, Langlais; Prelude and Trumpetings, Roberts; Fantaisie, Guillon; Scherzo, Gigout; Fantaisie in C, Final, Franck.

John R. Stregge, Portland, OR — Christ Church Cathedral, St. Louis, MO June 6: Dialogue from Veni Creator, de Grigny; Partita on Sei gegrüßet, Prelude and Fugue in B minor, Bach; Chaconne, L. Couperin; The world awaiting the Savior from opus 23, Berceuse from opus 21, Prelude and Fugue in B opus 7, Dupré.

Diane Scanlan, Spokane, WA — Cathedral of St. John the Evangelist, Spokane June 26: Introduction and Trumpet Tune, Boyce; Prelude and Fugue in A minor, Bach; Prelude and Sarabande in D minor, Corelli; Suite for a Musical Clock, Handel; Rondo in G, Bull; Sonata 3, Hindemith; Pageant, Sowerby.

J. Marcus Ritchie, New Orleans, LA — Trinity Episcopal, New Orleans May 30: Concerto in A minor, Toccata in F, Bach. June 12: Rigaudon, Campra; A mighty fortress, Buxtehude; Fantasia in G, Bach; Priere, Jongen; Cantabile, Franck; Carillon, Sowerby; Grand choeur dialogue, Gigout.

Dennis L. Goward, Detroit, MI — Prince of Peace, Dearborn, MI June 16: An Evening of Music to Miss Nadine Canady, by Dennis L. Goward: Quiet Prelude, Gavotte and Fuguetta in D, Elevation, Fanfare Fuguetta in C, Evensong, Improvisation on Guide me O Thou great Jehovah.

Heinz Arnold, Columbia, MO — Washburn U., Topeka, KS June 27: Suite for Organ, Near; Suite for Organ, Walter; Sinfonia 3, Berlinski; Promenade, Air and Toccata, Haines; Variations on America, Ives.

Anita E. Werling, Ann Arbor, MI — St. Andrew's Episcopal, Ann Arbor June 16: Priere, Jeux de rythmes, Variations sur un Noël Angevin, Litaize; Prélude et Fugue sur le nom d'Alain, Duruflé.

Donald R. M. Paterson, Ithaca, NY — Methuen Mem. Music Hall, Methuen, MA July 14: Plein jeu from Suite du premier ton, Grand jeu from Suite du troisième ton, Guilain; Tierce en taille from Premier livre d'orgue, Marchand; Récit de nazard, Trio from Suite du deuxième ton, Clérambault; Prélude à Cinq Parties from Messe du Cinquième Ton, Jullien; Noël Bourguignon, Balbastre; Allein Gott in der Höh BWV 589, Bach; Epithalamion, Palmer; 4 chorale preludes from opus 122, Brahms; Choral in E, Franck.

Mary Crowley Vivian, Boston, MA — Methuen Mem. Music Hall, Methuen, MA July 21: Prelude and Fugue in F-sharp minor, Buxtehude; O Lamm Gottes BWV 656, Toccata, Adagio and Fugue in C BWV 564, Bach; Benedictus, Offertoire sur les grands jeux from Messe pour les Couvents, Couperin; Antiphons opus 18, 1-5, Dupré; Dieu parmi nous, Messiaen.

Roger Davis, Holland, MI — Hope College, Holland May 8: Ricercar Arioso, Gabrieli; 3 pieces from the Organ Masses, Couperin; Trio Sonata 2 in C minor, Toccata in F, Wo soll ich fliehen hin, Bach; Voluntary 9 in G minor, Stanley; O Gott du frommer Gott, Brahms; Rhythmic Trumpet, Bingham; Litanies, Alain.

Bruce A. Lamott, Portland, OR — Cathedral of St. John the Evangelist, Spokane, WA July 3: Concerto in A minor, Vivaldi-Bach; Suite du deuxième ton, Clérambault; Variations on America, Ives; Prelude and Fugue in A minor BWV 543, Bach; Andante in F, K 616, Mozart; Finale from Symphony 1, Vierne.

William E. Gray Jr., New Orleans, LA — Trinity Church Parish, New Orleans May 25: Introduction and Trumpet Tune, Boyce; Concerto 5, Handel; 2 settings Blessed Jesu at Thy word, BWV 633-34, Toccata in F BWV 540, Bach; Benedictus, Reger; Sonata 6, Mendelssohn; Divertissement, Carillon de Westminster, Vierne.

Larry King, New York, NY — Trinity Church, New York City July 8: Offertoire, Couperin; Fantaisie in A, Franck; Litanies, Alain. July 22: Fanfare, Wyton; Chorale in B minor, Franck; Prelude and Fugue in E-flat BWV 552, Bach.

Rosamond Ernst Hearn, Western Springs, IL — Cathedral of the Holy Name, Chicago June 2: Toccata 11 in C minor, Muffat; Prelude and Fugue in B minor BWV 544, Bach; Concerto in G minor for organ, strings and percussion, Poulenc. Assisted by orchestra conducted by Kenneth Sanson.

John Corrie, Evanston, IL — graduate recital, Northwestern U., Evanston June 3: Prelude and Fugue in D BWV 532, Trio Sonata 3 in D minor BWV 527, Bach; Est-ce Mars Variations, Sweelinck; Chorale in A minor, Franck; Premier Ton, Boyvin; Prelude et Fugue sur le nom d'Alain, Duruflé.

George E. Lamphere, Oberlin, OH — Methuen Mem. Music Hall, Methuen, MA July 7: Allegro from Symphonie 6, Widor; Trio in G BWV 1027a, Schmücke dich BWV 634, BWV 759, Bach; 5 pieces from Messe pour les couvents, Couperin; Fantaisie in A, Franck; Schmücke dich, Brahms; Sonata 1 in F minor, Mendelssohn.

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Organ Recitals

Robert Anderson, Dallas, TX — Southern Methodist U., Dallas June 28: Arc for Organ and Four Electronic Sound Tracks, Ton Bruynel; Duet for Organ, S. Wesley; Prélude et Fugue sur le nom d'Alain, Duruffé; Intoritus, Choral und Fuge für Orgel und 9 Blasinstrumente über ein Thema von A. Bruckner, David. Assisted by Kenneth Nienhuis, Glenn Pride, Paul Laubengayer, and a brass ensemble directed by James Rives Jones.

Edmund Shay, Beloit, WI — Bethesda Lutheran, Chicago, IL June 23: Trio Sonata 3 in D minor BWV 527, Liebster Jesu, Es ist das Heil, In dich hab' ich gehoffet, Lobt Gott ihr Christen (Orgelbüchlein), Bach; Tierce en taille, Offertoire from Messe pour les Paroisses, Couperin; Variations on Unter der Linden, Sweelinck; Pastorella in D for organ and strings, Werner; Fantasia and Fugue in G minor BWV 542, Bach. Assisted by vocalists and instrumentalists under direction of Kenneth Sanson.

Marian Ruhl, Cambridge, MA — Methuen Mem. Music Hall, Methuen, MA June 30: Les cloches, Lebègue; Récit de tierce en taille, de Grigny; Passacaglia in D minor, Buxtehude; Herzlich tut mich erfreuen, O wie selig, O Gott du frommer Gott, Brahms; Sonata 6, Mendelssohn; Variations on America, Ives; Fantaisie in C opus 157, Saint-Saëns; Deux danses à Agni Vavishita, Alain; Allegro from Symphony 6, Widor.

Charles Krigbaum, New Haven, CT — Methuen Mem. Music Hall, Methuen, MA June 23: Prelude and Fugue in D minor, Lübeck; Trios in B-flat and D, Rembt; Sonata 1, Hindemith; Symphonie 2, Widor; Herr Jesu Christ BWV 632, Ich ruf zu dir BWV 639, In dir ist Freude BWV 615, Prelude and Fugue in A minor BWV 543, Bach.

Richard Birney Smith, Dundas, Ont. — Trinity Church, New York City July 1: National Anthem, O Canada, Lavalée, Prelude on Iste Confessor, Willan; Frederick's Fugue from Cabena's Homage, Cabena; Passecaille from Sonate en sol, Daveluy; Clifford's Carol, Cabena; Versets on O filii et filiae, Smith.

Ronald Stafford, Washington, DC — Trinity Church, New York City July 15: Bright, Blithe and Brisk, Chorale Prelude on Charterhouse, Arioso, Ballade for English Horn and Organ, Chorale Prelude on Non Nobis Domine, Sowerby. Assisted by John Marving, English horn.

Jack W. Jones, New York, NY — Trinity Church, New York City July 29: Fantasy in F minor K 608, Mozart; Resurgence du Feu, Elegy-JFK, Williamson; Passacaglia and Fugue in C minor BWV 582, Bach.

John Kuzma, Urbana, IL — Methuen Mem. Music Hall, Methuen, MA July 28: L'Ascension, Messiaen; Sonata for Organ, Persichetti; Symphonie 5, Vierne.

Arthur P. Lawrence, Notre Dame, IN — Cathedral of St. John the Evangelist, Spokane, WA June 12: Fanfare, Jackson; Chaconne in D minor, Pachelbel; Chorale Preludes, BWV 672, 673, 674, 667, Fantasia in G BWV 572, Bach; Prelude in C minor, Mendelssohn; Prelude, Fugue and Variation, Franck; Pastorale, Milhaud; Postlude for the Office of Compline, Alain.

D. C. Rhoden, Marietta, GA — First Baptist, Marietta June 20: Festival Procession, Strauss; 4 pieces from Messe pour les couvents, Couperin; Praise the Lord with cymbals and drums, Karg-Elert; How brightly shines the morning star, Now thank we all our God, Rhoden; Partite sopra la aria della folia da Spagna, Pasquini; God of the expanding universe, Felciano; Ave Maria, Bruckner; Epilogue, Rhoden.

Barbara Reinert, Fort Hays, KS — graduate recital, Fort Hays Kansas State College June 17: Concerto in D minor, Vivaldi-Bach; He who will suffer God to guide him BWV 642, Hark a voice saith all are mortal BWV 643, Wake awake BWV 645, Bach; Fantasia in F minor K 608, Mozart; Three pieces for a musical clock, Haydn; Prelude and Fugue on BACH, Liszt.

Wayne Fisher, Cincinnati, OH — College Hill Presbyterian, Cincinnati June 13: Prelude and Trumpetings, Roberts; Was Gott tut, Pachelbel; Orgel Psalmen, Zimmermann; Chorale in B minor, Franck; Rejoice ye Christians, The old year is gone, Bach; God's Son is coming, Pepping; Brother James' Air, Wright; Toccata, Weaver.

Field Tooley, East Orange, NJ — Inter-church Center, New York City July 7: Incantations pour un jour saint, Langlais; Adagio in G minor, Andriessen; Les enfants du Dieu from La nativité, Messiaen; Fugue in E-flat BWV 552, Bach; Stele pour un enfant defunt from Triptyque, Te Deum, Langlais.

Catharine Crozier, La Jolla, CA — Northwestern U., Evanston, IL July 20: Fantasia and Fugue in G minor, Bach; Gloria récit de tierce en taille, Agnus Dei dialogue, de Grigny; Trois danses, Alain; The despair and agony of Dachau, Sifler; Symphonie Gothique, Widor; Fantasia and Fugue on BACH, Liszt.

Allan Mahnke, St. Paul, MN — Grace University Lutheran, Minneapolis, MN June 18: Da Jesus an dem Kreuze stund, Scheidt; Sonata in E minor, Fantasy in G, Bach; Sonata in D minor, Mendelssohn; Shimah B'koli, Persichetti.

Walter Hillsman, Utica, NY — St. Paul's Cathedral, Buffalo, NY June 11: Voluntary 6 in D, Stanley; Canon in B minor, Sketch in D-flat, Schumann; Prelude, Scherzo and Passacaglia, Leighton.

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John Upham, New York, NY — St. Paul's Chapel, New York City July 7: Prelude and Fugue in F-sharp minor, Passacaglia in E minor, Fugue in B-flat, Nun bitten wir, Partita on Auf meinen lieben Gott, Toccata in F, all by Buxtehude. July 21: Gloria tibi Trinitas, Blitheman; Sonata in F, Pergolesi; Ein feste Burg, Wir glauben all', Dorian Toccata and Fugue, Bach. July 28: Capriccio sopra il Cucho, Frescobaldi; Fancy-A Ground, Tomkins; Sonata 1 in F for harpsichord, Arne; Chromatic Study on BACH, Piston; Flourish and Fugue, Cook.

Carolyn Boehling, New York, NY — South Presbyterian, Dobbs Ferry, NY May 16: First movement, Concerto in G, Ernst-Bach; Now praise the Lord my soul, Buxtehude; Adorn thyself my soul with gladness, Fantasia and Fugue in G minor, Bach; Concerto in B-flat opus 4, 2 for two organs, Handel; My Jesus leadeth me, Prelude and Fugue in G minor, Brahms; Antiphons 2,3,5, Magnificat 6, Gloria-Finale opus 18, Dupré. Assisted by Martin E. Boehling, positiv organ.

Parvin Titus, Glendale, OH — Christ Church, Cincinnati June 20, all-Bach: Gottes Sohn ist kommen BWV 600, In dulci jubilo BWV 608, O Lamm Gottes unschuldig BWV 618, Erstanden is der heilige Christ BWV 628, Komm Gott Schöpfer BWV 631, Fugue in E-flat BWV 552. Assisted by choristers from Christ Church, Glendale.

Graham Hollobon, St. Louis, MO — Christ Church Cathedral, St. Louis June 13: The Agincourt Hymn, arr. F. L. Swann; 2 settings from 16th century tablature, Anon.; Come Sweet Death, Bach-Jackson; Sonata 8 in E minor, Rheinberger; Prayer and Cradle Song, Guilman; Tu es petra, Mulet.

Philip K. Clemens, Goshen, IN — Goshen College June 19: Pastorale, Franck; O sacred head, Brahms; The Angels from La nativite, Messiaen; Te Deum, Langlais; Vivace from Trio Sonata in G BWV 530, Bach; Selections from Hymn Preludes for the Mennonite Hymnal, Burkhardt.

Larry R. Rootes, Chicago, IL — St. Mark Lutheran, Chicago June 9: Fantasia on Jesus Christus wahr Gottes Sohn, Tunder; Fantasia con Imitazione, Wenn wir in höchsten Nöthen sein, Canzona in D minor, Bach; 4 pieces from Mass on the 8th tone, Corrette; Prelude and Fugue in D minor, Böhm; Improvisation on a Given Theme, Rootes.

John Walker, Palo Alto, CA — St. Phillip's Lutheran, Chicago, IL June 30: Prelude and Fugue in G, Vater unser, Böhm; Ach bleib bei uns BWV 649, Kommst du nun BWV 650, Prelude and Fugue in A minor BWV 543, Bach; Die Tageszeiten, Genzmer; Récit de tierce en taille, de Grigny; Basse et dessus de trompette ou de corne séparé, Clérambault; Concert Variations on the Austrian Hymn, Paine.

Betty Louise Lumby, Montevallo, AL — Milligan College, TN April 23: Prelude and Fugue in E, Lübeck; Messe du 8e tone, Corrette; Concerto 3 del Signor Meck, Walther; Prelude and Fugue in E-flat, Bach; Fantasia and Fugue on Ad nos, Liszt.

Alexei Erlanger — St. Paul's Cathedral, Buffalo, NY June 18: Prelude and Fugue in E minor, Bach; Cantabile, Franck; Intermezzo lirico, Bossi; Suite Gothique, Boelmann.

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

Betty Jean Bartholomew, Seattle, WA — First Congregational, Bellevue, WA May 7: Prelude, Fugue and Chaconne in C, Fugue in G (Jig), Buxtehude; 4 settings Paduana Hispanica, Scheidt, Sweelinck; Paso suelto, Santa Maria; Tiento de falsas de cuarto tono, de Heredia; Preludi, Elias; Voluntary and Trumpet Tune, Bennett; I call to Thee BWV 639, When in the hour of utmost need BWV 641, We all believe in one true God BWV 680, Bach; 4 settings Veni Creator Spiritus, Brandon, Benoit, Schroeder, and Bach; Fugue in G minor BWV 578, Dear Christians let us now rejoice BWV 734, Toccata and Fugue in D minor BWV 565, Bach.

Emily Cooper Gibson, Rochester, NY — St. Michael's Church, New York City May 23; Church of the Ascension, Rochester July 12; Partita on O Gott du frommer Gott BWV 767, Wachet auf BWV 645, Meine Seele erhebt den Herren BWV 648, Kommst du nun BWV 656, Fantasy and Fugue in G minor BWV 542, Bach; Sonata 3, Mendelssohn; Choral varié sur le thème du Veni Creator, Durullé.

James Litton, Princeton, NJ — Westminster Choir College, Princeton May 10: Chaconne in D minor, Pachelbel; Christe Eleison from Messe du deuxième ton, Raison; Passacaglia in C minor BWV 582, Bach; Choral in B minor, Franck; Vision of Christ-Phoenix, Williamson.

Barbara C. Saunders, North Branch, NJ — North Branch Reformed Church May 23: Fantasy and Fugue in G, Bach; 2 settings Gelobet seist du, Bach and Pepping; Offertoire sur les grands jeux, Couperin; Cantabile, Franck; West Winds, Rowley; Lied, Vierne; Toccata from Symphony 5, Widor.

Robert Prichard — Notre Dame Cathedral, Paris, France May 2: Toccata 10, Muffat; Miserere a 3, Byrd; Toccata in E, Bach; Sonata for Organ, Persichetti; Idem 1, Mader; Prelude et Danse Fuguee, Litaize.

Frederick Burgomaster, Buffalo, NY — St. Paul's Cathedral, Buffalo April 23: Fanfare, Jackson; Meine Seele erhebt den Herren, Wo soll ich fliehen hin, Ach bleib bei uns, Wer nur den lieben Gott, Bach; Communion, Vierne; Toccata, Sowerby.

Dale Krider, Hyattsville, MO — National Shrine of the Immaculate Conception, Washington, DC June 6: Dieu parmi nous, Messiaen; Prelude and Fugue in B minor, Bach; Fantasy on Ad nos, Liszt.

Walter Baker, New York, NY — Church of St. Paul the Apostle, New York City May 5; Three Chorales, Prelude, Fugue and Variation, Grande piece symphonique, Franck.

Susan Marchant, Buffalo, NY — St. Paul's Cathedral, Buffalo June 25: Prelude and Fugue in G minor, Buxtehude; Trio Sonata 5 in C, Bach; Choral in A minor, Franck.

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Some Editorial, Formal and Symbolic Aspects of J. S. Bach's Canonic Variations on "Vom Himmel hoch da komm Ich her"

by Kim R. Kasling

Conclusion

In commenting on performance practices relative to the *Variations*, reference to personal subjective values is unavoidable. The performer's comprehensive sense of style and period, his general knowledge and taste in registration and general grasp of a particular work will color his interpretation. These factors vary so widely, even among persons of general sympathetic agreement, that the ensuing comments must necessarily remain brief and basically limited to the preceding *Variations* study. No attempt at reviewing widely-discussed arguments on articulation, phrasing and registration of Bach's organ works will be made. The only general assumption will entail registrational concepts based on a werkprinzip design. The autograph order will be followed in referring to each variation.

A first concern in performing any set of variations without specific tempo indications lies in choosing a basic tactus, or pulse. In the *Canonic Variations* each variation is individual in technique and mood yet all are interdependent for the cumulative whole. An approximate pulse of 60-63 (Variation I - dotted quarter; II - quarter; III - quarter; IV - quarter; V - quarter) suffices basically if the performer does not adhere woodenly to metronomic artifice throughout. As Variations I, II and III advance with cumulative texture and energy, so the basic pulse must quicken slightly. In Variation III, a sense of climax heightens with the free voice addition (labelled "forte" by Bach). A completely rigid adherence to the pulse, as set forth in Variation I, would deny the rising sense of climax and jubilation here. Therefore, the writer advances the tempo slightly in Variation II and again in Variation III until m. 53 when a *rallentando* reduces tempo for the three remaining measures of tremendous climax. In Variation IV, the pulse may be about the same as the last three measures of Variation III or very slightly advanced. By following this procedure, although the two variations are dramatically contrasting, a continuity is maintained and the entire composition does not sound as if it ends in m. 56 of Variation III. The performer will then find that he has returned to the approximate 60-63 (or very slightly slower due to Bach's *Cantabile* marking and the previously discussed mood of this variation) that was originally recommended. Variation IV continues with the same approximate pulse or, again, in accordance with the overall relaxation after Variation III, very slightly slower. In addition, the final section of Variation V, following m. 21, with its great, free, melodic elaboration, cannot be rushed.

It is, of course, dangerous to try to recommend a metronomically enumerated basic pulse for any lengthy composition. It is hoped that a performer, particularly one who is skilled in application of rubato, will recognize the direction of a work and proceed more from concept and insight than from the metronome. Far from being an academician's study, the *Canonic Variations* offers the performer (and listener) a very great opportunity for rubato and

emotive expression provided, of course, there is a framework of general style and a more specific framework of the *Variations* itself.

The writer does not propose to submit a detailed discourse on application of overall style, rubato and articulation in the *Variations* but will give instead some basic performance suggestions including some possible registrations.

Variation I, with its 12/8 meter, relatively simple texture and constant descending and ascending motive, is similar to other Christmas music of Bach's where a pastoral element is present. The entire Variation consists chiefly of canonic elaboration of the opening "hexachord motive" and the articulated triad immediately following. The canon proceeds over an unadorned cantus firmus pedal. In keeping with this pastoral simplicity, yet never wishing to obscure the canonic parts, a performer might well seek registrational and interpretive simplicity. Contrasting 8' and 2' flutes between manual divisions over a light 8' pedal reed or 8' pedal octave constitute a bright, flexible tonal medium. A 4' flute or 1 1/3' flute mutation (right hand only) could conceivably color the parts further.

To avoid a somewhat sterile approach, the manual parts here and there might be accelerated slightly as the lines ascend and descend to give momentum to the direction. A light legato should be used throughout with slight detaching of the three-note and two-note 8th-note figures. Rubato might be lightly applied at the beginning of sub-sections separated by rests, when extensive ascending or descending passages occur (for example, right hand beginning middle of m. 6 and concluding beginning m. 8), when the beginning "hexachord motive" returns (m. 13) and the onset of the concluding passage over the final pedal point. Perhaps, however, the final descending pattern is best given only the smallest *rallentando*, maintaining the variation's brightness and activity through the end.

Proceeding to Variation II, it is important not to delay between variations nor to begin II noticeably faster even if the performer agrees with the slightly cumulative pulse advance discussed earlier. Continuity and ongoing direction must be maintained throughout the work; Variation II begins a tightening of texture and quickening of spirit which must grow out of Variation I and not sound abrupt. A more straightforward approach to II is in order as contrapuntal activity increases, meter changes and pastorelle-naïveté give way to a more robust manner. Again, contrasting 8' and 2' flutes with a light 16' and possibly a light 4' in the pedal, addition of 4' stops in the manuals and almost certainly a mutation in the right hand will provide a more masculine sound and complement the concept of a general "steigerung" of Variations I-III. Again as in Variation I to II, only a slight concluding *rallentando* carries Variation II into the strong purposefulness of Variation III. With the ensuing wealth of ornamentation in Variations I-III and the concept of increasing complexity and sub-

jectivity throughout the work, addition of ornaments in Variations I and II (or even in the later variations' seems out of order.

Canonic complexity increases greatly at the onset of Variation III, yet texture is simpler; for the first time the pedal drops the cantus and become an active free voice. A robust sound is necessary, yet, as Bach clearly indicates in m. 27 with the "forte" indication, a greater dynamic level should be reserved for the later, additional uppermost voice. Principal stops at 16' 8' 4' in the pedal, 8' 4' 2' on the Hauptwerk and 8' (possibly flute 8') 4' 2' on the Rückpositiv, if present, may be drawn at the beginning. If the secondary manual is not in a commanding position, compromises by reducing the Hauptwerk or augmenting the secondary manual will be necessary. At m. 27, where the cantus reappears in the pedal, a 16' pedal reed can be added and a Scharff - not a high repeating Cymbel - to the upper manual. In the left hand which follows the pedal canonically with an additional derived free voice, a softer 8' reed should be added, commensurate with the pedal. This arrangement gives color and brilliance without obscuring clarity - the addition of a pleno in all parts here would simply result in confusion of voices. On the second half of beat one in m. 54, manuals can be coupled for the final stretto; the cumulative effect of five upper voices over a low C pedal point makes it unnecessary to add anything more. The entire variation should be played resolutely with a solid legato and awareness of mounting tension toward the final stretto. Further comment on rubato, phrasing, etc. is unnecessary if the performer is simply aware of the tremendous power of Variation III.

With Variation IV, the "other side" of the whole of the *Canonic Variations* begins to manifest itself in a quiet subjectivity with greater use of a free voice to augment expressive content. Less audible attention is given canonic art even though in Variation IV, canon continues throughout and in Variation V, the zenith of that art is realized. For registrational purposes, the arrangement of voices in Variation IV is problematic. If, as has been done in the preceding study, the performer sees this variation as subdued and relating to Christ's Passion, bright colors are inappropriate. Even if this were not the performer's interpretation, the right hand carries a florid free voice over which the unadorned cantus firmus is placed, the two voices sounding over the canonic left hand tenor and pedal bass. Such an arrangement precludes mutations or a sesquialtera for the right hand, yet the two upper parts should contrast with the two lower, these in turn necessarily clear and reasonably forthright as they maintain the canon. Perhaps the solution is found in voices of 8' and 4' or 8' 4' 2' pitches of contrasting color but similar dynamic levels. For the two lower parts, stops of principal character at 8' and 4' (2') with a light stopped 16' in the pedal could contrast successfully against a light 8' reed flute-4' principal combination in the two upper parts. If these resources were not available a combination of stopped, tapered and open flues, possibly with a light 4' principal might suffice. Too broad an 8-foot character or too bright a 4-foot sound would rob the alto free voice of necessary suppleness.

Bach's marking *Cantabile* tells us much of what is necessary in performing Variation IV; no such performance marking exists elsewhere in the *Canonic Variations*. Canon at the seventh, increasing chromaticism, subdued cantus

firmus placement and the highly expressive ornamented free voice also indicate a lyric approach in which, for the first time, rubato via the alto should pervade (but not distort) performance of an entire variation. Subtle expansion and contraction of the free voice, much as in a slow trio sonata movement, is called for vis-a-vis a more regular canonic progression of the lower voices. The latter are composed chiefly of the opening "hexachord motive" so that a very mild separation between motivic repetitions would enhance canonic audibility. Care should be given to grouping 16th-note pairs and subdivisions of 16ths such as those in the alto, beat four, m. two, and beat one, m. three. Marking of these is much more thorough in the engraving edition than in the autograph. Appoggiaturas should be relatively long and expressive excepting, of course, those that precede 16th-notes or ornaments.

Variation V presents no registrational difficulties if the performer is aware of structure and purpose. As the concluding and most canonically erudite variation, number V needs some measure of substance and brilliance. The very extensive and rhapsodic soprano, however, demands a soaring, supple, flexible color. A possible solution would be a bright, but not thin, Hauptwerk Sesquialtera or Cornet ensemble against a small scale 8' principal or 8' flute and 4' principal in the left hand. The cantus has returned unadorned to the pedal and a light 8' reed would both balance and contrast well. Such a registration would give both the requisite body and necessary color to this most subjective yet quietly brilliant concluding Variation.

Many of the same comments made in Variation IV concerning pervading rubato apply here also except that the general approach should convey a brighter mood, an exhilaration, a satisfied conclusion. Certainly, audible attention should be brought to the canonic conclusion in m. 21 and to the diminished "hexachord" pattern which concludes the final canon here as it began the first canon in Variation I. The return of the "hexachord" preceding and following the last cantus firmus presentation might also be brought out subtly. Finally, the climactic appearance of B-A-C-H in m. 39 (left hand unadorned and harmonized, right hand derived - third and fourth beats, 32nd-notes d², c², f², c²) immediately before the final pedal point is an area of tension that can well receive some special attention from the performer. A brief expansion of note values at this point also prepares for the final measures of relaxed flow culminating in the dramatic \square of the right hand.

SUMMARY

This study hopes to have enhanced understanding of Bach's intent in one of his greatest creations. To do so required critical reconstruction of the *Canonic Variations'* history and editions. Main points discussed in support of the autographic order were: the inclusion of the autograph in a collection of revisions; establishment of the engraving date as 1748 (at the latest); discussion of copies by Smend and Klotz which support Bach's changes from the engraving to the autograph; oversights on the part of Naumann, editor of the BC edition of the *Variations*; accuracy of modern editions; history of Bach's revisions of the *Variations*; comparison of notation of both versions; extensive discussion with examples of Bach's changes from rough

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spots in the engraving to the autograph solutions; and comparative discussion on accuracy between the only two modern editions based on the autograph. A requisite to viewing the work in its entirety and not solely as a contrapuntal monument depends largely on following the autograph order. However, no attempt has been made to deprecate the work of others who based their editions on the engraving.

Because of its great erudition, the *Variations* could indeed be forbidding unless the performer can bring himself to realize the deep significance of Bach's total organization — formal and symbolic. Part III touched upon formal and symbolic aspects, including: melodic and motivic symbolism; symbolism of canon itself; Bach's widespread usage of the "Vom Himmel hoch" melodic fragment; Christmas and its musical allusions; formal structure with emphasis on the symbolic and formal logic displayed in the autograph order; numerology, relative to Bach's name in particular. In the author's opinion, the autograph best expresses this logic and sufficient evidence supports the manuscript as the last version.

The very concern Bach showed in his many revisions of the work demonstrates the importance he attached to it himself. Christmas, with all its ramifications, remains a central event of the Christian faith. The best approach, perhaps, to studying and enjoying the *Variations* lies in remembering to view them in terms of Bach's underlying dedication — to the glory of God.

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LUDWIG ALTMAN has had an active schedule so far this year. He has participated in no less than 28 performances with the San Francisco Symphony Orchestra during the last five months, mostly under the baton of Seiji Ozawa. Mr. Altman played organ, piano and celesta in works of Strauss, Stravinsky, Lutoslawsky, Respighi and Mozart. Major engagements for Mr. Altman during the summer months are in Berlin, Bern, Lübeck, and Hamburg. He will also be a recitalist for the International Organ Festival in Magadino, Lago Maggiore, Italy.

GORDON ZELLER, 13 year old organist at Central Lutheran Church, Salem, Oregon, returned in July from a 5-week recital tour of Europe performing in Denmark, Germany, France, Switzerland, Austria, Hungary, Italy and England. His concert in the Dominican Basilica at Landshut, Germany, was recorded and will be broadcast over a number of educational stations in the U.S. He was accompanied on the tour by his teacher, William Fawk of Salem, Oregon.

ST. LUKE'S EPISCOPAL CHURCH, Evanston, Ill., brought its spring concert series to an end on May 30 with a choral concert conducted by Karel Paukert. Including works by Palestrina, Blow, Howells, Messiaen, Stravinsky sung by the choir and organ works by Messiaen, Langlais, and Alain played by Mr. Paukert, the concert was recorded for broadcast by Chicago station WEFM.



Bradley Hull has been appointed assistant organist at St. Bartholomew's Church, Park Ave., New York City. In addition to sharing liturgical duties with organist Jack Ossewaarde, Mr. Hull will perform the regular Sunday preludes and postludes and will direct the St. Bartholomew's Chapel Choir which sings at the church's 9 a.m. Sunday service. Other duties will include the direction of the church's community chorus which gives annual concerts at Christmas and in the spring, and performs on occasion in neighboring churches. Mr. Ossewaarde plans to re-initiate a weekday organ recital series at the Manhattan church in November upon completion of the rebuilding of the organ. His new assistant is scheduled to perform two recitals per month on the series. Mr. Hull began his study of the organ as a grade school student under faculty members of the music department at Buena Vista College, Storm Lake, Iowa. He has completed two years of organ study each at St. Olaf College in Minnesota and Syracuse University in New York. For the past year, Mr. Hull has been assistant organist at St. Thomas Church, New York City.



Diane Bish, former instructor of organ and harpsichord at Midwestern University, Wichita Falls, Texas, has been appointed organist of the Coral Ridge Presbyterian Church, Ft. Lauderdale, Florida. Miss Bish holds degrees from Oklahoma University where she studied with Mildred Andrews, and she has done further study with Gustav Leonhardt and Marie-Claire Alain. A frequent recitalist throughout the country, Miss Bish was one of the artist-lecturers at the MTNA convention last spring in Chicago.

G. GRIFFITH BRATT and GEORGE R. WOODHEAD received distinguished alumni awards from the Alumni Association of the Conservatory of Music of the Peabody Institute, Baltimore, Md., at their homecoming meeting on June 5. Mr. Bratt was head of the music department of Boise State College, Idaho, until 1970 when he resigned the post to become artist-composer-in-residence at the college. A former registrar at Peabody, Mr. Woodhead is an associate professor of music at Goucher College, chorusmaster of the Baltimore Opera Company, and director of the Johns Hopkins University glee club.

ROBERT SHEPPER, organist-choirmaster of the Second Presbyterian Church, Indianapolis, Indiana, was the subject of a feature article in the Indianapolis Star magazine on May 2. The article, entitled "Insects and Puppets and Children Who Sing" was about his work with Second Presbyterian Church's Choir School which is filled to capacity and is well known throughout the city of Indianapolis.

THE FIRST "CHICAGO ARS ORGANI" series of programs held during the month of June in various Chicago churches attracted more than 800 persons. Enough patrons were enlisted and adequate funds were received to encourage the continuation of the series as an annual event.

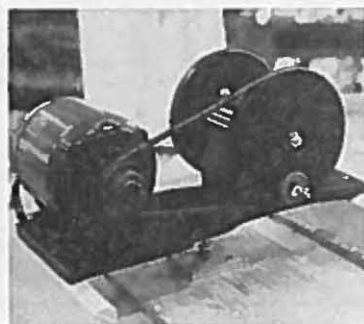
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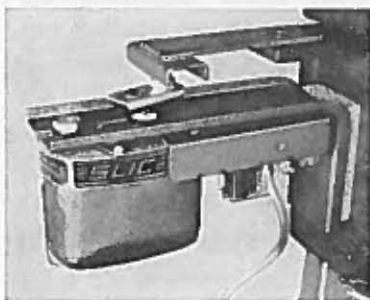
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PIET KEE
Late Jan. & Feb.

PETER HURFORD
April-May

GILLIAN WEIR
April 15-May 30

First American Tour
GUY BOVET, from Geneva
April



LADD THOMAS



JOHN WEAVER



WILLIAM WHITEHEAD